

New Edition.



SHAMUS O'BRIEN.

A Romantic Comic Opera
IN TWO ACTS,

Founded on the Poem
by

JOSEPH SHERIDAN LE FANU.

Written by

GEO. H. JESSOP,

Composed by

CHARLES VILLIERS STANFORD

PIANOFORTE ARRANGEMENT
BY

MYLES B. FOSTER.

INCREASED PRICE
15/- 1951
MUSIC COMPANY LTD.

Op. 61.



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SHAMUS O'BRIEN,

A STORY OF IRELAND A HUNDRED YEARS AGO.

A Romantic Comic Opera, in Two Acts,

Founded on the Poem by JOS. SHERIDAN LE FANU;

BOOK BY

GEORGE H. JESSOP,

THE MUSIC COMPOSED BY

C. VILLIERS STANFORD.

.....

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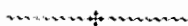
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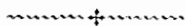
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Characters.

Opera Comique
London
March 2. 1896.

Shamus O'Brien ("on his keeping" i. e. outlawed.)	<i>Baritone.</i>	DENIS O'SULLIVAN.
Father O'Flynn (The Parish Priest of Ballyhamis.)	<i>Bass.</i>	CHARLES MAGRATH.
Captain Trevor (of the British Army.)	<i>Tenor.</i>	WILLIAM STEPHENS.
Mike Murphy (a Peasant Farmer)	<i>Tenor.</i>	JOSEPH O'MARA.
Sergeant Cox (of Captain Trevor's Company.)		FRANK FISHER.
Nora O'Brien (Wife of Shamus.)	<i>Mezzo Soprano.</i>	LOUISA KIRKBY LUNN.
Kitty O'Toole (Sister to Nora.)	<i>Soprano.</i>	MAGGIE DAVIES.
Little Paudeen (The heir of the O'Briens.)		

Soldiers, Peasants, Villagers. &c

Period. Immediately after the suppression of the rebellion of 1798.

Note.

The Composer has only used two traditional folk-songs in this opera, viz: the Irish air known as 'The Top of the Cork Road' or more commonly as 'Father O'Flynn,' and an old English March Tune of the time of Cromwell known as "the Glory of the West."

M.
1502
57862

WAGNER

1

SHAMUS O'BRIEN.

Nº 1. Overture.

C. V. Stanford, Op. 61

Allegro.

PIANO.

f stacc.

ff p

f sf f p f sf dim. p dim.

dim. pp

mf mf

Andante.

cantabile

The musical score is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each (treble and bass clef). The right hand (R.H.) is indicated in the first system. The piece is marked *cantabile* and *Andante*. The dynamics range from *mp* (mezzo-piano) to *f* (forte), with *dim.* (diminuendo) markings indicating a decrease in volume. The score includes various musical notations such as slurs, ties, and triplets. The first system includes the markings *mp* and *R.H.*. The second system includes *p* and *mf*. The third system includes *f* and *dim.*. The fourth system includes *dim.* and *p*. The fifth and sixth systems continue the melodic and harmonic development.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamics include *cresc.* and *f*.

Second system of musical notation. The right hand continues with slurred notes and accents. Dynamics include *f* and *p*.

Third system of musical notation. The tempo is marked **Allegro.** The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *rall.*, *pp*, and *p*.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. Dynamics include *mp*.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. Dynamics include *cresc.*

Sixth system of musical notation. The right hand features a melodic line with slurs and accents. Dynamics include *f*. The system concludes with a double bar line and a repeat sign.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, accented with 'v'. The left hand provides a rhythmic accompaniment with eighth notes and chords, including triplets. The key signature has two flats, and the time signature is 6/8.

Second system of a piano score. The right hand continues the melodic line with eighth notes and chords, marked with 'v'. The left hand features a steady eighth-note accompaniment. Dynamics include *fp* and *f*. The time signature changes to 2/4.

Third system of a piano score. The right hand has a melodic line with eighth notes and chords, marked with 'v'. The left hand has a rhythmic accompaniment with eighth notes. Dynamics include *f* and *ff*. The time signature changes to 3/4.

Fourth system of a piano score. The right hand features a melodic line with eighth notes and chords, marked with 'v'. The left hand has a rhythmic accompaniment with eighth notes. Dynamics include *p* and *pp*. The word *dolce* is written above the right hand.

Fifth system of a piano score. The right hand has a melodic line with eighth notes and chords, marked with 'v'. The left hand has a rhythmic accompaniment with eighth notes. Dynamics include *p*.

Sixth system of a piano score. The right hand has a melodic line with eighth notes and chords, marked with 'v'. The left hand has a rhythmic accompaniment with eighth notes. Dynamics include *p*.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *poco cresc.* and *mf*.

Second system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *mf*, *p*, and *sf*.

Third system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *mf* and *f*.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *sf* and *p*.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *cresc.*

Sixth system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *ff*.

First system of musical notation. Treble and bass clefs. Key signature: two flats. Time signature: 2/4. Dynamics: *ff*. Features triplets and accents.

Second system of musical notation. Treble and bass clefs. Key signature: two flats. Time signature: 2/4. Dynamics: *sf mp*. Features triplets and accents.

Third system of musical notation. Treble and bass clefs. Key signature: two flats. Time signature: 2/4. Dynamics: *eresc.*, *f*. Features accents and a change to 6/8 time at the end.

Fourth system of musical notation. Treble and bass clefs. Key signature: two flats. Time signature: 6/8. Dynamics: *f*, *sf*, *p*. Features accents and a change to 6/8 time.

Fifth system of musical notation. Treble and bass clefs. Key signature: two flats. Time signature: 6/8. Dynamics: *dolce*, *p*, *mp*. Features accents and a change to 6/8 time.

Sixth system of musical notation. Treble and bass clefs. Key signature: two flats. Time signature: 6/8. Dynamics: *mp*. Features accents and a change to 6/8 time.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking and ends with a *f* (forte) dynamic.

Third system of musical notation, featuring a treble clef with a key signature change to two sharps (F# and C#). It includes a *sfz* (sforzando) marking.

Fourth system of musical notation, continuing the piece with various chordal textures and melodic lines.

Fifth system of musical notation, featuring a treble clef with a key signature change to one sharp (F#). It includes a *sfz* marking.

Sixth system of musical notation, concluding the piece with a final cadence. It includes a *sfz* marking.

Act I.

Scene. Village of Ballyhamis, in the mountains of Cork.

Time. Immediately after the suppression of the Rebellion of 1798.

The poor village street of Ballyhamis. Shamus' cottage set 1. Door practicable. Other cabins on drop, and mountain road winding off r. c. A few set trees and other features.

(The Chorus is in two parts, which reply to each other and then come together.)

No 2. Chorus.

Allegro.

p stacc. *cresc.*

mf *trm*

(Curtain.)

Soprano.

Alto. *mf*
It's wicked news, It's wicked news, It's

Tenor.

Bass. *mf*
It's bitter news, It's bitter news, It's

trm *p*

f
Spake up a - vick, And tell us

eru - el news we're hear - - ing. It's bit - ter news, It's

f
Spake up a - vick, And tell us quick,

eru - el news we're hear - - ing. It's wicked news.

p

quick, What trouble ye are fear - ing! Spake up, spake up! _____
 bitter news, it's wicked!
 and tell us quick, What trouble ye are fear - ing!
 It's wicked news, it's cru-el! Too

soon, faith ye'll know Whence is com - ing the blow, The murder, the terror, the
 pillage. They'll hunt him with dogs Thro the mountains and bogs Our darlint, the pride of our

p *cresc.*
Sra ad lib.

They'll hunt him with dogs Thro the mountains and bogs Our dar -
 Och - one! They'll hunt him with dogs Thro the mountains and bogs Our dar -
 They'll hunt him with dogs Thro the mountains and bogs Our dar -
 village! Our dar -

They'll hunt him with dogs Thro the mountains and bogs Our dar -
 Och - one! They'll hunt him with dogs Thro the mountains and bogs Our dar -
 They'll hunt him with dogs Thro the mountains and bogs Our dar -
 village! Our dar -

- lint, the pride the pride of our vil-lage!

- lint, the pride of our vil-lage! Its

- lint, the pride the pride of our vil-lage!

- lint, the pride of our vil-lage! It's bit-ter news,

Its cru-el, cru-el, wick-ed, wick-ed,

wick-ed news, Its cru-el, cru-el, wick-ed, wick-ed,

It's cru-el news, cru-el, cru-el wick-ed, wick-ed,

It's cru-el news, cru-el, cru-el wick-ed, wick-ed.

Moderato.

wicked! Here's the Fath-er!

wicked! Here's the Fath - er!

wicked! Sure, be'll

wicked! Sure, he'll

Moderato.

(Enter Father O'Flynn.)

Trust the priest to know the news.
 tell us what's the mat - ter.
 tell us what's the mat - ter.

The Men uncover and bow. The Women curtsey.)

dim.

O'Flynn.

Peace be with you, peace be
 with you! *dim.*

Lit - tle peace, but hea - vy tidings.
 with you! *p* *pp*

There's a blight up-on our vil-lage, and a price on Sham - us'
p *f*

Tempo I.

head. There are

It's bit-ter news, it's wick-ed, wick-ed!

It's bit-ter news, it's wick-ed, wick-ed!

It's cru-el news, it's wick-ed!

It's cru-el news, it's wick-ed!

f *sf*

wick-ed men would sell him, though I know, good souls, you

mf *p*

love him, and would guard him, and pro- tect him, for you know the man he

mf

Andante.

is! PI

f

give ye to next Michaelmas to name us A gosssoon so presen - table and famous, So

pp

loved in all the neigh-bour-hood as Sha - - - mus— Faith, ye

mf

wouldn't find his match in twice as long. At

hur - ling, it's give in he bates the de - vil, He'll lep yez either high or on the

level, He's the fairest, hardest drinker at a revel, And an il - ligant performer at a

poco rall. *a tempo*
mf *colla voce* *fp* *a tempo*

song.

f If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus They'd be

f If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus They'd be

f If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus They'd be

f If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus They'd be

like two pup-py jackals with a lion: Spake up now, can you blame us, If the

like two pup-py jackals with a lion: Spake up now, can you blame us, If the

like two pup-py jackals with a lion: Spake up now, can you blame us, If the

like two pup-py jackals with a lion: Spake up now, can you blame us, If the

boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!

boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!

boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!

boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!

f Ah! The colleenswear there ne'er was such a dancer, No

lawyer ev - er shook him for an answer; In coort, one day, bowld counsellor Mc - Cann. —

— sir, Give him up and fair-ly owned he had him bet.

He wouldn't drop his eyes in front of Ne-ro, Northremble if the cowld was down to

f *poco rall.* *a tempo*
Ze-ro; He's the moral and the model of a hero, He's the making and the shaping of a

sf *colla voce* *a tempo*

Pet.

f If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus, They'd be

f If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus, They'd be

f If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus, They'd be

f If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus. They'd be

like two pup-py jackals with a lion: Spake up now, can you blame us, If the

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boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!

boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!

mf

He never left a friend that wanted trating, He

pp *p*

più mosso *più lento*

never quit a foe that needed bating, He never kept a boy or girl a - wait -

più mosso *più lento*

a tempo

- ing, Wheth-er kis-ses or shil-le-laghs was the play.

a tempo *pp*

cresc.

He's a footfall like the red deer on the mountain, An eye like a young salmon in the

f

fountain, He's away of going straight and never counting How many or how few is in his

mf

way!

f If Ro-mu-lus and Ra-mus Had lived a-long with

f If Ro-mu-lus and Ra-mus Had lived a-long with

f If Ro-mu-lus and Ra-mus Had lived a-long with

f If Ro-mu-lus and Ra-mus Had lived a-long with

Sha-mus. They'd be like two pup-py jackals with a lion: Spake

Sha-mus, They'd be like two pup-py jackals with a lion: Spake

Sha-mus, They'd be like two pup-py jackals with a lion: Spake

Sha-mus, They'd be like two pup-py jackals with a lion: Spake

up now, can you blame us, If the boys of Bal-ly - ha - mis Shout

up now, can you blame us, If the boys of Bal-ly - ha - mis Shout

up now, can you blame us, If the boys of Bal-ly - ha - mis Shout

up now, can you blame us, If the boys of Bal-ly - ha - mis Shout

“Faugh a ballagh” Shamus The O'Brien, The O'Brien!

“Faugh a ballagh” Shamus The O'Brien, The O'Brien!

“Faugh a ballagh” Shamus The O'Brien, The O'Brien!

“Faugh a ballagh” Shamus The O'Brien, The O'Brien!

ff

(cue) Kitty. “I heard all ye were saying.”

Sortie.

No 2 (bis)

Allegro come al I^{mo}.

Kitty “I think, boys, - - - - - if they come!”

p

Chorus!

Sop. *mp* *cresc.*

Let the ar - my come on With its sword and its gun To

Alt. *mp* *cresc.*

Let the ar - my come on With its sword and its gun To

Ten. *mp* *cresc.*

Let the ar - my come on With its sword and its gun To

Bass. *mp* *cresc.*

Let the ar - my come on With its sword and its gun To

har-ry and burn Bal-ly - ha - mis; A man has to

har-ry and burn Bal-ly - ha - mis; A man has to

har-ry and burn Bal-ly - ha - mis; A man has to

har-ry and burn Bal-ly - ha - mis; A man has to

creep To catch wea - sels a - sleep, They'll as soon catch a wea - sel as

creep To catch wea - sels a - sleep, They'll as soon catch a wea - sel as

creep To catch wea - sels a - sleep, They'll as soon catch a wea - sel as

creep To catch wea - sels a - sleep, They'll as soon catch a wea - sel as

Shamus.

Shamus.

Shamus.

Shamus.

Kitty. "I can keep - - - - warning"

No 3. Song.

Andante molto moderato.

Kitty. "Know if - - - -
- - - Troth, will I"

p

"Its too much - - - -
- - - who never comes"

pp

Ad.

*

mf Kitty.

Where is the man that is

pp *p*

com-ing to mar-ry me? Where is the gos-son that's eag-er to court?

pp *p*

Time runs to wast-ing, the long-er I tar-ry me,

Age comes so surely and youth is so short. When is he coming, the

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Age comes so surely and youth is so short. When is he coming, the". The piano accompaniment is in grand staff (treble and bass clefs) and includes dynamic markings of *pp* and *p*.

handsome, the sun-ny-eyed, Swearing he holds me the dearest and best, — Just for my-

The second system continues the vocal line with lyrics "handsome, the sun-ny-eyed, Swearing he holds me the dearest and best, — Just for my-". The piano accompaniment includes a *pp* dynamic marking.

self for of course if I'd money, I'd Have me grand lov - er *pp* as well as the

The third system continues the vocal line with lyrics "self for of course if I'd money, I'd Have me grand lov - er *pp* as well as the". The piano accompaniment includes dynamic markings of *mp*, *cresc.*, *f*, and *p*.

rest.

The fourth system shows the vocal line with a "rest." instruction. The piano accompaniment includes a *p* dynamic marking and ends with a *pp* marking.

Boys come to coort with a kiss an' a pet to it, Never a one that I feel I could choose,

The fifth system continues the vocal line with lyrics "Boys come to coort with a kiss an' a pet to it, Never a one that I feel I could choose,". The piano accompaniment includes a *pp* dynamic marking.

Poco più lento.

Yet I've a heart, if they on-ly could get to it, Yet I've a tongue that don't want to re-

fuse. Somewhere, far off in the world, out o' sight o' me, Waits the one who soon will

suit me, I know, Come, heart to heart, hand in hand, take how I

tight o' me; I'll be yer bail that ye won't let me

(At the close of song Kitty bends forward in listening attitude, looking down the road, then draws back, partly out of sight behind a set tree. Voices off, and Captain Trevor and Mike Murphy enter.)

go.

No 4. Trio.

Andante leggiero.

Mike.

He's as

p *stacc.* *sf*

This system contains the first four measures of the Trio. The vocal line begins with a rest, followed by the lyrics "He's as". The piano accompaniment starts with a piano (*p*) dynamic, followed by a staccato section, and ends with a sforzando (*sf*) dynamic.

straight as a dart, and as slim as a rush, With a

pp

This system contains measures 5-8. The vocal line continues with "straight as a dart, and as slim as a rush, With a". The piano accompaniment is marked *pp* (pianissimo).

step like a fawn, and a voice like a thrush; And his

This system contains measures 9-12. The vocal line continues with "step like a fawn, and a voice like a thrush; And his".

eyes are like fire, some - times soft, some - times bright,

sf

This system contains measures 13-16. The vocal line continues with "eyes are like fire, some - times soft, some - times bright,". The piano accompaniment has a *sf* (sforzando) dynamic.

And the keen - fang - ed hound has - n't teeth half so

p

This system contains measures 17-20. The vocal line continues with "And the keen - fang - ed hound has - n't teeth half so". The piano accompaniment is marked *p* (piano).

mf Kitty.
If I knew other men As handsome as he, I'd be

mf Capt. Trevor.
He is good looking then?

white.

axing them "when?"

mf
Good - looking enough for to force me to part From the

p
But

pp
But

p
on - ly col-leen ev-er reached to my heart. But

(♩ = ♩)

hand-some or no, He has stri-cken a blow in the ranks of re-bellion, And

hand-some or no, He has stri-cken a blow in the ranks of re-bellion, And

hand-some or no, He has stri-cken a blow in the ranks of re-bellion, And

pp

now he must go. Ev'-ry charm, ev'-ry grace of his fig-ure or

now he must go. Ev'rycharm, ev'ry grace of his figure or face Must be noted,

now he must go. Ev'rycharm, ev'ry grace of his figure or face Must be

pp

face Must be no - ted to give his pur - suers a

must be no - - ted, must be no-ted to give his pur - suers a

no - - - ted, must be no-ted to give his pur - suers a

mf *pp*

Tempo I. (♩ = ♩ previous.)

trace. trace. 'Tis hard, 'Tis hard that stern du-ty should

pp R.H. p

force me to part This gallant young life from the love of his

mf p

heart; Mike. And hard - er to think that a trivial re-

But the money is there?

f mf

ward Should win a success I had sought with the sword. 'Tis

But the money is there?

mf fp p

Kitty.

It's myself will take care'Twill be
 hard, 'tis hard!
 But the money is there? But the money is there?—

p *3* *3* *3*
cresc. *f* *p*

melted and pour'd down your throat at the fair. It's myself will take care,
 A slight, ac - tive man in the house with the

3 *3* *3* *3* *3*
p

It's myself will take care.
 doors? When the out - law is taken, the blood-money's
 But the money is there?

f *f* *3* *3* *3*
fp *fp*

Allegretto.

p But hand-some or no, he has strick-en a
pp yours. But hand-some or no, he has strick-en a
p But hand-some or no, he has strick-en a

Allegretto.

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in G minor (three flats) and 2/4 time. The piano accompaniment is in the same key and time. The tempo is marked 'Allegretto'. The first vocal line starts with a rest, then enters with the lyrics 'But hand-some or no, he has strick-en a'. The second vocal line starts with 'yours.' followed by 'But hand-some or no, he has strick-en a'. The third vocal line starts with 'But hand-some or no, he has strick-en a'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* and *pp*.

blow in the ranks of re-bellion, and now he must go! Ev'-ry charm, Ev'-ry
 blow in the ranks of re-bellion, and now he must go! Ev'-ry charm, Ev'-ry
 blow in the ranks of re-bellion, and now he must go! Ev'-ry charm, Ev'-ry

pp stacc.

The second system continues the vocal lines and piano accompaniment. The vocal staves repeat the lyrics 'blow in the ranks of re-bellion, and now he must go! Ev'-ry charm, Ev'-ry'. The piano accompaniment continues with a similar rhythmic pattern, marked with *pp stacc.*

grace both of fig - ure and face, of fig - ure and
 grace both of fig - ure and face, of fig - ure and
 grace both of fig - ure and face, of fig - ure and

mf *p*

The third system continues the vocal lines and piano accompaniment. The vocal staves repeat the lyrics 'grace both of fig - ure and face, of fig - ure and'. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes, marked with *mf* and *p*.

face _____ is a sign that stern du - ty com - pels him to

face _____ is a sign that stern du - ty com - pels me to

face _____ is a sign that stern du - ty com - pels him to

trace. 'Twill be melted and pour'd down your throat at the

trace. 'Tis hard! But du - - - ty com-

trace. But the money is there?

fair. 'Twill be melted and pour'd down your throat at the

pels _____ me, Yes, du - - - ty com-

But the money is there?

fair.

pels.

(angrily)

When the out-law is

But the money is there?

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are in a key with two flats and a 3/4 time signature. The lyrics are: "fair.", "pels.", "(angrily)", "When the out-law is", and "But the money is there?". The piano accompaniment includes a dynamic marking of *f* (forte) and features a triplet of eighth notes in the right hand.

'Tis myself will take care

taken the blood — money's yours!

The blood money's there.

Sothe money is there.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "'Tis myself will take care", "taken the blood — money's yours!", "The blood money's there.", and "Sothe money is there.". The piano accompaniment includes dynamic markings of *p* (piano) and *pp* (pianissimo).

—will be melted and pour'd down your throat at the fair.

The third system of the musical score concludes the page. The lyrics are: "—will be melted and pour'd down your throat at the fair.". The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *f* (forte).

No 5. Duet.

Allegretto.

Kitty.

p Well, he'd take me by the hand— *rall.* D'ye understand? *a tempo cresc.* And stand

mf *dim.* *p* *colla voce*

rall. *a tempo* close to where I stood, if he could; And he'd say, "My dar-lint Kitty, sure the

a tempo *pp* *colla voce*

p whole world knows ye're pretty, and ye're daint-y, and ye're wit-ty and ye're

pp

p good. *mf* Yes, he should. *mf* Oh, he would? But when I-rishmen de-ceive,

p *mf*

Do you believe? Can you know what's said to you, False or true? For your

Paddy or your Barney, Tho' you're lovely as Killarney, May have taken trips to Blarney Not a

Wir-ras-thrue! Wir-ras-thrue!
few. Don't be blue! Don't be blue! For you're

Faith, he's coming on at last! Whisht! ye
grace-ful and you're winning. And when love is just beginning—

talk of love too fast, For there's many a word to pond-er, And there's
 For there's many a word to pond-er, And there's

cresc.
cresc.

p

many a mile to wan-der, Ere love meets us ov-er you - - -
 many a mile to wan-der, Ere love meets us ov-er you - - -

f

- - der, And com-pletes the spell he cast. (Captain touches his cap
 - - der, And com-pletes the spell he cast.

p *f*

and is about to go.) And you're go-in' af-ter that?
 Du-ty

mf *mf* *pp* *p*

Oh, you needn't touch your hat, I could keep you if I tried. But a
 (salutes)
 calls me from your side.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "Oh, you needn't touch your hat, I could keep you if I tried. But a". A small "(salutes)" is written below the first measure of the vocal line. The piano accompaniment consists of chords and moving lines in both hands, with a *pp* dynamic marking in the second measure.

natural born i-diot can't be taught to read his book, And a na-tural born Saxon can't be

The second system continues the vocal line with the lyrics "natural born i-diot can't be taught to read his book, And a na-tural born Saxon can't be". The piano accompaniment features a rhythmic pattern of chords and moving lines, with alternating *sf* and *pp* dynamic markings.

taught by love or look.
 Oh, demmit! pretty Kitty, if you could but read my

The third system continues the vocal line with the lyrics "taught by love or look." and "Oh, demmit! pretty Kitty, if you could but read my". The piano accompaniment is more active, with a *p* dynamic marking at the start and *mf*, *sf*, and *sf* markings throughout.

heart, You'd not censure, you would pi-ty, When you see me forced to part.

poco rall.

The fourth system concludes the vocal line with the lyrics "heart, You'd not censure, you would pi-ty, When you see me forced to part." The piano accompaniment features a *poco rall.* marking and a *p* dynamic marking. The system ends with a long, sustained chord in the piano.

a tempo
p
 Let me take you by the hand As you stand! Let me taste a honey sip

pp *a tempo*

Più mosso.
 I'm not ready for your tasting; So your time you're only wasting. (He attempts again and
 (Captain attempts to kiss her, she repulses him.)
 From your lip.

Più mosso.

p *p* *f*

poco rall. *a tempo*
 You're a goose in need of basting — Come now, stipe!
 she boxes his ear.)

What a slip! Foil'd this trip!

a tempo
poco rall. *p* *f* *sf* *p*

Never mind the reason why!
 If it were not for stern duty, I would tame you, saucy

pp

* Box on the ear on this note.

Well, I'll larn ye by and bye! For I find you'll need a les-son, Which I'll
 beauty. For I find you'll need a lesson, Which I'll give you with a

sf *fp*

give you with a blessin', with a blessin', Ere my thir-sty lips are pres - sin'
 blessin', with a blessin', with a blessin', Ere my thir-sty lips are pres - sin'

sf *rall.* *p*

on the lips, on the lips of such as
 on the lips, on the lips you hold so

p *f*

(spoken and with a stamp)
 I. Come now, stip! (going) Come now, stip! stip!
 high: What a slip! What a slip!

p

No. 6. Song, Chorus and Ensemble.

Allegro molto e con brio.

Shamus. *f*

I've

mf *trem.* *cresc.* *f*

sharpen'd the sword for the sake of ould Erin, I car-ried a pike when she called on her

sons; I ran the risk then, and I will not be fear-in' The e - nemy's

gallows no more nor his guns. The land that bred

me and my colleen with-in it Has sure-ly a claim to the life that it gave; I'd

mf *cresc.* *f* *mp* *p*

sooner be cowl'd on its green sod this minute, Than live an in - former, or tremble a

mf *cresc.* *p*

slave. But life I won't yield — Like a

f *sf* *sf* *sf* *mf*

poor panting dumb thing, Held fast in the snare or bound tight by the rope;— God

p *cresc.*

put this stout heart in my bosom for something, As long as it beats, — it is beating with

f *b2.* *mf*

hope. — I'll live for my

mf *cresc.* *f* *ff* *trem.*

coun - - - try, I'll live for my No - ra, I'll live for my

p

gos-son, my lit-tle Pau - deen; They'll seek ere they

un poco sostenuto il

mf *f*

find me, they'll fight ere they score a de - feat for O' - - Brien,

tempo *tempo*

ff

And low - - - er the green!

rall. *a tempo*

rall. *f trem.*

p

Call the neighbours, Call the neighbours! Put the creel u-pon the

This system contains the first two lines of music. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves in bass clef. The lyrics are: "Call the neighbours, Call the neighbours! Put the creel u-pon the".

Kitty. *f*
Men of the hillside! Ga - ther, ga - -
thatch.

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "Men of the hillside! Ga - ther, ga - - thatch." The piano accompaniment features a rhythmic pattern of chords and eighth notes. Dynamics include *f* and *sf*.

(Nora comes out of house carrying
Allegro non troppo.

- ther! Shamus needs ye with des - patch!

This system contains the fifth and sixth lines of music. The vocal line has the lyrics: "- ther! Shamus needs ye with des - patch!" The piano accompaniment changes to a 2/4 time signature and features a more rhythmic, dance-like feel. Dynamics include *mf*, *f*, *sf*, and *f pesante*.

8^{va} ad lib.

a large basket; O'Flynn follows her with a short step-ladder, which he places against the house. Nora as -

This system contains the seventh and eighth lines of music, which are piano accompaniment only. The piano part continues with a rhythmic pattern of chords and eighth notes. Dynamics include *mf* and *f*.

cends and puts the basket on the roof.)

This system contains the ninth and tenth lines of music, which are piano accompaniment only. The piano part continues with a rhythmic pattern of chords and eighth notes. Dynamics include *f*, *cresc.*, *ff*, and *sf*.

f Nora.

Come, boys, come, Throw down the scythe and spade; Come, boys,

come, Ye must learn a - no-ther trade; For ye say there's a

man That ye love more than all—'Tis the head of your clan That is sounding the

Kitty.

Nora.

call.

Shamus.

Father O'Flynn.

Come, boys, come, throw down the scythe and spade;

Come, boys, come, throw down the scythe and spade;

Come, boys, come, throw down the scythe and spade;

Come, boys, come, throw down the scythe and spade;

Come, boys, come, There's no time to be de - layed,

Come, boys, come, There's no time to be de - layed,

Come, boys, come, There's no time to be de - layed,

Come, boys, come, There's no time to be de - layed,

Bring the sticks ye've tried in smiting, Bring the girls that ye de - light in, Till they

Bring the sticks ye've tried in smiting, Bring the girls that ye de - light in, Till they

Bring the sticks ye've tried in smiting, Bring the girls that ye de - light in, Till they

Bring the sticks ye've tried in smiting, Bring the girls that ye de - light in, Till they

(Enter Chorus.)

see O'Briens fighting, Faugh a ballagh! who's a - fraid?

see O'Briens fighting, Faugh a ballagh! who's a - fraid?

see O'Briens fighting, Faugh a ballagh! who's a - fraid?

see O'Briens fighting, Faugh a ballagh! who's a - fraid?

Ull. *dim.*

Sop.

Alto

Chorus.
Ten. *mf*

Bass. *mf*

From the moor, from the
From the moor, from the hill, From the meadow and field, _____

p *poco cresc.*

cresc.

hill, from the meadow and field, We are come, as ye will, for a sword or
cresc.

We are come, as ye will, for a sword or

cresc.

f

We are come, we are come. _____ So the

f

We are come, We are come, we are come. _____ So the

f

shield. _____ We are come. _____ So the

f

shield. _____ We are come. _____ So the

f *f*

English-man wants ye? Well, if he in - sists, He'll meet good I - rish

English-man wants ye? Well, if he in - sists, He'll meet good I - rish

English-man wants ye? Well, if he in - sists, He'll meet good I - rish

English-man wants ye? Well, if he in - sists, He'll meet good I - rish

8th ad lib.

black-thorns, in good I - rish fists. _____

black-thorns, in good I - rish fists. _____

black-thorns, in good I - rish fists. _____

black-thorns, in good I - rish fists. _____

ff

Shamus. *f*

I know, I know. _____

dim. *p*

Allegretto molto moderato.

Nora. *mf.*

Oh, boys, listen to Shamus!

mp

I know ye are brave as brave can be

Ye'd

p

pp

Boys, boys, who wouldn't for Sha-mus?

fight to the last for mine and me.

I

know that ye'd none of you question or carp, Ye'd play on their skulls as I'd play on a harp:

Nora.

Oh,

rall.

a tempo

But tho' blackthorn is tough, sure the bay-on-et's sharp!

fp

pp

red.

*

#

boys, lis - ten to Sha - mus!

Chorus Basses.

Oh, boys, lis - ten to Sha - mus!

p

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'boys, lis - ten to Sha - mus!' and ends with a fermata. The piano accompaniment begins with a treble clef and a key signature of one sharp (F#). It features a melodic line in the right hand and a bass line in the left hand, with a piano dynamic marking (*p*).

Boys, none is wi - ser than Sha - mus!

have no fighting for me the day, Just

pp

Detailed description: This system contains the second vocal line and continues the piano accompaniment. The vocal line has two parts: 'Boys, none is wi - ser than Sha - mus!' and 'have no fighting for me the day, Just'. The piano accompaniment continues with a piano dynamic marking (*pp*).

Boys, boys, trust it to Sha - mus!

on - ly support me in all I say. An?

Detailed description: This system contains the third vocal line and continues the piano accompaniment. The vocal line has two parts: 'Boys, boys, trust it to Sha - mus!' and 'on - ly support me in all I say. An?'. The piano accompaniment continues with a piano dynamic marking (*pp*).

I'll be your bail that I give them the talk, For I'm a red deer that they

pp

never shall stalk; — An' if they want ex-ercise, faith, they shall walk

cresc.
sfp *sfp*

Kitty. *f.*
Yes, boys, walk af-ter Sha - mus!

Nora. *f.*
Yes, boys, walk af-ter Shamus, Yes, boys, walk af-ter Sha - mus!

O'Flynn. *f.*
Yes, boys, walk af-ter Sha - mus!

Chorus. Ten. and Bass. *mf.*
We'll do as he bids us,

p *p*

mf
Oh, boys, list-en to Sha - mus! For his wit is quick, and his

mf
Chorus. Oh, boys, list-en to Sha - mus! For his wit is quick, and his

ne - ver fear.

ne - ver fear.

p

Kitty. *mf*
There's a sea-son to fight and a

Nora. *mf*
There's a sea-son to fight and a

Shamus. *mf*
There's a sea-son to fight and a

O'Flynn. *mf*
There's a sea-son to fight and a

head is clear.

head is clear.

f
Girls, girls, listen to Sha - mus,

f
Girls, girls, listen to Sha - mus,

mf

cresc.

time to lie low; And we have a plan, as we'll soon let ye know, That'll

cresc.

time to lie low; And we have a plan, as we'll soon let ye know, That'll

cresc.

time to lie low; And we have a plan, as we'll soon let ye know, That'll

cresc.

time to lie low; And we have a plan, as we'll soon let ye know, That'll

p

give us a laugh in the face of the foe. —

give us a laugh in the face of the foe. —

give us a laugh in the face of the foe. —

give us a laugh in the face of the foe. —

f.

Boys, boys, leave it to

f.

Boys, boys, leave it to

cresc.

sf

p

mp
Hark! Hark! Their

p
Hark!
p
Hark!

p
Their steps I'm countin', The foot - falls of sol - die - ry

p
Their steps I'm countin', The foot - falls of sol - die - ry

The foot - falls of sol - die - ry

steps I'm countin', The foot - falls of sol - die - ry

p
Hark!

p
Hark!

pp
Hark! Their steps I'm countin'.

p
Hark! Their steps I'm countin'.

(Shamus, Nora and Kitty enter the house.)

o - ver the mountain.

o - ver the mountain.

o - ver the mountain.

o - ver the mountain.

mf
Curse on the

mf
Curse on the

p
Curse on the for-eigner coming to har-ry us,

p
Curse on the for-eigner coming to har-ry us,

leggiere

ru-in his ba-yonets car-ry us,

ru-in his ba-yonets car-ry us,

Is it a sin that our dar-ling, our Sha-mus, Drew a good

Is it a sin that our dar-ling, our Sha-mus, Drew a good

mf
Is it a crime, a crime in the
mf
Is it a crime, a crime in the
sword when he wanted to tame us?
sword when he wanted to tame us?

p
Svcs ad lib.

f
coun - try that bred us Lov - ing its hills an' its rocks an' its
f
coun - try that bred us Lov - ing its hills an' its rocks an' its
f
Lov - ing its hills an' its rocks an' its
f
Lov - ing its hills an' its rocks an' its

meadows? Is it a treason that all Bal-ly - ha - mis Glo - ries to own a true
meadows? Is it a treason that all Bal-ly - ha - mis Glo - ries to own a true
meadows? Is it a treason that all Bal-ly - ha - mis Glo - ries to own a true
meadows? Is it a treason that all Bal-ly - ha - mis Glo - ries to own a true

cresc.
cresc.
cresc.
cresc.

pa - triot like Sha - mus?

pa - triot like Sha - mus?

pa - triot like Sha - mus?

pa - triot like Sha - mus?

cresc.

(Soldiers enter, led by Captain and Sergeant.)

cresc.

ff

svcs ad lib.

Serg. "Halt! front!"

dim. subito

p

dim.

Capt. "I am in search of a rebel" &c.

pp

(cue) Captain: "Demmit! This O'Brien must be somewhere, though."

Nº 7. Trio. Chorus.

Allegretto.

Captain.

Shamus.

Is it

Con-found your demm'd cheek! Who
Shamus you seek? Hal ha! ha! ha!

else dye suppose?
You wont find him this week! Im the boy that knows,

Sopr. Ha! ha!
Alt. Ha! ha!
Ten. Chorus. Ha! ha!
Bass. Ha! ha!

mf 3 3

If you know, you must

Ha! ha! He's the boy that knows!

Ha! ha! He's the boy that knows!

ha! Ha! ha! ha! ha! He's the boy that knows!

ha! Ha! ha! ha! ha! He's the boy that knows!

tell!

You know where he'll hide?

You'll be paying me well?

Ha! ha! ha!

mf
Well, I'll

ha! As if I was in - side_ of the gossoon him - self. *p*

p
Ha! ha! ha!

p
Ha! ha! ha!

p
Ha! ha! ha!

p
Ha! ha! ha!

pp

pp

p

give you your self, and en-gage you as guide.

ha! *mf* Ha! ha! Ha! ha!

ha! *mf* Ha! ha! Ha! ha!

ha! *mf* Ha! ha! Ha!

ha! *mf* Ha! ha! Ha!

p *mf*

We'll get ready to start. *f* Now, good

p He'll en-gage me as guide! Ha!

He'll en-gage him as guide!

He'll en-gage him as guide!

ha! He'll en-gage him as guide!

ha! He'll en-gage him as guide!

p *p*

folks stand a - part, stand a - part, stand a - part!

ha! ha! ha!

He'll engage him as

He'll engage him as guide!

guide! Ha! ha! Ha! ha! Him as guide!

He'll engage him as guide! Ha! ha! Ha! ha! Him as guide!

He'll engage him as guide! Ha! ha! Ha! ha! Him as guide!

mp ad lib. You
 look for Shaun, he left at dawn To search the bogs for a Le - prechaun.

mp colla voce

fool! You don't know'en his name! (smilingly)
 Sure, all the world...

p
pp

Well, I don't know him, all the same.
 - knows Tha - dy Farrell! Sure,
 Sure, all the world — knows Tha - dy
 Sure, all the world — knows Tha - dy
 Sure, all the world — knows Tha - dy
 Sure, all the world — knows Tha - dy

mf
f
pp

if ye dont, — we need not quarrel! The fairies dance when they've the chance —

Farrell!

Farrell!

Farrell!

Farrell!

f

p

nough of this! Point out the way! D'ye know where

A Le - prechaun, if caught at dawn —

f

p

f

these demm'd rebels lay? Point

I'm close to them where'er they go.

p

out the way, Point out the way if that is so.

In troth, I ought to

p He's close to them!

p He's close to them!

p He's close to them!

p He's close to them!

p He's close to them!

know! Do ye

f Ha! ha! Ha! ha! In troth, he ought to know!

f Ha! ha! Ha! ha! In troth, he ought to know!

f Ha! ha! Ha! ha! In troth, he ought to know!

f Ha! ha! Ha! ha! In troth, he ought to know!

f Ha! ha! Ha! ha! In troth, he ought to know!

sf

Andante.

Well, I

know the town of Glen-gall, Where the sol - diers' barracks were?

Andante.

p

(Captain stamps impatiently.)

ought!

So I thought. But you'll hardly find Sha - mus there!

f

Do you know where the bog-road pass-es By the

fp

Yes, I do.

side of the deep mo - rasses?

Good for you! For he's

I want to know which
not ly-ing hid in the grasses.

mf *p*

way to go, And not the place he is-n't!

Ochonel och-

f *mf* *p*

one! ye'd lose your pret-ty shoes In search - ing for a pisint!

Ochonel ye'd
Ochone! ye'd

p *pp* *f*

Listen now! You're getting
lose your pret - ty shoes!
lose your pret - ty shoes!
Och - one! your pret - ty shoes!
Och - one! your pret - ty shoes!

f
dim.
p
pp

By the lake - side a -
near, Sure ye'll know the bro - ken pier?

mong the rocks? The cover of covers for our fox!
Yes, sure he is not

f

Capt.

Shamus.

He is - n't there? You'd best be - ware How you in - sult me

there!
Più mosso.

p

pp

further!

f You'd best beware! You'd best beware!

He's an - gry now, wow wow wow wow wow! he'll have my life!

you'd best be -

He'll have my life - och murther! och murther! och mur -

mp He's an - gry now,

he's an - gry,

mp He's an - gry now,

he's an - gry,

Chorus.

p He's an - gry now,

p He's an - gry now,

Allegro. (♩ = ♩)

ware! Oh! he must be-have! He's be-yond all rule.

- - ther!

He's an - gry!

He's an - gry!

He's an - gry!

He's an - gry!

Allegro. (♩ = ♩)

I pre-fer a knave - Take a-way the fool!

Now your honour's quare - Spiteful as a mule: Sure, I

Shamus.

spake your fair, use me as your tool!

O'Flynn.

Sure, the gos-soon's pride Shows he's not a fool, and to

ad lib.

Capt.

Oh, he must be-have, he's be-yond all rule.

Shamus.

O'Flynn.

Now your hon - our's quare, - Spiteful as a mule,

track or guide he's a per - fect jool _____ his pride show's he not a fool, and to

Sure I spake you fair use me as your tool,

track and guide he's a per - fect jool _____ he's a per - fect

To track or guide on mountain side _____

Chorus.

To track or guide on mountain side _____

To

fool! Take away the fool!

spiteful as a mule!

jool!

cresc. to seek or hide from friends or' foes, —

cresc. track or guide on mountain side _____ to seek or hide from

cresc. to seek or hide from friends or foes —

cresc. track or guide on mountain side _____ to seek or hide from

cresc. *cresc.*

from friends or foes, _____ He's the boy, the boy that

friends or foes, _____ or foes, _____ He's the boy, the boy that

from friends or foes, _____ He's the boy, the boy that

friends or foes, _____ or foes, _____ He's the boy, the boy that

f

Più lento.

Take away the fool! take away the fool! *ad lib.* 3

I went at He's a perfect jool! a jool!

knows, He's the boy, the boy that knows, He's the boy that knows!

knows, He's the boy, the boy that knows, He's the boy that knows!

knows, He's the boy, the boy that knows, He's the boy that knows!

knows, He's the boy, the boy that knows, He's the boy that knows!

Più lento.

ff *pp* *colla voce*

Shamus.

dawn to ga-ther sloes with a Leprechaun— He knows! He knows!

O'Flynn. *f* He knows!

He knows!

He knows!

He knows!

He knows!

pp *f*

No 8. Finale. (Cue. Mike. "and my revenge on the one day.")

Allegro giusto.

f trem. *cresc.*

O'Flynn. *f*

Push the jug a-round, Keep the cups a-brim-ming, No one can be drown'd,

p. *f* *p.*

O'Flynn. *f* **Kitty** (holding up jug).

Where's an emp-ty glass? No one calls it la-bour

While his head is swimming.

f *p.*

Kitty.

Cruiskeenlawn to pass To a thirs-ty neighbour.

f

Lords may sip their port,

Lords may sip their port,

Chorus.

Lords may sip their port, Tay maysuit the wimmen;

Lords may sip their port, Tay maysuit the wimmen;

f *p.* *f stacc.*

But to fight or court, Potheen's what we swim in.

But to fight or court, Potheen's what we swim in.

But to fight or court, Potheen's what we swim in.

But to fight or court, Potheen's what we swim in.

Nora.

Come, boys, here's the stuff to set your hearts a-beating; Step up, take enough,

Kitty. *f.*

Bring your noggins here, See that none want filling, Li-liquor can't be dear

Nora. *f.*

Sure, 'tis Shamus treating, Bring your noggins here, See that none want filling, Li-liquor can't be dear

O'Flynn. *f.*

Bring your noggins here, See that none want filling, Li-liquor can't be dear

mf *p.* *pp* *sfp*

that nev-er paid a shil - ling.

that nev-er paid a shil - ling.

that nev-er paid a shil - ling.

Lords may sip their port,

Lords may sip their port,

Chorus. Lords may sip their port, Tay may do for wimmen,

Lords may sip their port, Tay may do for wimmen,

But to fight or court, Poth-ee, Poth - ee's what we swim *cresc.* *ff*

But to fight or court, Poth-ee, Poth - ee's what we swim *cresc.* *ff*

But to fight or court, Poth-ee, Poth - ee's what we swim *cresc.* *ff*

But to fight or court, Poth-ee, Poth - ee's what we swim *cresc.* *ff*

in! (Father O'Flynn and Nora together near C.)

in! (Chorus scatter themselves, lounging on the stage, while Kitty goes round replenishing glasses;

in! after a while Kitty wanders off R. U. E.)

in!

O'Flynn. *mp*

No - ra, my

dim. *p* *pp*

Nora. *p*

O'Flynn. What else would they be, and my

col - leen, your eyes — are dim?

boy — a - way? *cresc.*

Hell make his point, you may trust to him, Hell be

cresc.

ad lib. Father, oh Father,
back again ere close of day.

colla voce *p* *trem.* *pp*

my heart stands still. For the

pp

last two nights, in the mid - night gloom, I

p *pp*

rall. *f* heard the Banshee a - keen - ing shrill, And an -

colla voce *p*

o - - ther keen is the knell of doom.

pp *p*

O'Flynn. (♩ = ♩)

No-ra, my col-leen, your heart is

sore, sure the Ban-shee wails for a hun-dred more— Perhaps for some wand'ring

Nora.
A stranger? Father, your
stranger's sake, who's drowning now in a moun-tain lake.

wits have fled, Would the Banshee care if the likes were dead? Not for a stranger she'll

wail and keen, but the best old stock of our E-ring green. O'Flynn. p
And you think 'tis for

Nora. *rall.*

O'Flynn.

The same as she did when his fa - ther

Shamus the Banshee cried.

Lento.

died.

A grave yawns cold, In the churchyard mould - A

low, dark bed for the bright and bold; It op - en'd wide On the

moun - tainside

The first night ev - er the Banshee cried.

No child or scion of the great O'Brien, But the

Ban - shee keens, yes, she keens when she knows him dying.

One night a sigh, and the next a cry, with the third wail

pp *cresc.*

surely a man must die. The sound comes clear

f *p*

to the tor - tured ear of her whom the doom one has loved most dear.

f *p*

Twice thro' the gloom Have I heard the doom wail - ing like

mf *pp* *mf* *pp* *mp*

cresc. ed accel.

women be - fore a tomb. If once more, but once

pp *cresc.*

more I hear that aw - - ful, aw - - ful, aw - ful cry,

ff *sp* *sp* *p*

I'll know my Shamus is call'd to die.

p *pp* *mp* *pp*

O'Flynn. *Allegro moderato.*

Cheer up, cheer up,

mp

No-ra a-roon, Shamus is safe, he'll be with you soon,

mp

(Kitty runs on from R.)

Kitty.

Come, boys, come, put the glasses down!

(Chorus come forward. Enter the old
Lynch, the pi - per, is come to town.

p *mp staccato* *L. H.*

(piper with his pipes.) O' Flynn. *mf*
I've

look'd up-on sor-rows of se-ver-al types, But sel-dom seen one wouldn't

yield to the pipes, When the heart is oer-burthen'd with

all that it feels, Dance, Dance, Dance all the mi - se - ry

f. *f.* *p* *cresc.* *p*

out at your heels.

f.

(Drone)

Jig.
Vivace.

Repeat as often as necessary for the dance. Last time.

pp

The first two systems of the page show the piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The second system continues the accompaniment and includes the instruction *crese.* in the right-hand staff.

Chorus.

(Shamus enters. Nora embraces him. He tears

This section contains the vocal staves for the chorus. It includes staves for Soprano, Alto, Tenor, and Bass. The lyrics for the Tenor and Bass parts are: "'Tis Sha - - - mus!". Below the vocal staves is the piano accompaniment for the chorus, which begins with a dynamic marking of *f*.

off the old coat and hat, kisses her, and draws her forward.)

Shamus.

The final section of the page features the vocal part for Shamus and the piano accompaniment. The lyrics for Shamus are: "The 'Tis Sha - - - mus! Oh, boys, lis-ten to Sha-mus!". The piano accompaniment includes dynamic markings of *ff* and concludes with a 3/4 time signature.

Presto, ma non troppo.

sol - diers are safe for the rest of the night, with their feet in a boghole, their

head in the beather, I left them a will - o' - the wisp for a light, And

sure - ly they ought to be hap - py to - geth - er. I

took them thro' ri - vers, I took them thro' bogs with lots of great

tussocks to trip us and lame us, Yell laugh to have

seen them all pant - ing like dogs, and catch - ing a

pp *leggiero*

breath to fling cur - - ses at Sha - mus.

mf *f* *f*

They're safe where they are, for I

p

called from the hill, "Don't stir till day - light, it's no road for a

p

strang - er; But if you're con - tent - ed and try to keep

p

still, To - mor - row will find you in no sort of dang - er."

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are "still, To - mor - row will find you in no sort of dang - er." The piano part includes a dynamic marking of *f* at the end of the system.

I kissed them my hand, and I gave them a cheer, I

The second system continues the vocal line and piano accompaniment. The lyrics are "I kissed them my hand, and I gave them a cheer, I". The piano part includes dynamic markings of *p* and *f*.

took the short cut by the pass of Glen - co - rah, I

The third system continues the vocal line and piano accompaniment. The lyrics are "took the short cut by the pass of Glen - co - rah, I". The piano part includes a dynamic marking of *p*.

wast - ed no minutes, and now I am here

The fourth system continues the vocal line and piano accompaniment. The lyrics are "wast - ed no minutes, and now I am here". The piano part includes dynamic markings of *cresc.* and *f*.

For a glass of poth - een and a dance with my

The fifth system continues the vocal line and piano accompaniment. The lyrics are "For a glass of poth - een and a dance with my". The piano part includes dynamic markings of *rall.* and *colla voce*, and a dynamic marking of *f*.

86 Reel.

Allegro molto.

(The dance is resumed. Sunset effect on the scene.)

First system of musical notation, including vocal line with lyrics "No - - - ra." and piano accompaniment. The piano part features a 2/4 time signature and dynamic markings *fp*.

Second system of musical notation, including piano accompaniment with first and second endings. The piano part features a 2/4 time signature and dynamic markings *fp*.

Third system of musical notation, including piano accompaniment. The piano part features a 2/4 time signature and dynamic markings *f*.

Fourth system of musical notation, including piano accompaniment with first and second endings. The piano part features a 2/4 time signature and dynamic markings *f* and *p*.

Fifth system of musical notation, including piano accompaniment. The piano part features a 2/4 time signature and dynamic markings *f*.

Sixth system of musical notation, including piano accompaniment. The piano part features a 2/4 time signature and dynamic markings *mf* and *mp*.

Seventh system of musical notation, including piano accompaniment. The piano part features a 2/4 time signature and dynamic markings *staccato* and *dim.*

(The piper marches off, followed by all the Chorus. Shamus draws Nora over to the bench by the 87
CHORUS. (in two divisions)

Come all ye true bred I - rishmen that love a song and dance, And

mf *p*

8ves ad lib.

house. Kitty and Father O' Flynn join them.)

give the pi - per hear - ty cheer when'er you get the chance; Ould Ire - land, as we

pp

know too well, has plen - ty to en - dure, — But while we've poth - een, pipes and jigs, you

1ma volta come all ye true bred *2da volta*
 cannot call us poor. cannot call us poor.

pp *R.II.* *pp*

Andante tranquillo. (♩ = ♩)

Nora.

I'll waken up Paudeen - I think he's fast -

Till you give him a kiss, dear, it may be the last.

Shamus. *p*
What ails her? The last? O'Flynn. Sure the girls in a fright, The

Shamus: (spoken) The Banshee!
Banshee was crying ere yes-ter-day night.

(Enter Nora, with Paudeen in her arms.)
Più lento.
Nora.
Kiss him, Sha-mus, kiss our dar-ling!

Nora. *p*

Shamus. *f* 'Twill be com-fort to ye, may be. *mf*

Aye, with all my heart. Aye, if we must

part. *pp* Sure I told you

So you heard? Speak, ashore!

Agitato e poco accelerando.

mp It was the Banshee, I heard the keen Ere

Just once more! *mf* *p* *pp* *sp* **Agitato e poco accelerando.**

yesterday, last night a - gain. *rall.*

But on - ly

90 Tempo I.
Shamus.

twice; Sure ma-ny hears that and ne-ver a soul goes short of breath.

Nora
mf
But she'll keen a - gain; If the third voice

wails, 'tis de - sti-ny's call! *Lento.*

Shamus.
And it means my *Lento.*

Banshee (behind the scenes)
senza tempo
p
Ul - la, ul - la-lone, ul - la-lone — och one, och-one —

death.

pp *colla voce*

più f (la seconda volta ancora più f)

Ul - la, ul-la-lone, ul-la-lone och - one, ochone

pp

Banshee. *pp* Ul - la - la -

Nora. *pp molto espress.*

O'Flynn. *pp* Oh, my dar-lint, my

Hark, hark, 'tis the Ban - shee's cry!

Banshee. lone, ul - la - lone ochone! *p*

Kitty.

Nora. Oh, Fa -

pride, my je - well

Shamus. Young and strong, I have got to die!

Kitty.

Tempo di Marcia.

- ther, oh Fa - ther, but Fate _____ is cru-el!

Nora.
oh Fa - ther, but Fate _____ is cru-el!

Shamus.
oh Fa - ther, but Fate _____ is cru-el!

O'Flynn.
oh Fa - ther, but Fate _____ is cru-el!

Tempo di Marcia.

(Kitty sees the gleam of a bayonet, and lays her hand on

Shamus' arm, pointing up the road.)

(Shamus runs up the street and is met by a row of bayonets.)

(The peasants pour on R. and come almost into collision with the troops, but give back before the bayonets.)

Piano introduction for the first system, consisting of two staves. The music is in a minor key and features a rhythmic pattern of eighth and sixteenth notes.

Shamus.

Back, friends, back, for the fight's not fair, on-ly warm hearts

Musical notation for Shamus's first line, including vocal line and piano accompaniment. Dynamics include *sfp trem.*, *f*, and *sf*.

Mike (pointing at Shamus.)

That's the re-bel, faith I'll take my
here_ on-ly cold steel there!

Musical notation for Mike's first line, including vocal line and piano accompaniment. Dynamics include *f*, *cresc.*, *sf*, and *p*.

life in hand for vengeance sake. No - ra, whenye threw me

Musical notation for Mike's second line, including vocal line and piano accompaniment. Dynamics include *f.* and *p*.

o'er, Do you mind the oath I swore? Now it's come to

Musical notation for Mike's third line, including vocal line and piano accompaniment. Dynamics include *f*, *p*, *f*, and *p*.

its ful-fill-ing, you'll soon be free, and I am willing, Jack for

Capt.
That's the
Jill, an' Pat for Bid-dy, I'll not lave ye long a wid-dy.

re-bel you - - der! seize him!

Shamus. (surrendering) (♩ = ♩)

Come, boys, a-nything to please him!

Kitty. sf sf

Shame on ye, shame on ye, Look what you'-re doin',

Tak-ing the man with the child in his arms. O'Flynn.
 Shame on ye, bring - ing a

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Tak-ing the man with the child in his arms." and "O'Flynn." The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *f* (forte).

household to ru - in, Tak-ing the head from the best of our farms!

The second system continues the vocal line with the lyrics "household to ru - in, Tak-ing the head from the best of our farms!". The piano accompaniment includes a dynamic marking of *p* (piano).

Kitty.
 Shame on ye, shame on ye! Shame on ye, shame on ye!

Nora.
 Shame on ye, shame on ye! Shame on ye, shame on ye!

Capt.
 O'Flynn. Will you be si - lent?

Soprano.
 Alto.
 Chorus.
 Tenor.
 Bass.
 Shame on ye, shame on ye! Shame on ye, shame on ye!

The third system is a complex arrangement featuring multiple vocal parts: Kitty, Nora, Capt., O'Flynn, Soprano, Alto, Chorus, Tenor, and Bass. The lyrics "Shame on ye, shame on ye!" are repeated across several parts. O'Flynn's part includes the lyrics "Will you be si - lent?". The piano accompaniment at the bottom includes dynamic markings such as *sf* (sforzando) and *p* (piano).

Capt.

Will you be si-lent? This is my du-ty, and it must be

done. *Soprano.* If you would on-ly keep peace in your is-land, You'd

Alto. **Chorus.** Shame on ye!

Tenor.

Bass.

ne-ver see ei-ther bayonet or gun.

Nora.

Oh, spare his life to me! Grant me his

wife to be, Let me not live as his

Kitty.

mf

Nora.

Mu-sha, it's fea - si-ble,

wi - dow for - lorn.

Oh, spare his

Sure he'll be peace-a-ble,

harm - less,

life to me!

Oh, spare his life to me!

harm - less as Pau - deen a - fore he was

Let me not live as his wi - dow for -

born.

lorn.

Shamus. *f*

Girls, do not cringe to him,

p

mf

Yield not an inch to him, Sure you heard death in the

p

mf

Ban-shee's shrill keen. On - - ly rear

Pad - dy here Up - - like his dad - dy here, To

wor - - ship his coun - - try and die for the

poco rall.

f

Mike. *a tempo* *mf*
Don't be cast down then, my colleen as - tho - ra, I'll be your

Green.

p

fp

sfp

sfp

(Nora raises her head, as if to reply to Mike, but falls

Kitty.

Mike. Spit on him, spurn at him, tramp — on him,
friend when your Sha - mus is gone!

ff

mf *cresc.* *cresc.*

Kitty.
fainting, into Father O'Flynn's arms.)

No-ra!
Capt. *f* Si - lence, you blackguard, your por - tion is done.

Shamus. *rall.* *f* Dar -

ff *p rall.* *cresc.*

Poco più lento.
molto espress.

- ling, a - dieu to you! Sure — my heart flew — to you

E - ven when tak - ing the sword in — my hand.

p

Kit - ty, be good to her! Fa - ther, you've stood to her,

cresc.

Stand to her still when I'm out of the land.

O Flynn.

rall. *Più mosso.*

f colla voce *mf*

Cheer up, for

Capt. Shamus. Take off the pri - so - ner!

Good - bye, my gos -

life is in her!

p *p*

soon grow up like a man!

rall. *cresc.*

Molto più lento.
Kitty. *molto espress.*

Don't fret a - bout her, dear! Don't

fp
f
Col Ped.

fret with - out her, dear!

Tempo di marcia.

I'll bring you news of her just as I can!

f

(Soldiers commence to hurry Shamus off. The villagers rush forward and throw themselves on the

Troops. A brief struggle. Sergeant is compelled to led Shamus go. He flings himself between the opposing ranks.)

Stand back!

ad lib.

f a tempo animato

Home, boys! Save your - selves, and save your hearths!

Sop. - - - - - You've got one

Alto. - - - - - You've got one

Ten. **Chorus.** - - - - - You've got one

Bass. - - - - - You've got one

colla voce

pri - son - er, hold him fast, for he's the last you'll get, But,

pri - son - er, hold him fast, for he's the last you'll get, But.

pri - son - er, hold him fast, for he's the last you'll get, But,

pri - son - er, hold him fast, for he's the last you'll get, But,

ff

by the rock of Cashel! you haven't hung — him

by the rock of Cashel! you haven't hung — him

by the rock of Cashel! you haven't hung — him

by the rock of Cashel! you haven't hung — him

(Shamus is dragged off by Soldiers. Kitty bending over Nora, who is fainting in Father O'Flynn's arms. The Peasantry following the Soldiers to entrance with uplifted sticks, and Mike Murphy cow-

yet!

yet!

yet!

yet!

The first system consists of four vocal staves, each with the word "yet!" written below the first few notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two flats and a common time signature.

ering close beside the Captain.)

The piano accompaniment for the second system is presented in five systems of grand staff notation. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes dynamic markings such as accents (>) and a forte marking (f) in the final system.

Nº 9.

Entracte .

Andante .

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one sharp (F#) and a 6/8 time signature. The music begins with a piano (*p*) dynamic. The first measure features a melodic line in the right hand and a bass line in the left hand. The second measure continues the melodic development. The third measure shows a change in the bass line. The fourth measure concludes the system with a fermata over the final chord, which is marked with a *Red.* (ritardando) instruction.

The second system continues the piece. It starts with a piano (*p*) dynamic. The first measure has a melodic line in the right hand and a bass line in the left hand. The second measure features a melodic line in the right hand and a bass line in the left hand. The third measure has a melodic line in the right hand and a bass line in the left hand. The fourth measure concludes the system with a fermata over the final chord, which is marked with a *pp* (pianissimo) dynamic.

The third system continues the piece. It starts with a mezzo-forte (*mf*) dynamic. The first measure has a melodic line in the right hand and a bass line in the left hand. The second measure has a melodic line in the right hand and a bass line in the left hand. The third measure has a melodic line in the right hand and a bass line in the left hand. The fourth measure concludes the system with a fermata over the final chord, which is marked with a piano (*p*) dynamic and the word *cantabile*.

The fourth system continues the piece. It starts with a piano (*p*) dynamic. The first measure has a melodic line in the right hand and a bass line in the left hand. The second measure has a melodic line in the right hand and a bass line in the left hand. The third measure has a melodic line in the right hand and a bass line in the left hand. The fourth measure concludes the system with a fermata over the final chord.

The fifth system continues the piece. It starts with a piano (*p*) dynamic. The first measure has a melodic line in the right hand and a bass line in the left hand. The second measure has a melodic line in the right hand and a bass line in the left hand. The third measure has a melodic line in the right hand and a bass line in the left hand. The fourth measure concludes the system with a fermata over the final chord.

The sixth system continues the piece. It starts with a piano (*p*) dynamic. The first measure has a melodic line in the right hand and a bass line in the left hand. The second measure has a melodic line in the right hand and a bass line in the left hand. The third measure has a melodic line in the right hand and a bass line in the left hand. The fourth measure concludes the system with a fermata over the final chord.

First system of musical notation. Treble and bass staves. Dynamics include *cresc.*

Second system of musical notation. Treble and bass staves. Dynamics include *mf*.

Third system of musical notation. Treble and bass staves. Dynamics include *p*, *pp*, and *tr*.

Fourth system of musical notation. Treble and bass staves. Dynamics include *p*.

Fifth system of musical notation. Treble and bass staves. Dynamics include *p*, *pp*, and *rall.*

Sixth system of musical notation. Treble and bass staves. Dynamics include *p* and *pp*.

Act II.

Scene I.— The Barrack Square. Practicable door in porch R., leading to the military lock-up. Entrances R. U. E. and L. U. E. Main entrance L. 2 and 3 E. A broad entrance, this all set obliquely so as to show a part of the road beyond, leading to main gate. A sentry box at either side of this entrance. The relief round, led by Sergeant Cox, enters R. U. E. and marches to each entrance with military music, changing the guard. They are about to march off when Captain Trevor enters L. U. E., sentry saluting.

N^o 10. Introduction.

Alla marcia.

Quasi Timpani.

p

mp

N. R. The rising of the Curtain must be timed so as to finish the change of guard, and begin the dialogue at the point indicated. This must vary according to the size of the stage.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides a steady accompaniment. Dynamics include *mf* and *cresc.* leading to *f*.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment is consistent. Dynamics include *dim.* and a stage direction: (Captain Trevor enters).

Third system of musical notation. The right hand has rests, while the left hand continues. Dynamics include *p*. Stage directions: Captain "I want to speak to you, Sergeant & c" and Serg:...

Fourth system of musical notation. The right hand has rests. The left hand accompaniment is marked *pp* *morendo*. Stage directions: right, sir. and Serg. "Right face, Quick march!"

Fifth system of musical notation. The right hand has rests. The left hand accompaniment is marked *mp*. A stage direction *R.H.* is present.

Sixth system of musical notation. The right hand has rests. The left hand accompaniment continues with a steady rhythm.

No 11 Solo. Captain.
Andante moderato.

But demmit
 - - - rebel.

It's deuced hard lines!

Musical score for the first system. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *mp*, *mf*, and *p*.

Musical score for the second system. The vocal line includes the lyrics: "I can't let him go - I can't give her up - What the de - vil can I". Dynamics include *f*.

Musical score for the third system. The vocal line includes the lyrics: "do? My heart is thrall to Kitty's beauty, And honour". Dynamics include *mf*, *f*, and *p*. A *rall.* marking is present at the end of the system.

Musical score for the fourth system. The vocal line includes the lyrics: "points the path of du - ty, A - las! a - las! they can't a -". Dynamics include *mp*.

Musical score for the fifth system. The vocal line includes the lyrics: "gree. If Shamus dies, she can but hate me; If he sur -". Dynamics include *mp* and *p*.

vives, what tri - als wait me! A - las, a - las, and woe is

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "vives, what tri - als wait me! A - las, a - las, and woe is". The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include a piano (*p*) marking at the beginning.

mel woe is me! The re-bel must not be for - given, the

The second system continues the vocal line with lyrics "mel woe is me! The re-bel must not be for - given, the". The piano accompaniment includes a mezzo-forte (*mf*) marking.

fair, bright maid, with eyes like heaven, must weep and suf - fer

The third system features lyrics "fair, bright maid, with eyes like heaven, must weep and suf - fer". The piano accompaniment includes markings for *sost.* (sostenuto), *pp* (pianissimo), and *dim.* (diminuendo).

all thro' me. Oh, for the power to solve these puzzles, to snatch

The fourth system has lyrics "all thro' me. Oh, for the power to solve these puzzles, to snatch". The piano accompaniment includes a *fa tempo* marking and a piano (*p*) marking.

— him from the levelled muzzles, and set him free, and set — him

The fifth system concludes with lyrics "— him from the levelled muzzles, and set him free, and set — him". The piano accompaniment includes markings for *cresc.* (crescendo) and *mf* (mezzo-forte).

free!

Oh, were I not a British

p

sol-dier. I'd give up all, so I might hold your soft hand in mine, —

all fan - cy free! But ere you will consent to marry, I must dis-

fp *pp*

grace the sword I car-ry. It cannot be, it cannot be! it can - not

f *mp* *fp* *pp* *p* *fp*

be! No! — A - dieu, a - dieu, my mountain

molto espr. *p* *dim.* *p*

fai - ry, Your heart is soft, but will not va - ry its stern de -

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "fai - ry, Your heart is soft, but will not va - ry its stern de -". The piano accompaniment is in a grand staff (treble and bass clefs) and consists of flowing sixteenth-note patterns in both hands, with some notes beamed together.

cree, its stern de - cree. I turn my back on love and

f sost.

poco cresc. *colla voce*

The second system continues the vocal line with the lyrics "cree, its stern de - cree. I turn my back on love and". The piano accompaniment continues with similar sixteenth-note patterns. Performance markings include *f sost.* (forte sostenuto) above the vocal line and *poco cresc.* (poco crescendo) and *colla voce* (colla voce) below the piano accompaniment. A fermata is placed over the final note of the vocal line.

beau - ty. This thorn - y path the path of du - -

sf

The third system continues the vocal line with the lyrics "beau - ty. This thorn - y path the path of du - -". The piano accompaniment features more complex chordal textures. A dynamic marking of *sf* (sforzando) is placed below the piano accompaniment.

Più lento.

ty Leads far from thee, far far from thee!

pp *colla voce* *mf*

The fourth system begins with the tempo marking *Più lento.* (Piu lento). The vocal line has the lyrics "ty Leads far from thee, far far from thee!". The piano accompaniment is more sparse and features sustained chords. Dynamic markings include *pp* (pianissimo) above the piano accompaniment, *colla voce* below the vocal line, and *mf* (mezzo-forte) below the piano accompaniment.

The fifth system shows the final part of the piano accompaniment, consisting of sustained chords and melodic fragments. A dynamic marking of *pp* (pianissimo) is visible at the end of the system.

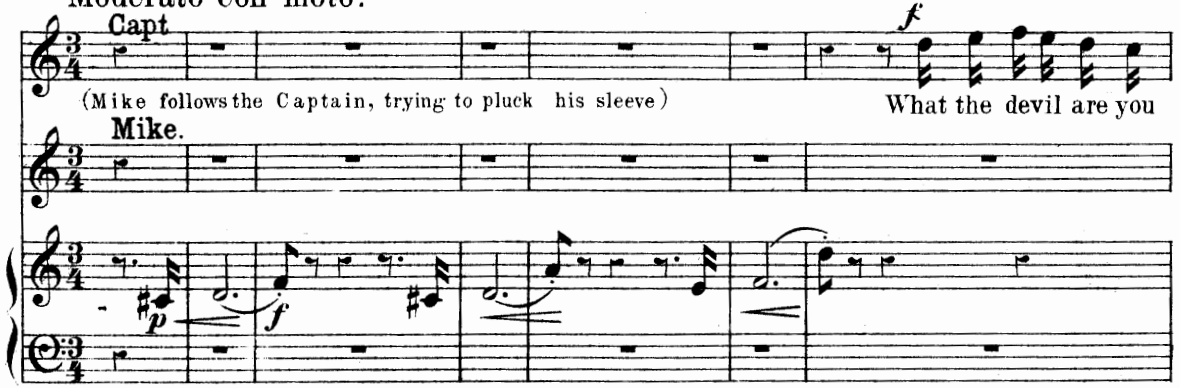
112 (cue) Sergeant It will soon be sunrise.
No 12. Duet. Captain and Mike.
Moderato con moto.

Capt

(Mike follows the Captain, trying to pluck his sleeve)

Mike.

What the devil are you



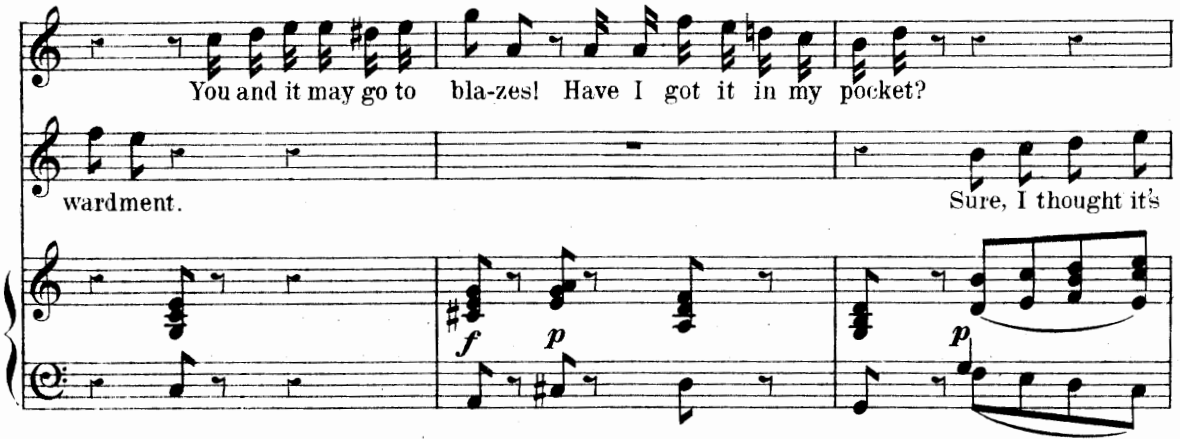
do-ing?

If your no - ble ho-nour pla-zes, 'Tis a - bout that small re-



You and it may go to bla-zes! Have I got it in my pocket?

wardment. Sure, I thought it's



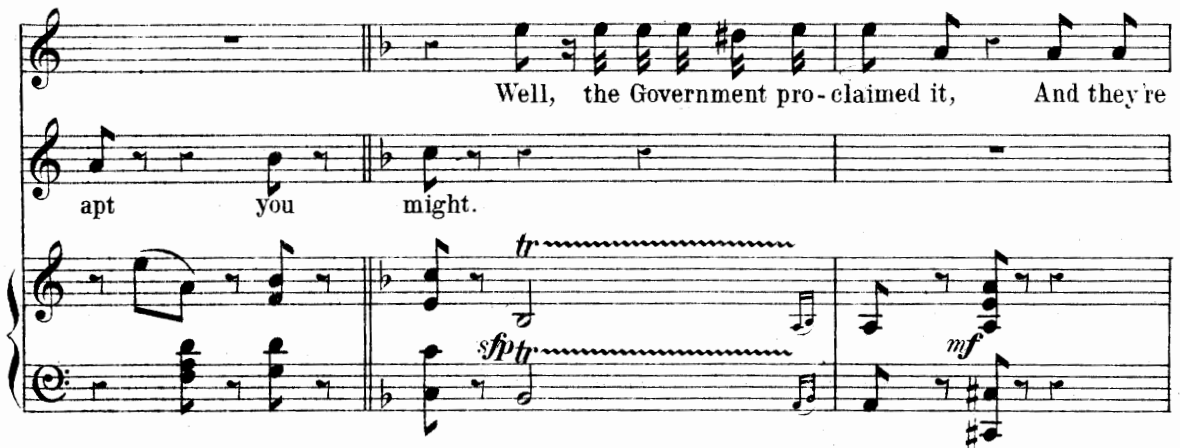
Well, the Government pro-claimed it, And they're

apt you might.

tr

sfz

mf



(♩. = ♩)

sure to make it right! So don't get so flurried! The Crown won't be
 But I am so flur-ried!

The first system of the musical score. It features a vocal line in G major with a key signature of one flat (B-flat) and a 9/8 time signature. The lyrics are: "sure to make it right! So don't get so flurried! The Crown won't be But I am so flur-ried!". The piano accompaniment is in the same key and time, with dynamics including *mp*, *mf*, and *p*. There are triplets in the piano part.

hur-ried To please an im - pa-tient, bog-trot-ting spal-peen,
 The Crown won't be hur-ried To please an im - pa-tient spal-

The second system of the musical score. The vocal line continues with the lyrics: "hur-ried To please an im - pa-tient, bog-trot-ting spal-peen, The Crown won't be hur-ried To please an im - pa-tient spal-". The piano accompaniment includes dynamics *mf*, *p*, and *p*, with a triplet in the bass line.

You'll get all your money, Then won't it be fun-ny, to say — you've had debts —
 peen. If they'll pay me the money, Then won't it be funny, to say I've had

The third system of the musical score. The vocal line continues with the lyrics: "You'll get all your money, Then won't it be fun-ny, to say — you've had debts — peen. If they'll pay me the money, Then won't it be funny, to say I've had". The piano accompaniment features triplets and dynamics *pp*.

— from the King and the Queen? —
 debts from the King and the Queen? — Oh, — yer

The fourth system of the musical score. The vocal line concludes with the lyrics: "— from the King and the Queen? — debts from the King and the Queen? — Oh, — yer". The piano accompaniment includes dynamics *f* and *f*.

Mike.

honour, don't be hard, But a - bout that same re-ward. I can't do with-out it at

all, at all; And Go-vern-ment, I'm told, Is loth to part with gold, And I

Capt.

And I think you're not to blame. I'm
dare - nt stay lon-ger near Glen - gall, Glen-gall.

glad you've so much shame, For they'll skin you if they catch you in Glen-

No. 1

gall, Glen - gall.

da-rent stay lon-ger near Glen - gall, Glen - gall. Just —

dim. *p*

think of all I've done, And all the risks I've run, And en - tire-ly Cap-tain, for your

p

Più lento. *a tempo*

sake, your sake; His rever-ence looks black, And my col-leen turns her back. And the

colla voce *mf* *p* *p a tempo*

Capt. *mf*

And I

neigh-bours re-gard me as a snake, a snake. —

pp

think they're nearly right. Though your skin's not overbright, In calling you a serpent, no mis-

Yes, the

pp

take, mis - take!

neighbours re-gard me as a snake, a snake. So you

see I've lost my girl, Set the village in a whirl, And, may-be, done damage to my

p *pp*

rall. *Più lento.*

soul, my soul. I took ye from the bog, I've hun-ted like a dog, Don't

rall. *p*

f più
Faith, I

accel.
lave me un-re-war-ded at the goal, the goal.

animato
take but lit-tle pride in standing at your side. If you call yourself a win-ner on the

Don't

p

whole, the whole! If you call yourself a

lave me un-re-war-ded at the goal, the goal. Don't

cresc. *mp* *f* *f*

Più mosso.
win-ner on the whole.

lave me unrewarded at the goal.

f *8va*

Nº 13 Solo Mike. Andante.

Mike. *mf*

Och - one, when I used to be

sf *sf* *sf* *p*

rall. *a tempo* *f*

young, och - one when I used to be young! Them was the days I was

colla parte

free and hear-ty, The life and soul of a dan - cing par-ty, the first boy

axed when a song was sung! Och - one, when I used to be

sf *p* *poco rall.* *colla parte*

a tempo *f* *p* *pp* *f* *p*

young! Then I could court as sweet as honey; Di-vil a hair I

thought of money, och sure, I was brave— and young.

p poco rall.
Och - one, when I used to be young!—

colla parte *f*

Più mosso.

Now look at me, poor and bat-ter'd, Cau - been patch'd and coat all tat-ter'd,

f *p* *sf* *p*

ff

Look at the work of a wo - - man's tongue! Born from the kings that

mf *f* *p*

ruled the pa-rish, Sure a - ny Girl should be proud of marriage wid the

mp

Tempo I.

oul-dest stock she lived a-mong. Och - one! Och - one, when I used to be

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are: "oul-dest stock she lived a-mong. Och - one! Och - one, when I used to be". The piano part includes dynamic markings of *pp* and *f*.

young, used to be young! The fai - ries danced at my

The second system continues the vocal line and piano accompaniment. The lyrics are: "young, used to be young! The fai - ries danced at my". The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

mo - ther's marryin', — The Ban - shee keen'd —

The third system shows the vocal line and piano accompaniment. The lyrics are: "mo - ther's marryin', — The Ban - shee keen'd —". The piano part continues with its rhythmic accompaniment.

— at my fa - ther's berry-in, — The

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "— at my fa - ther's berry-in, — The". The piano part features a *f* dynamic marking.

wild - - est keen that e - vershe sung!

The fifth and final system on the page shows the vocal line and piano accompaniment. The lyrics are: "wild - - est keen that e - vershe sung!". The piano part concludes with a final chord.

mf

Sure all the world has turn'd a - gin me, Since No - ra sour'd the love with

f **Più lento.**

in me wid a could sharp 'No' from her cru - el tongue.

Ochone! Ochone! Ochone!

Ochone! — Och - - one when I used to be young! Ochone! Och-one! when I

used to be young! Ochone!

p *pp* *exit.*

No. 14. Ensemble. Kitty. Chorus of Peasants and Soldiers.
Andante con moto.

Soprani. *mf*
 Walk, _____ girls,
 (off the stage) Alti. *mf*
 Walk, _____ girls.
Andante con moto.
 Serjeant "Hark!

walk, here's the man _____ we all are proud of: Sure, a
 walk, here's the man _____ we all are proud of: Sure, a
 What's that?"

word or two of talk is the most _____ we'll be al-owed of.
 word or two of talk is the most _____ we'll be al-owed of.

Sing, _____ girls, sing, Sure, per-
 Sing, _____ girls, sing, Sure, per-

haps he'll hear us singing; Och, 'twould be an-oth-er thing, if

haps he'll hear us singing; Och, 'twould be an-oth-er thing, if

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Kitty. (Kitty and a band of Peasant Girls appear at entrance L. the Sentries bar the way.)

Och, you're a soldier, handsome and

com - fort we were bringing! —

com - fort we were bringing! —

The second system continues the musical piece. It includes two vocal staves and piano accompaniment. The piano part has a dynamic marking of *pp* (pianissimo) and features a more complex rhythmic accompaniment with chords.

great: Sure ye won't keep us here at the gate. Time's

The third system continues the musical piece. It includes two vocal staves and piano accompaniment. The piano part features a rhythmic accompaniment with chords.

short I'm say-in' it, Now you're de-lay-in' it; Put up that bayonet Don't make us

The fourth system concludes the musical piece. It includes two vocal staves and piano accompaniment. The piano part features a rhythmic accompaniment with chords.

wait. _____ 'Tis yer-

mf
Chorus. With yer beau-ti-ful scar-let coats — And yer swords — an' muskets bright, — 'Tis yer-
(petting the Soldiers.)

mf
With yer beau-ti-ful scar-let coats — And yer swords — an' muskets bright, — 'Tis yer-

selves — are feelin' yer oats This il-li-gant Fri-day night.

selves are feel - in' yer oats This il-li-gant Fri-day night.

selves are feel - in' yer oats This il-li-gant Fri-day night. Acush-la ma-

(♩ = ♩.)

A-cushla ma - chree! Sure ye wouldnt touch me. And as quick as a

chree! _____ I'm as smart as a flea, and as quick as a

(♩ = ♩.)

sprite!

sprite!

(The Girls dart past the Sentries, who vainly endeavour to stop them)

trm trm trm

f

Kitty (sings, going up to Sergeant C.)

Ar-rah, Sergeant ashore, Sure you will not be cross; Think

p

poco rall. *Poco più lento.*

all we have bore, And remember our loss, For it's not in yer beau-ti-ful eye, An' it's

p

not in yer smil-ing face, To put us astray, or to turn us a-way, When we've

ven-tured here to your place, You won't misname us, You

pp

could - n't blame us, We must see Sha - - mus,

(♩. = ♩.)

And face — to face. —

The red coat, the red coat, the pret-ti - est coat that

The red coat, the red coat, the pret-ti - est coat that

mf

ev - er was seen; But a dread coat, a dread coat, 'Tis my - self would like for to

ev - er was seen; But a dread coat, a dread coat, 'Tis my - self would like for to

paint it green. Sure a - ny dress, as long as it co-vers a

paint it green. But a - ny dress, as long as it co-vers a

p

p cresc. man - ly heart, Can do no less, can feel no less than shame at
f
p cresc. man - ly heart, Can do no less, can feel no less than shame at

Soprani.
 keep-ing true friends a - part.
 Alti
 keep-ing true friends a - part.
 Tenori.
 Well, my girls, we
 Bassi.
 Well, my girls, we

won't be cru - el, So you are not cru - el las - ses, You shall see your
 won't be cru - el. So you are not cru - el las - ses, You shall see your

p
f

vil-lage je - wel, See him thro' our can - teen glas - ses.
 vil-lage je - wel, See him thro' our can - teen glas - ses.

Tho' you mayn't think with us, Still, you can drink with us. This poor old

Tho' you mayn't think with us, Still, you can drink with us. This poor old

mp

barrack has got its can-teen, Good British alean' beer, Noth - ing is

barrack has got its can-teen, Good British alean' beer, Noth - ing is

fai-lin here, Not e'en a drop of your na - tive po - theen.

fai-lin here, Not e'en a drop of your na - tive po - theen.

Più lento.

Sopr. ff
A friendly hand in for - eign land, What e - ver tint your coat is painted,

Alt. ff
Chorus. A friendly hand in for - eign land, What e - ver tint your coat is painted,

Ten. ff
A friendly hand in for - eign land, What e - ver tint your coat is painted,

Bass. ff
A friendly hand in for - eign land, What e - ver tint your coat is painted,

Più lento.

ff

Tempo I.

Will bring good cheer, will bring good cheer,
 Will bring good cheer will bring good cheer,
 Will bring good cheer will bring good cheer, for a glass of
 Will bring good cheer will bring good cheer, for a glass of

Tempo I.

mf

And a glass of whis - ky are well ac - quaint - ed.
 And a glass of whis - ky are well ac - quaint - ed.
 beer are well ac - quaint - ed.
 beer are well ac - quaint - ed.

cresc. *ff*

dim. (Exeunt Soldiers and Girls R.U.E.) *dim.* *p*

p *pp* *pp dim.* *morendo* (Enter Captain.)

(Cue) Kitty: "mind kissing you, -if-

No 15. Duet. Kitty and Captain.

Molto moderato.

p Captain. "If what?" Kitty. "Oh, its a very cautious 'if' entirely."

Kitty.

mf So its kis-ses you're craving, You big soldier man!

pp *p*

But first quit your mis-be-hav-ing, and I know you can.

pp

Not that I'm afeared of kissin', I'm not prim nor stiff,

p But be-fore I yield or listen, There's a cau-tious "if";

p

Poco più mosso.

Kitty. *pp* There's a cau-tious "if." *mf* It's a mighty lit-tle

Captain. It's a

Poco più mosso.

pp

word, but I've of-ten read and heard it makes us all the

mighty lit-tle word but I've of-ten read and heard it

trouble, all the trouble that it can. I've a right to ask at

makes us all the trouble that it can. You've a right to ask at

least, if you've spread the wedding feast, if you've called up-on the

least, if I've spread the wedding feast if I've called up-on the

priest, My big soldier man, my big soldier man.
 priest, Like a sol - dier man, like a sol - dier man.

Kitty.
 I can kiss by easy sta-ges as the love birds do;

But you'll tell me where the cage is, Ere I hop to you. You must

cresc.
 tell me if you can, sir, how you mean to live For be -

fore you get my answer, There's a cau-tious "if." There's a

cau - tious "if!" Im as proud as a - ny
 You're as proud as a - ny Duchess, and be -

f

mf

Duchess and be - fore your lip as much as ei - ther cheek or fore - head
 fore my lip as much as ei - ther cheek or fore - head

ton - ches in a kiss from you, your pro -
 ton - ches in a kiss for you, my pro -

po - sal you must write it, and I'll have my friends in - vi - ted, and I'll
 po - sal I must write it, and you'll have your friends in - vi - ted, and you'll

mf

see the chapel lighted, and the ring in view, and the
see the chapel lighted, and the ring in view, and the

mf *p*

ring in view.
ring in view. You're as charming as an English spring, you're as

pp *mp*

(imitating him.)
You're stray - ing from thim - por - tant thing,
dain - ty as a milk white pearl!

p

leggiero
Don't try blarney with an I - rish girl! ——— *mf* *espress.*
It's ve - ry hard, my darl - ing

pp

Kit - ty, To be de - barred from lips so pretty. The tide now

flows, But per - chance the ebb'll Fling my heart close at your

feet, close at your feet, fair rebel, fair rebel!

pp

Kitty.

Capt. So we'll wait a lit - tle longer, Say a

So we'll wait a lit - tle longer, Say a week or two,

week or two, and if love keeps growing stronger, Why, I'll hop to you

and if love keeps growing stronger, Why, I'll

f
 And we'll
 hop to you And we'll ba-nish all sugges-tion of a

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "And we'll hop to you". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

banish all sugges-tion of a tiff, a tiff, a tiff, Till we've
 tiff, a tiff, a tiff, Till we've

The second system continues the vocal melody with the lyrics "banish all sugges-tion of a tiff, a tiff, a tiff, Till we've tiff, a tiff, a tiff, Till we've". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* (forte).

rall.
 solved the mighty ques-tion of this cau-tious "if,"
 solved the mighty ques-tion of this cau-tious "if,"

The third system introduces a *rall.* (rallentando) marking. The vocal line has the lyrics "solved the mighty ques-tion of this cau-tious 'if,'" repeated. The piano accompaniment features a more complex, flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo).

of this cau - tious "if,"
 of this cau - tious "if,"

The fourth system continues the vocal melody with the lyrics "of this cau - tious 'if,'" repeated. The piano accompaniment features a highly rhythmic and textured right-hand part with many sixteenth notes, and a bass line in the left hand. Dynamics include *pp* (pianissimo).

Nº 16. Duet. Nora, Shamus.
Tempo di Marcia.

(Sergeant goes to lock up R.)

Allegro.

(Shamus enters.)

Nora. (Breaks down)

Dar - ling! darling,

Shamus. *mf*

Don't, don't be weep - ing;

dim.

Sure since I was on my keeping, Few the nights that I got sleep - ing In our

Nora.

lit - - tle home. Aye, but I could sit and pon - der, know - ing

far as you night wan - - der, you were some - where

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "far as you night wan - - der, you were some - where". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Nora.
ov - - er you - - der, and you'd sure - ly come.
Shamus.
Dar - - ling,

The second system introduces two vocal parts: Nora and Shamus. Nora's line has lyrics: "ov - - er you - - der, and you'd sure - ly come." Shamus's line has lyrics: "Dar - - ling,". The piano accompaniment continues with dynamic markings of *pp*, *p*, and *mf*.

Dar - ling, Nev - - er -
Nev - - er -

The third system continues the dialogue between the two characters. The vocal lines have lyrics: "Dar - ling, Nev - - er -" and "Nev - - er -". The piano accompaniment features a consistent eighth-note accompaniment with dynamic markings of *p*.

more! when ev' - - ning falls, will I rise when
more! when ev' - - ning falls, will she rise when

The fourth system concludes the musical phrase with two vocal lines. The lyrics are: "more! when ev' - - ning falls, will I rise when" and "more! when ev' - - ning falls, will she rise when". The piano accompaniment continues with the same eighth-note pattern.

pp
Sha - - mus calls, nev - - er - more!
pp
Sha - - mus calls, nev - - er - more!

pp *f*
nev - - er - more with - in those walls
pp *f*
nev - - er - more with - in those walls

shall I hear your tread.
shall you hear my tread.

f
Oh, that cru - - el
f
Oh, that cru - - el
mf

Ban - shee's wail nev - - er told a tru - - er

Ban - shee's wail nev - - er told a tru - - er

tale; Will she nev - er, nev - er fail? Will she

tale; Will she

mf *p* *mf* *p*

nev - er, nev - er fail? Must she

nev - er, nev - er fail? Must she

pp *p colla voce*

have her dead?

have her dead?

pp

Shamus.

Come, girl, now my on - ly, on - ly me - rit is to

p
mf

show that I in - he - rit some - thing of my fa - ther's spi -

Nora.

Love, _____ it is your life.

rit!

f
p

Dar - - - ling, how my head is swimming, Dar - - - ling,

see, my eyes are dim - ming;

p
mf

Shamus.

f Show your - self the pearl of wo - men

Prove your - self my wife.

Allegro.

Nora.

Let us face the foe - men bold - ly, Let us

Shamus. *f* Let us face the foe - men bold - ly, Let us

Allegro.

meet them stern - - ly, cold - - - ly, One soft

meet them stern - - ly, cold - - - ly, One soft

glance and whis - per on - - ly shared by you and
glance and whis - per on - - ly shared by you and

me. Life's a bat - - tle; We have
me. Life's a bat - - tle; We have

lost it, Re - - ckon not how much it cost - -
lost it, Re - - ckon not how much it cost - -

- - ed! Death's a riv - - er,
- - ed! Death's a riv - - er,

When we've crost it, You shall wait for

cresc. *p*

me, Dar - ling! You shall wait for

I shall wait for thee, dar - - ling!

p *cresc.*

me Dar - - ling!

I shall wait for thee! Dar - - ling!

f *f* *p* *f*

Dar - - ling! I shall wait for thee!

Dar - - ling! I shall wait for thee!

rall. *rall.*

(Captain appears at L. U. E. Kitty and Father following)

trem. *sfpp* (Capt.

Guards, remove &c.) (*pp*) (Shamus embraces Nora and is led off by the Sergeant Nora sinks on the stage, covering her face.)

Più lento.

O'Flynn. *p*

Leave her *Tranquillo* *pp* R. II.

lone - ly with her sor - row; There are times when friend - ly words Hurt us

ev - en more than bit - ter; She is fee - ling how it

L. H. R. H.

hurts. *pp*

(Cue Mike. "Close to the gallows this time")

Nº 17. Ensemble and Melodrama.

(Bugle Call for Officers)

(The Captain and officers enter. A line of Soldiers is drawn up behind. The Peasants girls enter, also Father O'Flynn and Kitty, who draw Nora to them, leaving Mike alone. The

Tempo di Marcia.

officers take their places behind the drums.)

(The Captain rises)

Captain "The court
is open - - - - - little room
- - - - - for doubt in this case"

Allegro.

(Captain consults officers in dumb show)

Captain "Shamus... tried." Shamus "That word lied." Captain "The sentence . . . is"

Nora. *agitato*

Have mer - - cy, your ho-nour, oh, don't say the word, don't say the

word! He's all that I have, and so young, kind

gen-tle-men, try to for-get what you've heard, sure he al-ways was rash with his

tongue, spare him, your ho-nour, spare — him, spare! — That is a

Sopr.

Chorus.

Alt. Spare him!

The first system of the musical score features a vocal line for the Soprano and a vocal line for the Alto. The Soprano line begins with the lyrics 'tongue, spare him, your ho-nour, spare — him, spare! — That is a'. The Alto line begins with 'Spare him!'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a melodic line. Dynamics include *f* and *dim.*

grief I could not bear.

Spare him, the re - bel - - lion's

The second system continues the vocal lines. The Soprano line has the lyrics 'grief I could not bear.' and the Alto line has 'Spare him, the re - bel - - lion's'. The piano accompaniment features a right-hand part with triplets and a left-hand part with a melodic line. Dynamics include *p* and *Spum*.

All the re - bels fly to cov - er. Hearths are

ov - er

The third system continues the vocal lines. The Soprano line has the lyrics 'All the re - bels fly to cov - er. Hearths are' and the Alto line has 'ov - er'. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a melodic line. Dynamics include *f* and *Spum*.

cold and hearts are bro - - - ken, Leave the words of death un -

spo - ken! By the po - wer that he braved - Save - - - him, as you would be

Nora. *rall.*
Save him, as you would be saved!

Capt. mf
I grieve to say -

Shamus. f
Oh, wait a bit!

saved! (They kneel.)

p dim. pp rall. f

Shamus.

Don't kneel down to a thing like it! I'm grieved, heart-sore, to leave my

wife, but I wouldn't take a gift of life! O'Flynn.
Sha - mus, my

Moderato.

Capt. *f*

Have done, have done, 'tis a pain - ful du - ty I must ful -
son.

fil. Silence in

Sopran. *f*

Chorus. But-cher! But-cher! of course you will! But-cher! But-cher!

Alt. *f*

Court! Ser-geant, sup-port your of-ficers! Cut this ri-o-ting

(The soldiers push back the peasants) Shamus. *f* $\frac{5}{2}$:

short! Oh, let the

gen-tle-man have his say I can't be wait-ing on him all

Capt: (*speaks*) "The courts decision... shall be hanged" O' Flynn. (The Officers leave the Stage)

day! God rest his spi-rit!

(The Chorus fall on their knees) Soprano. Chorus. Alto.

Och - one..... and och.one, my
Och - one and och.one, my

own,..... my own, ah why...must you die, ah why must you die? Och.

own,..... my own, ah why...must you die, ah why must you die? Och.

dim.

f

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "own,..... my own, ah why...must you die, ah why must you die? Och." The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. There are triplets and a dynamic marking of *dim.* in the piano part.

- one..... and och-one, my own,..... my own, ah why.....must you die, ah

- one and och-one, my own,..... my own, ah why.....must you die, ah

f *dim.*

(The Stage and Theatre become gradually quite dark)

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "- one..... and och-one, my own,..... my own, ah why.....must you die, ah" and "- one and och-one, my own,..... my own, ah why.....must you die, ah". The piano accompaniment includes a dynamic marking of *f* and *dim.*, and a stage direction: "(The Stage and Theatre become gradually quite dark)".

why must you die? Ah why must you die.....

why must you die? Ah why must you die.....

pp

The third system of the musical score shows the final vocal lines and piano accompaniment. The lyrics are: "why must you die? Ah why must you die....." and "why must you die? Ah why must you die.....". The piano accompaniment starts with a dynamic marking of *pp* and features a series of chords in the left hand and a melodic line in the right hand.

The Banshee.
senza tempo

(behind the Scenes) *p*

Ul - la, Ul - la - lone! Ul - la - lone! och - one ochone!.....

(Complete darkness)

This system contains the first musical staff with vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The piano accompaniment consists of chords and moving lines in both hands. The time signature is 3/4.

Och

This system continues the musical score. The vocal line has a long rest followed by the word "Och". The piano accompaniment continues with a steady rhythmic pattern.

f

Ul - la,..... Ul - la - lone,.... Ul - la - lone,..... och -

This system features a forte (*f*) dynamic. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand.

a tempo (The Curtain falls) *rall.*

- one, och - one!..... och - one, och - one!.....

End of Scene I.

This system concludes the scene. It includes the instruction "(The Curtain falls)" and a *rall.* (rallentando) marking. The piano accompaniment ends with a double fermata (*ff*) on the final chord.

Nº 17. bis.

Lento.

The musical score is written for piano and consists of seven systems of staves. The first system begins with a treble clef, a common time signature, and a piano (*p*) dynamic marking. It features a melodic line in the right hand with a triplet of eighth notes and a bass line with a 3/4 time signature. The second system continues the melodic development with a piano (*pp*) dynamic marking. The third system shows a change in the bass line with a 3/4 time signature. The fourth system includes a triplet of eighth notes in the right hand. The fifth system features a piano (*f*) dynamic marking and a *dim.* (diminuendo) marking. The sixth system continues the melodic and harmonic progression. The seventh system concludes the piece with a *Segue.* marking.

Segue.

Scene II. A country road winding across stage. Behind road a hill, studded with trees. L, a mossy bank.

No 18. Chorus and Ensemble. Nora, Kitty, Father O'Flynn.

Allegro.

p *cresc.*

(A number of peasants run down road from L to R. Then Chorus of Peasants Enter from L.)

spr

mf They're tak - ing him from the jail, bound —

mf They're tak - ing him from the jail, bound —

mf They're tak - ing him from the jail, bound —

mf They're tak - ing him from the jail, bound —

spr

— and without re - sis - tance. Sha - mus, we will not fail, we're

— and without re - sis - tance. Sha - mus, we will not fail, we're

— and without re - sis - tance. Sha - mus, we will not fail, we're

— and without re - sis - tance. Sha - mus, we will not fail, we're

(They run off)

learn them which is which. Sha - - mus we will not fail!

learn them which is which. Sha - - mus we will not fail!

learn them which is which. Sha - -

learn them which is which. Sha - -

dim.

(The men wave their

blackthorns as they go.)

- - mus we will not fail!

- - mus we will not fail!

p

Father O'Flynn and Kitty enter from L, supporting Nora between them. She carries Pauden in her arms.)

Lento.

pp

p espress.

Nora. *p* *3*
 This is the place, fa-ther.

O'Flynn. *p* *3*
 Here he must pass.

Wait here, poor stricken souls, rest on the grass.

Kitty.
 To take our last look of poor Shamus.

Nora. *f* *p*
 A-las! Oh! a -

Andante. Kitty. *p*
 'Twas only a week a-go this beautiful sum - - mer

Nora. *p*
 las! 'Twas only a week a-go this beautiful sum - - mer

O'Flynn. *p*
 'Twas only a week a-go this beautiful sum - - mer

Andante. *p* *pp*

wea - ther, we walked the fields we used to sow, when we all were happy to-

wea - ther, we walked the fields we used to sow, when we all were happy to-

wea - ther, we walked the fields we used to sow, when we all were happy to-

ge - ther. And now we wait the stroke of fate from

ge - ther. And now we wait the stroke of fate from

ge - ther. And now we wait the stroke of fate from

men we hate; To whom life is a cheap as a feather.

men we hate; To whom life is a cheap as a feather.

men we hate; To whom life is a cheap as a feather.

Nora.

Sha - - mus, my life, Sha-mus, my life in a - no - ther

mf *dim.*

hour he'll be lost to his wife; He'll be past the power of love to

p

wake him. O'Flynn. My child, take heed! your tears will

shake him, your sobs will break him, and he has need of cou-rage and

Kitty.

Oh! he will not swerve, he will not swerve from the path he's

nerve. -

cresc.

Kitty
 cho - sen without re - serve! —

Nora. *mf* A woman's

O'Flynn. *mf* A woman's

cresc. *p*

tear, a wo-mans tear, it is our on - ly off' - - ring

tear, a wo-mans tear, it is my on - ly off' - - ring

tear, a wo-mans tear, it is her on - ly off' - - ring

here; 'Twill fall un - heed - ed on the bier of all she has to love and

here; 'Twill fall un - heed - ed on the bier of all I have to love and

here; 'Twill fall un - heed - ed on the bier of all she has to love and

trust! A fare - well sobbed, a last em - brace, A
 trust! A fare - well sobbed, a last em - brace, A
 trust! A fare - well sobbed, a last em - brace, A

mf *cresc.* *mf* *cresc.* *mf* *cresc.*

p *pp*

e poco rall. cling - ing kiss up - on his face, Then turn we
e poco rall. cling - ing kiss up - on his face, Then turn we
e poco rall. cling - ing kiss up - on his face, Then turn we

p *p* *p*

colla voce *mf*

to the bu - rial place, to learn our les - - son,
 to the bu - rial place, to learn our les - - son,
 to the bu - rial place, to learn our les - - son,

pp

"Dust to dust!"

"Dust to dust!"

"Dust to dust!"

Lento.

p espress.

pp

Father.

The time draws closer, Kit-ty, guard her well, for this one hour'tis Shamus needs me

pp

pp

(Exit R.)

most.

pp

3

Più mosso. *mf* Nora.

Smile, boy, smile, we have had e-nough of woe, Father's

p

3

3

coming, Father's coming by - and-bye, you shall see him go.

p

Nora. *f* Go, go, go to his aw-ful doom!

Kitty. *p* No-ra, you frighten the

child, Nora, your looks are wild!

Think of the empty room,

Think of the de-solate hearth: Think of the or-phan

boy, Think of the smiles and joy that centred around his

Kitty. *p* No-ra, he'll live to for-get, No-ra, he's on-ly a ba-by yet.

birth. *pp*

Lento moderato.

(Nora kisses the child wildly and then looks dazed)

Nora. *p*

And we are a -

lone on earth. *p espress.* Enter Mike. M. "Well, girls, . . . Kitty. . . Take heart and be brave, darling"

Nº 19. Finale.

Tempo di Marcia.

Sopr.

Alto. Chorus. (behind the scenes.)

Tempo di Marcia.

(very distant) *mf*

Side Drum. *very distant at first.* continued until the asterisk on P. 169

Kitty. "I can hear them coming now" (distant)

Ulla-

p

Nora. *p*

Hark! hark! 'tis the Banshee a - gain!

lone! — ullalone! och - one — and ochone! The beau - tiful face and the

och - one — and ochone! The beau - tiful face and the

I hear her screeching, grasping reaching for the lives

fear - - less eye! Och - one — ul - la - la, my

fear - - less eye! my

Kitty.

Si - ster, no, the Banshee wailed —

the lives of men!

own, — my own! oh, why — must you die, oh, why must you die?

own, — my own! oh, why — must you die, oh, why must you die?

thrice before this fa - tal hour. Ne - - ver has her warning

failed; Heav'n protect us from her power! This la -

ment upris - - ing, dying, Thro' the val - - leys in - - ter -

ven - ing, 'tis our strick - en neigh-bours cry - ing, 'tis the

voice of friends a - keen - - - ing. (nearer) Ulla-

Sopr.

Alt.

Nora.

Sister dar - ling,

lone ullalone och - one and ochone, och - one och -

och - one and ochone, och - one och -

pp

stand apart! Oh, that mourn - ful dead - ly

one.

one.

drum - ming! Every foot - fall wounds my heart, for my

boy is com - - - ing, com - - - ing.

I lit-tle thought ev-er a day should rise when the

p

cresc.

step of my Sha - mus, drawing nigher, should freeze up my life-blood and

cresc. poco a poco

scorch my eyes, like a bolt of ice and a flame of

f

(Enter from R. a file of soldiers, surrounded by villagers. Then an Officer, then the cart with Shamus bound on it, Father O'Flynn, walking at his side. Then Captain Trevor, followed by another detachment of military.)

fire.

ff

Ulla - lone ! ullalone ! Och-

Chorus.

Ulla - lone ! Och-

Ulla - lone ! Och-

Ulla - lone ! Och-

f

one and ochone the beau - tiful face and the fear - - less eye, Och-

one and ochone the beau - tiful face and the fear - - less eye, Och-

one! the beau - tiful face and the fear - - less eye, Och-

one! the beau - tiful face and the fear - - less eye, Och-

one ul-la-la! my own, my own, oh, why must you die, oh,

one my own, my own, oh, why must you die, oh,

one my own, my own, oh, why must you die, oh,

one my own, my own, oh, why must you die, oh,

why must you die? Och-one!

why must you die? Och-one!

why must you die? Och-one!

why must you die? Och-one!

ff

ff

ff

ff

(Father O'Flynn raising his hand, and checking the man leading the cart.)

Captain.

Father O' Flynn. Wherefore?
 I beg the favour of a moment's halt. To pray and soothe this parting

sf colla voce

Captain.

I'll grant you time for prayers upon the gallows. Shamus.
 A use-less favour!

soul.

Not there?
 He will not be there. Not there. Good friend and holy priest, you'll grant my

p
 Sopr. prayer. You'll be at No-ras side?
 Alto, Chorus. Ulla - lone! ullalone! och - one and ochone! och - one and ochone! och - one and ochone! och -

f *dim.*

Father.

Captain, you won't refuse! Consider, please!

one och - one.

(Captain hesitates, Kitty comes forward swiftly and lays her hand on his arm looking in his face.)

p

Captain.

Più lento.

I hardly know. Ground muskets! Stand at ease.

Shamus.

Listen to

f

pp

me, men; I'll be short-ly go-ing where I'll know more than all the world is

knowing; But before entering that dark domin - ion perhaps you'd like to hear my last o -

f

pp

mf

pinion. I love my ould Ireland, and sure ye can't

f

mf *cresc.* *f* *f*

blame me, I've fed on her legends, I've chant-ed her songs; The name that I

mf

bear, if I failed her, would sham me, I weep o'er her woes, and I burn at her wrongs.

f *mf*

I've fought and I've fallen; I've heard the dread warning That told me my life must be yielded ere

f *mp*

night; Yet though you must kill me this beautiful morning, There's stuff in your hearts that will

p *mf* *cresc.* *p*

own I am right With my pike in my hand and my

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a long note on 'own' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *sf* (sforzando) appearing in the right hand.

foot on the heather, I'd fight you a - gain as I fought you be - fore; But

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a prominent bass line with chords. Dynamic markings include *p* (piano) and *cresc.* (crescendo) in the piano part.

now I'll for - give ye the whole lot to - gether, And own that my fate is the fortune of

The third system shows the vocal line and piano accompaniment. The vocal line has a more active melody. The piano accompaniment includes dynamic markings of *f* (forte) and *colla parte* (with the part).

Poco sostenuto.

war. I'm tell - ing you this

The fourth system is marked *Poco sostenuto.* The vocal line has a long note on 'war.' followed by a melodic phrase. The piano accompaniment is marked *a tempo* and includes dynamic markings of *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte).

on the road to the gallows, Not a shake in my voice, not a tear in my eye,

The fifth system continues the vocal and piano parts. The vocal line has a melodic phrase. The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte).

Here, Shamus, here! I'm coming to you, dear, I

I'm not conquer'd yet. (He suddenly sees Nora who has risen to her feet and comes forward with Paudeen. Shamus breaks down and leans against the side of

mf *p* *f* *pp* *p*

want your last sigh, the last look of your eye, and the boy God bless him! I'll

the cart)

p *pp*

nev - - er un - dress him and see him kneel to his

prayers, But his fa - - - ther's name shall be

pp

in the same and a curse up-on his

cresc. *f* *cresc.* *sf*

slayers!
O'Flynn.

Hush, No-ra, 'hush! Ven-geance is sharp and swift; but a weapon too

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'slayers!' and 'O'Flynn.' followed by 'Hush, No-ra, 'hush! Ven-geance is sharp and swift; but a weapon too'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

keen for wo - men or men, 'Tis on - ly for God to

This system continues the vocal line with the lyrics 'keen for wo - men or men, 'Tis on - ly for God to'. The piano accompaniment continues with similar rhythmic patterns.

lift.

Chorus. Och - one my own, my own, oh, why must you die, oh,

Ul-la-lal

This system introduces the chorus with the lyrics 'Chorus. Och - one my own, my own, oh, why must you die, oh,' and includes the vocalization 'Ul-la-lal'. The piano accompaniment features a more active right hand with chords and a left hand with eighth notes. Dynamics include *f*, *dim.*, and *ff*.

why must you die? why must you die?

This system repeats the chorus lyrics 'why must you die? why must you die?'. The piano accompaniment continues with similar patterns, ending with a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature.

Shamus.

Andante espressivo.

mp Raise him, No - ra, till I kiss him,

(She raises child for him to kiss.)

See how I am tied! *molto espress.*

Bloo-dy war and dead-ly schism force me from your

side. *p* Once more *pp* and once more, *mp*

and a *rall.* parting kiss for your-self, As-thore! *mf* *colla roce*

Allegro molto.

ff

cresc.

On-ly one! no! no more! O'-Bri - en must keep his

mf *colla voce*

Capt.

Come fa-ther, come fa-ther! We can't be lin - ger-ing here all

pride!

mp

day. There's your penitent - Do your office! Say whatever you've got to say.

(Father O'Flynn climbs into cart.)

Chorus.

ff Ul-la-
ff Ul-la-
ff Ul-la-
ff Ul-la-

cresc. *cresc.*

lone — ul - la - lone och - one and och - one! the beau - ti - ful face — and the
 lone — och - one and och - one! the beau - ti - ful face — and the
 lone — och - one and och - one! the beau - ti - ful face — and the

8^a bassa

fear - less eye, och - one ul - la - la, my own, my own, Oh,
 fear - less eye, och - one my own, my own, Oh,
 fear - less eye, och - one my own, my own, Oh,
 fear - less eye, och - one my own, my own, Oh,

8^a bassa

why must you die? oh, why must you die?
 why must you die? oh, why must you die?
 why must you die? oh, why must you die?
 why must you die? oh, why must you die?

8^a bassa

Allegro molto.

Kitty. *f*

(Father O'Flynn cuts the ropes which bind Shamus with one stroke of his knife.)

O'Flynn. *mf*

He's free! He's a -

(Shamus leaps from the cart, knocking down two soldiers R. and L. and makes for the hill, Mike comes from behind tree and tries to stop him. The soldiers are hampered by the people

I can't stand it! Save yourself!

Allegro molto.

and cannot fire.)

Captain "Stop him... aim low!"

foot! Now stand to him, neigh - bours!

ff

Shamus.

(goes)

Good - bye to you, Captain, good-bye to your men!

Volley *fpp*

(Pause to be held until the volley is over.)

(The soldiers fire a volley up the hill, Mike falls and rolls down the slope, Shamus is left standing at the top.)

(Off.)

When you

pp Oh, boys, lis-ten to Shamus!

Chorus. *pp* Oh, boys, lis-ten to Shamus!

pp Oh, boys, lis-ten to Shamus!

pp Oh, boys, lis-ten to Shamus!

pp

(The soldiers scatter over the hill in pursuit.)

next want a guide you'll em - ploy me a - gain! —

pp. Oh, boys, lis-ten to Sha - mus!

pp. Oh, boys, lis-ten to Sha - mus!

pp. Oh,

pp. Oh,

Kitty. *mf*

Nora. *mf* I'm thinking he's vanished clean out of your ken —

O'Flynn. *mf* I'm thinking he's vanished clean out of your ken —

cresc. boys, lis-ten to Sha - mus!

cresc. boys, lis-ten to Sha - mus!

mp I'm

mp I'm

mp I'm

mp I'm

p

To - night he'll be sleeping in
 To - night he'll be sleeping in
 To - night he'll be sleeping in

think-ing he's vanished clean out of your ken,
 think-ing he's vanished clean out of your ken,
 think-ing he's vanished clean out of your ken,
 think-ing he's vanished clean out of your ken,

p

A - her - low glen and the devil's in the dice if you catch him a - gain!
 A - her - low glen and the devil's in the dice if you catch him a - gain!
 A - her - low glen and the devil's in the dice if you catch him a - gain!

And the
 And the
 And the
 And the

stacc.

Search, Search, Search,

sf *cresc.* de-vil's in the dice if you catch him a - gain! Search, *f*
sf *cresc.* de-vil's in the dice if you catch him a - gain! Search, *f*
sf *cresc.* de-vil's in the dice if you catch him a - gain! Search, *f*
sf *cresc.* de-vil's in the dice if you catch him a - gain! Search, *f*

cresc. *f*

boys, search af - ter Sha - mus! Search, boys, search af - ter Sha - mus! Search!
 boys, search af - ter Sha - mus! Search, boys, search af - ter Sha - mus! Search!
 boys, search af - ter Sha - mus! Search, boys, search af - ter Sha - mus! Search!

boys, search af - ter Sha - mus! Search boys, search af - ter Sha - mus! Search!
 boys, search af - ter Sha - mus! Search boys, search af - ter Sha - mus! Search!
 boys, search af - ter Sha - mus! Search boys, search af - ter Sha - mus! Search!
 boys, search af - ter Sha - mus! Search boys, search af - ter Sha - mus! Search!

f



Search! Search! search af - ter him well!

Search! Search! search af - ter him well!

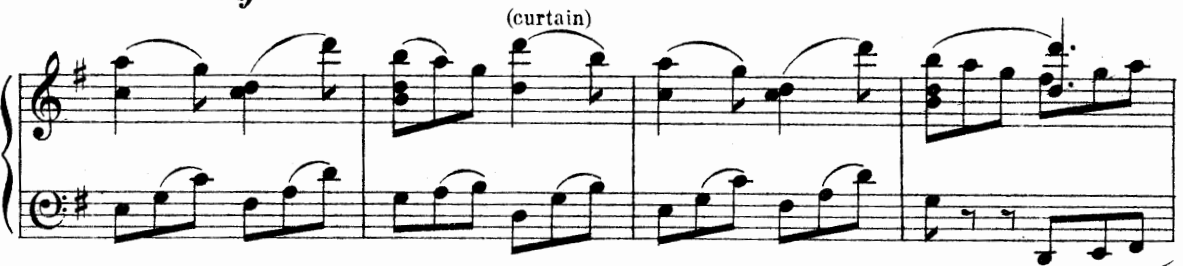
Search! Search! search af - ter him well!

Search! Search! search af - ter him well!



sf

ff



(curtain)




OPERAS AND OPERETTAS.

	<i>s.</i>	<i>d.</i>		<i>s.</i>	<i>d.</i>		
Basoché (the)	5	0	<i>Message</i>	Pauline	7	6	
Beggar-Student	5	0	<i>Millocker</i>	Perichole	5	0	
Boccaccio	5	0	<i>Von Suppe</i>	Peter the Shipwright	5	0	
Canterbury Pilgrims	6	0	<i>Stanford</i>	Pot-Pourri	6	0	
Chieftain (the)	6	0	<i>Sullivan</i>	Rival Poets (the)	5	0	
Diarmid	7	6	<i>McCunn</i>	Royal Star	6	0	
Esmeralda	6	0	<i>Thomas</i>	Shamus O'Brien	5	0	
Grand Mogul	6	0	<i>Audran</i>	Do.,	Recitatives only	1	6
Indiana	5	0	<i>Audran</i>	Sigurd	12	0	
La Vie	5	0	<i>Offenbach</i>	Sir Robin Hall	5	0	
Love and Law	2	6	<i>Caryll</i>	Tattercoats	3	0	
Ma mie Rosette	5	0	<i>Caryll and Lacombe</i>	Veiled Prophet	7	6	
Miss Mariana, or the Thirty Thieves Jones	6	0	<i>Stanford</i>	Venetian Singer	3	0	
Much ado about nothing	5	0	<i>Stanford</i>	Vicar of Wakefield	6	0	
Nadeshda	6	0	<i>Thomas</i>				

DRAWING ROOM OPERETTAS.

With dialogue and stage directions.

	<i>s.</i>	<i>d.</i>		<i>s.</i>	<i>d.</i>
†*The Goose Girl, a Musical Play for the Young (Eight Solo Parts and Chorus)	3	0	Gentleman of the Road, Operetta (4 M., 2 F.) by <i>H. Farjeon</i>	3	0
<i>A. Scott-Gatty</i>			Good-Night, Babette, Musical Idyll	4	0
†*Rumpelstiltskin, a Musical Play for the Young (Six Solo Parts and Chorus)	3	0	<i>Liza Lehmann</i>		
<i>A. Scott-Gatty</i>			Olla Podrida, an Operatic Charade (for Treble or Mixed Voices)	2	6
†*The Three Bears, a Musical Play for the Young (Ten Solo Parts and Chorus)	3	0	†A Dress Rehearsal (12 F.)	2	6
<i>A. Scott-Gatty</i>			†Coquette (3 M., 4 F., and Chorus)	3	0
L. S. D. Musical Charade (2 M., 1 F.)	0	6	<i>Rawlinson</i>		
<i>A. Scott-Gatty</i>			*Pickwick (2 M., 2 F.)	2	6
†The Post Bag, a Lesson in Irish (2 M., 1 F.)	2	6	†Paquerette (1 M., 3 F.)	2	6
<i>Esposito</i>			Cox and Box (3 M.)	2	6
Elsa's Fairy, a Musical Play for Girls (Four Solo Parts and Chorus)	1	0	<i>Arthur Sullivan</i>		
<i>Myles B. Foster</i>			An Adamless Eden (17 F.)	2	6
†The Wooden Spoon (2 M., 2 F.)	2	6	<i>W. Slaughter</i>		
†*Slumberland, a Musical Fairy Play (14 F. and Chorus)	3	0	The Enchanted Island (3 M., 2 F.)	3	0
<i>Hubert Rooney</i>			<i>R. H. Walthew</i>		
			Fact and Fancy (2 M., 2 F.)	2	6
			Dream Lovers (2 M., 2 F.)	2	6
			<i>S. Coleridge-Taylor</i>		

(M. = Male characters. F. = Female characters.)

* Separate Librettos can be had.

† Band Parts can be had from the Publishers.

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Barbiere di Siviglia (109)	<i>Rossini</i>	Jolie Parfumeuse (181)	<i>Offenbach</i>
Brigands (151)	<i>Offenbach</i>	Lucia di Lammermoor (142)	<i>Donizetti</i>
Crispino e la Comare (92)	<i>Ricci</i>	Lucrezia Borgia (111)	<i>Donizetti</i>
Dame Blanche (175)	<i>Boieldieu</i>	Martha (108)	<i>Piotou</i>
Diamans de la Couronne (127)	<i>Auber</i>	Masaniello (128)	<i>Auber</i>
Domino Noir (123)	<i>Auber</i>	Miraila (217)	<i>Gounod</i>
Don Juan (112)	<i>Mozart</i>	Norma (107)	<i>Belini</i>
Don Pasquale (122)	<i>Donizetti</i>	Oberon (202)	<i>Weber</i>
Ernani (176)	<i>Verdi</i>	Périchole (150)	<i>Offenbach</i>
Favorita (177)	<i>Donizetti</i>	Princess of Trebizonde (149)	<i>Offenbach</i>
Fidello (110)	<i>Beethoven</i>	Rigoletto (119)	<i>Verdi</i>
Figaro (118)	<i>Mozart</i>	Robert le Diable (115)	<i>Meyerbeer</i>
Figlia del Reggimento (178)	<i>Donizetti</i>	Satanella (182)	<i>Balfe</i>
File de Madame Angot (172)	<i>Leocq</i>	Semiramide (185)	<i>Rossini</i>
Flauto Magico (180)	<i>Mozart</i>	Sonnambula (104)	<i>Belini</i>
Fra Diavolo (126)	<i>Auber</i>	Traviata (41)	<i>Verdi</i>
Freischütz (105)	<i>Weber</i>	Trovatore (40)	<i>Verdi</i>
Geneviève de Brabant (154)	<i>Offenbach</i>	Zampa (124)	<i>Herold</i>
Grand Duchess (106)	<i>Offenbach</i>		

DOUBLE NUMBERS.

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Chieftain (the)	<i>Sullivan</i>	3	0	Nadeshda	<i>Thomas</i>	3	0
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Huguenots (185)	<i>Meyerbeer</i>	2	0	Vêpres Siciliennes (188)	<i>Verdi</i>	2	0

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