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Brian Boru.

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Romantic Opera

in Three Acts.

WORDS BY

STANISLAUS STANGE.

MUSIC BY

JULIAN EDWARDS.

—◆◆—

THE JOHN CHURCH COMPANY,

CINCINNATI, ◆ NEW YORK, ◆ CHICAGO.

Classified

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1503

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CAST.

Irish Characters.

BRIAN BORU, Ireland's Champion.	MAX EUGENE.
O'DONOVAN, His Foster Brother.	SAMUEL I. SLADE.
O'CONNOR, His Standard Bearer.	BRUCE PAGET.
ERINA, O'Connor's Sister.	GRACE GOLDEN.
O'REILLY, An Irish Chieftain.	FRED M. MARSTON.
JOHNNY DUGAN, O'Hara's Rival.	JOHN C. SLAVIN.
BABY MALONE, The Child of a Giant.	AMELIA SUMMERVILLE.
MONA, O'Conner's Betrothed.	HELEN BRACKETT.
FAIRY QUEEN, The Spirit of Ireland.	LOUISE MARGOT.
BANSHEE.	ANNIE CAMERON.
PAT O'HARA, Brian's Henchman.	RICHARD F. CARROLL.

English Characters.

ELFRIDA, An English Princess.	AMANDA FABRIS.
LORD EDWARD, Commander of the English Forces.	GEORGE O'DONNELL.
FITZ-STEPHEN, A Knight.	TOM RICKETTS.
EGBERT, Edward's Envoy.	ANDREW J. LYNAM.
OSWALD, An English Monk.	FRED SUMMERFIELD.
HERALD, Standard Bearer.	JOHN HENDRICK.
ATHELSTONE, A Messenger.	OLE L. NORMAN.

Fairies, Witches, Irish Warriors, English Knights, Monks,
Maids of Honor, Irish Colleens, etc.

ACT I.

SCENE.—Wicklow Hills. (*St. Kevin's Keep R. Malone's Cottage L.*)
TIME—Midnight.

ACT II.

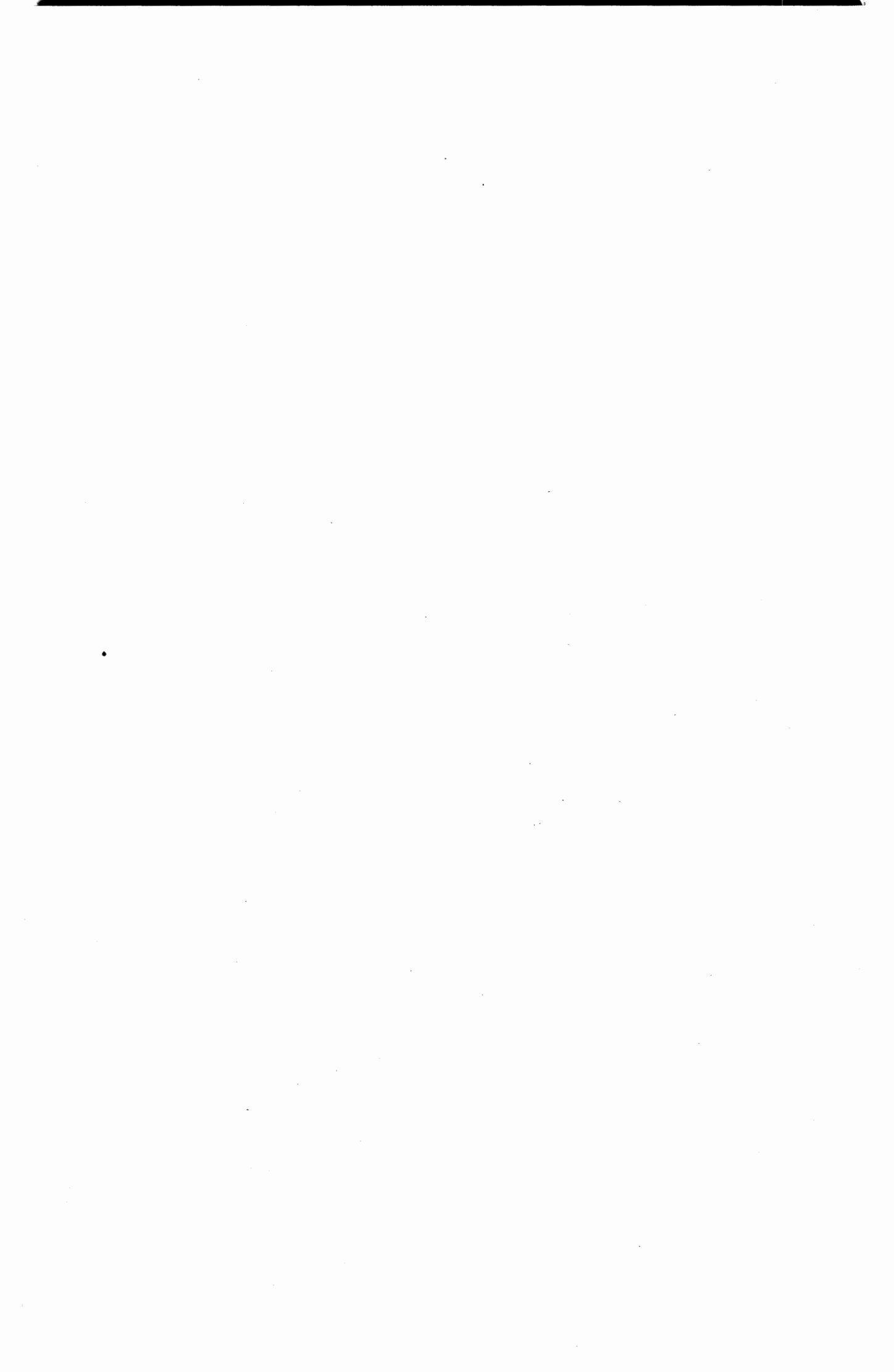
SCENE.—Great Hall of Dublin Castle. (*English Headquarters.*)
TIME—Noon of the following day.

ACT III.

SCENE I.—Irish Camp outside of Dublin. TIME—Afternoon of same day.
SCENE II.—Old Dublin Street. (*St. Patrick's Church and View of Dublin Bay.*)
TIME—Same.

Produced under the management of F. C. WHITNEY.
Stage Director. JOHN E. NASH.
Director of Music. JULIAN EDWARDS.





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Brian Boru.

Romantic Opera in Three Acts.

Written by
STANISLAUS STANGE.

PRELUDE.

Composed by
JULIAN EDWARDS.

Andante Moderato.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 4/4. The first system features a *ff.* dynamic in the bass and a *p* dynamic in the treble. The second system has a *ff* dynamic in the bass. The third system has a *mp* dynamic in the treble and a *ff* dynamic in the bass. The fourth system has a *p* dynamic in the treble. The fifth system has a *p* dynamic in the treble and a *ff* dynamic in the bass. The score includes various musical notations such as slurs, ties, and triplets.

Marziale.

The first system of musical notation for 'Marziale' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes. A fortissimo (*ff*) dynamic marking appears in the middle of the system.

The second system continues the piece. The upper staff has a melodic line with various articulations, including accents and slurs. The lower staff continues with a steady accompaniment of eighth notes and chords. The dynamics remain consistent with the previous system.

The third system shows further development of the musical themes. The upper staff has more complex chordal textures and melodic runs. The lower staff maintains the rhythmic foundation with eighth-note patterns and chords. The overall texture is dense and rhythmic.

The fourth system introduces a piano (*p*) dynamic. The upper staff features a melodic line with slurs and accents. The lower staff has a more active accompaniment with eighth notes and chords, including some grace notes. The dynamics shift from the previous system.

The fifth system concludes the piece. The upper staff has a melodic line with a final flourish. The lower staff features a triplet of eighth notes in the final measure. The key signature remains three sharps. The piece ends with a final chord in both staves.

First system of a piano score. The right hand features a complex melodic line with several triplet markings (3) and some notes marked with an 'x'. The left hand provides a steady accompaniment. A dynamic marking of *ff* is present.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment with many rests.

Third system of the piano score. The right hand has a melodic line with some notes marked with an 'x'. The left hand has a rhythmic accompaniment with many rests.

Fourth system of the piano score. The right hand has a melodic line with several triplet markings (3). The left hand has a rhythmic accompaniment. A dynamic marking of *fff* is present.

Fifth system of the piano score. The right hand has a melodic line with some notes marked with an 'x'. The left hand has a rhythmic accompaniment. Dynamic markings of *maestoso.* and *rit.* are present.

Act I.

Nº 1. Introduction.

Andante.

SOP. *p*

ALTO. The world _____ is

(Chorus unseen.) *TEN.* *p*

BASS. *p* The world _____ is

(Harp on the stage.)

dream - ing, the stars _____ are gleam - ing, the moon - light

dream - ing, the stars _____ are gleam - ing, the moon - light

stream - ing, the birds are still. The dew is

stream - ing, the birds are still. The dew is

weep - ing, the day is sleep - ing, in si - - - lence steep - ing

weep - ing, the day is sleep - ing, in si - - - lence steep - ing

old Wicklow Hill! The world is dream - ing, The stars are

old Wicklow Hill! The world is dream - ing, The stars are

gleam - ing, the moon - light stream - ing on old Wicklow Hill!

gleam - ing, the moon - light stream - ing on old Wicklow Hill!

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Allegretto.

pp

The second system is a piano accompaniment. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The right hand features a series of chords and arpeggios, including a prominent five-fingered chord (marked '5') and a six-fingered chord (marked '6'). The left hand provides a harmonic accompaniment with chords and moving lines.

The third system continues the piano accompaniment. It features a six-fingered chord (marked '6') and a series of triplets (marked '3') in the right hand. The left hand continues with a steady accompaniment.

FAIRY QUEEN.

From hill and dale, from rill and vale, From

The fourth system is a piano accompaniment for the 'FAIRY QUEEN' section. It features a treble clef and a key signature of three sharps. The right hand is filled with a dense texture of triplets (marked '3') and chords. The left hand provides a steady accompaniment.

out each rocky moun - tain, from for - est shade, from syl - van glade, and

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a fermata over the first note, followed by a melodic phrase. The piano accompaniment features a dense, rhythmic texture with many beamed notes in the right hand and a simpler bass line in the left hand.

ev' - ry flowing foun - tain. Come! ye spirits of the air!

The second system continues the musical piece. The vocal line has a fermata over the first note of the second phrase. The piano accompaniment continues with its characteristic rhythmic pattern, showing some melodic movement in the right hand.

Haste! Your presence here declare. In the pale moon's sil - ver

The third system of the score. The vocal line includes a triplet of notes in the final phrase. The piano accompaniment maintains its rhythmic density throughout the system.

light Cel - - e - brate each mys - - - tic

The final system of the score. The vocal line concludes with a long note. The piano accompaniment continues with its rhythmic pattern until the end of the system.

CHORUS OF FAIRIES.

Allegro.

rite!

SOP I.

Mer - ry laugh - ter now shall ring; Fair - y voic - es sweet - ly sing;

SOP II.

Mer - ry laugh - ter now shall ring; Fair - y voic - es sweet - ly sing;

ALTO.

Allegro.

Ti - ny feet come gai - ly skip - ping, Light - ly on the moon - beams tripping,

Ti - ny feet come gai - ly skip - ping, Light - ly on the moon - beams tripping,

Ho! Ho! Ho!

Ho! Ho! Ho!

Singing, dancing, hand in hand, Music of the fair - y band. Here we weave our

Singing, dancing, hand in hand, Music of the fair - y band. Here we weave our

8

ma - gie spell, Here the fate of man fore-tell.

ma - gie spell, Here the fate of man fore-tell.

8

f

(Enter fairies in groups from different entrances.)

8

8

SOP.

From hill and dale!—

8

8

ALTO.

From rill and vale!

8

8

8

8

ff

8

8

(Enter Witches and Leprechauns.)

Musical score for the entrance of Witches and Leprechauns. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a steady eighth-note accompaniment.

CHORUS OF WITCHES AND LEPRECHAUNS.

TEN.

From out each rock - y moun - tain, Speed - ing on the wings of night,

BASS.

Musical score for the Tenor part of the chorus. It includes a vocal line (treble clef) and piano accompaniment (bass clef). The lyrics are: "From out each rock - y moun - tain, Speed - ing on the wings of night,". The piano accompaniment continues with a rhythmic pattern.

O - - - wi! O - - - wi! Guid - ed by fair

Musical score for the continuation of the chorus. It includes a vocal line (treble clef) and piano accompaniment (bass clef). The lyrics are: "O - - - wi! O - - - wi! Guid - ed by fair". The piano accompaniment features prominent triplet patterns in both hands.

Lu - na's light, Hith - - - er have we come! _____

Musical score for the final part of the chorus. It includes a vocal line (treble clef) and piano accompaniment (bass clef). The lyrics are: "Lu - na's light, Hith - - - er have we come! _____". The piano accompaniment continues with triplet patterns.

Allegretto.

FAIRY QUEEN.

From forest glade, From sylvan shade, And ev'-ry flowing foun-tain,

SOP. pp
From forest glade, From ev'-ry flow - ing fountain, Waft-ed

ALTO. pp
From forest glade, From ev'-ry flow - ing fountain, Waft-ed

TEN. pp
From forest glade, From ev'-ry flow - ing fountain, Waft-ed

BASS. pp
From forest glade, From ev'-ry flow - ing fountain, Waft-ed

Allegretto.

pp

Waft-ed in a gold-en car, Driv-en by a shin-ing star.

in a golden car, Driven by a shining star.

in a golden car, Driven by a shining star.

Waft - - ed in a gold - en car, Hith - - er, hith-er

Waft - - - ed, waft - ed in a gold-en car, in a

Waft-ed in a gold-en car, in a gold - - - en

Waft - - - - ed, waft-ed in a golden

Waft - - - - ed, waft - - - - ed,

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a steady bass line and a treble line with chords and moving lines, including triplet figures.

have we come, Driv - - en by a shin - ing star,

gold - - - en car, Driven by a shin-ing

car, Driv - en by a shining star,

car, Driv - en by a shining star,

waft - ed in a gold-en car, Driv - - en by a .

The piano accompaniment continues with similar harmonic support, including triplet patterns in the bass line and chordal textures in the treble.

Allegretto.

Hith - - er, hith - er have we come.
star, Hith - er have we come.
Hith - er have we come.
Hith - - er have we come.
shin - ing star, Hith - er have we come.

Allegretto.

pp

fp

SOP.
Here to

ALTO.
Here to

TEN.
Here to

BASS.
Here to

cresc.

re - vel in our art, — Till the shades of night de - part, — Here to

re - vel in our art, Till the shades of night de - part, Here to

re - vel in our art, Till the shades of night de - part, Here to

f

laugh the hours a - way, — Danc - ing till the break of day.

laugh the hours a - way, Danc - ing till the break of day.

laugh the hours a - way, Danc - ing till the break of day.

Here we revel in our art, Till the shades of night depart, Here to laugh the hours a-way,

Here we re - - - vel in our

Here we re - - - vel in our

Here we revel in our art, Till the shades of night depart, Here to laugh the hours a-way,

p

Dancing till the break of day. Here we revel in our art, Till the shades of night depart,
art, Till the shades of
art, Till the shades of
Dancing till the break of day. Here we revel in our art, Till the shades of night depart,

Here to laugh the hours a-way, Dancing till the break of day.
night de - part.
night de - part.
Here to laugh the hours a-way, Dancing till the break of day.
ff

First system of piano introduction. The right hand features a complex, rapid melodic line with many sixteenth notes. The left hand provides a steady accompaniment with chords and eighth notes.

Second system of piano introduction. The right hand continues with its intricate melodic pattern. The left hand has a dynamic marking of *p* (piano) and ends with a *ff* (fortissimo) flourish.

Vocal entry for the first voice part. The melody is in a major mode with a key signature of one flat. The lyrics are: "When _____ the lus - ty chanti - cleer___ Warns us that the_".

Second system of the vocal entry, continuing the melody and lyrics.

Third system of the vocal entry, continuing the melody and lyrics.

Fourth system of the vocal entry, continuing the melody and lyrics.

Fifth system of piano accompaniment. The right hand has a dynamic marking of *ff* (fortissimo) and features a rhythmic pattern of chords. The left hand continues with a steady accompaniment.

dawn is near, That the sun is com-ing here, Then we spir-its dis - ap-

dawn is near, That the sun is com-ing here, Then we spir-its dis - ap-

dawn is near, That the sun is com-ing here, Then we spir-its dis - ap-

dawn is near, That the sun is com-ing here, Then we spir-its dis - ap-

p cresc ed accel.

cresc.

pear, Then we spir-its dis-ap-pear, Then we spir-its dis-ap - pear. _____

pear, Then we spir-its dis-ap-pear, Then we spir-its dis-ap - pear. _____

pear, Then we spir - - its dis - ap - pear. _____

pear, Then we spir - - its dis - ap - pear. _____

Here we re - vel in our art, Till the

Here we re - vel in our art, Till the

Here we re - vel in our art, Till the

Here we re - vel in our art, Till the

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "Here we re - vel in our art, Till the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A fortissimo (*ff*) dynamic marking is present at the beginning of the piano part.

shades of night de - - part. La, la, la, la, la, la,

shades of night de - - part. La, la, la, la, la, la,

shades of night de - - part. La

shades of night de - - part. La

stringendo.

stringendo.

Detailed description: This system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "shades of night de - - part. La, la, la, la, la, la,". The piano accompaniment includes a *stringendo.* marking, indicating a tempo increase. The piano part features a complex rhythmic pattern with chords and moving lines in both hands.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la la la

la la la

The first system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with a long note and the word 'la'. The fourth staff is a bass line with the word 'la'. The piano accompaniment is on the bottom two staves, consisting of block chords.

la la

la la

la la

la, la, la, la, la

The second system contains five staves. The top three staves are vocal lines with long notes and the word 'la'. The fourth staff is a bass line with the words 'la, la, la, la, la'. The piano accompaniment is on the bottom two staves, featuring a melodic line in the right hand and a bass line in the left hand.

Un poco meno mosso.

FAIRY QUEEN.

The night is dy - ing,

Ha ha, Ha ha,

Ha ha, Ha ha,

Ha ha, Ha ha,

Ha ha, Ha ha,

fff *pp*

SOP. and ALTO. Our du - ty must be

dy - ing, the night is dy - - - ing.

R

done — Ere the coming of the sun. —

Our du - ty must be done Ere the

com - ing of the sun.

p

O, Ha - ra, O

p *f* *pp*

Ha - ra, we sum - mon thee, we sum - mon thee, O Ha - ra, O

QUEEN.

Hench - man of great Brian Boru, Thou art hon - est,

Ha - ra!

faith - ful, true, Ire - land now has need of you, We sum - - mon

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "faith - ful, true, Ire - land now has need of you, We sum - - mon". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

thee, — O' Ha - - - - ra!

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for "thee," followed by "O' Ha - - - - ra!". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is present at the end of the system.

O'HARA. (outside.)

Here's a health to Mi - chael

The third system introduces a new character, *O'HARA.* (outside.), with a vocal line. The lyrics are "Here's a health to Mi - chael". The piano accompaniment is more active, with a *pp* (pianissimo) dynamic marking. The key signature changes to one flat (Bb).

Feeney's aunt, An I'll tell ye the ray - son why; — She ates be - kase she's

The fourth system continues the vocal line and piano accompaniment. The lyrics are "Feeney's aunt, An I'll tell ye the ray - son why; — She ates be - kase she's". The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

hun - gry, an' dhrinks be-kase she's dry—

The first system consists of a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

(Fairies disappear as O'Hara enters.)

ff

The second system continues the piano accompaniment. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment is more active, with a strong *ff* dynamic marking.

p

The third system shows the piano accompaniment continuing. The vocal line has a few notes. The piano accompaniment features a *p* dynamic marking and a melodic flourish in the treble.

(Chorus outside very *pp*)

SOPS. & ALTOS. Here's a health to Mi - chael

8—

PPP

The fourth system features a vocal line for Sopranos and Altos. The piano accompaniment is very soft (*PPP*) and features a melodic line in the treble. The vocal line has a melodic line with lyrics. The piano accompaniment has a *PPP* dynamic marking.

Fee - ney's aunt, an' I'll tell ye the ray - son why; ——— She

ates be - kase she's hun - - gry, an' dhrinks be - kase she's

dry. Ha, ha, ha. ha, ha, ha. ha!

Tempo di Valse.

(Enter Fairies.)

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and some rests. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

Second system of musical notation, consisting of two staves. The upper staff has a melodic line with some rests and eighth-note patterns. The lower staff continues the accompaniment with chords and eighth-note figures.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and some rests. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with eighth-note patterns and some rests. The lower staff continues the accompaniment with chords and eighth-note figures.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with eighth-note patterns and some rests. The lower staff continues the accompaniment with chords and eighth-note figures.

SOP. & ALTO.

Sixth system of musical notation, consisting of three staves. The top staff is for Soprano and Alto voices, showing rests and a final chord. The middle staff is the upper piano part, and the bottom staff is the lower piano part, both with eighth-note accompaniment.

Ha - ra, O' Ha - ra, we wel - come thee, we wel - come thee, O'

Moderato.

FAIRY QUEEN.

If one word by thee be spo - ken,
Ha - ra, O' Ha - ra!

rit.

p

we must van - ish, by this to - ken we thy si - lence now com -

mand, Speechless thou in Fair - y - land,

SOP. and ALTO.
We thy si-lence now command, Speech-less thou in Fai-ry-land.

This block contains the vocal parts for Soprano and Alto. The vocal lines are written on a single staff with a treble clef and a key signature of two sharps (D major). The lyrics are: "We thy si-lence now command, Speech-less thou in Fai-ry-land." The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two sharps. The piano part features a steady eighth-note bass line and chords in the right hand.

FAIRY QUEEN.
When thou shalt waken, this will seem _____ The i-dle fan-cy of a

This block contains the vocal part for the Fairy Queen. The vocal line is on a treble clef staff with a key signature of two sharps. The lyrics are: "When thou shalt waken, this will seem _____ The i-dle fan-cy of a". The piano accompaniment is in grand staff notation with a key signature of two sharps. It features a prominent sixteenth-note arpeggiated figure in the right hand, marked with a '6' (sixteenth notes), and a bass line in the left hand.

dream; But this re-mem-ber, bear in mind, Be-

This block continues the vocal part for the Fairy Queen. The vocal line is on a treble clef staff with a key signature of two sharps. The lyrics are: "dream; But this re-mem-ber, bear in mind, Be-". The piano accompaniment is in grand staff notation with a key signature of two sharps. It continues the sixteenth-note arpeggiated figure in the right hand, marked with a '6', and provides harmonic support in the left hand.

side thee, when a-wake, thou't find An in-strument whose me-lo-dy Shall

This block continues the vocal part for the Fairy Queen. The vocal line is on a treble clef staff with a key signature of two sharps. The lyrics are: "side thee, when a-wake, thou't find An in-strument whose me-lo-dy Shall". The piano accompaniment is in grand staff notation with a key signature of two sharps. It features a piano (*p*) dynamic and includes triplet figures in the right hand.

help to set old Ire-land free.

CHORUS. 3

An in - stru-ment whose me - lo - dy Shall

FAIRY QUEEN.

Though mute its voice till dan-ger falls

help to set old Ire-land free.

When E-rin-a sings of "Ta-ra's Halls" Then draw the bow a - cross the strings and

mu-sic borne on fai - ry wings, Shall those _____ who hear it so en - trance, That

while thou play - est all must dance;

CHORUS.

Shall those who bear it so en-trance

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "while thou play - est all must dance;". The piano accompaniment consists of two staves, with the right hand playing a series of triplet eighth notes and the left hand playing a steady bass line. The word "CHORUS." is written above the vocal line, and the lyrics "Shall those who bear it so en-trance" are written below it.

BANSHEE. (unseen.)

Werra weh, werra weh, werra, werra, werra

that while thou play - est all must dance.

The second system continues the musical piece. It is labeled "BANSHEE. (unseen.)". The vocal line includes the lyrics "Werra weh, werra weh, werra, werra, werra" and "that while thou play - est all must dance.". The piano accompaniment features a "rit." (ritardando) marking. The right hand of the piano part has a series of eighth notes with accents, and the left hand has a bass line with some chords. The tempo is marked as "rit.".

weh!

FAIRY QUEEN.

The

The Ban - - - shee! the Ban - - - shee!

The third system features the vocal line with the lyrics "weh!" and "The Ban - - - shee! the Ban - - - shee!". The piano accompaniment is marked with a forte "f" dynamic. The right hand of the piano part has a complex, rhythmic pattern with many chords and eighth notes. The left hand has a bass line with some chords. The tempo is marked as "rit.".

Banshee calls on Bri - an, A - way. A - way

p cresc.

(Fairies vanish.)

pp *f*

VOICES OF THE AIR.

TEN. Bri - an! Bri - an! Bri - an! the voi - ces of the air, bid thee be - ware,

BASS. Bri - an! Bri - an! Bri - an!

BRIAN BORU.

Who calls on Bri - an?

Bri - an! Bri - an! Bri - an!

p *pp*

SOP. Elfri - da! (Echo *p*)

TEN. El - fri - da! (Echo *pp*)

BASS. Elfri - da! (Echo *ppp*)

El - fri - da!

f *pp*

'Tis but the e - cho of the hill, Dy - ing like weak Bri - an's

will, 'Neath the ma - gic of El - fri - da's name. El - fri - da!

El - fri - da!

El -

Go where I will, do what I may, My heart for-

fri-da!

ppp

El-fri-da!

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with the lyrics "Go where I will, do what I may, My heart for-". The piano accompaniment starts with a series of chords in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes dynamic markings of *ppp* and *p*.

ev - er leads the way, To where, in old St. Kev-in's Keep, The fair El -

rit.

The second system continues the vocal line with the lyrics "ev - er leads the way, To where, in old St. Kev-in's Keep, The fair El -". The piano accompaniment provides harmonic support with chords and a steady bass line. A *rit.* (ritardando) marking is placed above the vocal line towards the end of the system. The piano part includes a *p* dynamic marking.

fri - da lies a - sleep.

rit.

BANSHEE.

Wer - ra weh,

The third system features the vocal line with the lyrics "fri - da lies a - sleep." followed by a long note. The piano accompaniment includes a *rit.* marking and a *p* dynamic marking. A section of the piano part is marked *BANSHEE.* and features a more active melodic line in the right hand. The vocal line then begins with "Wer - ra weh,".

wer - ra weh, wer-ra, we-ra, we-ra weh The Banshee warns thee of to -

pp

The fourth system continues the vocal line with the lyrics "wer - ra weh, wer-ra, we-ra, we-ra weh The Banshee warns thee of to -". The piano accompaniment features a *pp* (pianissimo) dynamic marking and includes a long, sustained chord in the right hand. The vocal line has a fermata over the final note.

mor - row, Warns thee of the com - ing sor - row; In thy hands lies Ire - land's

fate, Heed the warn - ing ere too late. From this Eng - lish Prin - cess

part, Cast thy love from out thy heart. E - rin - a's heart is all thine

own, Let thy love be hers a - lone. — Oh, beware!

(vanishes.) *Un poco Allegro.*
Oh, beware! wer - ra, wer - ra, wer - ra, weh! — *BRIAN*
'Tis true, all true.

Lost to du - ty, Spell bound by El - fri - da's beau - ty!

Yet from her love I can-not part, — nor tear her im-age from my

heart. — 'Tis vain to try. 'Twere eas - i -

er to die Than live with - out El - fri - da's love, with - out El -

allegro

ERINA.

Bri - an! Bri - an! Bri - - - an!

fri - da's love.

BANSHEE.

E - rin-a dreams of thee to night, She knows not of thy

Erin-a's voice.

shame; To thee she of - fers Ire - land's crown, Dis - hon - ored be thy

name. If thou dost fail to keep thine oath To coun - try and to

love, De - spised by all on earth thou't be, ac - cursed by all a -

Allegro. (Banshee and vision of Erin vanish)

bove. *BRIAN.*
E - rin - a, E - rin - a!

Brian's name by all ac-cursed? No! No! No! No! No!

Maestoso.

No! No! Hear, ye voices of the night, I

ff (Brass.)

swear, I swear to thee, Brian shall set all Ire - land free, shall

(Exit.)

set all Ire - land free!_____

CHORUS. SOP.

ALTO. All

TEN.

All

BASS.

All

The first system of the musical score features a bass line with the lyrics "set all Ire - land free!_____". Above this line, the vocal parts for Soprano (SOP.), Alto (ALTO.), Tenor (TEN.), and Bass (BASS.) are indicated. The piano accompaniment consists of two staves with complex chordal textures and triplets. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

The second system of the musical score continues the vocal lines with the lyrics "slum - - ber scorn-ing, The god of morn - ing, Is_". The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line. The dynamic marking *pp* (pianissimo) is present. The key signature and time signature remain the same as in the first system.

The third system of the musical score continues the vocal lines with the lyrics "now a - dorn-ing old Wick - low Hill._____". The piano accompaniment features a steady bass line and a right hand with chords and a final *ff* (fortissimo) dynamic marking. The key signature and time signature remain consistent throughout the page.

No 2. Song. "I'm a Giant's little Baby."

Allegro Moderato.

BABY.

1. Now if I wuz to tell ye, The
2. But though I am an in-fant, Not

tin-der age of me, You wud-n't cease to wondher, That a choild so large cud be, No
long come from a-bove, Oi feel this ve - ry in-stant, Oi'm big enough to love! No

infant had such tres-ses, Such teeth wuz ni-ver seen. If it wuzn't fer me dresses, Yed
man yet call'd me "Tootsy," But oi felt a thrill of bliss, An' want to call him "Wootsy," An'

BABY.
 take me fer six-teen.
 kiss, an' kiss, an' kiss!

O - hone! Oim a

O'HARA.
 O - hone!

gi - ant's lit - tle bab - by, Me fay - ther is Ma - lone. Oim

jist a lit - tle bab - by, Tho' a tri - fle o - ver - grown, An'

Oi'm too young to mar - ry, That's why oi live a - lone, No

weight for age to car - ry Has the daugh - ter av Malone.

O - hone!

Oi'm the daugh-ter av Ma - lone!

O - hone! She's the daugh-ter av Ma - lone!

No 3. Song. "The Irish Patriot."

Andante.

O'CONNOR.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a 3/8 time signature. It begins with a whole rest for two measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in 3/8 time, starting with a mezzo-forte (*mf*) dynamic. The right hand plays a series of eighth notes: G4, A4, B4, G4, F4, E4, D4, C4. The left hand plays a steady bass line of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1.

'Twas a

The second system continues the vocal line and piano accompaniment. The vocal line has a repeat sign at the beginning. The lyrics are: "glo - rious day and the fight was done, When a sol - - dier trem - bling hands to the red earth fell, He gathered the". The piano accompaniment continues with the same rhythmic pattern, marked piano (*pp*).

glo - rious day and the fight was done, When a sol - - dier
trem - bling hands to the red earth fell, He gathered the

The third system continues the vocal line and piano accompaniment. The lyrics are: "fell on the field he'd won; He— fell where he fought, his leaf he loved so well, 'Twas Ire - land's em - blem his". The piano accompaniment continues with the same rhythmic pattern.

fell on the field he'd won; He— fell where he fought, his
leaf he loved so well, 'Twas Ire - land's em - blem his

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "sword in his hand, And died where he fell for his na - tive fin - - gers grasped, And the sham - - rock close to his heart he". The piano accompaniment continues with the same rhythmic pattern.

sword in his hand, And died where he fell for his na - tive
fin - - gers grasped, And the sham - - rock close to his heart he

land, But brav - - er sol - - dier ne - ver was seen, for
 clasped, Thus hold - ing tight - ly the sprig of green, then

firm - ly gras - ping his lit - tle cruis - kee, And though his
 drain - ing dry - his lit - tle cruis - kee, He - life - less

life's blood stained the earth, he - drank this toast, "To the
 sank up - on the earth, and smi - ling died for the

pause 2d time.

rit. land of my birth." Then his
 land of his birth.

rit. *f*

Nº 4. a) March and Chorus: "We are the guardians of Beauty"

Allegro brillante.

The first system of the piano accompaniment is written for grand piano in 6/8 time, featuring a key signature of three flats (B-flat major or D-flat minor). The music is marked *ff* (fortissimo). The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment with the same rhythmic and harmonic structure as the first system.

The third system continues the piano accompaniment, maintaining the established tempo and dynamics.

(Knights of the Red Branch enter.)

BASSES.

The vocal entry for the Knights of the Red Branch is written in bass clef. The lyrics are: "We are the guard - ians of beauty. To". The music is in the same key signature and time signature as the piano accompaniment. The piano accompaniment continues to play beneath the vocal line.

watch o'er El - fri - da's our duty, ———— though loy - al to our

land, the Princess doth com - mand. ———— Our hom-age for her youth and

MONKS.
(TEN.)

We are the monks of St. Kevins, we're all at six-es and
beau - - ty.

sevens. The Princess doth be-guile, with her fas - ci - na - ting smile, the

(Enter Pages, Lords and Maids of Honor, etc.)

an - cient monks of St. Kev - - ins.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics "an - cient monks of St. Kev - - ins." are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The second system of music continues the piano accompaniment from the first system. It consists of a grand staff with treble and bass clefs, showing a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

The third system of music continues the piano accompaniment. It maintains the same rhythmic and harmonic structure as the previous systems, with a steady eighth-note accompaniment in the bass and chords in the treble.

SOP. *f*
El -
ALTO. El -
TEN. El -
BASS. El -

The fourth system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal staves are in a treble clef with a key signature of three flats. Each staff has a vocal line that begins with a rest followed by a few notes. The piano accompaniment is in a grand staff and continues the rhythmic pattern from the previous systems.

The fifth system of music continues the piano accompaniment. It features a grand staff with treble and bass clefs, showing a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

fri - da! El - fri - da! All men a -

fri - da! El - fri - da! All men a -

fri - da! El - fri - da! All men a -

dore, Bow down be - fore El - fri - da! All

dore, Bow down be - fore El - fri - da! All

dore, Bow down be - fore El - fri - da! All

be

men a - dore, Bow down be - fore El - fri -

men a - dore, Bow down be - fore El - fri -

men a - dore, Bow down be - fore El - fri -

men a - dore, Bow down be - fore El - fri -

da. Charm like thine was nev - er seen, Thou dost

da. Charm like thine was nev - er seen, Thou dost

da. Charm like thine was nev - er seen, Thou dost

nev - er seen, Thou dost

reign, fair beauty's queen. They who kneel be - fore thy throne,

reign, fair beauty's queen. They who kneel be - fore thy throne,

reign, fair beauty's queen. They who kneel be - fore thy throne,

reign, fair beau - ty's queen. They who kneel be - fore thy

Live for thee, and thee a - - - lone. El -

Live for thee, and thee a - lone. El -

Live for thee a - lone. El -

throne, Live for thee and thee a - lone. El -

ff

fri - - - da! El - fri - - - da! All men a -
 fri - - - da! El - fri - - - da! All men a -
 fri - - - da! El - fri - - - da! All men a -

dore, bow down be - fore. All men bow
 dore, bow down be - fore. All men bow
 dore, bow down be - fore. All men bow

down — be - fore — El - fri - da, Bow down be - fore El - fri - - -
down — be - fore Bow down be - fore El - fri - - -
down — be - fore Bow down be - fore El - fri - - -
fore Bow

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a three-part setting, with the lyrics "down — be - fore — El - fri - da, Bow down be - fore El - fri - - -" and "down — be - fore Bow down be - fore El - fri - - -" appearing on the first three staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

da! El - fri - - - da! El - fri - - - da!
da! El - fri - - - da! El - fri - - - da
da! El - fri - - - da! El - fri - - - da!

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts have the lyrics "da! El - fri - - - da! El - fri - - - da!" on the first three staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a *ff* (fortissimo) dynamic marking at the end of the system.

ff

Hail! _____ All Hail! _____

Hail! _____ All Hail! _____

Hail! _____ All Hail! _____

El - fri - da! Hail! _____

El - fri - da! Hail! _____

El - fri - da! Hail! El - fri - da! Hail! _____

El - fri - da! Hail! El - fri - da! Hail! _____

El - fri - da! Hail! El - fri - da! Hail! _____

Attaca.

b) Song. "The Heart's richest Dower."

ELFRIDA.

Tempo di Valse.

No gold can
As old as

buy, — Nor jew-els rare, — One ten-der sigh of
time, — Yet al-ways new, — In ev-'ry clime its

maid - en fair. — No crown of Kings, — No trea-sure
blos - soms grew. — For love was sown, — In heart of

trove, — Such joy e'er brings, as love, sweet love. —
man, — And there has grown since life be - gan. —

— The love that gives And asks not why, That
— The dear - est theme The great - est bliss, Of

love e'er lives, It can - not die. That love con -
youth's fair dream, Is love's first kiss, When soul seeks

trols all else as naught, and fills two souls with
soul And heart joins heart, One per - fect whole That

but one thought. Love! Love! the heart's rich-est dow'r, —
none can part.

pp

Love! Love! the soul's fair-est flow'r, Love! Love! the

world's great-est pow'r, is Love! sweet Love! _____

Ah! _____

SOP. and ALTO.
Love! Love! the heart's richest dow'r, — Love! Love! the

TEN.
Love! Love! the heart's richest dow'r, — Love! Love! the

BASS.
Love! Love! the heart's richest dow'r — Love! Love! the

Ah! The world's greatest
soul's fairest flow'r, Love! Love! the world's greatest pow'r is
soul's fairest flow'r, Love! Love! the world's greatest pow'r is

1st time. 2^d time.
pow'r is Love. As old as Ah
Love! sweet Love. The
Love! sweet Love. The

Ah
world's great - est pow'r is love,
world's great - est pow'r is love,

Love, sweet love! Ah! _____

is love, sweet love! _____ The

is love, sweet love! _____ The

The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand, with chords that support the vocal lines.

world's great - est pow'r _____ is

world's great - est pow'r _____ is

The piano accompaniment continues with a similar texture, providing harmonic support for the vocal phrases.

sweet Love!
Love, sweet Love!
Love, sweet Love!

This system contains four staves. The top staff is a vocal line with lyrics "sweet Love!". The second and third staves are also vocal lines with lyrics "Love, sweet Love!". The bottom staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a melodic line in the vocal parts and a more rhythmic accompaniment in the piano part.

stringendo.

This system consists of two staves, both for piano accompaniment. The key signature remains three flats and the time signature is 4/4. The music is more rhythmic and includes a *stringendo* marking, indicating a tempo increase. The piano part features a steady accompaniment with some melodic movement in the right hand.

O'CONNOR.

No man es - capes when once her path he's cross'd, Come,

This system contains two staves. The top staff is a vocal line with lyrics "No man es - capes when once her path he's cross'd, Come,". The bottom staff is a piano accompaniment. The key signature has three flats and the time signature is 4/4. The music is in a 4/4 time signature and features a simple, rhythmic accompaniment for the vocal line.

Bri - an, he who hes-i - tates is lost. *OSWALD.* (To Elfrida.)

If he go we

fail in our en - deav - or, And Ire - land's lost to Eng-land for -

ELFRIDA.

Patience; he cannot leave, his heart is here. While he

ev - er.

loves me, no cause for fear. *BRIAN.*

Peace! I would speak with her.

Allegro.

f *ff*

(He comes down.)

Her charms compel. El - fri - da!

ff Allegro.

To say farewell?

Brian comes to say fare - well.

Andante. *pp*

Brian!

SOP. pp
To say fare - well. Bri - an comes to say fare - well!

ALTO. pp
To say fare - well. Bri - an comes to say fare - well!

TEN. pp
To say fare - well. Bri - an comes to say fare - well!

BASS. pp
To say fare - well. Bri - an comes to say fare - well!

pp

BRIAN.

Moderato.

Fare-thee - - - well, for we must sev- er, Duty

pp

Detailed description: This system contains the first two lines of music. The vocal line is in the bass clef, starting with a whole rest followed by a half note G, then a quarter note A, and a quarter note B. The piano accompaniment consists of two staves. The right hand starts with a half note chord (F, A, C) and a quarter rest, followed by a half note chord (F, A, C) and a quarter rest. The left hand starts with a half note chord (F, A, C) and a quarter rest, followed by a half note chord (F, A, C) and a quarter rest. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. There are triplets in the vocal line and the right hand of the piano accompaniment.

bids me part from thee. Fare-thee - well, fare - well for - ev - er, from thy

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment continues with similar chords and rests. The key signature and time signature remain the same. There are triplets in the vocal line and the right hand of the piano accompaniment.

spell I will be free. Thoughts of love now firm - ly spurning, Thee I

cresc.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment continues with similar chords and rests. The key signature and time signature remain the same. There are triplets in the vocal line and the right hand of the piano accompaniment. A crescendo marking is present in the piano accompaniment.

ban - ish from my heart, From thy charms to du - ty turning, Hence I sad - ly must de -

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment continues with similar chords and rests. The key signature and time signature remain the same. There are triplets in the vocal line and the right hand of the piano accompaniment.

ELFRIDA.

Thee I

part. From thy charms to du-ty turn-ing, I sad-ly must de-

deemed of friends the dear-est, All must end as thou hast said... Thou dost

part.

frown, to stay thou fear-est? Then de-part; thy love is

O'CONNOR.

Say farewell or thou canst nev-er for thy du-ty's call be

BRIAN.

Fare - thee -

dead, — Then de - part, then de - part, — thy —
 free. Say fare-well farewell, for - ev - er, By thy
 well. We — must sev - er, Du-ty

love is dead.
 conscience guided be. Hear the cry, break from her spell,
 bids me part from thee. Fare - thee well, we must part,
pp
 Hear the cry that, onward lead - ing, Bids thee break from beauty's
pp
 Hear the cry that, onward lead - ing, Bids thee break from beauty's
pp
 Hear the cry that, onward lead - ing, Bids thee break from beauty's
pp

Thee I deemed of friends the dearest, All must end as thou hast
 hear the cry, say Farewell. Hear the cry,
 Fare - thee-well, We must part. Say farewell,
 spell, Friendship's counsel not un - heeding, To El - - fri - da say fare-
 spell, Friendship's counsel not un - heeding, To El - - fri - da say fare-
 spell, Friendship's counsel not un - heeding, To El - - fri - da say fare-
cresc.

said, All must end as thou hast said, All end as thou hast
 say fare-well, To El - fri - da say fare - well, Oh, say fare-well, fare -
 say fare-well. Hence I sad - ly must de - part, I sad - ly must de -
 well. To El - fri - da say fare - well, oh, say fare-well, fare -
 well. To El - fri - da say fare - well, oh, say fare-well, fare -
 well. To El - fri - da say fare - well, oh, say fare-well, fare -
un poco rit.
decresc. *rit.*

a tempo

said. Fare - well. De - -

well. Say farewell, or thou canst nev - er,

part. Farewell! Fare thee-well, for we must

well! Say fare-well, or thou canst nev - er for thy

well! Say fare-well, or thou canst nev - er for thy

well! Say fare-well, or thou canst nev - er for thy

pp a tempo f

part, fare - well, De - part! sad-ly

for thy du-ty's call be free. Say fare-well farewell for -

sev - er, sad-ly now I part from thee.

du - ty's call be free. Say fare - well, fare - well, for

du - ty's call be free. Say fare - well, fare - well, for

du - ty's call be free. Say fare - well, fare - well, for

cresc. cresc. ed accel.

cresc.ed accel.

now I part from thee. Once a - gain thou wilt be
 ev - er for thy du - ty's call be free.
 fare-thee-well, farewell, for - ev - er, sad - ly now I part from
 ev - er. By thy con - science guid - ed be. Say fare-
 ev - er. By thy con - science guid - ed be. Say fare-
 ev - er. By thy con - science guid - ed be. Say fare-

free, Once a - gain thou wilt be free, — A - gain —
 Say farewell, farewell, for - ev - er. Once a - gain —
 thee, From thy spell I
 well, fare-well, for - ev - er. Once a - gain thou
 well, fare-well, for - ev - er. Once a - gain thou
 well, fare-well, for - ev - er. Once a - gain thou
 Once a - gain thou

rit.

a tempo

gain thou wilt be free.
will be free.
wilt be free.
gain wilt thou wilt be free.
wilt be free.

ff

(Elfrida goes toward the Keep and at sign ★ turns to Brian and says "Brian".)

fp

Tempo di Valse.

Love! Love! the heart's rich-est dow'r, — Love, Love! the
 Love! Love! the heart's rich-est dow'r, — Love, Love! the
 Love! Love! the heart's rich-est dow'r, — Love, Love! the

This system contains three vocal staves and one bass staff. The vocal parts are in treble clef, and the bass part is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are repeated across the three vocal staves.

Tempo di Valse.

f

This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble clef and a bass clef. The right hand plays a melodic line with some grace notes and a fermata over the final two notes. The left hand plays a bass line with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning.

souls fairest flow'r, — Love! Love! the world's great-est pow'r is
 souls fairest flow'r, — Love! Love! the world's great-est pow'r is
 souls fairest flow'r, — Love! Love! the world's great-est pow'r is

This system contains three vocal staves and one bass staff. The vocal parts are in treble clef, and the bass part is in bass clef. The key signature has three flats, and the time signature is 3/4. The lyrics are repeated across the three vocal staves.

This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble clef and a bass clef. The right hand plays a melodic line with a fermata over the final two notes. The left hand plays a bass line with chords and single notes.

Love, sweet Love!

Love, sweet Love!

Love, sweet Love!

pp

Detailed description: This system contains the first four staves of music. The top three staves are vocal parts, each with the lyrics "Love, sweet Love!". The bottom staff is the piano accompaniment, starting with a piano (*pp*) dynamic. The music is in a key with three flats and a 4/4 time signature. The vocal lines feature a melodic phrase that spans across the staves, with some notes tied across bar lines.

Detailed description: This system contains the next four staves of music. The top three staves are empty, indicating that the vocalists are silent during this section. The bottom staff continues the piano accompaniment, featuring a rhythmic pattern of chords and moving lines in both the right and left hands. The dynamics remain piano.

Detailed description: This system contains the next four staves of music. Similar to the second system, the top three staves are empty. The piano accompaniment continues with a consistent rhythmic and harmonic structure, maintaining the piano dynamic.

Detailed description: This system contains the final four staves of music on the page. The top three staves are empty. The piano accompaniment concludes with a final melodic flourish in the right hand and a steady bass line in the left hand.

No 5. Song. "Theres a lad that I know."

Allegretto non troppo.

ERINA.

1. There's a
2. He

lad that I know, and I know that he speaks soft - ly to me, the
whis-pered a ques - tion one day in my ear, when he breathed it, oh dear; how I

un poco rit. *a tempo*

cush - la ma - chree. He's as straight as a rush, and as bright as a stream that a -
trem - bled with fear. What the ques - tion he asked was I need not con - fess, oh, his

rit. *a tempo*

rit.

round it doth gleam, Oh! of him how I dream! He's the pride of my heart, and he
ten - der car - ess, sure my an - swer was "Yes." His breath is so sweet, oh, the

rit.

loves me well. But who the lad is, I'm not going to tell. Then
rose's is less! But how I found out, why I leave you to guess. Now

say is he a sol - dier? And what may he
what should he be do - ing? And what did he

be? Lis - ten an' I'll tell ye,
say? Lis - ten an' I'll tell ye,

The man for me.
Some o - ther day.

No 6. Duet. "There's a picture in my heart."

Moderato.

O'DONOVAN.

There's a pic - ture in my heart, — that

naught — shall e'er dis - place, — There's a pic - ture in my

heart, of a young and love - ly face, — Of a

ERINA.

There's a pic - ture in my
young and love - ly face.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics 'There's a pic - ture in my young and love - ly face.' The second staff is the bass line in bass clef. The third and fourth staves are the piano accompaniment in treble and bass clefs respectively. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

heart of a man - ly face and true, There's a

The second system continues the vocal line with lyrics 'heart of a man - ly face and true, There's a'. The piano accompaniment continues with similar rhythmic patterns.

pic - ture in my heart of all I once deemed

The third system continues the vocal line with lyrics 'pic - ture in my heart of all I once deemed'. The piano accompaniment includes a trill (tr) in the right hand.

you.
Ma - vour - neen, Ma - vour - neen, then you have for -

The fourth system concludes the vocal line with lyrics 'you. Ma - vour - neen, Ma - vour - neen, then you have for -'. The piano accompaniment features a dynamic marking of *mf* and a dense, rhythmic texture in the left hand.

Ne'er call me Ma - vour - neen, 'tis you have for-

got - - ten.

cresc.

got - - ten, The friend of your child - - hood, the

You have for - got-ten the friend of your child - - hood, the

pp

sweet-ness of truth.

sweet-ness of truth. There's a song within my heart, — A

song of youth and joy, — but that sweet song has ne'er been

sung — since we were girl and boy, — since we were girl and

There's a song within my heart, Its mu - sic now is
boy —

pain. — That song of faith and trust in thee Shall ne'er be sung a -

gain. —
Ma - vour - neen, Ma - vour - neen, then you have for -

Ne'er call me Ma - vour - neen, 'tis you _____ have for -
got - ten.

cresc.

got - ten. 'Tis you _____ have for got - - - tenthe friend _____ of your
you have for - gotten then you have forgot - ten the friend of your childhood, the

child - - - hood, the sweet - ness of truth. _____
sweetness of truth, the sweet - ness of truth. _____

ff *rit.*

Nº 7. Chorus. "Simple Irish Colleens"

Allegretto.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The bass clef part features a steady eighth-note accompaniment. Dynamics include *f* and *ff*.

Second system of piano introduction, continuing the accompaniment from the first system.

SOP. and ALTO.

First system of the vocal and piano accompaniment. The vocal line (Soprano and Alto) begins with the lyrics: "We're sim - ple I - rish col - leens, — Though fond of war - like". The piano accompaniment continues with the eighth-note pattern. Dynamics include *p*.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "joys, For our hus - bands an' our sweet - hearts, are —". The piano accompaniment continues with the eighth-note pattern.

Ire - land's soj - er bhoys, Ah! Ah!

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a melodic phrase in the first measure, followed by a longer phrase in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

At pres - ent they're not figh - tin'; No

The second system continues the musical score. The vocal line has a melodic phrase in the first measure, followed by a longer phrase in the second measure. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

glo - ry do they reap. They guard the En - glish

The third system continues the musical score. The vocal line has a melodic phrase in the first measure, followed by a longer phrase in the second measure. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Princess, In - old St. Kev - in's keep. Ah!

The fourth system concludes the musical score. The vocal line has a melodic phrase in the first measure, followed by a longer phrase in the second measure. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Ah!

TEN.

BASS. But whin the sun is

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with the exclamation 'Ah!' followed by a melodic phrase. The piano accompaniment provides a harmonic and rhythmic foundation. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

shining, and the night gives place to day, Shure thin their work is

The second system of the musical score. The vocal line continues with the lyrics 'shining, and the night gives place to day, Shure thin their work is'. The piano accompaniment continues with a steady rhythm and harmonic support.

o - ver. An' the bhoys come out to play, Come out to kiss their

The third system of the musical score. The vocal line continues with the lyrics 'o - ver. An' the bhoys come out to play, Come out to kiss their'. The piano accompaniment continues with a steady rhythm and harmonic support.

col - leens, They niv - er miss a chance, To join their I - rish

The fourth system of the musical score. The vocal line concludes with the lyrics 'col - leens, They niv - er miss a chance, To join their I - rish'. The piano accompaniment continues with a steady rhythm and harmonic support.

We're sim - ple I - rish
 sweet - hearts in a good old I - rish dance. But when the sun is

col-leens, Though fond of war - like joys, For our husbands and our
 shin-ing, The night gives place to day, Shure, thin their work is

sweet - hearts are Ire - lands so - jer bhoys. At pres - ent they're not
 o - ver an the bhoys come out to play. Come out to kiss their

figh-tin, No glo - ries do they reap, They guard the En - glish
col-leens, They niv - er miss a chance, To join their I - rish

This system contains the first two systems of music. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "figh-tin, No glo - ries do they reap, They guard the En - glish col-leens, They niv - er miss a chance, To join their I - rish". The key signature has two sharps (F# and C#).

Princess In ould St. Kevin's keep. — (dance.)
sweethearts in a good ould I - rish dance. —

ff

This system contains the next two systems of music. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "Princess In ould St. Kevin's keep. — (dance.) sweethearts in a good ould I - rish dance. —". The key signature has two sharps. The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

This system contains the final two systems of music. The top system consists of a single treble clef staff with a whole rest, indicating a vocal rest. The bottom system features a piano accompaniment in bass clef, continuing the rhythmic pattern from the previous system.

Nº 8. Song. "Paddy's legs?"

Allegro Moderato.

Piano introduction in 4/4 time, key of B-flat major. The right hand features a rhythmic melody of eighth notes, while the left hand provides a harmonic accompaniment of chords and single notes. The dynamic is marked *f*.

O'HARA.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in 4/4 time, key of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major. The dynamic is marked *pp*.

Oh, me name is Pat O' Ha - ra, An'Oim bothered wid me legs. 'Tis me

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in 4/4 time, key of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major.

lift one gives me thru - ble, An that's worse than twin - ty plagues. For Oi'll

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in 4/4 time, key of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major.

tell yez all the ray - son, Thin the mat - ter ye can sift, Me

roight leg is a dai-sy, But the div-il's in me lift.

Ho, ho, ho, ho, yis the

O'HARA.

Now Oi want ter do me doo-ty, An Oi
2. -her - it fum my fay - ther, This most
div - ils in his lift.

iv - 'ry day start in; For_ this leg is a Chris - tian, Though
quare un - right-eous walk; He_ lost his lift leg air - ly, An'_

this is full of sin, Straight to Church on Sun - day morn - in', Shure me
had one made of cork, Thin it led him to the bot - tle, Jist as

roight leg goes to pray. Oh, but whin Oi reach the dure-way, Why me
na-tural as could be, But al-tho' he's dead an' bur-ied, Some

a tempo
lift leg runs a-way. Oh, me name is Pat O' Ha-ra, An' Oi'm
cork still lives in me.

bo-thered wid me legs! 'Tis me lift wan gives me thru-ble, An that's

worse nor twin-ty plagues, An' Oi'll tell yez all the ray-son, Thin the

mat - ter ye can sift, Me roight leg is a dai - sy, But the

div - il's in me lift. *CHORUS.*
 Ho, ho, ho, ho, yis, the

1. & 2. time.
 2. Oi' in
 3. Iv - 'ry

div - il's in his lift.

time I pass a cab - een, where the whis - key strong is solt, Me
 wanst I knew a col - leen, A rose with - out a thorn. She

roight leg walks by quick - ly, but the lift leg hol - lers "holt!" For
wuz me dar - lin swate-heart, the fin - est col - leen born. Oi

it's a rare old to - per, An niv - er stops to think, un -
lid her to the al - ter, Me roight leg full av pride, but me

til the bot - tle's imp - ty, that me roight leg does - n't drink. Ah! me
lift leg would - n't mar - ry And... so I lost me bride.

name is Pat O' Ha - ra, An' Oi'm bo - thered wid me legs, 'Tis me

lift wan gives me thru - ble, An' thot's worse nor twin - ty plagues, An' Oi'll

tell yez all the ray - son, Thin the mat - ter ye can sift, Me

roight leg is a dai - sy, but the div - il's in me lift.

Ho, ho, ho, ho, yis, the

Last time.

5. Shure

div - il's in his lift.

Nº 9. Jig.

Allegro.

The first system of musical notation for 'Nº 9. Jig.' consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro.' and the dynamic is 'f'. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F#5. The bass clef accompaniment features a steady eighth-note pattern with chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G2-B2-D3.

The second system continues the melody and accompaniment. The treble clef melody includes eighth notes G4, A4, B4, C5, D5, E5, and F#5, followed by a quarter note G4. The bass clef accompaniment continues with eighth-note chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G2-B2-D3.

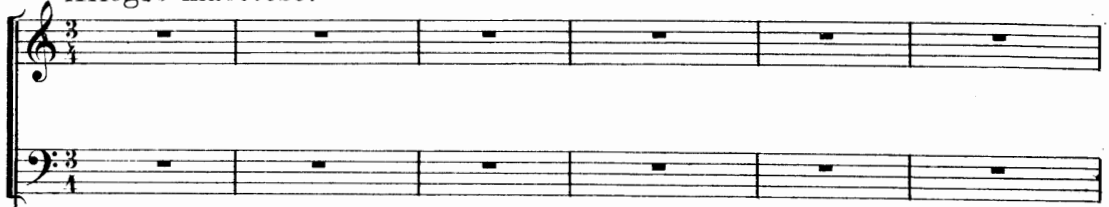
The third system continues the melody and accompaniment. The treble clef melody includes eighth notes G4, A4, B4, C5, D5, E5, and F#5, followed by a quarter note G4. The bass clef accompaniment continues with eighth-note chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G2-B2-D3.

The fourth system continues the melody and accompaniment. The treble clef melody includes eighth notes G4, A4, B4, C5, D5, E5, and F#5, followed by a quarter note G4. The bass clef accompaniment continues with eighth-note chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G2-B2-D3.

The fifth system concludes the piece. The treble clef melody includes eighth notes G4, A4, B4, C5, D5, E5, and F#5, followed by a quarter note G4. The bass clef accompaniment continues with eighth-note chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G2-B2-D3.

Nº 10. Finale.

Allegro maestoso.




Allegro maestoso.



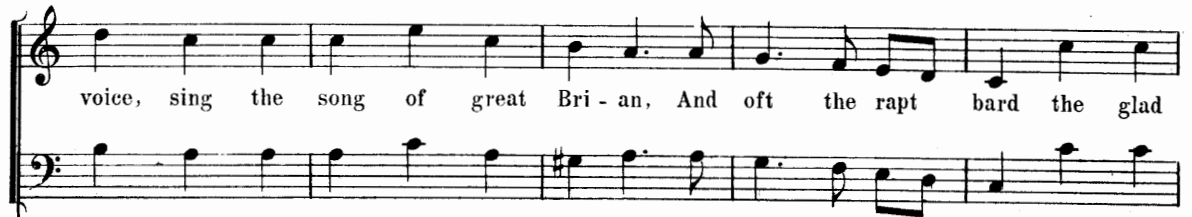
TEN. *f*

Strike the harp, raise the

BASS. *f*



voice, sing the song of great Bri - an, And oft the rapt bard the glad



theme shall re - new; In peace mild and bounteous, In bat - tle a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "theme shall re - new; In peace mild and bounteous, In bat - tle a". The piano accompaniment consists of chords and single notes in both hands, with a dynamic marking of *v* (accent) above the first measure.

li - on, In the hearts of his peo - ple lives Bri - an Bor - u. How

The second system continues the vocal line and piano accompaniment. The lyrics are "li - on, In the hearts of his peo - ple lives Bri - an Bor - u. How". The piano accompaniment features a dynamic marking of *p* (piano) at the end of the system.

oft to the com - bat of Ire - land so glori - ous, un - daunt - ed to

The third system continues the vocal line and piano accompaniment. The lyrics are "oft to the com - bat of Ire - land so glori - ous, un - daunt - ed to". The piano accompaniment includes a dynamic marking of *p* (piano) at the end of the system.

shield her the he - ro quick flew; How oft crowned with con - quest, re -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "shield her the he - ro quick flew; How oft crowned with con - quest, re -". The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the lower staff.

turn - ing vic - tor - ious, We_ hailed E - rin's Champion, great Bri - an Bor-

O'REILLY.

On Ta - ra's famed plains when by myr - iads sur - round - ed, Bright

pp

gleamed his broad fal - chion, his jav - lin straight flew, Till the foes of our

Isle, with pale ter - ror con - found - ed, Bowed their necks to the vic - tor, great

Bri - an Bor - u.

In peace mild and bounteous, in bat - tle a

ff

O'CONNOR.

Then

li - on, In the hearts of his peo - ple lives Bri - an Bor - u.

pp

sol - diers of E - rin re - mem - ber great Bri - an, still

val - iant and brave his ex - am - ple pur - sue; May you e - qual in

val - or the lord of the li - on, And ri - val in glo - ry great

un poco

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'val - or the lord of the li - on, And ri - val in glo - ry great'. The piano accompaniment is in the same key, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *un poco* is placed above the piano part.

Bri - an Bor - u.

In peace mild and bounteous, In bat - tle a

rit. *ff a tempo*

Detailed description: This system contains the next two staves. The vocal line continues with 'Bri - an Bor - u.' and 'In peace mild and bounteous, In bat - tle a'. The piano accompaniment features a more active bass line. Dynamic markings include *rit.* (ritardando) and *ff a tempo* (fortissimo at tempo).

li - on, In the hearts of his peo - ple lives Bri - an Bor - u.

rit.

Detailed description: This system contains the final two staves. The vocal line concludes with 'li - on, In the hearts of his peo - ple lives Bri - an Bor - u.'. The piano accompaniment features a final chord with a *rit.* (ritardando) marking. The system ends with a double bar line.

Meno mosso.
(Dialogue continues.)

The first system of music is a piano accompaniment. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some triplet markings. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

The second system of music is a piano accompaniment. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by a series of chords and sustained notes, with a *pp* (pianissimo) dynamic marking. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

The third system of music consists of two empty musical staves, one for the treble clef and one for the bass clef, both with a key signature of one sharp (F#) and a 3/4 time signature.

The fourth system of music is a piano accompaniment. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some triplet markings. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

SOP. and ALTO.

Love! Love! The heart's rich-est dōw'r, ——— Love!

TEN. and BASS.

The vocal line for Soprano and Alto is written on a single staff. The lyrics are: "Love! Love! The heart's rich-est dōw'r, ——— Love!". The Tenor and Bass parts are written on a single staff below the vocal line.

The fifth system of music is a piano accompaniment. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some triplet markings. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Love; the soul's fair - est flower, — Love! Lovel the

world's great - est pow'r is love, sweet love.

Allegro. O'DONOVAN. (spoken) "Lord Brian" (BRIAN.) O'Donovan!

pp

O'CONNOR! O'Reilly! an armed band! What means this rude intrusion?

pp

(calleo 05)

(O'DONOVAN.) We have determined that Ireland shall no longer drift a rudderless ship on

the cruel sea of chance. This we who live for our country will no longer abide.

(BRIAN.)

We? Are you spokesman for all!

here?

(ALL.) No! (O'CONNOR.) He speaks for himself alone!

Allegro non troppo.

O'DONOVAN.

rest on half won laurels. While Irish soldiers

are disband - ing, Troops from Eng - land now are land - ing,

BRIAN.

IRISH CHARACTER AND CHORUS. If this be true,
Troops from Eng - land here are land - ing.
Troops from Eng - land here are land - ing.

I swear to you, The faith - less Brit - tish horde I'll

not forgive, Not one shall live, I swear it by my sword

SOP.

ALTO. Great Bri - an, hear, And set El - fri - da free, Drive the

TEN. Great Bri - an, hear, And set El - fri - da free, Drive the

BASS. Great Bri - an, hear, And set El - fri - da free, Drive the

English to the sea. Sound our trum-pets, beat the drums, shout a -

English to the sea. Sound our trum-pets, beat the drums, shout a -

English to the sea. Sound our tru - pets, beat the drums, shout a -

ELFRIDA.

The blot now cast on Ed-ward's

loud, Great Bri - an comes.

loud, Great Bri - an comes.

loud, Great Bri - an comes.

name, This slur on his re-pute is spo - - - ken, When he

is not by the slan-der to re - fute. — *SOP. ff*
Great Bri - an, *ALTO. ff*
Great Bri - an, *TEN. ff*
Great Bri - an, *BASS. ff*

ff

hear, And set El - fri - da free, Drive the En-glish to the sea.
hear, And set El - fri - da free, Drive the En-glish to the sea.
hear, And set El - fri - da free, Drive the En-glish to the sea.

ff

rall.

Sound our trum-pets, beat the drums, shout a - loud, great Bri - an comes.

Sound our trum-pets, beat the drums, shout a - loud, great Bri - an comes.

Sound our trum-pets, beat the drums, shout a - loud, great Bri - an comes.

rall.

BRIAN

O'DONOVAN. Si-lence! 'Tis I com - mand! —

Bri - an, This is our com - mand. —

Tempo di Marcia.

p

3

1st time.

This system contains the first two staves of music. The right-hand staff begins with a triplet of eighth notes. The left-hand staff features a steady eighth-note accompaniment. The system concludes with a repeat sign.

2d time.

3

This system contains the next two staves. The right-hand staff starts with a triplet of eighth notes. The left-hand staff continues with eighth-note accompaniment. A dynamic accent (>) is placed over a note in the right-hand staff. The system ends with a repeat sign.

This system contains two staves of music. The right-hand staff features a series of chords and eighth-note patterns. The left-hand staff provides a consistent eighth-note accompaniment. The system ends with a repeat sign.

This system contains two staves of music. The right-hand staff continues with chordal and melodic lines. The left-hand staff maintains the eighth-note accompaniment. The system ends with a repeat sign.

This system contains two staves of music. The right-hand staff shows more complex melodic and harmonic development. The left-hand staff continues with the eighth-note accompaniment. The system ends with a repeat sign.

3

3

This system contains two staves. The right-hand staff features two triplet markings over eighth notes. The left-hand staff continues with the eighth-note accompaniment. The system ends with a repeat sign.

This system contains two staves of music. The right-hand staff has a more active melodic line. The left-hand staff continues with the eighth-note accompaniment. The system ends with a final chord.

Moderato.
EGBERT.

Lord Ed - ward greet - ing sends, And

The first system of music features a vocal line in 4/4 time with a key signature of one flat. The lyrics are "Lord Ed - ward greet - ing sends, And". The piano accompaniment consists of a right hand with eighth-note triplets and a left hand with quarter notes and eighth-note triplets.

deep - ly does de - plore His ship's un - rea - dy

The second system continues the vocal line with the lyrics "deep - ly does de - plore His ship's un - rea - dy". The piano accompaniment continues with similar rhythmic patterns, including triplets in both hands.

state re - - - quires three days more. With - in that

The third system has the lyrics "state re - - - quires three days more. With - in that". The piano accompaniment features a change in the right hand's melodic line, still maintaining the triplet-based accompaniment.

time he will em - bark, Set sail for Eng - lands

The fourth system contains the lyrics "time he will em - bark, Set sail for Eng - lands". The piano accompaniment continues with the established rhythmic and melodic motifs.

shore. It can - not from your fame de - tract, Your

The fifth system concludes with the lyrics "shore. It can - not from your fame de - tract, Your". The piano accompaniment features a final melodic flourish in the right hand.

mer - cy we im - plore. *O'DONOVAN.*

If I pos - sessed Lord Bri - an's

pow'r, Not one day more, No not one hour.

No, not one day

IRISH PRINCIPALS AND CHORUS.

No,

ENGLISH PRINCIPALS AND CHORUS.

No!

Your mer - cy we im -

ELFRIDA.

EGBERT.

O'DONOVAN.

IRISH PRINCIPALS AND CHORUS.

SOP.

ALTO.

TEN.

BASS.

ENGLISH PRINCIPALS AND CHORUS.

TEN.

BASS.

cresc.

Be mer - - ci -

Be mer - ci - ful no more, Be

more, No, — not one hour, Not a day,

not one hour. No! Not a day,

No, not one day more. No! Not a day,

No! Not one day more, Be

plore, Be mer - - - ei - ful, Be mer - - ci -

musical notation with triplets and crescendo

(To Brian.)

Ah! _____

ful, we im - plore, we im - plore.

mer - ci - ful no more, Be mer - ci - ful no more, no more.

SOP. ³ ³ ³ ³ ³
Not an hour, Not a day, Not an hour, Not a day, No!

ALTO. ³ ³ ³ ³ ³
Not an hour, Not a day, Not an hour, Not a day, No!

TEN. ³ ³ ³ ³ ³
Not an hour, Not a day, Not an hour, Not a day, No!

BASS.
mer - ei - ful no more, no more.

TEN.
ful, we im - plore, we im - plore.

BASS.
ful, we im - plore, we im - plore.

Agitato.
ELFRIDA.

Do not from me cold-ly turn, Hear my ap - peal, Nay, do not frown, Nor

look so stern. Nought I con - ceal. To please El - fri - - da let

"Yes," be your re - ply, — Then you may ask what e'er you will, I'll

not de - ny.

O'HARA.
Shure Oireland's in dan - ger, He's going to say "yes,"

O'HARA.

Div-il a sound, There's some-thing a-miss. IRISH CHORUS

Allegro.

ri - na, E - ri - na, E - ri - na, the heart of our

ri - na, E - ri - na, E - ri - na, the heart of our

ri - na, E - ri - na, E - ri - na, the heart of our

Em - e - rald Isle, More wel - come than sun - shine to us is your smile. E -

Em - e - rald Isle, More wel - come than sun - shine to us is your smile. E -

Em - e - rald Isle, More wel - come than sun - shine to us is your smile. E -

ri-na with thee rests ould Ire-land's true fate, For lost to us all is our

ri-na with thee rests ould Ire-land's true fate, For lost to us all is our

ri-na with thee rests ould Ire-land's true fate, For lost to us all is our

ERINA.
un poco meno mosso

With - in your

Bri - an the Great.

Bri - an the Great.

Bri - an the Great.

p

pp

heart en - shrined, Lies your peo - ple and your land,

— None here so well di - vined, None so well could

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major). The lyrics are: "— None here so well di - vined, None so well could". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

un - der - stand — As the I - - - rish girl who loves you —

The second system continues the vocal line and piano accompaniment. The lyrics are: "un - der - stand — As the I - - - rish girl who loves you —". The piano accompaniment includes a more active right-hand part with eighth-note patterns.

— The tempt - a - - tion that you feel, But she knows you'll

The third system continues the vocal line and piano accompaniment. The lyrics are: "— The tempt - a - - tion that you feel, But she knows you'll". The piano accompaniment features a rising melodic line in the right hand.

cast it from you, for your heart is true as steel, —

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "cast it from you, for your heart is true as steel, —". The piano accompaniment features a rising melodic line in the right hand.

ELFRIDA.

It is but

ERINA.

As true _____ as steel. _____

IRISH CHORUS.

SOP.

ALTO For his heart is true as steel. _____

TEN.

For his heart is true as steel. _____

BASS.

For his heart is true as steel. _____

ENGLISH CHORUS.

TEN.

BASS. It is but

ELFRIDA.

three days more. Your mer - cy we im - plore.

ERINA.

Your trust they'll a - buse, Your_

O'CONNOR.

Your trust they'll a - buse.

O'REILLY.

Your trust they'll a - buse.

O'DONOVAN.

Your trust they'll a - buse, Your trust they'll a -

EGBERT.

Your mer - cy we im - plore.

IRISH CHORUS.

Your trust they'll a - buse. Your_

No!

No!

No!

No!

ENGLISH PRINCIPALS AND CHORUS.

three days more. Your mer - cy we im - plore.

Grant this boon, don't re - fuse, Grant this

trust they'll a - buse, Bri-an your trust they'll a - buse,

Bri-an your trust they'll a - buse,

Bri-an re - fuse,

buse. Bri-an re - fuse,

Grant this boon, don't re - fuse, Grant this

trust they'll a - buse, Bri - an! re - fuse,

No! Bri-an, your trust they'll a - buse,

No! Bri-an, their boon re - fuse,

Grant this boon, don't re - fuse, Grant this

rit. *a tempo.*

boon, don't re - fuse. Love! Love! the heart's rich - est

Bri-an, your trust they'll a - buse. Set El -

Bri-an, your trust they'll a - buse. Bri - an, set El-frida free,

Bri-an, re - fuse. Bri - - - an, set El-frida free,

Your trust they'll a - buse. Bri - an, set El - fri - da,

boon, don't re - fuse. Bri - an 'tis but three days

Re - fuse. Bri - an, set El - fri - da

Bri-an, your trust they'll a - buse. Bri - an,

Bri-an, re - fuse. Bri - - - an,

boon, don't re - fuse. 'Tis but three days

rit. *ff a tempo*

dow'r, Love! Love! the soul's fair-est flow'r Love!
 fri - da free, Drive them to the sea.
 Drive the English to the sea. Sound
 Drive the English to the sea. Sound
 free, Drive the Eng - lish to the sea. Sound the
 more, Bri - an, 'tis but three days more. Grant
 free. Drive the En - glish to the sea. Beat
 set El - fri - da free, Drive them to the sea.
 set El-frida free, Drive the English to the sea. Shout
 more, 'Tis but three days more, grant

Love! the world's great - est pow'r is love, sweet love.

Drive the Eng - lish to the sea.

the trumpet, beat the drums, great Bri - - - an comes.

the trumpet, beat the drums, great Bri - - - an comes.

trum - pets, beat — the drums, shout a - loud, great Bri - an comes.

us this boon, Bri - an, don't re - - - fuse.

the drums, great Bri - - an comes.

Shout a - loud, great Bri - - an comes.

a - - loud, great Bri - - an comes.

this boon — don't re - - fuse.

fp

ERINA.

Too long that Eng-lish flag our soil has des - e -

The first system of the musical score for 'ERINA.' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a whole rest, followed by a series of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment features a complex texture with many beamed sixteenth notes in both the right and left hands, creating a rhythmic accompaniment.

cra - - - ted.

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest followed by a dotted half note G4. The piano accompaniment continues with its intricate sixteenth-note pattern. A dynamic marking of *ff* (fortissimo) appears in the piano part towards the end of the system.

This our I - rish ban-ner, to free - dom con - se -

The third system shows the vocal line with a whole rest followed by quarter notes G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment maintains the same complex texture.

cra - - - ted.

IRISH PRINCIPALS AND CHORUS. Then raise our ban - ner to the sky, And

Then raise our ban - ner to the sky, And

Then raise our ban - ner to the sky, And

The fourth system contains the vocal line and piano accompaniment for the chorus. The vocal line begins with a whole rest followed by a dotted half note G4. The piano accompaniment features a more active melody in the right hand, with eighth and sixteenth notes, while the left hand provides harmonic support. Dynamic markings of *ff* are present throughout the system.

SOP.
shout a - loud our bat - tle cry, Re - e - cho ev - 'ry

ALTO.
shout a - loud our bat - tle cry, Re - e - cho ev - 'ry

TEN.
shout a - loud our bat - tle cry, Re - e - cho ev - 'ry

BASS.
shout a - loud our bat - tle cry, Re - e - cho ev - 'ry

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a four-part setting, with each voice part having a line of lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

hill_ and crag, And bless our dear old I - rish flag.

hill and crag, And bless our dear old I - rish flag.

hill_ and crag, And bless our dear old I - rish flag.

hill and crag, And bless our dear old I - rish flag.

The second system of the score continues the vocal parts and piano accompaniment. The vocal parts have a line of lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

(Brian takes flag from O'Connor, plants it in the ground and

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a fortissimo (*ff*) dynamic marking.

kneels before it.)

BRIAN.

Andante Maestoso.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part includes a piano (*p*) dynamic marking and a 3/4 time signature.

Oh, flag of old Ire-land, So

dear to my soul, Proud-ly wave o'er us, Free-dom thy goal.

Musical score for the third system, including vocal lines and piano accompaniment. The piano part includes a pianissimo (*pp*) dynamic marking.

Lead on to vic - try, We'll fol-low thy call, Nor rest till in com - bat Our

Musical score for the fourth system, including vocal lines and piano accompaniment. The piano part includes a crescendo (*cresc.*) dynamic marking.

en-e-mies fall. All tyr - anny shall per - ish, And bond - age shall

p

cease, When gent - ly wafted sky - ward Thy folds float in

peace. Green badge of E - rin, Long may'st thou

cresc. *rit.*

be Stand-ard of lib - er - ty, Flag of the

rit.

free!

*IRISH PRINCIPALS AND CHORUS.
ERINA AND SOP.*

All tyr - an - ny shall per - ish and bond - age shall

All tyr - an - ny shall per - ish and bond - age shall

O'CONNOR AND TEN.

All tyr - an - ny shall per - ish and bond - age shall

O'REILLY AND BASS.

All tyr - an - ny shall per - ish and bond - age shall

ENGLISH CHORUS.

ff

ELFRIDA.

Danger now threatens, the li-on a - wakes. The

O'DONOVAN.

Danger now threatens, the li-on a - wakes. The

EGBERT.

Danger now threatens, the li-on a - wakes. The

cease, When gen - tly wafted sky-ward, Thy folds float in

cease, When gen - tly wafted sky-ward, Thy folds float in

cease, When gen - tly wafted sky-ward, Thy folds float in

cease, When gen - tly wafted sky-ward, Thy folds float in

Danger now threatens, the li - on a - wakes. The

Danger now threatens, the li - on a - wakes. The

Prin-cess El-fri-da He whol-ly for - sakes! The

Prin-cess El-fri-da He whol-ly for - sakes! The

Prin-cess El-fri-da He whol-ly for - sakes! The

peace. Green badge of

peace. Green badge of

peace. Green badge of

peace. Green badge of

Prin-cess El-fri-da he whol-ly for - sakes. The

Prin-cess El-fri-da he whol-ly for - sakes. The

spell is quite bro-ken, My magic-al art Has

spell is quite bro-ken, Her magic-al art Has

spell is quite bro-ken, Her magic-al art Has

Ire - - - land, Long may'st thou be

Ire - - - land, Long may'st thou be

Ire - - - land, Long may'st thou be

Ire - - - land, Long may'st thou be

spell is quite broken, Her mag-ic-al art Has

spell is quite broken, Her mag-ic-al art Has

lost all its pow-er, O'er great Brian's heart.

Standard of lib-er-ty, Flag of the free.

lost all its pow-er, O'er great Brian's heart.

lost all its pow-er, O'er great Brian's heart.

Standard of lib-er-ty, Flag of the free.

Standard of lib-er-ty, Flag of the free.

Standard of lib-er-ty, Flag of the free.

Standard of lib-er-ty, Flag of the free.

lost all its pow-er o'er great Bri-an's heart.

lost all its pow-er o'er great Bri-an's heart.

ff

EGBERT. un poco agitato.

Lord Brian, your answer ere I

go.

BRIAN.

Say to Lord Ed - ward this,

ELFRIDA.

Brian.

Bri - an answers, "No!" To - mor - - - row without

ELFRIDA.

BRIAN. Brian,
fail The Eng - lish must set sail. Your

hos - - - tage I will re - turn ere

EGBERT. 'Tis im - possi - ble to leave so soon.
noon.

Grant us but a brief de - lay.

I have said not an - other

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef. The piano part features a rhythmic pattern of eighth notes with triplets.

day.

cresc.

This system continues the vocal line and piano accompaniment. The piano part includes a *cresc.* marking and continues with the triplet eighth-note pattern.

Before to-morrow— has told it's story, This flag'o'er Dublin shall spread its

p *cresc.*

This system begins with a 4/4 time signature. The vocal line continues with the lyrics. The piano part starts with a piano (*p*) dynamic and includes a *cresc.* marking. The piano accompaniment features a more complex rhythmic pattern with chords.

ELFRIDA.

Musical staff for Elfrida, treble clef, 3/4 time, showing a long note with a fermata.

BRIAN.

Ah!

Musical staff for Brian, bass clef, 3/4 time, showing a melodic line.

glo - - - ry. All tyr - an-ny shall per - ish, and

O'DONOVAN.

Musical staff for O'Donovan, bass clef, 3/4 time, showing a long note with a fermata.

Ah!

EGBERT.

Musical staff for Egbert, treble clef, 3/4 time, showing a long note with a fermata.

Ah!

ERINA AND SOP.

Musical staff for Erina and Soprano, treble clef, 3/4 time, showing a melodic line.

All tyr - an - ny shall per - ish, and

Musical staff for Erina and Soprano, treble clef, 3/4 time, showing a melodic line.

All tyr - an - ny shall per - ish, and

O'CONNOR AND TEN.

Musical staff for O'Connor and Tenor, treble clef, 3/4 time, showing a melodic line.

All tyr - an - ny shall per - ish, and

O'REILLY AND BASS.

Musical staff for O'Reilly and Bass, bass clef, 3/4 time, showing a melodic line.

All tyr - an - ny shall per - ish, and

ENGLISH CHORUS.

Musical staff for English Chorus, treble clef, 3/4 time, showing a long note with a fermata.

Ah!

Musical staff for English Chorus, bass clef, 3/4 time, showing a long note with a fermata.

Ah!

Piano accompaniment with multiple staves, including triplets and dynamic markings like 'f' and 'ff'.

Danger now threat-ens, the li-on a - wakes.

bond - age shall cease when gen - tly waft-ed

Danger now threat-ens, the li-on a - wakes.

Danger now threat-ens, the li-on a - wakes.

bond - age shall cease When gen - tly waft-ed

bond - age shall cease When gen - tly waft-ed

bond - age shall cease When gen - tly waft-ed

bond - age shall cease When gen - tly waft-ed

Dan-ger now threat-ens, the li-on a - wakes.

Dan-ger now threat-ens, the li-on a - wakes.

Princess Elfri-da he wholly for -

sky - ward, thy folds float in peace.

The Princess Elfri-da he wholly for -

The Princess Elfri-da he wholly for -

sky - ward, thy folds float in peace.

sky - ward, thy folds float in peace.

sky - ward, thy folds float in peace.

sky - ward, thy folds float in peace.

The Princess El-fri-da he wholly for -

The Princess El-fri-da he wholly for -

sakes, The spell is quite broken, my magical art has

Green badge of Ire - - - land long mayst thou

sakes, The spell is quite broken, her magical art has

sakes, The spell is quite broken, her magical art has

Green badge of Ire - - - land, long mayst thou

Green badge of Ire - - - land, long mayst thou

Green badge of Ire - - - land, long mayst thou

Green badge of Ire - - - land, long mayst thou

sakes, The spell is quite broken, her magical art has

sakes, The spell is quite broken, her magical art has

The score consists of multiple systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'sakes, The spell is quite broken, my magical art has Green badge of Ire - - - land long mayst thou'. The piano accompaniment features a steady bass line and melodic lines with triplets. The final system shows a more complex piano accompaniment with a moving bass line and a treble line with sixteenth notes.

rit.

lost all its pow-er, its pow-er, has lost all its pow - er o'er

be, Stand - ard of lib - er - ty,

lost all its pow-er, its pow-er, has lost all its pow - er o'er

lost all its pow-er, its pow-er, has lost all its pow - er o'er

be, Stand - ard of lib - er - ty,

be, Stand - ard of lib - er - ty,

be, Stand - ard of lib - er - ty,

be, Stand - ard of lib - er - ty,

lost all its pow-er, its pow-er, has lost all its pow - er o'er

lost all its pow-er, its pow-er, has lost all its pow - er o'er

rit.

great Bri - - - an's heart, The li-on, the li-on a - wakes, and
Flag of the free, Flag of the
great Bri - - - an's heart, The li-on, the li-on a - wakes, and
great Bri - - - an's heart, The li-on, the li-on a - wakes, and
Flag of the free. ERINA.
Flag of the free. Flag of the
Flag of the free. Flag of the
Flag of the free. Flag of the
Flag of the free. Flag of the
great Bri - - - an's heart, The li-on, the li-on a - wakes, And
great Bri - - - an's heart, The li-on, the li-on a - wakes, And

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score features several triplet markings (indicated by a '3' over a group of notes) and various rests. The lyrics are: 'great Bri - - - an's heart, The li-on, the li-on a - wakes, and Flag of the free, Flag of the ERINA. Flag of the free. Flag of the O'CONNOR. Flag of the O'REILY. Flag of the And'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

Maestoso.

lost is all pow-er o'er great Bri-an's heart.

free. Flag of the free.

lost is all pow-er o'er great Bri-an's heart.

lost is all pow-er o'er great Bri-an's heart.

free. Flag of the free.

free. Flag of the free.

free. Flag of the free.

free. Flag of the free.

lost is all pow-er o'er great Bri-an's heart.

lost is all pow-er o'er great Bri-an's heart.

Maestoso.

END OF ACT I.

Act II.

Nº 1. Introduction. Song and Chorus.

Allegretto non troppo.

ff

1st TEN.

2^d TEN.

1st BASS.

2^d BASS.

Sing a mer-ry rounde - lay; sing hey! sing ho!

Sing a mer-ry rounde - lay; sing hey! sing ho!

p

Sing a mer-ry rounde - lay; sing hey! sing

sing a mer-ry rounde - lay, sing a mer-ry rounde - lay; sing hey!sing ho!sing

Sing a mer - ry round - e -

Sing a mer - ry round - e -

pp

tr

ho! Bacc-hus rules, here's to his sway; sing hey! sing ho!

hey!sing ho! Bacc - hus rules here's to his sway,sing hey,sing ho,sing hey,sing ho!

lay, Sing a mer - ry round - e - lay.

lay, Sing a mer - ry round - e - lay.

tr

ff
 Spur - red Knights and men - at - arms, men - - - at - arms! drink

ff
 Spur - red Knights and men - at - arms, men - - at - - arms, drink deep! —

ff
 Spur - red Knights and men - at - arms, drink deep! drink deep! —

ff
 Spur - red Knights and men - at - arms, drink, drink deep! —

pp deep! Drink to love and war's a - larms, war's a -

pp Drink to love and war's a - larms, War's a - -

pp — drink deep! Drink to love and war's a - larms, drink deep! drink

pp — Drink to love and war's a - larms, drink! drink!

f

ff > (They drink.)

larms, drink deep! Drink!

larms, drink deep! — Drink!

deep! — Drink deep! Drink!

deep! — Drink!

The first system of music consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, featuring a trill and several triplet figures.

f

Here's to the vine that gives good wine, sing hey!

f

Here's to the vine that gives good wine, sing ho! sing hey!

f

Here's to the vine that gives good wine, sing ho, sing hey!

f

Here's to the vine that gives good wine, sing ho, sing hey!

mf

pp

The second system of music consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment, featuring trills and dynamic markings like *mf* and *pp*.

Here's to the vine that gives good wine, sing ho! sing hey! sing ho! sing

Here's to the vine that gives good wine, sing hey! sing ho!

Here's to the vine that gives good wine, sing ho! sing ho! sing

Here's to the vine that gives good wine, sing ho! sing ho! sing

hey!sing ho! a mer-ry rounde - lay, — sing ho!

sing hey! a mer-ry rounde - lay, — sing ho!

hey!sing ho! a mer-ry rounde - lay, — sing ho! sing hey! sing

hey!sing ho! a mer-ry rounde - lay, — sing ho! sing hey! sing

ff *pp*
 — sing hey! a mer - ry round - e - lay, — a
 — sing hey! a mer - ry round - e - lay, — a
 ho! sing hey! a mer - ry round - e - lay, — a
 ho! sing hey! a mer - ry round - e - lay, — a

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). The lyrics are: "sing hey! a mer - ry round - e - lay, — a".

ff
 round - e - lay, a round - e - lay. —
 round - e - lay, a round - e - lay. —
 round - e - lay, a round - e - lay. —
 round - e - lay, a round - e - lay. —

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. Dynamics include *ff* (fortissimo). The lyrics are: "round - e - lay, a round - e - lay. —".

b) Solo. "An Englishman's Toast"

Moderato con spirito.

FITZ STEPHEN.

1. An
2. An

f *p*

The piano introduction consists of three systems of music. The first system shows the bass clef with a 6/8 time signature and a key signature of three sharps (F#, C#, G#). The second system shows the treble and bass clefs with the piano accompaniment, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The third system continues the piano accompaniment.

English-man loves all good things to eat, His in-te-rior man most
English-man fights till he wins or dies; But vic-tor or vanquish'd he

The first system of the vocal melody is in the bass clef with a 6/8 time signature and a key signature of three sharps. The lyrics are written below the notes. The piano accompaniment is shown in the second system, with treble and bass clefs.

kind-ly to treat; He loves a great haunch of beef well roast, but
lust-i-ly cries; "The bat-tle is o-ver, come hur-ry, my host, I'm

The second system of the vocal melody continues the lyrics. The piano accompaniment continues in the second system.

bet - ter than all he loves a good toast,
 thirst - ing to give you an English - man's toast."

CHORUS TEN AND BASS.
 But bet - ter than all -
 I'm thirst - ing to give

he loves a good, toast.
 you an En - glishman's toast.

FITZ.
 Here's the best toast; "Fight while you pray; eat and be mer - ry and

p

drink while you may," With a hey down der-ry, down der-ry, down dey!

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics: "drink while you may," With a hey down der-ry, down der-ry, down dey!". The piano accompaniment consists of a treble and bass clef with a steady eighth-note accompaniment.

der - ry down, der - ry down dey! Hey der - ry down, der - ry down

This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with lyrics: "der - ry down, der - ry down dey! Hey der - ry down, der - ry down". The piano accompaniment continues with the same eighth-note accompaniment.

dey! Here's his best toast, "fight while you pray;

This system contains the third vocal line and piano accompaniment. The vocal line is in bass clef with lyrics: "dey! Here's his best toast, 'fight while you pray;". The piano accompaniment continues with the same eighth-note accompaniment.

eat and be mer - ry, and drink while you may. With a hey down der - ry, down

FITZ.
 Hey derry down, derry, down
 der - ry, down dey! der - ry down, der - ry down dey. Down
f pause 2^d time only.

dey!
 dey!
 2^d time.
ff

No 12. Ensemble. "The open gates."

Un poco Allegro.

ERINA.

The o - pen gates, their ships at sea, but

sigs of En - glish treach - er - y, 'Twas well I conquered maid - en fear, for

(She starts to go.)
Bri - an must not ven - ture here.

EGBERT.
Nay, minstrel mine, you must not leave.

FITZ.

To lose thee now would deep - ly grieve!

Stay. min - strel stay! _____

f *p*

Detailed description: This system contains the musical score for the character FITZ. It includes a vocal line in the bass clef with lyrics, a vocal line in the treble clef with lyrics, and a piano accompaniment in grand staff. The piano part features a dynamic shift from forte (f) to piano (p) and includes a crescendo hairpin.

EDWARD.

Too quick - ly earth - ly pleasures fleet, we

Here sing thy lay! _____

f *p*

Detailed description: This system contains the musical score for the character EDWARD. It includes a vocal line in the bass clef with lyrics, a vocal line in the treble clef with lyrics, and a piano accompaniment in grand staff. The piano part features a dynamic shift from forte (f) to piano (p).

EDWARD.

cannot part with voice so sweet, here thou shalt reign a min-strel king, Thy

on - ly task, for us to sing.

TEN.
Stay, min-strel, stay! — here sing thy

BASS.

f

lay! — here thou shalt reign a min - strel king, Thy on - ly task for

ERINA. (Aside.)

If they my pur - pose
 us to sing, then stay min - strel stay!

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'If they my pur - pose us to sing, then stay min - strel stay!'. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

here de-tect, nor sex, nor youth, will
 Stay, min - strel, stay! —

The second system continues the vocal line with the lyrics 'here de-tect, nor sex, nor youth, will Stay, min - strel, stay! —'. The piano accompaniment includes dynamic markings such as *pp* and *p*.

they respect. They must not learn.
 Stay, minstrel, stay!

The third system concludes the vocal line with the lyrics 'they respect. They must not learn. Stay, minstrel, stay!'. The piano accompaniment features a dynamic marking of *fp* (fortissimo piano) and ends with a double bar line.

I will re - turn. (Commandingly.)
Stay, min-strel,

p

EDWARD.

Thy man - ner
stay, — thou goest not a - way!

strange, this sudden change, thy wish to fly,

makes us re - flect, we do sus - pect thou art a

ERINA.

a spy!

EGBERT.

a spy! a spy! Death to the

FITZ.

a spy! a spy! Death to the

EDWARD.

spy!

CHORUS.

A spy! Death to the spy! Death to the spy.

(Aside.)

Oh! why was I a wo - man born?—

spy! Death to the spy!

spy! Death to the spy!

Death! Death to the

Death! Death to the

pp

ERINA.

This weakness of the heart I scorn. There is one chance still
spy! — death to the spy!

left to try, and should I fail, I can but die. Ha! ha! ha!
Death — to the spy! —

ha! ha! ha! ha! ha! ha! ha! ha! ah! — No

spy am I; no sol - dier brave, sing tra la, la, la, la, la,

cresc.

la, la, la, la. The thought of death is far too grave, sing

p

tra la, la, la, la, la, la, la, la. Crown me then your minstrel

p

king; Of beau - ty's joys and love I'll sing, But

not one breath of gloomy death, but not a breath of gloomy

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. It features a melodic line with a long note on 'not', followed by eighth notes for 'one breath of gloomy death,' and another long note on 'but not a breath of gloomy'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

death, Sing tra la, la, la, la, sing

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'death,' followed by a melodic phrase 'Sing tra la, la, la, la, sing'. The piano accompaniment continues with the eighth-note accompaniment in the right hand and chords in the left hand.

tra la, la, la, la, la, la, la, la! The

pp
The
pp

The third system features a vocal line with dynamic markings *f*, *p*, *f*, and *pp*. The vocal line includes a five-note melodic run on 'tra la, la, la, la, la, la, la, la!' and ends with 'The'. The piano accompaniment continues with the eighth-note accompaniment in the right hand and chords in the left hand.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note on 'The' and a melodic phrase. The piano accompaniment continues with the eighth-note accompaniment in the right hand and chords in the left hand.

min - strel boy loves youth and joy, sing tra la la la la la

min - - strel boy loves youth and

la, la, la, The min - strel boy loves youth and joy, Sing

joy. The min - strel boy loves

cresc.

ff.

tra la, la, la, la, la, la, la, la, la, la. (Fitz imitating Erina)

youth and joy, loves The

youth loves youth and joy.

youth and joy, youth and joy.

cresc. *ff*

min - strel boy loves youth and joy. I'll wager, sure as I'm a

sin - ner, that boy's no spy, let's go to din - ner.

EDWARD.

Take the min - strel now to the banquet room. If he try to escape,

death — be his doom.

smorz. *pp*

Nº 13. Solo. "A Fool is he."

Allegro Moderato.

O'DONOVAN.

1. A

fool is he who dares to say what fate doth will he
2. None can say what will be - fall, but each man can his

must o - bey; The life that he shall lead on earth was
fate fore - stall, If all his en - er - gies be bent to

pre - or - dained be - fore his birth. It is our own to fight and
 make of fate an in - stru - ment. A fool is he who weakly

win; _____ It is our own to fight and lose; _____
 cries, _____ " 'Tis des-ti-ny I thus ful - fil."

Be strong in vir - tue, weak in sin _____ fate has no voice; 'tis
 'Tis with our-selves the vic-tory lies, _____ 'tis not our fate but

we must choose. Fate rules but fools, not
as we will.

p

This system contains the first two lines of music. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "we must choose. Fate rules but fools, not as we will." The piano part begins with a piano (*p*) dynamic and features a rhythmic accompaniment of chords.

men who from all folly have escaped. These hearts of iron will,

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "men who from all folly have escaped. These hearts of iron will,". The piano accompaniment continues with a similar rhythmic pattern.

A des - ti - ny ful - fil That they them - selves have shaped, them -

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: "A des - ti - ny ful - fil That they them - selves have shaped, them -". The piano accompaniment continues with a similar rhythmic pattern.

selves have shaped.

This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics: "selves have shaped." The piano accompaniment concludes with a final chord and a fermata.

No 14. Song. "Paddy and his pig."

Moderato.

O'HARA.

1. Paddy had a
2. Paddy was a

ff *p*

wondrous pig that gave him good ad - vice, he bought it from the fairies, a
sin - gle man whin first he got this pig. For all the gels in Oireland he

good deed was the price. That pig - gy was a won - der, Be - gor - ra, he could
did - n't care a fig. At last he met a wid - dy, She smoi'd an' call'd him

spake. Whin - i - ver Pat would blun - der the pig be - gan to squake.
Pat, An' said, "Make me your Biddy," Shure the pig soon set - tled that.

Allegro.

“Paddy, yer off a-gin, Paddy, look out! Paddy, yer
 “Paddy yer off a-gin, Paddy, look out! Paddy, yer

full a-gin; moind phat yer a - bout. Be ac-tin loike a man av sinse, and
 full a-gin; moind phat yer a - bout. Be ac-tin loike a man av sinse, and

let the whus-key be; Shure if ye want to be a pig, live
 from that wid - dy run; There's some ex-cuse for su - i - cide, for

a tempo

in the stye wid me.”
 marriage there is none.”

3. Pig-gy was the first to die; Poor Pad-dy grieved an' cried, then he

p

shtar - ted in to dhrink, An' drank un - til he died. He

drank while he was dyin', took his whis-ky to the sky; There he saw his pig-gy

fly - in', An' heard the pig - gy cry; Paddy, yer off a-gin,

Allegro.

fp

Paddy, look out! Paddy, yer full a-gin! Moind phat yer a -

fp

bout. Don't thry to in - ter heavin's gate, In - deed they won't be

civil, An' should they shmell the whis-key, Pat, they'd send you to the

rit.

Allegro.

divil...

ff

№ 15. March.

Moderato.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Moderato'. The first system includes a piano (*p*) dynamic marking and features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second system continues with similar triplet patterns. The third system shows a more complex melodic line in the treble with slurs and accents, while the bass continues with rhythmic accompaniment. The fourth system introduces a *ff* (fortissimo) dynamic marking in the bass. The fifth system features a *ff* dynamic marking in the treble. The sixth system concludes the piece with a final cadence in both staves.

Nº 16. Duet. "When e'er you leave."

Andante sostenuto.

Piano introduction in G major, 3/4 time. The music is marked *p* and *Andante sostenuto*. It features a flowing melody in the right hand and a supporting bass line in the left hand, with some chords in the right hand.

ELFRIDA. *pp con molto espress. e sostenuto.*

Vocal part for Elfrida. The melody is in G major, 3/4 time, marked *pp con molto espress. e sostenuto*. The lyrics are: "When-e'er you leave, a-lone I grieve, ah! why a-". The piano accompaniment is in G major, 3/4 time, marked *pp*.

way so soon.

BRIAN.

I have done wrong to stay so

ppp A-way so soon.

Piano accompaniment for the second system, continuing from the first system. It features a melody in the right hand and a supporting bass line in the left hand, with some chords in the right hand.

ELFRIDA.

long. See now 'tis al - most noon. Dear

'Tis al - most noon.

BRIAN.

friend, a lit - - tle long - - er stay. Her smile drives

ELFRIDA.

Ah! Do not leave me yet, I

all re - morse a - way. — I know not how to say thee

rit.

pray, ah, leave me not, I pray.

nay, I can - not say thee nay.

Leave her not.

Leave her not.

ELFRIDA.

Come yet a while, up - on me smile, I can - not bid thee go.

BRIAN.

Both heart and mind with thee are blind, thy - self a -
 Bid thee go.

Dear friend, a lit - tle long - er

lone they know. *pp*

A - lone they know.

stay. *rit.* Ah! Do not leave me

Her smile drives all re - morse a - way. — I know not how to

yet, I pray, ah, leave me not, I pray. I

say thee nay! I can - not say thee nay. I

pp Go not a - way.

pp pray thee stay, go not a - way.

can - not stay, I must a - way.

pp Go not a - way.

Nº 17. a) Song and Chorus. "Sheathe the sword."

Allegro.

BRIAN.

First system of the musical score. It features a bass line and three vocal staves (Soprano, Alto, and Bass) with lyrics, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Allegro'. The score begins with a rest for the bass line and the piano accompaniment. The vocal parts enter with the lyrics 'Bri - an! Bri - an! good and true,'. The piano accompaniment starts with a *ff* dynamic and features a melodic line in the right hand and a bass line in the left hand.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have the lyrics 'Bri - an, Bri - an, long life to you!'. The piano accompaniment continues with a *ff* dynamic. The system concludes with a double bar line and repeat signs.

Con spirito.

BRIAN.

1. Let the
2. Let the

f *p*

sword in the scab - bard ring; the helm be laid a -
sword in the scab - bard rust; the shield rot on the

side. Bards of peace not war shall sing, the
wall, ere we fight in a cause un - just, or

gates be opened wide. Hang up the shield,
an - swer a tyrant's call. "Each man for all and

p

lay down the spear; let peace and plen-ty reign. If
 all for one," let this our mot-to be. In -

we... u-nite in friend-ship here, we have not fought in
 jus-tice shall be done to none, in our fra-ter-ni-

vain. Then sheathe the sword, sheathe the sword! One common good,
 ty. Then

one brotherhood, u-nite us all! *SOP.* Sheathe the sword,
ALTO. Sheathe the sword,
PRINCIPALS AND CHORUS. *TEN.* Sheathe the sword,
BASS. Sheathe the sword,

rit.

sheathe — the sword! One common good, one brother-hood, good will to
sheathe — the sword! One com-mon good, one broth-er-hood, good will to
sheathe the sword! One com-mon good, one broth-er-hood, good will to
sheathe the sword! One com-mongood, one broth-er-hood, good will to

rit.

all.
all.
all.
all

ff

Tempo di Valse.

ELFRIDA.

Fill up the

lov-ing cup, fill up, fill to the brim; raise it high, drain it dry, to

un poco rit. *a tempo*
Bri - an, drink to him! Fill up the lov - ing cup, fill up, fill

rit.

to the brim, fill up the lov-ing cup, fill up, fill up!

BRIAN.

fill up the lov-ing cup, fill up, fill up!

SOP.

ALTO. Fill up the lov-ing cup, fill up, fill to the brim; raise it high,
 TEN. Fill up the lov-ing cup, fill up, fill to the brim; raise it high,
 BASS. Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

ff

drain it dry, to Bri - an, drink to him! Fill up the lov - ing cup,
 drain it dry, to Bri - an, drink to him! Fill up the lov - ing cup,
 drain it dry, to Bri - an, drink to him! Fill up the lov - ing cup,

fill up, fill to the brim; raise it high, drain it dry, fill up, fill
 fill up, fill to the brim; raise it high, drain it dry, fill up, fill
 fill up, fill to the brim; raise it high, drain it dry, fill up, fill

ELFRIDA.

Good fellowship, lies in the heart of the

up! Good fellow-ship,

up! Good fellow-ship,

up! Good fellow-ship,

p *ff* *p*

spark - ling wine. Good fel - low - ship.

Good fel - low - ship

Good fel - low - ship

Good fel - low - ship

lies in the heart of the ru - by wine. Ah!

ELFRIDA. *Meno mosso.*

O'CONNOR.
Good fellowship lies in the heart of the wine. Good fel-lowship

EGBERT.
Good fellowship lies in the heart of the wine. Good fel-lowship

BRIAN.
Good fellow-ship lies in the heart of the wine.

O'DONOVAN.
Good fellow-ship lies in the heart of the wine.

EDWARD.
Good fellow-ship lies in the heart of the wine.

FITZ.
Good fellowship lies in the wine. Good fel-lowship

Good fellowship lies in the wine. Good fel-lowship

lies in the heart of the wine, *pp* lies deep

lies in the heart of the wine, *pp* lies deep in the

Good fellow-ship lies in the wine, *pp* lies in the heart,

Good fellow-ship lies in the wine, *pp* lies in the heart,

lies in the heart of the wine, *pp* lies deep

lies in the wine, *pp* lies deep

cresc. *rit.*

in the heart of the wine. Fill
heart, deep in the heart of the ru - by wine.
lies in the heart, lies in the heart of the wine.
lies in the heart, lies in the heart of the wine.
in the heart of the ru - by wine.
lies deep in the heart of the wine.

rit.

up, fill up the cup, fill to the brim,
Fill up the cup, fill to the brim, fill
Good fellowship, good fellowship lies in the wine, fill up the
Fill up the cup, fill to the brim, fill up, fill up the
Good fel - - - low - - - ship lies in
Good fel - - - low - - - ship lies in

ff

fill to the brim. Fill up, fill up the cup.
 up, fill to the brim. Fill up the
 cup, fill to the brim. Fill up the
 cup, fill to the brim, fill up
 the wine, fill up the cup,
 the wine, fill up the cup,

ELFRIDA.

Then
 Fill up the cup to the brim.
 cup, the cup, fill it to the brim.
 cup, fill up, fill to the brim.
 the cup to the brim.
 fill the cup to the brim.
 the cup to the brim. *a tempo.*

p cresc.

you will stay! *BRIAN.*

Lead thou the way.

ELFRIDA.

Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

SOP.

ALTO. Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

TEN.

BASS.

Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

ff

rit. drain it dry, to Bri - an, drink to him! *a tempo.* Fill up the lov-ing cup, fill up, fill

drain it dry, to Bri - an, drink to him! Fill up, the lov-ing cup, fill up, fill

drain it dry, to Bri - an, drink to him! Fill up, the lov-ing cup, fill up, fill

rit.

Più mosso.

to the brim; raise it high, drain it dry, fill up, fill up.

to the brim; raise it high, drain it dry, fill up, fill up. Raise it high, drain it

to the brim; raise it high, drain it dry, fill up, fill up. Raise it high, drain it

Più mosso.

This system contains the first two systems of music. The first system has three vocal staves and a piano accompaniment. The lyrics are: "to the brim; raise it high, drain it dry, fill up, fill up." The second system has two vocal staves and a piano accompaniment. The lyrics are: "to the brim; raise it high, drain it dry, fill up, fill up. Raise it high, drain it" and "to the brim; raise it high, drain it dry, fill up, fill up. Raise it high, drain it". The tempo marking "Più mosso." appears at the beginning and end of the system.

dry, drink to him, drink to him.

dry, drink to him, drink to him.

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The lyrics are: "dry, drink to him, drink to him." The fourth system has two vocal staves and a piano accompaniment. The lyrics are: "dry, drink to him, drink to him." The piano accompaniment features a forte (*ff*) dynamic marking.

ff

This system contains the fifth and sixth systems of music, which are piano accompaniment. The fifth system starts with a forte (*ff*) dynamic marking. The sixth system continues the piano accompaniment with various musical notations including slurs and accents.

No 18. Duet. "The Boys and the Girls."

Allegro.

The piano introduction consists of three measures. The right hand has a whole rest in each measure. The left hand plays a rhythmic accompaniment of eighth notes and chords. The first measure has a dynamic marking of *f* (forte).

BABY.

The first vocal entry is on a single staff. The lyrics are:
 1. If all the young gels wuz ducks in a lake, if
 2. If iv'-ry young gel wuz a blackbird or thrush, if

The piano accompaniment is on two staves. The right hand has a whole rest in the first measure, followed by eighth notes. The left hand plays a steady eighth-note accompaniment. The dynamic marking is *p* (piano).

The second vocal entry is on a single staff. The lyrics are:
 all the young gels wuz ducks in a lake, Shure the divil him-self 'ud turn
 iv'-ry young gel wuz a black-bird or thrush Shure divil a man 'ud be

The piano accompaniment continues on two staves with the same eighth-note accompaniment as in the first section.

in - to a drake, if all the young gels wuz ducks in a lake!
 la-vin' the bush, if iv-'ry young gel wus a black-bird or thrush!

O'HARA.
 Oh, if
 Oh, if

all the young min wuz sal - mon and trout, if all the young min wuz
 all the young min lived up in the moon, if all the young min lived

sal - mon and trout, Shure the wim-in themselves 'ud be hook - in' us out, if
 up in the moon, Shure the girls 'ud shtart in an' build a baloon, if

BABY.

Di-ther - um - doo, —

O'HARA.

Di-ther - um - doo, —

all the young min wuz sal-mon and trout.
 all the young min lived up in the moon.

The first system of the musical score consists of four staves. The top two staves are vocal lines. The top staff is for the 'BABY' part, and the second staff is for the 'O'HARA' part. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'all the young min wuz sal-mon and trout. all the young min lived up in the moon.' The vocal lines end with a long note and a dash, indicating a continuation.

The second system of the musical score consists of four staves. The top two staves are vocal lines. The top staff is for the 'BABY' part, and the second staff is for the 'O'HARA' part. The bottom two staves are piano accompaniment. The lyrics are: 'dither-um-doo, Ri - too-loo - ral loo - ral - lay, dither - um-doo, dither-um-doo, Ri - too-loo - ral loo - ral - lay, dither - um-doo,'. The vocal lines end with a long note and a dash, indicating a continuation.

Last time.

dither-um-doo, Ri - too-loo-ral loo - ral-lay.

dither-um-doo, Ri - too-loo-ral loo - ral-lay.

The third system of the musical score consists of four staves. The top two staves are vocal lines. The top staff is for the 'BABY' part, and the second staff is for the 'O'HARA' part. The bottom two staves are piano accompaniment. The lyrics are: 'dither-um-doo, Ri - too-loo-ral loo - ral-lay. dither-um-doo, Ri - too-loo-ral loo - ral-lay.' The vocal lines end with a double bar line and repeat dots, indicating the end of the piece. The piano accompaniment ends with a final chord.

The fourth system of the musical score consists of four staves. The top two staves are empty, indicating the end of the vocal parts. The bottom two staves are piano accompaniment. The piano accompaniment continues with a series of chords and a final cadence.

No 19. Finale. "Pride goes before a fall."

Allegro Moderato.

DUGAN.

Pride goes be-fore a tum-ble.

f

Detailed description: This system shows the beginning of the piece. The vocal line starts with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* is present.

List - en to thim shtumble.

p

Detailed description: The vocal line continues with a half note D5, quarter notes E5 and F5, and a half note G5. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is present.

Yis, the coast is clear!

Detailed description: The vocal line begins with a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment features a more active right hand with sixteenth notes. The system concludes with a double bar line.

(Enter Erina.)

E - rin - a, ye kin en-ter here.

3

Detailed description: The vocal line starts with a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment continues with rhythmic patterns. A dynamic marking of *3* is present. The system concludes with a double bar line.

ERINA.

Quickly, e'er they wake, my place in the dungeon take; I owe my safe-ty to your ready

(Exit Dugan.)

wit. I will re-ward you at a time more fit.

(They laugh outside.)

un poco meno mosso.

When man, expelled from

E - den's bow'rs, a mom - ent ling - ered near the gate, Each scene recalled the

vanished hours, and bade him curse his future state. No grief could sink so

deep as this, to think how all his love has flown, Fleeting as each

rit. Tempo di Valse.
love-less kiss, the love that lives is— all— my own.
Fill up the
Fill up the

tr. *rit.* *p* Tempo di Valse.

lov - ing cup, fill up, fill to the brim; raise it high, drain it dry, to
 lov - ing cup, fill up, fill to the brim; raise it high, drain it dry, to

ERINA.

They come this way!

Bri - an, drink to him. Fill up the lov - ing cup, fill up, fill
 Bri - an, drink to him. Fill up the lov - ing cup, fill up, fill

to the brim; Fill up the lov - ing cup, fill to the brim.
 to the brim; Fill up the lov - ing cup, fill to the brim.

(going — then returns.)

(Enter O'Donovan.) O'DONOVAN.

No, I will stay! The

Più Allegro.

ff

ff

wine to his head hath mounted, the cost he hath not

counted. Brian, for her, his soul would sell, en -

thrall - ed by El - fri - da's spell.

ff

(Enter Brian and Elfrida.)

p

pp

Andante non troppo.

ELFRIDA.

Though

we must part we part as friends, that is all we now can

be. Give me, some to - ken may re - call the

ERINA.

Beware!

hap-py hours spent with thee.

BRIAN

O'DONOVAN.

Fair la-dy, all I have is

Take care!

Brian, thou wilt rue this

thine. _____ What-e'er you ask I will ac - cord. _____

within her hands he is but clay.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "Brian, thou wilt rue this" and continues with "thine. _____ What-e'er you ask I will ac - cord. _____". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a bass line. There are some rests in the vocal line, indicated by a horizontal line with a vertical tick mark.

day. _____ He'll not re - fuse!

Thou'lt not refuse.

Ask what you will I'll not re - fuse, _____ except my honor and my

He'll not refuse!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "day. _____ He'll not re - fuse!", "Thou'lt not refuse.", and "Ask what you will I'll not re - fuse, _____ except my honor and my". The piano accompaniment continues with the same instrumental parts. There are some rests in the vocal line, indicated by a horizontal line with a vertical tick mark.

What-e'er she asks he will ac - cord, _____ what

What-e'er I ask he will ac - cord. _____

sword. _____ What-e'er you ask I

What-e'er she asks he will ac-

p

e'er - - - she asks, _____ ex - cept his

What-e'er I ask he will ac - cord, _____ ex-cept his honor, _____ except his

will ac-cord, _____ except my honor and my sword, _____ ex -

cord, _____ ex - cept, _____ ex - cept his

rit. *a tempo*

hon - - - or and his sword.

honor, except his hon - or and his sword.

cept — my hon-or and my sword. What

hon - - - or and his sword.

rit. *a tempo* *p*

Nay,

say you to this chain? we may not fur - ther lin - ger.

cost - ly gifts were vain, the ring — up-on thy

'Tis Ire-land's ring!
 fin - ger. That ring.
 Nay! Nay— that is not

This system contains the first three staves of music. The top staff is a vocal line with lyrics: "'Tis Ire-land's ring!". The second staff is another vocal line with lyrics: "fin - ger. That ring.". The third staff is a bass vocal line with lyrics: "Nay! Nay— that is not". Below these are two staves of piano accompaniment.

'Tis all I ask; 'tis all I'll
 mine.
 He will de-cline.

This system contains the next three staves of music. The top staff is a vocal line with lyrics: "'Tis all I ask; 'tis all I'll". The second staff is a vocal line with lyrics: "mine.". The third staff is a vocal line with lyrics: "He will de-cline.". Below these are two staves of piano accompaniment.

False _____ is the rose.
 take. Oh, give it me for friendships sake!
 The dan - ger

This system contains the final three staves of music. The top staff is a vocal line with lyrics: "False _____ is the rose.". The second staff is a vocal line with lyrics: "take. Oh, give it me for friendships sake!". The third staff is a vocal line with lyrics: "The dan - ger". Below these are two staves of piano accompaniment.

To give the ring will
 Ha, ha, ha, ha, ha, ha! Give me the ring.
 Ha, ha, ha, ha! Ask anything except the ring. ha ha!

grows; the dan - ger

ru - - in bring!
 Ha ha ha ha! No o - ther thing!
 Ha ha ha ha! I pri - thee now re -
 grows; false is the rose.

ff *pp*

No
 frain, see, thou shalt have this chain, yes, thou shalt have this

gold will I take from thy hand; come give to me that
chain.

band; give me that ir - on band!
I can - not give the

To yield will ru - in bring.
To please me give the ring.
ring, I can - not give the ring.
He yet will give the ring.

I ask thee once a-gain.

p

Must I plead in vain? Not thine?
It is not mine to give. The

p
The ring be-longs to Ire - land!
The ring be-longs to Ire - land!
ring be-longs to Ire - land!
The ring be-longs to Ire - land!

(To O'Donovan.)
 Patience yet awhile, I'll the

(To Elfrida.)
 Thou hast done thy best; he hath withstood the test.

p

ring from him beguile. Brian, Bri - an, Bri - - - an!

Let me see that wondrous charm that makes of thee a king. — Fear

pp

not, the rose would not harm, the shamrock on thy ring— fear

pp *rit.*

ppp

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics underneath. It begins with a piano (*pp*) dynamic and a hairpin crescendo, followed by a decrescendo and a ritardando (*rit.*) marking. The piano accompaniment consists of two staves (treble and bass clef) with a *ppp* dynamic marking. The music is in a minor key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The harp that once through Ta - ra's halls the

not, fear not!

un poco meno mosso.

ff

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with lyrics underneath. It features a decrescendo leading to a *un poco meno mosso.* marking. The piano accompaniment consists of two staves (treble and bass clef) with a *ff* dynamic marking. The music continues with a similar accompaniment style as the first system, but with a more pronounced harmonic structure in the piano part.

soul of mu - sic shed, Now hangs as mute on

E-rina!

Erina! 'Tis E-rina's voice re-echoing in my heart! —

E-rina! E-rin-a!

The first system of the musical score consists of five staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with the lyric 'E-rina!'. The third staff is a vocal line with lyrics 'Erina!' and ''Tis E-rina's voice re-echoing in my heart! —'. The fourth staff is a vocal line with lyrics 'E-rina!' and 'E-rin-a!'. The fifth staff is the piano accompaniment, showing chords and melodic lines in both hands.

Ta - - - ra's walls as if that soul were

He hath made his choice. He hath made his choice. Here is the ring de-

'Tis E-rin-a's voice re - ech-o-ing in my

He

The second system of the musical score consists of five staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics 'He hath made his choice. He hath made his choice. Here is the ring de-'. The third staff is a vocal line with lyrics ''Tis E-rin-a's voice re - ech-o-ing in my'. The fourth staff is a vocal line with the lyric 'He'. The fifth staff is the piano accompaniment, showing chords and melodic lines in both hands.

fled: So sleeps the pride of — for — mer days, so
 part, depart. Man, why dost thou pause?
 heart. Too life-like doth it seem; This
 hath betrayed our cause, he hath betrayed our cause!

glo - - - ry's thrill is o'er, And
 Man, why dost thou pause? Would'st thou lose
 can - - - not be a dream, this
 He hath betrayed our cause.

hearts that once beat high for pride, now
 love, would'st thou lose pow'r would'st thou lose all?
 can - not, this can - not be a dream, too
 I will not, I can-not do this thing. I can-not do this thing. No,

feel that pulse no more. no
 By thy faith we stand or fall. To Bri-an then I'll fe-
 life-like doth it seem.
 no, I can-not do this thing.

more to chiefs and la - - dies bright the
 turn the ring. Her
 E - rin - a! 'Tis E-rin - a's voice!
 Yet why should I pause? He hath betray'd our cause, yet why should I pause? He hath betray'd our cause. I

harp of Ta - - ra swells, the
 love thoult lose, her love thoult lose, so quick - ly, quick - ly choose,
 re - ech - o - ing in my heart, too life-like doth it
 can-not do this thing, I will not do this thing. I can-not take the ring. No! I

chord that breaks a - - lone at night, its
He hath made his choice.
seem. 'tis E - rin - a's voice! This
can-not take the ring, yet he hath betrayed, yet he hath betrayed, be-tray'd our

tale of ru - in tells. Thus
E - rin - a! Then take the ring, de - part, de -
can not be a dream, 'tis E - rin - - - a's
cause. E - rin - a!

free - - - dom now so - sel - - - dom wakes; the
part. take the ring, then
voice re - ech - - o - ing in my
Should I take the ring, must I take the ring? If I take the ring, no

on - ly thro' she gives Is
take the ring, then take the ring, de-part.
heart. This can-not be a dream, _____ too
more shall he com - mand, never more com-mand.The

when some heart in - dig - nant breaks to show that still she
wouldst thou lose love, pow'r, lose all? Wouldst lose love, lose all? To-gether we stand, we stand, or
life-like doth it seem. 'Tis E-rin - - a's self! No lon - ger do I
ring be-longs to Ire - land, the ring be - longs to Ire - land, to Ire -

Allegro.

lives. Ah!

fall.

dream. E - rin - a!

land.

ff *pp*

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal lines in treble clef. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment in grand staff. The piano part features a complex texture with triplets and sixteenth-note patterns. Dynamics range from fortissimo (ff) to pianissimo (pp).

Bri - an!

Too late, the mischief's done!

E - rin-a! Loved one!

ppp

6

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal lines in treble clef. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment in grand staff. The piano part continues with a rhythmic accompaniment, featuring a sextuplet in the right hand. Dynamics include pianissimo (ppp). The system concludes with a sixteenth-note flourish in the right hand.

ERINA.
Thy ring!

ELFRIDA.
Let me keep it,

BRIAN.
My ring! My ring! —

fp. *p* *p*

I im - plore, till we part on Ire - land's shore.

The ring, — I'll ask no

f

ERINA.
The ring, the ring re-store.

more.

TEN.
For Eng-land! For Eng-land For Eng-land and St.

BASS.

George! For Eng - land! For Eng - land! For Eng - land and St.

(Soldiers seize Erina and Brian.)

I have it! not.

This is some devilish plot. The ring! Thou lion's whelp!

George!

pp

ERINA.

Ah! Brian! Ah! Brian!

Cowards! Traitors! You shall rue this day!

SOP.

ALTO. For

TEN.

BASS. For

ERINA.

With Bri - an let me

Eng - land! for Eng - land! for Eng - land and St. George! For

Eng - land! for Eng - land! for Eng - land and St. George! For

(Erina and soldiers exeunt.)

stay. Brian!

ELFRIDA.

Take the girl a - way!

Eng - land! for Eng - land! for Eng - land and St. George!

Eng - land! for Eng - land! for Eng - land and St. George!

Un poco meno, ma agitato.

mine the blame!

BRIAN.

ELFRIDA.

Place him in a

Erin - a, my heart's a - flame!

p $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$ $\text{\textcircled{3}}$

dungeon deep!

Ir - on chains up -

Thou fiend in hu - man guise!

on him heap.

Rude bar-barian,

Thou em-bo - di-ment of lies!

wild, uncouth, El - fri - da now speaks truth, El - fri - da now speaks

truth, I ne - ver loved thee, ne - ver loved; thou wert, thou wert my

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note 'truth,' followed by a quarter note 'I', a dotted quarter note 'ne - ver', an eighth note 'loved', a quarter note 'thee,', a dotted quarter note 'ne - ver', an eighth note 'loved;', a quarter note 'thou wert,', and another quarter note 'thou wert my'. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand starts with a series of chords, while the left hand plays a rhythmic pattern of eighth notes. There are trill-like markings above some notes in the piano part.

fool. I hate and scorn thee, hate and scorn, thou pur - blind

The second system continues the musical score. The vocal line starts with a half note 'fool.', followed by a quarter note 'I', a dotted quarter note 'hate', an eighth note 'and', a quarter note 'scorn', a quarter note 'thee,', a dotted quarter note 'hate', an eighth note 'and', a quarter note 'scorn,', a dotted quarter note 'thou pur -', and a quarter note 'blind'. The piano accompaniment continues with similar textures, including trills and chordal accompaniment.

(Exit)
fool!

A - way to the dun - geon deep.

A - way to the dun - geon deep.

The third system begins with the instruction '(Exit)' above the vocal line. The vocal line has a half note 'fool!' followed by a whole rest. Below this, there are two vocal staves, each with a half note 'A - way to the dun - geon deep.' and a whole rest. The piano accompaniment features a prominent triplet of eighth notes in the right hand and a similar triplet in the left hand. The dynamic marking 'ff' (fortissimo) is present at the beginning of the piano part.

ff

The fourth system shows the piano accompaniment for the final part of the page. It is marked with a dynamic of 'ff' (fortissimo). The right hand plays chords and moving lines, while the left hand provides a steady rhythmic accompaniment with eighth notes.

O'HARA.

BRIAN. Pax vo - bis

Oh, Ire - land! My heart will break.

I - ron chains up - on him heap.

I - ron chains up - on him heap.

cum!

BRIAN. Of trai - tors not the least, you dis -

SOP. pp

ALTO. Oswald!

TEN. pp

BASS.

O'HARA.

(to Brian, aside)

Pax vo - bis cum! Hush - be -

-grace the garb of priest!

-yant thot dhure lies freedom, Oirland's fate; quick, not a moment to lose or ilse ye'll be too late.

This

No! For my

This is not Os - wald! This is not Os - wald! Treach - er - y!

This is not Os - - wald! Treach - er - y!

is not Os - - wald! Treach - er - y!

f *cresc.* *ff* *p*

O'HARA.

name is Pat O' Ha-ra from the coun - ty Con - ne - mar-a!

Death to him!

Death to him!

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'name is Pat O' Ha-ra from the coun - ty Con - ne - mar-a!' and ends with 'Death to him!'. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand, with a *ff* dynamic marking.

"My fiddle's got something to say... Dance ye divils..."

Death to him!

Death to him!

Allegro.

ff

This system continues the vocal lines and piano accompaniment. The vocal lines repeat 'Death to him!'. The piano accompaniment transitions to a more rhythmic, dance-like feel with a *ff* dynamic and an *Allegro* tempo marking. The key signature changes to one flat and the time signature to 6/8.

dance!"

dance!"

This system shows the piano accompaniment for the dance section. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with accents (>) over the notes. The tempo remains *Allegro*.

First system of musical notation, featuring a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff begins with a trill (tr) over a note. The bass staff continues with a steady accompaniment of eighth notes.

Third system of musical notation. The treble staff features a melodic line with eighth notes and rests. The bass staff has a consistent accompaniment of eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff has a consistent accompaniment of eighth notes. The word "(curtain.)" is written above the treble staff.

Fifth system of musical notation. The treble staff features a melodic line with eighth notes and a trill (tr) over a note. The bass staff has a consistent accompaniment of eighth notes. The system concludes with a double bar line and repeat signs.

END OF ACT II.

Act III.

No 20. Chorus. "Clink, Clank"

Allegretto.

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of piano accompaniment and two systems of vocal parts.

The piano accompaniment is marked *ff* (fortissimo) at the beginning. The first system includes a first ending bracket labeled '8'. The second system includes a second ending bracket labeled '8'. The third and fourth systems feature sixteenth-note passages in the right hand, each marked with a '6' (sextuplet). The piano part concludes with a dynamic shift from *p* (piano) to *f* (forte).

The vocal parts are for Soprano (SOP.) and Alto (ALTO.). The Soprano part includes the lyrics: "Clink! Clank! Clink! Clank! Mer-ri-ly sing the an-vil's lay. Clink! Clank!". The lyrics are aligned with the piano accompaniment. The vocal parts are marked with dynamics *p* and *f*.

Clink! Clank! Ea-ger-ly hearts de - sire the fray. Riv-et and bolt,

ar-mor and shield, Clink! Clank! Clink! Clank! Arrow and sword

ready to wield, Clink! Clank! Clink! Clank! Hear the clash of

i-ron on steel; Fight - ing blood in our veins we feel. Sharpen the sword!

Straighten the spear! All for love of the shamrock dear!

ff

We'll nev-er be ruled by the land of the rose, while the I-rish shamrock

p

grows. We'll nev-er be ruled by the land of the rose while the I-rish shamrock grows.

rit.

Clink! Clank! Clink! Clank! Mer-ri-ly sing the an-vil's lay, Clink! Clank! Clink! Clank!

Eagerly hearts de-sire the fray. Rivet and bolt, Armor and shield, Clink! Clank!

p *cresc.*

Clink! Clank! Clink! Clank! Clink! Clank! Rivet and bolt, Armor and shield,

Clink! Clank! Clink! Clank! Click-e-ty, Clink! Clank! Clink! Clank! Clink! Clank!

ff

Clink! Clank! Click-e-ty, Clink! Clink! Clank!

Nº 21. Melodrama.

“Why this martial array?”
Andante Moderato.

(dialogue.)

pp

The first system of the musical score is in 4/4 time with a key signature of two flats. It features a vocal line and piano accompaniment. The vocal line consists of a single note, a whole rest, and another single note, all under a long slur. The piano accompaniment has a treble clef with a whole rest and a bass clef with a triplet eighth-note pattern.

“The wail of the Banshee.”
SOP.

ALTO. Wir - ra, weh!

The second system continues the musical score. It includes a Soprano vocal line with a note and a rest, and an Alto vocal line with the lyrics "Wir - ra, weh!". The piano accompaniment continues with triplet patterns in the bass and a more active treble line.

Wir - ra, weh! Wir - ra, wir- rā, wir- ra, weh!

The third system shows the vocal lines continuing. The Soprano line has the lyrics "Wir - ra, weh!" and "Wir - ra, wir- rā, wir- ra, weh!". The piano accompaniment features a complex treble line with slurs and a steady bass line.

No 22. Solo and Chorus. "Where is thy heart O'Brian the brave?"

Moderato. ("I saw him give it to her.")

Moderato.

Un poco meno. o'CONNOR.

SOP. Where is thy

ALTO. Wir - ra, wir - ra!

Un poco meno.

heart, Oh, Bri-an the brave, How could'st thou thy du - ty for - get,

Lost to thy coun-try; To love a weak slave, The

star of thy glo - ry is set. There is rust on thy

Andante.

pp

sword, The soul's gold-en cord Thy falseness hath brok-en, hath

brok-en in twain. Thou can't not re - deem our love, our es -

teem, — For hon - or it - self thou hast slain.

SOP. pp

There is

cresc.

pp

O'CONNOR.

SOP. There is rust on thy sword, The soul's gold-en cord, Thy falseness hath

rust on thy sword, The soul's gold-en cord, Thy false-ness hath brok-en, hath

ALTO.
pp
Ah! Ah! Ah!

TEN.
pp
Ah! Ah! Ah!

BASS.

brok-en in twain. Thou can'st not re-deem our love, For

brok-en in twain. *f* Thou can'st not re-deem our love, our es-teem, *pp*

Ah! *f* Thou can'st not re-deem our love, our es-teem, *pp*

Ah! *f* Thou can'st not re-deem our love, our es-teem, *pp*

pp

hon-or it - self, For honor it - self _____ Thou hast slain, for
 For hon-or it - self, For hon-or it - self, _____ Thou hast slain, for
 For hon-or it - self, For hon-or it - self, For hon - - or
 For hon-or it - self, For hon-or it - self, For hon - - or

cresc. *cresc.* *f*

honor it - self Thou hast slain. _____
 hon-or it - self, Thou hast slain. _____
 it - - self, Thou hast slain. _____
 it - - self, Thou hast slain. _____

Nº23. Melodrama.

Andante. Whoshall
takeyour
place? (O'DON) I!

Brian, Brian, who was to have been our King,

(ALL) You! I retain this ring. (ALL) No!

Who will follow me?

un poco agitato.

None? We the women of | fight our way to |
Ireland! | Brian's side. | Against the law. It is for Ireland.

pp *f* *cresc.*

St. Patrick will forgive. Yes, forgive and bless. Will the Irishman remain behind? No! Faugh na bealah!

ff più mosso

Where is Brian? With Elfrida! No! Brian is here

ff

despite the treachery of foe and friend. **Allegro Moderato.** *SOP.*
 Strike the harp, raise the voice, sing the

ALTO.
 Strike the harp, raise the voice, sing the

TEN.
 Strike the harp, raise the voice, sing the

BASS.
 Strike the harp, raise the voice, sing the

Allegro Moderato.

f *ff*

song of great Bri - an. In the hearts of his peo - ple lives

song of great Bri - an. In the hearts of his peo - ple lives

song of great Bri - an. In the hearts of his peo - ple lives

rit.

rit. (dialogue continues)

Bri - an Bo - ru.

Bri - an Bo - ru.

Bri - an Bo - ru.

p

No 24. Solo and Chorus. "For Ireland."

Marziale. *BRIAN.*

For Ire-land! Un -

SOP.
For Ire - land!

ALTO.
For Ire - land!

TEN.
For Ire - land!

BASS.

Marziale.

sheathe each trusty sword. Old Ireland! Shall know no foreign lord. Then

Dear Ireland!

Dear Ireland!

wield aloft our blades of steel; For freedom fighting die, Till death it-self our lips shall seal Shout

this our battle cry: For Ire-land! for Ire-land! First and last for Ire - land!

Better far seek honored graves than

First and last for Ire - land.

First and last for Ire - land.

live accursed a race of slaves. Better far clasp hands with death, shouting with our dying breath, "For

The first system consists of a vocal line in the bass clef and piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a quarter note and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Ire - land! For Ire - land!" Better fall up-on the field;

For Ire - land! For Ire - land!

For Ire - land! For Ire - land!

The second system continues the vocal line and piano accompaniment. The vocal line has a more melodic quality with some rests. The piano accompaniment includes some chordal textures and moving lines in both hands.

Ir - ish hearts shall nev - er yield; Sol - diers know not how to fly,

The third system concludes the page with the final vocal line and piano accompaniment. The vocal line ends with a half note and a quarter note. The piano accompaniment features a final chordal texture.

All they know is how to die for Ireland! For Ire-land!

For Ire - land, for Ire -

For Ire - land, for Ire -

ff For Ire-land, for Ire-land, un - sheathe each trust-y sword. Old land!

ff For Ire - land, for Ire-land, un - sheathe each trust-y sword. Old land!

ff For Ire - land, for Ire-land, un - sheathe each trust-y sword. Old land!

Ire - land, dear Ireland shall know no foreign lord. Then wield aloft our blades of steel, for

p Ire - land, dear Ire-land, shall know no for-eign lord. Then wield a - loft our

p Ire - land, dear Ire-land, shall know no for-eign lord. Then wield a - loft our

p *cresc.*

freedom fighting die; Till death it-self our lips shall seal, Shout this our battle cry, For
 blades of steel, Till death it - self our lips shall seal For
 blades of steel, Till death it - self our lips shall seal For

Ireland! for Ireland! first and last for Ireland! For Ire - land! Ire - land! Shout
 Ireland! for Ireland! first and last for Ireland! For Ire - land! for Ire - land! Shout
 Ireland! for Ireland! first and last for Ireland! For Ire - land! for Ire - land! Shout

this our battle cry. Yes, first and last for Ire - - land!
 this our bat-tle cry. Yes, first and last for Ire - - land!
 this our bat-tle cry. Yes, first and last for Ire - - land!

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a continuation of the intricate melodic patterns, while the bass staff maintains a steady accompaniment.

Third system of musical notation, introducing a fermata in the treble staff over a chord. The bass staff continues with its accompaniment, featuring some triplet markings.

Fourth system of musical notation, characterized by prominent triplet markings in both the treble and bass staves. The treble staff has several groups of beamed notes marked with a '3' and a slur.

Fifth system of musical notation, starting with the tempo marking "Maestoso." in the center. The treble staff features a large fermata over a chord, and the bass staff has a similar fermata. The piece concludes with a final chord in both staves.

No 25. Solo. "All hope has flown"

Moderato.

The piano introduction is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a treble clef staff with a 6/8 time signature and a bass clef staff. The music is marked *f un poco agitato*. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

ERINA.

The first two lines of the vocal melody are in 4/4 time with a key signature of two flats. The lyrics are:

1. All hope has flown, I am a - lone held in capt - ive

2. Love knows not death; 'tis heaven's breath that gives to love its

The piano accompaniment is in 4/4 time with a key signature of two flats, marked *p*. It features a treble clef staff with a steady eighth-note accompaniment and a bass clef staff with a simple harmonic accompaniment.

The final two lines of the vocal melody are in 4/4 time with a key signature of two flats. The lyrics are:

chains. — My heart doth sigh, for Bri - an cry; Noth - ing

life; — Each ten - der sigh, each love - lit eye, A foe to

The piano accompaniment continues in 4/4 time with a key signature of two flats, marked *p*. It features a treble clef staff with a steady eighth-note accompaniment and a bass clef staff with a simple harmonic accompaniment.

now re - - mains But thoughts of him, I
earth - - ly strife; With thoughts of love no

love so well, That love for him no words can tell. Ah,
sin can dwell, all e - vil dies be - neath its spell, Love

nought can ease this bit - ter pain, To know we can - not meet a -
is the best this world can give, With - out its light no love can

rit. *tranquillo.*

gain.
live. Ah! love, dear love, Ere on earth we part, Ah,

love dear love — clasp me to thy heart. — It may not be,

I shall not see — thy face a-gain, dear love; —

Nor thy heart greet un-til we meet In that fair land a-

bove, in that fair land a - bove. —

cresc.

D.C. 2^d Verse.

No 26. Quintette. "The Irish Cuckoo."

Allegretto.

BABY, sings 3^d verse. *BABY.*

3. He

O'HARA, sings 1st verse. *O'HARA.*

1. Have

DUGAN, sings 2^d verse. *DUGAN.*

2. There he

niv - er combs his hair, he's too lazy to stir, is this bird the "I - rish

o - ny av yez heard av thot la - zy bird, thot they call the "I - rish

sits up on high, he's too lazy to fly, is this bird the "I - rish

p

BABY.
Cuck - oo." That they call the I - rish Cuck - oo. He's too
Is this bird the I - rish Cuck - oo.

O'HARA.
Cuck - oo?" He in -

DUGAN.
Cuck - oo!" That they call the I - rish Cuck - oo. His
Is this bird the I - rish Cuck - oo.

HERALD.
That they call the I - rish Cuck - oo.
Is this bird the I - rish Cuck - oo.

FITZ.
That they call the I - rish Cuck - oo.
Is this bird the I - rish Cuck - oo.

la - zy to hunt for his food to eat, So he mar - ries a bird that will
hab - its this isle av_ Imer - ald green, He's the la - zi - est bird thot_
feathers a mix - ture of_ green an' red, He sits so still ye'd_

bring him meat; he makes his home in an - other birds' nest, his
 i - ver wuz seen, fur iv - 'ry task thot cuckoo will shirk, so dom
 swear he was dead; if the thafe did'nt steal, he ni-ver would sup, an' he

wife does the work an' he does the rest. A - "bird" is the I - rish
 la - zy is he thot his li - ver wont work. A - "bird" is the I - rish
 doesn't go to bed for fear of gettin' up. A - "bird" is the I - rish

Cuckoo! Cuck - oo! Cuck - oo! Cuck - oo! Cuck - oo!
 Cuckoo!
 Cuckoo! Cuck - oo!
 Cuck - oo!
 Cuck - oo!

cresc.

Cuck - oo! They ne-ver, ne-ver heard of this la - zy, la - zy bird, that they

Cuck - oo! They ne-ver, ne-ver heard of this la - zy, la - zy bird, that they

Cuck - oo! They ne-ver, ne-ver heard of this la - zy, la - zy bird, that they

Cuck - oo! We ne-ver, ne-ver heard of this la - zy, la - zy bird, that they

Cuck - oo! We ne-ver, ne-ver heard of this la - zy, la - zy bird, that they

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

3^d time.

No 27. Finale.




(Outside.)
SOP. *pp*
ALTO. For
TEN. *pp*
For
BASS. *pp*
For



Ire-land, for Ire-land, un - sheathe each trust-y sword!

Ire-land, for Ire-land, un - sheathe each trust-y sword!

Ire-land, for Ire-land, un - sheathe each trust-y sword!



sempre p *cresc poco*

For Ire - land, dear Ire-land shall

For Ire - land, dear Ire-land shall

For Ire - land, dear Ire-land shall

The first system contains three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'For Ire - land, dear Ire-land shall'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. The tempo and dynamics markings are *sempre p* and *cresc poco*.

a poco

know no for - eign lord!

know no for - eign lord!

know no for - eign lord!

The second system continues the vocal lines with the lyrics 'know no for - eign lord!'. The piano accompaniment includes a sixteenth-note triplet in the right hand. The tempo marking is *a poco*.

The piano accompaniment for the third system consists of two staves. The right hand plays a steady eighth-note accompaniment, while the left hand provides harmonic support with chords and single notes.

The piano accompaniment for the fourth system continues the eighth-note accompaniment in the right hand. The left hand features a *cresc.* marking, indicating a gradual increase in volume.

For
For
For

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests, with the word "For" appearing at the end of each line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with two triplet markings (indicated by a '3' in a circle) over the right hand.

cresc. poco a poco

Ire-land, dear Ire-land un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall
Ire-land, dear Ire-land un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall
Ire-land, dear Ire-land un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall

The second system features three vocal staves and piano accompaniment. The vocal parts have lyrics: "Ire-land, dear Ire-land un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall". The piano accompaniment is more active, with a steady eighth-note accompaniment in the left hand and chords in the right hand.

(Prin. and Cho, enter.)

know no for-eign lord! Then wield a-loft our blades of steel, for freedom fight-ing die, Till
know no for-eign lord! Then wield a-loft our blades of steel, for freedom fight-ing die, Till
know no for-eign lord! Then wield a-loft our blades of steel, for freedom fight-ing die, Till

The third system features three vocal staves and piano accompaniment. The vocal parts have lyrics: "know no for-eign lord! Then wield a-loft our blades of steel, for freedom fight-ing die, Till". The piano accompaniment continues with a rhythmic accompaniment, featuring some chords with accents.

ff

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

ff

rit. *Andante.*
(Dialogue continues.)

first and last for Ire-land, first and last for Ire - land!

first and last for Ire-land, first and last for Ire - land!

first and last for Ire-land, first and last for Ire - land!

first and last for Ire-land, first and last for Ire - land!

rit. *Andante.*
pp

Moderato. CHORUS.

We give to him the ring,
 We give to him the ring, Crown Bri - an
 We give to him the ring,
 We give to him the ring, Crown Bri-an King!

BISHOP. (Baritone.)
 Crown Bri - an King. I thus ful - fil the peo-ple's
 King! Crown Bri - an King.
 Crown Bri - an King! Crown Bri - an King.
 Crown Bri - an King.

will, they placed the sham-rock on thy hand. This crown the sign of love di-

vine. Rise Bri-an, King of Ire-land.

(PRIN. AND CHORUS.)

Brian, King of Ire-land. For

Bri-an, King of Ire-land. For

Bri-an, King of Ire-land. For

Bri-an, King of Ire-land. For

ff

Ire-land, for Ireland, un-sheathe each trust-y sword! Old Ireland, dear Ireland, shall
 Ire-land, for Ire-land, un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall
 Ire-land, for Ire-land, un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall

know no for-eign lord! Then wield aloft our blades of steel, for freedom fight-ing die. Till
 know no for-eign lord! Then wield a - loft our blades of steel till
 know no for-eign lord! Then wield a - loft our blades of steel till

death itself our lips shall seal, shout this our battle cry, "For Ireland, for Ireland,
 death it - self our lips shall seal. For Ire-land, for Ire-land,
 death it - self our lips shall seal. For Ire-land, for Ire-land,

ERINA.
 first and last for Ireland. "For Ireland!" "For Ireland!" Shout this our battle cry! Yes,

MONA.
 first and last for Ireland. "For Ireland!" "For Ireland!" Shout this our battle cry! Yes,

BABY.
 first and last for Ireland. "For Ireland!" "For Ireland!" Shout this our battle cry! Yes,

O'CONNOR.
 first and last for Ireland. "For Ireland!" "For Ireland!" Shout this our battle cry! Yes,

BRIAN.
 first and last for Ireland. "For Ireland!" "For Ireland!" Shout this our battle cry! Yes,

O'DON. AND O'REILLY.
 first and last for Ireland. "For Ireland!" "For Ireland!" Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land!" "For Ire-land!" Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land!" "For Ire-land!" Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land!" "For Ire-land!" Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land!" "For Ire-land!" Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land!" "For Ire-land!" Shout this our battle cry! Yes,

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land.

first and last for Ire - land.

first and last for Ire - land.

first and last for Ire - land.

rit.

The musical score consists of ten vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics "first and last for Ire - land!". The piano accompaniment features a series of chords and melodic lines, with a "rit." (ritardando) marking in the final section. The score concludes with a double bar line.

END OF OPERA.