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JOE WEBER

*presents*

A ROMANTIC COMIC OPERA

# EILEEN

Book and Lyrics by

## HENRY BLOSSOM

MUSIC BY

## VICTOR HERBERT

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NEW YORK

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How Do You Get That Way  
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Tip Your Hat To Hattie

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Far Away  
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Rough, Tell 'Em Nothing  
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It Would Happen Anyway  
I Cannot Sleep Without  
Dreaming Of You  
I'll Be There  
There's a Tender Look In Your Eyes  
Somewhere I Know There's A  
Girl For Me

## HER REGIMENT

Some Day  
Oh My  
As The Years Roll By  
If Things Were What They Seem  
T'wixt Love And Duty  
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Absinthe Frappe  
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Oyaneetah  
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Just You And I In Dreamland  
Princess Of Faraway

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Little Old New York

## Mlle. MODISTE

Hats Make The Woman  
If I Were On The Stage  
I Want What I Want When I Want It  
Love Me—Love My Dog  
The Time And The Place  
And The Girl  
Kiss Me Again (Duet 60c)  
Mascot Of The Troop

## MISS DOLLY DOLLARS

It's All In The Book You Know  
Miss Dolly Dollars  
It Keeps Me Guessing All The Time  
Life's A Masquerade  
A Woman Is Only a Woman  
But a Good Cigar Is a Smoke  
American Music

## MY GOLDEN GIRL

I Want You  
Little Nest For Two  
My Golden Girl  
Darby And Joan  
Ragtime Terpischore  
Oh Day In June  
I'd Like a Honeymoon With You  
A Song Without (Many) Words  
If We Had Met Before  
Name The Day  
In Venice  
Shooting Star

## NAUGHTY MARIETTA

Ah! Sweet Mystery Of Life (Duet 60c)  
All I Crave Is More Of Life  
If I Were Anybody Else But Me  
Italian Street Song (Duet 60c)  
I'm Falling In Love With Someone  
Naughty Marietta  
'Neath The Southern Moon  
Tramp! Tramp! Tramp!  
Sweet By And By

## OLD DUTCH

I Want A Man To Love Me  
My Gypsy Sweetheart

## THE ONLY GIRL

Be Happy, Boys, Tonight  
When You're Away (Duet 60c)  
When You're Wearing The  
Ball And Chain  
You're The Only Girl For Me  
More I See Of Others  
The Better I Like You

## ORANGE BLOSSOMS

Kiss In The Dark, A (Duet 60c)  
Way Out West In Jersey  
Then Comes The Dawning  
This Time It's Love  
Legend Of The Glow-Worm  
Lonely Nest  
Dream Of Orange Blossoms, A

## OUI MADAME

He Wanted To Go And He Went  
If I Saw Much Of You  
My Day Has Come  
Over The Garden Wall  
Play Me Something I Can Dance To  
When You Know Me Better  
Where Were You  
Wooing Of The Violin, The  
Every Hour Away From You Is  
60 Minutes Lost

## PRIMA DONNA

Everybody Else's Girl Looks  
Better Than Mine  
I'll Be Married To The Music  
Of A Military Band  
You'd Be Surprised

## PRINCESS PAT

All For You (Duet 60c)  
For Better Or Worse  
I Need Affection  
Love Is The Best Of All  
Neapolitan Love Song  
There's A Message Of Love  
In Your Eyes

## THE RED MILL

Because You're You (Duet 60c)  
Every Day Is Ladies Day With Me  
Gooda-Bye John  
I'm Always Doing Something  
I Don't Want To Do  
In The Isle Of Our Dreams  
Moonbeams (Duet 60c)  
Streets Of New York  
When You're Pretty,  
The World Is Fair  
You Can Never Tell About A Woman

## ROSE OF ALGERIA

Ask Her While The Band Is Playing  
Love Is Like A Cigarette  
Rose Of The World  
Twilight In Barakeesh

## SINGING GIRL

If Only You Were Mine  
Love Is Tyrant

## SKY HIGH

Give Your Heart In June Time

## TATTOOED MAN

Boys Will Be Boys And  
Girls Will Be Girls  
Hear My Song Of Love  
Nobody Loves Me

## VELVET LADY

I've Danced To Beat The Band  
Life And Love  
Logic  
There's Nothing Too Fine For  
The Finest

## VICEROY

Just For Today  
We'll Catch You At Last

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When Knighthood Was In Flower

## WHEN SWEET SIXTEEN

Wild Rose

## WONDERLAND

The Only One

## OTHER SONGS

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Yestherthoughts  
Mary Come Over To Me  
Me And Nancy

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*presents*

A ROMANTIC COMIC OPERA

# EILEEN

Book and Lyrics by

HENRY BLOSSOM

MUSIC BY

VICTOR HERBERT

PRICE **\$7.50** IN U.S.A.

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NEW YORK

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JOE WEBER  
Presents  
A Romantic Comic Opera  
in Three Acts

**EILEEN**

Book and Lyrics by  
HENRY BLOSSOM

Music by  
VICTOR HERBERT

Staged by FRED G. LATHAM

CAST OF CHARACTERS

CAPTAIN BARRY O'DAY . . . . .	Vernon Stiles
SIR "REGGIE" STRIBLING . . . . .	Algernon Greig
DINNY DOYLE . . . . .	Scott Welsh
LANTY HACKETT . . . . .	Harry Crosby
"HUMPY" GROGAN . . . . .	John B. Cooke
SHAUN DHU . . . . .	Greek Evans
MICKEY O'BRIEN . . . . .	Joseph Dillon
COLONEL LESTER . . . . .	Edward Martindel
BIDDY FLYNN . . . . .	Josie Claflin
ROSIE FLYNN . . . . .	Louise Allen
LADY MAUDE ESTERBROOKE . . . . .	Olga Roller
EILEEN MULVANEY . . . . .	Grace Breen
MARIE Her maid . . . . .	Paullette Antoine
MYLES A footman . . . . .	Thomas Mann
PETER The Piper . . . . .	Francis X. Hennessy

Fishermen, Redcoats, Smugglers, Guests, Tenantry,  
Servants, etc, etc.

MUSICAL DIRECTOR . . . . .	Arthur Kautzenbach
GENERAL MANAGER . . . . .	W. H. Oviatt

— Locale —

ACT I

At the Sign of the Black Bull — Morning

ACT II

Interior of the Castle — Afternoon

ACT III

Gardens of the Castle — Evening

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IN THIS SCORE I HAVE NOT MADE USE OF ANY TRADITIONAL IRISH AIRS, BUT HAVE ENDEAVORED, TO THE BEST OF MY ABILITY, TO WRITE ALL "IRISH" NUMBERS IN THE CHARACTERISTIC SPIRIT OF THE MUSIC OF MY NATIVE COUNTRY—IRELAND.

VICTOR HERBERT.

Allegro Vivo

# Overture

VICTOR HERBERT

ff sfz

ff

sfz

fp molto cresc.

f

fff

Tympani Solo

ff

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8

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a forte (*ff*) dynamic in the bass clef and a fortissimo (*sfz*) dynamic in the treble clef. The music features a melodic line in the treble and a supporting bass line. The first measure is marked with an 8-measure repeat sign.

Second system of musical notation. Continues the piece with the same dynamics and notation. The treble clef part shows a melodic phrase with a slur. The bass clef part provides harmonic support. The second measure is marked with an 8-measure repeat sign.

Third system of musical notation. The treble clef part features a more active melodic line with slurs. The bass clef part continues with a steady accompaniment. The third measure is marked with an 8-measure repeat sign.

Fourth system of musical notation. The treble clef part includes a triplet of eighth notes in the third measure. The bass clef part has a triplet of eighth notes in the second measure. The fourth measure is marked with an 8-measure repeat sign.

Fifth system of musical notation. The piece concludes with a final melodic phrase in the treble clef and a corresponding bass line. The fifth measure is marked with an 8-measure repeat sign.



First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music consists of several measures with various note values and rests. A "Brass" section is indicated in the final measure of the system.

Second system of musical notation. Similar to the first system, it features treble and bass staves with a key signature of one sharp. A dynamic marking of *sfz* (sforzando) is present in the second measure of the lower staff.

Third system of musical notation. It continues the piece with treble and bass staves. A first ending bracket with a repeat sign and the number 8 is shown above the first measure of the upper staff.

Fourth system of musical notation. It features treble and bass staves. A first ending bracket with a repeat sign and the number 8 is shown above the first measure of the upper staff. Dynamic markings of *sfz* are present in the first and fifth measures of the upper staff.

Fifth system of musical notation. It features treble and bass staves. A dynamic marking of *sfz* is present in the second measure of the lower staff. The system concludes with a final *sfz* marking in the fifth measure of the lower staff.

8

*sfz*

*sfz*

*pp*

*pp*

*pp*

*pp*

*pp*

First system of musical notation, featuring treble and bass staves with dynamic markings *sfz* and *pp*.

8

*ff*

*pp*

*pp*

*pp*

*pp*

*pp*

Second system of musical notation, featuring treble and bass staves with dynamic markings *ff* and *pp*.

*poco a poco*

*allargando*

*pp*

*pp*

*pp*

*pp*

Third system of musical notation, featuring treble and bass staves with dynamic markings *poco a poco*, *allargando*, and *pp*.

Fourth system of musical notation, featuring treble and bass staves with various musical notations.

*tranquillo*

Fifth system of musical notation, featuring treble and bass staves with dynamic marking *tranquillo*.

*poco a poco calando*

This system shows the beginning of a piece in a piano introduction. The right hand features a melodic line with a long, sweeping slur that spans across the first two measures. The left hand plays a steady eighth-note accompaniment. The tempo and dynamics are indicated by the instruction *poco a poco calando*.

*Andante*  
*Andante espressivo*

*Harp*

This system marks the beginning of the main piece. The tempo is *Andante*, which then changes to *Andante espressivo*. A *Harp* effect is indicated by a double-headed wedge in the right hand. The right hand has a melodic line with a slur, while the left hand has a rhythmic accompaniment with triplets.

This system continues the piano accompaniment. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment with triplets.

This system continues the piano accompaniment. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment with triplets.

*mf* *cresc.*

This system continues the piano accompaniment. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment with triplets. Dynamic markings *mf* and *cresc.* are present.

8

8

*Allegro marziale*

*ff*

*sfz* *sfz*

*rit.* *ff* *sfz* *allargando*

*Allegro vivo*

*f a tempo*

First system of musical notation. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff has a bass line with accents. The dynamic marking *ff* is present.

Second system of musical notation. The upper staff has a dense texture with a dynamic marking of *fff*. The lower staff includes a section for *(Tympani)* with accents and a *rit. ff* marking. A first ending bracket with a '2' is shown at the end.

Tempo di Marcia

Third system of musical notation, starting with the tempo change. The upper staff has a dynamic marking of *ff a tempo*. The lower staff features a steady bass line with accents.

Fourth system of musical notation. The upper staff has a dynamic marking of *ff*. The lower staff continues with a steady bass line and accents.

Fifth system of musical notation. The upper staff has a dynamic marking of *ff*. The lower staff continues with a steady bass line and accents.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major. The music features a series of chords and melodic fragments, with several measures containing long, sweeping lines in the upper staff, possibly representing a sustained chord or a specific voicing.

The second system continues the musical piece. It includes dynamic markings: *ff* (fortissimo) at the beginning, followed by *sfz* (sforzando) in several measures, and *rit.* (ritardando) towards the end. The notation shows a progression of chords and melodic lines across both staves.

The third system begins with the tempo marking *Piu mosso* and the dynamic marking *ff*. The music is characterized by a steady, rhythmic pattern of chords in the upper staff and a more active melodic line in the lower staff.

The fourth system features a series of repeated rhythmic patterns. The upper staff has a sequence of chords with a consistent intervallic structure, while the lower staff has a more active melodic line. Dynamic markings of *sfz* are placed under several measures.

The fifth system starts with the dynamic marking *sfz allargando*. It includes a fermata over a measure in the upper staff, indicated by a dashed line with the number 8 above it. The system concludes with a final chord in the upper staff and a melodic flourish in the lower staff.

# Opening Act I

## No 1

Allegro molto moderato misterioso

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The left-hand staff begins with a bass clef, the same key signature, and the same time signature. The music is marked *ppp* (pianissimo). The right-hand part features a series of chords and single notes, while the left-hand part provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piano introduction with two staves. The right-hand staff features a melodic line with eighth notes and some chords, while the left-hand staff continues the rhythmic accompaniment. The music maintains the *ppp* dynamic.

The third system of the piano introduction consists of two staves. The right-hand staff has a melodic line with some long notes and slurs. The left-hand staff continues the accompaniment. The music is marked *ppp* and includes a hairpin crescendo and decrescendo.

The fourth system of the piano introduction consists of two staves. The right-hand staff features a melodic line with eighth notes and chords. The left-hand staff continues the accompaniment. The music is marked *ppp*.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a sequence of eighth notes with slurs and accents. The bass staff contains a sequence of eighth notes with slurs and accents.

Second system of musical notation, consisting of a treble and bass staff. The treble staff features chords with slurs and accents, and dynamic markings *fp* and *p*. The bass staff features eighth notes with slurs and accents.

Third system of musical notation, consisting of a treble and bass staff. The treble staff features chords with slurs and accents, and dynamic markings *pp*. The bass staff features eighth notes with slurs and accents, and dynamic markings *fpp*.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff contains a sequence of eighth notes with slurs and accents. The bass staff contains a sequence of eighth notes with slurs and accents.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff contains a sequence of eighth notes with slurs and accents. The bass staff contains a sequence of eighth notes with slurs and accents.



First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment. Dynamic marking *ppp* is present in the third measure.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff features a rhythmic accompaniment with slurs.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff features a rhythmic accompaniment with slurs. Dynamic marking *Molto tranquillo* is at the start, and *perdendosi* is in the middle.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff features a rhythmic accompaniment with slurs.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff features a rhythmic accompaniment with slurs. Dynamic marking *pppp* is at the start, and *lunga* is in the middle. A dashed line with the number 8 is above the first measure.

# Free Trade And A Misty Moon

No 2

Shaun and Smuggler's Chorus

Moderato e molto marcato

SHAUN

While ships may sail the sea! —

CHORUS

TENORS *f >*

BASSES *f >*

While.

While heav - en sends us a mist - y moon —

man of us — is — free — Sure,

A single bass staff in G major, starting with a whole note G2, followed by a half note F#2, and then a series of eighth notes: E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.

If France and Spain have some-thing we can use,

A single treble staff in G major, starting with a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.

why not take it as a gra-cious boon?

A single bass staff in G major, starting with a quarter note G2, followed by eighth notes: F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.

A grand staff in G major. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with some longer notes.

A single bass staff in G major, starting with a whole note G2, followed by a half note F#2, and then a series of eighth notes: E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.

So, free of tax or du-ty.

A single treble staff in G major, starting with a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.

Faith, 'twould be un-gra-cious to re-fuse!

We

A single bass staff in G major, starting with a quarter note G2, followed by eighth notes: F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.

A grand staff in G major. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with some longer notes.

Allegro moderato

Then drink to the mist o'er the moon! ———

fetch a-shore our boot-y! to the mist!

This system contains the first vocal line (bass clef) and the first piano accompaniment system (treble and bass clefs). The vocal line has lyrics: "Then drink to the mist o'er the moon! ———". The piano accompaniment includes lyrics: "fetch a-shore our boot-y! to the mist!". The key signature is one sharp (F#) and the time signature is 6/8.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). It features various musical notations such as slurs, accents, and dynamic markings like *sfz*.

Och, here's the night that's black with rain, And wind and wave! The

Och, here's the night that's black with rain, And wind and wave! The

This system contains the second vocal line (bass clef) and the second piano accompaniment system (treble and bass clefs). The vocal line has lyrics: "Och, here's the night that's black with rain, And wind and wave! The". The piano accompaniment includes lyrics: "Och, here's the night that's black with rain, And wind and wave! The". The key signature is one sharp (F#) and the time signature is 6/8.

This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clefs). It features various musical notations such as slurs, accents, and dynamic markings like *sfz*, *f*, and *p*.

thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at

thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at

all! — On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we

all! — On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we

have to pay! Come then! "Caide, mil - le fail - te Fill up and we'll drink a -

have to pay! Come then! "Caide mil - le fail - te Fill up and we'll drink a -

roon! — Tra-loo! Tra - loo! — Free trade and a mist - y moon!"

roon! — Tra - loo! — Tra - loo! — Free trade and a mist - y moon!"

## My Little Irish Rose

No 3

Moderato

Al - though I'm young and ver - y small,  
But though with "blar-ney" they are free!

*p* *a tempo*

I've no fear of men at all! I just laugh and teaze and chaff, And  
They don't whis - per "mar - ry me!" Yet I let them smile and get them

say "Aw, now - go on wid you!" They all try to steal a kiss,  
all to think they've won my heart! Some day, though, I'll chance to find,

But when that has gone a - miss,  
One who's of a dif - f'rent kind,

Each one cries and lies and sighs, "I —  
One who'll say, "Now, name the day that

*rit.*

love you so, my I - rish Rose!"  
you'll be mine, my I - rish Rose!"

Ah

*a tempo**molto rit.**a tempo*

Ros - ie! You're named for the flow'r that's just - ly famed for more of

*p*



sweet-ness and of love - li-ness Than an - y bud that blows! But,

sure, there's a thorn in my heart when you are scorn - in' it! For

'tis your love I'm dream - in' of, My lit - tle I - rish Rose! —

*D.C.*

*D.C.*

# DANCE

*Piu mosso*

*p a tempo*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The melody in the upper staff features eighth and sixteenth notes, while the bass line consists of chords and simple rhythmic patterns.

The second system continues the piece. It includes dynamic markings such as *sfz* (sforzando) and *f* (forte). The upper staff has a melodic line with some slurs and accents, while the bass line provides harmonic support with chords and moving lines.

The third system shows the continuation of the dance. The upper staff features a more active melodic line with many slurs and accents. The bass line remains steady with chords and rhythmic accompaniment.

The fourth system includes a triplet of eighth notes in the upper staff, marked with a '3' above the notes. Dynamic markings *fp* (fortissimo piano) and *sfz* are present. The music continues with intricate melodic and harmonic development.

The fifth system concludes the piece on this page. It features a final *sfz* dynamic marking. The upper staff ends with a melodic flourish, and the bass line provides a final harmonic resolution.

# Entrance Of Humpy Grogan

## No 4

Lento misterioso

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes and rests, with a *pp* dynamic marking. The lower staff is in bass clef with the same key signature and time signature, featuring a melodic line with eighth notes and a *pp* dynamic marking.

The second system continues the piece. The upper staff has a *pp* dynamic marking and features a triplet of eighth notes. The lower staff continues the melodic line with eighth notes and a *pp* dynamic marking.

The third system shows more complex textures. The upper staff has a *sfz p* dynamic marking and features a triplet of eighth notes. The lower staff has a *pp* dynamic marking and features a melodic line with eighth notes.

The fourth system concludes the piece. The upper staff has a *pp* dynamic marking and features a melodic line with eighth notes. The lower staff has a *pp* dynamic marking and features a melodic line with eighth notes.

## No 5

## Cupid, The Cunnin' Paudeen

Barry

Moderato e molto rubato

BARRY

Of course ye have heard of the Ro-man saints Like A-  
Now, Cu-pid was up to all sorts of tricks, Be-cause

*p* *poco rit.* *a tempo*

pel-lo and Ven-us and Jun-o, — And Mars and Jove, And the  
he was that cun-nin', re-mem-ber! — He found it sport of the

*poco animato*

hea-then drove, Whose mo-rals were, ar-rah, well, you know! —  
rar-est sort When he could match May with De-cem-ber. —

*ten.*

Sure, but the cut-est of all of them Was the cun-nin' Pau-deen they called  
 Prince he would mar-ry to peas-ant girl, And in-deed, the de-light of his

Tempo I

"Cu - pid!" When he shot his darts In - to ach - ing hearts, They *rit.*  
 life was To — play his jokes up - on hap - less folks Who

*pp*

*animato*

*rit.*

fell in love! — Some say he still is liv - in' — And is  
 fell in love! — Yet it must be re - lat - ed — In re -

*p a tempo*

wait - ing for me — and you! — And if ev - er a chance he is  
 gard to this sly lit - tle elf — That though half of the world he has

*rit.*

giv - in', — He'll pierce all our hearts through and through. Whe - ther he lives or is  
 mat - ed, — He's nev - er been mar - ried him - self. — Doubt if you will that he's

*a tempo*

*a tempo*

dead and gone There is , on - ly one thing I am sure of: That soon or late, When we  
 liv - in' still, But there's one thing, at least, I am sure of: That soon or late, When we

*a tempo*

*a tempo*

meet our fate, We fall in love! —  
 meet our fate, We fall in love!

*rit.*

No 6

Finale Act I

Cue: "Hanging as well"

Moderato  
*trem.*

*p sempre cresc.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords with tremolos, marked with accents (>) and dynamic markings. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes, also marked with accents (>). The tempo is marked 'Moderato' and 'trem.' (tremolo). The dynamic marking is 'p sempre cresc.' (piano, always crescendo).

The second system continues the piano accompaniment. It features more complex chordal textures in the upper staff, including some triplets. The lower staff continues with the eighth-note accompaniment. Dynamic markings include 'sfz p' (sforzando piano) in both staves.

① (Dinny enters with basket of eggs)  
*Più mosso*

*p sempre cresc.*

*p*

The third system begins with a circled '1' and the instruction '(Dinny enters with basket of eggs)'. The tempo is marked 'Più mosso'. The upper staff features a prominent triplet pattern of eighth notes, marked with 'p sempre cresc.' (piano, always crescendo). The lower staff has a steady eighth-note accompaniment, marked with 'p' (piano).

②

(smashes eggs on Grogan's head)

*sfz*

*sfz*

*sfz*

The fourth system begins with a circled '2' and the instruction '(smashes eggs on Grogan's head)'. The upper staff continues with the triplet pattern, now marked with 'sfz' (sforzando) in several places. The lower staff continues with the eighth-note accompaniment, also marked with 'sfz'.

Rose: Dinny, my eggs! Dinny: Take your eggs! etc. etc.

Musical score for the first system, featuring piano accompaniment for two staves. The music is in 6/8 time with a key signature of one sharp (F#). It includes dynamic markings *ffz* and *sfz*.

3 Allegro Agitato (Shouts are heard off stage)

Musical score for the second system, starting with a circled '3'. The tempo is marked *Allegro Agitato* with the instruction "(Shouts are heard off stage)". The music is in 6/8 time with a key signature of one flat (Bb). It includes dynamic markings *p* and *cresc.*

4 Più mosso

Musical score for the third system, starting with a circled '4'. The tempo is marked *Più mosso*. The music is in 6/8 time with a key signature of one flat (Bb). It includes a dynamic marking *f*.

Musical score for the fourth system, continuing the piano accompaniment with various melodic and harmonic lines.

Musical score for the fifth system, featuring piano accompaniment with dynamic markings *sfz*.

Musical score for the sixth system, including first and second endings. It features piano accompaniment with dynamic markings *sfz* and a circled '8'.



Entrance of Lady Maude etc.etc.

⑤

8

*ff* *sffz* *sffz* *sffz*

8

*ff* *sffz* *sffz* *sffz*

MAUDE

This is most out-ra-geous!

Is there no one here!

⑥ Allegro Moderato

*f* *sffz* *sffz* *sfz a tempo*

Sees Barry and stops in sudden amazement

M.

BARRY *poco rall*

(offers his hand) *a tempo*

Your La-dy-ship! Per-mit me!

*sfz* *fp* *poco rall* *a tempo*

M. You! In Ire-land?

B. Yes, you know

*a tempo*

*Meno poco rit.*

*f sf a tempo*

(7)

M. MARIE (up stage)

B. why!

calling: "Oh, Mademoi-  
selle, she faint!"

*f sf fp trem.*

(Maude to Barry excitedly)

*f Agitato*

M. My niece, Ei-leen!

Barry starts up stage

*(trem.) sf*

(8)

*declamato*

*pp più rit. molto rit. pp*

9 Andante espressivo

(Harp)

B. *pp* BARRY

How won - drous!

B. How sweet and Oh! so fair!

CHORUS

See

10

*mf*

there! *p-*  
 Oh look! She's

*p*

*sva.....*

in his arms so safe, safe from a -

8 ..... *loco*

larms! A charm - ing pair.  
 charm-ing charm-ing pair.

*rit*

*sva.....*

*rit* *p*

(Entrance of Sir Reggie)

11 Allegretto Moderato

*loco*  
*f ruvidamente*  
*sfz*  
*sfz*  
*sfz*

*tr*  
*sfz*  
*tr*  
 12 *f*

*tr*  
*sfz*  
*tr*  
*sfz*  
*sf*

*8va.*  
*sfz*  
*sfz*

*loco*  
 13 *sfz*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*dim*

(Sir Reggie enters the House)

*poco rall*

Tempo giusto

A Woman (to Barry)

Musical score for A Woman (to Barry). The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "And who are you that's so". The piano accompaniment features a circled number 14, a forte (f) dynamic, and several triplet markings. The tempo is marked "Tempo giusto".

Musical score for (A Man) 1st Tenor. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics ". bold with your tongue?" and "And so free with your stick?". The piano accompaniment includes dynamics like *sffz* and *ff*, and a *Sva.....* marking. There are also triplet markings in the vocal line.

Musical score for parts B. and D. Part B. has the lyrics "with pleasure!" and a "(bowing)" marking. Part D. has the lyrics "Wait a".

CHORUS

Musical score for the CHORUS. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Yes, tell us, tell us." and a forte (ff) dynamic. The piano accompaniment includes dynamics like *ff*, *f*, and *fp*, and an 8-measure rest. There are also triplet markings in the piano part.

(Taking the stage)

B.

D. (A Woman)  
mo-ment, Sir! Oh hold your prate!

Yes, let him speak!

B. My friends! I'll tell you all! I'm Bar-ry O' Day!

Well! Well! O' Day! He's Bar-ry O'

B

*f* *f* *ff* *f*

I'm back here to work for the  
Day!

This system contains the first vocal line and piano accompaniment. The vocal line (B) starts with a rest, followed by a melody with two triplet markings. The piano accompaniment (ff) features a sustained chord in the right hand and a rhythmic bass line in the left hand.

B

*ff* *ff*

cause! Are you

(16)

This system contains the second vocal line and piano accompaniment. The vocal line (B) continues with the lyrics 'cause!' and 'Are you'. The piano accompaniment (ff) continues with complex chords and a bass line. A circled number '16' is present in the first measure of the piano part.



with me? It looks

*ff* Yes, we are!

This system contains the first two staves of music. The top staff is a vocal line with lyrics "with me?" and "It looks". The second staff is a vocal line with lyrics "Yes, we are!". The piano accompaniment consists of two staves (treble and bass clef) with dynamic markings *ff* and triplet markings.

*sf* *ff* *sf*

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features triplet markings and dynamic markings *sf* and *ff*.

nev-er so bright That's the spir-it I love — for the

To a man we will fight.

(shouted)

This system contains the next two staves of music. The top staff is a vocal line with lyrics "nev-er so bright" and "That's the spir-it I love — for the". The second staff is a vocal line with lyrics "To a man we will fight." and "(shouted)". The piano accompaniment consists of two staves (treble and bass clef) with dynamic markings *f* and *sf*, and triplet markings.

*mf cresc.* *mp cresc.*

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features triplet markings and dynamic markings *mf cresc.* and *mp cresc.*.

B

time is at hand!

*molto rit*

*ff* *sfz* *attacca*

Allegro Marziale

O'D

(17) Glad tri - um - phant hour! May the ty - rant's pow'r

*mf*

O'D

Now and for - ev - er - more be brok - - en! Hearts in sor - row tried,

O'D

*rit.* *a tempo*

Beat with lo - yal pride, Mind our slo - gan "E - rin Slan - tho - gal Go Bragh!"

*rit.* *a tempo*

May \_\_\_\_\_

*ff* Glad tri - um - phant hour! May the ty - rant's pow'r

*ff*

18

\_\_\_\_\_ the ty - rant's pow'r be brok - en \_\_\_\_\_

now and for - ev - er - more be brok - en Hearts in sor - row tried!

*sffz* *sffz*

O'D

Mind our slo-gan "E - rin Slan-tho - gal Go

Beat with lo-yal pride! Mind our slo-gan "E - rin Slan-tho - gal Go

*rit.* *a tempo* *allargando*

*rit.* *f* *ff* *a tempo* *allargando*

*sva.....*

O'D

Bragh!" — So friends! Proudly we stand Un-daun-ted still!

Bragh!"

19

*sfz* *mf*

O'D

Glad to fight for our land. Through good or ill! Come! The time is now at hand.

To a man

*fp*

*allargando*

Glad - ly for our na - tive land! For the right, We'll brave - ly fight 'Gainst

we'll fight!

*fp*

O.D. *rit.* *a tempo ff tutta forza*

a - lien laws for Free-dom's cause! Ah! Glad tri - um-phant hour!

*ff tutta forza*

Glad tri - um-phant hour!

*ff tutta forza*

(20)

*rit.* *a tempo ff tutta forza*

May the ty-rant's pow'r Now and for-ev-er - more be brok - - en!

May the ty-rant's pow'r Now and for-ev-er - more be brok - - - en!.

*sfz sfz*

*allargando*

Hearts in sor-row tried! Beat with lo-yal pride, Mind our  
 Hearts in sor-row tried! Beat with lo-yal pride, Mind our

*allargando* *f* *ff* *8va*

*a tempo* *rit.* *a tempo*

slo-gan "E - rin Slan - tho - gal Go Bragh!"  
 slo-gan "E - rin Slan - tho - gal Go Bragh!"

*a tempo* *rit.* *a tempo* *ff* *ff<sub>3</sub>*

(Shaun Dhu rushes on)  
Moderato spoken: Whist! Grogan!

(21) *pp rit*  
(Basses trem.)

*a tempo* *pp rit*

*psfz*

(22) *Meno*

*ppp* *attacca*

Cue in style (Woman rushes on and shouts: "The Red coats!")

*Allegro*

Omnes: What!

(23) *gva* *sffz p*



A woman: The Red coats! They're surrounding the place!

8.....

*sfz* *ffz p*

Tempo di Marcia (Moderato)

(24) Snare Dr. (off stage)

This system contains the first two staves of music. The upper staff is a piano part with a treble clef, showing a melodic line with triplets and a dynamic marking of *sfz* followed by *ffz p*. The lower staff is a snare drum part with a bass clef, marked with a circled number 24 and the text "Snare Dr. (off stage)". The tempo is indicated as "Tempo di Marcia (Moderato)".

This system contains the piano part for the second system, consisting of two staves (treble and bass clefs). The piano part continues with a rhythmic accompaniment of eighth notes.

(Dialogue during this march)

8va.....

*pp* (25) *poco a poco cresc*

This system contains the third system of music. The upper staff has a vocal line marked "8va" (octave above) and a dynamic marking of *pp*. The lower staff is the piano accompaniment, marked with a circled number 25 and the instruction "poco a poco cresc". The text "(Dialogue during this march)" is centered above the vocal line.

8.....

This system contains the piano part for the fourth system, consisting of two staves. The piano part continues with a rhythmic accompaniment of eighth notes.

8.....

This system contains the piano part for the fifth system, consisting of two staves. The piano part continues with a rhythmic accompaniment of eighth notes.

8.....

1 2 3

*f*

This system contains the piano part for the sixth system, consisting of two staves. The piano part concludes with a dynamic marking of *f* and a triplet of eighth notes. The system is divided into three measures labeled 1, 2, and 3.

(26) *cresc.* *f*

*ff* *ff* *sfz*

*ff* *sfz* *sfz a tempo*

*Meno*  
*f* **COL.**

BIDDY

What means this rab-ble? Noth-ing, Colo-nel dear! "Her -

(27) *Meno*  
*sffz* *sffz* *p*

**B**

self is call-ing on us, La - dy Es-ta-brooke!"

*sffz* *p* *sffz*

*poco rit* *a tempo* **COL.** MAUDE

Your La-dy-ship! I'm Colo-nel Les-ter! at your ser-vice! Colo-nel

*poco rit* *a tempo* *p* *poco rit* *a tempo*

(28)

**M**

Col.(bows to Eileen) Col.(to Maude)

Les-ter! This is Miss Mul - van - y! Have these va-ga-bonds an-noyed you?

*p* *sffz* *fp*

*poco animando* MAUDE

M Oh no! They're all my friends! ———

We are! We

(29) *f poco animando* *sfs* *f* *sfs*

*senza tempo* (to Barry)

M But we must now be go-ing! Come James!

are! We are!

*ff* *ff* *ff* *senza tempo* *sfs*

(Sir Reggie enters from the house)

(stopping Barry) *a tempo* Sir Reggie (spoken) "I am Sir Reginald Stribling of Col. (spoken) Who's this? etc. etc."

One mo-ment please! I've an ar-rest to make!

*ff* Ar-rest! Ar-rest!

30 *sfz a tempo p f sfz* Tymp. tr.


MAUDE *Meno* And my London".

(The crowd jeers)

31 *Animato sfz sfz sfz sfz sfz poco accel sfz sfz*

*a tempo*

MAUDE

M. 

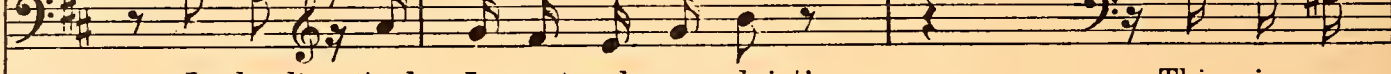
guest!

Not now, Sir Reggie please!

Col.

Sir Reggie

Col. (looking Barry over)

COL. 

In-deed! And I must make com-plaint!

This is your



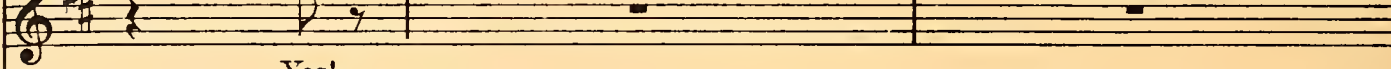
32

*p a tempo*

*fp*

*p*



M. 

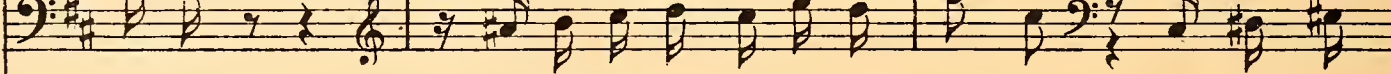
Yes!

BARRY

*poco rit*

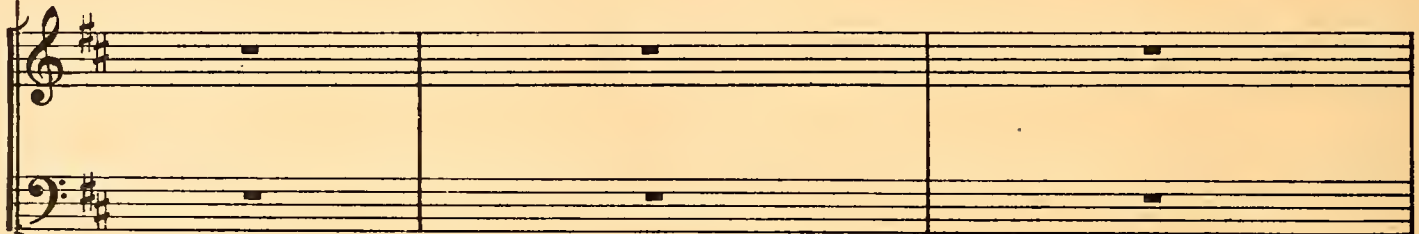
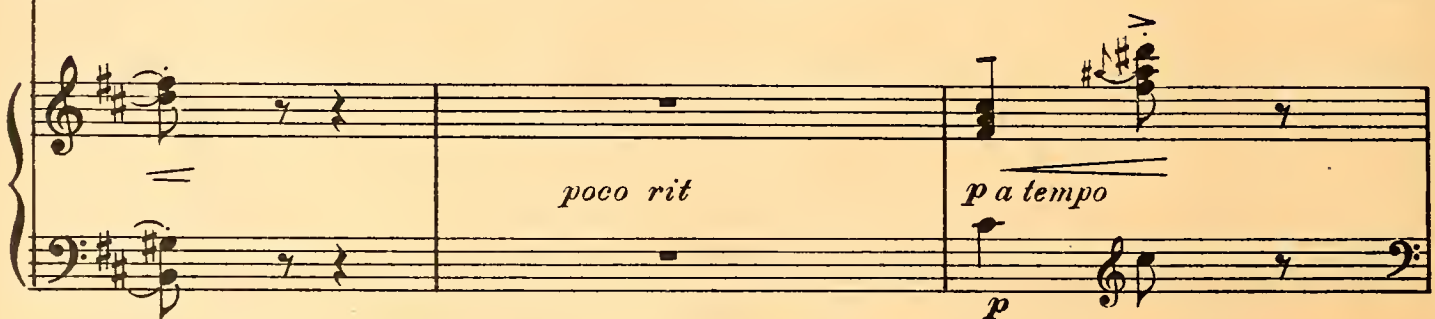
*a tempo*


Col. (sweetly)

COL. 


ser-vant?

My La-dy's most o-be-dient ser-vant! Then I will

M 

Thanks! Let's be off!

COL. 

not de-tain your La - dy-ship!



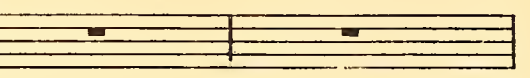



33

*scherzando*

M 

Good-day! ——— You'll find a wel-come at my cas-tle an-y time!

COL. 





*f* *sfz* *a tempo* *fp* *sfz* *f*

*gva...* *loco*

COL.



Your La - dy-ship, al - low me!

Piano accompaniment for the first system, featuring triplets and sfz dynamics.

34

*mf scherzando*

Piano accompaniment for the second system, marked *mf scherzando*.

Ha! ha! ha!

Vocal line for the third system, featuring *pp* dynamics and the lyrics "Ha! ha! ha!".

*poco più mosso*

Ha! ha! ha! ha! ha!

35 *fp*

Piano accompaniment for the fourth system, marked *fp* and *poco più mosso*.

Ha! ha! ha!

Ha! ha! Ha! ha!

ha!

Vocal line for the fifth system, featuring *pp* dynamics and the lyrics "Ha! ha! ha!".

Ha! ha!

Ha! ha! ha! ha!

Piano accompaniment for the sixth system, featuring triplets and *fp* dynamics.



CHORUS

Ha! ha! ha! ha! ha! ha! ha! ha! ha!

Ha! ha! ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha!

*molto cresc. e accel.*

*sfz*

Tymp.

36 Allegro Agitato. (Principals start off in jaunting car)

*f cresc.*

First system of a piano score. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes. A dynamic marking of *sffz* is present in the fourth measure.

Second system of a piano score. It features a first ending bracket over measures 3 and 4, and a second ending bracket over measures 5 and 6. The right hand has a melodic line with a *8va* marking above measure 5. Dynamic markings include *sfz*, *ff*, and *sffz*. A circled measure number 37 is at the end of the system.

Third system of a piano score. The right hand has a melodic line with a *8.* marking above measure 1 and a *loco* marking above measure 4. The left hand has a rhythmic accompaniment with dynamic markings of *sfz* and *p.*. A circled measure number 38 is at the end of the system.

Fourth system of a piano score. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a rhythmic accompaniment with dynamic markings of *sfz* and *p.*.

Shaun draws his knife and stabs Grogan

Fifth system of a piano score. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a rhythmic accompaniment with dynamic markings of *sfz* and *p.*. A trumpet part (Trpt.) is shown above the right hand, starting in measure 4 with a dynamic marking of *sffz*. A circled measure number 39 is at the end of the system.

(Grogan falls)

*ff* *sva*..... *sfz* *Listesso tempo loco* *fff*

(Shaun runs up stage)

(pushing every one aside)

*ff ed agitato*

41

*ff sempre* *ff*

He jumps to overhanging limb of a tree. (Col. shouts: "Take him dead or alive")

42

*a tempo* *sempre*

(He swings himself down out of sight) (A few shots are heard off stage)

43

*sfz animato* *ff* *Tymp.* *poco allargando*

PRINCIPALS and CHORUS

*ff* Tempo I

Hearts in sor-row tried      Beat with lo-yal pride.      Mind our

Tempo I

④④ *ff molto forsa* *sffz* *gra.....*

*allargando*

slo-gan, "E-rin Slan-tho-gal Go Bragh!"

*allargando* 8.....

④⑤ *poco più mosso*

*allargando* *a tempo*

*sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *fff* *sffz*

END of ACT I

## Opening Act II

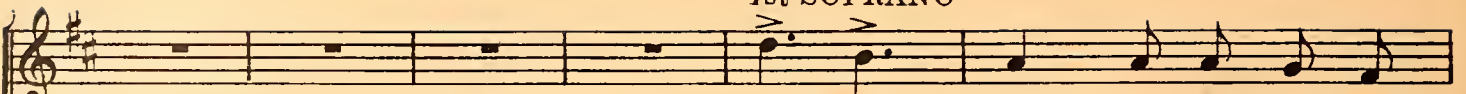
No 7

Allegro moderato

This musical score is for the opening of Act II, marked "Allegro moderato". It consists of five systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8.

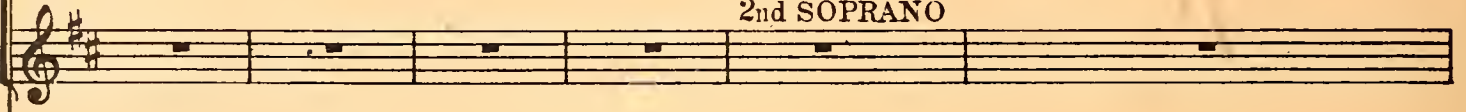
The first system begins with a forte (*f*) dynamic. The second system features a *fp* (fortissimo piano) dynamic with a *cresc. molto* (crescendo molto) instruction. The third system continues with a similar texture. The fourth system includes a *loco* marking and a first ending bracket. The fifth system concludes with a *ff* (fortissimo) dynamic and a *ff<sub>z</sub>* (fortissimo zingando) dynamic, with the instruction "(Curtain)" written above the final measure.

## 1st SOPRANO

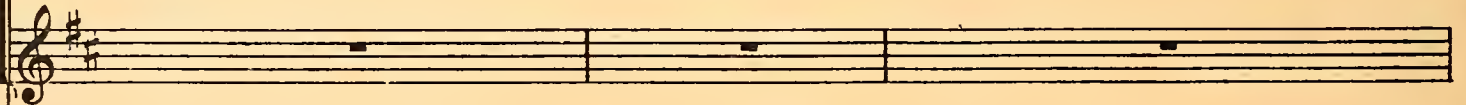


Come, Tom! Tune your fid - dle, We'll

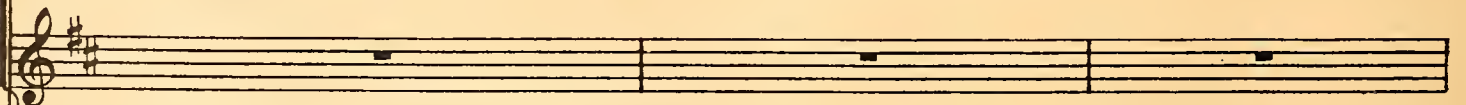
## 2nd SOPRANO

*Poco Meno*

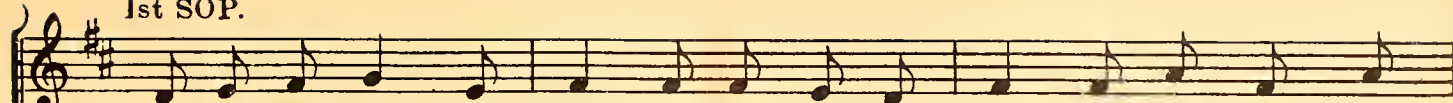

have a mer - ry "Come - all - ye!" Start a "Com - e - ther!" While




we are to - geth - er! Now you be - gin and we'll sing with you!



1st SOP.



Mick-ey Ma-guire met. Ka - tie Cal - la - han, As she came through the

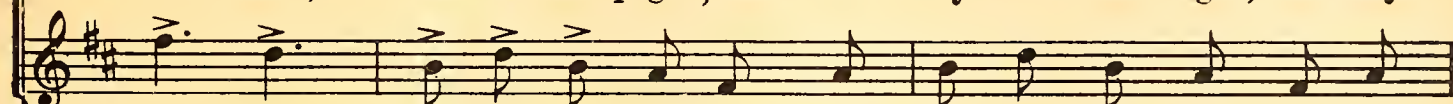
2nd SOP.



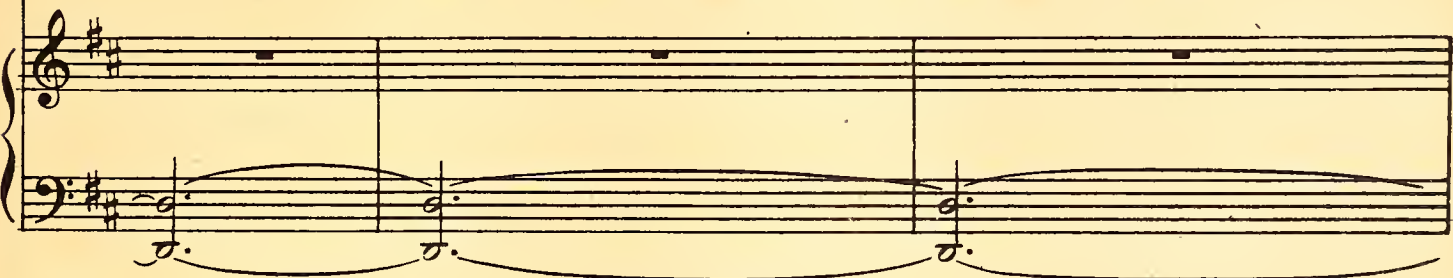
Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -



turn - stile; "Give us a pogue, then! Ye sly lit - tle rogue, then!" Says

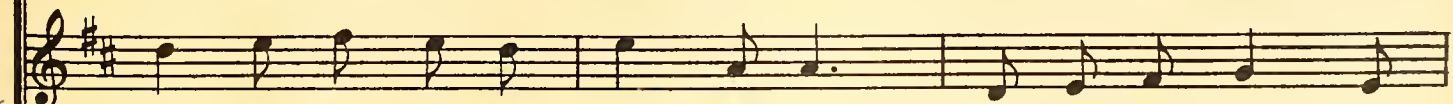


all - ye!" Start a "Com - e - ther!" While we are to - geth - er! Now



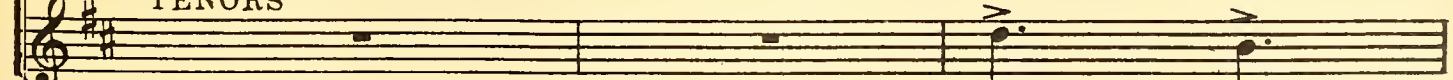
Mick, and quick - ly he kissed her twice!

"Good



you be - gin and we'll sing with youi Mick - ey Ma - guire met

TENORS



Come, Tom!



day!" Mick was off on his way!  
 Ka - tie Cal - la - han, As she came through the turn - - stile!  
 Tune your fid - dle! We'll have a mer - ry "Come - all - - ye!"

Men are so! Kiss and go! What care they for the  
 "Give us a pogue, then! Ye sly lit - tle rogue, then!" Says Mick, and quick - ly he  
 Start a "Com - e - ther!" While we are to - geth - er! Now you be - gin and we'll

heart that is break - in'? So come, Tom! Tune your fid - dle! We'll  
 kissed her twice! "Good day!"  
 sing with you! Mick - ey Ma - guire met Ka - tie Cal - la - han,



have a mer - ry "Come all — ye"! Start a "com - e - ther!" While  
 Mick was off on his way! Men are so!  
 As she came through the turn — stile! "Give us a pogue, then! Ye

we are to - geth - er! Now you be - gin and we'll sing with you!  
 Kiss and go! What care they for the heart that is break - in? So  
 sly lit - tle rogue, then!" Says Mick, and quick - ly he kissed her twice!

Mick - ey Ma - guire met Ka - tie Cal - la - han, As she came through the  
 Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -  
 "Good day"! Mick was

turn - stile! "Give us a pogue, then! Ye sly lit - tle rogue, then!" Says Mick, and quickly he  
 all - ye"! Start a "come - ther"! While we are to - geth - er! Now you be - gin and we'll  
 off on his way! Men are so! Kiss and go! What care they for the

kissed her twice! "Good day"! Mick was  
 sing with you! Mickey Maguire met Ka - tie Cal - la - han, As she came thro' the  
 heart that is breakin'? So come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -

off on his way! Men are so! Kiss and go! What care they for the  
 turn - stile! "Give us a pogue, then! Ye sly lit - tle rogue, then!" Says Mick, and quickly he  
 all - ye"! Start a "come - ther"! While we are to - geth - er! Now you be - gin and we'll

heart that is break-in'? So, Come, Tom! Tune your fid - dle! We'll  
kissed her twice! Good day"! sing with you! Mick - ey Ma - guire met Ka - tie Cal - la - han,

have a mer - ry "Come all ye"! Start' a com - e - ther! While  
Mick was off on his way! Men are so!  
As she came thro' the turn - stile! Give us a pogue, then! Ye

we are to - geth - er! Now you be - gin and we'll sing with you!  
Kiss and go! What care they for the heart that is break-in'? So,  
sly lit - tle rogue, then!' Says Mick, And quick - ly he kissed her twice!

Violins

*fp*

*f rit.*

*fp*

*pp a tempo*

*pp*

*dim.*

*sempre dim.*

*pppp*

*pppp*

rit.

8.....

8.....

8.....

No 8

69  
Stars And Rosebuds

DUET

Eileen and Barry

Allegretto moderato

Eileen and Barry (off stage)  
(She tries the accompaniment on the Harp)

*f* (Harp)

*p poco rit.*

EILEEN

In the days of old ro-mance a min - strel

*p a tempo*

*p*

gay — Loved a la - dy

*poco rit.* *piu rit.* *a tempo*

fair, Proud be-yond com - pare! — (Spoken Leave me alone!)

*poco rit.*

(She starts again)

*a tempo*

In the days of old ro-mance a min - - strel

*p a tempo*

*p*

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a busy right hand with sixteenth-note patterns and a left hand with a simple bass line. A dynamic marking of *p* is present in the piano part.

gay Loved a la - dy fair, Proud be - yond com -

Detailed description: This system contains measures 5-8. The vocal line continues with the lyrics 'gay Loved a la - dy fair, Proud be - yond com -'. The piano accompaniment maintains its rhythmic pattern.

pare! And be - neath her win - dow he would sing this

Detailed description: This system contains measures 9-12. The vocal line continues with the lyrics 'pare! And be - neath her win - dow he would sing this'. The piano accompaniment continues with the same rhythmic accompaniment.

lay, While the moon and stars were twink - ling bright - -

*p*

Detailed description: This system contains measures 13-16. The vocal line concludes with the lyrics 'lay, While the moon and stars were twink - ling bright - -'. The piano accompaniment ends with a final chord and a fermata. A dynamic marking of *p* is present in the piano part.

ly. \_\_\_\_\_

*f* *poco rit.*

Moderato espressivo  
EILEEN

Moon - beams, Star - gleams,

*a tempo*

*poco rit.* *sfz* *p lusigando*

(Very short pause)

cold and so dis - tant are! Pray, love,

BARRY (off stage) (imitating her)

Cold and so dis - tant!

say, love, are you not cold - er far!

Are you not cold - er?

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "say, love, are you not cold - er far!". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand treble staff and a left-hand bass staff. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Dear love, dream of one who a - dores you!

The second system continues the vocal line with the lyrics "Dear love, dream of one who a - dores you!". The piano accompaniment continues with similar rhythmic patterns, featuring flowing eighth-note passages in the right hand and a steady bass line in the left hand.

*f* Dream-ing a - lone, You're mine own!—

BARRY

Mad - ly a - dores you! Dream-ing a-lone, All mine own,

The third system begins with a dynamic marking of *f* (forte). The vocal line includes the lyrics "Dream-ing a - lone, You're mine own!—" and "Mad - ly a - dores you! Dream-ing a-lone, All mine own,". The piano accompaniment features a more active right hand with sixteenth-note runs and a bass line with some chords. A second *f* marking appears in the piano part.



*f* *poco rit.* *a tempo*

Hap-py hours — of en - tranc-ing il - lu-sion! If you, love,

*f* *poco rit.* *a tempo*

Hap-py hours of en - tranc-ing il - lu - sion!

*sf* *poco rit.* *p a tempo*

knew, love, How I my vi - gil keep,

My lone - ly vi - gil!

EILEEN

Would you, Could you still in ob - li - vion

sleep?

Soft

ly

then,

she

Still in ob - li - vion,—

threw from her case - ment,

Rose - buds!

High lat-ticed case - ment!

Those

buds

Whose crim-son hearts are per-fumed tok-ens of bliss.——

Whose hearts are per-fumed tok-ens of bliss.——

*p poco rit.*

*poco rit.*

*p*

*cresc.*

*f*

Moon - beams! Star - gleams! Si - lent you shone a -

bove — But rose - buds, those buds, they told him he had  
 Shin-ing so si - lent,

*Poco piu Allegro*

won — her love! —  
 He had won her love!

*Poco piu Allegro*

*rit.* *fp* *sfz*

## Eileen!

(Alanna, Astore)

No 9

Moderato

Im in love! Im in love with a

*poco agitato* *poco rit.*

*p* *pp*

Detailed description: This system contains the first two staves of music. The vocal line is on a single treble clef staff in 3/4 time, starting with a whole rest followed by the lyrics 'Im in love! Im in love with a'. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a *p* dynamic and includes markings for *poco agitato* and *poco rit.* The piano part features flowing eighth-note patterns in the right hand and sustained chords in the left hand.

slip of a girl! And if I should be mer-ry or sad, I don't know! For my

*poco rit.* *a tempo*

*poco rit.* *a tempo*

Detailed description: This system contains the second and third staves of music. The vocal line continues with the lyrics 'slip of a girl! And if I should be mer-ry or sad, I don't know! For my'. The piano accompaniment continues with similar rhythmic patterns. The system includes markings for *poco rit.* and *a tempo* in both the vocal and piano parts.

heart is a - fire and my head is a - whirl! Yet I'm suf - frin' for her so Im

Detailed description: This system contains the fourth and fifth staves of music. The vocal line concludes with the lyrics 'heart is a - fire and my head is a - whirl! Yet I'm suf - frin' for her so Im'. The piano accompaniment provides harmonic support with sustained chords and rhythmic accompaniment.

*poco rit.* *a tempo* *rit.* *a tempo*

glad that 'tis so! For her hair is that black and her eyes are that blue! She's the

*poco rit.* *a tempo* *rit.* *a tempo*

*rit.* *a tempo*

form of some proud lit-tle queen! 'Tis that neat! While her cheeks are like ros-es new

*rit.* *a tempo*

*rit.* *a tempo* *rit.*

kiss'd by the dew! And the name of the dar-lin's Ei-leen! Sure, that's sweet!

*rit.* *a tempo* *rit.*

## REFRAIN

Ei - - leen! But my heart you have cap-tured! 'Tis you that I love!

*poco rit.*

*a tempo*

You I a - dore! My soul with your charm is en - rapt-ured, Oh!

*poco rit.*

*rit.*

*a tempo*

love-ly Ei - leen, — A - lan - na, A - store! —

*rit.*

*a tempo  
espress*

'Tis you that I love! You I a - dore, My soul with your

*rit.*

charm is en - rapt-ured! Oh, love-ly Ei - leen! A - lan-na, A - store! —

*allargando*

## If Eve Had Left The Apple On The Bough

No 10

(Sir Reggie)

Moderato

(Spoken)

This world is full of trou - ble, That's a  
So much that now is ris - que or con -

*p* *poco accel.* *pp* *a tempo*

pla - ti - tude, I know, Which is fright - ful - ly fam - i - liar, but I  
sid - ered "in - fra dig," Would - nt trou - ble us if Eve had plucked a

men - tion it to show That we have to thank the wom - an for we're  
lem - on or a fig. It is rath - er an - cient his - tor - y, and,

giv - en to be - lieve That we'd all be bright and mer - ry now, If  
yet as you may note, That un - pleas - ant "A - dam's ap - ple" sticks In

it were not for Eve! For in the world's be - gin - ning There was  
ev - 'ry fel - low's throat! And the mem - o - ry of what is Still with -

neith - er grief nor sin - ning!  
in our e - pig - lot - tis,

Ev - 'ry - thing was sim - ply rip - pin'  
Stif - les ev - 'ry good in - ten - tion!

*poco animato*

REFRAIN

Till the wom - an - plucked the  
That is why a - gain I pip - pin!

For if  
That if

*pp*



## Poco meno

Eve had - n't wan - dered in the or - chard; Had - n't  
 Eve had - n't wan - dered in the or - chard, This

*a tempo*

found the ap - ple hang - ing on the tree; Had - n't  
 life would not be such a fear - ful bore! There would

learned the se - cret hid - den Of that bit of fruit for - bid - den, Oh, how  
 be no jail for deb - tors, Trades - man would re - spect their bet - ters! And we

*pp*

ve - ry plea - sant ev - 'ry - thing would be! If  
 should - n't care a cap - per what we wore! There'd

A - dam had - n't let the wom - an tempt him, We  
 be no styles to vex our pret - ty wom - en, Through the

should - n't have to mar - ry them, as now! We could  
 wood - land they might wan - der gay and free! Or a -

*poco rit.*

fon - dle them and love them, But with - out the both - er of them, If  
 mid the fields of clo - ver They might turn a new leaf ov - er, If

*poco rit.*

*poco rit.*

Eve had left the ap - ple on the bough! *D.S.*  
 Eve had left the ap - ple on the tree. *D.S.*

*poco rit.* *ffz*

# Ensemble

## No 11

Allegro moderato

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line of chords with eighth notes. A dynamic marking of *pp* (pianissimo) is placed above the first measure of the bass line.

The second system continues the musical notation from the first system. It consists of two staves in treble and bass clefs with a key signature of two sharps and a 6/8 time signature. The melodic and bass lines are consistent with the previous system.

The third system of the musical score consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *f* (forte) is placed above the first measure of the upper staff. A *cresc.* (crescendo) marking is placed above the second measure of the upper staff. A horizontal line is drawn above the upper staff from the third measure to the end of the system.

The fourth system of the musical score consists of two staves. The upper staff features a melodic line with chords and rests. The lower staff features a bass line with chords and rests. A dynamic marking of *ffz* (fortissimo con sordina) is placed above the first measure of the upper staff. Additional *ffz* markings are placed below the first, second, third, and fourth measures of the lower staff.

sfz  
ff  
ff  
dim. molto

Moderato grazioso

mp

fp lunga fp  
(Eileen is carried in)

Moderato *Tempo giusto*

SOPRANI

*p*

With - draw!

*p*

Soon she will re-vive we know.

*mf*

Let's hope so!

Well she soon will be!

*p*

Let's pray so

*sempre dim*

Bet-ter we should go!

With - draw!

fer-vent-ly!

*dim.*

CHORUS

The musical score is written for Soprano and Piano. It consists of four systems of music. The first system shows the Soprano part with lyrics 'With - draw!' and 'Soon she will re-vive we know.' The piano accompaniment is marked *mf*. The second system continues the Soprano part with lyrics 'Let's hope so!', 'Well she soon will be!', and 'Let's pray so'. The piano accompaniment continues. The third system shows the Soprano part with lyrics 'Bet-ter we should go!' and 'With - draw!'. The piano accompaniment is marked *dim.*. The fourth system continues the piano accompaniment. The tempo is marked 'Moderato Tempo giusto' and the key signature has two sharps (F# and C#).

'Tis not the time to call!

Mean - while we'll say: Good - day!

Good - day!  
Good - day!  
Good - day!

*ppp*

# Reveries

(Eileen and Six Girls)

No 12

Lento (During dialogue)

(Chimes off stage) *pp* Orch.

EILEEN

Hark to the chimes! Pil-grims in ma-ny climes

*rit.* *pp*

An-swer their rev-er-en-tial call! — Come where there's rest for the

wea - ry and op - pressed, Come and find a bles - sing for all!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

It is a dream! Won - drous - ly now they seem Chim - ing a pro - phe - sy of

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest before the first measure, then continues with eighth and quarter notes. The piano accompaniment maintains its harmonic support.

glad - - ness! Say! Shall it ev - er be that

*pp* (Humming)

*pp* (Humming)

*pp* (Humming)

The third system concludes the vocal line with a half rest before the first measure, followed by eighth notes. The piano accompaniment includes three distinct humming sections, each marked with *pp* and "(Humming)". The first humming section is in the right hand, the second in the left hand, and the third in the right hand.



*rit.* *piu rit.*

they shall chime for me? Ah! Chime for

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "they shall chime for me? Ah! Chime for". The vocal line is marked with *rit.* and *piu rit.*. The piano accompaniment consists of three staves: the upper two are in treble clef and the lower is in bass clef. The piano part includes chords and melodic lines, with dynamics *pp* and *rit.* indicated.

(Humming) *piu rit.*

me! Ah! Ah!

(Chimes) *pp* *piu rit.* (Chimes) *ppp* *ppp*

The second system continues the musical piece. The vocal line includes the lyrics "me! Ah! Ah!". The piano accompaniment features a section marked "(Chimes)" with dynamics *pp* and *ppp*. The system concludes with a double bar line.

# Life's A Game

DUET

Lady Maude and Colonel Lester

No 13

Allegretto moderato

MAUDE

A - gain the ways of earl - y days we

find our-selves re - peat - ing! — Mere - ly —

COLONEL

Real - ly? —

Play-ing a child - ish game! —

Play-ing a child - ish game! — Then please a-gree to prom - ise me That

Sure - ly! \_\_\_\_\_

there shall be no "cheat - ing." \_\_\_\_\_

Pure - ly! \_\_\_\_\_ Vict - 'ry \_\_\_\_\_ is our aim! \_\_\_\_\_ Now Greek \_\_\_\_\_ meets

Vict - 'ry \_\_\_\_\_ is our aim! \_\_\_\_\_

Greek! \_\_\_\_\_

(Head voice) *p* \_\_\_\_\_ *rit.* \_\_\_\_\_ *pp* \_\_\_\_\_

You hide \_\_\_\_\_ I'll seek.

REFRAIN

*a tempo*

Life's a game at best! Play it then with zest!

Life's a game at best! Play it then with

*p a tempo*

Though the guer-don be great or small, Aim to win though you  
zest! Though the guer-don be great or small, Aim to

*poco rit.* haz-ard your all, For great af-fairs of state  
*> a tempo*

win though you haz-ard your all. Great af-fairs of

*a tempo*

are, by tricks of fate, Won or lost as the  
state Are by tricks of fate, Won or

dice are toss'd, In the game of life!  
lost as the dice are toss'd, In the game of life!

*p* *poco rit.* *a tempo*

*f p* *p* *poco rit.* *a tempo*

PANTOMINE DANCE

*pp*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a series of chords and melodic lines with slurs and accents. The first measure has a slur over the upper staff and an accent over the lower staff. The second measure has a slur over the upper staff and an accent over the lower staff. The third measure has a slur over the upper staff and an accent over the lower staff. The fourth measure has a slur over the upper staff and an accent over the lower staff. The fifth measure has a slur over the upper staff and an accent over the lower staff. The sixth measure has a slur over the upper staff and an accent over the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a series of chords and melodic lines with slurs and accents. The first measure has a slur over the upper staff and an accent over the lower staff. The second measure has a slur over the upper staff and an accent over the lower staff. The third measure has a slur over the upper staff and an accent over the lower staff. The fourth measure has a slur over the upper staff and an accent over the lower staff. The fifth measure has a slur over the upper staff and an accent over the lower staff. The sixth measure has a slur over the upper staff and an accent over the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a series of chords and melodic lines with slurs and accents. The first measure has a slur over the upper staff and an accent over the lower staff. The second measure has a slur over the upper staff and an accent over the lower staff. The third measure has a slur over the upper staff and an accent over the lower staff. The fourth measure has a slur over the upper staff and an accent over the lower staff. The fifth measure has a slur over the upper staff and an accent over the lower staff. The sixth measure has a slur over the upper staff and an accent over the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a series of chords and melodic lines with slurs and accents. The first measure has a slur over the upper staff and an accent over the lower staff. The second measure has a slur over the upper staff and an accent over the lower staff. The third measure has a slur over the upper staff and an accent over the lower staff. The fourth measure has a slur over the upper staff and an accent over the lower staff. The fifth measure has a slur over the upper staff and an accent over the lower staff. The sixth measure has a slur over the upper staff and an accent over the lower staff. The seventh measure has a slur over the upper staff and an accent over the lower staff. The eighth measure has a slur over the upper staff and an accent over the lower staff. The system concludes with a double bar line and a repeat sign.

Allegro moderato  
COL.

I ar - rest you!

*f* *sfz* *sfz* *f*

MAUDE

*f*

Cry! Cry! Oh Colo-nell you are most un - fair!

*fp* *sfz* *fp*

COL. ①

I warn'd you of my pur - pose.

(strides up stage)

*f*

COL. ② MAUDE (aside to Sir Reggie)

Ser - geant! Re - mem - ber! do not tell! The

calls off

*sfz* *fp* *pa tempo* *p*

SIR REGGIE

let-ter in your poc-ket! You are lost — if you de - lay! — I

*8va.....*  
*mf* *mf* *fz* *sfz*  
*mf*

(Fumbling)

SIR R. (Drawing out letter)

don't know where I put the thing! Ah, here we have it!

*p* *sfz p* *p* *f*

*f* MAUDE

Let me have it!

COL. *f*

Stay! That pa-per! give it up, sir! At your cost! Re-

*sfz* *sfz* *fp*  
*sfz*



4

M. *f* *>* *>* *b* *>*  
Lost! lost! he's

S.R. Well then, take it!

COL. *a tempo*  
sis-tance will be use-less!

*p a tempo* *sfz sfz*

5

M. *ff*  
lost! \_\_\_\_\_ (Reading)

COL. *Poco animato*  
Ah, ha! to

*ff sfz sfz*

6

M. MAUDE  
EILEEN  
You've

COL. *f* (triumphantly)  
Cap-tain Bar-ry O' Day! Well, lad-ies, Who has won, I pray? —

*p pp*

*agitato*

M. & E.  
beat-en us we must con-fess! To trick you was a hope-less task! But

*f agitato*

M. & E.  
Oh! be gen'rous none the less — And spare his life! 'Tis

*ff* *poco allarg.* (7)

*sffz* *f*

M.  
all we ask! — Should he

E.  
all we ask! —

S.R.  
*a tempo*  
My life? Did they ask you to spare it?

COL.

*fp* *sfz*

M.  
die, how shall we bear it!

E.

*poco accel*

*sfz sfz sfz sfz sfz*

COL. **8** *f* *Andante maestoso*

A man who can die as a soldier When

*sfz sfz sfz p p*

COL. fate shall have sealed his doom, To me is a hero im-

*p sfz p*

COL. mort-al! so great as the great - est, I care not whom.

*p p p sfz sfz*

9 *p a tempo*

M.

Yet, I'm ve - ry cer - tain when a sen - tence you pro - nounce

E.

Such de - lay,

B. S.R.

BARRY

SIR R.

COL.

*schierzando*  
*p a tempo*

M.

Sor - row - ful are you ov - er what you'd do,

E.

I shall faint, I know If he does not go.

B. S.R.

COL.

A he - ro im - mor - tal.

M.

For 'tis ve - ry lit - tle that our he - ro - i - sm counts

E.

Must he stay?

B. S.R.

COL.

M.

when we're dead! As the lov - ing fa - ther, who is chas - ten - ing a son

E.

He'll be lost!

How I pray!

B. S.R.

COL.

Die like a sold - ier brave!

M. Real - ly feels as sad as the er - ring lad,

E. Still if he may be a - ble to go free

B. S. R.

COL. As great as the great - est!

M. So you've but the so-lace of a so-lemn du-ty done Life should mean but lit-tle to a sold -

E. Oh fa - tal de - -

B. S. R. Oh fa - tal de - -

COL. That's all I can

M. *p*  
ier. 'Tis brave ad-vice!

E. *p*  
lay! 'Tis light-ly said.

B. *p*  
lay! It won't suf-fice!

S. R. *p*  
say! When one is

COL. *molto marcato*  
Die! Die! Die! like a sold - ier!

*mf*

M. *p*  
He will I know!

E. *p*  
Ah! if he should!

B. *p*  
We all must go!

G. R. *p*  
dead! I wish I

COL. *trun*  
Die! Die! Die! like a 'man!

*trun*

M. *f* *poco allarg.*  
Sad \_\_\_\_\_ in - deed will be the part - ing,

E. *f*  
Sad \_\_\_\_\_ in - deed will be the part - ing,

B. *f*  
Sad \_\_\_\_\_ in - deed will be the part - ing,

S.R. could! Oh!

COL. *f*  
Die! Die! Die! like a sold - ier!

*sfz allargando*

⑪ *p a tempo*

M. *p*  
Yet with - out a sigh, let us say good - bye

E. *p*  
Yet with - out a sigh, let us say good - bye

B. *p*  
I wish

S.R. I wish

COL. *p*  
So \_\_\_\_\_ have he - roes gone \_\_\_\_\_ since time be -

*p a tempo*



M. *mf* like a man. — Die like a man!

E. *mf* like a man. — Die like a man!

B. S.R. *mf* I could run! — I wish I could!

COL. *mf* gan! — Die like a man!

M. *ff rit.* Die like a man!

E. *ff* Die like a man!

B. S.R. *ff* Die like a man!

COL. *ff* Die like a man!

*8va* .....

*ff* *sfz*

(Enter Sergeant and a file of soldiers tak-

12 Animato

*p cresc.*

ing positions up stage)

*f*

COL. (spoken)  
Sergeant! there's your man!

*ff sfz sfz*

M.

You've

COL.

Your La-dy-ship! you lose with no good grace!

13 Moderato

*sfz*

M. won by un-fair meth-ods, You've bribed, cor-rupt-ed some-one!

COL.

I?

M. (to Barry) Ah! I be-lieve 'tis you! You are dis - charged! Be - gone!

COL.

M.

BARRY

COL.

Your la - dy-ship!

*ff poco creso.*

*sfz* *Meno*

14 *a tempo* *poco allargando*

M. I will not hear you, No oath can clear you! In-grate! traitor! spy!—

B. On my word!

*p scherzando*

15 *a tempo*

M. I will no long-er have him here!

COL. Then I \_\_\_\_\_ will

*a tempo* *f a tempo* *f* *f*

16 *animato*

EILEEN MAUDE

(Col.) to Barry (spoken) You know the way to Dublin? (Barry) Like I know I'm faint with the strain! Be brave, we win!

COL. take him! me prayers for pennence. (Col.) Then you shall ride for me, with a dispatch.

*sfz fpp* *animato* *p a tempo*

BARRY

How can I thank you? My true friends! good - bye! I shall

*poco rit.*

*p poco rit.*

nev - er for - get you.

after a pause

Now,

Here! be off with this at once!

*a tempo*

*p*

*sfz*

*fz*

*sfz*

17

BARRY

(gives him packet and Barry starts)

(Barry stops)  
*poco meno*

You

*f*

*sfz*

*poco meno*

18

BARRY

know the walk-in's bad sir!

All right, sir!

Walk - ing?

Take a horse!

*f.*

*sfz*

*a tempo*

M. *f* MAUDE  
None of mine!

COL. *f*  
Then take

COL. mine!

*Poco animato*

(Col. turning)

*sfz ff*

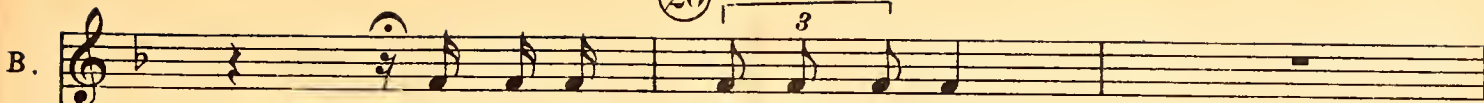
B. BARRY *a tempo*  
(spoken) Corporal! (Col. gives orders to sergeant) Beg par-don, Col-'nell! (impatiently)

COL. well, what now?

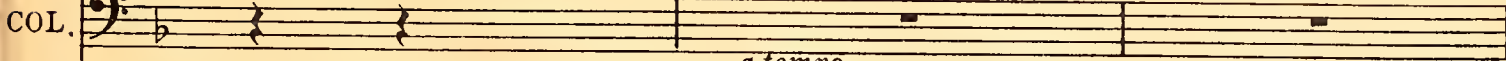
*a tempo p*

*sfz sfz pp fp*

20

B. 

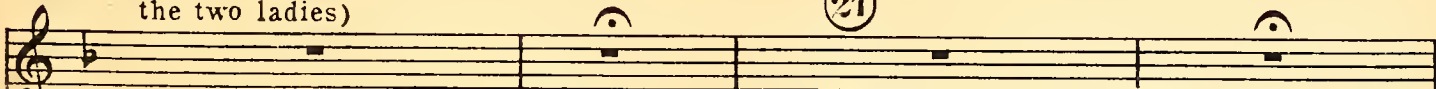
Sure I could do with tin pounds!

COL. 

*a tempo*  
*pp*  


(smothered laughter from the two ladies)

21

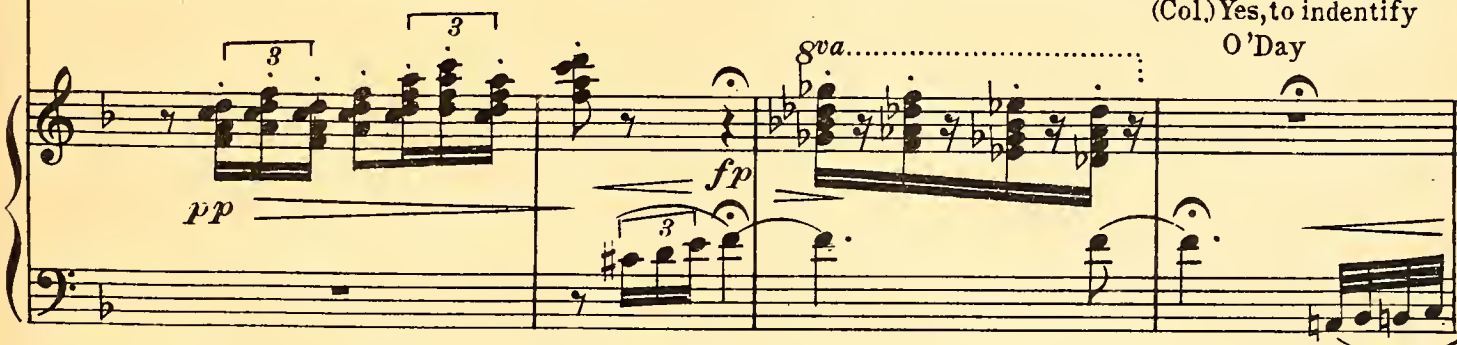


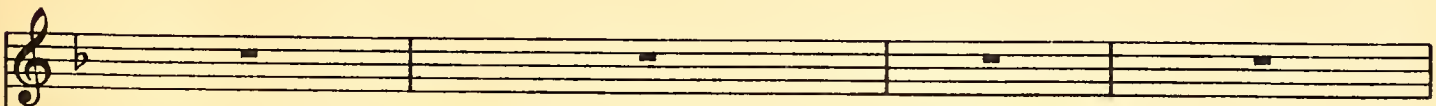
(Col. pulls out purse) (Col. counts gold into Barry's hand)

(Corporal) Humpy Grogan is outside, sir. He says you sent for him.



(Col.) Yes, to identify O'Day

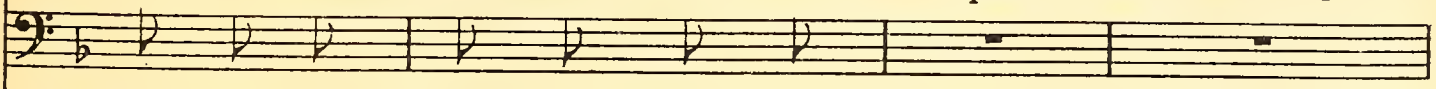
*pp* *sva*.....  
*fp*  


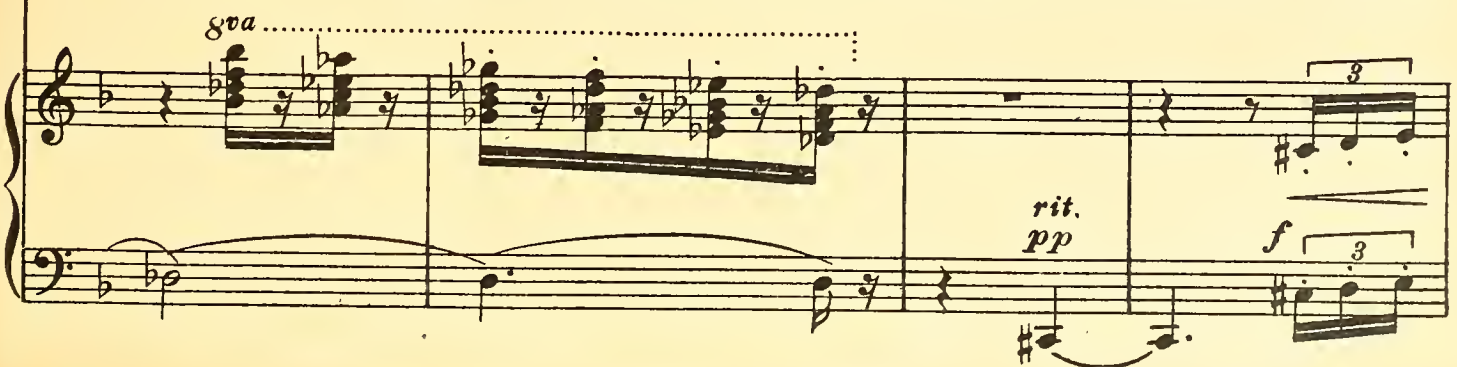


(Col. continues to count money into Barry's hand.)

Col. (to Barry) spoken

There's your ten pounds



*sva*.....  
*rit. pp* *f*  


22

B. *a tempo* *f* (starting) *f* Sure, Colo - nel,

COL. *f* Be off! be off! *animando*

*sfz sfz sfz sfz* *fpanimando*

B. *poco accel* 'Tis a jew-el you are!

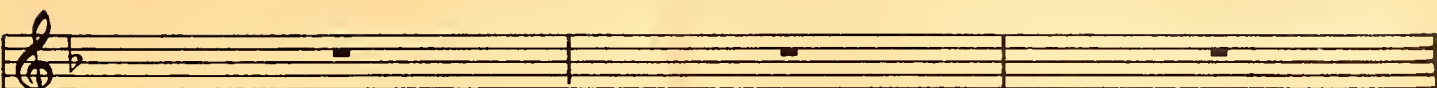
COL. *8va* *poco accel*

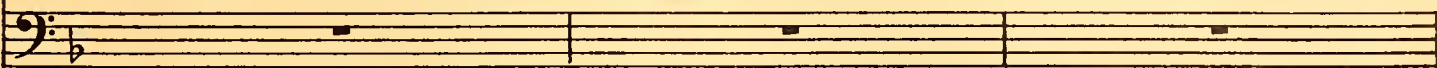
B. *f* I'll drink long life and good wife to ye!

COL. *animando* *f*

23



B.   
(Runs out, mounts horse and gallops off)

COL. 



*8va*.....  
  
*sffz*

*8va*.....  

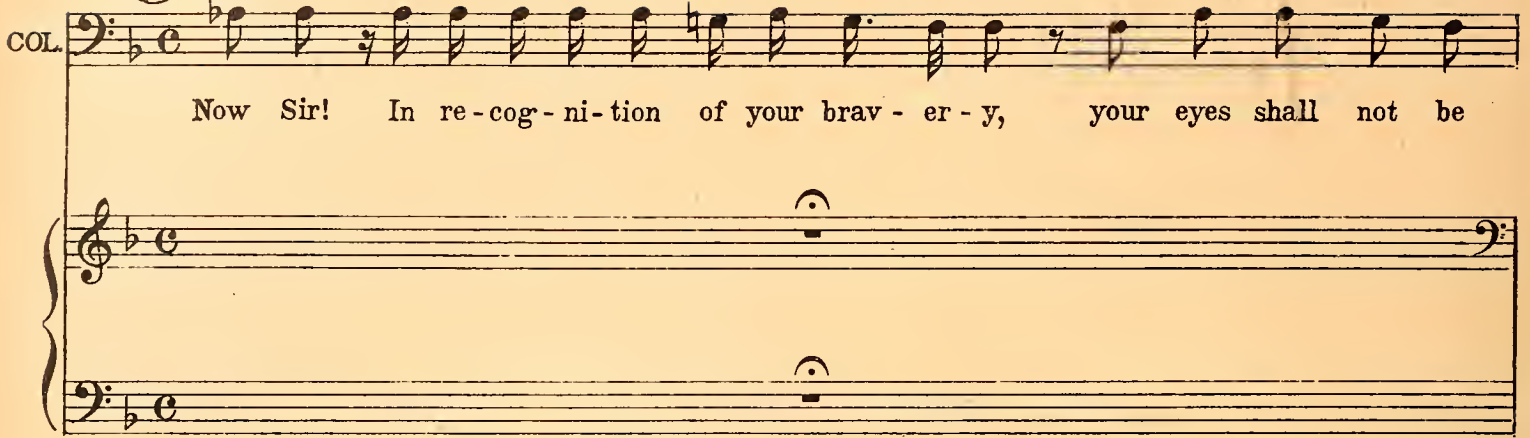

*loco*  
  
*sempre dim*




*pp*  *ppp* 

(Col. to Sir Reggie)

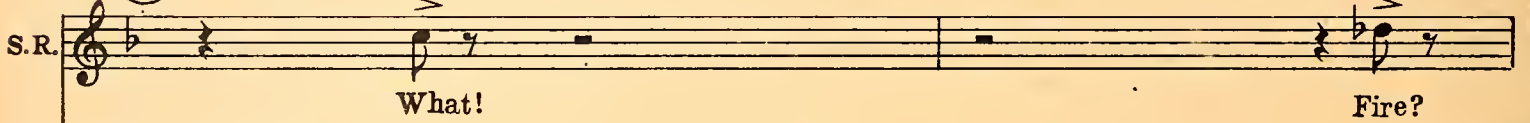
24 *senza tempo*

COL. 

Now Sir! In re-cog-ni-tion of your brav-er-y, your eyes shall not be



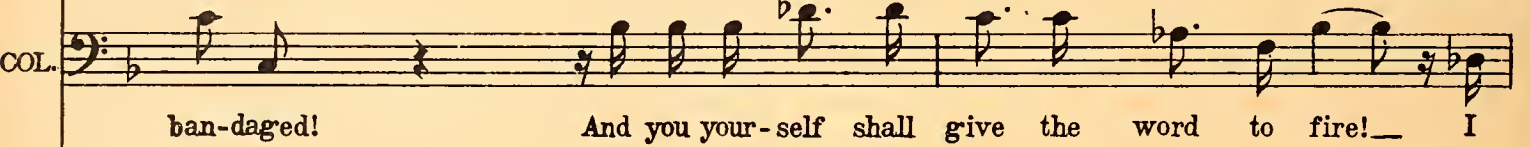
25 *Andante*

S.R. 

What! Fire?

*a tempo*

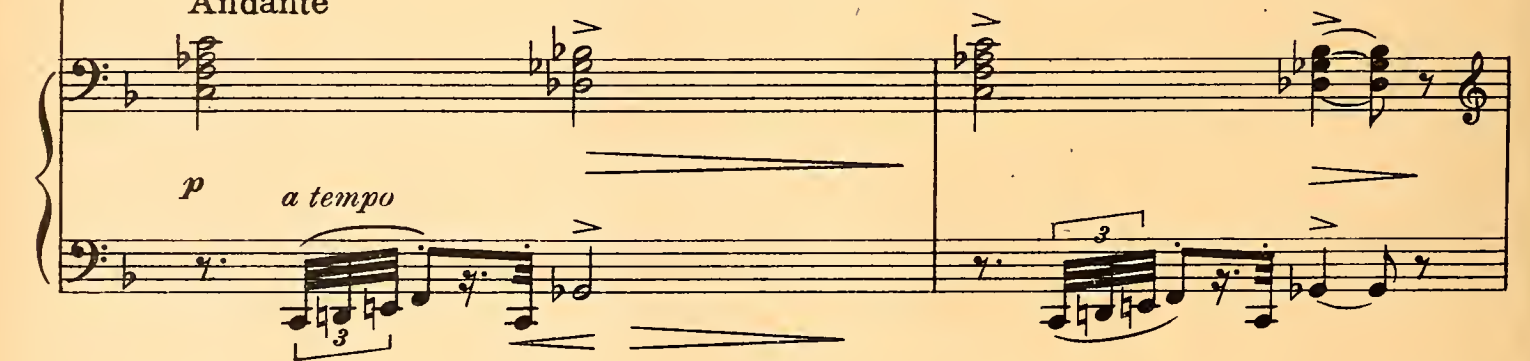
(To the woman)

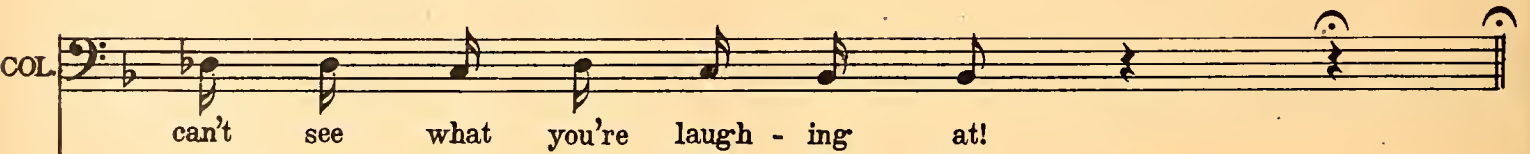
COL. 

ban-daged! And you your-self shall give the word to fire! I

*Andante*

*p a tempo*



COL. 

can't see what you're laugh-ing at!

*attacca*



## Allegro feroce (sounds heard off): spoken; Col. "What now!"

26

*ff*

*ff*

27

*ff*

*sfz*

28

Humpy Grogan rushes in pursued by crowd. — falling at the feet of Colonel. *gva.....*

*sfz*

throwing his arms around Col's legs  
Humpy (shouting) Save me! Save me!

29

*sfz*

*sfz*

*sfz*

*sfz*

*sfz piu' accel*

CHORUS

Col. spoken

"What has he done?"

*a tempo*

(shouted)

30

*ff*

He's a li-ar! spy! in-for-mer! Kill him! hang him! kill him! hang him!

*ff*

*Allegro*

*ffp*

*ffa tempo*

*Bus:*

Col. (angrily)  
Let go! Get up!

You grovelling toad!  
Get out! (kicks him)

Humpy. "But Colonel"  
I must tell you!

*sfz*

*sfz a tempo*

31

*a tempo*  
(shouted)

Humpy: "Sure Colonel you must listen"  
The O'Day! I seen him!

Ah! \_\_\_\_\_

*ff* (shouted)

Take him! Hang him!

Ah! \_\_\_\_\_

*ff a tempo*

(Cymbals trem.)  
*ff*

*a tempo*  
shouted

(Col.) Silence!(to Humpy)  
Well, what of O'Day?

CHORUS

*ff* Ah! \_\_\_\_\_

HUMPY He's

*ff a tempo*

*pp* Tympani

SIR R.

S.R.

And with your gold!

COL.

gone!

H.

gone, sir! On your hon-or's horse!

*p cresc*

*p*

Sir Reggie removes his disguise and Colonel suddenly recognizes him. The general laughter also proves to him that he has been fooled

(Omnes laugh with Chorus)

(shouted) Ha ha ha ha ha ha!

*ff*

*ff*

*ff*

*sfz*

COL. *accel.*

Tricked a - gain! By you! —

*sfz accel. sfz lenza sfz sfz sfz*

M. *Allegretto grazioso MAUDE (with a courtesy)*

*scherzando* By me re - mem -

*p*

M. *poco rit. poco meno a tempo*

ber! Great af-fairs of state, Are by tricks of

*poco rit. pp poco meno*

M. *poco rit.*

fate Won or lost as the dice are tossed — in the game of

*fp poco rit.*

35 Allegro brillante

M.

CHORUS

lifel

*ff*

Once a - gain she's made a fool of 'em, she's saved the young O - Day!

*ff*

*ff*

*8va*

*sfz*

Bless the mo - ment when the rule of 'em ends and they're

*sfz*

*8va*

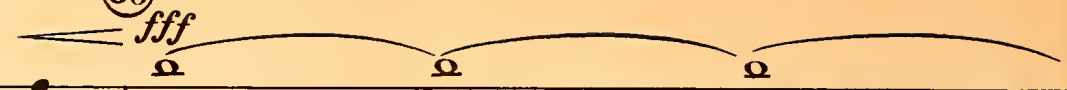
*sfz*

on their way. So here's good day! good day! we say good-

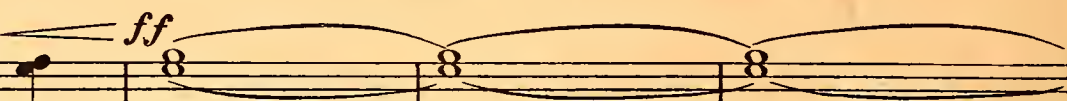
*8va*

36

MAUDE



Good day!



day! Be on your way!



*gva...*

M

*gva...* Curtain loco



No 15

Opening Act III

Allegro vivo

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes, accented with 'V' marks. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and eighth notes, also accented with 'V' marks. The dynamic marking *f sfz* is placed in the lower staff.

The second system continues the musical notation from the first system. The upper staff has a dynamic marking of *sf* (sforzando). The lower staff continues with bass notes and chords, maintaining the 'V' articulations.

The third system begins with a circled number '1' in the upper left. The upper staff features a melodic line with eighth notes. The lower staff has a dynamic marking of *fp* (fortissimo piano) and the instruction *molto cresc.* (molto crescendo). The bass line consists of sustained chords with eighth notes.

The fourth system continues with two staves. The upper staff has a dynamic marking of *f* (forte) and includes articulations such as 'V' and '8' (octave). The lower staff continues with bass notes and chords, also accented with 'V' marks.

The fifth system begins with a circled number '2' in the upper left. The upper staff has a dynamic marking of *fp* and includes an '8' (octave) marking. The lower staff has a dynamic marking of *fp* and the instruction *(Tympani solo)*. The bass line features a series of rhythmic patterns.

③ (Irish pipe on stage)

First system of musical notation for section 3. The treble clef staff contains a melodic line with a dynamic marking *sfz* and a slur. The bass clef staff contains a harmonic accompaniment with a dynamic marking *sfz*.

Second system of musical notation for section 3. The treble clef staff continues the melodic line with dynamic markings *f* and *sfz*. The bass clef staff continues the harmonic accompaniment.

④

First system of musical notation for section 4. The treble clef staff features a melodic line with a dynamic marking *sfz*. The bass clef staff has a harmonic accompaniment with a dynamic marking *sfz*.

Second system of musical notation for section 4. The treble clef staff continues the melodic line, ending with a triplet of eighth notes. The bass clef staff continues the harmonic accompaniment.

⑤

First system of musical notation for section 5. The treble clef staff contains a melodic line with a dynamic marking *sfz*. The bass clef staff contains a harmonic accompaniment with a dynamic marking *sfz*.

Second system of musical notation for section 5. The treble clef staff continues the melodic line with a dynamic marking *sfz*. The bass clef staff continues the harmonic accompaniment.

⑥

*sfz*

*sfz*

⑦

*sfz* *sfz*

⑧

*f*

⑨

*sf* *sf* *sfz*

*sfz*

⑩

*f* (Orchestra)

⑪ Andante (Listesso tempo. *p* like *p*. of preceding movement)  
(Bell on stage)

*sfz* (Orch.) *p* *p*

⑫ (CHOIR BOYS)

A - ve Ma - ri - a, gra - ti - a ple - na, O - ra pro

no - bis, Sanc - ta Ma - ri - a. Be - ne - dic - ta tu in mu - li -

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "no - bis, Sanc - ta Ma - ri - a. Be - ne - dic - ta tu in mu - li -". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a more rhythmic, harmonic line in the left hand.

e - ri - bus. O - ra pro - no - bis, A - - men.

*pp* *pp*

The second system continues the vocal and piano parts. The vocal line has the lyrics "e - ri - bus. O - ra pro - no - bis, A - - men." The piano accompaniment continues with similar textures. There are two *pp* (pianissimo) markings, one under the piano accompaniment in the first measure and another at the end of the system.

13

(Organ off stage)

*pp*

The third system is marked with a circled number "13" and the instruction "(Organ off stage)". It features an organ accompaniment in a grand staff. The organ part is characterized by block chords in the right hand and a melodic line in the left hand. There is a *pp* marking at the beginning of the system.

The fourth system continues the organ accompaniment from the previous system, maintaining the same texture of block chords and a melodic line in the left hand.

14 (CHOIR BOYS)

A - - ve Ma -

(Orchestra)

*p*

ri - - - a, gra - - ti - a

*loco*

ple - - - na, O - - ra pro

no - - bis, A - - - men.

*loco*

A character (spoken)  
"Come on, ye devils!"

CHORUS

15

*pp*

A - - - - - men.

*pp*

*pp allargando*

*loco*

*più allargando*

16 Allegro vivo

*f a tempo*

*sfz* Tympani

17 (General Dance)

*sfz*

*sfz*

The musical score is divided into three sections. Section 15, labeled 'CHORUS' and numbered 15, features a vocal line with lyrics 'A - - - - - men.' and a piano accompaniment. The piano part includes markings for *pp*, *pp allargando*, *loco*, and *più allargando*. Section 16, numbered 16, is titled 'Allegro vivo' and features a piano accompaniment with a *f a tempo* marking and *sfz* markings for the 'Tympani'. Section 17, numbered 17, is titled '(General Dance)' and features a piano accompaniment with *sfz* markings. The score is written in G major and 2/4 time.

18

System 18, measures 1-3. Treble clef, key signature of one sharp (F#). Measure 1: Treble has an eighth-note triplet (F#, G, A) followed by a quarter note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 2: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 3: Treble has a quarter note (C) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G).

System 18, measures 4-7. Treble clef, key signature of one sharp (F#). Measure 4: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 5: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 6: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 7: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G).

19

System 19, measures 1-4. Treble clef, key signature of one sharp (F#). Measure 1: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 2: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 3: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 4: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G).

System 19, measures 5-7. Treble clef, key signature of one sharp (F#). Measure 5: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 6: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 7: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G).

System 19, measures 8-10. Treble clef, key signature of one sharp (F#). Measure 8: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 9: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G). Measure 10: Treble has a quarter note (A) followed by a half note (B). Bass has a dotted quarter note (F#) and an eighth note (G).



20

Musical score for measures 20-22. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 20 starts with a forte (*f*) dynamic. The bass line features a long note with a fermata. A 'Brass' section is indicated in measure 22.

Musical score for measures 23-25. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 24 features a sforzando (*sfz*) dynamic.

21

Musical score for measures 26-28. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 27 features a sforzando (*sfz*) dynamic. Measure 28 features a forte (*f*) dynamic.

Musical score for measures 29-31. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 30 features a sforzando (*sfz*) dynamic. The bass line includes a 'cresc.' marking.

Musical score for measures 32-34. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The bass line includes a 'cresc.' marking.

22

*loco*

ff

sfz

23

8

sf

sfz

8

sfz

*loco*

24

(DINNY)

Long life to her la - dy - ship!

(CHORUS)

Hey!

Long

Meno mosso

f

Long life *Tranquillo*

life! (Some boys) Go

(a character)

Long life May an - gels make her bed to-night!

*sfz* *mf tranquillo* *p*

come! Din-ny! Sing her a wel-come (A character)

Go on! You're the boy wid the

Yes! Sure he's the boy wid the voice.

voice!

*f* *sfz*

Molto moderato

(DINNY) *mf*

Shes

*fp espress*

*p*

sweet as a-ny flow'r, and far more fair, Set

in a love-ly bow'r, a je-wel rare! Her

voice so choice, will hush the thrush, Her

*rit.* *a tempo* *pp* *poco rit.*

*rit.* *a tempo* *poco rit.*

*a tempo*

eyes are soft and bright like stars at night now

*a tempo*

*rit.*

(head voice) *più rit.* *a tempo* *ff* *p rit.* *pp*

shin ing up a-bove! Small won-der 'tis you, 'tis you we

*più rit.* *rit.* *pp*

*a tempo*

love!

*a tempo poco accel.* *loco* *f* *loco*

26 *Animato* (MAUDE) *f*

My friends, I

*allarg*

thank you from my heart! You've shown to me your tru-ly I - rish

*p* *fp* *allargando*

(27) (with much fashing) *mf*

loy-al - ty! Ah,

*piu accel.* *p*

(28)

true sons of E - rin! Lov-ing, loy-al-heart-ed, one and all! Her

joys and griefs you share in! By her side you will stand or fall! For the

loved ones who sur-round you, They are faith-ful through-tear and smile! By *allarg.*

*piu allarg.*

God's bless-ing I have found you. My good friends in E rin's— *rit.*

*f piu allarg. rit.*

MAUDE  
*a tempo*

(29)

Isle. —  
EILEEN *mf* Ah! true sons of E - rin! loy - al -

DINNY

SHAUN *mf* Sons of E - rin!

CHORUS

*mf* Ah! true sons of E - rin! Lov - ing,

*a tempo*  
*molto espressivo*

M. Ah! true sons of E - rin!

E. heart - ed one and all! Her joys and griefs we

D. loy - al all! Her joys and griefs we

S. loy - al one and all! Her joys and griefs you

loy - al - heart - ed, one and all! Her joys and griefs we

M. loy - al one and all! *p*

E. share in, By her side we will stand or fall! For the

D. share in, By her side stand or fall.

S. share in, by her side will stand or fall.

share in! All we will stand or fall. For the



*p cresc.*

M. by her side — you will stand or  
 E. loved ones who sur-round us. They are faith-ful through tear and  
 D. They sur - round you, faith-ful through tear and  
 S. They sur - round you faith - ful through

loved ones who sur-round us. They are faith-ful through tear and

*p* loved ones who sur-round us, faith-ful through tear and

*cresc.*

*allargando*

M. fall By God's bless-ing I have found you, My good  
 E. smile! — By God's bless-ing she has found us, Her good  
 D. smile! — By God's bless-ing she has found us, Her good  
 S. smile! — By God's bless-ing she has found us, Her good

tear — and smile she has found us, her good  
 smile! — By God's bless-ing she has found us, her good

smile! — By God's bless-ing she has found us, her good

*allargando* *ff*

M. friends in E - rin's Isle!

E. friends in E - rin's Isle!

D. friends in E - rin's Isle!

S. friends in E - rin's Isle!  
friends in E - rin's Isle!

friends in E - rin's Isle!

*Tutta forza*

*ff*

*ff*

8 *loco* *mf* *ff*

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The piano part includes a triplet of eighth notes in the right hand and a corresponding accompaniment in the left hand. Dynamic markings include *loco*, *mf*, and *ff*. A fermata is placed over the first measure of the piano accompaniment.

*sempre brio* *p*

This system contains the second system of music. The piano part features a triplet of eighth notes in the right hand. The dynamic marking is *p*. The tempo/mood marking is *sempre brio*.

(31) (DINNY) (off stage) *p* Ah! (Flute) *rit.*

This system contains the third system of music. It begins with a circled measure number (31). The vocal line has the text "(DINNY) (off stage)" and "Ah!". The piano part includes a triplet of eighth notes in the right hand. Dynamic markings include *p* and *ppp*. A flute part is indicated with "(Flute)" and "rit.". A fermata is placed over the first measure of the piano accompaniment.

(32) *ten.* Ah! *pp* *più rit.* *ppp* 8

This system contains the fourth system of music. It begins with a circled measure number (32). The vocal line has the text "Ah!". The piano part includes a triplet of eighth notes in the right hand. Dynamic markings include *pp*, *ppp*, and *più rit.*. A fermata is placed over the first measure of the piano accompaniment.

## Thine Alone

DUET

Eileen and Barry

No 16

Moderato espressivo

BARRY

Tell me! Why is there a

*p* *pp*

Detailed description: This block contains the first vocal line for Barry and the piano accompaniment. The vocal line is on a single staff in treble clef, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note G4. The piano accompaniment consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a simple bass line. Dynamics include piano (*p*) and pianissimo (*pp*).

EILEEN

doubt with-in thy heart, Ei - leen! Tell me why? I but fear the time will

Detailed description: This block contains the first vocal line for Eileen and the piano accompaniment. The vocal line is on a single staff in treble clef, starting with a quarter note G4, then a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a half note A4, and a whole note G4. The piano accompaniment consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a simple bass line.

BARRY

come when we must part! A - las! I should say. Ah! Near to thee or dis-tant,

Detailed description: This block contains the second vocal line for Barry and the piano accompaniment. The vocal line is on a single staff in treble clef, starting with a quarter note G4, then a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a half note A4, and a whole note G4. The piano accompaniment consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a simple bass line.

EILEEN

love, though I may be, Ei - leen! Thou art mine! \_\_\_\_\_ Ev - er -

more, by day, by night, I'll dream of thee, my darl- ing, My heart \_\_\_\_\_ is but

thine! \_\_\_\_\_ Ei - leen! \_\_\_\_\_

BARRY

Mine own! In thine arms en fold me, my be -

BARRY

rit. *f* allargando

lov - ed! Let thine eyes look fond - ly in - to mine! For thy

*p*

*a tempo*

*p*

This system contains the first two lines of the musical score. The top two staves are vocal lines in a soprano and alto clef, with lyrics underneath. The bottom two staves are piano accompaniment in a grand staff. The key signature has four flats (B-flat major or D-flat minor). The tempo is marked 'a tempo'. Dynamics include 'p' (piano) and 'p' (piano).

love bears a spell All too won-drous to tell, 'Tis a rap - ture that's all di -

This system contains the third and fourth lines of the musical score. The vocal lines continue with the lyrics. The piano accompaniment features more complex chordal textures and melodic lines. The key signature remains four flats.

vine! So with - in thy ten-der arms en - fold me, For thy

*rit.* *f*

*rit.* *f* *allarg.* *a tempo*

This system contains the fifth and sixth lines of the musical score. The vocal lines conclude with the lyrics. The piano accompaniment includes dynamic markings such as 'rit.' (ritardando), 'f' (forte), 'allarg.' (allargando), and 'a tempo'. The key signature remains four flats.

loss the world could not a - tone!

Be - lov - ed swear that you will

*ten.*

*ten.*

*ten.*

e'er be true

And for - ev - er

mine a -

*rit.*

*rit.*

*ff a tempo*

lone!

be mine!

*ff*

*animato*

*ff*

*sfz*

*rit.*

# The Irish Have A Great Day To-Night!

No 17

Dinny and Male Chorus

Tempo di Marcia

Ar - rah! Ire - land was a  
Did yez ev - er know an

na - tion from the time of A - dam's fall! And 'twas nev - er meant that  
I - rish - man who did - n't love a fight? Or who would - n't stay to

we should be op - pressed! But the Sax - on ty - rants took us once and  
see it to the end? Did yez ev - er know of one who was - n't



robbed us of our all, They've been try - ing ev - er since to take the  
mer - ry when he's "tight," Or who would - n't give his life to save a

rest! But ev - 'ry loy - al I - rish - man that's now a - live or.  
friend? And who can beat the I - rish when it comes to mak - in'

dead, Would give his life to set our wrongs to right.  
love? The oth - er na - tions do the best they can;

And this faith - ful lit - tle band here, To - geth - er heart and  
And in oth - er ways they trick us But, sure, they'd nev - er

REFRAIN  
*p*

hand here, May see the dawn of free-dom break to - night! \_\_\_\_\_  
lick us, If they'd stand up and fight us man to man! \_\_\_\_\_ 'Tis a

CHORUS

TENORS

*ffz*

(2nd Verse) Yis!

Yis!

BASSES

*ffz*

(2nd Verse) Yis!

Yis!

DINNY

great day to - night for the I - rish. \_\_\_\_\_ For the cause we have

fought for and died. \_\_\_\_\_ And the time is soon to be When you'll

see Old Ire - land free! 'Tis the land of our love and our pride!

— We de - spise and de - fy our op - press - ors — And their ty - rant

laws we will fight; — But as fast as they can make 'em, Be -

gor - ra, we can break 'em! Sure the I - rish have a great day to - night!

*ff*

'Tis a great day to - night for the I - rish \_\_\_\_\_ For the

*ff*

'Tis a great day to - night for the I - rish \_\_\_\_\_ For the

*ff*

cause we fought for and died \_\_\_\_\_ And the time is soon to

cause we fought for and died \_\_\_\_\_ And the time is soon to

be When you'll see old Ire-land free! 'Tis the land of our love and our pride!

be When you'll see old Ire-land free! 'Tis the land of our love and our pride!

*ff* *mf*

*ff* *mf*

*ff* *mf*

— We de - spise and de - fy our op - pres - sors — And their ty - rant

— We de - spise and de - fy our op - pres - sors — And their ty - rant

laws we will fight, ————— But as fast as they can make 'em Be -

laws we will fight, ————— But as fast as they can make 'em Be -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics "laws we will fight, ————— But as fast as they can make 'em Be -". The middle staff is a vocal line in treble clef with the same lyrics. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

gor-ra, We can break 'em! Sure the I-rish have a great day to - night! —————

gor - ra, We can break 'em! Sure the I - rish have a great day to - night! —————

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics "gor-ra, We can break 'em! Sure the I-rish have a great day to - night! —————". The middle staff is a vocal line in treble clef with the same lyrics. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand. Dynamic markings *sfz* are present above the piano accompaniment.

8

Musical notation for the first system, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The music features a piano accompaniment with chords and a melody with eighth notes and triplets. Dynamic markings include *ffz* (fortissimo zingando) with accents. The first measure has a triplet of eighth notes in the right hand.

1. | 2.

Musical notation for the second system, measures 5-8. This system includes first and second endings. Measures 5-7 are the first ending, and measure 8 is the second ending. The music continues with piano accompaniment and melodic lines, including triplets. Dynamic markings include *ffz* with accents.

Musical notation for the third system, measures 9-12. The piano accompaniment features a prominent bass line with chords. The melody continues with eighth notes and triplets. Dynamic markings include *ffz* with accents.

Musical notation for the fourth system, measures 13-16. The piano accompaniment has a steady bass line. The melody features eighth notes and triplets. Dynamic markings include *ffz* with accents.

Musical notation for the fifth system, measures 17-20. The piano accompaniment continues with chords. The melody includes eighth notes and triplets. Dynamic markings include *ffz* with accents.

Musical notation for the sixth system, measures 21-24. The piano accompaniment features a bass line with chords. The melody includes eighth notes and triplets. Dynamic markings include *ffz* with accents.

# When Ireland Stands Among The Nations Of The World

No 18

Maestoso

*f* With utmost fervor

Oh, that fair pro - phe - tic day that Ire - land

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Maestoso' and the dynamic is 'f' (forte) with the instruction 'With utmost fervor'. The lyrics 'Oh, that fair pro - phe - tic day that Ire - land' are written below the vocal line.

dreams of! When at last from all op - pres - sion she is free! When through

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics 'dreams of! When at last from all op - pres - sion she is free! When through' are written below the vocal line.

mar - tyr - dom un - known She has come in - to her own Out of

The third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics 'mar - tyr - dom un - known She has come in - to her own Out of' are written below the vocal line.



thral-dom that is nev-er more to be!

I can hear, in fan-cy, now, her chil-dren

sing-ing!

I can see her well be-lov-ed flag un-furled!

And with

heart and soul I pray, God may speed the bless-ed day When Ire-land

*rit.*

stands a-mong the na-tions of the world!— Oh, that fair pro-phet-ic day that Ire-land

Oh that fair pro-phet-ic day that Ire-land

*ff*

*ff*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The second staff is a piano accompaniment. The lyrics are: "stands a-mong the na-tions of the world!— Oh, that fair pro-phet-ic day that Ire-land". The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *ff* (fortissimo) in both staves.

dreams of, When at last from all op-pres-sion she is free! When through

dreams of, When at last from all op-pres-sion she is free! ——— When through

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The lyrics are: "dreams of, When at last from all op-pres-sion she is free! When through". The piano part continues with chords and melodic fragments. The lyrics are repeated in the second line of the system.

mar-tyr-dom un-known, She has come in-to her own Out of thral-dom that is nev-er more to

mar-tyr-dom un-known, She has come in-to her own Out of thral-dom that is nev-er more to

be! I can hear, in fan-cy, now, her chil-dren sing-ing! I can

be! I can hear, in fan-cy now, her chil-dren sing-ing! I can

see her well be-lov - ed flag un - furled! And with heart and soul I pray, God may

see her well be-lov - ed flag un - furled! — And with heart and soul I pray, God may

*rit.* *ff*  
speed the bles - sed day When Ire - land stands a - mong the na - tions of the world! —

*rit.* *ff*  
speed the bles - sed day When Ire - land stands a - mong the na - tions of the world! —

*rit.* *ff*

*Piu Pesante*

*tutta forza* *molto allarg.* *fffz* *fffz*

## Finale Ultimo

No 19

Maestoso

*f* With utmost fervor

Oh, that fair pro - phe - tic day that Ire - land

dreams of! When at last from all op - pres - sion we are free! When through

mar - tyr - dom un - known She has come in to her own Out of

thrall-dom that is nev-er more to be! I can hear, in fan-cy, now, her chil-dren

sing-ing! I can see her well be-lov-ed flag un-furled! And with

*rit.*  
heart and soul I pray, God may speed the bless-ed day When Ire-land

stands a-mong the na-tions of the world!— Oh, that fair pro-phe-tic day that Ire-land

Oh, that fair pro-phe-tic day that Ire-land

dreams of, When at last from all op-pres-sion we are free! When through

dreams of, When at last from all op-pres-sion we are free!— When through

mar - tyr - dom un - known, She has come in - to her own Out of thrall - dom that is nev - er more to

mar - tyr - dom un - known, She has come in - to her own Out of thrall - dom that is nev - er more to

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "mar - tyr - dom un - known, She has come in - to her own Out of thrall - dom that is nev - er more to".

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs). It features chords and melodic lines that support the vocal melody.

be! I can hear, in fan - cy, now, her chil - dren sing - ing! I can

be! I can hear, in fan - cy now, her chil - dren sing - ing! I can

This system contains the second two staves of music. The top staff is a vocal line with lyrics: "be! I can hear, in fan - cy, now, her chil - dren sing - ing! I can". The bottom staff is the piano accompaniment. The lyrics are: "be! I can hear, in fan - cy now, her chil - dren sing - ing! I can".

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). It continues the harmonic and melodic support for the vocal line.



see her well be-lov-ed flag un-furled! And with heart and soul I pray, God may

see her well be-lov-ed flag un-furled!— And with heart and soul I pray, God may

*rit.* *ff* speed the bles-sed day When Ire-land stands a-mong the na-tions of the world!—

*rit.* *ff* speed the bles-sed day When Ire-land stands a-mong the na-tions of the world!—

*rit.* *ff*

ENSEMBLE

'Tis a

MALE CHORUS 'Tis a

*Piu Pesante*

*tutta forza* *molto allarg. sffz* *sffz* *fff* *ff rit.*

Tempo di Marcia

great day to - night for the I - rish ——— For the cause we

*a tempo*

great day to - night for the I - rish ——— For the cause we

*a tempo*

Tempo di Marcia

*ff a tempo*

fought for and died. \_\_\_\_\_ And the time is soon to be When you'll see old Ire-land

fought for and died. \_\_\_\_\_ And the time is soon to be When you'll see old Ire-land

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "fought for and died. \_\_\_\_\_ And the time is soon to be When you'll see old Ire-land". The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment with chords and melodic lines in both hands.

*ff* *mf*  
free! 'Tis the land of our love and our pride! \_\_\_\_\_ We de -

*ff* *mf*  
free! 'Tis the land of our love and our pride! \_\_\_\_\_ We de -

*ff* *mf*  
free! 'Tis the land of our love and our pride! \_\_\_\_\_ We de -

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "free! 'Tis the land of our love and our pride! \_\_\_\_\_ We de -". The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment with chords and melodic lines in both hands. Dynamic markings *ff* and *mf* are present at the beginning of the system.

spise and de - fy our op - pres - sors ——— And their ty - rant laws we will

spise and de - fy our op - pres - sors ——— And their ty - rant laws we will

*a tempo*

This system contains the first two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The second system is a duplicate of the first. The piano accompaniment includes a *a tempo* marking.

*a tempo*

This system shows the piano accompaniment for the second system of music, continuing the *a tempo* marking.

fight. ——— But as fast as they can make 'em, Be - gor - ra, we can

fight. ——— But as fast as they can make 'em, Be - gor - ra, we can

*sfz sfz*

*sfz sfz*

*sfz sfz*

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "fight. ——— But as fast as they can make 'em, Be - gor - ra, we can". The piano accompaniment includes dynamic markings *sfz sfz*.

This system shows the piano accompaniment for the third system of music, continuing the *sfz sfz* dynamic markings.

*sfz* *sfz* *Piu mosso*

break 'em! Sure the I - rish have a great day to - night!

*sfz* *sfz* *Piu mosso* *ff a tempo*

*ff allargando* *sfz*

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 Judy Forgot . . . . . Hein  
 June . . . . . Orlob  
 June Love . . . . . Friml  
 Just Fancy . . . . . Charig  
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 Love Song, The . . . . . Kunneke  
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 My Maryland . . . . . Romberg  
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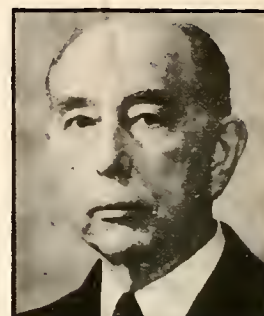
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PLAINT .....		<i>Bohemian</i>
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TO PART, AH GRIEF UNENDING .....		<i>German</i>
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OLD MOTHER .....		<i>Grieg</i>
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VOUCHSAFE, O LORD! .....		<i>Handel</i>
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THE JAILER'S SLUMBER SONG .....		<i>Russian</i>
HEAVEN-RAYS .....		<i>Schubert</i>
NIGHT AND DREAMS .....		<i>Schubert</i>
NOW LOVE HAS FALSELY PLAYED ME .....		<i>Schubert</i>
THE BELLS .....		<i>Debussy</i>
THE ROSE AND THE LILY .....		<i>Schumann</i>
THOU ART A TENDER BLOSSOM .....		<i>Schumann</i>
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WANT IT *and others*

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BE HAPPY BOYS, TONIGHT  
PERSONALITY  
HERE'S TO THE LAND WE LOVE,  
BOYS  
TELL IT ALL OVER AGAIN  
YOU HAVE TO HAVE A PART TO  
MAKE A HIT  
WHEN YOU'RE WEARING THE  
BALL AND CHAIN  
YOU'RE THE ONLY ONE FOR ME  
WHY SHOULD WE STAY HOME  
AND SEW *and others*

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BECAUSE YOU'RE YOU  
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WAY OUT WEST IN JERSEY  
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SHE'S A VERY DEAR FRIEND OF  
MINE *and others*

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LOVE IS THE BEST OF ALL  
FOR BETTER OR FOR WORSE  
NEAPOLITAN LOVE SONG  
IN A LITTLE WORLD FOR TWO  
TWO LAUGHING IRISH EYES  
ALL FOR YOU *and others*

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(Musical Play In Two Acts)

*Including*

YOU NEVER CAN TELL ABOUT A  
WOMAN  
THE ISLE OF OUR DREAMS  
MOONBEAMS  
EVERY DAY IS LADIES' DAY  
WITH ME  
BECAUSE YOU'RE YOU  
THE STREETS OF NEW YORK  
IF YOU LOVE BUT ME *and others*

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PEOPLE WILL TALK, YOU KNOW  
MY TOAST TO YOU  
ROSALIND  
LITTLE FIFI *and others*

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LOGIC  
WHAT A POSITION FOR ME  
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JUST FOR TODAY  
SO THEY SAY *and others*

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THE ONLY ONE  
THE VOICE FOR IT  
I, MYSELF AND ME *and others*

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