

# Shamus O'Brien.

A Romantic Comic Opera

in Two Acts,

Founded on the Poem

by

JOSEPH SHERIDAN LE FANU,

Written by

GEO. H. JESSOP,

Composed by

CHARLES VILLIERS STANFORD

Pianoforte Arrangement

by

MYLES B. FOSTER.

Op. 61.

Price 5/=

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## Characters.



Shamus O'Brien	(“on his keeping” i. e. outlawed.)	<i>Baritone.</i>	Opera Comique <i>London</i> March 2. 1896. DENIS O’SULLIVAN.
Father O’Flynn	(The Parish Priest of Ballyhamis.)	<i>Bass.</i>	CHARLES MAGRATH.
Captain Trevor	(of the British Army.)	<i>Tenor.</i>	WILLIAM STEPHENS.
Mike Murphy	(a Peasant Farmer.)	<i>Tenor.</i>	JOSEPH O’MARA.
Sergeant Cox	(of Captain Trevor’s Company.)		FRANK FISHER.
Nora O’Brien	(Wife of Shamus.)	<i>Mezzo Soprano.</i>	LOUISA KIRKBY LUNN.
Kitty O’Toole	(Sister to Nora.)	<i>Soprano.</i>	MAGGIE DAVIES.
Little Paudeen	(The heir of the O’Briens.)		

Soldiers, Peasants, Villagers. &c



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



## Note.

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

# SHAMUS O'BRIEN.

## Nº 1. Overture.

Allegro.

C. V. Stanford, Op. 61.

PIANO.

*f stacc.*

*ff p*

*f sf f p f sf dim. p dim.*

*tr*

*dim. pp*

M 7 x 2  
57235  
M. J. J.

## Andante.

*cantabile*

mp R.H.  
p L.H.

p mf

f dim.

dim. p

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *cresc.* and *f*. A measure with a circled '8' is indicated by a dashed box.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *sf* and *p*.

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

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *mp*.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *cresc.*

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *f*. There are some markings like '2' and '3' below the notes.

First system of musical notation, measures 1-4. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment with eighth notes and chords. Dynamic markings include accents and a *mf* marking in the second measure.

Second system of musical notation, measures 5-8. The right hand continues with chords and eighth notes. The left hand has a more active role with eighth notes and chords. Dynamic markings include *fp*, *f*, and *f*. There are also accents and a *mf* marking.

Third system of musical notation, measures 9-12. The right hand features a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment. Dynamic markings include *sf* and *ff*. There are also accents and a *mf* marking.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment. Dynamic markings include *p*, *pp*, and *p*. There are also accents and a *mf* marking.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment. Dynamic markings include *p*.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment. Dynamic markings include *p*.

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

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

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

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

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

Sixth system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *ff*. The system concludes with a 2/4 time signature.



First system of a piano score in B-flat major, 2/4 time. The right hand features a melody with triplets and accents, while the left hand provides a harmonic accompaniment. Dynamics include *ff*.

Second system of the piano score. The right hand continues with triplet patterns and accents. Dynamics include *sf* and *mp*.

Third system of the piano score. The right hand has a melodic line with accents, and the left hand has a steady accompaniment. Dynamics include *cresc.* and *sf*.

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

Fifth system of the piano score. The right hand has a melodic line with accents, and the left hand has a steady accompaniment. Dynamics include *dolce*, *p*, and *mp*.

Sixth system of the piano score. The right hand has a melodic line with accents, and the left hand has a steady accompaniment.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

Second system of musical notation. The right hand continues with eighth-note patterns. The left hand has a more active role with eighth-note accompaniment. Dynamic markings include *cresc.* (crescendo) and *f* (forte).

Third system of musical notation. The right hand features a complex texture with sixteenth-note runs and chords. The left hand has a steady eighth-note accompaniment. Dynamic markings include *sf* (sforzando).

Fourth system of musical notation. The right hand has a melodic line with slurs and a fermata over the final measure. The left hand has a steady accompaniment. A first ending bracket labeled '8' spans the final two measures.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand has a steady eighth-note accompaniment. A first ending bracket labeled '8' spans the final two measures.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. A first ending bracket labeled '8' spans the final two measures.

## Act I.

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

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

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

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

## No 2. Chorus.

Allegro.

*p stacc.* *cresc.*

*mf* (Curtain.)

Soprano.

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

Tenor.

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

*tr* *p*

*f* Spake up a - vick. And tell us

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

*f* Spake up a - vick. And tell us quick.

*f* cru - el news we're hear - - ing. It's wicked news.

*p*

quick, What trouble ye are fear - ing! Spake up. spake up! \_\_\_\_\_

bitter news, it's wicked!

and tell us quick. What trouble ye are fear - ing!

It's wicked news. it's cru-el! Too

soon. faith ye'll know Whence is com - ing the blow. The murder. the terror. the

*p* *cresc.*

*8va ad lib.*

pillage. They'll hunt him with dogs Thro' the mountains and bogs Our darlint. the pride of our

*f* *f*

They'll hunt him with dogs Thro' the mountains and bogs Our dar -

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

They'll hunt him with dogs Thro' the mountains and bogs Our dar -

village! Our dar -

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

*f*

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

*f*

Moderato.

wicked! Here's the Fath-er!  
 wicked! Here's the Fath - er!  
 wicked! Sure, he'll  
 wicked! Sure, he'll

*mf*

Moderato.

(Enter Father O'Flynn.)

*f* *mp* *mp*

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

The Men uncover and bow. The Women curtsey.)

*dim.*

O'Flynn.

Peace be with you, peace be  
*dim.*

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

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

Tempo I.

head. There are

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

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

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

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

*f* *sf*

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

*mf* *p*

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

*mf*

Andante.

is! I'll

*f*

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

*pp*

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

*mf*

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

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

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

*poco rall.* *a tempo*

*mf* *colla voce* *fp* *a tempo*

5



song.

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

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. Below it are three more vocal staves, each with the same lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

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

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. Below it are three more vocal staves, each with the same lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

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

The third system of the musical score consists of five staves. The top staff is a vocal line with lyrics. Below it are three more vocal staves, each with the same lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

*f* Ah! The colleenswear there neerwas such a dancer, No

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

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

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

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

*sf* *colla voce* *a tempo*

Pet.

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

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

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

*mf*

He never left a friend that wanted trating, He

*più mosso* *più lento*

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

*a tempo*

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

*cresc.*

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

*f* *mf*

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

way!

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

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

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

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

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

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

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

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

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

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

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

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

“Faugh a ballagh’ Shamus The O’-Brien, The O’ - Brien!

“Faugh a ballagh’ Shamus The O’-Brien. The O’ - Brien!

“Faugh a ballagh’ Shamus The O’-Brien, The O’ - Brien!

“Faugh a ballagh’ Shamus The O’-Brien. The O’ - Brien!

*ff*

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

## Sortie.

### Nº 2 (bis.)

Allegro come al I<sup>mo</sup>.

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

*p*

### Chorus.

Sop.

*mp*

*cresc.*

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

Alt.

*mp*

*cresc.*

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

Ten.

*mp*

*cresc.*

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

Bass.

*mp*

*cresc.*

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

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

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

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

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

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

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

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

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

Shamus.

Shamus.

Shamus.

Shamus.

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

No 3. Song.

Andante molto moderato.

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

*p*

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

*pp*

*Ad.*

*p*

*mf* Kitty.

Where is the man that is

*pp*

*p*

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

*pp*

*p*

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

*p*



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

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

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

rest.

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

Poco più lento.

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

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

*mp* *pp* *pp*

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

*accel. poco a poco e cresc.* *f*

*accel. poco a poco* *mf*

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

*mf* *p* *colla voce*

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

go.

*pp*

No 4. Trio.  
Andante leggiero.

Mike.

He's as

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

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

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

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



Kitty.

*mf* Capt. Trevor.

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

He is good looking, then?

white.

Piano accompaniment for the first system, featuring treble and bass staves with dynamic markings *p* and *pp*.

axing then 'when?'"

*mf*

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

Piano accompaniment for the second system, featuring treble and bass staves with dynamic markings *p*.

*p*

But

*pp*

But

*p*

But

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

Piano accompaniment for the third system, featuring treble and bass staves with dynamic markings *pp* and *p*.

(♩ = ♩)

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

*pp*

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

*pp*

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

*mf* *pp*

## Tempo I. (♩ = ♩ previous.)

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

trace.

*pp* *R.H.* *p*

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

*mf* *p*

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

But the money is there?

*f* *mf*

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

But the money is there?

*mf* *fp* *p*

## Kitty.

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

*p* *f* *p*

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

*cresc.* *f* *p*

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

*f* *fp*

Allegretto.

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

Allegretto.

*p* *pp*

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

*pp stacc.*

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

*mf* *p*



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

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

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

The first system of music features three vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a 3/4 time signature. The piano accompaniment includes dynamic markings of *mf* and *p*.

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

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

trace. But the money is there?

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The piano accompaniment includes dynamic markings of *p* and *pp*.

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

pels \_\_\_\_\_ me, Yes, du - - - ty com-

But the money is there?

The third system concludes the musical score on this page. It features three vocal staves and a piano accompaniment. The piano accompaniment includes a dynamic marking of *pp*.

fair.

pels.

(angrily)

When the out-law is

But the money is there?

'Tis myself will take care

taken the blood — money's yours!

The blood money's there.

So the money is there.

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

**No 5. Duet.**

**Allegretto.**

**Kitty.**

*p* *rall.* *a tempo cresc.*

Captain. Well, he'd take me by the hand— I ye understand? And stand

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

*rall.* *a tempo*

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

*pp* *colla voce* *a tempo*

*p*

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

*pp*

*p*

good. *mf* Yes, he should. *mf*

Oh, he would? But when I-rishmen de-ceive,

*p* *mf*

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

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

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

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

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

*cresc.*  
*cresc.*

*p*

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

*f*  
*f*

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

*p*  
*f*

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

*mf*  
*mf*

*f*  
*pp*  
*p*

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands, with a *pp* dynamic marking.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *sf* and *pp*.

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

The third system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *p*, *mf*, and *sf*.

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

*poco rall.*

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *p* and *poco rall.*

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

*pp* *a tempo*

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

*Più mosso.*

*p* *p* *f*

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

What a slip! Foil'd this trip!

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

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

*pp*

\* Box on the ear on this note.

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

*sf* *sf*

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

*rall.* *rall.* *p*

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

*p* *f* *p* *f*

1. Come now, stip! Come now, stip! stip!  
 high: What a slip! What a slip!

(spoken and with a stamp)

*p*



# No. 6. Song, Chorus and Ensemble.

Allegro molto e con brio.

Shamus. *f*

I've

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

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

*mf*

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

*mf* *f*

gallows no more nor his guns. The land that bred

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

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

*p*

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

*mf*  
*cresc.*  
*P*

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

*sf*  
*mf*

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

*p*  
*cresc.*

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

*sf*  
*mf*

hope. — I'll live for my

*mf*  
*cresc.*  
*trem.*

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

*p*

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

*un poco sostenuto il*

*un poco sostenuto il*

*mf* *f*

*tempo*

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

*tempo*

*ff*

*rall.* *a tempo*

And low - - - er the green!

*rall.* *f trem.*

*p*

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

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

(Nora comes out of house carrying Allegro non troppo.

-ther! Shamus needs ye with des-patch!

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

cends and puts the basket on the roof.)

Nora.

Come, boys, come. Throw down the scythe and spade: Come, boys,

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

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

Kitty.

Nora.

call. \_\_\_\_\_

Shamus.

Father O'Flynn.

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

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

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

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

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

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

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

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

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

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

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

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

(Enter Chorus.)

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

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

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

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

Sop. \_\_\_\_\_

Alto \_\_\_\_\_

Chorus.  
Ten. \_\_\_\_\_ *mf* From the moor, from the

Bass. *mf* From the moor, from the hill, From the mea-dow and field, \_\_\_\_\_

*p* *poco cresc.*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ *cresc.* hill, from the mea - dow and field. We are come. as ye will, for a sword or

\_\_\_\_\_ *cresc.*

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

*cresc.*

\_\_\_\_\_ *f* We are come, we are come. \_\_\_\_\_ So the

\_\_\_\_\_ *f* We are come, We are come, we are come. \_\_\_\_\_ So the

\_\_\_\_\_ *f* shield. \_\_\_\_\_ We are come. \_\_\_\_\_ So the

\_\_\_\_\_ *f* shield. \_\_\_\_\_ We are come. \_\_\_\_\_ So the

*f* *f*

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

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

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

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

*8<sup>th</sup> ad lib.*

black-thorns, in good I - rish fists.

black-thorns, in good I - rish fists.

black-thorns, in good I - rish fists.

black-thorns, in good I - rish fists.

*ff*

**Shamus.** *f*

I know, I know.

*dim.* *p*



Allegretto molto moderato.

Nora. *mf*

Oh, boys, listen to Shamus!

I know ye are brave as brave can be

Ye'd

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

fight to the last for mine and me.

I

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

Nora.

*rall.*

*a tempo*

Oh,

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

*fp*

*pp*

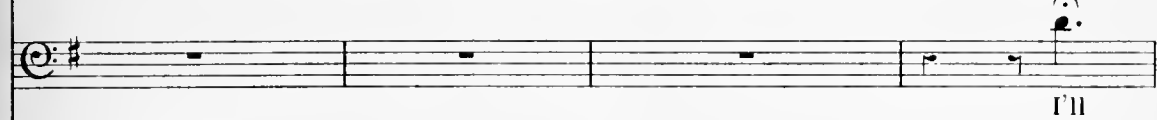
*red.*

\*

#

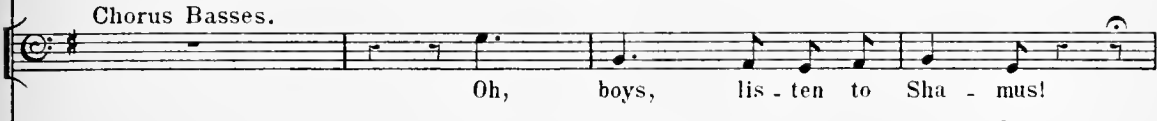


boys. lis - ten to Sha - mus!



I'll

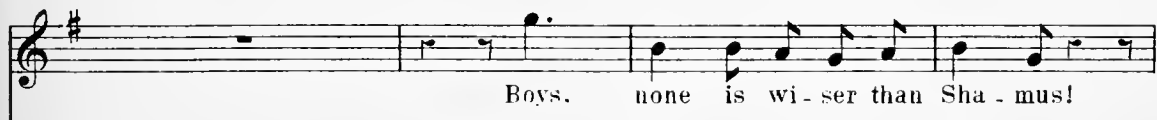
Chorus Bases.



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



*p*



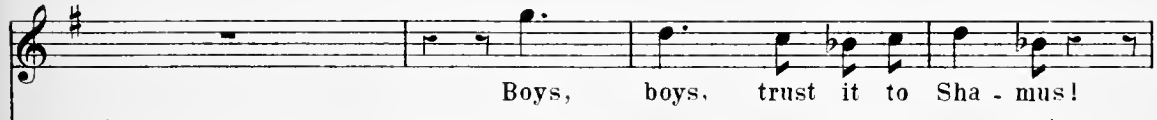
Boys. none is wi - ser than Sha - mus!



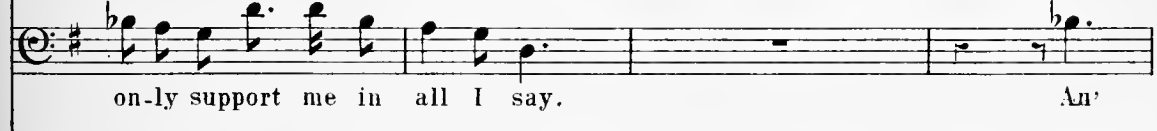
have no fighting for me the day, Just



*pp*



Boys, boys, trust it to Sha - mus!



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



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

*pp*

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

*cresc.*

*sf* *sf*

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

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

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

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

*p* *p*

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

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

ne - ver fear.

ne - ver fear.

**Kitty.** *mf*

There's a sea-son to fight and a

**Nora.** *mf*

There's a sea-son to fight and a

**Shamus.** *mf*

There's a sea-son to fight and a

**O'Flynn.** *mf*

There's a sea-son to fight and a

head is clear.

head is clear.

*f.*  
Girls, girls, listen to Sha - mus.

*f.*  
Girls, girls, listen to Sha - mus.

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

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*p*

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

Boys, boys, leave it to  
 Boys, boys, leave it to

*f.*  
*f.*

*cresc.*  
*sf*  
*p*

Boys, boys, leave it to Sha - mus!

Boys, boys, leave it to Sha - mus!

Boys, boys, leave it to Sha - mus!

Boys, boys, leave it to Sha - mus!

Boys, boys, leave it to

Boys, boys, leave it to

Sha - mus!

Boys, boys, leave it to

Sha - mus!

Boys, boys, leave it to

(Two Scouts come running on R. C., shouting. — 1<sup>st</sup> Scout: "Hi! hi! The soldiers! They're coming down the road!" 2<sup>nd</sup> Scout: "The soldiers, The soldiers they're close upon us now!"

him!

him!

him!

him!

Tempo di marcia.

*p*

First system of the musical score. It features two vocal staves (Soprano and Alto) and piano accompaniment. The piano part includes a prominent bass line with eighth-note patterns. The lyrics "Hark! Hark! Their" are positioned below the vocal staves. Dynamic markings include *mp* and *p*.

Second system of the musical score. The vocal staves continue with the lyrics "Their steps I'm countin', The foot - falls of sol - die-ry". The piano accompaniment provides harmonic support. Dynamic markings include *p*.

Third system of the musical score. The vocal staves continue with the lyrics "Hark! Their steps I'm countin'." The piano accompaniment features a *pp* dynamic marking. The lyrics "Hark! Their steps I'm countin'." are repeated below the vocal staves.

Fourth system of the musical score. The piano accompaniment continues with eighth-note patterns. The lyrics "Hark! Their steps I'm countin'." are repeated below the vocal staves. Dynamic markings include *p* and *pp*.

(Shamus, Nora and Kitty enter the house.)

o - ver the mountain.

o - ver the mountain.

o - ver the mountain.

o - ver the mountain.

*mf* Curse on the

*mf* Curse on the

*p* Curse on the for-eig-ner com-ing to har-ry us,

*p* Curse on the for-eig-ner com-ing to har-ry us,

*leggiero*

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

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

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

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



*mf*

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

*p*

*8ves ad lib.*

*f*

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

*cresc.*

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

*cresc.*

*cresc.*

pa - triot like Sha - mus?

pa - triot like Sha - mus?

pa - triot like Sha - mus?

pa - triot like Sha - mus?

*cresc.*

(Soldiers enter, led by Captain and Sergeant.)

*cresc.*

*ff*

*8<sup>vs</sup> ad lib.*

Serg. "Halt! front!"

*dim. subito*

*p*

*dim.*

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

*pp*

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

### Nº 7. Trio. Chorus.

Allegretto.

Captain.

Musical score for Captain and Shamus. The Captain's part is in the upper staff, and Shamus's part is in the lower staff. The piano accompaniment is in the bottom two staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Allegretto. The music features triplet figures and dynamic markings such as *p* and *mf*.

Musical score for Shamus and Captain. Shamus's part is in the upper staff, and the Captain's part is in the lower staff. The piano accompaniment continues in the bottom two staves. The lyrics are: Shamus you seek? Ha! ha! ha! ha! Con-found your demm'd cheek! Who

Musical score for Shamus. The lyrics are: else dye suppose? You won't find him this week! I'm the boy that knows.

Musical score for Soprano, Alto, Tenor, and Bass. The lyrics are: You won't find him this week! I'm the boy that knows. Ha! ha! Ha! ha! Ha! Ha!

Piano accompaniment for the Trio. The music features chords and melodic lines with dynamic markings *pp*, *p*, and *mf*.

*mf* 3 3

If you know, you must

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

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

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

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

*f*

tell! You know where he'll hide?

You'll be paying me well? Ha! ha! ha!

*mf*

Well, I'll

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

Ha! ha! ha! *p*

Ha! ha! ha! *p*

Ha! ha! ha! *p*

Ha! ha! ha! *p*

Ha! ha! ha!

*pp* *p*

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

ha! Ha! ha! Ha! ha!

ha! Ha! ha! Ha! ha!

ha! Ha! ha! Ha!

ha! Ha! ha! Ha!

We'll get ready to start. Now, good

He'll engage me as guide! Ha!

He'll en-gage him as guide!

He'll en-gage him as guide!

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

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

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

ha! ha! ha!

*mf* He'll en - gage him as

*p* He'll engage him as guide!

*f* We'll

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

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

*mf* Ha! ha! Ha! ha! Him as guide!

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

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

*mp colla voce*

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

*p*  
*pp*

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

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*pp*

if ye don't. — we need not quarrel! The fairies dance when they've the chance —

Farrell!  
Farrell!  
Farrell!  
Farrell!

*p*

nough of this! Point out the way! Dye know where

A Le - prechaun, if caught at dawn —

these demnid rebels lay? Point

*f*

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

*p*



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

In troth, I ought to

*p* He's close to them!

*p* He's close to them!

*p* He's close to them!

*p* He's close to them!

know! Do ye

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

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

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

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

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

*fp*

Andante.

Well, I

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

Andante.

*p* *p*

(Captain stamps impatiently.)

ought!

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

*f*

*mf*

Do you know where the bog-road passes By the

*fp* *p*

Yes, I do.

side of the deep mo - rasses? Good for you! For he's

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

*mf* *p*

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

Ochone! och-

*f* *mf* *p*

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

Ochone! ye'd  
Ochone! ye'd

*p* *pp* *f*

Listen now! You're getting

lose your pret - ty shoes!

lose your pret - ty shoes!

Och - one! your pret - ty shoes!

Och - one! your pret - ty shoes!

*dim.* *p* *pp*

By the lake - side a -

near, Sure ye'll know the bro - ken pier?

mong the rocks? The cover of covers for our fox!

Yes, sure he is not

66 Più mosso.  
Capt.

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

there!  
Più mosso.

*p* *pp*

further! You'd best beware! You'd best beware!

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

you'd best be -

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

*mp* He's an - gry now, he's an - gry,

*mp* He's an - gry now, he's an - gry,

Chorus.

*p* He's an - gry now,

*p* He's an - gry now,

*f*

Allegro. (♩ = ♩)

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

- - ther!

He's an - gry!

He's an - gry!

He's an - gry!

He's an - gry!

He's an - gry!

Allegro. (♩ = ♩)

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

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

Shamus.

spake your fair, use me as your tool!

O'Flynn.

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

*sci ad lib.*

Capt.

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

Shamus.

O'Flynn.

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

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

I pre-fer a knave Take a-way the fool. \_\_\_\_\_ Take a-way the

Sure I spake you fair use me as your tool. \_\_\_\_\_

track and guide he's a per - fect jool \_\_\_\_\_ he's a per - fect

To track or guide on mountain side \_\_\_\_\_

To \_\_\_\_\_

Chorus.

To track or guide on mountain side \_\_\_\_\_

To \_\_\_\_\_

fool! Take a-way the fool!

spiteful as a mule!

jool!

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

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

*cresc.* to seek or hide from friends or foes —

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

*cresc.* *cresc.*

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

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

from friend's or foes, — He's the boy, the boy that

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

*f*



Più lento.

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

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

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

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

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

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

Shamus. *ff* *pp* *colla voce*

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

O'Flynn. *f*

He knows!

He knows!

He knows!

He knows!

He knows!

*pp*

Allegro giusto.

*f trem.* *cresc.*

O'Flynn.

*f*

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

*p.* *f* *p.*

Kitty (holding up jug).

*f*

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

While his head is swimming.

*f* *p.*

Kitty.

Cruiskeenlawnto pass To a thirs-ty neighbour.

Lords may sip their port.

Lords may sip their port.

Chorus.

Lords may sip their port, Tay may suit the winmen;

Lords may sip their port, Tay may suit the winmen;

*f* *p.* *f stacc.*

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

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

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

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

Nora.

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

Kitty. *f.*

Nora. *f.*

O'Flynn. *f.*

Bring your noggins here, See that none want filling, Liquor can't be dear

Sure, 'tis Shamus t'reating. Bring your noggins here, See that none want filling, Liquor can't be dear

Bring your noggins here, See that none want filling, Liquor can't be dear

that nev-er paid a shil - ling.

that nev-er paid a shil - ling.

that nev-er paid a shil - ling.

Chorus.

Lords may sip their port,

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

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

*p* *f*

But to fight or court, Poth-ee, Poth - een's what we swim

But to fight or court, Poth-ee, Poth - een's what we swim

But to fight or court, Poth-ee, Poth - een's what we swim

But to fight or court, Poth-ee, Poth - een's what we swim

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*ff* *ff*

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

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

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

in!

O'Flynn. *mp*

No - ra, my

*dim.* *p* *pp*

Nora. *p*

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

col - leen, your eyes — are dim?

boy — a-way? *cresc.*

Hell make his point, you may trust to him, He'll be

*cresc.*

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

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

my heart stands still. For the

*pp*

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

*p* *pp*

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

*colla voce* *p*

o - - ther keen is the knell of doom.

*pp* *p*

O'Flynn. (♩ = ♩)

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

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

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

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

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

Nora. *rall.*

O'Flynn.

The same as she did when his fa - ther

Shamus the Banshee cried.

*Lento.*

died.

A grave yawns cold. In the churchyard mould - A

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

moun - tainside The first night ev - er the Banshee cried.

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



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

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

*pp* *cresc.*

surely a man must die. The sound comes clear

*f* *p*

*Red.* *Red.*

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

*f* *p*

*Red.*

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

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

*cresc. ed accel.*

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

*pp* *cresc.*

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

*ff* *sp* *sp* *f*

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

*p* *pp* *mp* *pp*

O'Flynn. Allegro moderato.

Cheer up, cheer up,

*mp* *f*

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

*mp* *f*

(Kitty run-on from R.)

Kitty.

Come, boys, come, put the glasses down!

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

*p* *mp staccato* *L.H.*

piper with his pipes.)

O' Flynn.

*mf*

I've

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

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

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

*sf.* *sf.* *p* *crese.* *p*

out at your heels.

*f*

(Drone)

Jig.  
Vivace.

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

*pp*

**Chorus.**

(Shamus enters. Nora embraces him. He tears

Soprano. - - - - -

Alto. - - - - -

Tenor. - - - - -

Bass. - - - - -

'Tis Sha - - - - mus!

'Tis Sha - - - - mus!

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

**Shamus.**

The

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

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

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

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

Presto, ma non troppo.

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

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

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

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

tussocks to trip us and lame us, Ye'd laugh to have

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

*pp* *leggiero*

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

*mf* *f* *f*

They're safe where they are, for I

*p*

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

*p*

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

*p*

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment consists of chords and single notes, with a dynamic marking of *f* at the end.

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

The second system continues the vocal line with quarter notes: D4, C4, B3, A3, G3, F3, E3, D3. The piano accompaniment includes a dynamic marking of *p* at the beginning and *f* later in the system.

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

The third system shows the vocal line with quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The piano accompaniment has a dynamic marking of *p* in the latter half.

wast - ed no minutes, and now I am here

The fourth system features a vocal line with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The piano accompaniment includes dynamic markings of *cresc.* and *f*.

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

The fifth system shows the vocal line with quarter notes: G1, F1, E1, D1, C1, B0, A0, G0. The piano accompaniment includes dynamic markings of *rall.*, *colla voce*, and *f*. The system ends with a double bar line and a 2/4 time signature.



# Reel.

Allegro molto.

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

The musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "No - - - ra." and is followed by several measures of music. The piano accompaniment is written in 2/4 time and includes various dynamics such as *fp*, *f*, *p*, *mf*, and *mp*, as well as articulations like *staccato* and *dim.*. The score is divided into two systems, each with a first and second ending. The first system includes a vocal line and piano accompaniment. The second system includes a piano accompaniment with first and second endings. The score concludes with a final cadence.

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

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

*mf* *p*

*8<sup>tes</sup> ad lib.*

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

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

*pp*

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

*1<sup>ma</sup> volta* come all ye true bred *2<sup>nda</sup> volta*

cannot call us poor. cannot call us poor.

*pp* *R.H.* *pp*

*Red.* \* *Red.* \* *Red.* \*

## Andante tranquillo. (♩ = ♪)

Nora.

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

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

What ails her? The last? O'Flynn. Sure the girl's in a fright, The

Banshee was crying ere yes-ter-day night.

Kiss him, Sha-mus, kiss our dar-ling!

Nora.

*p*

Shamus.

'Twill be com-fort to ye, may be.

Aye, with all my heart.

Aye, if we must

*fp*

part.

So you heard?

Speak, ashore!

Sure I told you

**Agitato e poco accelerando.**

It was the Baushee, I heard the keen Ere

Just once more! **Agitato e poco accelerando.**

yesterday, last night a - gain.

*rall.*

But on - ly

*fp*

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



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



wails, 'tis de - sti-ny's call! Shamus.  
And it means my

Lento.



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

*pp* *colla voce*



*più f* (la seconda volta ancora più f)

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

*pp*

Banshee. *pp* Ul - la -

Nora. *pp molto espress.* Oh, my dar-lint, my

O'Flynn. *pp* Hark, hark, 'tis the Ban - shee's cry!

*pp*

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

Kitty. Oh, Fa -

Nora. pride, my je - well!

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

Kitty.

Tempo di Marcia.

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

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

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

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

Tempo di Marcia.

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

*pp*

*pp*

Shamus' arm, pointing  
up the road.)

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

*cresc.*

*f*

*f*

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

*f*

*f*

Piano introduction for the first system, consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Shamus.

Musical score for Shamus, including vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "Back, friends, back, for the fight's not fair, on-ly warm hearts". The piano accompaniment consists of two staves with dynamic markings *sfp trem.*, *f*, and *sf*.

Mike (pointing at Shamus.)

Musical score for Mike, including vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "That's the re-bel, faith I'll take my here\_ on-ly cold steel there!". The piano accompaniment consists of two staves with dynamic markings *cresc.*, *sf*, and *p*.

Continuation of Mike's musical score, including vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "life in hand for vengeance sake. No - ra, whenye threw me". The piano accompaniment consists of two staves with dynamic markings *f.* and *p*.

Continuation of Mike's musical score, including vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "o'er, Do you mind\_ the oath I swore? Now it's come to". The piano accompaniment consists of two staves with dynamic markings *f.*, *p*, *f*, and *p*.



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

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

re-bel you - - der! seize him!

Shamus. (surrendering) (♩ = ♩)

Come, boys, a-nything to please him!

Kitty. sf sf

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

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

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

Kitty.  
 Shame on ye, shame on ye! Shame on ye, shame on ye!  
 Nora.  
 Shame on ye, shame on ye! Shame on ye, shame on ye!  
 Capt.  
 O'Flynn. Will you be si - lent?  
 Shame on ye, shame on ye! Shame on ye, shame on ye!  
 Soprano.  
 Alto.  
 Chorus.  
 Tenor.  
 Bass.  
 Shame on ye, shame on ye!

Capt.

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

*f*

*p*

*p*

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

*Alto.* Shame on ye!

*Chorus.*

*Tenor.*

*Bass.*

*deciso*

*sf*

*mf*

ne-ver see ei-ther bayonet or gun.

*p*

*Nora.*

Oh, spare his life to me! Grant me his

*fp*

wife to be, Let me not live as his

Kitty.

*mf*

Nora.

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

wi - dow for - lorn.

Oh, spare his

Sure he'll be peace-a-ble,

harm - less,

life to me!

Oh, spare his life to me!

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

Let me not live as his wi - dow for -

born.

lorn.

Shamus. *f*

Girls, do not cringe to him,

*mf*

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

*p*

*mf*

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

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

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

*poco rall.*

*f*

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

Green.

*p*

*sf*

*sf*

(No-ra raises her head, as if to reply to Mike, but falls

**Kitty.**

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

*ff.* *cresc.*

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

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

**Shamus.** Dar -

*f.* *rall.* *f.*

*ff.* *p rall.* *cresc.*

**Poco più lento.**  
*molto espress.*

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

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

*p*

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

*cresc.*

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

*rall.* *Più mosso.*

*f* Cheer up, for

*f colla roce* *mf*

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

Good - bye, my gos -

life is in her!

*p* *p*

soon grow up like a man!

*rall.* *cresc.*

Molto più lento.

Kitty. *molto espress.*

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

*fp*

*f*  
Col Ped.

fret with - out her, dear!

Tempo di marcia.

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

*f*

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

*ff*

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

Stand back!



*ad lib.*

*f a tempo animato*

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

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

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

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

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

*colla voce*

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

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

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

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

*ff*

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

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

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

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

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

yet!  
yet!  
yet!  
yet!

ering close beside the Captain.)

Nº 9.  
Andante.

Entracte .

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and 6/8 time. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and moving bass lines. A fermata is placed over the final chord of the system in the lower staff.

The second system continues the piece. It starts with a piano (*p*) dynamic. The upper staff has a melodic line with slurs and a dynamic marking of *p*. The lower staff has a bass line with a dynamic marking of *pp* (pianissimo). A double bar line with repeat dots is present in the middle of the system. A decorative asterisk symbol is located below the lower staff.

The third system features a change in dynamics and tempo. The upper staff begins with a mezzo-forte (*mf*) dynamic and a *cantabile* marking. The lower staff starts with a piano (*p*) dynamic. The music is characterized by flowing, connected notes in both staves.

The fourth system continues the melodic and harmonic development. The upper staff has a melodic line with slurs, and the lower staff has a bass line with chords and moving lines. The dynamics remain consistent with the previous system.

The fifth system shows further melodic and harmonic progression. The upper staff has a melodic line with slurs, and the lower staff has a bass line with chords and moving lines. The dynamics remain consistent with the previous system.

The sixth system concludes the piece. The upper staff has a melodic line with slurs, and the lower staff has a bass line with chords and moving lines. The dynamics remain consistent with the previous system. The piece ends with a fermata over the final chord in the lower staff.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth and sixteenth notes. Bass staff contains a harmonic accompaniment. A *cresc.* marking is present in the right-hand staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A *mf* marking is present in the left-hand staff.

Third system of musical notation. Treble and bass staves. Treble staff has a *tr* marking over a note. Bass staff has a *pp* marking. A *p* marking is present in the right-hand staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* marking. Bass staff has a *pp* marking. A *p* marking is present in the right-hand staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *p* marking. Bass staff has a *pp* marking. A *p* marking is present in the right-hand staff. A *rall.* marking is present in the right-hand staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *p* marking. Bass staff has a *ppp* marking. A *pp* marking is present in the right-hand staff.

## Act II.

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

N<sup>o</sup> 10. Introduction.

Alla marcia.

Quasi Timpani.

*p*

*mp*

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

mf *cresc.* *f*

*dim.* (Captain Trevor enters)

*p* Captain "I want to speak to you, Sergeant & c" Serg:...

Serg. "Right face, Quick march!"  
right, sir. *pp* *morendo*

*ppp* R.H.

No. 11 Solo. Captain.  
Andante moderato.

But demmit  
----- rebel.

It's deuced hard lines!

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

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

Musical score for the third system. The vocal line includes the lyrics: "do? My heart is thrall to Kitty's beauty. And honour". The piano accompaniment features a *rall.* marking and a *p* dynamic.

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

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

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

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

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

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

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



free! Oh, were I not a British

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the word "free!" followed by a melodic phrase. The piano accompaniment includes triplets in the left hand and chords in the right hand. Dynamic markings include *p* (piano) in the right hand and *p* in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on "mine." followed by a rest. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

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

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment features a *fp* (fortissimo piano) dynamic in the left hand and *pp* (pianissimo) in the right hand.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment features *fp* (fortissimo piano) dynamics in the left hand and *pp* (pianissimo) and *p* (piano) dynamics in the right hand.

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

The fifth system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment features *p* (piano) dynamics in the left hand and *dim.* (diminuendo) and *p* (piano) dynamics in the right hand.

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

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

*f sost.*

*poco cresc.* *colla voce*

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

*sf*

*Più lento.* ty Leads far from thee, far far from thee!

*pp*

*colla voce* *mf*

*pp*

112 (cue) Sergeant It will soon be sunrise.

### Nº 12. Duet. Captain and Mike.

Moderato con moto.

Capt *f*

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

Mike.

What the devil are you

do-ing?

*p*

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

*p*

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

wardment. *f* *p* *p*

Sure, I thought it's

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

apt you might. *tr* *mf*

*sf* *tr*

(♩ = ♩)

sure to make it right! So dont get so flurried! The Crown wont be  
 But I am so flur-ried!

The first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *mf* and *p*. The key signature has one flat, and the time signature is 9/8.

hur-ried To please an im - pa-tient, bog-trot-ting spal-peen,  
 The Crown wont be hur-ried To please an im- pa-tient spal-

The second system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *mf* and *p*. The key signature has one flat, and the time signature is 9/8.

You'll get all your money. Then wont it be fun-ny, to say you've had debts  
 peen. If theyll pay me the money, Then wont it be funny, to say I've had

The third system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *pp* and *f*. The key signature has one flat, and the time signature is 9/8.

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

The fourth system of the musical score. It concludes the vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *sf*. The key signature has one flat, and the time signature is 9/8.

Mike.

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

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

Capt.

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

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

No. 1

gall, Glen - gall.

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

*dim.* *p*

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

*p*

*Più lento.* *a tempo*

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

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

Capt. *mf*

And I

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

*pp*

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

Yes, the

*pp*

take. mis - take!

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

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

*p* *pp*

*rall.* *Più lento.*

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

*rall.* *p*

Faith, I

*accel.*

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

*accel.*

*animato*

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

Don't

*p*

whole. the whole! If you call yourself a

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

*cresc.* *mp* *f* *f*

*Più mosso.*

win-ner on the whole.

lave me unrewarded at the goal.

*f* *8va*



# No. 13 Solo Mike.

## Andante.

Mike. *mf*

Och - one, when I used to be

*sf* *sf* *p*

*rall.* *a tempo* *f*

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

*colla parte*

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

*poco rall.*

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

*sf* *p* *colla parte*

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

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

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

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

*colla parte* *f*

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

*sf* *sf* *p*

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

*mf* *f* *p*

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

*mp*

## Tempo I.

out-dest stock she lived a-mong. Och - one! Och - one, when I used to be  
 young, used to be young! The fai - ries danced at my

mo - ther's marryin', — The Ban - shee keen'd —  
 — at my fa - ther's berry-in, — The

wild - - est keen that e - ver she sung! —

wild - - est keen that e - ver she sung! —

wild - - est keen that e - ver she sung! —

*mf*

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

*f* *p*

*f* *mf* *sf* *p* **Più lento.**

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

Ochone! Ochone! Ochone!

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

used to be young! Ochone!

*p* *pp* *p* **exit.**

No. 14. Ensemble. Kitty. Chorus of Peasants and Soldiers.

Andante con moto.

Soprani. *mf*  
 (off the stage) Walk. \_\_\_\_\_ girls.  
 Alti. *mf*  
 Walk. \_\_\_\_\_ girls.  
 Sergeant "Hark!

Andante con moto.

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

word or two of talk is the most \_\_\_\_\_ we'll be al- lowed of.  
 word or two of talk is the most \_\_\_\_\_ we'll be al- lowed of.

Sing. \_\_\_\_\_ girls, sing, Sure. per-  
 Sing. \_\_\_\_\_ girls, sing, Sure. per-

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

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

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

Och, you're a soldier, handsome and

com - - fort we were bringing! —

com - - fort we were bringing! —

*pp*

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

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

wait. \_\_\_\_\_ 'Tis yer-

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

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

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

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

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

(♩ = ♩.)

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

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

(♩. = ♩.)

sprite!

sprite!

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

*f*

*trm trm trm*

Kitty (sings, going up to Sergeant C.)

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

*p*

*poco rall.* *Poco più lento.*

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

*p*

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

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

*pp*



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

(♩. = ♩.)

And face \_\_\_ to face. \_\_\_

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

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

*mf*

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

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

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

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

*p*

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

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

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

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

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

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

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

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

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

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

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

*Piu lento.*

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

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

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

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

*Piu lento.*

Tempo I.

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

Tempo I.

8 *mf*

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

*cresc.* *f* *ff*

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

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

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

N<sup>o</sup> 15. Duet. Kitty and Captain.

Molto moderato.

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

Kitty. *mf*  
So its kis-ses you're craving, You big soldier man!  
*pp* *p*

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

Not that Im afeared of kissin', Im not prim nor stiff,

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

Kitty.

*pp*

*Poco più mosso.*

Captain.

There's a cau-tious "if"

It's a mighty lit-tle

It's a

*Poco più mosso.*

*pp*

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

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

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

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

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

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

priest, My big soldier man, my big soldier man.

priest, Like a sol - dier man. like a sol - dier man.

*p* *pp*

Kitty.

*mf*

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

*p*

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

*cresc.*

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

*pp*

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

*pp*

cau - tious "if!" *f* I'm as proud as a - ny

*f* You're as proud as a - ny Duchess, and be -

*mf*

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

fore my lip as much as ei - ther cheek or fore - head

tou - ches in a kiss from you, your pro -

tou - ches in a kiss for you, my pro -

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

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

*mf*



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

*mf* *p*

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

*pp* *mp*

(imitating him.)

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

*p*

*leggiero*

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

*pp*

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

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

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

*pp*

Kitty.

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

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

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

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

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

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

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

of this cau - tious "if." *pp*  
 of this cau - tious "if." *pp*

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

(Sergeant goes to lock up R.)  
*sf*

**Allegro.** (Shamus enters.)

*p* *cresc.* *f*

**Nora.** (Breaks down)  
Dar - ling! darling,

**Shamus.** *mf*  
Don't, don't be weep - ing;

*fp* *f* *pp* *dim.*

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

*p*

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

*p*

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

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

Shamus.  
Dar - - ling,

Dar - - ling, Nev - - er -

Nev - - er -

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

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

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

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

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

nev - - er - more with - in those walls

— shall I hear your tread.

— shall you hear my tread.

Oh, that cru - - el

Oh, that cru - - el

*mf*

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

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

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

tale; Will she

*mf* *p* *mf* *p*

nev - er. nev - er fail? Must she

nev - er, nev - er fail? Must she

*pp* *p* *colla voce*

have her dead?

have her dead?

*pp*

Shamus.

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

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

Nora.

Love, it is your life.

rit!

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

Dar - - - ling,

see, my eyes are dim - ming;



Shamus.

Show your - self the pearl of wo - men

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a half note 'S' and a quarter note 'h'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has one sharp (F#).

Prove your-self my wife.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *ff* (fortissimo). The piano accompaniment includes a section with a 12/8 time signature. The key signature changes to two flats (Bb).

Allegro.

Nora.

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

Shamus.

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

The third system of music features two vocal lines, Nora and Shamus, and a piano accompaniment. The tempo is marked *Allegro*. The key signature is two flats (Bb). The piano accompaniment has a 12/8 time signature and a rhythmic pattern of eighth notes.

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

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

The fourth system of music continues the two vocal lines and piano accompaniment. The piano accompaniment has a dynamic marking of *pp* (pianissimo). The key signature remains two flats (Bb).

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

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

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

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

When we've crost it, You \_\_\_\_\_ shall wait for

When we've crost it,

*cresc.* *p*

me, Dar - ling! You \_\_\_\_\_ shall wait for

I \_\_\_\_\_ shall wait for thee, dar - - ling!

*cresc.*

me Dar - - ling!

I \_\_\_\_\_ shall wait for thee! Dar - - ling!

*f* *p* *f*

Dar - - ling! I shall wait \_\_\_\_\_ for thee!

Dar - - ling! I shall wait \_\_\_\_\_ for thee!

*rall.* *p* *f*

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

*trem.* *sfpp* (Capt.)

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

*ppp*

Più lento.

O'Flynn. *p*

Leave her

*Tranquillo* *pp* R. H.

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

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

L. H. R. H.

hurts.

*pp*

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

### No 17. Ensemble and Melodrama.

(Bugle Call for Officers)

Musical score for Bugle Call for Officers. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The melody is primarily in the treble staff, featuring eighth and sixteenth notes. The bass staff provides a simple accompaniment with a few notes.

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

Tempo di Marcia.

First system of the Tempo di Marcia section. It features two staves. The treble staff contains a melody with eighth notes and rests, marked with a piano (*p*) dynamic. The bass staff has a simple accompaniment of quarter notes.

officers take their places behind the drums.)

Second system of the Tempo di Marcia section. The treble staff continues the melody with eighth notes and rests. The bass staff accompaniment remains consistent.

Third system of the Tempo di Marcia section. The treble staff melody continues. The bass staff accompaniment is consistent. A mezzo-forte (*mf*) dynamic marking is present.

Fourth system of the Tempo di Marcia section. The treble staff melody continues. The bass staff accompaniment is consistent. A forte (*f*) dynamic marking is present.

(The Captain rises)

Musical score for the Captain's entrance. It consists of two staves. The treble staff has a melody with eighth notes and rests, marked with a fortissimo (*ff*) and tremolo (*trem.*) dynamic. The bass staff has a simple accompaniment of quarter notes.

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

Allegro.

(Captain consults officers in dumb show)

pp

p (all indicate assent)

ff

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

p pp

Nora. *agitato*

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

sf

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

pp

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

pp

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

Sopr. *f*

Chorus. *f* Spare him!

All. *f*

*f* *dim.*

grief I could not bear.

*f*

Spare him, the re - bel - lions

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

*Spum*

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

ov - er

*Spum* *Spum*

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of three flats. The bottom two staves are piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand. Dynamics include *dim.* and *f*.

spo - ken! By the po - wer that he braved - Save \_\_\_\_\_ him, as you would be

The second system continues the musical score with four staves. The vocal lines and piano accompaniment follow the same structure as the first system. The piano part has a more active eighth-note accompaniment. Dynamics include *dim.* and *f*.

Nora.

*rall.*

Save him, as you would be saved!

Capt. *mf*

I grieve to say -

Shamus. *f*

Oh, wait a bit!

saved! (They kneel.)

The third system of the musical score consists of four staves, primarily piano accompaniment. The piano part features a mix of dynamics including *p*, *dim.*, *pp rall.*, and *f*. The music concludes with a final chord and a fermata.



Shamus.

Don't kneel down to a thing like it! I'm grieved, heart-sore, to leave my

wife, but I wouldn't take a gift of life! O'Flynn.  
Shamus, my

Moderato.

Capt. *f*

Have done, have done. 'tis a pain - ful du - ty I must ful -  
son.

fil. *ff* Silence in

Sopran. *f*

Chorus. But-cher! But-cher! of course you will! But-cher! But-cher!

Alt. *f*

court! Ser-geant, sup - port your of - fi - cers! Cut this ri - o - ting

The first system of music consists of a vocal line on a treble clef staff and piano accompaniment on two bass clef staves. The vocal line has lyrics: "court! Ser-geant, sup - port your of - fi - cers! Cut this ri - o - ting". The piano accompaniment includes dynamic markings *sp* and *pp*.

(The soldiers push back the peasants.)

short! *Shamus.* Oh! let the

The second system begins with a vocal line on a treble clef staff with the lyrics "short!". Below it, a piano staff contains the instruction "(The soldiers push back the peasants.)". The system continues with a vocal line on a treble clef staff with lyrics "Oh! let the" and a piano accompaniment on two bass clef staves. Dynamic markings *f* and *ff* are present.

gen - tle - man have his say! I can't be wait - ing on him all

The third system features a vocal line on a treble clef staff with lyrics "gen - tle - man have his say! I can't be wait - ing on him all" and a piano accompaniment on two bass clef staves.

Lento.

day! *O'Flynn.* God rest his spir - it!

The fourth system starts with a piano staff containing the instruction "Lento.". The vocal line on a treble clef staff has lyrics "day! O'Flynn. God rest his spir - it!". The piano accompaniment is on two bass clef staves.

Lento.

Capt. "The court's decision - - - hanged as a rebel" (The Officers rise and leave the Stage)

The fifth system begins with a piano staff containing the instruction "Lento.". The vocal line on a treble clef staff has lyrics "Capt. 'The court's decision - - - hanged as a rebel'". The piano accompaniment is on two bass clef staves. Dynamic markings *pp* and *f* are used. A stage direction "(The Officers rise and leave the Stage)" is written in the right margin.

Sopran. *mf cresc.*

Peasants. No, no, no, we can nev - er part you so.

Alt. *mf cresc.*  
No, no, no, no. no! we can nev - er part you so. You're a

Tenor. *mf*  
Ho! ho! ho! He's the

Soldiers. *mf*  
Ho! ho! ho! ho! ho! ho! He's the chap, the

Bass.

You're a gift we can - - - not give, There'll be

gift you're a gift we can - - - not give, There'll be

chap that fooled us so, through low bog and moun - tain high.

chap that fooled us so, through low bog and moun - tain high.

res - cue for your wife's sake, there'll be res - cue for your life's sake, you shall

res - cue for your wife's sake, there'll be res - cue for your life's sake, you shall

When the morn - ing bells are clang - ing, we shall have a pret - ty

When the morn - ing bells are clang - ing, we shall have a pret - ty

*cresc.*

live, Sha - mus, live, you shall live Sha - mus, live!

live, Sha - mus, live, you shall live Sha - mus, live!

hang - ing you shall die, Sha - mus, die, you shall die, Sha - mus die.

hang - ing you shall die, Sha - mus, die, you shall die, Sha - mus die.

(♩ = ♩.) *ff*

You shall live Sha - mus, live Sha - mus, Sha - mus, live!

You shall live Sha - mus, live Sha - mus, Sha - mus, live!

You shall die, Sha - mus, die Sha - mus, Sha - mus, die!

You shall die, Sha - mus, die Sha - mus, Sha - mus, die!

Scene II. A country road winding across stage. Behind road a hill, studded with trees. L. a mossy bank.

No 18. Chorus and Ensemble. Nora, Kitty, Father O'Flynn.

Allegro.

(A number of peasants run down road from L to R. Then Chorus of Peasants Enter from L.)

mf They're tak - ing him from the jail, bound —

mf They're tak - ing him from the jail, bound —

mf They're tak - ing him from the jail, bound —

mf They're tak - ing him from the jail, bound —

— and without re - sis - tance. Sha - mus, we will not fail, we're

— and without re - sis - tance. Sha - mus, we will not fail, we're

— and without re - sis - tance. Sha - mus, we will not fail, we're

— and without re - sis - tance. Sha - mus, we will not fail, we're

com - ing to your as - sis - - - tance.

com - ing to your as - sis - - - tance.

com - ing to your as - sis - - - tance.

com - ing to your as - sis - - - tance. We'll show them which is which, we'll

*cresc.*  
we'll show them which is which, we'll leave them in the

*cresc.*  
we'll show them which is which, we'll leave them in the ditch in the

*cresc.*  
we'll show them which is which, we'll leave them in the

*cresc.*  
leave them in the ditch, we'll show them which is which, we'll leave them in the ditch, in the

*cresc.*

ditch, we'll bring back Sha - mus to Bal - ly - ha - mis! and

ditch, we'll bring back Sha - mus to Bal - ly - ha - mis! and

ditch, we'll bring back Sha - mus to Bal - ly - ha - mis! and

ditch, we'll bring back Sha - mus to Bal - ly - ha - mis! and

(They run off)

learn them which is which. Sha - - mus we will not fail!

learn them which is which. Sha - - mus we will not fail!

learn them which is which. Sha - -

learn them which is which. Sha - -

*dim.*

blackthorns as they go.)

- - mus we will not fail!

- - mus we will not fail!

*p*

Father O'Flynn and Kitty enter from L. supporting Nora between them.  
She carries Paudeen in her arms.)

**Lento.**

*pp*

*p espress.*

Nora.

*p* This is the place, fa-ther.

*p* ÓFlynn.

Here he must pass.

Wait here, poor stricken souls, rest on the grass.

Kitty.

To take our last look of poor Shamus.

Nora. *f*

A-las!

*p* Oh! a -

Andante.

Kitty. *p*

'Twas only a week a-go this beautiful sum - - mer

Nora. *p*

las!

'Twas only a week a-go this beautiful sum - - mer

ÓFlynn. *p*

'Twas only a week a-go this beautiful sum - - mer

Andante.



wea - ther, we walked the fields we used to sow, when we all were happy to-

wea - ther, we walked the fields we used to sow, when we all were happy to-

wea - ther, we walked the fields we used to sow, when we all were happy to-

ge - ther. And now we wait the stroke of fate from

ge - ther. And now we wait the stroke of fate from

ge - ther. And now we wait the stroke of fate from

men we hate; To whom life is a cheap as a feather.

men we hate; To whom life is a cheap as a feather.

men we hate; To whom life is a cheap as a feather.

Nora.

Sha - - mus, my life,

Sha-mus, my life

in a - no - ther

*mf**dim.*

hour he'll be lost to his wife;

He'll be past the power of love to

wake — him.

O'Flynn.

My child, take heed! your tears will

shake him, your sobs will break him, and he has need — of cou-rage and

Kitty.

Oh! he will not swerve,

he will not

swerve — from the path he's

nerve. —

*cresc.*

# Kitty

cho - sen without re - serve! — *mf* A woman's

Nora. *mf* A woman's

O'Flynn. *mf* A woman's

*cresc.* *p*

tear, a wo-mans tear, it is our on - ly off' - - ring

tear, a wo-mans tear, it is my on - ly off' - - ring

tear, a wo-mans tear, it is her on - ly off' - - ring

here: 'Twill fall un - heed - ed on the bier of all she has to love and

here: 'Twill fall un - heed - ed on the bier of all I have to love and

here: 'Twill fall un - heed - ed on the bier of all she has to love and

*mf* trust! A fare - well sobbed, a last em - brace, *cresc.* A

*mf* trust! A fare - well sobbed, a last em - brace, *cresc.* A

*mf* trust! A fare - well sobbed, a last em - brace, A

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: "trust! A fare - well sobbed, a last em - brace, A". The piano accompaniment is in bass clef with the same key signature and time signature. It features a melody in the left hand and chords in the right hand. Dynamics include *mf* and *cresc.*

*e poco rall.* cling - ing kiss up - on his face, \_\_\_\_\_ Then turn we

*e poco rall.* cling - ing kiss up - on his face, \_\_\_\_\_ Then turn we

*e poco rall.* cling - ing kiss up - on his face, \_\_\_\_\_ Then turn we

The second system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps and a 3/4 time signature. The lyrics are: "cling - ing kiss up - on his face, \_\_\_\_\_ Then turn we". The piano accompaniment is in bass clef with the same key signature and time signature. It features a melody in the left hand and chords in the right hand. Dynamics include *e poco rall.* and *p*.

to the bu - rial place, to learn our les - - son,

to the bu - rial place, to learn our les - - son,

to the bu - rial place, to learn our les - - son.

The third system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps and a 3/4 time signature. The lyrics are: "to the bu - rial place, to learn our les - - son,". The piano accompaniment is in bass clef with the same key signature and time signature. It features a melody in the left hand and chords in the right hand. Dynamics include *colla voce* and *mf*.

Lento.

"Dust to dust!"

"Dust to dust!"

"Dust to dust!"

Lento.

*p espress.*

*pp*

Father.

The time draws closer, Kit-ty, guard her well, for this one hour 'tis Shamus needs me

*pp*

*pp*

(Exit R.)

most.

*pp*

3

Più mosso. *mf* Nora.

Smile, boy, smile, we have had e-nough of woe, Father's

*p*

3

3

coming,

Father's coming by - and-bye, you shall see him go.

*p*

Più lento.

Kitty.

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Nora.

No-ra, you frighten the

Go, go, go to his aw-ful doom!

child, Nora, your looks are wild!

Think of the empty room,

Think of the de-solate hearth: Think of the or-phan

boy, Think of the smiles and joy that centred around his

No-ra, he'll live to for-get, No-ra, he's on-ly a ba-by yet.

hirth.

Lento moderato.

(Nora kisses the child wildly and then looks dazed)

Nora. *p*

And we are a -

*f* *sf*

lone on earth. *p espress.*

Enter Mike. M. "Well, girls, Kitty... Take heart and be brave, darling"

*pp* *pp*

Nº 19. Finale.

Tempo di Marcia.

Sopr.

Alto. Chorus. (behind the scenes.)

Tempo di Marcia.

(very distant) *mf*

Side Drum.

continued until the asterisk on P. 169

very distant at first.

Kitty. "I can hear them coming now" (distant)

Ulla-

*p*

Nora.

*p*  
Hark! hark! 'tis the Banshee a - gain!

lone! — u llalone! och - one — and ochone! The beau - tiful face and the  
och - one — and ochone! The beau - tiful face and the

Musical score for Nora's first section. It features a vocal line in G minor with lyrics and a piano accompaniment. The piano part includes a melody in the right hand and a rhythmic accompaniment in the left hand. There are dynamic markings like 'p' and 'f' and some triplets.

I hear her screeching, grasping reaching for the lives

fear - - less eye! Och - one — ul - la - la, my  
fear - - less eye! my

Musical score for Nora's second section. It features a vocal line in G minor with lyrics and a piano accompaniment. The piano part continues with a similar rhythmic accompaniment. There are dynamic markings like 'f' and 'p'.

Kitty.

Si - ster, no, the Banshee wailed —

the lives of men!

own. — my own! oh, why — must you die, oh, why must you die?  
own. — my own! oh, why — must you die, oh why must you die?

Musical score for Kitty's section. It features a vocal line in G minor with lyrics and a piano accompaniment. The piano part continues with a similar rhythmic accompaniment. There are dynamic markings like 'f' and 'p'.



thrice before this fa - tal hour. — Ne - - ver has her warning

failed; Heav'n protect us from her power! This la -

ment upris - - ing, dying. — Thro' the val - - leys in - - ter -

ven - ing, 'tis our strick - en neigh - bours cry - ing, 'tis the

voice of friends a - keen - - ing. (nearer) Ulla -

Sopr. — — — — —

Alt. — — — — —

Nora.

Sister dar - ling,

lone ullalone och - one and ochone, och - one och -

och - one and ochone, och - one och -

*pp*

stand apart! Oh, that mourn - ful dead - ly

one.

one.

drum - ming! Every foot - fall wounds my heart, for my

boy is com - - - ing, com - - - ing.

lit-tle thought ev-er a day should rise when the

*p*

*cresc.*

step of my Sha - mus, drawing nigher, should freeze up my life-blood and

*cresc. poco a poco*

scorch my eyes, like a bolt of ice and a flame of

(Enter from R. a file of soldiers, surrounded by villagers. Then an Officer, then the cart with Shamus bound on it, Father O'Flynn, walking at his side. Then Captain Trevor, followed by another detachment of military.)

fire.

*ff*

Ulla - lone ! ullalone ! Och -

Chorus. Ulla - lone ! Och -

Ulla - lone ! Och -

Ulla - lone ! Och -

*f*

one and ochone the beau - tiful face and the fear - - less eye, Och-

one and ochone the beau - tiful face and the fear - - less eye, Och-

one! the beau - tiful face and the fear - - less eye, Och-

one! the beau - tiful face and the fear - - less eye, Och-

one ul-la-la! my own, my own, oh, why must you die, oh,

one my own, my own, oh, why must you die, oh,

one my own, my own, oh, why must you die, oh,

one my own, my own, oh, why must you die, oh,

why must you die? Och-one!

why must you die? Och-one!

why must you die? Och-one!

why must you die? Och-one!

Father O'Flynn raising his hand, and checking the man leading the cart.)

Captain.

Father O' Flynn.

Wherefore?

I beg the favour of a moments halt. To pray and soothe this parting

*sf colla voce*

*p*

Captain.

I'll grant you time for prayers upon the gallows.

Shamus.

A use-less favour!

soul.

Not there?

He will not be there. Not there. Good friend and holy priest, you'll grant my

*p*  
Sopr. prayer. You'll be at No-ras side?

Alto Chorus.

Ulla - lone! ullalone! och - one and ochone! och -

Och - one and ochone! och -

*dim.*

Captain, you won't refuse! Consider, please!

one och - one.

(Captain hesitates, Kitty comes forward swiftly and lays her hand on his arm looking in his face.)

one och - one.

*p*

*p*

Captain.

*f* *Più lento.*

I hardly know. Ground muskets! Stand at ease.

*f* *Shamus.*

Listen to

me, men;

I'll be short-ly go-ing where I'll know more than all the world is

knowing;

But before entering that dark domin - ion perhaps you'd like to hear my last o -

*f*

*pp*

*mf*

pinion. I love my ould Ireland, and sure ye can't

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

blame me, I've fed on her legends, I've chant-ed her songs; The name that I

*mf*

hear, if I failed her, would shame me, I weep o'er her woes, and I burn at her wrongs.

*f* *mf*

I've fought and I've fallen; I've heard the dread warning That told me my life must be yielded ere

*f* *mp*

night; Yet though you must kill me this beautiful morning, There's stuff in your hearts that will

*p* *mf* *cresc.* *p*

own I am right With my pike in my hand and my

This system contains the first two lines of the musical score. The vocal line is in a soprano or alto clef with a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "own I am right With my pike in my hand and my". The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *f* (forte).

foot on the heather, I'd fight you a - gain as I fought you be - fore; But

This system contains the third and fourth lines of the musical score. The lyrics are: "foot on the heather, I'd fight you a - gain as I fought you be - fore; But". The piano part includes dynamics *p* (piano), *p* (piano), and *cresc.* (crescendo).

now I'll for - give ye the whole lot to - gether, And own that my fate is the fortune of

This system contains the fifth and sixth lines of the musical score. The lyrics are: "now I'll for - give ye the whole lot to - gether, And own that my fate is the fortune of". The piano part includes dynamics *f* (forte) and *colla parte*.

war. I'm tell - ing you this

Poco sostenuto.

This system contains the seventh and eighth lines of the musical score. The lyrics are: "war. I'm tell - ing you this". Above the system is the tempo marking "Poco sostenuto.". The piano part includes dynamics *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). Below the system is the tempo marking "a tempo".

on the road to the gallows, Not a shake in my voice, not a tear in my eye,

This system contains the ninth and tenth lines of the musical score. The lyrics are: "on the road to the gallows, Not a shake in my voice, not a tear in my eye,". The piano part includes dynamics *p* (piano) and *f* (forte).



Nora. Allegro agitato.

Here, Shamus, here! I'm coming to you, dear, I

*mf* *p*

I'm not conquer'd yet— (He suddenly sees Nora who has risen to her feet and comes forward with Paudeen. Shamus breaks down and leans against the side of

*f* *pp* *p*

want your last sigh, the last look of your eye, and the boy God bless him! I'll  
the cart)

*p* *pp*

nev - - er un - dress him and see him kneel to his

prayers, But his fa - - - ther's name shall be

*pp*

in the same and a curse up-on his

*cresc.* *f* *cresc.* *sf*

slayers!  
O'Flynn.

Hush, No-ra, hush! Ven-geance is sharp and swift: but a weapon too

This system contains the first two systems of music. The top system has a vocal line with lyrics 'slayers!' and 'O'Flynn.' and a piano accompaniment. The second system continues the vocal line with lyrics 'Hush, No-ra, hush! Ven-geance is sharp and swift: but a weapon too' and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

keen for wo - men or men, 'Tis on - ly for God to

This system contains the third and fourth systems of music. The vocal line continues with lyrics 'keen for wo - men or men, 'Tis on - ly for God to'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is present in the piano part.

lift.

Chorus. U-l-la-la!

Och - one my own, my own, oh, why must you die, oh,

This system contains the fifth and sixth systems of music. It begins with the word 'lift.' and the start of the chorus 'U-l-la-la!'. The vocal line includes lyrics 'Och - one my own, my own, oh, why must you die, oh,'. The piano accompaniment features a more active melody in the right hand. Dynamic markings include *f* and *dim.*.

why must you die?

why must you die?

This system contains the seventh and eighth systems of music. The vocal line repeats the phrase 'why must you die?'. The piano accompaniment continues with a similar melodic line. Dynamic markings include *ff* and *dim.*.

why must you die?

why must you die?

This system contains the ninth and tenth systems of music. The vocal line repeats 'why must you die?'. The piano accompaniment features a more complex texture with chords and moving lines. Dynamic markings include *pp* and *dim.*.

Shamus.

Andante espressivo.

*mp* Raise him, No - ra, till I kiss him,

*p*

(She raises child for him to kiss.)

See how I am tied! *molto espress.*

*pp*

Bloo-dy war and dead-ly schism force — me from your

side. *p* Once more and once more,

*pp* *mp*

*rall.* and a parting kiss for your-self, As-thore!

*mf* *colla roce*

Allegro molto.  
*cresc.*

*ff*

On-ly one! no! no more! O'- Bri - en must keep his

Musical score for the first system. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The tempo is marked 'Allegro molto' and 'cresc.'. The dynamic is 'ff'. The lyrics are 'On-ly one! no! no more! O'- Bri - en must keep his'. The piano part includes a 'colla voce' marking.

Capt.

Come fa-ther, come fa-ther! We can't be lin - ger-ing here all

pride!

*mp*

Musical score for the second system. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (Bb). The tempo is 'Allegro molto'. The dynamic is 'mp'. The lyrics are 'Come fa-ther, come fa-ther! We can't be lin - ger-ing here all'. The piano part features a rhythmic accompaniment with triplets.

day. There's your penitent... Do your office! Say whatever you've got to say.

Musical score for the third system. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (Bb). The tempo is 'Allegro molto'. The lyrics are 'day. There's your penitent... Do your office! Say whatever you've got to say.'. The piano part continues with a rhythmic accompaniment.

(Father O'Flynn climbs into cart.)

*ff*

Chorus.

Ul-la-  
Ul-la-  
Ul-la-  
Ul-la-

Musical score for the fourth system. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (Bb). The tempo is 'Allegro molto'. The dynamic is 'ff'. The lyrics are 'Ul-la-'. The piano part includes a 'cresc.' marking.

lone — ul - la - lone och - one — and och - one! the beau - ti - ful face — and the  
 lone och - one — and och - one! the beau - ti - ful face — and the  
 lone och - one — and och - one! the beau - ti - ful face — and the  
 lone — och - one — and och - one! the beau - ti - ful face — and the

*8<sup>va</sup> bassa*

fear - less eye, och - one — ul - la - la, my own, my own, Oh,  
 fear - less eye, och - one — my own, my own, Oh,  
 fear - less eye, och - one — my own, my own, Oh,  
 fear - less eye, och - one — my own, my own, Oh,

*ff* *dim.*

*8<sup>va</sup> bassa*

why must you die? oh, why must you die?  
 why must you die? oh, why must you die?  
 why must you die? oh, why must you die?  
 why must you die? oh, why must you die?

*p* *dim.* *ppp*

*8<sup>va</sup> bassa*

O'Flynn. *mf* (Father O'Flynn cuts the ropes which bind Shamus with one stroke of his knife.) He's free! He's a -  
 (Shamus leaps from the cart, knocking down

I can't stand it! Save yourself!

two soldiers R. and L. and makes for the hill, Mike comes from behind tree and tries to stop him. The soldiers are hampered by the people

Allegro molto.

and cannot fire.)

Captain "Stop him... aim low!"

foot! Now stand to him, neigh - bours!

Shamus.

(goes)

Good - bye to you, Captain, good-bye to your men!

Volley *ff* *fpp*  
 (Pause to be held until the volley is over.)

(The soldiers fire a volley up the hill, Mike falls and rolls down the slope, Shamus is left standing at the top.)

(Off.)

When you

Oh, boys, lis-ten to Shamus!

Chorus. Oh, boys, lis-ten to Shamus!

Oh, boys, lis-ten to Shamus!

Oh, boys, lis-ten to Shamus!

(The soldiers scatter over the hill in pursuit.)

next want a guide you'll em - ploy me a - gain! —

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

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

*pp* Oh,

*pp* Oh,

Kitty. *mf*

Nora. *mf* I'm thinking he's vanished clean out of your ken —

O'Flynn. *mf* I'm thinking he's vanished clean out of your ken —

*mp* I'm

*mp* I'm

*mp* I'm

*mp* I'm

*mp* I'm

*cresc.* boys, lis-ten to Sha - mus!

*cresc.* boys, lis-ten to Sha - mus!

*p*

To - night he'll be sleeping in  
 To - night he'll be sleeping in  
 To - night he'll be sleeping in

think-ing he's vanished clean out of your ken,  
 think-ing he's vanished clean out of your ken,  
 think-ing he's vanished clean out of your ken,  
 think-ing he's vanished clean out of your ken,

*p*

A - her - low glen and the devil's in the dice if you catch him a - gain!  
 A - her - low glen and the devil's in the dice if you catch him a - gain!  
 A - her - low glen and the devil's in the dice if you catch him a - gain!

And the  
 And the  
 And the  
 And the

*stacc.*



*f.*  
Search,  
*f.*  
Search,  
*f.*  
Search,

*f.* *cresc.*  
de - vil's in the dice if you catch him a - gain! Search,  
*f.* *cresc.*  
de - vil's in the dice if you catch him a - gain! Search,  
*f.* *cresc.*  
de - vil's in the dice if you catch him a - gain! Search,  
*f.* *cresc.*  
de - vil's in the dice if you catch him a - gain! Search,

*cresc.*  
*f.*

boys, search af - ter Sha - mus! Search, boys, search af - ter Sha - mus! Search!  
boys, search af - ter Sha - mus! Search, boys, search af - ter Sha - mus! Search!

boys, search af - ter Sha - mus! Search, boys, search af - ter Sha - mus! Search!  
boys, search af - ter Sha - mus! Search boys, search af - ter Sha - mus! Search!  
boys, search af - ter Sha - mus! Search boys, search af - ter Sha - mus! Search!  
boys, search af - ter Sha - mus! Search boys, search af - ter Sha - mus! Search!

*f.*

Search! Search! search af - ter him well!

Search! Search! search af - ter him well!

Search! Search! search af - ter him well!

Search! Search! search af - ter him well!

Search! Search! search af - ter him well!

*ff*

*f*

(curtain)

End of the Opera.  
January, 1895.