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JOE WEBER

presents

A ROMANTIC COMIC OPERA

EILEEN

Book and Lyrics by

HENRY BLOSSOM

MUSIC BY

VICTOR HERBERT

Price PRICE \$7.50 IN U.S.A.
(EXC.)

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NEW YORK

PRINTED IN U. S. A.

Victor Herbert

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Cupid Will Guide
Fond Love True Love

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I Might Be Your Once In a While
Call It a Day
Lullaby
I Don't Want To Go Home
Someone Like You
How Do You Get That Way
My Idea Of Something To
Go Home To
Tip Your Hat To Hattie

BABETTE

My Lady 'Tis For Thee
There Once Was An Owl
My Honor And My Sword
My Lady Of The Manor
Where The Fairest Flow'rs
Are Blooming

BABES IN TOYLAND

Toyland
I Can't Do The Sum
Floretta

CINDERELLA MAN

Out of His Heart He Builds a Home

DREAM GIRL

Bubble Song
My Dream Girl
At The Rainbow's End
If Somebody Only Would Find Me
My Hero

DUCHESS

Cupid Tell Me Why
If I Should Dream Of You
I'm Such a Romantic Girl
Land Of The Sultan's Dreams

EILEEN (Hearts Of Erin)

When Love Awakes
Eileen Alanna Asthore
Free Trade And A Misty Moon
I'd Love To Be A Lady
Ireland My Sireland
(When Shall I Again See Ireland)
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Life's A Game At Best
Thine Alone (Duet 60c)
Too-Re-Loo-Re
Cupid The Cunnin' Pandeen
My Little Irish Rose
Stars And Rosebuds
When Ireland Stands Among
The Nations Of The World
Dinny's Serenade
Glad Triumphant Hour
My Good Friends Of Erin's Isle

ENCHANTRESS

To The Land Of My Own Romance
They All Look Good When They're
Far Away
Art Is Calling For Me
Come, Little Fishes

FOLLIES OF 1917

Can't You Hear Your Country
Calling

FOLLIES OF 1920

Love Boat
When The Right One Comes Along

FOLLIES OF 1921

In Khorassan
Legend Of The Golden Tree
Princess Of My Dreams

FOLLIES OF 1922

Weaving My Dreams

FOLLIES OF 1923

I'd Love To Waltz Through
Life With You
Lady Of The Lantern
That Old Fashioned Garden Of Mine

FORTUNE TELLER

Always Do As People Say
You Should
Gypsy Jan
Gypsy Love Song (Duet 60c)
Romany Life

GIRL IN THE SPOTLIGHT

Catch 'Em Young, Treat 'Em
Rough, Tell 'Em Nothing
I Love The Ground You Walk On
It Would Happen Anyway
I Cannot Sleep Without
Dreaming Of You
I'll Be There
There's a Tender Look In Your Eyes
Somewhere I Know There's A
Girl For Me

HER REGIMENT

Some Day
Oh My
As The Years Roll By
If Things Were What They Seem
T'wixt Love And Duty
Soldier Men
American Serenade
Art Song
Vive La France
Nerves
Superlative Love
Girl Behind The Gun
Little Farm In Normandy

IT HAPPENED IN NORDLAND

Absinthe Frappe
Knot Of Blue
Oyaneetah
Little Class Of One

LADY OF THE SLIPPER

Just Love Me All The Time
Just You And I In Dreamland
Princess Of Faraway

LITTLE OLD NEW YORK (Picture)

Little Old New York

Mlle. MODISTE

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

MISS DOLLY DOLLARS

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

MY GOLDEN GIRL

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

NAUGHTY MARIETTA

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

OLD DUTCH

I Want A Man To Love Me
My Gypsy Sweetheart

THE ONLY GIRL

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

ORANGE BLOSSOMS

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

OUI MADAME

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

PRIMA DONNA

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

PRINCESS PAT

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

THE RED MILL

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

ROSE OF ALGERIA

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

SINGING GIRL

If Only You Were Mine
Love Is Tyrant

SKY HIGH

Give Your Heart In June Time

TATTOOED MAN

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

VELVET LADY

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

VICEROY

Just For Today
We'll Catch You At Last

WHEN KNIGHTHOOD WAS IN FLOWER—(Picture)

When Knighthood Was In Flower

WHEN SWEET SIXTEEN

Wild Rose

WONDERLAND

The Only One

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NEW YORK

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JOE WEBER
Presents
A Romantic Comic Opera
in Three Acts

EILEEN

Book and Lyrics by
HENRY BLOSSOM

Music by
VICTOR HERBERT

Staged by **FRED G. LATHAM**

CAST OF CHARACTERS

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

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

MUSICAL DIRECTOR	Arthur Kautzenbach
GENERAL MANAGER	W. H. Oviatt

— Locale —

ACT I

At the Sign of the Black Bull — Morning

ACT II

Interior of the Castle — Afternoon

ACT III

Gardens of the Castle — Evening



Musical Programme

Act I

OVERTURE	7
1. OPENING	15
2. FREE TRADE AND A MISTY MOON.	Shaun Dhu and Smuggler Chorus 18
3. MY LITTLE IRISH ROSE.	Rosie 23
4. ENTRANCE OF HUMPY GROGEN	27
5. CUPID THE CUNNIN' PAUDEEN	Barry O'Day 28
6. FINALE	31

Act II

7. OPENING CHORUS	61
8. STARS AND ROSEBUDS <i>Duet</i>	Eileen and Barry O'Day 69
9. EILEEN, ALANNA ASTHORE	Barry O'Day 76
10. IF EVE HAD LEFT THE APPLE ON THE BOUGH.	Sir Reggie 79
11. ENSEMBLE, "WITHDRAW"	83
12. REVERIES	Eileen and Girls 87
13. LIFE'S A GAME AT BEST.	Lady Maude and Colonel Lester 90
14. FINALE	95

Act III

15. OPENING CHORUS	121
a.-Jig	
b.-Song of Acolytes	
c.-Serenade	Dinny
d.-Song: IN ERIN'S ISLE	Lady Maude and Ensemble
16. THINE ALONE <i>Duet</i>	Eileen and Barry 140
17. THE IRISH HAVE A GREAT DAY TO-NIGHT	Dinny and Male Chorus 144
18. WHEN IRELAND STANDS AMONG THE NATIONS OF THE WORLD	Barry and Ensemble 152
19. FINALE ULTIMO	157

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

VICTOR HERBERT.

Allegro Vivo

Overture

VICTOR HERBERT

ff sfz

ff

sfz

fp molto cresc.

f

fff

Tympani Solo

ff

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8

First system of musical notation. Treble clef, key signature of one sharp (F#), and a common time signature. The right hand starts with a forte (*ff*) dynamic and a sforzando (*sfz*) accent. The left hand begins with a piano (*p*) dynamic and a forte (*ff*) dynamic. The system contains four measures of music.

8

Second system of musical notation. Treble clef, key signature of one sharp (F#), and a common time signature. The right hand starts with a forte (*ff*) dynamic and a sforzando (*sfz*) accent. The left hand begins with a piano (*p*) dynamic and a forte (*ff*) dynamic. The system contains five measures of music.

8

Third system of musical notation. Treble clef, key signature of one sharp (F#), and a common time signature. The right hand starts with a forte (*ff*) dynamic and a sforzando (*sfz*) accent. The left hand begins with a piano (*p*) dynamic and a forte (*ff*) dynamic. The system contains five measures of music.

8

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), and a common time signature. The right hand starts with a forte (*ff*) dynamic and a sforzando (*sfz*) accent. The left hand begins with a piano (*p*) dynamic and a forte (*ff*) dynamic. The system contains four measures of music, including a triplet in the right hand.

8

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), and a common time signature. The right hand starts with a forte (*ff*) dynamic and a sforzando (*sfz*) accent. The left hand begins with a piano (*p*) dynamic and a forte (*ff*) dynamic. The system contains four measures of music.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melodic line in the treble and a bass line in the bass. A 'Brass' section is indicated in the upper right. The system contains five measures.

Second system of the musical score. It continues the grand staff notation. A dynamic marking of *sfz* (sforzando) is present in the second measure. The system contains five measures.

Third system of the musical score. It continues the grand staff notation. A measure rest of 8 measures is indicated at the beginning of the system. The system contains five measures.

Fourth system of the musical score. It continues the grand staff notation. A measure rest of 8 measures is indicated at the beginning of the system. Dynamic markings of *sfz* are present in the first and fifth measures. The system contains five measures.

Fifth system of the musical score. It continues the grand staff notation. A dynamic marking of *sfz* is present in the second measure. The system contains five measures.

8

sfz

sfz

rit.

This system contains five measures of music. The upper staff features a melodic line with eighth and sixteenth notes, accented with *sfz*. The lower staff provides a bass line with eighth notes, also marked *rit.*

8

rit.

ff

rit.

This system contains six measures. The upper staff continues the melodic line with accents. The lower staff has a bass line with eighth notes, marked *ff* in the fourth measure and *rit.* in the fifth and sixth measures.

poco a poco

allargando

This system contains six measures. The upper staff has a melodic line with accents and a *poco a poco* marking. The lower staff has a bass line with accents and an *allargando* marking in the fifth measure.

This system contains five measures. The upper staff features a melodic line with a wide interval and a slur. The lower staff has a bass line with a wide interval and a slur.

tranquillo

This system contains four measures. The upper staff has a melodic line with a slur and a *tranquillo* marking. The lower staff has a bass line with a slur.

poco a poco calando

Andante
Andante espressivo
Harp

mf *cresc.*

8

8

Allegro marziale

ff

sfz *sfz*

rit. *ff* *sfz* *allargando*

Allegro vivo

f a tempo

ff

First system of a piano score. The right hand features a series of sixteenth-note chords, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *ff*.

fff (Tympani) rit. ff

Second system of a piano score. The right hand has a dense texture of chords, with a first ending bracketed and marked with an '8'. The left hand includes a section for '(Tympani)' with a series of accents. The dynamic markings are *fff*, *rit.*, and *ff*.

Tempo di Marcia

ff a tempo

Third system of a piano score, marked 'Tempo di Marcia'. The right hand features a melodic line with a long, sustained chord. The left hand provides a rhythmic accompaniment. The dynamic marking is *ff a tempo*.

Fourth system of a piano score. The right hand has a melodic line with a long, sustained chord. The left hand provides a rhythmic accompaniment. The dynamic marking is *ff a tempo*.

Fifth system of a piano score. The right hand has a melodic line with a long, sustained chord. The left hand provides a rhythmic accompaniment. The dynamic marking is *ff a tempo*.

First system of musical notation. The piano part features several measures with a *V* (accents) above the notes. The bass part has a steady accompaniment.

Second system of musical notation. The piano part includes dynamic markings: *ff*, *sfz*, *sfz*, *sfz*, and *rit.*. The bass part continues with its accompaniment.

Third system of musical notation. It begins with the tempo marking *Piu mosso* and the dynamic marking *ff*. The piano part has a more active, rhythmic texture.

Fourth system of musical notation. The piano part features a consistent rhythmic pattern with *sfz* markings. The bass part has a steady accompaniment.

Fifth system of musical notation. It includes the marking *sfz allargando* and *sfz*. The piano part has a more spacious feel, while the bass part has some rhythmic variation.

Opening Act I

No 1

Allegro molto moderato misterioso

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

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

The third system of the piano introduction shows the right-hand staff with a melodic line that includes some longer notes and chords. The left-hand staff continues with a rhythmic accompaniment. The music remains *ppp*.

The fourth system concludes the piano introduction. The right-hand staff features a melodic line with eighth notes and chords. The left-hand staff continues with a rhythmic accompaniment. The music remains *ppp*.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth notes and quarter notes, with some chords. There are dynamic markings such as *pp* and *fpp* in the lower staff.

Second system of musical notation, continuing the grand staff. It includes dynamic markings *fp* and *p*. There are also accents (>) and slurs over the notes. The music shows a transition in dynamics and includes some sustained chords.

Third system of musical notation, featuring dynamic markings *pp* and *fpp*. The music includes slurs and accents, with a focus on the lower register in the bass staff.

Fourth system of musical notation, showing a continuation of the rhythmic and melodic lines. The notation includes slurs and accents, maintaining the dynamic range.

Fifth system of musical notation, the final system on the page. It includes dynamic markings *pp* and *fpp*, along with slurs and accents. The music concludes with a final chord in the upper staff.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment. Dynamics include *ppp* and accents.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs. Bass staff contains a rhythmic accompaniment with slurs. Dynamics include *p* and accents.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and a crescendo hairpin. Bass staff contains a rhythmic accompaniment with slurs. Dynamics include *Molto tranquillo* and *perdendosi*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and a crescendo hairpin. Bass staff contains a rhythmic accompaniment with slurs. Dynamics include *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and a crescendo hairpin. Bass staff contains a rhythmic accompaniment with slurs. Dynamics include *pppp* and *lunga*. A first ending bracket is present at the end of the system.

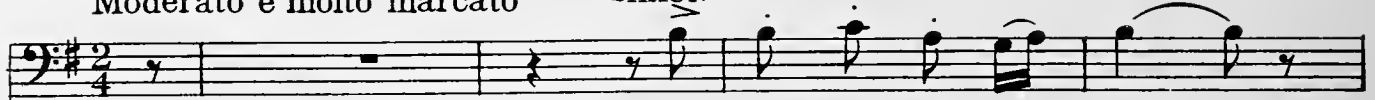
Free Trade And A Misty Moon

No 2

Shaun and Smuggler's Chorus

Moderato e molto marcato

SHAUN

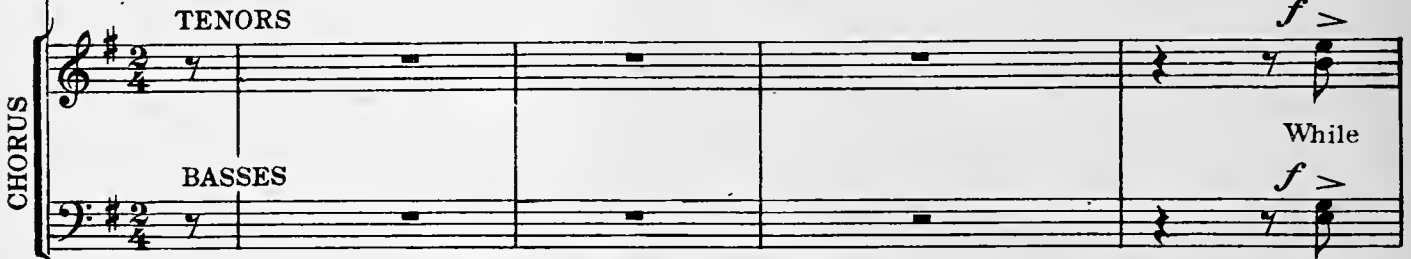


While ships may sail the sea! —

CHORUS

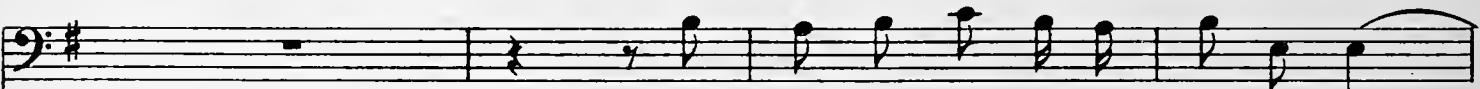
TENORS

BASSES



While

f >



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



man of us — is — free —

Sure,



musical notation for the first system, featuring a bass line with a long note and a treble line with a melodic line.

If France and Spain have some-thin' we can use,

musical notation for the second system, including vocal lines and piano accompaniment.

why not take it as a gra - cious boon?

piano accompaniment for the second system, showing both treble and bass staves.

musical notation for the third system, featuring a bass line with a long note and a treble line with a melodic line.

So, free of tax or du - ty.

musical notation for the fourth system, including vocal lines and piano accompaniment.

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

We

piano accompaniment for the fourth system, showing both treble and bass staves.

Allegro moderato

Then drink to the mist o'er the moon!

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

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

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

sfz

sfz

f

p

sfz

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

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

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

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

My Little Irish Rose

No 3

Moderato

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

p *a tempo*

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

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

But when that has gone a - miss, Each one cries and lies and sighs, "I—
 One who's of a dif - f'rent kind, One who'll say, "Now, name the day that

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

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

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

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

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

D.C.

D.C.

DANCE

Piu mosso

p a tempo

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

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

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

The fourth system introduces a triplet in the upper staff, marked with a '3' above the notes. Dynamic markings include *fp* (fortissimo piano) and *sfz*. The music continues with complex rhythmic patterns in both staves.

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

Entrance Of Humpy Grogan

No 4

Lento misterioso

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a prominent chord marked *pp* (pianissimo). The lower staff is in bass clef with the same key signature and time signature, featuring a melodic line with eighth and sixteenth notes, also marked *pp*.

The second system continues the musical piece. The upper staff features complex chordal textures with some triplets, marked *pp*. The lower staff continues the melodic line with various rhythmic patterns and slurs, also marked *pp*.

The third system shows further development of the music. The upper staff includes dynamic markings such as *sfz p* (sforzando piano) and *pp*. The lower staff features a melodic line with a *sfz p* marking and a long slur spanning several measures.

The fourth system concludes the piece. The upper staff has dynamic markings like *pp* and *sfz p*. The lower staff features a melodic line with a *pp* marking and a long slur. The system ends with a double bar line and repeat signs.

No 5

Cupid, The Cunnin' Paudeen

Barry

Moderato e molto rubato

BARRY

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

p *poco rit.* *a tempo*

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

poco animato

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

ten.

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

Tempo I

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

pp

animato

rit.

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

p a tempo

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

rit.

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

a tempo

a tempo

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

a tempo

a tempo

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

rit.

No 6

Finale Act I

Cue: "Hanging as well"

Moderato
trem.

p sempre cresc.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of tremolos (rapidly repeated notes) with accents. The lower staff is in bass clef and contains a melodic line with eighth notes and some rests. The tempo is marked 'Moderato' and the texture is 'trem.'. The dynamic marking is 'p sempre cresc.'.

The second system continues the musical piece. The upper staff features more complex rhythmic patterns, including some sixteenth notes and rests, with dynamic markings such as 'sfz p'. The lower staff continues with a steady melodic line. The overall texture remains tremolos.

① (Dinny enters with basket of eggs)
Più mosso

p sempre cresc.

p

The third system is marked 'Più mosso' and begins with a circled '1'. The upper staff is filled with triplet patterns. The lower staff has a simple accompaniment of eighth notes. Dynamic markings include 'p sempre cresc.' and 'p'.

(smashes eggs on Grogan's head)

②

sfz

sfz

sfz

The fourth system is marked with a circled '2' and 'sfz'. The upper staff continues with triplet patterns. The lower staff has a simple accompaniment. The dynamic marking 'sfz' is repeated across the system.

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

Musical score for the first system, consisting of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 6/8 time signature. The first part of the system is marked with a piano (*p*) dynamic. The second part, starting with a double bar line, is marked with a fortissimo (*ff*) dynamic. The system concludes with a repeat sign and a final chord.

3 Allegro Agitato (Shouts are heard off stage)

Musical score for the second system, consisting of two staves. It begins with a circled number 3 and the tempo marking "Allegro Agitato (Shouts are heard off stage)". The music is in a key with two flats (Bb) and a 6/8 time signature. The first part is marked with a piano (*p*) dynamic, and the second part is marked with a crescendo (*cresc.*).

4 Più mosso

Musical score for the third system, consisting of two staves. It begins with a circled number 4 and the tempo marking "Più mosso". The music is in a key with two flats (Bb) and a 6/8 time signature. The first part is marked with a piano (*p*) dynamic, and the second part is marked with a forte (*f*) dynamic.

Musical score for the fourth system, consisting of two staves. The music continues in the same key and time signature. It features various melodic lines and harmonic support.

Musical score for the fifth system, consisting of two staves. The music continues in the same key and time signature. It features various melodic lines and harmonic support, ending with a fortissimo (*sfz*) dynamic.

Musical score for the sixth system, consisting of two staves. The music continues in the same key and time signature. It features various melodic lines and harmonic support, ending with a fortissimo (*sfz*) dynamic. The system includes first and second endings.

Entrance of Lady Maude etc. etc.

⑤

8

ff *sffz* *sffz* *sffz*

8

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

MAUDE

This is most out-ra-geous!

Is there no one here!

⑥ Allegro Moderato

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

Sees Barry and stops in sudden amazement

M.

BARRY *poco rall*

(offers his hand) *a tempo*

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

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

M. You! In Ire-land?

B. Yes, you know

a tempo

Meno poco rit.

f sf a tempo

M. MARIE (up stage)

B. why!

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

fp

trem.

(Maude to Barry excitedly)

f Agitato

M. My niece, Ei-leen!

Barry starts up stage

(trem.) sf

declamato

8

pp

piu rit. molto rit.

pp

9 Andante espressivo

(Harp)

B. *pp* BARRY

How won - drous!

B. How sweet and Oh! so fair!

CHORUS

See

10

mf

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with the word "there!" followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. The key signature has two flats, and the time signature is 4/4.

8va.....

The piano accompaniment for the first system, showing the right and left hand parts. It features a mix of chords and melodic fragments, with some notes marked with accents.

in his arms so safe, safe from a -

The second system of music continues the vocal line with the lyrics "in his arms so safe, safe from a -". The piano accompaniment provides harmonic support with chords and moving lines.

8 *loco*

The piano accompaniment for the second system, marked with a first ending bracket and the tempo instruction "loco". The music is more rhythmic and active in this section.

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

The third system of music features a vocal line with the lyrics "larms! A charm - ing pair. pair. charm-ing charm-ing pair. pair." The piano accompaniment includes a section marked "rit" (ritardando) with long, sustained notes.

8va..... *rit* *p*

The piano accompaniment for the third system, including a section marked "8va....." (octave) and "rit" (ritardando) leading to a final chord marked "p" (piano).

(Entrance of Sir Reggie)

11 Allegretto Moderato

loco
f ruvidamente
sfz
sfz
sfz

tr
sfz
tr
 12 *f*

tr
sfz
tr
sfz
sf

8va.
sfz
sfz

loco
 13 *sfz*
sfz
sfz
sfz
sfz
sfz
dim

(Sir Reggie enters the House)

poco rall

Tempo giusto

A Woman (to Barry)

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

Musical score for A Man (1st Tenor). The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics ". bold with your tongue?" and "And so free with your stick?". The piano accompaniment includes a circled number 3 and a sforzando (sffz) dynamic. The tempo is marked "Tempo giusto".

Piano accompaniment for A Man. The system includes a grand staff with treble and bass clefs. It features several sforzando (sffz) dynamics and a section marked "8va.....". The tempo is marked "Tempo giusto".

Musical score for B. (bowing). The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "with pleasure!". The piano accompaniment includes a circled number 3 and a sforzando (sffz) dynamic. The tempo is marked "Tempo giusto".

Musical score for D. Wait a. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Wait a". The piano accompaniment includes a circled number 3 and a sforzando (sffz) dynamic. The tempo is marked "Tempo giusto".

CHORUS

Musical score for CHORUS. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Yes, tell us, tell us.". The piano accompaniment includes a circled number 3 and a sforzando (sffz) dynamic. The tempo is marked "Tempo giusto".

Piano accompaniment for CHORUS. The system includes a grand staff with treble and bass clefs. It features a circled number 8, a circled number 3, and a sforzando (sffz) dynamic. The tempo is marked "Tempo giusto".

(Taking the stage)

B.

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

Yes, let him speak!
 Yes, let him speak!

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

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

B

f *f* *ff*

I'm back here to work for the
Day!

This system contains three staves. The top staff is a vocal line for a baritone (B) with lyrics "I'm back here to work for the". It features a dynamic marking of *f* and two triplet markings. The middle staff is a vocal line with lyrics "Day!" and a dynamic marking of *ff*. The bottom staff is a piano accompaniment with a dynamic marking of *f*.

B

cause! Are you

This system contains three staves. The top staff is a vocal line for a baritone (B) with lyrics "cause! Are you". The middle and bottom staves are empty.

(16)

ff *ff*

This system contains three staves. The top staff is a piano accompaniment with a dynamic marking of *ff* and a circled measure number (16). The middle and bottom staves are also piano accompaniment with a dynamic marking of *ff*.

with me? It looks

ff Yes, we are!

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics 'with me?' and 'It looks'. The second line is a vocal line in treble clef with lyrics 'Yes, we are!'. The piano accompaniment consists of two staves (treble and bass clefs) with dynamic markings *ff* and various musical notations including slurs and accents.

sfz *ff* *sfz*

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs). It features complex rhythmic patterns, including triplets and slurs, with dynamic markings *sfz* and *ff*.

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

To a man we will fight.

(shouted)

Detailed description: This system contains the second two lines of music. The top line is a vocal line in treble clef with lyrics 'nev-er so bright' and 'That's the spir-it I love — for the'. The second line is a vocal line in treble clef with lyrics 'To a man we will fight.'. The piano accompaniment consists of two staves (treble and bass clefs) with dynamic markings *f* and *sfz*, and includes the instruction '(shouted)'.

mf cresc. *mp cresc.*

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). It features complex rhythmic patterns, including triplets and slurs, with dynamic markings *mf cresc.* and *mp cresc.*.

B

time is at hand!

molto rit

ff *sfz* *attacca*

Allegro Marziale

O'D

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

mf

O'D

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

O'D

rit. *a tempo*

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

rit. *a tempo*

May _____

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

ff

18 *ff*

_____ the ty - rant's pow'r be brok - en _____

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

sfz sfz

O'D

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

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

rit. *a tempo* *allargando*

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

sva.....

ff

O'D

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

Bragh!"

mf

19

sfz *mf*

V.

O'D

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

To a man

fp

allargando

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

we'll fight!

fp

allargando

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

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

a tempo rit. a tempo

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

a tempo rit. a tempo

a tempo rit. a tempo ff ff3

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

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

a tempo *pp rit*

psfz

Meno (22) *p.*

ppp *attacca*

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

Allegro

Omnes: What!

gva.....

(23) *f* *sfz p*

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

8.....
3
3
sfz *ffz p* (24) Snare Dr. (off stage) **Tempo di Marcia (Moderato)**

(Dialogue during this march)
8va.....
pp (25) *poco a poco cresc*

8.....

8.....

8.....
1 2 3
f

(26) *cresc.* *f*

ff *ff* *sf*

ff *sf* *sf* *a tempo*

poco animando MAUDE

Oh no! They're all my friends! ———

f

We are! We

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

senza tempo (to Barry)

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

are! We are!

ff *ff* *sfs* *senza tempo*

(Sir Reggie enters from the house)

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

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

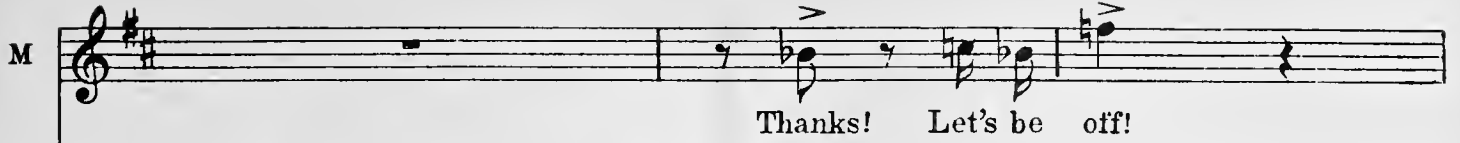
ff Ar-rest! *ff* Ar-rest!

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

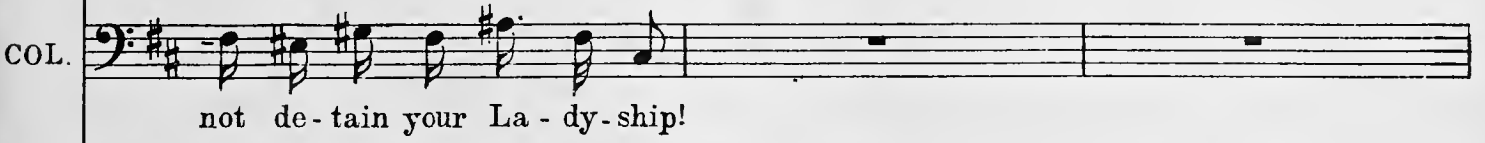
MAUDE *Meno* And my London".

(The crowd jeers)

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

M 

Thanks! Let's be off!

COL. 

not de-tain your La - dy-ship!





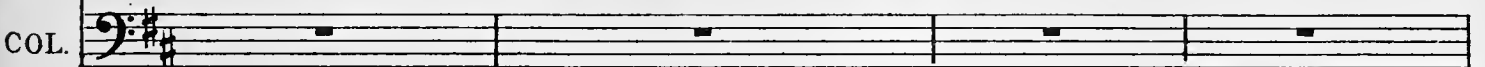
33

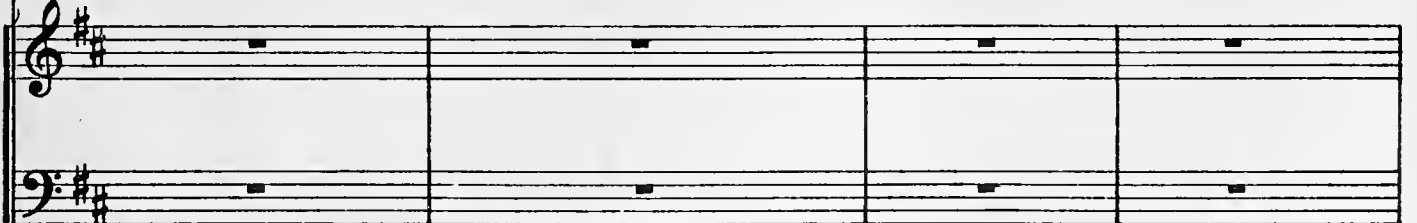
scherzando

M 

f *a tempo*

Good-day! You'll find a welcome at my castle any time!

COL. 





f *sfz* *a tempo* *loco*

COL.

f

Your Ladyship, allow me!

sfz *sfz* *sfz*

34

mf scherzando

Ha! ha! ha!

pp

Ha! ha! ha!

pp

Ha! ha! ha!

pp

poco più mosso

Ha! ha! ha! ha! ha!

35 *fp*

pp

Ha! ha! ha!

pp

Ha! ha! Ha! ha!

ha!

Ha! ha!

Ha! ha! ha! ha!

fp

CHORUS

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

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

molto cresc. e accel.

sfz

Tymp.

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

molto cresc. e accel.

sfz

Tymp.

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

f cresc.

First system of musical notation, piano and bass staves. The piano part features a melodic line with slurs and accents. The bass part provides a rhythmic accompaniment. A dynamic marking of *sfz* is present in the piano part.

Second system of musical notation, piano and bass staves. It includes first and second endings. The piano part has dynamic markings *sfz*, *ff*, and *sfz*. The bass part has a dynamic marking of *ff*. A circled measure number 37 is shown above the piano staff.

Third system of musical notation, piano and bass staves. It includes a repeat sign with a first ending. The piano part has dynamic markings *sfz* and *sfz*. The bass part has dynamic markings *p.* and *sfz*. A circled measure number 38 is shown above the piano staff.

Fourth system of musical notation, piano and bass staves. The piano part has a melodic line with slurs and accents. The bass part has a dynamic marking of *p.*. The system concludes with five *sfz* dynamic markings under the piano staff.

Shaun draws his knife and stabs Grogan

Fifth system of musical notation, piano and bass staves. It includes a trumpet part labeled "Trpt." with a dynamic marking of *sfz*. The piano part has dynamic markings *sfz* and *sfz*. The bass part has dynamic markings *p.* and *sfz*. The system concludes with four *sfz* dynamic markings under the piano staff.

(Grogan falls)

sva...
cresc. possibilata
sfz
40 *Listesso tempo loco*
fff

(pushing every one aside)

(Shaun runs up stage)
ff ed agitato
ff

41
ff sempre
ff

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

42
a tempo
sempre

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

43
sfz animato
ff
Tymp.
poco allargando
sfz

PRINCIPALS and CHORUS

ff Tempo I

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

Tempo I

④④ *ff molto forsa* *sffz* *gra.....*

allargando

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

allargando 8..... *poco più mosso* *a tempo*

④⑤

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

END of ACT I

Opening Act II

No 7

Allegro moderato

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

The first system begins with a forte (*f*) dynamic in both hands. The right hand features a melodic line with accents, while the left hand plays a steady eighth-note accompaniment.

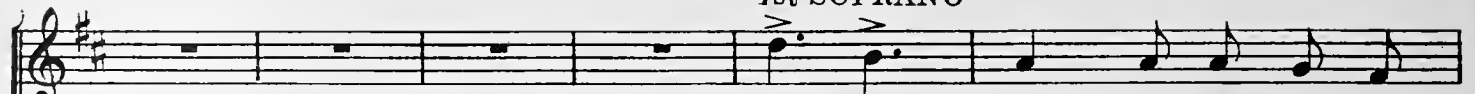
The second system continues the accompaniment, with the right hand playing chords and moving lines. A dynamic marking of *fp cresc. molto* appears in the middle of the system.

The third system shows a continuation of the rhythmic accompaniment in the left hand and chordal textures in the right hand.

The fourth system features a more complex texture with sixteenth-note patterns in the right hand and eighth-note accompaniment in the left hand.

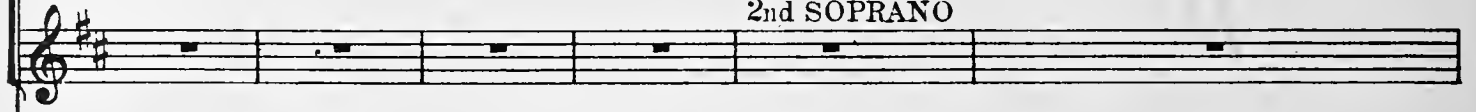
The fifth and final system concludes the piece with a *loco* section in the right hand and a final flourish in the left hand. The dynamic is marked *ff* (fortissimo), and the instruction "(Curtain)" is written above the final notes.

1st SOPRANO



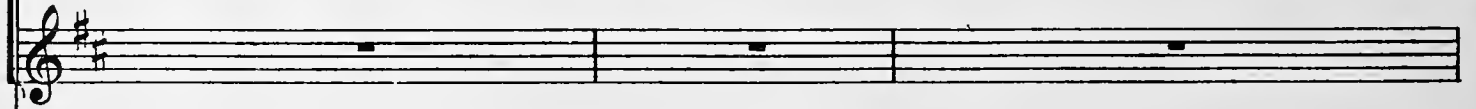
Come, Tom! Tune your fid - dle, We'll

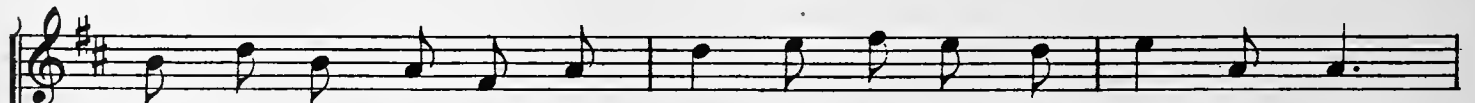
2nd SOPRANO

*Poco Meno*

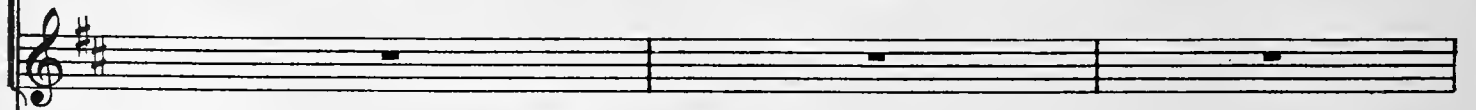
 Piano accompaniment, first system. The left hand is in bass clef with a key signature of one sharp (F#). It features a series of dotted quarter notes with accents (>) and a dynamic marking of *fffz*. The right hand is in treble clef with a key signature of one sharp (F#) and contains a series of notes with a dynamic marking of *fp*.


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



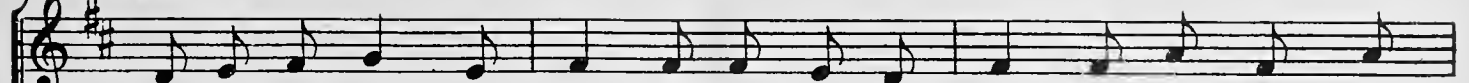
 Piano accompaniment, second system. The left hand is in bass clef with a key signature of one sharp (F#) and contains a series of notes with a dynamic marking of *p*. The right hand is in treble clef with a key signature of one sharp (F#) and contains a series of notes with a dynamic marking of *p*.


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



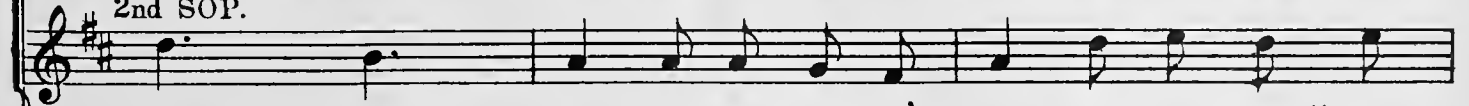
 Piano accompaniment, third system. The left hand is in bass clef with a key signature of one sharp (F#) and contains a series of notes with a dynamic marking of *p*. The right hand is in treble clef with a key signature of one sharp (F#) and contains a series of notes with a dynamic marking of *p*.

1st SOP.

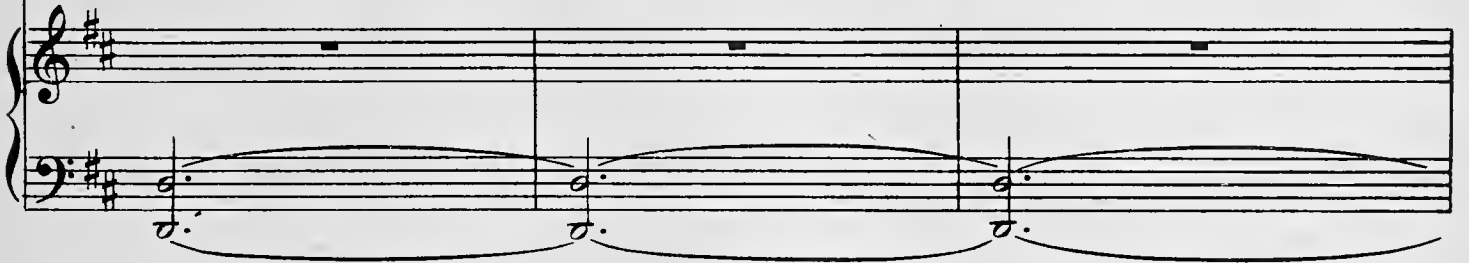


Mick-ey Ma-guire met. Ka - tie Cal - la - han, As she came through the

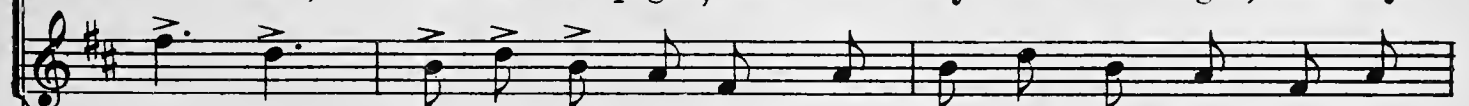
2nd SOP.



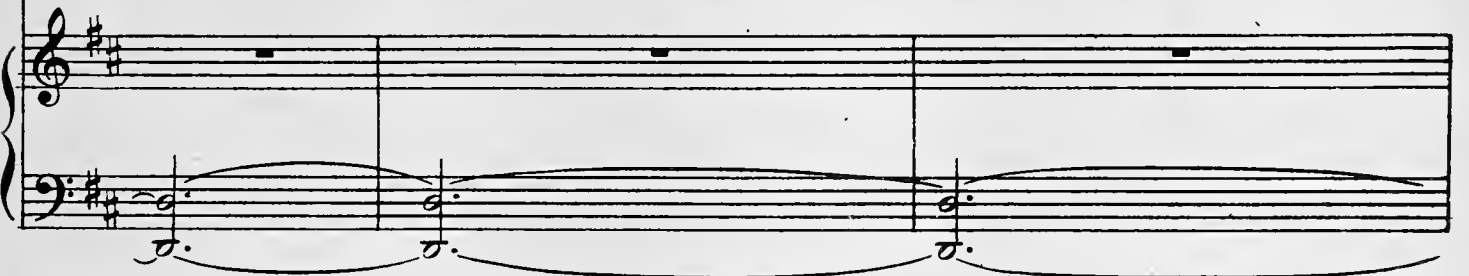
Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -



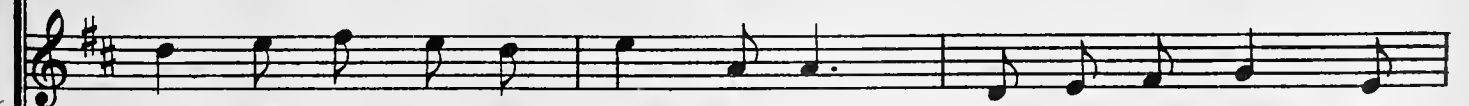
turn - stile; "Give us a pogue, then! Ye sly lit - tle rogue, then!" Says



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

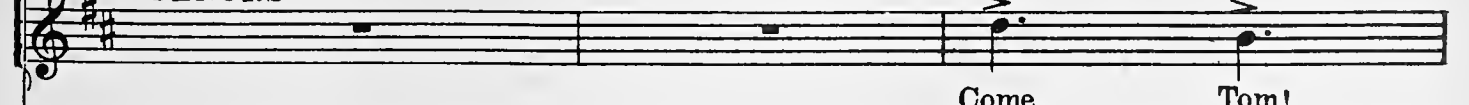


Mick, and quick - ly he kissed her twice! "Good

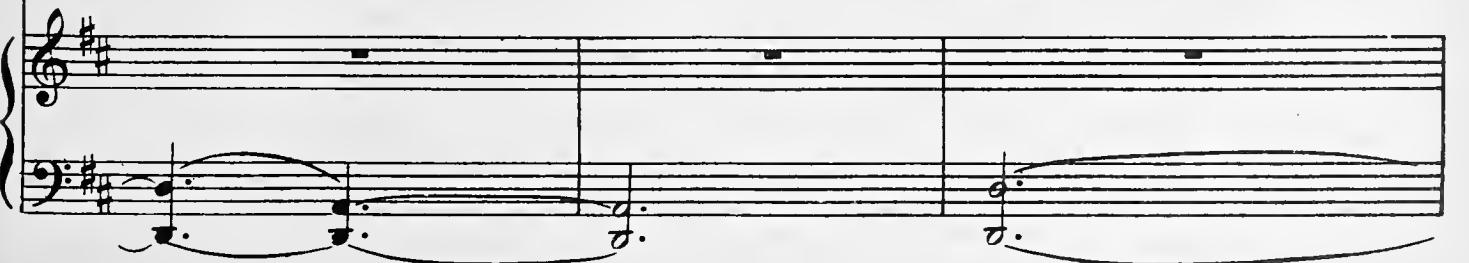


you be - gin and we'll sing with youi Mick - ey Ma - guire met

TENORS



Come, Tom!



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

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

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

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

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

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

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

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

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

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

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

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

Violins

fp

f rit.

fp

pp a tempo

pp

dim.

sempre dim.

ppp

pppp

rit.

8.....

8.....

8.....

No 8

69
Stars And Rosebuds

DUET

Eileen and Barry

Allegretto moderato

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

f (Harp)

p poco rit.

EILEEN

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

p a tempo

p

gay — Loved a la - dy

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

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

poco rit.

(She starts again)

a tempo

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

p a tempo

p

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

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

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

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

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

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

p

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

ly. _____

f *poco rit.*

Moderato espressivo
EILEEN

Moon - beams, Star - gleams,

a tempo

poco rit. *sfz* *p lusigando*

(Very short pause)

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

BARRY (off stage) (imitating her)

Cold and so dis - tant!

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

Are you not cold - er?

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "say, love, are you not cold - er far!". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes arpeggiated chords and melodic lines with slurs.

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

The second system continues the vocal line with the lyrics "Dear love, dream of one who a - dores you!". The piano accompaniment remains in the same style, with arpeggiated figures in the right hand and a steady bass line in the left hand.

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

BARRY

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

The third system begins with a dynamic marking of *f* (forte). The vocal line includes the lyrics "Dream-ing a - lone, You're mine own! —". Below this, the name "BARRY" is written above a short melodic phrase. The system concludes with the lyrics "Mad - ly a - dores you! Dream-ing a-lone, All mine own,". The piano accompaniment features a prominent arpeggiated pattern in the right hand and a bass line with some chordal textures in the left hand.

f *poco rit.* *a tempo*

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

f *poco rit.* *a tempo*

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

sf *poco rit.* *p a tempo*

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The music is marked with dynamics and tempo changes: *f* (forte), *poco rit.* (poco ritardando), and *a tempo* (return to original tempo). The lyrics are: "Hap-py hours — of en - tranc-ing il - lu-sion! If you, love," and "Hap-py hours of en - tranc-ing il - lu - sion!". The piano accompaniment includes a section marked *sf* (sforzando) and *poco rit.* (poco ritardando), followed by a section marked *p a tempo* (piano and a tempo).

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

My lone - ly vi - gil!

The second system of music continues the vocal and piano parts. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff. The lyrics are: "knew, love, How I my vi - gil keep," and "My lone - ly vi - gil!". The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

EILEEN

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

The third system of music is titled "EILEEN". It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff. The lyrics are: "Would you, Could you still in ob - li - vion". The piano accompaniment continues with the same rhythmic pattern as the previous system.

sleep?

Soft

ly

then,

she

Still in ob - li - vion,—

threw from her case - ment,

Rose - buds!

High lat-ticed case - ment!

Those

buds

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

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

p poco rit.

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

p

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

Poco piu Allegro

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

Poco piu Allegro

rit. *sf* *sfz*

Eileen!

(Alanna, Astore)

No 9

Moderato

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "I'm in love! I'm in love with a". The piano accompaniment starts with a *p* dynamic and includes markings for *poco agitato* and *poco rit.*. The key signature is B-flat major and the time signature is 3/4.

Second system of the musical score. The vocal line continues with the lyrics "slip of a girl! And if I should be mer-ry or sad, I don't know! For my". The piano accompaniment includes markings for *poco rit.* and *a tempo*. The key signature and time signature remain the same.

Third system of the musical score. The vocal line concludes with the lyrics "heart is a - fire and my head is a - whirl! Yet I'm suf - frin' for her so I'm". The piano accompaniment continues with the same key signature and time signature.

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

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

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

rit. *a tempo*

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

rit. *a tempo*

rit. *a tempo* *rit.*

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

rit. *a tempo* *rit.*

REFRAIN

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

poco rit.

a tempo

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

poco rit.

rit.

a tempo

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

rit.

*a tempo
p
espress*

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

rit.

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

allargando

If Eve Had Left The Apple On The Bough

Nº 10

(Sir Reggie)

Moderato

(Spoken)

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

p poco accel. *pp a tempo*

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

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

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

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

neith - er grief nor sin - ning! Ev - 'ry - thing was sim - ply rip - pin'
in our e - pig - lot - tis, Stif - les ev - 'ry good in - ten - tion!

poco animato

Till the wom - an - plucked the pip - pin! For if
That is why a - - gain I men - tion: That if

REFRAIN

pp

Poco meno

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

a tempo

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

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

pp

ve - ry plea - sant ev - 'ry - thing would be! If
 should - nt care a cap - per what we wore! There'd

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

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

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

poco rit.

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

poco rit. *ffz*

Ensemble

No 11

Allegro moderato

The first system of the piano ensemble consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth and sixteenth notes, starting with a repeat sign. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and eighth notes. The dynamic marking *pp* (pianissimo) is placed in the first measure of the left-hand staff.

The second system continues the musical piece with similar melodic and harmonic patterns in both staves. The right-hand staff maintains its melodic flow, while the left-hand staff continues with its accompaniment.

The third system introduces a change in dynamics. The right-hand staff begins with a forte (*f*) dynamic. A *cresc.* (crescendo) marking is placed in the second measure of the right-hand staff, with a horizontal line extending across the top of the system to indicate the gradual increase in volume.

The fourth system features a fortissimo (*ff*) dynamic marking in the first measure of the right-hand staff. The right-hand staff plays chords with a tenuto mark (>) above the first measure. The left-hand staff continues with its accompaniment, also marked with *ff* dynamics in each measure.

sfz
ff
ff
dim. molto

Moderato grazioso

mp

fp *lunga* *fp*
(Eileen is carried in)

SOPRANI

Moderato *Tempo giusto*

p

With - draw!

p

Soon she will re-vive we know.

mf

Let's hope so!

Well she soon will be!

p

Let's pray so

sempre dim

Bet-ter we should go!

With - draw!

fer-vent-ly!

dim.

CHORUS

The musical score is written for Soprano and Piano. It consists of four systems of music. The first system shows the Soprano part with lyrics 'With - draw!' and 'Soon she will re-vive we know.' The piano accompaniment is marked *mf*. The second system continues the Soprano part with lyrics 'Let's hope so! Well she soon will be!' and 'Let's pray so'. The piano accompaniment continues. The third system shows the Soprano part with lyrics 'Bet-ter we should go!' and 'With - draw!' and 'fer-vent-ly!'. The piano accompaniment is marked *dim.* and *sempre dim*. The fourth system continues the piano accompaniment.

'Tis not the time to call!

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

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

ppp

Reveries

(Eileen and Six Girls)

No 12

Lento (During dialogue)

(Chimes off stage) *pp* Orch.

EILEEN

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

rit. *pp*

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

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "wea - ry and op - pressed, Come and find a bles - sing for all!". The piano accompaniment is in G major and features a treble and bass clef. The music is in 4/4 time and includes various musical notations such as notes, rests, and slurs.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are "It is a dream! Won - drous - ly now they seem Chim - ing a pro - phe - sy of". The piano accompaniment continues with similar musical notation as the first system.

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

pp (Humming)

pp (Humming)

pp (Humming)

The third system of music concludes the vocal line and piano accompaniment. The lyrics are "glad - - ness! Say! Shall it ev - er be that". The piano accompaniment includes markings for *pp* (pianissimo) and "(Humming)" in several places, indicating a humming section. The music ends with a final chord in G major.

rit. *piu rit.*

they shall chime for me? Ah! Chime for

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "they shall chime for me? Ah! Chime for". The vocal line is marked with *rit.* and *piu rit.*. The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The piano part includes chords and melodic lines, with dynamics *pp* and *rit.* indicated.

(Humming) *piu rit.*

me! Ah! Ah!

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

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

Life's A Game

DUET

Lady Maude and Colonel Lester

No 13

Allegretto moderato

MAUDE

A - gain the ways of earl - y days we

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

COLONEL

Real - ly? —

Play-ing a child - ish game! —

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

Sure - ly! _____

there shall be no "cheat - ing." _____

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

Vict - 'ry _____ is our aim! _____

Greek! _____

(Head voice) *p* _____ *rit.* _____ *pp* _____

You hide _____ I'll seek.

REFRAIN

a tempo

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

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

p a tempo

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

poco rit.

a tempo

haz-ard your all, For great af-fairs of state
win though you haz-ard your all. Great af-fairs of

a tempo

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

p *poco rit.* *a tempo*
dice are toss'd, In the game of life!
p *a tempo*
lost as the dice are toss'd, In the game of life!

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

PANTOMINE DANCE

pp

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a series of chords and melodic lines with slurs and accents. The upper staff has a series of chords, some with slurs and accents. The lower staff has a series of chords, some with slurs and accents.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a series of chords and melodic lines with slurs and accents. The upper staff has a series of chords, some with slurs and accents. The lower staff has a series of chords, some with slurs and accents.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a series of chords and melodic lines with slurs and accents. The upper staff has a series of chords, some with slurs and accents. The lower staff has a series of chords, some with slurs and accents.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a series of chords and melodic lines with slurs and accents. The upper staff has a series of chords, some with slurs and accents. The lower staff has a series of chords, some with slurs and accents. The system includes a first ending (1.) and a second ending (2.) with a repeat sign and a double bar line. The first ending leads back to the beginning of the system, and the second ending leads to a final chord. The dynamic marking *sfz p* is present in the first measure of the upper staff.

Allegro moderato

COL.

Musical score for COL. I arrest you. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "I ar - rest you!" and features a triplet of eighth notes. The piano accompaniment has dynamics *f*, *sfz*, and *f*. The key signature is three flats and the time signature is 2/4.

sfz

MAUDE

Musical score for MAUDE. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Cry! Cry! Oh Colo-nell! you are most un - fair!". The piano accompaniment features triplets and trills, with dynamics *fp*, *sfz*, and *fp*. The key signature is three flats and the time signature is 2/4.

COL.

①

Musical score for COL. I warned you of my purpose. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "I warned you of my pur- pose." and includes the instruction "(strides up stage)". The piano accompaniment has a dynamic of *f*. The key signature is three flats and the time signature is 2/4.

②

COL.

MAUDE (aside to Sir Reggie)

Musical score for COL. Ser-geant! Remember! do not tell! The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Ser-geant! Re - mem - ber! do not tell! The" and includes the instruction "calls off". The piano accompaniment has dynamics *sfz*, *fp*, and *pa tempo*. The key signature is three flats and the time signature is 2/4.

SIR REGGIE

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

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

(Fumbling)

SIR R. (Drawing out letter)

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

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

f MAUDE

Let me have it!

COL. *f*

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

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

4

M.

Lost! lost! he's

S.R.

Well then, take it!

COL. *a tempo*

sis-tance will be use-less!

p a tempo

sfz sfz

5

M. *ff*

lost! _____

(Reading)

COL.

Ah, ha! to

Poco animato

ff sfz sfz

6

MAUDE

M.

EILEEN
You've

COL. *f (triumphantly)*

Cap-tain Bar-ry O' Day! Well, lad-ies, Who has won, I pray? —

p pp

agitato

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

f agitato

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

ff *poco allarg.* (7)

f *sffz* *f*

M.
all we ask! — Should he

E.
all we ask! —

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

COL.

f *f* *fp* *sfz*

M.
die, how shall we bear it!

E.

poco accel

sfz sfz sfz sfz sfz

COL. *f* ⑧ *Andante maestoso*

A man who can die as a soldier When

sfz sfz sfz p p

COL. fate shall have sealed his doom, _____ To me is a he - ro im -

p sfz p

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

p p p sfz sfz

9 *p a tempo*

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

E. *Such de - lay,*

B. *BARRY*

S.R. *SIR R.*

COL.

scherzando

p a tempo

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

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

B. *A*

S.R. *he - ro im - mor - tal.*

COL. *tal.*

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

E. Must he stay?

B. S.R.

COL.

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

E. He'll be lost! How I pray!

B. S.R.

COL. Die like a sold - ier brave!

mf *sfz* *p* *va*

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

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

B. S. R.

COL. As great as the great - est!

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

E. Oh fa - tal de - -

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

COL. That's all I can

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

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

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

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

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

mf

M. *p*
He will I know!

E. *p*
Ah! if he should!

B. *p*
We all must go!

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

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

mf

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

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

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

S.R. could! Oh!

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

sfz allargando

⑪ *p a tempo*

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

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

B. *p*
 I wish

S.R. I wish

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

p a tempo

M. like a man. — Die like a man! —

E. like a man. — Die like a man! —

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

COL. gan! — Die like a man! —

M. Die like a man! —

E. Die like a man! —

B. S.R. Die like a man! —

COL. Die like a man! —

Die like a man! —

ff rit.

ff

ff

ff

ff

8va.....

ff

sfz

(Enter Sergeant and a file of soldiers tak-

12 Animato

ing positions up stage)

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

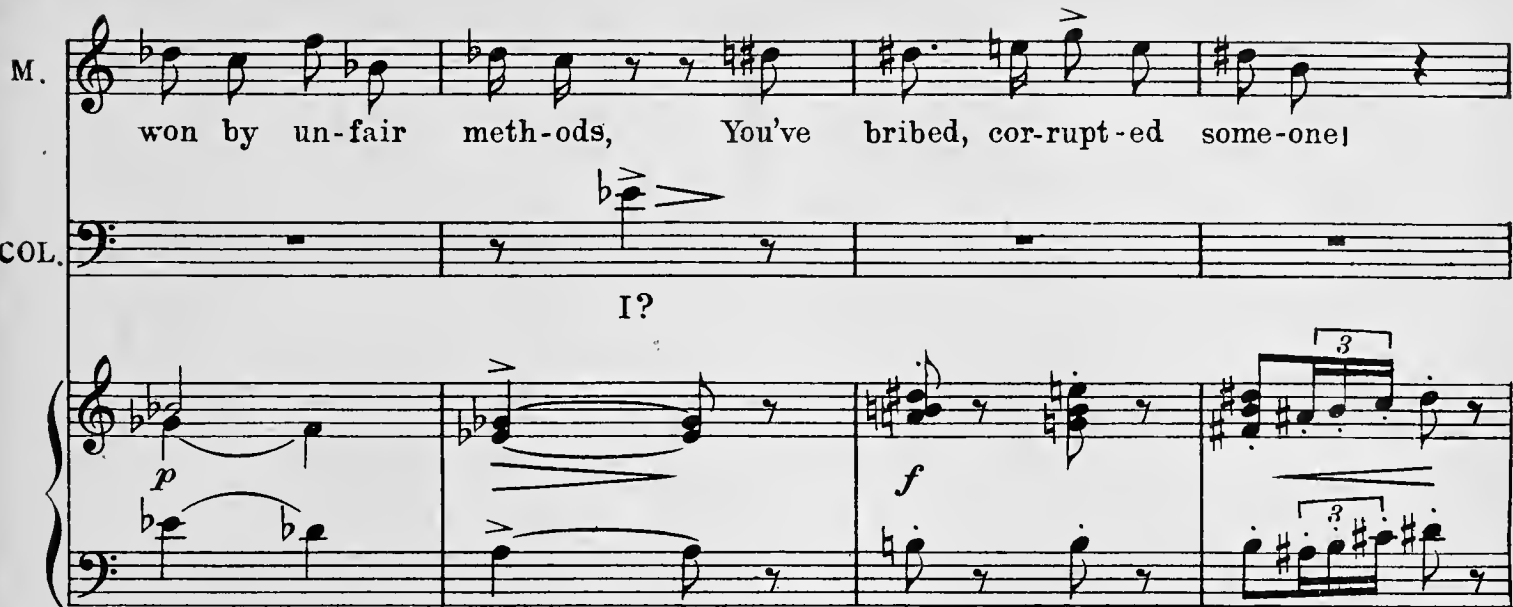
M.

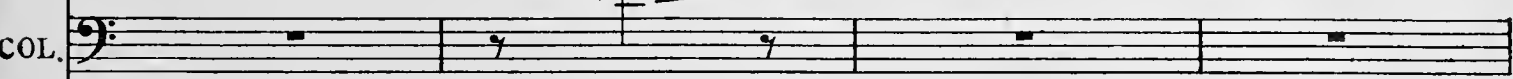
You've


COL.

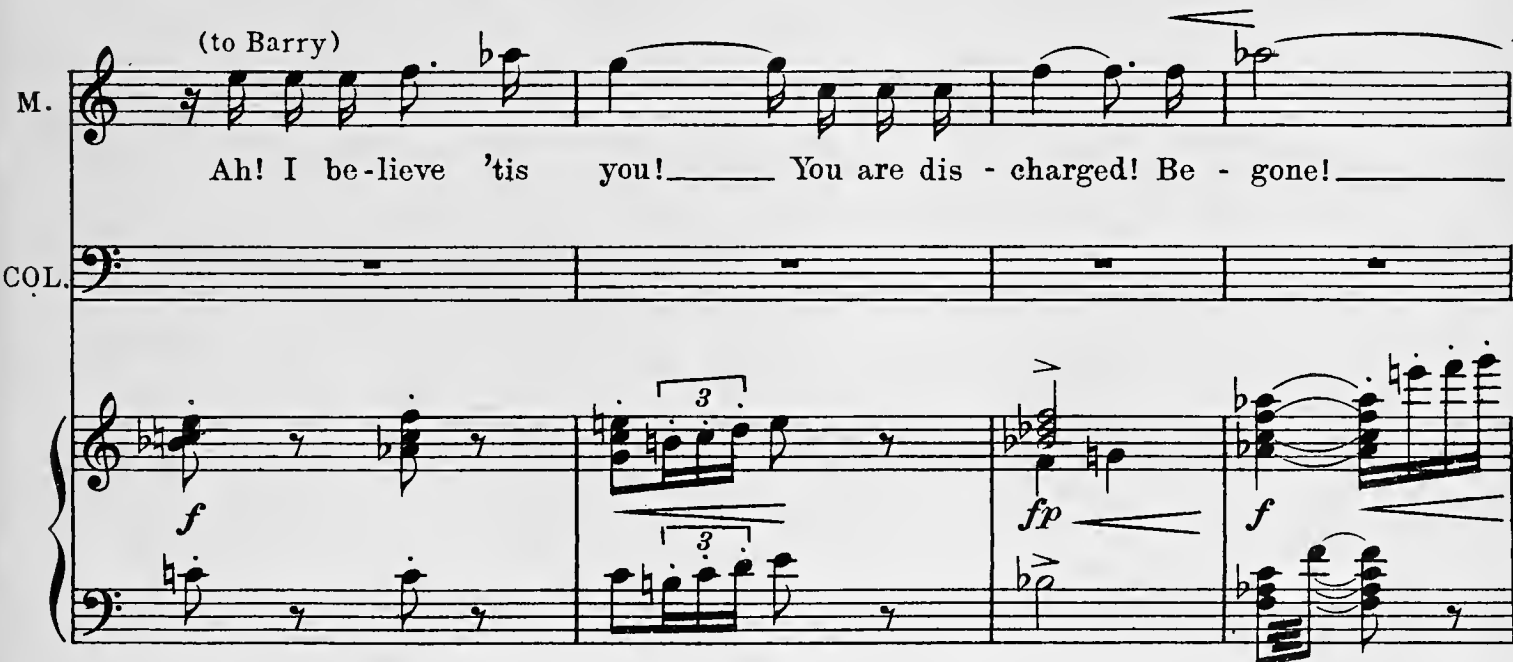
Your La-dy-ship! you lose with no good grace!

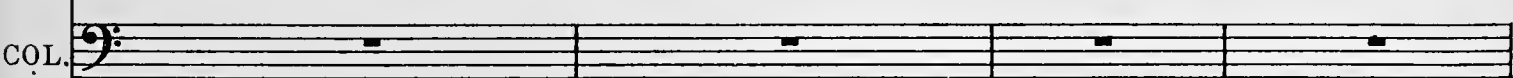
13 Moderato


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

COL. 

 I?

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

COL. 



M.  BARRY
Your la - dy-ship!

 *ff poco creso.* *sfz* *Meno*

14 *a tempo* *poco allargando*

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

B. On my word!

p scherzando *tr*

15 *a tempo*

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

COL. Then I _____ will

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

16 *animato*

EILEEN MAUDE

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

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

sfz fpp *animato* *p a tempo*

BARRY

poco rit.

3

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

p poco rit.

nev - er for - get you.

after a pause

Now, Here! be off with this at once!

a tempo

p

sfz

3

fz

sfz

17

BARRY

(gives him packet and Barry starts)

(Barry stops)
poco meno

You

f

sfz

poco meno

18

BARRY

know the walk-in's bad sir!

All right, sir!

Walk - ing? Take a horse!

f.

sfz

a tempo

M. *f* MAUDE
None of mine!

COL. *f*
Then take

COL. mine!

Poco animato

(Col. turning)

sffz ff

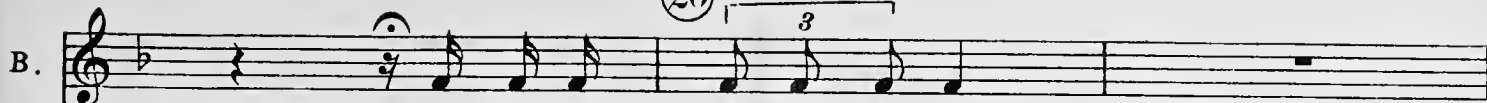
B. BARRY *a tempo*
(spoken) Corporal! Beg par-don, Col-'nell! (impatiently)

COL. well, what now?

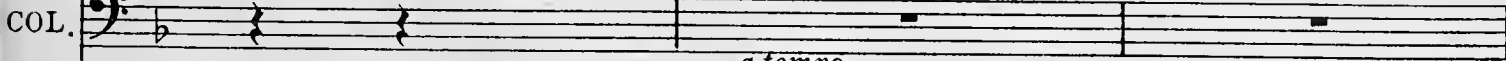
a tempo p

sffz sffz pp fp

20

B. 

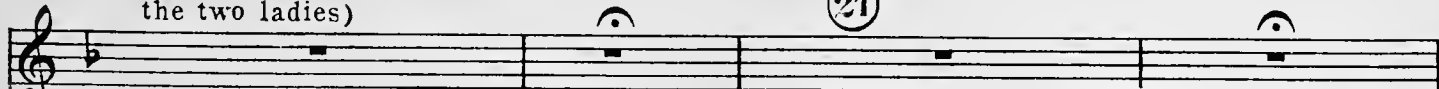
Sure I could do with tin pounds!

COL. 

a tempo
pp


(smothered laughter from the two ladies)

21



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

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



(Col.) Yes, to identify O'Day

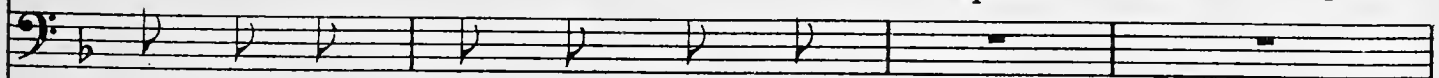
pp
sva
fp




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

Col. (to Barry) spoken

There's your ten pounds



sva
rit. pp
f


22

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

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

sfz sfz sfz sfz fpanimando


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

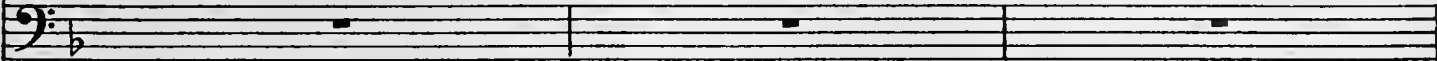
COL. *8va* *poco accel*

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

COL. *animando* *f*

23

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

COL. 



8va.....

sfz

8va.....


loco

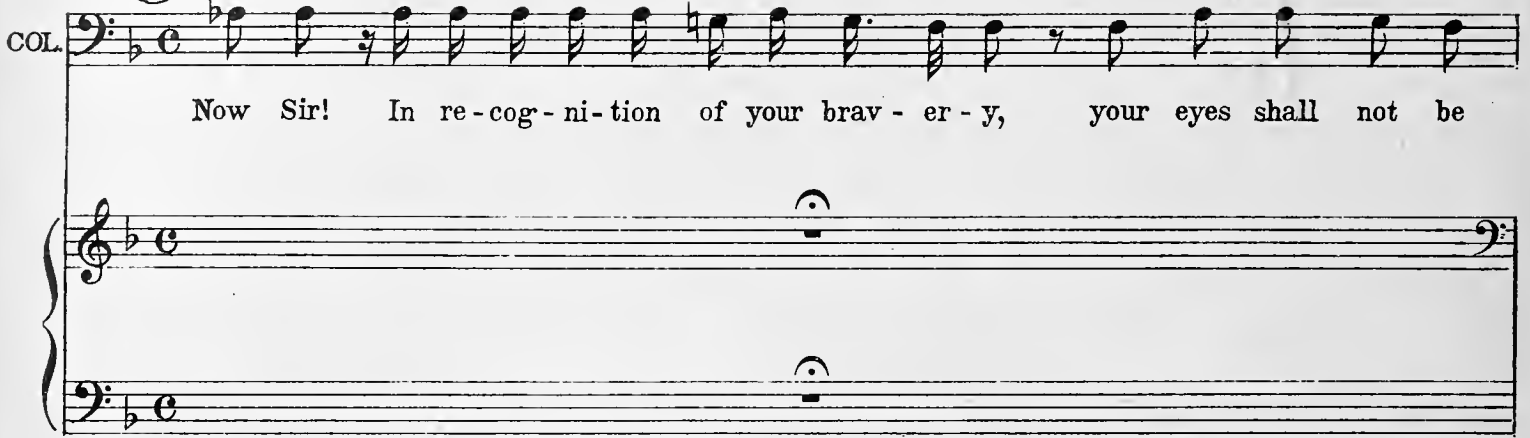
sempre dim



pp *ppp*

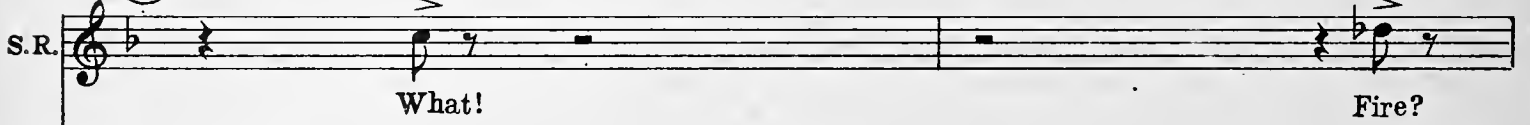
(Col. to Sir Reggie)

24 *senza tempo*

COL. 

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

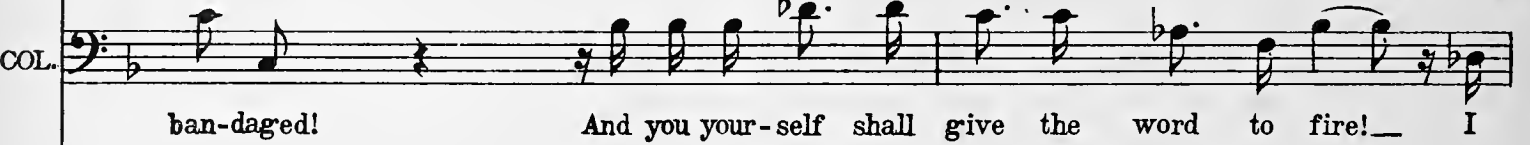
25 *Andante*

S.R. 

What! Fire?

a tempo

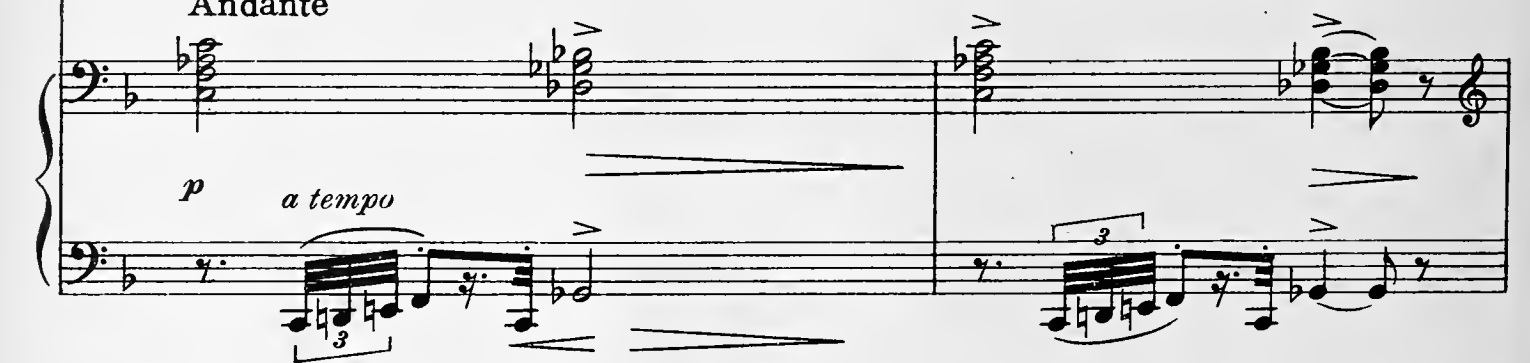
(To the woman)

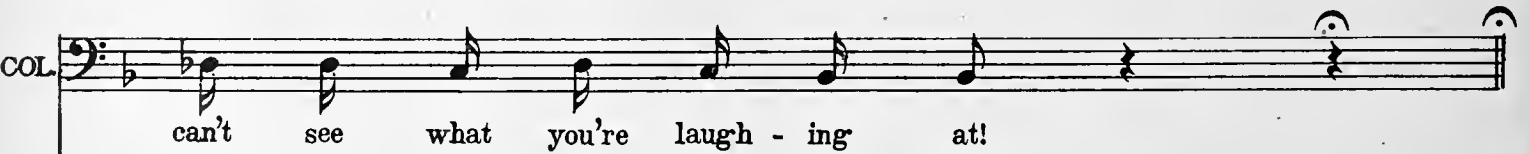
COL. 

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

Andante

p a tempo



COL. 

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

attacca



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

26

ff

ff

27

ff

sfz

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

gva.....

sfz

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

29

sfz

sfz

sfz

sfz

sfz piu' accel'

CHORUS

Col. spoken

"What has he done?"

a tempo

(shouted)

30

ff

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

ff

Allegro

ff a tempo

ffp

Bus:

Col. (angrily)
Let go! Get up!

You grovelling toad!
Get out! (kicks him)

Humpy. "But Colonel"
I must tell you!

sffz a tempo

31

a tempo
(shouted)

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

ff (shouted)

Ah! Take him! Hang him!

ff a tempo

(Cymbals trem.)

a tempo
shouted

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

CHORUS

ff Ah! _____

HUMPY He's

ff a tempo

pp Tympani

SIR R.

S.R.

And with your gold!

COL.

gone!

H.

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

p cresc

p

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

(Omnes laugh with Chorus)

ff (shouted) Ha ha ha ha ha ha!

ff

ff

sfz

COL. *accel.*

Tricked a - gain! By you! —

sfz accel. sfz lenza

sfz sfz sfz

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

scherzando By me re - mem -

p

M. *poco rit.* *poco meno* *al tempo*

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

poco rit. pp poco meno

M. *poco rit.*

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

fp poco rit.

35 Allegro brillante

M.

CHORUS

lifel

ff

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

ff

ff

8va

sffz

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

sffz

8va

sffz

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

8va

36

MAUDE

fff

Good day!

day! Be on you way!

ff

gva...

fff

M

gva...

Curtain loco

fffz fff

fffz

No 15

Opening Act III

Allegro vivo

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

The second system continues the musical piece with two staves. The upper staff has a melodic line with eighth notes and rests, accented with 'V' marks. The lower staff has a bass line with chords and dotted rhythms, also accented with 'V' marks. A dynamic marking of 'sf' is present.

The third system begins with a circled '1' in the upper left. It consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with chords and dotted rhythms. Dynamic markings include 'fp' and 'molto cresc.'.

The fourth system consists of two staves. The upper staff has a melodic line with eighth notes and rests, accented with 'V' marks. The lower staff has a bass line with chords and dotted rhythms, also accented with 'V' marks. Dynamic markings include 'f' and '8'.

The fifth system begins with a circled '2' in the upper left. It consists of two staves. The upper staff has a melodic line with eighth notes and rests, accented with 'V' marks. The lower staff has a bass line with chords and dotted rhythms, also accented with 'V' marks. Dynamic markings include 'fp' and '(Tympani solo)'.

③ (Irish pipe on stage)

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

Second system of musical notation for section 3. The treble clef staff contains a melodic line with a dynamic marking $f \text{ sfz}$ and a slur. The bass clef staff contains a harmonic accompaniment with a dynamic marking $f \text{ sfz}$.

First system of musical notation for section 4. The treble clef staff contains a melodic line with a dynamic marking sfz and a slur. The bass clef staff contains a harmonic accompaniment with a dynamic marking sfz .

Second system of musical notation for section 4. The treble clef staff contains a melodic line with a dynamic marking sfz and a slur. The bass clef staff contains a harmonic accompaniment with a dynamic marking sfz .

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

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

6

First system of music for measure 6. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. A dynamic marking *sfz* is present in the first measure of the bass staff.

Second system of music for measure 6. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking *sfz* is present in the first measure of the bass staff.

7

First system of music for measure 7. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamic markings *sfz* are present in the first and fifth measures of the bass staff.

First system of music for measure 8. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. A dynamic marking *f* is present in the fourth measure of the bass staff.

8

First system of music for measure 9. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamic markings *sf* and *sfz* are present in the second, fourth, and fifth measures of the bass staff.

9

Second system of music for measure 9. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking *sfz* is present in the third measure of the bass staff.

⑩

f (Orchestra)

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

sfz (Orch.) *p* *p*

⑫ (CHOIR BOYS)

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

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

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The vocal line contains the lyrics "no - bis, Sanc - ta Ma - ri - a. Be - ne - dic - ta tu in mu - li -". The piano accompaniment consists of chords and moving lines in both hands.

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

pp *pp*

The second system continues the vocal line with the lyrics "e - ri - bus. O - ra pro - no - bis, A - - men." The piano accompaniment includes dynamic markings of *pp* (pianissimo) in both the vocal and piano parts.

13

(Organ off stage)

pp

The third system is marked with a circled number 13 and the instruction "(Organ off stage)". It features an organ accompaniment in treble clef with a key signature of one sharp (F#). The piano accompaniment in bass clef continues from the previous system. Dynamic markings include *pp* (pianissimo).

The fourth system continues the organ accompaniment in treble clef and piano accompaniment in bass clef. It maintains the key signature of one sharp (F#) and includes dynamic markings of *pp* (pianissimo).

14 (CHOIR BOYS)

A - - ve Ma -

(Orchestra)

p

ri - - a,

gra - - ti - a

loco

ple - - na,

O - - ra pro

no - - bis,

A - - men.

loco

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

CHORUS

pp

A - - - - - men.

pp

pp allargando

loco

più allargando

16 Allegro vivo

f a tempo

sfz Tympani

f

17 (General Dance)

sfz

sfz

18

System 18, measures 1-3. Treble clef, key signature of one sharp (F#). Measure 1: Treble clef has an eighth rest (8) and a quarter note G4. Bass clef has a quarter note G2. Measure 2: Treble clef has a quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Measure 3: Treble clef has a quarter note D5, quarter note E5, quarter note F#5. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Dynamics: *sfz* in bass clef.

System 18, measures 4-7. Treble clef, key signature of one sharp (F#). Measure 4: Treble clef has a quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Measure 5: Treble clef has a quarter note C5, quarter note B4, quarter note A4. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Measure 6: Treble clef has a quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Measure 7: Treble clef has a quarter note C5, quarter note B4, quarter note A4. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Dynamics: *sfz* in bass clef.

19

System 19, measures 1-4. Treble clef, key signature of one sharp (F#). Measure 1: Treble clef has an eighth rest (8) and a quarter note G4. Bass clef has a quarter note G2. Measure 2: Treble clef has a quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Measure 3: Treble clef has a quarter note D5, quarter note E5, quarter note F#5. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Measure 4: Treble clef has a quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Dynamics: *sfz* in bass clef, *f* in bass clef.

System 19, measures 5-7. Treble clef, key signature of one sharp (F#). Measure 5: Treble clef has a quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Measure 6: Treble clef has a quarter note C5, quarter note B4, quarter note A4. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Measure 7: Treble clef has a quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Dynamics: *sfz* in bass clef.

System 19, measures 8-10. Treble clef, key signature of one sharp (F#). Measure 8: Treble clef has an eighth rest (8) and a quarter note G4. Bass clef has a quarter note G2. Measure 9: Treble clef has a quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Measure 10: Treble clef has a quarter note D5, quarter note E5, quarter note F#5. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Dynamics: *sfz* in bass clef.

20

First system of musical notation (measures 20-22). The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with a long note in measure 20 and a half note in measure 21. Dynamics include *f* in both staves. A "Brass" section is indicated in measure 22.

Second system of musical notation (measures 20-22). The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Dynamics include *sfz* in measure 21.

21

First system of musical notation for measures 21-23. Measure 21 is marked with *sfz*. Measure 22 has a double bar line. Measure 23 has a dynamic of *f*. An *8* (octave) marking is present above the treble clef staff in measure 21.

Second system of musical notation for measures 21-23. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with a long note in measure 21 and a half note in measure 22. Dynamics include *sfz* in measure 22. An *8* (octave) marking is present above the treble clef staff in measure 21.

Third system of musical notation for measures 21-23. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with a long note in measure 21 and a half note in measure 22. Dynamics include *sfz* in measure 22. An *8* (octave) marking is present above the treble clef staff in measure 21.

22 *loco*

ff

23

p *f* *sfz*

8 *loco*

sfz

24 (DINNY)

Long life to her la - dy - ship!

(CHORUS) Hey! Long

Meno mosso

f *sfz*

Long life *Tranquillo*

life! (Some boys) Go

(a character)

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

sfz *mf tranquillo* *p*

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

Go on! You're the boy wid the

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

voice!

f *sfz*

Molto moderato

(DINNY) *mf*

Shes

fp espress

p

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

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

voice so choice, will hush the thrush, Her

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

rit. *a tempo* *poco rit.*

a tempo

eyes are soft and bright like stars at night now

a tempo

rit.

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

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

più rit. *rit.* *pp*

a tempo

love!

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

26 *Animato* (MAUDE) *f*

My friends, I

allarg

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

p *fp* *allargando*

(27) (with much fashing) *mf*

loy-al - ty! Ah,

piu accel. *p*

(28)

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

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

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

piu allarg.

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

f piu allarg. *rit.*

MAUDE
a tempo

(29)

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

DINNY Sons of E - rin!

SHAUN *mf* Sons of E - rin! Lov - ing,

CHORUS

mf Ah! true sons of E - rin!

a tempo *molto espressivo*

M. Ah! true sons of E - rin!

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

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

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

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

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

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

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

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

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

p cresc.

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

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

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

cresc.

allargando

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

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

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

allargando *ff*

M. friends in E - rin's Isle!

E. friends in E - rin's Isle!

D. friends in E - rin's Isle!

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

friends in E - rin's Isle!

Tutta forza

ff

ff

8 *loco* *mf* *ff*

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The piano part includes a triplet of eighth notes marked with an '8' and a dynamic of *ff*. The vocal line has a dynamic of *mf*. The key signature has two flats and the time signature is common time.

sempre brio *p*

This system contains the second system of music. The piano part is marked *sempre brio* and *p*. The key signature and time signature remain the same as in the first system.

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

This system contains the third system of music. It begins with a circled measure number (31). The vocal line is marked (DINNY) (off stage) and *p*, with the text "Ah!" below it. The piano part includes a flute part marked (Flute) and *rit.*. The key signature and time signature remain the same.

(32) *ten.* Ah! *pp* *più rit.* *ppp*

This system contains the fourth system of music. It begins with a circled measure number (32). The vocal line is marked *ten.* and "Ah!". The piano part includes dynamics of *pp*, *più rit.*, and *ppp*. The key signature and time signature remain the same.

Thine Alone

DUET

Eileen and Barry

No 16

Moderato espressivo

BARRY

Tell me! Why is there a

p *pp*

Detailed description: This block contains the first vocal line for Barry and the piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat major/D minor) and a common time signature. It begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B-flat4, C5, B-flat4, A4. The piano accompaniment consists of two staves (treble and bass clefs). The right hand starts with a half note G4, followed by a half note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4. The left hand starts with a half note G3, followed by a half note A3, and then a series of eighth notes: B-flat3, C4, B-flat3, A3. Dynamics include piano (*p*) and pianissimo (*pp*).

EILEEN

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

Detailed description: This block contains the first vocal line for Eileen and the piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat major/D minor) and a common time signature. It begins with a half note G4, followed by a half note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4. The piano accompaniment consists of two staves (treble and bass clefs). The right hand starts with a half note G4, followed by a half note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4. The left hand starts with a half note G3, followed by a half note A3, and then a series of eighth notes: B-flat3, C4, B-flat3, A3. Dynamics include piano (*p*) and pianissimo (*pp*).

BARRY

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

Detailed description: This block contains the second vocal line for Barry and the piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat major/D minor) and a common time signature. It begins with a half note G4, followed by a half note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4. The piano accompaniment consists of two staves (treble and bass clefs). The right hand starts with a half note G4, followed by a half note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4. The left hand starts with a half note G3, followed by a half note A3, and then a series of eighth notes: B-flat3, C4, B-flat3, A3. Dynamics include piano (*p*) and pianissimo (*pp*).

EILEEN

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

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

thine! — Ei - leen! —

BARRY

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

BARRY

rit. f allargando

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

p

a tempo

p

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

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

rit. *f*

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

loss the world could not a - tone!

Be - lov - ed swear that you will

ten.

ten.

ten.

e'er be true

And for - ev - er

mine a -

rit.

rit.

ff a tempo

lone!

be mine!

ff

animato

ff

sfz

rit.

The Irish Have A Great Day To-Night!

No 17

Dinny and Male Chorus

Tempo di Marcia

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

ffz *ffz* *ffz* *ffz* *ffz* *p*

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

we should be op - pressed!
see it to the end?

But the Sax - on ty - rants took us once and
Did yez ev - er know of one who was - n't

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

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

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

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

REFRAIN
p

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

CHORUS

TENORS

ffz

(2nd Verse) Yis!

Yis!

BASSES

ffz

(2nd Verse) Yis!

Yis!

DINNY

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

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

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

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

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

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

ff

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

ff

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

ff

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest followed by the lyrics "'Tis a great day to - night for the I - rish ——— For the". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both piano parts are marked with a fortissimo (*ff*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines. The vocal line has a long note on "I - rish" and another on "For the".

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

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

The second system of the musical score continues the piece. It also consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The vocal line has the lyrics "cause we fought for and died ——— And the time is soon to". The piano accompaniment continues with a similar rhythmic pattern, marked with a fortissimo (*ff*) dynamic. The vocal line has a long note on "died" and another on "And the time is soon to".

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

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

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

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

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

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

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "laws we will fight, ————— But as fast as they can make 'em Be -". The second staff is a vocal line in G major, with lyrics "laws we will fight, ————— But as fast as they can make 'em Be -". The third staff is a piano accompaniment in G major, featuring chords and melodic lines in both the right and left hands.

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

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

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "gor-ra, We can break 'em! Sure the I-rish have a great day to - night! —————". The second staff is a vocal line in G major, with lyrics "gor-ra, We can break 'em! Sure the I-rish have a great day to - night! —————". The third staff is a piano accompaniment in G major, featuring chords and melodic lines in both the right and left hands. The piano part includes dynamic markings such as *sfz* and *ffz*.

8

Musical notation for the first system, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The music features a piano introduction with a forte (*ffz*) dynamic. The right hand has a melodic line with eighth notes and triplets, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Trills and accents are used for emphasis.

1. 2.

Musical notation for the second system, measures 5-8. This system includes a first ending (1.) and a second ending (2.). The dynamics continue with *ffz*. The melodic line in the right hand becomes more complex with sixteenth-note patterns and triplets. The left hand maintains a steady accompaniment.

Musical notation for the third system, measures 9-12. The music continues with *ffz* dynamics. The right hand features a series of sixteenth-note runs and chords, with some notes marked with accents. The left hand provides harmonic support with chords and moving lines.

Musical notation for the fourth system, measures 13-16. The dynamics remain at *ffz*. The melodic line in the right hand is highly active, with many sixteenth notes and some slurs. The left hand continues with a consistent accompaniment pattern.

Musical notation for the fifth system, measures 17-20. The music features *ffz* dynamics. The right hand has a melodic line with triplets and slurs. The left hand accompaniment consists of chords and eighth notes.

Musical notation for the sixth system, measures 21-24. The piece concludes with *ffz* dynamics. The right hand has a final melodic flourish with slurs and accents. The left hand ends with a final chord and some eighth notes.

When Ireland Stands Among The Nations Of The World

Nº 18

Maestoso

f With utmost fervor

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

ff *f*

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

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

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

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

sing-ing!

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

And with

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

rit.

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

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

ff

ff

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The second staff is a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) markings. The piano part has a complex texture with many chords and moving lines.

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

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

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The piano part continues with complex textures and chords. Dynamics include *ff* (fortissimo) markings. The piano part has a complex texture with many chords and moving lines.

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

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

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

This system shows the piano accompaniment for the first system, consisting of two staves. The right hand (treble clef) plays a melodic line with eighth notes and rests, while the left hand (bass clef) plays a rhythmic accompaniment of eighth notes.

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

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

This system contains the second two staves of music. The top staff is a vocal line in treble clef with the same key signature. The lyrics are: "be! I can hear, in fan - cy, now, her chil - dren sing - ing! I can". The bottom staff is a piano accompaniment in bass clef, continuing the rhythmic pattern from the first system.

This system shows the piano accompaniment for the second system, consisting of two staves. The right hand (treble clef) features a melodic line with eighth notes and rests, and a fermata over the final chord. The left hand (bass clef) continues the rhythmic accompaniment.

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

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

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

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

rit. *ff*

rit. *ff*

Piu Pesante

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

Finale Ultimo

No 19

Maestoso

f With utmost fervor

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

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

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

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'dreams of! When at last from all op - pres - sion we are free! When through'. The piano accompaniment continues with similar textures, including chords and melodic lines in both hands.

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

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'mar - tyr - dom un - known She has come in to her own Out of'. The piano accompaniment features a prominent bass line and chords in the treble, with a 'ff' dynamic.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment features a melody in the right hand with eighth and sixteenth notes, and a bass line with quarter and eighth notes.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

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

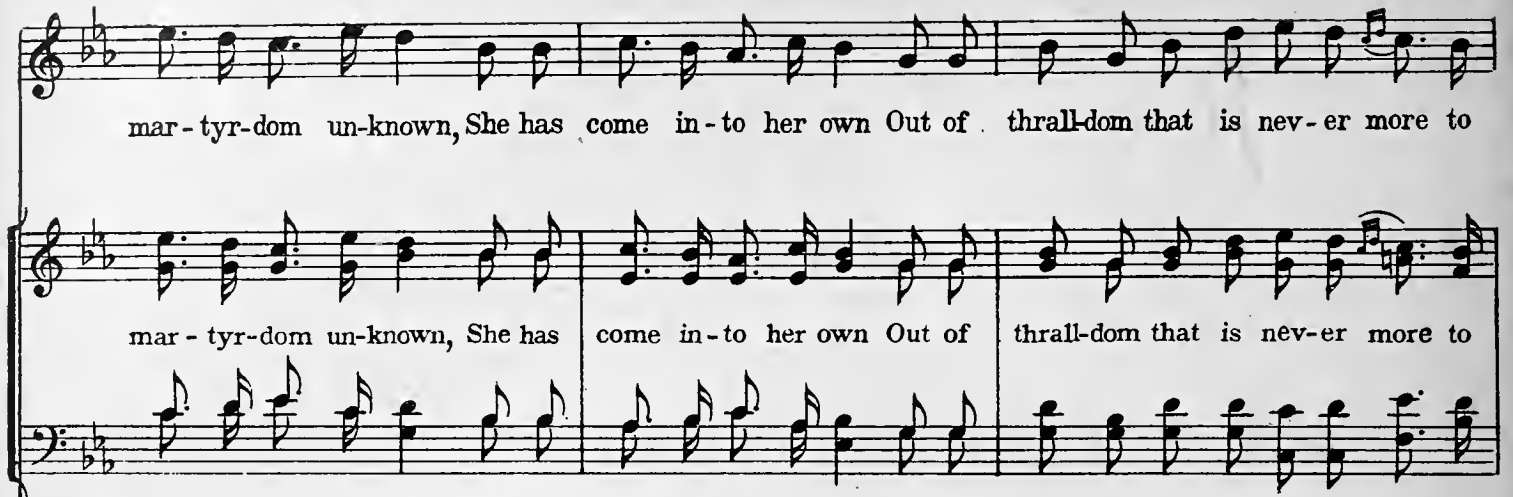
The third system begins with the tempo marking *rit.* (ritardando). The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment features a melody in the right hand with eighth and sixteenth notes, and a bass line with quarter and eighth notes.

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

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

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

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



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

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



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

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



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

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

This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in a soprano and alto register, while the piano accompaniment is in the bass and treble clefs. The lyrics are: "see her well be-lov-ed flag un-furled! And with heart and soul I pray, God may".

This system shows the piano accompaniment for the second system, continuing the harmonic support for the vocal lines.

rit. *ff*

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

This system contains the third vocal line and the piano accompaniment. The lyrics are: "speed the bles-sed day When Ire-land stands a-mong the na-tions of the world!". The tempo marking is *rit.* and the dynamic is *ff*.

rit. *ff*

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

rit. *ff*

This system contains the fourth vocal line and the piano accompaniment. The lyrics are: "speed the bles-sed day When Ire-land stands a-mong the na-tions of the world!". The tempo marking is *rit.* and the dynamic is *ff*.

rit. *ff*

This system shows the piano accompaniment for the fifth system, concluding the piece with a final chord.

ENSEMBLE

rit.
ff
'Tis a

rit.
ff
'Tis a

MALE CHORUS

Piu Pesante

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

Tempo di Marcia

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

a tempo

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

a tempo

Tempo di Marcia

ff a tempo

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "fought for and died. _____ And the time is soon to be When you'll see old Ire-land". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady bass line with chords and some melodic movement in the right hand.

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

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

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *ff* (fortissimo) and *mf* (mezzo-forte). The lyrics are: "free! 'Tis the land of our love and our pride! _____ We de -". The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand.

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

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

a tempo

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

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

sfz *sfz* *Piu mosso*

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

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

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

ff allargando *sfz*

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GRACE THY FAIR BROW		<i>Handel</i>
IN EVENING'S GLOW		<i>Schubert</i>
A WOODLAND JOURNEY		<i>Franz</i>

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TO FRIENDSHIP		<i>Haydn</i>
SERENADE		<i>Haydn</i>
BELOW IN THE VALLEY		<i>Brahms</i>
EILEEN AROON		<i>Irish</i>
FAREWELL!		<i>Franz</i>
WATCHMAN'S SONG		<i>Hefferman</i>
MY DEAR ONE'S MOUTH IS LIKE THE ROSE		<i>Brahms</i>
THE MILL-WHEEL		<i>German</i>
LIED		<i>Franck</i>
OH, 'TIS THE MELODY		<i>Bayly</i>
DEDICATION		<i>Franz</i>
BY THE LIGHT OF THE MOON		<i>Lully</i>
CRADLE SONG		<i>Brahms</i>
I LOVE THEE		<i>Beethoven</i>
REQUEST		<i>Fronz</i>
IF THOU BE NEAR		<i>Bach</i>
TO THE BELOVED		<i>Beethoven</i>
THE SONG OF THE DRUMMER		<i>French</i>
LEAVE ME IN SORROW		<i>Handel</i>
THE CRAOLES		<i>Fauré</i>
NE'ER SHADE SO DEAR		<i>Handel</i>
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WHEN LOVE IS KIND		<i>Anonymous</i>
COME, SWEET DEATH		<i>Bach</i>
THE KISS		<i>Beethoven</i>
LOVE HAS EYES		<i>Bishop</i>
PLAINT		<i>Bohemian</i>
AMARILLI		<i>Caccini</i>
IT RAINS IN MY HEART		<i>Debussy</i>
DANCE, MAIDEN, DANCE		<i>Durante</i>
HARK! HOW STILL		<i>Franz</i>
THE ROSE COMPLAINS		<i>Franz</i>
WILT THOU THY HEART SURRENDER		<i>Giovannini</i>
BELOVED STRAND		<i>Gluck</i>
THE FIRST MEETING		<i>Grieg</i>
WITH A WATER LILY		<i>Grieg</i>
AIR		<i>Handel</i>
OH, SLEEP! WHY DOST THOU LEAVE ME		<i>Handel</i>
KITTY OF COLERAINE		<i>Irish</i>
LOVE IS A BAURLE		<i>Leveridge</i>
TO BE NEAR THEE		<i>Rosa</i>
THE SUN O'ER THE GANGES		<i>Scarlatti</i>
CRADLE SONG		<i>Schubert</i>
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THOU KNWST WELL		<i>Torelli</i>

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AS FROM THE SUN A RAY		<i>Caldara</i>
SOUL OF MY HEART		<i>Caldara</i>
NOW SUFFER ME, FAIR MAIDEN		<i>German</i>
TO PART, AH GRIEF UNENDING		<i>German</i>
GOOD MORNING		<i>Grieg</i>
OLD MOTHER		<i>Grieg</i>
RETURN TO THE MOUNTAIN HOME		<i>Grieg</i>
HERE AMID THE SHADY WOODS		<i>Handel</i>
VOUCHSAFE, O LORD!		<i>Handel</i>
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THE JAILER'S SLUMRER SONG		<i>Russian</i>
HEAVEN-RAYS		<i>Schubert</i>
NIGHT AND DREAMS		<i>Schubert</i>
NOW LOVE HAS FALSELY PLAYED ME		<i>Schubert</i>
THE BELLS		<i>Debussy</i>
THE ROSE AND THE LILY		<i>Schumann</i>
THOU ART A TENDER BLOSSOM		<i>Schumann</i>
THE SONG OF THE NIGHTINGALE		<i>Schumann</i>
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PERSONALITY
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BOYS
TELL IT ALL OVER AGAIN
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MAKE A HIT
WHEN YOU'RE WEARING THE
BALL AND CHAIN
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WHY SHOULD WE STAY HOME
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MOONBEAMS
EVERY DAY IS LADIES' DAY
WITH ME
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IF YOU LOVE BUT ME *and others*

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MY TOAST TO YOU
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THE ONLY ONE
THE VOICE FOR IT
I, MYSELF AND ME *and others*

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