



## SWEET AUBURN.

THE NEVER-FAILING BROOK, THE BUSY MILL, THE DECENT CHURCH THAT TOPT THE NEIGHBOURING HILL.  
THE NOISY GESE THAT GABBLED O'ER THE POOL, THE PLAYFUL CHILDREN JUST LET LOOSE FROM SCHOOL.  
THE HAWTHORN BUSH, WITH SEATS BENEATH THE SHADE, FOR TALKING AGE AND WHISPERING LOVERS MADE.



"SWEET AUBURN! LOVELIEST VILLAGE OF THE PLAIN,  
WHERE HEALTH AND PLENTY CHEERED THE LABOURING SWAIN."

**GOLDSMITH'S**  
**DESERTED VILLAGE**

Dramatized by **EDMUND FALCONER, Esq.**

**OPERA**

*In Three Acts.*

BY

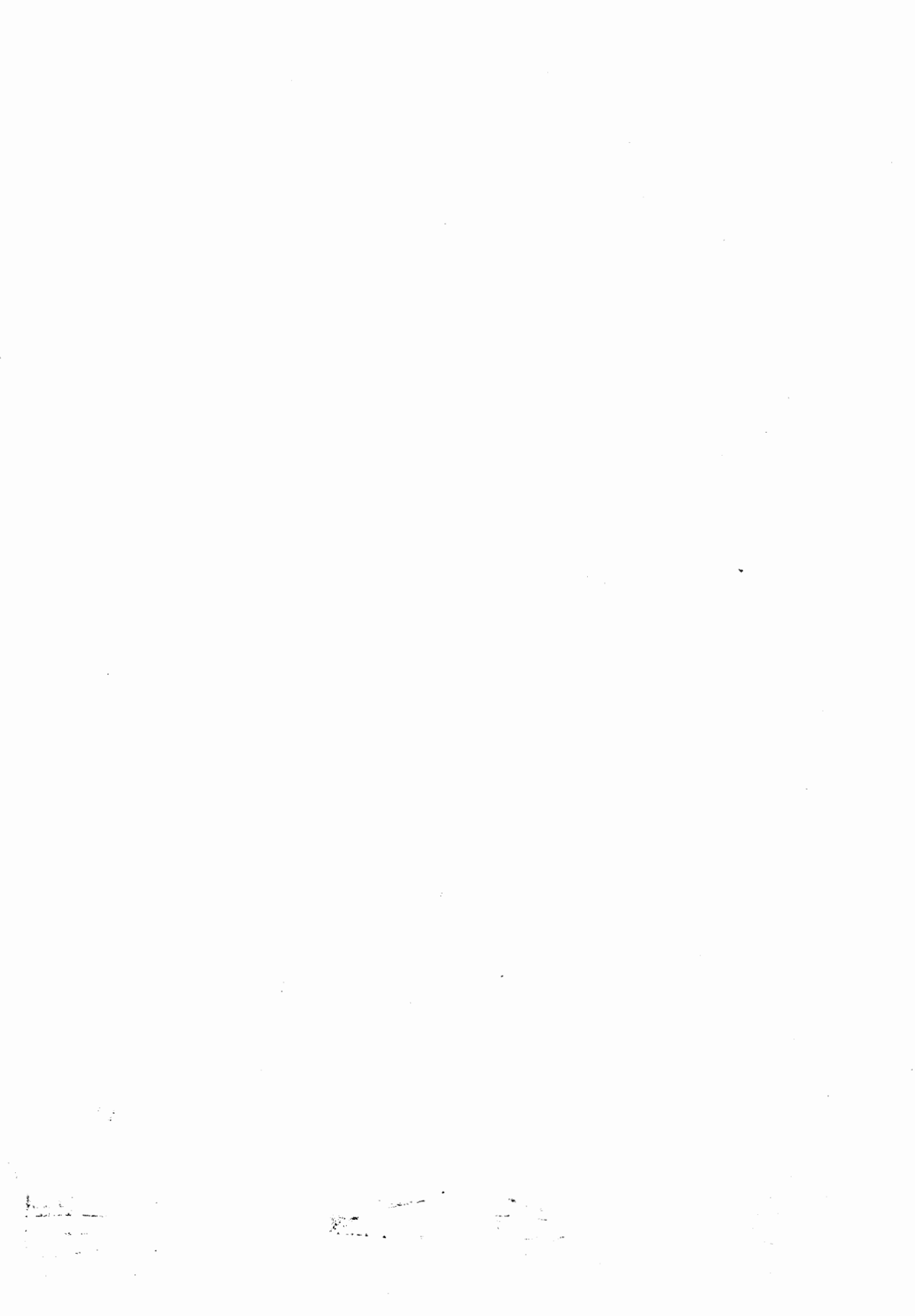
**J. W. GLOVER.**

**LONDON,**

**DUNCAN DAVISON & CO. 244 REGENT ST.**

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**14 TALBOT ST. DUBLIN**





# "THE DESERTED VILLAGE"

Opera

IN THREE ACTS

WORDS BY

OLIVER GOLDSMITH.

MUSIC BY

<sup>John</sup> J. W. <sup>William</sup> GLOVER.

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DRAMATIC VERSION BY

EDMUND FALCONER, Esq.

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## ARGUMENT.

SOME years previous to the commencement of this drama, Squire Thornhill had the misfortune to lose his infant son, while being bathed in the Shannon, in company with the nurse's child, who was saved. The child's mother never recovered from the effects of the distressing calamity, he being her only child; and her death, which took place shortly afterwards, induced the Squire (his father) to solace his grief by retiring to the Continent; and having obtained a diplomatic appointment, he leaves the management of his estate to an agent, Walter Talbot.

The Opera commences with a picturesque scene, showing forth the former happy state of the village. OLIVER GOLDSMITH, who plays an important part, is passing through the district, where his late father had formerly been pastor; and as was usual with him in all his travels, he enters into the life and spirit of the peasantry's amusements and cares. Among the latter, Patrick O'Donnell, a young peasant, confides to him the secret of his love for Nora, the village pride—a love mutual and unchangeable. When the peasantry have retired from the dance, *The Boccah* (a kind of village story-teller) relates to his friend the substance of a vision he had the previous night, wherein he sees the growing dislike of Talbot to Patrick O'Donnell, occasioned by Patrick's being the acknowledged suitor for Nora's hand, to whose love Talbot aspires. In his vision he sees also the long-lost son of the Squire appear in the person of a grown young man returned from the Spanish wars; but his vision does not reveal to him any further clue as to his identity, although he was the boatman on the occasion of the accident. During the action of the drama, Goldsmith's charming pictures are brought out in bold relief, and the first act ends with a continuation of the village festival, showing

“The dancing pair who simply sought renown  
By holding out to tire each other down.”

In the second act, we have to a certain extent realized the Boccah's vision, inasmuch as the disturbing influences here begin to prevail in the unwelcome attentions of Walter Talbot, the agent, to Nora. Talbot, an unscrupulous and revengeful man, takes counsel with his minions, and Patrick, fearing that his presence would have the effect of injuring the prospects of his family, resolves to seek his fortune in the Spanish service; and having exchanged with Nora vows of mutual constancy and love, retires, leaving Nora behind, promising to return and seek her hand on some happier day. Some disputes with the peasantry about this time having also arisen, many of them decide upon emigrating, whereby the once happy village becomes DESERTED.

A lapse of years is supposed to intervene between the second and third acts. In the interim Oliver returns, and Nora has been subject to the continued persecution of Talbot, who, finding all other means fail, has devised with his myrmidons during the dark nights a forcible abduction of the girl, where he is to appear under the disguise of a peasant, and under the pretence of rescuing her from a band of ruffians, supposed to be hired by another squireen, to work upon her gratitude, and carry her off himself. This manœuvre, however, is frustrated by the stupidity of one of his own men, who, not knowing him in his disguise, and mistaking him for Patrick—who is expected home just then—attacks him in mistake, and puts him *hors de combat*. About this time, many of the peasantry, who have been successful, and have realized means abroad, return, wishing to live at peace in their native land; but the desolate aspect of the *Deserted Village* deters them. The news of his agent's untimely death having reached Squire Thornhill, in Genoa, he hastens home to look after his property. The melancholy reminiscences of his lost child are brought vividly before him as he passes the Shannon, the scene of the disaster. On meeting Nora, the Squire accuses her of being the innocent cause of much of the misery which befel the village, by declining the addresses of Talbot for that of a peasant boy who had left her and might never return. The arrival of Patrick, however, at the moment, in company with the Boccah, is full answer to the Squire's remarks; and having embraced Nora, and paid their respects to the Squire, the lovers retire, and after some conversation between the Squire and the Boccah, *in which an incident is accidentally revealed in reference to Patrick*, the conclusion is arrived at that Patrick is the Squire's long-lost son. The return of Patrick with Nora confirms this happy surmise, and the Squire, in grateful recognition to Providence, joins the hands of the youthful lovers, bestows his blessing, and leaves Patrick and Nora in sole enjoyment of the estate at Ballymahon, where the returned happy tenantry now retire, bidding farewell to

“SWEET AUBURN, LOVELIEST VILLAGE OF THE PLAIN,  
WHERE HEALTH AND PLENTY CHEER THE LAB'RING SWAIN.”

In the action of the drama, all the charming pictures of Goldsmith's exquisite poem have been interwoven with the plot.

# Deserted Village.

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## CHARACTERS REPRESENTED.

SQUIRE THORNHILL—A kind but mistaken man, who to indulge his grief for the loss of his only child, retires to the Continent, leaving his estate to be managed by the agent.

WALTER TALBOT (*Basso*)—In love with Nora, and the enemy of

PATRICK O'DONNELL (*Tenore*)—A young peasant, son of a small farmer in love with and beloved by

NORA O'BRIEN (*Soprano*)—The pride of the village and daughter to

MARTHA O'BRIEN (*Contralto*)—Mother of Nora.

LAURENCE O'BRIEN (*Baritone*)—A small farmer pretty-well to do, who refuses his consent to his daughter's marriage with Patrick until he is in possession of a farm and a home to take her to.

SHAMUS O'DONNELL (*Baritone*)—The reputed father of Patrick.

PHADRIG AND SHEELAH—Peasants in the service of Mr. L. O'Brien, and who expect to be united in marriage.

THE BOCCAH—A kind of village story-teller, endowed with second sight.

OLIVER GOLDSMITH (*Baritone*)—A student—the youthful brother of the former village pastor—friend and confidant of the young lovers—his reflections and observations call attention to the features of the scene and its passing incidents.

TWO BAILIFFS—Agents of Walter Talbot, in one scene doing duty in the name of the law, in another working for hire and breaking the law, guilty of an attempt at assault and abduction.

VILLAGERS, &c., &c.

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The Scene is laid in *AUBURN*, a country village in the County of Roscommon in Ireland, not far from the river Shannon. Time—about the middle of the last Century.

# THE DESERTED VILLAGE.

## ACT I.

### OVERTURE.

J. W. GLOVER.

*Largo.*

*ff* *p* *ff*

The first system of the Overture consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music begins with a series of chords in the left hand, marked *ff*. The right hand has a melodic line with some grace notes. The dynamics shift to *p* in the middle and back to *ff* towards the end of the system.

The second system continues the musical piece. It features a more active melodic line in the right hand, with some grace notes. The left hand provides harmonic support with chords. Dynamics are marked *p* in both hands.

The third system shows a continuation of the melodic and harmonic themes. The right hand has a series of eighth notes, while the left hand has chords. The dynamics are not explicitly marked in this system.

*rall. e pp*

*rall. e pp*

The fourth system is marked *rall. e pp*. The tempo slows down, and the dynamics are very soft. The music consists of chords in the left hand and a sparse melodic line in the right hand.

*Allegro.*

*Allegro.*

*p e stacc.*

The fifth system is marked *Allegro.* and *p e stacc.*. The tempo increases, and the music is played piano and staccato. The right hand has a series of eighth notes with fingerings 3 2 1 + and 3 2 1 +. The left hand has chords.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, including some beamed sixteenth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar melodic and harmonic textures. The upper staff maintains the melodic flow, while the lower staff provides a steady accompaniment. A sharp sign (#) appears above a note in the lower staff towards the end of the system.

The third system introduces a dynamic marking of *ff* (fortissimo) in the lower staff. The melodic line in the upper staff shows some chromatic movement, and the accompaniment in the lower staff features more complex rhythmic patterns with slurs.

The fourth system shows a change in the accompaniment, with the lower staff featuring a more active, rhythmic pattern of eighth notes. The upper staff continues with a melodic line that includes some rests.

The fifth system features a more prominent melodic line in the upper staff, with some notes held for longer durations. The lower staff continues with its rhythmic accompaniment.

The sixth system concludes the piece with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff. The notation includes various note values and rests, ending with a final chord in the lower staff.

## Deserted Village.

First system of musical notation, featuring a treble and bass clef. The music is in a key with one flat (B-flat). The upper staff contains a melodic line with eighth and sixteenth notes, marked with a forte *f* dynamic. The lower staff provides harmonic support with chords and moving bass lines.

Second system of musical notation, continuing the piece. The upper staff features a melodic line with some slurs and accents. The lower staff continues the harmonic accompaniment.

Third system of musical notation. The upper staff has a melodic line with a *p* (piano) dynamic marking. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff features a melodic line with an accent mark (*x*). The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with a slur. The lower staff continues the accompaniment.

Sixth system of musical notation, labeled *Cornets.* in the upper staff. The upper staff contains a series of chords, and the lower staff continues the accompaniment. The dynamic marking *mp* (mezzo-piano) is present.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of chords, including a B-flat major triad, followed by a sequence of chords that move downwards. The lower staff is in bass clef and features a steady eighth-note accompaniment, starting with a B-flat major triad and continuing with a descending line of notes.

The second system continues the piece. The upper staff shows a continuation of the chordal texture, with some notes beamed together. A dynamic marking of *f* (forte) is placed below the first measure of the upper staff. The lower staff maintains the eighth-note accompaniment pattern.

The third system shows further development of the musical themes. The upper staff features more complex chordal structures and some melodic movement. The lower staff continues with the consistent eighth-note accompaniment.

The fourth system concludes the first section of the piece. The upper staff ends with a final chordal cadence. The lower staff also concludes with a final chord. The key signature remains one flat.

*Majeur.*

The fifth system begins a new section marked *Majeur.* (Major). The key signature changes to two sharps (D major). The upper staff features a series of chords, with a dynamic marking of *ff* (fortissimo) below the first measure. The lower staff has a more active accompaniment with eighth notes and some rests.

The sixth system continues the major section. The upper staff shows a continuation of the chordal texture with some melodic lines. The lower staff features a steady eighth-note accompaniment.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some chords and rests.

The second system continues the musical piece with two staves. It maintains the same key signature and time signature as the first system. The notation includes various rhythmic values and chordal structures.

The third system of music is labeled "Cornets." above the treble staff. It features two staves. The upper staff has a more active melodic line with eighth notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes.

The fourth system continues the instrumental texture with two staves. The music is characterized by a steady flow of notes and chords, typical of a 19th-century instrumental composition.

The fifth system of music shows a continuation of the piece. The two staves contain a variety of rhythmic and harmonic elements, including some longer note values and complex chordal progressions.

The sixth system features a focus on melodic and harmonic development. The upper staff has a more prominent melodic line with some slurs, while the lower staff continues to provide a solid harmonic foundation.

The seventh and final system of music concludes the piece. It features a final cadence with sustained chords in both staves, providing a sense of closure to the composition.

Deserted Village.

8va.....

8va.....

8va..... loco.

Deserted Village.

## No. 1.—INTRODUCTION.

*Allegro Moderato*

*Corn.*

*Andante.*

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the lower staff. The melodic line in the upper staff features some chromatic movement and rests.

The third system is marked *Quicker.* and includes the instruction *Curtain rises.* in the lower staff. The tempo increases, and the accompaniment becomes more active.

The fourth system is marked *Allegro.* and includes the descriptive note *Villagers dancing, and GOLDSMITH playing on the flute.* in the lower staff. The music becomes more lively and rhythmic.

The fifth system continues the dance-like rhythm with a steady eighth-note accompaniment in the lower staff and a more complex melodic line in the upper staff.

The sixth system concludes the section with the instruction *Segue Chorus.* in the lower staff. The music ends with a final cadence in both staves.

No. 1. OVERTURE.

No. 2.—CHORUS.

SWEET AUBURN, LOVELIEST VILLAGE OF THE PLAIN.

*Allegro Moderato.* *cres.* *f*

SOPRANI e TENORI.

Sweet Au- burn, love- liest vil- lage of the plain, Where health and plen - ty

BASSI.

Sweet Au- burn, love- liest vil- lage of the plain, Where health and plen - ty

PIANO.

*mf*

cheered the la- b'ring swain, Where smil - ing spring her ear-liest vi - sits paid, And

cheered the la- b'ring swain, Where smil - ing spring her ear-liest vi - sits paid, And

part - ing sum - mer's ling'ring bloom de - layed, And part - ing sum - mer's

part - ing sum - mer's bloom de - layed, And part - ing sum - mer's

Deserted Village.

ling'ring blooms de-layed, Dear love-ly bow'rs of in-nocence and ease,  
 bloom de - layed, Dear love -ly bow'rs of in-nocence and ease,

*2nd time.*  
*1st time.*

Scenes of my youth, where ev' - ry sport could please, Scenes of my youth, where  
 Scenes of my youth, where ev' - ry sport could please, Scenes of my youth, where

ev' - ry sport could please, each sport could please, each sport could please, How  
 ev' - ry sport could please, each sport could please, each sport could please, How

oft - en have I loi-tered o'er thy green, Where hum - ble hap - pi -  
 oft - en have I loi - - - - - tered

oft - en How oft - en have I I loi-tered on thy green, Where  
 have I I loi - - - - - tered

-ness endeared each scene, How oft - en have I paused on ev' - ry charm, The  
 o'er the scene, How oft - en have I have I

hum - ble hap - pi - ness endeared each scene, How oft - en have I  
 o'er the scene, How oft - en have I I

shel - tered cot, the cul - ti - vat - ed farm, The ne - ver - fail - ing brook, the  
 paused on ev' - ry charm,

paused on ev' - ry charm, on ev' - ry charm, The ne - ver - fail - ing brook, the  
 paus - ed on ev' - ry charm,

bu - sy, bu - sy mill, The de - - cent church that

bu - sy, bu - sy mill, The de - - cent church that

*pp*

*pp*

*v*

*pp*

tops the neighb'ring hill, The nev - er fail - ing brook, The

tops the neighb'ring hill, The nev - er fail - ing brook, The

*cres.*

*v*

bu - sy, bu - sy mill, The haw - thorn bush with seats be - neath, The

bu - sy, bu - sy mill, The haw - thorn bush with seats be - neath, The



*cres.* *ff*

shade for talk - ing age, And whis - p'ring made for whisp'ring lo - vers

shade for talk - ing age, And whis - p'ring made for whisp'ring lo - vers

*1st time.* *2nd time.*

made The made for whisp'ring lo-vers made, for whisp'ring lo-vers

made The made for whisp'ring lo-vers made, for whisp'ring lo-vers

made.

made.

## No. 3.—DANCE OF VILLAGERS.

The first system of music is in 3/4 time, key of B-flat major. The treble clef part begins with a dynamic marking of *mf* and a first ending bracket. The bass clef part provides a simple harmonic accompaniment.

The second system continues the piece and includes a repeat sign with two endings. The first ending is labeled "1st time." and the second ending is labeled "2nd time." The treble clef part has a melodic line with eighth notes, while the bass clef part has a steady accompaniment.

The third system features a more complex melodic line in the treble clef, starting with a dynamic marking of *f* and later moving to *p*. The bass clef part continues with a consistent accompaniment.

The fourth system continues the melodic development in the treble clef, with dynamic markings of *f* and *p*. The bass clef part maintains the accompaniment.

The fifth system concludes the piece with a final melodic flourish in the treble clef and a concluding accompaniment in the bass clef.

*Last time go to Coda.*






*Coda.*




*Enter on one side, or meeting in the centre, come down, Laurence O'Brien and Shamus O'Donnell—two old men, who begin as it were to converse, and take a couple of seats beneath the shade referred to by Goldsmith; and nearly at the same time Patrick O'Donnell and Nora O'Brien, the young lovers, meet, coming from opposite sides of the stage, and after greeting, they retire to one of the bowers for lovers made.*

**OLIVER GOLDSMITH** (*speaking*).—And see they come e'en now to their accustomed place, the fathers on the one side of wealth and worldly havings thinking most, and favour showing but to those who can some riches

boast; the youthful lovers poor in all save the grace of never-failing faith and virtuous love; the swain, my friend, although of humble birth, a poor man's son, and toiling for his bread, is yet more like love's favour to obtain. Of his approved great merits and high desert, his duties never failing to discharge—of manly form and pleasing to behold—without his peer in ev'ry manly grace—athletic sport, leap, dance and race—withal most courteous, ne'er assuming place, but wooing favour with a winning tongue.

*Laurence O'Brien and Shamus O'Donnell rise from their seats, and advancing, commence*

No. 4.—OLD MEN'S TRIO AND CHORUS.

*Allegro.*

LAURENCE.

To talk's no use, I'll

not per-suad-ed be.

To change my mind on what's most plain to see, Mere common

sense a du - ty makes to me, The fu - ture the fu - ture of my child to

see.

SHAMUS.

I can - not, will not promise this to do, For

I have o - ther sons and daugh - ters too; and were I

rich - ly to pro - vide for one, How might I to the o - ther children then a -

- tone? How might I to the o - ther chil - dren then a - tone?

LAURENCE.

A - - gree to give your son a start in life, And

lease for him a farm..... and fur - nish

too, A house at a low rent, To keep his wife from

harm, Or to their mar - - riage, to  
I can - not fair - ly pro - mise this to

their mar - - riage I'll ne'er con - sent.  
do, For I have o - ther sons and daugh - ters too.

LAURENCE.

To talk's no use, I'll not per - suad - ed be, To

SHAMUS.

To talk's no use, I'll not per - suad - ed be, To

CHORUS.

Dis - put - ing still, on wealth in - tent, And

Dis - put - ing still, on wealth in - tent, And

change my mind on what's most plain to see, Mere com-mon sense a

change my mind on what's most plain to see, Mere com-mon sense a

deaf to prayers and ar - gu - ment, The folks not

deaf to prayers and ar - gu - ment, The folks not



	1st time.	2nd time.
du - ty makes to me, The wel - fare of my child to see.	see.	see.
tend - ing to a - gree, not tend - ing to a - gree.	-gree.	-gree.

du - ty makes to me, The wel - fare of my child to see. see.

du - ty makes to me, The wel - fare of my child to see. see.

tend - ing to a - gree, not tend - ing to a - gree. -gree.

tend - ing to a - gree, not tend - ing to a - gree. -gree.

*Solo, OLIVER. Meno mosso.*

The fair's no o - ther than the vil - lage

*rall.*                      *slower.*

pride, With - out her match for form or grace, The Squire's own

son would make of her a bride, But that's a for-tune un - to him de -

- nied, That's a for-tune he's de - nied.

*rall.* that's a for-tune he's de - nied. *ad lib. risoluto.* For No-rah's heart

*colla voce.* **f**

long since she did bestow, And with her heart her hand is

sure to go, But Norah's sire ob-jects that Patrick's poor.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "sure to go, But Norah's sire ob-jects that Patrick's poor." The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments.

*rall.*

So their fond hopes, so their fond hopes, so their fond

The second system continues the piece with a vocal line and piano accompaniment. The tempo marking *rall.* is placed above the vocal line. The lyrics are: "So their fond hopes, so their fond hopes, so their fond". The piano accompaniment includes a treble line with a melodic line and a bass line with a rhythmic accompaniment.

hopes they must en - dure.

*primo tempo.*

The third system concludes the vocal part with the lyrics: "hopes they must en - dure." The tempo marking *primo tempo.* is placed below the piano accompaniment. The piano accompaniment continues with a treble line featuring a melodic line and a bass line with a steady accompaniment.

The final system shows the piano accompaniment for the piece. It consists of two staves: a treble staff with a melodic line and a bass staff with a steady accompaniment. The music concludes with a final chord in the bass staff.

A - gree to give your son a start, And lease for

A - gree to give my son a start, And lease for

him a farm..... And fur - nish too a house at a low

him a farm..... And fur - nish too, at a low

rent, To keep his wife from harm..... Or to their mar - -

rent, To keep his wife from harm ..... I can-not

Deserted Village.

riage, to their mar - - riage I'll ne'er con -  
 fair - ly pro-mise this to do, Oh, no, I can - not fair - ly promise this to

- sent, or to their mar - riage, to their mar - riage, to their mar - riage  
 do, For I have o - ther children too, And can - not promise this to do, No, no, I

I will ne'er con - sent, no, will ne'er con - sent.  
 can - not promise this to do, No, I'll ne'er con - sent.

*f e cres.*

First system of piano introduction, featuring a treble and bass clef with a key signature of one flat. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment.

Second system of piano introduction, including a first ending and a second ending. The first ending is marked "1st time." and the second ending is marked "2nd time." and contains a trill-like figure. The bass clef accompaniment continues throughout.

Third system of piano introduction, continuing the melody and accompaniment from the previous systems.

LAURENCE. *f*

Vocal line for Laurence, starting with a fermata on the first note. The lyrics are: "A - gree to give your son a start in life, And fur - nish".

SHAMUS.

Vocal line for Shamus, with lyrics: "A - gree to give my son a start in life, And fur - nish".

OLIVER.

Vocal line for Oliver, with lyrics: "A - gree to give your son a start in life, And fur - nish".

CHORUS.

Vocal line for the Chorus, with lyrics: "A - gree to give your son a start in life, And fur - nish".

Piano accompaniment for the vocal parts, featuring a treble and bass clef with a key signature of one sharp. The bass clef provides a simple harmonic accompaniment.

Continuation of piano accompaniment for the vocal parts.

Continuation of piano accompaniment for the vocal parts.

too a house to home his wife, And lease a farm at a low rent, Or

too a house to home his wife, And lease a farm at a low rent, No,

too a house to home his wife, And lease a farm at a low rent, Or

too a house to home his wife, And lease a farm at a low rent, Or

too a house to home his wife, And lease a farm at a low rent, Or

	1st time.	2nd time.
I will ne'er, will ne'er con - sent.	- sent, No, no, no, no, I'll	
no, I'll ne'er, will ne'er con - sent.	- sent, No, no, no, no, I'll	
he will ne'er, will ne'er con - sent.	- sent, No, no, no, no, he'll	
he will ne'er, will ne'er con - sent.	- sent, No, no, no, no, they'll	
he will ne'er, will ne'er con - sent.	- sent, No, no, no, no, they'll	<i>Sua</i> .....

ne'er con - sent, No, no, no, no, I'll ne'er con - sent, No, no, no,  
 ne'er con - sent, No, no, no, no, I'll ne'er con - sent, No, no, no,  
 ne'er con - sent, No, no, no, no, he'll ne'er con - sent, No, no, no,  
 ue'er con - sent, No, no, no, no, they'll ne'er con - sent, No, no, no,  
 ne'er con - sent, No, no, no, no, they'll ne'er con - sent, No, no, no,  
*Sua*.....*loco*.

no, I'll ne'er con - sent.....  
 no, I'll ne'er con - sent.....  
 no, he'll ne'er con - sent.....  
 no, they'll ne'er con - sent.....  
 no, they'll ne'er con - sent.....  
*Sua*.....

*Sua*..... *loco*.  
*All exeunt except Patrick and Nora.*



## No. 5.—RECITATIVE AND ARIA.

RECIT. TENOR.

PATRICK.

Light of my eyes, and pulse-beat of my heart, With whom 'tis

*Andante, with emotion.*

bliss to meet and woe to part, In chaste em - brace let me thy form en -

- fold, Such rapture 'tis my No-ra to be - hold; Thy presence seems these humble

NORA. *ad lib.*

bow'rs to make The as - pect of an - o - ther E - den take. O my be -

- lov'd, to your own promise true, You do not doubt I love but

PATRICK.

yon *p* My No-rah, no; for 'tis most per-fect love, Both full of

faith and con-stan-cy to prove; My heart, like thine, dear Norah, I be-lieve, To

*rall.*

first love true, and ne'er on earth a shrine, More ho - ly than that heart of thine.

## YOUNG LOVE.

ARIA. *Andante con espressione.*

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The vocal line begins with two lines of lyrics. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

1. Young love, first love, thy dawn should sa - cred be, For heav'n is first con -  
 2. Young love, first love, thy pledge should sa - cred prove, And no al - lure - ments

The vocal line continues with two more lines of lyrics. The piano accompaniment remains consistent.

- ceived, a-dored in thee, And still the heart that owns thy sweet con-trol, More  
 thee to false-hood move, Oh, thy first pledge should reign with sov'reign sway, And

The vocal line concludes with two final lines of lyrics. The piano accompaniment ends with a few final notes.

pure and ho - lier makes the soul, For thou dost teach of  
 ne'er by wealth or pow'r de - cay; For they whose hearts un -

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faith and pu - ri - ty, And thou to both com - mend - eth con - stan - cy. Those  
- bro - ken - ly pre - serve The vows and pro - mi - ses to first love due, They

*f.*  
hearts a - lone that fail in thy de - cree, To love's first faith will  
sel - dom from the soul's al - legiance swerve, But - free from doubt, live

e - ver mind - ful be, mind - ful be, mind - ful bo. }  
pure, and e - ver true, e - ver true, e - ver true. }

Young love, first love, Thy dawn should sa - cred be, For

heav'n is first con - ceived, a - dored, in thee; And still the heart that

owns thy sweet con - trol, More pure be - comes, and ho - li - er the

soul.

*crescunt.*

*Enter slowly, from the heights of the surrounding hills, accompanied by soft music, two Peasants—one of them The Boccah, the other his friend.*

**BOCCAH.**—Well, we've had a long pull over the mountains. I would gladly rest myself, but are not those the signs of a village festival?

**PEASANT.**—Yes, yes, there has been a gathering here, no doubt; but as we were coming along did you not notice that the house

of Tim Sheaban, the schoolmaster, is shut up? Poor Tim, I suppose he's dead and gone; if so, he has not left a better behind.

**Enter LAURENCE (old man).**—Indeed, you may say that; but the place you saw shut up is where he last lived, when times got bad with him. The place he kept the school in is altered now; yonder, between the borean and the field, is where he had his school. I will describe it to you.

## No. 6.—SONG.

*Allegretto*

The piano introduction consists of two staves in 3/4 time, marked *Allegretto*. The key signature has one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand, featuring a steady eighth-note pattern.

LAURENCE.

Be - side yon straggl'g fence that skirts the

The first line of the song features a vocal line for Laurence and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues from the introduction.

way With blossom'd furze un-pro-fit-a-bly gay— There in his noi-sy man-sion, skill'd to

The second line of the song continues the vocal line and piano accompaniment. The lyrics are: "way With blossom'd furze un-pro-fit-a-bly gay— There in his noi-sy man-sion, skill'd to".

rule, The vil-lage mas-ter taught his lit-tle school.

The third line of the song concludes the vocal line and piano accompaniment. The lyrics are: "rule, The vil-lage mas-ter taught his lit-tle school.".

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A man se - vere he was, and stern to view, I knew him well, and ev' - ry tru - ant

knew; him well, and ev' - ry tru - ant knew; Well had the bod - ing tremblers learn'd to

trace The day's dis - as - ters on his morning face; Full well they laugh'd, ha, ha, ha, ha, ha,

ha, with counter - feit - ed glee, ha, ha, ha, ha, ha,

ha, At all his jokes, for many a joke had he, Full well the

bu - sy whis - per, circling round, Conveyed the dis - mal tid - ings when he frowned; Yet he was

kind, or if se - vere in aught, The love he bore to learn - ing was his

fault. The vil - lage all de - clared how much he knew; 'Twas cer - tain



he could write and ci - pher too; Lands he could measure, terms and tides pre - sage, And e'en the

*misterioso e rall.* . . . . . *a tempo.*

sto - ry ran that he could guage, that he could guage, that he could guage. In arguing,

*colla voce.* *a tempo.*

too, the par-son owned his skill, For e'en tho' vanquish'd, he could ar - gue still; With words of

learn - ed length and thund'ring sound A-mazed the gap - ing rus - tics ranged a -

*sostenuto.*

- round, And still they gazed, and still the won - der grew That one small

*largo.*

head should car - ry all he knew. But past is all his fame, past is all his

*largo.*

fame. The ve - ry spot Where once he triumphed, is for - got.

*a tempo.*

*L. exit.*

**BOCCAII** (to Peasant).—Could we make our way, think you, to the village ale-house, to get a mug of ale, I feel so tired. Last night I had a vision, I thought this happy village was about to become the scene of one of those unholy crusades against the tenantry which take place elsewhere. I dreamt that Walter Talbot, the newly-appointed agent, was a party to a cruel oppression; and in my dream—a sudden and intense darkness having overspread the face of nature—terrific sounds re-echoed through the gloom, and I could only see the demon Jealousy urging on the young mind of Talbot to deeds of violence and wrong.

*Enter Oliver Goldsmith.*

**BOCCAII.**—God save your honour.

**OLIVER.**—Save you kindly, my friend. May I ask, are you a native of this village?

**BOCCAII.**—Well, yes, your honour; and I well remember your brother, who lived in yonder parsonage. He was beloved by all, but he is gone now.

**OLIVER.**—My poor brother! Little I thought when last I saw him here I should so soon have to mourn his loss.

Deserted Village.

## No. 7.—SCENA. (OLIVER.)

OLIVER.

*Allegro moderato.*

Near yon - der copse, near yon - der copse, where  
 once the gar - den smiled, And still where many a gar - den flow'r, where  
 many a flow'r grows wild; There, where a few torn shrubs, a few torn  
 shrubs the place dis - close, The vil - lage preacher's mo - dest man - sion

*cres.*

rose. A man he was to all the coun-try dear, Pass-ing

rich, pass-ing rich, up-on for - ty pounds a year; Re - mote from

towns he ran his god - ly race. Nor e'er had changed, or

wished to change his place. His house was known to all the

Deserted Village.

va - - grant train, He chid their wan - d'rings, but re -

- lieved their pain; The long - re - mem - bered beg - gar was his

guest, Whose beard de - scend - ing swept his a - ged breast; The

ru - - in'd spend-thrift, now no long - er proud, Claimed kin - dred

there, and had his claims al - lowed; The bro - ken sol - dier,

kind - ly bade to stay, Sat by his fire, and talk'd the night a

*rall.*  
- way, Wept o'er his wounds, or tales of sor - row done,  
*colla voce.*

*a tempo Allegro.*  
Sua.....  
Drums and Fifes.

Shoul - dered his crutch,

*Sva*.....

shoul - dered his crutch, and shewed how fields were won.

*Sva*..... *loco.*

Pleased with his guests, the good man learned to glow, And

quite for - got their vi - ces in their woe;

Care - less their me - rits or their faults to scan,

*Silent.*

*Adagio ad lib.* *a tempo.*

His pi - ty gave ere cha - ri - ty be - gan.

*colla voce.* *a tempo.*

Be - side the bed

where part - ing life was laid, And sor - row,



guilt and pain by turns dis -

may'd, The rev'-rend cham - pion stood.

De - spair and an - guish fled be - fore the strug - gling soul;

*Andante religioso.* DIRGE

*Allegretto*

At church, with meek and un - af - fect - ed grace, His looks a -

- dorned the ve - ne - ra - ble place; Truth from his lips pre - vailed with dru - ble

sway, And fools, who came to scoff re - main - to pray the

ser - vice past, a - round the pi - ous man, with rea - dy

zeal each ho - nest rus - tic ran; E'en chil - dren fol - lowed with en -

- dear - ing wile, And pluck'd his gown to share the good man's

smile: His rea - dy smile a pa - rent's warmth ex - pressed, Their

wel - fare pleased him, and their cares dis - tressed; To them his heart, his

*rall.*  
love were giv'n, But all his se - rious thoughts had rest in

*colla voce.*

## STORM.

*Ad lib. Quasi Recit. cres.* *f*

heaven. As some tall cliff that lifts its aw-ful form,

*mf*  
*trem.*

*p* *cres.* *f* *ff*

Swells from the vale, and mid-way leaves the storm, Tho' round its

*ff*

*rall.*

breast the roll-ing clouds are spread,

*dim.* *rall.* *a tempo.*

the roll-ing clouds are spread,

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clouds are spread,

*Bis.*

This system contains a vocal line and piano accompaniment. The vocal line has the lyrics "clouds are spread,". The piano accompaniment features a complex texture with many sixteenth notes and chords. A "Bis." marking is placed above the piano part.

*Bis.* *pp* E - ter - nal sun - shine set - tles

*dim.* *ppp*

This system continues the vocal and piano parts. The vocal line begins with a "Bis." marking and the lyrics "E - ter - nal sun - shine set - tles". The piano accompaniment includes dynamic markings "dim." and "ppp".

on his head, E - ter - nal

*f Harps.*

This system shows the vocal line with the lyrics "on his head, E - ter - nal". The piano accompaniment is marked "f Harps." and features a harp-like texture.

sun - shine set - tles on his head.

*f Harps.* *Silence.*

This system concludes the vocal part with the lyrics "sun - shine set - tles on his head." The piano accompaniment is marked "f Harps." and ends with a "Silence." instruction.

*a tempo.*  $\rho\rho$  **Ечно.** **Ечно.**

E - ter - nal sun-shine, E - ter - nal sun-shine,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a series of chords. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

E - ter - nal sun - - shine set - tles on his

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note for 'sun' and a double bar line. The piano accompaniment continues with the same rhythmic pattern.

head, E - ter - nal

The third system shows the vocal line with a longer note for 'head' and a double bar line. The piano accompaniment continues with the same rhythmic pattern.

**Ечно.** **Ечно.**

sun - shine, E - ter - nal sun-shine, E - ter - nal

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a longer note for 'sun - shine,' and a double bar line. The piano accompaniment continues with the same rhythmic pattern.

sun - shine set - tles on his head,

sun - shine set - tles o'er his head, sun - shine set - tles

o'er his head.....

*rall.* *pp*

BOCCAH (*to his friend*).—My dream is only half told; but the second part is more cheerful than the first. Some twenty years ago two boys were bathing in the Shannon close by. The *youngest* was drowned. I dreamt last night that 'twas the eldest who was drowned, and the youngest saved.

Boy. You mean the son of the ould General of Athlone.

A chorus of laughter heard outside as Sheelah Malone runs on the stage, R.H.E., followed by Phadrig.

SHEELAH (*speaking*).—Now be off wid ye;

don't follow me about. What do you want, Mr. Phadrig.

PHADRIG.—Nothin' less than yourself, my darlin'. It's dying in love wid you I am. I want to make you my wife.

SHEELAH.—Arrah be off wid ye. What means have you to keep a wife?

PHADRIG (*singing*)

Sure we've both got health and strength, and willing hands to toil,  
And there's a living always for those who till the soil.

## No. 8.—COMIC DUET.

*Allegretto.*

*Phadrig.* Oh, lis - ten, dear  
*Sheelah.* Be off, Mis ther

Shee-lah, Oh lis - ten, love, to me,      And give me, for love's sake, a  
Phad-rig, be off, if you please,      Don't think with your blar - ney a

home in your heart,      My - self to your - self it's u - ni - ted I'd  
fool to make me      Pro - vide for a wife you have no means or

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be..... home in your  
ways..... a fool make

heart, We'll stick to - ge - ther till death us part.  
me, With - out such hus - bands I'd ra - ther be.

*Sym. at end of last verse only, to which they dance.*

*Phadrig.* To work for a living I've strong arms and hands,  
And that I am handy why none can deny;  
But say you'll be mine, and at your commands,  
At your commands, I'll put up the axins, and the goold ring will buy.

*Sheelah.* You'd better have tould me where your cabin stands—  
Of cows in the paddock, and a dairy beside,

*Both.* With a home in your heart then united we'll be,  
Home in your heart, we'll stick together till death us part.

*[They dance during the Symphony.]*

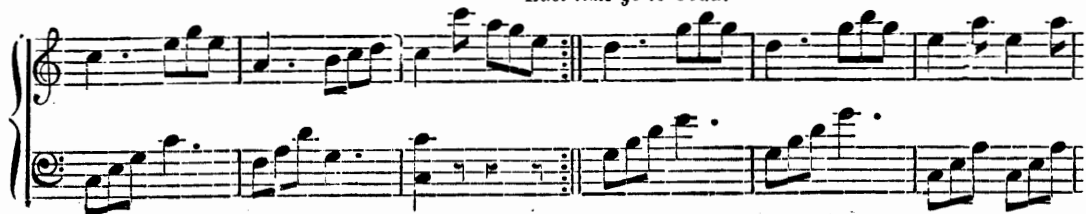
No. 9.—JIG.

To be danced at end of Duet by the Soubrette and Comedian.

*Allegro.*



*Last time go to Coda.*



*CODA.*

*ff Coda last time.*



Deserted Village.

## No 10. -QUARTETTO BUFFO.

*Moderato e stacc.*

SOPRANI.

Such was the scene when oft at ev'ning's close, Up

TENORE.

Such was the scene when oft at ev'nings close. Up

BASSO

Such was the scene when oft at ev'ning's close, Up

yonder hill the village murmur rose; There, as I pass'd with careless steps and slow, The

yonder hill the village murmur rose; There, as I pass'd with careless steps and slow, The

yonder hill the village murmur rose; There, as I pass'd with careless steps and slow, The

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min-gling notes came softened from be-low; The min-gling notes came softened from be-low;

min-gling notes came softened from be-low; The min-gling notes came softened from be-low;

min-gling notes came softened from be-low; The min-gling notes came softened from be-low; The

BASSO SOLO. SOPRANI.

swain re-son-sive as the milk-maid sung, The so-ber herd that loved to

meet their young. The swain re-son-sive as the milk-maid sung.

SOLO ad lib.

meet their young. The swain re-son-sive as the milk-maid sung.

RANS DE VACHES.

Corni. Fl. and Ob.

Corni. Fl. and Ob. Cor.

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SOPRANI. *a tempo.*

The swain re-spon - sive to the milkmaid's song, The so - ber herd that to  
to the song, The so - ber herd that  
The swain re-spon - sive to the song, The so - ber herd that

lowed to meet their young; The chil - dren just let loose from school, The  
meet their young; The chil - dren just let loose from school, The  
meet their young; The chil - dren just let loose from school, The

geese that gab - bled o'er the pool, The play - ful chil - dren  
geese that gab - bled o'er the pool, The noi - sy geese that gabbled, gab - bled,  
geese that gab - bled o'er the pool, The noi - sy geese that gabbled, gab - bled,  
*mf*

just let loose, just let loose, The play - ful chil - - - dren  
 noi - sy geese that gab - bled, gab - bled, noi - sy geese that gab - ble, gab - ble  
 gabble, gabble, gabble, gabble, gabble, gabble, gabble, gabble, noi - sy geese that gab - ble, gab - ble,

just let loose, just let loose from school, from school.  
 noi - sy geese that gab - bled o'er the pool, the pool,  
 gabble, gabble, gabble, gabble, gabble, gabble o'er the pool, the pool,

BASS SOLO.

*rall.*

The watch-dog's bark that bayed the whisp'ring wind, The watch-dog's bark that  
*mf* *rall.*

And the loud laugh that spoke the va-cant mind;  
 And the loud laugh that spoke the va-cant mind;  
 bayed the whispering wind, And the loud laugh that spoke the va-cant mind;

And the loud laugh that spoke the va-cant mind; These all in sweet con-  
 And the loud laugh that spoke the va-cant mind;  
 And the loud laugh that spoke the va-cant mind;

- fu-sion sought the shade, And filled each pause the nightin-gale had made.

the night-in-gale had made, the

the night-in-gale had made, the

the night-in-gale had made, the

*a tempo.*

night-in-gale had made, and filled each pause the night-in-gale had made,

night-in-gale had made, fill'd each pause the night-in-gale had made.

night-in-gale had made. fill'd each pause the night-in-gale had made.

The pauses of the night-in-gale, Each pause the nightingale had

The pauses of the night-in-gale, Each pause

The pauses of the night-in-gale, Each pause



made, and filled each pause the night-in-gale had made, the  
 and filled each pause the night-in-gale had made, the  
 and filled each pause the night-in-gale had made, the

This system contains three vocal staves and a piano accompaniment. The vocal parts are in three parts (Soprano, Alto, Tenor/Bass). The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

night-in-gale, the night-in-gale, and  
 night-in-gale, the night-in-gale, and  
 night-in-gale, the night-in-gale, and

This system continues the vocal and piano parts from the first system. The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs in the right hand.

fill'd each pause the night-in-gale had made, the  
 fill'd each pause the night-in-gale had made, the  
 fill'd each pause the night-in-gale had made, the

This system concludes the vocal and piano parts. The piano accompaniment ends with a final chord and a fermata over the last note.

children just let loose from school, the geese that gab - bled o'er the pool, the

children just let loose from school, the geese that gab - bled o'er the pool, the

children just let loose from school, the geese that gab - bled o'er the pool, the

play - - ful chil - - dren just let loose, just let loose, the

noi - sy geese that gab - ble, gab - ble, noi - sy geese that gab - ble, gab - ble,

noi - sy geese that gab - ble, gab - ble, gabble, gabble, gabble, gabble, gabble, gabble, gabble, gabble,

play - ful chil - - - dren just let loose, just let loose from

noi - sy geese that gab - ble, gab - ble noi - sy geese that gab - ble o'er the

noi - sy geese that gab - ble, gab - ble, gabble, gab - ble, gab - ble, gab - ble, gab - ble, gab - ble, o'er the

school, fill'd each pause the

school, fill'd each pause the

school, fill'd each pause the

*f*

nightin-gale had made, the nightingale had made, and fill'd each pause the

nightin-gale had made the nightingale had made, and fill'd each pause the

nightin-gale had made, the nightingale had made, and fill'd each pause the

night-in-gale had made.

night-in-gale had made.

night-in-gale had made.

8 8 8 8

No. 11—BARITONE SOLO AND CHORUS.

“THE DANCING PAIR THAT SIMPLY SOUGHT RENOWN  
BY HOLDING OUT TO TIRE EACH OTHER DOWN.”

*Allegro.*

How oft - en have I blessed,

The first system of music features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are "How oft - en have I blessed,". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes a steady eighth-note bass line and chords in the right hand.

bless'd the com - ing day, When toil con - tend - ing

The second system continues the vocal line with the lyrics "bless'd the com - ing day, When toil con - tend - ing". The piano accompaniment continues with the same rhythmic pattern.

but its turn to play, When all the vil - lage train

The third system continues the vocal line with the lyrics "but its turn to play, When all the vil - lage train". The piano accompaniment continues with the same rhythmic pattern.

from la - bour free, Led up their sports be -

The fourth system concludes the vocal line with the lyrics "from la - bour free, Led up their sports be -". The piano accompaniment continues with the same rhythmic pattern.

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neath the spread-ing tree, When many a pas - time cir - cled in the  
veyed; And many a gam - bol fro - lick'd o'er the

shade, The young con - tend - ing as the old sur -  
ground, And sleights of art and feats of strength went

round.

And still, as each re -

*cres.*

- peat - ed plea - sure tired,      Suc - ceed - ing sports      the

*cres.*

band in - - spired.

The danc - ing,      danc - ing pair,      that

Ped.

simp-ly sought re - nown      by hold - ing out      to

tire each o - ther down hold - ing, hold - ing out, hold - ing out to

tire each o - ther, own hold - ing, hold - ing out, hold - ing out to

tire each o - ther down.

*During the Singing of this Song, the  
lookers on appear to get excited, and  
begin to dance in couples—and then the  
ladies' getting upon one side, and the  
gentlemen on the other, a BALLET FIGURE  
IS FORMED, and a GENERAL DANCE*

The Swain mis - trust - ful

Of his smut - ty face, While se - cret laugh - ter, se - cret  
place, Ho, ho, ho, ho, ho, he, he,

laugh - ter tit - tered, tit - tered round the  
ho, ho, ho, ho, tit - tered round the place, the danc - ing pair

that sim - ply sought re - nown by hold - ing out

to tire each o - ther down *meno mosso.*

The bash - ful vir - gin's side - long looks of



love the ma - trons glance that would those looks re -

- prove, Ah these were thy charms, sweet vil - lage, scenes like

these with sweet suc - ces - sion taught, can toil to

please these round thy bow'rs their cheer - ful in - fluence

*f*

*rall.* *p a piacere.*

shed these were thy charms, but all those charms are

*Chorus a tempo.*

fied. The danc - ing pair who simp - ly sought re -

*f Allegro.*

The danc - ing pair who simp - ly sought re -

noun, by hold - ing out to tire each o - ther

*f Allegro.*

noun, By hold - ing out to tire each o - ther

noun, hold - ing, hold - ing out, hold - ing out to tire each o - ther

noun, hold - ing. hold - ing out, hold - ing out to tire each o - ther

down, hold - ing, hold - ing but, hold - ing out to tire each o - ther

down, hold - ing. hold - ing out, hold - ing out to tire each o - ther

*Repeat Chorus*

CODA.

down, Ah, to tire each o - ther down, Ah, to tire each o - ther down, to

down, Ah, to tires each o - ther down, Ah, to tires each o - ther down, to

tire, to tire each o - ther down.

tire, to tire each o - ther down.

serted Village,

# ACT. II.

## No. 12—CHORUS.

*Allegro.* *f* *Chorus.* *f*

But times are

al - tered,

*Chorus.* *f*

Trade's un - feel - ing train u - surp the plain ;

TENOR.

thy health - ful sports that graced, that graced that peace - ful scene, . .

BASS.

thy health - ful sports that graced, that graced that peace - ful scene, . .

Deserted Village.

Lived in each look . . and brightened all the green, Lived in each

Lived in each look . . and brightened all the green, Lived in each

look and brightened all the green, lived in each look and

look and brightened all the green, lived in each look and

bright-ened all the green, Those gen - tle hours plen - ty bade to

bright-ened all the green, Those gen - tle hours plen - ty bade to

*Sua*.....

bloom, Those calm de - sires that ask but lit - tle room,

bloom, Those calm de - sires that ask but lit - tle room,

*Sva*.....

Those health - ful sports that graced the peace - ful scene,

Those health - ful sports that graced the peace - ful scene,

*Sva*.....

Lived in each look, . . . and bright - ened all the green, . .

Lived in each look, . . . and bright - ened all the green, . .

*Sva*.....*loco.*

*f* *Bis.*

Health - ful sports that graced, that graced the peace - ful scene,

Health - ful sports that graced the scene,

Lives in ev' - ry look, and bright - ens all the green.

Lives, and bright - ened all the green,

bright - - - ened all the green. . . . .

bright - - - ened all the green. . . . .

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef).

Piano accompaniment for the first system, consisting of two staves with chords and moving lines.

Vocal line and piano accompaniment for the second system. The vocal line begins with a *p* dynamic marking. The lyrics are: "Those health-ful sports, those health-ful sports, that graced the peace-ful scene,"

Piano accompaniment for the second system, continuing the accompaniment from the previous system.

Vocal line and piano accompaniment for the third system. The vocal line begins with a *ff* dynamic marking and includes the instruction *Bis.*. The lyrics are: "looked and bright - ened all the green, those beau - tiful"

Piano accompaniment for the third system, continuing the accompaniment from the previous system.



*Bis.*

scenes, they bright - ened all the green.

scenes, they bright - ened all the green.

The musical score is written for voice and piano. It begins with a *Bis.* marking. The first system shows the vocal line with lyrics and the piano accompaniment. The second system continues the piano accompaniment. The third system concludes the piano accompaniment with a double bar line.

## No. 13—DUETT

## SOPRANO E TENORE.

*Sym.*

*Andante  
niabile.*

*Sostenuto e con espressione. TENORE.*

*Sweet*

*Arpa.*

Au - - burn, pa - rent of the bliss - ful hour, Thy glades for -

- lorn can feel the ty - rant's pow'r, Here as with doubt - ful

Deserted Village.

pen - sive steps I range, Through ev' - ry scene and won - der at the

change, Re - mem - brance wakes with all its bu - sy train,

Swells at my heart, swells at my heart, and turns the past to

*rall.*

*colla voce.*

pain. Thy glades for - lorn..... con - fess the ty - rant's

*a tempo.*

*a tempo.*

power, ..... for - lorn ..... con - fess the ty - rant's

*f.* *rall.*

*colla voce.*

power. Ah here, as I take my so - li - ta - ry rounds, re -

- mem - brance wakes with all her bu - sy train, Swells at my

*f.* *dim.* *p*

heart, swells at my heart and turns the past.....to

*rall.* *dim.*

*colla voce.*

*tempo imo.*

Sop. Sweet Au - - burn pa - - rent of the bliss - ful hour..... Thy

Ten. pain Sweet Au - - burn pa - - rent of the bliss - ful hour..... Thy

*tempo imo.*

glades..... for - lorn con - fess the ty - rants power..... here as..... with

glades..... for - lorn con - fess the ty - rants power.....

doubt - - ful pen - sive steps I range thro' ev - 'ry scene..... And

thro' ev - 'ry scene..... And

*dim.*

won - der at the change,..... Re - mem - brance wakes..... with all her bu - sy

won - der at the change,..... Re - mem - brance wakes..... with all her bu - sy

*ad lib.*

train, Swells at my breast, Swells at my breast and turns the past.....

train, Swells at my breast, Swells at my breast and turns the past.....

*colla voce.* *ad lib.*

..... past..... to pain.....

..... past..... to pain.....



SCENE 2.

A roadside, with a stile leading to Nora's cottage. Nora enters in the background, followed by Talbot, the Agent, and goes out of sight; at the same moment Oliver Goldsmith enters unperceived by them, but, having recognized them remarks :

There goes the village beauty, followed by the young agent, who, I suspect, would fain be poaching on those sweet preserves. He had better be cautious ; Nora's lover is not the man to bear it tamely. I'll lie *perdue*, and note how she receives the rich man's suit. [Retires.

Enter NORA, followed by TALBOT, the young Agent.

TALBOT. Sweet village maid, I pray you do not frown on me ; neither fly, but turn, and, with a kindly ear, receive the gentle and persuasive words with which I would fain besiege and captivate your heart. For your sake, sweet

Nora, I cast aside all care for what the world may say about the difference of our rank or our possessions. You are the only wealth that seems to take hold of me. Deign but to smile on me, and I am repaid for every sacrifice.

NORA. Think not of making any for my sake ; your suit is truly a terror to my heart, which, once for all let me tell you, is to another given.

TALBOT. Some village swain or landless churl—

NORA. Suppose he is To him I gave my love, and will never take it back. Ah no ; were he sunk in the lowest depths of poverty, and you the wearer of a crown which you would share with me, I'd say, as I do now, I would not have you. To my promise I'll be true. [Exit.

TALBOT. O misery ! must I then my fate endure ? The slave of my fierce love ; to seek and sue as if for life itself, and only meet with scorn.

No. 14.—ARIA BASSO.

Andante.

1. O ty - rant  
2. When I, dear

love, in mer-cy hear my pray'r, Since thou so ruld'st my heart in  
No - ra, humbly still a-dore, Why thus my wor-ship spurn, why



thy de-lights now let me share, Nor feel a - lone the smart;  
vain - ly should I thee im - plore, And meet with no re - turn;

Since thou so rud'st my heart, In  
Why thus my wor - ship spurn, Ah

thy de-lights now let me share, Nor feel a - lone the smart, re -  
vain - - ly should I thee im - plore, And meet with no re - turn, her

- call to mind the promised bliss with which thou leadst a - stray, The  
fa - - vour to ob - tain I crave, and slight wealth, power, and place, Oh,

dear one's smile, the rapturous kiss it was my hom-age sweet-ly to re -  
say, how can I prove my - self her slave, or find re - ward in her em -

- pay, the dear one's smile, the rapturous kiss it was my hom-age sweet-ly to re-  
- brace, how can I prove my-self her slave, oh let me know how can I find re-

*rall.* *a tempo.*

- pay,..... to re - pay. } O ty - rant love, in mer - cy hear my prayer, Thou  
- ward in her em - brace. }

fierce - ly rul'st my heart, In thy de-lights now let me share, Nor let me feel a -

*cres.*

- lone the smart, In thy de-lights now let me share,

nor feel the smart, since thou so rul'st my heart, of thy de -

*ad lib.*

- lights now let me share, nor feel a - lone the smart.

*Enter two Land Bailiffs of the estate.*

FIRST BAILIFF.—I saw the way she slighted him; let us urge him now, we'll find him ready to revenge himself.

SECOND BAILIFF.—'Tis like; and not alone upon the saucy maid, but on her kith and kin; and what's more, on him she loves. Right off he'll soon be sent, to seek his fortune any where but here.

Deserted Village.

No. 15.—DUET.

*Allegro moderato.*

FIRST BAILIFF.

Your ser- vant, squire,

my du- ty's yours;

Has a - ny-thing dis- pleased?

Our du - ty

TALBOT.

No, no, no, no, per -

Deserted Village.

'tis to know.

- haps 'tis bet - ter so.

This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "'tis to know." and "- haps 'tis bet - ter so." The piano accompaniment consists of a treble and bass clef part with a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

I've stoop'd to prof - fer love, most ear - nest love un - to a village maid, And tho' in

This system contains the second two vocal lines and the piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "I've stoop'd to prof - fer love, most ear - nest love un - to a village maid, And tho' in". The piano accompaniment continues with the same texture as the first system.

ho - nour meant, my love has been re - pulsed with scorn.

I

This system contains the final two vocal lines and the piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "ho - nour meant, my love has been re - pulsed with scorn." and a fermata. The piano accompaniment concludes with a final chord. A section marker "I" is placed at the end of the system.

gussed, sir, that it was so, but feared so much to say; but

The first system of the musical score consists of three staves. The top staff is the vocal line in a treble clef with a key signature of one flat (B-flat major/D minor) and a 2/4 time signature. The lyrics are: "gussed, sir, that it was so, but feared so much to say; but". The second staff is a bass line in a bass clef. The third staff is the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The piano part features a rhythmic accompaniment with chords and moving lines.

don't you know the cause, But

Per - haps the maid - en's want of taste,

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "don't you know the cause, But". The second staff is the bass line with lyrics: "Per - haps the maid - en's want of taste,". The third staff is the piano accompaniment, split into two staves (treble and bass clef). The piano part continues with a consistent rhythmic accompaniment.

there's an - o - ther joined to that, if she whom you ad - mire is

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "there's an - o - ther joined to that, if she whom you ad - mire is". The second staff is the bass line. The third staff is the piano accompaniment, split into two staves (treble and bass clef). The piano part concludes the system with a final chord.

Deserted Village.

charm - - ing No - - rah, called the vil - lage pride; yes,

there's an - o - ther join'd to that if she whom you ad - mire is

charm - - ing No - - rah, called the vil - lage pride.

Yes, that's her

Then

name;                    yes, that's her name,

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a rest for four measures, followed by the lyrics "Then name; yes, that's her name,". The second staff is a vocal line with a bass clef, which remains empty. The third staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of one flat. It features a complex rhythmic pattern with many sixteenth and thirty-second notes.

you've a dan-g'rous ri - val, and a most suc - ces - ful one, A far - mer's

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains the lyrics "you've a dan-g'rous ri - val, and a most suc - ces - ful one, A far - mer's". The second staff is a vocal line with a bass clef, which remains empty. The third staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of one flat. It continues the complex rhythmic pattern from the first system.

son, A most ac - complish'd youth, and rare hand at the gun, Can plough, can

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains the lyrics "son, A most ac - complish'd youth, and rare hand at the gun, Can plough, can". The second staff is a vocal line with a bass clef, which remains empty. The third staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of one flat. It continues the complex rhythmic pattern from the previous systems.



reap and sow with e - qual skill, In him a dan - g'rous ri - val

The first system consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line has a melody with lyrics: "reap and sow with e - qual skill, In him a dan - g'rous ri - val". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand.

find you will A dan - g'rous ri - - val

The second system continues the vocal line and piano accompaniment. The vocal line has a melody with lyrics: "find you will A dan - g'rous ri - - val". The piano accompaniment continues with similar rhythmic patterns.

find you will,  
A dang'rous ri - val, tru - ly, ha, ha, ha, ha, ha!

The third system concludes the vocal line and piano accompaniment. The vocal line has a melody with lyrics: "find you will, A dang'rous ri - val, tru - ly, ha, ha, ha, ha, ha!". The piano accompaniment continues with similar rhythmic patterns.

But, say, is he

Yes, yes, his  
te - nant on th'es - tate?

fa - ther and him - self are ten - ants too. They owe no rent.  
E - ject them both. No mat - ter

You want the land,                      You on - ly want—                      You on - ly  
that,                      I want the land.                      My le - gal right I on - ly

want, you on - ly want to ex - er - cise a le - gal right, And some im - provements have to  
want, I on - ly want to ex - er - cise a le - gal right, And some im - provements have to

make, ha, ha, ha, ha, ha, ha, We'll send him to some o - ther soil.  
make, ha, ha, ha, ha, ha, ha, We'll send him to some o - ther soil.

where he'll find a dai - ry maid, find a dai - ry maid to love with might and

where he'll find a dai - ry maid, find a dai - ry maid to love with might and

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 2/4 time signature. The piano accompaniment features a treble and bass clef with a complex rhythmic pattern of eighth and sixteenth notes.

main— send him to some o - ther soil.

main - send him to some o - ther soil.

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have a long note on 'main' followed by the rest of the phrase. The piano accompaniment continues with its characteristic rhythmic pattern.

where he'll find a dai - ry maid, find a dai - ry maid to love with

where he'll find a dai - ry maid, find a dai - ry maid to love with

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The vocal staves repeat the phrase 'where he'll find a dai - ry maid, find a dai - ry maid to love with'. The piano accompaniment continues with its characteristic rhythmic pattern.

might and main, find a dai-ry - maid to love with might

might and main, find a dai-ry - maid to love with might

and main, e-ject them both with-out de-lay,

and main, with-out de-lay,

no par-ley hold, but bring the crow-bar bri-

no par-ley hold, we'll bring the crow-bar bri-

- gade, with the crow - bar, the crow - bar, bri - gade, Make

- gade, with the crow - bar, the crow - bar, bri - gade, Make

no de - lay.

*Exeunt, Talbot L.H., Bailiff's R.H.*

no de - lay.

*Enter Oliver Goldsmith, who has overheard a part of the previous colloquy. Observes (speaking)*

OLIVER.—So, to avenge himself upon her scorn, he'll drive her lover from his farm and

home. And that's not all. To gratify his wish, and to make from their small farms one large estate, he many tenants means to dispossess, and their families into exile send; and this the source of woe and weakness will be found in after years.

## No. 16.—ARIA. (OLIVER.)

"ILL FARES THE LAND TO HAST'NING ILLS A PREY."

*Andante.  
con  
espress.*

*p*

OLIVER.

Ill fares the land to hast'ning ills a prey, Where wealth ac - cu - mu - lates  
Ye friends to truth, ye statesmen who sur-vey The rich man's joys in -

and where men de - cay, Prin - ces and lords may flour - ish or may fade, A  
- crease the poor's de - cay, 'Tis yours to judge how wide the li - mits stand Be -

breath, a breath can make them as a breath has made: But a bold pea-sant - ry, their  
- tween, be - tween a splen - did and a hap - py land. Round the world each need - ful

coun - try's pride, Once de - stroy'd can ne - ver be sup - plied.  
 pro - duct flies, For all the lux - u - ries the world sup - plies;

*f* Yes, a bold pea - san - try, . . . their coun - try's pride, When once de - stroy'd, Can  
 While thus the land a - dorn'd for plea - sure all. In bar - ren splen - dour

*rit. ad lib.*

*f* *colla voce.*

ne - ver be sup - plied. Ah..... A time there was - ere  
 fee - bly waits the fall. Ah..... Do thine, sweet Au - - burn,

Britain's griefs be - gan, When ev' - ry rood of ground maintained its man. } See  
 thine the low - liest train, Do thy fair tribes par - ti - ci - pate her pain. }



now the hum - ble peasants pass a - way. Ill fares the land, ill

*cres.*

fares the land where wealth ac - cu - mu - lates and men de - cay.

*f* *dim. e rall.*

to hast'ning ills a prey, Where wealth ac - cu - mu - lates and

*rall.*

men . . . de - cay.

SCENE 3.

The village set as before. Enter Patrick and Nora.

PATRICK (*speaking*).—'Tis true, my love, the grief of parting is at hand, and I have come in haste to say farewell.

NORA.—Farewell from you to me! You surely do not mean it.

PATRICK.—O yes, my love; from my ancestral home and farm thrust forth, the means of

living are to me denied in this my native land, so I must hence to seek for better times o'er the sea, which will enable me to come and ask my love to share a home in some way worthy of her. Till then, my love, farewell.

NORA.—But how long, dear love, shall I your absence have to mourn? How long will this your exile last?

PATRICK.—I cannot say, but I truly fear will prove to us a long farewell.

No. 17.—DUET.

SOPRANO e TENORE.

*Andante.* *Arpæ.*

PATRICK. *con molto espressione.*

PATRICK. 1. Dear love, a - dieu, a long fare - well  
 NORAH. 2. If we in - deed dear love must part,

*rall.*

This heart fore - bodes that ours will prove, 'To ex - ile doom'd, ah,  
 Far hence, let this thy so - lace be, That thou shalt still pos -

who can tell where I with grief may have to  
sess my heart in sa - cred love now pledg'd to

*rall.*

rove. thee. May I then the hope my me - mo - ry shall  
Thou wert the first love of this heart, which

*Ped.*

still gave re - tain for thee loves to grace, Or will some  
it - self with love to be, to be e - ver

ri - val thing, though fa - vour'd be, And in thy heart fill my  
we should part, For e - ver bound, love for

NORAH.

No heart shall e'er fill thy place.....  
 e - ver bound, love to thee.....

Ah . . .  
 Ah . . .

PATRICK.

place..... in thy heart fill thy place.  
 thee..... e - ver bound, love to thee.

Ah . . .  
 Ah . . .

thro' weal or woe I'm bound to thee, Why say fare - well, . . .

thro' weal or woe I'm bound to thee, Now say fare - well, . . .

*cres.* *f*  
 why say fare - well ? . . . why say fare - well ? a - dieu !

*cres.* *f* *dim. e rall.*  
 now say fare - well ? . . . now say fare - well . . . dear No - ra ! a - dieu !

fare - well, dear - est, fare -  
 No - rah, No - rah dear, love a dieu fare -

*ad lib.*

- well..... fare - well.  
 - well..... fare - well.

*Exeunt.*

## No. 18.—COMIC DUET.

SOUBRETTE AND COMEDIAN.

*Allegro moderato.*

PHADRIG.

1. I'm go - ing a - way, I'm go - ing a -  
2. Well just at this mo - ment I can - not well

SHEELAH.

- way, My for - tune to seek, on a fo - reign strand. You don't mean, my  
say, How long I may be a for - tune to find. Will no - thing I

*rall.*

dear, for e - ver to stay, But you'll come back to your own na - tive  
say in - duce you to stay, From leav - ing your home and your own na - tive

*rall.*

*Together.*

land. { He's go - ing a - way, he's go - ing a - way. Come back to  
land. { I'm go - ing a - way, I'm go - ing a - way, far, far from

your own na - tive land, He's go - ing a - way, he's go - ing a -  
my own na - tive land, I'm go - ing a - way, I'm go - ing a -

*rall.*  
- way, Oh, he'll come back to his na - tive land.  
- way, Oh, I'll come back to my na - tive land.  
[Exeunt.]

3.

*Patrick.* For your sake, my dearest, I possibly may,  
Return when the means I've at my command.

*Sheelah.* If, while the sun shines you are making the hay,  
Perhaps I'll reward you with my heart and hand.

*Together.* When coming to stay, when coming to stay,  
And claim { your } sweetheart's heart and hand.  
                  { my }

*Enter Goldsmith (speaking).*

The landlord's ruthless agents have begun their cruel task, and no spite left undone to make their victims seek far hence to roam. (*Murmurs outside, with soft music—violins with mutes,*) The voice of mourning burdens now the

gale (*murmurs*); for, loth to go, each tenant leaves his home, and sounds of sorrow far and near prevail.

*FINALE commences.*

*Enter the ejected villagers, receding slowly before the bailiffs, who are driving them away.*

Deserted Village.

No. 19.—FINALE TO ACT II.

*Andante  
non moto.*

*Mesto.*

*f*

*BAILIFFS. f Risoluto.*

A - way, be-gone, a - way!

*CHORUS. PEASANTS.*

But where to

But where to

*BAILIFFS.*

A - way, be-gone, a - way! That we can't tell; we do not

go?

*f*

go?



care; don't want to know; we do not care— it is the

land - lord's wish it is the land - lord's wish that you de - part

PEASANTS.  
But where to

But where to

go P O bit-ter woe! Oh, where, say where we'll lay our heads when we de-

go P O bit-ter woe! Where, say where we'll lay our heads when we de-

- part from hence? Oh, bit - ter woe!

- part from hence? Oh, bit - ter woe!

The first system consists of four staves. The top two staves are vocal lines in G major (one sharp) and 3/4 time. The bottom two staves are piano accompaniment. The lyrics are: "- part from hence? Oh, bit - ter woe!"

BAILIFFS.

Go!

Where to go?

Where to go?

The second system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are: "BAILIFFS. Go! Where to go? Where to go?"

BAILIFFS. *risoluto.*

don't want to know, we do not

The third system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are: "BAILIFFS. *risoluto.* don't want to know, we do not"

care; it is the land - lord's wish, it is the land - lord's wish that

you de - part, Who cares for you, who cares how

*trem.*

you may mourn? who cares how you may mourn, or feel the

*smart p*

PEASANTS. *Piangendo.*

Say where to go? Oh, bit - ter woe! Oh, where, where can we

Say where to go? Oh, bit - ter woe! where, where can we

lay our heads when we de - part from hence? From

lay our heads when we de - part from hence?

The first system consists of four staves. The top two staves are vocal lines for Soprano and Tenor, both with the lyrics "lay our heads when we de - part from hence?". The bottom two staves are piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

*Andante.* SOPRANI e TENORE.

thee..... we're forc'd to go..... we're forc'd to

with bit - ter tears, with bit - ter tears, we

with bit - ter tears, with bit - ter tears, we

The second system consists of four staves. The top two staves are vocal lines for Soprano and Tenor. The lyrics are: "thee..... we're forc'd to go..... we're forc'd to" on the first line, and "with bit - ter tears, with bit - ter tears, we" on the second line. The bottom two staves are piano accompaniment. The key signature is two flats, and the time signature is 6/8.

go, for - - - lorn,..... of hope be - ref,

go, for - - - lorn,..... of hope be -

go, for - - - lorn,..... of hope be -

The third system consists of four staves. The top two staves are vocal lines for Soprano and Tenor. The lyrics are: "go, for - - - lorn,..... of hope be - ref," on the first line, "go, for - - - lorn,..... of hope be -" on the second line, and "go, for - - - lorn,..... of hope be -" on the third line. The bottom two staves are piano accompaniment. The key signature is two flats, and the time signature is 6/8.

no home we're left,..... to wind and rain..... exposed we

- reft, no home we're left, in wind and rain, we

- reft, no home we're left, in wind and rain, we

This system contains the first three staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment.

lay, ah..... from thee..... we're driven a - way.....

lay, with bit - ter tears, with bit - ter

lay, ah..... with bit - ter tears, with bit - ter

This system contains the next three staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment.

..... no long - er stay, for - - lorn..... of hope be -

tears, stay, for - - lorn.....

tears, stay, for - - lorn.....

This system contains the final three staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment.

- ref-t..... no home we're left..... ex - posed we  
 of hope be - ref-t, no home we're left,  
 of hope be - ref-t, no home we're left,

*cres.* *ff* TENOR.  
 lay,..... we must no lon - ger stay. Fare -  
 ex - posed wo lay, no lon - ger stay.  
 ex - posed we lay, no lon - ger stay.

SOLO TENORE, with emotion.  
 - well!..... fare - well..... to thee af-flicts each heart, Oh, ba - nish'd

hopes..... hopes of bye - gone years,..... The che- - - rish'd

mem' - ries of our child-hood's hours those hap - py days,

those hap - py days we've pass'd in thy sweet bow'rs.

CHORUS.

Oh! two - fold sor - row, two - fold sor - row of the  
Oh! two - fold sor - row, two - fold sor - row of the

mind and heart, from thee we're

mind and heart, from thee we're

*rall.* *cres.* *dim.*  
 forced to go, Oh, bit - ter pen - al - ty of woe.

forced to go, Oh, bit - ter pen - al - ty of woe.

*Major. ff a tempo.*

Light - - - heart - ed youths, maid - ens

Light - - - heart - ed youths, maid - ens

*ff*



fair; Leave their once..... lov'd hap - - py

fair; Leave..... their hap - - py

SOPRANI e TENORE.

home, where peace..... and la - bour lived, and plen - - ty fed; From thee, sad ex - -

SOPRANI.

home, where peace and la - -

BASSI.

home, where peace and la - -

- - iles, now out-casts we roam,..... To seek far hence for shel - ter, dai - - ly

- bour lived, and plen - - ty

- bour lived, and plen - - ty

bread where peace..... with la - bour liv'd, and plen - - - ty fed, From thee sad ex -

fed, From thee, sad ex - -

fed, From thee sad ex - -

*rall.*

- - - iles, now outcasts we roam,..... to seek far hence for shel - trr, dai - - ly

- iles, now we seek our dai - - ly

- iles, now we seek our dai - - ly

*rall.*

**BAILIFFS. Allegro agitato.**

bread.  
Go a - way de - part, be - gone from

bread.

bread.

**ff Allegro agitato.**

hence a - way; it is the landlord's wish, a -

- way, de - part from hence, de - part from

hence; it is the land-lord's wish that you de - part. A - way! it is the

land-lord's wish that you de - part.

*p*

⊕ For curtailment, go from this mark to Duet, page 125.

Deserted Village.

*Piangendo.*  
**CHORUS. TENORE e SOPRANI.**

*Risoluto.*

Oh sor - row of mind and heart, From our

**BASSI.**

Oh sor - row of mind and heart, From our

*Slower.*

**BAILIFFS. f**

hap - py home to part! Go from hence,

hap - py home to part!

*rall.* *f* *Allegro agitato.*

Go a - way! Who cares how you may

**Chorus.** O long loved!

O long loved!

**PEASANTS.**

feel the smart. Oh! long - lov d home,

hap py home

fare thee well, fare thee well.

*rall.*

SOLO. OLIVER. *Andante.*

While those de - part - ing

seek a kind-lier shore, Shall ru - ral mirth and manners live no more; For

though wealth flat - ter and tho' fools de - cry, The hum - ble pea - sant

as they pass him by, His place to la - bour, lost, they can't sup - ply; His

TENOR.

Sweet Au - - burn,

*rall.*

place to la - bour, lost, they can't sup - - ply. Sweet Au - - burn,

*colla voce.* *Arpa. p*

pa - - rent of the bliss - ful hour,..... Thy glades..... for - lorn..... con -

pa - - rent of the bliss - ful hour,..... Thy glades..... for - lorn..... con -

- fess the ty - rant's power, Here as..... with doubt - ful, pen - sive steps I

- fess the ty - rant's power, As..... with doubt - ful, pen - sive steps I

range thro' ev - 'ry scene,..... And wan - der at the change..... re -

range thro' ev - 'ry scene,..... And wan - der at the change.....

mem - brance wakes, with all her bu - sy train, Swells at my breast,.....

Swells at my breast,.....

Swells at my breast, and turns the past to pain.

Solo. OLIVER.

See now the hum - ble pea - sants pass a - way. ill

*accel.*  
fares the land, ill fares the land where wealth..... ac - cu - mu -



## DUETTINO.—NORAH AND PATRICK.

*Largo mesto.*

NORAH.

- lates and men de - cay. Since we must part, fare-

well, dear love, and oh believe when far a - way thy Norah will aye

PATRICK.  
*with emotion.*

con - stant prove, and ne - ver thy heart's trust be-tray. Fare-

- well, dear No - ra, now fare - well. Thy trust, thy trust I'll

ne'er be - tray; Oh, no, my thoughts shall fol - low thee when

*Majeur.*

Where - so - e'er you're doom'd to stay,

I am far a - way..... far a - way.

My thoughts shall fol - low thee, dear love, And I shall Heaven at all times pray,

My thoughts shall fol - low thee, dear love.

Safe - ly to guide thee, safe - ly to guide thee, till you re - turn hap - pier day.

Safe - ly to guide, safe - ly to guide, and I'll re - turn some hap - pier day.

till you re - turn some hap - pier day, till you re - turn, hap - - pier day,

Yes, I'll re - turn some hap - - pier day.

*rall.*

But you'll re - turn some hap - pi - er day, But you'll re - turn some hap - pi - er day.

Yes, I'll re - turn some hap - pi - er day, Yes, I'll re - turn some hap - pi - er day.

*Allegro agitato.* NORA.

O fare thee well! O fare thee  
PATRICK. *f*  
for - lorn, of.....  
*mp* BAILIFFS. *risoluto.*  
*f* a - way, a - way, a-way, a - way,

*allegro agitato. mp* *f*

O fare thee  
hope be - reft from thee we go. *mp*  
a-way. a - way,

well! Oh fare thee well!  
for - lorn, of..... hope be - reft, from  
a-way, a - way!

*f*

thee we go.

A - way, a - way, a - way, a - way,

SOPRANI e TENORE. *cres.*

Fare thee well, fare thee well,

*cres.*

*ff* fare thee well..... *ff* CHORUS AND PRINCIPALS.  
Light - heart - ed youths, maid - en's

PEASANTS.

a - way, a - way!..... Light - heart - ed youths, maid - en's

*ff*

*ff*

home where peace.....

fair, leave their once - loved, hap - - py house,

fair, leave their once - loved, hap - - py home.

..... and la - bour lived, and plen - - - ty fed. From thee, sad ex - - - - iles now out-

where peace and la - - bour  
 where peace and la - - bour

- casts we roam..... to seek far hence for shel - ter, dai - - ly bread, where peace...

lived, and plen - - - ty fed,  
 lived, and plen - - - ty fed,

..... and la - bour lived, and plen - - ty fed, From thee, sad ex - - iles now out-

from thee sad ex - - - iles  
 from - - thee, sad ex - - - iles

casts we roam,..... to seek far hence for shel - ter, dai - - ly

now we seek..... our dai - - ly

now we seek..... our dai - - ly

*rall.*

*Allegro agitato. ff* PEASANTS.

bread. To wind and rain ex - posed we lay, to

bread. To wind and rain ex - posed we lay, to  
BAILIFFS. *Enter Crowbar Brigade and Levellers.*

a - way, a - way, a - way, from hence, and let us have no more a - do, A - way, a

wind and rain ex - posed we lay.

wind and rain ex - posed we lay.

- way, a - way from hence and let us have no more a - do.

Good heavens! where shall we go?

Good heavens! where shall we go?

A-way, a - way, it is the land - lord's wish.

To wind and rain ex - posed we

To wind and rain ex - posed we

A - way, a - way.

*cres.*

lay, To wind and rain ex - posed we lay, To rain ex -

lay, To wind and rain ex - posed we lay, To rain ex -

a - way, a - way! It is the

*fff*



posed we lay, ex - - posed we

posed we lay, ex - - posed we

land - lord's wish. *ff* *Strike.* *Strike.* *Strike.*

*Martillate.*

*sf*

lay.....

lay.....

*ff* *Strike.* Let no roof, no walls re - main.

*Martillate.*

*sf*

PEASANTS in Unison. *ff*

TUTTI. Shall we leave our fond val - - ley, whose

*ff* *ff*

sweet smil - ing face to the toil..... of our

sires but to na - ture's more due, Shall we

cross..... o'er the o - cean and ne'er more em -

- brace those friends..... shedding tears, whom we

*Slower. all kneeling. pp*

now bid a - dieu, O Fa - ther, with Thy pro - tec - tion at

hand, To guide us from hence to some hap - pi - er land, When once from this dire per - se -

- cu - tion we're free, With fond re - sig - na - tion con - tent - ed we'll be, And tho' dangers may

come, while strangers we roam, may thy glo - ry shine forth on our..... once hap - py

SOPRANI.

*ff*

home. And the dan-gers may come, while strangers we roam, May thy

TENORE.

home, And the dan-gers may come, while strangers we roam, May thy

BASSI.

home, And the dan-gers may come, while strangers we roam, May thy

*ff*

*ff*

glo - ry shine forth on our..... once hap - py home.....

glo - ry shine forth on our..... once hap - py home.....

glo - ry shine forth on our once hap - py home.....

# THE DESERTED VILLAGE.

## ACT III.

[A lapse of Three Years is supposed to intervene.]

### No. 20.—SONG. (NORAH.)

*Violin Solo.*

*Andantino.*

1. Come  
2. I

back, my love to me. O would I had a car-rier dove, To  
vowed when we did part That I would e-ver faith-ful be, And

take my mes-sage, o'er the sea, And homeward has-ten my true love.  
sa-cred keep my hand and heart Till you should claim or set me free.

Oh would I had a car - rier dove, To  
That I would ev - er faith - ful be, And

take my mes - sage o'er the sea, And homewards has - ten my true  
sa - cred keep my hand and heart, 'Till you should claim or set me

love, Come back my love, come back to me, And with my pray'r com -  
free, But now my fa - ther, mo - ther too, More strange, your sis - ter

ply Kate And has - ten home - wards o'er the sea, Be - fore I  
Would have my love prove false to you, For - get and

*rall.* *a tempo. f.*

break my heart and die, For { I would have my loved one nigh, To  
 leave you to your fate. Oh,

say, sweet-heart, good - bye! Oh, I would have my loved one nigh, To

say, sweet- heart, good - bye! Oh, I would have my loved... one nigh, To

say, sweetheart, good - bye.

## No. 21.—SCENA AND ARIA.

MARTHA.

*(Who enters despondingly during the previous Song.)**Recit. accompanied.*

Good heav'n what sor - rows gleam'd that dread-ful

*Agitato.* *f*

day, That call'd them from their native walks a -

- way, When the poor ex - iles, ev' - ry plea-sure past, Look'd round their

*trem.*

bowers, and fond-ly look'd their last, And took a long fare - well, and wish'd in

Deserted Village.



vain For seats like these a - cross the west-ern main, And shudd'ring still to face the distant

deep Re-turn'd, and wept, and still return'd to weep. The good old sire, he

*Slower.*

first pre - pared to go, To new found worlds, and wept for o - ther's

*risoluto. f* *p*

wee; But for him - self, in conscious vir - tue brave, He on - ly wished for worlds be -

*f* *p*

- yond the grave. His love-ly daugh - ter, love-lier in her tears, The sole com -

- pa-nion of his help-less years, Si - lent went next, un - mindful of her charms, And left a

*mf*  
*rall.* *a tempo.*

lov-er's for a fa - ther's arms. With loud com-plaint the mo-ther spoke her

*f*

woes, And bless'd the cot where ev' - ry plea - sure rose, And

*p e sostenuto.*

kiss'd her thoughtless babes with many a tear, And clasp'd them close, in sor-row

dou - bly dear, in sor - row, in sor - row dou - bly dear. While her fond

hus - band sought to lend re - lief, re - lief, In all the de - cent

man - li-ness of grief, re - lief, In all the de-cent man-li-ness of grief.

## ARIA. (MARTHA.)

*Andante  
con  
espress.*

1. O lux - u - ry! condemn'd by heav'n's de - cree, How ill ex - changed are  
2. E'en now the de - vas - ta - tion is be - gun, And half the bus' - ness

scenes like these for thee, How do thy po - tions, with in - si - dious joy, Dif -  
of de - struction done, Sunk are thy bow - ers in shapeless ruin all, Long

fuse their plea - sures to de - stroy. King - doms like thee to sick - ly great - ness  
grass o'er - tops the mould ring wall. See where yon an - ch'ring ves - sels spreads the

grown, Boast a flo - rid vi - gour, not their own..... Ah..... while  
sail that i - dly wait ing flaps with ev' - ry gale..... Ah..... while

down, a - down they sink at ev' - ry sound, More large and large they  
down they move, a mel - an - cho - ly band, And shrink - ing from the

grow..... a blighted-ed mass of rank un - wiel - dy woe.  
spoil - - - er's hand, Far, far a - way thy chil-dren leave the land.

*rall.* *colla voce.* Repeat in 2nd verse only.

*a tempo.*

At the conclusion of the above song Nora and her mother retire to the back of the stage, while Oliver Goldsmith, with a friend, is seen approaching over the distant hills, having the appearance of having travelled far. Their entrance is accompanied by soft music and lights lowered. Goldsmith, having taken a seat, addresses his friend in the following recitative, during which Martha and Nora come forward, and, with Oliver Goldsmith and friend, sing the quartette "O blest Retirement."

### No. 22—RECITATIVE.

#### IN ALL MY WAND'RINGS ROUND THIS WORLD OF CARE.

BASSO. In all my wand'rings round this world of

*Andante espress.*

care, in all my griefs and God has giv'n my share

I still had hopes my lat - est hours to crown, amidst those

hum-ble bowers to lay me down, *ritenuto.* I still had hopes, I

still had hopes my long vex - a - tious past, there to re - turn and lay me down at last. *rall. al fine.*

## No. 23—QUARTETT.

## OH BLEST RETIREMENT, FRIEND OF LIFE'S DECLINE.

*Andante con moto espressione.*

1st & 2nd  
SOPRANI.

TENORE.

BASSO.

Oh blest re - tire - ment, friend of life's de - cline, Re - treat from care which

Oh blest re - tire - ment, friend of life's de - cline, Re - treat from care which

nev - er can be mine, How blest is he who crowns in shades like these, A

nev - er can be mine, How blest is he who crowns in shades like these, A

youth of la - bour with an age of peace, Who quits a world where

youth of la - bour with an age of peace, Who quits a world where

*rall.*

strong temptations try, And since 'tis hard, and since 'tis hard to com - bat learns to fly.

strong temptations try, And since 'tis hard, since 'tis hard to com - bat learns to fly. BASSO SOLO.

*Piu mosso risoluto.*

him no wretches bound to work and weep, Ex - plore the mine or tempt the rag - ing deep, No

sur - ly porter stands in *rall.* guil - ty state to spurn, Im - plor - ing fa - mine from the gate.

*Primo tempo. p*

SOPRANI.

But on he moves to meet his lat - ter end, An - gels a - round be -

TENORI.

But on he moves to meet his lat - ter end, An - gels a - round be -

BASSO.

- friending virtue's friend, Sinks to the grave with unperceived de - cay, While re - - sig - na - tion,

- friending virtue's friend, Sink to the grave with unperceived de - cay, While

slopes the way, While all his pros - pects bright-en to the last, all..... brighten

slopes the way, While all his pros - pects bright-en to the last, all



*Molto sostenuto e p*

SOPRANO.

to the last ..... and

TENORE.

to the last ..... and

BASSO.

to the last ..... and

ARPI.

Heav'n com - - men - ces ere the

Heav'n com - - men - ces ere the

Heav'n com - - men - ces ere the

world be past, and Heav'n com - -

world be past, and Heav'n com - -

world be past, and Heav'n com - -

- men - ces ere the world be past,  
- men - ees ere the world be past,  
- men - ces ere the world be past,

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

and Heav'n com - men -  
and Heav'n com - men -  
and Heav'n com - men -

The second system continues the vocal and piano parts. The vocal lines are more melodic and expressive, with some notes held over. The piano accompaniment maintains its rhythmic accompaniment.

- ces ere the world.....  
- ces ere the world.....  
- ces ere the world.....

The third system concludes the vocal and piano parts. The vocal lines end with a long note, and the piano accompaniment provides a final harmonic support.

..... be past.....

..... be past.....

..... be past.....

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics "be past" are written below the first three staves, with dotted lines indicating the continuation of the text. The piano accompaniment is written in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

.....

.....

.....

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The vocal staves have dotted lines indicating the continuation of the lyrics. The piano accompaniment continues with its characteristic rhythmic pattern.

8va.....

8va.....

The third system of the musical score shows the piano accompaniment. It includes markings for "8va" (octave up) in both the treble and bass staves, indicating a change in register for the piano part. The piano part continues with its rhythmic pattern.

No. 24.—SONG. (NORAH.)

*Spinning-wheel.*

*Andantino*

pp

The piano introduction consists of two staves. The right hand features a continuous eighth-note accompaniment in a 6/8 time signature, with a key signature of one flat (B-flat). The left hand provides a simple harmonic accompaniment with quarter notes.

NORAH

1. Where, my heart, ah, lone sad heart of mine.....  
 2. Pray, my heart, pray fond - ly, heart of mine.. .....

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

..... Where, oh where this night is my true love.....  
 ..... Where - so - e'er may now be my true love.....

The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous sections.

..... Up look - ing to the stars, the stars that o'er us  
 ..... May there the stars, that here so dim and cold - ly

The vocal line concludes with the lyrics. The piano accompaniment continues until the end of the piece.

Deserted Village.

shine from some bright home..... or does he house-less  
shine like bless - ings bright - - - en in the Heav'n a -

*f*  
roam o'er moor,..... o'er moun - - tain, does he house-less roam.....  
bove.

*f Gets up from wheel, and comes forward.*  
In an - y place..... my heart found hap - pi - ly Oh..... that I with my true

love might be!..... Oh..... that I with my true love might be!

*Enter Sheelah, who, having heard the last strain, remarks—*

Ah! no wonder, Miss Norah, that you should be anxious about your sweetheart, as I

am about mine. 'Tis hard to think that the best bone and sinew of the land is obliged to cross the sea to escape the pressure of poverty in their own land.

## No. 25.—DUET. (2 SOPRANI.)

Where then, oh, where shall po-ver-ty re-side, To 'scape the pressure

of con-ti-guous pride, If to some com-mon's fenceless fi-mits strayed, He

drives his flock to pick the scan-ty blade, Those fence-less fields, those fence-less fields, the  
fence-less fields the

sons of wealth di-vide, And e'en, and e'en the bare-worn, bare - - - worn

com-mon is de-nied, And e'en the bare-worn, bare - - - worn

com - mon is de - nied, is de - nied, is de - nied, And

e'en, and e'en the bare - worn, bare - worn com - mon is de - nied.

*Allegro.*  
The dome where

plea - sure holds her reign, Here, rich - ly deck'd, ad -

- mits the train, Tu - mul - tuous gran - deur crowds the

square, The cha - riots clash, the torch - es glare. Sure

scenes..... like these..... No trou - bles need an - noy, Such

scenes de - note one u - ni - ver - sal joy, Sure

scenes like these..... no trou - bles need an - noy, Such

scenes de - note..... one u - ni - ver - sal joy, The

dome where plea - sure holds her reign, Here rich - ly

deck'd ad - mits the train. Scenes like these de - note one u - ni -



- ver - sal joy, Scenes like these de - note one u - ni - ver - sal

joy, de - note one u - ni - ver - sal, u - ni - ver - sal joy, one u - ni -

- ver - sal joy.

[Nora retires to her cottage door.]

### No. 26.—MELODRAME.

[Enter Bailiffs, stealthily, and seize Nora.]

*pp trem.* Nora.—Help! help!

*cres.* Peasants, within.—'Tis Nora's call for help!

Deserted Village.



This way, this way! Bailiffs.— Her friends are coming.

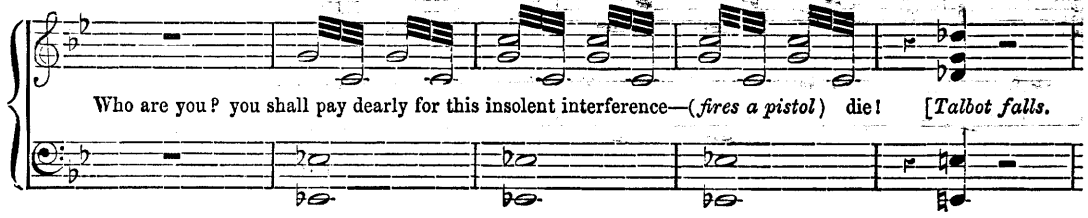


But we must take her with us



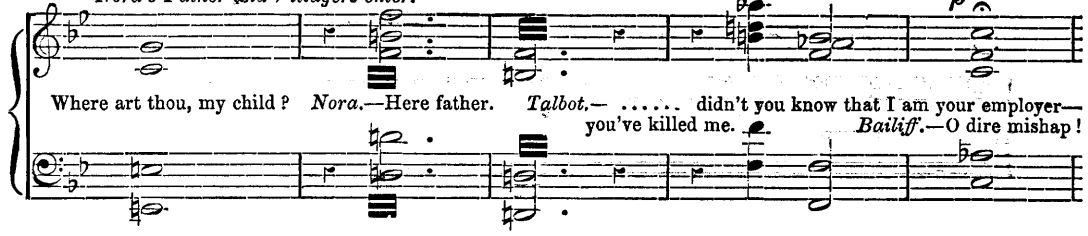
to the master's lodge. Repeat if necessary.

*Talbot enters disguised as a Peasant, seizes the Bailiff, who—not recognizing him—exclaims—*



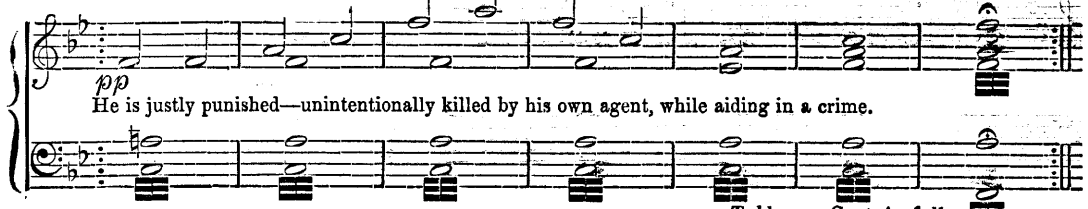
Who are you? you shall pay dearly for this insolent interference—(fires a pistol) die! [Talbot falls.

*Nora's Father and Villagers enter.*



Where art thou, my child? Nora.—Here father. Talbot,— ..... didn't you know that I am your employer— you've killed me. Bailiff.—O dire mishap!

*Goldsmith enters and exclaims—*



*pp*  
He is justly punished—unintentionally killed by his own agent, while aiding in a crime.

*Tableau—Curtain falls.*

## RETURN OF THE EMIGRANTS.

Scene changes—Roadside.—*Enter Emigrants, preceded by banners and a band of music, as a welcome for the Emigrants.*

## No. 27.—IRISH SCENE.

EMIGRANTS MARCH. *Introduced from GLOVER'S Patria.*

*In marching time.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a forte dynamic (*sf*) and includes a triplet of eighth notes in the upper staff. The lower staff features a strong bass line with a dynamic marking of *f*.

The second system continues the melody in the upper staff and the bass line in the lower staff. It includes dynamic markings such as *sf* and *f*, and features a crescendo hairpin.

The third system continues the piece, featuring a mezzo-forte (*mf*) dynamic marking and a triplet of eighth notes in the lower staff.

The fourth system continues the melody and bass line, maintaining the rhythmic pattern established in the previous systems.

The fifth and final system of the score concludes the piece with a forte (*f*) dynamic marking in the lower staff.

*During the following Song the marching ceases, and all stand listening. At the end of Phadrig's first and second verse, a general laugh by the listeners, after which March proceeds again. At the conclusion of the third verse and coda Phadrig takes Sheelah by the hand, and they dance the jig as in p. 162.*

SONG.

PHADRIG.

1. Oh where shall I my true love find? Oh where can my poor Shee-lah  
 2. To dear old Au burn I've come back, An' in my pock-ets I've some  
 Sheelah. 3. I won-der where can Pha-drig be! I won-der if he's gone a -

be? Oh where's the girl I left be-hind? That's now the care that trou-bles  
 goold; So I'd be on my true love's track, That in my arms I may en-  
 - stray, Or if he's faith-ful been to me, And his ad-dress-es means to

Deserted Village.

me; For Shee-lah dear, wher - e'er thou art, I've kept for thee my hand and  
- fold, And say to her now be my wife, My bet - ter half, thro' all my  
pay, And say to me, now be my wife, For bet - ter or for worse thro'

heart. Oh, where can I my true love find? Oh where can I my true love  
life. Oh, where can I my true love find? Oh where can I my true love  
life. I've sav'd en-nough for your dear sake, And would your lov - ing hus - band

find, Oh, where's the girl I left be - hind? the girl I left be - hind? March  
find, Oh, where's the girl I left be - hind? the girl I left be - hind? again.  
make. Ph. That's just what I was goin' to say, and name the wed-ding day. Coda. §

CODA. *When they have greeted, and expressed their mutual joy, SHEELAH sings :*

But will you real - ly mar - ry me, So that there need be no de -

PHADRIG.

- lay? The ax - ins I'll put up to - day, And in three weeks we'll mar - ried

TOGETHER.

be. And as we'll mar - ry for love's sake, A hap - py pair we'll make.

PHADRIG (*speaking*).—Now let's all dance a jig in honour of the occasion.

Deserted Village.

*Characteristic Dance, in which all the Villagers and Emigrants join.*

SCENE II—Shows a few of the Emigrants roving about, indulging their sentiment in viewing the scenes of their youth. Goldsmith enters, and, in reference to them, sings the following Recitative,—to be followed by Emigrants coming down and singing “The Clock Chorus.”

Deserted Village.

## No. 28.—RECITATIVE AND CLOCK CHORUS.

*Andante.*

*Celli e Bassi.*

OLIVER recit.

Recall'd by sa - cred love of na - tive land, To first af -

fec - tion faith - ful homewards drawn, Here now a lit - tle pa - tri - ot - ic

band Treads thro' each grove, and ran - ges ev' - ry lawn.

And when they meet each o - ther fond - ly

tell that they no - pur - pose had a - gain to roam.

Deserted Village.

*mf*

But, for - tune fa - vor'd, hop'd thro' life to dwell at peace in

Au - burn, their old vil - lage home. But no one

che - rish - es that hope who sees Sweet Au - burn now for - lorn and

de - so - late, A ru - in haunt - ed by sad mem - o - ries of its once

pros - per - ous es - tate. A - gain must each one pre - pare to cross the

seas, And in an - o - ther land a - chieve his fate.



No. 28. CHORUS.—MEN'S VOICES ONLY.

"THE VARNISH'D CLOCK THAT TICK'D BEHIND THE DOOR."

*Moderato e misterioso.*

TENORE. *p* Near yon-der  
Low lies that

BASSI. *p* Near yon-der thorn that  
Low lies that house where

thorn..... near yon-der thorn, near yon-der thorn that lifts its  
house..... low lies that house, low lies that house where nut-brown

lifts its head on high, near yon-der thorn that lifts its head, that lifts its  
nut-brown draughts in -spired, low lies that house where nut-brown draughts, where nut-brown

1st time. 2nd time.

head on high, Where once the sign-post caught the pass-ing eye,  
draughts in -spired, Where smil-ing toil and mirth re tired. mirth re - tired; I -

head on high, Where once the sign-post caught the eve,  
draughts in -spired, Where smil-ing toil and mirth re - tired, mirth re - tired; I -

- ma - gi - na - tion stoops to trace, The par - lour splendours of that place, The  
 - ma - gi - na - tion stoops to trace, The par - lour splendours of that place, The

white-wash'd wall, the sand - ed floor, The var-nish'd clock, that tick'd, that  
 white-wash'd wall, the sand - ed floor, The var-nish'd clock, that tick'd, that

tick'd be - hind the door..... The chest con-triv'd a dou - ble debt to pay, A  
 tick'd be - hind the door,..... The chest con-triv'd a debt to pay, A

*sf*

bed by night, a chest of draw'rs by day, While placed.....

*sf*

bed by night, a draw'rs by day by day, While pic - tures

*p*

..... while pic - tures placed for or - na - ment and use, The

or - na - ment, while pic - tures, pic - tures placed for use, the

*rall.*

twelve good rules the roy - al game of goose, the

twelve good rules the roy - al game of goose, the

*m<sup>f</sup>*

*rall.* *a tempo.*

roy - al game of goose, the roy - al game of  
roy - al game of goose, the roy - al game of

goose, While bro - ken tea - cups, kept for show, rang'd  
goose, While bro - ken tea - cups, kept for show, rang'd

O'er the chim - ney glis-ten'd in a row, glis-ten'd  
O'er the chim - ney in a row, glis-ten'd

*Sva.....*

glistened, glistened in a row, glistened in a row,  
glistened, tea - cups glis - tened in a row, they

*loco.* *Sva.....*

This system contains the first three staves of music. The vocal line (top staff) has lyrics: "glistened, glistened in a row, glistened in a row,". The piano accompaniment (middle and bottom staves) includes the lyrics "glistened, tea - cups glis - tened in a row, they". The piano part features a *loco.* section in the right hand and a *Sva.....* section in the left hand.

*rall.*  
glistened, glistened, glistened in a  
glistened, glistened, glistened in a

*Sva..... loco. Sva.....*

This system contains the next three staves of music. The vocal line (top staff) has lyrics: "glistened, glistened, glistened in a". The piano accompaniment (middle and bottom staves) includes the lyrics "glistened, glistened, glistened in a". The piano part features a *rall.* marking above the vocal line, and *Sva..... loco. Sva.....* markings above the piano part.

row.  
row.

This system contains the final three staves of music. The vocal line (top staff) has the lyric "row.". The piano accompaniment (middle and bottom staves) includes the lyric "row.". The piano part features a *row.* marking above the vocal line.

SCENE.—*Parlour in the Squire's house.*

*Enter Squire Thornhill, just arrived from Genoa.*

The arrival in this village brings to my mind some sad reminiscences. Here, some twenty years gone by, I had the misfortune to lose my dear wife, whose death was brought on by a sad and fatal accident to our only child at nurse, who was drowned while undergoing the barbarous process of bringing out children in a boat, and dipping them in the river Shannon, close by where the nurse lived.

I remember it well. Was not the other child saved?

Yes; but that was the peasant's child. Ours, alas! was drowned, and his remains were never found. I have been told that my poor wife used to say that the child had a burn mark on his left arm, which would identify him if found. But of what avail is it to be talking of it now? All dead and gone!

We have all our troubles Here I find, on my return, my tenantry driven away, and their houses levelled, and the place

a desert. So much for the management of an agent; but as he is now gone to his long account, we must e'en let the dead rest.

*Enter Nora.*

My dear Nora, your beauty has unintentionally on your part been the cause of much disaster. Say why did you not accept the proposals of Walter Talbot, who wished to marry you, and thereby have obviated those acts of violence which have depopulated this village, and all for a peasant boy, who, I hear, has left you, and gone away.

*Boccah and Friend.* No, no, your honour; he's here to the fore (*Nora starts*), and a right hearty lad he is, God bless him! He's returned a general in the Spanish service. As to his being a peasant, he's nothing worse for that I hope. He left when the other villagers were driven away by the bailiffs; but he's returned now to claim his bride, with your honour's permission.

*Patrick enters in officer's uniform. Nora starts, and rushes into his arms, and having embraced, he leads Nora forward, and sings.*

No. 29.—SONG. (PATRICK.)

*Allegro. maestoso.*

1. Once  
2. Re -

Deserted Village.

more my own my na - tive land, My foot is on thy breast, And in my na - tive  
- turn - ing now from sad ex - ile, No lon - ger doom'd to mourn I soon shall from my

*con espressione.*

home a - gain, I feel most tru - ly blest; The stars shine bright - ly o'er the land. More  
true love's smile Re - ceive a wel - come home; And then still more my heart shall bless My

*si lentando.* *rall.*

sweet - ly smiles the moon, And I may hope to clasp the hand Of friend and brother  
arms a - round her fold, And while my lips to hers I press, In fond em - brace en -

*cres.*

soon. } While No - ra, dear No - ra, my true love to be - hold, In all times and  
- fold. }

*f*

plac-es so dear thou'rt to me, No - ra dear, No - ra sweet, cush - la - ma - chree.

*last time.*

3. No land like thine, my native isle, throughout the world is seen,  
Which, under Heav'n's approving smile, is ever robed in green;  
So constant, Nora, is the love I know thou bear'st to me,  
So faithful too will ever prove the love I bear to thee.  
Dear Nora, &c.

*Squire* (to *Patrick*, after congratulating him on his return). And what's your name, young man?

*Boccah*. Patrick O'Donnell, your honour, and devil a decenter boy from this to the rock of Dunamaise.

*Squire*. O'Donnell! O'Donnell! Was not that the name of the child that was saved? But my poor child never was found. I used to hear my poor wife say that the children were so like that you would hardly have known them apart; and, unfortunately her death a day or so after the accident, prevented, as I was from home at the time, any recognition of the child's remains, even if he had been found (which was not the case), but from a burn on his arm.

*Boccah* (interrupting). I was the boatman, your honour, and Patrick O'Donnell was one of the childre.

*Squire*. You the boatman, *Boccah*?

*Boccah*. Yes, your honour; and by the same token I remember well that 'twas the child who was saved who had the burn on his arm.

*Squire*. (looking anxiously at *Patrick*) exclaims: A burn on his left arm! And have you such a mark, young man?

*Patrick*. Indeed, *Squire*. I have such a mark from childhood, together with many others I received in the late war.

*Squire*. Can it be that I behold in you my long-lost son? (*Embraces Patrick*.) Oh that his mother were here!

*Boccah* (to his friend of the First Act) Now, *Lanty*, my boy, my dream is out that I told you of when we were coming over the hills three years gone by.



## FINALE TO ACT III.

*Will commence with a set scene, which should form an ideal representation of the deserted village in its dilapidated state. Chorus and principals enter in procession.*

## No. 30.—CHORUS. FAREWELL TO AUBURN.

*Allegro moderato*

SOPRANI.

Sweet Au - burn, love - liest vil - lage of the plain, Where health and  
 plen - ty cheer'd the lab'ring swain, Where smil - ing spring its ear - liest vi - sits  
 paid, And part - ing sum - mer's lin - g'ring blooms de - layed.

SOPRANI.  
 Dear love - ly bowers of in - no - cence and ease, Dear

TENORE e BASSI.  
 Dear love - ly bowers of in - no - cence and ease, Dear

The musical score is written for Soprano and Piano. It consists of four systems. The first system is for the Soprano and Piano, with the tempo marking 'Allegro moderato'. The second and third systems are for the Piano accompaniment. The fourth system is for the Soprano and Piano, with the Soprano part starting on a new line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Sweet Au - burn, love - liest vil - lage of the plain, Where health and plen - ty cheer'd the lab'ring swain, Where smil - ing spring its ear - liest vi - sits paid, And part - ing sum - mer's lin - g'ring blooms de - layed.' The Soprano part has two lines of lyrics: 'Dear love - ly bowers of in - no - cence and ease, Dear' and 'Dear love - ly bowers of in - no - cence and ease, Dear'.

seats of my youth where all sports could please. Sweet  
seats of my youth where all sports could please. Sweet

*Contralti, with Tenor voices 8va higher.*

smil - ing vil - lage, love - liest of the lawn, Thy sports are fled, and

all thy charms with - drawn, A - midst thy bows the ty - rant hand is

seen, And de - so - la - tion sad - dens all the green.

SOPRANI.

One on - ly mas - ter grasps the do - main,

One on - ly mas - ter grasps the do - main,

and half a till - age stints the smil - ing plain. Here

Now the sounds of pop - u - la - tion fail, No cheer - ful mur - murs

fluc - tu - ate the gale, No, bu - sy steps the grass - grown foot - way

tread, For all the bloom - ing flush of life is dead.

*mf*  
no more the pea - sant here shall re - pair, seek - ing a  
no more the pea - sant here shall re - pair, seek - ing a

## Deserted Village.

- li - vion, no more re - pair, shall no more re - pair. ah!

- li - vion, no more re - pair, shall no more re - pair, ah!

*f*

**SOPRANO SOLO**

*Allegro Moderato.* **SOLO.**

1. Sweet smil - ing love - liest village of the

lawn,..... Thy sports are fled and all thy charms with-drawn..... *ad lib.* Amidst thy

bow's the ty - rant hand is seen, And de - so - la - tion sad-dens all the

*rall.*

**CHORUS. a tempo.**

*f*

green,..... One on - ly mas - - ter grasps the whole do - main..... And

Solo.

half a til - lage stints the smil - ing plain. No more thy glas - sy

half a til - lage stints the smil - ing plain.

brook,..... thy brook re - flects the day,..... but choked with sedg - es,

CHORUS. *f*

choked with sedg - es works its weed - y way. Ah, yes,

Ah, yes,

Sunk are thy bowers in ru - in all. Long

Sunk are thy bowers in ru - in all. Long

Deserted Village.

grass o'er - tops the mould'r - ing wall, Shrink - ing

grass o'er - tops the mould'r - ing wall, Shrink - ing

from the spoil - er's hand, far, far a - way, Thy

dim.

chil - dren leave the land. Ill fares the land, to hast'n - ing ills

tutti unison.

prey, Where wealth ac - cu - mu - lates and men de - cay.

rall. a tempo.

a tempo.

rall.

Deserted Village.

*Allegro Moderato.* Solo.

2. Prin - ces and lords may flourish or may

*ad lib.*

fade, ..... A breath can make them as a breath has made ..... But a bold

*rall.*

pea - sant - ry their coun - try's pride, When once destroyed can nev - er be sup -

CHORUS. *a tempo.*

plied,..... A time there was..... ere Bri - tain's griefs be - gan .... When

plied,..... A time there was..... ere Bri - tain's griefs be - gan .... When

Solo.

ev - ry rood of ground maintained its man; For him light la - bour

spread..... her light and whole - some store,..... just gave what life re -

CHORUS. *f*

- quired, what life re - quired, but gave no more. No more, No more,

Com - pan - ions, in - no - cence, and health, Com - pan - ions, in - no - cence, and health,



CODA.  
2nd time.

in - no-cence and health,..... In - no-cence and health,.....

*Sym.* in - no-cence and health. *rall.*

And now fare - well, sweet vil - lage of the plain, where health and

And now fare - well, sweet vil - lage of the plain. where health and

plen - - - ty cheer'd the la - b'ring swain,..... Where smil - ing spring its

plen - - - ty cheer'd the la - b'ring swain,..... Where smil - ing spring its

ear-liest vi - sits paid, And part - ing sum - mer's ling'ring bloom de - lay'd. Dear

ear-liest vi - sits paid, And part - ing sum - mer's ling'ring bloom de - lay'd.

love - ly bowers of in - no-cence and ease,..... Where ev' - ry sport,  
love - ly bowers of in - no-cence and ease,..... Where ev' - ry sport,

where ev' - ry sport could please.  
where ev' - ry sport could please.

*ff*  
Au - - - - burn, fare thee  
Au - - - - burn, fare thee

well! Fare thee

well! Fare thee

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics 'well!' and 'Fare thee' written below. The piano accompaniment is in G major and 2/4 time, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

well, ah, fare thee well,.....

well, ah, fare thee well,.....

The second system continues the vocal and piano parts. The vocal staves have lyrics 'well, ah, fare thee well,.....'. The piano accompaniment continues with the same rhythmic pattern, showing some harmonic changes in the left hand.

..... Au - burn, fare thee well.

..... Au - burn, fare thee well.

..... Au - burn, fare thee well.

*Silent.*

The third system concludes the vocal and piano parts. The vocal staves have lyrics '..... Au - burn, fare thee well.'. The piano accompaniment continues until the end of the system, where it is marked 'Silent.'.

Deserted Village.

CHORUS. *ff*

Now fare - well,.... dear vil - lage of the plain,... Sweet Au - burn, love - liest

Now fare - well,.... dear vil - lage of the plain,... Sweet Au - burn, love - liest

NORA, PATRICK, OLIVER, AND ALL THE PRINCIPAL CHARACTERS.

Now fare - well,.... dear vil - lage of the plain,... Sweet Au - burn, love - liest

Now fare - well,.... dear vil - lage of the plain,... Sweet Au - burn, love - liest

*ff*

1st time.

2nd time.

of the plain, of the plain.....

of the plain, of the plain.....

of the plain, of the plain.....

of the plain, of the plain.....