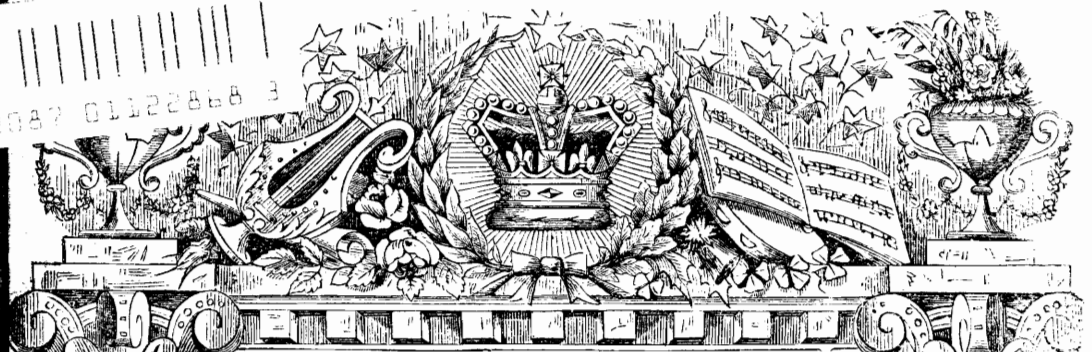


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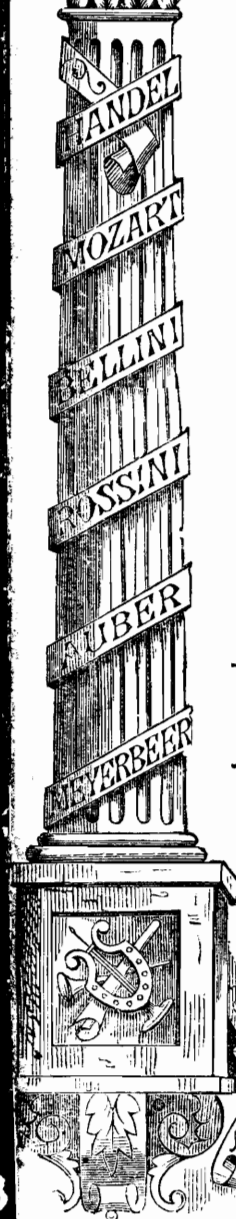
BOOSEY'S STANDARD OPERAS.

BENEDICT'S LILY OF KILLARNEY.

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EXTRA VOLUME.

THE
LILY OF KILLARNEY.

Opera

IN THREE ACTS,

BY

SIR JULIUS BENEDICT.

THE WORDS BY

DION BOUCICAULT AND JOHN OXFORD.

EDITED BY J. PITTMAN.

Published by arrangement with Messrs. CHAPPELL & Co., Sole Proprietors of the Opera.

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NOTE.—The Publishers beg to draw attention to the Appendix in this volume, which contains a New Duet—"WHY, AM NOT I THY GUARDIAN, DEAR?"—usually substituted for that in the Second Act, "I give the best advice I can;" also a "PAS DE CARACTÈRE" (or Hornpipe), introduced in the marriage scene, and which is now printed, through the courtesy of Sir J. Benedict, for the first time. The Publishers regret that they have not been able to obtain permission to print the dialogue in addition to the music.

THE LILY OF KILLARNEY.

DRAMATIS PERSONÆ.

ELLY O'CONNOR (<i>the Colleen Bawn</i>)...	...	...	...	...	...	...	...	<i>Soprano.</i>
MRS. CREGAN	...	...	...	...	...	...	...	<i>Contralto.</i>
SHEELAH	...	...	...	...	...	...	...	<i>Contralto.</i>
MISS ANN CHUTE (<i>the Heiress</i>)	...	...	...	...	...	...	...	<i>Soprano.</i>
HARDRESS CREGAN	...	...	...	...	...	...	...	<i>Tenore.</i>
MYLES NA COPPALEEN	...	...	...	...	...	...	...	<i>Tenore.</i>
MR. CORRIGAN	...	...	...	...	...	...	...	<i>Basso.</i>
FATHER TOM	...	...	...	...	...	...	...	<i>Basso.</i>
O'MOORE	...	...	...	...	...	...	...	<i>Basso.</i>
DANNY MANN	...	...	...	...	...	...	...	<i>Baritono.</i>

The Opera of "The Lily of Killarney" is a musical version of the drama of the "Colleen Bawn," whose thrilling and yet simple history is admirably adapted to lyrical expression. The curtain rises on a party of HARDRESS CREGAN's friends enjoying the hospitality of the Hall at Tore Cregan, exhibiting the careless joyousness of the Irish temperament, and characteristically ending in a race by moonlight to try the relative mettle of two of the guests' horses. Mrs. CREGAN, left alone, receives the visit of CORRIGAN a "middle-man." Vulgar, obsequious, and graspingly ambitious, he holds a mortgage on the Cregan estates, and is anxious to see young CREGAN married to the heiress ANN CHUTE as the only chance of payment, and failing which he hints at being willing to take the hand of the still attractive Mrs. Cregan in satisfaction, an idea which is scornfully repulsed by the proud matron. Hardress Cregan's humble confidant and faithful follower, the boatman DANNY MANN, is now heard singing, and Corrigan informs Mrs. Cregan that he is waiting to take her son to see the COLLEEN BAWN, the peasant rival of Ann Chute, and to confirm his information he causes her to watch the signal exchanged by Hardress with his mistress, whose light is seen turning at her cottage window across the lake, and is extinguished simultaneously with that held by Hardress, who has appeared on the stage at Danny's vocal summons. Danny and Hardress then disappear on their joint expedition, leaving Mrs. Cregan in despair at the discovery, and Corrigan triumphant. After an interview between Corrigan and MYLES NA COPPALEEN, the peasant lover of Colleen Bawn, still devoted to her though knowing her to be another's, in which he tries to get information as to the secret amours of Hardress, we are introduced into the cottage of the Colleen Bawn, where FATHER TOM, the good priest who watches over her, endeavours to persuade her to get Hardress to proclaim his marriage to her openly. When the object of the poor girl's love appears, however, he attempts to make her abandon the marriage certificate and promise to conceal their union altogether; but Myles intervenes to prevent the success of his base scheme, and the priest reappearing, binds her by an oath never to part with her "marriage lines." Hardress, enraged at her submission, departs, bidding her farewell for ever and leaving her senseless from emotion. Hardress, in the 2nd Act, is seen

prosecuting his suit to Ann Chute, but haunted with remorse at his desertion. Danny Mann, whose devotion knows no limits, noting his master's trouble, offers to do away with its cause by a summary process, but being repelled with horror, he still clings to the only solution in his eyes of the difficulty, and expresses his readiness to act if young Cregan will but send his glove as a token secretly understood between them that the Colleen is to disappear. Meanwhile Corrigan still presses his loathsome alternative on Mrs. Cregan, when Hardress, who is present, threatens to brain him, and the middle-man retires with taunts and threats. Danny Mann overhears this scene, and insinuates to Mrs. Cregan that if she can get her son to send his glove as a token he will soon remove the only impediment to the happiness of the family he is attached to. Mrs. Cregan disappears awhile and re-enters with the desired symbol of her son's wishes, which Danny Mann eagerly seizes, and proceeds to act upon it. Poor EILY O'CONNOR is seduced by him to enter his boat under the notion her husband has sent for her; and, though frightened by the desperate manner and menacing hints of Danny, who has primed himself with drink for his odious task, she commits herself to his care, in spite of Myles na Coppaleen's warnings. Her alarm is soon shown to be well founded, when Danny Mann rows her to a solitary water cave, and bidding her step out upon a rock, tells her she must resign the marriage lines or take them with her to the bottom of the lake. Myles, who uses the cave as a secret haunt, prevents this threat from being literally fulfilled by shooting Danny Mann, whom he takes for an otter in the dim light, and saving the Colleen Bawn, whose body he spies beneath the water, and rescues by means of a "header." The end of the tale is almost as soon told as guessed. Hardress is arrested for murder as an accomplice of Danny Mann, who, wounded but not dead, makes a dying confession of the scheme against the Colleen Bawn's life. Corrigan, who has brought the soldiery about Ann Chute's house at the moment of young Cregan's marriage with the heiress, is nearly triumphing in his revenge, when Myles na Coppaleen produces the living Eily O'Connor, or rather Eily Cregan, Hardress' lawful wife, and Mrs. Cregan absolves her son of even intentional guilt by confessing that she alone procured the glove that was to convey to Danny Mann the order to execute his wicked design.

The scene is laid in Ireland.

OVERTURE.

Moderato.

PIANO.

p tremolo. *ben marcato.*

molto rall.

a tempo.

sf *dim.* *p* *pp*

tremolo.

molto rall.

a tempo.

f *dim.*

Allegretto.

f *f*

This system shows the beginning of the piece. The right hand has a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Allegretto' and the dynamics are 'f'.

pp

The second system continues the melodic and harmonic development. The dynamics shift to 'pp' (pianissimo) in the lower register of the left hand.

This system features a more active right hand with sixteenth-note passages and a steady accompaniment in the left hand.

dolce.

The fourth system is marked 'dolce.' (dolce), indicating a softer and more lyrical character. The right hand has a flowing melodic line, and the left hand has a rhythmic accompaniment.

cresc.

The fifth system is marked 'cresc.' (crescendo), showing an increase in volume and intensity. The right hand has a more rhythmic, eighth-note pattern, and the left hand has a dense accompaniment.

This final system on the page shows the continuation of the piece, with both hands playing active parts. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

First system of musical notation. The right hand features a melodic line with a dynamic marking of *v* (accents) and a tempo marking of *Sua.....*. The left hand provides a rhythmic accompaniment with a dynamic marking of *p* (piano).

Second system of musical notation. The right hand continues the melodic line. The left hand features a steady eighth-note accompaniment with a dynamic marking of *dim.* (diminuendo).

Third system of musical notation. The tempo marking *Allegro giusto.* is present. The right hand has a dynamic marking of *p* (piano). The left hand has a dynamic marking of *p* (piano).

Fourth system of musical notation. The right hand features a melodic line with a dynamic marking of *f* (forte). The left hand has a dynamic marking of *p* (piano).

Fifth system of musical notation. The right hand has a dynamic marking of *f* (forte). The left hand has a dynamic marking of *cresc.* (crescendo).

Sixth system of musical notation. The right hand has a dynamic marking of *marcato.* (marcato). The left hand has a dynamic marking of *p* (piano).

First system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *cresc.* marking is present in the right hand.

Second system of a piano score. The right hand continues the melodic line with some grace notes. The left hand accompaniment is consistent. A *p cresc.* marking is present in the right hand.

Third system of a piano score. The right hand has a melodic line with some rests. The left hand accompaniment is consistent. A *p* marking is present in the right hand.

Fourth system of a piano score. The right hand has a melodic line with eighth notes. The left hand accompaniment is consistent. A *cresc.* marking is present in the left hand.

Fifth system of a piano score. The right hand has a melodic line with eighth notes. The left hand accompaniment is consistent. A *f* marking is present in the right hand, and a *cresc.* marking is present in the left hand.

Sixth system of a piano score. The right hand has a melodic line with eighth notes. The left hand accompaniment is consistent. A *ff* marking is present in the right hand.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). It begins with a forte (*f*) dynamic marking. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines, while the left hand maintains a consistent rhythmic pattern.

Third system of musical notation, marked with a piano (*p*) dynamic and the instruction *leggiero.* (light). The right hand has a melodic line with a triplet of eighth notes. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and accompanimental lines. The right hand has a long note with a slur, and the left hand continues its eighth-note accompaniment.

Fifth system of musical notation, featuring a melodic phrase in the right hand with a slur and a fermata. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation, showing further development of the melodic and accompanimental parts. The right hand has a melodic line with a slur, and the left hand continues with eighth-note accompaniment.

Seventh system of musical notation, the final system on the page. It concludes with a melodic phrase in the right hand and a final accompanimental chord in the left hand.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a dynamic marking of *f* (forte) in the middle of the system.

Second system of musical notation, continuing the piece. It features a dynamic marking of *ff* (fortissimo) in the middle and a dynamic marking of *p* (piano) at the end of the system.

Third system of musical notation, featuring a dynamic marking of *con spirito.* (with spirit) in the middle of the system.

Fourth system of musical notation, continuing the piece.

Fifth system of musical notation, continuing the piece.

Sixth system of musical notation, continuing the piece.

Seventh system of musical notation, featuring a dynamic marking of *brillante.* (brilliant) and *f* (forte) in the middle of the system.

pp

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including some notes marked with an 'x'. The bass clef contains a harmonic accompaniment of chords and single notes. The dynamic marking 'pp' is present.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with eighth notes. The bass clef has a steady accompaniment of chords. The dynamic marking 'p' is present.

cresc.

Third system of musical notation. The treble clef continues with a melodic line. The bass clef accompaniment features some notes with a '2' above them, possibly indicating a second ending or a specific fingering. The dynamic marking 'cresc.' is present.

Fourth system of musical notation. The treble clef has a melodic line with some notes marked with an 'x'. The bass clef has a sparse accompaniment with some notes marked with a '2'. The system ends with a treble clef sign on the right.

Fifth system of musical notation. The treble clef has a melodic line with eighth notes. The bass clef has a steady accompaniment of chords. The system ends with a bass clef sign on the right.

Sixth system of musical notation. The treble clef has a melodic line with some notes marked with a colon (:). The bass clef has a steady accompaniment of chords. The system ends with a double bar line.

Seventh system of musical notation. The treble clef has a melodic line with some notes marked with a colon (:). The bass clef has a steady accompaniment of chords. The system ends with a double bar line.

8va.....

ff

8va.....

8va.....

8va.....

p

fp *pp*

calando.

marcato.

cresc.

f *p cresc.*

p

cresc.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *ff* (fortissimo) is present in the bass staff.

Second system of musical notation, continuing the piece. It maintains the same grand staff structure and key signature. The melodic line in the treble staff shows some phrasing with slurs and accents.

Third system of musical notation. The treble staff contains more complex melodic figures, including some triplets and slurs. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff features a prominent melodic line with a slur and a fermata-like structure. The bass staff provides a consistent harmonic support.

Fifth system of musical notation. The treble staff has a very active melodic line with many sixteenth notes. The bass staff continues with a rhythmic accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff shows a highly technical melodic passage with rapid sixteenth-note runs. The bass staff concludes with a few chords.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The upper staff features a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The upper staff shows a melodic line with some chromaticism, and the lower staff continues the accompaniment with block chords and moving bass notes.

Third system of musical notation. The upper staff has a melodic line with eighth-note runs, and the lower staff features a more active accompaniment with eighth-note patterns.

Fourth system of musical notation. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment with eighth-note chords.

Fifth system of musical notation. The upper staff has a melodic line with block chords, and the lower staff has a rhythmic accompaniment with block chords.

Sixth system of musical notation, the final system on the page. It begins with a double bar line and the tempo marking *pù presto.* The upper staff has a melodic line with eighth-note patterns, and the lower staff has a rhythmic accompaniment with eighth-note chords.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system concludes with a double bar line and a repeat sign.

The second system contains two endings. The first ending is marked "1st time." and the second ending is marked "2nd time." The music is in the same key and time signature. The word "stringendo" is written below the first ending. The system ends with a double bar line and a repeat sign.

The third system continues the piece with two staves. The right hand plays a series of eighth notes, while the left hand provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

The fourth system continues the piece with two staves. The right hand plays a series of eighth notes, while the left hand provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

The fifth system is marked "sempre più presto." and "ff" (fortissimo). The music is in the same key and time signature. The right hand plays a series of eighth notes, while the left hand provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

The sixth system continues the piece with two staves. The right hand plays a series of eighth notes, while the left hand provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

The seventh system is marked "8va..." and "rit." (ritardando). The music is in the same key and time signature. The right hand plays a series of eighth notes, while the left hand provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

No. 1.

INTRODUCTION.

Allegro con spirito.

PIANO.

First system of piano introduction. Treble and bass clefs, 4/4 time signature, key signature of two sharps (F# and C#). The music features a rhythmic accompaniment in the bass and a melodic line in the treble. Dynamics include *f* and *tr*.

Second system of piano introduction. Dynamics include *cresc.* and *ff*.

Third system of piano introduction. Dynamics include *p* and *cresc.*. The tempo/mood changes to *leggero e con grazia.*

Fourth system of piano introduction. Dynamics include *f*.

Coro.
Soprani e Contralti.

O'MOORE *coi primi Tenori.*

HYLAND *coi Bassi.*

An - o - ther cheer, one more, one more to

An - o - ther cheer, one more, one more to

An - o - ther cheer, one more, one more to

Piano accompaniment for the chorus. Dynamics include *ff*.

split the roof a-sun-der, a-cross the wa-ter let it roar as po-tent as the

split the roof a-sun-der, a-cross the wa-ter let it roar as po-tent as the

split the roof a-sun-der, a-cross the wa-ter let it roar as po-tent as the

thun-der, to show we hon-our well the toast, to

thun-der, to show we hon-our well the toast, to

thun-der, to show we hon-our well the toast, to

show we all re-spect the host: he is a jol-ly

show we all re-spect the host: he is a jol-ly

show we all re-spect the host: he is a jol-ly

ba-che-lor, he is a jol-ly ba-che-lor! an-o-ther
 ba-che-lor, he is a jol-ly ba-che-lor! an-o-ther
 ba-che-lor, he is a jol-ly ba-che-lor! an-o-ther

ff

cheer, one more, one more to split the roof a-sun-der!
 cheer, one more, one more to split the roof a-sun-der!
 cheer, one more, one more to split the roof a-sun-der!

leggiere e con grazia.

p

and when he leads a wed-ded life we trust he'll
 and when he leads a wed-ded life we trust he'll
 and when he leads a wed-ded life we trust he'll

shun con - nu - bial strife! an - o - ther cheer, one more, one

shun con - nu - bial strife! an - o - ther cheer, one more, one

shun con - nu - bial strife! an - o - ther cheer, one more, one

more, an - o - ther cheer, one more, one more, a - cross the wa - ter

more, an - o - ther cheer, one more, one more, a - cross the wa - ter

more, an - o - ther cheer, one more, one more, a - cross the wa - ter

let it roar as po - tent as the thun - der, a -

let it roar as po - tent as the thun - der, a -

let it roar as po - tent as the thun - der, a -

- cross the wa - ter let it roar, a - cross the wa - ter

- cross the wa - ter let it roar, a - cross the wa - ter

- cross the wa - ter let it roar, a - cross the wa - ter

let it roar as po - - - tent,

let it roar as po - - - tent,

let it roar as po - - - tent,

as po - - - tent

as po - - - tent

as po - - - tent

as the thun - - - der, to show we hon - our
 as the thun - - - der, to show we hon - our
 as the thun - - - der, to show we hon - our

cresc. *p* *cresc.* *p* *cresc.*

well the toast, to show we all re - spect the host, an - o - ther
 well the toast, to show we all re - spect the host, an - o - ther
 well the toast, to show we all re - spect the host, an - o - ther

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

cheer,..... one more, one more, an - o - ther cheer,..... one
 cheer,..... one more, one more, an - o - ther cheer,..... one
 cheer,..... one more, one more, an - o - ther cheer,..... one

more, one more, a-cross the wa - ter let it roar, a-cross the wa - ter let it
 more, one more, a-cross the wa - ter let it roar, a-cross the wa - ter let it
 more, one more, a-cross the wa - ter let it roar, a-cross the wa - ter let it

fff

roar..... as po - tent as the thun - der!
 roar..... as po - tent as the thun - der!
 roar..... as po - tent as the thun - der!

f

O'MOORE.

An - o - ther cheer then for his wife, your kind at - ten - tion I be - seech!
 der!
 der!
 der!

mf

an - o - ther cheer then for his

Hear!

Hear!

Hear!

wife, your kind at - ten - tion I be - seech!

or - der!

mf

or - der! si - lence! si - lence for a

si - lence for a speech, or - der! si - lence! si - lence for a

or - der! si - lence! si - lence for a

cresc.

speech!

speech!

speech!

ff

Allegro moderato assai. O' MOORE.

Tho' un - ac - cus - tom'd I may be

tr

to public speaking, to pub - lic speaking you'll a - gree, up - on oc -

tr

- ca - sions, up - on oc - ca - sions, up - on oc - ca - sions such as this

when friend - ship, love, and wedded bliss, the soul of

hon-our, pow'r of beau - ty im-press up-on us as a du - ty the

task of wish - ing hap - pi-ness and wealth,

wealth and, and, and hap - pi-ness, hap - pi-ness and

leggiero.

wealth, we can't, we can't, I'm sure, do less than—

Allegro con brio.

Hard-ress Cre-gan, here's to your good health!

Soprani. *f* An-o-ther cheer,

1mi e 2di Contralti. *f* An-o-ther

1mi Tenori. *f* An-o-ther cheer,

2di Tenori. *f* An-o-ther

1mi e 2di Bassi. *f* An-o-ther

An-o-ther

an-o-ther cheer, en-core, en-core!

cheer, an-o-ther cheer en-core, en-core!

an-o-ther cheer, en-core, en-core!

cheer, an-o-ther cheer, en-core, en-core!

cheer, an-o-ther cheer, en-core, en-core!

cheer, an-o-ther cheer, en-core, en-core!

Moore,
 a migh-ty speaker is O' Moore!
 a migh-ty speaker is O' Moore,
 a migh-ty speaker is O'

Soprani e Contralti. cresc.
 en-core, en-core, en-core, en-core, en-core, en-
 en-core, en-core, en-core, en-
 Moore! en-core, en-core, en-core, en-

HARDRESS.
 My feel-ings, my feel-ings,
 - core! Hard-ress, Hard-ress, Hard-ress
 - core! Hard-ress, Hard-ress, Hard-ress
 - core! Hard-ress, Hard-ress, Hard-ress

RECIT.

my feel-ings for a speech are much too strong; so, if you

Hard - ress!

Hard - ress!

Hard - ress!

Detailed description: This block contains the recitative section of the music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#). The vocal line begins with the lyrics 'my feel-ings for a speech are much too strong; so, if you' and is followed by three instances of 'Hard - ress!' on separate lines. The piano accompaniment consists of chords and simple rhythmic patterns.

in tempo.

please, I'll an - swer in a song!

ff *mf*

Detailed description: This block contains the 'in tempo' section. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#). The vocal line begins with the lyrics 'please, I'll an - swer in a song!'. The piano accompaniment includes dynamic markings of *ff* and *mf*.

Allegro moderato.

Detailed description: This block contains the 'Allegro moderato' section. It features a piano accompaniment on two staves. The key signature is one sharp (F#). The music is characterized by a steady, rhythmic accompaniment.

f *p*

Detailed description: This block contains the final section of the music. It features a piano accompaniment on two staves. The key signature is one sharp (F#). The music includes dynamic markings of *f* and *p*, and features some triplet figures in the right hand.

HARDRESS.

The ba - che - lor's life is gay, care - less, and free; from beau - ty to beau - ty un -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

- chain'd flut - ters he! he kiss - es the dark, and he flirts with the fair, and

The second system continues the melody. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a *cresc.* (crescendo) marking.

ne'er is weigh'd down by the bur - den of care! we all would get mar - ried, we

The third system shows the vocal line and piano accompaniment. A *cresc.* (crescendo) marking is present in the piano part.

own it, but yet— the days of his free - dom who would not re - gret? the

The fourth system includes a *rall.* (rallentando) marking above the vocal line and a *pp* (pianissimo) marking in the piano part. A *cresc.* (crescendo) marking is also present.

ba - che - lor's life is gay, care - less and free; from beau - ty to beau - ty un -

The fifth system concludes the piece with a *ritenuto.* (ritardando) marking above the vocal line and a *colla voce.* (colla voce) marking in the piano part.

tempo.

- chain'd flut - ters he!
1mi e 2di Tenori.

The

1mi e 2di Bassi.

f A sen - si - ble song, ve - ry true, ve - ry true, an -

f A sen - si - ble song, ve - ry true, ve - ry true, an -

tempo.

ba - che - lor's life is gay, care - less and free!

- o - ther loud cheer now to Hard - ress is due!

- o - ther loud cheer now to Hard - ress is due!

But

p

soon comes a mo - ment when li - ber - ty palls, who thinks where he's go - ing when

young beau - ty calls? but soon comes a mo - ment when li - ber - ty palls, who

thinks where he's go - ing when young beau - ty calls? who thinks where he's go - ing when

young beau - ty calls? the chains forg'd by wo - man are plea - sant and bright; sure

none would be free when a pris'n is de-light!

CHORUS OF LADIES. *dolce.*

A sen - si - ble song, ve - ry

but,

true, ve - ry true, we're glad, sir, you give e - ven la - dies their due!

sin - gle or mar - ried, you'll find me the same when kin - dred or friend - ship can

prof - fer a claim; but, sin - gle or mar - ried you'll find me the same when

kin - dred or friend - ship can prof - fer a claim; and of - ten I trust, when my

cresc.

life's in the sere, the com - rades of youth I shall find ga - ther'd here; and

rall.

pp

of - ten I trust, when my life's in the sere, the com - rades of youth I shall

ritenuto.

cresc.

colla voce.

see ga - ther'd here!

tempo.

Soprani e Contralti.

Tenori.

Bass

No doubt in the world that will do, that will do, no

No doubt in the world that will do, that will do, no

No doubt in the world that will do, that will do, no

f tempo.

doubt in the world that will do, that will do, an ex - cel - lent song, and there's

doubt in the world that will do, that will do, an ex - cel - lent song, and there's

doubt in the world that will do, that will do, an ex - cel - lent song, and there's

HARDRESS. *riten.* *Allegro animato.*

The com-rades of youth I shall see ga - ther'd here!

heart in it too, an ex - cel - lent song, and there's heart in it too!

heart in it too, an ex - cel - lent song, and there's heart in it too!

heart in it too, an ex - cel - lent song, and there's heart in it too!

heart in it too, an ex - cel - lent song, and there's heart in it too!

O'MOORE.

Your nag will win! pooh! non - sense— no,

leggiero.

p

no— if you,

HYLAND.

Up-on my word, I tell you so!

if you had said the same of mine—

yours? that I like, that's might-ty

cresc.

to strong impressions you in - cline ;

fine! would you in-sin - u - ate that

HARDRESS.

RECIT.

Fie! don't quarrel friends about
d'ye mean, sir, that I'd tell a—

I—

cresc. *ff*

hor-ses, 'tis ve-ry plain, the wis-est course is— to test their me-rits here, and now— a

f

Allegro vivacissimo.

stee-ple-chase!

O'MOORE. *O'MOORE coi lmi Tenori.*
The ve-ry thing, I vow!

HYLAND. *HYLAND coi lmi Bassi.*
The ve-ry thing, I vow!

A race now by moonlight in

ppp

this ve-ry place, could aught be more fit for a good steeple-chase? in

this ve-ry place, could aught be more fit for a good steeple-chase? a race now by moonlight,

cresc.
this ve-ry place, a good steeple-chase, the candles shall light up the

could aught be more fit for— the candles shall light up the

cresc.

start, so a-way! with moon and with candle we're sure of fair play, with

start, so a-way! with moon and with candle we're sure of fair play, with

f

moon and with can - dle we're sure of fair play, with moon and with can - dle we're

f

moon and with can - dle we're sure of fair play, with moon and with can - dle we're

Soprani.

Contralti.

A race now by moonlight in this ve - ry place, could

A race now by moonlight in this ve - ry place, could

sure of fair play!

sure of fair play!

ad

ought be more fit for a good stee - ple - chase? in this ve - ry place,

ought be more fit for a good stee - ple - chase? a race now by moon - light, could

a good stee-ple-chase? the can-dles shall light up the start, so a-way! with
 ought be more fit for— the can-dles shall light up the start, so a-way! with

With
 With

Soprani e Contralti. cresc.

moon and with can - dle you're sure of fair play, with moon and with can - dle you're
 moon and with can - dle we're sure of fair play, with moon and with can - dle we're
 moon and with can - dle we're sure of fair play, with moon and with can - dle we're

cresc.

f

sure of fair play, with moon and with can - dle, with moon and with
 sure of fair play, with moon and with can - dle, with moon and with
 sure of fair play, with moon and with can - dle, with moon and with

p *cresc.*

can - dle you're sure of fair play, a race now by moon-light in this ve - ry

can - dle we're sure of fair play, a race now by moon-light in this ve - ry

can - dle we're sure of fair play, a race now by moon-light in this ve - ry

p *cresc.*

assai. *>* *ff*

place, could aught be more fit for a good stee - ple - chase? aught be more

place, could aught be more fit for a good stee - ple - chase? aught be more

place, could aught be more fit for a good stee - ple - chase? aught be more

assai. *ff*

p *cresc.*

fit for a good stee - ple - chase? a race now by moonlight in this ve - ry

fit for a good stee - ple - chase? a race now by moonlight in this ve - ry

fit for a good stee - ple - chase?

p *cresc.*

assai.

place, could aught be more fit for a good stee - ple - chase,.....

place, could aught be more fit for a good stee - ple - chase,.....

could aught be more fit for a good stee - ple - chase,.....

ff for a *con fuoco.*

..... a good stee - ple - chase? a - way, a - way,.....

..... a good stee - ple - chase? a - way, a - way,.....

..... a good stee - ple - chase? *con fuoco.*

..... a - way, a - way, a - way, a - way, to the

..... a - way, a - way, a - way, a - way, to the

a - way, a - way, a - way, a - way, to the

tutta forza.

race, a-way, a-way,..... a-way, a-way,..... a-way,.... a-

race, a-way, a-way,..... a-way, a-way,..... a-way,.... a-

race, a-way, a-way, a-way, a-way,.....

tutta forza.

- way,..... a-way to the race,.. to the race! a race by moon-light in this

- way,..... a-way to the race,.. to the race!.....

..... a-way, a-way.. to the race, to the race!.....

Sva.....

place,..... in this place, 'twill be a glo-rious stee-ple-chase,.....

a race by moon-light in this place,..... 'twill be a

a race by moon-light in this place,..... 'twill be a

..... a stee - ple - chase, 'twill be a glo - rious stee - ple - chase, 'twill be a glo - rious stee - ple -

glo - rious stee - ple - chase, 'twill be a glo - rious stee - ple - chase, 'twill be a glo - rious stee - ple -

glo - rious stee - ple - chase, 'twill be a glo - rious stee - ple - chase, 'twill be a glo - rious stee - ple -

- chase!.....

- chase!.....

- chase!.....

poco a poco dimin.

p

fff

No. 2.

DUET.

DANNY MAN. MRS. CREGAN— *Are you mad?* (*di dentro.*)

PIANO.

Andantino.

p marcato.

I come, I come, my heart's de -

CORRIGAN— *Hark! that's the voice of
Danny Man.*

Your

- light, I come, I come, my heart's de - light!

son's boatman! he's waiting below to take him across the lake, step aside with me and you shall see whether I have spoken

cresc. *dim.*

the truth or not.

DANNY MAN.

The moon has rais'd her lamp a-b-ove, to

pp

light the way to thee, my love, to light... the way..... to thee,..... my

f *cresc.* *dim.*

love; her rays up-on the wa-ters play, to tell me eyes more bright than they are

p *cresc.* *f*

watch-ing thro' the night,... are watch-ing thro' the night! I come,..... I

rall. *tempo.* *p*

come,.... my heart's..... de-light,.... I come,.... I come,.... my

cresc.

heart's.... de-light,.... I come,.... I come,.... I come, my heart's de-

HARDRESS.— *Danny's signal.*

- light! I come, I come, my heart's de - light!

pp marcato. *cresc.*

HARDRESS.— *Thank Heav'n I have got rid of those fellows.*

I come, I come, my heart's de - light

HARDRESS.

On hill..... and dale.... the moon - beams fall,.... and

pp

spread.. their sil - ver light.... o'er all, but

DANNY MAN. *cresc.*

But those bright eyes I

cresc. *cresc.*

those..... bright eyes I soon..... shall see re -

soon shall see re - serve their pu - rest light for me, re - serve their pu - rest

f

- serve their light..... for me, me - thinks..... they

light, re - serve their pu - rest light for me,..... me - thinks they now in -

dim. *riten.* *p tempo.*

colla voce. *pp* *tempo.*

now,..... they now..... in - vite!..... I come,..... I

- vite,..... they now in - vite!..... I

f *p*

come,.... my heart's.. de - light,.... I come,.... I come, I

come,.... I come,.. I come, I come, I

cresc.

come, my heart's de-light, I come, I come, my heart's de-

come, my heart's de-light, I come,..... my heart's de - light,.... my heart's.... de -

f *pp*
marcato.

light, I come,.... I come, my heart's de -

light, I come,..... my heart's de - light, I

- light, I come, my heart's de - light, my heart's de -

come, I come, my heart's de - light, my heart's de -

- light!.....

- light!.....

pp

No. 3.

QUARTET.

Andantino.

PIANO.

DANNY MAN.—*Looking for you!* *Her eyes is niver off this place!*

f p

try now; *Look, that's once,* *that's twice,* *that's thrice.*

HARDRESS. RECIT. *Allegro con fuoco.*

No long-er I'll de - lay,

f

she calls me to her arms, at once I must o - bey!

p

Allegro con grazia.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of chords and eighth notes.

HARDRESS.

The vocal line begins with a rest, followed by the word "Ah,". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A *cresc.* marking is present in the piano part.

The vocal line continues with the lyrics: "nev - er was seen such a beau - ti - ful star as yon - der bright ta - per that". The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. A *pp* marking is present in the piano part.

The vocal line continues with the lyrics: "spar - kles a - far, ah, nev - er was seen such a beau - ti - ful star as". The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The vocal line continues with the lyrics: "yon - der bright ta - per that spar - kles a - far! those gems". The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

are but life - less that twin - kle, that twin - kle a - bove,

the star..... of the cot - tage is beam - ing, is

beam - ing with love, the star of the cot - tage is beam - ing with

Mrs. CREGAN.

A - las our sus - pi - cions, not groundless they
 love! if, God - dess of beau - ty, a star thou wilt
 CORRIGAN.
 You see, you see my sus -

are, he sum - mon'd the sig - nal
 own, the star of the cot - tage be -
 - pi - cions, not ground - less they are, he sum - mon'd the sig - nal that

that shone from a - far, the charms of a pea - sant to him are a -
 - fits..... thee a - lone, if, God - - dess of
 shone, that shone from a - far, the charms of a pea - sant to him are a -

- bove the pride of his race and his fond mo-ther's love! he hur - ries to
 beau - ty, a star thou wilt own, the
 - bove the pride of his race and his fond mo-ther's love! he hur - ries to

cresc.

dan-gers un - heed - ed, un - known, ... thus pros - pects are blight-ed, thus hopes ...

star of the cot - tage be - fits thee a - lone, be - fits

dan-gers un - heed - ed, un - known, ... thus pros - pects are blight-ed, thus hopes

o - ver thrown!

thee a - lone!

DANNY MAN.

Make haste, Mas-ther Hard - ress, 'tis

o - ver - thrown!

rea - dy you are, you sure - ly will fol - low you

beau - ti - ful star, the boat is be - low,

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a treble clef and a key signature change to one flat. The lyrics are "beau - ti - ful star, the boat is be - low,". The piano accompaniment consists of a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

and the moon is a - bove, the boat is be - low, and the moon is a -

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "and the moon is a - bove, the boat is be - low, and the moon is a -". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

- bove, so all's made con - ve - nient and plea - sant for love...

The third system of the musical score. The vocal line continues with the lyrics "- bove, so all's made con - ve - nient and plea - sant for love...". The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the right hand.

..... sure you - der that's Ve - nus who's wait - ing a - lone, and wick - ed young

The fourth system of the musical score. The vocal line includes a trill (*tr*) and continues with the lyrics "..... sure you - der that's Ve - nus who's wait - ing a - lone, and wick - ed young". The piano accompaniment also includes a trill (*tr*) in the left hand.

HARDRESS.

Oh,
 Cu - pid, young Cu - pid my - self, my-self you will

Mrs. CREGAN.

pp
 A - las our sus - pi - cions,
 nev - er was seen such a beau - ti - ful star as yon - der bright ta - per that
 own!
 CORRIGAN. *pp*
 make haste, Mas - ther Hard - ress,
 You see my sus - pi - cions,

not ground - less they are, he sum - mon'd the
 spark - led a - far, oh, nev - er was seen such a beau - ti - ful star, oh,
 'tis rea - dy you are, you sure - ly will fol - low,
 not ground - less they are, he sum - mon'd the sig - nal,

sig - nal, he sum - mon'd the sig - nal
 nev - er was seen such a beau - ti - ful star as yon - der bright ta - per that
 you sure - ly will fol - - low yon beau - ti - ful
 he sum - mon'd the sig - - nal that shone from a -

that shone from a - far, that shone
 spark - led a - far, that spark - - - led a - far, that
 star, yon beau - ti - ful star, yon beau - -
 - far, that shone from a - far, that shone

ff più mosso.

from a - far, the charms..... of a pea - sant to
 spark - led a - far! those gems..... are but life - less that
 - ti - ful star! the boat..... is be - low, and the
 from a - far, the charms..... of a pea - sant to

ff più mosso.

him are a - bove the pride of his race and a
 twin - kle a - bove, the star of the cot - tage is
 moon is a - bove, so all's made con - ve - nient and
 him... are a - bove the pride of his race and a

cresc.

fond mo - ther's love! he hur - ries to dan - gers un -
 burn - ing with love! if, God - dess of beau - ty, a
 plea - sant for love! sure you - der that's Ve - nus, who's
 fond mo - ther's love! he hur - ries to dan - gers un -

- heed - ed, un - known, thus pros - pects are blight - ed, thus
 star thou wilt own, the star of the cot - tage be -
 wait - ing a - lone, and wick - ed young Cu - pid my -
 - heed - ed, un - known, thus pros - pects are blight - ed, thus

cresc.

hopes o - ver - thrown, thus pros -
 - fits thee a - lone, the star.....
 - self you will own, yes, wick - -
 hopes o - ver - thrown, thus pros - -

- pects are blight - - ed, thus hopes o - ver -
 of the cot - - tage be - fits thee a
 - ed young Cu - - pid my - self you will
 - pects are blight - - ed, thus hopes o - ver -

thrown! the charms of a pea - sant
 - lone! those gems are but life - less
 own! the boat is be - low,
 thrown! the charms of a pea - sant

p *sempre staccato e leggerissimo.*

to him are a - bove all the
 that twin - - kle a - bove,
 the moon is a - bove, so....
 to him are a - bove

pride of his race, all the pride of his race and a
 the star of the cot - tage
 all's made con - ve - nient and plea - sant for love,.... so....
 all the pride..... of his race.....

fond mo - ther's love, and a fond mo - ther's love,.. he....
 is.... burn - ing, is burn - ing with love, if,
 all's made con - ve - nient and plea - sant for love, sure yon - der that's
 and a fond, and a fond mo - ther's love,.. he....

hur - ries to dan - gers un - heed - ed, un -
 God - dess of beau - ty, a star thou wilt
 Ve - nus who's wait - ing a - lone, and wick - ed young Cu - pid my - self you will
 hur - ries to dan - gers un - heed - ed, un -

pp

known, he.... hur - ries to dan - gers un -
 own, if, God - dess of beau - ty, a
 own, sure yon - der that's Ve - nus whose wait - ing a - lone, and wick - ed young
 - known, he.... hur - ries to dan - gers un -

- heed - ed, un - known..... thus pros - pects are
 star thou wilt own,.... the star.... of the
 Cu - pid my - self you will own, sure yon - der that's
 - heed - ed, un - known thus pros - pects are

- blight - ed, thus hopes o - ver - thrown, thus pros - pects are
 cot - tage be - fits... thee a - lone,..... the star of the
 Ve - nus who's wait - ing a - lone, and wick - ed young
 blight - ed, thus hopes o - ver - thrown, thus pros - pects are

più lento.

blight - ed, thus hopes o - ver - thrown! the
 cot - tage be - fits thee a - lone! the
 Cu - pid my - self you will own! the boat is be - low,
 blight - ed, thus hopes o - ver - thrown! the charms of a

charms..... of a pea - sant
 star..... of the cot - tage
 and the moon is a - bove, the boat is be -
 pea - sant to him are a - bove

to.... him..... are a -
 is burn - - - - ing with
 - low, and the moon is a - bove,
 all the pride of his race and a fond mother's

- bove..... a fond.....
 love,..... is burn - - -
 so all's made con - ve - nient and plea - sant, and
 love, all the pride of his race

..... mother's love, the pride of his race and a
 - - ing with love, the star of the cot - tage is
 plea - - sant for love, con - ve - nient, con - ve - nient and
 and a fond mother's love, the pride of his race and a
dolce.

tempo primo.

fond mo-ther's love, a fond,... a fond..... mo-ther's
burn - ing with love, is burn - - ing, burn - - ing with
plea - sant for love, and plea - - sant, plea - - sant for
fond mo-ther's love, a fond,... a fond..... mo-ther's

f *ff* *f* *ff*

love!
love!
love!
love!

f *ff*

No. 4.

RECITATIVE AND AIR.

RECITATIVE.

Assai moderato.

PIANO. *dolce.* *p*

MYLES.

From In-chi-ge-la, all the way I

pp

tra - vell'd un - to Ker-ry, and migh - ty wea - ry seem'd the way, my

QUASI RECIT.

poor heart was not mer - ry: to ev' - ry ca - bin door there

pp

came a dark-eyed Con - nor or Mac - shame, "Ah, Myles, as -

cresc. f p

- thore," the col - leens cried, "oh, won't ye step a - while in -

- side, and take the wel-come sup and smoke?"

f p

"Oh, no," ses I, "my heart's too full, with love I choke!"

A I R.

Allegretto, leggiero.

PIANO. *con grazia.*

The first system of the piano introduction features a treble clef with a key signature of two flats and a 6/8 time signature. The melody is light and flowing, starting with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass line consists of chords in the left hand, primarily triads and dyads.

cresc.

The second system continues the piano introduction. The treble clef melody becomes more intricate with sixteenth notes. The bass line features a *cresc.* marking and includes some chromatic movement in the lower register.

MYLES.

It is a charm - ing girl I love, she

leggierissimo. *pp*

The first system of the vocal and piano accompaniment. The vocal line (treble clef) begins with a whole note G4. The piano accompaniment (grand staff) is marked *leggierissimo.* and *pp*. The bass line features a rhythmic pattern of eighth notes.

comes from Gar - ry o - wen; she's gen - tler than the tur - tle dove, her

The second system of the vocal and piano accompaniment. The vocal line continues with a half note G4 and a quarter note A4. The piano accompaniment maintains the light, rhythmic accompaniment.

hair is brown and flow - ing! her eye is of the soft - est blue, her

cresc.

The third system of the vocal and piano accompaniment. The vocal line concludes with a half note G4 and a quarter note A4. The piano accompaniment features a *cresc.* marking and ends with a final chord.

breath as sweet as morn - ing dew, her breath is light - er than the fawn, and

'Och', she's call'd the Col - leen Bawn, bo-ther - a - tion, bo-ther - a - tion, her

like - ness I nev - er shall see; there is but one Col - leen Bawn, and

she does not love me! You

ask me what I'm look - ing for, then lis - ten to the se - quel:— The Col - leen Bawn I'll

love no more when I can find her e - qual; may - hap now such a girl is here with

cresc.

step as light, with eye as clear, ah, she'll be wel - come as the dawn al -

f

- though she's not the Col - leen Bawn, bo - ther - a - tion, bo - ther - a - tion, her

p *pp*

like - ness I nev - er shall see! there is but one Col - leen Bawn, and

she does not love me!

p *f*

RECITATIVE.

Allegro agitato.

PIANO. *p* *dim.*

p >

con espress. FATHER TOM.—The night is getting towards morning.

p cresc.

dim. I must be going. Eily, Eily! Where is the girl?

Oh! there she stands looking o'er the lake.

Allegro. *f*

Eily!

f

EILY.

RECIT.

Far o'er the lake his sig-nal light I see, he

tempo.

FATHER TOM.

comes! He

RECIT.

EILY.

comes! His boat be-fore the wind spreads its flow-ing sail, and cleaves the

Allegretto.

wa-ters like a bird!... waft-ed

RECIT.

by the breath of love..... he comes, he comes, he comes!

ROMANCE.

Andantino.

ELY.

In my wild mountain val-ley he

sought me, my heart soon he knew was his own; when he made me his bride then he

taught me con-tent-ed to dwell here a-lone! when the day in the west is de-

-clin-ing, his boat on the dark lake I see,..... and led by my ta-per's bright

cresc.

shin - ing, he comes o'er the wa - ters to me,..... and led by my ta - per's bright

f

shin - ing he comes,..... he comes,..... he comes o'er the wa - ters to

me! I

dolce. *pp*

ask not if o - thers be fair - er, how rich or how no - ble they be, I

cresc. *f* *dim.*

know that to him none are dear - er, and who could be dear - er to me? my

cresc. *f* *dim.* *sf*

heart it would ev - er beat light - ly, nor shrink from each day's coming dawn,.... could

pp

he but still smile on me bright - ly, nor part from his own Col-leen Bawn!.... could

cresc. *f*

he but still smile on me bright - ly, nor part,..... nor part,..... nor

cresc.

part from his own Col-leen Bawn!..

p

Andantino con moto.

PIANO. *mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andantino con moto' and the dynamic is 'mf'.

MYLES.

Let the far-mer praise his grounds, let the hunts-man praise his hounds, the

The vocal line for Myles begins with a rest, followed by the lyrics. The melody is in a simple, folk-like style. The piano accompaniment continues with chords and a steady rhythm.

shep-herd his dew - scent - ed lawn— but I more bless'd than they spend each

The vocal line continues with the lyrics. The piano accompaniment features a series of chords in the right hand and a more active bass line in the left hand.

hap - py night and day with my charm - ing lit - tle cruis - keen

The vocal line continues with the lyrics. The piano accompaniment maintains its harmonic support with chords and a consistent rhythm.

lan, lan, lan,... my charm - ing lit - tle cruis - keen lan!

The vocal line concludes with the lyrics. The piano accompaniment ends with a 'cresc.' marking, indicating a slight increase in volume.

EILY.

Gra - ma-chree ma cruiss-keen, slan - tha gal ma - vour-neen, gra - ma-chree a Col - leen
SHEELAH.

Gra - ma-chree ma cruiss-keen, slan - tha gal ma - vour-neen, gra - ma-chree a Col - leen
MYLES.

Gra - ma-chree ma cruiss-keen, slan - tha gal ma - vour-neen, gra - ma-chree a Col - leen
FATHER TOM.

Gra - ma-chree ma cruiss-keen, slan - tha gal ma - vour-neen, gra - ma-chree a Col - leen

lan, lan, lan, gra - ma-chree a Col - leen Bawn!

lan, lan, lan, gra - ma-chree a Col - leen Bawn!

lan, lan, lan, gra - ma-chree a Col - leen Bawn!

lan, lan, lan, gra - ma-chree a Col - leen Bawn!

MYLES.

Im - mor - tal and di - vine, great

pp e staccato sempre.

Bac - chus, god of wine, cre - ate me by a - dop - tion thy son, in

hope that you'll comply, that my glass shall ne'er be dry, nor my smi - ling lit - tle cru - is - keen

lan, lan, lan, ... my smi - ling lit - tle cru - is - keen lan!

cresc.

EILY.
Gra - ma - chree ma cru - is - keen, slan - tha gal ma - vour - neen, gra - ma - chree a Col - leen,

SHEELAH.
Gra - ma - chree ma cru - is - keen, slan - tha gal ma - vour - neen, gra - ma - chree a Col - leen,

MYLES.
Gra - ma - chree ma cru - is - keen, slan - tha gal ma - vour - neen, gra - ma - chree a Col - leen,

FATHER TOM.
Gra - ma - chree ma cru - is - keen, slan - tha gal ma - vour - neen, gra - ma - chree a Col - leen,

f *p*

lawn, lawn, lawn,.. gra - ma - chree a Col - leen Bawn!

lawn, lawn, lawn, gra - ma - chree a Col - leen Bawn!

lawn, lawn, lawn, gra - ma - chree a Col - leen Bawn!

lawn, lawn, lawn, gra - ma - chree a Col - leen Bawn!

f *mf*

SHEELAH.— *Whist what's that?* HARDRESS. (*di dentro.*)

The moon..... has rais'd..... her

Andantino.

pp

EILY.

That voice!

lamp..... a - bove,..... to light..... the way..... to

'tis he!.....

thee,.... my love!.....

MYLES.

FATHER TOM. Has end - ed all our fun, has end - ed all.... our

That voice!—

fun; it means that two are com - pa - ny, and three.. are none!

EILY.

SHEELAH. Yes, go!

MYLES. We'll go!.....

FATHER TOM. We'll go! good

We'll go!

leggiero.

man - ners in these ca - ses well..... we

Allegro.
EILY. *cresc.* *f*

'Tis he, no doubt,..... 'tis he,..... no

SHRELAH. *cresc.* *f*

Good man - ners.... in..... this case..... we

MYLES. *cresc.* *f*

know, good man - ners in..... this case..... we

FATHER TOM. *cresc.* *f*

Good man - ners in..... this case..... we

Allegro.

doubt, that voice so well I

know, yes, in this case we

know, yes, in this case..... we

know, yes, in this case,..... this case we

know! 'tis he,..... his voice..... I

know! we'll go,..... we'll go,..... we'll

know! we'll go,..... we'll go,..... we'll

know! we'll go,..... we'll go,..... we'll

know, 'tis he,..... his voice..... I know!

go, we'll go,..... we'll go,..... we'll go!

go, we'll go,..... we'll go,..... we'll go!

go, we'll go,..... we'll go,..... we'll go!

pp

p

PIANO.

ELLY.
Andante con moto.

With this trea - sure must part... which is

dear - est to my heart, with this trea - sure must I

part... which is dear - est to my heart, which has

oft - en check'd my tears, oft - en quell'd my anx - ious

cresc.

fears; with this trea - sure I must part which is dear - est to my heart,.....

cresc.

rall. *tempo.*

..... which is dear - est to this heart!

HARDRESS.

colla voce. *tempo.* *dolce.* Forms are

nought to love like ours,.. light - est wreaths of fra - gile

cresc.

flow - ers, forms are nought to love like ours,.... light-est

wreaths of fra - gile flow'rs, firm our faith-ful hearts re -

- main as an a - da - man - tine chain, firm our faith - ful hearts re -

ELY.

With this
- main as an a - da - man - tine chain, firm our

treasure must I part which is dear - est to my
hearts, our hearts re - main, firm our faith - ful hearts re -

cresc. molto

heart,... which is dear - est to my heart,..... which is
 - main.... as an a - da - man - tine chain,..... an

ff

Sva.....

dear - est to my heart; yet of thy love this is the dear - est
 a - da - man - tine chain!

sostenuto. *tempo.*

Sva... *tempo.*

sostenuto. *pp*

to - ken, me-thinks a sweet en-chantment will be bro - ken!

con espress.

yet take it, take it, thou'lt for - get me

piangendo.

not? thou'lt for - get me not? *f* (gives paper.)

HARDRESS. *a piacere.*

Oh, nev-er! oh, Ei - ly, thou art dearer now than ever!

cresc.

Allegro con brio.
HARDRESS.

Thou know-est well we can - not part, what - ev - er may be -

p

- fal, tho' pe - rils may as - sail my heart it will surmount them

all! a flame less pure may soon ex - pire when

bree-zes rude-ly blow; my love is fed by death-less fire and

ELY.

No, dear-est, no, we can-not part, what-
thro' the storm can glow!

- ev-er may be-fal, yes, I will trust thy loy-al heart, I

give thee life and all! a flame less pure may soon ex-pire when

bree - zes rude - ly blow, my love is fed with death-less fire and

ELY.
thro' the storm can glow!
HARDRESS.
Ei - ly, my Ei - ly!

thou'lt for - get me not?
nev - er, oh nev - er!

thou'lt for - get me not?
thou art dear - er, thou art

Hard - res, my
 dear - er now than ev - er!

Hard - res, thou't for - get me not?
 oh nev - er, thou'rt

tempo.
 thou know - est well— what -
poco rall.
 dear - er... now than ev - er! we can - not part what -
poco rall. *tempo.*

- ev - er may be - fal, yes, I will trust thy loy - al heart, I
 - ev - er may be - fal, yes, I will trust thy loy - al heart, I

give thee life and all! a flame less pure may

give thee life and all! a flame less pure may

soon ex-pire when bree-zes rude-ly blow, my love is fed by

soon ex-pire when bree-zes rude-ly blow, my love is fed by

con fuoco.

death-less fire and thro' the storm can glow! thou know-est

death-less fire and thro' the storm can glow! thou know-est

con fuoco.

cresc.

well we can-not part, we can-not part,.....

well we can-not part, we can-not part,.....

cresc.

ff

..... what - ev - er may be - fal, yes, I will

..... what - ev - er may be - fal, then pe - rils

trust thy loy - al heart, thy loy - al heart,.....

may as - sail my heart, as - sail my heart,.....

ff

..... I give thee life and all! dear - est,

..... it will sur - mount them all! dear - est,

no, we can - not part, dear - est, no, we can - not, can - - -

no, we can - not part, dear - est, no, we can - not part, we

not part!

can - - - not part!

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The lyrics are "not part!" and "can - - - not part!". The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

più lento.

Detailed description: This system shows the piano accompaniment for the second system. It begins with the tempo marking "più lento." The right hand has a melodic line with slurs, while the left hand continues with a rhythmic accompaniment.

MYLES.

No, hand that pa - per back, you

Detailed description: This system introduces a new vocal part labeled "MYLES." The lyrics are "No, hand that pa - per back, you". The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand.

are be-guil'd! ah! why de - ceive, ah! why de - ceive

dolce.

Detailed description: This system continues the vocal lines with the lyrics "are be-guil'd! ah! why de - ceive, ah! why de - ceive". The tempo marking "dolce." is present. The piano accompaniment features a sustained chordal texture in the right hand and a simple bass line in the left hand.

allegro.

this fond and trust - ing child?

Detailed description: This system concludes the vocal lines with the lyrics "this fond and trust - ing child?". The tempo marking "allegro." is present. The piano accompaniment features a more active eighth-note pattern in the right hand and a simple bass line in the left hand.

HARDRESS.

Thou low-born churl! out-law! dost thou

cresc. assai

EILY.

HARDRESS. Hard-ress, I im-plore! oh, Myles, for-bear!

dare?

MYLES.

maestoso.

'Tis true I am an out-law, I

am a low-born churl, but I scorn to do such dir-ty work, to

allegro.

FATHER TOM.

do such dir-ty work as you high-born! If not to

HARDRESS.

Ei - ly, are these your
 him, to me those lines re - store!

Detailed description: This block contains the musical score for the character Hardress. It consists of three systems of music. The first system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system continues the vocal line and piano accompaniment. The third system features a grand staff with both treble and bass clefs for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

ELLY.

Oh,
 spies? a plot! am I be - tray'd?
 to me those lines re - store!

Detailed description: This block contains the musical score for the character Ely. It consists of three systems of music. The first system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system continues the vocal line and piano accompaniment. The third system features a grand staff with both treble and bass clefs for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Fa - ther, spare me, I im - plore!
 that pa - per I de -

p *cresc.*

Detailed description: This block contains the musical score for the character Ely, continuing from the previous system. It consists of two systems of music. The first system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system features a grand staff with both treble and bass clefs for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment includes dynamic markings for *p* (piano) and *cresc.* (crescendo).

HARDRESS.

RECIT.

Oh, 'tis a trap well
- mand, that pa - per I de - mand!

laid!
FATHER TOM.
Ei - ly, oh, place that proof of hon - our near your

heart, and swear it nev - er from that spot shall part!

HARDRESS.
That fa - tal oath shall be our part - ing knell, to all our

EILY.

Andante con moto.

Ah!

I swear, I

HARDRESS.

love for ev - er a fare - well!

MYLES.

Ah!

FATHER TOM.

Ah!

EILY.

(con voce soffocata.)

swear, no, fa-ther, Hard-ress, stay!

MYLES.

Of love and

Thus kneel - ing be -

du - ty, which will she o - bey?

Andante con moto.

- fore thee I so - lemn - ly swear..... that nought from my

bo - som this trea - sure shall tear,..... oh, Hardress, for -

a piacere. - give me, I can - not re - bel,..... *tempo.* for - give.... me, *ff* I

p *colla voce.* *cresc.*

love..... thee, oh, say not fare - well!

HARDRESS.

MYLES. Oh,

FATHER TOM. He can - not es - cape, he is caught in the

Oh,

ff *p* *cresc.*

HARDRESS.

false one, that oath..... you now
 snare, he's caught in the snare,..... his love he must

Ei - ly, re - mem - ber you

ma: cato.

EILY.

Oh,.....

so - lemn - ly swear..... con -
 ei - ther de - ny or de - clare!.....

so - lemn - ly swear..... that

Hard - ress, for - give me,
 signs..... me to ru - in, and
 what dan - gers may
 nought..... from your bo - som that

cresc.

oh, Hard-ress, for - give me,
 you..... to de - spair,..... and
 threat - en her no one can tell, what dan - gers may
 trea - - - sure shall tear,..... that

I can - not re - bel,.....
 you..... to de - spair!.....
 threat - en her no one can tell,..... but
 trea - - - sure shall tear!.....

Hard - ress, ah, Hard - ress, for - give me, I.....
 re - mem - ber this hour..... you have
 Myles will be there, will be there..... to.....
 a - gainst ev' - ry dan - ger you'll

cresc. sempre.

love thee, I..... love thee, ah,.....

ut - ter'd the knell,..... I

watch..... o - ver her,..... to

find it a spell..... that

cresc. sempre

..... say..... not fare - well,

bid..... thee for ev - er fare - well, for

watch..... o'er her well,..... to

o - - ver your hap - - pi - ness

ah, say not fare - well!

ev - - er..... fare - well!

watch o'er..... her well!

ev - - er..... shall dwell! oh,

Ei - ly, re - mem - ber you

tutta la forza.
Thus kneeling be -
oh, false one, that
ritenuto. he can - not es -
so - lemn - - ly swear,..... oh, Ei - ly, re -

- fore thee I so - lemn - ly swear..... that nought from my
oath you now so - lemn - ly swear..... con-signs me to
- cape, he is caught in the snare,..... his love he must
- mem - ber you so - lemn - ly swear.....

bo - som this trea - sure shall tear, oh, Hard - ress, for -
 ru - in, and you to de - spair, re - mem - ber this
 ei - ther de - ny or de - clare, what dan - gers may
 that nought from your bo - som that trea - sure shall tear,

- give me, I can - not for - get, for - give me, I
 hour you have ut - ter'd your knell, I go, I go, and
 threat - en her no one can tell, but Myles will be there, to
 you'll find it a spell that o - ver your hap - pi - ness, for

fff love, you, ah, say not fare - well!
fff bid, thee for ev - er fare - well, oh, false, one, oh,
fff watch, her, to watch o'er her well, yes, Myles, will be there,
 ev - er shall dwell, oh, Ei - ly re -
fff *più mosso.*

oh, Hard - ress, oh, Hard - ress, ah,.....

false one, fare - well for

yes, Myles..... will be there to watch, to

- mem - ber you so - lemn - ly swear that nought from your

dim.
say not, ah, say not fare - well,

ev - er, for ev - er fare - well, oh, false..... one, oh,

watch o'er her well, yes, Myles..... will be there,

bo - som that trea - sure shall tear, a - gainst ev' - ry

dim. *p*

cresc. *f*
I love..... thee, I love thee, ah,.....

false one, fare - well, oh,

yes, Myles..... will be there, yes, Myles..... will be there to

dan - ger you'll find it a spell that o - ver your

sempre cresc.

ah,.....
 false one, I bid thee for
 watch, to..... watch o'er o'er her, yes, Myles will be
 hap - pi - ness ev - er shall dwell, that o - ver your

say..... not fare-well, ah, say..... not fare -
 ev - - - er, for ev - - - er fare -
 there to watch o'er her
 hap - pi - ness ev - - - er shall

stringendo.
 - well, oh, Hard - ress, for -
 - well, for ev - - - er..... fare -
 well, to watch..... o'er her
 dwell, oh, Ei - - - ly, re -
stringendo.

- give me, ah, Hard - ress, for -
 - well, for ev - - - er..... fare -
 well, yes, Myles will be
 - mem - - ber you so - - lem - - ly

- give me, ah,.....
 - well, I bid thee for
 there to watch, to watch o'er her
 swear that nought from your bo - som that trea - sure shall

..... ah, say not fare -
 ev - - er, for ev - - er fare -
 well,..... to watch o'er her
 tear,..... that trea - - - sure shall

- well, ah,.....

- well, for ev - er fare - well, for ev - er fare -

well, to watch o'er her well, to watch o'er her

tear, that nought from your bo - som that trea - sure shall

....

- well!

well!

tear!

END OF ACT I.

No 8.

HUNTING CHORUS AND SOLO.

ACT II.

Allegro brillante.

PIANO. *ff*

1mi Tenori. *ff* Tal - ly - ho,..

2di Tenori. *ff* Tal - ly - ho,..

1mi Bassi. *ff* Tal - ly - ho,..

2di Bassi. *ff* Tal - ly - ho,..

tal - ly - ho,.. tal - ly -

tal - ly - ho,.. tal - ly - ho,..

tal - ly - ho,.. tal - ly -

tal - ly - ho,.. tal - ly -

rall. assai *tempo.*

- ho,..... tal - ly - ho ho ho ho ho! The wind is in the
 tal - ly - ho ho ho ho ho! The wind is in the
 - ho,..... tal - ly - ho ho ho ho ho! The wind is in the
 - ho,..... tal - ly - ho ho ho ho ho! The wind is in the

rall assai. *tempo.*

sou - sou - west, a fine and clou - dy morn - ing, it is a glo - rious
 sou - sou - west, a fine and clou - dy morn - ing, it is a glo - rious
 sou - sou - west, a fine and clou - dy morn - ing, it is a glo - rious
 sou - sou - west, a fine and clou - dy morn - ing, it is a glo - rious

hunt - ing day, the chee - ry dogs give warn - ing; the wind is in the
 hunt - ing day, the chee - ry dogs give warn - ing; the wind is in the
 hunt - ing day, the chee - ry dogs give warn - ing; the wind is in the
 hunt - ing day, the chee - ry dogs give warn - ing; the wind is in the

cresc.

sou - sou - west, a fine and clou - dy morn - ing, it is a glo - rious
 sou - sou - west, a fine and clou - dy morn - ing, it is a glo - rious
 sou - sou - west, a fine and clou - dy morn - ing, it is a glo - rious
 sou - sou - west, a fine and clou - dy morn - ing, it is a glo - rious

p

hunt - ing day, the chee - ry dogs give warn - ing; does she you love de -
 hunt - ing day, the chee - ry dogs give warn - ing; does she you love de -
 hunt - ing day, the chee - ry dogs give warn - ing; does she you love de -
 hunt - ing day, the chee - ry dogs give warn - ing; does she you love de -

ff

- spise your sigh, does debt or trou - ble bind ye, to
 - spise your sigh, does debt or trou - ble bind ye, to
 - spise your sigh, does debt or trou - ble bind ye, to
 - spise your sigh, does debt or trou - ble bind ye, to

horse, to horse, and as you fly leave sor - row far be -
 horse, to horse, and as you fly leave sor - row far be -
 horse, to horse, and as you fly leave sor - row far be -
 horse, to horse, and as you fly leave sor - row far be -

dy. *dolce.* *dolce.* *dolce.* *dolce.* *dolce.*

- hind.... ye, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly -
 - hind.... ye, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly -
 - hind.... ye, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly -
 - hind.... ye, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly -

f *p*

- ho! to horse, to horse, to horse, and as you
 - ho! to horse, to horse, to horse, and as you
 - ho, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly -
 - ho, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly - ho,

fly, leave sor - row far be - hind.....

fly, leave sor - row far be - hind.....

- ho, tal-ly-ho, tal-ly - ho, tal-ly-ho, tal-ly -

tal-ly-ho, tal-ly - ho, tal-ly-ho, tal-ly - ho,

cresc. ye! the wind is in the west,..... *f* *p*

cresc. ye! the wind is in the west,..... *f* *p*

cresc. - ho! the wind is in the west,..... *f* *p*

cresc. the wind is in the west,..... *f* *p*

cresc. the wind is in the west,..... *f* *p*

fine and clou - dy morn - ing, it is a glo - rious

fine and clon - dy morn - ing, it is a glo - rious

fine and clou - dy morn - ing, it is a glo - rious

fine and clou - dy morn - ing, it is a glo - rious

crescendo assai.

ff *dim.*
 day,..... a glo - rious hunt - ing day, the wind is in the
 day,..... a glo - rious hunt - ing day, the wind is in the
 day,..... a glo - rious hunt - ing day, the wind is in the
 day,..... a glo - rious hunt - ing day, the wind is in the

sou - sou-west, a fine and clou - dy morn - ing,
 sou - sou-west, a fine and clou - dy morn - ing,
 sou - sou-west, a fine and clou - dy morn - ing,
 sou - sou-west, a fine and clou - dy morn - ing,

it is a glo - rious hunt - ing day, tal - ly - ho,
 it is a glo - rious hunt - ing day, tal - ly - ho,
 it is a glo - rious hunt - ing day, tal - ly - ho,
 it is a glo - rious hunt - ing day, tal - ly - ho,

(*gritando.*)

yoicks, tal - ly - ho!.....

yoicks, tal - ly - ho!.....

yoicks, tal - ly - ho!.....

yoicks, tal - ly - ho!.....

trem.

f

ANN CHUTE.

No, no, no, no! this morn-ing

p e leggiero.

Hard - ress leaves me not, he can - not join the chase,

This system contains the first line of the song. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Hard - ress leaves me not, he can - not join the chase,". The piano accompaniment is written for grand staff (treble and bass clefs).

he can - not join..... the

This system continues the vocal line with the lyrics "he can - not join..... the". The piano accompaniment continues with various chordal textures and melodic lines.

chase, a - way, a - way, to -

This system continues the vocal line with the lyrics "chase, a - way, a - way, to -". The piano accompaniment features a more active bass line and sustained chords.

- day love be his lot; your

This system continues the vocal line with the lyrics "- day love be his lot; your". The piano accompaniment includes a repeat sign at the end of the system.

claims to mine give place,..... your claims..... to mine..... give

This system concludes the vocal line with the lyrics "claims to mine give place,..... your claims..... to mine..... give". The piano accompaniment ends with a final chord.

place!

f

The hunt - ing cho - rus when we bawl, he'll leave all else be -

f

The hunt - ing cho - rus when we bawl, he'll leave all else be -

The hunt - ing cho - rus when we bawl, he'll leave all else be -

The hunt - ing cho - rus when we bawl, he'll leave all else be -

- hind him, the hunt - ing cho - rus when we bawl, he'll leave all else be -

- hind him, the hunt - ing cho - rus when we bawl, he'll leave all else be -

- hind him, the hunt - ing cho - rus when we bawl, he'll leave all else be -

- hind him, the hunt - ing cho - rus when we bawl, he'll leave all else be -

ANN CHUTE.

But I can sing it if that's all, and to my side, to my

- hind him!

- hind him!

- hind him!

- hind him!

f

Detailed description: This system contains the first vocal line and four piano accompaniment staves. The vocal line begins with the lyrics 'But I can sing it if that's all, and to my side, to my'. The piano accompaniment consists of four staves, with the first two being treble clef and the last two being bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a rhythmic accompaniment with some chords and a dynamic marking of *f* (forte) in the lower right.

side I'll bind..... him, tal - ly - ho, tal - ly -

Detailed description: This system contains the second vocal line and two piano accompaniment staves. The vocal line continues with the lyrics 'side I'll bind..... him, tal - ly - ho, tal - ly -'. The piano accompaniment consists of two staves, both in treble clef. The music continues with a similar rhythmic pattern to the first system.

- ho, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly -

ff

Detailed description: This system contains the third vocal line and two piano accompaniment staves. The vocal line concludes with the lyrics '- ho, tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly -'. The piano accompaniment consists of two staves, both in treble clef. The music concludes with a dynamic marking of *ff* (fortissimo) in the lower right.

- ho!..... the wind is in the sou - sou-west, a fine and clou - dy

1mi Bassi. *ppb*

Tal - ly - ho,

morn - ing, it is a glo - rious hunt - ing day, the chee - ry dogs give

1mi Tenori. *pp*

Tal - ly - ho, tal - ly - ho, tal - ly -

2di Tenori. *pp* Tal - ly - ho, tal - ly - ho, tal - ly -

1mi Bassi. *pp* Tal - ly - ho, tal - ly - ho, tal - ly -

2di Bassi. *pp* Tal - ly - ho, tal - ly - ho, tal - ly -

warn - ing, the wind is in the sou - sou-west, a fine and clou - dy

- ho!.....

- ho!.....

- ho!..... *ppb* tal - ly - ho,

- ho!.....

morn - ing, it is a glo - rious hunt - ing day, the chee - ry dogs give
 tal - ly - ho, tal - ly - ho, tal - ly -
 tal - ly - ho, tal - ly - ho, tal - ly -
 tal - ly - ho, tal - ly -
 tal - ly - ho, tal - ly -
 tal - ly - ho, tal - ly -

warn - ing; at eve - ning when re - turn - ing home, a cold and
 - ho!....
 - ho!....
 - ho!....
 - ho!....

wea - ry sin - ner, I like to find these three things

p *cresc.*

warm— my glass, my wife, and din - ner, tal - ly - ho, tal - ly -

1mi Tenori. *p* *cresc.*

Tal - ly - ho, tal - ly -

2di Tenori. *p* *cresc.*

Tal - ly - ho, tal - ly -

f

- ho, tal - ly - ho,..... tal - ly - ho, tal - ly - ho, tal - ly -

f

- ho, tal - ly - ho,..... tal - ly - ho, tal - ly - ho, tal - ly -

f

- ho, tal - ly - ho,..... tal - ly - ho, tal - ly - ho, tal - ly -

1mi Bassi. *f*

Tal - ly - ho, tal - ly - ho, tal - ly -

2di Bassi. *f*

Tal - ly - ho, tal - ly - ho, tal - ly -

- ho!..... tal-ly -
 - ho!..... to horse, to horse, to horse, and
 - ho!..... to horse, to horse, to horse, and
 - ho!..... tal-ly-ho, tal-ly - ho,
 - ho!..... tal-ly-ho, tal-ly - ho, tal-ly-ho, tal-ly -
 - ho, tal-ly-ho, tal-ly - ho, tal-ly -

as you fly, leave sor - row far be -
 as you fly, leave sor - row far be -
 tal-ly-ho, tal-ly - ho, tal-ly-ho, tal-ly - ho,
 - ho, tal-ly-ho, tal-ly - ho, tal-ly-ho, tal-ly -

- ho, tal - ly - ho, tal - ly - ho, ah,.....
 - hind..... ye, the wind is in the west,.....
 - hind..... ye, the wind is in the west,.....
 tal - ly - ho, tal - ly - ho, the wind is in the west,.....
 - ho, the wind is in the west,.....

..... ah,.....
 a fine and clou - dy morn - - ing, it is a
 a fine and clou - dy morn - - ing, it is a
 a fine and clou - dy morn - - ing, it is a
 a fine and clou - dy morn - - ing, it is a
 a fine and clou - dy morn - - ing, it is a
cresc. assai

ah,.....
ff *dim.*
 glo - rious day,..... a glo - rious hunt - ing day, the
ff *dim.*
 glo - rious day,..... a glo - rious hunt - ing day, the
ff *dim.*
 glo - rious day,..... a glo - rious hunt - ing day, the
ff *dim.*
 glo - rious day,..... a glo - rious hunt - ing day, the
ff *p*

tal - ly - ho, tal - ly - ho, tal - ly - ho,
 wind is in the sou - sou-west, a
 wind is in the sou - sou-west, a
 wind is in the sou - sou-west, a
 wind is in the sou - sou-west, a
fff

tal - ly - ho, tal - ly - ho, tal - ly - ho,

fine and clou - dy morn - ing, it is a glo - rious

fine and clou - dy morn - ing, it is a glo - rious

fine and clou - dy morn - ing, it is a glo - rious

fine and clou - dy morn - ing, it is a glo - rious

fff

(*gridato.*)

tal - ly - ho, yoicks, tal - ly - ho!.....

hunt - ing day, tal - ly - ho, yoicks, tal - ly - ho!.....

hunt - ing day, tal - ly - ho, yoicks, tal - ly - ho!.....

hunt - ing day, tal - ly - ho, yoicks, tal - ly - ho!.....

hunt - ing day, tal - ly - ho, yoicks, tal - ly - ho!.....

hunt - ing day, tal - ly - ho, yoicks, tal - ly - ho!.....

trem.

f

No. 9.

AIR AND DUET.

Andante con moto.

PIANO.

leggiero.

f

ANN CHUTE.

The eye of love is keen, the

eye of love is keen, and rea-di-ly can trace

in the lov'd one's face..... the pass-ing shade, the

pass-ing shade that to the world re-mains un-seen! the

ritenuto.

ritenuto.

f

grief that lurks be - neath..... a smile,..... the

tear that scarce - ly dims..... the eye,.... the

grief that lurks be - neath a smile, the tear that scarce - ly

dims the eye, the wrath that scarce - ly curls the lip, love can

rea - di - ly de - sery !.....

First system of musical notation, featuring a vocal line with a melodic line and piano accompaniment.

the eye of love is

keen, the eye of love is keen and

search - es deep, and search - es deep; nought, nought can love be -

- guile! love's eye..... is keen,..... nought,

nought can love be - guile, love's

eye, love's eye is keen, nought can

Sva.....

p *cresc.* *f*

love,.....

Sva.....

Allegro moderato.

..... nought can love be - guile!

fp *con espress.*

HARDRESS.

Ah, nev - er may that faith - ful heart by i - dle doubts be

pp

curs'd,..... the love with which I first was bless'd is still as fond - ly

nurs'd,.. the love with which I first was bless'd is

still as fond - ly, fond - ly... nurs'd with -

stringendo.

- in my con - stant heart,..... with - in.....

calando.

ANN CHUTE.
leggiero.

..... my con-stant heart! Let not sus - pi - cion in my breast be

like a ser - pent nurs'd, let not sus - pi - cion in my breast be

like a ser - pent nurs'd, at once be all..... the

truth con - fess'd,.. and I will bear,.. will

bear..... the worst al - though with ach - ing heart, al -

- though with ach - ing heart,.. let not sus - pi - cion

HARDRESS.

Ah, nev - er shall that faith - ful heart by

in my breast be like a ser - - -

i - dle doubts be curs'd,.... the love with which I first was bless'd is

- pent nurs'd,..... at once..... be

still as fond - ly nurs'd,.... the love with which I

all the truth confess'd and I..... will bear the

first was bless'd is still as.. fond - ly, fond - ly..

worst al - though with ach - ing heart, with ach - ing
nurs'd with - in my con - stant heart,.....

heart, al - though.... with ach - ing heart, let not sus - pi - cion in my
..... with - in..... my con - stant heart, ah, nev - er may that faith - ful

accel.

breast be like a ser - pent nurs'd, at once be all the truth con - fess'd and I will
heart by i - dle doubts be.. curs'd, the love with which I first was bless'd is still as

bear the worst..... al - though with ach - ing
fond - ly nurs'd..... with - in that con - stant

cresc.

heart,... al - though with ach - ing heart, yes, I will bear, will bear the
heart,... with - in that con - stant heart, yes, love is still as fond - ly

worst al-though, al-though with ach - ing heart, with ach -
nurs'd with - in, with - in that con - stant heart, that con -

- - ing heart!
- - stant heart!

HARDRESS.
Allegro giusto.

Vil-lain, you dare!

Young man, have a

Allegro giusto.
f

MRS. CREGAN.

vil-lain, you dare!

Hard-ress, my care, young man, have a care!

dar-ling, be-ware, oh, be-ware, the ser-pent is nigh thee, be-ware of his

cresc.

CORRIGAN.

sting, the ser-pent is nigh thee, be-ware of his sting!

A

ser - pent, a ser - pent, oh, no, quite a dif - fer - ent

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "ser - pent, a ser - pent, oh, no, quite a dif - fer - ent". The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

thing, be - lieve me, I am a dove or a lamb,

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "thing, be - lieve me, I am a dove or a lamb,". The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. A piano dynamic marking (*p*) is present at the beginning of the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

be - lieve me, be - lieve.. me, I am a dove, a dove or a

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "be - lieve me, be - lieve.. me, I am a dove, a dove or a". The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

HARDRESS.
My mo - ther a low - born ad - ven - tur - er's bride!
lamb! the lov - er of

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "My mo - ther a low - born ad - ven - tur - er's bride!
lamb! the lov - er of". The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. A piano dynamic marking (*p*) is present at the beginning of the piano accompaniment. A crescendo marking (*cresc.*) is present at the end of the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

MRS CREGAN.

You, Hard - ress, could
 my mo - ther, my
 Ei - ly shows fa - mi - ly pride, the lov - er of

f

save me, you, Hard - ress, could save me,
 mo - ther a low - born ad - ven - tur - er's bride,
 Ei - ly shows fa - - mi - ly pride, how no - bly you

dim. *poco a poco.*

save me, save me, oh, my
 my mo - ther a low ad - ven - tur - er's
 brave me, the lov - er of Ei - ly shows fa - mi - ly

cresc.

Allegro molto.

son! would you aid your hap - less mo - ther ev' - ry an - gry feel - ing
bride! add an - o - - ther word, an -
pride! what an up - roar, what a

f *p*

smo - ther, calm - ly be your du - ty done, calm - ly be your du - ty
- o - ther, cast one glance up - on my
both - er, what an up - roar, what a

fp *cresc.*

done; take the wife that Heav'n pro - vides, vain is ev' - ry course be -
mo - ther, and your race, your race will soon be
both - er, pray these an - gry feel - ings smo - ther, be ad - vis'd, my fu - ture

fp

- sides, take the wife that Heav'n pro - vides, vain is ev - 'ry course be -
 run, add an - o - ther word, an - o - ther, cast one glance up - on my
 son, pray these an - gry feel - ings smo - ther, pray these an - gry feel - ings

cresc.

- sides, save me, save me, oh, my son, save me, save me, oh, my
 mo - ther, and your race, your race will soon be.....
 smo - ther, be ad - vis'd, be ad - vis'd, be ad - vis'd, my fu - ture

dim.

son!
 run! when the up - start beg - gar rides on his
 son!

f *p*

horse we know who guides, he is sure to be un -

CORRIGAN.

- done! Pray these an - gry feel - ings smother, be ad -

- vis'd, my fu - ture son, be ad - vis'd, my fu - ture

son; love and for - tune are my guides, love and for - tune are my

guides, I shall laugh at all be - sides when my vic - to - ry is

MRS CREGAN.

Would you
won, I shall laugh at all be - sides when my vic - to - ry is won!

aid your hap - less mo - ther ev - 'ry an - gry feel - ing smo - ther, calm - ly
HARDRESS.
Add an - o - - ther word, an - o - ther,
what an up - roar, what a both - er,

cresc. *fp*

be your du - ty done, calm - ly be your du - ty done, take the
cast one glance up - on my mo - ther, and your
what an up - roar, what a both - er, pray these

cresc. *fp*

wife that Heav'n pro - vides, vain is ev - 'ry course be - sides; take the
 race, your race will soon be run, add an -
 an - gry feel - ings smo - ther, be ad - vis'd, my fu - ture son, pray these

wife that Heav'n pro - vides, vain is ev - 'ry course be - sides, save me,
 - o - ther word, an - o - ther, cast one glance up - on my mo - ther, and your
 an - gry feel - ings smo - ther, pray these an - gry feel - ings smo - ther, be ad -

cresc. *f*

save me, oh my son, save me, save me, oh my son, would you
 race, your race will soon be..... run, cast one
 - vis'd, be ad - vis'd, be ad - vis'd, my fu - ture son, love and

dim. *f*

aid... a hap - less mo - ther take the
 glance up - on... my mo - - ther, and... your
 for - tune are my guides, I shall laugh,.. I shall laugh, ha ha ha

wife,.. the wife.... that Heav'n pro - vides,.....
 race,.. your race.... will soon.... be run,
 ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha,

..... vain is ev - 'ry course be - sides; save me, save me,
 and your race will soon be run, and your race, your
 I shall laugh at all be - sides, I shall laugh at all be -

ff

save me, oh, my son, save me, save me, save.....

race will soon be run, and your race, your race.....

- sides when my vic - to - ry is won, when my vic - to - ry, the vic - -

..... me, oh,..... my son!

..... will soon..... be run!

- - to - ry..... is won!

cresc. *fff*

Allegro moderato assai.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It begins with a piano (*p*) dynamic and features a series of eighth-note chords and single notes, moving from a lower register to a higher one. The left hand starts with a bass clef in the same key and time, playing a steady eighth-note accompaniment. The piece concludes with a forte (*f*) dynamic.

DANNY MAN.

Trust me, trust me, that glove, that

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Trust me, trust me, that glove, that". The piano accompaniment starts with a piano (*p*) dynamic and provides a rhythmic and harmonic support for the vocal line.

glove would be a to - ken as plain as

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics "glove would be a to - ken as plain as". The piano accompaniment continues with its rhythmic accompaniment.

a - ny word that's spo - ken, that glove would be a

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics "a - ny word that's spo - ken, that glove would be a". The piano accompaniment continues with its rhythmic accompaniment.

to - ken as plain as a - ny word that's spo - ken! That

MRS. CREGAN

The fourth system concludes the vocal and piano accompaniment. The vocal line has the lyrics "to - ken as plain as a - ny word that's spo - ken! That". The piano accompaniment continues with its rhythmic accompaniment, ending with a piano (*p*) dynamic. The name "MRS. CREGAN" is written above the vocal line.

glove, that glove I can-not see!

cresc. *f*

DANNY MAN.

Oh, nev-er mind, nev-er mind, leave that to me, leave that, leave that to

p *f* *pp*

MRS. CREGAN.

me! But if his

free - dom, if his

DANNY MAN.

free - dom 'twould se - cure?..... It would, it

would, of that, of that you may be sure!

Oh,

Col-leen Bawn, your reign is o - ver, your reign is o - ver!

please, for-get your high-born lov - er, your high - bora

lov - er, 'tis not you a-lone that love him, o-ther

hearts now watch a - bove him; 'tis not you a-lone that

love him, o-ther hearts now watch a - bove him! oh, I'd give my life to -

- mor - row to save him from a mo - ment's sor - row, and if your

life's his stum - bling - stone, and if your life's his stum - bling -

cresc.

- stone I'd take it, I'd take it as I would my own, I'd

f

take it, I'd take it as I would my own!

MRS. CREGAN. (To Danny Man.) *Allegro.*

(I have the glove!) is this what you de - sire?

ff

RECIT.
DANNY MAN.

He gave it, then'

tempo.

ff

poco più lento. *con voce soppressa.*

oh, let my fears ex - pire! the Col - leen

f p trem.

Bawn no more,..... no more his foe shall

be, don't fear her charms, but leave her fate to me!

trem.

Allegro marziale e maestoso.

f

MRS CREGAN.

No blot on our scutcheon shall e'er have a place, but

pure as of old shall be Cregan's high race; dis-hon-our has threaten'd but threaten'd in

vain, the tow'rs of Tore Cre - - gan rise proud - ly a -

- gain,..... the tow'rs of Tore Cre - gan rise proud - ly a -

DANNY MAN.

- gain! Bad luck to the eyes and the Col-leen's fair face, that

makes the bold Cre-gan for-get his high race, her charms are no val-ue, her arts are in

MRS. CREGAN.

vain, *cresc.* the Cre - gan will rise to his glo - ry a - gain!

blot on our scut-cheon shall e'er have a place, but bad luck to the eyes and the Col-leen's fair

pure as of old shall be Cre-gan's high race, dis-face that makes the bold Cre-gan for-get his high

hon - our has threat-en'd but threat-en'd in vain,.... the tow'rs of Tore
 race,..... her charms and her arts are in vain,..... the Cre-gan will

Cre-gan rise proud-ly a-gain,..... the tow'rs of Tore
 rise to his glo-ry a-gain,..... the Cre-gan will

Cre-gan rise proud-ly a-gain, Tore
 rise to his glo-ry a-gain, the

Cre-gan will rise, will rise a-gain,
 Cre-gan will rise, will rise a-gain.

Tore Cre - gan will rise, will rise a -

Tore Cre - gan will rise, will rise a -

cresc.

- gain, will rise a - gain, will rise a - gain, will rise, will

- gain, will... rise a - gain, will... rise a - gain, will rise, will

ff

rise a - gain!

rise a - gain!

Presto.
PIANO. *f*

RECIT.
DANNY MAN.

A low - ly pea - sant girl would brand with shame the Cre-gan's an - cient name!

Tempo. **RECIT.**

no! soon - er shall she part with

life than come be - fore the world as Hard-ress' wife, with life,

moderato.

espressivo.

tremolo.

with life! can I suf - fi - cient cou - rage find to harm a

in tempo.

fp *p*

girl so gen - tle, so gen - tle, a girl so gen - tle and so kind!

A I R.

Andante espressivo.

cantabile. The Col - leen Bawn, the

Col - leen Bawn from child - hood I have known, I've seen that beau - ty

in the dawn which now so bright has grown; al - though her cheek is

blanch'd with care her smile dif - fu - ses joy,.. Heav'n form'd in her a

f jew - el rare, shall I..... that gem de - stroy, shall I. that gem de -

- stroy?..... the Col - leen Bawn, the Col - leen Bawn from child - hood I have

known, I've seen..... that beauty in the dawn which now so bright has

cresc grown; I've seen that beau - ty in the dawn that now so bright has

grown! Heav'n form'd in her a jew-el rare,

shall I that gem de-stroy, shall I that gem de-stroy, shall

I, shall I that gem de - stroy!

Allegro con fuoco.

f

RECIT.

Down, coward scruples, hold thy peace, re-morse! my du-ty to my mas-ter I'll ful -

ff

moderato.

- fil thro' good and ill, thro' good and ill, nought, nought shall check me!

Allegro con fuoco.

RECIT.

nought, nought shall check me!

Allegro.

RECIT.

Allegro energico moderato.

well I know my course!

Du - ty, yes, I'll do my

du - ty, du - ty, yes, I'll do my du - ty!

what is love and what is beau - ty to a

rough mis-sha-pen crea-ture crook'd in form and hard in fea-ture, crook'd in

cre - - scen - - do.

form and hard in fea-ture? what is love and what is beau-ty, what is

love and what is beau-ty to a rough mis-sha-pen crea-ture

crook'd in form and hard in fea-ture, crook'd in form and hard in

fea-ture? du-ty, yes, I'll do my du-ty,

du - ty, yes, I'll do my du - ty! hearts that

f *8va* *ff*

melt in soft com - pas - - sion beat in

p *cresc.*

frames of o - ther fash - ion, hearts that

cresc.

melt in soft com - pas - - sion beat in

fp

frames of o - ther fash - ion: I'll help the

cresc.

mas - ter where I can, no o - ther law has Dan-ny

ff

Man, no o - ther law has Dan - na Man, has

ff

Dan - - - ny Man, has

p *ff*

Dan - - - ny Man; I'll help the mas - ter

where I can, no o - ther law has Dan - ny

Man, I'll help the mas - ter where I can,

ff

no o - ther law has Dan - ny Man, no o - ther law..... has Dan - ny

ff

Man!

Andante mesto.

PIANO.

dolce. *cresc.*

The piano introduction consists of two staves. The right hand begins with a melody in a 2/4 time signature, marked *dolce*. The left hand provides a harmonic accompaniment. The piece concludes with a *cresc.* (crescendo) marking.

FLY.

I'm a - lone, I'm a - lone, . . . I watch the

dim. *ppp*

The first line of the vocal melody is accompanied by the piano. The piano part features a *dim.* (diminuendo) marking and a *ppp* (pianissimo) dynamic.

stars . . . as they rise, I hear the sound of my sighs . . . mock'd

The second line of the vocal melody continues the accompaniment. The piano part maintains its accompaniment role.

by the breez - es' moan! all things round me seem to say that I am

sempre pianissimo.

The third line of the vocal melody is accompanied by the piano. The piano part is marked *sempre pianissimo* (always pianissimo).

sad and so are they, so . . . are they! but could I see my heart's de-light, his

The final line of the vocal melody concludes the piece. The piano part provides the final accompaniment.

crescendo ed accelerando. *tempo primo.* *cresc. assai.*

smile would cheer the gloom of night, the shade on my soul would be chas'd a -

cresc. assai.

ff *dim.*

- way, and my heart would leap.. to the glo - rious day!

ff *pp*

cresc. *dim.*

I'm a - lone, I'm a - lone, me - thinks each gath'ring

ppp

cloud becomes an air - wo - ven shroud, float - ing, float - ing to graves un-known!

sail - ing slow - ly, slow - ly by, they crowd and dark - en all the sky, all.... the

sempre pianissimo.

sky! but could I see my heart's.. de - light his smile would cheer the

cresc. assai

gloom of night, the shade on my soul would be chas'd a - way,.. and my

cresc. assai *ff* *pp*

heart would leap.. to the glo - rious day! 'm a - lone,

morendo.

I'm a - lone!.....

dolce.

Moderato.

PIANO. *p*

DANNY MAN.— *There she is, his foe, his enemy!* *She alone stands between him and his fortune!* EILY.— *Ah, you have returned; have you seen him, has he spoken of me? tell me, speak!*

dolce.

DANNY MAN.— *Yes, I have his commands!*

EILY.— *("You are pale, you tremble!")* *Your eyes are red and frightful!*

Allegro assai.

DANNY MAN.— *'Tis drink, drink, ha! ha! don't fear, d'ye think I'd hurt ye?*

ff

EILY.— *Hurt me, no, why should ye?*
 DANNY MAN.— *No, no, course I wouldn't, you are to meet the mather!*

Andante.

p
p trem.

EILY.— *When?*

DANNY MAN.— *To-night!*
 EILY.— *To-night?*
 DANNY MAN.— *You're to come with me below at a place on the Devil's Island!*
 EILY.— *Ah, what joy! I shall*

p Allegretto.

see him, then, once more!

DANNY MAN.— *Ye'll never breathe to mortal of where yer goin, but slip down to the landin' below where I have the boat waiting for ye?*

EILY.— *I feel so happy that I am going to see him!*

cresc.

—DANNY MAN.— *She is happy, she—a [staggered.]*

EILY.— *Danny, I'm afraid you are not sober enough to sail the boat.*
trem.

DANNY MAN.— *Sober! the dhrunker I am the better I can do the work I've got to do there lave me alone!*

ffpp

EILY.— *What's come t'ye Danny?*

DANNY MAN.— *Nothing, acushla, nothing!*

(Drinks out of bottle.)

pp

I'll be better by and bye.

No. 15.

DUET.

Allegretto.

PIANO.

p *leggiero.*

MYLES.

I give the best ad - vice, the best ad - vice I can in

bid - ding you be - ware, be - ware of Dan - ny Man, in bid - ding you be -

- ware, be - ware of Dan - ny Man, I give the best ad - vice, the best ad - vice I

cresc.

can, in bid-bing you be-ware, be-ware of Dan-ny Man, in bidding you be-ware, beware, be-

ELY.

-ware, be-ware, beware of Dan-ny Man! That poor de-

MYLES.

-form'd, af-flict-ed crea-ture! A crook-ed back, my dear, don't mend one's

ELY.

na-ture! A friend of Hard-ress' ev-er true!...

MYLES.

But still he may be false to you, I

Oh, no! I nev - er can be - lieve.....

give the best ad - vice, the best ad - vice I can in

there's a - ny harm in Dan - ny Man, I

bid - ding you be - ware, be - ware of Dan - ny Man, in bid - ding you be -

nev - er can be - lieve there's harm in Dan - ny Man, oh,

- ware, be - ware of Dan - ny Man; I give the best ad - vice, the best ad - vice I

no! I nev - er can be - lieve there's

can in bid - ding you be - ware, be - ware of Dan - ny Man, in

a - - ny, a - ny harm, a - ny harm in Dan - ny
 bid-ding you be-ware, be-ware, be - ware, be - ware, be-ware of Dan - ny

Man, no, no, no, no, there's no harm in Dan - ny
 Man, be - ware, be - ware, be - ware..... of Dan - ny

Man; no, no, no, no, there's no harm in Dan - ny
 Man, be - ware, be - ware, be - ware, be - ware of Dan - ny

Man!
 Man! I've late - ly seen the sur - ly lout go

MYLES.

creep - ing steal - thi - ly a - bout, like one whose brain was mis - chief brew - ing,

ELLY.

'Tho'
which ve - ry soon he would be do - - ing, so strange, so migh - ty

f p *leggiero.*

strange.... per - haps all this ap - pears..... I'll
strange all this ap - pears,..... I must con - fess I

not..... en - cou - rage i - dle fears,..... tho' strange this all ap -
have, I have my fears,.....

cresc.

- pears I'll not en - cou - rage i - dle fears, I'll not en -
 migh - ty strange, I have my fears, I

- cou - - rage i - - dle fears!.... oh,
 have my fears!.... I give the best ad -

cresc. *f*

no, I nev - er can be - lieve..... there's a - ny harm in
 - vice, the best ad - vice I can in bid - ding you be - ware, be - ware of

Dan - ny Man, I nev - er can be - lieve there's
 Dan - - ny Man, in bid - ding you be - ware, be - ware of Dan - ny

harm in Dan - ny Man; oh, no, I
 Man; I give the best ad - vice, the best ad-vice I can, in bid - ding you be -

nev - er can be - lieve there's a - ny, a - ny
 - ware, be - ware of Dan - ny Man, in bid - ding you be - ware of Dan - ny

harm, a - ny harm in Dan - ny Man; oh, no, oh,
 Man, be - ware, be - ware of Dan - ny Man, be - ware, be - ware,

f
 no, there is no harm in Dan - ny Man!
f
 be - ware, be - ware of Dan - ny Man!

MYLES.

Oft to him - self I've heard him grum - ble,

some-times your name I've heard him mum - ble!

ELLY.

Well, what care I who breathes my name? there is

none, none, none,.....

..... there's none..... can cou - ple it with

Allegro non troppo.

shame! e'en the weak in in - no - cence

p *pp dolce.*

find a strong and sure de - fence; when this migh - ty

truth I know should I live sus - pi - cion's prey, think-ing

ev - 'ry friend a foe,..... think-ing ev - 'ry friend a

dim. *dim.*

foe? oh, no, in faith, in faith I'll walk, and

safe will be my way,..... oh, no, in faith, in

faith, I'll walk, and safe will be my way,.....

.... safe will be my way! Hon - est folks in

MYLES.

schierzando.

in - no - cence... some - times find a weak de - fence;

that's an ug - ly truth I know, that's an ug - ly

cresc.

truth I know! trust - ing hearts

are oft a prey to the smooth and smil - ing foe, to the

smooth and smil - ing foe! who walks on doubt - ful paths should

Sva.....

ff *pp*

neat - ly pick his way!.....

ELY.

E'en the weak in in - no - cence find a strong and

Hon - est folks in in - no - cence some - times find a

sure de - fence; when this migh - ty truth I know

weak de - fence, that's an ug - ly truth I know;

should I live sus - pi - cion's prey, think - ing ev - 'ry friend a
 trust - ing hearts are oft a prey to the smooth and smil - ing

foe,..... think - ing ev - 'ry friend a foe! oh
 foe, to the smooth and smil - ing foe! who

no, in faith, in faith I'll walk, and safe will be.... my
 walks in doubt - ful paths should neat - ly, neat - ly pick his

way,..... oh, no, in faith, in faith I'll walk, and
 way,..... who walks in doubt - ful paths should neat - ly

safe will be my way,..... and safe will be my
 neat - ly pick his way,..... neat - ly pick his

p

p *più mosso.* *f*

way, yes, safe..... will be.....
 way, should neat - ly pick.....

f

..... my way, yes, safe.....
 his way, should neat - ly

..... my way!
 pick his way!

Allegretto.

PIANO.

f *sfz* *p*

The first system of the piano introduction features a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bass clef part consists of a steady eighth-note accompaniment. The treble part begins with a whole rest, followed by a series of eighth-note chords and a final chord with a fermata. Dynamic markings include *f*, *sfz*, and *p*.

f dim.

The second system continues the piano introduction. The treble part features more complex chordal textures and some sixteenth-note passages. The bass part remains a steady eighth-note accompaniment. A dynamic marking of *f dim.* is present.

dim.

The third system concludes the piano introduction. The treble part has a more melodic line with some grace notes. The bass part continues with the eighth-note accompaniment. A dynamic marking of *dim.* is present.

CHORUS OF BOATMEN. (*di dentro.*) *Alti e parte dei 1mi Tenori.*

A - cross the broad waters 'tis pleasant to row,.....

1mi Tenori. *p*

2di Tenori. *p*

1mi Bassi. *p*

2di Bassi *p*

A -

A -

A -

The chorus section includes vocal parts for the Chorus of Boatmen (Alti and 1st Tenors), 1st Tenors, 2nd Tenors, 1st Basses, and 2nd Basses. The lyrics are "A - cross the broad waters 'tis pleasant to row,.....". The piano accompaniment is shown at the bottom of the system. The key signature remains two sharps and the time signature is 6/8. Dynamic markings for the vocal parts are *p*.

.....

- cross the broad wa - ters 'tis plea - sant to row,

- cross the broad wa - ters 'tis plea - sant to row, *1mi Bassi.*

- cross the broad wa - ters 'tis plea - sant to row, and float o'er the ci - ty that

- cross the broad wa - ters 'tis plea - sant to row,

1mi Tenori. *Alti e parte dei Tenori.*

and float o'er the ci - ty that slum - bers be - low! Per -

2di Tenori.

and float o'er the ci - ty that slum - bers be - low!

slum - bers be - low!.....

parte dei 1mi Bassi coi 2di.

and float o'er the ci - ty that slum - bers be - low!

- chance we shall see him, the tall gal-lant knight,.....
1mi e 2di Tenori.
 per-chance we shall see him, the
 per-chance we shall see him, the
 per-chance we shall see him, the

..... on
 tall gal-lant knight, in
alcuni dei 1mi Bassi. *1mi e parte dei 2di.*
 tall gal-lant knight, in ar-mour of sil-ver, on cour-ser so white, in
 tall gal-lant knight, in

cresc. *f.* *f.*
 cour-ser so white,..... how glad-ly we'll wel-come the
 ar-mour of sil-ver, on cour-ser so white, how glad-ly we'll wel-come the
 ar-mour of sil-ver, on cour-ser so white, how glad-ly we'll wel-come the
 ar-mour of sil-ver, on cour-ser so white, how glad-ly we'll wel-come the
cresc. *f.*

Soprani 1mi e 2di.

How glad - ly we'll wel - come the brave Do - no -

Contralti 1mi e 2di.

The brave Do - no -

brave Do - no - hue!

brave Do - no - hue!

brave Do - no - hue!

brave Do - no - hue!

- hue,.. to the sons of old E - rin a friend ev - er true,.. to the

- hue,.. to the sons of old E - rin a friend ev - er true,.. to the

to the

to the

to the

to the

sons of old E - rin a friend, .. a friend, a friend... ev - er
 sons of old E - rin a friend, .. a friend, a friend... ev - er
 sons of old E - rin a friend, .. a friend, a friend... ev - er
 sons of old E - rin a friend, .. a friend, a friend... ev - er
 sons of old E - rin a friend, .. a friend, a friend... ev - er
 sons of old E - rin a friend, .. a friend, a friend... ev - er
 sons of old E - rin a friend, .. a friend, a friend... ev - er

cresc. *ff* *dim.* *pp*

cresc. *ff* *dim.* *pp*

ff *dim.* *pp*

cresc *ff* *dim.* *pp*

f *ff* *dim.* *pp*

true!.....
 true!.....
 true!.....
 true!.....
 true!.....
 true!.....
 true!.....

sfz *p*

MYLES.

Both-er - a - tion, both-er - a - tion, her like-ness I nev-er can

see;..... there is but one Col - leen Bawn, and she does not love

Allegro.

me!

f

This is a purty night for my work, cloudy and dark.

The smoke of my whisky Still wont be seen."

Allegretto.

pp

There's my distillery beyond in a snug hole up there, and here's my

bridge to cross over to it! I think it would puzzle a guager to follow me. (Swings across stage and alights on a rock.)

Allegro. 3

f

pp

What's that?

*It was an otter I woke from
a nap he was takin' on that
bit of rock there.*

Allegretto.

Oh ye devil, if I had my gun

pp ff

I'a give ye a leaden supper! I'll go up and load it, may be I'll

get a shot!

sfz p

It is a charm - ing girl I love, she comes from Gar - ry

Ow - en!.....

2di Alti e parte dei 1mi Tenori.

A friend to the friend-less the good king ap - pears,.....

p

A

p

A

p

A

friend to the friend-less the good king ap-pears,

friend to the friend-less the good king ap-pears, the hum-bled he rais-es, the

friend to the friend-less the good king ap-pears,

2di Alti e parte dei 1mi Tenori.

2di Tenori. the hum-bled he rais-es, the mourn-ers he cheers, and

the hum-bled he rais-es, the mourn-ers he cheers,

mourn-ers he cheers,.....

parte dei 1mi coi 2di.

the hum-bled he rais-es, the mourn-ers he cheers,

oft by him won - der - ful sto - ries are told,.....
1mi e 2di Tenori.

and oft by him won - der - ful
 and oft by him won - der - ful
 and oft by him won - der - ful

..... her
 sto - ries are told, a -
alcuni dei 1mi Bassi. *1mi e parte dei 2di.*

sto - ries are told a - bout our green isle and her glo - ries of old, a -
 sto - ries are told, a -

cresc. *ff*
 glo - - ries of old,..... yes, glad - ly we'll wel - come the
 - bout our green isle and her glo - ries of old, yes, glad - ly we'll wel - come the
ff *1mi Bassi.*
 - bout our green isle and her glo - ries of old, yes, glad - ly we'll wel - come the
cresc. *ff*
 - bout our green isle and her glo - ries of old, yes, glad - ly we'll wel - come the

1mi e 2di Sopran.

1mi e 2di Contralti.

Yes, glad - ly we'll wel - come the brave Do - no -

The brave Do - no -

brave Do - na - hue, . . .

brave Do - na - hue, . . .

brave Do - na - hue, . . .

brave Do - na - hue, . . .

- hue, . . to the sons of poor E - rin a friend ev - er true, . . to the

- hue, . . to the sons of poor E - rin a friend ev - er true, . . to the

to the

to the

to the

to the

sons of poor Erin a friend, ... a friend, ... a

sons of poor Erin a friend, ... a friend, ... a

sons of poor Erin a friend, ... a friend, ... a

sons of poor Erin a friend, ... a friend, ... a

sons of poor Erin a friend, ... a friend, ... a

sons of poor Erin a friend, ... a friend, ... a

sons of poor Erin a friend, ... a friend, ... a

sons of poor Erin a friend, ... a friend, ... a

friend, ... ever true!.....

friend, ... ever true!.....

friend, ... ever true!.....

friend, ... ever true!.....

friend, ... ever true!.....

friend, ... ever true!.....

friend, ... ever true!.....

friend, ... ever true!.....

EILY.— *What place is this you have brought me to, Danny?*

EILY.— *It is like a tomb.*

DANNY MAN. RECIT.

RECIT.

RECIT.

RECIT.

Ei - ly, I have a word to say to you,

allegro.

f

RECIT.

lis - ten now, lis - ten now, and do not

cresc.

lento.

trem - ble: No boy in all Ker - ry was bright - er than me, I was

Allegro.

ff *pp*

straight as a dart, and fit - ted to win a - ny young Colleen's heart; this

EILY. (*timidamente.*)
più lento.

is but a wreck of my - self that you see, you know how it chanc'd! Yes, from

f

tempo primo.
DANNY MAN.

Hard-ress I heard! It's a migh - ty bad tale, but it's true ev-'ry word, he

The first system of the musical score for 'Danny Man'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Hard-ress I heard! It's a migh - ty bad tale, but it's true ev-'ry word, he'. The piano accompaniment includes dynamic markings 'p' and 'pp'.

made me a crip - ple, I bear him no ill; I lov'd him be - fore, and I

The second system of the musical score. The vocal line continues with 'made me a crip - ple, I bear him no ill; I lov'd him be - fore, and I'. The piano accompaniment continues with various chords and melodic lines.

doat on him still, he might crush me to pie - ces, my last part - ing breath would be to de -

The third system of the musical score. The vocal line continues with 'doat on him still, he might crush me to pie - ces, my last part - ing breath would be to de -'. The piano accompaniment continues.

- clare that I lov'd him till death!

The fourth system of the musical score. The vocal line concludes with '- clare that I lov'd him till death!'. The piano accompaniment includes a dynamic marking 'f'.

RECIT.
But you, a fond wo - man, his dar - ling wife, withheld what he pri - zes more dearly than

The fifth system of the musical score, marked 'RECIT.'. The vocal line begins with 'But you, a fond wo - man, his dar - ling wife, withheld what he pri - zes more dearly than'. The piano accompaniment is sparse, consisting of chords.

RECIT.
EILY.

DANNY MAN.

life! *tempo.* What would you have? That

The first system of the score shows the vocal line for Eily and the piano accompaniment. The vocal line begins with a recitative style, marked 'RECIT. EILY.', and then transitions into a more melodic style. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

Allegro non troppo.
pa - per that you wear in that fair bo - som, faith, a pow'r too fair!

The second system continues the musical piece. The tempo is marked 'Allegro non troppo'. The vocal line is more rhythmic and melodic. The piano accompaniment features a prominent triplet pattern in the right hand, which is mirrored in the left hand.

EILY.
You know I have sworn nev - er, nev - er with it to

The third system features the vocal line for Eily. The tempo remains 'Allegro non troppo'. The piano accompaniment continues with the triplet pattern, providing a rhythmic foundation for the vocal melody.

DANNY MAN *string. il tempo.*
part!..... I, too, have sworn from the depths of my heart to have it, de -

The fourth system introduces the vocal line for Danny Man. The tempo is marked 'string. il tempo.'. The piano accompaniment features a triplet pattern in the right hand and a similar pattern in the left hand, with a 'cresc. sempre.' marking indicating a gradual increase in volume.

EILY.
No, nev - er!
- stroy it. my oath I'll o - bey! that pa - per,

The fifth system features the vocal line for Eily. The tempo remains 'string. il tempo.'. The piano accompaniment features a triplet pattern in the right hand and a similar pattern in the left hand, with a 'trem.' marking indicating a tremolo effect.

EILY.

that pa - per, I say! No, nev - er!

trem. *trem.*

cresc. sempre

DANNY MAN. EILY.

That pa - per, that pa - per! No, soon - er the

DANNY MAN.

life in my heart you may take! Then down with you

f *ff*

both to the depths of the lake!

allegro.

(Pushes her off—she clings to the rock.)

ELLY.

DANNY MAN,

Spare me for Hardress' sake a-lone! He wants you

trem.

pp

(Pushes her in—a shot is fired, and he falls in the water.)

dead and gone!

ff *fff*

dim.

MYLES.

Allegretto.

There is but one Col-leen Bawn, and she does not love

Allegretto.

dolce.

RECIT.

sight; stop, wheugh! What is this? 'tis a

trem. *trem.*

fff *pp* *fff* *pp*

(Catches Eily's dress, lifts her out of the water.) (frighten'd, lets her drop again.)

some - thing that's white Ei - ly!

Allegro agitato assai.

ff *ff*

Ei - ly!

Allegro molto.

p *cresc.*

(Myles plunges into the water and reappears with Eily, during following Chorus, clinging to the rock.)

f *ff*

Allegretto.
Alti. (di dentro.)

When in - no - cence suf - fers the good king is nigh, he

1mi e 2di Tenori.

When in - no - cence suf - fers the good king is nigh, he

1mi e 2di Bassi.

When in - no - cence suf - fers the good king is nigh, he

The first system of the musical score includes vocal lines for the Alto (di dentro), Tenors (1mi e 2di Tenori), and Basses (1mi e 2di Bassi). The piano accompaniment is shown in grand staff notation. The lyrics are: "When in - no - cence suf - fers the good king is nigh, he".

ne'er from the help - less a - verts his kind eye, the rich he pro - tects, but he

ne'er from the help - less a - verts his kind eye, the rich he pro - tects, but he

ne'er from the help - less a - verts his kind eye, the rich he pro - tects, but he

The second system continues the vocal and piano parts. The lyrics are: "ne'er from the help - less a - verts his kind eye, the rich he pro - tects, but he".

Soprani e Contralti.

most loves the poor, and oft - en he knocks at the sad pea - sant's door; my

most loves the poor, and oft - en he knocks at the sad pea - sant's door; my

most loves the poor, and oft - en he knocks at the sad pea - sant's door; my

My

The third system features vocal parts for Sopranos and Contraltos. The lyrics are: "most loves the poor, and oft - en he knocks at the sad pea - sant's door; my". The word "My" is written above the final note of the vocal line.

bro-thers we'll trust in the brave Do-no - hue,.. to the sons of old E - rin a

bro-thers we'll trust in the brave Do-no - hue,.. to the sons of old E - rin a

bro-thers we'll trust in the brave Do-no - hue,.. to the sons of old E - rin a

bro-thers we'll trust in the brave Do-no - hue,.. to the sons of old E - rin a

cresc. friend, a friend, a friend..... ev - er true!.....

cresc. friend, a friend, a friend..... ev - er true!.....

cresc. friend, a friend, a friend..... ev - er true!.....

cresc. friend, a friend, a friend..... ev - er true!.....

cresc. friend, a friend, a friend..... ev - er true!.....

trem.

crescendo assai. *fff*

Andante non troppo.

PIANO.

con espress.

MYLES.

Your

slum - bers, oh, soft as your glance they may be, al -

- though I am sure you're not dream - ing of me; once

more see the im - age of him you love best, what

mat - ters my trou - ble, what mat - ters my trou - ble when

cresc.
you are at rest, when you are at rest; what mat - ters my

trou - ble when you, when you are at rest *p*.....

pp
lul - la - by, lul - la - by, lul - la - by,.....

lul - la - by, lul - la - by!.....

Small joy, my poor Ei - ly the

morn - ing will bring, it is not for you that the

lark comes to sing; there'll be dew on the grass, there'll be

dew in your eye, sleep gent - ly, my Ei - ly, my love, lul - la -

by;.. sleep gent-ly, my love, my love, lul-la-by,.... sleep gent-ly, my

Ei-ly, my own, my love, lul-la-by,.....

lul-la-by, lul-la-by, lul-la-by,..... lul-la-by,

lul-la-by!.....

Andante.

PIANO.

The piano accompaniment for the first system is written for a grand piano. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a piano (*p*) dynamic and includes various chordal textures and melodic lines.

EILY.

Bless - ings on that rev - 'rend head,.....

MYLES.

I a - live and Ei - ly

FATHER TOM.

Bless - ings, girl, up - on thy head,..... up -

The vocal staves for Eily, Myles, and Father Tom are arranged in a three-part setting. Eily's part is in the upper voice, Myles' in the middle, and Father Tom's in the lower voice. The lyrics are: "Bless - ings on that rev - 'rend head,.....", "I a - live and Ei - ly", and "Bless - ings, girl, up - on thy head,..... up -".

on that rev - 'rend head!.....

dead, such a bull, such a bull was nev - er made,..... such a bull was nev - er

on thy head,.....

This section continues the vocal parts and piano accompaniment. The lyrics continue: "on that rev - 'rend head!.....", "dead, such a bull, such a bull was nev - er made,..... such a bull was nev - er", and "on thy head,.....". The piano accompaniment provides harmonic support for the vocal lines.

cresc. *f* *p*

though your hap - less child was dead, . . . deep be -

made!

cresc. *f* *p*

when the Col - leen's un - der -

for the fu - ture do not dread, for the

- neath the wa - ters drown'd,

ground, not a - live, not a - live will Myles be found, not a - live will Myles be found!

fu - - ture do not dread!

Heav'n a brave pre - serv - er found, . . .

I a - live and Ei - ly

Heav'n, who thy pre - serv - er found,

dolce.

Heav'n a brave pre - serv - er found; when be - neath the wa - ters
 dead,..... such a bull was nev - er made, was nev - er made!

watch - ing o'er thee hov - ers round; Heav'n who thy pre - serv - er

drown'd, Heav'n a brave pre - serv - er
 when the Col - leen's un - der - ground,.... not a - live will Myles be
 found, watch - - ing o'er thee hov - ers

found! still joy - less life will on me shine,.. still life with
 found! al - though she nev - er can be mine,.. 'tis on - ly
 round! still hap - py days..... may on thee shine,.. and life with

all its cares be mine, for what is life,..... my love with -
 by her light I shine, she's sun,... moon,
 ma - ny joys..... be thine;.. be hope - - ful,

- out?... a dun-geon where.... the lamp is out!.... for what is
 stars! when she.... goes out,....
 Ei - - ly, do not doubt,..

life,..... my love with - out,.. my love with - out?... a dun-geon
 dark will it be with me,.. no doubt,
 the cup of care will soon run out,..

cresc. *dim.*

where..... the lamp is out! for what is
 dark will it be with me, no doubt, no doubt; she's
 the cup of care, of care will soon run out;

cresc. *dim.*

life,..... my love with - out!... a dun-geon where the lamp is out!
 sun, moon, stars! when she goes out,... dark will it be with me, no doubt!
 yes, have no doubt, the cup of care will soon run out! be hope-ful,

a dun-geon where the lamp.. is out!
 when she goes out,.. dark will it be with me,... no doubt,
 Ei - ly, do not doubt, the cup of care will soon run out,

dim. *cresc.*

what's life, my love with - out, what's
 yes, dark 'twill be, no doubt, yes,
 be hope - ful, do not doubt, be

p *f* *p*

lento.
 life,..... my love with-out?
 dark..... 'twill be, no doubt!
 hope - ful, do not doubt!

dolce.

No. 19.

CHORUS WITH SOLOS.

Allegro con brio.

PIANO. *ff*

leggiero.

cresc.

ff

1mi e 2di Tenori.

1mi e 2di Bussi.

The

The

wed - ding day has come at last, the time of woo - ing now is

wed - ding day has come at last, the time of woo - ing now is

past, which lov - ers, lov - ers find so

past, which lov - - ers find so

leggiero.

long, but yet in aft - er life will oft re -

long, but yet in aft - er life will oft re -

- gret, in af - ter life... will oft re -

- gret, in af - ter life... will oft re -

- gret; the wed - ding day..... has come at last, the time of

- gret; the wed - ding day..... has come at last, the time of

Soprano.

Contralti.

Oh, fie, the lov - er we de-spise whose

Oh, fie, the lov - er we de-spise whose

woo - ing now is past!

woo - ing now is past!

p

love in ho - ly wed - lock dies, whose love in ho - ly

love in ho - ly wed - lock dies, whose love in ho - ly

wed - lock dies, to such a con - stant pair as this, to

wed - lock dies, to such a con - stant pair as this. to

such a con - stant pair as this, each day,..... each

such a con - stant... pair as this, each day,..... each

day will.... bring..... in-crease of bliss,..... each

day will.... bring..... in-crease of bliss,..... each

day,..... each day..... will.... bring..... in-crease of

day,..... each day will.... bring..... in-crease of

bliss, then hail..... to the bride - groom, and

bliss, then hail to the bride - groom, and

then hail to the bride - groom, and

then hail..... to the

f *marcato.*

hail..... and hail to the bride u - ni - ted by

hail to the bride, u - ni - ted, u -

hail to the bride, u - ni - ted, u -

bride - groom, and hail..... to the bride, u -

p

love..... may they keep.... side.... by side..... down

- ni - ted by love..... may they keep..... side..... by

- ni - - ted by love..... may they keep side by

- ni - - ted by love..... may they keep side by

cresc. *cresc.*

am.

life's smooth - est path as they grace - ful - ly glide, as they
 side.... down life's smoothest path as they glide, as they
 side.... down life's smoothest path as they glide, as they
 side.... down life's smoothest path as they glide, as they

cresc.

grace - ful - ly glide!.....
 grace - ful - ly glide!.....
 grace - ful - ly glide!.....
 grace - ful - ly glide!.....

cresc. ***f***

f

hail to the bride - groom, hail to the bride, the
 hail to the bride - groom, hail to the bride, the
 hail to the bride - groom, hail to the bride, the
 hail to the bride - groom, hail to the bride, the

wed - ding day has come at last, the time of woo - ing now is

wed - ding day has come at last, the time of woo - ing now is

wed - ding day has come at last, the time of woo - ing now is

wed - ding day has come at last, the time of woo - ing now is

past, the wed - - ding day has

past, the wed - - ding day has

past, the wed - - ding day has

past, the wed - - ding day has

come at last, the time of woo - ing

come at last, the time of woo - ing

come at last, the time of woo - ing

come at last, the time of woo - ing

f

now is past! hail to the

now is past! hail to the

now is past! hail to the

now is past! hail to the

bride - groom, hail to the bride, hail to the

bride - groom, hail to the bride, hail to the

bride - groom, hail to the bride, hail to the

bride - groom, hail to the bride, hail to the

bride-groom, hail to the bride!

bride-groom, hail to the bride!

bride-groom, hail to the bride!

bride-groom, hail to the bride!

Andantino.

CHORUS OF BRIDESMAIDS.

1ST BRIDESMAID.

Let the mys - tic O - range flow'rs pre - sage be of hap - py hours!

2ND BRIDESMAID.

Let this veil, thou la - dy fair, light - ly rest up - on thy hair,

let this veil, thou la - dy fair, light - ly rest up - on thy hair!

let this veil, thou la - dy fair, light - ly rest up - on thy hair!

ALL THE LADIES.

Sopran.

Take the gifts which here you see, tri - fling tho' their val - ue be,

Contr. alti.

Take the gifts which here you see, tri - fling tho' their val - ue be,

dolce.

cresc.

still of lov - ing hearts they tell, dear - est maid - en, prize them well,

still of lov - ing hearts they tell, dear - est maid - en, prize them well,

dear - est maid - en, dear - est, prize them well!

dear - est maid - en, dear - est, prize them well!

FATHER TOM.

A gift I bring, this gold - en

ring, 'twas found be - neath the wa - ters of the

ANN CHUTE.

lake! By great O' Do - no - hue in - to the

wa - ters cast, a hap - - py o - men, pleas'd the gift. . . I

Tempo 1o. Allegro con brio. MRS. CREGAN.

take! Now to the church, hap - py am I at

poco a poco. cre - scen - do.

last, the day of sor - row now is past!

CHORUS OF LADIES AND GENTLEMEN.

Soprani. *f*

Contralti. *f* The wed - ding day has come at last, the

1mi e 2di Tenori. *f* The wed - ding day has come at last, the

Bassi. *f* The wed - ding day has come at last, the

The wed - ding day has come at last, the

church will bind the lov - ers fast, hail to the

church will bind the lov - ers fast, hail to the

church will bind the lov - ers fast, hail to the

church will bind the lov - ers fast, hail to the

leggiere.

bride - - groom, hail to the bride, hail to the
 bride - - groom, hail to the bride, hail to the
 bride - - groom, hail to the bride, hail to the
 bride - - groom, hail to the bride, hail to the

This system contains four vocal staves and a piano accompaniment. The lyrics are: "bride - - groom, hail to the bride, hail to the". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

bride - groom, hail to the bride, may
 bride groom, hail to the bride, may
 bride - groom, hail to the bride, may
 bride - groom, hail to the bride, may

This system continues the vocal and piano parts. The lyrics are: "bride - groom, hail to the bride, may". The piano accompaniment continues with a steady eighth-note pattern.

hap - pi - ness with them for ev - er a - bid e!
 hap - pi - ness with them for ev - er a - bid e!
 hap - pi - ness with them for ev - er a - bid e!
 hap - pi - ness with them for ev - er a - bid e!

This system concludes the vocal and piano parts. The lyrics are: "hap - pi - ness with them for ev - er a - bid e!". The piano accompaniment features a more complex rhythmic pattern with some triplets.

hail to the bride - groom, and hail to the

hail to the bride - groom, and hail to the

hail to the bride - groom, and hail to the

hail to the bride - groom, and hail to the

bride, hail to the

bride, hail to the

bride, hail to the

bride, hail to the

cresc. *ff*

bride - groom, hail to the bride,

bride - groom, hail to the bride,

bride - groom, hail to the bride,

bride - groom, hail to the bride,

cresc.

hail to the bride - groom, hail to the bride!

hail to the bride - groom, hail to the bride!

hail to the bride - groom, hail to the bride!

hail to the bride - groom, hail to the bride!

f

leggiere.

dim.

p *ff*

Andante espressivo.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic and a triplet. The piece concludes with a *dim.* (diminuendo) marking.

HARDRESS.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Ei - ly Ma-vour - neen, I see thee be - fore me,". The piano accompaniment is marked *p* (piano) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second system of the vocal and piano accompaniment. The vocal line continues with "fair - er than ev - er with death's pal - lid hue; . . . mor - tal thou art not, I". The piano accompaniment continues with the same eighth-note accompaniment.

The third system of the vocal and piano accompaniment. The vocal line continues with "hum - bly a - dore thee, yea, with a love which thou know - est is true!". The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand and a *dolce.* (dolce) marking in the left hand.

The fourth system of the vocal and piano accompaniment. The vocal line concludes with "look'st thou in an - ger, ah, no, such a feel - ing". The piano accompaniment is marked *p* (piano) and features a more complex accompaniment with some chords.

ne'er in thy too gen - tle heart had a place;.. soft - ly the smile of for -

- give - ness is steal - ing, Fi - ly, my own, o'er thy beau - ti - ful face,
un poco stringendo.

cresc. assai the smile of for - give - ness is steal - ing, *f* Fi - ly, my own, o'er thy
dim. e rall.
f *calando.*

beau - ti - - ful face!
cresc. *f*

Once would my heart with the

wild - est e - mo - tion, thro' dear - est Ei - ly, when near me wert thou;...

now I re-gard thee with deep, calm de - vo - tion, nev - er, bright an - gel, I

lov'd thee as now! though in this world were so

dolce. *p*

cru - el - ly blight - ed all the fond hopes of thy in - no - cent heart,

soon in a ho - li - er re - gion u - ni - ted, Ei - ly Ma - vour - neen, we

un poco stringendo.

nev - er shall part, soon in a ho - li - er re - gion u - ni - ted,

Ei - ly Ma - your - neen, we nev - er shall part, soon in a ho - li - er

re - gion u - ni - ted, Ei - ly Ma - your - neen, we

ne'er.... shall part!.....

Allegro agitato.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

The piano introduction continues with more melodic and rhythmic development in both hands, maintaining the G minor key and 2/4 time signature.

HARDRESS.

Mo - ther, wnat

The vocal part for Hardress begins with the lyrics "Mo - ther, wnat". The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

MRS CREGAN.

mean those looks so wild? Fly, fly, at

The vocal part for Mrs Cregan begins with the lyrics "mean those looks so wild? Fly, fly, at". The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

once, my son, my child; no,

The vocal part for Mrs Cregan continues with the lyrics "once, my son, my child; no,". The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

no, not that way, oh,

hear me, I im-plore, a sol-dier

stands at ev'-ry door, a sol-dier stands at ev'-ry door! From the

Allegro non troppo.
win-dow haste a-way, all is lost if you de-lay; when o-cean

rolls be-tween us write, now let your on-ly thought be flight, now

ANN CHUTE.

Question not, but haste a -
 let your on - ly thought be flight, a - way, a - way, a - way, from this

pp

- way, there is dan - ger in de - lay; be sure your mo - ther coun - sels
 win - dow haste a - way, all is lost if you de - lay; when o - cean

right, and let your on - ly thought be flight, and let your on - ly
 rolls be - tween us write, and let your on - ly thought be flight, now let your

thought be flight, a - way, a - way, a - way, ques - tion
 on - ly thought be flight, a - way, a - way,
 HARDRESS.
 Mo - ther dear, what would you

not, but haste a - way, there is dan - ger in de -
 a - way, a - way, no more de -
 say, like a thief to flee a - way! yet I am

- lay; be sure your no - ther coun - sels right, and let your
 - lay; now let your
 sure you coun - sel right, no tri - fle would your heart af -

on - ly thought be flight, and let your on - ly thought be
 on - ly thought be flight, oh, haste a -
 - fright, no tri - fle would your heart af - fright, so

flight, a - way, a way,..... oh,
 - way, a - way, no more de - lay, oh,
 I o - bey, I o - bey, oh, mo - - ther, dear, I

haste a - way,..... oh, haste a -
 haste a - way, no more de - lay, oh, haste a -
 will o - bey, oh, mo - - ther, dear, I will o -

- way, no more de - lay, no more de - lay, oh, haste a - way, a - way, a - way!
 - way, no more de - lay, no more de - lay, oh, haste a - way, a - way, a - way!
 - bey, I will o - bey, I will o - bey, I will o - bey, I will o - bey!

pp *f*

ANN CHUTE.

Ex - plain, ex - plain what dread - ful cause!

MRS. CREGAN.

He's threat - en'd with the ven - geance of the laws!

ANN CHUTE.

Of what is he ac - cus'd?

MRS. CREGAN.

Of mur - der, ask no

Allegro strepitoso.

more! go to your

room, and leave me,

poco a poco cresc.

Detailed description: This system contains the first two lines of the score. The vocal line (top staff) has lyrics 'room, and leave me,'. The piano accompaniment (middle and bottom staves) begins with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The instruction 'poco a poco cresc.' is written above the piano part.

child, leave me,

Detailed description: This system contains the third and fourth lines of the score. The vocal line has lyrics 'child, leave me,'. The piano accompaniment continues with the same rhythmic pattern as the first system.

child, be - fore my brain is

Detailed description: This system contains the fifth and sixth lines of the score. The vocal line has lyrics 'child, be - fore my brain is'. The piano accompaniment continues with the same rhythmic pattern.

turn'd ; horror ! they burst the door !

f

Detailed description: This system contains the seventh and eighth lines of the score. The vocal line has lyrics 'turn'd ; horror ! they burst the door !'. The piano accompaniment continues with the same rhythmic pattern. The instruction '*f*' (forte) is written above the piano part.

rall.

Detailed description: This system contains the ninth and tenth lines of the score. It features only the piano accompaniment. The instruction '*rall.*' (rallentando) is written above the piano part.

Soprani.

L'istesso tempo.

What por-tends this strange con - fu

What por-tends this strange con - fu

What por-tends this strange con - fu

What por-tends this strange con - fu

- sion? sure - ly it is some de - lu - sion! what por-tends this strange con -

- sion? sure - ly it is some de - lu - sion!

- sion? sure - ly it is some de - lu - sion!

- sion? sure - ly it is some de - lu - sion!

fu - sion?

sol - diers Cas - tle Chute in -

sure - ly it is some de - lu - sion!

sol - diers Cas - tle Chute in -
 - vade, sol - diers Cas - tle Chute in -
 are the red - coats not a - fraid? sol - diers Cas - tle Chute in -

cresc.

- vade, sol-diers Cas-tle Chute in - vade, are the red-coats not a - fraid? what por -
 - vade, sol-diers Cas-tle Chute in - vade, are the red-coats not a - fraid? what por -
 - vade, sol diers Cas-tle Chute in - vade, are the red-coats not a - fraid? what por -
 - vade, sol-diers Cas-tle Chute in - vade, are the red-coats not a - fraid? what por -

- tends this strange con-fu - sion? soldiers Cas - tle Chute in - vade, sure-ly
 - tends this strange con-fu - sion? soldiers Cas - tle Chute in - vade, sure-ly
 - tends this strange con-fu - sion? soldiers Cas - tle Chute in - vade, sure-ly
 - tends this strange con-fu - sion? soldiers Cas - tle Chute in - vade, sure-ly

this is some de - lu - sion, are the red-coats not a - fraid ?

this is some de - lu - sion, are the red-coats not a - fraid ?

this is some de - lu - sion, are the red-coats not a - fraid ?

this is some de - lu - sion, are the red-coats not a - fraid ?

CORRIGAN.

Nought, nought we fear, we come in the king's name!

MRS. CREGAN.

I see the wretch ex - ult - ing in our shame!

ANN CHUTE.

Brave I - rishmen, you hear the voice of hon-our, the

voice of hon - our call; it bids you

drive the stran - gers from this an - cient hall!

CHORUS OF GENTLEMEN.

1mi Tenori.

Gen - tle - men of Ire - land all, on the bold in - va - ders fall!

2di Tenori.

Gen - tle - men of Ire - land all, on the bold in - va - ders fall!

Bassi.

1mi e 2di Bassi.

Gen - tle - men of Ire - land all, on the bold in - va - ders fall! drive them

drive them from this an - cient hall, drive them
from this an - cient hall, drive them from this an - cient

from this an - cient hall, drive them from this an - cient
hall, drive them from this an - cient hall, from this

hall, from this hall!
an - cient hall!

O'MOORE.

Peace, peace, peace, no

Moderato.
time is this for i - dle fray!
Moderato.

a charge of mur-der has been brought to-day a - gainst young Hard-ress!

CHORUS.
Soprani.

Mur - der, mur - der, Hard - ress,
Mur - der, mur - der, Hard - ress,
Mur - der, mur - der, Hard - ress,
Mur - der, mur - der, Hard - ress,

no, he's in - no-cent, he is in - no-cent!
no, he's in - no-cent, he is in - no-cent!
no, he's in - no-cent, he is in - no-cent!
no, he's in - no-cent, he is in - no-cent!

O'MOORE.

Yes, I be-lieve him so, and there-fore do I

think it best among his friends, a-mong his friends this migh - ty charge to test!

CHORUS.

Soprani.

That course is best, that course, that course is best,

Contralti.

That course is best, that course, that course is best,

Tenori.

That course is best, that course, that course is best,

Bassi.

That course is best, that course, that course is best,

that course is best, that course is best!

that course is best, that course is best!

that course is best, that course is best!

that course is best, that course is best!

CORRIGAN.

Oh, cer - tain - ly, a cle - ver plan,

we find the truth but lose the man, we find the truth

but lose the man, while here we learn - ed - ly de - bate.. he'll

slip a - way as sure as fate, while here we learn - ed - ly de - bate.... he'll

slip a - way as sure as fate, he'll slip a - way as sure as fate, he'll slip. he'll

slip a - way, he'll slip, he'll slip a - way as sure as fate, as sure as fate!

(to the soldiers.) *♩* **MRS. CREGAN.**

quick, search the house! This out - rage must we

O'MOORE. **MRS. CREGAN.**

bear? The law re - quires, the law re - quires— My sleep - ing - room is

O'MOORE. **CORRIGAN.**

there! With deep re - gret— Yet, ma - dam, yet our du - ty we must

MRS. CREGAN.

do, you see! E - nough, e - nough, here take the

CORRIGAN.

key! (She had it, she had it, in that chamber he must be, she

Allegro agitato come prima.

had it, she had it, in that chamber he must be!) *(exit with soldiers.)*

MRS. CREGAN.

(He's fled, he's fled, they come too late,

the cham - ber they will search in vain!) *f*

ANN CHUTE.

This is not jus - tice, this is hate, al -

- though re - spect for law they feign!

Soprani.
This is not jus - tice, this is hate, al - though re -

Contralti.
This is not jus - tice, this is hate, al - though re -

Tenori.
This is not jus - tice, this is hate, al - though re -

Bassi.
This is not jus - tice, this is hate, al - though re -

MRS. CREGAN.

His voice, his voice! I'm

Soprani e Contralti.
- spect for law they feign!

- spect for law they feign!

- spect for law they feign!

(enter Corrigan.)

(enter soldiers with Har dress.)

pa - ra - lysed with fear.
CORRIGAN.

Be - hold, be - hold the pris' - ner

ANN CHUTE.

Its worst let hate and ma - lice

MRS. CREGAN.

My son, my boy, oh, more..... than ev - er

O'MOORE.

Their worst let them who hate him

CORRIGAN.

here! The law of - fend - ed claims its
Soprani e Contralti.

Its worst let hate and ma - lice

Tenori.

Its worst let hate and ma - lice

Bassi.

Its worst let hate and ma - lice

do, kind friends will still be firm and true, what -
 dear, my son, oh, more than ev - er dear, what -
 do, his friends will still be firm and true, what -
 due, while jus - tice feeds my ven - geance
 do, your friends will still be firm and true, what -
 do, your friends will still be firm and true, what -
 do, your friends will still be firm and true, what -

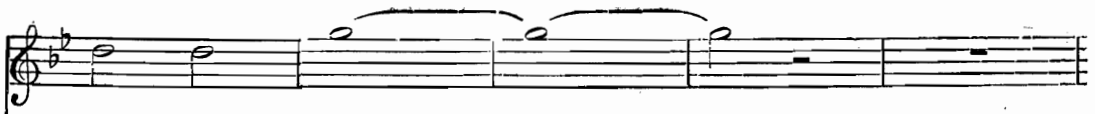
- e'er mis - for - tune may be - fall, by you he's
 - e'er mis - for - tune may be - fall, by you he's
 - e'er mis - for - tune may be - fall, he can re -
 too, oh, when he spurn'd me from this hall I swore his
 - e'er mis - for - tune may be - fall, re - ly up -
 - e'er mis - for - tune may be - fall, re - ly up -
 - e'er mis - for - tune may be - fall, re - ly up -

hon - our'd, thanks to all, its worst let hate..... and
 hon - our'd, thanks to all, its worst let hate..... and
 - ly up - on them all, their worst let hate and ma - lice do,
 pride should have a fall, the
 - on us one and all, its worst let hate and
 - on us one and all, its worst let hate and
 - on us one and all, its worst let hate and

ma - lice do, kind friends,..... he stands ab - solv'd, ab -
 ma - lice do, kind friends, he stands ab - solv'd, ... ab -
 his friends will still..... be firm..... and,
 law of - fend - ed claims its due while jus - tice feeds my ven - -
 ma - lice do, your friends.....
 ma - lice do, your friends,..... your friends.....
 ma - lice do, your friends.....

- solv - ed..... by you, what - e'er mis -
 - solv'd,..... ab - solv'd by you, what - e'er mis -
 true, his friends will be firm and true, what - e'er mis -
 - geance, feeds my ven - geance too, oh, when he
 will still be firm and true, what - e'er mis -
 will still be firm and true, what - e'er mis -
 will still be firm and true, what - e'er mis -

- for - tune may be - fall, by you he's hon - cur'd,
 - for - tune may be - fall, by you he's hon - our'd,
 - for - tune may be - fall, he can re - ly up -
 spurn'd me from this hall I swore his pride should
 - for - tune may be - fall, re - ly up - on us
 - for - tune may be - fall, re - ly up - on us
 - for - tune may be - fall, re - ly up - on us



thank you all!.....



thank you all!.....



- on them all!.....



have a fall!.....



one and all!.....



one and all!.....



one and all!.....



MYLES.
Allegro.

PIANO.

Stop, stop!

to put an end to ev' - ry - thing, a wit-ness

most in - fal - li - ble I bring, who'll prove,

who'll prove the Col-leen Bawn not dead at all, the Col-leen

Bawn not dead at all, yes, yes, her-self I

HARDRESS.

call, her-self I call! My Col - leen Bawn, my

love, my wife, oh, wel - come, wel - come

back..... to life!

Soprani. *ff*

The Col - leen Bawn, his

1mi e 2di Contralti. *f*

The Col - leen Bawn, his love - ly wife, oh, wel - come,

O'MOORE coi 1mi e 2di Tenori.

The Col - leen Bawn, his love - ly wife, oh, wel - come,

HYLAND, FATHER TOM coi 1mi e 2di Bassi.

The Col - leen Bawn, his

love - ly wife, oh, wel - come, wel - come back..... to

wel - come back to life, oh, wel - come, wel - come back to

wel - come back to life, oh, wel - come, wel - come back to

love - ly wife, oh, wel - come, wel - come back to

life, the Col - leen Bawn, his love - ly

life, the Col-leen Bawn, his love - ly wife, oh, wel - come, wel - come back to

life, the Col-leen Bawn, his love - ly wife, oh, wel - come, wel - come back to

life, the Col - - leen Bawn, his love - ly

ff

wife, oh, wel - come, wel - come back to life!

life, oh, wel - come, wel - come back to life!

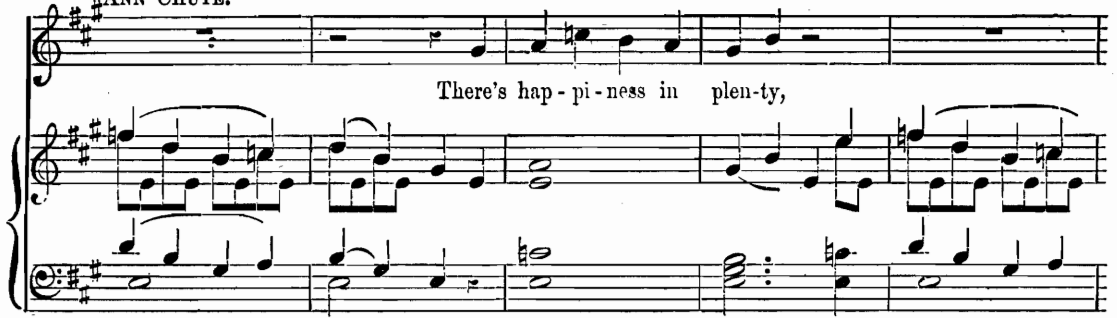
life, oh, wel - come, wel - come back to life!

wife, oh, wel - come, wel - come back to life!

p

ANN CHUTE.

There's hap - pi - ness in plen - ty,



and to spare, but still there's none for



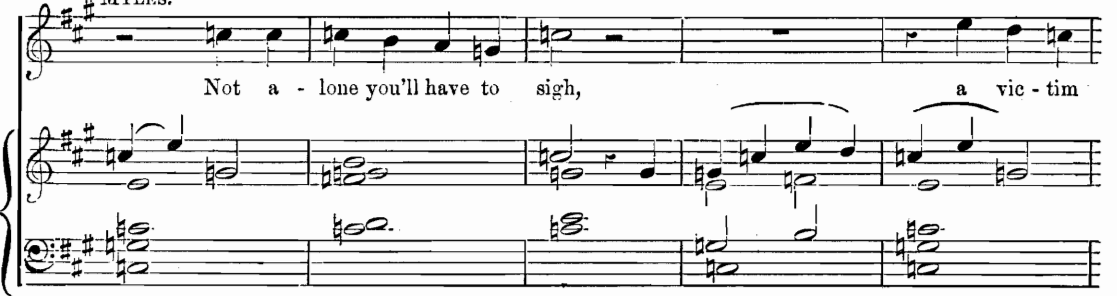
me;..... this is not fair!

dolce.



MYLES.

Not a - lone you'll have to sigh, a vic - tim



like your - self am I, but of my



love I don't re - pent, if she is hap - py

I'm.... con - tent! From you a les - son

ANN CHUTE.

I will learn, nor your hum - ble

teach - ing spurn,..... I've lost a hus - band,

found..... a friend, may both prove true, may both prove true un - to the

end!

Soprani e Contralti.

Tenori e Bassi.

f

A... cloud - less.. day at last.. will.. dawn up -

A... cloud - less... day at last.. will.. dawn up -

- on.. the.. hap - less col - leen Bawn, up - on the hap - less

- on.. the.. hap - less col - leen Bawn, up - on the hap - less

Col - leen Bawn, up - on the Col - leen Bawn!

Col - leen Bawn, up - on the Col - leen Bawn!

RONDO FINALE

Allegro con spirito, tempo di Valse.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include *f* (forte) and *V* (accents).

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include *V* (accents).

Third system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include *p* (piano) and *V* (accents).

Fourth system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include *f* (forte).

Vocal entry and piano accompaniment. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include *p* (piano).
Vocal line: **Entr.**
By sor - row tried se - vere - ly, hap - pi - ness I..

Vocal continuation and piano accompaniment. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include *cresc.* (crescendo) and *f* (forte).
Vocal line: find at last, the fu - ture gleams so clear - - ly, in

rail. *a tempo.*

dark - ness seems the past, by sor - row tried se -

1mi e 2di Tenor. *f*

1mi e 2di Bass. *f* By sor - row tried se -

colla voce. *f* By sor - row tried se -

- vere - ly, hap - pi - ness I..... find at last, the fu - ture

pp

- vere - ly, hap - pi - ness you find at last,

pp

- vere - ly, hap - pi - ness you find at last,

pp

gleams so clear - - ly, *pp* in dark - ness seems the past!

pp in dark - ness seems the past!

pp in dark - ness seems the past!

yet calm thy - self,.... fond heart, and in.... thy

glad - ness for - get not thy sad - - ness, yet calm.....

..... thy - self,..... fond.....

heart! we think the sun most bright.....

cresc. *ff* *p*

..... when freed from night we..... hail his light, we

hail..... his light,.... we.. hail, we hail his light,.....
Soprani e Contralti.

Freed from night, we hail the light!
1mi e 2di Tenori.

Freed from night, we hail the light!
1mi e 2di Bassi. *pp*

We hail the light!

..... we

hail.. his light, we hail,.....

cresc.

we

tr tr tr tr

hail.....
Soprani e Contralti.

We hail, we hail.....
Tenori e Bassi.

We hail, we hail.....

f

his..... light, we hail his light,

the..... light, we hail the light,

the..... light, we hail the light,

we hail his light, we

we hail the light, we

we hail the light, we

cresc.

hail..... his..... light!

hail..... the..... light!

hail..... the..... light!

f

8va.....

8va.....

8va.....

DUET.

Andantino.

PIANO.

EMILY. *p* Why, am not I thy guar-dian, dear, when dan - ger's *f* *rall. e dim. assai.*

MYLES. *p* Why, am not I thy guar-dian, dear, when dan - ger's *f*

rall.

pp near, my love?..... *tempo. cresc.* when I am by nor spell nor charm can *f*

pp near, my love?..... *cresc.* when I am by nor spell nor charm can *f*

rall. *dim.* *p* work thee harm, my love!..... *tempo. cresc.* didst thou but sigh my *cresc.*

rall. *dim.* work thee harm, my love!..... *tempo.* didst thou but sigh my

rall. e dim. assai. *tempo, cresc.*

heart would burn thy grief to learn, my love;..... they say the

heart would burn thy grief to learn, my love;..... they say the

rall. e dim. *tempo.*

pp *cresc.*

f *rall. e dim. assai.*

sky guards all be - low, I'll guard thee, too, my love!.....

sky guards all, au be - low, I'll guard thee, too, my love!.....

f *rall. e dim. assai.*

pp

tempo.

still do not fear where - e'er thou art, thou'rt next my heart, my

tempo.

love,

near, to thee near, by e'en a thought can I be

if thou shouldst hear the breezes

brought, my love,

f *pp*

sigh, think I am nigh, my love,

shouldst thou ap - pear

if thou shouldst

in dreams to me, I'd haste to thee, my love, shouldst thou ap -

cresc. *f*

hear the breezes sigh, think I am near, my love!.....
 - pear in dreams to me, I'd haste to thee, my love!.....

why, am not I thy guardian, dear, when danger's near, my
 why, am not I thy guardian, dear, when danger's near, my

love?..... when I am by nor spell nor charm can work thee
 love?..... when I am by nor spell nor charm can work thee

harm, my love,..... didst thou but sigh my heart would
 harm, my love,..... didst thou but sigh my heart would

rall. e dim. assai.

tempo. cresc.

burn thy grief to learn, my love;..... they say the sky
burn thy grief to learn, my love;..... they say the sky guards

rall. e dim. assai. *pp* *tempo. cresc.*

rall. e dim. assai.

tempo.

guards all be - low, I'll guard thee, too, my love,..... why, am not
all, all be - low, I'll guard thee, too, my love,..... why, am not

f *rall. e dim.* *pp*

rall.

I thy guar - dian, dear, when dan-ger's near, my love?
I thy guar - dian, dear, when dan-ger's near, my love?

pp

PAS DE CARACTÈRE.

Allegro con brio.

PIANO.

ff

The piano introduction consists of two systems of grand staff notation. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked *ff* (fortissimo). The right hand features a series of chords and a melodic line, while the left hand provides a rhythmic accompaniment with chords. The second system continues the accompaniment and melodic development.

§ (HORNPIPE.)

mf
marcato.

The hornpipe section is marked § (HORNPIPE.) and *mf marcato.* It consists of two systems of grand staff notation. The right hand has a more active melodic line with eighth and sixteenth notes, while the left hand continues with a steady accompaniment.

This system shows the piano accompaniment for the hornpipe section. The right hand has a melodic line with some grace notes, and the left hand provides a consistent rhythmic accompaniment with chords.

This system continues the piano accompaniment for the hornpipe section. The right hand features a melodic line with grace notes, and the left hand maintains the accompaniment. A *p* (piano) dynamic marking is visible in the first measure of the right hand.

This system concludes the piano accompaniment for the hornpipe section. The right hand has a melodic line with grace notes, and the left hand provides the accompaniment. A *f* (forte) dynamic marking is visible in the final measure of the right hand.

The first system of the musical score consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece, showing a continuation of the melodic and harmonic themes. The lower staff includes some rests and dynamic markings.

The third system introduces dynamic markings: *p* (piano), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The music shows a clear increase in volume and intensity.

The fourth system continues with the established melodic and harmonic patterns, maintaining the dynamic level.

The fifth system features the dynamic marking *cresc. assai.* (crescendo assai), indicating a very rapid increase in volume.

The sixth system shows a change in dynamics, with *f* (forte) and *p* (piano) markings, and includes some rests in the upper staff.

The seventh system concludes the piece with a final melodic flourish in the upper staff and a sustained harmonic accompaniment in the lower staff.

Repeat first 24 bars of Hornpipe.

più mosso.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. A *cresc.* marking is present in the left hand.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. A *f* marking is present in the left hand, and a *cresc.* marking is present in the right hand.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. A repeat sign is present in the left hand.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The tempo marking *Allegro assai.* is present above the first staff, and the *string.* marking is present in the left hand.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes.