New Edition.

SHAMUS O'BRIEN.

A Romantic Comic Opera
IN TWO ACTS,

Founded on the Poem
by
JOSEPH SHERIDAN LE FANU.

Written by
GEO. H. JESSOP.

Composed by
CHARLES VILLIERS STANFORD

PIANOFORTE ARRANGEMENT
BY
MYLES B. FOSTER.

Op. 61.

INCREASED PRICE
16/- 1951
NET

BOOSEY & Co LTD.
295, REGENT STREET, LONDON, W.
AND
STEINWAY HALL, 111-113, WEST 57TH STREET, NEW YORK.

COPYRIGHT 1896 BY BOOSEY & Co

All Rights reserved under the International Copyright Act. Public Performance forbidden, and Right of Representation reserved. Single detached numbers may be sung at Concerts, not more two at any one Concert, but they must be given without Theatrical Costume or Action. In no case must such performances be announced as a "Selection" from the Opera. Applications for the right of performing the above Opera must be made to "Messrs BOOSEY & Co"

New Edition, Copyright 1906 by Boosey & Co

Price of the Recitatives only, 2/6 net.

SHAMUS O'BRIEN,

A STORY OF IRELAND A HUNDRED YEARS AGO.

A Romantic Comic Opera, in Two Acts,

Founded on the Poem by JOS. SHERIDAN LE FANU;

BOOK BY

GEORGE H. JESSOP,

THE MUSIC COMPOSED BY

C. VILLIERS STANFORD.

THE COMPLETE OPERA.

	NET. s.	d.
Vocal Score (Pianoforte Accompaniment arranged by MYLES B. FOSTER) ...	8	0
Pianoforte Solo (Arranged by MYLES B. FOSTER)	5	0
Libretto only	1	0
Recitatives only	2	6

SEPARATE SONGS.

"Where is the Man?" ... ... Sung by Miss MAGGIE DAVIES.	2	0
"The song of the Banshee" ... ... Sung by Miss KIRKBY LUNN.	2	0
"Ochone, when I used to be young" ... ... Sung by MR. JOSEPH O'MARA.	2	0
"My heart is thrall" ... ... Sung by MR. WILLIAM STEPHENS.	2	0
"I love my ould Ireland" ... ... Sung by MR. DENIS O'SULLIVAN.	2	0
"Glengall" (arranged as a Solo)	2	0

PIANOFORTE ARRANGEMENT.

Selection, by Charles Godfrey, Junr.	2	6

BOOSEY & CO., LTD., 295, REGENT STREET, LONDON, W.1.

And STEINWAY HALL, 111-113, WEST 57th STREET, NEW YORK.

New Edition.

SHAMUS O'BRIEN.

A Romantic Comic Opera
IN TWO ACTS,

Founded on the Poem
by
JOSEPH SHERIDAN LE FANU.

Written by
GEO. H. JESSOP,

Composed by
CHARLES VILLIERS STANFORD

PIANOFORTE ARRANGEMENT
BY
MYLES B. FOSTER.

Op. 61.

BOOSEY & Co LTD.
295, REGENT STREET, LONDON.
AND
STEINWAY HALL, 111-113, WEST 57TH STREET, NEW

COPYRIGHT 1896 BY BOOSEY & Co

CURRENT PRICE
15
BOOSEY & HAWKES
Limited

All Rights reserved under the International Copyright Act. Public Performance forbidden, and Right of Representation reserved. Single detached numbers may be sung at Concerts, not more two at any one Concert, but they must be given without Theatrical Costume or Action. In no case must such performances be announced as a "Selection" from the Opera. Applications for the right of performing the above Opera must be made to "Messrs BOOSEY & Co"

New Edition, Copyright 1906 by Boosey & Co

Price of the Recitatives only. 2/6 net.

CONTENTS.

Act I.

1.	Overture.		*Page* 1
2.	Chorus.	It's bitter news	„ 8
	Recit.	Peace be with you	„ 11
	Song. (Father O'Flynn) (with Chorus)	I'll give ye to next Michaelmas	„ 12
2bis	Chorus.	Let the army come on	„ 19
3.	Song. (Kitty.)	Where is the man that is coming?	„ 21
4.	Trio. (Mike, Captain & Kitty.)	He's as straight as a dart	„ 24
5.	Duet. (Kitty and Captain.)	Well, he'd take me by the hand	„ 32
6.	Song. (Shamus.)	I've sharpen'd the sword	„ 38
	Quartet.	Come, boys, come	„ 42
	Chorus.	From the moor, from the hill	„ 44
7.	Trio and Ensemble.	Is it Shamus you seek?	„ 56
8.	Finale.	Push the jug around	„ 71
	Song. (Nora.)	A grave yawns cold	„ 77
	Song. (Shamus.)	The soldiers are safe	„ 82
	Reel.		„ 86
	Chorus.	Come, all ye true bred Irishmen	„ 87
9.	Entracte.		„104

Act II.

10.	Introduction.		„106
11.	Song. (Captain.)	My heart is thrall to Kitty's beauty	„ 108
12.	Duet. (Captain and Mike.)	What the devil are you doing?	„ 112
13.	Song. (Mike.)	Ochone, when I used to be young	„ 118
14.	Ensemble.	Walk, girls, walk	„ 122
15.	Duet. (Kitty and Captain.)	So it's kisses you're craving	„ 126
16.	Duet. (Nora and Shamus.)	Darling, darling	„ 137
17.	Ensemble and Melodrama.		„ 146
17bis	Introduction to Scene II.		„ 154
18.	Chorus and Ensemble.	They're taking him from the jail	„ 155
19.	Finale.		„ 165
	Solo. (Shamus.)	Listen to me, men	„ 172

Characters.

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

Soldiers, Peasants, Villagers. &c

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

Note.

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

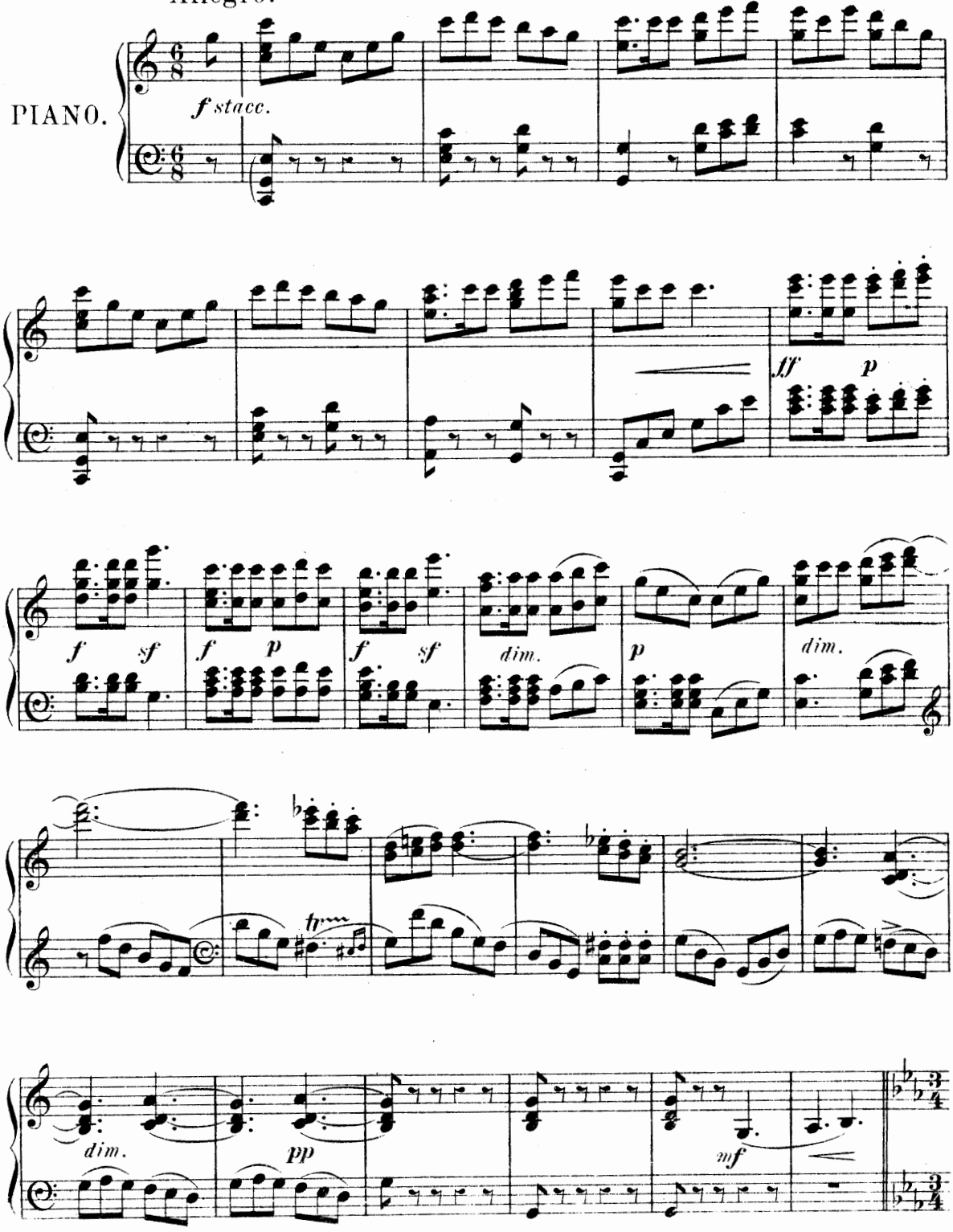
M
1502
S785s

SHAMUS O'BRIEN.

No 1. Overture.

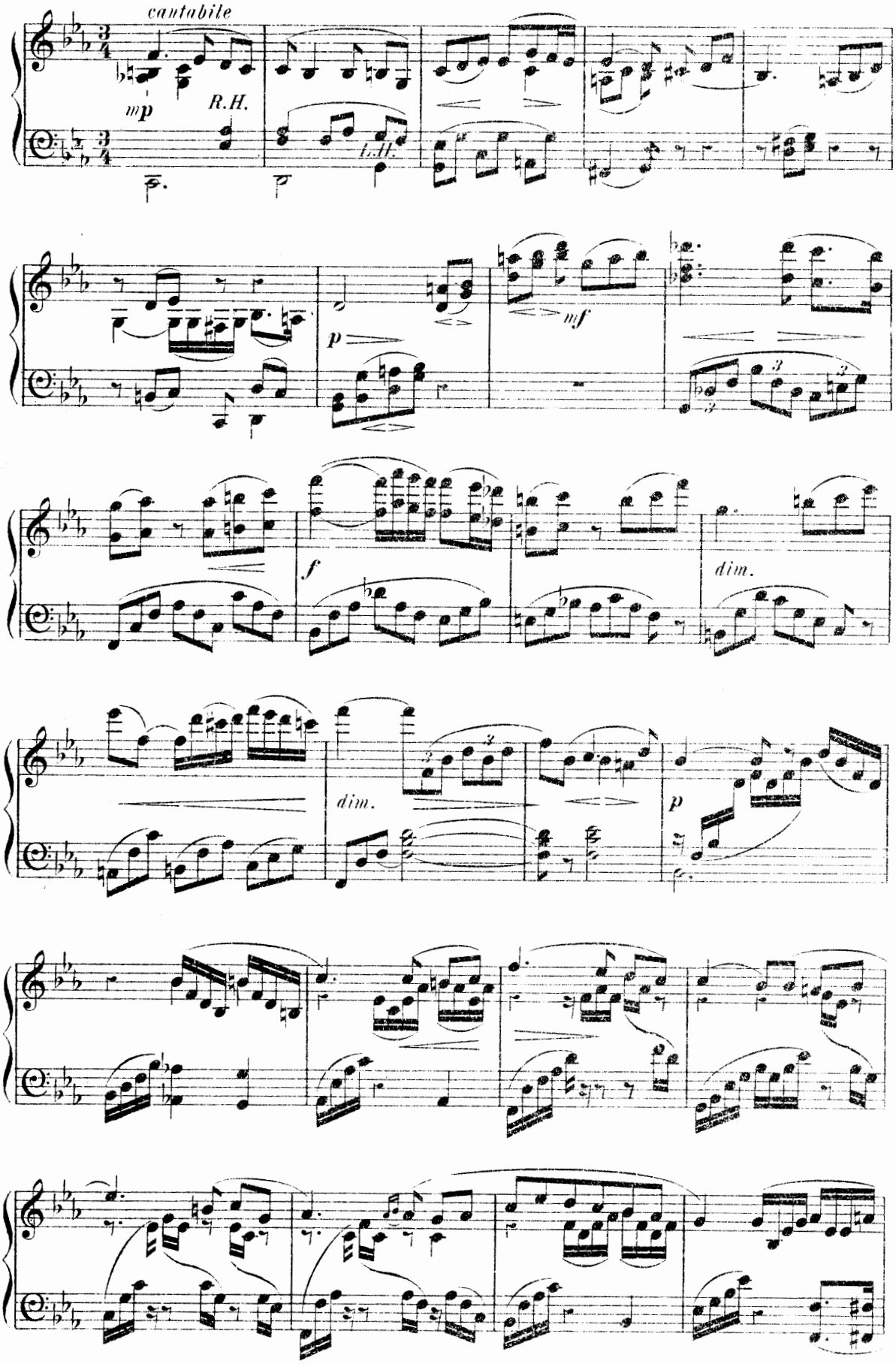
C. V. Stanford, Op. 61

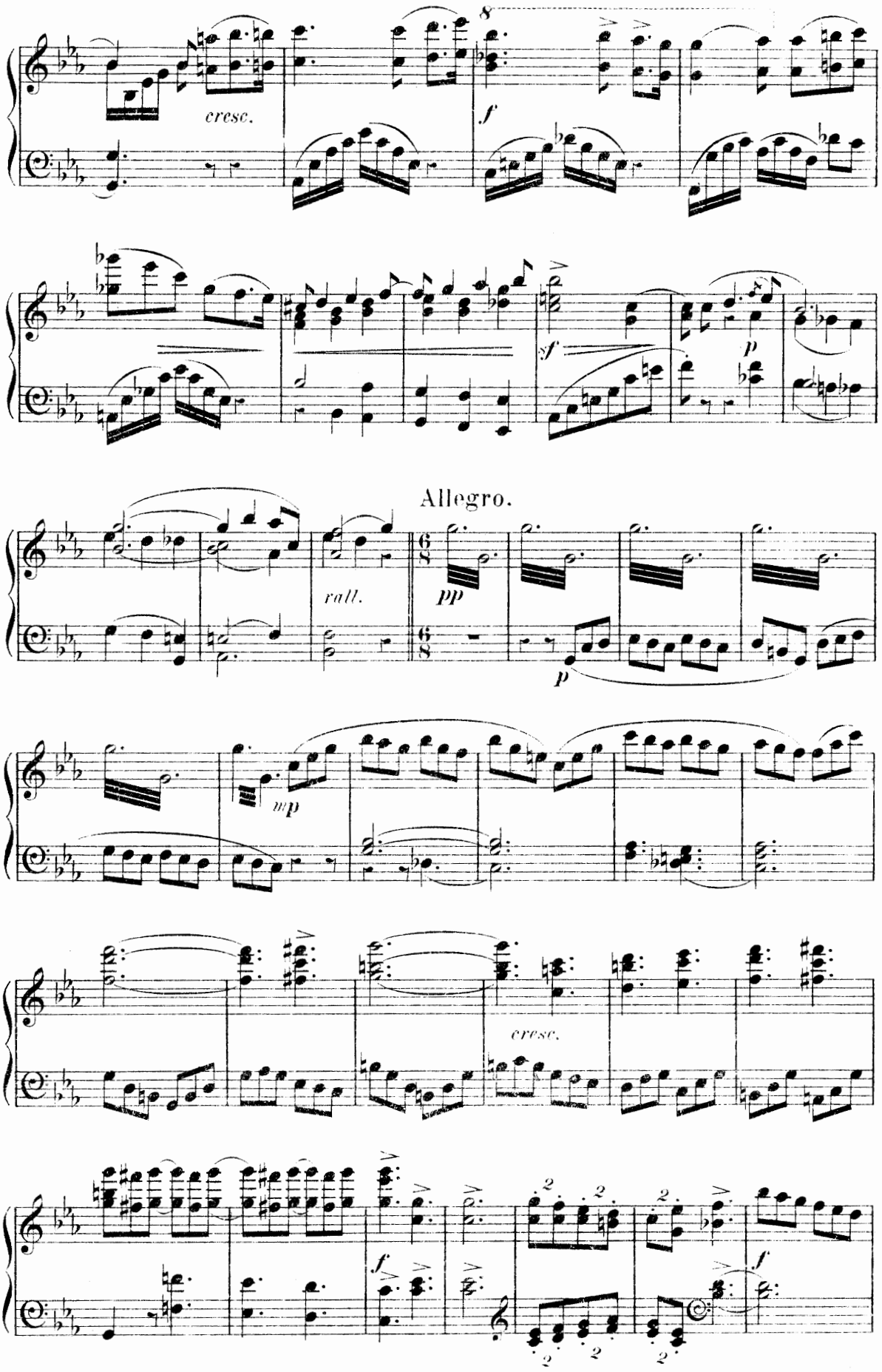
Allegro.

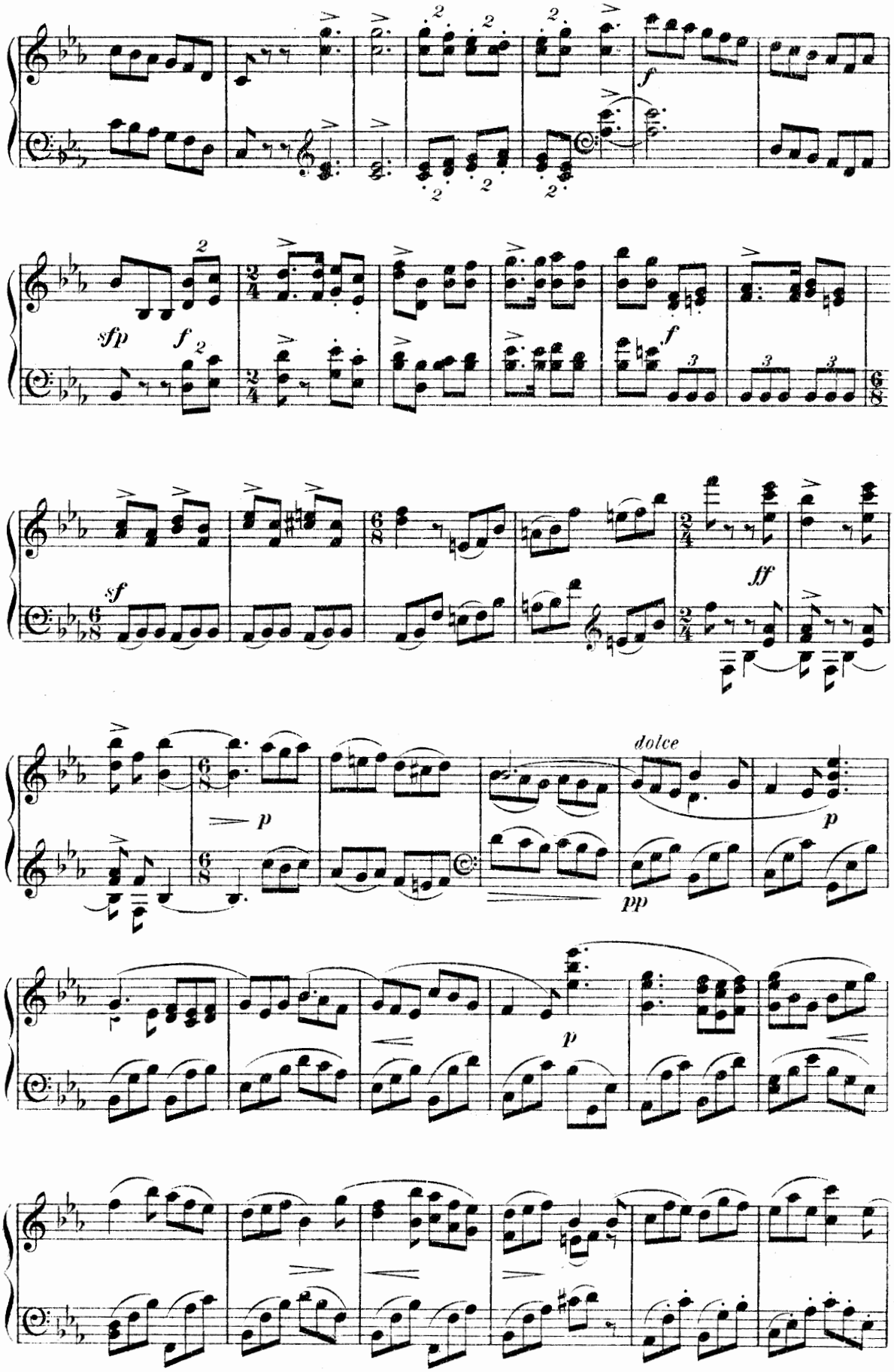


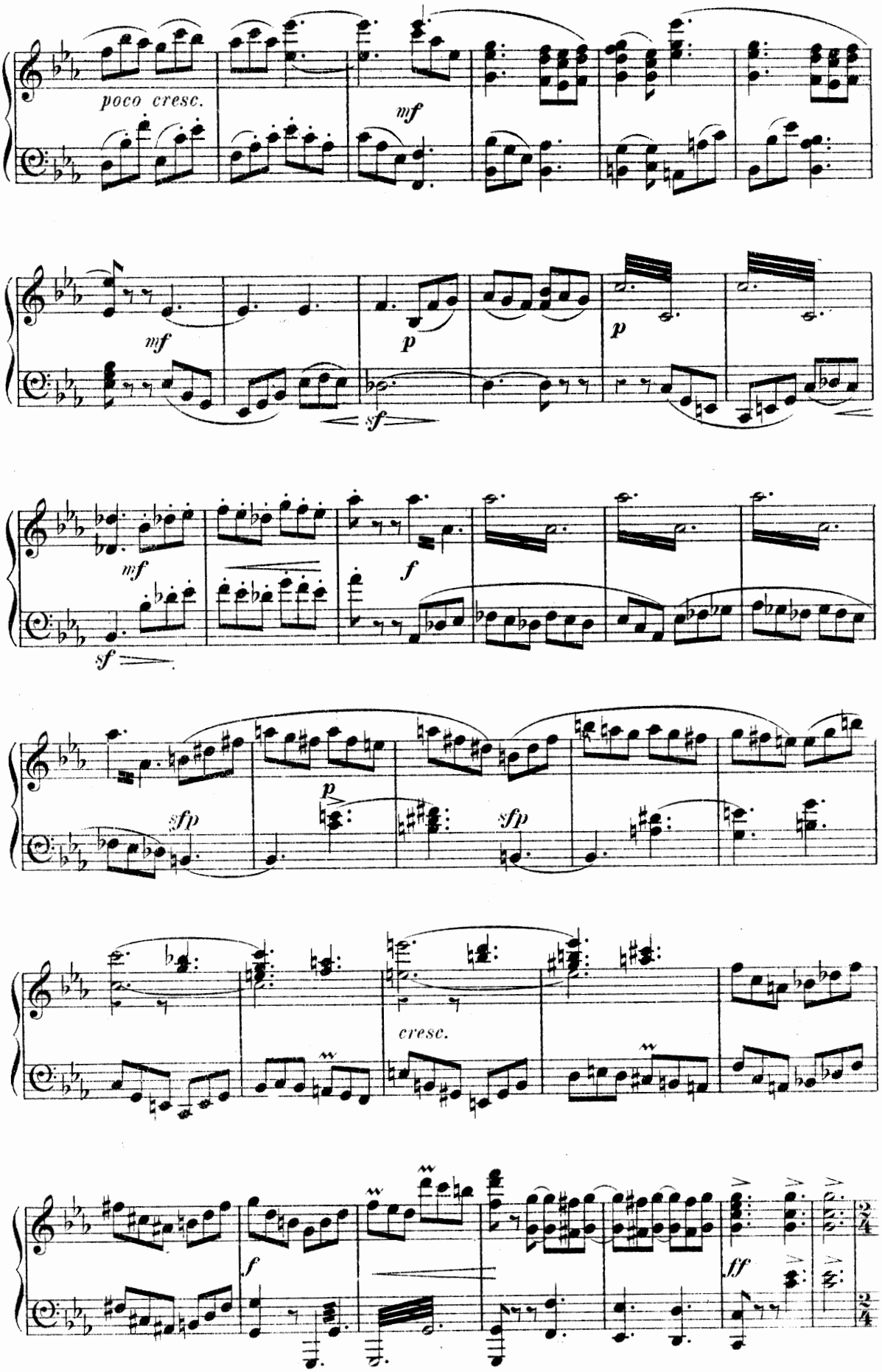
Copyright 1896 by Boosey & Co

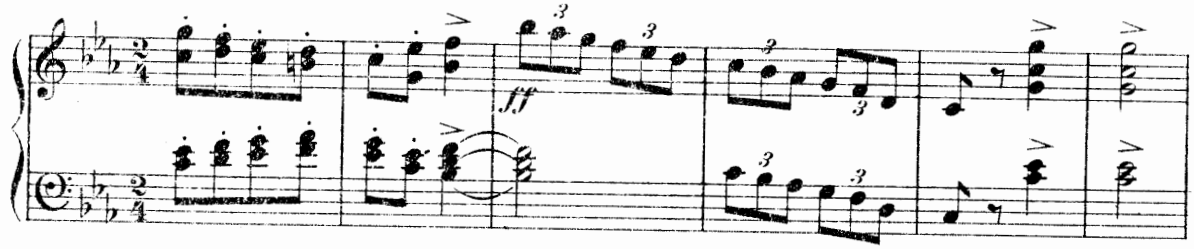
Andante.

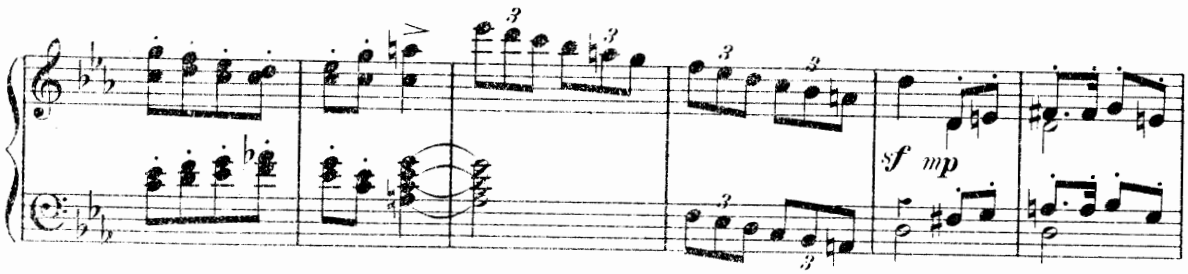


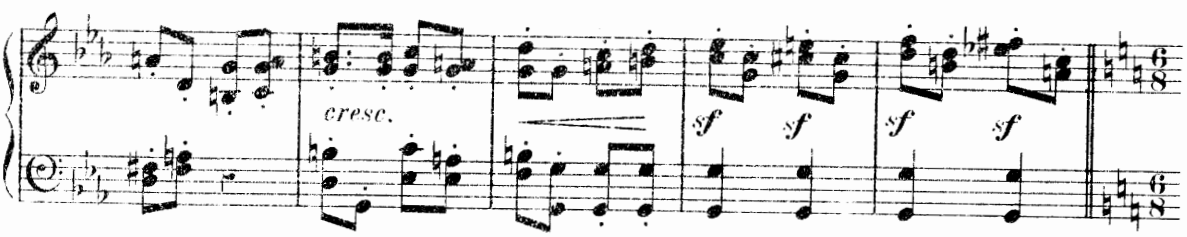

cresc.
f
sf
p
Allegro.
rall.
pp
p
mp
cresc.
f
f

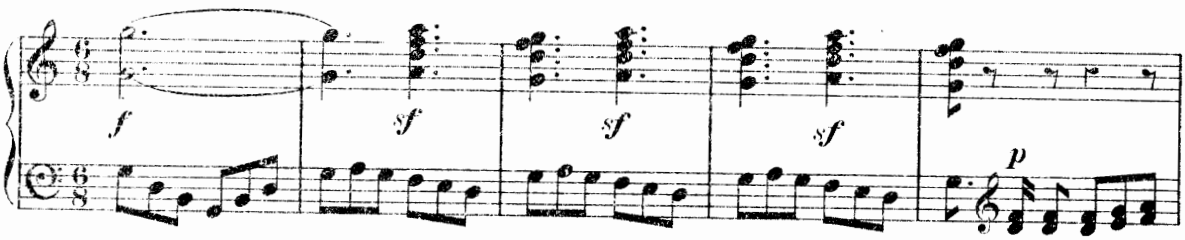

f
sfp
f
sf
ff
dolce
p
pp

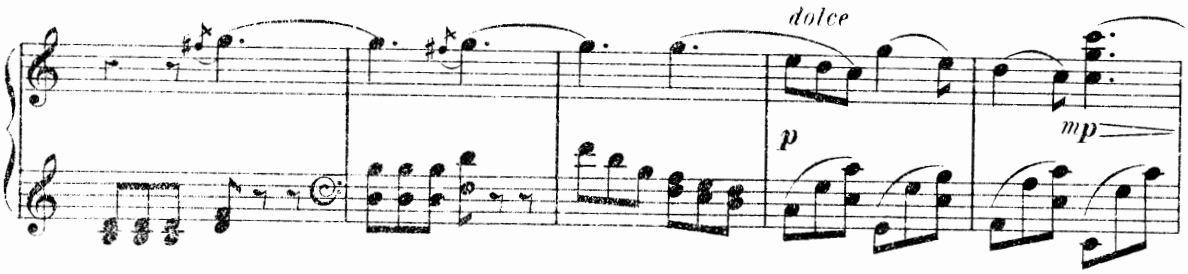

poco cresc.
mf
mf
p
sf
p
mf
f
sf
sfp
p
sfp
cresc.
f
ff

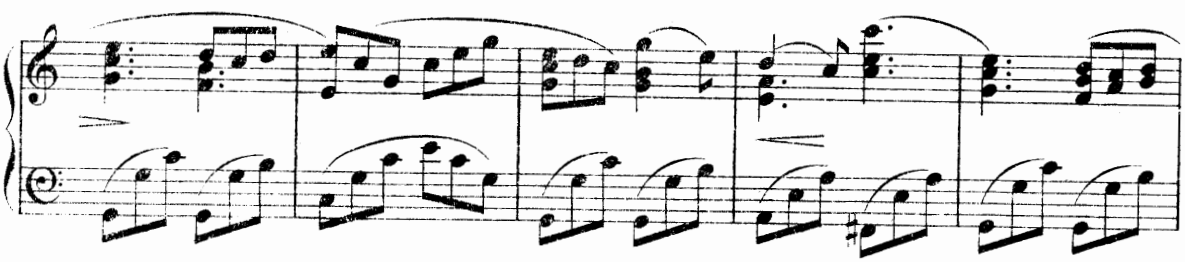

ff

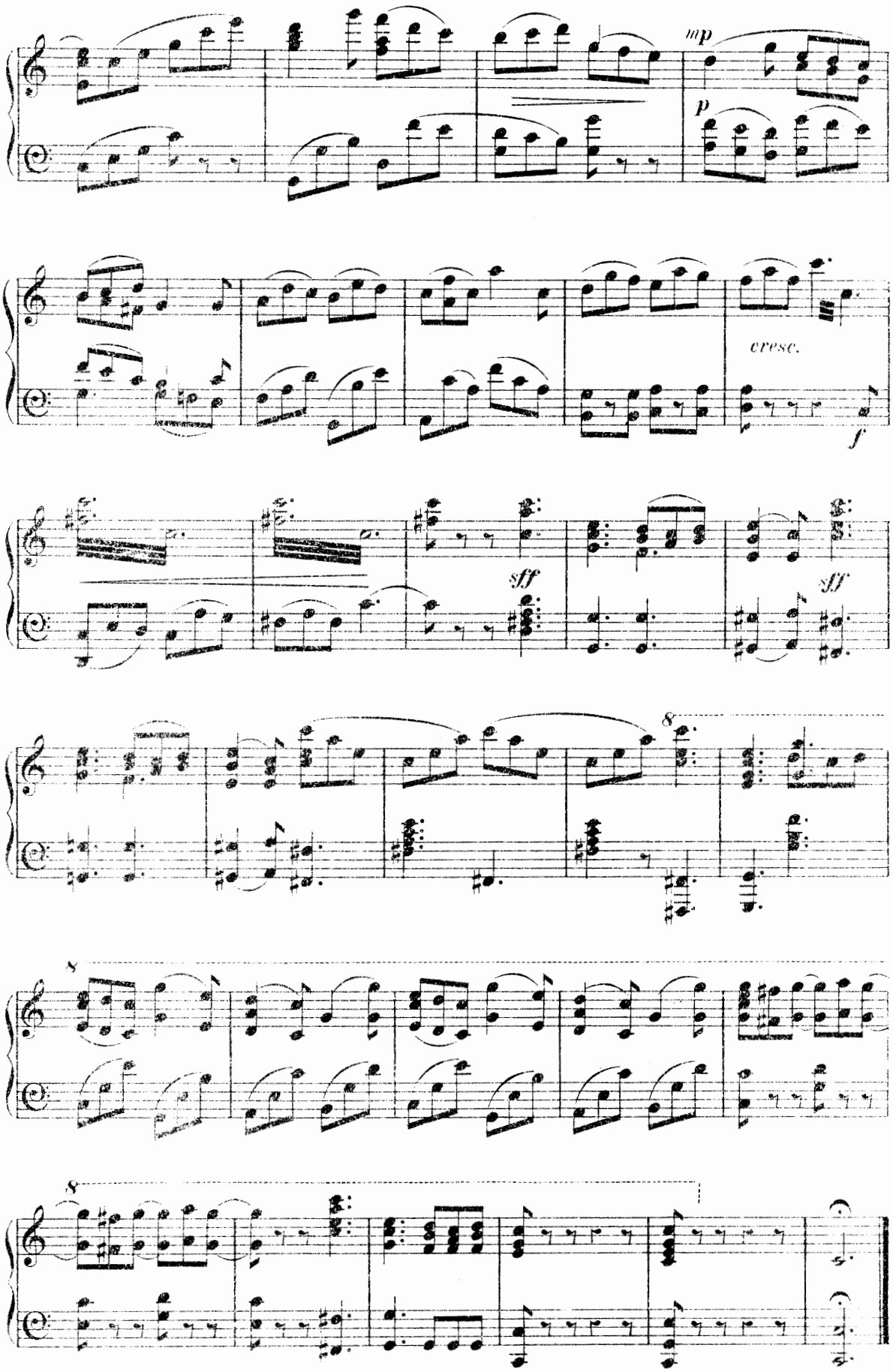

sf
mp


cresc.
sf
sf
sf
sf


f
sf
sf
sf
p


dolce
p
mp




mp
p
cresc.
f
sff
sff
8
8
8

Act I.

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

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

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

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

No 2. Chorus.

Allegro.

p stacc. *cresc.*

mf (Curtain.)

Soprano.

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

Tenor.

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

p

f Spake up a - vick, And tell us

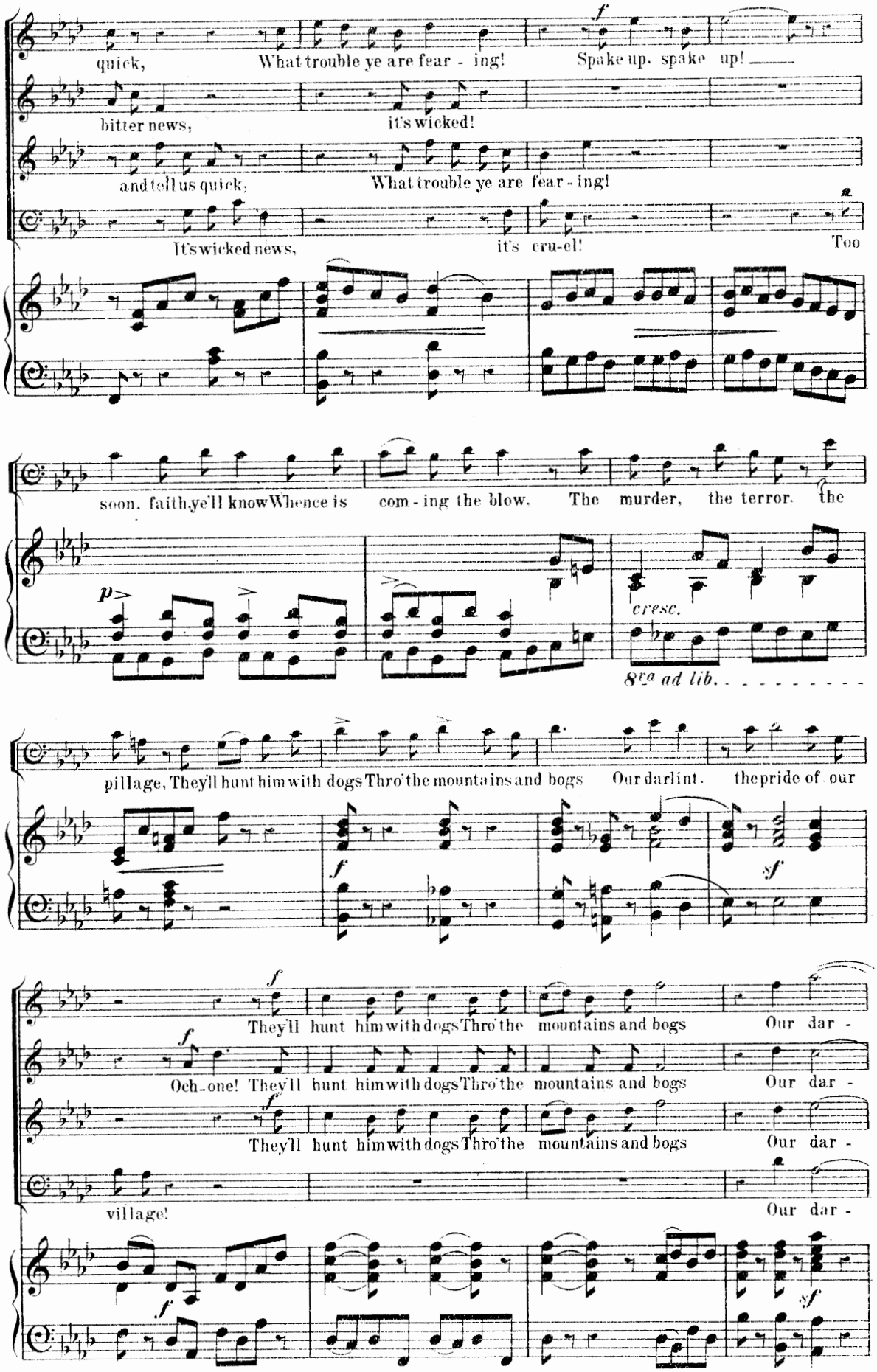
cru-el news we're hear - - ing. It's bit-ter news, It's

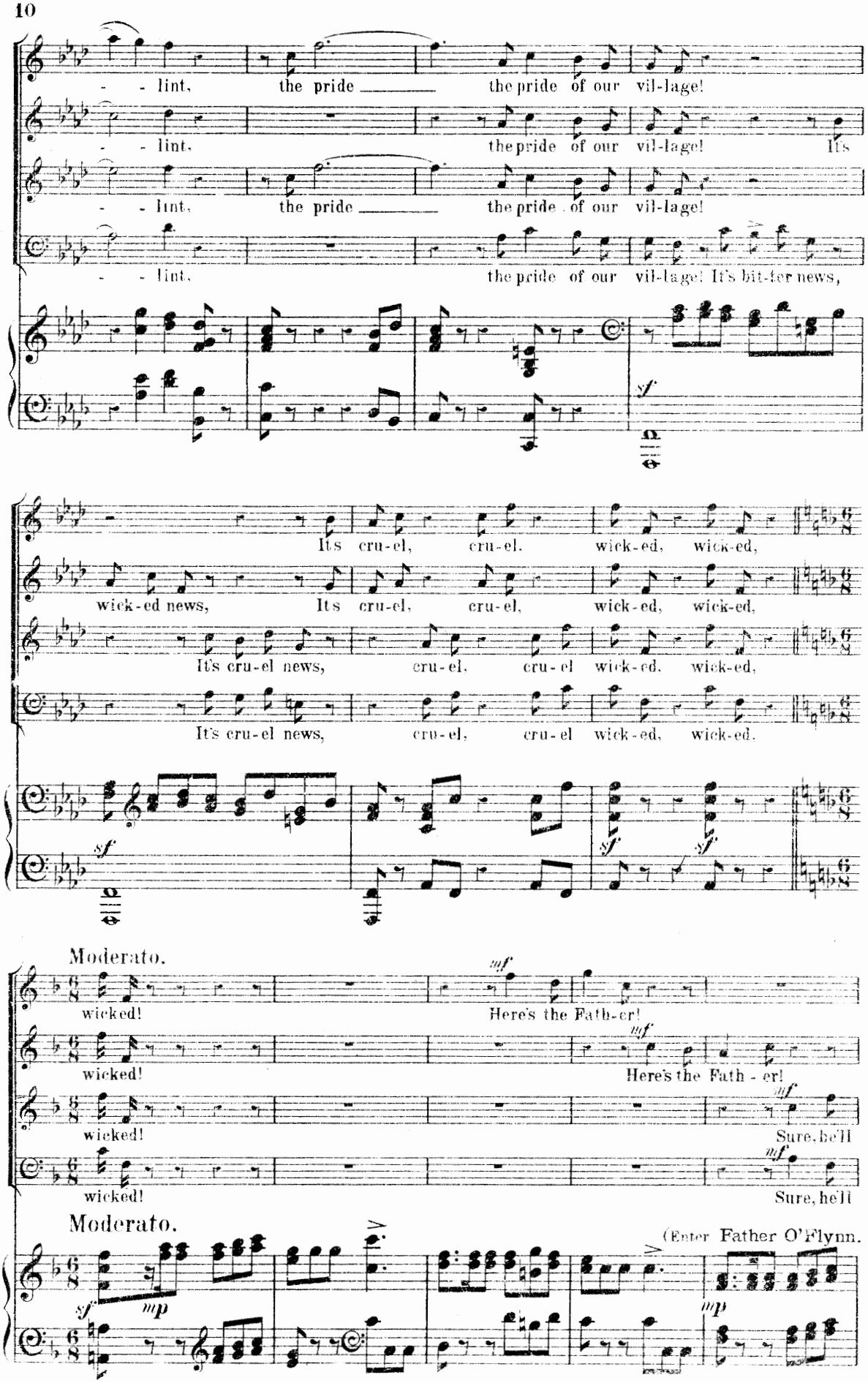
f Spake up a-vick, And tell us quick,

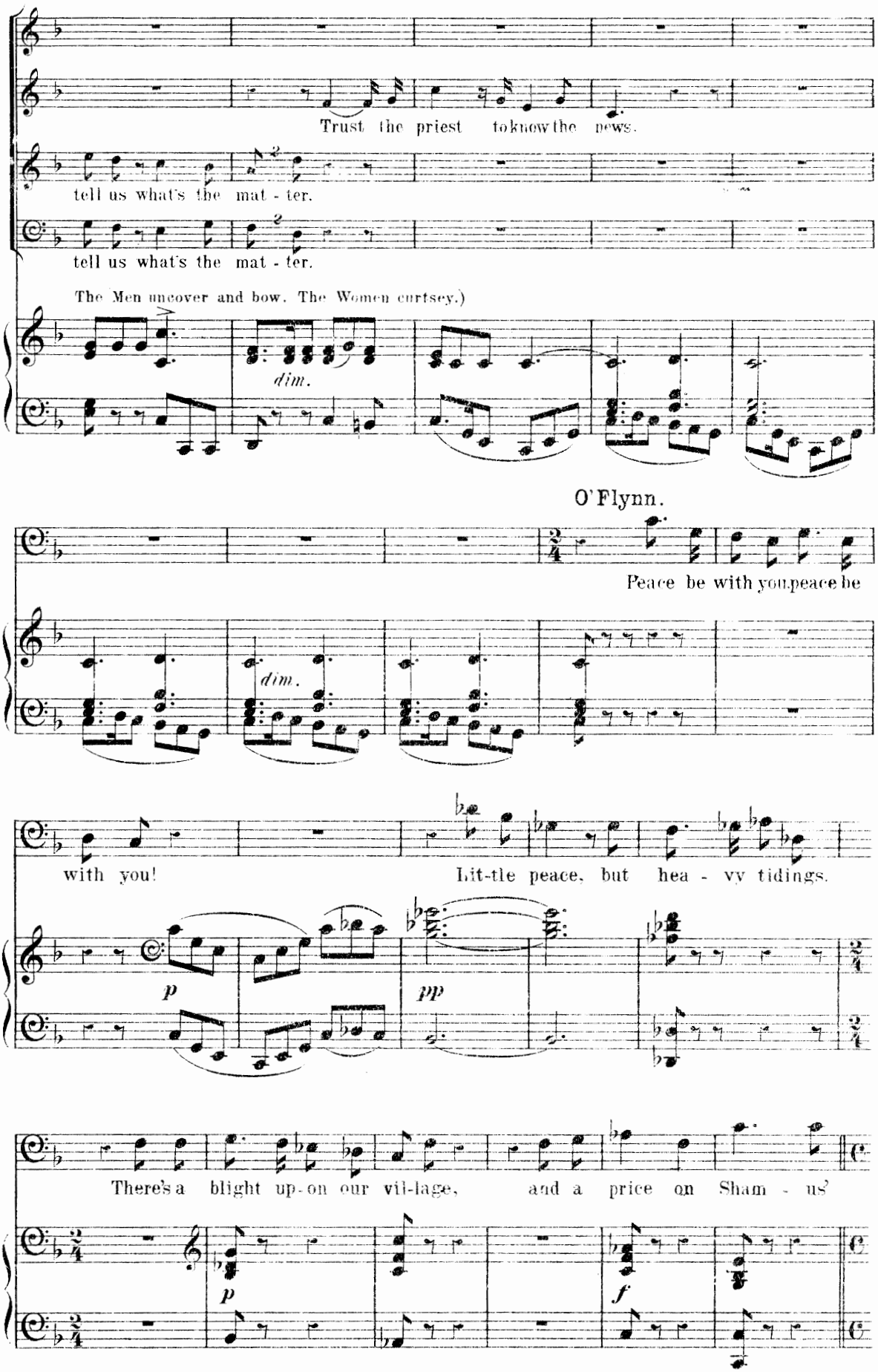
cru-el news we're hear - - ing. *f* It's wicked news,

p

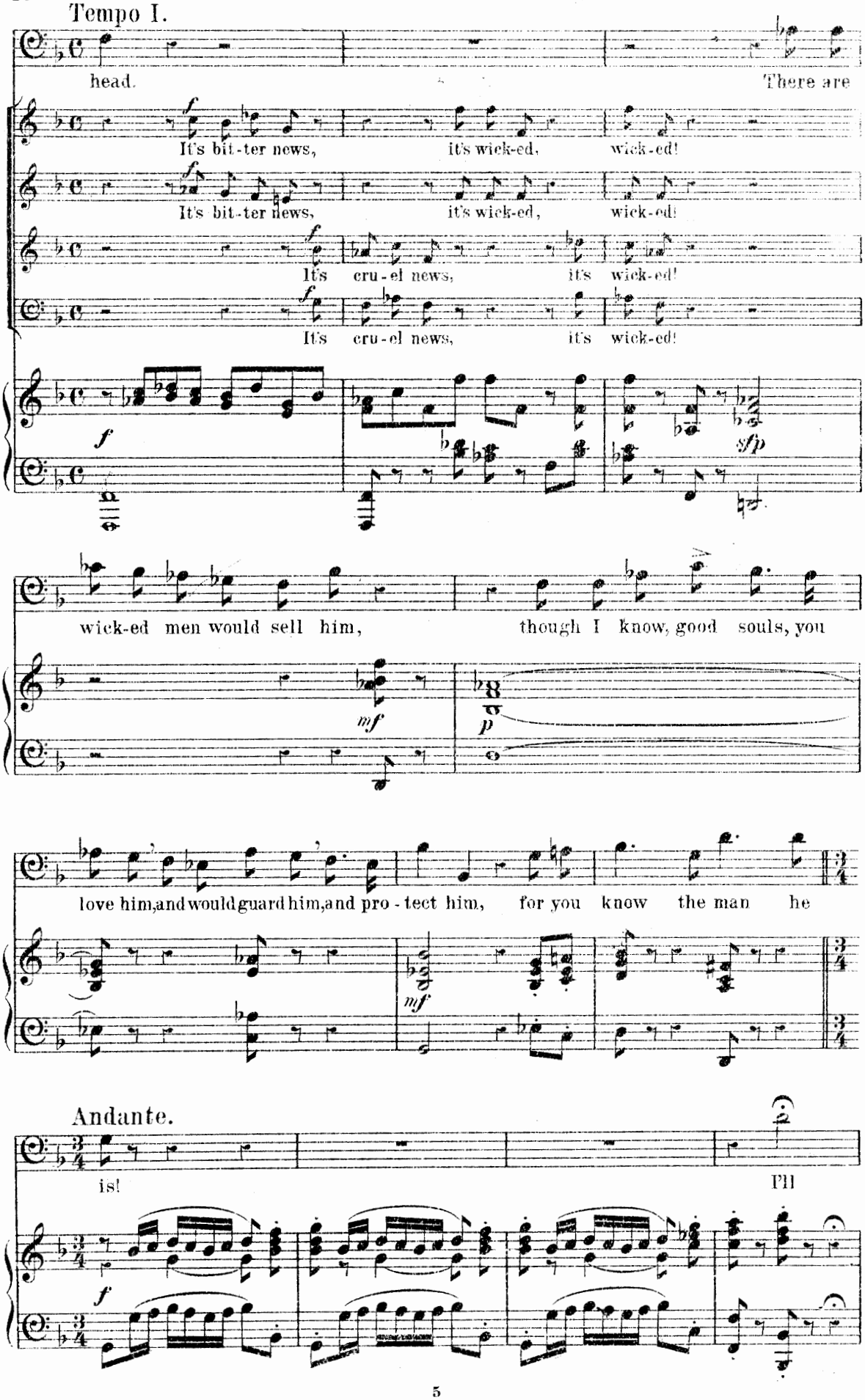
Copyright 1896 by Boosey & Co.

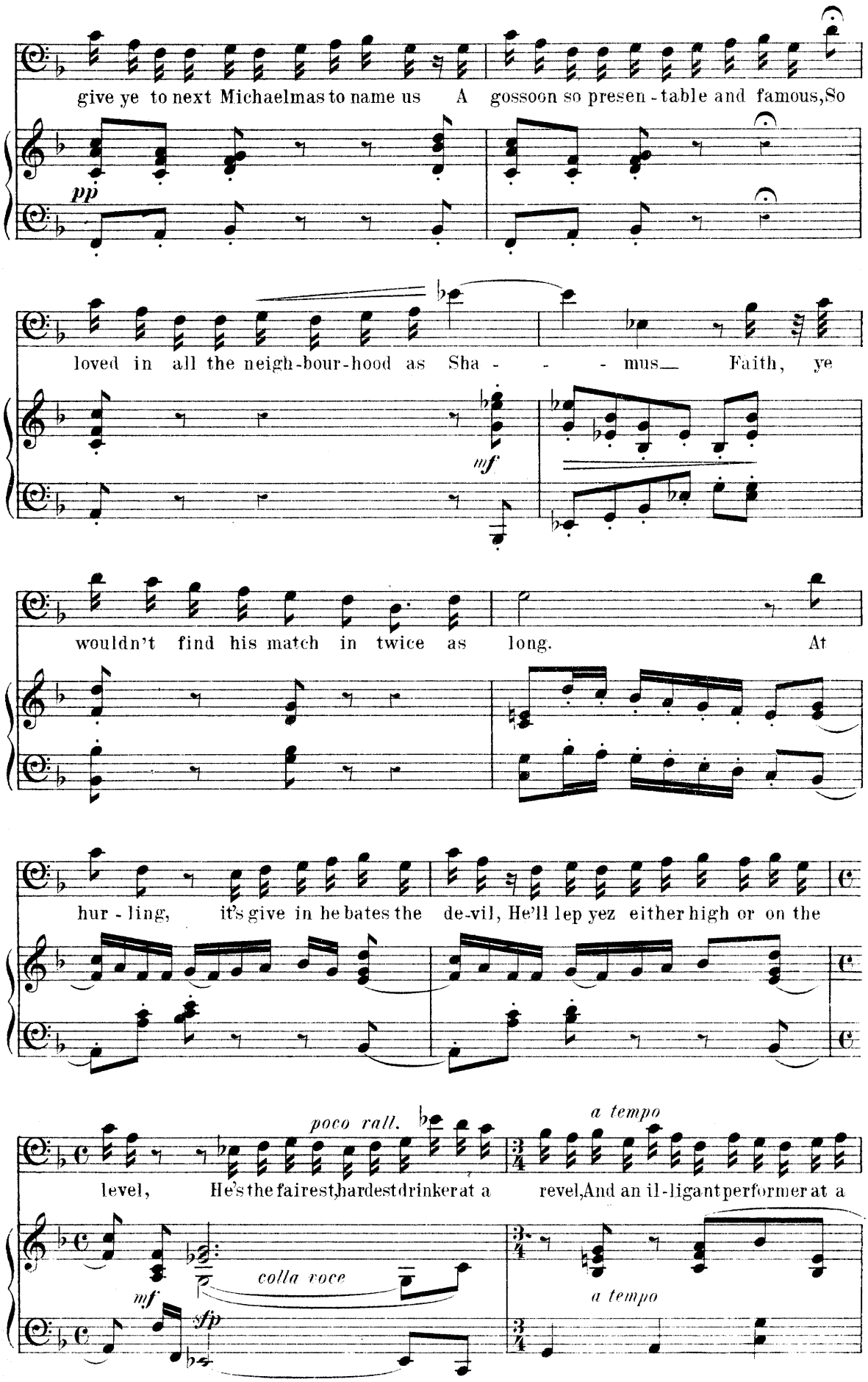

quick, What trouble ye are fear - ing! Spake up, spake up!
bitter news, it's wicked!
and tell us quick, What trouble ye are fear - ing!
It's wicked news, it's cru-el! Too
soon, faith, ye'll know Whence is com - ing the blow. The murder, the terror, the
cresc.
8va ad lib.
pillage, They'll hunt him with dogs Thro' the mountains and bogs Our darlint, the pride of our
They'll hunt him with dogs Thro' the mountains and bogs Our dar -
Och - one! They'll hunt him with dogs Thro' the mountains and bogs Our dar -
They'll hunt him with dogs Thro' the mountains and bogs Our dar -
village! Our dar -

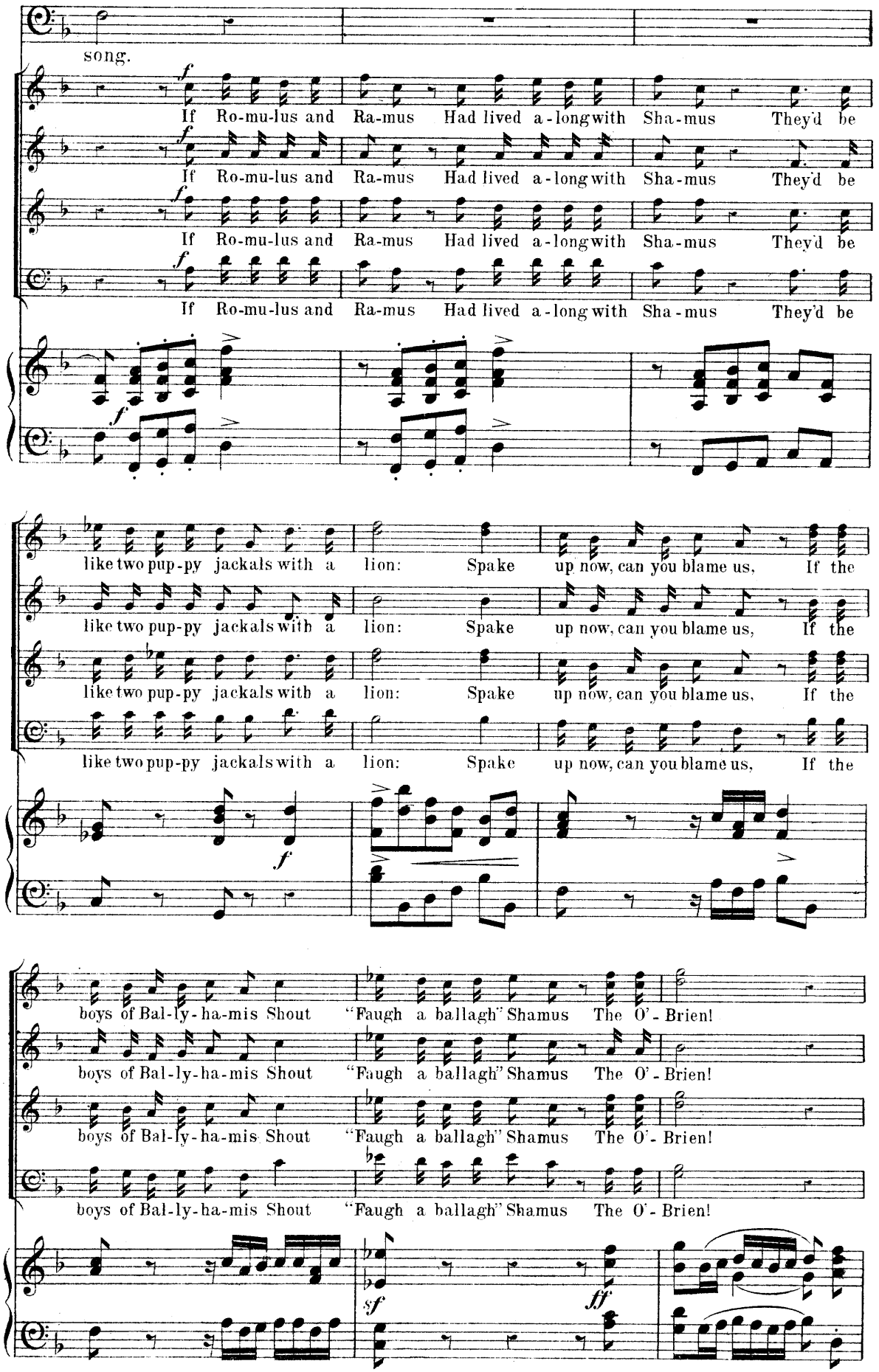

- - lint, the pride the pride of our vil-lage!
- - lint, the pride of our vil-lage! It's
- - lint, the pride the pride of our vil-lage!
- - lint, the pride of our vil-lage! It's bit-ter news,
sf
It's cru-el, cru-el, wick-ed, wick-ed,
wick-ed news, It's cru-el, cru-el, wick-ed, wick-ed,
It's cru-el news, cru-el, cru-el wick-ed, wick-ed,
It's cru-el news, cru-el, cru-el wick-ed, wick-ed.
sf
sf
sf
Moderato.
wicked!
Here's the Fath-er!
mf
wicked!
Here's the Fath - er!
wicked!
Sure, he'll
wicked!
Sure, he'll
Moderato.
(Enter Father O'Flynn.
sf
mp
mp

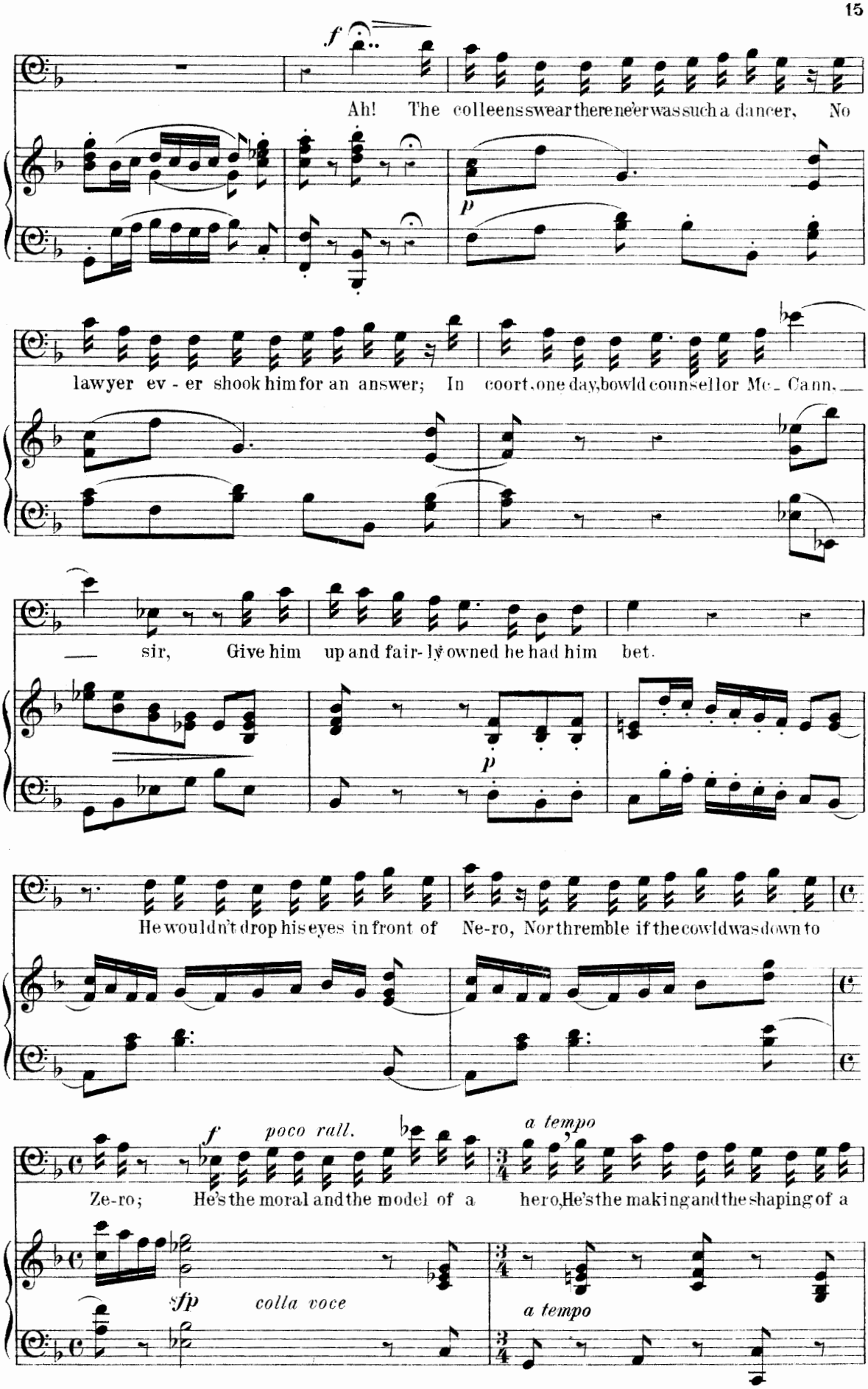

Trust the priest to know the news.
tell us what's the mat - ter.
tell us what's the mat - ter.
The Men uncover and bow. The Women curtsey.)
dim.
O'Flynn.
Peace be with you peace be
dim.
with you!
Lit-tle peace, but hea - vy tidings.
p
pp
There's a blight up-on our vil-lage, and a price on Sham - us'
p
f

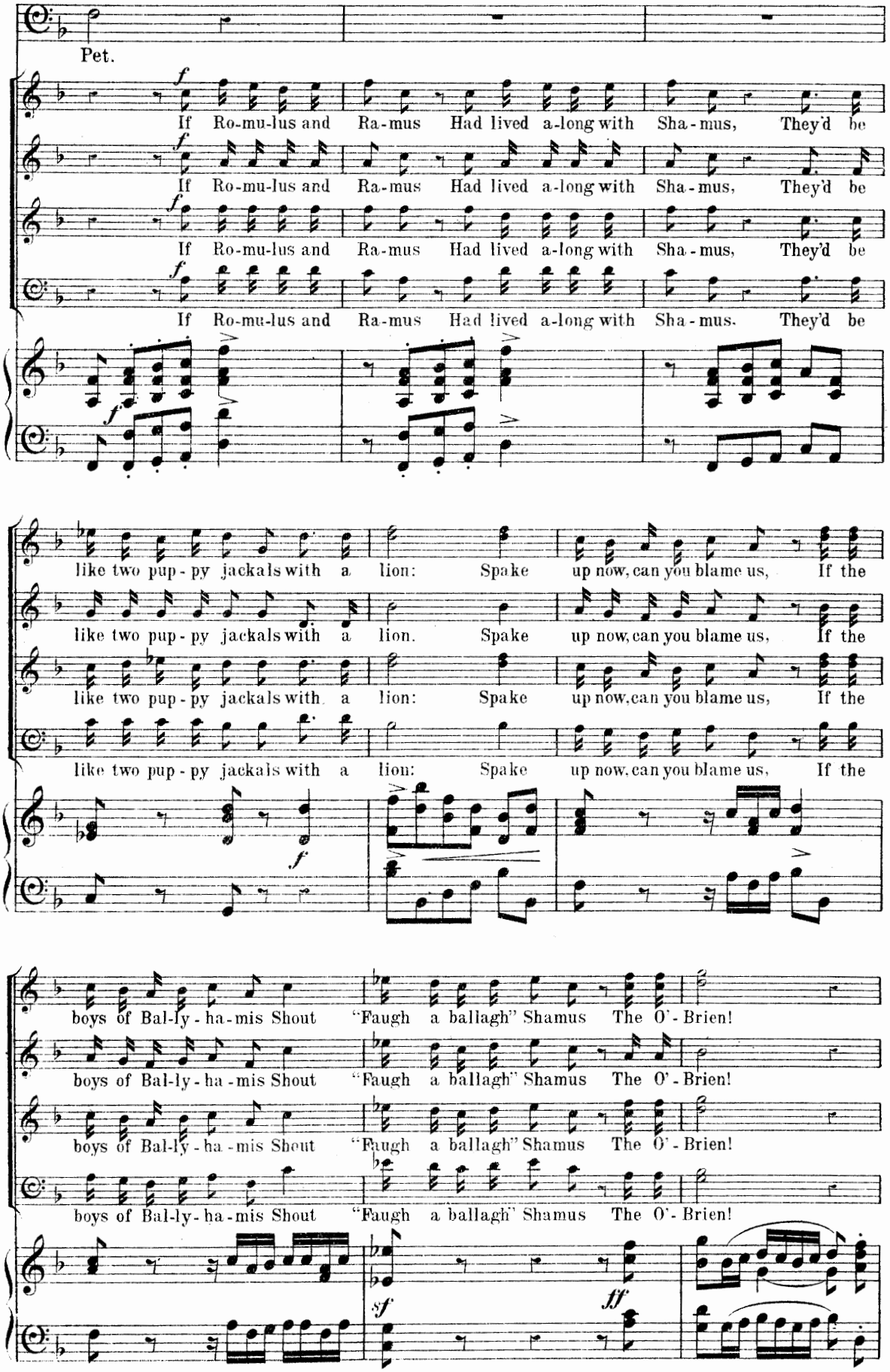
Tempo I.

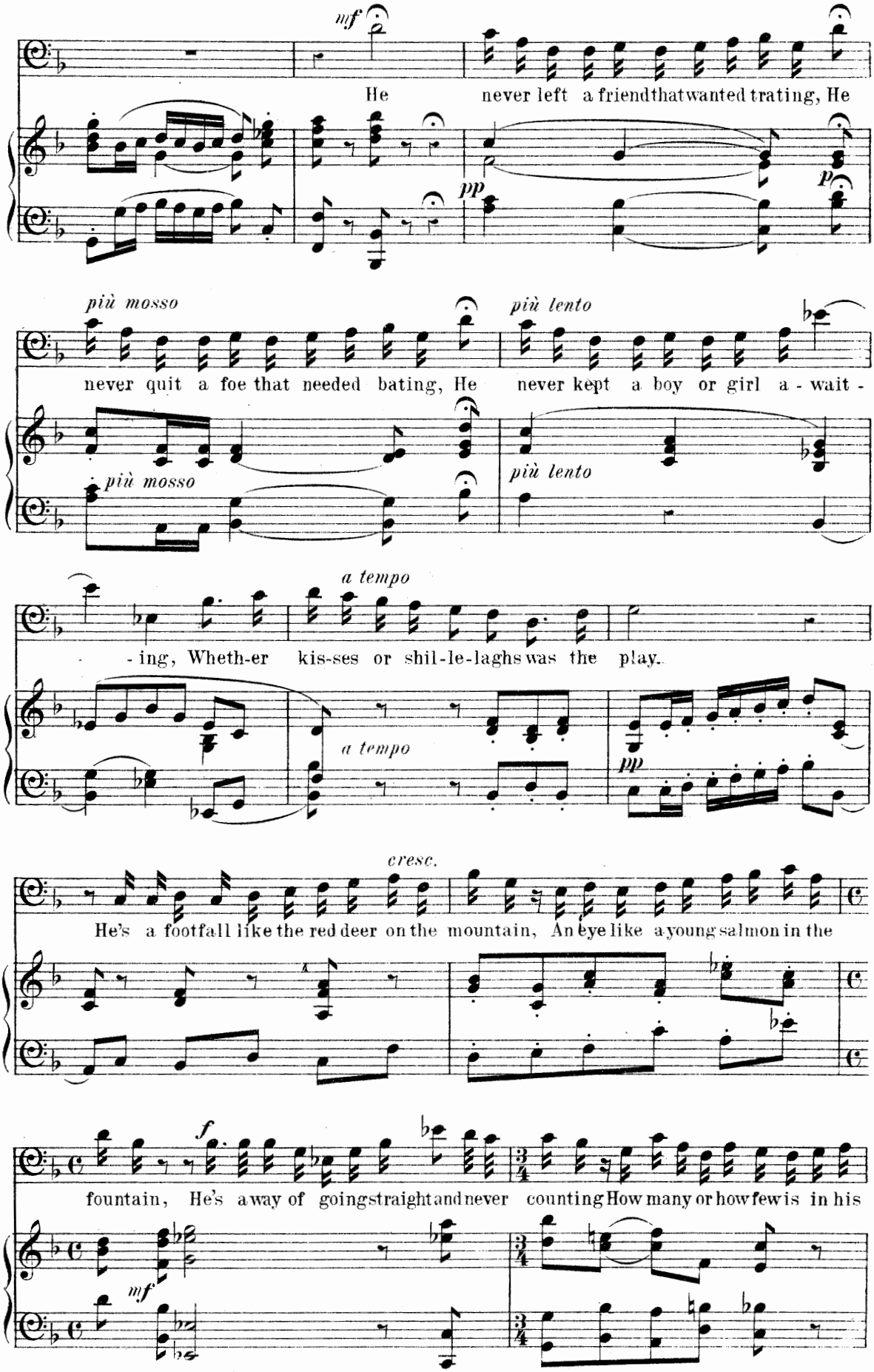

head.
There are
It's bit-ter news, it's wick-ed, wick-ed!
It's bit-ter news, it's wick-ed, wick-ed!
It's cru-el news, it's wick-ed!
It's cru-el news, it's wick-ed!
f
sfp
wick-ed men would sell him, though I know, good souls, you
mf
p
love him, and would guard him, and pro-tect him, for you know the man he
mf
Andante.
is!
I'll
f

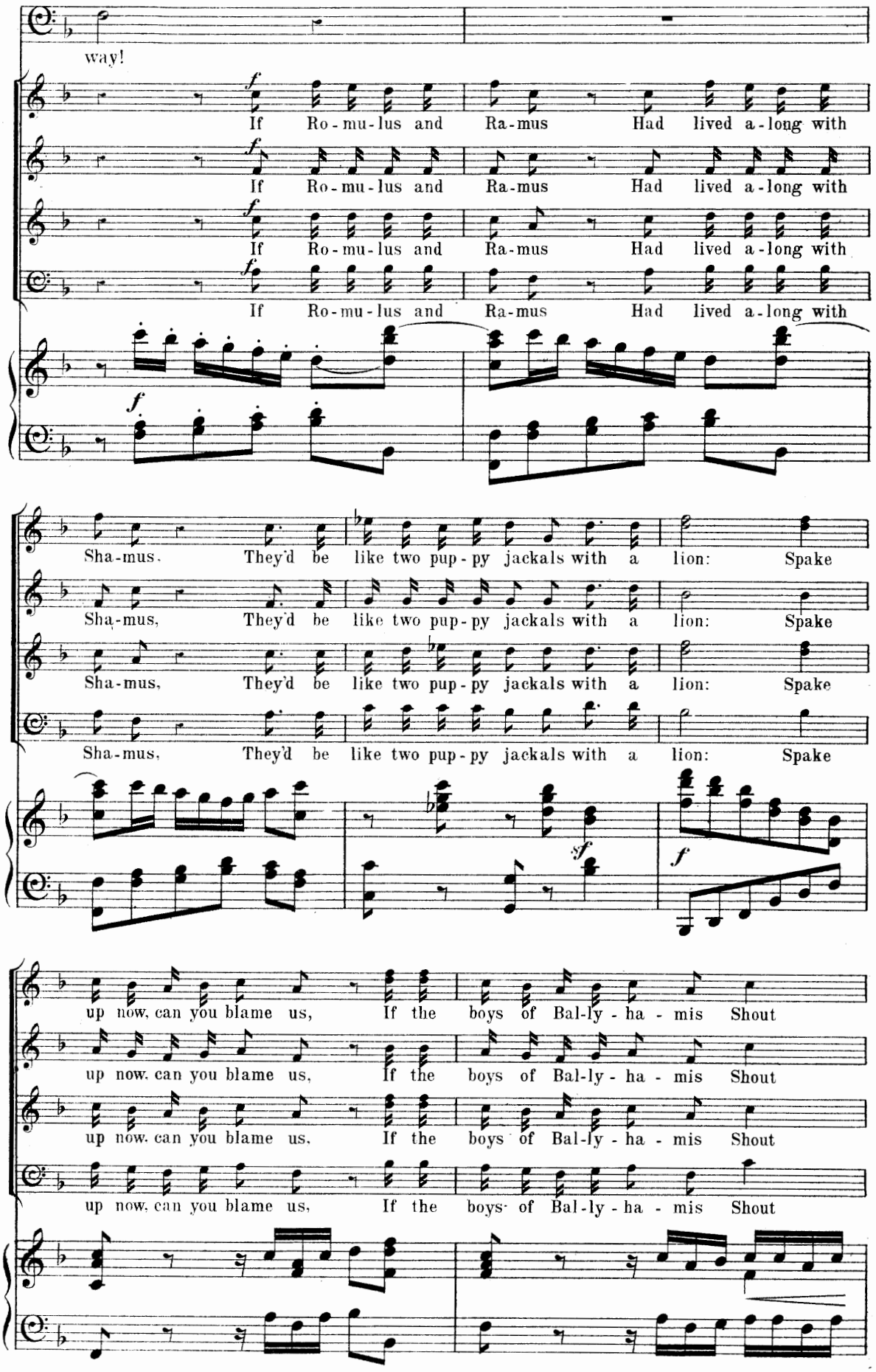

give ye to next Michaelmas to name us A gossoon so presen - table and famous, So
pp
loved in all the neigh-bour-hood as Sha - - - mus_ Faith, ye
mf
wouldn't find his match in twice as long. At
hur - ling, it's give in he bates the de-vil, He'll lep yez either high or on the
poco rall.
a tempo
level, He's the fairest, hardest drinker at a revel, And an il-ligant performer at a
colla voce
mf
sfp
a tempo

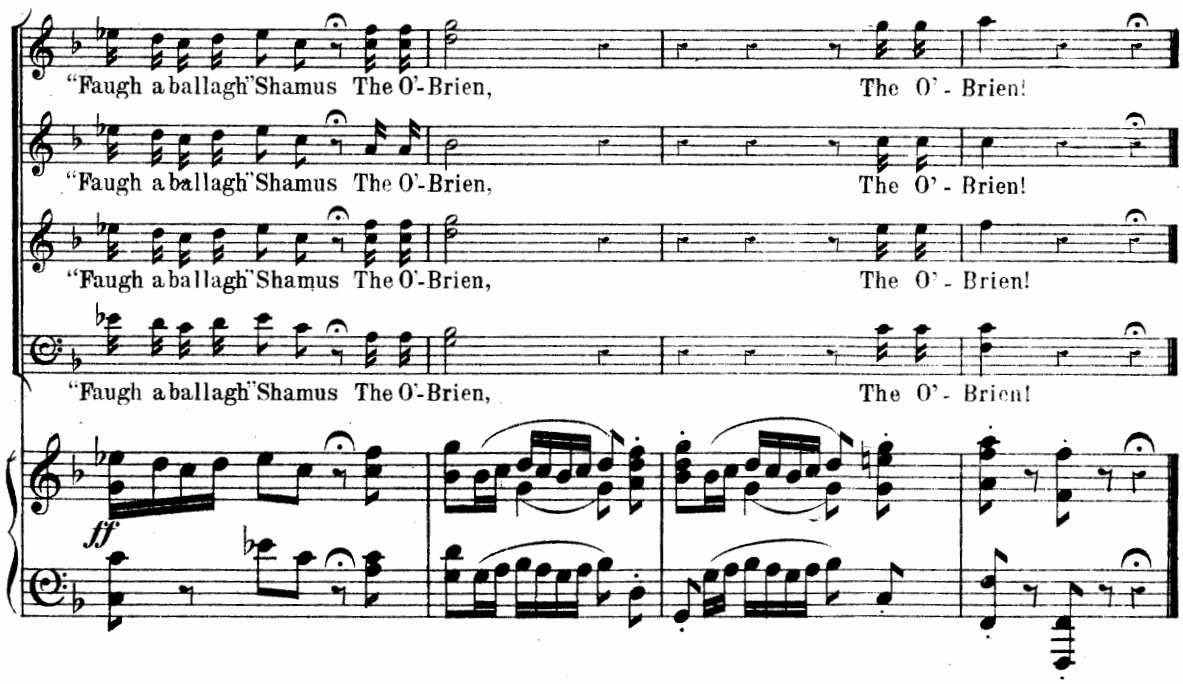

song.
If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus They'd be
If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus They'd be
If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus They'd be
If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus They'd be
like two pup-py jackals with a lion: Spake up now, can you blame us, If the
like two pup-py jackals with a lion: Spake up now, can you blame us, If the
like two pup-py jackals with a lion: Spake up now, can you blame us, If the
like two pup-py jackals with a lion: Spake up now, can you blame us, If the
boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!
boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!
boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!
boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!


f
Ah! The colleens swear there ne'er was such a dancer, No
p
lawyer ev - er shook him for an answer; In coort one day, bowld counsellor Mc - Cann,
sir, Give him up and fair - ly owned he had him bet.
p
He wouldn't drop his eyes in front of Ne-ro, Nor tremble if the cowld was down to
f
poco rall.
a tempo
Ze-ro; He's the moral and the model of a hero, He's the making and the shaping of a
sfp
colla voce
a tempo


Pet.
If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus, They'd be
If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus, They'd be
If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus, They'd be
If Ro-mu-lus and Ra-mus Had lived a-long with Sha-mus. They'd be
like two pup-py jackals with a lion: Spake up now, can you blame us, If the
like two pup-py jackals with a lion. Spake up now, can you blame us, If the
like two pup-py jackals with a lion: Spake up now, can you blame us, If the
like two pup-py jackals with a lion: Spake up now, can you blame us, If the
boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!
boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!
boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!
boys of Bal-ly-ha-mis Shout "Faugh a ballagh" Shamus The O'-Brien!


Più lento e colla voce.
mf
He never left a friendthatwanted trating, He
pp
p
più mosso
più lento
never quit a foe that needed bating, He never kept a boy or girl a - wait -
più mosso
più lento
a tempo
- ing, Wheth-er kis-ses or shil-le-laghs was the play.
a tempo
pp
cresc.
He's a footfall like the red deer on the mountain, An eye like a young salmon in the
f
fountain, He's a way of goingstraight and never counting How many or how few is in his
mf


way!
If Ro-mu-lus and Ra-mus Had lived a-long with
If Ro-mu-lus and Ra-mus Had lived a-long with
If Ro-mu-lus and Ra-mus Had lived a-long with
If Ro-mu-lus and Ra-mus Had lived a-long with
Sha-mus, They'd be like two pup-py jackals with a lion: Spake
Sha-mus, They'd be like two pup-py jackals with a lion: Spake
Sha-mus, They'd be like two pup-py jackals with a lion: Spake
Sha-mus, They'd be like two pup-py jackals with a lion: Spake
up now, can you blame us, If the boys of Bal-ly-ha-mis Shout
up now, can you blame us, If the boys of Bal-ly-ha-mis Shout
up now, can you blame us, If the boys of Bal-ly-ha-mis Shout
up now, can you blame us, If the boys of Bal-ly-ha-mis Shout

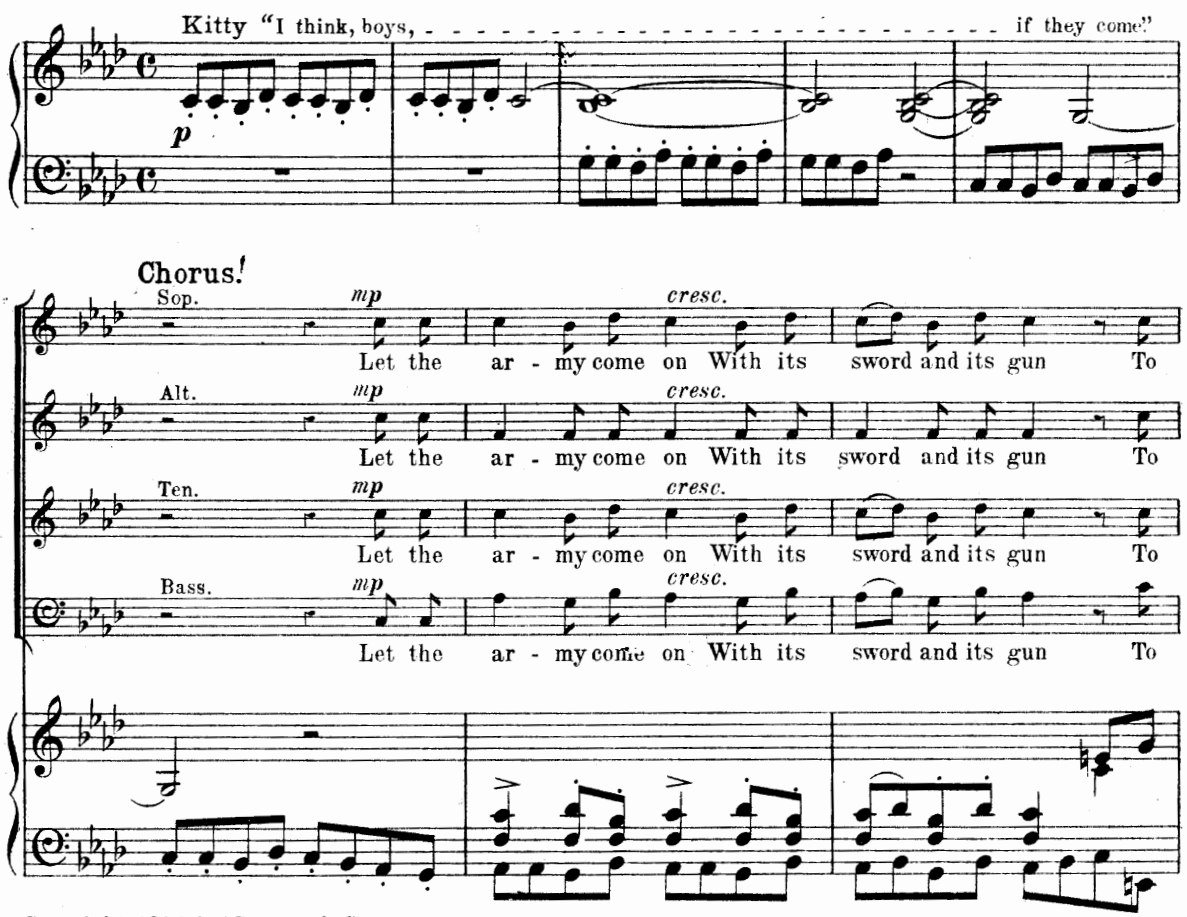


(cue) Kitty. "I heard all ye were saying."

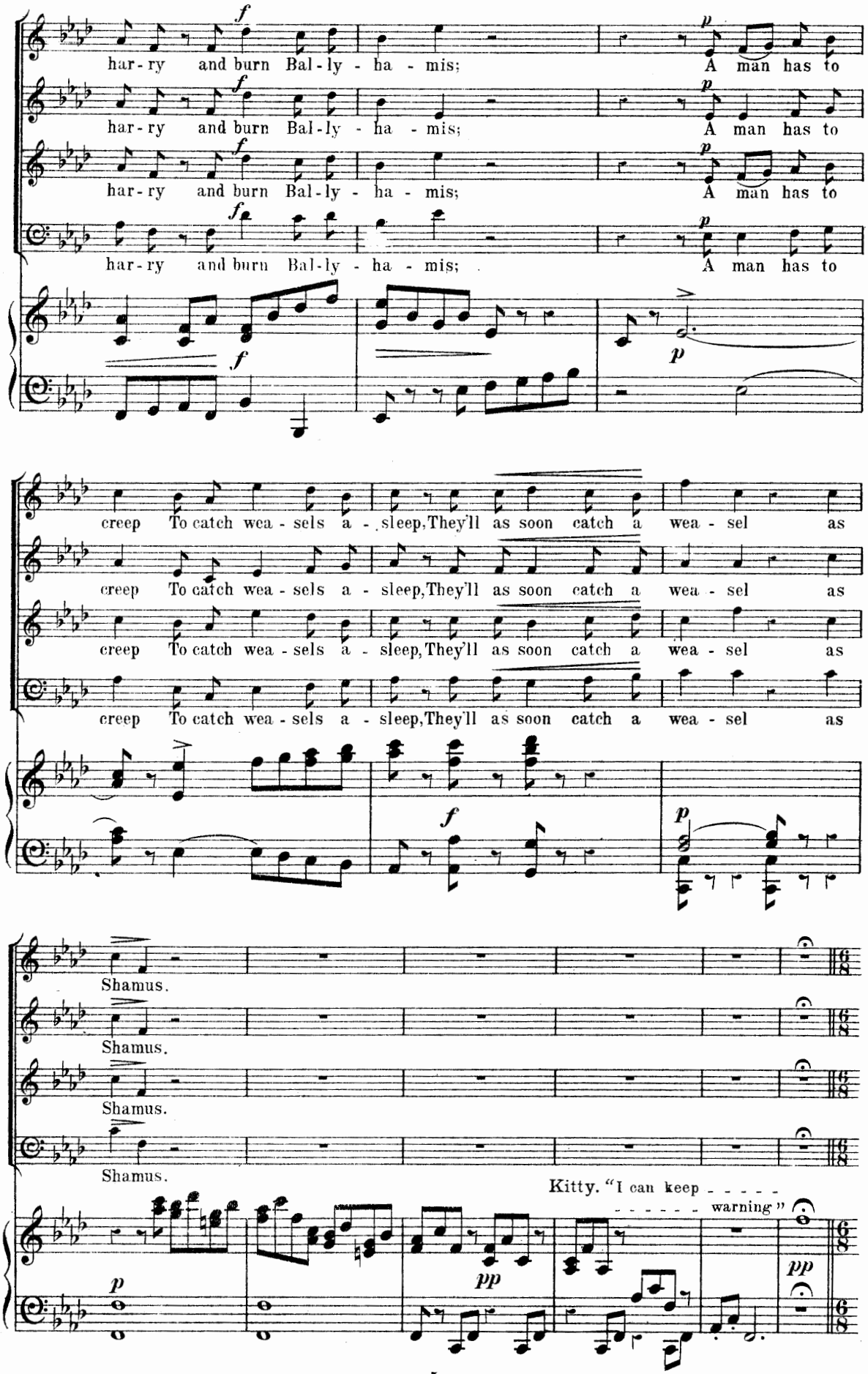
Sortie.

Nº 2 (bis.)

Allegro come al I^mo.



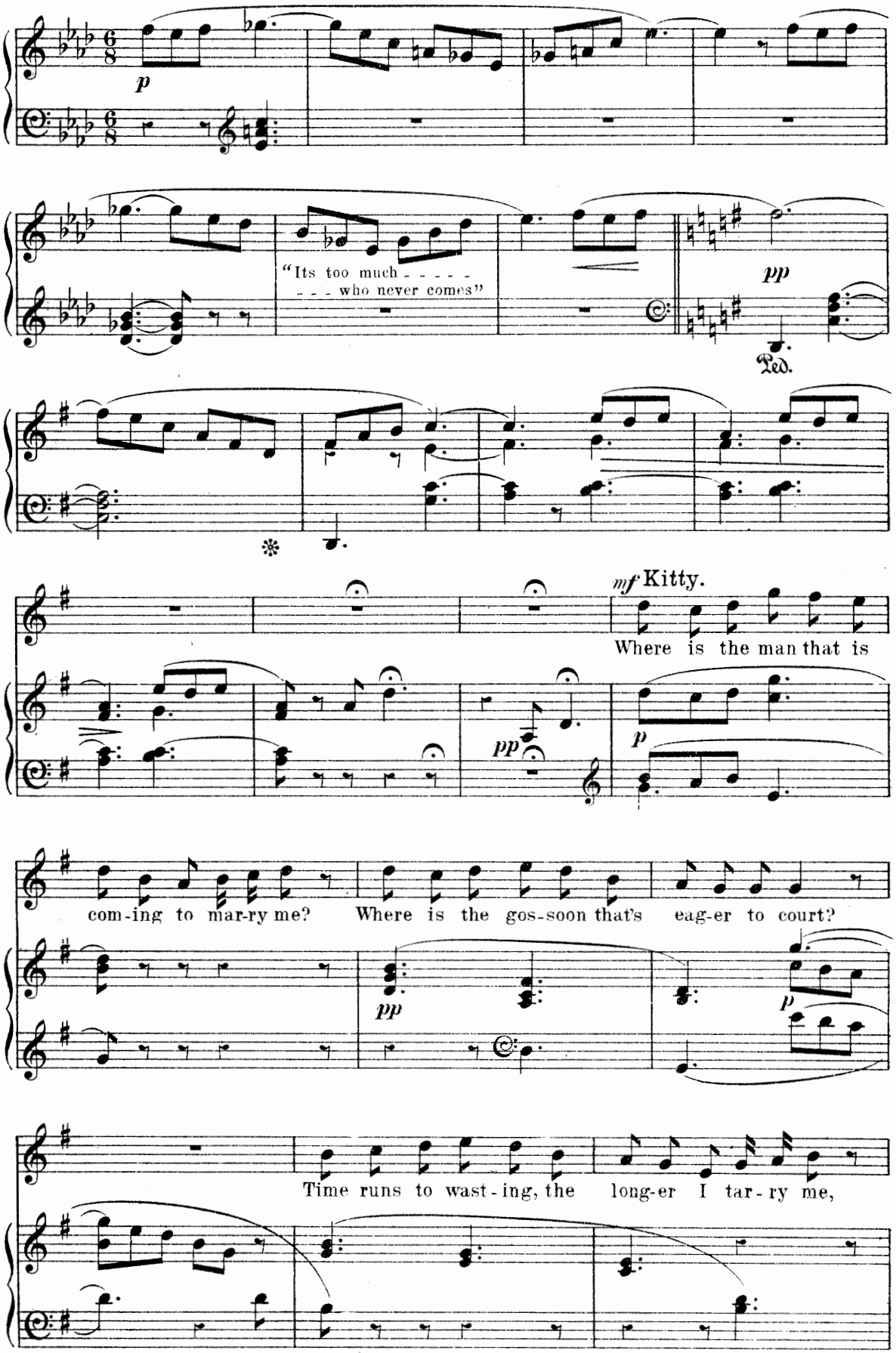
Copyright 1896 by Boosey & Co


har-ry and burn Bal-ly-ha-mis; A man has to
har-ry and burn Bal-ly-ha-mis; A man has to
har-ry and burn Bal-ly-ha-mis; A man has to
har-ry and burn Bal-ly-ha-mis; A man has to
creep To catch wea-sels a-sleep, They'll as soon catch a wea-sel as
creep To catch wea-sels a-sleep, They'll as soon catch a wea-sel as
creep To catch wea-sels a-sleep, They'll as soon catch a wea-sel as
creep To catch wea-sels a-sleep, They'll as soon catch a wea-sel as
Shamus.
Shamus.
Shamus.
Shamus.
Kitty. "I can keep - - - - - - - - - warning"

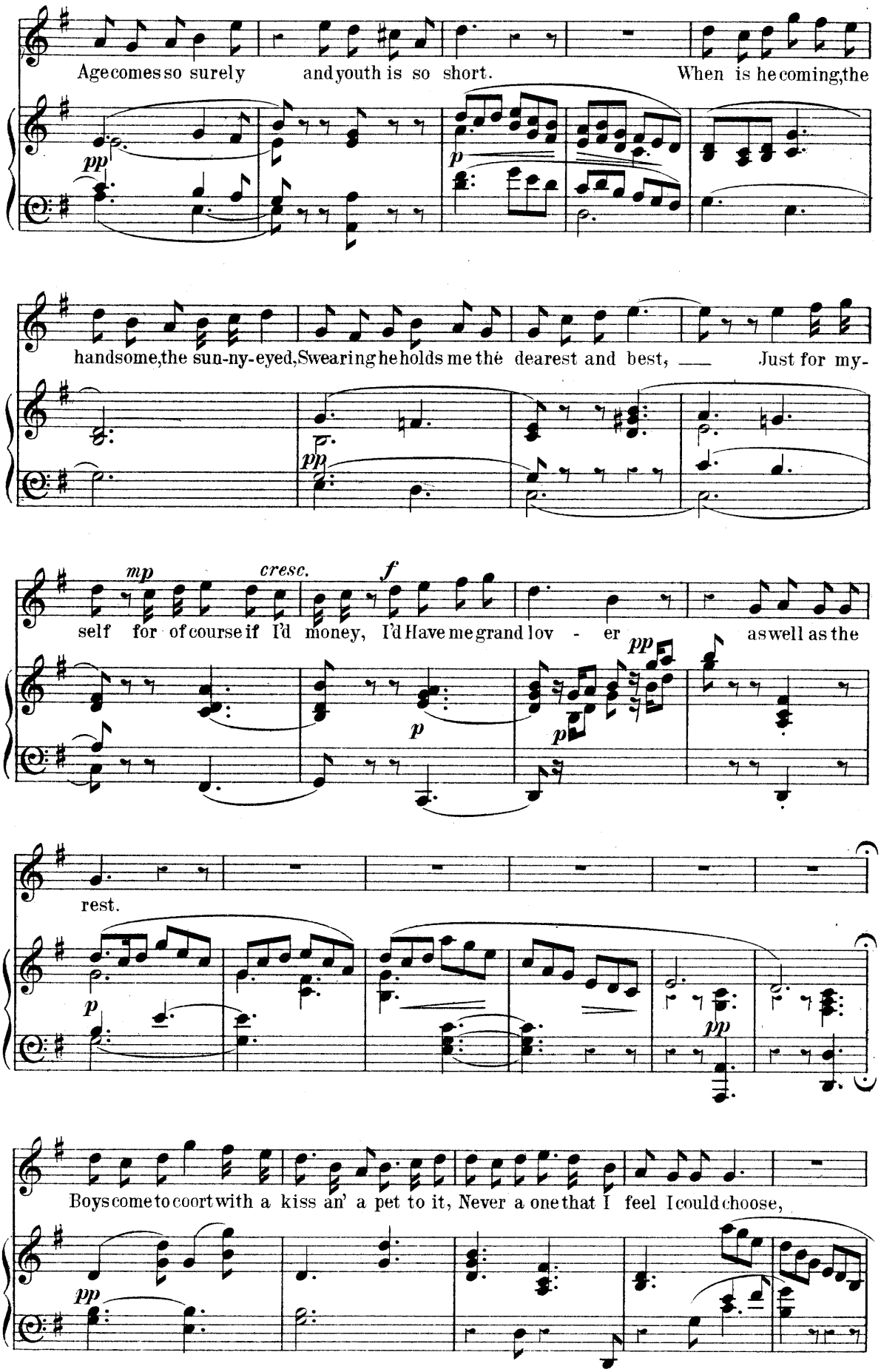
Nº 3. Song.

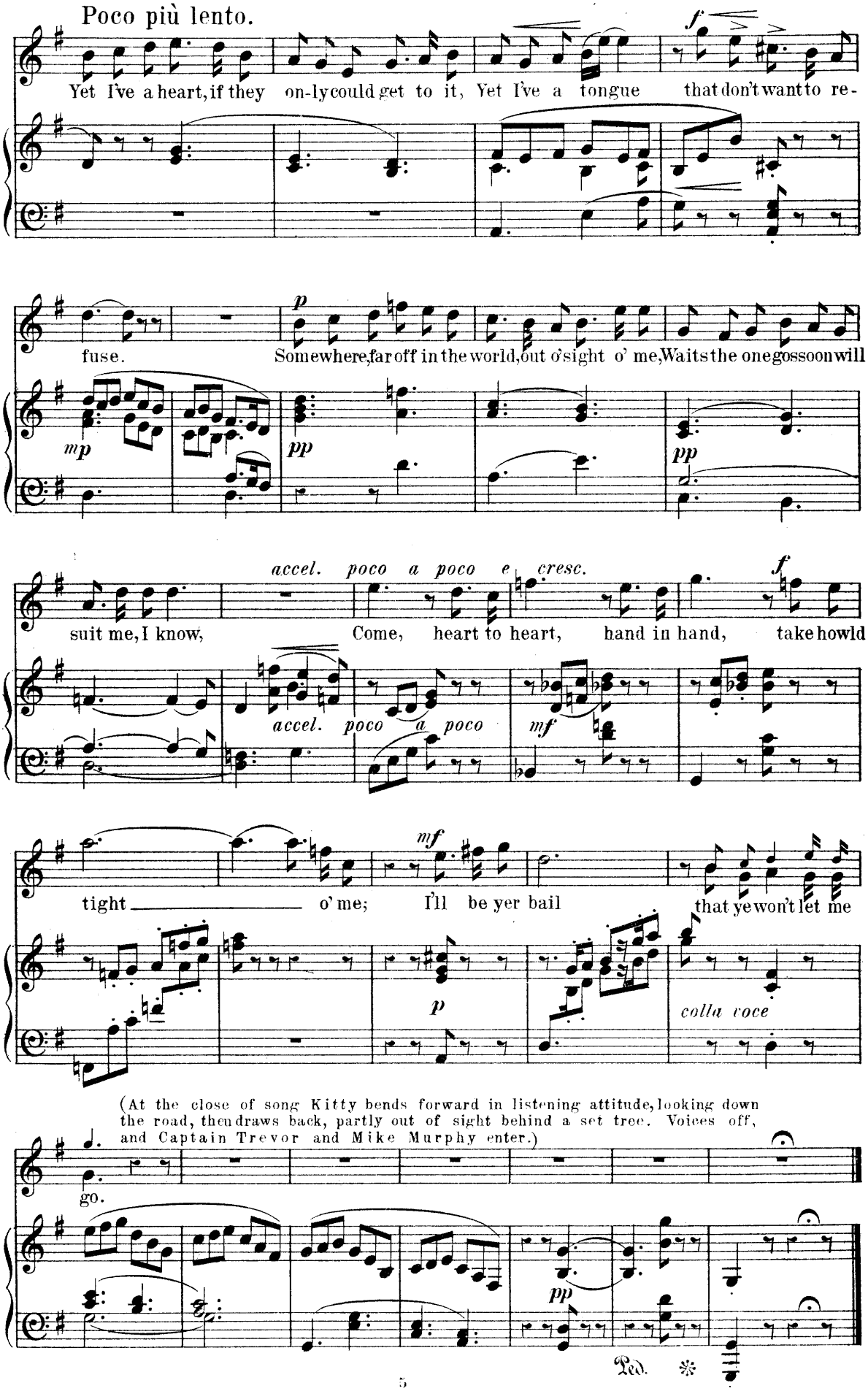
Andante molto moderato.

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



Copyright 1896 by Boosey & Co

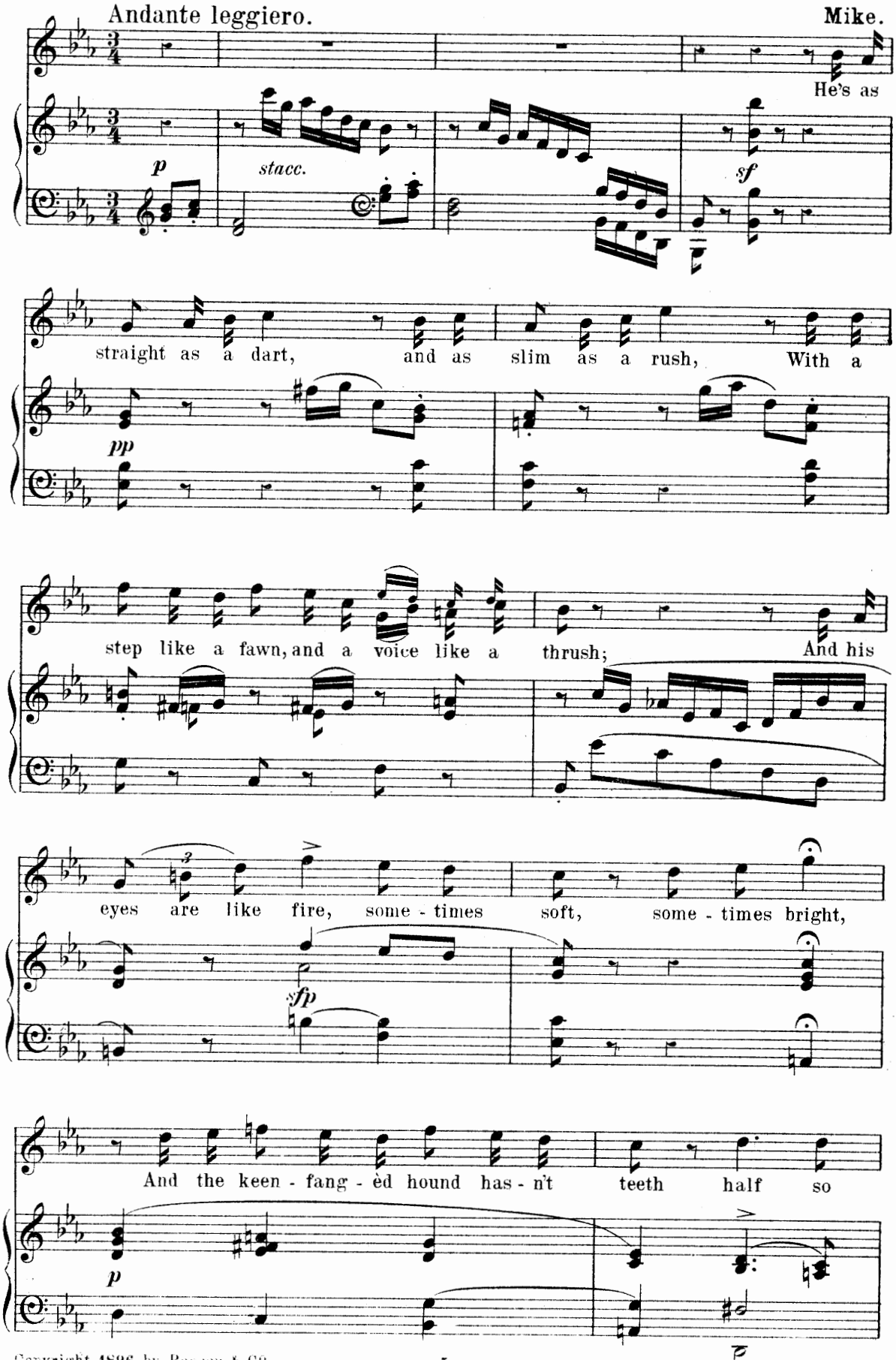

Age comes so surely and youth is so short. When is he coming, the
handsome, the sun-ny-eyed, Swearing he holds me the dearest and best, Just for my-
self for of course if I'd money, I'd Have me grand lov - er as well as the
rest.
Boys come to coort with a kiss an' a pet to it, Never a one that I feel I could choose,


Poco più lento.
Yet I've a heart, if they on-ly could get to it, Yet I've a tongue that don't want to re-
fuse. Somewhere, far off in the world, out o' sight o' me, Waits the one gos soon will
suit me, I know, Come, heart to heart, hand in hand, take howld
tight o' me; I'll be yer bail that ye won't let me
go.
accel. poco a poco e cresc.
accel. poco a poco
colla voce
(At the close of song Kitty bends forward in listening attitude, looking down the road, then draws back, partly out of sight behind a set tree. Voices off, and Captain Trevor and Mike Murphy enter.)
Ped.

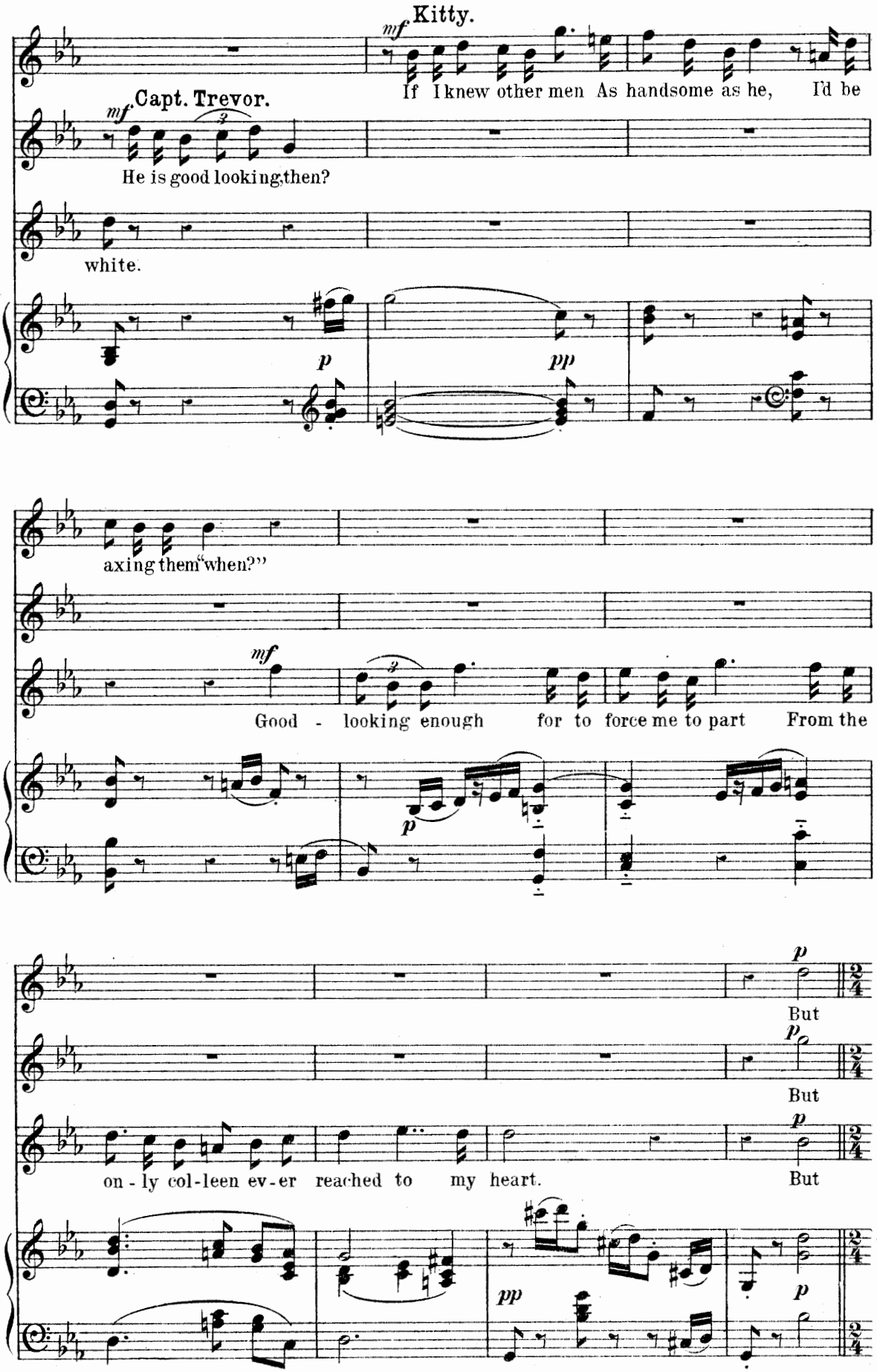
24 (cue) Capt. Trevor. "You need not appear"

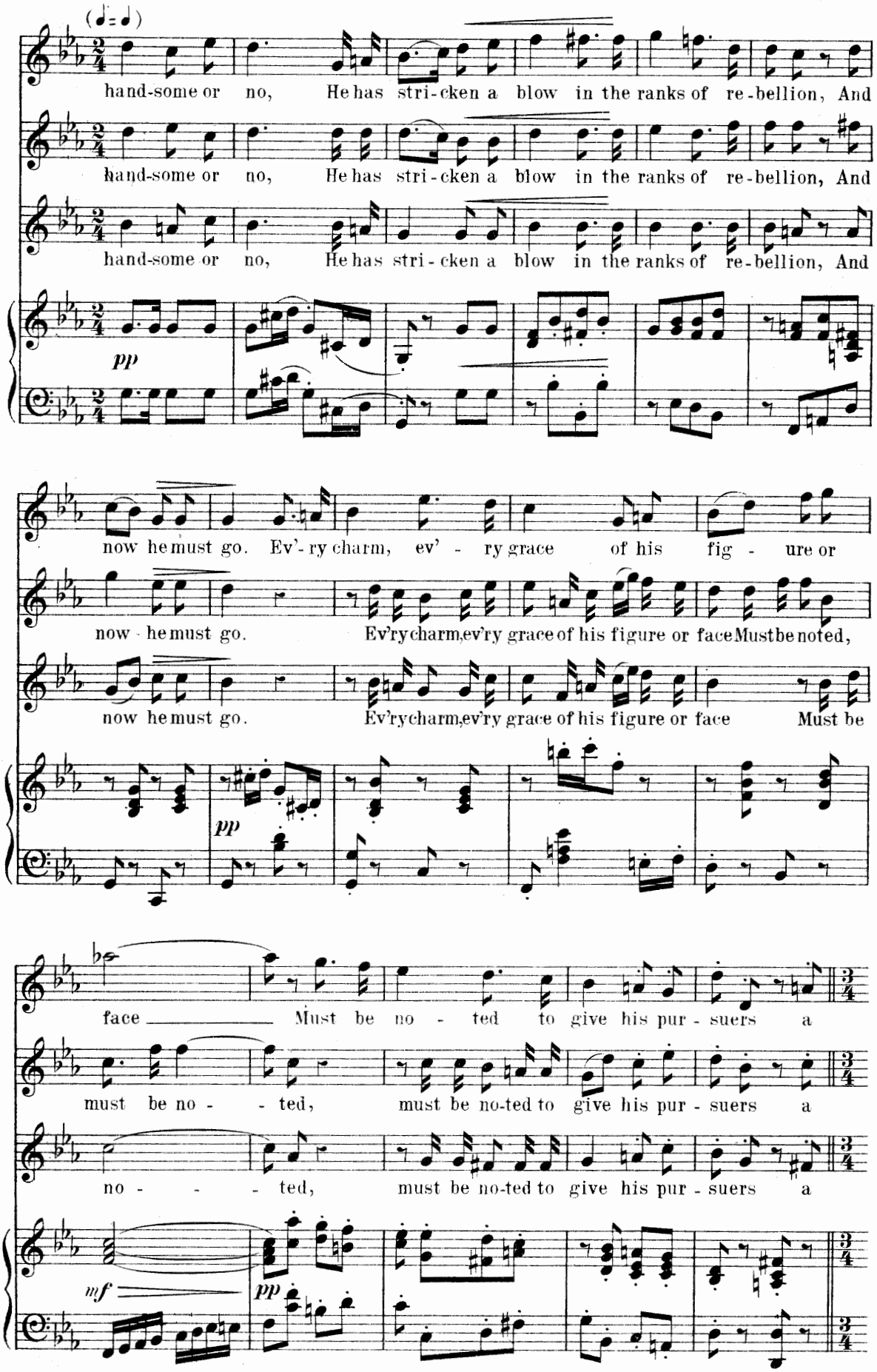
No 4. Trio.

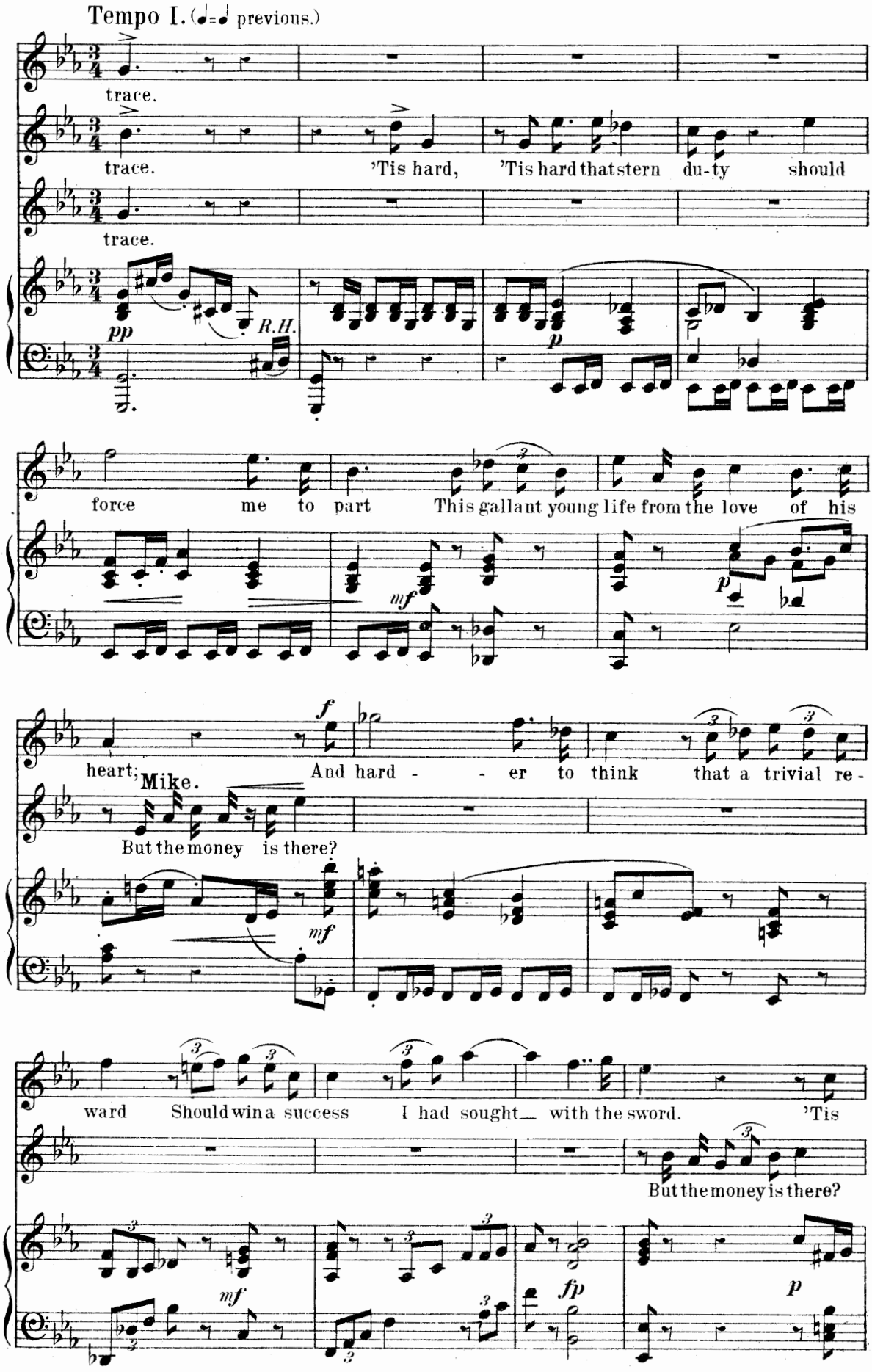
Andante leggiero.

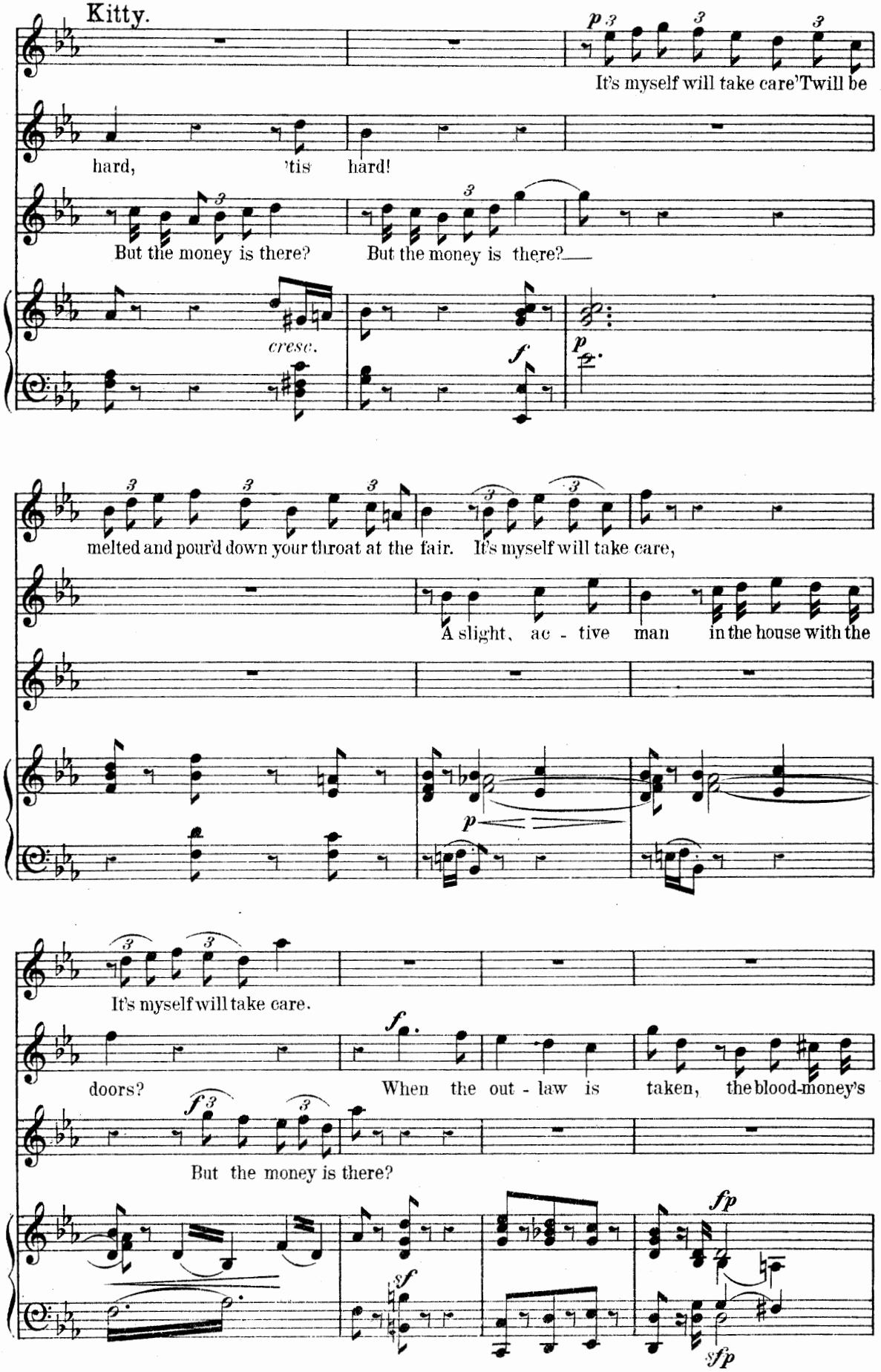


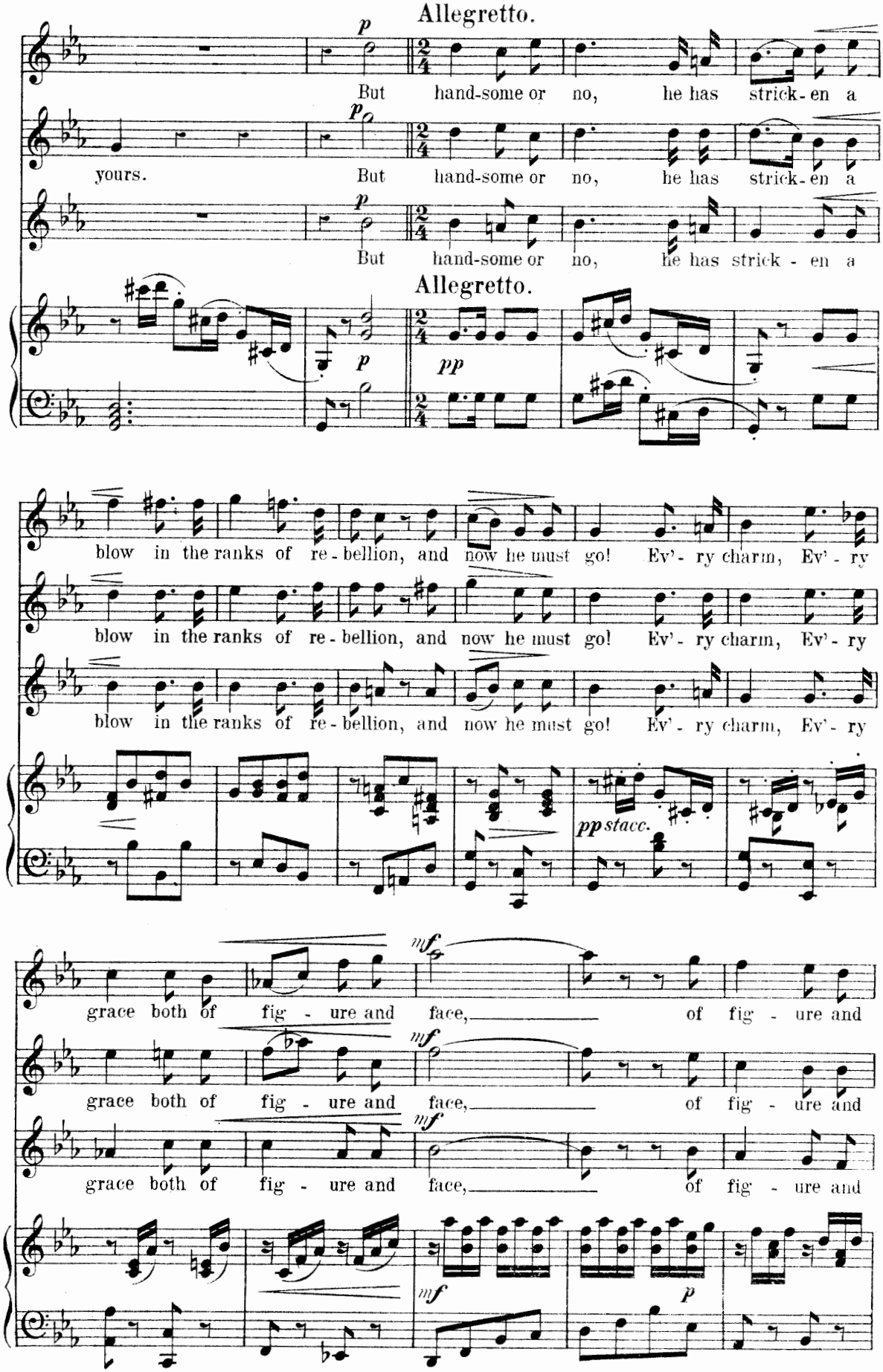
Copyright 1896 by Boosey & Co

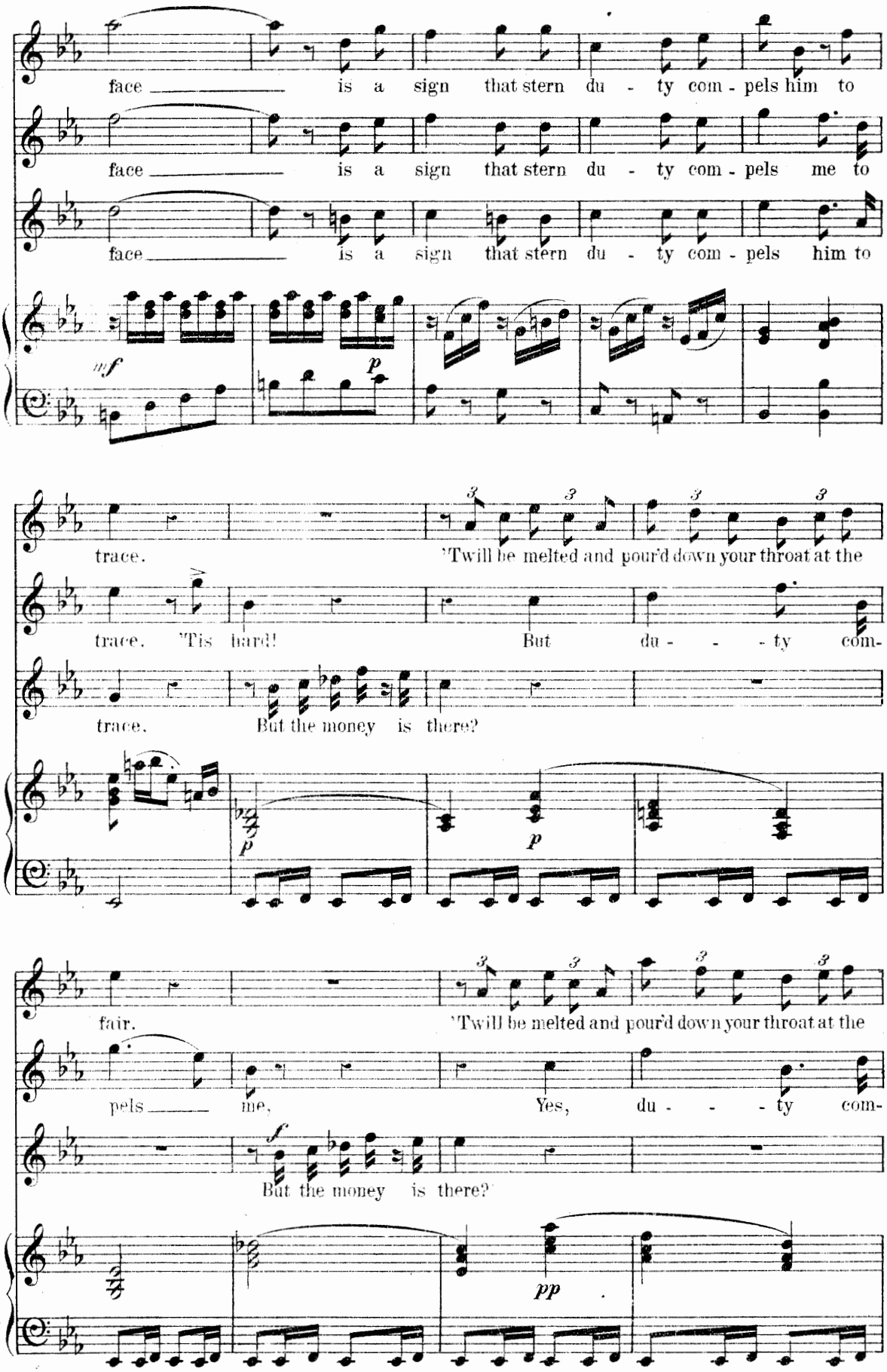

Kitty.
If I knew other men As handsome as he, I'd be
Capt. Trevor.
He is good looking,then?
white.
axing them"when?"
Good - looking enough for to force me to part From the
But
But
on - ly col-leen ev-er reached to my heart.
But

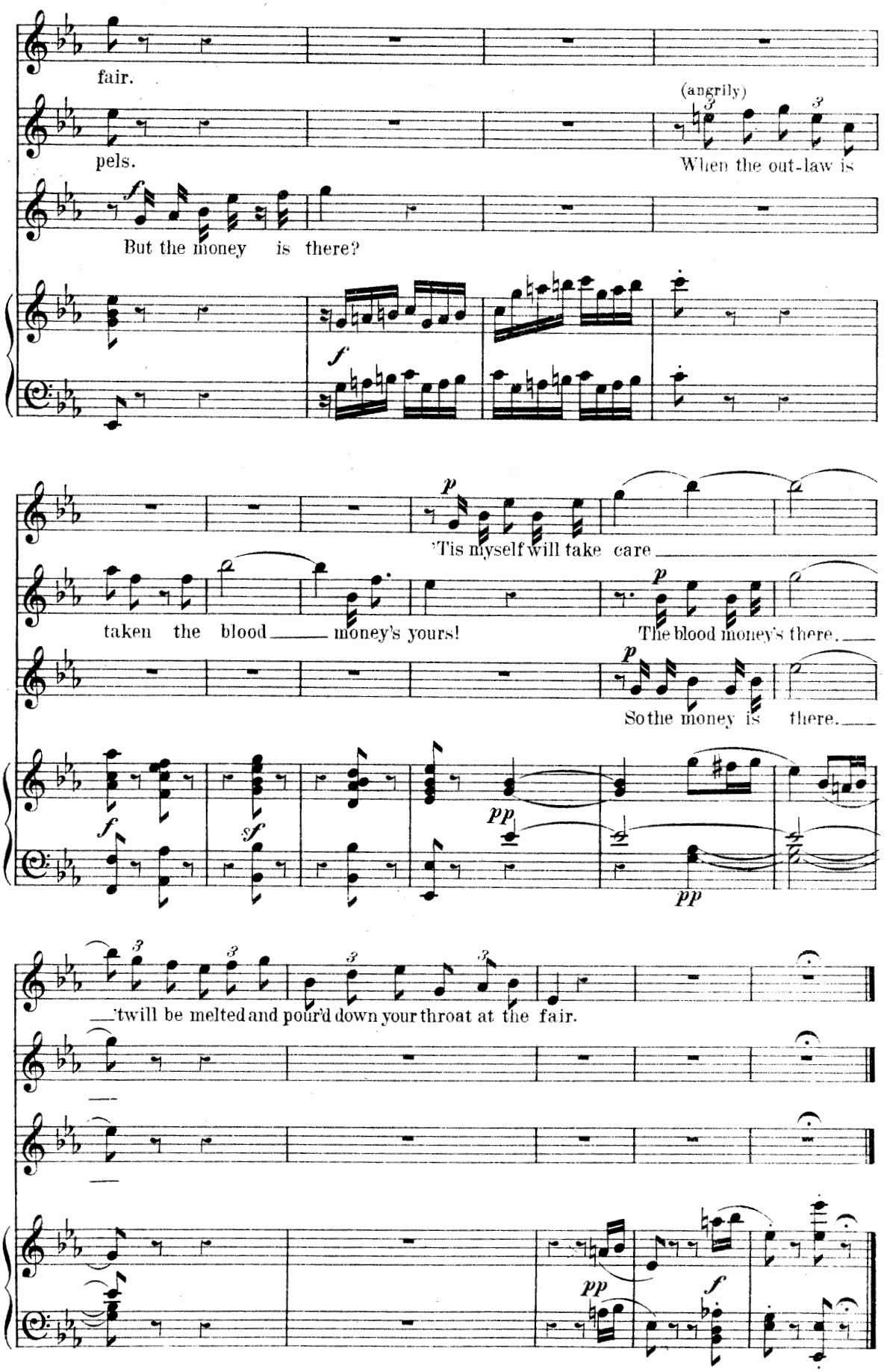

hand-some or no, He has stri-cken a blow in the ranks of re-bellion, And
hand-some or no, He has stri-cken a blow in the ranks of re-bellion, And
hand-some or no, He has stri-cken a blow in the ranks of re-bellion, And
pp
now he must go. Ev'-ry charm, ev' - ry grace of his fig - ure or
now he must go. Ev'ry charm, ev'ry grace of his figure or face Must be noted,
now he must go. Ev'ry charm, ev'ry grace of his figure or face Must be
pp
face Must be no - ted to give his pur - suers a
must be no - - ted, must be no-ted to give his pur - suers a
no - - - - ted, must be no-ted to give his pur - suers a
mf
pp


Tempo I. (♩=♩ previous.)
trace.
trace.
'Tis hard, 'Tis hard that stern du-ty should
trace.
pp
R.H.
p
force me to part This gallant young life from the love of his
mf
p
heart;
Mike.
And hard - - er to think that a trivial re-
But the money is there?
f
mf
ward Should win a success I had sought with the sword. 'Tis
But the money is there?
mf
fp
p


Kitty.
It's myself will take care'Twill be
hard, 'tis hard!
But the money is there? But the money is there?
cresc.
melted and pour'd down your throat at the fair. It's myself will take care,
A slight, ac - tive man in the house with the
It's myself will take care.
doors? When the out - law is taken, the blood-money's
But the money is there?


Allegretto.
p
But hand-some or no, he has strick-en a
yours.
But hand-some or no, he has strick-en a
But hand-some or no, he has strick - en a
Allegretto.
p
pp
blow in the ranks of re - bellion, and now he must go! Ev'- ry charm, Ev'- ry
blow in the ranks of re - bellion, and now he must go! Ev'- ry charm, Ev'- ry
blow in the ranks of re - bellion, and now he must go! Ev'- ry charm, Ev'- ry
pp stacc.
mf
grace both of fig - ure and face, of fig - ure and
grace both of fig - ure and face, of fig - ure and
grace both of fig - ure and face, of fig - ure and
mf
p

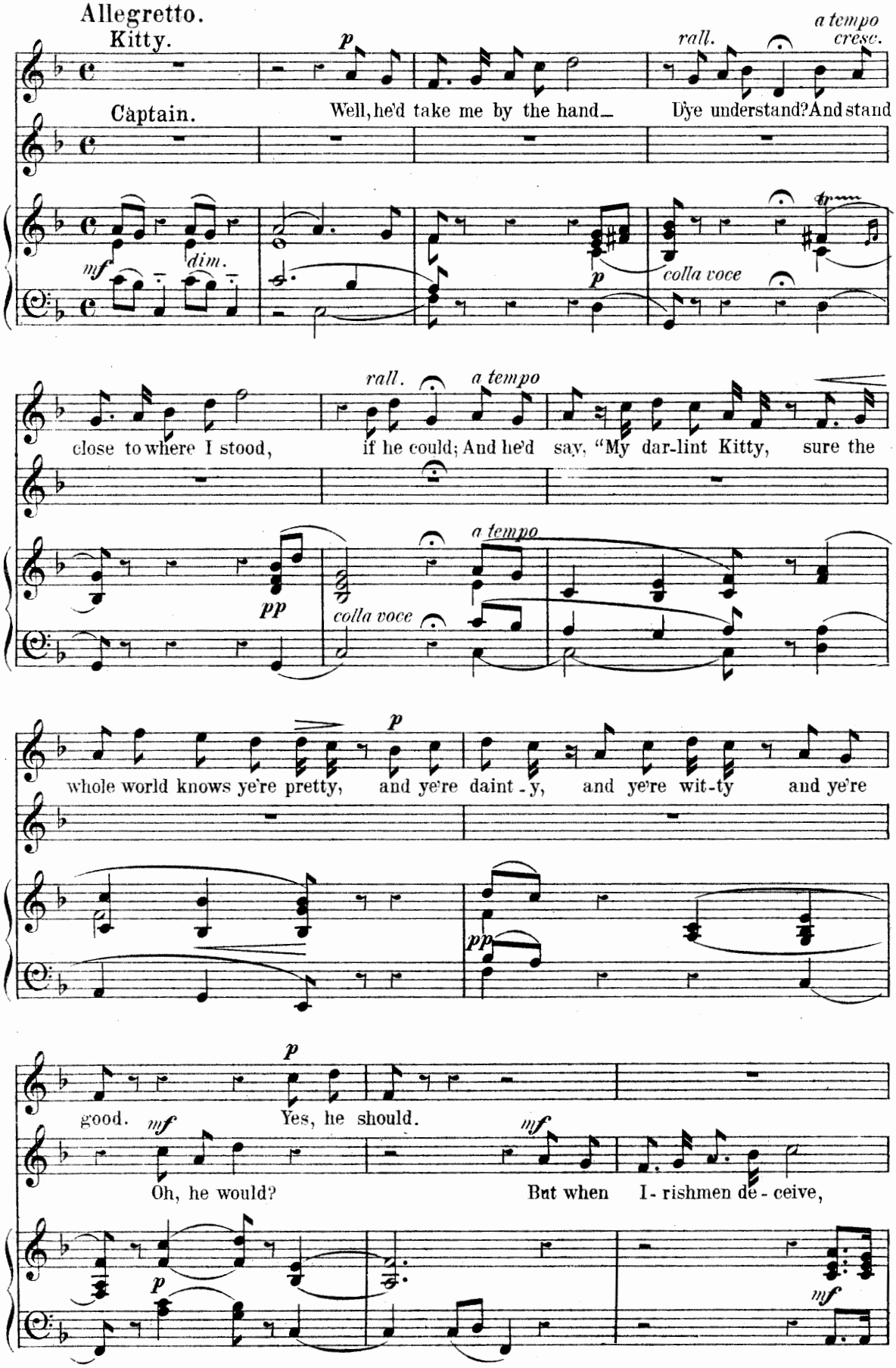

face is a sign that stern du - ty com - pels him to
face is a sign that stern du - ty com - pels me to
face is a sign that stern du - ty com - pels him to
mf
p
trace.
'Twill be melted and pour'd down your throat at the
trace. 'Tis hard! But du - - - ty com-
trace. But the money is there?
p
p
fair.
'Twill be melted and pour'd down your throat at the
pels me. Yes, du - - - ty com-
f
But the money is there?
pp


fair.
pels.
(angrily)
When the out-law is
But the money is there?
'Tis myself will take care
taken the blood money's yours!
The blood money's there.
So the money is there.
'twill be melted and pour'd down your throat at the fair.

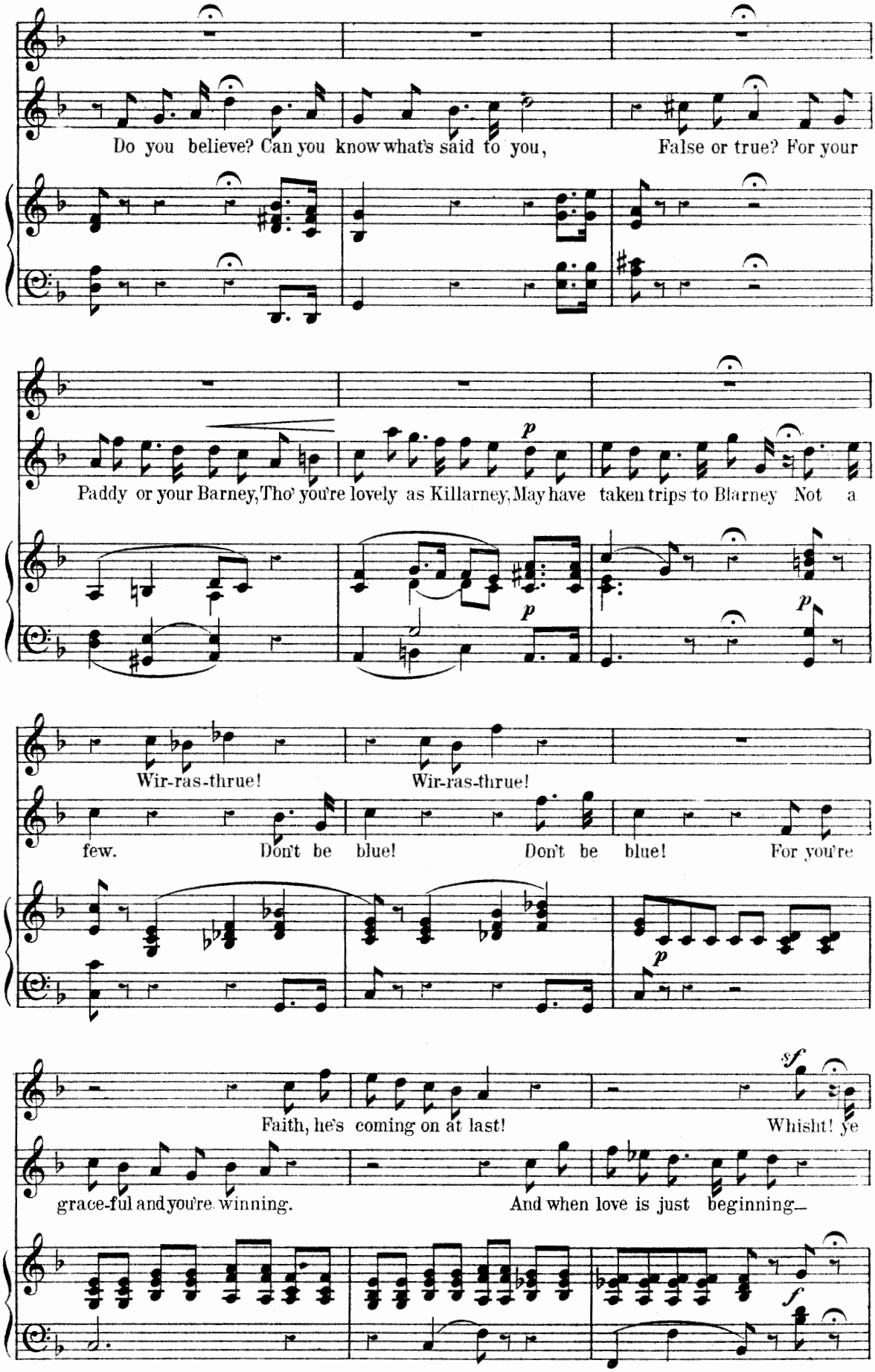
32 (cue) Capt. "Say to you, please?"

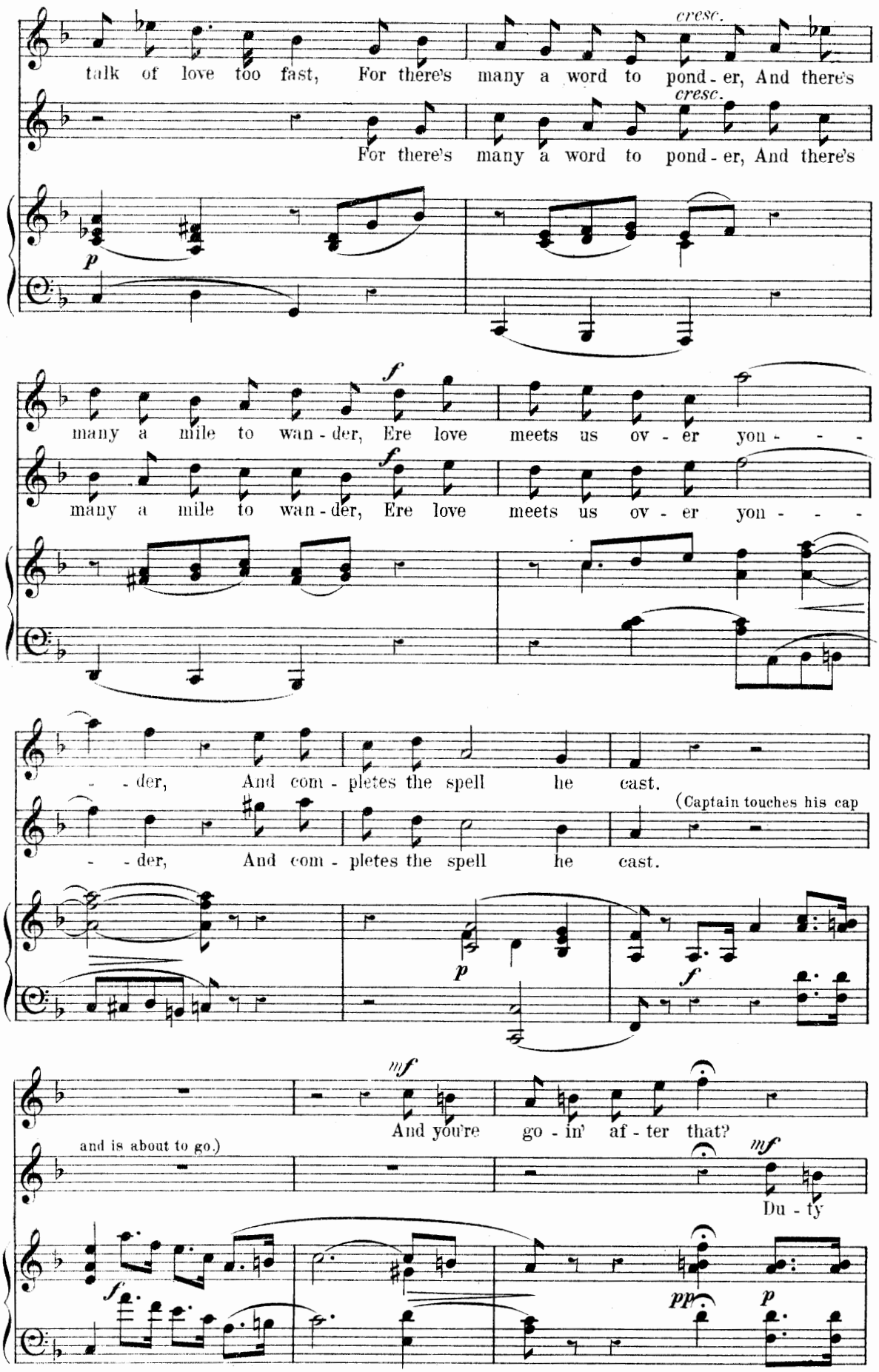
Nº 5. Duet.

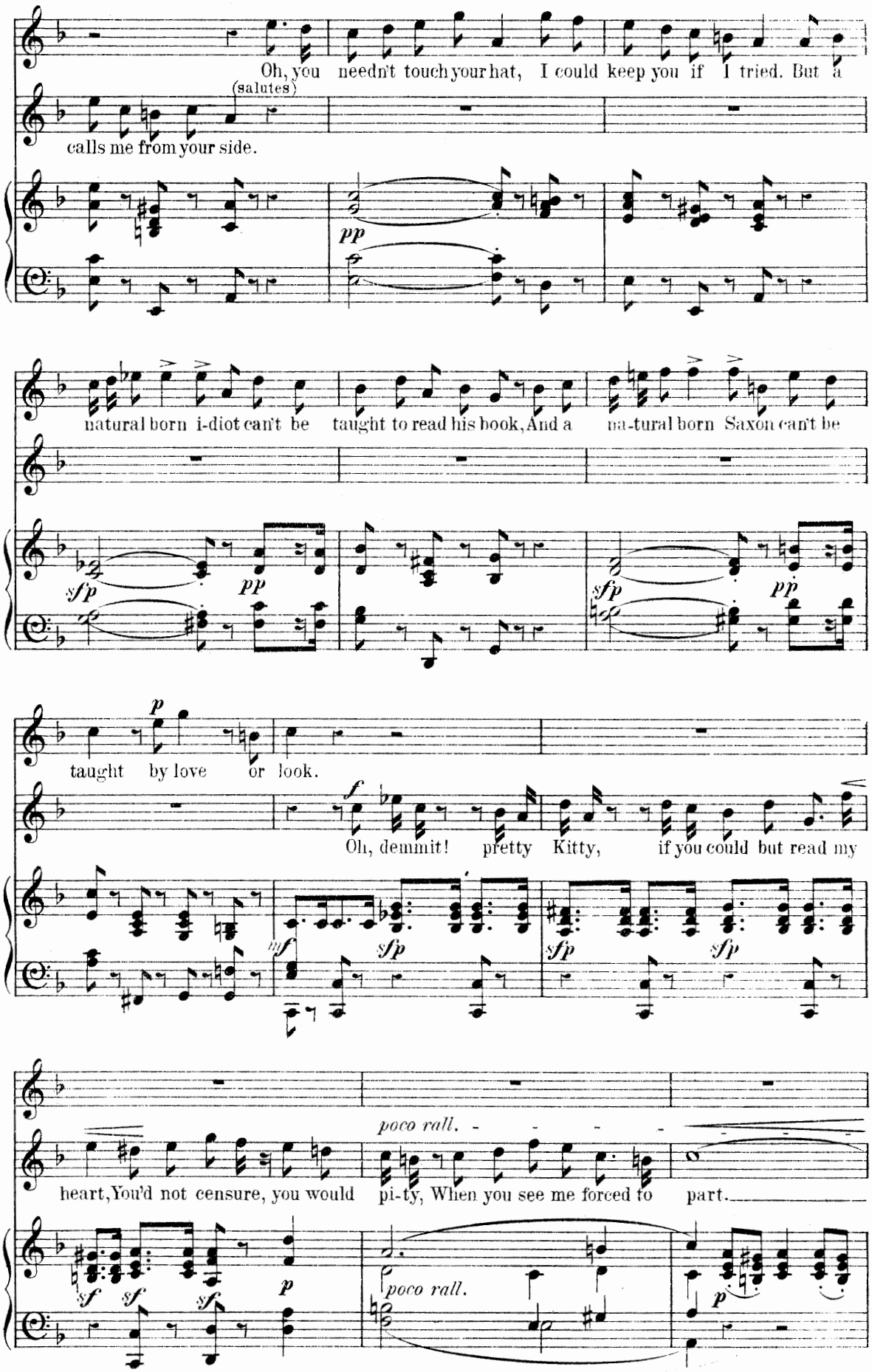
Allegretto.

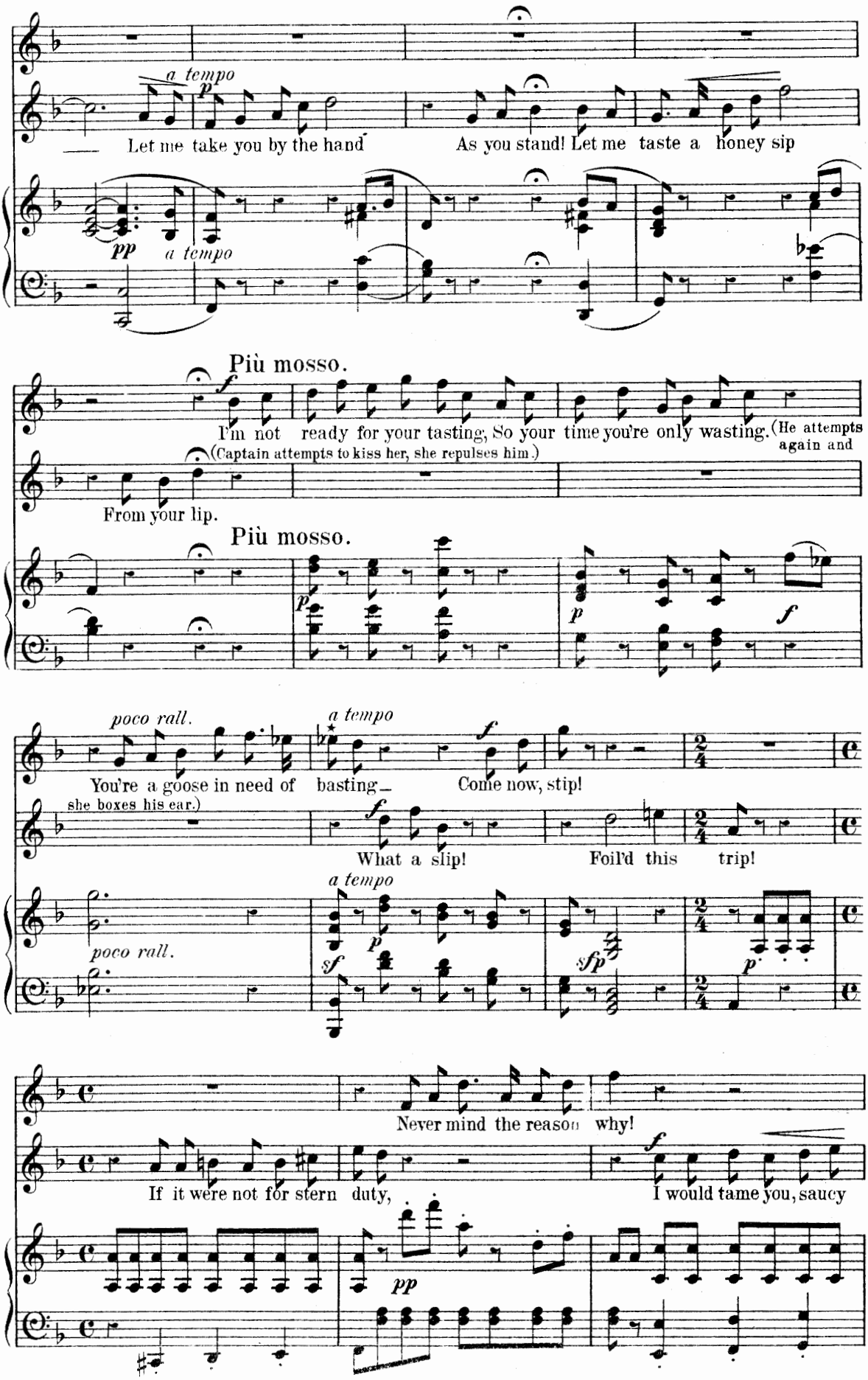


Copyright 1896 by Boosey & Co

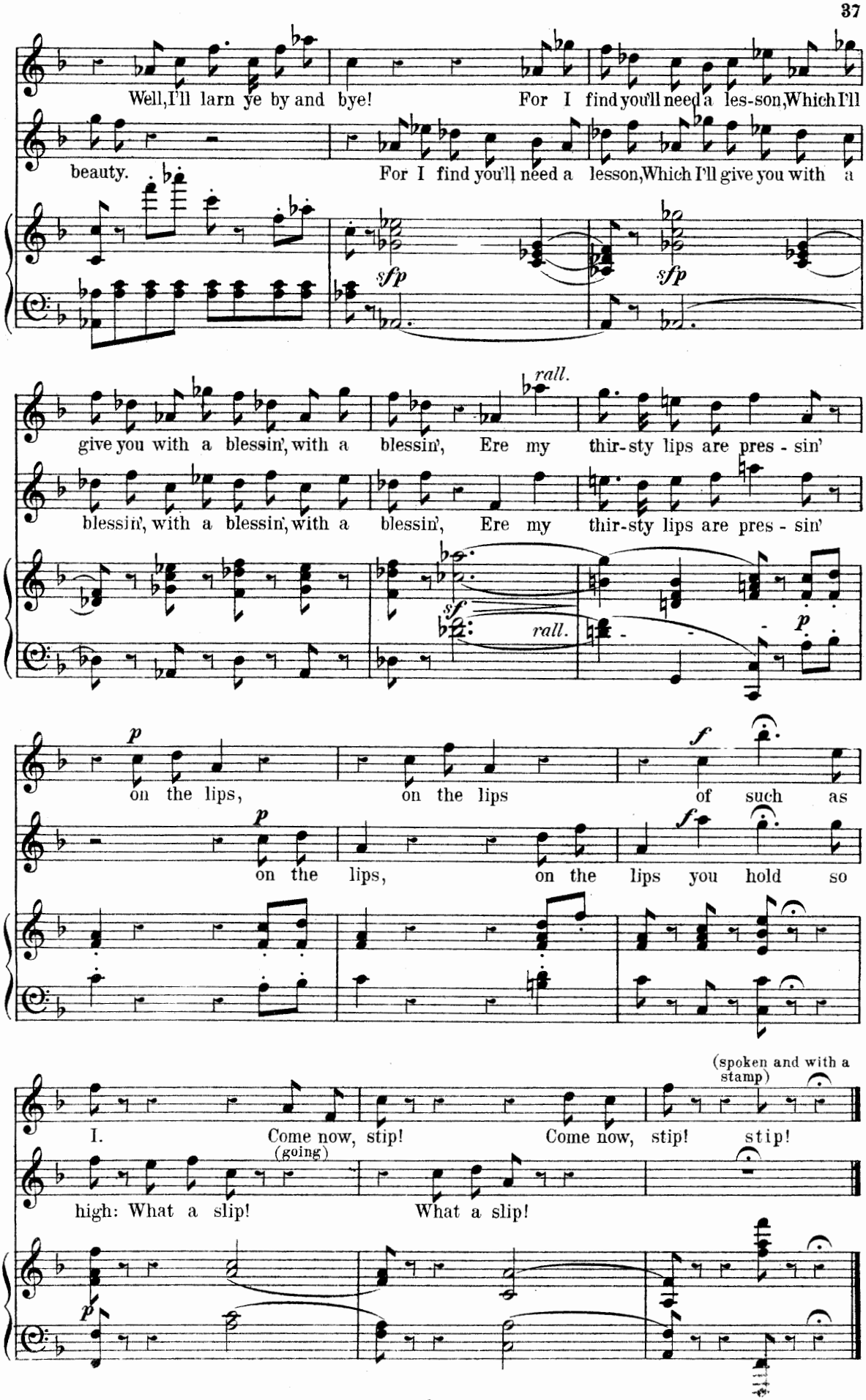

Do you believe? Can you know what's said to you, False or true? For your
Paddy or your Barney, Tho' you're lovely as Killarney, May have taken trips to Blarney Not a
Wir-ras-thrue! Wir-ras-thrue!
few. Don't be blue! Don't be blue! For you're
Faith, he's coming on at last! Whisht! ye
grace-ful and you're winning. And when love is just beginning—


talk of love too fast, For there's many a word to pond - er, And there's
cresc.
For there's many a word to pond - er, And there's
cresc.
p
many a mile to wan - der, Ere love meets us ov - er yon - - -
f
many a mile to wan - der, Ere love meets us ov - er yon - - -
f
- der, And com - pletes the spell he cast.
- der, And com - pletes the spell he cast.
(Captain touches his cap
p
f
mf
And you're go - in' af - ter that?
and is about to go.)
mf
Du - ty
f
pp
p


Oh, you needn't touch your hat, I could keep you if I tried. But a
(salutes)
calls me from your side.
pp
natural born i-diot can't be taught to read his book, And a na-tural born Saxon can't be
sfp
pp
sfp
pp
taught by love or look.
p
Oh, demmit! pretty Kitty, if you could but read my
f
mf
sfp
sfp
sfp
heart, You'd not censure, you would pi-ty, When you see me forced to part.
poco rall.
poco rall.
sf
sf
sf
p
p



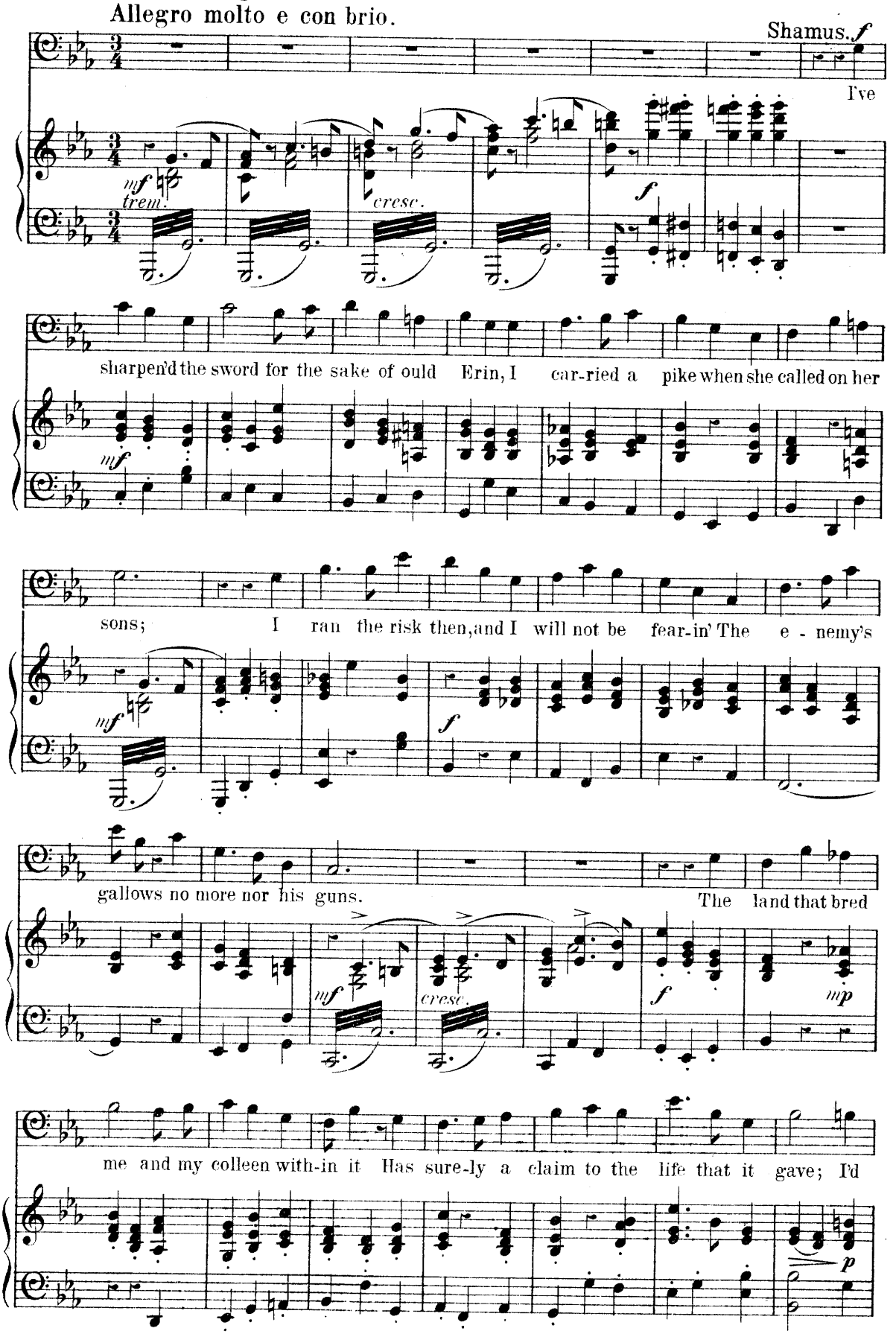
* Box on the ear on this note.


Well, I'll larn ye by and bye! For I find you'll need a les-son, Which I'll
beauty. For I find you'll need a lesson, Which I'll give you with a
sfp
sfp
rall.
give you with a blessin', with a blessin', Ere my thir-sty lips are pres - sin'
blessin', with a blessin', with a blessin', Ere my thir-sty lips are pres - sin'
sf
rall.
p
p
on the lips, on the lips of such as
p
f
on the lips, on the lips you hold so
(spoken and with a stamp)
I. Come now, stip! Come now, stip! stip!
(going)
high: What a slip! What a slip!
p

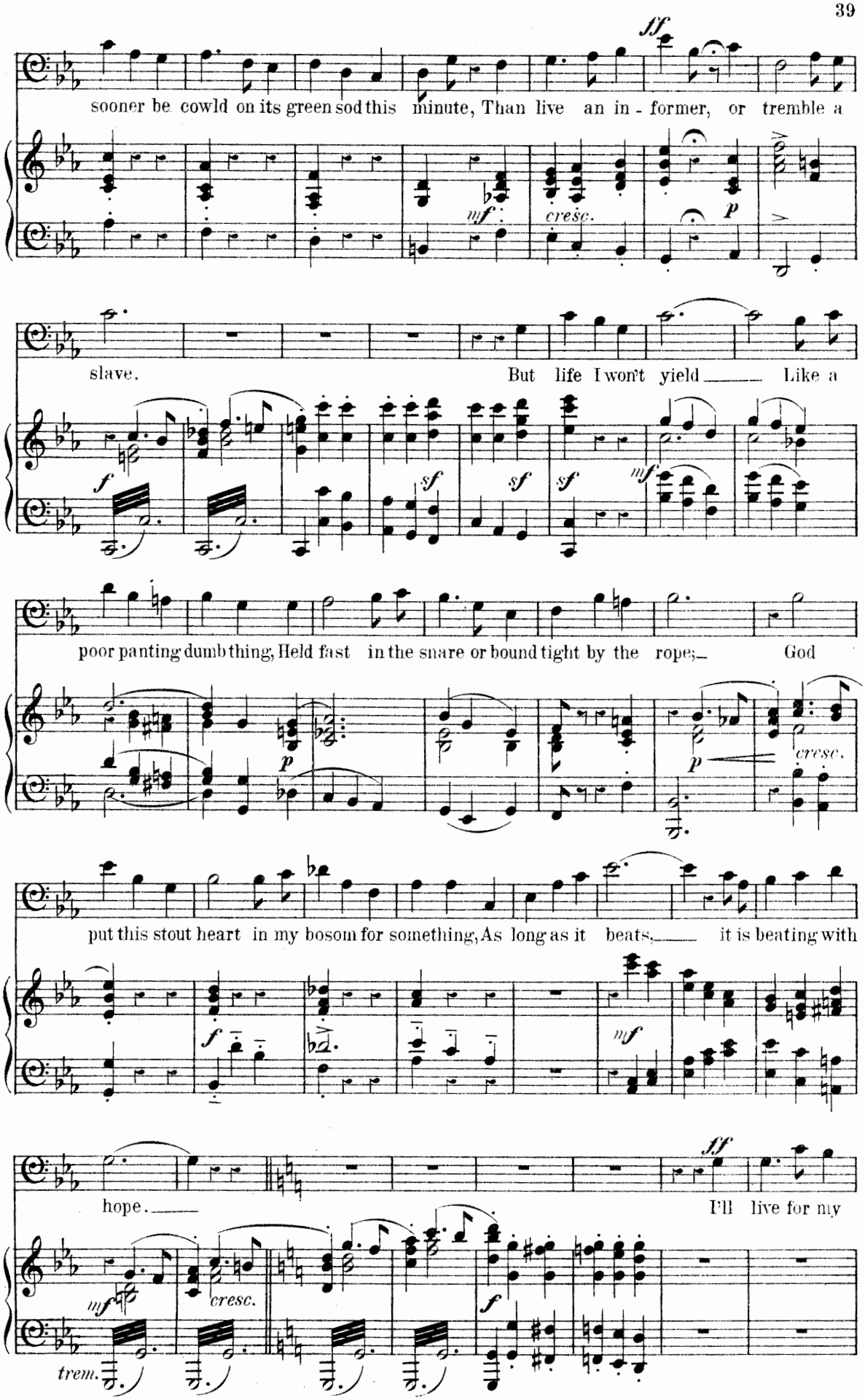
38 (cue) Shamus: "he's got to catch me before he can hang me"

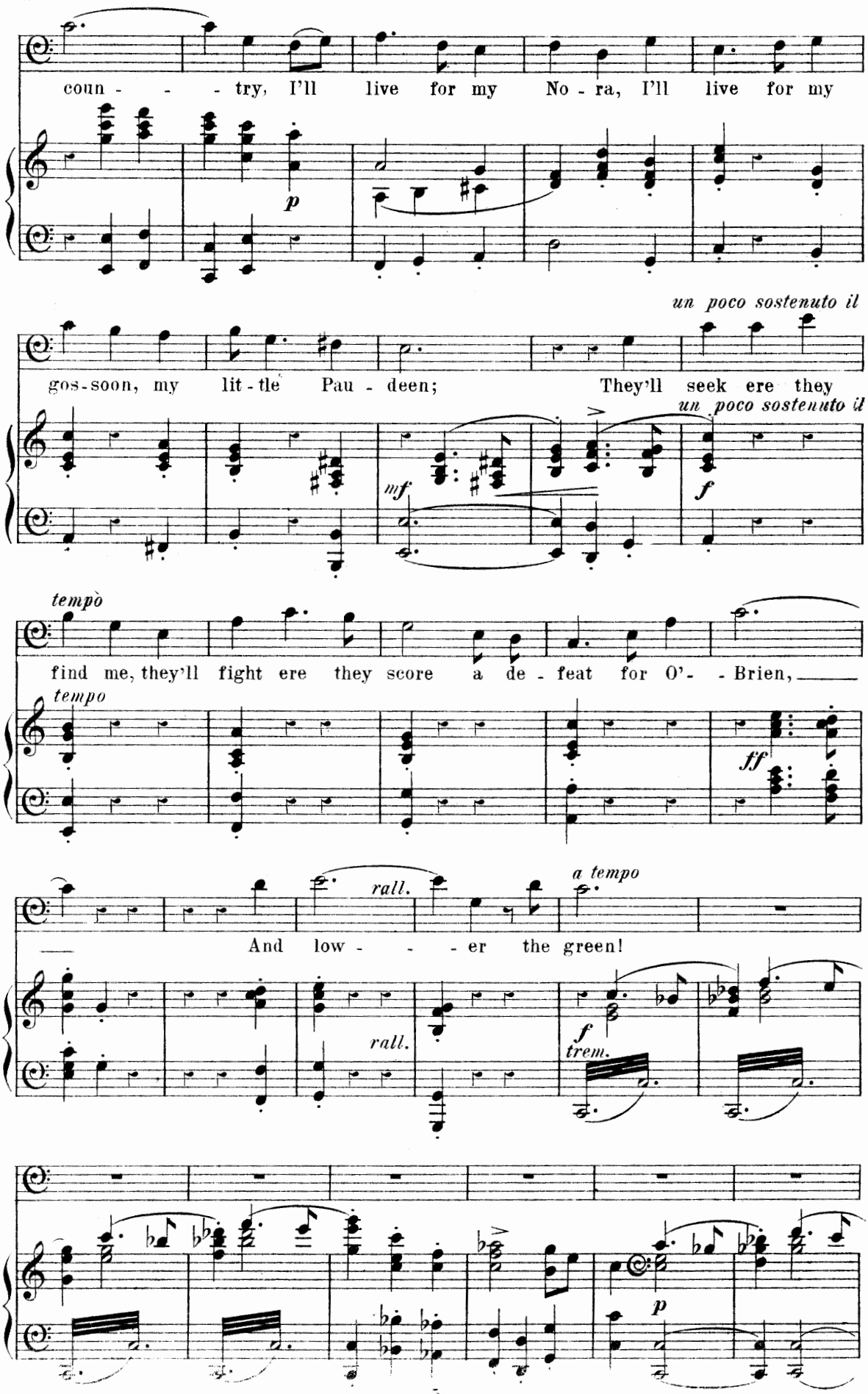
Nº 6. Song, Chorus and Ensemble.

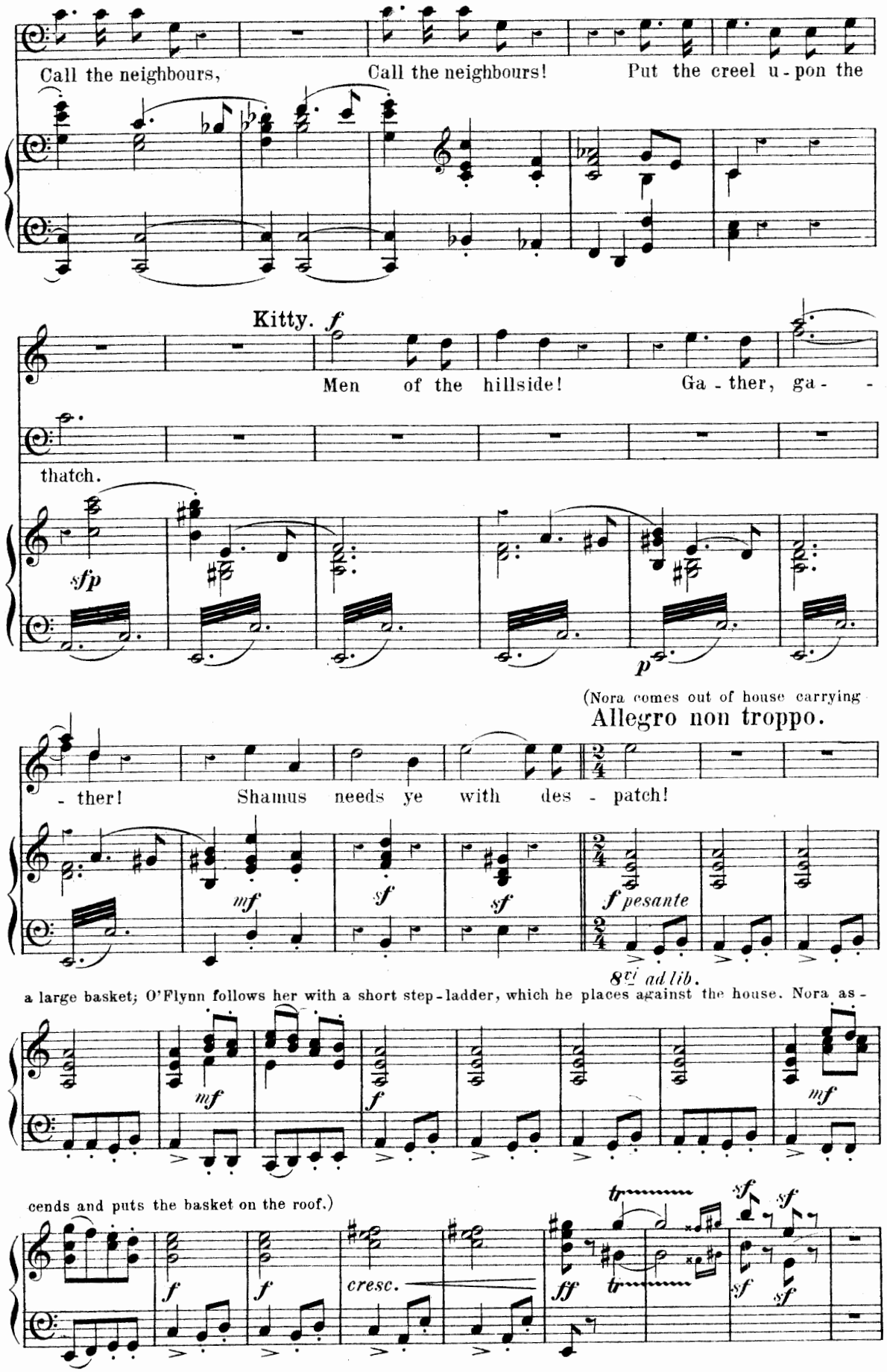
Allegro molto e con brio.

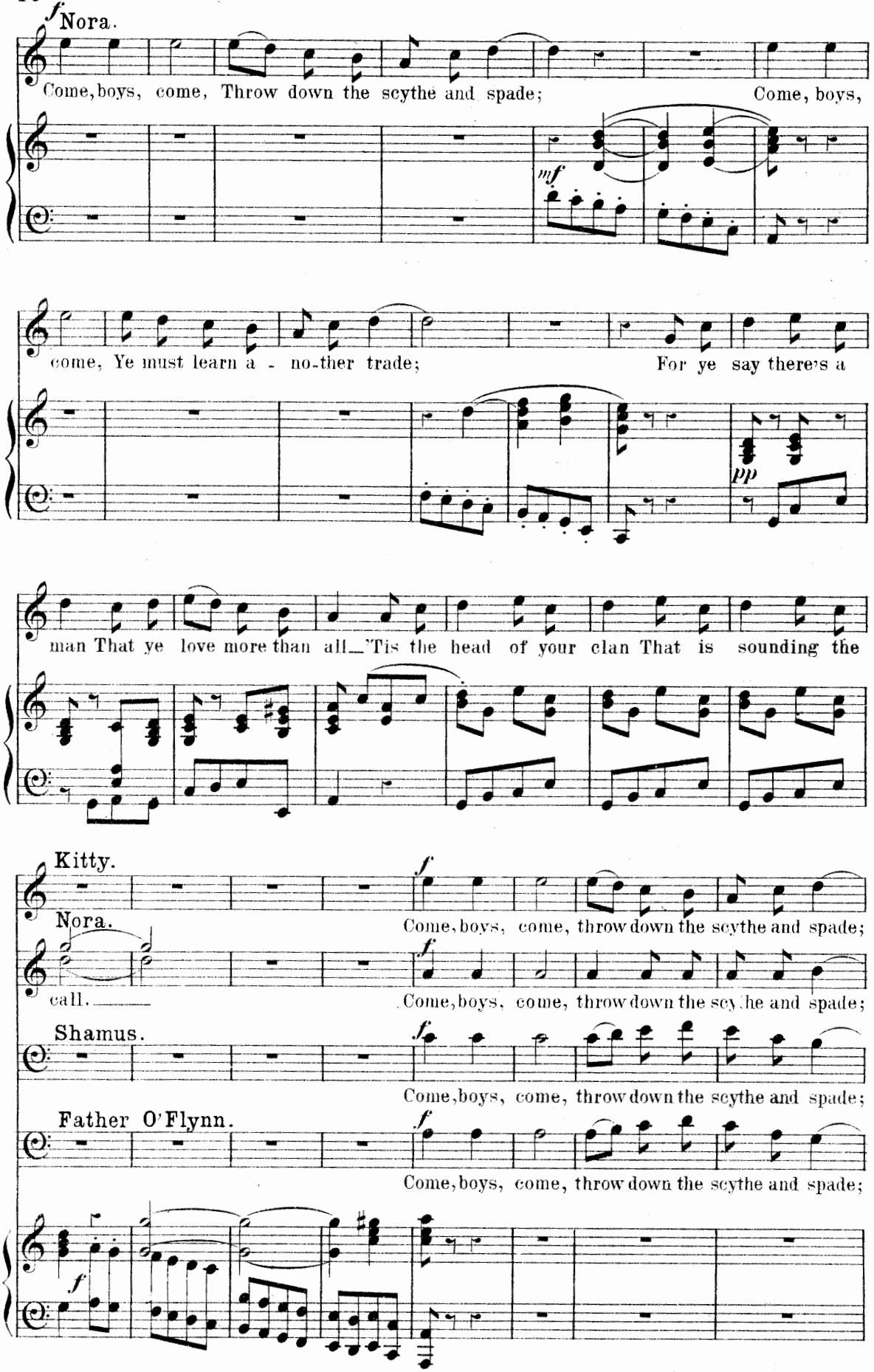


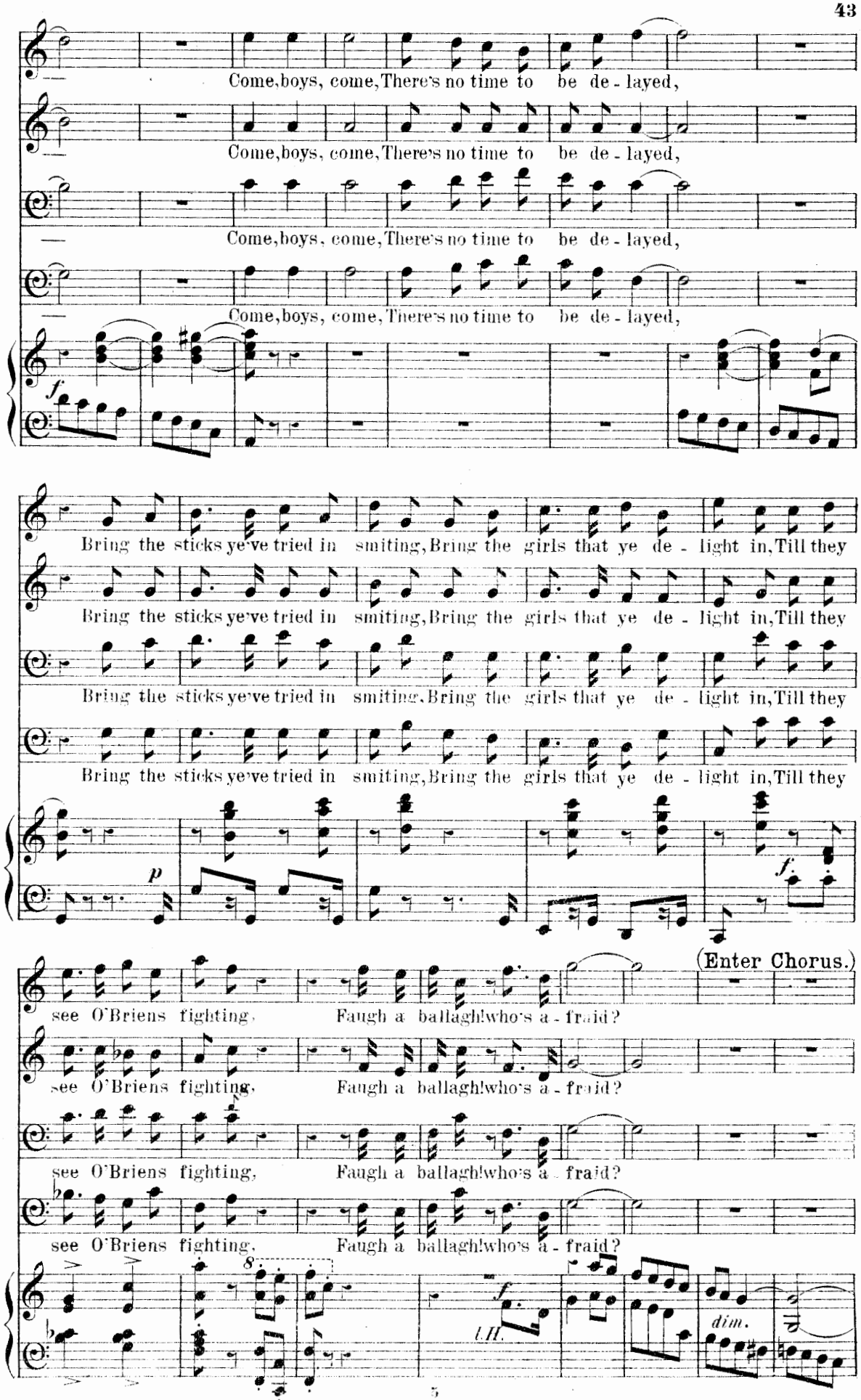
Copyright 1896 by Boosey & Co

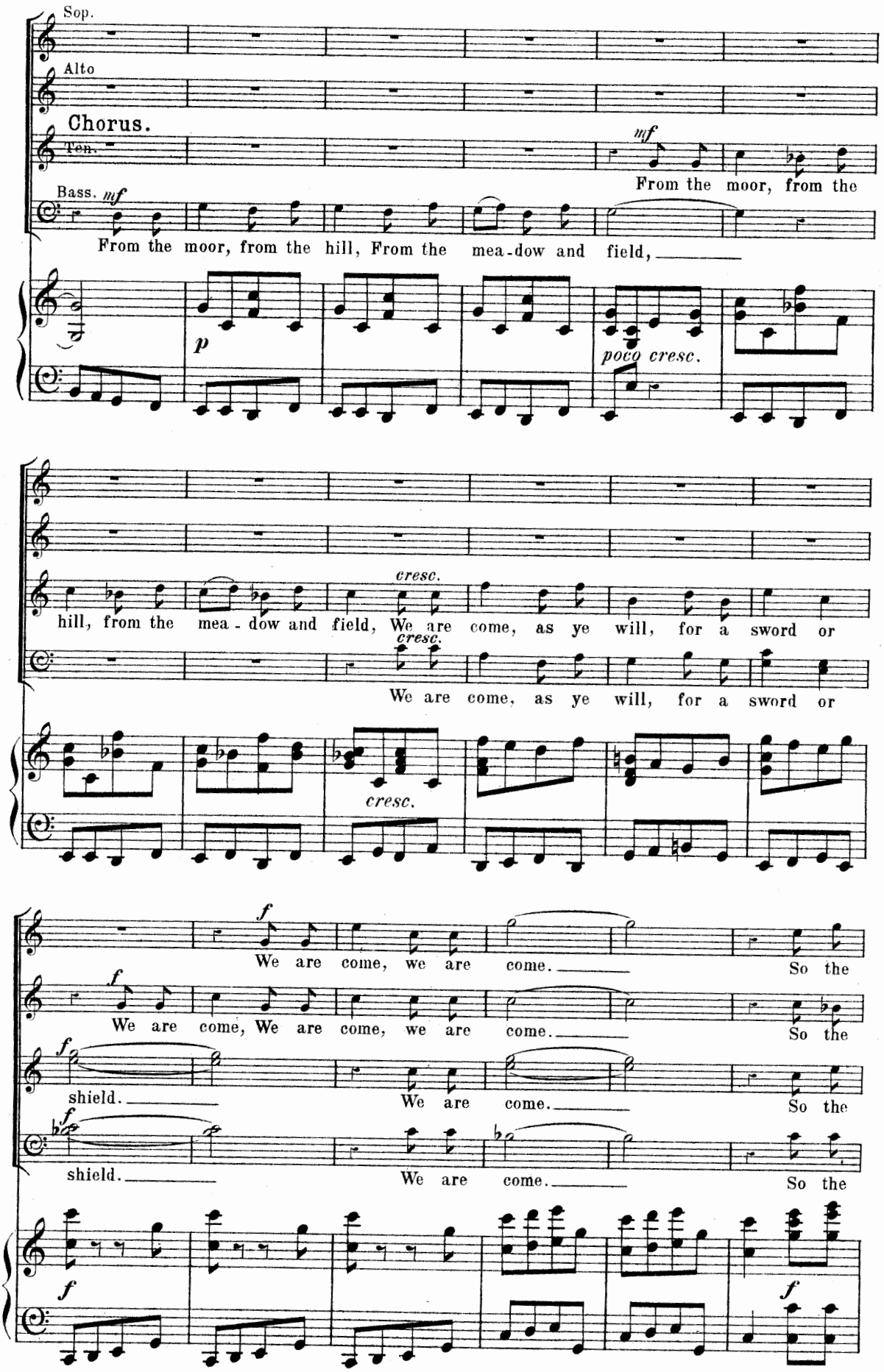

sooner be cowld on its green sod this minute, Than live an in - former, or tremble a
slave. But life I won't yield Like a
poor panting dumb thing, Held fast in the snare or bound tight by the rope; God
put this stout heart in my bosom for something, As long as it beats, it is beating with
hope. I'll live for my
ff
mf
cresc.
p
f
sf
trem.

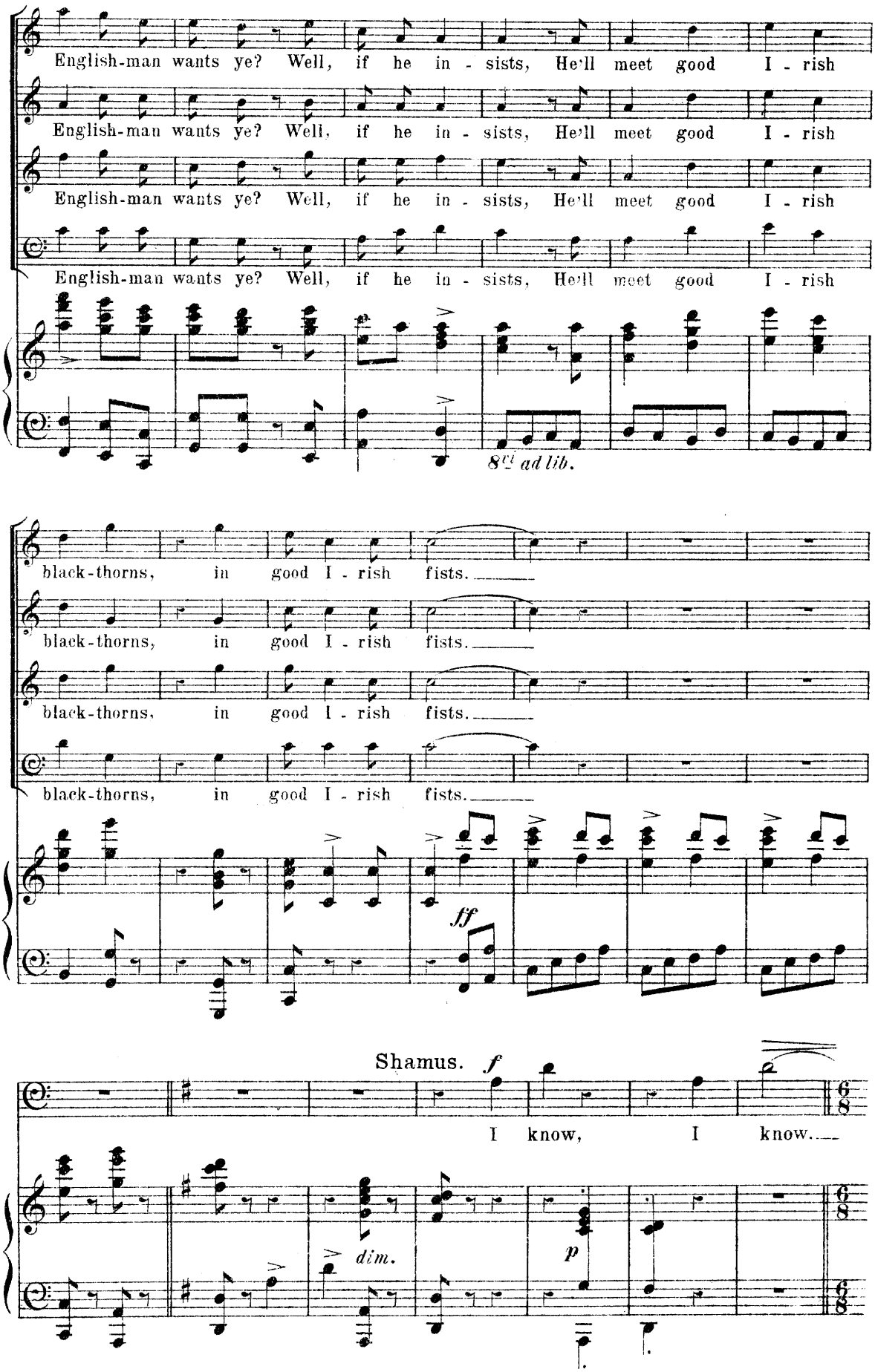

coun - - - try, I'll live for my No - ra, I'll live for my
p
un poco sostenuto il
gos-soon, my lit - tle Pau - deen; They'll seek ere they
un poco sostenuto il
mf
f
tempo
find me, they'll fight ere they score a de - feat for O'- - Brien,
tempo
ff
rall.
a tempo
And low - - - er the green!
rall.
f
trem.
p

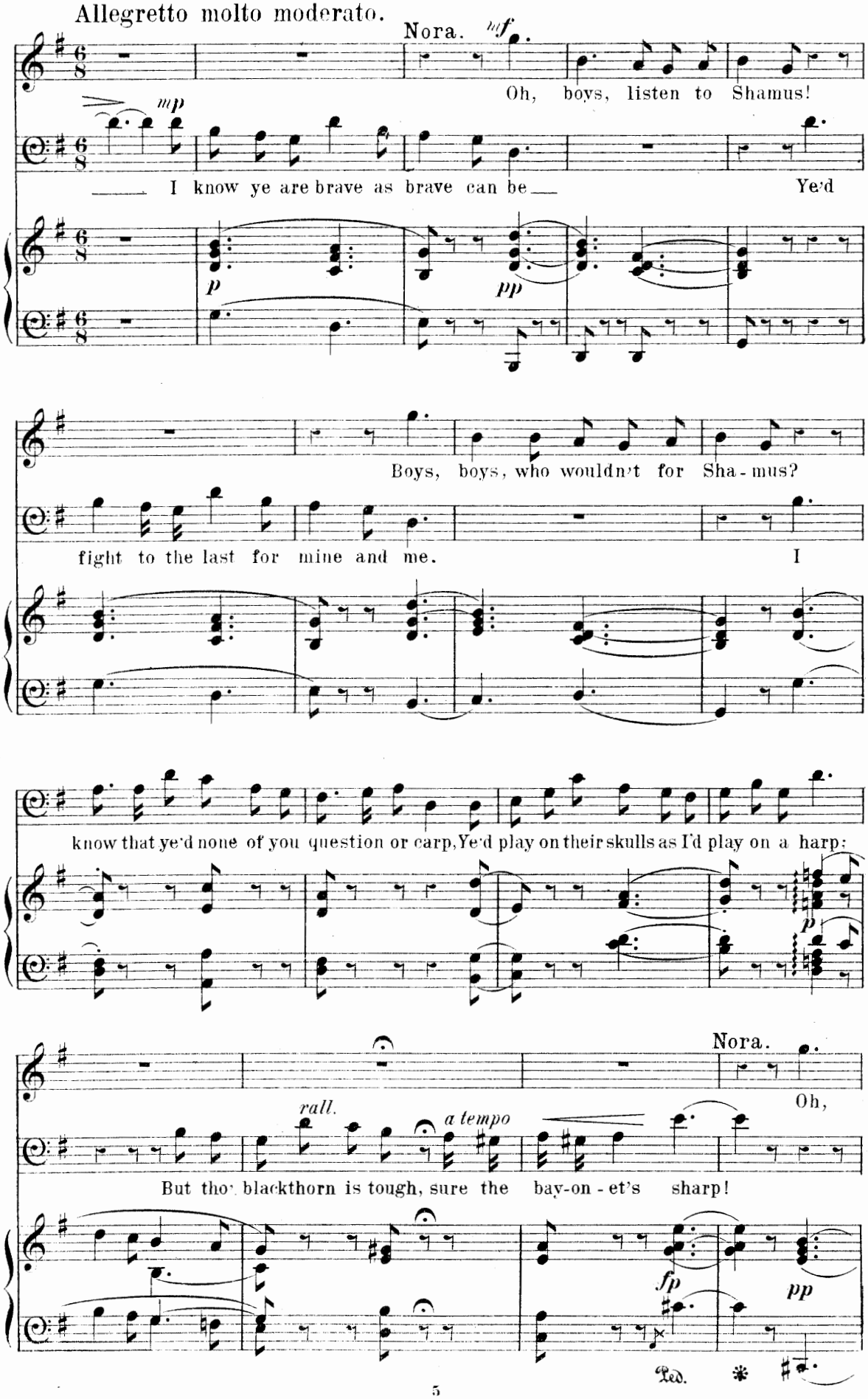

Call the neighbours, Call the neighbours! Put the creel u - pon the
Kitty. f
Men of the hillside! Ga - ther, ga - -
thatch.
sfp
p
(Nora comes out of house carrying
Allegro non troppo.
- ther! Shamus needs ye with des - patch!
mf
sf
sf
f pesante
8va ad lib.
a large basket; O'Flynn follows her with a short step-ladder, which he places against the house. Nora as -
mf
f
mf
cends and puts the basket on the roof.)
f
f
cresc.
ff
tr
tr
sf
sf
sf
sf

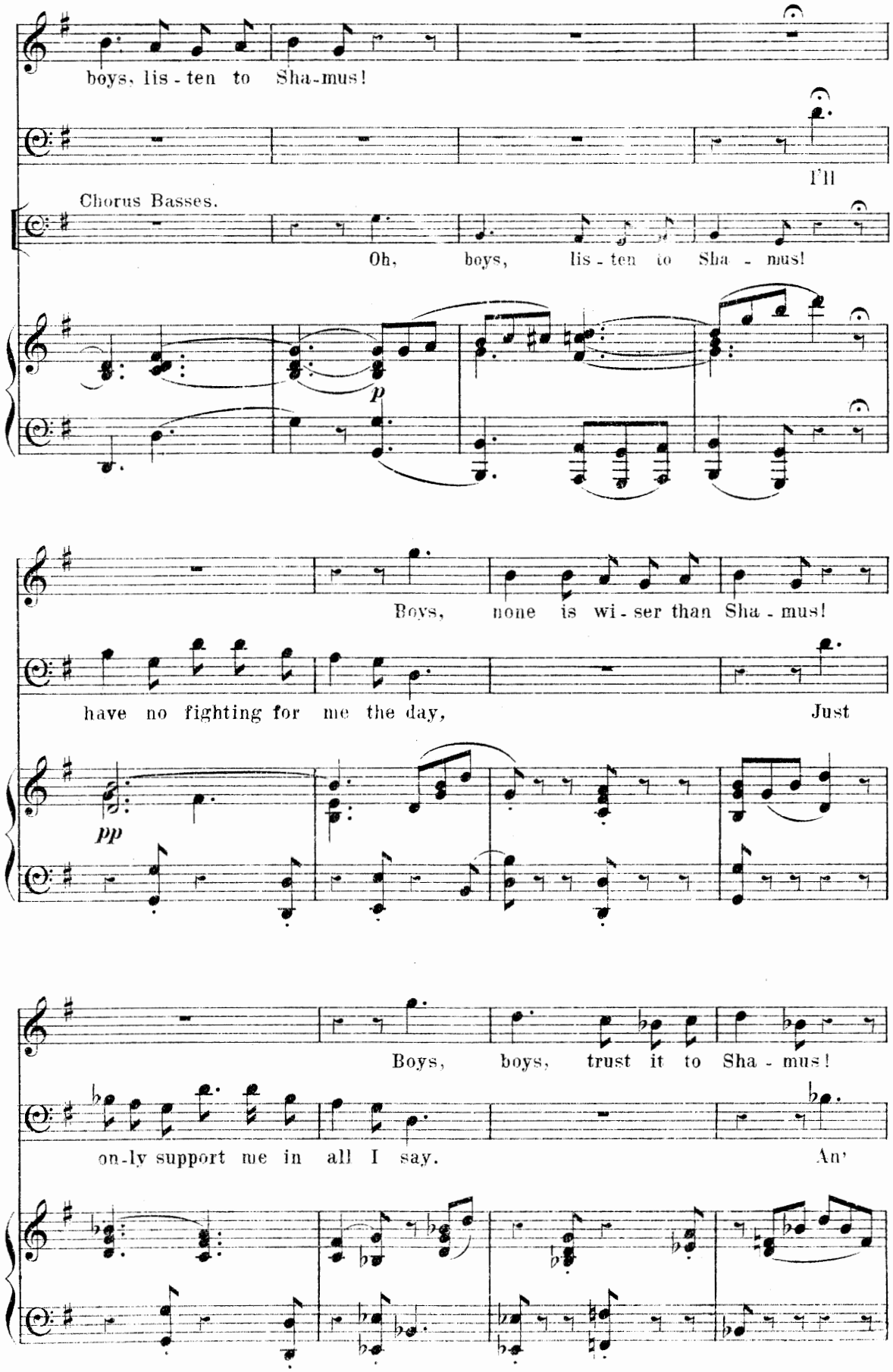

f Nora.
Come, boys, come, Throw down the scythe and spade; Come, boys,
mf
come, Ye must learn a - no-ther trade; For ye say there's a
pp
man That ye love more than all—'Tis the head of your clan That is sounding the
Kitty.
f
Come, boys, come, throw down the scythe and spade;
Nora.
f
call. Come, boys, come, throw down the scythe and spade;
Shamus.
f
Come, boys, come, throw down the scythe and spade;
Father O'Flynn.
f
Come, boys, come, throw down the scythe and spade;
f

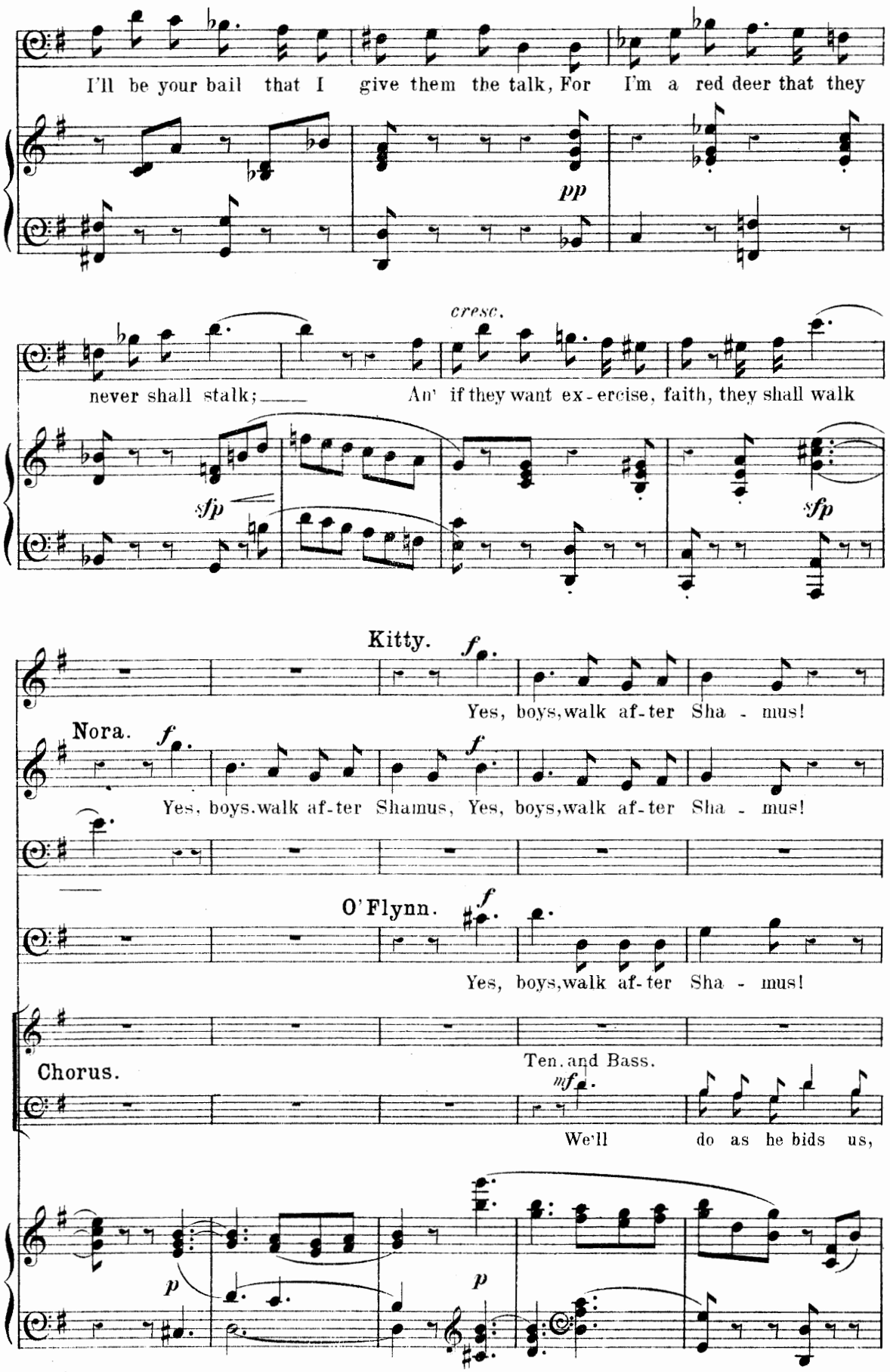

Come, boys, come, There's no time to be de - layed,
Come, boys, come, There's no time to be de - layed,
Come, boys, come, There's no time to be de - layed,
Come, boys, come, There's no time to be de - layed,
f
Bring the sticks ye've tried in smiting, Bring the girls that ye de - light in, Till they
Bring the sticks ye've tried in smiting, Bring the girls that ye de - light in, Till they
Bring the sticks ye've tried in smiting, Bring the girls that ye de - light in, Till they
Bring the sticks ye've tried in smiting, Bring the girls that ye de - light in, Till they
p
f
(Enter Chorus.)
see O'Briens fighting, Faugh a ballagh! who's a - fraid?
see O'Briens fighting, Faugh a ballagh! who's a - fraid?
see O'Briens fighting, Faugh a ballagh! who's a - fraid?
see O'Briens fighting, Faugh a ballagh! who's a - fraid?
8
f
U.H.
dim.

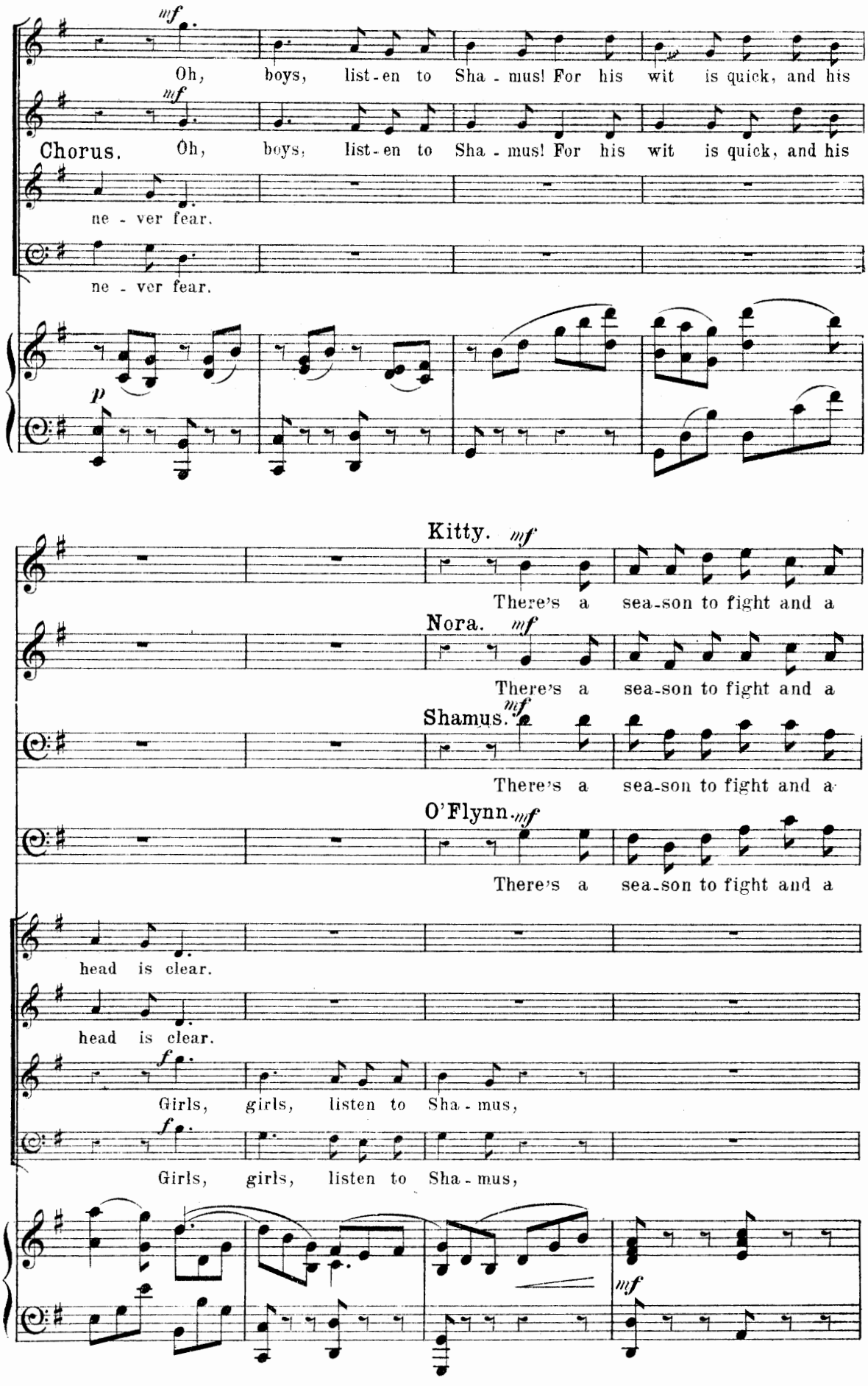

Sop.
Alto
Chorus.
Ten.
Bass.
mf
From the moor, from the hill, From the mea-dow and field,
From the moor, from the
p
poco cresc.
hill, from the mea - dow and field, We are come, as ye will, for a sword or
cresc.
We are come, as ye will, for a sword or
cresc.
f
We are come, we are come.
So the
We are come, We are come, we are come.
shield.
We are come.
So the

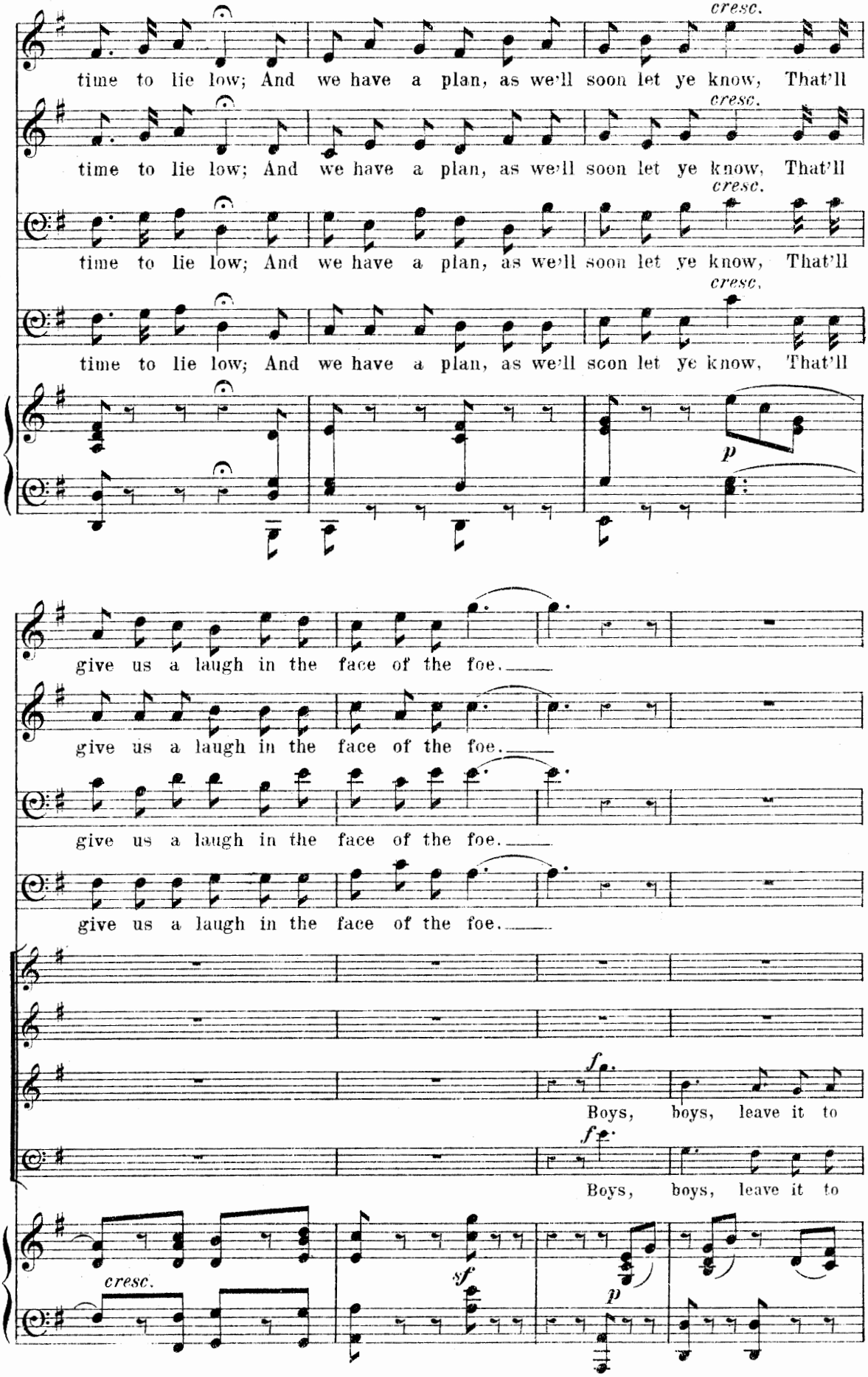

English-man wants ye? Well, if he in - sists, He'll meet good I - rish
English-man wants ye? Well, if he in - sists, He'll meet good I - rish
English-man wants ye? Well, if he in - sists, He'll meet good I - rish
English-man wants ye? Well, if he in - sists, He'll meet good I - rish
8va ad lib.
black-thorns, in good I - rish fists.
black-thorns, in good I - rish fists.
black-thorns, in good I - rish fists.
black-thorns, in good I - rish fists.
ff
Shamus. f
I know, I know.
dim.
p

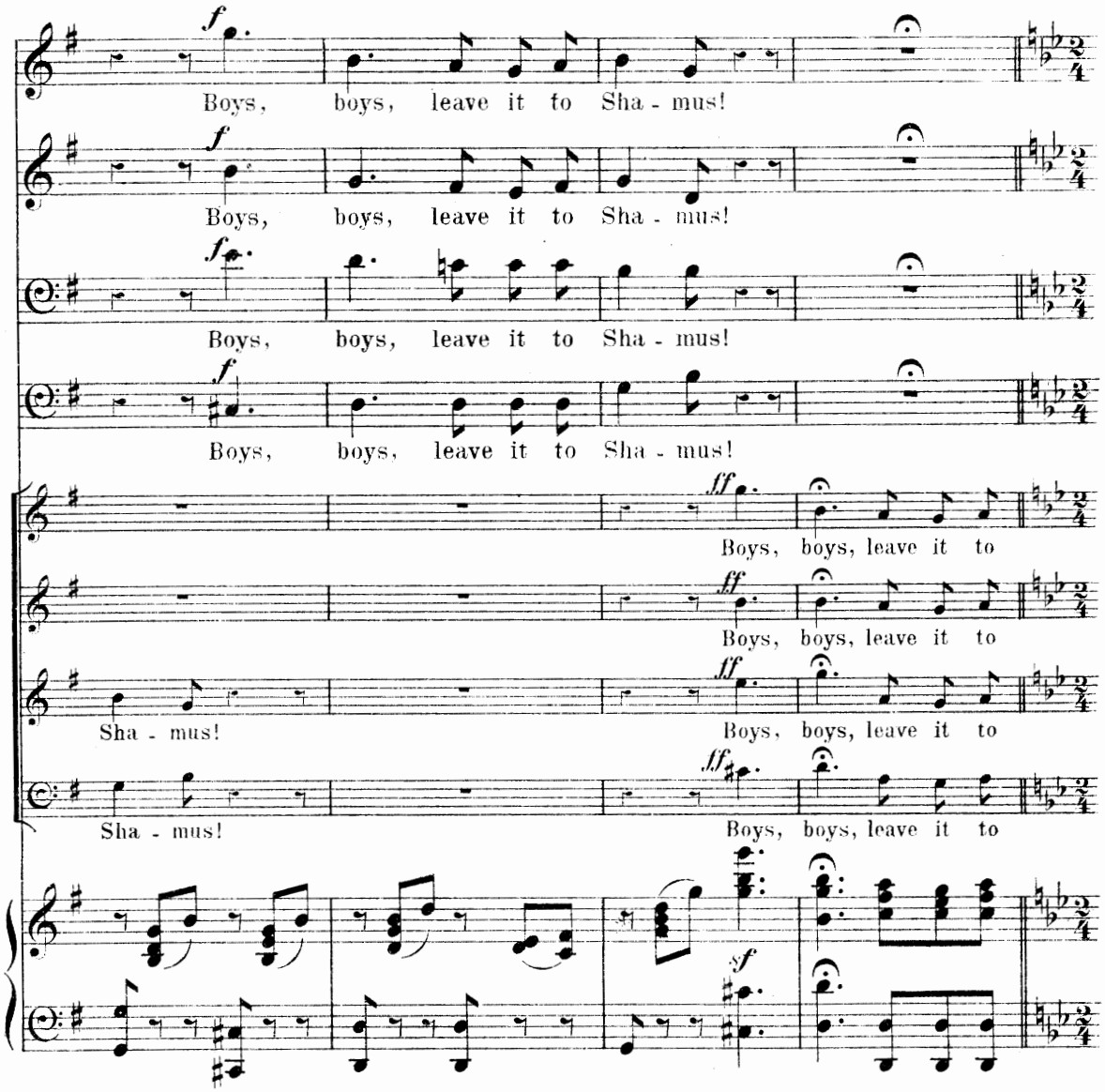

Allegretto molto moderato.
Nora.
mf
Oh, boys, listen to Shamus!
mp
I know ye are brave as brave can be
Ye'd
p
pp
Boys, boys, who wouldn't for Sha-mus?
fight to the last for mine and me.
I
know that ye'd none of you question or carp, Ye'd play on their skulls as I'd play on a harp:
p
Nora.
Oh,
rall.
a tempo
But tho' blackthorn is tough, sure the bay-on-et's sharp!
fp
pp
Ped.


boys, lis - ten to Sha-mus!
I'll
Chorus Basses.
Oh, boys, lis - ten to Sha - mus!
p
Boys, none is wi - ser than Sha - mus!
have no fighting for me the day,
Just
pp
Boys, boys, trust it to Sha - mus!
on-ly support me in all I say.
An'

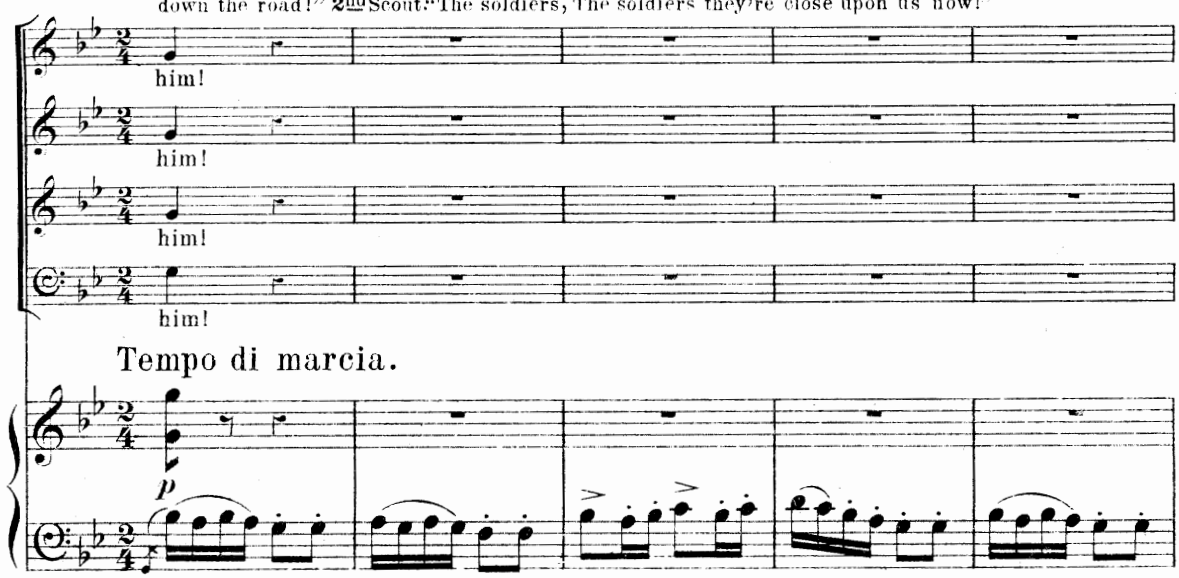

I'll be your bail that I give them the talk, For I'm a red deer that they
pp
cresc.
never shall stalk; An' if they want ex-ercise, faith, they shall walk
sfp
sfp
Kitty.
f
Yes, boys, walk af-ter Sha - mus!
Nora.
f
Yes, boys, walk af-ter Shamus, Yes, boys, walk af-ter Sha - mus!
O'Flynn.
f
Yes, boys, walk af-ter Sha - mus!
Chorus.
Ten. and Bass.
mf
We'll do as he bids us,
p
p

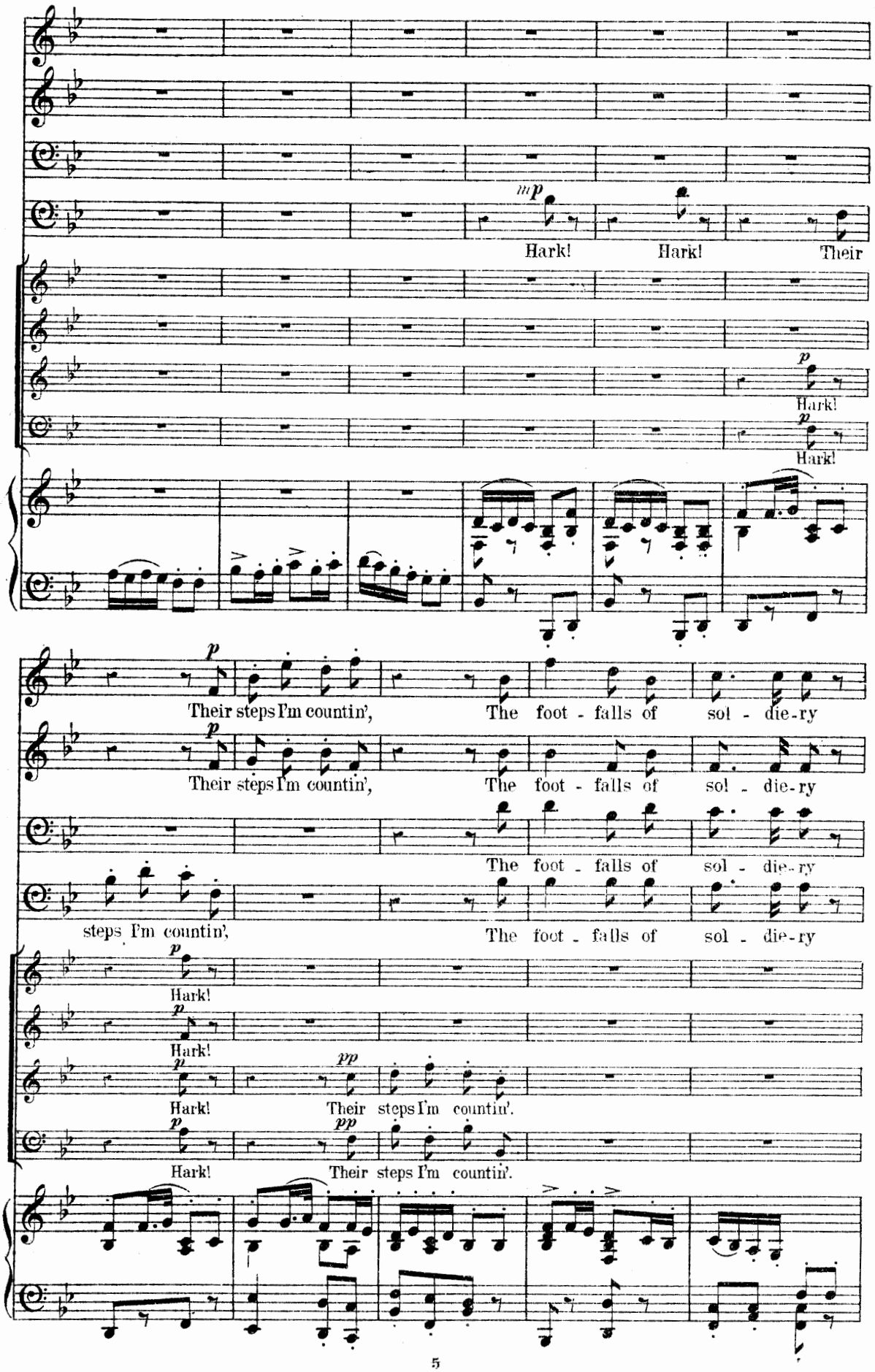

mf
Oh, boys, list-en to Sha-mus! For his wit is quick, and his
mf
Chorus. Oh, boys, list-en to Sha-mus! For his wit is quick, and his
ne-ver fear.
ne-ver fear.
p
Kitty. mf
There's a sea-son to fight and a
Nora. mf
There's a sea-son to fight and a
Shamus. mf
There's a sea-son to fight and a
O'Flynn. mf
There's a sea-son to fight and a
head is clear.
head is clear.
f
Girls, girls, listen to Sha-mus,
f
Girls, girls, listen to Sha-mus,
mf


cresc.
time to lie low; And we have a plan, as we'll soon let ye know, That'll
cresc.
time to lie low; And we have a plan, as we'll soon let ye know, That'll
cresc.
time to lie low; And we have a plan, as we'll soon let ye know, That'll
cresc.
time to lie low; And we have a plan, as we'll soon let ye know, That'll
p
give us a laugh in the face of the foe.
give us a laugh in the face of the foe.
give us a laugh in the face of the foe.
give us a laugh in the face of the foe.
f
Boys, boys, leave it to
f
Boys, boys, leave it to
cresc.
sf
p



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




mp
Hark! Hark! Their
p
Hark!
p
Hark!
p
Their steps I'm countin', The foot - falls of sol - die-ry
p
Their steps I'm countin', The foot - falls of sol - die-ry
The foot - falls of sol - die-ry
steps I'm countin', The foot - falls of sol - die-ry
p
Hark!
p
Hark!
p
Hark!
pp
Their steps I'm countin'.
p
Hark!
pp
Their steps I'm countin'.

(Shamus, Nora and Kitty enter the house.)

o - ver the mountain.

o - ver the mountain.

o - ver the mountain.

o - ver the mountain.

mf

Curse on the

mf

Curse on the

p

Curse on the for-eigner comi - to har-ry us,

p

Curse on the for-eigner coming to har-ry us,

leggiero

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

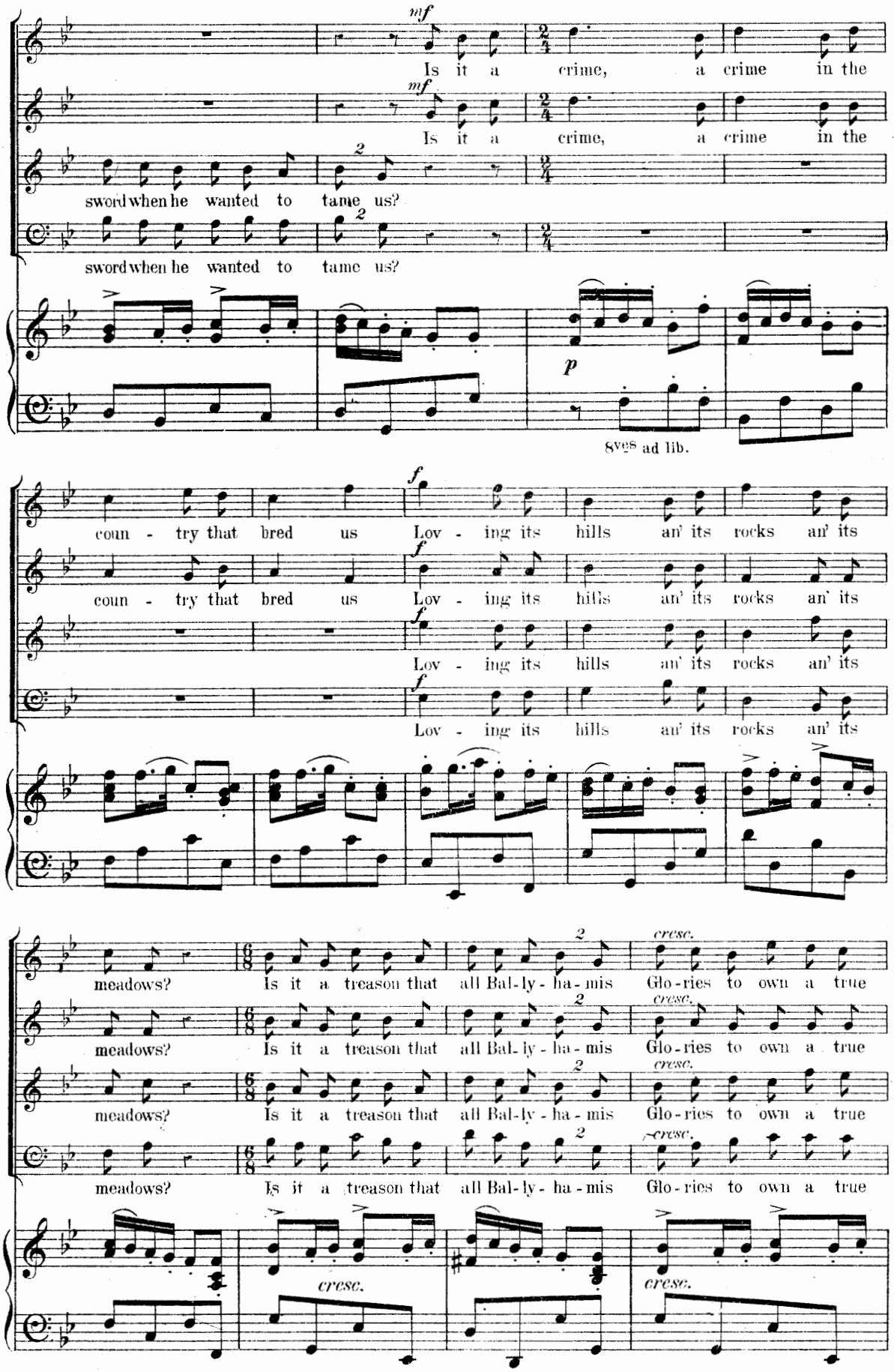
ru-in his ba-yonets car-ry us,

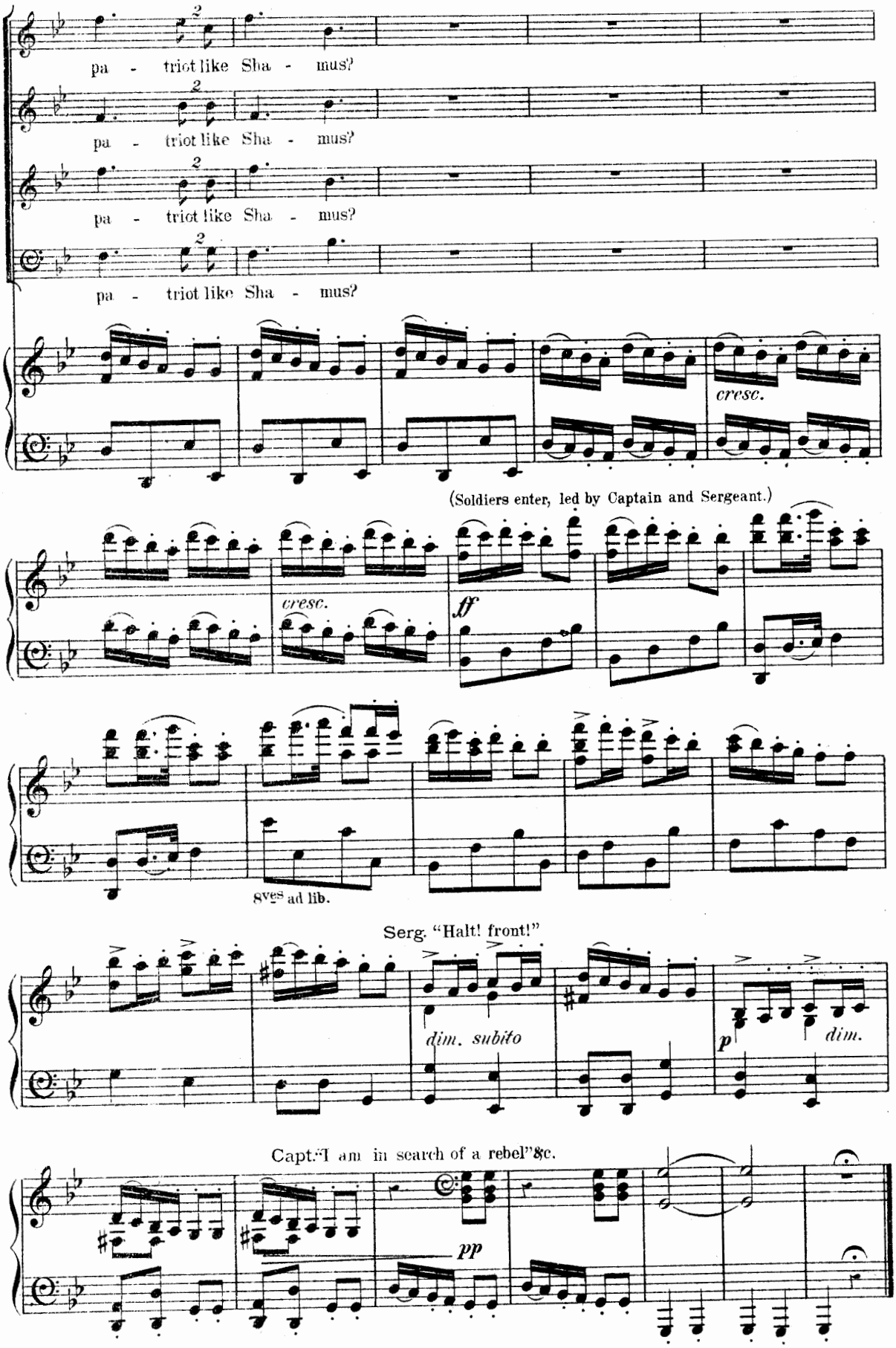
2

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

2

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

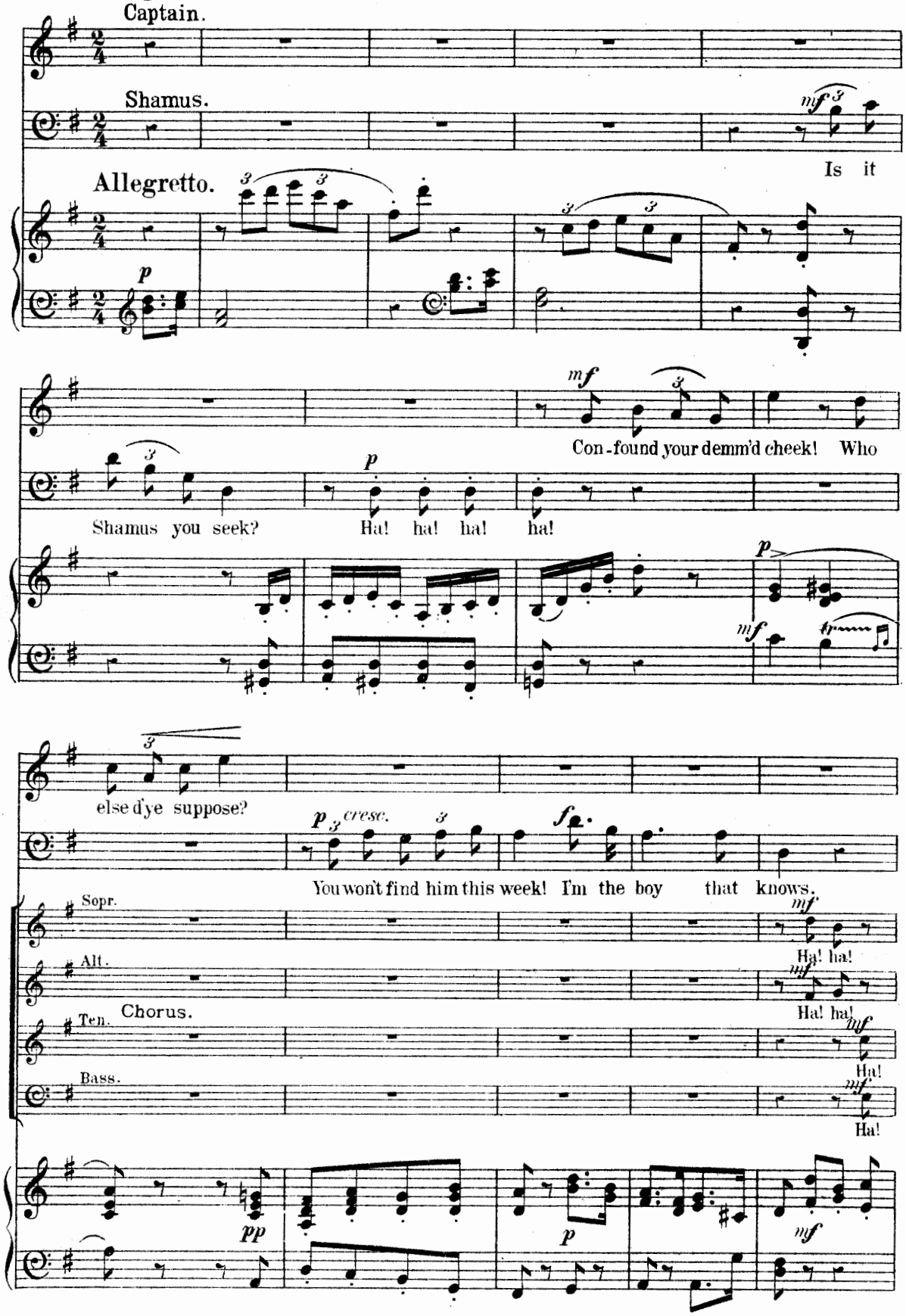

mf
Is it a crime, a crime in the
sword when he wanted to tame us?
p
8ves ad lib.
f
coun - try that bred us Lov - ing its hills an' its rocks an' its
meadows? Is it a treason that all Bal-ly-ha-mis Glo-ries to own a true
cresc.


pa - triot like Sha - mus?
pa - triot like Sha - mus?
pa - triot like Sha - mus?
pa - triot like Sha - mus?
cresc.
(Soldiers enter, led by Captain and Sergeant.)
cresc.
ff
8ves ad lib.
Serg. "Halt! front!"
dim. subito
p
dim.
Capt. "I am in search of a rebel" &c.
pp

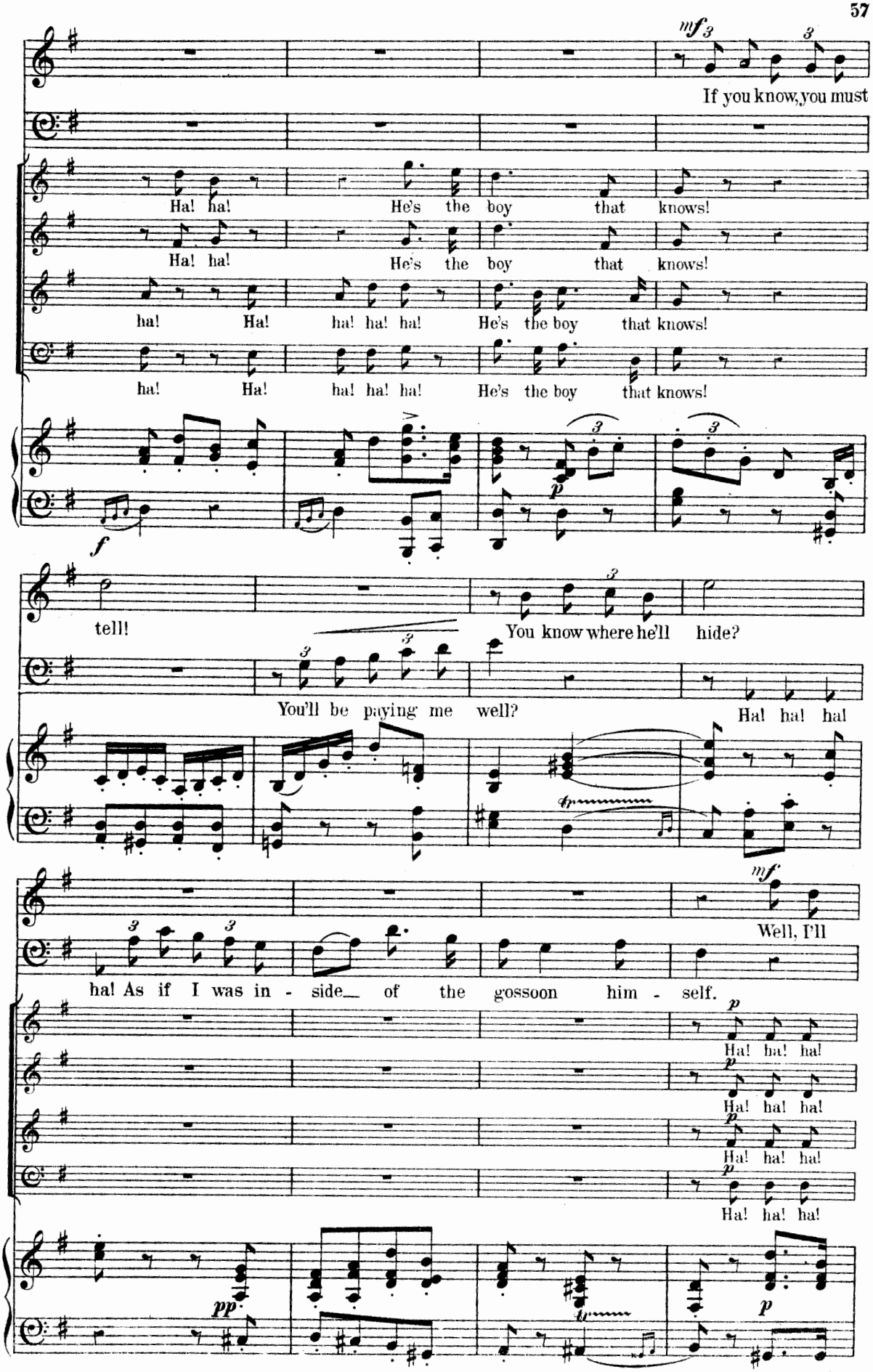
(cue) Captain: "Demmit! This O' Brien must be somewhere, though."

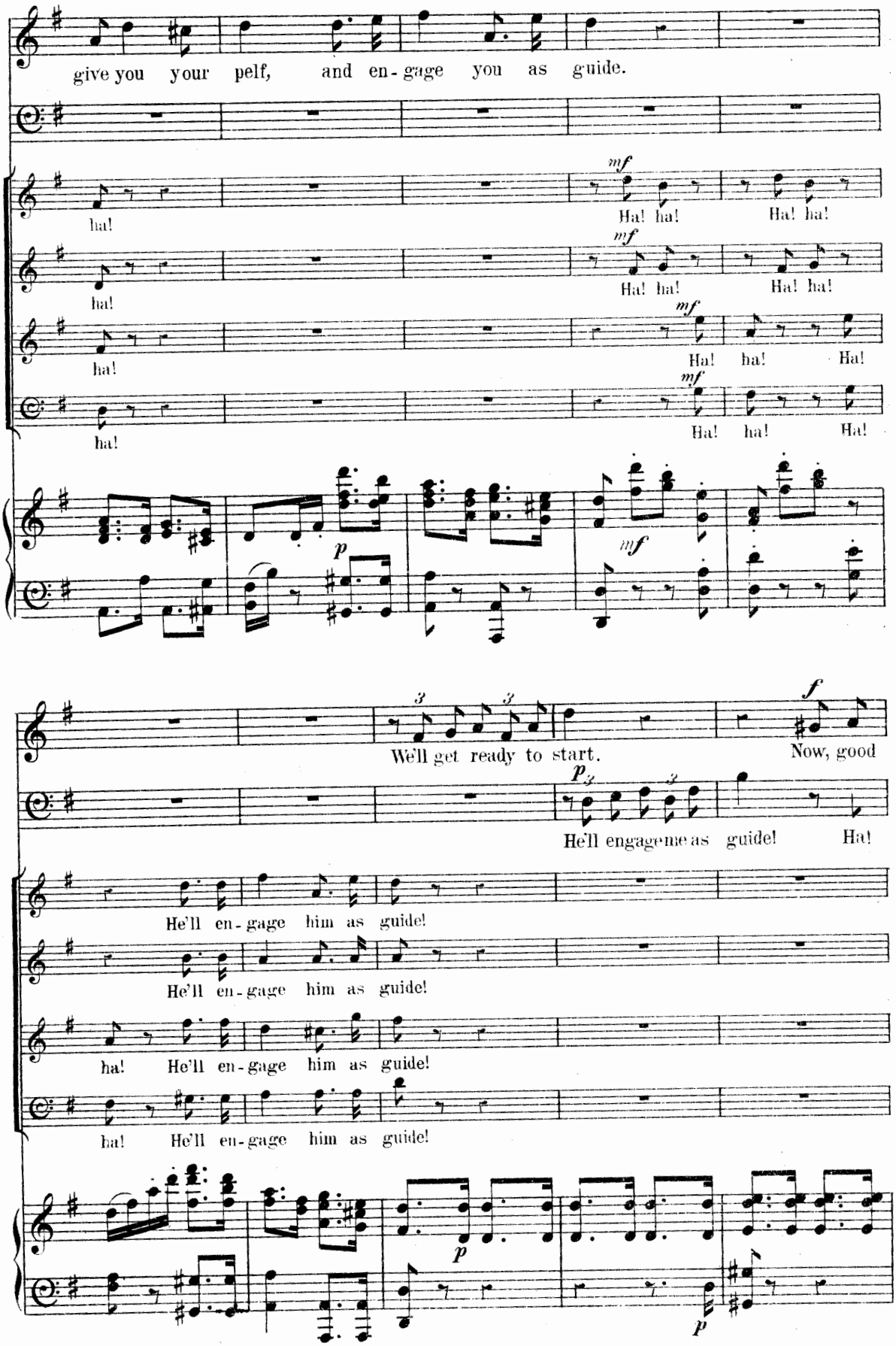
No 7. Trio. Chorus.

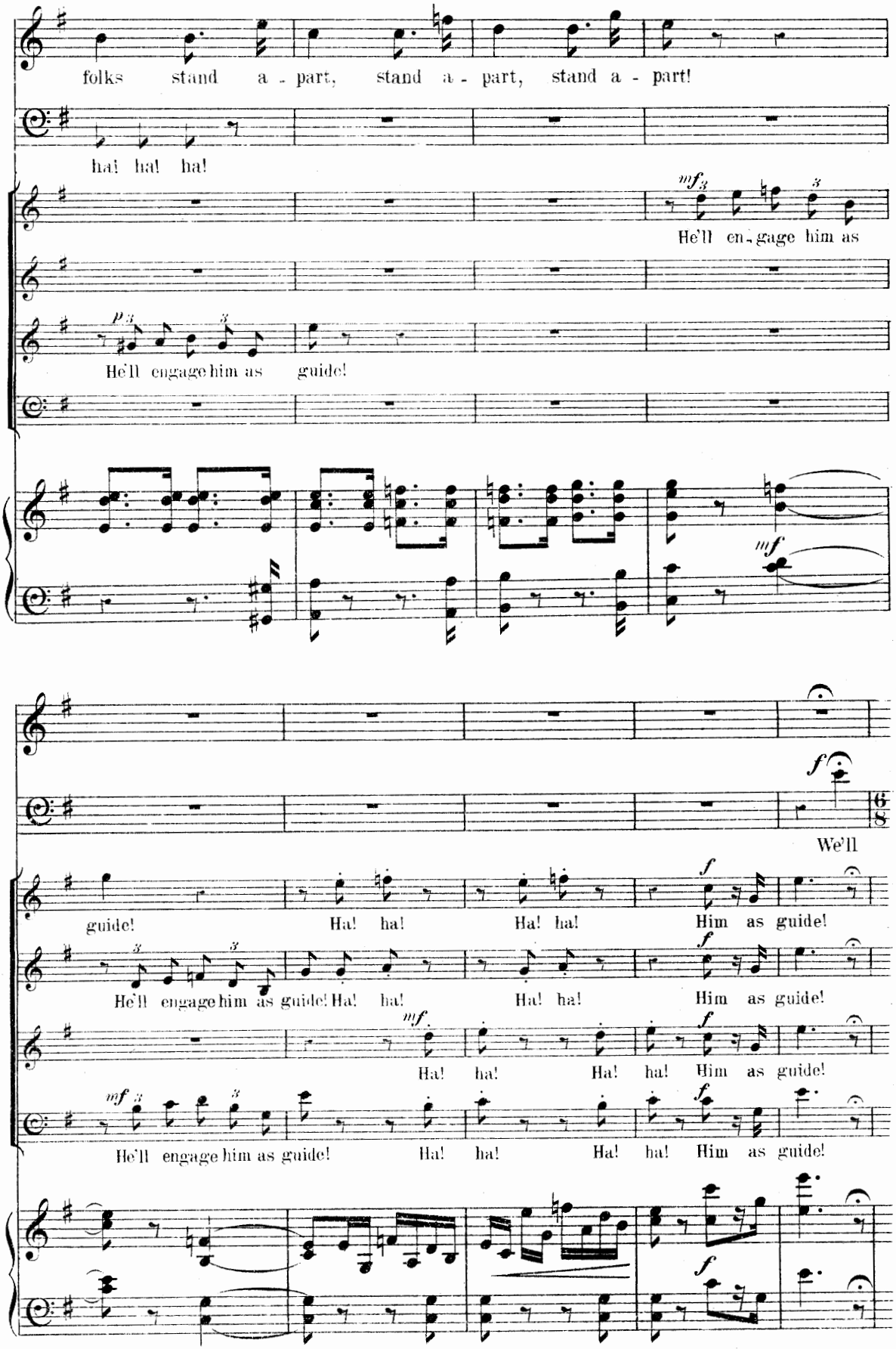
Allegretto.

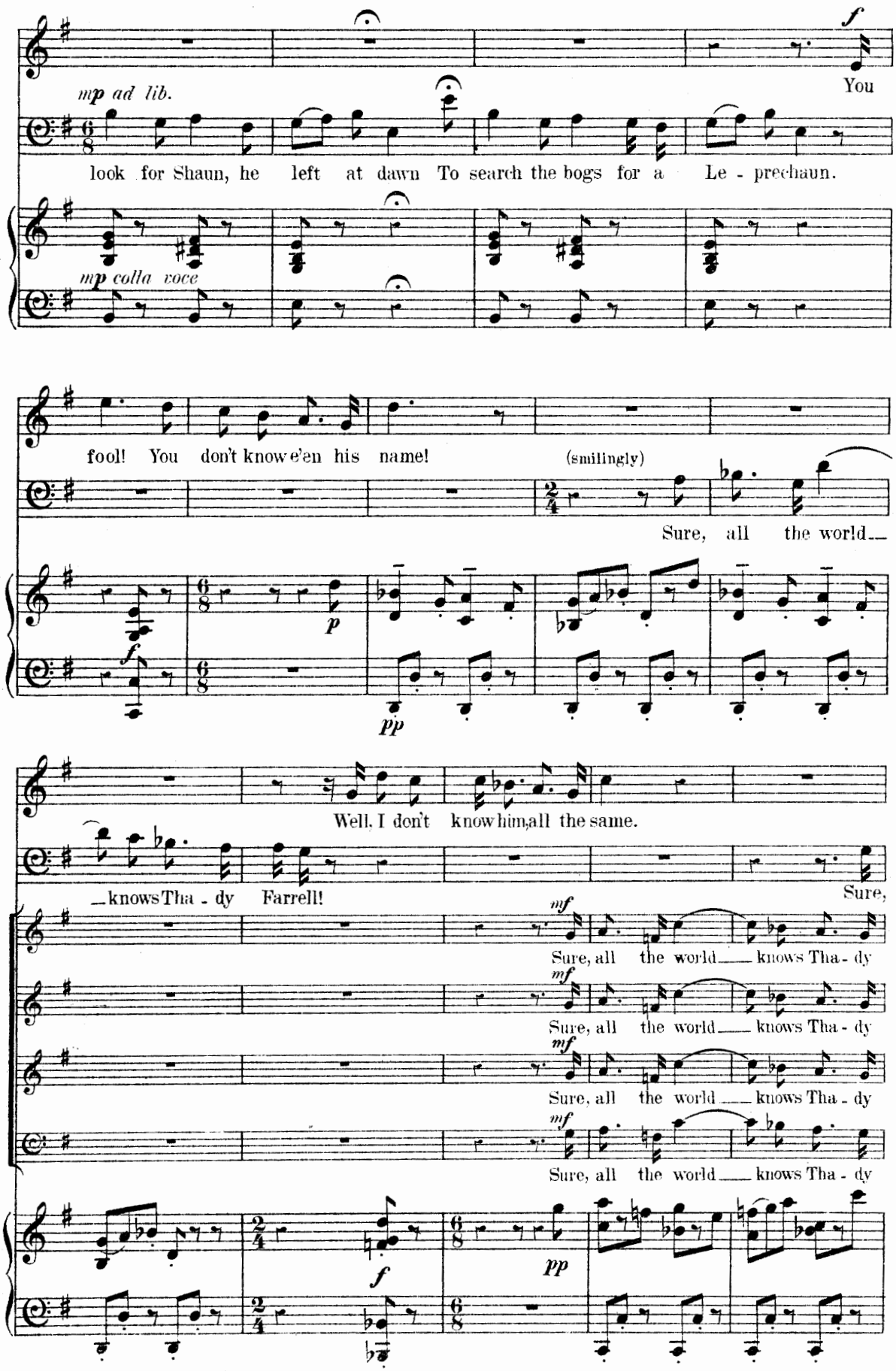


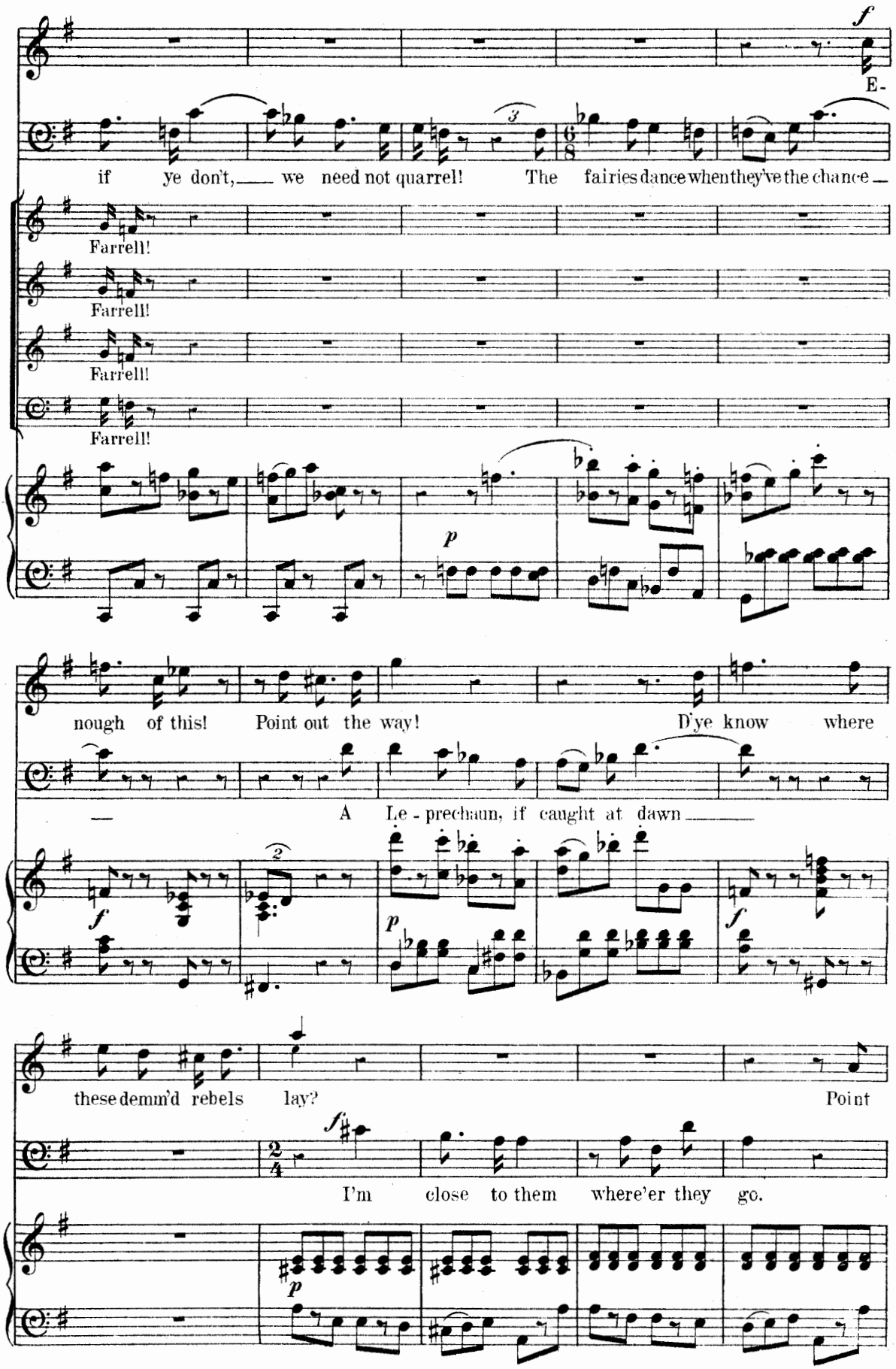
Copyright 1896 by Boosey & Co

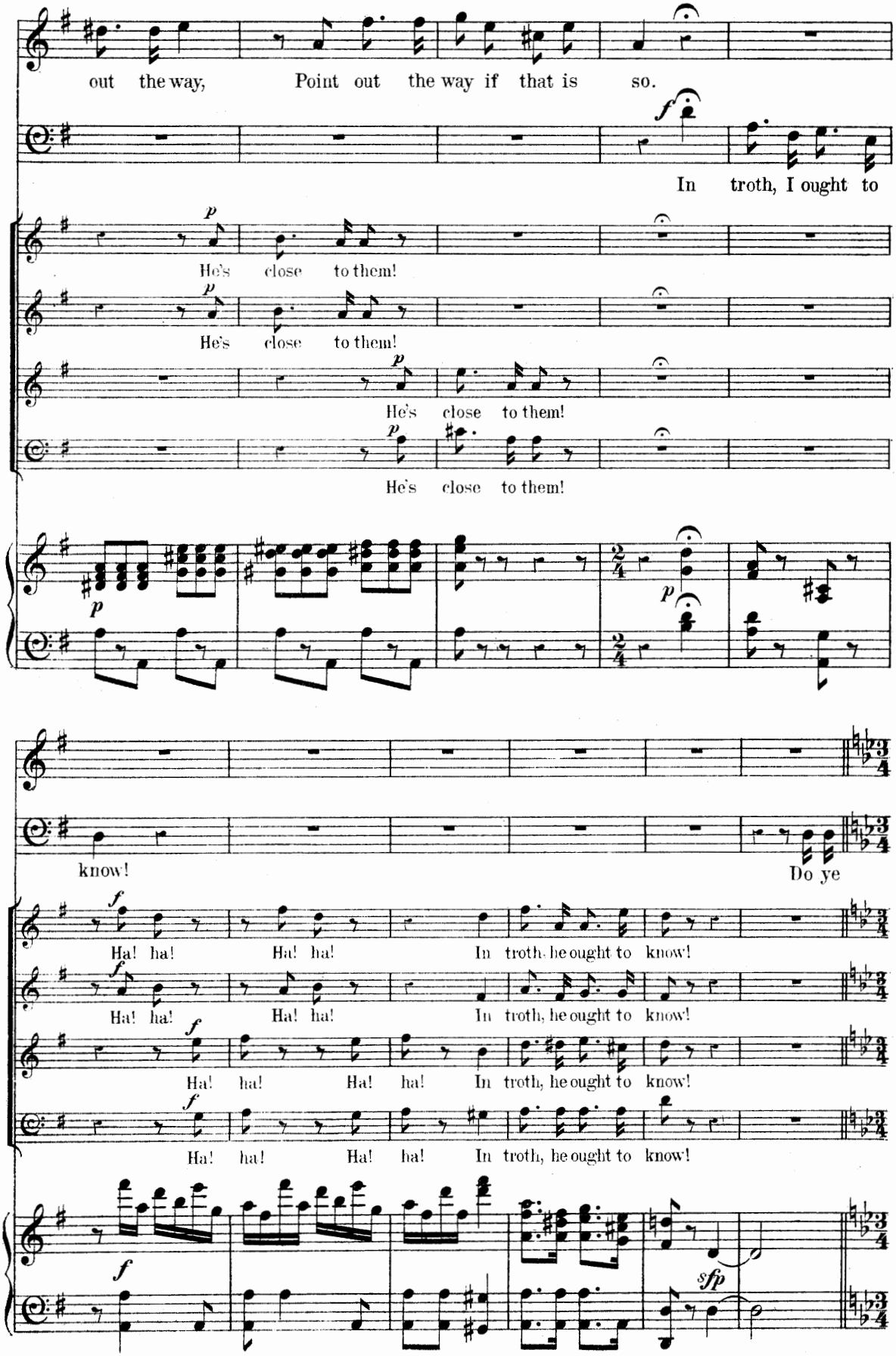

If you know, you must
Ha! ha! He's the boy that knows!
Ha! ha! He's the boy that knows!
ha! Ha! ha! ha! ha! He's the boy that knows!
ha! Ha! ha! ha! ha! He's the boy that knows!
tell!
You know where he'll hide?
You'll be paying me well?
Ha! ha! ha!
Well, I'll
ha! As if I was in - side of the gossoon him - self.
Ha! ha! ha!
Ha! ha! ha!
Ha! ha! ha!
Ha! ha! ha!

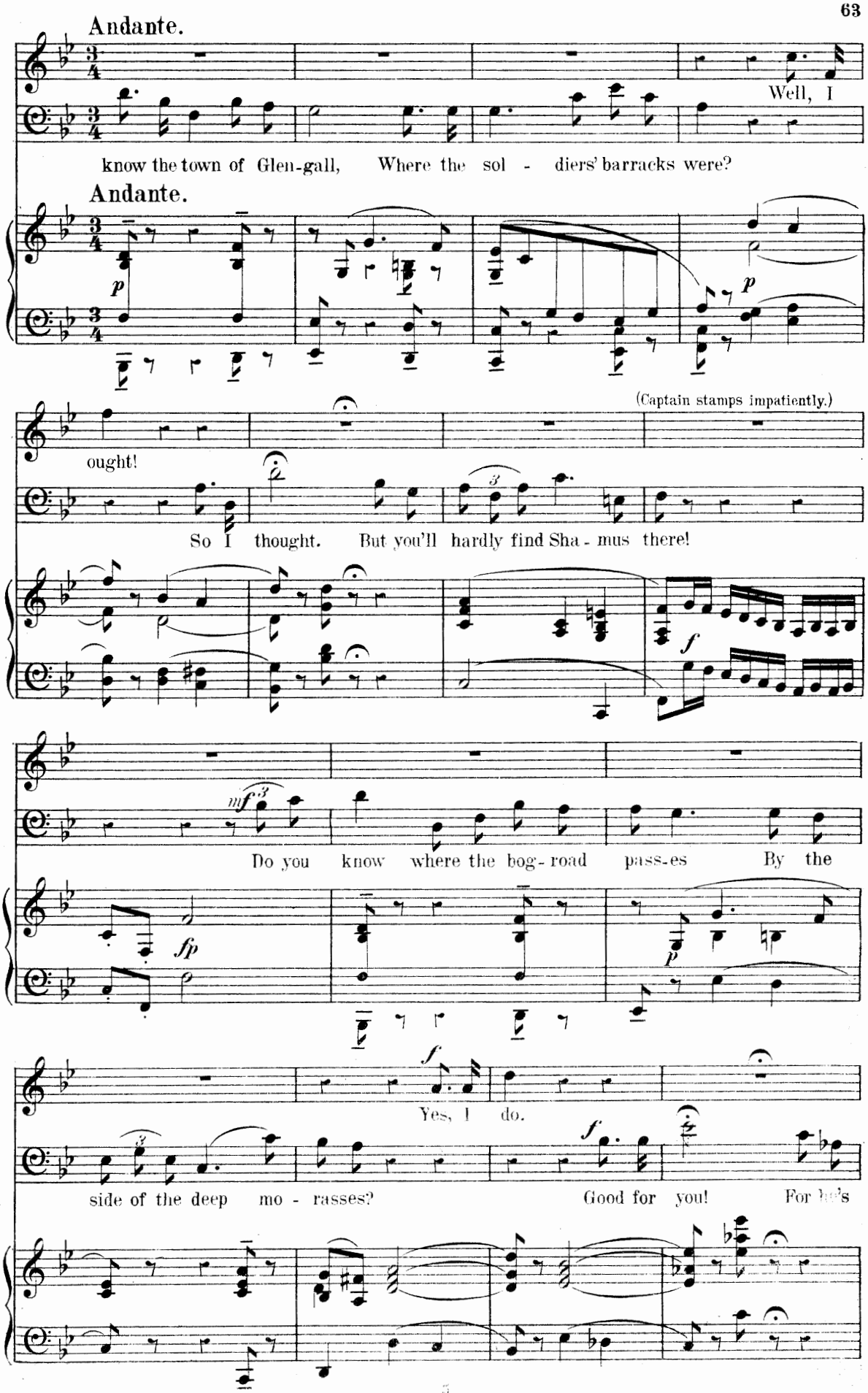

give you your pelf, and en-gage you as guide.
ha!
Ha! ha! Ha! ha!
ha!
Ha! ha! Ha! ha!
ha!
Ha! ha! Ha!
ha!
Ha! ha! Ha!
We'll get ready to start. Now, good
He'll engage me as guide! Ha!
He'll en-gage him as guide!
He'll en-gage him as guide!
ha! He'll en-gage him as guide!
ha! He'll en-gage him as guide!

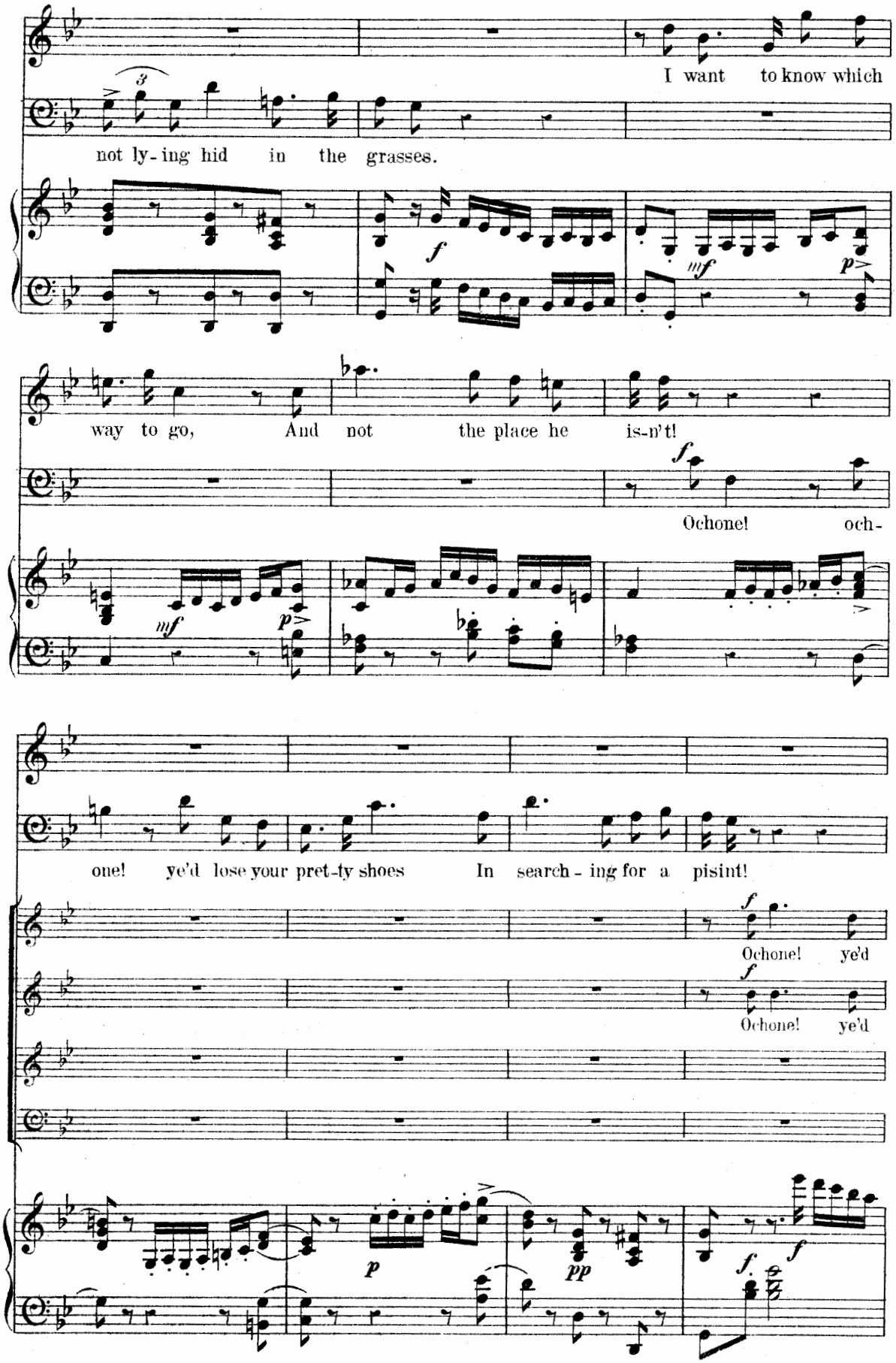

folks stand a - part, stand a - part, stand a - part!
ha! ha! ha!
He'll en - gage him as
He'll engage him as guide!
We'll
guide! Ha! ha! Ha! ha! Him as guide!
He'll engage him as guide! Ha! ha! Ha! ha! Him as guide!
Ha! ha! Ha! ha! Him as guide!
He'll engage him as guide! Ha! ha! Ha! ha! Him as guide!

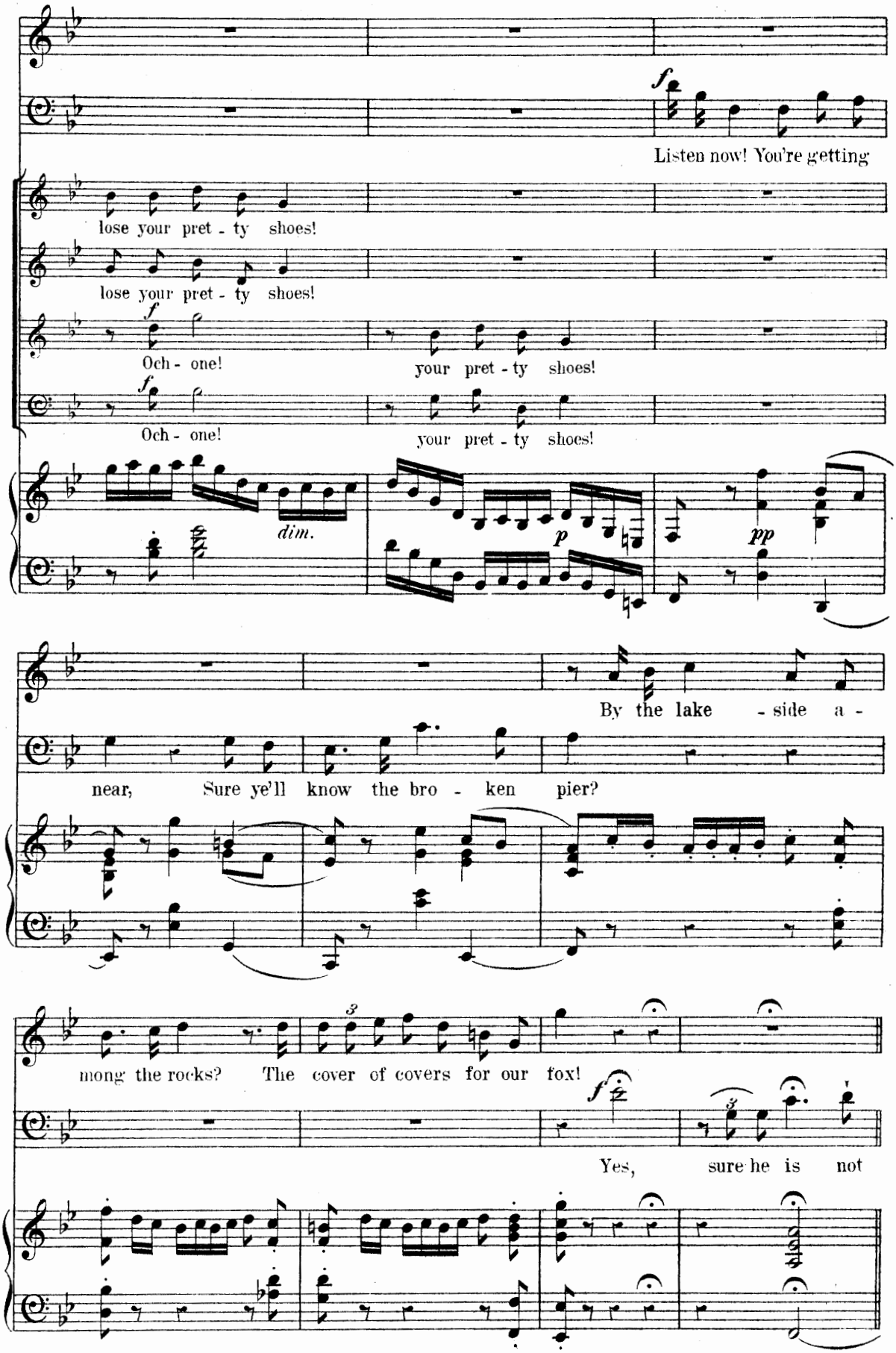

mp ad lib.
look for Shaun, he left at dawn To search the bogs for a Le - prechaun.
You
mp colla voce
fool! You don't know e'en his name!
(smilingly)
Sure, all the world
Well, I don't know him, all the same.
knows Tha - dy Farrell!
Sure,
Sure, all the world knows Tha - dy
Sure, all the world knows Tha - dy
Sure, all the world knows Tha - dy
Sure, all the world knows Tha - dy

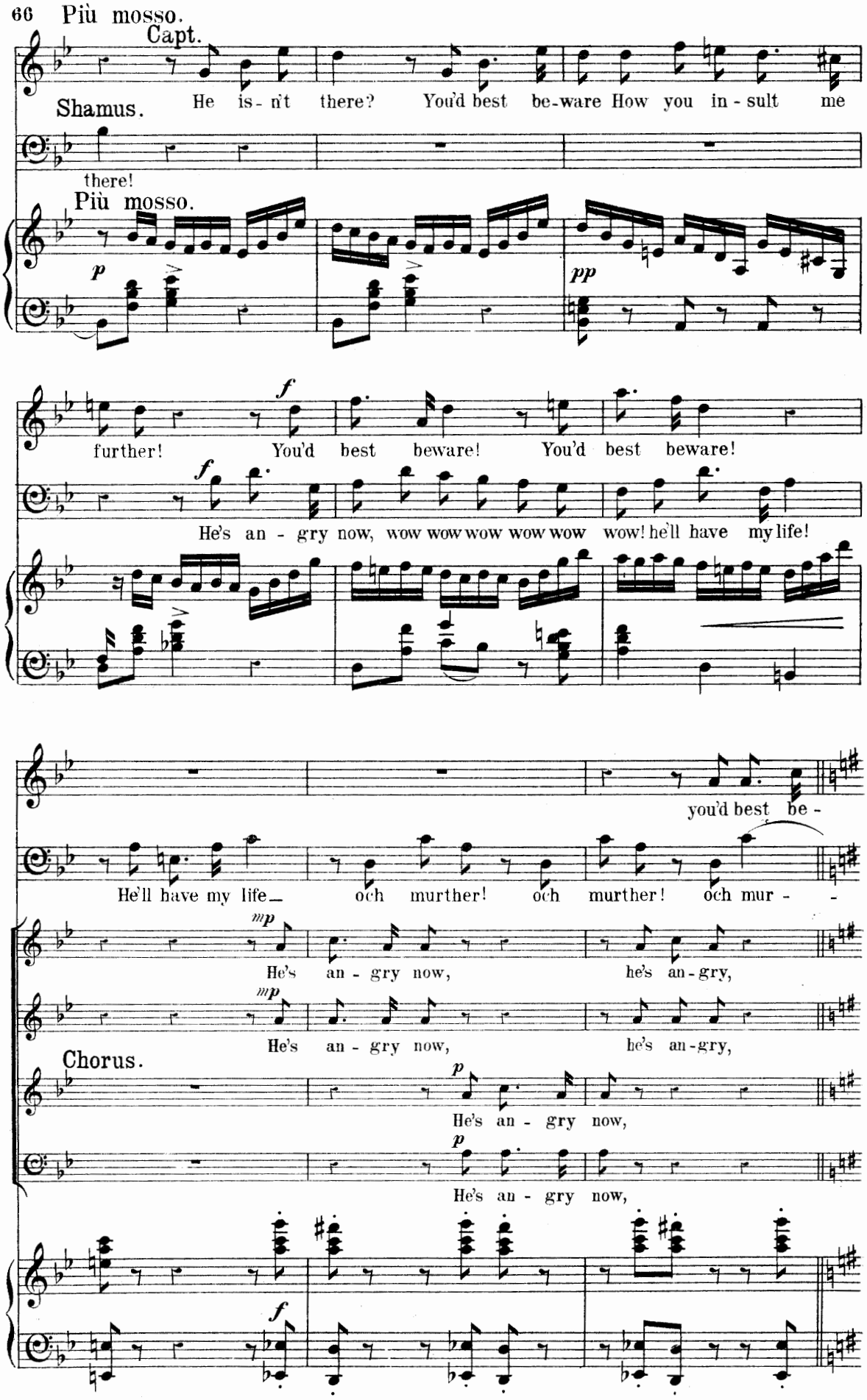

f
E-
if ye don't, we need not quarrel! The fairies dance when they've the chance
Farrell!
Farrell!
Farrell!
Farrell!
p
nough of this! Point out the way! D'ye know where
A Le - prechaun, if caught at dawn
f
p
f
these demm'd rebels lay? Point
f
I'm close to them where'er they go.
p

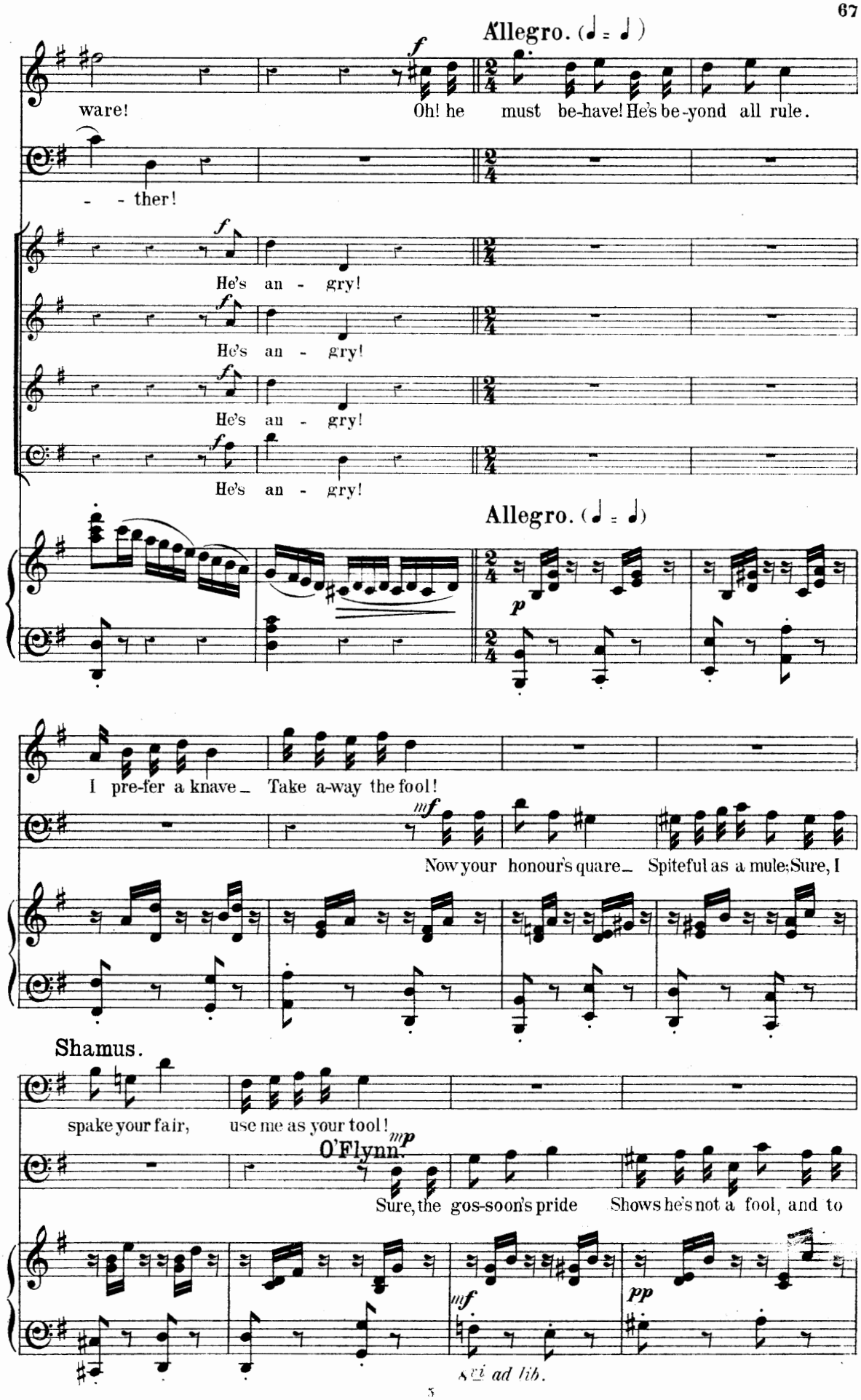

out the way, Point out the way if that is so.
In troth, I ought to
He's close to them!
He's close to them!
He's close to them!
He's close to them!
know!
Do ye
Ha! ha! Ha! ha! In troth, he ought to know!
Ha! ha! Ha! ha! In troth, he ought to know!
Ha! ha! Ha! ha! In troth, he ought to know!
Ha! ha! Ha! ha! In troth, he ought to know!

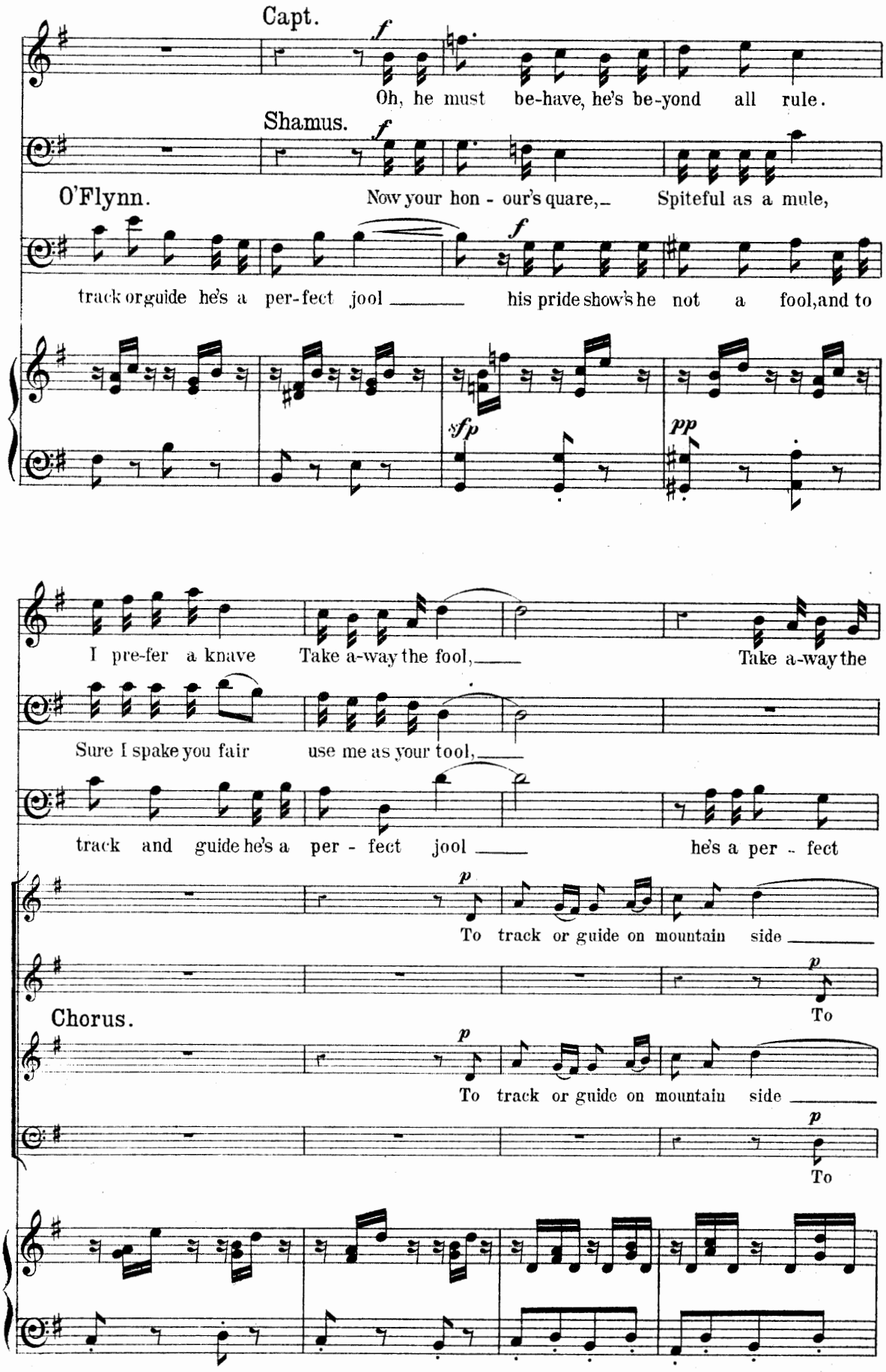

Andante.
Well, I
know the town of Glen-gall, Where the sol - diers' barracks were?
Andante.
p
p
(Captain stamps impatiently.)
ought!
So I thought. But you'll hardly find Sha - mus there!
f
mf
Do you know where the bog-road pass-es By the
fp
p
f
Yes, I do.
side of the deep mo - rasses?
f
Good for you! For he's


I want to know which
not ly-ing hid in the grasses.
way to go, And not the place he is-n't!
Ochone! och-
one! ye'd lose your pret-ty shoes In search-ing for a pisint!
Ochone! ye'd
Ochone! ye'd


f
Listen now! You're getting
lose your pret - ty shoes!
lose your pret - ty shoes!
f
Och - one!
your pret - ty shoes!
f
Och - one!
your pret - ty shoes!
dim.
p
pp
By the lake - side a -
near, Sure ye'll know the bro - ken pier?
mong the rocks? The cover of covers for our fox!
f
Yes, sure he is not


66 Più mosso.
Capt.
Shamus. He is-n't there? You'd best be-ware How you in-sult me there!
Più mosso.
p
pp
f
further! You'd best beware! You'd best beware!
f
He's an-gry now, wow wow wow wow wow wow! he'll have my life!
you'd best be-
He'll have my life— och murther! och murther! och mur-
mp
He's an-gry now, he's an-gry,
mp
He's an-gry now, he's an-gry,
Chorus.
p
He's an-gry now,
p
He's an-gry now,
f


Allegro. (♩ = ♩)
ware!
Oh! he must be-have! He's be-yond all rule.
- - ther!
He's an - gry!
He's an - gry!
He's an - gry!
He's an - gry!
Allegro. (♩ = ♩)
I pre-fer a knave _ Take a-way the fool!
Now your honour's quare _ Spiteful as a mule: Sure, I
Shamus.
spake your fair, use me as your tool!
O'Flynn.
Sure, the gos-soon's pride Shows he's not a fool, and to
ad lib.


Capt.
Oh, he must be-have, he's be-yond all rule.
Shamus.
O'Flynn.
Now your hon - our's quare, Spiteful as a mule,
track or guide he's a per-fect jool his pride show's he not a fool, and to
I pre-fer a knave Take a-way the fool, Take a-way the
Sure I spake you fair use me as your tool,
track and guide he's a per - fect jool he's a per - fect
To track or guide on mountain side
To
Chorus.
To track or guide on mountain side
To

fool! Take a-way the fool!

spiteful as a mule!

jool!

cresc.

to seek or hide from friends or foes,

cresc.

track or guide on mountain side to seek or hide from

cresc.

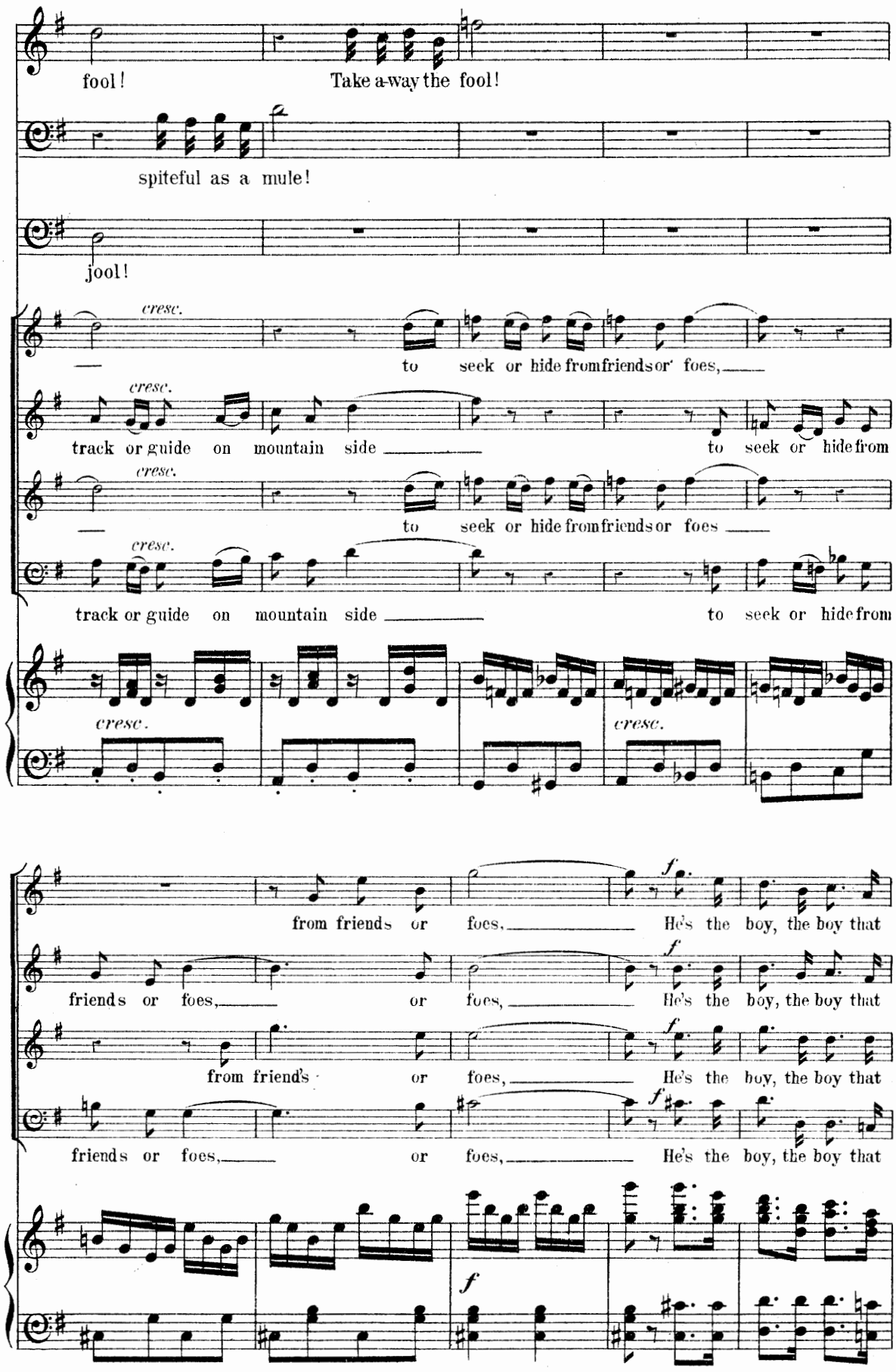
to seek or hide from friends or foes

cresc.

track or guide on mountain side to seek or hide from

cresc. *cresc.*

from friends or foes, *f* He's the boy, the boy that

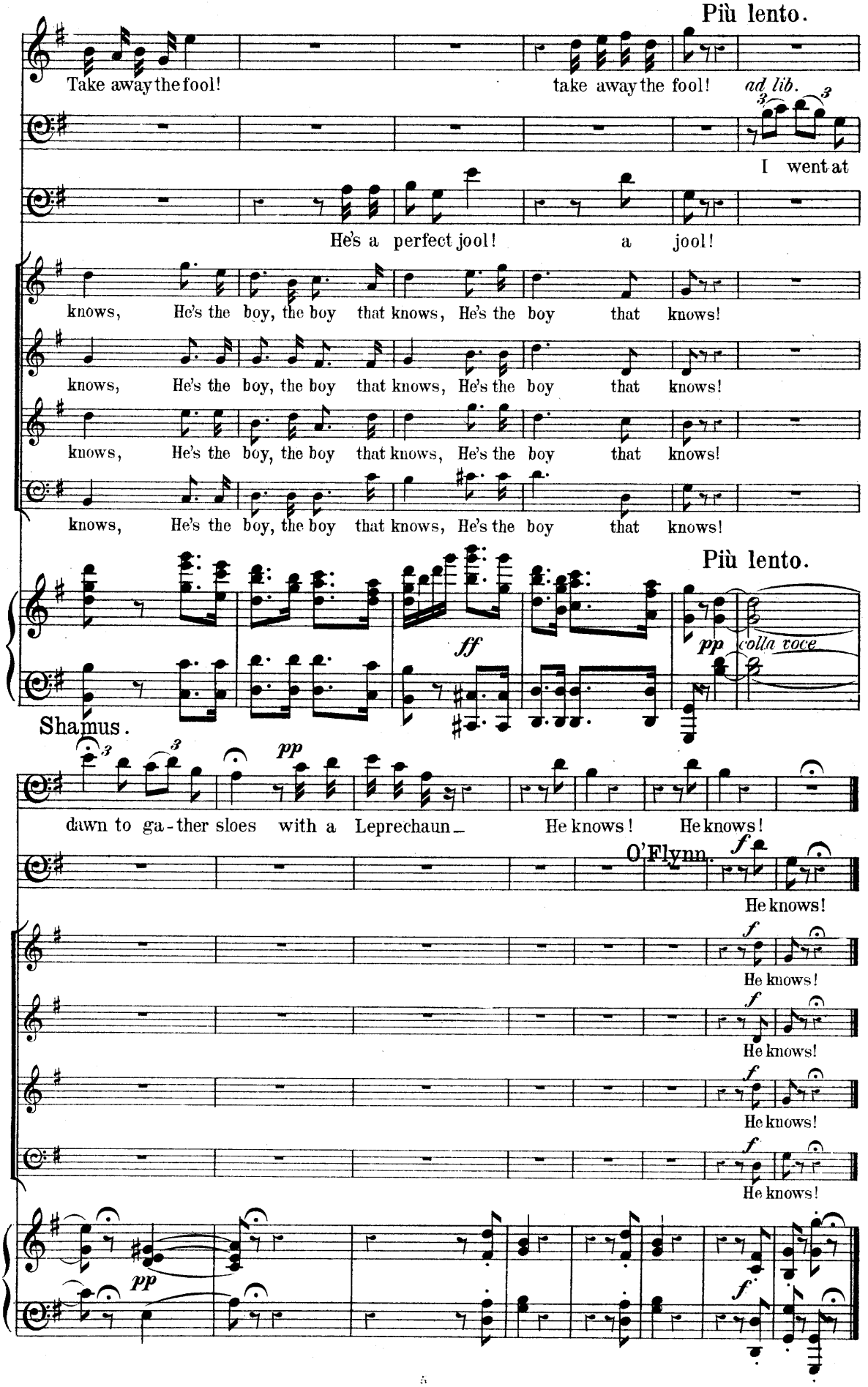


friends or foes, or foes, *f* He's the boy, the boy that

from friend's or foes, *f* He's the boy, the boy that

friends or foes, or foes, *f* He's the boy, the boy that

f


Più lento.
Take away the fool!
take away the fool!
ad lib.
I went at
He's a perfect jool!
a jool!
knows, He's the boy, the boy that knows, He's the boy that knows!
knows, He's the boy, the boy that knows, He's the boy that knows!
knows, He's the boy, the boy that knows, He's the boy that knows!
knows, He's the boy, the boy that knows, He's the boy that knows!
Più lento.
ff
pp
colla voce
Shamus.
pp
dawn to ga-ther sloes with a Leprechaun_
He knows! He knows!
O'Flynn.
f
He knows!
He knows!
He knows!
He knows!
pp
f

Nº 8. Finale. (Cue. Mike. "and my revenge on the one day.")

Allegro giusto.

f *trem.* *cresc.*

O'Flynn.

f

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

p. *f* *p.*

Kitty (holding up jug).

f

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

While his head is swimming.

f *p.*

Kitty.

Cruiskeen lawn to pass To a thirs - ty neighbour.

f

Lords may sip their port,

f

Lords may sip their port.

Chorus.

f

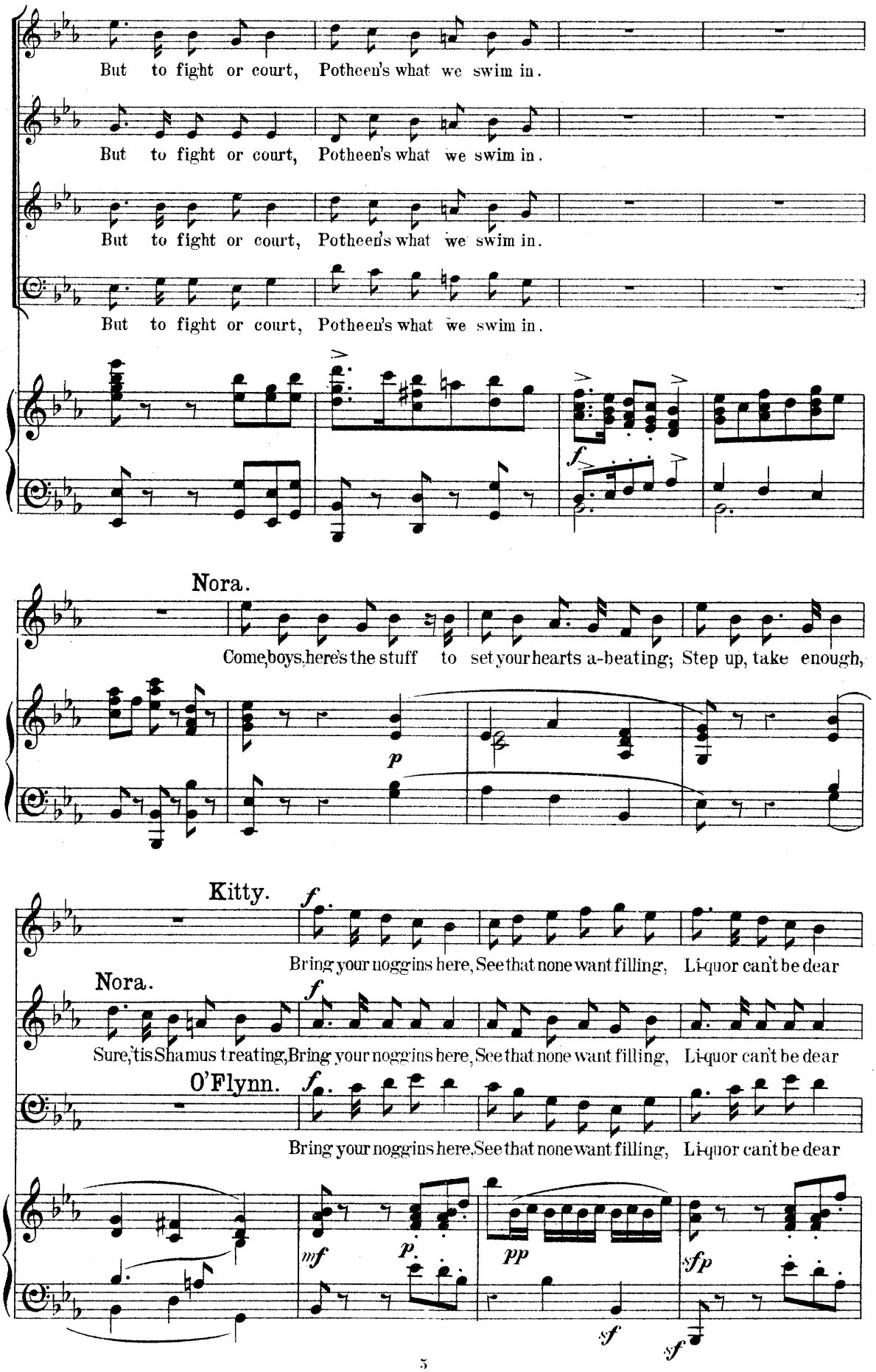
Lords may sip their port, Tay may suit the wimmen;

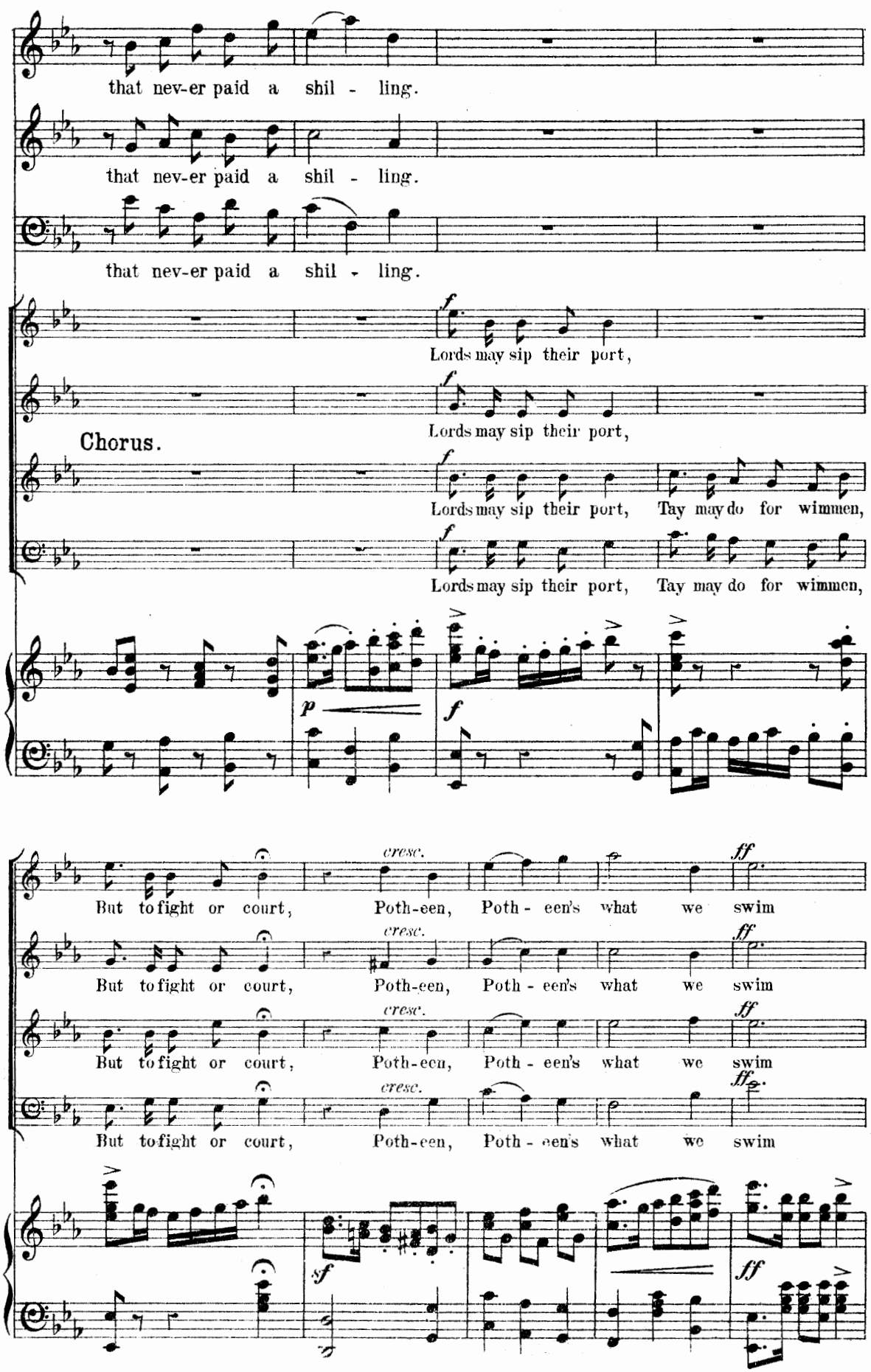
f

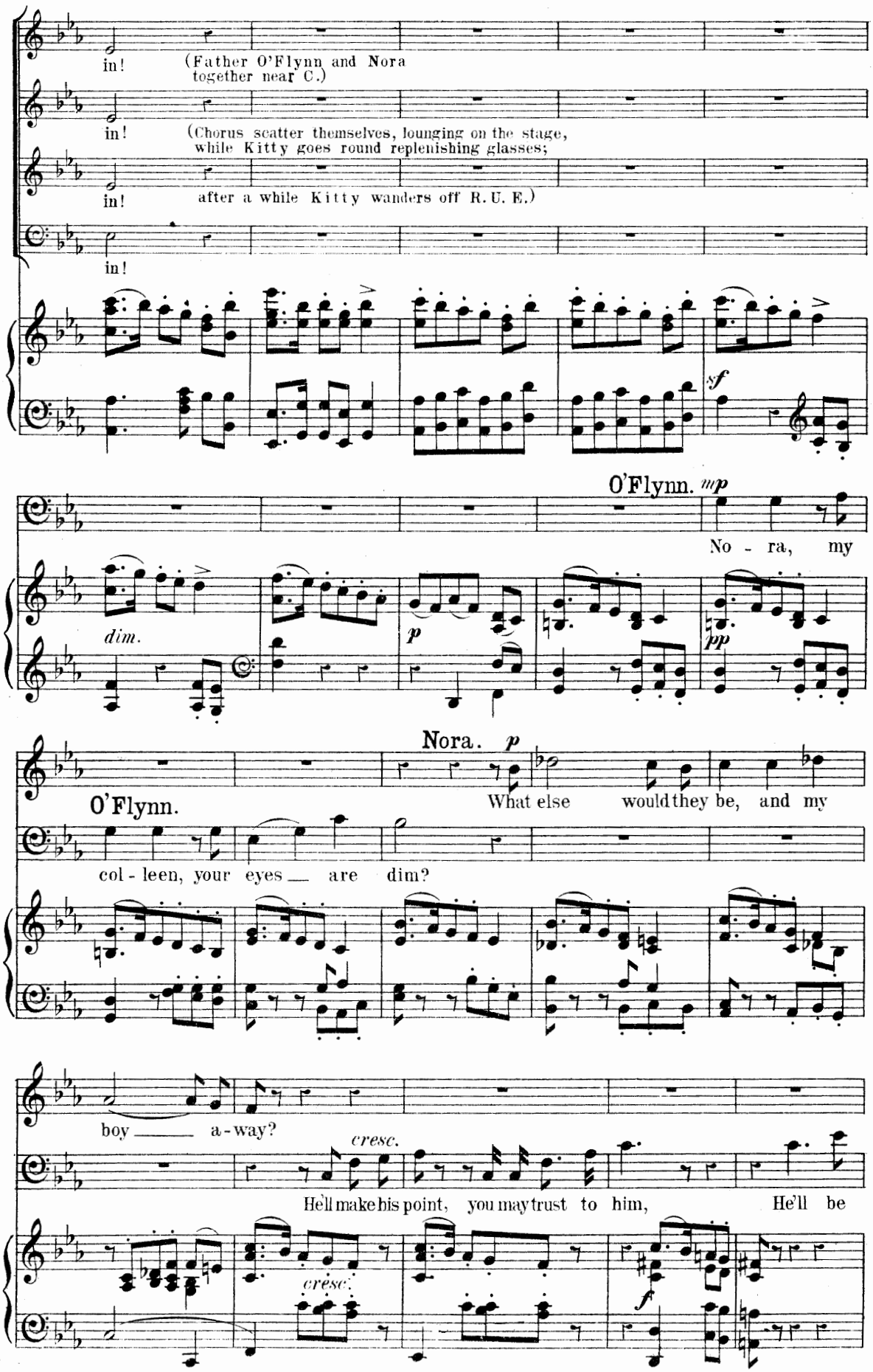
Lords may sip their port, Tay may suit the wimmen;

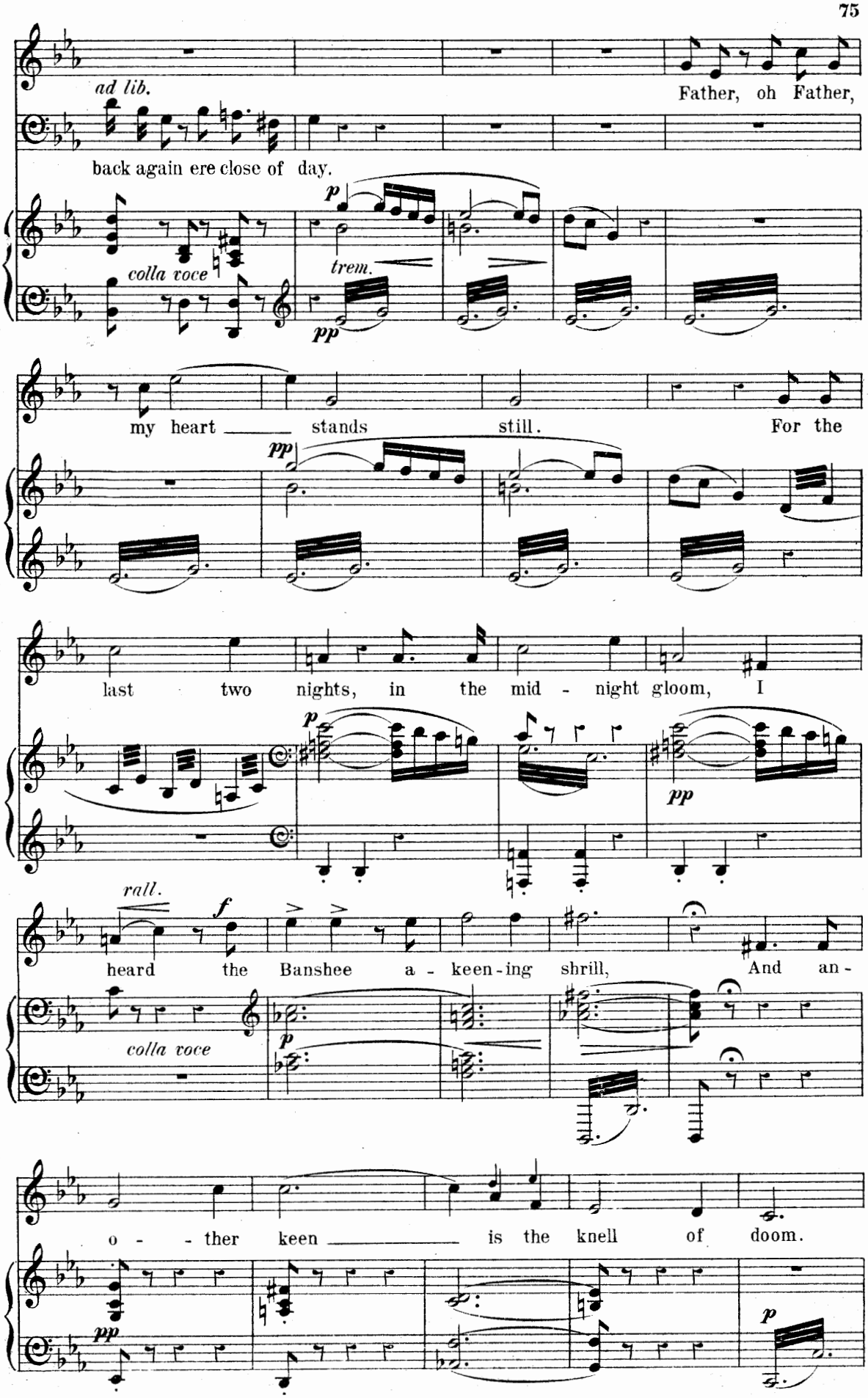
f *p.* *f* *stacc.*

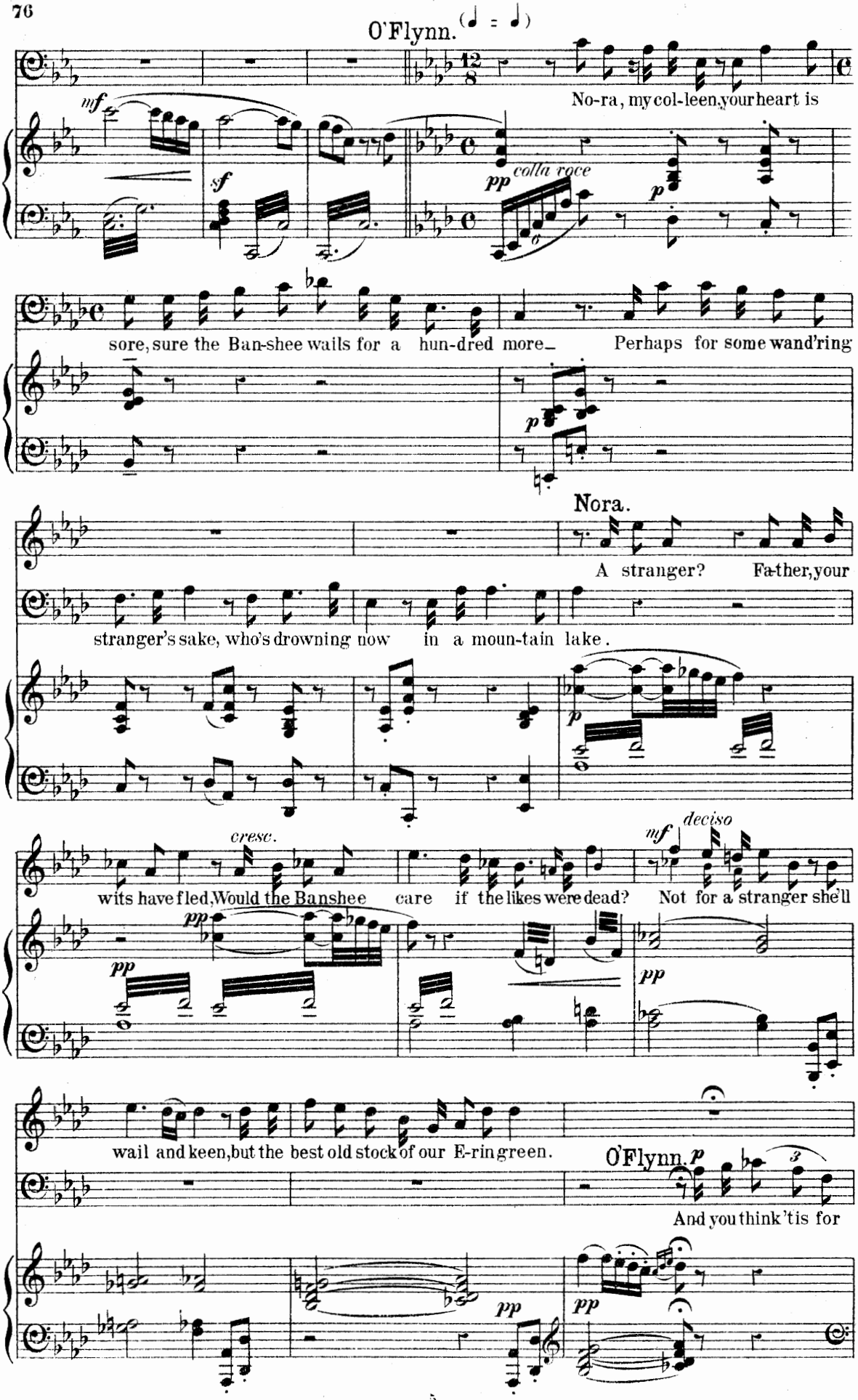
Copyright 1895 by Boosey & Co

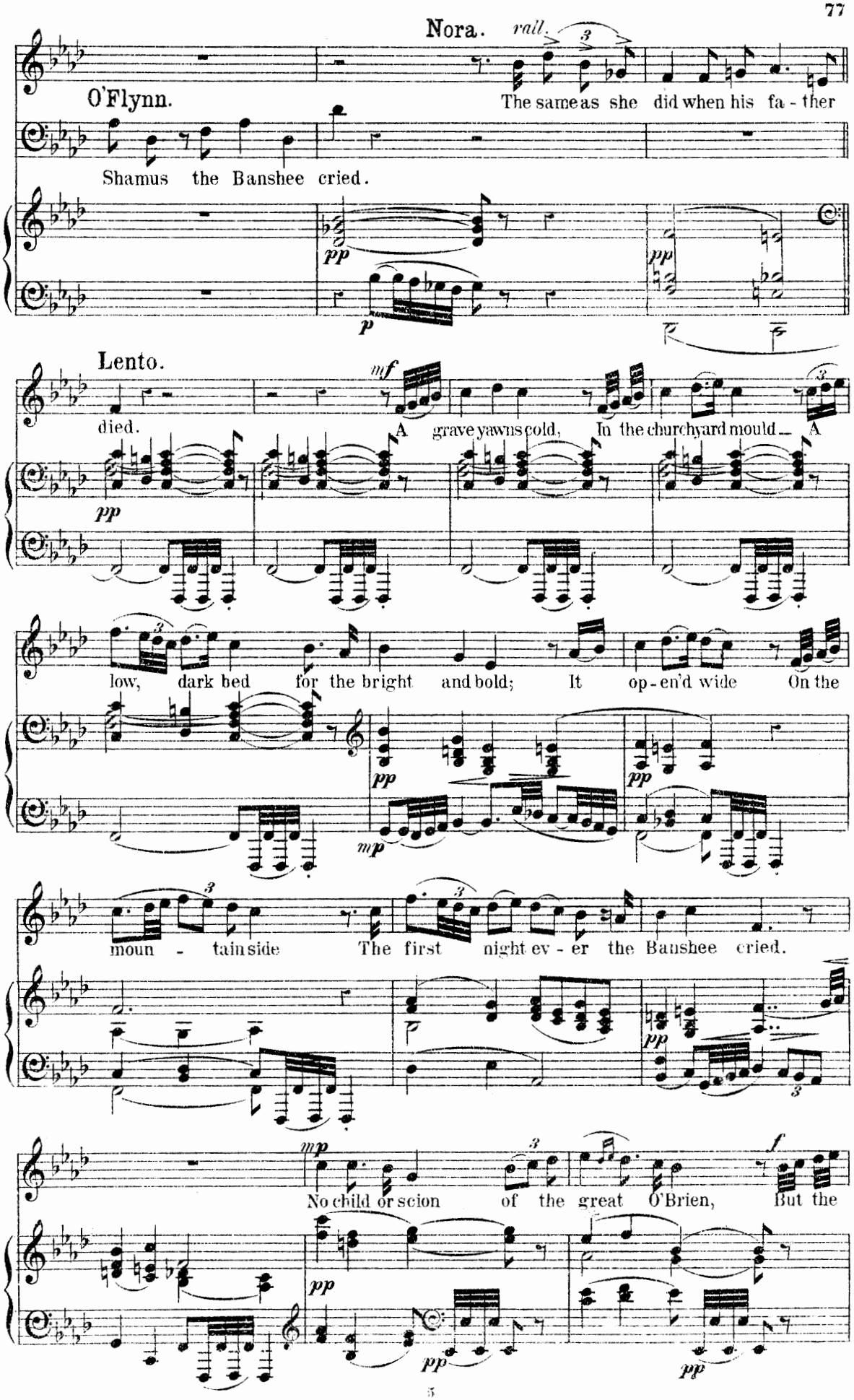

But to fight or court, Potheen's what we swim in.
But to fight or court, Potheen's what we swim in.
But to fight or court, Potheen's what we swim in.
But to fight or court, Potheen's what we swim in.
f
Nora.
Come, boys, here's the stuff to set your hearts a-beating; Step up, take enough,
p
Kitty.
f
Bring your noggins here, See that none want filling, Li-quor can't be dear
Nora.
f
Sure, 'tis Shamus treating, Bring your noggins here, See that none want filling, Li-quor can't be dear
O'Flynn.
f
Bring your noggins here, See that none want filling, Li-quor can't be dear
mf
p
pp
sfp
sf
sf

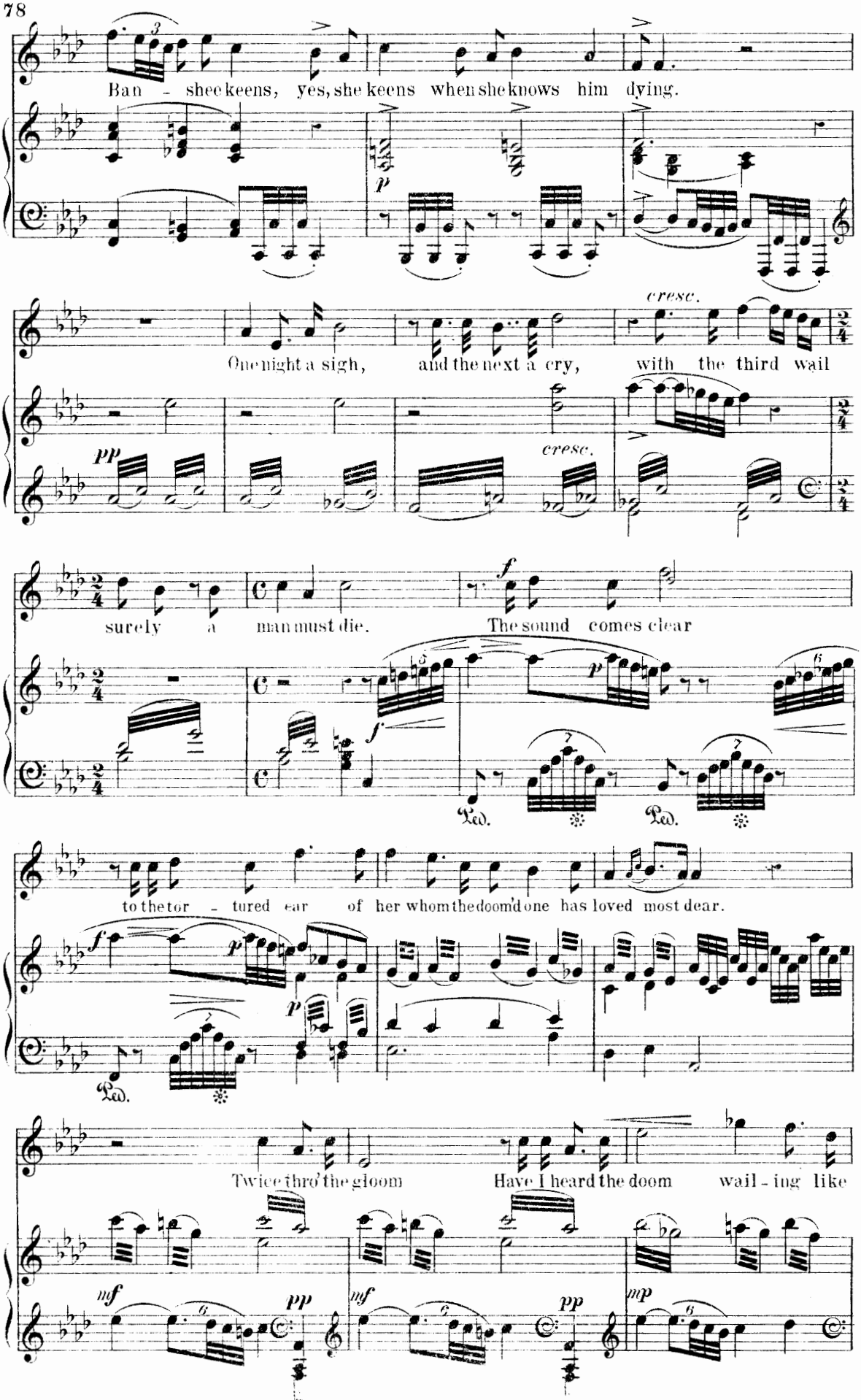

that nev-er paid a shil - ling.
that nev-er paid a shil - ling.
that nev-er paid a shil - ling.
Lords may sip their port,
Lords may sip their port,
Chorus.
Lords may sip their port, Tay may do for wimmen,
Lords may sip their port, Tay may do for wimmen,
But to fight or court, Poth-een, Poth - een's what we swim
But to fight or court, Poth-een, Poth - een's what we swim
But to fight or court, Poth-een, Poth - een's what we swim
But to fight or court, Poth-een, Poth - een's what we swim

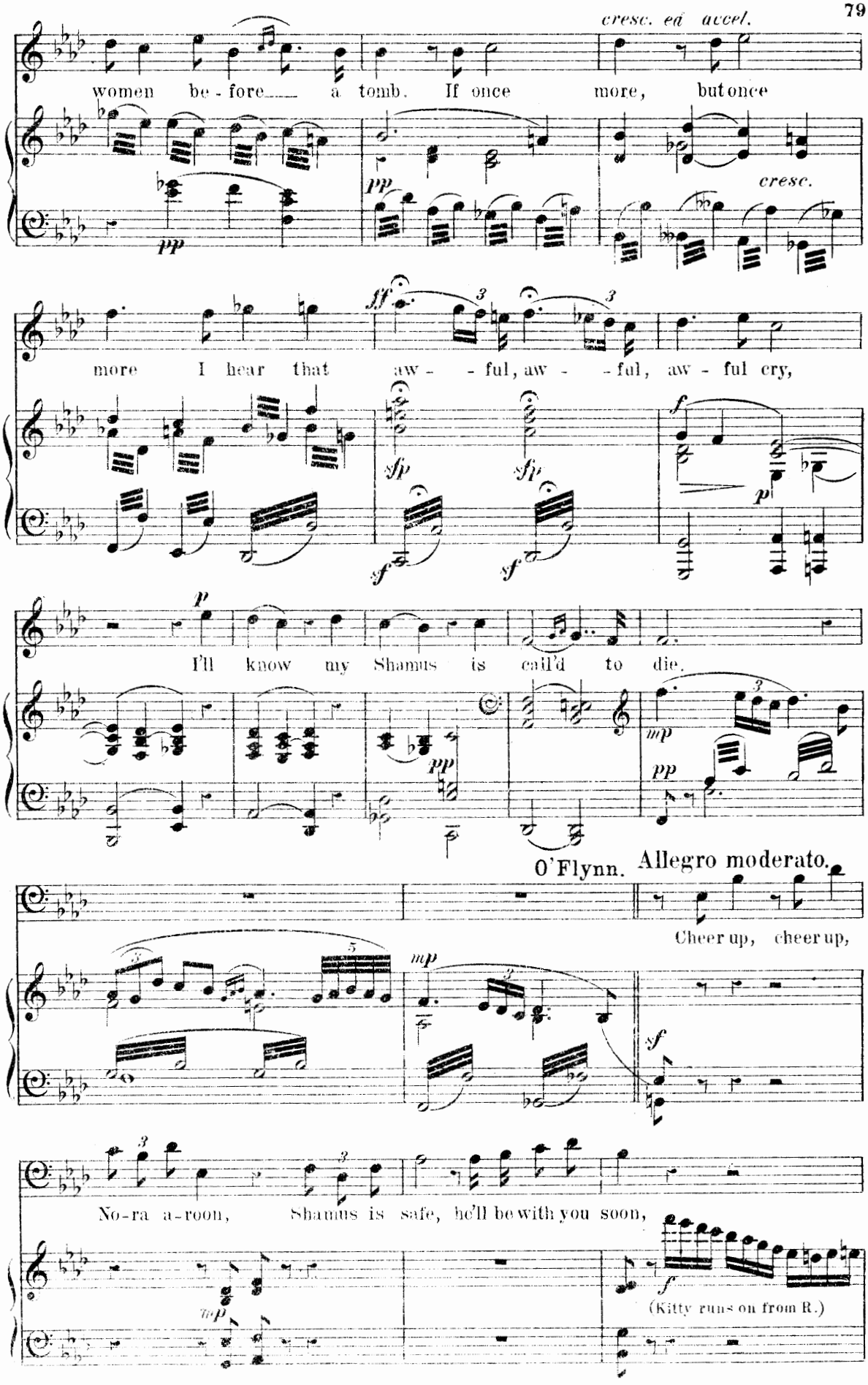

in!
(Father O'Flynn and Nora together near C.)
in!
(Chorus scatter themselves, lounging on the stage, while Kitty goes round replenishing glasses;
in!
after a while Kitty wanders off R. U. E.)
in!
sf
O'Flynn. mp
No - ra, my
dim.
p
pp
Nora. p
O'Flynn.
What else would they be, and my
col - leen, your eyes — are dim?
boy — a-way?
cresc.
He'll make his point, you may trust to him, He'll be
cresc.
f

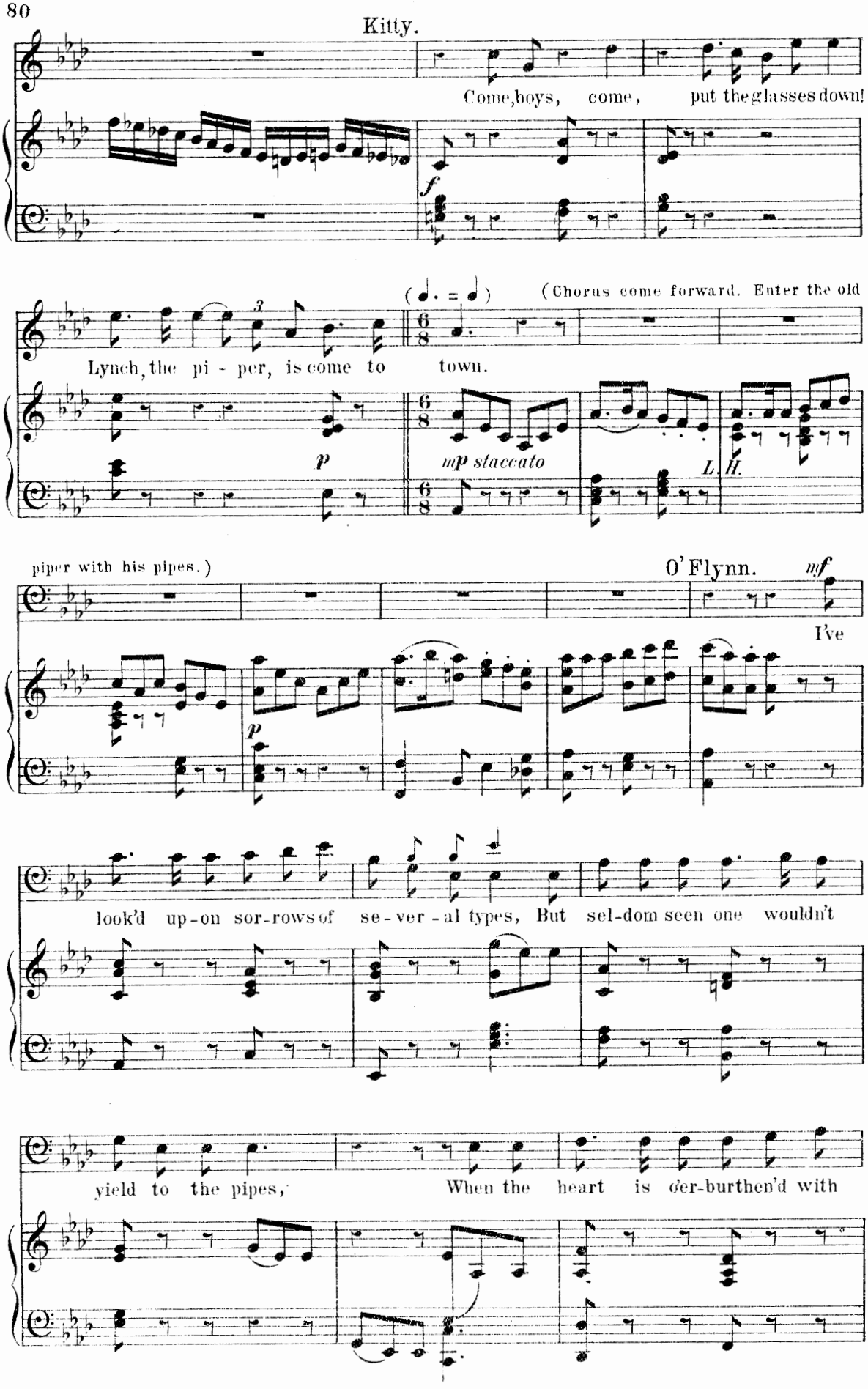

ad lib.
Father, oh Father,
back again ere close of day.
colla voce
trem.
my heart stands still. For the
last two nights, in the mid - night gloom, I
rall.
heard the Banshee a - keen - ing shrill, And an -
colla voce
o - - ther keen is the knell of doom.

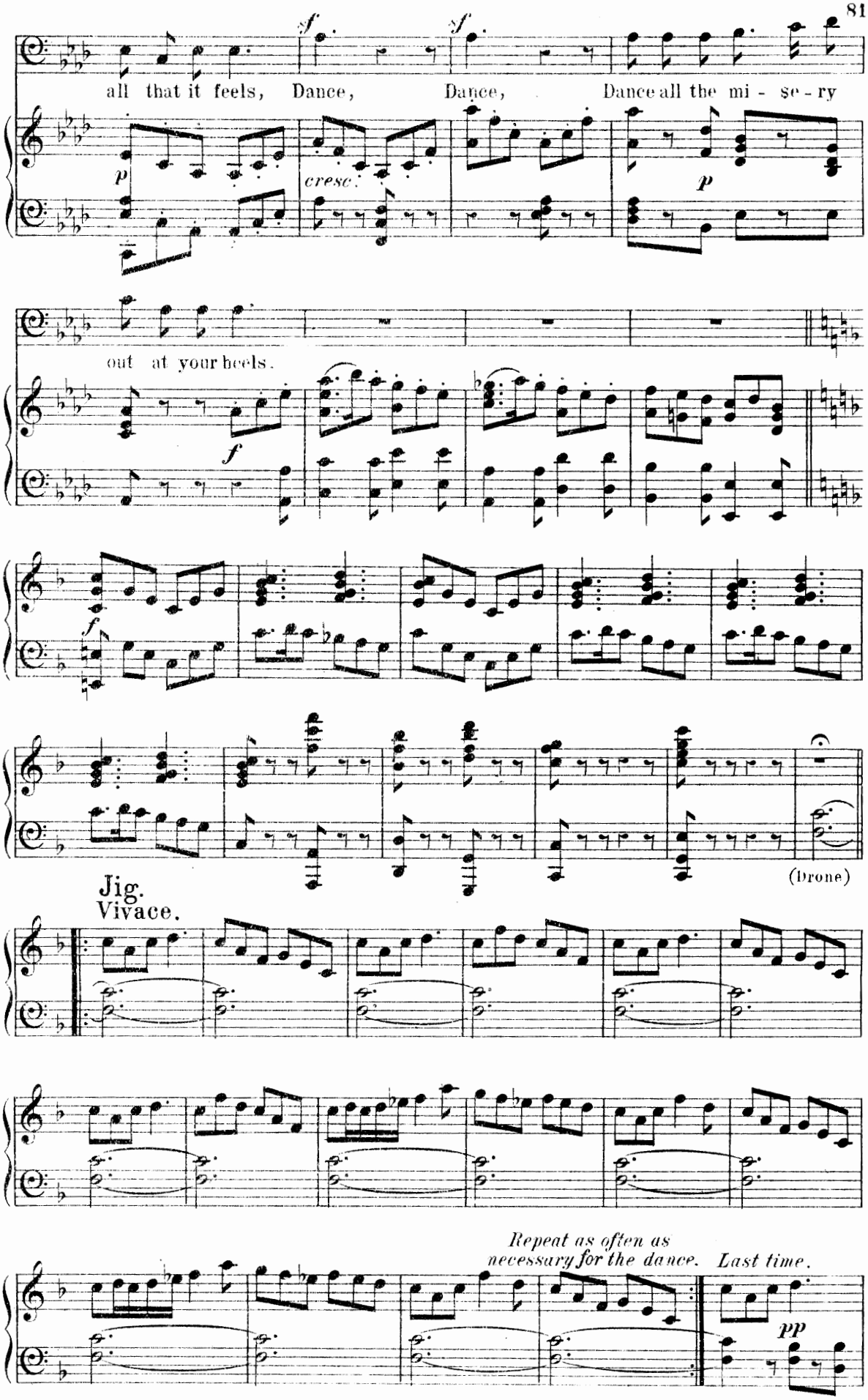

O'Flynn. (♩ = ♩)
No-ra, my col-leen, your heart is
mf
sf
pp colla voce
p
sore, sure the Ban-shee wails for a hun-dred more. Perhaps for some wand'ring
p
Nora.
A stranger? Fa-ther, your
stranger's sake, who's drowning now in a moun-tain lake.
p
cresc.
mf deciso
wits have fled, Would the Banshee care if the likes were dead? Not for a stranger she'll
pp
pp
pp
wail and keen, but the best old stock of our E-rin green.
O'Flynn. p
And you think 'tis for
pp
pp

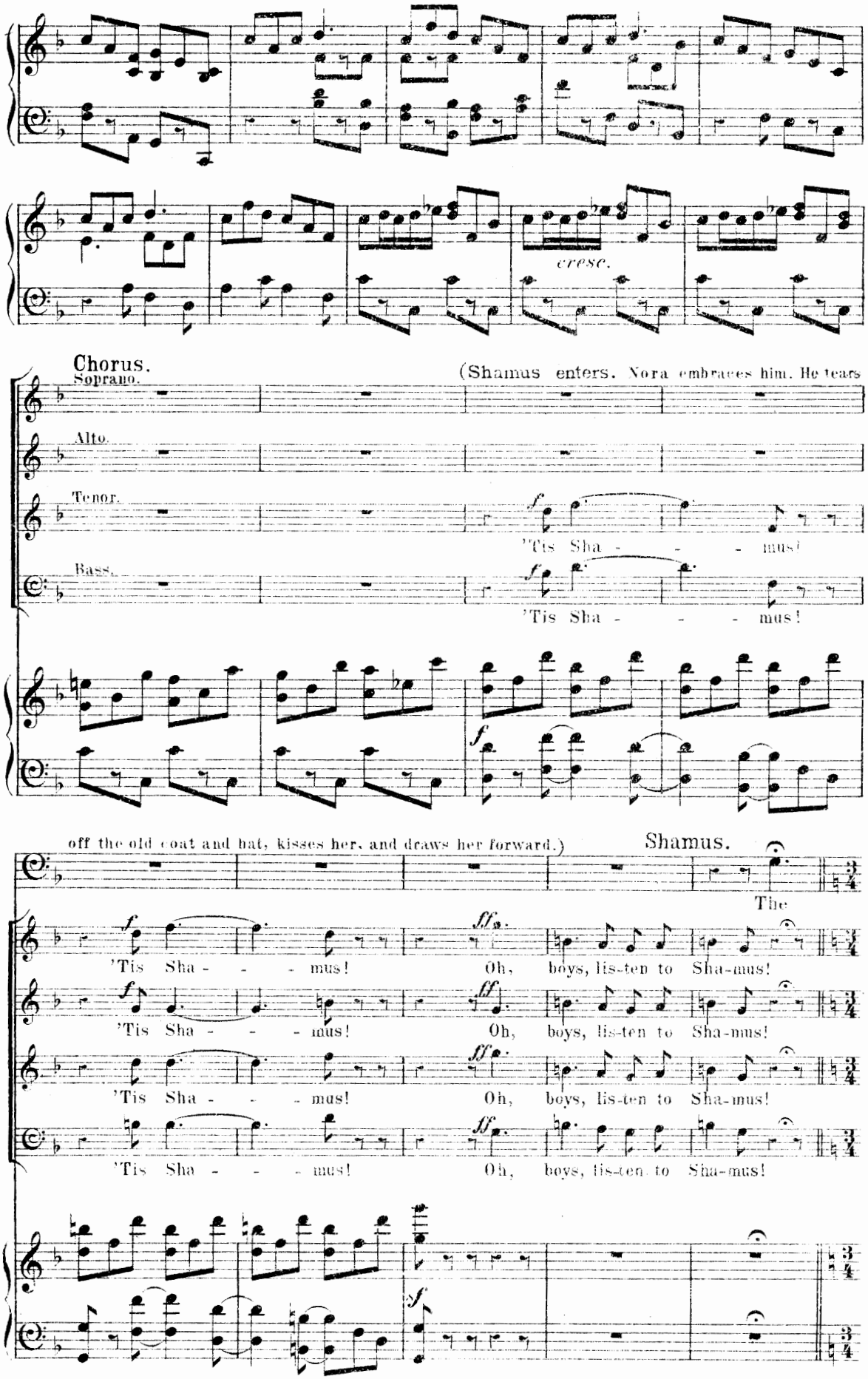

Nora.
rall.
O'Flynn.
The same as she did when his fa - ther
Shamus the Banshee cried.
pp
p
pp
Lento.
mf
died.
A grave yawns cold, In the churchyard mould — A
pp
low, dark bed for the bright and bold; It op - en'd wide On the
pp
mp
pp
moun - tain side The first night ev - er the Banshee cried.
pp
mp
No child or scion of the great O'Brien,
f
But the
pp
pp
pp


Ban - shee keens, yes, she keens when she knows him dying.
One night a sigh, and the next a cry, with the third wail
cresc.
cresc.
pp
surely a man must die.
The sound comes clear
f
p
f
Ped.
Ped.
to the tor - tured ear of her whom the doom'd one has loved most dear.
f
p
p
Ped.
Twice thro' the gloom Have I heard the doom wail - ing like
mf
pp
mf
pp
mp

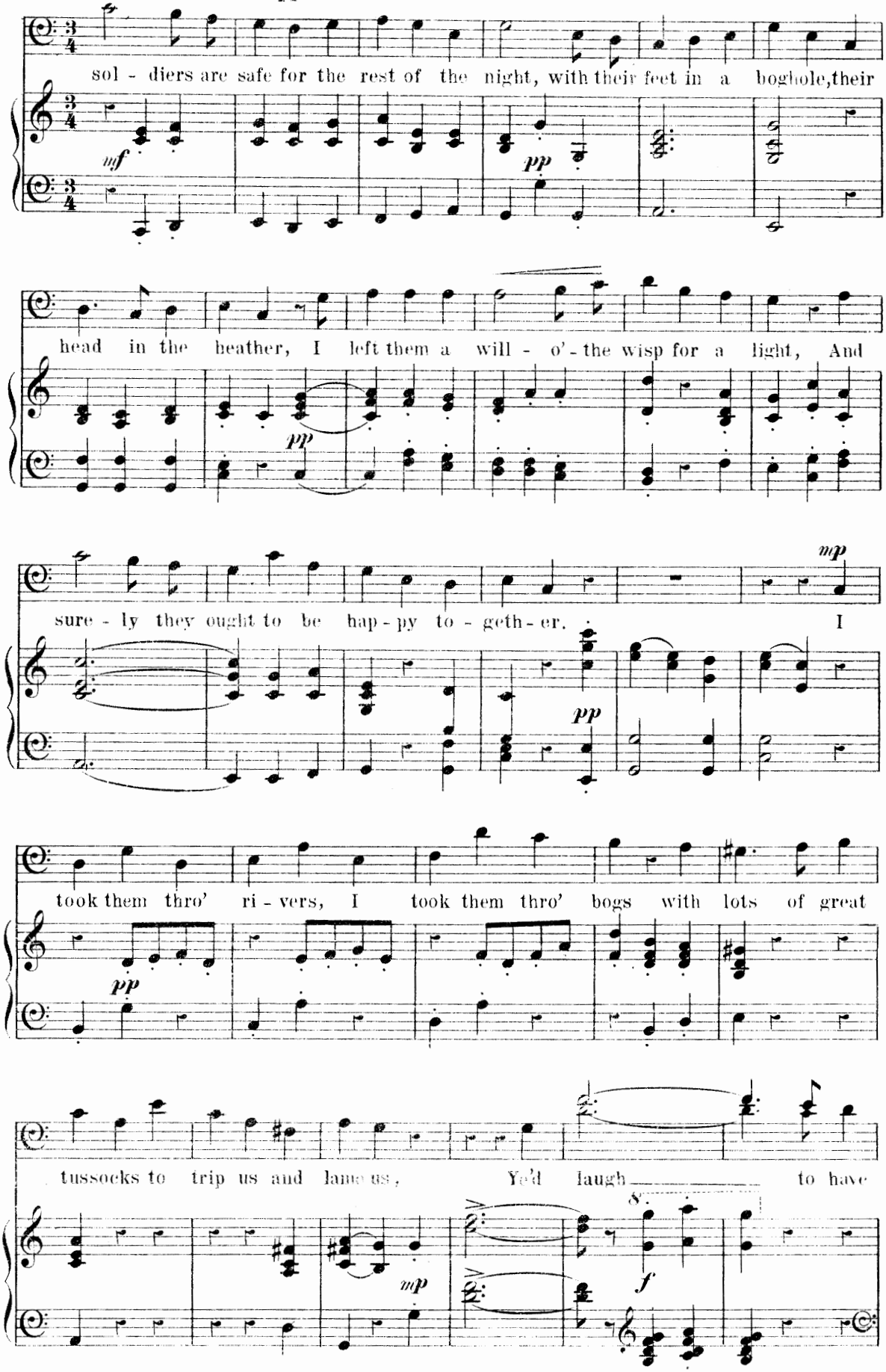

cresc. ed accel.
women be - fore a tomb. If once more, but once
pp
cresc.
more I hear that aw - - ful, aw - - ful, aw - ful cry,
sff
sfp
sf
f
p
I'll know my Shamus is cail'd to die.
mp
pp
O'Flynn. Allegro moderato.
Cheer up, cheer up,
mp
sf
No-ra a-roon, Shamus is safe, he'll be with you soon,
mp
f
(Kitty runs on from R.)

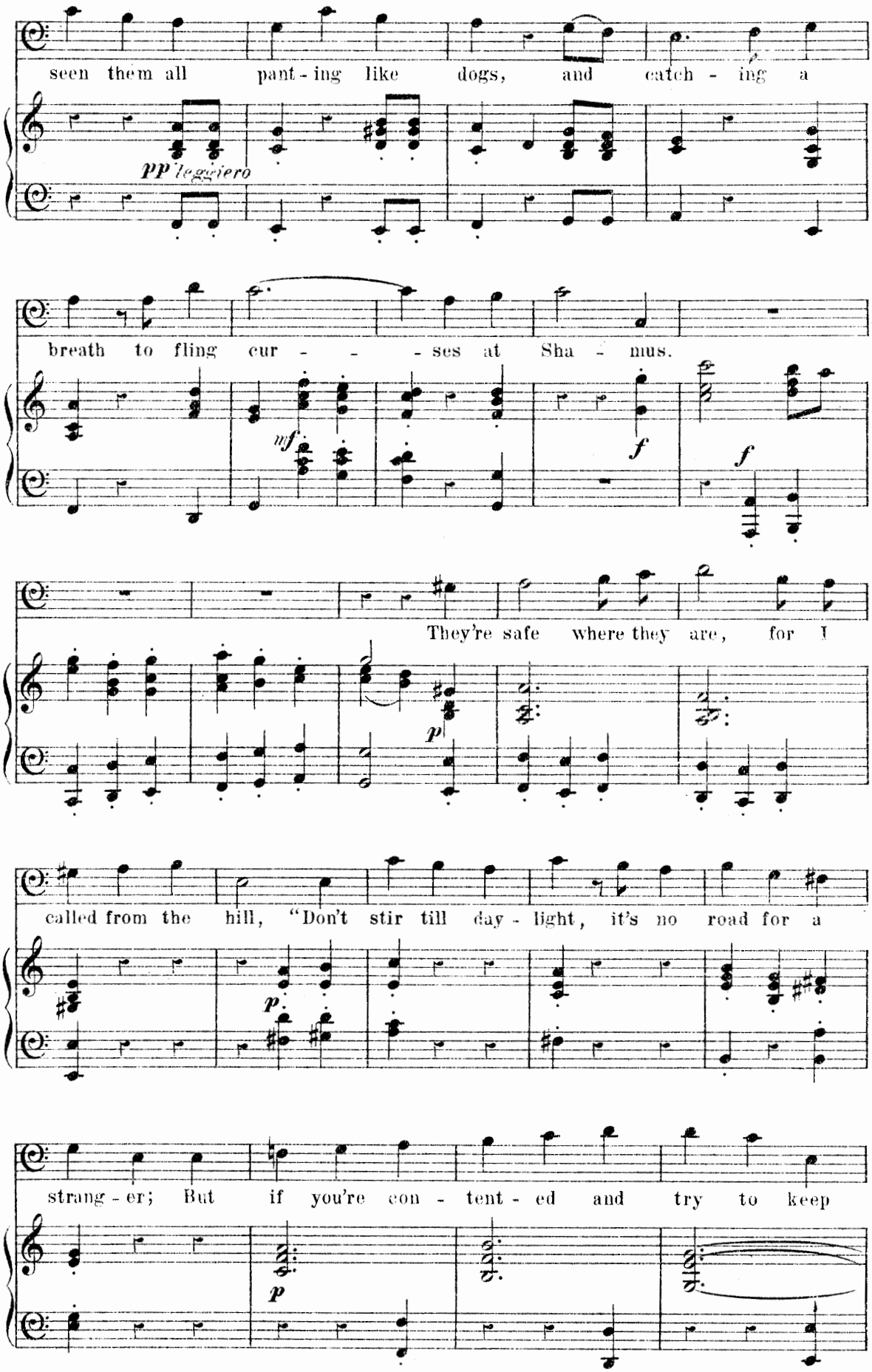

Kitty.
Come, boys, come, put the glasses down!
Lynch, the pi - per, is come to town.
(Chorus come forward. Enter the old piper with his pipes.)
O'Flynn.
I've
look'd up-on sor-rows of se-ver-al types, But sel-dom seen one wouldn't
yield to the pipes, When the heart is o'er-burthen'd with

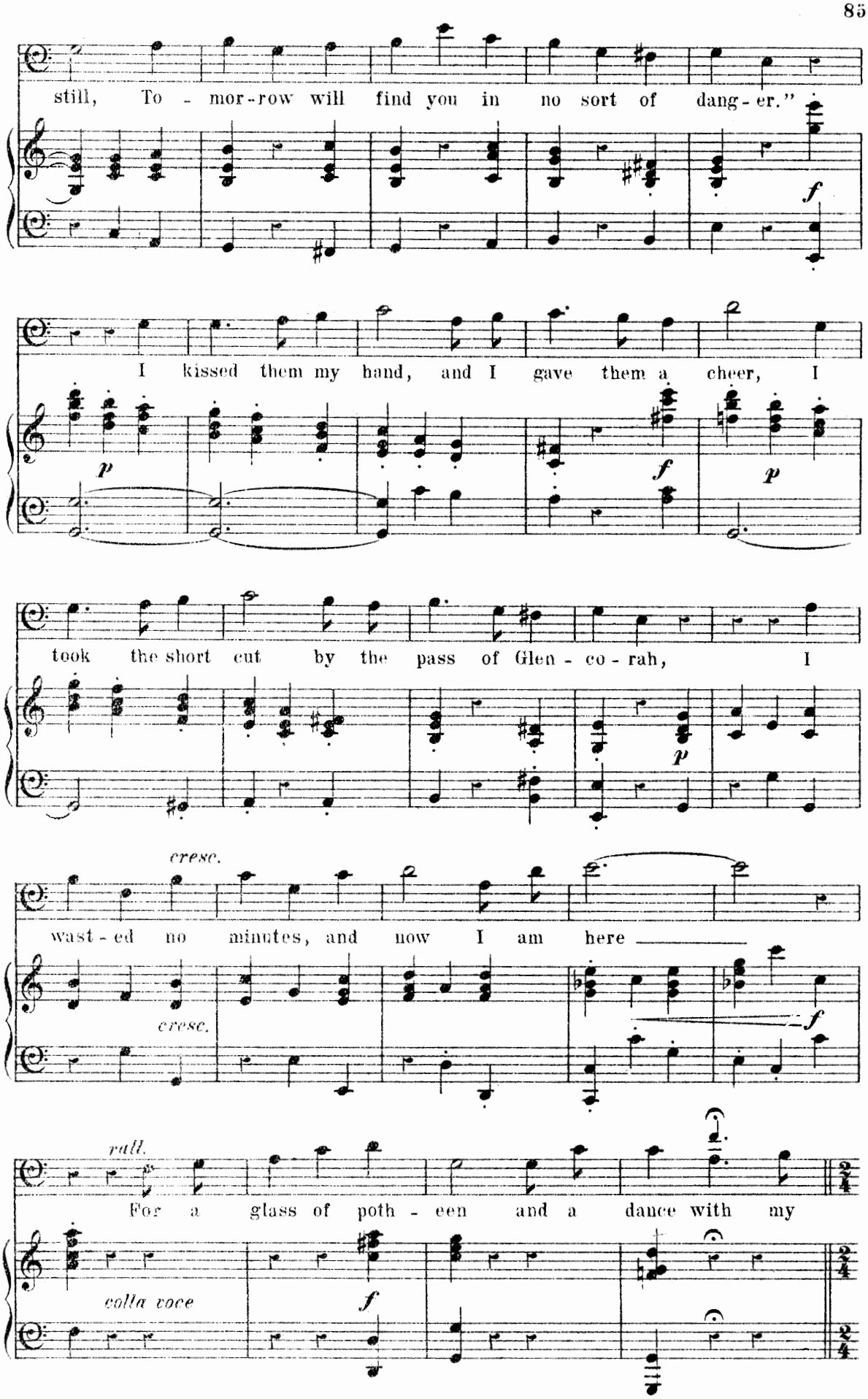

all that it feels, Dance, Dance, Dance all the mi - se - ry
cresc.
out at your heels.
(Drone)
Jig.
Vivace.
Repeat as often as necessary for the dance.
Last time.


cresc.
Chorus.
(Shamus enters. Nora embraces him. He tears
Soprano.
Alto.
Tenor.
'Tis Sha - - - mus!
Bass.
'Tis Sha - - - mus!
off the old coat and hat, kisses her, and draws her forward.)
Shamus.
The
'Tis Sha - - - mus!
Oh, boys, lis-ten to Sha-mus!
'Tis Sha - - - mus!
Oh, boys, lis-ten to Sha-mus!
'Tis Sha - - - mus!
Oh, boys, lis-ten to Sha-mus!
'Tis Sha - - - mus!
Oh, boys, lis-ten to Sha-mus!

Presto, ma non troppo.



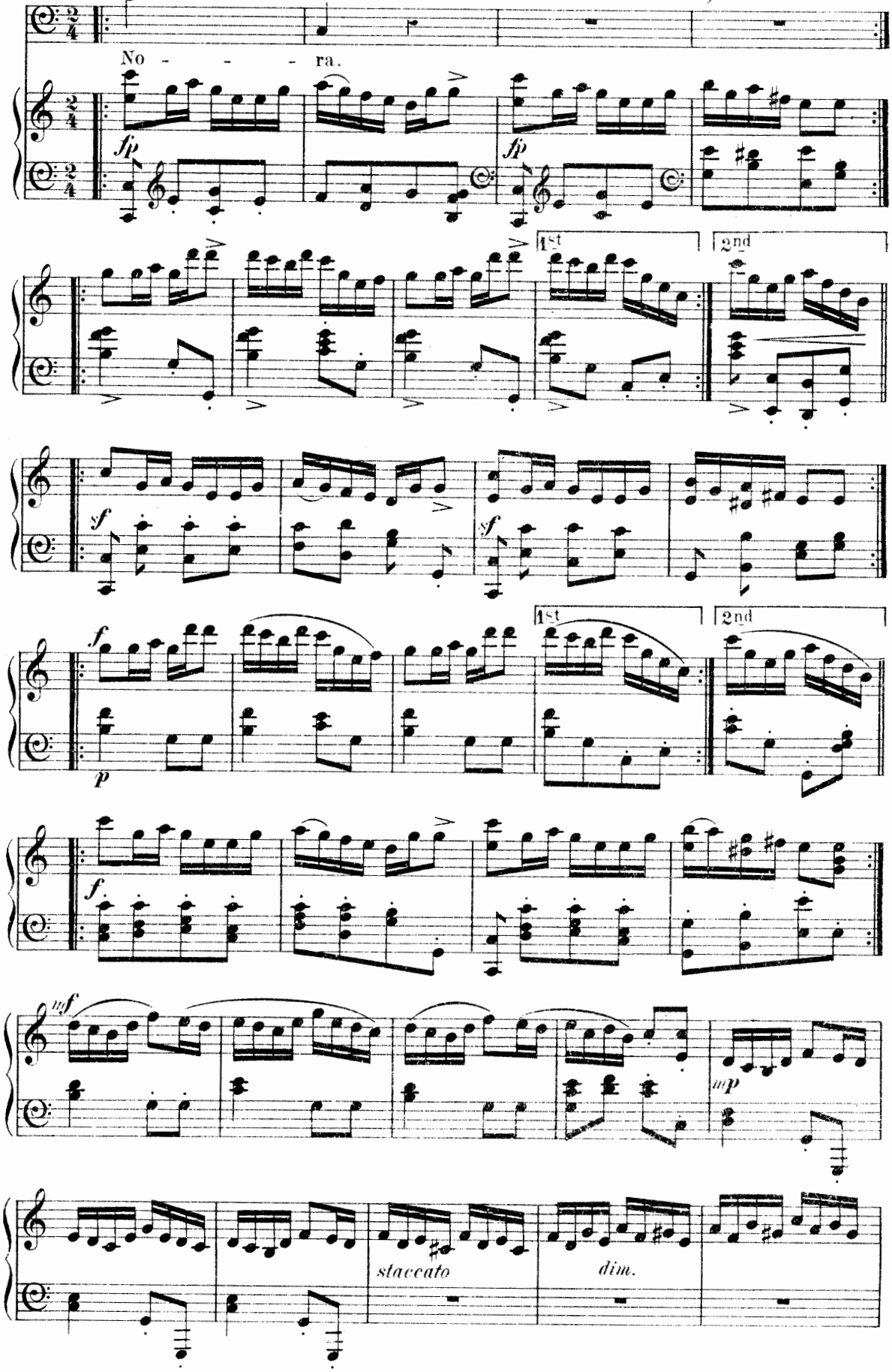

seen them all pant - ing like dogs, and catch - ing a
pp leggiero
breath to fling cur - - - ses at Sha - mus.
mf
f
f
They're safe where they are, for I
p
called from the hill, "Don't stir till day - light, it's no road for a
p
strang - er; But if you're con - tent - ed and try to keep
p


still, To - mor-row will find you in no sort of dang-er."
f
I kissed them my hand, and I gave them a cheer, I
p
f
p
took the short cut by the pass of Glen - co - rah, I
p
cresc.
wast - ed no minutes, and now I am here
cresc.
f
rall.
For a glass of poth - een and a dance with my
colla voce
f

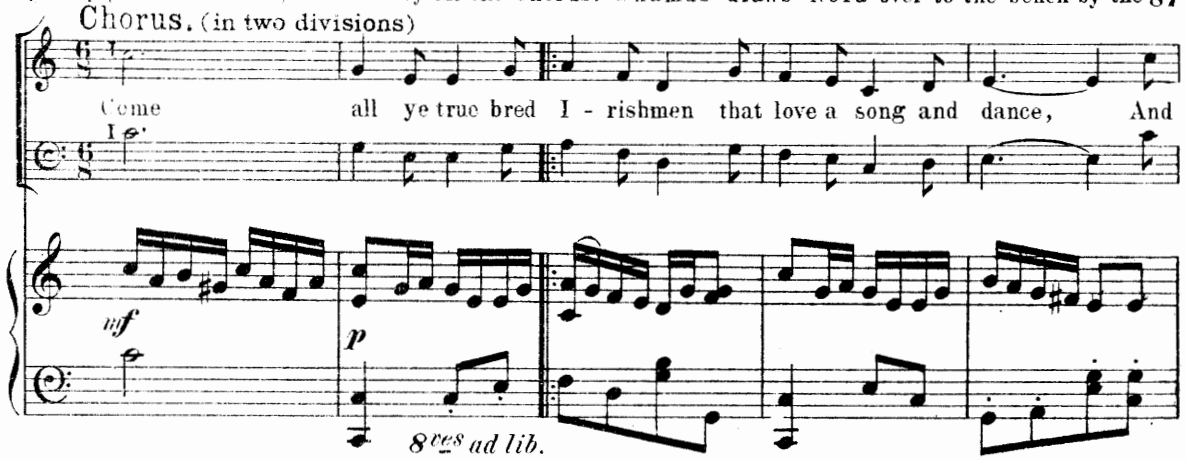
Reel.

Allegro molto.

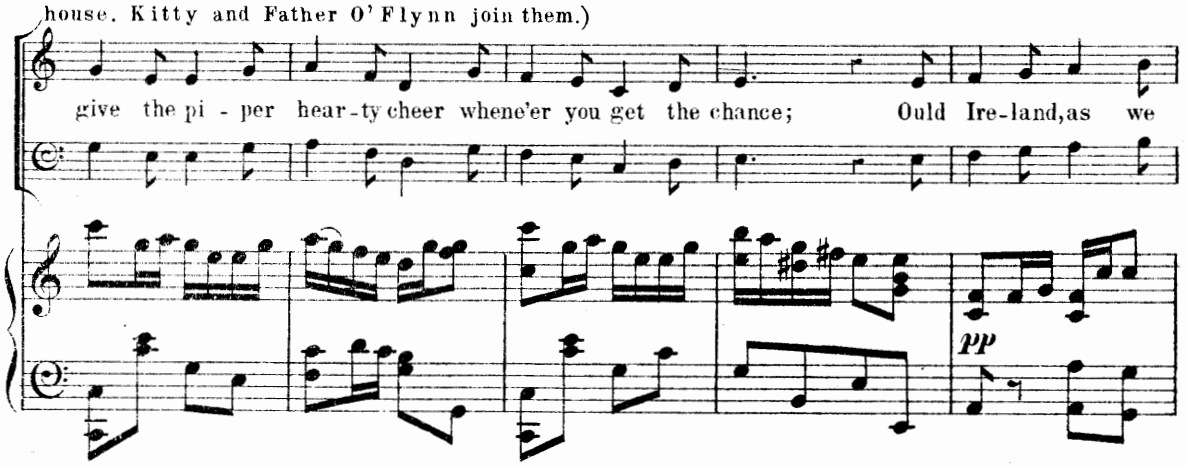
(The dance is resumed. Sunset effect on the scene.)

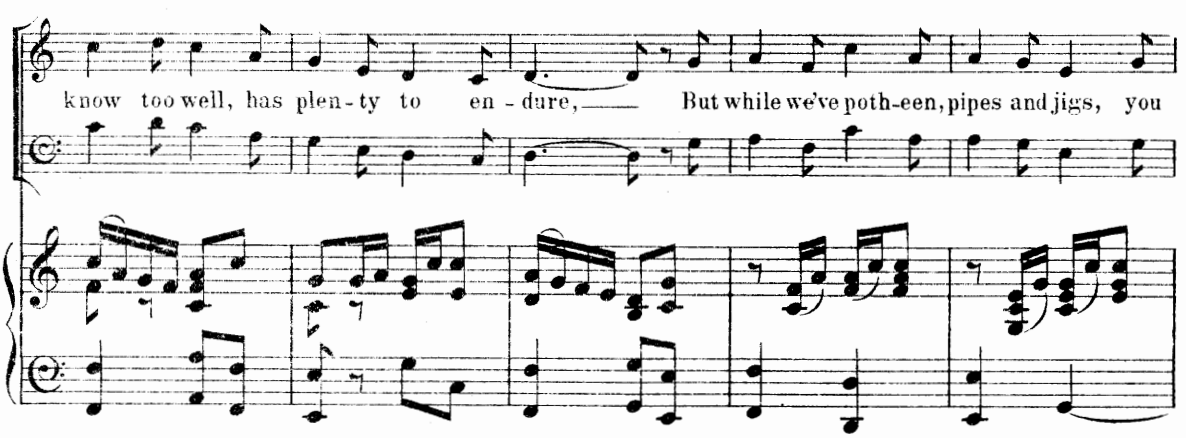


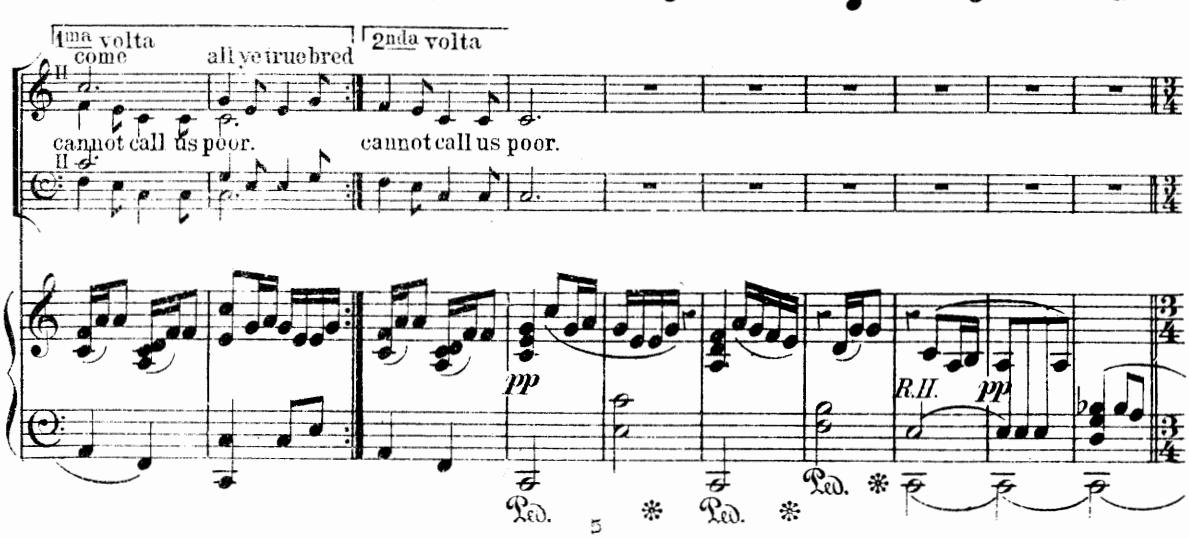
(The piper marches off, followed by all the Chorus. Shamus draws Nora over to the bench by the

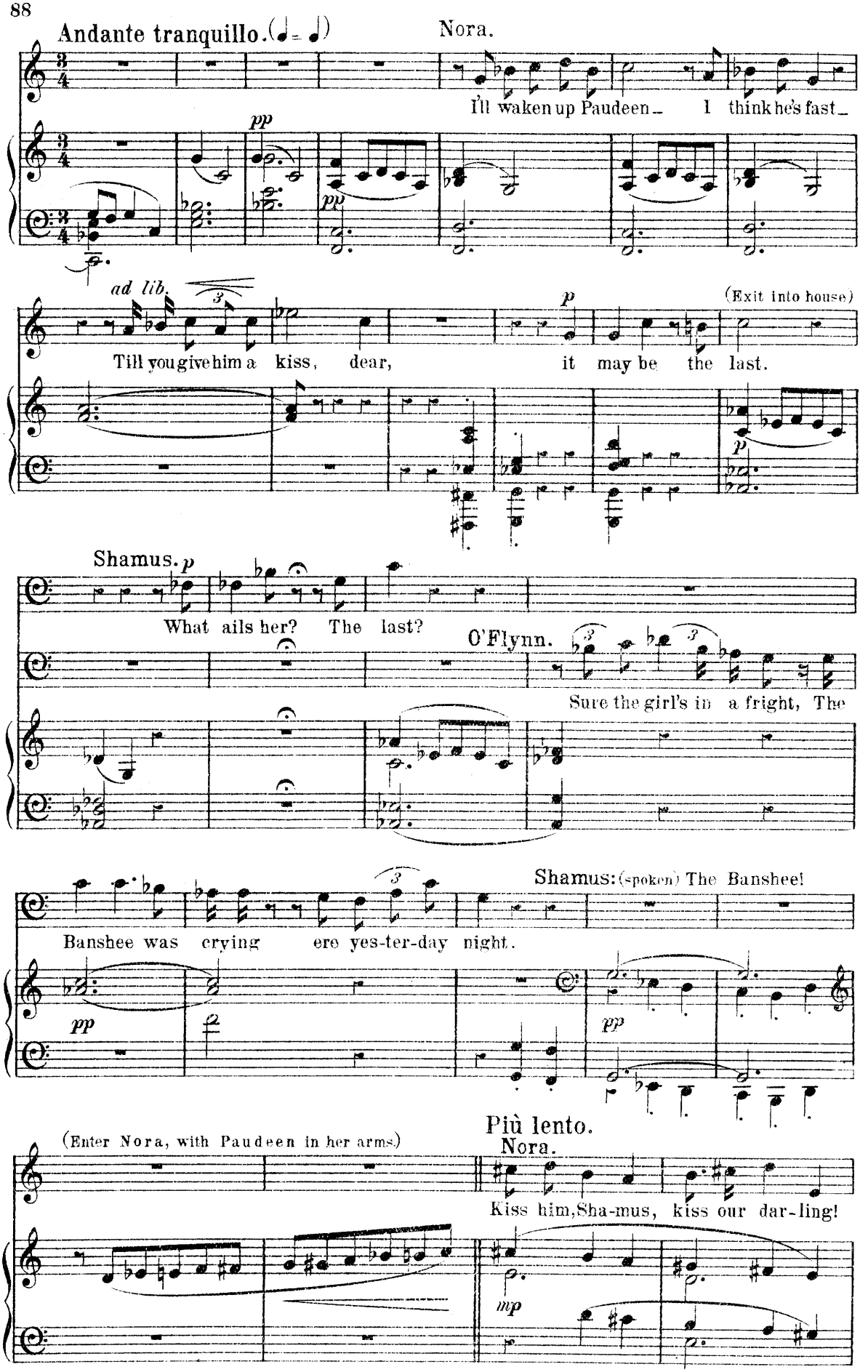


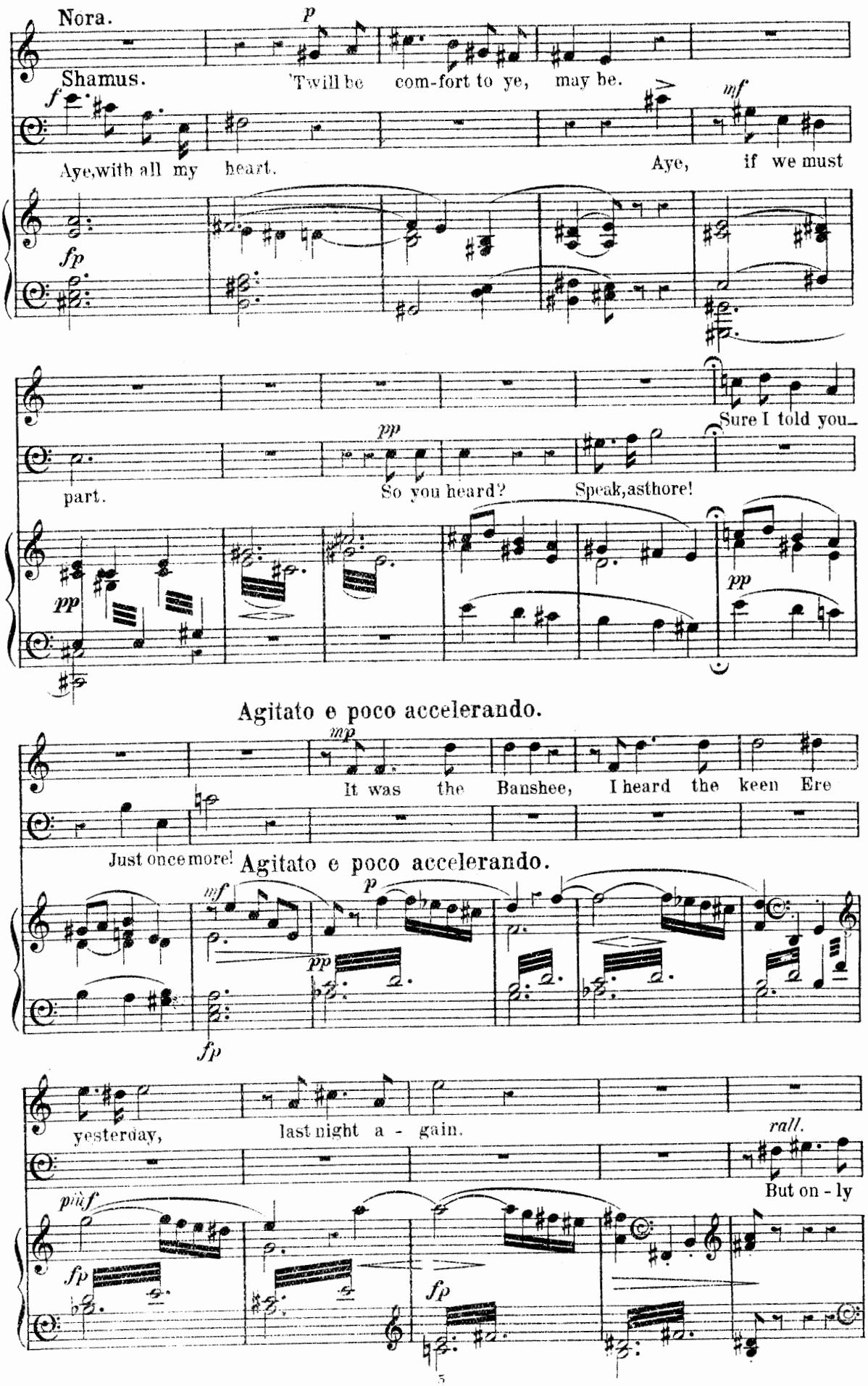
house. Kitty and Father O' Flynn join them.)

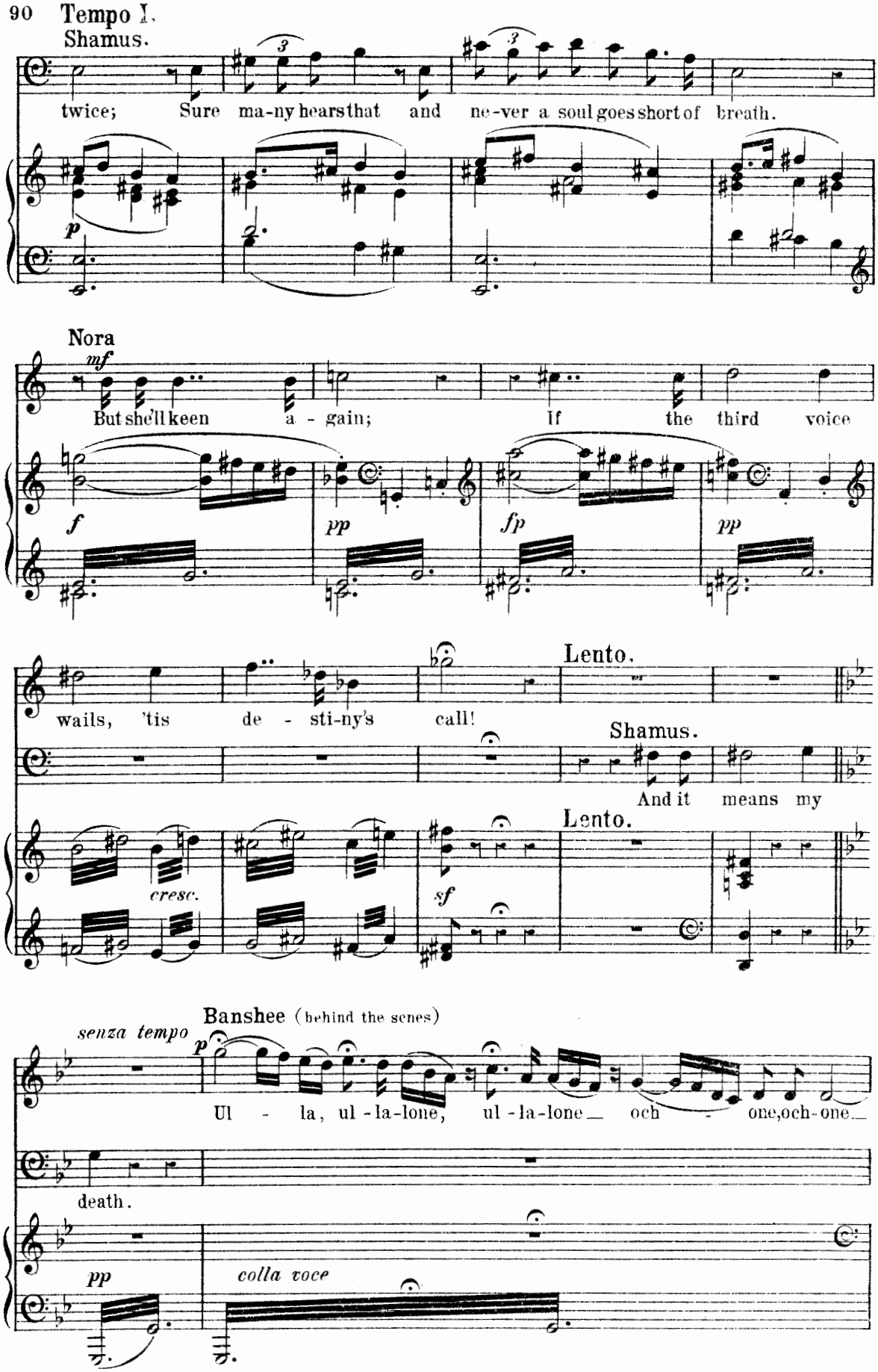


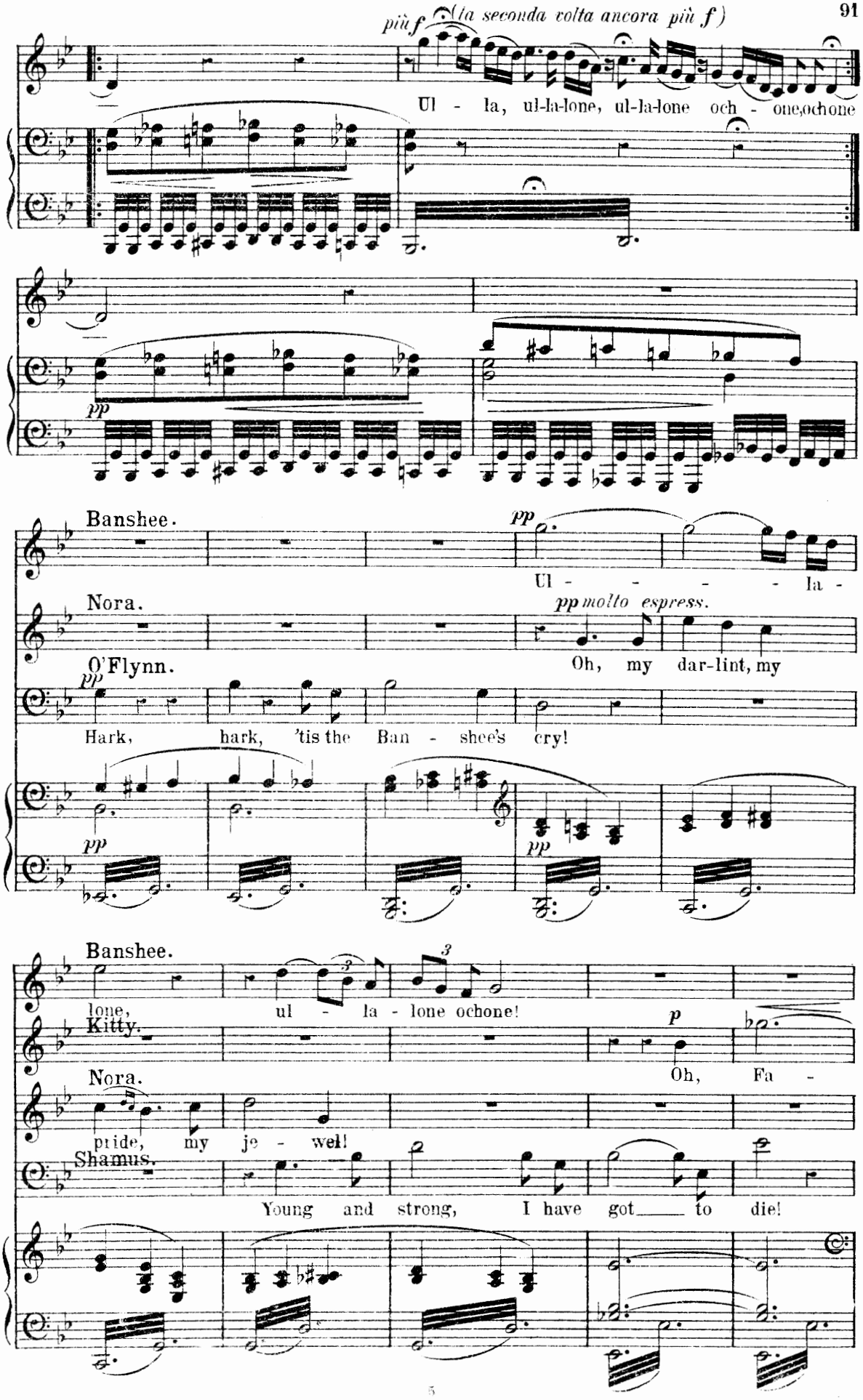





Andante tranquillo.
Nora.
I'll waken up Paudeen – I think he's fast –
pp
ad lib.
(Exit into house)
Till you give him a kiss, dear, it may be the last.
p
Shamus.
What ails her? The last?
O'Flynn.
Sure the girl's in a fright, The
Shamus: (spoken) The Banshee!
Banshee was crying ere yes-ter-day night.
pp
(Enter Nora, with Paudeen in her arms.)
Più lento.
Nora.
Kiss him, Sha-mus, kiss our dar-ling!
mp


Nora.
p
Shamus.
'Twill be com-fort to ye, may be.
f
mf
Aye, with all my heart.
Aye, if we must
fp
Sure I told you
part.
pp
So you heard?
Speak, asthore!
pp
pp
Agitato e poco accelerando.
mp
It was the Banshee, I heard the keen Ere
Just once more!
Agitato e poco accelerando.
mf
p
pp
fp
yesterday,
last night a - gain.
rall.
But on - ly
più f
fp
fp


90 Tempo I.
Shamus.
twice; Sure ma-ny hears that and ne-ver a soul goes short of breath.
p
Nora
mf
But she'll keen a - gain; If the third voice
f
pp
fp
pp
wails, 'tis de - sti-ny's call!
Lento.
Shamus.
And it means my
Lento.
cresc.
sf
Banshee (behind the scenes)
senza tempo
p
Ul - la, ul-la-lone, ul-la-lone och - one, och-one
death.
pp
colla voce


più f (la seconda volta ancora più f)
Ul - la, ul-la-lone, ul-la-lone och - one, ochone
pp
Banshee.
pp
Ul - - - - la -
Nora.
pp molto espress.
Oh, my dar-lint, my
O'Flynn.
pp
Hark, hark, 'tis the Ban - shee's cry!
pp
pp
Banshee.
lone, ul - la - lone ochone!
Kitty.
p
Nora.
Oh, Fa -
pride, my je - wel!
Shamus.
Young and strong, I have got to die!

Kitty.

Tempo di Marcia.

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

Nora.

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

Shamus.

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

O'Flynn.

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

Tempo di Marcia.

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

pp

pp

Shamus' arm, pointing up the road.)

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

cresc.

sf

f

f

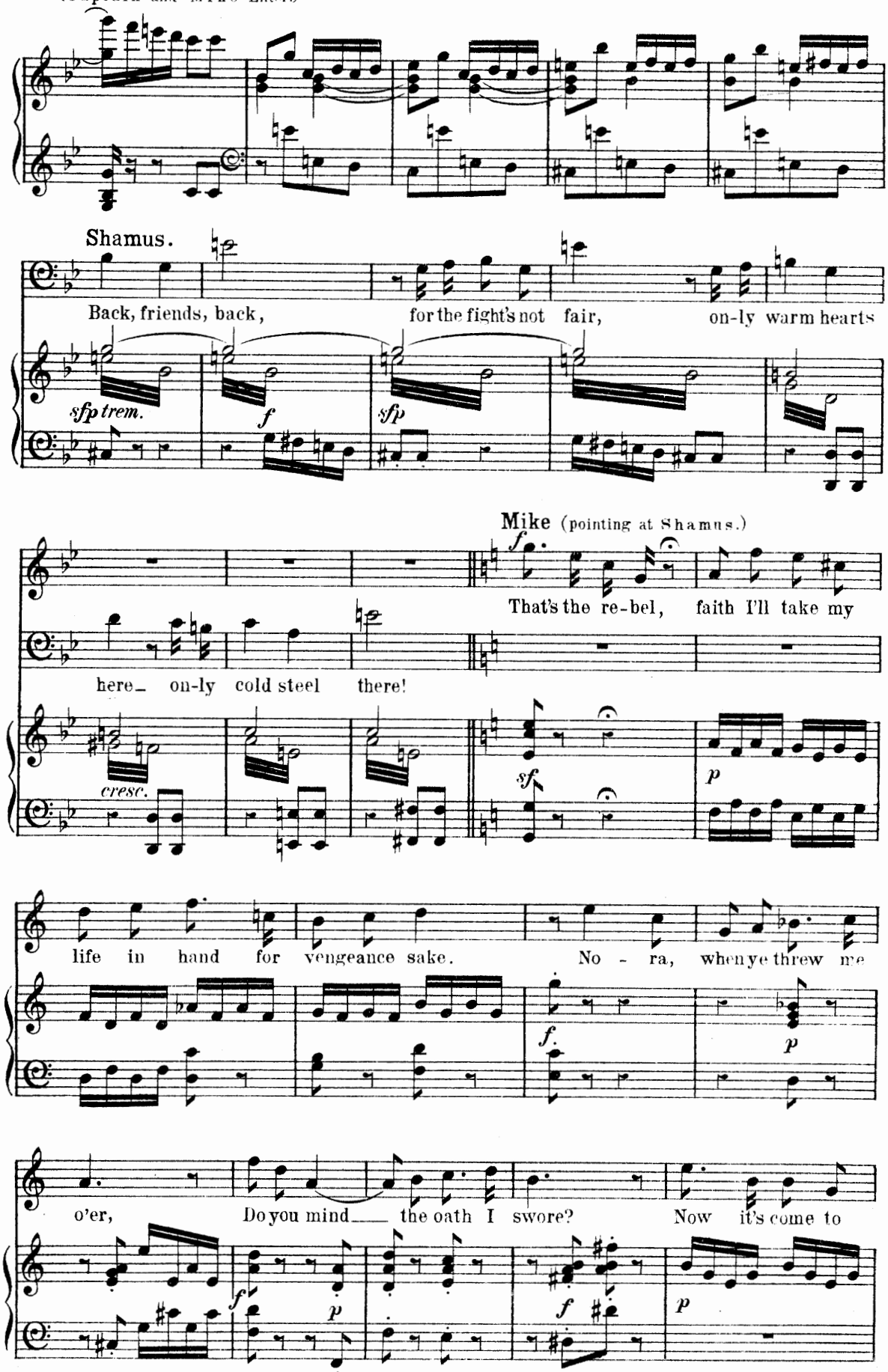
f

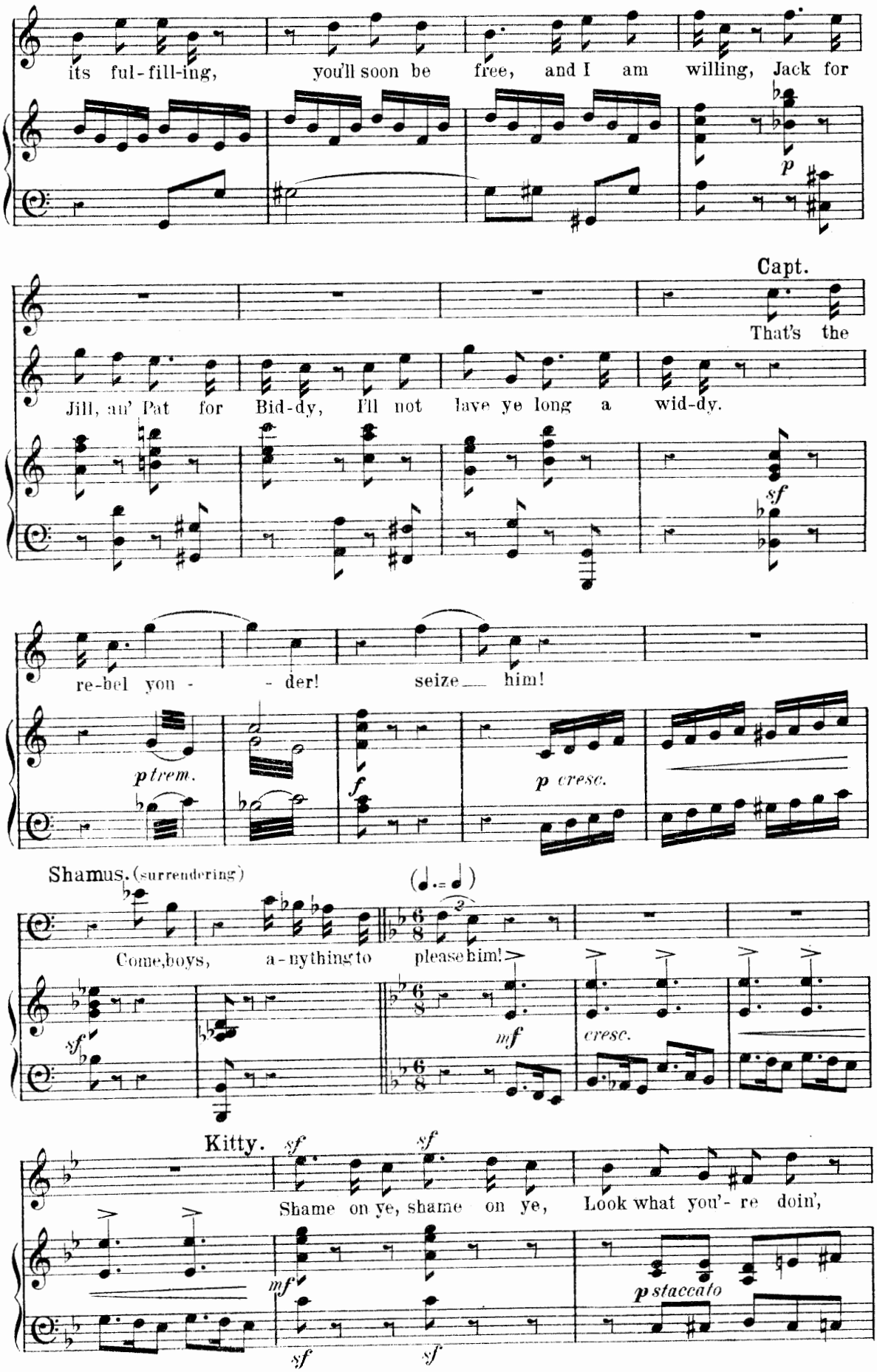
(The peasants pour on R. and come almost into collision with the troops, but give back before the bayonets.)

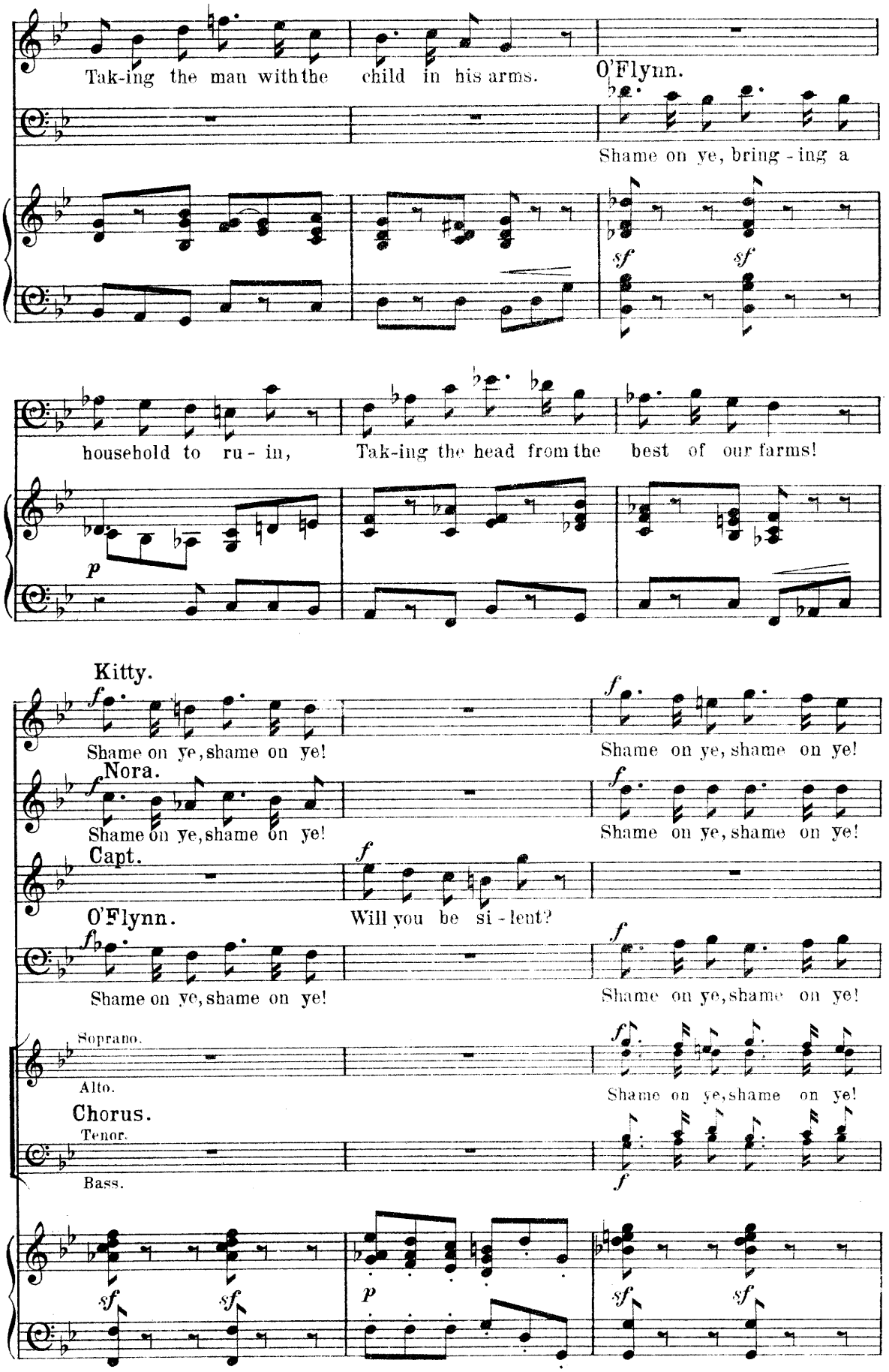
f

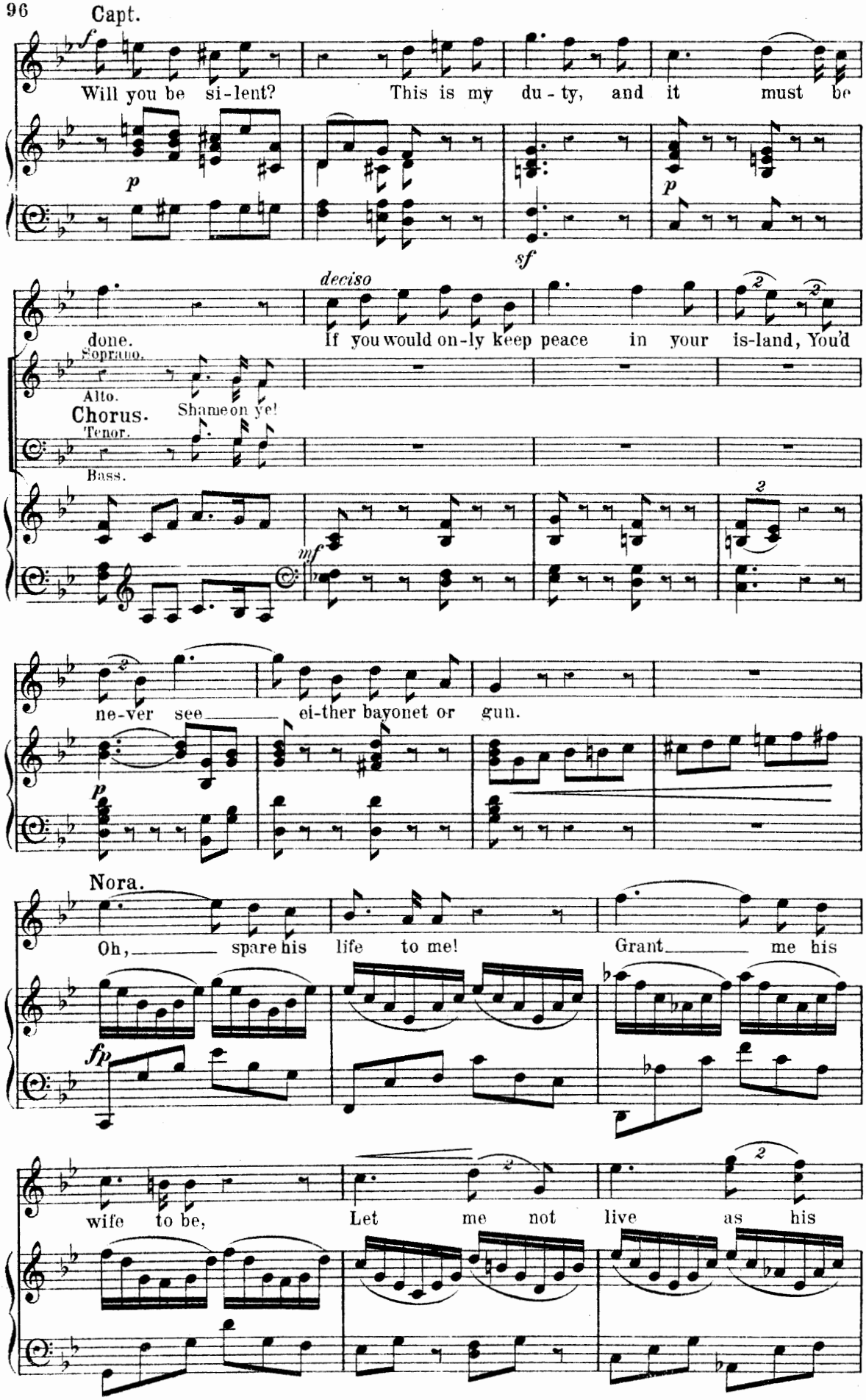
f

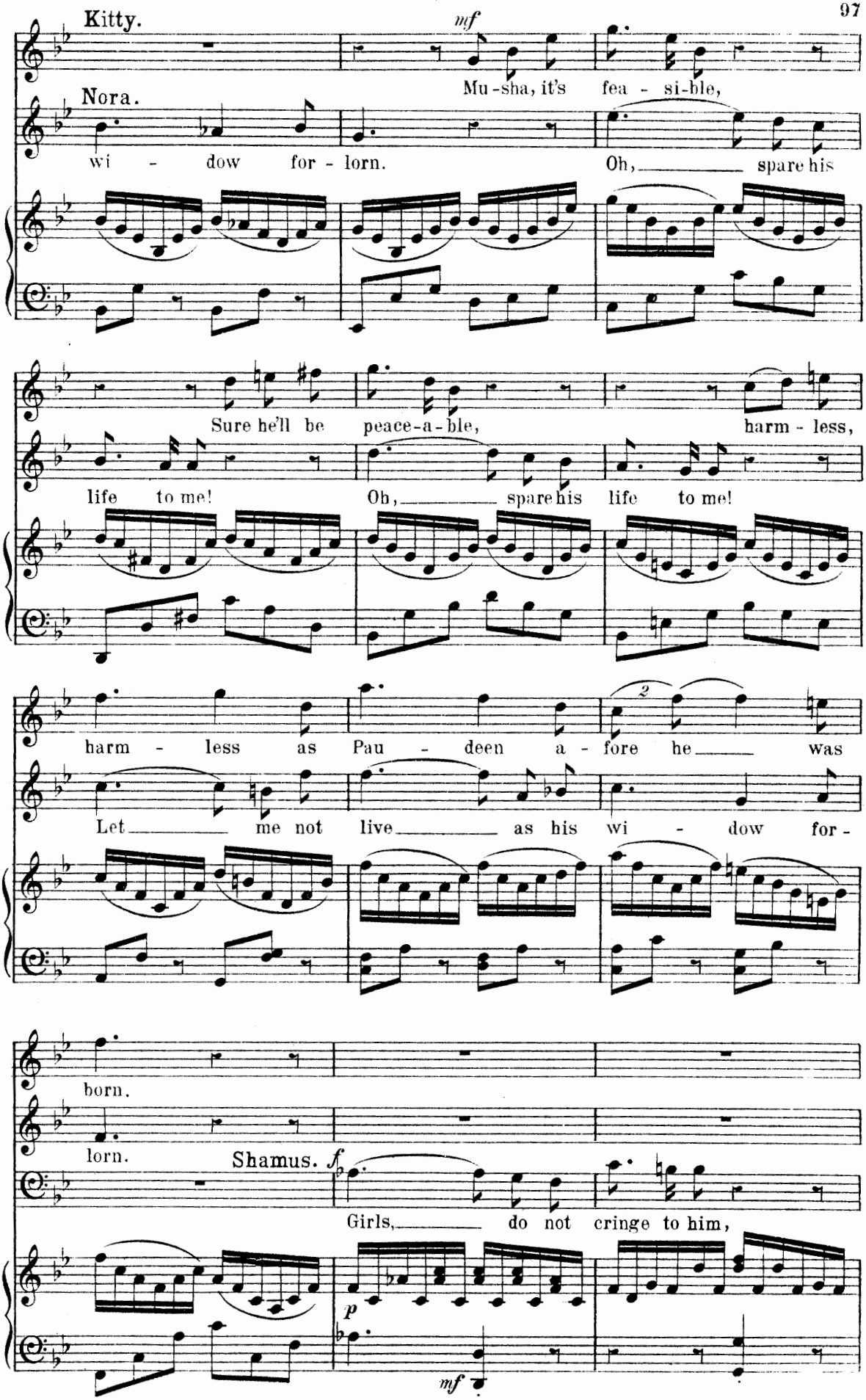
(Captain and Mike Enter.)

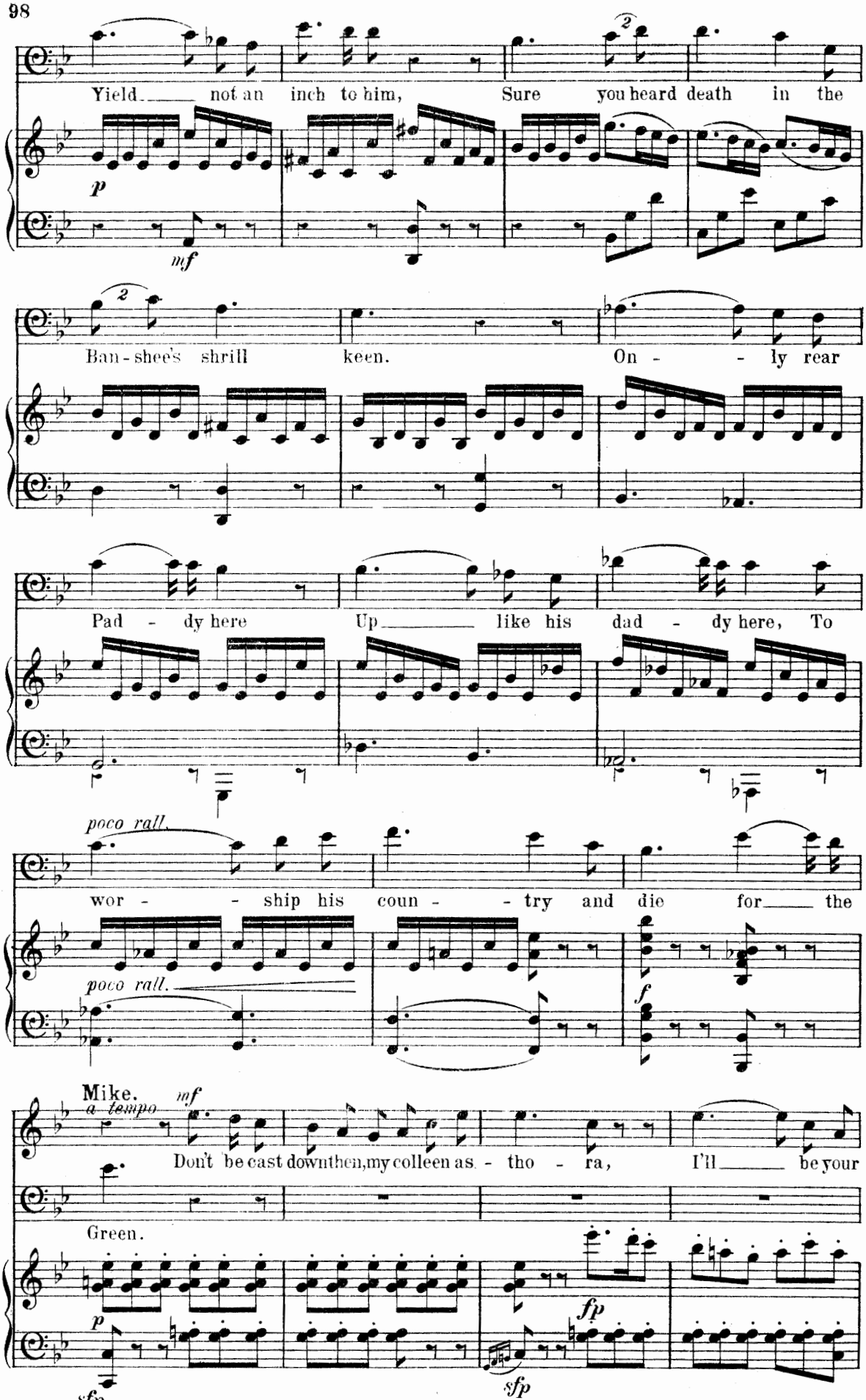



its ful-fill-ing, you'll soon be free, and I am willing, Jack for
p
Capt.
That's the
Jill, an' Pat for Bid-dy, I'll not lave ye long a wid-dy.
sf
re-bel yon - - der! seize him!
p trem.
f
p cresc.
Shamus. (surrendering)
Come, boys, a-nything to please him!
sf
mf
cresc.
Kitty.
sf
sf
Shame on ye, shame on ye, Look what you'- re doin',
mf
p staccato
sf
sf


Tak-ing the man with the child in his arms.
O'Flynn.
Shame on ye, bring-ing a
household to ru-in,
Tak-ing the head from the best of our farms!
Kitty.
Shame on ye, shame on ye!
Shame on ye, shame on ye!
Nora.
Shame on ye, shame on ye!
Shame on ye, shame on ye!
Capt.
Will you be si-lent?
O'Flynn.
Shame on ye, shame on ye!
Shame on ye, shame on ye!
Soprano.
Alto.
Shame on ye, shame on ye!
Chorus.
Tenor.
Bass.


Capt.
Will you be si-lent? This is my du-ty, and it must be
done.
deciso
If you would on-ly keep peace in your is-land, You'd
Soprano.
Alto.
Chorus.
Tenor.
Bass.
Shame on ye!
ne-ver see ei-ther bayonet or gun.
Nora.
Oh, spare his life to me! Grant me his
wife to be, Let me not live as his


Kitty.
mf
Mu-sha, it's fea - si-ble,
Nora.
wi - dow for - lorn.
Oh, spare his
Sure he'll be peace-a-ble, harm - less,
life to me!
Oh, spare his life to me!
harm - less as Pau - deen a - fore he was
Let me not live as his wi - dow for -
born.
lorn.
Shamus.
f
Girls, do not cringe to him,
p
mf


Yield not an inch to him, Sure you heard death in the
p
mf
Ban-shee's shrill keen. On - ly rear
Pad - dy here Up like his dad - dy here, To
poco rall.
wor - ship his coun - try and die for the
poco rall.
f
Mike.
a tempo
mf
Don't be cast down then, my colleen as - tho - ra, I'll be your
Green.
p
fp
sfp
sfp

(Nora raises her head, as if to reply to Mike, but falls

Kitty.

ff

Spit on him, spurn at him, tramp on him,

Mike.

friend when your Sha - mus is gone!

cresc.

mf

cresc.

Kitty.

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

No - ra!

Capt.

f

Si - lence, you blackguard, your por - tion is done.

Shamus.

rall.

f

Dar -

sff

p *rall.*

cresc.

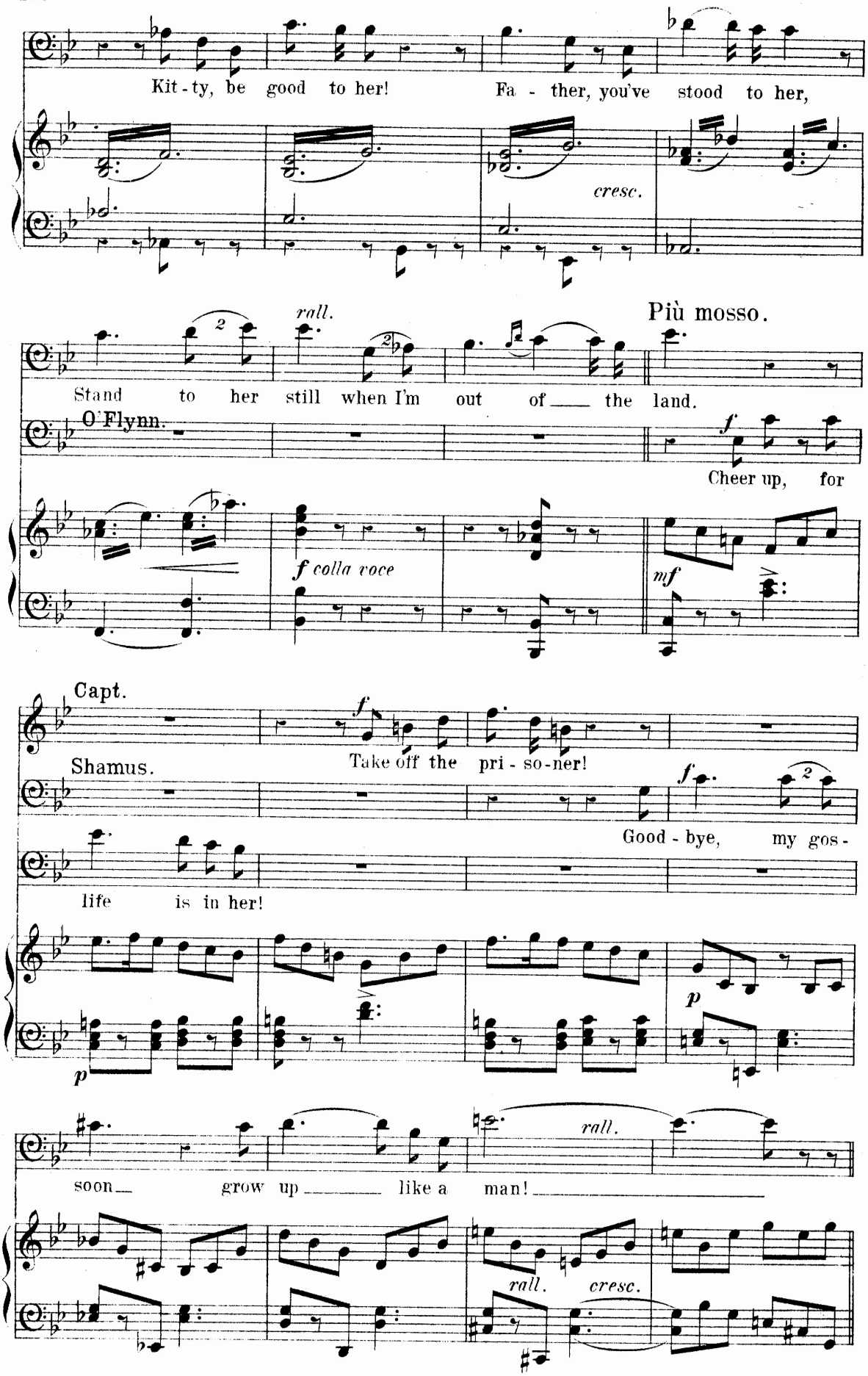
Poco più lento.

molto espress.

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

p

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


Kit - ty, be good to her!
Fa - ther, you've stood to her,
cresc.
rall.
Più mosso.
Stand to her still when I'm out of the land.
O'Flynn.
Cheer up, for
f colla voce
mf
Capt.
Shamus.
Take off the pri - so-ner!
Good - bye, my gos -
life is in her!
p
p
soon grow up like a man!
rall.
rall.
cresc.

Molto più lento.

Kitty. *molto espress.*

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

fp

f

Col Ped.

fret with - out her, dear!

Tempo di marcia.

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

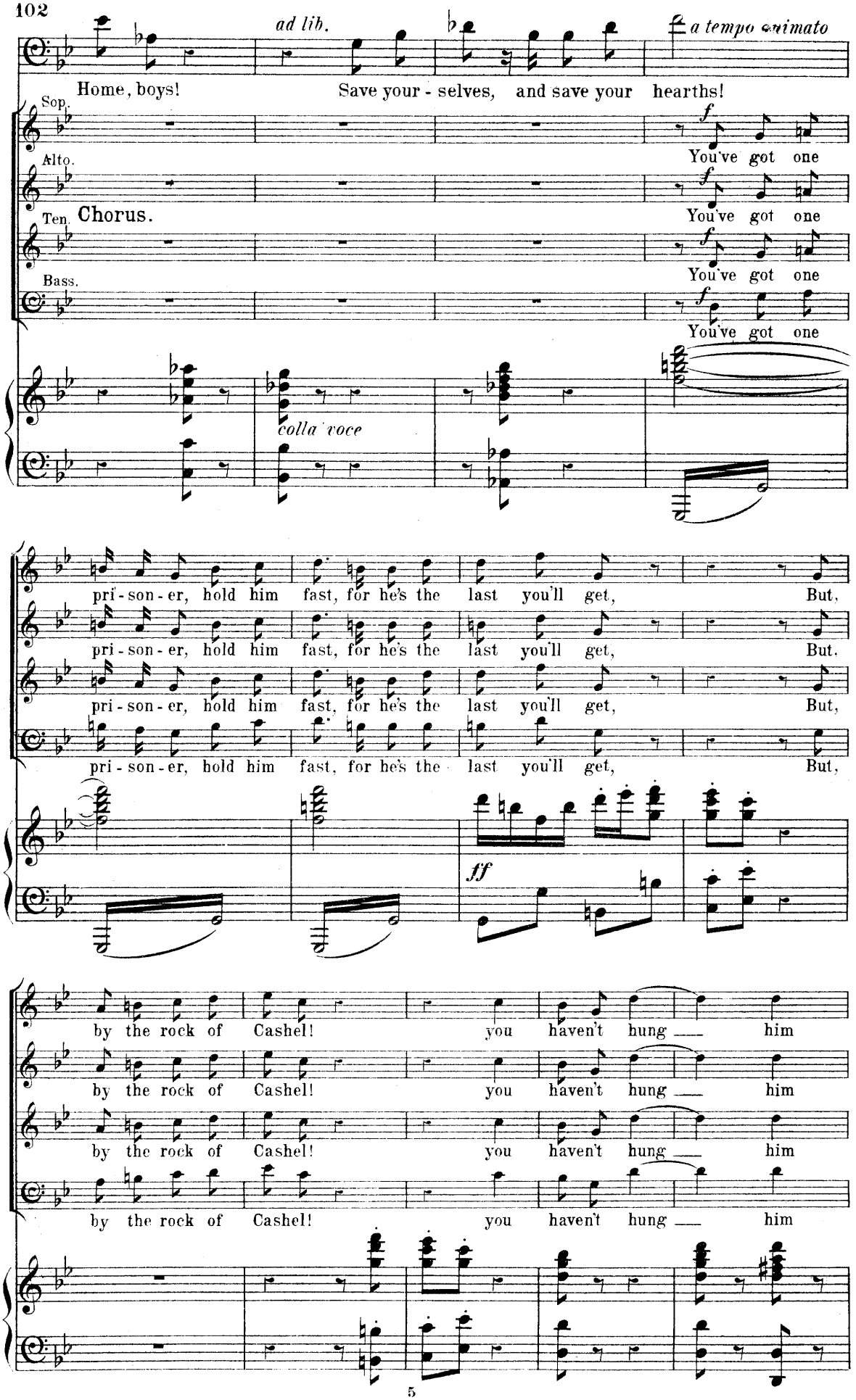
f

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

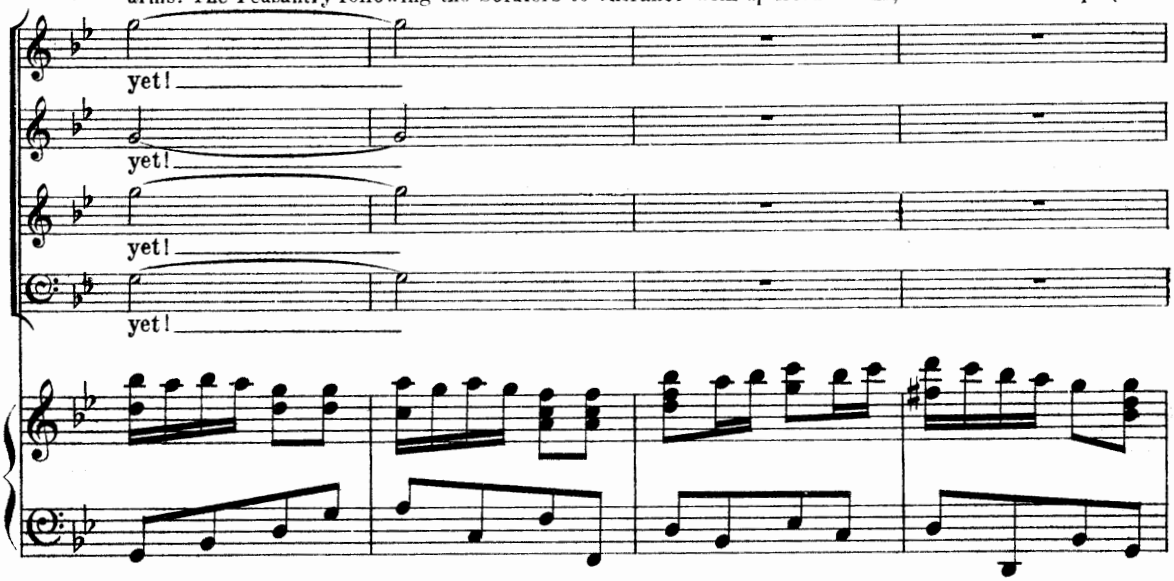
ff

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

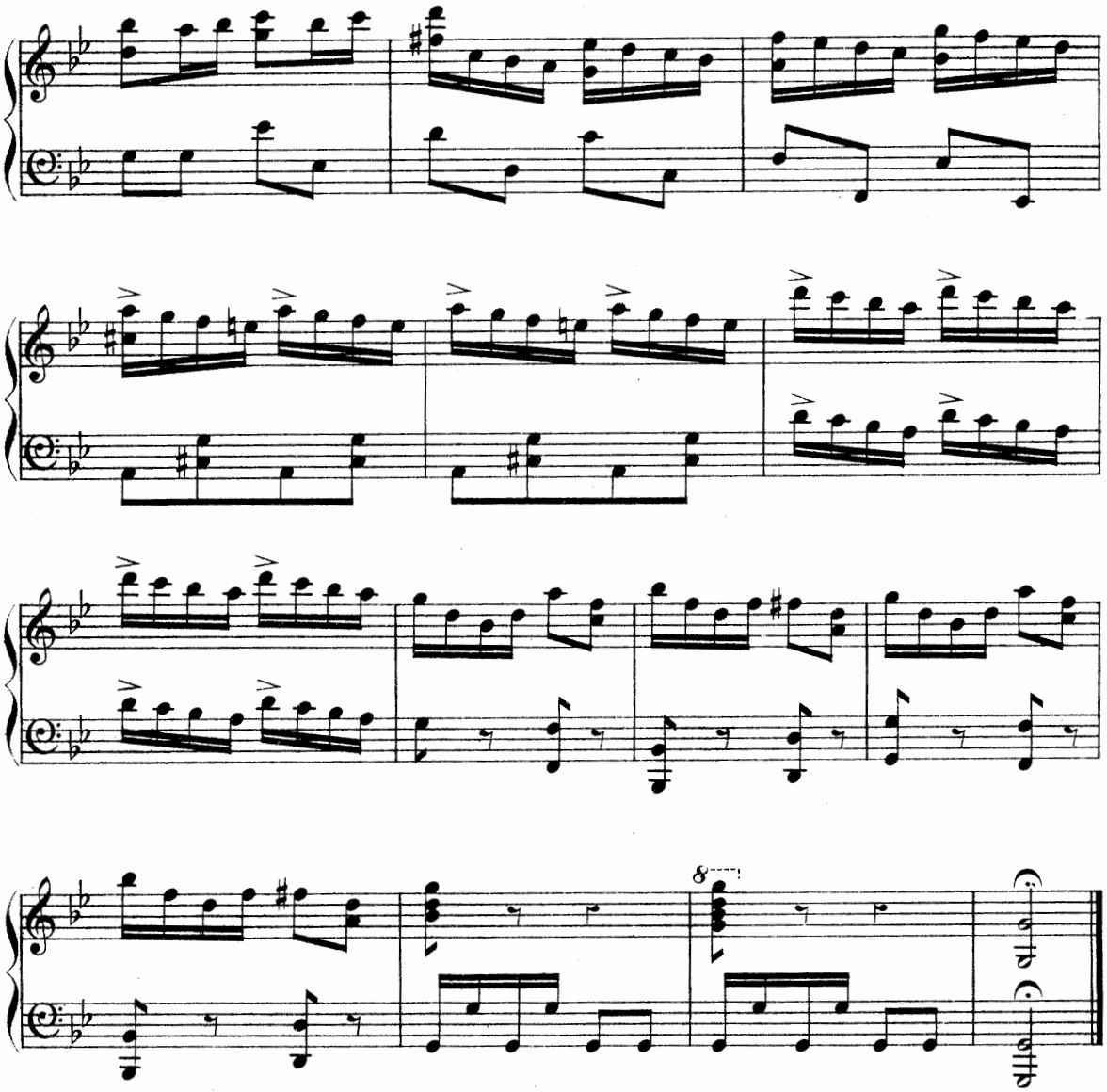
Stand back!


ad lib.
a tempo animato
Home, boys!
Save your - selves, and save your hearths!
Sop.
Alto.
Ten.
Chorus.
Bass.
You've got one
You've got one
You've got one
You've got one
colla voce
pri - son - er, hold him fast, for he's the last you'll get, But,
pri - son - er, hold him fast, for he's the last you'll get, But.
pri - son - er, hold him fast, for he's the last you'll get, But,
pri - son - er, hold him fast, for he's the last you'll get, But,
ff
by the rock of Cashel! you haven't hung him
by the rock of Cashel! you haven't hung him
by the rock of Cashel! you haven't hung him
by the rock of Cashel! you haven't hung him

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



ering close beside the Captain.)

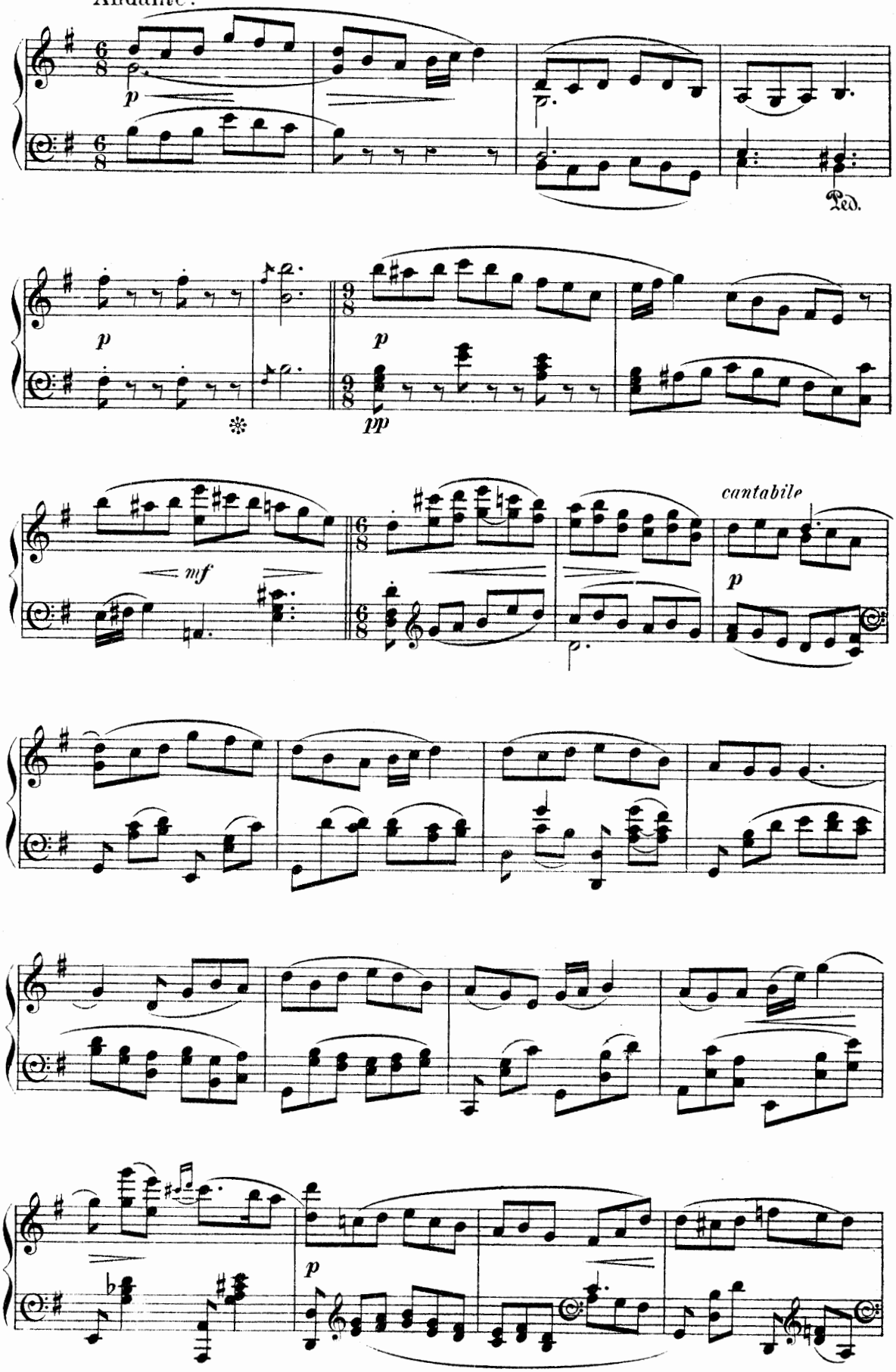


End of Act I.

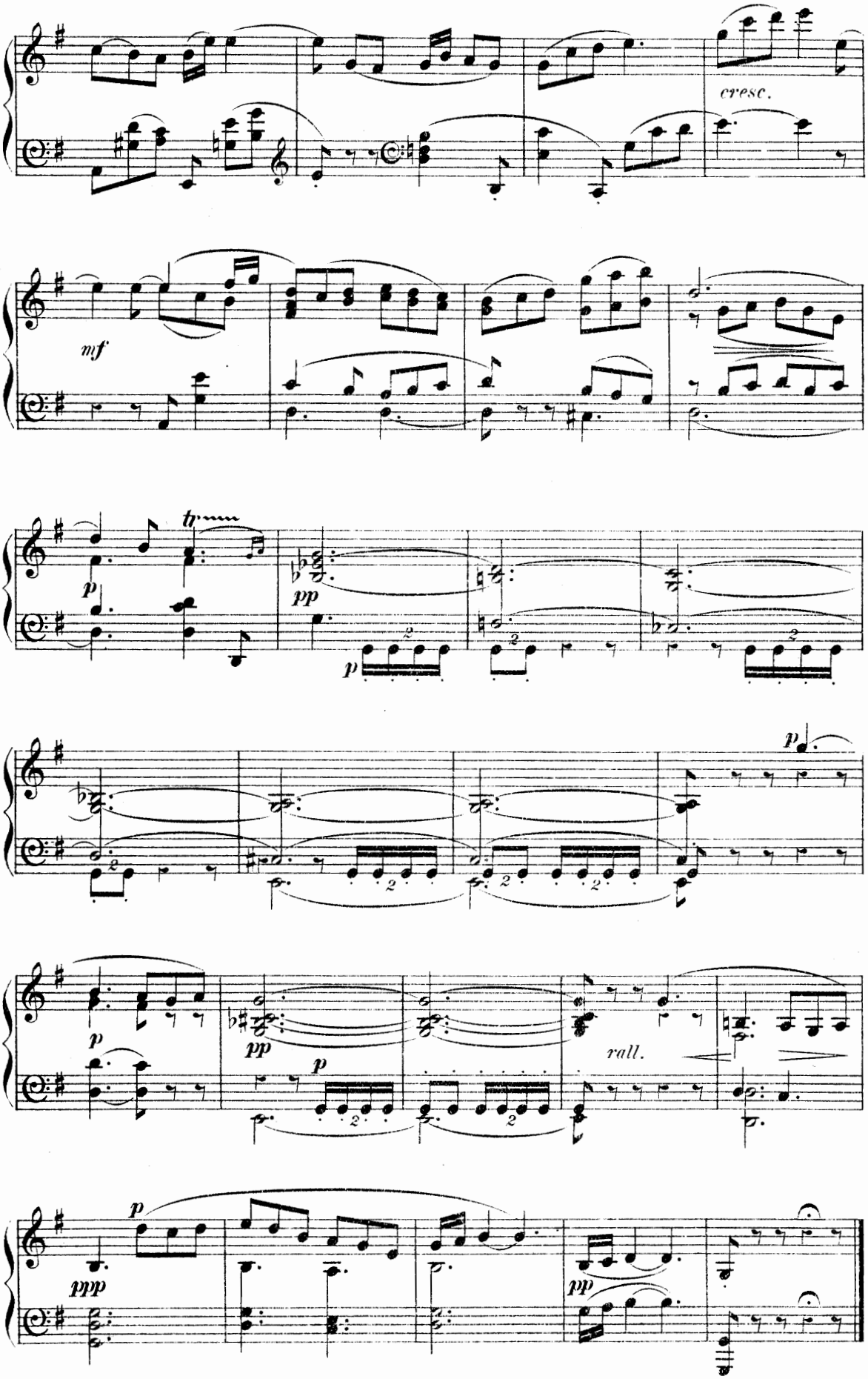
Nº 9.

Andante.

Entracte.



Copyright 1896 by Hensel & Co.

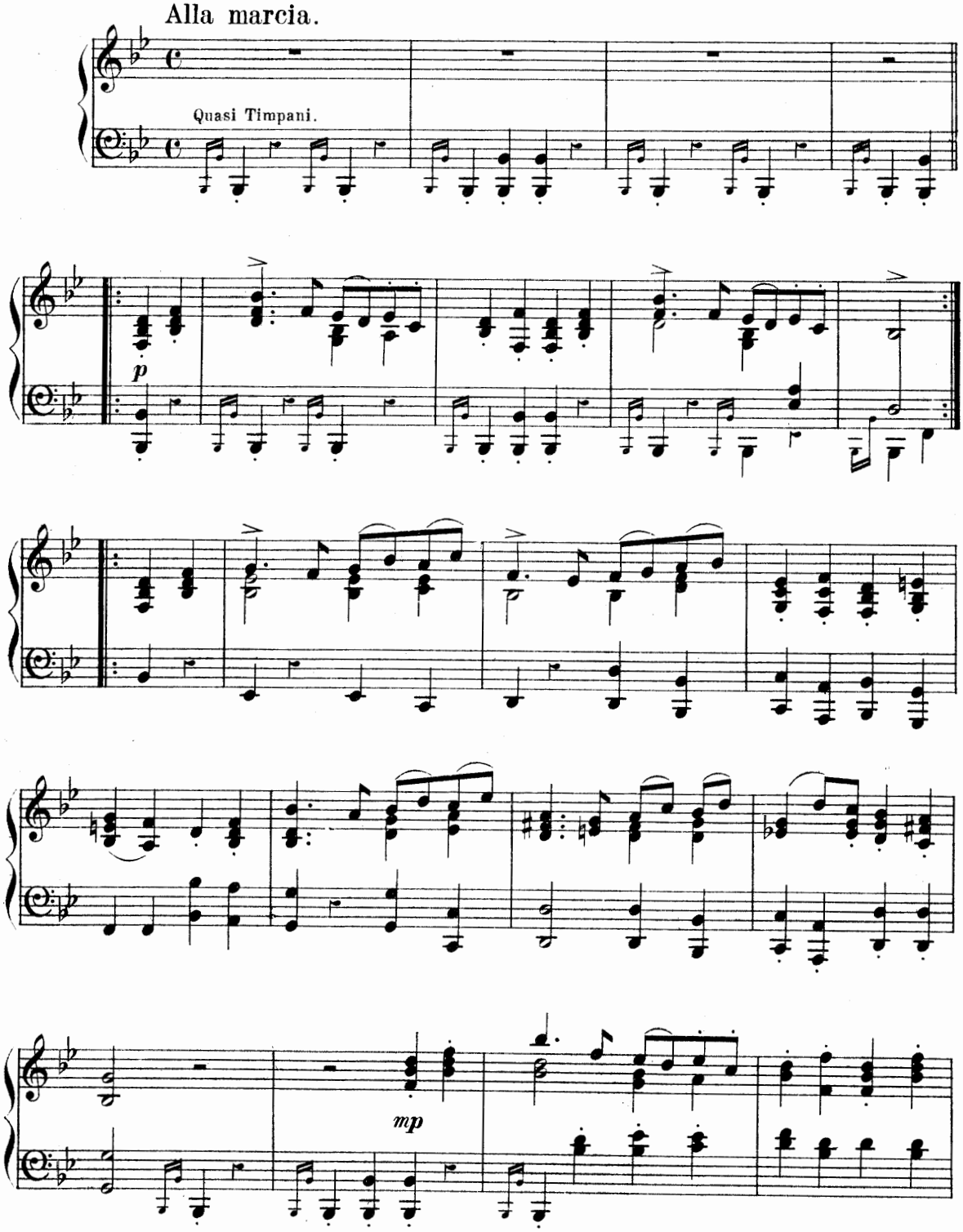

cresc.
mf
th
p
pp
p
p
p
pp
p
rall.
p
ppp
pp

Act II.

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

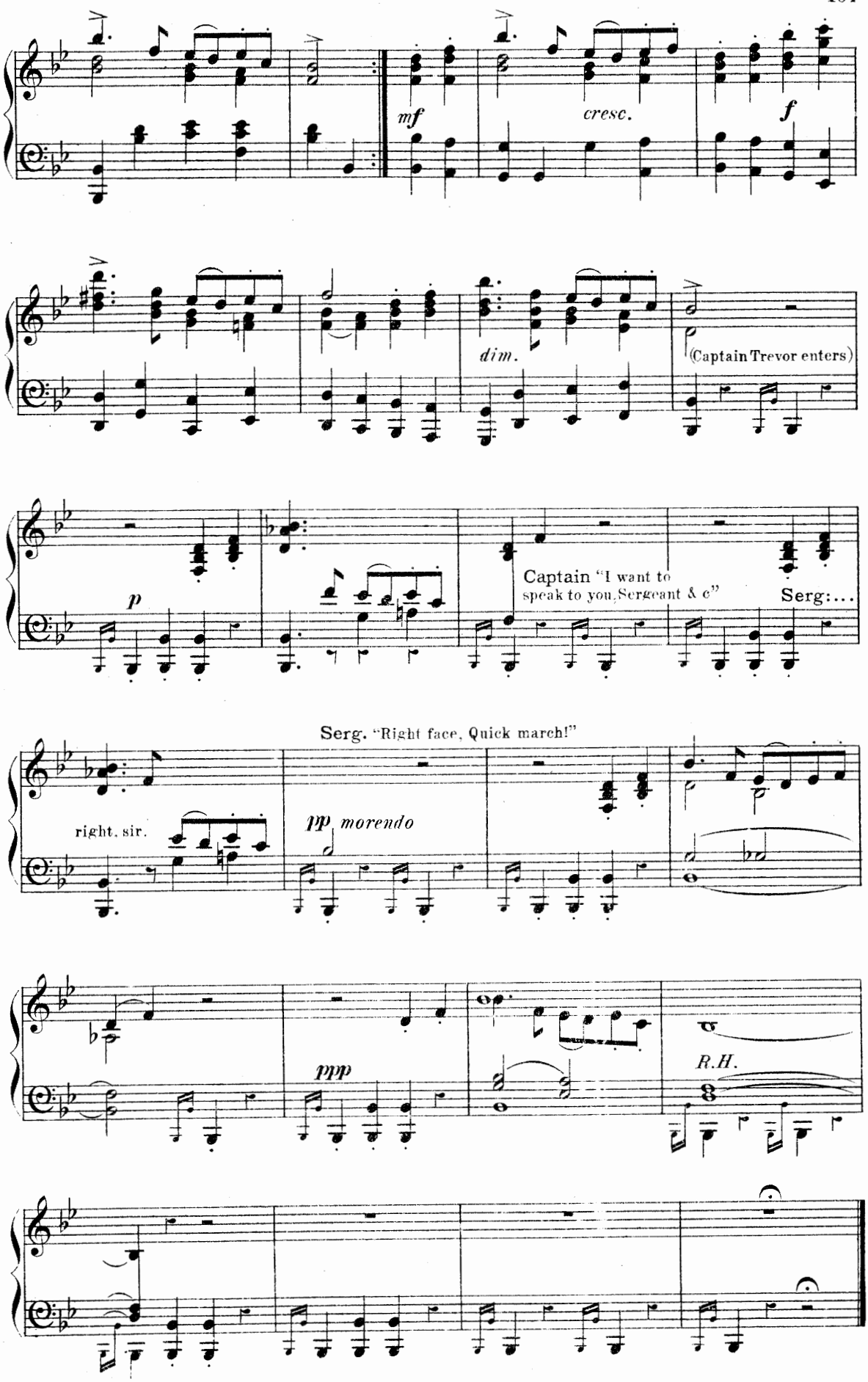
Nº 10. Introduction.

Alla marcia.



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

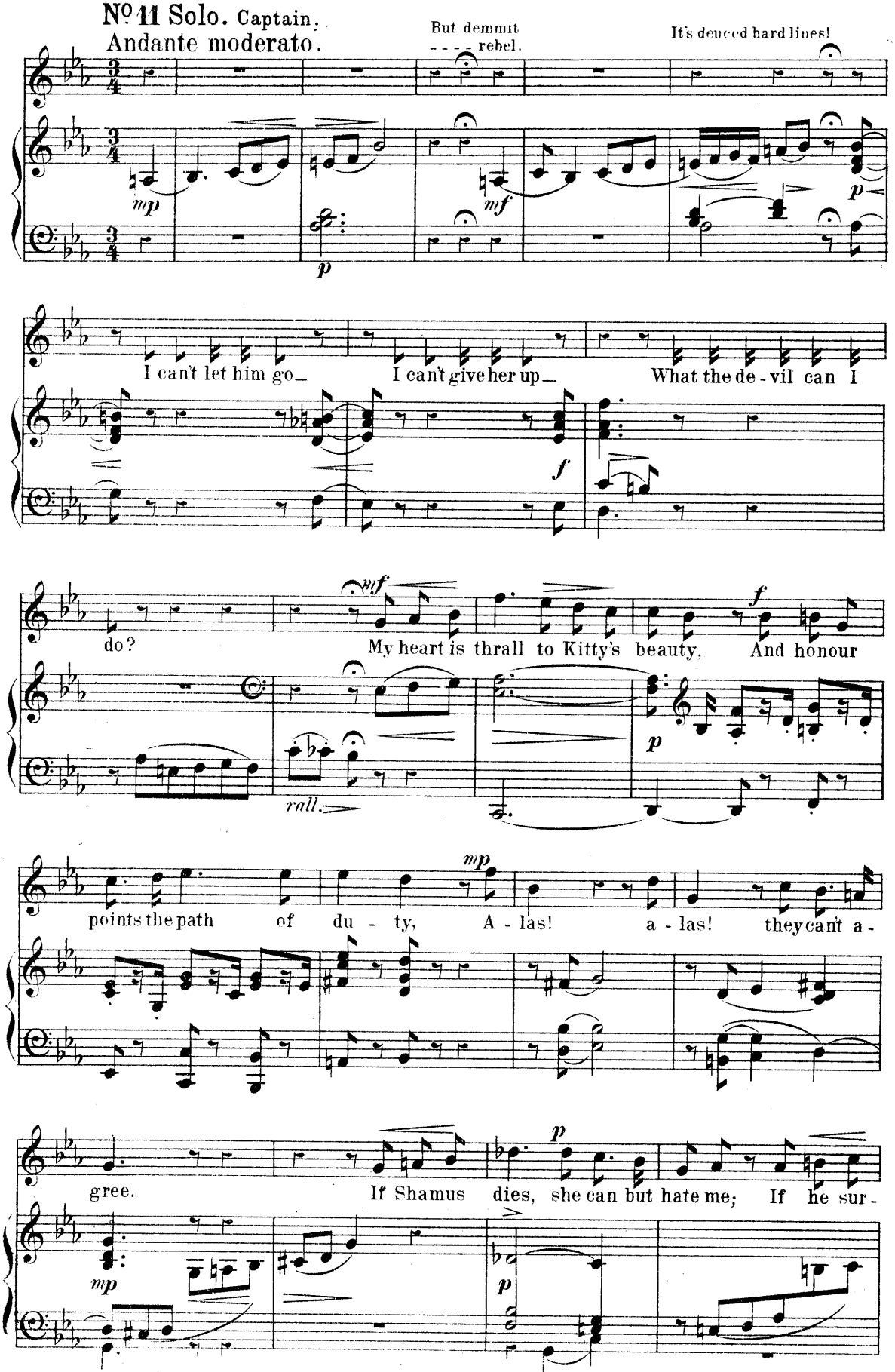
Copyright 1896 by Boosey & Co


mf
cresc.
f
dim.
(Captain Trevor enters)
p
Captain "I want to speak to you, Sergeant & c"
Serg:...
Serg. "Right face, Quick march!"
right, sir.
pp morendo
ppp
R.H.

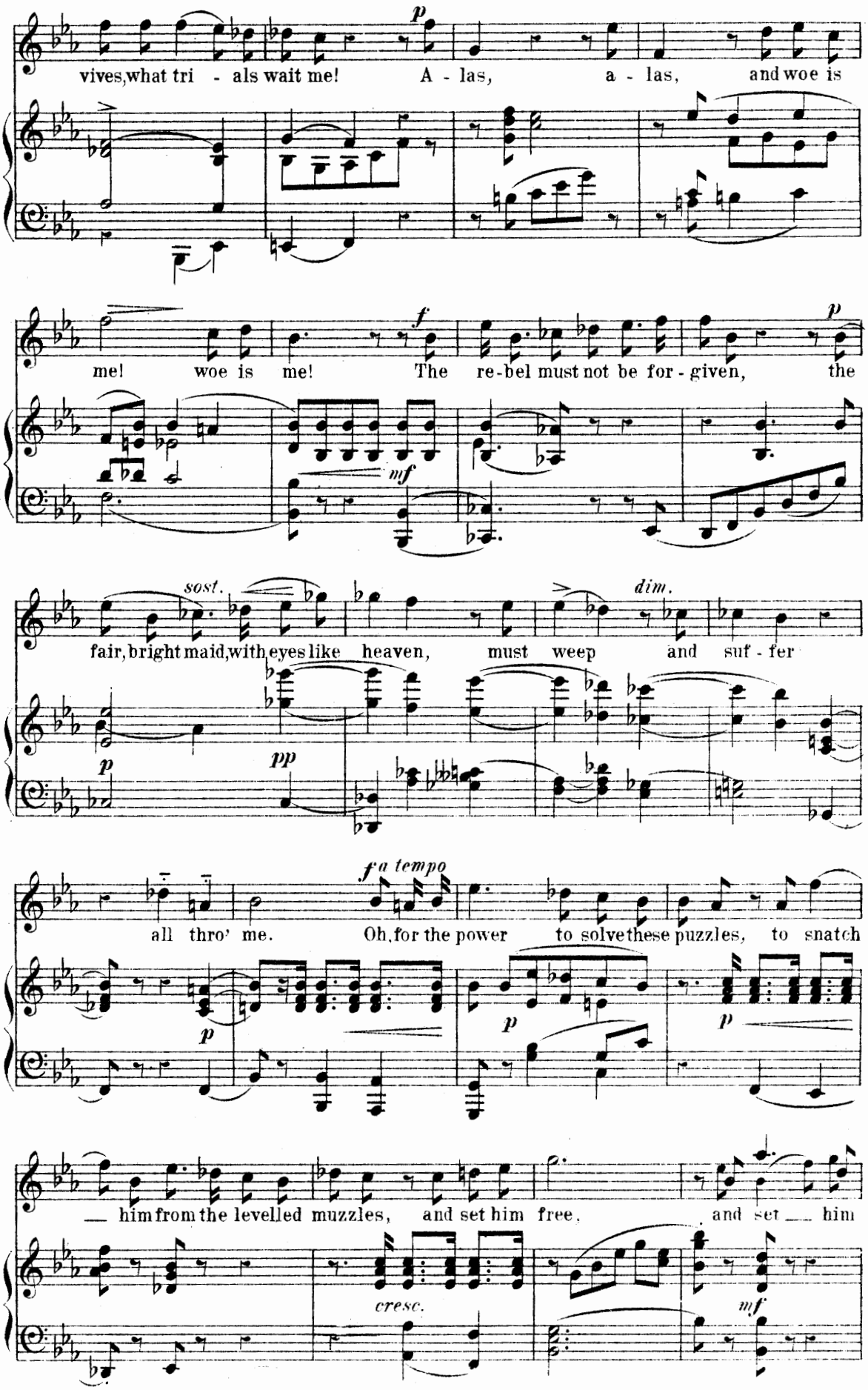
108 (cue) Capt. "I almost wish - - - - -
- - - of mine, of course."

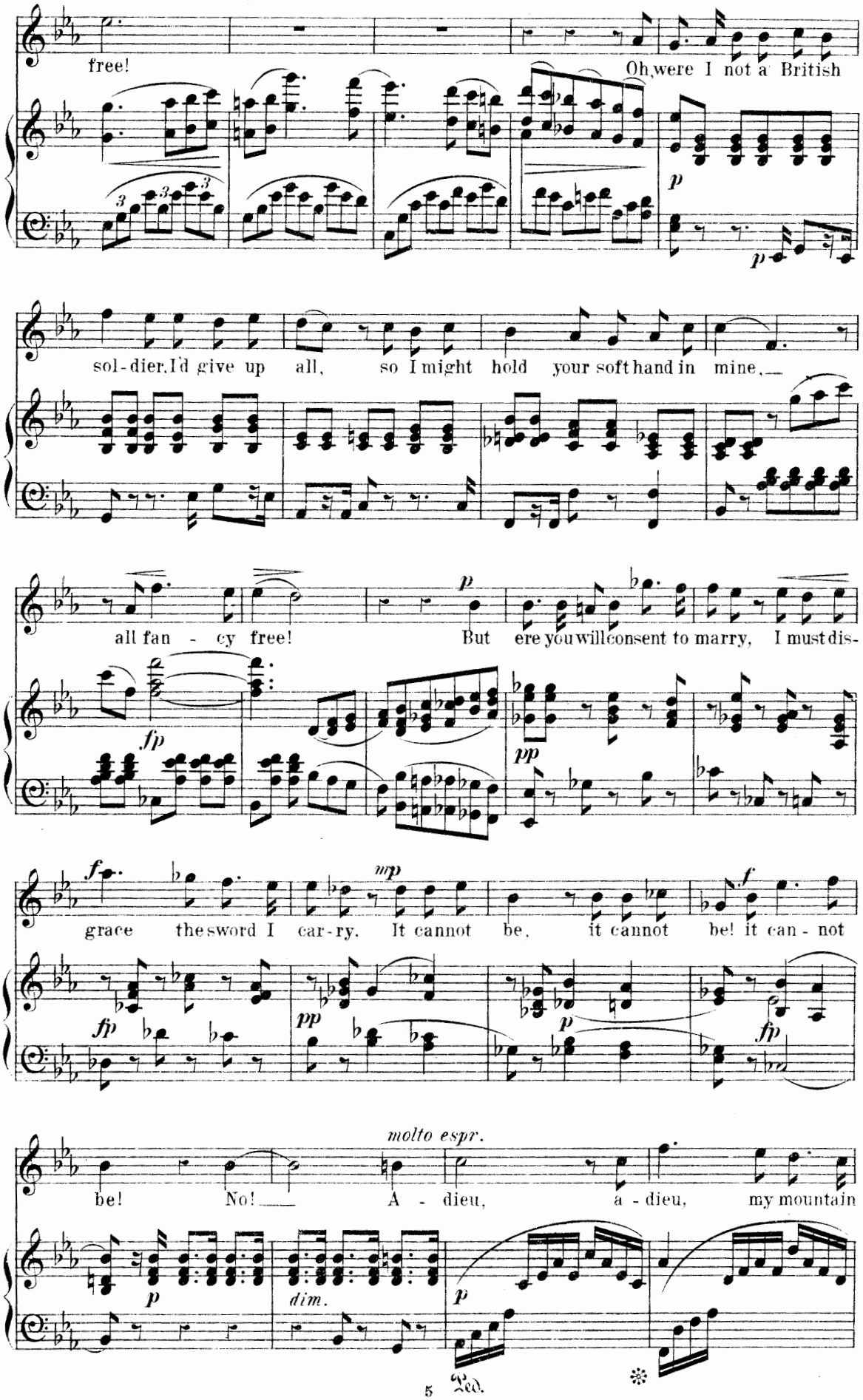
No. 11 Solo. Captain.

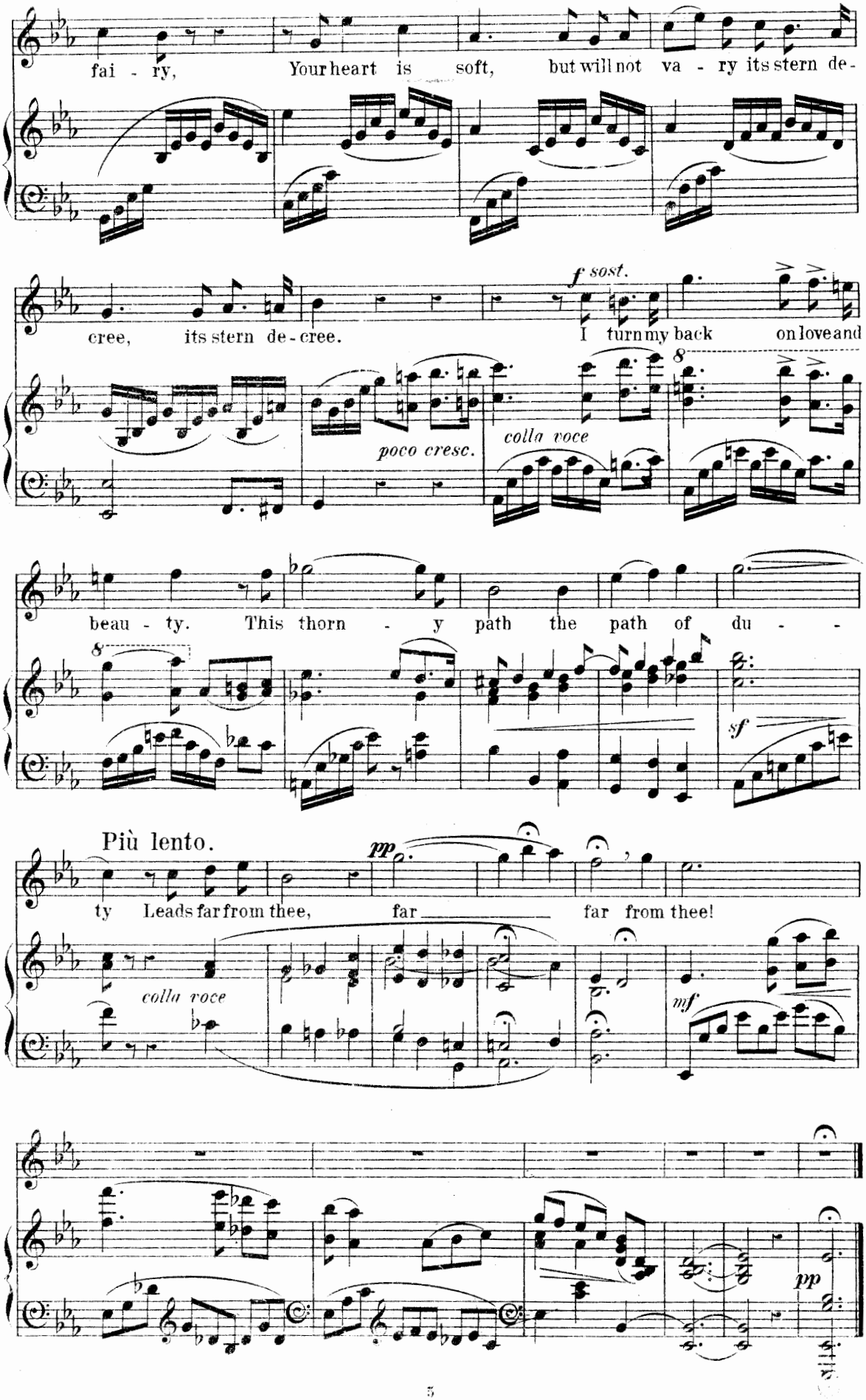
Andante moderato.



Copyright 1896 by Boosey & Co


vives, what tri - als wait me! A - las, a - las, and woe is
me! woe is me! The re-bel must not be for - given, the
fair, bright maid, with eyes like heaven, must weep and suf - fer
all thro' me. Oh, for the power to solve these puzzles, to snatch
him from the levelled muzzles, and set him free, and set him
sost.
dim.
f a tempo
cresc.

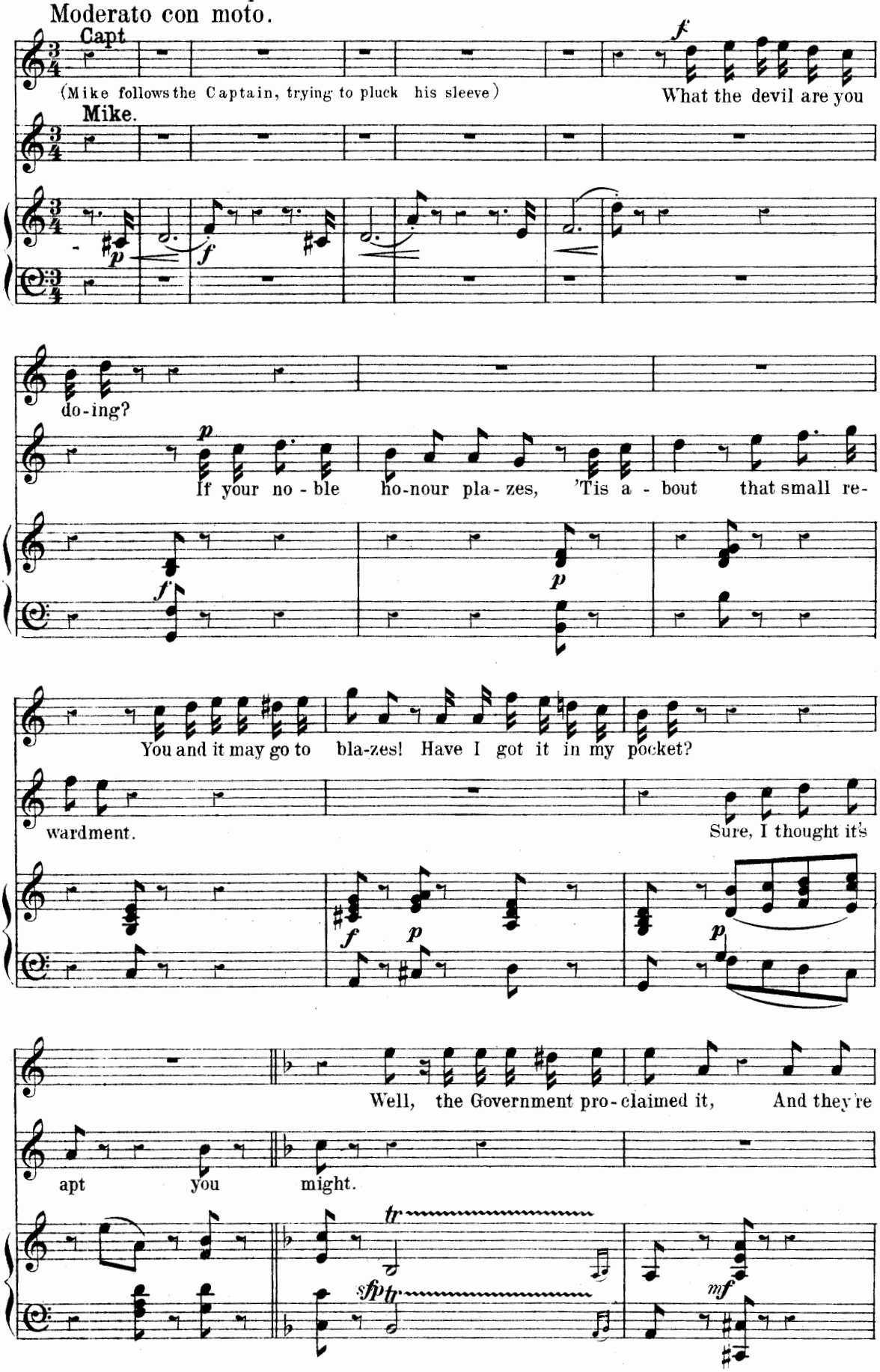

free!
Oh, were I not a British
p
p
sol-dier, I'd give up all, so I might hold your soft hand in mine,
all fan - cy free!
p
But ere you will consent to marry, I must dis-
fp
pp
grace the sword I car-ry. It cannot be, it cannot be! it can-not
mp
f
fp
pp
p
fp
molto espr.
be! No! A - dieu, a - dieu, my mountain
p
dim.
p
Ped.
5


fai - ry, Your heart is soft, but will not va - ry its stern de-
cree, its stern de - cree.
f sost.
I turn my back on love and
poco cresc.
colla voce
8
beau - ty. This thorn - y path the path of du - -
8
sf
Più lento.
pp
ty Leads far from thee, far far from thee!
colla voce
mf
pp

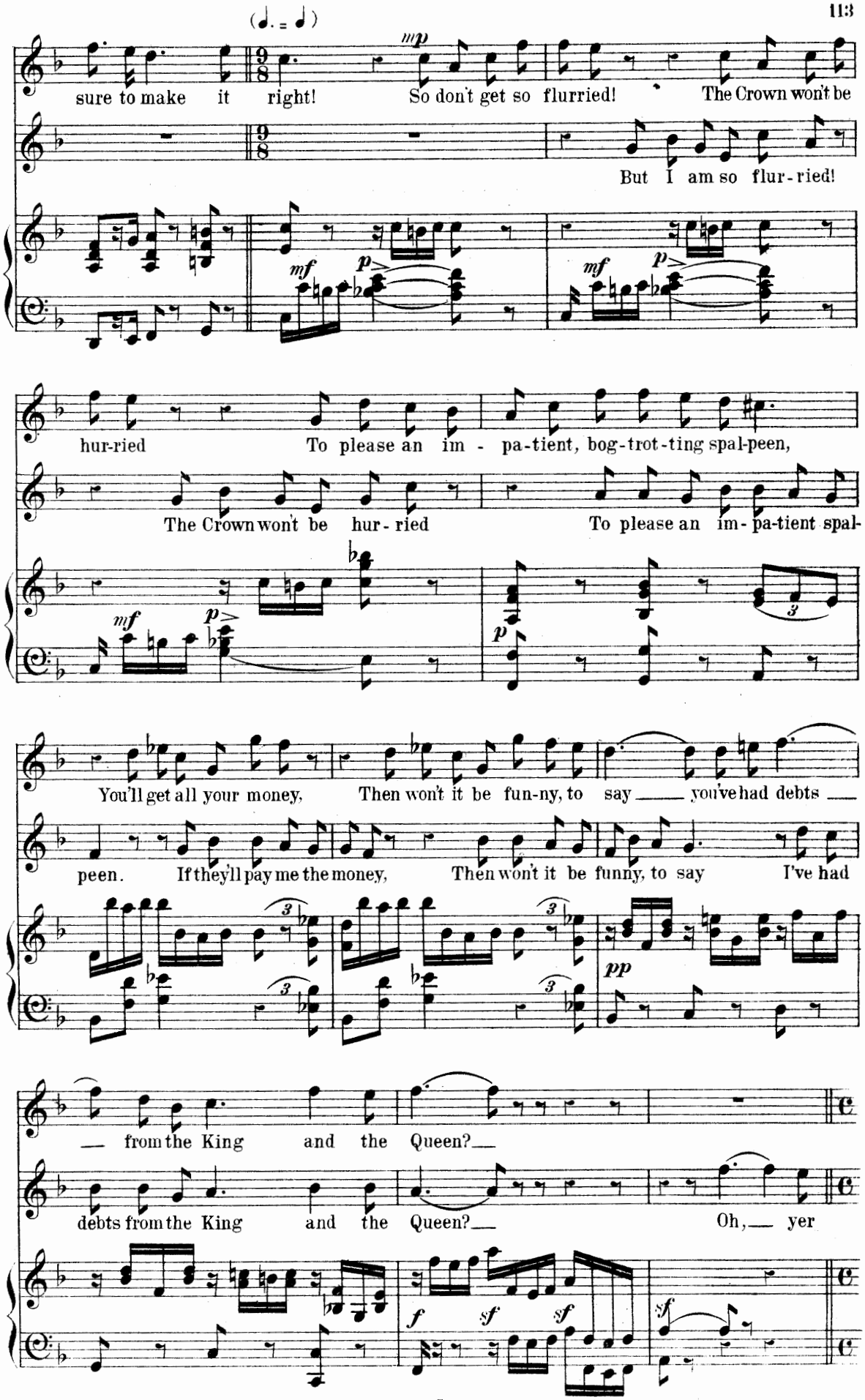
112 (cue) Sergeant It will soon be sunrise.

No 12. Duet. Captain and Mike.

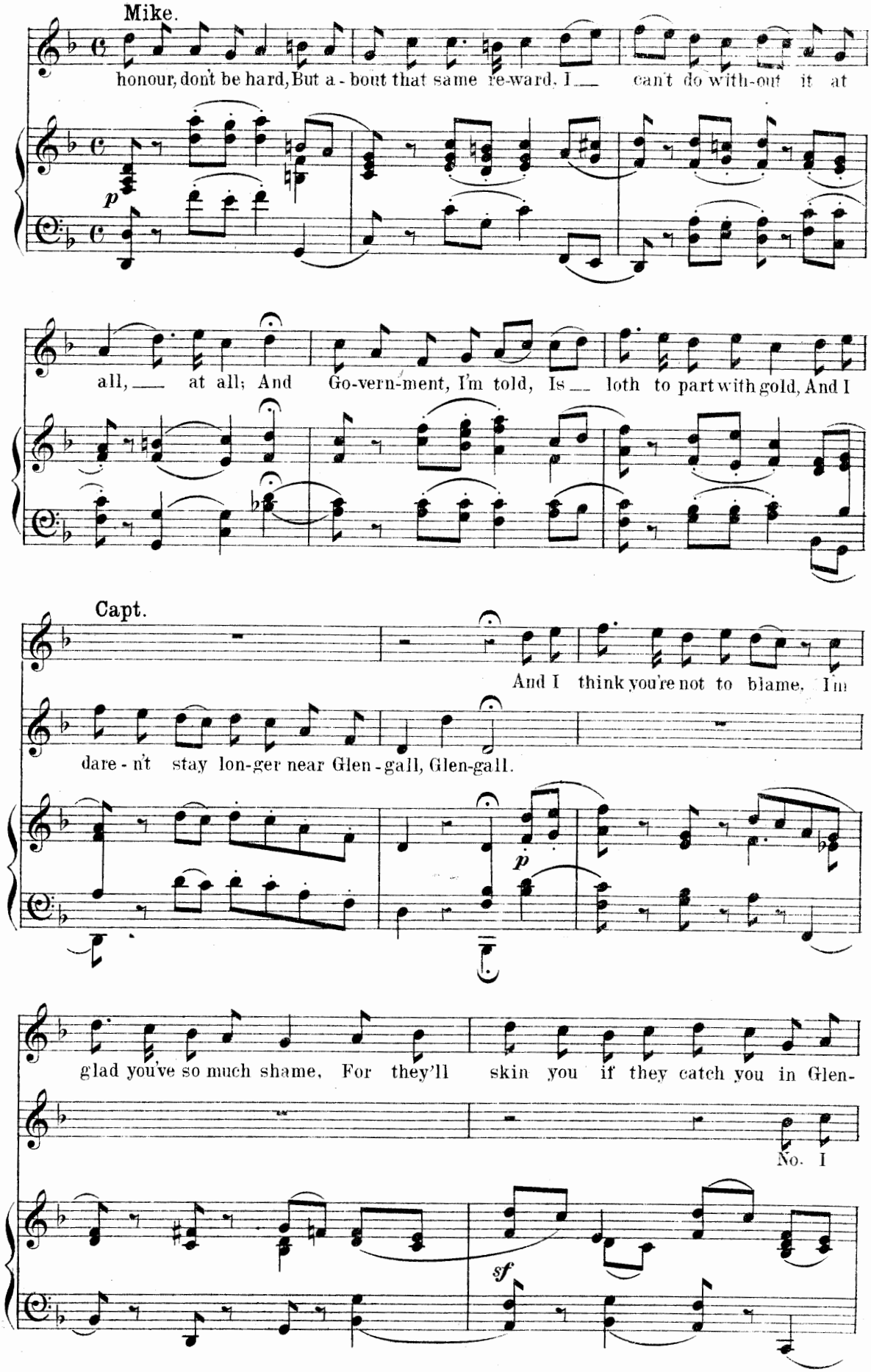
Moderato con moto.

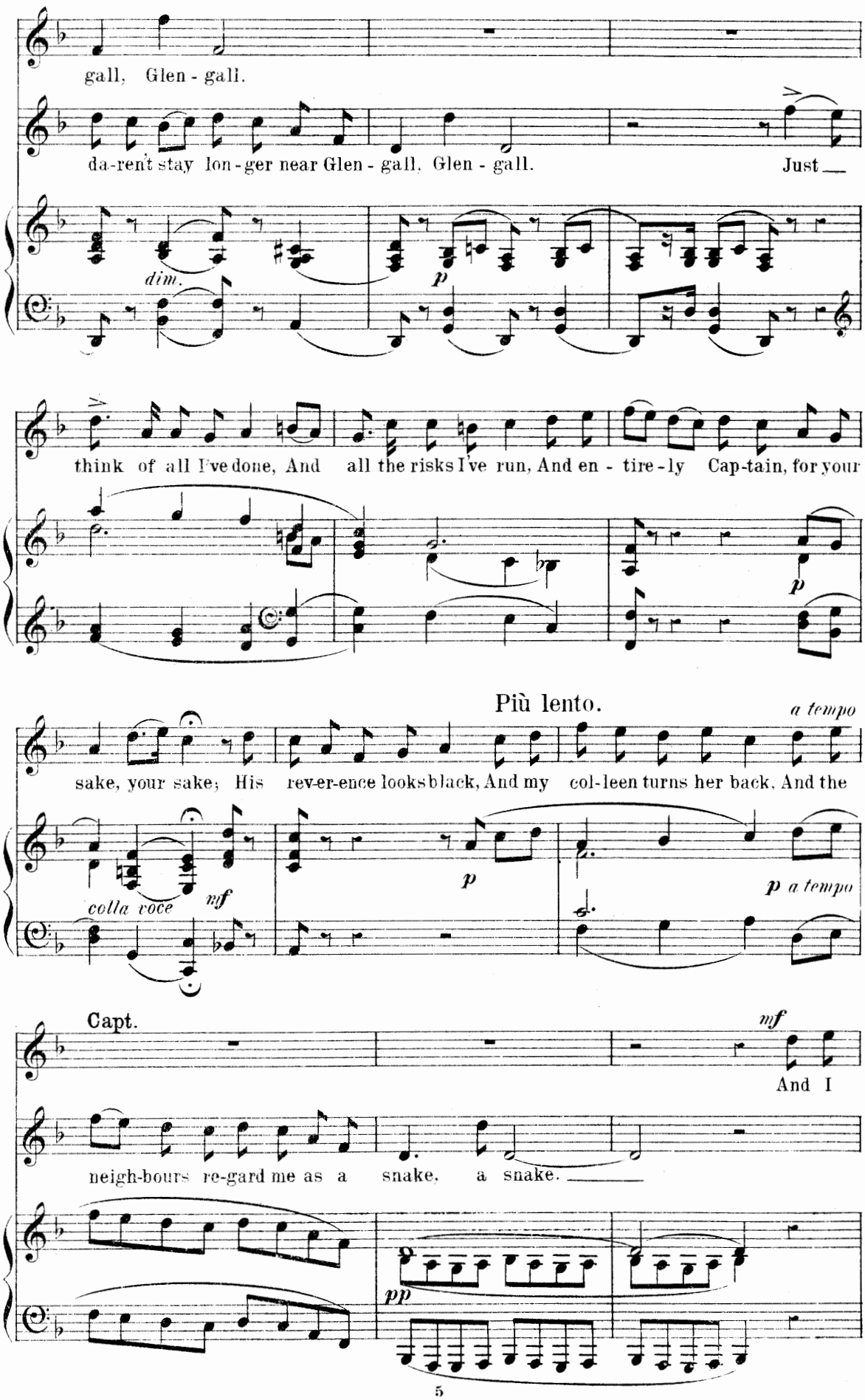


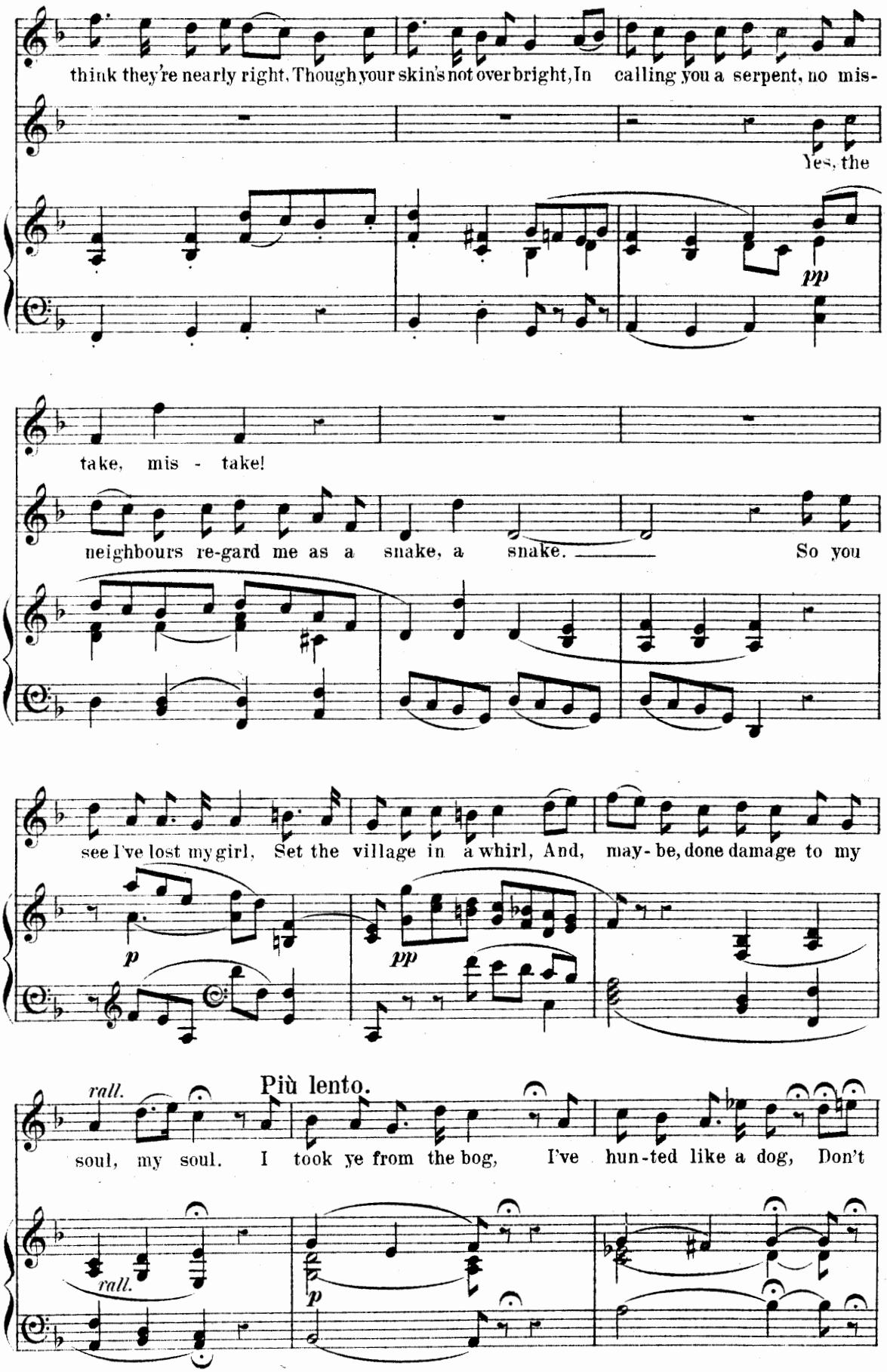
Copyright 1896 by Boosey & Co


(♩. = ♩)
mp
sure to make it right! So don't get so flurried! The Crown won't be
But I am so flur-ried!
mf p mf p
hur-ried To please an im - pa-tient, bog-trot-ting spal-peen,
The Crown won't be hur-ried To please an im-pa-tient spal-
mf p p
You'll get all your money, Then won't it be fun-ny, to say you've had debts
peen. If they'll pay me the money, Then won't it be funny, to say I've had
pp
from the King and the Queen?
debts from the King and the Queen? Oh, yer
f sf sf sf

Allegretto.


Mike.
honour, dont be hard, But a - bout that same re-ward. I___ can't do with-out it at
p
all,___ at all; And Go-vern-ment, I'm told, Is___ loth to part with gold, And I
Capt.
And I think you're not to blame. I'm
dare - n't stay lon-ger near Glen - gall, Glen-gall.
p
glad you've so much shame, For they'll skin you if they catch you in Glen-
No. I
sf


gall, Glen - gall.
da-rent stay lon-ger near Glen - gall, Glen - gall.
Just
dim.
p
think of all I've done, And all the risks I've run, And en - tire-ly Cap-tain, for your
p
Più lento.
a tempo
sake, your sake; His rev-er-ence looks black, And my col-leen turns her back. And the
colla voce
mf
p
p a tempo
Capt.
mf
And I
neigh-bours re-gard me as a snake, a snake.
pp


think they're nearly right. Though your skin's not over bright, In calling you a serpent, no mis-
Yes, the
pp
take, mis - take!
neighbours re-gard me as a snake, a snake. So you
see I've lost my girl, Set the village in a whirl, And, may-be, done damage to my
p
pp
rall.
Più lento.
soul, my soul. I took ye from the bog, I've hun-ted like a dog, Don't
rall.
p

Tempo I.

f *più*

Faith, I

accel.

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

accel.

animato

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

Don't

p

whole, the whole! If you call yourself a

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

cresc. *mp* *sf* *f*

Più mosso.

win - ner on the whole.

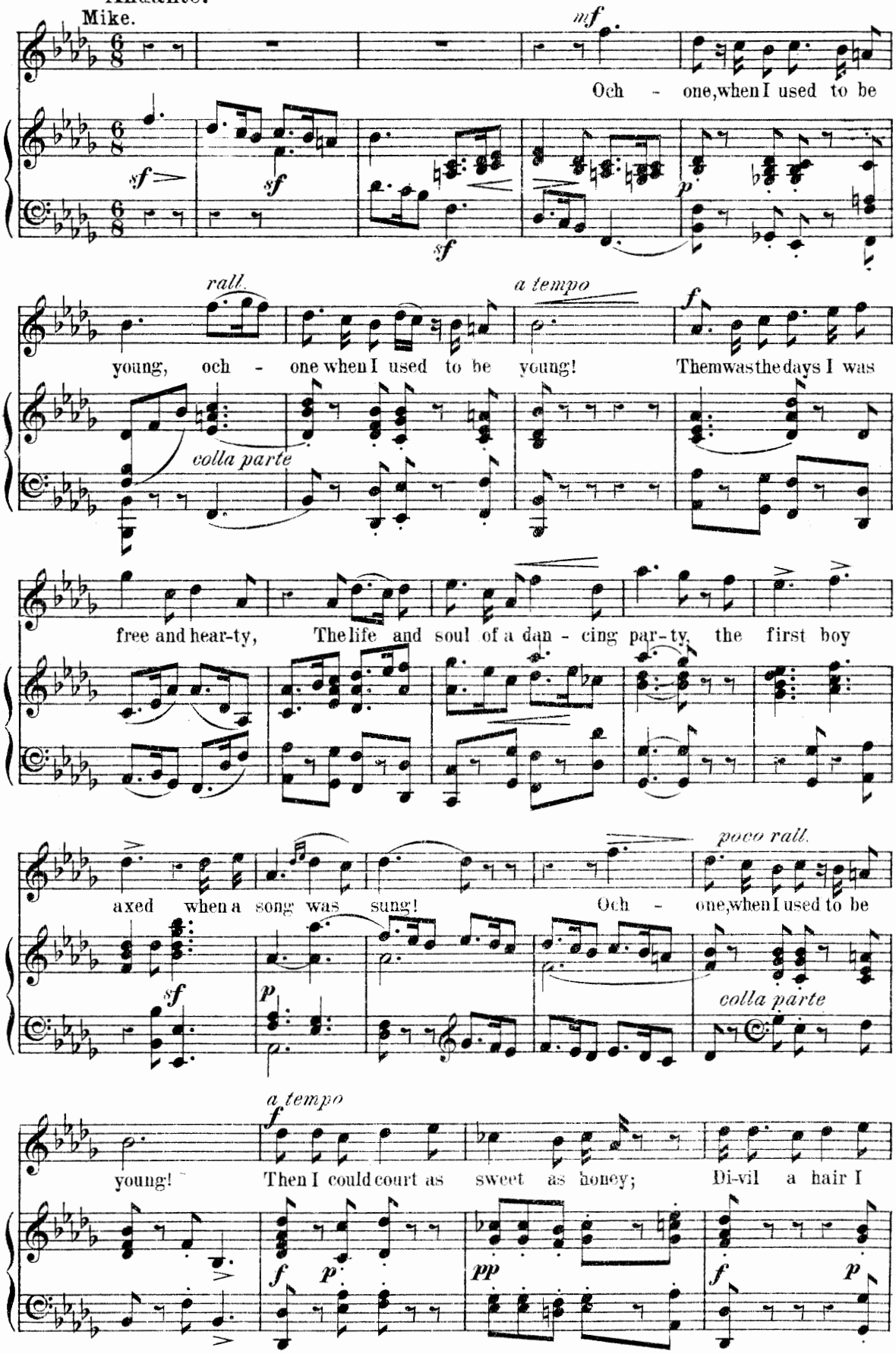
lave me unrewarded at the goal.

f

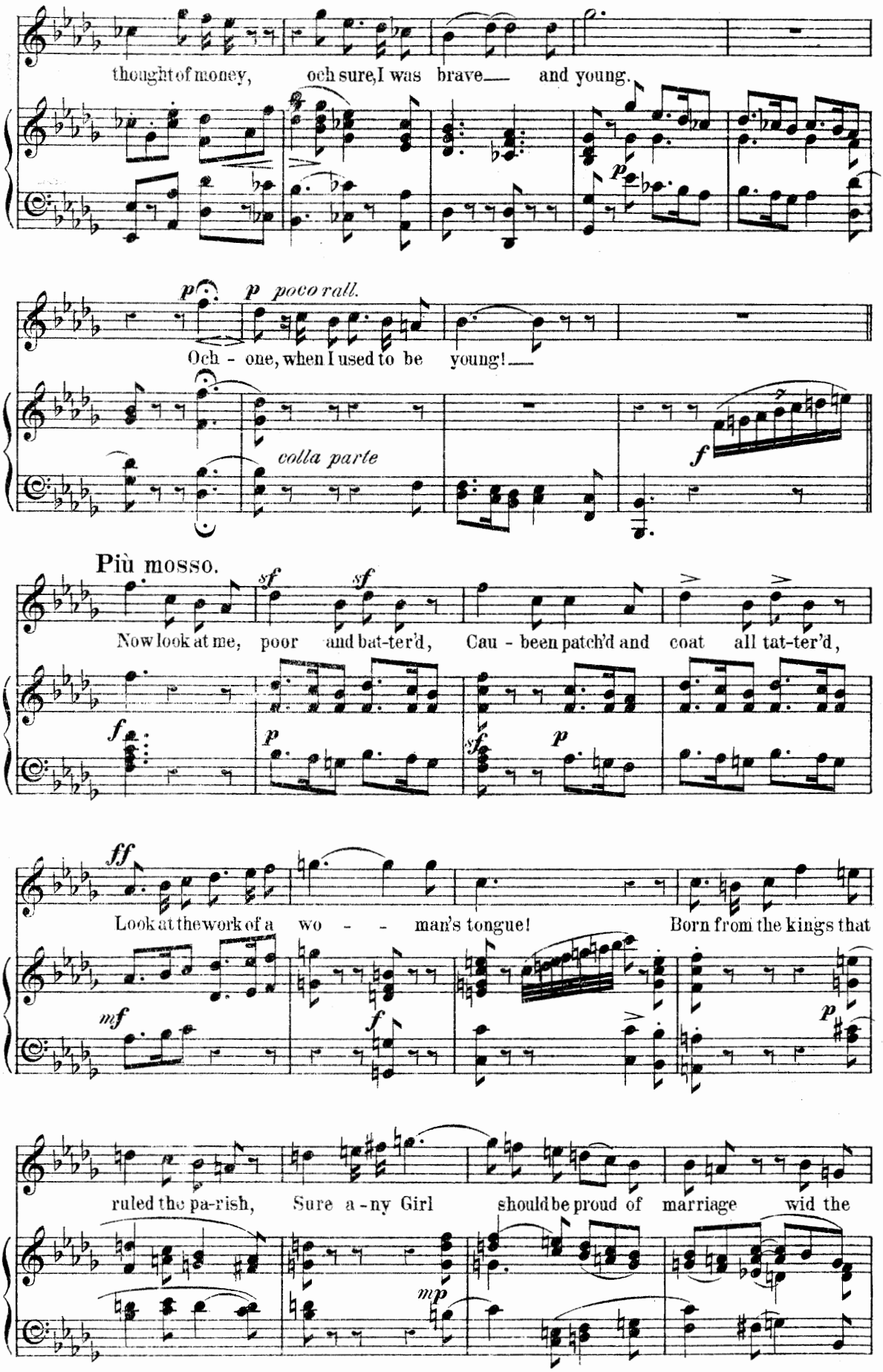
8

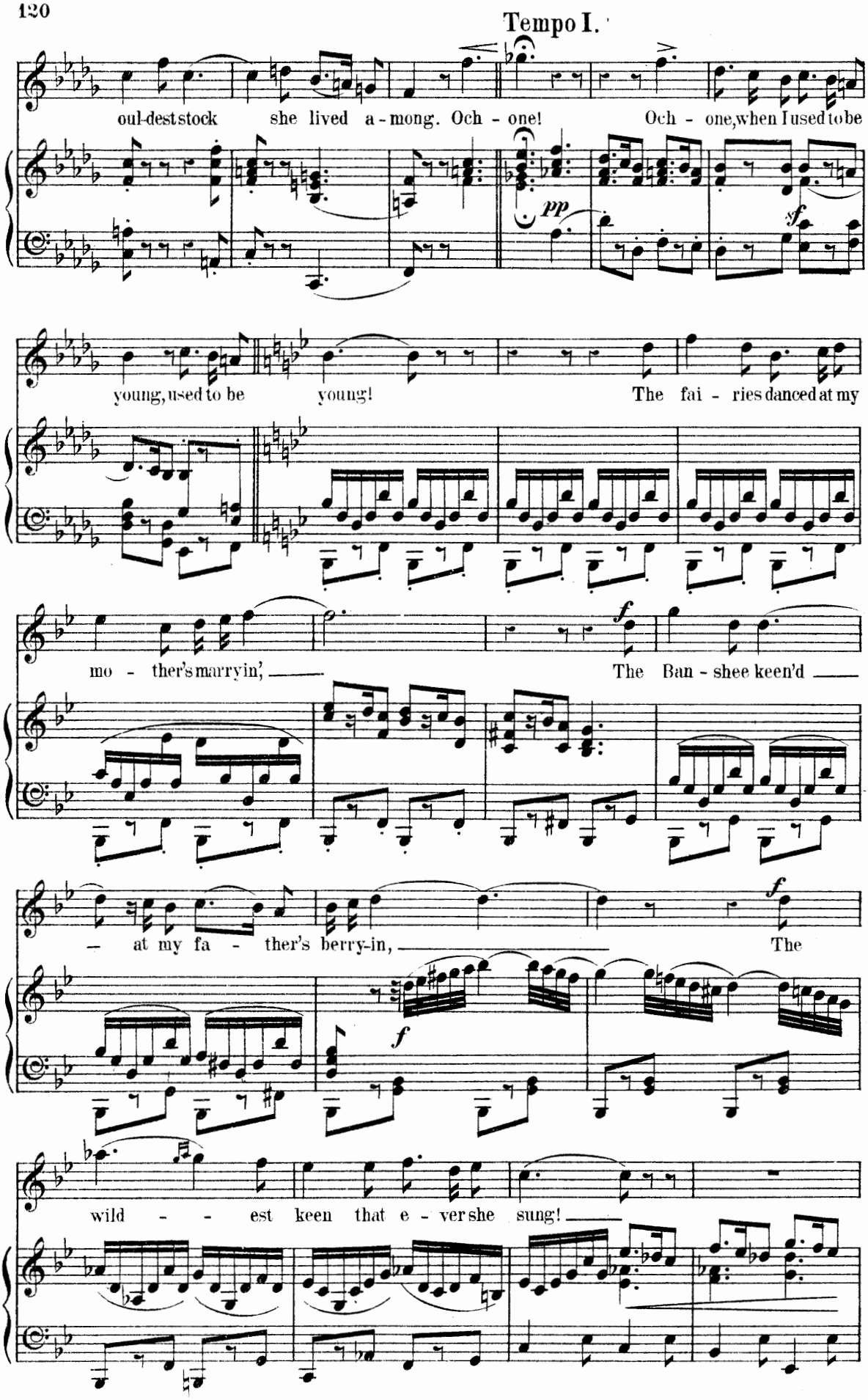
No. 13 Solo Mike.

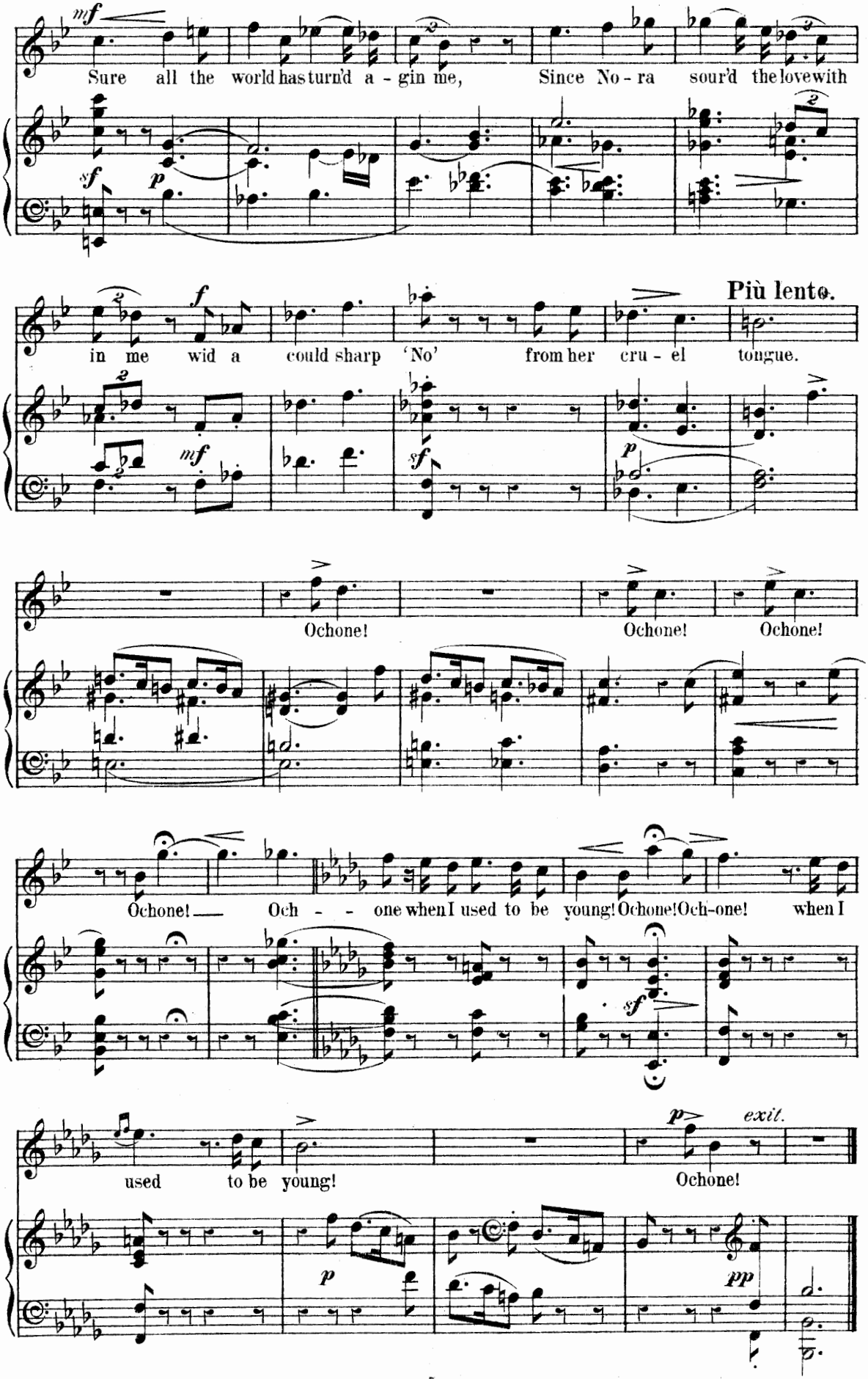
Andante.



Copyright 1896 by Boosey & Co


thought of money, och sure, I was brave — and young.
p
p
p poco rall.
Och - one, when I used to be young! —
colla parte
f
Più mosso.
sf
sf
Now look at me, poor and bat-ter'd, Cau - been patch'd and coat all tat-ter'd,
f
p
sf
p
ff
Look at the work of a wo - - man's tongue! Born from the kings that
mf
f
p
ruled the pa-rish, Sure a - ny Girl should be proud of marriage wid the
mp


Tempo I.
oul-dest stock she lived a-mong. Och - one! Och - one, when I used to be
pp
sf
young, used to be young! The fai - ries danced at my
mo - ther's marryin', The Ban - shee keen'd
f
— at my fa - ther's berry-in, The
f
wild - - est keen that e - ver she sung!


Sure all the world has turn'd a - gin me, Since No - ra sour'd the love with
in me wid a could sharp 'No' from her cru - el tongue.
Più lento.
Ochone! Ochone! Ochone!
Ochone! Och - - one when I used to be young! Ochone! Och-one! when I
used to be young!
Ochone!
exil.

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

Andante con moto.

Soprani. *mf*

(off the stage) Walk, ____ girls,

Alti. *mf*

Walk, ____ girls,

Andante con moto.

Sergeant "Hark!

p

walk, here's the man ____ we all are proud of; Sure, a

walk, here's the man ____ we all are proud of; Sure, a

What's that?"

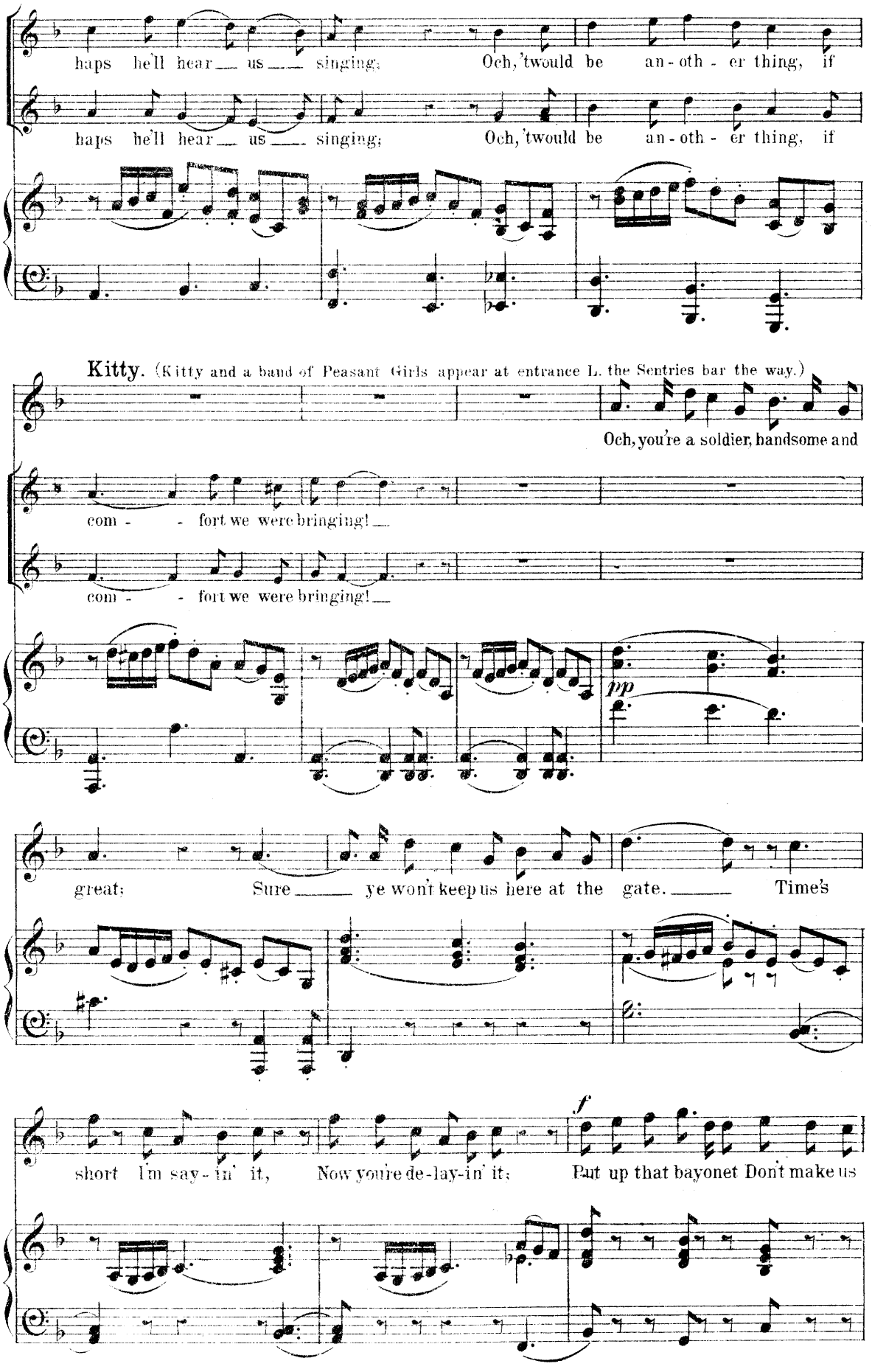
word or two of talk is the most ____ we'll be al-lowed of. ____

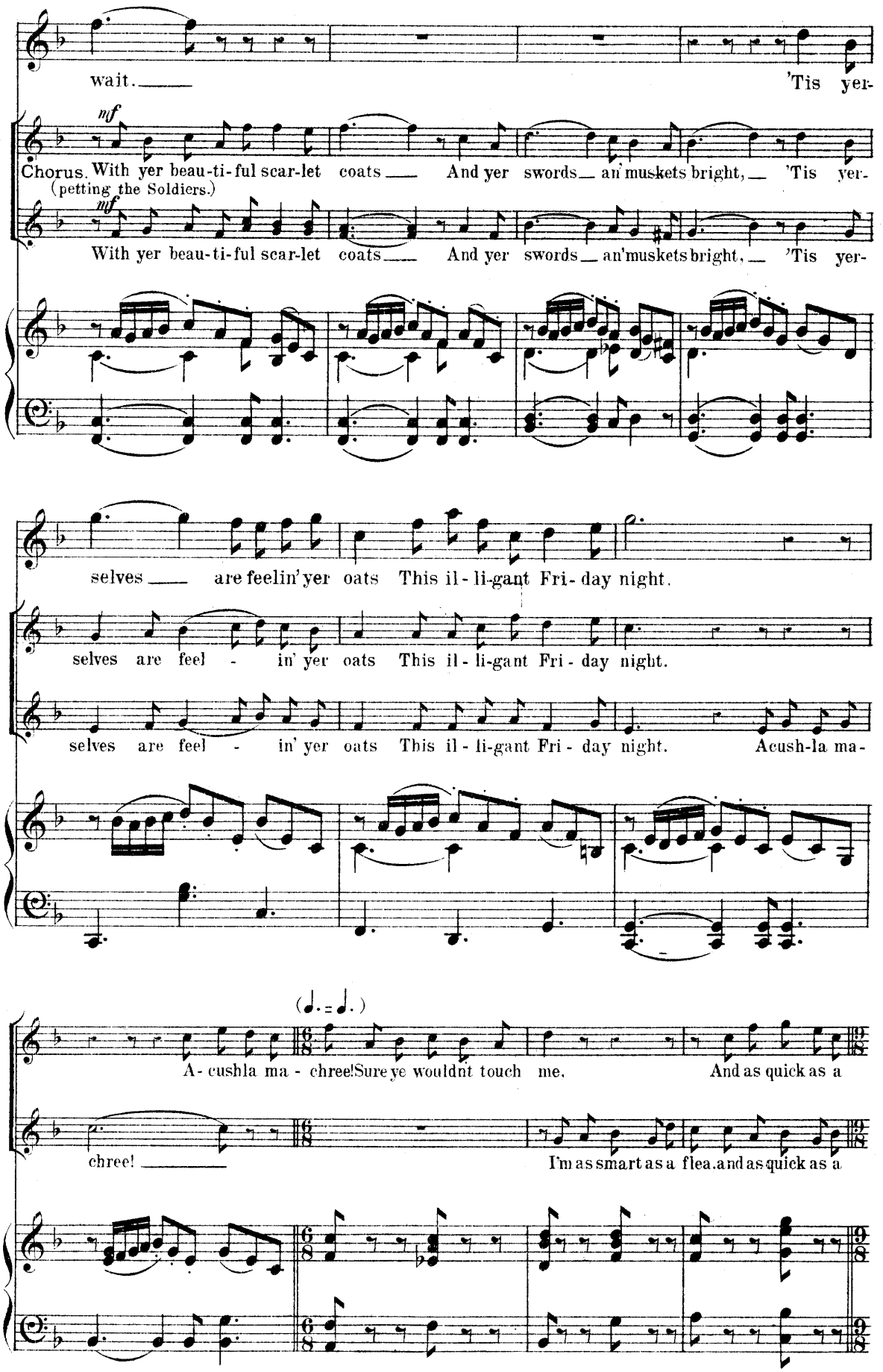
word or two of talk is the most ____ we'll be al-lowed of. ____

Sing, ____ girls, sing, Sure, per-

Sing, ____ girls, sing, Sure, per-

Copyright 1886 by Boosey & Co.


haps he'll hear us singing; Och, 'twould be an-oth-er thing, if
haps he'll hear us singing; Och, 'twould be an-oth-er thing, if
Kitty. (Kitty and a band of Peasant Girls appear at entrance L. the Sentries bar the way.)
Och, you're a soldier, handsome and
com - fort we were bringing!
com - fort we were bringing!
pp
great; Sure ye won't keep us here at the gate. Time's
short I'm say-in' it, Now you're de-lay-in' it; Put up that bayonet Don't make us
f


wait.
'Tis yer-
mf
Chorus. With yer beau-ti-ful scar-let coats And yer swords an' muskets bright, 'Tis yer-
(petting the Soldiers.)
mf
With yer beau-ti-ful scar-let coats And yer swords an' muskets bright, 'Tis yer-
selves are feelin' yer oats This il-li-gant Fri-day night.
selves are feel - in' yer oats This il-li-gant Fri-day night.
selves are feel - in' yer oats This il-li-gant Fri-day night. Acush-la ma-
(♩. = ♩.)
A-cushla ma-chree! Sure ye wouldn't touch me, And as quick as a
chree!
I'm as smart as a flea, and as quick as a

(♩. = ♩.)

sprite!

sprite!

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

f

Kitty (sings, going up to Sergeant C.)

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

p *p*

poco rall.

Poco più lento.

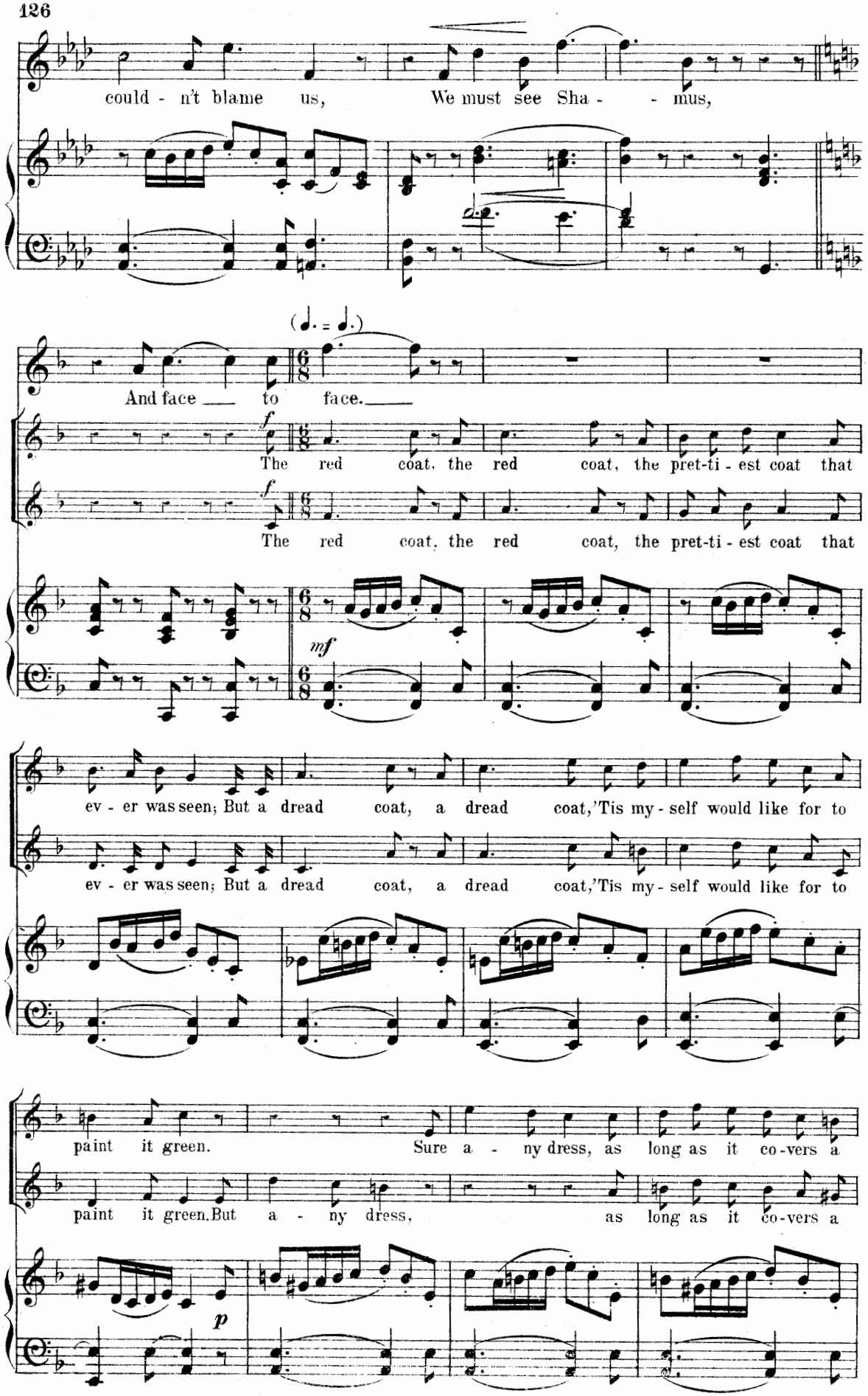
all we have bore, And remember our loss. For it's not in yer beau-ti-ful eye, An' it's

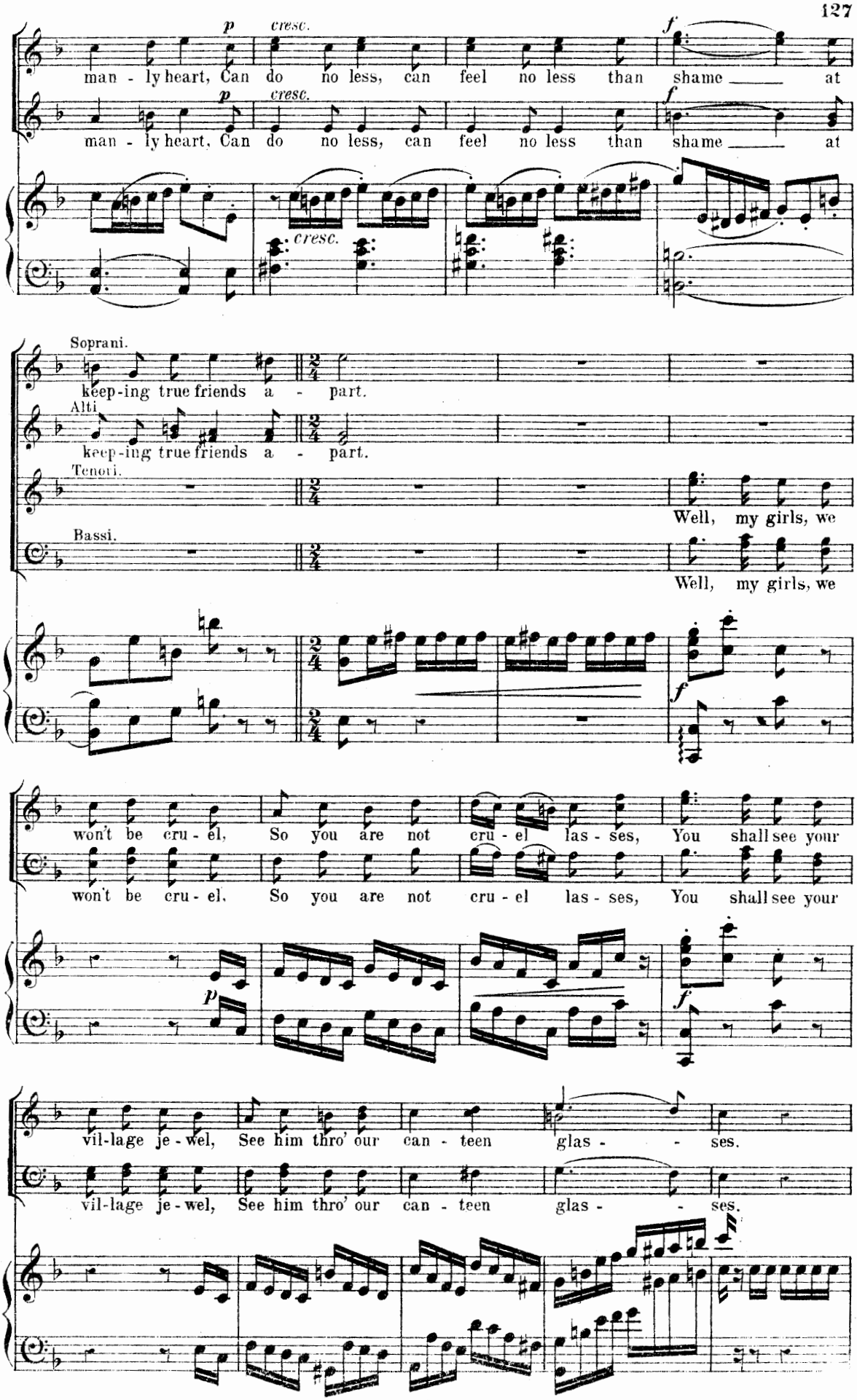
p

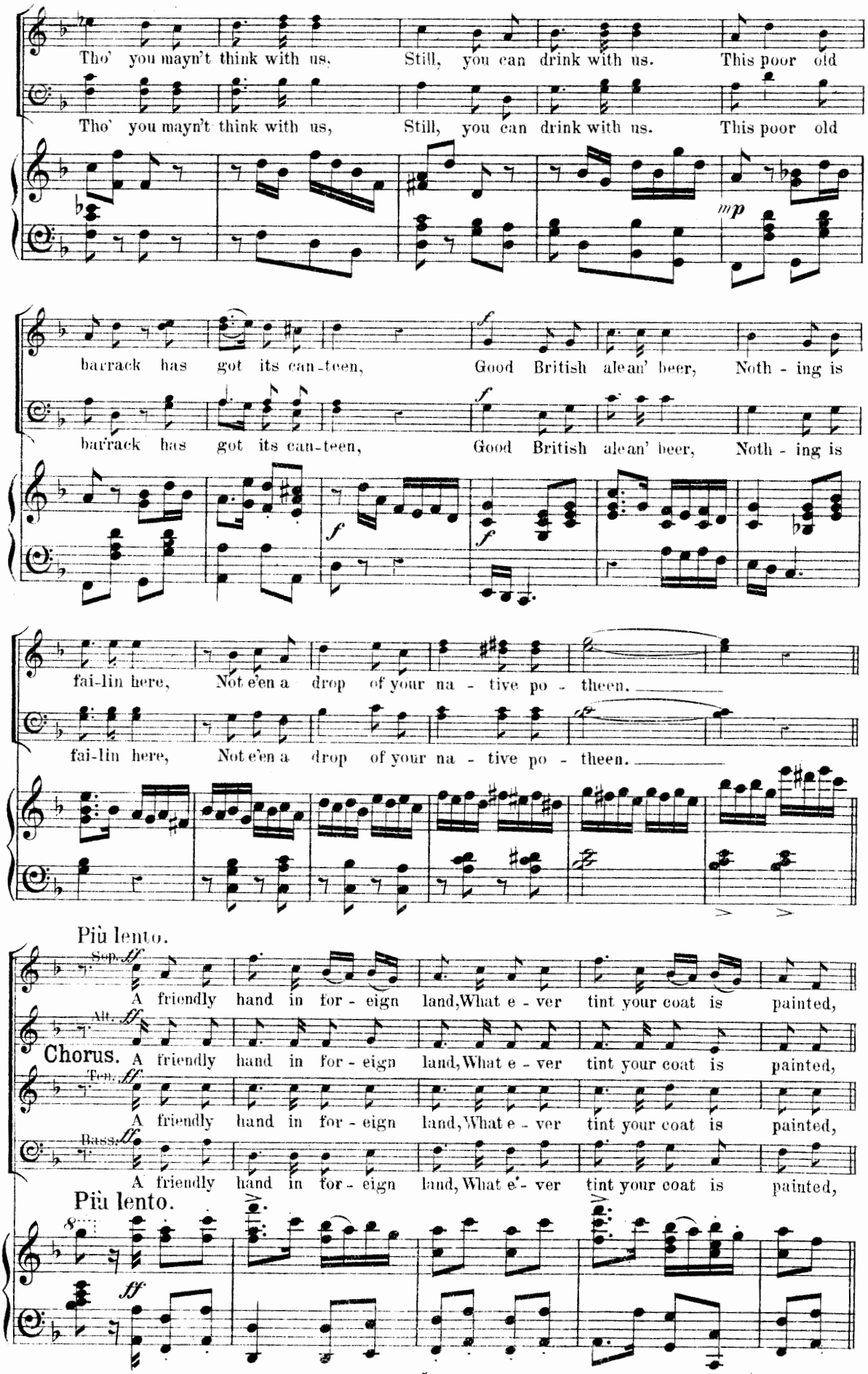
not in yer smil-ing face, To put us asthray, or to turn us a-way. When we've

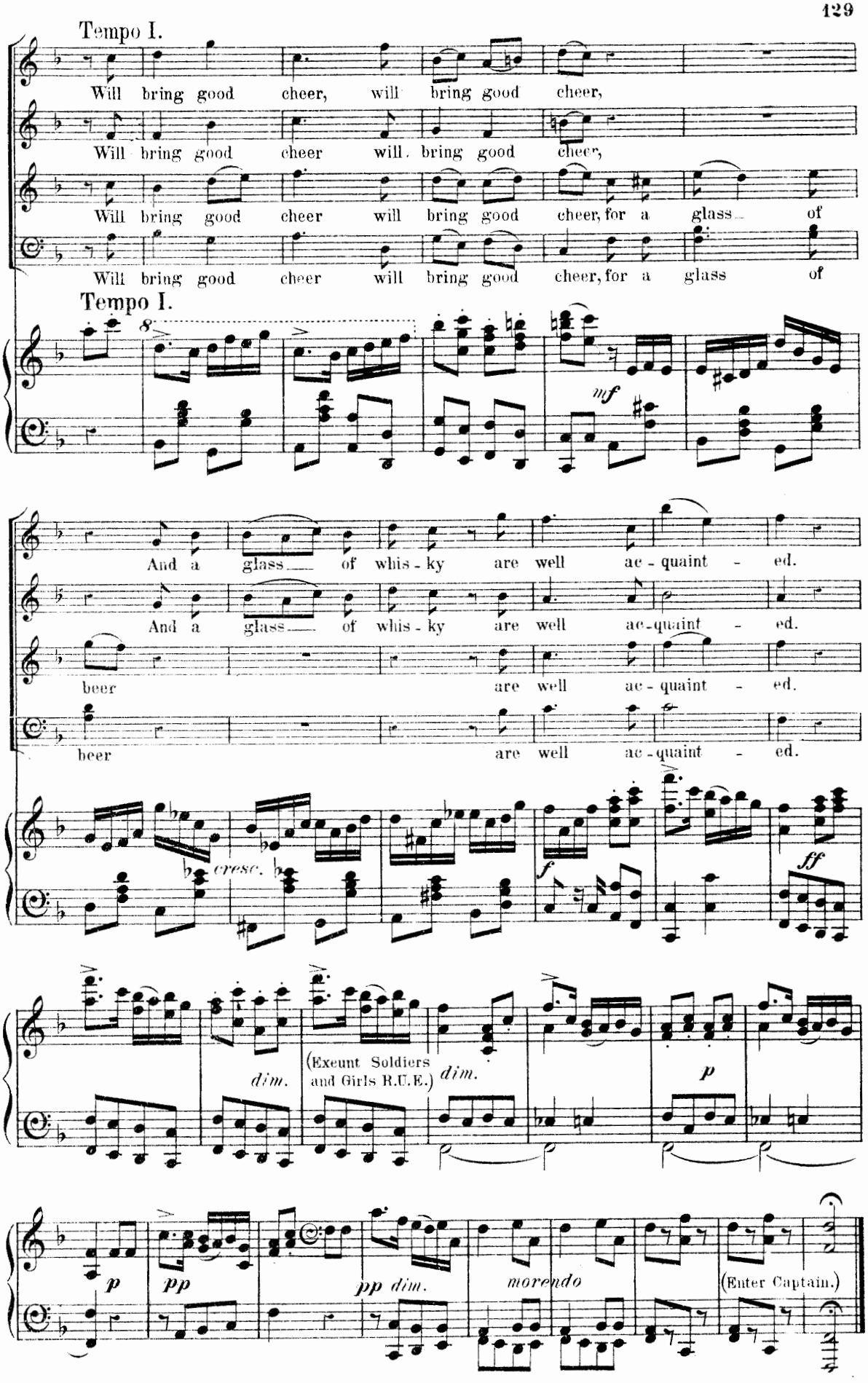
ven-tured here to your place. You won't misname us, You

pp


could - n't blame us, We must see Sha - - mus,
(♩. = ♩.)
And face to face.
f
The red coat, the red coat, the pret-ti - est coat that
f
The red coat, the red coat, the pret-ti - est coat that
mf
ev - er was seen; But a dread coat, a dread coat,'Tis my - self would like for to
ev - er was seen; But a dread coat, a dread coat,'Tis my - self would like for to
paint it green. Sure a - ny dress, as long as it co - vers a
paint it green. But a - ny dress, as long as it co - vers a
p


p
cresc.
f
man - ly heart, Can do no less, can feel no less than shame at
Soprani.
keep-ing true friends a - part.
Alti.
keep-ing true friends a - part.
Tenori.
Well, my girls, we
Bassi.
Well, my girls, we
won't be cru - el, So you are not cru - el las - ses, You shall see your
vil-lage je - wel, See him thro' our can - teen glas - ses.

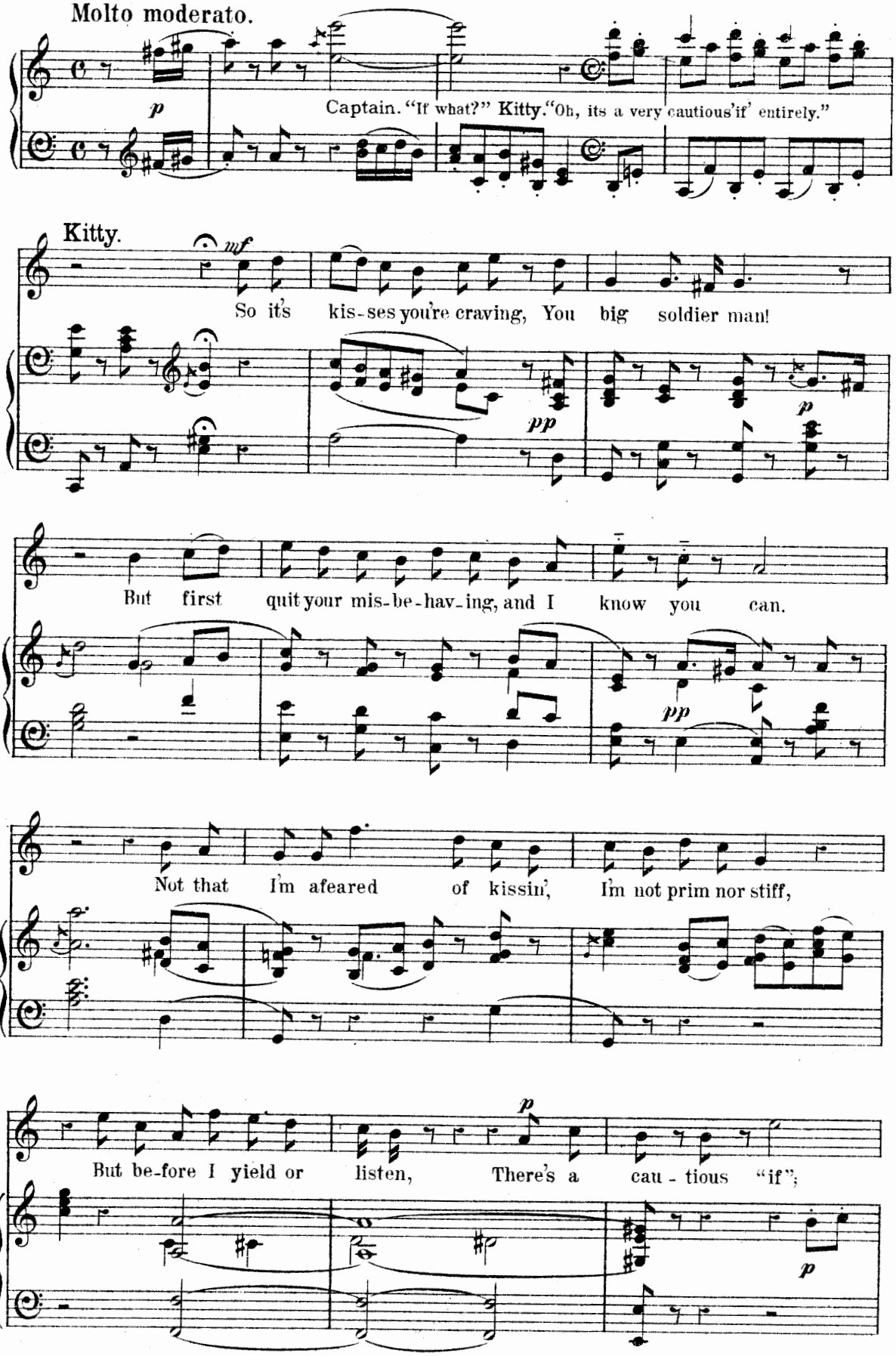

Tho' you mayn't think with us, Still, you can drink with us. This poor old
Tho' you mayn't think with us, Still, you can drink with us. This poor old
mp
barrack has got its can-teen, Good British alean' beer, Noth - ing is
barrack has got its can-teen, Good British alean' beer, Noth - ing is
f
f
f
fai-lin here, Not e'en a drop of your na - tive po - theen.
fai-lin here, Not e'en a drop of your na - tive po - theen.
Più lento.
Sop. ff
A friendly hand in for - eign land, What e - ver tint your coat is painted,
Alt. ff
Chorus. A friendly hand in for - eign land, What e - ver tint your coat is painted,
Ten. ff
A friendly hand in for - eign land, What e - ver tint your coat is painted,
Bass. ff
A friendly hand in for - eign land, What e'- ver tint your coat is painted,
Più lento.
ff


Tempo I.
Will bring good cheer, will bring good cheer,
Will bring good cheer will bring good cheer,
Will bring good cheer will bring good cheer, for a glass of
Will bring good cheer will bring good cheer, for a glass of
Tempo I.
mf
And a glass of whis - ky are well ac - quaint - ed.
And a glass of whis - ky are well ac-quaint - ed.
beer are well ac - quaint - ed.
beer are well ac - quaint - ed.
cresc.
f
ff
dim.
(Exeunt Soldiers and Girls R.U.E.)
dim.
p
p
pp
pp dim.
morendo
(Enter Captain.)

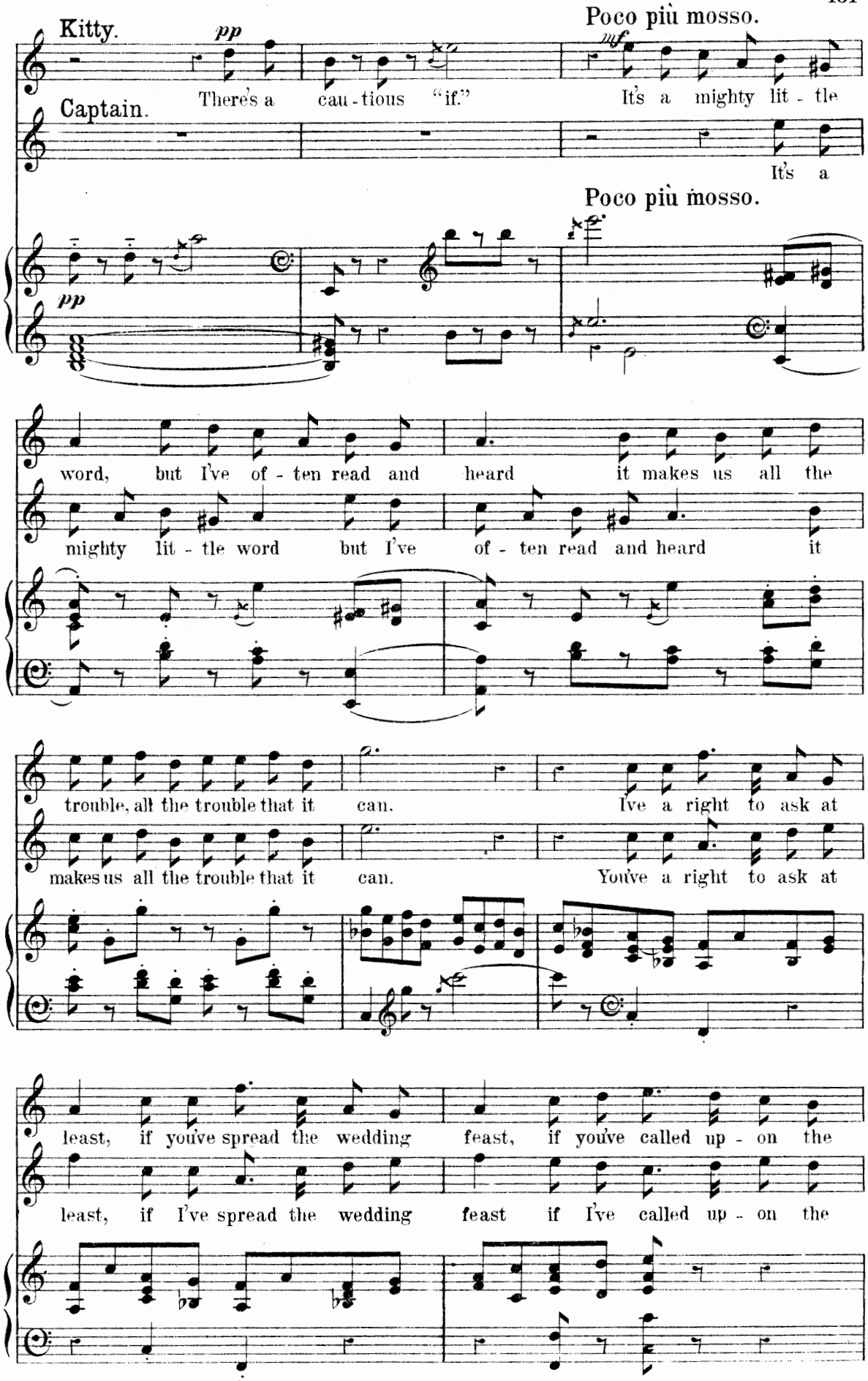
(Cue) Kitty: "mind kissing you, -if-

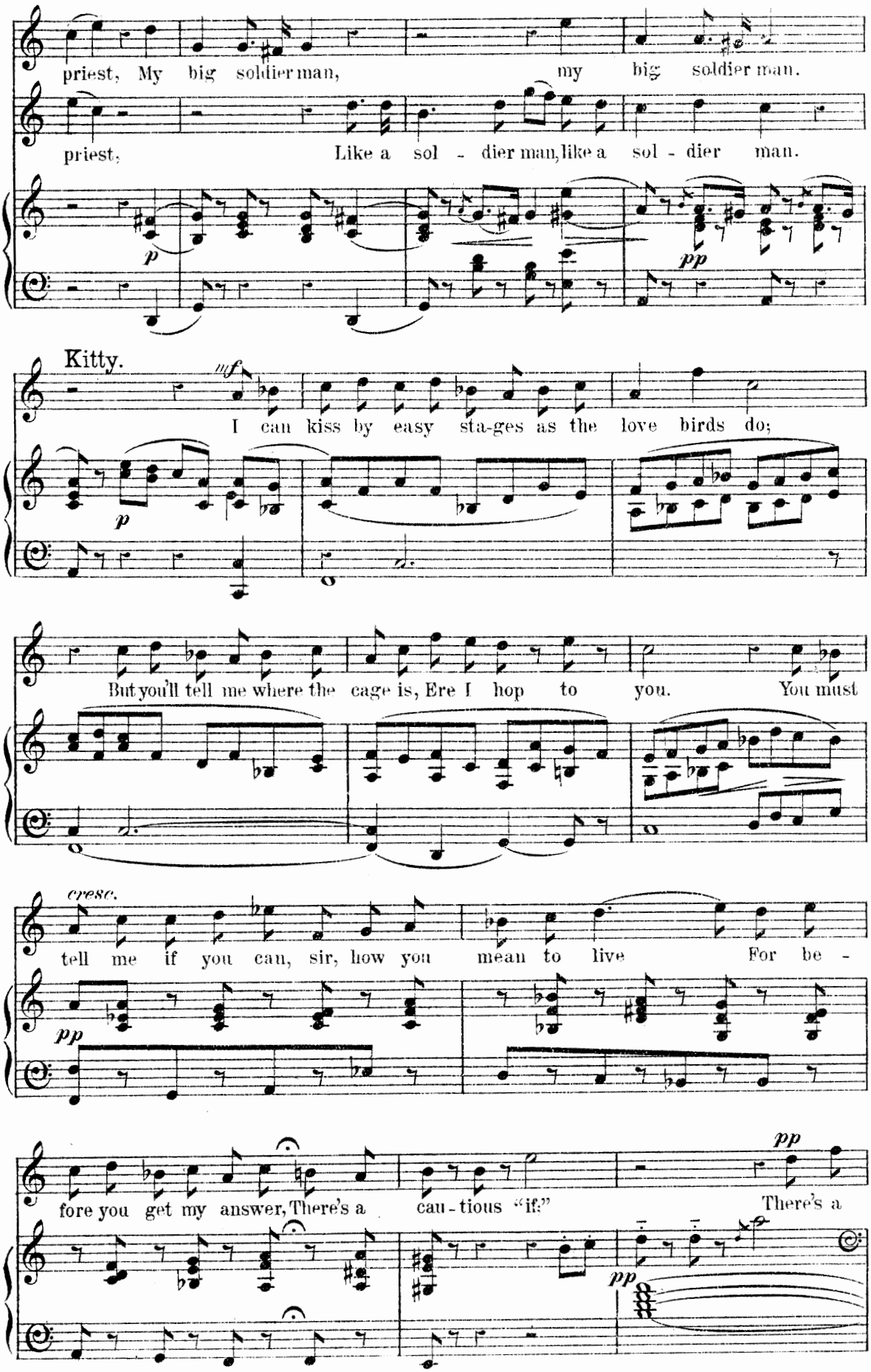
Nº 15. Duet. Kitty and Captain.

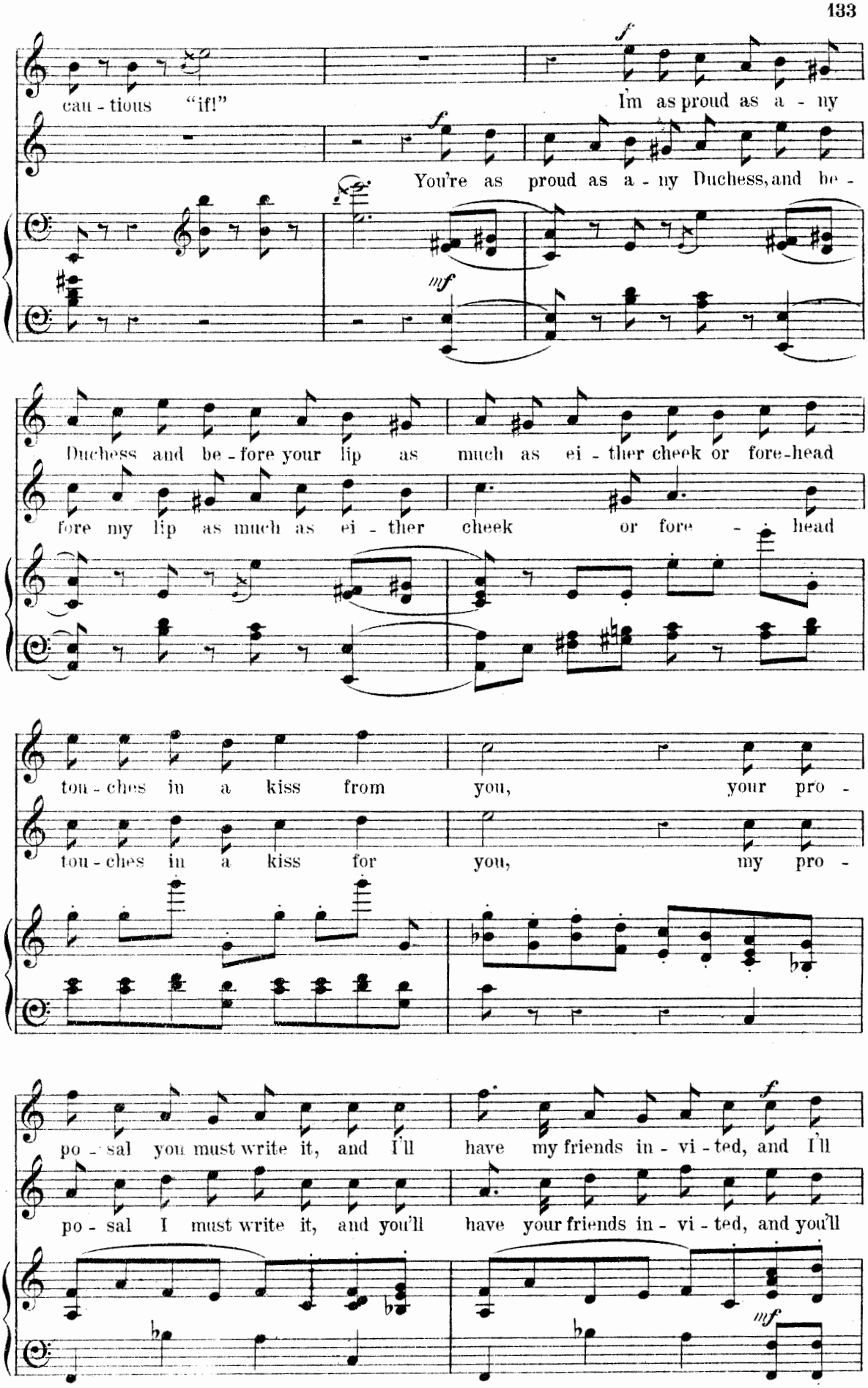
Molto moderato.

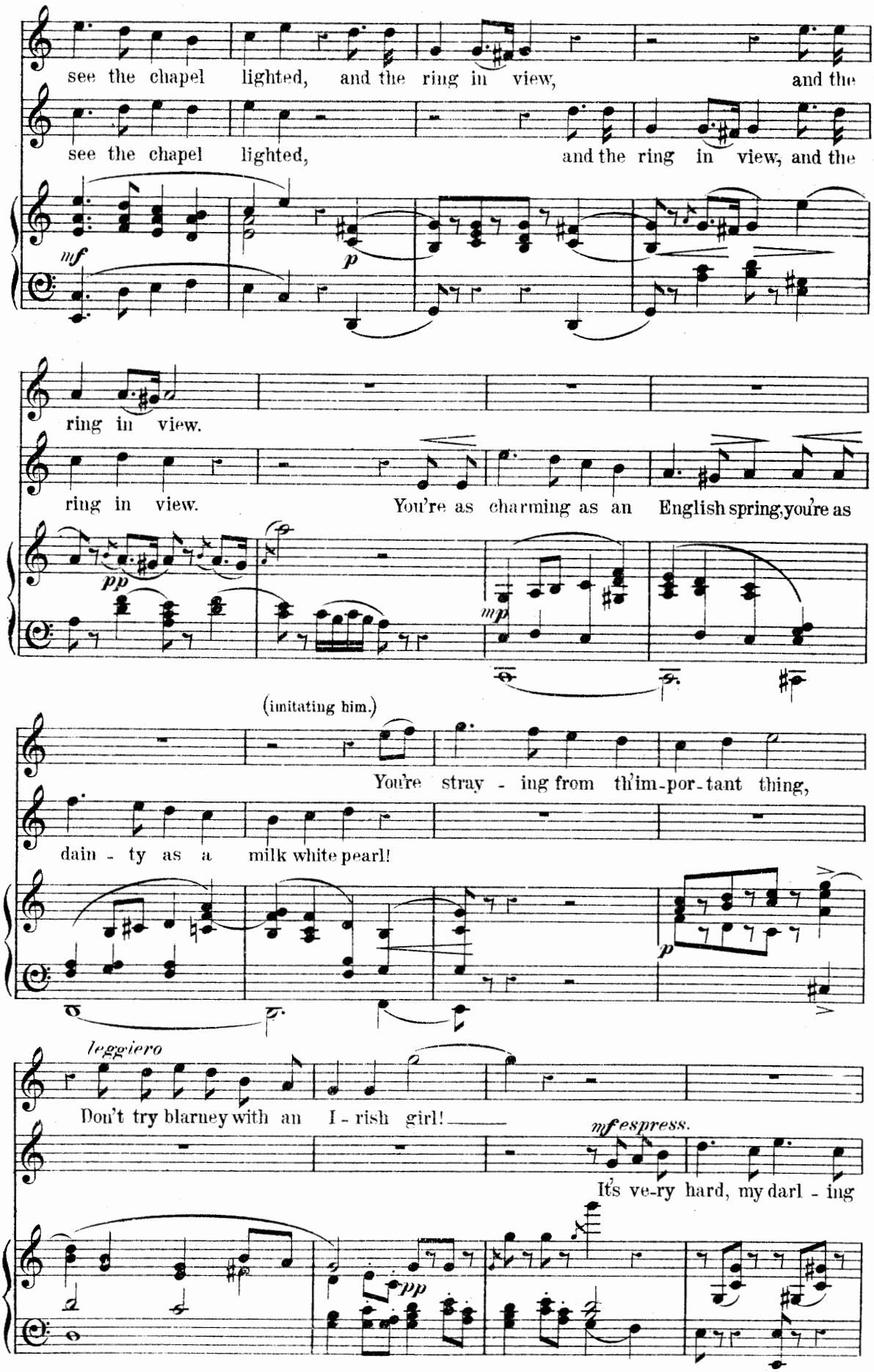


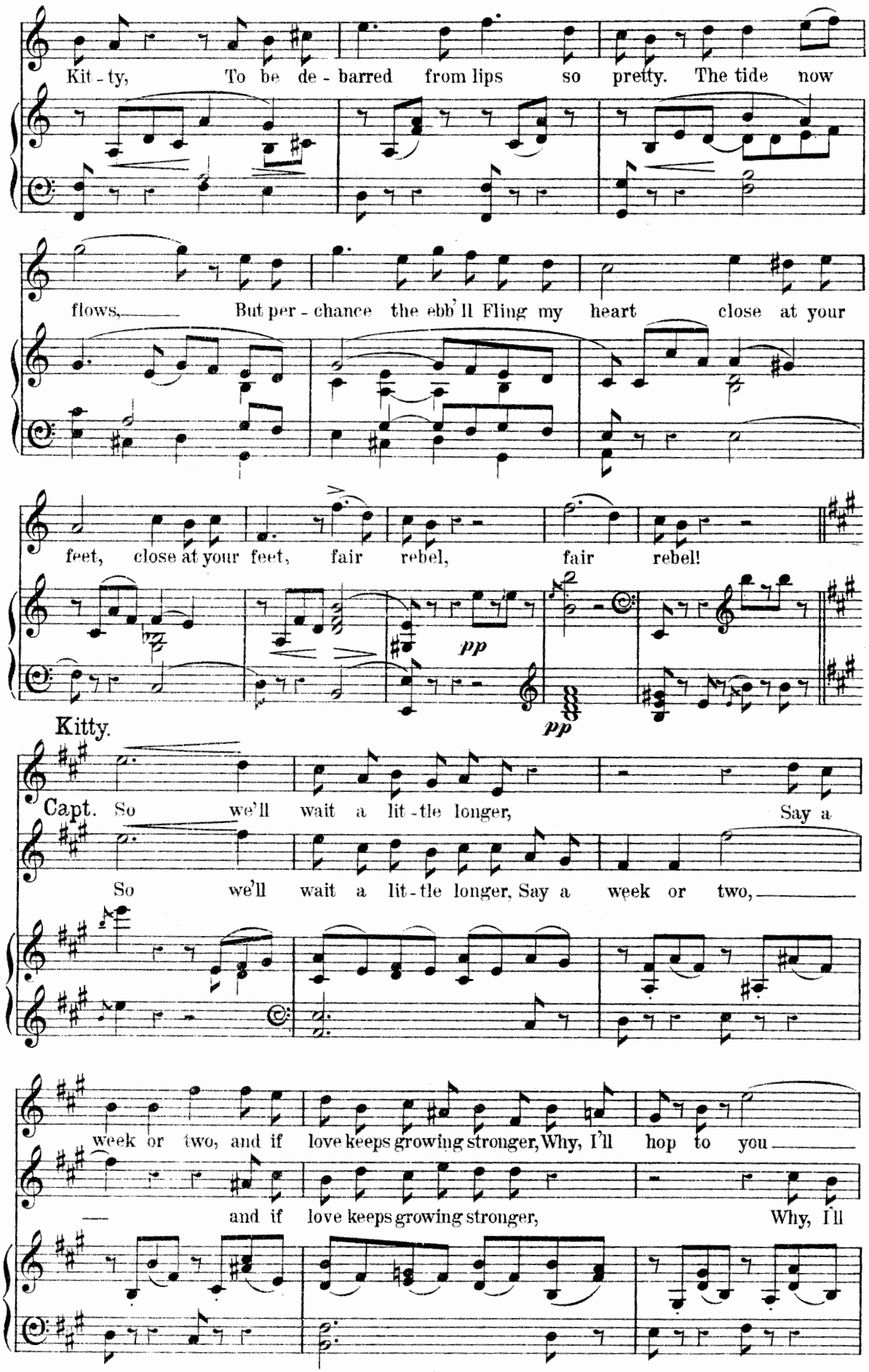
Copyright 1896 by Boosey & Co

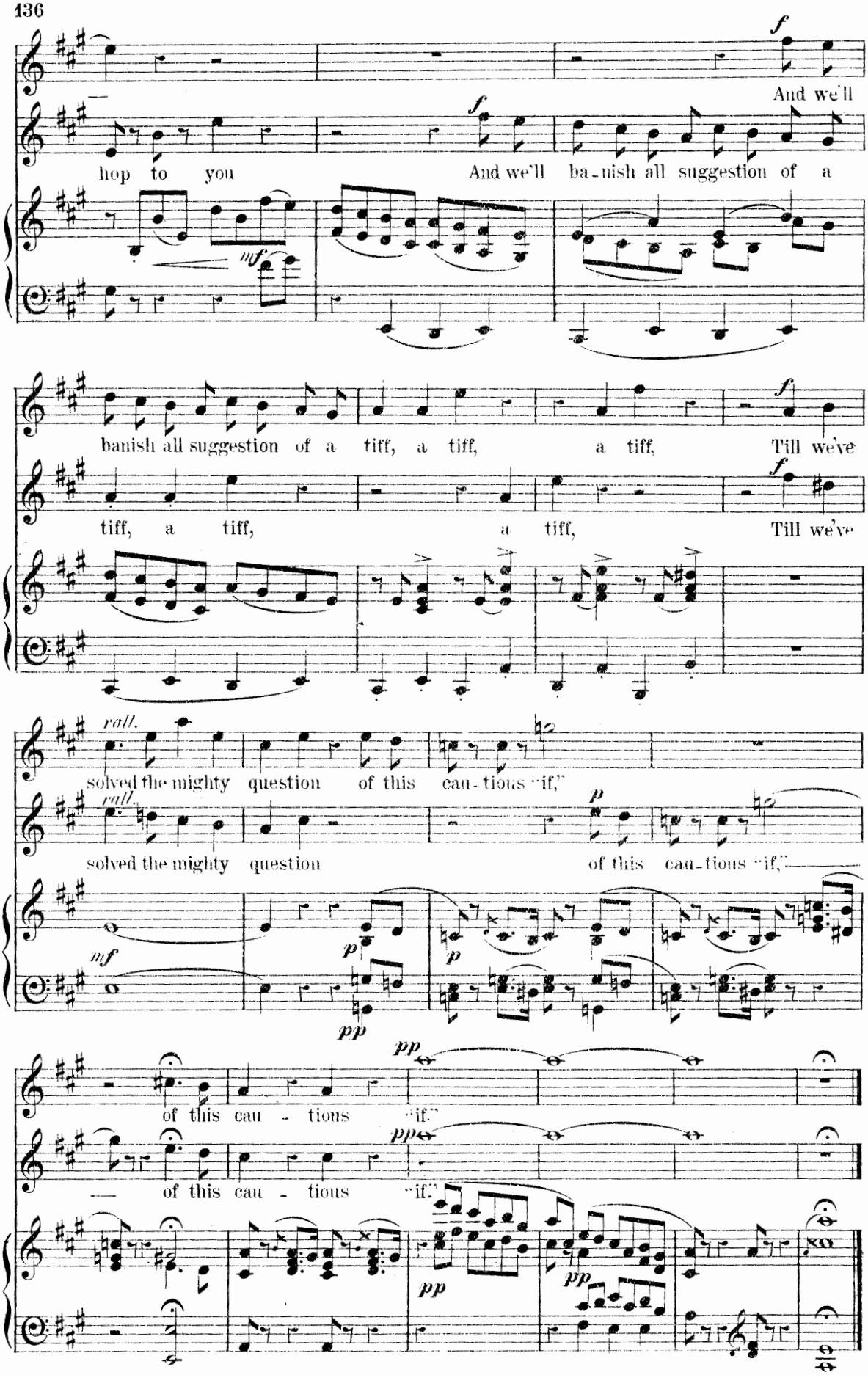

Kitty.
pp
There's a cau - tious "if."
Poco più mosso.
mf
It's a mighty lit - tle
Captain.
It's a
Poco più mosso.
pp
word, but I've of - ten read and heard it makes us all the
mighty lit - tle word but I've of - ten read and heard it
trouble, all the trouble that it can.
I've a right to ask at
makes us all the trouble that it can.
You've a right to ask at
least, if you've spread the wedding feast, if you've called up - on the
least, if I've spread the wedding feast if I've called up - on the


priest, My big soldier man, my big soldier man.
priest, Like a sol - dier man, like a sol - dier man.
p
pp
Kitty.
mf
I can kiss by easy sta-ges as the love birds do;
p
But you'll tell me where the cage is, Ere I hop to you. You must
cresc.
tell me if you can, sir, how you mean to live For be -
pp
fore you get my answer, There's a cau - tious "if:" There's a
pp
pp


cau - tious "if!"
I'm as proud as a - ny
You're as proud as a - ny Duchess, and be -
Duchess and be - fore your lip as much as ei - ther cheek or fore-head
fore my lip as much as ei - ther cheek or fore - head
ton - ches in a kiss from you, your pro -
ton - ches in a kiss for you, my pro -
po - sal you must write it, and I'll have my friends in - vi - ted, and I'll
po - sal I must write it, and you'll have your friends in - vi - ted, and you'll


see the chapel lighted, and the ring in view, and the
see the chapel lighted, and the ring in view, and the
mf
p
ring in view.
ring in view. You're as charming as an English spring, you're as
pp
mp
(imitating him.)
You're stray - ing from th'im-por-tant thing,
dain - ty as a milk white pearl!
p
leggiero
Don't try blarney with an I - rish girl!
mf espress.
It's ve-ry hard, my darl - ing
pp


Kit - ty, To be de - barred from lips so pretty. The tide now
flows, But per - chance the ebb'll Fling my heart close at your
feet, close at your feet, fair rebel, fair rebel!
pp
pp
Kitty.
Capt. So we'll wait a lit - tle longer, Say a
So we'll wait a lit - tle longer, Say a week or two,
week or two, and if love keeps growing stronger, Why, I'll hop to you
and if love keeps growing stronger, Why, I'll


f
And we'll
hop to you
f
And we'll ba-nish all suggestion of a
mf
banish all suggestion of a tiff, a tiff, a tiff,
f
Till we've
tiff, a tiff, a tiff,
f
Till we've
rall.
solved the mighty question of this cau-tious "if,"
rall.
solved the mighty question
p
of this cau-tious "if,"
mf
p
p
p
pp
pp
of this cau - tious "if."
pp
— of this cau - tious "if."
pp
pp

No. 16. Duet. Nora, Shamus.

Tempo di Marcia.

(Sergeant goes to lock up R.)

fp

Allegro.

(Shamus enters.)

p *cresc.* *f*

Nora. (Breaks down)

Dar - ling! dar - ling,

Shamus. *mf*

Don't, don't be weep - ing;

fp *f* *dim.* *pp*

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

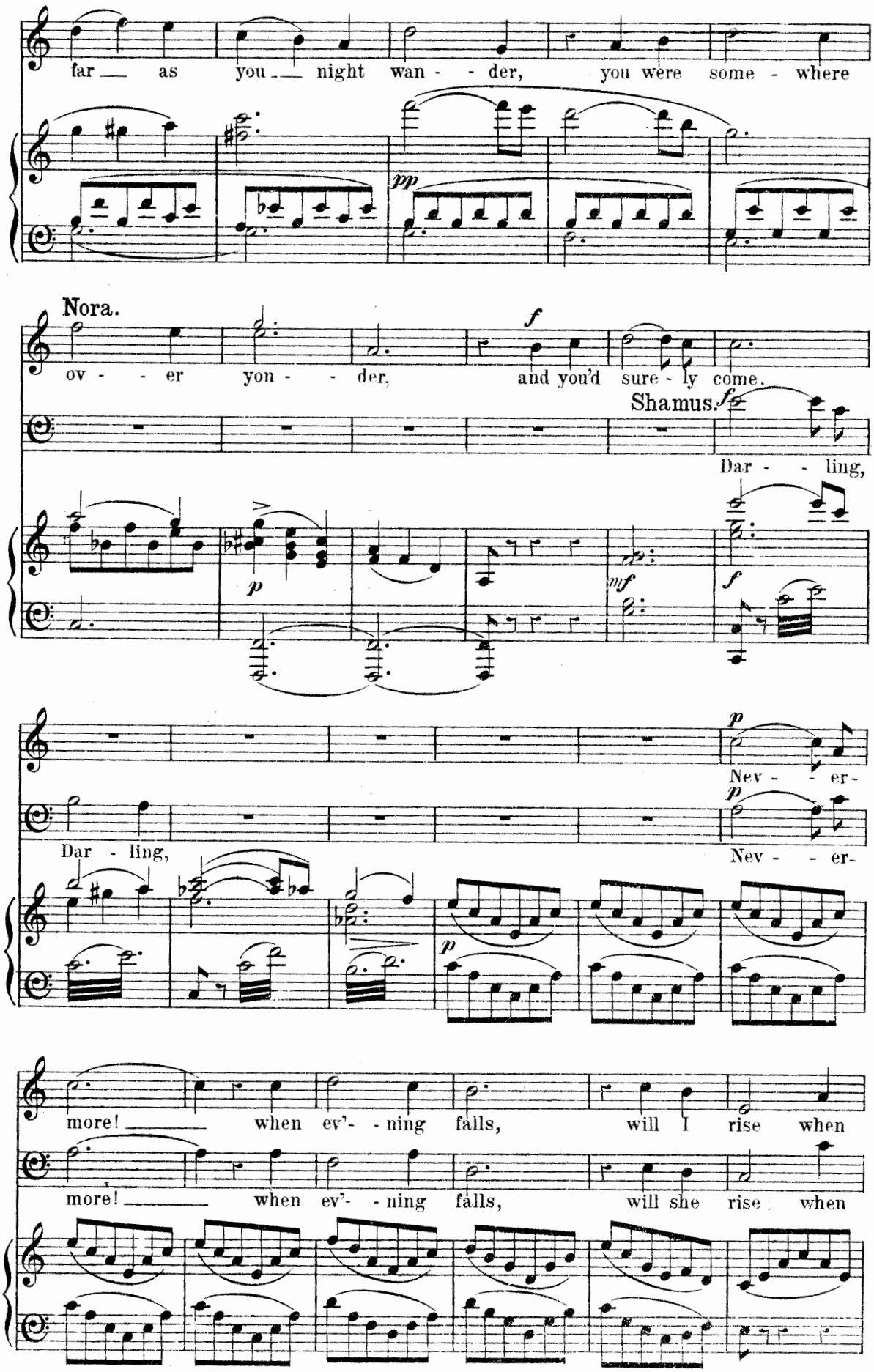
p *p*

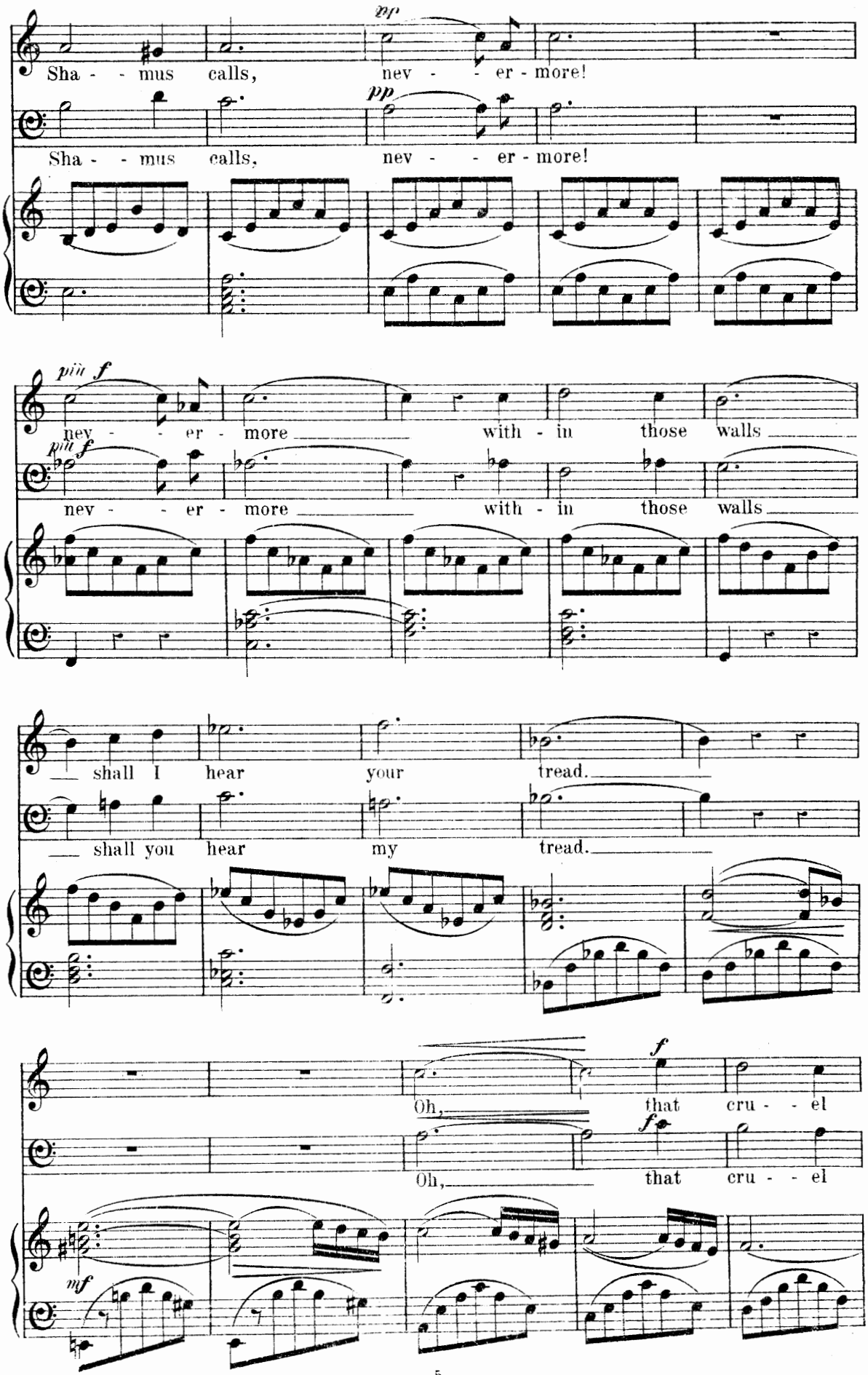
Nora.

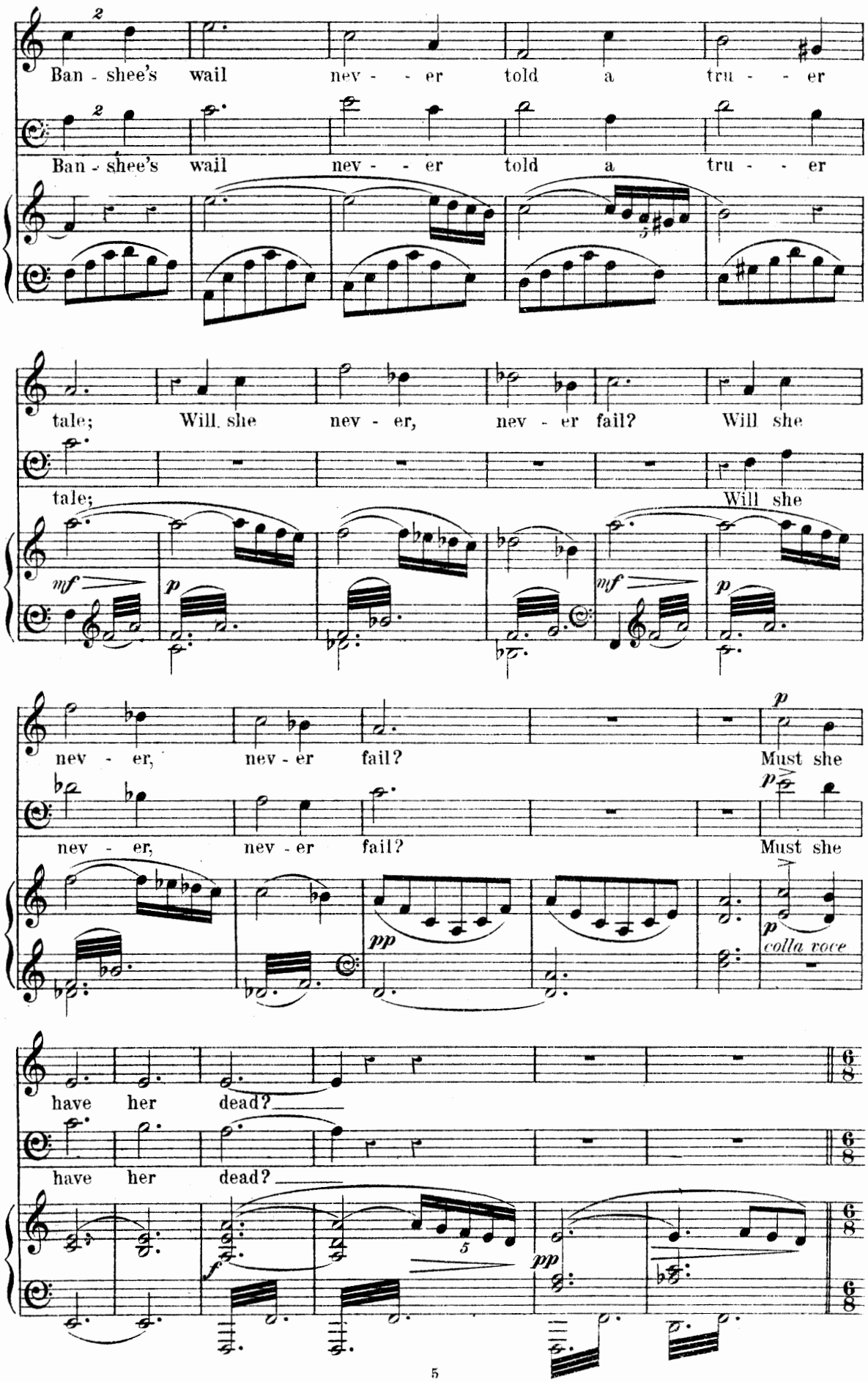
lit - - tle home. Aye, but I could sit and pon - der, know-ing

p

Copyright 1896 by Boosey & Co


far as you night wan - der, you were some - where
pp
Nora.
ov - er yon - der,
f
and you'd sure - ly come.
Shamus.
f
Dar - ling,
p
mf
f
p
Nev - er-
Dar - ling,
p
Nev - er-
p
more! when ev'- ning falls, will I rise when
more! when ev'- ning falls, will she rise when


mp
Sha - - mus calls, nev - - er - more!
pp
Sha - - mus calls, nev - - er - more!
più f
nev - - er - more with - in those walls
più f
nev - - er - more with - in those walls
shall I hear your tread.
shall you hear my tread.
f
Oh, that cru - - el
f
Oh, that cru - - el
mf


Ban - shee's wail nev - - er told a tru - - er
Ban - shee's wail nev - - er told a tru - - er
tale; Will she nev - er, nev - er fail? Will she
tale; Will she
nev - er, nev - er fail? Must she
nev - er, nev - er fail? Must she
colla voce
have her dead?
have her dead?

Animato. (♩. più mosso che ♩.)

Shamus.

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

p *mf*

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

Nora. *f*

Love, it is your life.

rit!

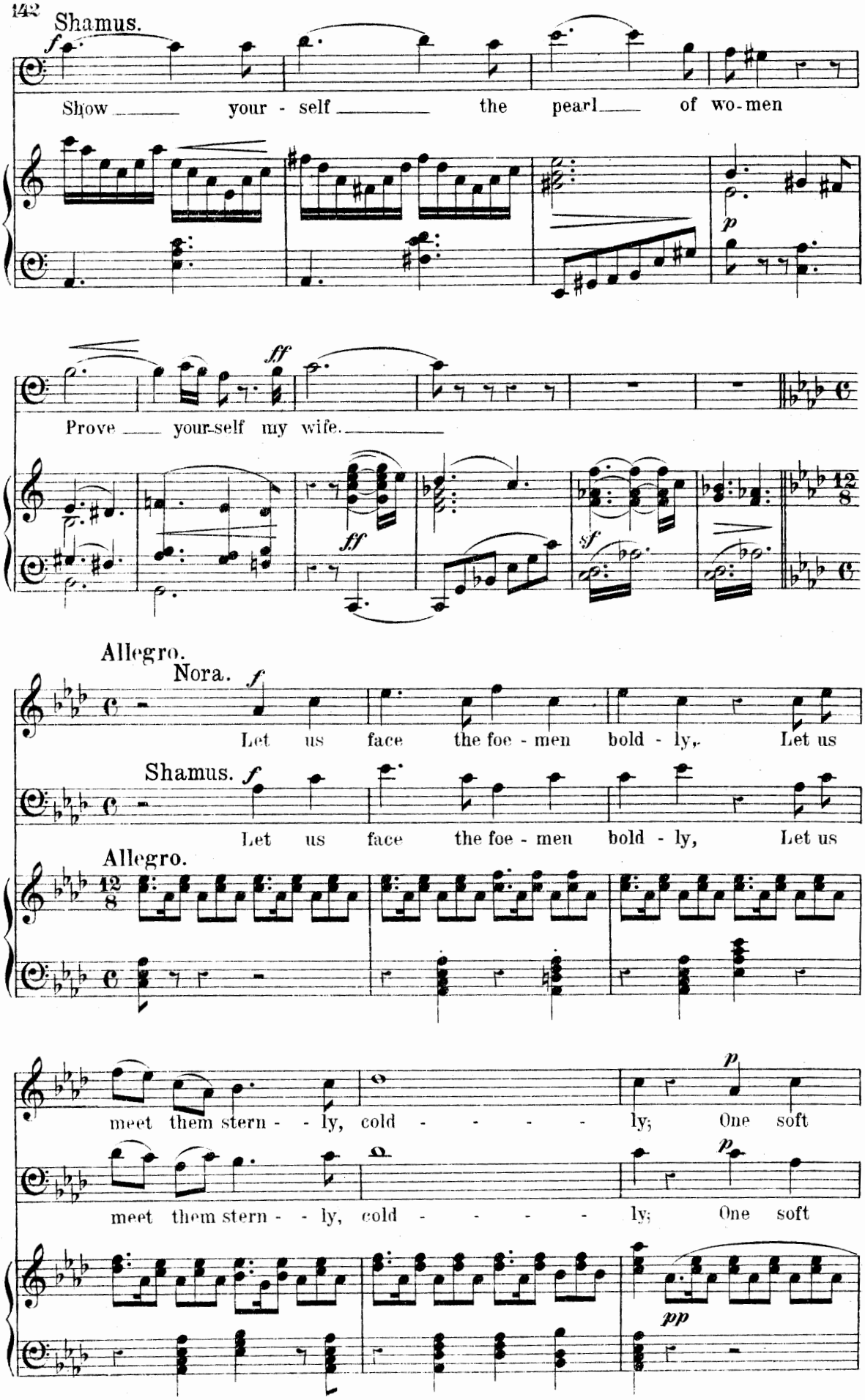
f *p*

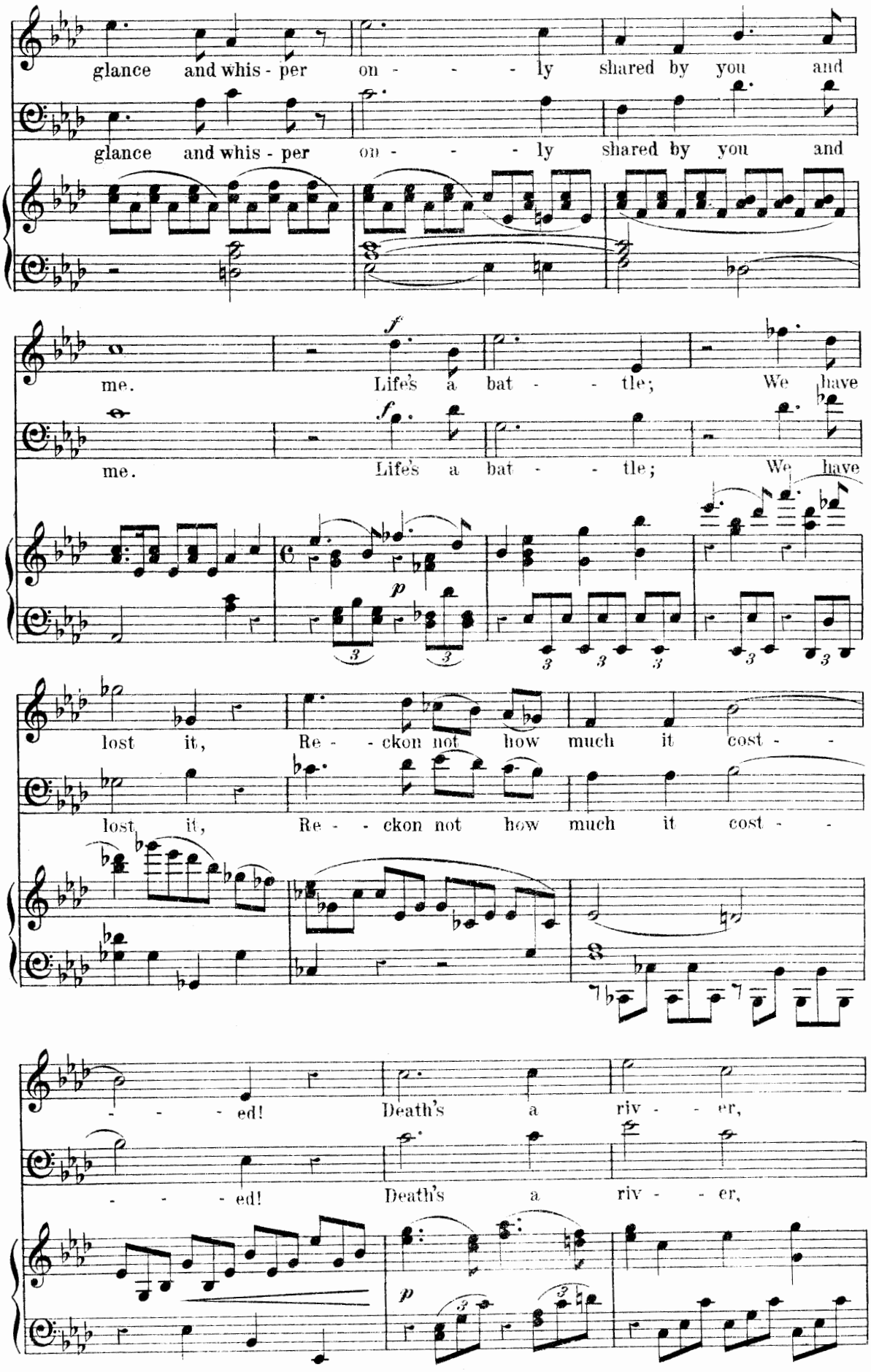
sf *sf*

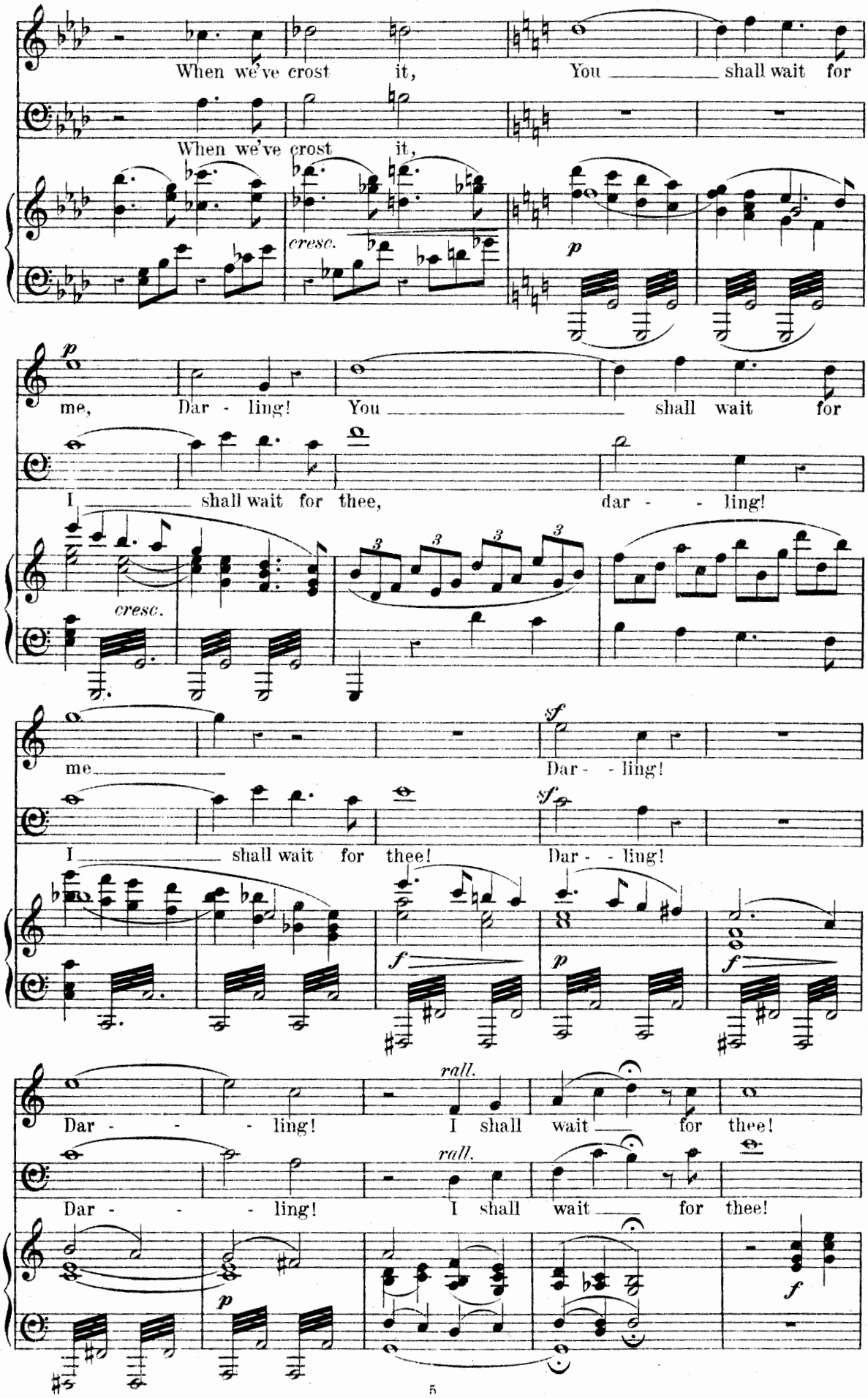
Dar - - - ling, how my head is swimming, Dar - - ling,

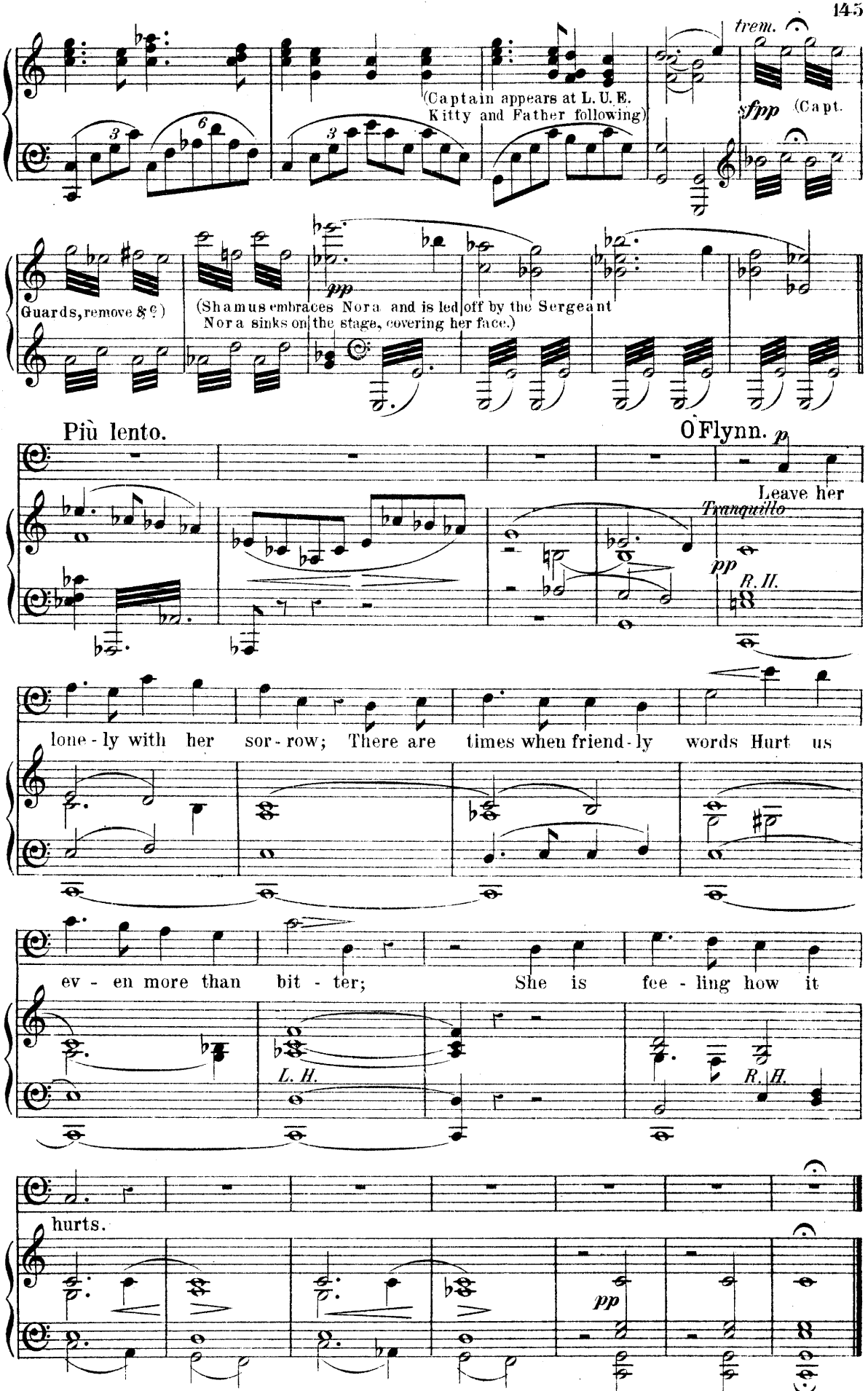
see, my eyes are dim - ming;

p *mf*


Shamus.
Show your - self the pearl of wo - men
Prove your-self my wife.
Allegro.
Nora.
Let us face the foe - men bold - ly, Let us
Shamus.
Let us face the foe - men bold - ly, Let us
Allegro.
meet them stern - - ly, cold - - - - - ly; One soft
meet them stern - - ly, cold - - - - - ly; One soft

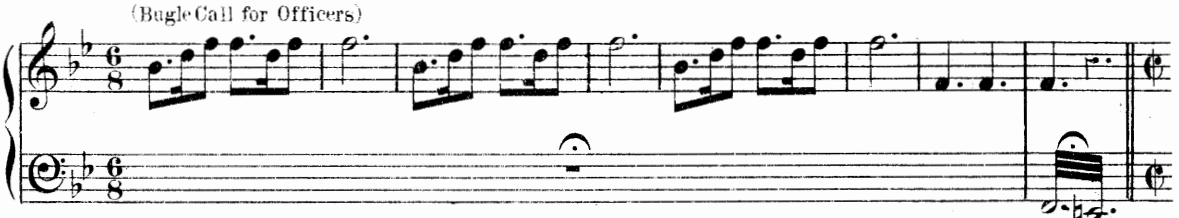

glance and whis - per on - - - - ly shared by you and
glance and whis - per on - - - - ly shared by you and
me.
f
Life's a bat - - tle; We have
me.
f
Life's a bat - - tle; We have
p
lost it, Re - - ckon not how much it cost - -
lost it, Re - - ckon not how much it cost - -
- - - - ed! Death's a riv - - er,
- - - - ed! Death's a riv - - er,
p


When we've crost it, You shall wait for
When we've crost it,
cresc.
p
me, Dar - ling! You shall wait for
I shall wait for thee, dar - - ling!
cresc.
sf
me Dar - - ling!
I shall wait for thee! Dar - - ling!
f
p
f
rall.
Dar - - - ling! I shall wait for thee!
rall.
Dar - - - ling! I shall wait for thee!
p
f

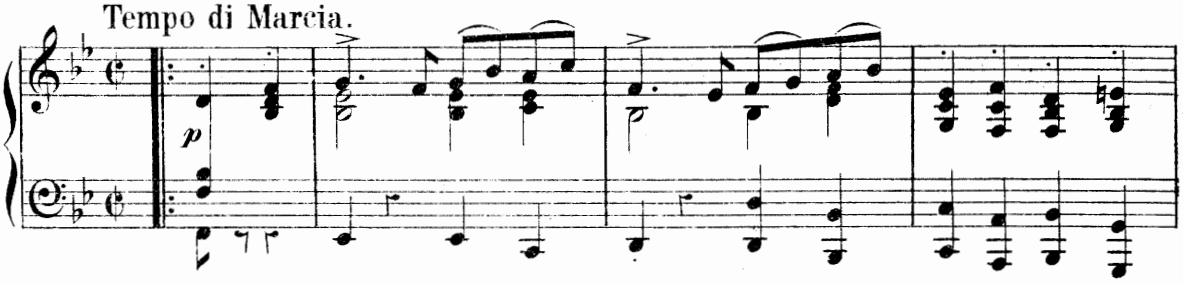

trem.
(Captain appears at L. U. E.
Kitty and Father following)
sfpp (Capt.
Guards, remove &c.)
(Shamus embraces Nora and is led off by the Sergeant
Nora sinks on the stage, covering her face.)
pp
Più lento.
O'Flynn. p
Leave her
Tranquillo
pp
R. H.
lone - ly with her sor - row; There are times when friend - ly words Hurt us
ev - en more than bit - ter; She is fee - ling how it
L. H.
R. H.
hurts.
pp

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

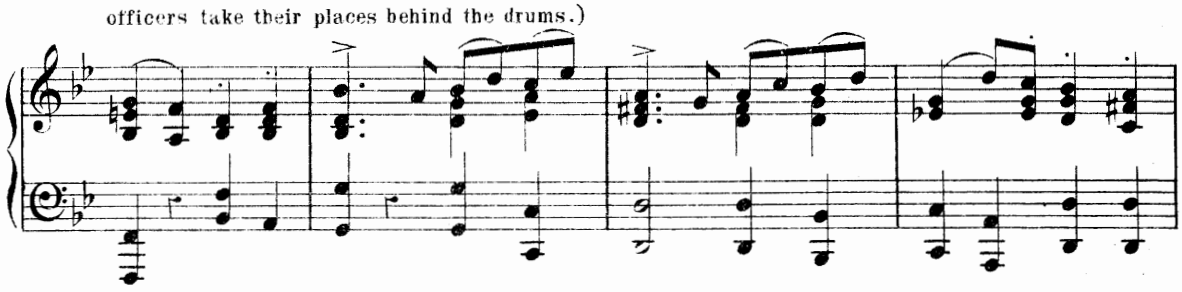
№ 17. Ensemble and Melodrama.

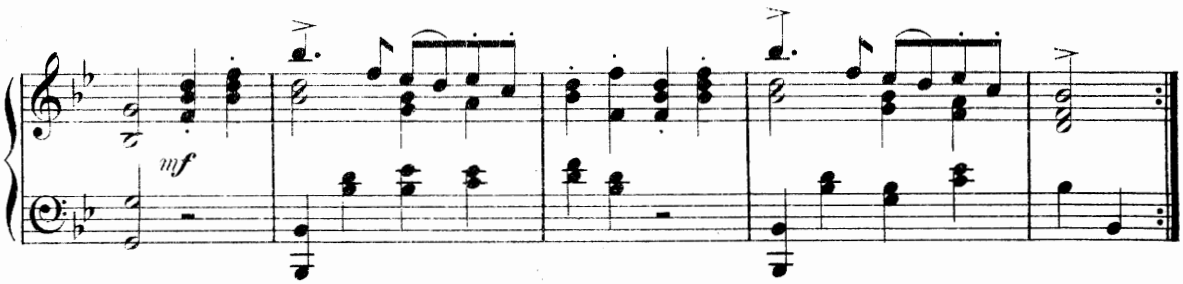


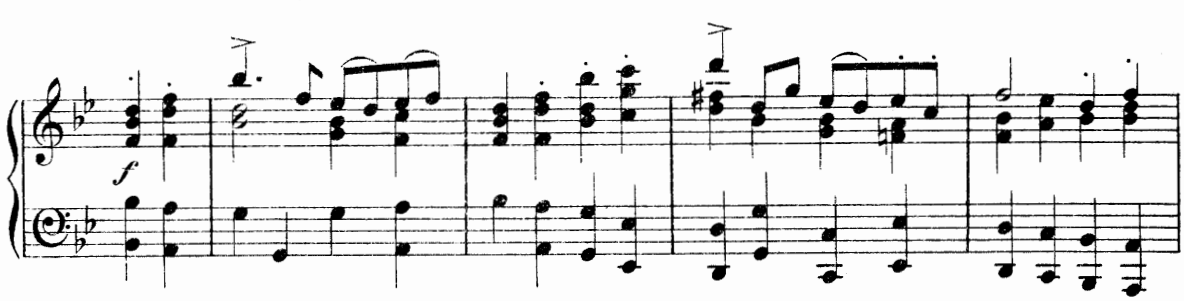
(The Captain and officers enter. A line of Soldiers is drawn up behind. The Peasants girls enter, also Father O'Flynn and Kitty, who draw Nora to them, leaving Mike alone. The



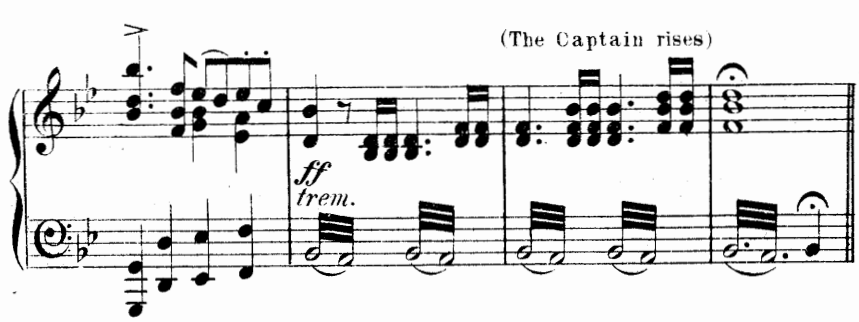
officers take their places behind the drums.)





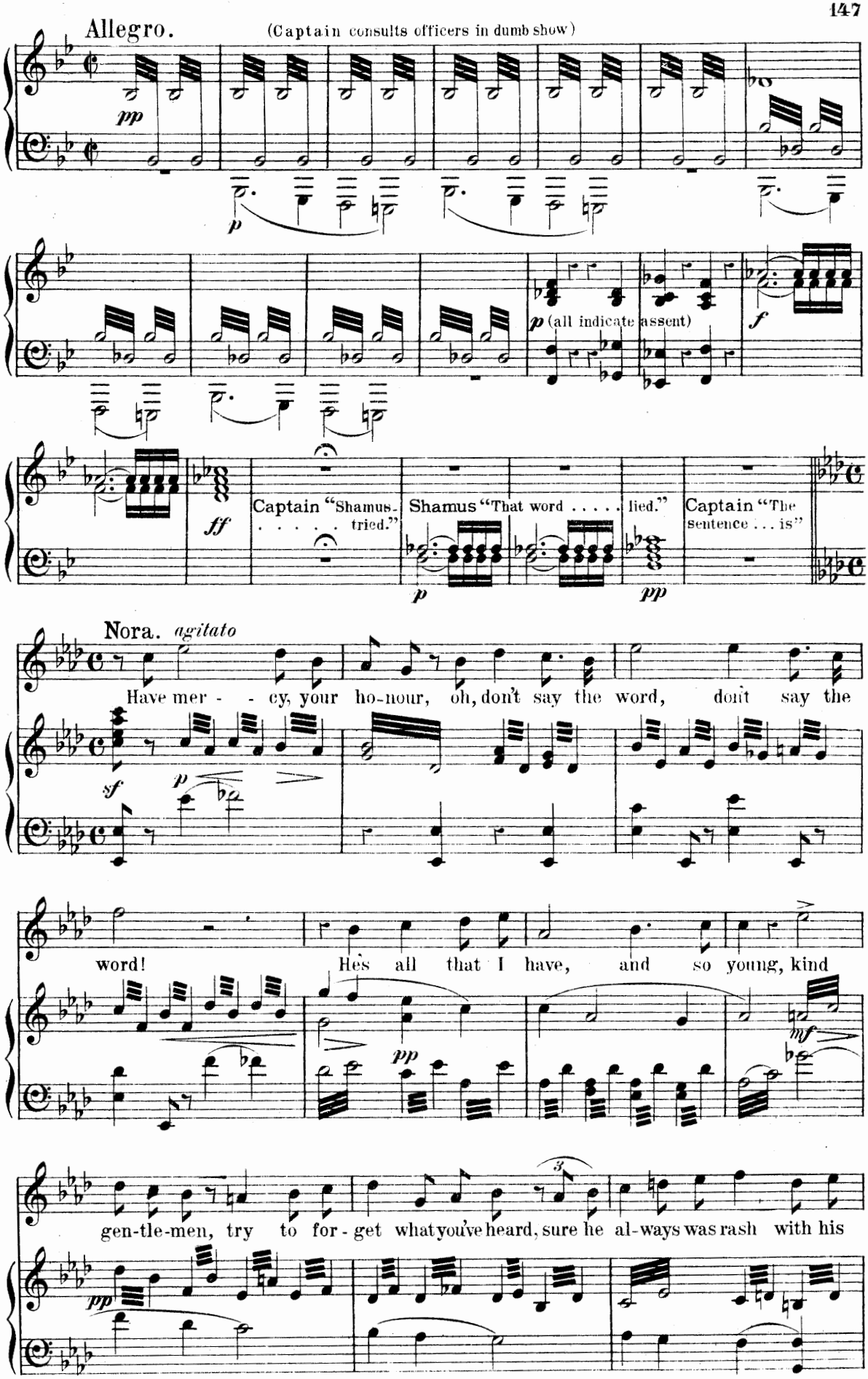


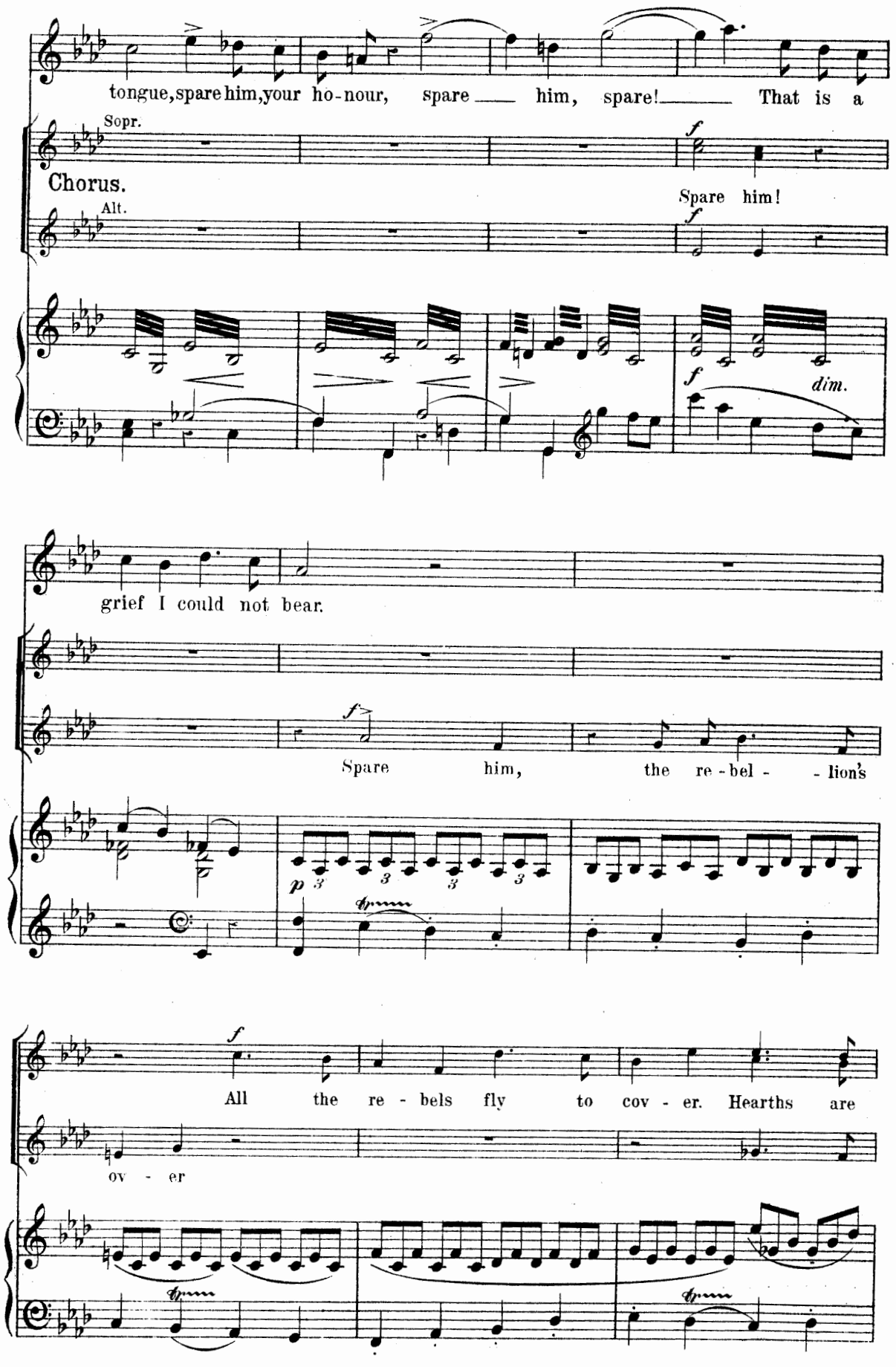
(The Captain rises)

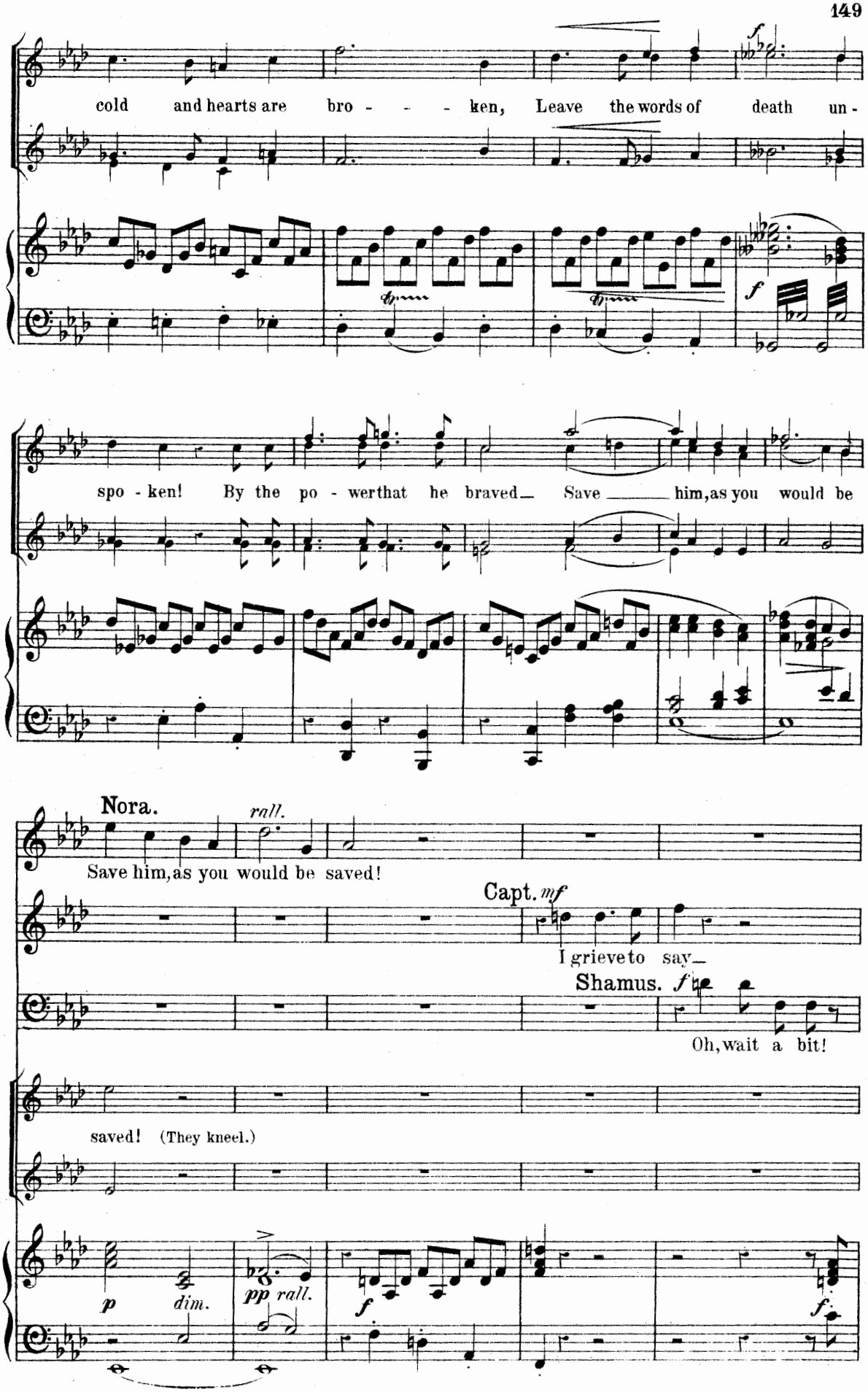


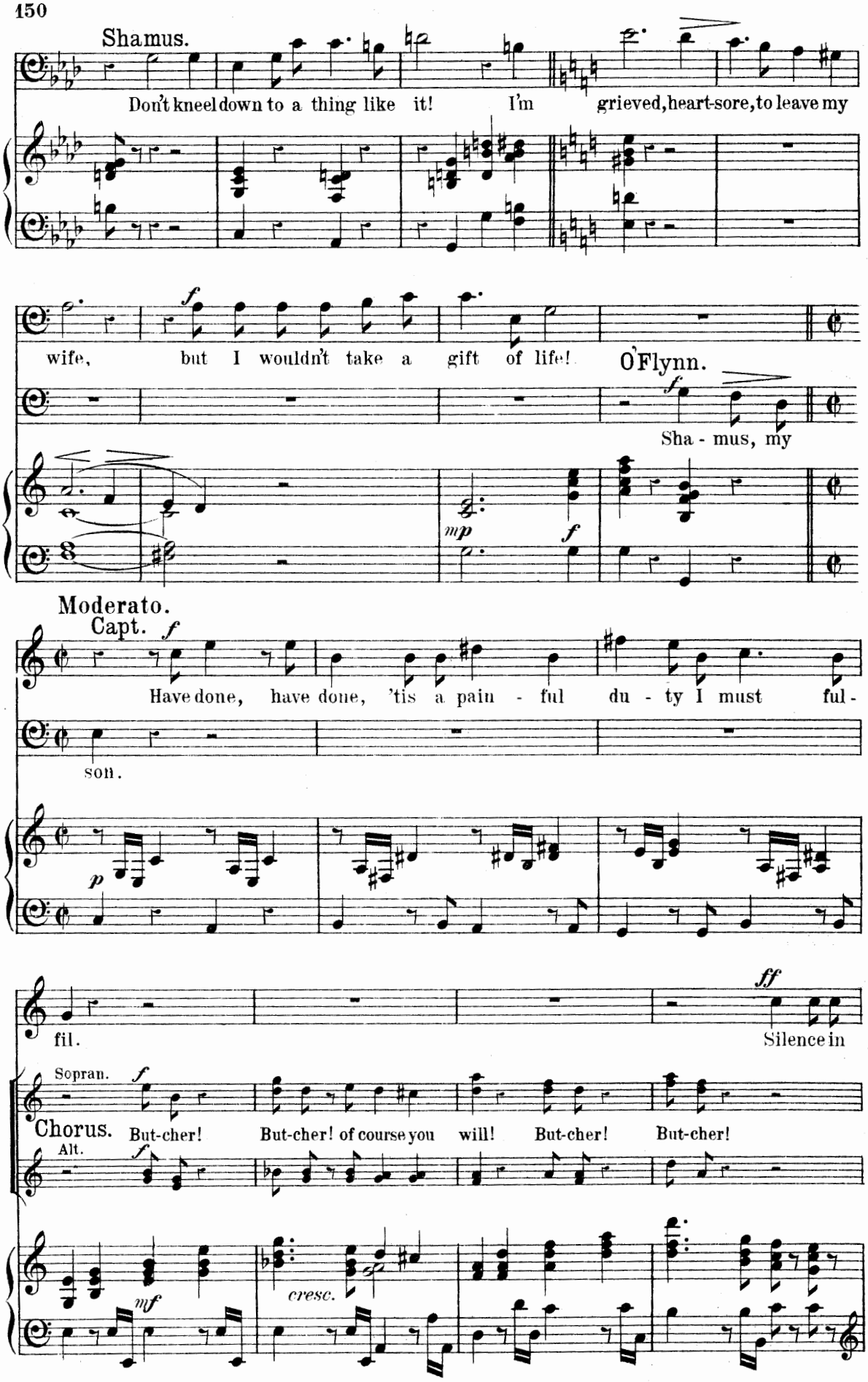
Captain "The court is open - - - - - - - - - - - - - - little room for doubt in this case"

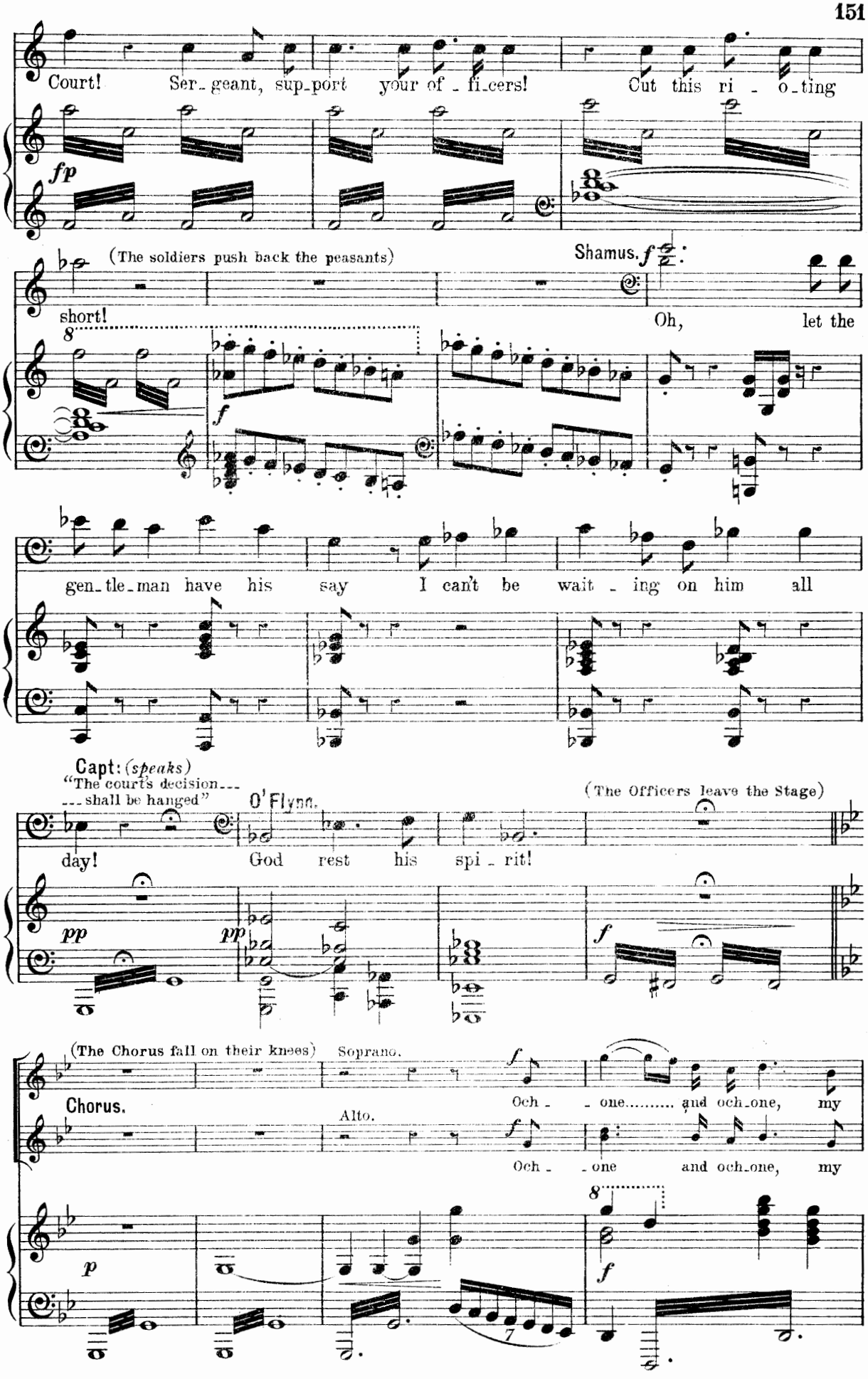
Copyright 1896 by Boosey & Co

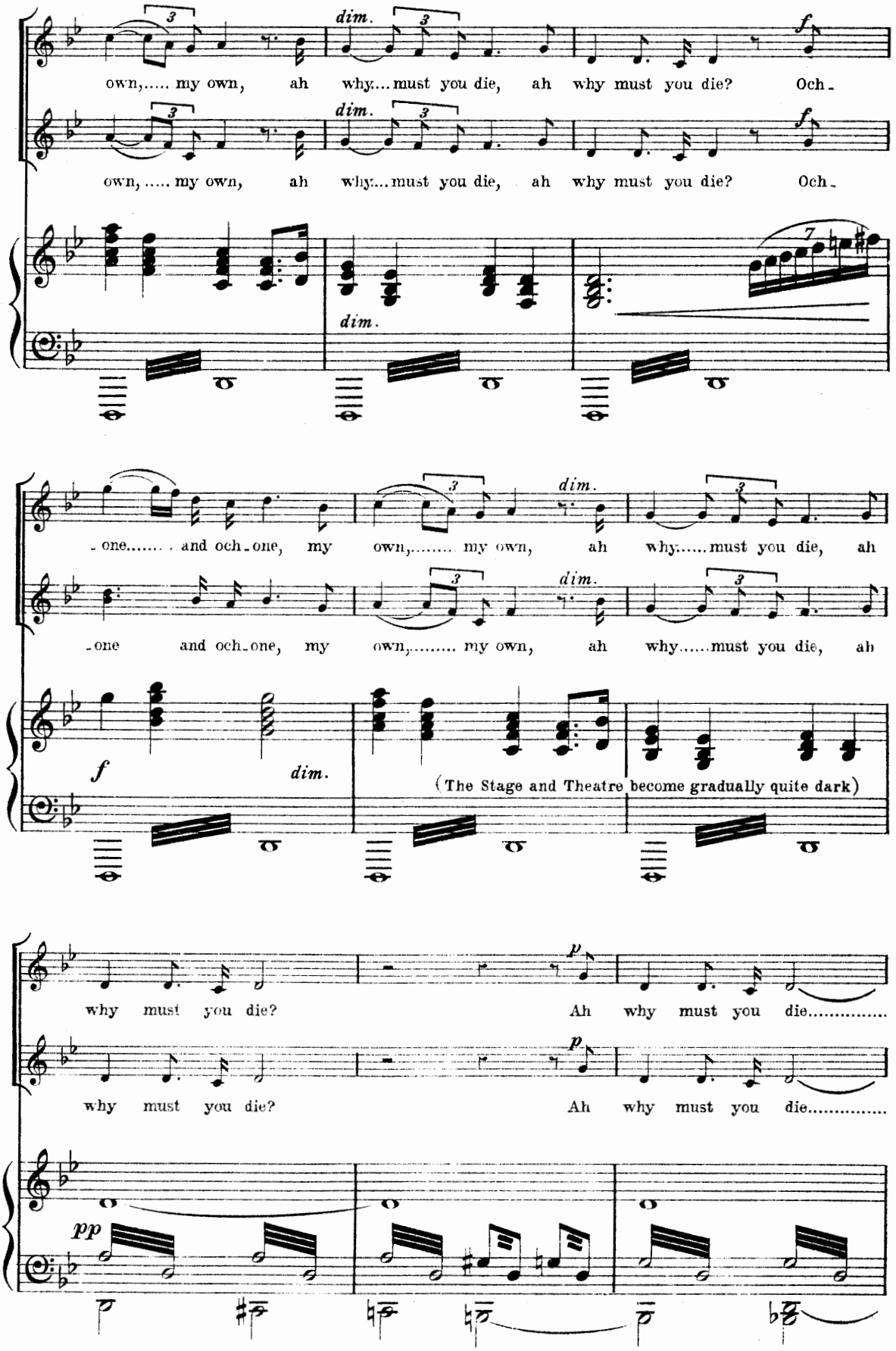

Allegro.
(Captain consults officers in dumb show)
pp
p
p (all indicate assent)
f
ff
Captain "Shamus- . . . . . tried."
Shamus "That word . . . . . lied."
Captain "The sentence . . . is"
p
pp
Nora. agitato
Have mer - - cy, your ho-nour, oh, don't say the word, don't say the
sf
p
word! He's all that I have, and so young, kind
pp
mf
gen-tle-men, try to for-get what you've heard, sure he al-ways was rash with his
pp

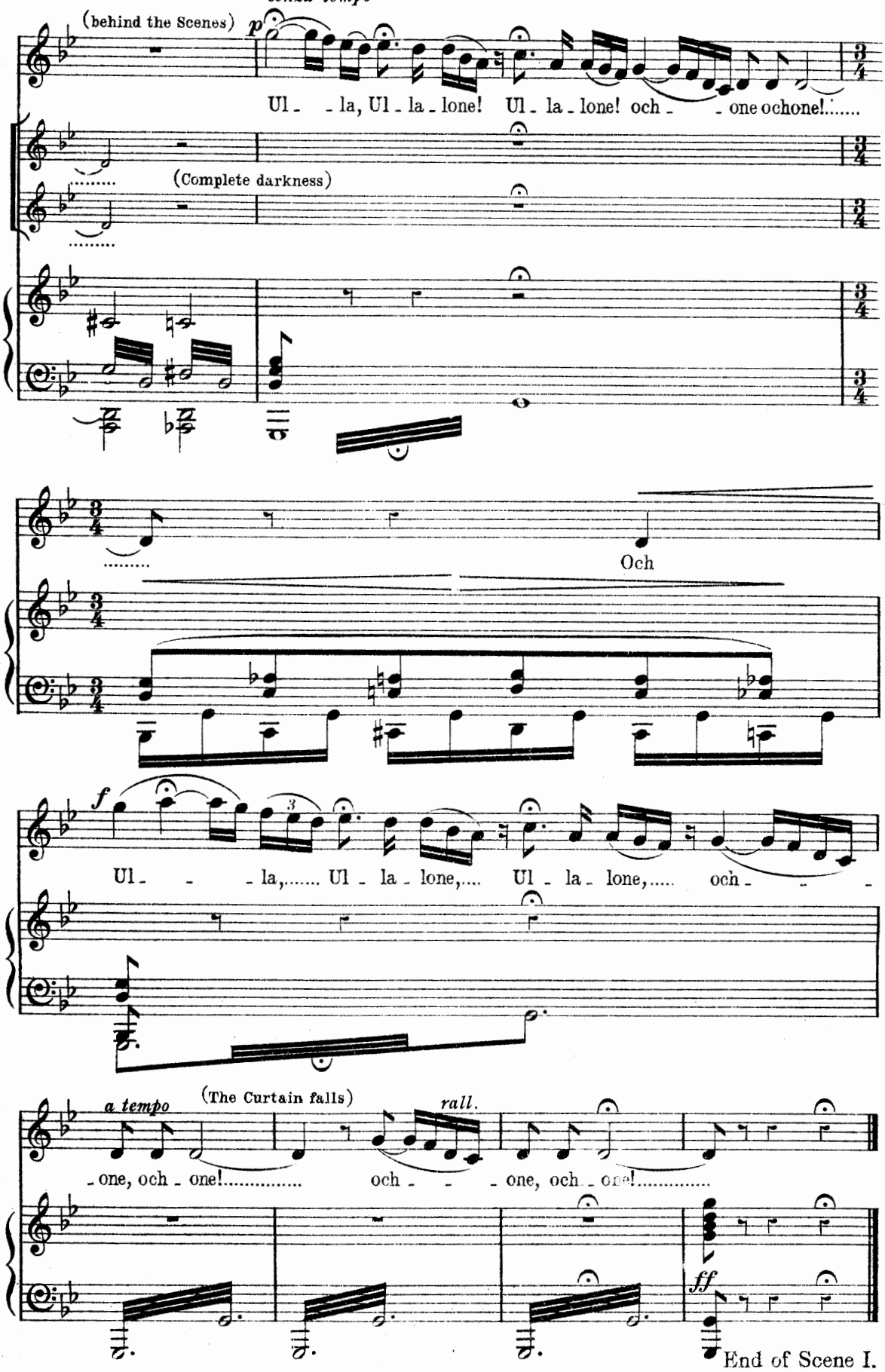

tongue, spare him, your ho-nour, spare — him, spare! — That is a
Sopr.
Chorus.
Alt.
Spare him!
f
dim.
grief I could not bear.
Spare him, the re-bel- - lion's
p
All the re - bels fly to cov - er. Hearths are
ov - er


cold and hearts are bro - - - ken, Leave the words of death un -
spo - ken! By the po - werthat he braved— Save ____ him,as you would be
Nora.
rall.
Save him,as you would be saved!
Capt. mf
I grieve to say—
Shamus. f
Oh,wait a bit!
saved! (They kneel.)
p
dim.
pp rall.
f
f.

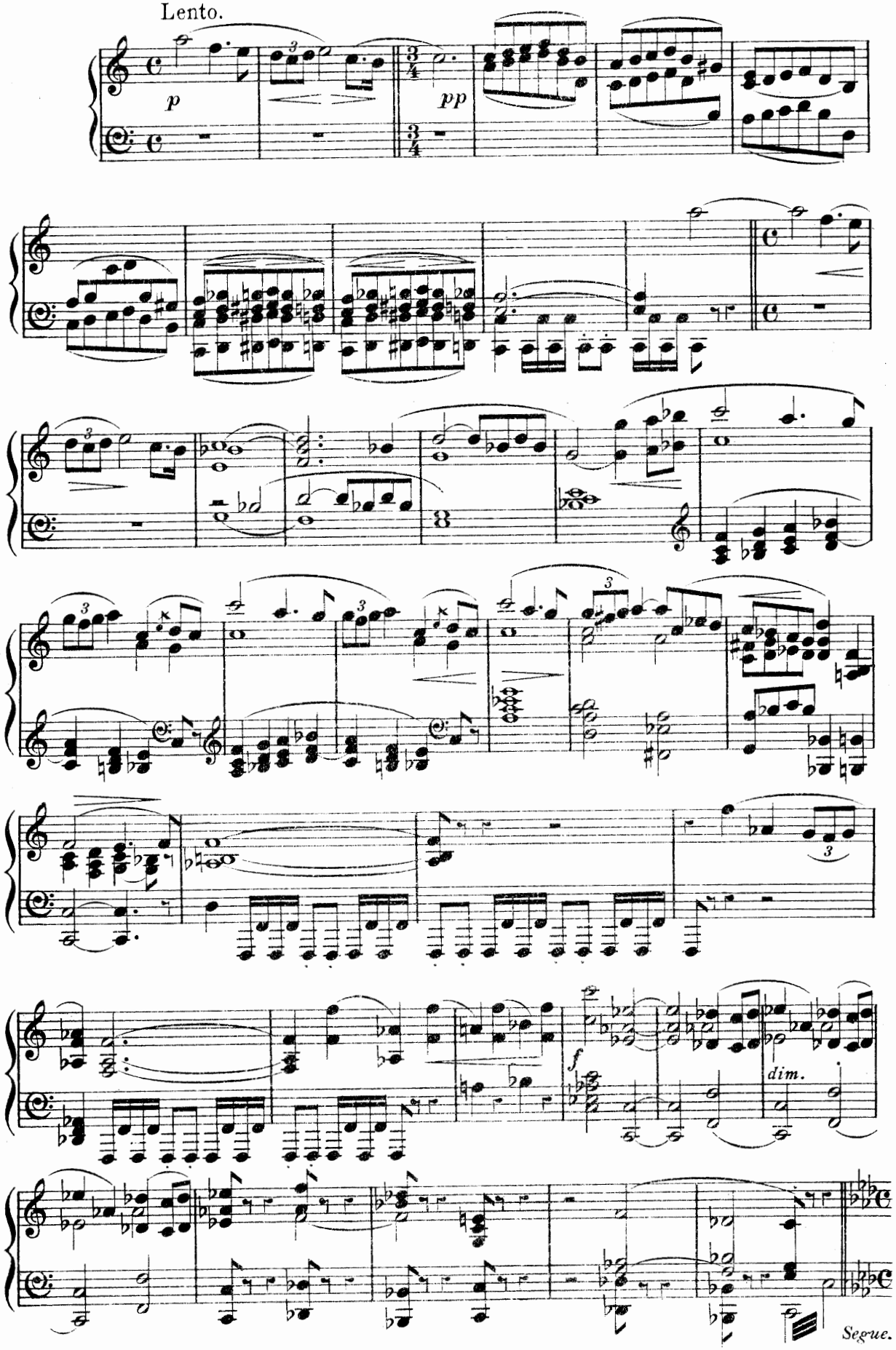

Shamus.
Don't kneel down to a thing like it! I'm grieved, heart-sore, to leave my
wife, but I wouldn't take a gift of life!
O'Flynn.
Sha - mus, my
Moderato.
Capt.
Have done, have done, 'tis a pain - ful du - ty I must ful -
son.
fil.
Silence in
Sopran.
Chorus.
Alt.
But-cher! But-cher! of course you will! But-cher! But-cher!
cresc.


Court! Ser_geant, sup_port your of _ fi_cers! Cut this ri _ o_ting
fp
(The soldiers push back the peasants)
Shamus. f
short!
Oh, let the
8
f
gen_tle_man have his say I can't be wait _ ing on him all
Capt: (speaks)
"The court's decision---
---shall be hanged"
O'Flynn.
(The Officers leave the Stage)
day!
God rest his spi _ rit!
pp
pp
f
(The Chorus fall on their knees)
Soprano.
Chorus.
Alto.
Och _ _ one..... and och_one, my
Och _ _one and och_one, my
p
8
f
7


own,..... my own, ah why.... must you die, ah why must you die? Och-
own,..... my own, ah why.... must you die, ah why must you die? Och-
dim.
dim.
f
-one..... and och-one, my own,..... my own, ah why.....must you die, ah
-one and och-one, my own,..... my own, ah why.....must you die, ah
f
dim.
(The Stage and Theatre become gradually quite dark)
why must you die? Ah why must you die.....
why must you die? Ah why must you die.....
p
pp


senza tempo
(behind the Scenes)
p
Ul - la, Ul - la - lone! Ul - la - lone! och - one ochone!.....
(Complete darkness)
Och
f
Ul - la,..... Ul - la - lone,.... Ul - la - lone,..... och -
a tempo
(The Curtain falls)
rall.
- one, och - one!..... och - one, och - one!.....
ff
End of Scene I.

Nº 17. bis.



Scene II. A country road winding across stage. Behind road a hill, studded with trees. L. a mossy bank.

No 18. Chorus and Ensemble. Nora, Kitty, Father O'Flynn.

Allegro.

p *cresc.*

(A number of peasants run down road from L to R. Then Chorus of Peasants Enter from L.)

mf

They're tak - ing him from the jail, bound ___

mf

They're tak - ing him from the jail, bound ___

mf

They're tak - ing him from the jail, bound ___

mf

They're tak - ing him from the jail, bound ___

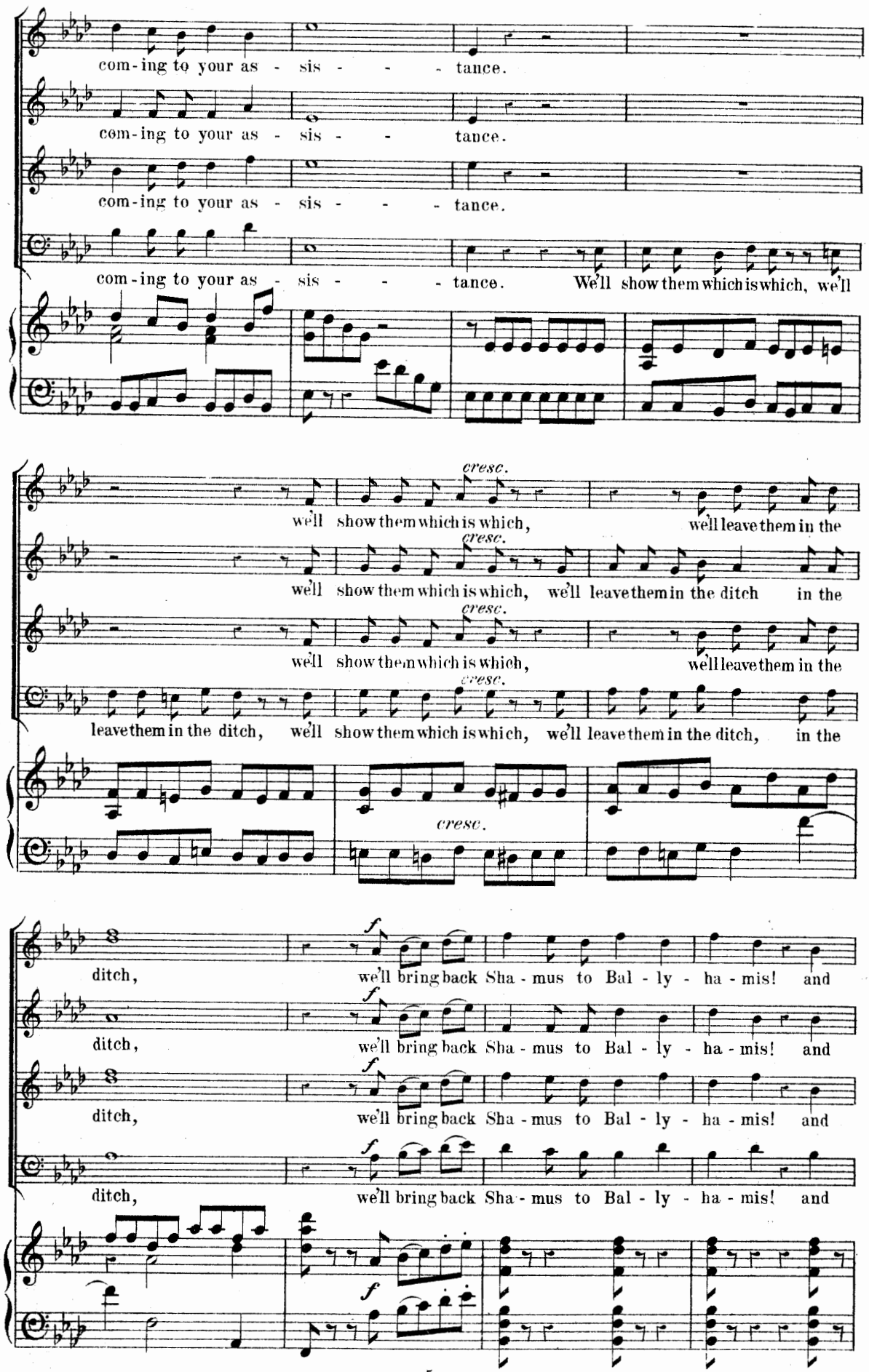
___ and without re - sis - tance. Sha - mus, we will not fail, we're

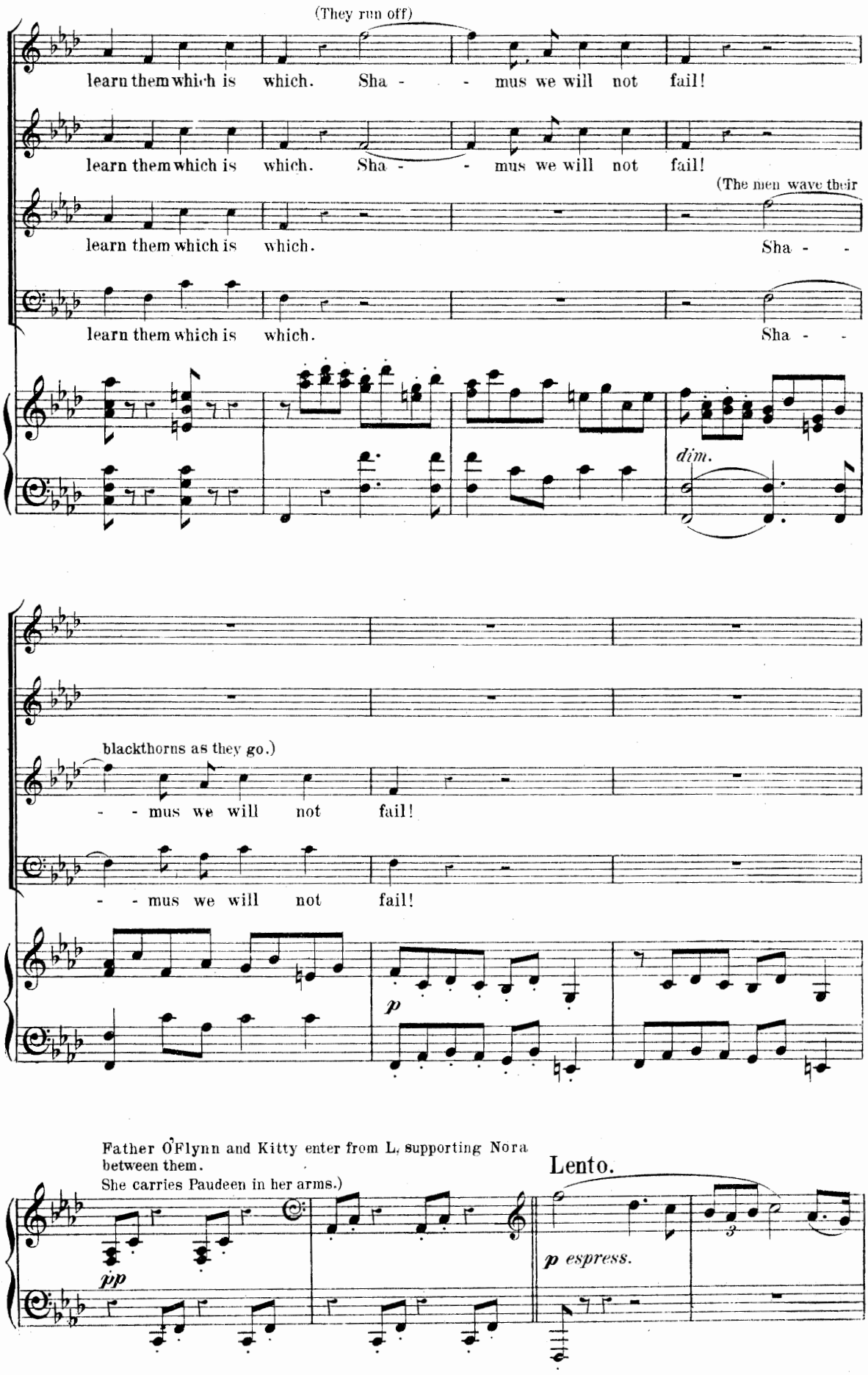
___ and without re - sis - tance. Sha - mus, we will not fail, we're

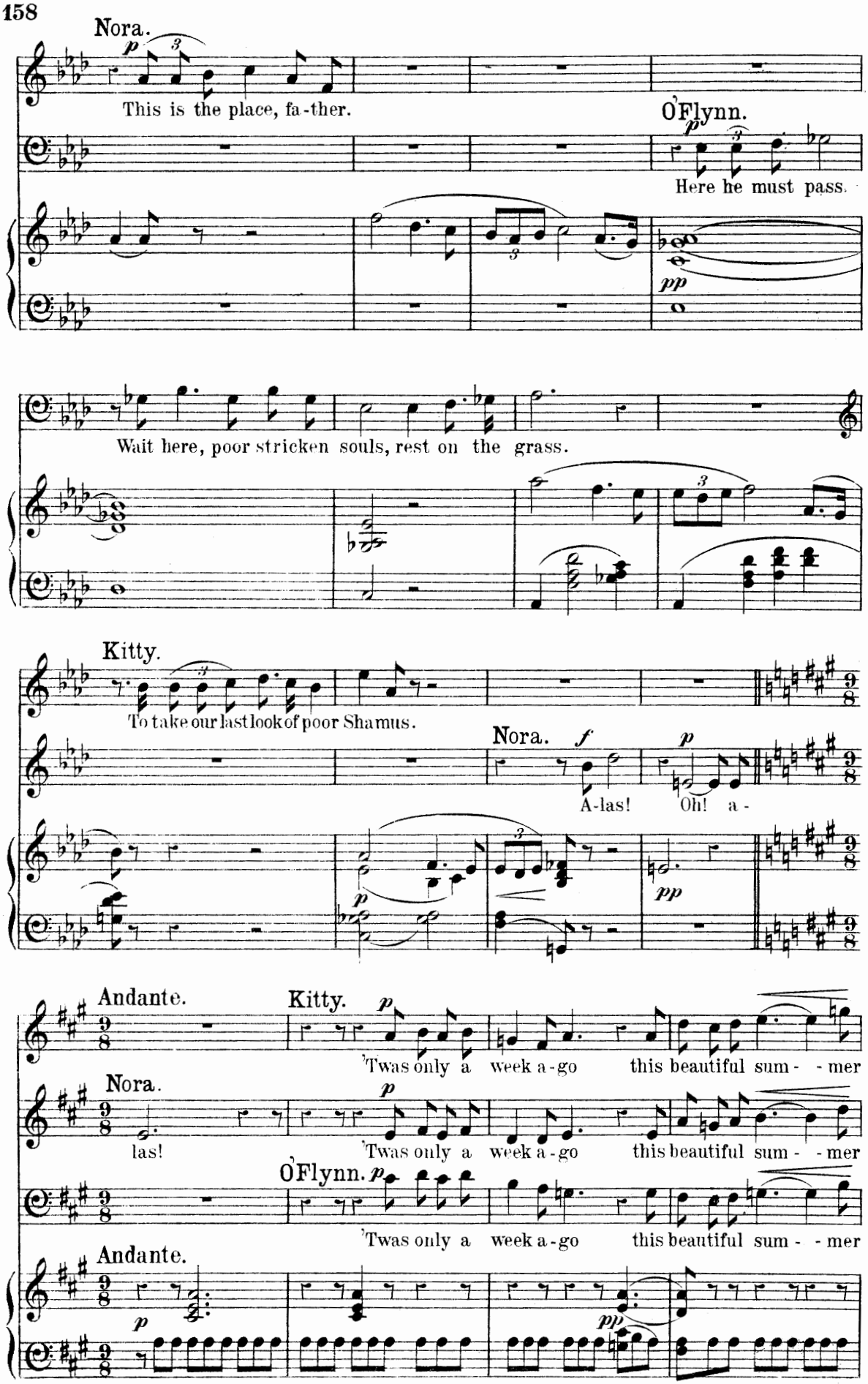
___ and without re - sis - tance. Sha - mus, we will not fail, we're

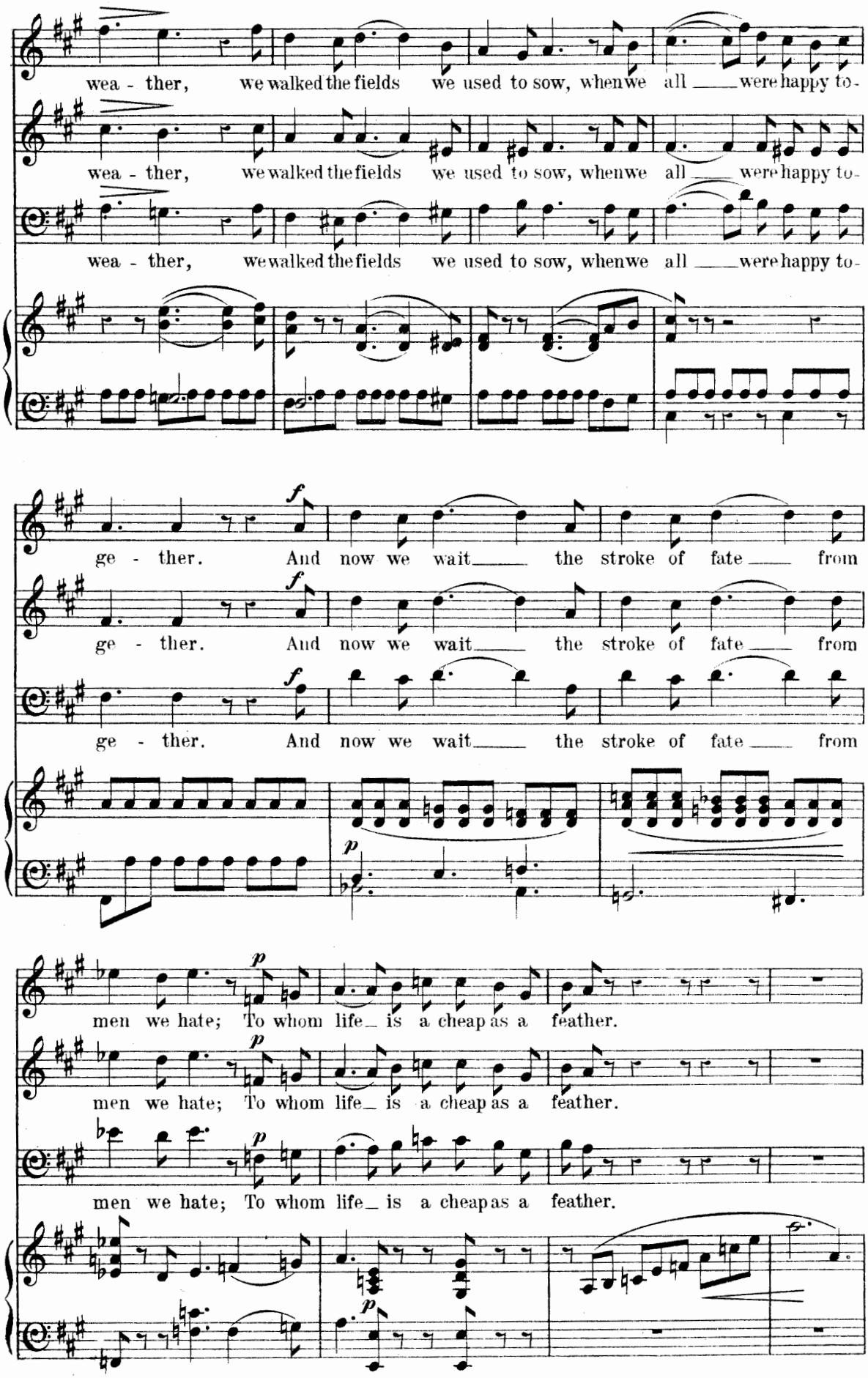
___ and without re - sis - tance. Sha - mus, we will not fail, we're

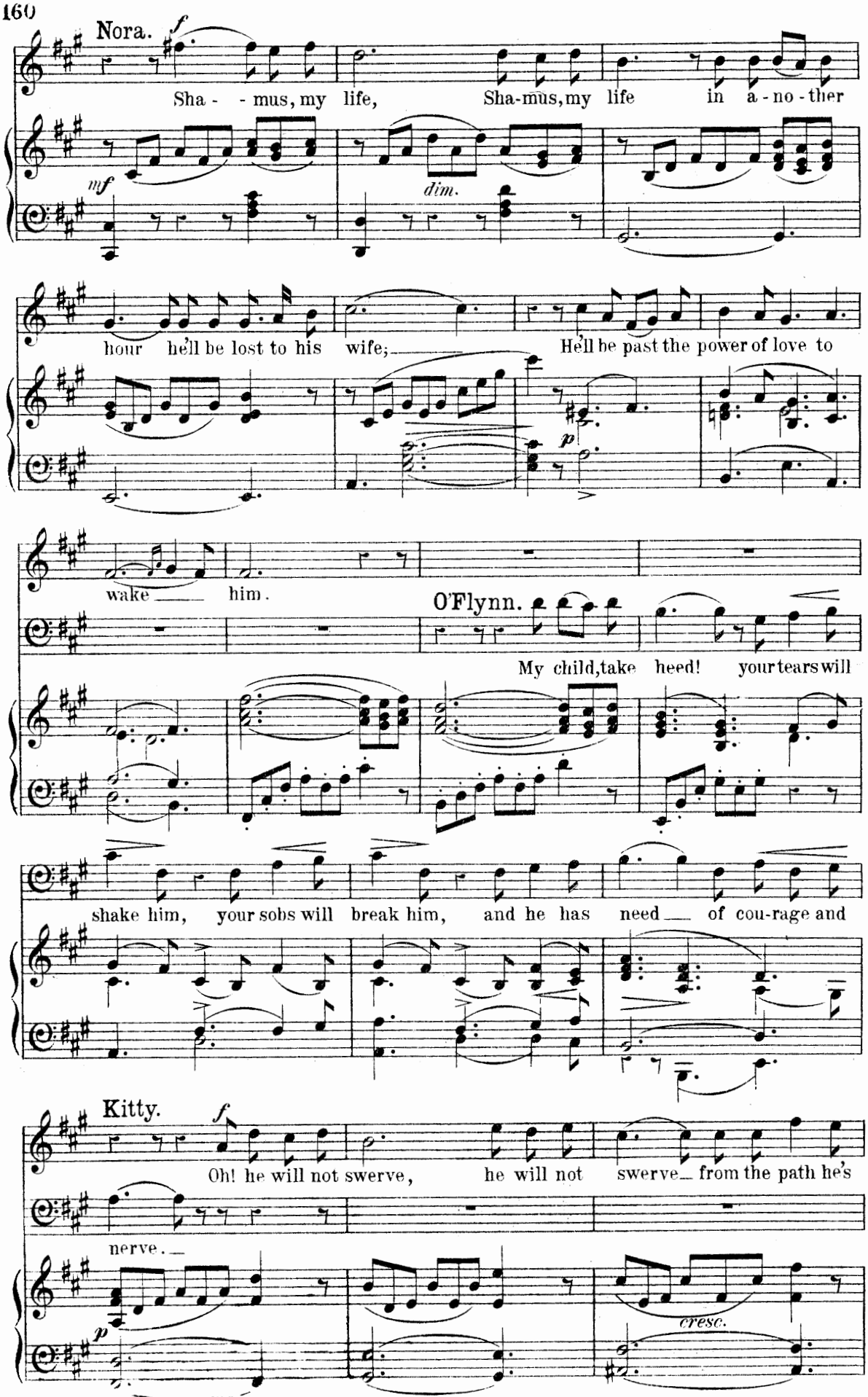
Copyright 1896 by Boosey & Co

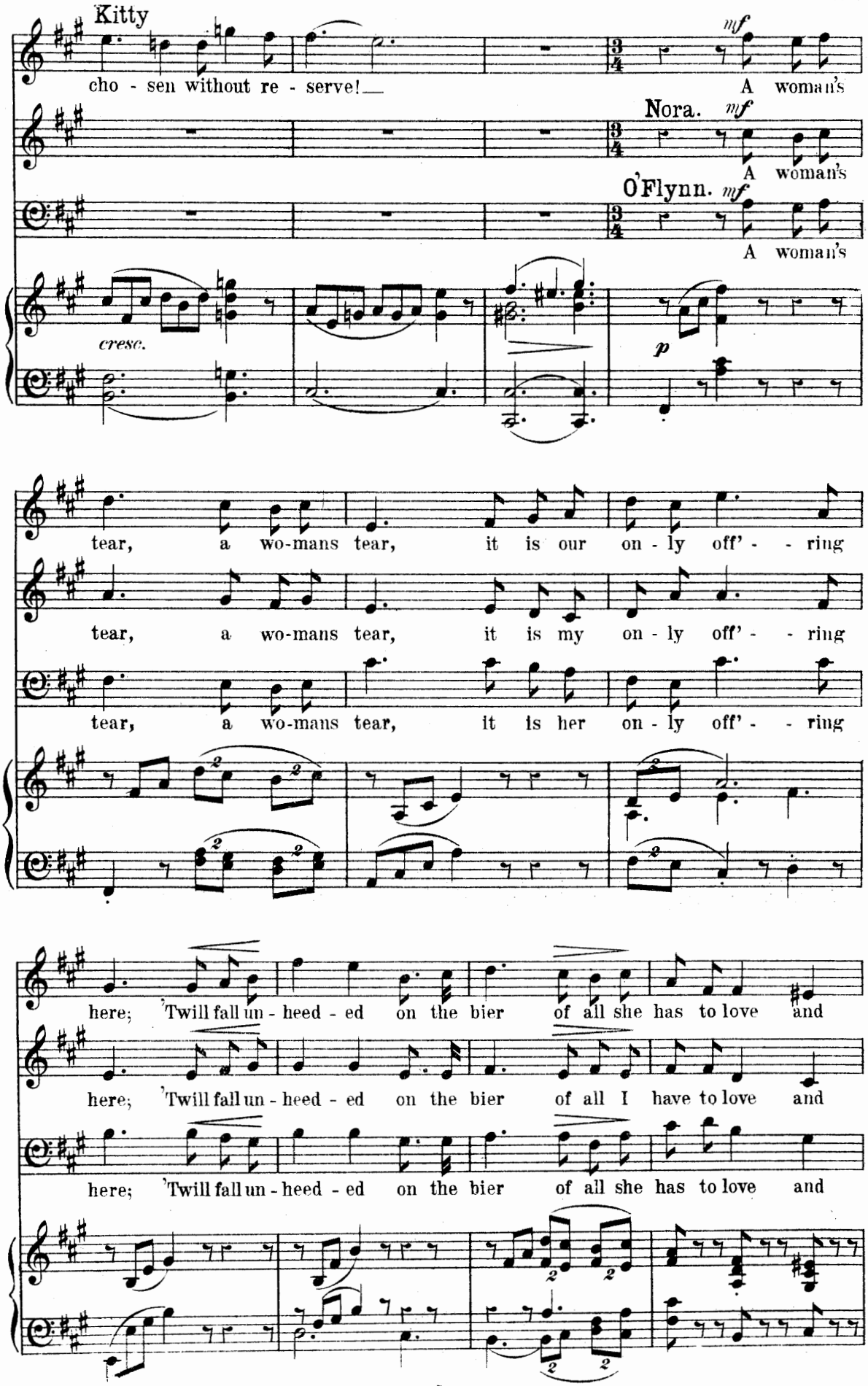

com-ing to your as - sis - - - tance.
com-ing to your as - sis - - tance.
com-ing to your as - sis - - - tance.
com-ing to your as - sis - - - tance. We'll show them which is which, we'll
cresc.
we'll show them which is which, we'll leave them in the
we'll show them which is which, we'll leave them in the ditch in the
we'll show them which is which, we'll leave them in the
leave them in the ditch, we'll show them which is which, we'll leave them in the ditch, in the
ditch, we'll bring back Sha - mus to Bal - ly - ha - mis! and
ditch, we'll bring back Sha - mus to Bal - ly - ha - mis! and
ditch, we'll bring back Sha - mus to Bal - ly - ha - mis! and
ditch, we'll bring back Sha - mus to Bal - ly - ha - mis! and

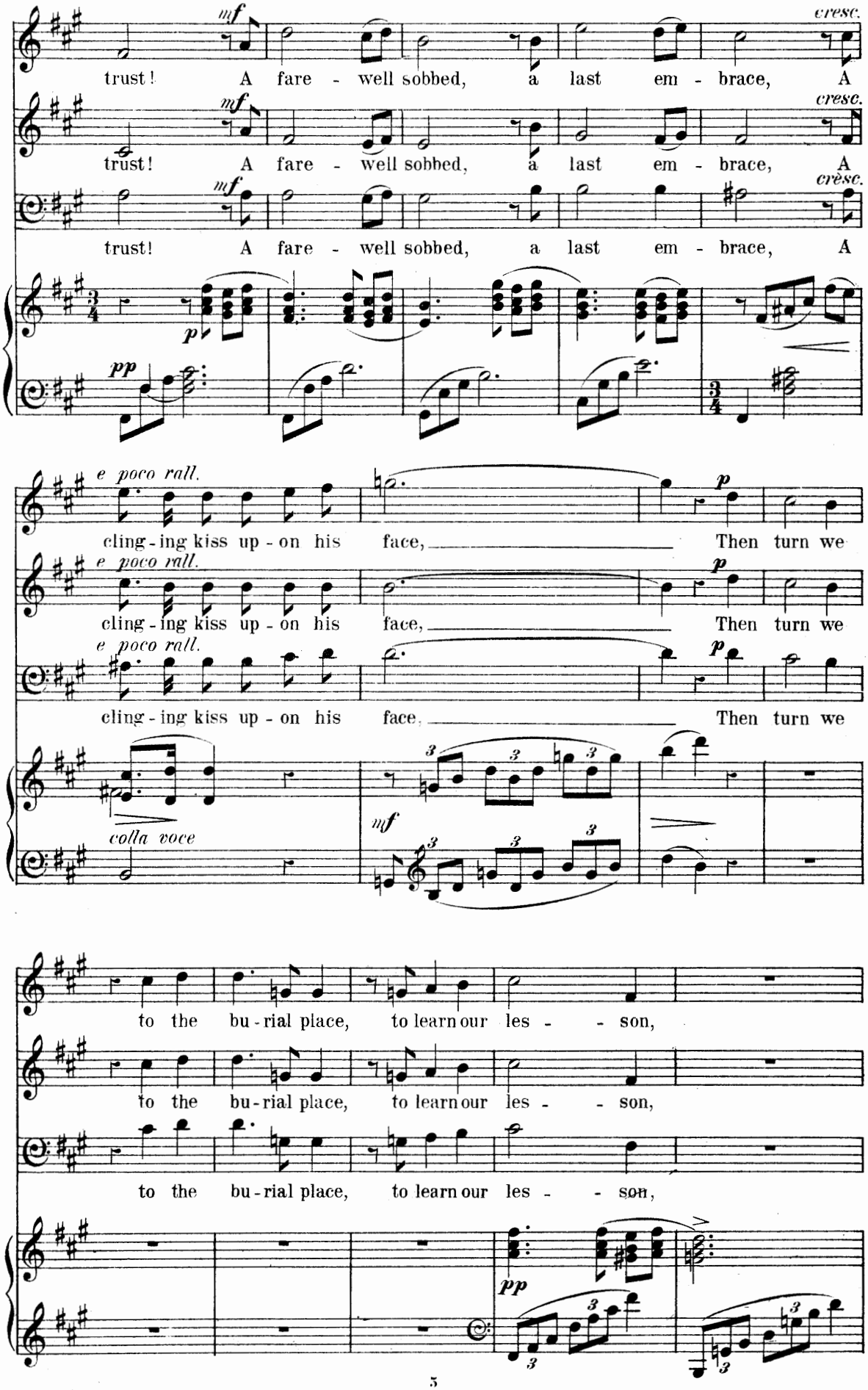

(They run off)
learn them which is which. Sha - - mus we will not fail!
learn them which is which. Sha - - mus we will not fail!
(The men wave their
learn them which is which. Sha - -
learn them which is which. Sha - -
dim.
blackthorns as they go.)
- - mus we will not fail!
- - mus we will not fail!
p
Father O'Flynn and Kitty enter from L, supporting Nora between them.
She carries Paudeen in her arms.)
pp
Lento.
p espress.

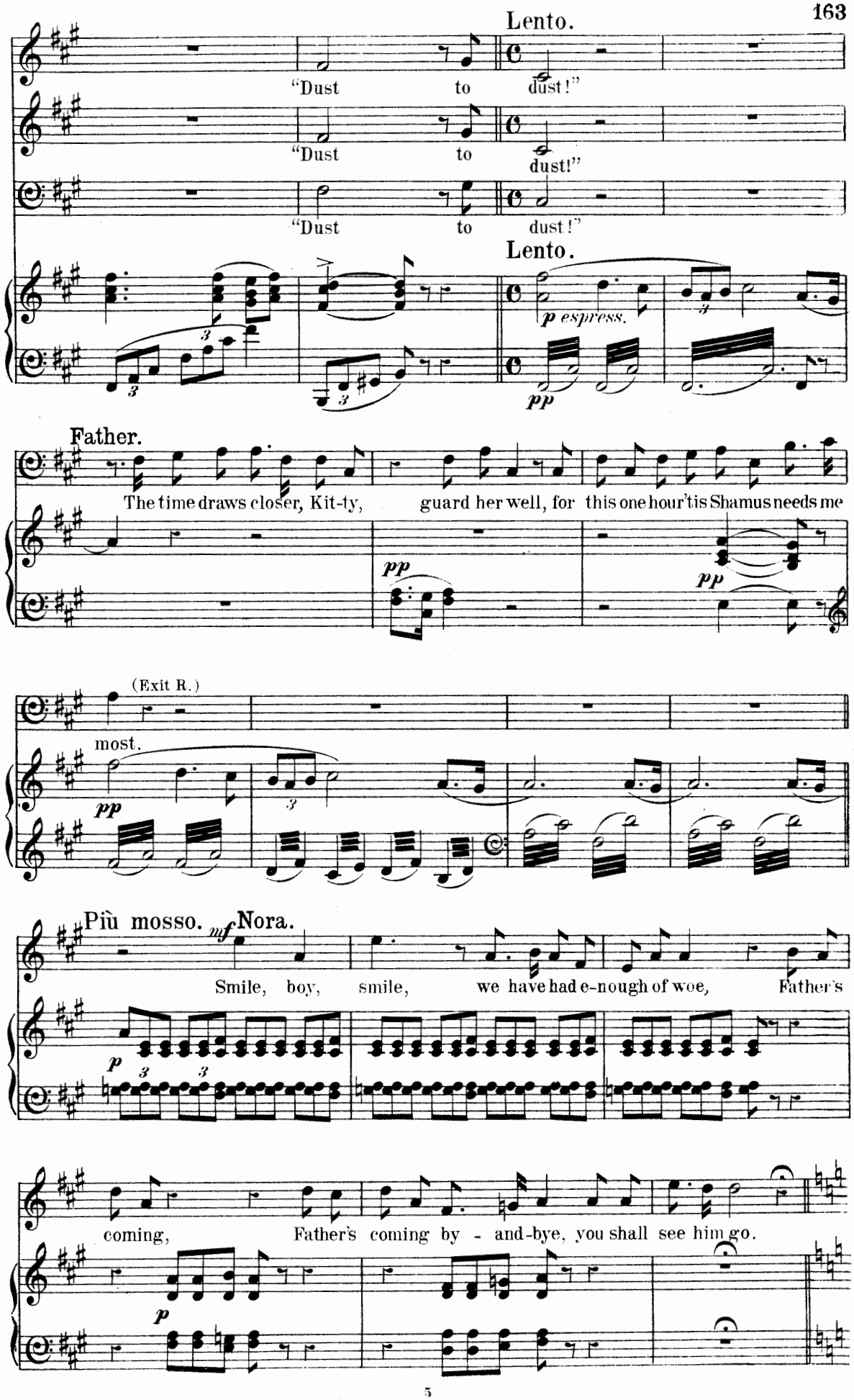

Nora.
This is the place, fa-ther.
O'Flynn.
Here he must pass.
Wait here, poor stricken souls, rest on the grass.
Kitty.
To take our last look of poor Shamus.
Nora.
A-las!
Oh! a-
Andante.
Kitty.
'Twas only a week a-go this beautiful sum- - mer
Nora.
las!
'Twas only a week a-go this beautiful sum- - mer
O'Flynn.
'Twas only a week a-go this beautiful sum- - mer
Andante.

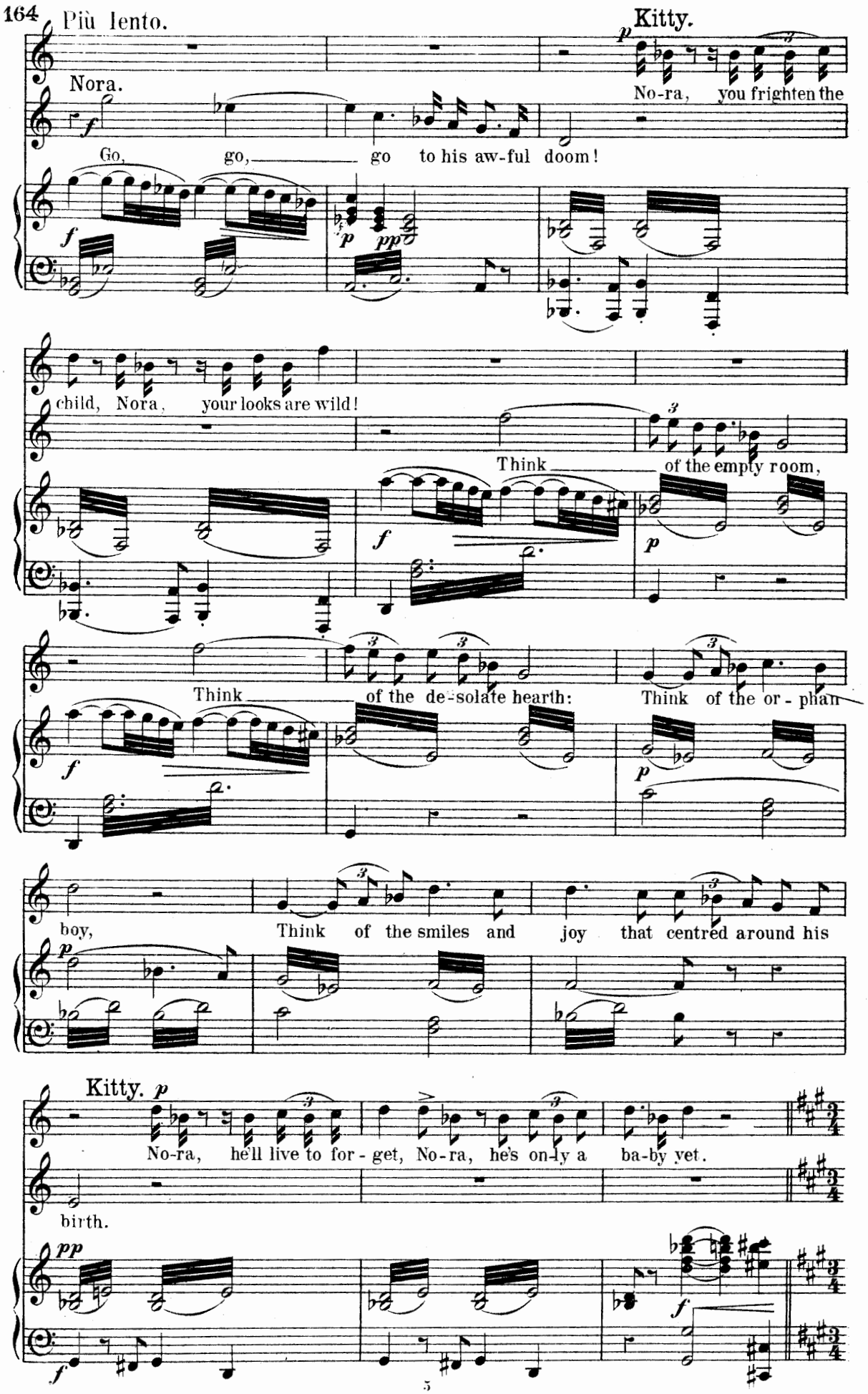

wea - ther, we walked the fields we used to sow, when we all ___ were happy to-
wea - ther, we walked the fields we used to sow, when we all ___ were happy to-
wea - ther, we walked the fields we used to sow, when we all ___ were happy to-
ge - ther. And now we wait___ the stroke of fate___ from
ge - ther. And now we wait___ the stroke of fate___ from
ge - ther. And now we wait___ the stroke of fate___ from
men we hate; To whom life_ is a cheap as a feather.
men we hate; To whom life_ is a cheap as a feather.
men we hate; To whom life_ is a cheap as a feather.


Nora.
f
Sha - - mus, my life, Sha-mus, my life in a - no - ther
mf
dim.
hour he'll be lost to his wife; He'll be past the power of love to
p
wake — him.
O'Flynn.
My child, take heed! your tears will
shake him, your sobs will break him, and he has need — of cou-rage and
Kitty.
f
Oh! he will not swerve, he will not swerve — from the path he's
nerve.
p
cresc.


Kitty
cho - sen without re - serve!
A woman's
Nora.
mf
A woman's
O'Flynn.
mf
A woman's
cresc.
p
tear, a wo-mans tear, it is our on - ly off' - - ring
tear, a wo-mans tear, it is my on - ly off' - - ring
tear, a wo-mans tear, it is her on - ly off' - - ring
here; 'Twill fall un - heed - ed on the bier of all she has to love and
here; 'Twill fall un - heed - ed on the bier of all I have to love and
here; 'Twill fall un - heed - ed on the bier of all she has to love and


mf
cresc.
trust! A fare - well sobbed, a last em - brace, A
trust! A fare - well sobbed, a last em - brace, A
trust! A fare - well sobbed, a last em - brace, A
p
pp
e poco rall.
cling - ing kiss up - on his face, Then turn we
cling - ing kiss up - on his face, Then turn we
cling - ing kiss up - on his face, Then turn we
colla voce
mf
to the bu - rial place, to learn our les - - son,
to the bu - rial place, to learn our les - - son,
to the bu - rial place, to learn our les - - son,
pp


Lento.
"Dust to dust!"
"Dust to dust!"
"Dust to dust!"
Lento.
p espress.
pp
Father.
The time draws closer, Kit-ty, guard her well, for this one hour 'tis Shamus needs me
pp
pp
(Exit R.)
most.
pp
Più mosso.
mf
Nora.
Smile, boy, smile, we have had e-nough of woe, Father's
p
coming, Father's coming by - and-bye, you shall see him go.
p


164
Più lento.
Kitty.
Nora.
No-ra, you frighten the
Go, go, go to his aw-ful doom!
child, Nora, your looks are wild!
Think of the empty room,
Think of the de-solate hearth:
Think of the or-phan
boy,
Think of the smiles and joy that centred around his
Kitty.
No-ra, he'll live to for-get, No-ra, he's on-ly a ba-by yet.
birth.

Lento moderato.

(Nora kisses the child wildly and then looks dazed)

Nora. *p*

And we are a-

f *sf*

lone on earth.

p espress.

Enter Mike. M. "Well, girls, . . .
Kitty. . . Take heart and be brave darling"

pp *pp*

Nº 19. Finale.

Tempo di Marcia.

Sopr.

Alto. Chorus. (behind the scenes.)

Tempo di Marcia.

(very distant)

mf

Side Drum.

very distant at first.

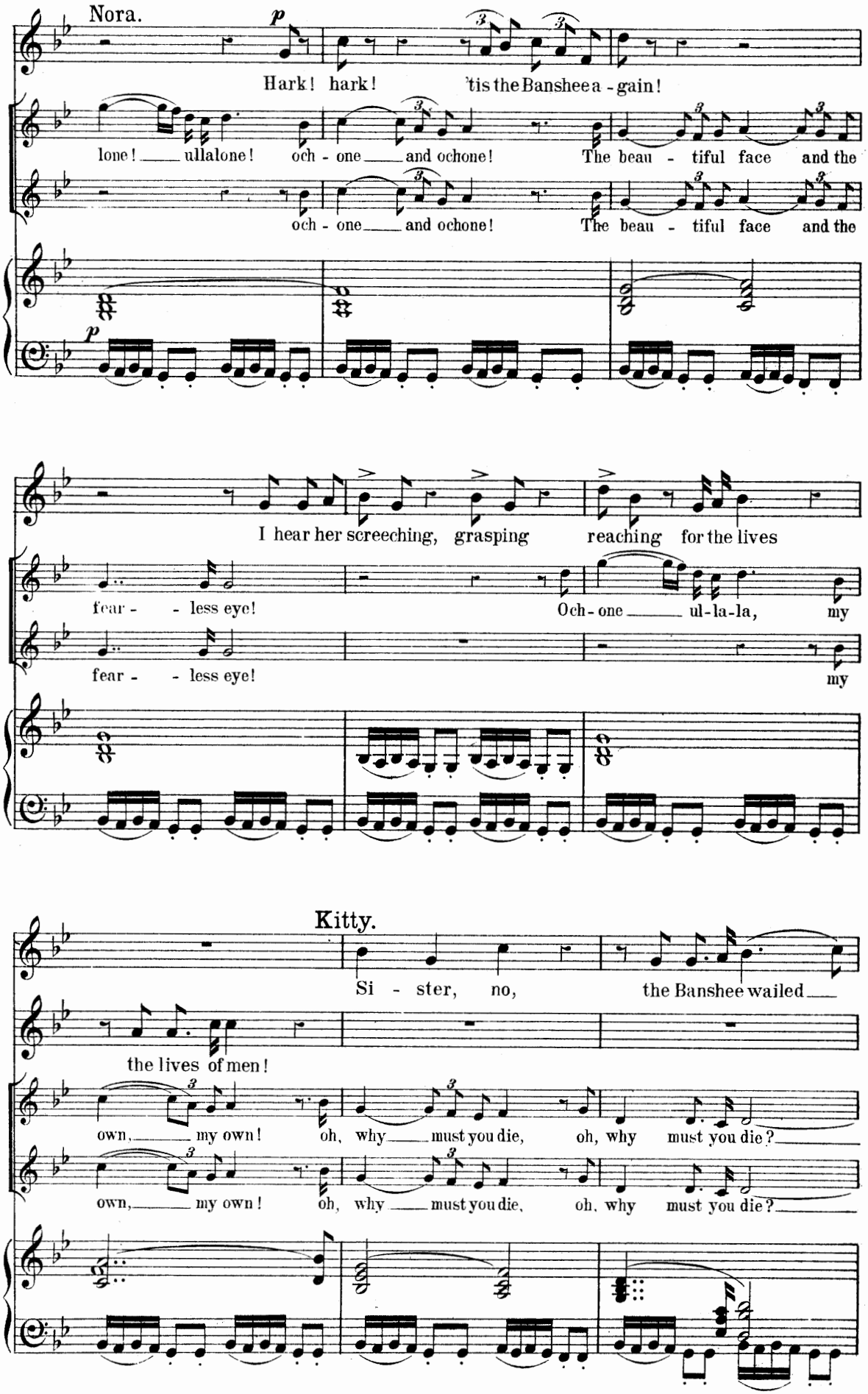
continued until the asterisk on P. 169

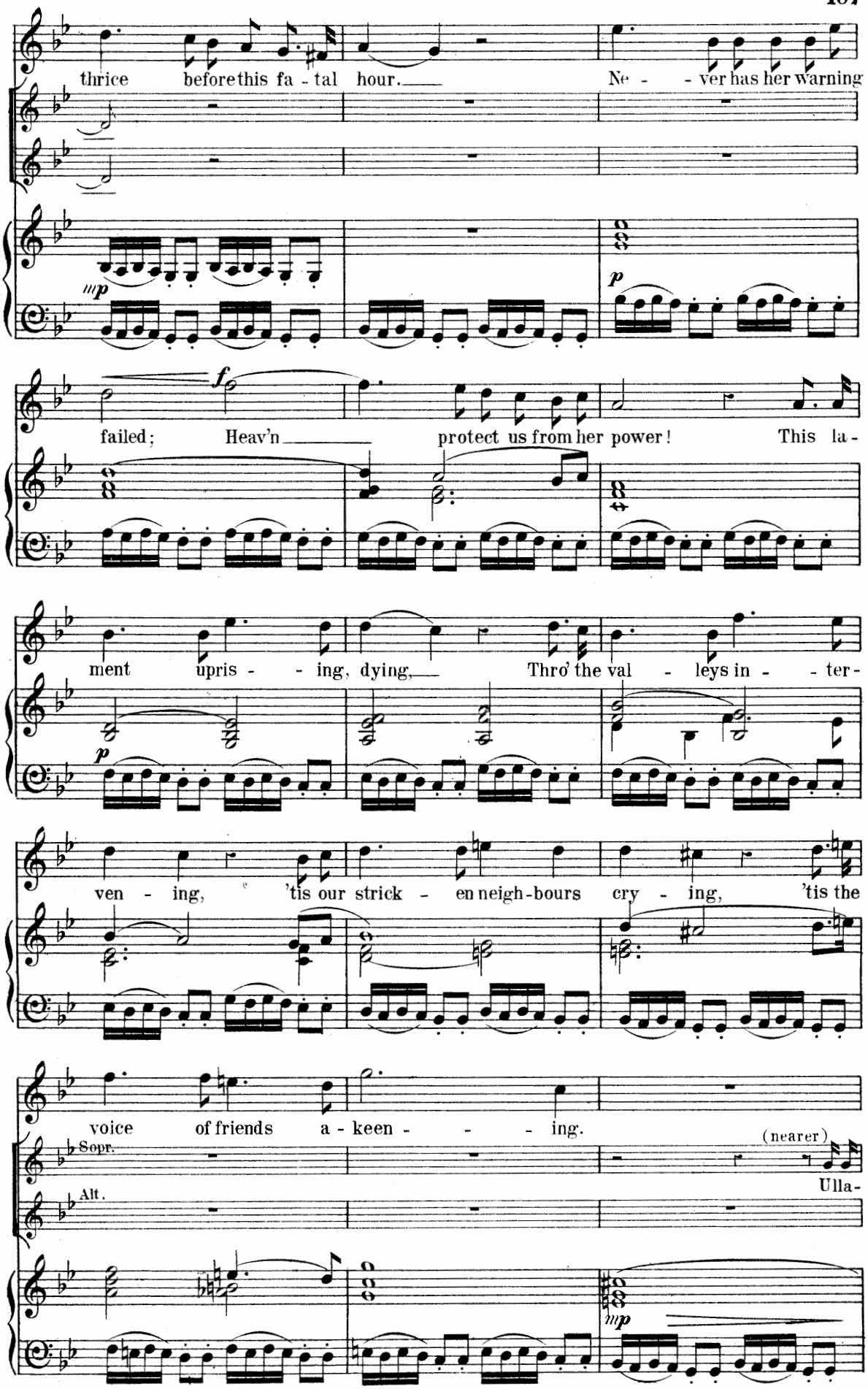
Kitty. "I can hear themcoming now"

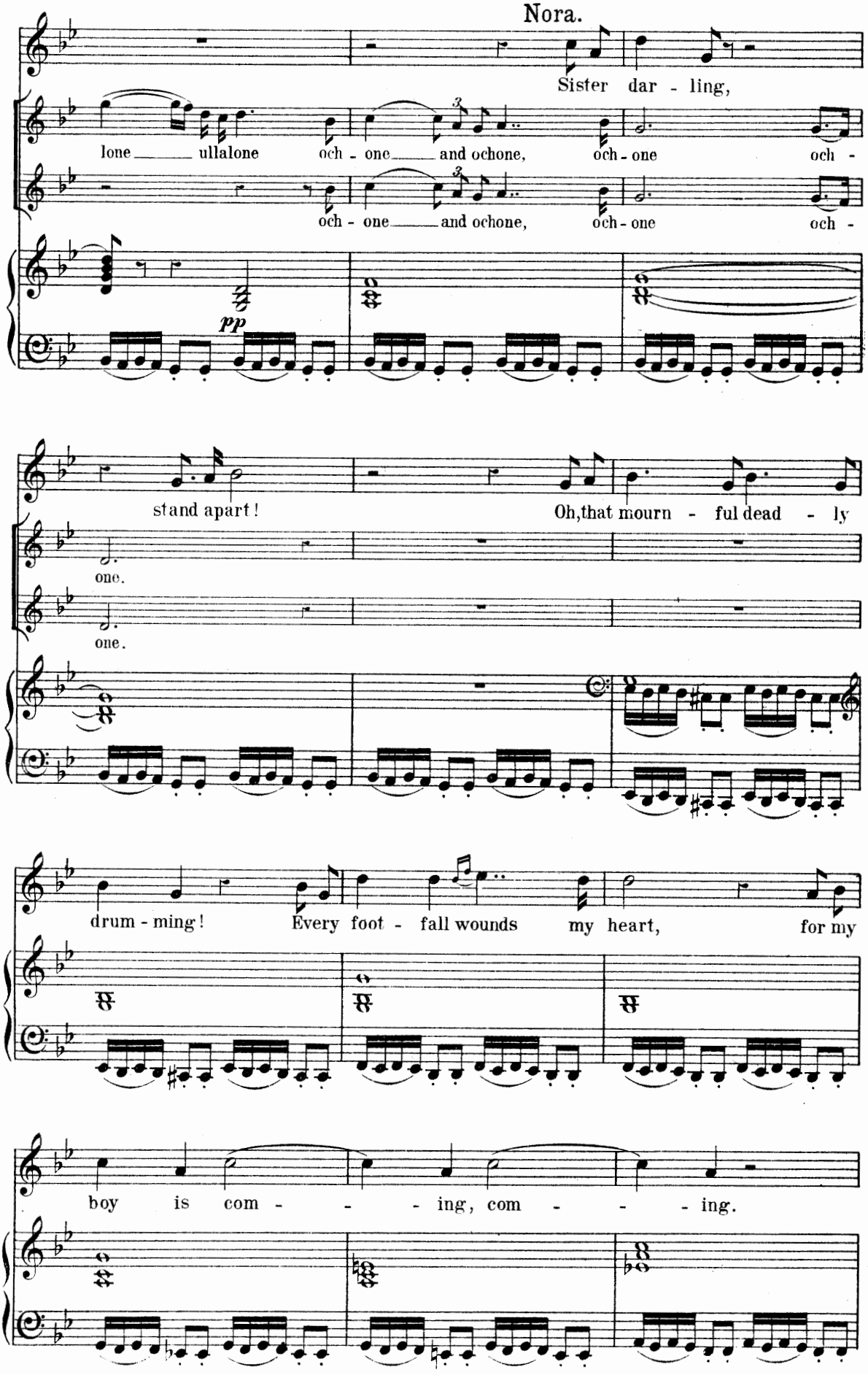
(distant)

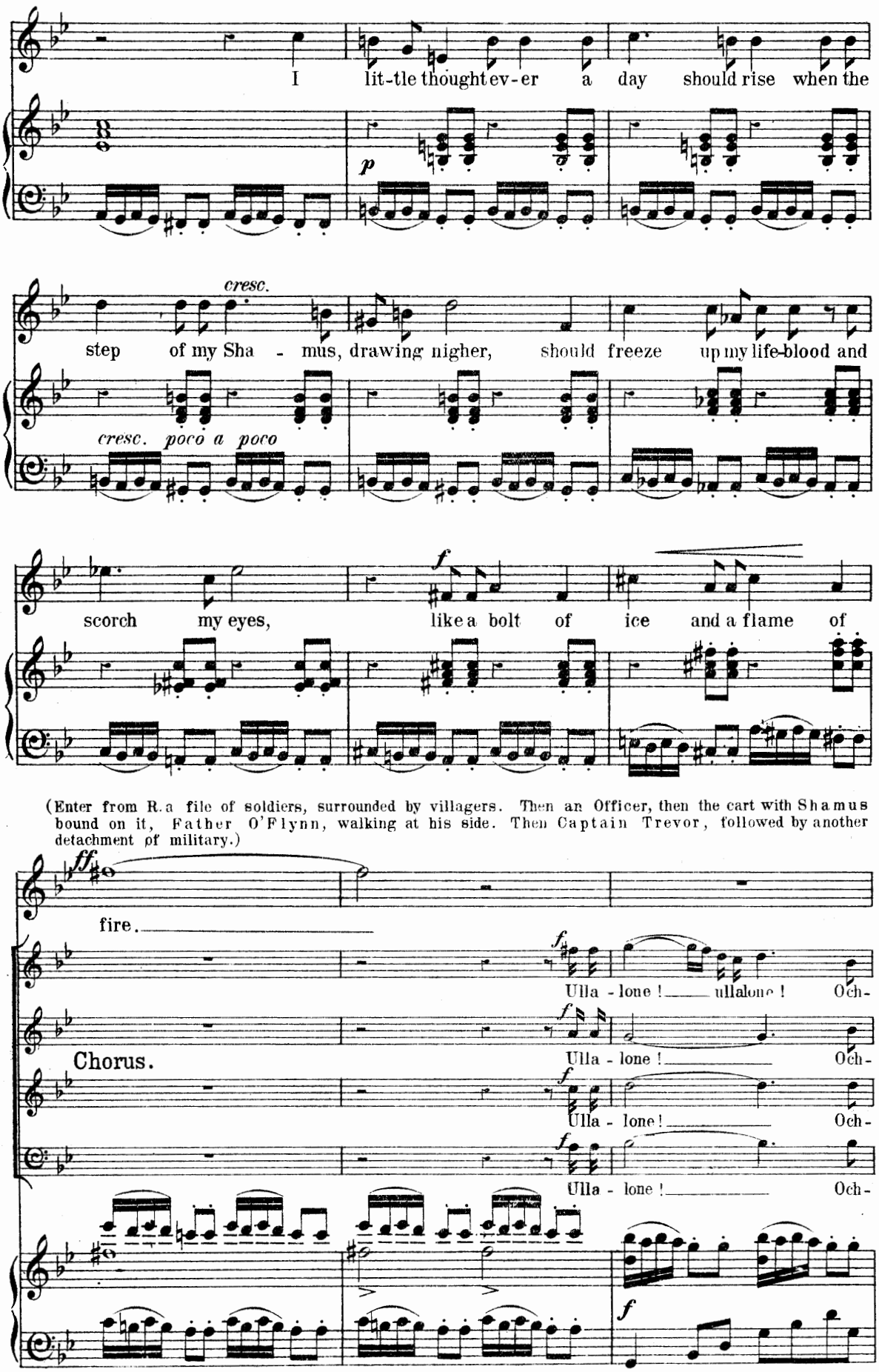
Ulla-

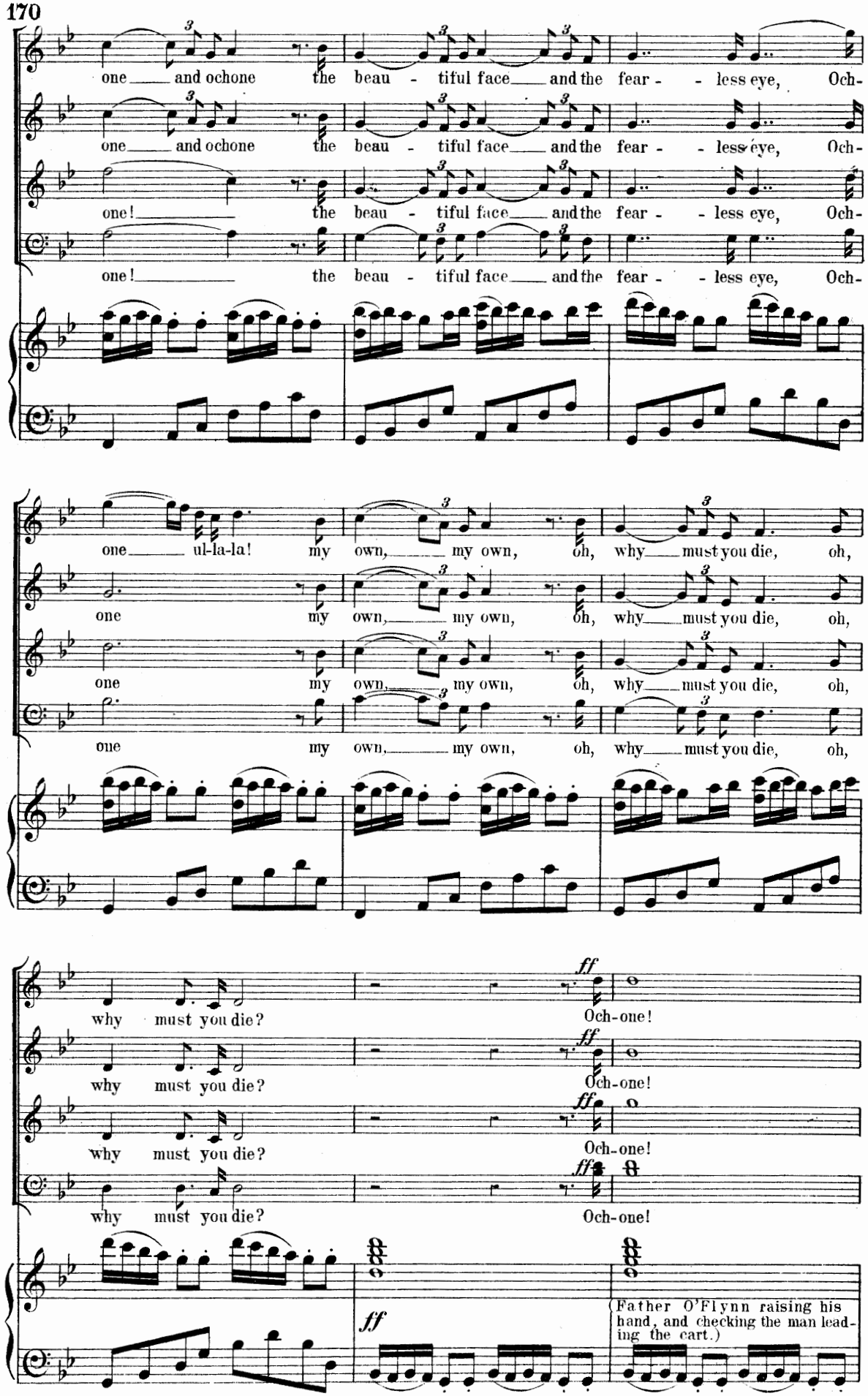
p


Nora.
p
Hark! hark! 'tis the Banshee a - gain!
lone! ullalone! och - one and ochone! The beau - tiful face and the
och - one and ochone! The beau - tiful face and the
I hear her screeching, grasping reaching for the lives
fear - less eye! Och - one ul-la-la, my
fear - less eye! my
Kitty.
Si - ster, no, the Banshee wailed
the lives of men!
own, my own! oh, why must you die, oh, why must you die?
own, my own! oh, why must you die, oh, why must you die?


thrice before this fa - tal hour. Ne - - ver has her warning
mp
p
f
failed; Heav'n protect us from her power! This la-
ment upris - - ing, dying, Thro' the val - leys in - - ter-
p
ven - ing, 'tis our strick - en neigh-bours cry - ing, 'tis the
voice of friends a - keen - - - ing.
Sopr.
(nearer)
Ulla-
Alt.
mp


Nora.
Sister dar - ling,
lone ullalone och - one and ochone, och - one och -
och - one and ochone, och - one och -
pp
stand apart!
Oh, that mourn - ful dead - ly
one.
one.
drum - ming! Every foot - fall wounds my heart, for my
boy is com - - - ing, com - - - ing.


I lit-tle thought ev-er a day should rise when the
p
cresc.
step of my Sha - mus, drawing nigher, should freeze up my life-blood and
cresc. poco a poco
f
scorch my eyes, like a bolt of ice and a flame of
(Enter from R. a file of soldiers, surrounded by villagers. Then an Officer, then the cart with Shamus bound on it, Father O'Flynn, walking at his side. Then Captain Trevor, followed by another detachment of military.)
ff
fire.
f
Ulla - lone ! ullalone ! Och-
Chorus.
Ulla - lone ! Och-
Ulla - lone ! Och-
Ulla - lone ! Och-
f



Side Drum ceases here +)

Captain.

Father O'Flynn. Wherefore?

I beg the favour of a moment's halt. To pray and soothe this parting

sf colla voce

p

Captain.

f

I'll grant you time for prayers upon the gallows.

Shamus.

A use-less favour!

soul.

Not there?

He will not be there. Not there. Good friend and holy priest, you'll grant my

p

p

p

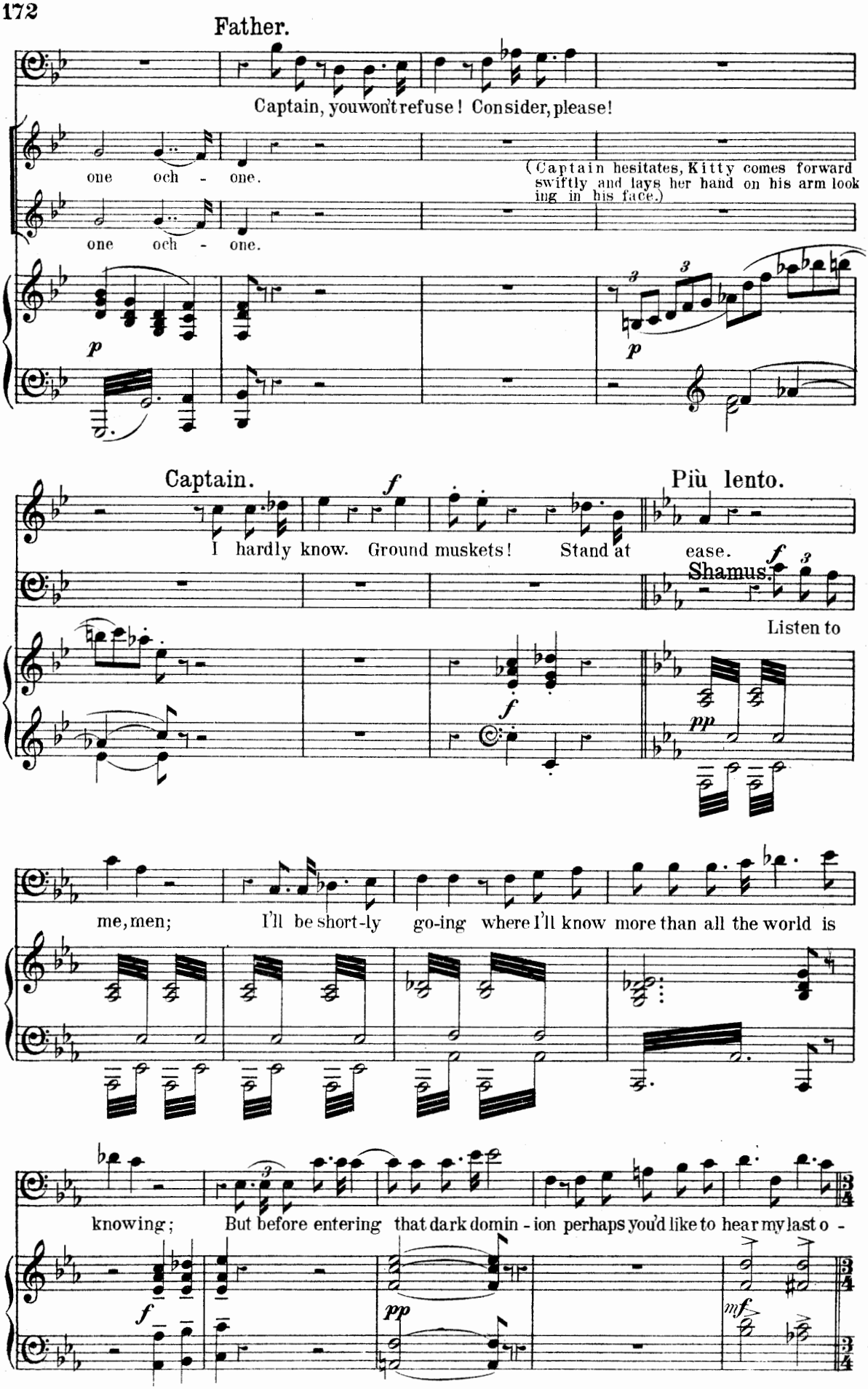
Sopr. prayer. You'll be at No-ra's side?

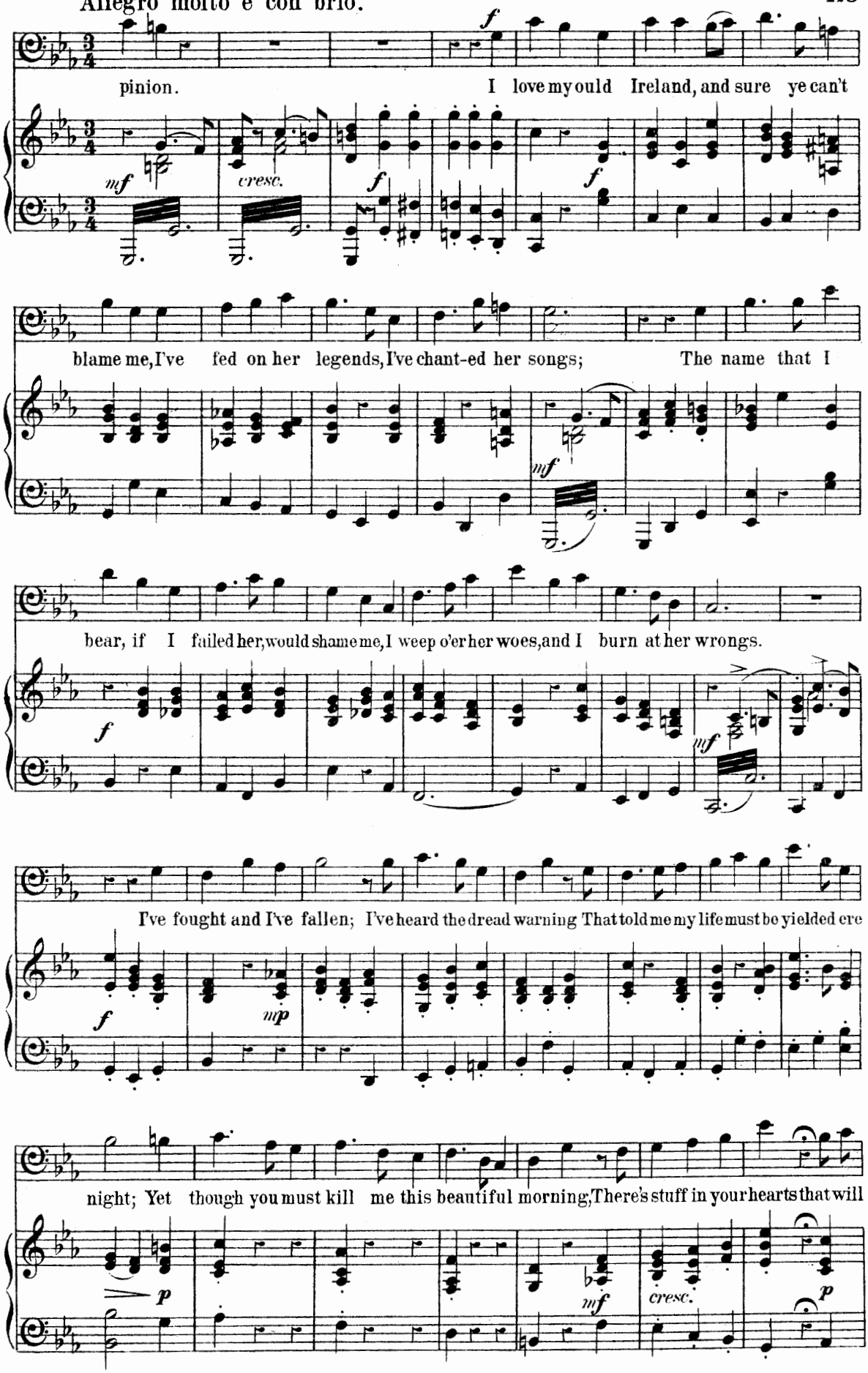
Alto. Chorus. *f* Ulla - lone! ullalone! och - one and ochone! och-

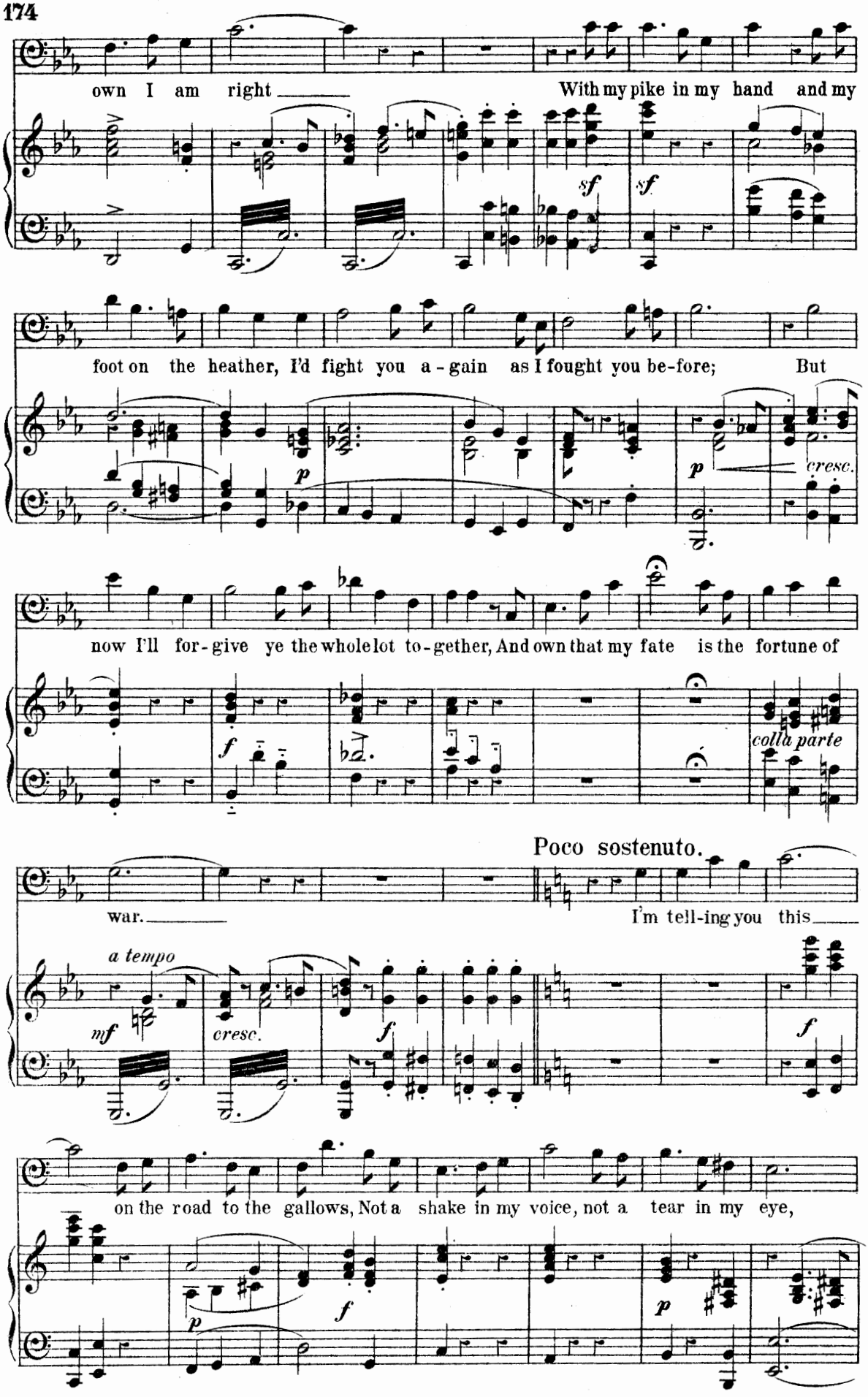
Och - one and ochone! och-

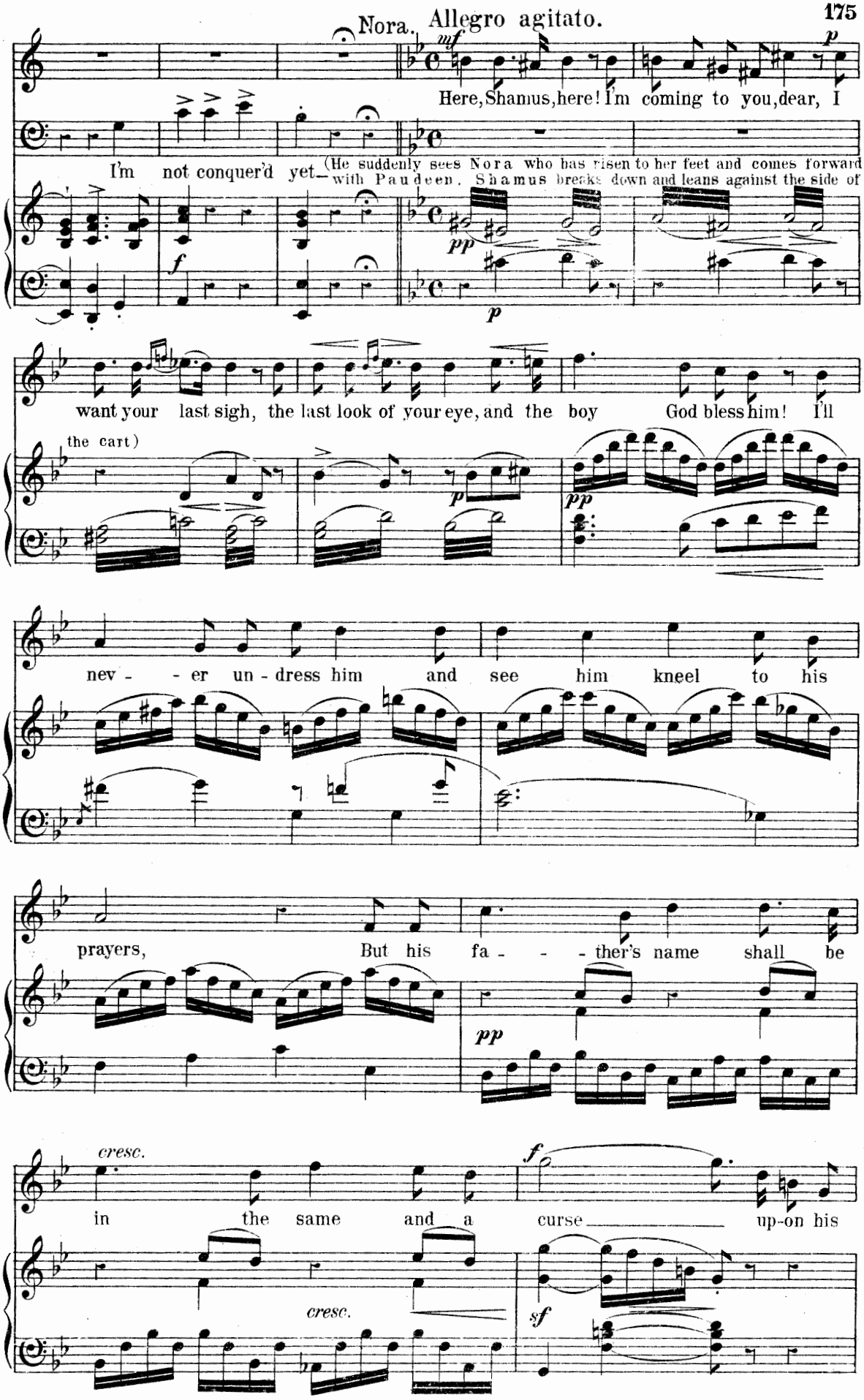
p

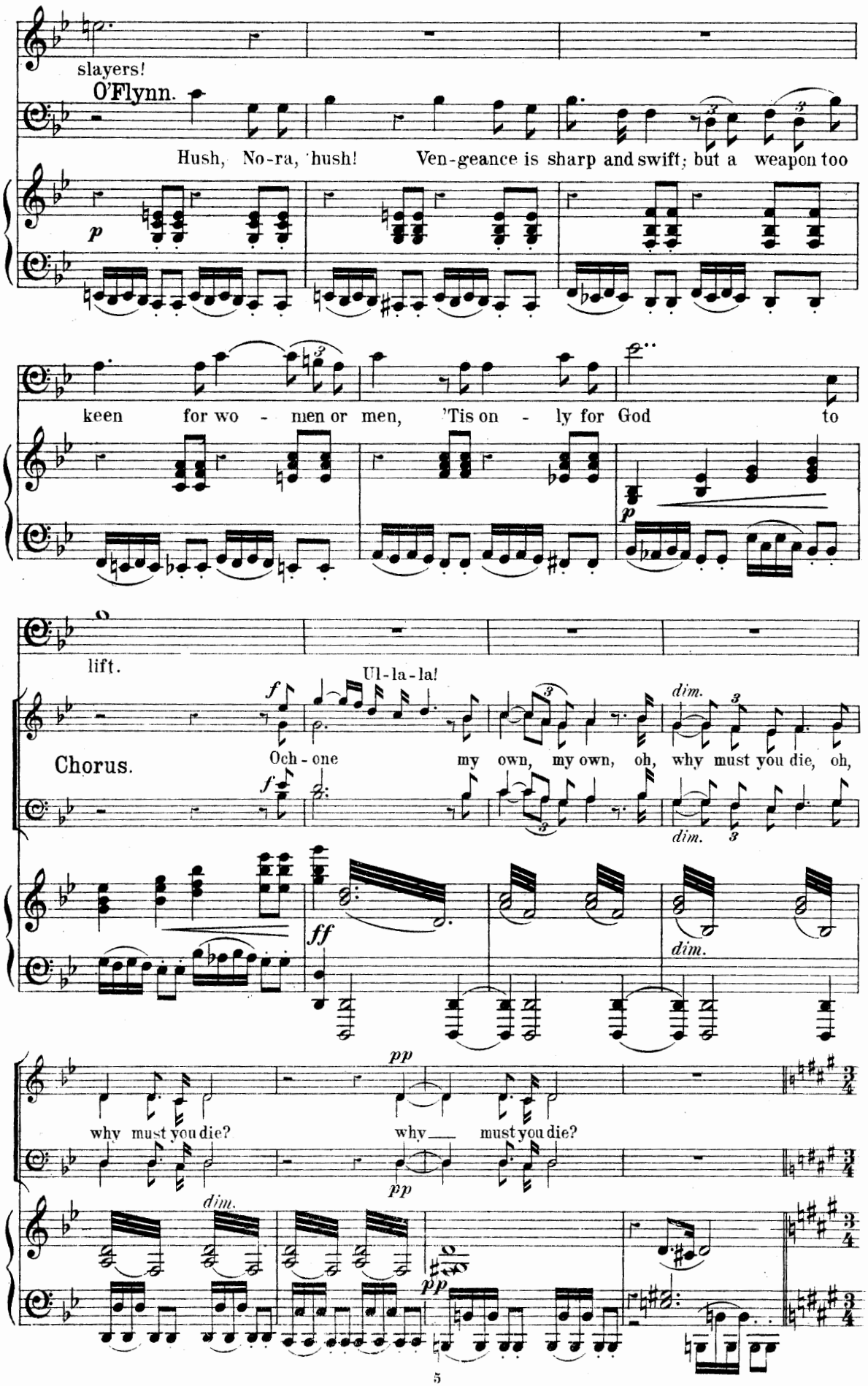
f *dim.*

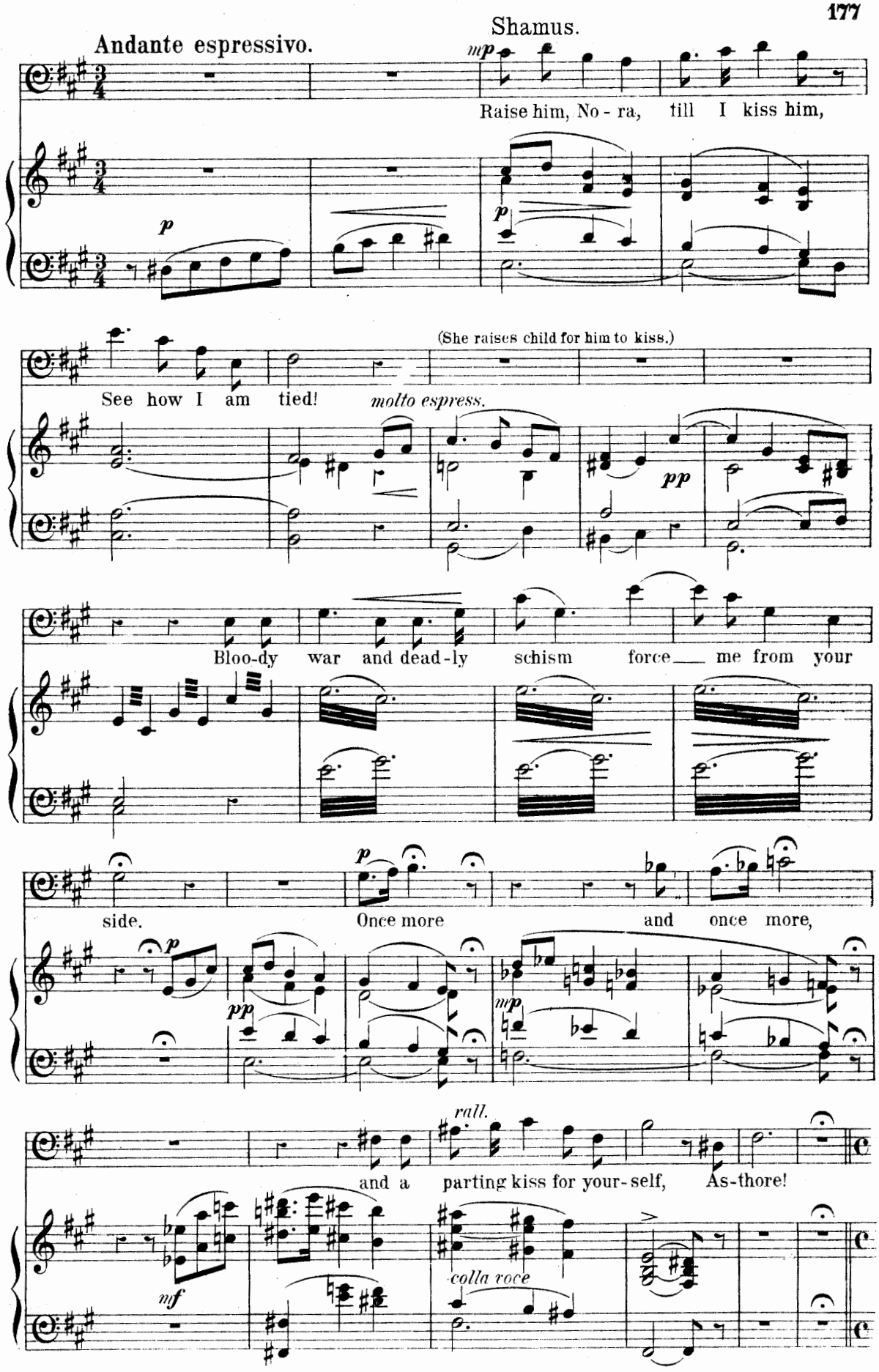

Father.
Captain, you won't refuse! Consider, please!
one och - one.
(Captain hesitates, Kitty comes forward swiftly and lays her hand on his arm looking in his face.)
one och - one.
p
p
Captain.
f
Più lento.
I hardly know. Ground muskets! Stand at ease.
f
Shamus.
Listen to
f
pp
me, men; I'll be short-ly go-ing where I'll know more than all the world is
knowing; But before entering that dark domin - ion perhaps you'd like to hear my last o -
f
pp
mf

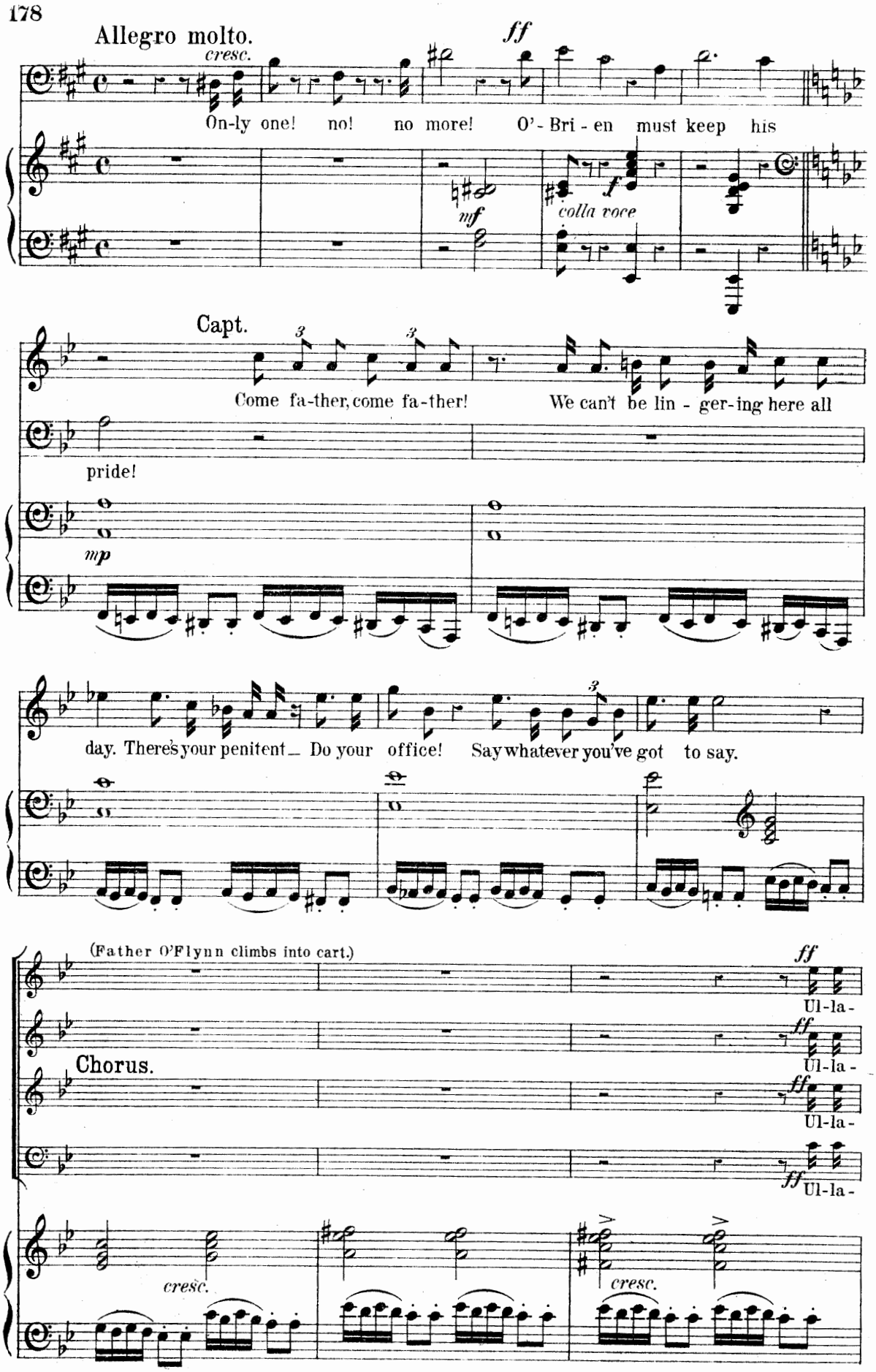

Allegro molto e con brio.
pinion.
I love my ould Ireland, and sure ye can't
blame me, I've fed on her legends, I've chant-ed her songs;
The name that I
bear, if I failed her, would shame me, I weep o'er her woes, and I burn at her wrongs.
I've fought and I've fallen; I've heard the dread warning That told me my life must be yielded ere
night; Yet though you must kill me this beautiful morning, There's stuff in your hearts that will

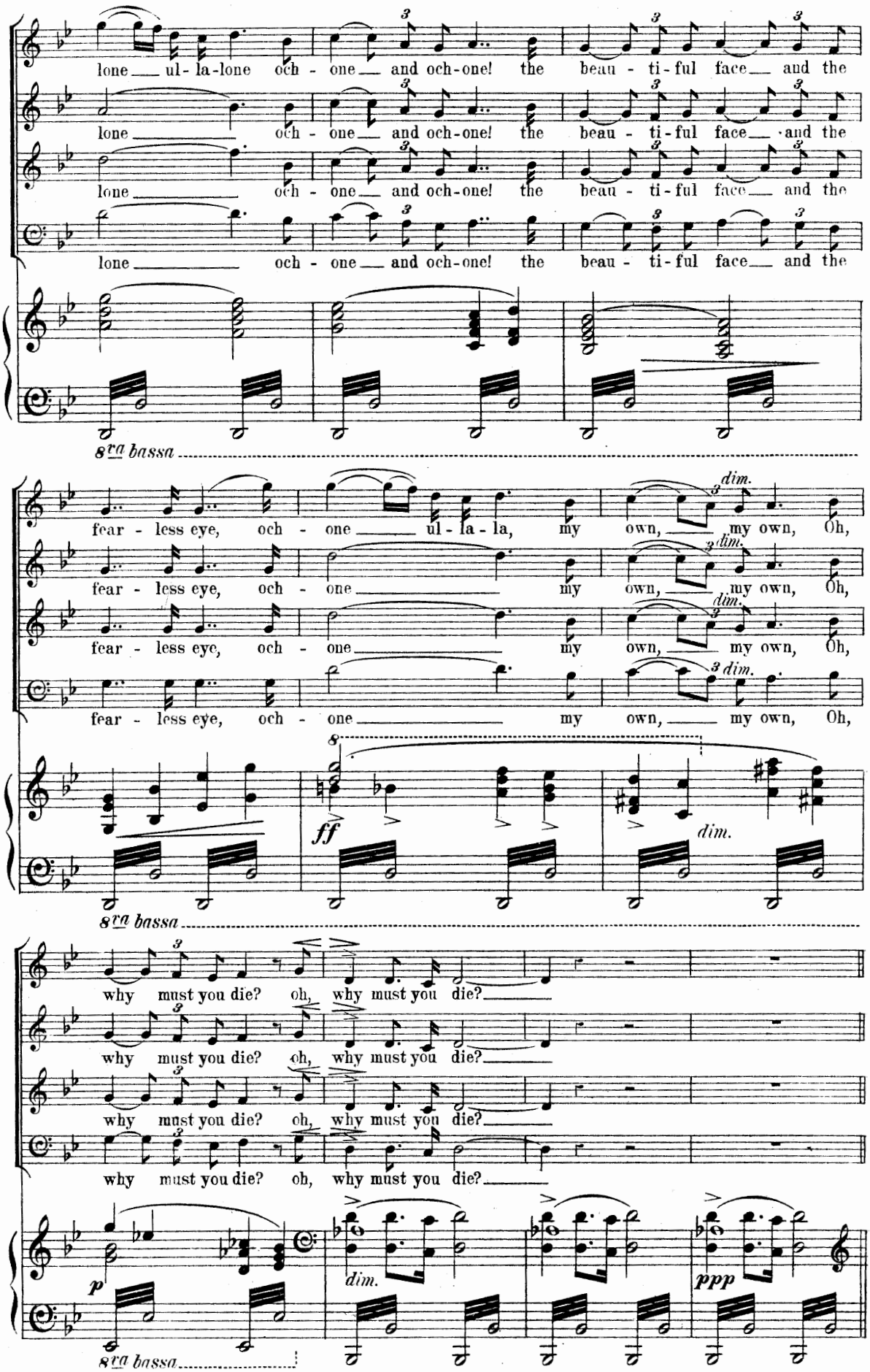

own I am right
With my pike in my hand and my
foot on the heather, I'd fight you a-gain as I fought you be-fore;
But
now I'll for-give ye the whole lot to-gether, And own that my fate is the fortune of
colla parte
Poco sostenuto.
war.
I'm tell-ing you this
a tempo
on the road to the gallows, Not a shake in my voice, not a tear in my eye,


Nora. Allegro agitato.
mf
p
Here, Shamus, here! I'm coming to you, dear, I
I'm not conquer'd yet—
(He suddenly sees Nora who has risen to her feet and comes forward with Paudeen. Shamus breaks down and leans against the side of
f
pp
p
want your last sigh, the last look of your eye, and the boy God bless him! I'll
the cart)
p
pp
nev - - er un - dress him and see him kneel to his
prayers, But his fa - - - ther's name shall be
pp
cresc.
in the same and a
f
curse up-on his
cresc.
sf


slayers!
O'Flynn.
Hush, No-ra, hush! Ven-geance is sharp and swift; but a weapon too
p
keen for wo - men or men, 'Tis on - ly for God to
p
lift.
Ul-la-la!
f
dim.
Chorus.
Och - one my own, my own, oh, why must you die, oh,
f
dim.
ff
dim.
pp
why must you die?
why must you die?
pp
dim.
pp


Andante espressivo.
Shamus.
mp
Raise him, No - ra, till I kiss him,
p
p
(She raises child for him to kiss.)
See how I am tied!
molto espress.
pp
Bloo-dy war and dead-ly schism force me from your
side.
p
Once more and once more,
p
pp
mp
rall.
and a parting kiss for your-self, As-thore!
mf
colla voce


Allegro molto.
cresc.
ff
On-ly one! no! no more! O'-Bri-en must keep his
mf
f
colla voce
Capt.
Come fa-ther, come fa-ther! We can't be lin-ger-ing here all
pride!
mp
day. There's your penitent_ Do your office! Say whatever you've got to say.
(Father O'Flynn climbs into cart.)
ff
Ul-la-
Chorus.
cresc.


lone ul-la-lone och - one and och-one! the beau - ti-ful face and the
lone och - one and och-one! the beau - ti-ful face and the
lone och - one and och-one! the beau - ti-ful face and the
lone och - one and och-one! the beau - ti-ful face and the
8va bassa
fear - less eye, och - one ul - la - la, my own, my own, Oh,
fear - less eye, och - one my own, my own, Oh,
fear - less eye, och - one my own, my own, Oh,
fear - less eye, och - one my own, my own, Oh,
dim.
ff
8va bassa
why must you die? oh, why must you die?
why must you die? oh, why must you die?
why must you die? oh, why must you die?
why must you die? oh, why must you die?
p
dim.
ppp
8va bassa

Allegro molto.

Kitty. *f*

(Father O'Flynn cuts the ropes which bind Shamus with one stroke of his knife.)

He's free! He's a-

O'Flynn. *mf*

(Shamus leaps from the cart, knocking down two soldiers R. and L. and makes for the hill, Mike comes from behind tree and tries to stop him. The soldiers are hampered by the people and cannot fire.)

I can't stand it! Save yourself!

Allegro molto.

f *ff*

Captain "Stop him... aim low!"

foot! Now stand to him, neigh - bours!

ff

Shamus.

(goes)

Good - bye to you, Captain, good-bye to your men!

Volley

sfpp

ff

(Pause to be held until the volley is over.)

(The soldiers fire a volley up the hill, Mike falls and rolls down the slope, Shamus is left standing at the top.)

(Off.)

When you

pp

Oh, boys, lis-ten to Shamus!

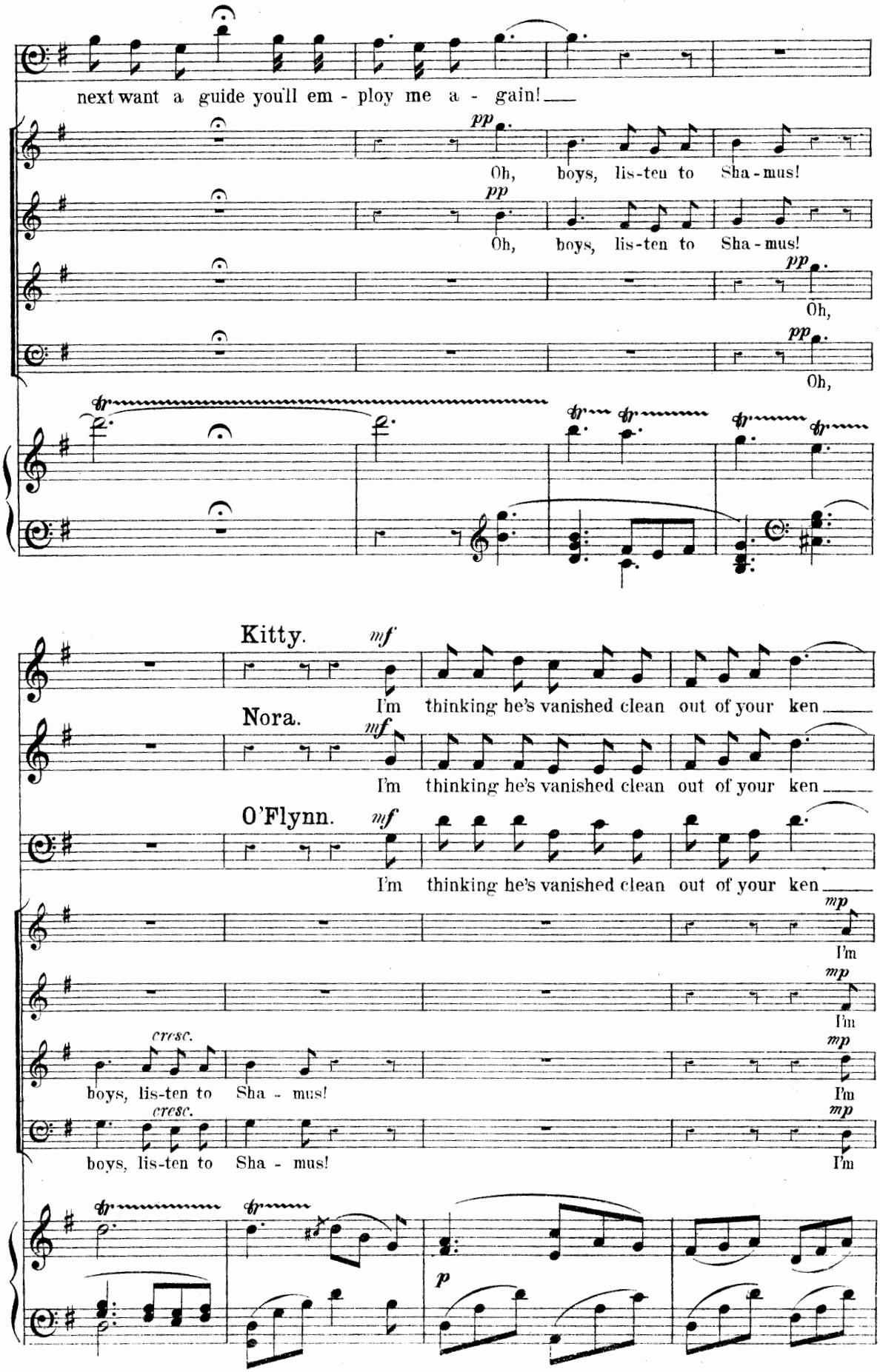
Chorus. Oh, boys, lis-ten to Shamus!

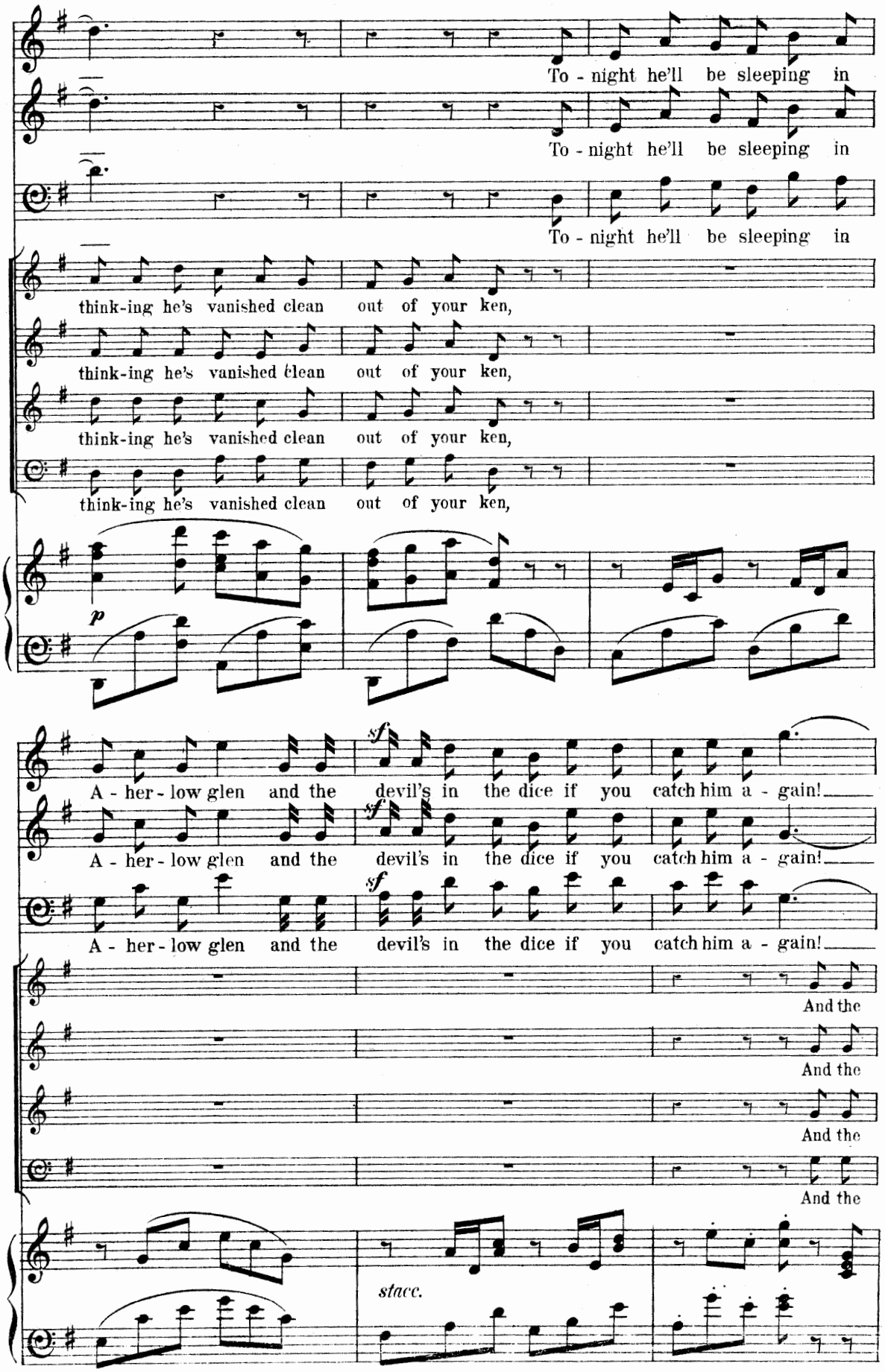
pp Oh, boys, lis-ten to Shamus!

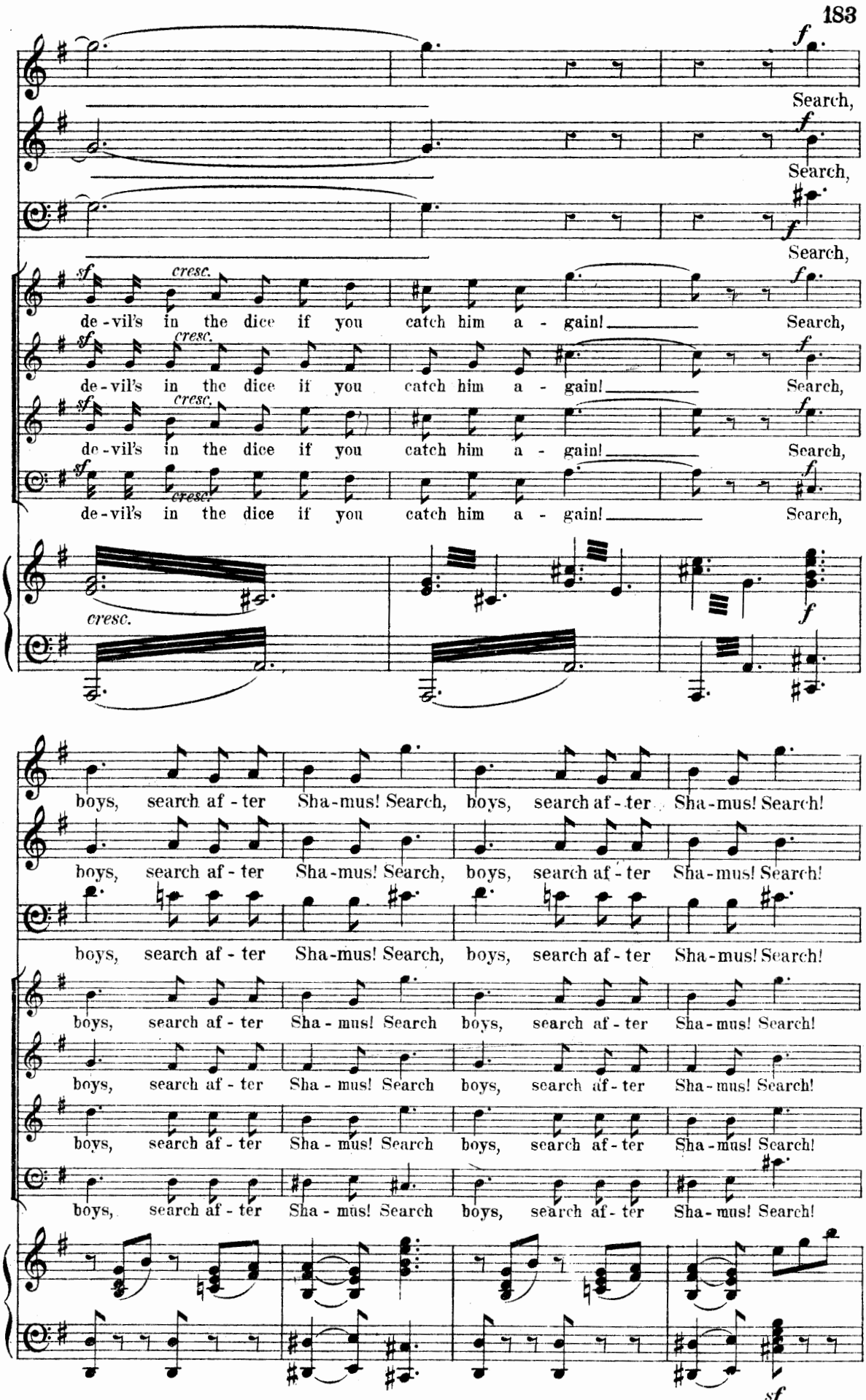
pp Oh, boys, lis-ten to Shamus!

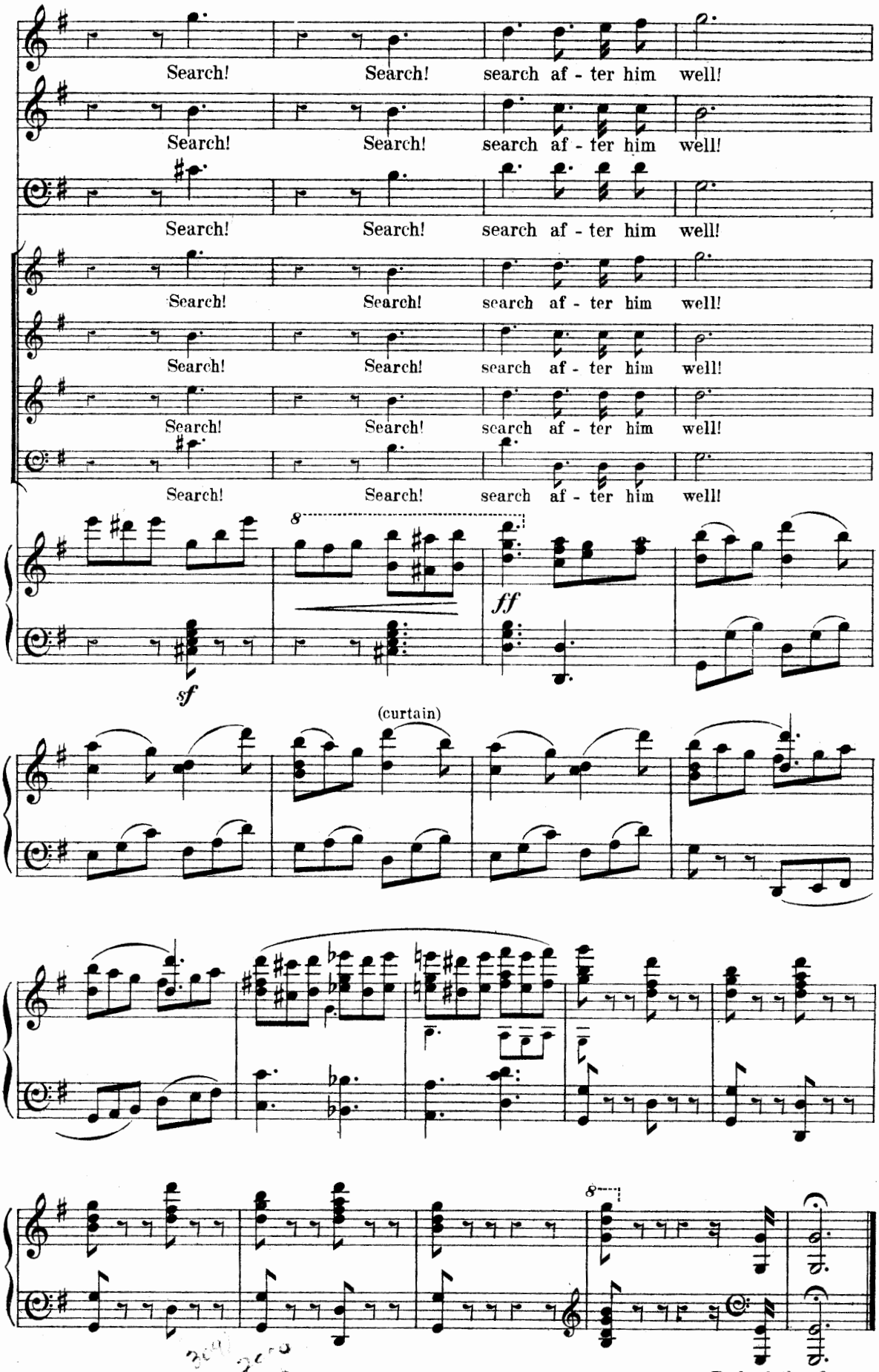
pp

(The soldiers scatter over the hill in pursuit.)


next want a guide you'll em - ploy me a - gain!
pp
Oh, boys, lis-ten to Sha - mus!
pp
Oh, boys, lis-ten to Sha - mus!
pp
Oh,
pp
Oh,
Kitty.
mf
I'm thinking he's vanished clean out of your ken
Nora.
mf
I'm thinking he's vanished clean out of your ken
O'Flynn.
mf
I'm thinking he's vanished clean out of your ken
mp
I'm
mp
I'm
cresc.
boys, lis-ten to Sha - mus!
mp
I'm
cresc.
boys, lis-ten to Sha - mus!
mp
I'm
p


To - night he'll be sleeping in
To - night he'll be sleeping in
To - night he'll be sleeping in
think-ing he's vanished clean out of your ken,
think-ing he's vanished clean out of your ken,
think-ing he's vanished clean out of your ken,
p
A - her - low glen and the devil's in the dice if you catch him a - gain!
A - her - low glen and the devil's in the dice if you catch him a - gain!
A - her - low glen and the devil's in the dice if you catch him a - gain!
And the
And the
And the
And the
stacc.


Search,
Search,
Search,
de-vil's in the dice if you catch him a-gain! Search,
de-vil's in the dice if you catch him a-gain! Search,
de-vil's in the dice if you catch him a-gain! Search,
de-vil's in the dice if you catch him a-gain! Search,
cresc.
boys, search af-ter Sha-mus! Search, boys, search af-ter Sha-mus! Search!
boys, search af-ter Sha-mus! Search, boys, search af-ter Sha-mus! Search!
boys, search af-ter Sha-mus! Search, boys, search af-ter Sha-mus! Search!
boys, search af-ter Sha-mus! Search boys, search af-ter Sha-mus! Search!
boys, search af-ter Sha-mus! Search boys, search af-ter Sha-mus! Search!
boys, search af-ter Sha-mus! Search boys, search af-ter Sha-mus! Search!
boys, search af-ter Sha-mus! Search boys, search af-ter Sha-mus! Search!



R 32 90

End of the Opera.
January. 1895.

OPERAS AND OPERETTAS.

		s.	d.
Basoche (the)	*Messager*	5	0
Beggar-Student	*Millöcker*	5	0
Boccaccio	*Von Suppe*	5	0
Canterbury Pilgrims ...	*Stanford*	6	0
Chieftain (the)	*Sullivan*	5	0
Diarmid	*McCunn*	7	6
Esmeralda	*Thomas*	6	0
Grand Mogul	*Audran*	6	0
Indiana	*Audran*	5	0
La Vie	*Offenbach*	5	0
Love and Law	*Caryll*	2	6
Ma mie Rosette ... *Caryll and Lacome*		5	0
Miss Mariana, or the Thirty Thieves	*Jones*	6	0
Much ado about nothing ...	*Stanford*	5	0
Nadeshda	*Thomas*	6	0

		s.	d.
Pauline	*Cowen*	7	6
Perichole	*Offenbach*	5	0
Peter the Shipwright ...	*Lortzing*	5	0
Pot-Pourri	*Lambelet*	6	0
Rival Poets (the)	*German*	5	0
Royal Star	*Clerice*	6	0
Shamus O'Brien	*Stanford*	5	0
Do., Recitatives only		1	6
Sigurd	*Reyer*	12	0
Sir Robin Hall	*C. E. Cowlrick*	5	0
Tattercoats	*Scott Gatty*	3	0
Veiled Prophet	*Stanford*	7	6
Venetian Singer	*Jakobowski*	3	0
Vicar of Wakefield ...	*Liza Lehmann*	6	0

DRAWING ROOM OPERETTAS.

With dialogue and stage directions.

	s.	d.
†*The Goose Girl, a Musical Play for the Young (Eight Solo Parts and Chorus) *A. Scott-Gatty*	3	0
†*Rumpelstiltskin, a Musical Play for the Young (Six Solo Parts and Chorus) *A. Scott-Gatty*	3	0
†*The Three Bears, a Musical Play for the Young (Ten Solo Parts and Chorus) *A. Scott-Gatty*	3	0
L. S. D. Musical Charade (2 M., 1 F.) *A. Scott-Gatty*	0	6
*The Post Bag, a Lesson in Irish (2 M., 1 F.) *Esposito*	2	6
Elsa's Fairy, a Musical Play for Girls (Four Solo Parts and Chorus) ... *Myles B. Foster*	1	0
†The Wooden Spoon (2 M., 2 F.) *Hope Temple*	2	6
†*Slumberland, a Musical Fairy Play (14 F. and Chorus) ... ... *Hubert Rooney*	3	0

	s.	d.
Gentleman of the Road, Operetta (4 M., 2 F.) by *H. Farjeon*	3	0
Good-Night, Babette, Musical Idyll *Liza Lehmann*	4	0
Olla Podrida, an Operatic Charade (for Treble or Mixed Voices) ... ... *Louis Diehl*	2	6
†A Dress Rehearsal (12 F.) ... *Louis Diehl*	2	6
†Coquette (3 M., 4 F., and Chorus) *Sopwith and Rawlinson*	3	0
*Pickwick (2 M., 2 F.) ... *E. Solomon*	2	6
†Paquerette (1 M., 3 F.) ... *Offenbach*	2	6
Cox and Box (3 M.) ... *Arthur Sullivan*	2	6
An Adamless Eden (17 F.) ... *W. Slaughter*	2	6
The Enchanted Island (3 M., 2 F.) *R. H. Walthew*	3	0
Fact and Fancy (2 M., 2 F.) ... *G. H. Stone*	2	6
Dream Lovers (2 M., 2 F.) *S. Coleridge-Taylor*	2	6

(M. = Male characters. F. = Female characters.)

* Separate Librettos can be had. † Band Parts can be had from the Publishers.

BOOSEY'S CABINET OPERAS FOR PIANOFORTE.

The Numbers refer to the Musical Cabinet.

ONE SHILLING EACH.

Ballo in Maschera (60)	*Verdi*	Guillaume Tell (125)	*Rossini*
Barbiere di Siviglia (109)	*Rossini*	Jolie Parfumeuse (181)	*Offenbach*
Brigands (151)	*Offenbach*	Lucia di Lammermoor (142) ...	*Donizetti*
Crispini e la Comare (92)	*Ricci*	Lucrezia Borgia (111)	*Donizetti*
Dame Blanche (175)	*Boieldieu*	Martha (108)	*Flotow*
Diamans de la Couronne (127) ...	*Auber*	Masaniello (128)	*Auber*
Domino Noir (123)	*Auber*	Mirella (217)	*Gounod*
Don Juan (112)	*Mozart*	Norma (107)	*Bellini*
Don Pasquale (122)	*Donizetti*	Oberon (202)	*Weber*
Ernani (176)	*Verdi*	Périchole (150)	*Offenbach*
Favorita (177)	*Donizetti*	Princess of Trebizonde (149) ...	*Offenbach*
Fidelio (110)	*Beethoven*	Rigoletto (119)	*Verdi*
Figaro (118)	*Mozart*	Robert le Diable (115)	*Meyerbeer*
Figlia del Reggimento (178) ...	*Donizetti*	Satanella (182)	*Balfe*
Fille de Madame Angot (172) ...	*Lecocq*	Semiramide (185)	*Rossini*
Flauto Magico (180)	*Mozart*	Sonnambula (104)	*Bellini*
Fra Diavolo (126)	*Auber*	Traviata (41)	*Verdi*
Freischütz (105)	*Weber*	Trovatore (40)	*Verdi*
Geneviève de Brabant (154) ...	*Offenbach*	Zampa (124)	*Herold*
Grand Duchess (106)	*Offenbach*		

DOUBLE NUMBERS.

		s.	d.
Basoche (the)	*Messager*	3	0
Beggar-Student (the) ...	*Millöcker*	2	6
Boccaccio	*Von Suppe*	2	0
Chieftain (the)	*Sullivan*	3	0
Dinorah (134)	*Meyerbeer*	2	0
Flying Dutchman (199) ...	*Wagner*	2	0
Huguenots (185)	*Meyerbeer*	2	0

		s.	d.
La Mascotte	*Audran*	2	6
Lohengrin (186)	*Wagner*	2	0
Ma mie Rosette ... *Lacome and Caryll*		3	0
Nadeshda	*Thomas*	3	0
Shamus O'Brien	*Stanford*	3	0
Tannhäuser (187)	*Wagner*	2	0
Vêpres Siciliennes (188) ...	*Verdi*	2	0

BOOSEY'S GUIDE TO THE OPERA, containing the Plots and Incidents of the best of the old Standard Operas, and the Modern Works of Wagner, Verdi, Puccini, etc., with short sketches of the lives of the Composers. NEW REVISED EDITION. Price 1s., paper cover; 2s. 6d., cloth.

BOOSEY & CO., Ltd., 295, Regent Street, London, W.1.

And Steinway Hall, 111-113, West 57th Street, New York.

REDUCED PRICES. **All previous lists cancelled.**

THE ROYAL EDITION OF OPERAS

FOR VOICE AND PIANOFORTE, WITH ITALIAN AND ENGLISH WORDS
(except where otherwise stated).

Edited by ARTHUR SULLIVAN and JOSIAH PITTMAN.

ENGLISH ADAPTATIONS BY
JOHN OXENFORD, H. F CHORLEY, C. L. KENNEY, ROBERT REECE AND PAUL ENGLAND.

The whole of the Operas are published in the most complete form, and correspond in every case exactly with the original scores. Supplements are given with several Operas, containing additional pieces that have never before appeared in any country. *All the recitatives are published without abridgment.*

The unaccompanied recitatives in "Figaro," "Don Giovanni," and "Il Barbiere" are printed as dialogue in the body of the Operas, and with music as supplements at the end of the works.

		Paper Covers s. d.	Cloth Gilt s. d.
Ballo in Maschera ...	Verdi	6 0	9 0
Barbiere di Siviglia ...	Rossini	5 6	9 0
Bohemian Girl (English) ...	Balfe	5 6	9 0
Brigands (English and French)	Offenbach	7 6	10 6
Crown Diamonds	Auber	6 0	9 0
Dinorah	Meyerbeer	6 0	9 0
Domino Noir	Auber	6 0	9 0
Don Giovanni	Mozart	5 6	9 0
Don Pasquale	Donizetti	6 0	9 0
Elisir d'Amore	Donizetti	7 6	10 6
Faust (with the original English words)	Gounod	6 0	9 0
Favorita	Donizetti	6 0	9 0
Fidelio (with the four Overtures)	Beethoven	5 6	9 0
Figaro (from the last Leipsic Edition)	Mozart	5 6	9 0
Figlia del Reggimento ...	Donizetti	5 6	9 0
Fille de Madame Angot (English and French) ...	Lecocq	6 0	9 0
Flauto Magico (with the original English words) ...	Mozart	5 6	9 0
Flying Dutchman (English and German)	Wagner	5 6	9 0
Fra Diavolo	Auber	5 6	9 0
Freischütz (Italian, German and English)	Weber	5 6	9 0
Grand Duchess (English and French)	Offenbach	7 6	10 6
Guillaume Tell	Rossini	7 6	12 6
Huguenots	Meyerbeer	10 6	15 0
Lily of Killarney (English)...	Benedict	6 0	9 0
Lohengrin (Italian, German and English)	Wagner	5 6	9 0
Lucia di Lammermoor ...	Donizetti	5 6	9 0
Lucrezia Borgia	Donizetti	5 6	9 0
Lurline (English)	Wallace	7 6	10 6
Maritana (English)	Wallace	5 6	9 0
Martha	Flotow	5 6	9 0
Masaniello	Auber	5 6	9 0
Mascotte (English)	Audran	6 0	9 0
Médecin malgré lui (French and English)	Gounod	6 0	9 0
Mirella	Gounod	6 0	9 0
Mountain Sylph (English)...	Barnett	6 0	9 0
Norma	Bellini	5 6	9 0
Parsifal (English and German)	Wagner	7 6	10 6
Porter of Havre	Cagnoni	6 0	9 0
Pré-aux-Clercs (French and English)...	Herold	6 0	9 0
Princess of Trebizonde (English and French) ...	Offenbach	7 6	10 6
Puritani	Bellini	5 6	9 0
Rigoletto	Verdi	5 6	9 0
Robert le Diable	Meyerbeer	10 6	15 0
Rose of Castile (English) ...	Balfe	7 6	10 6
Satanella (English)	Balfe	6 0	9 0
Semiramide...	Rossini	7 6	10 6
Siege of Rochelle (English)	Balfe	6 0	9 0
Sonnambula (with the original English words)	Bellini	5 6	9 0
Tannhäuser (English and German)	Wagner	5 6	9 0
Traviata	Verdi	5 6	9 0
Trovatore	Verdi	5 6	9 0
Water Carrier (English, French and German) ...	Cherubini	6 0	9 0
Zampa (English and French)	Herold	6 0	9 0

BOOSEY'S GUIDE TO THE OPERA, containing the Plots and Incidents of the best of the old Standard Operas, and the Modern Works of Wagner, Verdi, Puccini, etc., with short sketches of the lives of the Composers. NEW REVISED EDITION. Price 2s. 6d., paper cover.

PARSIFAL (WAGNER). **The Argument, the Music Drama, and the Mystery,** by CHARLES T. GATTY, F.S.A. Price 1s. 6d. net.

BALLAD OPERAS, with Dialogue and Stage Directions. Edited by J. L. HATTON and JOHN OXENFORD. Price 3s. each.

NO SONG, NO SUPPER. ROSINA. LOVE IN A VILLAGE.

BOOSEY & CO., Ltd., 295, Regent Street, LONDON, W.1.
Steinway Hall, 111–113, West Fifty-Seventh Street, NEW YORK.