

RiverDream
PRESENTS

BOUBLIL AND SCHÖNBERG'S



Piano/Conductor Score

New York, March 7th 2007

1. Overture

Strings

1 2 3 4 5 6 7

pp (cue cym.) *Flutes* *pp* *Mark Chimes*

Safety

8 9 10 11 12 13

Horn (solo sempre rubato) *mp* *Safety*

Safety

14 15 16 17 18 19

mp *Safety*

Musical score for measures 20-25. The top staff shows woodwinds with notes grouped in pairs (20-21, 22-23, 24-25) and a bracketed section labeled "Safety" covering measures 24 and 25. The piano accompaniment features chords in the right hand and a melodic line in the left hand, with a chord change to A^b at measure 21.

Musical score for measures 26-30. The top staff shows woodwinds with notes grouped in pairs (26-27, 28-29, 30). The piano accompaniment includes a *pp* dynamic marking, a chord change to D at measure 27, and a section labeled "Harp" starting at measure 30 with a melodic line in the right hand.

Musical score for measures 31-34. The top staff shows woodwinds with notes grouped in pairs (31-32, 33-34) and a section labeled "Solo Whistle 8va" starting at measure 34. The piano accompaniment features chords in the right hand and a melodic line in the left hand, with a chord change to D at measure 32.

Musical score for measures 35-39. The top staff shows a "Solo Whistle 8va" line starting at measure 35. The piano accompaniment is labeled "Harp" and features a melodic line in the right hand and chords in the left hand, with chord changes to D at measure 35 and A at measure 39.

Musical score for measures 40-44. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). Measures 40 and 41 contain a half note and a dotted half note respectively. Measure 42 features a slur over a quarter note, a quarter note, and a quarter note, with a '4' below the staff. Measure 43 features a slur over a quarter note, a quarter note, and a quarter note, with a '4' below the staff. Measure 44 contains a dotted half note. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two sharps. It features a half note in measure 40, a dotted half note in measure 41, and a sequence of notes in measures 42 and 43, with a 'D' below the staff in measure 42.

Musical score for measures 45-48. The top staff is a single melodic line in treble clef with a key signature of two sharps. Measure 45 contains a quarter note, a quarter note, and a quarter note. Measure 46 features a slur over a quarter note, a quarter note, and a quarter note. Measure 47 features a slur over a quarter note, a quarter note, and a quarter note, with the tempo change *In 3* above the staff. Measure 48 contains a dotted half note. The bottom staff is a piano accompaniment in grand staff with a key signature of two sharps. It features a sequence of notes in measure 45, a dotted half note in measure 46, and a sequence of notes in measure 47, with an 'A' below the staff in measure 45 and a 'D' below the staff in measure 47. The piece concludes in measure 48 with a final chord and a fermata. The instruction *molto cresc.* is written above the staff in measure 48. Below the piano staff, the text *Rolling Perc., Bass* is written, followed by a double line and a fermata symbol.

49 Violin Solo

Measures 49-54. Violin solo with piano accompaniment. Dynamic marking *f*. Fingering *5* is indicated under measures 50 and 52.

Measures 55-59. Violin solo with piano accompaniment. Dynamic marking *f*. Instruction *(Clt)* is present above measure 55.

Measures 60-64. Violin solo with piano accompaniment. Instruction *(Vln solo, Whistle to Pipes)* is present above measure 60.

Measures 65-69. Violin solo with piano accompaniment. Instruction *Pipes* is present above measure 68.

70

Musical score for measures 70-75. The top staff is a single melodic line. The bottom staff is a piano accompaniment with chords and arpeggiated patterns. Chords are labeled: Bm, Am, E/G#, E, C, Bm. A dynamic marking *f* is present. A rehearsal mark **(Cor)** is placed below the piano staff at measure 74.

Musical score for measures 76-81. The top staff continues the melodic line. The bottom staff continues the piano accompaniment. Chords are labeled: Am, F, D/F#. A rehearsal mark **8** is placed below the piano staff at measure 79, with **(Cor / Mark Chimes)** and **(B.D. roll)** written below it.

Musical score for measures 82-86. The top staff continues the melodic line. The bottom staff continues the piano accompaniment. Chords are labeled: G, G, G, F, Eb. A rehearsal mark **6** is placed above the piano staff at measure 83. A text instruction *Strings sustain, Harp - widens more florid arpeggio patterns* is placed between the staves at measure 83. A rehearsal mark **Horn** is placed below the piano staff at measure 85.

Musical score for measures 87-91. The top staff continues the melodic line. The bottom staff continues the piano accompaniment. Chords are labeled: Eb, G. A rehearsal mark **2** is placed above the piano staff at measure 88. A rehearsal mark **8** is placed above the piano staff at measure 89. A rehearsal mark **(Cor)** is placed below the piano staff at measure 88.

Musical score for measures 92-97. The top staff shows a melodic line with notes 92, 93, 94, 95, 96, and 97. The bottom staff shows piano accompaniment with chords G and (Gtr) D, and a bass line. A text instruction reads: *Strings continue to sustain Harp winding down*.

Musical score for measures 98-102. The top staff is labeled *Whistle* and contains a melodic line starting at measure 100. The bottom staff is labeled *Flutes* and *Harp*, with a dynamic marking of *mp*. The piano accompaniment features chords and a bass line.

Musical score for measures 103-107. The top staff is labeled *Violin* and contains a melodic line starting at measure 104. The bottom staff shows piano accompaniment with chords and a bass line.

Musical score for measures 108-112. The top staff is labeled *Whistle* and contains a melodic line starting at measure 108. The bottom staff shows piano accompaniment with chords and a bass line. A text instruction reads: *(Strings)* and *(Harp arp.)*.

Sailors
Dubhdara
Grania
Tiernan
Women

2. The Pirate Queen (Part I)

#1A. 'Oars Intro'

Musical score for measures 1-8. The score is in 6/8 time. Measure 1 is marked '1 (Off Stage)'. Measure 2 is marked '2'. Measure 3 is marked '3 (Walk On)' and contains the instruction '(1)'. Measure 4 is marked '4'. Measure 5 is marked '5'. Measure 6 is marked '6' and contains the instruction '(4)'. Measure 7 is marked '7' and contains the instruction '(6)'. Measure 8 is marked '8'. The bass line is mostly rests.

Musical score for measures 9-14. Measure 9 is marked '9' and contains the instruction '2 and 3'. Measure 10 is marked '10'. Measure 11 is marked '11' and contains the instruction '3'. Measure 12 is marked '12'. Measure 13 is marked '13' and contains the instruction 'f o f o f o'. Measure 14 is marked '14'. The bass line features rhythmic patterns with accents.

Musical score for measures 15-19. Measure 15 is marked '15'. Measure 16 is marked '16' and contains the instruction 'f o f o o o'. Measure 17 is marked '17' and contains the instruction '(Swinging Oar)'. Measure 18 is marked '18'. Measure 19 is marked '19'. The bass line has rests in measures 15 and 19.

Musical score for measures 20-24. Measure 20 is marked '20'. Measure 21 is marked '21'. Measure 22 is marked '22'. Measure 23 is marked '23'. Measure 24 is marked '24'. The bass line has rests in measures 20, 23, and 24. The time signature changes to 2/4 at the end of measure 24.

DUBHDARA, CREW and WOMEN 2 **#2 'The Pirate Queen'**

25 2 3 4

Ho - ly God Bless this ship With pride, and Clan O' Mal - ley

(Cue notes for Women)

5 6 7

DUBHDARA **DUBHDARA and CREW**

green, I name this ship "The Pi - rate Queen". Give the

Perc. BD and Low Toms

ff

8 9 10

girl a shot ofwhis - key, Set the pi - rate la - dy free, There are ma - ny clans in Ire - land, Clan O' -

f

11 12 13

Mal - ley rules thesea! Tell the En - glishmer - chantships that pass here, Trea - sure in their hold, That the

TIERNAN

14 Queen has come to li - be-rate her gold! 15 Chief Dubh - da - ra at thehelm: She's as 16 (Whistle 8va)

GRANIA

17 sleek as she is fast. 18 I can feel her hal - yards creak - ing as they strain a-against the mast. Feel the 19

TIERNAN **GRANIA**

20 wind a-against my cheek. Feel the 21 o - cean rise and fall. 22 I've seen ma - ny ships but she's the most ex-

CREW and WOMEN

23 ci - ting ship of all. 24 Ho - ly God 25 Bless this ship

26 WOMEN 27 3 28

Take a sword and man the gal - ley, All a -

29 CREW and WOMEN 30 CREW 31

board will win the day "God pro - tect the clan O 'Mal -ley!" and our home here in Clew Bay! As the

32 33 34

Eng - lish plun - der Ire - land, wav - ing high the u - nion jack, we will take to sea and plun - der them right

35 35 36 37 38

back.

(Dancer)

39

39 40 41 42

(Percs continue)

A^{b5} D^{b2} A^{b5} D^{b2}

43 44 45 46

A^{b5} D^{b2} A^{b5}

47 48 49 50

A^{b5} D^{b2} A^{b5} D^{b2}

DUBHDARA

51 52 53 54

Tier-nan,

A^{b5} D^{b2} A^{b5} D^{b5} *mf*

TIERNAN

55 56 57

What's that ship out there? Can we cap-ture her un-harmed? That's no treas-ure gal-leon, cap-tain, That's a

DUBHDARA

DUBHDARA
and CREW

58 war - ship huge and armed. We'll hide here un-til she's gone when a trade ship hits the rise, Then we'll

61 (con 8va) take her by sur-prise! Let the Eng - lish call us sa-vage, We will come at them full flood, We have

62 (b)

63

mf *f* *con 8vb* $A^{\flat 7}$ D^{\flat}

64 built the Queen to ra-vage, Time to Chri-sten her with blood. And when we de-feat the Eng - lish fleet, and

65

66 (b)

$A^{\flat 7}$ D^{\flat} $A^{\flat 7}$

GRANIA

67 no - thing in be-tween, All those fops will learn to fear The Pi - rate Queen.

68

69

D^{\flat} $A^{\flat 7}$ D^{\flat}

Dubhdara
Grania
Crew
Tiernan

3. The Pirate Queen (Part II)

1 *Horn* 2 3 **DUBHDARA**
f Gra-nia, Gra-nia, Care-ful there my daugh-ter!

Distorted Guitar

Piano
f *sub mf*
C F/C C

B.D. plays 8s Cymbal on 1, Toms on 3
Bass plays accents only

4 5 **GRANIA**
Help her, Quick lads, Up a - bove the sail. Do not wor - ry fa - ther, I am safe here,

F/C C

6 DUBHDARA 7 ✓ 8

Watch me, I can swing down to the rail. Don't you dare, Be still! You stay up there, or you will

sec.

F/C B^b / G/B / C / A/C[#] /

9 *poco più mosso* 10 DUBHDARA 11 12

cause your fa-ther's heart to fail. From the day your moth-er died,

Cl. *Violin*

Harp *meno forte*

Dm / C/E F Gm D/F[#]

13 14 15 16 17

It's been you and me a - lone. What am I to do? This girl I thought I knew is some-one else now that you're

B^b F/A Cm Gm/B^b A

GRANIA

18 grown. 19 I'm your daugh-ter, no-thing more, 20 Each time you went off to sea, 21 The

Clarinet

23 truth just grew and grew: That 24 I be - long with you on 25 ships, That's where I'm meant to 26 be.

DUBHDARA 27 Mai - gret, bless your I - rish soul; 28 Your daugh-ter here has lost con - trol! 29 Take me with you! 30

GRANIA $\text{♩} = \text{♩}$

WW tacet, strings sustain *(Bod. Fill)*

DUBHDARA **GRANIA** **DUBHDARA**

31 32 33

Let me take this in: What is it you think you'll do I'll be a sai - lor Some - one in a dress is

Celeste/Marimba *B crotale*

Pizz. strings

Bodhran

34 35 36

go - ing to join the crew? Wo - men in the hou - sings, Sai - lors would go be - serk!

B crotale *Vibraslap*

GRANIA **DUBHDARA**

37 38 39

Wo - men in their blou - ses, How is a man to work? I'm not like o - ther girls. You

40 GRANIA 41 4 2 42 CREW

are, If you think you're not, You're wrong. Let me be a sai-lor What was that she asked? The

Vln *Celeste/Marimba*

Stacc. Bowed Strings

Gm

Fr. Bass counter-melody 8va

43 *K* 44 45 *K*

world has come un-stuck Ev-'ry-one knows a fe - male brings a ship bad luck.

Wood Block *W Block*

Gm Dm/F Dm/F

46 47 48

Wo - men send you on the rocks, Wo-men are like a curse. Wo - men bring the wrath of God, Ca

W Block

Cm/E^b Cm/E^b Gm/D

49 ta - stro - phe or worse, 50 Look at us tal - king cra - zy! 51 Our wo - men have been a - board too

W Block

(Cl.) (Vln)

Gm/D D D

52 long. 53 54 55 56

DUBHDARA

Go home, Learn things that you don't know: To cook and milk and weave and sew.

Strings sustain, Guitar one chord per bar

Gm E^b B^b Gm D

Harp plays 8s
Bass long notes

rit.

A Tempo 57 58 59 60

DUBHDARA **GRANIA**

I can't just stay at home. Churn but - ter, ren - der

One day you'll be some-one's wife. There's no point in all this chat.

Gm D B^b F

61 62 63 64

fat?

DUBHDARA: 'Tiernan, escort our women back to shore!'

Join the wives a-shore, The truth is sim-ply you're a wo-man Grace, and that is that.

Cm Gm D Gm

(Kit fill)

65 **Horn** 66 67 68

TIERNAN: 'Woman! Last goodbyes! Come Grace. That word includes you'

Harpichord

subito **f** C⁵ Dist. Guitar F C⁵ F

Bass/B.D. 8s Snare on 3

GRANIA 69 70 71 72 **TIERNAN**

senza rit. *Poco meno mosso*

Wo-man's not a word! No, Wo-man is a sen - tence worse than be-ing sent to gaol. You are

Pizz. Strings and Harpichord

sub. **p** B^b / G / C / A / Dm / C

73 so much of a wo - man! You are strong and wild and proud. You must al - ways be that wo - man stand - ing

Glock.

76 **TIERNAN** 77 *Horn* 78 **GRANIA** 79 You know I am

fie - ry and un - bowed. Who waits home for me on the shore

80 81 82 83 *rit...* 84

wait - ing for more I love you Tier - nan, but it all seems so un - fair.

Segue As One No. 3A
'Woman'

March 2007

3A. Woman

GRANIA

1 2 3 4

Wo - man I am born What does "wo - man" mean?

(Gtr)

Am C+/G# C/G D/F#

5 6 7 8

Must my dreams face scorn? Held back and un - seen.

(Gtr) (Harp)

Dm/F A/E E7 Am

9 10 11 12 (GL)

If I long for fire Must it stay un - real?

(Vln)

(Cym.)

Am C+/G# C/G D/F#

13 14 15 16

Can I not de - sire? Am I not to feel?

(Vln)

(Cor)

Dm/F A/E E7 A

(Harp)

17 18 19 20

If I ache to taste Am I not to try?

(Cl)

(Vln)

(Cor)

A/G D/F# (Harp) Dm/F (Cor) A

(Gtr)

In 4

21 22 23 24 25

If my heart says sail Why must I de - ny? I have my

(Cl) *mp*

A/G D/F# Dm/F E

26 *In 2*
(GL.)

26 27 28 29

dreams, I have made plans I see ho - ri - zons wide as a man's. Must I be

A E/B A/C# D F#m/D#

30 31 32 33

no - thing 'til I'm some man's wife? Look at this face, Does it de -

A/E E A A

34 35 36 37

ceive? Do I look made to milk and to weave? I will be damned to hell if

E/B A/C# D F#m/D# A/E

GRANIA *'Blasphemy, Father, I know. Forgive me!
But I won't take it back. I won't!*

38 39 40 41

that is my life.

(Cor) (Clt/Vln)

E A E/G# F#m AΔ/E

TIERNAN *'I understand you. Somehow I never picture you knitting.'*

42 43 44 45

dim.

F#m/D# A/E E A

GRANIA

46 (Wh.) 47 (Wh.) 48 49 (Wh.) 50

I'm al - most your age, I'm your match in size. I'm your match with

(Harp) *8va*

(still once more, no 8s yet)

p Am C6#/G# C/G D/F# Dm/F

TIERNAN 'No you're not' **GRANIA**

51 52 53 54

swords an e - qual in most eyes But when you have a

(8) *piu appassionato*

A/E E7 A *mf* B (Pno 8s)

55 56 57 58

dream And you're caught in its grip You can climb a-board a

E7 (Harp) A D7 G

59 60 61 62

ship, You can, You can for you're a man. You can reach t'ward that

(Vln)

(Cym.)

B.D.

63 64 65 66

place Where the earth meets the sky. Fight a bat-tle, be

(Cor)

gliss. (Harp 8s)

E7 A D7 G

67 68 69 70

brave, be true, If you can do it, Why not I?

(Harp 8s)

C B Em D G F# F#

71

Musical score for measures 71-74. The vocal line (treble clef) contains the lyrics: "I'm meant to fly Sail un-re-strained Why is man free and wo-man chained? Is that my". The piano accompaniment (grand staff) includes chords: B (Pno 8s), F#/C#, B/D#, E, and G#/E#. There are triplets in measures 71, 72, 73, and 74.

75

Musical score for measures 75-78. The vocal line (treble clef) contains the lyrics: "e - pi-taph be - fore I die? I should be free, Free to be". The piano accompaniment (grand staff) includes chords: B/F#, F#, B, and B. There are triplets in measures 75, 76, 77, and 78. A violin part (Vln) is indicated in measure 77.

79

Musical score for measures 79-82. The vocal line (treble clef) contains the lyrics: "Grace, I want to feel the wind on my face! And when life beck - ons, I should". The piano accompaniment (grand staff) includes chords: F#/C#, B/D#, G#/E#, and B/F#. There are triplets in measures 79, 80, 81, and 82. A guitar part (Gtr) is indicated in measure 82. A harp glissando (Harp gliss.) is indicated in measure 80.

In 4

83 84 85 86

go, Face out the storm, Not stay be - low, Am I to be just wo - man?

Measures 83-86 of the vocal line. Measure 83 starts with a quarter note 'go,'. Measure 84 has a triplet of eighth notes 'Face out the storm,'. Measure 85 has a quarter note 'Not stay be - low,'. Measure 86 has a quarter note 'Am I to be just wo - man?'.

F# (Tymp.) B F# B/F#

Piano accompaniment for measures 83-86. Measure 83: F# (Tymp.). Measure 84: B. Measure 85: F#. Measure 86: B/F#.

87 88 89 90 91

No, Not I

Measures 87-91 of the vocal line. Measure 87: 'No,'. Measure 88: 'Not'. Measure 89: 'I'. Measure 90: (rest). Measure 91: (rest).

F#7sus4 F# B C#/B Em6/B B

Piano accompaniment for measures 87-91. Measure 87: F#7sus4. Measure 88: F#. Measure 89: B. Measure 90: C#/B. Measure 91: Em6/B. Measure 92: B.

Women
Sailors
Dubhdara
Tiernan

4. The Pirate Queen (Part III)

TIERNAN: 'The tide is high Grace. Women ashore.'

Musical score for the first system, featuring vocal parts and piano accompaniment.

M2 **3** **TUNE** **2** **3** **4**

SOP. Wom-en a shore! Ho - ly God, Migh-ty Lord, May it be your will that none should

TENOR ALTO 8vb Ho - ly God, Migh-ty Lord, May it be your will that none should

BARI BASS Ho - ly God, Migh-ty Lord, May it be your will that none should

Tubular Bell **3**

Ho - ly God, Migh-ty Lord, May it be your will that none should

Musical score for the second system, featuring vocal parts and piano accompaniment.

5 **6** **7** **12** **8**

Horn and Strings

fall. We say "Good - bye" and bless us all.

fall. We say "Good - bye" and bless us all.

Full Orch. Ensemble

fall. We say "Good - bye" and bless us all. **ff**

fall. We say "Good - bye" and bless us all.

Horn and Strings

8 **CUT TO 11 (CHICAGO)**

Harp

Synth. I String Ensemble

Concert Bass Drum and Cymbals swelling in waves

10 **11** (Melody note 'A' for Chicago cut)

G/D **F/C**

CREW

12 13 Here we

C7 **F**

Tempo Primo

14 sail, the clan O'Mal - ley on the mai - den Pi - rate Queen. In the white - caps or the val - ley we will

Synth II

Guitar

G7 C G7

Rhythm Section as Part I

17 pick the En - glish clean. Some - where there's a ship pa - trol - ling as - king for an act of war: we will

C G7 C

20 sink her and be pri - va - teers once more. *meno forte*

(Whistle 8va) 22 (Cl)

G7 C molto dim. (Harp 8s)

23 (Whistle loco) 25 (Cl)

Musical score for measures 26-28. The score is in 4/4 time. Measure 26 starts with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. Measure 27 continues the melody with a half note. Measure 28 concludes with a whole note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

Musical score for measures 29-30. Measure 29 is a whole rest, labeled with a box containing the number 29 and the text "[Sound cue] '3, 4'". Measure 30 is a whole rest, labeled with a box containing the number 30 and the text "TIERNAN (Flexible rhythm)". Below the rests, the lyrics "Storm a - head!" are written. The piano accompaniment includes a treble line with a melodic line labeled "(Harp/Synth.)" and a bass line with triplets and chords. The section ends with a double bar line.

Musical score for measures 31-32. Measure 31 is a whole rest, labeled with a box containing the number 31 and the text "DUBHDARA". Below the rest, the lyrics "Storm a - head!" are written. Measure 32 is a whole rest, labeled with a box containing the number 32 and the text "DUBHDARA". Below the rest, the lyrics "Down the sails!" are written. The piano accompaniment features a treble line with a melodic line and a bass line with triplets and chords. The section ends with a double bar line.

33 *Horn*

Distorted Guitar plays long notes *Synth, Vln, Perc.*

Synth Brass *WW*

Harp Glissi. up and down
Cymbals shimmer in waves

Bass, Toms, Piano

35 *Horn*

37 *Tutti*

38 39

(etc.)

40 41 42

(Strings continue as before in 8ves)

Chimes, Horn, WW Power Guitar and Horns

43 44 45

cresc.

46 47 48

Harp glissi as before (Piano)

49 (Strings) 50 51

(Percs play all phrases)

F Dm G E Am

CREW **CUT To 55.4**

52 Ho - ly God! 53 Bless this boy!

G (Ensemble) *E^b*

TIERNAN (*Flexible rhythm*) **DUBHDARA** *Orchestra*

54 Grace, my God, It's you! 55 Gra- nia, You could have died!

CREW

56 She is 57

(*As before*)

G⁷ *C*

CUT To 62 (omit singing)

SAILOR #1

SAILOR #2

58 mad, The cap - tain's daugh - ter, And it had to bring bad luck. It's the wo - man brought the storm No, it's the

CREW

62

61 wo - man saved the day. Let's stand back and let the cap - tain have his

63

(Cl)

64

65

63 say. *meno forte*

molto dim. (Harp 8s)

(Cor)

66

(Vln)

67

Segue As One No. 5 'My Grace'

5. My Grace

sempre espressivo e rubato

1 Warm Synth. Pad sustains

2

Guitar

B^b Harp

Bass

CUT TO 12
Clarinet

3

4

B^b

B^b/A^b

B^b13/A^b

B^b/A^b

5

6

E^b

C

Musical score for measures 7-9. Measure 7 features a vocal line with a slur over a quarter note and a half note, and a piano accompaniment with chords C/B^b and C¹³/B^b. Measure 8 has a piano accompaniment with chord F. Measure 9 has a piano accompaniment with chord F⁹.

Musical score for measures 10-12. Measure 10 is a vocal rest. Measure 11 is a vocal rest. Measure 12 contains the lyrics "My child, my Grace, A stow 'way on my". Above measure 12 is a box labeled "DUBHDARA". The piano accompaniment includes chords F¹³, F⁹, and B^b.

Musical score for measures 13-14. Measure 13 contains the lyrics "ship. And what". Measure 14 contains the lyrics "a fool you've". The piano accompaniment includes chords B^b/A^b and B^b¹³/A^b.

22 knows, I'd have him keel hauled through the

23

24 wa - ter. But when I think what judge-ment

25

26 to im - pose I on - ly see my daugh - ter.

27 28

(cue Wh.)

29 30 31

♩ = ♪ In 4

32 33 34 35

DUBHDARA *sempre rubato*

Clarinet (*Warm Pad tacet*)

Whistle 8vb
Strings

B^b Harp

Bass

Gra-nia at the

36 37 38

GRANIA **DUBHDARA**

fire-side Danc-ing with her fath-er, How I did a - dore you! Were you a pi-rate ev-en

Vln/Clt

GRANIA

39 40 41

then? Had you a bri-gand's heart at ten, And I just did-n't see it? Pray that you'll al-

Chords: Eb, Cm, Cm9, F

42 43 44

low me stay a lit-tle lon- ger, Have my heart's de - sire

Chords: Bb, Gm, Eb Harp

45 46 47

I ne - ver wan - ted more than this: to be a sai - lor here be -

Chords: Edim

58

DUBHDARA

58 59

If you stay _____ You know the crew's un-ease, The bat - tles on the

Pizz. Strings

Harp 6 *Horn*

G^b (ww mid-range trem.) E^bm

GRANIA

60 61

seas And me, I'll want to shield you _____ Fa- ther,

Harp 6

E^bm/C B^b

62 63

please. Just let me have a start. When you were sick at

Harp 6

G^b E^bm

In 4

DUBHDARA

64 heart, The o - cean was what heal'd you My

65

E^bm/C Dm

molto rit.

66 Gra - nia My daugh - ter, through and

(cue Wh.) (bowed)

67

Cm Gm Gm/F

68 through. Let my judge-ment be made And your bra-v'ry re-

69

Gm/E E^bm⁶/G^b

70 paid: You can stay 'til this voyage is through. And may God and this

72 crew Please for-give what I do, Dea - rest

rit.

74 **GRANIA** Gra-nia. Dea-rest Cap-tain. *Whistle solo* 75 **In 4 DUBHDARA** Wo-men are a my-stery, Wild, e-lu-sive crea- tures, 76

Strings
F B^b Harp / B^b Gm
Bass

77 78 79 80 5

Twen-ty times a bo-ther. Some-times the clo-sest to your heart are the ones you know

Vln/Clt

B^bma⁷ B^bma⁷/A E^b E^b Cm Cm⁹

81 82 83

least of. Now I see you stand-ing Fie-ry as your mo-ther, Stub-born as your

Horn

Whistle

F B^b B^b Gm

più mosso e agitato

84 85 86 87

fa - ther. How can I chas-tise you for dreams. And hold your un-tamed heart a -

Harp *E^b Edim*

88 89 90 91

gainst you When it's what I'm most proud of in

(Flute 8s, Strings sustain)

B^b/F B^b/F E^bm (Harp continues 8s) F

92 93 94

me. Who can ev - en i - ma - gine the trials you will

crescendo

B^b E^b

95 96 97 98

face as you strive to live free. Be who you are, For you're my

F Gm Dm/F f Gm/E Gm/E

Cymbals and Toms rolling

99 100 101 102

Grace, and you'll al - ways be.

B^b/F F|| F B^b Gm/B^b B^b Cm/B^b

Horn *mp cantabile*

103 104 105

DUBHDARA: 'Tiernan. My daughter will stay with us. Give her tasks. She will be part of the crew'

Strings sustain
Harp plays arp. 8s

E^bm/C *Gm/B^b*

TIERNAN: 'Ay, captain.'

106 107 108

Whistle

SAILOR #1: 'I still don't like it - a woman on a ship.'

SAILOR #1: 'And yet - what she did! Without her God knows where we would be.'

SAILOR #2: 'It won't be good for us. I fear it...'

SAILOR #2: 'And with her, where will we end?.'

109 110 111

Clarinet
molto legato

CUT TO 118

112 113 114

TIERNAN: 'He's letting you stay.' **GRACE:** 'He won't, Tiernan.'

GRACE: 'He is, Tiernan?' **TIERNAN:** 'I can't believe it. We'll be together.'

TIERNAN: 'He won't put you ashore at Galway Bay.' **GRACE:** 'Yes, Tiernan.' **Horn**

Bowed Strings *p*

B^b E^b/B^b E^bm/B^b

115 116 117 118

poco rit e dim.

B^b B^b7 E^b/B^b E^bm/C D

Segue As One No. 5A
'My Grace/Here On This Night Link'

5A. My Grace/Here On This Night Link

1 2 3 3 4

TIERNAN

Both on a ship and miles from land

Strings
Glock.

Harp
E.P.
Guitar

G F#dim G

5 **CUT** 6 **GRANIA** 7 8 **CUT**

See-ing each oth - er when we please

9 10 11 **CUT**

So ma - ny dreams came true so fast

Bm^b5 C

12 **CUT** 13 14

Why does that fill you with un - ease? ease?

Bm^{b5} C

15 **TIERNAN** 16 **CUT** 17 18 **GRANIA**

You are a sail-or now at last Now I must brave un-test-ed

(Gtr 8s) A⁷ D A⁷

19 20 21 **TIERNAN** 'I want to tell your father. I want to ask for your hand'

seas

22 **GRANIA** 'You don't have to ask my father. You have my hand. I promise myself to you.'

(Horn) *cresc.* D/C

*Segue As One No. 6
'Here On This Night'*

6. Here On This Night

Glock / Harp / E.P.

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The top staff is for Glock/Harp/E.P. and the bottom staff is for Guitar. Measure 1 has a treble clef and a sharp sign. Measure 2 has a '2' above it. Measure 3 has a '3' above it and a 'mp' dynamic marking. Measure 4 has a '4' above it. The guitar part starts with a 'G' chord and a 'p' dynamic marking.

Musical notation for measures 5-8. The top staff is for the vocal line with lyrics: "Here on this night my life be - gins Start - ing to - night my life sails on". Measure 5 has a '5' above it and a '3' above the first three notes. Measure 6 has a '6' above it. Measure 7 has a '7' above it and a '3' above the first three notes. Measure 8 has an '8' above it. A 'Whistle' section is indicated between measures 7 and 8. The bottom staff is for the piano accompaniment with a 'G' chord in measure 5 and an 'Em' chord in measure 7.

Musical notation for measures 9-12. The top staff is for the vocal line with lyrics: "To - night the dream I fought for wins And I'm with you un - til the dawn." Measure 9 has a '9' above it. Measure 10 has a '10' above it. Measure 11 has a '11' above it and a '3' above the first three notes. Measure 12 has a '12' above it. The bottom staff is for the piano accompaniment with chords: Cm/Eb in measure 9, G/D in measure 10, D in measure 11, and G in measure 12.

TIERNAN

13 14 15 16

I went to sea when I was ten I'd sail the world for months or

Bass

Strings bleed in

17 18 19 20

more. I would be leagues a-way, but then I'd dream of you back on the

Em7 Cm/Eb G/D D Dsus D#0

21 22 23 24

shore. Now that you'll al-ways be in sight, My life be-gins here on this

Em Cm/Eb G/D D

25 **GRANIA** 26 27 28

TIERNAN Take my hand and make a night... Take my hand and make a

Ascending Strings

Detailed description: This block contains the first system of music, measures 25-28. It features two vocal parts: Grania (top) and Tiernan (middle). The lyrics are: "Take my hand and make a night... Take my hand and make a". Below the vocal parts is a piano accompaniment with a treble and bass clef. The bass line includes the following chords: G, Cm6/Eb, G/D, and D. The piano part is labeled "Ascending Strings".

29 30 31 32

vow. We are one, to - ge - - ther

vow. We are one, to - ge - - ther

Detailed description: This block contains the second system of music, measures 29-32. It features two vocal parts: Grania (top) and Tiernan (middle). The lyrics are: "vow. We are one, to - ge - - ther". Below the vocal parts is a piano accompaniment with a treble and bass clef. The bass line includes the following chords: G, Cm6/Eb, G/D, and D.

33 34 35 36

now Far from home yet home we

now Far from home yet home we

Detailed description: This block contains the third system of music, measures 33-36. It features two vocal parts: Grania (top) and Tiernan (middle). The lyrics are: "now Far from home yet home we". Below the vocal parts is a piano accompaniment with a treble and bass clef. The bass line includes the following chords: G, Cm6/Eb, G/D, and D7.

37 38 39 40

share Land and sea and heart and
share Land and sea and heart and

G Cm⁶/E^b G/D D[#]dim

41 42 43 44 *rit.*

air. You and I, We're Ire - land on this
air. You and I, We're Ire - land on this

Em C G/B D⁷

Tempo 46 47 48 49

night.
night.

mp G

50 51 52 53 54

TIERNAN 'I love you'

cresc. (Cor) *cresc.*

55 56 57 58 59

GRANIA 'I love you. This is dangerous what we do.
I won't be able to stay here if people know'

TIERNAN 3
I want to speak my heart out

D/C *G* *G*

GRANIA 3 61 62 3

We need to hide the things we feel How can we hide what's now so
loud... That I will love you 'til I die

G *Em7* *Em7*

63 64 65 66

real? We'll just de-clare it to the sky

If we can't say it to the crowd... We'll just de-clare it to the sky

Cm/E^b *G/D* *D* *D^{sus}* *D^{#0}* *Em*

67 68 69

In front of ev - 'ry star in sight We start our life here on this

In front of ev - 'ry star in sight We start our life here on this

Cm/E^b *G/D* *D*

Più mosso

70 71 72 73

night. Hand in hand We'll keep our

night. Hand in hand We'll keep our

G *Cm⁶/E^b* *G/D* *D⁷*

74 75 76 77

vow. We'll be one for - ev - - er

vow. We'll be one for - ev - - er

G Cm6/Eb G/D D7

78 79 80 81

now. Far from home yet home we

now. Far from home yet home we

G Cm6/Eb G/D D7

Kit Fill *Kit time: heavy on 3*

82 83 84 85

share Land and sea and heart and

share Land and sea and heart and

G Cm6/Eb G/D D7

86 87 88 89 *rit.*

air. *f* You and I, We're Ire - land on this

air. You and I, We're Ire - land on this

Em C G/B D7

Tempo I 90 91 92 *rit. al fine*

night. The sky grows dark

night. Our love grows

G Em7

93 94 95

And I am yours here on this night

bright And I am yours here on this night

Em7 Cm/Eb G

7. The First Battle

The musical score is divided into two systems. The first system consists of two staves: the upper staff is for Harp and Xylo, and the lower staff is for Bass and Piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/2. The Harp and Xylo part begins with a first ending marked '1' and contains six triplet eighth notes. The Bass and Piano part plays a simple bass line of quarter notes. A second ending marked '2' begins at measure 9, where the Harp and Xylo part has a whole note chord, and the Bass and Piano part has a half note chord. The second system also consists of two staves. The Harp and Xylo part has a third ending marked '3' with six triplet eighth notes, followed by a fourth ending marked '4' with a whole note chord. The Bass and Piano part continues with a bass line of quarter notes, ending with a half note chord. The score concludes with a final double bar line and a 2/2 time signature.

5

Musical notation for measures 5 and 6. The system consists of three staves: a vocal line (treble clef) which is silent, a piano right-hand part (treble clef) with triplet chords, and a piano left-hand part (bass clef) with a simple bass line. The key signature has four flats and the time signature is 4/2.

6

Musical notation for measures 7 and 8. Similar to the previous system, the vocal line is silent. The piano accompaniment continues with triplet chords in the right hand and a bass line in the left hand.

7 8 9 10

Tutti

ff D^b/C^b G^b/B^b D^b/C^b G^b/B^b

Musical notation for measures 7 through 10. The vocal line is silent. The piano accompaniment features a *Tutti* dynamic and a *ff* (fortissimo) marking. The right hand plays dense triplet chords, while the left hand plays a triplet bass line. Chord changes are indicated as D^b/C^b and G^b/B^b .

11 12 13 14

Rit. *Molto rit.*

E^b/D^b A^b/C E^b/D^b A^b/C A^b7/C

Musical notation for measures 11 through 14. The piano accompaniment continues with triplet chords and bass line. The dynamics are marked *Rit.* and *Molto rit.* (Molto ritardando). Chord changes are indicated as E^b/D^b , A^b/C , and A^b7/C .

5, 6, 7, 8, 16 Percussion Fight STALKING AND NET FALL

Musical score for measures 15-18. The top staff shows a treble clef with rests. The middle staff is labeled 'Conga' and features a rhythmic pattern of eighth notes with triplet markings (3). The bottom staff shows a bass clef with rests and two dynamic markings: (1) and (2).

RAISE SWORDS AND CRASH FIGHT

Musical score for measures 19-22. The top staff shows a treble clef with rests and a cross symbol. The middle staff is labeled 'Bongo' and features a rhythmic pattern of eighth notes with triplet markings (3). The bottom staff shows a bass clef with rests and dynamic markings: sub. ff (3) and Anvil (4).

FEATURE FIGHT

Musical score for measures 23-25. The top staff shows a treble clef with rests and a cross symbol. The middle staff features a rhythmic pattern of eighth notes with triplet markings (3). The bottom staff shows a bass clef with rests and dynamic markings: (5) and Anvil.

WEAVE Eric Eddie Eric WEAVE Michael
27 jump 28 jump jump 29 jump

Musical score for measures 26-29. The top staff shows a treble clef with rests and cross symbols. The middle staff features a rhythmic pattern of eighth notes with triplet markings (3) and a quintuplet (5). The bottom staff shows a bass clef with rests and dynamic markings: (6) and (7).

WEAVE Nick Michael
30 31 jump 32 rolls
B.D. (8) (9)

Kyle Brian Nick Dubhdara Enters
33 34 jump 35 West Point 36 FEATURE FIGHT
(10) (11)

Dub. cut Grania block Captain laughs
37 38 39 40
Anvil (12) (13) p cresc.

Grania/Jerad Tiernan NET WIPE
41 42 43 44 Dub. point
(14) (15) f (Piano Solo) f

45 **O'Malley** 46 **Grania** **NET WIPE** 47 **Ball kick**

48 **FEATURE FIGHT** *Backhand* 50 **FEATURE FIGHT** 51 **FINAL COMBAT**

62 **Maestoso** ♩ = 76

62 63 64 65

String Ensemble, Harpsichord 16,8,4

ff C#m B E C#m B A

DUBHDARA *You saved my life, Grace. You saved the ship. My daughter, you are truly a sailor*

66 67 68 69

C#m B E C#m B A

TIERNAN

*She is more than a sailor, Dubhdara.
She is a leader*

DUBHDARA

*You will stand beside me on the Pirate Queen.
I will teach you to be her captain.*

70 71 72 73

Horn / Strings

p B^bm A^b D^b B^bm A^b G^b

Tymp.

GRANIA

Father, a female captain?

DUBHDARA

Yes, Grace, you are the Pirate Queen

GRANIA

74 75 76 77

G^b D^b E^bm E^bm B^bm/G A^b

78

78 79 80 81

82 83 84 85 86 87 88

C F C^m/E^b D⁷ G^m C

Musical score for 'The First Battle' on page 7. The score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat), containing four measures of whole rests labeled 89, 90, 91, and 92. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. It contains four measures of music with various chords and melodic lines. The bottom staff is a bass line with a bass clef and the same key signature, containing four measures of music. Chord symbols are placed below the piano accompaniment: Fm, Gm/F, Fm, Eb, Abm, Dbm/Ab, and Eb/G.

*Segue As One No. 7A 'Prelude
To The Waking Of The Queen'*

8. The Waking Of The Queen

#7A. Prelude To 'The Waking Of The Queen'

Violin più mosso

1 2 3 4 5

Harp

mp

6 7 8 9

LADIES

Each

10 11 12 13

mor-ning, yes, We wake and dress Our lit - tle Bess, that's our rou - tine. But

Clarinet

14 15 16 17 18

who would guess that we, no less, now get to dress E - li - za - beth The En - glish

(Harpischord)

#8. The Waking Of The Queen

$\text{♩} = \text{♩}$ **1** *Maestoso*

Queen.

Violin

Harpischord

mf Fm / C Fm / E \flat C \flat B

4 5 6

Harpischord, Strings

f Em / B Em / D C

ELIZABETH

7 Yes - ter - day they crowned my head, 8 An - noint-ed me as Queen. 9 The 10

Harp spread

Harpsichord 8

mp Em B/D# Em D

Pizz. Strings con 8vb

11 girl that I once was is dead 12 And what is here must 13 ne - ver 14 be

G D Em B/D#

15 seen. 16 Fetch our robes as we 17 leave bed. 18 19

Vln, Ctl

(More 16s)

Em G D/F# G D

♩ = ♩

20 21 22 23 24 25

Do _____ not look, not once, or it's _____ your head _____

Horn

G D/F# Em Dsus / D C C

Bass joins

26 27

Each day at dawn, When I choose to a - rise For one mo - ment I'll stand here re -

Guitar

Vln.

Str., Harpsi, Harp
più f

Am / E Am / G

Tambourine on 1 and 3
Other Perc. Tacet

28 29 30

vealed Some-thing fe-male men crave and de - sire _____ which must now be con - cealed _____

END Guitar

C / G Am / G F *diminuendo*

31 *Harp arp. 8va*

Men in En - gland think a fe - male can't

mp *B^bm* *Strings sustain, Harpsichord one chord per bar*
Horn counter-melody

Bass Pizz.

32 rule _____

33 They think wo - men lack the mas - cu - line

(Harp continues simile)

34 will to lead.

35 If my sex di - stracts them, I am no fool _____

36

37 They will on - ly see the mo - narch they need.

38

39

Strings Ensemble, Harpsichord 16,8,4

ff *Em / B*

Basso, Pizz. Strings, Toms roll

Musical score for measures 40-43. The score includes a vocal line and a piano accompaniment. The piano part includes chord diagrams and labels: Em / D, G / D/F#, Em Bsus B, Esus F.

Lords
Ladies
Bingham
Elizabeth

9. Rah-Rah, Tip-Top!

1 2 3 4 5 6

Strings

Dm

Dm

Bass enters

7 8 9 10 11 12

Vamp (to accomodate dialogue)

LORDS M4 and 6

Ev-'ry thing sails, your High - ness, Trou-bles in France are dead.

Dm

Dm

Dm

Gtr and Harpsichord alternate spreads one chord per 2 bars

13 14 15 16 17 18

LORDS M2 and 5

LORDS M1 and 3

No-thing in Wales, your High - ness, To bo-ther the Ro - yal head. Ta-xes in-crease, your High - ness,

Dm

Gm

19 20 21 22 23

BINGHAM

Ev - en when gained by force. Ev - 'ry where peace, your High - ness, Ire - land a - side, of

Gm

24 25 26 27 28

ELIZABETH **BINGHAM** **ELIZABETH**

course. Ire - land? Hard - ly worth men - tion - ing. No, no

Horn

A A/G A/F A/E Dm

29 30 31 32 33 34

BINGHAM

please, Lord Bing - ham, Men - tion it... Well... On - ly last week, your High - ness: One of our ships at -

Hpschd Vln

Dm Dm

35 36 37 38 39

tack'd, Caught in a sneak, your High - ness, Board-ed at dawn and sack'd.

Dm

40 41 42 43 44

Leave it to us, your High - ness, We'll lo - cate the I rish ship What's to dis - cuss, your

Gm Gm

45 46 47 48 49

High - ness; Ev - 'ry- thing's pip.

Gm A A/G A/F A/E

COURT *leggiere*
Middle/Tune

50 51 52 53 54 55

mp Top/Bottom Rah Rah Tip Top. Ev-'ry- thing's right as rain. Rah Rah Tip Top.

mp Clt, Harpsichord Rah Rah Tip Top. Ev-'ry- thing's right as rain. Rah Rah Tip Top.

D D Bm

56 57 58 59 60 61

Here in the Queen's do-main Sea to sea to sea the En- glish crown ishold - ing sway.

Here in the Queen's do-main Sea to sea to sea the En - glish crown ishold - ing sway.

Horn 8vb

BINGHAM 62 63 64 65 **COURT** 66 67

Don't al-low the I - rish bog_ to taint the Roy - al day. As it has been! So shall it be!

Don't al-low the I - rish bog_ to taint the Roy - al day. As it has been! So shall it be!

Cl Horn

68 69 70 71 72

God save the Queen! Eng-land e - ter-nal-ly Rah Rah Tip Top. Per-fect - ly in the

God save the Queen! Eng-land e - ter-nal-ly Rah Rah Tip Top. Per-fect - ly in the

sub. mp

sub. mp

73 74 75 76 ³ ³

pink. mp

pink
Strings and Harpsichord
sub p

77 78 ³ ³ 79 80 ³ ³

81 82 ³ ³ 83 84

BINGHAM *Vamp - vox last x*

What's his name? I blush to tes-ti-fy

85 86 87 88

— And Oh, you're bound to laugh when you hear why. For, your High-ness, It turns out, you

Horn

89 90 91 ELIZABETH BINGHAM

see, that He is a she! What? A fe-male cap-tain? Grace O' -

92 93 94 (Cue Wh.)

Mal-ley is her name, She strikes at night, _____ count - less cruel, blood-thir - sty men_ at her com -

95 96 97 *molto rit.*

mand. Were I not bound for A - sia, I'd fix Ire - land my -

98 99 100 101

self. ELIZABETH 'Do you know Ireland, Lord Bingham?' BINGHAM 'Yes, Majesty. It's a barbaric land of clans who fight each other. The men are savages and the women do not know their place. When I return from my Royal commission in Asia

ELIZABETH

102 103 104 105

If your true de - sire is to see Ire - land brought to heel.

Tutti

f Dm / A Dm / C F / C/E F / /

106 107 108 109

We com-mis - sion you, Lord Gov - 'ner true of all of Ire - land. Crush the

Gm / D Gm / F Bb / F/A Gm / F

110 111 112 113 *Picc. Tpt*

clans, The pi - rates too. Don't thank us, Kneel!

Bb F/A Bb A5 G

114 115 116 117

Bm/G# D/A

Tempo Primo

118 119 120 121 122

String Orchestra

p

(Harpsichord run)

COURT Middle/Tune

123 124 125 126 127

mp *Top/Bottom*

Rah Rah Tip Top, Mas-ter - ful - ly re- solved! One bold

mp Rah Rah Tip Top, Mas-ter - ful - ly re- solved! One bold

128 129 130 131 132

stroke, the mat-ter of Ire - land's solved! "Dif - fi - cult", King Hen - ry said, - "To

stroke, the mat-ter of Ire - land's solved! "Dif - fi - cult", King Hen - ry said, - "To

133 134 135 136 137 138

go - vern like a King" One day out, al - read - y You've a han - dle on the thing.

go - vern like a King" One day out, al - read - y You've a han - dle on the thing.

A B^b A

139 140 141 142 143 *sub. mp*

As it has been! So shall it be! God save the Queen! Eng-land e - ter-nal-ly Rah Rah

As it has been! So shall it be! God save the Queen! Eng-land e - ter-nal-ly Rah Rah

Em *cresc.* F#m G A *sub. mp* D

144 145 146 147 148

Tip Top. So goes the old re - frain. Rah Rah Tip Top.

Tip Top. So goes the old re - frain. Rah Rah Tip Top.

D D A13/E D

149 150 151 152

Ev - 'ry - thing's right as rain! *subito forte* Ev - 'ry - thing's right as rain!

Ev - 'ry - thing's right as rain! Ev - 'ry - thing's right as rain!

D A13/E D D/A *f* A7 D (Timp.) *sub. p*

CUT 153 154 155 156 157 (Whistle)

f (Low Tom with Rods) *sub. p*

CUT 158 159 160 161 CUT 162

3 6 *mf* (Bodhran) *sub. p*

163 164 165 166 167

mp *p* *sub. p*

Segue As One No. 10
'The Choice is Yours'

Ensemble
Grania
Tiernan
Dubhdara

10. The Choice Is Yours

poss. repeat

**SOPRANO
ALTO**

**TENOR
BASS**

Who could have be-lieved what's hap-pen-ing here to-day,

Bowed Strings

mf

Em Em

Bass, Bowed Strings, Bodhran

GRANIA (*Ens. sing other syllables*)

Our most ha-ted e - ne-mies Tra-vel-ling to Clew Bay? Put your man-tle on, fa-ther,

Bm/D Bm/D Am/C

Musical score for measures 7-9. The score includes vocal lines and piano accompaniment. The lyrics are: "Quick, the mo-ment comes, Clan O' - Fla-her-tymay be crude, but they're com-ing with pipes and drums And". The piano part features chords Am/C and Em/B.

Musical score for measures 10-12. The score includes vocal lines and piano accompaniment. The lyrics are: "though we've fought for years, dis - pu - ting ov - er crumbs, They're here." Above measure 10 is the instruction **DUBHDARA** (Ens. sing other syllables). Above measure 11 is the instruction **TUTTI**. The piano part features chords B7/A and Em.

Musical score for measures 13-16. The score includes a Clarinet line and piano accompaniment. The tempo marking *rit.* is present above measure 16. The piano part features a key signature change to one flat and a time signature change to 4/4.

25 **O'FLAHERTY CHIEFTAIN** 'Chief Dubhdara. You have summoned the Clan O'Flaherty. We have come.' **DUBHDARA** 'Welcome friends'

Whistle solo

Harp

29 **DUBHDARA** **O'FLAHERTY CHIEFTAIN**

All the clans of Ire - land are bogged down in an - cient feuds Like the ones your kins - men once be -

Bass joins

32 **DUBHDARA**

gan Yes, And so the Queen. of Eng - land sees us and con - cludes

Horn

Più mosso

35 We're too weak to fight her Em - pire's plan. And so, my friend, We must put old claims a -

39 40 41 42

side And join as one, A course that's ne - ver been

Cymbal swells to next bar

O'FLAHERTY CHIEFTAIN

43 44 45 46

tried. We must But how? That would call for

47 48 49 50

trust. No trust have I Nor.

CUT rit. e dim. **DUBHDARA**

O'FLAHERTY CHIEFTAIN *meno mosso*

51 52 53 54

I You know, as I, How this

(Guitar)

55 work is done: 56 You have 57 a daugh - ter, 58 And

59 I have 60 a son. 61 These two must wed 62 And when

63 there's an heir 64 Then two 65 war-ring clans 66 will at

67 last be 68 one. 69 **poco più agitato** **GRANIA** 70 Fa-ther, I know well what kind of vic-to-ry this shows.

71 3 72 73 74 3

Tell me, was my fate just sealed for me? If you do accept this marriage union they propose

75 3 76 77 78

I must give up Tier-nan and the sea. I fought so hard to carve a life that's

DUBHDARA

You are self-less in war.

79 80 81 82 3 3

mine. I love my land. Where do I draw the

Give your-self, like a man. But this fight calls for more.

GRANIA and DUBHDARA

83 84 85 86

line? Who'll sa - cri - fuse to be - come one

DUBHDARA

87 88 89 90

clan? A man can - not, A wo - man

GRANIA 93

91 92 93 94

can. The choice is mine But I

Harp
p D E

Strings
Vibe long notes (Bass and E.P. Tacet)

95 96 97 98

can - not re - fuse It's cruel, the path we are

G D D E

Più mosso

99 now forced to choose. In the name of God. This you

100

101

102

Tutti

(Cymbals swell)

G D D/C# f Bm F#/A

(Bass joins)

103 can - not do! Tier - nan, This must be But my

104

105

106

F E Eb D/A

(Strings subside, Cymbals fade)

107 love still is you.

108

109

110

Tempo ritenuto Clt

TIERNAN 'Grace, you promised yourself to me!
Does that mean nothing to you?'

A D Harp Bm F#m/A

111 DUBHDARA 'Tiernan, it must be so.'

112

113 GRANIA rit e dim.

114

In this time of war our small

G D/F# Em7 D/A

115 116 117 118

lives we must yield.

Whistle solo

Delicate Bowed Strings

Harp

(Bass Tacet)

A D E Gm

119 120 121

Our clan ac - cepts Let our

D D E

DONAL 'To seal our union, I, Donal, present you with the crest of Clan O'Flaherty'

GRANIA 'In the name of Clan O'Malley, I thank you'

rit. al fine

122 123 124

bond be sealed

Whistle

Harp

Gm

DONAL 'You're supposed to kneel.'

GRANIA 'I am proud to accept you family crest. You must be proud to accept my hand'

125 126 127 128

3 3

Clt

Musical staff with notes and measure numbers 129, 130, 131, and 132. The staff is in treble clef with a key signature of one sharp (F#). A long slur covers measures 129 through 132.

DUBHDARA *Let the wedding plans begin*

Piano accompaniment for the 'DUBHDARA' section, consisting of two staves (treble and bass clef). The music is in a 2/4 time signature with a key signature of one sharp (F#). The right hand features a rhythmic melody, and the left hand provides harmonic support with chords and moving lines.

*Segue As One No. 10A
'What A Lovely Bride'*

10A. What A Lovely Bride

1 *Glock* 2 3 4

Harp with Celeste 8va
P Pizz. Strings

Tutti piano leggiero

5 3 3 6 3 3 7 3 3 8

Dee-the rum Doo the rum Dah. Dee-the rumDoo the rum Dah. Dee the ri-um Doo the ri umdah daih dohm.

Harp with Celeste 8va
Pizz. Strings Glock

9 **GRANIA** 10 11 12 **EVLEEN** 13

My heart will die here. I've lost all I won A wo-man's heart is

F3 F4 (*humming*) **F2 F6** **F1 F5** Mmm Mmm

Bm F#m/A F/A E/G# Eb/G

14 15 16 17

F2 F6

strong, You'll do what must be done. Fe-the-ri-um Dee-den-dum

**F3 F4
F1 F5**

Mmm Dee-den-dow-den Day

D/F# A D

18 19 20

Dah Day-den-dum Dee-den-dum Dee-den-dow Day-den-doo Dah dah Dah

Fa-the-rum Dee-den-dum Day Dee-den-dow Day-den-doo Dah dah Dah

21 22 23 24 25

rit. **CUT**

Segue As One No. 11
'Boys'll Be Boys'

Donal
Women
Men

11. Boys'll Be Boys

Glock *W.Block* *Vibraslap*

Honky Tonk Piano

f *Ddim* *Am* *Ddim* *Am*

Bass

1 2 3 4

5 6 7 8

M1 'Donal, you were
born to marry a Queen.
Too bad she's a... Pirate'

Adim *G* *Adim*

12 **DONAL**

9 10 11 12 13

M3 'I hear she's handy with a sword.
What'll she do with yours?'

Clan O'-Flah - 'rty men, It's touch-ing to see you.

G *G* *F/G* *G* *Ddim* *Am*

14 Friends should share a great oc-ca-sion like this. 15 With the dawn I wed my O'-Mal-ley beau - ty. 16 17

18 I'll need help to face the chal-lenge of wed - ded bliss! 19 20 21 I can see you're laugh-ing at me al -

22 rea - dy. 23 My bride, she's been a cap-tain run-ning a crew. 24

25 But, there is a war, and war brings a du - ty: 26 27 This calls for a man to do what a

30 DONAL

28 29 30 31

man must do (ooh) Boys'll be boys, Lads'll be lads, Liv-ing the way God plann'd

MATES

32 33 34

Show-ing wo-men how the world ought to be. Boys'll be boys, Lads'll be lads,

DONAL

35 36 37

how to get her in hand? Hon - est, friends, the an-swer's right there Have you ev - er bro-ken a mare

DONAL and MATES

BARMAIDS

38 39 40

Boys are boys and boys, that's how it should be. Boys'll be boys, That is no girl!

41 How will a lad sur-vive? 42 She's a sort of la-dy shark as it were. 43 44 Af-ter the drums Wed-ding night comes

45 Who will come out a - live? 46 She's been cap-tain, lead-ing a crew_ 47 She's killed peo-ple, ran'em right through

48 Sor - ry, Do - nal lad, I'm bet-ting on her. 49 50 DONAL: 'A gold sovereign says that I, (Orch.)

51 Donal O'Flaherty, will have her eating 52 oats out of my hand within a week!' 53 BARMAID: 'Oh Donal, you'll never tame that girl. 54 You're such a softy... Well, not always'

Freely

55 *mp* Cdim Em/B Cdim Em/B Bdim D/A

I'll berough when she needs it Roughas seas ev - er were. Up to now, she's been steer - ing.

58 A D Cm D

Now it's time to steer her. She's con-fused a - bout gen - der;

61 Cm D Ab Gm

She's been too long "at sea" I may well have to beach her:

[M1] 'This won't be a marriage 'til somebody surrenders'

65 Fm Cm/Eb Db D

Take her in-land and teach her what a wo - man should be.

Tempo Primo ma meno forte

"3, 4"

69 *mp* 70 **M10** 'A copper says it's Donal's game.' 71 **F6** 'A copper says she makes him dance'

72 *mf* 73 **M3** 'A copper says he eats her alive.'" 74 **F1** 'A copper says she'll wear the pants'

CUT To 76

75 **M8** 'Show 'em how to do it, Donal!' 76 **ORLA** 'Up your mainmast, sailor!' **Tutti Orchestra**

forte

78 79 80

Perc. **Perc.**

81 82 83 84

Musical notation for measures 81-84. The system includes a vocal line and a piano accompaniment. The piano part features chords and rhythmic patterns in 2/4 and 4/4 time signatures.

85 86 87

Musical notation for measures 85-87. The system includes a vocal line and a piano accompaniment. The piano part features chords (F, Ab, Db) and rhythmic patterns in 4/4 time signature.

88 89 90

Musical notation for measures 88-90. The system includes a vocal line and a piano accompaniment. The piano part features chords (Gb, C) and rhythmic patterns in 4/4 time signature.

91 92 93

accel. **Reel**
(Vln/Whistle)

Musical notation for measures 91-93. The system includes a vocal line and a piano accompaniment. The piano part features chords (Gb, D, G, Db) and rhythmic patterns in 4/4 time signature. The section is marked "Reel (Vln/Whistle)" and "accel."

Musical notation for measures 94-96. Measure 94: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: C4, G3, C4, G3. Measure 95: Treble clef, D5 quarter, E5 quarter, F5 quarter, G5 quarter. Bass clef: G4, B3, D4, G3. Measure 96: Treble clef, A5 quarter, B5 quarter, C6 quarter, B5 quarter. Bass clef: A4, G4, F4, E4. Chords: C, G/B, Em/C#, G/D, C, G/B, Am7, G, C.

Musical notation for measures 97-99. Measure 97: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G4, B3, D4, G3. Measure 98: Treble clef, D5 quarter, E5 quarter, F5 quarter, G5 quarter. Bass clef: G4, B3, D4, G3. Measure 99: Treble clef, A5 quarter, B5 quarter, C6 quarter, B5 quarter. Bass clef: A4, G4, F4, E4. Chords: G, D, D, G, C, G/D, C2/E, C, G/B, Am7.

Musical notation for measures 100-102. Measure 100: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G4, B3, D4, G3. Measure 101: Treble clef, D5 quarter, E5 quarter, F5 quarter, G5 quarter. Bass clef: G4, B3, D4, G3. Measure 102: Treble clef, A5 quarter, B5 quarter, C6 quarter, B5 quarter. Bass clef: A4, G4, F4, E4.

Musical notation for measures 103-105. Measure 103: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G4, B3, D4, G3. Measure 104: Treble clef, D5 quarter, E5 quarter, F5 quarter, G5 quarter. Bass clef: G4, B3, D4, G3. Measure 105: Treble clef, A5 quarter, B5 quarter, C6 quarter, B5 quarter. Bass clef: A4, G4, F4, E4. Chords: C, G/B, Am7, G, G, D.

poco à poco accel.

Tempo Primo

109

TUTTI MEN

WOMEN

106 107 108 109

Boys'll be boys. Girls'll be girls

G C²/A G/B Em/C[#] G/D C²/E G

TUTTI

Tempo

110 111 112

Got-ta have one last fling Got - ta cram a life-time in__ be-fore dawn.

G / Db / C G

DONAL

113 114 115

Tra-gic it's not, Want to know what? Mar-riage won't change a thing Lis-ten, friends, a con-ju-gal vow

G G B^b C

TUTTI

Orch.

116 117 118

Does-n't change a bull to a cow_ Mar-ried man or not, the par - ty goes

D E^b F

The musical score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 119 with a vocal line starting on a whole note. Measure 120 is marked with a bracket and the word "CUT" above it, indicating a vocal cut-off. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord symbols G, G/D, D, and G are placed above the piano part. The score concludes at measure 121 with a vocal line ending on a whole note and a piano part ending with a final chord.

Donal
Men

11A. Boys'll Be Boys Play Off

DONAL

Good night, my friends,
my sweethearts. I will miss all this:

Musical score for Donal's first line of lyrics. The score is in 4/4 time and consists of a vocal line and a piano accompaniment. The vocal line has four measures, each with a measure rest. The piano accompaniment is labeled "Honky Tonk Piano" and features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

Musical score for Donal's second line of lyrics. The score is in 4/4 time and consists of a vocal line and a piano accompaniment. The vocal line has three measures, each with a measure rest. The piano accompaniment continues the "Honky Tonk Piano" style. The key signature has one sharp (F#).

I will miss the girls,
I will miss the ale,

I will miss the girls, Ah yes, and
most of all I will miss the girls

O'FLAHERTY CHIEFTAIN: 'Come, Donal. Scrape yourself together. It's time to marry your pirate.'

DONAL: 'Don't worry, father. I'll make a woman out of her.'

O'FLAHERTY CHIEFTAIN: 'I'll be happy if she makes a man out of you.'

12. Wedding Ring Intro

EVLEEN

1 2 3 4 5

May God bless the bride and groom. May He bless them

Harp plays cue until voice enters

Harp

TUTTI unison

6 7 8 9

both, their love to bloom. *f* May He bind them ev - er -

10 11 12 13

more, St Pat - rick smile kind up-on them both and bless their un - ion.

CHORALE MELODY

14 15 16 17 18 19 20

CHORAL ENSEMBLE - humming

5/4 4/4 5/4

Detailed description: This system contains the first six measures of the piece. The top staff is the Choral Melody, starting with a treble clef, key signature of two sharps (F# and C#), and a 5/4 time signature. Measures 14-17 are in 5/4, measure 18 is in 4/4, and measure 20 is in 5/4. The second staff is for the Choral Ensemble humming, with a similar clef and key signature, providing harmonic support with chords. The piano accompaniment is shown in the bottom two staves, with rests in measures 14-17 and 19, and a 5/4 time signature.

21 22 23 24 25

5/4 4/4 5/4 4/4 5/4

Detailed description: This system contains measures 21-25. The Choral Melody staff continues with eighth and quarter notes, including accents (checkmarks) over measures 23 and 25. The Choral Ensemble humming staff provides accompaniment with chords and some melodic lines. The piano accompaniment staves show rests and time signature changes (5/4, 4/4, 5/4, 4/4, 5/4).

26 27 28 29 30

f May God bless the bride and groom on this

f May God bless the bride and groom on this

(Drums/ Perc)

f

3/4

Detailed description: This system contains measures 26-30. The Choral Melody staff has lyrics: "May God bless the bride and groom on this". The Choral Ensemble humming staff has the same lyrics. The piano accompaniment staves have rests. At measure 30, there is a 3/4 time signature change and a section for "(Drums/ Perc)" with a dynamic marking of **f**. The key signature remains two sharps.

Segue As One
b.2 of No. 13

13. The Wedding Ring

2 **TUTTI**

day.

(Fiddle)

(Perc)

(Gtr pattern)

(Drums)

(Bass / Piano)

(Whistle joins)

Heel Clicks

Peel Off

(Fiddle)

The musical score is written in 3/8 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system (measures 2-9) includes a vocal line starting with 'day.', a fiddle part, and piano accompaniment for Percussion, Guitar, Drums, and Bass/Piano. The second system (measures 10-16) features a fiddle part with 'Heel Clicks' and 'Whistle joins' markings, and piano accompaniment. The third system (measures 17-24) continues the fiddle part with a 'Peel Off' marking and piano accompaniment. Measure numbers 2 through 24 are indicated above the vocal and fiddle staves.

(Whistle joins)

Irish Wheel (Fiddle)

(Pizz. Str.)

(Whistle joins)

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as slurs, triplets, and dynamic markings. The piano part features a consistent bass line with chords and occasional melodic lines.

CHOIR

55 56 57 58 59 60 61 62

May God bless the bride

May God bless the bride

(Fiddle) *(Whistle joins)*

D⁵ / Asus/D D⁵ / A⁷sus/D D⁵ /

63 64 65 66 67 68 69 70 71

and groom on this day.

and groom on this day.

Asus/D D⁵ / / / /

4 Lines
(Whistle)

72 73 74 75 76 77 78

(Drums continue)

Musical score for measures 79-86. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features eighth and sixteenth notes, including a triplet of eighth notes at measure 82 and a triplet of sixteenth notes at measure 85. The bottom two staves are a grand staff in bass clef, providing harmonic accompaniment with chords and moving lines in both hands.

Dubhdara & Grania Waltz

(Fiddle and Gtr)

Musical score for measures 87-92. The top staff is in treble clef and contains a melodic line with a triplet of eighth notes at measure 88 and a trill at measure 90. The middle staff is labeled *(Gtr cues)* and contains a guitar accompaniment with a triplet of eighth notes at measure 88. The bottom staff is in bass clef and provides harmonic support.

(Whistle joins)

Musical score for measures 93-99. The top staff is in treble clef and features a melodic line with a triplet of eighth notes at measure 95 and a trill at measure 98. The middle staff contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and provides harmonic support.

Musical score for measures 100-106. The top staff is in treble clef and contains a melodic line with a trill at measure 105. The middle staff is labeled *(Strings)* and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and provides harmonic support.

Eddie
(Fiddle)

Musical notation for Eddie (Fiddle) and piano accompaniment, measures 107-113. The fiddle part features a melodic line with triplets and slurs. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

(Whistle joins)

Women

(Fiddle)

Musical notation for Women (Fiddle) and piano accompaniment, measures 114-121. The fiddle part continues with a melodic line, including a triplet. The piano accompaniment maintains the same rhythmic pattern.

Men

(Whistle joins)

Musical notation for Men (Whistle joins) and piano accompaniment, measures 122-129. The whistle part features a melodic line with triplets. The piano accompaniment includes a section labeled "(Gtr pattern)" in the right hand.

Evleen Line

Musical notation for Evleen Line and piano accompaniment, measures 130-136. The Evleen Line part features a melodic line with triplets. The piano accompaniment concludes with a final cadence.

Long Dance

(Fiddle and Gtr)

Musical notation for measures 137-144. The top staff is for Fiddle and Gtr, featuring a 3-measure triplet starting at measure 137. The bottom staff is for Gtr cues, with a 3-measure triplet starting at measure 137. Measure numbers 137, 138, 139, 140, 141, 142, 143, and 144 are indicated above the staff.

(Whistle joins)

Musical notation for measures 145-152. The top staff is for Whistle, featuring a 3-measure triplet starting at measure 145. The bottom staff is for Gtr, with a 3-measure triplet starting at measure 145. A key signature change to D major and a 4/4 time signature change occur at measure 150. Measure numbers 145, 146, 147, 148, 149, 150, 151, and 152 are indicated above the staff.

Reel Kyle on 2nd x

(Fiddle solo on 2nd x time only)

Musical notation for measures 153-155. The top staff is for Fiddle solo, featuring a 4/4 time signature. The bottom staff is for piano accompaniment, with a 4/4 time signature. Measure numbers 153, 154, and 155 are indicated above the staff.

1st x Kyle

Musical notation for measures 156-158. The top staff is for Fiddle, featuring a 4/4 time signature. The bottom staff is for Bass, with a 4/4 time signature. Measure numbers 156, 157, and 158 are indicated above the staff.

Modern

Musical notation for measures 159-161. Measure 159 and 160 show a piano accompaniment with a treble clef staff containing a sixteenth-note melody and a bass clef staff with a sustained bass line. Measure 161 is marked 'Modern' and features a guitar part labeled '(Gtr)' with a treble clef staff and a bass clef staff with a sustained bass line.

Musical notation for measures 162-164. Measure 162 and 163 show a piano accompaniment with a treble clef staff containing a sixteenth-note melody and a bass clef staff with a sustained bass line. Measure 164 is marked 'Padraig' and features a guitar part labeled '(Gtr)' with a treble clef staff and a bass clef staff with a sustained bass line.

Padraig

Musical notation for measures 165-167. Measure 165 and 166 show a piano accompaniment with a treble clef staff containing a sixteenth-note melody and a bass clef staff with a sustained bass line. Measure 167 is marked 'Padraig' and features a guitar part labeled '(Gtr)' with a treble clef staff and a bass clef staff with a sustained bass line.

CHOIR

168
169
170

May God bless the

D / / Asus/D D⁵ / / Dsus

171
172
173

bride and groom. May He bless them

D⁵ / / Asus/D D⁵ / / Asus/D D⁵ / / Asus/D

174
175
176

both. Their love to bloom.

D / / Dsus D⁵ / / Asus/D D⁵ / / /

1/8 2/8

(Horn)

(Gtr busier)

G⁵ / Dsus/G G⁵ / / Dsus/G G⁵ / / Dsus/G

180 3/8

G⁵ D⁷sus / / G⁵ / / Dsus/G G⁵ / / Dsus/G

4/8 Progressive

(Horn)

(Perc. busier)

G C⁵/A G/B C Dm⁷add⁴ / G⁵ D⁵ / / Asus/D D⁵ Dsus

187 Zoon

(Add Strings)

D⁵ / / Asus/D D⁵ / / A/D D⁵ / / Asus/D D⁵ / / Dsus

Musical score for measures 191-194. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with slurs and fingerings 191, 192, 193, and 194. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains a piano accompaniment with chords and a bass line. Chords are labeled as D⁵, Asus/D, and A⁵/D. The word "unis" is written above the piano part.

13A. After Wedding Ring

Musical score for measures 1-4. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature. It is labeled "Sempre rubato" and "Whistle". It contains a melodic line with slurs and fingerings 1, 2, 3, and 4. A box labeled "CUT TO 11" is placed above the staff. The bottom staff is a grand staff with a key signature of one flat. It is labeled "Harp" and contains a piano accompaniment with chords Dm and C. The dynamic marking "p" is present.

Musical score for measures 5-8. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with slurs and fingerings 5, 6, 6, 7, and 8. The bottom staff is a grand staff with a key signature of one flat. It contains a piano accompaniment with chords Dm, Dm, Ddim, and Bdim.

Musical score for measures 9-12. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with slurs and fingerings 9, 10, 11, and 12. A box labeled "11" is placed above the staff. The bottom staff is a grand staff with a key signature of one flat. It contains a piano accompaniment with chords D/A, D/A, A⁵, and D⁵.

14. I'll Be There

TIERNAN

1 2 3 4 5

What do I say?

Clt shares 16s with Harp *Piano joins*

6 7 8 9 10

— What do I do? — How will I ev-er hope — to fare?

11 12 13 14 15

How can I stay — so close to you, know-ing now that your place is in an-oth-er's em -

Pizz. Bass, Harp

Detailed description: This is a musical score for the song 'I'll Be There' from 'The Pirate Queen'. It features a vocal line and piano accompaniment. The score is in 2/4 time and B-flat major. The vocal line starts at measure 5 with the name 'TIERNAN' in a box. The piano accompaniment begins at measure 1 with a pizzicato bass and harp. The score is divided into three systems. The first system (measures 1-5) shows the vocal line starting at measure 5 with the lyrics 'What do I say?'. The piano accompaniment consists of a steady eighth-note pattern in the bass and a similar pattern in the treble. The second system (measures 6-10) continues the vocal line with lyrics 'What do I do? How will I ev-er hope to fare?'. The piano accompaniment continues with the same eighth-note pattern. The third system (measures 11-15) continues the vocal line with lyrics 'How can I stay so close to you, know-ing now that your place is in an-oth-er's em -'. The piano accompaniment continues with the same eighth-note pattern. There are performance instructions such as 'Clt shares 16s with Harp' and 'Piano joins' above the piano part, and 'Pizz. Bass, Harp' below it. Measure numbers 1 through 15 are indicated above the vocal line. The score ends with a fermata over the final note of the vocal line.

16 bra - ces, 17 ³ in an-oth-erman's care? 18 I should be gone 19 20

'cello

(Horn)

21 Far from this hell 22 'til not a trace 23 of you 24 sur - 25 vives

Cm

26 Yet I'll stay on 27 For I know well though you've left me be - 28 hind you, 29 One day, trou- 30 bles will

E^b Cm⁷ Cm⁷

(Cue Wh.) *poco rit.*

31 find you 32 3 33 34 And when that day ar - rives

molto cresc.

Tempo

35 I'll be there. 36 3 37 For to me there's no sor - row

Vln, Horn, Strings

f appass.

Bass (Shimmering cymbals, Kit tacet to 42)

38 Worse to bear 39 3 40 than a life lived a - part.

B♭/D B♭/A♭ E♭

rit. e cresc. **Tempo**

41 42 43

I'll be there Come the mists on the

B.D. Bass

44 45 46

mor - row, I'll be there by your side and

Cm Bb/D Eb

47 48 49

deep with - in your heart.

(Horn joins strings) *(Horn tacet)*

Bb Eb Eb

50 (Horn solo) 51 52 53

Cm diminuendo *B^b/D* *mp* (as before)

(Kit exits with cymbal shimmers)

54 55 56 57

He'll keep his wife— dressed up in bows

58 59 60 61

— Lav - ished e - ter - nal - ly — with flowers.

(Vln)

62 63 64 3 3 65

But what-ev-er life___ he might pro- pose___ will be mere-ly pre - tend - ing

(Vln)

66 3 3 67 68 3 3 69 70 *poco rit.*

to the dream nev-er end - ing that will al-ways be ours.

molto cresc.

Tempo

71 72 3 3 73

I'll be there. Though I know that it's mad - ness,

f *appass.* (Orch. as before)

E^b E^b Cm

74 75 3 3 76

Heart laid bare, stripped of pride, yet still proud.

B^b/D B^b2/A^b E^b

molto rit. *A Tempo*

77 78 79

I'll be there, In the depths of my

80 81 82

sad - ness, I'll be there ev - er steeled, un -

83 84 85 (Cue Wh.)

yield - ing and un - bowed. Go and mar-ry a man you don't love if that

Tutti

86 87 88

pleas - es you. Throw a-way, for a cause, all the joys we have known.

89 3 3 3 90 91 3 3 3

I thought love's more than faith, more than clan, more than a - ny-thing. Let his kiss keep you warm, I'll be fine on my

E^b/F B^b E^b/F

92 *molto rit.* *A Tempo* 93 94 3 3

own. Is it me I'm de -

Whistle

Horn, Violin, Clt Elec. Guitar

ff *appassionato*

B^b11 B^b F F

Full Orch. incl. Drums
Bass, B.D.

95 96 97 3 3

cei - ving? Mad or not, I'll stay

Dm C²/E C/B^b

molto rit.

98 true. 99 100 I'll be there.

101 102 103 I'll be there, heav-en speed me

104 105 106 By your side, as you need me, I'll be there for you.

Horn

String Ensemble with Horn

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It features a melodic line with a long slur over measures 107, 108, and 109. Above measure 108, the instruction *poco rit.* is written. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat. The piano part includes chords and a melodic line in the right hand, and a bass line in the left hand. A section labeled *Horn solo* begins in measure 108, with the key signature changing to Bbm. The score concludes with a double bar line and repeat dots.

Donal
Quartet
Grania

15. Boys'll Be Boys Reprise

Pizz. Str.

1 2 3 4

Honky Tonk Piano

(Tutti)

subito f

BOYS

5 6 7

Da-da-dat Dah Da-da-dat Dah Da-da-dat dat da-dah_ Ho-nest boys, a con-ju-gal vow

DONAL

TUTTI

8 9 10

Does-n't change a bull to a cow. Mar-ried man or not, the par-ty goes on. **(Slam!)**

G^b G^b A D G D^b G^b # G^b D⁷

(Orch. continues)

Violin Solo

mp

11 12 13 14

molto dim. e rit

(Clt)

(kick!)

15 16 17 18

16. (New)

GRANIA

The musical score for 'Grania' is presented in two systems. The first system covers measures 1 through 5. The vocal line (top staff) begins at measure 3 with a melodic phrase. The piano accompaniment (middle and bottom staves) is labeled 'Gtr / Keys' and features a rhythmic pattern of eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system covers measures 6 through 10. The vocal line continues with a melodic phrase, and the piano accompaniment features a crescendo leading to a *f* dynamic. A key signature change to one flat and a time signature change to 4/4 occur at measure 10. The score concludes with a double bar line.

Segue As One No. 17
'Trouble At Rockfleet'

Women
Grania
Bingham

17. Trouble At Rockfleet

START AT BAR 3

1 2 3 4

Horn

f

String Orch., WW

F1 5 6 7 **F4**

simile

mf

Gra-nia, Gra-nia, Dan-ger in the har-bour: Eng-lish sol-diers land-ing on the pier. All the men have gone to fight at Bel- clare.

TUTTI WOMEN 8 **GRANIA** 9 10 11

What on earth are sol-diers do-ing here? Bel-clare is a di-ver - sion. I don't have to go there Those troops have come here for

12 13 14

me! Come on, daugh-ters! Can't you feel your heart-beat? Now's the hour to ex-er-cise a coup.

(Horn Tacet)

15 16 17

Eng-land may have thought that they are cle-ver. What they have-n't coun-ted on is you. You must now be sol - diers.

18 19 20

Fol-low me, I'll show you What the fe-male sex can do!

Poco meno mosso

21 22 23

You get the knives, You get the swords, Rea-dy girls, this is it!_ We were just wives, Now we're the troops We

Glock. *Vibraslap*

Honky Tonk Piano

Gdim Adim

24 25 26

all have to do our bit!_ Roll up your sleeves! Hike up your skirts! Wait 'til I give the cue!

Vibraslap

Adim Bdim Cdim C#dim A

27 *CUT TO 31*
Maestoso

27 28 29 30

Strings melody
Harpisichord and Strings accomp.

f Dm A Dm C F C/E Dm A

43 44 45

46 47 **Pizz. Strings** 48 49 50 51

3, 4, *H-T Piano solo* 1, 2, 3, 4,

p (Seduction)

52 53 54 55

(Vln)

G G D^b C D

56 57 58 59

(Gradually increasing in energy)

C *poco cresc.* D G E^b *f* A^b

accel e cresc.

60 61 62 63

A^b D D^b A^b A^b

64 65 66 67

A^b D D^b E^b G^b

68 69 70 71 72 73

GRANIA

For Ire land!

GRANIA: 'Go. Tell your Queen that you were bested by a woman.'

74 74 75 76 77

f Am E Am Am G F

78 79 80 81

F Em Dm Dm D/C G

BINGHAM

82 83 84 85 86 87

Dead-ly like a man, this wo - man. I don't know which sex to blame. Cursed am I by two such fe-males.

88 89 90 91 92

Fal-ling in de-feat to both _____ in shame. My Queen com-mands me kill O' - Mal - ley, This

93 94 95 96 97

rit. *molto rit.*

she - king whelped of I - rish curs. I swear by Ho-ly God's blue eyes then to one day crush these balls of

CUT TO 105

98 99 100 101 102

hers. hers.

103 104 105 106 (Whistle)

hers. *p cresc.*

(Play F major if not using CUT)

107 108 109

"1, 2, 3, 4,"

(Harp)

110 111 (Vln) 112 113

(Cl) (Whistle) (Cor) (Bass)

Grania
Clan
Donal
Tiernan

18. A Day Beyond Belclare

TIERNAN 'Grace, from your father.
He was badly wounded by an English blade.'

GRANIA

1 2 3 4

(Whistle)

p 'cello section

p The man who gave me

5 6 7 8

life Is but an inch from death. With my heart_ torn in two

9 10 11 12

I go_ on my way_ To hear the wis - dom spoke

(Cue Keys II)

O'FLAHERTY WOMEN

13 14 15 16

Up-on his fi - nal breath. *p* All that you've seen us through we now can re- pay

E^b/B^b B^b (Cue Bass) A^b E^b/G

FEMALE HARMONIES in 4 parts

17 18 19 20

Off from Rock - fleet with you we go to Clew Bay

FEMALE HARMONIES in 4 parts

Off from Rock - fleet with you we go to Clew Bay

FEMALE HARMONIES in 4 parts

Off from Rock - fleet with you we go to Clew Bay

B^b A^b E^b/G B^b

21 22 23 24

WOMEN

DONAL 'We will all go. For I lead Clan O'Flaherty'

HIGH MEN

LOW MEN

f A Day be-yond Bel - clare _____

f A Day be-yond Bel - clare _____

f A Day be-yond Bel - clare _____

E^b/B^b B^b

25 26 27 28

Your fa - ther waits for you _____ Clan O'- Fla - her - ty goes _____ with you _____ to Clew Bay

Your fa - ther waits for you _____ Clan O'- Fla - her - ty goes _____ with you _____ to Clew Bay

Your fa - ther waits for you _____ Clan O'- Fla - her - ty goes _____ with you _____ to Clew Bay

E^b/B^b B^b A^b E^b/G

29 30 31 32

As one we leave this day _____ To see our sa - viour

As one we leave this day _____ To see our sa - viour

As one we leave this day _____ To see our sa - viour

B^b E^b/B^b B^b E^b/B^b

33 34 35 36

through _____ Joined as com_ rades and friends_ we'll bond_ on our way _____

through _____ Joined as com_ rades and friends_ we'll bond_ on our way _____

through _____ Joined as com_ rades and friends_ we'll bond_ on our way _____

B^b A^b E^b/G B^b

37 38 39 40

March - ing through the twelve bens___ And on___ to Clew Bay_____

(8) March - ing through the twelve bens___ And on___ to Clew Bay_____

(8) March - ing through the twelve bens___ And on___ to Clew Bay_____

A^b E^b/G B^b

GRANIA

41 42 43 44

My fa-ther lies near death___ You're by my side: Is that a___ sign?_

mf Cm/F B^b/F Cm/F F

DONAL

45 46 47 48

This mar riage joined two clans___ Your fa ther dies: His crown is___ mine_

Cm/F B^b/F Cm/F F

TIERNAN

49 50 51 52

Stand back and hold your tongue— Do you not see your wife's in pain—

(Vln)

A^{II} D/A A^{II} D/A

DONAL

53 54 55 56

I on-ly say what's true—

TIERNAN

cresc. You think of her now And not what you gain and what

A^{II} D/A A^{II} / / A Bm / A/C# /

WOMEN

57 58 59 60

f A day be - yond Bel -

HIGH MEN, DONAL, TIERNAN

f A day be - yond Bel -

LOW MEN

ev - er you do— Re-mem-ber that I'm watch - ing you— **f** A day be - yond Bel -

D / A/E / / D/F# / G / / / / **f**

61 62 63 64

clare _____ Your fa-ther waits for you _____ Clan O' - Fla - her-ty goes

clare _____ Your fa-ther waits for you _____ Clan O' - Fla - her-ty goes

clare _____ Your fa-ther waits for you _____ Clan O' - Fla - her-ty goes

D G/D D C

65 66 67 68

with you to Clew Bay As one we leave this day

with you to Clew Bay As one we leave this day

with you to Clew Bay As one we leave this day

G/B D G/D D

69 70 71 72

To see our sa - viour through _____ Joined as com_ rades and friends_ we'll bond_ on our way

To see our sa - viour through _____ Joined as com_ rades and friends_ we'll bond_ on our way

To see our sa - viour through _____ Joined as com_ rades and friends_ we'll bond_ on our way

G/D D C G/B

73 74 75 76 77

_____ March - ing through the twelve bens_ And on_ to Clew Bay_ _____

_____ March - ing through the twelve bens_ And on_ to Clew Bay_ _____

_____ March - ing through the twelve bens_ And on_ to Clew Bay_ _____

D C G/B D

ENSEMBLE *in unison*

78 79 80 81

mf A day be-yond Bel - clare. Your fa - ther waits for you

(Fade over 16 bars to opening economy)

G/D D G/D D

82 83 84 85

March - ing through the twelve bents We go to Clew Bay

Am/D G/D D (Whistle solo)

86 87 88 89

mp Joined as com - rades and friends. We bond on our way

Am/D G/D Am/D G/D

Vamp - Cut to b.94 On Cue
(Voices on 1st time only)

90 91 92 93

p March - ing through the twelve bens_ and on_ to Clew Bay_

Whistle solo continues

C/D G/D D

94 **CUT**

94

Segue No. 19
'I Am The Queen'

19. Go Serve Your Queen

1 2 3 **ELIZABETH** 4 5

There is some-thing, fa-ther, that you ne-ver

Harpsichord 8,4 / String Orchestra

6 7 8 9 10 11

said. Did you ev-er ad-mire some-one you would like dead?

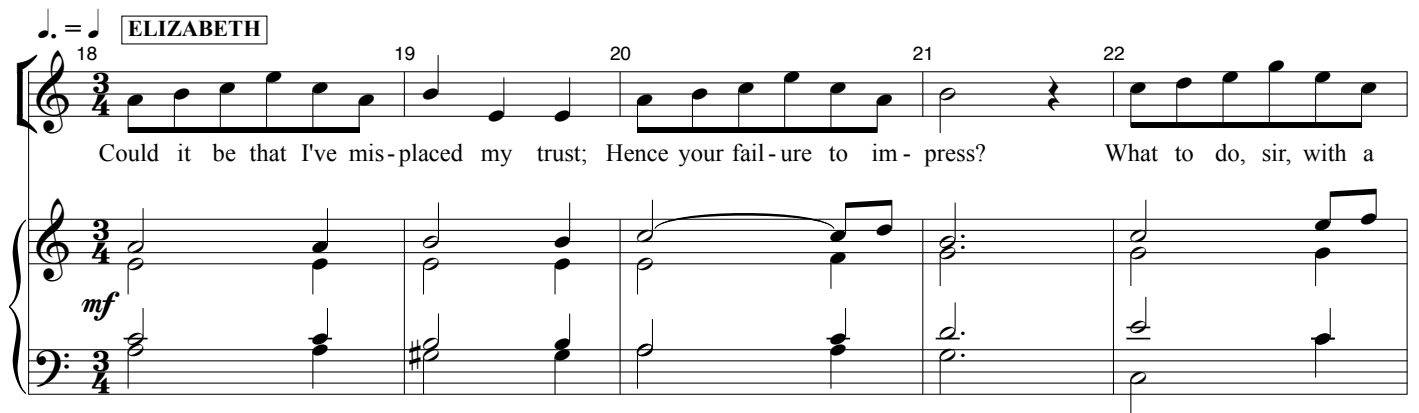
12 13 14 15 16 17

This wo-man O' - Mal-ley, She mocks me, and yet...

ELIZABETH

18 19 20 21 22

Could it be that I've mis-placed my trust; Hence your fail-ure to im-press? What to do, sir, with a



BINGHAM

23 24 25 26 27

man brought down to his knees, and by a girl, _____ no less? In - sa - ni - ty, your High-ness,



28 29 30 31 32

Ut - ter rot! Ne-ver, not once have I been Made to kneel be-fore a wo - man.. No!



ELIZABETH

33 34 35 36 37

Save, for one, yes, on - ly one, _____ my Queen _____ What is it, sir, a - bout this wo - man, That

(Harp)



BINGHAM

38 39 40 41 42

makes her a - ble to re - sist your charms? She's a de - vil we must kill be - fore she breeds.



ELIZABETH

43 44 45 46 47 48

Yet you tell me that men fol - low her, Ral - ly to her when she takes up arms. She has got no throne, no ti - tle, Yet she



BINGHAM

49 50 51 52 53 54

leads _____ She's no - thing please, your High - ness, one more chance; I will see this wo - man beat. I'll

mf



55 56 57 58 59

rip her heart from out her breast and de - li - ver it still warm be - fore _____ your feet.

f



Orchestra *senza rit.* ELIZABETH *colla voce*

60 61 62 63 64 65

Good sir, your ho-neyed words have touched my heart.

66 67 68 69 70 71

You'll do well in-deed. Now go (Oh) (Oh) Serve your Queen.

(Timp)

19A. After Go Serve Your Queen

Violin

1 2 3 4 5

Harpsichord

6 7 8 9

20. Dubhdara's Farewell

Sempre rubato

1 *Pipes* 2 3 4 5 6

mp

Harp

CHICAGO CUT TO 11

7 8 9 10

Cdim *Fm⁶/C* *C/G* *C/G*

Più mosso

11 12 13 14 15

DUBHDARA

Could I be in

Strings / Harmonium

G7 *mp C* *C* *Am* *C* *C* *Am*

Harp *Bass*

In 6

16 17 18

heaven? Could this be an angel? Better yet, my Grania? I prayed your smiling face would

Whistle 8vb

19 20 21

be the final sight these eyes would see. Let us have no more tears now. Fa-ther, you're my

GRANIA

Whistle

22 23 24

cap-tain: You win all your bat-tles. I need one more vic-tory

Whistle 8vb *Harp*

poco più mosso

DUBHDARA

25 (Violin doubles voice) 26 (Cue Perc.) (Vln end) 27 28

No, no, this time it will not be But as you fight the Queen of En-gland,

29 (Vln) ✓ 30 31 32 (cue Wh.)

I'll be there, for in you, I'll live on.

C/G Fm7 (Cor) G C

33 34 35 36

DONAL 'Chieftain, with respect, she's a woman.'

For you, Grace, will be Chief - tain when I'm gone.

C F G C (Cl) (Vln)

37 *sempre poco rubato* 38 39

You can bring us vic - tory Use the strength with - in you, Pro-mise you'll have

(Harp) (Gtr) Em *poco crescendo* A7

40 41 42 43

Poco rit. e dim. *Whistle solo (8vb)*

chil - dren Our fam - ly must con - ti - nue, my love, my Grace.

Dm B7 Em G

GRANIA 'Our family will continue, father, I swear it.'

DONAL 'Dubhdara, she is my wife: She cannot be chieftain'

44 *Lento*

(Cl) (Cor)

mp C C Am F/A F

47 **DUBHDARA** (*Violin doubles this phrase*)

48 *rit.* 49 50

You can be wife and fight and lead. You are a wo-man like no oth - er.

poco rubato *cresc. ma non troppo* *mf*

F F#dim Cdim C/G

51 52 53 54 *(Vln)* 3

All that needs to be done I trust you'll do.

sub. mf C

C/G sub. Fm G C

55 *rit.* 56 57

As I've trust - ed my heart, my dear, to

C F G

C F G

Whistle solo

58 . 59 # 60 61 .

you.

Gtr joins Harp on 8s

mp C D F C

62 63 # 64 65 *Violin joins*

(Cor)

p

Swelling waves on cymbals

(Violin stays on melody, Whistle embellishes up to 69)

66 *sw* 67 *sw* 68 69 *Violin solo*

f Am *Warm Strings texture* Em/G B^b/F F *poco a poco diminuendo*

(Timp.)

70 71 72 73 **73 CHICAGO CUT**
73 SEGUE AS ONE NO. 21

Strings / Harmonium *Whistle 8vb*

p

D^b/F C/E G

rit. al fine *Whistle 8vb*

74 75 76 77

21. Sail To The Stars (Part I)

1 *Whistle* 2 3 4 *rit.*

PROBABLE CUT
Più Mosso In 4
5 *Glock.* 6 7 8

Harp / Guitar split
mp B^b E^b9/B^b F B^b

5 *Più Mosso In 4*
5 **GRANIA** 6 7 8

All I know, All I do,

Ch. B^b E^b9/B^b F B^b / / Dm7/A

9 10 11 12

All I trust to be-lieve is true.

Vln

Bass joins

Gm *Dm/F* *E^b* *B^b/D*

13 14 15 16

All of my gi - ven strength I owe to you.

Wh.

Cm *B^b/F* *F7* *B^b*

17 18 19 20

All I will be, How I shall lead,

Whistle

Cor / Strings sustain

B^b *E^b6/9/B^b* *F* *B^b*

21 22 23 24

All _____ I will do, ev-'ry word, _____ ev - 'ry deed.

Gm Dm/F Eb B^b/D

rit. al fine

25 26 27 28 29

I _____ will fight on and in your name suc - ceed.

Cm B^b/F F *dim.* Eb

*Segue No. 22
'Sail To The Stars Part II'*

22. Sail To The Stars (Part II)

Ad libitum
OLD WOMAN

Sempre rubato

1 Seol Chun Far rai-ge 2 Go Flai - theas De A gus 3 Glor Ne Heir - reann. 4

5 Seol, Seol Leat 6 Doi - te Sa Ti - ne O 7 8

Gaelic Harp 8vb

Gm F B^b F

9 Ei - righ in Ei - neach le dia - O 10 Seol Go 11 12

Warm Pad

Cm A^b F B^b/F

ENSEMBLE

Tempo in 4

13 14 15 *rit.* *ten.* 16

Samh le Dia - Chun na Real - ta... Sail to the

loco

Bass

17 18 19 20

stars off to glo - ry, God and the grace of Ire - land. Go on your

21 22 23 24

way to your jour - ney's end in a veil of fire. A chief - tan dies, A

Strings join

Cm (Gtr 8s continue)

25 26 27 28

chief - tan's born. As hearts are torn a new light shines up - on the morn. And

Bowed Strings

G molto cresc.

Percs join

29 30 31 32

sail to the stars off to glo - ry, God and the grace of Ire - land.

f C G7/D C/E G / / E/G#

33 34 35 36

Go on your way to your jour - ney's end in a veil of fire. And

Am G/B C G/D

37 38 39 40

take your place in hea - ven's light up - on this night. Go — forth to the

(Whistle joins with ornamental melody)

Dm Bb G C/G

41 42 43 44

dawn. In the years a-head they will tell the tale of you, of us

G7 C/G G C/G

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and includes the lyrics: "all. On this night, made one with the stars. Set sail!". The piano accompaniment is in grand staff (treble and bass clefs) and includes chord markings: G7, C/G, G, and C. The tempo marking "molto rit." is placed above the vocal line at measure 47. Measure numbers 45, 46, 47, and 48 are indicated above the vocal staff. A triplet of eighth notes is shown in measure 46, and a fermata is placed over the final note of measure 47.

23. Entr'Acte

1 (Synth. Strings) 2 3 4

p

Violi / 'celli

f

Low Strings sustain
Pizz. Strings play first and last 8

5 6 7 8

cresc. Low Tom Fill 3

8 *Violin solo* 9 (F Lydian) 10 (play A naturals)

f

Gmi Gm/F simile

Gm Dm/F Eb

B.D. play on 1

11 *(D \flat Lydian)* 3 7 12 *(G Mixolydian)* 13

Gmi

B.D. joins on 4s

14 6 6 15 *(E \flat Lydian)*

Dm/F *E \flat*

16 *(D \flat Lydian)* 3 6 17 *G* 18 **18** *(Trap)*

Horn

G (Tymp.)

19 20 21

ww 3 5 *ww*

22 (Lift) 23 *Gtr moment* 6 6 24 (Men)

Harp free ascending glissi.

25 7 26 27

28 CREW 29 30

Go, Go, Gra - nia Go, Go, Go, Gra - nia Go, Go, Go, Gra - nia

31 *molto rall.* 32 33 (Whistle)

Go, Go, Go, Gra - nia Go!

p (Harp) *p*

molto dim.

rubato *A Tempo In 4*

34 6 6
35 (Cor)
36 6

(Harp)

Ddim Bdim E7/B

37 2 7 38 39 3

D/A D/A A

*Segue As One No. 24
'Opening Act Two'*

Sailors
Donal
Tiernan
Grania

24. Opening Act Two

1 **CREW** 2 3

(Wh.) Give the boy a shot of whi-skey, He's a pi-rate, out of hand. He came

4 5 6

ear - ly so he would - n't risk that he'd be born on land. Has the red hair of his mo - ther, Has his

7 8 9

old grand - fa - ther's brains And in - stead of blood, salt wa - ter in his veins. Give a

10 (G) cheer for lit - tle Eo - in. All you En - glish, time to run: If you're scared to meet the mo - ther, wait un -

13 til you meet the son. When your cap - tain has a ba - by, It's a thought can make you wince. Now the

14 (G) 15

16 pi - ratequeen has gi - ven us a prince. You can bring myson to me. Un - der

17 DONAL 18

19 stand that boy is mine. He's O' - Fla - her-ty from top to toe, The next one in the line. Now my

20 21

22 wife has done her job, 23 She should rest and stay be-low 24 I'll give or - ders 'til we're home And then I'll

TIERNAN 26

25 take my boy and go. 26 Pour your - self an-oth - erwhis - key, No - one here will fol - low you. 27 We take

28 or - ders from one cap - tain, We're O' - Mal - ley, ship and crew. 29 You have ne - ver been a-board a ship, For 30

31 get what he just said. 32 And if you touch Gra - nia's ba - by, You are dead. 33

GRANIA 35

34 Sleep my an - gel in my arms You are won-d'rous in my eyes. I can

Harp

A⁵

(Gtr)

37 feel re-lease and bliss, wrapp'd in ra - di-ant sur-prise. This is joy, all else a-bove. No - one

rit.

(Harp gliss.)

(Cor)

40 ev - er told me of, On - ly wo - men know this love

Clt

p

43

43 44 45

sempre piano

p

Cor

46 GRANIA

47 48

Wo - man is

49 3 50 3 51 3 52 *tenuto* 3

born, Wo-man is bless'd to feel a babe feed at my breast, You were in -

53 54 3 55

side me, who could guess I have a mo - ther's heart, no

56 3 57 *rit.* 58

less, Am I to be a wo - man? Yes, Yes, it's

Canon fire interrupts

59
so.

60 (Boom)

61

62 (Boom, Boom)

TIERNAN 'Enemy at portside'

Segue No. 25
'Enemy At Port Side'

Sailors
Donal
Tiernan
Grania

24. Opening Act Two

(23 Feb)

(CUT bb. 2-9 INC. IN ORCH PARTS)

CREW 10

1 10 11

(Wh.) Give the boy a shot of whi - skey, All you En - glish, time to run: If you're

12 13 14

scared to meet the mo - ther, wait un - til you meet the son. When your cap - tain has a ba - by, It's a

15 16 17

DONAL

thought can make you wince. Now the pi - ratequeen has gi - ven us a prince. You can

mf

18 bring myson to me. 19 Un - der - stand that boy is mine. 20 He's O' - Fla - her-ty from top to toe, The

21 next one in the line. 22 Now my wife has done her job, 23 She should rest and stay be-low I'll give

TIERNAN 26

24 or - ders 'til we're home 25 And then I'll take my boy and go. 26 Pour your - self an-oth - erwhis - key, No - one

27 here will fol - low you. 28 We take or - ders from one cap - tain, We're 29 O' - Mal - ley, ship and crew. You have

30 31 32

ne - ver been a-board a ship, For - get what he just said. And if you touch Gra - nia's ba - by, You are

33 34 35

GRANIA

35

dead. Sleep my an - gel in my arms You are

Harp

36 37 38

won-d'rous in my eyes. I can feel re-lease and bliss, wrapp'd in ra - di-ant sur-prise. This is

rit.

(Gtr) *(Harp gliss.)* *(Cor)*

39 40 41 42

joy, all else a-bove. No - one ev - er told me of, On - ly wo-men know this love

Clf *p*

43

43 44 45 46 47

Cor

sempre piano

p

GRANIA

48 49 50 51

Wo-man is born, Wo-man is bless'd to feel a babe feed at my

52 *tenuto* 53 54 55 56

breast, You were in - side me, who could guess I have a mo - ther's heart, no less, Am I to

rit.

Canon fire interrupts

57 58 59 60 (Boom) 61 62 (Boom, Boom)

be a wo-man? Yes, Yes, it's so.

TIERNAN 'Enemy at portside'

Segue No. 25
'Enemy At Port Side'

March 2007

Sailors
Donal
Tiernan
Grania

24. Opening Act Two

(24th Feb Alternative for Orchestra)

CREW

1 Give the boy a shot of whi - skey, All you En - glish, time to run: If you're

(Wh.)

4 scared to meet the mo - ther, wait un - til you meet the son. When your cap - tain has a ba - by, It's a

5

6

DONAL

7 thought can make you wince. Now the pi - ratequeen has gi - ven us a prince. You can

8

9

10 bring my son to me. 11 Un - der - stand that boy is mine. 12 He's O' - Fla - her-ty from top to toe, The

13 next one in the line. 14 Now my wife has done her job, 15 She should rest and stay be-low I'll give

16 or - ders 'til we're home And then I'll take my boy and go. 17 Pour your - self an-oth - erwhis - key, No - one 18

TIERNAN **18**

19 here will fol - low you. 20 We take or - ders from one cap - tain, We're O' - Mal - ley, ship and crew. 21 You have

22 23 24

ne - ver been a-board a ship, For - get what he just said. And if you touch Gra - nia's ba - by, You are

25 26 27

GRANIA

dead. Sleep my an - gel in my arms You are

Harp

A5 A5

28 29 30

won-d'rous in my eyes. I can feel re-lease and bliss, wrapp'd in ra - di-ant sur-prise. This is

rit.

(Gtr) (Harp gliss.) (Cor)

31 32 33 34

joy, all else a-bove. No - one ev - er told me of, On - ly wo-men know this love

p

Cl

35

35 36 37 38

Cor

sempre piano

p

39

40

GRANIA

41

42

Wo-man is born, Wom-an is blessed to feel a

(Harp solo)

43

44

45

46

babe feed at my breast un - til it's hap - pen-ing, your heart can't

(Cel.)

47

48

49

50

know You are a hope You are a prayer We have a sec - ret that no - one can

(Cor. c-m)

51 *3* 52 53 *3* 54

share: You were in - side me, who could guess I have a mo - ther's heart, no

55 *3* 56 *rit.* 57

less, Am I to be a wo - man? Yes, yes it's

Canon fire interrupts

58 59 (Boom) 60 61 (Boom, Boom)

so. TIERNAN 'Enemy at portside'

Segue No. 25
'Enemy At Port Side'

Tiernan
Donal
Majella
Grania
Ensemble

25. Enemy At Port Side

TIERNAN 'Enemy at port side' (then SOUND CUE)

Maestoso In 3 **TIERNAN** 'Close the hatch. We must protect Grace and the child.' ♩ = ♩.

Harpsichord 16,8,4 and Strings

f Am / E/G# Am / G C / G/B Am / E/G# Am

Pizz. Strings double bass line

(Bongos play time and fill) **10** **TIERNAN**

Spikey Harpsichord and Dist. Gtr

Get in place, lads, they're com-ing a- bout.

(Bongos continue with busy patterns)

Heavy "Battle Drums"

This is going to be by hand and by sword! They ne-ver knew a-bout this har-bour be-fore, Look a - live now, They're com-ing a-

Em Am G C Dm

18 DONAL

17 board. 18 Soon they'll be here on deck! 19 I can't fight them at sea. 20 I am not going to 21 22

Esus Em *Bongo tacet* Am Dm G E

25

TIERNAN 'Take a sword.'

23 die. I'm in charge here and 24 I say it's time to sur - ren - der 25 26 27

Am G C G/C C G/C Dm Am/C

30 Tempo

28 *Molto rit.* 29 30 31 32

[Lonely 4] *Bowed Strings / Hpschd* C F/C

MAJELLA

33 *Horn* 34 *(Cue Harp at 35)* 35 36

2/8 C F/C C F/C

Gra-nia, Cap-tain, Things look bad: We've En-glish sai-lors come on board.

37 38 39 40

Do-nal, ma'am, The man's a trai-tor. Ho-ly God, Pro-tectus, Lord. Do-nal, yes, your hus - band wants us to sur-ren - der...

41 42 43 44

GRANIA *Sempre* $\text{♩} = \text{♩}$ *Horn*

Quick-ly now, I need my sword!

f *Harpichord 16,8,4, Strings*

45 46 47

Horn

Power Guitar *New* $\text{♩} = \text{♩}$

48 49 50

51 **Harp / Glock.**

pp **Ethereal Strings 8ve**

sffp Cm *sub. p* B \flat E \flat Cm / B \flat

54 55 56 57 **Horn**

mp cresc.

A \flat Cm / B \flat E \flat Cm / B \flat

58 **(Gtr winds up)** 59 **Più mosso** 60 61 62

ff **Tutti Orchestra**

loco A \flat *ff* C \sharp m / G \sharp C \sharp m / B E / B/D \sharp C \sharp / G \sharp

63 **Horn** 64 65 66 **Segue As One No. 26 'I Dismiss You'**

Molto rit.

C \sharp m / B E / B/D \sharp C \sharp m / G G / C \sharp sus C \sharp

Grania
Donal
Male Ensemble

26. I Dismiss You

1 **START AT BAR 5** 2 3 4 5 **(Harp)**

Piano/Strings

Bass/Timp

6 7 8 9 **GRANIA** 10

You are not a man. You don't have the spine

Piano/Strings

Bass/Timp

11 12 13 14

Read-y to sur-ren-der and put Ire-land in chains. Whor-ing's made you soft. Drink has left you weak.

Piano/Strings

Bass/Timp

15 16 17 18

Not a drop of I-rishblood is left with-in your veins. You and all your lies I've borne all that I must.

(Str. cues)

Dm⁷ Em/D A Dm F C/E G⁰ Dm

19 20 21 22

I can see you clear: You're a dead weight in a war, A dis-grace to the clan

Dm C (C⁶) B^b B^{b0} F

23 24 25 26 27

Near a hun-dred things more, What you're not is a man!

Kit and Perc. join

A+/C Dm C Dm⁷ Em/D G/D Dm⁷

28 29 30 31

GRANIA 'Get up!'

DONAL

I've had e-nough of this, Wo-man, hold your whist!

Dm7 Em/D A Dm Bbm F7(no3)/Bb Ebm6/Bb Bbm

32 33 34 35

"Wo-man" well not quite, That's al-ways been the joke. What is the trou-ble here; Bas-ic-'ly the gist is

Bbm F7(no3)/Bb F Bbm Bbm F7(no3)/Bb Ebm6/Bb Bbm

36 37 (Str. cues) 38 39

I can't go on be - ing mar-ried to a bloke. Yes, love, it's true, You've been ad-m'rab-ly taught.

Bbm F7(no3)/Bb F Bbm Db Ab/C A0/Eb Bbm

40 41 42 43

Yes I'll ad-mit, You're an ace at your trade, You're a half-de-cent shot

B^bm A^b G^b cresc. G^o D^b/A^b

(Perc. 16s)

44 45 46 47

My fath-er up a-bove, His

Fair-ly skill'd with a blade But a wo-man you're not!

D^b+/A^b B^bm A^b B^bm F7(no3)/B^b

GRANIA

48 49 50 51

ve-ry word you flout... Has it been three years?

Boots, swords and Trou-sers, I've been the pa-tient one.

E^bm⁶/B^b B^bm B^bm F7(no3)/B^b F B^bm B^bm F7(no3)/B^b

DONAL

52 I can still walk out... 53 We're done! 54

I draw the line, If you cross it, then we're done!

Strings

E^bm⁶/B^b B^bm B^bm F⁷(no³)/B^b F B^b5

55 56 57 58

You took my right-ful place Through the mad, dy - ing words

G^b D^b G^b D^b

59 60 61 62

Now you've fi - nal - ly said what is un - for - give - a - ble

Of a sen - ile old man

B^bm F B^b A^b

63 Ev-'ry day dis cre-dit-ing the bar-gain that we made. Nev-er did I have a doubt that this would cometo be.

64 Ev-'ry day re gret - ting the bar-gain that we made. Not a doubt ev - er that this would cometo be.

65

66

67 Poi-son-ous and pi-ti-ful the tune you asked be played. Some-one has to pay the pi - per; bet-ter you than me.

68 Poi - son'd, Per-ver - ted, the tune you asked be played. Some - onemust pay up, dear bet-ter you than me.

69

70 *molto rit.*

71 *colla voce* No!

72 As al - low'd me by our I-rish laws I say to you now...

73

74

75 76 77 78

I dis - miss you! I dis -

79 80 81 82 $(\text{♩} = \text{♩})$

miss you! I dis - miss you!

TENOR I
TENOR II

Tempo Primo

83 84 85

BARITONE
BASS Stay a-way from Gra-nia, You don't mat-ter a - ny more Hang your sword up, Go be-low, You've

86 no-thing-else to do. 87 Soon as we get in-to port We dump you on the shore. 88 U-ni-ty of clans is ov - er 89

90 All be-cause of you... 91 All be-cause of you... 92 All be-cause of you... All be-cause of

93 you 94

27. If I Said I Loved You

In 2

1 2 3 4 *Cl*

Harp solo

p

5 6 7 *Gtr* 8

CHICAGO CUT TO 23

Vln

(Cl for cut) (p)

Bass

9 10 11 12

Musical score for measures 13-17. The vocal line is mostly rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

Musical score for measures 18-22. The tempo marking *Poco più mosso* is present above measure 21. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Musical score for measures 23-26. Measure 23 is marked with a box containing the number 23 and the name TIERNAN. The vocal line includes the lyrics: "If I said I loved you, All my life I".

Musical score for measures 27-30. The vocal line includes the lyrics: "loved you. Would the line be crossed?". A clarinet part is indicated by the marking *Cl* above measure 29.

31 32 33 34 35

Would the words make sense? Would the thought be cause for con - cern?

poco più appass.

36 37 38 39 40

Would you turn to frost? Would you take of - fence?

41 42 43 44

Or, per-chance, feel love in re - turn?

GRANIA

45 46 47 48

If I said I loved you, All my life I

C C/F F C

49 50 51 52

loved you. Would you think me cruel

Strings sustain

C/F F Am

53 54 55 56

to pre-sume as much, Should I take more time to de -

Whistle

C/G F

57 58 59 60

clare? Would I seem the fool

Em Dm

61 62 63 64 65 66

to ad-mit as such? In my heart you've al - ways been there.

C/G G C

67 **TIERNAN** 68 69 70 *In 4* **GRANIA**
ten.

Aft - er all that we've been through is it now too late? Is it too

In 2 *più mosso e crescendo*

71 72 73 74

soon? Can a man for - give?

Warm Strings chords

75 76 77 78

Were the wounds you bore giv - en time to heal?

Più mosso

79 **TIERNAN** 80 81 82

Af - ter so much time can the seed still grow?

Whistle c-m

99 100 101 **GRANIA** 102 103 104

If I said the words? If I spoke my heart?

TIERNAN

If I said the words? If I spoke my heart?

Whistle

Horn

Dma7/G G G Bm F#m F#m

105 106 107 108 109 110

If I said out loud what I feel? If I had the strength

If I said out loud what I feel? If I had the strength

G F#m Em7

111 112 113 114 ✓ 115

Once a-gain to start, I would risk the tide and re - veal it

Once a-gain to start, I would risk the tide and re - veal it

D/A A7 Bm

116 117 118 119 120

all. I wonder what you'd say, wonder what you'd do,

all. I wonder what you'd say, wonder what you'd do,

Gm D/A

In 4 121 122 123 124 125

If I said, my love, I love you

If I said, my love, I love you

Harp solo

dim. *p*

A Gm Gm/D

Vln

126 127 *F Whistle* 128 129 130

F Whistle

In 4

D Gm D

28. The Role Of The Queen

"1, 2, 3, 4" *Tymp.*

f

Harpsichord

*Harpsichord/
Bowed Strings*

F#m C#/G# F#m/A

5 6 7 8 9

Horn

mf

C#/B F#m C#/G# F#m/A C#/B

Detailed description: This musical score is for a piece titled "The Role Of The Queen". It is written in 4/4 time and the key signature has three sharps (F#, C#, G#). The score is divided into two systems. The first system (measures 1-4) features a bass line with a dynamic marking of **f** and a *Tymp.* (tympani) instruction. The Harpsichord part has a melodic line with eighth-note patterns. The Harpsichord/Bowed Strings part provides harmonic support with chords F#m, C#/G#, and F#m/A. The second system (measures 5-9) features a Horn part with a dynamic marking of *mf*. The Harpsichord/Bowed Strings part continues with chords C#/B, F#m, C#/G#, F#m/A, and C#/B. Measure numbers 1 through 9 are indicated above the staves.

ELIZABETH [LADIES-IN-WAITING join for bracketed sequences]

10 11 12 13

White? The white of vir-gin skin, un - ble-mished, pow-dered, blank, that hides what lies with - in. The im-age crowned with

Oboe

F#m meno forte accomp. G#dim F#m/A C#/B

14 15 16 17

Gold? The co-lour of my power, The scep-tre and the orb, De - mands of state that flower My ang-er flow-ing

Horn

F#m G#dim F#m/A C#/B

18 19 20 21 22

Red? Blood, lips, And blu-shing cheeks, The bo-dy made of flesh Con - fi-ning ev-en me. White, gold, red, This for-tress

Dist. Gtr 8vb

Small Strings

D F#m/C# B#dim C# F#m

23 24 25 26

I cre-ate, made from these pots of paint, no lon-ger serves as it was meant to be. I

Tymp.

Harpichord "study" / Strings sustain

G#dim F#/A# C# F#

27 28 29

stand di-vine as the Mo - narch clear. Yet on ev - ry side, thun-d'ring

C# F# C#

30 31 32

words I hear: "It's time that we wed a Con - sort King" To pro -

Strings

(Harpichord plays "continuo")

F# B F#/A# G#m

43 44 45 46 47

pone that day has be - come the goal of the Queen.

pone that day has be - come the goal of the Queen.

(Harpichord plays "continuo")
Lighter Bowed Strings

A/E 3 E7 3 A Am Bdim Cdim

48 49 50 51

ELIZABETH *Recitative*

I love my new map. Know - ing bet - ter the to - po - gra - phy of Ire - land

Harpichord solo

F#/C# C# F# F#dim G

52 53 54

We've made great in-roads in the East. I am ve-ry pleased but... Why is it in the West I am con-

G#dim A A7 A7

55 56 57

sis - tent - ly de - fied by this fe - male?

BINGHAM: 'Not for much longer. Things are going according to plan, your majesty. Soon we'll see the end of this so-called "queen of the pirates", this trousered pretender, this aberration of her sex.....'

Harpichord solo

D

ELIZABETH: *Aberrant how, Lord Bingham?*
[MOVE TO BAR 60]

BINGHAM: *'A thousand apologies, your majesty.
When I am in your presence, Majesty,
I am distracted*

ELIZABETH: *'Are you, Richard?'*

BINGHAM: *'As your advisor, my Queen,
I know your dilemma'*

Harpichord / Strings

BINGHAM: *'A Consort and an heir.
It cannot be a marriage
of state to Catholic
Spain or France.'*

BINGHAM: *'No. It will be an English Peer.
Dare I suggest that he who delivers
Ireland into your hands will prove
your most powerful and loyal subject'*

68

Harpichord Solo

ELIZABETH: *'Fascinating, Lord Bingham.
Deliver Ireland and then we shall see.
Then, come kneel at my feet again Richard'*

BINGHAM: *'I will, Majesty.'*

ELIZABETH: *'Richard'*

ELIZABETH

76

BINGHAM

Tutti Orchestra

Harpichord / Strings

77 fair. And when Ire-land does fall, I'll give En-gland an heir. To me, du-ty is all.

F C F B^b

81 I will not flinch, I mean, From per-form-ing that role for the Queen. She

82 83 84 **F1-6** **M1-6**

She

G^m F/C C **Tutti Orch.**

85 stands di-vine as the sov - 'reign soul placed up - on the throne by the hand of God. In

86 87 88

stands di-vine as the sov - 'reign soul placed up - on the throne by the hand of God. In

C F C F

89 90 91

sac - ri - fice she re - mains se - rene in her ev - 'ry breath she de -

sac - ri - fice she re - mains se - rene in her ev - 'ry breath she de -

B^b 3 3 G^m 3 3 F/C 3 3

92 93 94 95 96 97

fines the role of the Queen... _____

fines the role of the Queen... _____

Tutti Orch.

Horn (Orch. ref: "Rah Rah, Tip Top")

C⁷ 3 3 F

Tymp., Bass

98 99 100 101 102 103 104

29. The Christening

1 2 **EVLEEN** 3 4 5 5 6

We_ wel- come_ you this morn - ing, all of Ire- land_ has a son. May the

(Harp)

7 8 9 10 11

earth in her wis- dom bless_ you, lit - tle Eo - ghan, lit - tle one. May fae - ries and an- cient

12 13 14 15 16

gods bes - tow on this child at length Great beau - ty and wis - dom and

17 18 19 20 21 22

strength. **S** In the name of our God the Fa - ther and the Son and Ho - ly Ghost.

A

ENSEMBLE **T** In the name of the Fa - ther and the Son and Ho - ly Ghost.

B In the name of the Fa - ther and the Son and Ho - ly Ghost.

23 24 **Whistle** 27 28 29 30 31

mf Harp

1, 2, 3, 2, 2, 3, *mf* C C G C C

32 33 34 **Whistle / Violin** 35 36 37

Clarinet / Horn

f Tutti

C G C *f* C C G

Wh. / Vln
Clarinet

'2nd Half'

Musical score for measures 38-43. The top staff is for Whistle/Violin/Clarinet. The bottom two staves are for piano accompaniment. Chords are indicated below the piano part: C, C, C, G, C, F.

Musical score for measures 44-49. The top staff is for Whistle/Violin/Clarinet. The bottom two staves are for piano accompaniment. Chords are indicated below the piano part: F, E, E, Am, D, G.

Musical score for measures 50-55. Measure 50 is marked 'Whistle'. The top staff is for Whistle. The bottom two staves are for piano accompaniment, with a 'p Harp' section starting at measure 51. Chords are indicated below the piano part: G, C, C, G, C, C.

Rock The Baby

Musical score for measures 56-60. The top staff is for Whistle/Violin/Clarinet. The bottom two staves are for piano accompaniment. Measures 59 and 60 are marked 'Tutti' and 'f Tutti'. Chords are indicated below the piano part: C, G, C, C, C.

61 62 63 64 65 66 *Violin*

*Gtr 8s
Harp Tacet*

67 68 69 70 71

72 73 74 75 76

più forte

77 78 79 80 81 82

Spinning Section
Violin / Harp

B \flat Whistle free solo

83 84 85 86

Strings / Piano / Gtr

B \flat sub. *p* cresc. B \flat E \flat

87 88 89 90

B \flat E \flat

91 92 93 94

D Gm

95 96 97 98

Violin

D G

mp

(Whistle change to C)

99 Violin

100

101

102

103

104

Harp

mp C C G C C

105

106 Tutti

107

108

109

f

G C f C C G

110

111

112

113

114

♩. = 206

12/8

C C C G C

The Sail

Play 4 Times

115

116

117

Violin / Pipes / Harp

Circle

(Whistle to Pipes)

Horn / Gtr

(Perc.)

Bass / Keys

Musical notation for measures 118-119. The piece is in G major and 12/8 time. Measure 118 starts with a treble clef and a key signature of one sharp (F#). The melody features eighth notes and quarter notes with accents. The bass line consists of a steady eighth-note accompaniment. Chords are indicated as G and G2.

Musical notation for measures 120-121. Measure 120 continues the melody and bass line. Measure 121 features a more complex bass line with chords C2, C2/E, G5, and G2/B. The treble clef changes to a soprano clef (C1) for the final measure.

Musical notation for measures 122-123. Measure 122 has a treble clef and a key signature of one sharp. The melody is a continuous eighth-note pattern. The bass line has chords C2, Dsus, Em4, Em4/G, Am7, C, and Em4. Measure 123 continues the eighth-note melody and bass line.

Musical notation for measures 124-125. Measure 124 has a treble clef and a key signature of one sharp. The melody is a continuous eighth-note pattern. The bass line has chords Am7, Dsus, Em, Am7, D, and G. Measure 125 is marked "Brush Dance" and changes to a 4/4 time signature. The melody continues with eighth notes, and the bass line has a C2 chord.

Musical notation for measures 126-128. The top staff is a treble clef with a melody of eighth and sixteenth notes. The bottom staff is a grand staff with piano accompaniment. Measure numbers 126, 127, and 128 are indicated above the top staff.

Musical notation for measures 129-131. The top staff is a treble clef with a melody. The bottom staff is a grand staff with piano accompaniment and chord symbols: Am7, F, Dm7, C2/E, and FΔ. Measure numbers 129, 130, and 131 are indicated above the top staff.

Musical notation for measures 132-134. The top staff is a treble clef with a melody. The bottom staff is a grand staff with piano accompaniment and chord symbols: Am7sus, Dm2, G, and A2. Measure numbers 132, 133, and 134 are indicated above the top staff.

Musical notation for measures 135-137. The top staff is a treble clef with a melody. The bottom staff is a grand staff with piano accompaniment and a chord symbol: C2. Measure numbers 135, 136, and 137 are indicated above the top staff.

Musical notation for measures 138-140. The top staff is a treble clef with a melody. The bottom staff is a grand staff with piano accompaniment. Chords are indicated below the piano staff: F, Dm7, C2/E, FΔ, Am7sus, FΔ, Em7.

Musical notation for measures 141-144. The top staff is a treble clef with a melody. The bottom staff is a grand staff with piano accompaniment. Chords are indicated below the piano staff: Dm7, Em7, FΔ, G, Am7, C2/D, Am7sus. Measure 144 contains a rest and is labeled "1, 2, 3, 4".

(V.S. - Playoff)

Playoff

146 Whistle/Cl/Vl./Harp

145 146 147 148

Drum Fill

C2

149 150 151

Am7 F

152 153 154

Dm7 C2/E FΔ G11 Am7 D2 G5

Segue No. 30
'Let A Father Stand By His Son'

30. Let A Father Stand By His Son

1 2 3 **DONAL**

Gra - - - nia's child, of

Clarinet / Gtr 16s

mp
Harp Dm

Synth Pad
Bass

4 5 6

course, friends, Has a - no - ther pa - - - rent.

Vln 16s *Clf 16s*

Am Gm Dm

7 8 9

Hum - - - bled in re - morse, friends, Shamed as he was

Dm F Gm

10 er - - rant. 11 *(cue Whistle)* Please _____ let a

Harp
Dm E^b *E.P. blur*
6 6 6

12 fa - - ther 13 stand _____ by his

Dm A^b
6 6 6 6 6 6

14 son. 15 Mock _____ me in your cheer, lads, 16

Dm Dm Am
6 6 6 6

17 Salt _____ my wounds with slan - der. 18 19 *(cue Whistle)* Have _____ you not a

Gm Dm Dm
6 6 6 6 6 6

20 21 22

tear, lads, For _____ your old com - man - der?

Harp

F Gm Dm

23 24

Please _____ let a fa - - ther

6 6 6 6 6 6 6 6

25 26

stand _____ by his son. As he

6 6 6 6 6 6 6 6

Meno mosso

27 28

grows through the years, Will my

WW Pad *Harpichord*

Harp Bass B^b Dm/A

6 6 6 6 6 6 6 6

29 name _____ be un - known? 30 Gra - nia, you

G#dim Cl A

31 know what a fa - ther can mean. 32 Is your

Bb Dm/A

rit. 33 heart _____ made of stone? *molto rit.* 34 *A Tempo* 35

G#dim A Dm

36 Dea - - rest, for the child's sake, 37 On _____ this day of 38

High Strings (cue Whistle)

Dm F Gm

39 40

Christ - 'ning. Please let a

Dm Eb

41 42 *rit.*

fa - - ther stand by his

Dm Ab

43 44 45 46

son. I sup - pose my ob - li - ga - tion is clear. Per -

GRANIA *Slower*

Harp *mp* *Bass, Strings*

Gm E^b B^b

47 48 49 50

haps you have the right to be here. I dis - missed the hus - band cursed with his sin. The

sim. *(cue Cor)*

E^b B^b G^b D^b

51 52 53

fa - ther, though, may come in.

appassionato
3

High Strings DONAL

54 55

Fool! Did you think I'd lie down Let a wo-man pre -

ff
Clt B^bm G^b/B^b B^bm7 G^b/B^b B^bm G^b/B^b B^bm7 G^b/B^b

56 57

vail, Be dis-miss'd on com - mand?

B^bm G^b/B^b B^bm7 G^b/B^b B^bm G^b/B^b B^bm7 G^b/B^b

GRANIA

58 59

Fool! That I thought you could change In one fi - nal be -

Horn
3 3

D^b G^b/D^b D^b G^b/D^b D^b G^b/D^b D^b G^b/D^b

60 3 61

tray'l _____ Now you've turned on your land.

GRANIA

62 3 63 3

Now what will come of our ways _____ Now what will hap - pen to

GRANIA

64 3 65

Eo - ghan.

DONAL

Now _____ With my boy I'll re - store _____ Clan O'Flah - er - ty's

DONAL

66 *sway* *Once the Eng-lish have won!* 67

B^bm G^b/B^b B^bm⁷ G^b/B^b F^m/A^b A^b⁷ A^b A^b⁷ F^m/A^b

GRANIA

68 *No!* *Tier-nan, steal him a-way* *Keep that beast from my* 69

E^bm E^bm² E^bm E^bm² E^bm B^bm B^bmsus B^bm⁷ E^bm/B^b B^bm

70 *boy* *Save my child, save my son!* 71

F F+ F⁷ F+ F B^b *Bowed Strings*

BINGHAM

72 *Cut* *one throat and down it goes;* *Clans* *col-lapselike do-mi-* 73 74

Harp arp. *Strings, Harpsichord*

G^b D^b G^b

75
noes. Now you see, _____ How the game's played your ma - jes - ty _____ A-cross this

Strings, Harpsichord

76 77

78
land _____ It will play out the same, your Ma - jes - ty _____

(as at 72)

79

80
And when I give this land to you I'll kneel and you'll know what to

81 82

83
do.

rit.

84
Violins con 8va

ff B♭m G♭/B♭ B♭m7 G♭/B♭

85 *3* 86 *3*

$B^b m$ G^b/B^b $B^b m7$ G^b/B^b $B^b m$ G^b/B^b $B^b m7$ G^b/B^b

87 88 *3*

$F m/A^b$ A^b7 A^b A^b7 $F m/A^b$ $E^b m$ $E^b m^2$ $E^b m$ $E^b m^2$ $E^b m$

89 *3* 90 *3* 91 **Maestoso**

$B^b m$ F B^b G^b/B^b B^b E/B^b

Tutti

92 93 94 *rit. al fine* 95 96

B^b D^b D^b C^b B^b B^b G^b/B^b B^b E/B^b B^b D^b D^b C^b B^b

31. Surrender

♩ = 80

1 *Orchestra* 2 3 4

f pesante
Marcato Strings

Am / G/A / F/A / Am / Am / G/A / C / G /

BINGHAM

*At last, my Queen, your patience and indulgence have reaped reward.
Grace O'Malley, who haunted your dreams, has been in prison these seven years.
Now all of Ireland has fallen*

5 6 7 8

E7 / Fdim / Bm/F# / F# / F# / Bm / E / Am /

BINGHAM

*And I, your majesty, as I deliver Ireland into
your hands, shall soon kneel before you.*

BINGHAM

9 10 11 12

Be -

D G 3 FΔ 3 B^b/E^b 3 D|| B^b/C C/B^b B^b/A C/G D⁵ *meno f*

13

13 14 15 16 17

hold the end of the I - rish chief-tains Sur - ren - d'ring now to us one by one. Let their blood run free on their

Strings, Harpsichord

BINGHAM *Where is your crown?*

18 19 20 21 22

fields of green. Lest they swear their oath now to serve the rule of the Queen.

TIERNAN *I have none* **BINGHAM** *Who are you then?* **TIERNAN** *My name is Tiernan of the clan O'Malley. I have come to address the Queen.* $\text{♩} = \text{c. } 100$

23 24 25 26 27

(Clt.)

pp

BINGHAM *No captain can address the Queen.*

TIERNAN *Then I beg speak to you.*

30 **TIERNAN**

28 29 30 31 32 33

Here I stand, no tribe, no land And

F p *Gm/F* *C* *Dm*

34 35 36 37 38 39 40

yet pre - pared to ten - der My un - con - di - tional sur - ren -

F11 F B^b2 B^b A⁹ A Dm²

41 42 43 44 45 46 47

der. To pledge my plight To re - u - nite a mo - ther and her

Dm D^b D^b5 F/C F⁶/C C C⁹

più mosso 50

48 49 50 51 52

son _____ This wo - man you chained This wo - man I

Cor

F F Am Am Gm

53 54 55 56 57

love You can't know how brave she can be But don't shed a

Gm Dm C/E F Esus

58 *Molto rit.* 59 *colla voce* 61 62

tear, not for me. Her on - ly need is to em - brace a son who's ne - ver

E Am Gsus Gm G⁹

63 *Tempo* 64 65 66 67

seen her face. And so it is my turn has come As

cresc.

C⁷sus C *mp*

68 69 70 71

ev - - er her de - fen - - - der With

FII F *Wh.* 3 B^b2 B^b

72 73 74 75

joy - - ous heart I sur - ren - - - der.

A⁹_b A Dm² Dm

76 Chain me now 77 78 Snd set her free to 79

meno forte *crescendo*

80 heed her mo - ther's call 81 82 83 84 Let me

molto dim. *mf*

85 trade my life for hers 86 87 And I'll sur - ren - der 88 89

dim. al fine (use small notes for cut to 93)

CUT TO 93 90 91 92 93 94

all *all. Harp, Strings sustain*

p *Bass*

BINGHAM *quasi recit.*

95 3 96 97 3 3 3 98

A deal, you say, For the pi-rate O' - Mal-ley? Your life for hers, for the sake of a child?

F Whistle *colla voce*

BINGHAM

99 100 101 102 103

You of-fer no-thing but your-self, you mean? And you think this will a - muse, ap - pease, Her

Whistle, Clt, Vln

ELIZABETH

Lord Bingham, do it.

$\text{♩} = 63$

104 105 106 *8vb* 107

High-ness the Queen.

f

Gm F/G Eb/G Db/G

con 8vb

molto rit. al fine

108 109 110 111

simile

Gm F/G Eb/G G

Segue No. 32 "She Who Has All"

32. She, Who Has All

1 2 3 4 5

ELIZABETH

Harpichord 16,8,4 / String Orchestra

f

So it was a man.

Quasi recit.

Harpichord 8,4 solo

Am

6 7 8 9

No-thing but a man— Kept the girl a-live Jailed as she's been, year af-ter year,

Bdim/A Am G F

10 11 12 13 14 15

du-ly un-done Torn from her home, Ta-ken from her peo-ple, her son.

E Am G F E Am

Gtr 16 17 18 19 *poco rit.* 20 *Tempo* **ELIZABETH** 21

She has lost her ships,

22 23 24 25 26 27

been de-nied the seas. She should be des-troyed, fal-len to her knees.

28 29 30 31 32

Cry - ing for light. Gasp - ing for breath. Plead - ing her

33 34 35 36 37 38 *Vln colla voce*

dire case. Pray - ing for life, Set - tling for

39 40 41 42 43 44

death, Beg - ging for my grace I, the Queen,

Cym

Horn

45 46 47 48 49 50

She, the Knave, as it were. Tell me why is it

con sord. *senza sord.*

rit.

51 52 53 54 55

then, it's I who en - vy her?

Adagio In 4

56 57 58 59

What does she have I don't have?

'cello

Harpsichord

A F#m6

String Pad / Gtr continuo

60 61 62 63

What does she know I don't know?

Dm6/B A

64 65 66 67

I who have all, I have no - thing com - pared to the

F#m6 Dm

ELIZABETH

68 69 70 71

dream she holds fast in her heart _____ ev - er

A/E F#m6/D# Dm E / Esus E

72 73 74 *Whistle* 75

so.

GRANIA

What can I do I don't do?

Harp (Harpichord Tacet)

A F#m6 F#m6

(Vln, Clt uses c-m from 56)

76 77 78 79

What can I bear I don't bear?

Dm6/B A A

GRANIA

80 Chained in a cell, 81 stripped of all 82 that I've known. 83 In my

Wh

F#m6 Dm Dm

84 heart, 85 in my hope 86 I have more 87 than is

A/E F#m6/D# Dm E / Esus E

Harpichord 16,8,4 / String Orchestra

88 there. 89 90 91

f

(Tymp.)

f (Tymp.)

GRANIA *Quasi recit.* *ten.* *poco agitato*

92 I will car-ry on. I will not bow down to them. I will sur-vive for the day when I see once

G *Strings, Harp* F Em D C B

poco rit.

95 more Both the man I love and the child I bore.

Em D G B

Tranquillo *Adagio*

99 100 101 102 103

GRANIA

I who have

Clarinet *Glock.* *String Pad*

p *Harp* *Harp A*

ELIZABETH 104 105 106 107 108

I who have all, I have naught.

GRANIA

naught, I have all. I stand-ing hum - bled and

Clt
Hrpschd
F#m6
Harp Dm/B

109 110 111 112 113

I who hold na - tions in thrall. On - ly now do I

small. All that I've lived: on - ly now do I

(Clt) *Harp 8s*

A *F#m* *F#m6* *Dm*

Harpsichord

poco agitato e crescendo

114 115 116 117 118

see, that a wom - an in love, it is she, who has

see, that a wom - an in love, it is she, who has

(cue Wh. and Cor)

Dm *A/E* *F#m6* *Dm6* *Esus* *cresc.*

Musical score for measures 119-122. Includes vocal line with lyrics "all.", Horn part, and piano accompaniment for Strings and Clavier. Chords: A, F#m6.

Musical score for measures 123-126. Includes vocal line with lyrics "all.", Horn part, and piano accompaniment for Strings and Clavier. Chords: Dm6, Dm/B, A.

Musical score for measures 127-130. Includes vocal lines for ELIZABETH and GRANIA with lyrics "All that I've lived on - ly now do I see, That a". Includes Horn 8vb part and piano accompaniment for Strings and Clavier. Chords: F#m6, Dm.

131 132 133 134 *rit.*

wom - an in love, it is she, who has

wom - an in love, it is she, who has

A/E F#m6 Dm/B Esus

135 136 137 138

all.

all.

(as opening)
f

139 140 141 142 143

(Piano cadenza)

33. Lament

1 2

Orchestra

A G[^]A C/F E|| C/D Bm⁷ Am⁷ D/E

3 *Horn* 4 5 **5 MEN**

f pesante
Marcato Strings

Ire-land is no more. Ev-'ry-thing has changed

Bm A G Bm Bm A

B.D. on 1 and 3
Whip on 3

6 7 **WOMEN** 8

In the time you've been a-way. Far-mers have grown poor, Clans have grown es-tranged. Fa-mi-lies in dis-ar-ray.

G Bm Bm A D A

9 **MEN** 10 11 **TUTTI**

Why this end-less war. For-tune's re- ar- ranged. Ev-'ry day is cold and grey. Troops in ev-'ry vil- lage, Trials in ev-'ry town

F#7 Gdim C#m/G# G# G# C#m

12 13 14

Clans- men bribed to swear al- le- giance to the crown. Where is Ho- ly God this day?

F# Bm E A G# C/F E||

15 16 **EVLEEN** 17 **TUTTI**

Fa- mine at the gate, In- no- cents ac- cused Can't a- void the li- on's path

C/D Bm7 Am7 D/E Bm A G Bm

18 **EVLEEN** 19 **TUTTI** 20 **M5**

Or- phans left to fate, Wom- en- folk a- bused No- thing stops Lord Bing- ham's wrath Why this end- less hate? Why is help re- fused?

Bm A D A F#7 Gdim

21 **F4** 22 23 **M6**

Did -n't we sur-ren-der too? Spi-ritshavebeen shat-tered; Why is there no salve? Beat-end down and bat-tered; You are all we have.

C#m/G# G# G# C#m F# Bm

TUTTI 24 25 26 *poco rit. e dim molto dim.*

Tell us, Gra-nia, what to do!

E A 3 GΔ 3 C/F 3 E|| C/D 3 Bm7 3 Am7 3 D/E

CUT TO 35 (Jan 2007)
Poco piu tranquillo In 2
 27 *Strings sustain* 28 29 30

Horn Bass Bm Bm A/B A/B

31 32 33 34

A/B A/B Bm Bm

35

GRANIA

Musical score for measures 35-38. The vocal line (treble clef) features a melody with triplets and rests. The lyrics are: "Must I stand watch-ing our home-land die?_ Can the I-rish way of life be gone?". The piano accompaniment (grand staff) includes a clarinet part labeled "Cl" and chord markings: Bm, A/B, A/B, Bm.

Whistle

Musical score for measures 39-42. The vocal line (treble clef) features a melody with triplets and a checkmark above measure 40. The lyrics are: "Tier - nan's rot - ting in jail So I can wit - ness ev - 'ry - thing I love with - drawn". The piano accompaniment (grand staff) includes chord markings: Bm, A/B, A/B, G.

Musical score for measures 43-46. The vocal line (treble clef) features a melody with triplets. The lyrics are: "No, my boy, I can't al - low this world I will change it for". The piano accompaniment (grand staff) includes chord markings: G, Em, F#, F#m, and the instruction "(Horn continues)".

Musical score for measures 47-50. The vocal line (treble clef) features a melody with triplets. The lyrics are: "you. I'll do as I know I must do.". The piano accompaniment (grand staff) includes chord markings: B7, Em, A, F#.

poco rit. 51 *In 4* *Whistle* 53 *poco più mosso* 54 2

Raise The Pi-rate Queen, boys. Sew the sails up tight. Get the hull re-paired, I don't

Bowed Strings (Bodhran joins)

55 care if it takes all night. 56 Get the prow re - paint - ed, 57 Make her gleam like gold, I want our

Horn 8vb 58 ship to look re-splen - dent, 59 Glo-rious to be - hold 60 Put winds up-on the wing. We're

CUT TO 64

61 go - ing off to Eng - land 62 now. 63

64 PEOPLE OF CLEW BAY

GRANIA

64 Have you lost your mind? You must be mad in-deed. 65 66 Fa - ther are you lis - t'ning?

Chords: Dm, Dm, Am/C

PEOPLE OF CLEW BAY

GRANIA

67 Give me the strength I need. 68 In Lon-don you'll be killed, The Queen won't waste a breath, 69 Teir-nan, for-

Chords: Am/C, Gm/B^b, Gm/B^b

PEOPLE OF CLEW BAY

70 give me, I must risk this, 71 Ev-en if it means death. 72 The course she's on is clear, She

Chords: Dm/A, Dm/A, A

GRANIA

73 does - n't ev - en hear it's done. 74 75 Bring this

Chords: A, Dm, Dm

76 77 78 79

ship to best _____ We've a job at hand _____ Wrongs to

Harp 8s, Strings sustain

Bass, Cymbals shimmering

80 81 82 83

be re-dressed _____ When at court, I stand.

WW

rit. 84 85 86 87 *Molto rit.*

And bring the Queen of En-gland the case for our land!

*Segue As One No. 34
'The Sea Of Life'*

34. The Sea Of Life

In 6

1 2

Strings *Glock.*

Harp 8s
Bass

3 GRANIA

3 4 5

Sail the sea of life Trav'lers all are

6 7 8

we. At its mer - cy, to and fro.

9 10 11

Where it takes us, there we'll go. Tides may ebb and

G#m7 F#/C# F#/C#

12 13 14

tides may flow, Yet steady stays the sea.

D#m A#m/C# C#7 F#

15 16 17

I'll do what I believe and pray, prevail. I'll stay fast to my course, succeed

A#m G#m/B G#m

18 19 20

or fail, And give my fate this night To

D#m F#/C# C#

21 this, the sea we sail.

G#m A#(Bb) A#7/G#

24 SAILORS and GRANIA

24 On the sea of life Tra - v'lers all are

(Strings)

F# 8va D#m

27 we. At its mer - cy, to and fro.

(Horn)

D#m (Horn) 8va A/C# G#/B#

30 Where it takes us, there we'll go. Tides may ebb and

G#m/B F#/C# F#/C#

33 tides may flow, Yet steady stays the sea.

34

35

D#m A#m/C# C#7 F# (Drum Fill)

36

37 GRANIA 3 3 3 38

I'm at home with the wind on my face.

SAILORS

On the sea of life. What can be will

B B G#m 8va

39 3 3 5 40

I've a place as a wo-man up-on the sea!

be. Shel - - ter'd in the

(Continue with expansive texture)

G#m D/F#

41 42 43

And this mo-ment in time Won't be ta-ken from

brine's em-brace, con - stant is the change we face.

BARITONE 44 45 46

me! Waves and waves may go yet stea - dy stays the

TENOR

Waves may come and waves may go yet stea - dy stays the

BASS

47 48 (Clarinet solo) 49

sea.

sea.

The musical score consists of three systems. The first system contains a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins at measure 50 with a half note G5, followed by a quarter note A5, a quarter note B5, and a quarter note C6. A slur covers measures 50-51, ending with a dotted half note C6. Measure 52 contains a whole rest. The second system is a vocal line in treble clef, entirely blank. The third system is a piano accompaniment. The right hand (treble clef) starts at measure 50 with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. It continues with a quarter note D5, quarter note E5, quarter note F#5, and quarter note G5. A slur covers measures 50-51, ending with a quarter note G5. Measure 52 contains a quarter note G5, quarter note F#5, quarter note E5, and quarter note D5. The left hand (bass clef) starts at measure 50 with a quarter note G2, quarter note B2, and quarter note D3. It continues with a quarter note E3, quarter note F#3, and quarter note G3. A slur covers measures 50-51, ending with a quarter note G3. Measure 52 contains a whole rest. Chord symbols 'Em' and 'B' are placed below the piano part in measures 50 and 51, respectively.

35. Terra Marique Potens

(E minor: 28 Feb)

1 2 3 4

ELIZABETH *Safety - vox last time*

Harpsichord 8,4 / String Orchestra

How dare you come, I set you free to go home So you could

5 6 7 8

mo-ther your son yet you set sail and you roam and you in - sult me

9 10 11 12

You have a man: His pas-sion set him a-part, He tra-ded his life for yours For him, I sof-ten'd my heart, Now you in-

Chord markings: Em, B, Em/G, Em², Em^{2b5}, D

15

13 14 15 16

sult me. Now, worst of all, A wo-man sails up the Thames, "The Pi-rate

Bm G A#dim

sub. piano cresc.

17 18 19

Queen" is your ship, That mad ef - front - 'ry con - demns_ you most of all.

Bm A D

BINGHAM 'Grace O'Malley! At last! The Irish sow on English ground.'

ELIZABETH 'I could have you beheaded for your ship's crest alone!'

20 21

BINGHAM 'Terra Marique Potens. Powerful on land and sea indeed!'

ELIZABETH 'Where is your power on the sea now? Where is your power on land? Woman, I know when I am being insulted in Latin. DIC MIHI QUARE HUC VENERIS'

Segue No. 36
'Woman To Woman'

36. Woman To Woman

GRANIA 'Why Do I come?'

In 4

1 *Whistle* 2 3 4

GRANIA 'DE MEO POPULO PARLARVI VENI' **ELIZABETH** 'So you risk death and my displeasure to speak for your people? Then speak'

Harp / Clf traces melody

Harp, 'cello

GRANIA

5 6 7 8

Thank you, your Ma-jes-ty, it's true You sent a mo-ther to her son.

G/B Am G Am G/B Am G Am

9 10 11 12

But can't a mo-ther and a wo-man stand to plead when wrongs are done? I come to speak for Ire-land's

Whistle

G/B Am G Am Bm Am *Strings sustain* Em/G

String Pad

13 14 15

need, I ask for dig - ni - ty, no more Your lead-ers plun-der there for greed. I do not think it's what you

D B7/F# Em Bm/D C C#dim

16 17 18 19

planned Wo - man to wo - man, as it were I ask for jus - tice for my land.

G/D *Strings fade out* G/D Am/D G/D D G *Strings bleed in*

20 21 22 23

There is a time. There is an hour.

Clarinet

String Pad sustain

Am G D Bm Am Em

24 For those in pow'r and those they have ag - grieved. To put a-side all

Whistle

Horn

C G/B Am Em/G D Am G

28 pride End what has been. Put wom-en's hearts to

mf

D Bm Am Em C G/B

32 use and fin-'ly find a truce a chieved, my Queen.

Am Em/G F D G Am/G

(Cue Vln)

36 37 38 39

GRANIA 'Shall I go on?'

ELIZABETH 'Proceed.'

GRANIA

I'll tell you now of I - rish

ELIZABETH

40 41 42

I do not have a heart of stone but you de-filed my pre-cious

(Harpsichord)

woes: my child goes hun-gry ev - 'ry night.

43 44 45 46

fleet. You lose a war, you pay a price.

All of our crops get sent to you How long be-fore we starve out-right? Sad-ly, the men you put in

47 48 49

charge de-spoil us ev - 'ry-where they go And dis-re-spect our wo-men so, to me, the most e - gre-gious

D B7/D# Em Bm/D C C#dim

ELIZABETH

50 51 52 53

If this is true, then rest as - sured they will be dealt with in good time.

crime. (cue Vln)

G/D G/D Am/D G/D D G

54 55 56 57 58

There is a time. There is an hour. For those in

There is a time. There is an hour. For those in

mp cresc. G D Bm Am Em C *mf* G/B

(Orch.)

power to move beyond their ken.

power to move beyond their ken.

(cue Horn)

A time for wo-mento be-have as men, when

A time for wo-mento be-have as men, when

men aren't men

men aren't men My Queen.

71 72 73 74

Let's have a chair set down for Grace

Who knows the truth that we may glean...

G Am/G G D/G G Am/G G D/G

Clt

Detailed description: This block contains the first system of music, measures 71-74. It features a vocal line, a piano accompaniment, and a clarinet part. The vocal line starts with a rest in measure 71, followed by the lyrics 'Let's have a chair set down for Grace' in measure 72, and 'Who knows the truth that we may glean...' in measure 73. The piano accompaniment includes chords G, Am/G, G, D/G, G, Am/G, G, and D/G. The clarinet part has a triplet in measure 72 and another triplet in measure 73.

75 76 77 78

rall. *Tempo*

Nor as Queen, Wo-man to wo-man, face to face.

Neith - er as chief-tain, Wo-man to wo-man, face to face.

G Am/G G D/G G

Clt 3

Detailed description: This block contains the second system of music, measures 75-78. It features a vocal line, a piano accompaniment, and a clarinet part. The vocal line starts with a rest in measure 75, followed by the lyrics 'Nor as Queen, Wo-man to wo-man, face to face.' in measure 76, and 'Neith - er as chief-tain, Wo-man to wo-man, face to face.' in measure 77. The piano accompaniment includes chords G, Am/G, G, D/G, and G. The clarinet part has triplets in measures 76 and 77, and a triplet in measure 78. The tempo marking changes from 'rall.' to 'Tempo' between measures 76 and 77.

Segue As One To Bar 2 Of No. 37

37. Grania And Elizabeth In Private

(Clarinet)

(Segue As One From No. 36)

Harp

mp

Musical score for voice and piano. Measures 10-13. Lyrics: "But chil - dren..." and "As men do...". Includes performance markings: **F2**, **F3**, **M2**, **M4**, **M5**, and *p*.

Clarinet and Violin parts for measures 10-13. Piano accompaniment for Harp 8s with chords: Am, G, D, Bm, Am, Em.

Musical score for voice and piano. Measures 14-17. Lyrics: "In pas - sion...".

Clarinet and Violin parts for measures 14-17. Piano accompaniment with chords: C, G/B, Am, G, D, Am, G.

Musical score for voice and piano. Measures 18-21. Lyrics: "For coun - try..." and "As wo - men...". Includes performance marking: *poco più mosso e molto legato*.

Clarinet and Violin parts for measures 18-21. Piano accompaniment with chords: D, Bm, Am, Em, C.

22 speak, With the world un - a - ware. Naught do we

Am Bm E Am

26 know of the words that they share Frag - ments that

F Em Em F

30 float in the air. *poco rit.*

32

Violin

Dm7 E

33 *Clarinet* 3 34 3 35 3 36

This system contains measures 33 through 36. The Clarinet part (top staff) features a melodic line with triplet eighth notes in measures 33, 34, and 35, and a quarter note in measure 36. The Harp part (bottom staff) provides accompaniment with chords G7/F, C/E, Cm/Eb, and G/D, and a bass line with eighth notes and quarter notes.

37 3 38 3 39 40

This system contains measures 37 through 40. The Clarinet part (top staff) continues the melodic line with triplet eighth notes in measures 37 and 38, and a quarter note in measure 39, ending with a half note in measure 40. The Harp part (bottom staff) provides accompaniment with chords A/C#, Cm, D7, and G, and a bass line with eighth notes and quarter notes.

38. Bingham's Dismissal

BINGHAM: 'I hoped the time had come for me to kneel at your feet'

ELIZABETH: 'It has not'

BINGHAM: 'You have been seduced by this rebel scum'

ELIZABETH: 'You do not understand. I like rebels, being one myself.'

$\text{♩} = \text{♩}$

1 2 3 4

Harpsichord

5 6 7

ELIZABETH: 'Richard Bingham, We dismiss you.'

Tutti Orch.

Tymp.

D A

3 3

8 9 10

D A D

3 3 3 3

Musical score for measures 11-14. The top staff is a single melodic line. The bottom staff is a piano accompaniment with chords and triplets. Chords are G, Em, D/A, and A7. Triplets are marked with a '3'.

Musical score for measures 15-18. The top staff is labeled *Tutti Orch.*. The middle staff is labeled *Horn*. The bottom staff is labeled *Tymp., Bass*. Chord D is indicated in the piano part.

Musical score for measures 19-22. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment.

Musical score for measures 23-25 and the start of measure 26. Measure 26 is marked with a box containing the number 1 and the text *Bar 1 of #39*. The time signature changes to 3/4.

Grania
Tiernan
Ensemble

39. Finale

Sempre rubato

1 2 3 4 5 6

D Whistle (sounds 8va)

Harp D

7 8 9 10 11 12

D A D

In 3

13 14 15 16 17 18

Percs roll and cresc.
over D pedal

Violin

19 20 21 22 23

f

mf G G/F# Em G/D C

Violin/Pipes

24 25 26 27 28

Bm A D Bm

32

29 30 31 32 33

Am G/D *molto dim.* D *mp*

GRANIA *Vamp - voice last time MDQ*

34 Tier - nan, my love 35 In your em - brace. 36 How ma - ny times did I 37 38 39

TIERNAN

Can this be true? Just look at you

40 dream of this face? 41 Look at us now 42 Fight - ing back tears 43 44 45

Cor *Violin*

Glock.

46 Fin - 'lly as one aft - er so ma - ny years? 47 48 49 **TIERNAN** 50 Don't talk of years, They're 51

Clt

52 53 54 55 56 57

said and done. The bur - den's borne of the fights we've won We're

58 59 60 61 62 63 64

GRANIA *Poco rit.* **GRANIA**

back as if we had just be - gun Just a lit - tle wis - er. We've

65 *In 4*

65 66 67 68

sac - ri - ficed for all our lives, We gave up love, Yet love sur - vives, The

Horn 8vb

mf

69 70 71 72

cause was just, The choice was right But life went by as we fought the fight.

TIERNAN

So be-

73 74 75 76

It's

fore an - oth - er hour slips past Let's put our feel - ings first, at last, It's

ff

77 78 79 80

time to stand and say once more the words we tried to say be - fore I'll

time to stand and say once more the words we tried to say be - fore I'll

81 say it now and I'll swear it's true For once and for for - ev - er, I love

82

83

84

(Cl)

85 you

86

87 **ENSEMBLE** May God bless the bride and

88

89

p

pp

90 groom. *f* May he bless them both their love to bloom

91

92

93

1 **Bar 1 of #40**

39. Finale

(3 March Late Edition)

Sempre rubato

1 2 3 4 5 6

D Whistle (sounds 8va)

Harp D

7 8 9 10 11 12

D

A

D

4

In 3

13 14 15 16 17 18

Percs roll and cresc. over D pedal

D

D

A

D

4

Violin

19 20 21 22 23

f

mf G G/F# Em G/D C

24 25 26 27 *Violin/Pipes* 28

Bm A D Bm

29 30 31 32 33 34 *WW*

Am G/D *molto dim.* D *Gtr mp* *Harp*

GRANIA

35 36 37 38 39 40

Tier - nan, at last In your em -

C C

41 42 43 44 45 46

brace. How ma - ny nights did I dream of this face. Hold - ing you

47 48 49 50 51 52

now, fight - ing back tears? Fin - 'ly as one af - ter so ma - ny

53 54 55 56 57 58

years. How can this be, my free - dom, I mean? All part of a

TIERNAN **GRANIA**

59 60 61 62 63 64

truce that I struck with the Queen. Let us re - turn to home this

Clt

Violin

65 66 67 68 69 70

day. An Ire - land we hope will one day be free. The cost_____ is

Fm C/E C/E D7

71 72 73 74 75

dear but it's time_____ that we put the past be - hind us...

C/G G7

76 77 78 79 80 81

TIERNAN Tier - nan, my dear You sir as well

GRANIA You are still Grace You look a sight. So much gone wrong yet my

TIERNAN GRANIA

82 *Cor* 83 84 *Violin* 85 86 87

heart feels so light. See - ing you here A - gain with - in reach, I'm

Glock.

88 89 90 91 92 93

half - way a boy a - gain back on our beach. So of - ten I re -

94 95 96 97 98 99 100 **2**

called those days. Two child - ren loosed on an I - rish shore, I see us

Poco rit.

GRANIA

101 2 102 103 104 105 106

now as we were be - fore, Just a lit - tle wi - ser... I

107 *In 4*

107 108 109 110

fought my wars on land and sea To be a wom - an strong and free I

Horn 8vb

mf

111 112 113 114

should have learned, at jour - ney's start, No wom - an's free who ig - nores her heart.

TIERNAN

So be-

cresc.

115 116 117 118

It's

fore an - oth - er hour slips past Let's put our feel - ings first, at last, It's

ff

119 120 121 122

time to stand and say once more the words we tried to say be - fore I'll

time to stand and say once more the words we tried to say be - fore I'll

123 124 125 126

say it now and I'll swear it's true For once and for for - ev - er, I love

say it now and I'll swear it's true For once and for for - ev - er, I love

(Ch)

127 128 129 130 131

ENSEMBLE

you... you... May God bless the bride and you... May God bless the bride and

p *pp*

132 133 134 135

1 Bar 1 of #40

groom. May he bless them both their love to bloom groom. May he bless them both their love to bloom

f

40. Bows

The musical score for "40. Bows" is written in G major (one sharp) and 4/4 time. It consists of three systems of music. The first system (measures 1-3) features a violin melody with eighth-note patterns and a piano accompaniment of sustained chords. The second system (measures 4-6) continues the violin melody with a more complex rhythmic pattern and piano accompaniment. The third system (measures 7-9) shows the violin melody with a final flourish and piano accompaniment that includes a chord progression of D / / Asus/D.

1 2 3

1/8 2/8

4 5 6

3/8

7 8 9

4/8 5/8

D / / Asus/D

10 11 12

6/8

D / / Dsus D / / Asus/D D / /

13 14 15 16 17 18

MALE IDs (Reel)

1/8 2/8 1/8

19 20 21

2/8 3/8

22 23 24

4/8

FEMALE IDS

Musical notation for measures 25-27. The treble clef contains a melodic line with eighth notes and a trill in measure 26. The bass clef contains accompaniment with chords and a long note in measure 26. Time signatures 5/8 and 6/8 are indicated.

Musical notation for measures 28-30. The treble clef contains a melodic line with eighth notes and a trill in measure 30. The bass clef contains accompaniment with chords and a long note in measure 30. Time signature 7/8 is indicated.

MODS

Musical notation for measures 31-33. The treble clef contains a melodic line with eighth notes. The bass clef contains accompaniment with chords. Time signatures 8/8 and 1/8 are indicated. Chords D and Asus/D are noted.

Musical notation for measures 34-36. The treble clef contains a melodic line with eighth notes. The bass clef contains accompaniment with chords. Time signature 2/8 is indicated. Chords D5, Dsus, and Asus/D are noted.

Musical notation for measures 37-39. Treble clef with a key signature of two sharps (F# and C#). Measure numbers 37, 38, and 39 are indicated above the staff. The piano accompaniment is shown in a grand staff with treble and bass clefs. Chord symbols are placed below the piano part: D⁵ / / Asus/D for measure 37; D / / Dsus for measure 38; and D⁵ / / Asus/D for measure 39. Time signatures 3/8 and 4/8 are indicated above the piano part.

Musical notation for measures 40-42. Treble clef with a key signature of two sharps. Measure numbers 40, 41, and 42 are indicated above the staff. A box labeled "SINGERS" is placed above measure 41. The piano accompaniment is shown in a grand staff. Chord symbols are: D⁵ / / / for measure 40; G⁵ / / Dsus/G for measure 41; and G⁵ / / Dsus/G for measure 42. A time signature of 1/8 is indicated above the piano part.

Musical notation for measures 43-45. Treble clef with a key signature of two sharps. Measure numbers 43, 44, and 45 are indicated above the staff. The piano accompaniment is shown in a grand staff. Chord symbols are: G⁵ / / Dsus/G for measure 43; G⁵ D⁷ sus / / for measure 44; and G⁵ / / Dsus/G for measure 45. Time signatures 2/8 and 3/8 are indicated above the piano part.

Musical notation for measures 46-48. Treble clef with a key signature of two sharps. Measure numbers 46, 47, and 48 are indicated above the staff. The piano accompaniment is shown in a grand staff. Chord symbols are: G⁵ / / Dsus/G for measure 46; G C⁵/A G/B C for measure 47; and Dm⁷add⁴ / G⁵ for measure 48. A time signature of 4/8 is indicated above the piano part.

49 LORDS EVLEEN on 2x

Musical score for measures 49-51. The top staff is a single melodic line with eighth notes. The bottom staff is a piano accompaniment with chords and eighth notes. Measure 49 has a 1/8 note, and measure 51 has a 2/8 note.

(small notes on 1x) BINGHAM

Musical score for measures 52-54. The top staff has a melodic line with eighth notes and a section of sixteenth notes. The bottom staff has piano accompaniment with chords and eighth notes. Measure 53 has a 1/8 note.

DUBHDARA

Musical score for measures 55-57. The top staff has a melodic line with eighth notes. The bottom staff has piano accompaniment with chords and eighth notes. Measure 55 has a 2/2 note, and measure 57 has an Am7 chord.

Musical score for measures 58-60. The top staff has a melodic line with eighth notes and a section of sixteenth notes. The bottom staff has piano accompaniment with chords and eighth notes. Chords are labeled: F, Dm7, C2/E, FΔ, G11, Am7, D2.

61 DONAL

61 62 63

65 QUEEN

64 65 66

1/8

67

67 68 69 70

2/8 4/8

71 TIERNAN

71 72 73 74 75

Musical notation for measures 76-79. Treble clef, key signature of one sharp (F#). Measure 76: whole note G4. Measure 77: half note G4, quarter note A4. Measure 78: half note G4, quarter note F#4. Measure 79: half note G4, quarter note F#4. Piano accompaniment: Treble clef, bass clef. Measure 76: 1/8 notes G4-A4-B4-C5. Measure 77: 1/8 notes G4-A4-B4-C5. Measure 78: 2/8 notes G4-A4-B4-C5. Measure 79: 2/8 notes G4-A4-B4-C5.

Musical notation for measures 80-83. Treble clef, key signature of one sharp (F#). Measure 80: whole rest. Measure 81: half note G4. Measure 82: half note G4. Measure 83: half note G4. Piano accompaniment: Treble clef, bass clef. Measure 80: whole rest. Measure 81: 3/8 notes G4-A4-B4. Measure 82: 3/8 notes G4-A4-B4. Measure 83: 4/8 notes G4-A4-B4-C5.

Musical notation for measures 84-87. Treble clef, key signature of one sharp (F#). Measure 84: whole rest. Measure 85: half note G4. Measure 86: half note G4. Measure 87: half note G4. Piano accompaniment: Treble clef, bass clef. Measure 84: whole rest. Measure 85: 1/8 notes G4-A4-B4. Measure 86: 2/8 notes G4-A4-B4. Measure 87: 2/8 notes G4-A4-B4. *rit.* above measure 87.

Musical notation for measures 88-91. Treble clef, key signature of one sharp (F#). Measure 88: whole note G4. Measure 89: whole note G4. Measure 90: whole rest. Measure 91: whole rest. Piano accompaniment: Treble clef, bass clef. Measure 88: 3/8 notes G4-A4-B4. Measure 89: 3/8 notes G4-A4-B4. Measure 90: 3/8 notes G4-A4-B4. Measure 91: 3/8 notes G4-A4-B4. **|||** at the end of the system.

41. Play Out 1

Musical score for '41. Play Out 1' in 4/4 time, key of D major. The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 1-4):

- Vocal:** Four measures of eighth-note runs. Measure 1: D4-E4-F4-G4-A4-B4-C5. Measure 2: D4-E4-F4-G4-A4-B4-C5. Measure 3: D4-E4-F4-G4-A4-B4-C5. Measure 4: D4-E4-F4-G4-A4-B4-C5.
- Piano:** Treble clef has chords: D (m1), Asus/D (m2), D5 (m3), D5 (m4). Bass clef has a bass line with eighth notes and rests.

System 2 (Measures 5-8):

- Vocal:** Four measures of eighth-note runs. Measure 5: D4-E4-F4-G4-A4-B4-C5. Measure 6: D4-E4-F4-G4-A4-B4-C5. Measure 7: D4-E4-F4-G4-A4-B4-C5. Measure 8: D4-E4-F4-G4-A4-B4-C5.
- Piano:** Treble clef has chords: D5 (m5), Asus/D (m6), D (m7), Dsus (m8). Bass clef has a bass line with eighth notes and rests.

System 3 (Measures 9-11):

- Vocal:** Three measures of eighth-note runs. Measure 9: D4-E4-F4-G4-A4-B4-C5. Measure 10: D4-E4-F4-G4-A4-B4-C5. Measure 11: D4-E4-F4-G4-A4-B4-C5.
- Piano:** Treble clef has chords: G5 (m9), Dsus/G (m10), G5 (m11), Dsus/G (m11). Bass clef has a bass line with eighth notes and rests.

Instrumentation:

- (Horn):** Treble clef, measures 9-11, playing a simple harmonic accompaniment.
- (Gtr busier):** Treble clef, measures 9-11, playing a simple harmonic accompaniment.

Musical notation for measures 12-14. Treble clef with a key signature of one sharp (F#). Measure 12 starts with a treble clef and a key signature change to two sharps (F#, C#). The piano accompaniment includes chords G⁵ and D⁷sus in measure 12, and G⁵ and Dsus/G in measures 13 and 14. A fermata is placed over the piano accompaniment in measure 14.

Musical notation for measures 15-18. Treble clef with a key signature of two sharps (F#, C#). Measure 15 starts with a treble clef and a key signature change to three sharps (F#, C#, G#). The piano accompaniment includes chords G, C⁵/A, G/B, C, Dm⁷add⁴, G⁵, D⁵, Asus/D, and Dsus. Performance instructions include "(Horn)" and "(Perc. busier)".

Musical notation for measures 19-22. Treble clef with a key signature of three sharps (F#, C#, G#). Measure 19 starts with a treble clef and a key signature change to two sharps (F#, C#). The piano accompaniment includes chords D⁵, Asus/D, A/D, and Dsus. The instruction "(Add Strings)" is present.

Musical notation for measures 23-26. Treble clef with a key signature of two sharps (F#, C#). Measure 23 starts with a treble clef and a key signature change to one sharp (F#). The piano accompaniment includes chords D⁵, Asus/D, A⁵/D, and unis. The instruction "unis" is present.