

**EILEEN: A ROMANTIC COMIC OPERA**  
**MUSIC BY VICTOR HERBERT**  
BOOK AND LYRICS BY HENRY BLOSSOM

80733-2 [2 CDs]

**CAST OF CHARACTERS**  
**(in order of appearance)**

Shaun Dhu, smuggler	Andrew Ashwin
Dinny Doyle, young patriot	Dean Power
Biddy Flynn, a widowed innkeeper	Aine Mulvey
Rosie Flynn, Biddy's daughter	Rachel Kelly
Barry O'Day	Eamonn Mulhall
Lanty Hackett, solicitor and apothecary	Karl Harpur
Humpy Grogan, tax collector	Karl Harpur
Lady Maude Estabrooke	Lynda Lee
Eileen Mulvaney, her niece	Mary O'Sullivan
Marie, Eileen's French maid	Rachel Kelly
Sir Reginald Stribling	Joe Corbett
Colonel Lester	Philip O'Reilly

Orchestra of Ireland  
David Brophy, conductor

## **Orchestra of Ireland**

Fionnuala Hunt, concertmistress

### *First violin*

Kenneth Rice  
Paul O'Hanlon  
Ann Phelan  
Ros Browne  
Larissa O'Grady

### *Second violin*

Brona Fitzgerald  
Karl Sweeney  
Aoife Dowdall  
Katie O'Connor

### *Viola*

Lisanne Melchoir  
Karen Dervan  
Margaret Lynch

### *Cello*

Gerald Peregrine  
Grainne Hope  
Michelle Mason

### *Double Bass*

Helen Morgan  
Sarah Halpin

### *Flute*

Riona Ó'Duinnín  
Mairead English

### *Oboe*

Rebecca Halliday

### *Clarinet*

Deirdre O'Leary  
Conor Sheil

### *Bass Clarinet*

Jean Duncan

### *Bassoon*

Ates Kirkan

### *Trumpet*

Colm Byrne  
Niall O'Sullivan

### *Trombone*

Karl Ronan  
Paul Frost

### *French Horn*

Bethan Watkey  
Brian Daly

### *Harp*

Geraldine O'Doherty

### *Timpani/Percussion*

Noel Eccles

### *Percussion*

James Dunne  
Stephen Kelly  
Caitriona Frost

### *Pipes*

Liam O'Flynn

## **Chorus**

### *Sopranos*

Sarah Busfield  
Helen Hassett  
Aoife O'Connell\*\*  
Sarah Vaughan

### *Altos*

Kira Deegan  
Áine Mulvey  
Caitriona NíDhubhghail  
Christina Whyte

### *Tenors*

Ciarán Kelly  
John McKeown\*\*  
Andrew Nangle  
Jacek Wiśłocki

### *Basses*

Tristan Caldwell\*\*  
Eoghan Desmond\*\*  
Paul McGough\*\*  
Gerald Rogers

\*\* Spoken roles and solos

## **The Boy Choristers of Saint Patrick's Cathedral, Dublin**

Stuart Nicholson, Organist and Master of the Choristers

Emanuel Dascalo  
Marcus Ellovson-Garrett  
Peter Ellovson-Garrett  
Brad Hennessy  
Cameron Lally  
Thomas Maxwell  
Christopher May  
Zak McConnell  
Ben Middleton  
Rian Middleton  
Ethan O'Connor  
Alex Smith  
Jonathan Stanley  
Luke Stanley

**DISC ONE** [TT: 58:36]

Act One

1. Overture	4:06
2. Opening Act One	1:43
3. Free Trade and a Misty Moon	1:00
4. My Little Irish Rose	3:55
5. Entrance of Humpy Grogan	1:15
6. Entrance of Barry O'Day	:51
7. Ireland My Sireland	2:22
8. Finale Act One	13:41

Act Two

9. Entr'acte 1	1:26
10. Opening Act Two	1:54
11. Too-re-loo-re (A French Pavane)	2:17
12. Eileen (Alanna, Asthore)	2:22
13. If Eve Had Left the Apple on the Bough	2:37
14. I'd Love to Be a Lady	2:59
15. Entrance Music	:40
16. When Love Awakes	3:11
17. Life's a Game at Best	2:08
18. Finale Act Two	9:41

**DISC TWO** [TT: 43:10]

Act Three

1. Entr'acte 2	:57
2. Opening Act Three	11:07
3. Thine Alone	3:00
4. The Irish Have a Great Day Tonight!	3:29
5. Finale Ultimo	3:17

Appendix

6. Cupid, the Cunnin' Paudeen	2:48
7. Hearts of Erin: Opening Act Two	1:53
8. Stars and Rosebuds	3:31
9. Ensemble: Withdraw	2:10
10. Reveries	2:13
11. Orchestra Selections from <i>Eileen</i> , arr. by Harold Sanford	8:24

## **SYNOPSIS**

### **ACT ONE**

Several years before the action begins, Irish patriot Daniel O'Day was arrested by Colonel Lester and hanged. His confiscated lands are now held by Lady Maude Estabrooke, an Englishwoman sympathetic to their cause. O'Day's son young Barry was sent to France for safety, but he has returned to Ireland to help French General Hoche free Ireland from British rule.

**Overture** (CD 1, Track 1)

### **Opening Act One** (Track 2)

The curtain rises on a rough coast. Shaun Dhu and his crew of smugglers are concealing their contraband inside the inn and within a cave among the cliffs. Biddy, the widowed innkeeper, offers them a drink.

### **Free Trade and a Misty Moon** (Track 3)

When Shaun becomes amorous and talks of marriage, Biddy's daughter Rosie arrives from the castle looking for fresh eggs, since Lady Maude will shortly arrive with her Irish niece Eileen and guests. While her arrival may have upset Biddy's plans, Rosie has no illusions about men, despite her feelings for Dinny Doyle.

### **My Little Irish Rose** (Track 4)

Unaware that they are spied on by the repellent tax collector and informer Humpy Grogan, Dinny, Biddy, and Shaun discuss the "guest" hiding in Biddy's inn and those they do not trust. Fully informed that Barry O'Day is inside, Humpy exits.

### **Entrance of Humpy Grogan** (Track 5)

After Rosie has sent Dinny to find fresh eggs, the attorney Lanty Hackett appears, curious to know about the man he's seen in the upstairs window, and more eager to see Rosie. When both his sweet words and blackmail fail to move her, he becomes violent. Her screams bring Barry to her defense. He knocks Lanty to the ground.

### **Entrance of Barry O'Day** (Track 6)

Unaware that Hackett is a British informer, Barry tries to repair things with Hackett. He convinces Barry that he is the Irish agent Barry is to meet, leading Barry to tell him of his role in the coming rebellion.

### **Ireland My Sireland** (Track 7)

Dinny arrives with the eggs. Guessing Humpy Grogan's plans, he angrily breaks the basket over Humpy's head. Lady Maude's coach is heard approaching, and Lanty sends Grogan to bring Colonel Lester to arrest Barry. A heckling crowd attacks the coach and throttles the coachman. Barry rescues Lady Maude and her guests. Eileen, who has recently left a French convent school, faints from fear, and Barry is enchanted by her beauty. Once Lady Maude, Eileen, her maid and Sir Reggie are safely inside the inn, Barry reveals his identity to the mob. Learning that Colonel Lester's troops are coming to arrest him, Barry gives Lady Maude the letter he is carrying from General Hoche and asks Dinny to help him exchange clothing with the coachman. The troops

arrive, and Colonel Lester takes charge. Passing Barry off as her coachman, Lady Maude and her guests depart. Lanty's attempts to tell Colonel Lester that O'Day is escaping with Lady Maude fail. Shaun stabs Lanty and makes his escape.

### **Finale Act One** (Track 8)

### **ACT TWO**

#### **Entr'acte 1** (Track 9)

#### **Opening Act Two** (Track 10)

It is afternoon of the same day at Lady Maude's castle. She does needlework while Eileen paints her portrait and her guests entertain themselves with a round. Lady Maude asks Eileen for a song.

#### **Too-re-loo-re (A French Pavane)** (Track 11)

Eileen is attracted to the handsome young O'Day, but being a proud young lady, she considers him an arrogant servant who doesn't know his place. Barry finds that he is falling in love with her.

#### **Eileen (Alanna, Asthore)** (Track 12)

Eileen leaves for a ride on a pony that Lady Maude considers too frisky. She asks Barry to ride with her. Lady Maude tells Sir Reggie that she may call on him to do her a great favor. He agrees. He intends to marry her. She deftly avoids the issue.

#### **If Eve Had Left the Apple on the Bough** (Track 13)

Dinny arrives with information for Lady Maude on Lanty Hackett's wounds. He and Rosie discuss their marriage and upward mobility.

#### **I'd Love to Be a Lady** (Track 14)

Taking Dinny into her service, Lady Maude asks him to keep an eye on Barry. Barry carries an unconscious Eileen into the room. He rescued her when her pony bolted, and she has fainted once again.

#### **Entrance Music** (Track 15)

Barry confesses that he loves Eileen and that he has revealed his identity to her. Lady Maude is aghast and sends him away. Eileen awakes and confesses her feelings for Barry.

#### **When Love Awakes** (Track 16)

Learning from Humpy Grogan that Barry is hiding among the servants, Colonel Lester and his troops arrive. Lady Maude reminds the Colonel that years before she was the one who helped Daniel O'Day avoid arrest. Who will win the game this time?

#### **Life's a Game at Best** (Track 17)

When Colonel Lester leaves to interview her staff, Lady Maude asks Sir Reggie to wear the coachman's livery and pocket Barry's letter from General Hoche. When she rings the bell, Sir Reggie will pretend to be her coachman and drive them to town. Colonel Lester announces that he knows which servant is the concealed traitor and immediately arrests Sir Reggie.

**Finale Act Two** (Track 18)

Colonel Lester's belief that Sir Reggie is Barry is confirmed when Sir Reggie produces the letter from General Hoche. Lady Maude accuses Barry of being an informant in her service and dismisses him. Colonel Lester gives his horse and ten pounds to Barry with instructions to deliver the letter to Dublin. Barry rides off as Humpy Grogan is brought in to identify O'Day. Lady Maude has won another round. Colonel Lester is not amused.

**ACT THREE****Entr'acte 2** (CD 2, Track 1)**Opening Act Three** (Track 2)

It is evening on the lawns of the castle. Lady Maude's guests, tenants, and servants are celebrating her birthday. Overcome with emotion, she thanks everyone. Biddy Flynn tells Lady Maude that Barry is hiding at her inn; she needs Dinny to watch him. Barry returns to see Eileen one last time. He is off to fight for freedom, and only God knows when they will meet again.

**Thine Alone** (Track 3)

Humpy Grogan tries to get inside the castle, but the appearance of the engaged Sir Reggie and Lady Maude drives him off. Dinny and the men learn from Barry that General Hoche and his French fleet will land at any moment. Ireland's freedom is at hand.

**The Irish Have a Great Day Tonight** (Track 4)

At the height of the celebration, Colonel Lester and his troops arrive to arrest Barry. Unfortunately, the one person who could identify Barry is Humpy Grogan, who may be dead in the castle's pond after running into Sir Reggie. Colonel Lester reveals that General Hoche has been defeated, and the rebellion, with no French support, is over. As he takes Barry into custody, a messenger arrives from London with the news that King George III has recalled the current governor of Ireland and declared an amnesty for all of the rebels. Colonel Lester wishes Lady Maude a good night and departs with his troops.

**Finale Ultimo (When Ireland Stands Among the Nations of the World)** (Track 5)

## **Introduction**

Dublin-born Victor Herbert (1859–1924) came to America in 1886. Within three years, he was considered one of the best cellists in America. Although he went on to become a renowned composer, conductor, and recording artist, his greatest success came as a composer of music for the voice.

Between 1894 and his death on May 26, 1924, he composed music for two operas, and over fifty operettas, musical comedies, revues, and plays. His music for solo cello and piano has been recorded for New World Records (80721-2) as well as his collected songs (80726-2). More information on Herbert can be found in their associated liner notes (<http://www.newworldrecords.org>).

While his song output runs the gamut of styles classical and popular at the turn of the twentieth century, from parlor and concert song to anthem and popular song, his music for the stage reflected his European opera and light-opera background. His most well-known stage works, after *The Fortune Teller* (1898), include *Babes in Toyland* (1903), *Mlle. Modiste* (1905), *The Red Mill* (1906), *The Rose of Algeria* (1909), *Naughty Marietta* (1910), *Sweethearts* (1913), *The Princess Pat* (1915), and *Eileen* (1917).

Occasioned by the 1934 revival of *The Only Girl*, Robert A. Simon summed up the Victor Herbert *oeuvre* in the following manner: “Whatever you may think of the libretto . . . there is so much vitality in the Herbert tunes that they will remain in circulation after the libretti have had their final revivals.”

For our third release in this new series, we have chosen *Eileen*, one of Herbert’s most beloved scores. Even Herbert was inclined to view this work as his best effort. Although composed late in his career, it captures the romantic soul of Herbert and epitomizes the romantic American operetta in its transition from Victor Herbert to Jerome Kern.

## **The Irish Rebellion of 1798**

The historical background for *Eileen* can be found in three very brutal uprisings in 1798. None of the three were coordinated with the others, but they were all organized by a group calling itself the United Irishmen.

In Belfast in 1791, Samuel Neilson approached Thomas Russell, still an officer in the British Army, for help in drafting some resolutions calling for the reform of the Irish Parliament. Russell in turn approached Protestant lawyer Theobald Wolfe Tone. In October the resolutions were adopted by a new and open reform organization, the Society of United Irishmen, holding “that a union of Irishmen of all religious persuasions was required to counteract the weight of English influence in the country and secure a reform of [Irish] Parliament.”

Returning to Dublin, Tone persuaded a friend, Napper Tandy, to organize a Dublin branch of the Society. For a number of reasons, the Society turned from reform to revolution between 1791 and 1793. Representing the Society in April 1793, Tone gave Reverend William Jackson, an Irish-born agent of the French revolutionary government, a paper stating that Ireland would give a favorable response to a French invasion.

This information found its way into British hands, and the Society was suppressed. Tandy fled in the summer of 1793 to America and then to France; Jackson committed suicide in 1794; and Tone agreed to exile in America in 1794. On January 1, 1796, Tone broke his parole and sailed to France from New York and first met with General Louis-Lazar Hoche in July. A French invasion fleet led by Hoche sailed into Bantry Bay on December 21, 1796, but no troops ever landed on Irish soil. A fierce headwind forced the fleet from the Bay, and Tone was once again in France by the first day of 1797. On September 19, 1797, Hoche died unexpectedly at the age of twenty-nine in Wetzlar, Germany.

The first risings of 1798 occurred in May in Kildare, Wicklow, and Wexford, followed by armed rebellion in Antrim and Down in June. The third rising was concentrated on the second French invasion in August 22, 1798, with a successful landing of 1,000 French troops under the command of General Jean Joseph Amable Humbert at Killala in Mayo. After a quick victory against the English troops, Humbert was surrounded by British troops under the command of General Cornwallis, to whom he surrendered on September 8, 1798. Humbert and his French troops were honorably treated by the English, but more than 2,000 Irish allies were slaughtered.

In mid-September, Tone, on board the ship *Hoche*, was captured by the British. Despite the fact that he wore the uniform of a French general, he was tried as a traitor and condemned to hang. His request to be shot was denied, and, before he could be hanged, he committed suicide and died of his wounds on November 19, 1798.

### **Eileen: The creation of an Irish comic opera**

The fact that Victor Herbert would write an Irish-based opera should have been no surprise, for Herbert yearned as fiercely for the liberation of Ireland as he was grateful to be a citizen of the United States.

In 1914, Herbert was elected to the presidency of the Society of the Friendly Sons of Saint Patrick, which held a festive dinner every March 17. In his remarks to the members gathered on St. Patrick's Day in 1915, Herbert made the following remarks:

“I do not wish to brag about the achievement of the Irish race, but is it not a fact that on every page of the World's history and particularly the history of this country, you will find the names of some of the most illustrious sons of Erin, and have we not in generous measure helped to build up this wonderful country since its earliest development? But we have become grateful sons of the Goddess of Liberty, enjoying the blessings of Freedom denied us in our own land. [Applause.] Unbounded as is our loyalty to the country of our adoption—and we have done our best to reward America for opening her maternal arms to us—we are still fond lovers of that Green Isle beyond the Sea. [Great applause.]”

While his desire to express his love and aspirations for Ireland might not have been a great secret, still the question remains: why did Herbert write an Irish comic opera in 1916?

There is scant documentation for the creation and composition of *Eileen* in 1916. The Blossom-Herbert contract with music publisher M. Witmark & Sons is missing; there is no way to date the

development of the “Irish Opera.” Blossom’s libretto was not submitted to the Library of Congress for copyright until January 3, 1917, two days after *Hearts of Erin*, the title they had chosen, had opened in Cleveland, Ohio.

Whether this collaboration of Victor Herbert and librettist Henry Blossom was generated by political events in Ireland in 1916 or Herbert’s concerns for family and friends in Germany and Ireland during the Great War will most likely never be determined. It is clear that, for Blossom and Herbert, the Irish Easter Rising of April 24, 1916, and its harsh penalties by the British government recalled both the unsuccessful rebellion of 1798 and a novel, and subsequent play, by Samuel Lover, Herbert’s maternal grandfather.

On Saturday, May 13, 1916, three weeks after the Easter Rising, the *New York Tribune* announced that in the autumn of 1916 producers Marcus Klaw and A.L. Erlanger would produce at the New Amsterdam Theatre a new Irish comic opera by Henry Blossom and Victor Herbert. This would be the second Klaw & Erlanger production of a Herbert show, the first being the 1908 extravaganza *Little Nemo*, based on the popular comic strip by Winsor McCay.

The following evening, at a Carnegie Hall rally to honor the executed Irish rebels and to protest the actions of the British government, Herbert asked the audience to rise in honor of the “Irish martyrs of 1916” and announced that a fund would be collected in New York for the families of the men England had executed.

On July 16, 1916, *The New York Times* reported, “inspired no doubt by the recent Irish meetings, Mr. Herbert is writing a Shamrock opera.” At some point around this time, the authors decided their opera’s title would be *In Erin’s Isle*. Because there are few completion dates on Herbert’s full scores, it is impossible to follow the composition. The Finale Act One autograph score is dated “Sept. 16th 1916 Lake Placid.”

Once it became clear to Klaw & Erlanger that the “Irish Opera” would not be ready for the September opening, they dropped the show. The parting appears to be an amicable one; on February 3, 1919, Klaw & Erlanger produced at the New Amsterdam Theatre the Herbert-Blossom musical comedy *The Velvet Lady*. Still, they could not have been pleased to learn that Herbert and Blossom had been working at the same time with Irving Berlin on a revue, *The Century Girl*, for Charles Dillingham and Florenz Ziegfeld.

On November 5, 1916, one day before the opening of *The Century Girl*, Blossom and Herbert signed a contract with Joe Weber for production of a musical play, *Aileen* [sic]. Herbert had several conditions in this contract: not less than twenty-five musicians in New York City; not less than twenty on the road; and approval of conductor and all musicians to be hired. His choice for conductor was Arthur Kautzenbach, who had conducted the Boston Pops Orchestra for the 1908–1909 season.

The early full scores for *Hearts of Erin* use the working title “Irish Opera,” and it’s evident from the full scores that Herbert held the material in such high esteem that he orchestrated the majority of the score himself. His amanuensis, Harold Sanford, orchestrated four of the songs, the two Act One melodramas, the first Entr’acte, and portions of the third act opening. For many shows, depending on his schedule or the importance he placed on a score, he assigned much of the orchestration of his piano sketches to an assistant and only scored the sections he felt needed his personal attention.

Blossom's libretto owes a great deal to Samuel Lover's 1837 dramatization of his picaresque novel *Rory O'More: A National Romance*, which softens the political events of 1798 in favor of comedic situations. It's possible that the original plan was to adapt this into a comic opera libretto along the lines of Edward German's comic opera *Tom Jones*, based on Henry Fielding's novel. Lover's novel involves Horace de Lacy, a young Irish patriot, returning to Ireland to help the French free Ireland from British rule. Entrusting delivery of an important letter for General Hoche to a young Irish peasant, Rory O'More, Horace and Rory are soon entangled with the villainous smuggler Shan Regan; Rory, accused of murdering a double-dealing attorney named Scruggs, is pursued by British Colonel Thunder and his men and is sentenced to hang, until it is discovered that Scruggs is not dead. After the failure of the rebellion, Horace marries Rory's sister and sails with her to America, while Rory settles down with the milkmaid, Kathleen. The play, perhaps to succeed in London, omits the rebellion and de Lacy's departure for America.

In Blossom's libretto, de Lacy became Barry O'Day, a more obvious Irish name. Shan Regan, whose name was changed in the play to Shaun Dhu, and his smugglers became Irish patriots working for the cause with O'Day. Scruggs became informer Lanty Hackett, who suffers Shaun's murderous assault at the end of Act One. Lover's young hero Rory has more in common with Fielding's Tom Jones than with Blossom's young Dinny Doyle, an Irish patriot with the desire to marry Rosie Flynn and move up the social ladder.

Blossom borrowed none of the ladies in Lover's novel or dramatization, although innkeeper Biddy Flynn owes much to the Widow O'More. Lady Maude, Sir Reggie, and Colonel Lester may be seen as three attitudes of British rule in Ireland: the sympathetic, the apathetic, and the oppressive, but his primary source for Lady Maude, Eileen, and Sir Reggie is eighteenth- and nineteenth-century comedy. Lover's novel, ending with de Lacy's escape to America, is a much more honest ending to the brutal events of 1798 than Blossom's ridiculously happy ending.

Herbert finished writing the score of *Hearts of Erin* with the composition of "Eileen (Alanna, Asthore)" on December 9, 1916. After dating the score, Herbert wrote "Tutto finito! VH." On the manuscript and early publications of the song, the Irish word "Asthore" ("loved one") is misspelled as "Astore."

*Hearts of Erin* opened at the Colonial Theatre in Cleveland, Ohio, on January 1, 1917, with Chicago Grand Opera tenor Vernon Stiles as Barry O'Day, Louise Allen as Rosie Flynn, Grace Breen as Eileen Mulvaney, Greek Evans as Shaun Dhu, Algernon Grieg as Sir Reggie, Olga Roller as Lady Maude, Edward Martindel as Col. Lester, and Scott Welsh as Dinny Doyle. The show, and Herbert himself, were enthusiastically received. The January 2, 1917 review in *The Cleveland Plain Dealer* believed "a wealth of history, of tradition, of emotion and ambition have found musical expression."

In an interview for *The Cleveland Plain Dealer* on the next day, Herbert said "There is no place in all the world where there is more music than in Ireland. Why shouldn't an Irishman make an opera of it? He deserves no special credit for it, because he has the material at hand and in abundance. The Irish sing when they work, and they sing when they suffer—unluckily they've never known much but work and suffering. Song, too, they've had, and song they have kept through all the centuries, as pure and sweet as ever it was. It has meant an Irish national music, which I have tried to express and reflect in my opera."

The libretto for *Hearts of Erin* was submitted on January 17, 1917, to the Lord Chancellor's Office to obtain a London copyright. In the United States, the vocal score for *Hearts of Erin* was copyrighted on January 27, 1917, and individual song sheets and arrangements were published and submitted for copyright between February 14 and May 1. As a preface to the published vocal score, Herbert wrote "In this score I have not made use of any traditional Irish airs, but have endeavored, to the best of my ability, to write all 'Irish' numbers in the characteristic spirit of the music of my native country—Ireland."

After a week in Cleveland, *Hearts of Erin* moved on to Buffalo, before opening on January 15 at the Shubert Theatre in Boston, where it played until March 3. On January 17, 1917, E.F. Harkins in *The Boston Journal* reported that the show's title had been changed to *Eileen: A Romantic Comic Opera* "for the reason that [*Hearts of Erin*] didn't exactly convey the right impression. 'Eileen' was chosen in its stead because it is the name of the heroine of the operetta and because it suggests youth, romance, and the spirit of the land of the shamrock."

Further changes occurred in Boston. Walter Van Brunt, using the more Irish name Walter Scanlan, replaced Vernon Stiles, after Stiles' disagreement with management. Songs were added and dropped. Dinny and Rosie were given a duet, "I'd Like to Be a Lady;" "Cupid the Cunnin' Paudeen" was replaced by "Ireland, My Sireland"; and "Too-re-loo-re (A French Pavane)" was added to the beginning of Act Two. In addition, "Stars and Rosebuds" was dropped; the "Ensemble: Withdraw" was pared down to a bit of melodramatic music; and "Reveries" was replaced by "When Love Awakes."

An Act Two song for Barry, "Blarney Is Our Birthright," is listed in the libretti for *In Erin's Isle* and *Hearts of Erin*, as well as the Cleveland program, but there is no evidence that this song was ever written and performed in the production. A lyric for "Blarney Is Our Birthright" is printed in the first libretto for *In Erin's Isle*, but no copies of a full score, or piano-vocal sketch appear to survive. It was not published as a song sheet or in the vocal score, which would have been set and printed by late December. By the time the show reached Boston, it was no longer listed in the program.

Leaving Boston on March 4, *Eileen* played three more eastern cities before opening at Broadway's Shubert Theatre on March 19, 1917. Herbert conducted the opening night performance. According to the *New York Times* review of March 20, 1917, Herbert addressed the audience between the second and third acts, telling them that he had always longed to write an opera that would be a credit to Irish music. The same reviewer said that *Eileen* "is in Mr. Herbert's best vein. It is fairly bursting with rich melodies of the kind for which this composer is famous, some of them a trifle reminiscent, perhaps, but remindful of his own tunes and never commonplace."

Blossom's libretto did not find as much favor. The review felt "it really doesn't matter. It is of the Chauncey Olcott school of romantic Irish melodrama, wherein the young patriot invariably outwits the pursuing British officer and wins the heart of the fair colleen. Its humor is more elemental and less effective than is usually the case with Mr. Blossom's books, but perhaps that is the fault of the subject. At least it provides the requisite number of music cues and it is never a long time between tunes."

In the same newspaper five days later, Alexander Woolcott reported "Though you would never guess it from the curiously capitalized program, Victor Herbert, and not Joe Weber, is the star of 'Eileen.' He has seldom written a more thoroughly characteristic and delightful score. If, as you

might have gathered from his amusingly expansive curtain-speech at the premiere, he feels it satisfies at last his ancient desire 'to write an Irish opera which would be worthy of the traditions of a great race and its literature,' it is a pity he could have found no more inspiring a libretto than the awkward and diluted shillalah drama which Henry Blossom has compiled."

The positive reviews for the score and fine musical performances of the cast and orchestra kept the show alive for the remainder of the season.

On April 15, 1917, Scott Welsh and Greek Evans, with eight men billed as "Chorus from the Eileen company," recorded "The Irish Have a Great Day Tonight" and "Free Trade and a Misty Moon" for Victor Company. On the same day, John McCormack recorded for Victor "Eileen" and "Ireland, My Sireland." On November 4, 1917, Vernon Stiles, the original tenor lead, recorded "Ireland, My Sireland" for Columbia Records. A month later he recorded with a male quartet "The Irish Have a Great Day Tonight."

After *Eileen* closed down for the summer on May 12, 1917, the press announced that a tour, beginning on September 17, 1917, was expected to run for two years. After playing various cities including Albany, Philadelphia, Baltimore, and Washington, DC, the show opened on January 14, 1918, at the Victory Theatre in Dayton, Ohio. On January 16, a fire in the theater destroyed the scenery, costumes, properties, orchestra parts, and musical instruments. The tour was over, but efforts continued to get *Eileen* back into production.

On January 26, 1921, Herbert's attorney Nathan Burkan sent Joe Weber a notification that his rights to *Eileen* had expired with the original production and he had no authorization to negotiate for any further productions. Two months later, a new production of *Eileen* opened in Cleveland, Ohio, where it played one week, and went no further. According to composer Gustav Klemm in the October 1928 issue of *The Musical Observer*, Herbert paid for this production with his own money. This production is the most likely source for the orchestra parts and vocal score leased by the Witmark Music Library, following Herbert's contract with them on January 9, 1922, for stock and amateur performances.

According to Klemm, Herbert's close friend and colleague, *Eileen* was Herbert's favorite work, closer to his heart than anything else. He had poured everything into it, and its failure caused him much uneasiness. After the setback, Klemm felt that Herbert turned to musical comedy unworthy of his genius: "This opera, to me, marked the last truly characteristic, genuine effort of his long and brilliant career."

### **Reconstructing *Eileen***

It was the goal of this project to re-create the sound of the music played opening night on Broadway and to capture the music that was originally written for *Hearts of Erin* but discarded during tryouts. Thus, this is the first recording of all existing music that Victor Herbert composed for *Hearts of Erin* and *Eileen*.

The first step was to search for all existing music. The full scores, libretti, and sketches were found in the Victor Herbert Collection of the Library of Congress. The Tams-Witmark Collection in the Library of Congress contains the Witmark Music Library rental version of *Eileen*, consisting of a manuscript vocal score, and a set of orchestra parts, most likely prepared at Herbert's

expense in 1921. The Witmark rental score, cobbled together from the published vocal score and further alterations on hand-written inserts, may be the only documentation of the final version of *Eileen* approved by the composer.

As they were written, Herbert turned finished piano-vocal sketches over to his publisher, M. Witmark & Sons, Inc., to be engraved on metal plates, from which individual song sheets and a vocal score, copyrighted in January 1917, would be printed. When the title of the show and major parts of the score were changed between Boston and Broadway, Witmark published the new numbers as song sheets. Following that, a revised vocal score of *Eileen* was published, perhaps in time for the autumn 1917 tour. There is little evidence that this new vocal score was ever copyrighted, since Witmark already had copyrights for the entire *Hearts of Erin* score and the new songs for *Eileen*.

The music plates for *Eileen* and other shows, along with those for other publishers, were most likely melted down during World War One. In 1929, Warner Brothers Music purchased M. Witmark & Sons, along with the publishers Harms and Remick. The Witmark Music Library had merged in 1925 with the Arthur Tams Library to become the Tams-Witmark Music Library, which was not sold to Warner Brothers. At some point after 1929, Warner published new vocal scores for *Eileen* and *Babes in Toyland*. The new vocal score for *Babes in Toyland*, based on the Tams-Witmark rental version, was re-engraved with errors, and the wrong source material was used for *Eileen*. As a consequence, the last published vocal score for *Eileen*, which remained in print into the 1970s, was in reality the score of *Hearts of Erin*.

During rehearsals, as the music was adjusted to the staging, cuts were made within the first two finales and the opening of Act Three—dropping a bar here, a section there, or rewriting a passage to make the transition smoother—but none of the published vocal scores reflect these cuts. They exist only in Herbert’s full scores and the Witmark rental materials.

In addition, information on two numbers is scant. One song intended for Barry, “Blarney Is Our Birthright,” is listed in both the Act Two libretti of *In Erin’s Isle* and *Hearts of Erin*. However, there are no existing sketches or full scores for this number. Inquiries into the source for this number on the 1997 Ohio Light Opera recording of *Eileen* turned up a computerized piano-vocal score for that production and very little documentation of its origin. After much deliberation, it was determined that there was not enough information to accept the song as a Herbert composition.

A melodrama titled “Barry’s Entrance” exists as an undated full score in Herbert’s hand. It was written late in production, because the production title on the score is “Eileen,” whereas earlier scores bear the production title “Irish Opera” or “Hearts of Erin.” This short melodrama is not in the Tams-Witmark rental materials, but there is no way to determine if its deletion was deliberate or accidental. It was determined to include this music in the recorded score.

After examining all of the material, it was decided to copy new orchestra parts from the original full scores in the Victor Herbert Collection. These scores, written in ink on Witmark “Orchestra Score No. 7 ‘The Crest’” manuscript paper, are in the hand of either Herbert or Harold Sanford, who served as the concertmaster for *Eileen*, the concertmaster for the Victor Herbert Orchestra, Herbert’s social secretary, his musical assistant, and principal arranger of Herbert’s music for publication after 1910. It was determined, as well, that all cuts made in the full scores would be opened and the original scores copied as completely as possible. Fortunately, all of the deleted material was discernable and easily reconstructed.

One further decision was made during the recording sessions. In the third act opening, at circled rehearsal number 4 in the vocal score, there are eight bars of music for the onstage piper that proved unplayable on the pipes. These bars were deleted but the missing music may be heard at rehearsal number 18, played by the full orchestra in the dance following the “Ave Maria.”

### **The Final Score of *Eileen***

As *Hearts of Erin* became *Eileen*, four numbers were replaced with new material. For whatever reasons the changes were made, the replacement numbers are much better choices for both the characters and the situations. Herbert’s score for *Hearts of Erin* was a strong one, but Herbert’s score for *Eileen* is glorious: nostalgic, heroic, cinematic, humorous, and in character.

In the Finale Act One, the swooning strings accompanying Colonel Lester’s introduction to Lady Maude are not only very funny but in character for his fawning over an aristocrat. His music’s swagger elsewhere aptly fits his character’s bluster. Lady Maude’s music captures not only her authority and sense of humor, but her humanity. Barry’s music is much more in character than much of Blossom’s dialogue for him; Herbert never lets the audience forget that Barry is a romantic hero, driven by a strong love of country and duty, from the opening strains of “Ireland, My Sireland” to his final number.

Ingenues are harder to characterize; their music needs to be pretty and charming. Herbert projects Eileen’s education and class standing through her music’s vocal agility and a certain amount of formality and *chic*. Rosie’s music is simpler, although the two-octave stretch of “My Little Irish Rose” is a huge one for a soubrette.

The finales of the first two acts allow Herbert to display the range of his talents as composer and orchestrator, pushing the drama with bravura moments for brass and percussion or taking a pause for breath with a solo or an ensemble, such as the stirring Act One “Glad Triumphant Hour” or the humorous Act Two “Die Like a Man.” In the first act finale, Herbert’s use of “Thine Alone” as an ensemble for soloists and chorus is a revision of a simpler ensemble in *Hearts of Erin*. It not only provides a respite from the building drama but establishes the melody as the show’s love theme.

Herbert’s romantic vision of Ireland reaches its apotheosis in the amazing pastoral opening sequence of the third act. Here, much like Canteloube’s evocative *Chants d’Auvergne*, his nostalgia and imagination run riot in this musical tapestry of Irish country life. Along with dances and calls to vespers, pipers and church bells echo through the hills, while Dinny’s folk-like serenade and the glorious ensemble “In Erin’s Isle” sparkle like stars, blending into a quiet coda for departing guests on a beautiful September evening.

Herbert was a master of orchestration and his knowledge of an instrument’s capabilities add subtlety throughout the work. The choice of two instruments stands out. The harp, traditional symbol of Ireland, shines throughout the score. His use of the bass clarinet, instead of the more common bassoon, was a stroke of genius. Its color lends the score a mellow, reedy sound, and its deep hollow tone is much more apt and sinister for Humpy Grogan’s creeping about.

## **The Deleted Numbers**

Recording the numbers cut from the score as an appendix serves two purposes: it gives a full exposition of all of the music and could shed some light on possible reasons for their deletion from the show.

### **Cupid, the Cunnin' Paudeen** (CD 2, Track 6)

This song was replaced with “Ireland, My Sireland,” which seems better suited for a heroic leading man returning to fight in a rebellion than a song about romance. The heartbreaking “Ireland, My Sireland,” with the longing of an immigrant for his homeland, guaranteed an emotional connection with the audience.

### **Hearts of Erin: Opening Act Two** (Track 7)

When the decision was made to replace the duet “Stars and Rosebuds” with a solo for Eileen, the replacement, “Too-re-loo-re (A French Pavane),” was added to the end of the round “Come, Tom.” To make this change, the final bars of music were altered, transposing to a new key, with a bit of recitative to set up the reason for the number. This also meant cutting the string version of the round “Come, Tom” that pulled the chorus offstage at the finish of the number.

### **Stars and Rosebuds** (Track 8)

“Stars and Rosebuds” and the tenors losing their place in the round “Come, Tom” are Herbert’s broadest moments of comedy in the score’s composition. Dramatically, the number should move Eileen and Barry from combatants to lovers, but the staging is too static to accomplish this. The leading lady, confined to her chair, must appear to accompany herself on the harp; and the leading man, after interrupting her song, sings the second half of the number offstage. The physical comedy is based on her determination to play the instrument and practice her song, as well as her puzzlement over someone singing with her. The progression of words and music moves from humor to romance, and Herbert lets the moment bloom. It’s a musical delight, but that doesn’t mean it worked in performance.

### **Ensemble: Withdraw** (Track 9)

Strangely, the chorus seems neither alarmed nor particularly interested in Eileen’s fall from her pony. The first twenty-eight bars of this number provide more of a sense of drama than anything else in the number; cutting an ensemble, which isn’t particularly successful as a dramatic moment, to an instrumental underscore was a wise decision.

### **Reveries** (Track 10)

In *Hearts of Erin*, “Reveries” was Eileen’s response to Lady Maude’s pleading to Eileen that she should resist her romantic feelings for Barry. This beautiful moment was dropped in favor of her passionate declaration of love in “When Love Awakes,” accomplishing two things: turning the moment from one of melancholy to passion and revealing more underlying grit in the fainting heroine than we were led to expect.

**Orchestra Selections from *Eileen*, arr. by Harold Sanford** (Track 11)

While a majority of the score's orchestration was written by Herbert, Harold Sanford orchestrated several numbers, as well as arranging and preparing this orchestral selection for sale by June 1917. This medley of music from the score seems a good way to close the recording. There is a subtle change in the orchestral color of this medley by the replacement of the show's bass clarinet with the bassoon.

—*Larry Moore and Sean O'Donoghue*

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**EILEEN: A ROMANTIC COMIC OPERA**  
MUSIC BY VICTOR HERBERT  
BOOK AND LYRICS BY HENRY BLOSSOM

**DISC ONE**

**ACT ONE**

**Outside the inn, at the Sign of the Black Bull, County Sligo, Ireland, 1798  
(Morning)**

**Overture** [Track 1]

**Opening Act One** [Track 2]

*(At rise of the curtain a misty dawn is just breaking. Shaun Dhu, chief of the smugglers, is directing the men and Old "Biddy" Flynn, with a lanthorn, and bustling about—in the way, most of the time.)*

**SHAUN** *(spoken)*

Look alive now, lads! Sure the work is soon done. To the cave with that, Mickey! Shhh! Into the house with the silks and tobacco!

**BIDDY**

'Tis a good job ye've done.

**SHAUN**

And we're through none too soon. Day is breakin.' We'd better be off.

**BIDDY**

Just a drink, Shaun—to keep off the rheumatiz?

**SHAUN**

Well, one—to your health, Biddy Flynn!

**BIDDY**

Set out the cups and a jug, Dinny!

**SHAUN**

Ye've the last of it inside, Dinny?

**DINNY**

All stored away, safe as a church!

**SHAUN**

Then we'll all have just a nip and drink to free trade and a misty moon!

**Free Trade and a Misty Moon** [Track 3]

**SHAUN**

While ships may sail the sea!

**MEN**

While none of us is free!

**SHAUN**

While heaven sends us a misty moon

**MEN**

Sure, why not take it as a gracious boon?

**SHAUN**

If France and Spain have somethin' we can use,

**MEN**

Faith, 'twould be ungracious to refuse!

**SHAUN**

So, free of tax or duty—

**MEN**

We fetch ashore our duty!

**SHAUN**

Then drink to the mist o'er the moon!

**ALL**

Och, here's the night that's black with rain,  
And wind and wave! The thicker the better!  
For when the sun comes out again  
There's none the wiser at all!  
On silks and brandy, on snuff and tay,  
'Tis divvil a penny we have to pay!  
Come then! "Caide mille failte!"  
Fill up and we'll drink aroon!  
Traloo! Traloo! Free trade and a misty moon!

**My Little Irish Rose** [Track 4]

**ROSIE**

*(First verse)*

Although I'm young and very small,  
I've no fear of men at all!

I just laugh and tease and chaff,  
And say, "Aw, now go on, off wid you!"  
They all try to steal a kiss,  
But when that has gone amiss,  
Each one cries and lies and sighs,  
"I love you so, my Irish Rose!"

*(Refrain)*

Ah, Rosie, you're named  
For the flow'r that's justly famed  
For more of sweetness and of loveliness  
Than any bud that blows!  
But, sure, there's a thorn in  
My heart when you are scornin' it!  
For 'tis your love I'm dreamin' of,  
My little Irish Rose!

*(Second verse)*

But though with "blarney" they are free,  
They don't whisper, "marry me!"  
Yet I let them smile and get  
Them all to think they've won my heart!  
Some day, though, I'll chance to find  
One who's of a diff'rent kind,  
One who'll say, "Now name the day  
That ye'll be mine, my Irish Rose!"

*(Repeat refrain)*

### **Entrance of Humpy Grogan** [Track 5]

**DINNY** *(spoken)*

There'll be worse than the redcoats about, Shaun, I'm thinkin.'

**SHAUN**

Who, then?

**DINNY**

Lanty Hackett, the lawyer! You can laugh, but the man's a thief!

**SHAUN**

Why? Because he's tryin' to steal your Colleen?

**DINNY**

She wouldn't be wipin' her feet on him, but I'll tell you one thing: Lanty Hackett is a traitor, informer, and spy.

**BIDDY**

Sure, it ain't Lanty Hackett I fear, but it's old Humpy Grogan, collector and gauge.

**DINNY**

Bad cess to him.

**BIDDY**

I'm afraid of the man, I am. He's always skulkin' about. If he isn't just goin' into some diviltry, he's just comin' out of it!

**DINNY**

Some day I'll land him one "skelp" with me blackthorn.

**SHAUN**

Give me a sharp knife for sure work.

**DINNY**

Every man to his taste!

**SHAUN**

Shh! Who's there?

**Entrance of Barry O'Day** [Track 6]

**LANTY** (*spoken*)

Who's inside?

**ROSIE**

There is none inside but my mother—

**LANTY**

If I should just drop Colonel Lester the hint—but I won't—sure, his redcoats would search the place.

**ROSIE**

Let them! There's no one, I tell you, but—

**LANTY**

Young Barry O'Day! There's a price on his head. A big price! English money for anyone who'll give him up!

**ROSIE**

But you wouldn't do such a dirty thing, Lanty!

**LANTY**

Give me some sweet reward, then. A sweet kiss for example, and I'll never whisper.

**ROSIE**

Go on and behave yourself now. Get away, I tell you—

**LANTY**

I'll have a kiss anyhow—(*grabs her*)

**ROSIE** (*struggling*)

Get away! If Dinny was here—

**LANTY**

Dinny is it? I'll have that kiss.

(*Lanty pinions her arms behind her back and tries to kiss her.*)

**ROSIE**

I hate you. Let go of me! Help, Mother! Help!

(*Door opens suddenly and Barry O'Day rushes out*)

**BARRY**

Hands off, sir! (*throwing Lanty to the ground*) And take that for your boldness.

**Act One (Part 2)**

**Ireland My Sireland** [Track 7]

**BARRY**

(*First verse*)

When far from the land that I'm proud to call "My own,"  
I repine till the heart o' mine is sore!  
And I dream of the past  
And the happiness I've known,  
While my soul seems to whisper o'er and o'er:

(*Refrain*)

Tell me, when shall I again see Ireland?  
There's no other spot I know that's half so fair!  
I am longing for my home, my Sireland,  
For my heart, my hope, my loved ones are there!

(*Second verse*)

Where else could you meet with a welcome half so sweet,  
Though 'tis poor and disheartened you come home?  
Here a friend is a friend  
And he will be to the end!  
So, forever I'm singing as I roam!

*(Repeat refrain)*

**Act One Finale** [Track 8]

**LANTY** *(spoken)*

Who are you waiting to meet?

**BARRY**

'Tis you, then?

**LANTY**

It is.

**BARRY**

What's the password?

**LANTY**

"Where's Michael Dwyer?"

**BARRY**

Correct. And the message?

**LANTY**

"The French under General Hoche have arranged for another invasion." Here, take this letter. You'll find it in cipher complete as I got it. But I've had to be cautious. I think Colonel Lester has got his bad eye on me! There's but a few of us left now, the way they've been takin' and hangin' us.

*(Sound of a crowd in the distance)*

**HUMPY** *(offstage)*

Help! Help!

**BARRY**

Who comes?

**HUMPY** *(running on)*

Help! They will kill me! Protect me, sir!

*(Dinny enters with a basket of eggs.)*

**DINNY**

Humpy Grogan! Do you know our secrets? Take that! *(smashes eggs on Grogan's head)*

**ROSIE**

Dinny! My eggs!

**DINNY**

Take your eggs! O'Day, are ye mad that ye speak with that dirty boss?

**ROSIE**

A coach! It's Lady Maude!

**LANTY**

Humpy! It's Barry O'Day! He's here. Quick! Fetch Colonel Lester! Hurry!

*(The crowd riots about the coach.)*

**A MAN**

Stop the coach!

**ANOTHER MAN**

Get the groom!

*(The groom is pulled off the coach and beaten up.)*

**MAUDE**

My groom!

**BARRY** *(grabs a shillelagh and fights his way to Maude's assistance)*

Away from the coach! Watch the ladies!

*(Lanty sends Humpy, hiding under the table, to fetch Col. Lester.)*

**MAUDE** *(sung)*

This is most outrageous! Is there no one here?

*(She sees Barry and stops in amazement.)*

**BARRY** *(offering his arm)*

Your Ladyship! Permit me!

**MAUDE**

You! In Ireland?

**BARRY**

Yes. You know why!

**MARIE** *(spoken)*

Oh! Mademoiselle, she faint!

**MAUDE** *(sung)*

My niece, Eileen!

*(Biddy and others help Marie and Eileen from the coach.)*

**BARRY**

How wondrous!

*(The following lines are sung in ensemble.)*

**MAUDE**

Eileen! From sudden fear she grows faint—Be brave, my dear!  
Eileen, I pray thee, be brave, my dear!  
There's naught to fear.

**MARIE**

*Maigne fait-il? Je vous implore. N'entendez vous?  
Je meurs de ma douleur. Ah, Miss Eileen, venez-vous encore la.  
Ah! Tout encore va bien. Je ne crains rien et tout va bien!*

**BARRY**

How sweet and fair! An angel fair,  
'Tis a dream, a wondrous dream. Oh, rapture!  
My heart goes out to her with rapture! 'Tis a wondrous dream.

**EILEEN**

Where am I? Am I dreaming?

**CHORUS**

See there! Oh, look! She seems alarmed – from fear she has grown faint!  
There's naught to fear.

*(Biddy and Marie help Eileen into the inn. Sir Reggie enters followed by a group of tormentors. There is a short comedy scene in which the crowd have all possible fun with Sir Reggie.)*

**SIR REGGIE** *(spoken)*

Really! Unhand me!

**MAUDE**

Sir Reggie! Help him.

**BARRY**

You! Free the gentleman! I said, leave him alone.

*(One of the girls has taken his hat.)*

**SIR REGGIE**

My hat!

**MAUDE**

Give the gentleman his hat! Sir Reggie, come inside. Eileen, you will come with me. *(She exits into the inn with Sir Reggie.)*

**A WOMAN** *(sung)*

And who are you that's so bold with your tongue?

**A MAN**

And so free with your stick!

**CHORUS**

Yes, tell us, tell us!

**BARRY**

With pleasure!

**DINNY**

Wait a moment, Sir!

**A WOMAN**

Oh, hold your prate!

**CHORUS**

Yes, let him speak!

**BARRY**

My friends, I'll tell you all!  
I'm Barry O'Day!

**CHORUS**

O'Day! He's Barry O'Day!

**BARRY**

I'm back here to work for the cause!  
Are you with me?

**CHORUS**

Yes, we are!

**BARRY**

It looks never so bright

**CHORUS**

To a man we will fight.

**BARRY:**

That's the spirit I love for the time is at hand!  
Glad triumphant hour!  
May the tyrant's pow'r  
Now and forevermore be broken!  
Hearts in sorrow tried,  
Beat with loyal pride,  
Mind our slogan "Erin Slanthogal Go Bragh!"

**ALL**

Glad triumphant hour!  
May the tyrant's pow'r  
Now and forever more be broken!  
Hearts in sorrow tried  
Beat with loyal pride!  
Mind our slogan "Erin Slanthogal Go Bragh!"

**BARRY**

So, friends! Proudly we stand  
Undaunted still!  
Glad to fight for our land  
Through good or ill!  
Come! The time is now at hand  
Gladly for our native land!

**CHORUS**

To a man we'll fight!

**BARRY**

For the right, we'll bravely fight!  
'Gainst alien laws for Freedom's cause!  
Ah—

**ALL**

Glad triumphant hour, etc.

*(Shaun rushes in.)*

**SHAUN** *(spoken)*

Everyone! Has Humpy Grogan been here?

**DINNY, ROSIE, BIDDY**

Yes!

**SHAUN**

He's talkin' now with Colonel Lester.

**ROSIE**

That's Lanty's work! He sent him! He knows all your secrets, Shaun!

**SHAUN**

Then he knows too much.

**DINNY**

No doubt about it.

**SHAUN**

Search him! (*Lanty is grabbed and searched. Dinny finds a paper, which he hands to Shaun.*) That paper?

**DINNY**

I can't make it out.

**BARRY**

Give it to me. It's from Colonel Lester himself. (*reads*) "Help me take O'Day and the reward is yours."

**A MAN**

Traitor!

**ANOTHER MAN**

Kill him!

**SHAUN**

Barry, hide in the house. We'll take care of this fellow.

**A WOMAN**

The redcoats! The redcoats! They're surrounding the house!

**DINNY**

Quick, inside!

**BARRY**

No use. They'll search the house.

**MAUDE** (*enters from house*)

What can I do to help you?

**BARRY**

Take these papers. They must not find them on me. With your permission I'll drive you to the castle. Should they mistake me for your coachman, we may elude the fox. Dinny, strip the livery off the coachman. We'll change places.

*(Dinny takes the coat from the coachman. As Barry puts it on, Dinny takes Barry's discarded coat and hastens into the house. At the same moment, the British soldiers appear. Colonel Lester enters, led by Humpty Grogan.)*

**LESTER** *(sung)*

What means this rabble?

**BIDDY**

Nothing, Colonel dear! "Herself" is calling on us, Lady Estabrooke!

*(Eileen enters from house, followed by Marie and Rosie, and goes to her.)*

**LESTER**

Your Ladyship! I'm Colonel Lester, at your service!

**MAUDE**

Colonel Lester! *(introducing Eileen)* This is Miss Mulvaney.

**LESTER**

Have these vagabonds annoyed you?

**MAUDE**

Oh, no! They're all my friends!

**CHORUS**

We are! We are! We are!

**MAUDE**

But we must now be going. *(to Barry)* Come, James.

*(Barry bows and starts for the carriage.)*

**LESTER** *(stopping him)*

One moment, please. I've an arrest to make.

**CHORUS**

Arrest?! Arrest!

**LESTER** *(spoken)*

Who's this?

**SIR REGGIE**

I am Sir Reginald Stribling . . .

**MAUDE**

Yes!

**SIR REGGIE**

. . . of London.

**MAUDE** (*sung*)

And my guest!

**LESTER**

Indeed!

**SIR REGGIE**

And I must make complaint!

**MAUDE**

Not now, Sir Reggie, please!

**LESTER** (*referring to Barry*)

This is your servant?

**MAUDE**

Yes!

**BARRY**

My Lady's most obedient servant!

**LESTER**

Then I will not detain Your Ladyship.

**MAUDE**

Thanks! (*to her little coterie*) Let's be off!

(*Eileen, Marie, and Sir Reggie enter the coach.*)

**MAUDE**

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

(*Barry mounts the coach. Colonel Lester helps Lady Maude into the carriage. Lanty and Humpty hasten to the door of the inn with a sergeant and some soldiers.*)

**LESTER**

Your Ladyship, allow me!

**CHORUS**

Ha! Ha! Ha!

*(The coach pulls out. Lanty sees Dinny enter from the house with the sergeant and the soldiers.)*

**ROSIE** *(spoken)*

Now, Lanty, promise you'll be true.

**LANTY**

First, promise you'll be mine.

**ROSIE**

You wouldn't give the word? Sure, you'll say nothin'?

**SHAUN**

His first word will be his last!

**LANTY**

Hey! We're tricked! Your bird has flown! He's gone with—

**SHAUN** *(drawing his knife)*

Die, Hackett! *(stabs him in the back)*

**BIDDY, ROSIE**

Shaun!

**DINNY**

Run for it!

**BIDDY**

Run, Shaun!

*(Shaun, pushing everyone roughly aside, runs upstage. He jumps to an overhanging limb of a tree.)*

**LESTER**

Take that man! Dead or alive. After him!

*(Shaun swings out of sight. The soldiers rush offstage after him, followed by Colonel Lester. A few gunshots are heard. Dinny, watching from a rock, indicates in mime that Shaun has safely escaped.)*

**CHORUS**

Hearts in sorrow tried  
Beat with loyal pride,  
Mind our slogan "Erin Slanthogal Go Bragh!"

## **ACT TWO**

### **Living Room of Lady Maude's Castle (Afternoon)**

**Entr'Acte** [Track 9]

**Opening Act Two** [Track 10]

*(At rise of the curtain, Lady Maude is seated, doing a bit of "fancy work," while Eileen is painting Maude's portrait. The young people, evidently guests of Lady Maude, are grouped naturally around the settee.)*

#### **CHORUS**

Come, Tom! Tune your fiddle,  
We'll have a merry "Come-all-ye!"  
Start a "comether"  
While we are together!  
Now you begin and we'll sing with you!  
Mickey Maguire met Katie Callahan  
As she came through the turnstile;  
"Give us a pogue, then,  
Ye sly little rogue, then,"  
Says Mick and quickly he kissed her twice!  
"Good day!"  
Mick was off on his way!  
Men are so  
Kiss and go!  
What care they for the heart that's breakin'?  
So, come, Tom! Tune your fiddle,  
We'll have a merry "Come-all-ye!"  
Start a "comether"  
While we are together!  
Now you begin and we'll sing with you!

#### **MAUDE**

Quite a good round, I must admit! And thoroughly Irish!  
But I'd love to hear again that sweet Pavane we heard last month in Paris!  
Eileen! Won't you oblige?

#### **EILEEN**

I will!

**Too-re-loo-re (A French Pavane)** [Track 11]

#### **EILEEN**

Once in May, with a too-re-loo-re! too-re-loo-re!  
Blithe and gay, with a too-re-loo-re! too-re-loo-re!  
Went a maid to the merry dance!  
There she paid with a haughty glance

Each poor swain  
Who spoke to her of love, and told him  
'Twas all in vain  
For without gold it is too-re-loo-re! too-re-loo-re!  
Hearts grow cold, then it's too-re-loo-re! too-re-loo-re!  
But, alas!  
Though Fortune ne'er has wooed her,  
Love has flown,  
And the maiden's left alone!  
Ah!

### **CHORUS**

Without gold it is too-re-loo-re! too-re-loo-re!  
Hearts grow cold, then it's too-re-loo-re! too-re-loo-re!

### **EILEEN, CHORUS**

But, alas!  
Though Fortune ne'er has wooed her,  
Love has flown,  
And the maiden's left alone!  
Too-le-roo-le-la! Ah!

### **Eileen (Alanna, Asthore)** [Track 12]

### **BARRY**

I'm in love,  
I'm in love with a slip of a girl!  
And if I should be merry or sad, I don't know!  
For my heart is afire and my head is awhirl!  
Yet I'm suff'rin' for her so I'm glad that 'tis so!  
For her hair is that black and her eyes are that blue!  
She's the form of some proud little queen!  
'Tis that neat!  
While her cheeks are like roses new kissed by the dew!  
And the name of the darlin's Eileen!  
Sure, that's sweet!

Eileen!  
But my heart you have captured!  
'Tis you that I love!  
You I adore!  
My soul with your charm is enraptured,  
Oh, lovely Eileen,  
Alanna, Asthore!

## **If Eve Had Left the Apple on the Bough** [Track 13]

### **SIR REGGIE**

*(First verse)*

This world is full of trouble; that's a platitude, I know,  
Which is frightfully familiar, but I mention it to show  
That we have to thank the woman for we're given to believe  
That we'd all be bright and merry now, if it were not for Eve!  
For in the world's beginning  
There was neither grief nor sinning!  
Everything was simply rippin'  
Till the woman plucked the pippin!

*(First refrain)*

For if Eve hadn't wandered in the orchard;  
Hadn't found the apple hanging on the tree;  
Hadn't learned the secret hidden  
Of that bit of fruit forbidden,  
Oh, how very pleasant everything would be!  
If Adam hadn't let the woman tempt him,  
We shouldn't have to marry them, as now!  
We could fondle them and love them,  
But without the bother of them,  
If Eve had left the apple on the bough!

*(Second verse)*

So much that now is risqué or considered "infra dig,"  
Wouldn't trouble us if Eve had plucked a lemon or a fig.  
It is rather ancient history, and, yet as you may note,  
That unpleasant "Adam's apple" sticks in every fellow's throat!  
And the memory of what is  
Still within our epiglottis  
Stifles every good intention!  
That is why again I mention:

*(Second refrain)*

That if Eve hadn't wandered in the orchard,  
This life would not be such a fearful bore!  
There would be no jail for debtors,  
Tradesmen would respect their betters!  
And we shouldn't care a capper what we wore!  
There'd be no styles to vex our pretty women,  
Through the woodland they might wander gay and free!  
Or amid the fields of clover  
They might turn a new leaf over,  
If Eve had left the apple on the tree.

**I'd Love to Be a Lady** [Track 14]

**DINNY**

*(First refrain)*

Believe who may, I really have to say  
The quality seem funny!  
Of things I've heard I wouldn't say a word  
But sure, they're not my way!

**ROSIE**

'Tis different far, depending who you are!  
As long as you have money,  
You take your ease, behaving as you please,  
And may it come to us some day!

**BOTH**

*(Refrain)*

Some day, in some way,  
To you and me, I know,  
There will surely come that happy home,  
Just a heaven here below!  
Sure then, but that's when  
We'll show them all the style  
'Tis a gentleman I'll (you'll) be when you're (I'm) a lady!

**DINNY**

*(Second verse)*

But be it said that after we are wed,  
I'll stand no gallivantin'!  
When you're my wife, I've married you for life,  
And 'tis the same for you!

**ROSIE**

No harm in me for causin' jealousy  
Though I've the chance, I'm grantin'!  
There's lots of men are askin' of me "when?"  
And yet me little heart is true!

*(Repeat refrain)*

**Entrance Music** [Track 15]

**When Love Awakes** [Track 16]

**EILEEN**

What is this thrill I ne'er have known before?  
My heart is singing! And o'er and o'er  
I hear the words, the telltale looks and sighs  
That set me dreaming of Paradise!  
Joy from above! It must be love,  
This bliss that fondly I'm dreaming of!

For when love at last is waking,  
Like the dawn of a beautiful day  
With the crimson sunrise breaking  
As the shadows glide swift away,  
Then the heart, no longer lonely,  
But enthralled by a rapture to be,  
Whispers, "Love, I love you only!"  
Tell me, Love, that you love but me!  
Grant that I have read aright Fortune's decree!  
I should be forsaken quite, Love, parted from thee!  
Heart of mine!  
Don't repine!  
Love in my soul is awake!

For when love at last is waking,  
Like the dawn of a beautiful day  
With the crimson sunrise breaking  
As the shadows glide swift away!

**EILEEN, CHORUS**

Then the heart, no longer lonely,  
But enthralled by a rapture to be,  
Whispers, "Love, I love you only!"  
Tell me, Love, that you love but me!

**Act Two (Part 2)****Life's a Game at Best** [Track 17]**MAUDE**

Again the ways of early days  
We find ourselves repeating!

**LESTER**

Really?

**MAUDE**

Merely

**BOTH**

Playing a childish game!

**LESTER**

Then please agree to promise me  
That there shall be no cheating,

**MAUDE**

Surely!  
Purely!

**BOTH**

Vict'ry is our aim!

**MAUDE**

Now Greek meets Greek!

**LESTER**

You hide, I'll seek.

**BOTH**

Life's a game at best!  
Play it then with zest!  
Though the guerdon be great or small,  
Aim to win though you hazard your all,  
For great affairs of state  
Are, by tricks of fate,  
Won or lost as the dice are toss'd  
In the game of life!

**Finale Act Two** [Track 18]

**REGGIE** (*spoken*)

You rang, milady?

**MAUDE**

Yes, you'll drive us into town, please, Charles.

**REGGIE**

Your lady.

**LESTER**

One moment! So this is "Charles"? It seems to me that when last we met you were Sir Reginald Stribling of London and now you are Charles the groom. I know you for Barry O'Day.

(*sung*)

I arrest you!

**MAUDE** (*to Eileen*)

Cry! Cry! Oh, Colonel! You are most unfair!

**LESTER**

I warned you of my purpose.  
Sergeant!

**MAUDE** (*to Sir Reggie*)

Remember! Do not tell!  
The letter in your pocket! You are lost if you delay!

**REGGIE** (*fumbling*)

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

**LESTER**

Stay! That paper! Give it up, sir!

**MAUDE**

Let me have it!

**LESTER**

At your cost! Resistance will be useless.

**REGGIE**

Well then, take it! (*Gives paper to Col. Lester*)

**MAUDE** (*to Eileen in mock despair*)

Lost! Lost! He's lost!

**LESTER** (*reading*)

Ah, ha! To Captain Barry O'Day!  
Well, ladies, who has won, I pray?

**MAUDE, EILEEN**

You've beaten us we must confess!  
To trick you was a hopeless task!  
But, oh! Be gen'rous, nonetheless  
And spare his life! 'Tis all we ask!

**REGGIE** (*to Col. Lester*)

My life? Did they ask you to spare it?

**MAUDE, EILEEN**

Should he die, how shall we bear it!

**LESTER**

A man who can die as a soldier  
When fate shall have sealed his doom  
To me is a hero immortal  
So great as the greatest, I care not whom.

**MAUDE**

Yet I'm very certain when a sentence you pronounce

**EILEEN, REGGIE, BARRY**

Such delay

**MAUDE, REGGIE, BARRY**

Sorrowful are you over what you'd do,

**EILEEN**

I shall faint, I know, if he does not go.

**LESTER**

A hero immortal,

**MAUDE**

For 'tis very little that our heroism counts

**EILEEN, REGGIE, BARRY**

Must he stay?

**MAUDE**

When we're dead.

**EILEEN, REGGIE, BARRY**

He'll be lost!

**LESTER**

Die like a soldier brave!

**MAUDE**

As the loving father who is chastening a son,

**EILEEN, REGGIE, BARRY**

How I pray!

**MAUDE**

Really feels as sad as the erring lad,

**EILEEN, REGGIE, BARRY**

Still if he may be able to go free,

**LESTER**

As great as the greatest!

**MAUDE**

So you've but the solace of a solemn duty done  
Life should mean but little to a soldier.

**EILEEN, BARRY**

Oh, fatal delay!

**REGGIE**

That's all I can say!

**LESTER**

Die! Die! Die! Like a soldier!

**MAUDE**

'Tis brave advice!

**EILEEN**

'Tis lightly said!

**BARRY**

It won't suffice!

**REGGIE**

When one is dead!

**LESTER**

Die! Die! Die! Like a man!

**MAUDE**

He will, I know!

**EILEEN**

Ah, if he should!

**BARRY**

We all must go!

**REGGIE**

I wish I could!

**LESTER**

Die! Die! Die! Like a soldier!

**MAUDE, EILEEN, BARRY**

Sad indeed will be the parting  
Yet without a sigh let us say goodbye  
Like a man.

**REGGIE**

Oh! I wish I could run!

**LESTER**

So have heroes gone since time began!

**ALL**

Die like a man!

**REGGIE**

I wish I could!

**ALL**

Die like a man!

*(Sergeant enters with a file of soldiers who place themselves upstage.)*

**LESTER** *(spoken)*

Sergeant, there's your man! *(sung)*  
Your Ladyship! You lose with no good grace!

**MAUDE**

You've won by unfair methods,

**LESTER**

I?

**MAUDE**

You've bribed, corrupted someone! *(to Barry)*  
And I believe 'tis you! You are discharged!  
Be gone!

**BARRY**

Your ladyship!

**MAUDE**

I will not hear you,

**BARRY**

On my word!

**MAUDE**

No oath can clear you!  
Ingrate! Traitor! Spy!  
I will no longer have him here!

**LESTER**

Then I will take him! (*spoken*)  
You know the way to Dublin?

**BARRY**

Like I know me prayers for penance.

**LESTER**

Then you shall ride for me with a dispatch.

**EILEEN** (*sung*)

I'm faint with the strain!

**MAUDE**

Be brave, we win!

**BARRY**

How can I thank you? My true friends!!  
Goodbye! I shall never forget you.

**LESTER**

Now, Here! Be off with this at once!  
(*Gives packet to Barry, who starts out and stops.*)

**BARRY**

You know the walkin's bad, sir!

**LESTER**

Walking? Take a horse!

**BARRY**

All right, sir!

**MAUDE**

None of mine!

**LESTER**

Then take mine! (*spoken*)

**BARRY**

Corporal!

**LESTER**

Sergeant! Get my horse for this man.

**BARRY** (*sung*)

Beg pardon, Colonel!

**LESTER**

Well, what now?

**BARRY**

Sure I could do with ten pounds!

(*Col. Lester takes purse and counts gold coins in Barry's hand.*)

**LESTER** (*spoken*)

One, two, three, four—

**CORPORAL**

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

**LESTER**

Yes, to identify O'Day. (*finishes counting coins*)

Five, six, seven, eight, nine, ten.

There's your ten pounds. (*sung*)

Be off! Be off!

**BARRY**

Sure, Colonel, 'tis a jewel you are!

I'll drink long life and good wife to ye! (*runs out*)

**LESTER** (*to Sir Reggie*)

Now, sir! In recognition of your bravery, your eyes shall not be bandaged!

**REGGIE**

What?

**LESTER**

And you yourself shall give the word to fire!

**REGGIE**

Fire?

(*Women laugh almost hysterically.*)

**LESTER** *(to Maude and Eileen)*

I can't see what you're laughing at! *(spoken)*

What now?

*(Noises off. Humpy Grogan is seen running across the lawn, pursued by crowd, closing in and handling him roughly. He rushes into the room for sanctuary, falling at the feet of Col. Lester. A few of the mob led by Dinny rush in after him. Maude's guests enter.)*

**HUMPY**

Save me! Save me!

**LESTER**

What has he done?

**CROWD**

He's a liar! Spy! Informer! Kill him! Hang him!

**LESTER**

Let go! Get up, you groveling toad! Get out!

**HUMPY**

But, Colonel, I must tell you—

**CROWD**

Ah! Take him! Hang him!

**HUMPY**

Sure, Colonel, you must listen! The O'Day! I seen him.

**CROWD**

Ah! Take him! Hang him!

**LESTER**

Silence! Well, what of O'Day?

**HUMPY**

He's gone, sir!

**LESTER**

Gone?

**HUMPY**

On your honor's horse!

**REGGIE**

And with your gold! (*removes his disguise*)

**ALL**

Ha! Ha! Ha!

**LESTER** (*to Maude*)

Tricked again! By you!

**MAUDE**

By me! Remember!  
Great affairs of state are by tricks of fate,  
Won or lost as the dice are tossed  
In the game of life!

(*Col. Lester and Humpty exit.*)

**CHORUS**

Once again she's made a fool of 'em,  
She's saved the young O'Day!  
Bless the moment when the rule of 'em  
Ends and they're on their way.  
So here's good day! Good day!  
We say good day!  
Be on your way!

**MAUDE**

Good day!

***Disc Two***

**ACT THREE**

**Gardens of Lady Maude's Castle (Evening)**

**Entr'Acte 2** [Track 1]

**Opening Act Three** [Track 2]

**CHOIR BOYS**

Ave Maria, gratia plena,  
Ora pro nobis, Sancta Maria.  
Benedicta tu in mulieribus.  
Ora pro nobis. Amen.

**CHORUS**

Amen.

**A MAN**

Come on, ye divils!

*(General dance)*

**DINNY**

Long life to her ladyship!

**CHORUS**

Hey! Long life!

**A MAN**

May angels make her bed tonight!

**CHORUS**

Go come! Dinny! Sing her a welcome!

**A MAN**

Go on! You're the boy wid the voice!

**CHORUS**

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

**DINNY**

She's sweet as any flow'r, and far more fair,  
Set in a lovely bow'r, a jewel rare!  
Her voice so choice will hush the thrush.  
Her eyes are soft and bright like stars at night  
Now shining up above!  
Small wonder 'tis you, 'tis you we love!

**MAUDE**

My friends, I thank you from my heart!  
You've shown to me your truly Irish loyalty!  
Ah, true sons of Erin!  
Loving, loyal-hearted one and all!  
Her joys and griefs you share in!  
By her side you will stand or fall!  
For the loved ones who surround you,  
They are faithful through tear and smile!  
By God's blessing I have found you,  
My good friends in Erin's Isle!

**ENSEMBLE**

Ah, true sons of Erin!

Loving, loyal-hearted one and all!  
Her joys and griefs we share in!  
By her side we will stand or fall!  
For the loved ones who surround you,  
They are faithful through tear and smile!  
By God's blessing she has found us,  
Her good friends in Erin's Isle!

**DINNY** (*offstage*)

Ah!

**Thine Alone** [Track 3]

**BARRY**

Tell me! Why is there a doubt within thy heart,  
Eileen! Tell me why?

**EILEEN**

I but fear the time will come that we must part!  
Alas! I should die.

**BARRY**

Ah! Near to thee or distant, love, though I may be,  
Eileen! Thou art mine!

**EILEEN**

Evermore, by day, by night I'll dream of thee, my darling;  
My heart is but thine!

**BARRY**

Eileen!

**EILEEN**

Mine own!

**BOTH**

In thine arms enfold me, my beloved!  
Let thine eyes look fondly into mine!  
For thy love bears a spell  
All too wondrous to tell,  
'Tis a rapture that's all divine!  
So within thy tender arms enfold me,  
For thy loss the world could not atone!  
Beloved, swear that you will e'er be true  
And forever mine alone!  
Be mine!

## **The Irish Have a Great Day Tonight** [Track 4]

### **DINNY**

*(First verse)*

Arrah! Ireland was a nation from the time of Adam's fall  
And 'twas never meant that we should be oppressed!  
But the Saxon tyrants took us once and robbed us of our all,  
They've been trying ever since to take the rest!  
But ev'ry loyal Irishman that's now alive or dead  
Would give his life to set our wrongs to right,  
And this faithful little band here,  
Together heart and hand here,  
May see the dawn of freedom break tonight!

*(Refrain)*

'Tis a great day tonight for the Irish  
For the cause we have fought for and died,  
And the time is soon to be  
When you'll see Old Ireland free!  
'Tis the land of our love and our pride!  
We despise and defy our oppressors  
And their tyrant laws we will fight;  
But as fast as they can make 'em,  
Begorra, we can break 'em!  
Sure the Irish have a great day tonight!

*(Second verse)*

Did yez ever know an Irishman who didn't love a fight?  
Or who wouldn't stay to see it to the end?  
Did yez ever know of one who wasn't merry when he's "tight,"  
Or who wouldn't give his life to save a friend?  
And who can beat the Irish when it comes to makin' love?  
The other nations do the best they can;  
And in other ways they trick us  
But, sure, they'd never lick us  
If they'd stand up and fight us man to man!

### **MEN**

Yis! Yis!

### **DINNY**

*(Repeat refrain)*

### **DINNY, MEN**

*(Repeat refrain)*

## **Finale Ultimo** [Track 5]

### **BARRY**

Oh, that fair prophetic day that Ireland dreams of!  
When at last from all oppression we are free!  
When through martyrdom unknown  
She has come into her own  
Out of thralldom that is never more to be!  
I can hear, in fancy, now, her children singing!  
I can see her well-beloved flag unfurled!  
And with heart and soul I pray,  
God may speed the blessed day  
When Ireland stands among the nations of the world!

### **CHORUS**

Oh, that fair prophetic day that Ireland dreams of!  
*(Repeat verse)*

'Tis a great day tonight for the Irish  
For the cause we have fought for and died,  
And the time is soon to be  
When you'll see old Ireland free!  
'Tis the land of our love and our pride!  
We despise and defy our oppressors  
And their tyrant laws we will fight;  
But as soon as they can make 'em,  
Begorra, we can break 'em!  
Sure the Irish have a great day tonight!

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## **APPENDIX**

### **Cupid, the Cunnin' Paudeen** [Track 6]

#### **BARRY**

Of course ye have heard of the Roman saints  
Like Apollo and Venus and Juno,  
And Mars and Jove, and the heathen drove,  
Whose morals were, arrah, well, you know!  
Sure, but the cutest of all of them  
Was the cunnin' Paudeen they called "Cupid!"  
When he shot his darts into aching hearts,  
They fell in love!  
Some say he still is livin'

And is waiting for me and you  
And if ever a chance he is given,  
He'll pierce all our hearts through and through.  
Whether he lives or is dead and gone  
There is only one thing I am sure of:  
That soon or late,  
When we meet our fate,  
We fall in love!

Now, Cupid was up to all sorts of tricks,  
Because he was that cunnin', remember!  
He found it sport of the rarest sort  
When he could match May with December.  
Prince he would marry to peasant girl,  
And, indeed, the delight of his life was  
To play his jokes upon hapless folks  
Who fell in love!  
Yet it must be related  
In regard to this sly little elf  
That though half of the world he has mated,  
He's never been married himself.  
Doubt, if you will, that he's livin' still,  
But there's one thing, at least, I am sure of:  
That soon or late,  
When we meet our fate,  
We fall in love!

### **Hearts of Erin: Opening Act Two** [Track 7]

#### **CHORUS**

Come, Tom! Tune your fiddle,  
We'll have a merry "Come-all-ye!"  
Start a "comether"  
While we are together!  
Now you begin and we'll sing with you!  
Mickey Maguire met Katie Callahan  
As she came through the turnstile;  
"Give us a pogue, then,  
Ye sly little rogue, then,"  
Says Mick and quickly he kissed her twice!  
"Good day!"  
Mick was off on his way!  
Men are so  
Kiss and go!  
What care they for the heart that's breakin'?  
So, come, Tom! Tune your fiddle,

We'll have a merry "Come-all-ye!"  
Start a "comether"  
While we are together!  
Now you begin and we'll sing with you!

**Stars and Rosebuds** [Track 8]

**EILEEN**

*(Accompanying herself on the harp)*

In the days of old romance a minstrel gay  
Loved a lady fair,  
Proud beyond compare!

*(Barry enters and coughs to get her attention.)*

*(spoken)*

Leave me alone!

*(Barry exits. She begins again.)*

In the days of old romance a minstrel gay  
Loved a lady fair,  
Proud beyond compare!  
And beneath her window he would sing this lay,  
While the moon and stars were twinkling brightly.  
Moonbeams, star gleams, cold and so distant are!

**BARRY** *(offstage)*

Cold and so distant!

*(She stops, puzzled at the sound.)*

**EILEEN** *(beginning again)*

Pray, love, say, love,  
Are you not colder far!

**BARRY** *(offstage)*

Are you not colder?

*(She stops again, puzzled at the sound.)*

**EILEEN** *(beginning again)*

Dear love, dream of one who adores you

**BARRY** *(offstage)*

Madly adores you!

**EILEEN, BARRY**

Dreaming alone,

**EILEEN**

you're mine own!

**BARRY**

all mine own!

**EILEEN, BARRY**

Happy hours of entrancing illusion!

**EILEEN**

If you, love, knew, love,  
How I my vigil keep,

**BARRY** (*offstage*)

My lonely vigil!

**EILEEN**

Would you, could you  
Still in oblivion sleep?

**BARRY** (*offstage*)

Still in oblivion—

**EILEEN**

Softly, then she  
Threw from her casement

**BARRY** (*offstage*)

High latticed casement!

**EILEEN**

Rosebuds, those buds  
Whose crimson hearts are perfumed tokens of bliss.

**BARRY** (*offstage*)

Whose hearts are perfumed tokens of bliss.

**EILEEN**

Moonbeams! Star gleams!  
Silent you shone above

**BARRY** (*offstage*)  
Shining so silent,

**EILEEN**  
But rosebuds, those buds,  
They told him

**BOTH**  
He had won her love!

**Ensemble: Withdraw** [Track 9]

**CHORUS**  
Withdraw!  
Soon she will revive, we know.  
Let's hope so!  
Well she soon will be!  
Let's pray so fervently!  
Better we should go!  
Withdraw!  
Soon she will revive, we know.  
'Tis not the time to call!  
Meanwhile we'll say:  
Good day!

**Reveries** [Track 10]

**EILEEN**  
Hark to the chimes!  
Pilgrims in many climes  
Answer their reverential call!  
Come where there's rest  
For the weary and oppressed,  
Come and find a blessing for all!  
It is a dream!  
Wondrously now they seem  
Chiming a prophecy of gladness!  
Say! Shall it ever be that they shall chime for me?  
Ah, chime for me!  
Ah!

**Orchestra Selections from *Eileen*, arr. by Harold Sanford** [Track 11]

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**David Brophy**, principal conductor of the RTÉ Concert Orchestra since 2007, is the leading Irish conductor of his generation. He studied in Ireland, England, and Holland. He has collaborated with many internationally acclaimed soloists such as Barry Douglas, Willard White, Lesley Garrett, Sir James Galway, and Lang Lang. His broad musical tastes have led to collaborations with U2, Sinéad O'Connor, and Jon Lord (Deep Purple). His work with new-music ensembles *Vox 21* and *Crash Ensemble* has led to many world premieres of works by leading Irish composers while his operatic work has led to partnerships with Lyric Opera Productions, Opera Theatre Company, Opera Ireland, Glashule Opera, and NI Opera. Film credits include Shaun Davey's scores for *The Abduction Club* and *Ella Enchanted*. Mr. Brophy has appeared on broadcasts on RTÉ, BBC, CBC (Canada), and EBU and has recorded for Silva Screen and Tara Record labels.

British operatic baritone **Andrew Ashwin** has enjoyed success in a number of countries, including Germany, Switzerland, Belgium, Holland, and Spain, as well as in the UK. His 2008 German debut was as Junius in a new production of *The Rape of Lucretia* at the Frankfurt Opera. In summer 2009 he sang the title role in the Austrian premiere of Britten's *Owen Wingrave* at the Vienna Kammeroper, to critical acclaim. Other ventures into the Britten repertoire include Macheath in *The Beggar's Opera*, and Novice's Friend and First Mate in *Billy Budd*. Recent roles include Schaunard in *La Bohème* in Dessau, Dr. Malatesta in *Don Pasquale* with Opera Theatre Company, Ireland; Danilo in *The Merry Widow* in Montepellier, and the title role in *Don Giovanni* at the Lismore Festival. Mr. Ashwin has also sung Maximilian in *Candide*, Sharpless in *Madama Butterfly*, and Mercutio in *Roméo et Juliette*.

Baritone **Joe Corbett** is from Cork. He studied at the Royal Irish Academy of Music in Dublin and at the Guildhall School of Music and Drama in London. In Ireland, he has sung roles for Opera Ireland, Wexford Festival Opera, Opera Theatre Company, and Opera Northern Ireland. He has also toured extensively with British opera companies, performing at many festivals in Britain and Europe. His operetta and music theater roles include Danilo and Njegus in *The Merry Widow*, Captain Corcoran in *H.M.S. Pinafore*, Petruchio in *Kiss Me Kate*, Sky Masterson in *Guys and Dolls*, and *Side by Side by Sondheim*. As an actor he has toured with Dublin's Pan Pan Theatre in Ireland, Canada, and Poland. His concert performances include *Messiah* with the Irish Chamber Orchestra and recitals at the National Concert Hall in Dublin. He has recorded *The County Mayo*, a song cycle by Joan Trimble, for the Marco Polo label.

**Karl Harpur** studied at the Gaiety School of Acting and the Margie Haber Studio in Los Angeles. Theater credits include Heywood in the world stage premiere of *The Shawshank Redemption* (Gaiety Theatre), Phildienstern in *Macbecks*, Superfluous, Packie Bonnerus, and Keano in *I, Keano* (Lane Productions), Billy in *Eejit of Love* (Dublin Fringe Festival), Elvis O'Toole in *Aladdin* (Gaiety Theatre), Séan in *The Hapenny Bridge* (Point Theatre), Dandini in *Cinderella*, Jack in *Jack and the Beanstalk*, Sammy in *Sleeping Beauty* (Anthem Productions), and Séan in *Requiem For Julie* (Rupert Guinness Theatre). TV credits include Ciarán in *Love/Hate 2* (Octagon Films), James Boyce in *Saoe Sinn ó OLC* (Stirling Productions/TG4), and Jason McGuire in *Fair City* (RTÉ). His directing and writing credits include *Aladdin*, *Sleeping Beauty*, *Cinderella*, and *Jack & the Beanstalk* for TheatreWorx Productions, *Our House the Madness* (Musical & Anthem Productions), and *Sleeping Beauty* at Liberty Hall, Dublin.

**Rachel Kelly** is a Sickle Foundation Scholar studying in the Opera Course at the Royal Academy of Music with Janice Chapman. She has been a frequent prize-winner at vocal competitions, which included a prize and bursary at the Opera Northern Ireland Singing Competition, second prize in the Bernadette Greevy Bursary, and a finalist in the International Händel Singing Competition. She also attended the Solti–Te Kanawa Accademia di Bel Canto in Tuscany. Roles include Beatrice in Berlioz's *Beatrice et Benedict*, conducted by Sir Colin Davis; Wu in the world premiere of Peter Maxwell Davies's *Kommilitonen*, Carmen, Dorabella in *Così fan tutte*, and Ramiro in *La Finta Giardiniera*. Ms. Kelly has performed as a soloist with the RTE National Symphony Orchestra of Ireland. She recently performed in Beijing in a series of concerts representing the International Veronica Dunne Singing Competition.

Irish soprano **Lynda Lee** trained with Dr. Veronica Dunne in Dublin. Working primarily at various European opera houses, she was a leading soprano at the opera house in Leipzig, Germany for several years. Her roles have included Fiordiligi in *Così fan tutte*, Donna Anna in *Don Giovanni*, Adalgisa in *Norma*, Elisabeth in *Tannhauser*, and the title role in Schumann's *Genoveva*. She has had a long association with the music of Handel, singing many of his leading roles at various Handel festivals throughout Europe, for which she received many awards. Her commercial recordings include Handel's *Messiah*, William Vincent Wallace's *Maritana*, and Patrick Cassidy's *Children of Lir*. She may be seen in the Miramax film *Becoming Jane*, and Bach's *St. Matthew Passion*, directed by Jonathan Miller.

Irish-born tenor **Eamonn Mulhall** trained at the Royal College of Music and the National Opera Studio in London. He has appeared in concert with the City of Birmingham Symphony Orchestra, Irish Baroque Orchestra, RTÉ Concert Orchestra, Ulster Orchestra, Irish Chamber Orchestra, and the Royal Liverpool Philharmonic Orchestra, spanning repertoire from oratorio to music theater. Operatic credits include the world premiere of James MacMillan's *Clemency* at ROH2, Covent Garden and Don Ottavio in *Don Giovanni*, Belmonte in *Die Entführung aus dem Serail*, Ferrando in *Così fan tutte*, Almaviva in *Il Barbiere di Siviglia*, Jacquino in *Fidelio*, Soldier in Viktor Ullmann's *Der Kaiser von Atlantis*, Prince Safir in Offenbach's *Barbe-bleue*, and Aumônier in *Les Dialogues des Carmélites* for companies including English National Opera, Welsh National Opera, Scottish Opera, and Opera Theatre Company Dublin.

**Philip O'Reilly** was born in Coventry, England. He first studied engineering and worked in the motor industry for some years before embarking upon vocal study with Otokar Kraus, while working as a professional chorister in London. His operatic debut came with Glyndebourne Opera in their acclaimed production of Rossini's *La Cenerentola* as Don Magnifico. This led to appearances onstage in opera houses as far flung as Reggio Emilia to Teatro Colón in Buenos Aires. His concert repertoire ranges from medieval to contemporary music, with many leading conductors and orchestras in Edinburgh, Salzburg, Granada, Tokyo, and the BBC Promenade Concerts.

**Mary O'Sullivan** is from Dublin. She studied at The DIT Conservatory of Music, The Royal Northern College of Music, Manchester, and completed her studies at the International Opera Studio at Zurich Opera House. Performing all over the world, she has sung with Opera Ireland, the Lismore Festival, Opera Theatre Company, the Wexford Festival, and the Zurich Festspiel. Her operatic roles include Norina in *Don Pasquale*, Titania in *A Midsummer Night's Dream*, Nanetta

in *Falstaff*, Elvira in *L'Italiana in Algeri*, Miss Wordsworth in *Albert Herring*, Susanna in *Le Nozze di Figaro*, Queen of the Night in *Die Zauberflöte*, Frasquita in *Carmen*, Zerlina in *Don Giovanni*, Valencienne in *The Merry Widow*, and contemporary roles with the Scottish Opera in Scotland and Cape Town, South Africa.

**Dean Power** is from Clarecastle, Ireland. He studied at the DIT Conservatory of Music and Drama and at the Royal Irish Academy of Music. He is a multiple prize-winner at the Veronica Dunne International Singing Competition. His operatic repertoire includes Don Ottavio in *Don Giovanni*, Belmonte in *Die Entführung aus dem Serail*, Ferrando in *Così fan tutte*, Bastien in *Bastien und Bastienne*, Fileño in Haydn's *La fedeltà premiata*, and Acis in Handel's *Acis and Galatea*. He has also sung in the choral works of Bach, Handel, Haydn, Mozart, Schubert, and Schumann. Formerly a member of the Opernstudio der Bayerischen Staatsoper, he will be a member of the ensemble beginning in September 2012.

#### SELECTED DISCOGRAPHY

*Babes in Toyland, The Red Mill*. Razumovsky Symphony Orchestra, Keith Brion, conductor. Naxos 8559025.

*Beloved Songs and Classic Miniatures*. Virginia Croskery, soprano; Czecho-Slovak Radio Symphony Orchestra Bratislava; Keith Brion, conductor. Naxos 8559026.

*Cello Concertos*. Lynn Harrell, cello; Academy of St. Martin in the Fields, Neville Marriner, conductor. Decca 417672.

*Collected Songs*. Marnie Breckenridge, George Dvorsky, Sara Jean Ford, Steven LaBrie, Aaron Lazar, Jeanne Lehman, Rebecca Luker, Daniel Marcus, Dillon McCartney, Jonathan Michie, Ron Raines, Valerian Ruminski, Zachary Stains, Rosalie Sullivan, Korliss Uecker, Margaret Jane Wray, vocalists; William Hicks, piano. New World Records 80726-2 (4 CDs).

*Columbus Suite, Irish Rhapsody, Auditorium Festival March, Selections from Natoma*. Bratislava Slovak Radio Symphony Orchestra, Keith Brion, conductor. Naxos 8559027.

*Music of Victor Herbert*. Beverly Sills, soprano; London Symphony Orchestra, André Kostelanetz, conductor. EMI Classics 47197.

*Works for Cello and Piano, Solo Piano Works*. Jerry Grossman, cello; William Hicks, piano. New World Records 80721-2 (2 CDs).

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VICTOR HERBERT (1859–1924)

*EILEEN: A ROMANTIC COMIC OPERA*

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**Acts One & Two**

DISC TWO [TT: 43:10]

**Act Three & Appendix**

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