

**FIFTY-EIGHT**  
**IRISH MELODIES**  
FOR THE  
**PIANOFORTE.**

ARRANGED BY C. H. MORINE.



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# FIFTY-EIGHT IRISH MELODIES.

ARRANGED FOR THE PIANOFORTE BY C. H. MORINE.

*Scherzo.*

## THE YOUNG MAY MOON.

*Andante.*

## 'TIS BELIEVED THAT THIS HARP.



*Andante.*

## THE HARP THAT ONCE THROUGH TARA'S HALLS.

*p* *cres.* *mf*  
*piu rit.* *cres.* *p*  
*tempo.*

*Scherzo.*

## LOVE'S YOUNG DREAM.

*mf* *sf*  
*mf* *sf*  
*cres.* *sf* *f*

## AND DOETH NOT A MEETING LIKE THIS MAKE AMENDS.

*Andante moderato.*

*p* *1st.* *2d.* *dim.* *mf*  
*p* *dim.*



*Andante.*

## RICH AND RARE.

*p*

*mf* *cres.* *mp* *dim.* *p*

*cres.* *p* *dim.*

*Allegretto.*

## SAINT PATRICK'S DAY.

*mf* *cres.*

*f* *tempo.* *piu rit.* *mf*

*f*



*Moderato.*

## I'D MOURN THE HOPES THAT LEAVE ME.

Two systems of piano accompaniment for the piece "I'D MOURN THE HOPES THAT LEAVE ME." The first system consists of a treble and bass staff. The treble staff begins with a melody in 2/4 time, marked *mf*. The bass staff provides a harmonic accompaniment. The second system continues the piece, with the treble staff featuring a more complex melodic line and the bass staff showing a steady accompaniment. Dynamics include *mf* and *cres.*

*Lento.*

## THE LAST ROSE OF SUMMER.

Two systems of piano accompaniment for the piece "THE LAST ROSE OF SUMMER." The first system is in 3/4 time, marked *p*. The treble staff has a melody, and the bass staff features a triplet accompaniment. The second system continues the piece, with the treble staff showing a melodic line and the bass staff maintaining the triplet accompaniment. Dynamics include *mf*, *pp. ad lib.*, *p*, and *piu rit. e dim.*

*Moderato.*

## HAD I A HEART FOR FALSEHOOD FRAMED.

Two systems of piano accompaniment for the piece "HAD I A HEART FOR FALSEHOOD FRAMED." The first system is in 2/4 time, marked *p*. The treble staff has a melody, and the bass staff provides a harmonic accompaniment. The second system continues the piece, with the treble staff showing a melodic line and the bass staff maintaining the accompaniment. Dynamics include *mf*, *cres.*, *tempo.*, *piu rit.*, and *p*.



*Spiritoso.*

## PROTESTANT BOYS.

*mf*

*f*

*f*

*f*

*Allegretto.*

## BOYNE WATER.

*mf*

*f*

*f*



*Lento.*

## ERIN, O ERINI!

*p*

*cres.* *p*

*p* *cres.* *p*

*Spiritoso.*

## THE SPRIG OF SHILLELAH.

*mf*

*f*



*Allegretto.*

## DEAR HARP OF MY COUNTRY.

Musical score for "DEAR HARP OF MY COUNTRY." in 6/8 time. The score consists of three systems of piano and harp accompaniment. The first system begins with a piano (*mf*) dynamic. The second system includes crescendo (*cres.*), diminuendo (*dim.*), and forte (*f*) markings. The third system includes crescendo (*cres.*), mezzo-forte (*mf*), and piano (*p*) markings.

*Moderato.*

## TO LADIES' EYES.

Musical score for "TO LADIES' EYES." in 2/4 time. The score consists of two systems of piano and harp accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a *D.C.* (Da Capo) marking.

*Allegretto con anima.*

## THE TIME I'VE LOST IN WOOING.

Musical score for "THE TIME I'VE LOST IN WOOING." in 2/4 time. The score consists of two systems of piano and harp accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cres.*) marking. The second system begins with a forte (*f*) dynamic and includes a crescendo (*cres.*) marking.



*Allegro.*

## OHI DEAR, WHAT CAN THE MATTER BE?

First system: Treble and bass staves with piano accompaniment. Treble staff has a forte (*f*) dynamic marking. The music is in 6/8 time and G major.

Second system: Continuation of the piano accompaniment. Treble staff has a forte (*f*) dynamic marking.

Third system: Continuation of the piano accompaniment, ending with a double bar line.

*Andante.*

## THE EXILES OF ERIN.

First system: Treble and bass staves with piano accompaniment. Treble staff has a piano (*p*) dynamic marking. Bass staff has a mezzo-forte (*mf*) dynamic marking. The music is in 6/8 time and G major.

Second system: Continuation of the piano accompaniment. Treble staff has a mezzo-forte (*mf*) dynamic marking. Bass staff has a mezzo-forte (*mf*) dynamic marking.

Third system: Continuation of the piano accompaniment. Treble staff has a mezzo-forte (*mf*) dynamic marking. Bass staff has a mezzo-forte (*mf*) dynamic marking.

Fourth system: Continuation of the piano accompaniment, ending with a double bar line. Treble staff has a piano (*p*) dynamic marking. Bass staff has a mezzo-forte (*mf*) dynamic marking.



BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS.  
(MY LODGING IS ON THE COLD GROUND.)

*Andante e con espressivo.*

Handwritten musical score for the piece "BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS. (MY LODGING IS ON THE COLD GROUND.)". The score is written for piano in 6/8 time, featuring a treble and bass staff. The tempo is marked "Andante e con espressivo." The music consists of four systems. The first system begins with a piano (*p*) dynamic. The second system includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic and a crescendo (*cres.*) marking. The fourth system begins with a piano (*p*) dynamic. The piece concludes with a final cadence.

KITTY OF COLERAINE.

*Andante non troppo.*

Handwritten musical score for the piece "KITTY OF COLERAINE." The score is written for piano in 6/8 time, featuring a treble and bass staff. The tempo is marked "Andante non troppo." The music consists of three systems. The first system begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic. The second system includes a crescendo (*cres.*) marking, a decrescendo (*dim.*) marking, and a mezzo-forte (*mf*) dynamic. The third system includes a crescendo (*cres.*) marking, a piano (*p*) dynamic, a decrescendo (*dim.*) marking, and a mezzo-forte (*mf*) dynamic. The piece concludes with a final cadence.



*Andante.*

## OH! STEER MY BARK TO ERIN'S ISLE.

Musical score for "OH! STEER MY BARK TO ERIN'S ISLE." in 2/4 time, key of B-flat major. The score consists of four systems of piano accompaniment. Dynamics include *p* (piano), *mf* (mezzo-forte), and *cres.* (crescendo). The melody is primarily in the right hand, with the left hand providing harmonic support.

*Lento con dolore.*

## TERENCE'S FAREWELL TO KATHLEEN.

Musical score for "TERENCE'S FAREWELL TO KATHLEEN." in 3/4 time, key of B-flat major. The score consists of three systems of piano accompaniment. Dynamics include *p* (piano), *mp* (mezzo-piano), and *cres.* (crescendo). The tempo is marked *Lento con dolore* (Slowly with pain). The melody is primarily in the right hand, with the left hand providing harmonic support.



*Moderato.*

## OHI 'TIS SWEET TO THINK.

Musical score for "OHI 'TIS SWEET TO THINK." in G major, 6/8 time. The score consists of three systems of piano accompaniment. The first system begins with a *mf* dynamic. The second system includes *mf* and *ten.* (tension) markings. The third system includes a *ten.* marking. The music features a mix of eighth and sixteenth notes in the right hand, with block chords and moving bass lines in the left hand.

*Allegro moderato.*

## THE GIRL I LEFT BEHIND ME.

Musical score for "THE GIRL I LEFT BEHIND ME." in G major, 2/4 time. The score consists of two systems of piano accompaniment. The first system begins with a *mf* dynamic. The second system includes *mf*, *f* (forte), and *mf* markings. The music is characterized by a steady eighth-note accompaniment in the left hand and more complex rhythmic patterns in the right hand.

*Moderato.*

## KATHLEEN O'MORE.

Musical score for "KATHLEEN O'MORE." in G major, 6/8 time. The score consists of two systems of piano accompaniment. The first system includes *mf* and *p* (piano) markings. The second system includes *p* and *mf* markings. The music features a steady eighth-note accompaniment in the left hand and block chords in the right hand.



## RORY O'MORE.

*All-gre-to.*

Musical score for "RORY O'MORE" in 6/8 time, key of D major. The score consists of three systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic. The third system includes a crescendo (*cres.*) and a double bar line with a repeat sign (*D.C.*).

## NORA CREINA.

*Moderato.*

Musical score for "NORA CREINA" in 6/8 time, key of D major. The score consists of three systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes dynamics of forte (*f*), piano (*p*), and mezzo-forte (*mf*). The third system includes dynamics of forte (*f*) and a decrescendo (*dim.*). The final system includes dynamics of forte (*f*), piano (*p*), and forte (*f*).



*Andante.*

## THE MEETING OF THE WATERS.

Andante. Musical score for 'THE MEETING OF THE WATERS.' The piece is in 6/8 time. The first system consists of two staves. The right staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes, including a trill. The left staff provides a harmonic accompaniment with chords and moving lines. The second system continues the piece, with the right staff showing a crescendo leading to a piano (*p*) section, followed by a decrescendo marked *dim.*

*Moderato.*

## KATE KEARNEY.

Moderato. Musical score for 'KATE KEARNEY.' The piece is in 6/8 time. The first system has two staves. The right staff starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) section towards the end. The left staff provides a steady accompaniment. The second system continues the melody and accompaniment, with dynamic markings of *mf* and *p*.

*Moderato.*

## OH! THE SHAMROCK.

Moderato. Musical score for 'OH! THE SHAMROCK.' The piece is in 6/8 time. It consists of three systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues with *mf* and includes a crescendo. The third system features a piano (*p*) section followed by a mezzo-forte (*mf*) and a forte (*f*) section. The right staff carries the main melody, while the left staff provides a rhythmic accompaniment with chords.



*Allegro.*

## GARRY OWEN.

*mf*

*f*

*mf*

*f*

*Scherzo.*

## THE LEGACY.

*f*

*f*

*ff*



*Jig time.*

## BARNEY BRALLAGHAN.

*ten.* *ten.* *ten.*

*f*

*Spiritoso.*

## THE MINSTREL BOY.

*mf* *f*

*mf* *mf* *p*

*Moderato.*

## EVELYN'S BOWER.

*mf*

*mf* *cres.* *dim.*



*Allegretto.*

## KATTY MOONEY.

Musical score for "KATTY MOONEY" in 6/8 time. The score consists of four systems, each with a piano (right) and bass (left) staff. The key signature is one sharp (F#). Dynamics include *mf*, *cres.*, *f*, and *mf*. Articulations include accents and slurs. The piece concludes with a double bar line.

*Maestoso.*

## LET ERIN REMEMBER.

Musical score for "LET ERIN REMEMBER" in 2/4 time. The score consists of three systems, each with a piano (right) and bass (left) staff. The key signature is one flat (Bb). Dynamics include *mf*, *mf*, and *mf*. Tempo markings include *tempo.* and *rit.*. The piece concludes with a double bar line.



*Allegretto.*

## THE CRUISKEEN LAWN

*mf* *cres.* *mf* *mf* *mp* *dim.*

*Andante.*

## SHE IS FAR FROM THE LAND.

*mp* *cres.* *p* *p* *cres.* *p* *mf*

*Moderato.*

## WILL YOU COME TO THE BOWER?

*mf* *p* *mf*



*Moderato.* FAREWELL, BUT WHENEVER YOU WELCOME THE HOUR.

Musical score for the piece "FAREWELL, BUT WHENEVER YOU WELCOME THE HOUR" in 2/4 time, marked *Moderato*. The score consists of three systems of piano accompaniment. The first system begins with a *mf* dynamic. The second system includes dynamics of *mf*, *cres.*, and *dim.*. The third system begins with *mf*. The music features a mix of eighth and sixteenth notes in the right hand, often beamed together, and block chords or simple eighth notes in the left hand.

*Allegretto.* THE LOW-BACKED CAR.

Musical score for the piece "THE LOW-BACKED CAR" in 6/8 time, marked *Allegretto*. The score consists of four systems of piano accompaniment. The first system begins with a *mf* dynamic and includes a *p* dynamic marking. The second system includes *mf* and *f* dynamics. The third system includes a *p* dynamic. The fourth system includes *mf* and *f* dynamics. The music is characterized by a steady eighth-note accompaniment in the left hand and more varied rhythmic patterns in the right hand, including eighth and sixteenth notes.



*Andante.*

## TAKE BACK THE VIRGIN PAGE.

*p* *mf* *p*

*mf* *p* *cres.* *p* *p*

*Andante mod-rat.*

## GO WHERE GLORY WAITS THEE.

*p* *mf*

*cres.* *p* *mf*

*Moderato.*

## OFT IN THE STILLY NIGHT.

*p* *mf*

*p* *D.C.*



## THE IRISH WASHERWOMAN.

*Allegro.*

*mf*

*f*

*cres.*

*Moderato.*

## OH! WHERE'S THE SLAVE.

*mf*

*p*

*p*

*dim.*

*mf*

*dim.*



*Moderato.*

## CANADIAN BOAT SONG.

*p* *p* *mf* *p* *p*

*Maestoso.*

## OHI THE SIGHT ENTRANCING.

*mf* *p* *mf* *cres.* *mf* *cres.* *p* *f*



*Andante.*

## THOUGH THE LAST GLIMPSE OF ERIN.

Musical score for "THOUGH THE LAST GLIMPSE OF ERIN." in 2/4 time, key of B-flat major. The score consists of three systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes a decrescendo (*dim.*) and a crescendo (*cres.*) marking. The third system includes a crescendo (*cres.*), a piano (*p*) dynamic, and a decrescendo (*dim.*) marking. The piece concludes with a final chord.

*Allegro moderato.*

## THE BOLD SOLDIER BOY.

Musical score for "THE BOLD SOLDIER BOY." in 2/4 time, key of C major. The score consists of three systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The second system begins with a forte (*f*) dynamic. The third system includes a crescendo (*cres.*) marking. The piece concludes with a final chord.

*Andante.*

## AS A BEAM O'ER THE FACE OF THE WATERS.

Musical score for "AS A BEAM O'ER THE FACE OF THE WATERS." in 3/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The piece concludes with a final chord.



## AS A BEAM O'ER THE FACE OF THE WATERS.—CONTINUED.

Two systems of piano accompaniment. The first system features a treble and bass staff with chords and moving lines. Dynamics include *p* (piano) and *cres.* (crescendo). The second system continues the piece with similar textures, including *dim.* (diminuendo) markings.

*Andante.*

## HAS SORROW THY YOUNG DAYS SHROUDED?

Two systems of piano accompaniment in 6/8 time. The first system includes dynamics *p* (piano) and *cres.* (crescendo). The second system features *p* (piano), *mf* (mezzo-forte), and *cres.* (crescendo). The third system includes *cres.* (crescendo) and *dim.* (diminuendo) markings.

*Maestoso.*

## AVENGING AND BRIGHT.

Two systems of piano accompaniment in 3/4 time. The first system includes dynamics *mf* (mezzo-forte), *cres.* (crescendo), *dim.* (diminuendo), *mf* (mezzo-forte), *cres.* (crescendo), and *dim.* (diminuendo). The second system includes *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo).



*Spiritoso.*

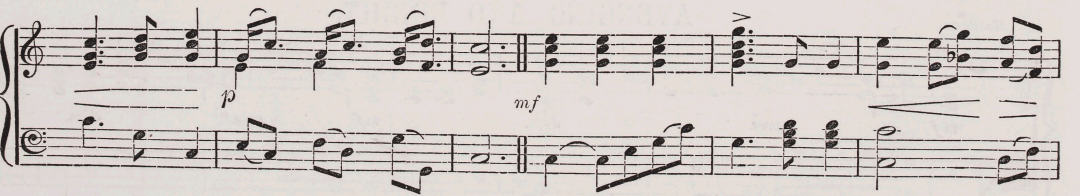
## THE RAKES OF MALLOW.

*Moderato.*

## I SAW FROM THE BEACH.

*Andante.*

## ERIN, THE TEAR AND THE SMILE—(ROBIN ADAIR.)

*Dolce.*



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Had I a heart for falsehood framed, . . . . . 76	Rich and rare (Summer is coming), . . . . . 75	Though the last glimpse of Erin (Coolin), . . . . . 94
Has sorrow thy young days shaded, . . . . . 95	Rory O'More, . . . . . 84	'Tis believed that this harp (Gage Fane), . . . . . 79
	She is far from the land (Open the door), . . . . . 89	To ladies' eyes, . . . . . 73
		Will you come to the bower? . . . . . 89





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