

43237

# SONGS OF OLD IRELAND.

A COLLECTION OF

FIFTY IRISH MELODIES.

THE WORDS BY

ALFRED PERCEVAL GRAVES.

THE MUSIC ARRANGED BY

C. VILLIERS STANFORD.

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PRICE 5/-; OR IN CLOTH, GILT 7/6.

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M  
1144  
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To  
JOHANNES BRAHMS,  
I dedicate with respect  
and gratitude  
these melodies  
of my native country.

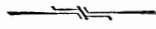
*Cambridge,  
August, 1882.*

## P R E F A C E .

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THE Fifty Irish Melodies comprised in this collection may be described as new to English ears. They have been chosen to represent as far as possible the various characteristics of the people, from which they have sprung. Thus, glimpses into the lives of the Irish peasant, fisherman, and mechanic are given through the Lullabies, the Love Songs, the Lays of Sport and Occupation, and the Lamentations for the Dead; while the romantic Historical subjects of the remote past have not been neglected. The airs are in the main selected from the Petrie Collection. For a few other airs we are indebted to Mr. Bunting's and Dr. Joyce's Collections. The words, where not entirely new, are founded upon Celtic or Anglo-Irish originals, any actual obligation being in each instance acknowledged.

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# The little red Lark.

Old Air.—“The little red lark.”

*Allegretto.* *mf*

VOICE.

1. Oh swan of slen - der - ness,  
2. The dawn is dark to me,

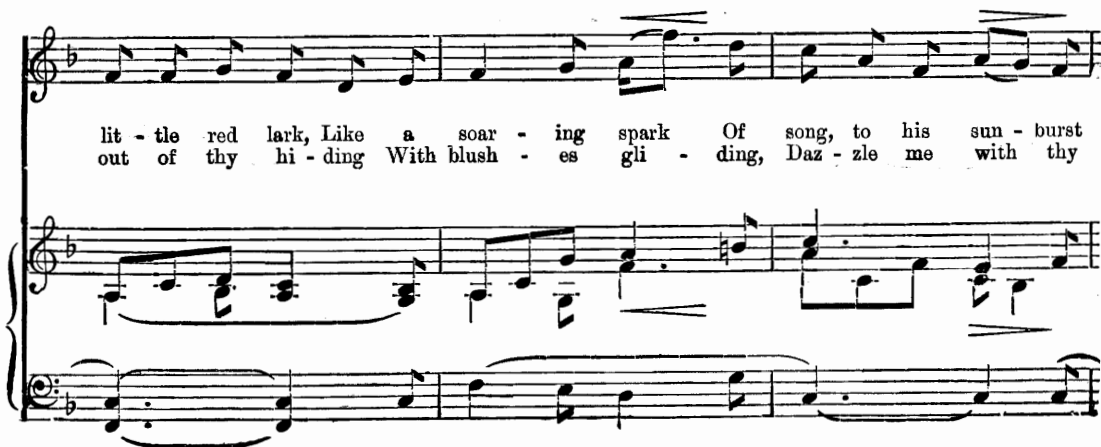
PIANO-FORTE.



Dove of ten - der - ness, Je - wel of joys, a - rise!..... The  
Hark, oh hark to me, Pulse of my heart, I pray!..... And



lit - tle red lark, Like a soar - ing spark Of song, to his sun - burst  
out of thy hi - ding With blush - es gli - ding, Daz - zle me with thy



flies..... But till thou'rt ri - sen, Earth is a pri - son  
 day..... Ah, then once more to thee Fly - ing I'll pour to thee

full of my lone - some sighs;..... Then a - wake and dis - cov - er To  
 Pas - sion so sweet and gay,..... The lark shall lis - ten, And

thy fond lov - er The morn of thy match - less eyes!.....  
 dew - drops glis - ten Laugh - ing on ev' - ry spray.....

## Emer's farewell to Cucullain.

*Andante con moto tranquillo.*

PIANO-  
FORTE

The piano introduction consists of two staves in G-flat major (two flats) and common time. The right hand begins with a series of eighth notes, while the left hand plays a steady accompaniment of eighth notes. Dynamics include piano (p), crescendo (cresc.), and forte (f).

The first system of the vocal and piano accompaniment. The vocal line has two verses. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include piano (p).

1. O might a maid con-fess her se-cret  
2. But go! \*Con - na - cia's hos - tile trumpets

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features some dynamic markings like *mf* and *f*.

long - ing To one who dear - ly loves but may not speak! A - las! I  
call thee, Thy char-iot mount and ride the ridge of war, And prove what-

The final system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment ends with a *colla voce* marking.

had not hid-den to thy wrong - ing A bleed - ing heart be - neath a  
- e - ver feat of arms be - fall thee, The hope and pride of E - mer

## EMER'S FAREWELL TO CUCULLAIN.

*mf a tempo.*

smil - ing cheek; I had not stemmed my bit - ter tears from start - ing, And thou hadst  
of Lis - more; Ah, then re - turn, my he - ro, girt with glo - ry, To knit my

*mf*

learned my bo - som's dear dis - tress, And half the pain, the cru - el pain of  
vir - gin heart so near to thine, That all who seek thy name in E - rin's

*cresc.* *f*

*rall.*

part - ing,..... Had passed, Cu - cul - lain,\* in thy fond ca - ress.  
sto - ry..... Shall find its lov - ing let - ters linked with mine.

*rall.*

*cresc.* *f*

\* Cucullain was one of the most famous of the Irish legendary heroes, and is said to have withstood all Queen Meave of Connaught's champions at the great battle of the Ford.



# Awake, awake, Fianna

*Lento maestoso.* (With free declamation.) *mf*

VOICE.

PIANO-FORTE.

*f*

- wake, a-wake, Fi-an-na,\* For through the sha-dows, see, Great

*mf arpeggiando.*

Os-car is host-ing hi-ther Be-neath the red† Row-an tree..... And

*cresc.*

as we march to meet him, The minstrels to-ge-ther raise,..... On

*cresc.*

\* The followers of the great chieftain Finn, Oscar's father.

† The emblem upon his banner.

joy - ful harp and \*tym-pan The migh - ty Os - car's praise.....

2. For height and might of stature, A giant he stands rockfast, And

yet his foot for fleet-ness Out - run - neth the Au - tumn blast.... His *cresc.*

eyes are ear - nest a - zure, His laughter a peal of pearls..... The *cresc.*

† coo - lun round his shoul-ders, A rain of rud - dy curls.....

\* An ancient stringed Instrument, supposed to have been played with a bow.

† Long hair.

3. Be - hold, be - hold, his char - iot Is

burst - ing a - mid the foe!..... Oh hark! his dread spear hur - tles; Their

lea - der in blood lies low..... A bard of bards is Os - car, the

mould - er of mel - low words,..... A min - strel true is Os - car A -

- mong the chim - ing chords.

# Ancient Lullaby.\*

*Andante.*

VOICER.

PIANO-FORTE.

*p*

1. O sleep my ba - by, you are shar - ing

With the sun in rest re - pair - ing; While the moon her sil - ver chair in Watch - es with your

*pp*

mo - ther..... Sho - heen, sho lo..... Lul - la lo

lo.....

2. The morn - ing on a bed of ro - ses,

\* Founded on an old Celtic Irish Poem, of which a literal translation is given in "The Peets and Poetry of Ireland," edited by Alfred M. Williams; J. B. Osgood and Co., Boston, U.S.A.

Eve-ning on rude hills re-pos - es: Dusk his hea - vy eye - lid clos - es, Un - der dream-y

cur - tains..... *pp* Sho - heen, sho lo..... Lul - la lo

lo..... 3. The winds lie lulled on blu - est bil - lows,

*legato.*

Shi - ning stars on cloud - y pil - lows, Wa - ters un - der nod - ding wil - lows, Mists up - on the

*pp*

moun - tains..... Sho - heen, sho lo..... Lul - la lo

lo..... 4. Up - on the fruits, up - on the flow - ers,

On the wood-birds in their bow - ers, On low huts and lof - ty tow-ers Bless - ed sleep has

*pp*

fal - len..... Sho - heen, sho lo..... Lul - la lo

*pù lento.*

lo..... 5. And, ah! my child, as

*pp più lento.*

free from cum - ber, Thus thro' life could'st thou but slum - ber, Thus in death go join the num - ber

*colla voce.*

Of God's smil - ing an - gels..... Sho - heen, sho lo.....

*pp* *pp*

Lul - la lo lo.....

# The Royal Hunt.

*Allegro vivace*

**VOICE.**

1. Tan-ta-ra ra ra, hark from Ta-ra,  
2. Now un-cou-ple Bran the Sup-ple,

**PIANO-FORTE.**

how the her-ald's trum-pet clear Gai-ly sum-mons King and Com-mons to the hunt-ing  
Bran and Seo-lan swift as flame, Loose us La-om, loose us Ta-om, Free us ev'-ry

of the deer; And now the \*Ard Righ rides be-fore us, Cir-cled by his shin-ing court;  
hound of fame. The stag is star-ted in the hol-low! Hark the huntsman's view hal-loo!

Whilst the crowd's ac-claim-ing chor-us Hails him to the hap-py sport, And tan-ta-ra, tan-ta-ra,  
Hark the hounds in chor-us fol-low † Hul-la-hui-la-hul-la-hoo! While tan-ta-ra, tan-ta-ra,

\* Arch King, pronounced Ard Ree. He corresponded to the Saxon Bretwalda, or Chief King of the Heptarchy, being over Lord of the Kings of the Irish Pentarchy; and Tara in Meath was his seat of Government.

† An Irish hunting-cry to dogs, the u having the pronunciation as in full.



tan - ta - ra, tan - ta - ra, Hark the bu - gles' greet - ing Soft ech - oes, re - ech - oes, re - faint - er and faint - er the horn is now re - ply - ing, And fur - ther and fur - ther, and

*dim.*

- ech - oes, and ech - oes far in - to the dis - tance re - treat - ing, Tan - ta - ra ra - ra, lir - ra la - ra! fur - ther, and fur - ther the hunt in the dis - tance is dy - ing, Tan - ta - ra ra - ra, now from Ta - ra

*dim.* *pp*

*cresc.*

sweet the sil - ver bu - gles blow, Dogs are doubt - ing, foot - men shout - ing hunt the cov - ers o - ver hill and dale we go, While we che - vy, yoicks, tan - ti - vy, Tal - ly, tal - ly,

*cresc.*

*f*

high and low.....  
Tal - ly - ho.....

*f*

*B*

## Battle Hymn.

*Allegro feroce.*

VOICE.

1. A - bove, the thun - der

PIANO-FORTE.

*p* *cresc.* *p*

crash - es, A - round, the light - ning flash - es; Our heads are heaped with

*f* *rall.* *a tempo.*

ash - es! But thou, . . . God, art nigh! Thou

*mf* *rall.* *a tempo.* *f*

*cresc.*

launch - est forth the le - vin, The storm by Thee is dri - ven, Give

*f rall.* *a tempo.*

heed, O Lord, from hea - ven, Hear, near our cry. 2. For

*f* *rall.* *a tempo.*

lo the Dane de - fac - es With fire thy ho - ly pla - ces, He

*f* *rall.* *a tempo.*

hews thy priests in piec - es, Our maids more than die.

*mf* *rall.* *a tempo.* *cresc.*

Up, Lord, with storm and thun - der, Pur - sue him with his

*ff*

*f rall.*

plun - der, And smite his ships in sun - der, Lord God Most High!

*f* *rall.*

# The return from Fingal.

The great battle of Clontarf to which this poem refers, was fought between the Irish and the Danes on Good Friday, A.D. 1014. This tune is supposed by some to be the march played or sung by Brian Boroinhe's troops on their return from Fingal, the name given to that part of Dublin where the Danes had settled.

*Allegretto marziale.*  $mp$

VOICE.

1. Moan ye winds, ye caverns call,

PIANO-FORTE.

$p$

$mp$

"Or - ro, or - ro!" to our sor - row, While we bear 'neath one black pall

$mp$

\* Bri - an, Mur - rough, from Fin - gal. Still though was - ted, wound - ed, wea - ry,

$mp$

On, † Dal - cas - sians, to your ey - rie, Ea - gles, cry - ing from your crag,

\* Brian Boroinhe and his eldest son Murrrough.

† The leading Munster clan.

*mf*

"We have rent the Ra-ven's flag." 2. How O'-Bri-en's ban-shee cried,

*cresc.* *f*

Wail-ing, warn-ing, ere that morn-ing, When the Loch-lan\* in his pride

*cresc.* *sf*

*dim.* *mf*

Whit-ened all the o-cean side— Sea-kings stern from Nor-way's high-lands,

*dim.* *mf*

*cresc.* *f*

Pi-rate chiefs from Ork-ney's Is-lands, Lords of Lein-ster, Bri-tain, Wales,

*cresc.* *f* *sf*

*dim.*

By the shore a thou-sand sails!.....

*dim.*

\* The Dane.

3. "On this day," great Bri - an cried To the foe - man, "Jew and Ro - man

Christ our Sa - viour cru - ci - fied. Hold we truce till Eas - ter - tide."

Loud rang back their im - pious laugh - ter "Fight comes first, thanks - giv - ing af - ter,"

"Per - ish then, with shame - ful loss, How - ling fiends be - fore the Cross."....

.....

4. Plait and Don - nell brand to brand,  
5. But our ral - ly - ing cry.... awoke,

*cresc.* *mf* *staccato.* *simili.*

First in ra - ging wrath en - ga - ging, Heart-pierced by each o - ther's hand  
 "Ki - an, Ki - an, Des-mond's li - on!" And at Ki - an's dread - ful stroke

*dim.* Fell to - geth - er on the strand. Then *f* be - fore the sword of Mur - rough  
 Reeled the Loch - lan ranks and broke. "Now with strains of mar - tial glo - ry

Fled the Dane; till to our sor - row, An - rud, Nor - way's cham - pion dread,  
 To the King to tell our sto - ry," But we found great Bri - an low,\*

Mur - rough met—and both lay dead.....  
 Och, och - one! och ull - a - lo!.....

*crec. 1st time only.*

\* The King, who was too aged to fight, was fully murdered, whilst at prayer in the Royal tent, by a party of retreating Danes.

*p*

6. Moan ye winds, ye cav - erns call, "Or - ro, or - ro!" to our sor - row,

*dim. poco a poco.*

While we bear 'neath one black pall Bri - an, Mur-rough, from Fin - gal.

*p*

Still though wast - ed, wound - ed, wea - ry, On, Dal - cas - sians, to your ey - rie,

*p* *dim.*

*pp* *pp*

Ea - gles, cry - ing from your crag "We have rent the Ra - ven's flag.".....

*pp* *ppp*



## Colleen Oge Asthore.\*

(SHAKESPEARE'S "CALEN O CUSTURE ME.")

*Andante.*PIANO-  
FORTE.

The piano introduction consists of two staves in 6/8 time, marked *mf*. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#).

*mf*

1. When I marched a - way to war, How you kissed me o'er and o'er:  
 2. I was wound-ed, wound - ed sore, Dead, your fa - ther false - ly swore;

Weep-ing, pressed me: Sob - bing, blessed me; Col-leen, col - leen oge as-thore!  
 Mad to har - ry You to mar - ry One with mis - er gold in store.

\* This air is taken by permission of Chappell and Co. from Mr. William Chappell's work on "Popular music of the Olden time." There this old Irish air is stated to have been extracted from Queen Elizabeth's Virginal Book, and goes by the name of "Callino Casturame," which closely resembles the sound of the burden of the song as found in the "Handefull of pleasant Delites" and copied by Malone in the form "Calen o custure me;" this expression being as Dr. William Stokes shows, a fairly phonetic reproduction of "Colleen oge asthore," which means "Young girl, my treasure." "It is evidently to this tune" writes Dr. Stokes, "that Shakespeare alludes in the play of Henry II., Act iv., Scene 4, where Pistol on meeting a French soldier, exclaims, 'Quality! Calen o custure me.'" I venture to suggest that this Irish air and a couple of others in Queen Elizabeth's Virginal Book were brought over to this country by Edmund Spenser, whose strong interest in Irish minstrelsy is evident from his "View of the state of Ireland."—A.F.G.

3. Ah! but when you dreamed me dead, Forth you flew— a wild-ered maid:  
 4. "Nay, he lives," your mo - ther said, But you on - ly shook your head;

Ev - er griev - ing, Ev - er weav - ing Wil - low, wil - low for your head.  
 "Why de - ceive me? Ah! be - lieve me, Mo - ther, mo - ther, he is dead."

5. So you pined and pined a - way, Till, when in the win - ter grey  
 6. "Tis his lone - some ghost," you said, "Come to call me to the dead;"

*p*

Home I hast - ed, Wan and wast - ed, Col - leen, col - leen oge, you lay.  
 "Nay, dis - co - ver Your dear lo - ver Long - ing now at last to wed."

*cresc.*

7. Then your cheek, so pale be - fore, With the rose of hope once more,  
 8. Till up - on the chap - el floor, Side by side, we knelt and swore

*cresc.*

Faint - ly, slow - ly, Bright - ly, whol - ly, Blossomed, col - leen oge as - thore.  
 Du - ty dear - est, Love sin - cer - est, Col - leen, col - leen oge as - thore.

## Fairy Nurse song.\*

*Lento tranquillo.* *p*

VOICE.

PIANO-FORTE.

1. Mor - tal babe the fays have brought me,  
2. Hush! my pret - ty, hush! my ho - ney,

At your woe fresh - ly flow All the bit - ter griefs they wrought me  
*Sho - hoo - lo!* see my show, Gob - lin gems and ma - gic mo - ney

*pp* *p* *cresc.*

Long a - go, *Sho - hoo - lo!* When a bloom - ing bride they snatched me,  
How they glow! *Sho - hoo - lo!* Bon - ny babe thou art be - gui - ling,

*p* *pp* *cresc.*

Well - - a - day, well - - a - day!..... From my hus - band's  
*Sho - - hoo - lo!* by..... your joy..... My sad lips at

\* Founded on a very ancient Irish poem.

*dim.* *pp*

arms and matched me With a fay, with a fay. Love-less here be -  
 last to smi - ling, Sho - hoo - lo' bon - ny boy. Soft the frin - gèd

*dim.* *cresc.*

*p*

- low I lan - guish, Sho - hoo - lo. From a - bove Hast thou come to  
 cur - tain clo - ses, Clo - ses quite O'er his sight; On my bo - som

*p*

*rail.* *pp* *1mo. rail molto.*

soothe my an - guish, Coo - ing dove, with thy love.....  
 he re - po - ses, Love, good - night,

*colla voce.* *pp* *a tempo.* *cresc.*

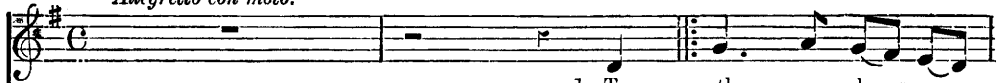
*2do. Adagio.*

love, good - night.

# The flight of the Earls.\*

*Allegretto con moto.*

VOICE.



1. To oth - er shores a -  
2. As slow - ly in - to

PIANO-  
FORTE.



- cross the sea We speed with swell - ing and sail ; Yet  
dis - tance dim Your sha - dow sinks and dies, So

still there lin - gers on our lee A phan - tom In - nis -  
o'er the o - cean's ut - most rim An - oth - er realm shall

- fail. Oh fear not, fear not, gen - tle ghost, Your  
rise : New hills shall swell, new vales ex - pand, New

\* O'Neill and O'Donnell, ennobled to the rank of Earls of Tyrone and Tyrconnell, after their rebellion against England, found it impossible to remain in their own country owing to the intrigues of their opponents, and accordingly fled abroad, never to return to Ireland.

sons shall turn un - true! Though fain to fly your  
ri - vers wind - ing flow, But could we for a

love - ly coast, 'They leave their hearts with you.  
fos - ter land Your mo - ther love fore - go?

3. Shall

*cresc.* *dim.*

might - y \* Es - pan's mar - tial praise Our pat - riot pul - ses still, And

*p non legato.*

\* Spain's.

o'er your mem - ry's fer - vent rays For ev - er cast a chill *f* Oh

no! we live for your re - lief, Till home from a - lien earth, We

share the smile that gilds your grief. The tear that gems your mirth.



# Fond Chloe.

*Andante.*

PIANO-FORTE.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand plays a melody of eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. The dynamic is marked *mf*.

*mp*

1. Now the star-light on - ly Lights thy

*legato.*

The first system shows the vocal line starting with the lyrics "1. Now the star-light on - ly Lights thy". The piano accompaniment continues with a flowing eighth-note pattern. The dynamic is marked *mp* and the instruction *legato.* is present.

*pp*

lov - er lone - ly, Since the moon has wan - dered Far a - way, Bright - ning

*pp*

The second system continues the vocal line with the lyrics "lov - er lone - ly, Since the moon has wan - dered Far a - way, Bright - ning". The piano accompaniment features a prominent eighth-note accompaniment. The dynamic is marked *pp* in both the vocal and piano parts.

o - ther bil - lows, White - ning o - ther wil - lows Light - ing o - ther ro - vers, So they

The third system concludes the vocal line with the lyrics "o - ther bil - lows, White - ning o - ther wil - lows Light - ing o - ther ro - vers, So they". The piano accompaniment continues with the same eighth-note accompaniment.

say. Then to earth's a-maze-ment From thy case - ment O'er the

*cresc.* *f* *s*

climb - ing ro - ses, Love, in - cline..... Till the gold - en sun - light, Till the

*mf* *f* *p*

sil - ver moon - light In thy glow - ing glan - ces Seem to shine.

*rall.* *colla voce.*

2. Ah my love is sleep - ing, All her sen - ses steep - ing In E -

*Poco più lento.* *pp* *una corda.*

- iy-sian fountains, Fast a-swoon. Hush my harp thy rap-ture, If thy chord would capture Chloe's

*legatissimo.*

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a *legatissimo* instruction.

dream-ing fan-cy, Change the tune! With a soft-er dit-ty Seek her

This system contains the second line of the vocal melody and the second two staves of the piano accompaniment. The piano part continues with a similar accompaniment style.

pi-ty, Steal-ing through her slum-bers To her heart,..... Till at

This system contains the third line of the vocal melody and the third two staves of the piano accompaniment. A triplet of eighth notes is marked with a '3' above it. The piano part ends with a *pp* (pianissimo) dynamic marking.

last she wa-ken, Love's true cap-tive ta-ken, Blushing, sigh-ing, smil-ing 'Neath thy art.

*rall.*

*colla voce.*

This system contains the fourth line of the vocal melody and the fourth two staves of the piano accompaniment. The vocal line begins with a *rall.* (rallentando) instruction. The piano part includes a triplet of eighth notes and ends with a *colla voce.* instruction.

## Lament for Owen Roe O'Neill.\*

*Adagio molto.*

VOICE.

PIANO.  
FORTE.

*f*

*f*

1. Oh!..... black breaks the... mor - row in....  
 2. 'Twas.... not rea - ving their cat - tle, you  
 3. Oh!..... lea - der God - gift - ed, oh!....

tem - pest and gloom, When we bear to our  
 fell, Ow - en Roe, Or in red, ra - ging  
 arm stern of stroke, That.... well - nigh had.....

\* A popular Irish General poisoned, according to common belief, shortly before Cromwell's campaign in Ireland.

*p* > > > *f*

sor - row O' Neill to the tomb. Whilst with wail - ing and  
 bat - tle, your face to the foe. But the black snake of  
 lift - ed from our shoul - ders the yoke, Your death - bell is

*rall.*

weep - ing the long, long..... train Comes  
 trea - son they sent, O' - - - - - Neill, To  
 ring - ing our doom, our..... doom, For with

*rall.*

> > >

woe - ful - ly sweep - ing o'er \*Ul - adh's dark plain.  
 pierce you with poi - son since you scoffed at their steel.  
 you we are bring - ing our hopes to the tomb.

> >

## St. Mary's Bells.\*

*Andante con moto.*

VOICE

*sempre legato.*

PIANO-FORTE.

*p*

*f*

1. How ma-ny a

time in Crat-la's dells I list your chime, St. Ma-ry's bells! And hearing, seem to find un-

*p*

*p*

*cresc.*

- fold, As in a dream, the le-gend old; Which tells of one with a mas-ter hand, Who of sil-ver

*rall.*

spun your ma-gic bland, That from you tower, at the ho-ly hour, A-round us swells, St. Ma-ry's

*colla voce.*

\* This Poem is founded upon a legend of the silver bells of St. Mary's Cathedral, Limerick.

bells. 2. A - gain I view your found - er

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by the lyrics "2. A - gain I view your found - er". The piano accompaniment starts with a piano (*p*) dynamic and consists of chords and moving lines in both hands.

*cresc.*  
sail The o - cean blue for In - nis - fail; A - gain I hark the breakers roar A - bout his

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "sail The o - cean blue for In - nis - fail; A - gain I hark the breakers roar A - bout his". The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand.

bark on Shan - non shore; Till, in heaven - sent calm to the hope for -

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "bark on Shan - non shore; Till, in heaven - sent calm to the hope for -". The piano accompaniment includes dynamic markings of *f* (forte), *dim.* (diminuendo), and *p* (piano).

*rall molto.*  
- lom, Your an - gel psalm o'er the o - cean borne Rings on his ear with rapture clear, And with tears he

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "- lom, Your an - gel psalm o'er the o - cean borne Rings on his ear with rapture clear, And with tears he". The piano accompaniment includes a *colla voce.* marking in the right hand.

tells his own sweet bells.....

The fifth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "tells his own sweet bells.....". The piano accompaniment continues with chords and moving lines.

# The Sailor Girl.

The words were suggested by a popular ballad in Dr. Joyce's Collection of Irish Music.  
*Allegretto grazioso.*

VOICE.

PIANO-FORTE.

1. When the Wild-Geese\* were  
 2. And first he sent

fly-ing to Flan - ders a - way, I clung to my Desmond be - -  
 let-ters, and then he sent none, And three times in-to pri-son I...

- seech - ing him stay, But the stern... trumpet sounded the... sum - mons to  
 dreamt he was thrown; So I shore.. my long tress-es, and... stain'd my face

sea,..... And a - far the ship bore him, Ma - bouch - al Ma - chree.†  
 brown,.... And went for a sai-lor from Lim - e-rick town.

\* The popular name given to the Irish who followed Sarsfield into the Low Countries after the Capitulation of Limerick.

† My heart's own boy.



3. Oh! the ropes cut my  
4. With that to King

fin-gers, but stead - fast I strove, Till I reached the Low Coun-try in....  
Will-iam him - self I was brought, And his mer - cy for Desmond with

*f*  
search of my love. There I heard... how at Na-mur his heart was so  
tears I be - sought. He con - si - dered my sto - ry, then smil - ing, says

*cresc.* *mf*

*dim.*  
high,.... That they car - ried him cap - tive, re - fu - sing to fly.  
he,..... "The young I - rish re - bel for your sake is free."

*dim.* *p* *colla voce.*

*f più mosso.*

5. "Bring the var - let be - fore us. Now,

*cresc.* *mf staccato.*

Des - mond O' Hea, My - self has de - ci - ded your

*cresc.*

sen - tence to - day. You must mar - ry your sai - lor with bell, book, and

*cresc.*

*rall.*

ring, ... And here is her dow - ry," cried Will - iam the King!

*dim.* *p rall.*

## The Lament.

*Adagio.* *mf*

VOICE.

1. Ah why, \*Pa-trick  
2. We pray'd, Pa-trick

PIANO-FORTE.

*mf* *p* *mf*

Sars - field, did we let your ships sail A - way to French Flan - ders from green In - nis -  
Sars - field, to . . . see you sail home, Your flag wa - ving vic - to - ry a - bove the white

*mf* *pp*

- fail? For far from your coun - try you lie cold and low; Ah why, Pat - rick  
foam. But still in our fet - ters, poor slaves we live on; For oh, Pat - rick

*rall.*

Sars - field, ah, why did you go?  
Sars - field, for oh, you are gone!

\* The famous Irish Jacobite leader.

## Lady Sybil.

*Allegretto.*

VOICE.

PIANO-FORTE.

*mp*

1. She's  
2. "Now

bid her mai- den bower good-bye, and down the stairs she's stole, And tip- toe passed the  
La- dy Sy- bil, will you ride to my cas- tle far a- way, A haugh-ty keep that

*sempre staccato.*

revellers stretched a- round their emp- ty bowl; And hushed her fa- ther's watch hounds fierce, and  
crowns the steep by Din- gle's love-ly bay?" Her blush- es warm his beat- ing heart, as

*cresc.*

turned the pos- tern key, And leapt the moat to her lov- er's arms, O bless- ed li- ber-  
thus she an- swers clear, "Through shine and snow, through weal and woe I'll fol- low you, my

- ty!  
dear!"

3. He

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata and the lyrics "- ty! dear!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a fermata and the instruction "3. He".

*cresc.*

springs up - on his chaf-ing steed with all a lov - er's pride; One sud - den stoop, and

*sempre staccato.* *cresc.*

The second system continues the musical score. The vocal line has the lyrics "springs up - on his chaf-ing steed with all a lov - er's pride; One sud - den stoop, and". The piano accompaniment includes the instruction "sempre staccato." and "cresc.".

to the croup he lifts his blooming bride. "A - way, a - way," the blood-hounds bay, the

The third system continues the musical score. The vocal line has the lyrics "to the croup he lifts his blooming bride. 'A - way, a - way,' the blood-hounds bay, the".

*cresc.*

loud a - larm is spread, "Now race and chase—by rise of sun your la - dy shall be

The fourth system continues the musical score. The vocal line has the lyrics "loud a - larm is spread, 'Now race and chase—by rise of sun your la - dy shall be". The piano accompaniment includes the instruction "cresc.".

wed."

The fifth system concludes the musical score. The vocal line has the lyrics "wed.".

# 'Twas pretty to be in Ballinderry.\*

*Allegretto con moto.*

PIANO-FORTE.

*p*

1. 'Twas pret-ty to be in Bal - lin - der - ry, 'Twas pret - ty to be in  
 2. "I'm go - ing," he sigh'd, "from Bal - lin - der - ry, Out and a - cross the

*f*

A - gha - lee, 'Twas pret - tier to be in lit - tle Ram's Is - land, Tryst - ing un - der the  
 storm - y sea; Then if in your heart you love me, Ma - ry, O - pen your arms at

**CHORUS.** Och one, Och one.

i - vy tree..... Och - one, Och - one!..... For  
 last to me"..... Och - one, Och - one!..... I

\* This version of the old Ballad is adapted from that contained in Bunting's Ancient Music of Ireland.

oft - en I rov'd in lit - tle Ram's Is - land, Side by side with Phe - li - my Hy - land, And  
o - pen'd my arms; how well he knew me. I o - pen'd my arms and took him to me, And

still he'd court me and I'd be coy, Tho' at heart I lov'd him, my hand - some boy!  
there in the gloom of the groan - ing mast, We kiss'd our first and we kiss'd our last.

*p Poco più lento.*

3. 'Twas hap - py to be in

*cresc.* *f* *p Poco più lento.*

lit - tle Ram's Is - land, But now 'tis sad as sad can be, For the ship that sail'd with

Och - - -  
CHORUS.

Phe - li - my Hy - land, Is sunk for ev - er be - neath the sea.

- one, Och - - one.

*pp Più lento.*

Och - one, Och - - one!..... And 'tis

*pp Più lento.*

Oh! but I wear the weep - ing wil - low, And wan - der a - lone by the

*cresc.* *rall.*

lone - some bil - low, And cry to him o - ver the cru - el sea, Ah, Phe - li - my Hyland, come

*cresc.* *colla voce.*

back to me!.....

*rall.*



## Will you float in my boat.

*Allegretto grazioso.*

VOICE.

PIANO-FORTE.

1. "Will you  
2. "If I

*rall.* *a tempo.* *creac.*

float in my boat Down to the town?" "Sir, I'm in dread." "Why, bloom - ing  
land on the strand Say, will you stay?" "P'rhaps then I would." "Now Col - leen

*colla voce.*

maid, Are you a - fraid?" "Lest o - ver the foam..... Far a -  
dear, Sure you'll not fear In my \*cur - ragh to glide..... For an

- way from my home, You might car - ry me and mar - ry me, Sir," she  
hour on the tide." "Ah! I'd ra - ther ask fa - ther, in - deed I

\* Pronounced curra, a canoe, made of skins stretched on a light wooden framework, still used off the West Coast of Ireland. *p*

said.  
should." 3. "May I bring you the ring?"

Call Fa-ther Paul?" "Mo-ther says yes!" "Do you say so?".. "I

*cresc.*

don't say no." "Then come in my boat..... For an hour let us

float, Then I'll mar-ry and car-ry you off to bliss."

*p*

*dim.*

## Her brow is like the Lily.

*Andante con moto.*

VOICE. *p*

PIANO-FORTE *mf* *p*

1. Her  
2. 'Twas

brow is like the li - ly, Her cheek like the rose, And fair as daf - fo -  
up a - mong the moun - tains, She lived all a - lone, Where Con - ne - ma - ra's

- dil - ly Her... yel - low \*coo - lun flows. Ne'er blue so ten - der  
foun - tains Fall... chim - ing on the stone. Sing - ing I found her

*cresc.*

Flowed in a glance, And ne'er shape as slen - der Went glid - ing in... the  
Down in a dell, With all the birds round her En - tranced be - fore her

\* Long flowing hair.

dance.....  
spell.....

3. I asked why she was

lead - ing So lone - some a life, And long my pas - sion plead - ing, Be -

- sought her for my wife. "Ah! has - ty lov - er, You woo..... in

*cresc.*

vain, But when a year's o - ver Come seek me here a - gain.".....

*sf* *p* *colla voce.* *p col Ped.*

*rall.*

.....

4. Oh! ear - ly up the

This system contains the first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (B-flat major or D minor). The vocal line begins with a rest followed by the lyrics '4. Oh! ear - ly up the'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

moun-tain When that year was o'er, The creep-ing mi-nutes count - ing, I

This system contains the second system of the musical score. The vocal line continues with the lyrics 'moun-tain When that year was o'er, The creep-ing mi-nutes count - ing, I'. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

*cresc.* *f* *sf*

climbed and climbed once more, Till at last..... I found you, Dear Val - en -

*cresc.* *f*

This system contains the third system of the musical score. The vocal line includes dynamic markings *cresc.*, *f*, and *sf*. The lyrics are 'climbed and climbed once more, Till at last..... I found you, Dear Val - en -'. The piano accompaniment also features dynamic markings *cresc.* and *f*.

*rall.* *lento.*

- tine,..... And stole my arms a - round you, And.... knew your heart was mine.

*colla voce.* *rall.* *lento.*

This system contains the fourth and final system of the musical score. The vocal line includes dynamic markings *rall.* and *lento.*, and a triplet of eighth notes. The lyrics are '- tine,..... And stole my arms a - round you, And.... knew your heart was mine.'. The piano accompaniment includes dynamic markings *colla voce.*, *rall.*, and *lento.*.

## Spinning-wheel Song.

*Allegretto.*

PIANO-FORTE.

*p*

*mf*

1. Once my wheel ran cheer - i - ly round, Ran  
2. Has he joined Sir Ar - thur, och - one, Sir

*p*

cheer - i - ly round from day to day, But now it runs how  
Ar - thur, och - one! to fight the French? Though he was rude, I'd

wear - i - ly round; For Ow - en's gone a - way.....  
ra - ther, och - one! He joined me on this bench.....

Once I spun soft ca - roll - ing O, Soft ca - roll - ing O! from  
 Hush he's been de - luth - er - ing you, De - luth - er - ing you with

morn to eve, But since we start - ed qua - rel - ing oh! 'Tis  
 swords and drums, And now I think 'tis sooth - er - ing you, 'Tis

si - lent - ly I weave.....  
 sooth - er - ing you, he comes.....

*pp*

# How happy for the woodbirds.

Founded on a Celtic Poem.

*Andante.*

VOICR.

PIANO-FORTE.

*p*

1. How

*pp*

hap - py for the wood-birds on the bran-ches a - bove To flut - ter to -

*pp*

*cresc.*

- geth - er and war - ble their love! How I wish we were like them be -

*cresc.*

*f*

- neath the blue sky! But 'tis far, far we are part-ed, my fond love and

*dim.*



1. 2. O...

For-tune, let the bird-ies a-lone on the... tree And fetch wings and

fea-thers for Ma-ry and me, That we soon may go dart-ing a-

- cross.. the salt tide, And fly sing-ing to- geth-er in green Ma-la-

- hide.

# Jack the jolly Ploughboy.\*

*Allegro con brio.* *mf*

VOICE. 1. As  
2. 'Tis

PIANO-FORTE.

Jack the jol - ly plough - boy was plough - ing through his land,.... He turn'd his share and  
said old Eng - land's sai - lors, when win - try tem - pests roar,.... Will plough the storm - y

*mf*

shout - ed to bid his hor - ses stand,.... Then down be - side his team he sat, con -  
wa - ters, and pray for those on shore;.... But through the an - gry win - ter, the

*f*

*f*

- tent - ed as a king;.... And Jack he sang his song so sweet he made the mountains  
share, the share for me,.... To drive a stea - dy fur - row, and pray for those at

*p* *cresc.*

*p*

\* Founded on an old song in Bunting's Collection the original of Lover's "Lowbacked Car."

CHORUS.

ring.... With his } Ta-ran-nan nan-ty na..... Sing ta-ran-nan nan-ty na..... While the  
 sea..... With my }

mountains all ringing re - echo'd the singing Of ta - ra-nan nan-ty na.....

3. When Heav'n a - bove is o - lu - est, and earth most green be -  
 4. 'Tis oft the har - dy fish - ers a scan - ty har - vest

- low,..... A - way from wife and sweet - heart the fish - er - man must go,..... But  
 earn,..... And gal - lant tars from glo - ry on wood - en legs re - turn,.... But a

gold - en seed I'll scat - ter be - side the girl I love,.... And smile to hear the  
burst - ing crop for e - ver shall dance be - fore my flail,.... For I'll live and die a

*cresc.* CHORUS.  
cuc - koo sing, and sigh to hear the dove.... } With my ta-ran-an nan - ty na,.... Sing  
farm - er all in the Gold - en Vale\*.... }

ta-rannan nan-ty na,.... While the mountains all ringing re - echo'd the singing Of ta - ra-nan nan-ty

na.....

## Jenny.\*

*Allegretto.*

VOICE. *mf*

1. With

PIANO-FORTE. *p*

laugh - ing looks I once a - rose, How dark so - e'er the day; Now

sad - ly ev' - ry sun - burst shows, For joy has fled a - way, Jen - ny; For

*pp*

*pp*

joy has fled a - way!

2. Nor

*mf*

*p*

flocks, nor herds, nor store of gold, Nor broad es - tate have I; If

\* The poem is adapted from an old song.

beau-ty must be bought or sold, A - las! I can - not buy, Jen - ny; A -

*pp*

- las! I can - not buy.

*f*

3. Yet

*cresc.*

I'll be rich, if you'll be kind, And once a - gain a - gree To

*f*

bear me still in lov - ing mind, Till I've a home for thee, Jen - ny; A

home till death for thee.

*rall.*

*pp*

## The Smith's song.

*Allegro molto marcato.* *f*

VOICE.

1. While we sing a song, *Bwail so, seid so,\**

PIANO-FORTE.

Ding dong, ding - a - dong, I strike, you blow! Rake those ash - es out, Boy, your fire's low,

*mp*

Heap fresh sods a - bout, blow now, blow! Rouse that i - ron cold and dead,...

*mf*

Our forge fire on, rouse him red!... Ply your bel - lows to my blows!....

\* Irish for "Strike this, blow this!"

## THE SMITH'S SONG.

See! he yel - lows, mel - lows, glows!... From these em-bers, now, let us lift him,

To our anvil's brow Let us shift him!

From your can of wa - ter, Come boy, drench him, Splash, splash, splutter, splat-ter,

*cresc.* *stacc.*

quench him, quench him! Now with ding - a - dong On this bar's edge, Swing swong, slow and strong

Beats my big sledge, All through the clam - our Red sparks rain,... Whilst my ham - mer



Shapes the shoe plain. Have the nails rea-dy, boy, So! mare, So!... Now keep her stea-dy, boy,

Woa! girl. woa!... Ring-ding, ring-a-ting, Ris-ing, sink-ing, That's our lit-tle hammer

*mf* *cresc.*

Now comes clink-ing, Ring-ding, ring-a-ding, There's one shoe fast, Ring-ding, ring-a-ding,

\* There boy's our last.....

*cresc.* *ff*

\* As this is one of the class of melodies which may be described as "recurring" the voice part is slightly modified in order to bring the song to a satisfactory close.

# My Love's an arbutus.

*Allegretto con moto.* *p legato.*

VOICER.

1. My  
2. But though

PIANO-FORTE.

*p* *legato.*

love's an ar - bu - tus By the bor - ders of Lene,\* So slen - der and  
rud - dy the ber - ry And snow - y the flower, That bright - en to -

shape - ly In her gir - dle of green. And I mea - sure the plea - sure Of her  
- ge - ther The ar - bu - tus bower, Per - fum - ing and bloom - ing Through

*cresc.* *cresc.*

eye's sap - phire sheen By the blue skies that spar - kle Through that  
sun - shine and shower, Give me her bright lips And her

*f* *dim.*

*f* *dim.*

\* Killarney.

*rall.*

soft branch - ing screen.  
laugh's pearl - y dower.

*colla voce.*

*pp*

3. A - las, fruit and blos - som Shall lie dead on the lea, And

*pp*

*rall.* *cresc.*

Time's jeal - ous fin - gers Dim your young charms, Ma - chree. But un - rang - ing, un -

*rall.* *cresc.*

*f*

- chang - ing You'll still cling to me, Like the ev - er - green

*f* *dim.* *p*

leaf To the ar - bu - tus tree.....

*dim.*

## The Rejected Lover.\*

*Allegretto.* *mf*

VOICE. 1. On  
2. Her

PIANO-FORTE. *mf* *p*

In-nis-fal - len's fai - ry isle, A - mid the bloom - ing bush-es, O! We  
hair was bright as beat-en gold, And soft as spi - der's spin-ning, O! Her

*cresc.* *f*

leant up - on the lov - er's stile And listen - ed to the thrush-es, O! When  
cheek outbloomed the ap - ple old That set our pa - rents sin - ning, O! And

*cresc.*

first I sighed to see her smile, And smil'd to see her blush-es, O!  
in her eyes you might be - hold My joys and griefs be - gin - ing, O!

*p*

\* The words were suggested by those lines in the second stanza which will be found in a song of the same name in Bunting's Collection.

*p*

3. In In-nis-fal-len's  
4. Poor cus-hat, thy com-

*pp* *legatissimo.*

*cresc.*

- fai-ry grove I hushed my hap-py woo-ing, O! To lis-ten to the  
- plain-ing breast With woe like mine is heav-ing, O! With thee I mourn a

*cresc.*

brood-ing dove A-mid the branches coo-ing, O! But oh! how short those  
fruit-less quest, For ah! with art de-ceiv-ing, Oh! The cuc-koo-bird has

*pp*

*rall.*

hours of love, How long their bit-ter rue-ing, Oh!  
robbed my nest, And left me wild-ly griev-ing Oh!

*rall.* *p*

## The Foxhunt.\*

*Allegro con spirito.*

PIANO-FORTE.

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro con spirito' and the dynamic is 'f'.

*mf*

1. The first morn - ing in March in the year thir - ty-three, There was fro - lic and fun in our  
 2. When they start - ed bold Rey - nard he faced Tul - la - more, Through Wicklow and Ark - low a -  
 3. With the hounds at his heels ev' - ry inch of the way, He led us by sun - set right

The vocal line begins with a melody in the right hand, starting on a G4. The piano accompaniment is in the left hand, providing a rhythmic base. The dynamic is 'mf'.

own coun - try; The King's Coun - ty hunt o - ver mea - dows and rocks Most  
 - long the sea - shore; There he brisked up his brush with a laugh, and says he, "'Tis  
 in - to Ros - crea; Here he ran up a chim - ney and off of the top, The

The vocal line continues with a melody in the right hand. The piano accompaniment is in the left hand, with a dynamic of 'sf'.

*f* CHORUS.

no - bly set out in the search of a fox. Tal - ly - ho!  
 migh - ty re - fresh - ing this breeze from the sea." Tal - ly - ho!  
 rogue he cried out for the hun - ters to stop From their loud } hark - a - way! Tal - ly -

The chorus features a melody in the right hand and piano accompaniment in the left hand. The dynamic is 'f'.

\* This Song is closely adapted from a well known Irish ballad.

- ho! hark - a - way! Tal - ly - ho! hark - a - way, my boys, a - way! hark - a - way!

4. "Twas a long thirs - ty stretch since we  
5. One hun - dred and twen - ty good

*mf*

*pp* *p*

left the sea-shore, But, lads, here you've gal - lons of cla - ret ga - lore; My -  
sports-men went down, And sought him from Bal - ly - land through Bal - ly - boyne; We

- self will make free just to slip out of view, And take a small pull at my  
swore that we'd watch him the length of the night, So Rey - nard, the ras - cal, lay

*sf*

*f* CHORUS.

own moun - tain dew." So no more hark - a - way! Tal - ly - ho! hark - a - way! Tal - ly -  
hid till the light. Tal - ly - ho! hark - a - way! Tal - ly - ho! hark - a - way! Tal - ly -

- ho! hark - a - way, my boys, a - way! hark - a - way!  
- ho! hark - a - way, my boys, a - way! hark - a - way!

*pp*

*mf*

6. But the hills they re - e - choed right ear - ly next morn With the cry of the hounds and the  
7. When Rey - nard he knew that his death was so nigh, For pen, ink, and pa - per he

*p*

call of the horn; And in spite of his ac - tion, his craft, and his skill, Our  
called with a sigh; And all his dear wish - es on earth to ful - fil, With these

*sf*



*f* CHORUS. *dim.*

fine fox was ta - ken on top of the hill. Tal - ly - ho!  
 few dy - ing words he de - clared his last will. While we ceased } hark - a - way! Tal - ly -

*p*

- ho! hark - a - way! Tal - ly - ho! hark - a - way, my boys, a - way! hark - a - way!

*più lento.*

8. "Here's to you Mis - ter Ca - sey, my Curraghmore es - tate, and to

*pp* *più lento.*

you, young O' Bri - en, my mo - ney and plate; And to you, Tho - mas Den - ni - hy, my

whip, spurs, and cap, For no leap was so great that you'd look for a gap." And of

*rall.* what he made men - tion they found it no blank, For he gave them a cheque on the  
*tempo lmo.*

*rall.* *tempo lmo.*

**CHORUS.**  
*f* Na - tion - al Bank. Tal - ly - ho! hark - a - way! Tal - ly - ho! hark - a - way! Tal - ly -

- ho! hark - a - way, my boys, a - way! hark - a - way!

*pp*

# Maureen, Maureen.

Air.—"O Nancy, Nancy,"—Petrie Collection.

*Andante espressivo.*

VOICER.

PIANO-FORTE.

*p* *legato.*

1. Oh! Mau - reen,  
2. Oh! Mau - reen,

Mau - reen, have you for - got - ten The fond con - fes - sion that you made to me, While round us  
Mau - reen, do you re - mem - ber The faith - ful pro - mise that you pledged to me The night we

flut - ered the white moor - cot - ton, And o'er us waved the wild ar - bu - tus tree? Like bits of  
part - ed in black De - cem - ber Beneath the tem - pest tossed ar - bu - tus tree, When fas - ter

sky bopeeping through the bow - er, No sooner were your blue eyes sought than flown, When white and  
than the drops from heaven flow - ing Your heavy tears they showered with ceaseless start, And wild - er

The first system of the musical score for 'Maureen, Maureen'. It features a vocal line in G major (two flats) and a piano accompaniment. The lyrics are: 'sky bopeeping through the bow - er, No sooner were your blue eyes sought than flown, When white and than the drops from heaven flow - ing Your heavy tears they showered with ceaseless start, And wild - er'.

*dim.*  
flut - tering as the cot - ton - flow - er Your slen - der hand it slipped in - to my own.  
than the storm - wind round us blow - ing Your bit - ter sobs they smote up - on my heart *f*

*colla voce.*

The second system of the musical score. The vocal line begins with a *dim.* (diminuendo) marking. The lyrics are: 'flut - tering as the cot - ton - flow - er Your slen - der hand it slipped in - to my own. than the storm - wind round us blow - ing Your bit - ter sobs they smote up - on my heart *f*'. The piano accompaniment includes a *colla voce.* marking.

3. Oh! Mau - reen,  
4. Oh! Mau - reen,

*legato.*

The third system of the musical score, featuring a vocal line with two variations of the chorus: '3. Oh! Mau - reen,' and '4. Oh! Mau - reen,'. The piano accompaniment includes a *legato.* marking.

Mau - reen, for your love on - ly I left my fa - ther and mo - ther dear; With - in the  
must then the love I bore you— Seven lone - some sum - mers of long - ing trust— Turn like the

The fourth and final system of the musical score. The lyrics are: 'Mau - reen, for your love on - ly I left my fa - ther and mo - ther dear; With - in the must then the love I bore you— Seven lone - some sum - mers of long - ing trust— Turn like the'.

*cresc.*

churchyard they're ly - ing lone - ly, 'Tis from their tombstone I have travelled here. Their on - ly  
for - tune I've gather'd for - you, Like treach'rous fai - ry trea - sure, in - to dust? But Maureen

son, you sent me o'er the bil - low, O chone! though kneeling they im - plored me stay; They sick - ened  
bawn asthore\* your proud lips qui - ver; In - to your scornful eyes the tears they start; Your re - bel

*cresc.*

*dim.* *rall.*

with no child to smooth their pil - low; They died. Are you as dead to me as they?  
hand re - turns to mine for e - ver; Oh! Maureen, Maureen, nev - er more we'll part.

*colla voce.*

\* Fair little Mary, my treasure.

## The Confession.

*Allegretto semplice.* *a tempo leggero.*

VOICE.

1. A<sup>3</sup> love - ly lass with  
2. The Fa - ther with a -

PIANO-FORTE.

*mf* *dim e rall.* *p a tempo.*

mo - dest mien Stole out one morn - ing ear - ly, The dew - drops glanc - ing  
twink - ling eye He watched my boy - o cun - ning, Un - no - ticed by his

o'er the green Made all her path - way pear - ly. Young Law - rence struck with  
col - leen's eye Be - hind the bush - es run - ning. "How well," he laughed, "young

Cu - pid's dart, Cu - pid's dart dis - tres - sing, As through the fields he  
Law - rence there Af - ter all my press - sing, With his sweet - heart,

saw her start, Sighed, "she's gone confess - ing! O vo! 'twould  
I de - clare, Comes at last confess - ing! O ho! I'll

ease my heart To earn the Fa - ther's bles - sing,  
just take care To give the lad a les - son.

*1mo.*

3. The plea - sant priest un -

*2do.* *rall.* *poco più lento e maestoso.*

*dim a rall.* *poco più lento e legato.*

- barred the door, As sol - emn as a sha - dow, "How slow," cried he, "you've

## THE CONFESSION.

*f* come be - fore, How hot - foot now, my lad - do. The *p legato.* se - rious steal with

looks se - date, Seek - ing to be shri - ven, But you, you're in no

fit - ting state Now to be for - giv - en, So go with -

- in and wait With all your thoughts on hea - ven."

*tempo lmo leggiero.*  
*pp* 4. The fair one follow - ing in a while Made out her faults with

*tempo. lmo.*  
*ppp*



meek - ness; The priest then asked her with a smile, Had she no oth - er

*rall.*

weak - ness, And led with that young Law - rence in. (Her cheeks were now con -

*a tempo. cresc. pp*

*pp a tempo. pp*

fess - ing,) "Well, since tis af - ter all a sin Ea - sy of re -

*cresc. f*

*cresc.*

- dress - ing— Here, dear, I'd best be - gin To give you both my

*rall. f a tempo.*

*rall. f a tempo.*

bless - ing."

*f dim. p*

## An Irish Lullaby.

*Moderato.*

VOICE. *ra*

PIANO-FORTE.

*Ped.* \* *Ped.* \*

*dim.*

rock my own sweet chil - die to rest in a cra - dle of gold, on a

*simili.*

*rall.* *a tempo.*

bough of the wil-low, To the sho - heen sho of the wind of the west, And the

*colla parte.*

*rall.* *a tempo.*

lull - a - lo of the soft... sea - bil - - low. Sleep, ba - by dear,

*rall.* *a tempo.*

*cresc.*

Sleep with-out fear, Mo - ther is here.... be - side.... your pil - low.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The vocal line begins with a *cresc.* marking. The lyrics are: "Sleep with-out fear, Mo - ther is here.... be - side.... your pil - low." The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

*pp*

Sleep, ba - by dear, Sleep with-out fear, Mo - ther is here be-side your

The second system continues the vocal line and piano accompaniment. It begins with a *pp* (pianissimo) marking. The lyrics are: "Sleep, ba - by dear, Sleep with-out fear, Mo - ther is here be-side your". The piano accompaniment continues with chords and a bass line.

pil - low.

*pp sempre.*

*Ped.* \* *Ped.* \*

*L.H.*

The third system shows the vocal line ending with "pil - low." and the piano accompaniment continuing. The piano accompaniment has a *pp sempre.* marking. There are two *Ped.* (pedal) markings with asterisks in the bass line. The right hand of the piano part has an *L.H.* (Left Hand) marking above it.

*dolce,*

I'd put my own sweet chil - die to sleep In a

The fourth system begins with a *dolce,* (dolce) marking. The lyrics are: "I'd put my own sweet chil - die to sleep In a". The piano accompaniment features a more active melody in the right hand and a simple bass line in the left hand.

## AN IRISH LULLABY.

*rall.*

sil - ver boat on the beau - ti - ful ri - ver, Where a *sho - heen* whis - per the

*colla voce.*

white cas - cades, And a *lull - a - lo!* the green flags shi - - ver,

Sleep, ba - by dear, Sleep with-out fear, Mo - ther is here.... with

you for e - ver; Sleep, ba - by dear, Sleep with-out fear,

Mo - ther is here with you for ev - er.

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the lyrics "Mo - ther is here with you for ev - er." The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

Lull - a - lo to the

The second system continues the piece. The vocal line is mostly silent, with the lyrics "Lull - a - lo to the" appearing at the end of the system. The piano accompaniment continues with the same rhythmic pattern, marked with a piano (*pp*) dynamic.

rise and fall Of mo - ther's bo - som 'tis sleep.... has bound you, And

The third system features the vocal line with the lyrics "rise and fall Of mo - ther's bo - som 'tis sleep.... has bound you, And". The piano accompaniment remains consistent with the previous systems.

oh, my child, what co - si - er nest for ro - si - er rest could

The fourth and final system on this page shows the vocal line with the lyrics "oh, my child, what co - si - er nest for ro - si - er rest could". The piano accompaniment concludes the piece with a final chord.

AN IRISH LULLABY.

love have found.... you? Sleep, ba - by dear, Sleep with-out fear,

Mo - ther's two arms.... are clasped a - round you, *pp* Sleep, ba - by dear.

Sleep with - out fear, *ad lib.* Mo - ther's two arms are clasped a - round you.

*colla parte.*

*Ped.* *Ped.* \* *Ped.* \*

## A Sailor Lad wooed a Farmer's Daughter.

PIANO-FORTE.

*mf*

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line uses chords and single notes.

A sai - lor lad wooed a far - mer's daugh - ter, The fair - est lass in all the coun - try

*p legato.*

The first system of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are: "A sai - lor lad wooed a far - mer's daugh - ter, The fair - est lass in all the coun - try". The piano part is marked *p legato.*

side. She loved him well; but when he be - sought her With beat - ing,

The second system continues the vocal melody and piano accompaniment. The lyrics are: "side. She loved him well; but when he be - sought her With beat - ing,". The piano accompaniment provides harmonic support with chords and moving lines.

beat - ing heart to be his bride. "A sai - lor lad," she said, "I'll nev - er,

*p*

The third system concludes the vocal melody and piano accompaniment. The lyrics are: "beat - ing heart to be his bride. "A sai - lor lad," she said, "I'll nev - er,". The piano part is marked *p*.

nev - er wed, And live a wife and wi - dow all in one, Oh no, my

charm - er shall be a farm - er, re - turn - ing faith - ful with set of

sun." 2. At dan - ger's warn - ing a - cross the  
3. The war was o - ver and safe from

wa - ter The sai - lor went, but left his heart be - hind; Fresh lov - ers  
slaugh - ter, With stars and cross - es home our war - riors came, And some went



whis - pered the far - mer's daugh - ter, Yet when they prayed her to cou - fess her  
woo - ing the far - mer's daugh - ter, But none could charm the lass to change her

*p*  
mind, "A far - mer's lad," she said, "I'll nev - er, nev - er wed, When he - roes  
name, Un - til her sai - lor brave re - turn - ing o'er the wave, A - gain with

bleed to guard their na - tive land. 'Till war is o - ver I need no lov - er: Then let the  
beat - ing heart his love did tell; And sweetly turn - ing, with blushes burn - ing, She sighed "Since

stout - est sol - dier claim my hand."  
first we met I've loved you well."

*Last time.*

# Father O' Flynn.

*Allegro leggiero e parlante.*

SOLO.

VOICE.

1. Of priests we can of - fer a charm-in' va - ri - e - ty, Far re - nown'd for

PIANO-FORTE.

larn-in' and pi - e - ty, Still I'd advance ye wid - out im - pro - pri - e - ty Fa - ther O' Flynn as the

CHORUS.

flow'r of them all. Here's a health to you, Fa - ther O' Flynn, \*Slain-té and slain-té, and

slain-té a - gin; Pow'rful-est preacher, and tin - der - est teach - er, And kind - li - est creature in

\* Pronounced "Slawnta," meaning "Your Health!"

Solo.

ould Don-e - gal.....

2. Don't talk of your Pro-vost and Fel-lows of Trin-i - ty,  
3. Och! Fa-ther O' Flynn, you've the won-der - ful way wid you,

Fa-mous for ev-er at Greek and La-tin - i - ty, Dad, and the di-vils and all at Di-vi-ni-ty!  
All ould sin-ners are wish-ful to pray wid you, All the young childer are wild for to play wid you,

Fa-ther O' Flynn'd make hares of them all! Come, I ven-ture to give ye my word,  
You've such a way wid you, Fa-ther, a - vick!\* Still, for all you've so gen-tle a soul,

Ne-ver the likes of his lo-gic was heard, Down from My-tho-lo-gy in-to 'Thay-o-lo-gy,  
Gad, you've your flock in the grandest con-trol; Check-ing the cra-zy ones, coaxing on - ai-sy ones,

\* A term of endearment.

*f* **CHORUS.**

Troth! and Con-cho-lo-gy if he'd the call. }  
Lift-ing the la-zy ones on with the stick. } Here's a health to you, Fa-ther O' Flynn,

Slain-té and slain-té and slain-té a-gin, Pow'r-ful-est preacher, and tin-der-est teach-er, And

**SOLO.**

kind-li-est crea-ture in ould Don-e-gal..... And tho' quite a-void-in' all

fool-ish fri-vol-i-ty, Still at all sea-sons of in-nocent jol-li-ty, Where was the play-boy could

claim an e - qual - i - ty At com - i - cal - i - ty, Fa - ther, wid you? Once the Bis-hop look'd

grave at your jest, Till this re-mark set him off wid the rest: "Is it lave gai - e - ty

all to the la - i - ty? Can-not the Cler-gy be I - rish-men too?" Here's a health to you,

*f* CHORUS.

Fa - ther O' Flynn, Slain - tè and slain - tè and slain - tè a - gin, Pow'r - ful - est preacher, and

tin - der - est tea - cher, And kind - li - est crea - ture in ould Done - gal!.....

## The Foggy Dew.

*Adagio con molto sentimento.* *mf*

VOICE. Oh! a wan cloud was drawn o'er the

PIANO-FORTE. *p*

*- rall. - - mf a tempo.*

dim weep - ing dawn, As to Shan - non's side I re - turned at last; And the

*colla voce.*

*mf*

heart in my breast for the girl I loved best Was beat - ing, ah, beat - ing, how

*rall. a tempo. cresc.*

loud and fast! While the doubts and the fears of the long, ach - ing years Seemed

*colla voce. cresc.*

*f* - - - *sempre. f*

ming - ling their voi - ces with the moan - ing flood; Till full in my path, like a

*cresc.* *f*

*dim.* *p* *rall.*

wild wa - ter wraith, My true... love's sha - dow la - ment - ing stood.

*dim.* *p* *rall.*

*Un poco più mosso.* *mf*

But the sud - den sun kissed..... the

*cresc.* *p*

*poco rall.*

cold cru - el mist In - to dan - cing showers of... dia - mond dew; And the

*pp* *colla voce.*

dark flow-ing stream laughed back to his beam, And the lark soared sing - ing a -

*f*

*dim.*

- loft in the blue; While no phan - tom of night but a form of de-light Stood with

*rall.* *f a tempo.*

*pp colla voce.*

arms out - spread for her dar - ling boy: And the girl I love best, on my

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

wild throb-bing breast, Hid her thou - sand trea-sures with a cry of joy.

*dim.* *p* *rall.* *Lento.*

*p Lento.*



# Herring our King.

VOICE. *Allegro con brio.* *mf*

1. Let all the best fish that swim the sea, The  
2. Thro' all the win-ter we ran to rack, For

PIANO-FORTE. *f* *leggiro.*

sal-mon and tur-bot, the cod and ling, Bow down the head, and bend the knee Before  
sure the her-ring was out of sight! But, oh! up-on his sil-ver track The

CHORUS. *mf* *cresc.*

fine fresh Her-ring our King!.... Then lads and lass-es come, be-gin Your  
moon she winked last night.... It was in with the sails and a-way to shore, A -

*sf* *mf* *cresc.*

*ff*

\* "hu-ga-mar féin an sow-ra lin;" For'tis we have temp- ted sum-mer in, At the  
- way, a-way with the rise and swing Of two stout lads at each smo-king oar, Af-ter

*ff*

\* Irish for " 'Tis we have brought the summer in."

tail of fine fresh her - ring.  
fine fresh Herring our king....

*mf*

3. Oh, there we hunt-ed him

*p*

*leggiero.*

full to land, In his - sing shoals hot haste a - long; And then be - hind him from

strand to strand We spread our nets so strong.... Such kiss - ing of hands and

CHORUS.

*sf*

waving of caps Was ne - ver seen from girl and boy, As he leapt by scores in the

*cresc.*

*ff*

*ff*

lass - es' laps, Fresh Her - ring our hope and joy....

# The hour I prove false.

*Adagio.*

VOICE.

1. The hour I prove  
2. A long, long fare -

PIANO-FORTE.

*mf*

false to my dark-head-ed dar-ling, Let the grass grow to crim-son, the  
- well, my white-bo-somed dear-y, And be-lieve I'll be faith-ful what -

*cresc.*

frost fall in June; The lark cease to sing, and the rook... and the  
- ev-er be-fall; And of work-ing to win you by day... nev-er

*cresc.*

star-ling With the cuc-koo and black-bird come chang-ing their tune.  
wea-ry, And in dreams nev-er tire your dear face to re-call.

*p* *mf*

3. Ah! branch of sweet

bloom on - ly cling on as faith - ful In that ab - sence of years as you

cling to me now, For the hour you proved false Heaven and earth would grow

hate - ful Since you called them to wit - ness your young vir - gin vow.

## I heard 'mid oak-trees olden.

*Allegretto.* *p*

VOICE. 1. I heard mid oak-trees old - en

PIANO-FORTE. *p* *p*

*rall.* *a tempo.*

Black-birds un - be - hold - en Rain, in gush - es gold - en, Rap - ture from a - bove. I

*colla voce.*

saw them speed their woo - ing, Fly - ing and pur - su - ing, Flut - tering, bill - ing, coo - ing,

*rall.* *cresc. a tempo.*

Through the rust - ling grove. And then my song I start - ed, How we two were part - ed,

*colla voce.* *cresc.*

*dim. rall.* *a tempo.*

We so con - stant hearted To our ear - ly love.....

*pp* *rall.* *a tempo.*

## I HEARD 'MID OAK-TREES OLDEN.

2. But as I made my murmur, Thoughts of thee, my char-mer,

*p*

*rall.* *p*

Made my faith grow firm - er, Till I thus could sing; "These gid - dy black-birds pair - ing,

*rall.* *a tempo.*

*colla voce.*

A - pril's balm - y air in, Meet a - gain un - car - ing, With re - turn of spring; When

*rall.*

*colla voce.*

we at last, delight-ed, Prove the love we've plighted, Un - til death u - ni - ted By the mar-riage ring." ...

*cresc. a tempo.* *dim. rall.* *a tempo.*

*cresc.* *pp* *rall.* *a tempo*

....

*p* *rall.*

# 'Tis I can weave Woollen and Linen.

*Allegretto non troppo mosso.*

VOICE.

PIANO-  
FORTE.

*mf non legato.*

1. 'Tis  
2. Five  
3. Now with

*dim.*

I can weave wool-len and lin-en, The fi-nest folk wear on their backs, So.  
year at my wool-len and lin-en I've wo-ven from morn-in' to night, With a  
gui-neas full up is the stock-in', Sewed safe in the tick of my bed, And 'tis

*cresc.* CHORUS.

girls, come give o - ver your spin - nin', And wind off your wool and your flax.  
 heart that beat hea - vy be - gin - nin', But is leap - in' for ev - er more light. } For  
 soon that I'll rest with - out rock - in', Since at Shrovetide with Wil - ly I'll wed. }

hark! as the bee hunts for trea - sure That's hid in the moun - tain - y bloom, My

*f*

shut - tle goes buz - zing with plea - sure, To ga - ther me gold from the loom.....

.....



## O thou of the beautiful hair.

*Allegretto leggiero.*PIANO-  
FORTE.

The piano introduction consists of two staves. The right hand starts with a melody in G minor, marked *mf*. The left hand provides a harmonic accompaniment. The tempo is *Allegretto leggiero*.

The vocal line enters with the lyrics: "1. Of.... all the girls with" and "2. Now.. what's my chance to....". The piano accompaniment continues with a steady accompaniment pattern.

The vocal line continues with the lyrics: "clus - tering curls from Ker - ry to.... Kil - dare,..... There's" and "gain a glance from one so good and fair,..... With". The piano accompaniment continues with a steady accompaniment pattern.

The vocal line concludes with the lyrics: "not a lass that can sur - pass my love with the gol - den" and "all the boys from Clan - mac - noise to Cork a - round her". The piano accompaniment continues with a steady accompaniment pattern, marked *cresc.*

O THOU OF THE BEAUTIFUL HAIR.

*f* hair: chair? Oh! if the sun should cease to... shine, the  
 Yet some - how still she steals one... look up - *p*

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the right hand.

moon..... re - fused her ray,..... Her ve - ry sha - dow  
 - on..... me through the throng;..... And when I sing, with

The second system continues the musical score. The vocal line starts with a triplet of eighth notes and a fermata over a note, followed by a forte (*f*) dynamic. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

on the earth would turn the night to day.  
 smiles and tears she an - swers to my song.

The third system shows the vocal line continuing with the lyrics. The piano accompaniment features a dynamic marking of *p* (piano) in the lower right corner.

The fourth system consists of piano accompaniment for the final part of the piece. It features a dynamic marking of *p* (piano) and concludes with a double bar line.

# One Sunday after Mass.

The poem is founded on the first verse of an old song.

*Allegretto.*

VOICER.

PIANO-FORTE.

One Sun - day af - ter

Mass, As Law - rence and his lass through the green woods did

*f* CHORUS.

pass,..... All a - lone, and all a - lone. All a - lone, and all a -

*p* Solo. *mf*

- lone. He..... asked her for a \*pogue But she

*p* *cresc.*

Ped.

\* Pogue. A kiss.

called him a..... rogue, And she beat him with her \*brogue, Och -

*mf* *f*

CHORUS. *rall.* *f* *3*

- one and och - one, Och - one and.... och - one!

*colla voce.*

2. At first my boy he.... bent, As

if to take, con - tent, His pro - per pun - ish - ment.... Small

*f* CHORUS.

blame too, small blame. Small blame too, small blame.

*f* *3* *Ped.*

*p* SOLO. *mf*

But... on her part - y foot, un - both - ered by a

*p* *cresc.* *mf*

*f* *f*

boot, He pressed a warm sa - lute. For shame!... fie! for

*f*

CHORUS. *rall.*

shame! For shame! fie!... for... shame.

*colla voce.*

*SOLO. mf.*

3. Then Lar - ry gets the worst, For she boxed his ears at

*p più lento.* first, Then in - to tears she burst,.... *a tempo.* Och - one and och -

*p più lento.* *a tempo.*

**CHORUS.** *mf SOLO.*

- one! Och - one and och - one. But soon the art - ful

rogue Soothed his cry - ing \*col - leen oge, Till she gave him just one

*p più lento.* *pp*

*cresc.* *pp colla voce.*

*f* **CHORUS. rall.** 3

pogue, All a - lone, and all a - lone, All a - lone, and all..... a - lone!

*mf* *f* *rall.*

\* Young girl.

## Kitty Bawn.

*Andante grazioso.*

VOICE.

PIANO-FORTE.

1. Be -

- fore the first ray of blush - ing day, Who should come by but

Kit - ty Bawn, With her cheek like the rose on a bed of snows, And her

bo - som be - neath like the sail - ing swan, I looked and looked till my

*rall.*

*colla voce.*

heart was gone.

2. With the foot of the fawn she crossed the lawn, Half con-fi-ding, and

half in fear; And her eyes of blue they thrilled me through One

bless - èd mi-nute; then like the deer, A - way she start-ed and left me here

*rall.*

*colla voce.*



3. Oh

Sun you are late at your gold - en gate, For you've no - thing to show be -

- neath the sky To com - pare to the lass who crossed the grass, Of the

*rall.*  
sham - rock field ere the dew was dry And the glance she gave me as she went by.  
*colla voce.*

H

# The poison on the darts.

A rendering of the well known passage in Theocritus.

Andante leggiero. *mf*

VOICE.

PIANO-FORTE.

1. As love was sli - ly  
2. "Look, Mo - ther, how I'm

*f*

rais - ing sto - len ho - ney to his lips, A bee flew out and poi - soned his  
wound - ed by just one lit - tle bee." "What I have you learnt a les - son at

*f*

pret - ty fin - ger - tips. The thief he dropped his boo - ty, and, tor - tured with the  
last, my lad," said she, Per - haps when you're pre - par - ing fresh ar - rows for our

*mf*

*sf* *dim.*

pain,..... Ran sob - bing off to Ve - nus of his treat - ment to com -  
hearts,.... You'll be a shade more spar - ing of the poi - son on the

*sf*

- plain.  
darts."

## When she answered me her voice was low.

Adagio. *p* *rall.*

VOICE

1. When she an - swered me her voice was

Adagio. *colla voce.*

PIANO-FORTE.

*a tempo cresc.* *f*

low, But min-strel ne - ver matched his chords To such a wealth of

*cresc.* *f*

*dim.* *rall.* *a tempo.*

war - bled words In Te - mo - ra's pal - ace long a - go.

*dim.* *colla voce.*

*p* *rall.* *a tempo cresc.*

2. When her eyes..... looked back the love in mine, Not

*colla voce.* *cresc.*

*f* *dim.*

E - rin's self up - on..... my sight Has start - ed out of stor - - my

*rall.* *a tempo.* *un poco animato.*

night With a blu - er welcome o'er the brine, 3. And no

*dim.* *colla voce.*

*cresc.* *f*

o - ther orbs shall e'er e - clipse That ma - gic look of maid - en love, And

*cresc. f*

*rall. molto.*

ne - ver song my soul... shall move Like that low sweet an - swer of her lips.

*dim.* *pp rall molto.*

# Jenny, I'm not jesting.

*Allegro leggiero.* *f*

VOICE.

1. Ah, Jen-ny, I'm not jest - ing, Be-lieve what I'm pro-test - ing, And

PIANO-FORTE.

*mf*

*p*

yield what I'm re - questing These seven years through" "Ah, Law-rence, I may grieve you; Yet

if I can't re - lieve you, Sure, why should I de - ceive you With words un - true. But,

*cresc.* *f*

since you must be court - in,' There's Ro - sy and her for - tune, 'Tis rumoured your con - sort - in' With

*cresc.* *f*

## JENNY, I'M NOT JESTING.

her of late. Or there's your cou - sin Kit - ty, So charm - ing and so wit - ty, She'd

wed you out of pi - ty, Kind Kate."

2. "Fie! Jen - ny, since I knew you, Of all the lads that woo you, None's  
3. "If that's your wis - dom, Lar - ry, The lon - ger I can tar - ry, The

been so faith - ful to you, If truth were told; E'en when your - self was dart - in' Fond  
luck - ier I shall mar - ry At long, long last." "I've known of girls a - mus - ing Their

looks at fick - le Mar - tin, Till off the thief went start - in' For Shee - la's gold." "And  
minds, the men re - fus - ing, Till none were left for choos - ing At long, long last." "Well

*cresc.* *f*  
if you've known me long - est, Why should your love be strong - est, And his that's now the young - est, For  
since it seems that mar - riage Is still the saf - est car - riage, And all the world dis - par - age The

*cresc.* *f*

*p* *cresc.* *p*  
that be worst?" "Fire, Jen - ny, quick - est kin - dled Is al - ways soon - est dwin - dled, And  
spin - ster lone; Since you might still for - sake me, I think I'll let you take me, Yes!

*dim.* *p* *p*

*rall.* *a tempo.*  
thread the swift - est spindled Snaps first."  
Lar - ry, you may make me Your own!"

*colla voce.* *p*

# The Willow Tree.

Closely adapted from an old poem.

*Andante espressivo.* *p*

VOICE.

PIANO-FORTE.

1. Oh,  
2. My

take me to your arms, love, for we, a-las! must part; Oh, take me to your  
love has bloom-ing beau-ty, my cheek is dead-ly wan; My love has count-less

*cresc.*

arms love, the pain is at my heart.... She hears me not, she cares not, but  
rich-es, my gal-lant for-tune's gone.... This rib-bon fair, that bound her hair, is

*cresc.*

*sostenuto.*

cold-ly keeps from me, While here I lie, a-lone to die, be-neath the wil-low  
all that's left to me, While here I lie, a-lone to die, be-neath the wil-low



*mf*

tree.....  
tree.....

3. I once had gold and sil - ver I

*cresc.* *p*

thought would nev - er end:.... I once had gold and sil - ver, and I thought I had a

*cresc.*

friend:.... My wealth is sped, my friend has fled and stol'n my love from me; While

*rall.*

here I lie, a - lone to die, be - neath the wil - low tree.

*pp rall.*

## The Banks of the Daisies.

*Allegro.*

VOICE.

PIANO-FORTE.

*p*

*pp*

*pp*

*p*

*f*

As

Kath-leen fair be - yond com - pare a - sleep up - on a bank I spied; All up -

- on tip - toe I sought her side And kissed her down in the dais - ies.

But

up she starts and on me darts The shafts of scorn from lip and eye, Then

*f*

in a storm goes sweep-ing by, And leaves me a-lone with the dais - ies.

*p*

But when next day I chanced that way, There

*pp*

Kath-leen blushed in all her charms, With sighs she sank in - to my arms, And we

*cresc.* *rall.* *pp a tempo.*

told our loves to the dais - ies.

*rall.* *a tempo.*

# What is life without a Wife.

DUET &amp; CHORUS.

*Allegro leggiero.*

SOPRANO.

TENOR.

PIANO-FORTE.

*mf*

*mf*

*stacc.*

Oh!

*mf* SOLO.

I'll tell you since you ask... it. A

what is life with-out a wife?

thorn - y bower with - out one flower, An emp - ty jew - el cas - ket.

CHORUS.

A march with - out the mu - sic, Oh

CHORUS.  
Oh what is life with - out a wife?

*f*

*rall.*  
what is life with - out a wife?

*ff a tempo.*  
A fe - ver with - out phy - sic.

*mp* *rall.* *f a tempo.* *mf*

*mf Solo.*  
What

sort is joy with - out a boy? SOLO.  
*mf* I think that I can tell... it, 'Tis

just a rose with - out a nose Or eye to see or smell it.

CHORUS. *f* A doer with - out a  
 CHORUS. *f* Oh what is joy with - out a boy?

*rall.* rap - per, O what is life with - out a wife? *a tempo.*  
*mp* A bell with-out a  
*rall.* *f*

clap - per.

*f*

*v*

Solo.

If that be so we'd like to know From you in - con - stant ro - vers, If

*p*

all in - tend their ways to mend And live like faith - ful lo - vers?

CHORUS.

You hear, you hear, come an - swer clear, All you in - con - stant ro - vers!

*f*

*p*

We

*f*

*p*

do in - tend our ways to mend And live like faith - ful lo - vers.

*legato.* *f* *stacc.* *mf*

*f* Solo.  
Come

*mf*

now, will you, co - quettes un - true, Re - nounce your ro - ving fan - cies, And

*rall.* *a tempo.*

just em - ploy up - on one boy Your smiles and sighs and glan - ces?

*colla voce.*



*f* CHORUS.

Be still! we will re - nounce our ro - ving

*f* CHORUS.

They will, they will re - nounce their ro - ving

*f*

*rall.* *a tempo.* *ff*

fan - - cies And just em - ploy up - on one boy Our

*rall.* *a tempo.* *ff*

fan - - cies And just em - ploy up - on one boy Their

*rall.* *ff*

smiles and sighs and glan - - ces.

smiles and sighs and glan - - ces.

*p* *f*

## Fan Fitzger'l'.\*

*Andante con moto.*

PIANO-FORTE.

*mf*

1. O my head's in a whirl for your sake, Fan Fitz-ger'l! Ah! white bosomed pearl of the  
 2. For your blue eyes be-neath their black sil-ky sheath Go dart-ing such death on ad-

coast of Kil-kee! And here's my hand to wit - ness I'm kilt by the com-pleteness Of the  
 - mi - ring man, Lovehad bet - ter point his arrows from this out a-against the sparrows, For our

cru - el - ty and sweetness that in you so a - gree.  
 hearts they can - not har - ass like your soft glan - ces, Fan.

\* A slovenly Irish pronunciation of "Fitzgerald."

*mf*

3. And what net ev-er spread matched the curls of your head, For each  
4. I could go sigh-ing on of your blush like the dawn, And a

*p*

gold wav-ing thread it has noosed a brave boy! While your slen-der nose, my jew-el, sure no  
shape like the swan 'neath your gown's grace-ful curl! But what need, when all the vil-lage has for -

pre-ci-pice as cru-el, Dips down from Car-ran 'tu-al poor rovers to des-troy.  
- sook its peace-ful til-lage, And flown to war and pil-lage for your sake, Fan Fitz-ger'l.

*sf* *p* *rall.*

## Molly Hewson.

*Allegretto.*

VOICER.

Mol - ly bawn, white as

PIANO-FORTE.

lawn, Ro - sy as the ro - wan spray, Had us all in her thrall, young and

*cresc.* *cresc.* *rall.*

old, and grave and gay; For her glan - ces through the dan - ces Such fond fan - cies o'er us

*colla voce.*

*a tempo.*

shed, None felt sure he knock'd the floor With his heels or with his head.

*p* *cresc.*

2. Mol - ly bawn, white as lawn, Sweet - er than the su - gar -  
 3. For there's none 'neath the sun But my - self could tell you

- cane, Drops her eyes at the boys, Nev - er glanc - ing back a - gain. Some say shy - ness 'tis, or  
 why Mol - ly seems lost in dreams When the sau - cy lads go by. But that rea - son out of

*cresc.* *rall.* *p* *a tempo.*  
 coy - ness, And 'tis fine - ness some be - lieve; But at all, great and small, I'm just  
 sea - son 'Twould be trea - son now to show; Af - ter Lent I'm con - tent Fath - er

*cresc.* *colla voce.* *p*

laugh - ing in my sleeve.  
 Tom and all should know.

*cresc.*

## Still side by side.

*Andante.*

PIANO-FORTE.

The piano introduction consists of two staves in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The music is marked *p* (piano). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. When at the al - tar To - ge - ther kneel - ing To Heaven ap - peal - ing, My lov - ing

The first system of the vocal and piano accompaniment. The vocal line begins with a quarter rest followed by a half note, then continues with eighth and sixteenth notes. The piano accompaniment consists of two staves with chords and moving lines. The key signature remains two flats and the time signature is 3/4. The piano part is marked *p*.

wife, With - out one fal - ter Of faith, we plight - ed, With hands u - ni - ted Our troth through

The second system of the vocal and piano accompaniment. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features a *cresc.* (crescendo) marking in the right hand and a *dim.* (diminuendo) marking in the left hand. The key signature and time signature are consistent with the previous system.

life. And now, though an - guish Our souls has smit - ten, Sad re - cords writ - ten On cheek and

The third system of the vocal and piano accompaniment. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features a *cresc.* marking in the right hand and an *mf* (mezzo-forte) marking in the left hand. The key signature and time signature are consistent with the previous system.

brow; Doth our love lan - guish? Ah no! but near - er, Ma-vrone, and dear - er Our hearts beat

now.

2. And though here - af - ter In - con - stant for - tune With cru - el spor - ting Our lot de -

- ride; Her mock - ing laugh - ter Can ne - ver grieve us, If she but

*cresc.*

*dim.*

*cresc.*

leave us Still side by side. That prayer be grant - ed! And clo - ser

*cresc.* *mf*

lean - ing, Each o - ther screen - ing From ev - 'ry blast, We'll face un -

- daunt - ed Life's wintri-est wea - ther, And fall to - ge - ther, Love - linked, at

*last.*



## Good Night.

*Allegro vivace.*PIANO-  
FORTE.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It begins with a forte (f) dynamic and features a series of eighth-note patterns. The left hand starts with a bass clef, the same key signature and time signature, and plays a steady eighth-note accompaniment.

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef, two sharps, and 6/8 time. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature. The lyrics are: "1. Now good night! our feast is c - ver, Where in joy - ous troops at - tend - ing,"

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "Lord and la - dy, maid and lov - er, Dance and song with". The piano accompaniment continues with the same rhythmic and harmonic patterns.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "smiles were blend - ing. Beau - ty's smile un - known to guile, And". The piano accompaniment continues to the end of the system.

wit that shone but wound - ed none; And man - ly worth and

wo - man true, Good night! and joy go home with you!

2. Good night! and soft - ly

o'er your slum - bers may your min - strel's mea - sures steal - ing spell - bind still each

\* As this is one of the class of melodies which may be described as "recurring," the voice part is slightly modified in order to bring the song to a satisfactory close.

care that cum - bers, Still sub - due each storm - y feel - ing. Beau - ty, mirth, and

The first system of the musical score features a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a treble clef and contains the lyrics: "care that cum - bers, Still sub - due each storm - y feel - ing. Beau - ty, mirth, and". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part provides harmonic support with chords and moving lines.

wit and worth, O fall to sleep most calm and deep, Nor rouse till ro - sy

The second system continues the musical score. The vocal line includes the lyrics: "wit and worth, O fall to sleep most calm and deep, Nor rouse till ro - sy". The piano accompaniment continues with similar harmonic structures. The word "cresc." is written above the vocal line and below the piano accompaniment, indicating a crescendo.

mor - row call "A - wake and joy go with you all!"

The third system concludes the main part of the song. The vocal line has the lyrics: "mor - row call "A - wake and joy go with you all!". The piano accompaniment features dynamic markings: "f" (forte) above the vocal line and below the piano accompaniment, and "sf" (sforzando) below the piano accompaniment. The piano part includes a repeat sign in the right-hand staff.

The fourth system shows the final part of the piano accompaniment. It includes the markings "rall." (rallentando) and "sf" (sforzando). The piano part concludes with a final chord and a double bar line.

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