

HIS NOSE WAS ON THE MANTELPIECE.

Written and Composed by GEORGE GROSSMITH.

Vivace moderato.

Piano.

Musical notation for the piano introduction. It consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (ff) dynamic, followed by a crescendo to fortissimo (fz), and then a decrescendo to forte (f). The left staff is in bass clef with the same key signature and time signature, providing harmonic support with chords. The tempo is marked 'Vivace moderato'.

Musical notation for the first vocal line. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (p) dynamic. The lyrics 'Pray give me your at - ten - tion, I will not de - tain it long; I'll' are written below the staff. The left staff is in bass clef with the same key signature and time signature, providing harmonic support with chords.

Musical notation for the second vocal line. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (p) dynamic. The lyrics 'show you how to write a mod - ern com - ic I - rish song. To' are written below the staff. The left staff is in bass clef with the same key signature and time signature, providing harmonic support with chords. The line ends with a fortissimo (fz) dynamic marking.

Musical notation for the third vocal line. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (p) dynamic. The lyrics 'make the song suc - cess - ful, you must al - ways bear in mind, It must' are written below the staff. The left staff is in bass clef with the same key signature and time signature, providing harmonic support with chords.

rit.

not be in-tel-lectual, It must not be too refined. Pat Doolan gives a party—he has

rit.

got a wooden leg— and what is more invit-ing, he has got a whiskey keg; The

peo - ple take too much to drink and knock the host a - bout, And

rall. *Chorus.*

then there comes this charm-ing cho - rus, which you all must shout:— His

rall. *p* *rit.*

a tempo. (First time quietly.)

nose was on the man - tel - piece, his mouth was on the floor, His

Vivace.

teeth were hang - ing on a peg be - hind the kit - chen door; And

(Whoop!)

then there came Mc Car - thy, who finished the whis - key keg; And he

soon broke up the par - ty with Pat Doo - lan's wood - en leg.

(Whoop!)

1.

Pray give me your attention, I will not detain it long,
 I'll show you how to write a modern comic Irish song.
 To make the song successful, you must always bear in mind,
 It must not be intellectual, it must not be too refined.
 Pat Doolan gives a party — he has got a wooden leg,
 And what is more inviting, he has got a whiskey keg;
 The people take too much to drink and knock the host about,
 And then there comes this charming chorus, which you all must shout:—

Chorus.

His nose was on the mantelpiece, his mouth was on the floor,
 His teeth were hanging on a peg behind the kitchen door;
 And then there came Mc Carthy, who finished the whiskey keg,
 And he soon broke up the party with Pat Dolan's wooden leg.

2.

I've often been to Ireland, and I love the dear old place;
 I've seen the Irish dancing, with decorum and with grace;
 They may indulge in Blarney, but they don't indulge in blows,
 And they never come away with other people's eyes and nose.
 But in the modern Irish song, the audience expect
 The guests to treat each other with the greatest disrespect.
 They never thank the host for all his hospitality,
 But smash him into little bits, and then they sing with glee:—

Chorus. (With a little more vigor.)

His nose &c. &c. (as before.)

3.

Now, in the best society, we always used to think
 One never ought to sing a song with reference to drink;
 And men and women fighting at a ball, was rather strong!
 Of course that was before the days of modern Irish song.
 But now, the "Irish Emigrant" will make the people yawn;
 They'll go to sleep by dozens if you sing them "Molly Bawn;"
 Yet you can always rouse them up and make the rafters ring,
 And they'll join you in the chorus, if this sort of thing you sing:—

Chorus. (With full vigor.)

His nose &c. &c. (as before.)