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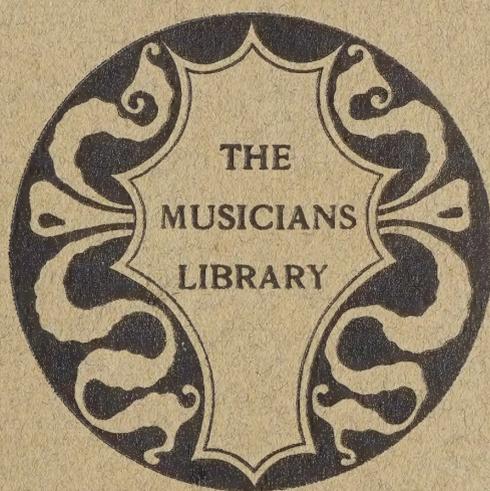
Sixty Irish Songs

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SIXTY IRISH SONGS

EDITED BY
WILLIAM ARMS FISHER

FOR HIGH VOICE



OLIVER DITSON
COMPANY

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SIXTY IRISH SONGS

SIXTY IRISH SONGS

EDITED BY

WILLIAM ARMS FISHER

FOR HIGH VOICE

Handwritten signature



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IRISH MUSIC

*A voice beside the dim enchanted river,
Out of the twilight where the brooking trees
Hear the Shannon's druid water chant forever
Tales of dead kings and bards and shanachies;
A girl's young voice out of the twilight singing
Old songs beside the legendary stream.
A girl's clear voice o'er the wan waters ringing,
Beats with its wild wings at the Gates of Dream.*

.
*Sweet in its plaintive Irish modulations,
Her fresh young voice tuned to old sorrows seems,
The passionate cry of countless generations
Keenes in her breast as there she sings and dreams.
No more, sad voice; for now the dawn is breaking
Through the long night, through Ireland's night of tears.
New songs wake in the morning of her awaking
From the enchantment of eight hundred years.*

JOHN TODHUNTER



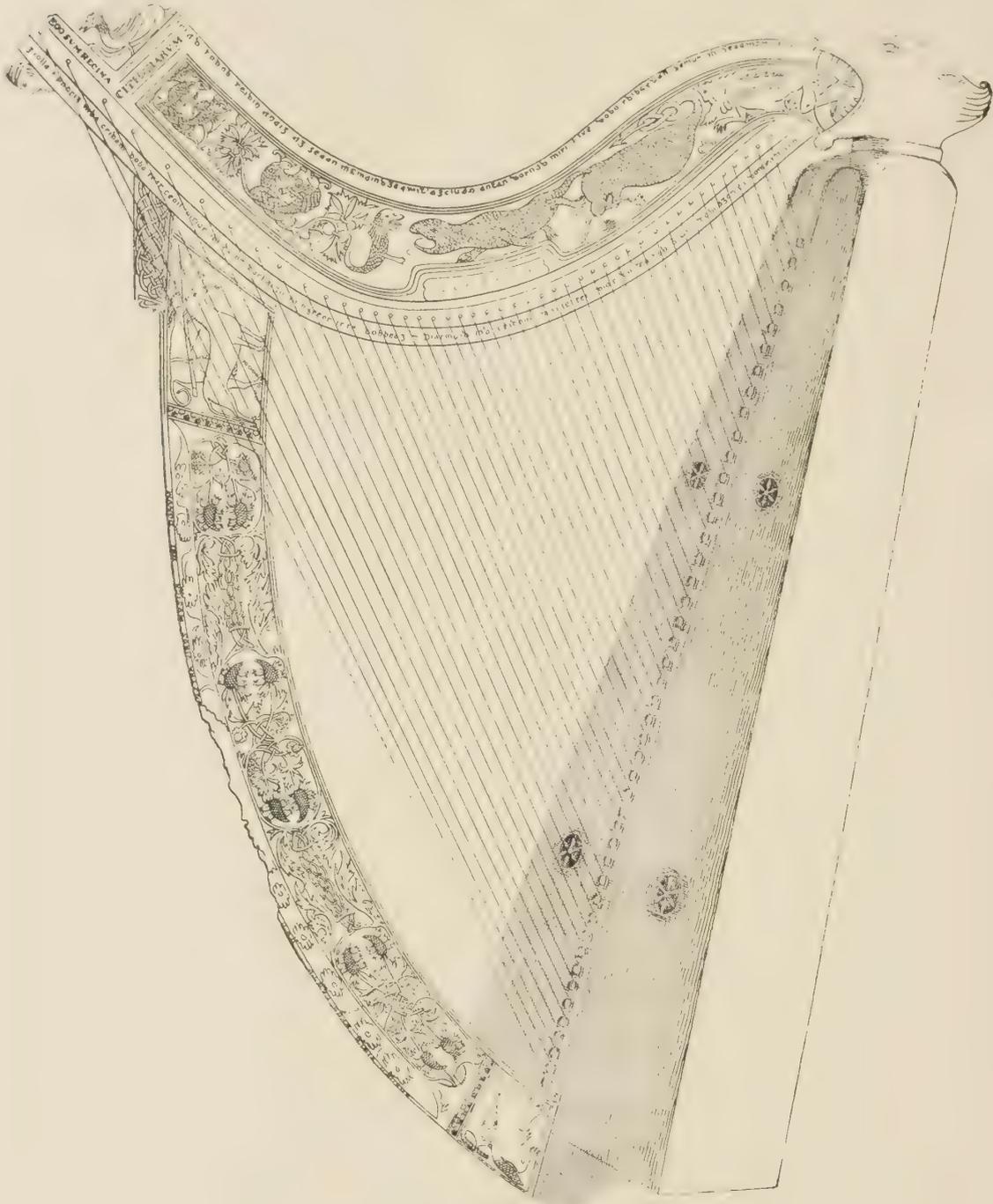
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ANCIENT IRISH HARP

IN 1809 THIS INSTRUMENT WAS IN THE POSSESSION OF NOAH DALNIAI, ESQ., OF BELLAHILL, NEAR CARRICKFERGUS. AN ENGRAVING WAS MADE OF IT FOR THE FRONTISPIECE OF EDWARD BUNTING'S ANCIENT IRISH MUSIC, PUBLISHED IN LONDON, NOVEMBER, 1809



TRANSLATION OF THE INSCRIPTIONS

EGO SUM REGINA CITHARUM = I AM THE QUEEN OF HARPS

FROM THE GAELIC, BEGINNING WITH THE UPPER LINE: I, JOHN MCEMGIN, HAD AS MY PATRON, GERALD OF CLUAN, AT THE TIME THAT I PROFESSED POETRY AND MUSIC; AMONG MY OTHER PATRONS WERE JAMES MACSHANE AND MAURICE GILPATRICK, WHO WERE FAMOUS AS MEN OF MUSIC, KNOWN TO ME AS BEING UNEXCELLED; I MAY ALSO MENTION DIARMAID MACCRIDAM AND WITH HIM TWO SAGES OF AN ANCIENT SCHOOL WHO WERE WITH ME AS COLLABORATORS

SIXTY IRISH SONGS



OF the sixty songs included in this volume one-third are familiar to lovers of Irish music, while two-thirds are presented for the first time; that is, nearly forty folk-melodies of Ireland are here united to lyrics by Irish poets and welded with accompaniments that seek to express their spirit.

These melodies were culled by an examination of more than two thousand recorded folk-tunes, most of them wordless.

Songs hitherto published based on Irish folk-tunes have been of two types: the poet seeking melodies to match his lyrics, or the musician seeking lyrics to fit chosen melodies. Thomas Moore was of the first type, though he did not hesitate to change the melodies to fit his own lyrics. His successors have been of the second type, notably Sir Charles Villiers Stanford, who, respecting and cherishing the melodies of his country, has been fortunate in having the cooperation of an Irish lyricist of kindred spirit, Mr. Alfred Perceval Graves, who with uncommon skill and sympathy wrote or adapted lyrics to match the recorded melodies without change.

A third and hitherto untried plan has been followed in the preparation of this volume. Instead of employing lyrics written to order, the editor has turned directly to the wealth of modern Irish lyric poetry, and after examining volumes containing in the aggregate over two thousand poems, he culled nearly two hundred that had the song quality, that were of the music-provoking type. Therefore the lyrics, instead of being by one hand, are the spontaneous work of many Irish poets.

After selecting melodies of charm and lyrics that were songful came the delicate task of finding the right melody for a chosen lyric, or the appropriate lyric for a chosen air, *without changing either melody or lyric* — the *sine qua non* being their mutual fitness, not merely in metre and in rhythm but in spirit, in kinship. The two should so accord as to seem to have been written for each other,

or even written together. With what measure of success this new plan has been carried out the completed songs must evidence.

The fourth stage in the work was the congenial task of welding chosen melody and lyric into a complete union by means of an expressive accompaniment. As folksongs in their natural state are without accompaniment or any harmonic support whatever, the question arises as to the style of accompaniment most appropriate for them, or, indeed, whether they should be accompanied at all. To the extreme position of some folklorists it is enough to say, that unless these folk-tunes are to remain sealed in the silence of antiquarian tomes and the journals of Folksong societies, they must be given not only words but accompaniments. Shall these accompaniments be reduced to a mere skeleton barely sufficient to support the voice, or shall they be enriched with something of the color our sophisticated modern ears demand?

Broadly speaking, there are two ways of writing accompaniments to old melodies: the way of the *arranger*, and the way of the *composer*. The first manufactures a conventional piano part that is as unobtrusive as possible and therefore colorless and dull; the second, with careful regard for the character of both melody and text, creates a colorful accompaniment that enhances both, gives them fresh significance, and when most perfectly done charms the listener with the impression of a fresh and spontaneous creation. The humdrum commonplaceness of the first type suits well the pedestrian mind, and endless examples abound. The danger in the second type is lack of due restraint and forgetfulness of the beauty of simplicity. It may, of course, be argued that the natural sincerity and essential *naïveté* of folk-tunes tend to disappear, the more subtle the supplied accompaniment; that folk-music and art-music are too distinct and separate by nature to merge. These questions can be hotly debated.

The wordless folk-tunes in the first volume of Edward Bunting's *Ancient Irish Music* (London, 1796) led to the writing of Thomas Moore's earlier *Melodies*. In the poet's own words: "They were the mine from which the workings of my labors as a poet have derived their lustre and value."

Sir Charles Villiers Stanford, the eminent Irish musician, in the preface to his revision of Moore's *Irish Melodies* (London, 1894), while acknowledging the value of Moore's work as the first popular presentation of the folksongs of Ireland, says: "There is scarcely a melody which Moore left unaltered, and, as a necessary consequence, unspoilt."

Moore's *Melodies* were published in sections at intervals from 1807 to 1834.¹ The poet's first co-laborer was Sir John Stevenson, who wrote the piano accompaniments in the current style of his day. Dr. Stanford calls him "a remarkable musician," but "much under the influence of the works of Haydn, and he seems to have imported into his arrangements a dim echo of the style of the great Austrian composer. He could scarcely have chosen a model more unsuited for the wildness and ruggedness of the music with which he had to deal." But Sir John, eminent in his own day, wrote in the fashion of his time, just as the eminent Sir Charles has accompanied the very same melodies in the fashion of his later day, stamped of course with his individual traits.

Bunting made his arrangements in the artificial florid style of the period; Beethoven's settings of Irish airs bear his own hallmark; Stevenson's thin and dry harmonizations² doubtless pleased Tom Moore's listeners, as the later arrangements of Bishop, Balfe, Hatton, and Molloy have in turn fitted the ever changing fashion of musi-

cal speech. Professor Stanford's late Victorian arrangements, again, are written in an idiom that his juniors doubtless regard as already passing, and, recently, Irish airs have appeared in London dressed in a garb that shows the influence, not of the remote Handel and Haydn, or the late Johannes Brahms, but of the contemporary Debussy.

In the nature of things no writer can escape his own period, can help inhaling the common air, or avoid writing in the current speech of his day. It is enough, then, to say that the accompaniments in this volume were written not yesterday but to-day, well knowing that to-morrow other hands will with equal enthusiasm set these and other Irish airs in a fashion that, whether simple or complex, will be of to-morrow.

As the writer has prepared these songs for singers to sing, rather than for students of folk-song, he has sought to weld melody, text, and harmonic scheme into songs that would appeal, not because of their source, but because they held something of that beauty the artist forever seeks. These songs were gathered "That all who hear may dream a little while." From a rich abundance a few sprays have been torn—torn

*"from the green boughs of old Eire,
Green boughs of tossing always weary, weary!
The willow of the many-sorrowed world."*

. . .

Few but avowed Celticists know with what lavish richness Ireland has poured out her heart in both melody and poetry. As this volume is a union of both, it is not out of place to say a word regarding each and to quote from those who speak with authority.

As to the abundance of Irish folk-music, none

¹ A Selection of Irish Melodies, with Symphonies and Accompaniments by Sir John Stevenson, Mus. Doc., and characteristic words by Thomas Moore, Esq., London, James Power, was issued in ten parts and a supplement between 1807 and 1834. The piano accompaniments of the first seven parts are by Stevenson. Part Seven is dated, October 1, 1818. Moore's co-laborer for the remaining parts was Sir Henry Bishop, Part Eight bearing the date, May, 1821. A pirated edition of this part appeared in Dublin in the same year, edited by the musician Bishop had supplanted—Sir John Stevenson.

² In A Prefatory Letter to the Marchioness Dowager of D—— that opens the original edition of the first volume of the *Irish Melodies* Moore feels called upon "to add a few words in defence of my ingenious coadjutor, Sir John Stevenson, who has been accused of having spoiled the simplicity of the airs by the chromatic richness of the symphonies, and the elaborate variety of his harmonies." This letter is dated, January, 1810.

can speak with greater knowledge than the late Dr. P. W. Joyce, long President of the "Royal Society of Antiquaries of Ireland," himself an indefatigable collector of folk-tunes and an authority on Irish life and history. In his important collection, *Old Irish Folk Music and Songs* (London and Dublin, 1909), he states that over three thousand different Irish airs are now in print, and that from known sources this number could readily be increased to five thousand.

As to the character and quality of this abundance, Sir Hubert Parry writes: "Irish folk-music is probably the most human, most varied, most poetical in the world, and is particularly rich in tunes which imply considerable sympathetic sensitiveness."

Another English writer, Dr. Ernest Walker, is even more eloquent, for in his *History of Music in England* (Oxford, 1907) he says: "Few musicians have been found to question the assertion that Irish folk-music is, on the whole, the finest that exists. It ranges with wonderful ease over the whole gamut of human emotion from the cradle to the battlefield, and is unsurpassed in poetical and artistic charm. . . . In their miniature form the best Irish folk-tunes are gems of absolutely flawless lustre. . . . For sheer beauty of melody, the works of Mozart, Schubert, and the Irish folk-composers form a triad that is unchallenged in the whole range of art. . . . In form, as well as melody, the best Irish folk-music is exceptionally polished. The phrases have a quite exceptional freedom from anything like either vagueness or stiffness of line; the melodies never tie themselves into knots, and the rhythmical basis is always firm and coherent."

They who drink of Irish music draw from an olden fountain; its haunting airs bring back to mind forgotten things from long ago. It is to be regretted that the words of Ireland's recorded folksongs have, for the most part, been lost, yet the records of Irish literature are older far than any surviving music, for, in the words of the eminent Gaelic scholar, Professor Kuno Mayer, "The vernacular literature of ancient Ireland is the most primitive and original among the litera-

tures of Western Europe. Its importance as the earliest voice from the dawn of West European civilization cannot be denied. It is not till the end of the eleventh century that we find the beginnings of a national literature in France and Germany; whereas Ireland had become the heiress of the classical and theological learning of the Western Empire of the third and fourth centuries, and a period of humanism was thus ushered in which reached its culmination during the sixth and following centuries, the Golden Age of Irish civilization." It was then that "Ireland drew upon herself the eyes of the whole world as the one haven of rest, as the great seminary of learning, in a turbulent world overrun by hordes of barbarians."

In the same vein Renan, in his essay *La Poésie de la Race Celtique*, writes: "Ireland is the sole country of Europe where the native can produce authentic documents of his remote unbroken lineage, and designate with certainty, up to prehistoric ages, the source from which he sprang. Restricted by conquest to some islands and peninsulas of the West, the Celtic race has habitually striven to oppose an impassable barrier to all alien influences. This ancient race has come down to our day still faithful to its language, its memories, its ideals, and its genius. In the grand concert of the human species, no family equals this for penetrating voices that go to the heart."

A strange melancholy characterizes the genius of the Celtic race. In the words of William Sharp: "For all the blithe songs and happy abandon of so many Irish singers, the Irish themselves have given us the most poignant, the most hauntingly sad lyric cries in all modern literature. Renan fully recognizes this, and how, even in the heroic age, the melancholy of inappeasable regret, of insatiable longing, is as obvious as in our own day, when spiritual weariness is as an added crown of thorns." Whence comes this sadness, he asks? "Take the songs of the sixth century bards; they mourn more defeats than they sing victories. The history of the Celtic race itself is but a long complaint, the lament of exiles, the

grief of despairing flights beyond the seas. If occasionally it seems to make merry, a tear ever lurks behind the smile." As one of her own poets has said of Eire: "The sorrow of a thousand years makes dark her ever youthful eyes."

The use of English by the native poets of Ireland may be said to have begun toward the end of the eighteenth century. At first the flavor of this Anglo-Celtic poetry was local and national rather than universal. It voiced the passion for nationality, or the cry of the exile in remembrance of his land with its wild and romantic past. Sometimes it voiced the spirit of rebellion, or the pain of misery and famine, the misery of a whole country; or in wild revolt from sadness it sang with rollicking abandon, or pictured the tender idyls of peasant life that appear despite Ireland's turmoil and pain. Much of this poetry is unpretentious and reaches no high level, for, with a few exceptions, it is only lately, in what is called the Celtic Revival, that Irish poetry in English can claim to be a fine art. The poets of this later group for the most part remain distinctively Irish, as they should, but their best work has the universal quality, and by its distinction of form, its haunting beauty, and its wist-

ful charm, it gives them an individual place in the Song of the World.

The poetry of this modern group has what Matthew Arnold calls the "Celtic nearness to Nature and her secret; Celtic aerialness and magic; the sheer, inimitable Celtic note." The contemporary Anglo-Celtic poetry of Ireland, writes William Sharp, "has a quality which no other English poetry possesses in like degree; the quality which Matthew Arnold defined as natural magic—"Celtic poetry drenched in the dew of natural magic."

That "inimitable Celtic note" lurks in the melodies and lyrics of this volume, for they both are Ireland's own. The editor on his part has sought only to enhance that note, and not to obtrude aught that is alien or discordant. In so far as he has succeeded will these songs pass on to others that magic of the Celt which Ireland's native songs have in a peculiar degree.

*"Ne'er forgetful silence fall on thee,
Old music heard by Mona of the sea.
Nor may that eerie, wistful music die;
Still in the far, fair Gaelic places
Its sighing wakes the soul in withered faces,
And wakes remembrance of great things gone by."*

Wm. Arund Fisher

Boston, June 15, 1915

SIXTY IRISH SONGS

ALL IN THE MORNING EARLY, O!

KATHARINE TYNAN-HINKSON

Irish Air
Arranged by William Arms Fisher

With brightness *mf*

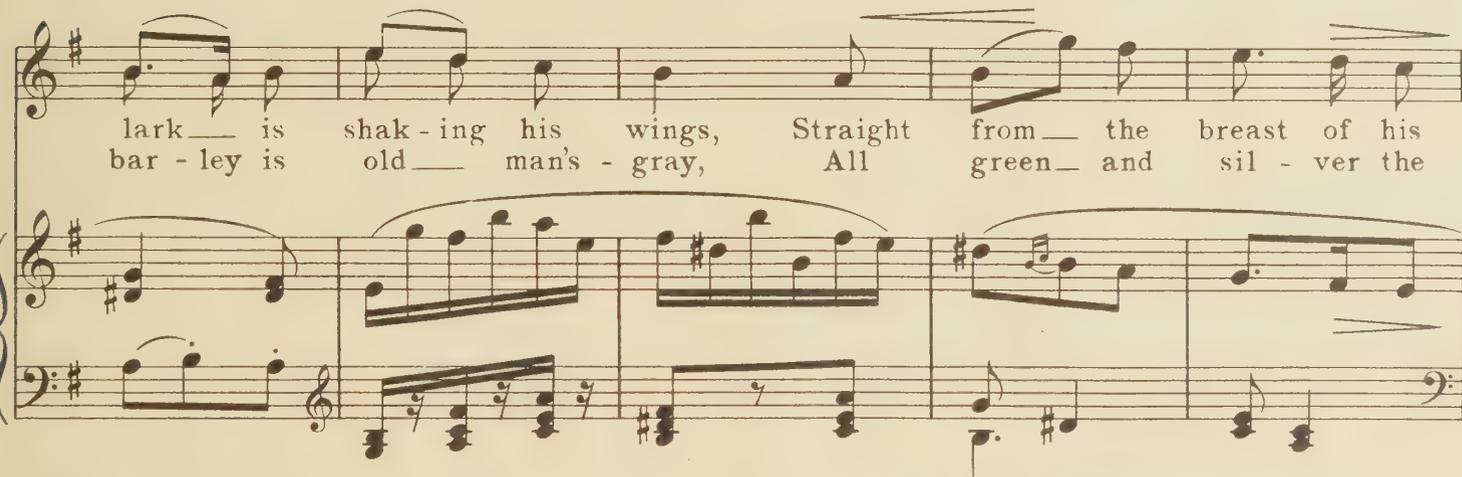
VOICE

1. The lit - tle red
2. The beard_ of

PIANO *mf*

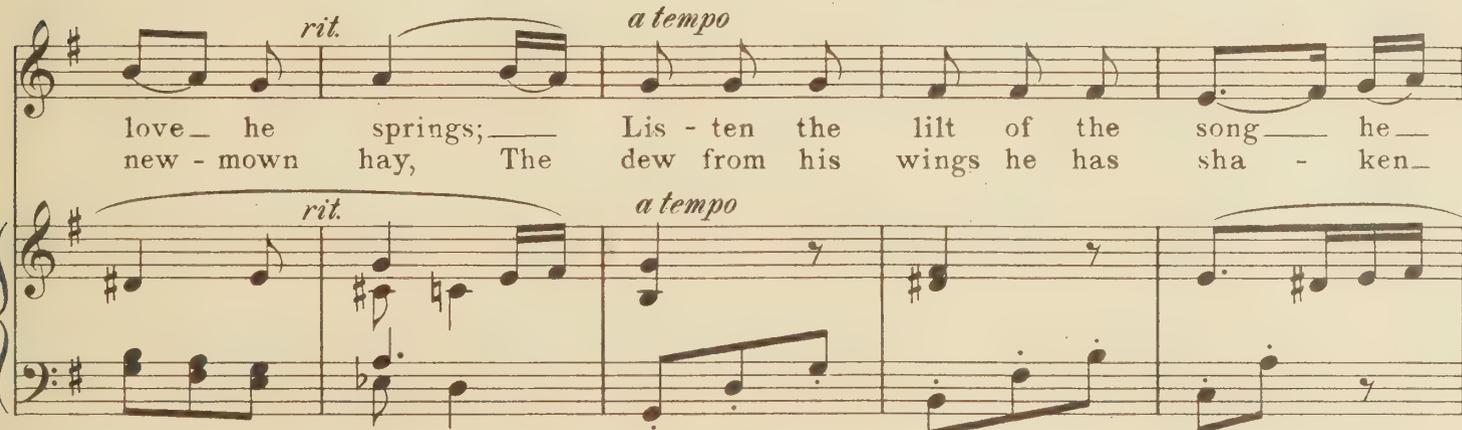


lark_ is shak - ing his wings, Straight from_ the breast of his
bar - ley is old_ man's - gray, All green_ and sil - ver the



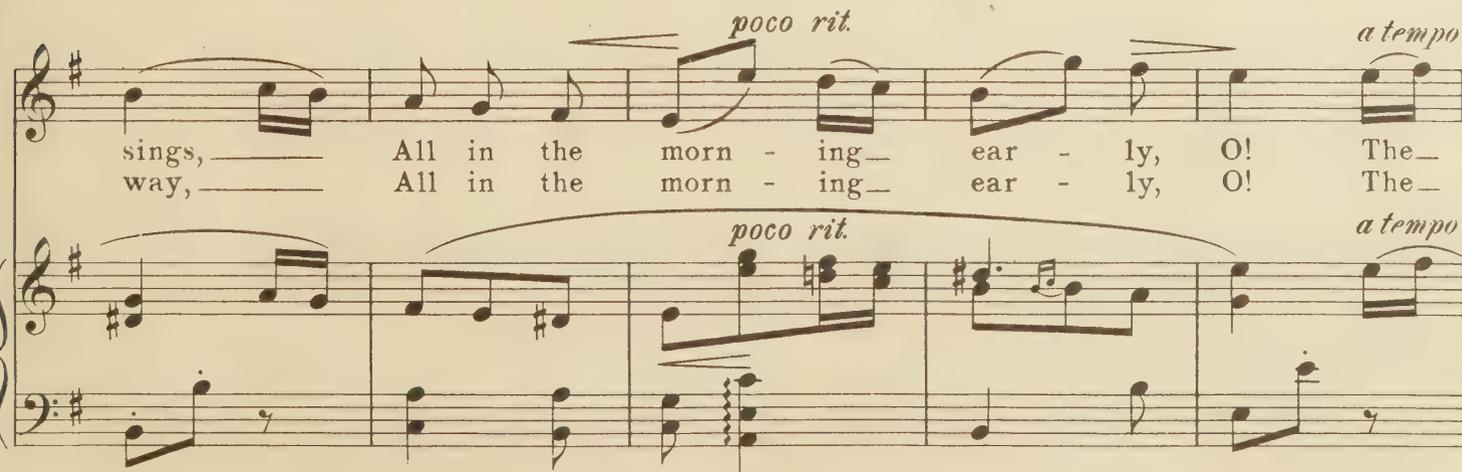
rit. *a tempo*
love_ he springs;_ Lis - ten the lilt of the song_ he_
new - mown hay, The dew from his wings he has sha - ken_

rit. *a tempo*



poco rit. *a tempo*
sings, All in the morn - ing_ ear - ly, O! The_
way, All in the morn - ing_ ear - ly, O! The_

poco rit. *a tempo*



sea is rock-ing a cra - dle_ hark!_ To a hush - ing song, and the
lit - tle red lark is high_ in the sky, — No_ ea - gle soars where the

poco rit. *a tempo* *cresc.*
fields_ are dark, And would I were there with the lit - tle red_ lark, —
lark_ may fly. — Where are you go - ing to, high, — so_ high? —

poco rit. *a tempo* *cresc.*

All in the morn - ing ear - ly, O!
All in the morn - ing ear - ly, O!

a tempo *mf*

mf
3. His wings_ and feath - ers are sun - rise red, He hails_ the

mf

sun and his gold-en head; Good-mor-row, sun, you are long a-bed.

All in the morn-ing ear-ly, O! I would I were where the lit-tle red

lark Up in the dawn, like a rose-red spark, Sheds the *brillante*

day on the fields so dark, All in the morn-ing ear-ly, O!

f cresc. *sfz*

poco rit.

gray, When *Col-leen Dhas came walk - ing At dawn - ing of the
 hay; A milk - ing pail she car - ried At dawn - ing of the

poco rit.

day.
 day.

a tempo

p *cresc.*

mf

3. Now, are you ten - der He - be? Or may - be Ju - no

mf

cresc.

bright? Your name it might be Phoe - be, That robs the sun of

cresc.

* Colleen Dhas:—Pretty, fair-haired maiden.

poco accel.

light. Or_ are you love - ly_ Ve - nus That close be - side me_

poco rit.

stray? With the milk - ing - pail_ be - tween us At_ dawn - ing of the

poco rit.

day.

4. "Young

p

man," she said, "don't flat - ter, Your glance is bold and_ free; No_

stran-ger's praise will_ mat - ter To_ vir - tuous maids like me. Pray

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "stran-ger's praise will_ mat - ter To_ vir - tuous maids like me. Pray". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *f* and *deciso*.

f *deciso*
go where you were go - ing, I_ take the oth - er_ way; And I

The second system continues the musical score. The vocal line begins with a dynamic marking of *f* and a tempo marking of *deciso*. The lyrics are "go where you were go - ing, I_ take the oth - er_ way; And I". The piano accompaniment continues with similar rhythmic patterns and includes dynamic markings like *f* and *deciso*.

cresc.
hear my Crum - my_ low - ing At_ dawn - ing_ of the day."

The third system concludes the musical score. The vocal line ends with a dynamic marking of *cresc.* and the lyrics "hear my Crum - my_ low - ing At_ dawn - ing_ of the day." The piano accompaniment also features a *cresc.* marking and ends with a final chord. The system concludes with a double bar line and a common time signature.

a tempo 5. Up - on a bunch of_

The fourth system starts a new section of the score. The tempo is marked *a tempo*. The lyrics are "5. Up - on a bunch of_". The music changes to a new key signature (one sharp) and a common time signature. The piano accompaniment features a mix of eighth and sixteenth notes, with dynamic markings like *f* and *p*.

rush - es A - lone I sat and heard Her voice out - sing the

thrush - es And ev - 'ry wak - ning bird. I heard the sweet milk

meno mosso
spurt - ing, The hedge between us lay, And I long'd that we were

f
meno mosso

court - ing At dawn - ing of the day.

Ad. ✱

AVENGING AND BRIGHT

THOMAS MOORE

Air: "Cruachàn na Fèine"
Arranged by William Arms Fisher

Con moto

VOICE

PIANO

1. A - - ven - ging and bright fall the swift sword of E - rin, On
2. By the red cloud that hung o - ver Con - or's dark "dwell-ing" When

him who the brave sons of Us - na be - tray'd! For
Ul - ad's three cham-pions lay sleep - ing in gore By the

dim.

ev - 'ry_ fond_ eye which he wa - ken'd a_ tear in, A
 bil - lows_ of_ war, which so oft - en, high swell - ing, Have

drop from his_ heart-wounds shall weep o'er_ her_ blade.
 waft - ed_ these he - roes to vic - to - ry's_ shore!

rit.

a tempo

sfz

3. We swear to_ re - venge them! no joy shall be tast - ed, The

dim.

harp shall be— si - lent, the maid - en un - wed, Our

halls shall be— mute, and our fields shall lie— wast - ed, Till

f cresc.

ven - geance is— wreak'd on the mur - der - er's— head!

rit.

a tempo

f

4. Yes mon - arch! tho' sweet are our home re - col - lec - tions, Tho'

sweet are the tears that from ten - der - ness fall; Tho'

sweet are our friend - ships, our hopes and af - fec - tions, Re -

venge on a ty - rant is sweet - est of all!

THE BLATHERSKITE

ARTHUR STRINGER

Irish Air
Arranged by William Arms Fisher

Animato *mf*

VOICE

Och, _____

PIANO

nev - er give your whole heart up_ take it from one that knows! _____ The

first · may seem a gool-die, but the se - cond's like a rose, And _____

Words used by permission of the publisher, Mitchell Kennerly.

kiss - in' still is kiss - in' lad, from An - trim down to Clare, — And the

cresc.

world is full of wom - en so the div - el take the care!

Aye, — kiss a - way their

mf

tears, me lad, and hold them at a song; — The heart that's lov - in'

light - est is the heart that's lov - in' long! So

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a melodic phrase: "light - est is the heart that's lov - in' long! So". The piano accompaniment provides harmonic support with chords and moving lines in both hands. A fermata is placed over the final note of the vocal line.

leave the gerrl be - yont the hill, and greet the one a -

The second system continues the vocal line with the lyrics "leave the gerrl be - yont the hill, and greet the one a -". The piano accompaniment includes a triplet of eighth notes in the right hand. The system concludes with a fermata over the final note of the vocal line.

bove — Och, — don't be lov - in' wom - en, lad, but

The third system contains the lyrics "bove — Och, — don't be lov - in' wom - en, lad, but". The piano accompaniment features a *cresc.* (crescendo) marking in the right hand. The system ends with a *rit.* (ritardando) marking in the vocal line.

just try lov - in' Love!

The fourth system concludes with the lyrics "just try lov - in' Love!". The piano accompaniment includes a *rit.* (ritardando) marking in the left hand and a triplet of eighth notes in the right hand. The system ends with a fermata over the final note of the vocal line.

BARNEY O'HEA

SAMUEL LOVER

SAMUEL LOVER
Arranged by William Arms Fisher

With spirit *mf*

VOICE

PIANO 1. Now
2. I

mf

let me a-lone tho' I know you won't, I know you won't, I know you won't,
 hope you're not go-ing to Ban - don fair, to Ban - don fair, to Ban - don fair, For in-

mf

Let me a-lone tho' I know you won't, Im - pu-dent Bar-ney O' Hea! _____
 deed I'm not want-ing to meet you there, Im - pu-dent Bar-ney O' Hea! — *L.H.*

f

mf

It makes me out-ra-geous When you're so con-ta-gious, And you'd
 For Cor-ney's at Cork, And my broth-er's at work, — And my

mf

bet-ter look out for the stout Cor-ney Creagh, For he is the boy that be-
 moth-er sits spin-ning at home all the day, So no one will be there of poor

rit. *a tempo*

rit. *a tempo*

lieves I'm his joy, So you'd bet-ter be-have your-self, Bar-ney O' Hea,
 me to take care, So I hope you won't fol-low me, Bar-ney O' Hea,

f

f

Im-pu-dent Bar-ney, None of your blar-ney,
 Im-pu-dent Bar-ney, None of your blar-ney,

Ad. * *Ad.* *

Im-pu-dent Bar-ney O' Hea, — Im-pu-dent Bar-ney O' Hea! —
 Im-pu-dent Bar-ney O' Hea, — Im-pu-dent Bar-ney O' Hea! —

f *mf*

mf

3. But as I was walk - ing up
4. He knew 'twas all right when he

Ban - don street, up Ban - don street, up Ban - don street, Just
saw me smile, he saw me smile, he saw me smile, For

who do you think that my - self should meet But im - pu - dent Bar - ney O' Hea! —
he is the rogue up to ev - 'ry wile, Im - pu - dent Bar - ney O' Hea! —

L.H.

mf

He said I look'd kill - in'; I called him a vil - lain, And
He coax'd me to choose him, For if I re - fused him, He

bid him that min-ute get out of my way; He said I was jok-ing, And
 swore he'd kill Cor-ney the ver-y next day, So for fear'twould go fur-ther, And

rit. *a tempo*

rit. *a tempo*

grinn'd so pro-vok-ing I could not help laugh-ing with Bar-ney O' Hea.
 just to save mur-ther I think I must mar-ry that mad-cap O' Hea.

f>

Im - pu-dent Bar-ney, He has the blar-ney,
 Both-er-ing Bar-ney, 'Tis he has the blar-ney, To

Red. * *Red.* *

Im - pu-dent Bar-ney O' Hea, — Im - pu-dent Bar-ney O' Hea! —
 make a girl Mis-tress O' Hea, — To make a girl Mis-tress O' Hea! —

f>

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

Air: "My lodging, it is on the cold ground"
Arranged by William Arms Fisher

THOMAS MOORE

Moderato e graziosamente *mf*

VOICE

1. Be - lieve me if all those en -
2. It - is not while beau - ty and

PIANO *mf*

con Pedale

dear - ing young charms, Which I gaze on so fond - ly to - day, _____ Were to
youth are thine own, And thy cheek un-pro-faned by a tear, _____ That the

change by to - mor - row and fleet in my arms, Like fair - y gifts fad - ing a -
fer - vor and faith of a soul can be known, To which time will but make thee more

way, ————— Thou wouldst still be a-dored as this mo-ment thou art, Let thy
 dear! ————— Oh! the heart that has tru-ly loved nev-er for-gets, But as

love-li-ness fade as it will, ————— And a-round the dear ru-in each
 tru-ly loves on to the close; ————— As the sun-flow-er turns on her

wish of my heart Would en-twine it-self ver-dant-ly still. —————
 god when he sets, The same look that she turn'd when he rose. —————
 (gave)

L. H.

BRIGHT DARLING OF MY HEART

(A MHUIRNIN GEAL MO CHROIDHE)

SEUMAS MacMANUS

Irish Air
Arranged by William Arnes Fisher

Moderato

PIANO

mf

mf

1. The braes they are a - flame with whin, The glens with flow'rs re -
 2. For whins may flame, and flow'rs may bloom, And sun - flood hill and

mf

joice; In ev - 'ry bush a glad - some bird Lifts
 plain, And birds on ev - 'ry bough may sing, "Sweet

up - a tune - ful voice. Yet whin, and flow'r, and
 sum - mer's come - a - gain;" While I shall shiv - er

bon-ny bird, And each sweet mel - o - dy, — But adds an ache to
 for the chill That holds the heart of me — My Sun has set, — my

my sore heart, *) A mhuir - nin geal mo chroidhe!
 Sum - mer fled, A mhuir - nin geal mo chroidhe!

dim.

3. You were my cher - ish'd
a tempo

dim. *rit.* *p*

Flow'r of Flow'rs, You were my War - bler sweet, You were my Sun of

*) Pronounced: Avurn-yeen gal mo chree. O, bright darling of my heart.

sum - mer, kind, You were my World com - plete. But the Flow'r has with - er'd

on the brae, The Bird has quit the tree, And all my world to

win - ter worn, A mhuir - nin geal mo chroidhe!

dim. e rit.

dim. e rit. *a tempo*

4. O sad to think those eyes don't light, And

a tempo

poco rit. *p*

I,— your Heart, so near. 'Tis sore that I should call, and call, And

you re - fuse to hear! But sleep, *a - ruin*, for sure 'tis Night: And
(*my dear*)

soon glad Dawn shall be,— When lips will meet and souls will greet, *A*

e rit.
mhuir-nin geal mo chroidhel—

A BROKEN SONG

MOIRA O'NEILL

Irish Air

Arranged by William Arms Fisher

Moderato

VOICE

PIANO

p

p

Och, where am I

from? From the green hills of E - rin. Then have I no say? My

songs are all sung, An' what o' my love? 'Tis a - lone I am

fair-in'. For old grows my heart, an' my voice yet is young.

rit.

rit.

a tempo

mf *cresc.*

An' if she was tall? Like a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The vocal line begins with a rest, followed by the lyrics 'An' if she was tall? Like a'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *cresc.*.

King's own daugh-ter. An' if she was fair? Like a morn-in' o'

The second system continues the vocal line and piano accompaniment. The lyrics are 'King's own daugh-ter. An' if she was fair? Like a morn-in' o''. The piano accompaniment features a more active bass line with eighth notes. Dynamic markings include *mf* and *cresc.*.

accel.

May. Och, whin she'd come laugh-in' 'Twas the run - nin' wa-ther, An'

The third system continues the vocal line and piano accompaniment. The lyrics are 'May. Och, whin she'd come laugh-in' 'Twas the run - nin' wa-ther, An''. The piano accompaniment includes a triplet in the right hand. Dynamic markings include *accel.*.

f

when she'd come blush-in' 'Twas the break - o' day.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'when she'd come blush-in' 'Twas the break - o' day.'. The piano accompaniment features a strong *f* dynamic. The system ends with a final chord in the piano part.

p slower

Och, where did she dwell? Where onest I had my

p slower

dwell-in? An' who loved her best? There's no one now will

p slower

know. Oh, where is she gone? Och, why would I be tell-in! For

rit.

where she is gone There I can nev - er go.

p

BY THE LAKES OF KILLARNEY

ALFRED PERCEVAL GRAVES

Irish Air
Arranged by William Arms Fisher

Moderato *mf*

VOICE

PIANO *mf*

By the Lakes of Kil-lar-ney one

morn-ing in May On my pipe of green hol-ly I war-bled a-way, While a

black-bird high up on the ar-bu-tus tree Gave back my gay mu-sic with

gush-es of glee; When my Ei-leen's voice stole From the thick-et of hol-ly And

L.H.

cresc.

cresc.

The musical score is written for voice and piano. The voice part is in a single treble clef with a common time signature. The piano part consists of two staves, treble and bass clef, with a common time signature. The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics are: 'By the Lakes of Kil-lar-ney one morn-ing in May On my pipe of green hol-ly I war-bled a-way, While a black-bird high up on the ar-bu-tus tree Gave back my gay mu-sic with gush-es of glee; When my Ei-leen's voice stole From the thick-et of hol-ly And'. There are piano-specific markings: 'L.H.' (Left Hand) and 'cresc.' (crescendo) in both the piano and voice staves.

turn'd just the whole Of our flirt - ing to fol - ly; And soft - ly a - long Through the

p

myr - tle and heath - er The maid and her song Swept up - on us to - geth - er.

rit.

'Twas an old I - rish tale full of

mf

pas - sion - ate trust Of — two faith - ful lov - ers long laid in the dust, And her

eyes as she sang look'd so far, far a-way, She went by me, nor knew she went

L.H.

by where I lay. And my - self and the grass And the dee - shy red dai - sies Should

cresc.

cresc.

Ad. ❄

let our love pass, On - ly whis - p'ring her prais - es; While the lass and her lay Through the

p

p

myr - tle and heath - er Like a dream died a-way, O'er the moun - tain to - geth - er.

rit.

rit. *p*

THE CURSE OF MORA

ETHNA CARBERY

Irish Airs:
"The Blind Beggar of the Glen"
and "The Yellow Blanket"
Arranged by William Arms Fisher

Misterioso *mf*

VOICE

The fret-ted fires of Mo-ra Blew o'er him in the night, He

PIANO *mf*

cresc.

thrills no more at lov-ing, Nor weeps for lost de - light. For when those flames have

cresc.

dim.

bit - ten Both joy and grief take flight; For - when those flames have

bit - ten Both joy and grief take flight.

mf *meno mosso*
A - - round his path the

dim. *meno mosso*

shad - ows Stalk ev - er grim and high: Spears flash in hands long

f

with - er'd, And dent - ed shields give cry; Or mist - y wo - man -

mf

sfz *mf*

fa - ces Laugh out and pass him by; Or - mist - y wo - man -

fa - ces Laugh out and pass him by.

dim. e rit.

mp Tempo I

He hears the wild Green Harp - er Chant

sotto voce

sweet a fair - y rune, And through the sleep - ing si - lence, His

feet must track the tune. *cresc.* When the world is barr'd and

The first system features a vocal line in treble clef with lyrics "feet must track the tune. When the world is barr'd and". The piano accompaniment consists of two staves (treble and bass clefs) with triplets in the right hand and chords in the left hand. A *cresc.* marking is present above the vocal line and below the piano accompaniment.

speck-led With sil - ver of the moon, When the world is barr'd and

The second system continues the vocal line with lyrics "speck-led With sil - ver of the moon, When the world is barr'd and". The piano accompaniment includes triplets in the right hand and chords in the left hand.

speck-led With sil - ver of the moon. *rit.*

The third system shows the vocal line with lyrics "speck-led With sil - ver of the moon." followed by a rest. The piano accompaniment features triplets and a *rit.* (ritardando) marking. A *Ad.* (Adagio) marking with a star symbol is located below the piano part.

mf *meno mosso* Thus is he doom'd till Judg-ment Al -

The fourth system begins with a change in tempo and dynamics. The vocal line has lyrics "Thus is he doom'd till Judg-ment Al -". The piano accompaniment includes a *dim. e rit.* (diminuendo and ritardando) marking, followed by *meno mosso mf* (moderato mosso, mezzo-forte). The time signature changes to 3/4.

though the cairn should hold His fe-ver'd heart in qui-et, And

hide his hair of gold, His soul shall wan-der

seek-ing, And its quest be nev-er told, For his

soul shall wan-der seek-ing, And its quest be nev-er told.

THE DAWNING OF THE DAY

37

Translated from the Irish by
P. W. Joyce, L.L.D.

*) Irish Air
Arranged by William Arms Fisher

Moderato

PIANO

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'mf'.

The first two lines of the song are shown. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "One morn - ing ear - ly as I walk'd forth By the". The piano accompaniment includes dynamic markings 'mf' and 'rit.' (ritardando), and a tempo change to 'a tempo'.

The next two lines of the song are shown. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "mar - gin of **) Lough Lene The sun - shine dress'd the". The piano accompaniment includes dynamic markings 'rit.' and 'a tempo'.

The final two lines of the song are shown. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "trees in green, And sum - mer bloom'd a - - gain, I". The piano accompaniment includes dynamic markings 'rit.' and 'a tempo'.

*) As collected by Charlotte Milligan Fox.

**) Lough Lene is the old name of the Lower and Middle Lake of Killarney.

left the town and wan - der'd on Through fields all green and

gay; *mp* And_ who should I meet but my *Cool - een Dhas, *rit.* By the

dawn - ing of the day.

a tempo

mf No_ cap or cloak this_

* Coolen Dhas means: Pretty, fair-haired maiden.

maid - en wore, Her neck and feet were bare. Down

cresc.

to the grass in ring - lets fell Her glos - sy gold - en

hair. A milk - ing - pail was in her hand, She was

cresc.

love - ly young and gay; She bore the palm from

f

f

Ve - nus bright, By the dawn - ing of the day.

mf
On a moss - y bank I sat me down With this

maid - en by my side; With gen - tle words I

court - ed her, And_ ask'd her for my bride. She

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter note, followed by eighth notes, and ends with a quarter note. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line with some chords in the left hand.

said, "Young man, don't bring me blame, But_ let me go a -

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment continues with its characteristic eighth-note flow and harmonic support.

way, For_ morn - ing's light is_ shin - ing bright, By the

The third system includes dynamic markings: a forte (*f*) marking above the vocal line and a piano (*f*) marking below the piano accompaniment. The system concludes with a *rit.* (ritardando) marking above the vocal line. The piano accompaniment features a more complex texture with some chords and a final flourish.

dawn - ing of the day."

The fourth system shows the vocal line ending with a quarter note. The piano accompaniment continues with a steady eighth-note pattern, concluding with a final chord and a fermata over the final note.

"DOWN BY THE SALLY GARDENS

W. B. YEATS

Air: "The Maids of Mourne Shore"
Arranged by William Arms Fisher

Moderato

PIANO *mp*

rit.

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The music is in 3/4 time and D major. The tempo is marked 'Moderato'. The dynamic is 'mp' (mezzo-piano). The piece concludes with a 'rit.' (ritardando) marking.

mf

Down by the sal - ly gar - dens my love and I did

a tempo

mf

Detailed description: This block contains the first line of the song. The vocal line is in treble clef, starting with a half rest followed by the lyrics. The piano accompaniment is in grand staff. The dynamic is 'mf' (mezzo-forte). The tempo is marked 'a tempo'.

meet; She pass'd the sal - ly gar - dens with

Detailed description: This block contains the second line of the song. The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines.

cresc.

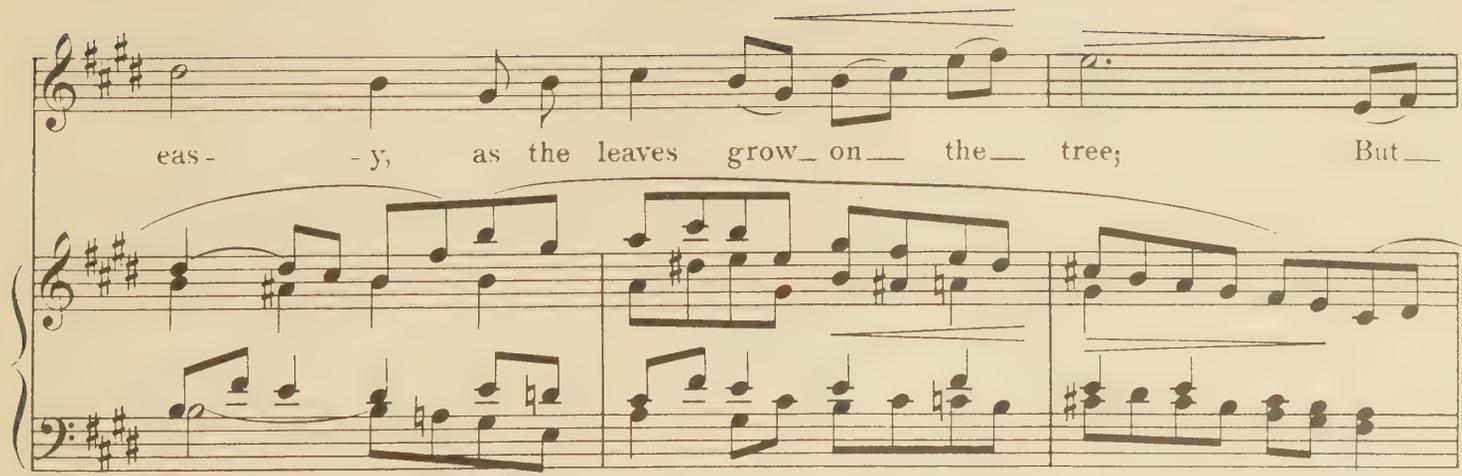
lit - tle snow-white feet. She bid me take love

cresc.

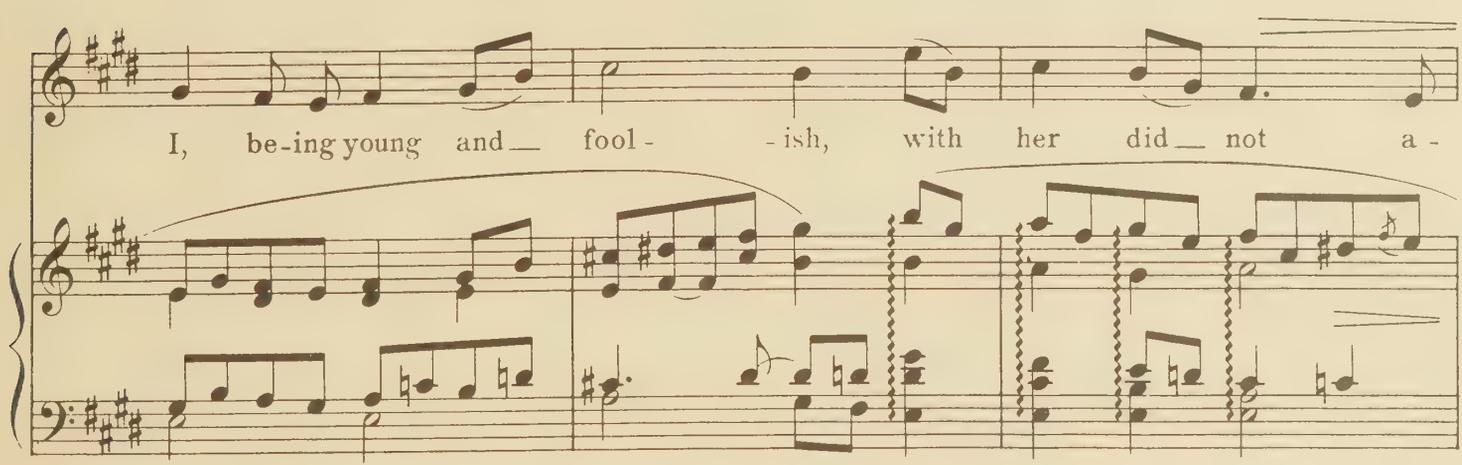
Detailed description: This block contains the third line of the song. The vocal line concludes with the lyrics. The piano accompaniment features a 'cresc.' (crescendo) marking. The piece ends with a final chord.

*) An extension of three lines sung by an old woman of Ballisodare.

eas - - y, as the leaves grow on the tree; But



I, be-ing young and fool - - ish, with her did not a -



gree. In a

mf

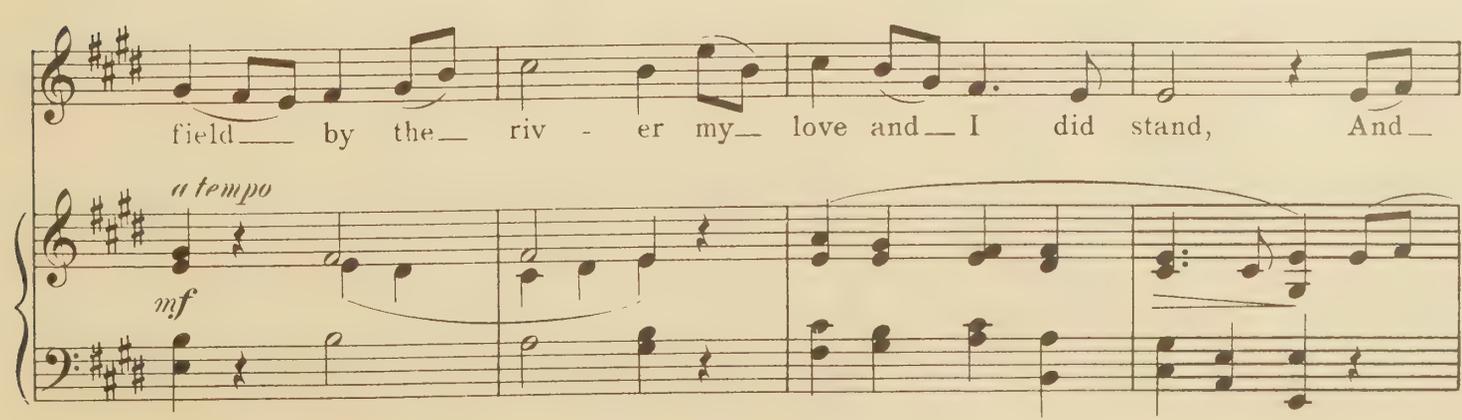
f *rit.*



field by the riv - er my love and I did stand, And

a tempo

mf



on my lean-ing shoul- - der she placed her snow-white

hand. She bid me take life eas- - y as the

grass grows on the weirs; But I was young and

fool - ish, and now am full of tears.

ERE THE LONG ROLL OF THE AGES END

(FAINNE GEAL AN LAE)

ALICE MILLIGAN

"Until the day break, and the shadows flee away"

Irish Air

Arranged by William Arms Fisher

With passionate exaltation

VOICE

PIANO

f *3* 1. Ere the

long — roll of the a - ges end And the days of time are

dim.

done The Lord shall un - to E - rin send His —

cresc. *3 cresc.*

own ap - point - ed One, Whose soul must wait the —

dim. *3* *3* *dim.*

hour of Fate, His name be known to none; But his

ff feet shall stand on the I - rish land In the ris - ing of the sun. *allargando*

f 2. In
3. O

dark - ness of our cap - tive night Whilst storms the watch - tow'r
per - fect, pure, ex - - alt - ed One, For - whom in pray'r we

dim.

cresc.

shake, wait, Some Of shall I - rish born thou not sleep, but hap - piest son vi - gil keep Un - And

dim.

til the_ morn - ing break; Un - til through clouds of_ no - blest of the great; As_ night to noon goes_

threat - ning hate, And_ seas of sor - row o'er, The swift and soon, May_ years now roll a - way And

ff

allargando

first red beam of the sun - burst gleam Il - lu - mines E - rin's shore. bring the hour of thy con - qu'ring pow'r And the dawn - ing_ of the day.

FAREWELL TO SLIEV MORNA

GEORGE DARLEY (1795-1846)

Irish Air

Arranged by William Arms Fisher

Moderato

VOICE

PIANO

p

Fare -

cresc.

well to Sliev Mor-na, The hills of the winds! Where the hunt-ers of

f *mf*

Ul - lin, Pur - sue, the brown hinds! Fare - well to Loch

dim. e rit.

Ern where the wild ea - gles dwell! Fare - well to Shan -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It features a series of chords and moving lines in both hands, with some notes marked with accents (>). The system concludes with the instruction *dim. e rit.*

f.

a - von, Shan - a - von, fare - well!

f *a tempo*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment continues with chords and moving lines, including a triplet of eighth notes in the right hand. The system concludes with the instruction *a tempo*.

mf

Fare - well to our cas - tles, Our oak blaz - ing—

mf

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment continues with chords and moving lines, including a triplet of eighth notes in the right hand. The system concludes with the instruction *mf*.

cresc. ed accel.

halls, Where the red fox is— prowling Alone in the

cresc. ed accel.

Tempo I

walls! Fare-well to the joys of the harp— and the shell, Fare-

Tempo I

dim. e rit.

well to *I - er - né, I - er - né, fare - well!

dim. e rit.

*Ierné: — ancient name for Ireland.

FOR IRELAND

SEUMAS MacMANUS

Irish Air

Arranged by William Arms Fisher

Moderato

VOICE

PIANO

mf

mf

A

fierce flame burnt, at — boy-hood's dawn, with — in my ten — der — breast, Im —

mf

cresc.

cresc.

pas-sion'd love my — soul con-sumed for — Moth-er-land op — prest. Her —

f

f

glo-ries gilt my wak-ing hours, her — woes my dreams o'er — cast; And the

f

f

love that fed my heart's first fire, please God, shall light my last.

rit.

There's

mf

a tempo

mf

not a lit - tle bell that blows in Ire - land's dew - y glens, There's

mf

not a sa - gan waves a spear a - bove her man - y fens, There's

mp

mp

not a ti - ny blade of grass on all her thou - sand

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "not a ti - ny blade of grass on all her thou - sand". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part has a melodic line with some triplets and a fermata over the final measure. The left-hand part provides harmonic support with chords and moving lines.

hills But this fond breast with ten - der love to o - ver - flow - ing

The second system continues the vocal line with the lyrics "hills But this fond breast with ten - der love to o - ver - flow - ing". The piano accompaniment continues with similar textures. A *rit.* (ritardando) marking is present above the vocal line and below the piano accompaniment in the latter part of the system.

fills.

The third system shows the vocal line with a whole note rest and the lyric "fills.". The piano accompaniment continues. It includes a *mf* (mezzo-forte) dynamic marking and a *a tempo* instruction. There are several triplet markings in the right-hand part.

mf with devotion (a little slower)
O Ire - land, for your ho - ly sake I'll

The fourth system begins with a *mf* dynamic and the instruction "with devotion (a little slower)". The vocal line starts with the lyrics "O Ire - land, for your ho - ly sake I'll". The piano accompaniment features a melodic line in the right hand and a more active bass line in the left hand.

joy - ful bear all - pain. To your high cause I - con - se - crate my -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note on a dotted line, followed by eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* (forte) is placed above the final note of the vocal line.

heart, my hand, my - brain. If - life and strife a - vail me not to -

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. The dynamic marking *f* is maintained.

save that soul one - sigh, Then, - crown - ing joy, in - your proud name let -

allargando *ff*

The third system introduces a tempo change to *allargando* (ritardando) and a dynamic marking of *ff* (fortissimo). The vocal line has a triplet of eighth notes. The piano accompaniment also features a triplet of eighth notes in the right hand. The dynamic marking *ff* is placed above the final note of the vocal line.

one un - worth - y - die.

dim.

The fourth system concludes the piece. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a *dim.* (diminuendo) marking. The dynamic marking *ff* is also present above the final note of the piano part.

THE HARP THAT ONCE THRO' TARA'S HALLS

THOMAS MOORE

Irish Air: "Gramachree"
Arranged by William Arms Fisher

Moderato

VOICE

PIANO

mf

con Pedale

mf

The harp that once thro' Ta - ra's halls The soul of mu - sic

shed, Now hangs as mute on Ta - ra's walls As

if that soul were fled. So sleeps the pride of — for- mer days, So

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'fled.' followed by a quarter rest, then continues with the lyrics 'So sleeps the pride of — for- mer days, So'. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents.

glo - ry's thrill is o'er, And hearts that once beat high for praise Now

The second system continues the musical score. The vocal line has a dynamic marking of *f* (forte) and ends with the word 'Now' followed by a fermata. The piano accompaniment includes a dynamic marking of *f* and features several notes with accents. The system concludes with a *dim. e rit.* (diminuendo e ritardando) marking.

feel that pulse no more.

The third system shows the vocal line with the lyrics 'feel that pulse no more.' followed by a long rest. The piano accompaniment begins with a *dim. e rit.* marking, then transitions to a *p* (piano) dynamic and an *a tempo* marking. The piano part features a complex texture with many sixteenth notes in the right hand and chords in the left hand.

No more to chiefs and la - dies bright The harp of Ta - ra

The fourth system features the vocal line with the lyrics 'No more to chiefs and la - dies bright The harp of Ta - ra'. The piano accompaniment starts with a *mp* (mezzo-piano) dynamic and includes a *p* dynamic marking. The piano part continues with a rhythmic accompaniment of chords and moving lines.

swells, The chord a-lone that breaks at night Its tale of ru - in

tells. Thus Free - dom now so sel - dom wakes; The

f

on - ly thro' she gives Is when some heart in -

cresc.

dig - nant breaks To show that still she lives.

fz

Ad.

HAS SORROW THY YOUNG DAYS SHADED?

THOMAS MOORE

Irish Air "Sly Patrick"
Arranged by William Arms Fisher

Andantino

VOICE

PIANO

mf

poco rit.

p

1. Has
2. Has

sor - row thy young days shad - ed, As clouds o'er the morn - ing
love to that soul - so ten - der Been like our La - ge - nian

a tempo
p

con Pedale

fleet? _____ Too fast have those young days fad - ed, That
mine, _____ Where spar - kles of gold - en splen - dor, All

cresc.

e - ven in sor - row were sweet. _____ Does time with his cold - wing
o - ver the sur - face shine? _____ But if in pur - suit we go .

L.H.

cresc.

dim.

with - er Each feel - ing that once — was dear? _____ Come,
deep - er, Al - lured by the gleam — that shone, _____ Ah!

dim.

rit.

child of mis - for - tune! hith - er, I'll weep with thee, tear — for tear. _____
false as the dream of the sleep - er, Like love, the bright ore — is gone. _____

rit.

p

3. Has
4. If _

mf

poco rit.

Hope, like the bird in the sto - - ry, That flit - ted from tree to
thus the sweet hours have fleet - - ed, When sor - row her-self look'd

a tempo
p

tree, _____ With the tal - is-man's glit - t'ring glo - - ry, Has
bright; _____ If _ thus the fond hope_ has cheat - - ed, That

cresc.

Hope been that bird — to thee? — On branch aft-er branch a -
 led thee a - long — so light, — If thus the un - kind — world

L.H.

cresc.

dim.

light - - ing, The gem did she still — dis - play, — And when
 with - - er Each feel-ing that once — was dear, — Come,

dim.

rit.

near - est and most in - vit - - ing, Then waft the fair gem — a - way. —
 child of mis-for-tune! come hith - er, I'll weep with thee tear — for tear. —

rit.

THE HEATHER GLEN

GEORGE SIGERSON

Irish Air
 "The brown little Mallet"
 Arranged by William Arms Fisher

Allegretto grazioso *mf*

VOICE

PIANO

mf *>* *sfz* *sfz*

1. There
 2. There

blooms a bon-nie flow-er, Up the heath-er— glen;— Tho'
 sings a bon-nie lin-net, Up the heath-er— glen;— The

bright in sun, in show-er, 'Tis just as bright a-gain. I
 voice has ma-gic in it, Too sweet for mor-tal men! It

nev-er can pass by it, I nev-er dare go-nigh it, My
 brings joy down be-fore us, With win-some mel-low-cho-rus, But

The musical score is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto grazioso'. The piano part features a rhythmic accompaniment of eighth notes and chords, with dynamic markings of *mf*, *>*, and *sfz*. The voice part has two verses of lyrics. The first verse ends with '1. There' and '2. There'. The second verse ends with 'I' and 'It'. The third verse ends with 'My' and 'But'.

heart it won't be qui - et, Up the heath - er glen. }
 flies too far, far o'er us, Up the heath - er glen. } Sing O, the bloom - ing

heath - er, O, the heath - er glen! Where fair - est fair - ies gath - er To

lure in mor - tal men. I — nev - er can pass by it, I — nev - er dare go

cresc.

nigh it, My — heart it won't be qui - et, Up the heath - er glen.

poco rit. *a tempo* *D.C.*

mf

3. O, might I pull that

mp *sfz* *sfz* *mf*

flow - er Bloom - ing in the - glen, - No sor - rows that could

legato

low - er Would make me - sad a - gain! And might I catch that

lin - net, My heart - my hope are - in it! O, heav'n it - self I'd

Refrain

win it, Up the heath - er glen. Sing - O, the bloom - ing

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a quarter note 'win it,' followed by a half note 'Up the heath - er glen.' The piano accompaniment consists of chords and moving lines in both hands. A triplet of eighth notes is marked above the vocal line for 'Sing - O, the bloom - ing'.

heath - er, O, the heath - er glen! Where fair - est fair - ies gath - er To

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'heath - er,' followed by a half note 'O, the heath - er glen!' and then a quarter note 'Where fair - est fair - ies gath - er To'. The piano accompaniment continues with chords and moving lines. A triplet of eighth notes is marked above the vocal line for 'Where fair - est fair - ies gath - er To'.

lure in mor - tal men. I — nev - er can pass by it, I — nev - er dare go

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'lure in mor - tal men.' followed by a half note 'I — nev - er can pass by it,' and then a quarter note 'I — nev - er dare go'. The piano accompaniment includes a 'cresc.' (crescendo) marking above the treble clef and below the bass clef. A triplet of eighth notes is marked above the vocal line for 'I — nev - er dare go'.

nigh it, My — heart it won't be qui - et, Up the heath - er glen.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note 'nigh it,' followed by a half note 'My — heart it won't be qui - et,' and then a quarter note 'Up the heath - er glen.'. The piano accompaniment includes 'poco rit.' (poco ritardando) markings above the treble clef and below the bass clef, and 'a tempo' markings above the treble clef and below the bass clef. A triplet of eighth notes is marked above the vocal line for 'Up the heath - er glen.'.

Ed. ❁

I HEARD IN THE NIGHT THE PIGEONS

PADRAIC COLUM

Irish Air

Arranged by William Arms Fisher

Moderato, con molto tenerezza

VOICE

PIANO

p

I

Detailed description: This system contains the first two staves of the score. The top staff is for the voice, starting with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It begins with a whole rest for four measures, followed by a half note 'I' in the fifth measure. The bottom staff is for the piano, starting with a treble clef, a key signature of two sharps, and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a complex accompaniment with triplets and slurs.

heard in the night the pi - geons A - stir with - in their nest:— The

Detailed description: This system contains the third and fourth staves. The voice staff continues with the lyrics 'heard in the night the pi - geons A - stir with - in their nest:— The'. The piano accompaniment continues with similar melodic and harmonic patterns, including triplets and slurs.

wild pi-geons' stir was ten - der Like a child's hand at the breast.—

p

Detailed description: This system contains the fifth and sixth staves. The voice staff concludes with the lyrics 'wild pi-geons' stir was ten - der Like a child's hand at the breast.—'. The piano accompaniment concludes with a final chord and a 4/4 time signature. A piano (*p*) dynamic is indicated at the end of the piano part.

cresc.

I — cried, “O stir no

more! (My — breast was touch'd of tears —) O — pi - geons, make no

rit.

stir — A — child - less wo - man hears.”

I LOVE MY LOVE IN THE MORNING

GERALD GRIFFIN

Irish Air: "The Mountains High"
Arranged by William Arms Fisher

Brightly

PIANO *mf*

mf

I love my love in the morn - ing, For

she, like morn, is fair, Her blush - ing cheek its

crim - son streak, Its clouds, her gold - en hair; Her

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The tempo/style marking is 'Brightly'. The piano part begins with a dynamic marking of *mf*. The vocal line starts with the lyrics 'I love my love in the morn - ing, For she, like morn, is fair, Her blush - ing cheek its crim - son streak, Its clouds, her gold - en hair; Her'. The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

glance, its beam, so soft and kind, Her tears, its dew - y

show'rs; And her voice, the ten - der whis - p'ring wind That

rit.

stirs the ear - ly bow'rs.

a tempo

mf

mf

I love my love in the morn - ing, I

mf

love my love at— noon; For she is bright as the lord of light, Yet

mild as au-tumn's moon. Her beau-ty is my bos-om's sun, Her

faith my fos-t'ring shade, And I will love my dar-ling one Till

cresc.

e'en the sun shall fade. I

e rit.

I LOVE THE DIN OF BEATING DRUMS

SEOSAMH Mac CATHMHAOIL
(Joseph Campbell)Limerick Air
Arranged by William Arms Fisher

Strepitoso

PIANO *mf*

f

I love the din of beat - - ing drums, The

bel - low - ing pipe, — the shriek - ing fife, The dis - cord — and the

sfz

dis - so - nance is My blood, my breath, my — life! Then a -

way with flutes and dan - cing lutes, Such mu - sic likes but lov - ers'

ears; Give me the beat - ing bat - - tle - drum, — The

rit. *a tempo*

rit. *a tempo*

gun - peal and the cheers! The bel - l'wing pipe and

ff with breadth

bat - tle - drum, — The gun - peal and the cheers!

rit. *rit.* *sfz*

IF I WERE KING OF IRELAND

ALFRED PERCEVAL GRAVES

Irish Air

Arranged by William Arms Fisher

Con moto

VOICE

PIANO

mf

mf

mf

My love's a match in beau - ty For

ev - 'ry flow'r that blows. Her lit - tle ear's a

lil - y, Her vel - vet cheek a rose; Her

locks like gil - ly - gow - ans Hang gold - en to her

poco rit. *a tempo with breadth* *f* *rit.*
knee. If I were King of Ire - land, My Queen she'd sure - ly

poco rit. *a tempo f* *rit.*

be.

mf a tempo

mf
Her eyes are fond for - get - me - nots, And no such snow is

mf

seen Up - on the heav - ing haw - thorn bush As

crests her bod - ice green. The thrush - es when she's

talk - ing Sit - lis - t'ning on the tree. If

poco rit. *a tempo with breadth*

poco rit. *f a tempo*

I were King of Ire - land My Queen she'd sure - ly be.

f *rit.*

rit.

THE LARK IN CLEAR AIR

Sir SAMUEL FERGUSON

Irish Air: "Kathleen Nowlan"
Arranged by William Arms Fisher

Moderato

PIANO

The piano introduction consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a bass line in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Moderato'. The introduction begins with a *mf* dynamic and features a series of eighth and sixteenth notes, with some rests and slurs.

The first system of the vocal and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is three sharps and the time signature is 3/4. The tempo is 'Moderato'. The vocal line begins with a *mf* dynamic and includes a triplet of eighth notes. The lyrics are: "Dear thoughts are in my mind, and my".

The second system of the vocal and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is three sharps and the time signature is 3/4. The tempo is 'Moderato'. The vocal line continues with the lyrics: "soul soars enchanted, As I hear the sweet lark".

The third system of the vocal and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is three sharps and the time signature is 3/4. The tempo is 'Moderato'. The vocal line includes a triplet of eighth notes and ends with the lyrics: "sing in the clear air of the day. For a". The piano accompaniment features a *poco accel.* marking at the end of the system.

ten - der, beam - ing smile to my hope - has - been -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are "ten - der, beam - ing smile to my hope - has - been -". The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand at the end of the system.

grant - ed, And to - mor - row she - shall - hear all - my

The second system continues the vocal line and piano accompaniment. The lyrics are "grant - ed, And to - mor - row she - shall - hear all - my". The piano accompaniment features a triplet of eighth notes in the right hand at the end of the system, marked with "rit." (ritardando).

fond heart would - say.

The third system shows the vocal line and piano accompaniment. The lyrics are "fond heart would - say.". The piano accompaniment includes a section marked "a tempo" (allegretto) in the right hand, with a 7-measure rest in the vocal line.

I shall tell her all - my - love, all - my

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "I shall tell her all - my - love, all - my". The piano accompaniment features a triplet of eighth notes in the right hand at the end of the system, marked with "cresc." (crescendo).

soul's a - do - ra - tion, And I think she will hear

me, and will not say me nay. It is this that gives my

poco accel.

soul all its joy - ous e - la - tion, As I

hear the sweet lark sing in the clear air of the day.

THE LAST ROSE OF SUMMER

THOMAS MOORE

Irish Air: "The Groves of Blarney"
Arranged by William Arms Fisher

Andante con espress.

PIANO *p*

mp

1. 'Tis the last rose of sum - mer, Left
 2. I'll not leave thee, thou lone one, To

bloom - ing a - lone; All her love - ly com -
 pine on the stem; Since the love - ly are

dim.

pan - ions Are fad - ed and gone; No
 sleep - ing, Go, sleep thou with them. Thus

dim.

cresc. e rit.

flow'r of her kin - dred, No rose - bud is
 kind - ly I'll scat - ter Thy leaves o'er the

a tempo

nigh To re - flect back her blush - es, Or
 bed, Where thy mates of the gar - den Lie

rit.

give sigh for sigh.
 scent - less and dead.

delicato

mp a tempo

3. So soon may I fol - low When friend - ships de -

mf

con Pedale

cay: — And from love's shin - ing — cir - cle The

gems — drop a - way! — When — true hearts lie

rit. a poco
with - er'd, And — fond — ones are flown, — Oh! — who would in -

dim. e rit.
hab - it This — bleak — world a - lone?

THE LEPREHAUN

P. W. JOYCE, LL.D.

Irish Air, recorded by Dr. P. W. Joyce
Arranged by William Arms Fisher

Allegretto leggiero

VOICE

PIANO

mp

8.

mf

1. In a
 2. With

sha - dy nook one moon-light night, A lep - re-haun I spied; With
 tip - toe step and beat-ing heart, Quite soft - ly I drew nigh: There was

mp

scar - let cap and coat of green; A cru-is-keen by his side. 'Twas
 mis - chief in his mer - ry face, A twin - kle in his eye. He

Leprehaun: A weeny and roguish fairy full of merry tricks, hard to catch and harder to hold. If caught he will show you where treasure is hid or give you a purse of gold, but if you take your eyes off him he's gone in an instant.

tick - - tack - tick, his ham - mer went, Up - on a ween - y
 ham-mer'd and sang with ti - ny voice, And drank his moun - tain

shoe; And I laugh'd to think of a purse of gold; But the
 dew; And I laugh'd to think he was caught at last: But the

cresc.

fair - y was laugh - ing too! _____
 fair - y was laugh - ing too! _____

D.C.

3. As - quick as thought I

mf

staccato

seized the elf; "Your fair - y purse;" I cried, — "The purse!" he said, "'tis

in her hand — That la - dy at your side!" — I turn'd to look: the

elf was off, Then what was I to do? O, I laugh'd to think what a

fool I'd been; And the fair - y was laugh - ing too! —

LITTLE MARY CASSIDY

FRANCIS A. FAHY

Irish Air: "The Little Stalk of Barley"

Arranged by William Arms Fisher

PIANO

Con moto

mf

1. Oh, 'tis lit-tle Ma - ry Cas - si - dy's the cause of all my mis - e - ry, The
2. 'Twas at the dance at Dar - mo - dy's that first I caught a sight of her, And

rai - son that I am not now the boy I used to be; Oh, she
heard her sing an I - rish song till tears came in my eyes; And—

bates the beau - ties all — that we read a - bout in his - to - ry, Sure
ev - er since that bless - ed hour I'm dream - ing day and night of her, The

staccato

rit. *a tempo cresc.*

half the coun-try-side's as lost for her as me. Tra-vel Ire-land up and down, hill—
div'l a wink of sleep I get from bed to rise. Her— cheek the rose in June, her—

rit. *a tempo cresc.*

vil-lage, vale and town, Girl like my ^{*}Col-leen dhoun— you'll be
song the lark in tune; Work-ing, rest-ing, night or noon, she nev-er

look-ing for in vain: Oh, I'd rath-er live in pov-er-ty with
laves my mind; Oh, till sing-ing by my cab-in fire sits

rit.

lit-tle Ma-ry Cas-si-dy Than Em-per-or with-out her be o'er Ger-ma-ny or Spain.
lit-tle Ma-ry Cas-si-dy, 'Tis lit-tle aise or hap-pi-ness I'm sure I'll ev-er find.

rit. *a tempo*

^{*}) Brown-haired girl

mf

3. What is

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part consists of a steady eighth-note bass line and chords in the right hand. A long slur covers the piano accompaniment across the first three measures.

wealth or what is fame, or what is all that peo - ple fight a - bout, To the

The second system continues the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern of eighth notes and chords.

kind - ness of her kiss - es, or the glan - cing of her eye? Oh, though

The third system continues the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern of eighth notes and chords.

trou - bles throng my breast, sure they'd soon go to the right - a - bout, If I

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern of eighth notes and chords.

rit. *a tempo*

thought the cur - ly head would nes - tle there, by'n - bye. Take all I own to-day, Kith,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, marked with a *rit.* (ritardando) and then returns to *a tempo*. The piano accompaniment consists of chords and moving lines in both hands, with a *rit.* marking in the left hand and a *a tempo* marking in the right hand.

kin, and care a-way, Ship them all a-cross the say, or to the

The second system continues the vocal line and piano accompaniment. The vocal line has a *rit.* marking over the first few notes. The piano accompaniment features a *rit.* marking in the left hand and a *a tempo* marking in the right hand.

cresc.

fro - zen zone, Lave me here - an or - phan bare, but oh,

The third system shows the vocal line and piano accompaniment. The vocal line is marked with a *cresc.* (crescendo) marking. The piano accompaniment also features a *cresc.* marking in the left hand.

rit.

lave me Ma - ry Cas - si-dy, I niv - er would feel lone-some with the two of us a-lone.

L.H.

The fourth system concludes the vocal line and piano accompaniment. The vocal line is marked with a *rit.* (ritardando) marking. The piano accompaniment includes a *rit.* marking in the right hand and a *L.H.* (Left Hand) marking in the left hand.

THE LITTLE RED LARK

ALFRED PERCEVAL GRAVES

Irish Air: "The little red lark of the mountain"
Arranged by William Arms Fisher

Allegretto *mf*

VOICE

PIANO

mf

rit. a tempo

Red. ✱

- 1. O
- 2. The

swan of slen-der-ness Dove of ten-der-ness Jew-el of joys— a-
 dawn is dark to me, Hark, oh, hark to me, Pulse of my heart, I

mf

rise! ——— The lit-tle red lark, Like a soar-ing spark Of
 pray! ——— And out of thy hid-ing With blush-es glid-ing,

cresc.

cresc.

song, to his sun - burst flies. But till thou'rt ris - en
Daz - zle me with thy day. Ah, then once more to thee

Earth is a pris - on Full of my lone - some
Fly - ing I'll pour to thee. Pas - sion so sweet and

sighs; Then a - wake and dis - cov - er To thy fond lov - er The
gay, The lark shall lis - ten, And dew - drops glis - ten,

morn of thy match - less eyes. spray.
Laugh - ing on ev - 'ry

LOVE IS CRUEL, LOVE IS SWEET

THOMAS MacDONAGH

 Irish Air
 Arranged by William Arms Fisher

Molto moderato

VOICE

PIANO

mf

mf

mf

Love

— is cru - el, love is sweet, — Lov - ers sigh till lov - ers meet, —

Sigh and meet, and sigh a - gain, — Cru - el sweet! O sweet - est pain! —

rit.

Cru-el sweet! O sweet-est pain!

rit. *mp* *a tempo*

mf *p*

Love — is blind, but love is sly, —

p

f *dim.*

Thoughts are bold, but words are shy, — Bold and shy, — and bold a - gain —

f *dim.*

rit.

Sweet is hold-ness, shy-ness pain, — Sweet is hold-ness, shy-ness pain.

rit.

LOVE'S YOUNG DREAM

THOMAS MOORE

Irish Air: "The Old Woman"
Arranged by William Arms Fisher

Allegretto *mf* >

VOICE

PIANO *mf*

1. Oh! the
2. Tho' the
3. No, that

days are gone when beau - ty bright My heart's chain wove; When my
 bard to pur - er fame may soar When wild youth's past; Tho' he
 hal - low'd form is ne'er for - got Which first love traced; Still it

poco rit. *a tempo*

dream of life from morn till night Was love, still love; New
 win the wise, who frown'd be - fore, To smile at last; He'll
 lin - g'ringhaunts the green - est spot On mem - 'ry's waste; 'Twas

poco rit. *a tempo*

hope may bloom and days may come Of mild - er, calm - er
 nev - er meet a joy so sweet, In all his noon of
 o - dor fled as soon as shed, 'Twas morn - ing's wing - ed

cresc.

beam; But there's noth - ing half so sweet in life As
 fame, As when first he sang to wom - an's ear His
 dream; 'Twas a light that ne'er can shine a - gain On

love's young dream, No, there's noth - ing half so
 soul - felt dull flame, And at ev - 'ry close she
 life's dull stream, 'Twas a light that ne'er can

f

sweet in life As love's young dream. —
 blush'd to hear The one loved name. —
 shine a - gain On life's dull stream. —

1. & 2. rit. *D.C.* *3. rit.*

dim. e rit. *p*

THE LOW-BACKED CAR

Words and Music by
SAMUEL LOVER

Arranged by William Arms Fisher

Animato *mf*

VOICE

PIANO

1. When
2. In
3. Sweet
4. I'd

first I saw sweet Peg - gy, 'Twas on a mar - ket
 bat - tle's wild com - mo - tion, The proud and might - y
 Peg - gy round her car, sir, Has strings of ducks and
 rath - er own that car, sir, With Peg - gy by my

day; A low - back'd car she drove, and sat Up -
 Mars, With hos - tile scythes de - mands his tithes Of
 geese, But the scores of hearts she slaugh - ters By
 side, Than coach - and - four, and gold ga - lore And a

on a truss of hay; But when that hay was
 death, in war-like ears. But Peg - gy, peace - ful
 far out - num - ber these; While she a - mong her
 la - dy for my bride; For the la - dy would sit for -

bloom - ing grass, And deck'd with flow'rs of spring, No
 god - dess, Has darts in her bright eye, That
 poul - try sits, Just like a tur - tle - dove, Well
 ninst - mè, On a cush - ion made with taste, While

flow'r was there that could com - pare, To the bloom - ing girl I
 knock men down in the mar - ket town, As right and left they
 worth the cage, I do en - gage, Of the bloom - ing god of
 Peg - gy would sit be - side me, With my arm a - round her

rit. *a tempo*

sing! _____ As she sat in her low - back'd car, The
 fly; _____ While she sits in her low - back'd car, Than
 love! _____ While she sits in her low - back'd car, The
 waist: _____ As we drove in her low - back'd car, To be

man at the turn - pike bar Nev - er ask'd for the toll, But just
 bat - tle more dan - g'rous far, For the doc - tor's art Can - not
 lov - ers come near and far, And en - vy the chick - en That
 mar - ried by Fa - ther Maher, Oh, my heart would beat high At her

> rall. *a tempo*

rubb'd his auld poll, And look'd af - ter the low - back'd car.
 cure _____ the heart That is hit from the low - back'd car.
 Peg - gy is pick-in' While she sits in her low - back'd car.
 glance and her sigh, Tho' it beat in a low - back'd car.

> rall. *a tempo*

MAURA DHU OF BALLYSHANNON

CHARLES P. O'CONOR

Irish Air
Arranged by William Arms Fisher

VOICE *Moderato* *p*

PIANO *p* *p*

1.st Mau - ra

dhu — of Bal - ly - shan - non! Mau - ra dhu, — my flow'r of

flow - ers! Can you hear — me there out sea - ward, Call - ing

*¹ Maura dhu = Mary dear.

back — the by-gone hours? *cresc.* Mau - ra dhu, my own, my hon - ey!

With wild pas-sion still a - glow, — *f* I am sing - ing you — the *3*

old songs — That I sung — you long a - go, — *molto rit.* long a -

go!

a tempo

p *dim.*

mp

2. Mau - ra dhu of Bal - ly - - shan - - non! Mau - ra
 3. Mau - ra dhu of Bal - ly - - shan - - non! Mau - ra

dhu, the day is drear; Ah, the night is long and
 dhu, when winds blow south, I will with the birds fly

wear - y Far a - - way from you, my dear! *cresc.* Mau - ra
 home - ward, There to kiss your I - rish mouth. Mau - ra

f
 dhu, my own, my hon - ey! Still let winds blow high or
 dhu, my own, my hon - ey! When time is no long - er

low, I must sing to you the
 foe, By your side I'll sing the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics: "low, I must sing to you the / foe, By your side I'll sing the". The piano accompaniment includes triplet markings (3) over the final notes of the phrase.

old songs That I sung you long a -
 old songs That I sung you long a -

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "old songs That I sung you long a - / old songs That I sung you long a -". The piano accompaniment features triplet markings (3) and a dynamic marking of *dim.* (diminuendo).

go, long a - - go!
 go, long a - - go!

The third system shows the vocal line and piano accompaniment. The vocal line lyrics are: "go, long a - - go! / go, long a - - go!". The piano accompaniment includes a *molto rit.* (molto ritardando) marking and a *a tempo* marking.

2d verse last verse

2d verse last verse

dim. *pp* *pp*

The fourth system consists of piano accompaniment. It features two boxed sections labeled "2d verse" and "last verse". The piano part includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic marking.

MAY EVE

NORA CHESSON

Irish Air

Arranged by William Arms Fisher

Moderato ma non troppo

PIANO

The piano introduction for the first system is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

The vocal line for the first system is in treble clef with a key signature of one sharp and a 3/4 time signature. It is marked *mp* (mezzo-piano). The lyrics are:
1. There's a cry - ing at my win - dow, and a
2. You — would not heed my call - ing once, and —

The piano accompaniment for the second system continues in treble and bass clefs with a key signature of one sharp and a 3/4 time signature. It is marked *mp* (mezzo-piano). The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

The vocal line for the second system is in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are:
hand up - on my door, And a stir a - mong the
now why — would I hear? You — would not hold my

The piano accompaniment for the third system continues in treble and bass clefs with a key signature of one sharp and a 3/4 time signature. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

The vocal line for the third system is in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are:
yar - row that's — fad - ing on the floor: — The —
wist - ful hand, but — let it — fall, my dear: — You —

The piano accompaniment for the fourth system continues in treble and bass clefs with a key signature of one sharp and a 3/4 time signature. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

voice cries at my win - dow, the hand at my door beats
would not - give me word or look, but went - your si - lent

on. - But if I heed and an - swer them, sure, hand and voice are
way, - Oh, wir - ra - sthrue, dumb mouth of you, that had so - much to

dim. e rit.

gone.
say.

p *a tempo* *p*

3. Be - still, my dear: - I heed, I - hear, but can - not - help you

mp

*) Wirrasthrue = Pity, alas.

now; The — rose is dead that was so red, and —

snow's — up - on her bough. — Be — still, be — still a

lit - tle while, for — I shall sure - ly come, — And kiss the sor - row

cresc. f *tenerezza*

from your eyes, and from your kind lips dumb. —

rit. *molto rit.* *p* *pp*

THE MINSTREL BOY

THOMAS MOORE

a)
Irish Air: "The Moreen"
Arranged by William Arms Fisher

Moderato *mf*

VOICE

1. The min - strel boy_ to the
2. The min - strel fell_ but the

PIANO *mf*

war is gone, In the ranks of death_ you'll
foe - man's chain Could not bring that proud_ soul_

mf

find_ him; His fa - ther's sword_ he has
un - der; The harp he loved_ nev - er

mf

gird - ed on, And his wild harp slung_ be -
spoke a - gain, For he tore its chords_ a -

The musical score is written in G major and 2/4 time. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. Dynamics like *mf* are indicated throughout the score.

a) *Moirin*, diminutive of *Mor* or *Moria*, a girl's name.

cresc.

hind — him. "Land of song," said the
sun - der; And said, "No chains shall

cresc. f

war - rior bard, "Tho' all the world be -
sul - ly thee, Thou soul of love and

trays — thee, One sword at least — thy
bra - ver - y! Thy tones were made — for the

rall.

rights shall guard, One — faith - ful harp — shall praise — thee!"
pure and free, They shall nev - er sound — in sla - ver - y!"

MO BOUCHALEEN BWEE

(MY YELLOW-HAIRED LAD)

NORA HOPPER

Irish Air: "Coulin Dhas"
Arranged by William Arms Fisher

Moderato *mp*

VOICE

PIANO *mp*

1. Mo
2. Most

* Bouch - a - leen___ bwee, and mo Bouch - a - leen bwee, It's___
 dear___ and most___ green are the fair hills of E - ri, But on

I would go with you wher - ev - er you be; I'd___
 steep - er hill - sides my___ feet would not wear - y; My___

cresc.

* Bouchaleen: pronounced, *vouchaleen*.

climb the high hills, and I'd sail the salt sea If
 feet on the ice and the snow-field might be If

I might go with you, mo Bouch - a - leen bwee, I'd
 you climb'd be - side me, mo Bouch - a - leen bwee, My

dim.

climb the high hills and I'd sail the salt sea If
 feet on the ice and the snow-field might be If

cresc.

I might go with you, mo Bouch - a - leen bwee.
 you climb'd be - side me, mo Bouch - a - leen bwee.

dim. e rit.

mf

3. If
4. With

a tempo

mf

you were in ex - ile, what - ev - er winds blew, It's
sor - row be - fore and with dan - ger be - hind, I'd

I would be house - less and home - less with you; My
fol - low you, heed - ing nor weath - er nor wind; So

breast for your fair head a pil - low should be, And my
kind and so faith - ful and pa - tient I'd be, If

heart for your cas - tle, mo — Bouch - a - leen bwee! My —
 I might go with you, mo — Bouch - a - leen bwee! So —

breast for your fair head a — pil - low should be, And my
 kind and so faith - ful and — pa - tient I'd be, If —

cresc.

3d Verse

heart for your cas - tle, mo — Bouch - a - leen — bwee!

rit.

mp

4th Verse

I might go with you, mo Bouch-a - leen bwee!

f

rit.

pp

MY LITTLE KERRY COW

W. M. LETTS

Irish Air
 Arranged by William Arms Fisher

Animato

PIANO

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, accented with a > symbol. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *Animato* and the dynamic is *mf*.

The first system of the song includes a vocal line and piano accompaniment. The vocal line has two verses of lyrics. The piano accompaniment continues with chords and a melodic line. The dynamic is *mf*.

1. It's in Con - nacht or in Mun - ster your - self might trav - el
 2. If her - self went to the cat - tle fairs she'd put all cows to

The second system of the song includes a vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords and a melodic line. The dynamic is *mf*.

wide, And be ask - ing all the herds you'd meet a - long the coun - try -
 shame, For the fin - est po - ets of the land would meet to sing her -

The third system of the song includes a vocal line and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment concludes with chords and a melodic line. The dynamic is *cresc.*

side, But you'd nev - er meet a one could show the likes of her till
 fame; And the young girls would be ask - ing leave 'to stroke her sat - in

poco rit.

now, Where she's graz - ing in a Lein - ster - field, my
 coat, They'd be prais - ing and ca - ress - ing - her, and

lit - tle Ker - ry cow. *a tempo*
 call - ing her a dote. *mf*

mf 3. If the King of Spain gets news of her he'll fill his purse with gold, And *cresc.*

sail to ask the Eng - lish King where she is to be - sold: But the

King of Spain may come to me, a crown up - on his

poco rit.
brow, It is he may keep his gold - en - purse and

I my Ker-ry cow.

a tempo

mf
4. There are red cows that's con - tra - ry, and there's

mf

white cows quare and wild, But my Ker - ry cow is

bid - da - ble an' gen - tle as a child. And the paint - ers will be

paint - ing her be - neath the haw - thorn bough, Where she's

poco rit.

graz - ing on the good green grass, my lit - tle Ker - ry cow.

poco rit.

Ed. *

MY LOVE'S AN ARBUTUS

ALFRED PERCEVAL GRAVES

Irish Air: "Coola Shore"

^{a)} Arranged by Charles Villiers Stanford

Allegretto con moto

PIANO *p*

p legato

My— love's an ar - bu - tus By the bor - ders of

legato

Lene, So— slen - der and — shape - ly In her gir - dle of

cresc. *f*

green. And I meas - ure The — pleas - ure Of her eye's sap - phire—

cresc. *f*

^{a)} The editor has made a few slight changes.

dim. sheen By the blue skies that spar - kle Thro' the soft branch - ing *rall.*

screen.

p a tempo

p legato

But tho' rud - dy the ber - ry And snow - y the

flow'r That bright - en to - geth - er The ar - bu - tus

cresc.
bow'r, Per - fum - ing and - bloom - ing Through

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a bass line with a half note G3, a quarter note A3, a quarter note B3, and a quarter note C4, and a treble line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A *cresc.* marking is placed above the vocal line and below the piano accompaniment.

f *dim.*
sun - shine and - show'r, Give - me - her bright lips - And her

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a treble line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, and a bass line with a half note G3, a quarter note A3, a quarter note B3, and a quarter note C4. A *f* marking is above the vocal line, and a *dim.* marking is above the piano accompaniment.

rall.
laugh's pearl - y dow'r.

colla voce *a tempo*

The third system of music shows the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half rest. The piano accompaniment has a treble line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, and a bass line with a half note G3, a quarter note A3, a quarter note B3, and a quarter note C4. A *rall.* marking is above the vocal line, and *colla voce* and *a tempo* markings are below the piano accompaniment.

pp
A - las, - fruit and blos - som Shall lie

pp

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a half rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment has a treble line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, and a bass line with a half note G3, a quarter note A3, a quarter note B3, and a quarter note C4. A *pp* marking is above the vocal line, and another *pp* marking is below the piano accompaniment.

dead on the lea, And Time's jeal - ous fin - gers Dim your

rall.

young charms, Ma - chree. But un - ran - ging, un - chan - ging You'll

cresc. *f*

cresc. *f*

still - cling to - me, Like the ev - er - green leaf - To the -

dim. *p*

ar - bu - tus tree.

dim.

MY FAIR LOVE LEAVING ME

NORA CHESSON

Irish Air
Arranged by William Arms Fisher

Moderato *p*

VOICE

1. My heart is heav-y night and day, my
2. Now ev - 'ry day and all night long I

PIANO *p*

fair love leav - ing me, That from my path you
wear the bit - ter rue, And hear a way - ward

turn'd a - way to dwell a - mong the *Shee. Where
fae - ry song when I would dream of you. In

* Shee-the fairies

none grows old and none grows cold for hope or mem - o - ry; I
all men's ears my tale is told, my grief's for all to see, Sad

am most sad while you are glad, my fair love leav - ing
for your sake I sleep and wake, my fair love leav - ing

dim. e rit.

me.
me.

a tempo

p a tempo

3. You come not e - ven to my dreams be - tween the night and day. And

p a tempo

rit.

have you drunk of fae - ry streams that wash'd your love a - way, O

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked *rit.* (ritardando). The lyrics are: "have you drunk of fae - ry streams that wash'd your love a - way, O". The piano accompaniment includes a triplet of eighth notes in the right hand.

rit.

CRUC.

heart of gold, and left you cold as wa - ter, and as

The second system continues the vocal line and piano accompaniment. The tempo remains *rit.* and the dynamics are *CRUC.* (crescendo). The lyrics are: "heart of gold, and left you cold as wa - ter, and as". The piano accompaniment features a triplet of eighth notes in the right hand.

free? Ah! *wir - ra - sthrue, my heart's with you, my

f

The third system continues the vocal line and piano accompaniment. The lyrics are: "free? Ah! *wir - ra - sthrue, my heart's with you, my". The piano accompaniment is marked *f* (forte) and includes a triplet of eighth notes in the right hand.

dim. e rit.

fair love leav - ing me.

dim. rit. pp

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "fair love leav - ing me.". The tempo is marked *dim. e rit.* (diminuendo e ritardando) and the dynamics are *dim. rit. pp* (diminuendo, ritardando, pianissimo). The system ends with a double bar line and a 3/4 time signature.

* Wirasthrue = Pity, alas.

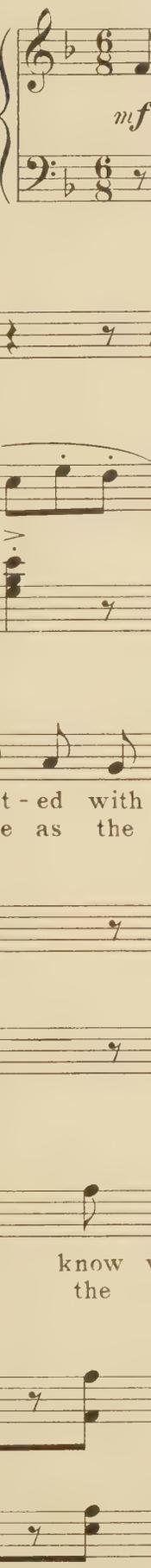
NELLY, MY LOVE, AND ME

P. W. JOYCE, LL. D.

Irish Air
Arranged by William Arms Fisher

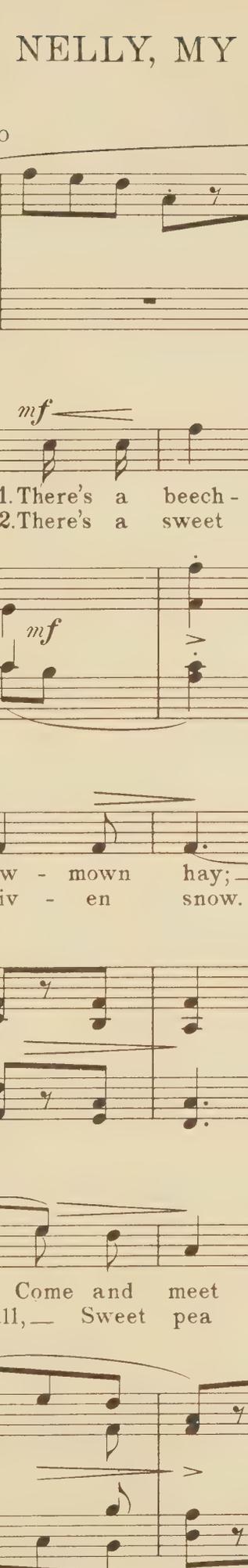
Animato

PIANO

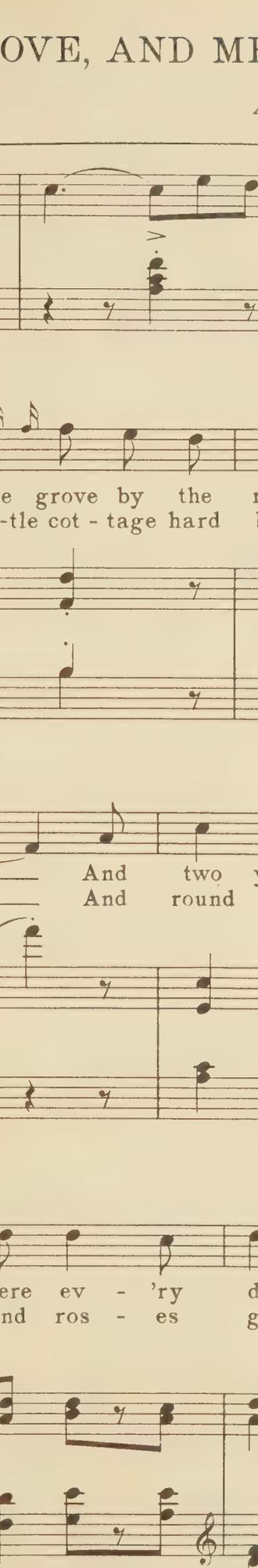


mf

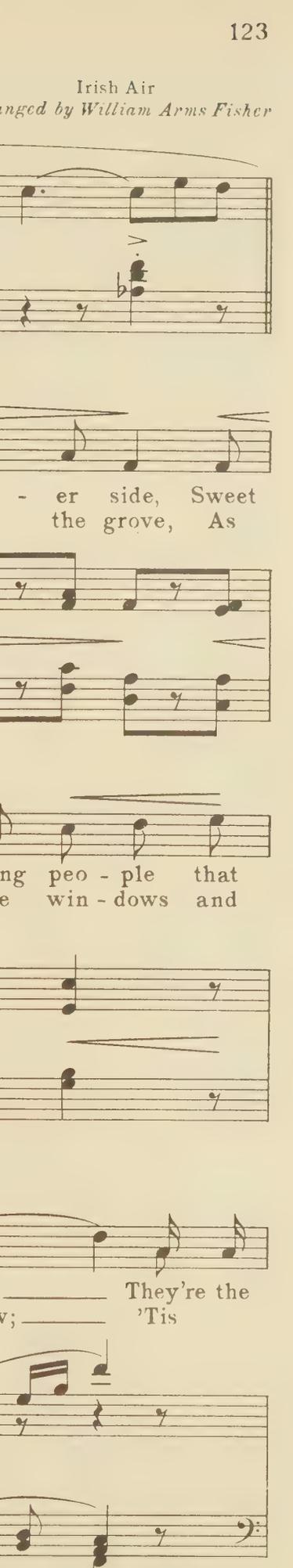
1. There's a beech-tree grove by the riv - er side, Sweet
2. There's a sweet lit-tle cot - tage hard by the grove, As



scent - ed with new - mown hay; And two young peo - ple that
white as the driv - en snow. And round the win - dows and



I know well Come and meet there ev - 'ry day. They're the
up the wall, — Sweet pea and ros - es grow; 'Tis



hap - piest cou - ple that ev - er were born, As you may plain - ly
neat and co - sy with - in and with - out, As you may plain - ly

poco rit. *a tempo* *rit.*
see; And - if ev - er you wish to know their names, 'Tis
see; And - that pret - ty cot - tage my fa - ther built For

a tempo
Nel - ly, my love, and me. —
Nel - ly, my love, and me. —

D.S.

mf

3. Be - side the cot - tage my gar - den blooms, With a hedge of sweet - bri - ar all

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands, with a *mf* dynamic marking.

round;— You nev - er could think of a sim - ple flow'r That in it can - not be

The second system continues the vocal and piano parts. The vocal line has a melodic line with some slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines.

found.— And the flow'rs are laugh - ing like me for joy, As you may plain - ly

The third system continues the vocal and piano parts. The vocal line has a melodic line with some slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines.

see; For I plant - ed them all with my own two hands, For Nel - ly, my love, and me.

The fourth system concludes the vocal and piano parts. The vocal line ends with a final note and a fermata. The piano accompaniment ends with a final chord. There are tempo markings *rit.* and *a tempo* above and below the piano staff.

THE NINEPENNY FIDIL

JOSEPH CAMPBELL

Irish Air

Arranged by William Arms Fisher

Animato

PIANO

The piano introduction consists of two staves. The right hand plays a melodic line in G major, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Animato' and the dynamic is 'mf'.

mf

1. My fa-ther and moth-er were I-rish, And I am I-rish too; I
 2. One pleas-ant eve in June-time I met *a loch-rie-man; His

The first system of lyrics is accompanied by a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic is 'mf'.

bought a wee fi-dil for nine-pence; And it is I-rish, too. I'm
 face and hands were wea-zen, His height was not a span. He

cresc.

The second system of lyrics continues the vocal and piano accompaniment. The piano accompaniment includes a 'cresc.' (crescendo) marking. The dynamic is 'mf'.

up in the morn-ing ear-ly To meet the dawn of day, And
 boor'd me for my fi-dil "You know," says he, "like you, My

The third system of lyrics concludes the vocal and piano accompaniment. The piano accompaniment features a 'cresc.' marking. The dynamic is 'mf'.

* A merry little elf.

to the lint - white's pip - ing The ma - ny's the tune I play. — For I'm
fa - ther and moth - er were I - rish, And I am I - rish, too!" — He

f
up in the morn - ing ear - ly To meet the dawn, the dawn of day, And
boor'd me for my fi - dil - "You know," says he, "like you, like you, My

to the lint - white's pip - ing The ma - ny's the tune I play. —
fa - ther and moth - er were I - rish, And I — am I - rish too!" —

1. 2.

Ed.

THE OULD PLAID SHAWL

FRANCIS A. FAHY

Irish Air
Arranged by William Arms Fisher

VOICE *Con moto* *mf*

PIANO *mf* *mf*

1. Not
 2. She

far from old— Kin - va - - ra, in the mer - ry month of
 tripp'd a - long— right joy - ous - ly, a bas - ket on— her

May, ——— When birds were sing - ing cheer - i - ly, there
 arm; ——— And oh! her face;— and oh! her grace, the

came a - cross my way, As if from out the
soul of saint would charm: Her brown hair rip - pled

sky a - bove an an - gel chanced to fall, A
o'er her brow, but great - est charm of all Was her

lit - tle I - rish cail - in in an ould plaid shawl, A
mod - est blue eyes beam - ing 'neath her ould plaid shawl, Her

accel.

lit - tle I - rish cail - in in an ould plaid shawl.
mod - est blue eyes beam - ing 'neath her ould plaid shawl.

rit.

a tempo

mf

3. I — cour - teous - ly — sa - - lut - ed her, "God
 4. En - chant - ed with — her beau - ty rare, I

save you, miss," says I, says I; "God save you, kind - ly
 gazed in pure — de - light, ——— Till round an an - gle

sir;" said she, and shy - ly pass'd me by; ——— Off
 of the road she van - ish'd from my sight; ——— But

cresc.

went my heart a - long with her, — a cap - tive in — her
 ev - er since I sigh - ing say, — as I that scene re -

thrall, — Im - pris - on'd in the cor - ner of her
 call, — "The grace of God a - bout — you and your

ould plaid shawl; — Im - pris - on'd in — the
 ould plaid shawl; — The grace of God — a -

rit.

cor - ner of her ould plaid shawl. —
 bout — you and your ould plaid shawl!" —

a tempo

mf

5. Oh! some men sigh for rich - es, and
 6. I'll seek her all through Gal - way, and I'll

mf

cresc.

some men live for fame, And some on his - t'ry's
 seek her all through Clare, I'll search for tale or

cresc.

f

pa - ges hope to win a glo - rious name: My
 tid - ings of my trav - 'ler ev - 'ry - where, For

f

aims are not am - bi - tious and my wish - es are but
 peace of mind I'll nev - er find un - til my own I

small, You might wrap them all to - geth - er in an
 call That lit - tle I - rish cail - in in her

ould plaid shawl, You might wrap them all to -
 ould plaid shawl, That lit - tle I - rish

geth - er in an ould plaid shawl.
 cail - in in her ould plaid shawl.

OH! IF I WERE YON GOSSAMER

JAMES M'KOWEN

Irish Air
Arranged by William Arms Fisher

Moderato

PIANO *mp*

mp

Oh! if I were yon gos - sa - mer, That's

trem - bling o'er the green, I know the sun - ny

tress - es Where I'd hide and be un - seen. Or

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The first system is an instrumental introduction for the piano, marked 'PIANO' and 'mp'. The second system begins the vocal entry with the lyrics 'Oh! if I were yon gos - sa - mer, That's'. The third system continues the vocal line with 'trem - bling o'er the green, I know the sun - ny'. The fourth system concludes the vocal line with 'tress - es Where I'd hide and be un - seen. Or'. The piano accompaniment provides harmonic support throughout, with various textures and dynamics.

if I were the fit - ful wind, That wan - ders east and west, I —

know a gen - tle bos - om Where I'd nes - tle me to rest.

rit.

Oh!

mf

a tempo

were I — yon marsh Ma - ry - buds With nests of ri - p'ning gold, I —

know a hand of slender make That should my treasure

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are "know a hand of slender make That should my treasure". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

hold, Or if I were the velvet bee, Of

leggiero

The second system continues the musical score. The vocal line has the lyrics "hold, Or if I were the velvet bee, Of". The piano accompaniment features a more active right hand with triplets and sixteenth-note patterns, while the bass line remains steady. The tempo/mood is marked as *leggiero*.

which I've heard you speak, 'Tis on your lip, fair

cresc.

The third system shows the vocal line with lyrics "which I've heard you speak, 'Tis on your lip, fair". The piano accompaniment includes a *cresc.* (crescendo) marking. The right hand has a flowing sixteenth-note melody, and the bass line has some triplet figures.

Alice ban, My honey I would seek.

rit.

p

The fourth system concludes the page with the vocal line lyrics "Alice ban, My honey I would seek." The piano accompaniment features a *rit.* (ritardando) marking and ends with a piano (*p*) dynamic. The right hand has a melodic line with some grace notes, and the bass line has a steady accompaniment.

OVER THE HILLS AND FAR AWAY

137

NORA CHESSON

Irish Air
Arranged by William Arms Fisher

Moderato e misterioso *p*

VOICE

PIANO

1. Last
2. The

night, last night in the dark o' the moon In - -
mu - sic call'd to my i - - dle feet, And - -

to my dreams slid a fair - y tune; It slew the dreams that I
O! the music was wild and sweet. I left my dreams and my

dream'd of him, With its moon - shine music faint and dim. What
lone - ly bed, And fol - low'd far where the music led, And

rit. *a tempo*

rit. 3 *a tempo*

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats and a common time signature. The tempo and mood are indicated as 'Moderato e misterioso'. The score includes lyrics for the voice part, with some words underlined. There are two endings for the piano part, labeled '1. Last' and '2. The'. Performance markings include 'p' (piano), 'rit.' (ritardando), and 'a tempo'. The score is arranged by William Arms Fisher and is for the voice of Nora Chesson.

tune should the fair - y pi - pers - play But — “O - ver the Hills and
nev - er a tune did the pi - pers - play But — “O - ver the Hills and

cresc.

Far A-way?" What tune should the fair - y — pi - pers play But —
Far A-way?" And nev - er a tune did the pi - pers play But —

cresc. *f*

“O - ver the Hills and Far A-way?”
“O - ver the Hills and Far A-way?”

molto rit. *p* *D.C.*

molto rit. *p* *a tempo*

3. We danced all night in a si - lent band, Si-lent

p faster

faster *p*

cresc.

I and my lov - er, — hand in hand: We danced, nor — knew till the

rit. *< rit.* *a tempo*

dew — was — dry That deep slept Do - nat and lone slept I. We —

took no thought of the dawn - ing day — From "O - ver the Hills and

Far A - way:" We — took no — thought of the dawn - ing — day — From

rit.

O - ver the Hills and Far A - way."

p *slower*

4. My —

a tempo *slower*

eyes are blind with the grow - ing light, And O my grief! that the

p

rit. *a tempo*

day was night, For my heart is broke for my lov - er's eyes, And

rit. *a tempo*

mp faster

cresc.

all day — long in my ears there cries The —

mp faster

tune of the fair - y pipes — that play — “O - ver the Hills and

Far A-way.” All day long cries the tune of the fair-y pipes that play —

rit.

“O - ver the Hills and — Far A - way.” —

rit.

p

pp

THE PASSING OF THE GAEL

ETHNA CARBERY

Irish Air

Arranged by William Arms Fisher

Moderato ma non troppo

VOICE

PIANO

1. They are go - ing, go - ing, go - ing from the val - leys and the
 2. They are go - ing, shy - eyed col - leens, and lads so straight and

hills,
 tall, They are leav - ing far be - hind them Heath - 'ry
 From the pur - ple peaks of Ker - ry, from the

moor and moun - tain rills, All the wealth of haw - thorn
 crags of wild I - mall, From the green - ing plains of

hedg - es where the brown thrush sways and trills. They are
 May - o and the glen of Don - e - gal. They are

go - ing, go - ing, go - ing from the val - leys and the
 go - ing, shy - eyed col - leens, and lads so straight and

hills.
 tall.

mf.

3. Oh, Kath - a - leen Ni Hou - li - han, your road's a thorn - y

way, And 'tis a faith-ful soul would walk the flints with you for

poco accel.

aye, Would walk the sharp and cru - el flints un -

poco accel.

til his locks grew gray. Oh, Kath - a - leen Ni

rit.

Hou - li - han, your road's a thorn - y way.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked 'rit.' (ritardando). The lyrics are 'Hou - li - han, your road's a thorn - y way.' The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

a tempo

4. So — some must wan - der
5. Oh the cab - ins long de -

The second system continues the musical score. The tempo is marked 'a tempo'. It includes two vocal lines: '4. So — some must wan - der' and '5. Oh the cab - ins long de -'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with some chords in the left hand. A dynamic marking 'p' (piano) is present.

to the East, and some must wan - der West; Some
sert - ed! Old - en mem - o - ries a - wake - Oh, the

The third system continues the musical score. The lyrics are 'to the East, and some must wan - der West; Some sert - ed! Old - en mem - o - ries a - wake - Oh, the'. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line.

seek the white wastes of the North, and some a South-ern nest; Yet —
pleas - ant, pleas - ant pla - ces! Hush! the black-bird in the brake! Oh, the

The fourth system concludes the musical score. The lyrics are 'seek the white wastes of the North, and some a South-ern nest; Yet — pleas - ant, pleas - ant pla - ces! Hush! the black-bird in the brake! Oh, the'. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line.

nev - er shall they sleep as sweet as on your moth - er
 dear and kind - ly voi - ces! Now their hearts are fain to

breast. Ah, — nev - er shall they sleep as sweet as
 ache. Oh, the dear and kind - ly voi - ces! Now their

rit. on your moth - er breast. — *D.S. §*
 hearts are fain to ache. — *a tempo*

6. They are go - ing, go - ing, go - ing and we can - not bid them

stay; The fields are now the stran-ger's where the stran-ger's cat-tle

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a quarter note 'stay;' followed by eighth notes for 'The fields are now the stran-ger's where the stran-ger's cat-tle'. The piano accompaniment consists of chords and moving lines in both hands.

allargando
f
stray. Oh — Kath - a - leen Ni Hou - li - han, your way's a thorn-y

The second system continues the piece with a tempo change to *allargando* and a dynamic marking of *f*. The vocal line starts with 'stray. Oh — Kath - a - leen Ni Hou - li - han, your way's a thorn-y'. The piano accompaniment features a more complex texture with chords and moving lines.

way! Oh! — Kath - a - leen Ni Hou - li - han, your way's a thorn-y

The third system continues the vocal line with 'way! Oh! — Kath - a - leen Ni Hou - li - han, your way's a thorn-y'. The piano accompaniment includes a *rit.* marking and a triplet of eighth notes in the right hand.

way!

The fourth system concludes the piece with 'way!'. The piano accompaniment features a *ff* dynamic marking, a triplet of eighth notes, and a *p* dynamic marking. The tempo is marked *3 dim. e rit.*

A PIPER

SEUMAS O'SULLIVAN

Irish Air
Arranged by William Arms Fisher

Allegretto

VOICE

PIANO

mf

mf

A — pi — per in the streets to-day Set

up — and tuned, and start-ed to play, And a - way, a - way, — a -

crsc.

way,— a-way, On the tide of his mu-sic we start-ed a - way. The

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat). The vocal line begins with a melodic phrase: "way,— a-way, On the tide of his mu-sic we start-ed a - way. The". The piano accompaniment consists of chords and moving lines in both hands, with some slurs and accents.

doors and win-dows were o - pen'd wide; And all— went dan - cing on

The second system of the musical score. The vocal line continues with: "doors and win-dows were o - pen'd wide; And all— went dan - cing on". The piano accompaniment continues with similar harmonic and melodic patterns, including some slurs and accents.

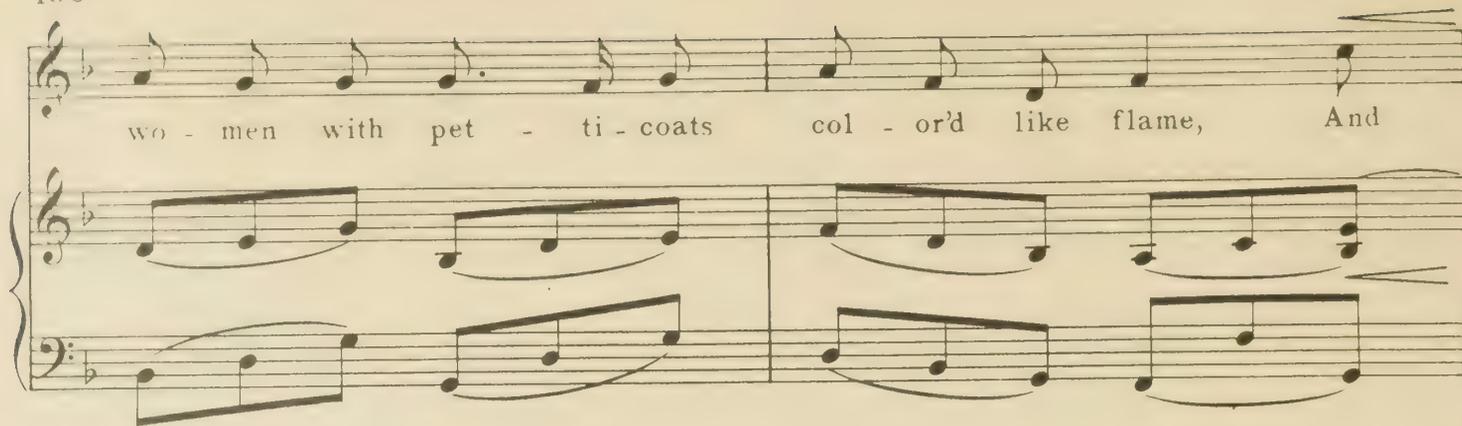
mu - sic's tide.

The third system of the musical score. The vocal line concludes with: "mu - sic's tide.". The piano accompaniment continues, featuring a prominent melodic line in the right hand and a supporting bass line in the left hand.

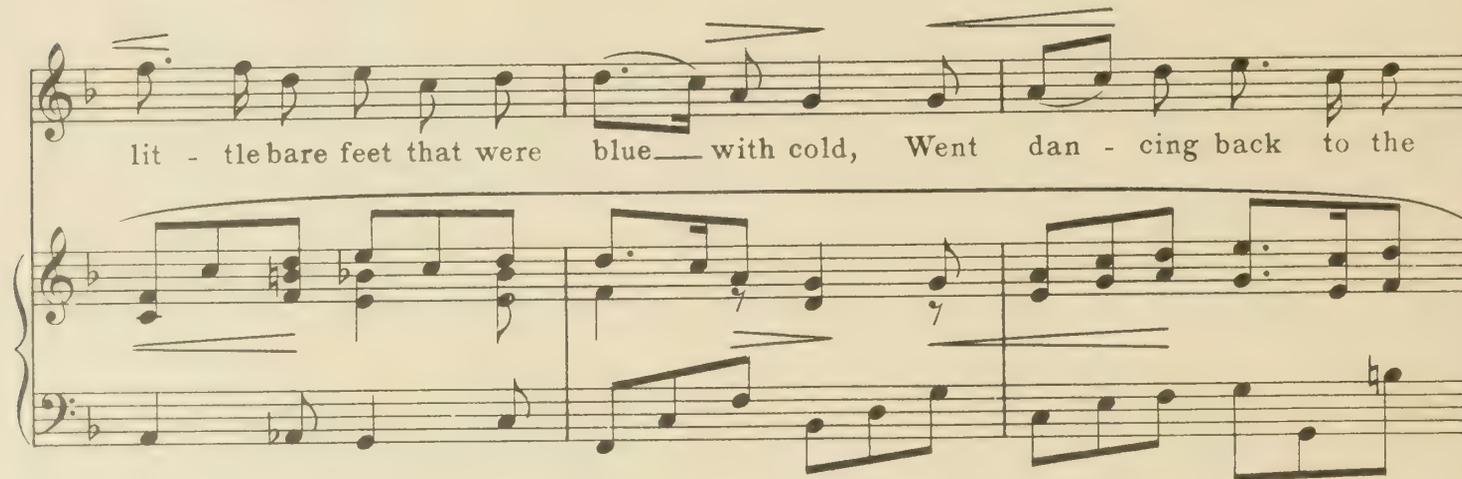
mf
The men— left down their work— and came; And

The fourth system of the musical score. The vocal line begins with a new phrase: "The men— left down their work— and came; And". The piano accompaniment continues with a steady rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line.

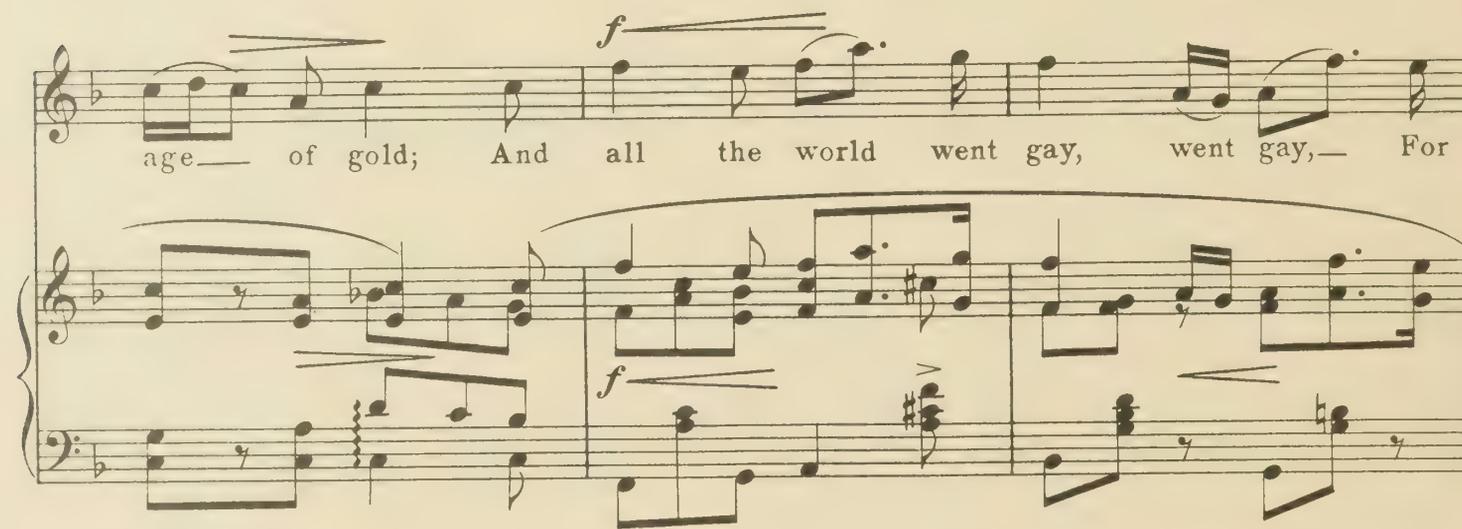
wo - men with pet - ti - coats col - or'd like flame, And



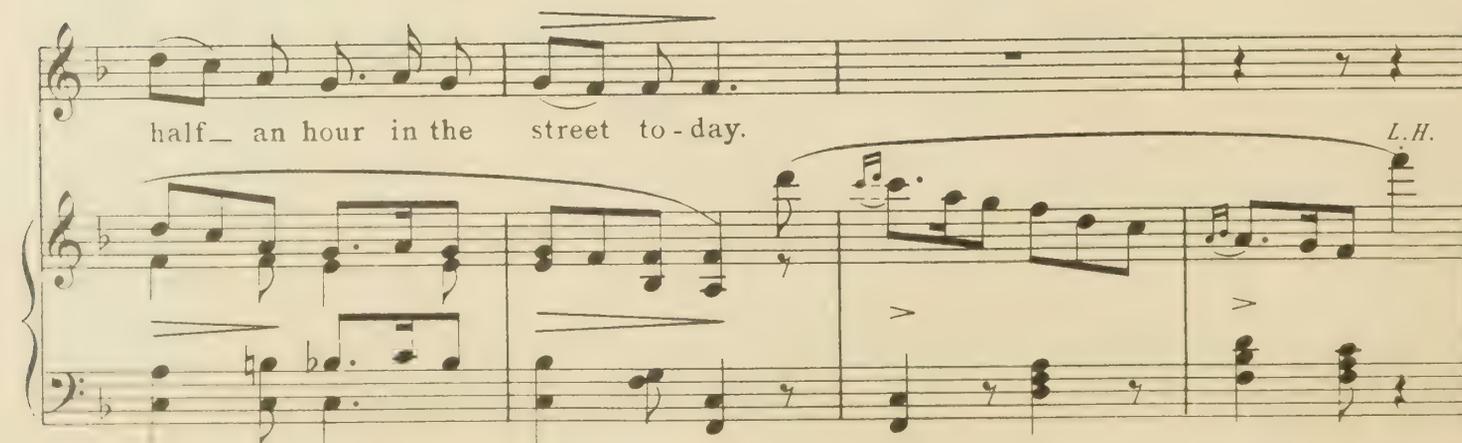
lit - tle bare feet that were blue— with cold, Went dan - cing back to the



age— of gold; And all the world went gay, went gay,— For



half— an hour in the street to - day.



L.H.

THE SEDGES

SEUMAS O'SULLIVAN

Donegal Air
Arranged by William Arms Fisher

Moderato

PIANO

p

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'piano'.

p

I whis - per'd my great sor - row To

p

The first system of the vocal score shows the vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment continues with a steady accompaniment pattern.

ev - 'ry lis - t'ning sedge, And they bent, bow'd with my

The second system of the vocal score shows the vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with a steady accompaniment pattern.

sor - row, Down to the wa - ter's edge. But she

The third system of the vocal score shows the vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment continues with a steady accompaniment pattern.

cresc.

stands and laughs light - ly — To see me sor - row

so, Like the light — winds that laugh - ing A -

rit.

cross the wa - ter go.

rit. *a tempo*

mf

If I could tell the bright — ones That

mf

qui - et heart - ed move, They would bend down like the sed - ges With the

sor - row of love; But she stands *a little faster* a-laugh - ing

light - - ly — Who all my sor - row knows, Like the

lit - tle wind that laugh - ing *rit.* A - cross the wa - ter blows.

SHULE AGRA

Old text adapted by
ALFRED PERCEVAL GRAVES

Old Irish Air
Arranged by William Arms Fisher

Moderato ma non troppo *mf*

VOICE 1. His

PIANO *mf*

hair was black, his eye was blue, His arm was stout, his word was true. I

mf

wish in my heart I was with you ^{a)}Go - thee - thu, ma - your - neen slaun!

poco rit.

poco rit.

mf a tempo

^{b)}Shule, shule, shule a - gra! On - ly death can

mf a tempo

a) Farewell, my darling b) Come, come, my love :

ease my woe, Since the lad of my heart from me did go, Go -

poco rit.
thee - thu, ma - vour - neen slaun!

poco rit. *mf a tempo*

mf

2. I sold my rock, I sold my reel, When my
3. I wish the King would re-turn to reign, And

f

flax was spun I sold my wheel, To buy my love a sword of steel, Go -
bring my true love back a - gain; I wish, and wish, but I wish in vain, Go -

poco rit. *mp a tempo*

thee - thu, ma - vour - neen slaun!
 thee - thu, ma - vour - neen slaun!

Shule, — shule, — shule a - gra!

poco rit. *mp a tempo*

Lad. *f*

On - ly death can ease my woe, Since the lad of my heart from me did go. Go -

f

rit.

thee - thu, ma - vour - neen slaun!

rit. *a tempo*

mf

4. I'll dye my pet-ti-coat, I'll dye it red, And

mf

round the world I'll beg my bread, Till I find my love, a - live or dead, Go -

cresc.

thee - thu, ma - vour-neen slaun! Shule, — shule, — shule a - gra! —

poco rit. *mp a tempo*

poco rit. *mp a tempo*

On - ly death can ease my woe, Since the lad of my heart from

me did go. Go - thee - thu, ma - vour - neen slaun! —

cresc. *rit.*

sfz *cresc.* *rit.*

L.H.

SILENT, O MOYLE, BE THE ROAR OF THY WATER

(The song of Fionnuala, the daughter of Lir)

THOMAS MOORE

Air: "Arrah, my dear Eveleen"
Arranged by William Arms Fisher

Andante maestoso

VOICE

PIANO

mf

p

p

p

Si - lent, O Moyle, be the roar of thy wa - ter, Break not, ye breez - es, your

chain of re - pose; While mur - mur - ing mourn - ful - ly Lir's lone - ly daugh - ter

Tells to the night-star her tale of woes. When shall the swan, her

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 treble clef and contains the lyrics "Tells to the night-star her tale of woes. When shall the swan, her". The piano accompaniment features a complex texture with many chords and moving lines in both the right and left hands.

death - note sing-ing, Sleep with wings in dark - ness furl'd?

The second system continues the musical score. The vocal line has the lyrics "death - note sing-ing, Sleep with wings in dark - ness furl'd?". The piano accompaniment continues with similar complexity, including various chordal structures and melodic fragments.

cresc. When will Heav'n, its sweet bell-ring-ing, *allargando* Call my spir - it from this

The third system begins with a vocal line marked *cresc.* (crescendo) and *allargando* (ritardando). The lyrics are "When will Heav'n, its sweet bell-ring-ing, Call my spir - it from this". The piano accompaniment also features a *cresc.* marking and continues with intricate harmonic and melodic patterns.

storm-y world?

f

p
Sad - ly, O Moyle, to thy win - ter wave weep - ing,

p

mp
Fate bids me lan - guish long a - ges a - way, Yet still in her dark - ness doth

mp

E - rin lie sleep - ing, Still doth the pure light its dawn - ing de - lay.

cresc.

When will the day - star, mild - ly spring-ing, Warm our isle with

cresc.

peace and love? When will Heav'n, its sweet bell ring-ing,

allargando

Call my spir-it to the fields a - bove?

rit. *f* *a tempo*

THE SNOWY-BREASTED PEARL

STEPHEN EDWARD de VERE

Irish Air: "Pearl of the white breast"

Arranged by William Arms Fisher

Moderato

PIANO *mp*

mp

1. Oh! she — is not like the rose, That proud in beau - ty glows, And —
 2. If I — sigh, a sud - den fear Comes o'er her, and a tear Stands —

p

boast - eth that she's so won - drous fair; But she's like the vio - let blue, Ev - er
 quiv - ring with - in her down - cast eye; When I — smile, those orbs of a - zure Gleam

mod - est, ev - er true, From her leaf - y bow'r per - fum - ing the
 forth with love and pleas - ure, Like sud - den glo - ry burst - ing thro' a

rit. *p a tempo*

still night air. Oh, she's gen-tle, lov-ing, mild, She's art-less as a child, Her
cloud-ed sky. If I claim her for mybride, She trem-bles at my side, And

rit. *p a tempo*

cresc.

clus-t'ring tress-es soft-ly flow-ing down;— I'll love thee ev-er-more, Sweet—
gen-ly lifts her eyes with looks so ten-der; I love thee, on-ly thee, My—

sostenuto *cresc.*

rit.

a) Col-leen oge as-thore, My true love, my snow-y breast-ed
b) Col-leen gal ma-chree, My true love, my snow-y breast-ed

rit.

1. Pearl!

2. Pearl!

pp *p* *pp rit.*

- a) Darling young girl (pronounced "O gas-tore")
- b) Fair girl of my heart.

Slower

p

3. Such was she, but oh! a change, How mourn-ful and how strange, On my

loved one, my own be-loved one came; Pal - er—

p

still her pale cheek grew, And her eyes of a - zure hue Seem'd

light - ed with a flame, a fa - tal, wast - ing flame.

rit.

rit. *p*

pp a tempo

Oh! we laid her in the grave, Where the wil-lows sad - ly wave, And the

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

espress.

hol - low winds are sigh - ing a plain - tive wail; I'm a -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features chords in the right hand and single notes in the left hand.

f poco rit.

lone! a - lone! a - lone! So — wear - i - ly I moan For my

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features chords in the right hand and single notes in the left hand.

lost love, my snow - y - breast - ed Pearl!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features chords in the right hand and single notes in the left hand.

A SONG OF GLENANN

MOIRA O'NEILL

Irish Air

Arranged by William Arms Fisher

Brightly

PIANO *mf*

mf

Och, when we lived in ould Glen-ann Me - self could lift a

song! An' ne'er an hour by— day or dark Would

rit.

rit.

I— be— think - in' long. The— wear - y wind might

a tempo

a tempo

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of a piano accompaniment and a vocal line. The piano part begins with a 'Brightly' instruction and a mezzo-forte (*mf*) dynamic. The vocal line starts with the lyrics 'Och, when we lived in ould Glen-ann Me - self could lift a song! An' ne'er an hour by— day or dark Would I— be— think - in' long. The— wear - y wind might'. The score includes various musical notations such as slurs, ties, and dynamic markings like *rit.* (ritardando) and *a tempo*. The piano accompaniment features a mix of chords and moving lines in both the treble and bass staves.

take the roof, The rain might lay the corn; We'd

up and look for bet - ther luck A - bout the mor-row's morn.

rit.

rit.

a tempo
mf

mf

But

since we came a - way from there An' far a-cross the say, I

still have wrought, an' still have thought The way I'm doin' the

rit.

day. An' now we're quare - ly bet - ther fix'd, In

a tempo

a tempo

troth! there's noth - in' wrong: But me an' mine, by

rain an' shine, We do be think - in' long.

rall.

rall.

SOONTREE (A LULLABY)

NORA HOPPER

Irish Air
Arranged by William Arms Fisher

Moderato

VOICE

PIANO

p

1. My joy and grief, go —
2. My joy, — fill your dear

sleep — and gath - er Dreams from the tree — where the
hands full of ros - es, Gath - er — lil - ies that

dreams hang low, Round - er than ap - ples, and
stand a - row: Pull rush and reed with the

sweet-er than hon - ey, All to de - light - you, *) ma cree - vin cno!
 Shee's fair chil - dren, But eat not, drink - not, ma cree - vin cno!

p(croon)
 Sho - heen, sho - heen, sho - heen sho! Sho - heen, sho - heen,

p slower

sho - heen sho!

a tempo

p

3. Reach to the star — that hangs the low - est, Tread down the drift of the

p

*) Ma creevin cno, My cluster of nuts = my brown-haired girl.

poco rit. ap - ple - blow *a tempo cresc.* Ride your rag-weed horse to - the

poco rit.

Isle of No - bles, But the Shee's wine drink - not, ma

f

cree - vin cno! *p* (croon) Sho - heen, sho - heen, sho - heen sho!

slower

p

Sho - heen, sho - heen, sho - heen sho!

rit.

rit.

172 A SWORD OF LIGHT HATH PIERCED THE DARK
(MO CHRAOIBHIN CNO)

ETHNA CARBERY

Irish Air

Arranged by William Arms Fisher

Moderato

VOICE

PIANO

f

mf

mf

rit.

rit.

f a tempo

a tempo

A sword of Light hath pierced the dark, our eyes have seen the
Star: Oh, Ei - re, leave the ways of sleep now days of prom - ise
are: The rust - y spears up - on your walls are stir - ring to and

allargando

fro, In_ dreams they front up - lift - ed shields_ Then wake, *Mo Chraoi-bhin
(mo Chree - veen)

allargando

Cno!
no!)

p

The_ lit - tle waves creep whis - per - ing where sed - ges fold_ you_

p

rit.

in, And_ round you are the bar - rows of your bur - ied kith_ and_

rit.

* Mo chreeveen no, My cluster of nuts = my brown-haired girl, i.e., Ireland.

cresc.
a tempo

kin; Oh! fam - ine-wast - ed, fe - ver - burnt, - they - fad - ed like - the -

dim.

a tempo
f

dim.

cresc.

snow, Or - set their hearts to meet the steel for you, Mo Chraoi - bhin -

allargando

allargando

Cno!

ff *ffz* *sfz*

f

Then - wake, a - grádh! We yet - shall win a gold - crown for your

f

head, Strong wine to make a roy - al feast, the

white wine and the red. And in your oak - en

cresc.

meth - er the yel - low mead shall flow What

maestoso

day you rise, in all men's eyes a Queen, Mo Chraoi - bhin - Cno!

ff *rit.*

THE TIME FOR LOVE

ARTHUR STRINGER

Irish Air
Arranged by William Arms Fisher

VOICE *Animato* *mf*

When the

PIANO *mf*

moon was the size av a cart - wheel, And as sooth - er - in' soft as

cream; — When the lough lay strange wid the night - mist, And the

down was a sea av dream — When the voice av a gerrl was

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Animato' and the dynamic is 'mf'. The score consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are: 'When the moon was the size av a cart - wheel, And as sooth - er - in' soft as cream; — When the lough lay strange wid the night - mist, And the down was a sea av dream — When the voice av a gerrl was'. The piano part features a rhythmic accompaniment with various chords and melodic lines.

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ML-2563-3

mu - sic, And your own, like a lin - net's wing, ——— Was

flut - ther - in' full av the moon - light And the

mad — glad fire av Spring ———

mf
Och, yon was the time — for lov - in', Those

moi - ther - in' ban - ther - in' years _____ When

I was a Bil - ly - Go - Fist - er blade And the

world was young, me dears! _____ *f* When I was a Bil - ly - Go -

Fist - er blade And the world was young, me dears! _____

wave. *ff* They thun - der'd loud - er,

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "They thun - der'd loud - er," with a forte (*ff*) dynamic marking. The piano accompaniment features a complex texture with chords and moving lines in both hands, marked with *sf* and *ff*.

loud - - er, — loud - er, With storm - lips — curl'd — in — scorn, — And —

The second system continues the vocal line with the lyrics "loud - - er, — loud - er, With storm - lips — curl'd — in — scorn, — And —". The piano accompaniment continues with similar harmonic and rhythmic patterns, including a triplet in the final measure.

allargando
dost thou trem-ble be - fore — us, O — fall - en — star of morn?

The third system is marked *allargando* and contains the lyrics "dost thou trem-ble be - fore — us, O — fall - en — star of morn?". The piano accompaniment features a triplet in the final measure and is marked with *allargando*.

THE WEARING OF THE GREEN

A street ballad of 1798
 altered by Dion Boucicault
 who added the third verse

Irish Air
 Arranged by William Arms Fisher

Con spirito

PIANO *mf*

mf

1. O— Pad - dy dear, and did you hear the news that's go - ing round, The
 2. Then since the col - or we must wear is Eng - land's cru - el red; Sure
 3. But_ if at last our col - or should be torn from Ire - land's heart, Her

mf

Sham-rock is for - bid by law to grow on I - rish ground; And Saint
 Ire - land's sons will ne'er for - get the blood that they have shed; You may
 sons with shame and sor - row from the dear ould soil will part; I've heard

This song was sung throughout Ireland subsequently to 1798. The melody was printed in 1756.

Pat- rick's day no more we'll keep, His col - or can't be seen, For
 take the sham-rock from your hat and cast it on the sod, But
 whis - per of a coun - try that lies far be - yant the say, Where

there's a blood - y law a - gainst the wear - in' of the green. I —
 'twill take root and flour - ish still, tho' un - der foot 'tis trod. When the
 rich and poor stand e - qual in the light of free - dom's day. O —

met with 'Nap - per Tan - dy and he took me by the hand, And he
 law can stop the blades of grass from grow - ing as they grow, And —
 E - rin, must we lave you, driv - en by the ty - rant's hand, Must we

* Some versions give Buonaparte in place of Napper Tandy.

said, "How's poor ould Ire - - land and how — does she stand?" She's the
 when the leaves in sum-mer-time their ver - dure dare not show, Then —
 ask a moth-er's wel-come from a strange but hap - pier land? Where the

most dis-tress - ful coun - try that ev - er you have seen, They're
 I will change the col - or I wear in my cor - been, But
 cru - el cross of Eng-land's thral-dom nev - er shall be seen, And

hang - ing men and wom - en there for wear - in' of the green.
 till that day, please God, I'll stick to wear - in' of the green.
 where, thank God, we'll live and die, still wear - in' of the green.

WE'RE WEARIN' AV THE GREEN

ARTHUR STRINGER

Irish Air
Arranged by William Arms Fisher

Moderato

PIANO

The piano introduction consists of two staves in 4/4 time, marked *Moderato* and *mf*. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with chords and eighth notes.

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "We're wear - in' av the green, boys, Be -". The piano accompaniment features a *mf* dynamic and includes a triplet of eighth notes in the right hand.

The second system of the vocal and piano accompaniment. The vocal line continues with "neath their Eng - lish rose; We're wear - in' av the". The piano accompaniment continues with a *mf* dynamic and includes a triplet of eighth notes in the right hand.

The third system of the vocal and piano accompaniment. The vocal line concludes with "deep - er green That Home and Ire - land knows! The". The piano accompaniment includes a *poco rit.* marking and features a triplet of eighth notes in the right hand.

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a tempo

green av holm and bog - - land, The

a tempo

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano register, starting on a half note 'green' and moving through 'av', 'holm', and 'and' in the first measure, then 'bog - - land,' and 'The' in the second measure. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. The tempo is marked 'a tempo'.

cresc.

green av lough - and lake; The -

cresc.

Detailed description: This system contains the next two measures. The vocal line continues with 'green', 'av', 'lough -' in the first measure, and 'and lake;' and 'The -' in the second measure. The piano accompaniment continues with the eighth-note pattern, with a crescendo marking 'cresc.' appearing in both the vocal and piano staves.

dim.

green that takes us back a - gain And

dim.

Detailed description: This system contains the next two measures. The vocal line has 'green', 'that', 'takes', 'us', 'back', 'a - gain', and 'And'. The piano accompaniment continues with the eighth-note pattern, with a decrescendo marking 'dim.' appearing in both the vocal and piano staves.

e rit.

brings the old - en ache! - - The green av A - ran

a tempo

a tempo

Detailed description: This system contains the final two measures. The vocal line has 'brings the old - en ache! - -' in the first measure and 'The green av A - ran' in the second measure. The piano accompaniment features a decrescendo marking 'e rit.' in the first measure and a return to 'a tempo' in the second measure.

wa - - thers, The green av Rath - lin waves, The

f green av all the hills av Home, And the *dim. e rit.*

green av Ire - land's graves! The green av all the

hills av Home, And the green av Ire-land's graves! *dim.*

L.H. *R.H. col voce* *L.H.*

dim. *10* *Ped.* *Ped.*

WHEN SHE ANSWERED ME HER VOICE WAS LOW 187

ALFRED PERCEVAL GRAVES

Irish Air
Arranged by William Arms Fisher

VOICE *Moderato* *p* When she

PIANO *p*

an - - swer'd me her voice was low, But min - strel nev - er

match'd her chords To such a wealth of war - - bled

words In Te - mo - - ra's pal - ace long a - go. *rit.*

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'. The piano part begins with a piano (*p*) dynamic. The lyrics are: 'When she an - - swer'd me her voice was low, But min - strel nev - er match'd her chords To such a wealth of war - - bled words In Te - mo - - ra's pal - ace long a - go.' The score includes various musical notations such as slurs, accents, and dynamic markings like *p* and *rit.* (ritardando).

mf a tempo

When her eyes_ look'd

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'When her eyes_ look'd'. The piano accompaniment consists of chords and moving lines in both hands.

cresc.

back the love of mine, Not E - rin's self up -

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'back the love of mine, Not E - rin's self up -'. The piano accompaniment includes a *cresc.* (crescendo) marking. The music is written in treble and bass clefs.

cresc.

on_ my sight Has start - ed out of storm - - y

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'on_ my sight Has start - ed out of storm - - y'. The piano accompaniment includes a *cresc.* (crescendo) marking. The music is written in treble and bass clefs.

night, With a blu - - er wel - come o'er the brine.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'night, With a blu - - er wel - come o'er the brine.'. The piano accompaniment includes a *mp* (mezzo-piano) marking. The music is written in treble and bass clefs.

mf

And no oth - er orbs shall e'er e -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'And no oth - er orbs shall e'er e -'. The piano accompaniment consists of chords and moving lines in both hands, with a mezzo-forte (*mf*) dynamic marking.

clipse That ma - gic look of maid - en love, And

The second system continues the vocal line with the lyrics 'clipse That ma - gic look of maid - en love, And'. The piano accompaniment continues with similar harmonic support, maintaining the *mf* dynamic.

cresc. *rit.*

nev - er song my soul _____ shall move Like that

The third system features the lyrics 'nev - er song my soul _____ shall move Like that'. The piano accompaniment includes a crescendo (*cresc.*) in the first half and a ritardando (*rit.*) in the second half. The vocal line also has a ritardando (*rit.*) marking.

p

low sweet — an - swer of her lips.

The fourth system concludes with the lyrics 'low sweet — an - swer of her lips.' The piano accompaniment ends with a piano (*p*) dynamic marking. The vocal line also ends with a piano (*p*) dynamic marking.

Ed.

WHEN THE WEST WIND BLOWS

JAMES B. DOLLARD

Irish Air
Arranged by William Arms Fisher

Moderato *p*

VOICE

1. I am
2. 'Tis the

PIANO

p *p*

leav - ing of Kil - yo - nan, An' I'm goin' ten mile a -
tor - ture of a moth - er When her treas - ured ones are

way lost, To the back of Ne - phin moun - tain, Where the
An' she sees the bit - ter wa - ter Where their

cresc.

gen - tle riv - ers play, I must flee the wick - ed
 cold _____ limbs are toss'd! Oh, _____ black the hour they

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the bass line. A 'cresc.' marking is placed above the vocal line.

f

o - cean That has caused my woe of woes, For its
 sail'd a-way, The an - gry clouds a - rose, An' their

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more complex texture with chords and moving lines. A 'f' (forte) dynamic marking is placed above the vocal line.

dim. e rit.

cry - in'waves they rack _____ me When the west wind blows.
 bed is hard an' trou - bled When the west wind blows.

The third system concludes the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a final cadence with a 'p' (piano) dynamic marking. A 'dim. e rit.' (diminuendo e ritardando) marking is placed above the vocal line.

pp

3. I heard the Ban-shee
4. My gold-hair'd Mo-ran

p a tempo *pp*

wail-in' An' woke in heav-y fright, I said, "My Neil and Mo-ran, Oh,—
kiss'd me, (Ah! bleed-ing heart so sore!) "Tis back we'll be at morn-in' With a

cresc. *cresc.*

go not out to-night. For I heard the Ban-shee cry-in' Where the haunt-ed ha-zel
brim-ming boat ga-lore; 'Tis home we'll come at morn-in', When the full tide—

grows, An' 'tis e-vil sound her keen - in' When the west wind blows.
flows" Ah! his words are with me ev - er While the west wind blows.

p e rit. *p e rit.*

•) Banshee: A fairy woman heard keening or crying at night when someone is about to die.

mp

5. I'm leav - in' of Kil - yo - nan, An' the

p a tempo

mp

o - cean's wick - ed waves, My keen - est woe that nev - er I may kneel o'er their

cresc.

graves. But I'll pray to God, our Fa - ther, He will grant their souls re -

cresc.

pose; He will ease my bit - ter sor - row While the west wind blows.

p rit.

p rit.

Pa



THE WIND FROM THE WEST

ELLA YOUNG

Irish Air
Arranged by William Arms Fisher

Con moto mf

VOICE

PIANO

mf

mf

Blow high, - blow

low, - O wind from the West: You come from the coun - try I

love - the best. O say, have the lil - ies Yet lift - ed their

heads A - bove the lake - wa - ter That - rip - ples and

Detailed description: The musical score is arranged in four systems. Each system contains a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The tempo is marked 'Con moto'. The first system shows the beginning of the piece with a vocal rest followed by the piano accompaniment. The second system contains the first line of lyrics: 'low, - O wind from the West: You come from the coun - try I'. The third system contains the second line of lyrics: 'love - the best. O say, have the lil - ies Yet lift - ed their'. The fourth system contains the third line of lyrics: 'heads A - bove the lake - wa - ter That - rip - ples and'. Dynamic markings include 'mf' (mezzo-forte) and 'p.' (piano). The key signature has one sharp (F#) and the time signature is 3/4.

cresc.

spreads? Blow high, blow low, — O wind from the

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'spreads?' followed by a quarter note 'Blow', a quarter note 'high,', a quarter note 'blow', a quarter note 'low,', a half note '—', a half note 'O', a quarter note 'wind', a quarter note 'from', and a quarter note 'the'. The piano accompaniment consists of chords and moving lines in both hands, with a 'cresc.' marking above the first few measures.

West: You come from the coun - try I — love the best.

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'West:', followed by a quarter note 'You', a quarter note 'come', a quarter note 'from', a quarter note 'the', a quarter note 'coun -', a quarter note 'try', a half note 'I —', a quarter note 'love', a quarter note 'the', and a quarter note 'best.'. The piano accompaniment includes a 'f' (forte) dynamic marking at the beginning and an 'mf' (mezzo-forte) marking towards the end.

Do the lit - tle sed - ges Still

The third system shows the vocal line and piano accompaniment. The vocal line has a half note rest followed by a quarter note 'Do', a quarter note 'the', a quarter note 'lit -', a quarter note 'tle', a quarter note 'sed -', a quarter note 'ges', and a quarter note 'Still'. The piano accompaniment features a 'mp' (mezzo-piano) dynamic marking.

shake with de - light, And whis - per to - geth - er All

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note 'shake', a quarter note 'with', a quarter note 'de -', a quarter note 'light,', a quarter note 'And', a quarter note 'whis -', a quarter note 'per', a quarter note 'to -', a quarter note 'geth -', a quarter note 'er', and a quarter note 'All'. The piano accompaniment continues with chords and moving lines.

through the night? Have the moun - tains the pur - ple I

used_ to love, And peace a - bout them, A - round and a -

bove? *cresc.* O_ wind from the West, *f* Blow high, blow

low, *rit.* You come from the coun - try I_ loved long a - go. *p*

THE WIND THAT SHAKES THE BARLEY

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KATHARINE TYNAN HINKSON

Irish Air

Arranged by William Arms Fisher

Con moto spirito

VOICE *mf*

There's

PIANO *p*

mu - sic in my heart all day, I hear it late and ear - ly, It

mf

comes from fields are far a-way, The wind that shakes the bar-ley. Och-one, och-one! A -

rit. *a tempo*

rit. *a tempo*

bove the up-lands drench'd with dew, The sky hangs soft and pearl - y, An

em - 'rald world is lis - - t'ning to The wind that shakes the bar - ley. Och-

rit.

one, och-one!

a tempo

p

a tempo

A - bove the blu - est moun-tain crest The lark is sing - ing

mf

mf

rare - ly, It rocks the sing - er in - to rest, The

cresc. wind that shakes the bar - ley. *rit.* Och - one, och - one! *a tempo* Oh,

still through sum-mers and through springs *cresc.* It calls me late and

ear - - ly. *f* "Come home, come home, come home," it sings, - The

wind that shakes the bar - ley. *rit.* Och - one, och - one!

WOULD GOD I WERE THE TENDER APPLE BLOSSOM

KATHARINE TYNAN HINKSON

Irish Air from County Derry
Arranged by William Armes Fisher

Con tenerezza

VOICE

PIANO

p

1. Would God I were the ten-der ap-ple blos-som That floats and
 2. Yea, would to God I were a-mong the ros-es That lean to

falls from off the twist-ed bough, To lie and faint with-in your silk-en
 kiss you as you flow be-tween, While on the low-est branch a bud un-

poco rit.

bos - om, With - in your silk - en bos - - - om, as that does
 clos - es, A bud - - - un - - - clos - - - es to touch you,

a tempo cresc.

now! Or would I were a lit - tle bur - nish'd ap - ple For you to
 Queen. Nay, since you will not love, would I were grow - ing A hap - py

a tempo cresc.

f.

pluck me glid - ing by so cold, While sun and shade your robe of lawn will
 dai - sy in the gar - den path, That so your sil - ver foot might press me

f.

rit.

dap - ple, Your robe of lawn and your hair's spun gold. _____
 go - - ing, Might press me go - ing - - e - ven un - to death! _____

rit.



