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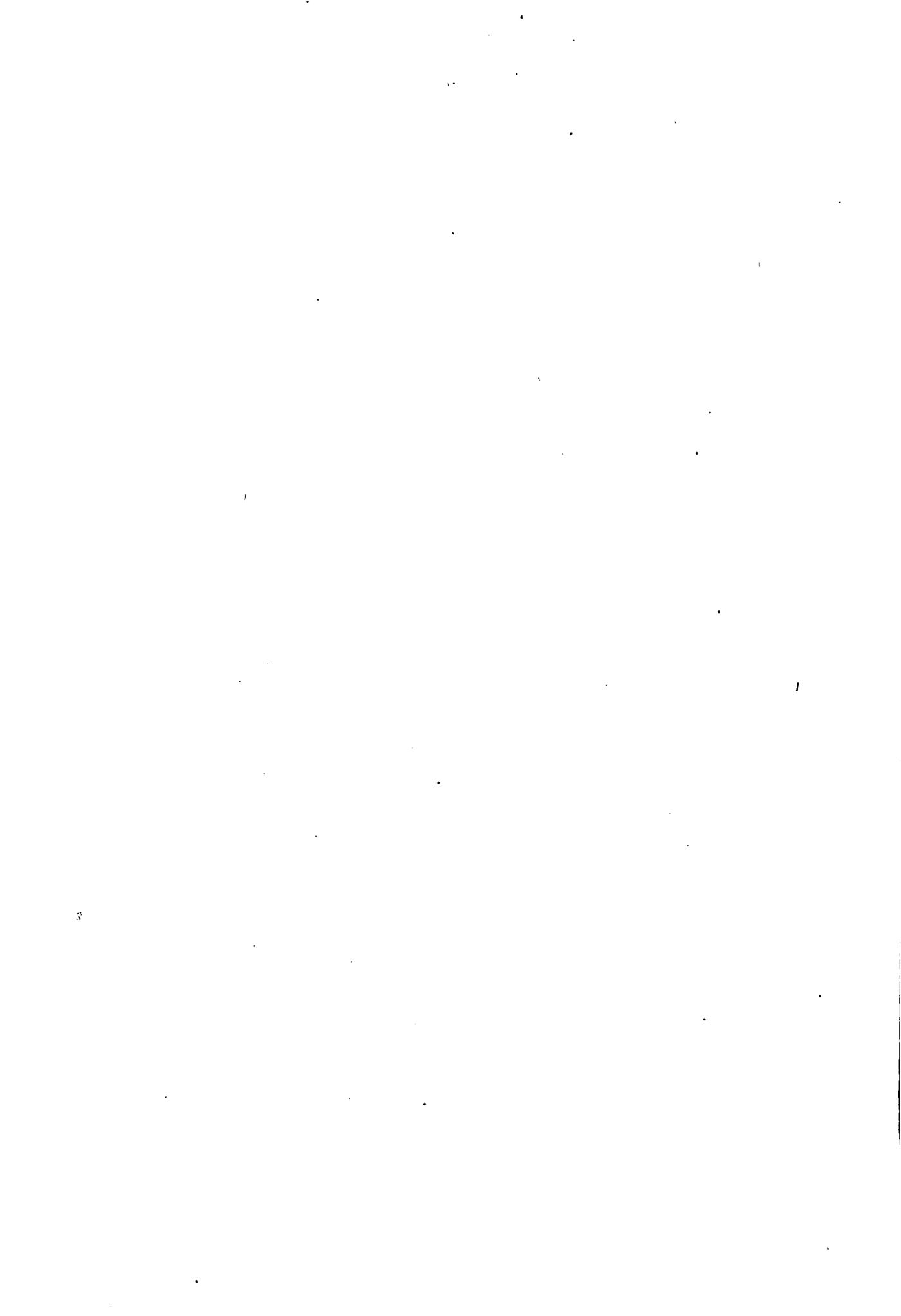
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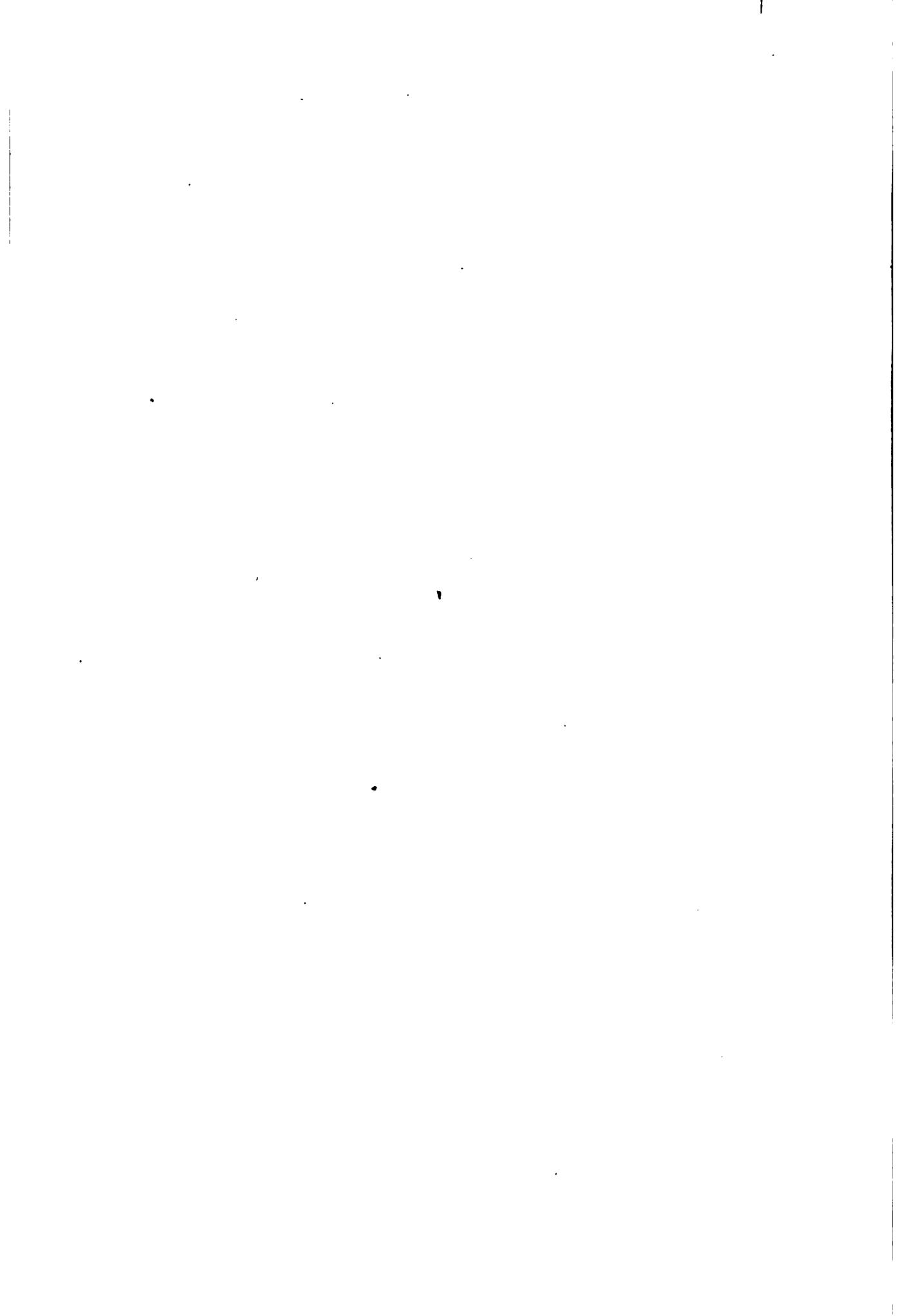


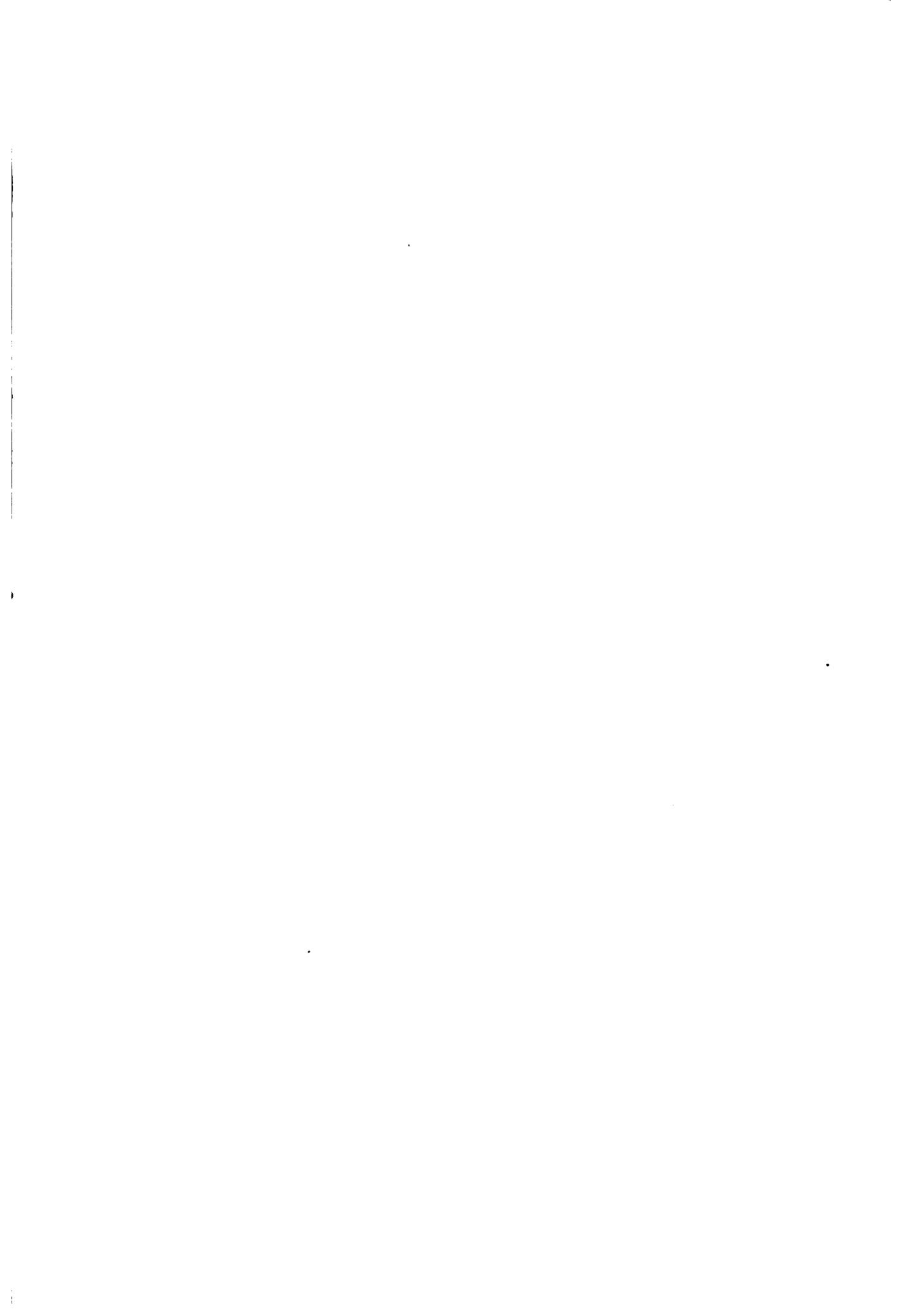
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A Collection of

FIFTY IRISH FOLK SONGS

The Words by

ALFRED PERCEVAL GRAVES

The Music Arranged by

CHARLES VILLIERS STANFORD.

OP. 76.

Price 5/- net.

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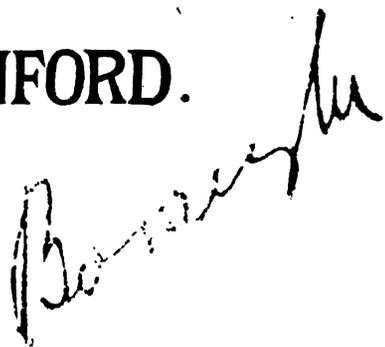
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THE FIFTY IRISH SONGS which compose this book are almost entirely drawn from the unpublished portion of the great Petrie Collection of the music of Ireland, which is about to be issued by Messrs. BOOSEY on behalf of the Irish Literary Society of London. They fairly represent the three divisions of music recognised by the ancient Irish:—**The Gauntree**, which was provocative of mirth and frolic and excited spirits as exhibited in the jig and reel tunes, songs of occupation and quick-step marches: **The Golltree** or sorrowful music, to be found in its lamentations and sadder love songs; and **The Soontree** or sleep-disposing tunes, illustrated by the lullabies and fairy slumber songs.

Some of the Lyrics are adaptations from the early or mediæval Gaelic, a few others are based upon Hiberno-English folk songs, but the main body of them are original, though care has been taken to write them in characteristic Irish metres, not a few of which are now thus employed for the first time in connection with music.



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THE SONG OF THE ROSE.



The Rose of Spring forth venturing
 Too soon to trust the zephyr with her worth,
 Her crimson smiles and fragrant wiles
 May waste instead upon the piercing North.
 For balmy blisses, his icy kisses
 Fall fast and faster upon her head;
 While, one by one, with woe foredone,
 She weeps, and weeps away her petals red.

Ye maidens fair, now have a care
 How ye too dare that stricken rose's fate!
 O, bide in bud, lest frost and flood
 Mar your sweet beauties with as sudden hate.
 For she who grieves that her gay leaves
 Unfold not sooner in the Summer sun,
 And tempts her fate, shall find too late
 Love over-rash may into ruin run.

THE SONG OF THE ROSE.

Andante moderato.

VOICE.

PIANO.

p

1. The Rose of Spring forth ven - tur ing Too — soon to

cresc.

trust the ze-phyr with her worth, Her crim-son smiles and fra-grant

wiles May — waste in - stead up - on the piercing North. For balm - y

bliss-es, his i-cy kiss-es Fall fast and fast-er up-on her

head; While, one by one, with woe fore-done, She weeps and

weeps a-way her pe-tals red.

2. Ye mai-dens

fair, now have a care How ye too dare that stricken ro-se's

cresc.

fate! O, bide in bud, lest frost and flood Mar your sweet

beau-ties with as sud-den hate. For she who grieves that her gay

leaves Un-fold not soon-er in the sum-mer sun, And tempts her

fate, shall find too late Love o-ver-rash may in-to ru-in

run.

mf p

THE ONLY ONE FOR ME.

My love she is far sweeter
Than any flower that blows,
Her little ear's a lily
Her velvet cheek a rose;
Her locks like gillygowans
Hang golden to her knee.
Of all the girls in Ireland,
She's the only one for me.

Her eyes are fond forget-me-nots,
And no such snow is seen
Upon the heaving hawthorn bush
As crests her bodice green.
The thrushes when she's talking
Sit listening on the tree,
Oh were I King of Ireland,
She's the only Queen for me.

Founded on an old song.

THE ONLY ONE. FOR ME.

(Air - The only King.)

Allegretto vivace.

mf

My

love she is far sweet - er Than a - ny flow'r that blows! Her

pp

lit - tle ear's a li - - ly, Her vel - vet cheek a rose, Her.

cresc. *rall.* *f*

locks like gil - li - - gow - ans Hang gol - den to her knee. Of

colla voce *mf*

a tempo *mp*

all the girls in Ire - - land She's the on - ly one for

me.

Her eyes are fond for - - get - me - nots, And

pp

no such snow is seen Up - on the heav - ing haw - thorn bush As

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

pp

pp

talk - - ing, Sit list' - ning on the tree. Oh

rall.

Più

colla parte

were I King of Ire - - land, She's the on - ly Queen for

lento.

me.

a tempo

p

CHANGING HER MIND.

As I rowled on my side-car to Santry Fair,
 I chanced round a corner on Rose Adair,
 Her shoes in her hands, as she took the track,
 And a fowl in a basket upon her back.
 "Step up Miss Rose! Och that bird's luck,
 Attendin' the fair as Rose's duck,
 As Rose's duck, as Rose's duck!"
 "No! Shawn Magee, the bird's a goose,
 And to travel with two, there's no sort of use."

I couldn't but laugh, though I'd had it hot,
 But I fired, as I passed her, one partin' shot.
 "The poor second gander that got the worst,"
 Says I, "must leave Rose to mind the first.
 The creature must fly and boldly try
 To seem a swan in some girl's eye,
 Some other girl's eye, some other girl's eye.
 Good day to you, Rose, for I'd best push on,
 And perhaps at the fair I'll prove some girl's swan."

But hardly a furlong away I'd flown,
 When plainly behind me I heard her moan.
 In a breath I was back, where she limped forlorn,
 With her purty foot pierced by a thumpin' thorn.
 With one soft squeeze I gave her ease;
 Then turning kind, says she, "I find
 I'm changing my mind,-I've changed my mind."
 "Change more," says I. "What's that?" says she.
 "Your name to mine. Be Rose Magee!"

CHANGING HER MIND.

Allegretto.

Allegretto. Musical score for piano introduction, 8/8 time signature, key of G major. Dynamics include *mf* and *p*.

1. As I rowed on my car to San - try Fair, I
 2. I could - n't but laugh, tho' I'd had it hot, But I

Musical score for the first two lines of lyrics, including vocal line and piano accompaniment. Dynamics include *mf* and *p*.

chanced round a cor - ner on Rose A - dair, Her shoes in her hands as she
 fired, as I passed her, a part - ing shot. "The poor se - cond gan - der that

Musical score for the third line of lyrics, including vocal line and piano accompaniment. Dynamics include *pp*.

took the track And a fowl in a bas - ket up - on her back. "Step
 got the worst," Says I, "must lave Rose to en - joy the first. The

Musical score for the fourth line of lyrics, including vocal line and piano accompaniment. Dynamics include *mf*.

up, Miss Rose! That bird's in luck At - tend - in' the fair as
 creature must fly and bold - ly try To seem a swan in

Musical score for the fifth line of lyrics, including vocal line and piano accompaniment.

con sentimento rall. *a tempo*

Ro - se's duck, As Ro - - se's duck. as Re - - se's duck!" "No!
 some girl's eye, Some o - ther girl's eye, some o - ther girl's eye. Good-

colla parte *mf*

Shawn Ma - gee, the bird's a goose, And to tra - vel with two is no
 day to you, Rose, for I'd best push on, And per - haps at the fair I'll be

sort of use."
 some girl's swan."

mf *p* *mf* *p*

3. But hard - ly a fur - long a -

f *p*

way I'd flown, When plain - ly be - hind me I heard her moan. In a

breath I was back where she limp'd for-lorn, With her pur - ty foot pierced by a

pp

mf

thum - pin' thorn. With one soft squeeze I gave her ease. Then

con sentimento rall. *a tempo*

tur - nin' kind, says she, "I find I'm changin' my mind, I've changed my mind." "Change

colla parte *mf*

more," says I, "What's that," says she, "Your name to mine. Be

Rose Magee!"

LOST LIGHT OF MY EYES.



Oh, why was I left and he taken instead,
 Mochuma, Mochuma! my heart and my head?
 Cold, cold, dark and speechless he lies on his bed;
 Cold, cold, dark and silent the night dew is shed,
 But hot, fierce and swift fall the tears for my dead.
 Oh, why was I left and he taken instead?

Oh, why was I left and he taken away,
 My bright headed Donal, my pride and my stay?
 His manly cheek reddened with the sun's rising ray,
 And he shone in his strength like the sun at midday,
 But a cloud of black darkness has hid him away,
 My hope and my comfort, my joy and my stay.

'Neath that black cloud of sorrow my lost one he lies,
 And the heart in my bosom to think of it dies,
 That day after day the dear sun will arise
 To comfort our hearts from his home in the skies,
 But never, ah! never I'll see you arise,
 Lost warmth of my bosom, lost light of my eyes!

LOST LIGHT OF MY EYES.

(An Erris Melody.)

Andante mesto.

Oh,

why was I left and he taken in- -stead, Mo - -

chu - ma! mo - - chu - ma! my heart and my head! Cold,

cold, dark, and speech-less he lies on his bed; Cold,

cold, dark and si - - lent the night dew is

shed, But hot, fierce and swift fall the

tears for my dead. Oh why was I left, and he

ta - - ken in - - stead?

Oh, why was I left and he

ta - - - ken a - way! My bright head - ed Do - nal, my

pride and my stay. His man - - - ly cheek

cresc.
red - dened with the sun's ris - - - ing ray, And he

shone in his strength like the sun at mid - - day, But a

dim.
cloud of black dark - ness has hid him far a - way, My

cold, dark and si - - lent the night dew is

f accel.
shed, But hot, fierce and swift fall the

p a tempo
tears for my dead. Oh why was I left, and he

ta - - ken in - - stead?

p
Oh, why was I left and he

ta - - - ken a - way! My bright head - ed Do - nal, my

pride and my stay. His man - - - ly cheek

cresc.
red - dened with the sun's ris - - - ing ray, And he

shone in his strength like the sun at mid - - day, But a

dim.
cloud of black dark - ness has hid him far a - way, My *p*

dim.

hope and my eom - fort, my joy and my



Più mosso.

stay. 'Neath that black cloud of

p



sor - - row my lost one he lies, And the



heart in my bo - - som to think of it



dies, That day af - ter day the



cresc.

dear sun will a - rise To com - - fort our

cresc.

hearts from his home in the skies, But

appassionato

ne - - ver, ah! ne - - ver I'll see you a -

rise, Lost warmth of my

rall.

rall.

bo - - som, lost light of my eyes!

Lento.

THE STRATAGEM.

Who'd win a heart must learn the art
 To hide what he's about.
 When Kate I met, too soon I let
 My loving secret out.
 In vain I'd sigh, in vain I'd try
 Each trick of eye or speech;
 Advance, retire, neglect, admire,
 The rogue I could not reach
 Then I grew warm and in a storm
 Against her out I blew,
 But she stood fast before my blast
 And raging I withdrew.

Then I began a different plan,
 I went to Rose Maguire,
 Who'd had her scene with Con Mulqueen,
 And asked her to conspire.
 Says she, "Avick, we'll try the trick."
 And so we shammed sweethearts,
 Till Con grew vexed and Kate perplexed,
 So well we played our parts:
 And when we found them turning round
 The very way we wanted,
 Our stratagem we owned to them
 And got our pardon granted.

THE STRATAGEM.

(Air. Zamba Opa.)

Allegretto.

1. Who'd

mf

p

mf

The first system of the musical score for 'THE STRATAGEM.' It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest followed by a melodic phrase starting on a G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* for the vocal line and *p* for the piano accompaniment.

win a heart must learn the art To hide what he's a - bout; — When

p

The second system of the musical score. The vocal line continues with the lyrics 'win a heart must learn the art To hide what he's a - bout; — When'. The piano accompaniment continues with the same rhythmic pattern. A dynamic of *p* is indicated for the piano accompaniment.

Kate I met too soon I let My lov - ing se - cret out. — In

The third system of the musical score. The vocal line continues with the lyrics 'Kate I met too soon I let My lov - ing se - cret out. — In'. The piano accompaniment continues with the same rhythmic pattern.

vain I'd sigh, in vain I'd try Each trick of eye or speech; Ad -

The fourth system of the musical score. The vocal line continues with the lyrics 'vain I'd sigh, in vain I'd try Each trick of eye or speech; Ad -'. The piano accompaniment continues with the same rhythmic pattern.

vance, re-tire, ne - glect, ad-mire, The rogue I could not reach. — Then

I grew warm, and in a storm A-gainst her out I flew, — But

she stood fast be - fore my blast, And rag - ing I with - drew. —

2. Then I be-gan a dif - frent plan; I

went to Rose Ma - guire, Who'd had her scene with Con. Macqueen, And

asked her to con - spire. — Says she "A-vick we'll try the trick." And

so we sham'd sweet - hearts, Till Con grew vexed and Kate perplexed, So

well we play'd our parts. — And when we found them turn - ing round The

ve - ry way we want - ed, Our stra - ta - gem we owned to them, And

got our par - don granted.

THE STOLEN HEART.

I was a maiden fair and fond,
Smiling, singing all the day,
Till Maguire with looks of fire
He stole my heart away.
The gardener's son, as he stood by,
Blossoms four did give to me:
The pink, the rue, the violet blue,
And the red, red rosy tree.

Lass, for your lips the sweet clove pink,
For your eyes the violets blue;
The rose to speak your damask cheek,
For memory the rue.
Oh, but my love at first was fond,
Now, alas, he's turned untrue,
My rose and pink and violet shrink,
But tears keep fresh the rue.

THE STOLEN HEART.

(Air. Smah dunna hoc.)

Allegretto.

The piano introduction consists of three staves. The top staff is a treble clef with a whole rest. The middle and bottom staves are grand staff notation. The music is in 3/4 time and begins with a mezzo-forte (*mf*) dynamic. It features a series of chords and moving lines in both hands, with some slurs and accents.

The first system of the vocal line and piano accompaniment. The vocal line is on a treble clef staff, starting with a whole rest followed by the lyrics "1. I was a maid - en fair and fond,". The piano accompaniment is on a grand staff. The dynamic is mezzo-piano (*mp*). The piano part features a steady accompaniment with some melodic lines in the right hand.

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics "Smil - - ing, sing - - ing all the day,". The piano accompaniment continues with similar accompaniment patterns, including slurs and accents.

The third system of the vocal line and piano accompaniment. The vocal line concludes with the lyrics "Till - Ma-guire with looks of fire He". The piano accompaniment provides a final accompaniment for this phrase, ending with a fermata over the final notes.

stole my heart a - way. The gard'-ner's son, as

he stood by, blos-soms four he gave to me, The pink, the rue, the

vio - let blue, And the red rose — tree.

mp 2. "Lass, for your lips the

sweet clove pink, For your eyes the vio - - lets blue, The

rose to speak. your da - - mask cheek, For me - mo - ry the



rue." Oh, but my love at first was fond;



Now, a - las, he's turn'd un - true, My rose and pink, and



vio - let shrink, But my tears keep fresh the rue.



THE MELODY OF THE HARP.

Oh! Harp of Erin what glamour gay,
 What dark despairing are in thy lay?
 What true love slighted thy sorrow wells,
 What proud hearts plighted thy rapture tells.
 Round thy dim form lamenting swarm
 What Banshees dread; till, glowing warm,
 A heavenly iris of hope upsprings
 From out the tumult that shakes thy strings.

[The chief dejected, with drooping brow,
 Aroused, erected, is hearkening now,
 The while abhorrent of shame and fear
 Thy tuneful torrent invades his ear.
 He calls his clan: "Who will and can
 The slogan follow in Valour's van?"
 Then forward thunder the gallant Gael
 And death and plunder are o'er the Pale.]

The child is calling through fever dreams;
 When, softly falling as faery streams,
 Thy magic Soontree his soul shall sweep.
 Into the country of blessed sleep.
 To ears that heed not their longing moan
 Let lovers plead not with words alone,
 But seek thine aid. The haughtiest maid
 Will pause by thy sweet influence swayed;
 Until the ditty so poignant proves,
 She melts to pity and melting loves.

THE MELODY OF THE HARP.

Air. The melody of the harp.

Andante.

mf
con Ped.

mf
Oh! Harp of

E - rin! what glamour gay, What dark des -

p

-pai - ring are in thy lay? What true love

slight - - ed thy sor-row wells, What proud hearts

plight - ed thy rap - ture tells.

Round thy dim form _la - ment - ing

swarm What Ban - shees dread, till glow - ing

warm, A heav'n - ly i - - ris of hope up -

springs From out the tu - mult that shake thy

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'springs From out the tu - mult that shake thy'. The piano accompaniment features a flowing, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand. The key signature has one flat, and the time signature is common time.

strings.

dim.

The second system of music continues the vocal line with the lyric 'strings.'. The piano accompaniment continues with the same arpeggiated texture. A dynamic marking of *dim.* (diminuendo) is placed over the piano accompaniment. The system concludes with a fermata over the final notes of the piano accompaniment.

The child is call - ing thro' fe - ver

p *pp*

The third system of music features the vocal line with the lyrics 'The child is call - ing thro' fe - ver'. The piano accompaniment continues with the arpeggiated texture. Dynamic markings of *p* (piano) and *pp* (pianissimo) are present. The system concludes with a fermata over the final notes of the piano accompaniment.

dreams; When, soft-ly fall - ing as fae - ry streams, Thy ma - gic

pp

The fourth system of music features the vocal line with the lyrics 'dreams; When, soft-ly fall - ing as fae - ry streams, Thy ma - gic'. The piano accompaniment continues with the arpeggiated texture. A dynamic marking of *pp* (pianissimo) is present. The system concludes with a fermata over the final notes of the piano accompaniment.

soon - - tree*) his soul shall sweep In - to the

coun - try of bles - sed sleep. To ears that

heed not their long - ing moan Let lovers plead not with words a -

poco cresc.

lone, But seek thine aid. The haughtiest

p *cresc.*

*) soontree = lullaby

maid will pause by thy — sweet in - fluence

cresc.

swayed, Un - til thy mu - - sic so poi - gnant

Più lento.

proves, She melts to pi - ty and melting loves.

colla parte

fin.

THE BEAUTIFUL CITY OF SLIGO.

We may tramp the earth for all that we're worth,
 But what odds where you and I go?
 We shall never meet a spot so sweet
 As the beautiful City of Sligo.

Oh, sure she's a Queen in purple and green,
 As she shimmers and glimmers her gardens between;
 And away to Lough Lene the like isn't seen
 Of her river a-quiver with shadow and sheen,
 The beautiful City of Sligo.

Though bustle and noise are some folks' joys,
 Your London just gives me ver-ti-go,
 You can hear yourself talk when out you walk
 Thro' the beautiful City of Sligo.

Oh, sure she's a Queen, &c.

As an artist in stones a genius was Jones,
 Whom so queerly they christened In-i-go,
 But he hadn't the skill to carve a Grass Hill
 For the beautiful City of Sligo.

Oh, sure she's a Queen, &c.

Then for powder and puff and cosmetrical stuff,
 Dear girls to Dame Fashion, ah! why go?
 When Dame Nature supplies for tresses and eyes
 Such superior dyes down in Sligo.

Oh, sure she's a Queen, &c.

THE BEAUTIFUL CITY OF SLIGO.

(Air. The beautiful City of Sligo.)

Allegro.

1. We may

f *p*

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegro'. The first measure of the vocal line is a whole rest. The piano accompaniment begins with a forte (*f*) dynamic. The system ends with a piano (*p*) dynamic marking.

tramp the earth for all that we're worth, But what odds where you and

f *p*

This system contains the second two staves of music. The vocal line continues with the lyrics 'tramp the earth for all that we're worth, But what odds where you and'. The piano accompaniment continues with a forte (*f*) dynamic, followed by a piano (*p*) dynamic marking.

I go? We shall ne - ver meet a spot so sweet As the

v

This system contains the final two staves of music. The vocal line concludes with the lyrics 'I go? We shall ne - ver meet a spot so sweet As the'. The piano accompaniment continues with a piano (*p*) dynamic. The system ends with a fermata over the final note of the vocal line.

beau - ti - ful Ci - ty of Sli - go. Oh, sure shes a Queen in

pur - ple and green As she shim - mers and glim - mers her gar - dens be - tween; And a

way to Lough Lene the like is - n't seen Of her ri - ver a - qui - ver with

sha - dow and sheen, The beau - ti - ful Ci - ty of Sli - go.

2. Tho' bus - tle and noise are

some folks' joys, Your Lon-don just gives me ver - ti - go, You can

hear your-self talk when out you walk Thro' the beau-ti-ful Ci-ty of

Sli - go. Oh, sure she's a Queen in pur-ple and green, As she

shim-mers and glim-mers her gar-dens be-tween; And a - way to Lough Lene the

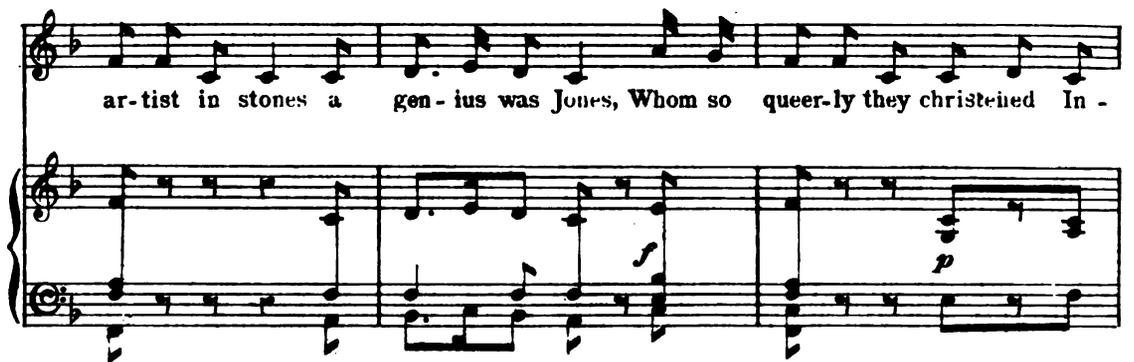
like is - n't seen Of her ri-ver a - qui-ver with sha-dow and sheen, The



beau - ti - ful Ci - ty of Sli - go.



3. As an



ar - tist in stones a gen - ius was Jones, Whom so queer - ly they christened In -



- i - go, But he hadn't the skill to carve a Grass Hill For the

beau-ti - ful Ci - ty of Sli - go. Oh, sure she's a Queen in

pur-ple and green, As she shimmers and glimmers her gar-dens be-tween; And a -

- way to Lough Lene the like is - n't seen Of her ri-ver a - quiv - er with

sha-dow and sheen, The. beau - ti - ful Ci - ty of Sli - go.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a dynamic marking of *f* (forte) and features a rhythmic pattern of eighth and sixteenth notes.

4. Then for pow-der and puff and cos - met - i - cal stuff, Dear

The second system includes the lyrics "4. Then for pow-der and puff and cos - met - i - cal stuff, Dear". The piano accompaniment features a dynamic marking of *p* (piano) and includes a *f* (forte) marking towards the end of the system.

girls, to Dame Fa-shion ah! why go? When Dame Na-ture sup- plies for.

The third system includes the lyrics "girls, to Dame Fa-shion ah! why go? When Dame Na-ture sup- plies for.". The piano accompaniment features a dynamic marking of *p* (piano).

tress-es and eyes Such su - per - i - or dyes down in Sli - go. Oh,

The fourth system includes the lyrics "tress-es and eyes Such su - per - i - or dyes down in Sli - go. Oh,". The piano accompaniment features a dynamic marking of *p* (piano).

sure she's a Queen in pur-ple and green, As she shim-mers and glim-mers her

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "sure she's a Queen in pur-ple and green, As she shim-mers and glim-mers her". The piano accompaniment consists of a steady eighth-note bass line and a treble line with various rhythmic patterns.

gar-dens be-tween; And a - way to Lough Lene the like is - n't seen Of her

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "gar-dens be-tween; And a - way to Lough Lene the like is - n't seen Of her". The piano accompaniment maintains the same rhythmic structure as the first system.

ri-ver a - qui-ver with sha-dow and sheen, The beau - ti - ful Ci - ty of

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "ri-ver a - qui-ver with sha-dow and sheen, The beau - ti - ful Ci - ty of". The piano accompaniment continues with its characteristic rhythmic patterns.

Sli - - go.

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "Sli - - go.". The piano accompaniment ends with a final chord and a fermata over the final note.

THE BLACKBIRD AND THE WREN.

Once the blackbird called unto the solemn crow,
 "O why do you for ever in mourning go?"
 Quoth the crow, "I lost my own true love, alack!
 And thereafter for ever I go all in black."
 Then the blackbird sighed from out the sally bush,
 "Once I too fell courting a fair young thrush.
 Oh, but she deceived and grieved me, Oh, but she turned false, false, O!
 And ever since in mourning I too go!"

Last the little wren he piped, "If we were men,
 Faith, 'tis we could find us sweethearts, eight, nine and ten.
 Then if one grew cold or turned unfaithful, O!
 It is off to another one we each could go."
 "Perhaps," replied the crow, "that plan of yours might work
 If we were living in the land of the Turk,
 But in Christian climes a woman's just as free to give you pain!
 And so, my friends, in feathers we'll remain."

Founded on an old song.

THE BLACKBIRD AND THE WREN.

Allegretto.

Once the blackbird call'd un -

to the so - lemn crow, "Oh why do you for ev - er in

mour - ning go?" Quoth the crow, "I lost my own true love a - lack, And there -

af - ter for e - ver I go all in black." Then the blackbird sigh'd from

out the sal - ly bush, "Once I too fell courting a fair young thrush.

mf *p* *rall.* *a tempo* *colla parte*

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegretto'. The score includes various dynamic markings: *mf* (mezzo-forte), *p* (piano), *rall.* (rallentando), and *a tempo*. There are also performance instructions like *colla parte* and a repeat sign. The lyrics are interspersed between the musical lines.

mf

Oh! but she de-ceived and grieved me, Oh! but she turn'd false, O, And

rall.

e - ver since in mour-ning I too go!"

colla parte

leggiero

Last the lit-tle wren he piped, "If we were men, Faith, 'tis

p

p

we could find us sweet - hearts, eight, nine and ten. Then if one grew cold — or

rall. *a tempo*
 turn'd un - faith - ful, O! It is off to an - oth - er one we

colla parte *mf* *p*

maestoso
 each could go." "Praps," re-plied the crow, "that plan of yours might work If

mf

we were liv - ing in the land of the Turk, But in Chris - tian climes a wo - man's

pesante
 just as free to give you pain, And so, my friend, in feathers well re - main."

REMEMBER THE POOR.

Oh! remember the poor when your fortune is sure,
 And acre to acre you join;
 Oh! remember the poor, though but slender your store,
 And you ne'er can go gallant and fine.
 Oh! remember the poor when they cry at your door
 In the raging rain and blast;
 Call them in! Cheer them up with the bite and the sup,
 Till they leave you their blessing at last.

The red fox has his lair, and each bird of the air
 With the night settles warm in his nest,
 But the King Who laid down His celestial crown
 For our sakes. He had nowhere to rest.
 Oh! the poor were forgot till their pitiful lot
 He bowed Himself to endure;
 If your souls ye would make, for His Heavenly sake,
 Oh! remember, remember the poor.

REMEMBER THE POOR.

(Air. Remember the Poor.)

Andante.

1. Oh! re-mem-ber the poor when your

for-tune is sure, And a-cre to a-cre you join; Oh! re-

-mem-ber the poor, tho' but slen-der your store, And you ne'er can go gal-lant and

fine. Oh! re-mem-ber the poor when they cry at your door In the

ra - ging rain and blast; Call them in, cheer them up with the

mp

p

bite and the sup, Till they leave you their bless - ing at last.

2. The red fox has his lair, and each

p

bird of the air With the night set - tles warm in his nest, But the

poco più lento e maestoso

cresc.

cresc.
 King Who laid down His ce - les - tial crown For our sakes, He had no-where to

p

rest. Oh! the poor were for-got till their pit - i - ful lot He

bow'd Him-self to en - dure; If your souls ye would make, for His

p

più lento
 Hea - ven - ly sake, Oh! re - mem - ber, re - mem - ber the poor.

colla parte

THE HEROES OF THE SEA.

I'll tell you of a wonder, that will stiffen up your hair,
 That happened two poor fishermen convenient to Cape Clear.
 They just had run their boat afloat, they'd hardly gripped an oar,
 When their dog leapt in, their cat stepped in, that ne'er did so before.

Now what overcame the creatures to start from shore?

Says one brother: "What's come o'er them two, who ne'er on land agree,
 To settle up their difference a - this-way on the sea?"

"I consave," replied the other, "'tis the portent we could wish
 For a powerful take of pilchard, since that same's their favourite fish.

'Tis a symptom, for sure, of a power of fish!"

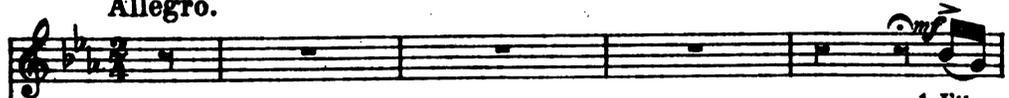
Well! when the rising moon revealed a swiftly rushing shoal,
 Their net they shot and found they'd got a purty tidy haul.
 But when a dozen yards of mesh they'd plumped into the hold,
 They saw their fish were fine say-rats, which made their blood run cold,
 As around and around them they screeched and rolled.

But ere each rat could rip his way from out the noosin' net,
 Bedad, the jaws of Towzer or the claws of Tom he met.
 Then safely our two fishermen rowed home from out the bay,
 And Tom and Towzer from that time were haroes you may say,
 Round about the country-side, many and many a day.

THE HEROES OF THE SEA.

(Air. Street Ballad.)

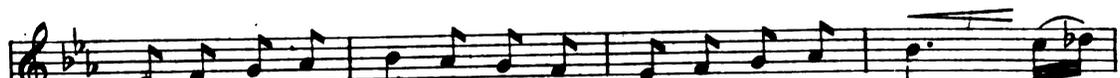
Allegro.

VOICE.  1. Fin

PIANO. 


tell you of a won-der that will stif-fen up your hair, That




happen'd two poor fish-er-men con-ven-ient to Cape Clear: They



just had run their boat a - float, They'd hard - ly gripped an

p *mf* *p*

oar, When their dog leapt in, their cat stepped in that

mf *p*

ne'er did so be - - fore. Now what o - ver - came the

crea - - tures to start from shore?

f *p*

2. Says one brother: "What's come

o'er them two who pe'er on land a - - gree To

set - tle up their dif - fer - ence a - - this - way on the

sea?" "I con - save," re - plied the o - ther, "'Tis - the

por - tent we could wish For a pow'r - ful take of

mf *p* *mf*

pil - chard since that same's their fav' - rite fish. 'Tis a

p

symp - tom for sure of a power of fish?

3. Well!

p

when the ris - ing moon re - vealed a swift - ly rush - ing

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains three measures of music with lyrics: "when the ris - ing moon re - vealed a swift - ly rush - ing". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

shoal, Their net they shot and found they'd got a pur - ty ti - dy

The second system continues the musical score. The vocal line has three measures with lyrics: "shoal, Their net they shot and found they'd got a pur - ty ti - dy". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

haul; But when a do - zen yards of mesh they'd

The third system continues the musical score. The vocal line has three measures with lyrics: "haul; But when a do - zen yards of mesh they'd". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

plump'd in - to the hold, They saw their fish were

The fourth system concludes the musical score. The vocal line has three measures with lyrics: "plump'd in - to the hold, They saw their fish were". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

fine sea-rats which made their blood run cold As a - round..... and a -

round them they screeched and rolled.

4. But ere each rat could rip his way from

out the noos-in' net, He - dad the jaws of Tow-zer or the

claws of Tom he met. Then safe-ly our two fish-er-men rowed

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with the lyrics 'claws of Tom he met. Then safe-ly our two fish-er-men rowed'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with various rhythmic patterns.

home from out the bay, And Tom and Towzer from that time were

The second system continues the musical piece. The vocal line has the lyrics 'home from out the bay, And Tom and Towzer from that time were'. The piano accompaniment maintains the same rhythmic structure as the first system, with a consistent bass line and treble accompaniment.

her-oes you may say Round a-bout the coun-try side, many and

The third system of music shows the vocal line with the lyrics 'her-oes you may say Round a-bout the coun-try side, many and'. The piano accompaniment continues with its established pattern, providing a harmonic and rhythmic foundation for the vocal melody.

many a day.

The final system on the page shows the vocal line with the lyrics 'many a day.'. The piano accompaniment concludes the piece with a final cadence. The piece ends with a double bar line and repeat dots.

THE BLACK PHANTOM.

On for ever, on for ever,
 Unbeknown beneath the night,
O mo chuma! O mo chuma!
 Stole the silent, searching blight,
 Till it struck us with a shiver,
 Shaking wide its woeful curse,
 Like the white plumes of a hearse.

Down we dug, but only showered
 Poison'd praties o'er the slope —
O mo chuma! O mo chuma!
 Hoping yet agin all hope,
 Till, at long lost overpower'd,
 In the gloomy gath'ring shades
 We should rest our useless spades.

While, around us ghostly shadows,
 Phantoms of our fathers' dead,
O mo chuma! O mo chuma!
 Roamed and roamed with ceaseless tread,
 Weeping, wailing thro' the meadows,
 Fit to melt a heart of stone.
 Ochone! and ochone!

Then we knew for solemn certain
 That the poison breathing cloud —
O mo chuma! O mo chuma!
 Surely yet would be our shroud,
 Still would draw its cruel curtain
 Closer still round child and wife,
 Till it strangled out their life.
O mo chuma! O mo chuma!

THE BLACK PHANTOM.

(1846.)

(Air. The Black Phantom.)

Larghetto.

VOICE. *mf*
1. On for

PIANO. *mf* *dim.* *p*

e - - ver, on for e - ver, Un - be - known be - neath the

p *pp*
night, O mo chu - ma! O mo chu - ma! Stole the si - lent, searching blight Till it

O my grief. Pronounce "Mokooma?"

H. 2870

struck us with a shiver, Shaking wide its woe - ful curse, Like the

white plumes of a hearse. _____ Down we

dug, but on - - - ly showered Poison'd pra - - - ties

o'er the slope, O mo chu - ma! O mo chu - ma! Hoping

yet a-gin all hope, Till, at long last o-ver-power'd, In the

cresc.

3

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "yet a-gin all hope, Till, at long last o-ver-power'd, In the". The bottom staff is a piano accompaniment starting with a *cresc.* marking. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A triplet of eighth notes is marked with a '3' above it.

gloom-y gath'-ring shades We should rest— our use-less spades—

mf

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics: "gloom-y gath'-ring shades We should rest— our use-less spades—". The bottom staff is a piano accompaniment with a *mf* marking. The piano part continues the accompaniment from the first system, with a melodic line in the right hand and chords in the left hand.

While a-round us

pp

pp

s

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics: "While a-round us". The bottom staff is a piano accompaniment with a *pp* marking. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A triplet of eighth notes is marked with an 's' above it.

ghost-ly shad-ows, Phantoms of our fath-ers dead, O mo

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics: "ghost-ly shad-ows, Phantoms of our fath-ers dead, O mo". The bottom staff is a piano accompaniment. The piano part continues the accompaniment from the previous systems, with a melodic line in the right hand and chords in the left hand.

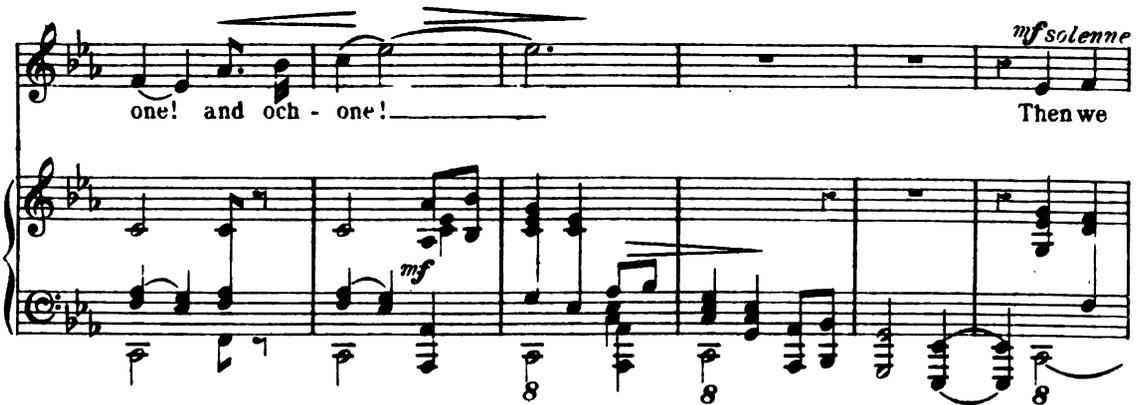
chu - ma! O mo chu - ma! Roamed and roamed with cease - less tread, Weep - ing,



wai - ling thro' the meadows, Fit to melt a heart of stone. Och -



one! and och - one! _____ Then we



knew for so - lemn cer - tain That the poi - son - breath - ing



p *pp* *cresc.*
 cloud_ O mo chu - ma! O mo chu - ma! Sure-ly yet would be our

ad lib. *cresc.*
 shroud, Still would draw its cru - - el curtain Clo - ser still round child and

p *colla parte*

ff *dim.*
 wife, Till it strangled out their life! _____ O mo chu-ma! O mo

ff *dim.*

chu - ma! O mo chu - ma!

MARY, WHAT'S THE MATTER.

"Now, Mary, what's the matter,
 What's come o'er you, dear,
 That all your lightsome chatter
 Is no more to hear?"

"'Tis nothing, mother deary
 Worth your care at all.
 Who'd not be dull and weary
 In so dark a Fall?"

"Because brown leaves are fluttering,
 Skies are seldom bright,
 Will heart-whole girls go uttering
 Sighs from morn to night?"

"Well since you're so perceiving,
 Mothereen astore,
 P'raps I've been make-believing,
 Though my heart was sore."

"Would Mary's heart be sorer,
 If one Myles O 'Hea
 Had asked her father for her
 And got his wish to-day?"

"O Mother there's brave news for me,
 Now you've brought me joy!"
 "My dear, had you said, 'Choose for me!
 I'd have chose that boy."

MARY, WHAT'S THE MATTER.

(Air. Mary, what's the matter?)

Andante. *mf*

1. "Now Ma-ry, what's the

mat-ter, What's come o'er you, dear, That all your lightsome chat-ter Is

no more to hear?" "Tis nothing, mother dea - ry, Worth your care at

all! — Who'd not be dull and wea-ry In so dark a Fall." —

pp

mf

2. "Be - cause brown leaves are

flutt'ring, Skies are sel-dom bright, Do heartwhole girls go ut - fring

Sighs day and night?" "How well you've been per - ceiv - ing, Moth - er - een as -

thore! — Thro' all my make-be - liev-ing That my heart was sore." —

pp

pp

3. "Would Ma-ry's heart be

so - rer If one Myles O' Hea Had - asked her father for her And

rall.

colla voce

fu tempo

just got his way?" "O__ mother, what brave news for me! How you've brought me

a tempo

f

poco

rall.

poco piu lento

joy!" "Child, had you bid me choose for ye, I'd have chose that boy!"

rall.

poco piu lento

AWAY TO THE WARS.

When the route is proclaimed thro' the old barrack yard,
To part from our sweethearts it surely is hard!
But smother the sigh, boys, and swallow the tear,
And comfort the darlings with words of good cheer.
 While the bugles they blow so gaily oh!
 And away to the battle we marching go.

Then it's "Right about face," and we're clearing the street,
"Good luck" and "God bless you!" from all that we meet,
While all of the lazy ones bounce from their beds,
And up go their windies and out go their heads.
 While the bugles they blow so gaily oh!
 And away to the battle we marching go.

Now it's "Halt, Royal Irish!" now "Dress by the left!"
And on to the Quay through the crowd we have cleft;
Here's cheers for Old Ireland, with twenty cheers more,
And off with our ship from the Emerald shore.
 While the bugles they blow so gaily oh!
 And away to the wars o'er the ocean we go.

AWAY TO THE WARS.

(Air "When you go to a Battle")

Allegro.

1. When the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

route is proclaimed thro' the old barrack yard, To part from our sweethearts it

The second system continues the vocal line with the lyrics "route is proclaimed thro' the old barrack yard, To part from our sweethearts it". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

sure-ly is hard! But smother the sigh, boys, and swal-low the tear, And

The third system continues the vocal line with the lyrics "sure-ly is hard! But smother the sigh, boys, and swal-low the tear, And". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

com-fort the dar-lings with words of good cheer. While the bug-les they blow so

The fourth system concludes the vocal line with the lyrics "com-fort the dar-lings with words of good cheer. While the bug-les they blow so". The piano accompaniment continues with a melodic and harmonic accompaniment.

CHORUS
ff ad lib.

gai - ly oh! And a - way to the bat - tle we march - ing go. While the

bug - les they blow so gai - ly oh! And a - way to the bat - tle we

marching go.

2. Then it's "Right a - bout face" and we're clearing the street, "Good

luck!" and "God bless you!" from all that we meet, While all of the laz-y ones

bounce from their beds, And up go their windies and out go their heads, While the

bug-les they blow so gai - ly oh! And a - way to the bat-tle we

CHORUS *ad lib.*

ff
marching go. While the bug-les they blow so gai - ly oh! And a -

way to the bat-tle we march - ing go.

This system contains the first two measures of the piece. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The lyrics are positioned below the vocal line.

3. Now it's

This system contains the next two measures. The vocal line has a whole rest in the first measure, followed by a half note in the second measure. The piano accompaniment continues with rhythmic patterns. The lyrics "3. Now it's" are placed to the right of the vocal line.

"Halt, Royal I-rish!" now "Dress by the left!" And on to the Quay thro' the

p

This system contains the next two measures. The vocal line has a whole rest in the first measure, followed by a half note in the second measure. The piano accompaniment features a piano (*p*) dynamic. The lyrics are positioned below the vocal line.

crowd we have cleft; Here's cheers for Old Ireland, with twen-ty cheers more! And

This system contains the final two measures of the piece. The vocal line has a whole rest in the first measure, followed by a half note in the second measure. The piano accompaniment concludes with a sustained chord. The lyrics are positioned below the vocal line.

off with our ship from the E - me - rald shore, While the bugles they blow so

f

CHORUS
ff ad lib.

gai - ly oh! And a - way to the wars o'er the o - cean we go. While the

bug - les they blow so gai - ly oh! And a - way to the wars o'er the

o - cean we go.

LOVELY ANNE.



Lovely Anne, oh! lovely Anne!
 Oh hearken to my bitter cry!
 Alone on rugged Slievenaman,
 For your fond sake I lie;
 For you I've fled my friends, fled my clan,
 Fair Saxon, have you turned untrue?
 And has my lovely Anne, my lovely Anne,
 But brought me here to rue?

Lovely Anne, oh, lovely Anne,
 Since darkly here I laid me down,
 How oft the wind-swept cannavan,
 Has seem'd your flutt'ring gown,
 And once a maid, with bright milking can,
 Brush'd hitherward across the dew,
 "'Tis she, my lovely Anne, my lovely Anne!"
 She turned and frown'd me through.

Lovely Anne, oh lovely Anne!
 Cold morn is mounting o'er the height,
 And your forsaken Irishman
 Afar must take his flight.
 Heaven's curse upon the black, heartless ban,
 That sunders thus the fond and true.
 Adieu, my lovely Anne, my lovely Anne,
 For evermore Adieu!

LOVELY ANNE.

(Air. Lovely Anne.)

Andante.

The piano introduction consists of three measures. The first measure is marked *mf* and features a melodic line in the right hand and a supporting bass line in the left hand. The second measure is marked *dim.* and continues the melodic and harmonic development. The third measure concludes the introduction with a final chord in the right hand and a sustained bass note in the left hand.

The first system of the vocal and piano accompaniment. The vocal line begins with a *mf* dynamic and the lyrics: "Love - ly Anne, oh! love - ly Anne! Oh heark - en to my". The piano accompaniment starts with a *p* dynamic and provides harmonic support for the vocal melody.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "bit - ter cry! A - lone on rug - ged Slieve-na-man For". The piano accompaniment continues with a *p* dynamic, maintaining the harmonic structure.

your fond sake I lie; — For you I've fled my friends,

fled my clan. Fair Sax - on, have you turn'd un - true? — And has my

love - ly Anne, my — love - ly Anne But brought me here to —

rue?

Love - ly Anne, oh, love - ly Anne, Since dark - ly here — I

laid me down, How oft the wind-swept can - navan* Has *dim.*

seem'd your flutt' - - - ring gown. — And once a maid with bright *pleggiaro*

pp

milking can Brush'd hi - ther-ward a-cross the dew; "Tis she, my *cresc.*

* The bog-cotton.

love - ly Anne, my — love - - ly Anne!" She turned and frown'd me

thro'.

Love - ly Anne, oh, love - ly Anne! Cold morn is mount - - ing

o'er the height, And your for - sa - - ken

I - rishman A - far must take his flight. — Heav'n's

f

cresc.

f

curse up-on the black heartless ban* That sun - ders thus the fond and

Più lento.

true. — A - dieu, my love - ly Anne, my

p

rit.

love - ly Anne, For ev - er - more, — A - - dieu!

* By the Irish penal laws an Irish Catholic could not marry an English Protestant.
H. 2970

FAREWELL NOW, MISS GORDON.

Farewell! now, Miss Gordon, my day dream is over
And I march in the morn with our Royal young Rover.
Yet peace be about you both sleeping and waking,
Though I live on without you with a heart nigh to breaking.

Oh, have you forgotten, oh, have you forgotten,
When I found the white heath all among the moor cotton,
How you wore it, on your bosom, for a whole week together?
Is my love flung away with that spray of white heather?

And do you remember, oh, do you remember,
When the falling star flashed that bright night of September;
How your heart's wish I read in your rapt look of longing?
Have you crushed that hope dead, to my heart's bitter wronging?

But with lips still locked tight, at your pride's stern commanding,
As a statue death white, here before me you're standing.
Woe's me we part thus! yet if so we must sever,
Farewell now, Miss Gordon, oh, farewell for ever.

FAREWELL NOW, MISS GORDON.

(Air— Farewell now, Miss Gordon.)

Andante moderato.

1. Fare - well now, Miss

Gor - don, My daydream is o - ver, And I march in the morn with our

Ro - yal young Ro - ver. Yet peace be a - bout you both sleeping and

wak - ing, Tho' I live on with - out you with heart nigh to breaking.

mf *s*
2. Oh! —

do you re - mem - ber, oh! do you re - mem - ber, When the

fall - ing star flashed that bright night of Sep - tem - ber, How your

heart's wish I read in your rapt look of long - ing? Have you

poco rall.
crush'd that hope dead to my love's cru - el wronging?
mf

3. But with lips still lock'd

tight at your pride's stern com - man - ding, As a sta - tue death - white here be -

fore me you're stand - ing. Woe's me we part thus! Yet if

so we must se - ver, Fare - - well now, Miss Gor - don, oh!

rall.

colla parte *mf*

fare - well for e - ver.

rall.

EVA TOOLE.

Who's not heard of Eva Toole,
 Munster's purest, proudest jewel,
 Queen of Lip'rick's lovely maidens,
 Kerry's charming girls?
 As her gliding course she takes
 Like a swan across the lakes,
 With her voice of silver cadence,
 And her smile of pearls!
 Oh! the eyes of Eva Toole!
 Now why would not Cromwell cruel,
 Just have called two centuries later
 Here on Carrig height?
 For one angry azure flash
 From beneath her ebon lash!—
 And away old Noll should scatter
 Out of Eva's sight.

Is't describe you, Eva Toole?
 As she danced last night at Shrule,
 Her two feet like swallows skimmin'
 Up and down the floor;
 Or the curtsy that she dropped
 Ev'ry time the music stopped,
 Not the oldest men or women
 Saw such grace before.
 Yet altho' you bore the rule
 O'er us all then, Eva Toole,
 Ne'er a one but I was in it
 Of your sweethearts fine.
 And my heart's in such a riot,
 That to keep the crayture quiet
 I am runnin' round this minute
 Just to make you mine!

EVA TOOLE.

Allegretto. *mf*

1. Who's not

heard of E - va Toole, Munster's pu - rest, proudest jewel, Queen of

Lim'-ricks love - ly maidens, Ker - ry's charm - ing girls? As her

mf *p*

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The first system begins with the tempo marking 'Allegretto.' and a dynamic marking 'mf'. The second system features a dynamic marking 'p'. The third system features a dynamic marking 'p'. The lyrics are placed below the vocal line.

glid - ing course she takes Like a swan a-cross the lakes, With her

voice of sil - ver ca-dence And her smile of pearls. Oh the

cresc.

pp

eyes of E - va Toole! Now why would not Cromwell cruel Just have

mf

call'd two cen - taries la - ter Here on Car - rig height? For one

an - gry a - zure flash From be - neath her e - bon lash! And a -

- way old Noll should scat - ter Out of E - .va's sight. —

dim.

mf

2. Is't de -

scribe you E - va Toole? As she danced last night at Shrule, Her two

p

feet like swallows skim-min' Up and down the floor; Or the

curt - sey that she dropped Ev' - ry time the mu - sic stopped, Not the

old - est men or wo-men Saw such grace be - - fore. Yet al -

- tho' you bore the rule O'er us all then, E - va Toole, Ne'er a

one but I was in it Of your sweet - hearts fine, And my

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "one but I was in it Of your sweet - hearts fine, And my". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

heart's in such a riot, That to keep the cray-ture quiet I am

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "heart's in such a riot, That to keep the cray-ture quiet I am". The piano accompaniment continues with similar melodic and rhythmic patterns.

run - nin' round this mi - nute Just to make you mine! —

dim.

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "run - nin' round this mi - nute Just to make you mine! —". The piano accompaniment includes a dynamic marking of *dim.* (diminuendo) in the left hand.

p *f*

The fourth system of the musical score concludes the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte) in the left hand.

THE FALLING STAR.

On my heaven he flashed, as the meteor star
Out of night will flame from afar.
Ah, how could I escape his spell?
Deep, deep into my heart he fell.
Ochone!

I believed the stars that burn above
Shone less true than his eyes of love.
All their lamps beam on and on,
But, my falling star, thou art gone.
Ochone!

And a new love claims my fealty now,
Scant of speech and stern of brow.
Until death I own his claim.
Sorrow is my new love's name.
Ochone!

THE FALLING STAR.*)

(Air - Caoiné.)

Largo.

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The piano part features complex chordal textures with many sixths and sevenths, often spanning multiple octaves. The vocal line is marked with dynamics such as *f*, *sf*, *v*, and *pp*, and includes triplet markings. The lyrics are: "1. On my heav'n he flash'd as the me - - - - - tear star Out of night will flame from a - far. How".

1. On my
heav'n he flash'd as the
me - - - - - tear star Out of night will
flame from a - far. How

*) These words are founded on the Norse.

could I es-cape his spell? Deep a -

las in - to my

heart he fell. och - one!

2. I - be -

lieved the stars that

burn a - - bove Shone less true than his

eyes of love. All their

lamps beam on and on! But my

fall - - - - - ing star,

3

pp

thou - - - - - art gone. Och - one!

pp

6

7

5

6

6

6

dim.

3. And a new love claims my feal- - ty

pp



now, Scant of speech and stern of brow.



Un - til death I own his



claim. Sor - row

p più lento
più lento



sure, is my new lo - ver's name. Och-one!

p

KITTY OF THE COWS.

When Kate gives the warning
 For the milking in the morning,
 E'en the cow known for horning comes running to her pail.
 All the lambs they play about her,
 And the little bonneens snout her,
 While their parents they salute her wid a twist of the tail,
 Just as if they said, "You darling, God bless you!"

When we rest from our labour,
 And, neighbour wid neighbour,
 Draw in from the sun to the shelter of the tree,
 Wid the new milk and murphies
 You come trippin' out to serve us,
 All the boys' hearts beguillin', alanna machree!
 While each one of us whispers, "God bless you!"

But there's one sweeter hour,
 When the sun has lost his power
 And the shadows they come creeping along the dewy land,
 Then sweet Kitty I go stalking,
 Till away we two are walking,
 And 'tis pleasantly we're talking, wid my one hand in her hand
 And the other slipped around her and welcome!

KITTY OF THE COWS.

(Air from the Petrie Collection.)

Allegretto.

1. When

Kate gives the warning For the milking in the morning, E'en the cow knowa for horning comes

run - ning to her pail. All the lambs they play a - bout her, And the

lit - tle bonneens' snout her, While their pa - rents all sa - lute her wid a

poco rall.

twist of the tail, Just as if they said, "You dar - ling, God bless you!"

colla voce

* little pigs

2. When we rest from our labour, And,

neighbour wid neighbour, Draw in from the sun to the shelter of the tree, Wid the

new milk and murphies* You come trip-pin' out to serve us, All the

boys' hearts be - gui - lin', al - - an - na ma - chree! While each

poco rall.

mf. *colla voce*

one of us whispers, "God bless you!"

poco rall.

* potatoes

Più lento.

3. But there's one sweeter hour, When the sun has lost his power And the

The first system of the musical score 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 two sharps (F# and C#), and the time signature is common time (C). The piano part includes a *pp* dynamic marking.

sha-dows they come creep-ing a - long, the de - wy land. Then sweet

The second system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic marking.

Kit - ty I go stalk-ing, Till a - way we two are walk-ing, And 'tis

The third system continues the vocal line and piano accompaniment. The piano part features a *p* dynamic marking.

plea - sant - ly we're talk - ing, my one hand in her hand, And the

The fourth system continues the vocal line and piano accompaniment. The piano part features a *p* dynamic marking and an *a tempo* marking above the staff.

o - therslipped a-round her and wel - come!

The fifth system concludes the vocal line and piano accompaniment. The piano part features a *pp* dynamic marking.

THE KING'S CAVE.

Rash Son, return! Yon shores that dazzle
 With glowing pleasaunce, glittering plain,
 And crystal keep is not Hy-Brazil,
 But some false phantom of the main.
 And yon bright band thy vision meeting,
 Their warbled welcome hither fleeting—
 Oh, trust not to their siren greeting,
 Oh, wave not, wave not back again.
 But veil thine eyes from their entreating
 And list not their enchanting strain.

O Sovran Sire, no cruel vision
 Compels my curragh o'er the deep!
 Yea, have we seen the land Elysian,
 Hy-Brazil out of Ocean leap.
 None ever knew it smiling nearer,
 Or hearkened yet, a blessed hearer,
 Its Virgin Chorus chanting clearer
 O'er lulled Atlantic's cradled sleep.
 That strain again! What psalm sincerer
 From Angel harps to Earth could sweep.

With hand to brow the monarch hoary
 Stood rapt upon the Western ray,
 Till in a gulf of golden glory
 The bright bark melted o'er the bay.
 Then cracked the glass of calm asunder!
 Then roared the cave the sea cliff under!
 Then sprang to shore, with hoofs of thunder,
 Mannanan's steeds of ghostly grey.
 Yet ere the shock, a cry of wonder,
 "Hy-Brazil's here!" rose far away.

THE KING'S CAVE.

(An Arran Boatsong.)

Allegretto.

mf

1. "Rash Son, re-turn! Yon

p

shores that daz-zle With glow - ing plea - sance, glitt' - ring plain, And

cry - stal keep is not Hy - Bra - zil, But some false phan - tom

of the main. And yon bright band thy vi - sion meet - ing, Their

cresc.

warb - led wel - come hith - er fleet - ing— Oh, trust not to their

pp

si - ren greet - ing, Oh, wave not, wave not back a - gain. But

veil thine eyes from their en - treating And list not their en -

mf

chant - ing strain." 2. "O . Sov - ran Sire, no

cru - el vi - sion Com - pels my cur - ragh o'er the deep! Yea,

have we seen the land E - ly - sian, Hy - Bra - zil*¹ out of O - cean leap. None

e - ver knew it smil - ing nearer, Or heark - end yet, a bles - sed hearer, Its

cresc.
Vir - gin Chor - us chant - ing clearer O'er lull'd At - lan - tic's

pp
cra - dled sleep. That strain a - gain! What psalm sin - ce - rer From

Ang - el harps to Earth could sweep?"

*¹) Hy-Brazil, or The Island of Brazil, no doubt suggested to the Arran Fishermen by the mirage, was the Irish Island of the Blest, and is to this day believed by some of them to have an actual existence. H. 2870

Poco più lento.

3. With hand to brow the monarch ho-a-ry Stood

rapt up-on the West-ern ray, Till in a gulf of gold-en glo-ry The

f a tempo
bright bark melt-ed o'er the bay. Then crack'd the glass of

calm a-sun-der! Then roàrd the cave the sea-cliff un-der! Then

sprang to shore, with hoofs of thun-der,*) Mau - na - naus steeds of

ghost - ly grey. *mf* Yet

cresc. ere the shock, a cry of thun-der, *sf* "Hy - Bra - zil's here!" rose

far a - way.

*) The Neptune of the ancient Irish.

LULLABY.

I've found my bouny babe a nest
On Slumber Tree.
I'll rock you there to rosy rest,
Astore Machree!
Oh, lulla lol sing all the leaves
On Slumber Tree,
Till everything that hurts or grieves
Afar must flee.

I'd put my pretty child to float
Away from me,
Within the new moon's silver boat
On Slumber Sea.
And when your starry sail is o'er,
From Slumber Sea,
My precious one, you'll step to shore
On Mother's kuee.

LULLABY.

Larghetto con moto.

p

1. I've found my bon-ny babe a nest On

pp

Slumber Tree. I'll rock you there to ro - sy rest, A - store Machree! I've

found my bonny babe a nest On Slumber Tree, I'll rock you there to ro-sy rest, A -

pp

store Ma - chree! Hush - o, Hush - ol — Oh, lul - la -

p

pp

lo! sing all the leaves On Slumber Tree, On Slumber

Tree, Till ev'-ry - thing that hurts or - grieves A - far must

flee, a - far must flee.

2. I'd put my pretty child to float A - way from me, With-

in the silver new moon's boat On Slumber Sea. I'd put my pretty child to float A -

way from me With - in the silver new moon's boat On Slumber Sea. Hush -

ol Hush - o! And when your star - - - ry sail is

o'er From Slumber Sea, From Slumber Sea, My precious

one, you'll step to shore On Mother's knee, On Mother's

pp rall.

colla parte

knee. Hush-o! Hush-o!

THE ALARM.



Hurry down, hurry down, hurry down ever,
 From the wrack-ridden mountain and yellow, rushing river,
 Stern horsemen and footmen with spear, axe and quiver,
 Oh, hurry down, hurry down, your land to deliver.
 Haste, oh haste, for in cruel might clustering
 Far and near the fierce Nordman is mustering,
 Haste, oh haste, or the daughters ye cherish,
 The bride of your bosom shall far more than perish.

Lo! how he toils down that narrow pass yonder,
 Ensnared by his spoils and oppressed by his plunder!
 Flash on him, crash on him, God's fire and thunder!
 And scatter and shatter his fell ranks asunder.
 Oh, smite the wolf, ere he slinks from the slaughter,
 Oh, rend the shark, ere he wins to deep water.
 Pursue and hew him to pieces by the haven,
 And feast with his red flesh the exulting sea raven.

*Suggested by Gerald Griffin's
 War Song of O'Driscoll.*

THE ALARM.

(Air. "Leatherbags Donnell.")

Allegro molto.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system shows the full piano accompaniment in G minor, 3/4 time, starting with a forte (f) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a steady eighth-note accompaniment.

1. Hur-ry down, hur-ry down, hur-ry down e-ver, From the wrack-rid-den

The first system of the vocal entry features a treble clef staff with the melody and a piano accompaniment in the bass clef. The piano part continues with the eighth-note accompaniment from the introduction, marked piano (p). The lyrics are: "1. Hur-ry down, hur-ry down, hur-ry down e-ver, From the wrack-rid-den".

mountain and yel-low, rushing ri-ver, Stern horsemen and foot-men with

The second system continues the vocal melody and piano accompaniment. The piano part includes a crescendo (cresc.) marking. The lyrics are: "mountain and yel-low, rushing ri-ver, Stern horsemen and foot-men with".

spear, axe and qui-ver, Oh, hur-ry down, hur-ry down, your land to de-

The third system continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment. The lyrics are: "spear, axe and qui-ver, Oh, hur-ry down, hur-ry down, your land to de-".

li-ver! Haste, oh haste, for in cru-el might clust'-ring

The fourth system concludes the vocal entry with a treble clef staff and piano accompaniment. The piano part includes a fortissimo (ff) marking. The lyrics are: "li-ver! Haste, oh haste, for in cru-el might clust'-ring".

Far and near the fierce Nord - man is must' - ring, Haste, oh



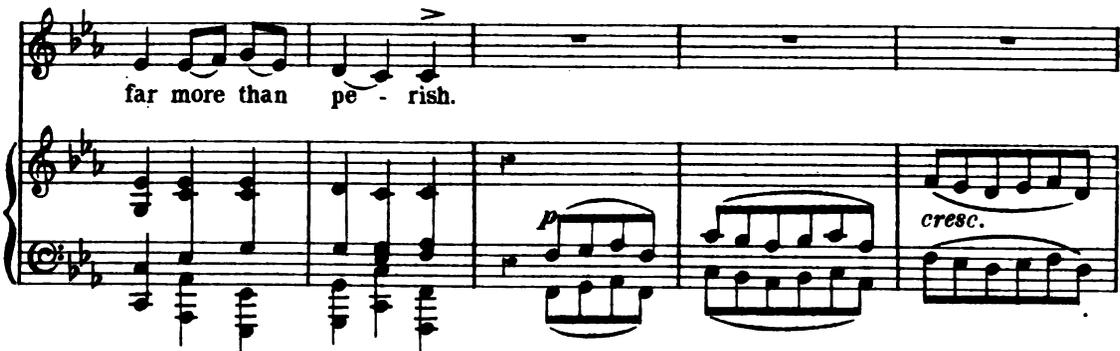
haste. — or the daughters ye che - rish, The brides of your bo - som shall

staccato



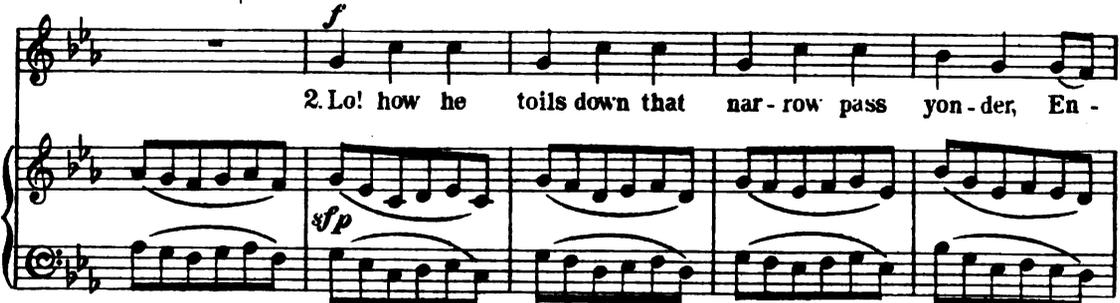
far more than pe - rish.

p *cresc.*



2. Lo! how he toils down that nar - row pass yon - der, En -

sf



snares by his spoils and op - press'd by his plun - der! Flash on him,

mf



sf
crash on him, God's fire and thun-der! And scat-ter and shat-ter his

sf sf
fell ranks a - sun-der. Oh, smite the wolf, ere he slinks from the

sf sf
slaughter, Oh, rend the shark, ere he wins to deep wa-ter. Pur-

sf sf rall.
sue and hew—him to pie-ces by the ha-ven, And feast with his

a tempo ff
red flesh the ex-ul-ting sea-ra-ven. Heigha! _____

Far and near the fierce Nord - man is must' - ring, Haste, oh

haste. — or the daughters ye che-rish, The brides of your bo - som shall

staccato

far more than pe - rish.

p *cresc.*

2. Lo! how he toils down that nar - row pass yon - der, En -

sf

snared by his spoils and op - press'd by his plun - der! Flash on him,

sf *mf*

sf
 crash on him, God's fire and thun-der! And scat-ter and shat-ter his

sf sf
 fell ranks a - sun-der. Oh, smite the wolf, ere he slinks from the

sf sf
 slaughter, Oh, rend the shark, ere he wins to deep wa-ter. Pur-

sf sf rall.
 sue and hew— him to pie-ces by the ha-ven, And feast with his

a tempo ff
 red flesh the ex-ul-ting sea-ra-ven. Heigha! _____

THE SONG OF THE FAIRY KING.

Bright Queen of women, oh, come away,
 Oh, come to my kingdom strange to see:
 Where tresses flow with a golden glow,
 And white as snow is the fair body.
 Beneath the silky curtains of arching ebon brows,
 Soft eyes of sunny azure the heart enthrall,
 A speech of magic songs to each rosy mouth belongs,
 And sorrowful sighing can ne'er befall.

Oh bright are the blooms of thine own Innisfail
 And green is her garland around the West;
 But brighter flowers and greener bowers
 Shall all be ours in that country blest.
 Or can her streams compare to the runnels rich and rare
 Of slow yellow honey and swift red wine,
 That softly slip to the longing lip
 With magic flow through that land of mine?

We roam the earth in its grief and mirth,
 But move unseen of all therein;
 For before their gaze there hangs the haze,
 The heavy haze of their mortal sin.
 But oh! our age it wastes not; for our beauty tastes not
 Of Evil's tempting apple and droops and dies.
 Cold death shall slay us never but for ever and for ever'
 Love's stainless ardours shall illumine our eyes.

Then, Queen of women, oh, come away,
 Far, far away to my fairy throne,
 To my realm of rest in the magic West,
 Where sin and sorrow are all unknown.

THE SONG OF THE FAIRY KING.

(Air: "The Song of Una"*)

Larghetto.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a half note G4, then a whole rest, and finally a half note G4 with a piano (*p*) dynamic marking. The middle staff is the piano accompaniment, featuring a flowing sixteenth-note melody in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is placed below the piano part. The bottom staff is the bass line, providing harmonic support with a steady eighth-note pattern. A first ending bracket labeled "1. Bright" spans the final two measures of the system.

The second system continues the musical score. The vocal line begins with the lyrics "Queen of wo - men, oh, come — a - way, Oh, come to my king - dom". The piano accompaniment continues with its characteristic sixteenth-note texture. A piano (*pp*) dynamic marking is present at the start of the piano part.

The third system continues the musical score. The vocal line begins with the lyrics "strange to see: Where tress - es flow with a gol - den glow, And". The piano accompaniment maintains its sixteenth-note accompaniment.

The fourth system concludes the musical score. The vocal line begins with the lyrics "white as snow is the fair bo - dy. Be - neath the sil - ky cur - tains of". The piano accompaniment continues with its sixteenth-note accompaniment. A fermata is placed over the final note of the vocal line.

* Petrie describes this melody as 'very ancient':

arching e - bon - brows, Soft eyes of sun - ny a - zure the

heart enthral, A speech of magic songs to each ro - sy mouth be - longs, And

sor - rowful sigh - ing can ne'er be - fall.

2. Oh bright are the blooms of thine

own In - nis - fail And green is her gar - land a - round the West; But

bright - - er flow - ers and green - - er bow'rs Shall

all be ours in that coun - try blest. Or can her streams compare to the

run - nels rich and rare Of slow yel - low ho - ney and

swift - red wine, That soft - - ly slip to the

long - ing lip - With ma - gic flow through that land - of mine?

poco cresc.

3. We roam — the earth in its

pp

grief — and mirth, But move — un - seen of all therein; For be -

pp

fore — their gaze there hangs the haze, The hea - vy haze of their

mor - tal sin. But oh! our age it wastes not; for our beauty tastes not Of

poco cresc.

E - vil's tempting ap - ple and droops and dies; Cold

dimp.

cresc.

death shall slay us nev-er, but for ev-er and for ev-er Love's

cresc.

stain - - less ar-dours shall il - lume our eyes.

dim.

pp

Then, Queen of wo - men, oh, come a - way, Far,

pp

far a - way to my fai - ry throne, To my realm of rest in the

poco più lento *rall.*

ma - gic West, Where sin and sor - row are all un-known.

rit.

CLARE'S DRAGOONS.

When on Ramillies' bloody field
 The baffled French were forc'd to yield,
 The victor Saxon backward reel'd
 Before the charge of Clare's men.
 The flags we conquer'd in that fray
 Look lone in Ypres choir they say:
 We'll win them company to-day
 Or bravely die, like Clare's men.

Vive la! for Ireland's wrong,
 And vive la! for Ireland's right,
 Vive la! in battle throng
 For a Spanish steed and sabre.

Another Clare is here to lead,
 The worthy son of such a breed,
 The French expect some famous deed
 When Clare leads on his warriors.
 Our Colonel comes from Brian's race,
 His wounds are in his breast and face,
 The gap of danger's still his place,—
 The foremost of his Squadron.

Vive la! for Ireland's wrong,
 And vive la! for Ireland's right,
 Vive la! in battle throng
 For a Spanish steed and sabre.

Oh, comrades think how Ireland pines
 For exiled lords, and rifled shrines,—
 Her dearest hope the ordered lines
 And bursting charge of Clare's men.
 Then fling your green flag to the sky,
 Be Limerick your battle cry,
 And charge till blood floats fetlock high
 Around the track of Clare's men.

Vive la! for Ireland's wrong,
 Vive la! for Ireland's right,
 Vive la! in battle throng
 For a Spanish steed and sabre.

THOMAS DAVIS.

Condensed from his "Clare's Dragoons" by A. P. G.

CLARE'S DRAGOONS.

(Air: "Vive là!")

Allegro alla Marcia.

The piano introduction consists of two systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth and sixteenth notes. The second system continues the bass clef staff with a similar rhythmic pattern, including some chords and a melodic line.

1. When on Ra - mil - lies' blood - y field The

The first line of lyrics is accompanied by a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part features a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

baf - fled French were forc'd to yield, The vic - tor Sax - on back - ward - reel'd Be -

The second line of lyrics continues the vocal and piano parts. The piano accompaniment remains consistent with the previous line.

fore the charge of Clare's men. The flags we con - quer'd in that fray Look

The third line of lyrics continues the vocal and piano parts. Dynamics include *mf*.

lone in Y - pres' choir they say. We'll win them com - pan -

The fourth line of lyrics concludes the vocal and piano parts on this page.

CHORUS.

y to day Or brave-ly die, like Clare's men: Vi - ve là! for

Ire-land's wrong, Vi - ve là! for Ire-land's right, And Vi - ve là! in

bat - tle throug For a Span-ish steed and sa - bre.

2. An - - 'oth - er Clare is

here to lead, The worth-y son of such a breed, The French expect some

fa - mous deed, When Clare leads on his war - riors. Our Colo - nel comes from

Bri - an's race, His wounds are in his breast and face, The gap of danger's

still his place, The fore - most of his Squa - dron. **CHORUS.** Vi - ve là! for

Ire - land's wrong, Vi - ve là! for Ire - land's right, And vi - ve là! in

bat - tle throug For a Span - ish steed and sa - bre.

3. Oh, com-rades think how Ire - land pines For

p *f* *p*

ex - iled lords and rif - led shrines, Her dear - est hope the

poco a poco cresc.

or - dered lines And burst - ing charge of Clare's men. Then

fling your green flag to the sky, Be Li - me - rick your

bat - tle cry, And charge till blood floats fet - lock high A -

ff CHORUS.

round the track of Clare's men. Vi - ve là! for Ire - land's wrong,

Vi - ve là! for Ire - land's right, And Vi - ve là! in bat - tle throng For a

Span - ish steed and sa - bre.

THE BOWER IN MY BREAST.



I once loved a boy who would come and go,
 Whenever I made my request;
 Till the truth for to tell, I loved him so well
 That I built him a bower in my breast,
 In my breast,
 A bower of green hope in my breast.

But the times grew so black, that at last he should sail
 His fortune to seek in the West.
 Long sorry was I to bid him good-bye;
 For I'd built him a bower in my breast,
 In my breast,
 A bower of green hope in my breast.

O his letters were loving, his letters were long,
 That came floating far out of the West.
 Then cold, short and few they turned, wirrorasthrue!
 And good-bye to the bower in my breast,
 In my breast,
 The bower of green hope in my breast.

Founded on an old song.

THE BOWER IN MY BREAST.

(Air. "I once loved a boy.")

Allegretto.

The musical score is written in G major (one sharp) and 3/4 time. It consists of five systems, each with a vocal line and a piano accompaniment. The piano part includes dynamics such as *mf*, *p*, and *f*. The first system is an instrumental introduction. The second system begins with the lyrics: "once loved a boy who would come and go, When - e'er I". The third system continues: "made my re - quest; Till, the truth for to tell, I". The fourth system continues: "loved him so well That I built him a bow'r in my breast, —". The fifth system concludes with: "A bow'r of green hope in my breast. —".

H. 2870

★ Another air with the same name has been noted in Ireland. It is in the minor key and the melody is totally different. The similarity of the rhythm suggests that both airs were settings of the same words.

2. But

times grew so bad, that at last he should sail His fortune to

seek in the West. Long sor - ry was I to

bid him good - bye; For I'd built him a bow'r in my breast,—

A bow'r of green hope in my breast.

3. Oh, his

let - ters were lov - ing, his letters were long, That floated far

out of the West. Then cold, short, and few they

turn'd, wir - ras - thruel And good - bye to the bow'r in my breast,

The bow'r of green hope in my breast.

MARCHING TO CANDAHAR.



Marching, forced marching,
 At stretch of speed, so strong the need,
 Marching, forced marching
 And Bobs himself to lead.
 Horse, foot and gun at call,
 Like wool upon a ball,
 'Tis in and out and round about
 He winds and binds us all.

Marching and marching,
 For weeke and weeks, o'er moors and peaks;
 Marching and outmarching
 Ten thousand grand old Greeks.
 Till Xenophon's harangues
 Of stades and parasangs,
 By all the powers this march of ours
 To Banagher it bangs.

Marching and marching,
 So swift and far by sun and star!
 Oh, marching and marching
 Away for Candahar.
 They say she's sore beset,
 But through the Afghan net
 We boys will break, and no mistake,
 And save the oity yet.

MARCHING TO CANDAHAR.

Air from the Petrie Collection.

Moderato alla Marcia.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system continues the accompaniment in the grand staff.

mf

1. March - ing, forced march - ing, At stretch of speed, so strong the need;—

p

The first system of the vocal part features a treble clef staff with the lyrics. The piano accompaniment is in a grand staff. The second system continues the accompaniment.

March - ing, forced march - ing, Our chief him-self to lead. Horse,

The vocal part continues with the lyrics. The piano accompaniment continues in the grand staff.

foot and gun at call, Like wool up - on a ball, 'Tis

The vocal part continues with the lyrics. The piano accompaniment continues in the grand staff.

in and out and round a - bout He winds and binds us all.

The vocal part concludes with the lyrics. The piano accompaniment concludes in the grand staff.

mf
2. March - ing and march - ing, For

weeks and weeks, o'er moors and peaks; March - ing, out - march - ing Ten

thou - sand grand old Greeks; Till — Xe - noph - on's harangues Of

stades and pa - ra - sangs, By — all the pow'rs; this march of ours To

Ban - agh - er it bangs.

mf
s. March - ing and march - ing, So swift and far by sun and star! Oh,

p staccato

march - ing and march - ing A - way for Can - da - har. They—

cresc.
say she's sore be - set, But thro' the Af - ghan net We—

boys will break, and no mis - take, And save the cit - y yet.

THE QUERN SONG.

Maids, at morn, grind the good corn
 Each in her mill with a will!
 In go the oats, wheat and pearly barley,
 Down in a shower falls the flour.

CHORUS.

Winding strong, grinding all day long,
 Round and round goes the mill;
 Grinding turn-about, till the meal is out,
 Must never, never be still.

Those hands that are strongest
 Will find a welcome here,
 And they who work the longest
 Shall earn the best cheer.

CHORUS.

Those hands that are strongest
 Will find a welcome here,
 And they who work the longest
 Shall earn the best cheer.
 Winding strong, grinding all day long,
 Round and round goes the mill,
 Grinding, turn-about, till the meal is out
 Must never, never stand still.

Adapted from an old Song.

THE QUERN TUNE.

(Air from Horncastle's Irish Entertainment.)

Andante moderato.

Maids, at morn grind the good corn

Each in her mill with a will, In go the oats,

Wheat and pear-ly barley, Down in a show'r falls the flour.

CHORUS.
Wind - ing - strong, grind - ing all day long, Round, round and

round goes the mill, Grind-ing turn a - bout, till the meal is out must

crusc.

ne - ver, ne - ver be still.

f

SOLO.
Those hands that are strong - est will find a wel - come

p

here, And they who work the long - est shall

bg

CHORUS.
earn the best cheer, best cheer. Those hands that are

f

strong - - est will find a wel - come here, And

they who work the long - est shall earn the best

cheer.

CHORUS.
Wind - ing - strong, grinding all day long,

Round, round and round goes the mill, Grinding turn a - bout, till the meal is out must

cresc.

ne - ver. ne - ver be still.

f

cresc. lips and ripe, and rose - soft cheek, Shall limbs turn weak and *dim.*

co - lour flee, And langourous grace and foam - white form, Shall still blood storm be -

cresc.

cause of ye?

mp 2. Thy slen - der waist, thy cool of gold In ring - lets roll'd a -

round thy knee, Thy scen - ted sighs and looks of flame, They shall not tame my

cresc. spir - it free. For, Wo - man, shapely as the swan, A war - y man hath *dim.*

nurtured me; White neck and arm, bright lip and eye, I shall not die for

love of thee.

O Wo - man, shape-ly as the swan, I shall not die for

a tempo love of thee.

O'DONNELL'S MARCH.

Oh! have you heard the tidings?
 Limerick's aflame,
 Kerry and the Ridings
 Out in Red Hugh's name:
 Till chiefs so lately mocking
 Around his flag are flocking
 And Dublin's towers are rocking
 At O'Donnell's fame.

The rain it ran in fountains,
 Then there fell such frost,
 That Slieve Phelim's mountains
 Swift as fire he crossed.
 Past every Saxon Warder
 He's broke the Southern Border,
 And struck in battle order
 Mountjoy's startled host.

Then hail to Hugh O'Donnell!
 Hail, Clan Donnell, hail!
 Out of far Tyrconnell
 Hosting to Kinsale!
 Oh, heroes of Blackwater,
 Stay not your swords of slaughter,
 Until your foes ye scatter
 Headlong through the Pale.

O' DONNELL'S MARCH.

(Air: "The brown little Mallet")

Allegretto molto marcato.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. A piano (*p*) dynamic marking is present at the beginning.

1. Oh! have you heard the tidings? Li-merick's a -

The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment continues with chords and eighth notes. A piano (*p*) dynamic marking is present.

flame, Ker-ry and the Ridings Out in Red Hugh's name: Till

The vocal line continues with a treble clef. The piano accompaniment continues with chords and eighth notes.

chiefs so lately mock - ing A - round his flag are flock - ing, And

The vocal line continues with a treble clef. The piano accompaniment continues with chords and eighth notes. A mezzo-forte (*mf*) dynamic marking is present.

Dublin's towers are rocking At O' Donnell's fame.

2. The rain it ran in

fountains, Then there fell such frost That Slieve Phelim's mountains

Swift as fire he crossed. Past ev'-ry Sa-xon war-der He's

broke the Southern Bord-er, And struck in bat-tle or-der

Mount-joy's startled host. 3. Then

p *dim.*

hail to Hugh O' Donnell! Hail, Clan Donnell, hail! Out of far Tyr-

p *cresc.*

connell Host-ing to Kin-sale! O heroes of Black-

sf

wat-er, Stay not your swords of slaughter, Un-til your foes ye scatter

f

Head-long through the Pale.

sf *fff* *fff*

THE DEATH OF OSCAR.

I sought my own son over Gowra's black field,
Where the host of the Fians was shattered,
Where fell all our mighty ones, and helmet and shield
O'er the red earth lay shamefully scattered.
I sought my own Oscar and my proud heart upheaped,
As at last on a lone ridge I found him,
His stern hand still clinging to the sword that had reaped
Swathe on swathe of the dead foes around him.

He held out his arms, though the drear mist of death
Had begun o'er his bright eyes to gather.
"I thank God," he faltered with his failing breath,
"That thou still art unhurt, Oh, my father?"
Then down, down I knelt by my heart's dearest one,
All else beside him forgetting;
Till Oscar's proud spirit passed forth like the sun
In a red sea of glory setting.

From the Gaelic.

THE DEATH OF OSCAR.

(Air: The Dirge of Ossian.)

Adagio solenne.

1. I sought my own son o - ver

Gow - ra's black field, Where the host of the Fi - ans was

shat - - ter'd, Where fell all our migh - ty ones, and

helmet and shield O'er the red earth lay shame - ful - ly scat - ter'd. I

sought my own Oscar, and my proud heart up-leap'd As at last on a lone ridge I

p *mf*

found him, His stern hand still clinging to the sword that had reap'd Swathe on

swathe of the dead foes a - round him.

p
col Ped.

2. He held out his arms, though the

pp

drear mist of death Had be - gun o'er his bright eyes to

ga - - - ther. *pp* "I thank God," he fal - ter'd with

his fail - ing breath, *poco* "That thou art un - hurt, Oh, my

fa - - - ther." Then down, down I knelt by my heart's dearest one, All *poco*

else beside him for - get - - ting, Till Os - car's proud spir - it pass'd *cresc.*

mf *cresc.*

forth like the sun In a red sea of glo - ry set - ting. *cresc.*

ONE AT A TIME

or Daniel Whitty.

(Air. She hung her petticoat up to dry.)

As she sat spinning beside her door,
 Sweet Kitty Kelly of Farranfore,
 In dropped, as often he'd done before,
 Ned Byrne, the young Schoolmaster.
 He took the seat that she signed him to
 And then that same to her side he drew,
 When up there hurried big Tom McHugh
 Who lived by lath and plaster.
 He took the seat that Miss Kate supplied
 And drew that same to her other side
 "Now do spake one at a time", she cried,
 And we'll get on the faster.

Says Ned, "Miss Kelly, but don't you see,
 My business needs but yourself and me?"
 "Then since, at present at least, we're three,
 'Twill have to wait", says Kitty.
 "Now, Tom Mc Hugh, 'tis your turn to start!"
 "Well then, Miss Kitty, first come apart?"
 "And hurt poor Ned to the very heart!
 Your selfish plans I pity."
 But since I've guessed what you're both about,
 P'raps now 'tis best not to lave you in doubt;
 So here's the whole of the murder out—
 I'm promised to Daniel Whitty.

ONE AT A TIME or Daniel Whitty.

(Air. She hung her petticoat up to dry.)

Allegretto vivace.

mf
1. As

p

she sat spinning be- side her door, Sweet Kit - ty Kel-ly of Far - ranfore, In

dropped, as of - ten he'd done be-fore, Ned Byrne, the young Schoolmaster. He

mf

took the seat that she signed him to And then that same to her side he drew, When

p

p

up there hurried big Tom Mc Hugh Who lived by lath and plaster. He

mf

took the seat that Miss Kate supplied And drew that same to her oth-er side, "Now

do speak one at a time," she cried, "And we'll get on the fast-er."

p

Says Ned, "Miss Kel-ly, but don't you see, My

mf

business needs but your-self and me?" "Then since, at present at least, we're three, 'Twill

have to wait," says Kit - ty. "Now, Tom Mo Hugh, 'tis your turn to start!" "Well

mf

then, Miss Kit - ty, first come apart?" "And hurt poor Ned to the ver - y heart! Your

p

self - ish plans I pi - ty. But since I've guessed what you're both ab - out, Pr'aps

mf

now 'tis best not to lave you in doubt, So here's the whole of the mur - der out - I'm

promised to Daniel Whit - ty?"

p

RODDY MORE THE ROVER.

Of all the rovin' jacks that e'er to Farranfore came over
 As paramount I'd surely count ould Roddy More the Rover;
 Wid steeple hat and stiff cravat and nate nankeen knee breeches
 And on his back a pedlar's pack just rowlin' o'er wid riches.

[For so it was when o'er the hill his coat-tails they'd come flyin',
 The sharpest tongue of all was still, the crossest child quit cryin',
 Ould women even left their tay, ould men their glass of toddy,
 An' spoon in hand, a welcome grand would wave and wave to Roddy.]

Then when his treasures he'd unlade in view of all the village,
 In from her milkiu' ran the maid, each boy from out the tillage,
 The while the rogue, in each new vogue, the lasses he'd go drapin',
 Until their lads his ribbons, plaids and rings had no escapin'.

Now whist your noise and take your toys, cried he, "My darlin' childer,
 Or my best ballads wid your prate ye'll woefully bewilder."
 Then his "Come-all-ye's" he'd advance wid such a fine comether
 That you might say he took away your sinse and pince together.

[But there! of all the roamin' jacks that trass the counthry over,
 For paramount I'd ever count ould Roddy More the Rover.
 For deed an' I believe that when his sperrit parts his body,
 If he's allowed, he'll draw a crowd in Heaven itself, will Roddy.]

RODDY MORE THE ROVER.

(Air. The brisk young barber.)

Allegretto.

mf

Of

all the rov - in' Jacks that e'er to Far - rau-fore came o - ver For

pa - ramount I'd sure - ly count ould, Rod - dy More, the Ro - ver, Wid

stee - ple hat and stiff cra - vat and nate nan - keen knee - bree - ches, And

on his back a ped - lar's pack just row - lin' o'er wid ri - ches.

mf
Then

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

when his trea-sures he'd un-lade in view of all the vil-lage, In

p

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

from her milk-in' ran each maid, each boy from out the til-lage; The

The third system continues the vocal line and piano accompaniment.

while the rogue in each new vogue the las-ses he'd go dra-pin' Un-

The fourth system continues the vocal line and piano accompaniment.

til their lads his rib-bons, plaids and rings had no es-ca-pin:

The fifth system concludes the vocal line and piano accompaniment.

mf

"Now

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

whisht your noise and take your toys!" Says he, "my dar - lin' chil - der, Or

The second system continues the vocal line and piano accompaniment. The piano part features a prominent bass line with a steady eighth-note rhythm.

my best bal - lads wid your prate ye'll woe - ful - ly be - wil - der." Then

The third system continues the vocal line and piano accompaniment. The piano accompaniment maintains its rhythmic pattern while supporting the vocal melody.

his "Come-all - ye's" hetl advance wid such a fine co - meth - er, That

The fourth system continues the vocal line and piano accompaniment. The piano part features some chordal textures and moving lines.

you might say he took a - way your sinse and pince to - geth - er.

The fifth system continues the vocal line and piano accompaniment. The piano accompaniment features a mix of chords and moving lines.

The sixth system shows the final part of the piano accompaniment, ending with a cadence. The vocal line is not present in this system.

TROTTIN' TO THE FAIR.

Trottin' to the fair
 Me and Moll Molony,
 Seated I declare
 On a single pony.
 How am I to know that
 Molly's safe behind,
 With our heads in oh, that
 Awk 'ard way inclined?
 By her gentle breathin'
 Whisper'd past my ear,
 And her white arms wreathin'
 Warm around me here.

Thus on Dobbin's back
 I discoursed the darling,
 Till upon our track
 Leaped a mongrel snarling,
 Ah! says Moll I'm frightened
 That the pony'll start—
 And her hands she tightened
 Round my happy heart;
 Till I axed her, "May I
 Steal a kiss or so?"
 And my Molly's grey eye
 Did nt answer no.

TROTTIN' TO THE FAIR.

(Air. Will you take a flutter.)

Allegretto.

mp

1. Trotting to the fair

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 common time (C). The piano part begins with a *p stacc.* marking and a *p* dynamic.

Me and Moll Mo-lo - - ny, Seated I de - clare On a single po - ny,

The second system continues the vocal line and piano accompaniment. The piano part maintains a steady accompaniment pattern.

How am I to know that Mol - ly's safe be - hind With our

The third system continues the vocal line and piano accompaniment. The piano part maintains a steady accompaniment pattern.

heads in oh, that Awk - 'ard awk - 'ard way in - clined?

poco rit.

colla parte

The fourth system concludes the piece. The vocal line ends with a *poco rit.* marking, and the piano part continues with a *colla parte* marking.

p a tempo

By her gen - tle breathin' Whisper'd past my ear,

p

And her white arms wreathin' Warm a - round me here.

cresc. *f*

dim.

mp

2. Thus on Dob-bin's back I discoursed the dar - - - ling,

p

Till up - on our track Leaped a mon-grel snarl - ing.

Ah! says Moll I'm frightened, frightened That the po - ny'll start_ And her

hands she tight - ened, tight - ened Round my hap - py heart;

poco rit.
colla parte

p a tempo
Till I axed her, "May I Steal a kiss or so?"

p

And my Mol-ly's grey eye Did'nt an - swer no.

cresc. *f*

dim. *p* *rit.*

LIKE A STONE IN THE STREET.

I'm left all alone like a stone at the side of the street,
With no kind "good day" on the way from the many I meet.
Still with looks cold and high they go by, not one brow now unbends,
None holds out his hand of the band of my fairweather friends.

They help'd me to spend to its end all my fine shining store,
They drank to my health and my wealth till both were no more.
And now they are off with a scoff as they leave me behind,
"When you've ate the rich fruit, underfoot with the bare bitter rind."

There's rest deep and still on yon hill by our old Chapel's side,
Where I laid you long ago, to my woe, my young one-year's bride.
Then o'choonel for relief from my grief into madness I flew.
Would to God ere that day in the clay I'd been cover'd with you.

LIKE A STONE IN THE STREET.

Lento.

mp

1. I'm

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Lento.' and the dynamic is 'mp'. The piano part begins with a *mf* dynamic and includes a *dim.* marking.

left all a - lone like a stone at the side of the street, With

The second system continues the vocal line and piano accompaniment. The piano part includes a *p* dynamic marking.

no kind "good day" on the way from the ma - ny I meet. Still with

The third system continues the vocal line and piano accompaniment. Both the vocal and piano parts include *cresc.* (crescendo) markings.

looks cold and high they go by, not one brow now un - bends, None

The fourth system continues the vocal line and piano accompaniment. Both parts include *cresc.* markings.

holds out his hand of the band of my fair - wea - ther friends.

The fifth system concludes the vocal line and piano accompaniment. Both parts include *dim.* (diminuendo) markings, and the piano part ends with a *p* dynamic marking.

mp

2. They help'd me to

dim.

p

spend to its end all my fine shi - ning store, They drank to my

cresc.

health and my wealth, till both were no more. And

cresc.

cresc.

now they are off with a scoff as they leave me be - hind; "When you've

cresc.

f

ate the rich fruit, un - der - foot with the bare bit - ter rind."

p

mp
3. There's rest deep and

sotto voce
still on yon hill by our old Cha-pel's side, Where I laid you long a -

pp
go, to my woe, my young one - year's bride. Then ooh - ooh for re -

cresc.
mp
lief from my grief in - to mad - ness I flew - Would to

cresc.
passionato

rall. e dim.
God ere that day in the clay I'd been co - ver'd with you.

colla parte
dim.
fallo

THE DAUGHTER OF THE ROCK.

As on Killarney's bosom blue
 We lay with lifted oars,
 He challenged with his clarion true
 The silent shores.
 And straight from off her mountain throne
 The Daughter of the Rock
 Took up that challenge, tone by tone,
 With airy mock.
 And twice and thrice from hill to hill
 She tossed it o'er the heather,
 Then drew the notes with one wild thrill
 Together.
 Like pearls of silver dew
 From a fragrant purple flower,
 Echo's secret heart into
 They shower.

We floated on and ever on
 With many a warbled tune,
 Until above the water wan
 Awoke the moon.
 Then with a sudden, strange surprise
 A clearer challenge came
 From out his eager lips, and eyes
 Of ardent flame.
 Like Echo answering his horn,
 At first I mocking met him;
 Till lest e'en counterfeited scorn
 Should fret him.
 From all my heart strings caught,
 Faint as Echo's closing stress,
 Stole the answer that he sighing sought,
 Love's low yes.

THE DAUGHTER OF THE ROCK.

(Air. Sir Muddin dum da Man.)

Andante.

mf

1. As

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The piano part begins with a *p* dynamic and includes a *pp* marking. The vocal line starts with a whole rest followed by a half note G4.

The second system continues the vocal line with the lyrics "on Kil-lar-ney's bo-som blue We lay with lift-ed oars, He". The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *f* and *mf*.

The third system continues the vocal line with the lyrics "challenged with his cla-ri- on true The si-lent shores. And". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*.

The fourth system continues the vocal line with the lyrics "straight from off her mountain throne The Daughter of the Rock Took". The piano accompaniment includes a *mf* dynamic in the left hand and a *p* dynamic in the right hand.

The fifth system concludes the vocal line with the lyrics "up that challenge tone by tone, With ai-ry mock. And twice and thrice from hill to hill She". The piano accompaniment features a *p* dynamic and includes a *mf* dynamic in the left hand.

toss'd it o'er the heath-er, Then drew the notes with one wild thrill To -

geth - er, Like pearls of sil-ver dew From a fragrant pur-ple flower, Echo's

se - cret heart in - to They show - er.

2. We floated on and e - ver on With many a warbled tune, Un -

til a - bove the wa - ters wan A - woke the moon; Then

with a sud - den, strange sur - prise A clea - rer chal - lenge came From

out his eager lips and eyes Of ar - dent flame. Like E - cho answering his horn, At

first I mocking met him, Till lest e'en coun - ter - fei - ted scorn Should

fret him, From all my heartstrings caught, Faint as Echo's closing stress, Stole the

answer that he sighing sought, Love's low yes.

THE SAILOR'S BRIDE.

And is he coming home today
 Who all these years has ranged?
 And will he be the same to me,
 Although I so have changed.
 The same again, the same as when
 At first he courting came
 And looked me through with eyes so blue—
 Ah, will he be the same?

I would have dressed in all my best;
 He'd have me wear my worst,
 The faded gown of homespun brown
 In which I met him first.
 My woman's heart would have me smart;
 I'm but a woman still.
 Yet bide, gay gown, come, old one, down;
 Let Donal have his will.

The Southern Star has fetched the Bar,
 She's signalled from the land.
 Quick, little Donal, to my arms!
 Now on my shoulder stand!
 There, there she sails! He's at the rails.
 For joy my eyes run o'er.
 Wave, little lad, to your own dad!
 Aye, 'tis himself once more.

THE SAILOR'S BRIDE.

(Air. The Kerry Boys.)

Andante.

mf
1. And

is he com-ing home a - gain Who all these years has ranged? And

will he be the same to me, Al - though I so' have changed? The

same a - gain, the same as when At first he courting came, And

poco rit.
colla parte

look'd me thro' with eyes so blue— Ah, will he be the same?

mf
2.1

would have drest in all my best, He'd have me wear my worst, The

pp
fad - ed gown of homespun brown, In which he saw me first. My

poco rit.
wo - man's heart would have me smart, I'm but a wo - man still; But
colla parte

bide, gay gown; come, old one, down! Let - Don - al have his will!

mf Più

"The

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 piano part includes dynamic markings *cresc.* and *mf*.

MOSSO.

Sou - thern Star" has fetched the bar! She's sig - nalled from the land.

The second system continues the vocal line and piano accompaniment. The piano part consists of block chords and simple rhythmic patterns.

Quick, lit - tle Don - al, to my arms! Now on my shoul - der stand! There,

The third system continues the vocal line and piano accompaniment. The piano part features more active eighth-note accompaniment.

there she sails! He's at the rails! For joy my eyes run o'er.

The fourth system continues the vocal line and piano accompaniment. The piano part has a consistent eighth-note accompaniment.

Più lento.

Wave, lit - tle lad, to your own dad! Aye, 'tis him - self once more.

The fifth system concludes the piece with a vocal line and piano accompaniment. The piano part includes the marking *colla parte* and ends with a fermata over the final chord.

THE RIDDLE.

2nd Voice.

Raise us a riddle as spinning we sit.

1st Voice.

P'raps I have one that your fancy will fit.

2nd Voice.

Come, then, advance it with all of your wit.

1st Voice.

Some have got the barley showin',

Some a purty patch of oats,

Others just the pratees growin',

With a mountain side for goats.

Come with me through meadows flow'ry

Up where furzè and heather blow,

If my secret golden dowry,

Lasses, you would like to know.

2nd Voice.

Surely hid treasure is in your head.

1st Voice.

Wrongly my riddle this time you have read.

2nd Voice:

Come, give us hold of a stronger thread.

1st Voice.

How is this my herds can utter

Of themselves the milk all day,

Churn and turn it into butter

Faix and firkin it safe away.

Kerry cows upon their brows

Bear a pair of branching horns;

But my kind they wear behind

One, only one, like Unicorns.

2nd Voice.

Ah, then, your herds are the bees on the height.

1st Voice.

'Deed and this time you've guessed aright.

2nd Voice.

Pleasant the riddle you put us to-night.

THE RIDDLE.
(Spinning Wheel Song.)
(Air. I send you the floating tribute.)



Allegro moderato.

mf (Chorus or 2nd Voice.)
1. Raise us a . rid - dle as

SOLO.
mf 1st Voice.
spinn - ing we sit. P'raps I have one that your

f CHORUS.
fan - cy will fit. Come then ad - vance it with

all of your wit.

SOLO.

Some have got the bar - ley show - in', Some a pur - ty

pp

patch of oats, O - - thers just the pra - tees grow - in',

With a moun - tain - side for goats. Come with me thro'

mea - dows flow' - ry, Up where furze and heath - er blow,

If my se - - cret gold - - en dow - ry, Las - ses, you would

pp

like to know. _____

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with the lyrics "like to know." followed by a long horizontal line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

mf (Chorus or 2nd Voice.)

2. Sure - ly hid trea - sure is in — your head.

The second system continues with a vocal line and piano accompaniment. The vocal line starts with the lyrics "2. Sure - ly hid trea - sure is in — your head." The piano accompaniment maintains the rhythmic pattern from the first system.

SOLO.

mf 1st Voice.

Wrong - ly my rid - dle this time you - have read.

The third system features a solo vocal line and piano accompaniment. The vocal line begins with the lyrics "Wrong - ly my rid - dle this time you - have read." The piano accompaniment continues with the same rhythmic accompaniment.

f CHORUS.

Come, give us hold of a stron - ger thread. _____

The fourth system contains a chorus vocal line and piano accompaniment. The vocal line starts with the lyrics "Come, give us hold of a stron - ger thread." followed by a long horizontal line. The piano accompaniment features a dynamic marking of *f* (forte).

SOLO.

How is this my herds can ut - ter Of them - selves the

The fifth system shows a solo vocal line and piano accompaniment. The vocal line begins with the lyrics "How is this my herds can ut - ter Of them - selves the". The piano accompaniment has a dynamic marking of *pp* (pianissimo).

milk all day, Churn and turn it

in - - to but - - ter, Faix — and firk - in it

safe — a - way. Ker - - ry cows up - -

on their brows — Bear a pair — of

branch - ing horns, But my kind they wear be - hind One.

on - ly one, like un - i - corns.



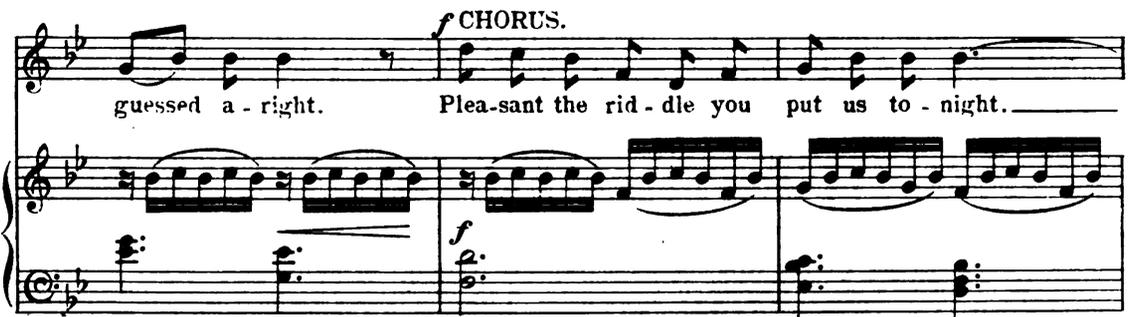
f CHORUS.
Ah! then your herds are the



SOLO.
bees on the height. 'Deed and this time — you've



f CHORUS.
guessed a - right. Plea-sant the rid - dle you put us to - night.



I PRAY YOU BE PATIENT.



Mourn not beyond measure, my long absent lover,
 These eyes dim with watching, this trouble-pale mouth,
As for you they have faded for you they'll recover —
 Your violets, your roses, refreshed after drouth.

Yet I pray you be patient, for, oh, I am tired,
 Too tired, too tired to be closely caressed;
So take me and soothe me, my love long desired,
 As a mother would lay her own child on her breast.

So long I have starved, oh, a little while longer
 Thus tenderly, slenderly portion my bliss.
More now were too much, when I'm braver and stronger,
 I'll sigh back your whispers, restore you your kiss.

O see how the shadows in sunshine are fleeting!
 O hark how the robins rejoice in the lane!
There! lay my thin hand on your heart's happy beating,
 There! lift my tired head to your shoulder again.

I PRAY YOU BE PATIENT.

(Air. The giolla gruma.)

Lento.

The first system of music shows the vocal line and piano accompaniment. The piano part begins with a *mf* dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

The second system continues the music. The vocal line includes the lyrics "1. Oh mourn not be-yond". The piano accompaniment features a *mf* dynamic.

The third system continues the music. The vocal line includes the lyrics "mea - sure, my long - ab - sent lov - er, These". The piano accompaniment features a *v* dynamic.

The fourth system continues the music. The vocal line includes the lyrics "eyes dim with watch - ing, this trou - ble - pale". The piano accompaniment features a *pp* dynamic.

The fifth system continues the music. The vocal line includes the lyrics "mouth; — For — you they have — fad - ed, for". The piano accompaniment features a *poco cresc.* dynamic.

you they'll re - cov - er Your vio - lets and

ro - ses re - - freshed af - ter drouth.

mf
2. Yet I

pray you be pa - tient! For oh, I am

tir - - ed, Too tir - - ed, too tir - - ed to be

close - ly ca - - ressed. So take me and

pp *poco cresc.*

soothe me, my love long de - - si - - red, As a

mo - ther would soothe her sick child on her

p

breast.

mf
3. So long I've been

starv - ing, oh, a lit - tle while long - er Thus

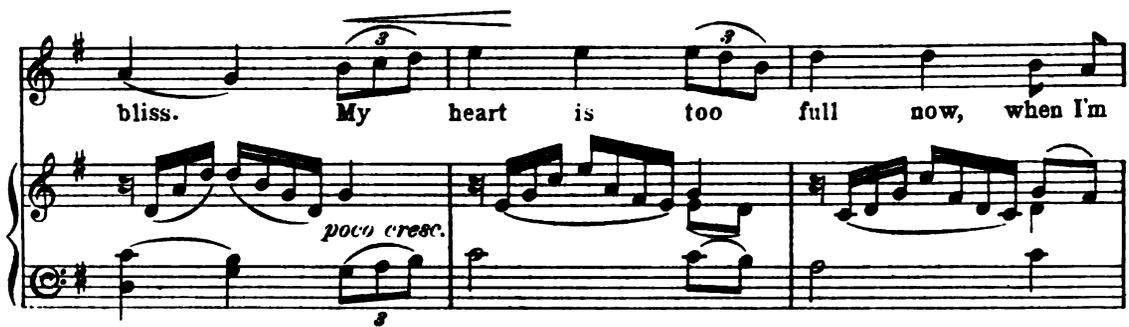


ten - der - ly, slen - der - ly por - tion my



bliss. My heart is too full now, when I'm

poco cresc.



bra - ver and strong - er I'll sigh back my



se - crets, re - store you your kiss.



mf *poco accel.*

4. Oh see how the

colla parte

shadows in sun - shine are fleet - ing. Oh, hark how the

cresc.

ro - bins re - joice in the lane. — There!

Tempo I.
p

lay my thin hand on your heart's hap - - py beat - ing, And —

3

lift my tired — head to your shoulder a - - gain. —

rall.

3

rall.

MORE OF CLOYNE.

Little sister, whom the Fay
Hides away within his doon,
Deep below yon tufted fern
Oh, list and learn my magic tune.

Long ago, when snared like thee
By the Shee, my harp and I
O'er them wove the slumber spell,
Warbling well its lullaby.

Till with dreamy smiles they sank,
Rank on rank, before the strain;
Then I rose from out the rath
And found my path to earth again.

Little sister, to my woe
Hid below among the Shee,
List and learn my magic tune,
That it full soon may succour thee.

MORE OF CLOYNE.

Andante con moto.

Piano introduction in G major, 3/4 time, marked *pp*. The music consists of a series of chords and arpeggiated figures in the right hand, with a simple bass line in the left hand.

p

1. Lit - tle si - ster, whom the Fay Hides a - way with -

Vocal line: *p* Lit - tle si - ster, whom the Fay Hides a - way with -

Piano accompaniment continues with arpeggiated chords.

in his dun,* Deep be - low yon tuf - ted fern, Oh,

Vocal line: in his dun,* Deep be - low yon tuf - ted fern, Oh,

Piano accompaniment continues with arpeggiated chords.

list and learn my ma - gic tune. Deep be - low yon

Vocal line: list and learn my ma - gic tune. Deep be - low yon

Piano accompaniment continues with arpeggiated chords.

tuf - ted fern, Oh list and learn my ma - gic tune!

Vocal line: tuf - ted fern, Oh list and learn my ma - gic tune!

Piano accompaniment continues with arpeggiated chords.

NOTE. More of Munster was carried off by the fairies in her youth; but escaped from them and became the wife of Cathal king of Cashel. Afterwards her sister was similarly abducted but was rescued by More who recognized her by her singing.

* = earthen fort pronounced doon.

H. 2870

p

2. Long a - go when snared like thee By the Shee,*¹ my
 8. Till with drea-my smiles they sank Rank on rank be - -

harp and I Oer them wove the slum - ber spell, —
 fore the strain; Then I rose from out the rath And

Warb - ling well its lul - la - by. Oer them wove the
 found my path to earth a - gain. Then I rose from

pp

slum - ber spell, — Warb - ling well its lul - la - by.
 out the rath And found my path to earth a - gain.

*¹) = fairies

mp

4. Lit - tle si - ster, to my woe

cresc.

Hid be - low a - mong the Shee, List and learn my

poco cresc.

ma - gic tune, That it full soon may suc - cour thee,

pp

List and learn my ma - gic tune, That it full soon may

pp

suc - cour thee.

pp

THE REAPER'S REVENGE.

Oft and oft I dream, astorè,
 With secret sighs and laughter,
 How once you reaped the field before,
 And I came gathering after.
 While tenderly, tenderly with the corn
 Looks of love you threw me;
 Till I stood up with eyes of scorn
 And withered your hope to woo me.

Oft and oft I'm dreaming still,
 With smiles and tears together,
 Of how I stretched so weak and ill,
 Thro' all the wintry weather;
 While tenderly, tenderly still you'd tap,
 Seeking news of Norah;
 Till I grew fonder of your rap
 Than father's voice, acora!

Most I mind the plan conceal'd
 That thro' the spring amused you,
 To wait to find me in the field,
 Where rashly I refused you;
 Then earnestly, earnestly in my eyes
 Gaze till I return'd you
 The look of looks and sigh of sighs
 On the spot where once I spurn'd you.

THE REAPERS REVENGE.

(Air. At the brink of the white rock.)

Allegro moderato.

1. Oft and oft I
 dream, a-store, With se-cret sighs and laugh-ter, How once you reaped the
 field before, And I came gath'-ring af-ter. While ten-der-ly, ten-der-ly
 with the corn Looks of love you threw me; Till I stood up with
 eyes of scorn And wither'd your hope to woo me.

mf *dim.* *p* *simili* *v p* *f*

2. Oft and oft I'm dream - ing still, With smiles and tears to -

ge - - ther, Of how I stretched so weak and ill Thro'

all the win - try wea - - ther; While ten - der - ly, ten - der - ly

still you'd tap, Seek - ing news of No - rah; Till I grew fond - er

of your rap Than fa - ther's voice, a - co - ral

p

3. Most I mind the plan conceal'd. That thro' the spring a -

pp

mused you, To wait to find me in the field Where rash-ly I re -

fused you; Then earnest-ly, earnest-ly in my eyes Gaze, till I re -

turn'd you The look of looks and sigh of sighs On the spot where once I

poco rit.

colla parte

spur'd you.

THE KILLARNEY HUNT.

The hunt is up! and hound and pup
 Are tuning round Killarney;
 The hunt is out! O there's a shout!
 You'd hear it down to Blarney.
 There goes the stag along the crag,
 A Royal now I warrant,
 See how he sails across the rails
 And flies the foaming torrent.

Away to Tork they wind and work,
 Among the whorts and heather.
 The scent's in doubt, now all are out,
 Now hark! they're all together.
 For old Jack Keogh he marked him go
 And waved 'em with his wattle.
 A full George crown they've thrown him down
 With that he'll moist his throttle.

Yoicks! Tally ho! Away they go!
 See how the turf he's skimming.
 He's thro' the brake, he's took the lake,
 And after him they're swimming.
 Their floating ranks are on his flanks,
 They're closing now behind him;
 He feels the land! he's up the strand!
 Now, mind him, oh now mind him!

Hull-hullahool they flash in view
 Along the shining shingle;
 In length'ning row they streaming go,
 Now with the shades they mingle;
 While, underneath the evening star,
 A phantom hunt seems flying,
 Now swelling near, now echoing far,
 Now down the breezes dying!

THE KILLARNEY HUNT.

Allegro.

1. The

hunt is up, and hound and pup Are tun - ing round Kil - lar - ney; The

hunt is out! O there's a shout! You'd hear it down to Blar - ney. There

goes the stag a - long the crag, A Roy - al now I war - rant, See

how he sails a - cross the rails And flies the foam - ing tor - rent.

2. A -
3. Yoicks!

way to Tork they wind and work, A - mong the whorts* and hea - ther. The
Tal - ly hol A - way they go! See how the turf he's skim - ming. He's

scent's in doubt, now all are out, Now hark! they're all to - ge - ther. For
thro' the brake, he's took the lake, And af - ter him they're swim - ming. Their

old Jack Keogh he marked him go And waved 'em with his wat - tle. A
floating ranks are on his flanks, They're clo - sing now be - hind him; He

full George crown they've thrown him down, With that he'll moist his throttle.
feels the land! he's up the strand! Now, mind him, oh now mind him!

* pronounee "hurts"

f

4. Hull - hul - la - hoo! they flash in view A -

long the shin - ing shin - gle; In length - ning row they stream - ing go, Now

dim.

with the shades they min - gle; While, un - derneath the even - ing star, A

dim. *p*

phantom hunt seems fly - ing, Now swel - ling near, now echo - ing far, Now

p

on the bree - zes dy - ing.

dim. *pp*

OH, MY GRIEF! OH, MY GRIEF!

Oh, my grief, oh, my grief!
 Oh, my grief all the morning!
 Oh, my grief all the even!
 Oh, my grief all the night!
 Over flower, over leaf
 Falls the shade of her scorning,
 And darkens blue heaven
 With its desolate blight.

Oh, wind, and oh, wind
 Wailing over the forest,
 With thee my sad spirit
 Would fain wander forth!
 Thus all unconfined,
 When sorrow was sorest,
 I too should inherit
 The strange, silent North.

More pure and more chaste,
 Thou desolate Norland,
 Than the South's sighing languors
 In bowers rose-hung,
 Thy wan, winter waste,
 Thy still, solemn foreland.
 Aurora's red angers
 The white stars among.

OH, MY GRIEF! OH, MY GRIEF!

Lento non troppo.

mf 3

Oh my grief, oh my

grief! Oh my grief all the morning! Oh, my grief all the

e - ven! Oh, my grief all the night! O - ver flow'r, o - ver

leaf Falls the shade of her scorning, And dark-ens blue

heavn with its de - so - late blight.

Poco più mosso.

Oh — wind and oh — wind — Wai-ling

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over the first measure, followed by the lyrics "Oh — wind and oh — wind — Wai-ling". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A piano (*pp*) dynamic marking is present in the second measure of the piano part.

o - - - ver the fo - rest, With — thee my sad

The second system continues the vocal line with the lyrics "o - - - ver the fo - rest, With — thee my sad". The piano accompaniment continues with the same rhythmic pattern, featuring a fermata over the first measure of the piano part.

spi - rit Would fain wan - - der forth. Thus,

The third system features the vocal line with lyrics "spi - rit Would fain wan - - der forth. Thus,". The piano accompaniment continues with the same rhythmic pattern, featuring a fermata over the first measure of the piano part.

all un - cou - fi - ned, When sor - row was

The fourth system features the vocal line with lyrics "all un - cou - fi - ned, When sor - row was". The piano accompaniment continues with the same rhythmic pattern, featuring a fermata over the first measure of the piano part.

so - rest, I — too shall in - - he - rit The —

The fifth system features the vocal line with lyrics "so - rest, I — too shall in - - he - rit The —". The piano accompaniment continues with the same rhythmic pattern, featuring a fermata over the first measure of the piano part.

strange, si - - - lent North.

More pure and more chaste, Thou

de - so - late Norland, Thou the South's sigh - ing lan - guors In -

bow - ers rose - hung, Thy wan, win - ter waste, Thy still, so - lem

mezza voce

pp

foreland, Au - - ro - ra's red an - gers The white stars a - mong.

rall.

rall.

SINCE WE'RE APART.



Since we're apart, since we're apart,
 The weariness and lonely smart
 Are going greatly round my heart;
 Upon my pillow, ere I sleep,
 The full of my two shoes I weep,
 And like a ghost all day I creep.

'Tis what you said you'd never change
 Or with another ever range,
 Now ev'n the Church is cold and strange.
 There side by side our seats we took,
 There side by side we held one book;
 But with another now you look.

And when the service it was o'er,
 We'd walk the meadow's flow'ry floor,
 As we shall walk and walk no more.
 For while beneath the starry glow
 Ye two sit laughing light and low,
 A shade among the shades I go.

Suggested by a Gaelic Song.

SINCE WE'RE APART.

Andante molto moderato.

ap

1. Since

The first system of music shows the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a melodic line in the right hand and a bass line in the left hand, both in a 3/4 time signature.

The second system of music features the vocal line with lyrics: "were a - part, since were a - part, The wea - ri - ness and". The piano accompaniment continues with a steady accompaniment pattern.

The third system of music features the vocal line with lyrics: "lone - ly smart Are go - ing great - ly round my heart; Up -". The piano accompaniment continues with a steady accompaniment pattern.

The fourth system of music features the vocal line with lyrics: "on my pil - low, ere I sleep, The full of my two". The piano accompaniment continues with a steady accompaniment pattern.

The fifth system of music features the vocal line with lyrics: "shoes I weep, And like a ghost all day I creep. —". The piano accompaniment continues with a steady accompaniment pattern.

p
2. 'Tis

what you said you'd nev - er change Or with an - oth - er

e - ver range, Now ev'n the Church is cold and strange. There

side by side our seats we took, There side by side we

held one book, *pp* But with an - oth - er now you look. —

pp

3. And

p

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

when the ser - vice it was o'er, Wed walk the mea - dows

The vocal line begins with a half note 'when', followed by quarter notes 'the', 'ser - vice', and 'it was o'er'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

flow' - ry floor, As we shall walk and walk no more. For

The vocal line continues with 'flow' - ry floor,' followed by 'As we shall walk and walk no more. For'. The piano accompaniment continues with similar accompaniment patterns.

while be - neath the star - ry glow Ye two sit laugh - ing

The vocal line continues with 'while be - neath the star - ry glow Ye two sit laugh - ing'. The piano accompaniment continues with similar accompaniment patterns.

light and low, A shade a - mong the shades I go.

The vocal line concludes with 'light and low, A shade a - mong the shades I go.' The piano accompaniment features a *pp* marking and continues with similar accompaniment patterns.

The piano accompaniment concludes with a series of chords and moving lines, ending with a final chord in the right hand and a sustained chord in the left hand.

MY GARDEN AT THE BACK.



When I came o'er from old Rosstrevor,
 Here to London town,
 A lonesome spell upon me fell
 For Kate and County Down.
 'Twas gloomy toil for her glad smile,
 Grey stone for grassy track;
 Till I took heart at last to start
 A garden at the back.

With country mould at morn and eve,
 Still I piled my plot;
 Then sow'd and set musk, mignonette,
 Pink, rose, forget-me-not.
 Till bees they flew from out the blue,
 And butterflies they'd tack,
 O blessed hour, from flow'r to flow'r
 Of my garden at the back.

Then when I'd but the Christmas rose
 To end the flow'ry race,
 Around the corner came my scorner
 With a sadden'd face.
 The cause to guess of her distress
 For sure I was not slack,
 And now her eyes make Paradise
 Of my garden at the back.

MY GARDEN AT THE BACK.

(Air. Reynard on the mountain high.)

Andante. *mp cantabile*

1. When I came o'er from old Ros-trevor
 Here to Lon-don town, A lone-some spell up-
 on me fell For Kate and Coun-ty Down. 'Twas
 gloom-y toil for her glad smile, Grey stone for gras-sy track; Till
 I took heart at last to start A gar-den at the back.

mf *p* *cresc.*

mp
2. With coun - try mould at morn and eve -

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#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "2. With coun - try mould at morn and eve -". The piano accompaniment consists of eighth-note patterns in the right hand and a steady bass line in the left hand. Dynamic markings include *mp* above the vocal line and *mf* and *p* in the piano part.

Still I piled my plot; Then sowd and set musk, mi - gnonette, Pink,

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Still I piled my plot; Then sowd and set musk, mi - gnonette, Pink,". The piano accompaniment features more complex rhythmic patterns, including some sixteenth notes. A dynamic marking of *p* is placed above the vocal line.

rose, forget - me - not. Till bees they flew from out the blue, And

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "rose, forget - me - not. Till bees they flew from out the blue, And". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is placed above the vocal line.

but - ter - flies they'd tack, O bless - ed hour, from flow'r to flow'r Of my

cresc.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "but - ter - flies they'd tack, O bless - ed hour, from flow'r to flow'r Of my". The piano accompaniment features a *cresc.* (crescendo) marking. A dynamic marking of *mf* is placed below the piano part.

gar - den at the back.

The fifth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "gar - den at the back." The piano accompaniment ends with a final chord. A dynamic marking of *mf* is placed below the piano part.

mp

3. Then when I'd but the Christ-mas rose To end the flow' - ry

p

race, A - round the cor - ner came my scorn - er With a sadden'd

face. The cause to guess of her dis - tress For sure I was not

slack, And now her eyes make Pa - ra - dise, Of my gar - den at the

back.

THE COUNTY OF MAYO.

On the deck of Lynch's boat, here I sit in woeful plight,
Through my sighing all the day and my weeping all the night.
Were it not that full of grief from my people forth I go,
O, 'tis royally I'd sing all thy praises, sweet Mayo.

When I dwelt at home in peace, and my gold did much abound,
In the midst of fair young maids, how the Spanish ale went round!
Oh! the change from that gay day thus, across the ocean flow,
To be laid in Santa Cruz far and far from sweet Mayo.

Sadly changed are Irrul's girls; very proud they've grown and high
With their patches and their powder, for I pass their buckles by;
But their airs I little heed, since the Lord will have it so
That I'm forced to foreign lands far and far from sweet Mayo.

'Tis my grief that Patrick Loughlin is not Earl in Irrul still,
And that Brian Duff no more rules as lord upon the hill,
And that Colonel Hugh O' Grady should be lying dead and low,
And I sailing, sailing swift from the County of Mayo.

Adapted from George Fox.

THE COUNTY OF MAYO.*)

(Air. The ship of Patrick Lynch.)

Andante.

mf
1. On the

deck of Lynch's boat, Here I sit in woe - ful plight, Through my

sigh - ing all the day and my weep - ing all the night. Were it

not that full of grief from my peo - ple forth I go, O, 'tis

cresc. *mf*

roy - al - ly I'd sing all thy prais - es, sweet May - o.

*) The well known words of George Fox's translation from the old Irish Song have been adapted to suit this tune to which the original or a variant of it was evidently sung. H. 2870

mf

2. When I
3. Sad - ly

dwelt at home in peace, and my gold did much a - bound, In the
changed are Ir - ru's girls; ve - ry proud they've grown and high, With their

midst of fair young maids how the Span - ish ale went round! Oh! the
patch - es and their powder, for I pass their buck - lés by. But their

change from that gay day thus a - - cross the o - cean flow To be
airs I lit - tle heed, since the Lord will have it so That I'm

cresc. *mf*

laid in San - ta Cruz far and far from sweet May - o.
forced to for - eign lands far and far from sweet May - o.

4.'Tis my

cresc. *mf*

grief that Pat-rick Loughlin is not Earl in Ir - rul still, And that

Bri - an Duff no more rules as lord up - on the hill, And that

Co - lonel Hugh O' Gra - dy should be ly - ing dead and low, And I

p

rall.

sail - ing, sail - ing swift from the Coun - ty of May - o!

ALONE, ALL ALONE.

(A Love Song from the Irish Gaelic.)

When westward I'm called,
 'Tis not east I'd be going.
 Should I sup the salt wave
 With the pure spring to hand,
 Or prefer the base weed
 To the richest rose blowing,
 Or not follow my own love
 The first through the land?

Oh, my heart is a fountain
 Of sorrow unspoken,
 A virgin nut-cluster
 Untimely down torn!
 And oh, but my heart
 Flutters bleeding and broken,
 Like a bird beating out
 Its wild life on a thorn.

His cheek is the hue
 Of the blackberry blossom,
 And blackberry blue.
 His dark tresses above;
 And I'm cryin' without
 Who should lie in his bosom
 And I doubt and I doubt
 If he's true to his love.

'Tis time I should part you,
 Proud, hurrying City;
 For your tongues they cut sharper
 By far than your stone,
 And your hearts than that same
 Are more hardened to pity;
 So my love I'll go seeking,
 Alone, all alone!

ALONE, ALL ALONE.

Andante.

mp
1. When

p

west - ward I'm called, 'tis not east I'd be go - ing, Should I

sup - stand - ing wa - ter, a fresh spring to hand. Shall I

cresc.

wear a base weed for the rich - est rose blow - ing, Or not

cresc.

fol - low my own love the first thro' the land.

2. Oh, my heart's but a
3. His cheek is the

foun-tain of sor-row un-spoken, A vir-gin' nut-hue of the black-ber-ry blossom, And black-ber-ry

clus-ter un-time-ly down-torn! And oh, but my blue his dark tres-ses a-bove. But I'm cry-ing with-

cresc.

heart flut-ters bleed-ing and bro-ken, Like a bird beat-ing out, who should lie in his bo-som, And I doubt and I

out its wild life on a thorn.
doubt if he's true to his love.

Più lento.

'Tis time I should part you, proud

rall. *p* *pp*

hur - ry - ing ci - ty, For your tongues they cut shar - per by far than your

cresc. *cresc.*

stone. And your hearts than that same, are more hard - en'd to

p.

pi - ty! So my love I'll go seek - ing a -

p *Più lento.* *p.* *pp*

lone, all a - lone!

(Fin.)

THE DEATH OF GENERAL WOLFE.

"The boast of heraldry, the pomp of power
 And all that beauty, all that wealth ere gave
 Await alike the inevitable hour—
 The paths of glory lead but to the grave."
 Thus great Wolfe sighed,
 While on muffled oar
 We darkling crossed St Laurence' whispering tide
 For the foeman's unguarded shore.

Then, one by one, far up the fearful steep
 We toiled and toiled through all the live long night;
 Till on the Frenchmen startled out of sleep
 We flashed in long drawn phalanx from the height.
 Enraged Montcalm
 Bade his host advance—
 And on the frowning heights of Abraham
 Closed the champions of England and France.

Oh, fierce we fought until a fatal ball
 Found Wolfe's brave bosom through the battle smoke.
 Then charged the Scots with fiery slogan call
 And backward reeled the French and broke.
 "See! Sir, they run!"
 "Who?" he faintly cried.
 "The French." "Now God be praised, our arms have won!"
 And contented he turned and died.

THE DEATH OF GENERAL WOLFE.

(Air. Same name, from C^o Donegal.)

Tempo di Marcia.

1. "The boast of her - al - - dry, the pomp of

power, And all that beau - ty, all that wealth e'er

gave — A - - wait a - like thin - e - vi - ta - ble hour — The

paths of glo - ry lead but to the grave."* Thus

great Wolfe sigh'd, While on muf - fled oar We

dark - ly crossed St Lawrence' tide For the foe-men's un-guard - ed

shore. 2. Then,

one by one, far up the fear - ful steep

* Wolfe recited these lines just before the battle of Quebec. H. 2670

We toil'd and toil'd thro' all the live-long

night, Till on the French-men start-led from their

sleep We flash'd in long drawn pha-lanx from the

height. En-raged Mont-calm Bade his host ad-

vance, And on the frowning heights of A-bra-ham Closed the

Più mosso.

champions of Eng-land and France. 3. Oh,

fierce we fought un - til one fa - tal ball Found

dim.

Wolfe's brave bo - som thro' the bat - tle smoke. Then

cresc.

charged the Scot with fie - ry slo - gan call And

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

back - ward, back - ward reel'd the French and broke. "See,

Sir, they run!" "Who?" he faint - ly cried. "The

French." "Now God be praised, our arms have won!" And con -

rall. dim. *Più lento.*

colla parte dim. *p*

tent - ed he turn'd and died.

THE SONGS ERIN SINGS.

"Music shall outlive all the songs of the birds."

Old Irish.

I've heard the lark's cry thrill the sky o'er the meadows of Lusk,
 And the first joyous gush of the thrush from Adare's April wood,
 At thy lone music's spell, Philomel, magic stricken I've stood,
 When in Espan afar star on star trembled out of the dusk.

While Dunkerron's blue dove murmured love 'neath her nest I have sighed,
 And by mazy Culdaff with a laugh mocked the cuckoo's refrain,
 Derrycarn's dusky bird I have heard piping joy hard by pain
 And the swan's last lament sobbing sent over Moyle's mystic tide.

Yet as bright shadows pass from the glass of the darkening lake,
 As the rose's rapt sigh must die, when the zephyr is stilled;
 In oblivion grey sleeps each lay that those birds ever trilled,
 But the songs Erin sings from her strings shall immortally wake.

THE SONGS ERIN SINGS.

"Music shall outlive all the songs of the birds!" *Old Irish.*

Larghetto moderato.

The first system shows the piano introduction. It consists of three staves: a vocal line (treble clef) which is mostly rests, and a piano accompaniment (grand staff). The piano part begins with a *p* (piano) dynamic marking. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

The second system contains the first line of the vocal melody and piano accompaniment. The lyrics are: "1. I've heard the lark's cry thrill the". The piano accompaniment continues with chords and moving lines.

The third system contains the second line of the vocal melody and piano accompaniment. The lyrics are: "sky o'er the mead-ows of Lusk, And the first joy - ous". The piano accompaniment includes a *cresc.* (crescendo) marking. The vocal line has a *v* (vibrato) marking.

The fourth system contains the third line of the vocal melody and piano accompaniment. The lyrics are: "gush of the thrush from A - - dare's A - pril wood, At thy". The piano accompaniment includes a *p* (piano) marking.

The fifth system contains the fourth line of the vocal melody and piano accompaniment. The lyrics are: "lone mu - sic's spell, Phi - lo - mel, ma - gic strick-en I've". The piano accompaniment includes a *dim.* (diminuendo) marking. The vocal line also has a *dim.* marking.

p

stood, When in Es - pan a - far star on star trem - bled

out of the dusk.

f

2. While Dun - ker - ron's blue
3. Yet as bright sha - dows

dove mur - murl love, 'neath her nest I have sigh'd, And by
pass from the glass of the dark - en - ing lake, As the

cresc.

ma - zy Cul - daff with a laugh mock'd the
ro - se's rapt sigh soon must die when the

cresc.

D

cu - ckoo's re - - frain, Der - ry - cars dus - ky
 Ze - phyr is still'd, In ob - li - vion so

bird I have heard pi - ping joy hard by
 grey sleeps each lay that those birds e - ver

dim.

pain, trill'd; And the swan's death la - - ment sob - - bing
 But the songs E - rin sings from her

p A

sent o - - ver Moyle's mys - tic tide.
 strings shall im - - mor - tal - ly wake.

LIKE A GHOST I AM GONE.

In the wan, mistful morning to Ocean's wild gales
Afar from her scorning I loose my black sails;
For my kiss was scarce cold on her cheek when she turned
And my love for the gold of a renegade spurned.

Under cloud chill and pallid, while hollow winds moan,
Lies alas! our green-valleyed, purple-peaked Innishowen;
For as if my sad case she were sharing to-day,
All her glory and grace she hides weeping away.

Farewell, Lake of Shadows! Buncrana, farewell
To your thymy sea meadows, your fern-fluttering dell!
Adieu, Donegal! o'er the waters death wan,
Under Heaven's heavy pall, like a ghost I am gone.

LIKE A GHOST I AM GONE.

(Air. "I will raise my sail black, mistfully in the morning")

Andante.

The musical score is written for voice and piano. It consists of five systems of music. Each system has 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 flat (B-flat) and the time signature is 2/4. The tempo is marked 'Andante.' and the dynamics are mostly piano (*p*), with some sections marked *cresc.* and *f*. The lyrics are: "1. In the wan, mist-ful morn-ing to Ocean's wild gales A - far from her scorn-ing I loose my black sails; For my kiss was scarce cold on her cheek when she turn'd And my love for the gold of a false stran-ger spurn'd. In the wan, mist-ful morn-ing to O - cean's wild gales A - far from her scorning I loose my black sails." The score includes various musical notations such as slurs, ties, and ornaments.

1. In the wan, mist-ful morn-ing to Ocean's wild
gales A - far from her scorn-ing I loose my black sails; For my
kiss was scarce cold on her cheek when she turn'd And my love for the
gold of a false stran-ger spurn'd. In the wan, mist-ful morn-ing to
O - cean's wild gales A - far from her scorning I loose my black sails.

2. Un-der cloud chill and pal-lid, while hol-low winds

moan Lies our love-ly green val-ley'd, blue-peaked In-ni-

shoven;* For as if my sad case she were shar-ing to -

day, All her glo-ry and grace she hides weep-ing a -

way. In the wan, mist-ful morn-ing to O-cean's wild

* pronounce "Innishone"

gales A - far from her scorn - ing I - loose my - black

sails. *mf* 3. Fare -

well, Lake of - sha-dows* Bun - cra - na, fare - well To your thy - my sea

mea - dows, your fern - flutt' - ring dell. Fare - well, old Do - ne - gal! o'er the

pp *rall. molto*
wa - ters death - wan Un - der Heav'n's hea - vy pall like a ghost I am gone.

pp *colla parte*

* Longh Swilly.

THE LEAFY COOL-KELLURE.

Just between the day and dark,
 O'er the green of the glimmering Park,
 Lost in heav'n one lonely lark
 Soared and poured his passion pure;
 Till the long, sweet, shivering strain
 Took, methought, this meaning plain,
 As it showered like silver rain
 Softly into the Cool-kellure.

How we prayed and prayed of old,
 Blackbird, with the crown of gold,
 That you'd cross the waters cold
 Erin's sorrows at last to cure.
 But you sought and sought in vain
 Succour out of France and Spain,
 None would help you here to reign,
 Blackbird, over the Cool-kellure.

Yet the Blackbird far above
 Now I rank the Royal Dove
 Who, at last for Erin's love
 Wreathing with shamrock her bosom pure,
 O'er the dreadful flood's decrease
 Flutters with its spray of peace
 To her bow'r of Queenly ease
 Nestling under the Cool-kellure.

THE LEAFY COOL-KELLURE.*

(Air. The white-breasted boy.)

Allegretto.

The piano introduction consists of three measures. 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.

mf

1. Just be - tween — the day and dark, O'er the

The first line of the song features a vocal melody starting on a half note, followed by eighth notes. The piano accompaniment is in a 3/4 time signature, with a dynamic marking of *p* (piano).

green of the glimm-ring Park, Lost in heav'n — one lone-ly

The second line continues the vocal melody with a crescendo marking *V* above the staff. The piano accompaniment continues with a similar rhythmic pattern.

lark Soared and pqr'd his pas-sion pure; Till the

The third line concludes the vocal phrase with a final crescendo marking *V*. The piano accompaniment provides a steady accompaniment throughout.

* The corner of the singing of birds.

cresc.
 long, sweet, shiv' - ring strain Took, me - thought, this mean - ing

cresc.

mf plain, As — it show - ered — like sil - ver rain *p* Soft - ly

p

in - to the Cool - kel - lure.

mf
 2. How we pray'd — and pray'd of
 3. Yet the Black - bird far a -

p

old bove Black - bird* with the crown of gold, That you'd
 Now I — rank the Roy - al Dove Who, at

* The Pretender was known as the Blackbird in Irish Jacobite poetry. H. 2870

cross the wa - ters cold, E - rin's sor - rows at last to
 last, for E - rin's love, Wreath - ing with shamrock her bo - som

cure. But you sought and sought in vain Suc - cour
 pure, O'er the dread - ful flood's de - crease Flut - ters

cresc.

out of France and Spain, None would help you here to
 with its spray of peace To her bow'r of Quenly

mf

reign, Black - bird, o - ver the Cool - kel - lure.
 ease Nest - ling un - der the Cool - kel - lure.

p

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YOUTH, G, A, B and C	G to D	Mr. Harry Dearth	STILL IN DREAMS I SEE HER, A, B, Eb and C	C to Eb	Mr. Ivor Foster
LOIS BARKER.			KENNEDY RUSSELL.		
VIOLETS OF YESTERDAY	D to D	Mr. Ivor Foster	THE INDIAN SOLDIER, A & B minor	A to D	Mr. Harry Dearth
			BARNICOOME FAIR, ...	C to Eb	
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SOUTHERN SONG, C and E	C to F		CAPTAIN MAC, C and D	G to E	Mr. Harry Dearth
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FRED J. BLACKMAN.			FRIEND O' MINE, F, G, Ab, Bb, and C	C to F	Mr. Norman Williams
THE SEA MAKER A MAN A MAN	B to F	Mr. Harry Dearth	SHIPMASTERS O' MINE, F and G	G to D	Mr. Norman Williams
			THE LAST CALL, B, C and D	F to D	Mr. Norman Williams
A. H. BREWER.			TIED HANDS, G, Ab, Bb and C	B to D	Mr. Ivor Foster
THE LITTLE ADMIRAL, B, C and Eb	Eb to D		TOP O' THE MORNING, Eb, C, D & Eb	Eb to Eb	
MINNIE, B, C and Eb	Bb to Eb		UNTIL, D, E, F and G	Bb to Eb	
			UP FROM SOMERSET, B, C and D	Ab to C	Mr. Ivor Foster
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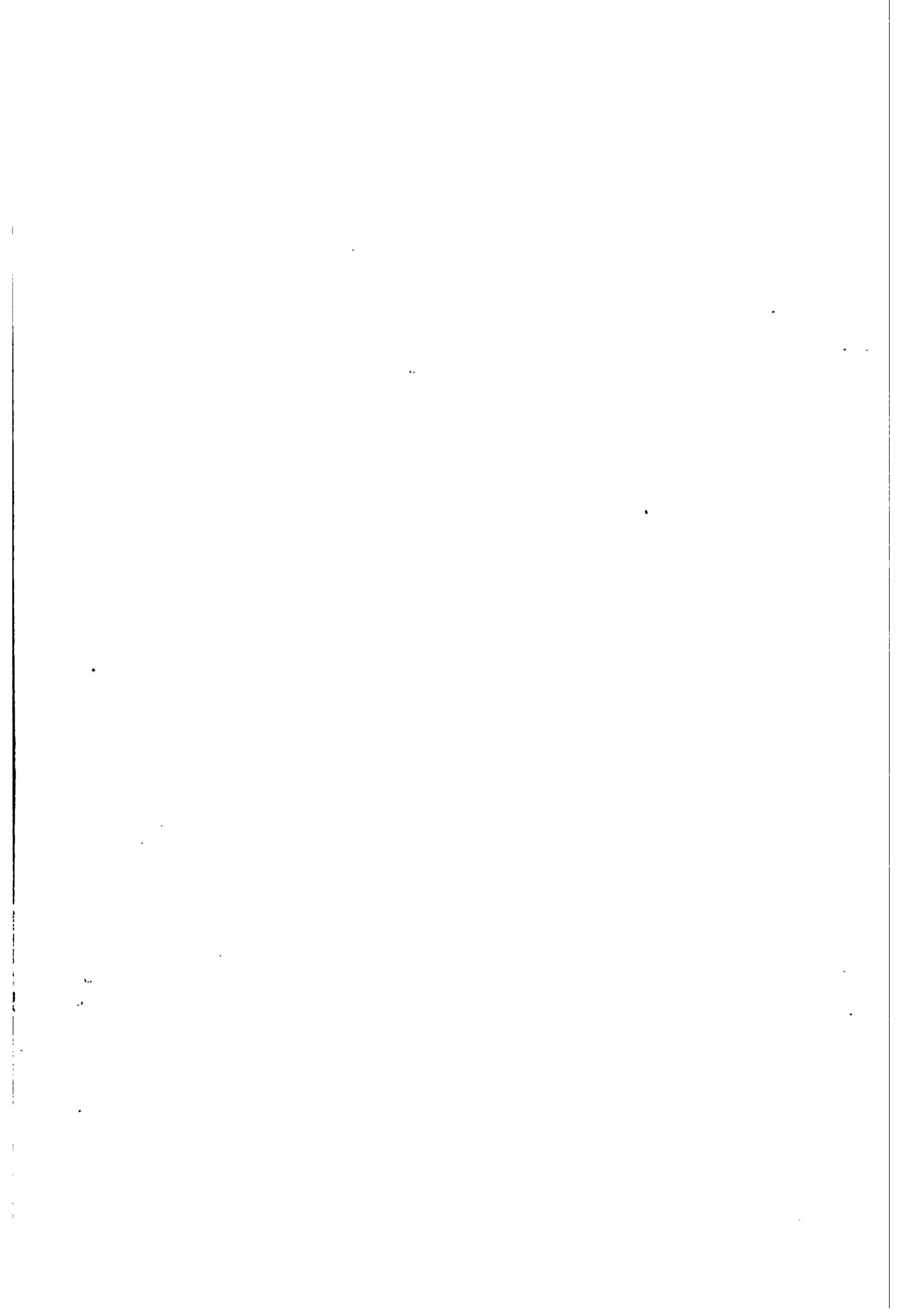
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