

IRISH COUNTRY SONGS

Edited and arranged by
HERBERT HUGHES

Volume II

Boosey & Hawkes
Music Publishers Limited
London · Paris · Bonn · Johannesburg · Sydney · Toronto · New York

IRISH COUNTRY SONGS.

VOL. II.

CONTENTS.

The Bard of Armagh	<i>County Tyrone</i>	1
Dobbin's Flowery Vaie	<i>County Armagh</i>	6
Monday, Tuesday	<i>Southern Counties</i>	12
The Airy Bachelor	<i>County Donegal</i>	14
Kathleen O'More	<i>Dublin</i>	22
The Magpie's Nest	<i>County Derry</i>	26
Cruckhaun Finn	<i>County Kerry</i>	28
The Slaney Side	<i>County Dublin</i>	37
Draherin-o-Machree	<i>County Donegal</i>	45
I will walk with my love	<i>County Derry</i>	50
The Maid with the Bonny Brown Hair	<i>County Derry</i>	52
Norah O'Neale	<i>County Derry</i>	60
The Light of the Moon	<i>County Derry</i>	64
The Lowlands of Holland	<i>County Derry</i>	70
Skibbereen	<i>County Tyrone</i>	76
The County of Mayo	<i>Tyrone Version</i>	85
The Bonny Bunch of Roses	<i>County Derry</i>	92
A good roarin' Fire	<i>Tyrone Version</i>	101
The Cork Leg	<i>County Dublin</i>	105
The Dark-haired girl		118

PREFACE TO VOL. II.

IN this volume all the tunes are traditional, with the possible exception of "The Cork Leg," and the words of most are to be found on broadsheets. Nevertheless, I feel some explanation of the contents is necessary.

It is not pretended that the ballads or the tunes are now published for the first time. At least half of them, in one form or another, have appeared before, if not actually in the version given here; but the greater number will be new to those living outside the comparatively small circle of people who know much of Irish folk music. It may be that the lovely tunes of "Norah O'Neale," "The Light of the Moon," and "Cruckhaun Finn," are new even to that charmed circle. For each of those three tunes, as well as "A good roarin' fire," and the superb version of "The Lowlands of Holland," I am indebted to my old nurse, Ellen Boylan, who has lived in my father's house for thirty-five years; from her, also, I learned "The Next Market Day," "I know where I'm going," "A Ballynure Ballad," and "Must I go bound?" which appeared in the first volume.

As far as possible the words of the ballads are given here precisely as they were recorded. Where I have made any slight adaptation I have done so for reasons set forth in the preface to the first volume, which reasons are surely justified in a book of this kind.

It requires the eloquence of no professional essayist to point out the deep human feeling, the simple pathos, the wise humour of some of these ballads, for their wonderful qualities are self-evident. Most ballads are human (if not historical) documents, and the story told so straightforwardly in "Skibbereen," for example, certainly falls into that category. Curiously enough in outline and in one or two details it resembles an actual incident recorded by a friend of mine in Kerry less than forty years ago, though there could be no connection between the two stories. Of the fragment "Da Luain, da mairt" there is a legend to the effect that once upon a time a poor old hunchback overheard the faeries singing inside a rath in some lonely part of Ireland. The phrase he heard was simply that of "Da Luain, da mairt; da Luain, da mairt" repeated many times. Being something of an artist after the manner of Hans Sachs, and dissatisfied with the incompleteness of the melody, he added—very softly to himself—"agus da Caideen" in the form I have given here. The faeries, being quick of hearing and naturally good musical critics, were delighted and promptly removed his hump. There are variants of this tale to be read in old books, and I have a dim recollection of an ancient Beckmesser who so distorted the phrasing of the little song that he received one or two humps as punishment for his jealousy of our Hans Sachs.

"The Bonny Bunch of Roses" is a curious relic of the allegorical style of ballad. The version printed here comes from Dungannon in the County of Tyrone—a difficult song to sing, but very characteristic; it is best sung without any break in rhythm. England, of course, is the "Bonny Bunch of Roses," and the ballad itself is of English origin.

HERBERT HUGHES.

Chelsea, February, 1915.

PREFACE TO VOL. I.

SEVERAL thousand traditional tunes have been recorded in Ireland and published to the world. They are to be found on the shelves of antiquaries, in elusive books long out of print, or circulating in modern form among scholars, expert folklorists, and a small crowd of musical amateurs. Of these tunes comparatively few are familiar to civilized musicians out of Ireland. The greater number are dance tunes, many of which are but variants of one another and, of course, utterly unvocal; broadly speaking, apart from the association of the dance itself, they are quite unimportant as music. Of the melodies not connected with the dance, however, many of those already published are of the rarest beauty and distinction, with more variety of mood than can be found in any other folk-music in Europe. Unfortunately in Ireland, where an alien language has been thrust upon the people, under severe penalty at all times, the original Gaelic words that were sung to these melodies are, in the majority of cases, lost and forgotten. Even in the *beurla*, however, the old Gaelic idiom penetrated through the verse of the ballad writers, and here and there one may come across a song that has a few lines of a quaint, remote beauty not found in those that have been written under a more immediate foreign influence. In such a verse as this:

O, I would climb a high, high tree
And rob a wild bird's nest,
And back I'd bring whatever I do find
To the arms that I love best,
—She said,
To the arms that I love best,

or this:

There's not a gown will go on my back, or a comb will go in my hair,
And neither flame nor candle light shine in my chamber fair;
Nor will I wed with any young man until the day I die,
Since the lowlands of Holland are between my love and me,

one comes in touch with the Gaelic imagination expressing itself strongly, although in a foreign tongue.

But it is in Irish that the poems of real value were wedded to music, for in writing in Irish the ballad-writers were using a language that had served literature for centuries before England had escaped from the barbarism of the Middle Ages; and it is a thousand pities that Petrie, whose complete collection of Irish music was published a few years ago, was not able to obtain the words to which, even in his time, many of his melodies must have been sung. One unfortunate result has been that many very beautiful airs have been set by modern versifiers to words (in English) of appalling banality. Indeed, I know instances where good ballads have been rejected

in favour of some polite sentiment about willow trees and weeping maidens; and, what is infinitely worse, instances of songs being "improved" without due acknowledgment of their traditional anonymity.

Except where otherwise stated, all the songs in this volume may be considered traditional. As far as I could I have avoided editing these rather fragmentary ballads; they are, I think, far better in their crude, unpolished state than they would be were I to have set myself the task of finding *rimes* for unrimed verses, or of rendering some impudent thought into reputable language. Occasionally, however, I have thought it necessary to omit some verses of a song altogether, and this because the song had been of undue length and several of the verses superfluous. In "The Fanad Grove," for instance, I pieced two incomplete verses together and supplied a missing line of another, and the simple story is told in three verses instead of the original five or six. This is not a volume for antiquaries and other experts; but to all whom it may concern I offer this explanation of what I mean by adapting or editing.

There are so many tunes, and variants of tunes, to be found in collections of Irish music, that I have not thought it worth while to compare those in this book for the purpose of identification and possible relationship. They may stand as they are quite well, I think, without further credentials; and I might add that while all of these melodies have been gathered in Ireland, I do not claim that they, or their "traditional" words, are of necessity indigenous to Ireland. Some have very doubtful ancestry, and may have emanated from Scotland, or from the border, or from purely English sources. To-day, however, they have so far entered into the consciousness of the people who sing them, that I am content to let them pass as Irish. It has been the most notable achievement of the Irish nation that it has, consistently throughout ten centuries, imposed the quality of its mind upon everything that has tried to usurp its life and "educate" its feeling; and it takes a comparatively short space of time for an imported song to receive the impress of local idiom and characteristic so strongly as to deceive the unwary collector into believing he has alighted on some native and unfamiliar melody. The constant migration between England and Scotland and Ireland during the harvesting season accounts in a very large measure for the continuous importation and exportation of country ballads. In the West Country, for example, many Irish songs have taken root, and only recently "Brennan on the Moor" was published in an English collection—an Irish Ballad that has been familiar in every farm kitchen from Dunluce to Skibbereen for generations.

It is the fashion among many expert musicians in England to label certain folk tunes as belonging to established Greek modes, such as the Dorian, for example, or the Phrygian; and a tune's right to be considered of some antiquity is thereby decided. It may be the case that the Sussex peasant sings his bacchanalian ballads to some formulated ecclesiastical system of musical scales, but it has never been proved (although frequently insinuated) that these modes were ever sung by the peasantry in Ireland; and ecclesiastical Plain Song has never had sufficient vogue or

influence to affect the daily life of the people so much that they would, even unconsciously, imitate the manner of church chants in their secular music. On the contrary, it has recently been demonstrated that the Irish possessed, and still employ, a series of scales or modes that are only quite distantly related to the Greek modes, and with a much greater variety of intervals. The obvious comment of the academy-nurtured musician is that they are "only singing out of tune," but experience has proved that they have a scale system as delicately and elaborately constructed as the most fastidious modern artist could wish. So-called "quarter tones" are deliberately sung by the unlearned and despised peasant; and if any incredulous person thinks I am exaggerating let him go to Innismurphy or the Aran Islands or Connemara or Donegal and if he can persuade a native to sing (generally a most difficult business) he can judge for himself; or as a further alternative let him compare the ease with which the natives of China sing intervals that are unknown (as yet) to the Queen's Hall.

Musical art is gradually releasing itself from the tyranny of the tempered scale. If composers find its restrictions too exacting—well and good; the manipulation of an untempered scale will be found possible as a matter of course. There is no reason why an arbitrarily fixed scale should stand in the way of the musical revolutionary. That it is merely arbitrary history shows clearly enough, and if we examine the work of the modern French School, notably that of M. Claude Debussy, it will be seen that the tendency is to break the bonds of this old slave-driver and return to the freedom of primitive scales.

Musical scholars, as well as political experts, are apt to forget that the history of Ireland is not the history of England. They forget that over a thousand years ago Ireland was the most highly educated country in Western Europe, and that even in her decadence she has retained some of this old knowledge and culture; and, as a consequence, her contemporary literature and folk-music still have qualities that are peculiar to her, and do not quickly respond to the influence of antipathetic forces. In recording her folk-music one is always meeting with this independence—I would almost say, isolation. Over and over again I have found it impossible to write down a tune that has been sung or played to me, for the simple reason that our modern notation does not allow for intervals less than a semitone.

This volume, therefore, includes merely those melodies that approximate to our modern tempered scale, and, in the case of those I have collected myself, exactly as they were sung or played, I have written accompaniments for them, but I have avoided identifying the harmonic treatment with any formal system of alleged modes, for I feel that to do so is to pin one down to a period, to a date almost. The accompaniments are intended to represent improvisations rather than a defined and permanent harmonic code; each was written thus as it appealed to me at one particular moment. I should probably have quite a different scheme for each one to-morrow if I were to re-write them.

HERBERT HUGHES.

London, 1909.

The Bard of Armagh.

M
1744
H893168
v. 2

1221185

Traditional.

COUNTY TYRONE.

Largo ma non troppo. M.M. ♩ = 52.

VOICE.

Sempre legato

PIANO.

mf

O..... list to the strains of a

p

poor I - rish har - per, And scorn not the

Tonsättning förbjudes

All rights reserved (Tous droits réservés)

Printed in England

(Copyright 1914 by Boosey & Co)

H. 8846.

strings from his poor with - er'd hand, Re - mem - ber his

fin - gers could once move more sharp - er To raise up the

mem - ry.... of his dear na - tive land.

Più mosso *cresc.*

(♩ = 120.) *alzando*

"At fair or at

f

wake I could twist my shil - le - lagh, Or trip....thro' the

accelerando
jig with my brogues bound with straw, And... all... the pret-ty

poco rall.
maids..... in the vil - lage and val - ley Lov'd their bold Phe - lim

Allegro. (♩ = 138.)
Bra-dy,..... the Bard of Ar - magh."

allargando *ff*

First system of a musical score in B-flat major (two flats). It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

Second system of the musical score. The vocal line has a few notes. The piano accompaniment is marked *poco allargando e maestoso* and *ff* (fortissimo). It features dense, blocky chords in the right hand and a steady bass line in the left hand.

Third system of the musical score, marked *Andante.* The vocal line is mostly rests. The piano accompaniment is marked *pp* (pianissimo) and features a slow, flowing melody in the right hand with long intervals and a steady bass line in the left hand.

Fourth system of the musical score, marked *Tempo I^o*. The vocal line begins with the lyrics: "And when Sergeant Death in..... his cold arms shall em -". The piano accompaniment is marked *pp* and features a steady, rhythmic accompaniment in the right hand and a bass line in the left hand.

-brace me, Lo' lull..... me to sleep with sweet "Er - in - go -

-bragh," By the side..... of... my Kath-leen, my... young wife, oh...

place..... me, Then for - get Phe-lim Bra - dy,..... the Bard of Ar -

- magh.".....

ppp

Dobbin's Flowery Vale.

Traditional.

COUNTY ARMAGH.

Allegro ma non troppo. M.M. $\text{♩} = 80$

VOICE.

PIANO.

mf

One morn - ing fair as Phoebus bright his ra - diant charms dis -

-play'd When Flor - a in her ver - dant garb the fra - grant plains ar -

-ray'd, As I did rove through - out each grove, no

care did me as - sail, When a pair I spied by a

riv - er side in Dob - bin's Flow - ery Vale.

As I sat down them to be - hold be -

-neath a spread - ing tree The lim - pid streams that

gent - ly roll'd con - vey'd these words to me: "Fare - well, sweet maid" the

youth he said, "for now I must set sail, I'll.....

cresc.

bid a-dieu to sweet Ar-magh and Dob-bin's Flow-ery Vale."

p

"For-

-bear those thoughtsand cru-el words that wound a bleed-ing heart, For

is it true that we're met here, a-las, so soon to part? Must

I a-lone here sigh and moan, to none my grief re-

-veal, But here la-ment my cause to vent in Dob-bin's Flow-ery

Vale?" "Un-

mf poco mosso.

(d = 92.)

-will-ing I am to part with you, no lon-ger I can stay, For.....

poco mosso *cresc.*

Love and Free-dom cry "Pur-sue," those words I must o-bey In

for - eign lands where Free-dom smiles, or..... by the earth con -

cresc.

- ceal'd I..... will come home no..... more to roam from

ff

Adagio.

Dob - bin's Flow - ery Vale."

pp

Tempo I?

It's..... mu - tual love to - - ge - ther drew both

p

Tempo I?

in a kind em - brace, While tears like ro - sy

drops of dew did tric - kle down her face. She

strove in vain him to de - tain, but while she did be -

-wail He bid a - dieu and I with-drew from Dob-bin's Flow-ery

Vale. *Tempo I?*

pp

Senza rall.

ppp

Monday, Tuesday.

(Da Luain, da Mairt.)

Traditional.

SOUTHERN COUNTIES.

VOICE.

PIANO.

Larghetto. M. M. ♩ = 60

Mon - day, Tues - day, Mon - day, Tues - day,
Da lu - ain da Mairt, da Lu - ain da Mairt, Da

sempre legato.

Mon - - - day, Tues - day and Wens - - - day,.....
Lu - ain da Mairt a - gus da Caid - - - een Da

Mon - - day, Tues - day, Mon - - day, Tues - day,
Lu - ain da Mairt da Lu - ain da Mairt, da

Mon - - day, Tues - day and Wens - - - - day.
Lu-ain da Mairt a - gus da Caid - - - - een.

Da

Mon - day, Tues - day, Mon - day, Tues - day, Mon - day, Tues-day and
Lu-ain da Mairt, da Lu-ain da Mairt, da Lu-ain da Mairt a - gus da

Wens - - - - day.....
Caid - - - - een.....

pp

Ped. *

The Airy Bachelor.

Traditional.

COUNTY DONEGAL.

Allegro con brio. M.M. $\text{♩} = 116$.

VOICE. *f*

Come all you air - y

PIANO.

bach - e - lors, a warn - ing take by me, Give o - ver your nights'

ramb - ling and shun bad com - pan - y. I.....

lived as hap - py as a prince whilst I lived in the north, But the

p

first of my mis - for - tunes was to 'list in the Light Horse.

It... been on a cer - tain Thurs - day to

Gal - a - way I did go, I... met with a... small of - fi - cer which

proves my o - ver - throw, - I... met with Ser - geant Dick - i - son in the

p

mar-ket just goin' down; He says "Young man, would you en-list and

be a Light Dra - gown?" "Oh....

no, kind Sir, a sol-dier's coat with me would not a - gree, Nor

p scherzando

neith - er will I bind my-self up from my lib - er - ty; I....

non legato

lived as hap - py as a prince, my mind does tell me so, Good

p

ev - ning, Sir, I'm just goin' down my shut - tle for to throw."

"It's are you in a hur - ry, or

p scherzando

are you goin' a - way? Oh, won't you stop and lis - ten to these

words I'm goin' to say? It's do you live far off this place, the

same I want to know,- Your name, kind Sir, if you be pleased, tell

me be - fore you go." "Oh, it's

I am in a hur - ry, my dwell - ing lies far off, My

p *sempre legato*

home and hab - it - a - tion lies six miles be - low Ar - magh; It's...

Char-les Hig-gin is my name, from Car-low Town I... came, I...

ne'er in - tend to do...the crime I would deny my name."

He says "Now cousin Char - ly, per -

-haps you might do worse To... bid fare - well to your

coun - try, boy, And 'list in the Light Horse." "With

all kinds of... per - sua - sion with him I did a - gree, I.....

bid fare - well to my com - rade boys to fight for Lib - er -

- ty." "Fare - well un - to my

fa - ther, like - wise my sis - ters three, And like - wise to my

ten. *poco allargando*

mo-ther, her kind face I ne'er will see. As I'll ride down thro'

cresc.

a tempo

Car - low Town..... they'll all run in my mind, And

thrice fare - well to my coun - try, boys, and the girls I left be -

ff

* -hind."

ff *sfz*

*This ending is traditional in the Donegal parish where the ballad was recorded.- Ed.

Kathleen O' More.

From a poem by
GEORGE NUGENT REYNOLDS.

AIR.—"Kathleen O' More."

Andante tranquillo.

VOICE.

PIANO.

My love, still I think that I

see her once more, But a - las, she has left me her

loss to de - plore,- My... own lit - tle Kath - leen, my

poor..... lost Kath - leen, my Kath - leen..... O'

More.

Her hair glos-sy black,.... her

eyes were dark blue, Her col - our still chang - ing, her

smiles ev - er new, So pret - ty was Kath - leen, my

The first system of the musical score. It 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 4/4. The lyrics are 'smiles ev - er new, So pret - ty was Kath - leen, my'.

sweet lit - tle Kath - leen, my Kath - leen..... O'

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'sweet lit - tle Kath - leen, my Kath - leen..... O'.

More.

The third system of the musical score. It begins with the word 'More.' in the vocal line, followed by a piano accompaniment. The key signature and time signature remain the same.

The fourth system of the musical score. It continues the piano accompaniment from the previous system. The key signature and time signature remain the same.

Cold was the night breeze that sighed round her bow'r, It....

chilled my poor Kath-leen who droop'd from that hour. I.....

ad lib.

colla voce.

lost my poor Kathleen, my own lit-tle Kath-leen,..... My

rit.

Kath - - leen O' More.....

pp

ppp

The Magpie's Nest.

A FRAGMENT.

Traditional.

DUBLIN.

Allegro gioioso.

VOICE.

PIANO.

mf *molto staccato*

If

I were a king.... I would make you my queen. And I'd

rowl you in my ar-ums as the meadows they are green, I'd

rowl you in my ar-ums and sit you down to rest And it's

there I'd lay you down..... in the mag - pie's nest.

ff

Cruckhaun Finn.

PADRAIC COLUM.

COUNTY DERRY.

Allegro appassionato. M.M. ♩ = 120.

PIANO.

ff

f

mf

accel.

* The last verse is a fragment of a traditional ballad.



Andante con moto.

"To - night you see my face

mp

..... May - be ne - ver more you'll

gaze On..... the man..... that

left for you his friends and kin.....

For by the

hard com - mand..... of the lord that rules the

land On..... a ship..... I'll be

borne from Cruick - - - haun Finn.....

accel. e cresc.

Allegro come primo.

First system of the musical score, measures 1-4. The key signature is B-flat major (two flats). The melody is in the right hand, starting with a whole rest in measure 1, followed by quarter notes in measure 2, and a triplet of eighth notes in measure 3. The piano accompaniment is in the left hand, featuring a steady eighth-note pattern. A forte (*ff*) dynamic marking appears in measure 3. Measure 4 contains a triplet of eighth notes in the right hand.

Second system of the musical score, measures 5-8. The melody continues in the right hand. Measure 5 has a triplet of eighth notes. Measure 6 includes the vocal entry "You" with a slur over a triplet of eighth notes. Measure 7 features a triplet of eighth notes. Measure 8 contains a decuplet of sixteenth notes, indicated by a bracket and the number "10". The piano accompaniment continues with eighth-note patterns. An *alzando* (rising) instruction is placed above the staff in measure 7.

Third system of the musical score, measures 9-12. The vocal line continues with the lyrics "know your beau - ty bright Has". The piano accompaniment features a melodic line in the right hand and a steady eighth-note pattern in the left hand. A mezzo-forte (*mf*) dynamic marking is present in measure 9.

Fourth system of the musical score, measures 13-16. The vocal line continues with the lyrics "made him think de - light,". The piano accompaniment features a melodic line in the right hand and a steady eighth-note pattern in the left hand. A crescendo (*cresc.*) marking is present in measure 14. Measure 16 contains a triplet of eighth notes in the right hand.

More than from a - - ny fair one

he will gain..... You

stringendo.

know that all his will strains and strives a-round you

f *m.g.* *cresc.* *m.d.* *m.g.* *ff* *m.d.*

till As the hawk..... up-on his

hand you are..... as tame.....

dim. *pesante e poco rit.*

Tempo I?

dim.

p senza rall.

Andante. *pp*

She then to him re - plied..... "I'll no lon - ger

pp

you de - ny, And I'll let..... you have the plea - sure

of my charms..... It's

sempre legato

poco a poco animando, ma sostenuto.

now I'll be your bride, Let what -

- ev - er will be - tide, And..... it's

cresc.

cresc.

we..... will lie in

one an - oth - - - - - er's

arms"

senza rall.

mf

The Slaney Side.

Traditional.

COUNTY KERRY.

Allegro comodo. M.M. ♩ = 176.

VOICE.

PIANO.

I am a rambling he - - ro and by

love I..... am be - trayed! Near to the town of

Balt - - in-glass there dwells a..... love - ly..... maid. She is

fair - er than Hy - pa - tia bright and free from earth - ly

pride,..... She's a love - ly maid and her dwell - ing place lies

near the Slan-ey side. I court- eous-ly sa -

- lu - ted her and I viewed her o'er and o'er, I

thought she was Au - ro - ra bright de - seen - ded down so

low. "No, no, kind sir, I'm a coun - try girl," she

mod - est - ly re - plied, "And I la - bour dai - ly

for my bread down by the Sla - ney side."

Her gold - - en hair in

ring - - lets rare hangs down her snow-y neck; The

kill - ing glances of her eyes would save a..... ship from

wreck. Her two brown spark-ling eyes..... and her

teeth of..... i - vo - ry white Would make a man be -

- come her slave down by the Sla - ney side.

mf *cresc.*

For twelve long months we

dim. *mf* *legato.*

court - - ed till at length we did a - gree For

to ac - quaint her par - - ents and mar - ried we would

be. Till at length her cru - el fa - ther to me he proved un -

-kind, Which makes me sail a - cross the sea and leave my love be -

-hind. *mf* Fare *f*

Poco meno mosso.

- well, my a - ged par - - ents, and to you I..... bid a -

mp

- dieu; I'm cross-ing the o - cean main, my dear, all

tempo Iº

for the sake of you; And whene - ver I re - turn a - gain I will

cresc.

make..... you my bride, And I'll rowl you in my

f

ar - - ums down by the Sla - ney side, And when

f

ev - er I re - turn a - gain I will make..... you my

bride, And I'll rowl you in my ar - ums down by the Sla - ney

ff *senza rall.*

side.....

ff *ffz*

Draherin-o-Machree.*

From a poem by
the Bard of Thomond.

AIR.—"Draherin-o-Machree."

Andante con moto.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in G minor, 4/4 time, marked 'Andante con moto.' The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal melody enters in the third measure. The score includes several dynamic and tempo markings: *f* (forte) at the start, *poco accel.* (poco accelerando) at the beginning of the second system, *cresc.* (crescendo) in the middle of the second system, *calando* (diminuendo) in the third system, and *a tempo* at the start of the fourth system. The vocal melody consists of two lines of lyrics. The first line ends with a triplet of eighth notes. The second line also ends with a triplet of eighth notes. The piano accompaniment continues throughout, providing harmonic support for the vocal lines.

poco accel.

cresc.

calando

a tempo

I grieve when I think on the dear hap- py

days of youth When all the bright dreams of this faith- less

* Little brother of my heart.

world seem'd truth, When I stray'd thro' the wood-land as gay as a

mid - sum-mer bee, And I loved as a sweetheart my Dra-her-in -

- o - Ma - chree.

f stringendo

ff con passione

pesante

poco allargando

Allegro alla marcia.

47

He went to the wars when proud

dim. *staccato poco pesante* *mf*

England u - ni - ted with France, His reg' ment was first in the

red bat - tle charge to ad - vance.....

cresc. *ff*

But when night drew its veil o'er the go - ry and

p

life - wast - ing fray.....

cresc. *ff* *dim.*

senza rit.

Pale,..... bleed-ing and cold lay my Dra-her-in

Andante, come prima.

-o - Ma - chree.....

pp

Now I'm left..... to

weep like the sor-row-ful bird of the night; This

earth and its plea-sures no more shall af-ford..... me de-

-light. The dark nar-row grave is the on-ly sad

re- - fuge for me Since I lost my heart's darling, my

Dra-her-in - o - Ma - chree.....

p

pp

Red.

pp

I will walk with my love.

A FRAGMENT.

Traditional.

COUNTY DUBLIN.

Andante.

VOICE. *p*

I once loved a boy and a

PIANO.

bold I-rish boy Who would come and would go at my re-quest, And this

bold I-rish boy was my pride and my joy And I

built him a bower in my breast.

But this

girl who has ta-ken my bon-ny, bon-ny boy Let her

make of him all that she can, And whe-ther he loves me or

loves me not, I will walk with my love now and then.....

The Maid with the Bonny Brown Hair.

Traditional.

COUNTY DONEGAL.

Allegretto con moto, delicatamente, M.M. ♩ = 76.

VOICE.

PIANO.

First system of musical notation. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on a grand staff (treble and bass clefs) with the same key signature and a time signature of 6/8. The piano part begins with a piano (*p*) dynamic marking.

Second system of musical notation. The vocal line continues with the lyrics: "As I rode out ve-ry ear-ly to view the green meadows in". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Third system of musical notation. The vocal line continues with the lyrics: "Spring..... It was down..... by the side of a riv-er I". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Fourth system of musical notation. The vocal line continues with the lyrics: "spied a fair maid she did sing..... I". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

stood in my sil - ent a - maze - ment to gaze on that crea - ture so

fair She seemed to be brighter than Ven - us the

maid with the bon - ny brown hair.

Her skin was as white as a li - ly and her

sempre molto legato

cheeks like the red rose in June Her

eyes..... they did spar-kle like dia-monds and her breath it did bear a per-

-fume..... And a dress like the bright shin-ing vel-vet was the

dress this fair maid-en did... wear..... And chains..... of pure

gold and bright sil-ver were twined..... round her bon-ny brown

hair..... For a

long time we court-ed to - geth-er, till at last we named the wed-ding

day..... One... day..... we were con-ver-sing to - geth-er ve-ry

kind - ly to me she did say..... "It's

I have a - noth-er more kind-er my land and my for-tune to.....

share..... So fare - well..... to you now and for ev - er" said the

maid with the bon - ny brown hair.
a tempo
pp rubato delicatissimo

ten. Then
rall.

I walked down by yon har-bour I saw a ship for the proud land of

Spain They were sing - - ing and danc-ing with plea-sure, but

I had a heart full of pain As I

* The bars between the asterisks may be omitted.

saw the ship sail down the riv - er I spied my old sweet-heart so.....

fair..... Quite con - - tent..... in the

arms of a - noth - er was the maid..... with the bon - ny brown

hair.....

a tempo

pp rubato delicatissimo

ten.

Fare - well to my friends and re - la - tions per -

rall.

mf Tempo I?

-haps I will nev - er see more..... And when

I'm..... in a far dis - tant na - tion I'll

sigh for my dear na - tive shore..... When

I'm in a far dis - tant na - tion I'll sigh for my sweet-heart so.....

fair..... Quite con - tent..... in the

The first system of the musical score. The vocal line (treble clef) has a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "fair..... Quite con - tent..... in the". The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a bass line with eighth and sixteenth notes in the left hand.

arms of a - noth - er is the maid..... with the

The second system of the musical score. The vocal line continues with the lyrics "arms of a - noth - er is the maid..... with the". The piano accompaniment continues with similar rhythmic patterns, including some chords in the left hand.

bon - ny brown hair.....

The third system of the musical score. The vocal line has the lyrics "bon - ny brown hair.....". The piano accompaniment features a more active right hand with sixteenth-note runs and a steady bass line.

pp *ppp*

The fourth system of the musical score, concluding the piece. The vocal line has a final melodic phrase. The piano accompaniment ends with a sustained chord in the right hand and a final bass note. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The system is marked with "Ped." (pedal) under the first three measures.

Norah O'Neale.

Traditional.

COUNTY DERRY.

Andante sostenuto. (M.M. ♩ = 88.)

VOICE.

PIANO.

mf

I'm..... lone-ly to-night, love, with-out you..... And my

Red.

love I can nev-er con-ceal, For they say there's a charm, love, a -

-bout you,..... My dar-ling sweet No-rah O' Neale. Like the

beam of the star when it's shin - ing..... Is the

glance which your eye can't con - ceal, And your

voice is so sweet and be - guil - ing..... That I

love you, sweet No - rah O' Neale.....

Im

lone - ly to - night, love, with - out you,..... And my

legato.

love I can nev-er con - ceal, For they

say there's a charm, love, a - bout you,..... My

pp

dar - ling sweet No-rah O' Neale.....

The

pp

night - in - gale sings in the wild wood..... As

if ev' - ry note that he... knew

Was..... learned from your sweet voice in

child-hood..... To re-mind me, sweet Norah, of you.

p *pp*

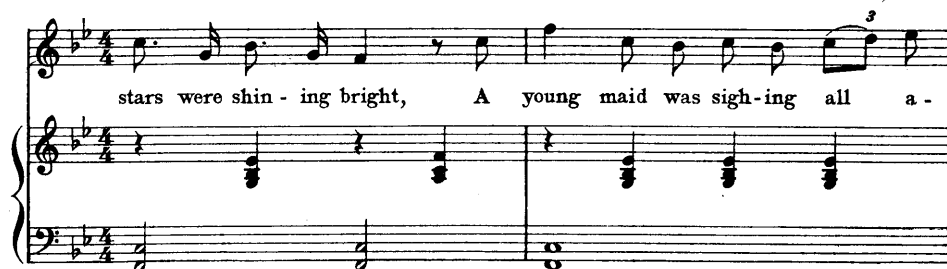
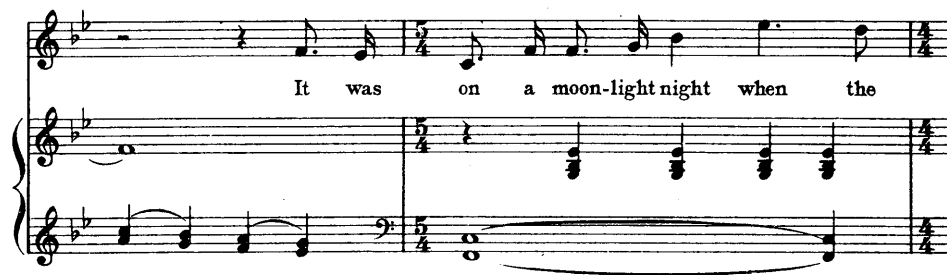
The light of the moon.

Traditional.

COUNTY DERRY.

Allegro comodo.

PIANO.

mf

It was on a moon-light night when the

stars were shin - ing bright, A young maid was sigh - ing all a -

- lone. She was sigh - ing for her fa - - ther, la - -

- ment-ing for her mo - ther,..... Shedding tears for her true lo - ver

John. Young

John he's come at last and the doors were bolt - ed fast, And

slow - ly he tin - kled on the ring. And

pp

up this maid a - rose and she bundled on her clothes, And it's

pp

all to let her true lo - ver in. O ye

pp

bird of ear - ly dawn, O ye well - feathered bird,

pp

Do you not crow be - fore it is day, And

I will make your comb of the wea - ther, beat - en

gold..... And your wings of the light sil - ver grey.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes triplets and a long melodic line in the right hand.

Now this bird he crew false, he crew

ve - ry, ve - ry false, He crew two long hours be - fore it was

cresc.

cresc.

day, And she thought that it was day and she

sent her love a - - way.....

Andante. *pp* *Tempo Iº*

But it was on - ly the light of the moon

pp *Tempo Iº*

ppp

The Lowlands of Holland.

(LAST NIGHT I WAS A-MARRIED.)

COUNTY DERRY.

Traditional.

Allegro moderato, quasi maestoso. (M. M. ♩ = 104.)

PIANO.

The piano introduction consists of two systems of music. The first system begins with a forte (*ff*) dynamic and features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes. The second system continues the melody and bass line, with the right hand featuring some sustained chords and the left hand maintaining a steady eighth-note pattern.

The third system of the piano introduction shows the right hand playing sustained chords and the left hand continuing the eighth-note bass line. A piano (*p*) dynamic marking appears in the middle of the system.

The vocal entry begins with the tempo marking *Sostenuto.* The melody is in the right hand, and the lyrics are written below it. The first line of lyrics is "Last night I was a - mar - ried and..... on my mar-riage". The piano accompaniment in the left hand consists of sustained chords. A pianissimo (*pp*) dynamic marking is present in the piano part.

The second line of the vocal entry continues the melody and lyrics. The lyrics are "bed, Up..... came a bold sea cap - tain and.....". The piano accompaniment remains with sustained chords in the left hand.

stood at..... my bed - head Saying "A - rise, a - rise you

pp

mar-ried-a-man And..... come a - long with me To the

low low - - lands of Hol - - land to..... fight your en - e -

-my."

f

Animando

She held her love..... in her arms still.....

think - ing he might stay, When the cap - tain gave an -

cresc.

- o - - - ther shout he was forced to..... go a - -

- way. It's..... many's a blithe young

f

married - a - man this..... night must go with

me To the low low - - - lands of.....

Hol - - land to..... fight the en - e - my.

pesante

Tempo 1? *pp*

Oh! Hol - land is a

pp molto legato

won - drous place and..... in it grows much green, It's a

wild..... in - hab - i - - ta - - tion for.....

my love to be in. There the su - gar cane grows

plen - ti - ful and fruit on ev - 'ry

tree But the low low - lands of Hol - land are be -

-tween my love and me.

Nor shoe nor stocking I put on nor a

comb go in my hair, And nei - ther coal nor

cresc. con passione

can - dle light shine..... in my cham-ber fair. Nor

will I wed with a - ny young man un - -

dim.

- til the day I die, Since the low low - - lands of

Hol - land are be - tween my love and me.....

senza rall.

mf

Skibbereen.

(A BALLAD OF THE FAMINE.)

Traditional.

COUNTY TYRONE.

Andante con moto.

PIANO.

The piano introduction is in 3/4 time, key of B-flat major. It begins with a melody in the right hand marked *mf*, featuring a triplet of eighth notes. The left hand provides a simple harmonic accompaniment. The piece concludes with a *rit* (ritardando) and a *p* (piano) dynamic marking.

(M.M. ♩ : 100-108.)

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "O fa-ther dear, I oft-times hear you". The piano part includes a *p* (piano) dynamic marking.

The second system continues the song with the lyrics: "talk of E-rin's Isle, Her lof-ty scenes and val-leys green, her". The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

The third system concludes the song with the lyrics: "mountains rude and wild. They say it is a pret-ty place where -". The musical structure remains consistent with the previous systems, featuring a vocal melody and piano accompaniment.

-in a prince might dwell. And why did you a - ban - don it - the

rea-son to me tell."

"My son, I loved our na-tive land with

en-er-gy and pride, Un - til a blight came on my land, my

sheep and cat-tle died. The rent and tax - es were to pay, I

could not them re-deem, And that's the cru-el rea-son why I

left old Skib-ber-een."

"Oh it's well I do re-mem-ber that

bleak De-cem-ber day, The land-lord and the sheriff came to

drive us all a-way. They set my roof..... on fire with their

demon yel - low spleen, And that's an - o - ther rea - son why I

dim

left old Skib - ber - een. Your mo - ther too, (God rest her soul) lay

pp

on the snow - y ground, She faint - ed o'er in an - guish with the

des - o - la - tion round. She ne - ver rose, but passed a - way from

life to im-mor-tal dream, And found a qui-et grave, my boy, in

dear old Skib-ber-een.*

cresc.

animato

"And you were on - - - ly two years

dim. *mf molto legato*

old and fee-ble was your frame. I

could not leave you with your friends, you bore your fa-ther's

* The bars between the the asterisks may be omitted.

name. I wrapped you in my cot - ta - more at the

dark of night un - - seen. I heaved a sigh and

bid good - bye to dear old Skib - ber - een?.....*

poco accel.

mf

Allegro. *pp*

p "It's well I

(♩ = 182)

do..... re - mem - ber the year of for - ty - eight When

pp

I a-rose with E-rin's boys to battle'gainst the fate. I was

hunted thro' the mountains like a traitor to the Queen, And

that's an-o - ther rea-son why I left old Skib - ber - een."

b2

cresc.

ff *molto*

Maestoso.

"O fa-ther dear, the day will come when vengeance loud will

allarg. ($\text{♩} = 92$) *ff*

call, And we will rise with E-rin's boys to ral-ly one and

simile

8

all. I'll be the man to lead the van be - neath our flag of

8

green, And loud and high will raise..... the cry "Re-venge for Skib-ber-

8

-een!"

8

ff

Red.

The County of Mayo.

Translated from the Irish of Thomas Lavelle,
17th Century by George Fox.

AIR.—“Billy Byrne of Ballymanus.”

PIANO. *mf* *Sempre legato* Allegro. (M.M. $\text{♩} = 126$)

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegro' and the metronome marking is 'M.M. ♩ = 126'. The dynamics are 'mf' and the articulation is 'Sempre legato'.

On the deck of Pat - rick Lynch - 's boat I.....

The first system of the vocal melody shows the singer entering on the word 'On'. The melody is written on a single staff with a treble clef. The piano accompaniment continues from the previous system.

sit in wo - ful plight Thro' my sigh - ing all the

The second system of the vocal melody continues the phrase 'sit in wo - ful plight Thro' my sigh - ing all the'. The melody is written on a single staff with a treble clef. The piano accompaniment continues.

wea - ry day and weep - ing all the night. Were it

The third system of the vocal melody continues the phrase 'wea - ry day and weep - ing all the night. Were it'. The melody is written on a single staff with a treble clef. The piano accompaniment continues.

not that full of sor - row from my

The fourth system of the vocal melody continues the phrase 'not that full of sor - row from my'. The melody is written on a single staff with a treble clef. The piano accompaniment continues.

peo - ple forth I go..... By the

bless - ed sun 'tis roy - al - ly I'd sing thy praise, May -

When I dwelt at home in

plen - - - ty and my gold did..... much a - -

plen - - - ty and my gold did..... much a - -

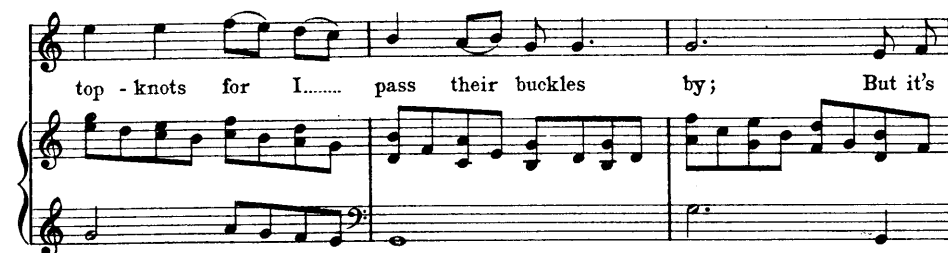
-bound In the com - pa - ny of fair young maids the

Span - ish ale went round. 'Tis a bit - ter change from

those gay days that now I'm..... forced to.....

go..... And must leave my bones in

San - ta Cruz far from my own Ma - yo.



God will have it..... so..... That I

must de - part for fo - - - reign lands and

leave my sweet Ma - - yo.

cresc.

p

'Tis my

grief that Pat - rick Lough - - lin is not

Earl in Ir - rul still, And that Bry - an Duff no

lon - ger rules as lord up - on the hill, And that

Colo - nel Hugh O Gra - dy should be ly - ing dead and

poco - a poco rall

low,..... And I sail - ing, sail - ing

swift - ly From the Coun - ty of Ma - -

a tempo

-yo.....

a tempo *senza rall.*

dim *pp* *ppp*

The Bonny Bunch of Roses.

A BALLAD OF NAPOLEON.

Traditional.

Tyrone version.

Allegro vivace.

VOICE.

PIANO.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro vivace'. The piano part begins with a forte (f) dynamic. The score is divided into four systems, each containing a voice line and a piano accompaniment. The lyrics are written below the voice line.

By the
 mar - gin of the o - - cean One morn - ing.. in.... the
 month of June, The feath - ered warb - ling song - sters Their

charm-ing notes did... sweet - ly sing. There I es - pied..... a.....

fe - male, She seemed to be in grief and woe,..... Con -

-sult - ing with..... young... Bon - a - parte Con -

-cern - ing the bon-ny bunch of ros - es oh.

Then

up steps young Na - po - le - on And takes his moth - er

by the hand Say-ing "Moth - er dear, have pa - - tience Un -

-til I'm a-ble to..... take com-mand. I'll raise a ter - ri-ble

ar - my And through tre - men - dous dan - gers go..... And in

spite..... of all..... the..... un - i - verse I will

con - quer the bon - ny bunch of ros - es oh."

The

first time I saw young Na - po - le - on Down on his... bend - ed

knees fell he; He..... ask'd the..... par - don of his

fa - - ther Who grant - ed it..... most mourn - ful - ly "Dear

son," he said, "I'll take an ar - my And o - ver the fro - zen

Alps will go..... Then I will con - quer Mos - cow And re -

- turn to the bon - ny bunch of ros - es oh."

He..... took five hun - dred thous - and men With

kings like - wise to..... bear his train, He..... was so well pro -

- vid - ed for That he could sweep the..... world a - lone; But

when he came to..... Mos - cow He was o - ver power'd by the

dri - ven snow..... When Mos - cow was a - blaz - ing, So he

lost his bonny bunch of ro - ses oh.

O.....

son, don't speak so ven - ture - some For in Eng - land are the

scherzando

hearts of oak. There is Eng - land, Ire - land, Scot - - land, Their

pp

mf

un - i - ty..... was..... nev - er broke, O son, think on..... thy.....

fa - ther On the Isle of St. Hel-en - a his bo - dy lies low, And

you may soon fol-low af - ter him So be-ware of the bon-ny bunch of

ros - es oh."

"Now do be - lieve me, dear-est

p

moth - er, Now I lie.... on.... my dy - ing bed, If I had

lived I.....would have been clev - er But now I droop my....

youth - ful head, But whilst our bod - ies..... lie.....

mould-er-ing And weep-ing wil - lows o-ver our bod-ies grow, The

deeds of great Na - po - le - on Shall sing the bon-ny bunch of

cresc. *f*

ros - es oh."

f

ff *ff* *ff*

A good roarin' fire.

Old Song.

COUNTY DERRY.

Allegro gioioso. (M.M. ♩ = 132.)

VOICE.

PIANO.

A good roarin' fire and the ket-tle on the boil, It

makes a chap feel jol - ly when he's done his dai - ly toil. A

ti - dy smil - in' wife and a clean hearth - stone, - O it's

ve - ry, ve - ry co - sy when a chap come home.

Three or four a - round it and a

good bit on the board, - It makes a chap feel hap - py as the

dad - dy of a lord. A ti - dy smil - in' wife and a

clean hearth-stone, - O it's ve - ry, ve - ry jol - ly when a

chap come home.

To meet your wife in kindness and to

see the chil-dren run, Your house is like a pal-ace and you

ne - ver need to roam. A ti - dy smil - in' wife and a

clean hearth - stone, O it's ve - ry, ve - ry co - sy when a

chap come home; - A ti - dy smil - in' wife and a

glissando *ff*

clean hearth - stone, O it's ve - ry, ve - ry co - sy when a

chap come home.

ff

The Cork Leg.

Old Song.

Tyrone version.

Allegro giojoso. (♩ = 120)

VOICE.

PIANO.

f

mf

I'll

tell you a sto - ry that is no sham, in Hol-land lived a mer-chant man And

ev - 'ry morning he says "I am the rich - est merchant in Am - ster - dam." Ri -

-tid - dy till - o - ri - lo - ri - lad - di - ti tid - dy - till - o - ri - lo - ri -

lee..... One

day he sat as full as an egg when a poor re-la-tion came in to beg, And

kicking him out with a brogue and a keg, and kicking him out he broke his leg. Ri-

-tid-di-till - o - ri-lo - ri-lad-dy-ti tid-dy-till - o - ri-lo - ri -

-lee..... He

told his friends he had got hurt "By a friend I have lost a foot,

And up-on crutches I never will walk For I'll have a beau-ti-ful leg of cork" Ri-

-tid-dy-till-o - ri-lo - ri-lad-dy-ti tid-dy-till-o - ri-lo - ri -

-lee..... A

doc - tor came on his vo - ca - tion and o - ver it made a long o - ra - tion, And

o - ver it made a long o - ra - tion, and finished it off with an am - pu - ta - tion. Ri

tid - dy - till - o - ri - lo - ri - lad - dy - ti tid - dy - till - o - ri - lo - ri -

-lee. When the

leg was on and finished right, when the leg was on they screwed it tight, But

still he went with a bit of a hop, when he found the leg it wouldn't stop, Ri

tid-dy-till-o - ri-lo - ri-lad-dy-ti tid-dy-till-o - ri-lo - ri -

-lee..... O'er

hedg-es and ditch-es and scaur and plain to rest his wea-ried limbs hed fain. He

threw himself down but all in vain, the leg got up and a-way a-gain. Ri

tid-dy-till-o - ri-lo - ri-lad-dy-ti tid-dy-till-o - ri-lo - ri -

-lee..... He

called to them that were in sight "Stop me or I'm wound-ed quite" Al-

-though their aid he did in-vite In less than a minute he was out of sight. Ri

tid-dy-till-o - ri-lo - ri-lad-dy-ti tid-dy-till-o - ri-lo - ri -

-lee. And

he kept run-ning from place to place, the

ossia 8

a tempo *leggiero*

This system contains the first line of the musical score. It features a vocal melody in G major (one sharp) and a piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano part has a continuous eighth-note accompaniment in the right hand and a bass line with eighth notes in the left hand. A bracket labeled 'ossia' with the number '8' indicates an alternative melodic line for the vocal part.

peo - - - ple thought he was run-ning a race, He

3

This system contains the second line of the musical score. The vocal line continues with a triplet of eighth notes marked with a '3'. The piano accompaniment maintains the same rhythmic pattern. The lyrics 'peo - - - ple thought he was run-ning a race, He' are aligned with the vocal notes.

clung to a post for to stop the pace but the

This system contains the third line of the musical score. The vocal line concludes the phrase with a half note. The piano accompaniment continues with the same eighth-note pattern. The lyrics 'clung to a post for to stop the pace but the' are aligned with the vocal notes.

leg it still kept up the chase. Ri

tid - dy - till - o - - ri - lo - - ri - lad - dy - ti

tid - dy - till - o - - ri - lo - - ri -

*The bars between the asterisks may be omitted.

-lee. O-ver

hedg - es and ditch - es and plain and scaur and

Eu - rope he - has tra - - - velled o'er Al -

-though he's dead and is no more The

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), indicating G major. The vocal line has a dotted quarter note followed by an eighth note for each syllable. The piano accompaniment features a complex, flowing melody in the right hand and a simpler bass line in the left hand.

leg goes on as it did be - fore Ri

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line maintains the same rhythmic pattern. The piano accompaniment continues with its intricate right-hand melody and steady left-hand bass.

³ tid - dy - till - o - - - ri - lo - - - ri - lad - dy - ti

The third system of the musical score. It concludes the page. The vocal line features a triplet of eighth notes marked with a '3' above the first note. The piano accompaniment ends with a final chord. The time signature changes to 9/4, indicated by a '9' over a '4' at the end of the system.

s

tid - dy - till o - - - ri - lo - - - ri -

*

-lee..... So

mf

of-ten you see in broad day-light a skel- e - ton on a cork leg tight, Al-

though the artist did not him in-vite, He ne-ver was paid and it served him right. Ri-

tid-dy-till-o - ri-lo - ri-lad-dy-ti tid-dy-till-o - ri-lo - ri-lad-dy-ti

tid-dy-till-o - ri-lo - ri-lo - ri-lee.....

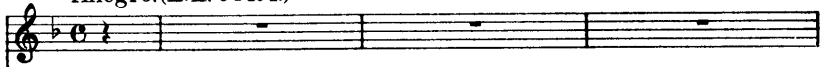
ff *ffz*

The Dark-haired Girl.

Traditional.

COUNTY DUBLIN.

Allegro. (M.M. ♩ = 104.)

VOICE. 

PIANO. 


My..... match is..... made since e'er.... last night To the




girl I nei - ther love nor like But I know what I'll do, I'll.....




take my own ad - vice And..... I'll tra - vel the wide..... world



o - ver.

I..... walked up and I..... walked down,

I tramped Eng-land and Dub - lin's town, But the like of my dear one I

nev-er yet could find; O..... the dark-haired girl is my dar - ling.

I got up two

hours be-fore dawn, I got a let-ter from my own true love,

cresc. I heard the lin-net and the black-bird sing That my love..... has
f
cresc. *f poco stringendo*

crossed the wide o - - - cean.....
ff
p