

NOVELLO'S ORIGINAL OCTAVO EDITION.

---

THE "✓  
WAKE OF O'CONNOR,  
AN IRISH RHAPSODY

THE WORDS BY  
ROBERT BUCHANAN  
"✓

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA

BY  
HUBERT BATH

NAE ✓

---

PRICE TWO SHILLINGS AND SIXPENCE.

---

MUSIC LIBRARY  
NORTHWESTERN UNIVERSITY  
EVANSTON, ILLINOIS 60201

LONDON : NOVELLO AND COMPANY, LIMITED.  
NEW YORK : THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

---

*Copyright, 1913, by Novello and Company, Ltd.*

---

*The right of Public Representation and Performance is reserved.*

---

MUSLIB

M

1533

13428W3

# THE WAKE OF O'CONNOR.

To the wake of O'Connor  
What boy wouldn't go ?  
To do him that honour  
Went lofty and low.  
Two nights was the waking,  
Till day began breaking,  
And frolics past spaking,  
To please him, were done ;  
For himself in the middle,  
With stick and with fiddle,

Stretch'd out at his ease was the King of the Fun.

With a dimity curtain overhead,  
And the corpse-lights shining round his bed,  
Holding his fiddle and stick, and drest  
Top to toe in his Sunday best,  
For all the world he seem'd to be  
Playing on his back to the companie.  
On each of his sides was the candle-light,  
On his legs the tobacco pipes were piled ;  
Cleanly wash'd, in a shirt of white,  
His grey hair brush'd, his beard trimm'd right,  
He lay in the midst of his friends and smiled.

At birth and wedding, at fair and feast,  
Welcome as light or the smile of the priest,  
Ninety winters up and down  
O'Connor had fiddled in county and town.  
Never a fiddler was clever as he  
At dance or jig or *pater-o'-pee* ;  
The sound of his fiddle no word could paint—  
'Twould fright the devil or please a saint,  
Or bring the heart, with a single skirl,  
To the very mouth of a boy or girl.  
He played—and his elbow was never done ;  
He drank—and his lips were never dry ;  
Ninety winters his life had run,  
But God's above, and we all must die.  
As she stretch'd him out, quoth Judy O'Roon—  
'Sure life's like his music, and ended soon—

There's dancing and crying,  
There's kissing, there's sighing,  
There's smiling and sporting,  
There's wedding and courting,—

But the skirl of the wake is the end of the tune !

'*Shin suas, O'Connor,*'\*

Cried Kitty O'Bride—

Her best gown upon her,

Tim Bourke by her side—

All laughed out to hear her,

While Tim he crept near her,

To kiss her and cheer her

At the back o' the door ;

But the corpse in the middle,

With stick and with fiddle,

All done with diversion, would never play more !

On the threshold, as each man entered there,  
He knelt on his knee and said a prayer,  
But first before he took his seat

Among the company there that night,  
He lifted a pipe from O'Connor's feet,  
And lit it up by the bright corpse-light.  
Chattering there in the cloud of smoke,  
They waked him well with song and joke ;  
The gray old men and the *cauliaghs*† told  
Of all his doings in days of old ;  
The boys and girls till night was done,  
Played their frolics and took their fun,  
And many a kiss was stolen sure  
Under the window and behind the door.  
Andy Hagan and Kitty Delane

Hid in a corner and courted there,  
'*Monamondiol !*' cried old Tim Blane,  
Pointing them out, 'they're a purty pair !'  
But when they blushed and hung the head,  
'Troth, never be shamed !' the old man said ;  
'Sure love's as short as the flowers in June,  
And life's like music and ended soon—

There's wedding and courting,  
There's smiling and sporting,  
There's grief and there's pleasure  
To fill up the measure—

But the skirl of the wake is the end of the tune !

At the wake of O'Connor  
Great matches were made,  
To do him more honour—

We joked and we played—  
Two nights was the waking,  
Till day began breaking,  
The cabin was shaking

Before we were done,  
And himself in the middle,  
With stick and with fiddle,

As large as in life, was the King of the Fun !

At the wake of O'Connor,

The merry old man,  
To wail in his honour

The *cauliaghs* began ;  
And Rose, Donnell's daughter  
From over the water,  
Began (sure the saints taught her !)

The sweet *drimundhu*‡  
All was still ;—in the middle,  
With stick and with fiddle,

O'Connor, stretched silent, seem'd hearkening too !

Oh, 'twas sweet as the crooning of fairies by night,

Oh, 'twas sad,—as you listened, you smiled in delight,

With the tears in your eyes ; it was like a shower falling,

When the rainbow shines thro' and the cuckoo is calling ;

\* 'Play up O'Connor !'

† Old women.

‡ A melancholy ditty.

You might feel through it all, as the sweet  
notes were given,  
The peace of the Earth and the promise of  
Heaven!

In the midst of it all the sweet singer did  
stand,

With a light on her hair, like the gleam of a  
hand;

She seem'd like an angel to each girl and boy,  
But most to Tim Cregan, who watch'd her in  
joy,

And when she had ended he led her away,  
And whisper'd his love till the dawning of day.  
After that, cried Pat Rooney, the rogue of a lad,  
'I'll sing something merry—the last was too  
sad!'

And he struck up the song of the Piper of  
Clare,

How the bags of his pipes were beginning to  
tear,

And how, when the cracks threaten'd fairly to  
end them,

He cut up his own leather *breeches* to mend  
them!

How we laugh'd, young and old! 'Well, beat  
that if you can,'

Cried fat Tony Bourke, the potheen-making  
man—

'Who sings next?' Tony cried, and at that  
who came in,

Dancing this way and that way in midst of  
the din,

But poor Shamus the Fool? and he gave a  
great spring -

'By the cross, merry boys, 'tis mysilf that can  
sing!'

Then he stood by the corpse, and he folded his  
hands,

And he sang of the sea and the foam on the  
sands,

Of the shining *skiddawn* \* as it flies to and fro,  
Of the birds of the waves and their wings like  
the snow.

Then he sank his voice lower and sang with  
strange sound

Of the caves down beneath and the beds of  
the drown'd,

Till we wept for the boys who lie where the  
wave rolls,

With no kinsmen to stretch them and wake  
their poor souls.

When he ceased, Shamus looked at the corpse,  
and he said,

'Sure a dacenter man never died in his bed!'

And at that the old *cauliaghs* began to croon:

'Sure life's like his music and ended as soon,—

There's dancing and sporting,  
There's kissing and courting,  
There's grief and there's pleasure  
To fill up the measure,—

But the skirl of the wake is the end of the tune.  
Then the fun brightened up; but of all that  
befell

It would take me a long day in summer to tell—  
Of the dancing and singing, the leaping and  
sporting,

And sweetest of all, the sly kissing and courting!  
Two nights was the waking; two long winter  
nights

O'Connor lay smiling in midst of the lights,  
In the cloud of the smoke like a cloud of the  
skies,

The blessing upon him, to close his old eyes.  
Oh, when the time comes for myself to depart,

May I die full of days like the merry old man!  
I'll be willing to go with the peace on my heart,

Contented and happy, since life's but a span;  
And O may I have, when my lips cease to spake,

To help my poor soul, such an elegant wake!  
The country all there, friends and kinsmen and  
all,

And myself in the middle, with candle and  
pall! . . .

Came the dawn, and we put old O'Connor to  
rest,

In his coffin of wood, with his hands on his  
breast,

And we followed him all by the hundred and  
more,—

The boys all in black, and the friends sighing  
sore.

We left him in peace, the poor sleeping gossoon,  
Thinking, 'Life's like his music and ended too  
soon.

There's laughing and sporting,  
There's kissing and courting,  
There's grief and there's pleasure  
To fill up the measure,—

But the wake and the grave are the end of the  
tune!'

'Good-bye to O'Connor,'

Cried Barnaby Blake,

'May the saints do him honour

For the ould fiddle's sake!

If the saints love sweet playing—

It's the thruth that I'm saying—

His sowl will be straying

And fiddling an air!

He'll pass through their middle,

With stick and with fiddle,

And they'll give him the *cead mile fealta* †  
up there!'

\* Herring. † 'Hundred thousand welcomes.'

NOTE.—The preceding poem is a literal description of a wake in the wildest and loneliest part of Connaught. Several of the characters—e.g., Shamus the Fool—are well known to the mountaineers and fishermen of that untrodden district, where the old Celtic tongue is still spoken in its purity and the old Celtic customs are still practised, and where the author, in almost complete seclusion, passed four happy years.



# THE WAKE OF O'CONNOR.

R. Buchanan.

Hubert Bath.

Nº 1.

In moderate, martial time. ♩ = about 76-84.

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system continues the melody and accompaniment. The third system features a crescendo (*cresc.*) leading into a mezzo-forte (*mf*) section, marked with a first ending bracket and a '1' above it. The fourth system also includes a crescendo (*cresc.*) and continues the musical development. The score uses standard musical notation, including treble and bass staves, notes, rests, and dynamic markings.

2  
Soprano.

CHORUS.

To the wake of O' Con-nor — What boy would n't go? To

Alto.  
To the wake of O' Con-nor — What boy would n't go? To

Tenor.  
To the wake of O' Con-nor — What boy would n't go? To

Bass.  
To the wake of O' Con-nor — What boy would n't go? To

2  
f

do — him that hon-our — Went loft - y and low. —

do him that hon-our — Went loft - y and low. —

do — him that hon-our — Went loft - y and low. —

do him that hon-our — Went loft - y and low. —

mf p

*mf*

Two nights was the wak-ing, Till day— be-gan break-ing, And

*mf*

Two nights was the wak-ing, Till day— be-gan break-ing, And

*mf*

Two nights was the wak-ing, Till day— be-gan break-ing, And

*mf*

Two nights was the wak-ing, Till day— be-gan break-ing, And

*mf*

fro - lics past spak - ing, To please him, were done; For him-

*mf*

fro - lics past spak-ing, To please him, were done; For him-

*mf*

fro - lics past spak - ing, To please him, were done; For him-

*mf*

fro - lics past spak - ing, To please him, were done; For him-

4

-self in the middle, With stick and with fid-dle, Stretch'd

-self in the middle, With stick and with fid-dle, Stretch'd

-self in the middle, With stick and with fid-dle, Stretch'd

-self in the middle, With stick and with fid-dle, Stretch'd

out at his ease, was the King of the Fun.

out at his ease, was the King of the Fun.

out at his ease, was the King of the Fun.

out at his ease, was the King of the Fun.

3

*mp* With a

*p* With a

With a

di-mi-ty cur-tain o-ver-head, *mp* And the corpse-lights shin-ing round his

di-mi-ty cur-tain o-ver-head, *mp* And the corpse-lights shin-ing round his

di - mi - ty cur - tain, And the corpse - lights

*dolcissimo* Hold - ing his fid-dle and stick, and drest Top to

*dolcissimo* bed, *dolcissimo* Hold - ing his fid-dle and stick, and drest Top to

*dolcissimo* bed, *dolcissimo* Hold - ing his fid-dle and stick, and drest Top to

*dolcissimo* shin - ing, *dolcissimo* Hold - ing his fid-dle and stick, and drest Top to

shin - ing, Hold - ing his fid-dle and stick, and drest Top to

toe in his Sun-day best, For all the world he

toe in his Sun-day best, For all the world he

toe in his Sun-day best, For all the world he

toe in his Sun-day best, For all the world he

seem'd to be — Play-ing on his back to the com-pa-nie.  
 seem'd to be — Play-ing on his back to the com-pa-nie.  
*pp* Play - ing to the com - - pa - -

4

*mf* On each of his sides was the can - die -  
*mf* - nie. — On each of his sides was the can - die -  
 4

- light; — On his legs the to-bac-co-pipes were piled; —  
 - light; — On his legs the to-bac-co-pipes were piled; —



Clean - ly wash'd, in a shirt of white, His\_ grey hair brush'd,  
 Clean - ly wash'd, in a shirt of white, His\_ grey hair brush'd,  
 Clean - ly wash'd, in a shirt of\_ white, his  
 Clean - ly wash'd, in a shirt of white, his

*mf* He\_ lay in the midst of his friends, , and\_  
*mf* He\_ lay in the midst and\_  
 beard trimm'd right, He\_ lay in the midst and\_  
*mf* beard trimm'd right, He\_ lay in the midst of his friends, and\_  
*rit.* *p* *pp*

*a tempo* *pp*  
*a tempo* smiled.  
*a tempo* smiled.  
*a tempo* smiled.  
*a tempo* smiled.

*a tempo* smiled.  
*mf* *cresc.*

8 5 Tempo giusto.

At birth and wed-ding, at

At birth and wed-ding, at

At birth and wed-ding, at

At birth and wed-ding, at

5 Tempo giusto. ♩ = about 112. At birth and wed-ding, at

fair and feast, Wel-come as light or the smile of the priest,

fair and feast, Wel-come as light or the smile of the priest,

fair and feast, Wel-come as light or the smile of the priest,

fair and feast, Wel-come as light or the smile of the priest,

Nine - ty win-ters up and down O' Connor had fid - dled in

Nine - ty win-ters up and down O' Connor had fid - dled in

Nine - ty win-ters up and down O' Connor had fid - dled in

Nine - ty win-ters up and down O' Con - nor had



coun - ty and town.  
 coun - ty and town.  
 coun - ty and town.  
 fid - dled in town.

*mf* lightly  
 Never a fiddler was clever as he At dance or jig or *pater-o' -*  
*mf* lightly  
 Never a fiddler was clever as he At dance or jig or *pater-o' -*  
*p* *p* *lightly*  
 None so cle - ver as he At

- *pee*; — *p*  
 The sound of his —  
*mf*  
 The sound of his fiddle no words could paint — 'Twould  
 dance or jig or *pater-o' - pee*;

fid - dle *p* fright the de-vil or please a saint, *mf* Or  
 'Twould fright the de-vil, Or

bring the heart, with a sin-gle skirl, To the ve-ry mouth of a  
 bring the heart, with a sin-gle skirl, To the ve-ry mouth of a  
 bring the heart, with a sin-gle skirl, To the ve-ry mouth of a  
 bring the heart, with a sin-gle skirl, To the ve-ry mouth of a

boy or girl. He  
 boy or girl. He  
 boy or girl.  
 boy or girl.

*mp* *f*

played\_ and his el - bow was nev - er done; -

played\_ and his el - bow was nev - er done; - *f*

He drank\_ and his lips were

He drank\_ and his lips were

*mf* rit. *mf* *Meno mosso.*

Nine-ty win-ters his life had run, - But God's a -

*mf* rit. *mf* *Meno mosso.*

Nine-ty win-ters his life had run, - But God's a -

nev - er dry; *mf* rit. *mf* *Meno mosso.*

nev - er dry; Nine-ty win-ters his life had run, - But God's a -

*rit.* *p* *sostenuto*

*P* *Tempo Iº*

-bove, and we all must die. *pp*

*P* *Tempo Iº*

-bove, and we all must die. *pp*

*P* *Tempo Iº*

-bove, and we all must die. *pp*

*P* *Tempo Iº*

-bove, and we all must die. *pp*

*dim.* *pp* *Tempo Iº*

8 Soprano. *p*  
 CHORUS. Alto. *p*  
 As she stretch'd him out, quoth  
 As she stretch'd him out, quoth

8 *dim.* *pp*

Contralto Solo. *mf* Poco meno mosso.  
 'Sure life's like his mu - sic, and end - ed soon — There's  
 Ju-dy O' Roon —  
 Ju-dy O' Roon —

Poco meno mosso. ♩ = about 56.

Più lento. *pp* *mf* *f*  
 danc-ing and cry-ing, There's kiss-ing and sigh-ing, There's smil-ing and sport-ing, There's  
 Alto. *pp*  
 There's cry-ing and sigh-ing, There's sport-ing

Più lento. ♩ = 46. *pp* *mf*

wed-ding and court-ing,- But the skirl of the wake is the end of the  
and court-ing,- But the skirl of the wake is the

tune!'-  
end of the tune!

**SOLI.**

Soprano. *poco accel.* 9 *Più mosso.* *mf* *3*

Alto. 'Shin suas, O' Connor,'\* Cried Kitty O'Bride— Her

Tenor.

Bass.

**CHORUS.**

Soprano. *poco accel.* 9 *Più mosso.* *mf* *3*

Alto. Cried Kitty O'Bride— Her

Tenor. Her

Bass.

*poco accel.* 9 *Più mosso.* *f* *p* *3*

\* "Play up, O' Connor!"



best gown up-on her, Tim Bourke by her side — All laughed to hear her, While

All — laughed out to hear her, While

All laughed out to hear her, While

Tim Bourke by her side — All — laughed out to hear her, While

best gown up-on her, Tim Bourke by her side — All laughed out to hear her,

best gown up-on her, Tim Bourke by her side — All laughed out to hear her,

All laughed out to hear her, While

All laughed out to hear her, While

All laughed out to hear her, While

Tim he crept near her, To kiss her and cheer her At the back o' the door; But the

Tim he crept near her, To kiss her and cheer her At the back o' the door; But the

Tim he crept near her, To kiss her and cheer her At the back o' the door; But the

Tim he crept near her, To kiss her and cheer her At the back o' the door; But the

But the

But the

Tim he crept near her, To kiss her and cheer her At the back o' the door; But the

Tim he crept near her, To kiss her and cheer her At the back o' the door; But the

*pp*

corpse in the middle, — With stick and with fiddle, — All done with di-ver-sion, would

corpse in the middle, — With stick and with fiddle, — All done with di-ver-sion, would

corpse in the middle, — With stick and with fiddle, — All done with di-ver-sion, would

corpse in the middle, — With stick and with fiddle, — All done with di-ver-sion, would

corpse in the middle, — With stick and with fiddle, — All done with di-ver-sion, would

corpse in the middle, — With stick and with fiddle, — All done with di-ver-sion, would

corpse in the middle, — With stick and with fiddle, — All done with di-ver-sion, would

corpse in the middle, — With stick and with fiddle, — All done with di-ver-sion, would



*rit. dim. 10*

nev - er play more!

*rit. dim. 10*

nev - er play more!

*rit. dim. 10*

nev - er play more!

*rit. dim. 10*

nev - er play more!

*rit. dim. 10 a tempo*

*dim.*

*poco rit. p pp*

## Nº 2.

In moderate time and heavy. ♩ = about 60.

*mf* *f* *p* *poco pesante* *mp*

*mf* *f* *p* *mp*

CHORUS.

Tenor.

Bass. *with dark tone and solemnly*

*dolce* *p* On the thresh-hold, as each man ent - ered

*p* *3* *poco rit.* *mf*

He knelt on his knee and said a prayer, But

*p* *3* *poco rit.* there, He knelt on his knee and said a prayer,

*poco rit.* *pp*

## 11 Animato.

first be-fore he took his seat A-mong the com-pa-ny there that —

But first be-fore he took his seat — A - -

## 11 Animato. ♩ = 84.

*mf*

night, — He lift-ed a pipe from O' Con-nor's feet, And

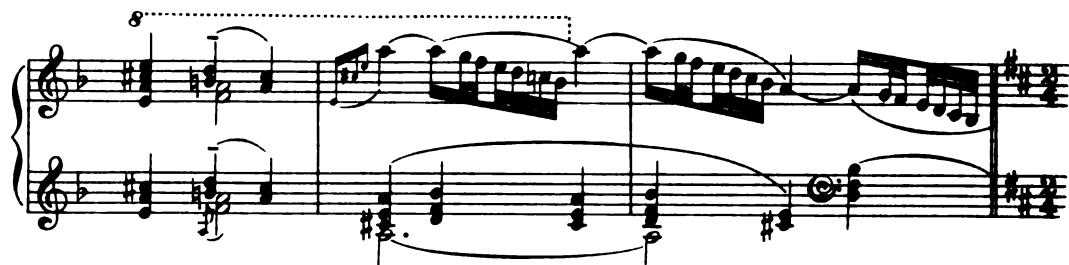
-mong the com-pa - ny, He lift-ed a pipe from O' Con-nor's feet, And

*f*

lit it up by the bright corpse - light.

*f*

lit it up by the bright corpse - light. —



## CHORUS.

12 Più mosso, ma moderato.

Soprano.

(very lightly) *mf*

Alto.

(very lightly) *mf*

Tenor.

(very lightly) *mf*

Bass.

(very lightly) *mf*

Chat-ter-ing there in the cloud of smoke, They

Chat-ter-ing there in the cloud of smoke, They

Chat-ter-ing there in the cloud of smoke, They

Chat - ter-ing there They

12 Più mosso, ma moderato. ♩ = 112.

*molto cresc.**p*

waked him well with song and joke;

and the cau-li-aghs\* told Of

waked him well with song and joke;

Of

waked him well with song and joke;

Of

waked him well;

The gray old men

Of

all his do-ings in days of old;

all his do-ings in days of old;

all his do-ings in days of old;

all his do-ings in days of old;

13 *mf*

The boys and girls, till

*mf*

The boys and girls, till

*mf*

The boys and girls, till

*mf*

The boys and girls, till

13

night was done, Played their fro-lics and took their fun, And many a kiss was

night was done, Played their fro-lics and took their fun, And many a kiss was

night was done, Played their fro-lics and took their fun, And many a kiss was

night was done, Played their fro-lics and took their fun, And many a kiss was

*dim.*

sto-len sure Un-der the win-dow and be-hind the door.\_\_\_\_

sto-len sure Un-der the win-dow and be-hind the door.\_\_\_\_

sto-len sure Un-der the win-dow and be-hind the door.\_\_\_\_

sto-len sure Un-der the win-dow and be-hind the door.\_\_\_\_

*ppp*

*pp*

14 *f*

An-dy Ha-gan and Kit-ty De-lane

An-dy Ha-gan and Kit-ty De-lane

*mf* *f* *sf* *sf*

14

*pp*

Hid in a cor-ner and court-ed there, \_\_\_\_\_

*pp*

Hid in a cor-ner and court-ed there, \_\_\_\_\_

*pp*



Bass Solo.

*In strict time.*

*f* *3* *Mo-na-mon-dioul!*

*furioso*

*f* *7* *ff* *3* *7*

*portamento*

cried old Tim Blane, Pointing them out, 'they're a pur-ty pair!'

*p* *3* *f*

15

*Listesso tempo.*

*CHORUS.*

*Soprano.* *molto sostenuto* *dolce* *p* *mf.* 'Troth,

But when they blushed and hung the head, —

*Alto.* *dolce* *p* *pp*

15 But when they blushed and hung the head, —

*Listesso tempo.*

*p* *molto sostenuto* *pp*

*Poco meno mosso.**dolce*

*3*

never be shamed!' the old man said; 'Sure love's as short as the

*Poco meno mosso.* ♩ = 60.

*pp*



*p* flowers in June, And life's like mu - sic, and end - ed soon — There's *mf*

*poco rit.*

*Andante sostenuto.*

wed-ding and court-ing, There's smil - ing and sport-ing, There's grief and there's pleasure To

**CHORUS.** Bass. *pp* There's wed - ding, There's sport-ing, There's pleasure,

$\text{♩} = 46.$

fill up the measure, But the skirl of the wake is the end — of the

for measure, But the skirl of the wake is the

tune!

end of the tune!

CHORUS.

16 *Tempo I<sup>o</sup>*

Soprano. *f* At the wake of O' Connor Great matches were made, To

Alto. *f* At the wake of O' Connor Great matches were made, To

Tenor. *f* At the wake of O' Connor Great matches were made, To

Bass. *f* At the wake of O' Connor Great matches were made, To

16 *Tempo I<sup>o</sup>*

*cresc.* *f*

do him more honour— We joked and we played, Two nights was the waking, Till

do him more honour— We joked and we played, Two nights was the waking, Till

do him more honour— We joked and we played, Twonights was the waking, Till

do him more honour— We joked and we played, Two nights was the waking, Till

day — be-gan break-ing, The ca - bin was shak - ing Be -

day — be-gan break-ing, The ca - bin was shak - ing Be -

day — be-gan break-ing, The ca - bin was shak - ing Be -

day — be-gan break-ing, The ca - bin was shak - ing Be -

-fore — we were done, — And him-self in the mid-dle, — With

-fore — we were done, — And him-self in the mid-dle, — With

-fore — we were done, — And him-self in the mid-dle, — With

-fore — we were done, — And him-self in the mid-dle, — With

stick and with fid-dle, — As large as in life, — was the

stick and with fid-dle, — As large as in life, — was the

stick and with fid-dle, — As large as in life, — was the

stick and with fid-dle, — As large as in life, — was the

*cresc.*

King of the Fun! — *a tempo*

King of the Fun! — *a tempo*

King of the Fun! — *a tempo*

King of the Fun! — *a tempo*

King of the Fun! — *a tempo*

*f rit.* *a tempo*

*allargando -*

*molto cresc.* *ff*

Nº 3.

29

Slow and stately. ♩ = about 66.

**SOLI.**

**Soprano.** *mf* 17 At the wake of O' Connor, The merry old

**Alto.** *mf* At the wake of O' Connor, The merry old

**Tenor.** *mf* At the wake of O' Connor, The merry old

**Bass.** *mf* At the wake of O' Connor, The merry old

*p* *mf*

man, To wail in his honour The cau-liaghs be-gan;

*p* *mf*

man, To wail in his honour The cau-liaghs be-gan;

*p* *mf*

man, To wail in his honour The cau-liaghs be-gan;

*p* *mf*

man, To wail in his honour The cau-liaghs be-gan;

SOLI.

CHORUS.

*p dolce*  
And  
*p dolce*  
And  
*p dolce*  
And  
And

(humming) (bouche fermè)  
*p*  
(humming) (bouche fermè)  
*p*  
(humming) (bouche fermè)  
*p*  
(humming) (bouche fermè)  
*p*

*pp*  
*pp*  
*pp*  
*pp*

*mf*  
*p*

*pp quicker*  
*pp quicker*  
*pp quicker*  
*pp quicker*  
*quicker*  
*pp*

Rose, Don-nell's daughter From o - ver the wa-ter, Be-gan (sure the saints  
Rose, Donnell's daughter From o - ver the wa-ter, Be-gan (sure the saints  
Rose, Don-nell's daughter From o - ver the wa-ter, Be-gan (sure the saints  
Rose, Donnell's daughter From o - ver the wa-ter, Be - gan (sure the saints

*dolce*  
*pp*



taught her!) The sweet *a tempo* dri-min - dhu;\* All was still; in the

taught her!) The sweet *a tempo* dri-min - dhu;\* All was still; in the

taught her!) The sweet *a tempo* dri-min - dhu;\* All was still; in the

taught her!) The sweet *a tempo* dri-min - dhu;\* All was still; in the

18 *pp*

middle, — With stick and with fid-dle, — O' Con - nor, stretched

middle, — With stick and with fid-dle, — O' Con - nor, stretched

middle, — With stick and with fid-dle, — O' Con - nor, stretched

middle, — With stick and with fid-dle, — O' Con - nor, stretched

*pp*

*ppp* si - lent, seemed heark - en - ing too!

*ppp* si - lent, seemed heark - en - ing too!

*ppp* si - lent, seemed heark - en - ing too!

*ppp* si - lent, seemed heark - en - ing too!

*p*

\*A melancholy ditty.

Andante. ♩ = 52.  
dolce e con espressione

19 *ritard.* *mf* bring out the melody

*ritard.*

Soprano Solo.

20 *mf* dolce e con molto espressione

Oh, 'twas sweet as the croon-ing of fai-ries by night,

*pp*



*p*  
Oh, 'twas sad, as you lis-tened, you smiled with de-light, With the

tears in your eyes; it was like a show-er fall-ing, When the

21

SOLI.

rain - bow shines thro' and the cuck - oo is call - ing.

Tenor.

*dolce mf*

Oh, 'twas sad as you lis-tened you smiled with de -

21

CHORUS.

*(humming) pp**(humming) pp*

21

-light, With the tears in your eyes; it was like — a show - er  
*pp* (humming)  
 Oh, 'twas sweet as crooning fai-ries.

*pp* (humming)  
 Oh, 'twas sweet as crooning fai-ries.

fall - - ing, When the rain - bow shines thro' and the cuck - oo is  
*ppp*  
 When the rain - bow\_ shines thro'\_

*pp* *ppp*  
 It was like a show-er fall - ing, When the rain - bow shines thro'

*pp* *ppp*  
 It was like a show-er fall - ing, When the rain - bow shines thro'\_

## SOLO.

Soprano. *mf*  
 You might feel through it all, as the sweet notes were gi - ven, The

Alto. *mf*  
 You might feel through it

Tenor.  
 call - ing; You might feel through it all, — The

Bass. *mf*  
 You might feel through it

(humming) *p*  
 and the cuck - oo is call-ing;

(humming) *p*  
 and the cuckoo — is call-ing;

(humming) *p*  
 and the cuck - oo is call-ing;

(humming) *p*  
 and the cuck - oo is call-ing;

peace of the earth and the prom - - ise of

all, — The peace of the earth and the promise of — Heav'n! —

peace of the earth — and the prom - - ise of

all, — The peace of the earth and the promise of — Heav'n! —

*ppp* Oh, 'twas sweet as fai-ries by —

*ppp* Oh, 'twas sweet as fai-ries by —

13724

Slower.

Heav'n! The peace of earth and the

The peace of earth and the

Heav'n! The peace of earth and the

The peace of earth and the

Slower.

night.

Oh, 'twas sweet as fai-ries by night.

night, and the

Oh, 'twas sweet as fai-ries by night, and the

Slower.

ritard. *P a tempo*

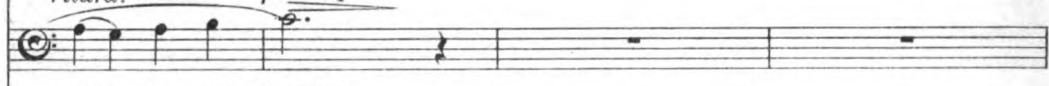
prom - ise of Heav'n!

ritard. *p a tempo*

prom - ise of Heav'n!

ritard. *p a tempo*

prom - ise of Heav'n!

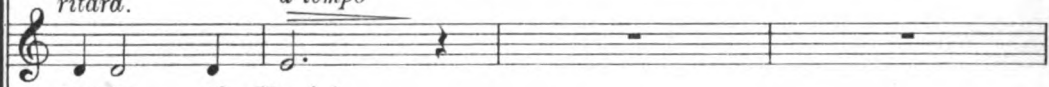
ritard. *p a tempo*

prom - ise of Heav'n!

22

*a tempo**a tempo*

ritard.

*a tempo*

promise of Heav'n!

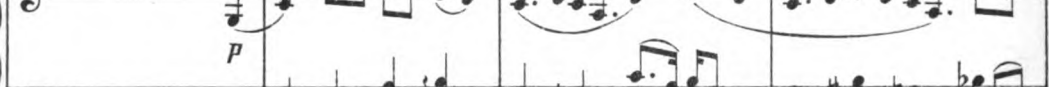
ritard. *a tempo*

promise of Heav'n!

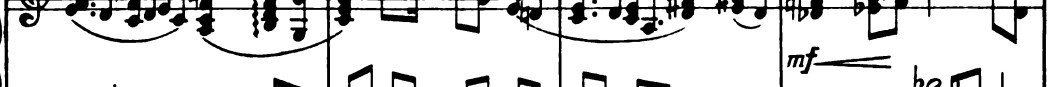
22

*a tempo*

ritard.

*p*

Meno mosso. ♩ = 88.

*mf*



Più lento.

23

*mf*



In the midst of it all the sweet sing - er did stand, With a

*mf*



In the midst of it all the sweet sing - er did stand, With a

*mf*



In the midst of it all the sweet sing - er did stand, With a

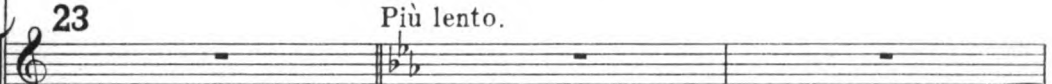
*mf*



In the midst of it all the sweet sing - er did stand, With a

23

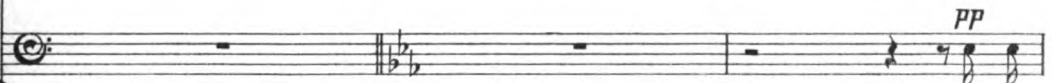
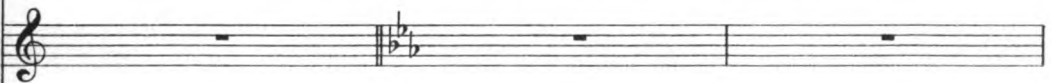
Più lento.



*pp*



In the midst of it all the sweet sing - er did stand,



*pp*

With a

Più lento. ♩ = 80.

23



light on her hair, like the gleam of a hand; She seemed like an an - gel to

light on her hair, like the gleam of a hand;— She seemed like an an - gel to

light on her hair, like the gleam of a hand;— She seemed like an an - gel to

light on her hair, like the gleam of a hand;— She seemed like an an - gel to

She seemed like an an - gel to

like the gleam of a hand, She seemed like an an - gel to

She seemed like an an - gel to

light on her hair,

pp

*con molto espressione*  
*mp* 24

each girl and boy, — But most to Tim Cre-gan, who

each girl and boy, —

*con molto espressione*  
*mp*

each girl and boy, — But most to Tim Cre-gan, who

each — girl and boy,

*p* 24

each girl and boy, to each girl and boy. —

*p*

each girl and boy, to each girl and boy. —

*p*

each — girl and boy, to each girl and boy. —

*p*

to each girl and boy. —

24

*p*

**Soprano.**  
*p* *pp*  
 watch'd her in joy,— And when she had end-ed he led her a-way, And

**Tenor.**  
*p* *pp*  
 watch'd her in joy,— And when she had end-ed he led her a-way, And

**Alto.**  
*p*  
 whisper'd his love till the dawn-ing of day,— the

**Bass.**  
*p*  
 whisper'd his love till the dawn-ing of day,— the

**CHORUS.**  
*p*  
 Till the dawn-ing of day,—  
 Till the dawn-ing of day,—  
 Till the dawn-ing of day,—  
 Till the dawn-ing of day,—

*ritard.* *pp*  
dawn - ing of day. \_\_\_\_\_

*ritard.* *pp*  
dawn - ing of day. \_\_\_\_\_

*ritard.* *pp*  
dawn - ing of day. \_\_\_\_\_

*ritard.* *pp*  
dawn - ing of day. \_\_\_\_\_

*ritard.* *ppp*  
dawn of day. \_\_\_\_\_

*ritard.* *ppp*  
dawn of day. \_\_\_\_\_

*ritard.* *ppp*  
dawn of day. \_\_\_\_\_

*ritard.* *dolce*  
*pp*

## Nº 4.

Allegro.

Tenor Solo.

*mf Quasi Recit.*

Af-ter that, cried Pat Roo-ney, — the

Allegro. ♩ = 126.

*f*

rogue of a lad, 'I'll sing something mer-ry — the

*ff*

25

*ritard.**p*

Moderato.

last was too sad!

*p* *mf*

Moderato. ♩ = 92.

And he struck up the song — of the pi-per of Clare.

*p*



How the bags of his pipes were be-gin-ning to tear

And how, when the cracks threatened fair-ly to

end 'em, He cut up his own leath-er bree-ches to

26

mend 'em! How we laughed,

**SOLI.**

Tenor.  
young and old.  
Bass.

**CHORUS.**

Soprano.  
Alto.  
Tenor.  
Bass.

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Well, beat

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

that if you can, Cried fat To-ny Burke, the poth-een-mak-ing man-

**27**  
*Quasi Recit.*

Who sings next? To-ny cried —

And at

And at

And at

And at

And at

**27**

*Più mosso. pp misterioso*

that — who came in, Danc - ing this way —

*pp misterioso*

that who came in, Danc - ing this way —

*pp misterioso*

that — who came in, Danc - ing this way —

*pp misterioso*

that who came in, Danc - ing this way —

*Più mosso. ♩ = 138.*

*p misterioso*

*mf*

— and that way — in midst of the din, But poor Sha-mus the

*mf*

— and that way — in midst of the din, But poor Sha-mus the

*mf*

— and that way — in midst of the din, But poor Sha-mus the

*mf*

— and that way — in midst of the din, But poor Sha-mus the

*mf*

*tempo*  
*animato*

Tenor Solo.

*f*  
'By the cross, mer-ry boys, 'tis my-

Fool?— and he gave a great spring—

Fool?— and he gave a great spring—

Fool?— and he gave a great spring—

Fool?— and he gave a great spring—

CHORUS.

*f sf*

28

- self that can sing!

*p* *ritard. poco a*  
Then he stood by the*p* *ritard. poco a*  
Then he stood by the*p* *ritard. poco a*  
Then he stood by the*p* *ritard. poco a*  
Then he stood by the

28

*ritard. poco a*

*f sf* *sf* *p*

Molto meno mosso.

*mf*  
And he sang of the sea and the

*poco**pp humming.*

corpse, and he fold - ed his hands.

*poco**pp humming.*

corpse, and he fold - ed his hands.

*poco**pp humming.*

corpse, and he fold - ed his hands.

*poco**pp humming.*

corpse, and he fold - ed his hands.

Molto meno mosso. ♩ = about 72.

*poco**pp*foam on the sands, Of the shin - ing skiddaw<sup>\*</sup> as it flies to and fro, Of the

birds of the waves and their wings like the snow.

*pp* *dolce*

their wings like

*p*

*p*

*p*

3 3

*p* 29

Then he sank his voice low-er and sang with strange sound Of the

snow.

29

*ppp*



caves down be-neath, and the beds of the drowned, Till we wept for the boys who

*mf*

*p* humming.

*p* humming.

*p* humming.

*pp*

Till we wept

lie where the wave rolls, With no kins-men to stretch them and wake their poor

for the boys With no kins-men to wake their poor

30

souls.

*pp*

When he ceased, Sha-mus looked at the corpse and he

*pp*

When he ceased, Sha-mus looked at the corpse and he

*pp*

When he ceased, Sha-mus looked at the corpse and he

souls.

When he ceased, Sha-mus looked at the corpse and he

30

*ad lib. Recit. a capella*

*p*

'Sure a da-cen-ter man nev-er died in his bed!'

said,

said,

said,

said,

*p*

*p*

*mf*

And at that the old *caul-i-agh*s be-gan to croon:

**SOLI.**

Soprano. 31 *mf* *Largamente.*

Alto. *mf* *ritard.* *mf* There's dancing and sporting, There's

Tenor. Sure life's like his music and end-ed soon-There's dancing and sporting, There's

Bass. *mf* There's dancing and sporting, There's

**CHORUS.**

Soprano. 31 *mf* *Largamente.*

Alto. *mf* *ritard.* *mf* There's dancing and sporting, There's

Tenor. Sure life's like his music and end-ed soon-There's dancing and sporting, There's

Bass. *mf* There's dancing and sporting, There's

31 *ritard.* *p* *Largamente. ♩ = 46.*

kiss-ing and court-ing, There's grief and there's plea-sure To fill up the mea-sure, But the  
 kiss-ing and court-ing, There's grief and there's plea-sure To fill up the mea-sure, But the  
 kiss-ing and court-ing, There's grief and there's plea-sure To fill up the mea-sure, But the  
 kiss-ing and court-ing, There's grief and there's plea-sure To fill up the mea-sure, But the  
 kiss-ing and court-ing, There's grief and there's plea-sure To fill up the mea-sure, But the  
 kiss-ing and court-ing, There's grief and there's plea-sure To fill up the mea-sure, But the  
 kiss-ing and court-ing, There's grief and there's plea-sure To fill up the mea-sure, But the  
 kiss-ing and court-ing, There's grief and there's plea-sure To fill up the mea-sure, But the

wake is the end, \_\_\_\_\_ the end of the tune, — is the  
 skirl of the wake is the end \_\_\_\_\_ of the tune, — is the  
 wake is the end, \_\_\_\_\_ the end of the tune, — is the  
 skirl of the wake is the end \_\_\_\_\_ of the tune, — is the  
 skirl of \_\_\_\_\_ the wake, \_\_\_\_\_ But the skirl of the wake is the  
 skirl of the wake is the end, But the skirl of the wake is the  
 skirl of \_\_\_\_\_ the wake, \_\_\_\_\_ But the skirl of the wake is the  
 skirl of the wake is the end of the tune, But the skirl of the wake is the

The musical score consists of five systems. The first four systems each have a vocal line (treble clef) and a piano line (bass clef). The fifth system has a vocal line (treble clef) and a piano line (bass clef). The piano accompaniment features chords and arpeggiated figures. The lyrics are written below the vocal staves.

end of the tune. \_\_\_\_\_

end of the tune. \_\_\_\_\_

end of the tune. \_\_\_\_\_

end of the tune. \_\_\_\_\_

*pp*  
end \_\_\_\_\_ of the tune. \_\_\_\_\_

*pp*  
end \_\_\_\_\_ of the tune. \_\_\_\_\_

*pp*  
end \_\_\_\_\_ of the tune. \_\_\_\_\_

*pp*  
end \_\_\_\_\_ of the tune. \_\_\_\_\_

*p*

*pp*

*Ped.* \*



## Nº 5.

Allegro giusto. ♩ = 112.



CHORUS.

Soprano. *f* Then the fun bright-ened up; but of

Alto. *f* Then the fun bright-ened up; but of

Tenor. *f* Then the fun bright-ened up; but of

Bass. *f* Then the fun bright-ened up; but of

*mf* *sostenuto*

all that be-fell It would take us a long day in sum - mer to

*mf* *sostenuto*

all that be-fell It would take us a long day in sum - mer to

*mf* *sostenuto*

all that be-fell It would take us a long day in sum - mer to

*mf* *sostenuto*

all that be-fell It would take us a long day in sum - mer to

tell- Of the danc - ing and sing-ing, — the leap-ing and sport-ing, And

tell- Of the danc - ing and sing-ing, — the leap-ing and sport-ing, And

tell- Of the danc - ing and sing-ing, — the leap-ing and sport-ing, And

tell- Of the danc - ing and sing-ing, — the leap-ing and sport-ing, And

sweet-est of all, the sly kiss - ing and court-ing!

sweet-est of all, the sly kiss - ing and court-ing!

sweet-est of all, the sly kiss - ing and court-ing!

sweet-est of all, the sly kiss - ing and court-ing!

32

*mf* *v*

Two nights was the wak-ing;— O'

Two long win-ter rights O'

*mf* *v*

Two nights was the wak-ing;— O'

Two long win-ter rights O'

32

Con - nor lay smil - ing in midst of the lights, In the

Con - nor lay smil - ing in midst of the lights, In the

Con - nor lay smil - ing in midst of the lights, In the

Con - nor lay smil - ing in midst of the lights, In the

cloud of the smoke like a cloud of the skies The blessing up-  
 cloud of the smoke like a cloud of the skies The blessing up-  
 cloud of the smoke like a cloud of the skies The blessing up-  
 cloud of the smoke like a cloud of the skies The blessing up-

*p molto ritard.* *a tempo*  
 -on him, to close his old eyes.  
*p molto ritard.* *a tempo*  
 -on him, to close his old eyes.  
*p molto ritard.* *a tempo*  
 -on him, to close his old eyes.  
*p molto ritard.* *a tempo*  
 -on him, to close his old eyes.

33  
*f*  
*cresc.*

*mf* Oh, when the time comes for my - self to de -

*rall.*  $\text{♩} = 69.$  *p*

*f* *ten.* - part, May I die full of days like the mer-ry old man! I'll be

*colla parte*

will - ing to go with the peace on my heart, Con - tent - ed and

**Soprano.** **35** *mf* **Poco meno mosso.**

**Alto.** *mf* And O may I have when my lips cease to

**Tenor.** *mf* And O may I have when my lips cease to

*P* *mf* hap - py, since life's but a span; And O may I have when my lips cease to

**35** *sostenuto P*  $\text{♩} = 58.$

spake, To help my poor soul, such an el-e-gant wake! The

spake, To help my poor soul, such an el-e-gant wake! The

spake, To help my poor soul, such an el-e-gant wake! The

spake, To help my poor soul, such an el-e-gant wake! The

36

*cresc.* coun-try all there, friends and kins-men and all, And my-self in the

*cresc.* coun-try all there, friends and kins-men and all, And my-self in the

*cresc.* coun-try all there, friends and kins-men and all, And my-self in the

*cresc.* coun-try friends and kins-men all there, And my-self in the

36



63

63

*pp ritard.*

mid - dle with can - dle and pall! And my - self in the mid - dle with

*pp ritard.*

mid - dle with can - dle and pall! And my - self in the mid - dle with

*pp ritard.*

mid - dle with can - dle and pall! And my - self in the mid - dle with

*ritard. pp*

mid - dle with can - dle and pall! And my - self in the mid - dle with

*pp colle voci*

can - dle and pall! *a tempo*

can - dle and pall! *a tempo*

can - dle and pall! *a tempo*

can - dle and pall! *a tempo*

## 38 L'istesso tempo.

CHORUS.

Soprano. *p* Came the dawn, \_\_\_\_\_

Alto. *p* Came the dawn, \_\_\_\_\_

Tenor. *pp* and we

Bass. *pp* and we

L'istesso tempo.

38

*p*

Tempo di marcia funebre.

*p* *sombrely*

In his cof-fin of

*p* *sombrely*

In his cof-fin of

*p* *sombrely*

*dolce*

put old O'Con-nor to rest,

*dolce*

put old O'Con-nor to rest,

In his cof-fin of

Tempo di marcia funebre. ♩ = 52.

*p*

wood, with his hands on his breast, And we fol - lowed him

wood, with his hands on his breast, And we fol - lowed him

wood, with his hands on his breast, And we fol - lowed him

wood, with his hands on his breast, And we fol - lowed him

all by the hun - dred and more, — The boys all in

all by the hun - dred and more, — The boys all in

all by the hun - dred and more, — The boys all in

all by the hun - dred and more, — The boys all in

black, and his friends sigh - ing sore.

black, and his friends sigh - ing sore.

black, and his friends sigh - ing sore.

black, and his friends sigh - ing sore.

*pp*

*mf*

39

*mp* We left him in peace, *fff* the poor sleep-ing gos-

*mp* We left him in peace, *ppp* the poor sleep-ing gos-

*mp* We left him in peace, *ppp* the poor sleep-ing gos-

*mp* We left him in peace, *ppp* the poor sleep-ing gos-

39

*ppp*

SOLI.

Soprano.

*mf molto espressione*

Think-ing, Life's like his mu-sic, and end-ed too soon.

Alto.

*mf molto espressione*

Think-ing, Life's like his mu-sic, and end-ed too soon.

Tenor.

*mf molto espressione*

Think-ing, Life's like his mu-sic, and end-ed too soon.

Bass.

*mf molto espressione*

Think-ing, Life's like his mu-sic, and end-ed too soon.

CHORUS.

Soprano.

*pp*

-soon, Think-ing, Life's like his mu - sic,

Alto.

*pp*

-soon, Think-ing, Life's like his mu - sic, —

Tenor.

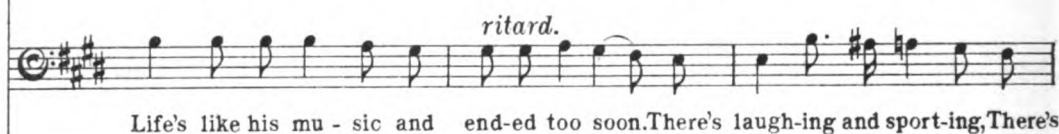
*pp*

-soon, Think-ing, Life's like his mu - sic,

Bass.

*pp*

-soon, Think-ing, Life's like his mu - sic, —

ritard. 40 *Largamente.*



sport - ing, and grief and plea - sure

kiss-ing and court-ing, There's grief and there's plea-sure To fill up the measure

sport - ing, and grief and plea - sure

kiss-ing and court-ing, There's grief and there's plea-sure To fill up the measure But the

kiss-ing and court-ing, There's grief and there's plea-sure To fill up the measure But the

kiss-ing and court-ing, There's grief and there's plea-sure To fill up the measure But the

kiss-ing and court-ing, There's grief and there's plea-sure To fill up the measure But the

kiss-ing and court-ing, There's grief and there's plea-sure To fill up the measure But the

kiss-ing and court-ing, There's grief and there's plea-sure To fill up the measure But the

But the wake and the grave are the end of the tune. —

But the wake and the grave are the end of the tune. —

But the wake and the grave are the end of the tune. —

wake and the grave are the end — of the tune. —

wake and the grave are the end — of the tune. —

wake and the grave are the end — of the tune. —

wake and the grave are the end — of the tune. —

wake and the grave are the end — of the tune. —

wake and the grave are the end — of the tune. —

41 *ppp*

Oh! 'twas sweet as the

*ppp*

Oh! 'twas sweet as the

41 *pppp*

The wake and the grave are the

*pppp*

The wake and the grave are the

*pppp*

The wake and the grave are the

*pppp*

The wake and the grave are the

41 *dim. molto* *ppp* *dolce*

*Ped.*

croon-ing of fair - ies by night.

croon-ing of fair - ies by night.

end of the tune. \_\_\_\_\_

end of the tune. \_\_\_\_\_

end of the tune. \_\_\_\_\_

end of the tune. \_\_\_\_\_

*cresc. poco a poco ed animato*

The musical score is written for a song. It features two vocal staves (treble clef) and two piano staves (treble and bass clef). The key signature is D major (two sharps). The tempo and dynamics are marked as *cresc. poco a poco ed animato*. The lyrics are "croon-ing of fair - ies by night." and "end of the tune. \_\_\_\_\_". The piano part includes a complex, fast-moving accompaniment in the right hand and a more rhythmic bass line in the left hand.

Tenor Solo. *Più mosso.* *f* *3*  
 Bass Solo. *f*  
 Cried Bar-na-by Blake,  
 'Good-bye to O'Con-nor.' *sf* 'May the  
 42 *Più mosso.* *sf* *mf* *3*  
*f* *7* *72.* *sf* *mf*

saints do him ho-nour— For the ould fid-dle's sake!— If the

saints love sweet play-ing— It's the truth that I'm say-ing— His

sowl will be stray-ing And fid-dling an air!— He'll pass through their middle,— With

*allargando*

stick and with fid - dle, And they'll give him the *cead mì-le feal -*

*f* *colla voce*

**SOLI.**

Soprano. *f* 'If the saints love sweet play - ing — It's the

Alto. *f* 'If the saints love sweet play - ing — It's the

Tenor. *f* 'If the saints love sweet play - ing — It's the

- ta up there! 'If the saints love sweet play - ing — It's the

**CHORUS.**

Soprano. *f* 'If the saints love sweet play - ing — It's the

Alto. *f* 'If the saints love sweet play - ing — It's the

Tenor. *f* 'If the saints love sweet play - ing — It's the

Bass. *f* 'If the saints love sweet play - ing — It's the



truth that he's say-ing His sowl will be stray-ing And *ff*

truth that he's say-ing His sowl will be stray-ing And *ff*

truth that he's say-ing His sowl will be stray-ing And *ff*

truth that I'm say-ing His sowl will be stray-ing And *ff*

truth that he's say-ing His sowl will be stray-ing And *ff*

truth that he's say-ing His sowl will be stray-ing And *ff*

truth that he's say-ing His sowl will be stray-ing And *ff*

truth that he's say-ing His sowl will be stray-ing And *ff*

*ff*

The image displays a musical score for a song, featuring eight staves of music. The first seven staves are arranged in two groups of four, with the first three staves in each group being vocal parts and the fourth being a piano accompaniment. The eighth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The lyrics are: "fid - dling an air! He'll pass through their mid - dle, With". The melody is simple and repetitive, with a consistent rhythm. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The score is written in a clear, legible font, with the lyrics placed below the corresponding staves.

fid - dling an air! He'll pass through their mid - dle, With

fid - dling an air! He'll pass through their mid - dle, With

fid - dling an air! He'll pass through their mid - dle, With

fid - dling an air! He'll pass through their mid - dle, With

fid - dling an air! He'll pass through their mid - dle, With

fid - dling an air! He'll pass through their mid - dle, With

fid - dling an air! He'll pass through their mid - dle, With

fid - dling an air! He'll pass through their mid - dle, With

stick and with fid - dle, — And they'll give him the *cead mil-le feal -*

stick and with fid - dle, — And they'll give him the *cead mil-le feal -*

stick and with fid - dle, — And they'll give him the *cead mil-le feal -*

stick and with fid - dle, — And they'll give him the *cead mil-le feal -*

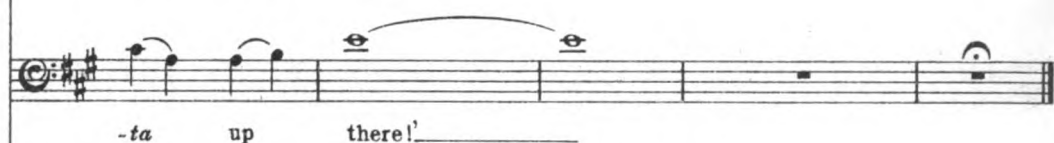
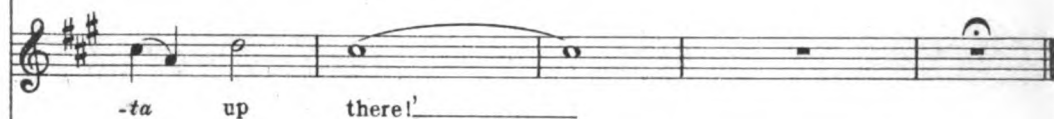
stick and with fid - dle, — And they'll give him the *cead mil-le feal -*

stick and with fid - dle, — And they'll give him the *cead mil-le feal -*

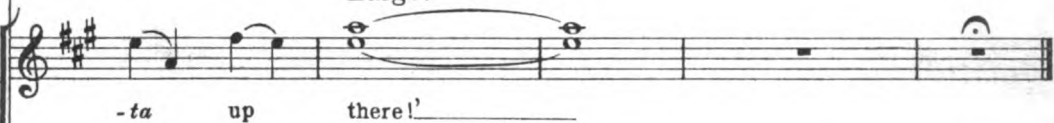
stick and with fid - dle, — And they'll give him the *cead mil-le feal -*

stick and with fid - dle, — And they'll give him the *cead mil-le feal -*

Largo.



Largo.



Largo.

