

**IRISH BALLADS
AND
DRINKING SONGS**

Six Irish Folksongs for Men's Chorus and Piano

arranged by
BRUCE TRINKLEY

IRISH BALLADS AND DRINKING SONGS

Six Irish Folksongs for Men's Chorus and Piano

1. The Rakes of Mallow	1
2. It Chanced When I Was Walking	7
3. Come O'er the Sea	12
4. The Black Horse	18
5. Limerick Is Beautiful	27
6. Garryowen	32

ARRANGER'S NOTE

These Irish folk songs are drawn from four anthologies:

Songs of Ireland by J. L. Hatton and J. L. Molloy, published in 1880

The Minstrelsy of Ireland, 206 Irish Songs, arranged for voice and piano by Alfred Moffat, published in 1897

Irish Country Songs, Volume 2, edited and arranged by Herbert Hughes, published in 1915

Irish Street Ballads, collected by Colm O Lochlainn, published in 1960

The arrangements were written during a residency at Dorland Mountain Arts Colony in Temecula, California in July 1998. *Irish Ballads and Drinking Songs* is dedicated to the Penn State Glee Club in celebration of its 110th anniversary.

GLOSSARY and NOTES

1. *The Rakes of Mallow*, 18th century song. The “Rakes” were the sons of the Protestant gentlemen who frequented the “waters” of Mallow, a town in southern Ireland.
2. The tune to *It Chanced When I Was Walking* was obtained in 1854 from the singing of a Clare peasant; the verses are from an old broadside ballad of about 1780.
3. Thomas Moore (1779-1852), Irish poet whose *Irish Melodies* (1808-1834) were set to traditional Irish tunes.
4. *The Black Horse*, the name of an English military unit in the 18th century.
shuttle, probably referring to a weaving loom; the young man may be a weaver by trade.
Galway, county in west-central Ireland
Armagh, (är-mä´) county and town in southern Northern Ireland
5. *Limerick*, city in southwestern Ireland. The River Shannon flows through the city.
6. *Garryowen*, suburb of Limerick. The name means “Owen's Garden”. The song was probably written in the 1770's and parodies the excesses of the English garrison stationed in Limerick. Moffat refers to “the somewhat riotous state of matters existing there during the latter half of last century”.

1. The Rakes of Mallow

For Men's Chorus and Piano

from *Songs of Ireland* (1880)

arr. Bruce Trinkley

Con spirito ♩ = 100

Piano

p rumbling *mp*

con pedale

5 *p da lontano poco a poco cresc.*

Beau-ing, belle-ing, danc-ing, drink - ing, Break-ing win-dows, curs-ing, sink - ing, Ev - er rak-ing,

Beau-ing, belle-ing, danc-ing, drink - ing, Break-ing win-dows, curs-ing, sink - ing, Ev - er rak-ing,

10 *mf*

nev - er think - ing, Live the Rakes of Mal - low; Spend - ing fast - er than it comes,

nev - er think - ing, Live the Rakes of Mal - low; Spend - ing fast - er than it comes,

15

Beat - ing__ wait - ers, bai - liffs, duns, Bac - chus'__ true be - got - ten sons, Live__ the__ Rakes__ of__

15

mf *mp* *mf* *mp* *mf*

20

Mal - low. One time nought but cla - ret drink - ing, Then like po - li -

p

20

mp non rit. *p* *cantando*

25

ti - cians, think - ing__ Rais - ing funds when funds are sink - ing, live__ the__ Rakes__ of__ Mal - low.

p

25

ti - cians, think - ing__ Rais - ing funds when funds are sink - ing, live__ the__ Rakes__ of__ Mal - low.

30 *ten.*
 Liv - ing short but mer - ry lives; Go - ing where the dev - il drives, Hav - ing sweet - hearts

30 *ten.*
 Liv - ing short but mer - ry lives; Go - ing where the dev - il drives, Hav - ing sweet - hearts

30 *ten.*
 Liv - ing short but mer - ry lives; Go - ing where the dev - il drives, Hav - ing sweet - hearts

30 *ten.*
 Liv - ing short but mer - ry lives; Go - ing where the dev - il drives, Hav - ing sweet - hearts

mp

35 *poco rit.* *molto rit.*
 but no wives, Live the Rakes of Mal - low.

35 *poco rit.* *molto rit.*
 but no wives, Live the Rakes of Mal - low.

35 *poco rit.* *molto rit.*
 but no wives, Live the Rakes of Mal - low.

35 *poco rit.* *molto rit.*
 but no wives, Live the Rakes of Mal - low.

40 *p poco a poco cresc. ed accel.*

Rack - ing ten - ants, stew - ards teas - ing, ___ Swift - ly spend - ing, slow - ly rais - ing, ___

Rack - ing ten - ants, stew - ards teas - ing, ___ Swift - ly spend - ing, slow - ly rais - ing, ___

40 *p poco a poco cresc. ed accel.*

44 *f poco rit.*

Wish - ing to spend all their days in Rak - ing ___ as ___ at ___ Mal - low.

Wish - ing to spend all their days in Rak - ing ___ as ___ at ___ Mal - low.

44 *f poco rit.*

Andante espressivo

Tempo primo

48

Then to__ end this rak - ing life, They get__ so - ber, Take a wife, Ev - er__ af - ter

Then to__ end this rak - ing life, They get__ so - ber, Take a wife, Ev - er__ af - ter

Then to end this rak - ing life, They get__ so - ber, Take a wife, Ev - er__ af - ter

Then to end this rak - ing life, They get__ so - ber, Take a wife, Ev - er__ af - ter

48

53

live in strife, And wish__ a - gain__ for__ Mal - low. Beau - ing, belle - ing, danc - ing, drink - ing, -

live in strife, And wish__ a - gain__ for__ Mal - low. Beau - ing, belle - ing, danc - ing, drink - ing, -

live in strife, And wish__ a - gain__ for__ Mal - low. Beau - ing, belle - ing, danc - ing, drink - ing, -

live in strife, And wish__ a - gain__ for__ Mal - low. Beau - ing, belle - ing, danc - ing, drink - ing, -

53

Break - ing win - dows, curs - ing, sink - ing, Ev - er rak - ing, nev - er think - ing,

Break - ing win - dows, curs - ing, sink - ing, Ev - er rak - ing, nev - er think - ing,

Break - ing win - dows, curs - ing, sink - ing, Ev - er rak - ing, nev - er think - ing,

Break - ing win - dows, curs - ing, sink - ing, Ev - er rak - ing, nev - er think - ing,

58

Live the Rakes of Mal - low.

Live the Rakes of Mal - low.

Live the Rakes of Mal - low.

Live the Rakes of Mal - low.

62

2. It Chanced When I Was Walking

For Men's Chorus, Solo Voice and Piano

from *The Minstrelsy of Ireland* (1897)

arr. Bruce Trinkley

Andante grazioso

Unison

It _ chanced _ when I _ was

Piano

con pedale

4

walk - ing down by _ the riv - er - side, _ A - mid _ the scent - ed

4

8

bush - es, an Ir - ish girl I spied; _ Her _ cheeks _ were bright _ and

bush - es, an Ir - ish girl I spied; _ Her _ cheeks _ were bright _ and

8

12

div.

unis.

ro - sy, and yel - low was her hair, _____ And grace - ful was the green robe my

ro - sy, and yel - low was her hair, _____ And grace - ful was the green robe my

12

17

solo mp

And when I gent - ly

pp

Ir - ish girl did wear. _____

Oo _____

pp

Ir - ish girl did wear. _____

Oo _____

pp

Ir - ish girl did wear. _____

Oo _____

pp

Ir - ish girl did wear. _____

Oo _____

17

mf

p

22

asked her if she would go with me, She laugh - ing - ly re - spond - ed, "Good

She laugh - ing - ly re - spond - ed, "Good

She laugh - ing - ly re - spond - ed, "Good

She laugh - ing - ly re - spond - ed, "Good

She laugh - ing - ly re - spond - ed, "Good

27

sir, but I'm not free; for Den - nis is my hus - band, and though he's aged and

sir, but I'm not free; for Den - nis is my hus - band, and though he's aged and

sir, but I'm not free; for Den - nis is my hus - band, and though he's aged and

sir, but I'm not free; for Den - nis is my hus - band, and though he's aged and

sir, but I'm not free; for Den - nis is my hus - band, and though he's aged and

32 *mp*

I will not lose my good name for all your love and gold."

p

old, Oo

p

old, Oo

p

old, Oo

p

old, Oo

32

p

37 *unis. sempre pp*

Oh, were my love a rose - bud, and in the gar - den

unis. sempre pp

Oh, were my love a rose - bud, and in the gar - den

37 *pp*

42
 8
 grew, _____ And I _____ the hap - py gard - 'ner, to her _____ I would be
 grew, _____ And I _____ the hap - py gard - 'ner, to her _____ I would be

42
 8
 true. _____ There's _____ not _____ a month _____ through - out the year, but I'd my love re -
 true. _____ There's _____ not _____ a month _____ through - out the year, but I'd my love re -

46
 8
 true. _____ There's _____ not _____ a month _____ through - out the year, but I'd my love re -
 true. _____ There's _____ not _____ a month _____ through - out the year, but I'd my love re -

46
 8
 new, _____ with li - lies I _____ would gar - nish her, sweet wil - liam, thyme, and rue. _____
 new, _____ with li - lies I _____ would gar - nish her, sweet wil - liam, thyme, and rue. _____

50
 8
 new, _____ with li - lies I _____ would gar - nish her, sweet wil - liam, thyme, and rue. _____
 new, _____ with li - lies I _____ would gar - nish her, sweet wil - liam, thyme, and rue. _____

50
 8
 new, _____ with li - lies I _____ would gar - nish her, sweet wil - liam, thyme, and rue. _____
 new, _____ with li - lies I _____ would gar - nish her, sweet wil - liam, thyme, and rue. _____

div.

unis. poco rit.

allarg.

poco rit.

allarg.

3. Come O'er the Sea

For Men's Chorus and Piano

Thomas Moore

from *The Minstrelsy of Ireland* (1897)

Arr. Bruce Trinkley

Andante con moto ♩ = 66

Piano

f *sonore*

non rit.

dim.

p

con pedale

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The treble clef part starts with a series of chords and a half note. The bass clef part has a steady eighth-note accompaniment. Dynamics include *f* *sonore*, *non rit.*, and *dim.*. A *p* dynamic is marked at the end of the first measure, and *con pedale* is written below the bass line.

5 *p* *very intensely*

Come o'er the sea, maid-en, with me, Mine through sun - shine, storm and snows!

5 *p* *very intensely*

Come o'er the sea, maid-en, with me, Mine through sun - shine, storm and snows!

5 *sempre legato*

p

Detailed description: This block contains the vocal and piano accompaniment for the main part of the song. It consists of three systems. The first system shows the vocal line in a single staff and the piano accompaniment in a grand staff. The vocal line is marked with a box containing the number 5 and the dynamic *p* *very intensely*. The piano accompaniment also has a *p* dynamic. The second system is identical to the first. The third system shows the piano accompaniment in a grand staff, marked with a box containing the number 5 and the instruction *sempre legato*. A *p* dynamic is also present. The piano part features a complex accompaniment with many chords and moving lines.

9

mp cresc. poco a poco

ff

Sea-sons may roll, but the soul burns the same wher - e'er it goes. Let

mp cresc. poco a poco

ff

Sea-sons may roll, but the soul burns the same wher - e'er it goes. Let

mp cresc. poco a poco

ff

Sea-sons may roll, but the true soul burns the same wher - e'er it goes. Let

mp cresc. poco a poco

ff

Sea-sons may roll, but the true soul burns the same wher - e'er it goes. Let

9

mp cresc. poco a poco

13

sub. rit.

sub. mp

for - tune frown, so we love and part not. Tis life where thou art, tis death where thou art not. Then

sub. mp

for - tune frown, so we love and part not. Tis life where thou art, tis death where thou art not. Then

sub. mp

for - tune frown, so we love and part not. Tis life where thou art, tis death where thou art not. Then

sub. mp

13

sub. rit.

ff

mp

17 *a tempo*

come come o'er the sea, maid - en, with me, wher - ev - er the wild wind blows.

come come o'er the sea, maid - en, with me, wher - ev - er the wild wind blows.

come o'er the sea, maid - en, with me, come wher - ev - er the wild wind blows.

come o'er the sea, maid - en, with me, _____ come wher - ev - er the wild wind blows.

17 *a tempo*

21 *p*

Sea - sons may roll, but the true soul burns the same wher - e'er it goes. _____

p

Sea - sons may roll, but the true soul burns the same wher - e'er it

21 *p*

25

goes.

25

mp

p

29

p

Was not the sea made for the free, land for courts and chains a - lone?

p

Was not the sea made for the free, land for courts and chains a - lone?

29

p

mp cresc. poco a poco

ff

Here we are slaves, on the waves, love and li - ber - ty's all our own. No

mp cresc. poco a poco

ff

Here we are slaves, on the waves, love and li - ber - ty's all our own. No

mp cresc. poco a poco

ff

Here we are slaves, but on the waves, love and li - ber - ty's all our own. No

mp cresc. poco a poco

ff

Here we are slaves, but on the waves, love and li - ber - ty's all our own. No

33

mp cresc. poco a poco

Piano accompaniment for measures 33-36.

37

sub. rit. sub. mp

eye to watch, and no tongue to wound us, all earth for - got, and all hea - ven a - round us; Then

sub. mp

eye to watch, and no tongue to wound us, all earth for - got, and all hea - ven a - round us; Then

sub. mp

eye to watch, and no tongue to wound us, all earth for - got, and all hea - ven a - round us; Then

sub. mp

eye to watch, and no tongue to wound us, all earth for - got, and all hea - ven a - round us; Then

37

sub. rit.

ff

mp

Piano accompaniment for measures 37-40.

41 *a tempo*

come come o'er the sea, maid - en with me, through sun - shine, storm and snows;

come come o'er the sea, maid - en with me, through sun - shine, storm and snows;

come o'er the sea, maid-en with me, mine through sun - shine, storm and snows;

come o'er the sea, maid-en with me, mine through sun - shine, storm and snows;

41 *a tempo*

45 *p* *poco rit.*

sea-sons may roll, but the true soul burns the same wher - e'er it goes.

sea-sons may roll, but the true soul burns the same wher-e'er it goes.

45 *p* *poco rit.*

4. The Black Horse

For Men's Chorus and Piano

Irish Folksong from County Donegal
from *Irish Country Songs* (1915)

Arr. Bruce Trinkley

Allegro marziale ♩ = 120 *f* heartily

Tenor 1

Come__ all you__ air - y bach - e - lors, a

Bass 1

Come__ all you__ air - y bach - e - lors, a

Piano

f

5 warn - ing__ take by me. Give__ o - ver your wild__ ram - bl - ing and

5 warn - ing__ take by me. Give__ o - ver your wild__ ram - bl - ing and

9

shun bad com - pa - ny. I lived as hap - py as a prince, when

shun bad com - pa - ny. I lived as hap - py as a prince, when

13

I was in the North. And the first of my mis - for - tunes was to en -

I was in the North. And the first of my mis - for - tunes was to en -

17

list in the Black Horse. Now

list in the Black Horse.

solo mf

ff

21

it be - ing of a Thurs - day morn to Gal - way I did go, I

p *div.* *p*

Oo

21

mp *mp*

Oo

25

met with a small of - fi - cer which proves my o - ver - throw. I met with Ser - geant

div. *div.*

Oo

25

30

At - kin - son in the mar - ket just go - ing down; _____ he _____ says:

Oo _____ Oo _____

f

mf

unis.

f

"Young _____ man, would you _____ en - list to

30

f

35

"Oh _____ no, kind _____ sir, a sol - dier's life with

Oo _____

be a Light Dra - goon?" _____ Oo _____

f

mp

div.

mp

35

mp

39

me would not a - gree, nor nei - ther will I bind my - self up

unis.

Oo

unis.

Oo

39

43

from my lib - er - ty; I live as hap - py as a prince, my mind does tell me

Oo

Oo

43

48

so, _____

mf

_____ good__ eve - ning,___ sir, I'm just__ goin' down my shut - tle for to

mf

_____ good__ eve - ning,___ sir, I'm just__ goin' down my shut - tle for to

48

mf

52

throw. And he says, he says, _____

f

throw. And he says, he says, _____

f

throw. "Now__ cou - sin Char - lie, per - haps you might do

f *port.*

throw. "Now__ cou - sin Char - lie, per - haps you might do

f

52

I might do worse to bid fare - well to your coun - try boy and en - list in the Black
 I might do worse to bid fare - well to your coun - try boy and en - list in the Black
 worse to bid fare - well to your coun - try boy and en - list in the Black
 worse to bid fare - well to your coun - try boy and en - list in the Black

marcato

with all kinds of per - sua - sion with him I did a - gree. *f*
 Horse" *f*
 Horse" *f*
 Horse" *f*
 Horse" *f*

mp *mf*

65 *rit.* **Poco meno mosso**

left my__ na - tive coun - try, boys, to fight for lib - er - ty.

div. *ruefully unis. mp*

left my__ na - tive coun - try, boys, to fight for lib - er - ty. Fare -

div. *ruefully unis. mp*

left my__ na - tive coun - try, boys, to fight for lib - er - ty. Fare -

65 *rit.* *mp*

70 *div.*

well un - to my fa - ther, like - wise my sis - ters three ___ and ___ like - wise to ___ my

div.

well un - to my fa - ther, like - wise my sis - ters three ___ and ___ like - wise to ___ my

70 *simile*

ten. moving ahead rit. moving ahead

mo-ther, her kind face I ne'er will see; as I ride down through Ar-magh town, they all run in my

ten. moving ahead rit. moving ahead

mo-ther, her kind face I ne'er will see; as I ride down through Ar-magh town, they all run in my

ten. moving ahead rit. moving ahead

mo-ther, her kind face I ne'er will see; as I ride down through Ar-magh town, they all run in my

ten. moving ahead rit. moving ahead

mo-ther, her kind face I ne'er will see; as I ride down through Ar-magh town, they all run in my

rit. p quasi a tempo molto rit. div.

mind; and thrice fare - well to my coun - try boys and the girl I left be - hind.

p

mind; and thrice fare - well to my coun - try boys and the girl I left be - hind.

p

mind; and thrice fare - well to my coun - try boys and the girl I left be - hind.

p

mind; and thrice fare - well to my coun - try boys and the girl I left be - hind.

rit. quasi a tempo molto rit.

5. Limerick Is Beautiful

For Men's Chorus, Solo Voice and Piano

Irish folksong
from *Irish Street Ballads*

Arr. Bruce Trinkley

Andante con moto ♩ = 60 *mp sempre legato*

Unison

Oh, then, Lim - er - ick__ is beau - ti - ful as

poco rit. a tempo

Piano *mp*

con pedale

6

ev - 'ry-bo - dy knows, _____ the Riv - er Shan - non full of fish be - side that ci - ty

6

11

flows. _____ Tis not the riv - er nor the fish__ that preys up - on__ my mind nor _____

11

The musical score is written in G major (one sharp) and 6/8 time. It consists of four systems. The first system shows the Unison vocal line and the Piano accompaniment. The Unison line starts with a whole rest for two measures, then begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The Piano accompaniment starts with a half note G3, followed by eighth notes A3, B3, C4, B3, A3, G3. The second system continues the vocal line with a quarter note D5, followed by eighth notes C5, B4, A4, G4, F4, E4. The Piano accompaniment continues with eighth notes D4, E4, F4, G4, F4, E4. The third system continues the vocal line with a quarter note D4, followed by eighth notes C4, B3, A3, G3, F3, E3. The Piano accompaniment continues with eighth notes D3, E3, F3, G3, F3, E3. The fourth system continues the vocal line with a quarter note D3, followed by eighth notes C3, B2, A2, G2, F2, E2. The Piano accompaniment continues with eighth notes D2, E2, F2, G2, F2, E2. The score includes dynamic markings such as *mp* and *con pedale*, and tempo markings like *Andante con moto*, *poco rit.*, and *a tempo*. Measure numbers 6 and 11 are indicated at the start of the second and third systems respectively.

16 *solo mp*

Oh, the

with the town__ of Lim - er - ick have I an - y fault to find.

16 *poco rit.*

p

21 *a tempo* *mf*

girl I love__ is beau - ti - ful and fair - er than the dawn,___ She lives in Gar - ry -

p *div.*

Oo _____ Oo _____

p *div.*

Oo _____ Oo _____

21 *a tempo* *mp*

26

o - wen and she's called the Col - leen Bawn. But proud - ly as the riv - er flows be -

Oo

Oo

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. Both hands play chords and single notes, with the right hand having a '3' above the first measure. The lyrics are written below the vocal line, and the word 'Oo' is written below the piano accompaniment staves.

26

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves. The right hand (treble clef) features a melodic line with eighth and quarter notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The music concludes with a double bar line.

31

side that fair cit - ie, As proud - ly and with - out a word that col - leen goes by me.

Oo

Oo

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues from the previous system, starting with a quarter rest and then a series of eighth and quarter notes. The piano accompaniment follows a similar pattern to the first system. The lyrics are written below the vocal line, and the word 'Oo' is written below the piano accompaniment staves.

31

mf

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves. The right hand (treble clef) has a more active melodic line with eighth and quarter notes, while the left hand (bass clef) continues with a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed above the right hand staff. The music concludes with a double bar line.

Piu mosso

mf

37 I would give my fleet__ of sail - ing ships that range the brin - y

mf

37 I would give my fleet__ of sail - ing ships that range the brin - y

mf

37 I would give my fleet__ of sail - ing ships that range__ the brin - y

mf

37 I would give my fleet__ of sail - ing ships that range__ the brin - y

37

seas._____ I'd give the crown__ from off my head, my peo - ple on__ their

seas._____ I'd give the crown__ from off my head, my peo - ple on__ their

seas._____ I'd give the crown__ from off my head, my peo - ple on their

seas._____ I'd give the crown__ from off my head, my peo - ple on__ their

41

41

45 *mp* *p*

knees. A beg - gar I would go to bed and proud - ly rise at dawn If

mp *p*

knees. A beg - gar I would go to bed and proud - ly rise at dawn If

mp *p*

knees. A beg - gar I would go to bed and proud - ly rise at dawn If

mp *p*

knees. A beg - gar I would go to bed and proud - ly rise at dawn If

45 *mp* *p*

50 *poco rit.* *allargando*

by my side, all for a bride, I found the Col - leen Bawn.

by my side, all for a bride, I found the Col - leen Bawn.

by my side, all for a bride, I found the Col - leen Bawn.

by my side, all for a bride, I found the Col - leen Bawn.

50 *poco rit.* *allargando*

6. Garryowen

For Men's Chorus, Solo Voice and Piano

from *The Minstrelsy of Ireland* (1897)

Arr. Bruce Trinkley

Allegro spiritoso $\text{♩} = 72$ *mf*

Solo

Let Bac - chus's sons be not dis - mayed, but

Piano

p *mf* *mp*

5 join with me, each jo - vi - al blade; Come, drink and sing, and lend me your aid to

5

9 help me with the chor - us.

mf

In - stead of spa, we'll drink brown ale, and

mf

In - stead of spa, we'll drink brown ale, and

9

© 1998 Bruce Trinkley

13

pay the reck - 'ning on the nail, no man for debt shall go to jail from

pay the reck - 'ning on the nail, no man for debt shall go to jail from

17

Gar - ry - ow - en to glo - ry. We'll beat the bail - iffs out of fun, we'll

Gar - ry - ow - en to glo - ry. We'll beat the bail - iffs out of fun, we'll

21

make the may - or and sher - iffs run, we are the boys no man dares dun, if

make the may - or and sher - iffs run, we are the boys no man dares dun, if

25 *f*
 he re - gards a whole skin. In - stead of spa, we'll drink brown ale, and
 he re - gards a whole skin. In - stead of spa, we'll drink brown ale, and

25 *f*

29
 pay the reck - 'ning on the nail, no man for debt shall go to jail from
 pay the reck - 'ning on the nail, no man for debt shall go to jail from

29

33
 Gar - ry - ow - en to glo - ry. Our hearts so stout have
 Gar - ry - ow - en to glo - ry. Our hearts so stout have

33 *ff* *f*

37

got no fame, for soon 'tis known from whence we came, wher - e'er we go they

got no fame, for soon 'tis known from whence we came, wher - e'er we go they

37

41

dread the name of Gar - ry - ow - en in glor - y. In -

dread the name of Gar - ry - ow - en in glor - y. In -

dread the name of Gar - ry - ow - en in glor - y. In -

dread the name of Gar - ry - ow - en in glor - y. In -

41

45

8

stead of spa, we'll drink brown ale, and pay the reck - 'ning on the nail, no

8

stead of spa, we'll drink brown ale, and pay the reck - 'ning on the nail, no

stead of spa, we'll drink brown ale, and pay the reck - 'ning on the nail, no

stead of spa, we'll drink brown ale, and pay the reck - 'ning on the nail, no

45

8

man for debt shall go to jail from Gar - ry -

8

man for debt shall go to jail from Gar - ry -

man for debt shall go to jail from Gar - ry -

man for debt shall go to jail from Gar - ry -

49

8

man for debt shall go to jail from Gar - ry -

8

man for debt shall go to jail from Gar - ry -

man for debt shall go to jail from Gar - ry -

man for debt shall go to jail from Gar - ry -

52

ow - en to glo - ry.

ow - en to glo - ry.

ow - en to glo - ry.

ow - en to glo - ry.

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 52 through 55. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are "ow - en to glo - ry." The notes are: Soprano (G4, A4, B4, C5), Alto (F#4, G4, A4, B4), Tenor (E4, F#4, G4, A4), and Bass (C4, D4, E4, F#4). The notes are held for the duration of the measures, with a fermata over the final note of each line.

52

Detailed description: This block shows the piano accompaniment for measures 52 through 55. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The key signature is three sharps and the time signature is common time.

55

Detailed description: This block contains four vocal staves for measures 55 through 58. The notes are held for the duration of the measures, with a fermata over the final note of each line. The lyrics are not explicitly written for these measures, but the notes correspond to the previous line.

55

Sva -

Detailed description: This block shows the piano accompaniment for measures 55 through 58. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The key signature is three sharps and the time signature is common time. The word "Sva -" is written above the right hand in measure 57.