

THE IRISH MINSTREL

Six Irish Folksongs for Men's Chorus and Piano

Arranged by
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THE IRISH MINSTREL

For Men's Chorus and Piano

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ARRANGER'S NOTE

These Irish folk songs are drawn from *The Minstrelsy of Ireland, 206 Irish Songs*, arranged for voice and piano by Alfred Moffat and published in 1897.

The arrangements were written during a residency at Dorland Mountain Arts Colony in Temecula, California in July 1998.

The Irish Minstrel is dedicated to the Hi-Lo's from the Penn State Glee Club.

GLOSSARY

- Bann*, river in Northern Ireland, flowing from Lough Neagh north to the Atlantic Ocean
eke, also
Shannon, river rising in central Ireland and flowing southwest to the Atlantic Ocean
Barrow, river of southeastern Ireland, flowing through Carlow south to the Irish Sea.
Suir, river of southern Ireland, flowing south and east through Waterford to the Irish Sea.
Nore, tributary of the River Barrow in southeastern Ireland.
Brideen ban mo store, my darling fair-haired bride
- horo*, (an exclamation)
Mhairi, Mary
dhu, black-haired
seamew, seagull
- nae mair*, no more
burnside, brookside
mavis, song thrush
sae, so
aft, often
hae, have
mair, more
- low-backed car*, an open cart or wagon
poll, the head or the top of the head

1. The Minstrel Man

For Men's Chorus and Piano

Edward Walsh

from *The Minstrelsy of Ireland* (1897)

Arr. Bruce Trinkley

Sprightly ♩ = 132

Piano *f*

poco marcato

5 *f*

I am a wan-d'ring min-strel man, and love my on-ly

5 *f*

I am a wan-d'ring min-strel man, and love my on-ly

5 *mf*

9 *mf* *legato*

theme; I've strayed be-side the pleas-sant Bann, and eke the Shan-non's

9 *mf* *legato*

theme; I've strayed be-side the pleas-sant Bann, and eke the Shan-non's

9 *mp* *legato*

con pedale

The musical score is arranged in three systems. The first system shows the piano introduction with a treble and bass clef, a key signature of two sharps (D major), and a common time signature. The tempo is marked 'Sprightly' with a quarter note equal to 132 beats per minute. The dynamics range from forte (f) to poco marcato. The second system contains the first vocal entry, with lyrics 'I am a wan-d'ring min-strel man, and love my on-ly'. The piano accompaniment continues with a dynamic of mezzo-forte (mf). The third system contains the second vocal entry with lyrics 'theme; I've strayed be-side the pleas-sant Bann, and eke the Shan-non's'. The piano accompaniment features a mezzo-piano (mp) dynamic and includes the instruction 'con pedale' at the end.

13 *mp* *cresc.*

stream; _____ I've piped and played to wife and maid by Bar - row, Suir, and

stream; _____ I've piped and played to wife and maid by Bar - row, Suir, and

13 *dim.* *mp* *cresc.*

17 *f*

Nore, _____ but nev - er met a maid - en yet like Bri - deen ban mo

Nore, _____ but nev - er met a maid - en yet like Bri - deen ban mo

17 *f*

21 *poco rit.* *p* *a tempo* *dolce*

store. _____ It is not that thy smile is sweet, and soft thy voice of

store. _____ It is not that thy smile is sweet, and soft thy voice of

21 *poco rit.* *p* *a tempo* *dolce*

25 *mp* *cresc.*
 song; it is not that thou fleest to meet my com - ings lone and

25 *mp* *cresc.*
 song; it is not that thou fleest to meet my com - ings lone and

25 *mp* *cresc.*

29 *mf* *div.*
 long! But that be - neath thy breast doth rest a heart of pur - est

29 *mf* *div.*
 long! But that be - neath thy breast doth rest a heart of pur - est

29 *mf*

33 *poco rit.* *a tempo* *pp unis.* *molto rit.*
 core, whose pulse is known to me a - lone, My Bri - deen ban mo store.

33 *pp unis.* *div.*
 core, whose pulse is known to me a - lone, My Bri - deen ban mo store.

33 *poco rit.* *a tempo* *pp* *molto rit.*

2. Nelly, My Love, and Me

For Men's Chorus and Piano

P. W. Joyce

from *The Minstrelsy of Ireland* (1897)

arr. Bruce Trinkley

Con moto $\text{♩} = 80$ *solo or unison*
mp

Tenor 1

There's a beech-tree grove by the riv-er - side, sweet scent-ed with new-mown

Piano

f *mp*

con pedale

hay, and two young peo-ple that I know well come and meet there ev' - ry day; they're the

11 *poco rit.* *a tempo*

hap-pi-est cou-ple that ev - er were born, as you may plain - ly see; and if ev - er you wish to

p Oo Oo

p Oo Oo

11 *poco rit.* *a tempo*

16 *tutti mf*

know their names, 'tis Nel - ly, my love, and me. Be - side the cot - tage my

mf Be - side the cot - tage my

mf Be - side the cot - tage my

16

20

gar - den blooms, with a hedge of sweet briar all round; you nev - er could think of a

gar - den blooms, with a hedge of sweet briar all round; you nev - er could think of a

gar - den blooms, with a hedge of sweet briar all round; you nev - er could think of a

20

24

sin - gle flow - er that in it can - not be found. And the flow - ers are laugh - ing like

sin - gle flow - er that in it can - not be found. And the flow - ers are laugh - ing like

sin - gle flow - er that in it can - not be found. And the flow - ers are laugh - ing like

24

28

poco rit. *a tempo*

me for joy, as you may plain - ly see; for I plant - ed them all with my own two hands, for

me for joy, as you may plain - ly see; for I plant - ed them all with my own two hands, for

me for joy, as you may plain - ly see; for I plant - ed them all with my own two hands, for

28

poco rit. *a tempo*

33 *p dolce* **Slower, expressively** ♩ = 60

Nel-ly, my love, and me. And I love my Nel-ly with all my heart much bet-ter than I can

Nel-ly, my love, and me. And I love my Nel-ly with all my heart much bet-ter than I can

Nel-ly, my love, and me. And I love my Nel-ly with all my heart much bet-ter than I can

33 *p*

38

tell; I know by her eyes when she looks at me that she loves me quite as

tell; I know by her eyes when she looks at me that she loves me quite as

tell; I know by her eyes when she looks at me that she loves me quite as

38

42

well. There's no one at all like my dar - ling Nel - ly, as you may plain - ly

well. There's no one at all like my dar - ling Nel - ly, as you may plain - ly

well. There's no one at all like my dar - ling Nel - ly, as you may plain - ly

42

Tempo primo

46 *f with gusto*

see; We're to be mar-ried to-mor - row morn - ing, Nel-ly, my love, and me.

see; We're to be mar-ried to-mor - row morn - ing, Nel-ly, my love, and me.

see; We're to be mar-ried to-mor - row morn - ing, Nel-ly, my love, and me.

46 *f with gusto*

3. The Time I've Lost in Wooing

For Unaccompanied Men's Chorus

Thomas Moore

from *The Minstrelsy of Ireland* (1897)

Arr. Bruce Trinkley

Poco allegretto ♩ = 60

Tenor

p

The time I've lost in woo - ing, in watch - ing and pur - su - ing the

Bass

p

The time I've lost in woo - ing, in watch - ing and pur - su - ing the

5

mp

light that lies in wo - man's eyes, has been my heart's un - do - ing. Though wis - dom oft has

mp

light that lies in wo - man's eyes, has been my heart's un - do - ing. Though wis - dom oft has

mp

light that lies in wo - man's eyes, has been my heart's un - do - ing. Though

mp

light that lies in wo - man's eyes, has been my heart's un - do - ing. Though

10

p

sought me, I scorned the lore she brought me; Oo _____ and

sought me, I scorned the lore she brought me; my on - ly books were wo - man's looks, and

wis - dom oft has sought me, my on - ly books were wo - man's looks, and

wis - dom oft has sought me, my on - ly books were wo - man's looks, and

15 *solo mf*

Her smile when beau-ty grant - ed, I hung with gaze en -
fol - ly's all they've taught me. Oo
fol - ly's all they've taught me. Oo
fol - ly's all they've taught me. Oo
fol - ly's all they've taught me. Oo

20

chant - ed, like him, the sprite, whom maids by night oft meet in glen that's haunt - ed.
Oo
Oo Like
Oo
Oo

25 *mf*

but while her eyes were on me, if once a -
 him, too, beau - ty won me, but while her eyes were on me, if once their ray was
mf
 but while her eyes were on me, if once their ray was
mf
 Like him, too, beau - ty won me, once a -

30 *f poco marcato* **Faster** $\text{♩} = 72$

way, oh, winds could not out - run me! And are those fol - lies go - ing? And
 turned a - way, oh, winds could not out - run me! And are those fol - lies go - ing? And
f poco marcato
 turned a - way, oh, winds could not out - run me! And are those fol - lies go - ing? And
f poco marcato
 way, oh, winds could not out - run me! And are those fol - lies go - ing? And

35

is my proud heart grow - ing too cold or wise for bril - liant eyes a - gain to set it
 is my proud heart grow - ing too cold or wise for bril - liant eyes a - gain to set it
 is my proud heart grow - ing too cold or wise for bril - liant eyes a - gain to set it
 is my proud heart grow - ing too cold or wise for bril - liant eyes a - gain to set it

40

glow - ing? No, vain, a - las, en - dea - vour from bonds so sweet to

glow - ing? No, vain, en - dea - vour from bonds so sweet to

glow - ing? No, vain, en - dea - vour from bonds so sweet to

glow - ing? No, vain, a - las, en - dea - vour from bonds so sweet to

44

sev - er; poor wis - dom's chance a - gainst a glance is now as weak as ev - er.

sev - er; poor wis - dom's chance a - gainst a glance is now as weak as ev - er.

sev - er; poor wis - dom's chance a - gainst a glance is now as weak as ev - er.

sev - er; poor wis - dom's chance a - gainst a glance is now as weak as ev - er.

4. There's a Colleen Fair as May

For Men's Chorus and Piano

English version by Dr. Petrie
from *The Minstrelsy of Ireland* (1897)

Arr. Bruce Trinkley

Andante con moto ♩ = 84

Tenor 2 *p* There's a ___

Piano *mp* *p* *con pedale*

3 *pp* Oo ___

col-leen fair as May, for a year and for a day, I have sought by ev'-ry way her heart to gain. ___ There's no ___

3 *pp* Oo ___

3 *pp* Oo ___

3 *mp*

7

8 Oo _____ If to

8 art of tongue or eye fond youths with maid-ens try, but I've tried with cease-less sigh, yet tried in vain. _____ If to

8 Oo _____ If to

8 Oo _____ If to

mf

mf

mf

mf

p

7

p

mf

11

8 France or far-off Spain she'd cross the wa - t'ry main, to see her face a - gain, the seas I'd brave. _____

8 France or far-off Spain she'd cross the wa - t'ry main, to see her face a - gain, the seas I'd brave. _____ And _____

8 France or far-off Spain she'd cross the wa - t'ry main, to see her face a - gain, the seas I'd brave. _____

8 France or far-off Spain she'd cross the wa - t'ry main, to see her face a - gain, the seas I'd brave. _____

mp

11

p

15

mp

Oo... Oh thou...
if tis heav'n's de-cree that mine she may not be, may the Son of Ma-ry me in mer-cy save... Oh thou...
Oo... Oh thou...
Oo... Oh thou...
cantando
mp

19

love-ly mourn-ing dove, to whom I give my love, do not ev-er thus re-prove my con-stan - cy... There are...
love-ly mourn-ing dove, to whom I give my love, do not ev-er thus re-prove my con-stan - cy... There are...
mp

23
8
maid - ens would be mine, with wealth in land and kine, if my heart would but in - cline to turn from
maid - ens would be mine, with wealth in land and kine, if my heart would but in - cline to turn from

23

26
8
thee. But a kiss with wel - come bland, and touch of thy fair hand, are
thee. But a kiss with wel - come bland, and touch of thy fair hand, are

mf

mf

26
8
thee. But a kiss with wel - come bland, and touch of thy fair hand, are

poco marcato

mf

29
8
all that I de - mand, o do not spurn. For if not mine, dear girl, oh,
all that I de - mand, o do not spurn. For if not mine, dear girl, oh,

mp

mp

29
8
all that I de - mand, o do not spurn. For if not mine, dear girl, oh,

dolce

mp

32

lust - rous snow - white pearl! May I nev - er from the fair with life re -

lust - rous snow - white pearl! May I nev - er from the fair with life re -

34

slower
espressivo

turn. May I nev - er from the fair with life re - turn.

turn. May I nev - er from the fair with life re - turn.

espressivo

slower

5. The Low-backed Car

For Men's Chorus and Piano

Samuel Lover

Arr. Bruce Trinkley

from *The Minstrelsy of Ireland* (1897)

Allegro grazioso ♩ = 88 *mf*

Solo

Piano *mf*

When

5 first I saw sweet Peg - gy, twas on a mar - ket day, a

mp

9 low - backed car she drove, and sat up - on a truss of hay: but

Detailed description of the musical score: The score is for a men's chorus and piano. It begins with a tempo marking of 'Allegro grazioso' and a metronome marking of 88. The key signature is three sharps (F#, C#, G#). The time signature is 6/8. The piece is in a single system with three systems of music. The first system shows the beginning of the piece with a 'Solo' part and a 'Piano' part. The piano part starts with a dynamic marking of 'mf'. The second system shows the first line of lyrics: 'first I saw sweet Peg - gy, twas on a mar - ket day, a'. The piano part has a dynamic marking of 'mp'. The third system shows the second line of lyrics: 'low - backed car she drove, and sat up - on a truss of hay: but'. The piano part continues with 'mp' dynamics. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

13 *mf*

when that hay was bloom - ing grass and decked with flowers of spring. No

p

Oo

p

Oo

13 *legato*

p

17

flower was there that could com - pare with the bloom - ing girl I sing, as she

mp

Oo

mp

Oo

unis. mp
cresc. poco a poco

as she

17

21 *mf cresc. poco a poco*

as she sat in her low - backed car, _____ the man at the turn - pike

sat in her low - backed car, _____ the man at the turn - pike bar _____ nev - er

21 *cresc. poco a poco*

25 *f*

bar _____ just rubbed his old poll, and looked af - ter the low - backed car. _____

asked for his toll, but just rubbed his old poll, and looked af - ter _____ the low - backed car.

25 *f*

30 *p*

Oo

mp

In bat - tle's wild com - mo - tion the proud and might - y Mars with

p

Oo

p

Oo

30 *mp*

p

Oo

35

Oo

hos - tile scythes de - mands the tithes of death in war - like cars; while

Oo

Oo

35 *mp*

Oo

39

Oo

Peg - gy peace - ful god - dess, has darts in her bright eye _____ that

Oo

Oo

39 *legato*

43

Oo

knock men down in mar - ket town__ as right and left they fly:_____ While she

Oo

Oo

43

mp cresc. poco a poco

mf

While she

While she

47 *unis. mf cresc. poco a poco*

sits While she sits in her low - backed car, _____ than bat - tle more dan - ger - ous

sits in her low - backed car, _____ than bat - tle more dan - ger - ous far, _____ for the

47 *cresc. poco a poco*

51 *f*

far, can - not cure the heart that is hit from the low - backed car. _____

doc - tor's art can - not cure _____ the heart that is hit from _____ the low - backed car.

51 *f*

55 *mf humorously*

Sweet Peg - gy round her car, sir, has strings of ducks and

unis. mf humorously *div.*

Sweet Peg - gy round her car, sir, has strings of ducks and

55 *mf*

60
8
geese. _____ The scores of hearts she slaugh - ters by far out - num - bers

60
geese. _____ The scores of hearts she slaugh - ters by far out - num - bers

64
8
these; _____ while she a - mong her poul - try sits, just like a tur - tle -

64
these; _____ while she a - mong her poul - try sits, just like a tur - tle -

64 *legato*

68
8
dove, _____ well worth the cage, I do en gage, of the bloom - ing god of Love: _____ while she

68
dove, _____ well worth the cage, I do en gage, of the bloom - ing god of Love: _____ while she

68 *f* *mp cresc. poco a poco*

73 *mf cresc. poco a poco*

sits while she sits in her low - backed car, _____ the

sits in her low - backed car, _____ the lov - ers come near and

73 *mp cresc. poco a poco*

far _____ come and en - vy the chick - en that Peg - gy is pick - ing as she

76 *f molto rit.*

lov - ers come near and far _____ that Peg - gy is pick - ing as she

far _____ come and en - vy the chick - en that Peg - gy is pick - ing as she

76 *f molto rit.*

sits in the low - backed car. _____

sits in _____ the low - backed car. _____

79

sits in the low - backed car. _____

sits in _____ the low - backed car. _____

79

6. To Ladies' Eyes

For Men's Chorus, 2 Solo Voices and Piano

Thomas Moore

from *The Minstrelsy of Ireland* (1897)

Arr. Bruce Trinkley

Allegro vivace ♩ = 126 *mf*

Solo

To la - dies' eyes a

Piano

mf cresc. *ff dim.* *mp*

6
round, boy, we can't re-fuse, we can't re - fuse;

solo mf

6
Though bright eyes so a - bound, boy, tis

11

for thick as stars that light - en yon air - y bowers, yon
hard to choose, tis hard to choose, for thick as stars that light - en yon air - y bowers, yon

16

air - y bowers, the count - less eyes that bright - en this earth of ours, this earth of ours. But
air - y bowers, the count - less eyes that bright - en this earth of ours, this earth of ours. But

tutti f

21

fill the cup wher - e'er, boy, our choice may fall, our choice may fall, we're sure to find Love
fill the cup wher - e'er, boy, our choice may fall, our choice may fall, we're sure to find Love

brillante

f

26 *solo mf*

there, boy, so drink them all! so drink them all! Some

there, boy, so drink them all! so drink them all!

26 *ff*

31 *solo mf*

looks there are so ho - ly, they seem but given, they seem but given,

as splen - did bea - cons

31 *mf*

36

While some oh! ne'er be - lieve them, with

sole - ly, to light to heav'n, to light to heav'n! While some oh! ne'er be - lieve them, with

36

41

tempt - ing ray, with tempt - ing ray, would lead us (God for - give them!) the o - ther way, the

tempt - ing ray, with tempt - ing ray, would lead us (God for - give them!) the o - ther way, the

41

46 *tutti f*

o - ther way. But fill the cup wher - e'er, boy, our choice may fall, our

o - ther way. But fill the cup wher - e'er, boy, our choice may fall, our

46

46 *brillante*

f

46

50

choice may fall, we're sure to find Love there, boy, so drink them all! so

choice may fall, we're sure to find Love there, boy, so drink them all! so

50

50

50

54 *tutti mf*

8 drink them all! In some, as in a mir - ror, love

54 *ff* *mf*

59 *tutti mf*

8 seems por - trayed, Love seems por - trayed; but shun the flat - t'ring er - ror, tis but his shade, tis

59

64 *f*

8 him - self has fixed his dwell - ing in eyes we know, in eyes we know, and

but his shade, him - self has fixed his dwell - ing in eyes we know, in eyes we know, and

64 *f*

69 *ff*

lips but this is tell - ing, so here they go! so here they go! Fill up, the cup wher -

lips but this is tell - ing, so here they go! so here they go! Fill up, the cup wher -

69 *ff* *brillante*

74 *div.*

e'er, boy, our choice may fall, our choice may fall, we're sure to find Love, there, boy, so

e'er, boy, our choice may fall, our choice may fall, we're sure to find Love, there, boy, so

74

79 *unis.* *div.*

drink them all! so drink them all! Drink all!

drink them all! so drink them all! Drink all!

79