

A
SHEAF OF SONGS
FROM LEINSTER

1. GRANDEUR .
2. THIEF OF THE WORLD .
3. A SOFT DAY .
4. LITTLE PETER MORRISSEY .
5. THE BOLD UNBIDDABLE CHILD .
6. IRISH SKIES .

Words by

W. M. LETTS

Music by

CHARLES V. STANFORD

OP. 140 .

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W.I.

MADE IN ENGLAND

GRANDEUR.

*Poem by
W. M. LETTS.

Music by
C. V. STANFORD, Op.140. No 1.

Adagio. *mp*

VOICE. *p*

PIANO. *p*

Poor Ma - ry Byrne is dead, An' all the world may

f *p*

see when she lies up-on her bed Just as fine as qual-i - ty. She

pp

lies therestill and white, With can-dles ei - ther hand, That'll guard her thro'the night: Sure she

f ne - ver was so grand. *p* She holds her ro - sa - ry, Her

hands clasped on her breast, Just as da - cing as can be In the hab - it she's been

dress'd. *rall.* In life her hands were red with ev - 'ry sort of toil, *a tempo* But they're

f white now she is dead, An' they've sor - ra mark of soil. *p* The

neigh - bours come and go, They kneel to say a prayer.

p

I wish her-self could know Of the way she's ly - in' there. It was

mf

work from morn till night, And hard she earn'd her bread: But I'm

pp
mf
pp

think-ing she's a right to be ai - sy now she's dead. When

mp

only one wife for one case 9/14/09

o - ther girls were gay, At wed - ding or at fair, She'd be

mf

p *mf*

toil - ing all the day, Not a min - yit could she spare. An' no - one missed her

p *pp*

p *pp*

face, Or sought her in a crowd, But to - day they throng the place Just to

rall. *f*

see her in her shroud. The

pp

crea - ture in her life Drew trou-ble with each breath; She was just "poor Jim Byrne's

p

wife" — But she's love - - ly in her death. I

wish the dead could see The splen-dour of a wake, For it's proud her-self would be Of the

cresc. *mf* *f*

keen-ing that they make.

sf *f* *sf*

p teneramente

Och! lit - tle Ma - ry Byrne, You wel - come ev - 'ry guest, Is it

now you take your turn To be mer - ry with the rest? I'm think - ing you'd be

Più lento.

glad, Tho' the an - gels make your bed, Could you

see the care we've had To re - spect you - now you're dead.

THIEF OF THE WORLD.

W. M. LETTS.

C. V. STANFORD.
Op. 140. No 2.

Allegro.

VOICE.

PIANO.

p staccato

The first system of music features a voice line and a piano accompaniment. The voice line is in a treble clef with a key signature of one flat and a 6/8 time signature. It begins with a whole rest followed by a quarter rest. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays a rhythmic pattern of eighth notes, starting with a piano (*p*) and staccato marking. The left hand plays a simple bass line with quarter notes.

f

Oh, it's lit - tle Ros-anne is the rogue of the world!_____

f

The second system continues the musical piece. The voice line begins with a dynamic marking of *f* (forte) and contains the lyrics "Oh, it's lit - tle Ros-anne is the rogue of the world!". The piano accompaniment continues with the same rhythmic patterns, also marked with *f* in the right hand.

p

If it's vil - la - ny in it, Her - self will be there, An' it's

p

The third system continues the musical piece. The voice line begins with a dynamic marking of *p* (piano) and contains the lyrics "If it's vil - la - ny in it, Her - self will be there, An' it's". The piano accompaniment continues with the same rhythmic patterns, also marked with *p* in the right hand.

like she'll be - gin it with time and to spare. _____ For she's

sf
pul - lin' my coat, or she's teas - ing the goat, Or_ hunt - in' the chuck - ins, the

lit - tle old dote. Or may - be she's off on her two lit - tle toes, _____ An' the

Mis - chief is puzzled to guess whereshe goes. _____

f
Oh, it's lit - tle Ros-anne is the thief of the world!

p
If you're hear - in' her laugh-ter, you'd best be a - ware, For there's

p
some-thing she's af - ter, But who can tell where? _____ Och! she's

sf
look - in' for eggs, or the bas - ket of pegs, Or she's

chas - in' the ducks Till they're run off their legs. There's

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics "chas - in' the ducks Till they're run off their legs. There's". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

noth - in' that's safe! I've right now to know, For she's

The second system continues the musical piece. The vocal line lyrics are "noth - in' that's safe! I've right now to know, For she's". The piano accompaniment includes dynamic markings: *sf* (sforzando) in the first measure and *p* (piano) in the second measure. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

stol - en my heart on me three years a - go.

The third system contains the vocal line lyrics "stol - en my heart on me three years a - go.". The piano accompaniment starts with a *p* (piano) dynamic marking. The piano part continues with the same rhythmic accompaniment as the previous systems.

The fourth system shows the continuation of the piano accompaniment. It features a treble line with chords and a bass line with eighth notes. A *p* (piano) dynamic marking is present in the second measure. The system concludes with a double bar line.

A SOFT DAY.

W. M. LETTS.

C. V. STANFORD.

Op. 140. No 3.

Lento Moderato.

VOICE. *mf*

A soft day, thank God! A

PIANO. *p*

wind from the south With a hon-ey'd mouth; A scent of drenching leaves,

Bri - ar and beech and lime, White el - der-flower and thyme And the

soak - ing grass smells sweet, Crushed by my two bare feet, While the

rain drips, drips, drips, drips from the eaves.

A soft day, thank God! The hills wear a shroud of

sil - ver cloud: The web the spi - der weaves is a glitt - ring net;

The wood-land path is wet, And the soak-ing earth smells

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four flats (B-flat major or D-flat minor). The vocal line begins with a quarter rest followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

sweet Un - der my two bare feet, And the

The second system continues the vocal line with a dotted quarter note followed by eighth notes. A triplet of eighth notes is marked above the vocal line. The piano accompaniment continues with chords and moving lines.

rain _____ drips, drips, drips, drips,

The third system features a vocal line with a long horizontal line under 'rain' and a series of eighth notes under 'drips, drips, drips, drips,'. A piano dynamic marking 'p' is placed below the piano accompaniment. The piano accompaniment includes chords and moving lines.

from the leaves. _____

The fourth system shows the vocal line ending with a long horizontal line under 'leaves.'. The piano accompaniment includes a 'rall.' (rallentando) marking and a 'f' (forte) dynamic marking. The system concludes with a double bar line.

LITTLE PETER MORRISSEY.

W. M. LETTS.

C. V. STANFORD.

Op. 140. No. 4.

VOICE. *Lento.* *(To be sung like recitation)*

Poor lit-tle Pe-ter Morris-sey, What way is he at all? His

PIANO. *p*

moth - er's sup - ping por - ter till she's like to get a fall, And

all the work his fa - ther does is prop - ping up a wall. He's

* a vest or jersey

ne'er a shirt up - on his back, nor gan - zy to his name, There

p

nev - er was a pair of boots the likes of him could claim, An' he's

af - ter treadin' on some glass the way he's walk - ing lame. When

de - cent chil - dren lie in bed you'll see him out at night, When he's

screech - in' "Mail" and "Her - ald," or join - ing in a

cresc.

f

Detailed description: This system contains the first two lines of music. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "screech - in' 'Mail' and 'Her - ald,' or join - ing in a". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part begins with a *cresc.* marking and a dynamic of *f*.

fight To hold his own with oth - er lads, An'

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "fight To hold his own with oth - er lads, An'". The piano accompaniment continues with similar harmonic support.

he not half their height. You'll

f

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "he not half their height. You'll". The piano accompaniment features a change in time signature from common time to 2/4, indicated by a double bar line with the new signature above it. A dynamic of *f* is present.

see him in the win - ter time stra - va - gin' through the wet: He's

f *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "see him in the win - ter time stra - va - gin' through the wet: He's". The piano accompaniment starts with a dynamic of *f* and ends with a dynamic of *p*. A large slur covers the piano accompaniment across both lines.

not so wish - ful to go home Where like - ly he'll be bet; If he's

rall.
kilt with cold and damp, who is there that will fret?

c.p. *p* *sf* *espressivo*

Poor lit - tle Pe - ter Mor - ris - sey, his troub - les have be - gun, And

yet I've of - ten seen him - self sit laugh - ing in the sun, And he's

al-ways read-y af-ter school To sing and lep and run

cresc. *mf*

p

His moth-er likes the drink too well to spare the child a toy, You'd

pp

think, maybe, the way he is was far e-nough from joy, And yet_ There's

time I en - vy him The light heart of a boy.

pp

THE BOLD UNBIDDABLE CHILD.

W. M. LETTS.

C. V. STANFORD.

Op. 140. No. 5.

Allegro feroce.

VOICE. *f* Now what is he af-ter be -

PIANO. *f*

f -low in the street? (God save us, he's ter - ri - ble wild!) Is it

p

stir - rin' the gut - ter a - round with his feet? He'd best be a - ware when the

two of us meet. Come in out o' that, Come in out o that, Come

in, _____ You bold un-bid - da - ble child!

He's af - ter up - set - ting the Wi - dow Foy's pail_ She'll

mur - der him yet, Wi - dow Foy! An' he's pull - ing the mass - a - cree

dog by the tail, By the ho - key! That young one is born for the gaol. Come

in out o' that, Come in out o' that, Come in, — You rogue of a vil-lyain-ous

boy! Go tell him his moth-er is

seek-ing a stick For a boy that is ter - ri - ble wild. If he

cares for his feel-ings he'd bet-ter be quick, He'll draw in his horns when he

sees me, will Mick, Come in out o' that, Come in out o' that, Come

in, _____ Come in, _____ you bold un-bid-da-ble

child!

IRISH SKIES.

W. M. LETTS.

C.V. STANFORD.

Op. 140. No 6.

Andante. *mf*

VOICE. In Lon-don here the streets are grey,—

PIANO. *mf*

and grey the sky a - bove; I wish I were in Ire-land To

p

see the skies I love_ Peari cloud, buff cloud, the col - our of a dove. All

mf

pp *mf*

day I tra - vel Eng - lish streets, but in my dreams I tread *p* The

far Glen-cul-len road and see the soft sky o - ver-head, Grey clouds, white clouds, the

wind has shepherded *mf* At night the London lamp shine bright,

— but what are they to me? *p* I've seen the moonlight in Glen-dhu, the

stars a-bove Glenchree— The lamps of Heav'n give light e-nough for me. The

mf

ci - ty in the win - ter time put on a shroud of smoke, But the

sky a - bove the Three rock was blue as Ma - ry's cloak,

p

ruff-led like doves' wings when the wind a - woke.

pp

I dream I see the Wick - low hills by eve - ning sun - light

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a rest followed by the lyrics 'I dream I see the Wick - low hills by eve - ning sun - light'. The piano accompaniment consists of flowing sixteenth-note patterns in both hands, with a *pp* dynamic marking.

cresc.

kissed, An' ev - 'ry glen and val - ley there brim - ful of ra - diant

The second system continues the vocal line with the lyrics 'kissed, An' ev - 'ry glen and val - ley there brim - ful of ra - diant'. The piano accompaniment features a *cresc.* dynamic marking and continues with similar sixteenth-note patterns.

mf

mist The jewel - led sky to - paz and

The third system shows the vocal line with the lyrics 'mist The jewel - led sky to - paz and'. The piano accompaniment includes a *mf* dynamic marking and a *cresc.* marking, with the accompaniment becoming more rhythmic and chordal.

am - e - thyst. I woke to see the Lon - don streets,

The fourth system concludes the vocal line with the lyrics 'am - e - thyst. I woke to see the Lon - don streets,'. The piano accompaniment features a *f* dynamic marking followed by a *p* dynamic marking, with a *cresc.* marking also present.

The som - bre sky a - bove,

mf God's bless - ing on the far - off roads, *p* And on the skies I

love, pearl feath - er, grey feath - er, wings of a

dove.

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