

Part X.

PRICE ONE SHILLING.

In Ten Parts.

THE
Old English Songs and Ballads

SELECTED FROM

W. CHAPPELL'S

POPULAR MUSIC OF THE OLDEN TIME.

THE SYMPHONIES AND ACCOMPANIMENTS BY

G. A. MACFARREN.

London:

CRAMER, BEALE, AND WOOD, 201 REGENT STREET;

AND

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Popular Music of the Olden Time.

A COLLECTION OF THE
ANCIENT SONGS, BALLADS, AND DANCE TUNES,

WHICH CONSTITUTE THE

NATIONAL MUSIC OF ENGLAND;

ARRANGED CHRONOLOGICALLY, WITH REMARKS AND ANECDOTE,

AND PRECEDED BY

SKETCHES OF THE EARLY STATE OF MUSIC, AND OF THE AMUSEMENTS ASSOCIATED
WITH IT IN ENGLAND, DURING THE VARIOUS REIGNS,

BY

W. CHAPPELL, F.S.A.

THE AIRS HARMONISED BY G. A. MACFARREN.

In Two Volumes, Royal Octavo, £2 2s.; or in Seventeen Parts, each 3s.

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J. J. J. J. J.

X

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Old English Ditties ;

FROM

W. CHAPPELL'S POPULAR MUSIC OF THE OLDEN TIME.

PART I.

1. Summer is a coming in
2. My little pretty one
3. Now, Robin, lend to me thy bow
4. The hunt is up
5. Ah! the sighs that come fro' my heart
6. Oh, willow! willow!
7. It was a lover and his lass
8. Oh, mistress mine
9. Phillida flouts me
10. A legend of the Avon
11. There were three ravens
12. Then to the maypole haste away

PART II.

13. The bailiff's daughter of Islington
14. Drive the cold winter away
15. Since first I saw your face
16. Christmas comes but once a year
17. The blind beggar's daughter of Bethnal Green
18. Sequel to ditto (another tune)
19. You gentlemen of England
20. Sweet day, so cool, so calm, so bright
21. Joan, to the maypole away let us on
22. Once I lov'd a maiden fair
23. Will you hear a Spanish lady
24. Though to care we are born (Hope, the hermit)

PART III.

25. To carry the milking pail
26. In sad and ashy weeds
27. Cold's the wind and wet's the rain
28. Phillis on the new made hay
29. Autumn's golden leaf
30. The British grenadiers
31. I live not where I love
32. The jovial man of Kent
33. The spring is coming
34. Little Musgrave and Lady Barnard
35. Fair Hebe I left
36. The roast beef of Old England

PART IV.

37. The Queen of May
38. Sing a sweet (Dulce domum)
39. O come you from Newcastle
40. King John and the Abbot of Canterbury
41. Dear Kitty
42. Why so wayward (Light of love)
43. Cauld and raw's the wind without
44. Rouse thee, young knight
45. The beggar boy (Ladies who shine like)
46. Early one morning, just as the sun
47. Drink to me only with thine eyes
48. Come, lasses and lads, get leave of your dads

PART V.

49. I'm call'd the jovial miller
50. My dearest love, why wilt thou ask
51. The name of my true love
52. A soldier should be jolly
53. Northern Nancy
54. There was a simple maiden
55. Oh! the oak and the ash and the bonny ivy tree
56. When the king enjoys his own again
57. Love will find out the way
58. Barbara Allen
59. Black-eyed Susan
60. Under the greenwood tree

PART VI.

61. Fairies, haste, the summer moon 's bright
62. Love me little, love me long
63. Nought I prize beyond her
64. There was an old fellow at Waltham Cross
65. Near Woodstock town
66. I sit upon the mountain side
67. Oh, list to me, my only love
68. The parting (the dreaded hour)
69. Beneath the willow tree
70. My dearest, look on me again
71. In the spring-time of the year
72. The dusky night rides down the sky

PART VII.

73. Let me list to the billows
74. My lodging is on the cold ground
75. Oh! weel may the keel row
76. Cease, rude Boreas, blust'ring railer
77. There was a jolly miller
78. Golden slumbers kiss your eyes
79. What if a day, or a month, or a year
80. Sally in our alley
81. The Vicar of Bray
82. May he who wears a sulky face
83. Till Mary won my heart
84. Amid the new mown hay

PART VIII.

85. Heart of oak
86. The girl I left behind me
87. Dorothy's a buxom lass
88. Past three o'clock (The London Waits)
89. Old King Cole
90. At her cottage, dear Mary
91. Down among the dead men
92. Yes, to-morrow, my love
93. Send me a lover, St. Valentine
94. As down in the meadows
95. My secret I will safely keep
96. The leather bottle

PART IX.

97. Prince Charles Stuart's farewell to Manchester in 1745
98. Oh! for a husband
99. Row, gallant comrades, row
100. There was a maid the other day
101. Oh, dear! what can the matter be?
102. Saw you my father
103. The mermaid (an old sea song)
104. From Oberon in Fairyland
105. The carman's whistle
106. The "Bluc Bell" of Scotland
107. Lovely Nancy
108. The well of St. Keyne

PART X.

109. In his barque merrily
110. Here's a truce to idle sorrow
111. Take me to the North Country
112. Under the Rose
113. The Moon shall be in darkness
114. Why, brother soldiers, why?
115. To-night let's jovial be
116. Farewell and adieu to you all, Spanish Ladies
117. I wandered through the garden
118. Great Orpheus was a fiddler bold
119. Sad, weary hearted
120. Begone, dull care!

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IN HIS BARQUE MERRILY.

TUNE, "THE BOATMAN,"—POPULAR IN AND AFTER 1650.

♩ = 76.

*Moderately slow, and very smooth.**New Words upon the old subject by J. Oxenford.*

p *Ped.* * *f* *Ped.* * *ff* *pp*

tr *a tempo.*

In his barque mer-ri - ly, Sings the boat-man yon - der,

> ritard. *pp*

While I sit wea-ri - ly, On my griefs to pon - der. . . .

pp *Ped.* *

Woe is me! the cheer-ful lay A-wakes me not to glad - ness; Sounds of joy, float a-way!

mf *f* *pp*

ritard.
 Ye encrease my sad - ness . . .

sf *Ped.* **f* *Ped.* **ff* *pp*

Still he sings mer - ri - ly, Knows not one is list - 'ning,

tr *pp*

Manful - ly, cheer - i - ly, While the stars are glist' - ning . . .

pp *Ped.* *

Some can hail the plea - sant hour, I think but of its fleet - ness; Wi - ther'd I think the flower,

mf *sf* *pp*

While I scent its sweet - - - ness . . .

Ped. *tr* *

HERE'S A TRUCE TO IDLE SORROW.

TUNE, "THE GLORY OF THE NORTH,"—TIME OF CHARLES I.

 $\text{♩} = 88.$ *Gaily, and well marked.**New Words by J. Oxenford.*

The musical score is written in 2/4 time and consists of four systems of piano accompaniment and vocal melody. The piano part is in the left hand, and the vocal part is in the right hand. The score includes dynamic markings such as *f*, *p*, *cres.*, *sf*, and *p*. The lyrics are: "Here's a truce to i - - dle sor - row, Joy no ri - val owns to-day, Put off sigh-ing till to - mor-row, 'Tis the mer - ry first of May. Danc-ing, jump-ing, twirl-ing round, The blithesome lads and las - ses go, Skip-ping to the ma - gic sound,"

Here's a truce to i - - dle sor - row, Joy no ri - val owns to-day,

Put off sigh-ing till to - mor-row, 'Tis the mer - ry first of May. Danc-ing, jump-ing,

twirl-ing round, The blithesome lads and las - ses go, Skip-ping to the ma - gic sound,

Wa-ken'd by the fid-dler's bow.

Youth its light-some cares for-get-ting Straight o-beys the tune-ful touch;

Crab-bed age, no lon-ger fret-ting, Casts a-side its use-less crutch; Mirth en-li-vens,

smiles in-vite, And not a churl will an-swer 'no:!' Hearts are gay, and feet are light, And

nim-bly goes the fid-dler's bow.

TAKE ME TO THE NORTH COUNTRY.

TUNE, "THE NORTHERN LASS,"—TIME OF CHARLES I.

$\text{♩} = 44.$

Slouly, and with pathos.

New Words upon the old subject by J. Ozenford.

The piano introduction for the first system consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It contains a melodic line with a fermata over the first measure. The bass staff begins with a bass clef and contains a harmonic accompaniment. Dynamic markings include *sf* (sforzando), *p* (piano), and *pp* (pianissimo).

The first system of lyrics is accompanied by a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "1. Take me to the North Country, That's the land where I would be— In the ci - ty / 2. Nor-thern winds! greet you well, Such a lov - ing tale you tell, Those who in the". Dynamic markings include *sf* and *pp*.

The second system of lyrics continues the vocal and piano accompaniment. The lyrics are: "wea - ri - ly My young life fades a - way: The nor-thern winds are rough and bleak, / mountains dwell In you are hov'-ring nigh. My mo - ther warns her child from ill,". Dynamic markings include *pp* and *mf* (mezzo-forte).

The third system of lyrics concludes the piece. The lyrics are: "But to me of home they speak; Here, my pin-ing heart to seek In kindness do they stray. / While an - o - ther, dear - er still, Whispers till the teardrops fill My dim and fa - ding eye." Above the vocal line, the tempo changes to *ad lib.* and then *a tempo.* Dynamic markings include *p*, *cres.* (crescendo), *f* (forte), *p ad lib.*, and *f*.

Dal Segno. G

p

3. Ah, the plea - sant sound is gone! Now I sad - ly sigh a-lone,

pp

None are here to love me, none— A - las! my North Coun-trie! Of

pp

thee I e - ver dream in sleep, And for thee I wako to weep!

ad lib. *a tempo.*

In my heart is gra-ven deep The thought, dear home, of thee.

cres. *f* *p* *ad lib.* *sf*

UNDER THE ROSE.

TUNE, "UNDER THE ROSE,"—TRADITIONAL.

 $\text{♩} = 116.$ *Cheerfully.**New Words upon the old subject by J. Oxenford.*

The piano introduction consists of two staves. The right hand starts with a treble clef and a common time signature. It features a series of chords and melodic lines, including a prominent eighth-note pattern. The left hand starts with a bass clef and a common time signature, providing a harmonic accompaniment with chords and a steady eighth-note bass line. Dynamics include piano (*p*), *dim.* (diminuendo), and *p* again.

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a soprano clef and a common time signature. The lyrics are: "1. You smile at the beaux who are for - ward and flat - ter - ing, You 2. Their con - quests pro - claim - ing, the heart - less may stalk a - bout, Of". The piano accompaniment includes a treble and bass clef with chords and a bass line. Dynamics include piano (*p*).

The second system continues the vocal and piano accompaniment. The lyrics are: "think I am bash - ful and awk - ward and dull, Ah, mea - sure not love by a hearts light - ly won they may care - less - ly boast, But ah, there are feel - ings too". The piano accompaniment continues with chords and a bass line.

The third system concludes the vocal and piano accompaniment. The lyrics are: "fond - ness for chat - ter - ing, The tongue may be still and the heart may be full. When sa - cred to talk a - bout, Ex - cept to the one who will prize them the most. Then". The piano accompaniment continues with chords and a bass line.

no i - dle list - 'ners a - bout us are hov - er - ing, The
hear me a - lone when the moon, watch - ing o - ver us, My

truth that is known but to few I'll dis-close. Yes, hear me a-lone, and you'll
heart's deep - est se - cret shall bid me dis-close, In some sha - dy val - ley, where

find me dis-cov - er - ing The thoughts that are best ut - ter'd un - der the rose.
none can dis-cov - er us, My thoughts I'll con-fess to you un - der the rose.

Dal Segno. §

p

THE MOON SHALL BE IN DARKNESS.

TUNE, "THE MOON SHALL BE IN DARKNESS,"—TRADITIONAL.

♩ = 84.

*Smoothly, and with expression.**New Words upon the old subject by J. Orenford.*

The piano introduction is in 3/4 time. The right hand features a melodic line with grace notes and a triplet of eighth notes. The left hand provides a steady accompaniment of chords. Dynamics include *mf*, *cres.*, *sf*, and *p*.

S

1. The moon shall be in darkness, And the stars shall cease to shine, If
 2. I've lived through ma-ny years, love, I have roam'd in ma - ny parts And


The vocal line begins with a repeat sign. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

e - ver I prove false to thee, mai - den mine! The oak shall proud - ly
 find no rar - er gems are than true faith - ful hearts: And now at last I've

The vocal line continues with the lyrics. The piano accompaniment maintains the harmonic support.

flour - ish 'mid the bil - lows of the sea, The this - tle bear a rose, ere I'm
 gain'd one, 'Tis my trea - sure and my pride, For all the mines of gold I'd not

The vocal line concludes with the lyrics. The piano accompaniment features a *cres.* and *f* dynamic marking.

Dal Segno. 

false, love, to thee.
cast it a - side.



mf *cres.* *f*

LAST VERSE.

3. A jour - ney full of trou - bles is our life up - on earth, With -

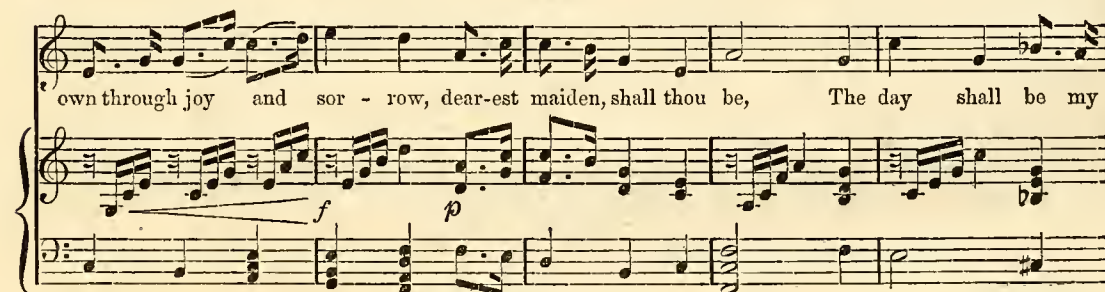


pp

- out a heart to share them light were its worth: My



own through joy and sor - row, dear - est maiden, shall thou be, The day shall be my



f *p*

last, dear, that parts thee from me.



mf *p*

WHY, BROTHER SOLDIERS, WHY?

TUNE, "WHY, SOLDIERS, WHY?"—POPULAR BEFORE 1729.

$\text{♩} = 88.$

Boldly, and with animation.

New Words upon the old subject by J. Oxenford.

The piano introduction consists of two staves. The right hand starts with a series of chords and a trill on the G4 note. The left hand plays a rhythmic accompaniment of eighth notes. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Why, bro - ther sol - diers, why Should we be me - lan - cho - ly, boys? Why, bro - ther sol - diers,

why? We do not fear to die. How now, sigh - ing? fie! Be e - ver brave and

jol - ly, boys: Cold hot, wet, and dry A - like we will de - fy! To

quake is on - ly fol - ly, boys, Aye, aye, so say I.

Pol-troons are apt to fly— We're made of bet-ter stuff, my boys, Pol-troons are apt to

fly When dan-ger threatens nigh. But we'll al-ways try To smile when life is

rough, my boys! Though dark is the sky 'Twill clear up by and by, And

that's for us enough, my boys, Aye, aye, so say I.

TO-NIGHT LET'S JOVIAL BE.

TUNE, "HEY, BOYS, UP GO WE,"—1641.

 $\text{♩} = 88.$ *Jovially.**New Words by J. Oxenford.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes, leading to a series of chords. The left hand starts with a bass clef and a 6/8 time signature, playing a steady eighth-note accompaniment.

1. Come, brave com-pan - ions, ga - ther round, The Christ - mas fire is bright, We
3 With wand'r-ing tir'd, in dis - tant parts, To Eng - land some have come, And

The first system includes a vocal line and piano accompaniment. The vocal line begins with a soprano clef and a forte (*f*) dynamic. The piano accompaniment is in the same key and time signature, starting with a piano (*p*) dynamic. The lyrics are written below the vocal line.

feel, with-out one oath, we're bound To have a mer - ry night; The trou - bles of the
with them bring the gol - den hearts That fond - ly long'd for home; And some will leave us

The second system continues the vocal and piano parts. The vocal line has a soprano clef and a forte (*f*) dynamic. The piano accompaniment is in the same key and time signature, starting with a piano (*p*) dynamic. The lyrics are written below the vocal line.

day are o'er, Our hearts are glad and free, Per-haps we're doom'd to
soon, for all Are un - der fate's de - cree, To-mor - row we'll o -

The third system concludes the vocal and piano parts. The vocal line has a soprano clef and a forte (*f*) dynamic. The piano accompaniment is in the same key and time signature, starting with a piano (*p*) dynamic. The lyrics are written below the vocal line.

meet no more, So now let's jo - vial be.
 - bey her call, To-night let's jo - vial be. *Fine*

2. How ma - ny wea - ry years have past Since some of us have met! On

some darkshad - ows have been cast, With tears have eyes been wet: But we are gathered

once a - gain, One more glad night to see, To sigh o'er an - cient

griefs is vain, So now we'll jo - vial be. *Dal Segno.*

FAREWELL AND ADIEU TO YOU ALL, SPANISH LADIES!

OLD SEA SONG, "FAREWELL, SPANISH LADIES,"—TRADITIONAL.

 $\text{♩} = 132.$ *With great spirit,
assai marcato.**New Words upon the old subject by J. Oxenford.*

The musical score is written in 3/4 time and consists of a piano introduction, a vocal melody with lyrics, and a piano accompaniment. The piano introduction is marked *f* and *assai marcato*. The vocal melody is marked *S* and *p*. The piano accompaniment is marked *f* and *p*. The lyrics are: "1. Fare - well and a - dieu to you 3. Then weep not at part - ing, you all, Span - ish la - dies, Fare - well and a - dieu to you, la - dies of Spain; Though dear Span - ish la - dies, Then weep not at part - ing, you la - dies of Spain; The we've re - ceiv'd or - ders to sail for old Eng - land We trust that we short - ly shall ship will some day come a - cross the salt wa - ters And bring you your true Brit - ish".

f

S

1. Fare - well and a - dieu to you
3. Then weep not at part - ing, you

all, Span - ish la - dies, Fare - well and a - dieu to you, la - dies of Spain; Though
dear Span - ish la - dies, Then weep not at part - ing, you la - dies of Spain; The

we've re - ceiv'd or - ders to sail for old Eng - land We trust that we short - ly shall
ship will some day come a - cross the salt wa - ters And bring you your true Brit - ish

cres - - - cen - - - do. *f* *p*

see you a - gain.
sai - lers a - gain.

f.

Fine.

2. Like true Brit - ish tars though we love our old Eng - land, The

pp

land of dark beau - ties we leave with re - gret, In calm and in

tem - pests, in peace and in bat - tle, The la - dies of Spain we shall

ne - ver for - get.

Dal Segno.

I WANDERED THROUGH THE GARDEN.

TUNE, "CUPID'S GARDEN,"—TRADITIONAL.

 $\text{♩} = 72.$ *Gracefully.**New Words upon the old subject by J. Oxenford.*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending pattern, while the left hand plays a more active accompaniment with eighth and sixteenth notes. The tempo is marked as $\text{♩} = 72$ and the dynamics include *mf* and accents.

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "I wandered through the gar - den, And saw the flow'rs that grew, And all of them in". The piano accompaniment provides a steady accompaniment with chords and moving lines in both hands.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "turn, love, Re-mind - ed me of you. I gaz'd up-on the li - ly And". The piano accompaniment continues with a consistent accompaniment.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "thought of one more fair, The rose recall'd thy cheek, dear, And ro-ses blooming". The piano accompaniment concludes with a final chord.

there, And ro-ses blooming there.

And when I saw the heart's-ease, A sigh I scarce sup - press'd, I could not find its

like - ness With-in my ach - ing breast: A - las! in flow'rs of sum - mer No

com-fort can I find— They tell me you are love - ly But not that you are

kind, But not that you are kind.

GREAT ORPHEUS WAS A FIDDLER BOLD.

TUNE, "STINGO; OR, OIL OF BARLEY,"—POPULAR BEFORE 1650.

 $\text{♩} = 96.$ *Gaily.**New Words by J. Orenford.*

1. Great Or - pheus was a fid - dler hold, And all the world could please, Sir, Both
 2. Like Or - pheus I'm a fid - dler bold, But when a tune I play, Sir, They

man and hrute he led, I'm told, And like - wise all the trees, Sir; From stones he'd con - jure
 do not fol - low; as of old, Oh no, they run a - way, Sir; A mul - ti - tude I

tears and smiles, The mountains shake with laugh - ter, And if he walk'd some hundred miles, They
 soon dis - perse, Be ga - ther'd ne'er so ma - ny, They hur - ry off, and, what is worse, Don't

all would fol-low af - ter.
leave be-hind a pen - ny.

LAST VERSE.

3. You ask, Sir, is the fault in me, Or in the al-tered times, Sir, That thus with lit-tle

sym - pa - thy They hear my notes sub-lime, Sir; A rea - dy an - swer I have not To

solve the eu - rious rid - dle, But this I know—if cash I'd got I'd soon hang up my

fid - dle.

SAD, WEARY HEARTED!

TUNE, "LOVE LIES BLEEDING,"—TIME OF CHARLES I.

♩ = GG.

*Slow and plaintive.**New Words by J. Orenford.*

First system of piano introduction. Treble clef, 2/4 time signature. The right hand plays a simple melody with a few accidentals. The left hand plays a continuous triplet accompaniment. Dynamics include *mf* and *sf*.

Second system of piano introduction. Treble clef, 2/4 time signature. Continuation of the melody and triplet accompaniment from the first system. Dynamics include *p*.

Vocal entry and piano accompaniment, first system. Treble clef, 2/4 time signature. The vocal line has three verses. The piano accompaniment is in the left hand, starting with a *pp* dynamic.

1. Sad, wea - - ry heart - - - ed! Soon to be
2. Calm still ap - pear, love, List - - - 'ners are
3. Hap - - ly, when meet - - - ing, With glan - - ces

Vocal entry and piano accompaniment, second system. Treble clef, 2/4 time signature. Continuation of the vocal line and piano accompaniment. Dynamics include *sf* and *p*.

part - - - ed! Check we the tear - - - drops of
near, love, Ne'er of our sor - - - row the
fleet - - - ing, Oft we shall seem to change

an - guish that have start - ed! All is be-night - ed Our
 i - - dle world must hear, love! Ne - - - ver re-veal - ing A
 nought but care - less greet - ing; Thou'lt know the to - ken, With

souls that light - ed, Star - tled are we from our dream, And
 wound past heal - ing Let us wear a cheer - ful smile, Our
 heart nigh bro - ken, Thou wilt plain - ly read my looks, Though

gaze round af-fright - ed.
 an - guish con-veal - ing.
 nought I have spo - ken.

1st & 2nd times.

Dal Segno. § *3rd. time.*

BEGONE, DULL CARE!

TUNE, "THE QUEEN'S JIG,"—ABOUT 1700.

♩ = 92.

*Cheerfully.**Old Words, 17th Century.*

Introduction for piano. The piece is in 6/8 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and features a mix of eighth and sixteenth notes. The dynamics shift to piano (*p*) and then crescendo (*cres.*) towards the end of the introduction.

First system of the song. The vocal line begins with the lyrics "Be-gone! dull Care! I prithee be-gone from". The piano accompaniment continues with a forte (*f*) dynamic and includes a piano (*p*) section.

Second system of the song. The vocal line continues with the lyrics "me! Begone! dull care, You and I shall never a-gree. Long". The piano accompaniment continues with a forte (*f*) dynamic.

Third system of the song. The vocal line concludes with the lyrics "time thou hast been tar-rying here And fain thou would'st me kill, But i' faith, dull". The piano accompaniment continues with a forte (*f*) dynamic.

care, Thou ne-ver shalt have thy will.

Too much care will make a young man turn

grey, And too much care will turn an old man to clay, My

wife shall dance and I will sing, So mer-ri-ly pass tho day, For I hold it one of the

wis-est things To drive dull care a-way.

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CONTENTS.

After the battle (Night closed around)	Oh! where's the slave so lowly
As a beam o'er the face of the waters	Oh! for the swords of former time
As slow our ship	Oh! 'tis sweet to think
At the mid hour of night	Oh! the shamroek (Thro' Erin's Isle)
Avenging and bright fall the swift sword	One bumper at parting
Before the battle (By the hope within us)	O think not my spirits are always as light
Believe me, if all those endearing	Remember the glories of Brian the Brave
By that lake whose gloomy shore	Rich and rare were the gems she wore
Come, send round the wine	Remember thee! yes, while there's life
Come o'er the sea, maiden, with me	She is far from the land
Come, rest in this bosom	Silent, O Moyle, be the roar of thy water
Dear harp of my country	St. Senanus and the Lady (Oh! haste and leave)
Drink to her who long	Sublime was the warning
Erin, the tear and the smile	Take back the virgin page
Erin, O Erin (Like the bright lamp)	The harp that once through Tara's halls
Eveleen's bower	Though the last glimpse of Erin
Farewell! but whenever you welcome the hour	The meeting of the waters
Fill the bumper fair	The legacy (When in death)
Fly not yet	Through grief and through danger
Forget not the field	This life is all chequered
Go where glory waits thee	The young May Moon
Has sorrow thy young days shaded	The Minstrel Boy to the war is gone
How dear to me the hour	The valley lay smiling before me
How oft has the Banshee cried	The time I've lost in wooing
I'd mourn the hopes that leave me	They may rail at this life
If thou'lt be mine	'Tis believed that this harp
Ill omens (When daylight)	'Tis the last Rose of Summer
I saw from the beach	'Tis gone and for ever
I saw thy form in youthful prime	Though dark are our sorrows
In the morning of life	To ladies' eyes around
It is not the tear at this moment shed	Weep on
Let Erin remember the days of old	We may roam through this world
Love's young dream (Oh! the days are gone)	What the bee is to the flow'ret
Love and the novice (Here we dwell)	When he who adores thee
My gentle harp	When through life unblest we rove
Nay, tell me not, dear	When first I met thee
Nora Creina (Iæsbia hath a beaming eye)	When cold in the earth
No, not more welcome the fairy numbers	Whene'er I see those smiling eyes
Oh! breathe not his name	While gazing on the moon's light
Oh! blame not the bard	While history's muse
Oh! had we some bright little isle	Wreath the bowl with flowers
Oh! doubt me not	You remember Ellen, our hamlet's pride

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