

Songs of our Land

A SELECTION OF
IRISH MELODIES

TOGETHER WITH
RULES IN RHYME
FOR SINGING
DAILY VOCAL EXERCISES
AND A SHORT DICTIONARY
OF MUSICAL TERMS

SELECTED AND ARRANGED
IN UNISON AND TWO AND
THREE PART HARMONY,
FOR USE IN SCHOOLS, BY
FRED. E. KEMBLE-WOOD

THE EDUCATIONAL COMPANY OF IRELAND
LIMITED : : : DUBLIN AND BELFAST

DICTIONARY OF MUSICAL TERMS

- Accent*, . . . Mark \wedge or $>$. To emphasise a particular word in a phrase.
- Accelerando*, . . . (It.), *ā-tchēler-ān-dō* (accel.). Increasing the pace.
- Adagio*, . . . (It.), *adajio*. Slowly.
- Affabile*, . . . (It.), *a-fa-beel-ay*. In a kindly way.
- Allegro*, . . . (It.), *al-āy-gro*. Joyful, quickly.
- Alto voice*, . . . The deepest voice of women and boys.
- Amoroso*, . . . (It.) Lovingly.
- Andante*, . . . (It.), *ān-dānt-ay*. Distinct, peaceful, at a slow walking pace.
- Animato*, . . . (It.), *anim-ah-to*. Lively.
- A poco a poco*, . . . (It.) Increasing time or expression little by little.
- A tempo*, . . . (It.) In strict time.
- Crescendo*, . . . (It.), *kreshen-dō*. Mark \llcorner . Increasing in loudness.
- Decrescendo*, . . . (It.), *decreshen-dō*. Mark \lrcorner . Decreasing in loudness.
- Et*, And.
- Forte*, . . . (It.), *forte*. Mark *f*. Loud.
- Fortissimo*, . . . (It.), *fortis-simo*. Mark *ff*. Very loud.
- Legato*, . . . (It.), *legaht-o*. Smooth.
- Lento*, . . . (It.) Slow.
- Maestoso*, . . . (It.), *māy-es-tos-o*. With dignity, grandly.
- Mezzo*, . . . (It.), *met-tso*. Medium—i.e., *mp*, *mf*.
- Moderato*, . . . (It.) In moderate time.
- Phrasing*, . . . The due emphasis given not only to the notes but to every indication marked.
- Pause*, . . . Mark \curvearrowright . A sign used to lengthen the value of a note.
- Piano*, . . . (It.) Mark *p*. Softly.
- Pianissimo*, . . . (It.) Mark *pp*. Very soft.
- Ritardando*, . . . (It.) Becoming *gradually* slower.
- Ritenu-to*, . . . (It.) Holding back the pace.
- Soprano*, . . . The highest voice among women and boys.

Songs of our land, you are with us for ever.
The power and the splendour of thrones pass away,
But yours is the might of some far-flowing river
Tho' summer's bright roses or autumn's decay.

Francis Brown.

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PREFACE.

I HAVE endeavoured to make this collection of Irish Melodies as attractive as possible, by introducing one or two novel features, and hope that if attention is paid to the various signs and directions, especially to the breath and expression marks, much time will be saved to both teachers and pupils. I have used the usual foreign musical terms intentionally, as later in the pupils' work they will be a little help to those who may wish to acquire a knowledge of staff notation. Expressionless singing is most uninteresting, therefore I have been careful in placing the expression marks, so that this imperfection on the part of so many school choirs shall be corrected in future wherever this collection of songs may be used. Teachers are advised that these expression marks are comparative; thus $\text{p} \leftarrow$ means from soft to a *little* louder, not soft to very loud.

The "rules in rhyme" should be committed to memory by the pupils, and, if time does not permit of vocal exercises, should be repeated in class and also the words of whatever song is being practised, in order to bring forward the vowel sounds; breath to be taken at the sign v .

I hope these few hints will prove useful and that this first Collection will help to make more popular still the "Songs of our Land."

F. E. KEMBLE-WOOD.

DAILY BREATHING EXERCISE.

Class take breath through the nose, without any movement of the shoulders, then intone very softly the numerals 1 to 6 in one breath, Metronome speed ♩ = 60. This counting can be extended from 1 to 8, 10, or 12 when perfect pitch has been attained. The intonation should be practised on A, B, C sharp, D, and E.

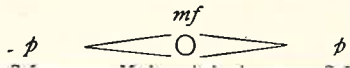
NOTES.

Young children of eight or nine years of age should practise Exercise I. in the Keys of C and D only, and be taught to listen to the more advanced pupils in Exercises II. and III. Encourage the class to sing occasionally in small groups of three or four. A little competition of this kind may cause interest.

Expression marks, etc., numbered (1), (2), (3), (4), apply to corresponding verses only.

DAILY EXERCISES.

To be sung in the Keys of C, D, and E Flat.



EXERCISE I.

$d' : - - : -$	$s : - - : -$	$m : - - : -$	$d' : - - : -$
Koo.....	Koo.....	Koo.....	Koo.....
Aw.....	Aw.....	Aw.....	Aw.....
Sweep.....	Sweep.....	Sweep.....	Sweep.....

$d : - r : m$	$f : s l : t$	$d' : - - : -$
√ Koo.....	√ Koo.....	
√ Aw.....	√ Aw.....	
√ Sweep.....	√ Sweep.....	

EXERCISE II.

$d' : t l : t$	$d' : m' r' : d'$	$t : l s : l$	t
Koo.....	Koo.....	Aw.....	Aw.....
Sweep.....	Sweep.....	Koo.....	Koo.....
Aw.....	Aw.....	Sweep.....	Sweep.....

$f : m r : m$	$f : m r : m$	$f : s l : t$	d'
Sweep.....	Sweep.....	Koo.....	
Aw.....	Aw.....	Sweep.....	
Koo.....	Koo.....	Aw.....	

EXERCISE III.

$d.m : s.m d.m : s.m$	$f.l : d'.l f.l : d'.l$	$s.t : r'.l$
Koo.....	Koo.....	Koo.....
Aw.....	Sweep.....	Aw.....

HAS SORROW THY YOUNG DAYS SHADED?

KEY F. Six-pulse Measure.

Andante Moderato.

<i>mp</i>	<i>d</i> <i>r</i>	<i>m</i> :- <i>f</i> : <i>d</i>	<i>r</i> : <i>d</i> : <i>l</i>	<i>s</i> : :- :- <i>l</i> : :- : <i>d</i>
(1) Has	sor - row thy	young	days	shad - ed, √ As
(2) Has	hope √ like the	bird in the		sto - ry, √ That
(3) If	thus the	sweet hours	have	fleet - ed, √ When

<i>d</i> :- <i>r</i> : <i>m</i>	<i>f</i> :- : <i>m</i>	<i>r</i> :- :- - :- : <i>d</i> <i>r</i>
clouds in the morn - ing	fleet?	∠ Too
flit - ted from tree to tree,		∠ With the
sor - row it - self looked bright,		∠ If

<i>m</i> :- <i>r</i> : <i>d</i>	<i>r</i> : <i>d</i> : <i>l</i>	<i>s</i> : :- :- <i>l</i> : :- : <i>d</i>
fast have those young	days	fad - ed, ∠ That
ta - lis - man's glit - ter - ing		glo - ry, ∠ Has
thus the fond hope hath	cheat - ed,	∠ That

<i>d</i> :- <i>r</i> : <i>m</i>	<i>m</i> <i>r</i> :- : <i>d</i>	<i>d</i> :- :- - :- : <i>m</i>
e - ven in sorrow	were	sweet, ∠ Does
Hope been that bird	to	thee? ∠ On
led thee a - long	so	light. ∠ If

<i>m</i> :- <i>f</i> : <i>s</i>	<i>s</i> : <i>l</i> : <i>t</i>	<i>d</i> :- :- <i>t</i> :- : <i>l</i>
time, ∠ with his	cold wing,	with - er Each
branch af - ter branch	a - light	- ing, ∠ The
thus ∠ the un - kind	world	with - er Each

<i>l</i> : <i>s</i> : <i>m</i>	<i>m</i> : <i>r</i> : <i>d</i>	<i>r</i> :- :- - :- : <i>d</i> <i>r</i>
feel - ing ∠ that	once was	dear? ∠ Then,
gem did she still	dis - play,	∠ And when
feel - ing ∠ that	once was	dear, ∠ Come,

<i>m</i> :- <i>r</i> : <i>d</i>	<i>r</i> : <i>d</i> : <i>l</i>	<i>s</i> : :- :- <i>l</i> : :- : <i>d</i>
child of mis - for - tune, ∠ come	hith - er, ∠ I'll	
near - est and most in -	vit - ing, ∠ Then	
child of mis - for - tune, ∠ come	hith - er, ∠ I'll	

<i>d</i> : <i>r</i> : <i>m</i>	<i>m</i> : <i>r</i> :- : <i>d</i>	<i>d</i> :- :- - :- : - :-
weep with thee	tear for	tear.
waft the fair gem	a - way.	
weep with thee	tear for	tear.

OH, ARRANMORE.

KEY F. Four-pulse Measure.

Amoroso.

<i>mp</i>	<i>m</i>	<i>l</i> ., <i>t</i> : <i>d</i> ' . <i>t</i> . (<i>t</i>) <i>m</i> : <i>m</i> . <i>d</i>	<i>r</i> ., <i>r</i> : <i>r</i> : <i>m</i> <i>s</i> :- : <i>m</i>
(1) Oh,	Ar - ran - more, ∠ loved	Arranmore, ∠ How	oft I dream of thee, ∠ And
(2) How	blithe up - on thy	bree - zy cliffs ∠ At	sunny morn I've stood ∠ With
(3) That	Ed - en ∠ where th' immortal	brave ∠ Dwelt	in a land se - rene, ∠ Whose

<i>l</i> ., <i>t</i> : <i>d</i> ' . <i>t</i> <i>m</i> : <i>m</i> . <i>d</i>	<i>r</i> ., <i>d</i> : <i>l</i> ., <i>l</i> <i>l</i> : : <i>s</i>
of those days when by thy shore ∠ I	wander ∠ young and free. ∠ Full
heart as bound - ing as the skiffs ∠ That	danced a - long thy flood, ∠ Or
bowers be - yond the shining wave ∠ At	sun - set oft are seen. ∠ Ah,

<i>s</i> . (<i>s</i>) <i>m</i> : <i>d</i> ., <i>r</i> <i>m</i> ., <i>f</i> : <i>m</i> . <i>d</i>	<i>s</i> ., <i>m</i> : <i>d</i> ., <i>m</i> <i>s</i> :- : <i>m</i>
many a path I've tried since then, ∠ Thro'	pleasure's flow' - ry maze, ∠ But
when the western wave grew bright ∠ With	daylight's part - ing wing, ∠ Have
dream too full of sadd'ning truth, ∠ Those	mansions o'er the main, ∠ Are

rall.

<i>l</i> ., <i>t</i> : <i>d</i> ' . <i>t</i> <i>l</i> ., <i>m</i> : <i>m</i> . <i>d</i>	<i>r</i> ., <i>d</i> : <i>l</i> ., <i>l</i> <i>l</i> : :
ne'er could find the bliss a - gain ∠ I	felt in those sweet days.
sought that Ed - en in its light ∠ Which	dreaming po - ets sing.
like the hopes I built in youth, ∠ As	sun - ny and as vain.

OH, BREATHE NOT HIS NAME.

KEY Eb. Four-pulse Measure.

Andante.

<i>pp</i>	<i>d</i> ' . <i>t</i>	<i>l</i> . <i>s</i> : <i>m</i> . <i>s</i>	<i>f</i> . <i>m</i> : <i>r</i> . <i>d</i>	<i>r</i> . <i>m</i> : <i>d</i> . <i>d</i> <i>d</i> : : <i>d</i>
(1) Oh,	breathe not his name, ∠ Let it	sleep in the shade ∠ Where		∠ Shall
(2) But the	night - dew that falls, ∠ Though in	si - lence it weeps,		

<i>pp</i>	<i>f</i> . <i>m</i> : <i>r</i> . <i>d</i>	<i>m</i> . <i>f</i> : <i>s</i> . <i>s</i>	<i>l</i> ., <i>t</i> : <i>d</i> ' . <i>t</i> <i>l</i> <i>s</i> : : <i>s</i> . (<i>s</i>)
cold and un - ho - nour'd ∠ his	re - lics are laid; ∠ Sad,		∠ And the
bright - en with ver - dure ∠ the	grave where he sleeps;		

*rall.**a tempo.*

<i>f</i> . <i>m</i> : <i>r</i> . <i>d</i>	<i>d</i> : <i>r</i> ., <i>m</i>	<i>s</i> . <i>d</i> ' : <i>t</i> . <i>d</i> ' <i>i</i> : <i>d</i> ' ., <i>t</i>
∠ vi - lent and dark ∠ be the	tears that we shed, ∠ As the	
tear that we shed, ∠ though in	se - cret it rolls, ∠ Shall	

*rall.**pp*

<i>l</i> . <i>s</i> : <i>m</i> ., <i>s</i>	<i>f</i> . <i>m</i> : <i>r</i> . <i>d</i>	<i>l</i> ., <i>d</i> : <i>d</i> ., <i>r</i> <i>d</i>
night dew that falls on the	grass ∠ o'er his head.	
long keep his mem - ory	green ∠ in our souls.	

PART II.

BELIEVE ME, IF ALL THOSE.

KEY F. Six-pulse Measure.

*Andante Moderato.**mf*

1st VOICE.	{	$\dot{m} : \dot{r}$	$\dot{d} : \dot{r} : - \dot{d}$	$\dot{d} : \dot{m} : \dot{s}$	$\dot{f} : \dot{l} : \dot{d}'$	$ \dot{d}' : - : \dot{t}. \dot{l}$
(1)	{	Be -	lieve me, √	if all those en -	dear-ing young charms √	Which I
2nd VOICE.	{	$\dot{s}_1 : \dot{t}_1$	$\dot{d} : \dot{t}_1 : - \dot{d}$	$\dot{d} : \dot{d} : \dot{m}$	$\dot{r} : \dot{f} : \dot{f}$	$ \dot{m} : - : \dot{s}. \dot{f}$
(2)	{	It is	not while	beau-ty and	youth √	are thine own, √ And thy

{	$\dot{s} : \dot{f} : - \dot{m}$	$ \dot{r} : \dot{d} : \dot{r}$	$\dot{m} : - : -$	$ \dot{m} : \dot{r}$
{	gaze on	∇ so fond - ly	to -	day
{	$\dot{m} : \dot{t}_1 : - \dot{d}$	$ \dot{t}_1 : \dot{d} : \dot{f}_1$	$ \dot{s}_1 : \dot{l}_1 : \dot{t}_1$	$ \dot{d} : - : \dot{s}. \dot{t}_1$
{	cheeks un -	pro-faned by	a	tear,
{				∇ That the

{	$\dot{d} : - \dot{r} : \dot{d}$	$ \dot{d} : \dot{m} : \dot{s}$	$\dot{f} : \dot{l} : \dot{d}'$	$ \dot{d}' : - : \dot{t}. \dot{l}$
{	change by to -	mor - row √	and	fleet in my arms, √
{	$\dot{d} : - \dot{t}_1 : \dot{d}$	$ \dot{d} : \dot{d} : \dot{m}$	$\dot{r} : \dot{f} : \dot{f}$	$ \dot{m} : - : \dot{s}. \dot{f}$
{	fer - vour and	faith √	of a	soul can be known √
{				To which

*rall.**a tempo.*

{	$\dot{s} : \dot{d}' : \dot{m}$	$ \dot{r} : - \dot{d} : \dot{r}$	$\dot{d} : - : -$	$ \dot{m} : \dot{s}$
{	fai - ry	gifts fad -	ing a -	way,
{	$\dot{m} : \dot{m} : \dot{d}$	$ \dot{t}_1 : - \dot{d} : \dot{t}_1$	$\dot{d} : \dot{l}_1 : \dot{f}_1$	$ \dot{m}_1 : - : \dot{s}_1 . \dot{s}_1$
{	time will	but make	thee more	dear;
{				∇ No, √ the

(2) *f**mf*BELIEVE ME, IF ALL THOSE—*Continued*

{	$\dot{s} : - \dot{f} : \dot{m}$	$ \dot{r} : - : \dot{d}. \dot{r}$	$\dot{m} : - : -$	$ \dot{m} : - : -$
{	love - li -	ness fade	as it	will,
{	$\dot{m} : - \dot{t}_1 : \dot{d}$	$ \dot{t}_1 : - : \dot{l}_1 . \dot{l}_1$	$ \dot{s}_1 : \dot{t}_1 : \dot{l}_1$	$ \dot{s}_1$
{	tru - ly	loves on	to the	close,

{	$\dot{d} : - \dot{r} : \dot{d}$	$ \dot{d} : \dot{m} : \dot{s}$	$\dot{f} : \dot{l} : \dot{d}'$	$ \dot{d}'$
{	round the	dear ru - in √	each	wish of my
{	$\dot{l}_1 : - \dot{t}_1 : \dot{d}$	$ \dot{d} : \dot{d} : \dot{m}$	$\dot{f} : \dot{f} : \dot{f}$	$ \dot{m}$
{	sun -	flow'r turns on	her	god √
{				when he set

{	$\dot{s} : \dot{d}' : \dot{m}$	$ \dot{r} : - \dot{d} : \dot{r}$	$\dot{d} : - : -$
{	twine it -	self ver -	dant-ly
{	$\dot{m} : \dot{m} : \dot{d}$	$ \dot{t}_1 : - \dot{s}_1 : \dot{f}_1$	$ \dot{m}_1 : \dot{s}_1 : \dot{f}_1$
{	look which	she turned √	when he
{			rose.

(1) (2) *p* *rall.*

DEAR HARP OF MY COUNTRY.

KEY G. Six-pulse Measure.

*mp**rit.*

1st VOICE.	{	$\dot{d}. \dot{l}_1$	$\dot{s}_1 : \dot{l}_1 : \dot{d}$	$ \dot{d} : \dot{r} : \dot{m}$	$\dot{f} : \dot{l} : \dot{s}$
(1)	{	Dear	harp of my coun-try √	in	dark-ness I
2nd VOICE.	{	$\dot{m}_1 . \dot{f}_1$	$\dot{m}_1 : \dot{f}_1 : \dot{m}_1$	$ \dot{m}_1 : \dot{t}_1 : \dot{d}$	$\dot{r} : \dot{t}_1 : \dot{t}_1$
(2)	{	Dear	harp of my coun-try √	fare-	well to thy

f *rit.*