

An

# Irish Love Song

By

Margaret Ruthven Lang

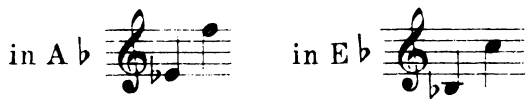
op.22.

and

An

# Irish Mother's Lullaby

op.34.



*Price 4 cents.*



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# IRISH LOVE SONG.

By MARGARET RUTHVEN LANG.  
Op. 22.

Andantino.

VOICE.

PIANO.

*p*

Detailed description: This system contains the first four measures of the piece. The voice part consists of four measures of whole rests. The piano accompaniment is in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The piano part begins with a piano (*p*) dynamic. The right hand plays a melodic line with a slur over the first two measures, followed by chords in the third and fourth measures. The left hand plays a simple harmonic accompaniment.

*mp*

1. O the time is long Ma - your - neen, Till I

*mp*

*And.* \*

Detailed description: This system contains the vocal entry and the next four measures of the piano accompaniment. The voice part starts with a melodic line in the first measure, followed by lyrics: "1. O the time is long Ma - your - neen, Till I". The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand. The dynamic is mezzo-piano (*mp*). The system concludes with a *And.* (Andante) marking and an asterisk (\*) indicating a repeat or a specific performance instruction.

come a-gain, O Ma - your - neen; An' the months are slow to pass, Ma -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'come a-gain, O Ma - your - neen; An' the months are slow to pass, Ma -'. The piano accompaniment includes dynamic markings such as 'Ped.' and '\*'.

your - neen, Till I hold thee in my arms, O Ma -

The second system continues the musical score. The vocal line includes the lyrics 'your - neen, Till I hold thee in my arms, O Ma -'. The piano accompaniment features a 'ten.' (tension) marking above the treble staff and 'Ped.' and '\*' markings in the bass staff.

your - neen! \_\_\_\_\_ 2. Shall I

The third system concludes the musical score. The vocal line has the lyrics 'your - neen!' followed by a long horizontal line, and then '2. Shall I'. The piano accompaniment includes a 'ten.' marking above the treble staff and 'Ped.' and '\*' markings in the bass staff.

see thine eyes, Ma - vour - neen, Like the ha - zel buds, O Ma -

*mp*

Ped. \*

vour - neen; Shall I touch thy dusk-y hair, Ma - vour - neen, With its

Ped. \*

Ped. \*

shim'rin glint o' gold, O Ma - vour - neen? 3. O my

*ten.* *pp*

*ten.* *pp*

Ped. \*

Ped. \*

love for thee, Ma - your - neen, Is a bit - ter pain, O Ma -

This system contains the first line of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "love for thee, Ma - your - neen, Is a bit - ter pain, O Ma -". The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features chords and moving lines, with dynamic markings like *pp* and *p*. Pedal points are indicated by "Ped." and asterisks "\*" below the bass staff.

your - neen; Keep thy heart aye true to me, Ma - your - neen; — I should

This system contains the second line of the musical score. The vocal line continues with the lyrics "your - neen; Keep thy heart aye true to me, Ma - your - neen; — I should". The piano accompaniment continues with similar textures, including a *pp* marking and a *molto ritard.* instruction. Pedal markings "Ped." and asterisks "\*" are present in the bass staff.

die but for thy love, O Ma - your - neen! —

This system contains the third line of the musical score. The vocal line concludes with the lyrics "die but for thy love, O Ma - your - neen! —". The piano accompaniment features a *mf ten.* marking and a *f ten.* marking, indicating a crescendo and a tenuto. The system ends with a *p* marking and a *molto ritard.* instruction. Pedal markings "Ped." and asterisks "\*" are present in the bass staff.

# Songs published by Arthur P. Schmidt, Boston.

**Bruno Oscar Klein.**

Op. 37. Ingeborg's Lament. Concert Aria. English version by F. W. Bancroft. Mez. Sop. C min. (c-a) 1.00

Op. 42. Five Songs for Baritone or Contralto:

No. 1. The Moon shines through the Forest Green. E (b-f#) 50

No. 2. Trooper's Morning Song. E min. (e-f) 50

No. 3. The Sweet May Night with Dusky Pall. G (c#-e) 50

No. 4. At Twilight. F (c-e) 40

No. 5. Serenade (When at Evening). F min. (c-eb) 50

**Margaret Ruthven Lang.**

Eros. G (d-g) 25

Oh what comes over the Sea? A min. (e-f) 25

My Lady Jacqueminot. Bb (f-g) 35

Ojala. F# (f#-f#) 25

Nameless Pain. G (e-g) 40

Ghosts. Ab (f-f) 25

In the Twilight. E (g-e) 25

Song of the rival Maid. D (f#-g) 35

Meg Merriles. G min. (d-g) 25

In a Garden. (d-f) 25

Deserted. E (e-f#) 25

A Spring Song. E min. (e-f#) 25

Op. 6. Three Songs for low voice.

Chinese Song. E min. (c#-e) 35

A Bodtime Song. E (d-d#) 40

Lament. D (d-d) 35

Op. 7. Three Songs of the Night.

Night. B (d#-g) 50

Slumber Song. G (d#-f) 35

The Harbor of Dreams. E (d#-f#) 40

Op. 8. Three Songs of the East.

Oriental Serenade. Medium voice. E min. (c-f#) 25

Christmas Lullaby. Medium voice. F min. (d-e) 40

A Poet gazes on the Moon. Low voice. C min. (c-eb) 40

Op. 9. Four Songs.

Heliotrope. High voice. F (e-g) 40

Spinning Song. High voice. D (d-f#) 40

The Sky-Ship. Medium voice. A# (db-f) 25

Betrayed. High voice. A min. (e-a) 40

**H. Elliot Lath.**

Love's Courier. Eb (d-f) 60

— D (c#-e) 60

Moorish Love Song. D min. (a-e) 60

— E min. (b-f). F min. (e-g) 60

**W. P. P. Longfellow.**

O that we two were Maying (Violin obligato). (e-g) 50

The Mermaid. C min. (c-f) 25

The Swallow Song. Eb (b-f) 50

**E. A. Mac Dovell.**

Op. 34 No. 1. Mene. D min. (d-f) 25

No. 2. My Jean. A (e-e) 35

Op. 40. Six Love Songs. E. Arthur Schmidt

No. 19. net. 75

**M. R. Macfarlane.**

Sway to and fro. F (f or g#-d) 40

Tell her so. G (d#-g) 40

**E. P. Meader.**

Sweetheart sigh no more. E (b-f#) 35

The Robin. G (d-g) 35

Soft and gently through my soul. E (d#-f#) 35

**Geo. B. Nevin.**

The Boatwain Bold. Bar. or Bass. D (a-d) 40

**Homer A. Norris.**

Cradle Song (Rock-a-bye, Babie). Ab (c-c) 35

Once in royal David's City. Christmas. D# (db-eb) 35

Supplication (Oh Father, Thou dost hear us). Bb (e-f) 35

**John Knowles Paine.**

Op. 39 No. 1. A bird upon a rosy bough. B# (d-g) 40

No. 2. A farewell. G (d-e) 25

**J. C. D. Parker.**

Selections from the Oratorio of St. John.

No. 1. Eye hath not seen. Contralto. F (a-d) 35

No. 2. He that is mighty. Sop. C (c-b) 40

**H. W. Parker.**

Slumber Song. Ab (e-eb) 30

Wedding Song. Bb (c-eb) 30

Goldilocks. E (d#-f#) 30

Op. 14 No. 1. Love's Chase. A (e-g#) 30

No. 2. Night Piece to Julia. Eb (d-g) 40

No. 3. Orsames' Song. D (d-e) 35

There is a land of pure delight. Sacred. Gb (c-eb) 50

Rest. Sacred. Gb (d#-fb) 40

**F. A. Porter.**

Op. 8. True Love. D# (e-g#) 35

O Memory. G (d-e) 35

Love's Touch. Bb min. (f-gb) 35

In May. D# (f-gb) 35

Earth in heavenly rest. F (g-f) 35

The Answered Prayer. G (d-e) 25

Seven times four. G (g-g) 50

Slumber and rest thee. Sop. Violion obligato. D (b-e) 75

**Martin Roeder.**

Shall we roam, my Love. C (d-g) 60

Unspoken. D (e-f#) 60

To the Night. B# (d-eb) 50

Love's Strivings. Gb (d#-eb) 40

My spirit is of pensive mood. Eb (c-f or g) 60

Op. 59. Four Songs.

No. 1. Dost thou know? Eb (e-f) 35

No. 2. Warning. Eb (e-f or g) 35

No. 3. Confession. C (c#-f or g) 40

No. 4. Cupid's Song. F (f-f) 35

**Mrs. Emily B. Roelofson.**

Christmas Lullaby. C min. (c-eb) 25

Op. 15 No. 1. The Sands of Dee. C min. (g-eb) 35

No. 2. Sea Shell. F (e-e) 25

No. 3. As through the land. F min. (c-f) 25

No. 4. I leaned out of the Window. A min. (c-e) 35

No. 5. From the close shut Window. C min. (c-f) 35

No. 6. Carpe Diem. Eb (e-eb) 25

No. 7. O heart, my heart. G (d-g) 25

**A. Rotoli.**

Evening Rest. Sacred. Sop. or Ten. in G (d-g) 60

— Mez. Sop. or Bar. in F (c-f) 60

— Cont. or Bass. D (a-d) 60

Our King. Sacred. Sop. or Ten. F (f-g) 60

— Mez. Sop. or Bar. D (d-e) 60

— Cont. or Bass. C (c-d) 60

**F. Rudolphsen.**

Break, break. F (f-g) 50

**Chas. Salaman.**

Of thee I fondly dream. D# (c-g#) 50

**Jan Saxe.**

Look down. Bb (d-g) 50

Bird's Love. F (d-f) 25

At the window. Eb (e#-g) 35

**L. L. Scaife.**

Beyond all lights. A (e-f#) 30

Exultation. D# (e#-ab) 30

**Sidney Seymour.**

Op. 42 No. 1. Only a Song. C (f# or b-a) 40

No. 2. My Love is gone. D min. (f-g) 35

No. 3. At my feet. Eb (ab or c-eb) 40

No. 4. Her King. F (c-g) 40

No. 5. Over the Mountains. D (d-g or a) 35

Op. 10 No. 1. Shadow Song. A (b-a) 25

No. 2. O Beauteous Maiden, Whither? G (d-a) 40

Op. 22 No. 1. My Bonny Lass, Marie. A# (eb-g) 25

No. 2. Cradle Song. C (d-f) 40

Op. 38. Three Songs.

No. 1. Shall I smile or gulleful glance. G (e-d) 35

No. 2. Come, Ah come, my life's delight. Eb (e#-f) 40

No. 3. Philon (While that the Sun) E (d#-f) 50

**Arthur W. Thayer.**

Clover Blossoms. Sop. or Ten. D# (d#-f or a) 30

— Alto or Bar. B# (b#-d or f) 35

Supplication. Sop. or Ten. E (e-g#) 40

— Alto or Bar. Bb (b#-d) 40

My Love. Sop. or Ten. Eb (f-ab) 50

— Alto or Bar. B# (c-eb) 50

The Helmsman. Alto or Bar. C min. (g-d) 35

The red, red rose. Alto or Baritone. B# (b#-d) 25

Break, break, break. D# (g-eb) 25

Somebody. Mez. Sop. A min. (e-f) 35

Pictures in the sky. F (c-f) 35

The Winds are hushed. D# (db-ab) 35

I know not where. Sop. Eb (d-g) 35

— Alto. B# (a-d) 35

The quiet moon upon the clouds. G min. (d-g) 40

Only a Song. D# (db-ab) 50

The Milkmaid. B# (f-f) 40

My Swete Swetyng. Eb (b#-eb) 25

Beware. A (c#-d) 25

Go, hold white Roses. E (e-a) 25

Good Night. D# (e#-ab) 40

**Chas. E. Tinney.**

Art thou Weary. F (c-f) 30

Bird of the Wilderness. F (e-f or g) 50

By the Sea. Contr. or Bar. Eb (b#-eb) 50

The Keeper of the Keys. Bass. C (c-c) 50

Peace I leave with you. Sacred. A (e-g#) 35

Rock of ages. Sop. F min. (c-f) 40

— Cont. D min. (a-d) 40

Vain Quest. Cont. or Bar. E (b-c#-e) 50

The time I've lost in wooing. Eb (b#-eb) 50

**Gustavus Truckerman.**

O! that we two were maying. C (d#-g) 35

The Windmill. Bass. Bb min. (f-eb) 60

**Vincenzo Vannini.**

The Floweret (Il Fiore). G (c#-f# or g) 35

Malinconia. Eb (e#-f) 40

O! were I blessed (S'io fossi un Angelo). Eb (b#-eb) 60

Thee will I love. (Io t'amerò). Ab (e#-f) 60

**Oscar Weil.**

Op. 10 No. 1. In Autumn (Herbstfrühling). G min. (d-g) 25

No. 2. Spring Song (Frühlingslied). G (d-b) 35

The same with Violin obligato 65

Op. 11 No. 1. When the day is done (Abendlied). G (d-f) 35

No. 2. Devotion (Die helle Sonne schein). A (e-g) 40

No. 3. Farewell (Abschied). A min. (e#-f#) 35

No. 4. Autumn Blossoms (Die Nachknospen). Bb (f-a) 35

No. 5. Ave Maria. C (e-g) 35

**Arthur Weld.**

When the sere leaves fall. F (c-c) 25

Floweret born in the Hedge row shade. B# (d-d) 25

By the Brook's side. A min. (e-f) 35

Attraction. C (e-a) 35

All things to-day. F (f-f) 35

Six Songs to Words by Rennell Rodd:

No. 1. To . . . Eb (b#-eb) 25

No. 2. Lyric. D (e-c) 25

No. 3. The Daisy. G (d-g) 25

No. 4. The Sea Swallows. D (d-eb) 25

No. 5. Vain Dreams. Eb (e#-f) 25

No. 6. Love's Reproach. E min. (e-e) 25

**Mary K. Wood.**

Heart's ease. F 40

A Wild Rose. G# (e-g#) 25

A Souvenir. C min. (c-eb) 25

Blossoms. D (d-f#) 35

**B. E. Woolf.**

Courtship. G (c-d) 50

How many times do I love. Eb (e#-eb) 35

Margery Daw. A (e-f#) 50

My Own. E (e-g#) 35

What would you buy? Ab (g-ab) 35

That sweet day in June. B# (f-g) 40

The turn of the Tule. D (a-d) 50