

THE LASS OF AUGHRIM

Irish Folksong

For SATB Chorus and Piano

The Lass of Aughrim is an Irish folksong which has many variants in both melody and words. Aughrim, in County Galway, was the site of a famous battle between William and James in 1691. This folksong is probably best known to readers of James Joyce from the short story "The Dead," where it figures crucially in the plot.

The folksong tells of a love betrayed. The lyrics record a confrontation between two speakers, a man and a woman. He wants proof that she is the girl he used to know in Aughrim. She insists that she is and, in the final stanza, reveals that she now has a child. She laments the lover's rejection of herself and his child.

The choral arrangement should be sung simply in the style of a folk ballad, with great expression and beauty of tone.

Pronunciation Note

The "au" in Aughrim is pronounced like "awe", the "gh" with a light aspiration, and the "r" is flipped. The accent is on the first syllable.

Arranged by

BRUCE TRINKLEY

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Andante espressivo

Piano

mp legato

con pedale

The piano introduction consists of three measures in C major, 4/4 time. The right hand plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The left hand plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3, C3. The first measure has a half note C3 in the left hand. The second and third measures have half notes C3 and G2 respectively. The tempo is Andante espressivo, and the dynamics are mezzo-piano (mp) and legato. The instruction 'con pedale' is written below the first measure.

4 *solo or tutti p*

If _ you be the Lass of _ Augh - rim, as I'm tak - ing you _ mean to be,

pp

Oo _____

pp

Oo _____

pp

Oo _____

The vocal part begins with a four-measure rest, then enters in the second measure with the lyrics 'If you be the Lass of Aughrim, as I'm taking you mean to be,'. The melody is in C major, 4/4 time, with a half note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, and a half note B3. The piano accompaniment consists of four staves. The first staff has a four-measure rest, then enters in the second measure with a half note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, and a half note C4. The second staff has a four-measure rest, then enters in the second measure with a half note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, and a half note C4. The third staff has a four-measure rest, then enters in the second measure with a half note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, and a half note C4. The fourth staff has a four-measure rest, then enters in the second measure with a half note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, and a half note C3. The dynamics are piano (p) for the vocal and pianissimo (pp) for the piano accompaniment.

4

p

The piano accompaniment continues with four measures. The right hand plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The left hand plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3, C3. The first measure has a half note C3 in the left hand. The second and third measures have half notes C3 and G2 respectively. The fourth measure has a half note C3 in the left hand. The tempo is Andante espressivo, and the dynamics are piano (p).

9 *tutti mp*

Tell _____ me the first to - en that passed be-tween you and me. _____ Oh _____

Oo _____ Oh _____

Oo _____ Oh _____

Oo _____ Oh _____

9 *mp*

13 *mf*

don't you re - mem - ber that night on yon__ lean__ hill _____ When

don't you re - mem - ber that night on yon lean hill _____ When

don't you re - mem - ber that night on yon lean hill _____ When

don't you re - mem - ber that night on yon lean hill _____ When

13 *mf*

17

we met to - ge - ther which I'm sor - ry now to tell.

we met to - ge - ther which I'm sor - ry__ now now to tell.

8 we both met to - ge - ther which I'm sor - ry__ now to tell.____ Oh the

we met to - ge - ther which I'm sor - ry now to tell.____

17

p *cresc.* *rit.* *p*

Oh the rain falls up - on my yel - low locks And the dew__ it__ wets__ my__ skin.____ My

p *cresc.* *rit.* *p*

Oh the rain up - on my yel - low locks__ And the dew__ it__ wets__ my__ skin.____ My

8 rain falls on my yel - low locks And the dew it wets__ my__ skin.____ My

p *cresc.* *rit.* *p*

Oh the rain up - on my yel - low locks__ And the dew__ it__ wets my skin.____ My

21

cresc. *rit.* *p*

25 *espressivo* *pp*

babe lies cold in my arms, But none let me in. My

espressivo *pp*

babe lies cold in my arms, But none let me in. My

espressivo *pp*

8 babe lies cold with - in my arms, But none will let me in. My

espressivo *pp*

25 *espressivo* *pp*

babe lies cold in my arms, But none let me in. My

29 *allarg.*

babe lies cold with - in my arms, But none will let me in.

allarg.

babe lies cold with - in my arms, But none will let me in.

allarg.

8 babe lies cold with - in my arms, But none will let me in.

allarg. div.

babe lies cold with - in my arms, But none will let me in.

29 *allarg.*