

# **LOVES OF AN IRISH LASS**

**Five Irish Folk Tunes  
for 3-Part Treble Chorus**

**BRUCE TRINKLEY**

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## Five Irish Folk Tunes for 3-Part Treble Chorus

1. The Hedge at Kilmare	1
2. Katey's Letter	4
3. I Know Where I'm Goin'	8
4. The Bantry Girls' Lament	10
5. I'd Wed if I Were Not Too Young	13

### ARRANGER'S NOTE

These Irish folk songs are drawn from four anthologies:

*Songs of Ireland* by J. L. Hatton and J. L. Molloy, published in 1880

*Irish Minstrelsy*, edited by H. Halliday Sparling, published in 1888

*The Minstrelsy of Ireland, 206 Irish Songs*, arranged for voice and piano by Alfred Moffat, published in 1897

*Irish Country Songs, Volume 1*, edited and arranged by Herbert Hughes, published in 1909

The arrangements were written during a residency at Dorland Mountain Arts Colony in Temecula, California in July 1998.

### GLOSSARY and NOTES

1. *Kilmare*, probably referring either to Kilmare Quay, on the seacoast in County Wexford in southeastern Ireland, or to Kenmare on the Kenmare River in County Kerry, formerly called the Killmare River
2. Lady Dufferin, Helen Selina Blackwood (1807-1867), Irish author of ballads and poems, greatly beloved and respected by the Irish in the 19th century  
*maning*, dialect for meaning  
*chaffing*, good-natured teasing  
*consated*, dialect for conceited  
*rason*, dialect for reason
3. *dear knows*, the Ulster equivalent of "Goodness knows"
4. *haggard*, enclosure for storing hay  
*hurling*, Irish sports game similar to lacrosse  
*a-stóir grádh geal mo-chroídhe*, dearest treasure of my heart  
*buckeen*, young man of the lesser gentry; also, a shabby genteel idler  
*Bantry*, large bay on the southwest coast of Ireland
5. *burthen*, the chorus or refrain of a song

# 1. The Hedge at Kilmare

For 3-Part Treble Chorus

C. Barnard

from *Songs of Ireland* (1880)

Arr. Bruce Trinkley

**Allegretto**  $\text{♩} = 56$

*mp*

Sop. 1  
There's a gap in the hedge at Kil - mare, \_\_\_\_\_ with a

*mp*

Sop. 2  
There's a gap in the hedge at Kil - mare, Kil - mare, with a

*mp*

Alto  
There's a gap in the hedge at Kil - mare, Kil - mare, with a

3 *p* *poco rit. ten. a tempo*

seat just con-trived for a pair, \_\_\_\_\_ a charm-ing cool spot when the wea-ther is hot, and the

*p* *poco rit. ten. a tempo*

seat just con-trived for a pair, a pair, a charm-ing cool spot when the wea-ther is hot, and the

*p* *poco rit. ten. a tempo*

seat just con-trived for a pair, a pair, a charm-ing cool spot when the wea-ther is hot, and the

7

*rit.* *f a tempo*

cou - ples who don't like the glare, go there to sit down in the gap at Kil - mare. There's a

*rit.* *f a tempo*

cou - ples who don't like the glare, go there to sit down in the gap at Kil - mare. There's a

*rit.* *f a tempo*

cou - ples who don't like the glare, go there to sit down in the gap at Kil - mare. There's a

11

*mp*

boy at the mill of Kil - mare. It's with him that I danced at the fair. One

*mp*

boy at the mill of Kil - mare, Kil - mare.. It's with him that I danced at the fair, the fair. One

*mp*

boy at the mill of Kil - mare, Kil - mare.. It's with him that I danced at the fair, the fair. One

15

*poco rit.* *ten.* *f a tempo*

day, in the gap, where we met, quite by hap, he made bold his true love to de - clare, just there, in the

*poco rit.* *ten.* *f a tempo*

day, in the gap, where we met, quite by hap, he made bold his true love to de - clare, just there, in the

*poco rit.* *ten.* *f a tempo*

day, in the gap, where we met, quite by hap, he made bold his true love to de - clare, just there, in the

19 *rit.* *pp a tempo cresc. poco a poco*

gap of the hedge at Kil - mare. \_\_\_\_\_ There's a day, and I wish it were here! \_\_\_\_\_ Sure, the

*rit.* *pp a tempo cresc. poco a poco*

gap of the hedge at Kil - mare. \_\_\_\_\_ There's a day, and I wish it were here, were here! Sure, the

*rit.* *pp a tempo cresc. poco a poco*

gap of the hedge at Kil - mare. \_\_\_\_\_ There's a day, and I wish it were here, were here! Sure, the

23 *f* *molto rit. ten. mp a tempo*

ve - ry best day of the year! \_\_\_\_\_ I'll then be a bride, with the boy at my side, him that

*f* *molto rit. ten. mp a tempo*

ve - ry best day of the year, the year! I'll then be a bride, with the boy at my side, him that

*f* *molto rit. ten. mp a tempo*

ve - ry best day of the year, the year! I'll then be a bride, with the boy at my side, him that

27 *molto rit.*

court - ed me down at Kil - mare, just there, in the gap of the hedge at Kil - mare.

*molto rit.*

court - ed me down at Kil - mare, just there, in the gap of the hedge at Kil - mare.

*molto rit.*

court - ed me down at Kil - mare, just there, in the gap of the hedge at Kil - mare.

# 2. Katey's Letter

For 3-Part Treble Chorus

**Lady Dufferin**

from *The Minstrelsy of Ireland* (1897)

**Arr. Bruce Trinkley**

**Andantino espressivo** ♩ = 60

*solo or tutti* *mf* *tutti p*

Sop. 1 Och, girls dear, did you ev - er hear? I wrote my love a let - ter, and al -

Sop. 2 *p* and al -

Alto *p* and al -

6 *mp* though he can - not read, sure I thought twas all the bet - ter. For why should he be

*mp* though he can - not read, sure I thought twas all the bet - ter. For why should he be

*mp* though he can - not read, sure I thought twas all the bet - ter. For why should he be

11 puz - zled with hard spell - ing in the mat - ter, when the *man - ing* was so plain that I

puz - zled with hard spell - ing in the mat - ter, when the *man - ing* was so plain that I

puz - zled with hard spell - ing in the mat - ter, when the *man - ing* was so plain that I

16 *mf* *espressively*  
 love him faith - ful - ly. I love him faith - ful - ly, and he knows it, oh, he

21 *mf* *espressively*  
 love him faith - ful - ly. I love him faith - ful - ly, and he knows it, oh, he

26 *mp*  
 knows it, with - out one word from me. My heart was full, but when I wrote I

31 *f* *p*  
 chaff - ing. So I dared not write his name out - side for fear they would be laugh - ing, so I

31 *f* *p*  
 chaff - ing. So I dared not write his name out - side for fear they would be laugh - ing, so I

31 *f* *p*  
 chaff - ing. So I dared not write his name out - side for fear they would be laugh - ing, so I

36 *mf*  
 wrote "From lit - tle Kate to one whom she loves faith - ful - ly." I love him faith - ful -

*mf*  
 wrote "From lit - tle Kate to one whom she loves faith - ful - ly." I love him faith - ful -

*mf*  
 wrote "From lit - tle Kate to one whom she loves faith - ful - ly." I love him faith - ful -

41 *espressively*  
 ly, and he knows it, oh, he knows it, with - out one word from me. Now *f*

*espressively*  
 ly, and he knows it, oh, he knows it, with - out one word from me. Now *f*

*espressively*  
 ly, and he knows it, oh, he knows it, with - out one word from me. Now *f*

46 *with indignation*  
 girls, would you be - lieve\_\_ it, that post - man so con - sat - ed, no an - swer will he

*with indignation*  
 girls, would you be - lieve\_\_ it, that post - man so con - sat - ed, no an - swer will he

*with indignation*  
 girls, would you be - lieve\_\_ it, that post - man so con - sat - ed, no an - swer will he

51 *p sadly*  
 bring me, so long as I have wait - ed; But may - be there mayn't be one, for the

*p sadly*  
 bring me, so long as I have wait - ed; But may - be there mayn't be one, for the

*p sadly*  
 bring\_\_ me, so long as I have wait - ed; But may - be there mayn't be one, for the



56 *mp*

ra - son that I stat - ed, that my love can nei - ther read nor write, but

*mp*

ra - son that I stat - ed, that my love can nei - ther read nor write, but

*mp*

ra - son that I stat - ed, that my love can nei - ther read nor write, but

60 *p* *very espressively* *cresc.*

loves me faith - ful - ly. He loves me faith - ful - ly, and he

*p* *very espressively* *cresc.*

loves me faith - ful - ly. He loves me faith - ful - ly, and he

*p* *very espressively* *cresc.*

loves me faith - ful - ly. He loves me faith - ful - ly, and he

64 *expansively* *rit. e dim.*

knows it, oh, he knows it, with - out one word from me.

*expansively* *rit. e dim.*

knows it, oh, he knows it, with - out one word from me.

*expansively* *rit. e dim.*

knows it, oh, he knows it, with - out one word from me.

# 3. I Know Where I'm Goin'

For 3-Part Treble Chorus

Irish folksong from County Antrim

Arr. Bruce Trinkley

from *Irish Country Songs*, Volume 1 (1909)

**Andante espressivo** ♩ = 58

**Sop. 1** *mp* I know where I'm go - in', and I know who's go - in' with me,

**Sop. 2** *mp* I know where I'm go - in', and I know who's go - in' with me,

**Alto** *mp* I know where I'm go - in', and I know who's go - in' with me,

**[5]** *mf* I know who I love\_\_\_\_ but the dear knows who I'll mar - ry! *p* I have stock - ings of *mp con moto*

*mf* I know who I love\_\_\_\_ but the dear knows who I'll mar - ry! *p*

*mf* I know who I love\_\_\_\_ but the dear knows who I'll mar - ry! *p*

**[10]** *cresc.* silk, shoes of fine green lea - ther, combs to buck - le my

*p* I have stock - ings of silk, shoes of fine green lea - ther,

*p* I have stock - ings of silk, shoes of fine green lea - ther,

14 *mf* hair, and a ring for ev' - ry fin - ger. *pp* Oo \_\_\_\_\_

*mf* combs for my hair, and a ring for ev' - ry fin - ger. *pp* Oo \_\_\_\_\_

*mf* combs for my hair, and a ring for ev' - ry fin - ger. *mp* Fea - ther beds are soft, and

19 \_\_\_\_\_ Oo \_\_\_\_\_

\_\_\_\_\_ Oo \_\_\_\_\_

*mf* paint - ed rooms are bon - ny, but I would leave them all *mp* to go with my love

24 *pp* I know where I'm go - in', and I know who's go - in' with me,

*pp* I know where I'm go - in', and I know who's go - in' with me,

*pp* John - ny. I know where I'm go - in', and I know who's go - in' with me,

29 *mp* *rit.* *pp* *slower* I know who I love, but the dear knows who I'll mar - ry!

*mp* *pp* I know who I love, but the dear knows who I'll mar - ry!

*mp* *pp* I know who I love, but the dear knows who I'll mar - ry!

# 4. The Bantry Girls' Lament

Irish folksong

from *Irish Minstrelsy* (1888)

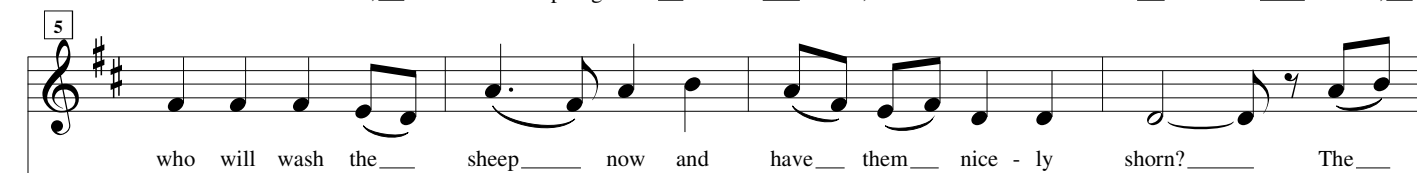
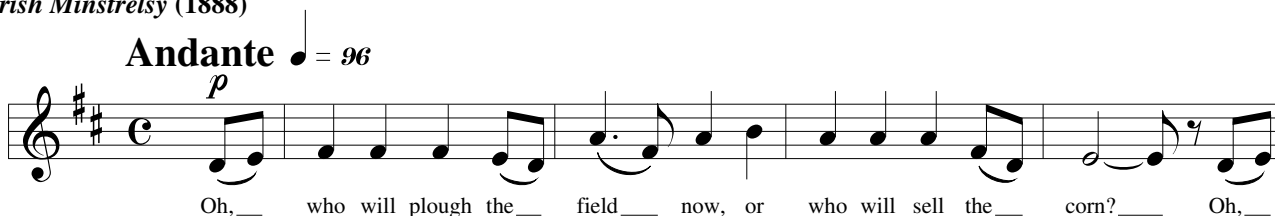
For 3-Part Treble Chorus

Arr. Bruce Trinkley

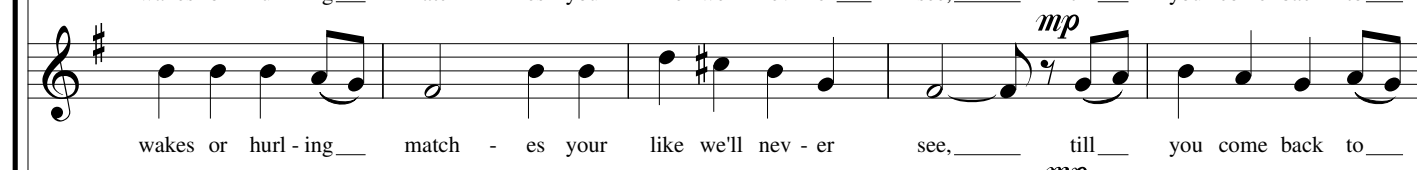
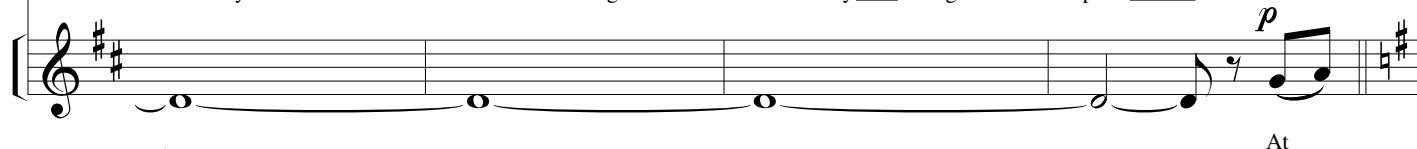
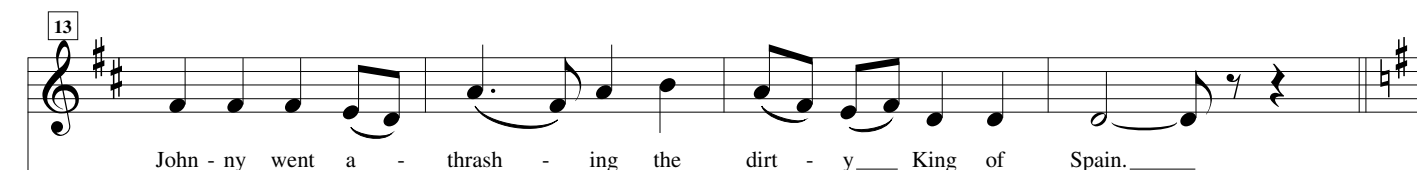
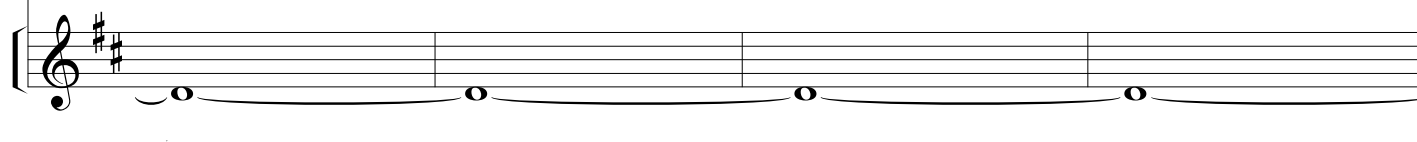
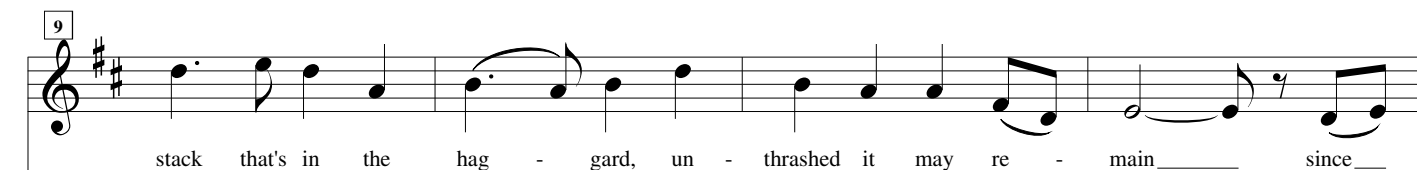
**Andante** ♩ = 96

*p*

Solo



*unison chorus ppp*



22 *f*

us a - gain, a - stóir - in\_\_ óg mo chroí. and won't you trounce the

us a - gain, a - stóir - in\_\_ óg mo chroí. and won't you trounce the

us a - gain, a - stóir - in\_\_ óg mo chroí. and won't you trounce the

26 *mp*

buck - eens that show us much dis - dain, be -

buck - eens that show us much dis - dain, be -

buck - eens that show us much dis - dain, be -

29 *rit. ten. a tempo p*

cause our eyes are\_\_ not so bright as those\_\_ you'll\_\_ meet in Spain? If\_\_

cause our eyes are\_\_ not so bright as those\_\_ you'll\_\_ meet in Spain? If\_\_

cause our eyes are\_\_ not so bright as those\_\_ you'll\_\_ meet in Spain? If\_\_

33 *p mp p cresc. mp cresc.*

Oo\_\_ our John - ny to re - turn, Oo\_\_

cru - el fate will\_\_ not per - mit our John - ny to re - turn, his heav - y loss we\_\_

his heav - y loss we\_\_

38 *f* *mp*

will nev - er \_\_\_ cease to mourn, \_\_\_ we'll re -

Ban - try girls will nev - er \_\_\_ cease to mourn, \_\_\_ we'll re -

Ban - try girls will nev - er \_\_\_ cease to mourn, \_\_\_ we'll re -

41 *dim.* *p*

sign our - selves to our sad lot, and die in grief and \_\_\_ pain, \_\_\_

sign our - selves to our sad lot, and die in grief and \_\_\_ pain, \_\_\_ since \_\_\_

sign our - selves to our sad lot, and die in grief and \_\_\_ pain, \_\_\_ since \_\_\_

45 *pp* *p* *no vibrato, drily* *rit.*

Oo \_\_\_ in the for - eign \_\_\_ land of Spain.

John - ny died for \_\_\_ Ire - land's pride in the for - eign \_\_\_ land of Spain.

John - ny died for \_\_\_ Ire - land's pride in the for - eign \_\_\_ land of Spain.

# 5. I'd Wed if I Were Not Too Young

For 3-Part Treble Chorus

John Cunningham

from *The Minstrelsy of Ireland* (1897)

Arr. Bruce Trinkley

**Allegro grazioso** ♩ = 69

*mf*

Sop. 1

*mf*

Sop. 2

*mf*

Alto

In hol - i - day gown and my new - fan - gled hat, last Mon - day I tript to the fair; \_\_\_\_\_ I

In hol - i - day gown and my new - fan - gled hat, last Mon - day I tript to the fair; \_\_\_\_\_ I

In hol - i - day gown and my new - fan - gled hat, last Mon - day I tript to the fair; to the fair; I

6

*p*

held up my head, and I'll tell you for what, Brisk Ro - ger I guessed would be there. \_\_\_\_\_ He \_\_\_\_\_

*p*

held up my head, and I'll tell you for what, Brisk Ro - ger I guessed would be there. \_\_\_\_\_ He \_\_\_\_\_

*p*

held up my head, and I'll tell you for what, Brisk Ro - ger I guessed would be there, would be there. He \_\_\_\_\_

10

*cresc. poco a poco*

*f*

woos me to mar - ry when - ev - er we meet. There's \_\_\_\_\_ hon - ey, sure, dwells on his tongue; \_\_\_\_\_ He \_\_\_\_\_

*cresc. poco a poco*

*f*

woos me to mar - ry when - ev - er we meet. There's \_\_\_\_\_ hon - ey, sure, dwells on his tongue; \_\_\_\_\_ He \_\_\_\_\_

*cresc. poco a poco*

*f*

woos me to mar - ry when - ev - er we meet. There's \_\_\_\_\_ hon - ey, sure, dwells on his tongue; \_\_\_\_\_ He \_\_\_\_\_

14 *ten.* *p* *ten.* *mf* *a tempo* *rit.* *a tempo* *pp*

hugs me so close, and he kiss-es so sweet, I'd wed-if I were not too young, too young. He

hugs me so close, and he kiss-es so sweet, I'd wed-if I were not too young, too young. He

hugs me so close, and he kiss-es so sweet, I'd wed-if I were not too young, too young. He

18 *cresc. poco a poco* *f* *mf*

whis-pered such soft pret-ty things in mine ear; he flat-tered, he prom-ised, and swore! \_\_\_\_\_ Such

whis-pered such soft pret-ty things in mine ear; he flat-tered, he prom-ised, and swore! \_\_\_\_\_ Such

whis-pered such soft pret-ty things in mine ear; he flat-tered, he prom-ised, and swore! Yes, he swore! Such

22 *mp*

trin-kets he gave me, such lac-es and gear, that trust me, my pock-ets ran o'er. \_\_\_\_\_ Such \_\_\_\_\_

trin-kets he gave me, such lac-es and gear, that trust me, my pock-ets ran o'er. \_\_\_\_\_ Such \_\_\_\_\_

trin-kets he gave me, such lac-es and gear, that trust me, my pock-ets ran o'er, they ran o'er. Such \_\_\_\_\_



26

bal - lads he bought me, the best he could find, and sweet - ly their bur - then he sung. Good

bal - lads he bought me, the best he could find, and sweet - ly their bur - then he sung. Good

bal - lads he bought me, the best he could find, and sweet - ly their bur - then he sung. Good

30

faith, he's so hand - some, so wit - ty and kind, I'd wed - if I were not too young, too young. The

faith, he's so hand - some, so wit - ty and kind, I'd wed - if I were not too young, too young. The

faith, he's so hand - some, so wit - ty and kind, I'd wed - if I were not too young, too young. The

34

sun was just set - ting, twas time to re - tire. (Our cot - tage was dis - tant a mile.) I

sun was just set - ting, twas time to re - tire. (Our cot - tage was dis - tant a mile.) I

sun was just set - ting, twas time to re - tire. (Our cot - tage was dis - tant a mile, just a mile.) I

38 *mf*

rose to be gone, Rog - er bowed like a squire, and hand - ed me o - ver the stile. \_\_\_\_\_ His \_\_\_\_\_

*mf*

rose to be gone, Rog - er bowed like a squire, and hand - ed me o - ver the stile. \_\_\_\_\_ His \_\_\_\_\_

*mf*

rose to be gone, Rog - er bowed like a squire, and hand - ed me o - ver the, o - ver the stile. His \_\_\_\_\_

42 *p* *rit.*

arm he threw round me, Love laughed in his eye, he \_\_\_\_\_ led me the mead - ows a - mong. \_\_\_\_\_ There

*p*

arm he threw round me, Love laughed in his eye, he \_\_\_\_\_ led me the mead - ows a - mong. \_\_\_\_\_ There

*p*

arm he threw round me, Love laughed in his eye, he \_\_\_\_\_ led me the mead - ows a - mong. \_\_\_\_\_ There

46 *expressively* *a tempo* *f* *rit.*

pressed me so close, I a - greed, with a sigh, to wed - for I was not too young., too young.

*expressively* *f*

pressed me so close, I a - greed, with a sigh, to wed - for I was not too young., too young.

*expressively* *f*

pressed me so close, I a - greed, with a sigh, to wed - for I was not too young., too young.