

# Mary Cavanagh.

Music and Words by  
O'BRIEN BUTLER.

Ὀ'αἰρτῆς—DAN LYNCH.

No. 3.

*Not too slow.*

The piano introduction consists of two systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a melodic line. The second system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. A dynamic marking of *p* (piano) is present.

*p*

The first line of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Ὁ, ζάτη-ε ἠάτη' ní Caoín - án - αἰς buaró mé, An maío-ean fuaite úo 'r an 'Twas Ma-ry Cav - a - nagh's smile that won me, On that bright morn, in the". The piano accompaniment includes dynamic markings of *p* and *cres.*

*cres.*

*rit.*

The second line of the song continues with a vocal line and piano accompaniment. The lyrics are: "éuac ari éraoib, Δς leab' maí luroeao náom Caoín - zin an tpuaró zít, San spring-time green, By Kev - in's bed in that glen so lone - ly, Where". The piano accompaniment includes dynamic markings of *cres.* and *rit.*

gileann úo uais - neac, as uaim cáit - lín; . . . . .  
 Kathleen's grave has long years since been; . . . . .

Διό'  
 Was

áil - ne 'ngaoi óear, cáit - lín 'ná máir - e na nglar - rúl mbréas, cuim raígeao xháó' t're m' émoróe? Σηη  
 Kathleen fair - er than mysweet Ma - ry, Whose eyes, the re - flex of skies so blue? Be -

for - caíl m'an - am, ar teacóir m' láe - air, fé ruis - eao zá - ir - e ó'n mbán ra cóill. . . .  
 tray'd her love - looks; and like a fae - ry She came to greet me from the brake and dew. . . .

..... τὰ  
..... Her

ζυε̄ mō μύμ-νίν μαρῑ ούμ-οᾱ ε̄λύμ-ίν, πο'ν̄ ρμοίτ-ίν ε̄ύιν, θινν, ραν̄ ε̄ύμ λεί ρέιν, τ'ά  
 voice is soft as the dove-lets coo - ing, Or thrush at dusk in the si - lent glen; Did

θρη̄ζεᾱο̄ παο̄μ̄ ε̄αο̄μ̄-ζιν̄ ᾱε̄τ̄ λαο̄ο̄ om'̄ ρ̄λύμ-ίν, ζαν̄ μο̄ιτ̄ οᾱρ̄ λιομ̄ - ρᾱ νιο̄ρ̄ ο̄ιύλ-το̄ιμ̄ ε̄; . . .  
 good St. Kev - in but hear her woo - ing, My Ma - ry's song was too fa - tal then; . . .

*mf*

. . . . .  
 . . . . .

ní h-éarcarò ríadò, ír é 'noiarò a múr - cáilt' ar  
 The startled fawn when he browses list - less, No

*mf*

*mf*

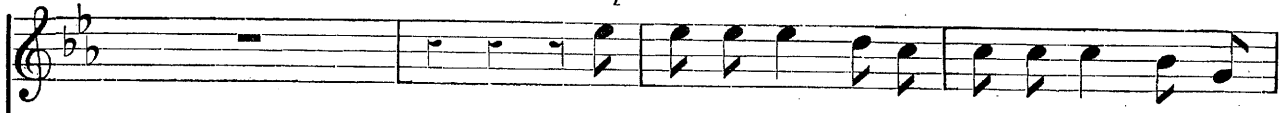
lúib-in úr glar, 'ná rún mo éleib, Δ - - τά ται βάρι ban ι ζοάιλ 'ρα ζοúm - έάετ, mo  
 lighter step shows o'er mountain heath, Her form is grace - ful, her charms re - sist - less, My

*rit. mf*

*f*

μάη-e mún - τε, mo plúr-roò ζαοθα. . . .  
 Ma - ry Cav - an - agh, my rose - bud sweet. . . .

*p*



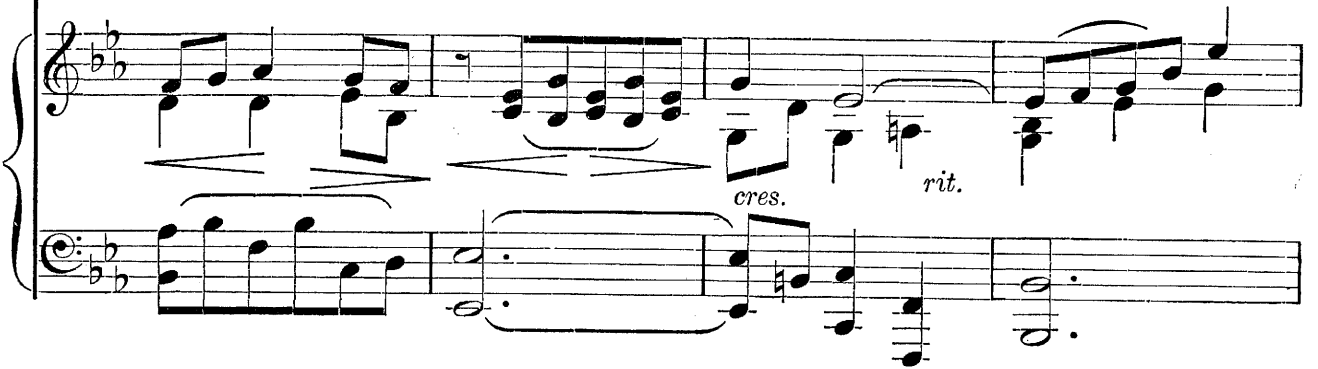
Δ ημεας-μα ο'ιατη - αρ le méin, ve'n ós - ínnai, Roim  
I asked her an - swer, my plight re - new - ing, When



*pp*



τεαετ αν ρόζματη δυσε'ραν γόρ ραι βλάε Sé ουδαιτε ρί λιom - ρα zo ciúin, caoin, beoil-óinn, "íρ  
cherries rip - en and ros - es blow, It came so gent - ly like soft winds sough - ing, She



*cres.*

*rit.*



*mf*

τύ mo ρτό - μαε zo τό mo θάιρ." ..... Sí  
whispered yes! in the twi - light glow. .... She



*f rit.*

cuir-le θρίοξ-ήμα μο έριοθε 'νοιρ μάη-ε, λε m' έαοθ ζαδ λά 'ηζαδ βεάη-ηαιη θαοζαι, μο  
 is my life's breath and ev - er near me, She climbs the hills that are mine to meet, She

*rit.*

*rall.*

θεαρς 'ρ μο ρτόη ί μο ρεορ ζο ημάτ ί-μο ημάη-ε, βλάτ ηα ζλαοή-'αη-αδ ηζηιοθε. .  
 is my true love, with smiles to cheer me, My Ma-ry Cav-an-agh, my rose-bud sweet. .

*colla voce.*

*mf a tempo.*

*pp*