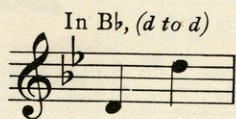


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and

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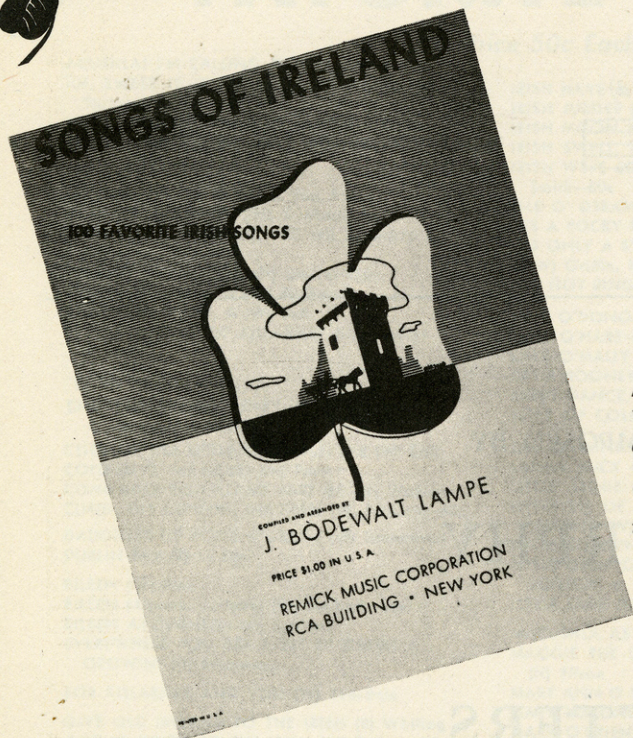
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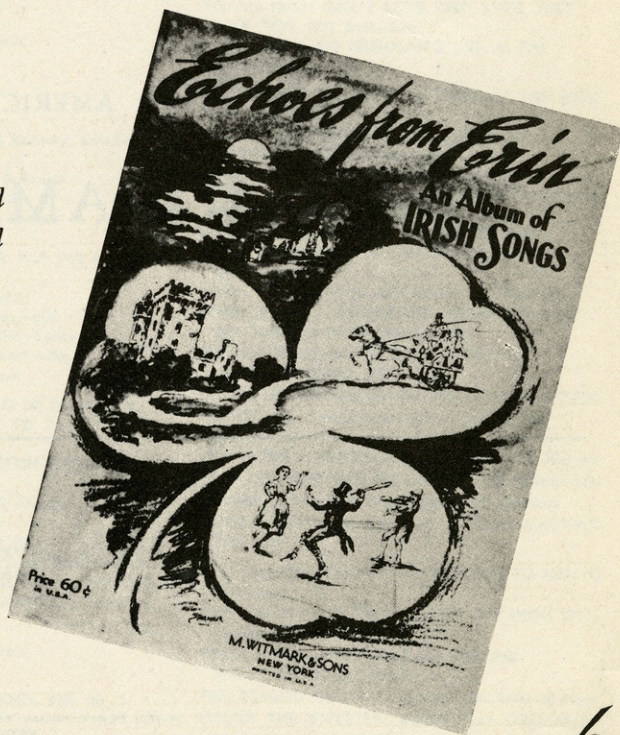
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 LOW BACKED CAR
 MOLLY
 MY IRISH SONG OF SONGS
 SNOWY BREASTED PEARL
 SOMEWHERE IN IRELAND
 SWEET INNISCARRA
 BELIEVE ME IF ALL THOSE
 ENDEARING YOUNG CHARMS
 WON'T YOU COME BACK TO
 MOTHER MACHREE?

THE HARP THAT ONCE THROUGH
 TARA'S HALL
 LAST ROSE OF SUMMER
 LONDONDERRY AIR
 PRETTY GIRL MILKING HER COW
 IRELAND I LOVE YOU,
 ACUSHLA MACHREE
 KATHLEEN MAVOURNEEN
 'T WAS ONLY AN IRISHMAN'S DREAM
 WEARING OF THE GREEN
 YOU BROUGHT IRELAND RIGHT
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In Roseland.

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by MAX. C. EUGENE.

Andante moderato.

Piano.

The first system of music is in 3/4 time and begins with a piano (*mf*) dynamic. It features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a simple accompaniment of quarter notes. The key signature has one sharp (F#).

The second system continues the piece with a treble clef melody and a bass clef accompaniment. It includes dynamic markings: *cres.* (crescendo), *cen - do.* (crescendo), and *rit.* (ritardando). The melody features a series of eighth notes in the treble and a bass line with some chords.

The third system is marked *a tempo.* and features a treble clef melody with frequent triplets (indicated by a '3' over the notes) and a bass clef accompaniment. The key signature changes to two sharps (F# and C#).

The fourth system continues the triplet pattern in the treble clef melody and the bass clef accompaniment. The key signature remains two sharps.

The fifth system concludes the piece with a treble clef melody and a bass clef accompaniment. It includes first and second endings (marked '1.' and '2.') and continues with triplet figures. The key signature remains two sharps.

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William J. Mc Kenna.

Written & Composed by
C.W. Murphy & Will Letters.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time, featuring chords and a simple melodic line.

Mich-ael Kel-ly with his sweet-heart came from Coun-ty Cork, And
Ov-er on fifth Av-en-ue, a band be-gan to play, Ten

Musical notation for the first line of the song, including a vocal line and piano accompaniment.

bent up-on a hol-i-day, they land-ed in New-York. They
thou-sand men were march-ing for it was Saint Pat-rick's day. The

Musical notation for the second line of the song, including a vocal line and piano accompaniment.

strolled a-round to see the sights a-las, it's sad to say, Poor
"Wear-ing of the Green"rang out up-on the morn-ing air, 'Twas

Musical notation for the third line of the song, including a vocal line and piano accompaniment.

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T. B. Harms & Francis, Day & Hunter, N.Y.

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Kel - ly lost his lit - tle girl up - on the Great White Way, She
 Kel - ly's fav - 'rite song, so Ma - ry said, "I'll find him there." She

walked up - town from Her - ald Square to for - ty sec - ond street the
 climbed up - on the grandstand in — hopes her Mike she'd see, Five

traf - fic stopped as, she cried to the cop - per on the beat.
 hun - dred Kel - ly's left the ranks in an - swer to her plea.

Chorus.

Has an - y - bod - y here seen Kel - ly? — K. E.

dou-ble L. Y, Has an-y - bo - dy here seen Kel - ly?—

Have you seen him smile?— Sure his hair is red, his

eyes are blue, And he's I-rish through and through, Has an-y-bo-dy here seen

Kel - ly?— Kel - ly from the Emer-ald Isle. Has Isle.

ff *D.S.*

TRY THESE OVER ON YOUR PIANO CARESSES

Waltz

Also published for Band and Orchestra

By EUGENE C. LESSER.

Tempo di Valse

The first system of musical notation for piano, consisting of a grand staff with treble and bass clefs. It begins with a treble clef and a key signature of one sharp (F#). The music features a waltz-like melody in the right hand and a supporting bass line in the left hand. A *rit.* (ritardando) marking is present in the final measure of the system.

The second system of musical notation for piano. It continues the melody and bass line from the first system. A *mp* (mezzo-piano) dynamic marking is placed at the beginning. A *ped.* (pedal) marking is present in the first measure, followed by a ** simile* marking.

The third system of musical notation for piano. It continues the melody and bass line. The right hand features a more active melodic line with some grace notes.

The fourth system of musical notation for piano. It continues the melody and bass line. A *rit.* (ritardando) marking is present in the first measure, followed by an *al tempo* marking.

The fifth system of musical notation for piano. It concludes the piece with a *cresc.* (crescendo) marking in the right hand.

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 AH, SWEET IS TIPPERARY In The Spring (W) Turner-Maley
 AT THE END OF AN IRISH LANE (W) Clint
 AT THE END OF AN IRISH MOONBEAM (W) Golden
 BECAUSE YOU'RE IRISH (R) Van Alstyne
 BELLS OF KILLARNEY (W) Trinkaus
 BLARNEY CASTLE-WALK, THE (H) Schwartz & Bayes
 BLARNEY STONE, THE (H) Lauder—60c
 BROTH OF A BOY, A (W) Gartlan
 BROTH OF A BOY, A (W) Ball
 BY THE WATERS OF KILLARNEY (H) Sanders & Carlo
 "CASEY" (R) Van Alstyne
 CHRISTMAS IN KILLARNEY (R) Redmond, Cavanaugh & Weldon
 CLICK OF HER LITTLE BROGANS, THE (W) Ball
 COLLEEN O' MY HEART (W) Penn
 COME BACK TO IRELAND AND ME (W) Wakley
 CUPID, THE CUNNIN' PAUDEEN (W) Herbert—60c
 DAUGHTER OF ROSIE O'GRADY (W) Donaldson
 DUBLIN BAY (R) Le Boy
 EILEEN (W) Fine
 EILEEN (Alanna, Asthore) (W) Herbert—60c
 EILEEN A'YOURNEEN (H) Sullivan
 EVERYWHERE YOU SEE A BIT O' GREEN A GROWIN' (H) Parenteau
 FOR KILLARNEY AND YOU (W) Teasdale
 GIVE OLD IRELAND TO THE IRISH (R) Whiting
 GOD IS GOOD TO THE IRISH (W) Cohan—60c
 GOD PUT THE GREEN IN THE RAINBOW (W) Ball—60c
 GOD SPARE THE EMERALD ISLE (H) Herbert
 HAS ANYBODY HERE SEEN KELLY (H) Murphy & Letters—60c
 HAT MY FATHER WORE UPON ST. PATRICK'S DAY (R) Schwartz—60c
 HEART O' MINE (H) Herbert
 HEART OF PADDY WHACK, THE (W) Ball
 HER EYES OF IRISH BLUE (R) Schwartz
 HOW CAN THEY TELL THAT O' M IRISH? (H) Murphy
 HUSH-A-BYE, Wee Rose Of Killarney (W) Jerome
 I'LL MISS YOU OLD IRELAND, GOD BLESS YOU, GOODBYE (W) Ball
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 IN THE VALLEY NEAR SLEIVENAMON (W) Sullivan—60c
 I OWE \$10 TO O'GRADY (H) Kennedy
 IRELAND (H) Kleineke
 IRELAND AND YOU (W) Jones, Story & Howard
 IRELAND DEAR, MY HEART'S FOR YOU (W) Penn
 IRELAND I LOVE YOU, ACUSHLA MACHREE (W) Browne
 IRELAND IS IRELAND TO ME (W) Ball—60c
 IRELAND KILLARNEY AND YOU (R) Atkinson
 IRELAND MUST BE A GARDEN (W) Rule
 IRELAND—THE FOOTSTOOL OF GOD (W) Ball
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 KATE O'DONOGHUE (W) Olcott
 KATE O'HARE (R) Taylor
 KATE O'MALLY (R) Schiller
 KATIE ROONEY (H) Hubbell
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 LAD O' MINE (W) Penn
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 OLCOTT'S LULLABY (W) Olcott
 OLD IRELAND SHALL BE FREE! (W) Old Air "Boys Of Wexford"—Arr. by Herbert
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 ON THE ROAD TO DUBLIN TOWN (H) Cobb
 PEGEEN (W) Vanderpool
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