

FISKE O'HARA  
*In A Romantic Comedy*  
**HIS HEART'S DESIRE**

BY  
ANNA NICHOLS AND ADELAIDE MATTHEWS

SONG SUCCESSES -

"MOLLY MINE"

LYRIC BY FISKE O'HARA  
MUSIC BY GEORGE H. GARTIAN

"BE SURE AND KISS  
THE BLARNEY STONE"

LYRIC BY GEO. GRAFF, JR.  
MUSIC BY GEO. H. GARTIAN

"HEART'S DESIRE"

LYRIC BY FISKE O'HARA &  
ANNA NICHOLS  
MUSIC BY LEE OREAN  
SMITH

"HOW  
THE FAIRIES CAME  
TO IRELAND"

LYRIC BY FISKE O'HARA &  
BARTLEY COSTELLO  
MUSIC BY THEODORE  
MORSE

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"His Heart's Desire"

3

# Be Sure And Kiss The Blarney Stone

Words by  
GEORGE GRAFF, Jr.

Music by  
GEORGE H. GARTLAN

Allegro

Piano introduction in 6/8 time, marked *ff*. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Should you ev-er have the luck to take a trip to Er-ins Isle, There's a  
Sure you've got to be an Ir-ish-man to have that Ir-ish smile, But you'll

Vocal line and piano accompaniment for the first line of lyrics. The piano part continues with the rhythmic pattern established in the introduction.

spot; sure there's a thous-and spots, And ev-'ry one worth while; Sure  
nev-er be a real one till you've seen the Em-'rald Isle It's

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with the rhythmic pattern established in the introduction.

see them all don't miss a one, have an eye for the colleens too, — I wish you luck me  
worth your while to take a trip to be kiss-ing the Blarney Stone, — Sure, lad-die buck, I

Vocal line and piano accompaniment for the third line of lyrics. The piano part continues with the rhythmic pattern established in the introduction.

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lad - die buck, and I'd like to go with you,  
have no luck, Or you'd nev - er go a - lone.

## CHORUS

For you'll be sail - ing in - to Queens - town You'll see Kil-

lar - ney far a - way Wish a lit - tle wish for

me at Tip - per - a - ry Smile a - while for me at Dub - lin

Bay ————— There's not man-y if there's an-y like the shamrocks of Kil-

ken-ny — Don't for-get old Shan-non that's the sweet-est spot that's known, But be-

fore the girls you see, Take a lit-tle tip from me, Be sure and kiss the

Blar - ney stone. ————— For you'll be stone. —————

*D.C.*

As played by Sousa and the largest band  
in the world, 400 men, in Boston, Feb. 14, 1915.

# Shadowland

Allegretto Grazioso

LAWRENCE B. GILBERT

The first system of musical notation for 'Shadowland' is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a dynamic marking of *mf* and a *cresc.* (crescendo) hairpin. The melody in the treble staff is characterized by eighth-note patterns and slurs. The bass staff provides a steady accompaniment with eighth notes.

The second system of musical notation continues the piano accompaniment. It features a dynamic marking of *mf* and the instruction *sempre arpeggio*, indicating that the chords should be played in an arpeggiated fashion. The tempo and mood are described as *molto delicato*. The notation includes various chord voicings and rhythmic patterns in both staves.

The third system of musical notation continues the piano accompaniment. It includes a *cresc.* (crescendo) hairpin and a dynamic marking of *f* (forte). The music maintains the arpeggiated texture and rhythmic patterns established in the previous systems.

The TRIO section of the music begins in this system. It is marked with a dynamic of *mf* and features a more complex harmonic structure with many chords. The notation includes various chord voicings and rhythmic patterns in both staves.

The fourth system of musical notation continues the TRIO section. It includes a dynamic marking of *f* (forte) and features a variety of chord voicings and rhythmic patterns in both staves.

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A. 37

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