

The Kentaro Sato Choral Series

Ireland, a Little Bit of Heaven

for S.A.T.B. a cappella

1. An Irish Lullaby
2. Who Threw the Overalls in Mrs. Murphy's Chowder?
3. The Kerry Dance
4. Danny Boy

by
Kentaro Sato

WP
Wiseman Project

www.wisemanproject.com

- An Irish Lullaby -

Original Text by Ernest Ball (1878-1927)
Additional text and Music by Kentaro Sato (Ken-P)
June 4 2007

$\text{♩} = 60$ Melancholily

This piece was commissioned by the Tenjo-Hanabi Chorus

Soprano: Have you e - ver heard — the tale of how Ire-land came to be? I will
 Alto: mm... mm... mm...
 Tenor: mm... mm... mm...
 Bass: mm... mm... mm...

S: sing you the sto - ry my grand-mo - ther used to sing to me as a lu-lla-by.
 A: Oo...
 T: Oo...
 B: Oo...

S: — an I - Irish lu-lla - by. A lit-tle bit of Hae - ven fell from out the sky. It
 A: Oo... Ah... lit-tle bit of Hea - ven fell from out the sky. It
 T: Oo... Ah... lit-tle bit of Hea - ven fell from out the sky. It
 B: — Oo... Ah... lit-tle bit of Hea - ven fell from out the sky. It

- An Irish Lullaby -

16 *mp*

S nest-led in the o - cean in a place so far a - way. And when the an - gels

A nest-led in the o - cean in a place so far a - way. and when the an - gels

T nest-led in the o - cean in a place so far a - way. And when the an - gels

B nest-led in the o - cean in a place so far a - way. And when the an - gels

19

S found it, sure, it looked so sweet and fair. sup-pose we

A found it, sure, it look sweet and fair. They said "sup-pose we

T found it, sure, it looked so sweet and fair. They said "sup-pose we

B found it, sure, it looked so sweet and fair. They said "sup-pose "we

25 *mp*

S leave it, for it looks so peace - ful there." So they sprink-led

A leave it, so peace - ful Oo.... Ah... So they sprink-led

T leave it, for it looks so peace - ful Oo.... Ah... So they sprink-led

B leave it, for it looks so peace - ful Oo.... Ah... So they sprink-led

- An Irish Lullaby -

28

S it with star - dust just to make the sham - rocks grow. It's the on - ly

A it with star - dust just to make the sham - rocks grow. It's the on - ly

T 8 it with star - dust just to make the sham - rocks grow. It's the on - ly

B it with star - dust just to make the rocks grow. It's the on - ly

32

S place you will find them no ma - ter where you go.

A place you will find them no ma - ter where you go.

T 8 place you will find them no ma - ter where you go. Then they dart - ed

B place you will find them no ma - ter you go. Then they dart - ed

S just to make the lakes look grand. And

A Oo - make, to make the lakes look grand.

T 8 it with sil - ver just to make the lakes look grand.

B it with sil - ver just to make the lakes look grand.

mp

mp

mp

mp

p

mp

mp

mp

mp

mp

- An Irish Lullaby -

39

S when they had _____ it fi-nished, sure, they _called it Ire - land. Sure, they ___call it _____

A And when they had it fi-nished, sure, they called it Ire - land. They

T 8 And when they had it fi-nished, sure, they called it Ire - They

B And when they had it fi-nished, sure, they called it Ire - land. They

mp

44 **Freely**

S — Ire - - land. They Ire land. — call it — ven.

A call it Ire - It is a lit - tle bit of Hea - - - ven.

T 8 call it land — It a lit - tle bit of Hea - - - ven.

B call it ire - land — It a lit - tle bit of Hea - - - ven.

mp

small notes for optional wisecraft

WIS

WIS

WIS

Have you ever heard the tale of how Ireland came to be?
I will sing you the story my grandmother used to sing to me as a lullaby.

A little bit of Heaven fell from out the sky.
It nestled in the ocean in a place so far away.
And when the angels found it, sure, it looked so sweet and fair.
They said "suppose we leave it, for it looks so peaceful there."

So they sprinkled it with stardust just to make the shamrocks grow.
It's the only place you'll find them no matter where you go.
Then they darted it with silver just to make the lakes look grand.
And when they had it finished, sure, they called it Ireland.

Ireland, it is a little bit of Heaven.
Ireland, our Heaven.

- Who Threw the Overalls in Mistress Murphy's Chowder -

This piece was commissioned by the Tenjo-Hanabi Chorus

Original Music and Text by George Giefer in 1898

Choral Arr. and Additional text by Kentaro Sato (Ken-P)

June 3 2007

Soprano

Freely *mp* **= c. 100** **Artistically Sloppy** *mp*

Here's a sto - ry of the Mis-ress Mur - phy's chow - der. Our school__ gave a par - ty just a -

Alto

mp **p**

Here's a sto - ry of the Mis-ress bon bon bon bon bon bon fa la la la la

Tenor

mp **p**

8 Here's a sto - ry of the Mist-ress Mur - phy's chow - der. fa la la la la

Bass

mp

Here's a sto - ry of the Mist-ress bon bon bon bon bon bon bon bon

S

mf

bout a week a - go. E - verying was ple - ti - ful, our tea - chers are They

A

mf

fa la la fa la la tea - chers are not slow.

T

mf

8 la la fa la la tea - chers are not slow.

B

mf

bon bon bon bon bon our tea - chers are not slow.

S

mp

reated us kids like grown-ups we needed to be - have. On - ly for what hap-pened, well, it

A

mp

fa la fa la la On - ly for what hap-pened, well,

T

mp

8 fa la la la fa la la On - ly for what hap-pened, well,

B

mp

bon bon bon bon On - ly for what hap-pened, well,

- Who Threw the Overalls in Mistress Murphy's Chowder -

Soprano

Alto

Tenor

Bass

10

mezzo-soprano

13

16

was an aw - ful shame. When Mist - ress Mur - phy dished the chow - der out she fain - ted on the spot. She
fa la When Mis - ress Mur - phy dished the chow - der out she fain - ted on the spot. She
fa la When Mist - ress Mur - phy dished the chow - der out fain - ted on the spot. She
bon bon shame. bon bon the chow - der, bon bon fain - ted,
found a pair of o - ver -alls at the bot - tom of the pot. Our Prin - - par - ing mad. His
found a pair of o - ver -alls at the bot - tom of the pot. la la la la
found a pair o - ver -alls at the bot - tom of the pot. fa la la la
den o - ver -alls bon bon bon bon
yes were bulg - ing out. He jumped up on the pi - a - no, and loud - ly he did shout.
fa He jumped up on the pi - a - no, and he did shout.
fa la He jumped up on the pi - a - no, and he did shout.
bon bon bon bon He jumped up on the pi - a - no, bon bon he did shout.

- Who Threw the Overalls in Mistress Murphy's Chowder -

19 *mf*

S "Who threw the o - ver - alls in Mist - ress Mur - phy's chow - der?" No - bo - dy spoke so he
subito p

A fa la la la fa la Oh, chow - der fa la la la
subito p

T *mf*
8 "Who threw the o - ver - alls in Mist - ress Mur - phy's chow - der?" No - bo - dy spoke so he
subito p

B bon bon bon bon bon Oh, chow - der bon bon bon bon
subito p

22 *mf*

S shout - ed all the loud - er. "It's trick that's true, and I will kick the brat who threw the
mf

A fa la la an I - Irish trick that's true, and I will kick the brat who threw the
mf

T *mf*
8 shouted all the louder. "It's an I - Irish trick that's true, and I will kick the brat who threw the
mf

B bon bon "It's an I - Irish trick that's true, and I will kick the brat who threw the
mf

25 *mp*

S o - ver - alls in Mist - ress Mur - phy's chow - der!" fa la la la fa la la la
p

A o - ver - alls in Mist - ress Mur - phy's chow - der!" fa la la la fa la la la
f

T *mp*
8 o - ver - alls in Mist - ress Mur - phy's chow - der!" *mf* fa la la la fa la la la
f

B o - ver - alls in Mist - ress Mur - phy's chow - der!" They dragged the pants from out the soup and laid them on the floor. We

- Who Threw the Overalls in Mistress Murphy's Chowder -

29

S fa la la la la Oo... fa la la la la

A fa la la la Oo... Then we plas-tered up with mor - tar and were

T 8 fa la la la ne-ver seen them be-fore. They were plas-tered up with mor - tar and were

B swore up - on our lives we had ne-ver seen them be bon bon bon

32

S fa la la ha ma - ny ups and down as we could plain - ly When

A worn out at the knee. They had their ma - ny ups and as we could plain - ly see. When

T 8 worn out at the They had their ma - ny ups and down as we could plain - ly see. When

B bon bon bon They had their ma - ny ups and down as we could plain - ly see.

35

S Mis - ress Mur - phy she came to she be - gan to cry and pout. She had them in the wash that day, and for-
mf

A Mis - ress Mur - phy she came to she be - gan to cry and pout. She had them in the wash that day, and for-
mf

T 8 Mis - ress Mur - phy she came to, she be - gan to cry and pout. She had them in the wash that day, and for-
mf

B bon bon bon bon bon cry and pout. bon bon bon

The musical score consists of four staves, one for each voice: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in common time. The lyrics are in a traditional folksong style. Large black arrows and circles are overlaid on the music to draw attention to specific notes and groups of notes. One arrow points to a 'p' dynamic in the Soprano part. Another arrow points to a 'mp' dynamic in the Alto part. A circle highlights a 'fa la la la' phrase in the Soprano. A large circle highlights the word 'many' in the Alto part. Another circle highlights the word 'worn' in the Tenor part. Arrows point to the words 'she came to' in both the Alto and Tenor parts. Arrows also point to the words 'cry and pout' in all four parts. The bass part contains mostly 'bon' sounds.

- Who Threw the Overalls in Mistress Murphy's Chowder -

38

Soprano (S) *mp*
got to take them out. Our Prin - ci - pal ex - cused him - self for what he said that night. So

Alto (A) *p*
got to take them out. fa la la la fa la la So

Tenor (T) *p*
8 got to take them out fa la la la fa la la So

Bass (B) *p*
bon bon bon bon bon bon bon bon bon So

41

Soprano (S) *mf*
we put mu - sic to the words, and all overalls in

Alto (A) *mf*
we put mu - sic to the words, and all overalls in

Tenor (T) *mf*
8 we put mu - sic to the words, and might. "Who threw the o - ver-alls in

Bass (B) *mf*
we put mu - sic to the words, bon bon all our mihgkt. bon bon bon bon

44

Soprano (S) *subito p*
Mist - ress Mur - phy's chow - dy spoke so he shout - ed all the loud - er. "It's an

Alto (A) *subito p*
fa chow - der fa la la la fa la la "It's an

Tenor (T) *subito p*
8 Mist - ress Mur - phy's chow - der?" No - bo - dy sopke so he shout - ed all the loud - er. "It's an

Bass (B) *subito p*
bon bon Oh, chow - der bon bon bon bon bon bon "It's an

- Who Threw the Overalls in Mistress Murphy's Chowder -

47 *mf*

S I - rish trick that's true, and I will kick the brat who threw the o - ver - alls in Mist - ress Mur - phy's chow - der, the

A I - rish trick that's true, and I will kick the brat who threw the o - ver - alls in Mist - ress Mur - phy's chow - der, the

T I - rish trick that's true, and I will kick the brat who threw the o - ver - alls in Mist - ress Mur - phy's chow - der, the

B I - rish trick that's true, and I will kick the brat who threw the o - ver - alls in Mist - ress Mur - phy's chow - der, the

51 *mp*

S o - ver - alls in Mist - ress Mur - phy's chow - der."

A o - ver - alls in Mist - ress Mur - phy's chow - der."

T o - ver - alls in Mist - ress Mur - phy's chow - der."

B o - ver - alls in Mist - ress Mur - phy's chow - der."

He sang a story of the Mistress Murphy's chowder...

Our school gave a party just about a week ago. Everything was plentiful, our teachers are not slow. They treated us kids like grown-ups, so we tried to behave. Only for what happened, well, it was an awful shame.

When Mistress Murphy flushed the chowder out she painted on the spot. She found a pair of overalls at the bottom of the pot. Our Principal got ripping mad. His eyes were bulging out. He jumped upon the piano, and loudly he did shout.

"Who threw the overalls in Mistress Murphy's chowder?"

Nobody spoke so he shouted all the louder.

"It's an Irish trick that's true, and I will kick the brat who threw the overalls in Mistress Murphy's chowder."

They dragged the pants from out the soup and laid them on the floor. We swore upon our lives we had never seen them before. They were plastered up with mortar and were worn out at the knee. They had their many ups and downs as we could plainly see.

When Mistress Murphy she came to, she began to cry and pout. She had them in the wash that day, and forgot to take them out. Our Principal excused himself for what he said that night. So we put music to the words, and sang with all our might.

- The Kerry Dance -

Original Music & Text by James Molloy (1837-1909)

Choral Arr. by Kentaro Sato (Ken-P)

Add. text by April Amante & Kentaro Sato (Ken-P)

June 12 2007

J. = c. 70 Joyfully

mp

mf

Soprano Alto Tenor Bass

Tu lu lu lu lan lan Oh, the days of the Ker - ry danc - ing; Oh, the ring of the pi - per's tune;

Tu lu lu lu lan lan Oh, the days of the Ker - ry danc - ing; Oh, the ring of the pi - per's tune;

Tu lu lu lu lan lan Oh, the days of the Ker - ry danc - ing; the ring of the pi - per's tune;

Tu lu lu lu Oh, _____ the days of the Ker - ry danc - ing; Oh, the ring of the pi - per's tune;

S A T B

7 Oh, for one of those hours of gladness sparkling like the sham-rock green. Ah!

Oh, for one of those hours of gladness sparkling like the sham-rock green. Tu lu lu the sham-rock green.

Oh, for one of those hours of gladness sparkling like the sham-rock green. Tu lu lu the sham rock green.

Oh, for one of those hours of gladness sparkling like the sham-rock green. Tu lu lu spark-ling like Tu lu lu the sham-rock green.

12 When the boys be - gin to ge - ther in the glen of a sum - mer's night, lu lu lu lu

When the boys be - gin to ge - ther in the glen of a sum - mer's night, lu lu lu lu

When the boys be - gin to ge - ther in the glen of a sum - mer's night, And the Ker - ry pi - per's tun - ing

When the boys be - gin to ge - ther in the glen of a sum - mer's night, And the Ker - ry pi - per's tun - ing

- The Kerry Dance -

Soprano (S) part:

18 *mp* *mf*
make us long with wild de-light! Oh, to think of it; Oh, to dream of it; fills my heart with joy.

Alto (A) part:

mp
make us long with wild de-light! Oh, to think of it; Oh, to dream of it; fills my heart with joy. *mf*

Tenor (T) part:

8 makes us long with wild de-light! Oh, to think of it; Oh, to dream of it; fills my heart with joy. *mf*

Bass (B) part:

makes us long with wild de-light! Oh, to think of it; Oh, to dream of it; fills my heart with joy. *mf*

24 *p*
Tu lu lu lu lan lan lan Oo... Tu lu lu lu lan lan lan Oo... one of those
p
Tu lu lu lu lan lan lan Tu lu lu lu lan lan lan Oo... Oh... the one of those
mf
Oh the day the Ker - ry danc - ing Oh, the ring of the pi - per's tune; Oh, the one of those
mf
days of the Ker - ry danc - ing; Oh, the ring of the pi - per's tune; Oh, the one of those
mf
f > *mp*
hours of glad - ness shin - ing like a crescent moon. Lads
f > *mp*
hours of shin - ing like a crescent Tu lu lu lu shin-ing like Tu lu lu a cres - ent moon.
f > *mp*
hours of glad - ness shin - ing like a crescent Tu lu lu lu shin-ing like Tu lu lu a cres - ent moon.
f > *mp*
hours of glad - ness shin - ing like a crescent Tu lu lu lu shin-ing like Tu lu lu a cres - ent moon.



- The Kerry Dance -

33 *mp*

S and las - ses to your pla - ces up the mid-dle and down a-gain. Ah, the mer-ry heart-ed laugh-ter

A Lads and las-ses to your places up the mid-dle and down a-gain. Ah, the mer-ry heart-ed laugh-ter

T *p*
8 Lads and las-ses to your places up the mid-dle and down a-gain. the mer - ry heart-ed laugh - ter

B *p*
Lads and las-ses to your places up the mid-dle and a-gain. Ah, _____ the mer - ry near - laugh - ter

39 *mf*

S Ring - ing through the hap - py glen! Oh, to thin - of it; Oh, to dream of it; fills my joy.

A *mf*
Ring - ing through the hap - py glen! Oh, to think of it; Oh, to dream of it; fills my heart with mm... *mp*

T *mf*
8 Ring-ing through the hap - py glen! Oh, to thin - of it; Oh, to dream of it; fills my heart with mm... *mp*

B *mf*
Ring-ing through the hap - py glen! Oh, to thin - of it; Oh, to dream of it; fills my heart with mm... *mp*

45 *p*

S But time goes on, and the hap - py years are to end. And one by one the mer - ry

A *mp*
But and the hap - py years are to end. And one by one the mer - ry *mf*

T *mp*
8 But time goes on, and the hap - py years are to end. And one by one the mey - ry *mf*

B *mp*
But time goes on, and the hap - py years are to end. And one by one the mer - ry *mf*

- The Kerry Dance -

52

S hearts are to go. The bright glad laugh may e-cho ne-ver a - gain. Oh,

A hearts are to go. The bright glad laugh may e-cho ne-ver a - gain.

T hearts are to go. The bright glad bright glad laugh may e-cho ne-ver a - gain. Oh,

B hearts are to go. The bright glad glad laugh may e - cho ne- - gain.

58

S — to think of it; Oh, to dream of it fills my heart with tears! But for now! Oh, the days of the

A Oh, to think of it; to dream of it fills my heart with tears! But for now! Oh, the days of the

T — to think of it; Oh, to dream of it; fills my heart with tears! But for now! Oh, the days of the

B Oh, to think of it; Oh, to dream of it; fills my heart with tears! But for now! Oh, the days of the

64

S Ker - ry danc - ing; Oh, ring of the pi - per's tune; Oh, for one of those hours of glad - ness

A Ker - ry danc - ing; Oh, ring of the pi - per's tune; Oh, for one of those hours of glad - ness

T 8 Ker - ry danc - ing; Oh, the ring of the pi - per's tune; Oh, for one of those hours of glad - ness

B Ker-ry danc - ing; Oh, the ring of the pi - per's tune; Oh, for one of those hours of glad - ness

- The Kerry Dance -

69

S go - ing like__ our youth too soon! Tu la la la go-ing like our__ youth. Go - ing like__ our

A go - ing like__ our youth too soon! Tu la la la go-ing like our youth Go - ing like__ our

T 8 go - ing like__ our youth too soon! Ah,__ go - ing like__ our youth too soon! Go - ing like__ our

B go - ing like our youth too soon! Ah,__ go - ing like our youth too soon! Go - ing like__ our

74

S youth too, like__ our youth too Gone!

A youth too Tu la la la go-ing like Tu la la like our youth too soon! Gone!

T 8 youth too Tu la la la go-ing like Tu la la like our youth too soon! Gone!

B youth too Tu la la la go-ing like Tu la la like our youth too soon! Gone!

Oh, the days of the Kerry dancing; oh, the ring of the piper's tune;
Oh, for one of those hours of gladness sparkling like the shamrock green.

When the boys begin to gather in the glen of a summer's night,
and the Kerry pipe's tuning makes us long with wild delight!
Oh, to think of it; oh, to dream of it, fills my heart with joy!

Oh, the days of the Kerry dancing; oh, the ring of the piper's tune;
Oh, for one of those hours of gladness shining like a crescent moon.

Lasses and lasses to your places up the middle and down again.
Ah, the merry hearted laughter ringing through the happy glen!
Oh, to think of it; oh, to dream of it, fills my heart with joy!

But time goes on, and the happy years are to end, and one by one the merry hearts are to go.
The bright glad laugh may echo never again.
Oh, to think of it; oh, to dream of it, fills my heart with tears!

But for now! Oh, the days of the Kerry dancing; oh, the ring of the piper's tune;
oh, for one of those hours of gladness going like our youth too soon! Gone!

**The Kerry Dance is an Irish long dance. It was a dance for couples, and was popular with nobles and their ladies.*

- Danny Boy -

This piece was commissioned by the Tenjo-Hanabi Chorus

Original Text by Frederick Weatherly (1848-1929)

Music based on Traditional Irish melody "Londonderry Air"

Add. Text & Cho. Arr. by Kentaro Sato (Ken-P)

June 16 2007

Tempo Rubato Affectionately

Soprano *mp*

Alto *p*

Tenor *p*

Bass *p*

S *mp*

A *mp*

T *mp*

B *mp*

S *mp*

A *mp*

T *mp*

B *mp*

Soprano: Oh Dan-ny Boy, the pipes, the pipes are call - ing from glen to glen, and down the moun-tain

Alto: Mm... call - ing Mm...

Tenor: Mm... call - ing Mm...

Bass: Mm... call - ing Mm...

S: side. The sum-mer's gone, all the bird are leav - ing. It's you. Oo... and I must

A: Oo... Go... ing It's you must go, and I must

T: Oo... Oo... ing It's you must go, and I must

B: Oo... leav - ing It's you must go, and I must

S: bide. Oh Dear, come back when sum-mer's in the mea - dow, or when the

A: bide, bide. come back when sum-mer's in the mea - dow, or when the

T: bide, must bide. come back when sum-mer's in the mea - dow, or when the

B: - - - - - mp

Large black arrows and circles are overlaid on the musical staff, pointing from the lyrics to specific notes and chords.

Lyrics:

Oh Dan-ny Boy, the pipes, the pipes are call - ing from glen to glen, and down the moun-tain

Mm... call - ing Mm...

Mm... call - ing Mm...

Mm... call - ing Mm...

side. The sum-mer's gone, all the bird are leav - ing. It's you. Oo... and I must

Oo... Go... ing It's you must go, and I must

Oo... Oo... ing It's you must go, and I must

Oo... leav - ing It's you must go, and I must

bide. Oh Dear, come back when sum-mer's in the mea - dow, or when the

bide, bide. come back when sum-mer's in the mea - dow, or when the

bide, must bide. come back when sum-mer's in the mea - dow, or when the

Oh Dear, come back when sum-mer's in the mea - dow, or when the

- Danny Boy -

11

S val ley's hushed and white with snow. I will be here in sun-shine or in

A val ley's hushed and white with snow. be here in sun shine or in

T 8 val ley's hushed and white with snow. be here in sun shine or in

B val - ley's hushed and white with snow. be here in sun shine or in

14

S sha - dows. Oh Dan-ny Boy. Dan-ny, I love you so. If you come

A sha - dows. Oh Dan-ny boy, I love you, you so. If you come

T 8 sha - dows. Oh Dan-ny Boy, I love love so. love you so -

B sha - dows. Oh Dan-ny Boy, I love love you, love you so -

18

S back when the leaves are fall - ing, and I am dead, as dead I well may

A back fall - ing, and I am dead,

T 8 You come back fall - ing, Oo...

B You come back fall - ing, Oo...

- Danny Boy -

21

S: be: you'll come and find the place where I am ly - ing, and kneel, then

A: You will come ly - ing,

T: 8 You will come and find the place where ly - ing,

B: You will come and find the place where I am ly - ing,

24 *mp*

S: say an "A - ve" there Ah, I shall hear, though tread a -

A: then say an "A - ve" there for me for Ah, I shall hear, though soft you tread a -

T: 8 then say an "A - ve" there for me, for Ah, I shall hear, though soft you tread a -

B: then say an "A - ve" there for I shall hear, though soft you tread a -

27

S: bove me, then my grave shall warm - er, sweet - er be. If you'll not

A: bove my grave shall warm - er, sweet - er be.

T: 8 bove me, then all my grave shall warm - er, sweet - er, warm - er sweet - er be.

B: bove me, then all my grave shall warm - er, sweet - er sweet - er be.

- Danny Boy -

Soprano (S): fail to tell me that you love me, then I shall sleep in peace un-till you come to me. Yes, I shall
 Alto (A): not fail to tell me that you love me, then I shall sleep in peace un-till you come to me.
 Tenor (T): 8 not fail to tell me that you love me, then I shall sleep in peace un-till you come to me.
 Bass (B): not fail to tell me that you love me, then I shall sleep in peace un-till you come to me.

Soprano (S): sleep in peace un - till you come to me.
 Alto (A): Oo... un - till you come to me. I will you — come to me.
 Tenor (T): 8 Oo... — till you come to me. — till you come to me.
 Bass (B): Oo... un - till you come to me. — till you come to me.

O Danny Boy, the pipes, the pipes are calling
 from the mountain glen, and down the mountain side.
 The summer's gone, and all the birds are leaving.
 It's you, you must go, and I must bide.

Dear, come back when summer's in the meadow,
 When the valley's hushed and white with snow.
 You'll be here in sunshine or in shadow.
 Oh Danny Boy... Oh Danny Boy, I love you so.

If you come back when all the leaves are falling,
 And I am dead, as dead I well may be;
 You'll come and find the place where I am lying,
 And kneel, then say an "Ave" there for me.

Ah, I shall hear, though soft you tread above me,
 Then all my grave shall warmer, sweeter be.
 If you'll not fail to tell me that you love me,
 Then I shall sleep in peace until you come to me.