

WILLIE PAPE'S

IRISH DIAMONDS



ARRANGED FOR THE

PIANO-FORTE.



- 1. Believe me if all those endearing young charms, and Garry Owen 75
- 2. The harp that once thro' Tara's hall, and Rory O' More75
- 3. Has sorrow thy young days shaded, and The young May Moon75
- 4. The Minstrel Boy, and St. Patrick's Day75
- 5. Love's young dream, and Sprig of Shillelagh75
- 6. The Valley lay smiling before me, and The Girl I left behind me75

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1885
MOS-ETR

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS
AND
GARRY OWEN.

WILLIE PAPE. Op. 26.

The musical score is written for piano and consists of four systems of staves. The first system is marked *Andante.* and includes the instruction *R.H.* (Right Hand) and *L.H.* (Left Hand). It features a *pp* (pianissimo) dynamic and the instruction *una corda.* The second system is marked *mysterioso.* and *pp*, with a *cres.* (crescendo) marking. The third system includes a *f* (forte) dynamic and a *pp riten.* (pianissimo, ritardando) instruction. The fourth system begins with a *pp* dynamic and includes the instructions *ad lib.* (ad libitum), *brillante.* (brilliant), and *lunga pausa.* (long pause). The score is written in a key signature of two flats and a 6/8 time signature.

Andante.

p *con espress.*

Ped *

riten. *tempo.*

Ped *

pp *tempo.*

Ped *

riten.

Ped *

tempo. *p* *ad lib.* *pp*

Ped *

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4

marcato il canto.

riten. *pp*

*accompanimento pp possibile.
una corda.*

riten.

riten.

tempo.

riten. *tempo.*

riten. *ppp*

The image shows a page of musical notation for piano accompaniment. It consists of six systems of staves. The first system includes a vocal line with the instruction 'marcato il canto.' and piano accompaniment with 'riten.' and 'pp' markings. A separate staff below the first system is labeled 'accompanimento pp possibile. una corda.' and contains a single-cord accompaniment. The subsequent systems show various rhythmic patterns and dynamics, including 'riten.', 'tempo.', and 'ppp'. The notation includes treble and bass clefs, key signatures, and various musical symbols like slurs and asterisks.

cres. brillante. *ff*

riten - u - to.

tempo. *pp*

pp

pp riten.

Trills in the right hand and chords in the left hand. Dynamics include *pp*, *lento.*, *rapido.*, and *ad lib.* An 8-measure rest is indicated above the first measure.

Più vivo.

Right hand: *ppp* rapid sixteenth-note pattern. Left hand: *una corda. marcato il canto.* with a melodic line. An 8-measure rest is indicated above the first measure.

Right hand: *ppp* rapid sixteenth-note pattern. Left hand: *una corda. marcato il canto.* with a melodic line. An 8-measure rest is indicated above the first measure.

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Right hand: *ppp* rapid sixteenth-note pattern. Left hand: *una corda. marcato il canto.* with a melodic line. An 8-measure rest is indicated above the first measure.

8

8

8

8

8

riten. *pp* *ff* *lento.*

ff tempo.

ben marcato il canto.

8

8

8

8

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern with a '8' marking above it. The left hand has a simple bass line with a few notes and rests.

Second system of musical notation. The right hand continues the sixteenth-note pattern with a '8' marking. The left hand has a few notes and rests.

Third system of musical notation. The right hand continues the sixteenth-note pattern with a '8' marking. The left hand has a few notes and rests.

Fourth system of musical notation. The right hand continues the sixteenth-note pattern with a '8' marking. The left hand has a few notes and rests. The system concludes with the markings 'cres.' and 'riten.' above the notes.

First system of musical notation. The right hand features a complex, rapid passage with many beamed notes. The left hand has a simpler accompaniment. The tempo is marked *tempo. fff*.

Second system of musical notation. Similar to the first system, with rapid right-hand passages and a steady left-hand accompaniment. The *fff* dynamic is maintained.

Third system of musical notation. The right hand continues with rapid passages. The left hand has a few notes. The tempo is marked *rall.* (rallentando).

Fourth system of musical notation. The right hand has a long, sweeping melodic line. The left hand has a more active accompaniment. The tempo is marked *rapido. fff*. The dynamic is *pp ad lib.* (pianissimo ad libitum). The tempo is marked *riten.* (ritardando).

Allegro vivace.

First system of musical notation. The right hand (treble clef) features a complex, rhythmic pattern of chords and single notes. The left hand (bass clef) provides a steady accompaniment with chords and eighth notes. A dynamic marking of *ff* is present in the first measure. The system concludes with a double bar line and repeat dots.

Second system of musical notation, continuing the piece. It maintains the same complex texture as the first system, with intricate chordal work in the right hand and a consistent bass line in the left hand.

Third system of musical notation. A dynamic marking of *ff* appears in the second measure. The musical structure remains consistent with the previous systems.

Fourth system of musical notation. The right hand part features a trill-like figure in the final measure, indicated by a 'tr' symbol and a dotted line. The system ends with a double bar line and repeat dots.

Fifth system of musical notation, the final system on the page. It concludes the piece with a final cadence in both hands, marked by a double bar line and repeat dots.

8

pesante.

Presto. *fff*

ac - cel - er - an - do.

cres. *poco* *a* *poco.*

8

GYP, JUNIOR,

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VOCAL.

Who was it blessed our Love?		40
'T is now of years some four-and-twenty.		30
A Treasure you have lost		30
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I always was a Jolly Wight		30
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THE HARP.		
AILEEN MAVOURNEEN.		
IRISH WEDDING.		
BRIEN THE BRAVE.		
COME BACK TO ERIN		

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