

**COME BACK  
TO ERIN**



BY  
**CLARIBEL**

DE LOXE  
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New York



# THREE NEW AND INTERESTING PIANO COMPOSITIONS.

A beautiful Schottische-Caprice, full of whim and snap.— Excellent for dancing and exhibition.

## Dance Of The Butterflies.

by NAT. WISE.

Tempo di Schottische.

*mf* *mf* *f*

The latest Dance Craze, an Argentine Tango,— very delicate and full of Melody.— Not very hard.

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by M. PALOVERDE.

Allegretto Moderato.

*mf* *f* *mf*

A fanciful Number, very sweet and dainty, which will be enjoyed by everybody.— Easy to play.

## Goo-Goo Dance.

by WILL WOOD.

Allegretto grazioso.

*p* *L.H.* *mf* *f* *f*

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# Come Back to Erin.

CLARIBEL.

Moderato.

*gva.*

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'.

1. Come back to E - rin, Ma - vour - neen, Ma - vour - neen,  
 2. O - ver the green sea, Ma - vour - neen, Ma - vour - neen,  
 3. O may the An - gels, A - wa - kin' and sleep - in;

The first system includes a vocal line with three verses and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamic is 'p'.

Come back, A-roon, to the land of thy birth, ——— Come with the sham-rocks and  
 Long shone the white sail that bore thee a - way, ——— Rid - ing the white waves, that  
 Watch o'er my bird in the land far a - way, ——— And it's my prayers will con-

The second system continues the vocal melody and piano accompaniment. The tempo changes to 'rit.' and then 'p a tempo'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

spring-time, Ma-vour - neen, And it's Kill-ar - ney shall ring with our mirth.  
 fair sum - mer morn - in; Just like a May flower a - float on the bay.  
 sign to their keep - in' Care o' my jew - el by night and by day.

The third system concludes the vocal melody and piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Come Back to Erin.

*p*

Sure, when we sent ye to  
O but my heart sank, when  
When by the fire - side, I

beau - ti - ful Eng - land, Lit - tle we thought of the lone win - ter days,  
clouds came be - tween us, Like a grey cur - tain, the rain fall - ing down,  
watch the bright em - bers, Then all my heart flies to Eng - land and thee,

*mf*

Lit - tle we thought of the hush of the star - ling, O - ver the moun - tain, the  
Hid from my sad eyes the path o'er the o - cean, Far, far a - way, where my  
Cra - vin' to know if my dar - lin', re - mem - bers, Or if her thoughts may be

*mf* **Animato.**

Bluffs and the Bays!  
col - leen had flown. Then come back to E - rin, Ma - vour - neen, Ma - vour - neen,  
cross - ing to me.

# Come Back to Erin.

Come back a - gain to the land of thy birth,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Come back a - gain to the land of thy birth,". The piano accompaniment starts with a bass clef and includes sixteenth-note patterns in the left hand and chords in the right hand. A first finger fingering (6) is indicated above the first few notes of the piano part.

Come back to E - rin, Ma - vour - neen, Ma - vour - neen,

The second system continues the vocal line and piano accompaniment. The lyrics are "Come back to E - rin, Ma - vour - neen, Ma - vour - neen,". The piano accompaniment maintains the sixteenth-note pattern in the left hand and chordal accompaniment in the right hand. A first finger fingering (6) is indicated above the piano part.

*molto cresc.*  
And its Kil - lar - ney shall ring with our mirth.

*f*

The third system begins with the instruction *molto cresc.* above the vocal line. The lyrics are "And its Kil - lar - ney shall ring with our mirth." The tempo changes to 2/4. The piano accompaniment features a first finger fingering (6) in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *8va* (octave) marking is present above the piano part.

The fourth system shows the continuation of the piano accompaniment. It features a *8va* (octave) marking above the right-hand staff. The music concludes with a final chord in the right hand and a sustained bass note in the left hand.

One Of The Sweetest Reveries Ever Written.—Beautiful Melodies Combined With Pretty Harmonies. Very Easy To Play,— Fine Number For Exhibition And Teaching Purposes — Try It Over!

# SHOWER OF ROSES.

Reverie.

By BESSIE MAY.

Moderato

The first system of musical notation for 'Shower of Roses' is in 3/4 time and B-flat major. It consists of a treble and bass clef staff. The melody in the treble clef begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The bass clef provides a harmonic accompaniment with chords. Dynamics include a piano (*p*) marking and a *rit.* (ritardando) marking towards the end of the system.

*a tempo*

The second system of musical notation continues the piece. It features a melody in the treble clef and accompaniment in the bass clef. The dynamics are marked *mf* (mezzo-forte). The tempo is indicated as *a tempo*.

The third system of musical notation continues the piece. It features a melody in the treble clef and accompaniment in the bass clef. The dynamics are marked *f* (forte).

The fourth system of musical notation continues the piece. It features a melody in the treble clef and accompaniment in the bass clef. The dynamics are marked *mf* (mezzo-forte).

The fifth and final system of musical notation concludes the piece. It features a melody in the treble clef and accompaniment in the bass clef. The dynamics are marked *f* (forte) and *p* (piano). The piece ends with a double bar line.

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