

1850

I'm Sitting by the Stile Mary

George Barker

Lady Dufferin

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I'M SITTING BY THE STILE MARY

(Song of the Irish Emigrant)

WRITTEN BY

LADY DUFFERIN

BY

G. BARKER.

BOSTON Published by OLIVER DITSON, 215 Washington St.

ANDANTE.

Ritard:

The piano introduction consists of two staves. The right hand is in treble clef with a common time signature (C). The left hand is in bass clef with a common time signature (C). The music is in a simple, folk-like style with a slow tempo indicated by the 'ANDANTE' marking. The piece concludes with a 'Ritard' (ritardando) marking.

Joyously.

I'm sit-ting by the stile Ma-ry where we sat side by side, On a

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The tempo is marked 'Joyously'. The lyrics are: 'I'm sit-ting by the stile Ma-ry where we sat side by side, On a'. The piano accompaniment provides a simple harmonic support for the vocal line.

bright May morning long a-go when first you were my bride; The

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'bright May morning long a-go when first you were my bride; The'. The piano accompaniment continues to support the vocal line with simple chords and a steady rhythm.

corn was springing fresh and green and the lark sang loud and high, And the

red was on your lip Ma-ry and the love light in your eye.

The place is little chang'd Ma-ry the

day is bright as then, The lark's loud song is in my ear and the

Ritard: A Tempo.

corn is green a gain; But I miss the soft clasp of your hand and the

Ritard: breath warm on your cheek, And I still keep list'ning to the words you

p A Tempo.

ne-ver more may speak, you never more may speak.

2nd VERSE.
With mournful Expression, and a little slower.

I'm ve-ry lonely now Ma-ry for the

f *p*

4

With Enthusiasm.

poor make no new friends But oh they love the better still the

f few our fa - ther sends; And *p* you were all I had Ma - ry my

Ritard:

blessing and my pride There's *p* nothing left to care for now since

Ritard:

p my poor Ma - ry died. I'm

Slower.

bidding you a long farewell my Ma - ry kind and true, But I'll

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Slower.' The lyrics are 'bidding you a long farewell my Ma - ry kind and true, But I'll'.

not for-get you dar - ling in the land I'm go - ing to; They

The second system continues the vocal line and piano accompaniment. The tempo is marked 'pA Tempo'. The lyrics are 'not for-get you dar - ling in the land I'm go - ing to; They'. The piano part includes a dynamic marking 'p'.

Ad lib:

say there's bread and work for all and the sun shines always there, But I'll

The third system continues the vocal line and piano accompaniment. The tempo is marked 'Ad lib:'. The lyrics are 'say there's bread and work for all and the sun shines always there, But I'll'. The piano part includes a dynamic marking 'pp'.

With great force and Enthusaism.

Agitato.

ne'er forget old Ire-land were it fif - ty times as fair, were it fifty times as fair.

The fourth system concludes the piece with a vocal line and piano accompaniment. The tempo is marked 'With great force and Enthusaism.' and 'Agitato.'. The lyrics are 'ne'er forget old Ire-land were it fif - ty times as fair, were it fifty times as fair.'. The piano part includes a dynamic marking 'ff'.

THE
LITTLE
CANDY

LITTLE CANDY

A. J. W. & Co.

THE LAST WORD OF SUGAR
IS WITH ME WHO ADORSE THE
LITTLE CANDY
A KATHEN'S REPLY
IS THE BARK THAT ONCE THRO' TARA'S HAIR

NEW YORK

WATERBURY FIFTH FLOOR

NEW YORK

NEW YORK

NEW YORK