



The Blarney Stone

Irish Air

arr.

John B. Shirley
(1860-1954)

The Blarney Stone

John B. Shirley

Allegretto

S *mf* Oh, did you ne'er hear of "the Blar - ney," That's

A *mf* Oh, did you ne'er hear of "the Blar - ney," That's

T *mf* Oh, did you ne'er hear of "the Blar - ney," That's

B *mf* Oh, did you ne'er hear of "the Blar - ney," "the Blar - ney," That's

S ⁴ found near the banks of Kil - lar - ney? Be -

A found near the banks of Kil - lar - ney? Be -

T found near the banks of Kil - lar - ney, Kil - lar - ney? Be -

B found near the banks of Kil - lar - ney? Be -



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S lieve it from me, No girl's heart is free, Once she

A lieve it from me, No girl's heart is free, Once she

T lieve it from me, No girl's heart is free, Once she

B lieve it from me, No girl's heart is free, Once she

8 *dim.*

S hears the sweet sound of the Blar - ney.

A *dim.* hears the sweet sound of the Blar - ney, the Blar - ney.

T *dim.* hears the sweet sound of the Blar - ney.

B *dim.* hears the sweet sound of the Blar - ney.

S *p rall.* a de - ceiv - er,

A *p rall.* a de - ceiv - er, *a tempo*

T *f* That a

B *f* For the Blar - ney's so great a de - ceiv - er,

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S *p* *rall.*
tho' you leave her;

A *p* *rall.*
tho' you leave her;

T *mf*
girl thinks you're there, tho' you leave her; *f* *a tempo*

B *f* *a tempo*

And

15

S *mp*
Till she's

A *mp*
Till she's

T *mp*
nev - er finds out All the tricks you're a - bout, Till she's

B *mp*
nev - er finds out All the tricks you're a - bout, Till she's

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S *>*
quite gone her - self, — with your Blar - ney.

A *>*
quite gone her - self, — with your Blar - ney.

T *>*
quite gone her - self, — with your Blar - ney, your Blar - ney.

B *>*
quite gone her - self, — with your Blar - ney, your Blar - ney.

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S *mf* Oh! say, would you find this same "Blar - ney?" There's a

A *mf* Oh! say, would you find this same "Blar - ney?" There's a

T

B *f* this "Blar - ney?"

22 S cas - tle not far ___ from ___ Kil - lar - ney, On the

A cas - tle not far ___ from ___ Kil - lar - ney, On the

T *mf* Kil - lar - ney,

B *mf* Kil - lar - ney,

24 S *p* top of the wall— (But take care you don't fall) There's a

A *p* top of the wall— (But take care you don't fall) There's a

T *p* (But take care you don't fall) There's a

B *p* (But take care you don't fall) There's a

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S stone that con - tains all this Blar - ney, this Blar - ney.

A stone that con - tains all this Blar - ney, this Blar - ney.

T stone that con - tains all this Blar - ney, this Blar - ney.

B stone that con - tains all this Blar - ney, this Blar - ney.

The first system of the musical score consists of four staves (Soprano, Alto, Tenor, Bass) in the key of D major (two sharps) and 4/4 time. The lyrics are: 'stone that con - tains all this Blar - ney, this Blar - ney.' The Soprano part has a melodic line with a fermata over 'Blar - ney,'. The Alto part has a similar line with a fermata. The Tenor and Bass parts provide harmonic support with a steady eighth-note accompaniment.

S Like a mag - net its in - flu - ence such is, That at -

A Like a mag - net its in - flu - ence such is, That at -

T Like a mag - net its in - flu - ence such is, That at -

B Like a mag - net its in - flu - ence such is, it such is, That at -

The second system of the musical score continues the lyrics: 'Like a mag - net its in - flu - ence such is, That at -'. It features a mezzo-forte (*mf*) dynamic marking. The Soprano, Alto, and Tenor parts have identical melodic lines, while the Bass part has a slightly different accompaniment. The lyrics for the Bass part include 'it such is, That at -'.

32

S trac - tion it gives all it touch - es, If you

A trac - tion it gives all it touch - es,

T trac - tion it gives all it touch - es, all it touch - es, If you

B trac - tion it gives all it touch - es,

The third system of the musical score continues the lyrics: 'trac - tion it gives all it touch - es, If you'. It starts at measure 32. The Soprano part has a melodic line with a fermata over 'touch - es,'. The Alto part has a similar line with a fermata. The Tenor and Bass parts provide harmonic support. The lyrics for the Bass part include 'all it touch - es, If you'.

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34

S *p* kiss it, they say, *cresc.* That from that bless - ed day, *f* You may

A *cresc.* That from that bless - ed day, *f* You may

T *p* kiss it, they say, *cresc.* That from that bless - ed day, *f* You may

B *cresc.* That from that bless - ed day, *f* You may

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S kiss whom you please with your Blar - ney. *rit.* Hmm. —

A kiss whom you please with your Blar - ney. *rit.* Hmm. —

T kiss whom you please with your Blar - ney. *rit.* Hmm. —

B kiss whom you please with your Blar - ney. *rit.* Hmm. —

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S *f presto* You may kiss whom you please with your Blar - ney.

A *f presto* You may kiss whom you please with your Blar - ney.

T *f presto* You may kiss whom you please with your Blar - ney.

B *f presto* You may kiss whom you please with your Blar - ney.

John B. Shirley (1860-1954) was born in Manhattan, New York City. As a young child, he was taken to Scotland and raised there. He studied vocal music and became a bass soloist, winning the Scottish gold medal at Glasgow one year in a contest with 400 aspiring singers. He returned to the United States as a young adult and became superintendent of music in the Lansingburg public schools in Troy, New York, where he remained for 44 years until his retirement in 1937. He was director of the music department at the Summer-Institute for New York State Teachers at Thousand Island Park, was active in the Troy Vocal Society, directed the Tourists Harmony Quartet and was member of the Burns Club and of the American Guild of Organists. After retirement, he spent winters in St. Petersburg, Florida, where he became active in several musical organizations and founded the Three-Quarter Century Chorus. He died in Eagle Mills, New York. He was widely known as vocalist, conductor and composer. He published a number of books containing his editions, arrangements and compositions for choirs.

Oh, did you ne'er hear of "the Blarney,"
That's found near the banks of Killarney?
Believe it from me,
No girl's heart is free,
Once she hears the sweet sound of the Blarney.
For the Blarney's so great a deceiver,
That a girl thinks you're there, though you leave her;
And never finds out
All the tricks you're about,
Till she's quite gone herself,— with your Blarney.

Oh! say, would you find this same "Blarney?"
There's a castle not far from Killarney,
On the top of the wall—
(But take care you don't fall)
There's a stone that contains all this Blarney.
Like a magnet its influence such is,
That attraction it gives all it touches,
If you kiss it, they say,
From that blessed day,
You may kiss whom you please with your Blarney.

Samuel Lover (1797-1868)

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