

# The Maid of the Sweet Brown Knowe

Commissioned by Shannon Castle Tours for the Bunratty Entertainers

arr. Anne-Marie O'Farrell

*Andantino con moto* ♩ = 90

Female Voice 1  
Mm, Mm, Ah,

Female Voice 2  
Mm, Mm, Ah,

Male Voice  
Mm, Mm, Ah,

Bodhrán

Violin  
*espressivo*  
*mf* *f* *p*

Irish Harp

The first system of the score includes staves for Female Voice 1, Female Voice 2, Male Voice, Bodhrán, Violin, and Irish Harp. The vocal parts have lyrics 'Mm, Mm, Ah,'. The violin part is marked 'espressivo' and has dynamics 'mf', 'f', and 'p'. The Bodhrán part shows a 4/4 time signature. The Irish Harp part is mostly rests.

Fm. Vce.1  
Mm,

Fm. Vce.2  
Mm,

Ml. Vce.  
Mm,

Vln.  
*mf*

Hp.  
*mf*

*Allegro* ♩ = 68

The second system of the score includes staves for Female Violin 1, Female Violin 2, Male Violin, Violin, and Harp. The vocal parts have lyrics 'Mm,'. The violin and harp parts are marked 'mf'. The Male Violin part has a '7' above it. The Harp part has a '7' above it. The tempo is marked 'Allegro' with a quarter note equal to 68.

13 *mf*

Fm. Vce.1 Oh, come all ye lads— and

Fm. Vce.2 Oh, come all ye lads— and

Ml. Vce. Oh, come all ye lads— and

Vln. Oh, come all ye lads— and

Hp.

18

Fm. Vce.1 las - ses and lis - ten well a - while. And we'll sing to you— a verse or two will

Fm. Vce.2 las - ses and lis - ten well a - while. And we'll sing to you— a verse or two will

Ml. Vce. las - ses and lis - ten well a - while. And we'll sing to you— a verse or two will

Hp.

23

Fm. Vce.1 cause you all to smile. ——— It's all a - bout — a young man and our song will tell you

Fm. Vce.2 cause you all to smile. ——— It's all a - bout — a young man and our song will tell you

Ml. Vce. cause you all to smile. ——— It's all a - bout a young man and our song will tell you

Hp. *f*  
*non arpeggiando*

28  
Fm. Vce.1 how he late - ly came a - cour - ting to the maid of the sweet brown knowe.  
Fm. Vce.2 how he late - ly came a - cour - ting to the maid of the sweet brown knowe.  
28  
MI. Vce. how he late - ly came a - cour - ting to the maid of the sweet brown knowe.  
Vln.  
28  
Hp.

33  
Vln.  
33  
Hp.

39  
MI. Vce. Oh, said he, my pret - ty fair maid, if you and I'll ag - ree, We'll  
39  
Vln.  
39  
Hp.

44

Ml. Vce. join our hands in wed - ded bands and mar - ried we will be, We'll join our hands in

Vln. 44

Hp. 44

49

Ml. Vce. wed - ded bands and have my light - ed vow, And I'll do my whole en - dea - vour for the

Vln. 49

Hp. 49

54

Fm. Vce. 1 *mp* Now this

Ml. Vce. 54 maid of the sweet brown knowe.

Vln. 54 *dim.* *mp*

Hp. 54 *mf* *dim.* *mp*

59 *mf*

Fm. Vce.1 young and pret - ty fick - le thing she did - n't know what to say. Her eyes did shine like

Fm. Vce.2 *p*

Vln. *mf*

Hp. *mf*

Ah,

64

Fm. Vce.1 sil - ver bright and mer - ri - ly did play. She said,

Fm. Vce.2

Vln.

Hp.

Young man your love sub-duc, I

69 *f*

Fm. Vce.2 am not rea - dy now, And I'll spend a - no - ther sea - son at the foot of the sweet brown

Vln. *f*

Hp. *f*

74  
Fm. Vce.1 And she'll spend a - no - ther sea - son at the foot of the sweet - brown knowe.

74  
Fm. Vce.2 knowe. And I'll

74  
Ml. Vce. Mm, \_\_\_\_\_

74  
Brn.

74  
Vln.

74  
Hp.

79  
Fm. Vce.2 spend a - no - ther sea - son here. *p*

79  
Ml. Vce. *dim.* *p* *mf*

79  
Vln. Oh, now my pret - ty fair - one, *mf*

79  
Hp. *f*

84  
Ml. Vce. why - do you say so? Look down in yon - der val - ley where my ver - dant crops do

84  
Vln.

84  
Hp.

89  
Ml. Vce. grow. Look down in yon - der val - ley where my hors - es and my plough are  
Vln. *f*  
Hp.

94  
Fm. Vce.1 Ah,  
Fm. Vce.2 Ah,  
Ml. Vce. at their dai - ly la - bour at the foot of the sweet brown knowe.  
Vln. *p* *mf* *p*  
Hp.

99  
Fm. Vce.1  
Fm. Vce.2 *f*  
Vln. *f*  
Hp. *f*  
If they're at their dai - ly la - bour, good

104

Fm. Vce.2

104

Vln.

104

Hp.

sir, it's not for me. For I've heard of your be - ha - viour, I did kind sir, in -

109

Fm. Vce.2

109

Vln.

109

Hp.

deed. There is an inn where you call in I've heard the peo - ple say, where you

114

Fm. Vce.1

114

Fm. Vce.2

114

Vln.

114

Hp.

Where he raps, he calls, he rap and call and you pay for all and go home at the break of day.

gliss.

119

Fm. Vce. I

119 pays for all and goes home at the break of day. Die dee die dn dee dum dee doo,

Ml. Vce.

119 If I rap and call and I pay for all, my

Brn.

Vln.

119

Hp.

124

Fm. Vce. I

124 die dn dee die dee doo dn det da dee die dee die dn dee die dn dee day, da dl dee doo dl dee

Ml. Vce.

124 mo-ney, it's all my own. And I would - n't spend your for - tune for I've heard you have got

Brn.

Vln.

124

Hp.

129

Fm. Vce.1  
day. You thought you had his poor heart broke with your talk-ing, he'll

Fm. Vce.2  
And you thought you had his poor heart broke with your talk-ing, he'll

Ml. Vce.  
129 none. You thought you had my poor heart broke in talk - ing to me now, But I'll

Brn.

Vln.

Hp.  
129 gliss. simile

134 *ff*

Fm. Vce.1  
leave you where he found you by the sweet brown knoweand he'll leave you where he

Fm. Vce.2  
leave you where he found you by the sweet brown knoweand he'll leave you where he

Ml. Vce.  
134 leave you where found you at the foot of the sweet brown knowe. And I'll leave you where

Brn.  
134 *f*

Vln.  
134 *ff*

Hp.  
134 *ff*

139 *senza rit. al fine*

Fine

Fm. Vce.1  
 139 found you at the foot of the sweet brown knowe.

Fm. Vce.2  
 139 found you at the foot of the sweet, foot of the sweet brown knowe.

Ml. Vce.  
 139 found you at the foot of the sweet brown knowe.

Brn.

Vln.  
 139

Hp.  
 139  
 gliss. *sfz*  
*sffz*