

1915

On The Road To Dublin Town : Song

George L Cobb
Composer

Jack Yellen
Lyricist

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POPULAR EDITION

ON THE ROAD TO DUBLIN TOWN

SONG



LYRIC BY
JACK YELLEN

MUSIC BY
GEORGE L. COBB

White
As Originally Sung by
MISS EVELYN NESBIT

Vp-012579
1915
On The Road

ROME H. REMICK & CO.

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NEW YORK DETROIT

To our good friend, William J. Kelly, Buffalo, N.Y.

3

On The Road To Dublin Town

Song

Lyric by
JACK YELLEN

Music by
GEORGE L. COBB

Allegro moderato

PIANO

The piano introduction begins with a treble clef and a 2/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line consists of a steady quarter-note accompaniment. The first system of piano accompaniment follows, with a dynamic marking of *f* (forte). It features a treble clef and a 2/4 time signature. The melody is composed of eighth and quarter notes, while the bass line provides a consistent accompaniment. A repeat sign is present at the end of the first system.

VOICE

The voice part begins with a treble clef and a 2/4 time signature. The lyrics are: "Pad - dy was a sol - dier and a fight - ing man was he, And Pad - dy got a let - ter from his sweet - heart and she said:— "Please, Fin - al - ly they made poor Pat a pri - son - er one day; They". The piano accompaniment continues with a dynamic marking of *p* (piano). It features a treble clef and a 2/4 time signature. The melody is composed of eighth and quarter notes, while the bass line provides a consistent accompaniment.

The voice part continues with a treble clef and a 2/4 time signature. The lyrics are: "he was in the thick - est of the fight a - cross the sea; Sure! dar - lin', will you write me are you in - jured? are you dead?" So tried him by court mar - tial and he heard the cap - tain say:— "Pat!". The piano accompaniment continues with a dynamic marking of *p* (piano). It features a treble clef and a 2/4 time signature. The melody is composed of eighth and quarter notes, while the bass line provides a consistent accompaniment.

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Ev - 'ry time they took a wound - ed com - rade to the rear, Why,
 Pad - dy wrote his an - swer, "I'm not in - jured, sweet - heart mine, Well
 You'll be shot to - mor - row morn at sun - rise by my men." "The

Pad - dy stopped his fight - ing just to whis - per in his ear:
 that is, not ex - act - ly— I'm just half - shot all the time!"
 deuce I will!" said Pad - dy, "For I don't get up till ten!"

CHORUS

If you're go - ing back to dear old Dub - lin — Tell Ma - vour - neen — O'

Shea — That her Pad - dy boy of her is think - ing — Ma - ny

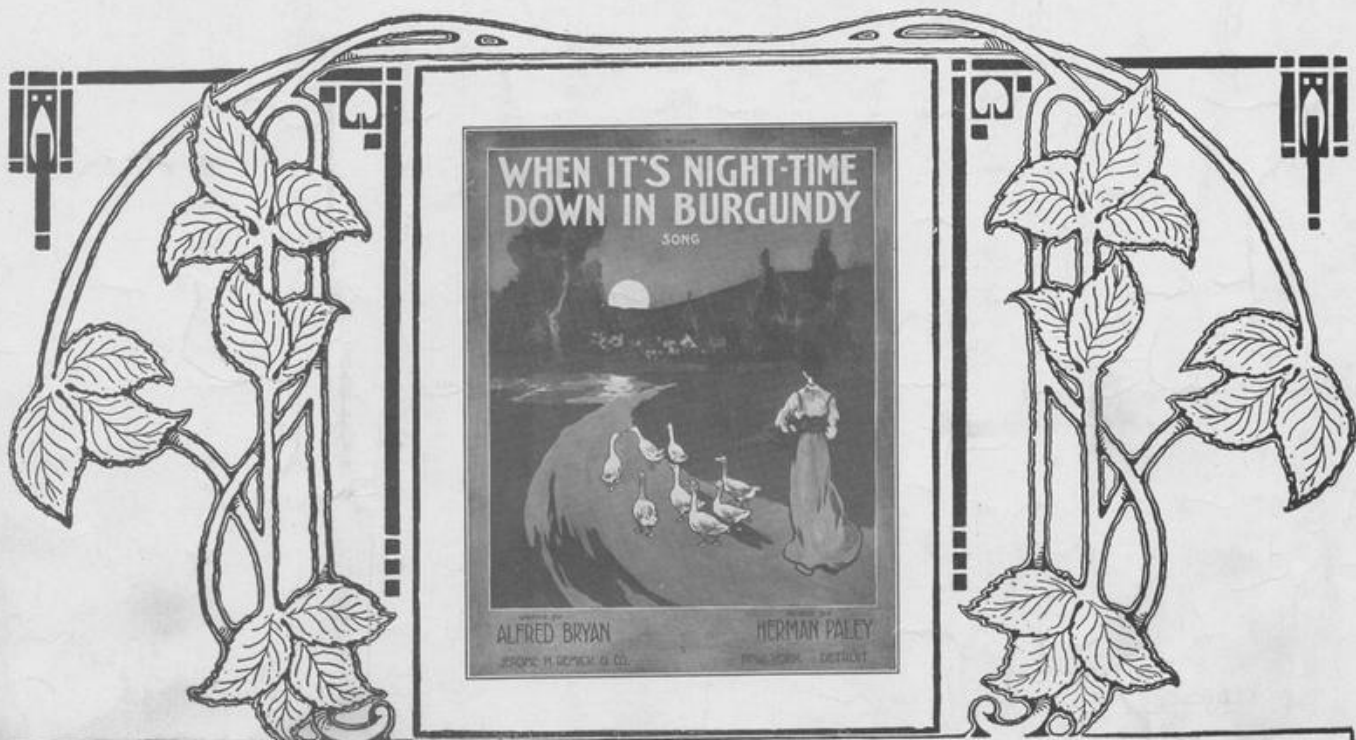
miles and miles a - way. She is sweet and

pret - ty as a pic - ture In a plain ging - - ham

gown, And I'm cer-tain that she is still wait-ing for me On the

road to Dub - lin town. On the town. *D.S.*

1. 2. *fz D.S.*



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 Gone Back on You
 What D'ye Mean, You Lost Your
 Dog.
 When It's Apple Blossom Time In
 Normandy
 Oh You Lovable Chile.
 I Want to Go Back to Dixieland
 Please Leave Mamma Dear
 Why Did You Want to Leave Me
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 That Tango Tokio
 Sailing Down Chesapeake Bay
 Sunshine and Roses
 Good Night Nurse
 I'll Get You.
 Down In Dear Old New Orleans
 That Old Girl of Mine
 Be My Little Baby Bumble Bee
 Everybody Two-Step Song
 My Little Persian Rose
 Moonlight Bay

When Its Night Time Down In Burgundy

Words by ALFRED BRYAN Song Music by HERMAN PALEY

CHORUS

When its night-time down in Bur-gun-dy, I want to be with
 you in that quaint old town of Bur-gun-dy, just see, dear, and
 you just to kiss and coo, just to stroll a- long, just to hear your song,
 just to love you long, just to love you strong. When its night-time down in
 Bur-gun-dy I want to be with you.

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