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When It's Moonlight in Mayo : Two Irish Eyes Are Shining

Percy Wenrich
Composer

Jack Mahoney
Lyricist

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When It's Moonlight in Mayo

*Edith B. ...
August 16, 1913*

WORDS BY
JACK MAHONEY
MUSIC BY
PERCY WENRICH

STARMER

POPULAR EDITION
LEO. FEIST INC. NEW YORK
ASCHERBERG, HOPWOOD & CREW, LTD. LONDON, ENGLAND

Vp. 006118
1913
When it's

When It's Moonlight In Mayo

(Two Irish Eyes Are Shining)

Words by
JACK MAHONEY

Music by
PERCY WENRICH

Moderato

VOICE

PIANO *mf*

rit

p *allegro*

It's just a year a - go to - day I left old Er - in's Isle, My
Her I - rish eyes like bea - cons shine on thro' the dark - est night, I

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heart was throb - bing in the sun - light of my col - leen's smile; In
know their sweet love - beams will al - ways fill the world with light; The

all my dreams I hear her sweet voice call - ing soft and low, I
ros - es on her cheeks will lend en - chant - ment to the scene, And

know she's wait - ing where we said "good - bye" in old Ma - yo.
when the sham - rocks wed the dew, I'll wed my sweet col - leen.

CHORUS

Now two I - rish eyes are shin - ing, — And an

I - rish heart is pin - ing, ——— Where I

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are "I - rish heart is pin - ing, ——— Where I". The piano accompaniment consists of two staves: the right hand in treble clef with chords and the left hand in bass clef with a simple bass line.

kissed her and ca-ressed her — In the gloam-ing, long a - go, Lov - ing

The second system of the musical score. The vocal line continues with the lyrics "kissed her and ca-ressed her — In the gloam-ing, long a - go, Lov - ing". The piano accompaniment continues with similar harmonic support.

I - rish arms will press me, — With true I - rish love car-ess me, — And sweet

The third system of the musical score. The vocal line continues with the lyrics "I - rish arms will press me, — With true I - rish love car-ess me, — And sweet". The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand.

I - rish lips will bless me, When it's Moon-light in Ma - yo.

The fourth system of the musical score. The vocal line concludes with the lyrics "I - rish lips will bless me, When it's Moon-light in Ma - yo." The piano accompaniment includes a dynamic marking of *rit.* (ritardando) in the right hand.

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THAT'S AN IRISH LULLABY

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Octavo - Male, Female or Mixed Voices 15 cents each

Lyric and Music
By J. R. SHANNON

REFRAIN Smoothly with much expression
in time

Too - ra - loo - ra - loo - ral, — Too - ra - loo - ra li,

Too - ra - loo - ra - loo - ral, — Hush now, don't you cry! —

Too - ra - loo - ra - loo - ral, — Too - ra - loo - ra -

li, Too - ra - loo - ra - loo - ral, That's an I - rish lul - la -

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MOTHER MACHREE.

Lyric by
RIDA JOHNSON YOUNG.

Tenderly with much expression

Music by
CHAUNCEY OLCOTT
& ERNEST R. BALL.

Sure, I love the dear sil-ver that shines in your hair, And the
brow that's all fur-rowed, And wrink-led with care. I
kiss the dear fin-gers so toil worn for me, Oh, God

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SOLO, FOUR KEYS:—B \flat , (B \flat TO D) C, D, AND F. DUET, TWO KEYS:—B \flat AND F

A Little Bit Of Heaven

Shure They Call It Ireland

Poem by
J. KEIRN BRENNAN

Music by
ERNEST R. BALL

Shure, a lit-tle bit of Heav-en fell from out the sky one day, And
nea-ded on the o-cean in a spot so far a-way; And
when the An-gels found it, Shure it looked so sweet and fair, They

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SOLO, THREE KEYS:—A \flat , (C TO F) B \flat AND C

When Irish Eyes Are Smiling

Lyric by
CHAUNCEY OLCOTT
& GEO. GRAFF Jr.

Music by
ERNEST R. BALL

When I-rish eyes are ami-ling, Sure its like a morn in
Spring. In the lilt of I-rish laugh-ter, You can hear the
an-gels sing. When I-rish hearts are hap-py, All the

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SOLO, THREE KEYS:—C, (C TO F) D AND F

Too-ra-loo-ra-loo-ral THAT'S AN IRISH LULLABY

Tenderly with much expression

Words and Music
By J. R. SHANNON

"Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-li, Too-ra-loo-ra-
loo-ral, Hush now, don't you cry! Too-ra-loo-ra-loo-ral,
Too-ra-loo-ra-li, Too-ra-loo-ra-loo-ral, That's an I-rish lul-la-by."

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SOLO, THREE KEYS:—C, (C TO C) E \flat AND F

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The Two Song Sensations Of The New Season

NORWAY

(The Land Of The Midnight Sun)

By the Writers of

"There's A Little Spark Of Love Still Burning"

"I Want To Go To Tokio"

JOE Mc CARTHY

and

FRED. FISCHER

CHORUS

When I sailed a-way from Nor-way, I could hard-ly say "Good - bye,"— For when I saw you standing in the

door-way, My heart just seemed to cry, "My Dar-ling! Thel - ma, Thel-ma, how I love you," Af - ter all is

The musical score for "Norway" is written in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The piano part begins with a *p.f.* (piano forte) dynamic. The lyrics are written below the vocal staff.

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Come Back, Dixie!

By the Writers of

"When you wore a tulip and I wore a big red rose"

"When It's Moonlight In Mayo"

JACK MAHONEY

and

PERCY WENRICH

CHORUS

Won't you come back, Dix-ie, Bring back the sun-shine that you took a - way with you, All the

world seems drear-y With-out you, dear-ie, I am lone - ly, for you on - ly, Down in the

The musical score for "Come Back, Dixie!" is written in G major (one sharp) and 2/4 time. It features a vocal melody and a piano accompaniment. The piano part begins with a *p.f.* (piano forte) dynamic. The lyrics are written below the vocal staff.

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The Imitators Are Busy—then you'll get the "Feist" Edition one the Papers are talking about

THE BOSTON TRAVELER,
SATURDAY, MAY 29, 1915

O'REILLY? GOES LIKE THIS—TUM TIDDY UM TUM—GET IT?

"Are You the O'Reilly?" the new war song of the trenches, has sprung into instant popularity in New York, and in spite of the edict cautioning strict neutrality issued by President Wilson, 25,000 copies of the song were sold in a few hours after it was put on the market yesterday. Leo Feist, Inc., are the publishers.

For the past two months rumors have been seeping through to America of the popularity among the soldiers of the song, which is the successor to "It's a Long Way to Tipperary." Feist wrote and cabled and finally succeeded in having the lyrics sent to him on Tuesday by cable.

Orders Swamp Office.

Then followed unprecedented scenes in the office of the publishers. The entire force of experts was set to work on the sheet music and the first edition of 25,000 copies was sent out and gobbled up like hot cakes. A second edition of the same number followed. Altogether 75,000 copies were printed during the day and 25,000 copies are being spun out as fast as the presses can turn. Orders are still pouring in to Feist by letter and telegraph.

"Are you the O'Reilly who keeps this hotel?
Are you the O'Reilly they speak of so highly?
Are you the O'Reilly they speak of so highly?
Gor blime me, O'Reilly, you are looking well."

Thus runs the chorus of the present version written by P. Emmett, whoever he may be, arranged by Calvin Grooms and owned body and soul by Leo Feist, Inc. There are three verses. The last one speaks of Ludwig in the enemy's trenches.

"I glimpsed his big helmet and potted the same, and to 'helmet' went Ludwig's right eye," runs the verse. Just the sort of humor which is most appreciated in the trenches these days among men whose risibilities are stirred only by matters relating to life and death. The soldiers always shout the last two words of the chorus.

Written in America.

The original verses of the song that has taken the place of "Tipperary" in the trenches was written in America and made popular years ago when Harrigan and Hart were music hall favorites. It was then called, "Is That Mr. Riley?" and read like this:

"Is that Mr. Riley they speak of so highly?
Is that Mr. Riley that keeps the hotel?
Well, if that's Mr. Riley they speak of so highly,
Why, faith, Mr. Riley, you're looking quite well."

Pat Rooney, the old-time singer, also sang this song. The melody is infectious, a simple melody that, having heard, one cannot forget. It is said that even the German soldiers have caught the spirit and sing it softly—when their officers are not listening, of course.

NEW YORK EVENING
JOURNAL, MAY 26, 1915.

"MR. O'REILLY" SONG MYSTERY IS CLEARED UP

The mystery surrounding the identity of the song "Gor Blime Me, O'Reilly, You Are Looking Well," now being sung in the trenches by the allied soldiers, taking the place of "Tipperary," is being cleared up. It is the melody of the old "Mr. Riley" song that Pat Rooney popularized, but the soldiers have put a new lyric to it. The new version has just been received from the other side, and goes something like this:

There's Shamuss O'Reilly, who keeps the hotel,
And he's now with the Commissary.
Back Home in Dublin he did very well,
But he's working now for the army.
He once served the pub, but he's now serving grub,
And it's flavored with powder and lead.
He took the King's shillinn' to go do his killin',
But he's cooking for soldiers instead.

Chorus.

Are you the O'Reilly that keeps the hotel?
Are you the O'Reilly they speak of so highly?
Well, if you're the O'Reilly they speak of so highly,
Gor blime me, O'Reilly, you are looking quite well.

Young Ludwig O'Reilly, that may be his name
In the trench on the enemy side.
I glimpsed the big helmet and potted the same,
And to helmet went Ludwig's right eye.
Then his brother, named Fritz, nearly gave us all fits
We were laughing at what we had done.
When up bobbed the blighter, a bully good fighter,
And he started us all on the run.

There are several other verses. It is said. The original verses, sung by Pat Rooney some thirty years ago, seem senseless now and have been discarded. Indeed, it is doubtful if many of the old-timers remember them at all.

The melody is infectious. It is one of those simple melodies, so easy to learn that once you have heard it you cannot shake it off. The war correspondents say the soldiers sing "O'Reilly" to break the monotony of the long hours in the trenches. It is not a march song like "Tipperary," though it can be sung to march time. It was written originally in waltz time. It is said the song is being sung all over Europe, various versions being used.

Chicago Examiner...
THURSDAY, MAY 27, 1915.

COUNTRY WILD OVER 'O'REILLY'

Latest Trench Song of Allies
Rushed to Publication by
Leo Feist.

By International News Service.

NEW YORK, May 26.—"Are You the O'Reilly?" with this subtitle "Blime me, O'Reilly, you are looking well," the song that has superseded "Tipperary" in the trenches of the allied soldiers, found its way to the music stores to-day and is now on sale. It is being published by Leo Feist. Feist, it appears, got the lyrics by cable from London on Tuesday. This is the version that is being actually sung by the soldiers.

Feist straightway proceeded to establish a record in song publishing. His entire force of experts were put to work, and in twenty-four hours "Are You the O'Reilly?" was in sheet music form and ready for distribution to the dealers. Already there had been a widespread demand for copies.

WILD OVER 'O'REILLY'

The entire country, it seems, has gone wild over "O'Reilly," and orders by telegraph, telephone and mail were pouring into the Feist offices. The advance orders for the song, it is said, are unprecedented in the music publishing business.

Toward evening to-day Feist says he learned that some of his business rivals had started to publish the "O'Reilly" song, using the old version as sung by Pat Rooney thirty years ago. Feist declares that he has the real song, the new version, copyrighted, and that his house alone will have the right to publish it. The Feist song can be very easily identified. It bears the Leo Feist, Incorporated, trade mark, and the title page bears a reproduction of a newspaper article printed May 7 which brought the first news of the song from the trenches.

HANDLED WITH SPEED.

"We are very proud of the speed with which we handled 'O'Reilly,'" said Mr. Feist to-day. "In twenty-four hours we got the lyrics from London, put them to press with the melody, and a striking title page and had the finished product on the market for retail sale. I hope the public will not take our imitators seriously. We have the only correct version of the song as it is being sung in the trenches. And no one else can publish the real song because we have it copyrighted."

ASK FOR THE "FEIST EDITION"
THEN YOU'LL GET THE "REAL"
LYRIC-THE ONE THAT IS SUNG
IN THE TRENCHES AND FEAT-
URED IN THE PAPERS.

YOU CAN ALSO GET "ARE YOU
THE O'REILLY" FOR YOUR
TALKING MACHINE OR PLAYER
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