

For Helen M. Hosmer

# Londonderry Air

TRADITIONAL IRISH

Arranged by  
ARTHUR FRACKENPOHL

*Moderately slow*

The first system of musical notation consists of four staves. The top staff is a treble clef with a common time signature (C) and a 4/4 time signature. The second staff is a treble clef with a common time signature (C) and a 4/4 time signature, featuring a melodic line with a *p* dynamic marking and a slur over the first four measures. The third staff is a treble clef with a common time signature (C) and a 4/4 time signature, featuring a melodic line with a *p* dynamic marking and a slur over the last two measures. The fourth staff is a bass clef with a common time signature (C) and a 4/4 time signature, featuring a bass line with a *p* dynamic marking and a slur over the last two measures. Chord markings "Hm," are placed below the second and third staves.

The second system of musical notation consists of four staves. The top staff is a treble clef with a common time signature (C) and a 4/4 time signature, featuring a melodic line with a *p* dynamic marking and a slur over the last two measures. The second staff is a treble clef with a common time signature (C) and a 4/4 time signature, featuring a melodic line with a *p* dynamic marking and a slur over the last two measures. The third staff is a treble clef with a common time signature (C) and a 4/4 time signature, featuring a melodic line with a *p* dynamic marking and a slur over the last two measures. The fourth staff is a bass clef with a common time signature (C) and a 4/4 time signature, featuring a bass line with a *p* dynamic marking and a slur over the last two measures. Chord markings "Hm," are placed below the second and fourth staves.

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Hm, \_\_\_\_\_ *cresc.* Hm, \_\_\_\_\_ *cresc.*  
 Hm, \_\_\_\_\_ *cresc.* Hm, \_\_\_\_\_ *cresc.*  
 Hm, \_\_\_\_\_ *cresc.* Hm, \_\_\_\_\_ *cresc.*

*mp* *p* **A**  
*mp* *mp*  
 From far a - way I hear sweet voic - es  
*mp* *p* Hm, \_\_\_\_\_  
*mp* *p* Hm, \_\_\_\_\_

Hm, \_\_\_\_\_  
 call-ing me, And in my thoughts come mem 'ries flood-ing fast; A child-hood  
 Hm, \_\_\_\_\_  
 Hm, \_\_\_\_\_

\_\_\_\_\_ Hm, \_\_\_\_\_ Hm, \_\_\_\_\_

song, in all its dear sim - plic - i - ty, Brings hap - py tears to one whose childhood days are

Hm, \_\_\_\_\_ Hm, \_\_\_\_\_

\_\_\_\_\_ Hm, \_\_\_\_\_ Hm, \_\_\_\_\_

**B**

*mp*

\_\_\_\_\_ Sing on, my heart, \_\_\_\_\_ for days that will not come a - gain, \_\_\_\_\_  $\circ$  sing those

*p* \_\_\_\_\_ *mp*

past. \_\_\_\_\_ Sing on for days that will not come a - gain, \_\_\_\_\_

*mp*

\_\_\_\_\_ Sing on my heart for days that will not come a - gain, \_\_\_\_\_

*mp*

\_\_\_\_\_  $\circ$

*f*

\_\_\_\_\_ songs of life that was so fair; \_\_\_\_\_ while, from a - far comes voic - es eas - ing

*f*

\_\_\_\_\_  $\circ$  sing of life \_\_\_\_\_ that was \_\_\_\_\_ so fair; while, from a - far \_\_\_\_\_ comes voic - es eas - ing

*f*

\_\_\_\_\_  $\circ$  sing of life that was \_\_\_\_\_ so fair; while, from a - far comes voic - es

*f*

\_\_\_\_\_ sing those songs of life \_\_\_\_\_ that was \_\_\_\_\_ so fair; while, from a - far \_\_\_\_\_ comes voic - es

*dim.* *p*  
 all my pain, — And sor-row dies, and mem-'ry drives a-way all care.  
*dim.* *p*  
 all my pain, — And sor-row dies, and mem-'ry drives a-way all care.  
*dim.* *p*  
 eas - ing all my pain and care. — Oo,  
*dim.* *p*  
 eas - ing all my pain and care. — Oo, —

*mp*  
 Oo, — oo, — oo, — From far a-  
*mp*  
 Oo, — oo, — oo, — oo,  
*mp*  
 oo, — oo,  
*mp* *p*  
 oo, — oo, — oo, —

**C**  
*p*  
 way I hear sweet voices call-ing me, And in my thoughts come mem'ries flooding  
*p*  
 oo,  
*p*  
 oo,  
*p*

*div.*  
*p*

fast; *oo,* *p* *oo,*

*mp*

A childhood song in all its dear sim - plic - i - ty, Brings hap - py tears to

*unis.* **D** *f*

(oo) Sing on my heart, for days that will not

(oo) Sing on my heart, for days that will not

Sing on my heart, for days that will not

one whose childhood days are past. Sing on my heart, for days that will not

come a - gain, O sing those songs of life that was so fair; while, from a -

come a - gain, O sing of life so fair; while, from a -

come a - gain, Sing of life that was so fair; while, from a -

come a - gain, Sing of life that was so fair; while, from a -

*f.* *dim.*  
 far, come voic-es eas-ing all my pain, And sor-row dies, and mem-'ry drives a-way all  
*f.* *dim.*  
 far, come voic-es eas-ing all my pain, And sor-row dies, and mem-'ry drives a-way all  
*f.* *dim.*  
 far, come voic-es eas-ing all my pain, And sor-row dies  
*f.* *dim.* *pp*  
 far, come voic-es eas-ing all my pain, And sor-row dies Ah,

**E**  
*pp* *cresc.* *mf*  
 care. Ah, Ah,  
*pp* *cresc.* *mf*  
 care. Ah, Ah,  
*pp* *cresc.* *mf*  
 Ah, Ah,  
*pp* *cresc.* *mf*  
 Ah, Ah,

*cresc.* *ff*  
 Ah, come voic-es eas-ing  
*cresc.* *ff*  
 Ah, come voic-es eas-ing  
*cresc.* *ff*  
 Ah, come voic-es eas-ing  
*cresc.* *ff*  
 Ah, come voic-es eas-ing



*subito p*

all, all my pain, And sor - row

all all, all my pain, And sor - row

all all, my pain, And sor - row

all, all, my pain, And sor - row

Detailed description: This block contains a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "all, all my pain, And sor - row". The score includes dynamic markings: *subito p* at the beginning, and *pp* (pianissimo) for the final phrase. There are also accents and slurs over the notes.

dies, and mem - 'ry drives a-way all care.

dies, and mem - 'ry drives a-way all care.

dies, and mem - 'ry drives a - way all care.

dies, and mem - 'ry drives a-way all care.

Detailed description: This block contains a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is in the same key and time signature as the first block. The lyrics are: "dies, and mem - 'ry drives a-way all care.". The score includes dynamic markings: *mp* (mezzo-piano) for the first part, *p* (piano) for the second part, and *pp* (pianissimo) for the final phrase. There are also accents and slurs over the notes.