

C. René Hirschfeld

The Joyce Book

15 songs after poetry from James Joyce

Winds of May
My Love
Cool is the Valley
A Stranger to me now
(H)air of Witch
Unto the Pinewood
No More
What Council
Sleep Now
Why will you use me so
Love is aweary now
On the Beach
Passing mad
Arise
Lightly come or lightly go

The Joyce Book

Winds of May

words: James Joyce
music: C. René Hirschfeld

Musical score for 'Winds of May' in 4/4 time, key of A major (two sharps). The score consists of two systems of music.

System 1: The vocal line (voice) is silent for the first measure. The piano accompaniment begins with eighth-note chords. The vocal line enters in the second measure with a melodic line consisting of eighth and sixteenth notes. The piano continues its eighth-note harmonic support.

System 2: The vocal line (v.) is silent for the first measure. The piano accompaniment begins with eighth-note chords. The vocal line enters in the second measure with a melodic line consisting of eighth and sixteenth notes. The piano continues its eighth-note harmonic support. In the third measure, the vocal line has a melodic line consisting of eighth and sixteenth notes, and the piano accompaniment includes a three-measure bracketed section with eighth-note chords.

v.

p.

v.

p.

v.

WINDS OF MAY, THAT DANCE ON THE SEA, DAN - CING A RING A ROUND, DAN - CING A RING A ROUND IN
 WINDS OF MAY, THAT DANCE ON THE SEA, DAN - CING A RING A ROUND, THE FOAM FLIES UP TO BE
 WINDS OF MAY, THAT DANCE ON THE SEE, DAN - CING A RING A ROUND, DAN - CING A RING A ROUND IN

p.

v. { GLEE FROM FUR- ROW TO FUR- ROW, WHILE O - VER HEAD THE FOAM FLIES UP TO BE
 GAR - LAN - DEO IN SIL - VE - 24 AR - CHES SPAN - NING THE AIR, SAW YOU MY TRUE LOVE
 GLEE. IN SIL - VE - 24 AR CHES SPAN - NING THE AIR, SAW YOU MY TRUE LOVE

p. { [Musical score for piano accompaniment]

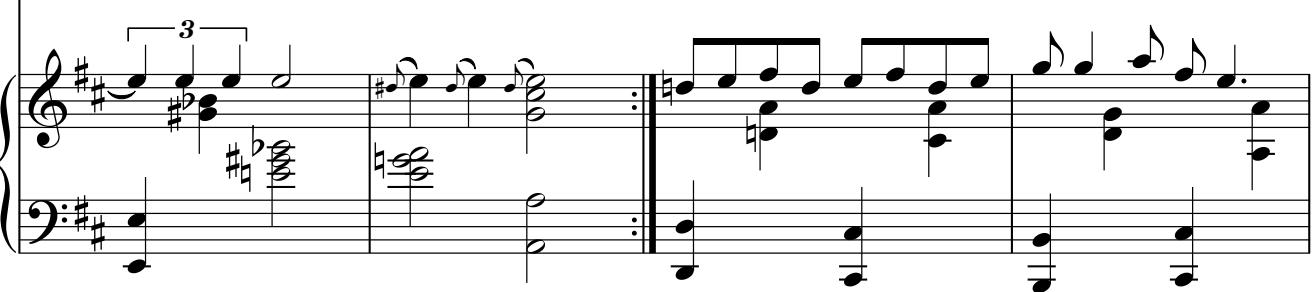
v. { GLE 3 LAN - DEO. WELL - A DAY! WELL - A DAY! FOR THE WINDS OF
 GAR - NY WHERE? NY WHERE?

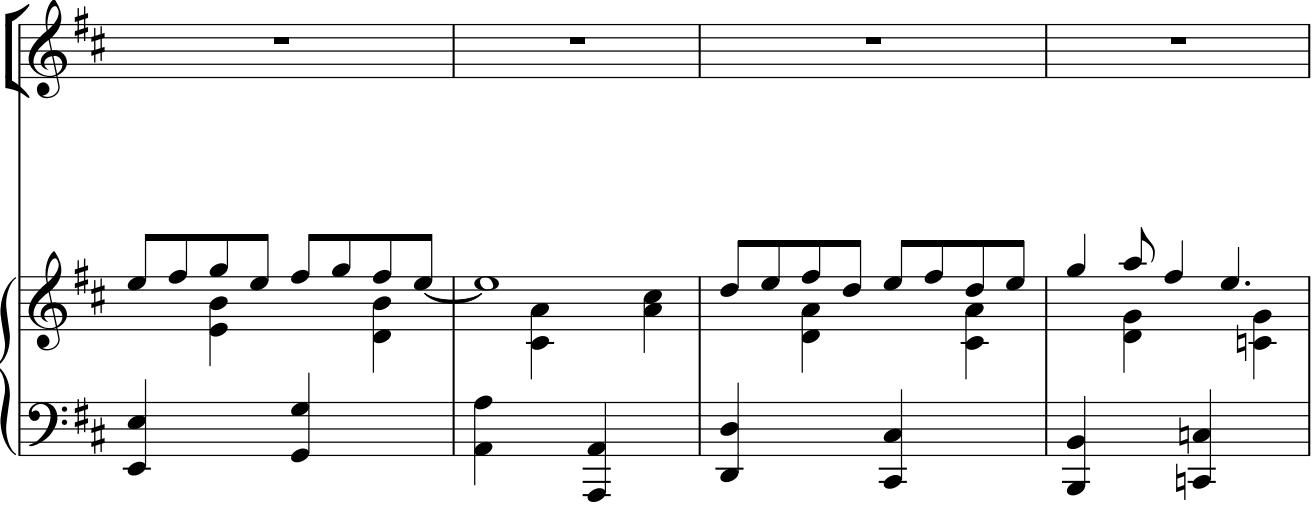
p. { [Musical score for piano accompaniment]

v. { MAY! WELL - A DAY! WELL - A DAY! LOVE IS UN - HAP - PY WHEN

p. { [Musical score for piano accompaniment]

v. 
LOVE IS A-WAY!

p. 

v. 

p. 

v.

p.

Instrumental ad libit.

v.

p.

WELL - A - DAY...

v.

p.

8

v.

p.

My Love

words: James Joyce
music: C. René Hirschfeld

v. *swing*

Instrumental

b.

v.

b.

v.

MY LOVE GOES SLOW - LY,
THERE, WHERE THE GAY WINDS
AND WHERE THE SKY'S PALE BLUE CUP O -

b.

v.

SHA - DOW ON THE QASS;
YOUNG LEAVES AS THEY PASS,
VER THE LAU - GHING LAND,

WHERE THE
MY LOVE GOES
MY LOVE IS

b.

v.

GAY WINDS
LIGHT - LY,
IN

DO MOST DE - SIRE
HOL - DING UP
A LIGHT
AT - TIRE

TO RUN IN
HER DRESS WITH
A - MONG THE

COM - PA - NIES.
DAIN - TY HAND.
AP - OLE - TREES.

b.

b.

v. D

I WOULD IN THAT SWEET SO - SOM
 (INSTRUMENTAL)
 I WOULD BE E - VER IN THAT HEART

Em E° Em⁷ E⁷ D Dmaj7

b.

v. Be (O SWEET IT IS AND FAIR IT IS!)
 (O SOFT I KNOCK AND SOFT EN - TREAT

D⁶ D(add9) C Cmaj7 C(add9) C(^{b5}) Bm Bm⁷

b.

v. WHERE NO RUDE WIND MIGHT VI - SIT
 (HERE!) WHERE ON - LY PEACE WOULD BE MY PART.

Bm B(sus4) Am A° Am Am⁶ Gmaj7 G⁶

b.

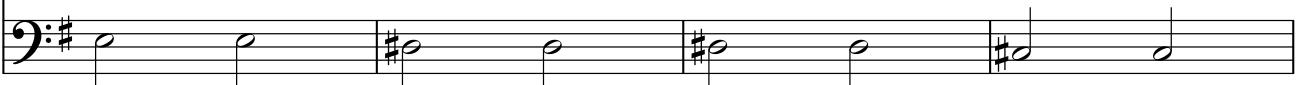
v. ME. BE - CAUSE OF SAD AUS - TE - - BI - TIES
 AUS - TE - BI - TIES WERE ALL THE SWEET

Gmaj7 G F Fmaj7 F F6 (omit⁵) Em Em⁶

b. 

v. - TER SO I WOULD IN THAT SWEET
 E - VER IN

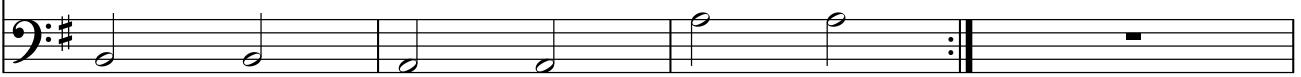
Em⁷ Em⁶ D^{#7} C^{#m6}

b. 

v. SO - SOM BE.
 THAT HEART.

Instrumental

Bm(maj9) A⁷ D

b. 

Musical score for three voices (V., Cm, B.) in G major, 4/4 time.

V. (Treble Clef) - Four measures of silence.

Cm (Treble Clef) - Measures 1-2: Cm chord (C E G). Measure 3: Bm chord (B D F# A). Measure 4: A7 chord (A C# E G). The measure is divided into three groups by vertical bar lines and a circled '3' above the third group.

B. (Bass Clef) - Four measures of silence.

V. (Treble Clef) - Four measures of silence.

Cm (Treble Clef) - Measures 1-4: Continues the harmonic progression from the previous section, starting with Cm and including Bm and A7 chords.

B. (Bass Clef) - Four measures of silence.

Cool is the Valley

straight

words: James Joyce
music: C. René Hirschfeld

Musical score for three vibraphones (v.) and basso (b.). The score consists of two systems of music. The first system, labeled "straight", has three staves. The top two staves are in treble clef, 3/4 time, and B-flat key signature. The bottom staff is in bass clef, 3/4 time, and B-flat key signature. All staves begin with a rest. The second system, also labeled "straight", has one staff in treble clef, 3/4 time, and B-flat key signature. It includes a dynamic instruction "ossia guitar or vibraphon ad libit." The basso staff continues from the first system.

Musical score for three vibraphones (v.) and basso (b.). The score includes three systems of music. The first system, labeled "ossia instrumental ad libit.", features three staves with lyrics: "0 COOL IS THE VAL - LEY". The second system, also labeled "ossia instrumental ad libit.", features three staves with lyrics: "0 COOL IS THE VAL - LEY". The third system, labeled "ossia instrumental ad libit.", features three staves with lyrics: "0 COOL IS THE VAL - LEY". The basso staff continues from the previous section.

v.

NOW. AND THERE, LOVE, WE

v.

NOW. AND THERE, LOVE, WILL WE

v.

NOW. AND THERE, LOVE, WE

b.

v.

GO, AND THERE, LOVE, WE

v.

GO, AND THERE, LOVE, WILL WE

v.

GO, AND THERE, LOVE, WE

b.

v.

STAY. FOR MA - NY A

v.

STAY. FOR MA - NY A

v.

STAY. FOR MA - NY A

b.

v.

CHOIR IS SIN - GING NOW WHERE

v.

CHOIR IS SIN - GING NOW WHERE

v.

CHOIR IS SIN - GING NOW WHERE

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v.

LOVE DID SOME - TIME GO.

v.

LOVE DID SOME - TIME GO.

v.

LOVE DID SOME - TIME GO.

b.

v.

AND THERE, LOVE, WE GO.

v.

AND THERE, LOVE, WILL WE GO.

v.

AND THERE, LOVE, WE GO.

AND

b.

v.

AND THERE, LOVE, WE STAY.

AND THERE, LOVE, WILL WE STAY.

THERE, LOVE, WE STAY.

b.

v.

AND HEAR YOU NOT THE TRU-SHES

AND HEAR YOU NOT THE TRU-SHES

AND HEAR YOU NOT THE TRU-SHES

b.

v.

CA - LING, CAL - LING US A -

CAL - LING, CAL - LING US A -

CAL - LING, CAL - LING US A - - -

b.

Instrumental

v.

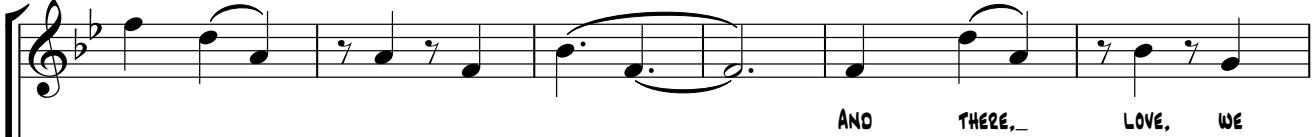
WAY?

WAY?

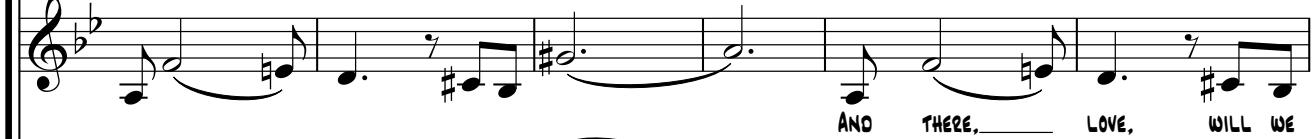
WAY?

b.

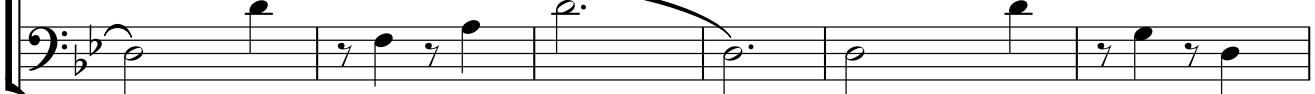
ossia instrumental ad libit.

v. 

AND THERE, LOVE, WE

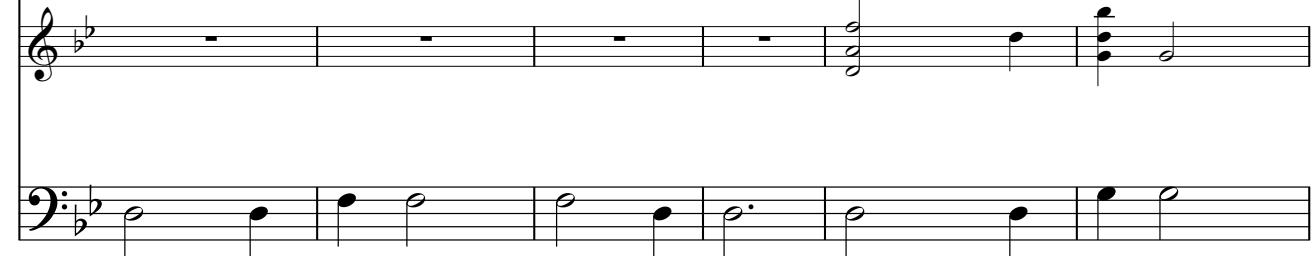
v. 

AND THERE, LOVE, WILL WE

v. 

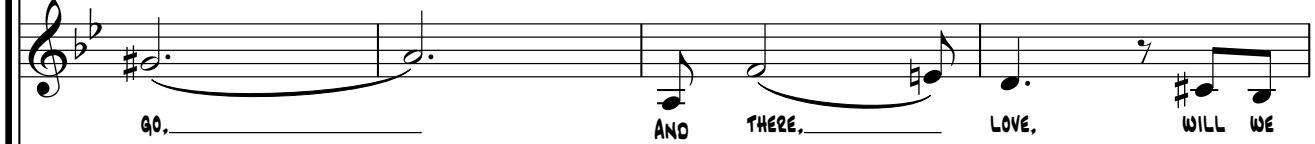
AND THERE, LOVE, WE

ossia instrumental ad libit.

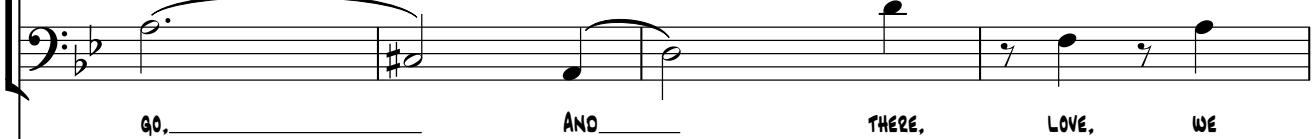
b. 

v. 

GO, AND THERE, LOVE, WE

v. 

GO, AND THERE, LOVE, WILL WE

v. 

GO, AND THERE, LOVE, WE

b. 

v. STAY. 0 COOL AND PLEA - SANT IS THE

v. STAY. 0 COOL AND PLEA - SANT IS THE

v. STAY. 0 COOL AND PLEA - SANT IS THE

b.

v. VAL - LEY.

v. VAL - LEY.

v. VAL - LEY.

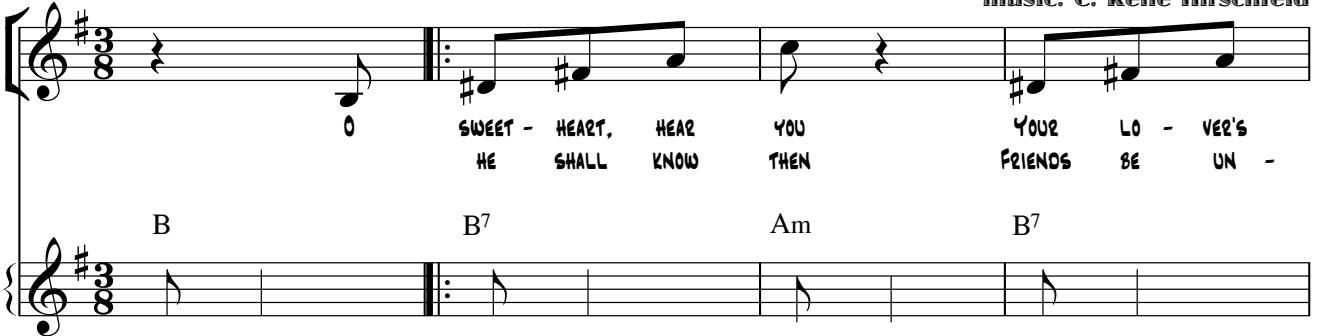
b.

To

A Stranger to me now

straight

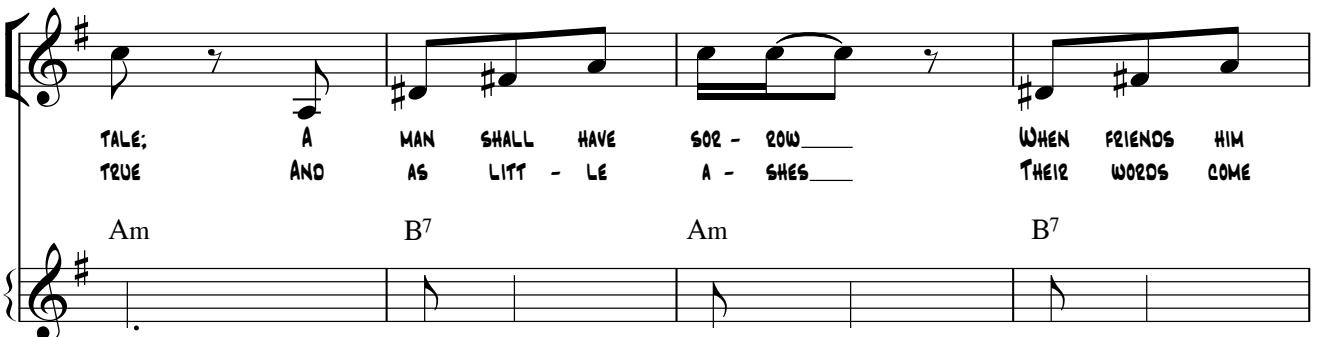
words: James Joyce
music: C. René Hirschfeld

v. 

SWEET - HEART, HEAR YOU YOUR LO - VER'S
HE SHALL KNOW THEN FRIENDS BE UN -

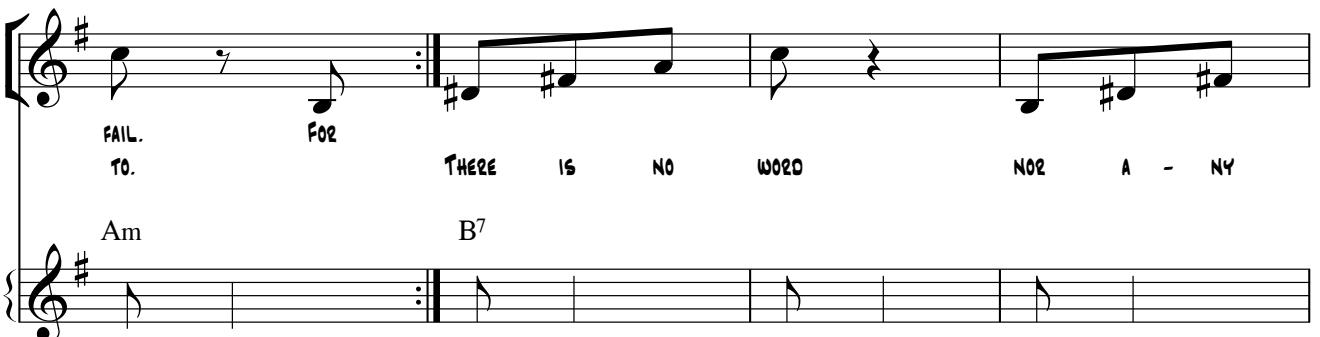
B B⁷ Am B⁷

Guitar

v. 

TALE; A MAN SHALL HAVE SOR - ROW WHEN FRIENDS HIM
TRUE AND AS LITT - LE A - SHES THEIR WORDS COME

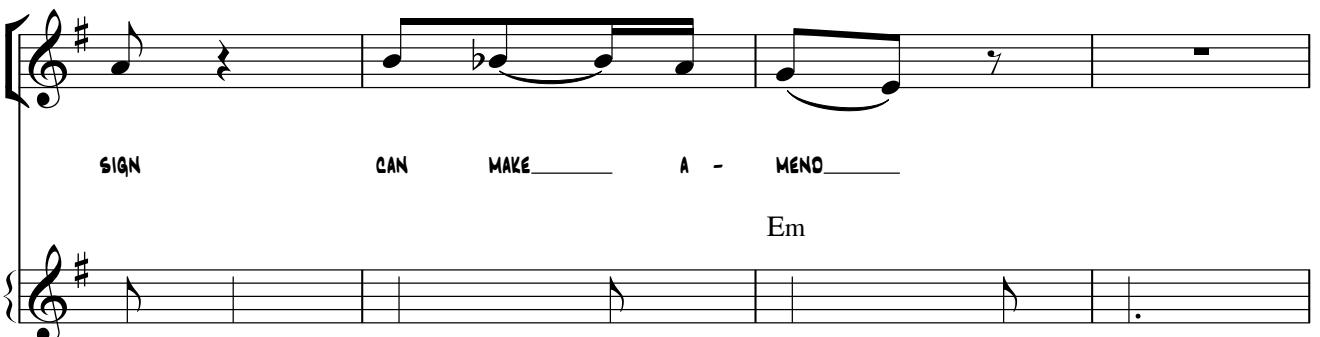
Am B⁷ Am B⁷

v. 

FAIL. FOR THERE IS NO WORD NOR A - NY

TO. FOR

Am B⁷

v. 

SIGN CAN MAKE A - MEND

Em

v. HE IS A STRAN - GER TO ME NOW,

Am⁶ Fm G⁺ G Em

This section contains four staves. The top staff is for the voice (v.) in treble clef, featuring eighth-note patterns. The second staff is for the piano in treble clef, with chords Am⁶, Fm, G+, G, and Em. The third staff is for the voice, continuing the melody. The fourth staff is for the piano, providing harmonic support.

v. HE IS A STRAN - GER WHO WAS MY FRIEND.

Am Em G^{maj7} B⁷ C

This section continues with four staves. The top staff shows the voice singing the lyrics "WHO WAS MY FRIEND.". The second staff shows the piano playing chords Am, Em, G^{maj7}, B⁷, and C. The third staff shows the voice continuing. The fourth staff shows the piano providing harmonic support.

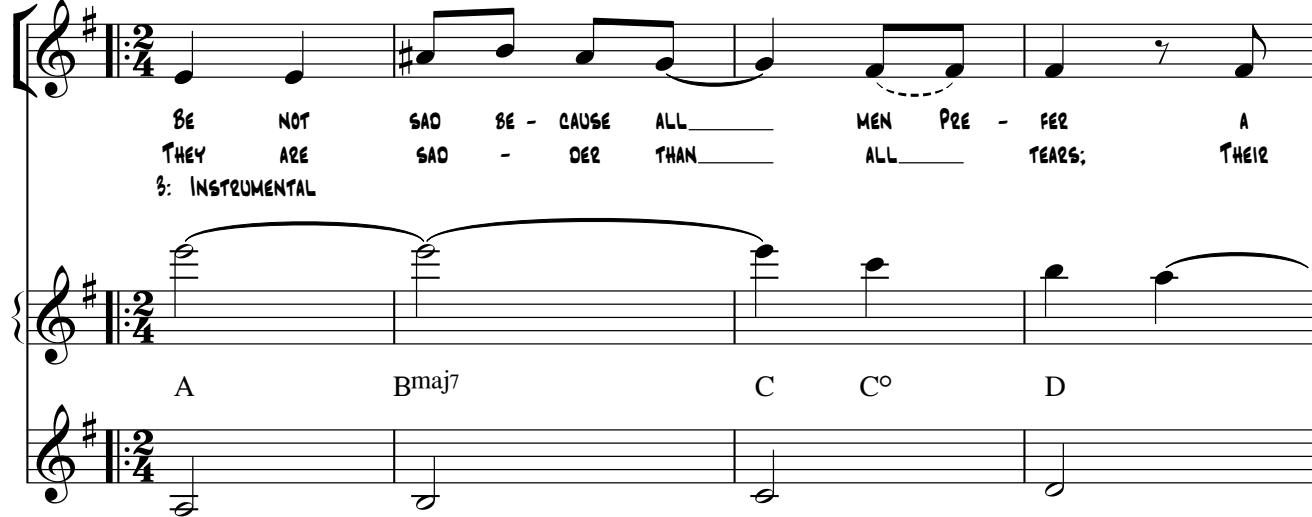
Instrumental

v. B⁷ Am B⁷ Am

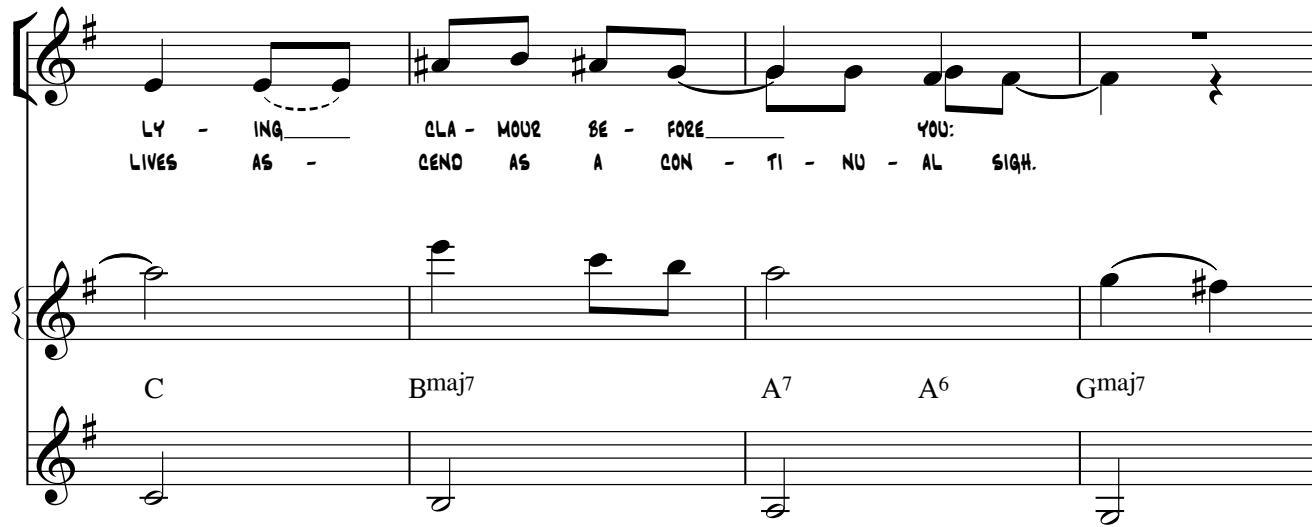
This section is labeled "Instrumental". It consists of four staves. The top staff shows the piano playing a melodic line over chords B⁷ and Am. The second staff shows the piano playing a harmonic line. The third staff shows the piano playing a harmonic line. The fourth staff shows the piano providing harmonic support.

v. B⁷ Am B⁷ Em

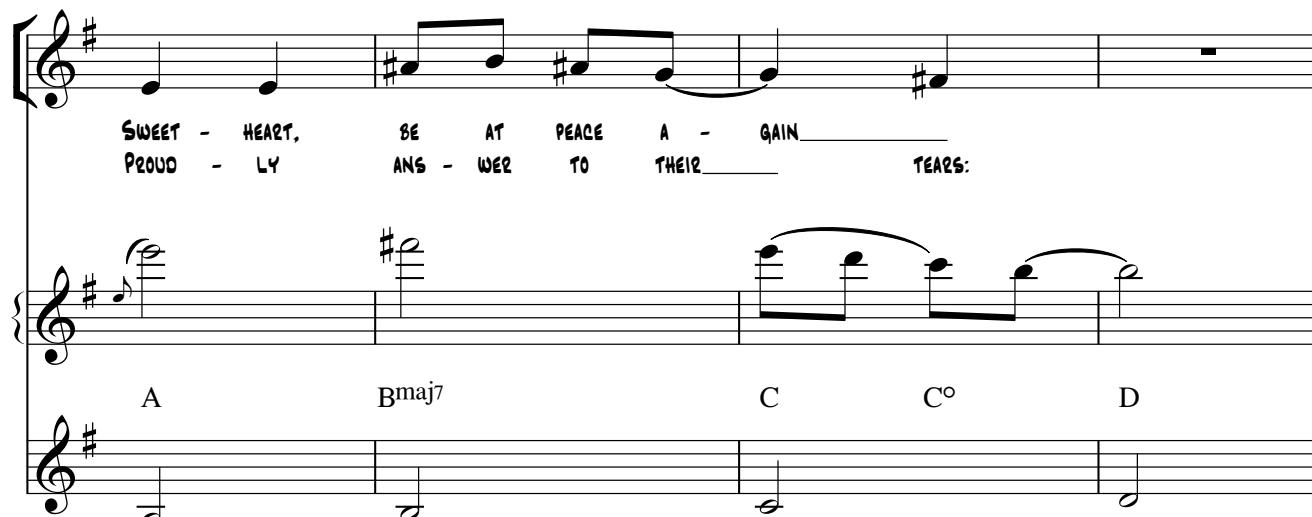
This section continues the instrumental pattern. It consists of four staves. The top staff shows the piano playing a melodic line over chords B⁷ and Am. The second staff shows the piano playing a harmonic line. The third staff shows the piano playing a harmonic line. The fourth staff shows the piano providing harmonic support. The key signature changes to 2/4 time at the end.

v. 

BE NOT SAD BE - CAUSE ALL MEN PRE - FER A
 THEY ARE SAD - DER THAN ALL TEARS; THEIR
 3: INSTRUMENTAL



LY - ING CLA - MOUR SE - FORE YOU:
 LIVES AS - GEND AS A CON - TI - NU - AL SIGH.



SWEET - HEART, BE AT PEACE A - GAIN
 PROUD - LY ANS - WER TO THEIR TEARS:

v. CAN THEY DIS - HO - NOUR YOU? _____
 AS THEY DE - NY, DE - NY.

C_b⁵ 3 C⁶ B⁷(add13) B⁷ A maj⁷ Em To Bass

v. HE WHO HATH GLO - 24 LOST NOR HATH FOUND A - NY

B C⁶ Am⁶ B

v. SOUL TO FEL - LOW HIS, A - MONG HIS FOES IN

Am⁶ B B⁷ C⁶

v. SCORN AND WRATH HOL - DING TO AN - CIENT NOS - LE -

B THAT HIGH UN - CON - SOR - TA - BLE ONE: HIS

C maj⁷ Am⁷(b⁹) Em

v. LOVE IS HIS COM - PA - NI - ON. _____

(H)air of Witch

words: James Joyce
music: C. René Hirschfeld

v. ,
 SI - LENT - LY SHE'S COM - SING, COM - SING HER LONG HAIR,

v. ,
 SI - LENT - LY AND GLA - CIOUS - LY WITH MA - NY A PRET - TY

v. ,
 AIR. THE SUN IS IN THE WIL - LOW

v. ,
 LEAVES AND ON THE DAPP - LED GRASS AND

v. ,
 STILL SHE'S COM - SING HER LONG HAIR BE - FORE THE LOO - KING -

v. ,
 GLASS. I PRAY YOU,

v. ,
 CEASE TO COMB OUT, COMB OUT YOUR LONG

v. ,
 HAIR. FOR I HAVE HEARD,

v. HAVE HEARD OF WIT - CHE - BY

v. UN - DER A PRET - TY AI2, THAT

v. MAKES AS ONE THING TO THE LO - VER

v. STAY - ING AND GO - ING HENCE, ALL FAIR

v. WITH MA - NY A PRET - TY AI2

v. AND MA - NY A NE - GLI - GENCE. SI - LENT -

v. LY SHE'S COM - BING, COM - SING HER LONG

v. HA12, HER LONG HA12.

Unto the Pinewood

straight

words: James Joyce
music: C. René Hirschfeld

Two vocal parts (V.) and a basso continuo part (B.C.) are shown. The vocal parts sing in 2/4 time, while the basso continuo part is in 4/4 time. The vocal parts sing "IN THE DARK PINE-WOOD I WOULD SWEET TEE" and "IN THE DARK PINE-WOOD I". The basso continuo part provides harmonic support with sustained notes and chords.

The continuation of the musical score shows the vocal parts singing "LAY. IN DEEP COOL SHA-DOW AT" and "WOUL WE LAY. IN DEEP". The basso continuo part continues to provide harmonic support.

v. NOON OF DAY.
OF THY HAIR.

v. COOL SHA - DOW AT NOON OF DAY.
SOFT TU - MULT OF THY HAIR.

v. How SWEET TO LIE THERE, SWEET TO KISS, WHERE THE GREAT PINE
O, UN - TO THE PINE - WOOD AT NOON OF DAY COME WITH

v. How SWEET TO LIE THERE, SWEET TO KISS, WHERE THE GREAT
O, UN - TO THE PINE - WOOD AT NOON OF DAY COME

8^{vb}

v. FO - - REST EN AIS LEO IS.
ME NOW, SWEET LOVE, A - - WAY.

v. PINE FO - REST EN AIS LEO
WITH ME NOW, SWEET LOVE, A - -

(8)-----]

IS.
WAY.

No more

words: James Joyce
music: C. René Hirschfeld

straight

v.

Instrumental or hummed

v.

straight

Guitar ad libit

v.

Em¹¹(omits) C⁹ E C° Dm C E⁷ Am

v.

v.

v.

Am C⁺ A⁷ C^o Em Bm Em B

Instrumental

v.

Em^{11(omits)} C⁹ E C^o Dm C E⁷ Am

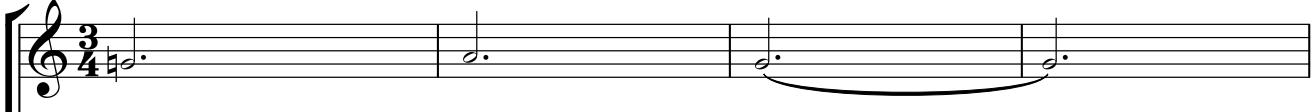
v.

v.

3
4

3
4

3
4

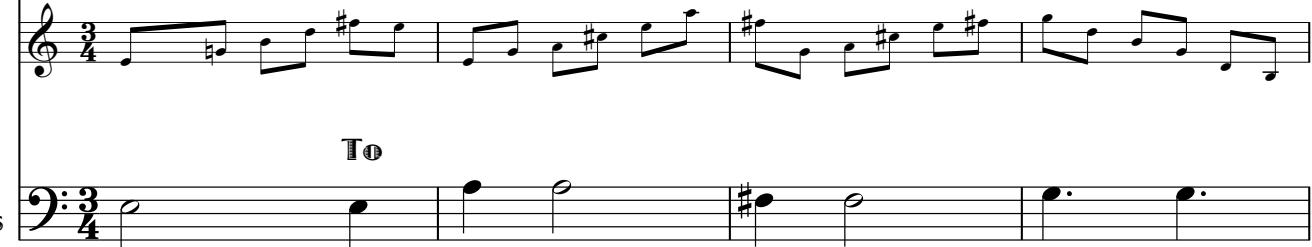
V. 

E^m⁹ A⁷ F^{#7(b9)} G

V. 

NO MORE, RE - TURN, NO MORE.
2: INSTRUMENTAL

V. 

Bass 

To

V. 

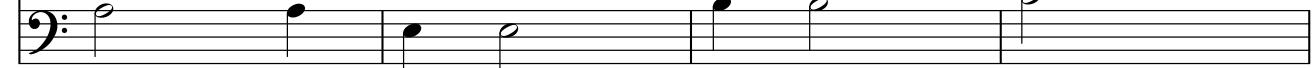
Am Em B⁷ C⁶

V. 

NO MORE, RE - TURN, NO MORE.

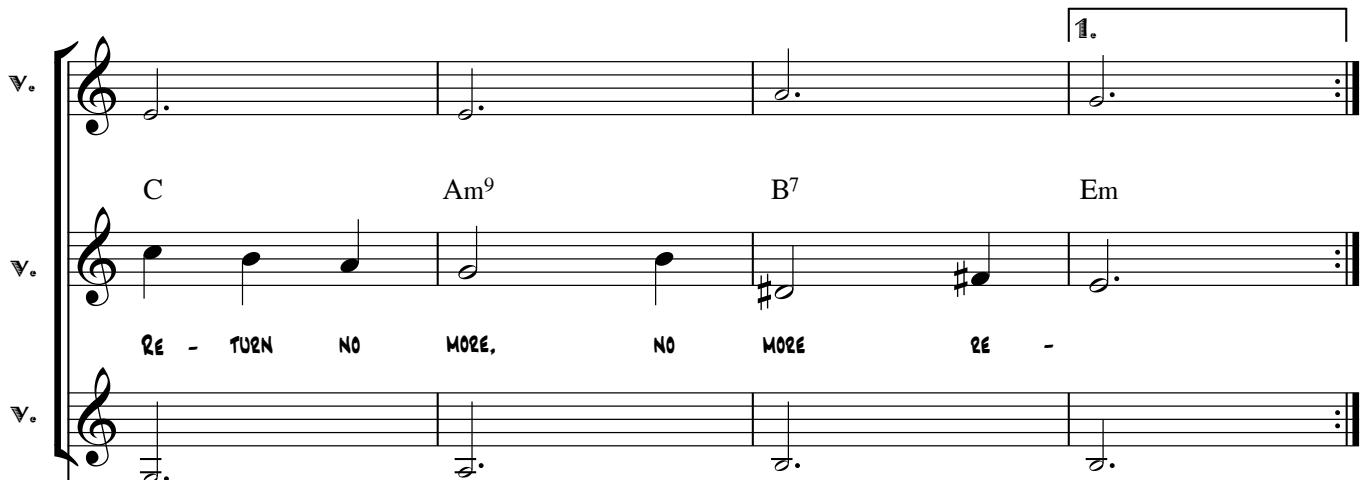
V. 



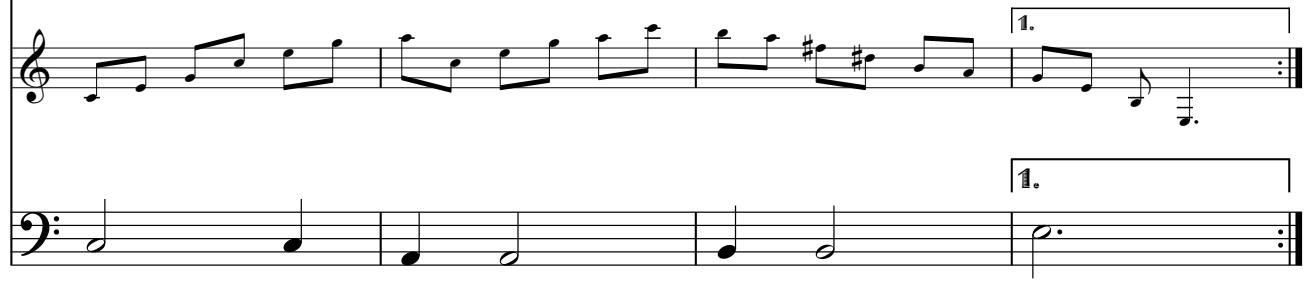
Bass 

V. 

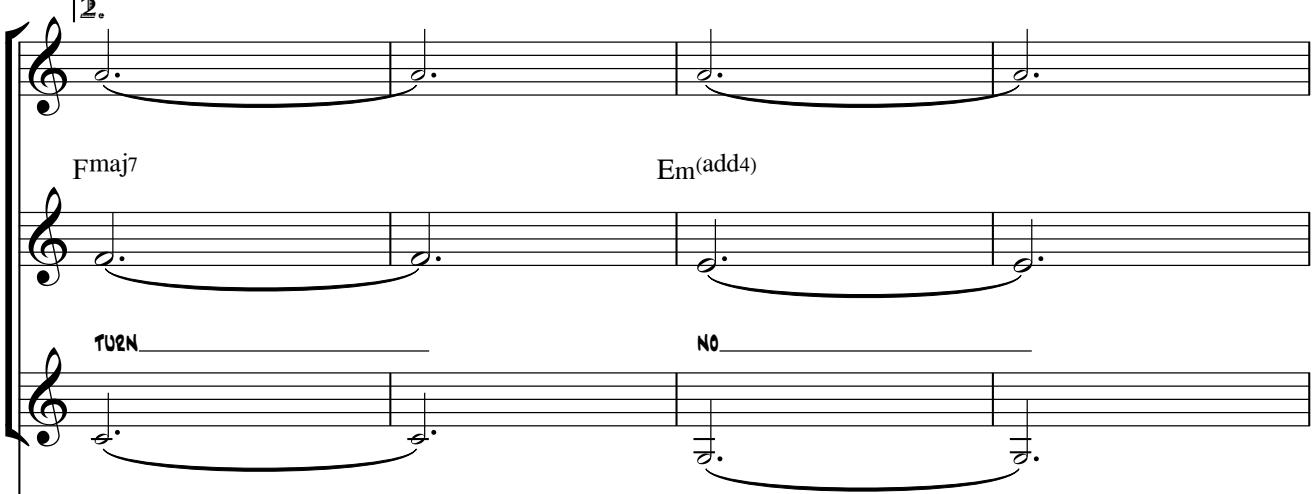
1. INSTRUMENTAL
RE - TURN, NO MORE, NO MORE, RE - TURN.

V. 

RE - TURN NO MORE, NO MORE RE -

1. 

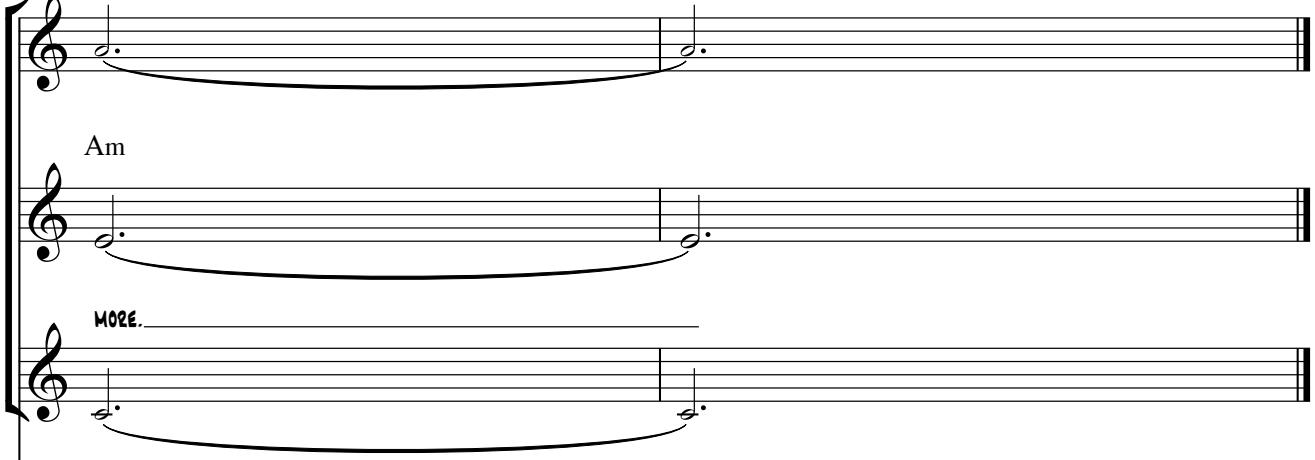
2.

v. 

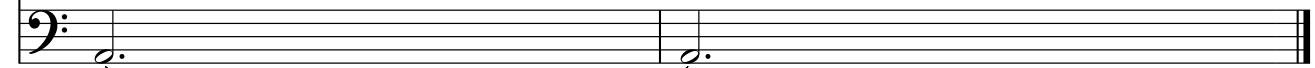
v. 

2.

v. 

v. 

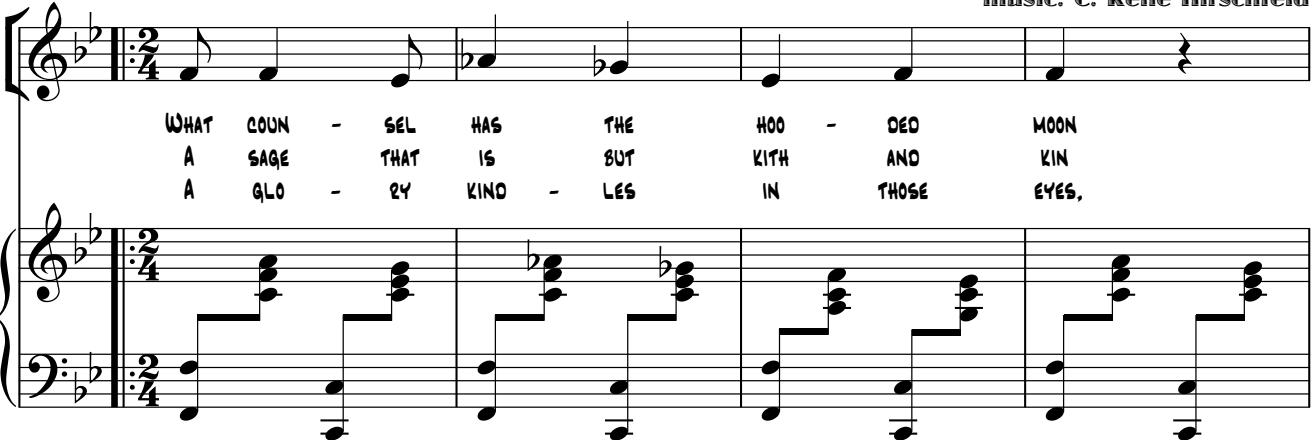
v. 

v. 

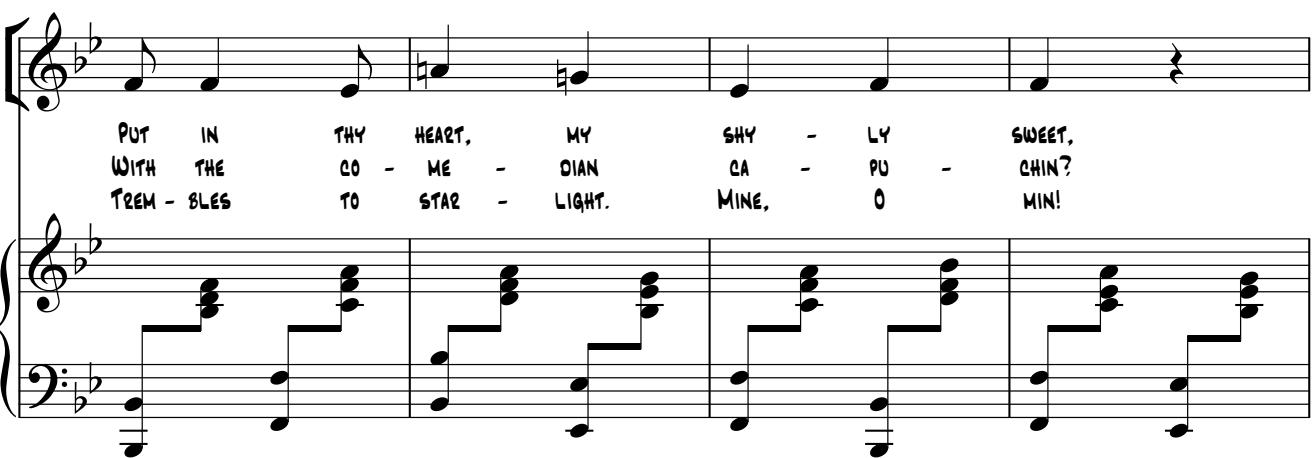
What Councel

straight

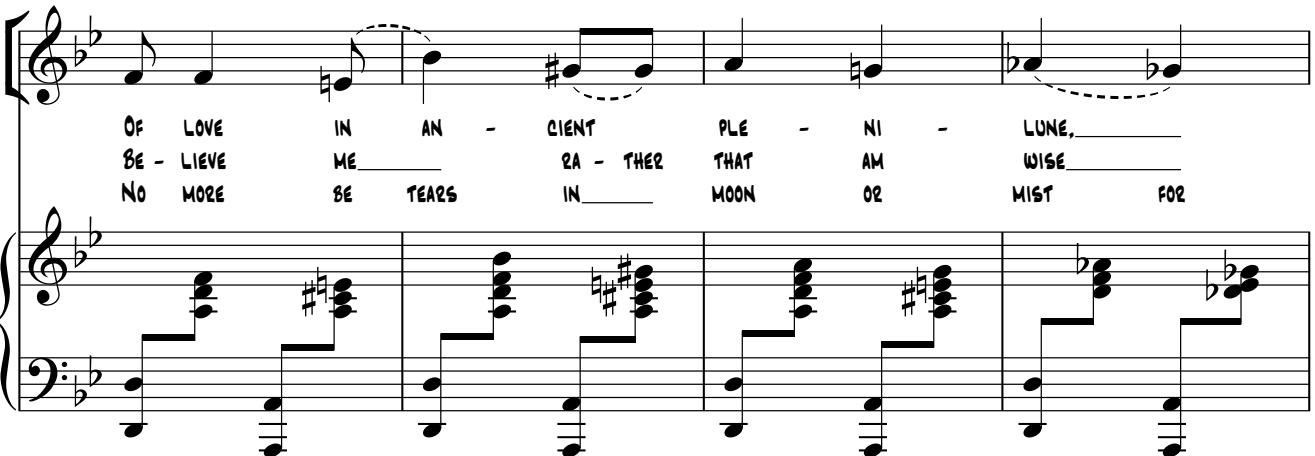
words: James Joyce
music: C. René Hirschfeld

v. 

WHAT COUN - SEL HAS THE HOO - DEO MOON
 A SAGE THAT IS BUT KITH AND KIN
 A GLO - BY KIND - LES IN THOSE EYES,

v. 

PUT IN THY HEART, MY SHY - LY SWEET,
 WITH THE CO - ME - DIAN CA - PU - CHIN?
 TREM - BLES TO STAR - LIGHT. MINE, O MIN!

v. 

OF LOVE IN AN - CIENT PLE - NI - LUNE,
 BE - LIEVE ME RA - THER THAT AM WISE
 NO MORE BE TEARS IN MOON OR MIST FOR

v. [Musical staff] GLO - 24 AND STARS 3 BE - NEATH HIS FEET:
 IN RE - GARO OF THE DI VINE.
 THEE. SWEET SEN - TI - MEN - TA - LIST.

[Musical staff showing chords for piano/vocal accompaniment.]

v. [Musical staff] - - - - |

[Musical staff showing piano/vocal accompaniment with sustained notes and wavy lines indicating performance style.]

Sleep Now

straight

words: James Joyce
music: C. René Hirschfeld

v.

The musical score consists of two staves. The top staff is for voice (soprano) and the bottom staff is for piano. The vocal part starts with three measures of silence, followed by a melodic line. The piano part begins with a bass line in common time (4/4), transitioning to a treble line in common time (4/4). The lyrics are integrated into the vocal line, appearing in measure 4 and continuing through measure 7. The piano accompaniment features chords and eighth-note patterns.

SLEEP NOW,
VOICE
MY KISS

SLEEP NOW,
OF THE WIN - TER
WILL GIVE PEACE NOW

is
AND

v.

3

YOU UN - QUIET HEART! A VOICE CRY - ING 'SLEEP NOW'
HEARD AT THE DOOR. O SLEEP, FOR THE WIN - TER
QUIET TO YOUR HEART - SLEEP ON IN PEACE NOW.

v.

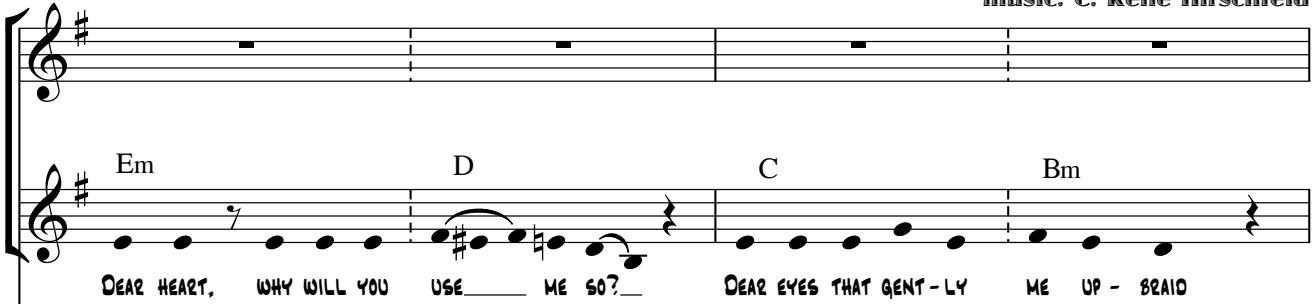
3 3 1.2. 3.

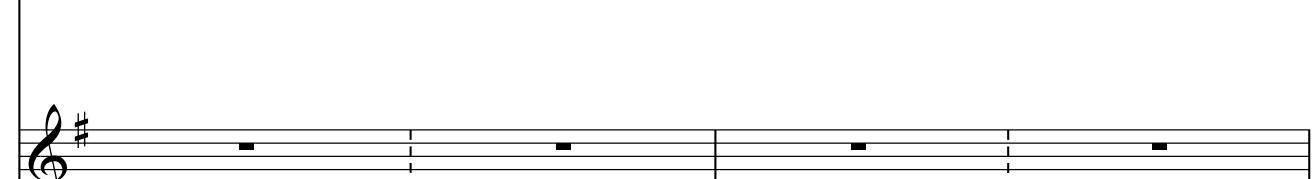
IS HEARD IN MY HEART.
IS CRY - ING 'SLEEP NO MORE!'
O YOU UN - QUIET HEART!

v.

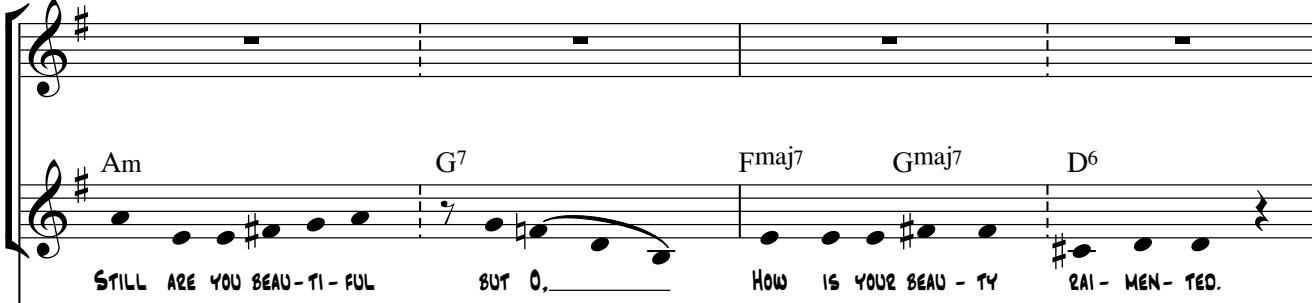
Why will you use me so

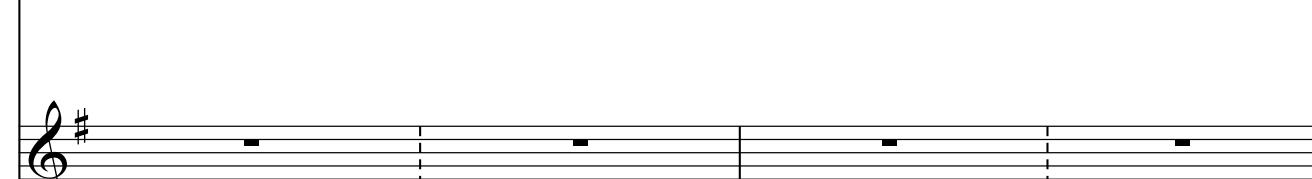
words: James Joyce
music: C. René Hirschfeld

V. 

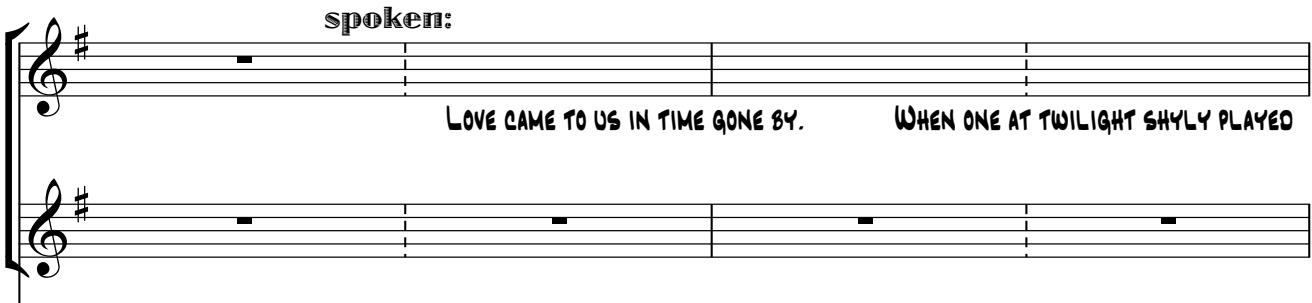
G. 

Guitar

V. 

G. 

spoken:

V. 

G. 

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V. AND ONE IN FEAR WAS STANDING NIGH - FOR LOVE AT FIRST IS ALL AFRAID.

V. [Silent]

G. [Silent]

V. [Silent]

V. Em D C Bm

THROUGH THE CLEAR MIR-ROUR OF YOUR EYES, THROUGH THE SOFT SIGH OF KISS TO KISS,

G. [Silent]

V. [Silent]

V. Am G⁷ Fmaj7 Gmaj7 D⁶

DE-SO-LATE WINDS AS - SAIL WITH CRIES THE SHA-DO-WY GAR-DEN WHERE LOVE IS.

G. [Silent]

spoken:

V. WE WERE GRAVE LOVERS, LOVE IS PAST THAT HAD HIS SWEET HOURS MANY AONE.

V.

G. - o . - o . - o | - o . - o . -

V. WELCOME TO US NOW AT THE LAST THE WAYS THAT WE SHALL GO UPON.

V.

G. - o . - o . - o | - o . - o . -

V. - - - - -

V. Em E° D C Bm
AND SOON SHALL LOVE DIS- SOL - VED BE WHEN O - VED US THE WILD WINDS BLOW -

G. - - - - -

v.

G.

Love is weary now

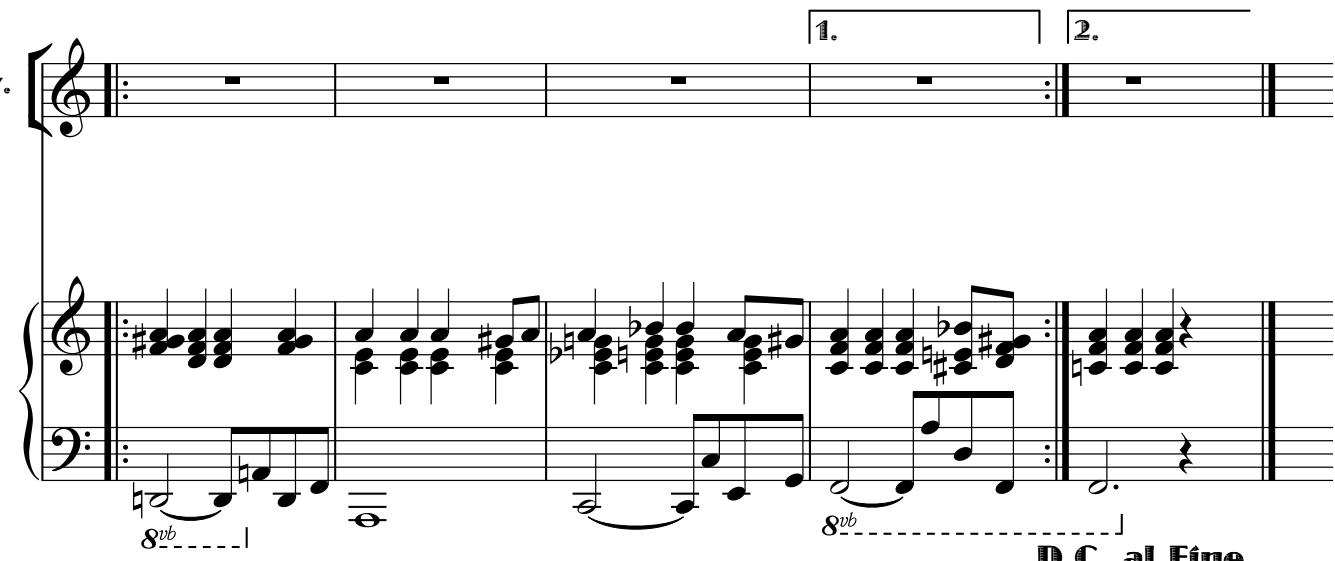
straight

words: James Joyce
music: C. René Hirschfeld

v.

v.

v. 

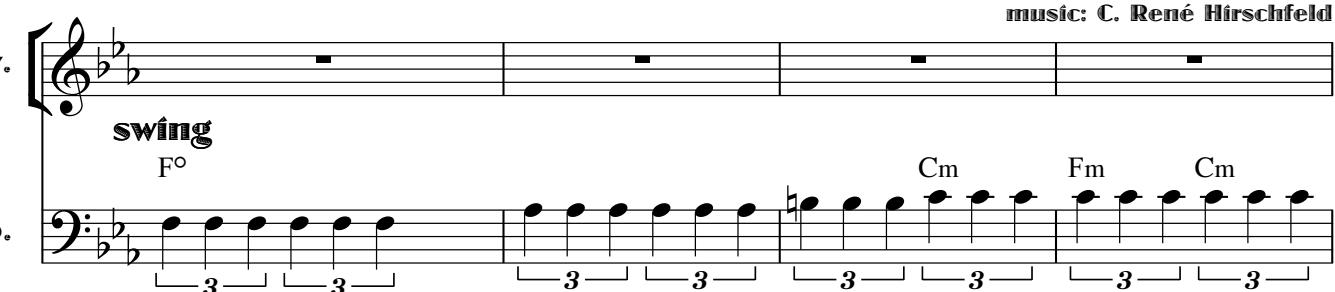
v. 

D.C. al Fine

On the Beach

swing

words: James Joyce
music: C. René Hirschfeld

v. 

v. [Empty staff]

b. F^o A_bmaj7 G^{11(omits5)} A_b7(add13) G⁷

v. [Empty staff]

b. F^o Cm Fm Cm

v. [Empty staff]

b. F^o Gm(^{b6}) Fm^{7(b5)} G^{7(#5)} G⁷ Cm G⁷

v. [Empty staff]

WIND WHINES
WHI - NING WIND
DAL SEGNO AL FINE: INSTRUMENTAL

AND WHINES THE SHING - LE,
AND COL - DER GREY SEA

Cm

b. [Empty staff]

v. THE CRA - 24 PIER - STAKES GROAN;
I WRAP HIM WARM A SE - NILE SEA
AND TOUCH HIS TREMB - LING.

Fm Cm

b. Fm Cm

v. NUM - BERS EACH SING - LE, NUM - BERS EACH SING - LE SLIME - SIL VERED STONE.
AND TOUCH HIS TREMB - LING FINE - BO - NEO SHOU - DER AND BOY - ISH ARM.

G⁷ Cm

b. G⁷ Cm

Fine

v. - || 3 3 3 3 3

A - ROUND US FEAR, A - ROUND US FEAR, DES - CEN - DING DARK - NES OF
INSTRUMENTAL

Fine F^o Cm

b. F^o Cm

v. 3 3 3 3

FEAR A - BOVE AND IN MY HEART, AND IN MY HEART HOW DEEP UN - EN - DING

Fm Cm F^o A_bmaj7 G^{11(omits)}

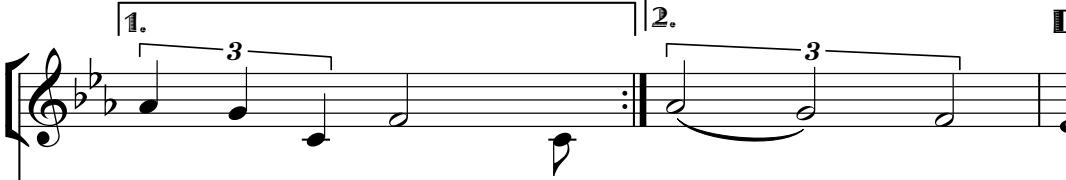
b. Fm Cm F^o A_bmaj7 G^{11(omits)}

v. ACHÉ OF LOVE! INSTRUMENTAL
 AROUND US FEAR, AROUND US FEAR, DES-CEN-DING DARKNESS OF
 A♭⁷(add13) G⁷ F[°] Cm

b. 

FEAR A-BOVÉ AND IN MY HEART, AND IN MY HEART HOW DEEP UN-EN-DING
 Fm Cm F[°] Gm^(b6) Fm^{7(b5)}

b. 

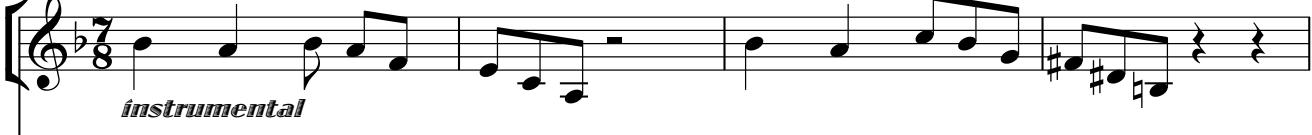
1. 2. D.S. al Fine
 v. 
 FROM ACHE OF LOVE!

1. 2. D.S. al Fine
 b. 

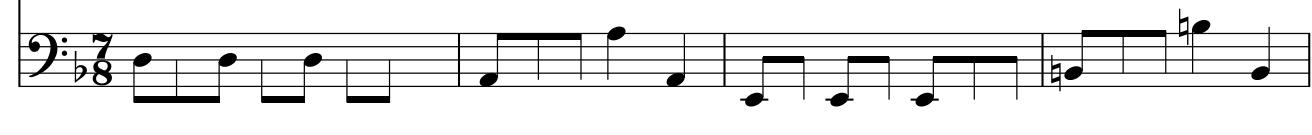
Passing mad

straight

words: James Joyce
music: C. René Hirschfeld

v. 

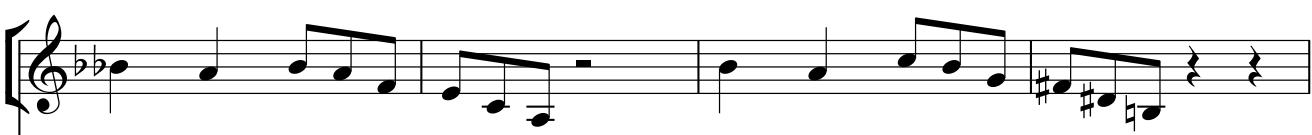
b. Dm Am E° B

v. 

b. F Cm G° A°

v. 

b. Dm Am E° B

v. 

b. F Cm G° A°

v. 

b. F Cm G° A°

v. AND I HAVE SAT A - MID THE TUR - BU - LENT CROWD, AND HAVE AS - SIS - TED AT THEIR BOISTE - ROUS PLAY;

Dm B♭ Gm E⁷

v. I HAVE UN - BENT MY - SELF AND SHOU - TED LOUD AND BEEN AS BLA - TANT AND AS COARSE AS THEY;—

Gm B♭ Dm A⁷

v. I HAVE CON - SOZ - TED WITH VUL - GA - RI - TY AND AM IN - DE - LIB - LY MAR - KED WITH ITS FELL KISS.

Dm C(add9) B♭ A⁷

v. MEAN - LY I LIVED U - PON CA - SU - AL CHA - PI - TY EA - GER - LY DRIN - KING OF THE DREGS OF BLISS.

Gm⁹ F E⁷ Dm

v. YES, FOR THIS LOVE OF MINE I HAVE GI - VEN ALL I HAD.

Dm Am E° B

b.

v. FOR SHE WAS PAS - SING FAIR, SHE WAS PAS - SING FAIR, AND I WAS PAS - SING MAD.

F Cm G⁷ A⁹

b.

v. ALL FLESH, IT IS SAID, ALL FLESH SHALL WI - THER AS THE GRASS,

Dm Am E° B

b.

v. THE FUEL FOR THE O - VEN SHALL BE CON - SUMED, SHALL BE CON - SUMED, A - LAS!

F Cm G⁷ A⁹

b.

 *instrumental*



 Dm B♭ Gm E^{o7}

b.



Gm B♭ Dm A⁷

b.



Dm C^(add9) B♭ A⁷

b.

Fine



Gm⁹ F E^{o7} Dm

b.

v. Yes, for this love of mine
All flesh, it is said,
Dm Am E° B

b. I have gi - ven all - I had;
All flesh shall wi - ther as the grass;
B

v. For she was pas - sing fair, she was pas - sing fair, and I was pas - sing mad.
The fuel for the o - ven shall be con sumed, shall be con sumed, a - las!
F Cm G7 A⁹

b.

v. *Instrumental*
Dm Am E° B

b.

D.S. al Fine

v.

b.

Arise!

straight

words: James Joyce
 music: C. René Hirschfeld

v.

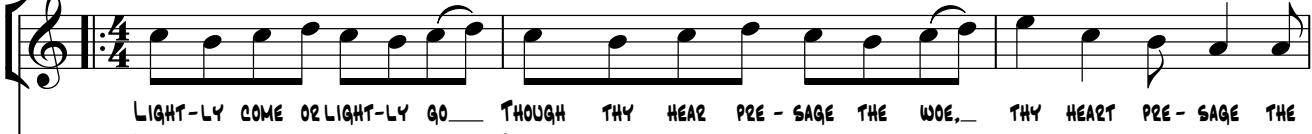
v.

v.

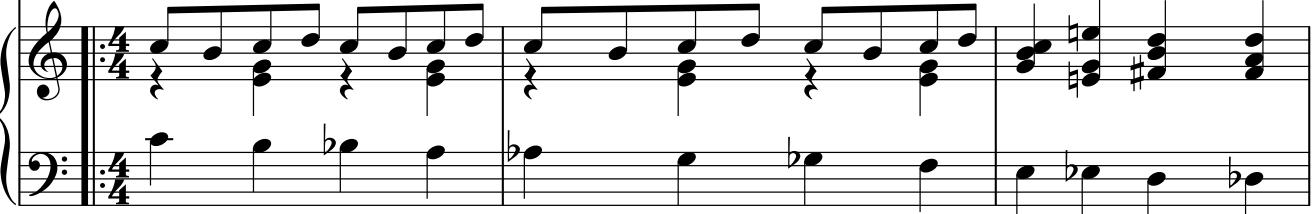
Lightly come or lightly go

swing

words: James Joyce
music: C. René Hirschfeld

v. 

LIGHT-LY COME OR LIGHT-LY GO THOUGH THY HEAR PRE-SAGE THE WOE, THY HEART PRE-SAGE THE
LIGHT-LY, LIGHT-LY-E-VER SO: CLOUDS THAT WRAP THE VALES BE-LOW, WRAP THE VALES BE-

v. 

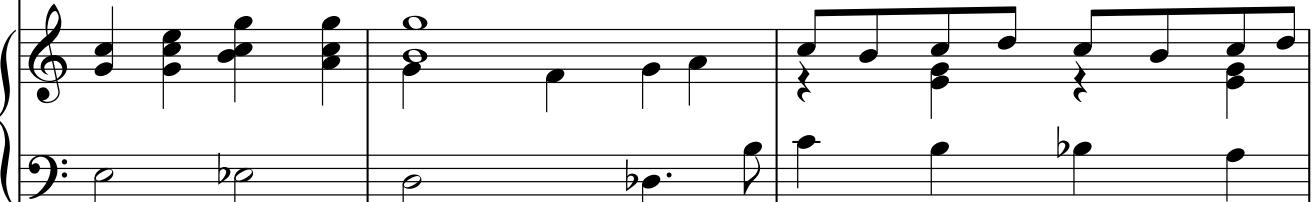
v. 

WOE,
LOW VALES AND MANY A WAS-TED SUN O-READ LET THY LAUGH-TER RUN,
AT THE HOUR OF E-VEN-STAR LOW-LI-EST AT-TEN-DANTS ARE:



v. 

LET THY LAUGH-TER RUN TILL THE IR-RE-VE-RENT MOUN-TAIN AIR
LOVE AND LAUGH-TER SONG - CON-FESSED, LOVE AND LAUGH-TER SONG - CON-FESSED



v.

RIPP - LE ALL THY FLY- ING HAIR,
WHEN THE HEART IS HEA - VI - EST,
ALL THY HAIR.
HEA - VIE - EST.

3

v.

INSTRUMENTAL

E- VER SO:

LIGHT - LY COME SO LIGHT - LY GO.

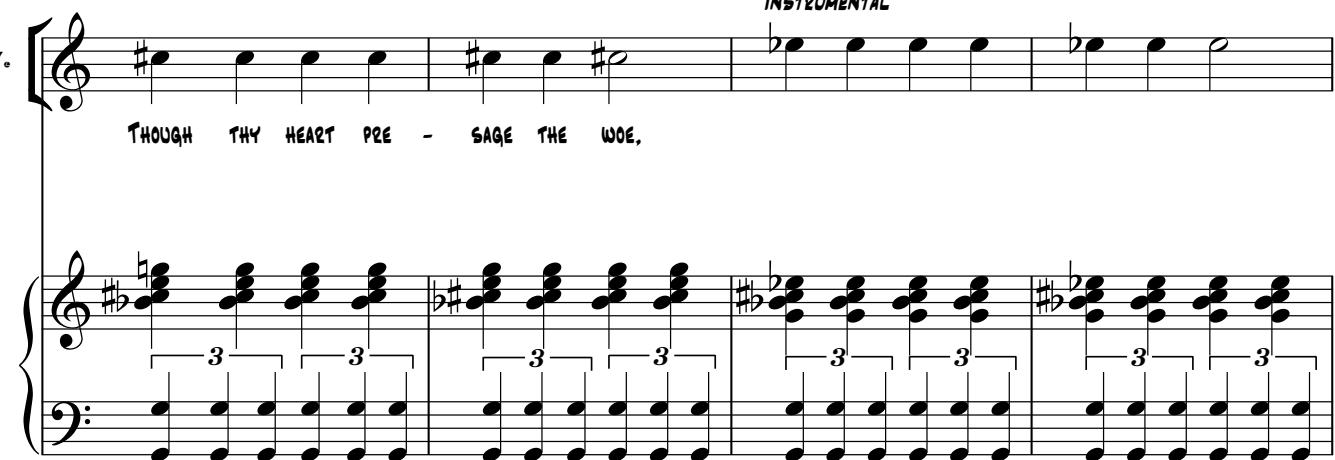
v.

INSTRUMENTAL

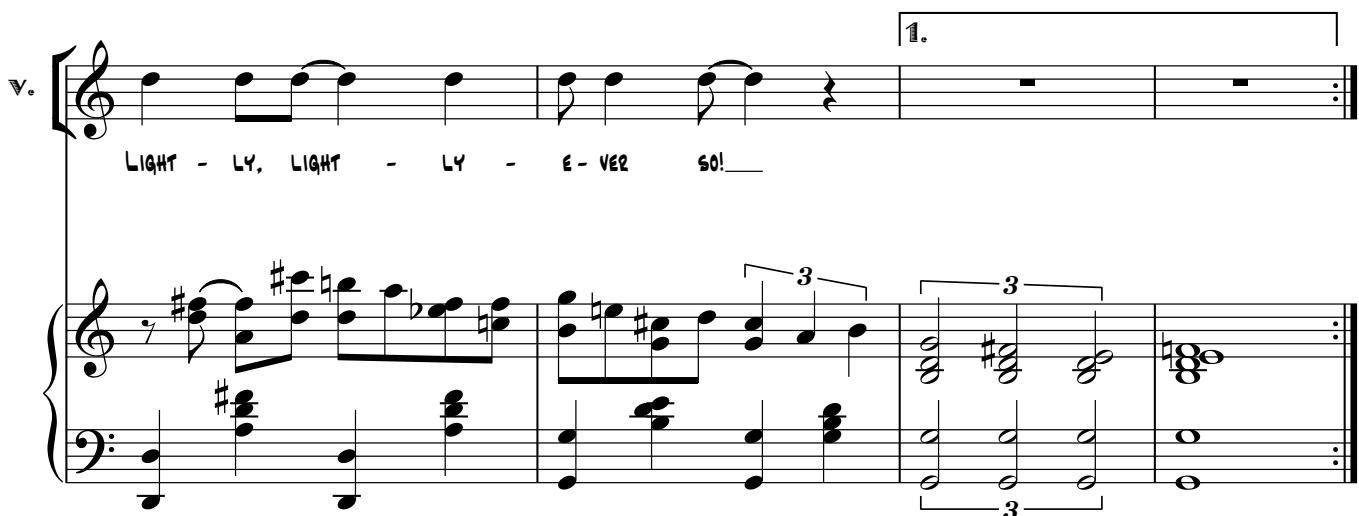
E- VER SO:

LIGHT - LY, LIGHT - LY - E- VER SO:

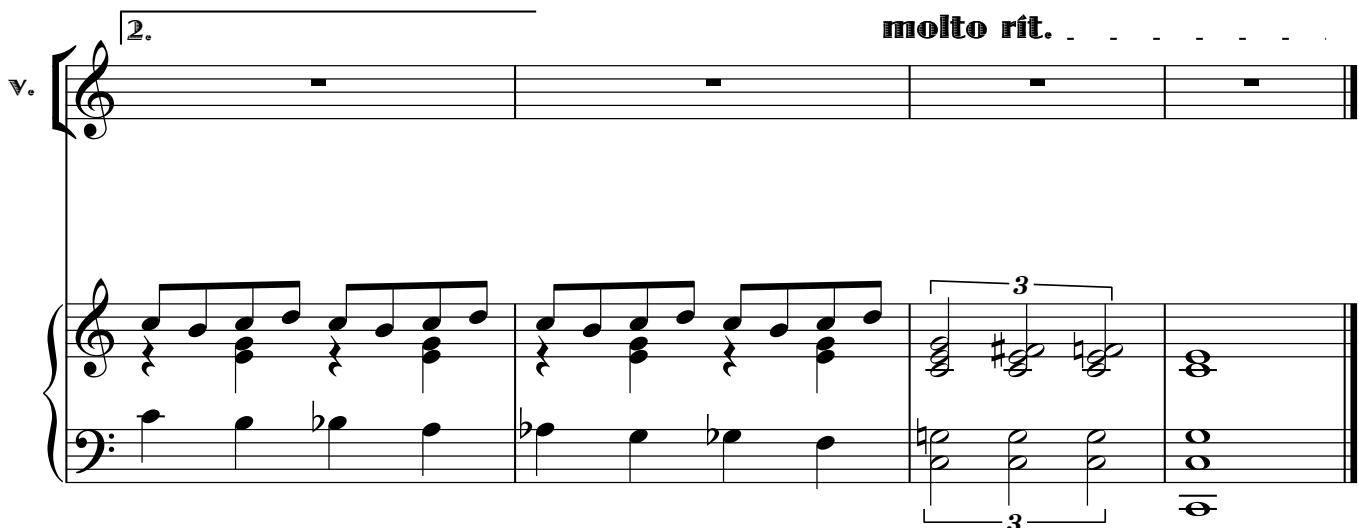
INSTRUMENTAL

v. 

THOUGH THY HEART PRE - SAGE THE WOE,



LIGHT - LY, LIGHT - LY - E- VER SO!



molto rit.

BERLIN, 1992/2015