

# TOP·O'·THE MORNIN'

"BRIDGET·M·CUE"

WORDS·BY  
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37 W 28<sup>TH</sup> ST NEW YORK & CHICAGO, FRISCO, SIOUX, LONDON



# "Top o' the Mornin',"

"Bridget Mc Cue."

Words by  
ANDREW B. STERLING.

Music by  
HARRY VON TILZER.

Moderato.

The first system of the piano introduction consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest. The lower staff is a bass clef with the same key signature and time signature. It features a series of chords and triplets, starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. The tempo is marked as Moderato.

The second system of the piano introduction consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest. The lower staff is a bass clef with the same key signature and time signature. It features a series of chords and triplets, starting with a piano (*p*) dynamic. The tempo is marked as Moderato.

The first system of the vocal line and piano accompaniment consists of three staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the vocal melody with the lyrics: "Mi - chael Car - ney O, full of blar - ney O; Brid - get paused a - while, then said with a smile,". The lower two staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment features chords and triplets, starting with a piano (*p*) dynamic.

Brid - get M<sup>c</sup> Cue an I - rish rose,  
 "Sure you've been af - ter me for days,

Met one morn - ing O, day was dawn - ing O,  
 With your blar - ney talk, that you brought from Cork,

This is the way the sto - ry goes,  
 Faith and it's you, has coax - ing ways;"

She said to him, "let me pass up - on my way,"  
 Then Mi - cheal said, with a twin - kle in his eye,

He said to her "wont you stay? say," I'll not let you go,  
 "Look at that cloud in the sky, my!" When she turned to look,

till you kiss me, no, Ah, ha, ha, ha, tis fine the day. —  
 quick a kiss he took, Ah, ha, ha, ha, said he, "good-bye." —

## CHORUS.

Top o' the morn-in' Bridget M<sup>c</sup> Cue, — Fresh as a shamrock covered with

dew, — Sure I'd walk a hundred miles, just to see one of your smiles, And to

peep in - to your eyes of I - rish blue, that's true, Brid - get me

dar - lin' what will I do, — My heart's a thump-in' think-in' a

you, — When I gaze up-on your charms I could roll you in my arms, Sure as you're

born, Top o' the morn, Brid-get M<sup>c</sup> Cue. — Top o' the Cue. —

*D. S.*

# "In the Evening by the Moonlight, Dear Louise"

Words by  
ANDREW B. STERLING.

Music by  
HARRY VON TILZER.

CHORUS.  
*Slowly.*

Dear Lou - ise, I'm wait - ing in the moon - light, Dear Lou -

*p*

ise, be - neath the same old trees; Come to

me my heart is pin - ing, Meet me when the stars are shin - ing, In the

*poco a poco rall. e dim.*  
ev' - ning by the moon - light, dear Lou ise.

*poco a poco rall. e dim.*