



MOORE'S

IRISH MELODIES.



No. M. 18121

V. 2



FROM THE
RICHARD BLACK SEWALL FUND



Digitized by the Internet Archive
in 2014

<https://archive.org/details/mooresirishmelod02stev>



BOSTON
PUBLIC
LIBRARY

Laughing Eyes

MOORE'S

1911

IRISH MELODIES

WITH

THE CELEBRATED AND UNSURPASSED

SYMPHONIES AND ACCOMPANIMENTS

OF

SIR JOHN STEVENSON, Mus. Doc.,

AND

SIR HENRY BISHOP.

Illustrated by Twenty Original Steel Engravings.

AFTER W. P. FRITH, R.A., A. ELMORE, R.A. &c.

WITH A BIOGRAPHY OF THOMAS MOORE.

AND

AN ESSAY ON THE MUSIC OF IRELAND.

“Cold, cold, must the heart be,
And void of emotion
That loves not the music
Of Erin-go-bragh!”

THE LONDON PRINTING AND PUBLISHING COMPANY, LIMITED, LONDON;
AND A. W. GITTENS, NEW YORK.

PUBLIC LIBRARY
OF THE
CITY OF BOSTON

Brown Collection

Sewall
Sept. 10, 1934
E

2 vols.
Y. 2

UNIVERSITY OF
MICHIGAN
LIBRARY

fill the cup, wher - e'er, Boy, Our choice may fall, our choice may fall, We're

con spirito.

sure to find Love there, Boy, So drink them all! so drink them all!

2ND VERSE.

Some eyes there are, so ho - ly, They seem but giv'n, they seem but giv'n, As

splen - did bea - cons, sole - ly, To light to heav'n, to light to heav'n! While

some— oh! ne'er be - lieve them—With tempt - ing ray, with tempt - ing ray, Would

lead us (God for - give them!) The o - ther way, the o - ther way. But

fill the cup, wher - e'er, Boy, Our choice may fall, our choice may fall, We're

con spirito.
sure to find Love there, Boy, So drink them all! so drink them all!

In some, as in a mirror,
Love seems portray'd, Love seems portray'd,
But shun the flattering error,
'Tis but his shade, 't is but his shade.

Himself has fix'd his dwelling
In eyes we know, in eyes we know,
And lips—but this is telling,
So here they go! so here they go!
Fill up, fill up, &c.

COME, REST IN THIS BOSOM.

With melancholy feeling, but not too slow.

AIR—LOUGH SHEELING.

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

Come, rest in this bo - som, my own strick - en deer! Tho' the

The first line of the song is set in 3/4 time. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a consistent eighth-note pattern. A trill (tr) is marked above the first measure of the piano part.

herd have fled from thee, thy home is still here; Here still is the

The second line of the song continues the melody. The piano accompaniment features a trill (tr) in the right hand above the first measure.

smile that no cloud can o'er - cast, And the heart and the hand all thy

The third line of the song continues the melody. The piano accompaniment features a trill (tr) in the right hand above the first measure.

own to the last!

The fourth line of the song concludes the melody. The piano accompaniment features a trill (tr) in the right hand above the first measure and a piano (p) dynamic marking.

2ND VERSE.

Oh! what was love made for, if 't is not the same Through

joy and through torments, through glo - ry and shame? I know not, I

ask not, if guilt's in that heart, I but know that I love thee, what-

e - ver thou art!

Thou hast called me thy Angel, in moments of bliss,—
 Still thy Angel I'll be, 'mid the horrors of this,
 Through the furnace, unshrinking, thy steps to pursue,
 And shield thee, and save thee, or perish there too

'TIS GONE, AND FOR EVER.

AIR—SAVOURNAH DEELISH.

With feeling.

The piano introduction consists of two staves. The right hand begins with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some accidentals (sharps and flats) and a key signature change to one flat. The left hand starts with a bass clef and a common time signature, playing a steady accompaniment of eighth notes.

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and common time. The lyrics are: 'Tis gone, and for ev - er, The light we saw break - ing, Like. The piano accompaniment consists of two staves (treble and bass clefs) with common time, providing harmonic support for the vocal line.

The second system continues the vocal and piano accompaniment. The vocal line lyrics are: Heaven's first dawn o'er the sleep of the dead, When man, from the. The piano accompaniment continues with two staves in common time.

The third system concludes the vocal and piano accompaniment. The vocal line lyrics are: slum - ber of a - ges a - wak - ing, Look'd up - ward and bless'd the pure. The piano accompaniment continues with two staves in common time.

ray ere it fled! 'T is gone, and the gleams it has

left of its burn - ing, But deep - en ! the long night of

bond - age and mourn - ing, That dark o'er the king - doms of earth is re -

turn - ing, And, dark - est of all, hap - less E - rin! o'er thee.

Stra. - - - - -

2ND VERSE.

For high was thy hope, when those glo - ries were dart - ing A -

round thee, through all the gross clouds of the world; When Truth, from her

fet - ters in - dig - nant - ly start - ing, At once, like a sun-burst,* her

ban - ner un - furl'd. Oh, nev - er shall earth see a

mo - ment so splen - did! Then, then, had one Hymn of De -

* "The Sun-burst" was the fanciful name given by the ancient Irish to the Royal Banner.

liv - er - ance blend - ed The tongues of all na - tions, how sweet had as -

cend - ed The first note of Li - ber - ty, E - rin! from thee.

Sva. - - - - -

But shame on those tyrants, who envied the blessing!
 And shame on the light race, unworthy its good,
 Who, at Death's reeking altar, like furies caressing
 The young hope of Freedom, baptized it in blood.
 Then vanish'd for ever that fair, sunny vision,
 Which, spite of the slavish, the cold heart's derision,
 Shall long be remember'd, pure, bright, and elysian,
 As first it arose, my lost Erin! on thee.

I SAW FROM THE BEACH.

In moderate time.

AIR—MISS MOLLY.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

I saw from the beach, when the morn - ing was shin - ing, A

The first system of the vocal melody is on a single staff. Below it, the piano accompaniment is shown in two staves, with the right hand playing chords and the left hand playing a simple bass line.

bark o'er the wa - ters, move glo - rious - ly on; I came when the sun o'er that

The second system of the vocal melody is on a single staff. Below it, the piano accompaniment continues in two staves, maintaining the same harmonic structure as the first system.

lento.
beach was de - clin - ing, The bark was still there, but the wa - ters were gone! I

The final system of the vocal melody is on a single staff. Below it, the piano accompaniment is shown in two staves. The tempo marking *lento.* is placed above the first measure of the vocal line.

lento.

came when the sun o'er that beach was de - clin - ing, The bark was still there, but the

wa - ters were gone!

2ND VERSE.

Ah! such is the fate of our life's ear - ly pro - mise, So

pass - ing the spring-tide of joy we have known; Each wave that we danced on at

lento.

morn - ing ebbs from us, And leaves us, at eve, on the bleak shore a - lone. Each

lento.

wave that we danced on at morn-ing ebbs from us, And leaves us, at eve, on the

bleak shore a - lone!

3RD VERSE.

Ne'er tell me of glo - ries, se - rene - ly a - dorn - ing The

close of our day, the calm eve of our night;—Give me back, give me back, the wild

lento.

fresh - ness of Morn - ing. Her clouds and her tears are worth Ev'ning's best light. Give me

back, give me back, the wild fresh-ness of Morn-ing, *Her* clouds and her tears are worth

Ev'n - ing's best light.

Oh! who would not welcome that moment's returning,
 When passion first waked a new life through his frame,
 And his soul, like the wood that grows precious in burning,
 Gave out all its sweets to love's exquisite flame!

FILL THE BUMPER FAIR.

Lively and spirited.

AIR—BOB AND JOAN.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/4 and the key signature has one flat (B-flat). The melody begins with a series of eighth notes in the treble staff, while the bass staff provides a simple accompaniment of quarter notes.

Fill the bum - per fair! Ev - 'ry drop we sprin - kle O'er the brow of Care

The second system continues the melody and accompaniment. The vocal line is on the treble staff, and the piano accompaniment is on the grand staff (treble and bass). The lyrics are: "Fill the bum - per fair! Ev - 'ry drop we sprin - kle O'er the brow of Care".

Smooths a - way a wrin - kle. Wit's e - lec - tric flame Ne'er so swift - ly pass - es,

The third system continues the melody and accompaniment. The vocal line is on the treble staff, and the piano accompaniment is on the grand staff. The lyrics are: "Smooths a - way a wrin - kle. Wit's e - lec - tric flame Ne'er so swift - ly pass - es,".

As when thro' the frame It shoots from brim - ming glass - es. Fill the bum - per fair!

The fourth system continues the melody and accompaniment. The vocal line is on the treble staff, and the piano accompaniment is on the grand staff. The lyrics are: "As when thro' the frame It shoots from brim - ming glass - es. Fill the bum - per fair!".

Ev - 'ry drop we sprin - kle O'er the brow of Care Smooths a - way a wrin - kle.

The fifth system concludes the melody and accompaniment. The vocal line is on the treble staff, and the piano accompaniment is on the grand staff. The lyrics are: "Ev - 'ry drop we sprin - kle O'er the brow of Care Smooths a - way a wrin - kle.".

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

2ND VERSE.

Sag - es can, they say, Grasp the light-ning's pinions, And bring down its ray

The first line of the second verse includes a vocal line and piano accompaniment. The vocal line has a melodic contour with a dotted note, and the piano accompaniment consists of chords and eighth notes.

From the starr'd do - min-ions :—So we, Sag - es, sit, And, 'mid bump-ers bright'ning

The second line of the second verse continues the vocal and piano parts. The vocal line has a melodic contour with a dotted note, and the piano accompaniment consists of chords and eighth notes.

From the Heav'n of Wit Draw down all its light-ning! Fill the bump - er fair!

The third line of the second verse includes a vocal line and piano accompaniment. The vocal line has a melodic contour with a dotted note, and the piano accompaniment consists of chords and eighth notes.

Ev - 'ry drop we sprin - kle O'er the brow of Care Smooths a - way a wrin - kle.

The fourth line of the second verse includes a vocal line and piano accompaniment. The vocal line has a melodic contour with a dotted note, and the piano accompaniment consists of chords and eighth notes.

The piano conclusion consists of two staves, mirroring the style of the introduction. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

3RD VERSE.

Wouldst thou know what first Made our souls in - her - it This en - no - bling thirst For

wine's ce - les - tial spi - rit? It chanced up - on that day, When, as bards in - form us, Pro-

me - theus stole a - way The liv - ing fires that warm us. Fill the bump - er fair!

Ev - 'ry drop we sprin - kle O'er the brow of Care Smooths a - way a wrin - kle.

4TH VERSE.

The care - less youth, when up To Glo - ry's fount as - pir - ing, Took nor urn nor cup, To

hide the pil - fer'd fire in;—But oh his joy! when round The halls of Hea - ven spy - ing, A-

mongst the stars he found A bowl of Bac - chus ly - ing. Fill the bump - er fair!

Ev - 'ry drop we sprin - kle O'er the brow of Care Smooths a - way a wrin - kle.

Some drops were in the bowl,
Remains of last night's pleasure,
With which the Sparks of Soul
Mix'd their burning treasure!

Hence the goblet's shower
Hath such spells to win us—
Hence its mighty power
O'er that Flame within us.
Fill the bumper fair! &c:

DEAR HARP OF MY COUNTRY.

Moderate time, and with much warmth of expression.

AIR—NEW LANGOLEE.

Dear Harp of my Coun-try! in darkness I found thee, The cold chain of si-lence* had

hung o'er thee long, When proud-ly, my own Is-land Harp! I un-bound thee, And

gave all thy chords to light, free-dom, and song! The warm lay of love and the

* In that rebellious but beautiful song—"When Erin first rose," there is, if I recollect right, the following line:—

"The dark chain of silence was thrown o'er the deep."

The Chain of Silence was a sort of practical figure of rhetoric among the ancient Irish. Walker tells us of "a celebrated contention for

precedence between Finn and Gaul, near Finn's palace at Almhaim, where the attending Bards, anxious, if possible, to produce a cessation of hostilities, shook the Chain of Silence, and flung themselves among the ranks." See also the Ode to Gaul, the son of Morni, in Miss Brook's *Reliques of Irish Poetry*.

light note of glad-ness Have wak - en'd thy fond - est, thy live - li - est thrill; But so

lento. oft hast thou e - cho'd the deep sigh of sad - ness, That ev'n in thy mirth it will *espress.*

steal from thee still.

2ND VERSE.

Dear Harp of my Coun - try! fare-well to thy num - bers, This sweet wreath of song is the

last we shall twine; Go,—sleep, with the sun-shine of Fame on thy slum - bers, Till

touch'd by some hand less un - wor - thy than mine. If the pulse of the pa - tri - ot,

sol - dier, or lov - er, Have throbb'd at our lay, 't is thy glo - ry a - lone; I was

but as the wind, pass - ing heed - less - ly o - ver, And all the wild sweet - ness I

waked was thy own!

THE MEETING OF THE WATERS.*

With expression.

AIR—THE OLD HEAD OF DENIS.

There is not in the wide world a valley so sweet As that vale in whose bosom the

bright waters meet. † Oh! the last rays of feel - ing and life must de - part Ere the

* "The Meeting of the Waters" forms a part of that beautiful scenery which lies between Rathdrum and Arklow, in the county of Wicklow; and these lines were suggested by a visit to this romantic spot in the summer of the year 1807.
 † The rivers Avon and Avoca.

lento. *cres.*

bloom of that valley shall fade from my heart! Ere the bloom of that valley shall

fade from my heart!

mf

2ND VERSE.

Yet it was not that Nature had shed o'er the scene Her purest of crystal and

p

brightest of green; 'Twas not the soft magic of streamlet or hill; Oh!

lento. *cres.*

no— it was something more ex - qui - site still!— Oh! no— it was something more

ex - qui - site still :—

mf

III.

'T was that friends, the beloved of my bosom, were near,
 Who made every dear scene of enchantment more dear ;
 And who felt how the best charms of Nature improve
 When we see them reflected from looks that we love.

IV.

Sweet vale of Avoca ! how calm could I rest
 In thy bosom of shade, with the friends I love best,
 Where the storms which we feel in this cold world should cease,
 And our hearts, like thy waters, be mingled in peace !

where's the Isle we've seen in dreams, Our des - tin'd home or

grave?"—* Thus sung they, as by the morning's beams They

boom'd o'er th'At-lan - tic wave.

dolce.

2ND VERSE.

And lo, where a - far o'er

ocean shines A spar - kle of radiant green, As though in that deep lay

* "Milesius remembered the remarkable prediction of the principal Druid, who foretold that the posterity of Gadelus should obtain the possession of a Western Island (which was Ireland), and there inhabit."—Keating.

em'rald mines, Whose light thro' the wave was seen. " 'Tis In-nis-fail-* 't is

cres - cen - do. f

In - nis - fail ! " Rings o'er the e - cho - ing sea, While,

di - min - u - en - do. p

bend - ing to heav'n, the warriors hail That home of the brave and free.

pp mf f

3RD VERSE.

Then turn'd they un - to the

f ff p

East - ern wave, Where now their Day - God's eye A

* The Island of Destiny, one of the ancient names of Ireland.

look of such sun - ny o - men gave As light - ed up sea and sky. Nor

frown was seen through sky or sea, Nor tear on leaf or

sod, When first on their Isle of Des - ti - ny Our

East - ern fa - thers trod.

WHEN COLD IN THE EARTH.

Slow and with melancholy expression.

AIR—LIMERICK'S LAMENTATION.*

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). It features a complex, flowing melody in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. Dynamics include *cres.* and *f*.

The first line of the vocal melody is marked *p* and begins with the lyrics: "When cold in the earth lies the friend thou hast loved, Be his". The piano accompaniment continues with a steady accompaniment.

The second line of the vocal melody continues with the lyrics: "faults and his fol - lies for - got by thee then; Or, if from their".

The third line of the vocal melody concludes with the lyrics: "slum - ber the veil be re-moved, Weep o'er them in si - lence and".

* Our right to this fine Air (the "Lochaber" of the Scotch) will, I fear, be disputed; but, as it has been long connected with Irish words, and is confidently claimed for us by Mr. Bunting and others, I thought I should not be authorized in leaving it out of this collection.

close it a - gain. And oh! if 't is pain to re - mem - ber how

far From the path - ways of light he was tempt - ed to roam, Be it

bliss to re - mem - ber that thou wert the star Which a - rose on his

dark - ness, And guid - ed him home.

cres.

p

2ND VERSE.

From thee and thy in - no - cent beau - ty first came The re-

veal - ings that taught him true Love to a - dore, To feel the bright

pre - sence, and turn him with shame From the i - dols he dark - ly had

knel't to be - fore. O'er the waves of a life, long be - night - ed and

wild, Thou cam'st, like a soft gold - en, calm o'er the sea; And if

hap - pi - ness pure - ly and glow - ing - ly smiled On his ev'n - ing ho-

ri - zon, the light was from thee.

And though sometimes the shade of past folly would rise,
 And though falsehood again would allure him to stray,
 He but turn'd to the glory that dwelt in those eyes,
 And the folly, the falsehood, soon vanish'd away.
 As the Priests of the Sun, when their altar grew dim,
 At the day-beam alone could its lustre repair,
 So, if virtue a moment grew languid in him,
 He but flew to that smile, and rekindled it there !

REMEMBER THEE!

Not too slow, and with strong feeling.

AIR—CASTLE TIROWEN.

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a quarter rest followed by eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines.

Re - mem - ber thee! yes, while there's life in this heart It shall nev - er for -

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below, continuing the harmonic support.

get thee, all lorn as thou art; More dear in thy sor - row, thy

The vocal line includes a trill (tr) over the word 'art'. The piano accompaniment continues with chords and moving lines.

gloom, and thy show'rs, Than the rest of the world in their sunni - est hours.

The vocal line includes a trill (tr) over the word 'hours'. The piano accompaniment continues with chords and moving lines.

The piano conclusion consists of two staves. The right hand plays a melody with accents and a piano (p) dynamic marking. The left hand provides a harmonic accompaniment with chords and moving lines.

2ND VERSE.

Wert thou all that I wish thee, great, glo - rious, and free, First flower of the

earth and first gem of the sea, I might hail thee with proud-er, with

hap - pi - er brow, But oh! could I love thee more deeply than now?

No, thy chains as they torture thy blood as it runs,
 But make thee more painfully dear to thy sons—
 Whose hearts, like the young of the desert-bird's nest,
 Drink love in each life-drop that flows from thy breast!

WREATH THE BOWL.

AIR—NORAN KITSÁ.

Gaily and brilliantly.

The piano introduction consists of two staves in 6/8 time, marked 'Gaily and brilliantly'. The right hand features a lively melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes.

Wreath the bowl With flow'rs of soul The bright - est Wit can

The vocal line is on a single staff in treble clef. The piano accompaniment consists of two staves: the right hand has a simple melody of quarter notes, and the left hand has a bass line of quarter notes.

find us; We'll take a flight Tow'rd's Heav'n to - night, And

The vocal line continues on a single staff. The piano accompaniment remains consistent with the previous system.

leave dull earth be - hind us! Should Love a - mid The

The vocal line concludes on a single staff. The piano accompaniment continues with the same pattern.

WREATH THE BOWL.

wreaths be hid, Which Mirth, th'enchanted, brings us, No

danger fear, While wine is near, We'll drown him if he

stings us. Then wreath the bowl With flow'rs of soul The

brightest Wit can find us; We'll take a flight Tow'rd

heav'n to-night, And leave dull earth behind us!

2ND VERSE.

'T was nec - tar fed, Of old, 'tis said, Their Ju - nos, Joves, A -

pol - - los; And Man may brew His nec - tar too, The

rich re - ceipt's as fol - - lows:—Take wine like this, Let

looks of bliss A - round it well be blend - - - ed, Then

bring Wit's beam To warm the stream, And there's your nec - - tar,

splen - - did! So wreath the bowl With flow'rs of soul, The

bright - est Wit can find us; We'll take a flight Tow'rd

heav'n to - night, And leave dull earth be - hind us!

Say, why did Time
 His glass sublime
 Fill up with sands unsightly,
 When wine, he knew,
 Runs brisker through,
 And sparkles far more brightly.
 Oh, lend it us,
 And, smiling thus,
 The glass in two we'd sever,
 Make pleasure glide
 In double tide,
 And fill both ends for ever!
 Then, wreath the bowl, &c.

WHENE'ER I SEE THOSE SMILING EYES.

Slow and tenderly.

AIR—FATHER QUINN.

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on a middle C and moves through a series of eighth and sixteenth notes, ending with a grace note. The left-hand staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a simple accompaniment of chords and single notes, including a prominent bass line with a grace note.

The second system of the piano introduction continues the two-staff format. The right-hand staff has a whole rest in the first measure, followed by a melodic line. The left-hand staff continues with a steady accompaniment of chords and single notes, providing a harmonic foundation for the melody.

The first line of the vocal melody is written on a single staff with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "e'er I see those smil - ing eyes, All fill'd with hope, and joy, and light, As". The piano accompaniment continues with two staves (treble and bass clefs) in the same key and time signature, providing harmonic support for the vocal line.

The second line of the vocal melody is written on a single staff with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "if no cloud could ev - er rise, To dim a heav'n so pure - ly bright; I". The piano accompaniment continues with two staves (treble and bass clefs) in the same key and time signature, providing harmonic support for the vocal line.

sigh to think how soon that brow In grief may lose its ev' - ry

ray, And that light heart, so joy - ous now, Al - most for - get it

2ND VERSE.

once was gay. For

Time will come with all his blights, The ru - in'd hope, the friend un-kind; And

Love, who leaves, wher - e'er he lights, A chill'd or burn - ing heart behind. And

youth, that like pure snow ap - pears, Ere sul - lied by the dark - 'ning

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics: "youth, that like pure snow ap - pears, Ere sul - lied by the dark - 'ning". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment of chords and moving lines.

rain, When once 't is touch'd by sor - row's tears, Will nev - er shine so

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics: "rain, When once 't is touch'd by sor - row's tears, Will nev - er shine so". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with a similar accompaniment style to the first system.

bright a - gain.

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics: "bright a - gain.". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a more active accompaniment with sixteenth-note patterns in the right hand and a steady bass line.

OH! WHERE'S THE SLAVE.

AIR—SIOS AGUS SIOS LIOM.

Spirited.

The first system of the piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes.

The second system of the piano introduction continues the musical theme from the first system, with the right hand playing a melodic line and the left hand providing harmonic support.

Oh! where's the slave, so low - ly, Con - demn'd to chains un - ho - ly, Who,

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Oh! where's the slave, so low - ly, Con - demn'd to chains un - ho - ly, Who,"

could he burst His bonds at first, Would pine be - neath them slow - ly? What

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "could he burst His bonds at first, Would pine be - neath them slow - ly? What"

soul, whose wrongs de - grade it, Would wait till time de - cay'd it, When thus its wing At

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "soul, whose wrongs de - grade it, Would wait till time de - cay'd it, When thus its wing At"

once may spring To the throne of Him who made it?

Slow and melancholy.

* Fare-well, E - rin! fare - well, all Who

live to weep our fall!

2ND VERSE.

Less dear the lau - rel grow - ing, A - live, un - touch'd, and blow - ing, Than

that, whose braid Is pluck'd to shade The brows with vic - t'ry glow - ing! We

* The few bars which I have here taken the liberty of connecting with this spirited Air, form one of those melancholy strains of our Music, which are called *Dumps*. I found it in a collection entitled "The Hibernian Muse," and we are told in the Essay prefixed to

that Work, that "it is said to have been sung by the Irish Women on the field of battle, after a terrible slaughter made by Cromwell's troops in Ireland."

tread the land that bore us, Her green flag glit-ters o'er us, The friends we've tried Are

by our side, And the foe we hate be - fore us!

Slow and melancholy.

Fare-well, E - rin! fare - well, all Who

live to weep our fall!

IF THOU'LT BE MINE.

Flowing and simple.

AIR—THE WINNOWER SHEET.

If thou'lt be mine, the trea - sures of air, Of earth, and sea shall

lie at thy feet; What - ev - er in Fan - cy's eye looks fair, Or in

espres.
Hope's sweet mu - sic sounds most sweet, Shall be ours, if thou wilt be mine, love!

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a treble clef and contains a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

2ND VERSE.

The second system of the musical score includes the lyrics: "Bright flow'rs shall spring wher - ev - er we rove, A voice di - vine shall". The vocal line continues with the melody, and the piano accompaniment provides harmonic support.

The third system of the musical score includes the lyrics: "talk in each stream, The stars shall look like worlds of love, And this". The musical notation continues with the vocal line and piano accompaniment.

espres.

The fourth system of the musical score includes the lyrics: "earth be all one beau - ti - ful dream In our eyes, if thou wilt be mine, love!". The word "espres." is written above the vocal line. The system concludes with a double bar line.

The fifth system of the musical score consists of a vocal line and piano accompaniment, mirroring the structure of the first system. It concludes the piece with a final cadence.

3RD VERSE.

And thoughts, whose source is hid - den and high, Like streams that flow from

hea - ven - ward hills, Shall keep our hearts, like meads that lie To be

bathed by those e - ter - nal rills, Ev - er green, if thou wilt be mine, love!

espres.

All this and more the Spirit of Love
 Can breathe o'er them, who feel his spells ;
 That heaven, which forms his home, above,
 He can make, on earth, wherever he dwells,
 As thou 'lt own, if thou wilt be mine, love !

FORGET NOT THE FIELD.

Despondingly.

AIR—THE LAMENTATION OF AUGHIRM.

The first system of music features a piano accompaniment in the left hand and a vocal line in the right hand. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a series of chords and moving lines. The vocal line starts with a melodic phrase, including a trill (tr) and a crescendo (cres.) marking.

The second system continues the musical piece. The piano accompaniment includes a piano (p) dynamic marking. The vocal line has the lyrics: "For - get not the field where they perish'd, The tru - est, the".

The third system continues the musical piece. The piano accompaniment features sustained chords. The vocal line has the lyrics: "last of the brave — All gone! and the bright hope we cher - ish'd Gone".

The fourth system continues the musical piece. The piano accompaniment includes a melodic line in the right hand. The vocal line has the lyrics: "with them, and quench'd in their grave."

The fifth system shows the final part of the piano accompaniment, consisting of a series of chords and moving lines in both hands, concluding the piece.

2ND VERSE.

Oh! could we from death but re - cov - er Those hearts, as they

bound - ed be - fore, In the face of high heav'n to fight o - ver That

com - bat for Free - dom once more;—

3RD VERSE.

Could the chain for an in - stant be riv - en Which Ty - ran - ny

flung round us then, Oh! 'tis not in Man nor in Heav'n, To let

Ty - ran - ny bind it a - gain!

IV.

But 'tis past—and though blazon'd in story
 The name of our Victor may be,
 Accurst is the march of that glory
 Which treads o'er the hearts of the free.

V.

Far dearer the grave or the prison,
 Illumed by one patriot name,
 Than the trophies of all who have risen
 On Liberty's ruins to fame!

OH FOR THE SWORDS OF FORMER TIME!

In moderate time and with spirit.

AIR—NAME UNKNOWN.

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of chords and melodic fragments. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

Oh for the swords of for - mer time! Oh for the men who bore them, When,

The first system of the song includes a vocal line in treble clef and piano accompaniment in two staves (treble and bass clefs). The lyrics are: "Oh for the swords of for - mer time! Oh for the men who bore them, When,"

arm'd for Right, they stood sub - lime, And ty - rants crouch'd be - fore them! When

The second system continues the vocal line and piano accompaniment. The lyrics are: "arm'd for Right, they stood sub - lime, And ty - rants crouch'd be - fore them! When"

pure yet, ere courts be - gan With hon - ours to en - slave him, The

The third system continues the vocal line and piano accompaniment. The lyrics are: "pure yet, ere courts be - gan With hon - ours to en - slave him, The"

best hon - ours worn by Man Were those which Vir - tue gave him.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "best hon - ours worn by Man Were those which Vir - tue gave him."

Oh for the swords of for - mer time! Oh for the men who bore them, When,

arm'd for Right, they stood sub - lime, And ty - rants crouch'd be - fore them!

2ND VERSE.

Oh for the Kings who flourish'd then! Oh for the pomp that crown'd them, When,

hearts and hands of free - born men Were all the ram - parts round them! When

safe built on bo - soms true, The throne was but the cen - tre, Round

which Love a cir - cle drew, That Trea - son durst not en - - ter.

Oh for the Kings who flour - ish'd then! Oh for the pomp that crown'd them, When

hearts and hands of free - born men Were all the ram - parts round them!



BOSTON
PUBLIC
LIBRARY

THEY MAY RAIL AT THIS LIFE.

With gaiety and feeling.

AIR—NOCH BONIN SHIN DOE.

The piano introduction consists of two staves. The right hand plays a melody in 6/8 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The left hand provides a harmonic accompaniment with chords and single notes.

They may rail at this life—from the hour I be - gan it, I've found it a life full of

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "They may rail at this life—from the hour I be - gan it, I've found it a life full of".

kind - ness and bliss; And un - til they can show me some hap - pi - er pla - net, More

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "kind - ness and bliss; And un - til they can show me some hap - pi - er pla - net, More".

so - cial and bright, I'll con - tent me with this. As long as the world has such

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "so - cial and bright, I'll con - tent me with this. As long as the world has such".

e - lo - quent eyes, As be - fore me this mo - ment en - rap - tur'd I see, They may

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "e - lo - quent eyes, As be - fore me this mo - ment en - rap - tur'd I see, They may".

say what they will of their orbs in the skies, But this earth is the pla - net for

you, love, and me.

2ND VERSE.

In Mer - cu - ry's star, where each mi - nute can bring them New sun-shine and wit from the

foun - tain on high, Tho' the Nymphs may have live - li - er po - ets* to sing them, They've

none, e - ven there, more en - amour'd than I. And, as long as this harp can be

* Tous les habitans de Mercure sont vifs.—*Pluralité des Mondes*

waken'd to love, And that eye its di-vine in-spir-a-tion shall be, They may

talk as they will of their E-dens a-bove, But this earth is the pla-net for

you, love, and me.

III.

In that star of the west, by whose shadowy splendour,
 At twilight so often we've roam'd through the dew,
 There are maidens, perhaps, who have bosoms as tender,
 And look, in their twilights,* as lovely as you.
 But, though they were even more bright than the queen
 Of that isle they inhabit in heaven's blue sea,
 As I never these fair young celestials have seen,
 Why,—this earth is the planet for you, love, and me.

IV.

As for those chilly orbs on the verge of creation,
 Where sunshine and smiles must be equally rare,
 Did they want a supply of cold hearts for that station,
 Heaven knows, we have plenty on earth we could spare.
 Oh think what a world we should have of it here,
 If the haters of peace, of affection, and glee,
 Were to fly up to Saturn's comfortless sphere,
 And leave earth to such spirits as you, love, and me.

* La Terre pourra être pour Vénus l'étoile du berger et la mère des amours, comme Vénus l'est pour nous.—13.

NE'ER ASK THE HOUR

AIR—MY HUSBAND'S A JOURNEY TO PORTUGAL GONE.

Cheerfully.

First system of piano accompaniment. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. Dynamics include *f* and *rf*. Trills are marked with *tr*.

Second system of piano accompaniment. Treble clef, key signature of two sharps, 6/8 time signature. Dynamics include *pp*. Trills are marked with *tr*.

Third system of piano accompaniment. Treble clef, key signature of two sharps, 6/8 time signature. Dynamics include *cres.*, *f cres.*, *ff*, and *p*.

First system of vocal melody. Treble clef, key signature of two sharps, 6/8 time signature. Lyrics: "Ne'er ask the hour—what is it to us How Time deals out his". Dynamics include *pp*.

Second system of vocal melody. Treble clef, key signature of two sharps, 6/8 time signature. Lyrics: "treasures? The gold - en moments, lent us thus, Are not his coin, but".

Dim - in - u - en - do.

Pleasure's. If count - ing them o - ver could add to their bliss - es, I'd

slentando.

num - ber each glo - rious se - cond; But mo - ments of joy are, like

a tempo.

Les - bia's kiss - es, Too quick and sweet to be reck - on'd. Then

fill the cup—what is it to us How Time his cir - cle measures? The

fai - ry hours we call up thus, O - bey no wand but Pleasure's!

f *p* *dim.* *pp*

2ND VERSE.

Young Joy ne'er thought of count - ing hours, Till Care, one sum - mer's

pp

morning, Set up, a - mong his smil - ing flowers, A di - al, by way of

warning. But Joy loved bet - ter to gaze on the sun, As

Dim - in - u - en - do.

cres. *mf* *cres.* *f* *p*

long as its light was glow - ing, Than to watch with old Care how the

slentando.

pp *cres.* *mf* *p* *pp legati.*

a tempo.

sha - dow stole on, And how fast that light was go - ing. So

fill the cup—what is it to us How Time his cir - cle measures? The

fai - ry hours we call up thus, O - bey no wand but Pleasure's!

cres.

f *p* *dim.* *pp*

SAIL ON, SAIL ON.

With mournful defiance.

AIR—THE HUMMING OF THE BAN.

First system of musical notation, featuring a treble and bass clef with a 6/8 time signature. The melody is marked with dynamics *f*, *p*, and *f p*.

Second system of musical notation, including a vocal line with lyrics and piano accompaniment. Dynamics include *cres.*, *mf*, *cres. f*, *ten.*, *p*, *soave.*, *pp*, *f*, and *p*.

Third system of musical notation, including a vocal line with lyrics and piano accompaniment. Dynamics include *espress.*, *pp*, and *mf p*.

Sail on, sail on, thou fear - less bark— Where ev - er blows the

Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment. Dynamics include *f ten.* and *p*.

wel - come wind, It can - not lead to scenes more dark, More

Fifth system of musical notation, including a vocal line with lyrics and piano accompaniment. Dynamics include *dolce. legati.*

sad than those we leave be - hind. Each smil - ing bil - low

seems to say— "Though death be - neath our sur - face be, Less

cold we are, less false than they, Whose *ten.* smil - ing wreck'd thy

hopes and thee!"

2ND VERSE.

Sail on, sail on, through end - less space, Through calm, through tem - pest

stop no more, The storm - i - est sea's a rest - ing - place To

him who leaves such hearts on shore. Or, if some de - sert

dolce. legati.

land we meet, Where nev - er yet false-heart - ed men Pro-

tr

- faned a world, that else were sweet, Then rest thee, bark, but

mf *cres.* *f* *p* *pp*

ten. or *rest thee,*

not till then.

dolce. *f* *p*

THE PARALLEL.

YES, SAD ONE OF ZION! IF CLOSELY RESEMBLING.

Mournfully.

AIR—I WOULD RATHER THAN IRELAND.

Yes, sad one of Si - on!* if close - ly re - sem - bling, In

shame and in sor - row, thy with - er'd - up heart— If

* These verses were written after the perusa. of a treatise by Mr. Hamilton, professing to prove that the Irish were originally Jews.

drink - ing deep, deep, of the same "cup of tremb - ling" Could make us thy

cres. *f* *p* *pp*

chil - dren, our pa - rent thou art.

espress. *ten.*

ten.

2ND VERSE.

Like thee doth our na - tion lie con - quer'd and brok - en, And

fall'n from her head is the once roy - al crown; In her

streets, in her halls, De - so - la - tion hath spok - en, And, "while it is

cres. *f* *p* *pp*

day, yet her sun hath gone down.*

III.

Like thine doth her exile, mid dreams of returning,
 Die far from the home it were life to behold ;
 Like thine do her sons, in the day of their mourning,
 Remember the bright things that bless'd them of old !

IV.

Ah, well may we call her, like thee, "the Forsaken," †
 Her boldest are vanquish'd, her proudest are slaves ;
 And the harps of her minstrels, when gayest they waken,
 Have breathings as sad as the wind over graves !

V.

Yet hadst thou thy vengeance—yet came there the morrow,
 That shines out, at last, on the longest dark night,
 When the sceptre, that smote thee with slavery and sorrow,
 Was shiver'd at once, like a reed, in thy sight.

VI.

When that cup, which for others the proud Golden City ‡
 Had brimm'd full of bitterness, drench'd her own lips,
 And the world she had trampled on heard, without pity,
 The howl in her halls and the cry from her ships.

VII.

When the curse Heaven keeps for the haughty came over,
 Her merchants rapacious, her rulers unjust,
 And—a ruin, at last, for the earth-worm to cover,—§
 The Lady of Kingdoms || lay low in the dust.

* "Her sun is gone down while it was yet day."—*Jerem.* xv. 9.
 † "Thou shalt no more be termed Forsaken."—*Isaiah* lxii. 4.
 ‡ "How hath the oppressor ceased! the golden city ceased!"—*Id.* xiv. 4.

§ "Thy pomp is brought down to the grave . . . and the worms cover thee."—*Id.* xiv. 11.
 || "Thou shalt no more be called, The Lady of Kingdoms."—*Id.* xlvii. 5.

OH, YE DEAD!

Mournfully.

AIR—PLOUGH TUNE.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a melody in the right hand with slurs and a bass line with a steady eighth-note accompaniment. Dynamics include *espress.*, *cres.*, *mf*, and *cres. sosten.*

The second system continues the vocal line with the lyrics "Dead! oh, ye Dead! whom we know by the light you give From your cold gleaming". The piano accompaniment features a forte (*f*) dynamic in the right hand and continues the eighth-note bass line.

The third system continues the vocal line with the lyrics "eyes, though you move like men who live— Why leave you thus your". The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal melody.

The fourth system concludes the vocal line with the lyrics "graves, In far - off fields and waves, Where the worm and the". The piano accompaniment ends with a dynamic of *p* and includes markings for *cres.*, *mf*, and *f*.

sea - bird on - ly know your bed, To haunt this spot, where

all Those eyes that wept your fall, And the hearts that be - wail'd you,

cres. *mf* *f* *p*

2ND VERSE.

like your own, lie dead? It is

cres. *mf* *cres.*

true, it is true, we are shadows cold and wan; It is true, it is

f *p*

true, all the friends we loved are gone; But oh, thus ev'n in

death, So sweet is still the breath Of the fields and the

flow'rs in our youth we wan - der'd o'er, That, ere condemn'd, we

go To freeze 'mid Hecla's* snow, We would taste it a - while, and

dream we live once more.

cres. *mf* *f* *p* *cres.* *mf* *f* *p* *pp* *morendo.*

* Paul Zeland mentions that there is a mountain in some part of Ireland, where the ghosts of persons who have died in foreign lands walk about and converse with those they meet, like living people. If asked, why they do not return to their homes, they say they are obliged to go to Mount Hecla, and disappear immediately.



BOSTON
PUBLIC
LIBRARY

SHE IS FAR FROM THE LAND.

With melancholy expression.

AIR—OPEN THE DOOR.

The piano introduction consists of two staves in 6/8 time, marked with a key signature of two flats (B-flat and E-flat). The melody is characterized by a slow, melancholic feel with a mix of eighth and sixteenth notes.

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "She is far from the land, where her young he-ro sleeps, And". The piano accompaniment continues with a similar melancholic texture.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "lov - ers are round her sigh - ing; But cold - ly she turns from their". A triplet of eighth notes is marked above the vocal line.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "gaze, and weeps, For her heart in his grave is ly - - ing!". The piano accompaniment provides a final, somber accompaniment.

2ND VERSE.

She sings the wild song of her dear na-tive plains, Ev' - ry

note which he loved a - wak - ing.— Ah! lit - tle they think, who de-

light in her strains, How the heart of the Minstrel is break - ing!

3RD VERSE.

He had lived for his love, for his coun - try he died, They were

all that to life had en - twined him,— Nor soon shall the tears of his

coun - try be dried, Nor long will his love stay be - hind him!

Oh ! make her a grave, where the sun-beams rest,
 When they promise a glorious morrow ;
 They'll shine o'er her sleep, like a smile from the West,
 From her own loved Island of sorrow !

E C H O .

HOW SWEET THE ANSWER ECHO MAKES!

In moderate time.

AIR—THE WREN.

First system of piano accompaniment. Treble and bass clefs. Dynamics include *p*, *mf*, *pp*, and *f*.

Second system of piano accompaniment. Treble and bass clefs. Dynamics include *p*, *f*, *pp*, *ppp*, and *sosten.*

Third system of piano accompaniment. Treble and bass clefs. Dynamics include *f*, *p*, *f*, *p*, *f*, *p*, *dim.*, and *pp*.

Vocal line and piano accompaniment. The vocal line begins with the instruction "By another voice." and "pp *slentando.*". The lyrics are: "To mu - sic at night". The piano accompaniment continues with dynamics *p*, *slentando.*, and *pp*.

Vocal line and piano accompaniment. The lyrics are: "How sweet the an - swer E - cho makes To mu - sic at night— When, roused by lute or horn, she wakes, she start - ing wakes, And". The piano accompaniment includes dynamics *mf*, *pp*, and *f*.

pp
Goes an - swer-ing light.

far a - way, o'er lawns and lakes, Goes an-swering light.—

p stacc. molto. *cres.* *p* *pp* *pp* *mf*

p *cres.* *f* *cres.* *ff*

pp
And far more sweet—

2ND VERSE.
Yet Love hath e - choes tru - er far, And far more sweet, Than

pp *pp*

dolce. *slentando.*

e'er, be - neath the moon - light's star, the moon - light's star, Of

p *slentando*

pp slentando.
The songs re - peat.

horn, or lute, or soft gui - tar, The songs re - peat.

pp colla voce. *mf*

p *cres.* *f* *cres.* *ff*

3RD VERSE.

pp
And on - ly then - *dolce.*

'Tis when the sigh, in youth sin - cere, And on - ly then - The

pp *slentando.*
sigh, that's breathed for one to hear, for one to hear, Is

pp slentando.
Breathed back a - gain.

pp *colla voce.* *ppp morendo.*
by that one, that on - ly dear, Breathed back a - gain.

DRINK OF THIS CUP.

Gaily.

AIR—PADDY O'RAFFERTY.

Drink of this cup— you'll find there's a spell in Its

or drop 'gainst the

e - ve - ry drop 'gainst the ills of mor - tal - i - ty—Talk of the cor - dial that

spark-led for He - len, Her cup was a fic - tion, but this is re - al - i - ty.

Would you for - get the dark world we are in, On - ly taste of the bub - ble that

gleams on the top of it; But would you rise a - bove earth, till a - kin To im-

mor - tals themselves, you must drain ev' - ry drop of it. Send round the cup— for

or drop 'gainst the

oh! there's a spell in Its ev - e - ry drop 'gainst the ills of mor - tal - i - ty—

The musical score consists of two systems. The first system features a vocal line in G major (one sharp) and a piano accompaniment. The lyrics are: "Talk of the cor-dial that spark-led for He-len, Her cup was a". The second system continues the vocal line with the lyrics: "fic-tion, but this is re-al-i-ty." The piano accompaniment includes dynamic markings of *f* and *p*, and a *slentando* instruction.

II.

Never was philter form'd with such power
 To charm and bewilder as this we are quaffing ;
 Its magic began when, in Autumn's rich hour,
 As a harvest of gold in the fields it stood laughing.
 There having, by nature's enchantment, been fill'd
 With the balm and the bloom of her kindest weather,
 This wonderful juice from its core was distill'd,
 To enliven such hearts as are here brought together !
 Then drink of the cup—you'll find there's a spell in
 Its every drop 'gainst the ills of mortality :
 Talk of the cordial that sparkled for HELEN,
 Her cup was a fiction, but this is reality.

III.

And though, perhaps—but breathe it to no one—
 Like caldrons the witch brews at midnight so awful,
 In secret this philter was first taught to flow on,
 Yet—'t is n't less potent for being unlawful.
 What, though it may taste of the smoke of that flame,
 Which in silence extracted its virtue forbidden—
 Fill up—there's a fire in some hearts I could name,
 Which may work too its charm, though now lawless and hidden.
 So drink of the cup—for oh there's a spell in
 Its every drop 'gainst the ills of mortality :
 Talk of the cordial that sparkled for HELEN,
 Her cup was a fiction, but this is reality.

THE YOUNG MAY MOON.

AIR—THE DANDY O!

Lively.

The young May moon is beam - ing, love, The glowworm's lamp is gleaming, love, How

*ad lib.**a tempo.*

sweet to rove Thro' Mor - na's grove,* While the drow - sy world is dreaming, love!

Then a - wake! the heav'ns look bright, my dear! 'T is never too late for de-light, my dear! And the

*lento.**ad lib.**a tempo.*

best of all ways To lengthen our days, Is to steal a few hours from the night, my dear!

* "Steal silently to Morna's grove."

See a translation from the Irish, in Mr. Bunting's collection, by JOHN BROWN, one of my earliest college companions and friends, whose death was as singularly melancholy and unfortunate, as his life had been amiable, honourable, and exemplary.

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

2ND VERSE.

The second system contains the beginning of the second verse. The vocal line is written in the upper staff with lyrics underneath. The piano accompaniment continues in the lower staff. The lyrics are: "Now all the world is sleep - ing, love, But the Sage, his star-watch keep - ing, love, And".

The third system continues the second verse. The vocal line includes the lyrics: "I, whose star, More glo - rious far, Is the eye from that case - ment peep - ing, love!". Above the vocal line, the tempo markings "ad lib." and "a tempo." are placed over the first and second phrases respectively. The piano accompaniment provides harmonic support.

The fourth system continues the second verse. The vocal line includes the lyrics: "Then a - wake, till rise of sun, my dear! The Sage - 's glass we'll shun, my dear, Or, in". The piano accompaniment continues with its characteristic accompaniment.

The fifth system continues the second verse. The vocal line includes the lyrics: "watching the flight Of bo - dies of light, He might hap - pen to take thee for one, my dear!". Above the vocal line, the tempo markings "ad lib." and "a tempo." are placed over the first and second phrases respectively. The piano accompaniment continues.

The sixth system concludes the piece with a final vocal line and piano accompaniment. The vocal line features a melodic flourish, and the piano accompaniment provides a final harmonic resolution.

OH, BANQUET NOT IN THOSE SHINING BOWERS.

In moderate time, with a careless melancholy.

AIR—PLANXTY IRWINE.

First system of piano introduction. Treble clef, key signature of two sharps (D major), 6/8 time. Dynamics include *p* and *f p f p*.

Second system of piano introduction. Treble clef, key signature of two sharps (D major), 6/8 time. Dynamics include *f p*, *pp*, and *dolce*.

First system of the vocal line and piano accompaniment. The vocal line begins with the lyrics: "Oh, ban - quet not in those shin - ing bow - ers Where Youth re - sorts— but". The piano accompaniment is in the right hand, with a dynamic of *p*.

Second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "come to me, For mine's a gar - den of fad - ed flow - ers, More".

Third system of the vocal line and piano accompaniment. The vocal line concludes with the lyrics: "fit for sor - row, for age, and thee. And there we shall have our".

feast of tears, And ma - ny a cup in si - lence pour— Our

guests the shades of for - mer years, Our toasts to lips that

bloom no more.

f f f p pp

2ND VERSE.

There, while the myr - tle's with - er - ing boughs Their life - less leaves a -

p

round us shed, We'll brim the bowl to brok - en vows, To

friends long lost, the changed, the dead! Or, as some blight-ed

lau - rel waves Its branch - es o'er the drear - y spot, We'll

drink to those neg - lect - ed graves, Where Va - lour sleeps, un -

named, for - got!

f f f p pp



BOSTON
PUBLIC
LIBRARY

Portrait of a Lady

YOU REMEMBER ELLEN.*

Simply and in moderate time.

AIR—WERE I A CLERK.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a series of chords and eighth-note patterns. The left hand, in bass clef, provides a harmonic accompaniment with chords and eighth notes.

The first line of the song features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clefs). The lyrics are: "You re-member Ellen, our ham-let's pride, How meekly she bless'd her hum-ble lot, When the". The music is marked with a piano (*p*) dynamic.

The second line of the song continues with the vocal line and piano accompaniment. The lyrics are: "stranger, William, had made her his bride, And Love was the light of their low-ly cot." The music remains in the same key and time signature, with a piano (*p*) dynamic.

The third line of the song features the vocal line and piano accompaniment. The lyrics are: "To-gether they toil'd thro' winds and rains, Till William at length, in sad-ness, said, 'We must". The music is marked with a forte (*f*) dynamic for the first part and a piano (*p*) dynamic for the second part.

The fourth line of the song features the vocal line and piano accompaniment. The lyrics are: "seek our for-tune on o-ther plains;"—Then, sighing, she left her low-ly shed." The music is marked with a *dim.* (diminuendo) dynamic.

* This ballad was suggested by a well-known and interesting story, told of a certain Noble Family in England.

2ND VERSE.

They roam'd a long and a wea - ry way, Nor much was the maid - en's heart at ease, When

now, at close of one storm - y day, They see a proud cas - tle a - mong the trees.

"To-night," said the youth, "we'll shel - ter there; The wind blows cold, the hour is late:" So, he

con spirito.

blew the horn with a chieftain's air, And the Por - ter bow'd as they pass'd the gate.

3RD VERSE.

“Now, welcome, Lady!” exclaim’d the youth, “This cas-tle is thine, and these dark woods all.” She be-

lieved him wild, but his words were truth, For El-len is La-dy of Ros-na Hall!

And dear-ly the Lord of Ros-na loves What William, the strang-er, woo’d and wed; And the

light of bliss, in those lord-ly groves, Is pure as it shone in the low-ly shed.

THE DAWNING OF MORN.

With melancholy expression.

AIR—STACCA AN M HARAGA (THE MARKET-STAKE).

First system of the piano introduction. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a supporting accompaniment with notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics include *p* and *f*.

Second system of the piano introduction. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment. Dynamics include *p*, *dim.*, *pp*, *morendo.*, and *slentando.*

First system of the vocal line and piano accompaniment. The vocal line begins with the lyrics "The dawn-ing of morn, the day-light's sink-ing, The night's long hours, still". The piano accompaniment is in a simple harmonic style. Dynamics include *p*.

Second system of the vocal line and piano accompaniment. The vocal line continues with "find me think-ing Of thee, thee, on-ly thee. When friends are met, and". The piano accompaniment features a more rhythmic accompaniment. Dynamics include *cres.*, *mf*, *p*, and *legati.*

Third system of the vocal line and piano accompaniment. The vocal line concludes with "gob-lets crown'd, And smiles are near that once en-chant-ed, Un-". The piano accompaniment continues with a steady accompaniment. Dynamics include *cres.*

reach'd by all that sun - shine round, My soul, like some dark

cres. *f* *p* *pp*

spot, is haunt - ed By thee, thee, on - ly thee.

smorz. *espress.* *dim.*

cres. *pp*

f *f* *p* *pp*

2ND VERSE.

What - ev - er in fame's high path could wak - en My spi - rit once, is

p

now for - sak - en For thee, thee, on - ly thee. Like shores, by which some

cres. *legati.*

hearts are all high beat - ing, And the trum - pet's voice re -
 poms to those who need 'em— A - dorn but man with

mf p *stacc.*

peat - ing That song, whose breath May lead to death, But nev - er to re -
 free - dom, And proud he braves The gau - diest slaves, That crawl where monarchs

espress e piu lento. *p*

treat - ing! Then, if a eloud comes o - ver The
 lead 'em. The sword may pierce the bea - ver, Stone

tempo primo. *mf p*

brow of sire or lov - er, Think 't is the shade By
 walls in time may sev - er, 'T is mind a - lone, Worth

Vie - t'ry made, Whose wings right o'er us hov - er. . . .
 steel and stone, That keeps men free for ev - er! . . .

cres.

Oh the sight en-tranc - ing, When the morn - ing's beam is
Oh that sight en-tranc - ing, When the morn - ing's beam is

f *p* *pp*

glanc - - ing O'er files, ar - ray'd with helm and blade, And
glanc - - ing O'er files, ar - ray'd with helm and blade, And in

cres un poco.

plumes in the gay wind danc - ing!
Free - dom's cause ad - vanc - ing!

cres. *mf* *cres.* *ff*

rf *rf* *rf* *rf* *rf* *rf*

ff *rf* *rf* *rf* *rf* *rf*

SWEET INNISFALLEN.

Rather slow and feelingly.

AIR—THE CAPTIVATING YOUTH.

The first system of music consists of two staves. The upper staff is in treble clef and contains the melody, which begins with a series of eighth notes and a quarter note. The lower staff is in bass clef and provides a piano accompaniment with a steady eighth-note pattern.

The second system continues the melody and accompaniment. The melody features some sixteenth-note passages and rests. The piano accompaniment maintains its rhythmic pattern.

Sweet In - nis - fal - len, fare thee well, May calm and sun - shine

The third system includes the first line of lyrics. The melody is written above the lyrics, and the piano accompaniment continues below.

long be thine! How fair thou art let o - thers tell, But

The fourth system includes the second line of lyrics. The melody concludes with a final note, and the piano accompaniment ends with a few final chords.

oh to *feel* how fair be mine!

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics "oh to feel how fair be mine!" are written below the vocal staff. A trill (tr) is indicated above the final note of the vocal phrase. The piano accompaniment consists of chords in the right hand and a more active bass line in the left hand.

2ND VERSE.

Sweet In-nis-fal-len, fare thee well, And oft may light a -

The second system of music continues the piece. It begins with a double bar line. The vocal line starts with a treble clef and the lyrics "Sweet In-nis-fal-len, fare thee well, And oft may light a -". The piano accompaniment continues with similar harmonic support.

round thee smile, As soft as on that ev'n-ing fell, When

The third system of music continues the piece. The vocal line has a treble clef and the lyrics "round thee smile, As soft as on that ev'n-ing fell, When". The piano accompaniment features a more rhythmic bass line in the left hand.

first I saw thy fai-ry isle!

The fourth system of music concludes the piece. The vocal line has a treble clef and the lyrics "first I saw thy fai-ry isle!". A trill (tr) is indicated above the final note of the vocal phrase. The piano accompaniment provides harmonic support throughout.

3RD VERSE.

Thou wert *too* love-ly then for one, Who had to turn to

paths of care— Who had through vul - gar crowds to run, And

leave thee bright and si - lent there;

4TH VERSE.

No more a - long thy shores to come, But, on the world's dim

o - cean tost, Dream of thee some - times, as a home Of

sun - shine he had seen and lost!

V.

Far better in thy weeping hours
To part from thee, as I do now,
When mist is o'er thy blooming bowers,
Like sorrow's veil on beauty's brow.

VI.

For, though unrivall'd still thy grace,
Thou dost not look, as then, *too* blest,
But, in thy shadows, seem'st a place
Where weary man might hope to rest—

VII.

Might hope to rest, and find in thee
A gloom like Eden's, on the day
He left its shade, when every tree,
Like thine, hung weeping o'er his way!

VIII.

Weeping or smiling, lovely isle!
And still the lovelier for thy tears—
For though but rare thy sunny smile,
'Tis Heaven's own glance, when it appears.

IX.

Like feeling hearts, whose joys are few,
But, when *indeed* they come, divine --
The steadiest light the sun e'er threw
Is lifeless to one gleam of thine!

'T WAS ONE OF THOSE DREAMS.

With feeling, but not too slow.

AIR—THE SONG OF THE WOODS.

'T was one of those dreams that by Mu - sic are brought, Like a

bright sum - mer haze, o'er the Po - et's warm thought— When,

lost in the fu - ture, his soul wan - ders on, And

all of this life, but its sweet - ness, is gone.

2ND VERSE.

The wild notes he heard o'er the wa - ter were those, To

which he had sung E - rin's bond - age and woes, And the

breath of the bu - gle now waft - ed them o'er From

Din - is' green isle to Glen - à's wood - ed shore.

III.

He listen'd—while, high o'er the eagle's rude nest
 The lingering sounds on their way loved to rest ;
 And the echoes sung back from their full mountain quire,
 As if loth to let song so enchanting expire.

IV.

It seem'd as if every sweet note, that died here,
 Was again brought to life in some airier sphere,
 Some heaven in those hills, where the soul of the strain
 That had ceased upon earth was awaking again !

V.

Oh forgive, if, while listening to music, whose breath
 Seem'd to circle his name with a charm against death,
 He should feel a proud Spirit within him proclaim,
 "Even so shalt thou live in the echoes of Fame :

VI.

"Even so, though thy memory should now die away,
 'T will be caught up again in some happier day,
 And the hearts and the voices of Erin prolong,
 Through the answering Future, thy name and thy song !"

I'VE A SECRET TO TELL THEE.

In moderate time, and with smoothness.

AIR—OH SOUTHERN BREEZE.

The piano introduction is written in G major, 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The music is marked *pp* (pianissimo). The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment of eighth notes.

The vocal line begins with the lyrics: "I've a se - cret to tell thee, but, hush! not here, Oh!". The piano accompaniment is marked *rallentando*. The music is in G major, 6/8 time. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef.

The vocal line continues with the lyrics: "not where the world its vi - gil keeps: I'll seek, to whis - per it". The piano accompaniment continues with a steady accompaniment of eighth notes. The music is in G major, 6/8 time.

The vocal line concludes with the lyrics: "in thine ear, Some shore where the Spi - rit of Si - lence sleeps; Where". The piano accompaniment continues with a steady accompaniment of eighth notes. The music is in G major, 6/8 time.

sum - mer's wave un - mur - m'ring dies, Nor fay can hear the

foun - tain's gush; Where, if one note her night - bird sighs, The

Rose saith, chiding him, "Hush, sweet, hush!"

2ND VERSE.

There, 'mid the deep si - lence of that hour, When

rallentando.

stars can be heard in o - cean dip, Thy - self shall, un - der some

ro - sy bower, Sit mute, with thy fin - ger on thy lip: Like

him, the boy,* who born a - mong The flow - ers that on the

Nile - stream blush, Sits ev - er thus— his on - ly song To

earth and heaven still "hush, all, hush."

pp *p* *dim.* *pp* *morendo.*

* The God of Silence, thus pictured by the Egyptians

FAIREST! PUT ON AWHILE.

In moderate time.

AIR—CUMMILUM.

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The left hand provides a harmonic accompaniment in bass clef, primarily using chords and single notes.

The first system of the vocal melody and piano accompaniment. The vocal line is in treble clef with lyrics: "Fair - est! put on a - while These". The piano accompaniment is in bass clef.

The second system of the vocal melody and piano accompaniment. The vocal line is in treble clef with lyrics: "pin - ions of light I bring thee, And o'er thine own green isle In". The piano accompaniment is in bass clef.

The third system of the vocal melody and piano accompaniment. The vocal line is in treble clef with lyrics: "fan - cy let me wing thee. Nev - er did A - riel's plume, At". The piano accompaniment is in bass clef.

gold - en sun - set, hov - er O'er such scenes of bloom As

I shall waft thee o - ver!

f *p* *f*

2ND VERSE.

Fields, where the Spring de - lays, And

p

fear - less - ly meets the ar - dour Of the warm Sum - mer's gaze, With

but her tears to guard her. Rocks, through myr - tle boughs, In

grace ma - jes - tic frown - ing,—Like some war - ri - or's brows, That

Love hath just been crown - ing.

f *p* *f*

3RD VERSE.

Is - lets, so fresh - ly fair, That

p

nev - er hath bird come nigh them, But from his course through air, Hath

been won down - ward by them*—Types, sweet maid, of thee, Whose

* In describing the Skeligs (islands of the Barony of Forth), Dr. Keating says, "there is a certain attractive virtue in the soil which draws down all the birds that attempt to fly over it, and obliges them to light upon the rock."

look, whose blush in - vit - ing, Never did Love yet see From

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics underneath. The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Heav'n, with - out a - light - ing.

The second system of the musical score also consists of three staves. The top staff is the vocal line, with lyrics underneath. The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). A dynamic marking 'f' is present in the middle staff.

IV.

Lakes, where the pearl lies hid,*
 And caves, where the diamond's sleeping,
 Bright as the gems that lid
 Of thine lets fall in weeping.
 Glens, † where Ocean comes,
 To 'scape the wild wind's rancour,
 And Harbours, worthiest homes
 Where Freedom's sails could anchor.

V.

Then if, while scenes so grand,
 So beautiful, shine before thee,
 Pride for thy own dear land
 Should haply be stealing o'er thee,
 Oh, let grief come first,
 O'er pride itself victorious—
 To think how Man hath curst
 What Heav'n had made so glorious!

* "Nennius, a British writer of the 9th century, mentions the abundance of pearls in Ireland. Their princes, he says, hung them behind their ears; and this we find confirmed by a present made

A. C. 1094, by Gilbert, Bishop of Limerick, to Anselm, Archbishop of Canterbury, of a considerable quantity of Irish pearls."—O'HALLORAN.
 † Glengarriff.

AND DOTH NOT A MEETING LIKE THIS.

In moderate time and with feeling.

AIR—UNKNOWN.

legati.

cres. f

cres. p

And doth not a meet-ing like this make a - mends For all the long years I've been

wand-'ring a - way— To see thus a - round me my youth's ear - ly friends, As

smil - ing and kind as in that hap - py day! Though hap - ly o'er some of your

brows, as o'er mine, The snow - fall of Time may be steal - ing— what

then? Like Alps in the sun - set, thus light - ed by wine, We'll

wear the gay tinge of Youth's ros - es a - gain.

mf p

2ND VERSE.

What soft - en'd re - membran - ces come o'er the heart, In gaz - ing on those we've been

lost to so long! The sor - rows, the joys, of which once they were part, Still

round them, like vi - sions of yes - ter - day, throng. As let - ters some hand hath in -

vi - si - bly traced, When held to the flame will steal out on the

sight, So ma - ny a feel - ing, that long seem'd ef - faced, The

mf *p*

warmth of a meet - ing like this brings to light.

III.

And thus, as in memory's bark, we shall glide
 To visit the scenes of our boyhood anew,
 Though oft we may see, looking down on the tide,
 The wreck of full many a hope shining through—
 Yet still, as in fancy we point to the flowers,
 That once made a garden of all the gay shore,
 Deceived for a moment, we'll think them still ours,
 And breathe the fresh air of Life's morning once more.*

IV.

So brief our existence, a glimpse, at the most,
 Is all we can have of the few we hold dear;
 And oft even joy is unheeded and lost,
 For want of some heart, that could echo it, near.
 Ah, well may we hope, when this short life is gone,
 To meet in some world of more permanent bliss,
 For, a smile or a grasp of the hand, hast'ning on,
 Is all we enjoy of each other in this.†

V.

But, come,—the more rare such delights to the heart,
 The more we should welcome and bless them the more—
 They're ours, when we meet,—they are lost, when we part,
 Like birds that bring summer, and fly when 't is o'er.
 Thus circling the cup, hand in hand, ere we drink,
 Let Sympathy pledge us, through pleasure, through pain,
 That fast as a feeling but touches one link,
 Her magic shall send it direct through the chain.

* Jours charmans, quand je songe à vos heureux instans,
 Je pense remonter le fleuve de mes ans;
 Et mon cœur enchanté sur sa rive fleurie,
 Respire encore l'air pur du matin de la vie.

† The same thought has been happily expressed by my friend
 Mr. Washington Irving, in his *Bracebridge Hall*, vol. i. p. 213. The

pleasure which I feel in calling this gentleman my friend, is enhanced by the reflection that he is too good an American to have admitted me so readily to such a distinction, if he had not known that my feelings towards the great and free country that gave him birth have long been such as every real lover of the liberty and happiness of the human race must entertain.

THE MOUNTAIN SPRITE.

IN YONDER VALLEY THERE DWELT, ALONE.

In moderate time and playfully.

AIR—THE MOUNTAIN SPRITE.

The piano introduction is in 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs, starting with a dynamic marking of *mf*. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a final flourish in the right hand.

This section continues the piano introduction. The right hand has a more active melodic line with slurs and a final flourish. The left hand continues with eighth-note accompaniment. Dynamics include *cres.* and *f*.

The first phrase of the song is set in 3/4 time. The vocal line is on a single staff, with lyrics: "In yon - der val - ley there dwelt, a - lone, A". The piano accompaniment consists of two staves (treble and bass clef) with a steady eighth-note accompaniment.

The second phrase of the song continues the vocal line and piano accompaniment. The lyrics are: "youth, whose life all had calm - ly flown, Till spells came o'er him, and,". The piano accompaniment remains consistent with the previous phrase.



BOSTON
PUBLIC
LIBRARY

day and night, He was haunted and watch'd by a Moun-tain Sprite, He was

haunted and watch'd by a Moun-tain Sprite.

Sra. - - -

2ND VERSE.

As he, by moon - light, went wan - d'ring o'er The

gold - en sands of that is - land shore, A foot - print spar - kled be -

fore his sight— 'T was the fai - ry foot of the Moun-tain Sprite, 'T was the

fai - ry foot of the Moun-tain Sprite.

Sca.

3RD VERSE.

Be - side a foun - tain, one sun - ny day, As,

look - ing down on the stream, he lay, Be - hind him stole two

eyes of light, And he saw in the clear wave the Moun-tain Sprite, And he

saw in the clear wave the Moun-tain Sprite.

IV.

He turn'd—but, lo, like a startled bird,
 The spirit fled—and he only heard
 Sweet Music, such as marks the flight
 Of a journeying star, from the Mountain Sprite.

V.

One night, pursued by that dazzling look,
 The youth, bewilder'd, his pencil took,
 And, guided only by Memory's light,
 Drew the fairy form of the Mountain Sprite

VI.

“Oh thou, who lovest the shadow,” cried
 A gentle voice, whisp'ring by his side,
 “Now turn and see,”—here the youth's delight
 Seal'd the rosy lips of the Mountain Sprite.

VII.

“Of all the Spirits of land and sea,”
 Exclaim'd he then, “there is none like thee,
 And oft, oh oft, may thy shape alight
 In this lonely arbour, sweet Mountain Sprite!”

DESMOND'S SONG.*

BY THE FEAL'S WAVE BENIGHTED.

Tenderly.

AIR—UNKNOWN.†

By the Feal's wave be - night - ed, Not a star in the skies, To thy door by Love

light - ed, I first saw those eyes. Some voice whis - per'd o'er me, As thy

* "Thomas, the heir of the Desmond family, had accidentally been so engaged in the chase, that he was benighted near Tralee, and obliged to take shelter at the Abbey of Feal, in the house of one of his dependents, called Mac Cormae. Catherine, a beautiful daughter of his host, instantly inspired the Earl with a violent passion, which he could not subdue. He married her, and by this inferior

alliance alienated his followers, whose brutal pride regarded this indulgence of his love as an unpardonable degradation of his family." —LELAND, vol. ii.

† The Air has been already so successfully supplied with words by Mr. Bayly, that I should have left it untouched, if we could have spared so interesting a melody out of our collection.



BOSTON
PUBLIC
LIBRARY

A. D. ...

threshold I crost, There was ru-in be - fore me, If I loved, I was lost.

espress. *slentando.* *mf p*

2ND VERSE.

Love came, and brought sor - row Too soon in his train; Yet so sweet, that to -

mor-row 'T would be wel - come a - gain. Were mi-se-ry's full measure Pour'd

out to me now, I would drain it with pleasure, So the He - be were thou.

espress. *slentando.* *mf* *p*

3RD VERSE.

You, who call it dis - hon - our, To bow to this flame, If you've eyes, look but

on her, And blush, while you blame. Hath the pearl less whiteness Be -

cause of its birth? Hath the vio - let less brightness For grow - ing near earth?

espress. *slentando.* *mf* *p*

4TH VERSE.

No—Man, for his glo - ry, To An - ces - try flies; While Woman's bright

sto - ry Is told in her eyes. While the Mon-arch but traces Through

mor - tals his line, Beauty, born of the Graces, Ranks next to Di - vine!

AS VANQUISH'D ERIN.

With expression.

AIR—THE BOYNE WATER.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

As van-quish'd E - rin wept be - side The Boyne's ill - fa - ted ri - ver, She

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes chords and a bass line that supports the vocal line.

saw where Dis-cord, in the tide, Had dropp'd his load - ed qui - ver. "Lie

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes chords and a bass line that supports the vocal line.

hid," she cried, "ye ve - nom'd darts, Where mor - tal eye may shun you,—Lie

The third line of the song continues the vocal melody and piano accompaniment. The piano part includes chords and a bass line that supports the vocal line. Dynamic markings *tr*, *mf*, and *p* are present.

hid—for oh! the stain of hearts That bled for me is on you."

The fourth line of the song concludes the vocal melody and piano accompaniment. The piano part includes chords and a bass line that supports the vocal line. A dynamic marking *f* is present.

p *f*

2ND VERSE.

But vain her wish—her weep-ing vain, As Time too well hath taught her—Each

year the Fiend re - turns a - gain, And dives in - to that wa - ter; And

brings, tri - umph - ant, from be - neath His shafts of de - so - la - tion, And

tr *mf* *p*

sends them, wing'd with worse than death, Through-out her madd'ning Na - tion.

f *f* *f* *p* *f*

p *f*

3RD VERSE.

A - las for her, who sits and mourns, Ev'n now, be - side that ri - ver—Un-

p

wea - ried still the Fiend re - turns, And stored is still his qui - ver. "When

will this end, ye Pow'rs of Good!" She weep - ing asks for ev - er; But

tr *mf* *p*

on - ly hears, from out that flood, The De - mon an - swer "Nev - er!"

cres. *mf* *f*



BOSTON
PUBLIC
LIBRARY



BY THAT LAKE, WHOSE GLOOMY SHORE.*

Moderate time.

AIR—THE BROWN IRISH GIRL.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a harmonic accompaniment with chords and single notes.

By that Lake, whose gloomy shore Sky - lark nev - er warbles o'er,† Where the

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "By that Lake, whose gloomy shore Sky - lark nev - er warbles o'er,† Where the"

cliff hangs high and steep, Young Saint Ke - vin stole to sleep. "Here, at

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "cliff hangs high and steep, Young Saint Ke - vin stole to sleep. "Here, at"

least," he calm-ly said, "Wo - man ne'er shall find my bed." Ah! the

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "least," he calm-ly said, "Wo - man ne'er shall find my bed." Ah! the"

* This ballad is founded upon one of the many stories related of St. KEVIN, whose bed in the rock is to be seen at Glendalough, a most gloomy and romantic spot in the county of Wicklow.

† There are many other curious traditions concerning this lake, which may be found in GIRALDUS, COIGAN, &c.

good Saint lit - tle knew What that wi - ly sex can do. Ah! the

good Saint lit - tle knew What that wi - ly sex can do.

2ND VERSE.

'Twas from Kath-leen's eyes he flew, Eyes of

most un - ho - ly blue! She had loved him well and long, Wish'd him

hers nor thought it wrong. Where - so - e'er the Saint would fly, Still he

heard her light foot nigh; East or west, wher - e'er he turn'd, Still her

eyes be - fore him burn'd. East or west, wher - e'er he turn'd, Still her

eyes be - fore him burn'd.

III.

On the bold cliff's bosom cast,
Tranquil now he sleeps at last;
Dreams of heav'n, nor thinks that e'er
Woman's smile can haunt him there;
But nor earth, nor heaven is free
From her power, if fond she be:
Even now, while calm he sleeps,
Kathleen o'er him leans and weeps.

IV.

Fearless she had track'd his feet
To this rocky, wild retreat;
And when morning met his view,
Her mild glances met it too.
Ah! your Saints have cruel hearts!
Sternly from his bed he starts,
And with rude, repulsive shock,
Hurls her from the beetling rock.

v.

Glendalough! thy gloomy wave
Soon was gentle Kathleen's grave;
Soon the Saint (yet, ah! too late)
Felt her love, and mourn'd her fate.
When he said "Heav'n rest her soul!"
Round the Lake light music stole;
And her ghost was seen to glide,
Smiling, o'er the fatal tide!

THEY KNOW NOT MY HEART.

Tenderly. AIR—COOLON DAS.
Sra. - - - -

loco.
mf cres. f p

They know not my heart, who be - lieve there can be One

stain of this earth in its feel - ings for thee; Who

think, while I see thee in beau - ty's young hour, As pure as the

mf

morn - ing's first dew on the flow'r, I could harm what I love— as the

Sun's wan - ton ray But smiles on the dew - drop, to waste it a-

way!

2ND VERSE.

No— beam - ing with light as those young fea - tures are, There's a

light round thy heart which is love - li - er far; It

is not that cheek— 't is the soul, dawn - ing clear Thro' its in - no - cent

mf

blush, makes thy beau - ty so dear; As the sky we look up to, though

p

glo - rious and fair, Is look'd up to the more, be - cause Hea - ven is

mf *p*

there!

f



BOSTON
PUBLIC
LIBRARY



OH! COULD WE DO WITH THIS WORLD OF OURS.

Lively.

AIR—BASKET OF OYSTERS.

The first system of the instrumental introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a melodic line of eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is placed at the beginning of the lower staff.

The second system continues the instrumental introduction. The upper staff features a more complex melodic line with some sixteenth-note passages. The lower staff continues the accompaniment. Dynamic markings include *f* (forte) at the start of the system and *p* (piano) towards the end.

The first system of the vocal melody and piano accompaniment. The upper staff contains the vocal line with the lyrics: "Oh! could we do with this world of ours As thou dost with thy gar - den bow'rs, Re-". The lower staff is the piano accompaniment, featuring a steady chordal accompaniment. Dynamic markings include *pp* (pianissimo) at the start and *f* (forte) at the end.

The second system of the vocal melody and piano accompaniment. The upper staff continues the vocal line with the lyrics: "- ject the weeds and keep the flow'rs, What a hea-ven on earth we'd make it! So". The lower staff continues the piano accompaniment. Dynamic markings include *p* (piano) at the start and *mf* (mezzo-forte) at the end.

bright a dwell - ing should be our own, So warrant-ed free from

pp

sigh or frown, That an - gels soon would be com-ing down, By the

week or month to take it.

cres. *mf*

2ND VERSE.

Like those gay flies that

f *p* *f* *pp*

wing thro' air, And in them - selves a lus - tre bear, A stock of light, still

mf

ready there, When-ev - er they wish to use it; So, in this world I'd

mf pp

make for thee, Our hearts should all like fire - flies be, And the

flash of wit or po - e - sy Break forth when-ev-er we choose it.

mf f

rf p f

3RD VERSE.

While ev' - ry joy that glads our sphere Hath still some sha - dow

pp

hov' - ring near, In this new world of ours, my dear, Such

mf

shadows will all be o - mit - ted:— Un - less they're like that grace - ful one Which,

mf pp

when thou'rt danc - ing in the sun, Still near thee, leaves a charm up - on - Each

spot where it hath flit - ted.

f ff

THE DREAM OF THOSE DAYS.*

Mournfully.

AIR—I LOVE YOU ABOVE ALL THE BEST.

First system of piano introduction. Treble clef, 3/4 time, key signature of two flats. The right hand plays a series of dotted half notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a rhythmic accompaniment of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Second system of piano introduction. Treble clef, 3/4 time, key signature of two flats. The right hand continues with dotted half notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4.

First system of vocal and piano accompaniment. Treble clef, 3/4 time, key signature of two flats. The vocal line begins with the lyrics: "The dream of those days when first I sung thee is o'er, Thy". The piano accompaniment features chords in the left hand with dynamics *mf* and *p*.

Second system of vocal and piano accompaniment. Treble clef, 3/4 time, key signature of two flats. The vocal line continues with the lyrics: "tri - umph hath stain'd the charm thy sor - rows then wore, And ev'n of the". The piano accompaniment continues with chords in the left hand.

Third system of vocal and piano accompaniment. Treble clef, 3/4 time, key signature of two flats. The vocal line concludes with the lyrics: "light which Hope once shed o'er thy chains, A - las, not a gleam to grace thy". The piano accompaniment concludes with chords in the left hand.

* Written in one of those moods of hopelessness and disgust which come occasionally over the mind, in contemplating the present state of Irish patriotism.

free - dom re - mains.

2ND VERSE.

Say, is it that slave - ry sunk so deep in thy heart, That

still the dark brand is there, though chain - less thou art; And Free-dom's sweet

fruit, for which thy spi - rit long burn'd, Now, reaching at last thy lip, to

ash - es hath turn'd.

3RD VERSE.

Up Li - ber - ty's steep by Truth and E - lo - quence led, With

The first system of the 3rd verse features a vocal line in G minor with a key signature of two flats and a 3/4 time signature. The lyrics are "Up Li - ber - ty's steep by Truth and E - lo - quence led, With". The piano accompaniment begins with a *mf* dynamic and includes a *p* dynamic marking.

eyes on her tem - ple fix'd, how proud was thy tread! Ah, bet - ter thou

The second system continues the vocal line with lyrics "eyes on her tem - ple fix'd, how proud was thy tread! Ah, bet - ter thou". The piano accompaniment features *mf* and *p* dynamic markings.

ne'er hadst lived that sum - mit to gain, Or died in the porch, than

The third system continues the vocal line with lyrics "ne'er hadst lived that sum - mit to gain, Or died in the porch, than". The piano accompaniment continues with similar dynamics.

thus dis - hon - our the fame.

The fourth system concludes the vocal line with lyrics "thus dis - hon - our the fame." The piano accompaniment ends with a *p* dynamic and includes the instruction *dim. e rallentando.*

THOUGH HUMBLE THE BANQUET.

In moderate time and with spirit.

AIR—FAREWELL, EAMON.

p e soave.

The first system of the piece is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a simple, flowing style with chords and single notes.

Though hum - ble the ban - quet to which I in -

The second system contains the first line of the vocal melody. The treble clef staff has the lyrics "Though hum - ble the ban - quet to which I in -". The piano accompaniment continues in the bass clef staff.

vite thee, Thou 'lt find there the best a poor bard can com-mand: Eyes,

The third system contains the second line of the vocal melody. The treble clef staff has the lyrics "vite thee, Thou 'lt find there the best a poor bard can com-mand: Eyes,". The piano accompaniment continues in the bass clef staff.

beam - ing with wel - come, shall throng round to light thee, And Love serve the

The fourth system contains the third line of the vocal melody. The treble clef staff has the lyrics "beam - ing with wel - come, shall throng round to light thee, And Love serve the". The piano accompaniment continues in the bass clef staff.

feast with his own will - ing hand.

2ND VERSE.

And though For - tune may seem to have turn'd from the

dwell - ing Of him thou re - gard - est her fa - vour - ing ray, Thou wilt

find there a gift all her trea - sures ex - cel - ling, Which, proud - ly he

feels, hath en - no - bled his way

3RD VERSE.

'T is that free - dom of mind, which no vul - gar do -

p *mf* *p*

min - ion Can turn from the path a pure con - science ap - proves; Which, with

hope in the heart, and no chain on the pin - ion, Holds up - ward its

course to the light which it loves.

4TH VERSE.

'T is this makes the pride of his hum - ble re -

treat, And, with this, though of all o - ther trea - sures be - reaved, The

cres. *mf* *p*

breeze of his gar - den to him is more sweet Than the cost - li - est

in - cense that Pomp e'er re - ceived.

cres. *f* *pp*

Then, come,—if a board so untempting hath power
 To win thee from grandeur, its best shall be thine ;
 And there's one, long the light of the bard's happy bower,
 Who, smiling, will blend her bright welcome with mine.

SING, SWEET HARP, OH SING TO ME.

With mournful expression.

AIR—UNKNOWN.*

Sing, sweet Harp, oh sing to me Some song of an - cient days, Whose

sounds, in this sad me - mo - ry, Long bu - ried dreams shall raise;—

Some lay that tells of van - ish'd fame, Whose light once round us shone; Of

* This graceful air has already been provided with words not unworthy of its beauty, in a collection of "Select Melodies," published by Mr. Smith, of Edinburgh.

no - ble pride, now turn'd to shame, And hopes for ev - er gone.— Oh

sing, sad Harp, thus sing to me, A - like our doom is cast, Both

lost to all but me - mo - ry, We live but in the past.

2ND VERSE.

How mourn - ful - ly the mid - night air A -

mong thy chords doth sigh, As if it sought some echo there Of voices long gone by ;—

Of Chieftains, now for - got, who beam'd The fore - most then in fame; Of

Bards who, once im - mor - tal deem'd, now sleep with - out a name.— In

pp ritard°.

vain, sad Harp, the mid - night air A - mong thy chords doth sigh; In

vain it seeks an e - cho there Of voices long gone by.

f

3RD VERSE.

Could'st thou but call those spi - rits round Who

mf

once, in bower and hall, Sate list'n-ing to thy magic sound,—Now mute and mould'ring all.

But, no— they would but wake to weep Their chil-dren's sla - ve - ry ;— Then

leave them in their dream - less sleep, The Dead, at least, are free— Oh !

hush, sad Harp, that drea - ry tone, That knell of Free - dom's day, Or,

list'ning to its death-like moan, Let me, too, die a-way.

morendo.

2 y

SONG OF THE BATTLE-EVE.

TO-MORROW, COMRADE. WE.

With martial and melancholy spirit, not too slow.

AIR—CRUISKEEN LAWN.

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a harmonic accompaniment. Dynamics include *ff* (fortissimo), *p* (piano), and *deces.* (decrescendo).

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "To - mor - row, Com - rade, we On the bat - tle - plain must". The piano accompaniment includes a *rallen.* (rallentando) marking and a *pp* (pianissimo) dynamic.

The second system continues the song with the lyrics "be, There to con - quer or both lie low, lie low! The". A small asterisk (*) is placed above the final note of the vocal line.

The third system contains the lyrics "morning star is up, But there's wine still in the cup, And we'll take an - o - ther". The piano accompaniment features dynamics of *cres.* (crescendo), *f* (forte), and *p* (piano).

The fourth system concludes the song with the lyrics "quaff, ere we go, boy, go— We'll take an - o - ther quaff, ere we go." The piano accompaniment includes dynamics of *cres.*, *mf* (mezzo-forte), *f*, and *ff*.

* There is, in this single note, a deviation from the original setting of the Air.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by a more complex passage with sixteenth notes and a trill. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

2ND VERSE.

The second system marks the beginning of the second verse. It features a vocal line and piano accompaniment. The lyrics are: "'Tis true, in man-liest eyes A pass-ing tear will". The piano accompaniment includes dynamic markings such as *p* (piano) and *pp* (pianissimo).

The third system continues the second verse. The lyrics are: "rise, To think of the friends we leave lone, all lone; But". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) at the end of the system.

The fourth system continues the second verse. The lyrics are: "what can wail-ing do? See, our gob-let's weep-ing too! With its tears, then, let us". The piano accompaniment includes a dynamic marking of *p* (piano).

The fifth system concludes the second verse. The lyrics are: "chase our own, boy, our own, With its tears, then, let us chase our own." The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *p* (piano).

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings *p* and *mf*.

3RD VERSE.

Second system of musical notation, including the vocal line and piano accompaniment. The piano part includes a dynamic marking *pp*.

But day-light's stealing on;— Oh! the last that o'er us

Third system of musical notation, including the vocal line and piano accompaniment.

shone Saw our chil - dren a - round us at play, at play; The

Fourth system of musical notation, including the vocal line and piano accompaniment. The piano part includes dynamic markings *pp*, *mf*, and *rf*.

next—ah! where shall we And those ros - y ur - chins be? But—no mat - ter—grasp thy

Fifth system of musical notation, including the vocal line and piano accompaniment. The piano part includes dynamic markings *rf* and *ff*.

sword and a - way, boy, a - way; No matter—grasp thy sword and a - way!

risoluto.

4TH VERSE.

Let those who brook the chain Of Sax-on or of

Dane, Ig - no - bly by their fire - sides stay, aye, stay; One

sigh to home be giv'n, One heart-felt pray'r to Heav'n, Then, for E - rin and her cause, boy, hur -

ra! hur - ra! hur - ra! Then, for E - rin and her cause, hur - ra!

like that lark, a mu - sic brings With - in him, wher - e'er he

comes or goes,—A fount that for ev - er flows! The world's to him like

some bright ground, Where fai - ries dance their moon - light round;— If

dim'm'd the turf where late they trod, The elves but seek some

green - er sod; So, when less bright his scene of glee, To an -

o-ther a-way flies he! Oh,

cres. *mf* *f* *p* *f* *p*

what would have been young Beau-ty's doom, With-out a Bard to

fix her bloom? They tell us that in the moon's bright round Things

lost in this dark world are found; So charms on earth long

pass'd and gone, In the po-et's lay live on!— Then would ye have smiles that

ne'er grow dim, You've on - ly to give them all to him, Who,

with but a touch of Fan - cy's wand, Can lend them life, this

life be - yond, And fix them high in Po - e - sy's sky,— Young

stars that nev - er die.

cres. *mf* *f* *ten.*

Then, welcome the bard where'er he comes,—
 For, though he hath countless airy homes,
 To which his wing excursive roves,
 Yet still, from time to time, he loves
 To light upon earth and find such cheer
 As brightens our banquet here.
 No matter how fleet, how far he flies,
 You've only to light up kind young eyes,—
 Such signal-fires as here are given,—
 And down he'll drop from Fancy's heaven,
 The minute such call to love or mirth
 Proclaims he's wanting on earth!

ALONE IN CROWDS TO WANDER ON.

Mournfully.

AIR—SHULE AROON.

The piano introduction consists of two staves. The right hand begins with a melody in C major, marked *p* (piano). The left hand provides a simple harmonic accompaniment. The piece is in common time (C).

A - lone in crowds to wan-der on, And feel that all the

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The piano accompaniment continues the harmonic support from the introduction.

charm is gone Which voi-ces dear and eyes beloved Shed round us once, wher-e'er we roved,

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment includes some more active figures in the right hand.

This— this the doom must be Of all who've loved, and lived to see The

The third line of the song concludes the vocal melody and piano accompaniment. The piano accompaniment ends with a final chord marked *p*.

few bright things they thought would stay For ev-er near them, die a-way.

pp *cres.*

2ND VERSE.

Tho' fair - er forms a-round us throng, Their smiles to o - thers

f *p* *pp*

all be-long, And want that light which dwells alone Round those the fond heart calls its own.

mf

Where, where the sun-ny brow? The long-known voice—where are they now? Thus

p

ask I still, nor ask in vain,—The si - lence an - swers all too plain.

f

3RD VERSE.

Oh! what is Fancy's ma-gic worth, If all her art can-

mf *pp* *p*

not call forth One bliss like those we felt of old From lips now mute, and eyes now cold!

mf

No,— no, her spell is vain, As soon could she bring back a - gain Those

p

eyes them-selves from out the grave, As wake a - gain one bliss they gave.

pp *dim.*

QUICK! WE HAVE BUT A SECOND.

Lively.

AIR—PADDY SNAP.

First system of piano accompaniment. Treble clef, bass clef, 9/8 time signature. Dynamics: *f* (forte) and *p* (piano).

Second system of piano accompaniment. Treble clef, bass clef, 9/8 time signature. Dynamics: *f* (forte) and *rf* (ritardando forte).

First system of vocal line with lyrics: Quick! we have but a se - cond, Fill round the cup, while you may; For

Second system of vocal line with lyrics: Time, the churl, hath beck - on'd, And we must a - way— a - way!

Third system of vocal line with lyrics: Grasp the plea - sure that's fly - ing, For oh! not Or - pheus' strain Could

keep sweet hours from dy - ing, Or charm them to life a - gain— Then,

quick! we have but a se - cond, Fill round the cup while you may, For

Time, the churl, hath beckon'd, And we must a - way,—a - way!

f f f

2ND VERSE.

See the glass, how it flush - es, Like some young He - be's lip, And

half meets thine, and blush-es That thou should'st de - lay to sip.

Shame, oh shame un - to thee, If ev - er thou see'st that day, When a

cup or lip shall woo thee, And turn untouch'd a - way! Then

quick! we have but a se - cond, Fill round, fill round, while you may, For

Time, the churl, hath beckon'd, And we must a - way, — a - way!

AS SLOW OUR SHIP HER FOAMY TRACK.

In moderate time and with expression.

AIR—THE GIRL I LEFT BEHIND ME.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with a series of eighth and sixteenth notes, followed by a half note and a quarter note. The lower staff is in bass clef with the same key signature and time signature, starting with a whole note chord, followed by a series of quarter notes and a half note.

As slow our ship her foam - y track A - gainst the wind was cleav - ing, Her

The second system features a vocal line on a single staff in treble clef, with lyrics written below it. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The lyrics are: "As slow our ship her foam - y track A - gainst the wind was cleav - ing, Her".

trem - bling pen - nant still look'd back To that dear isle 't was leav - ing. So

The third system continues the vocal line and piano accompaniment. The lyrics are: "trem - bling pen - nant still look'd back To that dear isle 't was leav - ing. So".

loath we part from all we love, From all the links that bind us; So

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "loath we part from all we love, From all the links that bind us; So".

turn our hearts, wher - e'er we rove, To those we've left be - hind us!

II.

When, round the bowl, of vanish'd years
 We talk, with joyous seeming,
 And smiles that might as well be tears,
 So faint, so sad their beaming ;
 While memory brings us back again
 Each early tie that twined us,
 Oh sweet 's the cup that circles then
 To those we 've left behind us !

III.

And, when in other climes we meet
 Some isle or vale enchanting,
 Where all looks flowery, wild, and sweet,
 And nought but love is wanting ;
 We think how great had been our bliss,
 If Heaven had but assign'd us
 To live and die in scenes like this,
 With some we 've left behind us !

IV.

As trav'lers oft look back, at eve,
 When eastward darkly going,
 To gaze upon that light they leave
 Still faint behind them glowing,—
 So, when the close of pleasure's day
 To gloom hath near consign'd us,
 We turn to catch one fading ray
 Of joy that's left behind us.

IN THE MORNING OF LIFE.

In moderate time and with feeling.

AIR—THE LITTLE HARVEST ROSE.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. The melody begins with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4. The bass line starts with a half note G3, followed by quarter notes A3-B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3.

Second system of piano introduction. Treble clef continues with eighth notes D4-C4, quarter note B3, quarter note A3, quarter note G3, quarter note F#3, quarter note E3, quarter note D3. Bass line continues with quarter notes C4-B3, quarter note A3-G3, quarter note F#3-E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Trills (tr) are marked above the eighth notes D4-C4 and B3-A3 in the treble.

Vocal entry, first system. Treble clef, lyrics: "In the morning of life, when its cares are unknown, And its pleasures in all their new". The melody starts on G4, moving through A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Bass line accompaniment consists of chords: G3-C4, A3-B3, C4, B3, A3, G3, F#3, E3, D3, C3.

Vocal entry, second system. Treble clef, lyrics: "lus-tre be-gin; When we live in a bright-beam-ing world of our own, And the". The melody continues: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. Bass line accompaniment continues with chords: G3-C4, A3-B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

Vocal entry, third system. Treble clef, lyrics: "light that sur-rounds us is all from with-in; Oh 't is not, be-lieve me, in". The melody continues: B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. Bass line accompaniment continues with chords: G3-C4, A3-B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.



BOSTON
PUBLIC
LIBRARY

that hap - py time We can love, as in hours of less trans - port we may; Of our
 smiles, of our hopes, 't is the gay sun - ny prime, But af - fec - tion is warm - est when
 these fade a - way.

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal line.

II.

When we see the first charm of our youth pass us by,
 Like a leaf on the stream that will never return;
 When our cup, which had sparkled with pleasure so high,
 Now tastes of the *other*, the dark-flowing urn;
 Then, then is the moment affection can sway
 With a depth and a tenderness joy never knew;
 Love, nursed among pleasures, is faithless as they,
 But the Love, born of Sorrow, like Sorrow is true!

III.

In climes full of sunshine, though splendid their dyes,
 Yet faint is the odour the flowers shed about;
 'T is the clouds and the mists of our own weeping skies.
 That call their full spirit of fragraney out.
 So the wild glow of passion may kindle from mirth,
 But 't is only in grief true affection appears;—
 To the magic of smiles it may first owe its birth,
 But the soul of its sweetness is drawn out by tears!

THE NIGHT - DANCE.

STRIKE THE GAY HARP! SEE THE MOON IS ON HIGH.

With liveliness and spirit.

AIR—THE NIGHTCAP.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time and begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of chords and single notes, with dynamics markings of *f* and *p*.

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings for *cres.* and *f*.

The third system contains the first line of lyrics: "Strike the gay harp! see the moon is on high, And, as true to her beam as the". The piano accompaniment is marked with *p*.

The fourth system contains the second line of lyrics: "tides of the o-ccean, Young hearts, when they feel the soft light of her eye, O-".

The fifth system contains the third line of lyrics: "bey the mute call and heave in - to mo - tion. Then, sound notes—the". A small asterisk (*) is placed above the vocal line at the end of this system.

* It is right to mention that the Air is, in this and the seven following bars, transferred to the accompaniment and symphony, being too high for the voice.

gay - est, the light - est, That ev - er took wing when heav'n look'd brightest! A-

cres.

gain! A - gain!

mf *f* *tr*

Oh! could such heart-stir-ring mu - sic be heard In that Ci - ty of Sta - tues de-

p

scribed by ro - manc-ers, So waken-ing its spell, ev - en stone would be stirr'd, And

sta - tues them - selves all start in - to danc-ers!

f

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

2ND VERSE.

The second system begins with the vocal line and piano accompaniment. The vocal line contains the lyrics: "Why then de - lay, with such sounds in our ears, And the flow - er of Beau-ty's own .". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning.

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "gar - den be - fore us, While stars o - ver - head leave the song of their spheres, And,".

The fourth system continues the vocal line and piano accompaniment. The vocal line lyrics are: "list' - ning to ours, hang won - der - ing o'er us. A - gain that strain!—to".

The fifth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "hear it thus sound-ing Might set ev'n Death's cold puls - es bound-ing,—A-".

gain! A - gain!

cres. *f*

This system features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'gain! A - gain!'. The piano accompaniment starts with a *cres.* (crescendo) marking and reaches a *f* (forte) dynamic.

Oh! what a bliss, when the youth-ful and gay, Each with eye like a sun - beam and

p

The second system continues the vocal line with the lyrics 'Oh! what a bliss, when the youth-ful and gay, Each with eye like a sun - beam and'. The piano accompaniment begins with a *p* (piano) dynamic.

foot like a fea - ther, As dance the young Hours to the mu - sic of May, Thus

The third system continues the vocal line with the lyrics 'foot like a fea - ther, As dance the young Hours to the mu - sic of May, Thus'.

min - gle sweet song and sun - shine to - ge - ther.

f

The fourth system concludes the vocal line with the lyrics 'min - gle sweet song and sun - shine to - ge - ther.'. The piano accompaniment reaches a *f* (forte) dynamic.

ff

The fifth system shows the final part of the piano accompaniment, marked with a *ff* (fortissimo) dynamic.

HAS SORROW THY YOUNG DAYS SHADED.

Simp. y and tender. y.

AIR—SLY PATRICK.*

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 6/8 time and begins with a series of eighth and sixteenth notes, creating a rhythmic accompaniment.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Has sor - row thy young days shad - ed, As clouds o'er the morn - ing".

The third system contains the second line of the vocal melody and piano accompaniment. The lyrics are: "fleet? Too fast have those young days fad - ed, That e - ven in sor - row were".

The fourth system contains the third line of the vocal melody and piano accompaniment. The lyrics are: "sweet? Does Time with his cold wing wi - ther Each feel - ing that once was".

The fifth system contains the fourth line of the vocal melody and piano accompaniment. The lyrics are: "dear?— Come, child of mis - for - tune! hi - ther, I'll weep with thee tear for tear." The system concludes with a double bar line.

* To the Gentleman who favoured me with this Air, I am indebted for many other old and beautiful Melodies, from which, if ever we resume this Work, I shall be able to make a very interesting selection



BOSTON
PUBLIC
LIBRARY

The first system shows a piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

2ND VERSE.

Has Love to that soul so ten - der Been like our La - ge - nian mine,* Where a

The second system contains the first line of the second verse. The vocal line is written in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff.

spar - kle of gold - en splen - dour All o - ver the sur - face shine?

The third system contains the second line of the second verse. The vocal line continues with the same melodic pattern. The piano accompaniment provides a steady harmonic support.

But if in pur - suit we go deep - er, Al - lured by the gleam that shone, Ah!

The fourth system contains the third line of the second verse. The vocal line has a more varied melodic contour. The piano accompaniment features some chordal textures.

false as the dream of the sleep - er, Like Love the bright ore is gone.

The fifth system contains the fourth line of the second verse. The vocal line concludes with a descending melodic phrase. The piano accompaniment ends with a final chord.

The sixth system shows the piano conclusion for the second verse. It mirrors the melodic and harmonic elements of the introduction, ending with a final chord.

* Our Wicklow Gold-Mines, to which this verse alludes, deserve, I fear, the character here given of them.

3RD VERSE.

Has Hope, like the bird in the sto - ry,* That flit - ted from tree to tree With the

ta - lis - man's glit - t'ring glo - ry— Has hope been that bird to thee?

On branch af - ter branch a - light - ing, The gem did she still dis - play, And, when

near - est and most in - vit - ing, Then waft the fair gem a - way?

* "The bird, having got its prize, settled not far off with the talisman in its mouth. The prince drew near it, hoping it would drop it; but, as he approached, the bird took wing, and settled again," &c.—ARABIAN NIGHTS—*Story of Kummir al Zummaun and the Princess of China*

HAS SORROW THY YOUNG DAYS SHADED.

4TH VERSE.

If thus the sweet hours have fleet - ed, When sor - row her-self look'd bright; If

thus the fond hope has cheat - ed, That led thee a - long so light;

If thus the un - kind world with - er Each feel-ing that once was dear;— Come,

child of mis - for - tune! come hi - ther, I'll weep with thee tear for tear.

OH! ARRANMORE, LOVED ARRANMORE.

Moderately slow, and with expression.

AIR—KILLDROUGHALT FAIR.

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a *dolce.* marking and features a melodic line with slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. The introduction concludes with a *mf* marking and a *decres.* marking, leading into the first vocal entry.

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with the lyrics "Oh! Ar - ran-more, loved Ar - ran-more, How oft I dream of thee, And of those days when,". The piano accompaniment starts with a *pp* marking and provides a steady harmonic support for the vocal melody.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "by thy shore, I wander'd young and free. Full ma - ny a path I've". The piano accompaniment continues with chords and melodic fragments, ending with a repeat sign.

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics "tried, since then, Through pleasure's flow'r-y maze, But ne'er could find the bliss a - gain I". The piano accompaniment provides the final harmonic support for the vocal line.

felt in those sweet days.

dolce.

2ND VERSE.

How blithe up - on thy breez - y cliffs At sun - ny morn I've

pp

stood, With heart as bound - ing as the skiffs That danc'd a - long thy flood;

mf *p*

Or when the west - ern wave grew bright With Day-light's part - ing wing, Have

sought that E - den in its light Which dream - ing po - ets sing; *—

dolce.

* "The inhabitants of Arranmore are still persuaded that, in a clear day, they can see from this coast Hy Brysail or the Enchanted Island, the Paradise of the Pagan Irish, and concerning which they relate a number of romantic stories."—*Beaufort's Ancient Topography of Ireland.*

3RD VERSE.

That E-den, where th'immor-tal brave Dwell in a land se-rene, Whose

bow'rs be-yond the shin-ing wave, At sun-set oft are seen. Ah,

dream too full of sadd'-ning truth! Those man-sions o'er the main Are

like the hopes I built in youth, As sun-ny and as vain!

largo.

rall.

LAY HIS SWORD BY HIS SIDE.

With melancholy feeling and energy.

AIR—IF THE SEA WERE INK.

The piano introduction consists of two staves. The right hand features a melodic line with dynamic markings of *ff*, *p*, *ff*, *p*, and *pp*. The left hand provides a harmonic accompaniment with sustained chords.

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics: "Lay his sword by his side—* it hath served him too well, Not to". The piano accompaniment continues with a steady harmonic accompaniment.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "rest near his pil - low be - low; To the last mo - ment true, from his".

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "hand ere it fell, Its point still was turn'd to a fly - ing foe. Fel - low -". The piano accompaniment ends with a *sf* (sforzando) marking.

* It was the custom of the ancient Irish, in the manner of the Scythians, to bury the favourite swords of their heroes along with them.

lab'ers in life, let them slumber in death, Side by side, as be-comes the re-

pos - ing brave,— The sword which he loved still un - broke in its sheath, And him -

self un - sub - dued in his grave.

2ND VERSE.

Yet pause— for, in fan - cy, a still voice I hear, As if

breath'd from his brave heart's re-mains;— Faint e - cho of that which in

Sla - ve - ry's ear Once sound - ed the war - word, "Burst your chains!" And it

mf *f* *mf* *p*

cries, from the grave where the He - ro lies deep, "Tho' the day of your Chieftain for

ev - er hath set, Oh leave not his sword thus in - glo - rious to sleep,— It hath

Vic - to - ry's life in it yet.

mf *f* *ff* *p* *ff*

"Should some alien, unworthy such weapon to wield,
 Dare to touch thee, my own gallant sword,
 Then rest in thy sheath, like a talisman seal'd,
 Or return to the grave of thy chainless lord.
 But, if grasp'd by a hand that hath known the bright use
 Of a falchion, like thee, on the battle-plain,—
 Then, at Liberty's summons, like lightning let loose,
 Leap forth from thy dark sheath again!"

SHE SANG OF LOVE.

With expression.

AIR—THE MUNSTER MAN.

Piano introduction in G minor, 3/4 time. The melody is played in the right hand, and the bass line is in the left hand. The key signature has two flats (Bb and Eb).

She sung of Love— while o'er her lyre The ro - sy

The vocal line begins with a whole rest for two measures, then enters with the lyrics. The piano accompaniment continues from the introduction.

rays of ev'n - ing fell, As if to feed with their soft

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

fire The soul with - in that trem - bling shell. The same rich

The vocal line continues with the lyrics. The piano accompaniment continues.

light hung o'er her cheek, And play'd a - round those lips, that

The vocal line concludes with the lyrics. The piano accompaniment continues.

sung, And spoke as flowers would sing and speak, If Love could

lend their leaves a tongue.

2ND VERSE.

But soon the West no longer burn'd, Each ro - sy
div - in - u - en - do. p

ray from heav'n withdrew; And when to gaze a - gain I

turn'd, The min-strel's form seem'd fad - ing too. As if her

light and Heav'n's were one, The glo - ry all had left that

frame, And from her glim - m'ring lips the tone, As from a

part - ing spi - rit, came.*

Who ever loved, but had the thought
 That he and all he loved must part?
 Fill'd with this fear, I flew and caught
 That fading image to my heart—
 And cried, "Oh Love! is this thy doom?
 Oh light of youth's resplendent day!
 Must ye then lose your golden bloom,
 And thus, like sunshine, die away?"

* The thought here was suggested by some beautiful lines in Mr. Rogers's Poem of *Human Life*, beginning—

"Now in the glimmering, dying light she grows
 Less and less earthly."

I would quote the entire passage, but that I fear to put my own humble imitation of it out of countenance

SING—SING—MUSIC WAS GIVEN.

AIR—THE HUMOURS OF BALLAMAGUIRY; OR, THE OLD LANGOLEE.

Flowingly.

Sing—sing— Mu - sic was giv - en, To brighten the gay, and kin - dle the lov - ing;

Souls here, like plan - ets in Heaven, By har - mo - ny's laws a - lone are kept mov - ing.

Beau - ty may boast of her eyes and her cheeks, But Love from the lips his true

ar - che - ry wings; And she who but feathers the dart, when she speaks, At

once sends it home to the heart when she sings. Then sing—sing— Mu - sic was

giv - en, To bright-en the gay, and kin - dle the lov - ing; Souls here, like

plan - ets in Heav - en, By har - mo - ny's laws a - lone are kept mov - ing.

2ND VERSE.

When Love, rock'd by his mo - ther, Lay sleep - ing as calm as slum - ber could make him,

"Hush, hush," said Ve - nus, "no o - ther Sweet voice but his own is wor - thy to wake him."

Dream - ing of mu - sic, he slum - ber'd the while, Till faint from his lip a soft

me - lo - dy broke, And Ve - nus, en - chant - ed, look'd on with a smile, While

Love to his own sweet sing - ing a - woke. Then sing—sing— Mu - sic was

giv - en, To bright-en the gay, and kin - dle the lov - ing; Souls here, like

plan - ets in Heav - en, By har - mo - ny's laws a - lone are kept mov - ing.

THE WINE-CUP IS CIRCLING.

In march time, and with spirit.

AIR—MICHAEL HOY.

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes. The piece begins with a forte (*ff*) dynamic.

The wine - cup is cir - cling in Alm - hin's hall,* And its

The vocal line begins with a half rest followed by a quarter note G4, then a quarter note F4, and a quarter note E4. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *mf* and *p*.

Chief,'mid his heroes re - clin - ing, Looks up, with a sigh, to the trophied wall, Where his

The vocal line continues with a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. The piano accompaniment maintains its rhythmic accompaniment.

falchion hangs id - ly shin - ing When, hark! that shout From the vale with-out; "Arme

The vocal line continues with a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piano accompaniment concludes with a *pp* dynamic.

* The Palace of Finn Mac-Cumhal (the Fingal of Macpherson) in Leinster. It was built on the top of the hill, which has retained from thence the name of the Hill of Allen, in the County of Kildare. The Finians, or Fenii, were the celebrated National Militia of Ire-

land, which this Chief commanded. The introduction of the Danes in the above song is an anachronism common to most of the Finian and Ossianic legends.

quick, the Dane, the Dane is nigh!" Ev - ry Chief starts up From his

mf

foam - ing cup, And "To bat - tle, on to bat - tle!" is the Fin - ian's cry.

f

ff

2ND VERSE.

The min-strels have seized their harps of gold, And they

p *dolce.*

sing such thrilling numbers,— Oh! it seems like the voice of the Dead, of old, Break-ing

mf

forth from their place of slum - bers ! Spear to buck - ler rang As the minstrels sang, And the

Sun - burst * o'er them float - ed wide; While, re - memb'ring the yoke Which their

fathers broke, "On for lib - er - ty, for lib - er - ty!" the Fin - ians cried.

Like clouds of the night the Northmen came,
 O'er the valley of Almhin lowering;
 While onward moved, in the light of its fame,
 That banner of Erin, towering.
 With the mingling shock
 Ring cliff and rock,
 While, rank on rank, the invaders die;
 And the shout, that last
 O'er the dying pass'd,
 Was "victory!" was "victory!"—the Finian's cry.

* The name given to the banner of the Irish.

FROM THIS HOUR THE PLEDGE IS GIVEN

With spirit and feeling.

AIR—RENARDINE.

The piano introduction consists of two staves. The right hand starts with a treble clef and a common time signature. It begins with a series of eighth and sixteenth notes, followed by a half note. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment. Dynamics markings include *p*, *f*, *p*, and *pp*.

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with the lyrics "From this hour the pledge is giv - en, From this". The piano accompaniment continues with a steady eighth-note accompaniment. A dynamic marking of *p* is present.

The second system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line continues with the lyrics "hour my soul is thine: Come what will, from earth or heav - en, Weal or". The piano accompaniment continues with a steady eighth-note accompaniment.

The third system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line concludes with the lyrics "woe, thy fate be mine. When the proud and great stood by thee, None". The piano accompaniment continues with a steady eighth-note accompaniment.

dared thy rights to spurn, And when now they're false and fly thee, Shall

I too base - ly turn? No,—what-e'er the fires that try thee, In the

rallentando.
same this heart shall burn.

colla voce. *f* *rf*

2ND VERSE.

Though the sea where thou em - bark - est, Of - fers

p *pp*

now no friend - ly shore, Light may come where all looks dark - est, Hope hath

life, when life seems o'er. And of those past a - ges dream - ing, When

glo - ry deck'd thy brow, Oft I fond - ly think, though seem - ing so

fall'n and clouded now, Thou'lt a - gain break forth, all beam - ing—None so

bright, so blest as thou!

SILENCE IS IN OUR FESTAL HALLS.

With melancholy feeling.

AIR—THE GREEN WOODS OF TRUIGHA.

pp

3/4

Key signature: B-flat major (two flats). The piano introduction consists of two systems of grand staff notation. The first system shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. The second system continues the piece with similar textures.

3/4

Key signature: B-flat major (two flats). The piano introduction continues with two systems of grand staff notation, featuring melodic lines in the right hand and accompaniment in the left hand.

Si - lence is in our fes - tal halls,* Oh! Son of Song, thy course is

pp

3/4

Key signature: B-flat major (two flats). This system includes the vocal line and the piano accompaniment for the first line of lyrics. The piano part is marked *pp*.

o'er; In vain on thee sad E - rin calls, Her

3/4

Key signature: B-flat major (two flats). This system includes the vocal line and the piano accompaniment for the second line of lyrics.

* It is hardly necessary, perhaps, to inform the reader that these lines are meant as a tribute of sincere friendship to the memory of an old and valued colleague in this work, Sir John Stevenson.

min-strel's voice re-sponds no more:— All si - lent as th'E - o - lian

shell . . . Doth sleep at close, at close of some bright day,

cres. *f*

When the sweet breeze, that waked its swell At sun - ny morn, hath died a -

pp *colla voce.* *morendo.*

way.

p

2ND VERSE.

Yet, at our feasts, thy spi - rit long, A -

pp

waked by mu - sic's spell, shall rise; For, name so link'd with

death - less song Par - takes its charm and nev - er

dies: And ev'n with - in the ho - ly fane, When

mu - sic wafts the soul, the soul to heav'n, One thought to him, whose

cres. *f* *pp*

ear - li - est strain Was echoed there, shall long be giv'n.

rallent^{do}. *colla voce.* *p*

3RD VERSE.

But, where is now the cheer - ful day, The so - cial night, when, by thy

side, He, who now weaves this part - ing lay, His

skil - less voice with thine al - lied; And sung those songs whose ev - 'ry

tone, . . . When bard and min - strel long, ah, long have past,

Shall still, in sweet-ness all their own, Em - balm'd by fame, un - dy - ing

last. *dim.*

4TH VERSE.

Yes, E - rin, thine a - lone the fame—Or, if thy bard have shared the

crown, From thee the bor-row'd glo - ry came, And

at thy feet is now laid down. E - nough, if Free-dom still in-

spire . . . His la - - test song, and still, and still there be,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "spire . . . His la - - test song, and still, and still there be,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a melody in the right hand and a bass line in the left hand, with various chordal textures and melodic fragments.

As ev'n-ing clos - es round his lyre, One ray up-on its chords from thee.

pp rall.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "As ev'n-ing clos - es round his lyre, One ray up-on its chords from thee." The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a tempo marking of *rall.* (rallentando) towards the end of the system. The notation includes various musical symbols such as slurs, ties, and fermatas.

THE END.

