



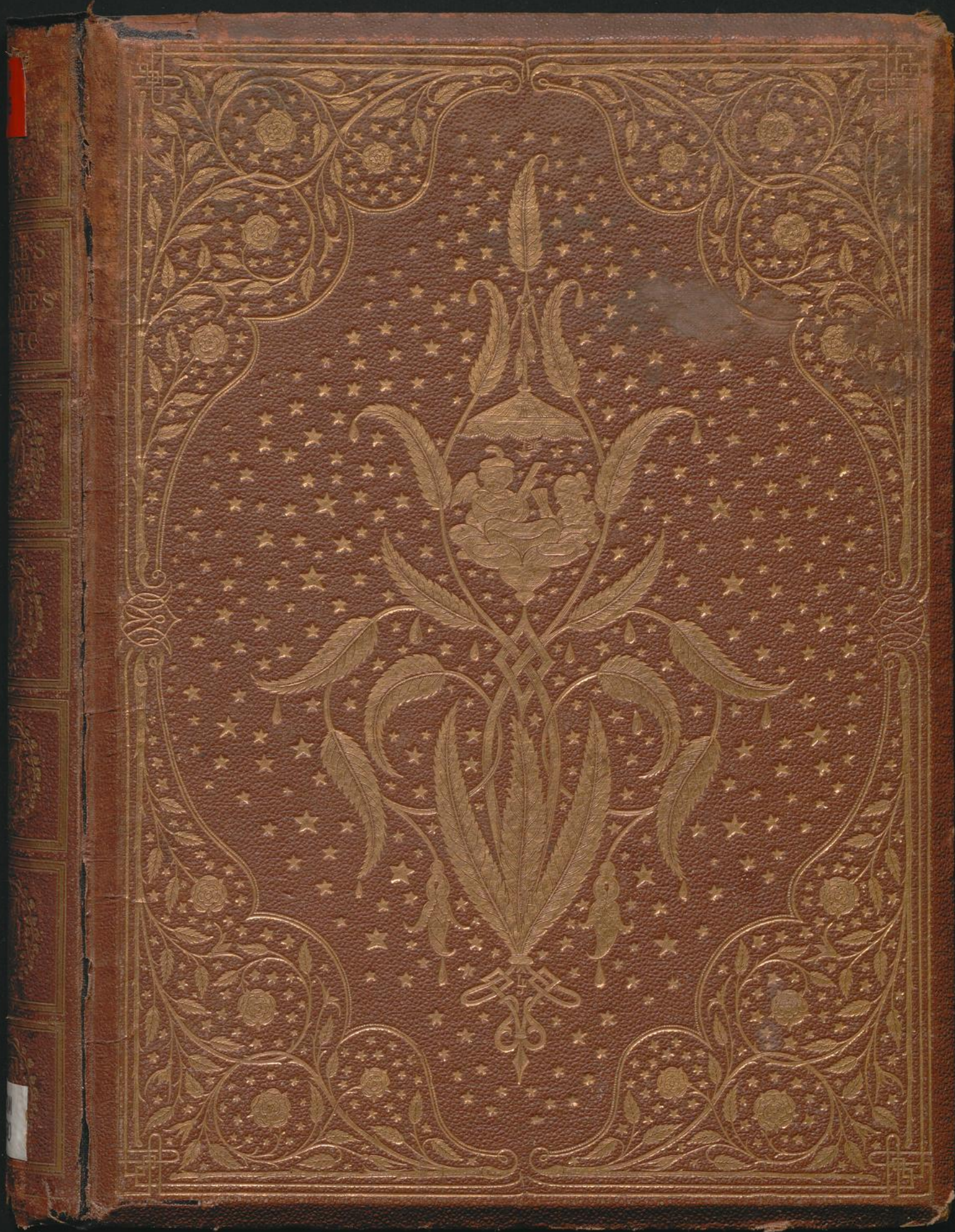
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Irish melodies

Stevenson, John A.

Dublin, 1859

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MUL
ORSE
M

125

31

2. Kilby
for W.A.T.

MUL
KSE



THE MEETING OF THE WATERS.

BELIEVE ME
OF ALL THOSE ENDEARING YOUNG CHARMS

HAS SORROW THY YOUNG DAYS SHADED

FLOW ON THOU SHINING RIVER.

TIS THE LAST ROSE OF SUMMER

Thomas Moore

MARK THE VESPERHYMN IS STEALING

THOSE EVENING BELLS.

LOVES YOUNG DREAM



IRISH MELODIES

WITH

SYMPHONIES AND ACCOMPANIMENTS

BY

SIR JOHN STEVENSON MUS. DOCT.

AND CHARACTERISTIC WORDS BY

THOMAS MOORE ESQ.

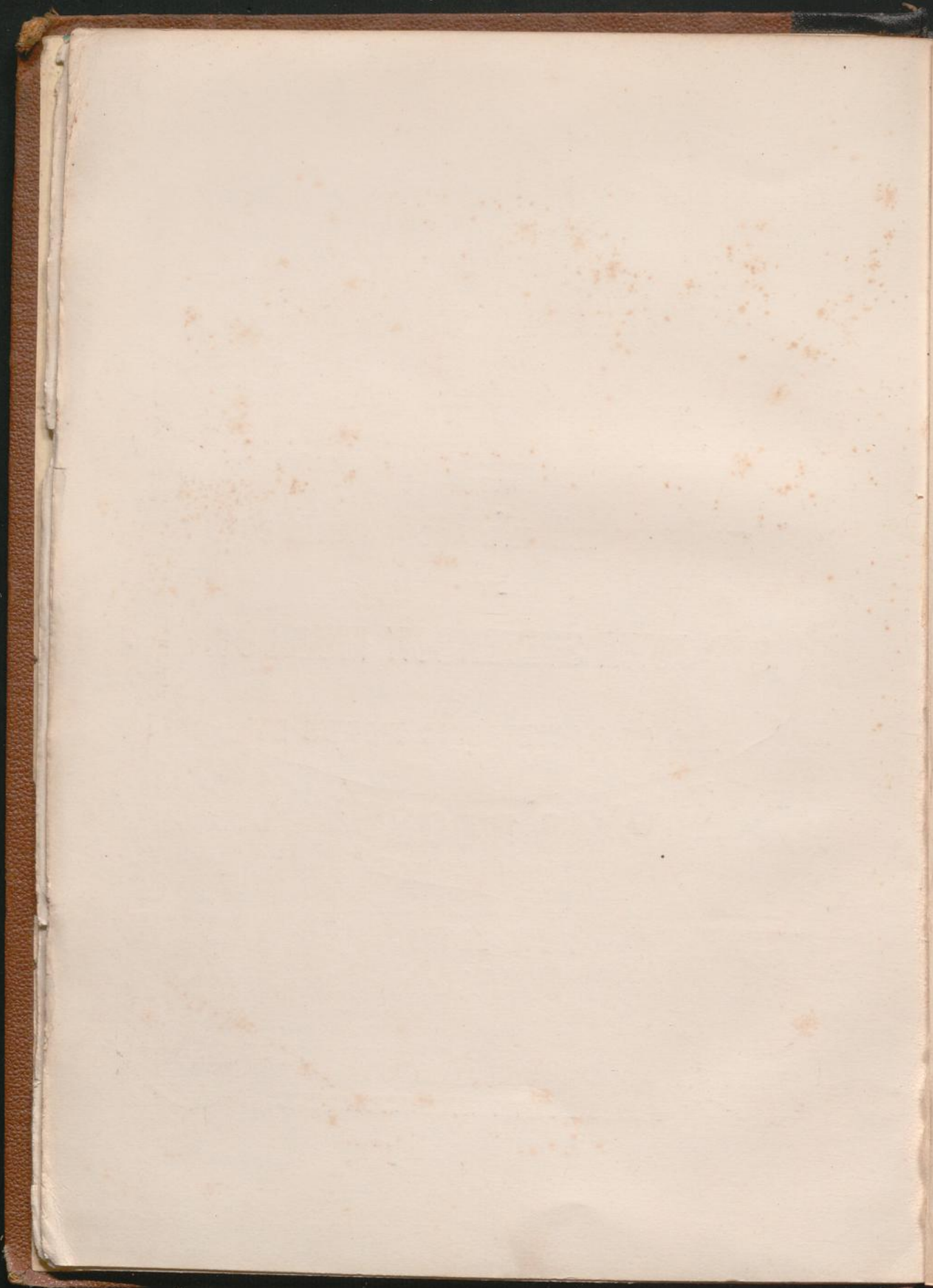
NEW EDITION,

EDITED BY J.W. CLOVER ESQ.

DUBLIN:

JAMES DUFFY 7, WELLINGTON QUAY.





PREFACE.

HAVING undertaken to prepare this New Edition of MOORE'S IRISH MELODIES for the press, I deem it my duty to make a few brief observations on the manner in which I have acquitted myself of the trust so generously confided to me by our eminent publisher.

In the original edition the music was printed only in connexion with the first or second verses of each melody, the remainder being merely given in letter-press, but in this Edition the words of *all the verses* are accompanied by the music, together with the piano-forte part *in full*, an arrangement which, from its great expense, has not been hitherto attempted.

In the harmonized Airs, Sir John Stevenson's chaste and beautiful arrangements have been in all cases retained.

The instrumental pieces having been originally set for two performers on the piano-forte, did not obtain, from that circumstance, the same popularity accorded to the other portions of the work. Feeling that those precious reliques, having the national character so forcibly stamped on them, should be brought within the range of individual effort, I have reset them for the piano-forte in a form more likely to become popular than that of the original duet arrangement.

In the charming song, "The Last Rose of Summer," I have ventured, without altering the melody, to suggest a few graces of expression not found in the original, in the hope that they will assist the performer in the true delivery of this beautiful and most tender melody.

In the characteristic song, "Where's the Slave so Lowly," I have introduced the dirge at the end, in a harmonized form, retaining the original melody. This version, adopted at the Commemoration of Moore, given by me in Dublin, March,

1852, immediately after the Poet's death, was sung by nearly two hundred voices, and as it obtained much favour with the public, I have ventured to retain it in the present edition. Little need be said of the merits of the work, the sentiments and narrative of the songs being such as will ever recommend them to the universal praise and sympathies of mankind. Of the *Airs*, some are so ancient, that their origin is lost in remote antiquity; others were composed within the range of known history by the bards or itinerant musicians of Ireland; while many were produced at a comparatively modern period, mostly by Carolan, who is said to have been the last of the Bards of Ireland. Handel, Geminiani, and other eminent Musicians, have bestowed their tribute of fervent admiration on the beauties of this ancient music, whose strains are now inseparably wedded to the exquisite Poetry of Moore. These Melodies now form part of our national inheritance—something which Ireland may truly call her own, and which shall always be looked upon as one of the most interesting and happy efforts of genius ever bequeathed to any country.

The public will acknowledge that Mr. Duffy, to whose spirited enterprise Ireland is so greatly indebted, has spared no expense to make this edition of our National Music worthy of their patronage; and I feel confident that no former edition of the Melodies can excel this in the beauty of the type, paper, or letter-press.

J. W. GLOVER.

ROYAL IRISH INSTITUTION,
COLLEGE ST., DUBLIN,
February 25, 1859.



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CAROLAN'S CONCERTO.

INTRODUCTORY PIECE.

Bold.
ff
PIANO-FORTE.

8va.
delicato.
ped. *

loco.

f
ped.

sf sf sf

8va.
h
B

INTRODUCTORY PIECE.

loco.

The first system of the Introductory Piece consists of two staves. The upper staff is in treble clef and contains a melodic line with a 'loco.' marking above it. The lower staff is in bass clef and provides a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Slow and with expression. AIR--THE PLEASANT ROCKS.

The second system is titled 'AIR--THE PLEASANT ROCKS.' and is marked 'Slow and with expression.' It consists of two staves. The upper staff is in treble clef and contains the main melody. The lower staff is in bass clef and provides a piano accompaniment. The key signature has two flats, and the time signature is 3/4. Dynamics include *p*, *pp*, *f*, *r*, *f*, *p*, *ff*, and *p*. The section concludes with a double bar line.

Lively. PLANXTY DRURY.

The third system is titled 'PLANXTY DRURY.' and is marked 'Lively.' It consists of two staves. The upper staff is in treble clef and contains the main melody. The lower staff is in bass clef and provides a piano accompaniment. The key signature has two flats, and the time signature is 6/8.

INTRODUCTORY PIECE.

The Introductory Piece consists of six systems of two staves each. The music is written in a minor key and features a variety of rhythmic patterns and dynamics. The first system shows a melodic line in the upper staff and a supporting bass line in the lower staff. The second system continues this pattern with some rests in the upper staff. The third system introduces a dynamic marking of *f* (forte) in the upper staff, followed by *p* (piano) in the lower staff. The fourth system features a *p* marking in the lower staff. The fifth system has a *ff* (fortissimo) marking in the lower staff. The sixth system concludes the piece with a final cadence.

Minu. THE BEARDLESS BOY.

The Minuet 'THE BEARDLESS BOY' is in 6/8 time and consists of two systems of two staves each. The first system begins with a *f* (forte) dynamic in the upper staff, followed by *p* (piano) in the lower staff. The second system features a *f* marking in the upper staff and a *p* marking in the lower staff. The piece concludes with a final cadence.

Da Capo Planzty Drury.

'Da Capo Planzty Drury' consists of two systems of two staves each. The music is in a minor key and features a variety of rhythmic patterns and dynamics. The first system shows a melodic line in the upper staff and a supporting bass line in the lower staff. The second system continues this pattern with some rests in the upper staff. The piece concludes with a final cadence.

GO WHERE GLORY WAITS THEE.

HARMONIZED FOR TWO VOICES.

Tenderly.

PIANO-FORTE.

1st VOICE.

2nd VOICE.

PIANO-FORTE.

espresso *lento*

Go where glo - ry waits thee, But while Fame e - lates thee, Oh! still re - mem-ber

Go where glo - ry waits thee, But while Fame e - lates thee, Oh! still re - mem-ber

me. When the praise thou meet-est, To thine ear is sweet-est,

me. When the praise thou meet-est, To thine ear is sweet-est,

sym.

espress. ritando.

Oh! then re-mem-ber me. O - ther arms may press thee,
Oh! then re-mem-ber me. O - ther arms may press thee,

a tempo.

Detailed description: This system contains the first two lines of the song. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The tempo is marked 'espress. ritando.' and 'a tempo.' The lyrics are: 'Oh! then re-mem-ber me. O - ther arms may press thee,'.

Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be;
Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be;

Detailed description: This system contains the third and fourth lines of the song. It features two vocal staves and a piano accompaniment. The lyrics are: 'Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be;'. The piano part includes a dynamic marking 'p'.

ritando.

But when friends are near - est, And when joys are dear - est, Oh! then re-mem-ber
But when friends are near est, And when joys are dear - est, Oh! then re-mem-ber

Detailed description: This system contains the fifth and sixth lines of the song. It features two vocal staves and a piano accompaniment. The tempo is marked 'ritando.'. The lyrics are: 'But when friends are near - est, And when joys are dear - est, Oh! then re-mem-ber'.

me.
me.

Detailed description: This system contains the seventh and eighth lines of the song. It features two vocal staves and a piano accompaniment. The lyrics are: 'me.'.

2nd VERSE. *espress lentando.*

When, at eve, thou rov - est By the star thou lov - est, Oh! then re-mem-ber

me. Think, when home re-turn - ing, Bright we've seen it burn - ing,

sym.

espress lentando.

Oh! thus re-mem-ber me. *a tempo.* Oft, as sum-mer clo - ses,

When thine eye re - po - ses On its ling'ring ro - ses, Once so lov'd by thee,

lentando.

Think of her who wove them, Her who made thee love them; Oh! then re-mem-ber

me.

3rd VERSE. *espress lentando.*

When, a - round thee, dy - ing Au - tumn-leaves are ly - ing, Oh! then re - mem - ber

me. And, at night, when ga - zing On the gay hearth bla - zing,

sym.

espress lentando.

Oh! still re - mem - ber me. *a tempo.* Then should Mu - sic, steal - ing

p

All the soul of Feel - ing, To thy heart ap - peal - ing, Draw one tear from thee;

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

lento.

Then let Mem - 'ry bring thee Strains I us'd to sing thee; Oh! then re-mem-ber

me.

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

Bold.

p stac.

f *ff* *p espress.*

espress.

Re-mem-ber the glo - ries of Bri-en the brave, Tho' the days of the He - ro are

o'er, Tho' lost to Mo - no - nia and cold in the grave, He re-

turns to Kin - ko - ra no more! That star of the field, which so

oft - en has pour'd Its beam on the bat - tle is set; But e-

nough of its glo - ry re - mains on each sword, To light us to vic - to - ry

yet!

f *p* *cres.* *p*

SECOND VERSE.

p *espress.*

Mo - no - nia! when Na - ture em - bel - lish'd the tint Of thy fields and thy mountains so

fair, Did she e - ver in - tend that a ty - rant should print The

foot - step of sla - ve - ry there? No, Free - dom, whose smile we shall

f *espress.*

ne - ver re - sign, Go, tell our in - va - ders, the Danes, That 'tis

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

lento. sweet-er to bleed for an age at thy shrine than to sleep but a mo-ment in *p tempo.*

chains!

p *stac.* *cres.*

p *cres.*

THIRD VERSE.

espress.
For-get not our wounded com-panions,^d who stood In the day of dis-tress by our

side; While the moss of the val-ley grew red with their blood, They

stirr'd not, but conquer'd, and died! The sun that now bless - es our

arms with his light, Saw them fall up - on Os - so - ry's plain:— Oh!

lentando. let him not blush, when he leaves us to-night, *p a tempo.* To find that they fell there in

vain!

p stac. *cres.* *cres.*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part includes various musical notations such as triplets, dynamics (p, f, cresc.), and articulation (staccato). The lyrics are printed below the vocal line.

^a Brien Borombe, the great Monarch of Ireland, who was killed at the battle of Clontarf, in the beginning of the 11th century, after having defeated the Danes in twenty-five engagements.

^b Munster.

^c The Palace of Brien.

^d This alludes to an interesting circumstance related of the Dalgais, the favorite troops of Brien, when they were interrupted, in their return from the battle of Clontarf, by Fitzpatrick, Prince of Ossory. The wounded men entreated that they might be allowed to fight with the rest. "Let stakes," they said, "be stuck in the ground; and suffer each of us, tied to and supported by one of these stakes, to be placed in his rank by the side of a sound man."—"Between seven and eight hundred wounded men," adds O'Halloran, "pale, emaciated, and supported in this manner, appeared mixed with the foremost of the troops!—Never was such another sight exhibited."—*History of Ireland*, Book XII., Chapter I.

ERIN! THE TEAR AND THE SMILE IN THINE EYES.

HARMONIZED FOR FOUR VOICES.

Moderate time.

f *dim.* *p*

cres.

1st TREBLE. *p* *p*
E - rin! the tear and the smile in thine eyes

2nd TREBLE.
E - rin! the tear and the smile in thine eyes

TENOR.
E - rin! the tear and the smile in thine eyes

BASS. *p*
E - - rin! the tear and the smile in thine eyes Blend

PIANO-FORTE. *p* *p*

pp *cres.*

Blend like the Rain - bow that hangs in thy skies!

Blend like the Rain - bow that hangs in thy skies!

Blend like the Rain - bow that hangs in thy skies!

- - - like the Rain - bow that hangs in thy skies!

pp *cres.*

f Shin - ing through sor - - row's stream, *p* Sadd'n-ing through plea - sure's beam,
Shin - ing through sor - - row's stream, Sadd'n-ing through plea - sure's beam,
Shin - ing through sor - - row's stream, Sadd'n - ing through plea - sure's beam,
Shin - ing through sor - - row's stream, Sadd'n-ing through plea - sure's beam,

cres. Thy suns with doubt - ful gleam, *pp* Weep while they rise!
with doubt - ful gleam, Weep while they rise!
with doubt - ful gleam, Weep while they rise!
Thy suns with doubt - ful gleam, Weep while they rise!

ERIN! THE TEAR AND THE SMILE IN THINE EYES.

p 2nd VERSE. *cres.* *p*

E - rin! thy si - lent tear ne - ver shall cease,

pp *cres.*

E - rin! thy lan - - guid smile ne'er shall in - crease,

f *p*

'Till, like the rain - bow's light, Thy va - rious tints u - nite,

cres. *f* *pp*

And form, in Hea - ven's sight, One arch of peace!

OH! BREATHE NOT HIS NAME.

(AIR—THE BROWN MAID)
Pensively.

FOR ONE OR TWO VOICES.

PIANO-FORTE.

1st VOICE. *a tempo.*
Oh! breathe not his name—let it sleep in the shade, Where

2nd VOICE.
Oh! breathe not his name—let it sleep in the shade, Where

cold and un-ho-nour'd his re-lics are laid! Sad, si-lent, and dark, be the

cold and un-ho-nour'd his re-lics are laid! Sad, si-lent, and dark, be the

tears that we shed, As the night-dew that falls on the grass o'er his head!

tears that we shed, As the night-dew that falls on the grass o'er his head!

2nd VERSE.

pp But the night-dew that falls, tho' in si - lence it weeps, shall

bright-en with ver - dure the grave where he sleeps; And the tear that we shed, tho' in

se - cret it rolls, Shall long keep his me - mo - ry green in our souls.

Piano introduction for the piece. The music is in G major and 3/4 time. It features a flowing melody in the right hand and a steady accompaniment in the left hand. The piece concludes with a *pp* (pianissimo) dynamic marking.

WHEN HE WHO ADORES THEE.

Slow and with feeling. (AIR—THE FOX'S SLEEP.)

The first system of the vocal and piano accompaniment. The vocal line begins with a *f* (forte) dynamic, followed by alternating *f* and *p* (piano) dynamics. The piano accompaniment provides a harmonic foundation with chords and moving lines.

The second system of the vocal and piano accompaniment. The vocal line continues with a *f* dynamic, followed by a *p* dynamic, and then *espress.* (espressivo). The piano accompaniment continues to support the vocal melody.

* When he who a-dores thee has left but the name Of his fault and his sor - row be-

The vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment features a *p* (piano) dynamic.

hind, Oh! say, wilt thou weep when they dark - en the fame Of a

The vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with a *p* (piano) dynamic.

* These words allude to a story in an old Irish manuscript, which is too long and too melancholy to be inserted here.

espress.
 life that for thee was re - sign'd? Yes, weep! and, how-e-ver my

f
 foes may condemn, Thy tears shall ef-face their de - cree; For

Heav'n can witness, though guil - ty to them, I have been but too faith - ful to

thee!

f
cres.
p

f

c 2

SECOND VERSE.

With thee were the dreams of my ear - li - est love, Ev' - ry thought of my rea - son was

thine:— In my last hum-ble pray'r to the Spi - rit a - bove, Thy

name shall be min-gled with mine! Oh! bless'd are the lovers and

espress.

friends who shall live The days of thy glo - ry to see; But the

next dear-est blessing that Heav'n can give, Is the pride of thus dy - ing for

thee!

cres.

p

This system contains a vocal line and piano accompaniment. The vocal line begins with the word "thee!". The piano accompaniment features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. Dynamics include *cres.* and *p*.

This system continues the musical notation from the first system, showing the vocal line and piano accompaniment.

THE HARP THAT ONCE THROUGH TARA'S HALLS.

AIR—GRAMMACHREE.

Slow.

This system begins the second piece, "AIR—GRAMMACHREE.", marked *Slow.* It features a vocal line and piano accompaniment.

This system continues the musical notation for the second piece.

The Harp that once, thro' Ta - ra's halls, The soul of Mu - sic shed, Now

This system contains the lyrics "The Harp that once, thro' Ta - ra's halls, The soul of Mu - sic shed, Now" and the corresponding musical notation.

hangs as mute on Ta - ra's walls As if that soul were fled:— So

sleeps the pride of for - mer days, So glo - ry's thrill is o'er; And

hearts, that once beat high for praise, Now feel that pulse no more!

p sadly

THE HARP THAT ONCE THROUGH TARA'S HALLS.

SOPRANO.

No more to Chiefs and La - dies bright, The Harp of Ta - ra swells, The

ALTO.

No more to Chiefs and La - dies bright, The Harp of Ta - ra swells, The chord a -

TENOR.

No more to Chiefs the Harp of Ta - ra swells, The

BASS.

No more to Chiefs the Harp the Harp of Ta - ra swells, The chord a -

Musical score for Soprano, Alto, Tenor, and Bass. The score consists of four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The Soprano part begins with the lyrics "No more to Chiefs and La - dies bright, The Harp of Ta - ra swells, The". The Alto part begins with "No more to Chiefs and La - dies bright, The Harp of Ta - ra swells, The chord a -". The Tenor part begins with "No more to Chiefs the Harp of Ta - ra swells, The". The Bass part begins with "No more to Chiefs the Harp the Harp of Ta - ra swells, The chord a -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

chord a - lone that breaks at night Its tale of ru - in tells, Thus

lone that breaks at night Its ru - - - in tells, Thus Free-dom

chord that breaks at night Its tale of ru - in tells, Thus - -

- - lone that breaks Its tale of ru - in tells, Thus Free-dom

Continuation of the musical score. The lyrics are: "chord a - lone that breaks at night Its tale of ru - in tells, Thus lone that breaks at night Its ru - - - in tells, Thus Free-dom chord that breaks at night Its tale of ru - in tells, Thus - - - lone that breaks Its tale of ru - in tells, Thus Free-dom". Dynamic markings include *cres.*, *f*, and *p*. The piano accompaniment continues with the same rhythmic pattern as the first system.

Free-dom now so sel-dom wakes, The on-ly thro' she gives, Is
 now so sel-dom wakes, The on-ly thro' she gives, Is
 . . . Free-dom now The on-ly thro' she gives, Is when some
 now so sel-dom wakes, The on-ly thro' she gives, Is when some

when some heart in-dig-nant breaks To show that still she lives. . .
 when some heart in-dig-nant breaks To show that still she lives. . .
 heart in-dig-nant breaks To show that still she lives. . .
 heart in-dig-nant breaks To show that still she lives. . .

FLY NOT YET.

HARMONIZED FOR TWO VOICES.

Lively.

The piano introduction consists of two staves. The right hand plays a melody in G major, 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The left hand provides a rhythmic accompaniment with a bass clef and the same key signature and time signature.

SOPRANO.
1st
VOICE.

Fly not yet 'tis just the hour When plea - sure like the

SOPRANO.
2nd
VOICE.

Fly not yet 'tis just the hour When plea - sure like the

TENOR.*
2nd
VOICE.

Fly not yet 'tis just the hour When plea - sure like the

PIANO-
FORTE.

The first system of the vocal score features three vocal staves (Soprano 1st, Soprano 2nd, and Tenor 2nd) and a piano accompaniment staff. The lyrics are: "Fly not yet 'tis just the hour When pleasure like the". The piano accompaniment continues from the introduction.

mid - night flow'r, That scorns the eye of vul - gar light, Be-

mid - night flow'r, That scorns the eye of vul - gar light, Be-

mid - night flow'r, That scorns the eye of vul - gar light, Be-

The second system of the vocal score features three vocal staves and a piano accompaniment staff. The lyrics are: "mid - night flow'r, That scorns the eye of vulgar light, Be-". The piano accompaniment continues.

* This Part to be used if Sung by a Male Voice.

gins to bloom for sons of night, And maids who love the moon! 'Twas
 gins to bloom for sons of night, And maids who love the moon! 'Twas
 gins to bloom for sons of night, And maids who love the moon! 'Twas

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in grand staff (treble and bass clefs).

but to bless these hours of shade That beau - ty and the moon were made; 'Tis
 but to bless these hours of shade That beau - ty and the moon were made; 'Tis
 but to bless these hours of shade That beau - ty and the moon were made; 'Tis

The second system consists of three vocal staves and a piano accompaniment, following the same format as the first system.

then their soft at - trac - tions glow - ing Set the tides and gob - lets flow - ing.
 then their soft at - trac - tions glow - ing Set the tides and gob - lets flow - ing.
 then their soft at - trac - tions glow - ing Set the tides and gob - lets flow - ing.

The third system consists of three vocal staves and a piano accompaniment, following the same format as the previous systems.

Oh! stay,— Oh! stay,— Joy so sel - dom weaves a chain Like

Oh! stay,— Oh! stay,— Joy so sel - dom weaves a chain Like

Oh! stay,— Oh! stay,— Joy so sel - dom weaves a chain Like

this to - night, That, oh! 'tis pain To break its links so soon.

this to - night, That, oh! 'tis pain To break its links so soon.

this to - night, That, oh! 'tis pain To break its links so soon.

tempo.

cres.

SECOND VERSE.

Fly not yet; the fount that play'd, In times of old, through Ammon's shade, Tho

i - cy cold by day it ran, Yet still, like souls of mirth, be-gan To

burn when night was near; And thus should wo - men's hearts and looks At

noon be cold as win - ter-brooks, Nor kin - dle 'till the night re-turn - ing,

Brings their ge - nial hour for burn - ing, Oh! stay,— oh! stay,—

When did morn - ing ev - er break, And find such beam - ing eyes a - wake, As

those that spar - kle here! Oh! stay,— oh! stay,—

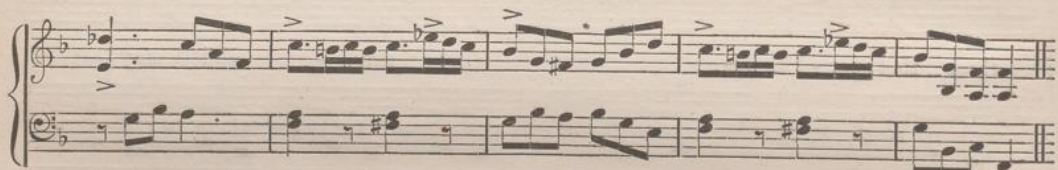
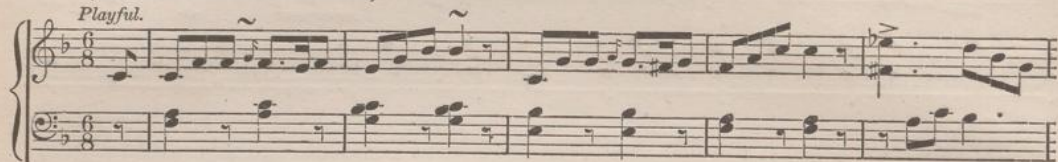
When did morn - ing e - ver break, And find such beam - ing

eyes a - wake, As those that spar - kle here!

lento.

OH! THINK NOT MY SPIRITS ARE ALWAYS AS LIGHT.

(AIR—JOHN O'REILLY THE ACTIVE.)

Playful.

Oh! think not my spir-its are al - ways as light And as free from a pang, as they

seem to you now; Nor ex - pect that the heart-beaming smile of to-night Will re-

turn with to - mor - row to brigh - ten my brow:—No, life is a waste of

wea - ri - some hours, Which sel - dom the rose of en - joy - ment a - dorns; And the

heart that is soon - est a - wake to the flow'rs Is al - ways the first to be

fz
touch'd by the thorns! But send round the bowl, and be happy a - while; May we

never meet worse in our pil - grimage here Than the tear that en - joy - ment can

lento. *espress.*
gild with a smile, And the smile that com - pas - sion can turn to a tear!
a tempo.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a series of eighth and sixteenth notes, followed by a trill-like figure. The piano accompaniment provides a steady harmonic support with chords and moving lines.

SECOND VERSE.

The second system begins with the second verse. The vocal line starts with the lyrics "The thread of our life would be dark, Heaven-knows! If it were not with friendship and". The piano accompaniment continues with a similar rhythmic pattern, using chords and moving lines to support the vocal melody.

The third system continues the second verse. The vocal line has the lyrics "love in-ter-twin'd; And I care not how soon I may sink to re-pose, When these". The piano accompaniment maintains the harmonic structure, with the bass line providing a steady accompaniment.

The fourth system continues the second verse. The vocal line has the lyrics "bless-ings shall cease to be dear to my mind! But they who have lov'd the". The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

The fifth system concludes the second verse. The vocal line has the lyrics "fond-est, the pur-est, Too of-ten have wept o'er the dream they be-liev'd: And the". The piano accompaniment provides a final harmonic support for the vocal line.

heart that has slum-ber'd in friend-ship se - cur - est, Is hap - py in - deed if 'twas

fz
ne - ver de - ceiv'd. But send round the bowl; while a re - lic of truth Is in

man or in wo - man, this pray'r shall be mine, That the sun - shine of Love may il -

lento. *espress.*
lu - mine our youth, And the moon - light of Friendship con - sole our de - cline!
a tempo.

D

THO' THE LAST GLIMPSE OF ERIN.

HARMONIZED FOR FOUR VOICES.

Slow.

p

3

First system of piano accompaniment in 3/4 time, key of B-flat major. The right hand starts with a treble clef and a key signature of two flats. It begins with a piano (*p*) dynamic and features a triplet of eighth notes in the first measure. The left hand starts with a bass clef and a key signature of two flats, playing a simple harmonic accompaniment.

Second system of piano accompaniment. The right hand continues with a treble clef and a key signature of two flats, featuring a piano (*p*) dynamic and a forte (*f*) dynamic. The left hand continues with a bass clef and a key signature of two flats, playing a simple harmonic accompaniment.

cres.

f

Third system of piano accompaniment. The right hand continues with a treble clef and a key signature of two flats, featuring a piano (*p*) dynamic and a forte (*f*) dynamic. The left hand continues with a bass clef and a key signature of two flats, playing a simple harmonic accompaniment.

1st TREBLE.

2nd TREBLE.

TENOR.

BASS.

PIANO-FORTE.

p

3

Voices and piano accompaniment. The four voices (1st Treble, 2nd Treble, Tenor, Bass) sing the lyrics: "Tho' the last glimpse of E - rin with sor - row I". The piano accompaniment (Piano-Forte) is in 3/4 time, key of B-flat major, and starts with a piano (*p*) dynamic. The right hand features a triplet of eighth notes in the first measure. The left hand plays a simple harmonic accompaniment.

see, Yet wher-e - - ver thou art shall seem E - rin to me;

see, Yet wher-e - - ver thou art shall seem E - rin to me;

see, Yet wher-e - ver thou art shall seem E - rin to me;

see, Yet wher-e - ver thou art shall seem E - rin to me;

In ex - ile thy bo - som shall still be my home, And thine

In ex - ile thy bo - som shall still be my home, And thine

In ex - ile thy bo - som shall still be my home, And thine

In ex - ile thy bo - som shall still be my home, And thine

eyes . . . make my cli - - mate where - - e - - ver we roam.

eyes . . . make my cli - - mate where - - e - - ver we roam.

eyes make my cli - - mate where - - e - - ver we roam.

eyes make my cli - - mate where - - e - - ver we roam.

Detailed description: This block contains the vocal melody for the song. It consists of four staves of music in a single system. The first three staves are vocal lines, and the fourth is a piano accompaniment line. The lyrics are written below each vocal line. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first staff has a triplet of eighth notes and a 'cres.' marking. The second staff has a 'tr' marking. The third and fourth staves continue the melody and accompaniment.

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in a key with two flats and a 3/4 time signature. The right hand plays a series of eighth notes, while the left hand plays a steady accompaniment of eighth notes.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in a key with two flats and a 3/4 time signature. The right hand has a 'cres.' marking and a 'tr' marking. The left hand continues the accompaniment.

Detailed description: This block shows the piano accompaniment for the third system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in a key with two flats and a 3/4 time signature. The right hand has a 'tr' marking. The left hand continues the accompaniment.

Detailed description: This block shows the piano accompaniment for the fourth system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in a key with two flats and a 3/4 time signature. The right hand has a 'cres.' marking and a 'tr' marking. The left hand continues the accompaniment. The system ends with a 'ritando.' marking.

SECOND VERSE.

To the gloom of some de - sert, or cold rock - y

shore, Where the eye . . . of the stran - ger can haunt us no more,

I will fly with my - Cou - lin, and think the rough wind Less

rude than the foes we leave frown - ing be - hind:—

chord from that harp, or one lock from that hair.*

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a dotted quarter note, followed by eighth notes, and includes a triplet of eighth notes marked with 'cres.' and an accent. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes marked with 'cres.' and an accent. The piano accompaniment maintains the eighth-note accompaniment.

The third system shows the vocal line and piano accompaniment. The vocal line features a dotted quarter note followed by eighth notes. The piano accompaniment continues with the eighth-note accompaniment.

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a dotted quarter note marked with 'dim.'. The piano accompaniment features a triplet of eighth notes marked with 'cres.' and an accent.

* "In the twenty-eighth year of the reign of Henry VIII., an Act was made respecting the habits, and dress in general, of the Irish, whereby all persons were restrained from being shorn or shaven above the ears, or from wearing Glibbes, or *Coulins*, (long locks,) on their heads, or hair on the upper lip, called *Crommeal*. On this occasion a song was written by one of our bards, in which an Irish virgin is made to give the preference to her dear *Coulin* (or the youth with the flowing locks), to all strangers (by which the English were meant), or those who wore their habits. Of this song the Air alone has reached us, and is universally admired."—WALKER'S HISTORICAL MEMOIRS OF IRISH BARDS, page 134.—Mr. WALKER informs us, also, that, about the same period, there were some harsh measures taken against the Irish Minstrels.

THIRD VERSE.

And I'll gaze on thy gold hair, as grace - ful it

wreathes, And hang . . . o'er thy soft harp, as wild - ly it breathes ;

Nor dread that the cold - heart - ed Sax - on will tear One

RICH AND RARE WERE THE GEMS SHE WORE.

Moderate Time.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics: *f* (forte) in the first measure, *p* (piano) in the second measure. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction, continuing the accompaniment from the first system.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Rich and rare were the gems she wore, And a bright gold". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Vocal entry and piano accompaniment. The vocal line includes a first ending marked "1st time." and a second ending marked "2nd time." with a fermata. The lyrics are: "ring on her wand she bore; bore; But, oh! her beau - ty was".

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "far . . . be - yond Her spark - ling gems and snow white wand, But,". The piano accompaniment continues with the same eighth-note accompaniment.

oh! her beau - - ty was far be - yond Her spark - ling

gems and snow white wand.

SECOND VERSE.

"La - - dy! dost thou not fear to stray, So lone and

love - ly thro' this . . . bleak way. way. Are E - rin's sons . . . so

good or so cold As not to be tempt-ed by woman or gold."Are

E - - rin's sons so good or so cold As not to be

tempt-ed by woman or gold.

THIRD VERSE.

"Sir Knight! I feel not the least a - larm; No son of

E - rin will off-er me harm: Sir harm. For, tho' they love woman and

gol - den store, Sir Knight! they love honour and vir - tue more!" For

though they love woman and gol - den store, Sir Knight! they love

honour and vir - tue more!

FOURTH VERSE.

On she went and her maid - - en smile In safe - - ty

light - ed her round the green Isle ; Isle ; And blest for e - ver was

she who re - lied Up-on E - - rin's honour and E - rin's pride! And

blest for e - - ver was she who re - lied Up-on E - - rin's

honour and E - rin's pride.

RICH AND RARE WERE THE GEMS SHE WORE.

HARMONIZED FOR FOUR VOICES.

Moderate Time.

Piano introduction in G major, 3/4 time. The right hand features a melodic line with a forte (*f*) dynamic, while the left hand provides a rhythmic accompaniment with a piano (*p*) dynamic.

Piano accompaniment for the first system, continuing the melodic and harmonic themes established in the introduction.

1st. TREBLE.
Rich and rare were the gems she wore, And a bright gold

2nd. TREBLE.
Rich and rare were the gems she wore, And a bright gold

TENOR.
Rich and rare were the gems she wore, And a bright gold

BASS.
Rich and rare were the gems she wore, And a bright gold

PIANO-FORTE.
Piano accompaniment for the vocal parts, providing harmonic support and accompaniment.

ring on her wand she bore; But oh! her beau-ty was far be -

ring on her wand she bore; But oh! her beau - - ty was far be -

ring on her wand she bore; But oh! her beau-ty was far be -

ring on her wand she bore; But oh! her beau-ty was far be -

yond, Her spark-ling gems and snow - white wand, But, oh! her beau-ty was

yond, Her spark-ling gems and snow - white wand, But, oh! her beau-ty was

yond, Her spark-ling gems and snow - white wand, But, oh! her beau-ty was

yond, Her spark-ling gems and snow - white wand, But, oh! her beau-ty was

f
far . . be - yond Her spark - ling gems and snow white wand.

far . . be - yond Her spark - ling gems and snow white wand.

far be - yond Her spark - ling gems and snow white wand.

far . . be - yond Her spark - ling gems and snow white wand.

cres. *p*



AS A BEAM O'ER THE FACE OF THE WATERS.

HARMONIZED FOR FOUR VOICES.

Pensively.

First system of piano introduction in 3/4 time, featuring a treble and bass staff with a melodic line in the treble and a supporting bass line.

8va *loco.* *cres.*

Second system of piano introduction, including a trill in the treble staff and a triplet in the bass staff.

1st TREBLE. As a beam o'er the face of the wa - ters may glow, While the

2nd TREBLE. As a beam o'er the face of the wa - ters may glow, While the

TENOR. As a beam o'er the face of the wa - ters may glow, While the

BASS. As a beam o'er the face of the wa - ters may glow, While the

PIANO-FORTE.

Vocal parts for four voices (1st Treble, 2nd Treble, Tenor, Bass) and piano accompaniment (Piano-Forte) for the first system of the song.

tide runs in dark-ness and cold-ness be - low, So the cheek may be
 tide runs in darkness and cold-ness be - low, So the cheek may be
 tide runs in dark - ness and cold - ness be - low, So the cheek may be
 tide runs in dark - ness and cold-ness be - low, So the cheek may be

ting'd with a warm sun - ny smile Though the cold heart to
 ting'd with a warm sun - ny smile Though the cold heart to
 ting'd with a warm sun - ny smile Though the cold heart to
 ting'd with a warm sun - ny smile Though the cold heart to

espress.

ru - in runs dark - ly the while.

ru - in runs dark - ly the while.

ru - in runs dark - ly the while.

ru - in runs dark - ly the while.

SECOND VERSE.

One fa - - - tal Re - mem - brance, one sor - row that throws Its

bleak shade a - like o'er our joys and our woes, To which life . . . nothing

dark - er or . . bright - er can bring, . . For which Joy has no . .

balm, . . . and Af - flic - tion no sting:—

THIRD VERSE.

Oh! this thought . . in the midst of en - joy - ment will stay, Like a

dead leaf - less branch in the sum - mer's bright ray; The beams . . of the

warm Sun play . . round it in vain— It may smile in his . . .

light, but it blooms not a - - gain!

f *ff* *pp* *p* *p*

THE MEETING OF THE WATERS

With expression.

There is not in the wide world a val-ley so sweet As that vale in whose bo-som the

bright wa-ters meet, Oh! the last rays of feel-ing and life must de-part, Ere the

lento. *cres.*
bloom of that valley shall fade from my heart, Ere the bloom of that valley shall.

fade from my heart.

SECOND VERSE.

Yet it *was* not that Nature had shed o'er the scene Her pur-est of crys - tal and

bright-est of green; 'Twas *not* the soft ma-gic of stream-let or hill; Oh!

lento. *cres.*
no— it was something more ex - qui - site still:—Oh! no— it was something more

ex-qui-site still :—

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 two sharps (F# and C#). The lyrics 'ex-qui-site still :—' are written below the vocal staff. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

THIRD VERSE.

'Twas that friends, the belov'd of my bosom, were near, Who made ev'ry dear scene of en-

The second system of music continues the vocal line and piano accompaniment. The lyrics are "'Twas that friends, the belov'd of my bosom, were near, Who made ev'ry dear scene of en-". The piano accompaniment maintains its intricate texture, with the right hand playing a series of chords and the left hand providing a steady bass line.

chantment more dear ; And who felt how the best charms of Na - ture improve When we

The third system of music continues the vocal line and piano accompaniment. The lyrics are "chantment more dear ; And who felt how the best charms of Na - ture improve When we". The piano accompaniment continues with its characteristic flowing patterns.

lentando. *cres.*
see them re-flec-ted from looks that we love, When we see them re - flec-ted from

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "see them re-flec-ted from looks that we love, When we see them re - flec-ted from". Above the vocal staff, the tempo marking *lentando.* and the dynamic marking *cres.* are present. The piano accompaniment ends with a final chord.

looks that we love

FOURTH VERSE.
Sweet vale of A - vo - ca! how calm could I rest In thy bo-som of shade, with the

friends I love best, Where the storms which we feel in this cold world would cease, And our

lento. *cres.*
hearts, like thy waters, be ming - led in peace! And our hearts, like thy waters, be

mingled in peace!

ST. SENANUS AND THE LADY.*

(AIR—THE BROWN THORN.)

(OH! HASTE AND LEAVE THIS SACRED ISLE.)

Moderato, staccato.

cres. *pp*

Oh! haste, and

cres. *f*

leave this sa-cred isle, Un-ho-ly bark, ere morning smile; For on thy

p

* In a metrical life of St. Senanus, which is taken from an old Kilkenny MS., and may be found among the *Acta Sanctorum Hibernia*, we are told of his flight to the island of Scattery, and his resolution not to admit any woman of the party; he refused to receive even a sister saint, St. Cannera, whom an angel had taken to the island, for the express purpose of introducing her to him. The following was the ungracious answer of Senanus, according to his poetical biographers:—

“Cui Præsul, quid feminis
Commune est cum monachis,
Nec te nec ullam aliam
Admittemus in insulam.”

See the ACTA SANCT. HIB., page 610.

According to Dr. Ledwich, St. Senanus was no less a personage than the River Shannon; but O'Connor and other antiquaries deny this metamorphosis indignantly.

deck, tho' dark it be, A fe-male form I see! And I have

p *cres.* *f* *r* *lento.*

sworn this sainted sod . . Shall ne'er by wo - - - man's feet be

trod!

p

THE LADY.

Oh! Fa - ther, send not hence my bark, Thro' win - try

winds and o'er bil - lows dark; I come, with hum - - ble heart, to

share Thy morn and ev' - - - ning pray'r: Nor mine the

pia.

feet, Oh! ho - ly saint, . . . The bright-ness of . . . thy sod to

taint.

TRIO.

The La - dy's pray'r Se - na - nus spurn'd, The wind blew

The La - dy's pray'r Se - na - nus spurn'd, The wind blew

The La - dy's pray'r Se - na - nus spurn'd, The wind blew

fresh, and the bark re - turn'd: But legends hint that had the

fresh, and the bark re - turn'd: But legends hint that had the

fresh, and the bark re - turn'd: But legends hint that had the

cres. *f* *lento.* *p*
maid 'Till morning's light . . . de - lay'd, And giv'n the Saint one ro - sy

maid 'Till morning's light . . . de - lay'd, And giv'n the Saint one ro - sy

maid 'Till morning's light de - lay'd, And giv'n the Saint one ro - sy

lento.

smile, She ne'er had left his lone - ly isle, . And giv'n the

smile, She ne'er had left his lone - ly isle, . And giv'n the

smile, She ne'er had left his lone - ly isle, . And giv'n the

saint . one ro-sy smile, She ne'er had left . . his lone-ly isle.
 saint - one ro-sy smile, She ne'er had left . . his lone-ly isle.
 saint . one ro-sy smile, She ne'er had left . . his lone-ly isle.

Musical score for voice and piano. The score consists of three systems. The first system has three vocal staves and a piano accompaniment. The second system has two staves for piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

HOW DEAR TO ME THE HOUR WHEN DAYLIGHT DIES.

(AIR—THE TWISTING OF THE ROPE.)*

Slow, and to be played very smoothly.

Musical score for piano. The score consists of two systems. The first system is in 3/4 time with a key signature of two flats. The second system is in 3/4 time with a key signature of one flat. The word "How" is written above the final measure of the second system.

* I had not sufficiently considered the structure of this delightful air when I formerly asserted that it was too wild for words of a regular metre.

HOW DEAR TO ME THE HOUR WHEN DAYLIGHT DIES,

dear to me the hour when day - light dies, And sunbeams melt a - long the

si - lent sea, For then sweet dreams of o - ther days . . a - rise, And

Mem'-ry breathes her ves - per sigh to thee, For then sweet dreams of o - ther

days . . a - rise, And Mem'-ry breathes her ves - per sigh . . to thee.

p

And, as I watch the line of light that plays A - long the smooth wave tow'rds the

burn - ing west, I long to tread that gold - en path . . . of rays, And

ritardando.
think 't would lead to some bright isle of rest, I long to tread that gold - en

path . . . of rays, And think 't would lead to some bright isle . . . of rest.

TAKE BACK THE VIRGIN PAGE.*

(AIR—DERMOT.)

HARMONIZED FOR TWO VOICES.

Take back the vir - gin page, White and un - writ - ten still ; Some hand, more

Take back the vir - gin page, White and un - writ - ten still ; Some hand more

calm and sage, The leaf must fill. Thoughts come as pure as light, Pure as ev'n

calm and sage, The leaf must fill. Thoughts come as pure as light, Pure as ev'n

* Written on returning a blank book.

1st time. 2nd time.

you require; But oh! each word I write Love turns to fire. fire.

you require; But oh! each word I write Love turns to fire. fire.

§ SECOND VERSE.

Yet let me keep the book; Oft shall my heart re-new, When on its

leaves I look, Dear thoughts of you. Like you it's fair and bright, like you, too

1st time. 2nd time.

bright and fair To let wild pas-sion write one wrong wish there. there.

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

§ THIRD. VERSE.

Hap - ly, when from those eyes, Far, far a - way I roam, Should calm-er

Musical notation for the first line of the third verse, including vocal line and piano accompaniment.

thoughts arise Towr'ds you and home; Fan - - cy may trace some line Wor - thy those

Musical notation for the second line of the third verse, including vocal line and piano accompaniment.

eyes to meet, Thoughts that not burn, but shine, Pure, calm, and sweet. sweet.

1st time. 2nd time.

Musical notation for the third line of the third verse, including vocal line and piano accompaniment. The vocal line includes a first and second ending.

Piano conclusion consisting of two staves, mirroring the style of the introduction.

§ FOURTH VERSE.

And as, o'er o - cean far, Sea - men their re - cords keep, Led by some

hid - den star Thro' the cold deep; So may the words I write Tell thro' what

storms I stray—*You* still the un - seen light, Gui - ding my way. way.

1st time. 2nd time.

WHEN IN DEATH I SHALL CALM RECLINE.

(AIR—UNKNOWN.)

(THE LEGACY.)

With feeling and gaiety.

When in death I shall calm re - cline, O bear my heart to my mis - tress dear ;

Tell her it liv'd up-on smiles, and wine of the bright - est hue, while it lin - ger'd here ;

Bid her not shed one tear of sor - row, To sul - ly a heart so

brilliant and light; But bal - my drops of the red grape bor - row, To

bathe the rel - ic from morn till night.

SECOND VERSE.

When the light of my song is o'er, Then take my harp to your an - cient hall;

Hang it up at that friend - ly door Where wea - ry tra - vel - lers love to call.*

* "In every house was one or two harps, free to all travellers, who were the more caressed, the more they excelled in music."
O'HALLORAN.

Then if some bard, who roams for - sa - ken, Re - vive its soft note in

pass - ing a - long, Oh! let one thought of its Mas - ter wa - ken Your

warm - - est smile for the child of song.

THIRD VERSE.

Keep this cup, which is now o'erflowing, To grace your re-vel when I'm at rest;

Ne-ver, Oh! never its balm bestowing On lips that beauty hath sel - dom blest.

But when some warm de - vo - - ted lo - ver, To her he a - dores shall

bathe its brim, Oh! then my spi - rit a - round shall ho - ver, And

hal - low each drop that foams for him.

THE DIRGE.—HOW OFT HAS THE BANSHEE CRIED.

AIR—THE DEAR BLACK MAID.
Slow and with solemnity.

HARMONIZED FOR FOUR VOICES.

First system of piano introduction. Treble clef, 3/4 time, key of B-flat major. Bass clef accompaniment. Dynamics include *p*.

Second system of piano introduction. Treble clef, 3/4 time, key of B-flat major. Bass clef accompaniment. Dynamics include *cres.*, *f*, and *p*.

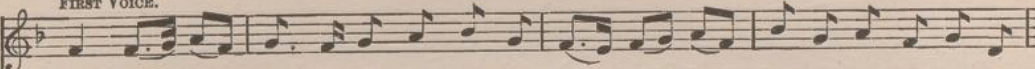
Vocal line and piano accompaniment for the first line of lyrics. Treble clef, 3/4 time, key of B-flat major. Bass clef accompaniment. Dynamics include *p*.

How oft' has the Ban - shee cried, How oft' has Death un - tied

Vocal line and piano accompaniment for the second line of lyrics. Treble clef, 3/4 time, key of B-flat major. Bass clef accompaniment.

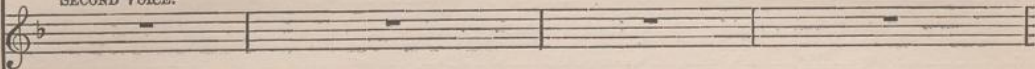
Bright links that glo - - ry wove, Sweet bonds en - twin'd by love!

FIRST VOICE.




Peace to each man - ly soul that sleep - eth, Rest to each faith - ful eye that weepeth,

SECOND VOICE.






TENOR.

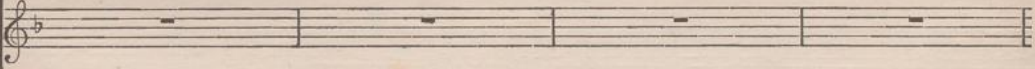
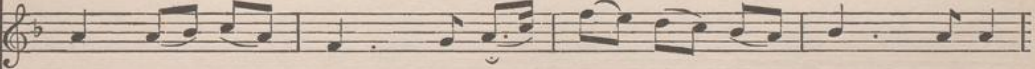


Peace to the man - ly soul that sleep - eth, Rest to each eye that weepeth

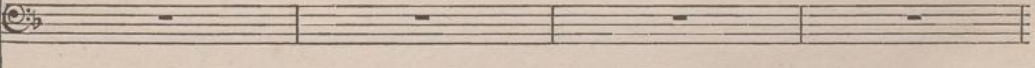

BASS.

Long may the fair and brave Sigh o'er the He - ro's grave,

Long may the fair and brave Sigh o'er the He - ro's grave,

p

Peace to each man - ly Soul that sleepeth, Rest to each faithful eye that weepeth!

Peace to each Soul that sleepeth, Rest to each eye that weepeth!

Peace to each man - ly Soul that sleepeth, Rest to each eye that weepeth!

Peace, peace, Rest to each eye . . . that weepeth!

Long may the fair and brave Sigh o'er the He - ro's grave.

Long may the fair and brave Sigh o'er the He - ro's grave.

Long may the fair and brave Sigh o'er the He - ro's grave.

Long may the fair and brave Sigh . . . o'er the He - ro's grave.

p *dim.*

SECOND VERSE.

We're fall'n up - on gloo - my days,* Star af - ter star de - cays,

Ev' - ry bright name, that shed Light o'er the land is fled.

* Dark falls the tear of him who mourneth, Lost joy or hope that ne'er re-turn-eth,

But bright - ly flows the tear Wept o'er a He - ro's bier!

dim. pp

* I have endeavoured here, without losing that Irish character, which it is my object to preserve throughout this work, to allude to the sad and ominous fatality, by which England has been deprived of so many great and good men, at a moment when she most requires all the aids of talent and integrity.

* For the harmonization see First Verse.

THIRD VERSE.

Oh! quench'd are our bea - con lights, Thou^b of the . . hun - dred fights!

Thou on whose burn - - ing tongue Truth, peace, and free - dom hung!^c

p * Both mute—but long as va - lour shin - eth. Or mer - cy's soul at war re - pi - neth,

cres. So long shall E - rin's pride *p* Tell how they liv'd and died!

p *dim.* *pp*

^b This designation, which has been before applied to Lord Nelson, is the title given to a celebrated Irish Hero, in a Poem by O'Grive, the bard of O'Neil, which is quoted in the "Philosophical Survey in the South of Ireland," page 433. "Con of the hundred Fights, sleep in thy grass-grown tomb, and upbraid not our defeats with thy victories."

^c "Fox, Romanorum ultimus."

* For the harmonization see First Verse.

WE MAY ROAM THROUGH THIS WORLD.

(AIR—GARYONE.)

Merrily.

We may roam thro' this world, like a child at a feast, Who but sips of a sweet, and then

flies to the rest, And, when plea-sure be-gins to grow dull in the east, We may

or - der our wings and be off to the west; But if hearts that feel, and

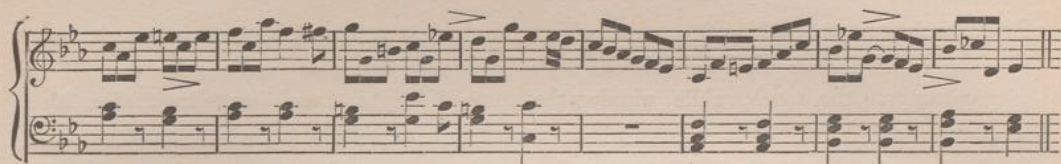
eyes that smile, Are the dear - est gifts that heav'n sup-plies, We

ne-ver need leave our own green Isle, For sen - si - tive hearts and for

sun - bright eyes. Then re - mem - ber, when - e - ver your gob - let is crown'd, Thro' this

world whether east - ward or west - ward you roam, When a cup to the smile of dear

wo - man goes round, Oh! re - mem - ber the smile which a - dorns her at home.



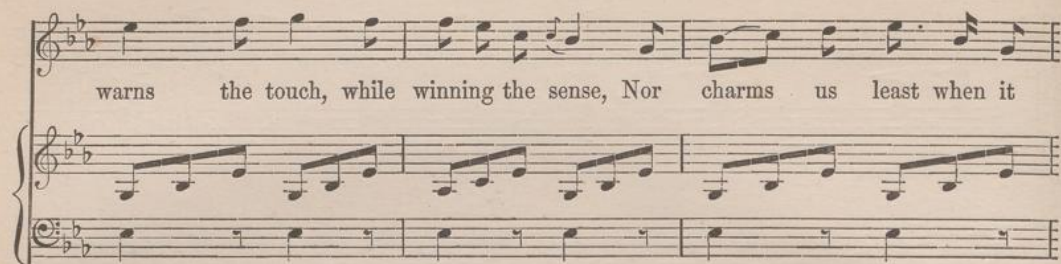
SECOND VERSE.

In Eng-land, the gar - den of Beau - ty is kept By a dra - gon of pru - de - ry

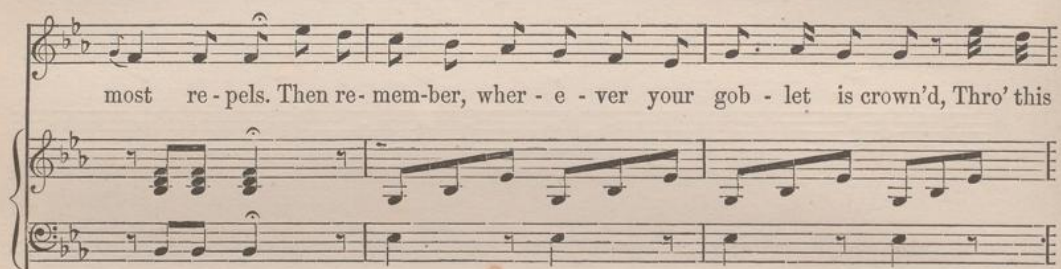
plac'd with-in call; But so oft this un - a - mia - ble dra - gon has slept, That the

gar - den's but care - less - ly watch'd af - ter all. Oh! they want the wild sweet

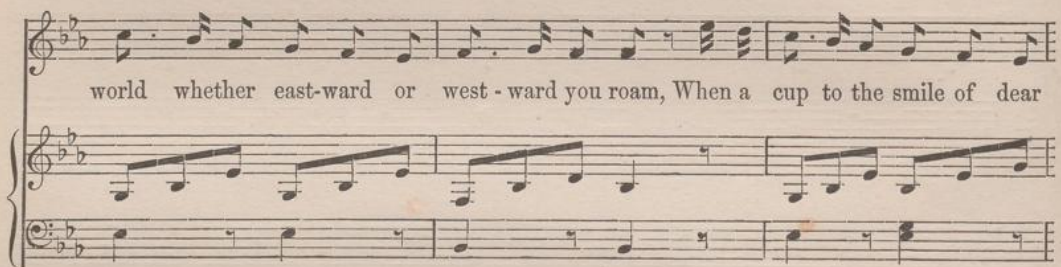
brie - - - ry fence, Which round the flow'rs of E - - - rin dwells; Which



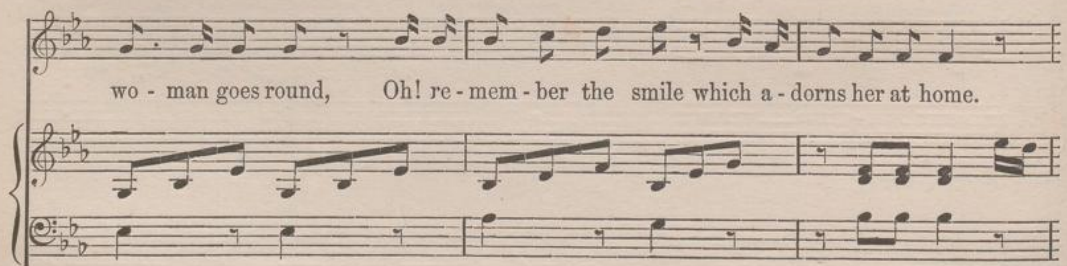
warns the touch, while winning the sense, Nor charms us least when it



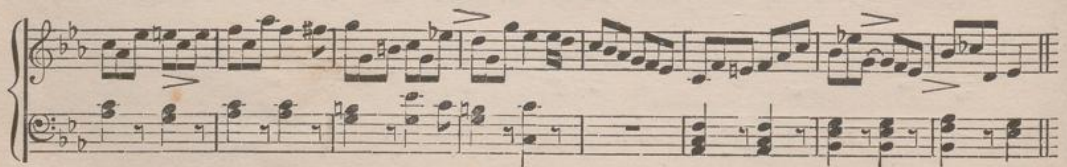
most re-pels. Then re-mem-ber, wher - e - ver your gob - let is crown'd, Thro' this



world whether east-ward or west-ward you roam, When a cup to the smile of dear



wo - man goes round, Oh! re-mem-ber the smile which a-dorns her at home.



THIRD VERSE.

In France, when the heart of a wo-man sets sail, On the o-cean of wed-lock its

for-tune to try; Love sel-dom goes far in a ves-sel so frail, But just

pi-lots her off, and then bids her good-bye. While the daughters of E-rin

keep the boy E-ver smiling be-fore his faith-ful oar, Through

bil-lows of woe and beams of joy, The same as he look'd when he

left the shore. Then re-mem-ber, wher - e - ver your gob - let is crown'd, Thro' this

world whether east-ward or west - ward you roam, When a cup to the smile of dear

wo - man goes round, Oh! re - mem - ber the smile which a - dorns her at home.

EVELEEN'S BOWER.

HARMONIZED FOR THREE VOICES.

Plaintively.

O weep for the hour when to E - ve - leen's bow'r, The

Lord of the Val-ley with false Vows came, The moon hid her light from the

hea-vens that night, And wept be-hind her clouds o'er the mai - den's shame.

SECOND VERSE.

The white snow lay On the nar-row path - - way, Where the

Lord of the-val-ley crost o - ver the moor; And ma-ny a deep print On the

white snow's tint Shew'd the track of his foot - step to E-ve-leen's door.

THIRD VERSE.

The next sun's ray Soon mel - ted a - way Ev - 'ry

trace on the path where the false Lord came; But there's a light a-bove, Which a -

lone can re - move That stain up - on the snow of fair E - ve - leen's fame.

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "lone can re - move That stain up - on the snow of fair E - ve - leen's fame." The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

FIRST VOICE.
The clouds past soon from the chaste cold moon, And

TENOR.
The clouds past soon from the chaste cold moon, And

BASS.
The clouds past soon from the chaste cold moon, And

The second system of the score features three vocal parts and piano accompaniment. The vocal parts are labeled "FIRST VOICE", "TENOR", and "BASS". All three parts sing the same lyrics: "The clouds past soon from the chaste cold moon, And". The piano accompaniment continues with a similar rhythmic pattern to the first system.

heav'n smil'd a-gain with her ves - tal flame, But none will see the day when the
 heav'n smil'd a-gain with her ves - tal flame, But no, the
 heav'n smil'd again with her ves - tal flame, But none will see the day when the

clouds shall pass a - way which that dark hour left up-on Eveleen's fame.
 clouds ne'er pass a - way which that dark hour left up-on E-ve-leen's fame.
 clouds pass a - way which that hour left upon E-ve-leen's fame.

LET ERIN REMEMBER THE DAYS OF OLD.

HARMONIZED FOR THREE VOICES.

Grand and Spirited.

Let E - rin re - mem - ber the days of old, Ere her faith - less Sons be -

Let E - rin re - mem - ber the days of old, Ere her faith - less Sons be -

Let E - rin re - mem - ber the days of old, Ere her faith - less Sons be -

* "This brought on an encounter between Malachi (the Monarch of Ireland in the 10th century) and the Danes, in which Malachi defeated two of their champions, whom he encountered successively hand to hand, taking a collar of gold from the neck of one, and carrying off the sword of the other, as trophies of his victory."

WARNER'S HISTORY OF IRELAND, Vol. I. Book 9.

† "Military orders of knights were very early established in Ireland; long before the birth of Christ we find an hereditary order of Chivalry in Ulster, called *curaidhe na Craoibheruadh*, or the knights of the Red Branch, from their chief seat in Emania adjoining to the palace of the Ulster kings, called *Teagh na Craioibhe ruadh*, or the Academy of the Red Branch; and contiguous to which was a large Hospital, founded for the sick knights and soldiers, called *Bron-bhearg*, or the house of the sorrowful soldier."

O'HALLORAN'S INTRODUCTION, &c. Part I. Chap. 5.

The inscription upon Connor's tomb (for the fac-simile of which I am indebted to Mr. Murphy, Chaplain of the late Lady Moira) has not, I believe, been noticed by any antiquarian or traveller.

‡ It was an old tradition, in the time of Giraldus, that Lough Neagh had been originally a fountain, by whose sudden overflowing the country was inundated, and a whole region, like the Atlantis of Plato, overwhelmed. He says that the fishermen, in clear weather, used to point out to strangers the tall ecclesiastical towers under the water. "*Piscatores aquæ illius turres ecclesiasticas, quæ more patriæ arcæ sunt et altæ, necnon et rotundæ, sub undis manifeste, sereno tempore conspiciunt et extraneis transeuntibus reique causas admirantibus frequenter ostendunt.*"

TOPOGR. HIB. DIST. 2. C. 9.

tray'd her When Ma - la - chi wore the col-lar of Gold Which he

tray'd her When Ma - la - chi wore the col-lar of Gold Which he

tray'd her When Ma - la - chi wore the col-lar of Gold Which he

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

won from her proud in - va - - der When her Kings with Stan - dards of

won from her proud in - va - - der When her Kings with Stan-dards of

won from her proud in - va - - der When her Kings with Stan-dards of

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Green un - furl'd Led the red branch Knights to

Green un - furl'd Led the red branch Knights, the Knights to

Green un - - furl'd Led the red branch Knights, the Knights to

The third system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

dan - - ger, Ere the em - erald gem of the wes - tern world Was
 dan - - ger, Ere the em - erald gem of the wes - tern world Was
 dan - - ger, Ere the em - erald gem of the wes - tern world Was

set in the crown of a stran - ger.
 set in the crown of a stran - ger.
 set in the crown of a stran - - ger.

f

p

SECOND VERSE.

On Lough Neagh's bank as the fish-er-man strays, When the clear cold eve's de-

On Lough Neagh's bank as the fish-er-man strays, When the clear cold eve's de-

On Lough Neagh's bank as the fish-er-man strays, When the clear cold eve's de-

clin - - ing, He sees the round tow'rs of o - - ther days In the

clin - - ing, He sees the round tow'rs of o - - ther days In the

clin - - ing, He sees the round tow'rs of o - - ther days In the

wave be - neath him shin - - ing. Thus shall mem' - ry of - ten in

wave be - neath him shin - ing. Thus shall mem' - ry of - ten in

wave be - neath him shin - - ing, Thus shall mem' - ry of - ten in

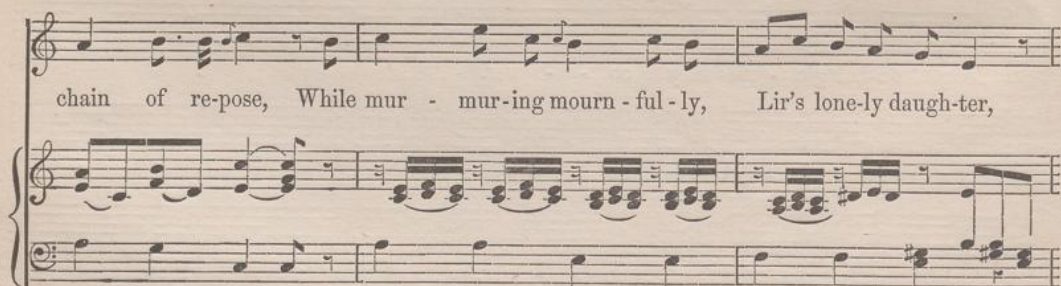
dreams sub - lime, Catch a glimpse of the days that are
dreams sub - lime, Catch a glimpse of the days that are
dreams sub - - lime, Catch a glimpse of the days that are

o - - ver, Thus sigh - ing look thro' the waves of time, For the
o - - ver, Thus sigh - ing look thro' the waves of time, For the
o - - ver, Thus sigh - ing look thro' the waves of time, For the

long fa-ded glo - ries they co - - ver.
long fa-ded glo - ries they co - - ver.
long fa - ded glo - ries they co - - ver.



SILENT, OH MOYLE! BE THE ROAR OF THY WATER.*



* To make this story intelligible in a song would require a much greater number of verses than any one is authorized to inflict upon an audience at once; the reader must therefore be content to learn in a note, that Fionnuala, the daughter of Lir, was by some supernatural power transformed into a Swan, and condemned to wander for many hundred years over certain lakes and rivers in Ireland, till the coming of Christianity, when the first sound of the Mass-bell was to be the signal of her release.—I found this fanciful fiction among some manuscript translations from the Irish, which were begun under the direction of that enlightened friend of Ireland, the late Countess of Moira.

Tells to the night - star, her tale of woes, When shall the Swan, her

death - note sing - ing, Sleep with wings in dark - ness furl'd,

When shall heav'n, its sweet bell ring - ing, Call my spi - rit from this

stor - my world.

SECOND VERSE.

Sad - ly, Oh Moyle! to thy win - ter wave weeping, Fate bids me lan - guish long

a - ges a-way; Yet still in her dark - ness doth E - rin lie sleep-ing,

Still doth the pure light its dawn - ing de-lay. When will that day - star,

mild - ly springing, Warm our Isle with peace and love?

When shall heav'n, its sweet bell ring-ing, Call my spi-rit to the

fields a - bove?

p *cres.* *p* *pp*

COME, SEND ROUND THE WINE.

(AIR—WE BROUGHT THE SUMMER WITH US.)

Spirited.

First system of musical notation, featuring a treble and bass clef. The treble clef part has dynamic markings *p*, *f*, *p*, *f*, *p*. The bass clef part provides a harmonic accompaniment.

Second system of musical notation, including the first line of lyrics: "Come, send round the wine, and leave points of be - lief To sim - ple - ton sa - ges, and". The treble clef part contains the vocal line, and the bass clef part contains the piano accompaniment.

Third system of musical notation, including the second line of lyrics: "reas' - ning fools; This mo - ment's a flow'r too fair and brief To be". The treble clef part contains the vocal line, and the bass clef part contains the piano accompaniment.

Fourth system of musical notation, including the third line of lyrics: "with - er'd and stain'd by the dust of the schools. Your glass may be pur - ple, and". The tempo marking *scherzando.* is placed above the treble clef part. The treble clef part contains the vocal line, and the bass clef part contains the piano accompaniment with a dynamic marking *p*.

mine may be blue, But while they're both fill'd from the same bright bowl, The

fool that would quarrel for diff'rence of hue, De-serves not the com-fort they

shed on the soul.

SECOND VERSE.

Shall I ask the brave sol-dier, who fights by my side, In the cause of mankind, if our

creeds a - gree? Shall I give up the friend I have valued and tried, If he

kneel not be - fore the same al - tar with me? From the he - re - tic girl of my

scherzando.

p

soul shall I fly, To seek some where else a more or - tho - dox kiss? No!

pe - rish the hearts and the laws that try Truth, va - lor, and love, by a

standard like this.

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

SUBLIME WAS THE WARNING WHICH LIBERTY SPOKE.

(AIR—THE BLACK JOKE.)

With Spirit.

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of eighth notes in a descending scale, followed by a more complex rhythmic pattern. The left hand (bass clef) provides a steady accompaniment with chords and single notes.

The first system of the vocal melody and piano accompaniment. The vocal line (treble clef) starts with the lyrics "Sub - lime was the warn - ing which Li - ber - ty spoke, And". The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines.

The second system of the vocal melody and piano accompaniment. The vocal line (treble clef) continues with the lyrics "grand was the mo - ment when Spaniards a - woke In - to life and re - venge from the". The piano accompaniment (treble and bass clefs) continues with harmonic support.

The third system of the vocal melody and piano accompaniment. The vocal line (treble clef) concludes with the lyrics "Conqueror's chain ! Oh ! Li - ber - ty ! let not this". The piano accompaniment (treble and bass clefs) provides harmonic support.

spi-rit have rest, 'Till it moves, like a breeze, o'er the waves of the west— Give the

light of your look to each sor-row-ing spot, Nor, oh! be the Sham-rock of

E-rin for-got, While you add to your gar-land the O-live of Spain!

SECOND VERSE.

If the fame of our fa-thers, be-queath'd with their rights, Give to

coun - try its charm, and to home its de - lights; If de - ceit be a wound and sus -

pi - cion a stain; Then ye men of I - be - ria; our

cause is the same And, oh! may his tomb want a tear and a name, Who would

ask for a no - bler, a ho - li - er death, Than to turn his last sigh in - to

vic - to - ry's breath, For the Sham - rock of E - rin and O - live of Spain!

The first system consists of a piano introduction. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and sixteenth notes, with some notes marked with accents. The bass line consists of chords and single notes, providing harmonic support.

THIRD VERSE.

Ye Blakes and O' - Don - nels, whose fa - thers re - sign'd The green

The second system contains the first line of the third verse. The vocal line is written in a treble clef with a key signature of one sharp. The lyrics are printed below the notes. The piano accompaniment is shown in both treble and bass clefs, with the bass line featuring a steady eighth-note accompaniment.

hills of their youth, a - mong strangers to find That re - pose which at home they had

The third system contains the second line of the third verse. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the bass line.

sigh'd for in vain, Join, join in our hope that the

The fourth system contains the third line of the third verse. The vocal line includes a comma and a pause in the lyrics. The piano accompaniment features a more active bass line with some sixteenth-note patterns.

flame, which you light, May be felt yet in E - rin, as calm, and as bright; And for-

The fifth system contains the fourth line of the third verse. The vocal line concludes with a dash. The piano accompaniment continues with a consistent rhythmic accompaniment.

give ev - en Al - bion while blush - ing she draws like a tru - ant her sword in the

long slight-ed cause Of the Sham - rock of E - rin and O - live of Spain!

FOURTH VERSE.

God pros - per the cause, oh! it can - not but thrive While the

pulse of one pa - tri - ot heart is a - live; Its de - vo - tion to feel, and its

rights to maintain ; Then how saint-ed by sor-row its

mar-tyrs will die! The fin - ger of Glo - ry shall point where they lie ; While

far from the foot-steps of cow - ard or slave, The young spi - rit of Free - dom shall

shel - ter their grave be-neath Sham - rocks of E - rin and O - lives of Spain!

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS.

HARMONIZED FOR TWO VOICES.

With feeling.

Be - lieve me if all those en - dear - ing young charms Which I
 Be - lieve me if all those en - dear - ing young charms Which I

gaze on so fond - ly to - day, . . . Were to change by to - mor - row, and
 gaze on so fond - ly to - day, . . . Were to change by to - mor - row, and

fleet in my arms, Like fai - ry - gifts fad - ing a -

fleet in my arms, Like fai - ry - gifts fad - ing a -

way, . . . Thou wouldst still be a - dor'd, as this mo - ment thou art, Let thy

way, . . . Thou wouldst still be a - dor'd, as this mo - ment thou art, Let thy

love - li - ness fade as it will, . . . And a - round the dear ru - in each

love - li - ness fade as it will, . . . And a - round the dear ru - in each

wish of my heart Would en - twine it - self ver - dant - ly still. . .

wish of my heart Would en - twine it - self ver - dant - ly still. . .

p

SECOND VERSE.

It is not while beau - ty and youth are thine own, And thy

cheeks un - pro - fan'd with a tear, . . . That the fer - vour and faith of a

soul can be known, To which time will but make thee more

dear! . . . No, the heart that has tru - ly lov'd ne - ver for - gets, But as

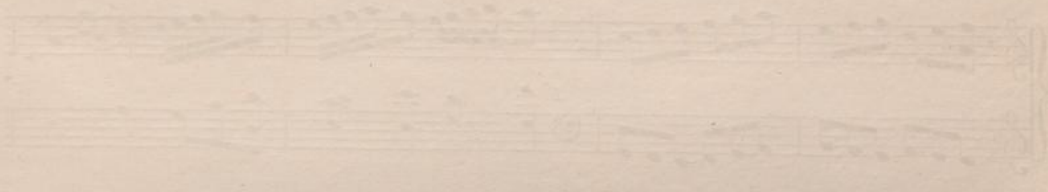
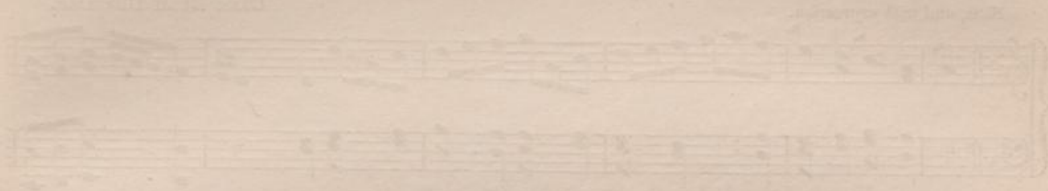
tru - ly loves on to the close, . . . As the sun - flow-er turns on her

god, when he sets, The same look which she turn'd when he rose.

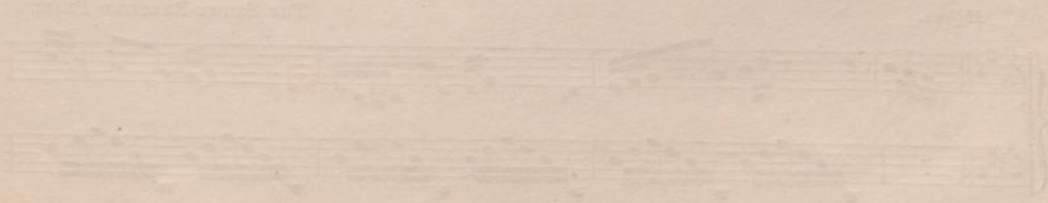
Handwritten musical notation on a page with ten systems. Each system consists of a vocal line (soprano or alto clef) and a piano accompaniment line (bass clef). The notation is in ink and includes notes, rests, and bar lines. The handwriting is somewhat faded and the paper shows signs of age.

INTRODUCTORY MUSIC FOR THE PIANO

First System



Second System



INTRODUCTORY MUSIC FOR THE PIANOFORTE.

Slow, and with expression.

CAEN DUBH DHEELISH.

The first system of music for 'CAEN DUBH DHEELISH' consists of two staves. The right-hand staff (treble clef) begins with a melodic line in 6/8 time, featuring a series of eighth and sixteenth notes. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *f* (forte) is placed above the right-hand staff in the second measure.

The second system continues the piece. The right-hand staff features a more complex melodic line with some triplets. The left-hand staff continues the accompaniment. A dynamic marking of *p* (piano) is placed above the right-hand staff in the second measure.

The third system shows the continuation of the melody and accompaniment. A dynamic marking of *ff* (fortissimo) is placed above the right-hand staff in the second measure.

The fourth system features a more active right-hand melody with many sixteenth notes. The left-hand accompaniment remains steady. A dynamic marking of *pp* (pianissimo) is placed above the right-hand staff in the first measure.

The fifth system concludes the piece with a final melodic flourish in the right hand and a sustained chordal accompaniment in the left hand. A dynamic marking of *f* is placed above the right-hand staff in the first measure.

Majeur.

THE SNOWY-BREASTED PEARL

The first system of music for 'THE SNOWY-BREASTED PEARL' consists of two staves. The right-hand staff (treble clef) begins with a melodic line in 6/8 time, featuring a series of eighth and sixteenth notes. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and moving bass lines.

The musical score consists of eight systems of two staves each. The first system is in G major and 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The second system is marked *lento.* and continues the piece. The third system is marked *Slow, and with expression.* and *CAEN DUBH DHEELISH.* in 6/8 time, with a forte (*f*) dynamic. The fourth system is marked *p* and includes a repeat sign. The fifth system is marked *ff*. The sixth system is marked *pp* and features a triplet in the right hand. The seventh system is marked *f*. The eighth system concludes the piece with a final cadence.

Lively.

Mineur.

AIR--CAPTAIN MAGIN.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some accidentals. The lower staff is in bass clef and features a bass line with a dynamic marking of *f* (forte) and includes some rests.

PLANXTY JOHNSTONE.

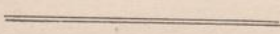
The second system begins with the tempo marking *Lively.* in the upper left. It consists of two staves in treble and bass clefs. The music is in a key with one sharp (F#) and a 6/8 time signature. The melody in the upper staff is lively and rhythmic, while the bass line provides a steady accompaniment.

The third system continues the piece with two staves in treble and bass clefs. The melodic line in the upper staff features a mix of eighth and sixteenth notes, while the bass line maintains a consistent rhythmic pattern.

The fourth system consists of two staves. A dynamic marking of *f* is placed in the lower staff. The upper staff continues the melodic development, and the lower staff provides harmonic support with chords and moving lines.

The fifth system consists of two staves in treble and bass clefs. The music continues with a similar rhythmic and melodic structure to the previous systems.

The sixth and final system on the page consists of two staves in treble and bass clefs. The piece concludes with a final cadence in both staves.



ERIN! OH ERIN!

(AIR—THAMA MA HULLA.*)
With feeling and solemnity.

HARMONIZED FOR THREE VOICES.

The piano introduction consists of two staves. The right hand plays a melody in G major, 3/4 time, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The left hand provides a harmonic accompaniment with chords and moving lines.

Like the bright lamp that lay in Kil - dare's ho - ly fane, And

The first vocal line is in G major, 3/4 time. The lyrics are: "Like the bright lamp that lay in Kil - dare's ho - ly fane, And". The piano accompaniment consists of two staves.

burn'd thro' long a - ges of dark - ness and storm Is the heart that

The second vocal line continues the melody. The lyrics are: "burn'd thro' long a - ges of dark - ness and storm Is the heart that". The piano accompaniment consists of two staves.

sorrows have frown'd on in vain, Whose spi - rit out - lives them un-

The third vocal line concludes the phrase. The lyrics are: "sorrows have frown'd on in vain, Whose spi - rit out - lives them un-". The piano accompaniment consists of two staves.

* There are various settings of this air; that which differs most from the set we have adopted, will be found at the end of this Number.

† The inextinguishable fire of St. Bridget, at Kildare, which Giraldus mentions, "Apud Kildarium occurrit Ingis Sanctæ Brigidæ, quem inextinguibilem vocant; non quod extingui non possit, sed quod tam sollicitè moniales et sanctæ mulieres ignem, suppetente materia, fovent et nutriunt ut à tempore virginis per tot annorum curricula semper mansit inextinctus."—Girald. Camb. de Mirabil. Hibern. Dist. 2, c. 34.

fad - ing and warm, E - rin! oh E - rin! thus bright through the

tears Of a long night of bon - dage thy spi - rit ap - pears!

E - rin oh! E - rin! thus bright through the tears Of a
E - rin! oh E - rin! thus bright through the tears Of a
E - rin! oh E - rin! thus bright through the tears Of a

long night of bon - dage thy spi - rit ap - pears!
long night of bon - dage thy spi - rit ap - pears!
long night of bon - dage thy spi - rit ap - pears!

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#).

SECOND VERSE.

The na-tions have fall'n and thou still art young, Thy

sun is but ri-sing when o-thers are set; And tho' sla - - - very's

cloud, o'er thy morn-ing hath hung, The full noon of free-dom shall

beam round thee yet. E - rin! oh, E - rin! tho' long in the

shade, Thy star will shine out, when the proud - est shall fade.

E - rin! oh E - rin! tho' long in the shade, Thy
 E - rin! oh E - rin! tho' long in the shade, Thy
 E - rin! oh E - rin! tho' long in the shade, Thy

star will shine out when the proud - est shall fade.
 star will shine out when the proud - est shall fade.
 star will shine out when the proud - est shall fade.

THIRD VERSE.

Un - chill'd by the rain, and un - wak'd by the wind, The

li - ly lies sleep - ing thro' win - ter's cold hour, Till the hand of

spring her dark chain un - bind, And day - light and li - ber - ty

bless the young flow'r.* E - rin! oh E - rin! *thy* win - ter is

past, And the hope, that liv'd thro' it, shall blos - som at last.

* Mrs. H. Tighe, in her exquisite lines on the lily, has applied this image to a still more important subject.

* E - rin! oh E - rin! thy win - ter is past, And the
 hope, that liv'd thro' it, shall blos - som at last.

THAMAMA HULLA.

* For harmonization, see first verse.

DRINK TO HER.

(AIR—HEIGH-HO! MY JACKY.)

In Sea

Playful.

Drink to her, who long Hath wak'd the po - et's sigh; The

loco.

p

girl, who gave to song What gold could ne - ver buy. Oh! woman's heart was made For

minstrel hands a-lone; By o - ther fingers play'd, It yields not half the tone. Then,

here's to her, who long Hath wak'd the po - et's sigh, The girl, who gave to song What

gold could ne - ver buy!

SECOND VERSE.

At Beau - ty's door of glass, Where Wealth and Wit once stood, They

loco.

p

ask'd her, "which might pass?" She an - swered "he who could." With

gold - en key, Wealth thought To pass— but 'twould not do; While

Wit a diamond brought, Which cut his bright way thro'! Then here's to her, who long Hath

wak'd the po - et's sigh, The girl, who gave to song What gold could ne - ver buy!

THIRD VERSE.

The love that seeks a home Where wealth or gran - deur shines, Is

like the gloo - my gnome, That dwells in dark gold mines. But

oh! the po - et's love Can boast a bright - er sphere; Its

na - tive home's a - bove, Though wo - man keeps it here! Then drink to her, who long Hath

wak'd the po - et's sigh, The girl, who gave to song What gold could ne - ver buy!

3 3

OH! BLAME NOT THE BARD.

(AIR—KITTY TYRREL.)

HARMONIZED FOR TWO VOICES.

With expression.

The piano introduction is written in 6/4 time and B-flat major. It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand with a steady eighth-note accompaniment.

The first system of the vocal duet consists of two staves. The top staff is the soprano part and the bottom staff is the alto part. Both parts sing the lyrics: "Oh! blame not the bard,* if he fly to the bow'rs, Where plea - sure lies, care-less-ly". The piano accompaniment continues with the same eighth-note pattern.

The second system of the vocal duet consists of two staves. The top staff is the soprano part and the bottom staff is the alto part. Both parts sing the lyrics: "smil - ing at fame; He was born for much more, and, in hap - pi - er hours, His". The piano accompaniment continues with the same eighth-note pattern.

* We may suppose this apology to have been uttered by one of those wandering bards whom Spencer so severely, and, perhaps, truly describes in his state of Ireland, and whose poems, he tells us, "were sprinkled with some pretty flowers of their natural device, which gave good grace and comeliness unto them; the which it is great pity to see abused to the gracing of wickedness and vice, which, with good usage, would serve to adorn and beautify virtue."

soul might have burn'd with a ho - li - er flame. The string, that now lan - guishes

soul might have burn'd with a ho - li - er flame. The string, that now lan - guishes

loose o'er the lyre, Might have bent a proud bow* to the war - rior's dart; And the

loose o'er the lyre, Might have bent a proud bow to the war - rior's dart; And the

lip, which now breathes but the song of de - sire, Might have pour'd the full tide of the

lip, which now breathes but the song of de - sire, Might have pour'd the full tide of the

* It is conjectured by Wormius, that the name of Ireland is derived from *Yr*, the Runic for a *bow*, in the use of which weapon the Irish were once very expert. This derivation is certainly more creditable to us than the following:—"So that Ireland, (called the land of *Ire*, for the constant broils therein for 400 years), was now become the land of concord." LLOYD'S *State Worthies*. Art. 'The Lord Grandison.'

pa - tri - ot's heart!

pa - tri - ot's heart!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics 'pa - tri - ot's heart!' are written under both vocal staves.

SECOND VERSE.

But, a - las! for his coun-try—her pride is gone by, And that spi - rit is bro-ken, which

The second system of the musical score begins with the section header 'SECOND VERSE.' It features two vocal staves and piano accompaniment. The lyrics 'But, a - las! for his coun-try—her pride is gone by, And that spi - rit is bro-ken, which' are written under the vocal staves.

ne - ver would bend; O'er the ru - in her chil - dren in se - cret must sigh, For 'tis

The third system of the musical score continues the second verse. The lyrics 'ne - ver would bend; O'er the ru - in her chil - dren in se - cret must sigh, For 'tis' are written under the vocal staves.

trea - son to love her, and death to de-fend. Un - priz'd are her sons, 'till they've

The fourth system of the musical score concludes the second verse. The lyrics 'trea - son to love her, and death to de-fend. Un - priz'd are her sons, 'till they've' are written under the vocal staves.

learn'd to be-tray; Un-dis-tinguish'd they live, if they shame not their sires; And the

torch, that would light them thro' dig-ni-ty's way, Must be caught from the pile, where their

coun-try ex-pires!

THIRD VERSE.

Then blame not the bard, if, in pleasure's soft dream, He should try to for-get, what he

ne-ver can heal; Oh! give but a hope, let a vis-ta but gleam Thro' the

gloom of his coun-try, and mark how he'll feel! That in - stant, his heart at her

shrine would lay down, Ev'-ry pas-sion it nurs'd, ev'-ry bliss . . it a-dor'd, While the

myr-tle, now id - ly en-twin'd with his crown, Like the wreath of Her-mo-dius, should

co - ver his sword.*

FOURTH VERSE.

But, tho' glo - ry be gone, and tho' hope fade a - way, Thy name, lov - ed E - rin! shall

* See the Hymn, attributed to Alcæus, *Ἐν μυρτῶ κλαδί το ξίφος φορήσω*,—"I will carry my sword, hidden in myrtles, like Harmodius and Aristogiton," &c.

live in his songs, Not ev'n in the hour, when his heart is most gay, Will he

lose the re-mem-brance of thee and thy wrongs! The stran-ger shall hear thy la-

ment on his plains; The sigh of thy harp shall be sent. . o'er the deep, Till thy

mas-ters them - selves, as they ri - vet thy chains, Shall pause at the song of their

cap - tive, and weep!

WHILE GAZING ON THE MOON'S LIGHT.

Tenderly.

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.

While gaz - ing on the moon's light, A mo - ment from her smile I turn'd, To

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "While gaz - ing on the moon's light, A mo - ment from her smile I turn'd, To".

look at orbs that more bright, In lone and dis - tant glo - ry burn'd! But

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "look at orbs that more bright, In lone and dis - tant glo - ry burn'd! But".

too far each proud star, For me to feel its warming flame, Much

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "too far each proud star, For me to feel its warming flame, Much".

more dear the mild sphere, That near our planet smil - ing came, Thus

The fourth line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "more dear the mild sphere, That near our planet smil - ing came, Thus".

Ma - ry dear, be thou my own, While brighter eyes un - heed - ed play, I'll

love those moon-light looks a - lone, Which bless my home and guide my way.

Sea

SECOND VERSE.

The day had sunk in dim show'rs, But mid-night now, with lus - tre meek, Il -

lum - in'd all the pale flow'rs Like hope that lights a mourn - er's cheek. I

said, (while, the moon's smile play'd o'er a stream, in dimpling bliss) The

moon looks on many brooks, The brook can see no moon but this!" And

thus, I thought, our fortunes run, For many a lover looks to thee, While

oh! I feel there is but one, One Mary in the world for me.

Sea.

WHEN DAYLIGHT WAS YET SLEEPING UNDER THE BILLOW.

(AIR—KITTY OF COLERAINE.)*

(ILL OMENS.)

Moderate time.

When day - light was yet sleeping un - der the bil - low, And stars in the heavens still

lin - gering shone, Young Kit - ty, all blushing, rose up from her pil - low, The

last time she e'er was to press it a - lone. For the youth, whom she treasur'd her

* Having some reason to suspect that "Kitty of Coleraine" is but a modern English imitation of our style, I have thought it right to give an authentic Irish air to the same words, without, however, omitting the former melody, for which the words were originally written, and to which, I believe, they are best adapted. "Paddy's Resource" follows the present air.

heart and her soul in, Had pro - mis'd to link the last tie be - fore noon ; And, when

once the young heart of a maiden is sto - len, The maid - en her - self will steal

af - ter it soon!

SECOND VERSE.

As she look'd in the glass, which a wo - man ne'er mis - ses, Nor e - ver wants time for a

sly glance or two, A but - ter - fly, fresh from the night - flow - er's kiss - es, Flew

o - ver the mir - ror, and shad-ed her view. En - rag'd with the in - sect, for

hid - ing her gra - ces, She brush'd him—he fell, a - las! ne - ver to rise— “Ah!

such,” said the girl, “is the pride of our fa - ces, For which the soul's in - no - cence

too of - ten dies!”

THIRD VERSE.

While she stole thro' the gar - den, where heart's-ease was growing, She cull'd some, and kiss'd off its

night - fal - len dew ; And a rose, fur - ther on, look'd so tempt - ing and glowing, That,

spite of her haste, she must ga - ther it too ; But, while o'er the ro - ses too

care - less - ly lean - ing, Her zone flew in two, and the heart's - ease was lost—“Ah! this

means,” said the girl, (and she sigh'd at its mean - ing,) “That love is scarce worth the re -

pose it will cost !”

WHEN DAYLIGHT WAS YET SLEEPING UNDER THE BILLOW.

(AIR—PADDY'S RESOURCE.)

(ILL OMENS.)

Moderate time.

When day - light was yet sleeping un - der the bil - low, And stars in the heavens still

lin - ger - ing shone, Young Kitty, all blush - ing, rose up from her pillow, The

last time she e'er was to press it a-lone. For the youth, whom she treasur'd her

heart and her soul in, Had promis'd to link the last tie before noon; And, when

once the young heart of a mai-den is sto-len, The mai - den her - self will steal

af - ter it soon!

BY THE HOPE WITHIN US SPRINGING.

BEFORE THE BATTLE.

(AIR—THE FAIRY QUEEN.*)

HARMONIZED FOR FOUR VOICES.

The musical score is arranged in three systems. The first system consists of a grand staff with a treble clef and a bass clef, both in 6/4 time and key of D major. The treble part is marked 'Majestically' and includes dynamics *pp*, *f*, and *p*, along with the instruction 'lento'. The bass part includes dynamics *pp*, *f*, and *p*, and the instruction 'lento'. The second system continues the grand staff with dynamics *pp*, *f*, *p*, 'lento', and 'a tempo'. The third system features four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics 'By the hope with - in us spring - ing, He - rald of to -'. Below the vocal staves is a grand staff with dynamics *pp*.

* In order to bring this fine air of Carolan within the compass of the voice, it was necessary to raise some parts of it an octave higher than they are in the original setting, and to convert into a symphony the wild, characteristic passage, which, more than once, breaks so boldly across the course of the melody. The merit of this arrangement, as well as the responsibility, rests entirely with Sir John Stevenson. He gave me the air in its present harmonized form, and I found it rather a difficult task to follow with words, of any tolerable meaning, those abrupt variations of expression with which it abounds. The Melody, in its original form, may be seen at page 150.

morrow's strife ;

And by that sun, whose light is bring-ing, Chains or freedom, death or

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in G major, starting with a whole note G4, followed by quarter notes A4, B4, and C5. The lyrics 'morrow's strife ;' are written below. The second staff continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics 'And by that sun, whose light is bring-ing, Chains or freedom, death or' are written below. The piano accompaniment consists of two staves: the right hand plays a series of chords (G4-B4, A4-C5, B4-G4, F4-A4) and the left hand plays a bass line (G2, A2, B2, C3).

Oh! . . re - mem - - ber, life can be No charm for him, who

life— Oh! re - mem - ber, life can be No charm for him, who

Oh! re - mem - ber, life can be No charm for him, who

Oh! re - mem - ber, life can be No charm for him, who

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics 'Oh! . . re - mem - - ber, life can be No charm for him, who' are written below. The second staff continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics 'life— Oh! re - mem - ber, life can be No charm for him, who' are written below. The piano accompaniment consists of two staves: the right hand plays a series of chords (G4-B4, A4-C5, B4-G4, F4-A4) and the left hand plays a bass line (G2, A2, B2, C3).

lives not free! Sinks a he-ro to his grave,
 lives not free! Sinks a he-ro to his grave, 'Midst the
 lives not free! Like the day-star in the wave, 'Midst the
 lives not free! 'Midst the

dew-fall of a na-tion's tears!
 dew-fall . . of a na-tion's tears!
 dew-fall of a na-tion's tears!

The smiles of home may
 Bless - ed is he, o'er whose . . de - cline The smiles of home may
 Blest is he, o'er whose . de - cline The smiles of home may
 Blest is he, o'er whose . de - cline The smiles of home may

sooth - ing shine,
 sooth - ing shine, And light him down the steep of years :— . . .
 sooth - ing shine, And light him down the steep of years :— . . .
 sooth - ing shine, And light . . . him down the steep of years :—
 sooth - ing shine, And light . . . him down the steep of years :—

But oh! how grand,

But oh! how grand, But

But oh! how grandly, how grandly, But

But oh! how grandly, how grandly, But

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Who close their eyes on

oh! how grand they sink to rest, Who close their eyes on

oh! . . . how grand . they sink . to rest, Who close . . . their eyes on

oh! how grand they sink to rest, Who close their eyes on

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

vic - t'ry's breast!

vic - t'ry's breast!

vic - t'ry's breast!

vic - t'ry's breast!

vic - t'ry's breast!

cres.

Detailed description: This block contains the first verse of the hymn. It features five vocal staves, each with the lyrics "vic - t'ry's breast!". The music is in G major and 4/4 time. The piano accompaniment begins with a rhythmic pattern of eighth and sixteenth notes, marked with a *cres.* (crescendo) dynamic. The piano part includes a first ending bracket at the end of the first system.

SECOND VERSE.

O'er his watch - fire's fad - ing em - - bers, Now the foe - man's

p

L

Detailed description: This block contains the second verse of the hymn. It features five vocal staves with the lyrics "O'er his watch - fire's fad - ing em - - bers, Now the foe - man's". The piano accompaniment is in G major and 4/4 time, starting with a piano (*p*) dynamic. The piano part includes a first ending bracket at the end of the first system.

cheek turns white,

When his bo-ding heart that field re-mem-bers, Where we dimm'd his glo-ry's

This system contains the first vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "cheek turns white," followed by "When his bo-ding heart that field re-mem-bers, Where we dimm'd his glo-ry's". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp.

Ne - - ver let . . . him bind a - gain A chain, like that we

light! Ne - - ver let him bind a - gain A chain, like that we

Ne - - ver let him bind a - gain A chain, like that we

Ne - - ver let him bind a - gain A chain, like that we

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "Ne - - ver let . . . him bind a - gain A chain, like that we light! Ne - - ver let him bind a - gain A chain, like that we". The piano accompaniment continues with two staves, treble and bass clef, with a key signature of one sharp.

broke from then. Oh! be - fore the ev'ning falls,
 broke from then. Oh! be - fore the ev'ning falls, May we
 broke from then. Hark! the horn of com - bat calls— May we
 broke from then. May we

pledge that horn in tri - umph round!*

pledge that . . horn in tri - umph round!

pledge that horn in tri - umph round!

* "The Irish Corna was not entirely devoted to martial purposes. In the heroic ages, our ancestors quaffed Meadh out of them, as the Danish hunters do their beverage at this day."—WALKER.

In slum - ber cold at
 Ma - ny a heart, that now . . . beats high, In slum - ber cold at
 Ma - - ny hearts, that now . . . beat high, In slum - ber cold at
 Ma - - ny hearts, that now . . . beat high, In slum - ber cold at

night shall lie,
 night shall lie, Nor wak - en ev'n at vic - t'ry's sound:— . . .
 night shall lie, Nor wak - en ev'n at vic - t'ry's sound:— . . .
 night shall lie, Nor wak - - - - en ev'n at vict'ry's sound:—

But oh! how blest,
But oh! how blest, But
But oh! how blessed, how blessed, But
But oh! how blessed, how blessed, But

O'er whom a wond' - ring
oh! . . . how blest . . . that he - - ro's sleep, O'er whom . . . a wond'ring
oh! . . . how blest that he - - - ro's sleep, O'er whom . . . a wond' - ring
oh! how blest that he - - - ro's sleep, O'er whom a wond'-ring

world shall weep!

world shall weep!

world shall weep!

world shall weep!

cres.

This block contains a musical score for four voices and piano. The four voices (Soprano, Alto, Tenor, Bass) each have a part with the lyrics "world shall weep!". The piano accompaniment is in G major and 4/4 time, starting with a piano introduction and a *cres.* (crescendo) marking.

THE FAIRY QUEEN.

f *p* *r*

f *p*

f *p* *f* *p*

f *p* *r*

ff *p*

f *p* *r*

ff *p* *r* *pp*

This block contains a piano score for "The Fairy Queen". It features eight staves of music with various dynamic markings including *f*, *p*, *r*, *ff*, and *pp*. The score includes trills, slurs, and other musical notations.

NIGHT CLOSED AROUND.

AFTER THE BATTLE.

(AIR—THY FAIR BOSOM.)
With solemnity.

Night clos'd a-round . . . the conqu'ror's way . . . And lightning shew'd the

dis-tant hill, Where those, who lost . . . that dread-ful day, . . . Stood

few and faint, . . . but fear-less still! The soldier's hope, the pa-triot's

zeal, For e - ver dimm'd, . for e - ver crost— . Oh!

who shall say what he - roes feel, When all but life and

honour's lost!

SECOND VERSE.

The last sad hour of free-dom's dream, And va-lour's task, mov'd

slow - ly by, While mute they watch'd, till morn-ing's beam Should

rise, and give them light to die!—There is a world, where souls are

free, Where ty - rants taint not na - ture's bliss; . . . If

death that world's . . . bright op' - ning be, . . . Oh! who would live . . . a

slave in this!

OH! 'TIS SWEET TO THINK.

(AIR—THADY, YOU GANDER.)

Playfully.

Oh! 'tis sweet to think, that, wher-e'er we rove, We are sure to find some-thing

bliss-ful and dear; And that, when we're far from the lips we love, We have

but to make love to the lips we are near!* The heart, like a ten-dril, ac-

* I believe it is Marmontel, who says "*Quand on n'a pas ce que l'on aime, il faut aimer ce que l'on a.*" There are so many matter-of-fact people, who take such *jeux d'esprit* at this defence of inconstancy to be the actual and genuine sentiments of him who writes them, that they compel one, in self-defence, to be as matter-of-fact as themselves, and to remind them, that Democritus was not the worse physiologist, for having playfully contended that snow was black; nor Erasmus in any degree the less wise, for having written an ingenious encomium of folly.

cus - tom'd to cling, Let it grow where it will, cannot flourish a - lone, But will

lean to the near - est and love - li - est thing, It can twine with it - self, and make

close - ly its own. Then oh! what plea - sure, wher - e'er we rove, To be

doom'd to find some - thing, still, that is dear, And to know, when far from the

lips we love, We have but to make love to the lips we are near.

SECOND VERSE.

'Twere a shame, when flow - ers a - round us rise, To make light of the rest, if the

rose is not there; And the world's so rich in re - splen - dent eyes, 'Twere a

pi - ty to li - mit one's love to a pair. Love's wing and the pea-cock's are

near - ly a - like; They are both of them bright, but they're change-a-ble too: And, where-

e - ver a new beam of beau - ty can strike, It will tinc - ture love's plume with a

dif - fe - rent hue! Then oh! what plea - sure, where - e'er we rove, To be

doom'd to find some - thing, still, that is dear, And to know, when far from the

lips we love, We have but to make love to the lips we are near.

THE IRISH PEASANT TO HIS MISTRESS.

THROUGH GRIEF AND THROUGH DANGER.

(AIR—I ONCE HAD A TRUE LOVE.

HARMONIZED FOR TWO VOICES.

With feeling.

The musical score is arranged in three systems. Each system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one flat (B-flat) and the time signature is 3/8. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The lyrics are as follows:

Thro' grief and thro' dan - ger thy smile hath cheer'd my way, Till
 Thro' grief and thro' dan - ger thy smile hath cheer'd my way, Till
 hope seem'd to bud from each thorn, that round me lay; The
 hope seem'd to bud from each thorn, that round me lay; The

dark - er our for - tune, the bright - er our pure love burn'd, Till

dark - er our for - tune, the bright - er our pure love burn'd, Till

shame in - to glo - ry, till fear in - to zeal was turn'd; Oh!

shame in - to glo - ry, till fear in - to zeal was turn'd; Oh!

slave as I was, in thy arms my spir - it felt free, And

slave as I was, in thy arms my spir - it felt free, And

bless'd ev'n the sor-rows that made me more dear to thee.

bless'd ev'n the sor-rows that made me more dear to thee.

SECOND VERSE.

Thy ri - val was ho - nour'd, while thou wert wrong'd and scorn'd: Thy

crown was of bri - ars, while gold her brows a - dorn'd; She

woo'd me to tem - ples, while thou lay'st hid in caves; Her

friends were all mas - ters, while thine, a - las! were slaves; Yet,

cold in the earth, at thy feet I would ra - - ther be, Than

wed what I lov'd not, or turn one thought from thee.

THIRD VERSE.

They slan - der thee sore - ly, who say thy vows are frail— Hadst

thou been a false one, thy cheek had look'd less pale! They

say too, so long thou hast worn those ling' - - - ring chains, That

deep in thy heart they have print - ed their ser - - vile stains— Oh!

do not be - lieve them—no chain could that soul sub - due, Where

shin - eth thy spi - rit, there li - ber - ty shin - - - eth too.*

This system contains the vocal line and two piano accompaniment systems. The vocal line is in a single treble clef with a key signature of one flat and a common time signature. The piano accompaniment consists of two systems, each with a treble and bass clef. The first system of piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble. The second system continues this accompaniment with some melodic movement in the treble.

WHEN THRO' LIFE UNBLEST WE ROVE.

Slow and with feeling.

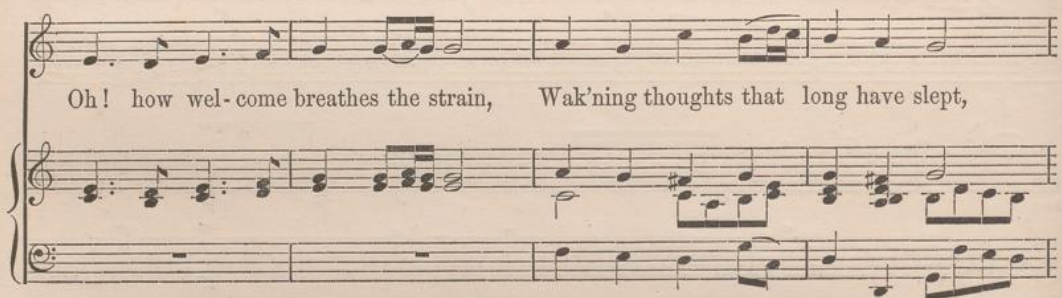
When thro' life un - blest we rove, Los - ing all that made life dear,

This system contains the vocal line and two piano accompaniment systems. The tempo/mood is marked 'Slow and with feeling'. The vocal line is in a single treble clef with a common time signature. The piano accompaniment consists of two systems, each with a treble and bass clef. The first system of piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble. The second system continues this accompaniment with some melodic movement in the treble.

* "Where the Spirit of the Lord is, there is liberty."—St. PAUL, 2 Corinthians, iii. 17.



Should some notes we us'd to love In days of boy-hood, meet our ear,



Oh! how wel-come breathes the strain, Wak'ning thoughts that long have slept,



Kind-ling for-mer smiles a-gain In fa-ded eyes that long have wept.



WHEN THRO' LIFE UNBLEST WE ROVE.

HARMONIZED FOR FOUR VOICES.

Slow and with feeling.

First system of piano introduction, featuring a treble and bass clef with a common time signature. The music consists of a flowing melody in the treble and a rhythmic accompaniment in the bass.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

First vocal line of the song, starting with a treble clef and a common time signature.

When through life un - blest we rove, Los - ing all that made life dear,

Second vocal line of the song, starting with a treble clef and a common time signature.

When through life un - blest we rove, Los - ing all . . . that made life dear,

Third vocal line of the song, starting with a treble clef and a common time signature.

Los - ing all that made life dear, Should

Fourth vocal line of the song, starting with a bass clef and a common time signature.

When through life un - blest we rove, Los - ing all . . . that made life dear, Should

Final system of piano accompaniment, featuring a treble and bass clef with a common time signature. The music concludes with a final chord in the treble and a sustained bass line.

Should some notes we us'd to love In days of boy-hood, meet our ear,
 Should some notes we us'd . to love In days of boy - hood, meet our ear,
 notes we lov'd In days of boy - hood, meet our ear,
 notes we us'd to love In days of boy - hood, meet our ear,

The first system consists of five staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is a piano accompaniment consisting of two staves.

Oh! how wel-come breathes the strain, Wak'ning thoughts that long have slept,
 Wak'nings thoughts that long have slept.
 Oh! how wel-come breathes the strain, Wak'ning thoughts that long have slept, Kindling
 Wak'ning thoughts that long have slept, Kindling

The second system consists of five staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is a piano accompaniment consisting of two staves.

Kind-ling for-mer smiles a - gain In fa - ded eyes that long have wept.

Kind-ling for-mer smiles a - gain In fa - ded eyes that long have wept.

for - mer smiles a - gain . . . In fa - ded eyes that long have wept.

for - - - - mer smiles a - gain In fa - ded eyes that long have wept.

SECOND VERSE.

Like the gale, that sighs a - long Beds of o - - ri - - en - tal flow'rs,

Like the gale, that sighs a - long Beds of o - - - ri - en - tal flow'rs,

Beds of o - - - - ri - en - tal flow'rs, Is the

Like the gale, that sighs a - long Beds of o - - - ri - en - tal flow'rs, Is the

Is the grate-ful breath of song, That once was heard in hap-pier hours;
 Is the grate-ful breath of song, That once was heard in hap-pier hours;
 breath of song, That once was heard in hap-pier hours;
 grate - - - - ful breath of song, That once was heard in hap-pier hour

Fill'd with balm the gale goes on, Tho' the flow'rs have sunk in death,
 Tho' the flow'rs have sunk in death,
 Fill'd with balm the gale goes on, Tho' the flow'rs have sunk in death, So when
 Tho' the flow'rs have sunk in death, So when

So when plea-sure's dream is gone, Its mem'-ry lives in Mu-sic's breath.

So when plea-sure's dream is gone, Its mem'-ry lives in Mu-sic's breath.

plea-sure's dream is gone, . Its mem'ry lives in Mu-sic's breath.

plea - - - sure's dream is gone, Its mem - ry lives in mu - sic's breath.

THIRD VERSE.

Mu - sic, oh! how faint, how weak, Language fades be - - fore thy spell,

Mu - sic, oh! how faint, how weak, Language fades be - fore thy spell, . .

Language fades be - fore thy spell, Why should

Mu - sic, oh! how faint, how weak, Language fades be - fore thy spell, Why should

Why should feel-ing e - - ver speak, When thou . . canst breathe her soul so well.

Why should feel-ing e - ver speak, When thou canst breathe her soul so well.

feel - - - - - ing speak, When thou canst breathe her soul so well.

feel - - - - - ing e - ver speak, When thou canst breathe her soul so well.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Why should feel-ing e - - ver speak, When thou . . canst breathe her soul so well." The first two staves have identical lyrics. The third staff has "feel - - - - - ing speak, When thou canst breathe her soul so well." The fourth staff has "feel - - - - - ing e - ver speak, When thou canst breathe her soul so well." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Friendship's bal - my words may feign, Love's are ev'n more false than they,

Love's are ev'n more false than they,

Friendship's bal - my words may feign, Love's are ev'n more false than they, Oh! 'tis

Love's are ev'n more false than they, Oh! 'tis

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Friendship's bal - my words may feign, Love's are ev'n more false than they," "Love's are ev'n more false than they," "Friendship's bal - my words may feign, Love's are ev'n more false than they, Oh! 'tis" and "Love's are ev'n more false than they, Oh! 'tis". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Oh! 'tis on - ly Mu - sic's strain, Can sweet - ly soothe and not be - tray!

Oh! 'tis on - ly Mu - sic's strain, Can sweet - ly soothe and not be - tray!

on - ly Mu - sic's strain, Can sweetly soothe and not be - tray!

on - - - - - ly Mu - sic's strain, Can sweet - ly soothe and not be - tray!

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a grand staff (piano accompaniment) with treble and bass clefs. The music is in a common time signature and a key signature of one flat.

IT IS NOT THE TEAR AT THIS MOMENT SHED.

With expression.

It is not the tear at this mo - ment shed, When the cold turf has just been laid

The second system consists of five staves. The top two staves are vocal parts (Soprano, Alto) with lyrics. The bottom three staves are a grand staff (piano accompaniment) with treble and bass clefs. The music is in a common time signature and a key signature of one flat.

o'er him, That can tell how be-lov'd was the soul that's fled, Or how

deep in our hearts we de - plore him, 'Tis the tear thro' ma - ny a

long day wept, Thro' a life by his loss all sha - - - ded, 'Tis the

sad remembrance fond - ly kept, When all o - ther griefs have fa - - - ded.

IT IS NOT THE TEAR AT THIS MOMENT SHED.

HARMONIZED FOR TWO VOICES.

With expression.

It is not the tear, at this mo - ment shed, When the cold turf has just been laid

It is not the tear, at this mo - ment shed, When the cold turf has just been laid

o'er him, That can tell how be-lov'd was the soul that's fled, Or how

o'er . . . him That can tell how be-lov'd was the soul that's fled, Or how

deep in our hearts we de - plore him, 'Tis the tear thro' ma - ny a
 deep in our hearts we de - - plore . . him, 'Tis the tear thro' ma - ny a

long day wept, Thro' a life by his loss all sha - - - - ded, 'Tis the
 long day wept, Thro' a life by his loss all sha - - - - ded, 'Tis the

sad remembrance fond - ly kept, When all o - ther griefs have fa - - - - ded.
 sad remembrance fond - ly kept, When all o - ther griefs have fa - - - - ded.

SECOND VERSE.

Oh! thus shall we mourn, And his mem'-ry's light, While it shines thro' our hearts, will im -

Oh! thus shall we mourn, And his mem' - ry's light, While it shines thro' our hearts, will im -

prove them, For worth shall look fair - er, and truth more bright, When we

prove them, For worth shall look fair - er, and truth more bright, When we

think how he liv'd but to love them! And as bu - ried saints the

think how he liv'd but to love them! And as bu - ried saints the

grave per - fume, Where fade - less they've long been ly - - - - ing, So our

grave per - fume, Where fade - less they've long been ly - - - - ing, So our

hearts shall borrow a sweet'ning bloom From the i-mage he left therein dy - - ing!

hearts shall borrow a sweet'ning bloom From the i-mage he left therein dy - - ing!

'TIS BELIEV'D THAT THIS HARP WHICH I WAKE NOW FOR THEE.

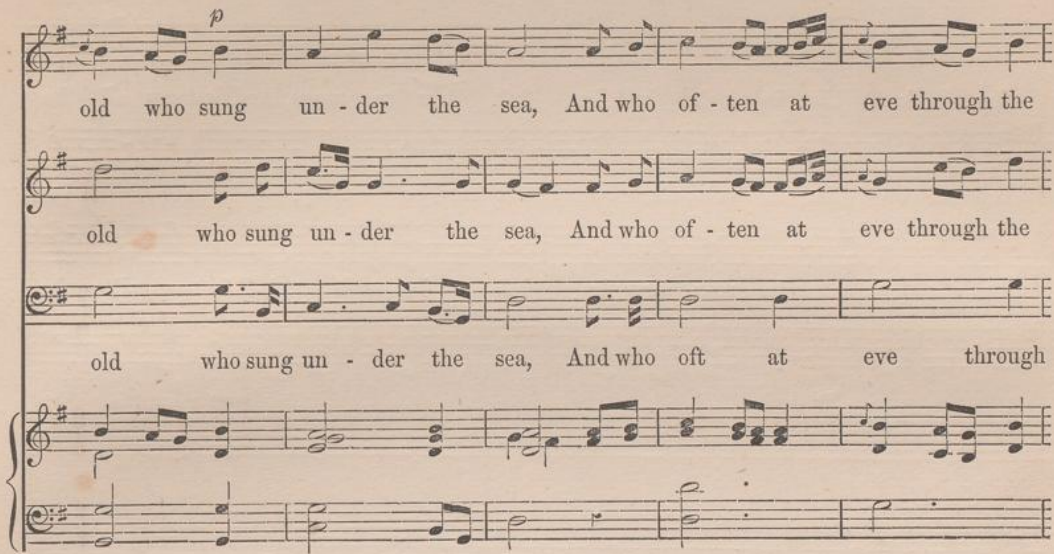
HARMONIZED FOR THREE VOICES.

'Tis be - liev'd that this Harp which I wake now for thee, Was a Sy - ren of

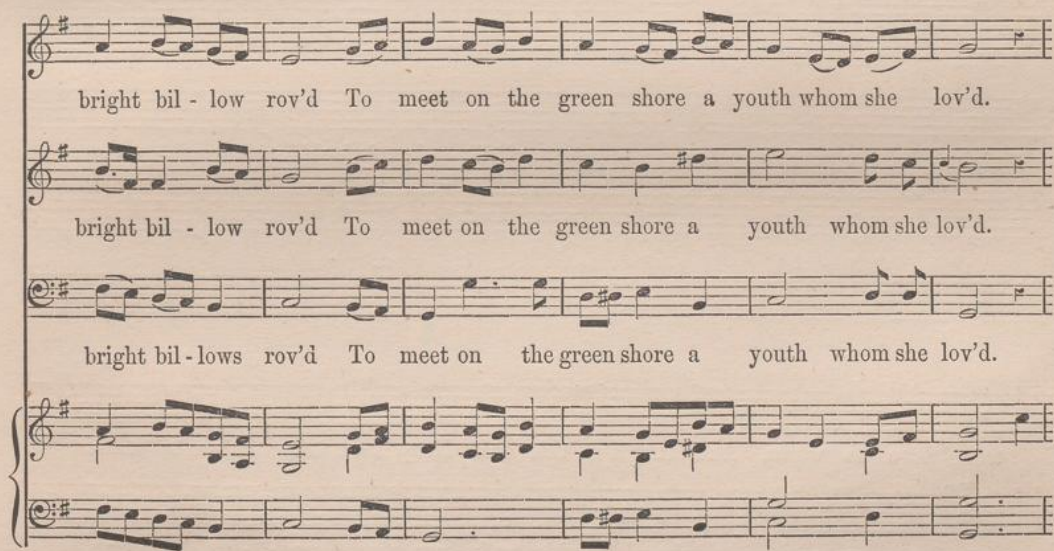
'Tis be - liev'd that this Harp which I wake now for thee, of

'Tis be - liev'd this Harp which I wake for thee, Was a Sy - ren of

p
old who sung un - der the sea, And who of - ten at eve through the
old who sung un - der the sea, And who of - ten at eve through the
old who sung un - der the sea, And who oft at eve through



bright bil - low rov'd To meet on the green shore a youth whom she lov'd.
bright bil - low rov'd To meet on the green shore a youth whom she lov'd.
bright bil - lows rov'd To meet on the green shore a youth whom she lov'd.



SECOND VERSE.

But she lov'd him in vain, for he left her to weep, And in tears all the
 But she lov'd him in vain, for he left her to weep, in
 But she lov'd in vain, for he left her to weep, And in tears all the


p
 night her gold ring - lets to steep, 'Till heav'n look'd with mer - cy on
 tears her gold ring-lets to steep, 'Till heav'n look'd with mer - cy on
 night her gold ring - lets to steep, 'Till heav'n look'd with mer - - cy on

true love so warm, And chang'd to this soft Harp the sea - maid - en's form.
 true love so warm, And chang'd to this soft Harp the sea - - maiden's form.
 true love so warm, And chang'd to this soft Harp the sea - - maiden's form.



Musical notation for the first system, featuring a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

THIRD VERSE.

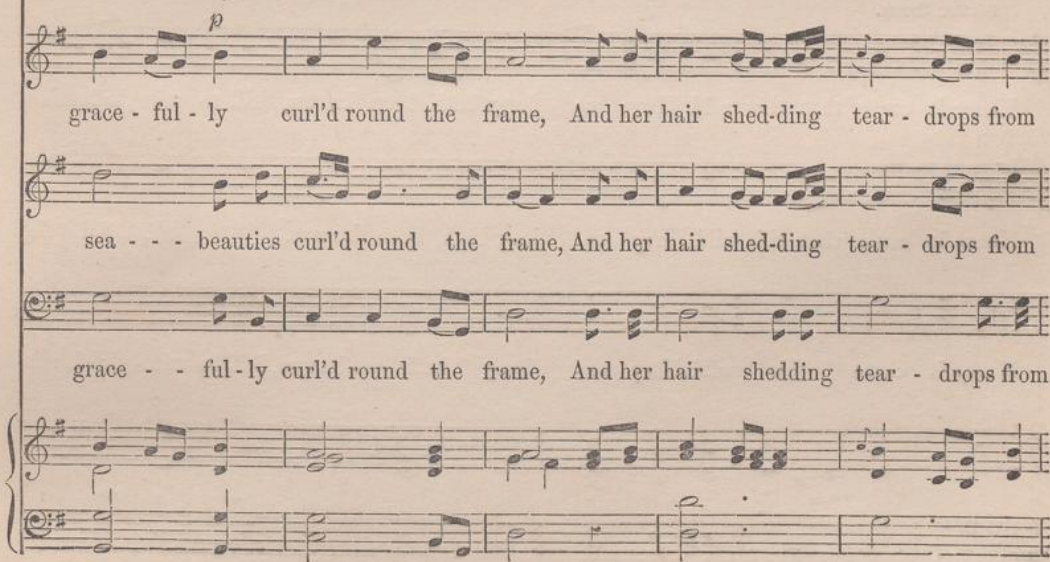


Musical notation for the third verse, including vocal lines and piano accompaniment. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#).

Still her bo - som rose fair, still her cheek smil'd the same, While her sea-beau-ties

Still her bo - som rose fair, still her cheek smil'd the same, her

Still her bo - som rose fair, still her cheek smil'd the same, While her sea-beau - ties



Musical notation for the continuation of the third verse, including vocal lines and piano accompaniment. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#).

grace - ful - ly curl'd round the frame, And her hair shed-ding tear - drops from

sea - - - beauties curl'd round the frame, And her hair shed-ding tear - drops from

grace - - ful - ly curl'd round the frame, And her hair shedding tear - drops from

all its bright rings, Fell o - ver her white arm to make the gold strings!

all its bright rings, Fell o - ver her white arm to make the gold strings!

all its bright rings, Fell o - ver her white arm to make the gold strings!

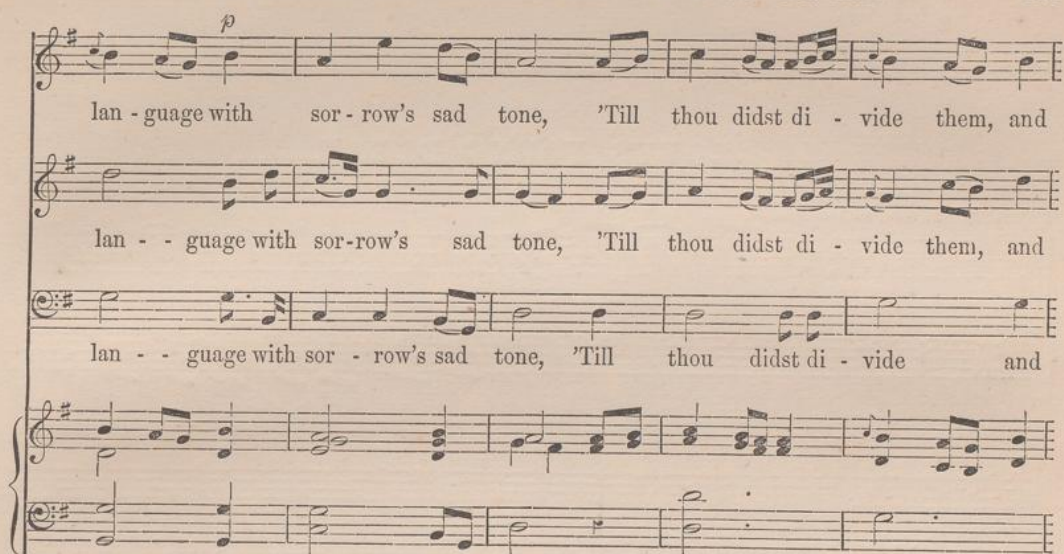
FOURTH VERSE.

Hence it came that this wild Harp so long hath been known, Still to min-gle love's

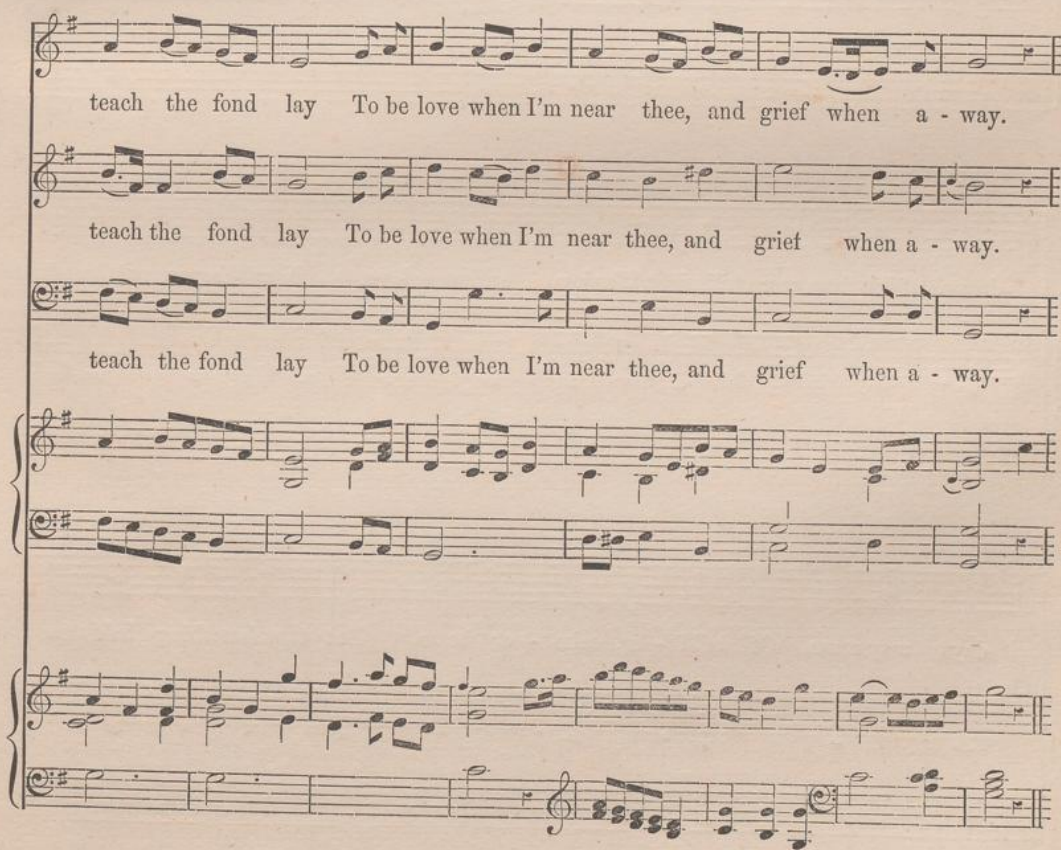
Hence it came that this wild Harp so long hath been known, love's

Hence it came this wild Harp so long hath been known, Still to min - gle love's

p
lan - guage with sor - row's sad tone, 'Till thou didst di - vide them, and
lan - - guage with sor-row's sad tone, 'Till thou didst di - vide them, and
lan - - guage with sor - row's sad tone, 'Till thou didst di - vide and



teach the fond lay To be love when I'm near thee, and grief when a - way.
teach the fond lay To be love when I'm near thee, and grief when a - way.
teach the fond lay To be love when I'm near thee, and grief when a - way.



LOVE'S YOUNG DREAM.

Moderate time, with expression.

The piano introduction consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment with eighth notes.

Oh! the days are gone when beau - ty bright My heart's chain wove, When my

The first line of the song features a vocal melody in the treble clef and piano accompaniment in both treble and bass clefs. The lyrics are written below the vocal line.

dream of life from morn 'till night Was love, still love. New hope may bloom And

The second line continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

days may come, Of mild - er, calm - er beam, But there's nothing half so

The third line concludes the vocal melody and piano accompaniment on this page. The lyrics are written below the vocal line.

lento. *tempo.*

sweet in life As love's young dream, Oh! there's nothing half so sweet in life As

love's young dream.

SECOND VERSE.

Tho' the bard to pur - er fame may soar, When wild youth's past, Tho' he

win the wise, who frown'd be-fore, To smile at last; He'll ne - ver meet, A

joy so sweet, In all his noon of fame, As when first he sung to

Woman's ear His soul - felt flame, And at ev' - ry close she blush'd to hear The

one lov'd name!

THIRD VERSE.

Oh that fai - ry form is ne'er for - got, Which first Love trac'd, Still it

ling'ring haunts the greenest spot On mem' - ry's waste: 'Twas o - dour, fled As

soon as shed, 'Twas morn - ing's wing - ed dream, 'Twas a light that ne'er can

shine a-gain On life's dull stream, Oh! 'twas light that ne'er can shine a-gain On
 life's dull stream.

This musical score is for the song 'Tho' Dark Are Our Sorrows'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are: 'shine a-gain On life's dull stream, Oh! 'twas light that ne'er can shine a-gain On life's dull stream.'

THO' DARK ARE OUR SORROWS.

(AIR—ST. PATRICK'S DAY.)

With spirit and feeling.

(THE PRINCE'S DAY.)*

Though dark are our sorrows, to - day we'll for - get them, And smile through our tears, like a

This musical score is for the song 'Tho' Dark Are Our Sorrows'. It features a vocal line and a piano accompaniment. The key signature is one flat (Bb), and the time signature is 6/8. The lyrics are: 'Though dark are our sorrows, to - day we'll for - get them, And smile through our tears, like a'.

* This song was written for a *fête* in honour of the Prince of Wales' Birth-day, given by my friend Major Bryan, at his seat in the County of Kilkenny.

sun - beam in show'rs; There nev-er were hearts, if our ru - lers would let them, More

form'd to be grate-ful and blest than ours. But just when the chain Has

ceas'd to pain, And Hope has enwreath'd it round with flow'rs, There

comes a new link Our spir - its to sink— Oh! the joy that we taste, like the

light of the poles, Is a flash a - mid darkness, too bril - liant to stay; But,

tho' 'twere the last lit - tle spark in our souls, We must light it up now, on our

Prince's Day.

SECOND VERSE.

Contempt on the minion who calls you dis - loy - al! Tho' fierce to your foe, to your

friends you are true; And the tri - bute most high to a head that is roy - al, Is

love from a heart that loves li - ber - ty too. While cow - ards, who blight Your

fame, your right, Would shrink from the blaze of bat-tle ar-ray, The

Stan-dard of Green In front would be seen,—Oh—my life on your faith! were you

sum-mon'd this mi-nute, You'd cast ev'-ry bit-ter re-mem-brance a-way, And

show what the arm of Old E-rin has in it, When rous'd by the foe on her

Prince's Day.

THIRD VERSE.

He loves the Green Isle, and his love is re - cord - ed In hearts which have suf - fer'd too

much to for - get; And hope shall be crown'd, and at - tach - ment re - ward - ed, And

E - rin's gay ju - bi - lee shine out yet. The gem may be broke By

ma - ny a stroke, But nothing can cloud its na - tive ray; Each

fragment will cast A light to the last— And thus Er - in, my coun - try, tho'

br - ken thou art, There's a lus - tre with - in thee, that ne'er will de - cay; A

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes. 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 eighth-note accompaniment in the right hand and a bass line in the left hand.

spi - rit, which beamst thro' each suf - fer - ing part, And now smiles at all pain on her

The second system of music continues the vocal line and piano accompaniment from the first system. It follows the same musical structure and notation as the first system.

Prince's Day.

The section titled "Prince's Day" begins with a vocal line on a single staff that contains several measures of rests. Below this, the piano accompaniment continues with two staves (treble and bass clef). The piano part features a more active and rhythmic accompaniment, including sixteenth-note passages in the right hand.

WEEP ON, WEEP ON.

Mournfully.

The first system of the musical score 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 series of eighth and sixteenth notes, followed by a more complex rhythmic pattern. The lower staff is in bass clef with the same key signature and time signature, featuring a simple accompaniment of quarter and eighth notes.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains the vocal line with the lyrics: "Weep on, weep on, your hour is past, Your dreams of pride are o'er; The". The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains the vocal line with the lyrics: "fa - - tal chain is round you cast, And you are men no more! In". The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

vain the He-ro's heart hath bled, The Sa-ge's tongue hath

warn'd in vain, Oh! free-dom, once thy flame hath fled, It ne-ver lights a-

gain.

SECOND VERSE.

Weep on, per-haps in af-ter days, They'll learn to love your name, And

many a deed may wake in praise, That long hath slept in blame! And,

when they tread the ru - in'd Isle, Where rest, at length, the

lord and slave, They'll wond'-ring ask, how hands so vile, Could con - quer hearts so

brave.

THIRD VERSE.

"'Twas fate," they'll say, "a way - ward fate Your web of dis - cord wove; And

while your ty - rants join'd in hate, You ne - ver join'd in love, But

hearts fell off that ought to twine, And Man pro-fan'd what

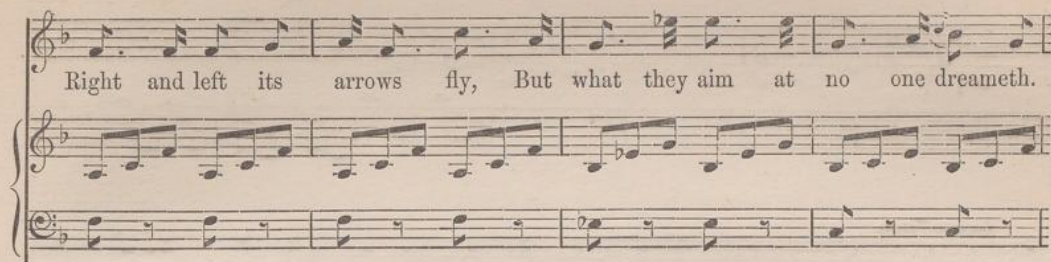
God had giv'n, 'Till some were heard to curse the shrine, Where o - thers knelt to

Heav'n!

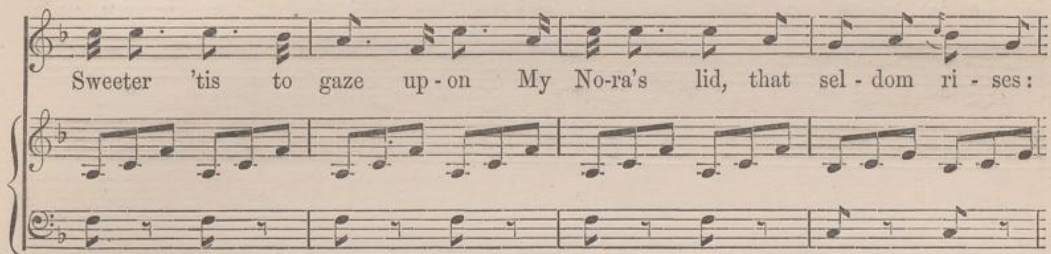
LESBIA HATH A BEAMING EYE.

*With lightness and expression.**espress.*

Les - bia hath a beam - ing eye, But no one knows for whom it beam - eth,



Right and left its arrows fly, But what they aim at no one dreameth.



Sweeter 'tis to gaze up-on My No-ra's lid, that sel-dom ri-ses:



Few her looks, but ev'-ry one, Like un-ex-pec-ted light, sur-pri-zes!



Oh my No-ra Cree-na dear! My gen-tle, bash-ful, No-ra Cree-na!



Beau-ty lies in ma-ny eyes, But love in yours, my No-ra Cree-na!

espress.

SECOND VERSE.

Lesbia wears a robe of gold, But all so close the nymph hath lac'd it,

Not a charm of beauty's mould, Pre-sumes to stay where na-ture plac'd it!

Oh! my No - ra's gown for me, That floats, as wild as moun - tain breez - es

Leav - ing ev' - ry beauty free, To sink or swell, as heaven pleas - es!

Yes, my No - ra Cree - na dear! My sim - ple, grace - ful No - ra Cree - na!

Na - ture's dress, Is love - li - ness, The dress you wear, my No - ra Cree - na!

espress.

THIRD VERSE.

Les-bia hath a wit re-fin'd, But, when its points are gleam - ing round us,

Who can tell if they're design'd, To daz-zle mere - ly, or to wound us;

Pil-low'd on my No - ra's heart, In sa-fer slum - ber love re - po - ses;

Bed of peace! whose roughest part, Is but the crump-ling of the ro - ses!

Oh my No - ra Cree - na dear! My wild, my art - less No - ra Cree - na!

Wit tho' bright, Hath not the light, That warms your eyes, my No - ra Cree - na!

espress.

I SAW THY FORM IN YOUTHFUL PRIME.

(AIR—DOMINANT.)

HARMONIZED FOR TWO VOICES.

Tenderly.

I saw . thy form in youth - ful prime, Nor thought that pale de -
 I saw . thy form in youth - ful prime, Nor thought that pale de -

cay . . . Would steal . be - fore the steps of time, And
 cay . . . Would steal . be - fore the steps of time, And

waste its bloom a - way, . . . MARY! Yet still thy fea - tures
 waste its bloom a - way, . . . MARY! Yet still thy fea - tures

I SAW THY FORM IN YOUTHFUL PRIME

wore that light . . Which fleets not with . . the breath: . . . And

wore that light . . Which fleets not with . . the breath: . . . And

life ne'er look'd more pure - ly bright Than in thy smile of

life ne'er look'd more pure - ly bright Than in thy smile of

death, . . . MARY!

death, . . . MARY!

SECOND VERSE.

As streams, that run o'er gold - en mines, Yet hum - bly, calm - ly

glide, Nor seem . . to know the wealth that shines With-

in their gen - tle tide, MARY! So, veil'd be - neath a

sim - ple guise, . . Thy ra - - diant ge - - - nius shone, And

that which charm'd all o - - ther eyes, Seem'd worth - less in thy

own, MARY!

THIRD VERSE.

If souls could al - ways dwell a - bove, Thou ne'er hadst left that sphere; Or,
 could we keep the souls we love, We ne'er had lost thee here, . . . MARY!
 Tho' many a gift - ed mind we meet, Tho' fair - est forms we see, . . . To
 live with them is far less sweet Than to re - mem - ber
 thee, . . . MARY! *

* I have here made a feeble effort to imitate that exquisite inscription of Shenstone's, "Iteu! quanto minus est cum reliquis versari. quam tui meminisse!"

BY THAT LAKE WHOSE GLOOMY SHORE.*

(AIR—THE BROWN IRISH GIRL.)

Moderate time.

The first system of the piano introduction consists of two staves. The right-hand staff features a melodic line with eighth-note patterns and some sixteenth-note runs. The left-hand staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piano introduction and includes the first line of lyrics: "By that Lake, whose gloomy shore Sky-lark never warbles o'er, † Where the". The musical notation continues with the same melodic and harmonic patterns as the first system.

The third system continues the piano introduction and includes the second line of lyrics: "cliff hangs high and steep, Young Saint Ke - vin stole to sleep. 'Here, at". The musical notation continues with the same melodic and harmonic patterns.

The fourth system continues the piano introduction and includes the third line of lyrics: "least," he calm - ly said, "Woman ne'er shall find my bed." Ah! the". The musical notation concludes the piece with a final cadence.

* 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 the wi - ly sex can do, Ah! the

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

SECOND VERSE.

'Twas from Kathleen's eyes he flew— Eyes of most un - ho - ly blue! She had

lov'd 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, where'er he turn'd, Still her eyes be - fore him burn'd.

THIRD VERSE.

On the bold cliff's bo - som cast, Tran - quil now he sleeps at last; Dreams of

heav'n, nor thinks that e'er Wo - man's smile can haunt him there. But nor

earth or heav'n is free From her pow'r, if fond she be: E - ven

now, while calm he sleeps, Kath-leen o'er him leans and weeps, E - ven

now, while calm he sleeps, Kathleen o'er him leans and weeps.

FOURTH VERSE.

Fear - less she had track'd his feet To this rock - y, wild re - treat, And when

morn - ing met his view, Her mild glan - ces met it too. Ah! your

Saints have cru - - el hearts! Stern - ly from his bed he starts, And with

rude re - pul - sive shock, Hurls her from the beet - ling rock, And with

rude re - pul-sive shock, Hurls her from the beet-ling rock.

FIFTH VERSE.

Glen - da-lough, thy gloo-my wave Soon was gen-tle 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 mu - sic stole; And her

ghost was seen to glide, Smil-ing o'er the fa - tal tide, And her

ghost was seen to glide, Smil-ing o'er the fa - tal tide.

SHE IS FAR FROM THE LAND.

(AIR—OPEN THE DOOR.)

HARMONIZED FOR THREE VOICES.

With melancholy expression.

FIRST VOICE.
She is far from the land where her young he - ro sleeps, And

TENOR.
She is far from the land where her young he - ro sleeps, And

BASS.
She is far from the land where her young he - ro sleeps, And

lov - ers are round her sigh - ing: But cold - ly she turns from their
lov - ers are round her sigh - ing: But cold - ly she turns from their
lov - ers are round her sigh - ing: But cold - ly she turns from their

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff. The piano part features a steady accompaniment with some triplet figures in the right hand.

gaze, and weeps, For her heart in his grave is ly - - - ing.
gaze, and weeps, For her heart in his grave is ly - - - ing.
gaze, and weeps, For her heart in his grave is ly - - - ing.

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are repeated on each vocal staff. The piano accompaniment continues with similar accompaniment patterns, including triplet figures.

The third system of the musical score consists of two piano staves. The right hand features a complex, rhythmic accompaniment with many sixteenth notes and triplet figures. The left hand provides a simple harmonic accompaniment. A fermata is placed over the final note of the right hand.

SECOND VERSE.

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

note which he lov'd a - wak - - - ing;— Ah! lit - tle they think who de-

light in her strains, That the heart of the min-strel is break - ing.

THIRD VERSE.

He had liv'd for his love, for his coun - try he died, They were

all that to life had en - twin'd him; Nor soon shall the tears of his

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

FOURTH VERSE.

Oh! make her a grave where the sun - - beams rest, When they

pro - mise a glo - ri - ous mor - - row! They'll shine o'er her sleep, like a

smile from the West, From her own lov'd island of sor - - row.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

NAY TELL ME NOT.

With archness and spirit.

8va.....

This system contains the first two staves of music for the second system. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats, and the time signature is 6/8. The lyrics are written below the vocal staff.

Nay, tell me not, dear, that the gob - let drowns One charm of feel - ing, one

This system contains the next two staves of music, continuing the vocal and piano parts from the third system.

fond re-gret; Be-lieve me, a few of thy ang-ry frowns Are

all I've sunk in its bright wave yet. Ne'er hath a beam Been

lost in the stream That e-ver was shed from thy form or Soul; The

balm of thy sighs, The spell of thine eyes, Still float on the sur-face, and

hol-low my bowl! Then fan-cy not, dear-est! that wine can steal One

bliss - - ful dream of the heart from me! Like founts, that a - wa - ken the

Pil - grim's zeal, The bowl but brightens my love for thee!

SECOND VERSE.

They tell us that Love in his fai - ry bow'r Had two blush - ro - ses, of

birth di - vine: He sprinkl'd the one with a rain - bow's show'r, But

bath'd the o - ther with mant - ling wine. Soon did the bud, That

drank of the flood Dis - till'd by the rain-bow, de - cline and fade, While

those, which the tide Of ru - by had dy'd, All blush'd in - to beau - ty like

thee, sweet maid! Then fan - cy not, dear - est! that wine can steal One

bliss - - ful dream of the heart from me; Like founts, that a - wa - ken the

Pil - grim's zeal, The bowl but brightens my love for thee!

AVENGING AND BRIGHT.

(AIR—CROOGHAN A VENEE.)*

Boldly.

† A - veng - ing and

* The name of this beautiful and truly Irish air is, I am told, properly written *Cruchàn na Féine*—i.e., the Fenian Mount, or Mount of the Fínnian heroes, those brave followers of *Fin Mac Cool*, so celebrated in the early history of our country.

† The words of this Song were suggested by the very ancient Irish story called "Deirdri, or the Lamentable Fate of the Sons of Usnach," which has been translated literally from the Gaelic by Mr. O'Flanagan—(see Vol. I. of *Transactions of the Gaelic Society of Dublin*),—and upon which it appears that the "Darthula" of Macpherson is founded. The treachery of Conor, King of Ulster, in putting to death the three sons of Usna, was the cause of a desolating war against Ulster, which terminated in the destruction of Eman. "This story," says Mr. O'Flanagan, "has been from time immemorial held in high repute as one of the three tragic stories of the Irish. These are—'The death of the children of Tournan;' 'The death of the children of Lear'—(both regarding Tuatha de Danans); and this, 'The death of the children of Usnach,' which is a Milesian story." It will be recollected that, in the Second Number of these Melodies, there is a ballad upon the story of the children of Lear, or Lir,—“Silent, O Moyle!” &c.

Whatever may be thought of those sanguine claims to antiquity, which Mr. O'Flanagan and others advance for the literature of Ireland, it would be a lasting reproach upon our nationality if the Gaelic researches of this gentleman did not meet with all the liberal encouragement they so well merit.

bright fall the swift sword of E - rin, On him who the

brave sons of Us - na be - tray'd!— For ev' - ry fond

espress. eye he hath wa - ken'd a tear in, *f* A drop from his

heart-wounds shall weep o'er her blade.

SECOND VERSE.

By the red cloud that hung o - - ver Co - nor's dark
 dwell - ing,* When U - lad's † three cham - pions lay
 sleep - ing in gore— By the bil - lows of
 war, which so of - ten, high swell - ing, Have waft - ed these
 he - roes to vic - to - ry's shore—

* "O Nasi! view that cloud that I here see in the sky! I see over Eman green a chilling cloud of blood-tinged red."—*Deirdri's Song*.
 † Ulster.

THIRD VERSE.

We swear to re - - venge them!— no joy shall be

tast - - ed, The harp shall be si - - - lent, the

maid - en un - - - wed, Our halls shall be

espress. mute and our fields shall lie wast - ed, *f* Till ven - geance is

wreak'd on the mur - der - er's head.

FOURTH VERSE.

Yes, mo - - narch, Tho' sweet are our home re - - col -

lec - - tions, Tho' sweet are the tears that from

ten - - der - ness fall ; Though sweet are our

WHAT THE BEE IS TO THE FLOWRET.

espress. *f*

friend - ships, our hopes, our af - - fec - tions, Re - venge on a

This system contains a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo/mood is marked 'espress.' and the dynamic is 'f'.

ty - rant is sweet - est of all.

This system continues the vocal line and piano accompaniment from the first system. The piano part features a prominent triplet in the right hand.

WHAT THE BEE IS TO THE FLOWRET.

(AIR—THE YELLOW HORSE.)
Playfully.

HARMONIZED FOR TWO VOICES.

Piano accompaniment for the second piece, in 2/4 time and B-flat major. It consists of a treble and bass clef staff.

TENOR.

What the bee is to the flow - ret, When he looks for ho - ney dew,

Musical score for the second piece, featuring a tenor vocal line in treble clef and piano accompaniment in grand staff. The key signature has two flats (Bb and Eb).

Through the leaves that close em-bow'r it, That, my love, I'll be to you.

TREBLE.

What the bank, with ver-dure glowing, Is to waves that wan-der near,

Whisp'ring kisses, while they're go-ing, That I'll be to you, my dear.

DUET.

What the bank, with ver-dure glow-ing, Is to waves that
 What the bank, with ver-dure glow-ing, Is to waves that

wan - der near, Whis - p'ring kiss - es while they're go - ing,
 wan - der near, Whis - p'ring kiss - es while they're go - ing,

That I'll be to you, my dear.
 That I'll be to you, my dear.

TREBLE.

But they say the bee's a ro - ver, That he'll fly when sweets are gone,

And when once the kiss is o - ver, Faith - less brooks will wan - der on.

TENOR.

Nay, if flow'rs will lose their looks, If sunny banks will wear a - way,

'Tis but right that bees and brooks should sip And kiss them while they may.

DUET.

Nay, if flow'r's will lose their looks, If sun - ny banks will
Nay, if flowrs will lose their looks, If sun - ny banks will

wear a - way, 'Tis but right that bees and brooks should
wear a - way, 'Tis but right that bees and brooks should

sip And kiss them while they may.

sip And kiss them while they may.

LOVE AND THE NOVICE.

HERE WE DWELL.

(AIR—CEAN DUBH DELISH.)*

Smoothly and in moderate time.

"Here we dwell in ho - li - est bow-ers, Where an - gels of light o'er our

o - ri - sons bend, Where sighs of de - vo - tion and breath - ings of flow - ers, To

* See page 228.

heaven in min-gled o-dours as-cend! Do not dis-turb our calm, Oh Love! So

like is thy form to the che-rubs a-bove, It well might de-ceive such

hearts as ours!"

SECOND VERSE.

Love stood near the No-vice and listen'd, And Love was no no-vice in

tak-ing a hint; His laugh-ing blue eyes soon with pi-e-ty glis-ten'd, His

ro - sy wing turn'd to hea - ven's own tint, "Who would have thought," the urchin cries, "That

Love could so well, so grave - ly dis - guise His wan - der - ing wings and

wound - ing eyes."

THIRD VERSE.

Love now warms thee, wak - ing and sleeping, Young No - vice to him all thy

o - ri - son's rise. He tin - ges the hea - ven - ly fount with his weep - ing, He

brightens the cen - sor's flame with his sighs. Love is the saint enshrin'd in thy breast, And

an - gels themselves would ad - mit such a guest, If he came to them cloth'd in

Pi - e-ty's vest.

We have taken the liberty of omitting a part of this Air, which appeared to us to wander rather unmanageably out of the compass of the voice. It is given, however, in its perfect form below.

Slow.

CEAN DUBH DELISH.

THIS LIFE IS ALL CHEQUER'D WITH PLEASURES AND WOES.

(AIR—THE BUNCH OF GREEN RUSHES THAT GREW AT THE BRIM.)

With feeling and gaiety.

This life is all chequer'd with pleasures and woes, That chace one a - no - ther like

waves of the deep,—Each bil-low, as brightly or dark - ly it flows, Re-

flect - ing our eyes, as they sparkle or weep. So close - ly our whims on our

mi - se - ries tread, That the laugh is call'd up ere the tear can be dried; And as

fast as the rain-drop of pi - ty is shed, The goose-plumage of fol - ly can

turn it a - side. But pledge me the cup, if ex - ist - ence would cloy With

hearts e - ver hap - py, and heads e - ver wise, Be ours the light grief that is

sis - ter to joy, And the short brilliant fol - ly, that flash - es and dies!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a series of eighth notes, while the piano accompaniment consists of chords and single notes.

SECOND VERSE.

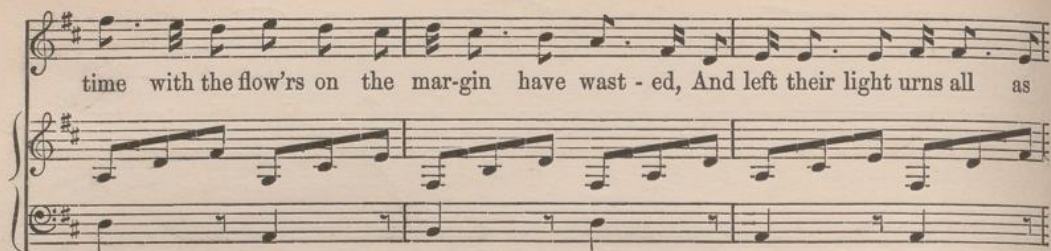
The second system begins with the vocal line: "When Hy - las was sent with his urn to the fount, Thro' fields full of light, and with". The piano accompaniment continues with a steady rhythm of chords and eighth notes.

The third system continues the vocal line: "heart full of play, Light rambled the boy, o - ver mea - dow and mount, And". The piano accompaniment maintains its accompanimental role.

The fourth system continues the vocal line: "ne-glec-ted his task for the flow'rs on the way.* Thus ma - ny, like me, who in". The piano accompaniment continues with a consistent accompaniment.

The fifth system concludes the vocal line: "youth should have tast - ed The foun - tain that runs by phi - lo - so - phy's shrine, Their". The piano accompaniment concludes with a final chord.

* Proposito florem praetulit officio.—PROPERT. lib. i. eleg. 20.



time with the flow'rs on the mar-gin have wast - ed, And left their light urns all as



emp - ty as mine. But pledge me the gob - let—while I - dle-ness weaves These



flow - rets to - ge - ther, should wis - dom but see One bright drop or two, that has



fall'n on the leaves, From her foun-tain di - vine, 'tis suf - fi - cient for me!



THE SHAMROCK.

In moderate time.

The piano introduction consists of two staves. The right hand plays a melody in G major, starting with a quarter rest followed by eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords and single notes.

Thro' E - rin's Isle, To sport a-while, As Love and Va - lour wan - der'd, With

The first line of the song features a vocal melody in G major and a piano accompaniment. The lyrics are: "Thro' E - rin's Isle, To sport a-while, As Love and Va - lour wan - der'd, With".

Wit, the sprite, Whose qui-ver bright A thousand ar - rows squan - der'd; Where

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Wit, the sprite, Whose qui-ver bright A thousand ar - rows squan - der'd; Where".

e'er they pass, A trip-le grass Shoots up, with dew-drops stream - ing, As

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "e'er they pass, A trip-le grass Shoots up, with dew-drops stream - ing, As".

soft-ly green As emeralds, seen Thro' pu - rest crys - tal gleam - ing,

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "soft-ly green As emeralds, seen Thro' pu - rest crys - tal gleam - ing,".

Oh the Sham - rock! The green im - mor - tal Sham - rock!

cho - sen leaf of Bard and Chief, Old E - rin's na - tive Sham - rock!

SECOND VERSE.

Says Va - lour, "See! They spring for me, Those leaf - y gems of morn - ing!" Says

Love, "No, no— For ME they grow, My fra - grant path a - - dorn - ing!" But

Wit per-ceives The tri-ple leaves, And cries "Oh! do not se - - ver A

type that blends Three god - like friends, Love, Va - lour, Wit for e - - ver!"

Oh the Sham - rock! The green im - mor - tal Sham - rock!

Cho - sen leaf of Bard and Chief, Old E - rin's na - tive Sham - rock!

AT THE MID HOUR OF NIGHT.

*Slow and with melancholy expression.**cres.*

HARMONIZED FOR FOUR VOICES.

Piano introduction in 3/8 time, featuring a melancholy melody in the right hand and a supporting bass line in the left hand. The music is marked 'Slow and with melancholy expression' and 'cres.' (crescendo).

Four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "At the mid - hour of night, when stars are weep - ing, I".

Four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "fly To the lone vale we lov'd, when life shone warm in thine eye;".

And I think that, if Spi-rits can steal from the regions of air, To re-

And I think that, if Spi-rits can steal from the regions of air, To re-

And I think that, if Spi-rits can steal from the regions of air, To re-

And I think that, if Spi-rits can steal from the regions of air, To re-

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are repeated on each of the four vocal staves.

vi-sit past scenes of de-light, thou wilt come to me there, And tell me our

vi-sit past scenes of de-light, thou wilt come to me there, And tell me our

vi-sit past scenes of de-light, thou wilt come to me there, And tell me our

vi-sit past scenes of de-light, thou wilt come to me there, And tell me our

The second system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are repeated on each of the four vocal staves.

love is re-mem-ber'd ev'n in the sky!

love is re-mem-ber'd ev'n in the sky!

love is re-mem-ber'd ev'n in the sky!

love is re-mem-ber'd ev'n in the sky!

SECOND VERSE.

Then I sing the wild song, which once 'twas rap-ture to

hear, When our voi-ces both ming-ling breath'd like one on the ear;

And, as e-cho far off thro' the vale my sad o-ri-son rolls, I

think, oh my love! 'tis thy voice from the king-dom of souls,* Faintly an - swer - ing

This system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 3/4 time signature.

still the notes that once were so dear.

This system continues the vocal line and piano accompaniment from the first system. The vocal line ends with a fermata over the final note. The piano accompaniment continues with a similar rhythmic pattern.

ONE BUMPER AT PARTING.

(AIR—MOLL ROE IN THE MORNING.)

With animation.

This system is the beginning of a new piece, 'ONE BUMPER AT PARTING.' It features a piano introduction in two staves. The key signature is two sharps (D major) and the time signature is 3/8. The music is characterized by a lively, rhythmic accompaniment.

This system continues the piano introduction from the first system. The right hand features a melodic line with eighth notes, while the left hand provides a steady accompaniment of eighth notes.

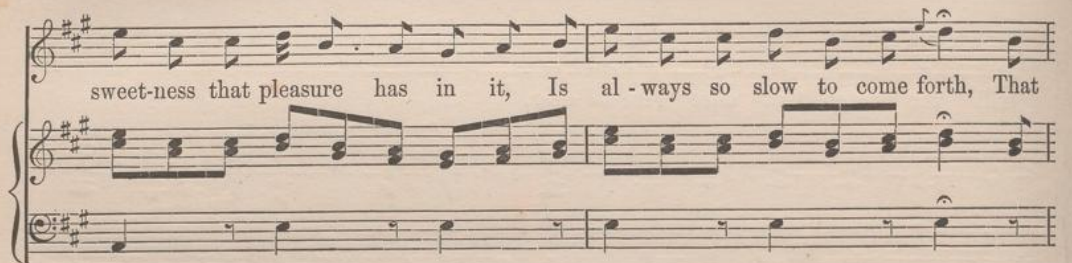
One bumper at part - ing, tho' ma - ny Have cir - cled the board since we met, The

This system introduces the vocal line for the second piece. The vocal line is in a single staff with a treble clef. The piano accompaniment continues in two staves. The lyrics are: "One bumper at part - ing, tho' ma - ny Have cir - cled the board since we met, The".

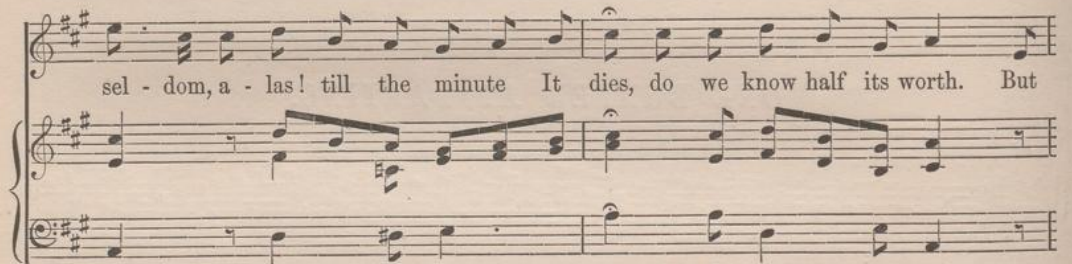
* "There are countries," says Montaigne, "where they believe the souls of the happy live in all manner of liberty, in delightful field and that it is those souls, repeating the words we utter, which we call Echo."



full-est, the sad-dest of a - ny Re-mains to be crown'd by us yet; The



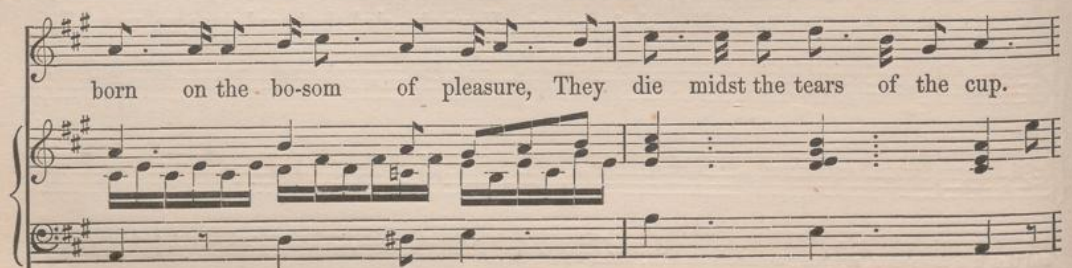
sweet-ness that pleasure has in it, Is al-ways so slow to come forth, That



sel - dom, a - las! till the minute It dies, do we know half its worth. But



oh! may our life's happy measure Be all of such moments made up, They're



born on the bo-som of pleasure, They die midst the tears of the cup.

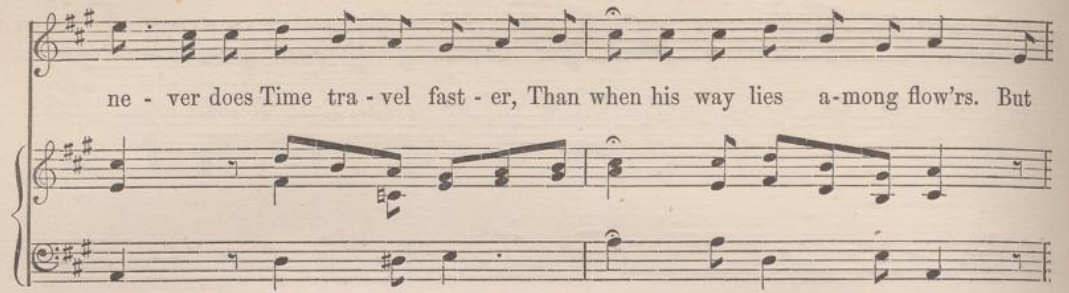


SECOND VERSE.

As on-ward we jour - ney, how plea-sant To pause and in - ha - bit a - while Those

few sun - ny spots, like the pre-sent, That 'mid the dull wil - der-ness smile! But

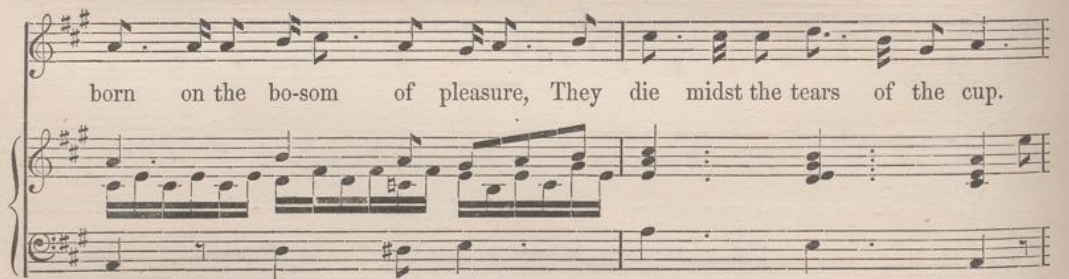
Time, like a pi - ti - less mas - ter, Cries "onward!" and spurs the gay hours—Ah,



ne - ver does Time tra - vel fast - er, Than when his way lies a-mong flow'rs. But



come—may our life's hap-py measure Be all of such moments made up ; They're



born on the bo-som of pleasure, They die midst the tears of the cup.



THIRD VERSE.

How bril-liant the sun look'd in sink-ing! The wa-ters be-neath him how bright! Oh!

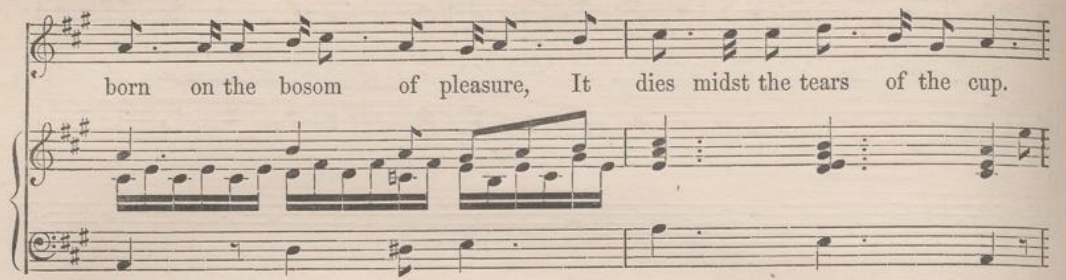
trust me, the fare-well of drinking Should be like the fare-well of light. You

saw how he finish'd, by dart-ing His beam o'er a deep bil-low's brim— So

fill up, let's shine at our part-ing, In full li- quid glo- ry, like him. And

oh! may our life's happy measure Of mo-ments like this be made up; 'Twas

born on the bosom of pleasure, It dies midst the tears of the cup.



THE LAST ROSE OF SUMMER.

(AIR—THE GROVES OF BLARNEY.)

Feelingly.



last rose of summer, Left bloom - - ing a - lone; All her

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in the same key with a grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A dynamic marking of *p* is placed above the vocal line.

love - ly com - pan - ions Are fa - - - - - ded and gone. No

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment remains consistent with the first system. The lyrics "love - ly com - pan - ions" are aligned with the first two notes, and "Are fa - - - - - ded and gone. No" are aligned with the remaining notes.

flow'r . . . of her kin - dred, no rose - bud is nigh, . . To re-

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same eighth-note pattern. The lyrics "flow'r . . . of her kin - dred, no rose - bud is nigh, . . To re-" are aligned with the notes.

flect back her blush - es, or give . . . sigh for sigh.

The fourth system features the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same eighth-note pattern. The lyrics "flect back her blush - es, or give . . . sigh for sigh." are aligned with the notes.

The fifth system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same eighth-note pattern. This system appears to be the end of the piece on this page.

SECOND VERSE.

I'll not leave thee, thou lone one, To pine . . . on the stem; Since the

love - ly are . . sleep - ing, Go, sleep thou with them; Thus

kind - - - - ly I scat - ter Thy leaves . . on the bed, Where thy

mates of the gar - den Lie scent - - - - less and dead.

THIRD VERSE.

So soon may I fol-low, When friend - - ships de cay, And from

Love's shin - - ing cir - cle The gems drop a - way! When

true hearts lie wi - ther'd, And fond . . . ones are flown, . . Oh!

who would in - - ha - bit This bleak world a - lone?

HARMONIZED FOR FOUR VOICES.

TREBLE. *Feelingly.*

'Tis the last rose of sum-mer left bloom - ing a -

ALTO.

'Tis the last rose of sum-mer left bloom - ing a -

TENOR.

'Tis the last rose of sum-mer left bloom - - ing a - -

BASS.

'Tis the last rose of sum-mer left bloom - ing a - -

lone, All her love - ly com - pan - ions are fa - - ded and
lone, All her love - ly com - pan - ions are fa - - ded and
lone, All her love - ly com - pan - ions are fa - - ded and
lone, All her love - - ly com - pan - ions are fa - - ded and

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: lone, All her love - ly com - pan - ions are fa - - ded and.

gone; No flow'r of her kin - dred, no rose - bud is
gone; No flow'r of her kin - dred, no rose - bud is
gone; No flow'r her kin - dred, no rose - bud is
gone; No flow'r her kin - dred, no rose - bud is

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: gone; No flow'r of her kin - dred, no rose - bud is.

nigh, . . . To re-flect back her blushes, or give sigh for sigh.

nigh, To re-flect back her blushes, or give sigh for sigh.

nigh, To re-flect back her blushes, or give sigh for sigh.

nigh, To re-flect her blushes, or give sigh for sigh.

THE YOUNG MAY MOON.

HARMONIZED FOR FOUR VOICES.

Lively.

The young May moon is beam - ing, love, The glow-worm's lamp is gleam - ing, love, How

The moon . . . is beam - ing, love, The glow-worm's lamp is gleam - ing, love, How

The moon . . . is beam - ing, love, The glow-worm's lamp is gleam - ing, love, How

The moon . . . is beam - ing, love, The glow-worm's lamp is gleam - ing, love, How

ad lib. *a tempo.*

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

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

sweet to rove Thro' Mor - na's grove, While the world is

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

dream - ing love! Then a - wake! the heav'ns look bright, my dear! 'Tis

dream - ing love! Then a - wake! . . . look bright, my dear! 'Tis

dream - ing love! Then a - wake! . . . look bright, my dear! 'Tis

dream - ing love! Then a - wake! . . . look bright, my dear! 'Tis

lento.

nev - er too late for de - light, my dear, And the best of all ways To

nev - er too late for de - light, my dear, And the best of all ways To

nev - er too late for de - light, my dear, And the best of all ways To

nev - er too late for de - light, my dear, And the best of all ways To

ad lib. *a tempo.*

length - en our days Is to steal a few hours from the night, my dear!

length - en our days Is to steal a few hours from the night, my dear!

length - en our days Is to steal from the night, my dear!

length - en our days Is to steal a few hours from the night, my dear!

ad lib. *a tempo.*

SECOND VERSE.

Now all the world is sleep - ing, love, But the Sage, his star-watch keep - ing, love, And

ad lib. I, whose star, More glo - rious far, *a tempo.* Is the eye from that case - ment

peep - ing, love. Then a - wake!—till rise of sun, my dear, The

lentando. Sa - - - ge's glass we'll shun, my dear, Or in watch - ing the flight Of

ad lib. bo - dies of light, *a tempo.* He might hap - pen to take thee for one, my dear.

A musical score for 'The Minstrel Boy' consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and features a melody with various ornaments and a steady accompaniment.

THE MINSTREL BOY.

(AIR—THE MOREEN.)

HARMONIZED FOR THREE VOICES.

With strength and spirit.

The first system of the three-voice harmonization. It consists of two staves: a treble clef staff for the upper voice and a bass clef staff for the lower voice. The music is in 2/4 time and begins with a simple harmonic accompaniment.

The second system of the three-voice harmonization. It consists of two staves: a treble clef staff for the upper voice and a bass clef staff for the lower voice. The music continues with a steady accompaniment, including a dynamic marking of *ff* (fortissimo).

The first vocal line of the three-voice harmonization. It is written on a treble clef staff and includes the lyrics: "The min-strel boy to the war is gone, In the ranks of death you'll find him; His".

The second vocal line of the three-voice harmonization. It is written on a treble clef staff and includes the lyrics: "The min-strel boy to the war is gone, In the ranks of death you'll find him; His".

The third vocal line of the three-voice harmonization. It is written on a bass clef staff and includes the lyrics: "The min-strel boy to the war is gone, In the ranks of death you'll find him; His".

The final system of the three-voice harmonization. It consists of two staves: a treble clef staff for the upper voice and a bass clef staff for the lower voice. The music concludes with a final chord and a cadence.

father's sword he has gird-ed on, And his wild harp slung be - hind him.

father's sword he has gird-ed on, And his wild harp slung be - - hind him.

father's sword he has gird-ed on, And his wild harp slung be - hind him.

Tenderly. *f*

"Land of Song!" said the war - rior bard, "Tho' all the world be - trays thee, One

"Land of Song!" said the war - rior bard, "Tho' all the world be - trays thee, One

"Land of Song!" said the war - rior bard, "Tho' all the world be - trays thee, One

sword, at least, thy rights shall guard, One faith - ful heart shall praise thee!"

sword, at least, thy rights shall guard, One faith - ful heart shall praise thee!"

sword, at least, thy rights shall guard, One faith - ful heart shall praise thee!"

SECOND VERSE.

The min - strel fell! But the foeman's chain Could not bring his proud soul un - - der; The

harp he lov'd ne'er spoke a - gain, For he tore its chords a - sun - - der; And

said "No chains shall sul - ly thee, Thou soul of love and brav - e - ry! Thy

Tenderly. *f*

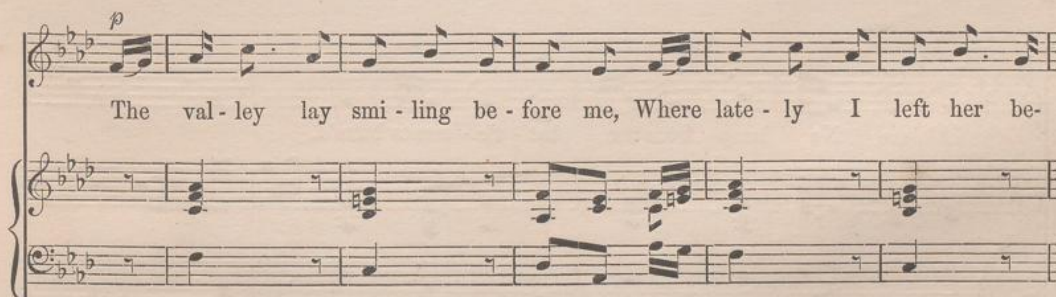
songs were made for the pure and free, They shall ne - ver sound in sla - ve - ry!"



THE VALLEY LAY SMILING BEFORE ME.

THE SONG OF O'RUARK, PRINCE OF BREFFNI.*

(AIR—THE PRETTY GIRL MILKING HER COW.)

According to the feeling of each verse.

* These stanzas are founded upon an event of most melancholy importance to Ireland; if, as we are told by our Irish historians, it gave England the first opportunity of profiting by our divisions and subduing us. The following are the circumstances as related by O'Halloran:—"The King of Leinster had long conceived a violent affection for Dearbhorgil, daughter to the King of Meath, and though she had been for some time married to O'Ruark, Prince of Breffni, yet could it not restrain his passion. They carried on a private correspondence, and she informed him that O'Ruark intended soon to go on a pilgrimage (an act of piety frequent in those days), and conjured him to embrace that opportunity of conveying her from a husband she detested to a lover she adored. Mae Murchad too punctually obeyed the summons, and had the lady conveyed to his capital of Ferns."—The monarch Roderic espoused the cause of O'Ruark, while Mae Murchad fled to England, and obtained the assistance of Henry II.

"Such," adds Giraldus Cambrensis (as I find him in an old translation), "is the variable and fickle nature of woman, by whom all mischiefs in the world (for the most part) do happen and come, as may appear by Marcus Antoninus, and by the destruction of Troy."

hind; Yet I trem - bled, and some - thing hung o'er me, That sad - den'd the


joy of my mind. I look'd for the lamp, which she told me Should

shine when her pil - grim re - turn'd, But, tho' dark - ness be - gan to in -

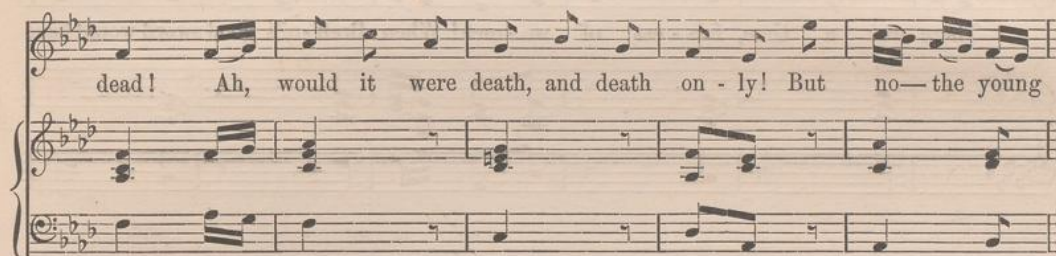
fold me, No lamp from the bat - tle - ments burn'd.

SECOND VERSE.

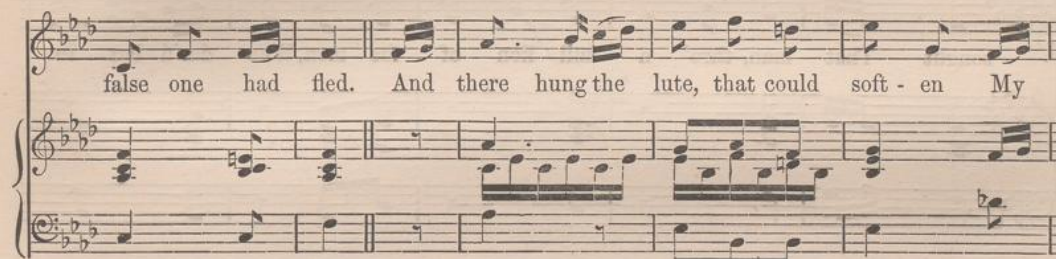
I flew to her cham-ber—'twas lone-ly As if the lov'd te-nant lay



dead! Ah, would it were death, and death on-ly! But no—the young



false one had fled. And there hung the lute, that could soft-en My



ve-ry worst pains in-to bliss, While the hand, that had wak'd it so



oft-en, Now throbb'd to my proud ri-val's kiss.



THIRD VERSE.

There *was* a time, fals - est of wo - men! When Breff - ni's good sword would have

sought That man, thro' a mil - lion of foe - men, Who dar'd but to

doubt thee *in thought!* While now— oh! de - ge - ne - rate daugh - ter Of

E - - rin, how fall'n is thy fame! And thro' a - ges of bond - age and

slaugh-ter, Thy coun - try shall bleed for thy shame.

FOURTH VERSE.

Al - rea - dy, the curse is up - on her, And stran - gers her val - leys pro-

fane; They come to di - vide—to dis - ho - nour, And ty - rants they

long will re - main! But on - ward! the green ban - ner rear - ing, Go,

flesh ev'-ry sword to the hilt; On *our* side is VIR - TUE and

E - RIN, On *theirs* is the SAX - ON and GUILT.

OH! HAD WE SOME BRIGHT LITTLE ISLE.

(AIR—SHEELA NA GUIRA.)

With lightness, and in moderate time.

Oh! had we some bright lit-tle Isle of our own, In a blue summer

o - cean, far off and a - lone; Where a leaf ne - ver dies in the still-blooming

bow'rs, And the bee ban - quets on thro' a whole year of flow'rs.

Where the sun loves to pause With so fond a de - lay, That the

night on - ly draws A thin veil o'er the day; Where sim - ply to

feel that we breathe, that we live, Is worth the best joy that life

else-where can give.

The first system of music features a vocal line in a treble clef with a key signature of one flat (B-flat). The lyrics 'else-where can give.' are written below the notes. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in a 4/4 time signature.

SECOND VERSE.

There, with souls e - ver ar - dent and pure as the clime, We should love as they

The second system of music continues the vocal line with the lyrics 'There, with souls e - ver ar - dent and pure as the clime, We should love as they'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line.

lov'd in the first gold - en time; The glow of the sunshine, the balm of the

The third system of music continues the vocal line with the lyrics 'lov'd in the first gold - en time; The glow of the sunshine, the balm of the'. The piano accompaniment features a consistent eighth-note accompaniment.

air, Would steal to our hearts, and make all sum - mer there;

The fourth system of music continues the vocal line with the lyrics 'air, Would steal to our hearts, and make all sum - mer there;'. The piano accompaniment remains consistent with the previous systems.

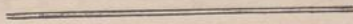
With af - fec - tion, as free From de - cline as the bow'rs; And with

The fifth system of music concludes the vocal line with the lyrics 'With af - fec - tion, as free From de - cline as the bow'rs; And with'. The piano accompaniment ends with a final chord.

Hope, like the bee, Living al - ways on flow'rs; Our life should re -

sem - ble a long day of light, And our death come on ho - ly and

calm as the night!



FAREWELL! BUT WHENEVER YOU WELCOME THE HOUR.

(AIR—MOLL ROONE.)

HARMONIZED FOR TWO VOICES.

With expression.

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

The first system of lyrics is set for two voices. The vocal staves show the melody with lyrics: "Fare - well!—but when - e - ver you wel - come the hour That a -". The piano accompaniment continues with a steady harmonic support.

The second system of lyrics continues the melody: "wak - ens the night-song of mirth in your bow'r, Then think of the friend, who once". The piano accompaniment remains consistent.

The third system of lyrics concludes the piece: "wel-com'd it too, And for - got his own griefs to be happy with you." The piano accompaniment provides a final harmonic resolution.

His griefs may re - turn, not a hope may remain Of the few that have brighten'd his

His griefs may re - turn, not a hope may remain Of the few that have brighten'd his

The first system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "His griefs may re - turn, not a hope may remain Of the few that have brighten'd his".

path - way of pain, But he ne'er will for - get the short vi - sion that threw Its en -

path - way of pain, But he ne'er will for - get the short vi - sion that threw Its en -

The second system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "path - way of pain, But he ne'er will for - get the short vi - sion that threw Its en -".

chant-ment a-round him, while ling'r-ing with you!

chant-ment a-round him, while ling'r-ing with you!

The third system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "chant-ment a-round him, while ling'r-ing with you!".

The fourth system of the musical score. It consists of a piano accompaniment. The piano accompaniment is in G major and 4/4 time.

SECOND VERSE.

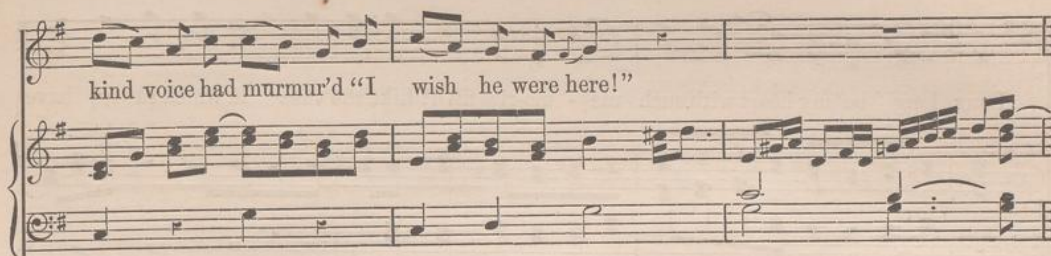
And still on that ev'ning, when plea - sure fills up To the

high - est top spar - kle each heart and each cup, Wher - e'er my path lies, be it

gloom - y or bright, My soul, happy friends, shall be with you that night;

Shall join in your re - vels, your sports and your wiles, And re - turn to me, beaming all

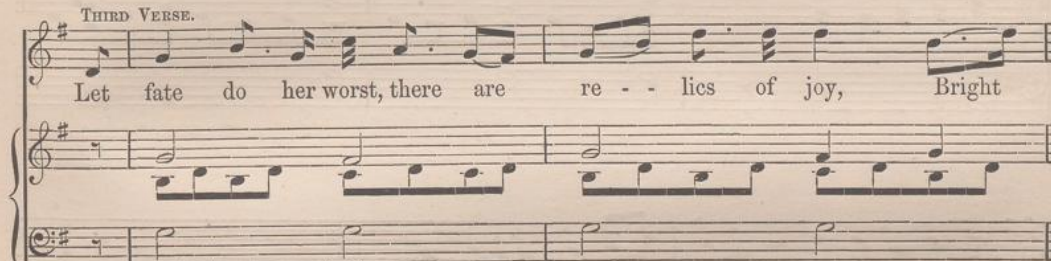
o'er with your smiles! Too blest, if it tells me, that 'mid the gay cheer, Some



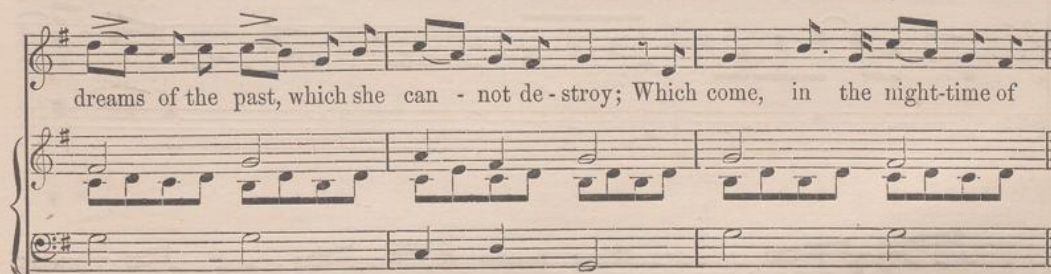
kind voice had murmur'd "I wish he were here!"



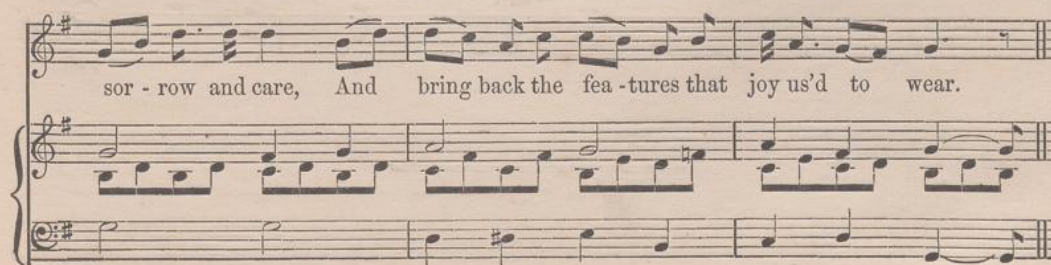
THIRD VERSE.



Let fate do her worst, there are re - - lies of joy, Bright



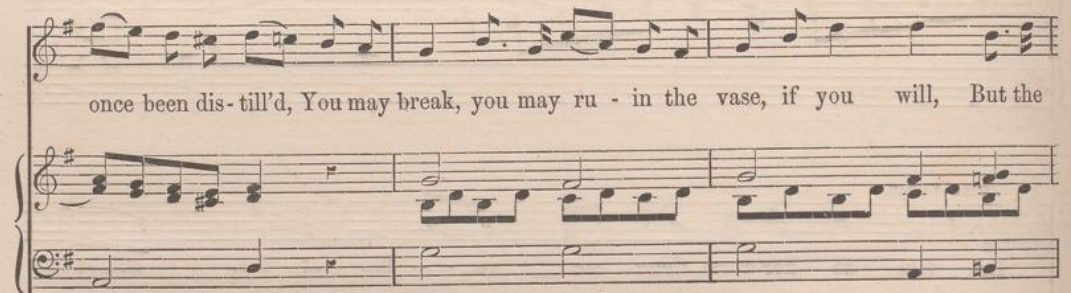
dreams of the past, which she can - not de - stroy; Which come, in the night-time of



sor - row and care, And bring back the fea - tures that joy us'd to wear.



Long, long be my heart with such me - mo-ries fill'd! Like the vase in which ro - ses have



once been dis - till'd, You may break, you may ru - in the vase, if you will, But the



scent of the ro - ses will hang round it still.



OH! DOUBT ME NOT.

(AIR—YELLOW WAT AND THE FOX.)

HARMONIZED FOR TWO VOICES.

With feeling and cheerfulness.

Oh! doubt me not, the sea - son Is o'er, when Fol - ly made me rove, And
 Oh! doubt me not, the sea - son Is o'er, when Fol - ly made me rove, And

now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love, Al -
 now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love, Al -

tho' this heart was ear - ly blown, And fair - est hands dis - turb'd the tree, They
 tho' this heart was ear - ly blown, And fair - est hands dis - turb'd the tree, They

on - ly shook some blos - soms down, Its fruit has all been kept for thee. Then
 on - ly shook some blos - soms down, Its fruit has all been kept for thee. Then

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#).

doubt me not, the sea - son Is o'er when Fol - ly made me rove, And
 doubt me not, the sea - son Is o'er when Fol - ly made me rove, And

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music continues in 4/4 time and one sharp.

now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love.
 now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love.

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music continues in 4/4 time and one sharp.

The fourth system of the musical score consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music continues in 4/4 time and one sharp.

SECOND VERSE.

And tho' my lute no long - er May sing of Pas - sion's ar - dent spell, Oh!

trust me, all the strong - er I feel the bliss I do not tell. The

bee thro' ma - ny a gar - den roves, And sings his lay of court - ship o'er, But

when he finds the flow'r he loves, He set - tles there and hums no more. Then

doubt me not, the sea - son Is o'er when Fol - ly made me rove, And

now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love.

The first system of the musical score for 'YOU REMEMBER ELLEN.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb) and a common time signature. The lyrics are 'now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love.' The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a melodic line with some grace notes and slurs. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

YOU REMEMBER ELLEN.*

(AIR—WERE I A CLERK.)

Simply and in moderate time.

The first system of the musical score for 'YOU REMEMBER ELLEN.*' is an instrumental introduction. It is written in 6/8 time and features a key signature of one sharp (F#). The melody is in the treble clef, and the piano accompaniment is in the grand staff.

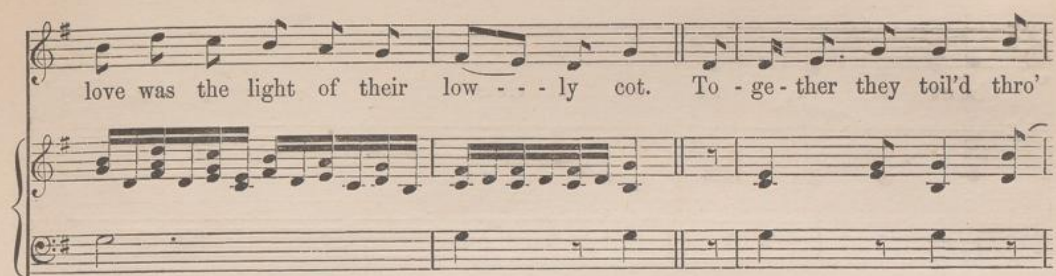
You re - mem - ber El - len, our ham - let's pride, How meek - ly she bless'd her

The second system of the musical score includes the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in treble clef with a key signature of one sharp and a 6/8 time signature. The piano accompaniment is in grand staff.

hum - ble lot, When the stran - ger Wil - liam had made her his bride, And

The third system of the musical score includes the vocal line and piano accompaniment for the second line of lyrics. The vocal line is in treble clef with a key signature of one sharp and a 6/8 time signature. The piano accompaniment is in grand staff.

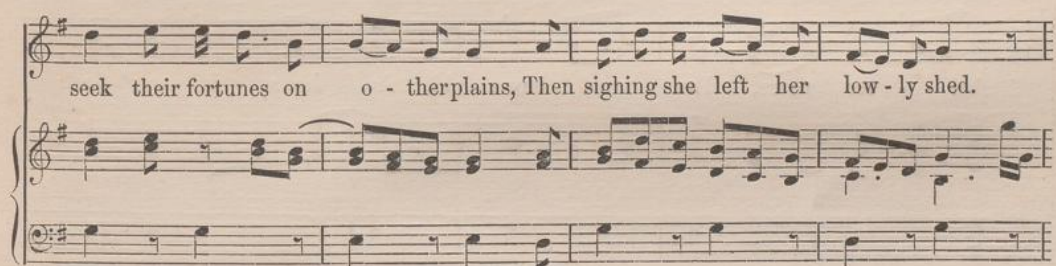
* This Ballad was suggested by a well-known and interesting story, told of a certain noble family in England.



love was the light of their low - - - ly cot. To - ge - ther they toil'd thro'



winds and rains, 'Till Wil - liam at length in sad - - ness said We must



seek their fortunes on o - ther plains, Then sighing she left her low - ly shed.



SECOND VERSE



They roam'd a long and a wea - - ry way, Nor much was the mai - den'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.

THIRD VERSE.

"Now wel - come, La - dy," Ex - claim'd the youth, "This cas - tle is thine, and these

dark woods all." She be - liev'd 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 Wil - liam the stran - ger woo'd and wed; And the

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



I'D MOURN THE HOPES THAT LEAVE ME.

(AIR—THE ROSE TREE.)

HARMONIZED FOR THREE VOICES.

Tenderly. *8va.*

First system of musical notation for the three-voice setting, including vocal staves and piano accompaniment.

I'd mourn the hopes that leave me, If thy smiles had left it too; I'd
 I'd mourn the hopes that leave me, If thy smiles had left it too; I'd
 I'd mourn the hopes that leave me, If thy smiles had left it too; I'd

loco.

Second system of musical notation, including vocal staves with lyrics and piano accompaniment.

weep, when friends de-ceive me, If thou wert, like them, un - true.
 weep, when friends de-ceive me, If thou wert, like them, un - true.
 weep, when friends de-ceive me, If thou wert, like them, un - true.

Third system of musical notation, including vocal staves with lyrics and piano accompaniment.

But while I've thee be - fore me, With heart so warm and eyes so bright, No

But while I've thee be - fore me, With heart so bright, No

But while I've thee be - fore me, With heart and eyes so bright, No

The first system of the musical score consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "But while I've thee be - fore me, With heart so warm and eyes so bright, No" on the first line; "But while I've thee be - fore me, With heart so bright, No" on the second line; and "But while I've thee be - fore me, With heart and eyes so bright, No" on the third line.

tempo.
clouds can lin - ger o'er me, That smile turns them all to light!

clouds can lin - ger o'er me, That smile turns them all to light!

clouds can lin - ger o'er me, That smile turns them all to light!

The second system of the musical score consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "clouds can lin - ger o'er me, That smile turns them all to light!" on the first line; "clouds can lin - ger o'er me, That smile turns them all to light!" on the second line; and "clouds can lin - ger o'er me, That smile turns them all to light!" on the third line. The word "tempo." is written above the first vocal line.

The third system of the musical score consists of two staves, both in bass clef, representing the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

SECOND VERSE.

'Tis not in fate to harm me, While fate leaves thy love to me; 'Tis

not in joy to charm me, Un - - less joy be shar'd with thee.

One minute's dream a - bout thee Were worth a long, an end - less year Of

tempo.
wak - ing bliss with - out thee, My own love, my on - ly dear.

THIRD VERSE.

And tho' the hope be gone, love, That long spark - led o'er our way, Oh!

we shall jour - ney on, love, More safe - - ly, with - out its ray.

For bet - ter lights shall win me A - long the path I've yet to roam, The

tempo.
mind, that burns with - in me, And pure smiles from thee at home.

FOURTH VERSE.

Thus, when the lamp that light - ed The trav' - - ler, at first goes out, He

feels a - while be - night - - ed, And looks round in fear and doubt.

But soon, the pros-pect clear - - ing, by cloudless star-light on he treads, And

tempo.
thinks no lamp so cheer - - - ing As that light which Hea - ven sheds!

COME O'ER THE SEA.

(AIR—CUISELIH MA CHREE.)

With impassioned melancholy.

Come o'er the sea, Maiden, with me, Mine thro' sunshine, storm, and snows ;

Seasons may roll, But the true soul Burns the same wher - e'er it goes. Let

fate frown on, so we love and part not ; 'Tis life where thou art, 'tis

death where thou art not, Then, come o'er the sea, Maiden, with me,

Come wherever the wild wind blows; Seasons may roll, But the true soul

Burns the same wher-e'er it goes.

SECOND VERSE.

Was not the sea Made for the free, Land for courts and chains a-lone?

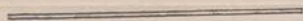
Here we are slaves, But, on the waves, Love and liberty's all our own. No

eye to watch, and no tongue to wound us, All earth for - got, and all

hea - ven a - round us. Then, come o'er the sea, Maiden, with me.

Come wherever the wild wind blows ; Seasons may roll, But the true soul

Burns the same wher-e'er it goes.



HAS SORROW THY YOUNG DAYS SHADED.

(AIR—SLY PATRICK.)*

HARMONIZED FOR TWO VOICES.

The first system of the piano introduction consists of two staves. The right hand plays a melody in G major, 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The left hand provides a harmonic accompaniment in the same key and time, starting with a bass clef and a key signature of one sharp (F#).

The second system of the piano introduction continues the melody and accompaniment from the first system. The right hand melody features a prominent eighth-note pattern, and the left hand accompaniment uses a similar rhythmic structure.

The first system of the vocal entry features two staves. The top staff is the first voice, and the bottom staff is the second voice. Both voices enter with the lyrics: "Has sor - row thy young days shad - ed, As clouds o'er the morn - ing". The piano accompaniment continues below the vocal staves.

The second system of the vocal entry continues the two-voice setting. The lyrics for both voices are: "fleet? . . . Too fast havethose young days fad - - ed, That". The piano accompaniment provides a steady harmonic support.

* 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.

e - ven in sor-row were sweet. . . . Does Time, with his cold wing

e - ven in sor-row were sweet. . . . Does Time, with his cold wing

wi - - - ther Each feel - ing that once was dear? . . . Then,

wi - - - ther Each feel - ing that once was dear? . . . Then,

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

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

SECOND VERSE.

Has love to that soul, so ten - der, Been like our La - ge - nian

mine,* Where spar - kles of gold - en splen - - dour All

o - ver the sur - - face shine. But if in pur - suit we go

deep - - - er, Al - lur'd by the gleam that shone, Ah!

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

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

THIRD VERSE.

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

tree With the ta - - lis-man's glit - ter - ing 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

* "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*.

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

FOURTH VERSE.

If thus the young hours have fleet - ed, When sor - row it - self look'd

bright; If thus the fair hope hath cheat - - - ed, That

led thee a - long so light; . . . If thus the cold world now

wi - ther Each feel - ing that once was dear:— Come,



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

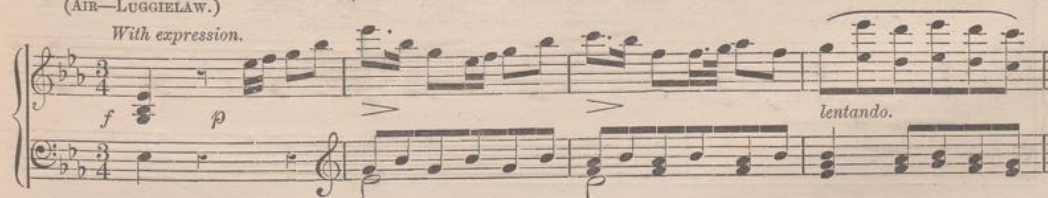


NO, NOT MORE WELCOME.

(AIR—LUGGIELAW.)

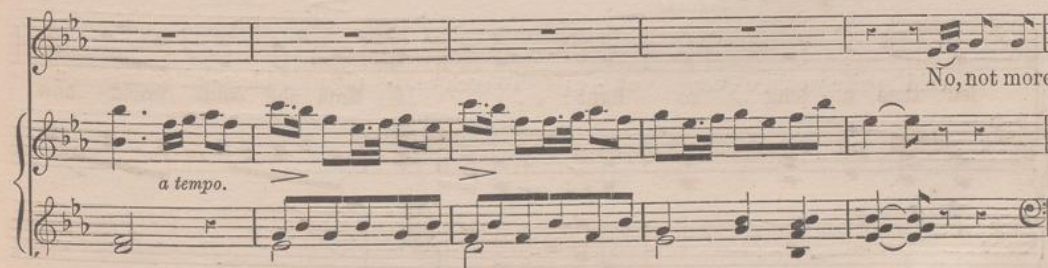
With expression.

f *p* *lento.*



No, not more

a tempo.



wel - come the fai - ry num - bers Of mu - sic fall on the sleep - er's

ear, When half-a - wak - ing from fear - ful slum - bers, He thinks the

full choir of heav'n is near, — Than came that voice, when, all for -

lento.
sa - - ken, This heart long had sleep - ing lain, Nor thought its

lento.
cold pulse would e - ver wak - en To such be - nign bless - ed sounds a

gain.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note followed by a half note, then rests for two measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

SECOND VERSE.

Sweet voice of com-fort! 'twas like the steal-ing Of summer wind thro' some wreathed

The second system continues the musical piece. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines.

shell; Each se-cret wind - ing, each in - most feel - ing Of all my

The third system shows the vocal line with a mix of eighth and quarter notes. The piano accompaniment continues with a consistent rhythmic pattern.

soul e - cho'd to its spell. 'Twas whis - per'd balm—'Twas sun - shine

The fourth system features a vocal line with a melodic line and some rests. The piano accompaniment includes some chordal textures.

lento.

spo - - ken! I'd live years of grief and pain To have my

The fifth system is marked with the tempo instruction 'lento.' The vocal line has a slower, more expressive quality with some long notes. The piano accompaniment is also more spacious.

WHEN FIRST I MET THEE.

lento.

long sleep of sor-row brok - en By such be - nign bless - ed sounds a -

gain.

gain.

WHEN FIRST I MET THEE.

(AIR—OH, PATRICK! FLY FROM ME.)
In moderate time.

HARMONIZED FOR TWO VOICES.

When first I met thee, warm and young, There shone such truth a -

When first I met thee, warm and young, There shone such truth a -

* This very beautiful Irish Air was sent to me by a gentleman of Oxford. There is much pathos in the original words, and both words and music have all the features of authenticity.

- bout thee, And on thy lip such pro - mise hung, I did not dare to

- bout thee, And on thy lip such pro - mise hung, I did not dare to

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and 4/4 time.

doubt thee. I saw thee change, yet still re - lied, Still clung with hope the

doubt thee. I saw thee change, yet still re - lied, Still clung with hope the

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music continues from the first system.

fond - - er, And thought, tho' false to all be - side, From me thou couldst not

fond - - er, And thought, tho' false, to all be - side, From me thou couldst not

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music concludes the piece.

wan - der. But go, de - cei - ver, go! The heart, whose hopes could make it

Trust one so false, so low, De - serves that thou shouldst break it.

Slow.

SECOND VERSE.

When ev' - ry tongue thy fol - lies nam'd, I fled th'un - wel - come

sto - - - ry; Or found, in ev'n the faults they blam'd Some gleams of fu - ture

glo - ry. I still was true, when near - er friends Con - spir'd to wrong, to

sight thee; The heart that now thy false-hood rends Would then have bled to

right thee. But go, de - ceiv - er, go! Some day, per-haps, thou'lt wa - ken

From pleasure's dream, to know The grief of hearts for - - - sak - en.

Slow.



THIRD VERSE.

Ev'n now, tho' youth its bloom has shed, No lights of age a -

dorn thee; The few who lov'd thee once have fled, And they who flat - ter

scorn thee. Thy mid - night cup is pledg'd to slaves, No ge - nial ties en -

wreath it; The smil - ing there, like light on graves, Has rank cold hearts be -

-neath it. Go—go—tho' worlds were thine, I would not now sur - rend - er

One taintless tear of mine For all thy guil - ty splen - dour!

Slow.

FOURTH VERSE.

And days may come, thou false one! yet, When ev'n those ties shall

se - - - ver; When thou wilt call, with vain re - gret, On her thou'st lost for

e - - ver; On her, who in thy fortune's fall, With smiles had still re-

ceiv'd thee, And glad - ly died to prove thee all Her fan - cy first be-

liev'd thee. Go—Go—'tis vain to curse, 'Tis weak - ness to up - braid thee;

Hate can-not wish thee worse Than guilt and shame have made thee. *Slow.*

WHILE HISTORY'S MUSE.

(AIR—PADDY WHACK.)

Moderate time, with energy.

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

The piano accompaniment for the first system continues with a consistent eighth-note accompaniment in the left hand and melodic lines in the right hand. Dynamics include *cres.* and *p*.

The piano accompaniment for the second system continues with a consistent eighth-note accompaniment in the left hand and melodic lines in the right hand. Dynamics include *p*.

While His - to - ry's Muse the me - mo - rial was keep - ing Of all that the dark hand of

The first vocal system includes a vocal line with lyrics and piano accompaniment. Dynamics include *p*.

Des - ti - ny weaves, Be - side her the Ge - nius of E - - rin stood weep - ing, For

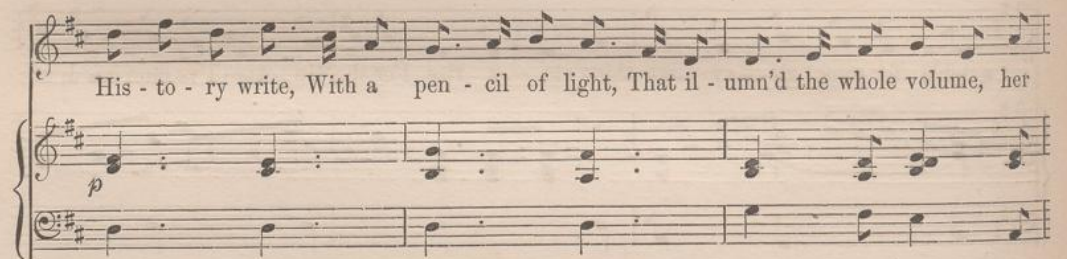
The second vocal system includes a vocal line with lyrics and piano accompaniment. Dynamics include *espress.*



her's was the sto - ry that blot - ted the leaves. But oh! how the tear in her



eye - lids grew bright, When, af - ter whole pa - ges of sor - row and shame, She saw



His - to - ry write, With a pen - cil of light, That il - umn'd the whole volume, her



Wellington's name.



SECOND VERSE.

"Hail star of my Isle!" said the Spi - rit, all sparkling With beams, such as break from her

espress.
own dew - y skies, "Thro' a - ges of sor - row, de - sert - ed and dark - ling, I've

watch'd for some glo - ry like thine to a rise. For tho' He - roes I've num - ber'd, un -

blest was their lot, And un - hal - low'd they sleep in the cross - ways of fame; But

oh! there is not One dis - ho - nour - ing blot On the wreath that en - cir - cles my

Wellington's name.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "Wellington's name." are written below the vocal line. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature.

The second system of music continues the piano accompaniment from the first system, showing the right-hand and left-hand parts in treble and bass clefs respectively.

THIRD VERSE.

Yet still the last crown of thy toils is re-main-ing, The grand-est, the pur-est, ev'n

The third system of music begins with the heading "THIRD VERSE." and contains the lyrics "Yet still the last crown of thy toils is re-main-ing, The grand-est, the pur-est, ev'n". It includes a vocal line and piano accompaniment.

espress.

thou hast yet known; Tho'proud was thy task, o - ther na - tions un - chain-ing, Far

The fourth system of music features the lyrics "thou hast yet known; Tho'proud was thy task, o - ther na - tions un - chain-ing, Far". The word "espress." is written above the vocal line. It includes a vocal line and piano accompaniment.

proud-er to heal the deep wounds of thy own. At the foot of that throne, for whose

The fifth system of music contains the lyrics "proud-er to heal the deep wounds of thy own. At the foot of that throne, for whose". It includes a vocal line and piano accompaniment.

weal thou hast stood, Go, plead for the land that first cra - dled thy fame, And

bright o'er the flood Of her tears and her blood, Let the rain - bow of Hope be her

Wellington's name.

THE TIME I'VE LOST IN WOOING.

(AIR—PEASE UPON A TRENCHER.)

The time I've lost in woo - ing, In watch-ing and pur - su - - ing The

light that lies In woman's eyes, Has been my heart's un - do - ing.

Tho' Wis - dom oft has sought me, I scorn'd the lore she brought me, My

on - ly books Were woman's looks, And fol - ly's all they've taught me.

SECOND VERSE.

Her smile when Beau - ty grant - - ed, I hung with gaze en - chant - - - ed, Like

him the Sprite,* Whom maids by night Oft meet in glen, that's haunt - ed.

Like him, too, Beau - ty won me, But while her eyes were on me, If

* This alludes to a kind of Irish Fairy, which is to be met with, they say, in the fields at dusk. As long as you keep your eyes upon him, he is fixed and in your power;—but the moment you look away (and he is ingenious in furnishing some inducement) he vanishes. I had thought that this was the sprite which we call the Leprechaun; but a high authority upon such subjects, Lady Morgan (in a note upon her national and interesting novel, O'Donnel), has given a very different account of that goblin.

once their ray Was turn'd a - way, Oh! winds could not out - run me.

THIRD VERSE.

And are those fol - lies go - - - ing? And is my proud heart grow - - ing Too

cold or wise For bril - liant eyes A - gain to set it glow - ing.

No, vain, a - las! th'en - dea - - your From bonds so sweet to se - - ver; Poor

Wis-dom's chance A - gainst a glance Is now as weak as e - - ver.

This system contains the vocal line and piano accompaniment for the first system of the piece. The vocal line is in a single treble clef, and the piano accompaniment consists of two staves (treble and bass clefs).

This system contains the piano accompaniment for the second system of the piece, consisting of two staves (treble and bass clefs).

OH! WHERE'S THE SLAVE.

(AIR—SIOS AGUS SIOS LIOM.)

Spirited.

This system contains the piano accompaniment for the first system of the 'Spirited' section, consisting of two staves (treble and bass clefs).

This system contains the piano accompaniment for the second system of the 'Spirited' section, consisting of two staves (treble and bass clefs).

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

This system contains the vocal line and piano accompaniment for the third system of the 'Spirited' section. The vocal line is in a single treble clef, and the piano accompaniment consists of two staves (treble and bass clefs).

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

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?

CHORUS—*Slow and melancholy.*

Fare-well, E - rin, fare-well all, Who live to weep our fall!

Fare-well, E - rin, fare-well all, Who live to weep our fall!

Fare-well, E - rin, fare-well all, Who live to weep our fall!

Fare-well, E - rin, fare-well all, Who live to weep our fall!

SECOND VERSE. *Tempo.*

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 dirge, as above harmonized, having been sung by upwards of 200 voices on the occasion of the Moore Commemorations held at Dublin, March 1852, I have presumed to introduce it here.—Ed.

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.

CHORUS—*Slow and melancholy.*

Fare-well, E - rin, fare-well all, Who live to weep our fall!

Fare-well, E - rin, fare-well all, Who live to weep our fall!

Fare-well, E - rin, fare-well all, Who live to weep our fall!

Fare-well, E - rin, fare-well all, Who live to weep our fall!

COME, REST IN THIS BOSOM.

(AIR—LOUGH SHEELING.)

With melancholy feeling, but not too slow.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. 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 and features a steady accompaniment of eighth notes.

The second system continues the melody and accompaniment. The upper staff shows a melodic line with some grace notes and a fermata over the final note. The lower staff continues with the eighth-note accompaniment.

The third system includes the first line of lyrics: "Come, rest in this bo - som, my own strick - en deer, Tho' the". The melody is written in the upper staff, and the accompaniment is in the lower staff.

The fourth system includes the second line of lyrics: "herd have fled from thee, Thy home is still here; Here still is the". The musical notation continues with the melody and accompaniment.

The fifth system includes the third line of lyrics: "smile, that no cloud can o'er - cast, And a heart and a hand all thy". The melody concludes with a fermata, and the accompaniment ends with a final chord.

own to the last.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'own to the last.' and includes a fermata over the final note. The piano accompaniment consists of chords and moving lines in both hands.

SECOND VERSE.

Oh! what was love made for, if . . . 'tis not the same Thro'

The second system is labeled 'SECOND VERSE.' and contains the lyrics 'Oh! what was love made for, if . . . 'tis not the same Thro''. The musical notation continues with a vocal line and piano accompaniment.

joy and thro' tor-ment, thro' glo-ry and shame? I know not, I

The third system contains the lyrics 'joy and thro' tor-ment, thro' glo-ry and shame? I know not, I'. The vocal line and piano accompaniment continue.

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

The fourth system contains the lyrics 'ask not, if guilt's in that heart, I but know that I love thee, what-'. The musical notation continues.

e-ver thou art.

The fifth and final system on the page contains the lyrics 'e-ver thou art.' and concludes the piece with a final vocal note and piano accompaniment.

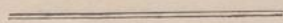
THIRD VERSE.

Thou hast call'd me thy an - gel in . . . mo - ments of bliss, And thy

an - gel I'll be, 'mid the hor - rors of this, Thro' the fur - nace, un-

shrink - ing, thy steps to pur - sue, And shield thee, and save thee, or

pe - rish there too.



'TIS GONE, AND FOR EVER.

(AIR—SAVOURNAH DEELISH.)

HARMONIZED FOR THREE VOICES.

With feeling.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a piano introduction.

The first vocal line is written in treble clef. The lyrics are: 'Tis gone, and for e-ver, the light we saw break-ing, Like Heaven's first dawn o'er the

The second vocal line is written in treble clef. The lyrics are: 'Tis gone, and for e-ver, the light we saw break-ing, Like Heaven's first dawn o'er the

The third vocal line is written in bass clef. The lyrics are: 'Tis gone, and for e-ver, the light we saw break-ing, Like Heaven's first dawn o'er the

The second system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music continues from the first system.

The first vocal line of the second system is written in treble clef. The lyrics are: sleep of the dead, When man from the slumber of a - ges a - wak - ing, Look'd

The second vocal line of the second system is written in treble clef. The lyrics are: sleep of the dead, When man from the slumber of a - ges a - wak - ing, Look'd

The third vocal line of the second system is written in bass clef. The lyrics are: sleep of the dead, When man from the slumber of a - ges a - wak - ing, Look'd

The third system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music concludes the piece.

up - ward and bless'd the pure light ere it fled! 'Tis gone, and the gleams it has
up - ward and bless'd the pure light ere it fled! 'Tis gone, and the gleams it has
up - ward and bless'd the pure light ere it fled! 'Tis gone, and the gleams it has

left of its burn - ing But deep - en the long night of bond - age and mourn - ing, That
left of its burn - ing But deep - en the long night of bond - age and mourn - ing, That
left of its burn - ing But deep - en the long night of bond - age and mourn - ing, That

dark o'er the kingdoms of earth is re - turning, And darkest of all, hapless E - rin, o'er thee!
dark o'er the kingdoms of earth is re - turning, And darkest of all, hapless E - rin, o'er thee!
dark o'er the kingdoms of earth is re - turning, And darkest of all, hapless E - rin, o'er thee!

Sca.

SECOND VERSE.

For high was thy hope, when those glo-ries were dart-ing, A - round thee, thro' 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-fur'l'd.* Oh! ne - ver shall earth see a

mo - ment so splen-did! Then, then, had one Hymn of De - li - ver-ance blend - ed The

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

tongues of all nations, how sweet had a-scend-ed The first note of Liber-ty, E - rin, from thee!

See.

THIRD VERSE.

But, shame on those ty-rants, who en - vied the bless-ing! And shame on the light race, un -

- wor - thy its good, Who, at Death's reek-ing al - tar, like fu - ries, ca - res - ing The

young hope of Free-dom bap-tiz'd it in blood. Then va - nish'd for e - - ver that

fair sun - ny vi - sion, Which, spite of the slav - ish, the cold heart's de - ri - sion, Shall

long be remember'd, pure, bright, and e - lysian, As first it a - rose, my lost E - rin, on thee.

Sea.

I SAW FROM THE BEACH.

(AIR—MISS MOLLY.)

HARMONIZED FOR TWO VOICES.

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 bark o'er the wa-ters move

I saw from the beach, when the morn-ing was shin-ing, A bark o'er the wa-ters move

The first system shows the vocal melody for two voices and the piano accompaniment. The lyrics are: "I saw from the beach, when the morn-ing was shin-ing, A bark o'er the wa-ters move".

lentando.

glo-rious-ly on; I came when the sun o'er the beach was de- clin-ing, The

glo-rious-ly on; I came when the sun o'er the beach was de- clin-ing, The

The second system is marked *lentando.* and continues the vocal melody and piano accompaniment. The lyrics are: "glo-rious-ly on; I came when the sun o'er the beach was de- clin-ing, The".

bark was still there, but the wa-ters were gone. I came when the sun o'er the

bark was still there, but the wa-ters were gone. I came when the sun o'er the

The third system continues the vocal melody and piano accompaniment. The lyrics are: "bark was still there, but the wa-ters were gone. I came when the sun o'er the".

lentando.

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

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

SECOND VERSE.

And such is the fate of our life's ear - ly pro - mise, So pass - ing the spring - tide of

lentando.

joy we have known; Each wave that we danc'd on at morn - ing ebbs from us, And

leaves us, at eve, on the bleak shore a - lone! Each wave that we danc'd on at

I SAW FROM THE BEACH.

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

THIRD VERSE.

Ne'er tell me of glo - ries se - rene-ly a - dorn-ing The close of our day, the calm

lentando.
 eve of our night; Give me back, give me back the wild 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

lentando.

fresh - ness of morn - ing, Her clouds and her tears are worth ev'ning's best light.

FOURTH VERSE.

Oh! who would not wel - come that moment's re - turn - ing, When pas - sion first wak'd a new

lentando.

life thro' his frame, And his soul, like the wood, that grows pre - cious in burn - ing, Gave

out all its sweets to love's ex - qui - site flame, And his soul, like the wood, that grows

FILL THE BUMPER FAIR.

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lento.

pre-cious in burn - ing, Gave out all its sweets to love's ex - qui - site flame.

FILL THE BUMPER FAIR.

(AIR—BOB AND JOAN.)

Lively and Spirited.

Fill the bum - per fair, Ev' - ry drop we sprinkle 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,

As when thro' the flame It shoots from brimming glass-es. Fill the bum-per fair,

Ev' - ry drop we sprin - kle O'er the brow of care, Smooths a - way a wrinkle.

SECOND VERSE.

Sa - ges can, they say, Grasp the lightning's pin - ions, And bring down its ray

From the starr'd do - min - ions: So we, Sa - ges sit, And, 'mid bumpers bright'ning

From the heav'n of wit, Draw down all its light-ning! Fill the bum-per fair!

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

THIRD VERSE.

Would'st thou know what first Made our souls in - he - rit This en - no - bling thirst For

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

- me - theus stole a - way The liv - ing fire that warms us, Fill the bum - per fair!

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

FOURTH 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 -

- mong the stars he found A bowl of Bac - chus ly - ing! Fill the bum - per fair!

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

FIFTH VERSE.

Some drops were in that bowl, Re - mains of last night's pleasure, With which the Sparks of Soul

Mix'd their burn - ing trea - sure, Hence the gob - let's show'r Hath such spells to win us ;

Hence its migh-ty pow-er O'er the flame with-in us. Fill the bum-per fair!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time, with lyrics: "Hence its migh-ty pow-er O'er the flame with-in us. Fill the bum-per fair!". The piano accompaniment features a steady bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "Ev' - ry drop we sprin-kle O'er the brow of care, Smooths a-way a wrin-kle.".

The third system shows the piano accompaniment for the final part of the piece. It features a complex texture with many chords and sixteenth notes in both hands.



DEAR HARP OF MY COUNTRY.

(AIR—NEW LANGOLEE.)

(THE FAREWELL TO MY HARP.)

In moderate time, with much warmth of expression.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It features a simple accompaniment of quarter and eighth notes.

The second system of musical notation continues the melody and accompaniment from the first system. The treble staff shows a more complex melodic line with many sixteenth notes. The bass staff continues with its accompaniment.

The third system of musical notation includes the first line of lyrics. The treble staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The lyrics are: * Dear Harp of my Coun-try! in dark-ness I found thee, The cold chain of silence had

The fourth system of musical notation includes the second line of lyrics. The treble staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The lyrics are: hung o'er thee long, When proud - ly my own Is - land Harp! I un-bound thee, And

* In that rebellious but beautiful song, "When Erin first arose," 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 Almhairn, 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 Brooke's *Relics of Irish Poetry*.

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

light note of glad - ness Have wa - ken'd thy fond - est, thy live - li - est thrill, But so

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

steal from thee still.

SECOND VERSE.

Dear Harp of my Country! fare-well to thy slumbers, 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 Lo-ver, Have throbb'd at our lay, 'tis thy glo - ry a-lone; I was

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

wak'd was thine own!

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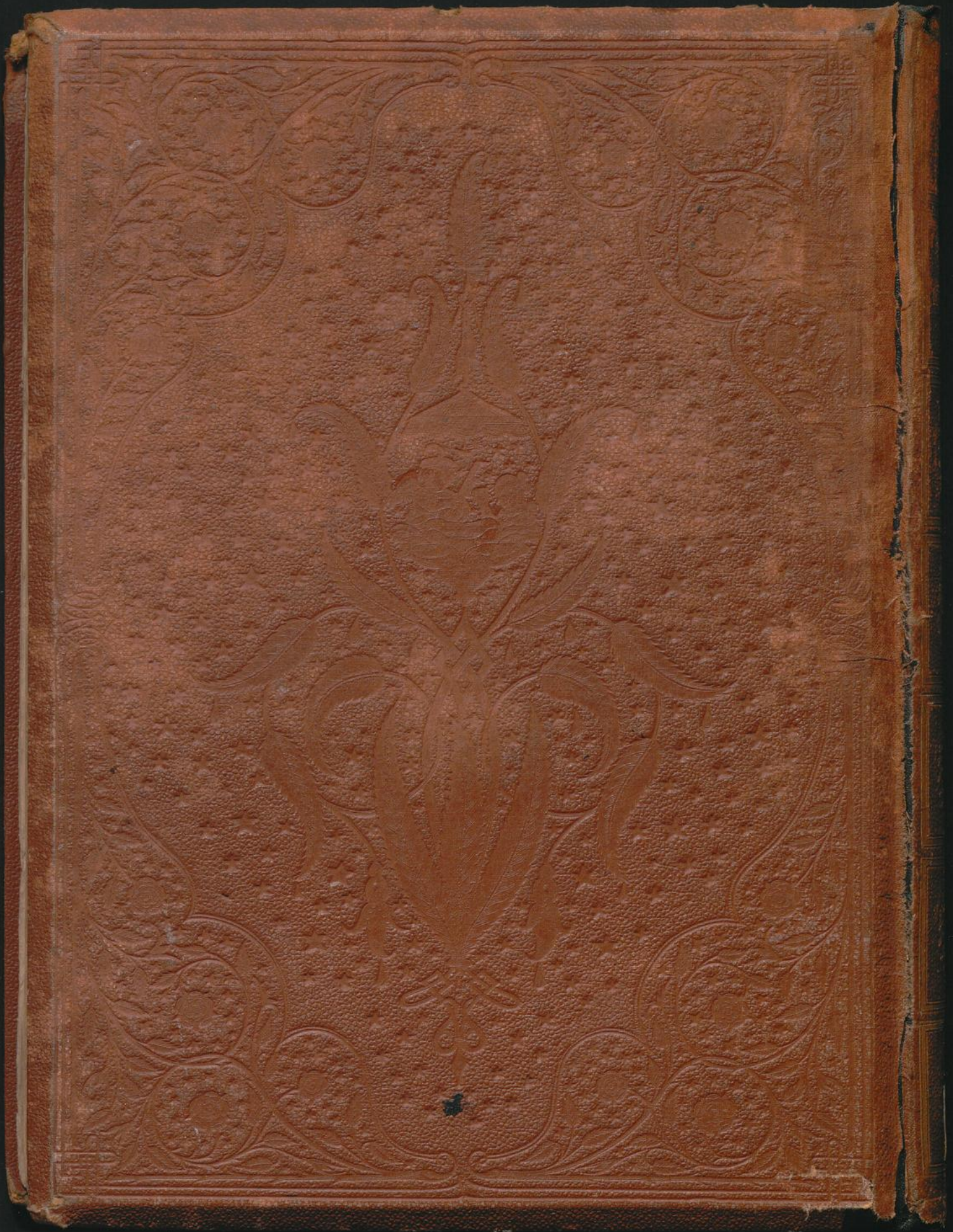
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WITH
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