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BIBLIOTHEK
PADERBORN

Irish melodies

Stevenson, John A.

Dublin, 1859

Oh! Breathe Not His Name.

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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.

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

pp

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.)

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.

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 melody.

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

Vocal line and piano accompaniment for the first line of lyrics. The vocal line starts with a *p* (piano) dynamic. The piano accompaniment continues with chords and moving lines.

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

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the melody. The piano accompaniment continues to support the melody.

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