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## **Irish melodies**

**Stevenson, John A.**

**Dublin, 1859**

Tho' The Last Glimpse Of Erin.

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## 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 *f* dynamic and a *p* 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 *cres.* dynamic and a *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

Voicing and piano accompaniment for the vocal parts. The vocal parts are arranged in four staves: 1st Treble, 2nd Treble, Tenor, and Bass. The piano accompaniment is in two staves: Piano-Forte. The lyrics are: "Tho' the last glimpse of E - rin with sor - row I". The piano accompaniment starts with a piano (*p*) dynamic and features a triplet of eighth notes in the first measure.



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 staff. 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 and third staves have 'tr' markings. The fourth staff is a piano accompaniment line.

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

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with two flats and a 3/4 time signature. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. There is a 'cres.' marking in the treble staff.

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

Detailed description: This block shows the piano accompaniment for the fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with two flats and a 3/4 time signature. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. There are 'cres.' markings in both staves and a 'ritando.' marking in the treble staff.



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.\*

*cres.* *h*

*cres.*

*cres.* *cres.* *dim.*

\* "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