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Irish melodies

Stevenson, John A.

Dublin, 1859

The Dirge. - How Oft Has The Banshee Cried.

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THE DIRGE.—HOW OFT HAS THE BANSHEE CRIED.

AIR—THE DEAR BLACK MAID.

HARMONIZED FOR FOUR VOICES.

Slow and with solemnity.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes.

The second system of the piano introduction continues with two staves. The upper staff features a melodic line with dynamics markings: *cres.* (crescendo), *f* (forte), and *p* (piano). The lower staff provides harmonic support with chords and moving lines.

The first line of the vocal melody is written on a single staff in treble clef. The lyrics are: "How oft' has the Ban-shee cried, How oft' has Death un-tied". The piano accompaniment for this system is shown in two staves (treble and bass clef) below the vocal line, with a *p* (piano) dynamic marking.

The second line of the vocal melody is written on a single staff in treble clef. The lyrics are: "Bright links that glo - - ry wove, Sweet bonds en - twin'd by love!". The piano accompaniment continues in two staves (treble and bass clef) below the vocal line.

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.