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Irish melodies

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Dublin, 1859

Let Erin Remember The Days Of Old.

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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/Bass) 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

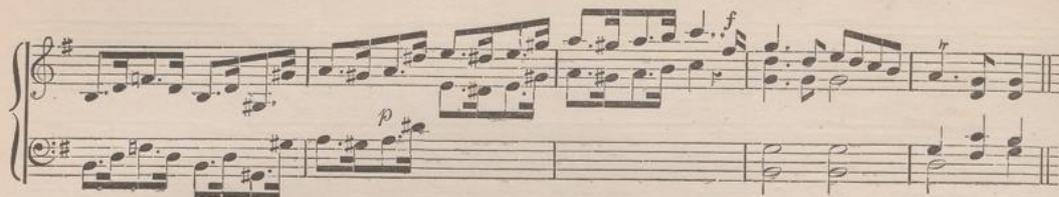
wave be - neath him shin - ing. Thus shall mem' - ry of - ten in

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

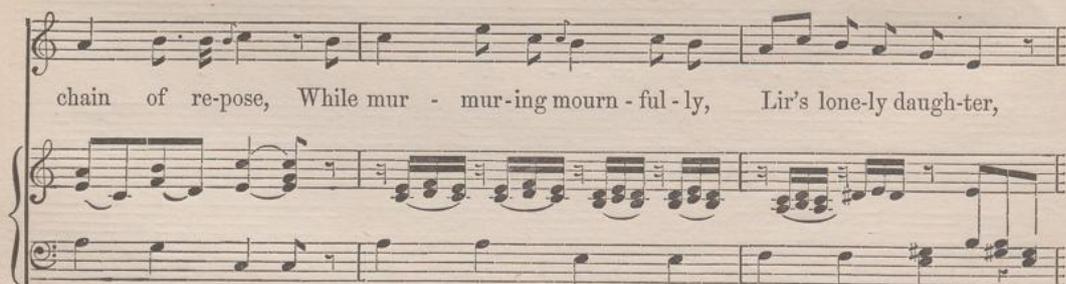
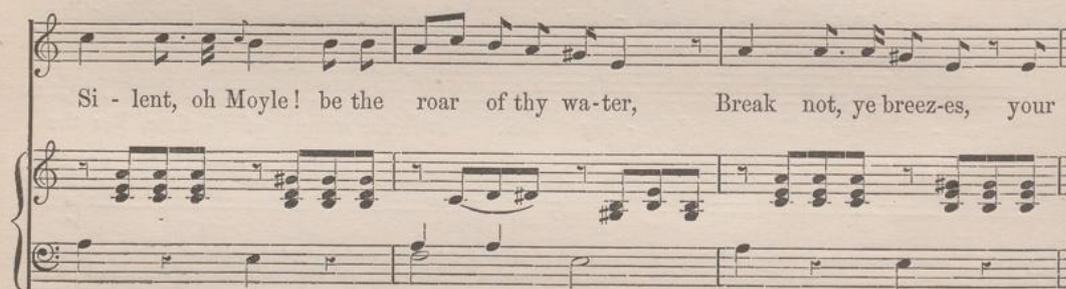
dreams sub - lime, Catch a glimpse of the days that are
 dreams sub - lime, Catch a glimpse of the days that are
 dreams sub - - lime, Catch a glimpse of the days that are

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.