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PADERBORN

Irish melodies

Stevenson, John A.

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Oh! Blame Not The Bard.

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OH! BLAME NOT THE BARD.

(AIR—KITTY TYRREL.)

HARMONIZED FOR TWO VOICES.

With expression.

The piano introduction is written in 6/4 time with a key signature of one flat (B-flat). It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The accompaniment consists of chords and single notes, providing a steady harmonic foundation.

The first system of the vocal duet consists of two staves. The top staff is the first voice and the bottom staff is the second voice. Both voices sing the same lyrics: "Oh! blame not the bard,* if he fly to the bow'rs, Where plea - sure lies, care-less-ly". The music is in 6/4 time and features a melody with eighth and sixteenth notes. The piano accompaniment continues with chords and single notes.

The second system of the vocal duet consists of two staves. The top staff is the first voice and the bottom staff is the second voice. Both voices sing the same lyrics: "smil - ing at fame; He was born for much more, and, in hap - pi - er hours, His". The music is in 6/4 time and features a melody with eighth and sixteenth notes. The piano accompaniment continues with chords and single notes.

* 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

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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

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* 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 a 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. It features two vocal staves and a piano accompaniment. 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. It features two vocal staves and a piano accompaniment. 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!