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Irish melodies

Stevenson, John A.

Dublin, 1859

By The Hope Within Us Springing. Before The Battle.

[urn:nbn:de:hbz:466:1-62608](https://nbn-resolving.org/urn:nbn:de:hbz:466:1-62608)

BY THE HOPE WITHIN US SPRINGING.

BEFORE THE BATTLE.

(AIR—THE FAIRY QUEEN.*)

HARMONIZED FOR FOUR VOICES.

The musical score is arranged in three systems. The first system consists of a grand staff with a treble clef and a bass clef, both in 6/4 time and key of D major. The treble staff begins with the instruction 'Majestically.' and contains a melodic line with various dynamics including *pp*, *f*, and *p*. The bass staff provides a harmonic accompaniment. The second system continues the grand staff, with dynamics ranging from *pp* to *f* and *p*, and includes the instruction 'a tempo.' The third system features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff. The vocal parts enter with the lyrics 'By the hope with - in us spring - ing, He - rald of to -'. The grand staff continues the accompaniment, starting with a *pp* dynamic.

* In order to bring this fine air of Carolan within the compass of the voice, it was necessary to raise some parts of it an octave higher than they are in the original setting, and to convert into a symphony the wild, characteristic passage, which, more than once, breaks so boldly across the course of the melody. The merit of this arrangement, as well as the responsibility, rests entirely with Sir John Stevenson. He gave me the air in its present harmonized form, and I found it rather a difficult task to follow with words, of any tolerable meaning, those abrupt variations of expression with which it abounds. The Melody, in its original form, may be seen at page 150.

morrow's strife ;

And by that sun, whose light is bring-ing, Chains or freedom, death or

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in G major, starting with a whole note 'morrow's strife ;'. The second staff continues the vocal line with the lyrics 'And by that sun, whose light is bring-ing, Chains or freedom, death or'. Below these are two empty staves, likely for a second voice part or a different instrument. At the bottom of the system is a piano accompaniment consisting of two staves (treble and bass clef) with chords and moving lines.

Oh! . . re - mem - - ber, life can be No charm for him, who

life— Oh! re - mem - ber, life can be No charm for him, who

Oh! re - mem - ber, life can be No charm for him, who

Oh! re - mem - ber, life can be No charm for him, who

Detailed description: This system contains the second two staves of the musical score. It features four vocal lines, each with the lyrics 'Oh! . . re - mem - - ber, life can be No charm for him, who' and 'life— Oh! re - mem - ber, life can be No charm for him, who'. Below the vocal lines are two piano accompaniment staves (treble and bass clef) with chords and moving lines.

lives not free! Sinks a he - ro to his grave, 'Midst the
 lives not free! Sinks a he - ro to his grave, 'Midst the
 lives not free! Like the day-star in the wave, 'Midst the
 lives not free! 'Midst the

dew - fall of a na - tion's tears!
 dew - - fall . . of a na - tion's tears!
 dew - - fall of a na - tion's tears!

The smiles of home may
 Bless - ed is he, o'er whose . . de - cline The smiles of home may
 Blest is he, o'er whose . de - cline The smiles of home may
 Blest is he, o'er whose . de - cline The smiles of home may

sooth - ing shine,
 sooth - ing shine, And light him down the steep of years :— . . .
 sooth - ing shine, And light him down the steep of years :— . . .
 sooth - ing shine, And light . . . him down the steep of years :—

But oh! how grand,
 But oh! how grand, But
 But oh! how grandly, how grandly, But
 But oh! how grandly, how grandly, But

Who close their eyes on
 oh! how grand they sink to rest, Who close their eyes on
 oh! . . . how grand . they sink . to rest, Who close . . their eyes on
 oh! how grand they sink to rest, Who close their eyes on

vic - t'ry's breast!

vic - t'ry's breast!

vic - t'ry's breast!

vic - t'ry's breast!

vic - t'ry's breast!

cres.

Detailed description: This block contains the first verse of the hymn. It features five vocal staves, each with the lyrics 'vic - t'ry's breast!'. Below the vocal staves is a piano accompaniment consisting of two staves. The piano part begins with a series of chords and a rhythmic pattern, marked with a 'cres.' (crescendo) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

SECOND VERSE.

O'er his watch - fire's fad - ing em - - bers, Now the foe - man's

p

L

Detailed description: This block contains the second verse of the hymn. It features five vocal staves, each with the lyrics 'O'er his watch - fire's fad - ing em - - bers, Now the foe - man's'. Below the vocal staves is a piano accompaniment consisting of two staves. The piano part begins with a series of chords and a rhythmic pattern, marked with a 'p' (piano) dynamic. The key signature is one sharp (F#) and the time signature is common time (C). The piano part ends with a fermata and a 'L' (ritardando) marking.

cheek turns white,

When his bo-ding heart that field re-mem-bers, Where we dimm'd his glo-ry's

This system contains the first vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a grand staff with treble and bass clefs.

Ne - - ver let . . . him bind a - gain A chain, like that we

light! Ne - - ver let him bind a - gain A chain, like that we

Ne - - ver let him bind a - gain A chain, like that we

Ne - - ver let him bind a - gain A chain, like that we

This system contains the second vocal line and piano accompaniment. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues in the grand staff.

broke from then. Oh! be - fore the ev'ning falls,
 broke from then. Oh! be - fore the ev'ning falls, May we
 broke from then. Hark! the horn of com - bat calls— May we
 broke from then. May we

pledge that horn in tri - umph round!*

pledge that . . horn in tri - umph round!

pledge that horn in tri - umph round!

* "The Irish Corna was not entirely devoted to martial purposes. In the heroic ages, our ancestors quaffed Meadh out of them, as the Danish hunters do their beverage at this day."—WALKER.

In slum - ber cold at
 Ma - ny a heart, that now . . . beats high, In slum - ber cold at
 Ma - - ny hearts, that now . . . beat high, In slum - ber cold at
 Ma - - ny hearts, that now . . . beat high, In slum - ber cold at

night shall lie,
 night shall lie, Nor wak - en ev'n at vic - t'ry's sound:— . . .
 night shall lie, Nor wak - en ev'n at vic - t'ry's sound:— . . .
 night shall lie, Nor wak - - - - en ev'n at vict'ry's sound:—

But oh! how blest,
 But oh! how blest, But
 But oh! how blessed, how blessed, But
 But oh! how blessed, how blessed, But

O'er whom a wond' - ring
 oh! . . . how blest . . . that he - - ro's sleep, O'er whom . . . a wond'ring
 oh! . . . how blest that he - - - ro's sleep, O'er whom . . . a wond' - ring
 oh! how blest that he - - - ro's sleep, O'er whom a wond'-ring

world shall weep!

world shall weep!

world shall weep!

world shall weep!

cres.

THE FAIRY QUEEN.

f

f *p*

f *p* *f* *p*

f *p*

ff *p*

ff *p*

pp