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PADERBORN

Irish melodies

Stevenson, John A.

Dublin, 1859

When Thro' Life Unblest We Rove.

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WHEN THRO' LIFE UNBLEST WE ROVE.

HARMONIZED FOR FOUR VOICES.

Slow and with feeling.

First system of piano introduction, featuring a treble and bass clef with a common time signature. The treble clef contains a melodic line with slurs and accents, while the bass clef provides a rhythmic accompaniment of chords.

Second system of piano introduction, continuing the melodic and harmonic development from the first system.

First vocal line of the song, starting with a treble clef and a common time signature.

When through life un - blest we rove, Los - ing all that made life dear,

Second vocal line of the song, starting with a treble clef and a common time signature.

When through life un - blest we rove, Los - ing all . . that made life dear,

Third vocal line of the song, starting with a treble clef and a common time signature.

Los - ing all that made life dear, Should

Fourth vocal line of the song, starting with a bass clef and a common time signature.

When through life un - blest we rove, Los - ing all . . that made life dear, Should

Final system of piano accompaniment, featuring a treble and bass clef with a common time signature. The treble clef contains a melodic line with slurs and accents, while the bass clef provides a rhythmic accompaniment of chords.

Should some notes we us'd to love In days of boy-hood, meet our ear,
 Should some notes we us'd . to love In days of boy - hood, meet our ear,
 notes we lov'd In days of boy - hood, meet our ear,
 notes we us'd to love In days of boy - hood, meet our ear,

Oh! how wel-come breathes the strain, Wak'ning thoughts that long have slept,
 Wak'nings thoughts that long have slept.
 Oh! how wel-come breathes the strain, Wak'ning thoughts that long have slept, Kindling
 Wak'ning thoughts that long have slept, Kindling

Kind-ling for-mer smiles a - gain In fa - ded eyes that long have wept.

Kind-ling for-mer smiles a - gain In fa - ded eyes that long have wept.

for - mer smiles a - gain . . . In fa - ded eyes that long have wept.

for - - - - mer smiles a - gain In fa - ded eyes that long have wept.

SECOND VERSE.

Like the gale, that sighs a - long Beds of o - - ri - - en - tal flow'rs,

Like the gale, that sighs a - long Beds of o - - - ri - en - tal flow'rs,

Beds of o - - - - ri - en - tal flow'rs, Is the

Like the gale, that sighs a - long Beds of o - - - ri - en - tal flow'rs, Is the

Is the grate-ful breath of song, That once was heard in hap-pier hours;

Is the grate-ful breath of song, That once was heard in hap-pier hours;

breath of song, That once was heard in hap-pier hours;

grate - - - - ful breath of song, That once was heard in hap-pier hour

Fill'd with balm the gale goes on, Tho' the flow'rs have sunk in death,

Tho' the flow'rs have sunk in death,

Fill'd with balm the gale goes on, Tho' the flow'rs have sunk in death, So when

Tho' the flow'rs have sunk in death, So when

So when plea-sure's dream is gone, Its mem'-ry lives in Mu-sic's breath.

So when plea-sure's dream is gone, Its mem'-ry lives in Mu-sic's breath.

plea-sure's dream is gone, . Its mem'ry lives in Mu-sic's breath.

plea - - - sure's dream is gone, Its mem - ry lives in mu - sic's breath.

THIRD VERSE.

Mu - sic, oh! how faint, how weak, Language fades be - - fore thy spell,

Mu - sic, oh! how faint, how weak, Language fades be - fore thy spell, . .

Language fades be - fore thy spell, Why should

Mu - sic, oh! how faint, how weak, Language fades be - fore thy spell, Why should

Why should feel-ing e - - ver speak, When thou . . canst breathe her soul so well.

Why should feel-ing e - ver speak, When thou canst breathe her soul so well.

feel - - - - - ing speak, When thou canst breathe her soul so well.

feel - - - - - ing e - ver speak, When thou canst breathe her soul so well.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Why should feel-ing e - - ver speak, When thou . . canst breathe her soul so well." The first two staves are for different vocal parts, and the last two are for a solo voice. The piano accompaniment is in the bottom two staves.

Friendship's bal - my words may feign, Love's are ev'n more false than they,

Love's are ev'n more false than they,

Friendship's bal - my words may feign, Love's are ev'n more false than they, Oh! 'tis

Love's are ev'n more false than they, Oh! 'tis

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Friendship's bal - my words may feign, Love's are ev'n more false than they," "Love's are ev'n more false than they," "Friendship's bal - my words may feign, Love's are ev'n more false than they, Oh! 'tis" and "Love's are ev'n more false than they, Oh! 'tis". The first two staves are for different vocal parts, and the last two are for a solo voice. The piano accompaniment is in the bottom two staves.

Oh! 'tis on - ly Mu - sic's strain, Can sweet - ly soothe and not be - tray!

Oh! 'tis on - ly Mu - sic's strain, Can sweet - ly soothe and not be - tray!

on - ly Mu - sic's strain, Can sweetly soothe and not be - tray!

on - - - - - ly Mu - sic's strain, Can sweet - ly soothe and not be - tray!

The score consists of five systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment.

IT IS NOT THE TEAR AT THIS MOMENT SHED.

With expression.

It is not the tear at this mo - ment shed, When the cold turf has just been laid

The score consists of three systems. The first system has a piano accompaniment. The second system has a piano accompaniment. The third system has a piano accompaniment.