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## **Irish melodies**

**Stevenson, John A.**

**Dublin, 1859**

Nay Tell Me Not.

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smile from the West, From her own lov'd island of sor - - row.

The first system of the musical score for 'NAY TELL ME NOT.' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are 'smile from the West, From her own lov'd island of sor - - row.' The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady accompaniment with chords and moving lines in both hands.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line continues with the same melody and lyrics. The piano accompaniment continues with the same accompaniment pattern.

## NAY TELL ME NOT.

*With archness and spirit.*

8va.....

The third system of the musical score is a piano solo. It is marked 'With archness and spirit.' and '8va.....'. The score is in a treble clef with a key signature of two flats and a common time signature. The piano part features a melodic line with many slurs and ornaments, characteristic of the 'archness and spirit' instruction.

Nay, tell me not, dear, that the gob - let drowns One charm of feel - ing, one

The fourth system of the musical score continues the piano solo. The lyrics are 'Nay, tell me not, dear, that the gob - let drowns One charm of feel - ing, one'. The piano part continues with the same melodic line and accompaniment.

fond re-gret; Be-lieve me, a few of thy ang-ry frowns Are

all I've sunk in its bright wave yet. Ne'er hath a beam Been

lost in the stream That e-ver was shed from thy form or Soul; The

balm of thy sighs, The spell of thine eyes, Still float on the sur-face, and

hol-low my bowl! Then fan-cy not, dear-est! that wine can steal One

bliss - - ful dream of the heart from me! Like founts, that a - wa - ken the

Pil - grim's zeal, The bowl but brightens my love for thee!

## SECOND VERSE.

They tell us that Love in his fai - ry bow'r Had two blush - ro - ses, of

birth di - vine: He sprinkl'd the one with a rain - bow's show'r, But

bath'd the o - ther with mant - ling wine.      Soon did the bud,    That

drank of the flood    Dis - till'd by the rain-bow, de - cline    and fade,    While

those, which the tide    Of ru - by had dy'd,    All blush'd in - to beau - ty like

thee,    sweet maid!    Then fan - cy not, dear - est! that wine can steal    One

bliss - - ful dream of the heart    from me ;    Like founts, that a - wa - ken the

Pil - grim's zeal, The bowl but brightens my love for thee!

## AVENGING AND BRIGHT.

(AIR—CROOGHAN A VENEE.)\*

*Boldly.*

† A - veng - ing and

\* The name of this beautiful and truly Irish air is, I am told, properly written *Cruchàn na Féine*—i.e., the Fenian Mount, or Mount of the Fínnian heroes, those brave followers of *Fin Mac Cool*, so celebrated in the early history of our country.

† The words of this Song were suggested by the very ancient Irish story called "Deirdri, or the Lamentable Fate of the Sons of Usnach," which has been translated literally from the Gaelic by Mr. O'Flanagan—(see Vol. I. of *Transactions of the Gaelic Society of Dublin*),—and upon which it appears that the "Darthula" of Macpherson is founded. The treachery of Conor, King of Ulster, in putting to death the three sons of Usna, was the cause of a desolating war against Ulster, which terminated in the destruction of Eman. "This story," says Mr. O'Flanagan, "has been from time immemorial held in high repute as one of the three tragic stories of the Irish. These are—'The death of the children of Tournan;' 'The death of the children of Lear'—(both regarding Tuatha de Danans); and this, 'The death of the children of Usnach,' which is a Milesian story." It will be recollected that, in the Second Number of these Melodies, there is a ballad upon the story of the children of Lear, or Lir,—“Silent, O Moyle!” &c.

Whatever may be thought of those sanguine claims to antiquity, which Mr. O'Flanagan and others advance for the literature of Ireland, it would be a lasting reproach upon our nationality if the Gaelic researches of this gentleman did not meet with all the liberal encouragement they so well merit.