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Irish melodies

Stevenson, John A.

Dublin, 1859

Avenging And Bright.

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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 Fèine*—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.

bright fall the swift sword of E - rin, On him who the

brave sons of Us - na be - tray'd!— For ev' - ry fond

espress. eye he hath wa - ken'd a tear in, *f* A drop from his

heart-wounds shall weep o'er her blade.

SECOND VERSE.

By the red cloud that hung o - - ver Co - nor's dark
 dwell - ing,* When U - lad's † three cham - pions lay
 sleep - ing in gore— By the bil - lows of
 war, which so of - ten, high swell - ing, Have waft - ed these
 he - roes to vic - to - ry's shore—

* "O Nasi! view that cloud that I here see in the sky! I see over Eman green a chilling cloud of blood-tinged red."—*Deirdri's Song*.
 † Ulster.

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

THIRD VERSE.

We swear to re - - venge them!— no joy shall be

The first line of the third verse includes a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a steady bass line in the left hand.

tast - - ed, The harp shall be si - - - lent, the

The second line of the third verse continues the vocal and piano parts. The piano accompaniment maintains a consistent harmonic and rhythmic pattern.

maid - en un - - - wed, Our halls shall be

The third line of the third verse continues the vocal and piano parts. The piano accompaniment maintains a consistent harmonic and rhythmic pattern.

espress. mute and our fields shall lie wast - ed, *f* Till ven - geance is

The fourth line of the third verse includes dynamic markings: *espress.* (espresso) and *f* (forte). The piano accompaniment features more active bass lines and chords.

wreak'd on the mur - der - er's head.

FOURTH VERSE.

Yes, mo - - narch, Tho' sweet are our home re - - col -

lec - - tions, Tho' sweet are the tears that from

ten - - der - ness fall ; Though sweet are our

WHAT THE BEE IS TO THE FLOWRET.

espress. *f*

friend - ships, our hopes, our af - - fec - tions, Re - venge on a

This system contains a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo/mood is marked 'espress.' and the dynamic is 'f'.

ty - rant is sweet - est of all.

This system continues the vocal line and piano accompaniment from the first system. The piano part features a prominent triplet in the right hand.

WHAT THE BEE IS TO THE FLOWRET.

(AIR—THE YELLOW HORSE.)
Playfully.

HARMONIZED FOR TWO VOICES.

Piano accompaniment for the second piece, in 2/4 time and B-flat major. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

TENOR.

What the bee is to the flow - ret, When he looks for ho - ney dew,

Vocal line for the second piece, in tenor clef. The lyrics are: "What the bee is to the flow - ret, When he looks for ho - ney dew,"