



UNIVERSITÄTS-
BIBLIOTHEK
PADERBORN

Irish melodies

Stevenson, John A.

Dublin, 1859

The Last Rose Of Summer.

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

born on the bosom of pleasure, It dies midst the tears of the cup.

THE LAST ROSE OF SUMMER.

(AIR—THE GROVES OF BLARNEY.)

Feelingly.

f

p

'Tis the

last rose of summer, Left bloom - - ing a - lone; All her

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in the same key with a grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

love - ly com - pan - ions Are fa - - - - ded and gone. No

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

flow'r . . . of her kin - dred, no rose - bud is nigh, . . To re-

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

flect back her blush - es, or give . . . sigh for sigh.

The fourth system features the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

The fifth system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

SECOND VERSE.

I'll not leave thee, thou lone one, To pine . . . on the stem; Since the

love - ly are . . sleep - ing, Go, sleep thou with them; Thus

kind - - - - ly I scat - ter Thy leaves . . on the bed, Where thy

mates of the gar - den Lie scent - - - - less and dead.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

The piano accompaniment for the first verse features a continuous eighth-note pattern in the left hand and a melodic line in the right hand that mirrors the vocal melody.

THIRD VERSE.

So soon may I fol-low, When friend - - ships de cay, And from

The musical notation for the third verse includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. A dynamic marking of *p* (piano) is present.

Love's shin - - ing cir - cle The gems drop a - way! When

The musical notation continues the third verse with lyrics and piano accompaniment. The piano part maintains the eighth-note accompaniment in the left hand and the melodic line in the right hand.

true hearts lie wi - ther'd, And fond . . . ones are flown, . . Oh!

The musical notation concludes the third verse with lyrics and piano accompaniment. The piano part continues with the eighth-note accompaniment in the left hand and the melodic line in the right hand.

who would in - - ha - bit This bleak world a - lone?

HARMONIZED FOR FOUR VOICES.

TREBLE. *Feelingly.*

'Tis the last rose of sum-mer left bloom - ing a -

ALTO.

'Tis the last rose of sum-mer left bloom - ing a -

TENOR.

'Tis the last rose of sum-mer left bloom - - ing a - -

BASS.

'Tis the last rose of sum-mer left bloom - ing a - -

p

lone, All her love - ly com - pan - ions are fa - - ded and

lone, All her love - ly com - pan - ions are fa - - ded and

lone, All her love - ly com - pan - ions are fa - - ded and

lone, All her love - - ly com - pan - ions are fa - - ded and

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

gone; No flow'r of her kin - dred, no rose - bud is

gone; No flow'r of her kin - dred, no rose - bud is

gone; No flow'r her kin - dred, no rose - bud is

gone; No flow'r her kin - dred, no rose - bud is

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

nigh, . . . To re-flect back her blushes, or give sigh for sigh.

nigh, To re-flect back her blushes, or give sigh for sigh.

nigh, To re-flect back her blushes, or give sigh for sigh.

nigh, To re-flect her blushes, or give sigh for sigh.

THE YOUNG MAY MOON.

HARMONIZED FOR FOUR VOICES.

Lively.

The young May moon is beam-ing, love, The glow-worm's lamp is gleam-ing, love, How

The moon . . . is beam-ing, love, The glow-worm's lamp is gleam-ing, love, How

The moon . . . is beam-ing, love, The glow-worm's lamp is gleam-ing, love, How

The moon . . . is beam-ing, love, The glow-worm's lamp is gleam-ing, love, How