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PADERBORN

## **Irish melodies**

**Stevenson, John A.**

**Dublin, 1859**

The Minstrel Boy.

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A musical score for 'The Minstrel Boy' consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and features a melody with various ornaments and a steady accompaniment.

## THE MINSTREL BOY.

(AIR—THE MOREEN.)

HARMONIZED FOR THREE VOICES.

*With strength and spirit.*

The first system of the three-voice harmonization. It consists of two staves: a treble clef staff for the vocal parts and a bass clef staff for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C).

The second system of the three-voice harmonization, continuing the vocal and piano parts from the first system.

The first vocal line with lyrics: The min-strel boy to the war is gone, In the ranks of death you'll find him; His

The second vocal line with lyrics: The min-strel boy to the war is gone, In the ranks of death you'll find him; His

The third vocal line with lyrics: The min-strel boy to the war is gone, In the ranks of death you'll find him; His

The piano accompaniment for the three-voice setting, consisting of two staves (treble and bass clef) that provide harmonic support for the vocal lines.

father's sword he has gird-ed on, And his wild harp slung be - hind him.

father's sword he has gird-ed on, And his wild harp slung be - - hind him.

father's sword he has gird-ed on, And his wild harp slung be - hind him.

*Tenderly.* *f*

"Land of Song!" said the war - rior bard, "Tho' all the world be - trays thee, One

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sword, at least, thy rights shall guard, One faith - ful heart shall praise thee!"

sword, at least, thy rights shall guard, One faith - ful heart shall praise thee!"

sword, at least, thy rights shall guard, One faith - ful heart shall praise thee!"

## SECOND VERSE.

The min - strel fell! But the foeman's chain Could not bring his proud soul un - - der; The

harp he lov'd ne'er spoke a - gain, For he tore its chords a - sun - - der; And

said "No chains shall sul - ly thee, Thou soul of love and brav - e - ry! Thy

*Tenderly.* *f*

songs were made for the pure and free, They shall ne - ver sound in sla - ve - ry!"



## THE VALLEY LAY SMILING BEFORE ME.

THE SONG OF O'RUARK, PRINCE OF BREFFNI.\*

(AIR—THE PRETTY GIRL MILKING HER COW.)

*According to the feeling of each verse.*

*p*

The val - ley lay smi - ling be - fore me, Where late - ly I left her be -

 The third system of the musical score, including the vocal line with lyrics and the piano accompaniment. The lyrics are: "The val - ley lay smi - ling be - fore me, Where late - ly I left her be -".

\* These stanzas are founded upon an event of most melancholy importance to Ireland; if, as we are told by our Irish historians, it gave England the first opportunity of profiting by our divisions and subduing us. The following are the circumstances as related by O'Halloran:—"The King of Leinster had long conceived a violent affection for Dearbhorgil, daughter to the King of Meath, and though she had been for some time married to O'Ruark, Prince of Breffni, yet could it not restrain his passion. They carried on a private correspondence, and she informed him that O'Ruark intended soon to go on a pilgrimage (an act of piety frequent in those days), and conjured him to embrace that opportunity of conveying her from a husband she detested to a lover she adored. Mae Murchad too punctually obeyed the summons, and had the lady conveyed to his capital of Ferns."—The monarch Roderic espoused the cause of O'Ruark, while Mae Murchad fled to England, and obtained the assistance of Henry II.

"Such," adds Giraldus Cambrensis (as I find him in an old translation), "is the variable and fickle nature of woman, by whom all mischiefs in the world (for the most part) do happen and come, as may appear by Marcus Antoninus, and by the destruction of Troy."