



UNIVERSITÄTS-  
BIBLIOTHEK  
PADERBORN

## **Irish melodies**

**Stevenson, John A.**

**Dublin, 1859**

When First I Met Thee.

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[urn:nbn:de:hbz:466:1-62608](#)

*lentando.*

long sleep of sor-row brok-en By such be-nign bless-ed sounds a-

gain.

## WHEN FIRST I MET THEE.

(AIR—OH, PATRICK! FLY FROM ME.\*)  
*In moderate time.*

HARMONIZED FOR TWO VOICES.

When first I met thee, warm and young, There shone such truth a-

When first I met thee, warm and young, There shone such truth a-

\* This very beautiful Irish Air was sent to me by a gentleman of Oxford. There is much pathos in the original words, and both words and music have all the features of authenticity.

The musical score consists of three staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are:

- bout thee, And on thy lip such pro - mise hung, I did not dare to  
- bout thee, And on thy lip such pro - mise hung, I did not dare to

The middle staff is for the piano, featuring a bass clef and a common time signature. It consists of four measures of a simple harmonic progression.

The bottom staff is also for the piano, continuing the harmonic progression from the middle staff.

The second section of the song begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are:

doubt thee. I saw thee change,yet still re - lied, Still clung with hope the  
doubt thee. I saw thee change,yet still re - lied, Still clung with hope the

The piano accompaniment continues with a bass clef and a common time signature.

The third section begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are:

fond - - er, And thought, tho' false to all be - side, From me thou couldst not  
fond - - er, And thought, tho' false, to all be - side, From me thou couldst not

The piano accompaniment concludes with a bass clef and a common time signature.

wan - der. But go, de - cei - ver, go! The heart, whose hopes could make it  
wan - der. But go, de - cei - ver, go! The heart, whose hopes could make it

Slow.  
Trust one so false, so low, De - serves that thou shouldst break it.  
Trust one so false, so low, De - serves that thou shouldst break it.

## SECOND VERSE.

When ev' - ry tongue thy fol - lies nam'd, I fled th'un - wel - come

sto - - - ry; Or found, in ev'n the faults they blam'd Some gleams of fu - ture  
 glo - ry. I still was true, when near - er friends Con - spir'd to wrong, to  
 slight thee; The heart that now thy false-hood rends Would then have bled to  
 right thee. But go, de - ceiv - er, go! Some day, per-haps, thou'l waken  
 From pleasure's dream, to know The grief of hearts for - - - sak - en.

*Slow.*

The musical score consists of four staves of music. The top two staves are for the vocal part, with the first staff in treble clef and the second in basso continuo. The bottom two staves are also for the basso continuo. The lyrics are written below each staff, corresponding to the musical phrases. The music is in common time, and the vocal part uses a variety of note values including eighth and sixteenth notes. The basso continuo parts provide harmonic support with sustained notes and chords.



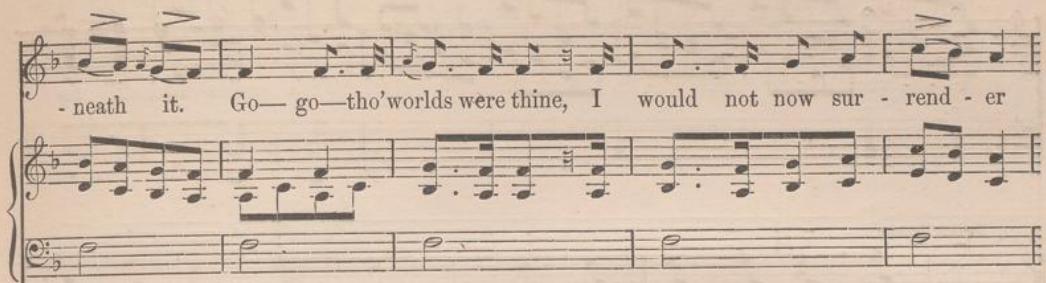
## THIRD VERSE.

Ev'n now, tho' youth its bloom has shed, No lights of age a -

dorn thee; The few who lov'd thee once have fled, And they who flat - ter

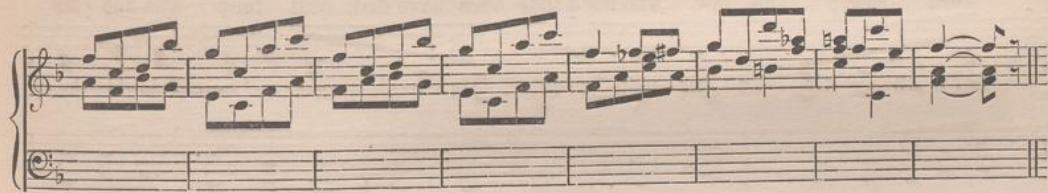
scorn thee. Thy mid - night cup is pledg'd to slaves, No ge - nial ties en -

wreath - it; The smil - ing there, like light on graves, Has rank cold hearts be -



*Slow.*

The vocal part continues with "One taintless tear of mine For all thy guil—ty splen—dour!". The piano accompaniment provides harmonic support with sustained notes and chords.



## FOURTH VERSE.

The vocal part begins the fourth verse with "And days may come, thou false one! yet, When ev'n those ties shall se—ver;". The piano accompaniment provides harmonic support with sustained notes and chords.

The vocal part continues with "When thou wilt call, with vain re—gret, On her thou'st lost for". The piano accompaniment features a rhythmic pattern of eighth-note chords.

e - - ver; On her, who in thy fortune's fall, With smiles had still re-

ceiv'd thee, And glad - ly died to prove thee all Her fan - ey first be-

liev'd thee. Go— Go—'tis vain to curse, 'Tis weak - ness to up - braid thee;

Hate can-not wish thee worse Than guilt and shame have made thee.

*Slow.*