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Irish melodies

Stevenson, John A.

Dublin, 1859

The Time I've Lost In Wooing.

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THE TIME I'VE LOST IN WOOING.

(AIR—PEASE UPON A TRENCHER.)

The time I've lost in woo - ing, In watch-ing and pur - su - - ing The

light that lies In woman's eyes, Has been my heart's un - do - ing.

Tho' Wis - dom oft has sought me, I scorn'd the lore she brought me, My

on - ly books Were woman's looks, And fol - ly's all they've taught me.

SECOND VERSE.

Her smile when Beau - ty grant - - ed, I hung with gaze en - chant - - - ed, Like

him the Sprite,* Whom maids by night Oft meet in glen, that's haunt - ed.

Like him, too, Beau - ty won me, But while her eyes were on me, If

* This alludes to a kind of Irish Fairy, which is to be met with, they say, in the fields at dusk. As long as you keep your eyes upon him, he is fixed and in your power;—but the moment you look away (and he is ingenious in furnishing some inducement) he vanishes. I had thought that this was the sprite which we call the Leprechaun; but a high authority upon such subjects, Lady Morgan (in a note upon her national and interesting novel, O'Donnel), has given a very different account of that goblin.

once their ray Was turn'd a - way, Oh! winds could not out - run me.

THIRD VERSE.

And are those fol - lies go - - - ing? And is my proud heart grow - - - ing Too

cold or wise For bril - liant eyes A - gain to set it glow - ing.

No, vain, a - las! th'en - dea - - - your From bonds so sweet to se - - - ver; Poor

Wis-dom's chance A - gainst a glance Is now as weak as e - - ver.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment is in two staves, with the right hand playing chords and the left hand playing a simple bass line.

The second system of the musical score continues the vocal line and piano accompaniment from the first system. The vocal line ends with a double bar line. The piano accompaniment continues with a similar pattern of chords and bass notes.

OH! WHERE'S THE SLAVE.

(AIR—SIOS AGUS SIOS LIOM.)

Spirited.

The third system of the musical score begins with the tempo marking 'Spirited.' in italics. It features a vocal line and piano accompaniment. The piano accompaniment is more active, with a faster-moving right hand and a steady bass line.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is not present in this system, only the piano accompaniment is shown.

Oh! where's the slave so low - ly, Con - demn'd to chains un - ho - ly, Who,

The fifth system of the musical score includes a vocal line with the lyrics 'Oh! where's the slave so low - ly, Con - demn'd to chains un - ho - ly, Who,'. The piano accompaniment continues with the same energetic style as the previous systems.