



"Peace with thine and mine, And a health to thee, Tom Moore." —Byron.



THOMAS MOORE.

Born 28th May, 1779; Died 26th Feb., 1852.

MOORE'S
 IRISH MELODIES

WITH THE CELEBRATED AND UNSURPASSED

Symphonies and Accompaniments

OF

SIR JOHN STEVENSON, Mus. Doc.,

AND

SIR HENRY BISHOP.

WITH A BIOGRAPHY OF THOMAS MOORE,

AND

An Essay on the Music of Ireland.

*"Cold, cold, must the heart be,
 And void of emotion,
 That loves not the music
 Of Erin-go-bragh!"*

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LIFE OF THOMAS MOORE.

BRILLIANT as have been the examples of genius which the Emerald Isle has produced, few have equalled, and none exceeded in gaining the universal popularity which has fallen to the lot of the National Poet, Thomas Moore. From its earliest days, Ireland has been the land of song and poetry. Her Bards had no annals nor records but what were in verse. These Bards were the only people who delivered down the history of their time to modern ages. "The wonderful tales which they told, and the melody with which they accompanied them, made these people the delight of the simple ages." Moore amply fulfilled such a mission in modern days. The late Earl Russell tersely gives his estimate of him. "As a poet, Moore must always hold a high place. Of English lyrical poets, he is surely the first. Beautiful specimens of lyrical poetry may, indeed, be found, from the earliest times of our literature, to the days of Burns, of Campbell, and of Tennyson, but no one poet can equal Moore in the united excellence and abundance of his productions."

Thomas Moore, like many great men, sprung from comparatively obscure origin. In his own Memoirs, he says, "At this period, (1778), as I always understood, my father kept a small wine store in Johnson's Court, Grafton Street, Dublin: the same court, by the way, where I afterwards went to school. On his marriage, however, having received, I rather think, some little money with my mother, he set up business in Aungier Street, No. 12, at the corner of Little Longford Street; and in that house, on the 28th of May, 1779, I was born.

Moore's account of his early education is amusing. He relates that he went to a school kept by a "wild odd fellow," named Malone. This worthy used to pass the greater part of his nights in drinking at public-houses, and hardly ever made his appearance at school before noon, an event which was followed by his whipping all the scholars, for disturbing his slumbers. But thanks to his natural quickness, and the kindness of his mother, Moore fared better than his play-fellows. His poetic power, and lively imagination early showed their buddings. He was, at about the age of fourteen, sent to the grammar school of Samuel Whyte, the best then in Dublin. It was by the same master that the celebrated Brinsley Sheridan was educated. Under this person, Moore's talent for recitation and acting was encouraged: Mr. Whyte had a great fondness for the drama, and was fre-

quently employed in preparing persons who intended to follow the stage as a profession. Moore gives an amusing account in his "Memoirs," of his early attempts at dramatic performances, when only eleven years old; and it was at about this period, that he made his second attempt at versification. On one occasion, when a performance was got up by the lads of the school, he personated Patrick in "The Poor Soldier," and Harlequin in a pantomime, besides contributing an appropriate epilogue.

Young Moore was intended by his father for the bar; but his family were Catholics, and to members of the Roman church the Dublin University was at that period closed, and thus the only recognised avenue to the learned professions was barred against their entrance. Although this restriction was swept away by the memorable Act of 1793, which abolished the most offensive enactments against the Catholics, yet this unjust exclusion seems to have cherished in the mind of the Poet that patriotic ardour and political energy, which, in early youth, were nearly placing him in an unenviable, if not a dangerous position. He was among the first of his faith who availed themselves of the new privilege of being educated at their national University, though they were still excluded from the attainment of college honours and emoluments. He entered the University in 1794. He remarks that in 1793 he first saw his verses in print, and that then he had become a determined rhymist. Having attracted notice by his early versification, Moore determined to attempt a free translation of some of the songs and odes of Anacreon into English verse; and after accomplishing a portion of this task, he submitted the manuscript to Dr. Kearney, then one of the senior Fellows of the University, afterwards Bishop of Ossory, and requested his advice relative to laying it before the Board, in the hope of obtaining some honourable reward or distinction. That gentleman spoke very highly of the translation, and encouraged him to persevere with it, but told him he did not see that the Board of the University could, by any public reward, give their sanction to verses of so convivial and free a character. In the year 1798, or 1799, he took his degree as Bachelor of Arts, and left the University.

The young poet then proceeded to London, for the twofold purpose of keeping his terms in the Middle Temple, and publishing his translation of Anacreon, by subscription. His name had been entered in the Middle Temple so early as the year 1795 or 1796, together with that of an intimate friend of his. The account he gives of his journey to the Metropolis, and his initiation into the forms of the Middle Temple, are richly humorous, yet also at times pathetic. The elegant and voluptuous productions of the Greek poet had the credit, we are told, of softening the mind of Polycrates into a spirit of benevolence towards his subjects. "They are, indeed," says Moore, "all beauty, all enchantment. He steals us so insensibly along with him, that we sympathise even in his excesses." It is somewhat singular that Moore's first work should be dedicated to the Prince of Wales, against whom, in after years, he aimed so many of his brilliant laughing satires. Two years later Mr. Moore published his juvenile efforts, under the title of "The Poems of the late

Thomas Little ;" these were pleasing amatory trifles, some of which, in years of maturity, he would willingly have forgotten. In his preface, Moore reminds us that they were "the productions of an age when the passions very often give a colouring too warm to the imagination; and this may palliate, if it cannot excuse, that air of levity which pervades so many of them."

In 1803, Mr. Moore had the comparative sinecure of the treasurership of Bermuda conferred upon him; but slight as the duties were, they were not to his taste; so he appointed a deputy, and then proceeded on a tour through some parts of North America. American society also was not to his taste. He returned to England in no very excellent humour, and the Irish Republican Poet indulged an inconsistent sneer at what he rather superciliously called "rabble senators and merchant kings." He admitted, however, that the title of "Poet" bespoke everywhere a kind and distinguishing welcome for its wearer; the captain of the packet in which he crossed Lake Ontario, not only loaded him with civilities, but begged on parting to be allowed to decline payment for his passage. Progress is rapid in America; on his journey to the Falls of Niagara he met with a slight accident, which detained him some days at Buffalo, then a mere village, consisting of huts and wigwams; many years have rolled away since then, and the village has now become a populous and splendid city. The first sensation of the Poet on beholding the terrific fall of waters at Niagara was that of slight disappointment; but its wild grandeur soon entirely captivated his imagination, and on each succeeding visit he seemed to behold new beauties. He tells us, "I should find it difficult to say on which occasion I felt most deeply affected: when looking on the Falls of Niagara, or when standing by moonlight among the ruins of the Coliseum." It was during this visit that he penned that universal favourite, "The Canadian Boat Song." The publication of two volumes of Odes and Epistles in 1806 followed Moore's return to his native land. In the poems descriptive of American scenery, he delineates the wild and beautiful features of that vast continent, not only with the graces of imagination, but with a singularly graphic accuracy. But the work, which Moore admits, called upon him a heavy storm of censure and criticism was followed by results that more than repaid him, for subsequently the most severe of his censors became one of his most cordial and valued friends.

The satirical poems "Corruption" and "Intolerance" appeared in 1808, and the "Sceptic" in the following year. In the preface of the two first poems, Moore indicated his strong political opinions from an Irishman's point of view, and in the "Sceptic" he gives some hard hits on the want of charity among religionists of all sects. But meanwhile, Moore had commenced his "Irish Melodies," which have done more to popularise his name than any of his works. Their production extended from 1807 to 1828, or perhaps 1834. It would be superfluous to criticise melodies that are known and sung, it might be said, throughout all the civilised world; but an extract from Moore's preface to their collected edition may be of interest. He remarks: "With respect to the verses which I have written for these melodies, as they are intended rather to be sung

than read, I can answer for their sound with somewhat more confidence than their sense; yet it would be affectation to deny that I have given much attention to the task, and that it is not through want of zeal or industry if I unfortunately disgrace the sweet airs of my country by poetry altogether unworthy of their taste, their energy, and their tenderness." So far he speaks of *his* work, but he pays a high compliment to Sir John Stevenson, and we feel sure that our readers will agree with Moore in the just eulogy he passes on that composer, to whom we are indebted for the adaptation of music to the Melodies. Moore remarks: "In those airs, which are arranged for voices, his skill has particularly distinguished itself; and although it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet often, when a favourite strain has been dismissed, or having lost its charm for novelty for the ear, it returns in a harmonised shape with new claims upon our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independent of the rest, so artfully has the harmonist (if I may thus express it) *gavelled* the melody, distributing an equal portion of sweetness to every part." The present work contains the musical adaptations of Sir John Stevenson, above referred to, and those of Sir Henry Bishop.

It may be briefly remarked, that the eminently National Irish spirit evinced in some of the Melodies, may in part be traced to Moore's connection, as friends, in 1798, with some of the prominent leaders of the rebellion of that period. Indeed, in his introduction to the Melodies, after giving a historical sketch of the rise and progress of the rebellion, he says in his Memoirs:—"I have continued them down to the very verge of the warning of the outbreak of 1798, the slight sketch of my early days; nor could I have furnished the Irish Melodies with any more pregnant illustration, as it was in these times, and among the events then stirring, that the feeling which afterwards found a voice in my country's music, was born and nurtured." Moore showed that he largely inherited the *esprit de corps* of his countrymen, for when Jeffrey had severely criticised his work already referred to—the "Odes and Epistles"—in the *Edinburgh Review*, Moore boldly challenged him to a hostile meeting. The "duel" was to have taken place at Chalk Farm, near London, in 1806; but just as the combatants were ready, "the Bow Street runners appeared from behind a hedge," and the valorous duellists ended the affair by being bound over to keep the peace.

Moore was now becoming a well-known man in the world of literature. In 1811 his opera, "M.P., or the Blue-Stocking," appeared, but it was not successful. In a letter, which he dates, Dublin, September 11, 1811, he complains bitterly of certain criticisms on this dramatic attempt, but he consoles himself with the following reflections:—"I shall now take to my poem, and do something, I hope, that will place me above the vulgar herd, both of worldlings and of critics; but you shall hear of me again when I get among the maids of Cashmere, the sparklingsprings of Rochabad, and the fragrant bouquets of the Peris. How

much sweeter employments these than the vile joke-making I have been at these two months." These remarks foreshadow the production of "Lalla Rookh."

Moore having thus gained access to the highest class of literary and social distinction, Lord Holland, the Duke of Bedford, Lord Grey, Lord Lansdowne, Rogers the poet, Croker, and even royalty courted his company. He makes a plea for not meeting Mr. Longman before 4 p.m. on the following day, because "I dare say I shall be up all night at Carlton House." But, to some extent, he cast anchor in the sea of fashion's frivolities. In 1811 he married Miss Bessy Dyke, and thus formed an alliance of happiness. In reference to this portion of his life the opinion of the late Earl Russell may be quoted, himself a pattern of domestic felicity. The Earl remarks, in regard to this period:—"From the year of his marriage to that of his death, this excellent and beautiful person received from him the homage of a lover, enhanced by all the gratitude, all the confidences, which the daily and hourly happiness he enjoyed were sure to inspire. Thus, whatever amusement he might find in society, whatever sights he might behold, whatever literary resources he might seek elsewhere, he always returned home with a fresh feeling of delight." As a father, Earl Russell adds, that his affections "were no less genuine, but were not equally rewarded." The deaths of some of his children at an early period, of his remaining daughter and of his sons at a more advanced age, together with many other circumstances, cast a gloom over the latter years of his life, which was never entirely dispelled.

Passing over some details of the life of Moore, the production of "Lalla Rookh" may be next noticed. It appeared in 1817. Messrs. Longman agreed to give him the large sum of 3,000 guineas for a poem upon an Eastern story. Moore retired to the picturesque banks of the river Dove, in Derbyshire, went through a course of Oriental reading, and in three years produced his exquisite poem of "Lalla Rookh." Its success was triumphant, and at once dissipated from the mind of its author the doubts which, during the long anxious period of labour, would occasionally haunt him, respecting its reception by the public. It was the first product of a new school of poetry, perfectly Oriental in character; the warm rays of an Eastern sun seem to radiate from every page: the judgment of the reading world was taken captive, and bound in chains of flowers.

Moore thus relates how he prepared himself for this work. He says:—"Having thus laid open the secrets of the workshop to account for the time expended in *writing* this work, I must, in justice to my own industry, notice the pains I took in long and laboriously *reading* for it. To form a storehouse, as it were, of purely Oriental, and so familiarised myself with its various treasures, that, as quick as fancy, in her airy spiritings, required the assistance of fact, the memory was ready, like another Ariel, at her 'strong bidding,' to furnish materials for the spell-work—such was, for a long while, the sole object of my studies; and whatever time and trouble this preparatory process may have cost me, the effects resulting from it, as far as the humble merit of truthfulness is concerned, have been such as to repay me, more than sufficient, for my pains."

With respect to "Lalla Rookh," numerous have been the critics. But

bearing in mind that the late Earl Russell was his most intimate friend, and his literary executor, his opinion of the work is here selected in preference to others. After making contrasts between the old epic poets, such as Homer, Virgil, and in more recent days, Milton and others, Earl Russell observes:—"Such charm of versification, such tenderness of womanly love, such strains of patriotic ardour, and such description of blind and fierce fanaticism, as are found in 'Lalla Rookh,' are found nowhere else in a poem of this length. Indeed, the fault on which most readers dwell is that the feast is too sumptuous, the light of a splendour which dazzles the eyes they were meant to enchant, and the flowers of a fragrance which overpowers the sense they were meant to delight." Further, in regard to "Paradise and the Peri," the Earl esteems it as "a short poem of exquisite beauty, and perhaps the most perfect in the volume."

Though Moore had obtained the highest popularity, and his company was coveted by the greatest in the land, yet he had to feel painful reverses. It has already been stated that he had received a kind of sinecure appointment at Bermuda, the duties of which he left in the hands of a deputy. The latter proved faithless, and Moore bitterly describes his disappointment in a letter addressed to his friend, Mr. Power, dated April 6, 1818. He says,—“My deputy at Bermuda, after keeping back from me my proper share of the receipts of his office, has now, it seems, made free with the proceeds of a sale of a ship and cargo, deposited in his hands, and *I* am called upon by a monition from Doctor's Commons, to be accountable for it. I know not what may be the extent of his defalcations, but it *may* be more than I can even attempt to pay. What a life it is! I am not, however, thank Heaven! at all cast down by the prospect; as it is not by my own misdeeds I shall suffer, there will be nothing in it to embitter my conscience, and I shall smile at Fortune still. They cannot take away from me either my self-respect, or my talents.”

Here we have a melancholy picture. Moore in the zenith of his prosperity, reduced to the depths of adversity. But, at this juncture, his friends rallied round him. Jeffrey, with whom, as already related, he had nearly fought a duel, sent him an order for £500, and an offer for an advance for an equal amount. But his pecuniary difficulties were so severe that he was compelled to take refuge abroad.

Consequently, in September, 1819, Moore again visited Paris, now in the company of Lord John Russell; after remaining there a short time, they proceeded to the Simplon, going from thence to Milan, where they parted, the Politician proceeding to Genoa, and the Poet to visit Lord Byron at Venice. Moore also spent some time at Rome, where he carried on a delightful intercourse with those high-priests of the Arts—Canova, Chantrey, Lawrence, Jackson, Turner, and Eastlake. This delightful trip was followed by the appearance of a volume entitled "Rhymes on the Road," a light and pleasing record in verse of his travels, in which he expressed the various impressions made upon him by the exquisite productions of art and nature that everywhere met his dazzled and enraptured view.

Moore afterwards returned to Paris, and remained there until 1822. He

produced, during his stay in that gay city, his sweet and melodious poem, "The Loves of the Angels," which seems to have been penned during a long dream of poetic love and sensuous rapture; and "The Fables of the Holy Alliance," a collection of political satires, some of which possess, not only a bold, but an enduring character. Probably he felt that the apparent trifler could tell home-truths with impunity, for his laughing muse has given birth to utterances which might have drawn down dangerous consequences upon the head of a more serious and sterner writer.

At length his difficulties in connection with the Bermuda affair were arranged, partly by the relations of his defaulting deputy, and also by his friends, Lord Lansdowne and Lord John (late Earl) Russell. On his return to England he took up his residence at Sloperon Cottage, in the immediate vicinity of the beautiful demesne of Bowood, the seat of his distinguished and ever constant friend, the late Marquis of Lansdowne. Here, surrounded by scenery in which a Poet would have chosen to dwell, visited by literary friends, and, indeed, enjoying an intercourse with all that was exalted in intellect, rank, or beauty, did he pass the remainder of his life. Here it was that he perfectly realised Lord Byron's generous eulogy, that he was "the Poet of all circles, and the idol of his own."

In the full maturity of intellect, Moore turned his attention to prose writing, and in 1825 he penned a biography of the brilliant but thoughtless Sheridan; five years later, his well-known "Life of Byron" emerged from the press; it is a perfect picture of the literary and domestic character of that great creature of impulse and passion,—a photograph of the man, in words, although not by sunbeams. On this Macaulay remarks: "Considered merely as a composition, it deserves to be classed among the best specimens of English prose which our age has produced." In 1831, he produced the "Memoirs of Lord Edward Fitzgerald," that rash and ill-fated patriot, who terminated a life of enthusiasm by a melancholy death in prison. Besides these biographical efforts, Moore produced, in 1827, his gorgeous prose romance, illustrative of Egyptian life, entitled "The Epicurean." This delightful book, of which the language, though not in verse, often rises to poetry, is, in some respects, his most elevated work.

We must now turn to the closing scenes of Moore's life, and for a description of them, the following is quoted from Earl Russell's "Life of Moore." "The latter years of Moore were clouded by loss of memory, and a helplessness almost childish; yet he preserved his interest about his friends; and when I saw him for the last time, on the 20th December, 1849, he spoke rationally, agreeably, and kindly on all those subjects which were the topics of our conversation. But the death of his sister Ellen and of his two sons, seem to have saddened his heart, and obscured his intellect. The wit which sparkled so brightly, the gaiety which threw sunshine over society, the readiness of reply, the quickness of recollection, all that marked the Poet and the Wit were gone. As we left his house, Lord Lansdowne remarked that he had not seen him so well for a long time. . . . But that very evening he had a fit from the

effects of which he never recovered. The light of his intellect grew still more dim; his memory failed still more; yet there was never a total extinction of that bright flame. To the last day of his life, he would inquire with anxiety about the health of his friends, and would sing, or ask his wife to sing to him, the favourite airs of his past days. Even the day before his death he 'warbled' as Mrs. Moore expressed it; and a fond love of music never left him but with life."

The Poet died calmly and without pain at his residence, Sloperton Cottage, on the 26th of February, 1852. In the following June, a committee of his friends, and admirers, met at the house of Lord Lansdowne, for the purpose of erecting a monument to his memory in his native city, Dublin. But such a man needed no such testimonial. Many have been the estimates of his character. His intimate friends have shown his virtues with an occasional hint at his failings. His works have been severely criticised, but have been generally applauded. But all the praise and cynicisms that have been heaped upon him are now matters of history and of little interest. His works, his songs, and his sentiments are left to us; and had we the honour of writing an elegy on the Man, and the Poet, we should only have selected his own words,—this favourite melody—"The Farewell to My Harp."

THE FAREWELL TO MY HARP.

Dear Harp of my country, in darkness I found thee,
 The cold chain of silence had hung o'er thee long,
 When proudly, my own Island Harp! I unbound thee,
 And gave all thy cords to light, freedom, and song!
 The warm lay of love, and the light note of gladness,
 Have awaken'd thy fondest, thy liveliest thrill;
 But so oft hast thou echoed the deep sigh of sadness,
 That e'en in thy mirth it will steal from thee still.

Dear Harp of my country! farewell to thy numbers,
 This sweet wreath of song is the last we shall twine,
 Go,—sleep, with the sunshine of fame on thy slumbers,
 Till touch'd by some hand less unworthy than mine.
 If the pulse of the patriot, soldier, or lover,
 Have throbb'd at our lay, 'tis thy glory alone,
 It was *but* as the wind, passing heedlessly over,
 And all the wild sweetness I waked was thy own!

INTRODUCTION TO THE IRISH MELODIES;

AN

ESSAY ON THE MUSIC OF IRELAND

BY THOMAS MOORE.

It has often been remarked, and oftener felt, that our music is the truest of all comments upon our history. The tone of defiance, succeeded by the languor of despondency—a burst of turbulence dying away into softness—the sorrows of one moment lost in the levity of the next—and all that romantic mixture of mirth and sadness, which is naturally produced by the efforts of a lively temperament to shake off or forget the wrongs which lie upon it. Such are the features of our history and character, which we find strongly and faithfully reflected in our music; and there are many airs which, I think, it is difficult to listen to without recalling some period or event to which their expression seems peculiarly applicable. Sometimes, when the strain is open and spirited, yet shaded here and there by a mournful recollection, we can fancy that we behold the brave allies of Montrose marching to the aid of the royal cause, notwithstanding all the perfidy of Charles and his ministers, and remembering just enough of past sufferings to enhance the generosity of their present sacrifice. The plaintive melodies of Carolan take us back to the times in which he lived, when our poor countrymen were driven to worship their God in caves, or to quit for ever the land of their birth, (like the bird that abandons the nest which human touch has violated); and in many a song do we hear the last farewell of the exile, mingling regret for the ties he leaves at home, with sanguine expectations of the honours that await him abroad—such honours as were won on the field of Fontenoy, where the valour of Irish Catholics turned the fortune of the day in favour of the French, and extorted from George II. that memorable exclamation, “Cursed be the laws which deprive me of such subjects!”

Though much has been said of the antiquity of our music, it is certain that our finest and most popular airs are modern; and, perhaps, we may look no further than the last disgraceful century for the origin of most of those wild and melancholy strains which were at once the offspring and solace of grief, and which were applied to the mind as music was formerly to the body, “*decantare loca dolentia*.” Mr. Pinkerton is of opinion that none of the Scotch popular airs are as old as the middle of the sixteenth century; and though musical antiquaries refer us for some of our melodies to so early a period as the fifth century, I am persuaded that there are few of a *civilized* description (and by this I mean to exclude all the savage ceanans, cries, &c.), which can claim quite so ancient a date as Mr. Pinkerton allows to the Scotch. But music is not the only subject upon which our taste for antiquity is rather unreasonably indulged; and, however heretical it may be to dissent from these romantic speculations, I cannot help thinking that it is possible to love our country very zealously, and to feel deeply interested in her honour and happiness, without believing that Irish was the language spoken in Paradise—that our ancestors were kind enough to take the trouble of polishing the Greeks—or that Abaris, the Hyperborean, was a native of the north of Ireland.

By some of these archæologists, it has been imagined that the Irish were early acquainted with the counterpoint, and they endeavour to support this conjecture by a well-known passage in Giraldus, where he dilates with such elaborate praise upon the beauties of our national minstrelsy. But the terms of this eulogy are too vague, too deficient in technical accuracy, to prove that even Giraldus himself knew anything of the artifice of counterpoint. There are many expressions in the Greek and Latin writers which might be cited with much more plausibility to prove that they understood the arrangement of music in parts: yet I believe it is conceded in general by the learned, that however grand and pathetic the melody of the ancients may have been, it was reserved for the ingenuity of modern science to transmit the “light of song” through the variegating prism of harmony.

Indeed, the irregular scale of the early Irish (in which, as in the music of Scotland, the interval of the fourth was wanting) must have furnished but wild and refractory subjects to the harmonist. It was only when the invention of Guido began to be known, and the powers of the harp were enlarged by additional strings, that our melodies took the sweet character which interests us at present; and while the Scotch persevered in the old mutilation of the scale, our music became gradually more amenable to the laws of harmony and counterpoint.

In profiting, however, by the improvements of the moderns, our style still kept its originality sacred from their refinements; and though Carolan had frequent opportunities of hearing the works of Geminiani and other masters, we but rarely find him sacrificing his native simplicity to the ambition of their ornaments, or affectation of their science.

In that curious composition, indeed, called his Concerto, it is evident that he laboured to imitate Corelli; and this union of manners so very dissimilar, produces the same kind of uneasy sensation which is felt at a mixture of different styles of architecture. In general, however, the artless flow of our music has preserved itself free from all tinge of foreign innovation, and the chief corruptions of which we have to complain arise from the unskilful performance of our own itinerant musicians, from whom, too frequently, the airs are noted down, encumbered by their tasteless decorations, and responsible for all their ignorant anomalies. Though it be sometimes impossible to trace the original strain, yet in most of them, "*auri per ramos aura refulget*" (Virgil, *Aeneid* lib. 6, v. 204), the pure gold of the melody shines through the ungraceful foliage which surrounds it; and the most delicate and difficult duty of a compiler is to endeavour, as much as possible, by retrenching these inelegant superfluities, and collating the various melodies of playing or singing each air, to restore the regularity of its form, and the chaste simplicity of its character.

I must again observe that, in doubting the antiquity of our music, my scepticism extends but to those polished specimens of the art which it is difficult to conceive anterior to the dawn of modern improvement; and that it would by no means invalidate the claims of Ireland to as early a rank in the annals of minstrelsy as the most zealous antiquary may be inclined to allow her. In addition, indeed, to the power which music must always have possessed over the minds of a people so ardent and susceptible, the stimulus of persecution was not wanting to quicken our taste into enthusiasm; the charms of song were ennobled with the glories of martyrdom, and the Acts against minstrels, in the reigns of Henry VIII. and Elizabeth, were as successful, I doubt not, in making my countrymen musicians as the penal laws have been in keeping them Catholics.

Though the humble nature of my contributions to this work may exempt them from the rigours of literary criticism, it was not to be expected that those touches of political feeling, those tones of national complaint, in which the poetry sometimes sympathises with the music, would be suffered to pass without censure or alarm. It has been accordingly said, that the tendency of this publication is mischievous, and that I have chosen these airs but as a vehicle of dangerous politics—as fair and precious vessels (to borrow an image of St. Augustine) from which the wine of error might be administered. To those who identify nationality with treason, and who see in every effort for Ireland a system of hostility towards England—to those, too, who, nursed in the gloom of prejudice, are alarmed by the faintest gleam of liberality that threatens to disturb their darkness, like that Demophon of old, who, when the sun shone upon him, shivered!—to such men I shall not deign to apologise for the warmth of any political sentiment which may occur in the course of these pages. But as there are many among the more wise and tolerant who, with feeling enough to mourn over the wrongs of their country, and sense enough to perceive all the danger of not redressing them, may yet think that allusions in the least degree bold or inflammatory, should be avoided in a publication of this popular description—I beg of these respected persons to believe that there is no one who deprecates more sincerely than I do any appeal to the passions of an ignorant and angry multitude; but that it is not through that gross and inflammable region of society, a work of this nature could ever have been intended to circulate. It looks much higher for its audience and readers—it is found upon the pianofortes of the rich and the educated—of those who can afford to have their national zeal a little stimulated without exciting much dread of the excesses into which it may hurry them; and of many whose nerves may be now and then alarmed with advantage, as much more is to be gained by their fears than could ever be expected from their justice.

Having thus adverted to the principal objection which has been hitherto made to the poetical part of this work, allow me to add a few words in defence of my ingenious coadjutor, Sir John Stevenson, who has been accused of having spoiled the simplicity of the airs by the chromatic richness of the symphonies, and the elaborate variety of his harmonies. We might cite the example of the admirable Haydn, who has sported through all the mazes of musical science in his arrangement of the simplest Scottish melodies; but it appears to me that Sir John Stevenson has brought a national feeling to this task which it would be in vain to expect from a foreigner, however tasteful or judicious. Through many of his own compositions we trace a vein of Irish sentiment, which points him out as peculiarly suited to catch the spirit of his country's music; and, far from agreeing with those critics who think that his symphonies have nothing kindred with the airs which they introduce, I would say that, in general, they resemble those illuminated initials of old manuscripts, which are of the same character with the writing which follows, though more highly coloured and more curiously ornamented.

In those airs which are arranged for voices, his skill has particularly distinguished itself, and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet often, when a favourite strain has been dismissed as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims upon our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independent of the rest, so artfully has the harmonist (if I may thus express it) *gavelled* the melody, distributing an equal portion of its sweetness to every part.

MOORE'S IRISH MELODIES.

GO WHERE GLORY WAITS THEE.

AIR—MAID OF THE VALLEY.

Tenderly

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a forte (*f*) dynamic, followed by piano (*p*), then forte (*f*), piano (*p*), and finally pianissimo (*pp*). The melody is characterized by flowing eighth and sixteenth notes.

The second system of musical notation continues the piece. It features a piano (*p*) dynamic at the start, followed by a crescendo (*cres.*) leading to a forte (*f*) dynamic, then fortissimo (*ff*), and finally piano (*p*). The accompaniment in the lower staff is a steady eighth-note pattern.

espress. lento.

The third system of musical notation includes the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The tempo is marked *espress. lento.* The lyrics are: "Go where glo - ry waits thee ; But, while fame e - lates thee, Oh ! still re - mem - ber".

espress. lento.

The fourth system of musical notation continues the vocal and piano parts. The tempo remains *espress. lento.* The lyrics are: "me. When the praise thou meetest To thine ear is sweetest, Oh ! then re-member".

me. O - ther arms may press thee, Dear - er friends ca - ress thee,

a tempo.

f

All the joys that bless thee Sweeter far may be; But when friends are nearest,

p

And when joys are dear - est, Oh! then re - member me.

lentando.

2ND VERSE. *espress. lentando.*

When, at eve, thou rov - est By the star thou lov - est, Oh! then re - mem - ber

p

espress. lento.

me. Think, when home re- turning, Bright we've seen it burning, Oh, thus re- member

me. *a tempo.* Oft, as sum - mer clos - es, When thine eye re - pos - es

On its ling'ring ros - es, Once so lov'd by thee, Think of her who wove them,

lento.

Her who made thee love them; Oh, then re - member me.

When around thee, dying,
Autumn, leaves are lying,
Oh, then remember me :
And, at night, when gazing
On the gay hearth blazing,
Oh, still remember me.

Then should Music, stealing
All the soul of Feeling,
To thy heart appealing,
Draw one tear from thee ;
Then let Mem'ry bring thee
Strains I used to sing thee ;
Oh, then remember me.

WAR SONG.

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

AIR—MOLLY MACALPIN.

Bold.

p stac. *f*

ff *p espr. ss.*

Re-mem-ber the glo-ries of

espress.

BRI-EN the brave,* Tho' the days of the he-ro are o'er; Tho' lost to Mo-no-nia† and

cold in the grave, He re-turms to Kin-ko-ra‡ no more! That star of the field, which so

The musical score is written for piano and voice. It consists of five systems of music. The first system shows the piano introduction with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The piano part features a melody in the right hand and a supporting bass line in the left hand. The second system continues the piano introduction, with the right hand playing a more active melody. The third system begins the vocal line with the lyrics 'Re-mem-ber the glo-ries of'. The piano accompaniment continues. The fourth system continues the vocal line with the lyrics 'BRI-EN the brave,* Tho' the days of the he-ro are o'er; Tho' lost to Mo-no-nia† and'. The fifth system concludes the vocal line with the lyrics 'cold in the grave, He re-turms to Kin-ko-ra‡ no more! That star of the field, which so'. The piano accompaniment continues throughout.

* Brien Borombe, the great Monarch of Ireland, who was killed at the battle of Clontarf, in the beginning of the 11th century, after having defeated the Danes in twenty-five engagements

† Munster:

‡ The Palace of Brien

espress. lento.

often has pour'd Its beam on the battle, is set; But e-nough of its glory re-

a tempo.

mains on each sword To light us to vic - to - ry yet!

II.

Mononia! when Nature embellish'd the tint
Of thy fields, and thy mountains so fair,
Did she ever intend that a tyrant should print
The footstep of slavery there?
No, Freedom, whose smile we shall never resign,
Go, tell our invaders, the Danes,
That 't is sweeter to bleed for an age at thy shrine
Than to sleep but a moment in chains!

III.

Forget not our wounded companions,* who stood
In the day of distress by our side;
While the moss of the valley grew red with their blood,
They stirr'd not, but conquer'd and died!
The sun, that now blesses our arms with his light,
Saw them fall upon Ossory's plain: —
Oh! let him not blush, when he leaves us to-night,
To find that they fell there in vain!

* This alludes to an interesting circumstance related of the Dal gais, the favourite troops of Brien, when they were interrupted, in their return from the battle of Clontarf, by Fitzpatrick, Prince of Ossory. The wounded men entreated that they might be allowed to fight with the rest. "Let stakes," they said, "be stuck in the ground; and suffer each of us, tied to and supported by one of these

stakes, to be placed in his rank by the side of a sound man."—"Between seven and eight hundred wounded men," adds O'Halloran, "pale, emaciated, and supported in this manner, appeared mixed with the foremost of the troops!—Never was such another sight exhibited."—HISTORY OF IRELAND, Book XII. Chap. I.

ERIN, THE TEAR AND THE SMILE IN THINE EYES.

Slow. AIR—AILEEN AROON

The piano introduction is in 3/4 time, B-flat major, and begins with a *p* dynamic. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The piece concludes with a *f* dynamic chord and a *dim.* dynamic flourish.

p *cres.* *p* *pp* *cres.*

E - RIN, the tear and the smile in thine eyes Blend like the rain - bow that

The first line of the song features a vocal melody with dynamics *p*, *cres.*, *p*, *pp*, and *cres.* The piano accompaniment provides harmonic support with chords and a bass line.

f *p*

hangs in the skies; Shin - ing through sor - row's stream, Sadd'ning through

The second line continues the vocal melody with dynamics *f* and *p*. The piano accompaniment includes a repeat sign in the right hand.

cres. *f* *pp*

plea - sure's beam, Thy suns, with doubt - ful gleam, Weep while they rise!

The final line of the song features a vocal melody with dynamics *cres.*, *f*, and *pp*. The piano accompaniment concludes with a *pp* dynamic.

p *cres.* *f*

2ND VERSE.

p *cres.* *p* *pp* *cres.*

E - rin, thy si - lent tear ne - ver shall cease, E - rin, thy lan - guid smile

p

f *p*

ne'er shall in - crease, Till, like the rain - bow's light, Thy va - rious

f

cres. *f* *pp*

tints u - nite, And form, in Hea - ven's sight, One arch of peace!

f

p *cres.* *f*

c

OH, BREATHE NOT HIS NAME.

AIR—THE BROWN MAID

Pensively.

pp *f* *p* *tr* *f* *espress.*

f *dim.* *cres.*

a tempo.

Oh! breathe not his name—let it sleep in the shade Where

p

cold and un-honour'd his re-lics are laid! Sad, si-lent, and dark, be the

tears that we shed, As the night-dew that falls on the grass o'er his head!

The first system consists of a piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords in a bass line.

2ND VERSE.

But the night - dew that falls, tho' in si lence it weeps, Shall

The second system includes the first line of lyrics. The vocal line begins with a rest followed by the lyrics. The piano accompaniment features a treble clef with a *pp* dynamic marking and a bass clef with a *p* dynamic marking.

brighten with ver - dure the grave where he sleeps ; And the tear that we shed, tho' in

The third system continues the lyrics. The vocal line and piano accompaniment follow the same melodic and harmonic patterns as the previous system.

se - cret it rolls, Shall long keep his me - mory green in our souls.

The fourth system concludes the lyrics. The vocal line and piano accompaniment continue to the end of the phrase.

The final system is a piano conclusion. It features a melodic line in the right hand and a chordal accompaniment in the left hand, ending with a *pp* dynamic marking.

WHEN HE WHO ADORES THEE.*

Slow and with feeling.

AIR—THE FOX'S SLEEP.

First system of the piano introduction. The right hand features a melodic line with dynamic markings *f* and *p* alternating. The left hand provides a harmonic accompaniment with chords.

Second system of the piano introduction. The right hand continues the melodic line with a *ff* marking, followed by *p*. The left hand maintains the accompaniment.

Vocal entry and piano accompaniment for the first system. The vocal line begins with the lyrics "When he who a - dores thee has left but the name Of his". The piano accompaniment starts with a *p esp^{ro} ss.* marking.

Vocal entry and piano accompaniment for the second system. The vocal line continues with "fault and his sor - row be - hind, Oh! say, wilt thou weep when they". A trill (*tr*) is indicated above the first note of "Oh!".

Vocal entry and piano accompaniment for the third system. The vocal line concludes with "dark - en the fame Of a life that for thee was re - sign'd? Yes,".

* These words allude to a story in an old Irish manuscript, which is too long and too melancholy to be inserted here.

espress. *for.*

weep! and, how-e-ver my foes may con-demn, Thy tears shall ef-face their de-

cree; For Heav'n can wit-ness, though guil-ty to them, I have

been but too faith-ful to thee!

cres.

p

The musical score consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with the vocal line marked 'espress.' and 'for.'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system continues the vocal line with the lyrics 'cree; For Heav'n can wit-ness, though guil-ty to them, I have'. The piano accompaniment remains consistent. The third system concludes the vocal line with 'been but too faith-ful to thee!'. The piano accompaniment features a 'cres.' (crescendo) marking. The fourth system is a piano solo, marked 'p' (piano), with a more complex and flowing accompaniment.

With thee were the dreams of my earliest love,
 Every thought of my reason was thine :—
 In my last humble pray'r to the Spirit above,
 Thy name shall be mingled with mine !
 Oh ! bless'd are the lovers and friends who shall live
 The days of thy glory to see ;
 But the next dearest blessing that Heaven can givs.
 Is the pride of thus dying for thee !

THE HARP THAT ONCE THROUGH TARA'S HALLS.

Slow.

AIR—GRAMACHREE.

The first system of musical notation consists of a treble and bass clef staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical notation from the first system, maintaining the same melodic and harmonic structure.

The harp that once, thro' Tara's halls, The soul of Music shed, Now hangs as mute on

The third system includes the first line of lyrics. The musical notation continues with a piano (*p*) dynamic marking in the bass staff.

Ta ra's walls As if that soul were fled:— So sleeps the pride of for - mer days, So

The fourth system includes the second line of lyrics. The musical notation continues with a *mf* dynamic marking in the treble staff.

glory's thrill is o'er; And hearts, that once beat high for praise, Now feel that pulse no more!

The fifth system includes the third line of lyrics. The musical notation concludes the piece with a final cadence in both staves.

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

No more to chiefs and la - dies bright The harp of Ta - ra swells; The chord, a - lone, that

The vocal line begins with a half note followed by quarter notes. The piano accompaniment starts with a piano (*p*) dynamic and features a series of chords in the right hand and a steady bass line in the left hand.

breaks at night, Its tale of ru - in tells:— Thus Free - dom now so seldom wakes, The

The vocal line continues with quarter and eighth notes. The piano accompaniment includes a fermata over a chord in the right hand, indicating a moment of suspension in the music.

on-ly thro' she gives Is when some heart in - dignant breaks, To show that still she lives!

The vocal line concludes with a half note. The piano accompaniment features a fermata over a chord in the right hand, mirroring the structure of the previous system.

The piano conclusion is a two-staff piece that mirrors the melodic and harmonic motifs of the introduction, ending with a final chord.

FLY NOT YET.

Lively. AIR—PLANXTY KELLY.

The piano introduction is in 6/8 time, D major, and begins with a forte (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with some grace notes in the right hand.

Fly not yet, 'tis just the hour When plea - sure, like the mid - night flow'r, That

The vocal line begins with a half note on G4, followed by quarter notes on A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

scorns the eye of vul - gar light, Be - gins to bloom for sons of night, And

The vocal line continues with quarter notes on D4, C4, B3, A3, G3, F3, E3, D3. The piano accompaniment continues with a similar rhythmic pattern.

maids who love the moon! 'Twas but to bless these hours of shade That

The vocal line concludes with quarter notes on C4, B3, A3, G3, F3, E3, D3. The piano accompaniment continues with a similar rhythmic pattern.

beau - ty and the moon were made; 'T is then their soft at - trac - tions glow - ing

Set the tides and gob - lets flow - ing. Oh! stay, — oh! stay, — Joy so sel - dom

weaves a chain Like this to - night, that, oh! 't is pain To break its links so

soon. Oh! stay, — oh! stay, — Joy so sel - dom weaves a chain Like

this to - night, that, oh! 't is pain To break its links so soon.

f

lento.

2ND VERSE.

Fly not yet; the fount that play'd, In times of old, thro' Am-mon's shade,* Tho'

i - cy cold by day it ran, Yet still, like souls of mirth, be - gan To

burn when night was near; And thus should wo - men's heart and looks At

noon be cold as win - ter brooks, Nor kin - dle till the night, re - turn - ing,

* Solis Fons, near the Temple of Ammon.

Brings their ge - nial hour for burn - ing. Oh! stay,— oh! stay,— When did morn - ing

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. 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 bass line in the left hand.

e - ver break, And find such beam - ing eyes a - wake, As those that spar - kle

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

here! Oh! stay,— oh! stay,— When did morn - ing e - ver break, And

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its characteristic eighth-note accompaniment.

find such beam - ing eyes a - wake, As those that spar - kle here!

The fourth system concludes the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

lento.

The fifth system is a piano solo section, indicated by the *lento.* marking. It features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

THOUGH THE LAST GLIMPSE OF ERIN.

AIR—COULIN.

Slow. *p* *cres.* *f*

p *cres.* *f*

Tho' the last glimpse of E - RIN with sor - row I

see, Yet wher-ev - - er thou art shall seem E - RIN to me; In

ex - ile thy bo - som shall still be my home, And thine eyes make my

The musical score is written in G minor (one flat) and 3/4 time. It consists of three systems of staves. The first system includes a vocal line with the lyrics "cli - mate wher - e - - ver we roam." and a piano accompaniment. The second system continues the piano accompaniment with a *cres.* marking. The third system concludes the piece with a *dim.* marking. The score features various musical notations including slurs, trills, and dynamic markings.

II.

To the gloom of some desert, or cold rocky shore,
 Where the eye of the stranger can haunt us no more,
 I will fly with my Coulin, and think the rough wind
 Less rude than the foes we leave frowning behind:—

III.

And I'll gaze on thy gold hair, as graceful it wreathes,
 And hang o'er thy soft harp, as wildly it breathes;
 Nor dread that the cold-hearted Saxon will tear
 One chord from that harp, or one lock from that hair.*

* "In the twenty-eighth year of the reign of Henry VIII. an Act was made respecting the habits and dress in general of the Irish, whereby all persons were restrained from being shorn or shaven above the ears, or from wearing Glibbes, or *Coulins* (long locks), on their heads, or hair on the upper lip, called *Crommeal*. On this occasion a Song was written by one of our bards, in which an Irish virgin is made to give the preference to her dear *Coulin* (or the youth with

the flowing locks), to all strangers (by which the English were meant), or those who wore their habits. Of this song the Air alone has reached us, and is universally admired."—WALKER'S HISTORICAL MEMOIRS OF IRISH BARDS, page 134.—Mr WALKER informs us also, that about the same period there were some harsh measures taken against the Irish Minstrels.

OH, THINK NOT MY SPIRITS ARE ALWAYS AS LIGHT

Playful

AIR—JOHN O'REILLY THE ACTIVE.

First system of piano introduction. Treble clef, 6/8 time, key of B-flat. Starts with a forte (*f*) dynamic. The melody is in the treble, and the bass provides harmonic support with chords.

Second system of piano introduction. Continues the melody and accompaniment from the first system.

Vocal entry and piano accompaniment, first system. The vocal line is in the treble, and the piano accompaniment is in the bass. The lyrics are: "Oh, think not my spi - rits are al - ways as light, And as The thread of our life would be dark, Hea - ven knows! If it". The piano part starts with a piano (*p*) dynamic.

Vocal entry and piano accompaniment, second system. The vocal line continues with the lyrics: "free from a pang, as they seem to you now; Nor ex - were not with friend - ship and love in - ter - twin'd; And I". The piano accompaniment continues with chords.

pect that the heart - beam - ing smile of to - night Will re - turn with to -
care not how soon I may sink to re - pose, When these bless - ings shall

mor - row to bright - en my brow:— No, life is a waste of
cease to be dear to my mind! But they who have loved the

wea - ri - some hours, Which sel - dom the rose of en - joy - ment a -
fond - est, the purest, Too oft - en have wept o'er the dream they be -

dorns; And the heart that is soon - est a - wake to the flow'rs Is
lieved; And the heart that has slum - ber'd in friend - ship se - curest Is

al - ways the first to be touch'd by the thorns! But send round the
hap - py in - deed if 't was ne - ver de - ceived. But send round the

ff

bowl, and be hap - py a - while; May we ne - ver meet worse in our
bowl; while a re - lic of truth Is in man or in wo - man, this

pil - grimage here Than the tear that en - joy - ment can gild with a
prayer shall be mine—That the sun - shine of LOVE may il - lu - mine our

lento. smile, And the smile that com - pas - sion can turn to a tear!
youth, And the moon - light of Friend - ship con - sole our de - cline!

espress.

mf
a tempo.

RICH AND RARE WERE THE GEMS SHE WORE.

Moderate time.

AIR—THE SUMMER IS COMING.

The piano introduction consists of two staves in 3/4 time, key of D major. The right hand starts with a treble clef and a key signature of two sharps (F# and C#). The left hand starts with a bass clef and the same key signature. Dynamics include *f* (forte) and *p* (piano). The music features a rhythmic accompaniment with eighth and sixteenth notes.

The first system of the song. The vocal line is on a single staff with a treble clef and two sharps. The lyrics are: "Rich and rare were the gems she wore,* And a bright gold". The piano accompaniment is on two staves (treble and bass clefs) with two sharps. Dynamics include *p* (piano).

The second system of the song. The vocal line has two first and second endings. The lyrics are: "ring on her wand she bore; bore; But, oh! her beau - ty was far be - yond Her". The piano accompaniment continues with two sharps. Dynamics include *p* (piano).

The third system of the song. The vocal line has two first and second endings. The lyrics are: "spark - ling gems and snow-white wand. But oh! her beau - ty was far be - yond Her". The piano accompaniment continues with two sharps. Dynamics include *p* (piano).

* This Ballad is founded upon the following anecdote:—"The people were inspired with such a spirit of honour, virtue, and religion by the great example of BRIEN, and by his excellent administration, that, as a proof of it, we are informed, a young lady of great beauty, adorned with jewels and a costly dress, undertook a journey alone from one end of the kingdom to the other with a wand

only in her hand, at the top of which was a ring of exceeding great value; and such an impression had the laws and government of this monarch made on the minds of all the people, that no attempt was made upon her honour, nor was she robbed of her clothes or jewels." —WARNER'S HISTORY OF IRELAND, Vol. I. Book 10.

spark-ling gems and snow - white wand.

p

2ND VERSE.

1st.

“La - dy! dost thou not fear to stray, So lone and love - ly, thro’ this bleak way?”

p

1st.

1st.

2nd.

way? Are E - RIN’S sons so good or so cold As not to be tempted by

2nd.

2nd.

woman or gold? Are E - RIN’S sons so good or so cold As not to be

tempt-ed by woman or gold?”

p

3RD VERSE. *p* 1st.

“Sir Knight! I feel not the least a - larm; No son of E - RIN will offer me harm; Sir

2nd.

harm; For, tho' they love woman and gold - en store, Sir Knight, they love honour and

2nd.

vir - tue more! For tho' they love woman and gold - en store, Sir Knight! they love

hon - our and vir - tue more!”

IV.

On she went, and her maiden smile
 In safety lighted her round the Green Isle;
 And bless'd for ever is she who relied
 Upon Erin's honour and Erin's pride!

AS A BEAM O'ER THE FACE OF THE WATERS MAY GLOW.

AIR—THE YOUNG MAN'S DREAM.

Pensively.

The first system of the piano introduction consists of two staves. The right hand begins with a melody in 3/4 time, marked *m*. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is *Pensively*.

The second system of the piano introduction continues the melody and accompaniment. It includes dynamic markings *8va*, *loco*, and *cres.* (crescendo). The right hand features some triplet figures.

The first line of the vocal melody is set against piano accompaniment. The lyrics are: "As a beam o'er the face of the wa - ters may glow, While the tide runs in dark - ness and cold - ness be -". The piano part includes a *p* (piano) dynamic marking.

The second line of the vocal melody and piano accompaniment. The lyrics are: "low, So the cheek may be tinged with a warm sun - ny smile, Tho' the". The piano accompaniment continues with chords and moving lines.

cold heart to ru - in runs dark - ly the while.

f *ff* *pp* *p*

II.

One fatal remembrance, one sorrow, that throws
 Its bleak shade alike o'er our joys and our woes,
 To which life nothing darker or brighter can bring,
 For which Joy has no balm, and Affliction no sting.

III.

Oh! this thought in the midst of enjoyment will stay,
 Like a dead leafless branch in the summer's bright ray:
 The beams of the warm Sun play round it in vain —
 It may smile in his light, but it blooms not again.

ST. SENANUS AND THE LADY.*

Moderate time. AIR—THE BROWN THORN.

staccato. *cres.* **f**

pp *cres.* **f**

pp *cres.* **f**

ST. SENANUS.

“Oh! haste and leave this sacred isle, Un-ho-ly bark! ere morning smile; For on thy

p *cres.* *br* *lentando.*

deck, tho' dark it be, A female form I see; And I have

p

* In a Metrical Life of St. Senanus, which is taken from an old Kilkenny MS., and may be found among the *Acta Sanctorum Hibernie*, we are told of his flight to the Island of Scattery, and his resolution not to admit any Woman of the party; he refused to receive even a Sister Saint, St. Camera, whom an Angel had taken to the Island, for the express purpose of introducing her to him. The following was the ungracious Answer of Senanus, according to his Poetical Biographer :—

*Cui Præsul, Quid foeminis
Commune est cum monachis!
Nec te, nec ullam aliam,
Admitteremus in insulam.*

See the ACTA SANCT. HIB. page 610.

According to Dr. Ledwich, St. Senanus was no less a Personage than the River Shannon; but O'Connor, and other Antiquarians deny this Metamorphosis indignantly.

sworn this sainted sod Shall ne'er by wo - - man's feet be

THE LADY.
trod. "Oh! Fa - ther, send not hence my

bark, Thro' win - try winds, and o'er billows dark; I come, with hum - - ble heart, to

share Thy morn and ev'n - - ing pray'r; Nor mine the feet, oh! ho - ly

Saint, The brightness of thy sod to taint."

The Lady's pray'r Se - na - nus spurn'd ; The wind blew fresh, and the bark re-

p

turn'd ; But legends hint, that had the maid Till morning's light - - de-

cres. *f*

lay'd, And giv'n the Saint one ro - sy smile, She ne'er had left his lonely

lento. *p*

isle. And giv'n the Saint one ro - sy smile, She ne'er had left his lone-ly

isle.

p

MY GENTLE HARP ONCE MORE I WAKEN

With feeling.

AIR—THE COINA OR DIRGE.

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a harmonic accompaniment with chords and moving lines.

My gen - tle Harp! once more I waken The sweetness of thy slumb'ring

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "My gen - tle Harp! once more I waken The sweetness of thy slumb'ring".

strain; In tears our last fare - well was taken, And now in tears we meet a -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "strain; In tears our last fare - well was taken, And now in tears we meet a -".

gain. No light of joy hath o'er thee broken, But, like those Harps whose heav'nly

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "gain. No light of joy hath o'er thee broken, But, like those Harps whose heav'nly".

skill Of slav' - ry dark as thine hath spok - en—Thou hang'st up - on the wil - lows

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G minor and begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A triplet of eighth notes is marked in the final measure of the system.

still.

The second system continues the musical piece. The vocal line has a quarter rest followed by a half note, then a quarter rest, and ends with a quarter note. The piano accompaniment continues with its characteristic eighth-note texture. A triplet of eighth notes is also present in the final measure of the system.

2ND VERSE.

And yet, since last thy chord re - sound-ed, An hour of peace and tri - umph

The third system marks the beginning of the second verse. The vocal line starts with a quarter rest, followed by eighth and sixteenth notes. The piano accompaniment maintains the eighth-note accompaniment. The system concludes with a fermata over the final note of the vocal line.

came, When ma - ny an ar - dent bo - som bounded With hopes, that now are turn'd to

The fourth system continues the second verse. The vocal line begins with a quarter rest, followed by eighth and sixteenth notes. The piano accompaniment continues with its eighth-note accompaniment. The system ends with a fermata over the final note of the vocal line.

shame. Yet e - ven then, while Peace was singing Her hal - cyon song o'er land and

The fifth system concludes the second verse. The vocal line starts with a quarter rest, followed by eighth and sixteenth notes. The piano accompaniment continues with its eighth-note accompaniment. A triplet of eighth notes is marked in the final measure of the system.

sea, Tho' joy and hope to o - thers bringing, She on - ly brought new tears to

thee.

III.

Then, who can ask for notes of pleasure,
 My drooping Harp, from chords like thine ?
 Alas, the lark's gay morning measure
 As ill would suit the swan's decline !
 Or how shall I, who love, who bless thee,
 Invoke thy breath for Freedom's strains,
 When ev'n the wreaths, in which I dress thee,
 Are sadly mix'd—half flowers, half chains !

IV.

But, come,—if yet thy frame can borrow
 One breath of joy,—oh breathe for me,
 And show the world, in chains and sorrow,
 How sweet thy music still can be ;
 How lightly, ev'n mid gloom surrounding
 Thou yet canst wake at pleasure's thrill—
 Like Memnon's broken image, sounding,
 Mid desolation tuneful still ! *

* Dimidio magicæ resonant ubi Memnone chordæ,
 Atque vetus Thebe centum jacet obruta portis.—JUVENAL.

HOW DEAR TO ME THE HOUR WHEN DAY-LIGHT DIES.

Slow, and to be played very smoothly.

AIR—THE TWISTING OF THE ROPE.*

How dear to me the hour when

day - - light dies, And sun-beams melt a - long the si - lent sea;

For then sweet dreams of o - ther days a - rise, And

lento.

Mem'ry breathes her ves - per sigh to thee! For then sweet dreams of o - ther

days a - rise, And Mem'ry breathes her ves - per sigh to

thee!

2ND VERSE.

And, as I watch the line of

light that plays A - long the smooth wave tow'rd the burn - ing west,

I long to tread that gold - en path of rays, And

lento.
think 't would lead to some bright isle of rest! I long to tread that gold - en

path of rays, And think 't would lead to some bright isle of

rest!

tenuto. pp

TAKE BACK THE VIRGIN PAGE.

[WRITTEN ON RETURNING A BLANK BOOK.]

With feeling.

AIR—DERMOTT.

Take back the vir - gin page, White and un - writ - ten still;

lento.

Some hand, more calm and sage, The leaf must fill. Thoughts come as pure as light,

lento.

Pure as ev'n you require; But oh! each word I write Love turns to fire.

2nd.

fire.

lento.

mf

2nd.

2ND VERS.

Yet let me keep the book; Oft shall my heart renew,

p

lento.

When on its leaves I look, Dear thoughts of you! Like you 't is fair and bright;

lento.

1st.

Like you, too bright and fair To let wild Pas-sion write One wrong wish there!

1st.

2nd

there.

lento.

mf

2nd.

3RD VERSE.

Hap - ly, when from those eyes Far, far a - way I roam,

Should calmer thoughts a - rise Tow' rds you and home, Fan - - cy may trace some line

Wor - thy those eyes to meet ; Thoughts that not burn, but shine, Pure, calm, and sweet !

sweet !

And, as the records are,
Which wand'ring seamen keep,
Led by their hidden star
Through winter's deep ;

So may the words I write
Tell through what storms I stray,
You still the unseen light,
Guiding my way !

HOW OFT HAS THE BENSHEE CRIED.

AIR—THE DEAR BLACK MAID.

Slow and with solemnity.

mf

How oft has the Ben - shee cried!

p

How oft has Death un - tied Bright links that Glo - ry wove,

f

Sweet bonds en - twined by love! Peace to each man - ly soul that sleep - eth!

p *pp*

cres. *f*

Rest to each faith - ful eye that weep - eth! Long may the fair and brave

Sigh o'er the he - ro's grave.

dim.

II.

We're fall'n upon gloomy days ;*
 Star after star decays :
 Fv'ry bright name, that shed
 Light o'er the land, is fled.
 Dark falls the tear of him who mourneth
 Lost joy or hope, that ne'er returneth ;
 But brightly flows the tear
 Wept o'er the hero's bier !

III.

Oh ! quench'd are our beacon-lights,
 Thou, † of the hundred fights !
 Thou, on whose burning tongue
 Truth, peace, and freedom, hung ! ‡
 Both mute—but, long as Valour shineth,
 Or Mercy's soul at war repineth,
 So long shall Erin's pride
 Tell how they lived and died !

* I have endeavoured here, without losing that Irish character which it is my object to preserve throughout this Work, to allude to that sad and ominous fatality, by which England has been deprived of so many great and good men, at a moment when she most requires all the aids of talent and integrity.

† This designation, which has been applied to LORD NELSON

before, is the title given to a celebrated Irish Hero, in a Poem by O'Gnive, the Bard of O'Nial, which is quoted in the "Philosophical Survey of the South of Ireland," page 433 :—"Con, of the hundred fights, sleep in thy grass-grown tomb, and upbraid not our defeats with thy victories !"

‡ FOX "ultimus Romanorum."

THE LEGACY.

WHEN IN DEATH I SHALL CALM RECLINE.

With Feeling and Gaiety

AIR—UNKNOWN.

The piano introduction consists of two staves. The right hand starts with a melody in G major, 6/8 time, marked *mf*. The left hand provides a rhythmic accompaniment with eighth notes.

When in death I shall calm re - cline, O bear my heart to my mis - tress dear ;

The first line of the song features a vocal melody in G major, 6/8 time, and a piano accompaniment. The piano part begins with a *p* dynamic.

Tell her it lived up-on smiles, and wine Of the brightest hue, while it lin - ger'd here :

The second line of the song continues the vocal melody and piano accompaniment.

Bid her not shed one tear of sorrow To sul - ly a heart so brilliant and light ; But

The third line of the song continues the vocal melody and piano accompaniment.

bal-my drops from the red grape bor-row, To bathe the relic from morn till night.

The fourth line of the song concludes the vocal melody and piano accompaniment.

p

2ND VERSE.

When the light of my song is o'er, Then take my harp to your an - cient hall ;

p

Hang it up at that friendly door Where wea - ry tra - vel - lers love to call :*

Then if some Bard, who roams for - saken, Re - vive its soft note in passing a - long, Oh !

let one thought of its mas - ter waken Your warm - est smile for the child of Song.

mf

* "In every house was one or two Harps, free to all travellers, who were the more caressed, the more they excelled in Music."—
O'HALLORAN.

3RD VERSE.

Keep this cup, which is now o'er - flowing, To grace your revel when I'm at rest;

Never, oh! never, its balm be - stowing On lips that beauty hath sel - dom blest!

But when some warm de - vot - ed lov - er To her he a - dores shall bathe its brim, Oh!

then my spi - rit a - round shall hov - er, And hallow each drop that foams for him.

m f

EVELEEN'S BOWER.

Plaintively. AIR—UNKNOWN.*

f

Oh! weep for the hour, When to E-ve-leen's bower The Lord of the Val-ley with

p

false vows came; The moon hid her light From the Heavens that night, And

wept be-hind her clouds o'er the maiden's shame. The clouds past soon From the chaste cold moon, And

* Our claim to this Air has been disputed; but they who are best acquainted with National Melodies pronounce it to be Irish. It is generally known by the name of "The Pretty Girl of Derby, O!"

Heav'n smiled a - gain with her ves - tal flame; But none will see the day When the

lento.
clouds shall pass a - way, Which that dark hour left up - on E - ve - leen's fame.

2ND VERSE.

The white snow lay On the narrow path - way, Where the Lord of the Val-ley crost

o - ver the moor; And ma - ny a deep print On the white snow's tint Show'd the

track of his foot - step to E - ve - leen's door. The next sun's ray Soon melted a - way Ev'ry

trace on the path where the false Lord came; But there's a light a - bove, Which a -

lento.
lone can re - move That stain up - on the snow of fair E - ve - leen's fame.

WE MAY ROAM THROUGH THIS WORLD.

Merrily.

AIR—GARYONE.

We may roam thro' this world like a child at a feast, Who but

sips of a sweet, and then flies to the rest, And, when plea - sure be - gins to grow

dull in the east, We may or - der our wings and be off to the west; But if

hearts that feel, and eyes that smile, Are the dear - est gifts that Heav'n sup-plies, We

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "hearts that feel, and eyes that smile, Are the dear - est gifts that Heav'n sup-plies, We".

never need leave our own Green Isle For sen - si - tive hearts and for

The second system continues the melody and accompaniment. The lyrics are: "never need leave our own Green Isle For sen - si - tive hearts and for".

sun - bright eyes. Then re - mem - ber, wher - ev - er your gob - let is crown'd, Thro' this

The third system continues the melody and accompaniment. The lyrics are: "sun - bright eyes. Then re - mem - ber, wher - ev - er your gob - let is crown'd, Thro' this".

world whe - ther east - ward or west - ward you roam, When a cup to the smile of dear

The fourth system continues the melody and accompaniment. The lyrics are: "world whe - ther east - ward or west - ward you roam, When a cup to the smile of dear".

wo - man goes round, Oh! re - mem - ber the smile which a - dorns her at home.

The fifth and final system concludes the piece. The lyrics are: "wo - man goes round, Oh! re - mem - ber the smile which a - dorns her at home." The piano part ends with a fermata and a forte (f) dynamic marking.

2ND AND 3RD VERSES.

In Eng - land the gar - den of Beau - ty is kept By a
In France, when the heart of a wo - man sets sail, On the

dra - gon of pru - de - ry, placed with - in call; But so oft this un - a - mi - able
o - cean of wed - lock its for - tune to try, Love sel - dom goes far in a

dra - gon has slept, That the gar - den's but care - less - ly watch'd, af - ter all. Oh! they
ves - sel so frail, But just pi - lots her off, and then bids her good-bye! While the

want the wild sweet - bri - ery fence, Which round the flow'rs of E - rin dwells, Which
daughters of E - rin keep the boy Ever smiling be - side his faith - ful oar, Thro'

warns the touch while winning the sense, Nor charms us least when it
bil-lows of woe and beams of joy, The same as he look'd when he

most re - pels. Then re - mem-ber, wher-ev - er your gob - let is crown'd, Thro' this
left the shore. Then re - mem-ber, wher-ev - er your gob - let is crown'd, Thro' this

world whe-ther east-ward or west-ward you roam, When a cup to the smile of dear
world whe-ther east-ward or west-ward you roam, When a cup to the smile of dear

wo - man goes round, Oh! re - mem-ber the smile which a - dorns her at home.
wo - man goes round, Oh! re - mem-ber the smile which a - dorns her at home.

LET ERIN REMEMBER THE DAYS OF OLD

Grand and spirited.

AIR—THE RED FOX.

for

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

Let E - rin re - mem - ber the

The first line of the song features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The piano part includes a trill (tr) and a piano (p) dynamic marking.

days of old, Ere her faith - less sons be - tray'd her, When Ma - la - chi wore the

The second line continues the vocal melody and piano accompaniment. The piano part maintains a steady accompaniment with chords and moving lines.

col - lar of gold,*Which he won from her proud in - va - der; When her Kings,with standard of

The third line concludes the vocal melody and piano accompaniment. The piano part features a repeat sign at the end of the line.

* " This brought on an encounter between Malachi (the Monarch of Ireland in the Tenth Century) and the Danes, in which Malachi defeated two of their Champions. whom he encountered successively hand to hand, taking a Collar of Gold from the neck of one, and carrying off the Sword of the other, as trophies of his victory."—WARNER'S HISTORY OF IRELAND, Vol. I. Book 9.

green un-furl'd, Led the Red-Branch Knights* to dan - ger, Ere the em'rald gem of the

west - ern world Was set in the crown of a stran - ger.

On Lough-Neagh's bank, † as the fisherman strays,
 When the clear cold eve's declining,
 He sees the round towers of other days
 In the wave beneath him shining!
 Thus shall Memory often, in dreams sublime,
 Catch a glimpse of the days that are over;
 Thus, sighing, look through the waves of Time
 For the long-faded glories they cover!

* "Military Orders of Knights were very early established in Ireland; long before the birth of CHRIST we find an hereditary Order of Chivalry in Ulster, called *Curaidhe na Craoibhe ruadh*, or the Knights of the Red Branch, from their chief seat in Emania, adjoining to the Palace of the Ulster Kings, called *Teagh na Craoibhe ruadh*, or the Academy of the Red Branch; and contiguous to which was a large Hospital, founded for the sick Knights and Soldiers, called *Bron-bheary*, or the House of the Sorrowful Soldier."—O'HALLORAN'S INTRODUCTION, &c. Part I. Chap. 5.

† It was an old tradition, in the time of Giraldus, that Lough-Neagh had been originally a fountain, by whose sudden overflowing the country was inundated, and a whole region, like the Atlantis of Plato, overwhelmed. He says that the fishermen, in clear weather, used to point out to strangers the tall ecclesiastical towers under the water:—"Piscatores aquæ illius turres ecclesiasticas, quæ more patriæ arcte sunt et altæ, necnon et rotundæ, sub undis manifeste sereno tempore conspiciunt, et extraneis transeuntibus reique causas admirantibus frequenter ostendunt."—ТОРОГА. НІВ. ДІСТ. 2, С. 9.

THE SONG OF FIONNUALA.*

SILENT, O MOYLE! BE THE ROAR OF THY WATER.

Mournfully. AIR—ARRAH, MY DEAR EVELEB.*

Si - lent, O Moyle! be the roar of thy wa - ter, Break not, ye breez - es! your

chain of re - pose, While, mur - mur - ing mourn - ful - ly, Lir's lone - ly daugh - ter

* To make this story intelligible in a Song would require a much greater number of verses than any one is authorized to inflict upon an audience at once; the reader must therefore be content to learn, in a note, that Fionnuala, the daughter of Lir, was, by some supernatural power, transformed into a Swan, and condemned to wander, for many hundred years, over certain lakes and rivers of Ireland, till

the coming of Christianity, when the first sound of the Mass-bell was to be the signal of her release.—I found this fanciful fiction among some manuscript translations from the Irish, which were begun under the direction of that enlightened friend of Ireland, the late Countess of MOIRA.

Tells to the night - star her tale of woes. When shall the Swan, her

death - note singing, Sleep with wings in dark-ness furl'd? When will Heav'n, its

sweet bell ringing, Call my spi-rit from this storm-y world?

tr *cres.* *p* *pp*

Sadly, O Moyle! to thy winter-wave weeping,
 Fate bids me languish long ages away,
 Yet still in her darkness doth Erin lie sleeping,
 Still doth the pure light its dawning delay!
 When will that day-star, mildly springing,
 Warm our Isle with peace and love?
 When will Heaven, its sweet bell ringing,
 Call my spirit to the fields above?

COME, SEND ROUND THE WINE.

AIR—WE BROUGHT THE SUMMER WITH US.

Spirited.

p *f* *p* *f* *p*

Come, send round the wine, and leave points of be - lief To

sim - ple - ton sa - ges and reas'n - ing fools; This mo - ment's a

flow'r too fair and brief, To be wi - ther'd and stain'd by the

COME, SEND ROUND THE WINE.

scherzando.
p

dust of the schools, Your glass may be pur - ple and mine may be

blue; But while they're both fill'd from the same bright bowl, The

fool that would quar - rel for difference of hue De-

serves not the com - fort they shed o'er the soul.

f *f* *p*

2ND VERSE.

Shall I ask the brave sol - dier who fights by my side In the

cause of man - kind, if our creeds a - gree? Shall I give up the

friend I have val - ued and tried, If he kneel not be - fore the same

scherzando.
p
al - tar with me? From the he - re - tic girl of my soul shall I

fly, To seek some - where else a more or - tho - dox kiss? No!

per - - ish the hearts and the laws that try Truth,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "per - - ish the hearts and the laws that try Truth,". The piano accompaniment is written in grand staff notation (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a bass line with quarter and eighth notes in the left hand.

va - - lour, or love, by a stand - ard like this!

The second system continues the musical score. The vocal line has the lyrics "va - - lour, or love, by a stand - ard like this!". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings *f* and *p* are present in the piano part.

The third system shows the piano accompaniment continuing. It features a more active right hand with sixteenth-note patterns and a bass line with chords and moving lines. Dynamic markings *f* and *p* are used throughout the system.

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS.

With feeling.

AIR—MY LODGING IS ON THE COLD GROUND.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of the piano introduction continues the melodic and harmonic development. The upper staff shows a melodic line with a triplet of eighth notes. The lower staff continues the accompaniment. The system concludes with a double bar line.

lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to -

The third system begins with the vocal line. The upper staff contains the melody with lyrics. The lower staff continues the piano accompaniment. The system concludes with a double bar line.

day, Were to change by to - mor - row, and fleet in my arms, Like

The fourth system continues the vocal line and piano accompaniment. The upper staff has the melody with lyrics. The lower staff provides the accompaniment. The system concludes with a double bar line.

fair - y gifts, fad - ing a - way,— Thou wouldst still be a - dored as this

mo - ment thou art, Let thy love - li - ness fade as it will; And a -

round the dear ru - in each wish of my heart Would en - twine it - self ver - dant - ly

2ND VERSE.

still ! It

is not while beauty and youth are thine own, And thy cheeks un - pro - faned by a

tear, That the fer - vour and faith of a soul can be known, To which

time will but make thee more dear! Oh! the heart, that has tru - ly loved,

ne - ver for - gets, But as tru - ly loves on to the close; As the

sun - flow - er turns on her god, when he sets, The same look which she turn'd when he

rose!

LOVE'S YOUNG DREAM.

OH! THE DAYS ARE GONE, WHEN BEAUTY BRIGHT.

Moderate time, with expression.

AIR—THE OLD WOMAN.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

Oh! the days are gone, when beau - ty bright My heart's chain wove; When my dream of life, from

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "Oh! the days are gone, when beauty bright My heart's chain wove; When my dream of life, from". The piano accompaniment continues with a steady accompaniment.

morn till night, Was love, still love! New hope may bloom, And days may come, Of

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "morn till night, Was love, still love! New hope may bloom, And days may come, Of". The piano accompaniment continues with a steady accompaniment.

mild - er, calm - er beam, But there's nothing half so sweet in life As love's young dream! Oh! there's

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "mild - er, calm - er beam, But there's nothing half so sweet in life As love's young dream! Oh! there's". The piano accompaniment concludes with a final chord.

nothing half so sweet in life As love's young dream !

2ND VERSE.

Tho' the bard to pur - er fame may soar, When wild youth's past; Tho' he win the wise, who

frown'd be - fore, To smile at last; He'll never meet A joy so sweet In

all his noon of fame, As when first he sung to woman's ear His soul - felt flame, And at

ev'ry close, she blush'd to hear The one loved name !

3RD VERSE.

Oh! that fairy form is ne'er forgot, Which first love traced; Still it ling'ring haunts the

greenest spot On mem'ry's waste! 'Twas o - dour fled As soon as shed! 'Twas

morning's winged dream! 'Twas a light, that ne'er can shine again On life's dull stream! Oh! 'twas

light, that ne'er can shine again On life's dull stream!

Dim - in - u - en - do.

ERIN, OH! ERIN.

LIKE THE BRIGHT LAMP

With feeling and solemnity.

AIR—THAMAMA HALLA.

Like the bright lamp that lay on Kil - dare's ho - ly shrine,* And burn'd thro' long

a - ges of dark - ness and storm, Is the heart that sorrows have

frown'd on in vain, Whose spi - rit out - lives them, un - fad - ing and

* The inextinguishable fire of St. Bridget, at Kildare, which Giraldus mentions—"Apud Kildariam occurrit Ignis Sanctæ Brigidæ, quem inextinguibilem vocant; non quod extingui non possit, sed

quod tam sollicitè moniales et sanctæ mulieres ignem, suppetente materia, fovent et nutriunt, ut à tempore virginis, per tot annorum curricula, semper mansit inextinctus."—GIRALD. CAMB. *de Mirabil Hibern.* Dist. 2. c. 34

warm! E - rin! oh E - rin! thus bright, thro' the tears Of a

long night of bond - age, thy spi - rit ap - pears! E - rin! oh

E - rin! thus bright, thro' the tears Of a long night of bond - age, thy

spi - rit ap - pears!

2ND VERSE.

The na - tions have fall'n, and thou still art young; Thy sun is but

ris - ing, when o - thers are set: And, tho' Slave - ry's cloud o'er thy

morn - ing hath hung, The full noon of Free - dom shall beam round thee

yet. E - rin! oh E - rin! tho' long in the shade, Thy

star will shine out, when the proud - est shall fade! E - rin! oh

E - rin! though long in the shade, Thy star will shine out when the

proud - est shall fade!

Unchill'd by the rain, and unwaked by the wind,
 The lily lies sleeping through Winter's cold hour,
 Till the hand of Spring her dark chain unbind,
 And daylight and liberty bless the young flower.*
 Erin! oh Erin! *thy* Winter is past,
 And the hope, that lived through it, shall blossom at last!

* Mrs. H. Tighe, in her exquisite Lines on the Lily, has applied this image to a still more important subjects

OH! BLAME NOT THE BARD.*

With expression.

AIR—KITTY TYRREL.

Oh! blame not the Bard, if he fly to the bowers, Where Pleasure lies carelessly smil-ing at

Fame; He was born for much more, and, in hap-pi - er hours, His soul might have burn'd with a

ho-li-er flame. The string, that now lan - guishes loose o'er the lyre, Might have bent a proud

* We may suppose this apology to have been uttered by one of those wandering Bards, whom Spencer so severely, and perhaps truly, describes in his *State of Ireland*, and whose poems, he tells us, "were sprinkled with some pretty flowers of their natural device, which gave good grace and comeliness unto them; the which it is great pity to see abused to the gracing of wickedness and vice, which, with good usage, would serve to adorn and beautify virtue."

bow* to the war - rior's dart; And the lip, which now breathes but the song of desire, Might have

pour'd the full tide of the pa - tri-ot's heart!

II.

But, alas for his country! her pride is gone by,
 And that spirit is broken which never would bend:
 O'er the ruin her children in secret must sigh,
 For 'tis treason to love her, and death to defend!
 Unprized are her sons, till they've learn'd to betray,
 Undistinguish'd they live, if they shame not their sires:
 And the torch, that would light them through dignity's way,
 Must be caught from the pile where their country expires!

III.

Then blame not the Bard, if, in Pleasure's soft dream,
 He should try to forget what he never can heal!
 Oh! give but a hope—let a vista but gleam
 Through the gloom of his country, and mark how he'll feel!
 That instant, his heart at her shrine would lay down
 Every passion it nursed, every bliss it adored;
 While the myrtle, now idly entwined with his crown,
 Like the wreath of Harmodius, should cover his sword.†

IV.

But, though glory be gone, and though hope fade away,
 Thy name, loved Erin! shall live in his songs;
 Not ev'n in the hour when his heart is most gay
 Will he lose the remembrance of thee and thy wrongs!
 The stranger shall hear thy lament on his plains;
 The sigh of thy Harp shall be sent o'er the deep,
 Till thy masters themselves, as they rivet thy chains,
 Shall pause at the song of their captive, and weep!

* It is conjectured by Wormius that the name of Ireland is derived from *Yr*, the Runic for a bow, in the use of which weapon the Irish were once very expert. This derivation is certainly more creditable to us than the following:—"So that Ireland (called the land of *Ire*, for the constant broils therein for 400 years) was now

become the land of Concord."—LLOYD'S *State Worthies*, ART. *The Lord Grandison*.

† See the Hymn, attributed to Alcæus, *Ἐν μύρτου κλαδί το ξίφος φέρησω*—"I will carry my sword, hidden in myrtles, like Harmodius and Aristogiton," &c.

WHILE GAZING ON THE MOON'S LIGHT.

Tenderly.

AIR—OONAGH.

The piano introduction consists of two staves in 6/8 time, marked 'Tenderly'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter and eighth notes.

The piano accompaniment for the first line of the song, starting with the word 'While'. It features a treble and bass clef with a key signature of one flat. The melody is primarily in the right hand, with the left hand providing a steady accompaniment.

The piano accompaniment for the second line of the song, starting with the lyrics 'gaz - ing on the moon's light, A mo - ment from her smile I turn'd, To'. The melody continues in the right hand, with the left hand providing accompaniment.

The piano accompaniment for the third line of the song, starting with the lyrics 'look at orbs, that, more bright, In lone and dis - tant glo - ry burn'd: But'. The melody continues in the right hand, with the left hand providing accompaniment.

too far Each proud star For me to feel its

warm - ing flame; Much more dear That mild sphere, Which

near our pla - net smil - ing came;* Thus, Ma - ry dear! be

thou my own— While bright - er eyes un - heed - ed play, I'll

love these moon-light looks a - lone, Which bless my home, and guide my way!

* "Of such celestial bodies as are visible, the sun excepted, the single moon, as despicable as it is in comparison to most of the others, is much more beneficial than they all put together."

WHISTON'S *Theory*, &c.

In the *Entretiens d'Ariste*, among other ingenious emblems, we find a starry sky without a moon, with the words, *Non mille, quod absens*.

8va. The

day had sunk in dim showers, But mid - night now, with lus - tre meek, Il -

lu - min'd all the pale flowers, Like hope, that lights a mourn - er's cheek. I

said, (while The moon's smile Play'd o'er a stream, in

dimp - ling bliss,) "The moon looks On ma - ny brooks; The

brook can see no moon but this;* And thus, I thought, our

for - tunes run, For ma - ny a lov - er looks to thee; While,

oh! I feel there is but *one*, *One* Ma - ry in the world for me!

Sva. - - - - -

* This image was suggested by the following thought, which occurs somewhere in Sir William Jones's works:—"The moon looks upon many night-flowers; the night-flower sees but one moon."

ILL OMENS.

WHEN DAYLIGHT WAS YET SLEEPING.

Moderate time.

AIR—KITTY OF COLERAINE;* OR, PADDY'S RESOURCE.

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

When day-light was yet sleep-ing un-der the bil-low, And stars in the hea-vens still

The first line of the song is set in 6/8 time. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "When day-light was yet sleep-ing un-der the bil-low, And stars in the hea-vens still".

lin - ger - ing shone, Young Kit - ty, all blush - ing, rose up from her pil - low, The

The second line of the song continues the melody. The lyrics are: "lin - ger - ing shone, Young Kit - ty, all blush - ing, rose up from her pil - low, The".

last time she e'er was to press it a - lone: For the youth, whom she treasured her

The third line of the song concludes the phrase. The lyrics are: "last time she e'er was to press it a - lone: For the youth, whom she treasured her".

heart and her soul in, Had promised to link the last tie before noon; And when once the young

heart of a maid-en is stol-en, The maid-en her-self will steal af-ter it soon!

II.

As she look'd in the glass, which a woman ne'er misses,
 Nor ever wants time for a sly glance or two,
 A butterfly, fresh from the night-flower's kisses,
 Flew over the mirror, and shaded her view.
 Enraged with the insect for hiding her graces,
 She brush'd him—he fell, alas! never to rise:—
 “Ah! such,” said the girl, “is the pride of our faces,
 For which the soul's innocence too often dies!”

III.

While she stole through the garden, where heart's-ease was growing,
 She cull'd some, and kiss'd off its night-fallen dew;
 And a rose, further on, look'd so tempting and glowing,
 That, spite of her haste, she must gather it too:
 But, while o'er the roses too carelessly leaning,
 Her zone flew in two, and the heart's-ease was lost:—
 “Ah! this means,” said the girl, (and she sigh'd at its meaning,)
 “That love is scarce worth the repose it will cost!”

BEFORE THE BATTLE.

BY THE HOPE WITHIN US SPRINGING.

AIR—THE FAIRY QUEEN.*
Harmonized for four Voices.

Majestically.

1ST TREBLE.

2ND TREBLE.

TENOR
8 NOTES LOWER.

BASS.

PIANOFORTE.

By the hope within us springing, Herald of to-morrow's strife,
And by that sun, whose light is bringing

* In order to bring this fine air of CAROLAN within the compass of the voice, it was necessary to raise some parts of it an octave higher than they are in the original setting, and to convert into a symphony the wild characteristic passage, which, more than once, breaks so boldly across the course of the Melody. The merit of this

arrangement, as well as the responsibility, rests entirely with SIR JOHN STEVENSON. He gave me the air in its present harmonized form; and I found it rather a difficult task to follow, with words of any tolerable meaning, these abrupt varieties of expression with which it abounds

Oh! re-mem-ber, life can be No charm for him, who
 Chains or freedom, death or life— Oh! re-mem-ber, life can be No charm for him, who
 Oh! re-mem-ber, life can be No charm for him, who
 Oh! re-mem-ber, life can be No charm for him, who

lives not free! Sinks the he-ro to his grave,
 lives not free! Sinks the he-ro to his grave,'Midst the
 lives not free! Like the day-star in the wave, 'Midst the
 lives not free! 'Midst the

dew - fall of a na - tion's tears! Bless-ed is he, o'er
 dew - fall of a na-tion's tears! Blest is he, o'er
 dew - fall of a na-tion's tears! Blest is he, o'er

The smiles of home may soothing shine,
 whose decline The smiles of home may soothing shine, And light him down the steep of
 whose decline The smiles of home may soothing shine, And light him down the steep of
 whose de-cline The smiles of home may soothing shine, And light him

p

cres. But, oh! how
 years : But, oh! how
 years : But, oh! how
 down the steep of years: But, oh! how

f

grand Who close their eyes on
grand but, oh! how grand they sink to rest, Who close their eyes on
 grand-ly, how grand-ly, but, oh! . . how grand they sink to rest, Who close their eyes on
 grand-ly, how grand-ly, but, oh! how grand they sink to rest, Who close their eyes on

Vic - tory's breast ! O'er his watchfire's fad - ing em - bers

Vic - tory's breast !

Vic - tory's breast !

Vic - tory's breast ! *cres.*

Detailed description: This system contains five staves. The top four are vocal staves in treble clef with a key signature of one sharp (F#). The bottom two are piano accompaniment staves in grand staff (treble and bass clefs). The lyrics are: "Vic - tory's breast ! O'er his watchfire's fad - ing em - bers" on the first staff, "Vic - tory's breast !" on the second, "Vic - tory's breast !" on the third, and "Vic - tory's breast !" with a *cres.* marking on the fourth. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Now the foe-man's cheek turns white,

When his bod - ing heart that field re - mem - bers,

Detailed description: This system contains five staves. The top four are vocal staves in treble clef with a key signature of one sharp (F#). The bottom two are piano accompaniment staves in grand staff. The lyrics are: "Now the foe-man's cheek turns white," on the first staff and "When his bod - ing heart that field re - mem - bers," on the second. The piano accompaniment continues with a similar rhythmic pattern.

Nev - er let him bind a - gain A

Where we dimm'd his glo-ry's light! Nev - er let him bind a - gain A

Nev - er let him bind a - gain A

Nev - er let him bind a - gain A

Detailed description: This system contains five staves. The top four are vocal staves in treble clef with a key signature of one sharp (F#). The bottom two are piano accompaniment staves in grand staff. The lyrics are: "Nev - er let him bind a - gain A" on the first staff, "Where we dimm'd his glo-ry's light! Nev - er let him bind a - gain A" on the second, "Nev - er let him bind a - gain A" on the third, and "Nev - er let him bind a - gain A" on the fourth. The piano accompaniment features a more complex texture with chords and moving lines.

chain like that we broke from then! Oh! before the ev'ning falls,

chain like that we broke from then! Oh! before the ev'ning falls, May we

chain like that we broke from then! Hark! the horn of com-bat calls!— May we

chain like that we broke from then! May we

pledge that horn in tri-umph round! * Ma - ny a heart, that

pledge that horn in tri-umph round! Ma - ny hearts that

pledge that horn in tri-umph round! Ma - ny hearts that

In slum - ber cold at night shall lie,

now beats high, In slum - ber cold at night shall lie, Nor wak - en ev'n at Vic - t'ry's

now beats high, In slum - ber cold at night shall lie, Nor wak - en ev'n at Vic - t'ry's

now beats high, In slum - ber cold at night shall lie, Nor wake . . . nor

* "The Irish *Corna* was not entirely devoted to martial purposes. In the heroic ages our ancestors quaffed *Meadh* out of them, as the Danish hunters do their beverage to this day"—WALKER

But, oh! how
 sound : But, oh! how
 sound : But, oh! how
 wake at Vic-tory's sound : But, oh! how

blest O'er whom a wond'ring
 blest but, oh! how blest the he - ro sleeps, O'er whom a wond'ring
 bless - ed, how bless - ed, but, oh! how blest the he - ro sleeps, O'er whom a wond'ring
 bless - ed, how bless - ed, but, oh! how blest the he - ro sleeps, O'er whom a wond'ring

world shall weep!
 world shall weep!
 world shall weep!
 world shall weep!

AFTER THE BATTLE.

NIGHT CLOSED AROUND THE CONQUEROR'S WAY.

With solemnity.

AIR—THY FAIR BOSOM.

The first system of music consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The melody in the treble clef begins with a piano (*p*) dynamic and includes trills (*tr*) over the notes G4 and A4. The bass clef provides a simple harmonic accompaniment.

The second system continues the melody and accompaniment. It features dynamic markings of forte (*f*) and piano (*p*). The melody includes a trill (*tr*) and a triplet of eighth notes. The bass clef accompaniment uses block chords and moving lines.

The third system contains the first line of lyrics: "Night closed a - round the conqueror's way, And lightning show'd the". The melody features a triplet of eighth notes. The piano accompaniment continues with a steady rhythmic pattern.

The fourth system contains the second line of lyrics: "dis - tant hill, Where those, who lost that dread - ful day, Stood". The melody includes a triplet of eighth notes. The piano accompaniment provides a consistent harmonic support.

The fifth system contains the final line of lyrics: "few and faint, but fear - less still! The soldier's hope, the patriot's". The melody concludes with an accent (>) over the final note. The piano accompaniment ends with a final chord.

zeal . . . For ev - er dimm'd, for e - ver crost— Oh!

who shall say . . . what he - roes feel, When all but life and

hon - our's lost?

The last sad hour of Freedom's dream
 And Valour's task moved slowly by,
 While mute they watch'd, till morning's beam
 Should rise, and give them light to die!—
 There is a world, where souls are free,
 Where tyrants taint not Nature's bliss:
 If death that world's bright opening be,
 Oh! who would live a slave in this?

OH! 'TIS SWEET TO THINK.

Playfully.

AIR—THADY, YOU GANDER.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a rhythmic pattern of eighth and sixteenth notes, followed by a series of eighth notes. The left hand starts with a bass clef and a key signature of one sharp (F#). It begins with a rhythmic pattern of eighth and sixteenth notes, followed by a series of eighth notes.

Oh! 'tis sweet to think that, where'er we rove, We are sure to find some thing

The first system of the song features a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piano accompaniment consists of two staves: a right hand with a treble clef and a left hand with a bass clef, both in a key signature of one sharp (F#) and 6/8 time.

bliss - ful and dear, And that, when we're far from the lips we love, We have

The second system continues the song with a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piano accompaniment consists of two staves: a right hand with a treble clef and a left hand with a bass clef, both in a key signature of one sharp (F#) and 6/8 time.

but to make love to the lips we are near! *The heart, like a ten - dril, ac-

The third system concludes the song with a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piano accompaniment consists of two staves: a right hand with a treble clef and a left hand with a bass clef, both in a key signature of one sharp (F#) and 6/8 time.

* I believe it is Marmontel who says, "*Quand on n'a pas ce que l'on aime, il faut aimer ce que l'on a.*"—There are so many matter-of-fact people, who take such *jeux d'esprit* as this defence of inconsistency to be the actual and genuine sentiments of him who writes them, that they compel one, in self-defence, to be as matter-of-fact as themselves, and to remind them that Democritus was not the worse physiologist for having playfully contended that snow was black, nor Erasmus in any degree the less wise for having written an ingenious encomium of folly

custom'd to cling, Let it grow where it will, cannot flourish a-lone, But will

lean to the near-est and love-li-est thing It can twine with it-self, and make

close-ly its own. Then, oh! what pleasure, wher-e'er we rove, To be

doom'd to find some-thing still that is dear; And to know, when far from the

lips we love, We have but to make love to the lips we are near!

The first system of music consists of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

2ND VERSE.

'Twere a shame, when flow - ers a - round us rise, To make light of the rest if the

The second system begins the second verse. It features a treble staff with the vocal melody and a bass staff with the piano accompaniment. The lyrics are written below the treble staff.

rose is not there; And the world's so rich in re - splend-ent eyes, 'Twere a

The third system continues the second verse. The vocal melody in the treble staff and the piano accompaniment in the bass staff are shown. The lyrics continue below the treble staff.

pi - ty to lim - it one's love to a pair. Love's wing and the peacock's are

The fourth system continues the second verse. The vocal melody in the treble staff and the piano accompaniment in the bass staff are shown. The lyrics continue below the treble staff.

near-ly a - like; They are both of them bright, but they're changea - ble too: And, wher-

The fifth system concludes the second verse. The vocal melody in the treble staff and the piano accompaniment in the bass staff are shown. The lyrics continue below the treble staff.

ev - er a new beam of beau-ty can strike, It will tinc - ture Love's plume with a

dif - - fer - ent hue. Then, oh! what pleasure, wher - e'er we rove, To be

doom'd to find some - thing still that is dear; And to know, when far from the

lips we love, We have but to make love to the lips we are near!

THE IRISH PEASANT TO HIS MISTRESS.

THROUGH GRIEF AND THROUGH DANGER.

AIR—I ONCE HAD A TRUE-LOVE.

With feeling.

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/8. The melody in the treble staff begins with a quarter note G4, followed by a dotted quarter note A4, and continues with a series of eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with chords and single notes.

The second system contains the first line of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics "Through grief and through dan - ger thy" are written below the vocal staff. The music continues with a similar melodic and harmonic structure to the introduction.

The third system contains the second line of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves. The lyrics "smile hath cheer'd my way, Till hope seem'd to bud from each thorn that" are written below the vocal staff. The melody features a slight rise in pitch towards the end of the line.

The fourth system contains the third line of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves. The lyrics "round me lay; The dark - er our for - tune, the bright - er our pure love" are written below the vocal staff. The melody concludes with a final note on a higher pitch, marked with an accent (>).

burn'd, Till shame in - to glo - ry, till fear in - to zeal was turn'd: Oh! slave as I

was, in thy arms my spi - rit felt free, And bless'd e'en the sor - rows that

made me more dear to thee.

II.

Thy rival was honour'd, while thou wert wrong'd and scorn'd ;
 Thy crown was of briers, while gold her brows adorn'd ;
 She woo'd me to temples, while thou lay'st hid in caves ;
 Her friends were all masters, while thine, alas ! were slaves ;
 Yet cold in the earth at thy feet I would rather be,
 Than wed what I loved not, or turn one thought from thee.

III.

They slander thee sorely, who say thy vows are frail—
 Hadst thou been a false one, thy cheek had look'd less pale !
 They say too, so long thou hast worn those lingering chains,
 That deep in thy heart they have printed their servile stains ;
 Oh ! do not believe them—no chain could that soul subdue ;
 Where shineth *thy* spirit, there liberty shineth too ! *

* "Where the Spirit of the LORD is, there is liberty."—ST. PAUL, 2 Corinthians iii. 17.

DRINK TO HER.

AIR—HEIGH HO! MY JACKY.

Playful. *Sva.*

The piano introduction is in 3/4 time, key of B-flat major. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and sixteenth notes, ending with a trill on G4.

Drink to her, who long Hath waked the po - et's sigh—The girl, who gave to Song What

loco.

p

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part has a steady eighth-note accompaniment. The lyrics are: "Drink to her, who long Hath waked the po - et's sigh—The girl, who gave to Song What".

gold could nev - er buy! Oh! wo - man's heart was made For

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "gold could nev - er buy! Oh! wo - man's heart was made For".

minstrel-hands a - lone; By o - ther fingers play'd, It yields not half the tone. Then

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "minstrel-hands a - lone; By o - ther fingers play'd, It yields not half the tone. Then".

here's to her who long Hath waked the po - et's sigh— The girl, who gave to Song What

gold could nev - er buy!

2ND VERSE.

At Beauty's door of glass, When Wealth and Wit once stood, They ask'd her, "*Which* might pass?" She

loco.

p

an - - swer'd, "He who could." With gold - en key Wealth thought To

pass—but'twould not do; While Wit a dia-mond brought, Which cut his bright way thro'! Then

here's to her who long Hath waked the po-et's sigh—The girl, who gave to Song What

gold could nev - er buy!

The Love, that seeks a home
 Where wealth or grandeur shines,
 Is like the gloomy gnome,
 That dwells in dark gold mines:
 But, oh! the poet's love
 Can boast a brighter sphere;
 Its native home's above,
 Though woman keeps it here!
 Then drink to her who long
 Hath waked the poet's sigh—
 The girl, who gave to Song
 What gold could never buy!

I SAW THY FORM.

Tenderly. AIR—DOMHNALI.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

I saw thy form in youth - ful prime, Nor thought that pale de - cay . . . Would

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The lyrics are: "I saw thy form in youth - ful prime, Nor thought that pale de - cay . . . Would".

steal be - fore the steps of time, And waste its bloom a - way, MARY!

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "steal be - fore the steps of time, And waste its bloom a - way, MARY!".

Yet still thy features wore that light Which fleets not with the breath; And life ne'er look'd more

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Yet still thy features wore that light Which fleets not with the breath; And life ne'er look'd more".

purely bright Than in thy smile of death, MARY!

2ND VERSE.

As streams, that run o'er gold - en mines, With mod - est mur - mur glide, . . . Nor

seem to know the wealth that shines With - in their gen - tle tide, MARY!

So, veil'd beneath a sim - ple guise, Thy ra - diant ge - nius shone, And that, which charm'd all

other eyes, Seem'd worthless in thy own, MARY!

3RD VERSE.

If souls could al-ways dwell a - bove, Thou ne'er hadst left that sphere; Or,

could we keep the souls we love, We ne'er had lost thee here, MARY!

Tho' many a gift-ed mind we meet, Tho' fair - est forms we see, To live with them is

far less sweet Than to re - member thee, MARY!*

* I have here made a feeble effort to imitate that exquisite inscription of SHENSTONE'S—"Heu! quanto minus est cum reliquis versari quam tui meminisse?"

IT IS NOT THE TEAR AT THIS MOMENT SHED.*

With expression.

AIR—THE SIXPENCE.

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

It is not the tear at this mo-ment shed, When the

The first system of the song includes a vocal line and piano accompaniment. The lyrics are: "It is not the tear at this mo-ment shed, When the".

cold turf has just been laid o'er him, That can tell how be-loved was the

The second system continues the song with the lyrics: "cold turf has just been laid o'er him, That can tell how be-loved was the".

soul that's fled, Or how deep in our hearts we de-plore him: 'T is the tear thro' ma-ny a

The third system concludes the song with the lyrics: "soul that's fled, Or how deep in our hearts we de-plore him: 'T is the tear thro' ma-ny a".

* These lines were occasioned by the loss of a very near and dear relative, who died lately at Madeira.

long day wept, Through a life by his loss all shad - ed ; 'T is the

sad re - mem - brance, fond - ly kept, When all light - er griefs have

fad - ed !

Oh ! thus shall we mourn ; and his memory's light,
 While it shines through our hearts, will improve them ;
 For worth shall look fairer, and truth more bright,
 When we think how he lived but to love them !
 And, as buried saints the grave perfume,
 Where, fadeless, they 've long been lying,
 So our hearts shall borrow a sweet'ning bloom
 From the image he left there in dying !

OH! DOUBT ME NOT.

With feeling and cheerfulness.

AIR—YELLOW WAT AND THE FOX.

The piano introduction consists of two staves in 6/8 time, key of B-flat major. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes.

Oh! doubt me not—the sea - son Is o'er, when Fol - ly made me rove, And

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "Oh! doubt me not—the sea - son Is o'er, when Fol - ly made me rove, And".

now the ves - tal, Rea - son, Shall watch the fire a - waked by Love. Al -

The second system continues the vocal line and piano accompaniment. The lyrics are: "now the ves - tal, Rea - son, Shall watch the fire a - waked by Love. Al -".

though this heart was ear - ly blown, And fair - est hands dis - turb'd the tree, They

The third system continues the vocal line and piano accompaniment. The lyrics are: "though this heart was ear - ly blown, And fair - est hands dis - turb'd the tree, They".

on - ly shook some blos - soms down, Its fruit has all been kept for thee. Then

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "on - ly shook some blos - soms down, Its fruit has all been kept for thee. Then".

doubt me not—the sea - son Is o'er, when Fol - ly made me rove, And

now the ves - tal, Rea - son, Shall watch the fire a - waked by Love.

2ND VERSE.

And though my lute no long - er May sing of pas - sion's ar - dent spell, Oh!

trust me, all the strong - er I feel the bliss I do not tell. The

bee thro' many a gar - den roves, And hums his lay of court - ship o'er, But

when he finds the flower he loves, He set - tles there and hums no more. Then

doubt me not— the sea - son Is o'er, when Fol - ly kept me free, And

now the ves - tal, Rea - son, Shall guard the flame a - waked by thee.

SUBLIME WAS THE WARNING WHICH LIBERTY SPOKE.

AIR—THE BLACK JOKE.

With spirit.

The piano introduction consists of two staves. The right hand (treble clef) plays a melody in 6/8 time, starting with a quarter note G4, followed by eighth notes A4-B4-C5, and then a series of eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Sub - lime was the warn - ing which Li - ber - ty spoke, And grand was the mo - ment when

The first line of the song features a vocal melody in the treble clef and piano accompaniment in both treble and bass clefs. The lyrics are: "Sub - lime was the warn - ing which Li - ber - ty spoke, And grand was the mo - ment when".

Spaniards a - woke In - to life and re - venge from the Con - quer - or's chain!

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Spaniards a - woke In - to life and re - venge from the Con - quer - or's chain!".

Oh, Li - ber - ty! let not this spi - rit have rest Till it move, like a breeze, o'er the

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Oh, Li - ber - ty! let not this spi - rit have rest Till it move, like a breeze, o'er the".

waves of the west—Give the light of your look to each sor - row - ing spot, Nor,

oh! be the Sham-rock of E - rin for - got While you add to your gar-land the

Ol - ive of Spain!

2ND VERSE.

If the fame of our fath-ers, bequeath'd with their rights, Give to country its charm and to

home its de-lights; If de- ceit be a wound and sus - pi - cion a stain ;

Then, ye men of I - be - ria! our cause is the same— And, oh! may his tomb want a

tear and a name, Who would ask for a no - bler, a ho - li - er death, Than to

turn his last sigh in - to Vic - to - ry's breath For the Shamrock of E - rin and

O - live of Spain!

III.

Ye Blakes and O'Donnels, whose fathers resign'd
 The green hills of their youth, among strangers to find
 That repose which, at home, they had sigh'd for in vain,
 Breathe a hope that the magical flame, which you light,
 May be felt yet in Erin, as calm and as bright;
 And forgive even Albion, while, blushing, she draws,
 Like a truant, her sword, in the long-sighted cause
 Of the Shamrock of Erin and Olive of Spain!

IV.

God prosper the cause!—Oh! it cannot but thrive,
 While the pulse of one patriot heart is alive,
 Its devotion to feel and its rights to maintain:
 Then how sainted by sorrow its martyrs will die!
 The finger of glory shall point where they lie;
 While far from the footstep of coward or slave,
 The young Spirit of Freedom shall shelter their grave
 Beneath Shamrocks of Erin and Olives of Spain!

THE PRINCE'S DAY.*

THOUGH DARK ARE OUR SORROWS.

With spirit and feeling.

AIB—ST. PATRICK'S DAY.

The piano introduction consists of two staves in 6/8 time, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Tho' dark are our sor-rows, to-day we'll for-get them, And
 Con-tempt on the min-ion, who calls you dis-loy-al! Tho'
 He loves the green isle, and his love is re-cord-ed In

smile thro' our tears, like a sun-beam in show'rs; There nev-er were hearts, if our
 fierce to your foe, to your friends you are true; And the tri-bute most high to a
 hearts which have suf-fer'd too much to for-get; And hope shall be crown'd, and at-

rul-ers would let them, More form'd to be tran-quiet and blest than ours! But,
 head that is roy-al, Is love from a heart, that loves liber-ty too. While
 tach-ment re-ward-ed, And E-rin's gay ju-bi-lee shine out yet! The

* This Song was written for a Fête in honour of the PRINCE OF WALES's Birth-day, given by my friend, Major BRYAN, last year (1810), at his seat in the county of Kilkenny.

just when the chain Has ceased to pain, And hope has enwreath'd it round with flow'rs, There
 cow-ards, who blight Your fame, your right, Would shrink from the blaze of the battle ar - ray; The
 gem may be broke By many a stroke, But no - thing can cloud its na - tive ray; Each

comes a new link Our spi - rit to sink!—Oh! the joy that we taste, like the
 stand - ard of green In front would be seen.—Oh! my life on your faith! were you
 frag - ment will cast A light to the last, And thus, E - rin, my coun - try! tho'

light of the poles, Is a flash a - mid dark - ness, too bril - liant to stay; But
 summon'd this min - ute, You'd cast ev' - ry bit - ter re - membrance a - way, And
 brok - en thou art, There's a lus - tre with - in thee, that ne'er will de - cay; A

tho' 'twere the last lit - tle spark in our souls, We must light it up now, on our
 show what the arm of old E - rin has in it, When rous'd by the foe on her
 spi - rit, that beams thro' each suf - fer - ing part, And now smiles at their pain, on the

Prince's Day.
 Prince's Day.
 Prince's Day.

WEEP ON, WEEP ON.

Mournfully.

AIR—THE SONG OF SORROW.

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

Weep on, weep on, your hour is past; Your dreams of pride are o'er; The

The first line of lyrics is accompanied by a vocal line and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines.

fa - tal chain is round you cast, And you are men no more! In vain the He - ro's

The second line of lyrics is accompanied by a vocal line and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines.

heart hath bled; The Sage - - 's tongue hath warn'd in vain;—Oh, Free - dom! once thy

The third line of lyrics is accompanied by a vocal line and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines.

flame hath fled, It ne - ver lights a - gain!

The fourth line of lyrics is accompanied by a vocal line and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines, concluding the piece.

2ND VERSE.

Weep on— per - haps in af - - ter days, They'll learn to love your

name; And many a deed may wake in praise, That long hath slept in

blame! And, when they tread the ru - in'd isle, Where rest, at length, the

lord and slave, They'll wond' - ring ask, how hands so vile Could

con - quer hearts so brave?

3RD VERSE.

"'Twas fate," they'll say, 'a way - ward fate, Your web of dis - cord

wove; And while your ty - rants join'd in hate, You nev - er join'd in

love! But hearts fell off, that ought to twine, And man pro-faned what

God had giv'n, Till some were heard to curse the shrine, Where

o - thers knelt to Heav'n!"

LESBIA HAS A BEAMING EYE.

With lightness and expression.

espress.

AIR—NORA CREINA.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat) and the time signature is 6/8.

Les - bia has a beam - ing eye, But no one knows for whom it beam - eth; Right and left its

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Les - bia has a beam - ing eye, But no one knows for whom it beam - eth; Right and left its".

ar - rows fly, But what they aim at no one dream - eth! Sweeter 't is to gaze up - on My

The second system of the vocal melody and piano accompaniment. The lyrics are: "ar - rows fly, But what they aim at no one dream - eth! Sweeter 't is to gaze up - on My".

No - ra's lid, that sel - dom ris - es; Few her looks, but ev' - ry one, Like

The third system of the vocal melody and piano accompaniment. The lyrics are: "No - ra's lid, that sel - dom ris - es; Few her looks, but ev' - ry one, Like".

un - ex - pect - ed light sur - pris - es! Oh, my No - ra Crei - na dear! My

gentle, bash - ful No - ra Crei - na! Beauty lies In ma - ny eyes, But

love in yours, my No - ra Crei - na!

espress.

2ND VERSE.

Les - bia wears a robe of gold, But all so close the nymph has laced it, Not a charm of

beauty's mould Presumes to stay where nature placed it! Oh! my No - ra's gown for me, That

floats as wild as moun - tain breez - es, Leav - ing ev' - ry beauty free To

sink or swell as heaven pleas - es! Yes, my No - ra Crei - na dear! My

simple, grace - ful No - ra Crei - na! Nature's dress Is love - li - ness, The

dress you wear, my No - ra Crei - na!

espress.

3RD VERSE.

Les - bia has a wit re-fined, But, when its points are gleam-ing round us, Who can tell if

they're design'd To dazzle mere - ly, or to wound us? Pillow'd on my No - ra's heart, In

saf - er slum - ber love re - pos - es;— Bed of peace! whose roughest part Is

but the crumpling of the ros - es! Oh, my No - ra Crei - na dear! My

mild, my art - less No - ra Crei - na! Wit, tho' bright, Has not the light That

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with the lyrics 'mild, my art - less No - ra Crei - na! Wit, tho' bright, Has not the light That'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

warms your eyes, my No - ra Crei - na!

The second system continues the musical score. The vocal line has a brief rest followed by the lyrics 'warms your eyes, my No - ra Crei - na!'. The piano accompaniment continues with the same rhythmic pattern as the first system.

espress.

The third system shows the piano accompaniment concluding the piece. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The word '*espress.*' is written above the first few notes of the right hand. The system ends with a double bar line.

ON MUSIC.

WHEN THROUGH LIFE UNBLEST WE ROVE.

Slow and with feeling.

AIR—BANKS OF BANNA.

When thro' life un-blest we rove, Los-ing all that made life dear, Should some notes, we

used to love In days of boy-hood, meet our ear; Oh! how welcome breathes the strain,

Wak'ning thoughts that long have slept— Kindling form-er smiles a-gain In

fad-ed eyes, that long have wept!

2ND VERSE.

Like the gale, that sighs a-long Beds of o - ri - en - tal flow'rs, Is the grate - ful

breath of Song, That once was heard in happier hours. Fill'd with balm, the gale sighs on,

Though the flow'rs have sunk in death: So, when Plea-sure's dream is gone, Its

mem'ry lives in Music's breath!

3RD VERSE.

Mu - sic!— oh! how faint, how weak! Language fades be - fore thy spell! Why should Feel-ing

ev - er speak, When thou canst breathe her soul so well? Friendship's balm-y words may feign,

Love's are ev'n more false than they; Oh! 'tis on - ly Mu - sic's strain Can

sweetly soothe, and not be - tray!

I WISH I WAS BY THAT DIM LAKE.

Mourful. AIR—I WISH I WAS ON YONDER HILL.

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The first system shows the beginning of the piece with the tempo marking 'Mourful.' and the title 'AIR—I WISH I WAS ON YONDER HILL.' The piano part includes the instruction 'legati.' and a 'pp' dynamic marking. The lyrics are: 'I wish I was by that dim Lake,* Where sin - ful souls their fare - well take Of this vain world, and half - way lie In death's cold sha - dow, ere they die. There, there,'

* These verses are meant to allude to that ancient haunt of superstition, called Patrick's Purgatory. "In the midst of these gloomy regions of Donegall (says Dr. Campbell) lay a Lake, which was to become the mystic theatre of this fabled and intermediate state. In the lake were several islands; but one of them was dignified with that called the Mouth of Purgatory, which, during the dark ages, attracted the notice of all Christendom, and was the resort of penitents and pilgrims, from almost every country in Europe."

"It was," as the same writer tells us, "one of the most dismal and dreary spots in the North, almost inaccessible, through deep glens and rugged mountains, frightful with impending rocks, and the hollow murmurs of the western winds in dark caverns, peopled only with such fantastic beings as the mind, however gay, is from strange association wont to appropriate to such gloomy scenes."—*Strictures on the Ecclesiastical and Literary History of Ireland.*

far from thee, De - ceit - ful world, my home should be— Where,

come what might of gloom and pain, False hope should ne'er de -

ceive a - gain!

2ND VERSE.

The life - less sky, the mourn - ful sound Of

un - seen wa - ters, fall - ing round— The dry leaves quiv' - ring

o'er my head, Like man, un - qui - et ev'n when dead—These, ay,

these should wean My soul from life's de - lud - ing scene, And

turn each thought, each wish I have, Like wil - lows, down - ward

tow'rds the grave.

mf *f* *p*

As they, who to their couch at night
 Would welcome sleep, first quench the light,
 So must the hopes, that keep this breast
 Awake, be quench'd, ere it can rest.
 Cold, cold, my heart must grow,
 Unchanged by either joy or woe,
 Like freezing founts, where all that 's thrown
 Within their current turns to stone.

THE FORTUNE-TELLER.

DOWN IN THE VALLEY, COME MEET ME TO-NIGHT.

Significantly and in moderate time.

AIR—OPEN THE DOOR SOFTLY.

pp e staco. *mf pp*

smorz. *f* *pp*

Down in the val-ley, come, meet me to-night, I'll tell you your for-tune tru - ly As

sempre staccato molto.

ev - er 't was told, by the new moon's light, To young maid-en, shin - ing as new - ly—As

ev - er 't was told, by the new moon's light, To young maid-en, shin - ing as new - ly.

cres. *mf* *pp* *p*

Piano introduction for the first verse. The music is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include *ten.*, *f*, and *p*.

2ND VERSE.

But, for the world, let no one be nigh, Lest hap - ly the stars should de-ceive me—These

Musical notation for the second verse, including vocal line and piano accompaniment.

se-crets be-tween you and me and the sky Should nev - er go far - ther, be - lieve me. These

Musical notation for the second verse, including vocal line and piano accompaniment.

se - crets be-tween you and me and the sky Should nev - er go far - ther, be - lieve me.

Musical notation for the second verse, including vocal line and piano accompaniment. Dynamics include *cres.*, *mf*, *pp*, and *f*.

Piano introduction for the third verse, identical to the first introduction. Dynamics include *ten.*, *f*, and *p*.

3RD VERSE.

If at that hour the heav'ns be not dim, My science shall call up be - fore you A

Musical notation for the third verse, including vocal line and piano accompaniment.

male ap - par - it - tion—the im - age of him, Whose des - ti - ny 't is to - a-

dore you. A male ap - pa - ri - tion—the im - age of him, Whose

des - ti - ny 't is to a - dore you.

IV.

Then to the phantom be thou but kind,
 And round you so fondly he'll hover,
 You'll hardly, my dear, any difference find
 'Twixt him and a true living lover.

V.

Down at your feet, in the pale moon-light,
 He'll kneel, with a warmth of emotion—
 An ardour, of which such an innocent sprite
 You'd scarcely believe had a notion.

VI.

What other thoughts and events may arise,
 As in destiny's book I've not seen them,
 Must only be left to the stars and your eyes
 To settle, ere morning, between them.

AVENGING AND BRIGHT.

Boldly

AIR—CROGGHAN A VENEE.*

A - veng - ing and bright fall the

swift sword of E - rin, On him, who the brave sons of Us - na be - tray'd!

* The name of this beautiful and truly Irish air is, I am told, properly written *Cruachàn na Fèine*, i. e., the Fenian mount, or mount of the Finnian heroes, those brave followers of *Finn 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 Touran,' '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, at page 54 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 very lasting reproach upon our nationality, if the Gaelic researches of this gentleman did not meet with all the liberal encouragement which they merit.

espress.

For ev' - ry fond eye which he wak - en'd a tear in, A

f drop from his heart-wounds shall weep o'er her blade.

tr *tr* *tr* *tr* *tr*

2ND VERSE.

By the red cloud which hung o - ver

Con - or'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!—*

III.

We swear to revenge them!—no joy shall be tasted,
 The harp shall be silent, the maiden unwed,
 Our halls shall be mute, and our fields shall lie wasted,
 Till vengeance is wreak'd on the murderer's head!

IV.

Yes, monarch! though sweet are our home recollections,
 Though sweet are the tears that from tenderness fall;
 Though sweet are our friendships, our hopes and affections,
 Revenge on a tyrant is sweetest of all!

* "Oh Naisi! view the cloud that I here see in the sky! I see over Eman green a chilling cloud of blood-tinged red." *Deirdre's Song*, Ulad, Ulster

NAY, TELL ME NOT.

AIR—DENNIS, DON'T BE THREATENING.

With gaiety and spirit.

8va. - - - - -

The piano introduction is written in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, including a trill. The left hand provides a harmonic accompaniment with chords and single notes.

Nay, tell me not, dear! that the gob - let drowns One charm of feel - ing, one

The vocal line consists of a single melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

fond re - gret; Be - lieve me, a few of thy an - gry frowns Are

The vocal line continues with a single melodic line. The piano accompaniment maintains the same rhythmic pattern as the first line.

all I've sunk in its bright wave yet. Ne'er hath a beam Been

The vocal line concludes with a single melodic line. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

lost in the stream That e - ver was shed from thy form or soul; The

balm of thy sighs, The spell of thine eyes, Still float on the sur - face, and

hal - low my bowl! Then fan - cy not, dear - est! that wine can steal One

bliss - ful dream of the heart from me; Like founts, that a - wak - en the

pil - grim's zeal, The bowl but brightens my love for thee!

The first system of music consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

2ND VERSE.

The second system begins the second verse. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: "They tell us that Love in his fai - ry bow'r Had two blush - ros - es, of"

The third system continues the second verse. The lyrics are: "birth di - vine; He sprinkled the one with a rain - bow's show'r, But"

The fourth system continues the second verse. The lyrics are: "bathed the o - - ther with mant - ling wine. Soon did the buds, That"

The fifth system concludes the second verse. The lyrics are: "drank of the floods Dis - till'd by the rain - bow, de - cline and fade; While"

those, which the tide Of ru - by had dyed, All blush'd in - to beau - ty like

thee, sweet maid! Then fan - cy not, dear - est! that wine can steal One

bliss - ful dream of the heart from me; Like founts, that a - wak - en the

pil - grim's zeal, The bowl but brightens my love for thee!

WHAT THE BEE IS TO THE FLOWRET.

Playfully.

AIR—THE YELLOW HORSE.

Piano introduction in 2/4 time, key of B-flat major. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

HE

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

Vocal line for the male part, starting with a half note 'HE'. The piano accompaniment continues with the same rhythmic pattern as the introduction.

Thro' the leaves that close em - bower it, That my love, I'll be to you!

Vocal line for the male part, continuing the melody. The piano accompaniment remains consistent.

SHE

What the bank, with ver - dure glow-ing, Is to waves that wan-der near,

Vocal line for the female part, starting with a half note 'SHE'. The piano accompaniment continues with the same rhythmic pattern.

Whisp'ring kiss-es, while they're go - ing, That I'll be to you, my dear!

DUETTO.

What the bank, with ver - dure glow - ing, Is to waves that wan - der near,
 What the bank, with ver - dure glow - ing, Is to waves that wan - der near,

Whisp'ring kiss - es, while they're go - ing, That I'll be to you, my dear!
 Whisp'ring kiss - es, while they're go - ing, That I'll be to you, my dear!

SHE.

But, they say, the bee's a ro-ver, That he'll fly, when

sweets are gone; And when once the kiss is o-ver, Faithless brooks will wan - der on!

HE.

Nay, if flowers *will* lose their looks, If sun-ny banks *will* wear a-way,

'Tis but right, that bees and brooks Should sip and kiss them, while they may.

DUETTO.

Nay, if flowers *will* lose their looks, If sun - ny banks *will* wear a - way,

Nay, if flowers *will* lose their looks, If sun - ny banks *will* wear a - way,

'Tis but right, that bees and brooks Should sip and kiss them, while they may.

'Tis but right, that bees and brooks Should sip and kiss them, while they may.

LOVE AND THE NOVICE.

HERE WE DWELL IN HOLIEST BOWERS.

Smoothly and in moderate time.

AIR—CEAN DUBH DELISH.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

“Here we dwell in ho - li - est bow - ers, Where An - gels of light o'er our

The first line of the vocal melody is written on a single staff, with the piano accompaniment on two staves below it. The lyrics are: “Here we dwell in ho - li - est bow - ers, Where An - gels of light o'er our

o - ri - sons bend ; Where sighs of de - vo - tion and breathing of flow - ers To

The second line of the vocal melody and piano accompaniment. The lyrics are: o - ri - sons bend ; Where sighs of de - vo - tion and breathing of flow - ers To

hea - ven in mingled o - dours as - cend ! Do not dis - turb our calm, oh Love ! So

The third line of the vocal melody and piano accompaniment. The lyrics are: hea - ven in mingled o - dours as - cend ! Do not dis - turb our calm, oh Love ! So

like is thy form to the che - rubs a - bove, It well might de - ceive such hearts as ours.”

The fourth line of the vocal melody and piano accompaniment. The lyrics are: like is thy form to the che - rubs a - bove, It well might de - ceive such hearts as ours.”

* We have taken the liberty of omitting a part of this Air, which appeared to us to wander rather unmanageably out of the compass of the voice.

2ND VERSE.

Love stood near the No - vice, and lis - ten'd, And Love is no no - vice in

tak - ing a hint; His laugh - ing blue eyes soon with pi - e - ty glis - ten'd; His

ro - sy wing turn'd to hea - ven's own tint. "Who would have thought," the ur - chin cries, "That

Love could so well, so gravely dis - guise His wan - der - ing wings, and wounding eyes?"

3RD VERSE.

Love now warms thee, wak - ing and sleep - ing, Young No - vice! to him all thy

o - ri - sons rise; *He* ting - es the hea - ven - ly fount with his weep - ing, *He*

brightens the censer's flame with his sighs! Love is the saint enshrined in thy breast, And

an - gels themselves would ad - mit such a guest, If he came to them, cloth'd in Pi - e - ty's vest.

THIS LIFE IS ALL CHEQUERED.

With feeling and gaiety.

AIR—THE BUNCH OF GREEN RUSHES THAT GREW AT THE BRIM.

This life is all chequ - er'd with plea - sures and woes, That
When Hy - las was sent with his urn to the fount, Thro'

chase one an - o - ther like waves of the deep, Each
fields full of sun - shine, with heart full of play, Light

bil - low, as bright - ly or dark - ly it flows, Re -
ram - bled the boy o - ver mea - dow and mount, And neg -

flect - ing our eyes, as they spar - kle or weep. So
lect - ed his task for the flowers on the way.* Thus

close - ly our whims on our mi - se - ries tread, That the
some who, like me, should have drawn and have tast - ed The

laugh is a - waked ere the tear can be dried; And as
foun - tain, that runs by phi - lo - so - phy's shrine, Their

fast as the rain - drop of Pi - ty is shed, The goose -
time with the flowers on the mar - gin have wast - ed, And

plum - age of Fol - ly can turn it a - side, But
left their light urns all as emp - ty as mine! But

* Proposito florem prætulit officio.—PROPERT. *Lib. I. Eleg. 20*

pledge me the cup— if ex - ist - ence would cloy, With
pledge me the gob - let— while I - dle - ness weaves Her

hearts ev - er hap - py, and heads ev - er wise, Be
flower - ets to - ge - ther, if Wis - dom can see One

ours the light grief, that is sis - ter to joy, And the
bright drop or two, that has fall'n on the leaves From her

short bril - liant fol - ly, that flash - es and dies!
foun - tain di - vine, 't is suf - fi - cient for me!

OH THE SHAMROCK!

In moderate time.

AIR—ALLEY CROKER.

Thro'

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, both with a key signature of one sharp and a common time signature. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

ERIN'S Isle, To sport a-while, As LOVE and VALOUR wan-der'd, With WIT, the sprite, Whose

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a melodic line. The piano accompaniment maintains the rhythmic pattern.

quiver bright A thou-sand ar - rows squan-der'd; Where'er they pass, A triple grass* Shoots

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a melodic line. The piano accompaniment maintains the rhythmic pattern.

up, with dewdrops streaming, As soft - ly green As em'ralds seen, Thro' pur-est crystal gleam-ing!

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a melodic line. The piano accompaniment maintains the rhythmic pattern.

* SAINT PATRICK is said to have made use of that species of the trefoil, to which in Ireland we give the name of Shamrock, in explaining the doctrine of the Trinity to the pagan Irish. I do not know if there be any other reason for our adoption of this plant . . . national emblem. HOPE, among the ancients, was sometimes represented as a beautiful child, "standing upon tip-toes, and a trefoil or three-coloured grass in her hand."

Oh the Shamrock, the green, im - mor - tal Shamrock! Chosen leaf Of Bard and Chief, Old

E - RIN'S na - tive Shamrock!

2ND VERSE.

Says VALOUR, "See, They spring for me, Those leaf - y gems of morn-ing!"—Says

LOVE, "No, no, For me they grow, My fra-grant path a - dorning!"—But WIT per-ceives The

tri-ple leaves, And cries, "Oh! do not sev - er A type, that blends Three god-like friends, LOVE,

VA-LOUR, WIT, for ev - er!" Oh the Sham - rock, the green, im - mor - tal

Sham - rock! Chos - en leaf Of Bard and Chief, Old E - RIN's na - tive Sham - rock!

III.

So firmly fond
 May last the bond
 They wove that morn together,
 And ne'er may fall
 One drop of gall
 On WIT's celestial feather!
 May LOVE, as twine
 His flowers divine,
 Of thorny falsehood weed 'em!
 May VALOUR ne'er
 His standard rear
 Against the cause of Freedom!
 Oh the Shamrock, the green, immortal Shamrock!
 Chosen leaf
 Of Bard and Chief,
 Old ERIN's native Shamrock!

AT THE MID HOUR OF NIGHT.

Slow, and with melancholy expression.

AIR—MOLLY, MY DEAR.

The piano introduction consists of two staves. The right hand features a melodic line with a trill on the first measure and a crescendo marking. The left hand provides a harmonic accompaniment with chords and moving lines.

At the mid hour of night, when stars are weep-ing, I fly To the lone vale we

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The lyrics are: "At the mid hour of night, when stars are weep-ing, I fly To the lone vale we".

loved, when life shone warm in thine eye; And I think that, if spir - its can

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "loved, when life shone warm in thine eye; And I think that, if spir - its can".

steal from the re-gion of air To re - vi - sit past scenes of de-light, thou wilt come to me

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "steal from the re-gion of air To re - vi - sit past scenes of de-light, thou wilt come to me".

there, And tell me our love is re-mem-ber'd ev'n in the sky!

2ND VERSE.

Then I sing the wild song, which once 'twas rap - ture to hear, When our voi - ces, both

mingl - ing, breath'd like one on the ear; And, as E - cho far off through the

vale my sad o - ri - son rolls, I think, oh my love! 'tis thy voice from the king - dom of

souls,*Faintly an - swer-ing still the notes that once were so dear!

* "There are countries," says MONTAIGNE, "where they believe the souls of the happy live in all manner of liberty, in delightful fields, and that it is those souls repeating the words we utter, which we call Echo."

ONE BUMPER AT PARTING.

With animation.

AIR—MOLL ROE IN THE MORNING.

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano introduction, showing a melodic line in the treble and a harmonic accompaniment in the bass.

One bum-per at part-ing!—tho' ma-ny Have cir-cled the board since we met, The

The second system continues the melody and accompaniment, with the first line of lyrics appearing below the treble staff. The music maintains its rhythmic and harmonic structure.

full-est, the sad-dest of a-ny Re-mains to be crown'd by us yet. The

The third system continues the piece, with the second line of lyrics appearing below the treble staff. The piano accompaniment provides a steady harmonic foundation for the vocal line.

sweet-ness that plea-sure has in it, Is al-ways so slow to come forth, That

The fourth system concludes the piece, with the third line of lyrics appearing below the treble staff. The final notes of the melody and accompaniment are clearly marked.

sel-dom, a - las, till the mi - nute It dies, do we know half its worth! But,

oh! may our life's hap-py mea-sure Be all of such mo-ments made up; They're

born on the bo - som of Plea-sure, They die midst the tears of the cup.

f *cres.*

2ND VERSE.

As on-ward we jour - ney, how plea-sant To pause and in - hab - it a - while Those

few sun - ny spots, like the pre - sent, That mid the dull wil - der - ness smile! But

Time, like a pi - ti - less mas - ter, Cries "On-ward!" and spurs the gay hours—Ah!

nev - er does Time tra - vel fast - er, Than when his way lies a - mong flowers. But,

come—may our life's hap - py mea - sure Be all of such mo - ments made up; They're

born on the bo - som of Plea-sure, They die midst the tears of the cup.

f *cres.*

How brilliant the sun look'd in sinking !
 The waters beneath him how bright !
 Oh ! trust me, the farewell of drinking
 Should be like the farewell of light.
 You saw how he finish'd, by darting
 His beam o'er a deep billow's brim—
 So fill up, let 's shine at our parting,
 In full liquid glory like him.
 And, oh ! may our life's happy measure
 Of moments like this be made up ;
 'T was born on the bosom of Pleasure,
 It dies mid the tears of the cup !

SONG OF O' DONOHUE'S MISTRESS.*

OF ALL THE FAIR MONTHS, THAT ROUND THE SUN.

Smooth y and in moderate time.

AIR—THE LITTLE AND GREAT MOUNTAIN.

The musical score is written for piano and voice. It consists of five systems of music. The first system is an instrumental introduction in G major, 6/4 time, with the instruction *sempre pia e legati molto.* The second system continues the instrumental introduction. The third system includes dynamic markings *cres.*, *f.*, and *dim.*. The fourth system begins with the vocal line: "Of all the fair months that round the Sun In light-link'd dance their". The fifth system continues the vocal line: "cir - cles run, Sweet May, sweet May, shine thou for me, Sweet". The piano accompaniment for the vocal parts includes dynamic markings *pp* and *mf*.

* The particulars of the tradition respecting O'Donohue and his White Horse may be found in Mr. Weld's Account of Killarney, or, more fully detailed, in Derrick's Letters. For many years after his death, the spirit of this hero is supposed to have been seen, on the morning of May-day, gliding over the lake on his favourite white horse, to the sound of sweet unearthly music, and preceded by

groups of youths and maidens, who flung wreaths of delicate spring-flowers in his path. Among other stories connected with this Legend of the Lakes, it is said that there was a young and beautiful girl, whose imagination was so impressed with the idea of this visionary chieftain, that she fancied herself in love with him, and at last, in a fit of insanity, on a May-morning, threw herself into the Lake.

May, shine thou for me; For still when thy ear - liest beams a -

rise, That Youth, who be - neath the blue lake lies, Sweet May, Sweet May, re -

turns to me, Sweet May, re - turns to me.

II.

Of all the bright haunts, where daylight leaves
Its lingering smile on golden eyes,
Fair Lake, fair Lake, thou'rt dearest to me;
For when the last April sun grows dim,
Thy Naiads prepare his steed for him
Who dwells, who dwells, bright Lake, in thee.

III.

Of all the proud steeds, that ever bore
Young plumed Chiefs on sea or shore,
White Steed, white Steed, most joy to thee,
Who still, with the first young glance of spring,
From under that glorious lake dost bring
My love, my love, my chief, to me.

IV.

While, white as the sail some bark unfurls,
When newly launch'd, thy long mane* curls,
Fair Steed, fair Steed, as white and free;
And spirits, from all the lake's deep bowers,
Glide o'er the blue wave scattering flowers,
Fair Steed, around my love and thee.

V.

Of all the sweet deaths that maidens die,
Whose lovers beneath the cold wave lie,
Most sweet, most sweet, that death will be,
Which, under the next May evening's light,
When thou and thy steed are lost to sight,
Dear love, dear love, I'll die for thee.

* The boatmen at Killarney call those waves which come on a windy day, crested with foam, "O'Donohue's white horses."

THE MINSTREL BOY.

With strength and spirit.

AIR—THE MOREEN.

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

The piano accompaniment for the first line of the song. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. The word "The" is written at the end of the first line.

The vocal line and piano accompaniment for the second line of the song. The vocal line begins with a *p* dynamic marking. The lyrics are: "Min - strel Boy to the war is gone, In the ranks of death you'll find him; His".

The vocal line and piano accompaniment for the third line of the song. The lyrics are: "fa - ther's sword he has gird - ed on, And his wild harp slung be - hind him."

f "Land of song!" said the war - rior bard, "Though all the world be -

tr *tenderly.*

trays thee, *One* sword, at least, thy rights shall guard, *One* faith - ful harp shall

cres. *p*

praise thee!"

The Minstrel fell! – but the foeman's chain
 Could not bring that proud soul under ;
 The harp he loved ne'er spoke again,
 For he tore its chords asunder ;
 And said, " No chains shall sully thee,
 "Thou soul of love and bravery !
 "Thy songs were made for the pure and free,
 "They shall never sound in slavery."

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

THE VALLEY LAY SMILING BEFORE ME.

In moderate time and according to the feeling of each verse.

AIR—THE PRETTY GIRL MILKING HER COW.

The val-ley lay smil-ing be-fore me, Where late-ly I left her behind; Yet I

trembled, and something hung o'er me, That sad - den'd the joy of my mind.

I look'd for the lamp which, she told me, Should shine, when her Pilgrim return'd, But, tho'

* 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 dividing, conquering, and enslaving 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 it could 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 con-

jured him to embrace that opportunity of conveying her from a husband she detested to a lover she adored. Mac Murchad too punctually obeyed the summons, and had the lady conveyed to his capital of Ferns."—The monarch Roderick espoused the cause of O'Ruark, while Mac 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."

dark-ness be-gan to in-fold me, No lamp from the bat-tle-ments burn'd!

II.

I flew to her chamber—'t was lonely
 As if the loved tenant lay dead—
 Ah, would it were death, and death only!
 But no—the young false one had fled
 And *there* hung the lute, that could soften
 My very worst pains into bliss,
 While the hand, that had waked it so often,
 Now throbb'd to my proud rival's kiss!

III.

There *was* a time, falsest of women!
 When BREFFNI's good sword would have sought
 That man, through a million of foemen,
 Who dared but to doubt thee *in thought*!
 While now—oh! degenerate daughter
 Of Erin, how fall'n is thy fame!
 And, through ages of bondage and slaughter,
 Thy country shall bleed for thy shame.

IV.

Already, the curse is upon her,
 And strangers her valleys profane!
 They come to divide—to dishonour—
 And tyrants they long will remain!
 But onward!—the green banner rearing,
 Go, flesh ev'ry brand to the hilt;
 On *our* side is VIRTUE and ERIN,
 On *theirs* is the SAXON and GUILT.

OH! HAD WE SOME BRIGHT LITTLE ISLE.

With lightness and in moderate time.

AIR—SHEELA NA GUIRA.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Oh! had we some bright lit - tle

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

isle of our own, In a blue sum - mer o - cean, far off and a -

The second system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise, and the piano accompaniment maintains its rhythmic accompaniment.

lone; Where a leaf nev - er dies in the still - blooming bowers, And the

The third system concludes the vocal line and piano accompaniment. The vocal line ends with a final note, and the piano accompaniment provides a concluding accompaniment.

bee ban - quets on through a whole year of flowers. Where the sun loves to

pause With so fond a de - lay, That the night on - ly draws A thin veil o'er the

day; Where sim - ply to feel that we breathe, that we live, Is worth the best

joys that life else - where can give!

There, with souls ever ardent and pure as the clime,
 We should love, as they loved in the first golden time;
 The glow of the sunshine, the balm of the air,
 Would steal to our hearts, and make all summer there
 With affection as free
 From decline as the bowers;
 And with Hope, like the bee,
 Living always on flowers;
 Our life should resemble a long day of light,
 And our death come on holy and calm as the night!

FAREWELL! BUT, WHENEVER YOU WELCOME THE HOUR.

With expression.

AIR—MOLL ROONE.

The first system shows the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system contains the first line of the vocal melody and its piano accompaniment. The lyrics are: "Fare-well!—but, when - e - ver you wel - come the hour, Which a-

The third system continues the vocal melody and piano accompaniment. The lyrics are: "wak - ens the night-song of mirth in your bower, Then think of the friend, who once

The fourth system concludes the piece with the final line of the vocal melody and piano accompaniment. The lyrics are: "wel - comed it too, And for - got his own griefs to be hap - py with you."

His griefs may re - turn— not a hope may re - main Of the

few that have brighten'd his path - way of pain— But he

f *dim.* *ad lib.*

ne'er will for - get the short vi - sion, that threw Its en-

a tempo.

chant - ment a - round him, while ling' - ring with you!

p

2ND VERSE.

And still on that evening, when plea - sure fills up To the

high - est top spar - kle each heart and each cup, Wher-e'er my path lies, be it

gloom - y or bright, My soul, hap - py friends! shall be with you that night;

Shall join in your rev - els, your sports, and your wiles, And re-

turn to me, beam - ing all o'er with your smiles! Too

a tempo.

blest, if it tells me that, 'mid the gay cheer, Some

kind voice had mur - mur'd, "I wish he were here!"

Let Fate do her worst, there are relics of joy,
 Bright dreams of the past, which she cannot destroy—
 Which come, in the night-time of sorrow and care,
 And bring back the features that joy used to wear.
 Long, long be my heart with such memories fill'd!
 Like the vase, in which roses have once been distill'd—
 You may break, you may ruin the vase, if you will;
 But the scent of the roses will hang round it still!

'T IS THE LAST ROSE OF SUMMER.

Feelingly.

AIR—GROVES OF BLARNEY.

'T is the last rose of sum - mer, Left bloom - ing a -

lone; All her love - ly com - panions Are fad - ed and

gone; No flower of her kin - dred, No rose - bud is

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

sigh!

2ND VERSE.

I'll not leave thee, thou lone one, To pine on the

stem; Since the love - ly are sleeping, Go, sleep thou with

them ; Thus kind - ly I scat - ter Thy leaves o'er the

bed, Where thy mates of the gar-den Lie scent - less and

dead.

So soon may *I* follow,

When friendships decay,

And from love's shining circle

The gems drop away !

When true hearts lie wither'd,

And fond ones are flown,

Oh ! who would inhabit

This bleak world alone ?

'TIS BELIEVED THAT THIS HARP.

AIR—GAGE FANE.

Moderate time.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

'Tis be-lieved that this Harp, which I wake now for thee, Was a Sy - ren, of

old, who sung un - der the sea; And who oft - en at eve through the

bright bil - low roved, To meet on the green shore a youth whom she loved.

2ND VERSE.

But she loved him in vain, for he left her to weep, And in tears all the

night her gold ring-lets to steep, Till Heav'n look'd with pi - ty on

true love so warm, And changed to this soft Harp the sea - maid - en's form !

3RD VERSE.

Still her bo - som rose fair— still her cheek smiled the same— While her sea - beau-ties

grace - ful - ly curl'd round the frame; And her hair, shed - ding tear - drops from

all its bright rings, Fell o - ver her white arm, to make the gold strings!*

Hence it came that this soft Harp so long hath been known^d
 To mingle Love's language with Sorrow's sad tone,
 Till thou didst divide them, and teach the fond lay
 To be love when I'm near thee, and grief when away!

* This thought was suggested by an ingenious design, prefixed to an Ode upon St. Cecilia, published some years since by Mr. Hudson of Dublin.

SHALL THE HARP THEN BE SILENT?

Solemnly but with spirit.

AIR—"MACFARLANE'S LAMENTATION"

p *es press.* *f* *p* *f* *p* *pp*

Shall the Harp then be

sostenuto.

si - lent, when he, who first gave To our coun - try a

pp *cres.* *pp*

name, is with - drawn from all eyes? Shall a min - strel of

f *p* *f* *p* *dim.* *pp* *f* *pp*

E - rin stand mute by the grave, Where the first—where the last of her

f *p*

2ND VERSE.

Pa - tri - ots lies? No - faint tho' the

dim.

pp

death - song may fall from his lips, Tho' his Harp, like his

pp *cres.* *pp*

3

soul, may with sha - dows be crost, Yet, yet shall it

f *p* *f* *p* *dim.* *pp* *f* *pp*

sound, 'mid a na - tion's e - clipse, And pro - claim to the world what a

f *p*

star hath been lost!*

dim. *p* *f*

* It is only these two first verses that are either fitted or intended to be sung

What a union of all the affections and powers,
 By which life is exalted, embellish'd, refined,
 Was embraced in that spirit—whose centre was ours,
 While its mighty circumference circled mankind !

Oh, who that loves Erin—or who that can see,
 Through the waste of her annals, that epoch sublime—
 Like a pyramid, raised in the desert—where he
 And his glory stand out to the eyes of all time!—

That *one* lucid interval, snatch'd from the gloom
 And the madness of ages, when, fill'd with his soul,
 A Nation o'erleap'd the dark bounds of her doom,
 And, for *one* sacred instant, touch'd Liberty's goal !

Who, that ever hath heard him—hath drunk at the source
 Of that wonderful eloquence, all Erin's own,
 In whose high-thoughted daring the fire, and the force,
 And the yet untamed spring of her spirit are shown—

An eloquence rich—wheresoever its wave
 Wander'd free and triumphant—with thoughts that shone through,
 As clear as the brook's "stone of lustre," and gave,
 With the flash of the gem, its solidity too !

Who, that ever approach'd him, when, free from the crowd,
 In a home full of love, he delighted to tread
 'Mong the trees which a nation had given, and which bow'd,
 As if each brought a new civic crown for his head—

That home, where—like him, who, as fable hath told,*
 Put the rays from his brow, that his child might come near—
 Every glory forgot, the most wise of the old
 Became all that the simplest and youngest hold dear !

Is there one, who hath thus, through his orbit of life,
 But at distance observed him—through glory, through blame,
 In the calm of retreat, in the grandeur of strife,
 Whether shining or clouded, still high and the same—

Such a union of all that enriches life's hour,
 Of the sweetness we love and the greatness we praise,
 As that type of simplicity blended with power,
 A child with a thunderbolt only portrays.—

Oh no—not a heart, that e'er knew him, but mourns,
 Deep, deep o'er the grave, where such glory is shrined—
 O'er a monument Fame will preserve, 'mong the urns
 Of the wisest, the bravest, the best of mankind !

* Apollo, in his interview with Phaëton, as described by Ovid:—"Deposuit radios, propiusque accedere jussit."

I'D MOURN THE HOPES THAT LEAVE ME.

Tenderly.

AIR—THE ROSE TREE.

Musical notation for the first system, featuring a treble and bass clef with piano accompaniment. The melody is marked "Tenderly" and includes a "Sua." (Soprano) line.

I'd mourn the hopes that leave me, If *thy* smiles had left me too; I'd

weep, when friends de - ceive me, If *thou* wert, like them, un - true.

But, while I've thee be - fore me, With heart so warm and eye so bright, No

clouds can lin - ger o'er me That smile turns them all to light!

2ND VERSE.

'Tis not in fate to harm me, While fate leaves thy love to me; 'Tis

not in joy to charm me, Un - less joy be shared with thee.

f One minute's dream a - bout thee *ad lib.* Were worth a long, an end - less year Of

a tempo. wak - ing bliss with - out thee, My own love, my on - ly dear!

3RD VERSE.

And, though the hope be gone, love, That long spar - kled o'er our way, Oh!

we shall jour - ney on, love, More safe - ly, with - out its ray.

f Far bet - ter lights shall win me *ad lib.* A - long the path I've yet to roam, The

a tempo. mind, that burns with - in me, And pure smiles from thee at home.

Thus, when the lamp that lighted
The traveller, at first goes out,
He feels a while benighted,
And looks round in fear and doubt.

But soon, the prospect clearing,
By cloudless star-light on he treads,
And thinks no lamp so cheering
As that light which Heaven sheds!

THERE ARE SOUNDS OF MIRTH.

With liveliness and spirit, but not too fast.

AIR—THE PRIEST IN HIS BOOTS.

Introduction for piano, 6/8 time signature, key of B-flat major. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and eighth notes. The dynamic marking is *mf*.

Piano accompaniment for the first vocal line. The right hand has a melodic line with a trill and a fermata. The left hand continues with a steady accompaniment. Dynamics include *f* and *pp*.

There are

Piano accompaniment for the second vocal line. The right hand has a melodic line with a fermata. The left hand continues with a steady accompaniment.

sounds of mirth in the night air ringing, And lamps from ev - e - ry case-ment shown, While

Piano accompaniment for the third vocal line. The right hand has a melodic line with a fermata. The left hand continues with a steady accompaniment. The dynamic marking is *dolce*.

voic - es blithe with - in are singing, That seem to say "Come," in ev - e - ry tone. Ah!

Piano accompaniment for the fourth vocal line. The right hand has a melodic line with a fermata. The left hand continues with a steady accompaniment.

once how light, in Life's young sea - son, My heart had bound - ed at

that sweet lay; Nor paused to ask of grey-beard Rea-son If I should the sy-ren

call o - bey.

2ND VERSE.

And

see—the lamps still live-li-er glit-ter, The sy-ren lips more fond-ly sound;—No,

seek, ye nymphs, some vic-tim fit-ter To sink in your ro-sy bond-age bound. Shall a

bard whom not the world in arms Could bend to ty - ran - ny's

mf

rude con-trol, Thus quail at sight of wo - man's charms, And yield to a smile his

fp

free - born soul?

mf *f*

3RD VERSE.
Thus

p

sung the sage while, sly - ly stealing, The nymphs their fet - ter a - round him cast, And, their

laugh - ing eyes the while con - ceal - ing, Led Li - ber - ty's Bard their slave at last. For the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat major or D minor). The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *ff* (fortissimo) is placed above the piano staff.

Po - et's heart, still prone to lov - ing, Was like that rock of the

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a more varied texture with some chords and moving lines. Dynamic markings include *mf* (mezzo-forte) in the left hand and *pp* (pianissimo) in the right hand.

Dru - id race,* Which the gen - tlest touch at once set mov - ing, But

The third system shows the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment has a *p* (piano) dynamic marking. The right hand features a melodic line with some grace notes.

all earth's power could not shake from its base.

The fourth system concludes the piece. The vocal line ends with a quarter note G4. The piano accompaniment features a *ff* (fortissimo) dynamic marking. The right hand has a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

* The Rocking Stones of the Druids, some of which no force is able to dislodge from their stations

COME O'ER THE SEA.

With impassioned melancholy.

AIR—CUISHLIH MA CHREE.*

Come o'er the sea, Maid-en! with me, Mine thro' sun-shine, storm, and snows!

Sea-sons may roll, But the true soul Burns the same, wher-e'er it goes. Let

For-tune frown, so we love and part not; 'Tis life where *thou* art, 'tis

* The following are some of the original words of this wild and singular Air;—they contain rather an odd assortment of grievances.

Cuishlih ma chree,
 Did you but see
 How, the rogue, he did serve me;—*Bis.*
 He broke my pitcher, he spilt my water,
 He kiss'd my wife, and he married my daughter!
 O Cuishlih ma chree! &c

death where thou art not! Then come o'er the Sea, Maid-en! with me, Come wher- ev - er the

wild wind blows; Sea - sons may roll, But the true soul Burns the same, wher -

e'er it goes.

2ND VERSE.

Is not the Sea Made for the Free, Land for courts and chains a - lone?

Here we are slaves; But, on the waves, Love and Li-ber-ty's all our own! No

eye to watch, and no tongue to wound us, All earth for - got, and all

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "eye to watch, and no tongue to wound us, All earth for - got, and all".

hea - ven a - round us! Then come o'er the Sea, Maid-en! with me, Come wher - ev - er the

The second system continues the melody. The vocal line has a fermata over the first measure. The lyrics are: "hea - ven a - round us! Then come o'er the Sea, Maid-en! with me, Come wher - ev - er the".

wild wind blows; Sea - sons may roll, But the true soul Burns the same, wher -

The third system continues the melody. The lyrics are: "wild wind blows; Sea - sons may roll, But the true soul Burns the same, wher -".

e'er it goes.

The fourth system concludes the piece. The vocal line ends with a double bar line. The lyrics are: "e'er it goes." The piano accompaniment features a decorative flourish in the right hand and a steady bass line in the left hand.

NO, NOT MORE WELCOME.

AIR—LUGGELAW.

*With expression.**lento.**a tempo.*

No, not more wel - come the fai - ry num - bers Of mu - sic fall on the sleep - er's

ear, When, half a - wak - ing from fear - ful slum - bers, He thinks the

full quire of heav'n is near,— Then came that voice, when, all for-

MOORE'S IRISH MELODIES

lento.

sak - en, This heart long had sleep - ing lain, Nor thought its

lento.

cold pulse would ev - er wak - en To such be - nign, bless - ed sounds a-

gain.

2ND VERSE.

Sweet voice of com - fort! 't was like the steal - ing Of summer wind thro' some wreathed

shell; Each se - cret wind - ing, each in - most feel - ing Of all my

soul e - choed to its spell! 'Twas whis - per'd balm—'t was sun - shine

lento.

spok - en!— I'd live years of grief and pain To have my

lento.

long sleep of sorrow brok - en By such be - nign, bless - ed sounds a -

gain !

WHEN FIRST I MET THEE.

In moderate time.

AIR—O PATRICK, FLY FROM ME.*

The piano introduction consists of two staves of music in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody is characterized by eighth-note patterns and a steady accompaniment in the bass.

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

The first line of lyrics is accompanied by a vocal line and a piano accompaniment. The piano part features a simple harmonic structure with chords in the right hand and single notes in the left hand.

on thy lip such pro - mise hung, I did not dare to doubt thee. I

The second line of lyrics continues the vocal melody and piano accompaniment. The piano part maintains the same harmonic and rhythmic pattern as the first line.

saw thee change, yet still re - lied, Still clung with hope the fond - er, And

The third line of lyrics continues the vocal melody and piano accompaniment. The piano part maintains the same harmonic and rhythmic pattern as the first line.

thought, tho' false to all be - side, From me thou couldst not wan - der.

The fourth line of lyrics concludes the vocal melody and piano accompaniment. The piano part maintains the same harmonic and rhythmic pattern as the first line.

* 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.

But go, de - ceiv - er! go,— The heart whose hopes could make it

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

II.

When every tongue thy follies named,
 I fled th' unwelcome story ;
 Or found, in ev'n the faults they blamed,
 Some gleams of future glory.
 I still was true, when nearer friends
 Conspired to wrong, to slight thee ;
 The heart, that now thy falsehood rends,
 Would then have bled to right thee.
 But go, deceiver! go,—
 Some day, perhaps, thou 'lt waken
 From pleasure's dream, to know
 The grief of hearts forsaken.

III.

Ev'n now, though youth its bloom has shed,
 No lights of age adorn thee ;
 The few, who loved thee once, have fled,
 And they who flatter scorn thee.
 Thy midnight cup is pledged to slaves,
 No genial ties enwreath it ;
 The smiling there, like light on graves,
 Has rank, cold hearts beneath it!
 Go—go—though worlds were thine,
 I would not now surrender
 One taintless tear of mine
 For all thy guilty splendour!

IV.

And days may come, thou false one! yet,
 When ev'n those ties shall sever ;
 When thou wilt call, with vain regret,
 On her thou 'st lost for ever!
 On her who, in thy fortune's fall,
 With smiles had still received thee,
 And gladly died to prove thee all
 Her fancy first believed thee.
 Go—go—'t is vain to curse,
 'Tis weakness to upbraid thee ;
 Hate cannot wish thee worse
 Than guilt and shame have made thee.

WHILE HISTORY'S MUSE.

Moderate time with energy.

AIR—PADDY WHACK.

While His - to - ry's Muse the me - mo - rial was keep - ing Of all that the dark hand of

Des - ti - ny weaves, Be - side her the Ge - nius of E - rin stood weep - ing, For

hers was the sto - ry that blot - ted the leaves. But, oh! how the tear in her

eye - lids grew bright, When, af - ter whole pag - es of sor - row and shame, She saw

His - to - ry write, With a pen - cil of light, That il - lumed all the vol - ume, her

WEL - LING - TON's name!

2ND VERSE.

“Hail, Star of my Isle!” said the Spi - rit, all sparkling With beams, such as break from her

own dew - y skies;—“Thro’ a - ges of sor - row, de - sert - ed and darkling, I’ve

watch’d for some glo - ry like thine to a - rise. For, tho’ He - roes I’ve number’d, un-

blest was their lot, And un - hal - low’d they sleep in the cross-ways of Fame;—But,

oh! there is not One dis - hon - our - ing blot On the wreath that en - cir - cles my

The musical score consists of two systems. The first system features a vocal line with the lyrics "WEL - LING - TON's name!" and a piano accompaniment. The second system continues the piano accompaniment with more complex rhythmic patterns in the right hand and a steady bass line in the left hand.

“ And still the last crown of thy toils is remaining,
 The grandest, the purest e'en thou hast yet known ;
 Though proud was thy task, other nations unchaining,
 Far prouder to heal the deep wounds of thy own.
 At the foot of that throne, for whose weal thou hast stood,
 Go plead for the land that first cradled thy fame—
 And bright o'er the flood
 Of her tears and her blood
 Let the rainbow of Hope be her WELLINGTON's name!”

THE TIME I'VE LOST IN WOOING.

Lightly and in moderate time.

AIR—PEASE UPON A TRENCHER.

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "The time I've lost in woo - ing, In watch - ing and pur - su - ing The".

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "light that lies In Wo - man'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

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "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.

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "on - ly books Were Woman's looks, And Fol - ly's all they've taught me.".

2ND 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

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

* 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.

3RD 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 - deav - our From bonds so sweet to sev - er; - Poor

Wisdom's chance A - gainst a glance Is now as weak as ev - er!

TO LADIES' EYES.

In moderate time and with spirit.

AIR—FAGUE A BALLAGH.

Sva.

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

To La - dies' eyes a - round, Boy, We can't re - fuse, we can't re - fuse, Tho'

The vocal line is on a single staff in treble clef. The piano accompaniment is on two staves (treble and bass clefs) in the same key and time signature.

bright eyes so a - bound, Boy, 'T is hard to choose, 't is hard to choose. For

The vocal line continues on a single staff. The piano accompaniment remains on two staves.

thick as stars that light - en Yon air - y bow'rs, yon air - y bow'rs, The

The vocal line continues on a single staff. The piano accompaniment remains on two staves.

count - less yes that bright - en This earth of ours, this earth of ours. But

The vocal line concludes on a single staff. The piano accompaniment remains on two staves.

fill the cup, wher - e'er, Boy, Our choice may fall, our choice may fall, We're

con spirito.

sure to find Love there, Boy, So drink them all! so drink them all!

2ND VERSE.

Some eyes there are, so ho - ly, They seem but giv'n, they seem but giv'n, As

splen - did bea - cons, sole - ly, To light to heav'n, to light to heav'n! While

some— oh! ne'er be - lieve them—With tempt - ing ray, with tempt - ing ray, Would

lead us (God for - give them!) The o - ther way, the o - ther way. But

fill the cup, wher - e'er, Boy, Our choice may fall, our choice may fall, We're

con spirito.
sure to find Love there, Boy, So drink them all! so drink them all!

In some, as in a mirror,
Love seems portray'd, Love seems portray'd,
But shun the flattering error,
'T is but his shade, 't is but his shade.

Himself has fix'd his dwelling
In eyes we know, in eyes we know,
And lips—but this is telling,
So here they go! so here they go!
Fill up, fill up, &c.

COME, REST IN THIS BOSOM.

With melancholy feeling, but not too slow.

AIR—LOUGH SHEELING.

The piano introduction consists of two staves. The right hand plays a melodic line in G major, 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The left hand provides a harmonic accompaniment with a bass clef. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes.

The first system of the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics: "Come, rest in this bo - som, my own strick - en deer! Tho' the". The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active melodic line in the right hand.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "herd have fled from thee, thy home is still here; Here still is the". The piano accompaniment features a trill (tr) in the right hand during the first measure of this system.

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "smile that no cloud can o'er - cast, And the heart and the hand all thy". The piano accompaniment maintains its rhythmic accompaniment.

The fourth system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "own to the last!". The piano accompaniment ends with a final chord and a trill (tr) in the right hand.

2ND VERSE.

Oh! what was love made for, if 'tis not the same Through

joy and through torments, through glo - ry and shame? I know not, I

ask not, if guilt's in that heart, I but know that I love thee, what-

e - ver thou art!

Thou hast called me thy Angel, in moments of bliss,—
 Still thy Angel I'll be, 'mid the horrors of this,
 Through the furnace, unshrinking, thy steps to pursue,
 And shield thee, and save thee, or perish there too

'TIS GONE, AND FOR EVER.

AIR—SAVOURNAH DEELISH.

With feeling.

The piano introduction consists of two staves. The right hand starts with a treble clef and a common time signature. It begins with a series of eighth notes, followed by a more complex rhythmic pattern involving sixteenth notes and a triplet. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment.

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "'Tis gone, and for ev - er, The light we saw break - ing, Like

The second system continues the song with the lyrics: Heaven's first dawn o'er the sleep of the dead, When man, from the

The third system concludes the song with the lyrics: slum - ber of a - ges a - wak - ing, Look'd up - ward and bless'd the pure

ray ere it fled! 'T is gone, and the gleams it has

left of its burn - ing, But deep - en the long night of

bond - age and mourn - ing, That dark o'er the king - doms of earth is re -

turn - ing, And, dark - est of all, hap - less E - rin! o'er thee.

Sea.

p

2ND VERSE.

For high was thy hope, when those glo - ries were dart - ing A -

round thee, through all the gross clouds of the world; When Truth, from her

fet - ters in - dig - nant - ly start - ing, At once, like a sun-burst,* her

ban - ner un - fur'l'd. Oh, nev - er shall earth see a

mo - ment so splen - did! Then, then, had one Hymn of De -

* "The Sun-burst" was the fanciful name given by the ancient Irish to the Royal Banner.

liv - er - ance blend - ed The tongues of all na - tions, how sweet had as -

cent - ed The first note of Li - ber - ty. E - rin! from thee.

See.

But shame on those tyrants, who envied the blessing .
 And shame on the light race, unworthy its good,
 Who, at Death's reeking altar, like furies caressing .
 The young hope of Freedom, baptized it in blood.
 Then vanish'd for ever that fair, sunny vision,
 Which, spite of the slavish, the cold heart's derision,
 Shall long be remember'd, pure, bright, and elysian,
 As first it arose, my lost Erin! on thee.

I SAW FROM THE BEACH.

In moderate time.

AIR—MISS MOLLY.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including some grace notes. The left hand provides a harmonic accompaniment with chords and single notes.

I saw from the beach, when the morn - ing was shin - ing, A

The vocal line begins with a half note 'I' followed by eighth notes for 'saw from the beach, when the morn - ing was shin - ing, A'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

bark o'er the wa - ters, move glo - rious - ly on; I came when the sun o'er that

The vocal line continues with 'bark o'er the wa - ters, move glo - rious - ly on; I came when the sun o'er that'. The piano accompaniment continues with chords and a bass line.

beach was de - clin - ing, The bark was still there, but the wa - ters were gone! I

The vocal line concludes with 'beach was de - clin - ing, The bark was still there, but the wa - ters were gone! I'. The piano accompaniment continues with chords and a bass line. The tempo marking *lento.* is placed above the final vocal note.

lento.

came when the sun o'er that beach was de - clin - ing, The bark was still there, but the

wa - ters were gone!

2ND VERSE.

Ah! such is the fate of our life's ear - ly pro - mise, So

pass - ing the spring-tide of joy we have known; Each wave that we danced on at

lento.

morn - ing ebbs from us, And leaves us, at eve, on the bleak shore a - lone. Each

Andante.

wave that we danced on at morn-ing ebbs from us, And leaves us, at eve, on the

bleak shore a - lone!

3RD VERSE.

Ne'er tell me of glo - ries, se - rene - ly a - dorn - ing The

close of our day, the calm eve of our night;—Give me back, give me back, the wild

Andante.

fresh - ness of Morn - ing. Her clouds and her tears are worth Ev'ning's best light. Give me

back, give me back, the wild fresh-ness of Morn-ing, *Her* clouds and her tears are worth

Ev'n - ing's best light.

Oh! who would not welcome that moment's returning,
 When passion first waked a new life through his frame,
 And his soul, like the wood that grows precious in burning,
 Gave out all its sweets to love's exquisite flame!

FILL THE BUMPER FAIR.

Lively and spirited.

AIR—BOB AND JOAN.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Fill the bum - per fair! Ev - 'ry drop we sprin - kle O'er the brow of Care

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "Fill the bum - per fair! Ev - 'ry drop we sprin - kle O'er the brow of Care".

Smooths a - way a wrin - kle. Wit's e - lec - tric flame Ne'er so swift - ly pass - es,

The second system continues the song with the lyrics: "Smooths a - way a wrin - kle. Wit's e - lec - tric flame Ne'er so swift - ly pass - es,".

As when thro' the frame It shoots from brim - ming glass - es. Fill the bum - per fair!

The third system continues with the lyrics: "As when thro' the frame It shoots from brim - ming glass - es. Fill the bum - per fair!".

Ev - 'ry drop we sprin - kle O'er the brow of Care Smooths a - way a wrin - kle.

The final system concludes the song with the lyrics: "Ev - 'ry drop we sprin - kle O'er the brow of Care Smooths a - way a wrin - kle.".

2ND VERSE.

Sag - es can, they say, Grasp the light-ning's pinions, And bring down its ray

From the starr'd do - min-ions :—So we, Sag - es, sit, And, 'mid bump-ers bright'ning

From the Heav'n of Wit Draw down all its light-ning! Fill the bump - er fair!

Ev - 'ry drop we sprin - kle O'er the brow of Care Smooths a - way a wrin - kle.

3RD VERSE.

Wouldst thou know what first Made our souls in - her - it This en - no - bling thirst For

wine's ce - les - tial spi - rit? It chanced up - on that day, When, as bards in - form us, Pro-

me - theus stole a - way The liv - ing fires that warm us. Fill the bump - er fair!

Ev - 'ry drop we sprin - kle O'er the brow of Care Smooths a - way a wrin - kle.

1TH VERSE.

The care - less youth, when up To Glo - ry's fount as - pir - ing, Took nor urn nor cup, To

hide the pil - fer'd fire in;—But oh his joy! when round The halls of Hea - ven spy - ing, A-

mongst the stars he found A bowl of Bac - chus ly - ing. Fill the bump - er fair!

Ev - 'ry drop we sprin - kle O'er the brow of Care Smooths a - way a wrin - kle.

Some drops were in the bowl,
Remains of last night's pleasure,
With which the Sparks of Soul
Mix'd their burning treasure!

Hence the goblet's shower
Hath such spells to win us—
Hence its mighty power
O'er that Flame within us.
Fill the bumper fair! &c:

DEAR HARP OF MY COUNTRY.

Moderate time, and with much warmth of expression.

AIR—NEW LANGOLEE.

Dear Harp of my Coun-try! in darkness I found thee, The cold chain of si-lence* had

hung o'er thee long, When proud-ly, my own Is-land Harp! I un-bound thee, And

gave all thy chords to light, free-dom, and song! The warm lay of love and the

* In that rebellious but beautiful song—"When Erin first rose," there is, if I recollect right, the following line:—

"The dark chain of silence was thrown o'er the deep."

The Chain of Silence was a sort of practical figure of rhetoric among the ancient Irish. Walker tells us of "a celebrated contention for

precedence between Finn and Gaul, near Finn's palace at Almhain, where the attending Bards, anxious, if possible, to produce a cessation of hostilities, shook the Chain of Silence, and flung themselves among the ranks." See also the Ode to Gaul, the son of Morni, in Miss Brook's *Reliques of Irish Poetry*

light note of glad-ness Have wak - en'd thy fond - est, thy live - li - est thrill; But so

lento. oft hast thou e - cho'd the deep sigh of sad - ness, *espress.* That ev'n in thy mirth it will

steal from thee still.

2ND VERSE.

Dear Harp of my Coun - try! fare-well to thy num - bers, This sweet wreath of song is the

last we shall twine; Go,—sleep, with the sun-shine of Fame on thy slum - bers, Till

touch'd by some hand less un - wor - thy than mine. If the pulse of the pa - tri - ot,

sol - dier, or lov - er, Have throbb'd at our lay, 'tis thy glo - ry a - lone; I was

but as the wind, pass - ing heed - less - ly o - ver, And all the wild sweet - ness I

waked was thy own!

THE MEETING OF THE WATERS.*

With expression.

AIR—THE OLD HEAD OF DENIS.

The first system of musical notation consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The vocal line begins with a dynamic marking of *mf*. The piano accompaniment features a steady eighth-note pattern in the left hand.

The second system continues the musical notation. The vocal line has a dynamic marking of *>* (accent). The piano accompaniment continues with its eighth-note pattern.

The third system includes the vocal line and piano accompaniment. The vocal line contains the lyrics: "There is not in the wide world a valley so sweet As that vale in whose bosom the". The piano accompaniment has a dynamic marking of *p* (piano). The vocal line ends with a fermata.

The fourth system includes the vocal line and piano accompaniment. The vocal line contains the lyrics: "bright waters meet. † Oh! the last rays of feel - ing and life must de - part Ere the". The piano accompaniment continues with its eighth-note pattern.

* "The Meeting of the Waters" forms a part of that beautiful scenery which lies between Rathdrum and Arklow, in the county of Wicklow; and these lines were suggested by a visit to this romantic spot in the summer of the year 1807.
 † The rivers Avon and Avoca.

lento. *cres.*

bloom of that valley shall fade from my heart! Ere the bloom of that valley shall

fade from my heart!

mf

2ND VERSE.

Yet it *was* not that Nature had shed o'er the scene Her purest of crystal and

brightest of green; 'T was *not* the soft magic of streamlet or hill; Oh!

no— it was something more ex - qui - site still !— Oh ! no— it was something more

ex - qui - site still :—

III.

"T was that friends, the beloved of my bosom, were near,
 Who made every dear scene of enchantment more dear ;
 And who felt how the best charms of Nature improve
 When we see them reflected from looks that we love.

IV.

Sweet vale of Avoca ! how calm could I rest
 In thy bosom of shade, with the friends I love best,
 Where the storms which we feel in this cold world should cease,
 And our hearts, like thy waters, be mingled in peace !

SONG OF INNISFAIL.

THEY CAME FROM A LAND BEYOND THE SEA.

In moderate time, and flowingly.

AIR--PEGGY BAWN.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a 3/4 time signature, featuring a continuous eighth-note accompaniment. The lower staff is in bass clef with a 4/4 time signature, providing a harmonic accompaniment with chords and moving lines.

The second system includes a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "They came from a land be -". The piano accompaniment features a treble staff with a *rallentando* marking and a *dim.* (diminuendo) marking, and a bass staff. A *a tempo.* marking appears at the end of the system.

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics "yond the sea, And now o'er the west-ern main, Set sail, in their good ships,". The piano accompaniment continues with chords and moving lines in both treble and bass staves.

The fourth system concludes the vocal and piano accompaniment. The vocal line has the lyrics "gal - lant - ly, From the sun - ny land of Spain. "Oh,". The piano accompaniment continues with chords and moving lines in both treble and bass staves.

where's the Isle we've seen in dreams, Our des-tin'd home or

grave?"—* Thus sung they, as by the morning's beams They

boom'd o'er th'At-lan-tic wave.

dolce.

2ND VERSE.

And lo, where a-far o'er

ocean shines A spar-kle of radiant green, As though in that deep lay

* "Milesius remembered the remarkable prediction of the principal Druid, who foretold that the posterity of Gaëlus should obtain the possession of a Western Island (which was Ireland), and there inhabit."—Keating.

em'rald mines, Whose light thro' the wave was seen. " 'Tis In-nis-fail—* 't is

cres - cen - do. f

In - nis - fail !” Rings o'er the e - cho - ing sea, While,

di - min - u - en - do. p

bend - ing to heav'n, the warriors hail That home of the brave and free.

pp mf f

3RD VERSE.

Then turn'd they un - to the

f ff p

East - ern wave, Where now their Day - God's eye A

* The Island of Destiny, one of the ancient names of Ireland.

look of such sun - ny o - men gave As light - ed up sea and sky. Nor

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line contains the lyrics 'look of such sun - ny o - men gave As light - ed up sea and sky. Nor'. The piano accompaniment consists of chords and moving lines in both hands.

frown was seen through sky or sea, Nor tear on leaf or

The second system continues the vocal line with the lyrics 'frown was seen through sky or sea, Nor tear on leaf or'. The piano accompaniment continues with similar harmonic support.

sod, When first on their Isle of Des - ti - ny Our

The third system features the lyrics 'sod, When first on their Isle of Des - ti - ny Our'. The piano accompaniment includes a dynamic marking of *rf* (ritardando forte) near the end of the system.

East - ern fa - thers trod.

The fourth system concludes the phrase with the lyrics 'East - ern fa - thers trod.'. The piano accompaniment features a dynamic marking of *f* (forte) in the middle of the system.

WHEN COLD IN THE EARTH.

Slow and with melancholy expression.

AIR—LIMERICK'S LAMENTATION.*

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a simple harmonic accompaniment with chords and single notes. Dynamics include *cres.* and *f*.

The first line of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a *p* dynamic. The lyrics are: "When cold in the earth lies the friend thou hast loved, Be his".

The second line of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "faults and his fol - lies for - got by thee then; Or, if from their".

The third line of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "slum - ber the veil be re-moved, Weep o'er them in si - lence and".

* Our right to this fine Air (the "Lochaber" of the Scotch) will, I fear, be disputed; but, as it has been long connected with Irish words, and is confidently claimed for us by Mr. Bunting and others, I thought I should not be authorized in leaving it out of this collection

close it a - gain. And oh! if 't is pain to re - mem - ber how

far From the path - ways of light he was tempt - ed to roam, Be it

bliss to re - mem - ber that thou wert the star Which a - rose on his

dark - ness, And guid - ed him home. *cres.*

p

2ND VERSE.

From thee and thy in - no - cent beau - ty first came The re-

veal - ings that taught him true Love to a - dore, To feel the bright

pre - sence, and turn him with shame From the i - dols he dark - ly had

knelt to be - fore. O'er the waves of a life, long be - night - ed and

wild, Thou cam'st, like a soft gold - en calm o'er the sea; And if

hap - pi - ness pure - ly and glow - ing - ly smiled On his ev'n - ing ho-

ri - zon, the light was from thee.

cres.

p

And though sometimes the shade of past folly would rise,
 And though falsehood again would allure him to stray,
 He but turn'd to the glory that dwelt in those eyes,
 And the folly, the falsehood, soon vanish'd away.
 As the Priests of the Sun, when their altar grew dim,
 At the day-beam alone could its lustre repair,
 So, if virtue a moment grew languid in him,
 He but flew to that smile, and rekindled it there !

REMEMBER THEE!

Not too slow, and with strong feeling.

AIR—CASTLE TIROWEN.

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a quarter rest followed by eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and moving lines.

Re - mem - ber thee! yes, while there's life in this heart It shall nev - er for -

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below, continuing the harmonic support.

get thee, all lorn as thou art; More dear in thy sor - row, thy

The vocal line includes a trill (*tr*) over the word "art". The piano accompaniment continues with chords and moving lines.

gloom, and thy show'rs, Than the rest of the world in their sunni - est hours.

The vocal line includes a trill (*tr*) over the word "hours". The piano accompaniment continues, with a piano (*p*) dynamic marking at the end of the line.

The piano conclusion consists of two staves. The right hand plays a melody with accents and piano (*p*) dynamics. The left hand provides a harmonic accompaniment with chords and moving lines.

2ND VERSE.

Wert thou all that I wish thee, great, glo - rious, and free, First flower of the

earth and first gem of the sea, I might hail thee with proud-er, with

hap - pi - er brow, But oh! could I love thee more deeply than now?

No, thy chains as they torture thy blood as it runs,
 But make thee more painfully dear to thy sons—
 Whose hearts, like the young of the desert-bird's nest,
 Drink love in each life-drop that flows from thy breast!

WREATH THE BOWL.

Gaily and brilliantly.

AIR—NORAN KITSÁ.

The piano introduction consists of two staves in 6/8 time, key of B-flat major. The right hand features a lively melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter and eighth notes.

Wreath the bowl With flow'rs of soul The bright - est Wit can

The first system of the vocal melody shows the lyrics 'Wreath the bowl With flow'rs of soul The bright - est Wit can'. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs).

find us; We'll take a flight Tow'rds Heav'n to - night, And

The second system of the vocal melody shows the lyrics 'find us; We'll take a flight Tow'rds Heav'n to - night, And'. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff.

leave dull earth be - hind us! Should Love a - mid The

The third system of the vocal melody shows the lyrics 'leave dull earth be - hind us! Should Love a - mid The'. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff.

wreaths be hid, Which Mirth, th' enchant - er, brings us, No

dan - ger fear, While wine is near, We'll drown him if he

stings us. Then wreath the bowl With flow'rs of soul The

bright - est Wit can find us; We'll take a flight Tow'rd

heav'n to - night, And leave dull earth be - hind us!

2ND VERSE.

'T was nec - tar fed, Of old, 't is said, Their Ju - nos, Joves, A -

pol - - los; And Man may brew His nec - tar too, The

rich re - ceipt's as fol - - lows:—Take wine like this, Let

looks of bliss A - round it well be blend - - - ed, Then

bring Wit's beam To warm the stream, And there's your nec - - tar,

splen - - did! So wreath the bowl With flow'rs of soul, The

bright est Wit can find us; We'll take a flight Tow'rds

heav'n to - night, And leave dull earth be - hind us!

Say, why did Time
 His glass sublime
 Fill up with sands unsightly,
 When wine, he knew,
 Runs brisker through,
 And sparkles far more brightly.
 Oh, lend it us,
 And, smiling thus,
 The glass in two we'd sever,
 Make pleasure glide
 In double tide,
 And fill both ends for ever!
 Then, wreath the bowl, &c.

WHENE'ER I SEE THOSE SMILING EYES.

Slow and tenderly.

AIR—FATHER QUINN.

The piano introduction consists of two staves. The right hand plays a melodic line in G minor, starting with a half note G, followed by quarter notes A, B, C, D, E, F, G, and a half note G. The left hand provides harmonic support with chords and single notes.

The piano accompaniment for the first line of the song. The right hand has a melodic line with a fermata over the final note. The left hand plays chords and single notes. The word "When-" is written at the end of the line.

The piano accompaniment for the second line of the song. The right hand has a melodic line. The left hand plays chords and single notes. The lyrics are: "e'er I see those smil - ing eyes, All fill'd with hope, and joy, and light, As

The piano accompaniment for the third line of the song. The right hand has a melodic line. The left hand plays chords and single notes. The lyrics are: "if no cloud could ev - er rise, To dim a heav'n so pure - ly bright; I

sigh to think how soon that brow In grief may lose its ev' - ry

ray, And that light heart, so joy - ous now, Al - most for - get it

2ND VERSE.

once was gay. For

Time will come with all his blights, The ru - in'd hope, the friend un-kind; And

Love, who leaves, wher - e'er he lights, A chill'd or burn - ing heart behind. And

youth, that like pure snow ap - pears, Ere sul - lied by the dark - 'ning

rain, When once 't is touch'd by sor - row's tears, Will nev - er shine so

bright a - gain.

OH! WHERE'S THE SLAVE.

AIR—SIOS AGUS SIOS LIOM.

Spirited.

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

could he burst His bonds at first, Would pine be - neath them slow - ly? What

soul, whose wrongs de - grade it, Would wait till time de - cay'd it, When thus its wing At

once may spring To the throne of Him who made it?

Slow and melancholy.

* Fare-well, E - rin! fare - well, all Who

live to weep our fall!

2ND VERSE.

Less dear the lau - rel grow - ing, A - live, un - touch'd, and blow - ing, Than

that, whose braid Is pluck'd to shade The brows with vic - t'ry glow - ing! We

* The few bars which I have here taken the liberty of connecting with this spirited Air, form one of those melancholy strains of our Music, which are called *Dumps*. I found it in a collection entitled "The Hibernian Muse," and we are told in the Essay prefixed to

that Work, that "it is said to have been sung by the Irish Women on the field of battle, after a terrible slaughter made by Cromwell's troops in Ireland."

tread the land that bore us, Her green flag glit-ters o'er us, The friends we've tried Are

The first system of the musical score for 'Oh! Where's the Slave.' It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter and eighth notes in the left hand.

by our side, And the foe we hate be - fore us!

The second system continues the piece. The vocal line has a melodic line with a trill (tr) on the final note. The piano accompaniment includes a dynamic marking of *f* (forte) and a trill (tr) in the right hand.

Slow and melancholy.

Fare-well, E - rin! fare - well, all Who

The third system is marked 'Slow and melancholy'. The vocal line has a trill (tr) on the first note. The piano accompaniment features a trill (tr) in the right hand and a bass line with a prominent chordal accompaniment.

live to weep our fall!

The fourth system concludes the piece. The vocal line has a trill (tr) on the first note. The piano accompaniment features a trill (tr) in the right hand and a bass line with a prominent chordal accompaniment.

IF THOU'LT BE MINE.

Flowing and simple.

AIR—THE WINNOWING SHEET.

The first system of the piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The left hand provides a simple harmonic accompaniment in bass clef.

The second system continues the piano introduction with two staves, maintaining the same key signature and time signature as the first system.

The first system of the vocal melody features a single staff in treble clef with a key signature of three sharps and a 6/8 time signature. The lyrics are: "If thou'lt be mine, the trea - sures of air, Of earth, and sea shall

The second system of the vocal melody continues the lyrics: "lie at thy feet; What - ev - er in Fan - cy's eye looks fair, Or in

The third system of the vocal melody concludes the lyrics: "Hope's sweet mu - sic sounds most sweet, Shall be ours, if thou wilt be mine, love!" The word *espres.* is written above the final note of the melody.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of dotted quarter notes.

2ND VERSE.

Bright flow'rs shall spring wher - ev - er we rove, A voice di - vine shall

The first line of the second verse includes the vocal melody and piano accompaniment. The lyrics are: "Bright flow'rs shall spring wher - ev - er we rove, A voice di - vine shall".

talk in each stream, The stars shall look like worlds of love, And this

The second line of the second verse includes the vocal melody and piano accompaniment. The lyrics are: "talk in each stream, The stars shall look like worlds of love, And this".

earth be all one beau - ti - ful dream In our eyes, if thou wilt be mine, love!

espres.

The third line of the second verse includes the vocal melody and piano accompaniment. The lyrics are: "earth be all one beau - ti - ful dream In our eyes, if thou wilt be mine, love!". The tempo marking *espres.* (espressivo) is placed above the staff.

The piano conclusion consists of two staves, mirroring the structure of the first piano introduction. The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a dotted quarter note accompaniment.

3RD VERSE.

And thoughts, whose source is hid - den and high, Like streams that flow from

hea - ven - ward hills, Shall keep our hearts, like meads that lie To be

bathed by those e - ter - nal rills, Ev - er green, if thou wilt be mine, love!

All this and more the Spirit of Love
 Can breathe o'er them, who feel his spells;
 That heaven, which forms his home, above,
 He can make, on earth, wherever he dwells,
 As thou'lt own, if thou wilt be mine, love!

FORGET NOT THE FIELD.

Dispondingly.

AIR—THE LAMENTATION OF AUGHRIM.

The first system of music features a treble staff with a melody in 3/4 time, marked *Dispondingly*. The melody includes a trill (*tr*) and a crescendo (*cres.*). The bass staff provides a piano accompaniment with chords and single notes.

The second system introduces a vocal line in the treble staff with the lyrics: "For - get not the field where they perish'd, The tru - est, the". The piano accompaniment in the bass staff begins with a piano (*p*) dynamic.

The third system continues the vocal line with the lyrics: "last of the brave— All gone! and the bright hope we cher - ish'd Gone". The piano accompaniment continues with chords and moving lines.

The fourth system concludes the vocal line with the lyrics: "with them, and quench'd in their grave." The piano accompaniment features a more active bass line in the final measures.

The fifth system shows the final piano accompaniment, consisting of a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of eighth notes.

2ND VERSE.

Oh! could we from death but re - cov - er Those hearts, as they

bound - ed be - fore, In the face of high heav'n to fight o - ver That

com - bat for Free - dom once more;—

f

3RD VERSE.

Could the chain for an in - stant be riv - en Which Ty - ran ny

flung round us then, Oh! 't is not in Man nor in Heav'n, To let

The first system of the musical score features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "flung round us then, Oh! 't is not in Man nor in Heav'n, To let".

Ty - ran - ny bind it a - gain!

The second system continues the musical score with the same vocal line and piano accompaniment. The lyrics are: "Ty - ran - ny bind it a - gain!".

The third system concludes the musical score with the same vocal line and piano accompaniment. The lyrics are: "Ty - ran - ny bind it a - gain!".

IV.

But 't is past—and though blazon'd in story
 The name of our Victor may be,
 Accurst is the march of that glory
 Which treads o'er the hearts of the free.

V.

Far dearer the grave or the prison,
 Illumed by one patriot name,
 Than the trophies of all who have risen
 On Liberty's ruins to fame!

OH FOR THE SWORDS OF FORMER TIME!

In moderate time and with spirit.

AIR—NAME UNKNOWN.

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of chords and melodic fragments. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

Oh for the swords of for - mer time! Oh for the men who bore them, When,

The first system of the song includes a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "Oh for the swords of for - mer time! Oh for the men who bore them, When,"

arm'd for Right, they stood sub - lime, And ty - rants crouch'd be - fore them! When

The second system continues the song with the lyrics: "arm'd for Right, they stood sub - lime, And ty - rants crouch'd be - fore them! When"

pure yet, ere courts be - gan With hon - ours to en - slave him, The

The third system continues with the lyrics: "pure yet, ere courts be - gan With hon - ours to en - slave him, The"

best hon - ours worn by Man Were those which Vir - tue gave him.

The fourth and final system concludes the song with the lyrics: "best hon - ours worn by Man Were those which Vir - tue gave him."

Oh for the swords of for - mer time! Oh for the men who bore them, When,

arm'd for Right, they stood sub - lime, And ty - rants crouch'd be - fore them!

2ND VERSE.

Oh for the Kings who flourish'd then! Oh for the pomp that crown'd them, When,

hearts and hands of free - born men Were all the ram - parts round them! When

safe built on bo - soms true, The throne was but the cen - tre, Round

which Love a cir - cle drew, That Trea - son durst not en - - ter.

Oh for the Kings who flour - ish'd then! Oh for the pomp that crown'd them, When

hearts and hands of free - born men Were all the ram - parts round them!

THEY MAY RAIL AT THIS LIFE.

With gaiety and feeling.

AIR—NOCH BONIN SHIN DOE.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

They may rail at this life—from the hour I be - gan it, I've found it a life full of

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The lyrics are: "They may rail at this life—from the hour I began it, I've found it a life full of"

kind - ness and bliss; And un - til they can show me some hap - pi - er pla - net, More

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "kind - ness and bliss; And un - til they can show me some hap - pi - er pla - net, More"

so - cial and bright, I'll con - tent me with this. As long as the world has such

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "so - cial and bright, I'll con - tent me with this. As long as the world has such"

e - lo - quent eyes, As be - fore me this mo - ment en - rap - tur'd I see, They may

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "e - lo - quent eyes, As be - fore me this mo - ment en - rap - tur'd I see, They may"

say what they will of their orbs in the skies, But this earth is the pla - net for

you, love, and me.

2ND VERSE.

In Mer - cu - ry's star, where each mi - nute can bring them New sun - shine and wit from the

foun - tain on high, Tho' the Nymphs may have live - li - er po - ets* to sing them, They've

none, e - ven there, more en - amour'd than I. And, as long as this harp can be

* Tous les habitans de Mercure sont vifs.—*Pluralité des Mondes*

waken'd to love, And that eye its di-vine in-spir-a-tion shall be, They may

talk as they will of their E-dens a-bove, But this earth is the pla-net for

you, love, and me.

III.

In that star of the west, by whose shadowy splendour,
 At twilight so often we've roam'd through the dew,
 There are maidens, perhaps, who have bosoms as tender,
 And look, in their twilights,* as lovely as you.
 But, though they were even more bright than the queen
 Of that isle they inhabit in heaven's blue sea,
 As I never these fair young celestials have seen,
 Why,—this earth is the planet for you, love, and me.

IV.

As for those chilly orbs on the verge of creation,
 Where sunshine and smiles must be equally rare,
 Did they want a supply of cold hearts for that station,
 Heaven knows, we have plenty on earth we could spare.
 Oh think what a world we should have of it here,
 If the haters of peace, of affection, and glee,
 Were to fly up to Saturn's comfortless sphere,
 And leave earth to such spirits as you, love, and me.

* La Terre pourra être pour Vénus l'étoile du berger et la mère des amours, comme Vénus l'est pour nous.—*ib*

NE'ER ASK THE HOUR

AIR—MY HUSBAND'S A JOURNEY TO PORTUGAL GONE.

Cheerfully.

f *sf* *tr* *pp* *cres.* *f cres.* *ff* *p*

Ne'er ask the hour—what is it to us How Time deals out his

treasures? The gold - en moments, lent us thus, Are not his coin, but

Dim - in - u - en - do.

Pleasure's. If count - ing them o - ver could add to their bliss - es, I'd

slentando.

num - ber each glo - rious se - cond; But mo - ments of joy are, like

a tempo.

Les - bia's kiss - es, Too quick and sweet to be reck - on'd. Then

fill the cup—what is it to us How Time his cir - cle measures? The

fai - ry hours we call up thus, O - bey no wand but Pleasure's!

f *p* *dim.* *pp*

2ND VERSE.

Young Joy ne'er thought of count - ing hours, Till Care, one sum - mer's

pp

morning, Set up, a - mong his smil - ing flowers, A di - al, by way of

warning. But Joy loved bet - ter to gaze on the sun, As

Dim - m - u - en - do.

cres. *mf* *cres.* *f* *p*

long as its light was glow - ing, Than to watch with old Care how the

slentando.

pp *cres.* *mf* *p* *pp legati.*

a tempo.

sha - dow stole on, And how fast that light was go - ing. So

fill the cup—what is it to us How Time his cir - cle measures? The

fai - ry hours we call up thus, O - bey no wand but Pleasure's!

cres.

f *p* *dim.* *pp*

SAIL ON, SAIL ON.

With mournful defiance.

AIR—THE HUMMING OF THE BAN.

First system of piano introduction. Treble clef, key signature of two flats (B-flat, E-flat), 6/8 time signature. Dynamics: *f*, *p*, *f*, *p*.

Second system of piano introduction. Treble clef, key signature of two flats, 6/8 time signature. Dynamics: *cres.*, *mf*, *cres.*, *f*, *ten.*, *p*, *soave.*, *pp*, *f*, *p*.

Third system. Vocal line: *espress.*
Sail on, sail on, thou fear - less bark— Where ev - er blows the
Piano accompaniment: *pp*, *mf*, *p*.

Fourth system. Vocal line:
wel - come wind, It can - not lead to scenes more dark, More
Piano accompaniment: *f*, *ten.*, *p*.

Fifth system. Vocal line:
sad than those we leave be - hind. Each smil - ing bil - low
Piano accompaniment: *dolce.*, *legiti.*

seems to say— "Though death be - neath our sur - face be, Less

cold we are, less false than they, Whose ^{or}smil - ing wreck'd thy

ten.

hopes and thee!"

dolce.

2ND VERSE.

Sail on, sail on, through end - less space, Through calm, through tem - pest

pp

mf

p

stop no more, The storm - i - est sea's a rest - ing - place To

ten.

pp

him who leaves such hearts on shore. Or, if some de - sert

dolce. legati.

land we meet, Where nev - er yet false-heart - ed men Pro-

- faned a world, that else were sweet, Then rest thee, bark, but

ten. *rest thee,*

m.f. *cres.* *f* *p* *pp*

not till then.

dolce. *f* *p*

THE PARALLEL.

YES, SAD ONE OF ZION! IF CLOSELY RESEMBLING.

Mourfully.

AIR—I WOULD RATHER THAN IRELAND.

p espress. e sostenuto.

pp dim.

Yes, sad one of Si - on! * if close - ly re - sem - bling, In

shame and in sor - row, thy with - er'd - up heart— If

* These verses were written after the perusa. of a treatise by Mr. Hamilton, professing to prove that the Irish were originally Jews.

drink - ing deep, deep, of the same "cup of tremb - ling" Could make us thy

cres. *f* *p* *pp*

chil - dren, our pa - rent thou art.

espress. *ten.*

ten.

2ND VERSE.

Like thee doth our na - tion lie con - quer'd and brok - en, And

fall'n from her head is the once roy - al crown; In her

streets, in her halls, De - so - la - tion hath spok - en, And, "while it is

cres. *f* *p* *pp*

day, yet her sun hath gone down.*

III.

Like thine doth her exile, mid dreams of returning,
 Die far from the home it were life to behold ;
 Like thine do her sons, in the day of their mourning,
 Remember the bright things that bless'd them of old !

IV.

Ah, well may we call her, like thee, "the Forsaken," †
 Her boldest are vanquish'd, her proudest are slaves ;
 And the harps of her minstrels, when gayest they waken,
 Have breathings as sad as the wind over graves !

V.

Yet hadst thou thy vengeance—yet came there the morrow,
 That shines out, at last, on the longest dark night,
 When the sceptre, that smote thee with slavery and sorrow,
 Was shiver'd at once, like a reed, in thy sight.

VI.

When that cup, which for others the proud Golden City ‡
 Had brimm'd full of bitterness, drench'd her own lips,
 And the world she had trampled on heard, without pity,
 The howl in her halls and the cry from her ships.

VII.

When the curse Heaven keeps for the haughty came over,
 Her merchants rapacious, her rulers unjust,
 And—a ruin, at last, for the earth-worm to cover,—§
 The Lady of Kingdoms || lay low in the dust.

* "Her sun is gone down while it was yet day."—*Jerem.* xv. 9.
 † "Thou shalt no more be termed Forsaken."—*Isaiah* lxii. 4.
 ‡ "How hath the oppressor ceased ! the golden city ceased !" —
Id. xiv. 4.

§ "Thy pomp is brought down to the grave . . . and the worms
 cover thee."—*Id.* xiv. 11.
 || "Thou shalt no more be called, The Lady of Kingdoms."—
Id. xlvii. 5.

OH, YE DEAD!

Mournfully.

AIR—PLOUGH TUNE.

The first system of music features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a whole rest, followed by the lyrics "Oh, ye". The piano accompaniment starts with a piano (*p*) dynamic and includes markings for *espress.*, *cres.*, *m. f.*, and *cres. sosten.*

The second system continues the vocal line with the lyrics "Dead! oh, ye Dead! whom we know by the light you give From your cold gleaming". The piano accompaniment features a forte (*f*) dynamic and a piano (*p*) dynamic.

The third system continues the vocal line with the lyrics "eyes, though you move like men who live— Why leave you thus your". The piano accompaniment continues with a steady accompaniment.

The fourth system concludes the vocal line with the lyrics "graves, In far - off fields and waves, Where the worm and the". The piano accompaniment includes markings for *cres.*, *m. f.*, *f*, and *p*.

sea - bird on - ly know your bed, To haunt this spot, where

all Those eyes that wept your fall, And the hearts that be - wail'd you,

cres. *m.f.* *f* *p*

2ND VERSE.

like your own, lie dead? It is

cres. *m.f.* *cres.*

true, it is true, we are shadows cold and wan; It is true, it is

f *p*

true, all the friends we loved are gone; But oh, thus ev'n in

death, So sweet is still the breath Of the fields and the

cres. *mf* *f* *p*

flow'rs in our youth we wan - der'd o'er, That, ere condemn'd, we

go To freeze 'mid Hecla's* snow, We would taste it a - while, and

cres. *mf* *f* *p*

dream we live once more.

morendo. *pp*

* Paul Zeland mentions that there is a mountain in some part of Ireland, where the ghosts of persons who have died in foreign lands walk about and converse with those they meet, like living people. If asked, why they do not return to their homes, they say they are obliged to go to Mount Hecla, and disappear immediately.

SHE IS FAR FROM THE LAND.

With melancholy expression.

AIR—OPEN THE DOOR

The piano introduction consists of two staves in 6/8 time, featuring a melancholic melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat).

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "She is far from the land, where her young he-ro sleeps, And". The piano accompaniment continues with a steady accompaniment.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "lov-ers are round her sigh-ing; But cold-ly she turns from their". A triplet of eighth notes is marked above the vocal line.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "gaze, and weeps, For her heart in his grave is ly--ing!". The piano accompaniment provides a final accompaniment for the phrase.

2ND VERSE.

She sings the wild song of her dear na-tive plains, Ev' - ry

note which he loved a - wak - ing.— Ah! lit - tle they think, who de-

light in her strains, How the heart of the Minstrel is break - ing!

3RD VERSE.

He had lived for his love, for his coun - try he died, They were

all that to life had en - twined him,— Nor soon shall the tears of his

coun - try be dried, Nor long will his love stay be - hind him!

Oh ! make her a grave, where the sun-beams rest,
 When they promise a glorious morrow ;
 They'll shine o'er her sleep, like a smile from the West,
 From her own loved Island of sorrow !

E C H O.

HOW SWEET THE ANSWER ECHO MAKES!

In moderate time.

AIR—THE WREN.

First system of piano introduction. Treble and bass clefs. Dynamics: *p*, *mf*, *pp*, *f*.

Second system of piano introduction. Treble and bass clefs. Dynamics: *p*, *f*, *p*, *pp*, *ppp*, *sosten.*

Third system of piano introduction. Treble and bass clefs. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *dim.*, *ppp*.

By another voice. *pp slentando.*
To mu - sic at night

Vocal line and piano accompaniment for the first vocal phrase. Treble clef for voice, grand staff for piano. Dynamics: *p*, *slentando.*

How sweet the an - swer E - cho makes To mu - sic at night—

Vocal line and piano accompaniment for the second vocal phrase. Treble clef for voice, grand staff for piano. Dynamics: *mf*, *pp*.

When, roused by lute or horn, she wakes, she start - ing wakes, And

pp
Goes an - swer-ing light.

far a - way, o'er lawns and lakes, Goes an-swering light.—

p stacc. molto. *cres.* *p* *pp* *pp* *mf*

p *cres.* *f* *cres.* *ff*

pp
And far more sweet—

2ND VERSE.
Yet Love hath e - choes tru - er far, And far more sweet, Than

pp *pp*

dolce. *slentando.*

e'er, be - neath the moon - light's star, the moon - light's star, Of

p *slentando*

pp slentando.
The songs re - peat.

horn, or lute, or soft gui - tar, The songs re - peat.

pp colla voce. *mf*

p *cres.* *f* *cres.* *ff*

3RD VERSE.

pp
And on - ly then—*dolce.*

'Tis when the sigh, in youth sin - cere, And on - ly then— The

pp *pp*

slentando.
sigh, that's breathed for one to hear, for one to hear, Is

pp *slentando.*

pp slentando.
Breathed back a - gain.

slentando.
by that one, that on - ly dear, Breathed back a - gain.

pp colla voce. *ppp morendo.*

DRINK OF THIS CUP.

Gaily.

AIR—PADDY O'RAFFERTY.

The first system of piano accompaniment consists of two staves. The right hand plays a melody in 6/8 time, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The left hand provides a simple harmonic accompaniment.

The second system of piano accompaniment continues the melody. It includes dynamic markings for crescendo (*cres.*), fortissimo (*f ten.*), piano (*p*), and pianissimo (*pp*).

This system contains the first line of the vocal melody and its piano accompaniment. The lyrics are: "Drink of this cup— you'll find there's a spell in Its".

or

drop 'gainst the

This system contains the second line of the vocal melody and its piano accompaniment. The lyrics are: "e - ve - ry drop 'gainst the ills of mor - tal - i - ty—Talk of the cor - dial that".

spark-led for He - len, Her cup was a fic - tion, but this is re - al - i - ty.

Would you for - get the dark world we are in, On - ly taste of the bub - ble that

gleams on the top of it; But would you rise a - bove earth, till a - kin To im-

mor - tals themselves, you must drain ev' - ry drop of it. Send round the cup— for

or

drop 'gainst the

oh! there's a spell in Its ev - e - ry drop 'gainst the ills of mor - tal - i - ty—

The image shows a musical score for the song 'Drink of This Cup'. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Talk of the cor-dial that spark-led for He-len, Her cup was a fic-tion, but this is re-al-i-ty.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system includes dynamic markings: *f* (forte) and *p* (piano), and a *slentando* instruction.

II.

Never was philter form'd with such power
 To charm and bewilder as this we are quaffing ;
 Its magic began when, in Autumn's rich hour,
 As a harvest of gold in the fields it stood laughing.
 There having, by nature's enchantment, been fill'd
 With the balm and the bloom of her kindest weather,
 This wonderful juice from its core was distill'd,
 To enliven such hearts as are here brought together !
 Then drink of the cup—you'll find there's a spell in
 Its every drop 'gainst the ills of mortality :
 Talk of the cordial that sparkled for HELEN,
 Her cup was a fiction, but this is reality.

III.

And though, perhaps—but breathe it to no one—
 Like caldrons the witch brews at midnight so awful,
 In secret this philter was first taught to flow on,
 Yet—'t is n't less potent for being unlawful.
 What, though it may taste of the smoke of that flame,
 Which in silence extracted its virtue forbidden—
 Fill up—there's a fire in some hearts I could name,
 Which may work too its charm, though now lawless and hidden.
 So drink of the cup—for oh there's a spell in
 Its every drop 'gainst the ills of mortality :
 Talk of the cordial that sparkled for HELEN,
 Her cup was a fiction, but this is reality.

THE YOUNG MAY MOON.

AIR—THE DANDY O!

Lively.

The young May moon is beam - ing, love, The glowworm's lamp is gleaming, love, How

sweet to rove Thro' Mor - na's grove,* While the drow - sy world is dreaming, love!

ad lib. *a tempo.*

Then a - wake! the heav'ns look bright, my dear! 'T is never too late for de-light, my dear! And the

best of all ways To lengthen our days, Is to steal a few hours from the night, my dear!

lento. *ad lib.* *a tempo.*

* "Steal silently to Morna's grove."

See a translation from the Irish, in Mr. Bunting's collection, by JOHN BROWN, one of my earliest college companions and friends, whose death was as singularly melancholy and unfortunate, as his life had been amiable, honourable, and exemplary.

2ND VERSE.

Now all the world is sleep - ing, love, But the Sage, his star-watch keep - ing, love, And

ad lib. I, whose star, More glo - rious far, *a tempo.* Is the eye from that case - ment peep - ing, love!

Then a - wake, till rise of sun, my dear! The Sage - 's glass we'll shun, my dear, Or, in

ad lib. watching the flight *a tempo.* Of bo - dies of light, He might hap - pen to take thee for one, my dear!

OH, BANQUET NOT IN THOSE SHINING BOWERS.

In moderate time, with a careless melancholy.

AIR—PLANXTY IRWINE.

First system of piano introduction. Treble clef, 6/8 time, key of D major. Dynamics: *p*, *f p*, *f p*.

Second system of piano introduction. Treble clef, 6/8 time, key of D major. Dynamics: *f p*, *pp*, *dolce.*

First system of vocal line and piano accompaniment. Treble clef, 6/8 time, key of D major. Lyrics: Oh, ban - quet not in those shin - ing bow - ers Where Youth re - sorts— but

Second system of vocal line and piano accompaniment. Treble clef, 6/8 time, key of D major. Lyrics: come to me, For mine's a gar - den of fad - ed flow - ers, More

Third system of vocal line and piano accompaniment. Treble clef, 6/8 time, key of D major. Lyrics: fit for sor - row, for age, and thee. And there we shall have our

feast of tears, And ma - ny a cup in si - lence pour— Our

guests the shades of for - mer years, Our toasts to lips that

bloom no more.

f f f p pp

2ND VERSE.

There, while the myr - tle's with - er - ing boughs Their life - less leaves a -

p

round us shed, We'll brim the bowl to brok - en vows, To

friends long lost, the changed, the dead! Or, as some blight-ed

lau - rel waves Its branch - es o'er the drear - y spot, We'll

drink to those neg - lect - ed graves, Where Va - lour sleeps, un -

named, for - got!

f f f p pp

YOU REMEMBER ELLEN.*

Simply and in moderate time.

AIR—WERE I A CLERK.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a series of chords and eighth-note patterns. The left hand starts with a bass clef and provides a simple harmonic accompaniment with quarter and eighth notes.

You re-mem-ber Ellen, our ham-let's pride, How meekly she bless'd her hum-ble lot, When the

The first system of the song includes a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment is in the same key and time signature. A dynamic marking of *p* (piano) is placed above the vocal line.

stranger, William, had made her his bride, And Love was the light of their low-ly cot.

The second system continues the song. The vocal line and piano accompaniment are shown. A dynamic marking of *p* is present above the vocal line.

To-gether they toil'd thro' winds and rains, Till William at length, in sad-ness, said, "We must

The third system continues the song. The vocal line and piano accompaniment are shown. Dynamic markings of *f* (forte) and *p* (piano) are present above the vocal line.

seek our for-tune on o-ther plains;"—Then, sighing, she left her low-ly shed.

The fourth system concludes the song. The vocal line and piano accompaniment are shown. A dynamic marking of *dim.* (diminuendo) is present above the vocal line.

* This ballad was suggested by a well-known and interesting story, told of a certain Noble Family in England.

2ND VERSE.

They roam'd a long and a wea - ry way, Nor much was the maid - en's heart at ease, When

now, at close of one storm - y day, They see a proud cas - tle a - mong the trees.

"To-night," said the youth, "we'll shel - ter there; The wind blows cold, the hour is late:" So, he

con spirito.

blew the horn with a chieftain's air, And the Por - ter bow'd as they pass'd the gate.

3RD VERSE.

“Now, welcome, Lady!” exclaim’d the youth, “This cas-tle is thine, and these dark woods all.” She be-

lieved him wild, but his words were truth, For El-len is La-dy of Ros-na Hall!

And dear-ly the Lord of Ros-na loves What William, the strang-er, woo’d and wed; And the

light of bliss, in those lord-ly groves, Is pure as it shone in the low-ly shed.

THE DAWNING OF MORN.

With melancholy expression.

AIR—STACCA AN MHRAGA (THE MARKET-STAKE).

First system of piano accompaniment. Treble clef, key signature of three sharps (F#, C#, G#), 6/8 time signature. Dynamics include *p*, *f*, and *p*.

Second system of piano accompaniment. Dynamics include *p*, *dim.*, *pp*, *morendo.*, *ppp*, and *slentando.*

First system of the vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "The dawn-ing of morn, the day-light's sink-ing, The night's long hours, still". The piano accompaniment is in treble and bass clefs. Dynamics include *p*.

Second system of the vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "find me think-ing Of thee, thee, on-ly thee. When friends are met, and". The piano accompaniment is in treble and bass clefs. Dynamics include *cres.*, *mf*, *p*, and *legati.*

Third system of the vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "gob-lets crown'd, And smiles are near that once en-chant-ed, Un-". The piano accompaniment is in treble and bass clefs. Dynamics include *cres.*

reach'd by all that sun - shine round, My soul, like some dark

cres. *f* *p* *pp*

spot, is haunt - ed By thee, thee, on - ly thee.

smorz. *espress.* *dim.*
cres. *pp*

f *f* *p* *pp*

2ND VERSE.

What - ev - er in fame's high path could wak - en My spi - rit once, is

p

now for - sak - en For thee, thee, on - ly thee. Like shores, by which some

cres. *legati.*

head - long bark To the o - cean hur - ries— rest - ing nev - er— Life's

cres.

scenes go by me, bright or dark, I know not, heed not,

mf *p* *pp*

hast' - ning ev - er To thee, thee, on - ly thee.

smorz. *espress.* *dim*

cres. *pp*

f *f* *p* *pp*

I have not a joy but of thy bringing,
 And pain itself seems sweet, when springing
 From thee, thee, only thee.
 Like spells, that nought on earth can break,
 Till lips, that know the charm, have spoken,
 This heart, howe'er the world may wake
 Its grief, its scorn, can but be broken
 By thee, thee, only thee.

OH, THE SIGHT ENTRANCING.

Triumphantly.

AIR—PLANXTY SUDLEY.

First system of piano introduction. Treble clef with a key signature of one sharp (F#) and common time. The music features a series of chords and melodic lines. Dynamics include *ff* and *rf*.

Second system of piano introduction. Treble clef with a key signature of one sharp (F#) and common time. Dynamics include *rf* and *ff*.

Third system. Vocal line (treble clef) and piano accompaniment (grand staff). The vocal line begins with the lyrics: "Oh the sight en-tranc-ing, When Yet, 't is not helm or fea-ther— For". Dynamics include *rf*, *p*, and *stacc.*

Fourth system. Vocal line (treble clef) and piano accompaniment (grand staff). The vocal line continues with the lyrics: "morn-ing's beam is glanc-ing O'er files, ar-ray'd With ask yon des-pot, whe-ther His plum-ed bands Could".

Fifth system. Vocal line (treble clef) and piano accompaniment (grand staff). The vocal line concludes with the lyrics: "helm and blade, And plumes in the gay wind danc-ing! When bring such hands And hearts as ours to-ge-ther. Leave". Dynamics include *cres.*

hearts are all high beat - ing, And the trum - pet's voice re -
 poms to those who need 'em— A - dorn but man with

mf p stacc.

peat - ing That song, whose breath May lead to death, But nev - er to re -
 free - dom, And proud he braves The gau - diest slaves, That crawl where monarchs

espress e piu lento. p

treat - ing! Then, if a cloud comes o - ver The
 lead 'em. The sword may pierce the bea - ver, Stone

tempo primo. mf p

brow of sire or lov - er, Think 't is the shade By
 walls in time may sev - er, 'T is mind a - lone, Worth

Vic - t'ry made, Whose wings right o'er us hov - er. . . .
 steel and stone, That keeps men free for ev - er! . . .

cres.

Oh the sight en-tranc - ing, When the morn - ing's beam is
Oh that sight en-tranc - ing, When the morn - ing's beam is

f *p* *pp*

glanc - - ing O'er files, ar - ray'd with helm and blade, And
glanc - - ing O'er files, ar - ray'd with helm and blade, And in

cres un poco.

plumes in the gay wind danc - ing!
Free - dom's cause ad - vanc - ing!

cres. *mf* *cres.* *ff*

rf *rf* *rf* *rf* *rf* *rf*

ff *rf* *rf* *rf* *rf* *rf*

SWEET INNISFALLEN.

Rather slow and feelingly.

AIR—THE CAPTIVATING YOUTH

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The melody is written in a single line on the treble staff, while the bass staff provides a harmonic accompaniment. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The tempo and mood are indicated as 'Rather slow and feelingly'.

The second system of music continues the piano introduction. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The melody includes some triplet figures and is characterized by a slow, expressive feel.

The third system of music marks the beginning of the vocal part. It includes a treble clef staff for the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment. The lyrics are: "Sweet In - nis - fal - len, fare thee well, May calm and sun - shine". The vocal line is simple and clear, matching the slow tempo.

The fourth system of music continues the vocal part. The lyrics are: "long be thine! How fair thou art let o - thers tell, But". The vocal line continues with a similar melodic pattern, and the piano accompaniment provides a steady harmonic support.

oh to *feel* how fair be mine!

The first system of the musical score features a vocal line with a trill (tr) over the final note of the phrase. The piano accompaniment consists of a treble and bass clef with chords and melodic lines.

2ND VERSE.

Sweet In-nis-fal-len, fare thee well, And oft may light

The second system begins with a double bar line. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

round thee smile, As soft as on that ev'n-ing fell, When

The third system continues the musical score. The piano accompaniment features a more active treble clef with eighth-note patterns.

first I saw thy fai-ry isle!

The final system concludes the piece. It includes a trill (tr) over the final note of the phrase. The piano accompaniment ends with a final chord and a melodic flourish.

3RD VERSE.

Thou wert *too* love-ly then for one, Who had to turn to

paths of care— Who had through vul - gar crowds to run, And

leave thee bright and si - lent there;

4TH VERSE.

No more a - long thy shores to come, But, on the world's dim

o - cean tost, Dream of thee some - times, as a home Of

sun - shine he had seen and lost!

V.

Far better in thy weeping hours
To part from thee, as I do now,
When mist is o'er thy blooming bowers,
Like sorrow's veil on beauty's brow.

VI.

For, though unrivall'd still thy grace,
Thou dost not look, as then, *too* blest,
But, in thy shadows, seem'st a place
Where weary man might hope to rest—

VII.

Might hope to rest, and find in thee
A gloom like Eden's, on the day
He left its shade, when every tree,
Like thine, hung weeping o'er his way!

VIII.

Weeping or smiling, lovely isle!
And still the lovelier for thy tears--
For though but rare thy sunny smile,
'Tis Heaven's own glance, when it appears

IX.

Like feeling hearts, whose joys are few,
But, when *indeed* they come, divine --
The steadiest light the sun e'er threw
Is lifeless to one gleam of thine!

'T WAS ONE OF THOSE DREAMS.

With feeling, but not too slow.

AIR—THE SONG OF THE WOODS.

'T was one of those dreams that by Mu - sic are brought, Like a

bright sum - mer haze, o'er the Po - et's warm thought— When,

lost in the fu - ture, his soul wan - ders on, And

all of this life, but its sweet - ness, is gone.

3

2ND VERSE.

The wild notes he heard o'er the wa - ter were those, To

which he had sung E - rin's bond - age and woes, And the

breath of the bu - gle now waft - ed them o'er From

Din - is' green isle to Glen - à's wood - ed shore.

III.

He listen'd—while, high o'er the eagle's rude nest
 The lingering sounds on their way loved to rest ;
 And the echoes sung back from their full mountain quire,
 As if loth to let song so enchanting expire.

IV.

It seem'd as if every sweet note, that died here,
 Was again brought to life in some airier sphere,
 Some heaven in those hills, where the soul of the strain
 That had ceased upon earth was awaking again !

V.

Oh forgive, if, while listening to music, whose breath
 Seem'd to circle his name with a charm against death,
 He should feel a proud Spirit within him proclaim,
 " Even so shalt thou live in the echoes of Fame :

VI.

" Even so, though thy memory should now die away,
 'T will be caught up again in some happier day,
 And the hearts and the voices of Erin prolong,
 Through the answering Future, thy name and thy song !"

I 'VE A SECRET TO TELL THEE.

In moderate time, and with smoothness.

AIR—OH SOUTHERN BREEZE.

Piano introduction in G major, 6/8 time, marked *pp*. The music consists of a series of chords in the right hand and a rhythmic accompaniment in the left hand.

Vocal line and piano accompaniment for the first phrase. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The tempo marking *rallentando* is placed above the piano part.

I've a se - cret to tell thee, but, hush! not here, Oh!

Vocal line and piano accompaniment for the second phrase. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern.

not where the world its vi - gil keeps: I'll seek, to whis - per it

Vocal line and piano accompaniment for the third phrase. The vocal line begins with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with the same rhythmic pattern.

in thine ear, Some shore where the Spi - rit of Si - lence sleeps; Where

sum - mer's wave un - mur - m'ring dies, Nor fay can hear the

foun - tain's gush; Where, if one note her night - bird sighs, The

Rose saith, chiding him, "Hush, sweet, hush!"

2ND VERSE.

There, 'mid the deep si - lence of that hour, When

rallentando.

stars can be heard in o - cean dip, Thy - self shall, un - der some

ro - sy bower, Sit mute, with thy fin - ger on thy lip: Like

him, the boy,* who born a - mong The flow - ers that on the

Nile - stream blush, Sits ev - er thus— his on - ly song To

earth and heaven still "hush, all, hush."

pp *p* *dim.* *pp* *morendo.*

* The God of Silence, thus pictured by the Egyptians

FAIREST! PUT ON AWHILE.

In moderate time.

AIR—CUMMILUM.

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

Fair - est! put on a - while These

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady accompaniment of chords and moving lines.

pin - ions of light I bring thee, And o'er thine own green isle In

The vocal line continues with the lyrics. The piano accompaniment features a series of ascending eighth-note patterns in the right hand.

fan - cy let me wing thee. Nev - er did A - riel's plume, At

The vocal line concludes with the lyrics. The piano accompaniment continues with its characteristic accompaniment.

gold - en sun - set, hov - er O'er such scenes of bloom As

I shall waft thee o - ver!

2ND VERSE.

Fields, where the Spring de - lays, And

fear - less - ly meets the ar - dour Of the warm Sum - mer's gaze, With

but her tears to guard her. Rocks, through myr - tle boughs, In

grace ma - jes - tic frown - ing,—Like some war - ri - or's brows, That

Love hath just been crown - ing.

f *p* *f*

3RD VERSE.

Is - lets, so fresh - ly fair, That

p

nev - er hath bird come nigh them, But from his course through air, Hath

been won down - ward by them*—Types, sweet maid, of thee, Whose

* In describing the Skeligs (islands of the Barony of Forth), Dr. Keating says, "there is a certain attractive virtue in the soil which draws down all the birds that attempt to fly over it, and obliges them to light upon the rock."

look, whose blush in - vit - ing, Never did Love yet see From

Heav'n, with - out a - light - ing.

The musical score consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

IV.

Lakes, where the pearl lies hid,*
 And caves, where the diamond's sleeping,
 Bright as the gems that lid
 Of thine lets fall in weeping.
 Glens, † where Ocean comes,
 To 'scape the wild wind's rancour,
 And Harbours, worthiest homes
 Where Freedom's sails could anchor.

V.

Then if, while scenes so grand,
 So beautiful, shine before thee,
 Pride for thy own dear land
 Should haply be stealing o'er thee,
 Oh, let grief come first,
 O'er pride itself victorious—
 To think how Man hath curst
 What Heav'n had made so glorious!

* "Nennius, a British writer of the 9th century, mentions the abundance of pearls in Ireland. Their princes, he says, hung them behind their ears; and this we find confirmed by a present made

A. C. 1094, by Gilbert, Bishop of Limerick, to Anselm, Archbishop of Canterbury, of a considerable quantity of Irish pearls."—O'HALLORAN.
 † Glengariff.

AND DOTH NOT A MEETING LIKE THIS.

In moderate time and with feeling.

AIR—UNKNOWN.

First system of piano accompaniment. Treble and bass clefs. Key signature: two flats (B-flat, E-flat). Time signature: 6/8. The piece begins with a *legati.* marking. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of piano accompaniment. The treble clef melody continues with some grace notes. The bass clef accompaniment remains consistent. A *cres.* (crescendo) marking is placed above the treble clef, and a *f* (forte) marking is placed above the bass clef.

Third system of piano accompaniment. The treble clef melody features a *p* (piano) marking. The bass clef accompaniment continues with a *cres.* marking above it.

First system of the vocal line. The melody is written in a single treble clef. The lyrics are: "And doth not a meet-ing like this make a - mends For all the long years I've been". The accompaniment consists of block chords in both treble and bass clefs.

Second system of the vocal line. The melody continues with the lyrics: "wand-'ring a - way— To see thus a - round me my youth's ear - ly friends, As". The accompaniment continues with block chords.

smil - ing and kind as in that hap - py day! Though hap - ly o'er some of your

brows, as o'er mine, The snow - fall of Time may be steal - ing— what

then? Like Alps in the sun - set, thus light - ed by wine, We'll

wear the gay tinge of Youth's ros - es a - gain.

2ND VERSE.

What soft - en'd re - membran - ces come o'er the heart, In gaz - ing on those we've been

lost to so long! The sor - rows, the joys, of which once they were part, Still

round them, like vi - sions of yes - ter - day, throng. As let - ters some hand hath in -

vi - si - bly traced, When held to the flame will steal out on the

sight, So ma - ny a feel - ing, that long seem'd ef - faced, The

mf *p*

warmth of a meet - ing like this brings to light.

III.

And thus, as in memory's bark, we shall glide
 To visit the scenes of our boyhood anew,
 Though oft we may see, looking down on the tide,
 The wreck of full many a hope shining through—
 Yet still, as in fancy we point to the flowers,
 That once made a garden of all the gay shore,
 Deceived for a moment, we'll think them still ours,
 And breathe the fresh air of Life's morning once more.*

IV.

So brief our existence, a glimpse, at the most,
 Is all we can have of the few we hold dear;
 And oft even joy is unheeded and lost,
 For want of some heart, that could echo it, near.
 Ah, well may we hope, when this short life is gone,
 To meet in some world of more permanent bliss,
 For, a smile or a grasp of the hand, hast'ning on,
 Is all we enjoy of each other in this.†

V.

But, come,—the more rare such delights to the heart,
 The more we should welcome and bless them the more—
 They're ours, when we meet,—they are lost, when we part,
 Like birds that bring summer, and fly when 't is o'er.
 Thus circling the cup, hand in hand, ere we drink,
 Let Sympathy pledge us, through pleasure, through pain,
 That fast as a feeling but touches one link,
 Her magic shall send it direct through the chain.

* Jours charmans, quand je songe à vos heureux instans,
 Je pense remonter le fleuve de mes ans;
 Et mon cœur enchanté sur sa rive fleurie,
 Respire encore l'air pur du matin de la vie.

† The same thought has been happily expressed by my friend
 Mr. Washington Irving, in his *Bracebridge Hall*, vol. i. p. 213. The

pleasure which I feel in calling this gentleman my friend, is enhanced by the reflection that he is too good an American to have admitted me so readily to such a distinction, if he had not known that my feelings towards the great and free country that gave him birth have long been such as every real lover of the liberty and happiness of the human race must entertain.

THE MOUNTAIN SPRITE.

IN YONDER VALLEY THERE DWELT, ALONE.

In moderate time and playfully.

AIR—THE MOUNTAIN SPRITE.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment, ending with a double bar line.

This system continues the piano introduction. The treble clef staff has a melodic line with some grace notes and slurs. The bass clef staff provides a steady accompaniment. The piece concludes with a double bar line.

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs).

In yon - der val - ley there dwelt, a - lone, A

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs).

youth, whose life all had calm - ly flown, Till spells came o'er him, and,

day and night, He was haunted and watch'd by a Moun-tain Sprite, He was

haunted and watch'd by a Moun-tain Sprite.

Sca.

2ND VERSE.

As he, by moon - light, went wan - d'ring o'er The

gold - en sands of that is - land shore, A foot - print spar - kled be -

fore his sight— 'T was the fai - ry foot of the Moun-tain Sprite, 'T was the

fai - ry foot of the Moun-tain Sprite.

Sva.

3RD VERSE.

Be - side a foun - tain, one sun - ny day, As,

look - ing down on the stream, he lay, Be - hind him stole two

The musical score consists of two systems. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The lyrics are written below the vocal line. The first system covers the first two lines of text, and the second system covers the next two lines. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

eyes of light, And he saw in the clear wave the Moun-tain Sprite, And he
 saw in the clear wave the Moun-tain Sprite.

IV.

He turn'd—but, lo, like a startled bird,
 The spirit fled—and he only heard
 Sweet Music, such as marks the flight
 Of a journeying star, from the Mountain Sprite.

V.

One night, pursued by that dazzling look,
 The youth, bewilder'd, his pencil took,
 And, guided only by Memory's light,
 Drew the fairy form of the Mountain Sprite

VI.

“Oh thou, who lovest the shadow,” cried
 A gentle voice, whisp'ring by his side,
 “Now turn and see,”—here the youth's delight
 Seal'd the rosy lips of the Mountain Sprite.

VII.

‘Of all the Spirits of land and sea,’
 Exclaim'd he then, “there is none like thee,
 And oft, oh oft, may thy shape alight
 In this lonely arbour, sweet Mountain Sprite!”

DESMOND'S SONG.*

BY THE FEAL'S WAVE BENIGHTED.

Tenderly.

AIR—UNKNOWN.†

By the Feal's wave be - night - ed, Not a star in the skies, To thy door by Love

light - ed, I first saw those eyes. Some voice whis - per'd o'er me, As thy

* "Thomas, the heir of the Desmond family, had accidentally been so engaged in the chase, that he was benighted near Tralee, and obliged to take shelter at the Abbey of Feal, in the house of one of his dependents, called Mac Cormac. Catherine, a beautiful daughter of his host, instantly inspired the Earl with a violent passion, which he could not subdue. He married her, and by this inferior

alliance alienated his followers, whose brutal pride regarded this indulgence of his love as an unpardonable degradation of his family." —LELAND, vol. ii.

† The Air has been already so successfully supplied with words by Mr. Bayly, that I should have left it untouched, if we could have spared so interesting a melody out of our collection.

threshold I crost, There was ru-in be - fore me, If I loved, I was lost.

espress. *slentando.* *mf* *p*

2ND VERSE.

Love came, and brought sor - row Too soon in his train; Yet so sweet, that to -

mor-row 'T would be wel - come a - gain. Were mi-se-ry's full measure Pour'd

out to me now, I would drain it with pleasure, So the He - be were thou.

espress. *slentando.* *mf* *p*

3RD VERSE.

You, who call it dis - hon - our, To bow to this flame, If you've eyes, look but

on her, And blush, while you blame. Hath the pearl less whiteness Be -

cause of its birth? Hath the vio - let less brightness For grow - ing near earth?

espress. *slentando.* *mf* *p*

4TH VERSE.

No— Man, for his glo - ry, To An - ces - try flies; While Woman's bright

sto - ry Is told in her eyes. While the Mon-arch but traces Through

mor - tals his line, Beauty, born of the Graces, Ranks next to Di - vine!

mf

AS VANQUISH'D ERIN.

With expression.

AIR—THE BOYNE WATER.

Piano introduction in G minor, 3/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece begins with a series of chords and a melodic line that leads into the first vocal entry.

As van-quish'd E - rin wept be - side The Boyne's ill - fa - ted ri - ver, She

The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

saw where Dis-cord, in the tide, Had dropp'd his load - ed qui - ver. "Lie

The vocal line continues with a half note Bb4, followed by a quarter note C5, and then a series of eighth notes. The piano accompaniment continues with chords and a bass line.

hid," she cried, "ye ve - nom'd darts, Where mor - tal eye may shun you,—Lie

The vocal line begins with a half note D5, followed by a quarter note E5, and then a series of eighth notes. The piano accompaniment includes a trill (tr) in the right hand and dynamic markings *mf* and *p*.

hid— for oh! the stain of hearts That bled for me is on you."

The vocal line begins with a half note F5, followed by a quarter note G5, and then a series of eighth notes. The piano accompaniment includes a dynamic marking *f*.

Piano introduction for the first verse, featuring a treble and bass clef with a key signature of two flats. The music is marked with a piano (*p*) dynamic in the first measure and a forte (*f*) dynamic in the second measure.

2ND VERSE.

But vain her wish—her weep-ing vain, As Time too well hath taught her—Each

year the Fiend re - turns a - gain, And dives in - to that wa - ter; And

brings, tri - umph-ant, from be - neath His shafts of de - so - la - tion, And

sends them, wing'd with worse than death, Through-out her madd'ning Na - tion.

Piano conclusion for the second verse, mirroring the structure of the first verse with piano (*p*) and forte (*f*) dynamics.

3RD VERSE.

A - las for her, who sits and mourns, Ev'n now, be - side that ri - ver— Un-

p

wea - ried still the Fiend re - turns, And stored is still his qui - ver. "When

will this end, ye Pow'rs of Good!" She weep - ing asks for ev - er; But

tr *mf* *p*

on - ly hears, from out that flood, The De-mon an - swer "Nev - er!"

cres. *mf* *f*

BY THAT LAKE, WHOSE GLOOMY SHORE.*

Moderate time.

AIR—THE BROWN IRISH GIRL.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and some triplets. The left hand provides a harmonic accompaniment with chords and moving bass lines.

By that Lake, whose gloomy shore Sky - lark nev - er warbles o'er, † Where the

cliff hangs high and steep, Young Saint Ke - vin stole to sleep. "Here, at

least," he calm-ly said, "Wo - man ne'er shall find my bed." Ah! the

* This ballad is founded upon one of the many stories related of St. KEVIN, whose bed in the rock is to be seen at Glendalough, a most gloomy and romantic spot in the county of Wicklow. † There are many other curious traditions concerning this lake, which may be found in GIRALDUS, COIGAN, &c.

good Saint lit - tle knew What that wi - ly sex can do. Ah! the

good Saint lit - tle knew What that wi - ly sex can do.

2ND VERSE.

'Twas from Kath-leen's eyes he flew, Eyes of

most un - ho - ly blue! She had loved him well and long, Wish'd him

hers nor thought it wrong. Where - so - e'er the Saint would fly, Still he

heard her light foot nigh; East or west, wher - e'er he turn'd, Still her

eyes be - fore him burn'd. East or west, wher - e'er he turn'd, Still her

eyes be - fore him burn'd.

III.

On the bold cliff's bosom cast,
Tranquil now he sleeps at last;
Dreams of heav'n, nor thinks that e'er
Woman's smile can haunt him there;
But nor earth, nor heaven is free
From her power, if fond she be:
Even now, while calm he sleeps,
Kathleen o'er him leans and weeps.

IV.

Fearless she had track'd his feet
To this rocky, wild retreat;
And when morning met his view,
Her mild glances met it too.
Ah! your Saints have cruel hearts!
Sternly from his bed he starts,
And with rude, repulsive shock,
Hurls her from the beetling rock.

V.

Glendalough! thy gloomy wave
Soon was gentle Kathleen's grave;
Soon the Saint (yet, ah! too late)
Felt her love, and mourn'd her fate.
When he said "Heav'n rest her soul!"
Round the Lake light music stole;
And her ghost was seen to glide,
Smiling, o'er the fatal tide!

THEY KNOW NOT MY HEART.

Tenderly. AIR—COOLON DAS.
8va. - - -

The piano introduction consists of two staves in 3/4 time, key of B-flat major. 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.

loco.

mf *cres.* *f* *p*

The piano introduction continues with a more rhythmic and technically demanding section. The right hand has a 'loco' (trilling) passage. Dynamics range from mezzo-forte (mf) to piano (p), with a crescendo (cres.) leading to a fortissimo (f) section.

They know not my heart, who be - lieve there can be One

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "They know not my heart, who be - lieve there can be One".

stain of this earth in its feel - ings for thee; Who

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "stain of this earth in its feel - ings for thee; Who".

think, while I see thee in beau - ty's young hour, As pure as the

mf

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "think, while I see thee in beau - ty's young hour, As pure as the". The piano part ends with a mezzo-forte (mf) dynamic.

morn - ing's first dew on the flow'r, I could harm what I love— as the

p

Sun's wan - ton ray But smiles on the dew - drop, to waste it a-

mf *p*

way!

mf *p* *f*

2ND VERSE.

No— beam - ing with light as those young fea - tures are, There's a

p

light round thy heart which is love - li - er far; It

is not that cheek— 't is the soul, dawn - ing clear Thro' its in - no - cent

mf

blush, makes thy beau - ty so dear; As the sky we look up to, though

p

glo - rious and fair, Is look'd up to the more, be - cause Hea - ven is

mf *p*

there!

f

OH! COULD WE DO WITH THIS WORLD OF OURS.

Lively.

AIR—BASKET OF OYSTERS.

First system of the instrumental introduction. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is marked *p* (piano).

Second system of the instrumental introduction. The upper staff continues the melody. The lower staff features chords and bass lines. The music is marked *f* (forte) in the first half and *p* (piano) in the second half.

First system of the vocal melody. The upper staff contains the vocal line with lyrics: "Oh! could we do with this world of ours As thou dost with thy gar - den bow'rs, Re-". The lower staff is the piano accompaniment, marked *pp* (pianissimo) in the first half and *f* (forte) in the second half.

Second system of the vocal melody. The upper staff continues the vocal line with lyrics: "- ject the weeds and keep the flow'rs, What a hea-ven on earth we'd make it! So". The lower staff is the piano accompaniment, marked *p* (piano) in the first half and *mf* (mezzo-forte) in the second half.

bright a dwell - ing should be our own, So warrant - ed free from

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part begins with a *pp* dynamic and consists of a steady eighth-note accompaniment.

sigh or frown, That an - gels soon would be com - ing down, By the

The second system continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment pattern.

week or month to take it.

The third system concludes the first verse. The piano part includes dynamic markings of *cres.* and *mf* in the bass line.

2ND VERSE.

Like those gay flies that

The second verse begins with a vocal line and piano accompaniment. The piano part features dynamic markings of *rf*, *p*, *f*, and *pp*.

wing thro' air, And in them - selves a lus - tre bear, A stock of light, still

The second verse concludes with a vocal line and piano accompaniment. The piano part ends with a *mf* dynamic marking.

ready there, When - ev - er they wish to use it; So, in this world I'd

mf *pp*

make for thee, Our hearts should all like fire - flies be, And the

flash of wit or po - e - sy Break forth when - ev - er we choose it.

mf *f*

mf *p* *f*

3RD VERSE.

While ev' - ry joy that glads our sphere Hath still some sha - dow

pp

hov' - ring near, In this new world of ours, my dear, Such

mf

shadows will all be o - mit - ted:— Un - less they're like that grace - ful one Which,

mf pp

when thou'rt danc - ing in the sun, Still near thee, leaves a charm up - on Each

spot where it hath flit - ted.

f f

THE DREAM OF THOSE DAYS.*

Mournfully. AIR—I LOVE YOU ABOVE ALL THE REST.

The dream of those days when first I sung thee is o'er, Thy

tri - umph hath stain'd the charm thy sor - rows then wore, And ev'n of the

light which Hope once shed o'er thy chains, A - las, not a gleam to grace thy

* Written in one of those moods of hopelessness and disgust which come occasionally over the mind, in contemplating the present state of Irish patriotism.

free - dom re - mains.

p *f* *p* *pp*

2ND VERSE.

Say, is it that slave - ry sunk so deep in thy heart, That

p

still the dark brand is there, though chain - less thou art; And Free - dom's sweet

mf *p*

fruit, for which thy spi - rit long burn'd, Now, reaching at last thy lip, to

ash - es hath turn'd.

p *f* *p* *f* *p* *pp*

3RD VERSE.

Up Li - ber - ty's steep by Truth and E - lo - quence led, With

eyes on her tem - ple fix'd, how proud was thy tread! Ah, bet - ter thou

ne'er hadst lived that sum - mit to gain, Or died in the porch, than

thus dis - hon - our the fane.

dim. e rallentando.

THOUGH HUMBLE THE BANQUET.

In moderate time and with spirit.

AIR—FAREWELL, EAMON.

p e soave.

The piano introduction consists of two staves in G major and 3/4 time. The right hand features a melody of chords and eighth notes, while the left hand provides a simple accompaniment of eighth notes.

Though hum - ble the ban - quet to which I in -

The first system of the vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues from the introduction.

vite thee, Thou'lt find there the best a poor bard can com-mand: Eyes,

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues.

beam - ing with wel - come, shall throng round to light thee, And Love serve the

The third system of the vocal line and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues.

feast with his own will - ing hand.

2ND VERSE.

And though For - tune may seem to have turn'd from the

dwell - ing Of him thou re - gard - est her fa - vour - ing ray, Thou wilt

find there a gift all her trea - sures ex - cel - ling, Which, proud - ly he

feels, hath en - no - bled his way

3RD VERSE.

'Tis that free - dom of mind, which no vul - gar do -

min - ion Can turn from the path a pure con - science ap - proves; Which, with

hope in the heart, and no chain on the pin - ion, Holds up - ward its

course to the light which it loves.

4TH VERSE.

'Tis this makes the pride of his hum - ble re -

treat, And, with this, though of all o - ther trea - sures be - reaved, The

cres. *mf* *p*

breeze of his gar - den to him is more sweet Than the cost - li - est

in - cense that Pomp e'er re - ceived.

cres. *f* *pp*

Then, come,—if a board so untempting hath power
 To win thee from grandeur, its best shall be thine;
 And there's one, long the light of the bard's happy bower,
 Who, smiling, will blend her bright welcome with mine.

SING, SWEET HARP, OH SING TO ME.

With mournful expression.

AIR—UNKNOWN.*

Sing, sweet Harp, oh sing to me Some song of an - cient days, Whose

sounds, in this sad me - mo - ry, Long bu - ried dreams shall raise;—

Some lay that tells of van - ish'd fame, Whose light once round us shone; Of

* This graceful air has already been provided with words not unworthy of its beauty, in a collection of "Select Melodies," published by Mr. Smith, of Edinburgh

no - ble pride, now turn'd to shame, And hopes for ev - er gone.— Oh

sing, sad Harp, thus sing to me, A - like our doom is cast, Both

lost to all but me - mo - ry, We live but in the past.

2ND VERSE.

How mourn - ful - ly the mid - night air A -

mong thy chords doth sigh, As if it sought some echo there Of voices long gone by;—

Of Chieftains, now for - got, who beam'd The fore - most then in fame; Of

Bards who, once im - mor - tal deem'd, now sleep with - out a name.— In

pp ritard.

vain, sad Harp, the mid - night air A - mong thy chords doth sigh; In

vain it seeks an e - cho there Of voices long gone by.

f

3RD VERSE.

Could'st thou but call those spi - rits round Who

mf

once, in bower and hall, Sate list'n-ing to thy magic sound,—Now mute and mould'ring all.

But, no— they would but wake to weep Their chil-dren's sla - ve - ry ;— Then

leave them in their dream - less sleep, The Dead, at least, are free— Oh !

hush, sad Harp, that drea - ry tone, That knell of Free - dom's day, Or,

list'ning to its death-like moan, Let me, too, die a-way.

SONG OF THE BATTLE-EVE.

TO-MORROW, COMRADE. WE.

With martial and melancholy spirit, not too slow.

AIR—CRUISKEEN LAWN.

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, marked *ff*. The left hand provides a bass line with chords and eighth notes. The piece concludes with a *decres.* (decrescendo) marking.

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "To - mor - row, Com - rade, we On the bat - tle - plain must". The piano accompaniment is marked *rallent.* and *pp*.

The second line of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics "be, There to con - quer or both lie low, lie low! The". The piano accompaniment continues with chords and eighth notes.

The third line of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics "morning star is up, But there's wine still in the cup, And we'll take an - o - ther". The piano accompaniment includes dynamic markings *cres.*, *f*, and *p*.

The fourth line of the song features a vocal line and piano accompaniment. The vocal line concludes with the lyrics "quaff, ere we go, boy, go— We'll take an - o - ther quaff, ere we go." The piano accompaniment includes dynamic markings *cres.*, *mf*, and *ff*.

* There is, in this single note, a deviation from the original setting of the Air.

2ND VERSE.

'Tis true, in man-liest eyes A pass-ing tear will

rise, To think of the friends we leave lone, all lone; But

what can wail-ing do? See, our gob-let's weep-ing too! With its tears, then, let us

chase our own, boy, our own, With its tears, then, let us chase our own.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G minor. The piano part includes dynamic markings like *mf* and *p*.

3RD VERSE.

But day-light's stealing on;— Oh! the last that o'er us

Musical score for the second system, including the vocal line and piano accompaniment. The piano part starts with a *pp* dynamic marking.

shone Saw our chil - dren a - round us at play, at play; The

Musical score for the third system, including the vocal line and piano accompaniment.

next—ah! where shall we And those ros - y ur - chins be? But—no mat - ter—grasp thy

Musical score for the fourth system, including the vocal line and piano accompaniment. The piano part features dynamic markings *pp*, *mf*, and *rf*.

sword and a - way, boy, a - way; No matter—grasp thy sword and a - way!

Musical score for the fifth system, including the vocal line and piano accompaniment. The piano part features dynamic markings *rf* and *ff*.

risoluto.

4TH VERSE.

Let those who brook the chain Of Sax - on or of

Dane, Ig - no - bly by their fire - sides stay, aye, stay; One

sigh to home be giv'n, One heart-felt pray'r to Heav'n, Then, for E - rin and her cause, boy, hur -

ra! hur - ra! hur - ra! Then, for E - rin and her cause, hur - ra!

THE WANDERING BARD.

WHAT LIFE LIKE THAT OF THE BARD CAN BE.

With vivacity and expression.

AIR—PLANXTY O'REILLY.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including trills (tr) on the final two notes. The left hand provides a rhythmic accompaniment with chords and single notes. The piece begins with a forte (f) dynamic.

The piano accompaniment for the first vocal line spans two staves. The right hand has a melodic line with some rests, while the left hand plays a steady accompaniment. Dynamics include *mf* and *p*. The word "What" is written above the end of the first vocal line.

The piano accompaniment for the second vocal line spans two staves. The right hand has a melodic line with rests, and the left hand plays a steady accompaniment. The lyrics "life like that of the Bard can be,— The wand' - ring Bard, who" are written below the first staff.

The piano accompaniment for the third vocal line spans two staves. The right hand has a melodic line with rests, and the left hand plays a steady accompaniment. The lyrics "roams as free As the mount - ing lark that o'er him sings, And," are written below the first staff. A trill (tr) is marked above the first note of the second vocal line.

like that lark, a mu - sic brings With - in him, wher - e'er he

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a trill (tr) on the word 'like'. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

comes or goes,—A fount that for ev - er flows! The world's to him like

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'flows!' followed by a rest. The piano accompaniment features a prominent chordal texture in the left hand.

some bright ground, Where fai - ries dance their moon - light round;— If

The third system shows the vocal line and piano accompaniment. The vocal line has a long note on 'round;'. The piano accompaniment continues with a steady harmonic accompaniment.

dimm'd the turf where late they trod, The elves but seek some

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note on 'trod,'. The piano accompaniment features a mix of chords and moving lines.

green - er sod; So, when less bright his scene of glee, To an -

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a long note on 'sod;'. The piano accompaniment ends with a final chord in the left hand.

o-ther a - way flies he! Oh,

cres. *mf* *f* *p* *f* *p*

what would have been young Beau - ty's doom, With - out a Bard to

fix her bloom? They tell us that in the moon's bright round Things

lost in this dark world are found: So charms on earth long

pass'd and gone, In the po - et's lay live on!— Then would ye have smiles that

ne'er grow dim, You've on - ly to give them all to him, Who,

with but a touch of Fan - cy's wand, Can lend them life, this

life be - yond, And fix them high in Po - e - sy's sky,— Young

stars that nev - er die.

cres. *mf* *f* *ten.*

Then, welcome the bard where'er he comes,—
 For, though he hath countless airy homes,
 To which his wing excursive roves,
 Yet still, from time to time, he loves
 To light upon earth and find such cheer
 As brightens our banquet here.
 No matter how fleet, how far he flies,
 You've only to light up kind young eyes,—
 Such signal-fires as here are given,—
 And down he'll drop from Fancy's heaven,
 The minute such call to love or mirth
 Proclaims he's wanting on earth!

ALONE IN CROWDS TO WANDER ON.

Mournfully.

AIR—SHULE AROON.

The piano introduction consists of two staves. The right hand begins with a treble clef, a common time signature, and a piano (*p*) dynamic. It features a series of eighth and sixteenth notes, some beamed together, and rests. The left hand starts with a bass clef and a common time signature, playing a simple accompaniment of quarter and eighth notes.

A - lone in crowds to wan-der on, And feel that all the

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part continues with chords and moving lines, including a key signature change to one flat (B-flat) in the final measure.

charm is gone Which voi-ces dear and eyes beloved Shed round us once, wher-e'er we roved,

The vocal line continues on the same staff. The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs in the right hand. A mezzo-forte (*mf*) dynamic is indicated at the end of the piano part.

This— this the doom must be Of all who've loved, and lived to see The

The vocal line concludes the phrase. The piano accompaniment features a prominent left hand with repeated chords and a right hand with sixteenth-note patterns. A piano (*p*) dynamic is indicated at the beginning of the piano part.

few bright things they thought would stay For ev-er near them, die a-way.

pp *cres.*

2ND VERSE.

Tho' fair - er forms a-round us throng, Their smiles to o - thers

f *p* *pp*

all be-long, And want that light which dwells alone Round those the fond heart calls its own.

mf

Where, where the sun-ny brow? The long-known voice—where are they now? Thus

p

ask I still, nor ask in vain,—The si - lence an - swers all too plain.

f

3RD VERSE.

Oh! what is Fancy's ma-gic worth, If all her art can-

not call forth One bliss like those we felt of old From lips now mute, and eyes now cold!

No,— no, her spell is vain, As soon could she bring back a - gain Those

eyes them-selves from out the grave, As wake a - gain one bliss they gave.

QUICK! WE HAVE BUT A SECOND

Lively.

AIR—PADDY SNAP.

First system of musical notation, featuring a treble and bass clef. The music is in 9/8 time and B-flat major. The first measure has a forte (*f*) dynamic, and the second measure has a piano (*p*) dynamic.

Second system of musical notation, featuring a treble and bass clef. The music continues in 9/8 time and B-flat major. The first measure has a forte (*f*) dynamic, and the final measure has a *rf* (ritardando forte) dynamic.

Third system of musical notation, including the first line of lyrics: "Quick! we have but a se - cond, Fill round the cup, while you may; For". The music is in 9/8 time and B-flat major.

Fourth system of musical notation, including the second line of lyrics: "Time, the churl, hath beck - on'd, And we must a - way— a - way!". The music is in 9/8 time and B-flat major.

Fifth system of musical notation, including the third line of lyrics: "Grasp the plea - sure that's fly - ing, For oh! not Or - pheus' strain Could". The music is in 9/8 time and B-flat major.

keep sweet hours from dy - ing, Or charm them to life a - gain— Then,

quick! we have but a se - cond, Fill round the cup while you may, For

Time, the churl, hath beckon'd, And we must a - way,—a - way!

2ND VERSE.

See the glass, how it flush - es, Like some young He - be's lip, And

half meets thine, and blush-es That thou should'st de - lay to sip.

Shame, oh shame un - to thee, If ev - er thou see'st that day, When a

cup or lip shall woo thee, And turn untouch'd a - way! Then

quick! we have but a se - cond, Fill round, fill round, while you may, For

Time, the churl, hath beckon'd, And we must a - way, — a - way!

AS SLOW OUR SHIP HER FOAMY TRACK.

In moderate time and with expression.

AIR—THE GIRL I LEFT BEHIND ME.

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music begins with a series of eighth and sixteenth notes in the treble, followed by a more rhythmic accompaniment in the bass.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "As slow our ship her foam - y track A - gainst the wind was cleav - ing, Her".

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "trem - bling pen - nant still look'd back To that dear isle 't was leav - ing. So".

The fourth system contains the third line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "loath we part from all we love, From all the links that bind us; So".

turn our hearts, wher - e'er we rove, To those we've left be - hind us!

II.

When, round the bowl, of vanish'd years
 We talk, with joyous seeming,
 And smiles that might as well be tears,
 So faint, so sad their beaming ;
 While memory brings us back again
 Each early tie that twined us,
 Oh sweet 's the cup that circles then
 To those we 've left behind us !

III.

And, when in other climes we meet
 Some isle or vale enchanting,
 Where all looks flowery, wild, and sweet,
 And nought but love is wanting ;
 We think how great had been our bliss,
 If Heaven had but assign'd us
 To live and die in scenes like this,
 With some we 've left behind us !

IV.

As trav'lers oft look back, at eve,
 When eastward darkly going,
 To gaze upon that light they leave
 Still faint behind them glowing,—
 So, when the close of pleasure's day
 To gloom hath near consign'd us,
 We turn to catch one fading ray
 Of joy that 's left behind us.

IN THE MORNING OF LIFE.

In moderate time and with feeling.

AIR—THE LITTLE HARVEST ROSE.

In the morning of life, when its cares are unknown, And its pleasures in all their new

lus - tre be - gin ; When we live in a bright - beam - ing world of our own, And the

light that sur - rounds us is all from with - in ; Oh 't is not, be - lieve me, in

that hap-py time We can love, as in hours of less trans-port we may; Of our

smiles, of our hopes, 't is the gay sun-ny prime, But af-fec-tion is warm-est when

these fade a-way.

II.

When we see the first charm of our youth pass us by,
 Like a leaf on the stream that will never return;
 When our cup, which had sparkled with pleasure so high,
 Now tastes of the *other*, the dark-flowing urn;
 Then, then is the moment affection can sway
 With a depth and a tenderness joy never knew;
 Love, nursed among pleasures, is faithless as they,
 But the Love, born of Sorrow, like Sorrow is true!

III.

In climes full of sunshine, though splendid their dyes,
 Yet faint is the odour the flowers shed about;
 'T is the clouds and the mists of our own weeping skies,
 That call their full spirit of fragrancy out.
 So the wild glow of passion may kindle from mirth,
 But 't is only in grief true affection appears;—
 To the magic of smiles it may first owe its birth,
 But the soul of its sweetness is drawn out by tears!

THE NIGHT-DANCE.

STRIKE THE GAY HARP! SEE THE MOON IS ON HIGH.

With liveliness and spirit.

AIR—THE NIGHTCAP.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 6/8 time signature, containing a melodic line with eighth and sixteenth notes. The lower staff is in bass clef, providing a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

The second system continues the musical notation with two staves. It features similar melodic and harmonic patterns. Dynamics include *cres.* (crescendo) and *f* (forte).

The third system includes vocal lines and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *p* (piano).

Strike the gay harp! see the moon is on high, And, as true to her beam as the

The fourth system continues the vocal and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef.

tides of the o-ccean, Young hearts, when they feel the soft light of her eye, O-

The fifth system continues the vocal and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. A star symbol (*) is placed above the vocal line.

bey the mute call and heave in - to mo - tion. Then, sound notes—the

* It is right to mention that the Air is, in this and the seven following bars, transferred to the accompaniment and symphony, being too high for the voice.

gay - est, the light - est, That ev - er took wing when heav'n look'd brightest! A-

tres.

gain! A - gain!

mf *f* *tr*

Oh! could such heart-stir-ring mu - sic be heard In that Ci - ty of Sta - tues de-

p

scribed by ro - manc-ers, So waken-ing its spell, ev - en stone would be stirr'd, And

sta - tues them - selves all start in - to danc-ers!

f

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

2ND VERSE.

The second system begins with the vocal line: "Why then de - lay, with such sounds in our ears, And the flow - er of Beau-ty's own". The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure. The notation continues with the vocal line and piano accompaniment.

The third system continues the second verse with the vocal line: "gar - den be - fore us, While stars o - ver - head leave the song of their spheres, And". The piano accompaniment provides harmonic support with chords and a steady bass line.

The fourth system continues the second verse with the vocal line: "list' - ning to ours, hang won - der - ing o'er us. A - gain that strain!—to". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

The fifth system concludes the second verse with the vocal line: "hear it thus sound-ing Might set ev'n Death's cold puls - es bound-ing,—A-". The piano accompaniment ends with a final chord and a melodic flourish in the right hand.

gain! A - gain!

cres. *f*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a whole note 'gain!' followed by a half note 'A - gain!'. The piano accompaniment consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include 'cres.' and 'f'.

Oh! what a bliss, when the youth-ful and gay, Each with eye like a sun - beam and

p

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'Oh! what a bliss, when the youth-ful and gay, Each with eye like a sun - beam and'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic is marked 'p'.

foot like a fea - ther, As dance the young Hours to the mu - sic of May, Thus

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'foot like a fea - ther, As dance the young Hours to the mu - sic of May, Thus'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

min - gle sweet song and sun - shine to - ge - ther.

f

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with 'min - gle sweet song and sun - shine to - ge - ther.'. The piano accompaniment features a more active right hand with sixteenth-note runs. The dynamic is marked 'f'.

ff

Detailed description: This system contains the final two lines of music, which are purely instrumental for the piano. The right hand features a complex sixteenth-note pattern, and the left hand continues with chords and eighth notes. The dynamic is marked 'ff'.

HAS SORROW THY YOUNG DAYS SHADED.

Simply and tenderly.

AIR—SLY PATRICK.*

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 6/8 time and begins with a series of eighth and sixteenth notes in the treble, accompanied by chords and single notes in the bass.

Has sor- row thy young days shad - ed, As clouds o'er the morn- ing

The second system contains the first line of the song. The vocal line is on a single treble staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are written below the vocal line.

fleet? Too fast have those young days fad - ed, That e - ven in sor - row were

The third system contains the second line of the song. The vocal line is on a single treble staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are written below the vocal line.

sweet? Does Time with his cold wing wi - ther Each feel - ing that once was

The fourth system contains the third line of the song. The vocal line is on a single treble staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are written below the vocal line.

dear?— Come, child of mis - for - tune! hi - ther, I'll weep with thee tear for tear.

The fifth system contains the fourth line of the song. The vocal line is on a single treble staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are written below the vocal line.

* To the Gentleman who favoured me with this Air, I am indebted for many other old and beautiful Melodies, from which, if ever we resume this Work, I shall be able to make a very interesting selection

The first system shows a piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

2ND VERSE.

Has Love to that soul so ten - der Been like our La - ge - nian mine,* Where a

The second system contains the first line of the second verse. The vocal line begins with a half note, followed by eighth and sixteenth notes. The piano accompaniment continues with a steady harmonic pattern.

spar - kle of gold - en splen - dour All o - ver the sur - face shine?

The third system contains the second line of the second verse. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features a consistent rhythmic accompaniment.

But if in pur - suit we go deep - er, Al - lured by the gleam that shone, Ah!

The fourth system contains the third line of the second verse. The vocal line includes a fermata over the final note. The piano accompaniment provides a rich harmonic texture.

false as the dream of the sleep - er, Like Love the bright ore is gone.

The fifth system contains the fourth line of the second verse. The vocal line concludes with a fermata. The piano accompaniment ends with a final chord.

The sixth system shows the piano conclusion for the second verse. The right hand has a melodic flourish, and the left hand provides a final harmonic support.

* Our Wicklow Gold-Mines, to which this verse alludes, deserve, I fear, the character here given of them.

3RD VERSE.

Has Hope, like the bird in the sto - ry,* That flit - ted from tree to tree With the

ta - lis - man's glit - t'ring glo - ry— Has hope been that bird to thee?

On branch af - ter branch a - light - ing, The gem did she still dis - play, And, when

near - est and most in - vit - ing, Then waft the fair gem a - way?

* "The bird, having got its prize, settled not far off with the talisman in its mouth. The prince drew near it, hoping it would drop it; but, as he approached, the bird took wing, and settled again," &c.—ARABIAN NIGHTS—*Story of Kummir al Zummaun and the Princess of China*

4TH VERSE.

If thus the sweet hours have fleet - ed, When sor - row her - self look'd bright; If

thus the fond hope has cheat - ed, That led thee a - long so light;

If thus the un - kind world with - er Each feel - ing that once was dear; - Come,

child of mis - for - tune! come hi - ther, I'll weep with thee tear for tear.

OH! ARRANMORE, LOVED ARRANMORE.

Moderately slow, and with expression.

AIR—KILLDROUGHALT FAIR.

The piano introduction consists of two staves. The right hand (treble clef) begins with a melodic line marked *dolce.* The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *decres.* (decrescendo).

Oh! Ar - ran-more, loved Ar - ran-more, How oft I dream of thee, And of those days when,

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part is marked *pp* (pianissimo).

by thy shore, I wander'd young and free. Full ma - ny a path I've

The vocal line continues on a single staff. The piano accompaniment continues on two staves, featuring a repeat sign in the middle of the section.

tried, since then, Through pleasure's flow'r-y maze, But ne'er could find the bliss a - gain I

The vocal line concludes on a single staff. The piano accompaniment continues on two staves, ending with a final cadence.

felt in those sweet days.

dolce.

2ND VERSE.

How blithe up - on thy breez - y cliffs At sun - ny morn I've

pp

stood, With heart as bound - ing as the skiffs That danced a - long thy flood;

mf *p*

Or when the west - ern wave grew bright With Day-light's part - ing wing, Have

sought that E - den in its light Which dream - ing po - ets sing; * -

dolce.

* "The inhabitants of Arranmore are still persuaded that, in a clear day, they can see from this coast Hy Brysail or the Enchanted Island, the Paradise of the Pagan Irish, and concerning which they relate a number of romantic stories."—*Beaufort's Ancient Topography of Ireland.*

MOORE'S IRISH MELODIES.

3RD VERSE.

That E-den, where th'immor-tal brave Dwell in a land se-rene, Whose

pp

bow'rs be-yond the shin-ing wave, At sun-set oft are seen. Ah,

dream too full of sadd'-ning truth! Those man-sions o'er the main Are

like the hopes I built in youth, As sun-ny and as vain!

largo.

rall°.

LAY HIS SWORD BY HIS SIDE.

With melancholy feeling and energy.

AIR—IF THE SEA WERE INK.

The piano introduction consists of two staves. The right hand features a melodic line with dynamic markings of *ff*, *p*, *ff*, *p*, and *pp*. The left hand provides a harmonic accompaniment with chords and moving lines.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Lay his sword by his side—* it hath served him too well, Not to". The piano accompaniment continues with chords and a steady bass line.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "rest near his pillow below; To the last moment true, from his". The piano accompaniment provides harmonic support.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "hand ere it fell, Its point still was turn'd to a flying foe. Fellow-". The piano accompaniment ends with a *rf* (ritardando) marking.

* It was the custom of the ancient Irish, in the manner of the Scythians, to bury the favourite swords of their heroes along with them.

lab'ers in life, let them slumber in death, Side by side, as be-comes the re-

pos - ing brave,— The sword which he loved still un - broke in its sheath, And him -

self un - sub - dued in his grave.

2ND VERSE.

Yet pause— for, in fan - cy, a still voice I hear, As if

breath'd from his brave heart's re-mains;— Faint e - cho of that which in

Sla - ve - ry's ear Once sound - ed the war - word, "Burst your chains!" And it

mf *f* *mf* *p*

cries, from the grave where the He - ro lies deep, "Tho' the day of your Chieftain for

ev - er hath set, Oh leave not his sword thus in - glo - rious to sleep,— It hath

Vic - to - ry's life in it yet.

mf *f* *ff* *p* *ff*

"Should some alien, unworthy such weapon to wield.

Dare to touch thee, my own gallant sword,

Then rest in thy sheath, like a talisman seal'd,

Or return to the grave of thy chainless lord.

But, if grasp'd by a hand that hath known the bright use

Of a falchion, like thee, on the battle-plain,—

Then, at Liberty's summons, like lightning let loose,

Leap forth from thy dark sheath again!"

SHE SANG OF LOVE.

With expression.

AIR—THE MUNSTER MAN.

She sung of Love— while o'er her lyre The ro - sy

rays of ev'n - ing fell, As if to feed with their soft

fire The soul with - in that trem - bling shell. The same rich

light hung o'er her cheek, And play'd a - round those lips, that

sung, And spoke as flowers would sing and speak, If Love could

lend their leaves a tongue.

2ND VERSE.

But soon the West no longer burn'd, Each ro - sy
din - in - u - en - do. *p*

ray from heav'n withdrew; And when to gaze a - gain I

turn'd, The min-strel's form seem'd fad - ing too. As if her

light and Heav'n's were one, The glo - ry all had left that

frame, And from her glim - m'ring lips the tone, As from a

part - ing spi - rit, came.*

Who ever loved, but had the thought
 That he and all he loved must part?
 Fill'd with this fear, I flew and caught
 That fading image to my heart—
 And cried, "Oh Love! is this thy doom?
 Oh light of youth's resplendent day!
 Must ye then lose your golden bloom,
 And thus, like sunshine, die away?"

* The thought here was suggested by some beautiful lines in Mr. Rogers's Poem of *Human Life*, beginning—

"Now in the glimmering, dying light she grows
 Less and less earthly."

I would quote the entire passage, but that I fear to put my own humble imitation of it out of countenance

SING—SING—MUSIC WAS GIVEN.

AIR—THE HUMOURS OF BALLAMAGUIRY; OR, THE OLD LANGOLEE.

Flowingly.

Sing—sing— Mu - sic was giv - en, To brighten the gay, and kin - dle the lov - ing;

Souls here, like plan - ets in Heaven, By har - mo - ny's laws a - lone are kept mov - ing.

Beau - ty may boast of her eyes and her cheeks, But Love from the lips his true

ar - che - ry wings; And she who but feathers the dart, when she speaks, At

once sends it home to the heart when she sings. Then sing—sing—Mu - sic was

giv - en, To bright-en the gay, and kin - dle the lov - ing; Souls here, like

plan - ets in Heav - en, By har - mo - ny's laws a - lone are kept mov - ing.

2ND VERSE.

When Love, rock'd by his mo - ther, Lay sleep - ing as calm as slum - ber could make him,

"Hush, hush," said Ve - nus, "no o - ther Sweet voice but his own is wor - thy to wake him."

Dream - ing of mu - sic, he slum - ber'd the while, Till faint from his lip a soft

me - lo - dy broke, And Ve - nus, en - chant - ed, look'd on with a smile, While

Love to his own sweet sing - ing a - woke. Then sing—sing— Mu - sic was

giv - en, To bright-en the gay, and kin - dle the lov - ing; Souls here, like

plan - ets in Heav - en, By har - mo - ny's laws a - lone are kept mov - ing.

THE WINE-CUP IS CIRCLING.

In march time, and with spirit.

AIR—MICHAEL HOY.

The piano introduction consists of two staves in G minor, 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*ff*) dynamic.

The wine - cup is cir - cling in Alm - hin's hall,* And its

The vocal line begins with a half rest, followed by the melody for the first line of lyrics. The piano accompaniment continues with a dynamic of *mf* and *p*.

Chief, mid his heroes re - clin - ing, Looks up, with a sigh, to the trophied wall, Where his

The vocal line continues with the melody for the second line of lyrics. The piano accompaniment provides harmonic support.

falchion hangs id - ly shin - ing When, hark! that shout From the vale with-out; "Arm ye

The vocal line concludes with the melody for the third line of lyrics. The piano accompaniment ends with a *pp* dynamic.

* The Palace of Finn Mac-Cumhal (the Fingal of Macpherson) in Leinster. It was built on the top of the hill, which has retained from thence the name of the Hill of Allen, in the County of Kildare. The Finians, or Fenii, were the celebrated National Militia of Ire-

land, which this Chief commanded. The introduction of the Danes in the above song is an anachronism common to most of the Finian and Ossianic legends.

quick, the Dane, the Dane is nigh!" Ev' - ry Chief starts up From his

foam - ing cup, And "To bat - tle, on to bat - tle!" is the Fin - ian's cry.

2ND VERSE.

The min-strels have seized their harps of gold, And they

sing such thrilling numbers,— Oh! it seems like the voice of the Dead, of old, Break-ing

forth from their place of slum - bers! Spear to buck-ler rang As the minstrels sang, And the

Sun - burst* o'er them float - ed wide; While, re - memb'ring the yoke Which their

fathers broke, "On for lib - er - ty, for lib - er - ty!" the Fin - ians cried.

Like clouds of the night the Northmen came,
 O'er the valley of Almhin lowering;
 While onward moved, in the light of its fame,
 That banner of Erin, towering.
 With the mingling shock
 Ring cliff and rock,
 While, rank on rank, the invaders die;
 And the shout, that last
 O'er the dying pass'd,
 Was "victory!" was "victory!"—the Finian's cry.

* The name given to the banner of the Irish

FROM THIS HOUR THE PLEDGE IS GIVEN

With spirit and feeling.

AIR—RENARDINE.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The first staff has dynamics *p*, *f*, *p*, and *pp*. The second staff provides harmonic accompaniment.

From this hour the pledge is giv - en, From this

hour my soul is thine: Come what will, from earth or heav - en, Weal or

woe, thy fate be mine. When the proud and great stood by thee, None

dared thy rights to spurn, And when now they're false and fly thee, Shall

I too base-ly turn? No,—what-e'er the fires that try thee, In the

rallentando.
same this heart shall burn.

colla voce. *f* *rf*

2ND VERSE.

Though the sea where thou em - bark - est, Of - fers

p *pp*

now no friend - ly shore, Light may come where all looks dark - est, Hope hath

life, when life seems o'er. And of those past a - ges dream - ing, When

glo - ry deck'd thy brow, Oft I fond - ly think, though seem - ing so

fall'n and clouded now, Thou 'lt a - gain break forth, all beam - ing—None so

bright, so blest as thou!

SILENCE IS IN OUR FESTAL HALLS.

With melancholy feeling.

AIR—THE GREEN WOODS OF TRUGHIA.

pp

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the accompaniment with more complex chordal textures.

The second system of the piano introduction continues the melodic and accompanimental lines from the first system, showing a progression of chords and a more active bass line.

Si - lence is in our fes - tal halls,* Oh! Son of Song, thy course is

pp

The first line of the song features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are written below the vocal line.

o'er; In vain on thee sad E - rin calls, Her

The second line of the song continues the vocal and piano accompaniment from the first line, with the lyrics written below the vocal line.

* It is hardly necessary, perhaps, to inform the reader that these lines are meant as a tribute of sincere friendship to the memory of an old and valued colleague in this work, Sir John Stevenson.

min-strel's voice re-ponds no more:— All si-lent as th'E-o-lian

shell . . . Doth sleep at close, at close of some bright day,

cres. *f*

When the sweet breeze, that waked its swell At sun-ny morn, hath died a-

pp *colla voce.* *morendo.*

way.

p

2ND VERSE.

Yet, at our feasts, thy spi-rit long, A-

pp

waked by mu - sic's spell, shall rise; For, name so link'd with

death - less song Par - takes its charm and nev - er

dies: And ev'n with - in the ho - ly fane, When

mu - sic wafts the soul, the soul to heav'n, One thought to him, whose

cres. *f* *pp*

ear - li - est strain Was echoed there, shall long be giv'n.

rallent^{do}. *colla voce.* *p*

3RD VERSE.

But, where is now the cheer - ful day, The so - cial night, when, by thy

side, He, who now weaves this part - ing lay, His

skil - less voice with thine al - lied; And sung those songs whose ev - 'ry

tone, . . . When bard and min - strel long, ah, long have past,

Shall still, in sweet-ness all their own, Em - balm'd by fame, un - dy - ing

last. *dim.*

4TH VERSE.

Yes, E - rin, thine a - lone the fame—Or, if thy bard have shared the

crown, From thee the bor-row'd glo - ry came, And

at thy feet is now laid down. E - nough, if Free-dom still in-

spire . . His la - - test song, and still, and still there be,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "spire . . His la - - test song, and still, and still there be,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady accompaniment with chords and moving lines in both hands.

As ev'n-ing clos - es round his lyre, One ray up-on its chords from thee.

pp *rall.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "As ev'n-ing clos - es round his lyre, One ray up-on its chords from thee." The piano accompaniment continues with similar accompaniment. The system concludes with the dynamic marking *pp* *rall.* (pianissimo, rallentando) and a double bar line.