

A Selection of
Irish Melodies.

with Symphonies and Accompaniments by

SIR JOHN STEVENSON Mus. Doc.

and Characteristic words by

Thomas Moore Esq.



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To the
Nobility and Gentry
of
Ireland.

The following Work

Is respectfully Inscribed

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INDEX

TO

THE FIRST NUMBER OF THE FIRST VOLUME.

FIRST LINES.	AIRS	PAGE	
	Carolán's Concerto	1	
<i>Introductory Piece</i>	} The pleasant Rocks	3	
		Planxty Drury	4
		The Beardless Boy	5
		The Maid of the Valley	7
<i>Go where Glory waits thee</i>	Molly Macalpin	13	
<i>Remember the Glories of Brien the Brave..</i>	Aileen Aroon	14	
<i>Erin! the Tear and the Smile</i>	The Brown Maid.....	21	
<i>Oh! breathe not his Name</i>	The Fox's Sleep	23	
<i>When he who adores thee</i>	Gramachree	27	
<i>The Harp that once thro' Tara's Halls</i>	Planxty Kelly	31	
<i>Fly not yet, 'tis just the Hour</i>	John O'Reilly the Active.....	39	
<i>Oh! think not my Spirits are always as light,</i>	Coulin	42	
<i>Tho' the last Glimpse of Erin</i>	The Summer is coming	49	
<i>Rich and rare were the Gems she wore</i>	} The Young Man's Dream	56	
<i>As a Beam o'er the Face of the Waters may</i>			
<i>glow</i>	The Old Head of Denis	61	
<i>The Meeting of the Waters</i>			

INDEX

TO

THE HARMONIZED AIRS.

<i>Go where Glory waits thee</i>	The Maid of the Valley	7
<i>Erin! the Tear and the Smile</i>	Aileen Aroon	15
<i>Oh! breathe not his Name</i>	The Brown Maid.....	21
<i>The Harp that once through Tara's Halls</i>	Gramachree	28
<i>Fly not yet, 'tis just the Hour</i>	Planxty Kelly	33
<i>Tho' the last Glimpse of Erin</i>	Coulin	43
<i>Rich and rare were the Gems she wore</i>	The Summer is coming.....	52
<i>As a Beam o'er the Face of the Waters may</i>	} The Young Man's Dream	57
<i>glow</i>		

[The text on this page is extremely faint and illegible. It appears to be a list or a series of entries, possibly containing names and dates, but the characters are too light to transcribe accurately.]

Introduction pour les deux Performers on one Piano Forte.

Carolans Concerto.

First Performer
Bold

Second Performer

The musical score is written for two performers on one piano. It consists of six systems of staves. The first system is divided into two parts: the first performer's part (treble clef) and the second performer's part (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various dynamic markings: *ff* (fortissimo), *pp* (pianissimo), *f* (forte), and *p* (piano). There are also performance instructions such as *8va* (octave up) and *loco* (loco). The piece concludes with a *ff* marking and a *fp* (fortissimo piano) marking.

This page of musical notation consists of eight systems of staves, each system containing two staves (treble and bass clef). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various dynamics such as *f*, *ff*, *Gres*, *tr*, *pp*, and *f*. There are also articulation marks like slurs and accents. The piece concludes with a double bar line and repeat signs at the end of the eighth system.

Air. The Pleasant Rocks.

First Performer

Second Performer

8va

lento.

lento.

Cres tr f p ffp

tr tr f p ff

tr f p f p lento.

p f p f

Air: *Stately Dury.*

Carolus.

First
Violin

Second
Violin

Sicily

Air The Orphan's Boy.

First Performer
Minor
Second Performer

The musical score is written in a minor key with a 6/8 time signature. It features two melodic lines for the first and second performers, and a piano accompaniment. The piano part includes dynamic markings such as *p*, *f*, *pp*, and *ff*. A section of the piano accompaniment is marked *8va*, indicating an octave transposition. The score is divided into several systems, each containing staves for the performers and the piano.

loco

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music begins with a rest in the upper staff, followed by a melodic line starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The lower staff provides harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a melodic line with an *8va* marking above it, indicating an octave transposition. The dynamic starts at piano (*p*) and moves to forte (*f*). The lower staff continues with accompaniment.

The third system shows the continuation of the melodic and accompaniment lines. The upper staff has a melodic line with eighth notes, and the lower staff has a more active accompaniment with eighth notes.

The fourth system features a melodic line in the upper staff and accompaniment in the lower staff. The dynamic marking is *ff* (fortissimo). The system ends with a double bar line.

FINE

The fifth system is the final system on the page. It contains a melodic line in the upper staff and accompaniment in the lower staff, both marked with *ff*. The system concludes with a double bar line.

7

Go where Glory waits thee.
for one or two Voices.

Tenderly

espress lento.

Go where glo-ry waits thee; But, while fame elates thee, Oh! still remember

Go where glo-ry waits thee; But, while fame elates thee, Oh! still remember

espres lento.

me. When the praise thou meetest To thine ear is sweetest, Oh! then remember

me. When the praise thou meetest To thine ear is sweetest Oh! then remember

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

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

f *p*

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

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

lento

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

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

2^d VERSE.

espress lentando.

When, at eve, thou lov-est By the star thou lov-est, Oh! then remember
 When, at eve, thou lov-est By the star thou lov-est, Oh! then remember

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

Sym

espress lentando
 Oh! thus re- member me. Oft, as sum- mer clos- es,
 Oh! thus re- member me. Oft, as sum- mer clos- es,

atempo
f *p*

When thine eye re-poses On its ling'ring roses, Once so lov'd by thee,

When thine eye re-poses On its ling'ring roses, Once so lov'd by thee,

lento

Think of her who wove them, Her who made thee love them; Oh! then remember

Think of her who wove them, Her who made thee love them; Oh! then remember

me.

me.

 AIR—*Maid of the Valley.*

I.

Go where glory waits thee ;
 But, while Fame elates thee,
 Oh ! still remember me.
 When the praise thou meetest
 To thine ear is sweetest,
 Oh ! then remember me.
 Other arms may press thee,
 Dearer friends caress thee,
 All the joys that bless thee
 Sweeter far may be ;
 But when friends are nearest,
 And when joys are dearest,
 Oh ! then remember me.

II.

When, at eve, thou rovest
 By the star thou lovest,
 Oh ! then remember me.
 Think, when home returning,
 Bright we've seen it burning,—
 Oh ! thus remember me.
 Oft, as summer closes,
 When thine eye reposes
 On its ling'ring roses,
 Once so lov'd by thee,
 Think of her who wove them,
 Her who made thee love them ;
 Oh ! then remember me.

III.

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 us'd to sing thee ;
 Oh ! then remember me.

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

AIR—*Molly Macáirín.*

I.

REMEMBER the glories of Brien the Brave^a,
 Tho' the days of the hero are o'er;
 Tho', lost to Mononia^b, and cold in the grave,
 He returns to Kinkora^c no more!
 That star of the field, which so often has pour'd
 Its beam on the battle, is set;
 But enough of its glory remains on each sword
 To light us to victory 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 'tis sweeter to bleed for an age at thy shrine
 Than to sleep but a moment in chains!

III.

Forget not our wounded companions^d, 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!

^a 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.

^b Munster.

^c The Palace of Brien.

^d This alludes to an interesting circumstance related of the Dalgais, 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.

WAR SONG

Remember the Glories of BRIEN the brave.

Bold *p stac:*

ff *p espress:*

espress:

Remember the glories of BRIEN the brave, Tho' the days of the hero are

p

o'er Tho' lost to Mono-nia and cold in the grave, He returns to Kin-kora no more! That

espress

star of the field, which so often has pour'd Its beam on the battle, is set; But e-

lento. *pa tempo.* *stac:*

nough of its glory remains on each sword To light us to vic-tory yet!

Cres *f* *p* *Cres*

Erin! the tear and the smile in thine eyes.

Slow

p *Cres* *f* *Dim p*

p *Cres* *p* *pp* *Cres*

ERIN! the tear and the smile in thine eyes Blend like the rain-bow that

f *p*

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

Cres *f* *pp*

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

Erin! the tear and the smile in thine eyes. 15

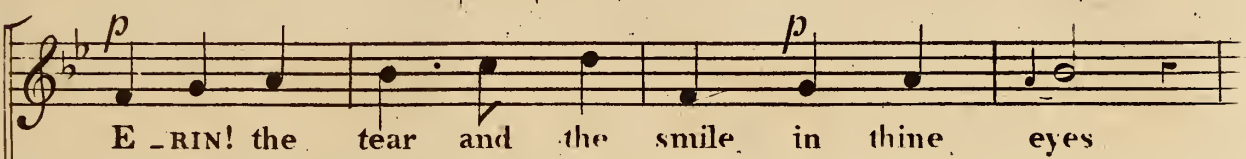
Harmonized for four Voices.

Dim p.

Slow



1st Treble



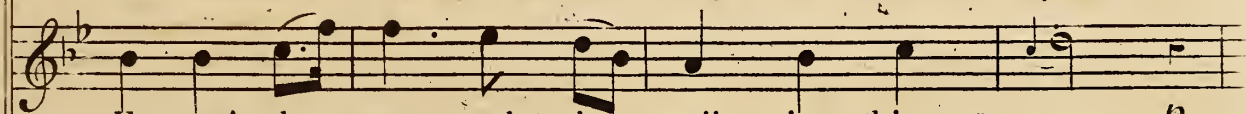
E - RIN! the tear and the smile in thine eyes

2nd Treble



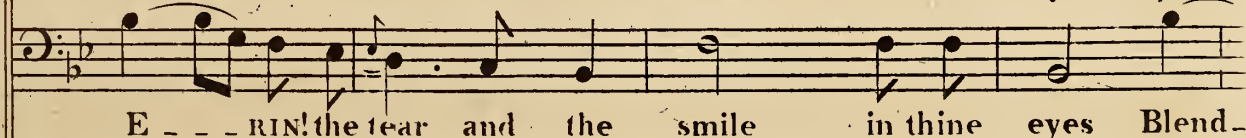
E - RIN! the tear and the smile in thine eyes

*Tenor
& Alto lower*



E - RIN! the tear and the smile in thine eyes *p*

Bass

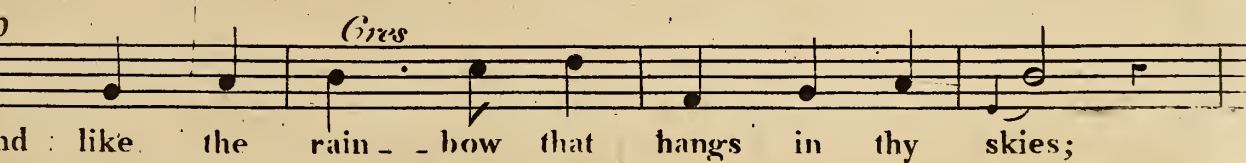


E - - - RIN! the tear and the smile in thine eyes Blend-

*Piano
Forte
Accomp^t*



pp *Cres*



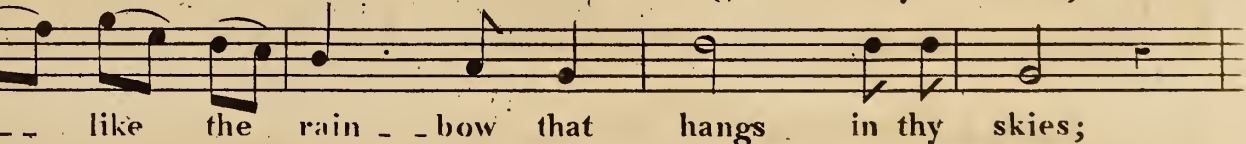
Blend : like the rain - - bow that hangs in thy skies;



Blend like the rain - bow that hangs in thy skies;



Blend like the rain - - bow that hangs in thy skies;



--- like the rain - - bow that hangs in thy skies;



f Shin - ing thro' sorrow's stream, *p* Sadd'n - ing thro' pleasure's beam,

Shin - ing thro' sorrow's stream, Sadd'n - ing thro' pleasure's beam,

Shin - ing thro' sor row's stream, Sadd'n - ing thro' pleasure's beam,

Shin - ing thro' sorrow's stream, Sadd'n - ing thro' pleasure's beam,

Thy suns, with doubt - ful gleam, Weep while they rise!

with doubt - ful gleam, Weep while they rise!

with doubt - ful gleam, Weep while they rise!

Thy suns, with doubt - ful gleam, Weep while they rise!

2^d VERSE.

p
 E -- RIN! thy si -- lent tear ne -- ver shall cease,
 E -- RIN! thy si -- lent tear ne -- ver shall cease,
 E -- RIN! thy si -- lent tear ne -- ver shall cease,
 E -- RIN! thy si -- lent tear ne -- ver shall cease, E --

pp *Cres*
 E -- RIN! thy lan -- guid smile ne'er shall in -- crease,
 E -- RIN! thy lan -- guid smile ne'er shall in -- crease,
 E -- RIN! thy lan -- guid smile ne'er shall in -- crease,
 --- RIN! thy lan -- guid smile ne'er shall in -- crease,

f Till, like the rain - bow's light, Thy va - rious tints u - nite, *p*

Till, like the rain - bow's light, Thy va - rious tints u - nite,

Till, like the rain - bow's light, Thy va - rious tints u - nite,

Till, like the rain - bow's light, Thy va - rious tints u - nite,

Cres And form, in Hea - ven's sight, One arch of peace! *pp*

in Hea - ven's sight, One arch of peace!

in Hea - ven's sight, One arch of peace!

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

AIR—*Aileen Aroon.*

I.

ERIN! the tear and the smile in thine eyes
Blend like the rainbow that hangs in thy skies;
Shining thro' sorrow's stream,
Sadd'ning thro' pleasure's beam,
'Thy suns, with doubtful gleam,
Weep while they rise!

II

Erin! thy silent tear never shall cease,
Erin! thy languid smile ne'er shall increase,
Till, like the rainbow's light,
Thy various tints unite,
And form, in Heaven's sight,
One arch of peace!

AIR—*The Brown Maid.*

I.

Oh! breathe not his name—let it sleep in the shade,
Where cold and unhonour'd his relics are laid!
Sad, silent, and dark, be the tears that we shed,
As the night-dew that falls on the grass o'er his head!

II.

But the night-dew that falls, tho' in silence it weeps,
Shall brighten with verdure the grave where he sleeps;
And the tear that we shed, tho' in secret it rolls,
Shall long keep his memory green in our souls.

Oh! breathe not his name,

for one or two Voices.

Admiringly



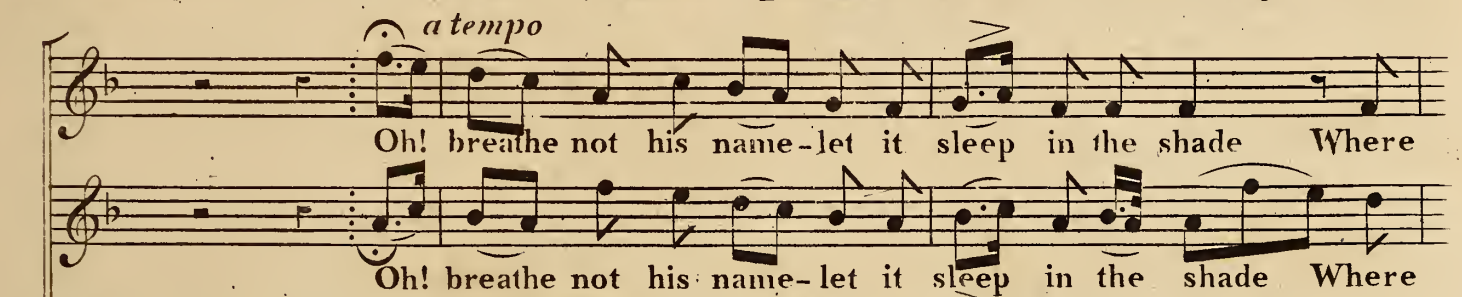
espress



a tempo

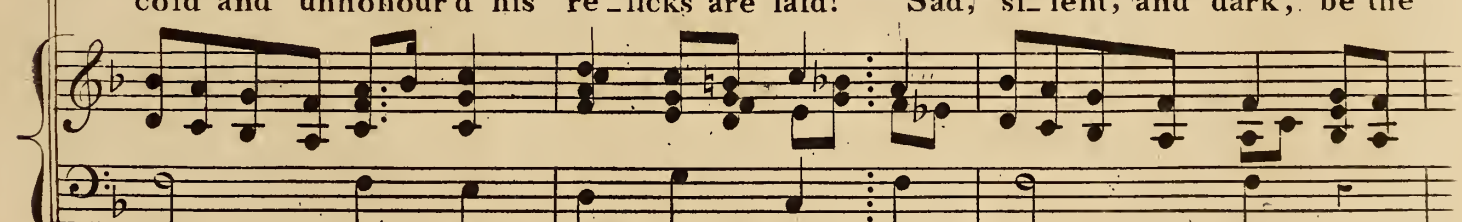
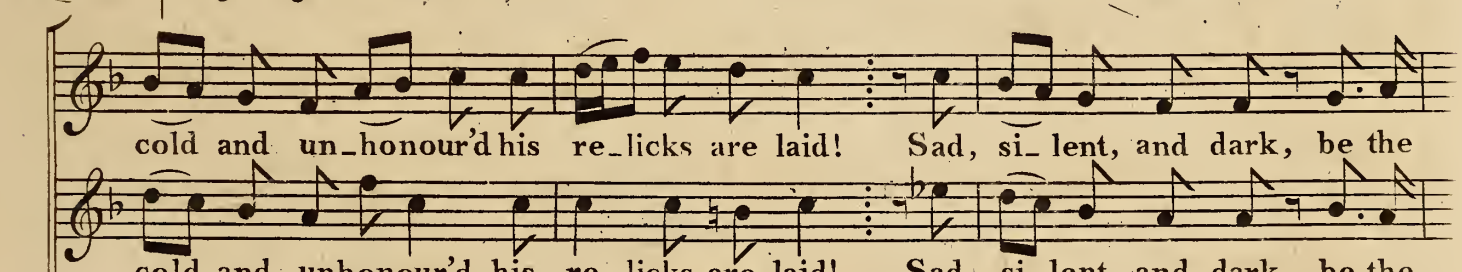
Oh! breathe not his name-let it sleep in the shade Where

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



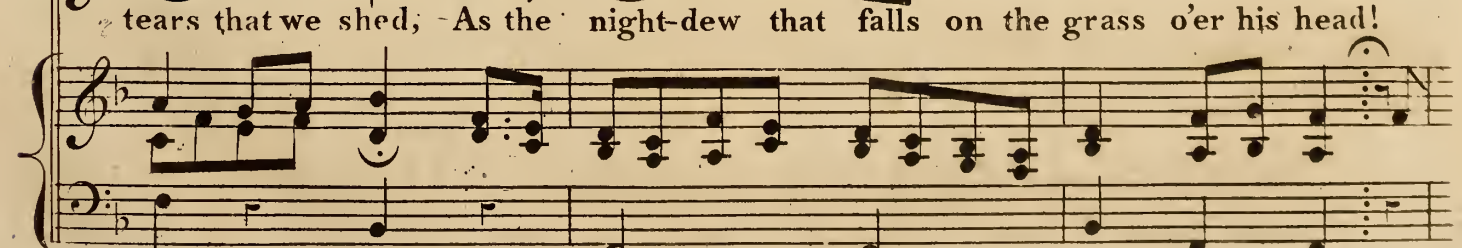
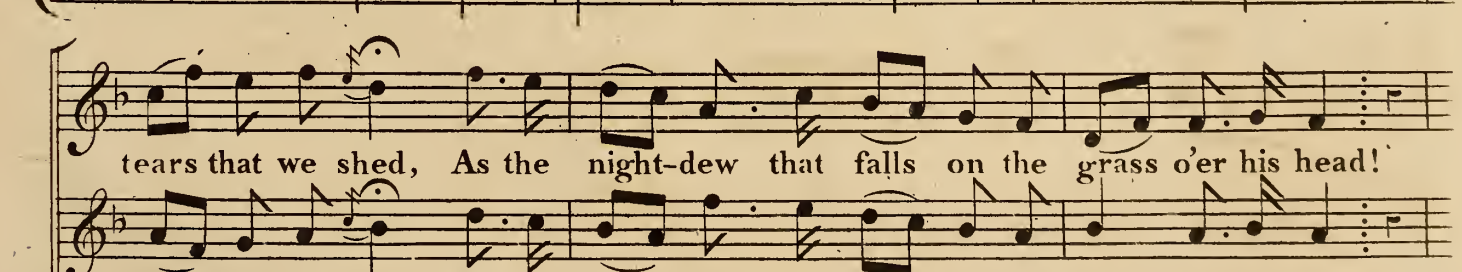
cold and un_honour'd his re_licks are laid! Sad, si_lent, and dark, be the

cold and unhonour'd his re_licks 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!

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



2^d VERSE.

But the night-dew that falls, tho' in silence it weeps, Shall brighten with

But the night-dew that falls, tho' in silence it weeps, Shall brighten with

verdure the grave where he sleeps; And the tear that we shed, tho' in

verdure the grave where he sleeps; And the tear that we shed, tho' in

secret it rolls, Shall long keep his memory green in our souls.

secret it rolls, Shall long keep his memory green in our souls.

Then he who adores thee!

*Slow and
with feeling*

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with dynamic markings *f* and *p* alternating. The bass staff provides a harmonic accompaniment.

Musical notation for the second system, featuring a treble and bass staff. The treble staff has a more complex melodic line with dynamic markings *ff* and *p*. The bass staff continues the accompaniment.

When he who a_dores thee has left but the name .Of his

Musical notation for the third system, including a vocal line and piano accompaniment. The vocal line has a dynamic marking *pespress*. The piano accompaniment has a dynamic marking *p*.

fault and his sorrow be_hind, Oh! say, wilt thou weep when they

Musical notation for the fourth system, including a vocal line and piano accompaniment. The vocal line has a dynamic marking *h*.

dark_en the fame Of a life that for thee was re_sign'd? Yes,

espress weep! and, how_ever *for* my foes may condemn, Thy tears shall efface their de-

cree; For Heav'n can wit_ness, tho' guil_ty to them, I have

been but too faith_ful to thee!

Cres

p

AIR—*The Fox's Sleep.*

I

WHEN he who adores thee has left but the name
 Of his fault and his sorrows behind,
 Oh! say, wilt thou weep when they darken the fame
 Of a life that for thee was resign'd?
 Yes, weep! and, however my foes may condemn,
 Thy tears shall efface their decree;
 For Heaven can witness, tho' guilty to them,
 I have been but too faithful to thee!

II.

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 give
 Is the pride of thus dying for thee!

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

AIR—*Gramachree*.

I.

THE harp that once, thro' Tara's halls,
The soul of Music shed,
Now hangs as mute on Tara's walls
As if that soul were fled :—
So sleeps the pride of former days,
So glory's thrill is o'er;
And hearts, that once beat high for praise,
Now feel that pulse no more !

II.

No more to chiefs and ladies bright
The harp of Tara swells ;
The chord, alone, that breaks at night,
Its tale of ruin tells :—
Thus Freedom now so seldom wakes,
The only throb she gives
Is when some heart indignant breaks,
To show that still she lives !

The Harp that once thro' Tara's Halls. 27

Slow



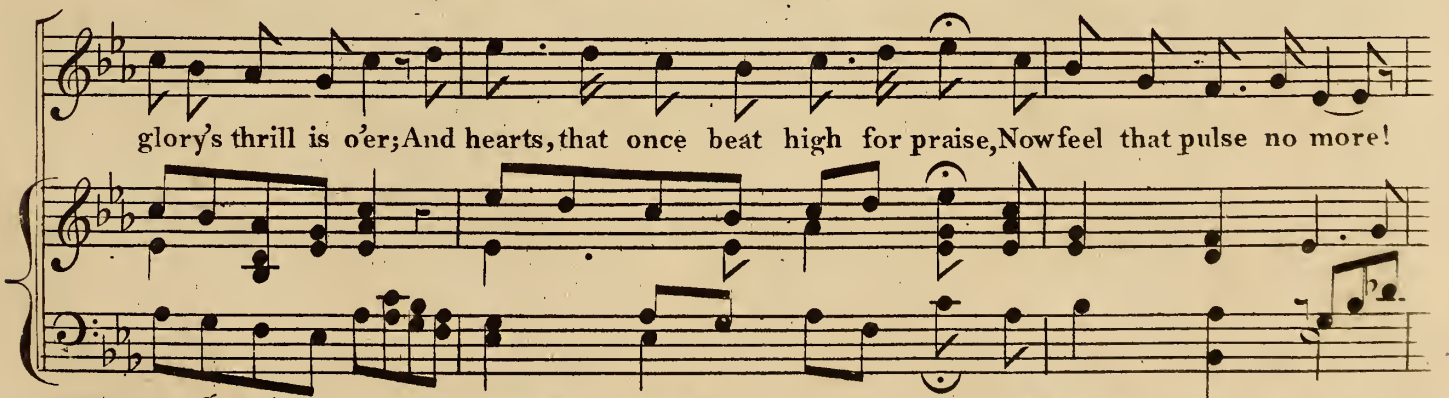
The Harp that once, thro' Tara's halls, The soul of Music shed, Now hangs as mute on



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



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



The Harp that once thro' Tara's Halls,

Harmonized for four Voices.

Now

Piano introduction consisting of two staves in G major, 3/4 time. 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.

1st Treble
2nd Treble
Tenors & Alto lower
Bass
Piano Forte
Accomp!

The Harp that once, thro' Ta - ra's halls, The soul of Music shed, Now
 The Harp that once, thro' Ta - ra's halls, The soul of Music shed, Now hangs on
 The Harp that once, The soul of Music shed, Now
 The Harp thro' Ta - ra's halls, The soul of Music shed, Now hangs on

Vocal and piano accompaniment for the first system. It includes staves for 1st Treble, 2nd Treble, Tenors & Alto lower, Bass, and Piano Forte. The lyrics are: "The Harp that once, thro' Ta - ra's halls, The soul of Music shed, Now hangs on".

hangs as mute on Tara's walls As if that soul were fled: So sleeps the pride of former days, So
 Ta - - ra's walls As if that soul were fled: So sleeps the pride of former days, So
 hangs on Ta - ra's walls As if that soul were fled: .So - - - sleeps the pride So
 Ta - - ra's walls As if that soul were fled: So sleeps so sleeps the pride So

Vocal and piano accompaniment for the second system. It includes staves for 1st Treble, 2nd Treble, Tenors & Alto lower, Bass, and Piano Forte. The lyrics are: "hangs as mute on Tara's walls As if that soul were fled: So sleeps the pride of former days, So Ta - - ra's walls As if that soul were fled: So sleeps the pride of former days, So hangs on Ta - ra's walls As if that soul were fled: .So - - - sleeps the pride So Ta - - ra's walls As if that soul were fled: So sleeps so sleeps the pride So".

glo-ry's thrill is o'er; And hearts, that once beat high for praise, Now
 glo-ry's thrill is o'er; And hearts, that once beat high for praise, Now
 glo-ry's thrill is o'er; And hearts, that once beat high for praise, Now
 glo-ry's thrill is o'er; And hearts, that once beat high for praise, Now

feel that pulse no more!
 feel that pulse no more!
 feel that pulse no more!
 feel that pulse no more!

2^d VERSE.

No more to chiefs and ladies bright The Harp of Tara swells; The
 No more to chiefs and ladies bright The Harp of Tara swells; The chord, a-
 No more to chiefs The Harp of Tara swells; The
 No more to chiefs The Harp the Harp of Ta-ra swells; The chord, a-

Cres *f*

chord, a lone, that breaks at night, Its tale of ruin tells: Thus Freedom now so seldom wakes, The

lone that breaks at night, Its ru - - in tells: Thus Freedom now so seldom wakes, The

chord, that breaks at night, Its tale of ruin tells: Thus - - - Freedom now The

lone that breaks Its tale of ruin tells: Thus Freedom now so seldom wakes, The

f *p*

only thro' she gives Is when some heart indignant breaks, To show that still she lives!

only thro' she gives Is when some heart indignant breaks, To show that still she lives!

only thro' she gives Is when some heart indignant breaks, To show that still she lives!

only thro' she gives Is when some heart indignant breaks, To show that still she lives!

Fly not yet!

Andly

The piano introduction consists of two staves in G major and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Fly not yet, 'tis just the hour When pleasure, like the midnight flow'r, That

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Fly not yet, 'tis just the hour When pleasure, like the midnight flow'r, That"

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "scorns the eye of vulgar light, Be-gins to bloom for sons of night, And"

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

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "maids who love the moon! 'Twas but to bless these hours of shade That"

beauty and the moon were made; 'Tis then their soft at-tractions glowing

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "beauty and the moon were made; 'Tis then their soft at-tractions glowing"

Set the tides and gob_lets flow_ing. Oh! stay,— oh! stay,— Joy so seldom

weaves a chain Like this to night, that, oh! 'tis pain To break its links so

soon. Oh! stay,— oh! stay,— Joy so sel_dom weaves a chain Like

this to night, that oh! 'tis pain To break its links so soon.

lento

Fly not yet

Harmonized for two Voices.

Andly

*Soprano
First Voice*

*Soprano
Second Voice*

*Tenor
Second Voice*

*Piano Forte
Accomp!*

Fly not yet, 'tis just the hour When plea_sure, like the

Fly not yet, 'tis just the hour When plea_sure, like the

Fly not yet, 'tis just the hour When plea_sure, like the

midnight flow'r, That scorns the eye of vul-gar light, Be-gins to bloom for

mid_night flow'r, That scorns the eye of vul-gar light, Be-gins to bloom for

mid_night flow'r, That scorns the eye of vul-gar light, Be-gins to bloom for

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

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

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

* This part to be used if sung by a Male Voice.

beau - ty and the moon were made; 'Tis then their soft at - tractions glow - ing

beau - ty and the moon were made; 'Tis then their soft at - tractions glow - ing

beau - ty and the moon were made; 'Tis then their soft at - tractions glow - ing

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

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

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

weaves a chain Like this to - night, that, oh! 'tis pain To break its links so soon.

weaves a chain Like this to - night, that, oh! 'tis pain To break its links so soon. Repeat the Chorus

weaves a chain Like this to - night, that, oh! 'tis pain To break its links so soon.

a tempo

Cres

2^d VERSE.

Fly not yet; the fount that play'd In times of old thro' Ammon's shade, Tho'

Fly not yet; the fount that play'd In times of old thro' Ammon's shade, Tho'

Fly not yet; the fount that play'd In times of old thro' Ammon's shade, Tho'

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

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

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

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

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

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

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

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

e-ver break, And find such beaming eyes a-wake As those that sparkle here!
 e-ver break, And find such beaming eyes a-wake As those that sparkle here! *Repeat the Chorus*
 e-ver break, And find such beaming eyes a-wake As those that sparkle here!

Cres

AIR—*Planxty Kelly.*

I.

FLY not yet, 'tis just the hour
 When pleasure, like the midnight flower,
 That scorns the eye of vulgar light,
 Begins to bloom for sons of night,
 And maids who love the moon!
 'Twas but to bless these hours of shade
 That beauty and the moon were made;
 'Tis then their soft attractions glowing
 Set the tides and goblets flowing!
 Oh! stay,—oh! stay,—
 Joy so seldom weaves a chain
 Like this to-night, that, oh! 'tis pain
 To break its links so soon.

II.

Fly not yet; the fount that play'd,
 In times of old, thro' Ammon's shade^a,
 Tho' icy cold by day it ran,
 Yet still, like souls of mirth, began
 To burn when night was near;
 And thus should woman's heart and looks
 At noon be cold as winter-brooks,
 Nor kindle till the night, returning,
 Brings their genial hour for burning
 Oh! stay,—oh! stay,—
 When did morning ever break,
 And find such beaming eyes awake
 As those that sparkle here!

^a Solis Fons, near the Temple of Ammon.

AIR—*John O'Reilly the Active.*

I.

OH! think not my spirits are always as light,
 And as free from a pang, as they seem to you now ;
 Nor expect that the heart-beaming smile of to-night
 Will return with to-morrow to brighten my brow :—
 No, life is a waste of wearisome hours,
 Which seldom the rose of enjoyment adorns ;
 And the heart that is soonest awake to the flowers
 Is always the first to be touch'd by the thorns !
 But send round the bowl, and be happy awhile ;
 May we never meet worse in our pilgrimage here
 Than the tear that enjoyment can gild with a smile,
 And the smile that compassion can turn to a tear !

II.

The thread of our life would be dark, Heaven knows !
 If it were not with friendship and love intertwin'd ;
 And I care not how soon I may sink to repose,
 When these blessings shall cease to be dear to my mind !
 But they who have lov'd the fondest, the purest,
 Too often have wept o'er the dream they believ'd ;
 And the heart, that has slumber'd in friendship securest,
 Is happy indeed if 'twas never deceiv'd.
 But send round the bowl ; while a relic of truth
 Is in man or in woman, this prayer shall be mine—
 That the sunshine of Love may illumine our youth,
 And the moonlight of Friendship console our decline !

Oh! think not my spirits are always as light.

Playful

Oh! think not my spirits are al-ways as light, And as

free from a pang, as they seem to you now; Nor ex-

pect that the heart-beam_ing smile of to night Will re - turn with to -

morrow to brighten my brow:— No, life is a wase of

weari - some hours, Which sel - dom the rose of en - joyment a -

dorns; And the heart that is soon - est a - wake to the flow'rs Is

always the first to be touch'd by the thorns! But send round the

bowl, and be happy a -- while; May we never meet worse in our

pil - grimage here Than the tear that en - joy - ment can gild with a

lentando smile, *espress* And the smile that compas - sion can turn to a tear!

Tho' the last glimpse of Erin!

Slow

ERIN with sorrow I see, Yet wher_e _ _ ver thou art shall seem E_RIN to me;

In exile thy bosom shall still be my home, And thine eyes make my climate wher_

e _ _ ver we roam.

Tho' the last glimpse of ERIN? 43
 Harmonized for four Voices.

Slow

1st Treble
2nd Treble
Tenor
S. Voices lower
Bass
Piano Forte
Accomp.^t

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

see, Yet wher_e_ _ver thou art shall seem E-RIN to me;
 see, Yet wher_e_ _ _ver thou art shall seem E-RIN to me;
 see, Yet wher_e_ _ _ver thou art shall seem E-RIN to me;
 see, Yet wher_e_ _ _ver thou art shall seem E-RIN to me;

In ex__ile thy bo_som shall still be my home, And thine

In ex__ile thy bosom shall still be my home, And thine

In ex__ile thy bosom shall still be my home, And thine

In ex__ile thy bosom shall still be my home, And thine

eyes make my cli__mate wher__e__ver we roam.

eyes make my cli__mate wher__e__ver we roam.

eyes make my cli__mate wher__e__ver we roam.

eyes make my cli__mate wher__e__ver we roam.

Gres

lentando

Gres *Gres* *Dim*

2^d VERSE.

To the gloom of the de - -sert, or cold rock - - y

To the gloom of the de - -sert, or cold rock - - y

To the gloom of the de - -sert, or cold rock - - y

To the gloom of the de - -sert, or cold rock - - y

pia

shore Where the eye of the stran-ger can haunt us no more,

shore Where the eye of the stranger can haunt us no more,

shore Where the eye of the stranger can haunt us no more,

shore Where the eye of the stran - -ger can haunt us no more,

h. Cres h. f p

I will fly with my Cou - lin, and think the rough wind Less

I will fly with my Coulin, and think the rough wind Less

I will fly with my Coulin, and think the rough wind Less

I will fly with my Coulin, and think the rough wind Less

h. h.

rude - - than the foes we leave frown - - ing be - - hind:-

rude - - than the foes we leave frown - - ing be - - hind:-

rude than the foes we leave frown - - ing be - - hind:-

rude than the foes we leave frown - - ing be - - hind:-

Cres

Cres Cres Dim

leptanda

AIR—*Coulin*.

I.

THO' the last glimpse of Erin with sorrow I see,
 Yet wherever thou art shall seem Erin to me ;
 In exile thy bosom shall still be my home,
 And thine eyes make my climate wherever we roam

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^a.

^a “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 *Coulines*, (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.

AIR—*The Summer is coming.*

I.

RICH and rare were the gems she wore*,
 And a bright gold ring on her wand she bore;
 But, oh! her beauty was far beyond
 Her sparkling gems and snow-white wand:

II.

“ Lady! dost thou not fear to stray,
 “ So lone and lovely, thro’ this bleak way?
 “ Are Erin’s sons so good or so cold
 “ As not to be tempted by woman or gold?”

III.

“ Sir Knight! I feel not the least alarm;
 “ No son of Erin will offer me harm:
 “ For, tho’ they love woman and golden store,
 “ Sir Knight! they love honour and virtue 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!

* 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 that 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.

Rich and rare were the gems she wore.

Moderate Time

Rich and rare were the gems she wore, And a bright gold

ring on her wand she bore; bore; But, oh! her beauty was far beyond Her

sparkling gems and snow-white wand. But oh her beauty was far beyond Her

sparkling gems and snow-white wand.

2^d VERSE.

1st 2^d

"La_dy! dost thou not fear to stray, So lone and lovely, thro' this bleak way? way? Are ERIN'S

sons so good or so cold As not to be tempted by woman or gold? Are ERIN'S sons so

good or so cold As not to be tempted by woman or gold?"

3^d VERSE.

p 1st 2^d

"Sir Knight! I feel not the least a_larm; No son of ERIN will offer me harm; Sir harm; For,

tho' they love woman and golden store, Sir Knight they love honour and vir_tue more! For

tho they love woman and gold-en store, Sir Knight! they love honour and vir-tue

4th VERSE.

more! On she went, and her maid-en smile In

safety light-ed her round the Green Isle; ^{1st} Isle; And blest for e-ver was she who re-

^{2^d}

lied Upon E-RIN'S honour and E-RIN'S pride! And blest for e-ver was she who re-

lied Upon E-RIN'S honour and E-RIN'S pride!

Rich and rare were the gems she wore, *Harmonized for four Voices.*

Moderato
Time

Piano introduction for the first system, featuring treble and bass staves with dynamic markings 'f' and 'p'.

1st Treble

Musical staff for the first Treble voice part.

Rich and rare were the gems she wore, And a

2nd Treble

Musical staff for the second Treble voice part.

Rich and rare were the gems she wore, And a

Tenor
or Alto lower

Musical staff for the Tenor or Alto voice part.

Rich and rare were the gems she wore, And a

Bass

Musical staff for the Bass voice part.

Rich and rare were the gems she wore, And a

Piano Forte
Accomp!

Piano accompaniment for the first system, featuring treble and bass staves.

Musical staff for the first Treble voice part in the second system.

bright gold ring on her wand she bore; But oh! her beauty was

Musical staff for the second Treble voice part in the second system.

bright gold ring on her wand she bore; But oh! her beau-ty was

Musical staff for the Tenor or Alto voice part in the second system.

bright gold ring on her wand she bore; But oh! her beauty was

Musical staff for the Bass voice part in the second system.

bright gold ring on her wand she bore; But oh! her beau-ty was

Piano accompaniment for the second system, featuring treble and bass staves.

far be_yond Her sparkling gems and snow-white wand But oh! her

far be_yond Her sparkling gems and snow-white wand But oh! her

far be_yond Her sparkling gems and snow-white wand But oh! her

far be_yond Her sparkling gems and snow-white wand But oh! her

for
beauty was far be_yond Her sparkling gems and snow-white wand.

beauty was far be_yond Her sparkling gems and snow-white wand.

beauty was far be_yond Her sparkling gems and snow-white wand.

beauty was far be_yond Her sparkling gems and snow-white wand.

Cres *p*

2^d VERSE.

“La _ _ dy! dost thou not fear to stray, So lone and love _ ly, thro’

“La _ _ dy! dost thou not fear to stray, So lone and love _ ly, thro’

“La _ _ dy! dost thou not fear to stray, So lone and love _ ly, thro’

“La _ _ dy! dost thou not fear to stray, So lone and love _ ly, thro’

this bleak way? Are E _ RIN’S sons so good or so cold As not to be

this bleak way? Are E _ RIN’S sons so good or so cold As not to be

this bleak way? Are E _ RIN’S sons so good or so cold As not to be

this bleak way? Are E _ RIN’S sons so good or so cold As not to be

tempted by woman or gold? Are ERIN'S sons so good or so cold As not to be

tempted by woman or gold? Are ERIN'S sons so good or so cold As not to be

tempted by woman or gold? Are ERIN'S sons so good or so cold As not to be

tempted by woman or gold? Are ERIN'S sons so good or so cold As not to be

The first system consists of four vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include accents (>) and fortissimo (f). The lyrics are: "tempted by woman or gold? Are ERIN'S sons so good or so cold As not to be".

tempted by woman or gold?"

tempted by woman or gold?"

tempted by woman or gold?"

tempted by woman or gold?"

The second system consists of four vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include piano (p) and a marking "Gres". The lyrics are: "tempted by woman or gold?".

As a beam o'er the face of the Waters may glow.

Pensively

Introduction in 3/4 time, marked *Pensively*. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Continuation of the piano introduction, marked *8va* and *loco Cres*. The treble clef part features a melodic line with some trills and triplets, while the bass clef part provides harmonic support.

As a beam o'er the face of the waters may glow, While the tide runs in

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a simple, lyrical style, and the piano accompaniment continues the rhythmic pattern from the introduction.

darkness and coldness below, So the cheek may be ting'd with a warm sunny

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment features some chordal textures and moving lines.

smile, Tho' the cold heart to ruin runs darkly the while.

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment includes some triplet figures and dynamic markings.

Piano accompaniment ending with dynamic markings *f*, *ff*, *pp*, and *p*. The piece concludes with a final chord in the bass and a melodic flourish in the treble.

As a beam o'er the face of the Waters may glow;

Harmonized for four Voices.

Pensively

8va loco Cres

1st Treble

As a beam o'er the face of the waters may glow, While the

2nd Treble

As a beam o'er the face of the waters may glow, While the

*Tenors
8. Notes lower*

As a beam o'er the face -- of the waters may glow, While the

Bass

As a beam o'er the face of the waters may glow, While the

*Piano Forte
Accomp.*

tide runs in darkness and coldness be low, So the cheek may be ting'd with a
 tide runs in darkness and coldness be low, So the cheek may be ting'd with a
 tide runs in dark_ness and coldness be low, So the cheek may be ting'd with a
 tide runs in dark_ness and coldness be low, So the cheek may be ting'd with a

warm sunny smile, Tho' the cold heart to ru_in runs darkly the while.
 warm sunny smile, Tho' the cold heart to ru_in runs darkly the while.
 warm sunny smile, Tho' the cold heart to ru_in runs darkly the while.
 warm sunny smile, Tho' the cold heart to ru_in runs darkly the while.

p *p* *f* *pp* *p*

2^d VERSE.

One fa - - tal re - mem - brance, one sor - row, that throws Its
 One fa - - tal re - mem - brance, one sor - row, that throws Its
 One fa - - tal re - - - mem - brance, one sor - row, that throws Its
 One fa - - - tal re - mem - brance, one sor - row, that throws Its

bleak shade a - - like o'er our joys and our woes, To which
 bleak shade a - - like o'er our joys and our woes, To which
 bleak shade a - - like o'er our joys and our woes, To which
 bleak shade a - like o'er our joys and our woes, To which

espress

life no - thing dark - er or bright - er can bring, For which

life nothing dark - er or bright - er can bring, For which

life nothing dark - er or bright - er can bring, For which

life no - thing dark - er or bright - er can bring, For which

Joy has no balm, and Af - flic - tion no sting:—

Joy has no balm, and Af - flic - tion no sting:—

Joy has no balm, and Af - flic - tion no sting:—

Joy has no balm, and Af - flic - tion no sting:—

for her master. She then went

AIR—*The Young Man's Dream.*

I.

AS a beam o'er the face of the waters may glow,
While the tide runs in darkness and coldness below,
So the cheek may be ting'd with a warm sunny smile,
Tho' the cold heart to ruin runs darkly the while.

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!

THERE IS NOT IN THIS WIDE WORLD.

AIR—*The Old Head of Denis.*

I.

THERE is not in this wide world a valley so sweet
 As that vale in whose bosom the bright waters meet^b
 Oh! the last rays of feeling and life must depart
 Ere the bloom of that valley shall fade from my heart!

II

Yet it *was* not that Nature had shed o'er the scene
 Her purest of crystal and brightest of green;
 'Twas *not* the soft magic of streamlet or hill;
 Oh! no—it was something more exquisite still:—

III.

'Twas that friends, the belov'd of my bosom, were near,
 Who made ev'ry 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 Ovoca! 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!

* "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.

^b The rivers Avon and Ovoca.

The meeting of the Waters.

*With
Expression*

There is not in the wide world a

valley so sweet As that vale in whose bosom the bright waters meet. Oh! the

last rays of feeling and life must depart Ere the bloom of that valley shall

lento fade from my heart! *Cres* Ere the bloom of that valley shall fade from my heart!