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# MOORE'S IRISH MELODIES.

With New Symphonies and Accompaniments for the Pianoforte.

*Elizabeth A. Puleo*

BOOK I, CONTAINING TWENTY MELODIES.

## The Young May Moon.

*Allegretto.*

(AIR,—“The Dandy, O.”)

PIANO.

*mf*

FIRST AND SECOND VERSES.

1. The young May moon is beam - ing, love, The glow - worm's lamp is gleam - ing, love, How  
2. Now all the world is sleep - ing, love, But the Sage, his star - watch keep - ing, love, And

*p*

*rit.*

*a tempo.*

sweet to rove Thro' Mor-na's grove, While the drow - sy world is dream - ing, love! Then a - wake! the heav'n's look  
I, whose star, More glo - rious far, Is the eye from that case - ment peep - ing, love. Then a - wake! till rise of

*cres.*

*rit.*

*p a tempo.*

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bright, my dear! 'Tis nev-er too late for de-light, my dear, And the best of all ways To  
 sun, my dear! The Sa-ge's glass we'll shun, my dear, Or, in watch-ing the flight Of

*cres.*

*rit.* *a tempo.*  
 length-en our days, Is to steal a few hours from the night, my dear!  
 bo-dies of light, He may hap-pen to take thee for one, my dear!

*rit.* *p a tempo.* *mf*

'Tis gone, and for eber.

(AIR—"Savournah Deelish.")

VOICE.

1. 'Tis gone, and for ev-er, the light we saw break-ing, Like  
 2. For high was thy hope, when those glo-ries were dart-ing A-

*Andante Affetuoso.*  
 PIANO. *p* *rit.* *p*

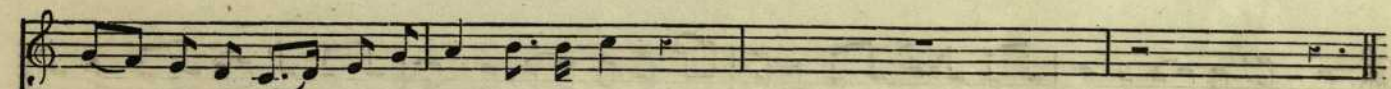
Heaven's first dawn o'er the sleep of the dead, When man, from the slum-ber of a-ges a-wa--king, Look'd  
 round thee, thro' all the gross clouds of the world, When truth from her fet-ters in-dig-nant-ly start-ing. At



up - ward, and bless'd the pure ray ere it fled! 'Tis gone, and the gleams it has left of its burn - ing, But  
 once, like a Sun - burst,\* her ban - ner un - fur'l'd. Oh, ne - ver shall earth see a mo - ment so splen - did! Ther,



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  
 then, had one Hymn of De - liv - er - ance blend - ed The tongues of all na - tions, how sweet had as - scend - ed The



dark - est of all, hap - less E - rin! o'er thee.  
 first note of Li - ber - ty, E - rin, from thee!



THIRD VERSE.



3. But shame on those ty - rants who en - vied the bless - ing! And shame on the light race, un -



\* The "Sunburst" was the fanciful name given by the ancient Irish to the Royal Banner.

## 'TIS GONE, AND FOR EVER (Continued).

- wor - thy its good, Who, at Death's reek - ing al - tar, like fu - ries ca - ress - ing The

young hope of Free - dom, bap - tiz'd it in blood. Then van - ish'd for e - ver that fair, sun - ny vi - sion, Which,

spite of the sla - vish, the cold heart's de - ri - sion, Shall long be re - mem - ber'd, pure, bright, and e - ly - sian, As

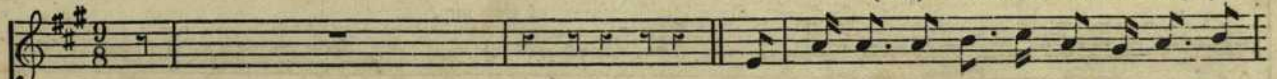
first it a - rose, my lost E - rin! on thee.

*p* *ritard.*

# One Bumper at Parting.

(AIR,—“Moll Roe in the Morning.”)

VOICE.



1. One bum-per at part-ing!—tho' ma-ny Have  
2. As on-ward we jour-ney, how pleasant To

PIANO.



cir-cled the board since we met, The full-est, the saddest of a-ny Re-mains to be crown'd by us yet. The  
pause and in-ha-bit a-while Those few sun-ny spots, like the pre-sent, That mid the dull wil-der-ness smile! But

sweet-ness that plea-sure has in it, Is al-ways so slow to come forth, That sel-dom, a-las, till the mi-nute It  
Time, like a pi-ti-less mas-ter, Cries "Onward!" and spurs the gay hours—Ah! ne-ver does Time tra-vel fast-er, Than

dies, do we know half its worth! But, oh! may our life's hap-py mea-sure } Be all of such moments made up; They're  
when his way lies a-mong flow'rs. But, come, may our life's hap-py mea-sure }

ONE BUMPER AT PARTING (Continued).

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

*mf*

This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "born on the bo-som of Pleasure, They die midst the tears of the cup." The piano part includes a dynamic marking of *mf* (mezzo-forte).

THIRD VERSE.

3. How bril- liant the sun look'd in sink - ing! The wa - ters be - neath him, how bright! Oh!

*mf*

This system contains the second line of music, labeled "THIRD VERSE." It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "3. How bril- liant the sun look'd in sink - ing! The wa - ters be - neath him, how bright! Oh!" The piano part includes a dynamic marking of *mf* (mezzo-forte).

trust me, the fare - well of drink - ing Should be like the fare - well of light. You

*p*

This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "trust me, the fare - well of drink - ing Should be like the fare - well of light. You" The piano part includes a dynamic marking of *p* (piano).

saw how he fin-ish'd, by dart-ing His beam o'er a deep bil-low's brim—So fill up, let's shine at our part-ing, In

This system contains the fourth line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "saw how he fin-ish'd, by dart-ing His beam o'er a deep bil-low's brim—So fill up, let's shine at our part-ing, In"

ONE BUMPER AT PARTING (Continued).

full li- quid gle - ry like him. And, oh! may our life's hap- py mea- sure Of mo- ments like this be made up; 'Twas

born on the bo- som of Pleasure, It dies mid the tears of the cup!

## Fly not Yet!

*Allegretto.*

PIANO.

1. Fly not yet; 'tis just the hour, When plea- sure, like the mid - night flow'r That scorns the eye of  
2. Fly not yet, the fount that play'd In times of old Thro' Ammon's shade, Tho' i - cy cold by

vul - gar light, Be - gins to bloom for sons of night, And maids who love the moon! 'Twas  
day it ran, Yet still, like souls of mirth, be - gan To burn when night was near; And

but to bless these hours of shade That beau - ty and the moon were made; 'Tis then their soft at -  
thus should woman's heart and looks At noon be cold as win - ter brooks, Nor kin - dle till the

- trac - tions glow - ing Set the tides and goblets flowing! Oh! stay, — Oh!... stay, —  
night re - turn - ing, Brings their genial hour for burning. 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.  
When did morn - ing e - ver break, And find such beam - ing eyes a - wake As those that spar - kle here!

# The Last Rose of Summer.

*Andante, con espressione.*

(AIR,—“Groves of Blarney.”)

PIANO.

Musical notation for the piano introduction, consisting of a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic marking. The melody in the treble clef is accompanied by a rhythmic pattern in the bass clef.

1. 'Tis the last rose of . . . . summer, Left bloom - ing a - lone; All her  
 2. I'll not leave thee, thou . . lone one, To pine on the stem; Since the

Musical notation for the first vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

love - ly com - panions Are fa - ded and gone; No  
 love - ly are sleeping, Go, sleep thou with them; Thus

Musical notation for the second vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with the same rhythmic pattern.

flow'r of her kin - dred, No rose - bud is nigh, . . . . . To re -  
 kind - ly I scat - ter Thy leaves o'er the bed, . . . . . Where thy

Musical notation for the third vocal line and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment concludes with a final chord.

## THE LAST ROSE OF SUMMER (Continued)

- flect back her blush-es, Or give sigh for sigh.  
mates of the gar-den Lie scent - less and dead.

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand piano part features a continuous eighth-note accompaniment pattern.

*dolce.* *rit.*

This system continues the piano accompaniment from the first system. It features a right-hand staff with triplets of eighth notes and a left-hand staff with a steady eighth-note accompaniment. The tempo marking *dolce.* (softly) is placed above the first staff, and *rit.* (ritardando) is placed above the second staff.

THIRD VERSE.

3. So soon may I..... fol-low, When friend - ships de - cay, And from

This system begins the third verse. It includes a vocal line and two piano accompaniment staves. The vocal line starts with a piano (*p*) dynamic marking. The piano accompaniment continues with the same eighth-note pattern as the previous systems.

Love's shin - ing cir-cle The gems drop a - - way! When

This system concludes the third verse. It features the vocal line and the piano accompaniment. The piano accompaniment continues with the eighth-note accompaniment pattern.

true hearts lie wither'd, And fond ones are flown,..... Oh,

who would in - - hab - it This bleak world a - - lone!

dolce. rit.

Believe me, if all those endearing young Charms.

*Andante Grazioso.*

(AIR,—"My Lodging is on the cold Ground.")

PIANO. p riten.

1. Be - lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to -  
 2. It is not while beau - ty and youth are thine own, And thy cheek's un-pro - fan'd by a

day,..... Wert to change by to-mor-row, and fleet in my arms, Like fai-ry gifts, fa-ding a-tear,..... That the fer-vour and faith of a soul can be known, To which time will but make thee more

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 two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note followed by quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *p* (piano) is placed below the piano staff.

way,..... Thou would'st still be a-dor'd, as this mo-ment thou art, Let thy love-li-ness fade as it dear!..... No, the heart that has tru-ly lov'd ne-ver for-gets, But as tru-ly loves on to the

The second system continues the vocal and piano parts. The vocal line has a similar rhythmic pattern. The piano accompaniment features a more active right hand with eighth-note patterns. A dynamic marking of *p* is present.

will;..... And a-round the dear ru-in, each wish of my heart Would en-twine it-self ver-dant-ly close,..... As the sun-flow-er turns on her god, when he sets, The same look which she turn'd when he

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings: *cres.* (crescendo), *mf* (mezzo-forte), and *p* (piano).

still.....  
rose.....

The fourth system concludes the piece. The vocal line has a few final notes. The piano accompaniment features a *p* (piano) marking and a *riten.* (ritardando) marking towards the end.

# Sublime was the Warning which Liberty spoke.

(AIR,—“The Black Joke.”)

VOICE.



1. Su - blime was the warn-ing which  
2. If the fame of our fa-thers, be -

PIANO.



Li - ber - ty spoke, And grand was the mo-ment when Spaniards a-woke In - to life and re-venge from the  
- queath'd with their rights, Give to coun - try its charm, and to home its de-lights, If de - ceit be a wound, and sus -

Con-que-ror's chain! Oh! Li - ber - ty! let not this spi - rit have rest, Till it moves like a breeze o'er the  
- pi-cion a stain, Then, ye men of I - be - ria! our cause is the same! And, oh! may his tomb want a

waves of the west, Give the light of your look to each sor - row-ing spot, Nor, oh! be the Sham-rock of  
tear and a name, Who would ask for a no - bler, a ho - li - er death, Than to turn his last sigh in - to

E-rin for-got, While you add to your gar-land the O-live of Spain!  
Vic-to-ry's breath, For the Sham-rock of E-rin and O-live of Spain!

*f* *mf* *rall.*

## THIRD AND FOURTH VERSES.

3. Ye Blakes and O' Don-nels, whose fa-thers re-sign'd The green hills of their youth, a-mong  
4. God pros-per the cause! oh, it can-not but thrive, While the pulse of one pa-tri-ot

*p*

stran-gers to find That re- pose which, at home, they had sigh'd for in vain, Breathe a  
heart is a- live, Its de- vo- tion to feel, and its rights to main- tain: Then how

*mf*

hope that the ma- gi- cal flame which you light, May be felt yet in E- rin, as  
saint- ed by sor- row its mar- tyrs will die! The fin- ger of glo- ry shall

*mf*

SUBLIME WAS THE WARNING WHICH LIBERTY SPOKE (Continued).

calm and as bright; And for - give e - ven Al - bion, while blush - ing she draws, Like a tru - ant, her sword, in the point where they lie; While, far from the foot - step of cow - ard or slave, The young spi - rit of Free - dom shall

long-sighted cause Of the Sham-rock of E - rin and O - live of Spain!  
shel - ter their grave Be - neath Sham-rocks of E - rin and O - lives of Spain!

Oft in the Stilly Night.

1. Oft in the stil - ly night, Ere  
2. When I re - mem - ber all the

slum - ber's chain has bound me, Fond mem' - ry brings the light Of o - ther days a - round me. The friends so link'd to - ge - ther I've seen a - round me fall, Like leaves in win - try wea - ther, I

smiles, the tears of boy-hood's years, The words of love then spo - - ken, The eyes that shone, now  
feel like one who treads a - lone, Some ban - quet hall de - sert - - ed, Whose lights are fled. whose

dimmed and gone, The cheer - ful hearts now bro - - ken!  
gar - land's dead, And all but he de - part - - ed! } Thus in the stil - ly night, Ere

slum - ber's chain has bound . . . me, Sad Mem' - ry brings the light of o - ther days a -

- round me.

*dolor.*

# Farewell! But, whenever you welcome the Hour.

*Andante espressivo.* (AIR,—"Moll Roome.")

PIANO. *p*

1. Fare - well!— but, when - ev - er you wel - come the hour, Which a - wa - kens the night - song of  
 2. And still on that evening, when plea - sure fills up To the high - est top spar - kle each

*f* *p* mirth in your bow'r, Then think of the friend, who once wel - comed it too, And for - got his own griefs to be  
 heart and each cup, Wher - e'er my path lies, be it gloom - y or bright, My soul, hap - py friends! shall be

*f* *cres.* hap - py with you. His griefs may re - turn— not a hope may re - main Of the  
 with you that night; Shall join in your rev - els, your sports, and your wiles, And re -

*f* *dim.* *ad lib.* *p a tempo.*

few that have brighten'd his path - way of pain—But he ne'er will for - get the short vi - sion, that threw Its en -  
- turn to me, beaming all o'er with your smiles! Too blest, if it tells me that, 'mid the gay cheer, Some kind

- chant - ment a - round him, while ling - 'ring with you!  
voice had mur - mur'd, "I wish he were here!"

*f* *dim.* *p* *dolce.*

## THIRD VERSE.

3. Let Fate do her worst, there are re - lics of joy, Bright dreams of the past, which she

*p*

*f* *p*

can - not de - stroy—Which come, in the night-time of sor - row and care, And bring back the fea - tures that

*p*

joy used to wear. Long, long be my heart with such me - mo - ries fill'd! Like the

vase, in which ros - es have once been dis - till'd, You may break, you may ru - in the vase, if you will, But the

scent of the ros - es will hang round it still!

*cres.*

*p*

*f* *dim.* *ad lib.* *p a tempo.*

*f* *dim.* *p a tempo.*

*p dolce.*

## The Minstrel Boy.

*Con spirito.* (AIR,—"The Moreen.")

PIANO. *mf*

1. The Min - strel Boy to the war is gone, In the ranks of death.... you'll find.... him; His  
 2. The Min - strel fell!— but the foe - man's chain Could not bring that proud.... soul un - - der; The

*p*

THE MINSTREL BOY (Continued).

fa - ther's sword he has gird - ed on, And his wild harp slung.... be - hind.... him.  
harp he lov'd ne'er spoke a - gain, For he tore its chords.... a - sun - - - der;

*f* "Land of song!" said the war - rior bard, *r* "Though all the world be - trays thee, *tenderly.* *One*  
And said, "No chains shall sul - ly thee, Thou soul of love and brav - e - ry! Thy

*mf*

*cres.* sword, at least, thy rights shall guard, *p* *One* faith - ful harp..... shall praise thee!"  
songs were made for the pure and free, They shall ne - ver sound.... in slav - e - ry."

*cres.* *p*

*mf*

# The Meeting of the Waters.\*

*Andante Moderato.*

(ARR.—"The Old Head of Dennis.")

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with a 'rall.' marking towards the end. The left hand provides a harmonic accompaniment. The piece is in G major and 6/8 time.

1. There is not in the wide world a val - ley so sweet As that vale in whose bo - som the  
 2. Yet it was not that Na - ture had shed o'er the scene, Her pur - est of crys - tal and

The first system of the song includes the vocal melody and piano accompaniment. The piano part is marked 'p' and features a steady accompaniment in the left hand.

bright wa - ters meet. Oh, the last rays of feel - ing and life must de - part, Ere the  
 bright - est of green; 'Twas not her soft ma - gic of stream - let or hill; Oh,

The second system of the song continues the vocal melody and piano accompaniment. The piano part maintains its accompaniment.

bloom of that val - ley shall fade from my heart! Ere the bloom of that val - ley shall  
 no, it was some - thing more ex - qui - site still: Oh! no, it was some - thing more

The third system of the song continues the vocal melody and piano accompaniment. The piano part is marked 'p'.

fade from my heart.  
 ex - qui - site still.

The final system of the song includes the vocal melody and piano accompaniment. The piano part is marked 'colla voce.' and 'p a tempo.' with a 'rit.' marking at the end.

\* "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

## THIRD AND FOURTH VERSES.

3. 'Twas that friends, the be-lov'd of my bo-som, were near, Who made ev'-ry dear scene of en-  
 4. Sweet vale of A-vo-ca! how calm could I rest In thy bo-som of shade, with the

-chant-ment more dear, And who felt how the best charms of Na-ture im-prove, When we  
 friends I love best, Where the storms that we feel in this cold world should cease, And our

*riten.*

see them re-flect-ed from looks that we love, When we see them re-flect-ed from  
 hearts, like thy wa-ters, be min-gled in peace! And our hearts, like thy wa-ters, be

*rall.*

looks that we love.  
 min-gled in peace!

*colla voce.* *p a tempo.* *rit.*

# Go where Glory waits Thee.

ATR.—"Maid of the Valley."

VOICE.

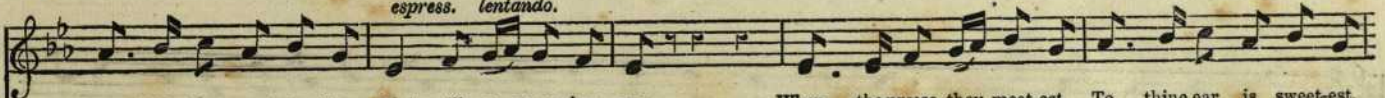


1. Go where glo - ry waits thee;
2. When, at eve, thou rov - est
3. When a - round thee, dy - ing,

PIANO.



*espress. lantando.*



But, while fame e-lates thee, Oh! still re-mem-ber me. When the praise thou meet-est To thine ear is sweet-est,  
 By the star thou lov-est, Oh! then re-mem-ber me. Think, when home re-turn-ing, Bright we've seen it burn-ing,  
 Au-tumn leaves are ly-ing, Oh! then re-mem-ber me; And at night, when gaz-ing On the gay hearth blaz-ing,



*espress. lantando.*

*a tempo.*

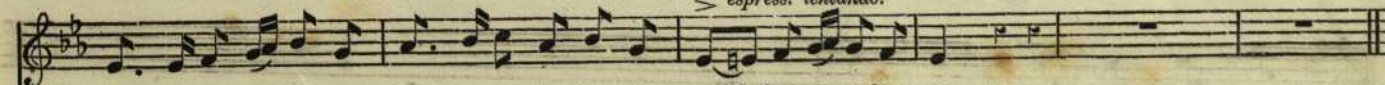


Oh! then re-mem-ber me. O-ther arms may press thee, Dearer friends ca-ress thee, All the joys that bless thee Sweet-er far may be;  
 Oh! then re-mem-ber me. Oft, as sum-mer clos-es, When thine eye re-pos-es On its ling'ring ros-es, Once so lov'd by thee,  
 Oh! still re-mem-ber me. Then should mu-sic, steal-ing All the soul of feel-ing, To thy heart ap-peal-ing, Draw one tear from thee;

*a tempo.*



*> espress. lantando.*



But when friends are near-est, And when joys are dear-est, Oh! then remember me.  
 Think of her who wove them, Her who made thee love them; Oh! then remember me.  
 Then let Mem-ry bring thee Strains I used to sing thee; Oh! then remember me.

*col. voce.*

*a tempo.*



# The Harp that once through Tara's Halls.

(AIR,—"Gramachree.")

VOICE.



1. The harp that once, thro' Ta - ra's halls, The  
2. No more to chiefs and la - dies bright The

*Andante Moderato.*

PIANO.



soul of Mu - sic shed, Now hangs as mute on Ta - ra's walls As if that soul were fled: So  
harp of Ta - ra swells; The chord, a - lone, that breaks at night, Its tale of ru - in tells: Thus

sleeps the pride of form - er days, So glo - ry's thrill is o'er, And hearts that once beat high for praise, Now  
Free - dom now so sel - dom wakes, The on - ly throb she gives, Is when some heart in - dig - nant breaks, To

feel that pulse no more!  
show that still she lives!

# Rich and rare were the Gems she wore.

VOICE.

*Moderato.*

PIANO.

*mf*

1. Rich and rare were the gems she wore, And a bright gold  
 2. "La - - dy, dost thou not fear to stray, So lone and

ring on her wand she bore; But, oh! her beau - - ty was  
 love - - ly thro' this bleak way? Are E - - - rin's sons..... so

far..... be - yond Her spark - - ling gems, and snow - - white  
 good or so cold, As not to be tempt - ed by wo - man or

wand, But oh! her beau - ty was far..... be - yond Her spark - ling  
 gold? Are E - - rin's sons..... so good or so cold, As not to be

gems, and snow - white wand.  
 tempt - ed by wo - man or gold?"

*mf* *dim.*

THIRD AND FOURTH VERSES.

3. "Sir Knight! I feel not the least a - larm, No son of  
 4. On she went, and her maid - - en smile In safe - - - ty

E - - rin will of - fer me harm; For, though they love wo - - man and  
light - - ed her round the Green Isle; And blest for e - - ver was

gold - - en store, Sir Knight! they love hon - our and vir - - - tue  
she who re - - lied On E - - - rin's hon - our and E - - - rin's

more! For, tho' they love wo - man and gold - - en store, Sir Knight! they love  
pride! And blest for e - ver was she who re - lied On E - - rin's


hon - our and vir - - tue more!"  
hon - our and E - - rin's pride!

*mf* *dim.*

# Love's Young Dream.

(AIR,—“The Old Woman.”)

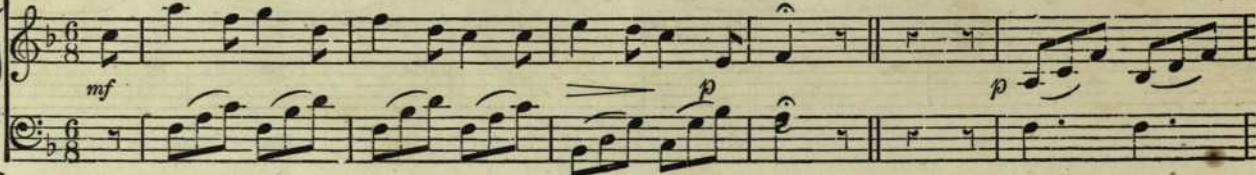
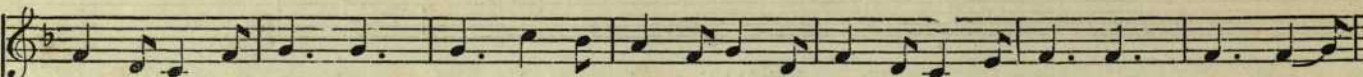
VOICER.



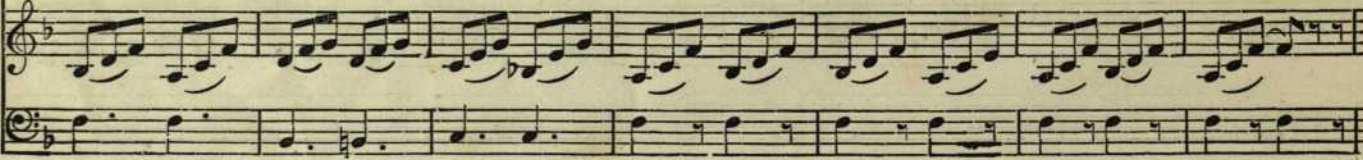
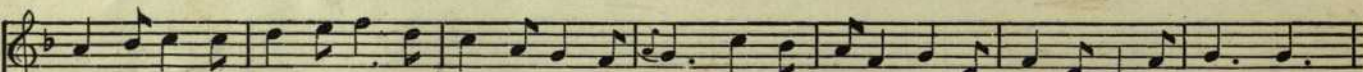
1. Oh! the days are gone, when  
2. Tho' the bard to pur - er  
3. Oh! that fai - ry form is

PIANO.


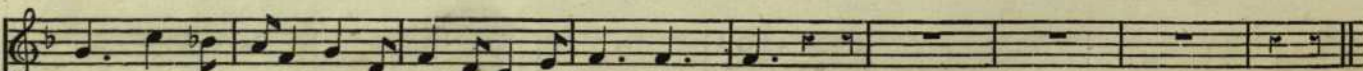
*Allegretto Moderato.*

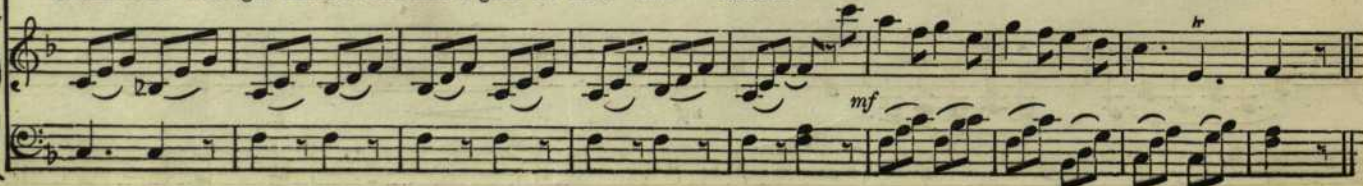
beau - ty bright My heart's chain wove; When my dream of life, from morn till night, Was love, still love! New  
fame may soar, When wild youth's past; Tho' he win the wise, who frown'd be-fore, To smile at last; He'll  
ne'er for - got, Which first love traced; Still it ling'ring haunts the green - est spot On mem' - ry's waste! 'Twas

hope may bloom, And days may come, Of mild - er, calm - er beam, But there's nothing half so sweet in life As love's young  
ne - ver meet A joy so sweet In all his noon of fame, As when first he sung to woman's ear His soul - felt  
o - dour fled As soon as shed; 'Twas morning's winged dream! 'Twas a light that ne'er can shine a - gain On life's dull

dream! Oh! there's nothing half so sweet in life As love's young dream!  
flame, And at ev'ry close, she blush'd to hear The one loved name!  
stream! Oh! 'twas light that ne'er can shine a - gain On life's dull stream!



# I saw from the Beach.

*Allegretto Moderato.*

(AIR,—"Miss Molly.")

PIANO.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Allegretto Moderato* and the dynamics are *p* (piano).

The vocal line for the first two lines of lyrics is written on a single staff. It features a melodic line with eighth and sixteenth notes, corresponding to the lyrics below.

1. I saw from the beach, when the morn - ing was shin - ing, A bark o'er the wa - ters move glo - rious - ly on; I  
2. Ah! such is the fate of our life's ear - ly promise, So pass - ing the spring - tide of joy we have known; Each

The piano accompaniment for the first two lines of lyrics consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamics are *p* (piano).

The vocal line for the next two lines of lyrics is written on a single staff. It features a melodic line with eighth and sixteenth notes, corresponding to the lyrics below. The tempo markings *riten.* and *a tempo.* are present above the staff.

came when the sun o'er that beach was de - clin - ing, The bark was still there, but the  
wave that we danc'd on at morn - ing ebbs from us, And leaves us, at eve, on the

The piano accompaniment for the next two lines of lyrics consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamics are *colla voce.* and *a tempo.*

The vocal line for the final two lines of lyrics is written on a single staff. It features a melodic line with eighth and sixteenth notes, corresponding to the lyrics below. The tempo marking *riten.* is present above the staff.

wa - ters were gone! I came when the sun o'er that beach was de - clin - ing, The  
bleak shore a - lone! Each wave that we danc'd on at morn - ing ebbs from us, And

The piano accompaniment for the final two lines of lyrics consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamics are *colla voce.*

I SAW FROM THE BEACH (Continued).

*a tempo.*

bark was still there, but the wa - ters were gone!  
 leaves us, at eve, on the bleak shore a - lone!

*a tempo.* *mf*

THIRD AND FOURTH VERSES.

3. Ne'er tell me of glo - ries, so - rene - ly a dorn - ing The close of our day, the calm eve of our night, Give me  
 4. Oh! who would not wel - come that mo - ment's re - turn - ing, When pas - sion first wak'd a new life thro' his frame, And his

*p*

*riten.* *a tempo.*

back, give me back the wild fresh - ness of Morn - ing, Her clouds and her tears are worth  
 soul, like the wood, that grows pre - cious in burn - ing, Gave out all its sweets to love's

*colla voce.* *a tempo.*

*riten.*

Ev' - ning's best light, Give me back, give me back the wild fresh - ness of Morn - ing, Her  
 ex - qui - site flame! And his soul, like the wood, that grows pre - cious in burn - ing, Gave

*colla voce.*

*a tempo.*

clouds and her tears are worth Ev'-ning's best light.  
out all its sweets to love's ex-qui-site flame!

*a tempo.* *mf*

THE LEGACY.

When in Death I shall calm recline.

*Moderato.* (AIR UNKNOWN.)

PIANO. *mf*

1. When in death I shall calm re-cline, Oh, bear my heart to my mis-tress dear;  
2. When the light of my song is o'er, Then take my harp to your an-cient hall;

*p*

Tell her it liv'd up-on smiles, and wine Of the bright-est hue, while it lin-ger'd here.  
Hang it up at that friend-ly door Where wea-ry tra-vel-lers love to call.\*

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

Bid her not shed one tear of sor-row, To sul-ly a heart so bril-liant and light; But  
Then if some Bard, who roams for-sa-ken, Re-vive its soft note in pass-ing a-long, Oh!

*dolce.* *mf*

balm-y drops of the red grape bor-row, To bathe the re-lic from morn till night.  
Let one thought of its mas-ter wa-ken, Your warm-est smile for the child of song.

*mf*

THIRD VERSE.

3. Keep this cup, which is now o'er-flow-ing, To grace your re-vel when I'm at rest;

*p*

Ne - ver, oh! ne - ver its balm be - stow - ing On lips that beau - ty hath sel - dom blest!

But when some warm de - vo - ted lo - ver To her he a - dores shall bathe its brim, Then,

*dolce.* *mf*

then my spi - rit a - round shall ho - ver, And hal - low each drop that foams for him.

*mf*

# Lesbia has a Beaming Eye.

*Allegretto.* (AIR,—"Nora Creina.")

PIANO, *mf* *rall.*

1. Les - bia has a beam - ing eye, But no one knows for whom it beam - eth; Right and left its  
 2. Les - bia wears a robe of gold, But all so close the nymph has laced it, Not a charm of

arrows fly, But what they aim at no one dream - eth. Sweeter 'tis to gaze up - on My  
 beauty's mould Pre - sumes to stay where na - ture placed it. Oh! my No - ra's gown for me, That

No - ra's lid, that sel - dom ris - es; Few her looks, but ev' - ry one, Like un - ex - pect - ed  
 floats as wild as moun - tain breez - es, Leav - ing ev' - ry beau - ty free To sink or swell as

light sur-pris - es! Oh, my No - ra Crei - na dear! My gen-tle, bash - ful No - ra Crei - na!  
 hea - ven pleas - es! Yes, my No - ra Crei - na dear! My sim-ple, grace - ful No - ra Crei - na!

Beau-ty lies In ma - ny eyes, But love in yours, my No - - ra Crei - - na!  
 Na-ture's dress Is love-li - ness, The dress you wear, my No - - ra Crei - - na!

*mf* *sf*

THIRD VERSE.

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

## LESBIA HAS A BEAMING EYE.

they're de-sign'd To daz - zle mere - ly, or to wound us? Pillow'd on my No - ra's heart, In

sa - fer slum - ber love re - pos - es;— Bed of peace! whose rough - est part Is but the crump - ling

of the ros - es! Oh, my No - ra Crei - na dear! My mild, my art - less No - ra Crei - na!

Wit, though bright, Has not the light That warms your eyes, my No - - ra Crei - - na!

*mf*

# I saw thy Form.

(ATR.—"Domhnall.")

VOICE.



1. I saw... thy form in youth-ful prime, Nor  
2. As streams, that run o'er gold-en mines, With

*Andante Affettuoso.*

PIANO.



thought that pale de - cay.... Would steal be - fore the steps of time, And waste its bloom a - way,... Mary;  
mo - dest mur-mur glide,... Nor seem to know the wealth that shines With - in their gen - tle tide,... Mary;

Yet still thy fea - tures wore that light... Which fleets not with..... the breath,... And life ne'er look'd more  
So, veil'd be - neath a sim - ple guise, Thy ra - dant ge - - nius shone,... And that which charm'd all

pure - ly bright Than in thy smile of death,... Mary!  
o - ther eyes Seem'd worthless in thy own,..... Mary!

## THIRD VERSE.

3 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,..... Ma - ry!

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 - mem - ber thee,..... Mary!

# Eveleen's Bower.

*Andante con espressione.*

*Air unknown.*

PIANO.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano dynamic marking (*p*) is present at the beginning.

1. Oh! weep for the hour, When to E - ve - leen's bow'r The  
2. The white snow lay On the nar - row path - - way, When the

The first two lines of the song are set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part includes a *p legato* marking. The lyrics are printed below the vocal line.

Lord of the Val-ley with false vows came; The moon hid her light From the  
Lord of the Val-ley cross'd o - - ver the moor; And ma - ny a deep print On the

The third line of the song is set to music. The piano accompaniment features a *stacc.* marking. The lyrics are printed below the vocal line.

heavens that night, And wept be - hind the clouds o'er the maid - en's shame. The  
white snow's tint, Show'd the track of his foot - step to E - ve - leen's door. The

The fourth line of the song is set to music. The piano accompaniment continues with chords and single notes. The lyrics are printed below the vocal line.

## EVELEEN'S BOWER (Continued).

clouds past soon From the chaste cold moon, And heav'n smil'd a - gain with her  
next sun's ray Soon melt - ed a - way Ev' - ry trace on the path where the

*p legato.* *stacc.*

ves - tal flame; But none will see the day When the clouds shall pass a - way, Which that dark hour left up - on  
false Lord came; But there's a light a - bove, Which a - lone can re - move That stain up - on the snow of fair

E - ve - leen's fame.  
E - ve - leen's fame.

*mp* *mf*