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The Meeting of the Waters. Old Irish Melody

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OLD IRISH MELODY.

Words by THOMAS MOORE.

Arranged for S.A.T.B. by THOMAS F. DUNHILL.

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Andante sostenuto.

SOPRANO. *p* There is not in the wide world a val - ley so sweet As that

ALTO. *p* There is not in the wide world a val - ley so sweet As that

TENOR. *p* There is not in the wide world a val - ley so . . sweet As that

BASS. *p* There is not in the wide world a val - ley so sweet As that

Andante sostenuto.

(For practice only.)

vale in whose bo - som the bright wa - ters meet, Oh! the last rays of feel - ing and

vale in whose bo - som the bright wa - ters meet, Oh! the last rays of feel - ing and

vale in whose bo - som the bright wa - ters meet, Oh! the last rays of feel - ing and

vale in whose bo - som the bright wa - ters meet, Oh! the last rays of feel - ing and

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The Musical Times, No. 838.

(1)

C

life must de - part, Ere the bloom of that val - ley shall fade from my heart, ere the

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life must de - part, Ere the bloom of that val - ley shall fade from my heart, ere the

life must de - part, Ere the bloom of that val - ley shall fade from my heart, ere the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: 'life must de - part, Ere the bloom of that val - ley shall fade from my heart, ere the'. The music is marked with a piano (*p*) dynamic.

bloom of that val - ley shall fade from my heart. Yet it was not that Na - ture had

bloom of that val - ley shall fade from my heart. Yet it was not that Na - ture had

bloom of that val - ley shall fade from my heart. Yet it was not that Na - ture had

bloom of that val - ley shall fade from my heart. Yet it was not that Na - ture had

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'bloom of that val - ley shall fade from my heart. Yet it was not that Na - ture had'. The music is marked with a mezzo-forte (*mf*) dynamic.

shed o'er the scene Her pu - rest of crys - tal and bright - est of green ; 'Twas

shed o'er the scene Her pu - rest of crys - tal and bright - est of green ; 'Twas

shed o'er the scene Her pu - rest of crys - tal and bright - est of green ; 'Twas

shed o'er the scene Her pu - rest of crys - tal and bright - est of green ; 'Twas

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is written for a grand piano with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are repeated on each vocal staff. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand.

not the soft mag - ic of stream - let or rill, Oh ! no— it was some - thing more

not the soft mag - ic of stream - let or rill, Oh ! no— it was some - thing more

not the soft mag - ic of stream - let or rill, Oh ! no— it was something more

not the soft mag - ic of stream - let or rill, Oh ! no— it was something more

The second system of the musical score continues the vocal and piano parts. It follows the same format as the first system, with four vocal staves and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano part continues the melody and accompaniment from the first system.

ex - quis - ite still, oh ! no— it was something more ex - quis - ite still. 'Twas that

ex - quis - ite still, oh ! no— it was something more ex - quis - ite still. 'Twas that

ex - quis - ite still, oh ! no— it was something more ex - quis - ite still.

ex - quis - ite still, oh ! no— it was something more ex - quis - ite still.

friends, the be - lov'd of my bo - som, were near, Who made ev - 'ry dear scene of en -

friends, the be - lov'd of my bo - som, were near, Who made ev - 'ry dear scene of en -

Friends, the be - lov'd of my bo - som, were near, Who made ev - 'ry dear scene . . of en -

'Twas that friends of my bo - som, were near, Who made ev - 'ry dear scene . . of en -

- chant-ment more dear, And who felt how the best charms of Na-ture im-prove, When we

- chant-ment more dear, And who felt how the best charms of Na-ture im-prove, When we

- chant-ment more dear, And who felt how the best charms of Na-ture im-prove, When we

- chant-ment more dear, And who felt how the best charms of Na-ture im-prove, When we

The first system of the musical score consists of four vocal staves and a grand piano accompaniment. The vocal parts are arranged in four parts (Soprano, Alto, Tenor, Bass) and each has a line of lyrics. The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "- chant-ment more dear, And who felt how the best charms of Na-ture im-prove, When we". The piano part features a steady accompaniment with some melodic lines.

see them re-flect-ed from looks that we love, when we see them re-flect-ed from

see them re-flect-ed from looks that we love, when we see them re-flect-ed from

see them re-flect-ed from looks that we love, when we see them re-flect-ed from

see them re-flect-ed from looks that we love, when we see them re-flect-ed from

The second system of the musical score continues the vocal and piano parts. The lyrics are: "see them re-flect-ed from looks that we love, when we see them re-flect-ed from". The piano part continues with a similar accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4.

looks that we love. How calm could I rest In thy

looks . . that we love. How calm could I rest In thy

looks . . that we love. *p dolce.* Sweet vale of A - vo - ca ! how calm could I rest In thy

looks that we love. How calm could I rest In thy

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano part is in bass clef with the same key signature. The lyrics are: 'looks that we love. How calm could I rest In thy', 'looks . . that we love. How calm could I rest In thy', 'looks . . that we love. *p dolce.* Sweet vale of A - vo - ca ! how calm could I rest In thy', and 'looks that we love. How calm could I rest In thy'. The piano part provides a harmonic foundation with chords and moving lines.

bo - som of shade, with the friends I love best, Where the storms that we feel in this

bo - som of shade, with the friends I love best, Where the storms that we feel in this

bo - som of shade, with the friends I love best, Where the storms that we feel in this

bo - som of shade, with the friends I love best, Where the storms that we feel in this

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano part is in bass clef with the same key signature. The lyrics are: 'bo - som of shade, with the friends I love best, Where the storms that we feel in this', 'bo - som of shade, with the friends I love best, Where the storms that we feel in this', 'bo - som of shade, with the friends I love best, Where the storms that we feel in this', and 'bo - som of shade, with the friends I love best, Where the storms that we feel in this'. The piano part features a more active accompaniment with moving lines and chords, marked with 'cres.' (crescendo).

poco rit. *f* *a tempo.* *pp* *mf*

cold world should cease, And our hearts, like thy wa-ters, be min-gled in peace, and our

poco rit. *f* *a tempo.* *pp* *mf*

cold world should cease, And our hearts, like thy wa-ters, be min - gled in peace, and our

poco rit. *f* *a tempo.* *pp* *mf*

cold world should cease, And our hearts, like thy wa-ters, be min-gled in peace, and our

poco rit. *f* *a tempo.* *pp* *mf*

cold world should cease, And our hearts, like thy wa-ters, be min-gled in peace, and our

pp *rit.*

hearts, like thy wa-ters, be min-gled in peace.

pp *rit.*

hearts, like thy wa-ters, be min - - - gled in peace. . . .

pp

hearts, like thy wa-ters, be min - - - gled in peace. . . .

pp *rit.*

hearts, like thy wa-ters, be min-gled in peace, in peace. . . .

pp *rit.*

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