



By that Lake,  
whose gloomy shore

AIR: THE BROWN IRISH GIRL

michael wílliam Balfe  
(1808-1870)

**Michael William Balfe** (1808-1870) was born in Dublin, Ireland, and studied music in Ireland and London. At age 16, he became violinist in the Drury Lane orchestra and was celebrated as a singer throughout the region. His patron, Count Mazzara, took him to Italy, where he studied composition in Rome and Milan. His first dramatic piece was produced in Milan in 1826. He sang at the Paris Italian Opera and in Italian theaters until 1835, also producing several Italian operas, and sang in New York City in 1834. He returned to England and was a successful composer of English operas, at times residing in Paris and Vienna. He retired in 1864 and died in Rowney Abbey, Hertfordshire. His compositions include a number of operas, cantatas, glees, and part-songs.

By that lake whose gloomy shore \*  
Skylark never warbles o'er, \*\*  
Where the cliff hangs high and steep,  
Young Saint Kevin stole to sleep.  
"Here, at least," he calmly said,  
"Woman ne'er shall find my bed."  
Ah! the good Saint little knew  
What that wily sex can do.

'Twas from Kathleen's eyes he flew,  
Eyes of most unholy blue!  
She had loved him well and long,  
Wished him hers, nor thought it wrong.  
Wheresoe'er the saint would fly,  
Still he heard her light foot nigh;  
East or west, where'er he turned,  
Still her eyes before him burned.

On the bold cliff's bosom cast,  
Tranquil now he sleeps at last;  
Dreams of heaven, 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.

Fearless she had tracked 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.

Glendalough, thy gloomy wave  
Soon was gentle Kathleen's grave!  
Soon the Saint (yet ah! too late)  
Felt her love, and mourned her fate.  
When he said, "Heaven rest her soul!"  
Round the lake light music stole;  
And her ghost was seen to glide,  
Smiling o'er the fatal tide.

Thomas Moore (1779–1852)

\* 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, Colgan, etc.  
—notes from *Irish Melodies*.

# By that lake, whose gloomy shore

M. W. Balfe

Moderato assai quasi Andante

Piano

*p* *cresc.*

S  
A  
T  
B

*mf* >

By that lake whose gloom - y shore Sky - lark nev - er war - bles o'er, Where the

Pno.

*p*



# By that lake, whose gloomy shore

7

S cliff hangs high and steep, Young Saint Kevin stole to sleep. "Here, at least," he calmly said, "Woman

A cliff hangs high and steep, Young Saint Kevin stole to sleep. "Here, at least," he calmly said, "Woman

T cliff hangs high and steep, Young Saint Kevin stole to sleep. "Here, at least," he calmly said, "Woman

B cliff hangs high and steep, Young Saint Kevin stole to sleep. "Here, at least," he calmly said, "Woman

Pno.

10

S ne'er shall find my bed." Ah! the good Saint little knew What that wily sex can do; Ah! the

A ne'er shall find my bed." Ah! the good Saint little knew What that wily sex can do; Ah! the

T ne'er shall find my bed." Ah! the good Saint little knew What that wily sex can do; Ah! the

B ne'er shall find my bed." Ah! the good Saint little knew What that wily sex can do; Ah! the

Pno.

# By that lake, whose gloomy shore

13

S *cresc.*  
good Saint lit - tle knew What that wil - y sex can do.

A *cresc.*  
good Saint lit - tle knew What that wil - y sex can do.

T *cresc.*  
good Saint lit - tle knew What that wil - y sex can do.

B *cresc.*  
good Saint lit - tle knew What that wil - y sex can do.

Pno. *p* *cresc.* *mf*

16

S

A

T

B

Pno. *p* *cresc.*

# By that lake, whose gloomy shore

20 *mf* >

S 'Twas from Kath - leen's eyes he flew, Eyes of most un - ho - ly blue! She had

A 'Twas from Kath - leen's eyes he flew, Eyes of most un - ho - ly blue! She had

T 'Twas from Kath - leen's eyes he flew, Eyes of most un - ho - ly blue! She had

B 'Twas from Kath - leen's eyes he flew, Eyes of most un - ho - ly blue! She had

Pno. *p*

23

S lov'd him well and long, Wish'd him hers, nor thought it wrong. Where-so-e'er the saint would fly, Still he

A lov'd him well and long, Wish'd him hers, nor thought it wrong. Where-so-e'er the saint would fly, Still he

T lov'd him well and long, Wish'd him hers, nor thought it wrong. Where-so-e'er the saint would fly, Still he

B lov'd him well and long, Wish'd him hers, nor thought it wrong. Where-so-e'er the saint would fly, Still he

Pno.

# By that lake, whose gloomy shore

26

S heard her light foot nigh; East or west, wher-e'er he turn'd, Still her eyes be - fore him burn'd; East or

A heard her light foot nigh; East or west, wher-e'er he turn'd, Still her eyes be - fore him burn'd; East or

T heard her light foot nigh; East or west, wher-e'er he turn'd, Still her eyes be - fore him burn'd; East or

B heard her light foot nigh; East or west, wher-e'er he turn'd, Still her eyes be - fore him burn'd; East or

Pno. *p*

29

S west, wher - e'er he turn'd, Still her eyes be - fore him burn'd.

A west, wher - e'er he turn'd, Still her eyes be - fore him burn'd.

T west, wher - e'er he turn'd, Still her eyes be - fore him burn'd.

B west, wher - e'er he turn'd, Still her eyes be - fore him burn'd.

Pno. *p* *cresc.* *mf*

## By that lake, whose gloomy shore

32

S

A

T

B

Pno.

*p*

*cresc.*

36

S

A

T

B

Pno.

*mf* >

On the bold cliff's bos - om cast, Tran - quil now he sleeps at last; Dreams of

*mf* >

On the bold cliff's bos - om cast, Tran - quil now he sleeps at last; Dreams of

*mf* >

On the bold cliff's bos - om cast, Tran - quil now he sleeps at last; Dreams of

*mf* >

On the bold cliff's bos - om cast, Tran - quil now he sleeps at last; Dreams of

*p*

The image shows a page of a musical score for a vocal quartet and piano. The page is numbered 8 and has the title 'By that lake, whose gloomy shore'. The score is divided into two systems. The first system starts at measure 32 and features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves are currently empty. The piano part begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second system starts at measure 36 and includes the vocal lines with lyrics. The lyrics are: 'On the bold cliff's bos - om cast, Tran - quil now he sleeps at last; Dreams of'. The vocal parts are marked with a mezzo-forte (*mf*) dynamic and an accent (>). The piano accompaniment continues with a piano (*p*) dynamic.



# By that lake, whose gloomy shore

39

S  
heav'n, nor thinks that e'er Wom-an's smile can haunt him there. But nor earth nor heav'n is free From her

A  
heav'n, nor thinks that e'er Wom-an's smile can haunt him there. But nor earth nor heav'n is free From her

T  
heav'n, nor thinks that e'er Wom-an's smile can haunt him there. But nor earth nor heav'n is free From her

B  
heav'n, nor thinks that e'er Wom-an's smile can haunt him there. But nor earth nor heav'n is free From her

Pno.

42

S  
pow'r, if fond she be: *p* E-ven now, while calm he sleeps, Kath-leen o'er him leans and weeps; *mf* > E - ven

A  
pow'r, if fond she be: *p* E-ven now, while calm he sleeps, Kath-leen o'er him leans and weeps; *mf* > E - ven

T  
pow'r, if fond she be: *p* E - ven now, while calm he sleeps, Kath-leen o'er him leans and weeps; *mf* > E - ven

B  
pow'r, if fond she be: *p* E - ven now, while calm he sleeps, Kath-leen o'er him leans and weeps; *mf* > E - ven

Pno.

## By that lake, whose gloomy shore

45

S *cresc.*  
now, while calm he sleeps, Kath - leen o'er him leans and weeps.

A *cresc.*  
now, while calm he sleeps, Kath - leen o'er him leans and weeps.

T *cresc.*  
now, while calm he sleeps, Kath - leen o'er him leans and weeps.

B *cresc.*  
now, while calm he sleeps, Kath - leen o'er him leans and weeps.

Pno. *p cresc. mf*

48

S

A

T

B

Pno. *p cresc.*

# By that lake, whose gloomy shore

52 *mf* >

S Fear - less she had track'd his feet To this rock - y, wild re - treat; And when

A Fear - less she had track'd his feet To this rock - y, wild re - treat; And when

T Fear - less she had track'd his feet To this rock - y, wild re - treat; And when

B Fear - less she had track'd his feet To this rock - y, wild re - treat; And when

Pno. *p*

55

S morn - ing met his view, Her mild glanc-es met it too. Ah, your saints have cru - el hearts! Stern-ly

A morn - ing met his view, Her mild glanc-es met it too. Ah, your saints have cru - el hearts! Stern-ly

T morn - ing met his view, Her mild glanc-es met it too. Ah, your saints have cru - el hearts! Stern-ly

B morn - ing met his view, Her mild glanc-es met it too. Ah, your saints have cru - el hearts! Stern-ly

Pno.

# By that lake, whose gloomy shore

58

S from his bed he starts, And with rude, re - pul - sive shock, Hurls her from the beet - ling rock; And with *mf* >

A from his bed he starts, And with rude, re - pul - sive shock, Hurls her from the beet - ling rock; And with *mf* >

T from his bed he starts, And with rude, re - pul - sive shock, Hurls her from the beet - ling rock; And with *mf* >

B from his bed he starts, And with rude, re - pul - sive shock, Hurls her from the beet - ling rock; And with *mf* >

Pno. *p*

61

S rude, re - pul - sive shock, Hurls her from the beet - ling rock. *cresc.*

A rude, re - pul - sive shock, Hurls her from the beet - ling rock. *cresc.*

T rude, re - pul - sive shock, Hurls her from the beet - ling rock. *cresc.*

B rude, re - pul - sive shock, Hurls her from the beet - ling rock. *cresc.*

Pno. *p* *cresc.* *mf*

# By that lake, whose gloomy shore

64

S  
A  
T  
B

Pno.

*p* *cresc.*

68

S  
A  
T  
B

Pno.

*mf* *>* *mf* *>* *mf* *>* *mf* *>*

Glen - da - lough, thy gloom - y wave Soon was gen - tle Kath - leen's grave! Soon the  
Glen - da - lough, thy gloom - y wave Soon was gen - tle Kath - leen's grave! Soon the  
Glen - da - lough, thy gloom - y wave Soon was gen - tle Kath - leen's grave! Soon the  
Glen - da - lough, thy gloom - y wave Soon was gen - tle Kath - leen's grave! Soon the

## By that lake, whose gloomy shore

71

S Saint (yet ah! too late) Felt her love, and mourn'd her fate. When he said, "Heav'n rest her soul!" Round the

A Saint (yet ah! too late) Felt her love, and mourn'd her fate. When he said, "Heav'n rest her soul!" Round the

T Saint (yet ah! too late) Felt her love, and mourn'd her fate. When he said, "Heav'n rest her soul!" Round the

B Saint (yet ah! too late) Felt her love, and mourn'd her fate. When he said, "Heav'n rest her soul!" Round the

Pno.

74

S lake light mu - sic stole; And her ghost was seen to glide, Smil - ing o'er the fa - tal tide; And her

A lake light mu - sic stole; And her ghost was seen to glide, Smil - ing o'er the fa - tal tide; And her

T lake light mu - sic stole; And her ghost was seen to glide, Smil - ing o'er the fa - tal tide; And her

B lake light mu - sic stole; And her ghost was seen to glide, Smil - ing o'er the fa - tal tide; And her

Pno.

# By that lake, whose gloomy shore

15

77 *cresc.*  
S ghost was seen to glide, Smil - ing o'er the fa - tal tide.

A *cresc.*  
A ghost was seen to glide, Smil - ing o'er the fa - tal tide.

T *cresc.*  
T ghost was seen to glide, Smil - ing o'er the fa - tal tide.

B *cresc.*  
B ghost was seen to glide, Smil - ing o'er the fa - tal tide.

77 *p* *cresc.* *mf*  
Pno. *p* *cresc.* *mf*

Detailed description: This is a musical score for a voice and piano piece, measures 77-80. The score is written in G major (one sharp) and 4/4 time. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), and a piano accompaniment (Pno.). The lyrics for all parts are: "ghost was seen to glide, Smil - ing o'er the fa - tal tide." The vocal parts are in treble clef (Soprano, Alto, Tenor) and bass clef (Bass). The piano accompaniment is in grand staff. The score includes dynamic markings: *p* (piano) at the start of measure 77, *cresc.* (crescendo) in measures 78 and 79, and *mf* (mezzo-forte) at the start of measure 80. The piece concludes with a fermata over the final note of measure 80.

J. Alfred Novello  
(1859)

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