



it is not the tear

AIR: THE SIXPENCE

michael wílliam Balfe
(1808-1870)

it is not the tear

M. W. Balfe

Andantino mosso

Piano

S
It is not the tear at this moment shed, When the cold turf has just been laid

A
It is not the tear at this moment shed, When the cold turf has just been laid

T
It is not the tear at this moment shed, When the cold turf has just been laid

B
It is not the tear at this moment shed, When the cold turf has just been laid

Pno.



it is not the tear

8

S o'er him, That can tell how be - lov'd was the friend that's fled, Or how

A o'er him, That can tell how be - lov'd was the friend that's fled, Or how

T o'er him, That can tell how be - lov'd was the friend that's fled, Or how

B o'er him, That can tell how be - lov'd was the friend that's fled, Or how

Pno.

11

S deep in our hearts we de - plore him. 'Tis the tear, thro' man - y a

A deep in our hearts we de - plore him. 'Tis the tear, thro' man - y a long

T deep in our hearts we de - plore him. 'Tis the tear, thro' man - y a

B deep in our hearts we de - plore him. 'Tis the tear, thro' man - y a

Pno.

it is not the tear

14

S long — day — wept, Thro' a life — by his loss all shad - ed; 'Tis the

A — day — wept, Thro' a life by his loss all shad - ed; 'Tis the

T long day — wept, Thro' a life by his loss all shad - ed; 'Tis the

B long day wept, Thro' a life by his loss all shad - ed; 'Tis the

Pno.

17

S *dim.* sad — re - mem - brance, fond - ly kept, *p* When all light - er — griefs have fad - ed.

A *dim.* sad — re - mem - brance, fond - ly kept, *p* When all light - er griefs have fad - ed.

T *dim.* sad re - mem - brance, fond - ly kept, *p* When all light - er — griefs have fad - ed.

B *dim.* sad re - mem - brance, fond - ly kept, *p* When all light - er griefs have fad - ed.

Pno.

it is not the tear

S Oh! — thus — shall we mourn; and his mem - 'ry's light, Kept a - live in our hearts, will im -

A Oh! thus shall we mourn; and his mem - 'ry's light, Kept a - live in our hearts, will im -

T Oh! thus shall we mourn; and his mem - 'ry's light, Kept a - live in our hearts, will im -

B Oh! thus shall we mourn; and his mem - 'ry's light, Kept a - live in our hearts, will im -

Pno.

S prove them, For — worth — shall look fair - er, and truth more bright, When we

A prove them, For worth shall look fair - er, and truth more bright, When we

T prove them, For worth shall look fair - er, and truth more bright, When we

B prove them, For worth shall look fair - er, and truth more bright, When we

Pno.

it is not the tear

27

S think how he liv'd but to love them. And, as bur - ied saints the

A think how he liv'd but to love them. And, as bur - ied saints the grave

T think how he liv'd but to love them. And, as bur - ied saints the

B think how he liv'd but to love them. And, as bur - ied saints the

Pno.

30

S grave per - fume, Where fade - less they've long been ly - ing, So our

A per - fume, Where fade - less they've long been ly - ing, So our

T grave per - fume, Where fade - less they've long been ly - ing, So our

B grave per - fume, Where fade - less they've long been ly - ing, So our

Pno.

it is not the tear

33 *dim.* *p*
S hearts shall bor - row a sweet - 'ning bloom From the im - age he left there in dy - ing!

dim. *p*
A hearts shall bor - row a sweet - 'ning bloom From the im - age he left there in dy - ing!

dim. *p*
T hearts shall bor - row a sweet - 'ning bloom From the im - age he left there in dy - ing!

dim. *p*
B hearts shall bor - row a sweet - 'ning bloom From the im - age he left there in dy - ing!

Pno. 33

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line begins with a measure marked '33' and contains the lyrics: 'hearts shall borrow a sweetening bloom From the image he left there in dying!'. The vocal lines are marked with 'dim.' (diminuendo) and 'p' (piano). The piano accompaniment (Pno.) is on the bottom staff, also starting at measure 33, and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

J. Alfred Novello
(1859)

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.

It is not the tear at this moment shed,
When the cold turf has just been laid o'er him,
That can tell how beloved was the friend that's fled,
Or how deep in our hearts we deplore him.
'Tis the tear, through many a long day wept,
Thro' a life by his loss all shaded;
'Tis the sad remembrance, fondly kept,
When all lighter griefs have faded.

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

Thomas Moore (1779–1852)

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