



though the last glimpse of erin

AIR: COULIN

michael william balfe
(1808-1870)

Larghetto

S *p* Tho' the last glimpse of E - rin with sor - row I see, Yet wher -

A *p* Tho' the last glimpse of E - rin with sor - row I see, Yet wher -

T *p* Tho' the last glimpse of E - rin with sor - row I see, Yet wher -

B *p* Tho' the last glimpse of E - rin with sor - row I see, Yet wher -

Larghetto

Piano *f* *pp*

though the last glimpse of erin

6

S
ev - - - er thou art shall seem E - rin to me; In

A
ev - - - er thou art shall seem E - rin to me; In

T
ev - - - er thou art shall seem E - rin to me; In

B
ev - - - er thou art shall seem E - rin to me; In

Pno.

10

S
ex - ile thy bos - om shall still be my home, And thine

A
ex - ile thy bos - om shall still be my home, And thine

T
ex - ile thy bos - om shall still be my home, And thine

B
ex - ile thy bos - om shall still be my home, And thine

Pno.

though the last glimpse of erin

14

S eyes make my cli - mate wher - ev - er we roam.

A eyes make my cli - mate wher - ev - er we roam.

T eyes make my cli - mate wher - ev - er we roam.

B eyes make my cli - mate wher - ev - er we roam.

Pno.

18

S To the gloom of some des - ert or cold rock - y shore, Where the

A To the gloom of some des - ert or cold rock - y shore, Where the

T To the gloom of some des - ert or cold rock - y shore, Where the

B To the gloom of some des - ert or cold rock - y shore, Where the

Pno. *f* *pp*

though the last glimpse of erin

23

S eye of the stran - ger can haunt us no more, I will

A eye of the stran - ger can haunt us no more, I will

T eye of the stran - ger can haunt us no more, I will

B eye of the stran - ger can haunt us no more, I will

Pno.

27

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

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

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

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

Pno.

though the last glimpse of erin

31

S rude than the foes we leave frown - ing be - hind.

A rude than the foes we leave frown - ing be - hind.

T rude than the foes we leave frown - ing be - hind.

B rude than the foes we leave frown - ing be - hind.

Pno.

35

S And I'll gaze on thy gold hair as grace - ful it wreathes, And

A And I'll gaze on thy gold hair as grace - ful it wreathes, And

T And I'll gaze on thy gold hair as grace - ful it wreathes, And

B And I'll gaze on thy gold hair as grace - ful it wreathes, And

Pno.

though the last glimpse of erin

40

S hang o'er thy soft harp, as wild - ly it breathes; Nor

A hang o'er thy soft harp, as wild - ly it breathes; Nor

T hang o'er thy soft harp, as wild - ly it breathes; Nor

B hang o'er thy soft harp, as wild - ly it breathes; Nor

Pno.

44

S dread that the cold - heart - ed Sax - on will tear One

A dread that the cold - heart - ed Sax - on will tear One

T dread that the cold - heart - ed Sax - on will tear One

B dread that the cold - heart - ed Sax - on will tear One

Pno.

through the last glimpse of erin

48

S
chord from that harp, or one lock from that hair.

A
chord from that harp, or one lock from that hair.

T
chord from that harp, or one lock from that hair.

B
chord from that harp, or one lock from that hair.

Pno.

48

3

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for Piano (Pno.). The lyrics are: 'chord from that harp, or one lock from that hair.' The score includes various musical notations such as treble and bass clefs, a 3-measure triplet, and dynamic markings like accents and slurs.

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.

Though 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.

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.

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.

Thomas Moore (1779–1852)

‘“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 their 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 184. Mr. WALKER informs us, also, that, about the same period, there were some harsh measures taken against the Irish Minstrels.’

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