



the meeting of the waters

AIR: THE OLD HEAD OF DENNIS

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.

There is not in the wide world a valley so sweet
As that vale in whose bosom the bright waters meet;
Oh! the last rays of feeling and life must depart,
Ere the bloom of that valley shall fade from my heart.

Yet it was not that nature had shed o'er the scene
Her purest of crystal and brightest of green;
'Twas not her soft magic of streamlet or hill,
Oh! no,— it was something more exquisite still.

'Twas that friends, the beloved of my bosom, were near,
Who made every dear scene of enchantment more dear,
And who felt how the best charms of nature improve,
When we see them reflected from looks that we love.

Sweet vale of Avoca! how calm could I rest
In thy bosom of shade, with the friends I love best,
Where the storms that we feel in this cold world should cease,
And our hearts, like thy waters, be mingled in peace.

Thomas Moore (1779–1852)

the meeting of the waters

M. W. Balfe

Andante sostenuto

Piano *p*

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

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

T *p*
There is not a val - ley so sweet As that

B

Pno. *p*

the meeting of the waters

9

S
vale in whose bos - om the bright wa - ters meet; Oh! the last rays of — feel - ing and

A
vale in whose bos - om the bright wa - ters meet; Oh! the last rays of feel - ing and

T
vale in whose bos - om the bright wa - ters meet; Oh! the last rays of — feel - ing and

B
As that vale where the bright wa - ters meet; Oh! the last rays of feel - ing and

Pno.

cresc.

12

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

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

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

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

Pno.

p

The meeting of the waters

15

S bloom of that val - ley shall fade from my heart. *dim. rall.*

A bloom of that val - ley shall fade from my heart. *dim. rall.*

T bloom of that val - ley shall fade from my heart. *dim. rall.*

B bloom of that val - ley shall fade from my heart. *dim. rall.*

Pno. *dim. rall.*

S *p* Yet it was not that na - ture had shed o'er the scene Her ___

A *p* Yet it was not that na - ture had shed o'er the scene Her ___

T *p* Na - ture had not shed o'er the scene Her ___

B

Pno. *p*

the meeting of the waters

20

S pur - est of crys - tal and bright - est of green; *cresc.* 'Twas not her soft ma - gic of

A pur - est of crys - tal and bright - est of green; *cresc.* 'Twas not her soft ma - gic of

T pur - est of crys - tal and bright - est of green; *cresc.* 'Twas not her soft ma - gic of

B Pur - est crys - tal and bright - est of green; *cresc.* 'Twas not her soft ma - gic of

Pno.

23

S stream - let or hill, *p* Oh! no, - it was some - thing more ex - quis - ite still, Oh! *>*

A stream - let or hill, *p* Oh! no, - it was some - thing more ex - quis - ite still, Oh!

T stream - let or hill, *p* Oh! no, - it was some - thing more ex - quis - ite still, Oh! *>*

B stream - let or hill, *p* Oh! no, - it was some - thing more ex - quis - ite still, Oh!

Pno.

the meeting of the waters

26

S
no,- it was some-thing more ex - quis - ite still.

A
no,- it was some-thing more ex - quis - ite still.

T
no,- it was some-thing more ex - quis - ite still.

B
no,- it was some-thing more ex - quis - ite still.

Pno.
dim. rall. *f*

S
'Twas that friends, the be - loved of my bos - om, were near, Who made

A
'Twas that friends, the be - loved of my bos - om, were near, Who made

T
'Twas that friends were near, yes, were near, Who made

B

Pno.
p

the meeting of the waters

31

S ev - 'ry dear scene of en - chant - ment more dear, *cresc.* And who felt how the best charms of

A ev - 'ry dear scene of en - chant - ment more dear, *cresc.* And who felt how the best charms of

T ev - 'ry dear scene of en - chant - ment more dear, *cresc.* And who felt how the best charms of

B Friends made scenes of en - chant - ment more dear, *cresc.* And who felt how the best charms of

Pno.

34

S na - ture im - prove, *p* When we see them re - flect - ed from looks that we love, When we

A na - ture im - prove, *p* When we see them re - flect - ed from looks that we love, When we

T na - ture im - prove, *p* When we see them re - flect - ed from looks that we love, When we

B na - ture im - prove, *p* When we see them re - flect - ed from looks that we love, When we

Pno.

the meeting of the waters

37 *dim. rall.*

S see them re - flect - ed from looks that we love.

A see them re - flect - ed from looks that we love.

T see them re - flect - ed from looks that we love.

B see them re - flect - ed from looks that we love.

Pno. *dim. rall.* *f*

S Sweet___ vale of A - vo - ca! how calm could I rest In thy

A Sweet___ vale of A - vo - ca! how calm could I rest___ In thy

T *p* Of A - vo - ca! calm could I rest___ In thy

B

Pno. *p*

the meeting of the waters

42

S bos - om of shade, with the friends I love best, *cresc.* Wherethe storms that we feel in this

A bos - om of shade, with the friends I love best, *cresc.* Wherethe storms that we feel in this

T bos - om of shade, with the friends I love best, *cresc.* Wherethe storms that we feel in this

B Ah! sweet vale with the friends I love best, *cresc.* Wherethe storms that we feel in this

Pno. *cresc.*

45

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

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

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

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

Pno. *p*

The meeting of the waters

48

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

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

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

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

Pno.

dim. *rall.*

f

Detailed description: This musical score is for the piece 'The meeting of the waters' by J. Alfred Novello. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a Piano (Pno.) accompaniment. The score begins at measure 48. The vocal parts are written in treble clef with a key signature of two sharps (F# and C#). The lyrics for all parts are: 'hearts, like thy wa - ters, be min - gled in peace.' The vocal lines include dynamic markings of *dim.* (diminuendo) and *rall.* (rallentando), and a fermata over the final note of each line. The piano accompaniment is written in both treble and bass clefs. It features a steady accompaniment with chords and includes dynamic markings of *dim.*, *rall.*, and a fortissimo (*f*) section towards the end of the piece.

J. Alfred Novello
(1859)

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.
please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:

www.shorchor.net

