



# oh, wuhere's the slave

AIR: SIOS AGUS SIOS LIOM

michael wílliam Balpe  
(1808-1870)

Piano

Larghetto

S

A

T

B

Oh! where's the slave so low - ly, Con - demn'd to chains un-

Oh! where's the slave so low - ly, Con - demn'd to chains un-

Oh! where's the slave so low - ly, Con - demn'd to chains un-

Oh! where's the slave so low - ly, Con - demn'd to chains un-

Pno.



## oh, tuhere's the slave

10

S ho - ly, Who, could he burst\_ His bonds at first, Would

A ho - ly, Who, could he burst\_ His bonds at first, Would

T ho - ly, Who, could he burst His bonds at first, Would

B ho - ly, Who, could he burst His bonds at first, Would

Pno.

13

S pine\_ be - neath\_ them\_ slow - ly? What soul, whose wrongs de -

A pine be-neath them slow - ly? What soul, whose wrongs de -

T pine\_ be - neath\_ them\_ slow - ly? What soul, whose wrongs de -

B pine be-neath them slow - ly? What soul, whose wrongs de -

Pno.

# oh, tuhere's the slave

16

S  
grade \_\_\_\_\_ it, Would wait till time \_\_\_\_\_ de - cay'd it, When \_

A  
grade it, Would wait till time de - cay'd it, When

T  
grade \_\_\_\_\_ it, Would wait till time \_\_\_\_\_ de - cay'd it, When \_

B  
grade it, Would wait till time de - cay'd it, When

Pno.

19

S  
thus its wing At once\_ may\_ spring To the throne\_ of Him\_ who

A  
thus\_ its\_ wing At once may spring To the throne of Him\_ who

T  
thus\_ its\_ wing At once\_ may\_ spring To the throne of Him\_ who

B  
thus its wing At once may spring To the throne of Him who

Pno.

## oh, where's the slave

22 *Slower*

S made \_\_\_\_\_ it? Fare - well, E - rin, - fare - well, all, Who live to weep our fall! \_\_\_\_\_

A made \_\_\_\_\_ it? Fare - well, E - rin, - fare - well, all, Who live to weep our fall! \_\_\_\_\_

T made \_\_\_\_\_ it? Fare - well, E - rin, - fare - well, all, Who live to weep our fall! \_\_\_\_\_

B made \_\_\_\_\_ it? Fare - well, E - rin, - fare - well, all, Who live to weep our fall! \_\_\_\_\_

Pno.

27 *Tempo 1*

S \_\_\_\_\_

A \_\_\_\_\_

T \_\_\_\_\_

B \_\_\_\_\_

Pno.

*p* *dim.* *pp*

# oh, tuhere's the slave

33

S *p* Less dear the lau - rel — grow - ing, A - live, un - touch'd — and

A *p* Less dear the lau - rel — grow - ing, A - live, un - touch'd — and

T *p* Less dear the lau - rel grow - ing, A - live, untouch'd and

B *p* Less dear the lau - rel grow - ing, A - live, untouch'd and

Pno. *pp*

37

S blow - ing, Than that whose braid Is pluck'd to — shade The —

A blow - ing, Than that whose braid Is pluck'd to shade The

T blow - ing, Than that whose braid Is pluck'd to — shade The —

B blow - ing, Than that whose braid Is pluck'd to shade The

Pno.

## oh, tuhere's the slave

40

S  
brows \_\_\_\_\_ with vic - t'ry \_\_\_\_\_ glow - ing. *f* We tread the land that

A  
brows with vic - t'ry glow - ing. *f* We tread the land that

T  
brows \_\_\_\_\_ with vic - t'ry \_\_\_\_\_ glow - ing. *f* We tread the land that

B  
brows with vic - t'ry glow - ing. *f* We tread the land that

Pno.

43

S  
bore \_\_\_\_\_ us, Her \_\_\_\_\_ green flag glit - ters o'er us, The \_\_\_\_\_

A  
bore us, Her green flag glit - ters o'er us, The

T  
bore \_\_\_\_\_ us, Her \_\_\_\_\_ green flag glit - ters o'er us, The \_\_\_\_\_

B  
bore us, Her green flag glit - ters o'er us, The

Pno.

# oh, tuhere's the slave

46

S friends we've tried Are by our side, And the foe we hate be -

A friends we've tried Are by our side, And the foe we hate be -

T friends we've tried Are by our side, And the foe we hate be -

B friends we've tried Are by our side, And the foe we hate be -

Pno.

49 *Slower*

S fore us. Fare - well, E - rin, - fare - well, all, Who live to weep our fall! \_\_\_\_\_

A fore us. Fare - well, E - rin, - fare - well, all, Who live to weep our fall! \_\_\_\_\_

T fore us. Fare - well, E - rin, - fare - well, all, Who live to weep our fall! \_\_\_\_\_

B fore us. Fare - well, E - rin, - fare - well, all, Who live to weep our fall! \_\_\_\_\_

Pno. *Slower*

**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.

Oh! where's the slave so lowly,  
Condemn'd to chains unholy,  
Who, could he burst  
His bonds at first,  
Would pine beneath them slowly?  
What soul, whose wrongs degrade it,  
Would wait till time decay'd it,  
When thus its wing  
At once may spring  
To the throne of Him who made it?  
Farewell, Erin, -- farewell, all,  
Who live to weep our fall!

Less dear the laurel growing,  
Alive, untouch'd and blowing,  
Than that whose braid  
Is pluck'd to shade  
The brows with victory glowing.  
We tread the land that bore us,  
Her green flag glitters o'er us,  
The friends we've tried  
Are by our side,  
And the foe we hate before us.  
Farewell, Erin, -- farewell, all,  
Who live to weep our fall!

Thomas Moore (1779–1852)

## 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](http://www.shorchor.net)

