



she is far  
from the land

AIR: OPEN THE DOOR

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.

She is far from the land where her young hero sleeps,  
And lovers are round her, sighing;  
But coldly she turns from their gaze, and weeps,  
For her heart in his grave is lying.

She sings the wild song of her dear native plains,  
Every note which he loved awaking; —  
Ah! little they think, who delight in her strains,  
How the heart of the Minstrel is breaking.

He had lived for his love, for his country he died,  
They were all that to life had entwined him;  
Nor soon shall the tears of his country be dried,  
Nor long will his Love stay behind him.

Oh! make her a grave where the sunbeams rest,  
When they promise a glorious morrow;  
They'll shine o'er her sleep, like a smile from the West,  
From her own loved Island of sorrow.

Thomas Moore (1779–1852)

# she is far from the land

M. W. Balfe

Andante

S  
A  
T  
B

Andante

Piano

*p dolce*



## she is far from the land

S *p dolce*  
She is far from the land where her young he - ro sleeps, And

A *p dolce*  
She is far from the land where her young he - ro sleeps, And

T *p dolce*  
She is far from the land where her young he - ro sleeps, And

B *p dolce*  
She is far from the land where her young he - ro sleeps, And

Pno. *p*

S *cresc.*  
lov - ers are round her, sigh - ing; But cold - ly she turns from their

A *cresc.*  
lov - ers are round her, sigh - ing; But cold - ly she turns from their

T *cresc.*  
lov - ers are round her, sigh - ing; But cold - ly she turns from their

B *cresc.*  
lov - ers are round her, sigh - ing; But cold - ly she turns from their

Pno. *cresc.*



## she is far from the land

S *p dolce*  
She sings the wild song of her dear na - tive plains, Ev - 'ry

A *p dolce*  
She sings the wild song of her dear na - tiv plains, Ev - 'ry

T *p dolce*  
She sings the wild song of her dear na - tive plains, Ev - 'ry

B *p dolce*  
She sings the wild song of her dear na - tive plains, Ev - 'ry

Pno. *p*

S *cresc.*  
note which he lov'd a - wak - ing; - Ah! lit - tle they think, who de -

A *cresc.*  
note which he lov'd a - wak - ing; - Ah! lit - tle they think, who de -

T *cresc.*  
note which he lov'd a - wak - ing; - Ah! lit - tle they think, who de -

B *cresc.*  
note which he lov'd a - wak - ing; - Ah! lit - tle they think, who de -

Pno. *cresc.*

# she is far from the land

23

S  
light in her strains, How the heart of the Min - strel is break - ing. *p* *rall.*

A  
light in her strains, How the heart of the Min - strel is break - ing. *p* *rall.*

T  
light in her strains, How the heart of the Min - strel is break - ing. *p* *rall.*

B  
light in her strains, How the heart of the Min - strel is break - ing. *p* *rall.*

Pno.  
*p* *rall.*

S

A

T

B

Pno.  
*p dolce*

## she is far from the land

S *p dolce*  
He had liv'd for his love, for his coun - try he died, — They were

A *p dolce*  
He had liv'd for his love, for his coun - try he died, — They were

T *p dolce*  
He had liv'd for his love, for his coun - try he died, — They were

B *p dolce*  
He had liv'd for his love, for his coun - try he died, — They were

Pno. *p*

S *cresc.*  
all that to life had en - twin'd — him; Nor — soon shall the tears of his

A *cresc.*  
all that to life had en - twin'd him; Nor — soon shall the tears — of his

T *cresc.*  
all that to life had en - twin'd him; Nor — soon shall the tears — of his

B *cresc.*  
all that to life had en - twin'd him; Nor soon shall the tears — of his

Pno. *cresc.*



# she is far from the land

35

S  
coun - try be dried, Nor long will his Love stay be - hind him.

A  
coun - try be dried, Nor long will his Love stay be - hind him.

T  
coun - try be dried, Nor long will his Love stay be - hind him.

B  
coun - try be dried, Nor long will his Love stay be - hind him.

Pno.  
*p* *rall.*

S

A

T

B

Pno.  
*p dolce*

## she is far from the land

S *p dolce*  
Oh! make her a grave where the sun - beams rest, When they

A *p dolce*  
Oh! make her a grave where the sun - beams rest, When they

T *p dolce*  
Oh! make her a grave where the sun - beams rest, When they

B *p dolce*  
Oh! make her a grave where the sun - beams rest, When they

Pno. *p*

S *cresc.*  
prom - ise a glo - ri - ous mor - row; They'll shine o'er her sleep, like a

A *cresc.*  
prom - ise a glo - ri - ous mor - row; They'll shine o'er her sleep, like a

T *cresc.*  
prom - ise a glo - ri - ous mor - row; They'll shine o'er her sleep, like a

B *cresc.*  
prom - ise a glo - ri - ous mor - row; They'll shine o'er her sleep, like a

Pno. *cresc.*

# she is far from the land

47

S  
smile from the West, From her own lov'd Is - land of sor - row.

A  
smile from the West, From her own lov'd Is - land of sor - row.

T  
smile from the West, From her own lov'd Is - land of sor - row.

B  
smile from the West, From her own lov'd Is - land of sor - row.

Pno.

*p* *rall.*

Detailed description: This is a musical score for a vocal quartet and piano. It consists of five staves. The top four staves are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for Piano (Pno.). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: 'smile from the West, From her own lov'd Is - land of sor - row.' The score includes dynamic markings such as *p* (piano) and *rall.* (rallentando). There are also accents (>) and a fermata over the final note of the vocal lines. The piano accompaniment features chords and arpeggiated figures.

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

