



To the Irish Choral Society, Chicago, IL

Sing, sweet harp

(IRISH FOLK-SONG)

Charles Villiers Stanford

(1852-1924)

Sing, sweet harp

Andante

arr. C. V. Stanford

S
A
T
B

Sing, sweet Harp, oh sing to me Some song of an - cient days, Whose

Sing, sweet Harp, oh sing to me Some song of an - cient days, Whose

Sing, sweet Harp, oh sing to me Some song of an - cient days, Whose

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Detailed description: This block contains the first system of the musical score. It features four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante'. The lyrics are: 'Sing, sweet Harp, oh sing to me Some song of an - cient days, Whose'. The score includes dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte), and phrasing slurs.

S
A
T
B

sounds, in this sad mem - o - ry, Long - bur - ied dreams shall raise;— Some

sounds, in this sad mem - o - ry, Long - bur - ied dreams shall raise;— Some

sounds, in this sad mem - o - ry, Long - bur - ied dreams shall raise;— Some

sounds, in this sad mem - o - ry, Long - bur - ied dreams shall raise;— Some

Detailed description: This block contains the second system of the musical score. It features four vocal staves labeled S, A, T, and B. The lyrics are: 'sounds, in this sad mem - o - ry, Long - bur - ied dreams shall raise;— Some'. The score includes dynamic markings such as 'mf' (mezzo-forte) and phrasing slurs.

S
A
T
B

lay that tells of van - ish'd fame, Whose light once round us shone; Of

lay that tells of van - ish'd fame, Whose light once round us shone; Of no - ble

lay that tells of van - ish'd fame, Whose light once round us shone; Of no - ble

lay that tells of van - ish'd fame, Whose light once round us shone; Of no - ble

Detailed description: This block contains the third system of the musical score. It features four vocal staves labeled S, A, T, and B. The lyrics are: 'lay that tells of van - ish'd fame, Whose light once round us shone; Of'. The score includes dynamic markings such as 'cresc.' (crescendo) and phrasing slurs.

13

S no - ble pride, now turn'd to shame, And hopes for ev - er gone.— Sing,

A pride, — now turn'd to shame, And hopes for ev - er gone.— Sing,

T pride, now turn'd to shame, And hopes for ev - er gone.— Sing,

B pride, now — turn'd to shame, And hopes for ev - er gone.— Sing, oh,

mf *p* *dim.*

18

S sing, sad Harp, thus sing to me; A - like our doom is cast, Both

A sing, sad Harp, thus sing to me; A - like our doom is cast, Both

T sing, sad Harp, thus sing to me; A - like our doom is cast, Both

B sing, sad Harp, thus sing to me; A - like our doom is cast, Both

22

S *pp* *rall. molto* lost to all but mem - o - ry, We live but in the past.

A *pp* *rall. molto* lost to all but mem - o - ry, We live but in the past.

T *pp* *rall. molto* lost to all but mem - o - ry, We live but in the past.

B *pp* *rall. molto* lost to all but mem - o - ry, We live but in the past.

27 *p*

S How mourn - ful - ly the mid - night air A - mong thy chords doth sigh, As

A How mourn - ful - ly the mid - night air A - mong thy chords doth sigh, As

T How mourn - ful - ly the mid - night air A - mong thy chords doth sigh, As

B How mourn - ful - ly the mid - night air A - mong thy chords doth sigh, As

32 *mf*

S if it sought some ech - o there Of voi - ces long gone by;— Of

A if it sought some ech - o there Of voi - ces long gone by;— Of

T if it sought some ech - o there Of voi - ces long gone by;— Of

B if it sought some ech - o there Of voi - ces long gone by;— Of

36 *cresc.*

S chief - tains, now for - got, who seem'd The fore - most then in fame; Of

A chief - tains, now for - got, who seem'd— The fore - most then in fame; Of Bards who,

T chief - tains, now for - got, who seem'd The fore - most then in fame; Of Bards who,

B chief - tains, now for - got, who seem'd The fore - most then in fame; Of Bards who,

40

S Bards whoꝛce im - mor - tal deem'd, Now sleep with-out a name.— In

A once im - mor - tal deem'd, Now sleep with-out a name.— In vain, in

T once im - mor - tal deem'd, Now sleep with-out a name.— In vain, in

B once im - mor - tal deem'd, Now sleep with-out a name.— In vain, in

mf *p* *dim.*

45

S vain, sad Harp, the mid - night air A - mong thy chords doth sigh; In

A vain, sad Harp, the mid - night air A - mong thy chords doth sigh; In

T vain, sad Harp, the mid - night air A - mong thy chords doth sigh; In

B vain, sad Harp, the mid - night air A - mong thy chords doth sigh; In

49

S *pp* *rall. molto* vain it seeks an ech - o there Of voi - ces long gone by.

A *pp* *rall. molto* vain it seeks an ech - o there Of voi - ces long gone by.

T *pp* *rall. molto* vain it seeks an ech - o there Of voi - ces long gone by.

B *pp* *rall. molto* vain it seeks an ech - o there Of voi - ces long gone by.

54 *p*

S Could'st thou but call those spir - its round, Who once, in bow'r and hall, Sate

A Could'st thou but call those spir - its round, Who once, in bow'r and hall, Sate

T *p* Could'st thou but call those spir - its round, Who once, in bow'r and hall, Sate

B *p* Could'st thou but call those spir - its round, Who once, in bow'r and hall, Sate

59

S list - 'ning to thy mag - ic sound, Now mute and mould - 'ring all;— But, *mf*

A list - 'ning to thy mag - ic sound, Now mute and mould - 'ring all;— But, *mf*

T list - 'ning to thy mag - ic sound, Now mute and mould - 'ring all;— But, *mf*

B list - 'ning to thy mag - ic sound, Now mute and mould - 'ring all;— But, *mf*

63 *cresc.*

S no; they would but wake to weep Their chil - dren's sla - ver - y; Then

A no; — they would but wake to weep — Their chil - dren's sla - ver - y; Then leave them *cresc.*

T no; they would but wake to weep Their chil - dren's sla - ver - y; Then leave them *cresc.*

B no; — they would but wake to weep Their chil - dren's sla - ver - y; Then leave them *cresc.*

67

S leave them in their dream - less sleep, The dead, at least, are free!— Hush, _____

A in their dream - less sleep, The dead, at least, are free!— Hush, oh, _____

T in their dream - less sleep, The dead, at least, are free!— Hush, oh, _____

B in their dream - less sleep, The dead, at least, are free!— Hush, oh, _____

mf *p* *dim.*

72

S hush, sad Harp, that drear - y tone, That knell of Free - dom's day; Or,

A hush, sad Harp, that drear - y tone, That knell of Free - dom's day; Or,

T hush, sad Harp, that drear - y tone, That knell of Free - dom's day; Or,

B hush, sad Harp, that drear - y tone, That knell of Free - dom's day; Or,

76

S *pp* *rall. molto* lis - t'ning to its death - like moan, Let me, too, die a - way.

A *pp* *rall. molto* lis - t'ning to its death - like moan, Let me, too, die a - way.

T *pp* *rall. molto* lis - t'ning to its death - like moan, Let me, too, die a - way.

B *pp* *rall. molto* lis - t'ning to its death - like moan, Let me, too, die a - way.

Sing, sweet Harp, oh sing to me
Some song of ancient days,
Whose sounds, in this sad memory,
Long-buried dreams shall raise;—
Some lay that tells of vanish'd fame,
Whose light once round us shone;
Of noble pride, now turn'd to shame,
And hopes for ever gone.—
Sing, sad Harp, thus sing to me;
Alike our doom is cast,
Both lost to all but memory,
We live but in the past.

How mournfully the midnight air
Among thy chords doth sigh,
As if it sought some echo there
Of voices long gone by;—
Of chieftains, now forgot, who seem'd
The foremost then in fame;
Of Bards who, once immortal deem'd,
Now sleep without a name.—
In vain, sad Harp, the midnight air
Among thy chords doth sigh;
In vain it seeks an echo there
Of voices long gone by.

Could'st thou but call those spirits round,
Who once, in bower and hall,
Sate listening to thy magic sound,
Now mute and mouldering all;—
But, no; they would but wake to weep
Their children's slavery;
Then leave them in their dreamless sleep,
The dead, at least, are free!—
Hush, hush, sad Harp, that dreary tone,
That knell of Freedom's day;
Or, listening to its death-like moan,
Let me, too, die away.

Thomas Moore (1779-1852)

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