



# Believe me, if all those endearing young charms

IRISH AIR: MY LODGING ON THE COLD GROUND

**William Rhys-Herbert**  
**(1868-1921)**

Andante

S *mf* Be - lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to - day, \_\_\_\_\_ Were to

A *mf* Be - lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to - day, \_\_\_\_\_ Were to

T *mf* Be - lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to - day, \_\_\_\_\_ Were to

B *mf* Be - lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to - day, \_\_\_\_\_ Were to

S <sup>5</sup> change by to - mor - row, and fleet in my arms, Like fair - y - gifts, fad - ing a - way! \_\_\_\_\_ Thou wouldst

A change by to - mor - row, and fleet in my arms, Like fair - y - gifts, fad - ing a - way! \_\_\_\_\_ Thou wouldst

T change by to - mor - row, and fleet in my arms, Like fair - y - gifts, fad - ing a - way! \_\_\_\_\_ Thou wouldst

B change by to - mor - row, and fleet in my arms, Like fair - y - gifts, fad - ing a - way! \_\_\_\_\_ Thou wouldst

## Believe me, if all those endearing young charms

9 *accel. e cresc.* *mf a tempo*

S still be a - dor'd, as this mo - ment thou art, Let thy love - li-ness fade as it will, ——— And, a -

A *accel. e cresc.* *mf a tempo*

A still be a - dor'd, as this mo - ment thou art, Let thy love - li-ness fade as it will, ——— And, a -

T *accel. e cresc.* *mf a tempo*

T still be a - dor'd, as this mo - ment thou art, Let thy love - li-ness fade as it will, ——— And, a -

B *accel. e cresc.* *mf a tempo*

B still be a - dor'd, as this mo - ment thou art, Let thy love - li-ness fade as it will, ——— And, a -

13 *rit.*

S round the dear ru - in, each wish of my heart Would en - twine it - self ver - dant-ly still! ———

A *rit.*

A round the dear ru - in, each wish of my heart Would en - twine it - self ver - dant-ly still! ———

T *rit.*

T round the dear ru - in, each wish of my heart Would en - twine it - self ver - dant-ly still! ———

B *rit.*

B round the dear ru - in, each wish of my heart Would en - twine it - self ver - dant-ly still! ———

*mf*

S It — is not, while beau - ty and youth are thine own, And thy cheeks un-pro-fan'd by a tear, ——— That the

A *mf*

A It is not, while beau - ty and youth are thine own, And thy cheeks un-pro-fan'd by a tear, ——— That the

T *mf*

T It — is not, while beau - ty and youth are thine own, And thy cheeks un-pro-fan'd by a tear, ——— That the

B *mf*

B It is not, while beau - ty and youth are thine own, And thy cheeks un-pro-fan'd by a tear, ——— That the

# Believe me, if all those endearing young charms

21

S  
fer - vour and faith of a soul can be known, To which time will but make thee more dear! — Oh! the

A  
fer - vour and faith of a soul can be known, To which time will but make thee more dear! — Oh! the

T  
fer - vour and faith of a soul can be known, To which time will but make thee more dear! — Oh! the

B  
fer - vour and faith of a soul can be known, To which time will but make thee more dear! — Oh! the

25 *accel. e cresc.* *mf a tempo*

S  
heart that has tru - ly lov'd, nev - er for - gets, But as tru - ly loves on to the close, — As the

A  
heart that has tru - ly lov'd, nev - er for - gets, But as tru - ly loves on to the close, — As the

T  
heart that has tru - ly lov'd, nev - er for - gets, But as tru - ly loves on to the close, — As the

B  
heart that has tru - ly lov'd, nev - er for - gets, But as tru - ly loves on to the close, — As the

29 *rit.*

S  
sun - flow-er turns on her god, when he sets, The same look which she turn'd when he rose! —

A  
sun - flow-er turns on her god, when he sets, The same look which she turn'd when he rose! —

T  
sun - flow-er turns on her god, when he sets, The same look which she turn'd when he rose! —

B  
sun - flow-er turns on her god, when he sets, The same look which she turn'd when he rose! —

**William Rhys-Herbert** (1868–1921) was born in Ffwrnas, South Wales. As a youth, he showed much musical talent and, saving his money, he bought a harmonium. He became the first organist at Jerusalem Chapel and studied with T. J. Davies of Swansea. He graduated from the London College of Music and went to Canada where he studied at Trinity University, Toronto. He emigrated to the U.S. and was appointed organist at Hennepin Avenue Methodist Church in Minneapolis, Minnesota, and then was organist and choir director at the Church of the Redeemer, Minneapolis. He directed the Elks Glee Club and was principal accompanist to the Apollo Club. He composed numerous operettas for school performance, cantatas, songs, and part-songs. He also wrote choral music and piano sheet music under the pseudonym “W. H. Rees.” He died in Chicago after a brief illness at age 53.

Believe me, if all those endearing young charms,  
Which I gaze on so fondly to-day,  
Were to change by to-morrow, and fleet in my arms,  
Like fairy-gifts, fading away!  
Thou wouldst still be ador'd, as this moment thou art,  
Let thy loveliness fade as it will,  
And, around the dear ruin, each wish of my heart  
Would entwine itself verdantly still!

It is not, while beauty and youth are thine own,  
And thy cheeks unprofan'd by a tear,  
That the fervour and faith of a soul can be known,  
To which time will but make thee more dear!  
Oh! the heart that has truly lov'd, never forgets,  
But as truly loves on to the close,  
As the sun-flower turns on her god, when he sets,  
The same look which she turn'd when he rose!

Thomas Moore (1779–1852)

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