



The harp that once thro' Tara's halls

IRISH AIR: GRAMACHREE

William Rhys-Herbert
(1868-1921)

Moderato

S *mf* The harp that once thro' Ta - ra's halls The soul of mu - sic shed, Now

A *mf* The harp that once thro' Ta - ra's halls The soul of mu - sic shed, Now

T *mf* The harp that once thro' Ta - ra's halls The soul of mu - sic shed, Now

B *mf* The harp that once thro' Ta - ra's halls The_ soul of_ mu - sic shed, Now

S ⁵ hangs as mute on Ta - ra's walls, As if that soul were fled.— So

A hangs as mute on Ta - ra's_ walls, As if that soul were fled.— So

T hangs as mute on Ta - ra's walls, As if that soul were fled.— So

B hangs as mute on Ta - ra's walls, As if that soul were fled.— So

The harp that once thro' Tara's halls

9

S *cresc.* sleeps the pride of — for - mer days, So glo - ry's thrill is o'er, *f* And

A *cresc.* sleeps the pride of for - mer — days, So glo - ry's thrill is o'er, *f* And

T *cresc.* sleeps the pride of for - mer days, So glo - ry's thrill is o'er, *f* And

B *cresc.* sleeps the pride of for - mer days, So glo - ry's thrill is o'er, *f* And

13

S *rit.* hearts, that once beat high for praise, Now feel that pulse no more.

A *rit.* hearts, that once beat high for praise, Now feel that pulse no more.

T *rit.* hearts, that once beat high for praise, Now feel that pulse no more.

B *rit.* hearts, that once beat high for praise, Now feel that pulse no more.

S *mf* The harp that once thro' Ta - ra's halls The soul of mu - sic shed, Now

A *mf* The harp that once thro' Ta - ra's halls The soul of mu - sic shed, Now

T *mf* The harp that once thro' Ta - ra's halls The soul of mu - sic shed, Now

B *mf* The harp that once thro' Ta - ra's halls The — soul of — mu - sic shed, Now

The harp that once thro' Tara's halls

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S hangs as mute on Ta - ra's walls, As if that soul were fled.— So

A hangs as mute on Ta - ra's walls, As if that soul were fled.— So

T hangs as mute on Ta - ra's walls, As if that soul were fled.— So

B hangs as mute on Ta - ra's walls, As if that soul were fled.— So

25 *cresc.* *f*

S sleeps the pride of for - mer days, So glo - ry's thrill is o'er, And

A sleeps the pride of for - mer days, So glo - ry's thrill is o'er, And

T sleeps the pride of for - mer days, So glo - ry's thrill is o'er, And

B sleeps the pride of for - mer days, So glo - ry's thrill is o'er, And

29 *rit.*

S hearts, that once beat high for praise, Now feel that pulse no more.

A hearts, that once beat high for praise, Now feel that pulse no more.

T hearts, that once beat high for praise, Now feel that pulse no more.

B hearts, that once beat high for praise, Now feel that pulse no more.

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.

The harp that once through Tara's halls
The soul of music shed,
Now hangs as mute on Tara's walls,
As if that soul were fled. —
So sleeps the pride of former days,
So glory's thrill is o'er,
And hearts, that once beat high for praise,
Now feel that pulse no more.

No more to chiefs and ladies bright
The harp of Tara swells;
The chord alone, that breaks at night,
Its tale of ruin tells.
Thus Freedom now so seldom wakes,
The only throb she gives,
Is when some heart indignant breaks,
To show that still she lives.

Thomas Moore (1779–1852)

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