



Six Irish Folksongs

Opus 78

No. 5

It is not the tear

Air: THE SIXPENCE

Charles Villiers Stanford

(1852-1924)

It is not the tear, at this moment shed,
When the cold turf has just been laid o'er him,
That can tell how belov'd, was the friend that's fled,
Or how deep in our hearts we deplore him,
'Tis the tear, thro' a long day wept,
'Tis life's whole path o'er shaded'
'Tis the one remembrance, fondly kept,
When all higher griefs have faded.

Thus his memory, like some holy light,
Kept alive in our hearts, will improve them,
For worth shall look fairer, and truth more bright,
When we think how he lived but to love them.
And no fresher flowers the sod perfume
Where buried saints are lying,
So our hearts shall borrow a sweet'ning bloom
From the image he left there in dying.

Thomas Moore (1779-1852)

It is not the tear

C. V. Stanford

Andante

S *p* It is not the tear, at this mo - ment shed, When the

A *p* It is not the tear, at this mo - ment shed, When the

T *p* It is not the tear, at this mo - ment shed, When the

B *p* It is not the tear, at this mo - ment shed, When the

S ³ cold turf has just been laid o'er him, That can tell how be - lov'd, was the

A cold turf has just been laid o'er him, That can tell how be - lov'd was the

T ³ cold turf has just been laid o'er him, That can tell how be - lov'd was the

B cold turf has just been laid o'er him, That can tell how be - lov'd was the



It is not the tear

6

S friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the *p*

A friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the *p*

T friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the *p*

B friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the *p*

9

S tear, thro' a long day wept, 'Tis life's whole path o'er

A tear, thro' a long day wept, 'Tis life's whole path o'er

T tear, thro' ma - ny a long day wept, 'Tis life's whole path o'er

B tear, thro' ma - ny a long day wept, 'Tis life's whole path o'er

12

S shad - ed; 'Tis the one re - mem - brance, fond - ly kept, When all *p* *pp*

A shad - ed; 'Tis the one re - mem - brance, fond - ly kept, When all *p* *pp*

T shad - ed; 'Tis the one re - mem - brance, fond - ly kept, When all *p* *pp*

B shad - ed; 'Tis the one re - mem - brance, fond - ly kept, When all *p* *pp*

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15

S high - er griefs — have — fa - - - - ded.

A high - er griefs have fa - - - - ded.

T high - er griefs have fa - - - - ded.

B high - er griefs have — fa - ded.

18

S *pp* Thus his mem - or - y, like some ho - ly light, Kept a -

A *pp* Thus his mem - or - y, like some ho - ly, ho - ly light, Kept a -

T *pp* Thus his mem - or - y, like some ho - ly light, Kept a -

B *mp* Thus his mem - or - y, like some ho - ly light, Kept a -

22

S live in our hearts, will im - prove them, For — worth shall look fair - er, and

A live in our hearts, will im - prove them, For worth shall look fair - er, and

T live in our hearts, will im - prove — them, For — worth shall look fair - er, and

B live in our hearts, will im - prove — them, For worth shall look fair - er, and

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25

S truth more bright, When we think how he lived_ but to love them. And no

A truth more bright, When we think_ how he lived but to love_ them. And no

T truth more bright, When we think how he lived but to love_ them. And no

B truth more bright, When we think he lived but to love them. And no

28

S fresh - er flow - ers the sod__ per - fume Where bu - ried__ saints are

A fresh - er flow - ers the sod__ per - fume Where bu - ried saints are

T fresh - er flow - ers the sod per - fume Where bu - ried__ saints are

B fresh - er flow - ers the sod__ per - fume Where bu - ried saints are

31

S ly - ing, So our hearts__ shall bor - row a sweet - 'ning bloom From the

A ly - - ing, So our hearts__ shall bor - row a sweet - 'ning_ bloom From the

T fly - ing, So our hearts shall bor - row a sweet - 'ning bloom From the

B ly - ing, So our hearts__ shall bor - row a sweet - 'ning bloom From the

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34

S
im - age he left there in dy - - - ing. *rall.*

A
im - age he left there in dy - - - ing. *rall.*

T
im - age he left there in dy - - - ing. *rall.*

B
im - age he left there in dy - - - ing. *rall.*

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "im - age he left there in dy - - - ing." The word "left" is followed by a long horizontal line, indicating a sustained note. The word "dy" is followed by three hyphens, indicating a long note. The word "ing." is followed by a fermata. The tempo marking "rall." (rallentando) is placed above the final measure of each voice part. The Soprano part starts with a treble clef and a 34 measure marker. The Alto, Tenor, and Bass parts also start with their respective clefs. The lyrics are aligned with the notes on the staves.

Boosey & Co.
(1901)

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