



Emer's Farewell
to Cucullain

AIR: LONDONDERRY

Charles Villiers Stanford
(1852-1924)

O might a maid confess her secret longing
To one who dearly loves, but may not speak!
Alas! I had not hidden to thy wronging
A bleeding heart beneath a smiling cheek;
I had not stemmed my bitter tears from starting,
And thou had'st learned my bosom's dear distress,
And half the pain, the cruel pain of parting,
Had passed, Cucullin, in thy fond caress.

But go! Connacia's hostile trumpets call thee,
Thy chariot mount and ride the ridge of war,
And prove whatever feat of arms befall thee,
The hope and pride of Emer of Lismore;
Ah, then return, my hero, girt with glory,
To knit my virgin heart so near to thine,
That all who seek thy name in Erin's story
Shall find its loving letters linked with mine.

Alfred Perceval Graves (1846-1931)

Notes from Stanford's solo setting:

"Cucullain was one of the most famous of the Irish legendary heroes, and is said to have withstood all Queen Meave of Connaught's champions at the great battle of the Ford."

word "Connacia's" footnote — "Connaught's"

Emer's Farewell to Cucullain

AIR: LONDONDERRY

Stanford's arrangement of this song for solo voice and piano is included in his collection "Songs of Old Ireland" (1882).

C. V. Stanford

ed. David Anderson

Andante

S
O might a maid con - fess her se - cret long - ing To one who

A
O might a maid con - fess her long - ing To one who

T
O might a maid con - fess her long - ing To one who

B
O might a maid con - fess her long - ing To one who

S
4
dear - ly loves, but may not speak! A - las! I had not hid - den to thy

A
dear - ly loves, but may not speak! A - las! I had not hid - den to thy

T
dear - ly loves, but may not speak! A - las! I had not hid - den to thy

B
dear - ly loves, but may not speak! A - las! I had not hid - den to thy

Emer's Farewell to Cucullain

7

S wrong - ing A bleed - ing heart be - neath a smil - ing cheek; I had not

A wrong - ing A bleed - ing heart be - neath a smil - ing cheek; I had not

T wrong - ing A bleed - ing heart be - neath a smil - ing cheek; I had not

B wrong - ing A bleed - ing heart be - neath a smil - ing cheek;

rall. *a tempo*

10

S stemmed my bit - ter tears from start - ing, And thou hadst learned my bos - om's dear dis -

A stemmed my bit - ter tears from start - ing, And thou hadst learned my bos - om's dear dis -

T stemmed my bit - ter tears from start - ing, And thou hadst learned my bos - om's dear dis -

B

mf

And thou hadst learned my bos - om's dear dis -

13

S tress, And half the pain, the cru - el pain of part - ing, Had passed, Cu -

A tress, And half the pain, the cru - el pain of part - ing, Had

T tress, And half the pain, the cru - el pain of part - ing, Had

B tress, And half the pain, the cru - el pain of part - ing, Had

f *mf*

Emer's Farewell to Cucullain

16

S cul - lain, in thy fond ca - ress. *rall.*

A passed in thy fond ca - ress. *rall.*

T passed in thy fond ca - ress. *rall.*

B passed in thy fond ca - ress. *rall.*

18

S But go! Con - na - cia's hos - tile trum - pets call thee, Thy char - iot

A But go! Con - na - cia's trum - pets call thee, Thy char - iot

T But go! Con - na - cia's trum - pets call thee, Thy char - iot

B But go! Con - na - cia's trum - pets call thee, Thy char - iot

20

S mount and ride the ridge of war, And prove what - ev - er feat of arms be -

A mount and ride the ridge of war, And prove what - ev - er feat of arms be -

T mount and ride the ridge of war, And prove what - ev - er feat of arms be -

B mount and ride the ridge of war, And prove what - ev - er feat of arms be -

Emer's Farewell to Cucullain

23

S fall thee, The hope and pride of E - mer of Lis - more; Ah, then re -

A fall thee, The hope and pride of E - mer of Lis - more; Ah, then re -

T fall thee, The hope and pride of E - mer of Lis - more; Ah, then re -

B fall thee, The hope and pride of E - mer of Lis - more;

rall. *a tempo*

26

S turn, my he - ro, girt with glo - ry, To knit my vir - gin heart so near to

A turn, my he - ro, girt with glo - ry, To knit my vir - gin heart so near to

T turn, my he - ro, girt with glo - ry, To knit my vir - gin heart so near to

B

To knit my vir - gin heart so near to

mf

29

S thine, That all who seek thy name in E - rin's sto - ry Shall find its

A thine, That all who seek thy name in E - rin's sto - ry Shall

T thine, That all who seek thy name in E - rin's sto - ry Shall

B thine, That all who seek thy name in E - rin's sto - ry Shall

f *mf*

Emer's Farewell to Cucullain

32

S
lov - ing let - ters linked with mine. *rall.*

A
find let - ters linked with mine. *rall.*

T
find let - ters linked with mine. *rall.*

B
find let - ters linked with mine. *rall.*

Detailed description: This is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It begins at measure 32. The Soprano part starts with a melodic line that descends through the lyrics. The Alto and Tenor parts have a similar melodic contour but are lower in pitch. The Bass part provides a harmonic foundation with a more rhythmic and lower-pitched line. All parts conclude with a fermata over the final note of the phrase 'mine.', which is marked with a 'rall.' (rallentando) instruction. The lyrics are: 'lov - ing let - ters linked with mine.' for Soprano, 'find let - ters linked with mine.' for Alto, 'find let - ters linked with mine.' for Tenor, and 'find let - ters linked with mine.' for Bass.

Silver, Burdett and Company
(1923)

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

