

148 BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS

(A Cappella Edition, p. 98)

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Thomas Moore

Old Irish Air

Andante

Piano *mf*

Tenor I
Tenor II

p

1. Be - lieve me, if all those en - dear-ing young charms Which I
2. It — is not while beau - ty and youth are thine own, And thy

Bass I
Bass II

p

gaze on so fond - ly to - day, — Were to
cheeks un - pro - faned by a tear, — That the

change by to - mor - row and fleet in my arms, Like_
fer - vor and faith of a soul can be known, To which

fair - y gifts fad - ing a - way, Thou wouldst
time will but make thee more dear. No, the

cresc.

still be a - dored as this mo - ment thou art, Let thy
heart that has tru - ly loved nev - er for - gets, But as

cresc.

love - li - ness fade as it will, _____ And a -
tru - ly loves on to the close; _____ As the

it will,
the close;

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a bass staff (bass clef), and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line has two lines of lyrics. The piano accompaniment features arpeggiated chords and flowing sixteenth-note passages.

round the dear ru - in each wish of my heart Would en -
sun - flow - er turns on her god when he sets The same

The second system of the musical score, continuing the vocal and piano parts from the first system. The lyrics continue across the vocal staff, and the piano accompaniment maintains its melodic and harmonic flow.

twine it - self ver - dant - ly still. _____
look which she turned when he rose. _____

L.H.

The third system of the musical score. It concludes with a double bar line. The piano part ends with a final chord and a marking 'L.H.' (Left Hand) in the bottom right corner.