



When in death I shall calm recline

TUNE: THE LEGACY

Michael William Balfe
(1808-1870)

Andante

S *p* *cresc.* *dim.*
When in death I shall calm re - cline, O bear my heart to my mis - tress dear;

A *p* *cresc.* *dim.*
When in death I shall calm re - cline, O bear my heart to my mis-tress dear;

T *p* *cresc.* *dim.*
When in death I shall calm re - cline, O bear my heart to my mis-tress dear;

B *p* *cresc.* *dim.*
When in death I shall calm re-cline, O bear my heart to my mis - tress dear;

Andante

Piano

when in death I shall calm recline

6

S *p* *cresc.* *dim.*
Tell her, it liv'd up - on smiles and wine Of the bright - est hue, while it lin - ger'd here;

A *p* *cresc.* *dim.*
Tell her, it liv'd up - on smiles and wine Of the bright - est hue, while it lin - ger'd here;

T *p* *cresc.* *dim.*
Tell her, it liv'd up - on smiles and wine Of the bright - est hue, while it lin - ger'd here;

B *p* *cresc.* *dim.*
Tell her, it liv'd up - on smiles and wine Of the bright - est hue, while it lin - ger'd here;

Pno. *p*

10

S Bid her not shed one tear of sor - row To sul - ly a heart so bril - liant and light; But

A Bid her not shed one tear of sor - row To sul - ly a heart so bril - liant and light; But

T Bid her not shed one tear of sor - row To sul - ly a heart so bril - liant and light; But

B Bid her not shed one tear of sor - row To sul - ly a heart so bril - liant and light; But

Pno.

when in death I shall calm recline

14

S balm - y drops of the red grape bor - row, To bathe the rel - ic from morn till night. *rall.*

A balm - y drops of the red grape bor - row, To bathe the rel - ic from morn till night. *rall.*

T balm - y drops of the red grape bor - row, To bathe the rel - ic from morn till night. *rall.*

B balm - y drops of the red grape bor - row, To bathe the rel - ic from morn till night. *rall.*

Pno. *rall.*

18

S *p* When the light of my song is o'er, Then take my harp to your an - cient hall; *cresc.* *dim.*

A *p* When the light of my song is o'er, Then take my harp to your an - cient hall; *cresc.* *dim.*

T *p* When the light of my song is o'er, Then take my harp to your an - cient hall; *cresc.* *dim.*

B *p* When the light of my song is o'er, Then take my harp to your an - cient hall; *cresc.* *dim.*

Pno. *p*

when in death I shall calm recline

23

S *p* *cresc.* *dim.*
 Hang it up at that friend - ly door, — Where wear - y trav - el - lers love to call.

A *p* *cresc.* *dim.*
 Hang it up at that friend - ly door, — Where wear - y trav - el - lers — love to call.

T *p* *cresc.* *dim.*
 Hang it up at that friend - ly door, — Where wear - y trav - el - lers — love to call.

B *p* *cresc.* *dim.*
 Hang it up at that friend - ly door, — Where wear - y trav - el - lers love to call.

Pno. *p*
 Musical accompaniment for piano, starting at measure 23.

27

S
 Then if some bard, who roams for - sak - en, Re - vive its soft note in pass - ing a - long, Oh!

A
 Then if some bard, who roams for - sak - en, Re - vive its soft note in pass - ing a - long, Oh!

T
 Then if some bard, who roams for - sak - en, Re - vive its soft note in pass - ing a - long, Oh!

B
 Then if some bard, who roams for - sak - en, Re - vive its soft note in pass - ing a - long, Oh!

Pno.
 Musical accompaniment for piano, starting at measure 27.

when in death I shall calm recline

31 *rall.*

S let one thought of its mas - ter wak - en Your warm - est smile for the child of song.

A let one thought of its mas - ter wak - en Your warm - est smile for the child of song.

T let one thought of its mas - ter wak - en Your warm - est smile for the child of song.

B let one thought of its mas - ter wak - en Your warm - est smile for the child of song.

Pno. *rall.*

35 *p* *cresc.* *dim.*

S Keep this cup, which is now o'er-flow - ing, To grace your rev - el, when I'm at rest;

A Keep this cup, which is now o'er-flow - ing, To grace your rev - el, when I'm at rest;

T Keep this cup, which is now o'er-flow - ing, To grace your rev - el, when I'm at rest;

B Keep this cup, which is now o'er-flow - ing, To grace your rev - el, when I'm at rest;

Pno. *p*

when in death I shall calm recline

40

S *p* *cresc.* *dim.*
 Nev - er, oh! Nev - er its halm be - stow - ing On lips, that beau - ty hath sel - dom blest!

A *p* *cresc.* *dim.*
 Nev - er, oh! Nev - er its halm be - stow - ing On lips, that beau - ty hath sel - dom blest!

T *p* *cresc.* *dim.*
 Nev - er, oh! Nev - er its halm be - stow - ing On lips, that beau - ty hath sel - dom blest!

B *p* *cresc.* *dim.*
 Nev - er, oh! Nev - er its halm be - stow - ing On lips, that beau - ty hath sel - dom blest!

Pno. *p*

44

S
 But when some warm de - vot - ed lov - er To her he a - dores shall bathe its brim, Then,

A
 But when some warm de - vot - ed lov - er To her he a - dores shall bathe its brim, Then,

T
 But when some warm de - vot - ed lov - er To her he a - dores shall bathe its brim, Then,

B
 But when some warm de - vot - ed lov - er To her he a - dores shall bathe its brim, Then,

Pno.

when in death I shall calm recline

7

48 *rall.*
S then my spir - it a - round shall hov - er, And hal - low each drop — that foams for him.

A then — my spir - it a - round — shall hov - er, And hal - low each drop that — foams for him. *rall.*

T then — my spir - it a - round shall hov - er, And hal - low each drop that — foams for him. *rall.*

B then — my spir - it a - round — shall hov - er, And hal - low each drop that foams for him. *rall.*

Pno. *rall.*

The musical score consists of five staves. The top four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for Piano (Pno.). The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are: 'then my spir - it a - round shall hov - er, And hal - low each drop — that foams for him.' The tempo marking 'rall.' (rallentando) is present above the vocal staves and below the piano staff. The score ends with a double bar line.

J. Alfred Novello
(1859)

Michael William Balfe (1808-1870) was born in Dublin, Ireland, and studied music in Ireland and London. At age 16, he became violinist in the Drury Lane orchestra and was celebrated as a singer throughout the region. His patron, Count Mazzara, took him to Italy, where he studied composition in Rome and Milan. His first dramatic piece was produced in Milan in 1826. He sang at the Paris Italian Opera and in Italian theaters until 1835, also producing several Italian operas, and sang in New York City in 1834. He returned to England and was a successful composer of English operas, at times residing in Paris and Vienna. He retired in 1864 and died in Rowney Abbey, Hertfordshire. His compositions include a number of operas, cantatas, glees, and part-songs.

When in death I shall calm recline,
O bear my heart to my mistress dear;
Tell her, it liv'd upon smiles and wine
Of the brightest hue, while it lingered here;
Bid her not shed one tear of sorrow
To sully a heart so brilliant and light;
But balmy drops of the red grape borrow,
To bathe the relic from morn till night.

When the light of my song is o'er,
Then take my harp to your ancient hall;
Hang it up at that friendly door,
Where weary travellers love to call.^o
Then if some bard, who roams forsaken,
Revive its soft note in passing along,
Oh! let one thought of its master waken
Your warmest smile for the child of song.

Keep this cup, which is now o'erflowing,
To grace your revel, when I'm at rest;
Never, oh! never its halm bestowing
On lips, that beauty hath seldom blest!
But when some warm devoted lover
To her he adores shall bathe its brim,
Then, then my spirit around shall hover,
And hallow each drop that foams for him.

Thomas Moore (1779–1852)

^o“In every house was one or two harps, free to all travellers, who were the more caressed, the more they excelled in music.” O'Halloran

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