

*Library of the*

THE LETTER,

(No. 12.)

OF THE

Songs of the Superstitions of Ireland,

WRITTEN AND COMPOSED

By

SAMUEL LOVER ESQ

AUTHOR OF

*Est. Sho. Hall,*

*Price 2/*

*Victoria the Queen, The Land of Dreams, The Land of the West, Sleep my Love, The Wind & the Weathercock, Oh ever I had -  
-Lovers, Above you to guess, The Fountain & the Flower, Beauty & Wine, Call you guests, The Poor Blind Eye, When and Where,  
True love can never forget, The Blarney, The Haunted Spring, The Child & the Gipsy, The Howl-puss with three Blisses, sweet -  
-to remember bring me that ancient Bowl of Wine, Mince's & Slope, Star of the Desert, Soft on the ear falls the Siren's Song &*

*London, Published by J. DUFF & Co 65, Oxford Street,  
where may be had the whole of this Work, 2s.*

1. THE MAY-DEW	2	7. THE NEW MOON	2
2. THE RING & THE WINDING SHEET	2	8. THE FOUR-LEAVED SHAMROCK	2
3. RORY O MORE	6	9. THE CHARM	2
4. THE ANGELS WHISPER	2	10. THE FALLING STAR	2
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*[The page contains several lines of extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]*

THE LETTER.

A small spark attached to the wick of the candle is considered to indicate the arrival of a letter to the one before whom it burns.

The Poetry and Music (suggested by an Irish Melody) by SAMUEL LOVER Esq!

VOICE. *MODERATO.*

PIANO-FORTE. *Con Tenerezza.*  
*Sempre legato.*

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line is marked 'MODERATO.' and contains a whole rest. The piano accompaniment is marked 'Con Tenerezza.' and 'Sempre legato.' It begins with a treble clef and a key signature of one flat (B-flat), with a 6/8 time signature. The bass line starts with a bass clef and a key signature of two flats (B-flat and E-flat).

The second system continues the piano accompaniment from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with various rhythmic patterns and chordal textures.

Fare thee well love, now thou art go- ing Over the wild and trackless sea,

The third system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line contains the lyrics 'Fare thee well love, now thou art go- ing Over the wild and trackless sea,'. The piano accompaniment continues with a treble and bass clef staff.

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Smooth be its waves and fair the wind blowing, Tho' 'tis to bear thee far from me:

*Ritard.* *tempo.*

But when on the waste of ocean, Some happy home-bound bark you see,

*colla voce.*

*Con espres.*

Swear by the truth of thy heart's devotion, To send a letter back to me.

*colla voce.*

*Ritard.*

Think of the shore thou'st left behind thee,

Even when reaching a brighter strand; Let not the golden glories blind thee,

*Con Spirito.*

Of that gorgeous Indian land; Send me not its diamond treasures, Nor

*colla voce.*

*f*

*molto espres.*

pearls from the depth of its sunny sea, But tell me of all thy woes and pleasures,

In a long letter back to me.

*Ritard.*

But while dwelling in lands of pleasure, Think, as you bask in their

bright sunshine, That while the ling'ring time I measure,

*Ritard:*  
Sad and wintry hours are mine; Lone-ly by my ta-per weeping, And

*colla voce.*

*tempo.*  
watching the spark of promise to see; All for that bright spark my

night-watch keeping, For oh 'tis a let-ter love from thee! To

say that soon thy sail will be flow-ing, Homeward to bear thee

o-ver the sea, Calm be the waves and swift the wind blowing, For

oh! thou art coming back to me. *Ritard.*

