

Sweet Vale of Avoca

Thomas Moore

Originally entitled *The Meeting of the Waters*

Irish Folk Song

Arr. Clif Hardin

Espressivo, starting at $\text{♩} = 120$

S *mf* There is not in the wide world a val - ley so—

A *mf* There is not in the wide world a val - ley so—

T

B

mf

6

sweet As that vale in whose bos-om the bright wa - ters meet;

sweet As that vale in whose bos-om the bright wa - ters meet;

mf Oh! the

mf Oh! the

11

last rays of feel - ing and life must de - part, Ere the bloom of that val - ley shall

last rays of feel - ing and life must de - part, Ere the bloom of that val - ley shall

17

mf
e'er the bloom of that val - ley shall fade from my heart.

mf
e'er the bloom of that val - ley shall fade from my heart.

fade from my heart, e'er the bloom of that val - ley shall fade from my heart.

fade from my heart, e'er the bloom of that val - ley shall fade from my heart.

23

mf

Yet it was not that na-ture had shed o'er the—

mf

Yet it was not that na-ture had shed o'er the—

mf

Yet it was not that na-ture had shed o'er the—

mf

Yet it was not that na-ture had shed o'er the—

Piano accompaniment for measures 23-28, featuring a flowing melody in the right hand and a steady bass line in the left hand.

29

cresc.

scene Her pur - est of cry - stal and bright - est of green; 'Twas

cresc.

scene Her pur - est of cry - stal and bright - est of green;— 'Twas

cresc.

scene Her pur - est of cry - stal and bright - est of green; 'Twas

cresc.

scene Her pur - est of cry - stal and bright - est of green; 'Twas

Piano accompaniment for measures 29-34, featuring a melody in the right hand and a bass line in the left hand, with a *cresc.* marking.

34

a tempo

f not her soft mag-ic of stream-let or hill, *poco rall.* *mp* Oh! no, it was some-thing more

f not her soft mag-ic of stream-let or hill, *poco rall.* *mp* Oh! no, it was some-thing more

f not her soft mag-ic of stream-let or hill, *poco rall.*

f not her soft mag-ic of stream-let or hill, *poco rall.*

f *poco rall.* *mp*

40

mp ex-qui-site still. Oh! no, it was some-thing more ex-qui-site still.

mp ex-qui-site still. Oh! no, it was some-thing more ex-qui-site still.

mp Oh! no, it was some-thing more ex-qui-site still.

mp Oh! no, it was some-thing more ex-qui-site still.

mf

46

mf

'Twas that friends, the be - loved of my
mf
'Twas that friends, the be - loved of my

51

bos - om, were near, Who_ made ev - ry dear scene of en - chant - ment more
bos - om, were near, Who_ made ev - ry dear scene of en - chant - ment more

56

dear, _____

dear, _____

mf And who felt how the best charms of na - ture im - *poco rall.*

mf And who felt how the best charms of na - ture im - *poco rall.*

poco rall.

61

mf When we see them re - *mf*

When we see them re -

a tempo prove, When we see them re - flect-ed from looks that we love. When we see them re -

a tempo prove, When we see them re - flect-ed from looks that we love. When we see them re -

67

flect-ed from looks that we love.

flect-ed from looks that we love.

flect-ed from looks that we love.

flect-ed from looks that we love.

Piano accompaniment for measures 67-72, featuring a flowing melody in the right hand and a rhythmic accompaniment in the left hand.

73

Empty vocal staves for measures 73-78, indicating a rest or a section where the vocalists are silent.

cresc.

f

Piano accompaniment for measures 73-78, starting with a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking.

79

f Sweet_ vale of A - vo - ca how calm could I_

f Sweet vale of A - vo - ca how calm could I

f Sweet vale of A - vo - ca how calm could I

f Sweet vale of A - vo - ca how calm could I

Piano accompaniment for measures 79-83, featuring a flowing melody in the right hand and a steady bass line in the left hand.

84

rest In thy bos - om of shade, with the friends I love

rest In thy bos - om of shade, with the friends I love

rest In thy bos - om of shade, with the friends I love

rest In thy bos - om of shade, with the friends I love

8va *loco*

Piano accompaniment for measures 84-88, including a *loco* section in the right hand and a *8va* section in the left hand.

90

best, _____ Where the storms that we feel in this cold world should

best, _____ Where the storms that we feel in this cold world should

best, _____ Where the storms that we feel in this cold world should

best, _____ Where the storms that we feel in this cold world should

95

cease, _____ And our hearts, like thy wa-ters, be min-gled in peace. And our

cease, _____ And our hearts, like thy wa-ters, be min-gled in peace. And our

cease, _____ And our

cease, _____ And our

113

peace, _____ be min-gled in_ peace, _____
 _____ be min-gled in_ peace, peace, _____
 min-gled in_ peace, _____ in peace, _____
 peace, peace, peace, peace, _____

119

p peace. _____
p peace. _____
p peace. _____
p peace. _____
 peace. _____

p *rall.*

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Poem by Thomas Moore

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There is not in the wide world a valley so sweet
As that vale in whose bosom the bright waters meet;
Oh! the last rays of feeling and life must depart,
Ere the bloom of that valley shall fade from my heart.

Yet it was not that nature had shed o'er the scene
Her purest of crystal and brightest of green;
'Twas not her soft magic of streamlet or hill,
Oh! no, it was something more exquisite still.

'Twas that friends, the beloved of my bosom, were near,
Who made ev'ry dear scene of enchantment more dear,
And who felt how the best charms of nature improve,
When we see them reflected from looks that we love.

Sweet vale of Avoca how calm could I rest
In thy bosom of shade, with the friends I love best,
Where the storms that we feel in this cold world should cease,
And our hearts, like thy waters, be mingled in peace.