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## Music by Agnes Tyrrell

Agnes Tyrrell

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## Music by Agnes Tyrrell

### Abstract

Typesetting for open-source publication of music by Czech composer Agnes Tyrrell (1846-1883) from her original manuscripts.

Pieces (in alphabetical order by title):

- "Abendfeier" (lyrics by Felix Dahn)
- "An den Mond" (part of a set) – lyrics by Johann Wolfgang von Goethe
- "Die Liebende schreibt" (part of a set) – lyrics by Johann Wolfgang von Goethe
- "Ländler" (possibly part of a set of short dances)
- "Marsch" (possibly part of a set of short dances)
- "Mazurka" (possibly part of a set of short dances)
- "Meg"
- "Nur du" – lyrics by Emil Ritterhaus
- "Rondo"
- "Song" (When Time, Who Steals) – lyrics by Thomas Moore
- "Völglein im Walde" – lyrics by Dilia Helena
- "Walzer" (possibly part of a set of short dances)
- "Wanderlied Lebewohl" – lyrics by Ludwig Uhland

### Keywords

Agnes Tyrrell, Music scores, Music compositions, Music by Czech women composers, 19th century music

### Disciplines

Music | Music Performance | Other Music

### Comments

Learn more about [the life and career of Agnes Tyrrell on Wikipedia](#).

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# Abendfeier

Op. 46/A1406

Music by  
Agnes Tyrrell

Poetry by  
Felix Dahn

*Langsam*

Voice

Piano

*p*

*cresc.*

6

Vo.

Pno.

Es lebt ein wunder-sam-es

*decresc.*

*rit.*

*p*

11

Vo.

Pno.

Le - ben In ei-nes Mai - en - a - bends Duft,

*cresc. —*

*cresc. —*

16

Vo. Die ew' - ge Gna - de fühl'ich schwe - ben Be-glück - end

Pno.

21 *f*

Vo. durch die wei - che Luft. Die ew' - ge

Pno. *f*

26 *poco rit. --*

Vo. Gna - de fühl'ich schwe - ben Be-glück - end durch die wei - che

Pno. *poco rit. --*

31 *p dolce*

Vo. Luft. Sie brei - tet aus die mil - den Hän - de

Pno.

36 *f*

Vo. Dass rei - cher Se - gen nie-der-träuft, Dass Licht und

Pno. *f*

42

Vo. Lie - be son-der En - de Sich auf das Haupt des Men - schen

Pno.

47

Vo. häuft.

Pno.

52

Vo.

Pno. *cresc.*

56 *mf*

Vo. Des Hi - mmels Schatz wird aus-ges - pen - det:

Pno. *mf*

60

Vo. Das Herz fasst all die Fülle nicht, Es

Pno.

65

Vo. wird das Se - lig-ste ver - schwen - det, Duft, Lie - be, Wär - me,

Pno.

70 *cresc.*

Vo. Frie - den, Licht. Es wird das Se - lig-ste ver-

Pno. *cresc.*

75 *f* *ff* *molto rall..*

Vo. schwen - det, Duft, Lie - be, Wär - me, — Frei - den, Licht.

Pno. *f*

80

Vo.

Pno.

83

Vo.

Pno. *decresc.* *pp*

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## Endnotes

Ms.9-10, Piano Bass - Agnes does not originally mark these half notes as dotted.

M.38, Piano Treble - Agnes does not originally mark the Cs here as natural.

M.43, Piano Treble - Agnes does not originally include the eighth rest at the beginning of this measure.

M.47, Piano Treble - Agnes does not originally mark the A here as sharp.



# An den Mond

Poetry by  
Johann Wolfgang von Goethe

Op. 53/Inv.1335/A840

Music By  
Agnes Tyrrell

*Langsam, zart.*

Voice

*p*

Fü-ll-est wie-der Busch und Tal Still mit Ne-bel - glanz

Piano

5

Vo.

*mf*

Lö-sest end - lich auch ein-mal Mei - ne See le ganz;

Pno.

*sf*

9

Vo.

*cresc.*

Brei-test ü - ber mein Ge-fild Lin - dernd dei - nen Blick,

Pno.

*mf*

13 *f*

Vo. Wie des Freun - des Aug - e mild. Ü - ber mein Ges - chick.

Pno. *f* *sf*

17 *mit Ausdruck* *f*

Vo. Je - den Nach - lang fühlt mein Herz. Froh - und trü - ber Zeit,

Pno. *p*

21 *f* *p*

Vo. Wa - ndle zwi - schen Freud' und Schmerz In der Ein - sam - keit.

Pno. *p*

25

Vo.

Pno.

29

*Mässig*

Vo.

Pno.

33

*f*

*rall.*

Vo.

Pno.

37 *f*

Vo. Ich be-saß es doch ein - mal, was so köst - lich ist!

Pno.

41 *bewegter* *rall.*

Vo. Daß man doch zu sei - ner Qual Nim - mer es ver - gißt!

Pno.

45 *ff* *molto rall.*

Vo. Daß man doch zu sei - ner Qual Nim - mer es ver - gißt!

Pno.

49 *a tempo*

Vo. *a tempo*  
Rau - sche, Fluß, das Tal ent - lang, Oh - ne Rast und

Pno. *f*

52 *p*

Vo. *p*  
Ruh, Rau - sche, flü - stre mei - nem Sang

Pno. *p*

55 *poco rit.*

Vo. *poco rit.*  
Me - lo - di - en zu!

Pno. *poco rit.* *pp*

57

Vo.

Pno.

59

Vo.

Pno.

*rit.*

61 *tempo primo*

Vo.

*f*

Wenn du in der Win - ter - nacht Wü - tend ü - ber -

Pno.

64

Vo.

schwillt O - der um die Früh - ling - sprach - Ju - nger Kno - spen

Pno.

*sf*

68 *innig*

Vo. quillst. Se - lig, wer sich vor der Welt — Oh - ne Haß — ver-

Pno.

72 *f*

Vo. schließt, — Ein - en Freund — am Bu - sen hält Und mit

Pno.

75

Vo. dem — ge - nießt, — Was, von Men - schen,

Pno. *rit.*

78

Vo. nicht ge-wußt O - der nicht be - dacht, \_\_\_\_\_

Pno.

81

Vo. Durch das La - by - rinth der Brust \_\_\_\_\_ Wan - delt in der Nacht. \_\_\_\_\_

Pno.

85

Vo. \_\_\_\_\_

Pno. *rit.* *p* *pp*

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## Endnotes

- M.6, Voice - Agnes originally wrote the final note as a dotted quarter, with no other notation filling the measure.
- M.14, Piano Bass - In a second version of this piece, Agnes did not slur the last five eighth notes together.
- M.31, Piano Treble - In a second version of this piece, Agnes did not accent the chords that fall on the second and fourth beats.
- M.32, Piano Treble - In a second version of this piece, Agnes did not accent the chords that fall on the third and fourth beats.
- M.34, Piano Treble - In a second version of this piece, Agnes did not slur the triplets on the first and second beats.
- M.55, Piano Treble - In a second version of this piece, Agnes did not slur the sixteenth notes on the third and fourth beats.
- M.68, Piano Treble - Agnes originally wrote the final chord as a dotted quarter, with no other notation filling the measure; in a second version of this piece, Agnes wrote the final chord as a quarter, with no other notation filling the measure.
- M.69, Piano Bass - In a second version of this piece, Agnes did not connect the previous slur to the first dotted quarter note.
- M.70, Voice - In a second version of this piece, Agnes does not tie the two As together.
- M.72, Voice - In a second version of this piece, Agnes wrote the final note as a dotted quarter.
- M.76, Piano Bass - In a second version of this piece, Agnes wrote the final chord as a quarter, with no other notation filling the measure.
- M.85, Piano Bass - In a second version of this piece, Agnes did not accent the first chord.
- M.87, Piano Bass - Agnes originally wrote the first and chords as dotted quarters with no other notation filling the measure.

# Die Liebende schreibt

Inv.1341/A846

Poetry by  
Johann Wolfgang von Goethe

Music by  
Agnes Tyrrell

Andante con moto

Voice

Ein Blick von dei-nen Au-gen in die mei - nen, Ein

Piano

4

Vo.

Kuß von dei-nem Mund auf mei - nem Mun - de, Wer da-von hat, wie ich, ge-wi-sse

Pno.

7

Vo.

Kun - de, Mag dem was an-ders wohl er - freu - lich - schei - nen?

Pno.

10 *cresc.*

Vo. Ent-fernt von dir, ent-frem-det von den Mei-nen, Da führ ich die Ge-

Pno. *cresc.*

13 *f* *p*  $< >$

Vo. dan-ken in die Run-de, Und imm-er tre-ffen sie auf je-ne Stun-de,

Pno. *f* *p*

16 *cresc.*

Vo. Die ein-zi-ge; da fang ich

Pno. *f*

19

Vo. an zu wei-nen.

Pno. *p* *p*

22

Vo. Die Trä -

Pno.

24

Vo. - ne trock - net wie - der un - ver - se - hens: Er *p*

Pno.

26

Vo. liebt ja, denk ich, her in die - se Stil - le, *cresc.*

Pno. *cresc.*

28

Vo. O soll-test du nicht in die Fer - ne rei - chen? *f*  $\longleftarrow$  *sf*

Pno. *f* *sf* *dim.*

31 *p*

Vo. Ver-nimm das Lis - peln die - ses Lie - be - we - hens;

Pno. *p* *dim.* *pp*

34 *cresc.* *f*

Vo. Mein ein - zig Glück auf Er - den ist dein Will - e, Dein

Pno. *f* *dim.*

36 *dim.* *p* *dim.*

Vo. freund-li - cher, zu mir; gib mir ein Zei - chen!

Pno. *espres.*

39

Vo. *f*

Gib mir ein Zei - - 3

Pno. *f sf*

42

Vo. *dim.* *p*

chen, gib mir ein Zei - chen!

Pno. *p dim. p espressivo*

45

Vo.

Pno. *pp*

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## Endnotes

M.34, Voice - Agnes does not originally mark the D here as flat; probably an error

# Ländler

Inv.1366/A871

Music by  
Agnes Tyrrell

Measures 1-3 of the piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Measures 4-7. Measure 4 begins with a repeat sign. The melody continues with eighth notes and includes a grace note in measure 5. The accompaniment remains consistent with the previous measures.

Measures 9-14. Measure 9 starts with a repeat sign. The melody becomes more active with sixteenth-note runs and grace notes. The left hand accompaniment features more complex chordal textures.

Measures 15-18. The melody continues with eighth-note patterns and grace notes. The accompaniment consists of steady chords and single notes in the bass line.

Measures 19-22. The final system of the page, showing the concluding phrases of the piece. The melody ends with a grace note in measure 21, and the accompaniment concludes with a final chord.



23

27

31

35

38

41

The image displays a musical score for piano, consisting of six systems of music. Each system is written for both the right and left hands on a grand staff. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 23 and ends at measure 41. Measure numbers 23, 27, 31, 35, 38, and 41 are indicated at the start of their respective systems. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. There are two first endings (marked '1.') and one second ending (marked '2.') in the score. The first ending appears at measures 25-26 and 30-31, and the second ending appears at measures 34-35. The score concludes with a double bar line at the end of measure 41.

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## Endnotes

M.12, Piano Treble - Agnes does not originally mark the G here as sharp; probably an error.

Ms.37-42 - Agnes does not originally mark these Cs as natural (except in Treble 37-9), probably an error.

Agnes left out a repeat at the end, however, it is likely that this section would repeat, return to the beginning, and end at the beginning's first ending.

# Marsch

Inv.1366/A871

Music by  
Agnes Tyrrell

Measures 1-3 of the piece. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Measures 4-6. The melody continues with more rhythmic complexity, including some beamed eighth notes. The bass line remains consistent with the previous measures.

Measures 7-9. Measure 7 begins a section with two endings. The first ending (marked '1.') leads back to an earlier part of the piece, while the second ending (marked '2.') concludes the section. The notation includes repeat signs and first/second ending brackets.

Measures 10-13. This section features a more active bass line with eighth-note patterns. The right hand continues with a melodic line of eighth notes.

Measures 14-17. The final section of the page shows the melody and bass line continuing their respective patterns, leading towards the end of the piece.

18

Musical notation for measures 18 and 19. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 18 features a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 19 continues the melodic and harmonic development.

20

Musical notation for measures 20 and 21. Measure 20 shows a more active treble staff with sixteenth-note patterns. Measure 21 continues with similar rhythmic activity in both staves.

22

Musical notation for measures 22 and 23. Measure 22 features a melodic line in the treble with eighth-note patterns. Measure 23 continues the melodic flow with some chromatic movement.

24

Musical notation for measures 24 and 25. Measure 24 includes a first ending bracket labeled '1.'. Measure 25 includes a second ending bracket labeled '2.'.

27

Trio

Musical notation for measures 27 and 28, marked 'Trio'. Measure 27 begins with a repeat sign. The treble staff has a melodic line, and the bass staff features a rhythmic accompaniment with grace notes.

29

Musical notation for measures 29 and 30. Measure 29 continues the Trio section with a melodic line in the treble and a rhythmic accompaniment in the bass. Measure 30 concludes the section with a final melodic phrase.

32

1. 2. *tr*

36

38

42

1. 2. *tr*

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## Endnotes

Ms.8, 43 - Agnes does not originally mark the first endings in these two places.

M.14, Piano Treble - Agnes originally writes the bottom note of the third chord as a B double-flat; probably an error.

M.21, Piano Treble - Agnes originally writes the B in the final chord as a D; probably an error.

M.30, Piano Bass - Agnes does not originally mark the last A and C here as natural; probably an error.

M.32, Piano Bass - Agnes does not originally mark the D in the latter half of this measure as natural; probably an error.

# Mazurka

Inv.1366/A871

Music by  
Agnes Tyrrell

♩

*p*

5

Fine

9

14

19

3 3

3

22

25

Trio

29

33

2.

39

D.S. al Fine

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## Endnotes

- M.5, Piano Bass - Agnes does not originally mark the A here as flat; probably an error.  
M.29, Piano Treble - Agnes does not originally mark the A here as flat; probably an error.

# Meg

Op. 11 No. 1/Inv.1350/A855

Agnes Tyrrell

Voice

Where is the lip in all the land Wor-ty to kiss my\_ dar - ling's

Piano

8

Vo.

hand? Not a bird that sings, a flo-wer that blows, Is half so sweet is

Pno.

15

Vo.

half so sweet as my queen, my\_ rose. My\_ Beau-ti-ful Meg, my\_

Pno.

21

Vo.

queen my\_ rose my\_ beau-ti-ful Meg, my Beau-ti-ful\_ my\_ beau-ti-ful

Pno.

28

Vo. Meg, my queen my rose— my beau - ti - ful Meg. With the

Pno.

35

Vo. ec - ho of words pro - nounced all wrong, with the ring - ing

Pno.

40

Vo. notes of a half - sung song scar-cely dead, scar-cely dead, she has fall-en a -

Pno.

46

Vo. sleep, while I all a - lone my fond watch keep O-ver my beau-ty my

Pno.

53

Vo. beau - ti - ful Meg, o - ver my beau - ti - ful beau - ti - ful Meg.

Pno.

61

Vo. With the peace - ful joy of a glad tale told with the drea - my

Pno.

68

Vo. bliss of a joy that roll'd O - ver my life in the days gone by


Pno.


75

Vo. She, in my heart like a star of gold, Shines in the gloom of a stor - my

Pno.

82

Vo.  sky, My beau-ti - ful Meg\_ my beau - ti - ful Meg.

Pno. 

89

Vo.  Though in the days to come I may gain the gold that

Pno. 

96

Vo.  comes with an ar - tist's fame And all the pride of a death - less

Pno. 

102

Vo.  name I'll lay them all at thy

Pno. 

109

Vo. ti - ny feet Thou shalt have them all my ba-by, my sweet my beau-ti - ful

Pno.

116

Vo. Meg, my\_ ba-by, my sweet my beau-ti - ful Meg\_ my beau - ti - ful

Pno.

123

Vo. Meg. The cry - stal tear on thy nut - brown cheek, Each lisp-ing word thy

Pno.

130

Vo. sweet lips speak, Each bo - nnie curl of thy glo - ssy hair

Pno.

136

Vo. To me are trea-sures be - yond com - pare, My beau - ti-ful Meg, my beau - ti-ful

Pno.

143

Vo. Meg, my beau - ti - ful, beau - ti - ful Meg, my beau -

Pno.

151

Vo. - ti-ful Meg.

Pno.

158

Vo.

Pno.

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## Endnotes

Agnes usually cites her poets; it is likely that these lyrics were written by her.

M. 64, Piano Treble - Agnes originally did not mark the D here as natural; probably an error.

M. 70, Piano Bass - Agnes originally wrote this measure with the single beat Es in octaves, with no other notation filling the measure.

M. 84, Piano Treble - Agnes originally did not write the D-natural in the third chord; probably an error.

M. 137, Piano Bass - Agnes originally wrote this measure with the single beat Bs in octaves preceding a quarternote rest and no other notation filling the measure.

M. 152, Piano Bass - Agnes originally wrote this measure with the two chords and the fermata on the second chord with no other notation filling the measure.

M. 155, Piano Treble - Agnes originally did not notate the lower A of the third chord as sharp; probably an error.



# Nur du

Inv. 1133/A65

Poetry by  
Emil Ritterhaus

Music by  
Agnes Tyrrell

*Langsam doch nicht zu sehr*

Voice

*p* Ich fühl's, daß ich tief in - nen kran - ke und *f* Wonn - e doch mich

Piano

4

Vo. *p* se - lig macht. Dich suchst am Ta - ge mein Ge - dan - ke, *mp* Dich suchst mein Tra - um in -

Pno.

8

Vo. *p* dunk - ler Nacht. *cresc.* Wo ich auch weil, - auf all - en *rall.* We - gen, Dein Bild vor

Pno. *f* *rall.*

12 *f*

Vo. mei-ner See - le steht,

Pno. *f*

16 *poco a poco dim.* - - - - - *ritenuto*

Vo. Ein Gruß an Dich - mein Mor - gen-se-gen; Ein Wunsch für Dich - mein

Pno.

20

Vo. Nacht - ge - bet.

Pno. *rit.* *pp*

## Endnotes

- M.4, Piano Bass - Agnes does not originally mark the last A as flat; probably an error.  
M.8, Piano Bass - Agnes does not originally mark the last E as flat; probably an error.

# Rondo

Music by  
Agnes Tyrrell

This musical score is for a piece titled "Rondo" by Agnes Tyrrell. It is written for piano in G major (one sharp) and 6/8 time. The score consists of five systems of music, each with a treble and bass clef staff. The first system begins with a treble clef staff containing a trill (tr) on the first measure and a bass clef staff with a 7-measure rest. The second system starts at measure 4, with trills in the treble staff. The third system starts at measure 8, featuring a 7-measure rest in the treble staff. The fourth system starts at measure 12, with trills in the treble staff. The fifth system starts at measure 16, with a 7-measure rest in the bass staff. The piece concludes with a final chord in the treble staff.

20

Musical notation for measures 20-23. The system consists of a treble and bass clef. Measure 20 features a treble clef with a series of eighth notes and a bass clef with a similar rhythmic pattern. Measure 21 continues with similar patterns. Measure 22 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 23 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note.

24

Musical notation for measures 24-26. Measure 24 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 25 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 26 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes.

27

Musical notation for measures 27-29. Measure 27 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 28 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 29 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes.

30

Musical notation for measures 30-32. Measure 30 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 31 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 32 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes.

33

Musical notation for measures 33-35. Measure 33 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 34 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 35 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes.

36

Musical notation for measures 36-38. Measure 36 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 37 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 38 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes.

38

Musical score for measures 38-40. The key signature is one sharp (F#). Measure 38 features a treble clef with a dotted quarter note G4 and a bass clef with a quarter note G2. Measures 39 and 40 show a sequence of chords and melodic lines in both staves, with trills marked above notes in the treble clef.

41

Musical score for measures 41-43. The key signature changes to two sharps (F#, C#). Measure 41 features a treble clef with a dotted quarter note G4 and a bass clef with a quarter note G2. Measures 42 and 43 show a sequence of chords and melodic lines in both staves, with trills marked above notes in the treble clef.

44

Musical score for measures 44-46. The key signature remains two sharps (F#, C#). Measure 44 features a treble clef with a dotted quarter note G4 and a bass clef with a quarter note G2. Measures 45 and 46 show a sequence of chords and melodic lines in both staves, with trills marked above notes in the treble clef.

47

Musical score for measures 47-49. The key signature remains two sharps (F#, C#). Measure 47 features a treble clef with a dotted quarter note G4 and a bass clef with a quarter note G2. Measures 48 and 49 show a sequence of chords and melodic lines in both staves, with trills marked above notes in the treble clef.

50

Musical score for measures 50-52. The key signature remains two sharps (F#, C#). Measure 50 features a treble clef with a dotted quarter note G4 and a bass clef with a quarter note G2. Measures 51 and 52 show a sequence of chords and melodic lines in both staves, with trills marked above notes in the treble clef.

53

Musical score for measures 53-55. The key signature remains two sharps (F#, C#). Measure 53 features a treble clef with a dotted quarter note G4 and a bass clef with a quarter note G2. Measures 54 and 55 show a sequence of chords and melodic lines in both staves, with trills marked above notes in the treble clef and triplets marked above notes in the bass clef.

56

Musical score for measures 56-58. The key signature is two sharps (F# and C#). Measure 56 features a treble clef with a trill (tr) on a dotted quarter note and a bass clef with a steady eighth-note accompaniment. Measure 57 continues the trill in the treble and the accompaniment in the bass. Measure 58 shows the trill ending and the accompaniment continuing.

59

Musical score for measures 59-61. The key signature is two sharps. Measure 59 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 60 continues the melodic line and accompaniment. Measure 61 shows the melodic line moving to a higher register and the accompaniment continuing.

62

Musical score for measures 62-65. The key signature is two sharps. Measure 62 features a trill (tr) on a dotted quarter note in the treble and a steady eighth-note accompaniment in the bass. Measure 63 continues the trill and accompaniment. Measure 64 shows the trill ending and the accompaniment continuing. Measure 65 features a melodic line in the treble and a steady eighth-note accompaniment in the bass.

66

Musical score for measures 66-70. The key signature is two sharps. Measure 66 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 67 continues the melodic line and accompaniment. Measure 68 shows the melodic line moving to a higher register and the accompaniment continuing. Measure 69 features a melodic line in the treble and a steady eighth-note accompaniment in the bass. Measure 70 shows the melodic line moving to a higher register and the accompaniment continuing.

71

Musical score for measures 71-74. The key signature is two sharps. Measure 71 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 72 continues the melodic line and accompaniment. Measure 73 shows the melodic line moving to a higher register and the accompaniment continuing. Measure 74 features a melodic line in the treble and a steady eighth-note accompaniment in the bass.

75

Musical score for measures 75-78. The key signature is two sharps. Measure 75 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 76 continues the melodic line and accompaniment. Measure 77 shows the melodic line moving to a higher register and the accompaniment continuing. Measure 78 features a melodic line in the treble and a steady eighth-note accompaniment in the bass.

79

Musical score for measures 79-82. The piece is in G major (one sharp) and 2/4 time. The right hand features a complex melodic line with many beamed eighth and sixteenth notes, often in pairs. The left hand provides a steady accompaniment with eighth notes and chords. Measure 82 includes a fermata over the final chord.

83

Musical score for measures 83-86. The right hand continues with intricate melodic patterns, including some triplets and slurs. The left hand maintains a rhythmic accompaniment. Measure 86 ends with a fermata.

87

Musical score for measures 87-90. The right hand has a more melodic and flowing line, with some slurs and ties. The left hand continues with eighth-note accompaniment. Measure 90 ends with a fermata.

90

Musical score for measures 91-92. The right hand features a melodic line with some slurs and ties. The left hand continues with eighth-note accompaniment. Measure 92 ends with a fermata.

93

Musical score for measures 93-95. The right hand includes trills (tr) and slurs. The left hand continues with eighth-note accompaniment. Measure 95 ends with a fermata.

96

Musical score for measures 96-99. The right hand features a melodic line with many beamed notes and slurs. The left hand continues with eighth-note accompaniment. Measure 99 ends with a fermata.



100

104

107

110

114

117

## Endnotes

- M.14, Piano Treble - Agnes does not originally mark the second A here as natural; probably an error.
- M.19, Piano Treble - Agnes does not originally mark the E in the latter half of the measure as natural; probably an error.
- M.22, Piano Treble - Agnes does not originally mark the D in the latter half of the measure as natural; probably an error.
- Ms.34-5, Piano Bass - Agnes does not originally mark the Bs in the latter halves of these measures as flat; probably an error.
- M.36, Piano Treble - Agnes does not originally mark the G in the latter half of this measure as natural; probably an error.
- M.37, Piano Treble - Agnes does not originally mark the F in the latter half of this measure as sharp; probably an error.
- M.39, Piano Treble - Agnes does not originally include the sharp as an indicator above the trill here.
- M.44, Piano Treble - Agnes does not originally mark the B in the latter half of this measure as natural; probably an error.
- M.53, Piano Treble - Agnes does not originally mark the F in the latter half of this measure as sharp; probably an error.
- M.58, Piano Treble - Agnes does not originally mark the E in the latter half of this measure as natural; probably an error.
- M.61, Piano Treble - Agnes does not originally mark the D in the latter half of the measure as natural; probably an error.
- M.69, Piano Treble - Agnes does not originally mark the E in the latter half of the measure as natural; probably an error.
- M.88, Piano Bass - Agnes does not originally mark the first G here as sharp; probably an error.
- M.95, Piano Treble - Agnes does not originally mark the A in the latter half of this measure as natural; probably an error.
- M.98, Piano Treble - Agnes does not originally mark the final B here as natural; probably an error.
- M.104, Piano Treble - Agnes does not originally mark the final D here as natural; probably an error.

# Vöglein im Walde

Op. 2/Inv.1382/A887

Poetry by  
Dilia Helena

Music by  
Agnes Tyrrell

*Allegretto*

Voice

Piano

Lu - sti-ges Vög-lein im Wal - de, freu'st dich des Früh-lings so sehr! — Lu - sti-ges  
Fren-di-ges Herz in der Brust dir, singst du von Glück oh-ne End', — Fren - di-ges

6

Voice

Piano

Vög-lein im Wal - de, freu'st dich des Früh - lings so sehr! wohl  
Herz in der Brust dir, singst du von Glück oh - ne End', weisst

13

Voice

Piano

dir, wohl dir, du weisst nicht, wie bal-de Al-les ver-blüht ist um - her, — du  
nicht, weisst nicht, wie nah' der Ver-lust dir, der von dem Glü-cke dich trennt, — wie

18

Vo. *weiss* nicht, wie bal - de Al - les ver - blüht ist um - her, *wohl*  
*nah'* der Ver - lust dir, der von dem Glü - cke dich trennt, *weiss*

Pno.

21 *cresc.* *f*

Vo. dir, du *weiss* nicht, wie bal - de  
 nicht, wie *nah'* der Ver - lust dir,

Pno. *cresc.*

25 *rit.* *a tempo*  
*p*

Vo. Al - les ver blüht ist um - her, flie - ge  
 der von dem Glü - cke dich trennt,

Pno. *rit.* *p*

29

Vo. *f*  
her, flatt're hin! Vög-lein hat fröh-li-chen Sinn, flie-ge her, flatt're

Pno. *f*

34

Vo. *f* *f* *dim.*  
hin! Vög - lein, Vög - lein hat fröh - li-chen Sinn!

Pno. *f* *f* *decresc.*

40

Vo.

Pno. *pp*

# Walzer

Inv.1366/A871

Music by  
Agnes Tyrrell

The first system of the piece consists of two staves, treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a repeat sign. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece from measure 6. It features a more active right hand with eighth notes and some grace notes, and a left hand with steady accompaniment. The key signature and time signature remain consistent.

The third system starts at measure 13 and includes two endings. The first ending leads back to an earlier section, while the second ending concludes the piece. The notation includes various chordal textures and melodic fragments.

The fourth system begins at measure 18. It features a right hand with a mix of eighth and sixteenth notes, and a left hand with a consistent accompaniment. The key signature and time signature are maintained.

The fifth system starts at measure 24. It includes a right hand with a melodic line and a left hand with a bass line. The piece concludes with a final chord in the right hand.

31

Musical notation for measures 31-34. The system includes a treble and bass clef. The key signature has three sharps (F#, C#, G#). Measure 31 starts with a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 32 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 33 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 34 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). A first ending bracket covers measures 33 and 34, with a second ending bracket covering measures 35 and 36.

35

Musical notation for measures 35-40. The system includes a treble and bass clef. The key signature has three sharps (F#, C#, G#). Measure 35 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 36 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 37 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 38 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 39 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 40 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3).

41

Musical notation for measures 41-47. The system includes a treble and bass clef. The key signature has three sharps (F#, C#, G#). Measure 41 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 42 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 43 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 44 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 45 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 46 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 47 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3).

48

Musical notation for measures 48-50. The system includes a treble and bass clef. The key signature has three sharps (F#, C#, G#). Measure 48 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 49 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 50 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3).

51

Musical notation for measures 51-54. The system includes a treble and bass clef. The key signature has three sharps (F#, C#, G#). Measure 51 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 52 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 53 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 54 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3).

55

Musical notation for measures 55-58. The system includes a treble and bass clef. The key signature has three sharps (F#, C#, G#). Measure 55 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 56 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 57 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3). Measure 58 has a treble clef chord (F#4, C#5, G#5) and a bass clef chord (F#2, C#3, G#3).

59

Musical notation for measures 59-62. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The melody in the treble clef features eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

63

Musical notation for measures 63-66. The melody continues with eighth and quarter notes, and the bass clef accompaniment includes some rests and chords. The system concludes with a double bar line and repeat dots.

67

Musical notation for measures 67-72. The treble clef features a more active melody with eighth notes and some accidentals, while the bass clef accompaniment remains steady with chords and eighth notes.

73

Musical notation for measures 73-78. The melody in the treble clef is highly rhythmic with eighth notes and some accidentals, while the bass clef accompaniment consists of chords and eighth notes.

79

Musical notation for measures 79-84. The treble clef features a melody with eighth notes and some accidentals, while the bass clef accompaniment includes chords and eighth notes. The system concludes with a double bar line and repeat dots.

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## Endnotes

M.51 - Agnes originally left out the repeat sign here; probably an error.

# Wanderlied Lebewohl

Poetry by  
Ludwig Uhland

Inv.1133/A855

Music by  
Agnes Tyrrell

*Andante*

Voice

*p*

Le - be wohl, le - be wohl, mein Lieb!

Piano

6

Vo.

Muß noch heu - te schei - den. Muß noch heu - te schei - den. Ei - nen

Pno.

*p*

10

*cresc.* *f*

Vo.

Kuß, ei - nen Kuß, mir gib! Ei - nen Kuß, ei - nen Kuß mir gib!

Pno.

*f*

14

Vo. *pp*

Muß dich e - wig mei - den, e - wig mei - den.

Pno. *pp*

18

Vo.

Muß dich mei - den.

Pno. *f* *p*

22

Vo.

Ei - ne Blüt', ei - ne

Pno.

26

Vo.

Blüt' mir brich Von dem Baum im Gar - ten! Kei - ne

Pno.

29 *f*

Vo. Frucht, kei-ne Frucht für mich! Darf sie nicht er - war - ten.

Pno. *f*

33

Vo. Darf sie nicht er - war -

Pno.

38

Vo. ten.

Pno. *rit.* *pp*

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## Endnotes

M.6, Piano Treble - Agnes originally wrote the top note of the second chord here as another F; probably an error.

# When Time, Who Steals

Poetry by  
Thomas Moore

Inv.1375/A880

Music by  
Agnes Tyrrell

Moderato

Voice

When Time, who steals our years a-way, Shall steal our plea-sures  
Come, Chlo-e, fill the gen-ial bowl, I drink to love and  
But mark, at thought of fu-ture years, When love shall lose its

Piano

*p*

4

Vo.

too, The mem'-ry of the past will stay And half our joys re-  
thee: Thou ne-ver canst de-cay in soul, Thou'lt still be young for  
soul, My Chlo-e drops her ti-mid tears, They min-gle with my

Pno.

8

Vo.

new. Then, Chlo-e, when thy beau-ty's flow'-r shall  
me. And as thy lips the tear-drop chase, which  
bowl! How like this bowl of wine, my fair, Our

Pno.

*dim.*

12

*f*

Vo.

feel the wint - ry air, Re - mem-brances shall re-call the hour\_\_\_\_\_ When  
 on my cheek they find, So hope shall steal a-way the trace\_\_\_\_\_ That  
 lo-ving life shall fleet; Though tears may some - times min - gle there, The

Pno.

*f*

16

Vo.

thou a - lone wert fair!\_\_\_\_\_ Then talk no more of  
 so - row leaves be - hind!\_\_\_\_\_ Then fill the bowl a -  
 draught will still be sweet!\_\_\_\_\_ Then fill the cup -

Pno.

20

Vo.

fu - ture gloom; Our joys shall al - ways last;\_\_\_\_\_ For hope shall brigh - ten  
 way with gloom! - - - - -

Pno.

24

Vo. days to come, and mem' - ry gild the past.

Pno.

27

Vo.

Pno.

30

1. 2. 3.

Vo.

Pno.

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## Endnotes

Agnes originally titled this piece "Song," however, after review, the title was formed after Moore's original poem.

M.4-5, Lyrics - Agnes writes "The mem'ry of the past," where Moore's original line is "And mem'ry of the past."

M.10, Lyrics - Agnes writes here "Julia" instead of Moore's original "Chloe."

M.10, Lyrics - Agnes writes "like this bowl of wine," where Moore's original line is "like the bowl of wine."

Ms.13-4, Lyrics - Agnes writes "Remembrance shall recall the hour," where Moore's original line is "Remembrance will recall the hour."

M.15, Piano Bass - Agnes does not originally mark the A here as flat; probably an error.

M.15-6, Lyrics - Agnes writes "That sorrow leaves behind," where Moore's original line is "Which sorrow leaves behind."

M.18-9, Lyrics - Agnes writes "Then fill the cup" in the third stanza, where Moore's original line is "Then fill the bowl."

M.28, Piano Treble - Agnes does not originally mark the E here as natural; probably an error.