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PREFACE TO VOL. I.

11-21-50
SEVERAL thousand traditional tunes have been recorded in Ireland and published to the world. They are to be found on the shelves of antiquaries, in elusive books long out of print, or circulating in modern form among scholars, expert folklorists, and a small crowd of musical amateurs. Of these tunes comparatively few are familiar to civilized musicians out of Ireland. The greater number are dance tunes, many of which are but variants of one another and, of course, utterly unvocal; broadly speaking, apart from the association of the dance itself, they are quite unimportant as music. Of the melodies not connected with the dance, however, many of those already published are of the rarest beauty and distinction, with more variety of mood than can be found in any other folk-music in Europe. Unfortunately in Ireland, where an alien language has been thrust upon the people, under severe penalty at all times, the original Gaelic words that were sung to these melodies are, in the majority of cases, lost and forgotten. Even in the *beurla*, however, the old Gaelic idiom penetrated through the verse of the ballad writers, and here and there one may come across a song that has a few lines of a quaint, remote beauty not found in those that have been written under a more immediate foreign influence. In such a verse as this:

O, I would climb a high, high tree
And rob a wild bird's nest,
And back I'd bring whatever I do find
To the arms that I love best,
—She said,
To the arms that I love best,

or this:

There's not a gown will go on my back, or a comb will go in my hair,
And neither flame nor candle light shine in my chamber fair;
Nor will I wed with any young man until the day I die,
Since the lowlands of Holland are between my love and me,

one comes in touch with the Gaelic imagination expressing itself strongly, although in a foreign tongue.

But it is in Irish that the poems of real value were wedded to music, for in writing in Irish the ballad-writers were using a language that had served literature for centuries before England had escaped from the barbarism of the Middle Ages; and it is a thousand pities that Petrie, whose complete collection of Irish music was published a few years ago, was not able to obtain the words to which, even in his time, many of his melodies must have been sung. One unfortunate result has been that many very beautiful airs have been set by modern versifiers to words (in English) of appalling banality. Indeed, I know instances where good ballads have been rejected

in favour of some polite sentiment about willow trees and weeping maidens; and, what is infinitely worse, instances of songs being "improved" without due acknowledgment of their traditional anonymity.

Except where otherwise stated, all the songs in this volume may be considered traditional. As far as I could I have avoided editing these rather fragmentary ballads; they are, I think, far better in their crude, unpolished state than they would be were I to have set myself the task of finding rimes for unrimed verses, or of rendering some impudent thought into reputable language. Occasionally, however, I have thought it necessary to omit some verses of a song altogether, and this because the song had been of undue length and several of the verses superfluous. In "The Fanad Grove," for instance, I pieced two incomplete verses together and supplied a missing line of another, and the simple story is told in three verses instead of the original five or six. This is not a volume for antiquaries and other experts; but to all whom it may concern I offer this explanation of what I mean by adapting or editing.

There are so many tunes, and variants of tunes, to be found in collections of Irish music, that I have not thought it worth while to compare those in this book for the purpose of identification and possible relationship. They may stand as they are quite well, I think, without further credentials; and I might add that while all of these melodies have been gathered in Ireland, I do not claim that they, or their "traditional" words, are of necessity indigenous to Ireland. Some have very doubtful ancestry, and may have emanated from Scotland, or from the border, or from purely English sources. To-day, however, they have so far entered into the consciousness of the people who sing them, that I am content to let them pass as Irish. It has been the most notable achievement of the Irish nation that it has, consistently throughout ten centuries, imposed the quality of its mind upon everything that has tried to usurp its life and "educate" its feeling; and it takes a comparatively short space of time for an imported song to receive the impress of local idiom and characteristic so strongly as to deceive the unwary collector into believing he has alighted on some native and unfamiliar melody. The constant migration between England and Scotland and Ireland during the harvesting season accounts in a very large measure for the continuous importation and exportation of country ballads. In the West Country, for example, many Irish songs have taken root, and only recently "Brennan on the Moor" was published in an English collection—an Irish Ballad that has been familiar in every farm kitchen from Dunluce to Skibbereen for generations.

It is the fashion among many expert musicians in England to label certain folk tunes as belonging to established Greek modes, such as the Dorian, for example, or the Phrygian; and a tune's right to be considered of some antiquity is thereby decided. It may be the case that the Sussex peasant sings his bacchanalian ballads to some formulated ecclesiastical system of musical scales, but it has never been proved (although frequently insinuated) that these modes were ever sung by the peasantry in Ireland; and ecclesiastical Plain Song has never had sufficient vogue or

influence to affect the daily life of the people so much that they would, even unconsciously, imitate the manner of church chants in their secular music. On the contrary, it has recently been demonstrated that the Irish possessed, and still employ, a series of scales or modes that are only quite distantly related to the Greek modes, and with a much greater variety of intervals. The obvious comment of the academy-nurtured musician is that they are "only singing out of tune," but experience has proved that they have a scale system as delicately and elaborately constructed as the most fastidious modern artist could wish. So-called "quarter tones" are deliberately sung by the unlearned and despised peasant; and if any incredulous person thinks I am exaggerating let him go to Innismurry or the Aran Islands or Connemara or Donegal and if he can persuade a native to sing (generally a most difficult business) he can judge for himself; or as a further alternative let him compare the ease with which the natives of China sing intervals that are unknown (as yet) to the Queen's Hall.

Musical art is gradually releasing itself from the tyranny of the tempered scale. If composers find its restrictions too exacting—well and good; the manipulation of an untempered scale will be found possible as a matter of course. There is no reason why an arbitrarily fixed scale should stand in the way of the musical revolutionary. That it is merely arbitrary history shows clearly enough, and if we examine the work of the modern French School, notably that of M. Claude Debussy, it will be seen that the tendency is to break the bonds of this old slave-driver and return to the freedom of primitive scales.

Musical scholars, as well as political experts, are apt to forget that the history of Ireland is not the history of England. They forget that over a thousand years ago Ireland was the most highly educated country in Western Europe, and that even in her decadence she has retained some of this old knowledge and culture; and, as a consequence, her contemporary literature and folk-music still have qualities that are peculiar to her, and do not quickly respond to the influence of antipathetic forces. In recording her folk-music one is always meeting with this independence—I would almost say, isolation. Over and over again I have found it impossible to write down a tune that has been sung or played to me, for the simple reason that our modern notation does not allow for intervals less than a semitone.

This volume, therefore, includes merely those melodies that approximate to our modern tempered scale, and, in the case of those I have collected myself, exactly as they were sung or played, I have written accompaniments for them, but I have avoided identifying the harmonic treatment with any formal system of alleged modes, for I feel that to do so is to pin one down to a period, to a date almost. The accompaniments are intended to represent improvisations rather than a defined and permanent harmonic code; each was written thus as it appealed to me at one particular moment. I should probably have quite a different scheme for each one to-morrow if I were to re-write them.

London, 1909.

HERBERT HUGHES.

NOTE

IN this volume there are only two poems that are translated from the original Gaelic—those entitled “My love, oh she is my love” and “I wish I had the shepherd’s lamb.” I give here part of the original poem of which Dr. Hyde has made a metrical translation in “The Love Songs of Connacht.” There are ten verses altogether, but I have only set five to the tune in this book.

AN SEARC 'SÁ DÍULTUÍD

MO SÁD, ÓN 'RÍ MO SÁD
AN BEAN IR MÓ DÍOR 'S AM' ÉRÁD,
IR ANNA I Ó M' DÉANAMH TÍNN
NÁ AN BEAN DO M' DÉANAMH RÍÁN.

'SÍ MO RÓR, ÓN 'RÍ MO RÓR,
BEAN AN ROIRIS UAIÑNE MAR AN RÓR,
BEAN NÁC S-CUIRFEAD LÁM RÁ M'-DÉANN
BEAN NÁC LUÍRFEAD LIOM AN ÓR.

MÓR MO ÉAR, ÓN MÓR MO ÉAR
IR IONSGRÁD FAD SO D'FÁSAM BÁR,
BEAN NÁC DÍÚDGRÁD TAOB LIOM
DAR MO MÍONN IR I MO SÁD.

'S Í MO MÍAN, ÓN 'RÍ MO MÍAN,
BEAN IR ANNA LIOM FAOI 'N NGRÉIM,
AN BEAN NÁC S-CUIRFEAD ORM BÍNN
DÁ RUIÓRINN LE NA TAEÓ.

'SÍ DO ÉRÁDÁIS MO ÉRÓIDE
D'R D'FÁSGHUIS ORNA AM' LÁR
MUNA DÓSGAR AN T-OIC RO ÓM'ÉRÓIDE
NÍ DÉID MÉ SO D'ÉD RÍÁN.

Dr. Hyde's translation is in the metre of the original, only more regular. He gives it also literally as follows, including the verses I have left out:

My love, oh! she is my love, The woman who is most for destroying me; Dearer is she from making me ill Than the woman who would be making me well. She is my treasure, Oh, she is my treasure, The woman of the grey (?) eye (she) like the rose, A woman who would not place a hand beneath my head, A woman who would not be with me for gold. She is my affection, Oh! she is my affection, The woman who left no strength in me; A woman who would not breathe a sigh after me, A woman who would not raise a stone at my tomb. She is my secret love, Oh! she is my secret love, A woman who tells us (*i.e.*, me) nothing; A woman

who would not breathe a sigh after me, A woman who would not (for me) shed tears. She is my shape, Oh, she is my shape, A woman who does not remember me to be out, A woman who would not cry at the hour of my death, It is she ruined my heart to its middle. Great my case, Oh! great my case, It is a wonder how long it is till I find death. A woman who would not give me trust, By my oath she is my love! She is my choice, Oh! she is my choice, The woman who would not look back at me, The woman who would not make peace with me, And who is ever full of hate. Great my grief, Oh! great my grief, At the great disrespect The woman has (working) for my destroying. 'Tis she spoiled me of my life. She is my desire, Oh! she is my desire; A woman dearest to me under the sun, The woman who would not pay me heed, If I were to sit by her side. It is she ruined my heart, And left a sigh for ever in me. Unless this evil be raised off my heart, I shall not be well for ever.

In reference to the phrase "She is my shape," Dr. Hyde gives a note in which he suggests that the word *chruic*, which he has translated as "shape," may have been intended for *chroic*, meaning riches or cattle. He goes on to say that an old meaning of *chruic* is destruction, which would make best sense if it were not too obsolete. The poet may have meant to say "She is my riches." The word generally means "shape," which seems to make no sense here, unless, perhaps, like the Latin "forma" and "formosus," it is used in the sense of beauty.

The other song, "I wish I had the shepherd's lamb," is pretty well known all over Ireland, both in Irish and English. The late George Petrie took down two verses from a peasant in the county of Clare, and Dr. Joyce, whose version I have set to the music, has added one stanza (the second) to those given by Dr. Petrie.

Δρ τρυαξ ζαν πεατα'ν μάοιρ αζυμ
 Δρ τρυαξ ζαν πεατα'ν μάοιρ αζυμ
 Δρ τρυαξ ζαν πεατα'ν μάοιρ αζυμ
 'Sna caoirie beasa bána.

Chorus

Ír ó ζοιυμ, ζοιυμ tú
 Ír ζηάδ mo éροιρδ ζαν éeilξ tú
 Ír ó ζοιυμ, ζοιυμ tú
 'S tú πεατα beas 'o máταρ.

Δρ τρυαξ ζαν μαοιλίν bán αζυμ
 Δρ τρυαξ ζαν μαοιλίν bán αζυμ
 Δρ τρυαξ ζαν μαοιλίν bán αζυμ
 Δρ fáilte ó mo ζηάδ ζεαl.

Δρ τρυαξ ζαν βόλαάτ bainne αζυμ
 Δρ τρυαξ ζαν βόλαάτ bainne αζυμ
 Δρ τρυαξ ζαν βόλαάτ bainne αζυμ
 Δρ Cáitín o na máταρ.

Dr. Joyce gives the following translation of the chorus:

And oh! I hail thee, I hail thee
 And the love of my heart without deceit thou art,
 And oh! I hail thee, I hail thee,
 And thou art the little pet of thy mother.

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TO MY SON
PATRICK CAIRNS HUGHES
I DEDICATE
This Volume of our National Melodies.

The verdant braes of Skreen.

From an old Ballad.

COUNTY DERRY.

Andante.

VOICE. "Oh, Ill not sit on the

PIANO. *mf*

grass," she said, "Nor be a love of... thine, For... I

hear you love a..... Con - nact maid, And your heart is no longer

mine," she said, "And your heart is no longer mine."

"Oh I'll not heed what an old man says Whose

mf

days are well nigh done, And I'll not heed what a

young man says, For he's fair for ma-ny a one," she says, "For he's

cresc.

fair for.... ma-ny a one." "Oh

dim. *p* *cres.* *con feroore.*

I will climb a..... high, high.... tree And

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 6/4 time signature. The lyrics are "I will climb a..... high, high.... tree And". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 6/4 time signature. A dynamic marking of *f* (forte) is present in the piano part.

rob a wild birds' nest, And.... back I'll bring what -

The second system continues the vocal line with lyrics "rob a wild birds' nest, And.... back I'll bring what -". The piano accompaniment includes dynamic markings of *cres.* (crescendo) and *ff* (fortissimo). There are also triplets and a fermata in the piano part.

ev-er I do find To the arms that I love best," she said, "To the

The third system has lyrics "ev-er I do find To the arms that I love best," she said, "To the". The piano accompaniment features a *dim.* (diminuendo) marking and a triplet. The system ends with a double bar line and a 6/4 time signature.

arms that... I.... love best.....

The fourth system contains the lyrics "arms that... I.... love best.....". The piano accompaniment includes a *colla voce.* marking and a *mf* (mezzo-forte) dynamic. The system concludes with a double bar line and a 6/4 time signature.

*Reynardine.

Fragment of Ulster Ballad.

Donegal version.

VOICE.

PIANO.

p non legato.

If by chance you look for me Per -

- haps you'll not me find, For I'll be in my

* In the locality where I obtained this fragment Reynardine is known as the name of a faery that changes into the shape of a fox.—Ed.

cas - - - - - tle, En - - - - - quire for Rey - - - - - nard - - - - -

- ine. Sun and dark I fol - - - - - lowed him, His

eyes did bright - - - - - ly shine; He took me o'er the

mount - - - - - ains, Did my sweet Rey - - - - - nard - - - - - ine.

dim. *pp* *rall.*



dim. e rall.

The first system of the score shows a piano introduction. It consists of three measures. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains whole rests. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of two sharps. The piano part begins with a series of chords and moving lines in both hands, ending with a decrescendo and a tempo change to 'dim. e rall.'.



If by chance you look for me Per - haps you'll not me


pp

The second system contains the first vocal line. The vocal line is on a treble clef staff with a key signature of two sharps. The lyrics are 'If by chance you look for me Per - haps you'll not me'. The piano accompaniment is on a grand staff with a key signature of two sharps, starting with a piano (*pp*) dynamic. The piano part features a rhythmic accompaniment with chords and moving lines.



find, For I'll be in my cas - - tle, En -

The third system contains the second vocal line. The vocal line is on a treble clef staff with a key signature of two sharps. The lyrics are 'find, For I'll be in my cas - - tle, En -'. The piano accompaniment continues on a grand staff with a key signature of two sharps, maintaining the rhythmic accompaniment.



- quire for Rey - nard - ine.....

pp

Red. *

The fourth system contains the third vocal line. The vocal line is on a treble clef staff with a key signature of two sharps. The lyrics are '- quire for Rey - nard - ine.....'. The piano accompaniment is on a grand staff with a key signature of two sharps, ending with a piano (*pp*) dynamic. Below the piano part, there is a 'Red.' marking and an asterisk.

The Weaver's Daughter.

Fragment of Ulster Ballad.

COUNTY DONEGAL.

Allegro.

VOICE.

PIANO.

The first system of music features a voice staff at the top and a piano accompaniment below. The piano part consists of two staves, treble and bass. The tempo is marked 'Allegro'. The key signature has one flat (B-flat), and the time signature is 2/4. The piano part begins with a *mf* dynamic and includes a *f* dynamic later in the system.

It was on a charm - ing fine sum - mer's wea - ther, When eve - ry

The second system continues the melody and accompaniment. The piano part includes a *galumphing* instruction in the left hand, marked with an asterisk. The lyrics are: "It was on a charm - ing fine sum - mer's wea - ther, When eve - ry".

flow - er brought a plea - sant scene, When my love he - came with his hat and

The third system continues the melody and accompaniment. The lyrics are: "flow - er brought a plea - sant scene, When my love he - came with his hat and".

fea - ther Un - to the town..... of sweet Nor - een.

The fourth system concludes the melody and accompaniment. The lyrics are: "fea - ther Un - to the town..... of sweet Nor - een." The piano part ends with a *f* dynamic.

* An Ulsterism.

It's "Mod. est Nan - cy, ob - lige my

fan - cy, And I'll buy you... a bright chain of gold."

I..... would not spoil my good rep - u - ta - tion For all the

gold..... you have in store, For they are but heart - less that e'er would

ven - ture To fix their minds..... on gold I'm sure

pp leggiero.

Slower.

Oh! she is my

p colla voce.

fan - cy, her name is Nan - cy, The wea - vers' daugh - ter of sweet Nor -

- een.....

a tempo dim.

pp

When thro' life unblest we rove.

Words by
THOMAS MOORE

OLD AIR.

Andante con moto.

VOICE.

PIANO.

mf

p

When thro' life un - blest we rove,

Los - ing all that..... made life dear,

Should some notes we..... used to love.... In.....

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante con moto.' The voice part starts with a whole rest, followed by the lyrics. The piano accompaniment starts with a mezzo-forte (mf) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The piano part then softens to piano (p) for the vocal entries. The lyrics are: 'When thro' life un - blest we rove, Los - ing all that..... made life dear, Should some notes we..... used to love.... In.....'. The score includes various musical notations such as rests, notes, and dynamic markings.

days.... of..... boy - - hood meet our ears,

Oh, how wel - come breathes the..... strain,

pp

Wa - king thoughts, that..... long have slept,

Kind - ling for - mer.... smiles a - gain..... In

cres.

fad - ed..... eyes..... that long have wept.

dim.

Mu - sic, oh how...

pp

faint, how faint, Lan - guage fades be -

3

- fore thy spell, Why should feel - ing.....

ev - er speak When thou canst breathe her soul so well.

allargando.

a tempo.

Friend - ships' balm - y words may.... feign,

a tempo.

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with a treble clef and a common time signature. The lyrics are "Friend - ships' balm - y words may.... feign,". There is a triplet of eighth notes over "may....". The bottom two staves are the piano accompaniment, starting with a grand staff (treble and bass clefs). The tempo marking "a tempo." appears above the vocal staff and below the piano staff.

Loves are e'en more false than they;

Detailed description: This system contains the second two lines of music. The top staff is the vocal line with lyrics "Loves are e'en more false than they;". There is a triplet of eighth notes over "e'en". The bottom two staves are the piano accompaniment. The tempo marking "a tempo." is not explicitly repeated here but is implied from the first system.

Oh! 'tis on - ly mu - sic's strain..... Can

Detailed description: This system contains the third two lines of music. The top staff is the vocal line with lyrics "Oh! 'tis on - ly mu - sic's strain..... Can". The bottom two staves are the piano accompaniment.

(pp)

sweet - ly..... soothe..... and not be - tray.

colla voce. *mf*

Red. *

Detailed description: This system contains the final two lines of music. The top staff is the vocal line with lyrics "sweet - ly..... soothe..... and not be - tray." and a dynamic marking of "(pp)". The bottom two staves are the piano accompaniment, with dynamic markings "colla voce." and "mf". The system ends with a fermata over the final chord and the instruction "Red." followed by an asterisk.

The next market day.

Fragment of Tyrone Ballad, adapted.

WESTER MELODY.

Allegro vivace.

VOICE.

PIANO.

The first system of music consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a key signature of one flat (B-flat). It contains several measures of rests. The piano accompaniment is written for a grand piano with a treble and bass clef. It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical piece. The voice line remains mostly empty with rests. The piano accompaniment continues with its rhythmic pattern, showing some melodic development in the right hand.

The third system shows the piano accompaniment becoming more complex with some chords and melodic lines in the right hand. The voice line is still empty.

The fourth system introduces the lyrics. The voice line contains the following text: "A maid goin' to Comber her markets to larn, To sell for her". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line and a final chord in the piano part.

H. 6116.

mammy three hanks o' fine yarn, She met with a youngman a - long the high -

- way Which caused this young dam.ssel to dal - ly and stray.

Sit ye be - side me, I mean ye no harm,

Sit ye be - side me this new tune to larn, Here is three guin - eas your

mammy to pay, - So lay by your yarn till the next mar.ket day.

pp

They sat down to - ge - ther, the

grass it was green, And the day was the fair - est that ev - er was

seen, Oh, the look in your eyes beats a morn - in' o' May, I could

sit by your side till the next mar - ket day.

This young maid went home and the words that he said And the

air that he played her still rang in her head. She says 'I'll go

find him by land or by sea Till he larns me that tune called "The

next mar-ket day."

H. 6116.

My love, oh, she is my love.

Words by
DOUGLAS HYDE.
(From the Irish.)

SOUTH IRISH.

Andante moderato.

VOICE.

PIANO.

mf sempre legato.

She casts a spell, oh, casts a spell Which haunts me more than

p

I can tell, More dear be_cause she makes me ill..... Than

who would will to make me well. She is my store, oh,

she my store, Whose grey eyes wound - ed me so sore, Who

will not place in mine her palm, Who will not calm me

a - ny more. Too hard my case, too

hard my case, How have I lived so

long a space And she to trust me ne - ver - more. Though

I a - dore her si - lent face She's my de - sire, oh, my de - sire, More

cresc. *f*

glo - rious than the bright sun's fire, Who were than wind - blown

ice more cold..... Were I so bold as to sit by her.....

mf *dim.*

pp (with mock pathos)

Oh, she it is hath

pp molto legato.

stole my heart And left a void and ach - ing smart, And

if she soft - en not her eye..... Then life and I..... in

colla voce.

pain must part.....

pp

I know where I'm goin'.

OLD SONG.

COUNTY ANTRIM.

Moderato. *Wistfully.*

VOICE. I know where I'm

PIANO.

or go - in', she said, And

go - in', And I know who's go - in' with me, I know who I

love But the dear knows* who I'll mar - ry!

I have stockings of silk, Shoes of fine green lea - ther,

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems. The first system shows the beginning of the piece with a piano introduction and the first vocal line. The second system continues the piano accompaniment and includes an alternative vocal line. The third system contains the lyrics 'love But the dear knows* who I'll mar - ry!'. The fourth system contains the lyrics 'I have stockings of silk, Shoes of fine green lea - ther,'. Performance markings include 'Moderato' and 'Wistfully' for the tempo and mood, and a piano dynamic 'p' for the piano accompaniment.

* Dear knows: the Ulster equivalent of "Goodness knows"

Combs to buckle my hair, And a ring for eve-ry finger.

Some say he's black,* But I say he's bon-ny, The

fair-est of them all My.... handsome,win,some Johnny.

Fea-ther beds are soft, And painted rooms are bon-ny, But

*Black: dour, ungracious.

I would leave them all To... go with my love John-ny.

Pensively.
I know where I'm

cresc. *dim.* *p*

or
go-in', she said, And
go-in',..... And I know who's go-in' with me, I know who I

colla voce.

love,..... But the dear knows who I'll mar-ry!

p

Slow by the shadows.

Words by
SEOSAMH MacCATHMHAOIL.

COUNTY DONEGAL.

Andante.

VOICE.

PIANO.

mf

Slow by the... sha - dows of dark Gleann - a' -

legato.

- righ, The... King's Narrow Wa - ter chants out to..... the

sea, And... wreath'd in..... its..... flow - ing My... love with it.....

H.6116.

goes To... Feen - agh of..... Oak - woods and Dree - nan... of

Sloes. There hang the... grey hills And

green woods a - dream, 'Twixt hea - ven's soft.... eye And the

heart of.... the stream; And hid in their si - lence My...

love makes her... bower In.... both - y of..... sloe boughs And

wild tan - sy flower. Up where grey

Dree - nan Looks out to the... morn In.... dark - ness lies....

Eith - ne That true "heart of corn:" At... Feen - agh I....

wooded her For well nigh a..... year, At... Feen - agh I.....

won her Low laid on... the bier. *rall.* *pp*

The Little Rose of Gartan.

Words by
SEOSAMH MacCATHMHAOIL.

COUNTY DONEGAL.

Presto.

VOICE.

PIANO.

f

con spirito

As I came o'er the Glash-y head I spied a lit-tle

mf

peas-ant maid: She tripp'd the heath as light as.... down T'wards

plea_sant Kil_ma - cren_an town. Her hair was swarth, her... eye was blue And

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of three flats. The lyrics are: "plea_sant Kil_ma - cren_an town. Her hair was swarth, her... eye was blue And". The piano accompaniment features a steady bass line and chords in the right hand.

brighter than the morn_ing dew; Her cheek a bunch of brown_ing sloes, Her

The second system continues the musical score. The vocal line has the lyrics: "brighter than the morn_ing dew; Her cheek a bunch of brown_ing sloes, Her". The piano accompaniment continues with similar harmonic support.

mouth a..... bud_ding bram_ble rose. To

The third system of the score includes the lyrics: "mouth a..... bud_ding bram_ble rose. To". The piano accompaniment shows some more active movement in the right hand.

see so fair and free a child A - foot up - on the mountain wild, It...

leggiero

The fourth system concludes the page with the lyrics: "see so fair and free a child A - foot up - on the mountain wild, It...". The piano accompaniment is marked *leggiero* (light). The system ends with a double bar line.

was a joy, a ve - ry... joy, And O I... wished my - self a boy. She

was the fai - ry... flow'r and pride Of all that highland Gar - tan side; And

peas - ant po - ets called her... so, - The Lit - tle Rose in... like to blow.

On, on she danced as... light as down T'wards

pleasant Kil-ma-cren-an town, And while she danced she sang a... song That

lin-gered in my mem-'ry long. I mind it yet tho' nine good year It

is since I was fish-ing there, And spied that lit-tle peas-ant maid A-

-bove the bab-bling Glash-y head.....

A Ballynure Ballad.

Fragment of an old Ballad.

COUNTY ANTRIM.

Allegro giojoso. (M M ♩ = 139.)

VOICE.

PIANO.

(In strict time throughout.)

The first system of music shows the beginning of the piece. The voice part is on a single staff with a treble clef, and the piano part is on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part starts with a forte (*f*) dynamic. The tempo is marked 'Allegro giojoso' with a metronome marking of quarter note = 139.

The second system continues the piano accompaniment. It features a complex rhythmic pattern with many triplets and sixteenth notes. The dynamics are mostly *f* and *mf*.

The third system includes the first line of lyrics: "As I was goin' to Bal-ly-nure, the day I". The voice part has a melodic line with some grace notes. The piano part continues with a steady accompaniment. Dynamics include *mf*.

The fourth system includes the second line of lyrics: "well..... re.mem-ber,.... For to view the lads and lass-es on.... the". The voice part continues with a similar melodic style. The piano part provides accompaniment.

fifth day of No.vem - ber, With a ma - ring - doo - a - day, With a ma -

- ring - a - doo - a - dad - dy oh..... As

I was go - in' a - long the road when homeward I..... was walk - ing,..... I

heard a wee lad be - hind a ditch - a To his wee lass was talk - ing, With a ma -

ring - doo - a - day, With a ma - ring - a - doo - a - dad - dy, oh!.....

Said the wee lad to the wee lass "It's will ye

let..... me kiss ye,.... For it's I have got the cor - dial eye.... that

ben marcato

far ex - ceeds the whis - key," With a ma - ring - doo - a - day, With a ma -

- ring - a_doo - a_dad - dy, oh!..... *mf*

This

cor_dial that ye talk a_bout there'sve - ry few.... o' them gets it,... For there's

no - thin'now but crook - ed combs and musilin gowns can catch it. With a ma-

- ring - doo - a_day, With a ma ring - a_doo - a_dad - dy oh!.....

pp

As I was go.in' a.long the road as home.ward

f *pp*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a rest followed by a melodic phrase. The bottom staff is the piano accompaniment, featuring a bass line with chords and a treble line with chords and some melodic fragments. Dynamics include *pp* at the beginning and *f* in the piano part, with *pp* again in the vocal line.

I..... was walk.in', I... heard a wee lad behind a ditch.a To

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a melodic phrase. The piano accompaniment features a bass line with chords and a treble line with chords and some melodic fragments. Dynamics include *pp* in the vocal line.

his wee lass was talk - in', With a ma.ring - doo - a - day, With a ma -

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with a melodic phrase. The piano accompaniment features a bass line with chords and a treble line with chords and some melodic fragments. Dynamics include *pp* in the vocal line.

- ring - a.doo - a.dad - dy oh!.....

pp

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with a melodic phrase. The piano accompaniment features a bass line with chords and a treble line with chords and some melodic fragments. Dynamics include *pp* in the vocal line.

Down by the Sally Gardens.

Words by
W. B. YEATS.

Air: "The Maids of Mourne Shore"

Andante con moto.

VOICE.

PIANO.

p sempre legato e delicatissimo

with C^{ad}

Down by the... Sal - ly.....

gar - dens My... love and.. I did meet, She.....

passed the... Sal - ly gar - dens With lit - tle snow-white

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante con moto.' The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The piano accompaniment starts with a long, flowing melodic line in the right hand, marked 'p sempre legato e delicatissimo', and a more rhythmic bass line in the left hand, marked 'with C^{ad}'. The voice part enters with a long note on the first measure, followed by the lyrics 'Down by the... Sal - ly.....' in the second measure. The piano accompaniment continues with a steady accompaniment. The lyrics continue: 'gar - dens My... love and.. I did meet, She.....' and 'passed the... Sal - ly gar - dens With lit - tle snow-white'. The piano accompaniment features various textures, including chords and moving lines, supporting the vocal melody.

feet. She bid me... take love ea - - sy, As the

leaves grow on... the tree, But..... I be-ing young and

fool - ish With her did... not a - gree.

In a field..... by the...

riv - - er My... love and.... I did

stand, And..... on my... lean - ing shoul - der She

placed her... snow - white hand; She bid me... take life

ea - sy, As the grass grows on.... the... weirs, But.....

I was young and.... fool - ish And now am.... full of

tears.....

The Bonny Wee Mare.

(A ballad of a horse-race.)

COUNTY DONEGAL.

Presto. (In a rollicking manner.)

VOICE. (1.) It

PIANO. *In strict time throughout.*

f

(2.) bein' on the eighth of Oc - to - ber last, When ra - ces was o - ver and
 (2.) this wee boy.... got on its back They filled to him.... a

mar - kets past, I'd a bon - ny wee mare, a nice race mare,
 glass of sack, Saying "Come, my boy,.... don't let her go off,

A..... bon - ny wee din wi' two split ears, Wi' my
 But..... hold her in with a live - ly swing, Wi' my

The musical score is written for voice and piano. The voice part is in a single line with lyrics. The piano part consists of two staves (treble and bass clef) with a complex rhythmic accompaniment. The tempo is marked 'Presto' and the mood is 'In a rollicking manner'. The piano part is marked 'In strict time throughout' and 'f' (forte). The lyrics are in a traditional ballad style, describing a horse race and a boy riding a mare. The score includes a key signature change from B-flat major to D major in the final system.

tid_dy ri tid_dy ri fa la la la fi tid_dy_i - dee.....
 tid_dy ri tid_dy ri fa la la la fi tid_dy_i - dee?.....

(2.) When
 (3.) The first three miles that
 (4.) "How can that be?"... the

we rode on My bon_ny wee din... she lie be_hind, Which
 wee boy cries, "That my.... wee mare would win no prize. Here's

makes those sportsmen shout and say: "Here's.....
 fif - ty pound my un_clegave me, I'll.....

fif - ty pounds on the live - ly bay, Wi' my tid - dy ri tid - dy ri
 hold it on..... ye, pur - ty Bes - sie, Wi' my tid - dy ri tid - dy ri

fa la la la fi tid - dy - i - dee.....
 fa la la la fi tid - dy - i - dee''.....

(5.) The next three miles that we rode on, My

bonny wee din... she lie be - hind, Which makes her mas - ter smile and say

My..... bon_ny wee din you will

win the day, 'Wi my tid_dy ri tid_dy ri fa la la la fi tid_dy_i -

- dee." (6.) But the

ve - ry last mile... we rode that day My bon_ny wee din She

raced a - way And left the live - ly bay be - hind, Which.....

..... caused those sportsmen to change their mind, Wi' my tid - dy ri tid - dy ri

fa la la la fi tid - dy - i - dee.

(7.) It's now this wee din has won the race, Shell stay no lon - ger

in this place, She has won as much money this ve - ry day As.....

..... 'll help her master to clear the way, Wi' my tiddy ri tiddy ri

fa la la la fi diddy - i - dee.

senza rall.

She moved thro' the fair.

PÁDRAIC COLUM.

Adapted from an old ballad.

COUNTY DONEGAL.

Andante con moto.

VOICE.

PIANO.

The first system of the musical score. It features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part begins with a triplet of eighth notes in the right hand and a single eighth note in the left hand, marked 'legato'. The tempo is 'Andante con moto'.

My..... young lovesaid to me..... "My mother wont mind And my fa ther....

mf

The second system of the musical score. The vocal line continues with the lyrics: "My..... young lovesaid to me..... "My mother wont mind And my fa ther....". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, marked 'mf'.

..... wont slight you for your lack of kind"..... And she

The third system of the musical score. The vocal line continues with the lyrics: "..... wont slight you for your lack of kind"..... And she". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

stepp'd..... a way from me and this she did say, "It.....

The fourth system of the musical score. The vocal line continues with the lyrics: "stepp'd..... a way from me and this she did say, "It.....". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

will not be long, love,..... till.. our wed.ding day."

She..... stepp'd a way from me..... and she went thro' the

fair, And fond.ly..... I watch'd her move here and move

there,..... And then she..... went home.ward with one star a

_wake, As the.. swan in the eve..ning..... moves o..ver the

lake..... Last.... night she came to me.....

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a long note on 'lake.....' followed by a rest, then 'Last.... night she came to me.....'. The piano accompaniment includes a triplet of eighth notes and several dyads. Dynamics include *p* (piano) and *pp* (pianissimo).

..... she came soft - ly in..... So.... soft - ly..... she

The second system continues the vocal line with '..... she came soft - ly in..... So.... soft - ly..... she'. The piano accompaniment features dyads and chords. Dynamics include *p* (piano).

came that her feet made no din..... And she laid her..... hand

The third system continues the vocal line with 'came that her feet made no din..... And she laid her..... hand'. The piano accompaniment features chords and dyads. Dynamics include *p* (piano).

on me and this she did say..... "It..... will not be long, love,.....

The fourth system continues the vocal line with 'on me and this she did say..... "It..... will not be long, love,.....'. The piano accompaniment features chords and dyads. Dynamics include *p* (piano).

..... till our wed.ding day".....

The fifth system concludes the vocal line with '..... till our wed.ding day".....'. The piano accompaniment features chords and dyads. Dynamics include *p* (piano) and *pp* (pianissimo).

You couldn't stop a lover.

(A FRAGMENT.)

COUNTY DONEGAL.

PIANO. *mf*

The musical score is arranged in five systems. Each system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment with eighth and sixteenth notes, often with slurs and ties. The vocal line is in a single treble clef and includes lyrics. The first system shows the piano introduction with a *mf* dynamic marking. The second system continues the piano accompaniment. The third system begins the vocal entry with the lyrics: "You might well cause an eagle to come down from his nest, But you". The fourth system continues the vocal line with the lyrics: "couldn't stop a lov - er for he'll come... night and day, He'll come night and day, and he'll". The fifth system concludes the vocal line with the lyrics: "come night and day, Oh you couldn't stop a lov - er for he'll come.. back a - gain.....".

You might well cause an eagle to come down from his nest, But you

couldn't stop a lov - er for he'll come... night and day, He'll come night and day, and he'll

come night and day, Oh you couldn't stop a lov - er for he'll come.. back a - gain.....

H. 6116.

An Island Spinning Song.

PÁDRAIC COLUM.

INNISMURRY.

Adapted from an old ballad.

Allegretto.

VOICE.

PIANO.

mf

(a poco rall.)

Allegro.

One came be-fore her and

said, be-seech-ing, "I have for-tune and

I have lands, And if you will share in the

goods of my house - hold... All my.....

trea - sure's at your com - mand''

But

she said.... to him "The goods you.... prof - fer Are

p

far from my mind as the silk of the sea, The

cresc.

cresc.

arms of him, my young love, round me Is



The first system of music features a vocal line and piano accompaniment. The vocal line begins with a forte dynamic marking and includes a slur over the first two measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

all the trea - sure is true for



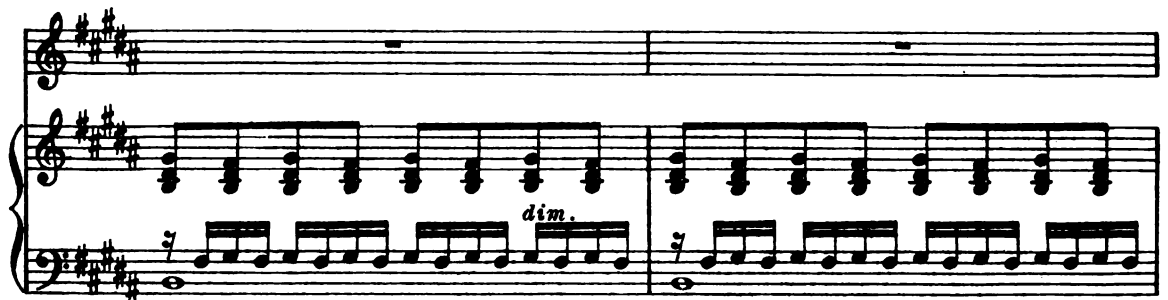
The second system continues the vocal line with a slur over the first two measures and a triplet of eighth notes in the third measure. The piano accompaniment maintains the eighth-note accompaniment.

me."



The third system shows the vocal line with a fermata over the first measure. The piano accompaniment continues with the eighth-note accompaniment.

dim.



The fourth system contains only the piano accompaniment, which is marked with a *dim.* (diminuendo) dynamic. The right hand plays chords, and the left hand plays the eighth-note accompaniment.

"Proud you are then, proud of your beau - ty, But



The fifth system features the vocal line and piano accompaniment. The vocal line includes a slur over the first two measures and a fermata over the final measure. The piano accompaniment continues with the eighth-note accompaniment.

beau - ty's a flow'r will..... soon de - cay; The

fair - est flow'rs on - ly bloom in..... sum - mer, They

bloom one..... sum - mer and fade a -

dim e poco rall.

- way."

p a tempo.

p My heart is sad for the lit - tle flow'r That

must soon wi - ther where it grew,..... He.....

ff

molto cresc.

..... who has my heart in..... keep - ing I

ff

pp

would he..... had my.... bo - - dy

dim.

too.

rall

- en - tan - do - e -

dim in - u - en - do.

pp

The Fanaid Grove.

Old Ballad
Adapted by the Editor.

COUNTY DONEGAL.

Andante espressivo.

VOICE.

PIANO.

p

'Twas on a win - ter's ev' - - ning... When

first came down the snow, O'er hills and lof - ty

mount - ains... The storm - y winds did blow; A

H. 6116.

dam - sel she came trip - ping down All in a drift of

snow, With a ba - by in her snow - white arms She

animando.
knew not..where to go. Hard heart - ed was my

fa - - ther..that shut the.... door on me, And

more so was my mo - - ther For plain - ly she did

see That dark and storm - y was the night, It

pierced my heart with cold. And cru - el was that

false young man... That sold his... love for gold.

Un -

pp - to a qui - et grove she went And there did... she kneel down,

Turn - ing her eyes to hea - ven,.. In sor - row she made

moan, She kissed her ba - by's cold, cold lips.. And laid it by her

side, And in that si - lent Fa - naid grove in lone - ly...grief she

died.

p

B for Barney.

(A FRAGMENT.)

Belfast Street Song.

COUNTY ANTRIM.

Allegro.

VOICE.

PIANO.

B for Bar-ney, C for Cross, R for my love.. Bar-ney Ross!

All the world will never, never know The love I have for my Bar-ney O.

pp

B for Bar-ney, C for Cross.....

pp

ppp

The Lover's Curse.

Old Ballad.
Adapted by the Editor.

COUNTY DONEGAL.

Andante maestoso.

VOICE.

PIANO.

This one and that one will court him,..... But if

e'er he gets a - ny but..... me..... Both.....

dai - ly and... hour - ly I'll curse them..... That

stole love - ly..... Ja - mie from me.....

dim: *p*

Detailed description: This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three flats and a common time signature. The lyrics are "stole love - ly..... Ja - mie from me.....". The piano accompaniment is on a grand staff (treble and bass clefs). It begins with a *dim:* marking and includes a triplet of eighth notes in the right hand. A *p* marking appears in the piano part.

poco animando.
Far in the.....

mp (legato)

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Far in the.....". The piano accompaniment features a *poco animando.* marking above the vocal line and a *mp (legato)* marking in the piano part. The piano part includes several triplet markings over eighth notes.

land of the stran - ger,..... Six... hun - dred long

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics "land of the stran - ger,..... Six... hun - dred long". The piano accompaniment continues with a steady eighth-note accompaniment in both hands.

cres:
miles o'er the..... sea,..... To.....

molto cresc.

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has the lyrics "miles o'er the..... sea,..... To.....". The piano accompaniment features a *cres:* marking above the vocal line and a *molto cresc.* marking in the piano part. The system concludes with a 4/4 time signature change.

ff

fight in the... low - lands of Hol - land.....

ff

..... They stole love - - ly..... Ja - mie from.....

dim. e rall.

me.....

mf

pp sostenuto.

Sad - ness and.....

pp

weep - ing are on me..... For the lad that is

The first system of the musical score. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "weep - ing are on me..... For the lad that is". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The music is in a minor mode.

o - ver the..... sea,..... But,.... dai - ly and

ff

cresc. poco stringendo. ff a tempo

The second system of the musical score. The vocal line continues with the lyrics "o - ver the..... sea,..... But,.... dai - ly and". The piano accompaniment features a triplet of eighth notes in the vocal line. Performance markings include *ff* (fortissimo), *cresc.* (crescendo), *poco stringendo.* (poco stringendo), and *ff a tempo* (fortissimo a tempo).

hour - ly I'll curse them..... That stole love - ly.....

dim.

The third system of the musical score. The vocal line continues with the lyrics "hour - ly I'll curse them..... That stole love - ly.....". The piano accompaniment features a triplet of eighth notes in the vocal line. A performance marking of *dim.* (diminuendo) is present.

Ja - mie from me.....

dim. p mf

The fourth system of the musical score. The vocal line continues with the lyrics "Ja - mie from me.....". The piano accompaniment features a triplet of eighth notes in the vocal line. Performance markings include *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte).

I wish I had the shepherd's lamb.

Words by permission from
Joyce's "Irish Music & Song"
(Translated by P. W. Joyce.)

The Glens of Antrim.

In reel time. (*Vivace*.)

VOICE.

PIANO.

mf

I..... wish I had the shepherd's lamb, the

p *ben marcato.*

shep. herd's lamb, the shep. herd's lamb, I wish I had the shepherd's lamb and

Ka - tey com - ing af - ter. Iss o gur - rim, gur - rim hoo, Iss

gra - ma - chree gon kel - lig hoo. Iss o gur - rim, gur - rim hoo, Sto

pah - ta bèg do wau - her. I.....

wish I had the yel - low cow, the yel - low cow, the yel - low cow, I

pp

wish I had the yel - low cow, And wel - come from my dar - ling. Iss

pp

o gur - rim, gur - rim hoo, Iss gra - ma - chreegon kel - lig hoo, Iss

o gur - rim, gur - rim hoo, Sto pah - ta beg do wau - her.

ppp

I..... wish I had a herd of kine, a

herd of kine, a herd of kine, I wish I had a herd of kine And

Ka - tey from her fa - ther! Iss o gur - rim, gur - rim hoo, Iss

gra - ma - chree gon kel - lig hoo, Iss o gur - rim, gur - rim hoo, Sto

pp

pah.ta beg do wau - her.

mf

Must I go bound?

Fragment of an old Song.

COUNTY DERRY.

Andante.

VOICE. *p*
Must I go bound and

PIANO. *p*

you go free? Must I love the lass that wouldnt love me? Was

eer I taught so poor a wit As to love the lass would

break my heart? I..... put my fin - ger to the bush To

pluck the fair - est rose, I pricked my fin - ger

to the bone, But ah! I..... left the rose be - hind, So must

pp I go bound and you go free? Must I love the lass that

wouldn't love me? Was e'er I..... taugt so poor a wit As to

love the lass would break my heart?.....

I know my love.

* OLD SONG.

WEST IRISH.

Allegretto. (To be sung without pauses.)

VOICE. "I..... know my

PIANO. (*without expression*)

love by his way o' walk - in', And I know my love by his way o'

talk - in', And I know my love drest in a suit o' blue, And if my love

laves me what will I do - o - o? "And still she cried "I love him the

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part is marked '(without expression)'. The lyrics are: "I..... know my love by his way o' walk - in', And I know my love by his way o' talk - in', And I know my love drest in a suit o' blue, And if my love laves me what will I do - o - o? "And still she cried "I love him the".

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* In Galway and Clare this song was sometimes sung in alternate verses of Irish and English, but I have been unable to obtain the Irish words. The version here given forms part of the song as it is known in Limerick.—Ed.

best, And a troubled mind, sure, can know no rest"..... And still she

cried "bonny boys are few, And if my love laves me what will I

do - o - o?..... There..... is a

dance house in Ma - ra dyke,..... And there my true love goes ev'ry

night,..... He takes a strange one up - on his knee, And don't you

think now that vex - es me - e - e? "And still she cried "I love him the

best, And a troubled mind, sure, can know no rest"..... And still she

cried "bon - ny boys are few, And if my love laves me what will I

do - o - o?..... If..... my love

knew I could wash and wring,..... If my love knew I could weave and

spin,..... 'd make a coat all of the fi - nest kind, But the want of

mo - ney, sure, laves me be - hind"..... And still she cried "I love him the

best, And a troubled mind, sure, can know no rest"..... And still she

cried "bon - ny boys are few, And if my love laves me what will I

do - o - o?".....

The Gartan Mother's Lullaby.

Words by
SEOSAMH MacCATHMHAOIL.

COUNTY DONEGAL.

Andante.

VOICE. *legato.*

PIANO. *p*

Sleep, O babe, for the
red bee-hums The si-lent twi-lights' fall. Ee-val from the
Grey Rock comes To wrap the world in thrall..... *A lian van o,* my
child, my joy, My love and hearts' de-sire..... The

crick - ets sing you lul - la - by Be - side the dy - ing fire.....

..... Dusk is drawn, and the

pp

Leg.

Green Man's thorn is wreathed in rings of fog; Shee - vra sails his

boat till morn Up - on the star - ry bog..... A lyan van o, the

cres.

pa - ly moon Hath brimmd her cusp in dew..... And

dim.

weeps to hear the sad sleep - tune I sing, O love to

you.....

p

Sleep, O babe, for the red bee hums The si - lent twi - light's

pp

fall. Ee - val from the Grey Rock comes To wrap the world in

thrall..... A lyan van o, my child, my joy, My

love and hearts' de - sire,..... The crick - ets sing you

lul - la - by Be - side the dy - ing fire.

pp

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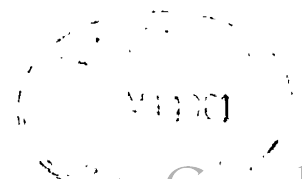
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