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SIX
SONGS OF IRELAND

The Poems by

MOIRA O'NEILL,

LIZZIE TWIGG,

CAHIR HEALY AND CAHAL O'BYRNE,

The Music by

HAMILTON HARTY.

(OP. 18.)

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SIX SONGS OF IRELAND.

LOOKIN' BACK.

WATHERS o' Moyle an' the white gulls flyin',
Since I was near ye what have I seen?
Deep great seas, an' a sthrong wind sighin'
Night an' day where the waves are green.
Struth na moile, the wind goes sighin'
Over a waste o' wathers green.

Slemish an' Trostan, dark wi' heather,
High are the Rockies, airy blue;
Sure ye have snows in the winter weather,
Here they're lyin' the long year through.
Snows are fair in the summer weather,
Och, an' the shadows between are blue.

Lone Glen Dun an' the wild glen flowers,
Little ye know if the prairie is sweet,
Roses for miles, an' redder than ours,
Spring here undher the horses' feet:
Ay, an' the black-eyed gold sun flowers,
Not as the glen flowers, small an' sweet.

Wathers o' Moyle, I hear ye callin'
Clearer for half o' the world between,
Antrim hills an' the wet rain fallin',
While ye are nearer than snow-tops keen:
Dreams o' the night an' a night wind callin',
What is the half o' the world between?

MOIRA O'NEILL.

(By permission, from "Songs of the Glens of Antrim.")

DREAMING.

WHAT are you watching, man in the meadows,
What are you seeing that I cannot see?
"Wisps o' white dreams, ghosts o' grey shadows,
Floating, floating, thro' the heart o' me."

What are you hearing, man by the river,
Wild-eyed and lone in the grey of the dawn?
"Wee weans a-crying, and wailing for ever,
Lovers and dreamers and joys all agone."

What are you hoping, man o' the mowing,
What are you waiting that I must not wait?
"A white light a-coming, white feet a-going,
Soft arms a-folding, and a Great White Gate."

CAHIR HEALY.

(From "Lane o' the Thrushes" and other poems, by CAHIR HEALY and CAHAL O'BYRNE.)

A LULLABY.

I'LL set you aswing in a purple bell
Of the lady finger,
Where brown bees linger
And loiter long.
I'll set you aswing in a fairy dell,
To the silv'ry ring
Of a fairy song.

I'll put you afloat in a boat of pearl
On a moonlit sea,
Where your path shall be
Of silver and blue,
To fairyland childeen, sweet girl,
To its rose-strewn strand
Bath'd in glist'ning dew.

I'll make you a nest, a soft, warm nest
In my heart's core,
Alanniv asthore,
When day is gone.
Where cosily curl'd on mother's breast,
My share o' the world,
You'll rest till dawn.

CAHAL O'BYRNE.

(From "Lane o' the Thrushes" and other poems, by CAHIR HEALY and CAHAL O'BYRNE.)

GRACE FOR LIGHT.

WHEN we were little childer we had a quare wee house,
Away up in the heather by the head o' Brabla' burn ;
The hares we'd see them scootin', an' we'd hear the crowin' grouse,
An' when we'd all be in at night ye'd not get room to turn.

The youngest two she'd put to bed, their faces to the wall,
An' the lave of us could sit aroun', just anywhere we might ;
Herself 'ud take the rush-dip an' light it for us all,
And "*God be thankèd*" she would say "*now we have a light.*"

Then we be to quet the laughin' an' pushin' on the floor,
An' think on One who call'd us to come an' be forgiven ;
Himself 'ud put his pipe down, an' say the good word more,
"May the Lamb o' God lead us all to the Light o' Heav'n !"

There' a wheen things that used to be an' now has had their day,
The nine Glens of Antrim can show ye many a sight ;
But not the quare wee house where we liv'd up Brabla' way,
Nor a child in all the nine Glens that knows the grace for light.

MOIRA O'NEILL.

(By permission, from "Songs of the Glens of Antrim.")

FLAME IN THE SKIES OF SUNSET.

FLAME in the skies of sunset,
Brighter than dazzle of dawn,
Silver veil of the daisies
Spread on an emerald lawn ;
Deep'ning day of the twilight
Falling on byre and bawn,
And mists, like a ghostly garment,
Round the quiet mountains drawn.

Here thro' the dusky branches
Gleameth the rosy flush,
Onward the river runneth,
Lapping through reed and rush ;
Out on the stillness ringeth
The song of a hidden thrush,
With finger on lip stands silence,
And hush ! says the whole world, hush !

LIZZIE TWIGG.

(By permission of the Publishers, Messrs. Sealy, Bryers & Walker, Dublin.)

AT SEA.

'Tis the long blue head o' Garron,
From the sea,
Och, we're sailin' past the Garron
On the sea.

Now Glen Ariff lies behind,
Where the waters fall and wind
By the willows o' Glen Ariff to the sea.

Ould Luirgedan rises green
By the sea,
Ay, he stands between the Glens
An' the sea.
Now we're past the darklin' caves,
Where the breakin' summer waves
Wandher in wi' their trouble from the sea.

But Cushendun lies nearer
To the sea,
An' *thon's* a shore is dearer
Still to me,
For the land that I am leavin'
Sure the heart I have is grievin',
But the ship has set her sails for the sea.

Och, what's this is deeper
Than the sea ?
An' what's this is stronger
Nor the sea ?
When the call is "all or none,"
An' the answer "all for one,"
Then we be to sail away across the sea.

MOIRA O'NEILL.

(By permission, from "Songs of the Glen of Antrim.")



SIX
SONGS OF IRELAND.

LOOKIN' BACK.

Words by
MOIRA O' NEILL.

By permission,
from "Songs of the Glens of Antrim"

Music by
HAMILTON HARTY.

Deciso.

Voice.

Piano.

Moderato con moto. ♩.

Wathers o' Moyle an' the white gulls fly - - - in;

Since I was near ye what have I seen?

Deep great seas,..... an' a sthrong wind sigh - - - in'

Night an' day where the waves are green.....

cresc.

f
Struth na Moile, the wind goes sigh - in' O-ver a

cresc.
waste o' wa - - - thers green.....

cresc.

Slem-ish an' Tros - -tan, dark..... wi'

dim. *p legato.*

hea - -ther, High..... are the Rock - ies, air - y

blue; Sure..... ye have

cresc molto. *ff*

snows in the win - ter wea - ther, Here..... they're

ff

ly - in' the long year thro: Snows are fair in the sum - mer

The first system of music features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are "ly - in' the long year thro: Snows are fair in the sum - mer". The piano accompaniment consists of a right hand with a flowing eighth-note pattern and a left hand with a more rhythmic accompaniment. A *cresc.* marking is present in the piano part.

wea - - ther, Och, an' the shadows be - tween are

The second system continues the vocal line with the lyrics "wea - - ther, Och, an' the shadows be - tween are". The piano accompaniment features a right hand with a similar eighth-note pattern and a left hand with a more rhythmic accompaniment. A *dim.* marking is present in the piano part.

blue!.....

The third system shows the vocal line with the lyrics "blue!.....". The piano accompaniment continues with a right hand featuring a dense eighth-note texture and a left hand with a more rhythmic accompaniment.

poco rit. *a tempo*
Lone Glen Dun an' the wild.... glen flow - - ers,

The fourth system begins with tempo markings *poco rit.* and *a tempo*. The vocal line has the lyrics "Lone Glen Dun an' the wild.... glen flow - - ers,". The piano accompaniment features a right hand with a flowing eighth-note pattern and a left hand with a more rhythmic accompaniment. Dynamic markings *pp* and *p.* are present.

Lit - tle ye know if the prai - rie is sweet.....

cresc molto

Ro - - ses for miles, an' red - der than ours,.....

Spring here..... un - dher the hor - ses' feet:

Ay, an' the black - eyed gold sun - flow'rs, — Not as the

poco rit

glen flow'rs, small an' sweet.....

p

Wa - thers o' Moyle,..... I..... hear ye call - - - in'

pp

Clear - er for half o' the world be - tween,.....

p

An - trim hills an' the wet... rain fall - - in;

Whiles ye are near-er than snow - tops keen:.....

allarg.
Dreams o' the night an' a night wind call - - in' - What is the half o' the world be -

- tween?.....

DREAMING.

Words by
CAHIR HEALY,
from "Lane o' the Thrushes" and other poems
by Cahir Healy & Cahal O'Byrne.

Music by
HAMILTON HARTY.

Lento.

Voice. _____

Piano. *p* $\overset{3}{\text{trill}}$

misterioso.

What are you watch-ing, man in the mea-dows, What are you see-ing that I can-not

legato

see?

mf *dim.*

pp

"Wisps o' white dreams, ghosts o' grey sha - dows, Float - - - ing,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "Wisps o' white dreams, ghosts o' grey sha - dows, Float - - - ing,". The piano accompaniment starts with a *pp* (pianissimo) dynamic. The music is characterized by flowing, melodic lines with some triplet rhythms and sustained notes.

float - - - ing thro' the heart.... o'

The second system continues the vocal line and piano accompaniment. The lyrics are "float - - - ing thro' the heart.... o'". The piano accompaniment features a complex texture with many chords and moving lines in both the right and left hands. The vocal line has a long, sustained note on "float" and a melodic phrase on "thro' the heart.... o'".

me."..... What are you hear - ing man by the

dim. *rall.*

The third system shows the vocal line and piano accompaniment. The lyrics are "me."..... What are you hear - ing man by the". The piano accompaniment includes dynamic markings *dim.* (diminuendo) and *rall.* (rallentando). The music has a more somber and reflective quality in this section.

ri - ver, Wild eyed and lone..... in the grey of the dawn?.....

cresc. *p*

The fourth system concludes the page with the vocal line and piano accompaniment. The lyrics are "ri - ver, Wild eyed and lone..... in the grey of the dawn?.....". The piano accompaniment features a *cresc.* (crescendo) marking and a *p* (piano) dynamic. The music ends with a final chord and a fermata over the last note.

cresc.

"Wee weans a - cry - ing, and

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of chords and moving lines in both hands.

wail - ing for e - ver, Lov - -

The second system continues the vocal line with a half note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with similar harmonic support.

- - ers and dream - - ers and joys.....

The third system shows the vocal line with a half note G5, a quarter note F5, and a quarter note E5. The piano accompaniment features a more active texture with sixteenth notes in the right hand.

all..... a - gone"

dim. *legato.*

The fourth system concludes the vocal line with a half note D5, a quarter note C5, and a quarter note B4. The piano accompaniment includes a triplet of eighth notes in the right hand and a *legato* marking. The system ends with a fermata over the final note.

un poco più mosso

What are you hop - ing, man o' the mow - ing, What are you

cresc.

wait - ing that I must not wait?.....

cresc. *f* *accel.*

f *rit.* *a tempo.* *rit.*
 "A white light a - com - ing, White feet a -

sf *rit.* *sf* *rit.*

a tempo.

- go - ing, Soft arms a - fold - - ing.....

p

Dreaming.

and a Great...

cresc.

This system contains the first two staves of music. The vocal line (top staff) has lyrics "and a Great...". The piano accompaniment (bottom two staves) features a *cresc.* marking and includes a triplet of notes in the right hand.

White Gate."

ff

This system contains the next two staves. The vocal line has lyrics "White Gate." with a double quote. The piano accompaniment features a *ff* marking and a triplet of notes in the right hand.

ff

dim.

rit.

This system contains the next two staves. The piano accompaniment features a *ff* marking, a *dim.* marking, and a *rit.* marking.

dim rall.

pp

This system contains the final two staves. The piano accompaniment features a *dim rall.* marking and a *pp* marking.

A LULLABY.

Words by
CAHAL O' BYRNE,
from "Lane o' the Thrushes" and other poems
by Cahir Healy & Cahal O' Byrne.

Music by
HAMILTON HARTY.

Moving quietly 

Voice. 

Piano. *pp* 

 Ill... set you a -



- swing..... in a pur-ple bell,..... Of the la - dy fin - ger, Where

pp 

2
brown bees lin - ger, And loi - ter long.....

I'll set you a - swing..... in a
p

fair - y dell,..... To the sil - v'ry ring.....

..... of a fair - y song.
dim.

I'll put you a - float..... in a boat.... of

p leggiero

pearl,..... On a moon - lit sea, Where your

path shall be Of sil - ver..... and

blue, To fair - y - land, child - een, sweet girl, To its

poco rit. *a tempo*

pp

rose - strewn strand bath'd in glist - 'ning dew,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics are "rose - strewn strand bath'd in glist - 'ning dew,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a 3/4 time signature. It features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

bath'd in glist - - - - - 'ning

The second system continues the vocal line and piano accompaniment. The vocal line has a *dim.* (diminuendo) marking. The piano accompaniment continues with similar textures, including a *dim.* marking in the right hand.

dew. Ill make you a nest, a soft, warm

The third system features a vocal line with a *mf* (mezzo-forte) dynamic marking. The piano accompaniment also has a *mf* marking. The lyrics are "dew. Ill make you a nest, a soft, warm".

nest, In my heart's core, A - lan - niv as - thore, When

The fourth system features a vocal line with a *rall. un poco* (rallentando un poco) marking. The piano accompaniment continues with a *rall. un poco* marking. The lyrics are "nest, In my heart's core, A - lan - niv as - thore, When".

a tempo

day..... is gone,..... Where

co - si - ly curl'd on moth - er's breast,.... My share..... o' the

poco rall. dim.

world,..... you'll rest..... till

a tempo

dawn.....

GRACE FOR LIGHT.

Words by
MOIRA O'NEILL.
 By permission,
 from "Songs of the Glens of Antrim"

Music by
HAMILTON HARTY.

Moderato e scherzando.


Voice.  When

Piano. 

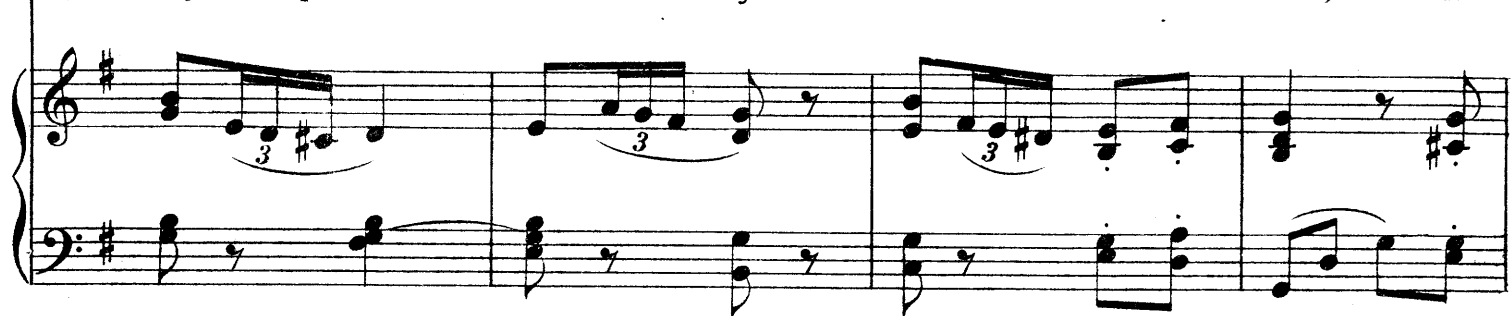
 A -

we were lit-tle chil-der we had a quare wee house,



 The

- way up in the hea-ther by the head o' Bra-bla' burn;



hares we'd see them scootin'; an' we'd hear the crow-in' grouse, An'

when we'd all be in at night ye'd not get room to turn.....

The youngest two she'd put to bed, their fa - ces to the wall, An' the

lave of us could sit a-roun', just an - y - where we might; Her -

- self 'ud take the rush-dip an' light it for us all, An'

poco rit. *a tempo.*
 "God be thank-ed!" she would say, - "now we have a light."

dim. *pp*

Then we be to quet the laugh-in' an' push-in' on the

pp

poco rit.
 floor, An' think on One who call'd us to come and be for-giv'n; Him-

- self 'ud put his pipe down, an' say the good word

more, *ppp* "May the Lamb o' God lead us all to the Light o' Heav'n!"

pp
Ped.

pp legato. *rit.* *a tempo.*

There' a

when things that used to be an' now has had their

p

day, The nine Glens of An-trim can show ye ma-ny a

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter note on 'day', followed by eighth notes for 'The nine Glens of An-trim can show ye ma-ny a'. The piano accompaniment includes a triplet of eighth notes in the right hand and chords in the left hand.

sight; But not the quare wee house where we liv'd up Bra-bla'

The second system continues the vocal line with 'sight; But not the quare wee house where we liv'd up Bra-bla''. The piano accompaniment features a triplet of eighth notes in the right hand and chords in the left hand.

way, Nor a child in all the nine Glens that knows

The third system continues the vocal line with 'way, Nor a child in all the nine Glens that knows'. The piano accompaniment includes a triplet of eighth notes in the right hand and chords in the left hand.

..... the grace for light.

The fourth system concludes the vocal line with '..... the grace for light.'. The piano accompaniment includes a triplet of eighth notes in the right hand and chords in the left hand. Dynamic markings 'pp' are present in the piano part.

FLAME IN THE SKIES OF SUNSET.

Words by
LIZZIE TWIGG.
By permission,
from "Songs and Poems."*

Music by
HAMILTON HARTY.

Lento.

Voice.

Piano.

pp

una corda

Flame in the skies of sun - set,

sempre legato

Bright - er than daz-zle of dawn, Sil - ver veil of the

The musical score is written for voice and piano. It begins with a tempo marking of 'Lento.' and a dynamic marking of 'pp' (pianissimo). The piano part starts with a 'una corda' instruction. The lyrics are: 'Flame in the skies of sun - set, Bright - er than daz-zle of dawn, Sil - ver veil of the'. The piano accompaniment features a flowing, arpeggiated texture in the right hand and a more rhythmic bass line. There are triplets in the piano part corresponding to the lyrics 'daz-zle' and 'veil'. The score is divided into three systems, each with a vocal line and a piano accompaniment.

*Published by Messrs Sealy, Bryers & Walker, Dublin.

dais - ies Spread on an em - erald lawn,

Deep - ning grey of the twi - - light Fall - ing on byre and

bawn, And mists like a ghost - ly gar - ment Round the

qui - et moun - tains drawn.

Flame in the skies of sunset.

Here thro' the dus-ky

sempre legato

bran-ches Gleam-eth the ro-sy flush,

On-ward the ri-ver run-neth, Lap-ping thro' reed and

rush,

pp

Flame in the skies of sunset.

mf 3 3

Out on the still - ness ring - - eth The

song..... of a hid - den thrush, With

pp

fin - ger on lip.... stands si - lence, And hush!.....

molto rall.

p

..... says the whole world, hush!

ppp

AT SEA.

Words by
MOIRA O' NEILL.
By permission,
from "Songs of the Glens of Antrim"

Music by
HAMILTON HARTY.

Con brio.

Voice.

Piano.

ff

sf

mf

dim.

'Tis the long blue Head o' Gar - ron From the

sea, Och, we're sail - in' past the Gar - ron On the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'sea,' followed by a series of eighth notes: 'Och, we're sail - in' past the Gar - ron On the'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand.

sea. Now Glen A - riff lies be - hind, Where the

The second system continues the vocal line with 'sea. Now Glen A - riff lies be - hind, Where the'. The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand. The right hand continues with eighth-note patterns, and the left hand has a bass line with some chords.

wa - ters fall an' wind By the wil - lows o' Glen A - riff to the

The third system features the vocal line: 'wa - ters fall an' wind By the wil - lows o' Glen A - riff to the'. The piano accompaniment includes a dynamic marking of *dim.* (diminuendo) in the right hand. The right hand has eighth-note patterns, and the left hand has a bass line with chords.

sea, By the wil - lows o' Glen A - riff to the

The fourth system features the vocal line: 'sea, By the wil - lows o' Glen A - riff to the'. The piano accompaniment includes dynamic markings of *cresc.* (crescendo) in both the vocal line and the left hand. The right hand has eighth-note patterns, and the left hand has a bass line with chords. The system ends with a dynamic marking of *sf* (sforzando).

sea. Ould Luir - ge - dan ris - es green By the

f sf sf dim. p

sea, Ay, he stands be - tween the Glens... An' the

sea. Now we're past the dark - lin' caves, Where the

p

break - in' sum - mer waves Wan - dher in..... wi' their trou - ble from the

pp *dim.*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has a treble clef and contains the lyrics 'break - in' sum - mer waves Wan - dher in..... wi' their trou - ble from the'. The piano accompaniment (bottom two staves) has a grand staff with treble and bass clefs. The right hand (treble clef) features a complex rhythmic pattern with many sixteenth notes and some triplets. The left hand (bass clef) has a simpler accompaniment with eighth notes. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo).

sea, Wan - dher in wi' their trou - ble from the

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has a treble clef and contains the lyrics 'sea, Wan - dher in wi' their trou - ble from the'. The piano accompaniment (bottom two staves) continues the complex rhythmic pattern from the first system. The right hand (treble clef) has many sixteenth notes and some triplets. The left hand (bass clef) has a simple accompaniment with eighth notes.

sea. But

f

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) has a treble clef and contains the lyrics 'sea. But'. The piano accompaniment (bottom two staves) continues the complex rhythmic pattern. The right hand (treble clef) has many sixteenth notes and some triplets. The left hand (bass clef) has a simple accompaniment with eighth notes. Dynamics include *f* (forte).

poco rit.

Cushendun lies near-er To the sea, An' thon's a shore is dear-er Still to

pp

me, For the land that I am leav - in' Sure the

Red.

f a tempo

heart I have is grievin', But the ship has set her sails for the sea, the

cresc. *f*

ship has set her sails for the sea Och,

cresc.

what's this is deep - er Than the sea? An'

f

what's this is strong - er Nor the sea? When the

f

call is "all or none," An' the an - swer "all for one," Then we

p

be to sail a-way a-cross the sea, Then we be to sail a-way,.....

cresc.

we be to sail a-way a-cross the sea.....

f rall.

sf. *sf* *ff* *ff*

accel. *sf* *sff*