



SONGS FROM CONNACHT



Nine Poems

OF

PADRAIC COLUM

Set to Music

BY

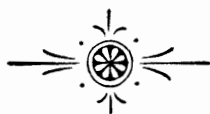
HERBERT HUGHES.

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SONGS FROM CONNACHT



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SONGS FROM CONNACHT

I

GLEN NEFIN

ONCE I went over the ocean
On a ship that was bound for proud Spain ;
Some people were singing and dancing,
But I had a heart full of pain.

I'll put now a sail on the lake
That 's between my treasure and me ;
And I'll sail away o'er the lake
Till I come to the Joyce Country.

I'll see her house on the hillside
As I draw near to the land,
And the corncrake hid in the meadow
Will tell her that I'm at hand.

The summer comes to Glen Nefin
With heavy dew on the leas,
With the gathering of honey
To the tops of all the trees.

In honey and dew the summer
Upon the ground is shed,
And the cuckoo cries until dark
Where my storin has her bed.

And if O'Hanlon's daughter
Will give me welcome kind,
Oh never will my sail be turned
To a black and a heavy wind.

II

A DAY'S END

FEET that reached nowhere to-day
(Empty days, and I alive),
Rest, with hands that wrought no thing.
(Ah, to-morrow I will strive).

Heart that knows not need of prayer,
(Empty days, and I alive),
Here is quietness at last.
(Ah, to-morrow I will strive).

Sleep that is as far as prayer
(Empty days, and I alive),
Oh, but take me from the night!
(Ah, to-morrow I will strive).

III

THE TERRIBLE ROBBER MEN

O! I wish the sun was bright in the sky,
And the fox was back in his den, O!
For always I'm hearing the passing by
Of the terrible robber men, O!

O! what does the fox carry over the rye
When it's bright in the morn again, O!
And what is it making the lonesome cry
With the terrible robber men, O!

O! I wish the sun was bright in the sky,
And the fox was back in his den, O!
For always I'm hearing the passing by
Of the terrible robber men, O!

The musical setting of this poem was made from an earlier and unpublished version.

IV

THE GOOD MEN OF EIRINN

(AFTER THE IRISH)

ARE they not the good men of Eirinn
Who give not their thought nor their voice
To fortune, but take without dowry
The maids of their choice?

For the trout has sport in the river,
Whether prices be up or low down,
And the salmon he slips through the water
Not heeding the town.

Then if she, the love of my bosom,
Did laugh as she stood by the door,
O! I'd rise then and draw her unto me
With kisses *go leor*.

It's not likely the wind in the tree-tops
Would trouble our love or our rest,
Nor the hurrying footsteps would draw her—
My love from my breast.

V

THE MOON CRADLE

THE Moon Cradle's rocking and rocking,
Where never a cloud goes by!
Silently rocking, rocking,
The Moon Cradle out in the sky.

VI

THE CITY CLOCKS

THE city clocks point out the hours,
They look like moons on the darkened towers.
Always I say when I hear their toll—
"Let you pray now for your own soul."
Always I say when I see their gleam—
"Be wise and never tell your dream."

VII

I HEARD IN THE NIGHT THE PIGEONS

I HEARD in the night the pigeons
Stirring within their nest:
The wild pigeon's stir was tender
Like a child's hand at the breast.

I cried "O, stir no more"
(My breast was touched of tears),
"O pigeons, make no stir,
A childless woman hears."

VIII

O MEN FROM THE FIELDS

(A CRADLE SONG)

O MEN from the fields,
Come gently within,
Tread softly, softly,
O men, coming in.

For mavourneen 's going
From me and from you
Where Mary will fold him
With mantle of blue,

From reek of the smoke
And cold of the floor
And peering of things
Across the half-door.

O men from the fields,
Soft, softly come through ;
Mary puts round him
Her mantle of blue.

IX

A RANN OF EXILE

Nor right nor left nor any road I see a comrade face,
Nor word to lift the heart in me I hear in any place.
They leave me who pass by me to my loneliness and care,
Without a house to draw my steps or a fire that I might share.

Oïön! before our people knew the scatt'ring of the dearth,
Before they saw potatoes rot and melt black in the earth,
I might have stood in Connacht on the top of Cruachmalinn,
And all around me I would see the hundreds of my kin,

Oïön!

The hundreds of my kin.

PADRAIC COLUM.

SONGS FROM CONNACHT.

Ἰ ζευγίηγε ηοο ημάταρ, βεαη δῖλερ ζηάδιηαη

SONGS FROM CONNACHT.

Words by
PADRAIC COLUM.

Glen Nefin.

Music by
HERBERT HUGHES.

Allegro molto.

PIANO.

mf

dim.

Once I went o - ver the o - - cean On a

mf

ship that was bound for proud Spain;..... Some

peo - ple were sing - ing and danc - ing, But

I..... had a heart full of pain.....

cresc.

I'll put now a sail on the lake..... That's be -

cresc poco.

f

- tween my trea- sure and me;..... And I'll

f

sail a- way o'er the lake Till I come

f

cresc.

..... to the Joyce Coun - try.

8

mf

mf Poco mosso.

I'll see her house on the

p

8

hill - side As I draw near to the

8

7

land,..... And the corn - crake hid in the

8

7

cresc.

mead - - ow Will tell.....

4

her that I'm at hand.

4

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "her that I'm at hand." are written below the vocal line. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. A slur with the number "4" is placed over the first four notes of the bass line.

8

ff *dim.*

Detailed description: This system contains measures 3 and 4. The piano accompaniment continues. A slur with the number "8" is placed over the eighth notes in the right hand. Dynamic markings *ff* and *dim.* are present. The key signature changes to two sharps (F# and C#) at the start of measure 4.

p 8

Detailed description: This system contains measures 5 and 6. The piano accompaniment continues. A dynamic marking of *p* is present. A slur with the number "8" is placed over the eighth notes in the right hand. The key signature changes to one sharp (F#) at the start of measure 6.

p The

Detailed description: This system contains measures 7 and 8. The vocal line begins with the word "The" in measure 8. A dynamic marking of *p* is present. The piano accompaniment continues. The key signature changes to one flat (Bb) at the start of measure 8.

sum - mer comes to Glen Ne - fin With

a tempo pp

hea - vy dew on the leas, With the

cresc.

cresc.

ga - ther - ing of hon - ey To the tops.....

p

Più mosso. *f*

..... of all the trees. In

f

hon - ey and dew the sum - mer Up -

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "hon - ey and dew the sum - mer Up -". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part has a melodic line with eighth-note patterns and a large slur over the final two measures. The left-hand part provides a steady accompaniment with eighth notes.

- on the ground is shed, And the

The second system continues the vocal line with the lyrics "- on the ground is shed, And the". The piano accompaniment features a more active right-hand part with eighth-note runs and slurs, and a bass line with a few notes in the lower register.

cuc - koo cries un - til dark Where my stor - een.....

The third system has the lyrics "cuc - koo cries un - til dark Where my stor - een.....". The vocal line includes a fermata over the final note. The piano accompaniment has a more complex texture with slurs and a "cresc." (crescendo) marking in the right-hand part.

..... has her

The fourth system concludes with the lyrics "..... has her". The piano accompaniment features a long, sustained chord in the right hand and a moving bass line. Dynamics markings include "mf" (mezzo-forte) and "colla voce. p" (colla voce, piano).

bed.....

a tempo.

dim. *senza rall.*

pp *mf* *And*

(♩ = ♩.)

if O' Han-lon's daugh-ter Will give me wel-come kind, Oh

mf

nev-er will my sail be turned To a black and a

hea - vy wind.....

Presto.

pp

Tempo primo.

P — *pp*

A Day's End.

Words by
PADRAIC COLUM.

Music by
HERBERT HUGHES.

Andante.

VOICE.

PIANO.

p

Feet that reach'd no -

- where to-day (Emp - ty days, and I a - live,) Rest, with hands that

wrought no thing. (Ah, to - mor - row I will strive.)

Heart that knows not need of pray - er,

p

(Emp - ty days, and I a - live,) Here is qui - et - ness at last.

(Ah, to-mor-row I will strive.)

pp *mf* *cantando.*

Sleep that is as

f

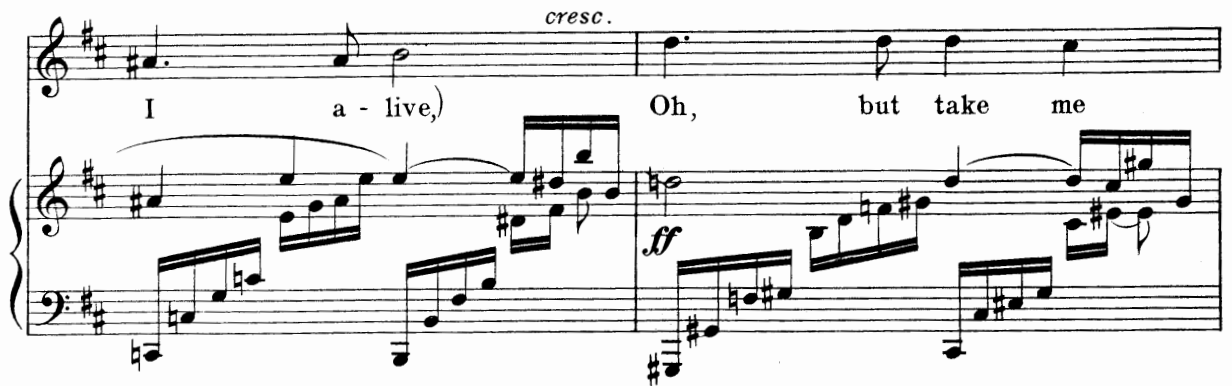
far as pray - er (Emp - ty days, and



I a - live,) Oh, but take me

cresc.

ff



from the night!.....



(Ah, to - mor - row I will strive.).....

p

pp



The Terrible Robber Men.

Words by
PADRAIC COLUM.

Music by
HERBERT HUGHES.

Allegro vivace.

VOICE. 





wish the sun was bright in the sky, And the fox was back in his den,.... For

al-ways I'm hearing the pass-ing by Of the ter-ri-ble rob-ber men, O! Of the

colla voce.

ter - ri - ble rob - ber men. Oh!

The terrible robber men.

what does the fox car-ry ov-er the rye When it's bright in the morn a - gain?.... And

what is it making the lonesome cry With the ter-ri-ble rob-ber men, O! With the

ter - ri - ble rob - ber men?

Oh! I

wish the sun was bright in the sky, And the fox was back in his den,..... For

pp

al-ways I'm hearing the pass-ing by Of the ter-ri-ble rob-ber men, O! Of the

colla voce.

ter-ri-ble rob-ber men!

pp senza rall.

The Good Men of Eirinn.

Words by
PADRAIC COLUM.

Music by
HERBERT HUGHES.

Andante con moto.

VOICE.

PIANO.

p *molto legato.*

Are they not the good men of

Eir - - inn Who give not their thought nor their voice..... To

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante con moto.' The key signature has one flat (B-flat) and the time signature is common time (C). The piano accompaniment starts with a bass line of eighth notes and a treble line of chords. The voice part enters in the second measure. The lyrics are: 'Are they not the good men of Eir - - inn Who give not their thought nor their voice..... To'. There is a triplet of eighth notes in the voice part over the word 'inn'. The piano part includes dynamic markings 'p' and 'molto legato.' The score ends with a double bar line.

for - tune, but take with - out dow - - ry

The maids of their choice?

For the trout has sport in the

mf

ri - - ver, Wheth - er pri - ces be up or low

cresc.

down, And the sal - mon he slips thro' the

This system contains the first two measures of the piece. The vocal line begins with a quarter note 'down,' followed by a half note 'And' and a quarter note 'the'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords. A triplet of eighth notes is marked with a '3' and a slur over the final two measures.

wa - - ter Not heed - ing the

This system contains the next two measures. The vocal line has a half note 'wa - - ter' and a quarter note 'Not'. The piano accompaniment continues with the same bass line and treble chords. A triplet of eighth notes is marked with a '3' and a slur over the final two measures. A dynamic marking of *f* (forte) is placed below the piano part in the second measure.

town.

ff pesante.

This system contains the final two measures of the piece. The vocal line has a half note 'town.' followed by a whole rest. The piano accompaniment features a steady eighth-note bass line and a treble line with chords. A dynamic marking of *ff pesante.* (fortissimo pesante) is placed below the piano part in the second measure.

Then if

f

This system contains the final two measures of the piece. The vocal line has a whole rest followed by a quarter note 'Then' and a quarter note 'if'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords. A dynamic marking of *f* (forte) is placed below the piano part in the second measure.

she, the love of my bo - - som, Did

laugh as she stood by the door, O! I'd

rise then and draw her

un - to me With kiss - es go -

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment has a grand staff with treble and bass clefs. The key signature is the same. The tempo is marked *mf*. The lyrics "- leor..." are written above the vocal line.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of three sharps. The piano accompaniment has a grand staff with treble and bass clefs. The key signature is the same. The tempo is marked *dim.* and *p*. The lyrics are not present in this system.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats (Bb, Eb). The piano accompaniment has a grand staff with treble and bass clefs. The key signature is the same. The tempo is marked *pp*. The lyrics "It's not like - ly the wind in the" are written below the vocal line.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. The key signature is the same. The tempo is marked *pp*. The lyrics "tree - - tops..... Would..." are written below the vocal line.

trou - ble our love or our rest,.....

Nor the hur - ry - ing foot - steps would draw her.....

My love from my

dim. *senza rall.*

breast.....

ppp

The Moon Cradle.

Words by
PADRAIC COLUM.

Music by
HERBERT HUGHES.

Lento e soave. *p*

VOICE. The

PIANO. *p*

Moon Cra-dle's rock-ing and rock-ing, Where nev-er a cloud goes

by! Si-lent-ly rock-ing,..... rock-ing, The

Moon Cra-dle out in the sky.....

pp

The City Clocks.

Words by
PADRAIC COLUM.

Music by
HERBERT HUGHES.

Andante moderato.

VOICE.

PIANO.

ff *p* *dim.* *p*

con Sed.

mf

The ci - ty clocks point

pp *mf* *senza rubato* *bd.*

out the hours, They look like

bd. *bd.*

moons..... on the dark - - - end

(b)2. *con espress.*

towers.....

cresc.

Al - ways I say when I hear their toll.....

f *legato.*

..... "Let you pray.....

now..... for your own.....

cresc.

8

8

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics "now..... for your own.....". The piano accompaniment is in 4/4 time, featuring chords and moving lines in both hands. A dynamic marking of *cresc.* is present in the piano part. An 8-measure rest is indicated in both staves.

soul."

8

8

Detailed description: This system contains the next two staves. The vocal line continues with the lyric "soul." and has a whole rest. The piano accompaniment continues with chords and moving lines. An 8-measure rest is indicated in both staves.

mf

ff *f* *dim.*

ped.

Detailed description: This system contains the next two staves. The vocal line has a whole rest. The piano accompaniment features dynamic markings *ff*, *f*, and *dim.* in the bass line, and *mf* in the treble line. A *ped.* (pedal) marking is present in the bass line.

Al- ways I say when I

pp *p*

b2.

*

Detailed description: This system contains the final two staves. The vocal line has the lyrics "Al- ways I say when I" and a whole rest. The piano accompaniment features dynamic markings *pp* and *p*. A *b2.* marking is present in the bass line. An asterisk (*) is located at the bottom of the system.

see their gleam—

bd.

bd.

This system contains the first two staves of music. The vocal line (top staff) begins with the lyrics "see their gleam—" and features a long melisma. The piano accompaniment (bottom two staves) consists of chords in the right hand and a bass line in the left hand. The word "bd." is written below the piano part in two locations.

"Be wise and nev - er tell your

p

This system contains the next two staves of music. The vocal line continues with the lyrics "'Be wise and nev - er tell your". The piano accompaniment features a more active right hand with some melodic lines and sustained chords in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

dream"

dim.

This system contains the third and fourth staves of music. The vocal line concludes with the lyrics "dream" followed by a melisma. The piano accompaniment continues with chords and a bass line. A dynamic marking of *dim.* (diminuendo) is present in the piano part.

pp

This system contains the final two staves of music on the page. The piano accompaniment features a right hand with chords and a left hand with a bass line. A dynamic marking of *pp* (pianissimo) is present in the piano part.

I heard in the Night the Pigeons.

Words by
PADRAIC COLUM.

Music by
HERBERT HUGHES.

Andante.

VOICE.

PIANO.

p sempre legato.

I

heard in the night the pi - geons

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three systems of music. The first system shows the beginning of the piece with a tempo marking of 'Andante.' The voice part is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a flowing, legato melody in the right hand and a supporting bass line in the left hand. The second system continues the piano accompaniment and includes a fermata over a single note in the voice part, marked with the letter 'I'. The third system shows the voice part singing the lyrics 'heard in the night the pi - geons' over the piano accompaniment.

Stir - ring with - in their nest;

The wild pi - geon's stir was

ten - - der Like a child's hand at the

breast.

Agitato ma sostenuto e rubato.

mf

I

cried, "O stir no more!"

(My breast was touched of tears.)

pp

morendo

"O pi - geons, make no

p a tempo

I heard in the Night the Pigeons.

stir, A child - - less

wo - - man hears"

pp

ppp

And.

I heard in the Night the Pigeons.

H. 7748.

O Men from the Fields.

(A CRADLE SONG)

Words by
PADRAIC COLUM.

Music by
HERBERT HUGHES.

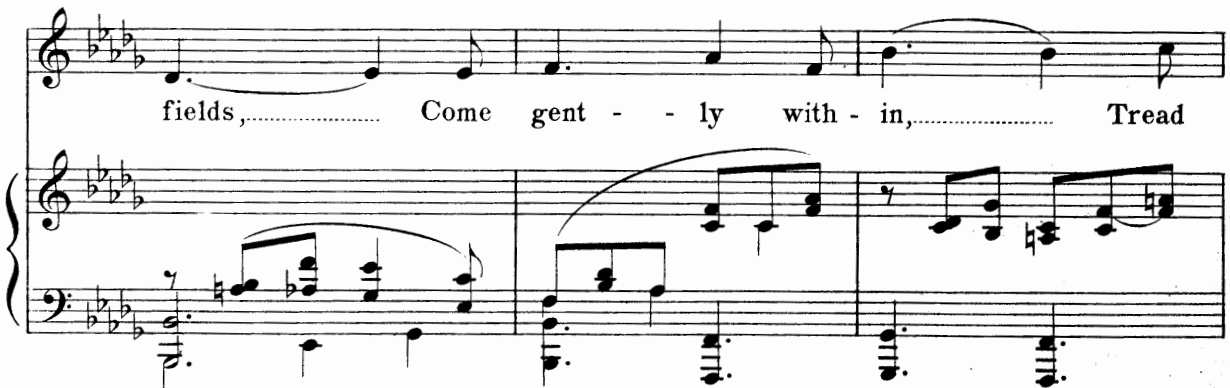
Andante.

VOICE. 

PIANO. 



O men from the



fields, Come gent - - ly with - in, Tread

soft - ly, soft - ly, O

men, com - ing in.....

For *m' mhurn - in's

go - ing From me and from you Where

O men from the fields. *pronounce- ma-vourn-yeens

Ma - ry will fold him With man - tle of

blue,

cresc.

Piu animando.

From reek of the

cresc.

smoke..... And cold..... of the floor..... And

4

f

peer - ing of things A - -

- cross the half - - door

dim.

pp

O

Tempo I.

men from the fields,..... Soft, soft-ly come

through;..... Ma - ry puts round him Her man - tle of

pp

blue.

a tempo.

pp

O men from the fields.

A Rann of Exile.

Words by
PADRAIC COLUM.

Music by
HERBERT HUGHES.

Allegro moderato con moto.

VOICE. 

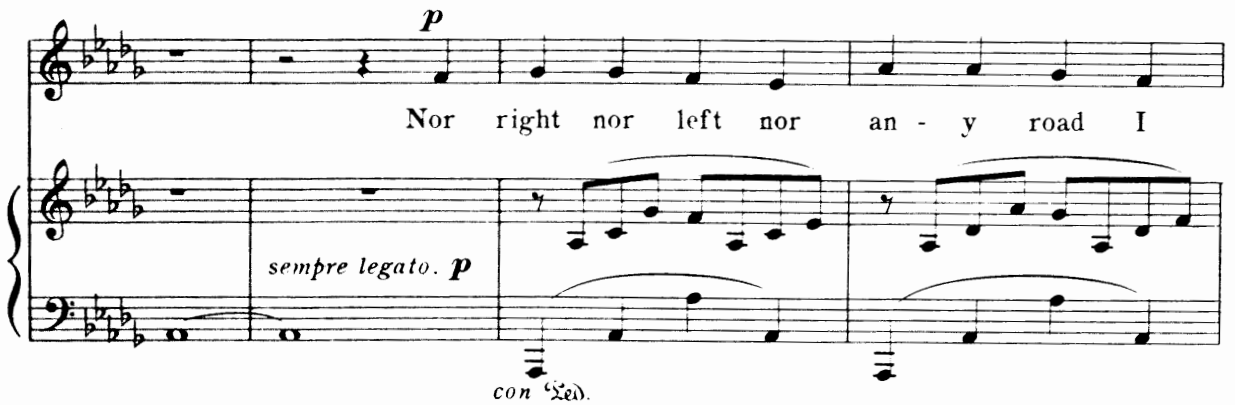
PIANO. *pp*

p

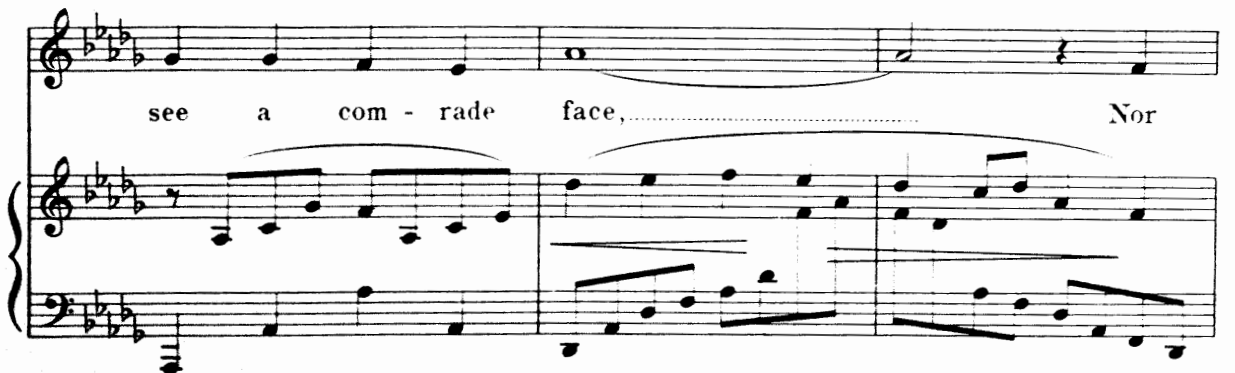
Nor right nor left nor an - y road I

sempre legato. p

con Séd.



see a com - rade face, Nor



word to lift the heart in me I hear in an - y

place. They leave me who pass

cresc.

by me to my lone - li - ness and care, With -

cresc.

- out a house to draw my steps or a fire that I might

dim

share.....

p

p

Och - òn! be - fore our peo - ple knew the

scat - tring of the dearth,..... Be -

mf

cresc.

- fore they saw po - ta - toes rot and melt black in the

earth, *f* I might have stood in

cresc. *f*

cresc. *ff*

Con - nacht on the top of Cruach - ma - linn, And

cresc. *ff*

all a - round me I would see.....

dim.

the hun - dreds of my kin,.....

f *mf*

Och - ön!

p *p* *p*

The hun - dreds of my kin.....

p

pp

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OVER HERE. HEIGHO, THE MORNING DEW.
COME, SIT DOWN BESIDE ME. G and A flat. LOVE AT MY HEART.

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