

music book

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*I dedicate this book to the memory of my wife who was a Noble helpmate and Inspiration to me
in all my work and especially in my Gaelic work.*

3

PREFACE.

The Irish language has come to stay; prejudice and narrow-mindedness may hinder, but can no longer stem the tide of its advancement. As the language advances, so will also the demand for the music born of that language.

In order that this music be understood, I once more reiterate its underlying principles which are as follows. Though our modern major scale is sometimes met with, (which is really mode thirteen of the Gregorian modes) the modern minor scale, melodic or harmonic form, has no place whatever in this music, the airs being entirely modal, the ecclesiastical modes being the basis of their construction; to each air notes have been appended explaining its mode. Though micro tones are quite audible in the singing of the traditional singers, we know that these existed among the plain chant singers before the advent of the organ. We also know that, in spite of the key board temperament, the finer the ear of the professional singer, the more likely he is to make slight deviations from the key board temperament as do also good Violinists. I have found by listening to traditional singers, that the modal basis is the only one which can give us a sure guiding principle. Though the Ulan pipe (the only genuine Irish instrument left to us) is a free temperament instrument, no doubt, the ancient Irish harp, was a fixed temperament instrument and the harpers played in the modes, first, because they had no pedals and secondly to avoid the necessity of retuning, their instruments forbade any other condition of things.

It must be clearly understood, that the accentuation of Irish poetry is the true guide to the rhythm of the music which must be in all cases subservient to the rhythm of the poetry which is assonantal and totally different in construction to English verse; let our teachers of singing once try to realise this fact and they will endeavour to master a rhythm and phrasing which at first sight seems peculiar and arbitrary, but which, in reality, is based on sound principles. If our non-Irish speaking teachers of singing would take the trouble to sing for themselves the English version given with each song, they would get as good an idea of the original accentuation as could be gained by a non-Irish speaker. I have made the English version myself so as to tally as far as possible syllable for syllable with the Gaelic, to show the non-Gaelic speaker what the real Irish accentuation is and I have spared no pains to make the English version a reflex of the original.

As in part two of this work, so here, I have endeavoured to follow the principles advocated and exemplified by the best exponents of traditional singing. I am particularly indebted to *Mairéad ní Anna Fáin* for all the explanation and illustrations she has given me and for many songs which I have taken down from her.

Though I am heartily in sympathy with those who would wish to see a school of Original Irish Music, I think it is necessary before the advent of such a school of composition that musicians clearly understand the proper method of syllabing Irish poetry as known to the traditional singers; when this has been mastered, then, and not till then, shall we have true original Irish composition. Anglo-Irish poetry and music is but a poor makeshift for the real thing — **No National language, no National art.**

I have to thank *Cácaí Ó Baoisín* who has transcribed the Sol-fa notation so carefully over the staff notes under my direction; this has been done to bring the melodies within reach of all. I have to thank *Liam Ó Dochartaigh* who also assisted in transcribing and correcting the words. I have to thank those from whom I collected the airs and those who transcribed for me the words from the singers. I thank *Aodhán Mac Spéarsóir* for "Domhail agus Mórán" and other Rathlin Island songs which will be printed in due course. We owe a debt of gratitude to *Aodhán Mac Spéarsóir* who has done real earnest work for the restoring and collecting of Rathlin Island stories and songs.

I dedicate this book to the memory of my wife who was a **Noble** helpmate and Inspiration to me in all my work and especially in my Gaelic work.

Carl G. Hardebeck.

Éamonn an Chuilc.

(NED OF THE HILLS.)

English translation
by
Wáire bean Hardebeck.

Arranged
by
CARL G. HARDEBECK.

Adagio. (♩ = 92)

D is Doh.

mf

Cia
Who

li-é rin a - muig a bfuil fao - har an a žuc aš
knocks there so late at my cot - - tage gate, When

maob - aš mo ōor uir - ōún - - - ca? M₁ - re
moon — and stars are — sleep - - - ing? Poor

This air is from Father Walsh's little book. (It is in the Lah mode.)
C.G.H.5

Éa - monn a' Cnuic atá b'áir-ce — ruap fhuic, Ó fíor - riúbal
 Ned of the Hill who is wea-ry — and ill, No friend — hath

più mosso
 pléib - ce ir gleann ca. A laoz óil 'ra with curo — creud a
 he for the seek - - ing. The wild wind with sigh — and a

poco a poco meno mosso
 déan-fáinn - re óuit Muna scuip - fiun oic' beinn dem' zú
 low wail - ing cry Tells his — sad tale to the emb - -

a tempo
 na 'Sgo bfuil pú - rap zo tuaz ná — fíor réir — ead leat, 'S zo
 - ers For the poor rap - paree to the east — must flee, His —

73, 8, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

||s :m :r |d :- :r .m |r :- :d .r |d :- : | : : |

mbéi mír a - naon múc - - ta.
cause hath no de - fend - - ers.

|| : : | : : | : : :m |d ,d.- :- :l, .t, |d :- :d .,r |

I'll fá-da mír a - muig fáoi
I'll o - pen my door though

pp

||m ,d'.- :- :t |l :- :l |s :m :r |d :- :r .m |f :- :m ,r ,d |

íneac-ta rífaoi ínoc, 'S gan rán - aét a - gan ar - aon
my lot be poor, And shel - ter give thee till - morn -

||l, :- :m |d :- :l, .t, |d :- :d .,r |m ,d'.- :- :t |l :- :l |

- neac, Mo íeir - neac 'gan rísur - mo brian-ar gan cup 'S gan
- ing, With ging - am - gown and - plaid of brown Your

piu mosso

||s :m :r |d :- :r .m |r :- :d .r |d :- :s |l :f :d'

1ad — a — gam ap — aon — — cor, Nil cap — aro a —
 man — ly form a — dorn — — ing, At dawn of the

poco a poco meno mosso

||s :m :s |l ,t. :- :l |s :- :s |s :m :r |d :- :r .m |

- gam — ir dain-ro — hom ran, do glac pad me moc na —
 day you must flee far — a — way, From coun — try and love for —

||f :- :m (r d |l, :c :m |d ,d. :- :l, .t, |d :- :d .r |m ,d. :- :t |

dean — — ac, S go gcaic — pro me out, cap fann i — ge
 e — — ver Those sol — diers bold with hearts — so

a tempo

||l. :- :t .l |s :m :r |d :- :r .m |r :- :d .r |d :- :c ||

roip, 'S — ann na fuit ceann dem' gaol — — taib.
 cold, Brave Ned of the Hills will find ne — ver.

Eire.

(EIRE.)

English Words
by
CARL G. HARDEBECK.

Old Irish Air.
Arranged by
CARL G. HARDEBECK.

Largo e molto e sostenuto. (♩ = 60) *La mode.*
E♭ is Doh.

p *cresc.*

On - yester night all lone - ly — I

mf *sempre p una corda*

lay'd me — up - on — my pil - low — sad ly think - ing on the

dim. *pp*

cru - el heart - ed — ty - rants — bit - ter thrall. — When a

This air I took from Mrs. Clandillon (Máire Ní Annagáin) Clonakilty, Co. Cork. It is, I consider, one of the finest examples, in its rhythm of the attention and care the Gaelic speakers bestow on their poetry and syllabic accent as being the essential part of the music. The melodic and harmonic minor scales are modern innovations, and this air is in neither, but in a scale with the flat sixth and seventh ascending as well as descending. (Lah mode.) The accompaniment has been written in the spirit of this scale, and with the closest attention to the details of the rhythm of the words. C.G.H.3

dim. *cresc.* *dim.*

ἔαιν - ἰς — ἄν — ῥή - βαν — ὑα - ρά — ῖν — ἡμ' — ἑαυτῶ — ῶν — ῥῆ — ρο — ῖν

vis - ion — of — rar - est — beau - ty — to my — side — came soft - ly

cresc.

ῥαῖ — ῶν — ἡμ' — ῥῆ — ρο — ῖν — ἡμ' — ἑαυτῶ — ῶν — ῥῆ — ρο — ῖν

steal - ing — Her — sad — voice — was — sweet - er — mus - ic — far — than

p *cresc.*

ἀρ - ἰς — ἑαυτῶ — ῶν — ῥῆ — ρο — ῖν — ἡμ' — ἑαυτῶ — ῶν — ῥῆ — ρο — ῖν

birds — me - lo - dious — call. — How — grace - ful — and how

p cantando

dim. *cresc.* *dim.*

ἡμ' — ἑαυτῶ — ῶν — ῥῆ — ρο — ῖν — ἡμ' — ἑαυτῶ — ῶν — ῥῆ — ρο — ῖν

no - ble — queen - ly, — pure and — ho - - - ly — Of

||: .s :l ,l .t |d' ,d' .- :t :- .,s s lt ,t .- :- .,t l ...l |

pib ir ʒi - le ir nõ - iʒ hom na - an ea - la — ap linn 45
form of rad - i - ant - beau - ty that by na - tions — might be a -

||: .s :l .t |d' .t :- :- .,l |

ruáin — bí a ʒuic éoin binn le rmoil ín, — ra
- dor'd. — And in tones most sweet and ten - der — of

||s ,f .- :- :m .,m |r :l, :- .,t, |d >t, .- :- :d ,r .- |

dim.

leac - ain — map na pór - aí 'Sa cúil - in — cneac - ac
sor - row's — sore af - flic - tion In quiv - 'ring — ac - cents

||m ,f .- :- :- .,m | r ,r .- :- :- |d :- .,d |d :- l- :- ||

óim - nac — a' tuic - im — léi ʒo ráil.
sigh - ing — she plaint to — me out - pour'd.

dim.

p

Ὀρίοι-μυζεαρ πέμ θεήν ρί-βαν ἰδέη τήν αὐό τρεῖβ αρ
 Say, thou queenly mai-den I pray thee tell me

mf Tri Corda.

f

p

οἶοβ ἰ ἰδέη βαλ-ε κομ-μυρε μβιοδ ρί— νόη βαν ἰ— τωτ ἰ μβρόη. Δυρ
 tru - ly who art thou from whence comest thou I fain would know of thee.— Why

f

p

τάμ - λα ρί ἡάρ οτιμ-εὶολλ— εὐμ θεαν-αε— ραν ἴραν οἶο-εε— Θαν
 roam - est thou in dark-ness— a - lone with none to guard thee— Thy

f

p

έμ-νε βεδ ὄα κομμ-λεαεε— αεε ἰ αγ ριορ - ἴλεαδ θεορ.— Αν τὺ
 name, thy cause of sor- row— I charge thee tell to me.— Art thou

Allegro maestoso (♩ = 100)

||r :- :d .d | d :- l :- .m ,m | l :- .s :l .t | d' :t :-.,t | l ,s :- :- l :- .l ,t }

μου εὐχόμενοι πάντες. Ἀλλ' ἔτι ἡμέρα ἀντιτάξις ἔσται ἡμέρα ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως

mourn for them all. But the day of re-trib- u- tion Shall come to— ev- il -

ff Tri Corda.

||l :- .t .l ,s | m :-.,m | l :- .s :l .t | d' :t :-.,s | t .t :- || :-.,l }

ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως

- do - - ers The ty - rant's power be bro - ken His host flee in dis -

ff

||l :- l :- .m | l :- .s :l .t | d' :t :-.,l | s :- f | m :- r | m ,l :- l :- .t , }

ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως

- may— Our drums shall sound for bat - tle Our host shall stand u - nit - ed Our

stacc.

Meno mosso.

||d d :- :- .t , :d .r | m ,f :- :- :.m | con forza r :r > l :- :- .d | d :- l :- :- ||

ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως καὶ ἡμετέρας ἐπιτίξεως

arms— shall be vic - to - rious— That glo - - rious day.

ff

ff



Donnal agus Mórags.

(DONALL AND MORAG.)

Allegro vivo. (♩ = 104)

|| : : ,l | r' ,r' ,r' :l }

Verse I. ba móir - au oe luét

|| r'.r':l ,d' | r' ,d' :r' ,m' | r' r' ,l | d' ,r' :m' ,r' | d' ,t :d' ,l }

uairle ann ír tuat - au - aís na h-Ab - au ba Cap - tam m - bít - Raop - a ann 'San

Chorus.

|| s ,s ,m :f f ,s | l .t :d' || ,m | m :m ,d | r :r ,r | m ,m ,m :m ,d }

pac - ad a mós - ne a maib - ad 'Se Donn - nal 're Donn - nal ír Mór - ag a mósu' - au

|| r :r ,r | m :m ,d | f .s :l ,t | d' ,l :s, m . - | r :r' ||

bam - ír 'Se Donn - nal ír Mór - ag a mósu' - au bam - ír am - meál.

I got this air from M^r Weir, Rathlin Island.

C.G.H.5 This accompaniment will do for all other verses except verse 6

|| : | : | : | : | r r r :l }

Verse V. βα τρι - ύμ θε λυετ

|| r' :l ,d' | r' ,d' :r' ,m' | r' :r' | d' ,r' :m' ,m' ,r' | d' .t :d' ,l }

φιου αν Κοι ματε 'ρα τερο cum ταρ-μαυ Ματς-ρειν ροι-λε ιρ μιν - ιρ-τιν 'Συρ

Chorus.

|| s .m :f ,s | l ,t :d' || ,m | m' :m ,d | r :r ,r | m ,m ,m :m ,d }

ολις - α - νοιρ Mac Κοι - ματε. 'Se Doim - nal 'pe Doim - nal ιρ Μορ - ας α μιζυ' - αν

|| r :r ,r | m :m ,d | f .s :l ,t | d' ,l :s ,m . - | r :r' |

βαιν - ριρ 'Se Doim - nal ιρ Μορ - ας α μιζυ' - ανβαιν-ριρ αν - μεατ.

Verse VI. 6a piobairne a5 an

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 treble clef and a key signature of one sharp (F#). The lyrics are "Verse VI. 6a piobairne a5 an". The piano accompaniment consists of chords and single notes in both hands.

bean-air - r6 ba r5al - a - 5am a5 na fear - ban-tann ba fear a tise ir bean a5 - e 7mo

The second system continues the musical piece. The vocal line has the lyrics "bean-air - r6 ba r5al - a - 5am a5 na fear - ban-tann ba fear a tise ir bean a5 - e 7mo". The piano accompaniment continues with similar harmonic support.

Chorus.

fear-fear a5 mo fear-mac-air. 'Se Dom - nal 're Dom - nal ir M6p - a5 a m6n' - an

The third system is the beginning of the chorus, marked "Chorus.". The vocal line has the lyrics "fear-fear a5 mo fear-mac-air. 'Se Dom - nal 're Dom - nal ir M6p - a5 a m6n' - an". The piano accompaniment features a more active bass line.

ban - fir 'Se Dom - nal ir M6p - a5 a m6n' - an ban - fir an - mead.

The fourth system concludes the piece. The vocal line has the lyrics "ban - fir 'Se Dom - nal ir M6p - a5 a m6n' - an ban - fir an - mead.". The piano accompaniment provides a steady accompaniment.

Verse VII. Եւ թէ ան ՚րՅա

ceol ան Իր շու - րէ յօրտ յօ - ւն ան Եւ Երճեան ան Ի տոլ - ան ան Ան

Chorus.

ծերօ ան յան րա Եւ ան. 'Se Doim - nal 're Doim - nal Իր Մօր - աս ա յիշի' - ան

Եւ - րի 'Se Doim - nal Իր Մօր - աս ա յիշի' - ան Եւ - րի ան - քալ.

Verse II.

Եւ մոլտ ա Երբար րա շրուի՛ ան
 Ծա մօրսօ Լեյր ան շալԵան
 Իր Շալեա՛ճ շլար քան սԵԵարան ան
 Իր Ի՛ աս քարաբ ան շ-ԵանԵրուի՛.

Verse III.

Եւ Եարս ան Իր Եւ շէա՛ծ ան
 Իր րճօր Իր յուրին րճարԵ ան
 Իր րա մեա՛ծ յօ ԵանԼաւի՛Ե Ե Եւ ան
 Իր Ի Եարս քան Եան ա Երբար ա
 Եւ ան.

C.G.H.5

Verse IV.

Եւ մօրան յօ Լար շարրա՛ծ ան
 Ան Շորրա մեղլե Իր ան ԵարԵա՛ծ
 Եւ յօ՛ճԵարտար Եճար ան քարտար
 Իր ան Եորրա րա քա Եոլճան.

Σέπταρ ός.

(YOUNG CHARLES.)

Soh-mode
Doh is C.

Maestoso marziale. (♩=72)

{ .,s | s :- .,l ls :f .l | s :f ls :r }
 2 Σέπ - ταρ ός a — me Ριός Σέπταρ

|| f :- .,f lf :s .,s | f :d ld : r .m ,f | s .s .,l ls :f .s }

'Σέ no μήρ - έρεά το έπίαι αρ έρ - τιν θαυ — αση ρυαυ - νε βρός ορε —

|| l. ,l. :- :f lf. ,f. :- :l .,l | d' :- .l ls .l ,s :f .l | s :- ls :

ρός, αι νό λείν - εαδ άετ ας cor ζαιτε λειρ — — — — — να έγραυι εις.

I took this air down from Ann Tracey, Greencastle, C^o Tyrone.
C.G.H.5

Chorus.

|| s :- ls :f .,s l .l.:-.s f ,r.:- f :- lf :s .,s f. ,f.:- .,d ld. ,r.:-.m ,f. }

Rò mò 'rè to beaù-a na bail-e Rò mò 'rè to beaù-a na bail-e

|| s :- ls :f .,s l .l.:-.f lf ,l.:-.l | d' :-,l ls .l ,s :f .l | s :- ls : ||

Rò mò 'rè to beaù-a na bail-e a - noiç aç teaç a' τ-ραμ - ματò.

|| : | : | : | : s :-,l ls :f .,l | s .:f ls ,r.:-.r }

'Sè mo èràò zèar m - tou na è bpeic-im Μυρ

|| f :- .,m lf :- .,s | f .d ld. ,r.:- | s :- .s ls :f .s }

mbem — beo 'n-a θιατò açt peaçt - main Sèar - lar óç 'zur a

|| 1 :f lf :l ,l | d' :- .l ls .l ,s :f .l | s :- ls ||

μή - λε γαρ - ἰσθ-εἰς ὅς κορ - γαρτε λειρ — na Ἐραν - εἰς

Chorus.
|| s :- ls :f ,s | l ,l :- ,s lf ,r :- | f :- lf :s ,s | f ,f :- ,d ld ,r :- ,m ,f |

Ró pò 'pé to beač-a — 'na bał - e — Ró pò 'pé to beač-a — na bał - e —

|| s :- ls :f ,s | l ,l :- ,f lf ,l :- ,l | d' :- ,l ls .l ,s :f .l | s :- ls : ||

Ró pò 'pé to beač-a — 'na bał - e — a - nouf ἄς τεαετ — a' ε-ram - μαρό.

|| : | : | : | :r | s :- ,l ls :- ,f l | s :f ls :r |

Τὰ Σάπ - λαρ ὅς ἄς — τριπλιτ τερ πάλ - e

f :- ,m lf :- ,s | f :d ld :r .m ,f | s :- ,l ls' :f .,s }

bèrò ríao leir - rean cúp - la sápo - a bèrò ríao leir - rean

t ,l.:-: ,f lf :l ,l | d' ,d.:-: ,l ls .l ,s :f .l | s :- ls :

Κραυγὰς ἡρ Σπῆων - ἰς ἡρ βασι - λείῳ — ρίαν ἡμῶν — ἀρ ἔπι - - εἶ.

Chorus.

s :- ls :f .,s | l ,l.:-: ,s lf. ,r :-: | f :- lf :s .,s | f ,f.:-: ,d ld. ,r.:-: ,m ,f }

Rò nó 'pé το θεᾶ - α — 'να βασι - ε — Rò nó 'pé το θεᾶ - α — 'να βασι - ε —

s :- ls :f .,s | l ,l.:-: ,f lf. ,l.:-: ,l | d' :- ,l ls .l ,s :f .l | s :- ls :

Rò nó 'pé το θεᾶ - α — 'να βασι - ε — ἀ - νοιρ ἀσ τεᾶτ — ἀ' τ - ραυ - ματῶ.

||m' :r' .d' :m' .r' | d' .t :s .f :m .f | r ,d .- :- : - ,d | r :- : | : : |

o'f a5 ré - ríu - m' e a5 ril - ead na woeóp.
-las! bit - ter woe on the land of the Gael.

p *pp*

p una corda pp

: : :m .f | s ,d' .- :- :d' .t | d' ,r' .- :- :r' .t | d' :- .t :s .l

Níl fear - ann, níl t'gear 'sam, níl fí - on - ta ná
The tyr - ant de - stroy - er tore me from my

ppp cantando

||s :- :s .l | t .l :s :- .l | t ,d' .- :- :r' .t | d' .t :s .f :m .f |

ceól Níl fáic - íb an éoin - deac, níl raol - ce ná
home, Op - press - ion, in - just - ice have caus'd me to

||r :- :d' .t | s ,l .- :- :r .t, | d ,r .- :- :- ,m | f :- .s :l | r :- :d' r' |

p mp *p* *f*

r'lo5; Aé a5 r'io - ól an uir - se, 50 min - ic ra ló, A5 - ur
roam. Full heart - sore and wear - y I wand - er a - lone, While mine

||m' :r' .d' :m' .r' | d' .t :s .f :m .f | r ,d .- :- :d | r :- : |

beac - uir' 'r fíou a5 mo nann - oib ar bópa.
en - e - my joy - ous - ly feasts in my home.

f | *s*, *d*' - : - : *d*' ., *t* | *d*' *r*' - : - : *r*' ., *t* | *d*' : - . *t* : *s* ., *l* | *s* : - : - }

Ὀὶ βραῖσιν-ρε ceao αιῖ-υρ, νό μαρ-αιπε αρ αν ἔσονται.
 Yet, hope on! de - spair not! the foe's day is o'er.

Molto mosso furioso. (♩ = 96)

|| *t* ., *l* : *s* : - . *l* | *t* , *d*' - : - : *r*' ., *t* | *d*' ., *t* : *s* . *f* : *m*, *f* - | *r* : - : *d*' ., *t* }

Σαρ - ρηαιῖ το λειρὸβ - ρινυ μαρ το λειρὸβ - ρινυ ρεαν-α βρὸς, Ἐπι -
 Wrong and in - just - ice shall tri - umph no more; For -

|| *s* , *l* - : - : *r* ., *t* | *d* , *r* - : - : *m* | *f* - : - *s* : *l* | *r* : - : *d*' ., *r*' }

ενοε - αιβ 'ρ επι αιλλ - ιβ, 'ρ επι ἔλεαν - ταιβ ουβ' ceoiῖ, Ἀῖ - υρ
 proud - ly re - turn - ing, o'er hill and o'er dale, Shall a -

a tempo maestoso

|| *m*' : *f*' ., *m*' : *r*' ., *t* | *d*' ., *t* : *s* . *f* : *m* *f* | *r* , *d* - : - : *d* | *d* : - : ||

ρῖνο μαρ - α βρεας - ρινυ - ρε αν ὀρηνυ - ριονυ ρουυ οῖς.
 - wak - en once - more the glad song of the Gael.

Amháin éar Clann Mac Ginleá. (Battle Song of Clann Mac Ginley.)

Széal M'Átar.

MY FATHER'S STORY.

(Original Song.)

Poetry by P. T. M'GINLEY.

Music by CARL G. HARDEBECK.

Maestoso e con spirito. (♩ = 96)

Doh is C.

|| r :f .,s || .l :l :l .,s }
 'Sé veip mo á - ar go bfuil —
 Oft says my fa - ther to me —

|| l ,ta. - :l .,s || ,f. - :r .,r | d ,r. - :m .,f ls :s .,l }
 É - - ne faoi ghéarr - rnaét as méip - - liúib tar rái - le a
 Er - - in's in thral - dom of bold - - for - eign rob - bers from

|| s ,m. - :d .,m ls : :f .m | r :f .,s || :- .,s }
 éis - - eann an - all. Do bfuil fíor - rgoic na nDaebeal as
 ov - - er the sea. That a brave no - ble race is

This air must be regarded as being in the Reh or Dorian mode. The fine spirited style of the poem justifies its insertion here. C.G.H.5

dim.

|| 1 ,ta .- :l .,s || ,f .- :r .,l | r' .d' :- .l ls .f :- .m }

ḡéll - eaō le pa - na tōtō ḡan buill e — to bual - aō — aēt
 pin - ing in slav - er - y with - out one — bright hope that — their

|| r .r :- .d lr : .l | r' .r' :- .d' || .s :- .l }

mf

ful - rēin — ḡo laḡ. lr ē tēp — mo aē - aḡ — naē
 land will — be free. But time there — was once when — we

dim.

|| d' .d' :- .l ls .m :d .,l | r' .r' :- .d' || .s :- .l }

am - larō — to bī an cār. l nēp - m — paō ō, nuar a
 met them — in fierce ar - ray. Those bold for - eign thieves, who came

|| d' .d' :- .l ld' : .,l | r' .r' :- .d' || .s :- .l }

ēḡ - eaō — na ḡall. Aēt ḡair - ḡōte — lr tēp - ēp — le
 ov - er — the sea. When Er - in's — brave her - oes — with

|| d' .d' :- .,l |s ,m .- :d .,m | r .f :- .s || .s :- .m | r .f :- .s || : .l |

ῥαε - ἔε - ῥε κλαδίῳ - ἔε ἄς ἰουὺν - ρυίδε α ναιῖ - ἀσ - ῥαν τυίμ - ρε - ῥαν ῥαῖσ. Μί' ἰ
 sword and with battle axe. Gave fight to the foe - men by night and by day. I

|| r' :r' ,r'.- || .s :- .,l | d' d' :- .,l |s ,m .- :d .,m |

ῥίωρ ἄς - ἀμ ῥέν ἔ - ἀν ῥίωρ ἔ - νό βῤεἰἄς - ἔ ἄεε
 know not my - self wheth - er this tale - be true or false. But

|| r .f :- .,s || :s .,m | *dim.* r .r :- .,d |r : | : | : | : | : .,m |

ῥῖν ἔ - ἀν ῥῥῆἄτ μαρ α ν - ἀβ - ραῖν - ἰο ῥαῖσ. ἴρ
 that is the sto - ry I heard my dad say. 'Tis

Red. * *Red.* *

|| r .r :- :f .,s || .,l .- :- .,s | l .,ta :- :l .,s || .f :- :r .,r |

μαίῃς ῥαν μέ ῥά - ῥα - ῥο ῥο let - ce ῖρ ῥο λάι - ῥο ῥο
 great on me the sor - row that I'm not in my man - hood That

trm

d r :m .f ls :s .,l | s ,m .- :d ,m .- ls : m | r :f .,s ll l .l .- :- ..s }
 mbreac - no - éann an cár ir do bheic - finn mar a - cá. Mè féin 'sur mo éar - cá - ma — ir
 I might un - der - stand all the bur - dens Er - in bore. My - self and my bro - thers — Would

ll ,ta .- :l ,s .- ll .f .- :r .,l | r' ,r' .- :d' .,l ls .f :- ,m }
 mac - a - maoir i rraipin leo. Do muas - fea - maoir na Saill reo. — le
 forth un - to the bat - tle For Er - in my dear coun - try, — and

llr :r .,d lr : .,l | r' ,r' :- .d' ll .s :- .l | d' .d' :- .,l ls ,m .- :d . ,l }
 cláréann 'sur le sa. Do leis mé - féin r'éala — ar brian Mór m'Éir - eann. Do
 free - dom once more. I've oft read the sto - ry — of Brian king of Er - in. How

llr' ,r' .- :r' .,d' ll .s :- .,l | d' .,d' :d' .,l | d' : .,l }
 reac - aró ré le céad fear — le loé - lann - aigib a' pléide. Sur
 he and his brave sol - diers the plun - der - ers did slay. He

Oc, Oc, Eirig leisear O!

"OCH, OCH, EIRIE LIGIS OH!"

English words by
CARL G. HARDEBECK.

Arranged by
CARL G. HARDEBECK.

Andante mosso. ♩ = 88

(G is Doh.)

English lyrics for the first system:
Och, a mbéinn féin in
Och, if I were in

English lyrics for the second system:
Air - de Cuan in Air - de Cuan 'Tis I that would n't leave it soon, 'Twas

English lyrics for the third system:
an - nain hom a - eul ar cuairc So - gleann na Gúac le Doim - nairg
pleas - ant going a court - ing down The - cuc - koo Glen on Sun - day,

Note. This melody is in Lah mode though F \sharp (te) and C (fah) do not appear in the melody.

C.G.H.5

a tempo

.s, .l, | d .d :s, .s, | m, .s, :l, :- . | d .s, :s, .l, }
 Α-sur οὐ οὐ εἶμ - ἴς let's ear ο εἶμ - ἴς lon - touβ
 But its Och Och Eir - ie lig - is o Ei - ri lon - duv

d .r ,m :s | - : a tempo .m ,r | m .,r :d .s, | l, :l, ||
rit. a - sur — O; — 'Sé mo éporde 'cà trou a'r brou - ac.
 a - gus — oh, — 'Tis my heart that's black with sor - row.

: : : .d ,r | m .m :r ,r .d }
 Naé — cup - rac mi - re ann
 It's — me that's wea - ry - ing

tri corde *una corda p*

l, .s, :l, : .l, | d ,d .r :m ,m .m | s .m ,r :m : .d ,r }
 peo hom péin Naé n'aiéum zue collis lon - touβ nó an tréum,
 here my lone, With - out — one word of news from home, The

rit.

gear-ban rìòl - ac naor-*gàc* pèim Sur èau aic - um pèim a' Dom : naè
 corn crake's croak would mus-ic be, And its och the pleas-ant Sun - day

a tempo

A - gur oc, oc, Eip - is leig - ear o, Eip - is lon - rub
 But 'tis och och Ei - ree Lig - is oh, Ei - rie lun duv

rit.

a - gur O, 'Sè mo èporoe 'cà trom a'p bhuò - ac.
 a - gus oh, 'Tis my heart that's black with sor - row.

A — mbeòd a'gam pèim ac coic 'r pàin —
 If — I had but a boat and oar —

tri corde *una corda*

d .*r* .*m* :*m* | *s* .*m* .*r* :*m* :- . | *m* .*m* :*r* .*d* }

Ότομα - πα - νη
I would see this
 λειψ α' — — — — —
place no — — — — — more, — —
 Ουτ' ουρ Δια σο
I'd hie to my

rit.

προε - ρηνη ρλαν,
own dear shore,
 σο — — — — —
Were it
 βραις - νη βαρ ι
but to die in
 η - ειρ - - νη.
Eir - - inn.

a tempo

Α - ουρ οε οε ειρ - ις
But 'tis och och Eir - ie
 λειψ - εαρ ο, — — — — —
lig - is oh, — — — — —
 ειρ - ις λην - ουβ
Eir - ie lon - duv

rit.

α - ουρ — — — — — Ο. — — — — —
a - gus — — — — — oh, — — — — —
 'Se mo ερωδε τα ερωη α'ρ βρηη - - αε.
'Tis my heart that's black with sor - - row.

CAIT CÉIM AN FIAO.

Andante con moto. ♩ = 80

(Key D)

First system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 3/4. The tempo is 'Andante con moto' with a metronome marking of ♩ = 80. The music includes various rhythmic patterns, including triplets and rests. There are some markings above the vocal line: ':s :-m' and 'Corr— To—'.

|| d , d . - : r , r . - , d | d , d . - : . d , r | m . s : l . t | r' , d' . - : . t , l |

Second system of the musical score. It continues the vocal line and piano accompaniment. The key signature remains D major and the time signature is 4/4. The lyrics are written below the vocal line. The piano accompaniment features chords and melodic lines in both hands.

abann Síeanna'n Cé - ma in Uíbh - Laois - aip - e 'readó bím - re map a
 sweet Glen Kee - ma - nee - a in her beau - ty ex - cell - ing I —

Lento. ♩ = 44

|| s . , l : m . , m | r . r : . m | s : l , m | s : - . l s | m : - : . m |

Third system of the musical score. It continues the vocal line and piano accompaniment. The key signature remains D major and the time signature is 4/4. The tempo is 'Lento' with a metronome marking of ♩ = 44. The lyrics are written below the vocal line. The piano accompaniment includes a section marked 'L.H.' (Left Hand) and 'R.H.' (Right Hand) with a 'Ped.' (Pedal) marking.

scéan an fiao 'ran oí - ée éun ríop - éos - la rós - - - - - all 25
 strayd where deer were seek - ing their night's peace - ful rest I

Note. I got this from Margaret Neillon. Co. Tipperary.

a tempo

|| d .d :r .d |d ,d.- : .r |m .s :l .t |r .d' : .t .l |s .l :m .r |m .r : .r |

maicnain reat hom pèin — a' vean - an mo rnuaince 25 eir - veac̃t i scoil-tib le
sat me down to dream-ing and mak-ing med-i - ta-tion The calm for-est mus-ic with

Allegro. (♩ = 104) *con mosso a vīvo*

|| d :d .,d |d :- : .s ,s |s .,l :d' :- .l |

binn sũc̃ na n-eòin. Nuair a eual - - a'n cãc̃ 25
peace filled my breast. Sud-den trum - - pets blare and

|| t .,d' :r' :- .m' |d' :- .l :t .,s |

veac̃t a - nnap 'sur the slop na n-eac̃ a'
tu - mults sound the din of bat - tle

Lento.

|| l .,d' :r' :- .t |d' .,l :t .,s :l .l | t :t .l .t .l |s : .m |

veac̃t le rianp le ruain an airm do eiric an rhab _____ 'Suair
shook the ground the tramp of hor - ses com-ing near _____ Broke

Allegro.

Tempo I.

{s .l :t .r' |d' :- | m .d :r .d |d' d : .d :d .r }

μένου from a νηλόν
 on my lis'-ning ear

Ξάν-α - ραρ σο νάν-αρ - νάρ
 Came the cru - el slaugh-ter - ers

παρ εἰος - παῶ
 like to a

Lento. ♩ = 44

{m (s) s :l .t |r' .d' : .t .l |s :- .l |m :- .r | m .r :r }

ζάρ-ρα δε εὐν-ατῆ νῆε
 fu - ri - ous tor - rent rush - ing

Ἐντ' εὐνῆ μο εἰσὸς να
 My heart was an - guish

ράρ - ρῆν —
 riv - en

Adagio.

{|d .,d:d | - :d |d :- | - : | : : | : : | : : | : : }

ο'ράς - α - ραρ ζαν τρεῖς.
 strick - en with des - pair.

{ : : | : : | : : | : : | : : | : : | : : | : : }

Νῖον — παν ῥαυ βαν νά παρ-τε um
 Now — all the land is ring - ing with

ἰδ' ἄρα ἔξωθεν ἰδοὺς τὴν ἰσθμὸν τῆς θαλάσσης
 forth and ride the ridge of war

ἰδ' ἄρα ἔξωθεν ἰδοὺς τὴν ἰσθμὸν τῆς θαλάσσης
 scat - ter and smite the Sax - on host Be they for ev - er lost

Tempo I.

Ἦσαν οὖν ἄνδρες ἡρώες ἠλθόντες εἰς τὴν ἰσθμὸν τῆς θαλάσσης
 He - roes came and war - riors bring - ing joy un - to the hope - less ones Once

Ἐπεὶ οὖν ἰδοὺς τὴν ἰσθμὸν τῆς θαλάσσης
 more the foe is fly - ing and scat - ter'd his host.

Furioso, Allegro appassionato. ♩ = 112

||d .d :d ,d .- ld : | s .l :d' :- .l |t ,d' .r' :- :- .,m' }

mil - te eil - e leò Rí na bfeairc so leas - aib iad san
mur-d'rous hell-ish band God of Ven - geance strike them stark that

Red. * Red. *

||d' . ,l :t . ,s |l .d' :r' . ,t | d' ,l :t t ,s :l ,l }

clú san mear san pac san réan So tein - tib meara i mearf na
in this land wrought hav - oc dark A - mong the damn'd be num - ber'd

Lento.

Allegro.

Tempo I.

||t :- .l t d ls :- ,m ls .l :t ,r ld' : .m ld ,d .- :r ,d ld .d : .r }

brian san rao-ir-ionn so deó. Céad mol-aó uóir le h-Íora uár
they for ev - er and for aye. Praise God a - bove for ev - er who

||m ,m s :l t r' .d' : .t l ls .,l m ,r m r : r | d .d :- .d ld :- l - :- ||

óio-la-map ar an tóir Né beic as réan - aib gnuin de 'Só'á iun-ruc ar róí.
from us our bondsháth riv-en To hearth and home re-store us. Now joy-ous - and free.

Red.

bō na leat-adaisce.

Allegretto scherzoso. ♩ = 66

(Doh is E)

: : | : : | : : | : : | d : m : s }
 τίος σοιρ να
f *p*

|| s : s : s | l .l :l :l | t :- :- ls :- : .m | a tempo
 τινυ - ε 'ρεαθ̄ βεαυιζ̄-εαθ̄ μο̄ έαορ - - - α . Αξ Διαρ-μυτο̄ ό
rit. *a tempo*
f *p*

|| s : m : r | d :l, :l, | d :- :- lr :- :- | a tempo
 Ουιι - εαῡ ό βαρρ - α να η-Αιοθ̄ - - ne Mac θεαρ' έαρ
rit. *a tempo*
f *p*

This song must be taken according to the metronome, not too fast. In the last bar of the Chorus the note D was in the original. This leading note did not seem in keeping with an Irish air and as some sing C instead of D, I have written C in this version.

rit. *a tempo*

||s :s :s |l :- :l | t :- :- |s :- :- | m :m :m |s :m :r }

ατ - αρ τον ευρη - λε παυλ ι Εαρ - θαο το - βασ το

rit. *a tempo*

Ped. * *Ped.* *

Tempo giusto.

||d :l, :l, |d :- :r |m :- :- |r :- :- |d :m :s }

βι αρ αν γελαο - αιρε. βο βο βο να λεαε -

||l :- :s |m :- :- |r :- :m |d :l, :l, |d :- :r }

- αδαιρε - ε! βο βο ρι'u τρεαν - εαορ αδαρ - εαε:

||m :- :- |r :- :- |d :m :s |l :- :s |m :m :m }

βο βο βο να λεαε - αδαιρε - ε βο οριουμ - ριουμ

||r :m :r |d :l, :l, |d :- :d | : : | : : }

de - ap5 a'r n'pead-ap ca b'fau5binn i.

: : | : : |d :m :s |s :s :s |l :l :l |

b'feapp hom n5 r5ill- m5 so b'feic-pinn mo

rit.

p

ped. *

||t :- :- |s :- :m | m :m :m |s :m :r |d :l, :l, |d :- :- |r :- :- |

eaop - - a 25 teact eum an roop-air ap maio-in no 're - - oioce

a tempo *rit.*

a tempo

ped. *

||m :s :s |s :s :s |l .l :l :l | t :- :- |s :- :- }

CaI - fao pi bam - ue rom beac-de-ao pi uau rom

a tempo *rit.*

a tempo *rit.*

ped. * *ped.* *

a tempo

||m :m :m |s :m :r |d :l, :l, |d :- :r |m :- :- }
 C̄up - peat̄ r̄i jack - i - oin̄ deap̄ ap̄ mō juat̄ - - ann. b̄o

||r :- :- |d :m :s |l :- :s |m :- :- |r :- :m }
 b̄o b̄o nā leat̄ - ād̄ap̄ - e b̄o b̄o r̄i'n

||l, :l, :l, |d :- :r |m :- :- |r :- :- |d :m :s }
 t̄rean̄ - eap̄' ād̄ap̄ - eac̄ b̄o b̄o b̄o nā leat̄

||l :- :s |m :m :m |r :m :r |d :l, :l, |d :- :d ||.
 ād̄ap̄ - e b̄o ōrit̄m - r̄ion̄n̄ se - ap̄s̄ ār̄ n̄'peat̄ - ap̄ eā̄ b̄reit̄b̄ion̄n̄

||s. :- .l. :t, |d :- .r :m |s :- .l :s |m : :m |s :- .s :s |s :- .m :d }

can'- main na h-oir' í, 'r'í can'- main na h-oir' í Can'- main ar rinn - rir í

||m :- .r :r |r :- :m .f |s :- .l :s |s :- .m :d |d :- .r :m |f :- :m .f }

can'- main an gaoil í — Tá rí 'noir aor - ta aet meac - taé ar tréan Níor

D. C. al Chorus.

||s :- .l :s |s :- .m :d |r :- .d :d |d :- : ||

éall rí a neart, a'r níor reiríoc rí do béim.

N.B. Omit introductory quaver C in singing Verse 4.

2.
 Tá mór-ríocht an bhearta a's ba'airt go cruaid
 Ar éan'main ar noit'ceair do rlu'gao' gan trua'g
 Aet reairt' go d'ílir le can'main buir n'gaoil,
 'S ní fuitge rí an báir go de'í deiread' an t-íao'gail.

3.
 D'aindeoin' gac ionnruide d'á' d'cu'gao' le uain'ard,
 A' ceairt' rém'ig' luac'mair do r'p'meao' o'n' n'gae'deal -
 Ní' g'eill'ir'ó' ré' coir'oe go b'ra'ga' ré' an buairt
 Tar' gac' reall' a'r' é'ae'doir' a' d' ré'ae'rae' é' r'ua'g'.

4.
 Ó, tógair' buir' n'guit, le'ae'uir'ig'io' can'main na mb'eanu,
 A'r' clu'ntear' a' fuaim' ar' reao' m'ón'ao' a'r' g'leann.
 A'ro-r'eim'io' a' clú-ran' i' mb'á'rao'ae'c' 'r' i' g'ceo'í
 A'r' ná' le'ig'io' le' coim'ig'io'g' í' ma'rao' go' deo'.

5.
 A' é'anna' na' n'gae'deal' bío'í' reair'nae'c' d'lu'c'
 Le' g'uail'io' a' cé'ile' a'g' co'raim' gac' clú'c'
 Ó, reair'io' go' g'air'ceam'ail' le' can'main' buir' n'g'rao'
 A'r' ná' tré'ig'io' an' g'ae'd'io'g' anoir' ná' go' b'ra'c'.

6.
 Ó, tógair' a' b'ra'ae' go' h-á'ro' m'ra'í' cí'r,
 'S bío'í' le'rae'ca' ma'ra'annae'c' re'p'io'be'c' ar' gac' co'ro'ie -
 Ní' tré'ig'raem' an' g'ae'd'io'g' an' fá'ro' 'r' béim'io' beo'
 Can'main' m'uir'neac' ar' noit'ce' ní' tré'ig'raem' go' deo'.

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LARK IN THE CLEAR AIR (F & A \flat)	<i>Esposito</i>
MAVOURNEEN MINE	<i>Esposito</i>
THE HEATHER GLEN	<i>Esposito</i>
O HUSH O!	....	....	....	....	....	....	....	<i>Esposito</i>
GREEN SPRIGS	....	....	....	....	....	....	....	<i>Alicia Needham</i>
IRISH CRADLE SONG (D \flat & E\flat)	....	....	....	....	....	....	....	<i>Alicia Needham</i>
WAITING FOR THE MAY	....	....	....	....	....	....	....	<i>Alicia Needham</i>
ASTHOREEN	....	....	....	....	....	....	....	<i>A. S. Caldwell</i>
CHILD OF MY HEART	....	....	....	....	....	....	....	<i>O'Brien Butler</i>
MY LITTLE RED COLLEEN	....	....	....	....	....	....	....	<i>O'Brien Butler</i>
PARTING	....	....	....	....	....	....	....	<i>Carl G. Hardebeck</i>
PIPER OF DONACLONEY	<i>Carl G. Hardebeck</i>
LOVELY MARY DONELLY	<i>G. Molyneux Palmer</i>
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HUMOROUS SONGS

Ach, I dunno	<i>Percy French</i>
Come back, Paddy Reilly	"
Drumcolliber	"
Eileen Oge; or the Pride of Petravore	"
Emigrant's Letter, The	"
Flanagan's Flying Machine	"
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