

TO VIOLET BURNE

SIX POEMS

by

SEUMAS O'SULLIVAN

Set for Voice and Piano

by

E. J. MOERAN

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Price 4/- net

LONDON :

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Time of performance
about 2½ minutes

I EVENING

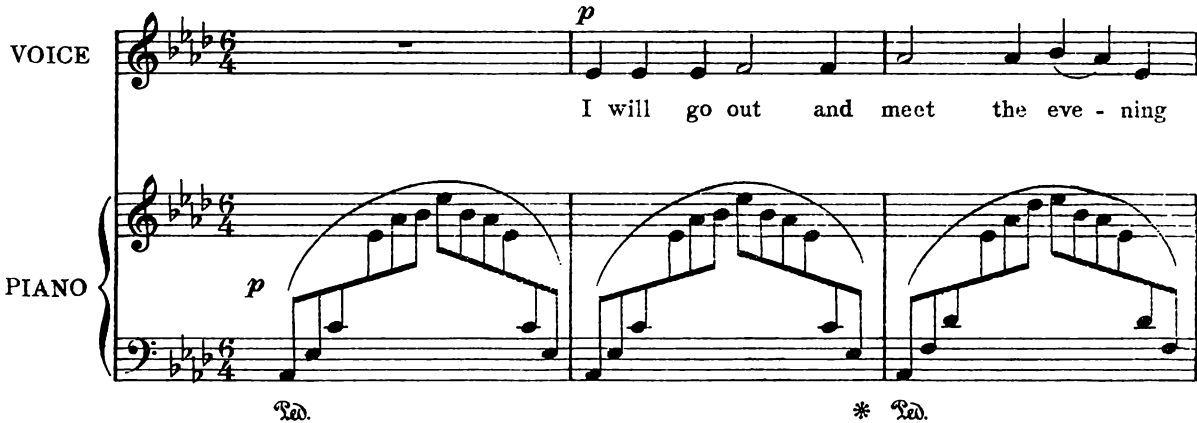
No. 1. of "Six Poems"

Poem by
SEUMAS O' SULLIVAN

Music by
E. J. MOERAN

Sostenuto e con Larghezza ♩ = 116-126

VOICE



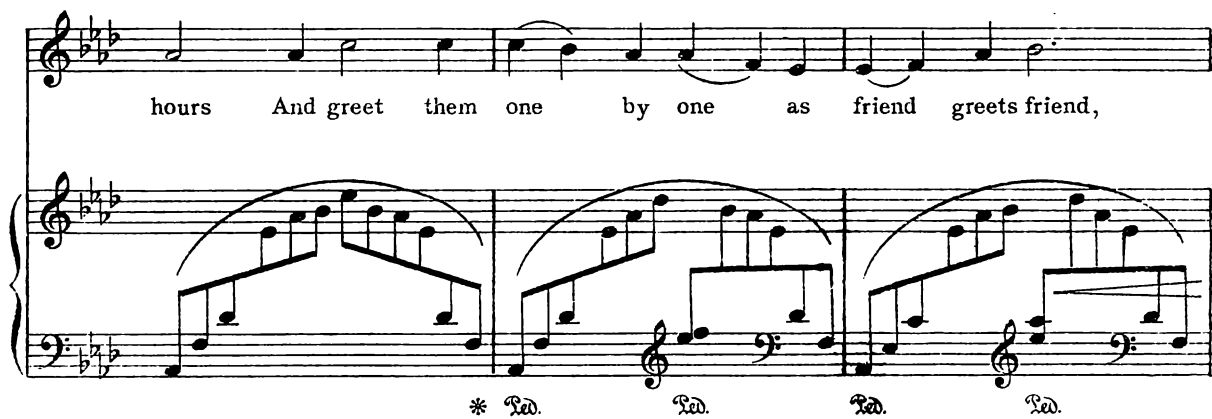
p

I will go out and meet the eve - ning

PIANO

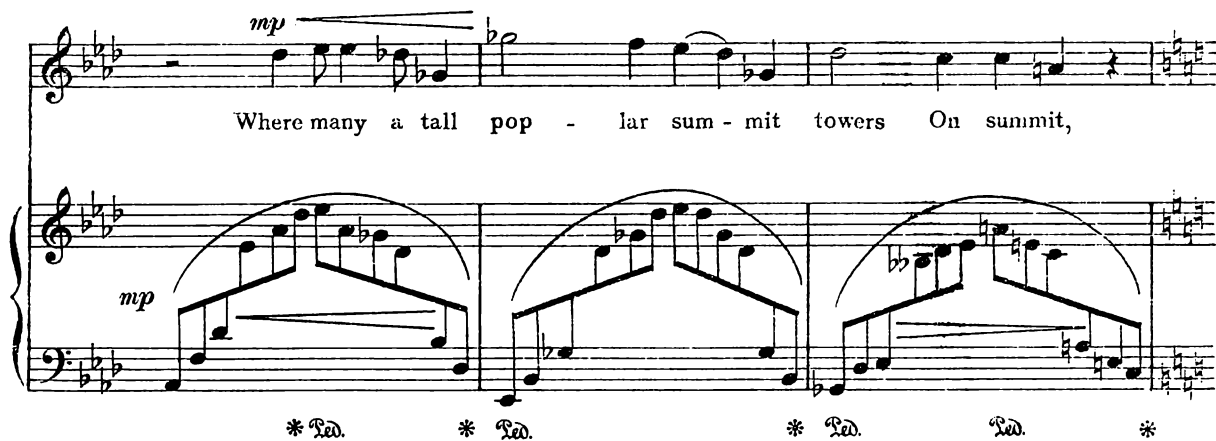
p

Red. * Red.



hours And greet them one by one as friend greets friend,

* Red. Red. Red. Red.



mp

Where many a tall pop - lar sum - mit towers On summit,

mp

* Red. * Red. * Red. Red. *

p *pp*

shrines of qui - et - ness that send Their si - lence through the

p

blue air like a wreath Of sac - ri - ficial flame un - wav - ering

Red. * Red. * Red. Red. *

pp

In the deep even - ing still - ness, when no breath Sets the

p
faint ten-drills float - ing on light wing Ov - er the long dim fields

pp *p*

Red. * Red. * Red. * Red. * Red. Red. *

mist is - landed. *mp* I will go out and

p *mp*

Red. * Red. * Red. *

meet them one by one, — — — — — And learn — — — — — the things

Red. * Red. * Red. *

mf old times have left — — — — — un - said, — — — — — And

mf

Red. Red. * Red. * Red. *

read the se - crets of an age long gone,

The first system of music features a vocal line in G major with a 6/4 time signature. The lyrics are "read the se - crets of an age long gone,". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. Dynamics include *dim.* and *pp*. There are four fermatas in the piano part, each marked with a circled 'f' and an asterisk.

And out of twi - light and the

The second system continues the vocal line with the lyrics "And out of twi - light and the". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*. There are two fermatas in the piano part, each marked with a circled 'f'.

dark - ening plain Build up all that old qui - et

The third system continues the vocal line with the lyrics "dark - ening plain Build up all that old qui - et". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *p*. There are three fermatas in the piano part, each marked with a circled 'f' and an asterisk.

world a - gain.

The fourth system concludes the vocal line with the lyrics "world a - gain.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *ppp*. There are three fermatas in the piano part, each marked with a circled 'f' and an asterisk.

Time of performance
about 2 minutes

II THE POPLARS

No. 2. of "Six Poems"

Poem by
SEUMAS O' SULLIVAN

Music by
E. J. MOERAN

Andantino ♩ = 108

VOICE

As I went dreaming By the

PIANO

mp

grey pop - lar trees, They bent down and

whis - pered Words like these: "In a

rall. p

diminuendo

colla voce

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the beginning of the piece with the tempo marking 'Andantino' and a quarter note equal to 108 beats. The voice part starts with the lyrics 'As I went dreaming By the'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system continues the lyrics 'grey pop - lar trees, They bent down and'. The third system concludes with 'whis - pered Words like these: "In a'. The piano part includes dynamic markings such as 'mp', 'diminuendo', and 'colla voce', and a tempo change to 'rall. p' at the end of the piece. The key signature is one sharp (F#) and the time signature is 4/4.

Meno Mosso ♩ = circa 76.

far coun-try There is a lone-ly glen, Hushed with the

foot-fall Of shadowy men.—

Sha-dow-y, and si-lent, And grey a-mongst the

trees That have long for-got-ten The sound of the breeze. And one tall poplar Grows in that

Ed.

*

p *pp* *ppp* 3

land; — The chain of God's si - lence, Held in his hand!"

p *pp* *ppp una corda*

Tempo I

p

This I heard As

pp tre corde *p*

I went dream - ing By the grey — pop - lars In the

pp *poco rall.*

pur - ple eve - ning. —

pp

Time of performance
about 1 $\frac{3}{4}$ minutes.

III A COTTAGER

No. 3. of "Six Poems"

Poem by
SEUMAS O' SULLIVAN

Music by
E. J. MOERAN

Lento. $\text{♩} = 52.$

VOICE

PIANO

p *Rubato* *pp*

The

raf - ters black - en year by year, And the roof beams un - der that

once were green. 'Twas him - self that cut them and brought them here, But

who has count of the years be tween? And

mp

Au - tumn comes, and its with-er-ing, — And Spring a - gain and the

fields — are green. Win - ter and Sum-mer and

Au-tumn and Spring, — Yet who — has count of the

years be - tween?

p

The big old clock by the win - dow screen Keeps

pp

*

count of the hours both day and night. I mind the time when its

p

Ped.

*

face was white, — But who has count of the years be tween?

pp

pp

Ped.

*

Time of performance
about 1 minute.

IV THE DUSTMAN

(Child's Fancy)

No. 4. of "Six Poems"

Poem by
SEUMAS O'SULLIVAN

Music by
E. J. MOERAN

Andantino con moto ♩ = 104

VOICE

PIANO

At night when ev-e - ry-one's a -

- sleep It must be ve-ry late!

pp *p*

I creep Soft - ly down the darkened stairs To the big room where we have

mp

prayers, And, standing at the window, I watch the

Dust - man go - ing by.

Con spirito

mf

Perched up on his high seat he looks Like

f *mf* *mf* *mf*

char - i - o - tears in those old books, And his

f *mf* *mf* *mf*

Red. *

sostenuto *mp* *p*

long coat, when the lights are dim, Makes

poco ritenuto

mf *mp*

a tempo

fun - ny shadows all o - ver him.

pp *p*

poco rall *rapidamente*

pp *ppp*

una corda *(sec)*

Red. *

Time of performance
about 2½ minutes

V LULLABY

No. 5. of "Six Poems"

Poem by
SEUMAS O' SULLIVAN

Music by
E. J. MOERAN

Non troppo lento e senza rigore, ♩. = circa 66

VOICE

PIANO

pp

Hush -

p

pp

con R.

- - een - - the her-ons are cry - - - ing A -

way - - in the rain and the sleet, Fly - ing and flying and

fly - ing - - With nev-er a rest - - to their

p

R. * *R.* *

p

R. *

feet. _____ But warm in your cover - let

p *ten.....* *ppp* *p*

Red. *

nes - tle, Wee bird, till the dawn of the day, —

2

Nor dream _____ of the wild wings that

p *p subito*

7 7 7 6

wres - tle In the night _____ and the rain and the

mp *p* *mp* *p*

8 8 7 7

Red. *Red.* *

gray. _____ *mp* Come, *Largamente*

Red. * Red. *

sweet - - - heart, the bright ones would bring you By the *mf*

Red. * Red. *

mag - i - cal meadows and streams, With the light of your dream - ing they *p*

Red. * Red. *

build you A house on the hill of your dreams. _____

Red. * Red. *

p But you stir in your sleep — and you *pp*

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "But you stir in your sleep — and you". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. Dynamic markings include *p* and *pp*. There are also some performance instructions like *red.* and ** red. ** below the piano part.

p cresc. murmur, As though the wild rain and the gray Wet hills with the

The second system continues the vocal line with the lyrics "murmur, As though the wild rain and the gray Wet hills with the". The piano accompaniment features a *cresc.* marking. The system concludes with a double bar line and a fermata over the final note.

f winds — ev-er blow-ing *p* Had

The third system features the vocal line with lyrics "winds — ev-er blow-ing" and "Had". The piano accompaniment is marked *f* and includes fingerings 10, 6, 6, 7, 10, and 8. There are also *red.* and ** red. ** markings. The system ends with a *(sec)* marking and a fermata.

pp driv-en your dreams a - way. —

The fourth system features the vocal line with lyrics "driv-en your dreams a - way. —". The piano accompaniment includes dynamic markings *p*, *pp*, and *ppp*, along with fingerings 9 and 5. There are also *red.* and ** red. ** markings. The system concludes with a double bar line and a fermata.

Time of performance
about $2\frac{3}{4}$ minutes.

VI THE HERDSMAN

No. 6 of "Six Poems"

Poem by
SEUMAS O'SULLIVAN

Music by
E. J. MOERAN

Lento $\text{♩} = \text{circa } 120$

VOICE

PIANO

The musical score is written for voice and piano. It begins with a tempo marking of 'Lento' and a metronome marking of '♩ = circa 120'. The key signature is one sharp (F#) and the time signature is 6/4. The score is divided into four systems. The first system shows the voice part with a whole rest and the piano accompaniment. The second system contains the first line of lyrics: 'O herds-man driv-ing your'. The third system contains the second line of lyrics: 'slow twi - light flock By dark - en - ing mead-ow and hedge and'. The fourth system contains the third line of lyrics: 'gras - sy rath; The trees stand shud-der-ing as you pass by;'. The piano part features a melody in the right hand and a bass line in the left hand, with various dynamics and articulations. A copyright notice and publisher information are at the bottom of the page.

p

p

O herds-man driv-ing your

slow twi - light flock By dark - en - ing mead-ow and hedge and

gras - sy rath; The trees stand shud-der-ing as you pass by;

Red. *

The sud-den-ly fall - ing si - lence — is your path.

pp

pp

Detailed description: This system contains the first musical phrase. The vocal line begins with a whole rest, followed by a melodic line starting on a half note. The piano accompaniment consists of chords and moving lines in both hands, with a *pp* dynamic marking.

O - ver my heart too, — the shadows are creep - ing;

Detailed description: This system contains the second musical phrase. The vocal line continues with a melodic line. The piano accompaniment features more complex textures with overlapping lines and chords, maintaining a soft dynamic.

But on my heart for - e - ver — they will lie; —

p

p

Detailed description: This system contains the third musical phrase. The vocal line concludes with a melodic line. The piano accompaniment includes a key signature change to two flats (B-flat major/D minor) in the final measure. Dynamics of *p* are indicated.

Più Mosso

mf ————— *f*

O hap - py mead - ows and

mp/cres 8 — 7 — *cen* 10 do 9

Red. *Red.*

ff

trees and rath — and hed-ges,

f 10 9 11 10

Red. *Red.*

ff 10 6 9 6

Red. * *Red.* *

9 6

Red. * *Red.* *

rallentando

Tempo I

pp

The twi - light_

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a whole rest, followed by a melodic phrase starting on a G4 note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings include *mp* (mezzo-piano) and *p* (piano) for the piano part, and *pp* (pianissimo) for the vocal part.

The second system continues the vocal line with the lyrics "and all its flock will pass you by." The piano accompaniment provides harmonic support with chords and a steady bass line. The dynamic marking *pp* is maintained throughout this system.

The third system shows the vocal line with a whole rest, followed by a melodic phrase. The piano accompaniment features more complex chordal textures and a moving bass line. Dynamic markings include *p* (piano) and *ppp* (pianississimo) for the piano part.

The fourth system features a vocal line with a whole rest, followed by a melodic phrase. The piano accompaniment continues with rich harmonic textures and a moving bass line. Dynamic markings include *p* (piano) and *ppp* (pianississimo) for the piano part.

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