

# The Dawning of the Day

from: Joyce, P.W. Irish Music and Song: A collection of songs in the Irish Language. Dublin, 1903. pp. 28-30

The first system of music consists of a treble clef staff in G major (one sharp) and 2/4 time. The melody is written in eighth notes. Chords G, C, G, C, and G are indicated above the staff. The guitar tablature below shows fingerings for the strings: 0-2, 0-0-0-0, 3-0-3, 1-3-0, 0-2-0-0, 0-0-0-0, 2-3, 0-0-0, 2-2, 3-3, 2-2, 3-3.

The second system of music starts at measure 6. The treble clef staff continues the melody. Chords C, G, and D/F# are indicated above the staff. The guitar tablature shows fingerings: 0-1-3, 0-1-3, 0-0-0-0, 3-0-0-0, 0-2-0-0, 0-0-0-0, 2-3, 0-0-0, 2-3, 0-0-0, 2-2, 3-3.

10

C G D/F#

T  
A  
B

|   |   |   |   |   |   |   |   |   |   |   |   |     |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|-----|---|---|---|
| 0 | 1 | 3 | 0 | 3 | 0 | 3 | 0 | 0 | 0 | 0 | 2 | ... | 0 | 0 | 2 |
| 0 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | ... | 0 | 0 | 0 |
| 3 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0   | 0 | 0 | 2 |

14

G C G C G

T  
A  
B

|   |   |   |   |   |   |   |   |     |   |   |   |     |   |   |   |
|---|---|---|---|---|---|---|---|-----|---|---|---|-----|---|---|---|
| 0 | 0 | 0 | 0 | 0 | 3 | 3 | 1 | 3   | 0 | 0 | 2 | ... | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0   | 0 | 0 | 0 | ... | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | ... | 0 | 0 | 0 | ... | 0 | 0 | 0 |

# IRISH MUSIC AND SONG:

A COLLECTION OF SONGS IN THE IRISH LANGUAGE

Set to Music.

EDITED FOR THE

SOCIETY FOR THE PRESERVATION OF THE IRISH LANGUAGE

BY

*Printed by*  
*W. B. Mason*  
P. W. JOYCE, LL.D., M.R.I.A.

**New Edition**

**Dublin**

M. H. GILL AND SON

1903

6. Τά αν τ-ιμπρη' α'ρ Λοιρεαδ α'ρ Παρα Οε,  
 Δξ τιγεαδτ ευζαμν ζο buιδεανμαρ 'ρ αν Σρδινεαδ ρεμ̄;  
 Βειρο ρεεαδ ρεαρτα, μυντεαρϋα, ρδρητεαδ, ρειρο,  
 Λειρ αν Στιοδαρτ-ρο αρη ρλιξ ευζαμν 'ρ λε Σηρδιννε Μηαολ.
7. Βερο ριορ-ξυλ α'ρ αοι ζυρητ α'ρ ζδρητα κλειβ,  
 Δξ ριορ-βοοαδιδ δοιροδε, 'ρ νι αρ λιομ ε;  
 Στριορραιο ζο η-ιρεαλ, ζο κλαιτ 'ρ ζο ραον,  
 Οον Στιοδαρτ οο οιβρεαδ 'ρ οο Σηρδιννε Μηαολ.
8. Βιοθμαοιο-νε ζο ριονταδ 'ρ ζο ρδλτεαδ ραορ,  
 Σ αρη μυννητηρ ζο η-αοιβινη ζαν εδην 'ραν τ-ραοζαλ;  
 Βειρο Ζαοιουλ βοετ' ζο ηινηννεαδ λδν οο ρζλερ,  
 'Σ αν ρζαοιηρ κλαμ οβιορητα ο Σηρδιννε Μηαολ.
9. Δ οαλτα οιλ εαλμα ξηρδθμαρ, ρεμ̄,  
 Μο εεαρταρ αρη μαρζαλαδ βλαιτ, ζαν βειμ,  
 Οδ ρηααδ λε ρεαλασ Δξ ναμυο ζο κλαον,  
 Ρδ ρζαμαλλ Δξ Δζαλλαμ Σηρδιννε Μηαολ.
10. Βερο εεαρταρ, βερο αιτεαρ, βερο οδην, βερο ρζλερ,  
 Δξ ρλατδιβ Δξ ρηεαρταλ οον Δρη-ρηξ ερηον,  
 Βειρο Ζαλλα 'η Δ ζ-εεαρταιβ οα λεαζαδ λε ριλλειρ,  
 Δ'ρ βερο ρεαλβ Δξ Καρολυρ αρη Σηρδιννε Μηαολ.



#### No. 14. THE DAWNING OF THE DAY.

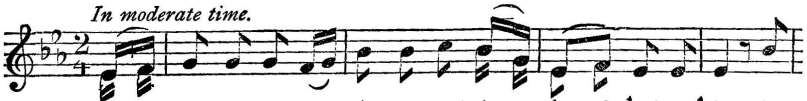
The air of this song was first published by me in 1872, in my "Ancient Irish Music," and it was introduced by the following words:—"This simple and pleasing melody is a good representative of a very numerous class of Irish airs, all characterised by one peculiarity of structure. There are, in reality, only two different strains, and the whole tune is made up in the following way:—first strain—second strain—second strain—first strain. In the present air, each strain consists of four bars, and bearing this in mind, the structure will be apparent at a glance.

"The Irish song from which the air has taken its name is still well known in the southern counties. It was published in 1847, with a metrical translation, by Edward Walsh, in his 'Irish Popular Songs,' an excellent little work, now out of print, and difficult to be procured. A rude, though not very incorrect translation used to be sung as a street ballad in my young days. I give the Irish words, accompanied by a translation of my own, the only merit of which is, that it follows the original almost word for word. Lough Lene is the old name of the Lower and Middle Lake of Killarney. *Cúilfhionn-deas* (pron. Cooleen-dhas), means pretty fair-haired maiden."\*

\* Since the date (1872) when the above was written, a new and revised edition of "Irish Popular Songs," by the late Edward Walsh, has been brought out by Mr. Peter Roe, price 1s. 6d.

Fáinne geal an lae

THE DAWNING OF THE DAY.



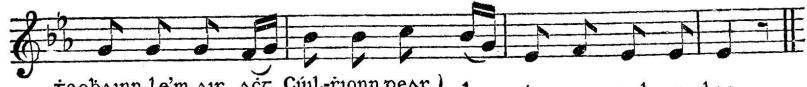
1.—Διη̄ μαρο-ιν̄ μοε̄ το̄ ξαβαρ̄ α-μαε̄ Διη̄ βηυαε̄ λοε̄-ᾱ λε̄ιν; Δη̄  
 2.—Μῑ παῡ βηο̄ς̄ η̄ᾱ ρ̄τοε̄-αῡο̄ κο̄ιρ̄ η̄ᾱ ε̄λοε̄' Διη̄ μο̄ ρ̄το̄ιρ̄-ιν̄ ο̄ς̄ ο̄η̄ ρ̄ρε̄ιρ̄; Δε̄ε̄



ρᾱμ-μᾱο̄ 'ς̄ τεαε̄ε̄ ρ̄αν̄ ε̄ραο̄β̄ η̄ε̄ η̄'αιρ̄ 'Ξυρ̄ λοη̄ν-μᾱο̄ τε̄ιτ̄ ο̄'η̄ η̄-ξη̄ῑε̄ιν; Διη̄  
 ρ̄ο̄λε̄ ρ̄ιον̄η̄ ο̄ιρ̄ - ο̄ᾱ ρ̄ιορ̄ ξο̄ το̄ις̄ Δς̄ ρ̄ᾱρ̄ ξο̄ βᾱιρ̄ αν̄ ρ̄ε̄ιρ̄; ῡῑο̄



ταιρ̄-ο̄ιολ̄ ο̄ᾱμ̄ τη̄ε̄ βᾱιλ̄ - τε̄ ρ̄υιρ̄ε̄ 'Ξυρ̄ β̄αν̄ - τᾱ μῑ - η̄ε̄ η̄ε̄ρο̄, Cia  
 ᾱλ̄ - αν̄ ε̄ρ̄ῡο̄ - τε̄ 'cē 'η̄ᾱ ξ̄λᾱῑε̄ 'Ξαιρ̄ ο̄ρ̄ιῡε̄ε̄τ̄ βᾱ ῡε̄αρ̄ ᾱ ρ̄ξ̄ε̄ῑμ̄; 'Ο̄ο̄



ξ̄εο̄βᾱιν̄ λε̄'η̄ αιρ̄ δε̄ε̄ Cúil-ϕ̄ιον̄η̄ ῡε̄αρ̄ } Lē ρ̄áιν̄ - η̄ε̄ γεᾱλ̄ αν̄ λᾱε̄.  
 τῡξ̄ βᾱιρ̄-ξ̄ε̄αν̄ ο̄ 'Θ̄η̄ε̄ - η̄υρ̄ ῡε̄αρ̄ }

3. 'Ο̄ο̄ η̄ῡο̄ αν̄ β̄η̄ξ̄τοε̄αε̄ ρ̄ιορ̄ τε̄η̄ αιρ̄  
 Διη̄ β̄ιη̄η̄ε̄ ξ̄λαρ̄ ῡοη̄ β̄-ρ̄ε̄υρ̄;  
 Δ̄ μᾱξᾱο̄ λε̄ῑ β̄ιορ̄ ο̄ᾱ η̄ῡρ̄ε̄ᾱμ̄ ξο̄ ρ̄η̄αρ̄  
 Μᾱρ̄ η̄η̄αο̄ῑ η̄αε̄ ρ̄ξ̄αρ̄ρ̄ᾱιν̄ λε̄ῑ;  
 Δ' οῡβᾱιρ̄ε̄ ρ̄ῑ η̄ιομ̄ρᾱ ῑμ̄ε̄ις̄ ῡᾱιη̄  
 Δρ̄ ρ̄ξ̄αο̄ῑ η̄ε̄ η̄η̄ ρ̄ῡβᾱλ̄ ξο̄ η̄ε̄ρο̄;  
 Σ̄ιη̄ ῑᾱο̄ ᾱ η̄-ῡε̄αρ̄ η̄ᾱ ρ̄ο̄ιη̄η̄ε̄ Δς̄ τεαε̄ε̄  
 Lē ρ̄áιν̄ η̄ε̄ γεᾱλ̄ αν̄ λᾱε̄.

- |  |   |
|--|---|
| <p>1. One morning early I walked forth<br/>             By the margin of Lough Lene;<br/>             The sunshine dressed the trees in green,<br/>             And summer bloomed again;<br/>             I left the town and wandered on<br/>             Through fields all green and gay,<br/>             And whom should I meet but Cooleen<br/>             Dhas,<br/>             By the dawning of the day.</p> | <p>2. No cap nor cloak this maiden wore,<br/>             Her neck and feet were bare;<br/>             Down to the grass in ringlets fell<br/>             Her glossy golden hair;<br/>             A milking pail was in her hand,<br/>             She was lovely, young, and gay;<br/>             She bore the palm from Venus bright,<br/>             By the dawning of the day.</p> |
|--|---|

3. On a mossy bank I sat me down  
 With the maiden by my side ;  
 With gentle words I courted her,  
 And asked her for my bride ;  
 Shesaid, Young man, don't bring me blame,  
 But let me go away ;  
 For morning's light is shining bright,  
 By the dawning of the day.



No. 15. LORD MAYO.

The words of this song were composed some time in the 17th century, for Lord Mayo of Castleburke, near Castlebar, by David O'Murray, the blind bard of the family. O'Murray had incurred the displeasure of his lord, who had, in consequence, banished him from the mansion. But having been a whole year in exile, he suddenly appeared on Christmas night, harp in hand, in the great hall where the joyous festivities were going on, and struck up this song. It is an appeal for mercy and forgiveness; and we are told that Lord Mayo was so moved by it, that he forgave the erring bard, and restored him to his old place of honour.

But however skilful O'Murray may have been as a poet, he certainly failed to catch the correct structure of the air, which, it need hardly be said, is very fine, and far older than the song. Furlong's metrical translation, which accompanies the Irish in Hardiman's *Irish Minstrelsy*, (Vol. I., p. 228), gives no idea whatever of the metre, either of the song or of the air: it is indeed, properly speaking, not a translation at all, but a very free paraphrase, like all Furlong's versions.

I know an English Jacobite song to the air, which I heard so often sung in my boyhood, that I have kept it in memory to this day. It was composed by some Irish peasant poet, who knew Irish well, but English imperfectly; and though he expresses himself very rudely in the latter language, he understood and represented perfectly both the rhythm and rhyme of the air. Partly for this reason I will give one verse; but partly also because it is a curious example of assonance or vowel-rhyming. The rhyme of Irish poetry, like that of Spanish, was assonantal: and the Irish poets of the last two or three centuries, who were perfectly at home in Irish, but were only half acquainted with English, composed nearly all their English songs with assonantal rhymes. I may remark that this song requires the first part of the air to be repeated, which was evidently the original intention of the musical composer.

You're welcome home, Prince Charlie,  
 You're the *Romans*' \* only darling,  
 I'll make for you a garland  
 Both glorious and fine ;  
 And I'll deck it out with posies,  
 With violets and primroses,  
 The sweetest of noseegays,  
 And bluebells mixed with thyme.

*Romans, i. e., Roman Catholics.*