

Gartan Mother's Lullaby

(SSAA, unaccompanied)

**Herbert Hughes and
Seosamh Mac Cathmhaoil**
Arranged by Sarah Jaysmith

Gently $\text{J.} = \text{ca. } 60$

Sop. 1 1 2 3 *p* 4

Sop. 2 1 2 3 *p* 4

Alto 1 1 2 3 *p* 4

Alto 2 1 2 3 *p* 4

Lul - la - by, lul - la - by,
Lul - la - by, lul - la - by,
Lul - la - by, lul - la - by,
Lul - la - by,

S. 1 5 *simile* 6 7 8

S. 2 5 *simile* 6 7 8

A. 1 5 *simile* 6 7 8

A. 2 5 6 7 8

lul - la - by, lul - la - by,
lul - la - by, lul - la - by,
lul - la - by, lul - la - by,
Sleep, O babe, for the

[optionally add A.1 as well]

mp

9 10 11 12

S.1 - - Lul - la - by, lul - la - by,

S.2 - - Lul - la - by, lul - la - by,

A.1 - - Lul - la - by, lul - la - by,

A.2 red bee hums the si - lent twi - light's fall:

13 14 15 16

S.1 - - lul - la - by, _____

S.2 - - lul - la - by, _____

A.1 - - lul - la - by, _____

A.2 Aoibh - call from the grey rock comes to wrap the world in thrall. _____

17 18 19 20

S.1 - - - -

S.2 - - - -

A.1 - - - -

A.2 - - - A lean - bhán O, my child, my joy, my love and heart's - de -

21 22 23 24

S.1 Lul - la - by, lul - la - by, lul - la - by,

S.2 Lul - la - by, lul - la - by, lul - la - by,

A.1 Lul - la - by, lul - la - by, lul - la - by,

A.2 sire, The crick - ets sing you lul - la - by be -

25 26 27 28

S.1 lul - la - by, lul - la - by, lul - la - by, lul - la - by,

S.2 lul - la - by, lul - la - by, lul - la - by, lul - la - by,

A.1 lul - la - by, lul - la - by, lul - la - by, lul - la - by,

A.2 side the dy - ing fire.

29 30 31 *p* 32

S.1 lul - la - by, Oo *p*

S.2 lul - la - by, Oo *mp*

A.1 lul - la - by, Dusk is drawn, and the Green Man's thorn is *mp*

A.2 - Dusk is drawn, and the Green Man's thorn is

33 34 35 *mp* 36

S. 1 — lul - la - by. Sia - bhra sails his boat till morn up -
mp

S. 2 — lul - la - by. Sia - bhra sails his boat till morn up -
p

A. 1 — wreathed in rings of fog: Oo
p

A. 2 — wreathed in rings of fog: Oo

37 38 39 40

S. 1 on the Star - ry Bog. A lean - bhán O, the pale half moon hath

S. 2 on the Star - ry Bog. A lean - bhán O, the pale half moon hath

A. 1 — Oo

A. 2 — Oo

41 42 43 44

S. 1 brimmed her cusp in dew, — —

S. 2 brimmed her cusp in dew, — —

A. 1 — > And weeps to hear the sad sleep-tune I

A. 2 — > And weeps to hear the sad sleep-tune I

45

S.1 46 *mp*
 Lul - la - by, lul - la - by, lul - la - by,

S.2 47 48 *mf*
 lul - la - by, lul - la - by, lul - la - by,

A.1 49 50 51 52
 sing, O love, to you. lul - la - by, lul - la - by, lul - la - by,

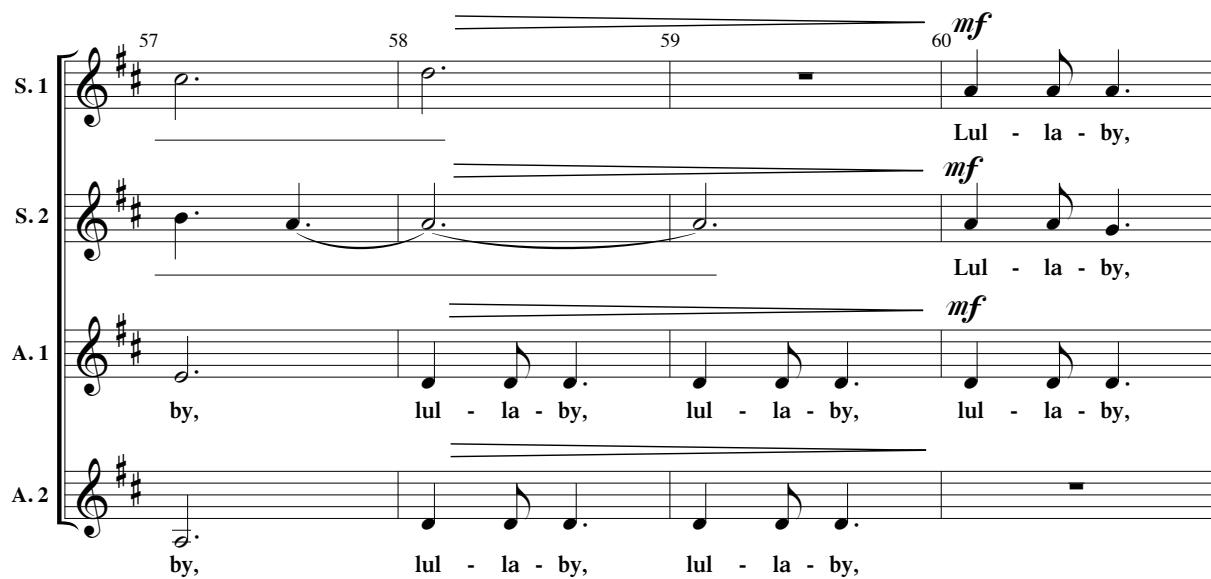
A.2 sing, O love, to you. lul - la - by,

S.1 53 54 *f*
 lul - la - by, Ah

S.2 55 56
 lul - la - by, Ah

A.1 53 54 *f*
 lul - la - by, Ah Lul - la - by, lul - la - by

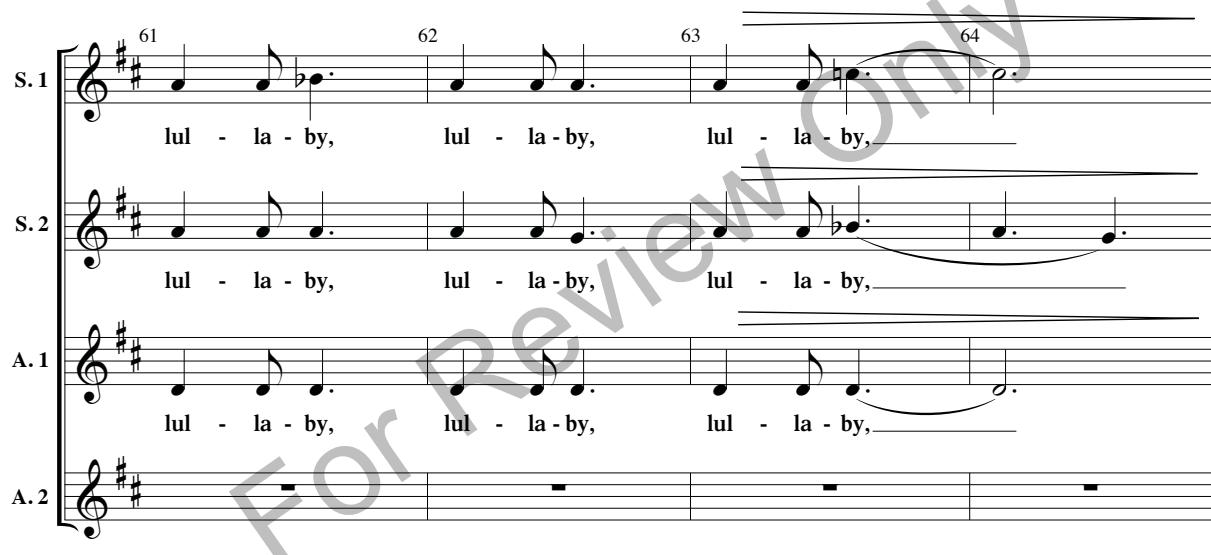
A.2 55 56
 lul - la - by, Ah Lul - la - by, lul - la - by

S.1 57 

S.2

A.1

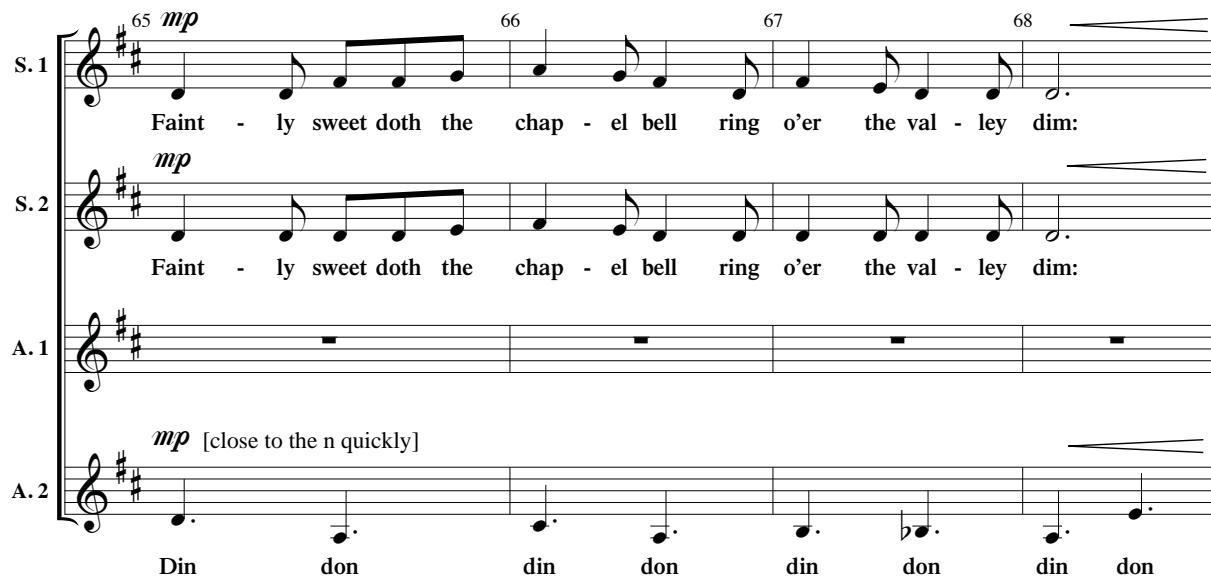
A.2

S.1 61 

S.2

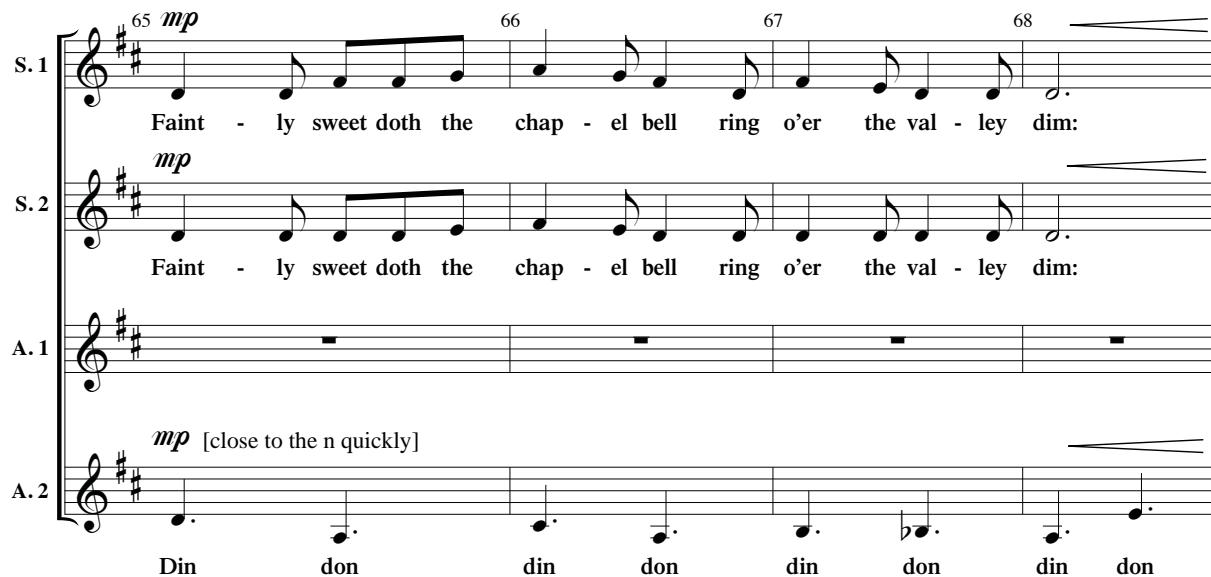
A.1

A.2

S.1 65 *mp* 

S.2

A.1

A.2 *mp* [close to the n quickly] 

Din don din don din don din don

mf

S.1 69 Tear-mann's peas - ant voic - es swell in fra - grant eve - ning hymn. A

S.2 *mf* Tear-mann's peas - ant voic - es swell in fra - grant eve - ning hymn. A

A.1 *mf* Din don din don din don din don

A.2 *mf* Din don din don din don din don

S.1 73 lean - bhán O, the low bell rings my lit - tle lamb to rest And

S.2 lean - bhán O, the low bell rings my lit - tle lamb to rest And

A.1 Din don din don din don din don And

A.2 Din don din don din don din don And

S.1 77 an - gel-dreams till morn - ing sings its mu - sic in your head.

S.2 an - gel-dreams till morn - ing sings its mu - sic in your head.

A.1 an - gel-dreams till morn - ing sings its mu - sic in your head.

A.2 an - gel-dreams till morn - ing sings its mu - sic in your head.

81 *p*

S.1 82 83 84

Lul - la - by, lul - la - by, lul - la - by,

S.2 *p*

Lul - la - by, lul - la - by, lul - la - by,

A.1 *p*

Lul - la - by, lul - la - by, lul - la - by,

A.2

85 *p*

S.1 86 87 88

Oo

S.2 *p*

Oo

A.1 *mp*

Sleep, O babe, for the red bee hums the si - lent twi - light's fall:

A.2 *mp*

Sleep, O babe, for the red bee hums the si - lent twi - light's fall:

89 90 91 92

lul - la - by, Aoibh-eall from the grey rock comes to wrap the world in

S.2 by, lul - la - by, Aoibh-eall from the grey rock comes to wrap the world in

A.1 *p*

Oo

A.2 *p*

Oo

S.1 93 *p*. 94 *mf* 95 *mf* 96
 thrall. Oo_____ A lean - bhán O, my child, my joy, my
 S.2 97 *p*. 98 *mf* 99 *p*. 100
 thrall. Oo_____ A lean - bhán O, my child, my joy, my
 A.1 101 *p*. 102 *mf* 103 *mf* 104
 Lul - la - by, lul - la - by, A lean - bhán O, my child, my joy, my
 A.2 105 *p*. 106 *mf* 107 *mf*
 Lul - la - by, lul - la - by, lean - bhán O, my child, my joy, my

 S.1 108 *p*. 109 *p*.
 love and heart's - de - sire,
 S.2 110 *mp*
 love and heart's - de - sire,
 A.1 111 *mp*
 love and heart's - de - sire, The crick - ets sing you
 A.2 112 *mp*
 love, my love and heart's - de - desire, Ah

 S.1 113 *p*.
 The crick - ets sing you, sing you, sing you lul - la -
 S.2 114 *p*.
 crick - ets sing you lul - la - by. The crick - ets sing you lul - la -
 A.1 115 *p*.
 lul - la - by. The crick - ets sing you lul - la - by, sing lul - la -
 A.2 116 *p*.
 Lul - la - by, lul - la - by,

105 *f* 106 107 108 *mp* 109

S.1 by. The crick - ets sing— you

S.2 by. The crick - ets sing— you

A.1 by. The crick - ets sing— you

A.2 by, lul - la - by. The crick - ets sing— you

110 111 112 113 114

S.1 lul - la - by be - side the dy - ing fire.

S.2 lul - la - by be - side the dy - ing fire.

A.1 lul - la - by be - side the dy - ing fire.

A.2 lul - la - by be - side the dy - ing Lul - la - by, lul - la - by,

dim. poco a poco

115 116 117 118 119 120 *pp*

S.1 Lul - la - by, Mm.

S.2 Lul - la - by, Mm.

A.1 Lul - la - by, Mm.

A.2 Lul - la - by, Mm.

Performance notes

This beautiful lullaby originated in Gartan, a small parish in Ireland. Although it is a lullaby, both lyrics and music are sometimes darker than might be expected, and this is reflected in the gentle dissonance of the arrangement. Make the most of the dynamics, especially the ebb and flow of each “lullaby.” The vocal lines should be calm and flowing throughout, but there is a peak of emotional intensity in measures 46-58. Although it is slow, there should still be a sense of movement in the piece, like a slowly ticking pendulum. By the end, the softly swaying rhythms have done their job, and the baby is asleep.

Pronunciation guide:

Aibheall: Ee-vil (queen of the fairies) /i:vəl/
leanbhán: Ian-vawn (little child) /lænvɔ:n/
Siabhra: Sheev-ra (fairy) /ʃi:vræ/

Sarah Jaysmith has been composing since she was a teenager. Singing in many choirs has given her a particular love of choral music, and she has composed and arranged many works for voice in various genres. Sarah's compositions have been performed in Vancouver, Toronto and New York, and she was recently commissioned by Elektra Women's Choir to arrange a piece for their Christmas concert. Sarah has also written two musicals and over seventy songs.



Sarah is originally from Ireland, and now lives in Vancouver, BC with her husband and son. She divides her time between composition, music directing and vocal coaching.



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