

CUTTIN' RUSHES

(from "An Irish Idyll")

Words by
MOIRA O'NEILL.
from "Songs of the Glens of Antrim"
(by permission of Messrs. William Blackwood & Sons)

Music by
C. V. STANFORD.
Op. 77.

Allegretto.

Voice. *mf*
Oh may-be it was

Piano. *mf* *p*

yes-ter-day, or fif-ty years a-go! Me-self was ri-sin' ear-ly on a

day for cut-tin' rushes, Walk-in' up the Bra-bla' burn, still the sun was

pp

low, Now I'd hear the burn run an' then I'd hear the thrushes.

Young, still young!— an' drench-in' wet the grass, Wet the got-den

ho - ney - suc - kle hang - in' sweet - ly down; "Here, lad, here!" will ye

fol - low where I pass,..... An' find me cut - tin' rushes on the

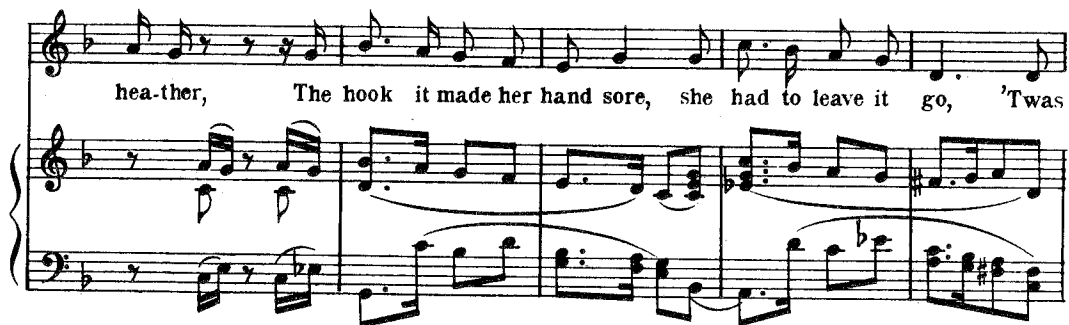
moun - - tain"

Then was it on - ly yes - ter - day, or fif - ty years or

so? *Rip-pin'* round the bog pools high..... a-mong the



hea-ther, The hook it made her hand sore, she had to leave it go, 'Twas



me that cut the rush-es then for her to bind to - ge-ther.



Come, dear, come! - an' back a - long the burn



See the dar-lin' ho - ney-suc-kle hang - in' like a crown.



pp

Quick, one kiss,— “sure, there’s some-one at the turn!”

pp *p*

Oh, we’re af-ter cut-tin’ rush-es on the moun-

-tain.

mf *dim.* *poco rall.*

Poco più lento.

Yes-ter-day, yes-ter-day, or fif-ty years a-

-go. I wak-en out o’ dreams when I

accel.

Tempo I^o

hear the sum-mer thrush - es. Oh, that's the Bra - bla'



burn, I can hear it sing an' flow, For



all that's fair, I'd soon - er see a bunch o' green.....



più mosso
rush - es. Run, burn, run! can ye



mind when we were young? The ho - ney-suc.kle hangs a - bove, the



pool is dark an' brown: *Sing, burn,*

The first system of the musical score. The vocal line is on a single staff with lyrics: "pool is dark an' brown: Sing, burn,". The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

sing! can ye mind the song ye sung

The second system of the musical score. The vocal line continues with lyrics: "sing! can ye mind the song ye sung". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

..... The day we cut the rush-es on the moun - -

The third system of the musical score. The vocal line begins with a dotted line followed by the lyrics: "The day we cut the rush-es on the moun - -". The piano accompaniment continues, with the right hand playing a steady eighth-note pattern.

- tain?

The fourth system of the musical score. The vocal line continues with the lyrics: "- tain?". The piano accompaniment continues, with the right hand playing a steady eighth-note pattern.

p

The fifth system of the musical score. This system contains only the piano accompaniment. It begins with a piano dynamic marking (*p*). The right hand continues with eighth-note patterns, while the left hand provides harmonic support with chords and single notes. The system concludes with a double bar line and a repeat sign.