

LEVER  
HARP

# Oísín ín Tír na n-Og

a tale from the Land of Éireann

for Storyteller and Lever Harp

Script by

Una McGillicuddy and Alyssa Reit

Music by Alyssa Reit

7 Stars Publishing

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## About the Story

Traditional Irish literature is divided into four main cycles. The earliest, known as the Mythological Cycle, are stories of demi-gods, primarily Tuatha De Danaan, and semi-demonic peoples called the Fomorians. The next, the Ulster Cycle, represents the period around the birth of Christ. This relates the legends of the Red Branch Knights, and of great men of grand stature, such as Conor Mac Nessa and Cuchulainn. The third cycle, from which our story comes, is called the Feinian Cycle, and dates from approximately 300 years after the characters of the Ulster Cycle. It contains tales of Finn Mac Cumhaill and his band of followers, the Fianna. The last cycle, the Historical Cycle, tells of the early High Kings of Ireland.

One way of viewing these cycles is of a "falling" through the worlds--a diminishing of direct connection with the Gods and all the powers that come from that connection. The literal size of the heroes, the scope of their powers, and the scale of their pursuits and concerns shrink over "long time." Oisin's return to Ireland from Tir na n-Og has a resonance of meaning that makes the Falling of Man more understandable and evokes the longing to make the return journey to those divine higher worlds.

Like many of the stories in the province of oral tradition, *Oisin in Tir na n-Og* comes to us in many unusual and often contradictory versions. Basic details change, and important events are related in varying order--or are missing altogether--from text to text. This script is in many respects our adaptation of T.W. Rolliston's telling in his Celtic Myths and legends (Courier Dover); we especially acknowledge our debt to his work, and his contribution to this version. We are also very grateful to Marie Heaney and P.W. Joyce, who provided valuable source material for our rendition.

*Una McGillicuddy and Alyssa Reit*

## To the Performer

The markings in this piece indicate as closely as possible how I envision the performance.

Please take these markings as suggestions only.

Feel free to adapt and adjust as works best for you.

It is preferred to time the music to finish sections along with text when possible, using the final written measures as the completion. If needed, the harpist can extend ad lib, either with improvisation or modified repeats.

Text that is in the clear is marked in empty measures.

All harp sections are underscoring unless marked "solo" or otherwise designated, as in some cases where the harp finishes the phrase after the text.

In places where there is a short harp interjection between texts,  
it is marked with an asterisk in a cue box.

Dynamics should be adjusted to accommodate  
the storyteller and the performance venue.

Harmonics written where played.

Oisin in Tir na n-g is designed for lever harps with a range from two octaves below middle C up to high A an octave above the staff (A1).

Octave notation for lever changes matches the standard for pedal harps:  
middle C is C 4, with the 4th octave beginning at the E above, and going down to the F below the treble clef. The 3rd octave is the octave E-F above the 4th, etc.

A version reformatted for pedal harp is also available.

**PLEASE DO NOT PHOTOCOPY THIS MUSIC.  
No part of this may be reproduced without permission  
Thanks**

## Acknowledgements

Special thanks to our parents Betsy, Robert, Michael, and Brede. Grandma Freda--for your creative stories. Barra--for your generosity & sharing your love. Lisa--for working your magic.

Peter--for always giving above and beyond. Tim-- for being a true patron of the arts.

To our families, friends, and teachers who have encouraged and inspired us--we're very grateful.

Lastly, our deepest thanks to all the storytellers who have shared this story and kept it alive.



# Oisin in Tir na n-Og

*Fianna Theme*

A *lively* ♩. = c. 120  
*solo*

Alyssa Reit

The sheet music consists of five staves of musical notation, likely for a solo instrument like flute or whistle. The first staff begins with a dynamic of *mp*. The notation includes various note heads (solid black, open, and cross-hatched), stems, and bar lines. Measures are separated by vertical bar lines, and repeat signs with dots indicate measure repeats. The music is in common time (indicated by a 'C') throughout the piece.

*"Long long ago...  
.....the Fianna"*

B    *slower  
(underscore)*

1.

2.

C     $\text{♩} = \text{c. 96}$   
*sempre marcato*

*"Now, not just  
anybody could  
join the Fianna"*

*mp*

$\text{\%}$

D.S.. until cue: "...compose their own poetry."

## Oisin in Tir na n-Og

5

D ♩ = c. 80

*slower; rubato e legato*

"The leader ...  
Finn mac  
Cumhaill."

1. 2.

E solo

"...fingers  
had magic  
in them."

F1 ♩ = c. 40  
(underscore)

"The first...  
Suantrai."

6 8  
"...bring  
on sleep."

6 8  
"The next...  
Geantrai."

## Oisin in Tir na n-Og

F2       $\text{♩} = \text{c. } 50$   
*(underline)*

*ad lib as needed to:*

Musical score for section F2. The score consists of two staves. The top staff is in treble clef, 6/8 time, and the bottom staff is in bass clef, 6/8 time. The music features eighth-note patterns. Measure 1 starts with a single note followed by pairs of eighth notes. Measures 2-5 show more complex patterns with sixteenth-note figures. Measure 6 begins with a single note followed by pairs of eighth notes.

*"... those  
feelings."*

*solo*

Musical score for the solo section. The score consists of two staves. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 2/4 time. The music features eighth-note patterns. Measures 1-3 show eighth-note pairs. Measures 4-5 show sixteenth-note figures. Measure 6 begins with a single note followed by pairs of eighth notes.

*"The last...  
Goltrai"*

F3       $\text{♩} = \text{c. } 54$   
*(underline)*      *solo*

*"...battle  
of Gowra."*

Musical score for section F3. The score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. The music features eighth-note patterns. Measures 1-2 show eighth-note pairs. Measures 3-4 show sixteenth-note figures. Measures 5-6 show eighth-note pairs. Measures 7-8 show sixteenth-note figures. Measures 9-10 show eighth-note pairs.

G1      *somber*       $\text{♩} = \text{c. } 52$

*mf*

Musical score for section G1. The score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. The music features eighth-note patterns. Measures 1-2 show eighth-note pairs. Measures 3-4 show sixteenth-note figures. Measures 5-6 show eighth-note pairs. Measures 7-8 show sixteenth-note figures. Measures 9-10 show eighth-note pairs.

*"among them was  
Oisin's own son..."*

*ad lib as needed to:*

*"So Finn gathered  
together..."*

Musical score for the final section. The score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. The music features eighth-note patterns. Measures 1-2 show eighth-note pairs. Measures 3-4 show sixteenth-note figures. Measures 5-6 show eighth-note pairs. Measures 7-8 show sixteenth-note figures. Measures 9-10 show eighth-note pairs.

## Oisin in Tir na n-Og

7

G2 faster, lighter  $\text{♩} = \text{c. 84}$ *"A misty May morning..."*

Musical score for section G2. The top staff shows a treble clef and the bottom staff shows a bass clef. The music consists of eighth-note patterns.

*ad lib as needed to:* "... eased their  
saddened spirits."

G3 much faster and lighter  
 $\text{♩} = \text{♩}$  solo

Musical score for section G3. The top staff shows a treble clef and the bottom staff shows a bass clef. The music consists of eighth-note patterns. Dynamics include  $\text{mp}$ .

H1

Musical score for section H1. The top staff shows a treble clef and the bottom staff shows a bass clef. The music consists of eighth-note patterns. Measures 12 and 16 are indicated above the staff.

H1 \*

\*

Musical score for section H1. The top staff shows a treble clef and the bottom staff shows a bass clef. The music consists of eighth-note patterns. Dynamics include  $p$ . Measures 12 and 16 are indicated above the staff. Text: "Suddenly... wonderment."

Musical score for section H2. The top staff shows a treble clef and the bottom staff shows a bass clef. The music consists of sixteenth-note patterns. Measure 1 starts with a rest. Measure 2 starts with a dynamic  $p$ . Measure 3 starts with the text: "extraordinary beauty." Measure 4 starts with the text: "quasi bispingiando". Measure 5 starts with a dynamic  $mp$ . Text: "white horse" ...golden harnesses"

*sim.*

Musical score for piano, two staves. Treble clef on both staves. Measures 1-4. Dynamics: forte (f) in measure 1, piano (p) in measure 2, forte (f) in measure 3, piano (p) in measure 4. Measure 4 ends with a fermata over the right hand's notes.

Musical score for piano, two staves. Treble clef on both staves. Measures 5-8. Dynamics: forte (f) in measure 5, piano (p) in measure 6, forte (f) in measure 7, piano (p) in measure 8.

Musical score for piano, two staves. Treble clef on both staves. Measures 9-12. Dynamics: forte (f) in measure 9, piano (p) in measure 10, forte (f) in measure 11, piano (p) in measure 12. Measure 12 ends with a fermata over the right hand's notes.

Musical score for piano, two staves. Treble clef on both staves. Measures 13-16. Dynamics: forte (f) in measure 13, piano (p) in measure 14, forte (f) in measure 15, piano (p) in measure 16.

*repeat bisp. as needed to:* "...near to them  
and she said..."

"Finn, son of  
Cumhaill!"

\*

(C)

4

*f*

4

4

4

4

Musical score for piano, two staves. Treble clef on both staves. Measures 17-20. Dynamics: forte (f) in measure 17, piano (p) in measure 18, forte (f) in measure 19, piano (p) in measure 20. Measure 20 ends with a fermata over the right hand's notes.

Oisin in Tir na n-Og

9

I-1 continue to: I-2  
*"glad  
\*\* success!" "Finn said"*

\*

I-3  
*"My father"*

continue to:  
*"...love for  
your son compels  
me."*

\*

I-4

(2.)

J1 "most extra-  
ordinary  
place"

vamp to: "have me as your wife!"

J2 "Oisin  
blinked"

repeat as "running  
needed to: through  
his mind." J3 "Niamh answered"  
vamp to:  
"increased there."

J4 "But still"

extend ad lib "my music is  
as needed to: known there?"

*\*\* simulate tremolo by moving 2nd finger rapidly back &  
forth across string, striking both with pad and nail*

## Oisin in Tir na n-Og

J5 "Oh, Oisin..."

ad lib as needed to: "Oh, do say yes!"

J6 "Oisin became still"

*continue as needed to:**"words flew out  
of his mouth."*

\*

\*

K

♩ = 66

*molto espressivo e rubato*

*"I will come gladly!"*

*"behind her"*

*"But when Finn saw Oisin..."*



## Oisin in Tir na n-Og

"What a  
marvel!"

[M] magical ♩ = c. 108

vamp to: "...unbelievably  
beautiful."

1. repeat if needed

rit. repeat and fade ad lib  
to "happy life had just begun."

## Oisin in Tir na n-Og

13

N1  $\text{d} = \text{c. } 60$ *robustly**vamp to: "...greeting them warmly."*

4

*mp*      *mf*

1.

2.      *--poetry alone  
have we not."*

*continue as solo after "Niamh my  
daughter shall be your bride."*

*rit.*

N2 *a tempo**text resumes: "Oisin's heart..."**extend ad lib as needed to:  
"...each day passed."*

*molto rit.*

*"The life  
in Tir na  
n'Og..."*

2

4

2

## Oisin in Tir na n-Og

O sweetly ♩ = c. 88 continue as solo when text finishes

rit.

P1 alternate with text

P2 very freely  
(underscore)

extend ad lib as needed to: "...starry night as his canopy."

**Q** with movement  $\text{d.} = \text{c. 72}$   
(harp starts before text)

1. | 2.

extend ad lib as needed to:

**R** \* (interjections)

"... back to where the stag lay.."

"Suddenly"

"magically"

"structure"

"entered  
into it."

"great company"      \*

"curious"      "tasty meal."      "longed for"      "soft bed."

vamp to:  
"all kinds."

C $\sharp$ 3      B $\flat$ 3      F $\sharp$ 4      B $\flat$ 3      C $\sharp$ 3      B $\flat$ 3  
A $\flat$ 3

S1 as before      repeat as  
needed to:

"The next  
day..."

molto rit.  
"...arose magically"

A $\flat$ 3      B $\flat$ 3

## Oisin in Tir na n-Og

S2 *very freely, as underscore*

"...and so it went on  
...seven days."

"...something  
made him stop."

4 4

continue,  
no break

S3 *unmeasured*  
"This is all too weird..." continue as needed to "...went straight to Niamh."

T1 repeat as needed to:

E♭ 4 A♯ 3 B♯ 3 "Seeing her confusion..."

poco accel.

"... something is not right..."

R.H. -----

"I am a warrior." T2 ♩ = c. 80

continue as needed to:  
"...you can have your fill before long."

U ♩ = c. 54

"...rode home."

V ♩ = c. 72

"So they gathered..."

"When the sun awoke them.."

p

rit. poco a poco

extend ad lib as needed to:

"...more silent and lonely."

[W]  $\text{♩} = \text{c. } 48$

Musical score for section W. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time (indicated by '4'). The tempo is marked as c. 48. The lyrics "...came to a huge fortress" are written below the top staff. The music features eighth-note chords.

"He wants to marry her..."

*continue as needed to:*

"...remains a captive."

*rit.*

Musical score for section X. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time (indicated by '4'). The tempo is marked as c. 92. The lyrics "I will try...a beautiful woman..." are written below the top staff. The music features eighth-note chords.

[X]  $\text{♩} = \text{c. } 92$

Musical score for section Y1. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time (indicated by '4'). The tempo is marked as c. 92. The lyrics "...fight to the death." are written below the top staff. The music features eighth-note chords.

*rit.*

Musical score for section Y2. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time (indicated by '4'). The tempo is marked as c. 92. The lyrics "...steps of the giant." are written below the top staff. The music features eighth-note chords.

[Y1] \*

[Y2]

vamp to: "I challenge thee!"

Musical score for section Z. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time (indicated by '4'). The tempo is marked as c. 92. The lyrics "...steps of the giant." are written below the top staff. The music features eighth-note chords.

*accel.*

[Z]

*with urgency*

♩ = c. 126

## Oisin in Tir na n-Og

Z "With a loud nasty cry..."

*mp*

*"But there was no weak point..."*
*vamp to:**"Must go on..."*

*cresc. poco a poco*

*vamp to:**"Then suddenly..."*

*cresc. molto*

*accel.*

*"A bold new energy..."*

*continue as needed to: "...cut off the giant's head!" > "...cheered wildly..."*

*...relief  
and joy."*

**AA1**

**AA2** gallantly  $\text{♩} = \text{c. 88}$   
*"Oisin's heart was filled..."*

*extend transition measure as needed; "A longing  
continue without break to BB on cue: arose in him..."*

**BB**

(underline)

**pp**

**1.**

**2.**

repeat as needed to: "...here in the Land of the Ever-young." and finish.

**CC** *molto rubato e espressivo*  $\text{♩} = \text{c. } 60$

"Ah, but Niamh opened her eyes..."

**mp**

**2**

**4**

**5**

**2**

**4**

**5**

**2**

**4**

**3**

**4**

**3**

**4**

**2**

**4**

**3**

**4**

**4**

**4**

**cut as needed**

**rit. poco a poco**

extend ad lib as needed to:  
"...happy and at peace."

<img alt="Musical score for Oisin in Tir na n-Og, featuring six staves of music for two voices. The first staff (measures 1-2) is dynamic pp, marked (underline). The second staff (measures 3-4) is dynamic ff. The third staff (measures 5-6) is dynamic ff. The fourth staff (measures 7-8) is dynamic ff. The fifth staff (measures 9-10) is dynamic ff. The sixth staff (measures 11-12) is dynamic ff. The vocal parts are separated by a brace. The lyrics 'Ah, but Niamh opened her eyes...' are written in the vocal part of the first staff. Measure 11 has a dynamic ff. Measures 12-13 have dynamics ff and ff. Measure 14 has a dynamic ff. Measure 15 has a dynamic ff. Measure 16 has a dynamic ff. Measure 17 has a dynamic ff. Measure 18 has a dynamic ff. Measure 19 has a dynamic ff. Measure 20 has a dynamic ff. Measure 21 has a dynamic ff. Measure 22 has a dynamic ff. Measure 23 has a dynamic ff. Measure 24 has a dynamic ff. Measure 25 has a dynamic ff. Measure 26 has a dynamic ff. 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DD

$\text{♩} = \text{c. 76}$   
(*non-rubato*)

Musical score for section DD. The top staff is treble clef, 4/4 time. The bottom staff is bass clef, 4/4 time. The lyrics "Niamh was not comforted." are written above the treble staff. The instruction *p.d.l.t.* is placed below the bass staff. A dashed horizontal line separates this section from the next.

Musical score for section EE. The top staff is treble clef, 4/4 time. The bottom staff is bass clef, 4/4 time. A dashed horizontal line separates this section from the previous one.

extend ad lib as needed to:

*"...how to stay in a saddle!"*

EE

*slower  
molto rubato e espressivo*

Musical score for section EE, continued. The top staff is treble clef, 4/4 time. The bottom staff is bass clef, 4/4 time. A dashed horizontal line separates this section from the previous one. The instruction *norm.* is placed above the bass staff. The instruction *continue, no break* is placed below the bass staff. The instruction *cut as needed* is placed above the treble staff.

Musical score for section EE, continued. The top staff is treble clef, 4/4 time. The bottom staff is bass clef, 4/4 time. A dashed diagonal line connects the end of the previous section to the start of this section.

extend ad lib as needed to: *"...remain upon the fairy steed."*

Musical score for section EE, continued. The top staff is treble clef, 4/4 time. The bottom staff is bass clef, 4/4 time. The instruction *molto rit.* is placed above the bass staff.

Oisin in Tir na n-Og

FF      as before  
 vamp to:  
 "...shook  
the reins..."  
 repeat as  
needed to: "At last he  
arrived..."  
 rit.  
 C  $\sharp$  5

GG       $\text{♩} = \text{c. } 100$

*cut as needed*

*extend ad lib as needed to: "...those who were dear to him."*

*repeat as "...names of his  
needed to: kin and friends."*

**HH** ♩ = c. 69

"But when... met his eyes!"

"Bran?" "Sciolan?"

"...They would come!" C  $\natural$  5

"He went from one..."

*desperately* ♩ = c. 108

"Finn?" "Quilte?" "Dermiot?"

vamp as needed to: "...towards the horizon."

## Oisin in Tir na n-Og

JJ1  $\text{♩} = \text{c. 84}$

"...he saw a band of workers..."

extend ad lib "They, too,  
as needed to: stopped..." \*

JJ2 "To them he  
appeared..."

KK1 "They don't have  
the strength..."

extend ad lib as  
needed to:  
"god-like presence."

repeat &  
accel. to:

"thrust of  
his hand."

$8^{\text{va}} - - \rightarrow$  loco accel.

tumbling  
down the hill."

"great  
cheer..."

$\text{ff}$

KK2

KK3  $\text{♩} = \text{c. 120}$   
"For as Oisin..."

"...as fast  
as they  
could!"

repeat &  
decreas. ad lib

$f$

LL1  $\text{♩} = \text{c. 96}$

"The white horse..."

molto rit.

$mp$

sim.

*rit. poco a poco* ----- "...old and feeble man." ♩=c. 76

*cut as needed*

LL2

"Oisin gazed around him..."

LL3 ♩=c. 69 sadly

vamp to: "I am looking for Finn..."

LL4

vamp to: "The overseer asked..."

LL5

"Oisin said,  
'Surely of Finn...'"

## Oisin in Tir na n-Og

*extend ad lib as needed to: "...I am looking for my father."*

MM1    $\text{♩} = \text{c. } 60$

*molto rubato e espressivo*

"Are your  
wits gone...  
Finn fell..."

MM2

"What ways," asked Oisin..."

*mf*

*rit.*

*continue as needed to: "...no need now for all that."*

*molto rit.*

NN1    $\text{♩} = \text{c. } 120$

"No need?!.  
Ooh, the men  
grew angry..."

*accel.*

*continue as needed to: "Wait, wait!"*

*accel. cresc. molto*

*molto rit.*

NN3  
 vamp to: "Yah, but what'l ..."  
 repeat as  
 needed to: "Ah... " vamp to: "...lifted Oisin up..."  
 NN4  
 molto rit.  
 3 4  
 3 4

OO  
 =c. 92 very freely and warm  
 vmp to:  
 "barely walk." *mf*  
 "...when they arrived..."

But of the three  
 hundred years...

PP  
 p  
 rit.