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Third Set

Songs of the Hebrides

For Voice and
Celtic Harp
or Piano (simplified version)

by

Patuffa Kennedy-Fraser

- AN ERISKAY LOVE LILT*..... (ERISKAY)
- HEBRIDEAN MOTHER'S SONG*..... (BARRA)
- LAND OF HEART'S DESIRE* (N. UIST)
- KIRSTEEN*..... (SKYE)
- PULLING THE SEA DULSE* (N. W. HIGHLANDS)
- SPREADING THE SEA-WRACK*..... (N. UIST)
- TILL I RETURN*..... (EIGG)

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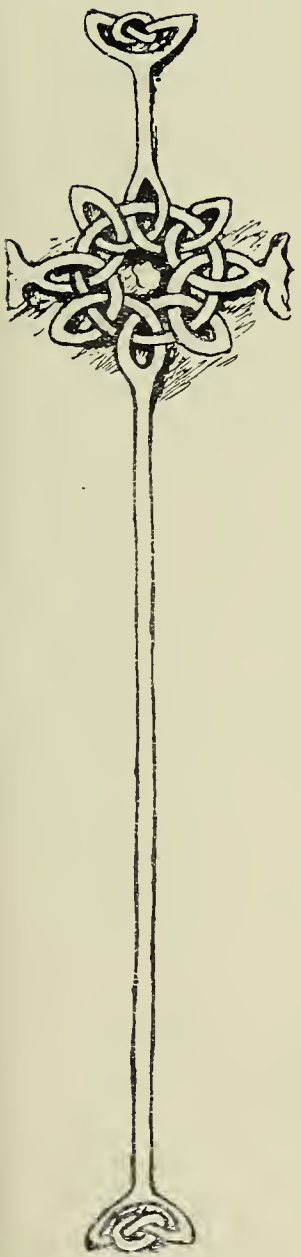
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PATUFFA KENNEDY-FRASER

“Songs of the Hebrides”

for Voice and Celtic Harp

by Patuffa Kennedy-Fraser

Gaelic Words

- (1) “An Eriskay Love Lilt” “Gradh Geal mo chridh” (sung by Mary Macinnes, Eriskay, last three verses by Kenneth Macleod).

Bheir mi ò-ro bhan o Bheir mi ò-ro bhan i ;
 Bheir mi ò-ru o ho 'S mi tha bron-ach's tu'm dhith.
 'Siom-adh oidh-che fliuch is fuar ghabh mi cuairt is mi leam fhin,
 Gus an d'rain-ig mi'n t-àit Fai'n robh gradh geal mo chridh.
 Bheir mi ò-ro bhan o, etc.

Fad-a siar air agh-aidh cuain 'Se mo dhuan-sa Cruit-mo-chridh,
 Guth mo luaidh anns gach stuaidh 'Ga mo nuall-an gu tir.
 Bheir mi ò-ro bhan o, etc.

'Na mo chlàr-saich cha robh ceòl 'Na mo mheoir-ean cha robh àgh,
 Rinn do phòg-sa mo leon, Fhuair mi-Eol-as an dàin.
 Bheir mi ò-ro bhan o, etc.

Gur tu m'òig-e is mo rùn, mo ré-iùil thu anns an oidhch',
 Tha mo dhruidh-eachd ad shùil, Tha mo chiurr-adh ad loinn.
 Bheir mi ò-ro bhan o, etc.

- (2) “Hebridean Mother’s Song” “Gur Milis Moraġ” (sung by Ann Macneil, Barra.)

Gur mi-lis Mo-rag, Gur lagh-ach Mo-rag,
 Gur mi-lis Mo-rag, Nigh-ean Eogh-ain oig.
 'Si Mor an aill-eachd 'Si laogh a màth-air
 'Se bhi 'ga tal-adh Mo ro-gha cèoil.
 Gur mi-lis mo-rag, etc.

Mo mhi-le marbh-aisg Air an Fhran-gach
 'Nuair leig e nall thu chuir ann-tlachd oirnn.
 Gur mi bhiodh uall-ach Air ruigh nan gruag-ach
 Ach Tor-mad ruadh a bhi fuar fo'n fhòid.
 Gur mi-lis Mo-rag, etc.

- (3) “Land of Heart’s Desire” (no Gaelic words).

- (4) “Kirsteen” “Co bhios agad, Chairistiona” (Gaelic by Kenneth Macleod).

Co bhios a-gad, Chair-is-tio-na, Oidh-che gheal-aich, Chair-is-tio-na,
 Co bhios a-gad, Chair-is-tio-na,
 Co bhios a-gad, Chair-is-tio-na, Air do-bhan-ais Chair-is-tio-na,
 Co bhios a-gad, Chair-is-tio-na,
 Co bhios a-gad, Chair-is-tio-na, Beul an Anamuich, Chair-is-tio-na,
 Co bhios a-gad, Chair-is-tio-na.

- (5) “Pulling the Sea-Dulse” (no Gaelic words).

- (6) “Spreading the Sea-Wrack” (all Gaelic words already given in Harp Album).

- (7) “Till I return” “Gon an Till Mi Nall” (Gaelic from Carmina Gadelica, with permission).

Is buain-idh mi an earr reidh, Gu'm bu h-eil-ean mi air muir,
 Is buain-idh mi an earr reidh, Gu'm bu car-raig mi air tir,
 Is buain-idh mi an earr reidh Gu'm bu h-eilean mi air muir.
 Bith a bhith na'm bheuil, Is ceil a bhith na m'chainn
 Blas na sile na mo bhile Gon an till mi nall.
 Is buain-idh mi an earr reidh, Gu'm bu h-eilean mi air muir.
 Buain-idh mi an earr reidh, Cha leoin dui-ne mi,
 Gu'm bu reuil mi ri ra dorch-a Lorg mi dhui-ne cli.
 Is buain-idh mi an earr reidh, Gu'm bi lorg mi diune cli !
 Gu'm bu ceumaide mo chas, Treui-ni-de mo bhas,
 Gu'm bu tulach mi air tir No h'eilean mi air muir
 Is buain-idh mi an earr reidh, gu'm bu car-rage mi air tir,
 Is buain-idh mi an earr reidh, Gu'm bu h-ei-lean mi air muir,
 Is buain-idh mi an earr reidh, Gu'm bu car-raig mi air tir !
 Gu'm bu car-raig mi air tir !



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INTRODUCTION

THIS is the third selection (edited for harp) from Marjory Kennedy-Fraser's collections of the "Songs of the Hebrides."

These age-long Hebridean songs should be sung whenever possible, to the accompaniment of harp or piano. The harp was the instrument originally used and so has a romantic appeal. The piano is but a harp enclosed in a resonant case and the songs lose nothing by its use.

The accompaniments are the outcome of most careful study of the possibilities and range of tone and effect of the instrument, but where the harp is not available, they will be found equally useful as simple pianoforte accompaniments, the division of passages between right and left hands being applicable to both instruments.

A little more harp technique is required for one or two of the accompaniments in this album than was necessary for those of the first and second harp albums.

It should be remembered that instrumentation for the harp to be successful and pleasing should be of a more sparing nature than that used for the piano.

This album contains songs not only from all three volumes of the "Song of the Hebrides" but also from my mother's last publication "More Songs of the Hebrides," a book of eighteen songs.

PATUFFA KENNEDY-FRASER.

AN ERISKAY LOVE LILT

Melody taken down from
Mary Macinnes, Eriskay

Arranged by
M. KENNEDY-FRASER

With tender passion

Voice

Bheir mi ò - - ro bhan
Pronounced *Vair me o - - ro van

Harp or Piano

Tune lowest string of Harp down to E \flat

o Bheir mi ò - - ro bhan i Bheir mi o - ru o ho 'S mi tha
o Vair me o - - ro van ee Vair me o - ru o ho Sad am

R.H.
L.H.

bron - ach's tu'm dhith..... When I'm
I with-out thee..... Thou'rt the

Printed in England

*Vowel sound as in English word "hair"

lone - ly dear white heart Black the night or wild the sea, By love's
mu - sic of my heart, Harp of joy, oh tcruit mo chridh, Moon of

2nd Verse f

light my foot finds The old path - way to thee. Bheir mi
gui - dance by night, Strength and light thou'rt to me. Vair me

Refrain after second Verse

o - - ro van o Vair me o - - ro van ee Vair me

R. H. *R. H.*
L. H.

o - ru o ho Sad am I with-out thee.....

R. H. *R. H.*
L. H.

HEBRIDEAN MOTHER'S SONG

Melody and words taken down from
Miss Macneil, Castle Bay, Barra

Fitted with English words
and Pianoforte accompaniment by
M. KENNEDY - FRASER

With passion

Voice

Harp or Piano

Tune lowest string down to E_b

Gur mi - lis
So sweet is

Mo - - rag, Gur lagh - ach Mo - - rag, gur mi - lis
Mo - - rag, So dear is Mo - - rag, My love - ly

Mo - - rag, Nigh - ean Eogh - ain oig..... 'Si mor an
Mo - - rag, My dar - ling child..... She's like a

Morag= pronounced Mórak.

ail - - eachd 'Si laogh a màth - - air Se bhi 'ga
 flow - - ret But new - ly o - - pen'd, With eyes of

tal - - adh mo ro - gha cèoil..... Gur mi - lis
 vio - - let, deep, pure and mild..... So sweet is

Mo - - rag, Gur lagh - ach Mo - - rag, Gur mi - lis
 Mo - - rag, My dear, my Mo - - rag, My joy, my

Mo - - rag, Nigh - ean Eogh - ain oig.....
 Mo - - rag, My own dear child.....

A little slower

Mo mhi - le..... marbh - aisg Air an
My life was..... drea - ry, My heart was

Fhran - - gach 'Nuair leig e nall thu Chuir
wea - - ry, Now heav'n is near me If

ann - - tlachd oirnn..... Gur mi bhiodh uall -
she but smile;..... If she be coo -

- ach Air ruigh nan..... gruag - ach Ach Tor - mad
- ing, Ah! who'd be..... rue - ing, Tho' love's un -

ruadh a bhi fuar fo'n fhoid..... Gur
 - do - - ing my heart did wile..... My

mi - lis Mo - - rag, Gur lagh - ach Mo - -
 sweet, my Mo - - rag, My dear, my Mo, - -

- rag, Gur mi - lis Mo - - rag, Nigh-ean Eogh
 - rag, My joy, my Mo - - rag, My life,.....

- - - - - ain oig.....
 my child.

LAND OF HEART'S DESIRE

Air collected by
Frances Tolmie in North Uist

Arranged by
M. KENNEDY-FRASER

With ecstatic serenity, and a wave-like rubato
Tune lowest string down to E^b

Harp or Piano

accel. poco *linger* *accel. poco* *linger*

R.H. L.H. L.H. R.H. R.H. L.H. L.H. R.H.

L.H. L.H.

Land o' Heart's De - sire,* Isle of Youth, Dear West-ern Isle, Gleaming in

sun - - light! Land o' Heart's De - sire, Isle of

ten. accel. poco *linger*

R.H. L.H. L.H. R.H. R.H.

L.H.

Youth!..... Far the cloud-less

simile

* The Celtic Paradise

sky Stretch-es blue a-cross the Isle, Green in the sun - - -

tranzillo *accel.*

- - - light, Far the cloud-less sky Stretch-es

R.H. *L.H.* *a tempo* *poco rit.*

blue.....

a tempo

There shall thou and I wan-der free,..... On sheen-white sands,

R.H. *L.H.* *R.H.*

L.H.

Dream-ing in star - light..... Land.....

..... o'Heart's De - - sire,..... Isle of Youth.....

pp

.....

morendo *dim. e rall.* *pp*

KIRSTEEN

Air from Skye

Arranged by
M. KENNEDY - FRASER

Voice

Harp or Piano

Tune lowest string of Harp down to E \flat

R.H. R.H. R.H. R.H.

L.H. *espressivo* L.H.

1. Who will walk with
2. Who'll be by thy
3. And, when thou, grown

thee, Kir - steen, By the deep blue sea,..... Kir - steen,
side, Kir - steen, At the high spring - tide,..... Kir - steen,
frail, Kir - steen, Win to *Bin - ne Bheul,..... Kir - steen,

O'er the frag - rant lea?
Walk - in' with his bride?
Who'd fain with thee sail?

* Binne Bheul_ pronounced "Been"-ya "veil"

Binne Bheul, literally "Mouth of music," i.e. the Heaven of the singer, who needed neither rudder nor sail, but only the wish of her own heart to carry her in her own barge to where the sun never sets, the wind never rises and the music never ceases.

PULLING THE SEA DULSE

Words by
KENNETH MACLEOD

Melody from
Patrick Macdonald's Collection
Arranged by
M. KENNEDY-FRASER

Andante con moto (with a wistful grace)

Voice

A-dó, A-dé, Clings dulse to the sea-rock, Clings heart to the loved one, Be't

Tune lowest string of Harp down to E^b

Harp or Piano

high tide or low tide, A - dó. A - dé.....

1st Verse Pull-ing the dulse by the
2nd Verse Shoreward the sea-mew comes

sea-rocks at low tide, Ne'er pull I thy love, lad, Be't high tide or low,
fly-ing at low tide, But sea-ward my heart flies out sea-ward to thee, } A - dó, A - dé, Clings

① Italian vowel sounds, i.e. English adoh, aday.

dulse to the sea-rock, Clings heart to the loved one, Be't high tide or low tide, A -

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two flats. The lyrics are "dulse to the sea-rock, Clings heart to the loved one, Be't high tide or low tide, A -". Below the vocal line is a grand staff for piano accompaniment, consisting of a treble and bass clef. The piano part includes chords and a simple bass line.

Between first and second verses only.

- dó, A - dé,.....

The second system continues the music with the lyrics "- dó, A - dé,.....". It includes a vocal line and a piano accompaniment. The piano part features intricate fingerings for both hands, with labels "R.H." and "L.H." and numbers 1, 2, 3 indicating specific notes. The piano part includes a complex melodic line in the right hand and a supporting bass line in the left hand.

A - dó, A - dé,.....

The third system continues the music with the lyrics "A - dó, A - dé,.....". It includes a vocal line and a piano accompaniment. The piano part features intricate fingerings for both hands, with labels "R.H." and "L.H." and numbers 1, 2, 3 indicating specific notes. The piano part includes a complex melodic line in the right hand and a supporting bass line in the left hand.

D. Coda after second verse

The fourth system is a coda for the piano accompaniment. It features a grand staff with treble and bass clefs. The piano part includes intricate fingerings for both hands, with labels "R.H." and "L.H." and numbers 1, 2, 3 indicating specific notes. The piano part includes a complex melodic line in the right hand and a supporting bass line in the left hand.

SPREADING THE SEA-WRACK

Air phonographed by
KENNETH MACLEOD

Arranged by
M. KENNEDY-FRASER

Measuredly

Voice

Harp or Piano

mp espressivo

Tune lowest string down to E.

r.h. 4 3 2 1 l.h. 2

r.h. 4 3 2 1 l.h. 2

r.h. l.h. r.h.

l.h. 4 3 2 1

l.h.

Very sustained

Ho i ril ai il é o Ho i ril ai il é o Spreading wrack for

Pronounce Ho-ee-reel - ¹ "I"- eel-ay-o Ho-ee-reel - "I"- eel-ay-o

r.h. *leggiero*

l.h. with singing tone

seed and har-vest, Ho i ril ai il é o Ho i ril ai il é o

Ho-ee-reel - "I"- eel-ay-o Ho-ee-reel - "I"- eel-ay-o

① Pronounced like English "I" first person singular.

Be careful to give the dotted crotchets in the melody their full duration with a feeling for the inner beats.

Ho i ril ai il é o Spreading wrack for seed and har-vest, Ho i ril
 Ho-ee-reel - "I"- eel-ay-o Ho-ee-reel -

ai il é o r.h. l.h. Aye was toil light, love, at seed-time,
 - "I"- eel-ay-o r.h. l.h. r.h.

O'er black soil a-spreading sea wrack, Spreading wrack for au - tumn's har - vest,

Ho i ril ai il é o Ho i ril ai il é o Ho i ril
 Ho - ee - reel - "I"- eel-ay-o Ho-ee-reel - "I"- eel-ay-o Ho-ee-reel -

ai il é o Spreading wrack for seed and har-vest, Ho i ril ai il é o.
 -"I"- eel-ay-o Ho-ee-reel - "I"- eel-ay-o.

Hea - vy now I

turn it o - ver, Rich sea spoil, the red the white wrack, Spread-ing weed at

seed - time lone - ly, Ho i ril ai il é o Ho i ril
 Ho - ee - reel - "I" - eel-ay-o Ho - ee - reel -

ai il é o Ho i ril ai il é o Spreading wrack for
 - "I" - eel-ay-o Ho - ee - reel - "I" - eel-ay-o

rea - per's har - vest, Ho i ril ai il é o Ho i ril
 Ho - ee - reel - "I" - eel-ay-o Ho - ee - reel -

ai il é o Ho i ril ai il é o Spreading wrack for seed and har-vest,
 - "I" - eel-ay-o Ho-ee-reel - "I" - eel-ay-o

Ho i ril ai il e o.
 Ho-ee-reel - "I" - eel-ay-o.

r.h. l.h. r.h. l.h. l.h.

TILL I RETURN

Gaelic from
Carmina Gadelica
(by permission)

Air from Cleeadale, Eigg.
Arranged by
M. KENNEDY-FRASER

With lingering step but never dragging

Voice

As day wears to the gloamin' Cattle cross the cockle strand, In

Harp or Piano

Tune lowest string down to F.

cool waters wading, Wandering o'er the shell white sand, As day wears to the gloamin',

Fine

Cattle cross the cockle strand. Life be in my speech And sense in all I say, Pure
Cool sweet Bar-ra wa - ters Lave my feet to-night, But
Swift - er be my foot, My arm still bra-ver be, And

After Verses 1 & 2, D. S.
After Verse 3, D. C.

After last Refrain

taste o' honey in my mouth Till I come back this way, As Cattle cross the cockle strand
I maun o'er the Minch Like yon swift seagull in its flight,
I as firm as rock on shore Or is-let in yon sea!

Songs of the Hebrides.

PRESS NOTICES.

ERNEST NEWMAN.—"Mrs. Kennedy-Fraser holds the highest place among British folk-song collectors. She has a poet's love of the islands and the peculiar phase of civilisation they represent; also a very skilled musician, the accompaniments are equal to the best that has been done in any other field. There are melodies among these songs that are as purely perfect as any melody could be. Schubert and Hugo Wolf would have knelt and kissed the hands of the men who conceived them. . . . Schubert himself never wrote a more perfectly satisfying or more haunting melody than that of the 'Sea-gull of the Land-under-Waves.'"

"These songs have a new appeal for us each time we hear them. One is astonished not only at the beauty of their melodic line, but at the variety of their rhythms. . . ."

"THE TIMES."—"Mrs. Kennedy-Fraser once more transported us to northern coasts and wind-blown shores when she sang, in her inimitable way, such songs as 'The Lilt of the Cockle-gatherer.' Another example which should be in every standard book of national airs is 'Dance to your shadow,' with its delightful rhythm."

" . . . This music from Eigg, Barra, Skye, the Uists, Islay, and the Lewes was generally of a more melodious, less rugged type than one expected. The lovely cradle songs for the heirs of the Macleods, the Macneils, and the Macleans of Coll have the gentle melody and simple movement that are found in Irish songs. The 'lilts' sung over the spinning-wheel, the loom, the churn, the milking-pail (the last in a rhythm of seven beats) have a primitive vigour and humour, and the charm that belongs to a romantic world."

PARIS, 1926.

"FIGARO" (Paris), 21st November, 1926.—"Le caractère de ce Folklore est d'une belle richesse artistique et on ne saurait assez vanter la grande variété de ces chants. On y trouve l'apre beauté du paysage, la vision d'un ciel triste et bas, l'ambiance d'une sombre mélancolie, l'écho du rythme battu par l'océan."—**STAN GOLESTAN.**

KENNETH MACLEOD, Literary Collaborator—" . . . A new and individual note is struck; here is a man with a voice of his own and no echo of others, a writer who possesses the magic of style."

—*The Celtic Review.*

"MUSICAL STANDARD."—"Mrs. Kennedy-Fraser's art is to be coupled with that of J. M. Sygne, or that of Yvette Guilbert, or that of Phil May."

"MUSIC STUDENT."—"Mrs. Kennedy-Fraser's collections are unique. . . . No folk-song collections ever published have revealed more true sympathy and understanding than these. . . ."

"THE MORNING POST."—"To those unaware of the existence of such musical wealth of our own, they came as a complete surprise, and it is no matter of wonder to find the immense approval they have evoked from the public and its representatives."

ESRA POUND.—"The final benediction in 'Sea-Tangle' is sheer genius; it has the eternal unexpectedness of great art, however often one may have heard it. . . . 'Wind on the Moor' has got away from the seaboard, and the kinship between these Hebridean songs and Moussorgsky is all the more apparent."

"SCOTSMAN."—"The recital constituted an ideal exposition of a wonderfully fascinating type of folk-music. Melodies such as 'Land of Heart's Desire' are as fine as anything in the whole realm of music."

"THE MUSICAL STANDARD."—"Of all the influences in literature ethnology, folk-lore and art which in recent years have helped the public to understand the ancient Celtic world, none have been so revealing to the crowd as Mrs. Kennedy-Fraser's."

BERLIN, 1928.

"BERLIN LOCAL AUZEIGER."—"Songs from the Hebridean Islands. Quite ravishing things most of them."—**W.K.**

"ALLGEMEINE MUSIKZEITUNG."—"When shall we hear again anything so beautiful?"—**HUGO RAUSCH.**

"Rich treasures of melody, uncommonly strong in mood-expression."—**DR. FRITZ BRUST.**

"DER TAG."—"How delicious it was! Earth-fragrance and sea-air encircle us in listening to these nature-forceful songs, a freeing of the soul, a purifying of it from all smoke and vapour. We breathe again deeply and freely."—**KARL KREBS.**

"BERLIN BORSEZEITUNG."—"Although the piano accompaniments best expressed the character of the songs, the harp accompaniment was still more full of charm."—**OTTO STEINNAGEN.**

"VOSSISCHE ZEITUNG."—"There lives in these melodies a *Ton* that one will never forget—that grips the heart."—**LOTTE SPITZ.**

"SIGNALE."—"The accompaniment on the small harp increased the charm of those old-world delicious melodies."—**HANS PASCHE.**

VIENNA

"WIENER NEUESTE NACHRICHTEN."—"Of pure Celtic origin the *Leider* of the Hebrides. There were dreamful, magicful moods, conjured up. The singing of the dames Marjory and Patuffa Kennedy-Fraser and Margaret Kennedy brought out to the full the remarkable and quite original character of the songs."

"BOURNEMOUTH GUARDIAN."—"These things will survive because they were born of the eternal."

"THE GLASGOW HERALD."—"There is nothing artificial in the popularity of the songs of the Hebrides. The songs have won their way by sheer beauty and sincerity."

"THE BIRMINGHAM POST."—"The songs are songs of rapture, songs made and sung in ecstatic hours, passionate, soul-enthraling."

GRANVILLE BANTOCK, writes:—"This living record of song, preserved by oral tradition in lonely islands of the Hebrides, in wild lands of mountain and moor, in the wrack and heather-thatched sheilings of fisher-folk and herdsmen, has for all who will hear it with the inner spiritual imagination born of sympathy, a message most poignant, which touches the very life of learned and simple alike. . . . It is a classic work, unique in its knowledge and expression of the peculiar characteristics of Gaelic music."

RUTLAND BOUGHTON, in the Music Student, alluding to the volume of "Songs of the Hebrides," with its blend of racially preserved melody, poetic transliterations of Gaelic lore into English by the Isleman, Kenneth Macleod, and the artistic musical treatment of the airs by Marjory Kennedy-Fraser, says (with the trenchant language of exaggeration): "I, myself, place these with the few greatest things in music—the '48,' the 'Choral Symphony,' and 'Parsifal.' The accompaniments are the perfection of folk-song atmosphere. The composer is a real genius."

"THE CELTIC REVIEW."—"What songs are these! Songs of sorrow, and of rapture too, songs of the sea and of the soil, of birth and of death and of love. . . . The accompaniments are of great originality, beauty and fitness. The work will do more to give Celtic folk-song an assured position in the art-world than any that have yet appeared. The work of Kenneth Macleod, the Gaelic Editor, calls for more than a passing word of commendation. A collector himself, he has given freely of his store of melodies, and has also fitted original verses of excellent quality to several songs when the original words obtainable were merely 'mutilated fragments.' . . . A new and individual note is struck: here is a man with a voice of his own and no echo of others, a writer who possesses the magic of style."

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