

The Courting of the King of Erin's Daughter.

Nighean Righ Eireann.

OR

* CHAILIN OIG AN STUIR THU MI?

As learnt by KENNETH MACLEOD,
from ANN HENDERSON, Morven.

Noted and arr. by
M. KENNEDY-FRASER.

(♩ = 60).

The musical score consists of three systems, each with a voice line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as quarter note = 60. The piano part includes dynamic markings like *capriciously* and *graciously*, and some triplets. The lyrics are written below the voice line, with Gaelic text above and English translations below. There are three instances of a fermata-like symbol (a circle with a vertical line) over the Gaelic words 'stew'r'oo mee?', 'yew'ro ho', and 'stew'r'oo mee?'. The piano part ends with a fermata-like symbol in the first system and a * *Red.* in the second and third systems.

Voice: Bowed her head she,
Chrom i ceann is
 made she laugh-ter, Ha-lin òk, an ① "stew'r'oo mee? E - rin's daugh-ter,
rinn i gair - e Chailin oig, nach stiuir thu mi? Nighean Righ Eireann

she the milk-maid! Ha-lin o ① "yew'ro ho, Halin òk an "stew'r'oo mee?
shios 'san àir - igh! Chailin o iu ro ho, Chailin oig, nach stiuir thu mi?

* *Red.*

① Pronounce like English words stew and yew.

* The title of this ancient song is put phonetically by Shakespeare into the mouth of Pistol in Henry V. Act IV. Scene IV.

suavely. *with caprice.* *graciously.*

Knew I then my one my true-love, Ha-lin òk an “stew”-r oo mee?
S dh’aithnich mi ’san uair mo cheud-ghradh Chailin oig nach stiuir thu mi?

Mu-sic’s frolic, Mu-sic’s glad-ness! Ha - lin o “yew”- ro-ho
Beul a’ mhire’s a’ cheol-gair-et Chai-lin o iu ro ho

Ha-lin òk an “stew”-r oo mee?
 Chai-lin oig nach stiuir thu mi?

Raised her head she, made she laugh-ter,
 Thog i ceann is rinn i gair-e,

Ha-lin òk an "stew"r oo mee, The star of E-rin in her
 Chai-lin oig nach stiuir thu mi Reult na h-Ei - reann

graciously

share of beau - ty! Ha - lin o "yew" ro-ho Ha-lin - òk gun
 'na cuid ailleachd! Chai-lin o iu ro ho Chailin oig gu'n

p

"stew"r-oo-mee!
 stiuir thu mi!

exultantly.

Red.

PUTTING OUT TO SEA.

AN NOCHD THA BATA DOL GU CUAN.

(Sung to the slow swing of the stacking of the hay.)

Until a generation ago, the folk of Cleedale in the Isle of Eigg were wont to sing this air to the slow rhythmic swing of the stacking of the hay. Not of fields and frolic its theme, but of the birth of a soul.

To one who was there the knee-woman cried: "The sea, the sea, oh man who hast come, what is the omen of the sea to-night?" "The tide is flowing, oh knee-woman, and the spring-tide of the birds is nearing its height?" "The blessings of good-tidings be on thee, oh man who hast come. Born was Columcille (St. Columba) of my love in the flow of the tide, in the wax of the moon and the beauteous one was he?" "True for thee, oh knee-woman, but so frail the boat, so great yon sea!"

KENNETH MACLEOD.

The air and refrain from the singing of
MARION MACLEOD. Eigg.

The words by KENNETH MACLEOD.
Arr. by M. KENNEDY-FRASER.

Slowly and passionately sustained yet with a rhythm that swings onward.

Piano.

The musical score is written in 6/8 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady, swinging bass line. The vocal line is marked with 'Lto.' (Lento) and includes a fermata over the first measure of each system. The lyrics are in Gaelic and English. The first system has a vocal line starting with a fermata, followed by the lyrics: "Heel" - "yew" - "eel" - yo / Hill iu il leo. The second system continues with: Ho - ròn-yail - eel / Ho - rionn eil - e i. The third system concludes with: "yew" - eel - yo / liu il leo, "Hook" - or - an - yo / Hug or in neo, Heel - yew - eel - yo / Hill iu il leo. The piano accompaniment consists of a steady bass line with occasional chords and a melodic line in the treble clef.

① "Heel" - "yew" - "eel" - yo
Hill iu il leo

Ho - ròn-yail - eel
Ho - rionn eil - e i

"yew" - eel - yo
liu il leo

"Hook" - or - an - yo
Hug or in neo

Heel - yew - eel - yo
Hill iu il leo

① The syllables of refrain to be pronounced like the English words "Heel," "yew" "Hook" and "eel," yaily to rhyme with "daily"
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Ho - ròn-yail - y..... Mich - ael, Sea - Lord,
Ho - rionn eil - e..... A Mhich - eil mhin - gheal,

* Led. * Led.

Shield of Light, To - night a boat puts out to sea, Heel -
sgiath an aigh An nochd tha ba - ta dol gu cuan Hill

* Led. * Led. * Led. * Led. * Led.

yew - eel - yo Ho - ron-yail - eel - yew - eel - yo Hook -
iu il leo Ho rionn eil - e i liu il leo Hug

* Led. p

- or - an - yo Heel - yew - eel - yo Ho - ron-yail - y.....
or in neo Hill iu il leo Ho rionn ei - le.....

* Led. * Led.

② The two vowels here are to run smoothly into the one note, as is always understood in Italian.
Putting out to sea.

Bro - ken keel - planks strew the shore, So
 'Slion - mhor clar - an brist' air traigh, Cia

* Led. * Led. * Led.

frail the boat, so great yon sea! Heel - yew - eel - yo
 faoin am ba - ta seach an cuan! Hill iu il leo

Led. * Led. * Led.

Ho - ròn-yail - eel - yew - eel - yo Hook - òr - an - yo Heel -
 Ho - rionn eil - eil - iu il leo Hug or in neo Hill

* Led. p * Led. * Led.

- yew - eel - yo Ho - ròn - yai - ly.....
 iu il leo Ho - rionn ei - le.....

* Led.

Mich - ael, Sea - lord, Shield of Light! To -
A Mhich - eil mhin - gheal, sgiath an aigh! An

* *Ad.* * *Ad.*

- night a child puts out to sea. Heel - yew - eel - yó
nochd tha pais - de dol gu cuan, Hill iu il leo

* *Ad.* *Ad.*

Ho - rón-yail - eel - yew - eel - yo Hook - ór - an - yo Heel -
Ho - rionn eil - ei liu il leo Hug or in neo Hill

* *Ad.* * *Ad.*

-yew - eel - yo Ho - ron-yai - ly.....
iu il leo Ho - rionn ei le.....

* *Ad.* *pp* *

THE ¹SKUA-GULLS

Na Lochlinnich.

SEA REIVERS' MOUTH MUSIC. = PORT- A - BIAL.

English by
KENNETH MACLEODNoted by M. KENNEDY-FRASER
from MARION MACLEOD, Eigg

Rapidly with a measured swing and fierce joy. (108 = ♩)

Voice.

Mach-keel - yo - ro, "Her"ree-o - hoo - o, Mach-keel -
²Mac-'il - leo - ro, Hao ri-o - hu - o, Mac-'il -

Piano.

crisply and lightly.

- yo - ro, Ho ree-o - vò - vò! Birds of the breeze we, ¹Skua-gulls a -
 - leo - ro, Ho ri o bho bho! Mac-'il - - leo - ro, Hao ri o

- hoo - o, Out on the reiv - ing, Hee-ree-a - vo - vo! A vò-tachan a -
 hu - o, Mac-'il - leo - ro, Hi - ri-a - bho - bho! A bhodachan a -

¹A rapacious sea-bird (from the Icelandic). pronounced Skoo-a.²In this reiving refrain the sound is the sense.

vreelichak a vreelichak a vreelichak, A votachan a vreelichak a vreelichak a
bhriolaicheag a bhriolaicheag a bhriolaicheag, A bhodachan a bhriolaicheag a bhriolaicheag a

vo vo! A votachan a vreelich-ak a vreelichak a vreelichak, A votachan a
bho bho! Abhodachan a bhriolaicheag a bhriolaicheag a bhriolaicheag, A bhodachan a

vreelichak a vreelichak a vo vo! Birds of the bree-zes Skua-gulls, a
bhriolaicheag a bhriolaicheag a bho bho! Mac - il - leo - ro, Hao ri o

hoo - o Out on the reiv - ing, Hee ree a vo vo! Mach - keel -
hu - o Mac - il - leo - ro, Hi ri a bho bho! Mac il

-yo - ro "Her" ree - o - hoo - o, Mach - keel - yo - ro, Ho ree a
leo ro Hao ri o hu o Mac il leo ro, Ho ri a

vò vò!
bho bho! Fear we no heav-ing, Hurricane or gob-lin, Track o' the teal-duck ours from

Lochlinn. Fear we no heav-ing, Hurricane or gob-lin, Track o' the teal-duck ours from

Lochlinn, A vot-achan a vreelichak a vreelichak a vreelichak, A vot-achan a
Abhodachan a bhriolaicheag a bhriolaicheag a bhriolaicheag, Abhodachan a

When sung to the original fierce nonsense syllables this may be omitted from © to ©

vreelichak a vreelichak a vò vò, A vòtachan a vreelich-ak avreelichak a
bhriolaicheag a bhriolaicheag a bho bho, A bhodachan a bhriolaicheag a bhriolaicheag a

vreelich-ak, A vòtachan a vreelichak a vreelichak a vò vò! Mach-keel-
bhriolaicheag, A bhodachan a bhriolaicheag a bhriolaicheag a bho! bho! Mac - il -

yo ro "Her"ree a hoo o, Mach keel yo-ro, "Her"ree a vo vo! Mach keel
leo ro Hao ri a hu- o, Mac - 'il - leo-ro, Hao ri a bho! bho! Mac - il -

yo ro, "Her" ree a hoo o, Mach keel yo ro Hee ree a vo vo!
- leo - ro, Hao ri a hu o, Mac-il - - leo-ro, Hi ri a bho! bho!

SEA-BIRD TO HER CHICKS.

'Sè mo nighean a ni ceol.

Mouth music for dancing
Arr. by M. KENNEDY-FRASER.

♩ = about 88 With a wistful humour.

Piano. *mp*

The syllables within inverted commas
"each" "yawn" "thou'll" to be pronounced
very like these familiar English words.

"Each" - ak - an "Each" - ak - an oo - een
I - teag - an I - teag - an ubh - uin

R. H.
L. H.

"Each" - ak - an "Each" - ak - an "yawn"
I - teag - an I - teag - an eòin "Each" - ak - an "Each" - ak - an
I - teag - an I - teag - an

Iteagan = feathers, Ubhuin = eggs, eoin = birds.

'Sè mo nighean a ni ceòl = It is my daughter that makes music.

As the sounds of the original are imitations of "talk" and cries of sea birds, it is impossible to give effect to this in an English translation.

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oo - een, Shèh mo nee - an a nee kyòl
 ubh - uin 'Sè mo nigh - ean a ni ceòl

* "Thou'll Thou'll" "Jay"-ree "room" oh "Thou'll" "Jay"-ree - "room" o ro
 Dall Dall der - i - rum o Dall der - i - rum o ro

mf

"Thou'll Thou'll" "Jay"-ree "room" oh Shèh mo nee - an a nee kyòl
 Dall dall der - i - rum o 'Sè mo nigh - ean a ni ceòl

mf

"Each"- ak - an "Each"- ak - an oo - een!
 I - teag - an I - teag - an ubh - uin!

mp *p*

* Nasally, with a very long drop of the lower jaw, the th not too distinct.

THE JOY INVOCATION.

Na Beannachdan.

From KENNETH MACLEOD.

Arr. by M. KENNEDY-FRASER.

(♩=66)
With a broad genial swinging rhythm.

Voice.

Piano.

Can-tle oh... can-tle
Can-tail o... can-tail

Fine!

ee - - - an Can - tle oh... can - tle ee.....
i - - - an Can - tail o... can - tail i.....

Last time only.

D.S.

Joy to all the gone be - fore Whose long - er stay had pleased us.
Joy to all the left be - hind Whose leav - ing would have grieved us. Cantle
Joy to all the still to come Whose song may lift the wea - ry.
Beannachd leis gachaon a dh'fhalbh 'S ma dh'fhalbh gum b'ait leinn beo iad.
Beannachd air gachaon nach d'fhalbh 'S na'm falbh - adh gum bu leon e. Cantail
Beannachd thun gachaon a thig 'S ma thig gur h-ait leo ceol - an.

The return from the Fairy Hill.

She had been in the fairy mound for a day and a year, as she thought herself, but in that time a sapling oak had grown up and decayed again. And now she wandered by the foot of the Corrie, her old landmark, looking for the clachan where her people lived and the cattle that they had reared. But there was nothing to be seen except a few stones peeping out through a tangle of nettles and rushes and bracken.

Only the old well remained, and as she stooped down with a nameless fear upon her to pluck some of its water-cress, she saw one like unto a man passing by. With a cry she rushed after the only one of her people who seemed to be left. "Brother, brother, is it leaving me thou art?" And again she cried: "Brother, brother, there are only the two of us now left!" And the other wanderer turned and in His hands and feet were the marks of nails.

KENNETH MACLEOD.

THE RETURN FROM THE FAIRY HILL.

Words from
KENNETH MACLOED.

Tune from
FRANCES TOLMIE, Skye.
Arranged by
M. KENNEDY-FRASER.

Andante. (About 60 = ♩)

Piano.

espressivo e quasi patetico.

Ho ro... lail o, Ho ro hu - o, Ho ro.....
Pronounced. Hó ró "lie low" Ho ro hoo - ó, Ho ro.....

hi's na ho ro hu - o, Ho ro lail o, ho ro hu - o.
heez na ho ro hoo - o, Ho ro "lie low" ho ro hoo - o.

♩ semplice.

Thou'lt not leave me, Fel - low - wan - d'rer, Lone by sea-way, Fel-low-
 Son of Ma-ry, Fel-low - wan - d'rer, Hill or shore-way, Fel-low-
 or Warm thine eye, Oh

wan - d'rer, Ho ro... lail o Ho ro hu - o, Ho ro... hi'sna ho ro
 wan - d'rer, Ho ro... "lie low" Ho ro hoo - o, Ho ro... heez na ho ro

hu - o, Ho ro... lail o Ho ro hu - o.....
 hoo - o, Ho ro... "lie - low" Ho ro hoo - o.....

D. ♩. Fine

PULLING THE SEA-DULSE.

Words by
KENNETH MACLEOD.

Devised for Voice and Piano (or Harp) by
MARJORY KENNEDY-FRASER,
from a fragment of melody in
Patrick Macdonald's collection.

Andante con moto. (With a wistful grace.)

Voice. ①

Piano.

A -

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

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

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

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

Pulling the dulse by the sea-rocks at low tide, Ne'er pull I thy love, lad, Be't

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

high tide or low, A - dó, A - dé, Clings dulse to the sea-rock, Clings

Led. * *Led.* * *Led.*

heart to the loved one, Be't high tide or low tide, A - dó, A - dé.....

Led.

A - dó, A - dé.....

dolce.

* *Led.*

Shoreward the sea-mew comes

* *And.* * *And.* * *And.* * *And.* * *And.*

fly-ing at low tide, But seaward my heart flies out seaward to thee, A -

* *And.* * *And.* * *And.* * *And.* * *And.* * *And.*

- dó, A - dé,.....Clings dulse to the searock, Clings heart to the loved one, Be't

dolce.

* *And.* * *And.* * *And.* * *And.*

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

pp

* *And.* * *And.* * *And.* * *And.* *

TO PEOPLE WHO HAVE GARDENS.

*Words by AGNES MURE MACKENZIE of Stornoway.
Air from MARION MACLEOD of Eigg.

Arr. for Voice and Piano by
MARJORY KENNEDY-FRASER.

Joyously. ♩ = 108. With a daintily marked rhythm.

Voice.

Piano.

For day's work and week's work, As I go up and down,

leggiero.

There are ma-ny gar-dens all about the town, For day's work and week's work, As

*By permission of the Graphic.

I go up and down, There are ma-ny gar-dens all a-bout the town.

One that's gay with daff-o-dils, One where chil-dren play,

One white with cher-ry flow'r, An - o-ther red with may, For

day's work and week's work, As I go up and down,

There are ma-ny gar-dens all a-bout the town, For day's work and week's work, As

I go up and down, There are ma-ny gar-dens all a-bout the town. A

Maestoso.

kit-ten and a li-lac bush, Bri-dal white and tall, — And

poco ritenuto.

lightly. a tempo.

la-ter crim-son ram-bles A-gainst a granite wall, For

day's work and week's work, As I go up and down, There are ma-ny gar-dens

All a-bout the town, For day's work and week's work, As I go up and down,

more deliberate.
There are ma-ny gar-dens All a-bout the town. I have passed your rail-ings,

when you ne-ver knew. And peo-ple who have gar - dens I

a tempo.

give my thanks to you, For day's work and week's work, As I go up and down,

poco riten. *tempo.*

There are ma-ny gar-dens All a-bout the town, For day's work and week's work, As

p *pp*

I go up and down, There are ma - ny gar - dens

All a-bout the town.

pp *strictly in time.*

Ed.

*

Aignish on the^① Machair.

(GOING WEST.)

Words by
AGNES MURE MACKENZIE,
Stornoway, Lewis.

Arr. for voice and piano to an old
Highland air first noted by HENRY WHYTE,
but long known in the north and west.

♩ = 60. The grey gulls wheeling ever and the wide arch of sky.

Piano.

mp

* with *scd.*

When day and

dim.

night..... are..... o - - ver, And..... the

p

cresc. un poco.

*Connect all the chords with a syncopated pedal, changing with each change of harmony.

① "ach" in this word pronounce like german "ach?"

world..... is done with me, Oh car - ry me

West..... and.... lay me In Aig-nish, Aig - nish.... by the

sea..... And nev - er heed..... me.....

ly - ing A-mong the an - - cient dead, Be-side the

white..... sea - break - ers And sand-drift o - - ver -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase for the word 'white', followed by a longer note for 'sea - break - ers'. The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the first few measures.

- head..... The grey gulls

The second system continues the vocal line with a note for '- head.....' and then the phrase 'The grey gulls'. The piano accompaniment features a series of chords in the right hand and a more active bass line in the left hand, with some grace notes and slurs.

wheel - - ing..... ev - er, And... the wide arch... of.....

The third system shows the vocal line with 'wheel - - ing..... ev - er, And... the wide arch... of.....'. The piano accompaniment continues with harmonic support, including a large slur over several measures in the right hand.

sky, Oh Aig-nish, Aig - nish... on the Mach - air, And qui - et,

The fourth system concludes the vocal line with 'sky, Oh Aig-nish, Aig - nish... on the Mach - air, And qui - et,'. The piano accompaniment provides a steady harmonic background with chords and moving lines.

qui - - et..... there to lie.....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "qui - - et..... there to lie.....". The piano accompaniment consists of chords and single notes in both hands, with a long melodic line in the right hand.

The second system shows the piano accompaniment for the second part of the first system. It features complex chordal textures and melodic lines in both the right and left hands, with some notes beamed together.

And qui - et, qui - et..... there to

pp

The third system continues the vocal line with the lyrics "And qui - et, qui - et..... there to". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and features a mix of chords and melodic fragments.

lie.....

ppp

The fourth system concludes the vocal line with the lyrics "lie.....". The piano accompaniment features a dynamic marking of *ppp* (pianississimo) and includes a final melodic flourish in the right hand.

A BARRA LOVE LILT.

Two airs alternate, one noted by
FRANCES TOLMIE,
 the other (as also the Gaelic words) by
M. KENNEDY-FRASER, in Barra.

Arranged for Voice and Piano by
M. KENNEDY-FRASER.

With a fluently incisive rhythm. ♩=120.

Voice.

Piano. *mf joyously.*

p dolce.

Red. * Red. * Red.

① ② ③

One fine morn-ing
 Dh'ei-rich mi moch Ho-ro-ho-i-o

With a good singing tone.

* Red. * Red. Red.

- ① Francis Tolmie's air. ② The minim here is in the nature of a syncopation, do not delay its entry, and always feel the third beat in the bar.
- ③ Pronounce the refrain *Hó-ró-há-ec-ó* very smoothly.

Rose I ear - ly, Ho - ro - ho - i - o
Ma - duinn al - uinn

simile.

The hill shoul - der Ho - ro - ho - i - o
Dhi - rich mi suas

Climbed I ear - ly, Ho - ro - ho - i - o
Gual' a bhrai - ghe

Slower (♩ = 100)

To the sky line, Ho - ro - i - o
Dh'amh - airc mi bh'uam

deciso.

Gazed I sea - ward. Ho - ro - i - o There a
 Fad' air fàì - re Chùn - naic

Ad. *

great ship, Ho - ro - i - o Brav - ing high seas,
 mì long, Mhor 'sa bhair - linn

Ad. *Ad.* * *Ad.* * *Ad.*

Faster again.
 Ho - ro - i - o On her deck were Ho - ro - ho -
 Mì - le fear fionn

p dolce. * *Ad.* *simile.*

- i - o Thousand fair men. Ho - ro - ho - i - o
 Air a clàr. aidh

On her
Mi - le

ben cantando.

deck were
fear fionn Ho - ro - ho - i - o Thousand fair men,
Air a clàr-aidh

Ho - ro - ho - i - o Fair - est of them
Is mo lean-nan fhein Ho - ro - ho -

- i - o My own dear..... one,
Fear a b' fhearr dhiubh Ho - ro - ho - i - o

Slower.

In what ha - ven Ho - ro - i - o
Ge b'e ca - la

She to - night rest, Ho - ro - i - o
Nochd an tamh sibh

There be sing - ing, Ho - ro - i - o
Gu'm bi fèi - le

Mu - sic's laugh - ter. Ho - ro - i - o
Ceòl is màn - ran

Faster again.

One fine morn - ing Ho - ro - ho - i - o
 Dh'ei - rich mi moch

p dolce.

Climbed I ear - ly. Ho - ro - ho - i - o
 Ma - duinn al - uinn

mf joyously.

più p

Ad.

ETHNE'S CROON TO HER CHILD COLUMBA.

An Iona Lullaby.

TALADH CHALUMCHILLE.

As learnt by
KENNETH MACLEOD,
in his boyhood in Eigg

Noted and Arr. by
M. KENNEDY-FRASER.

Voice.

About 104 = 

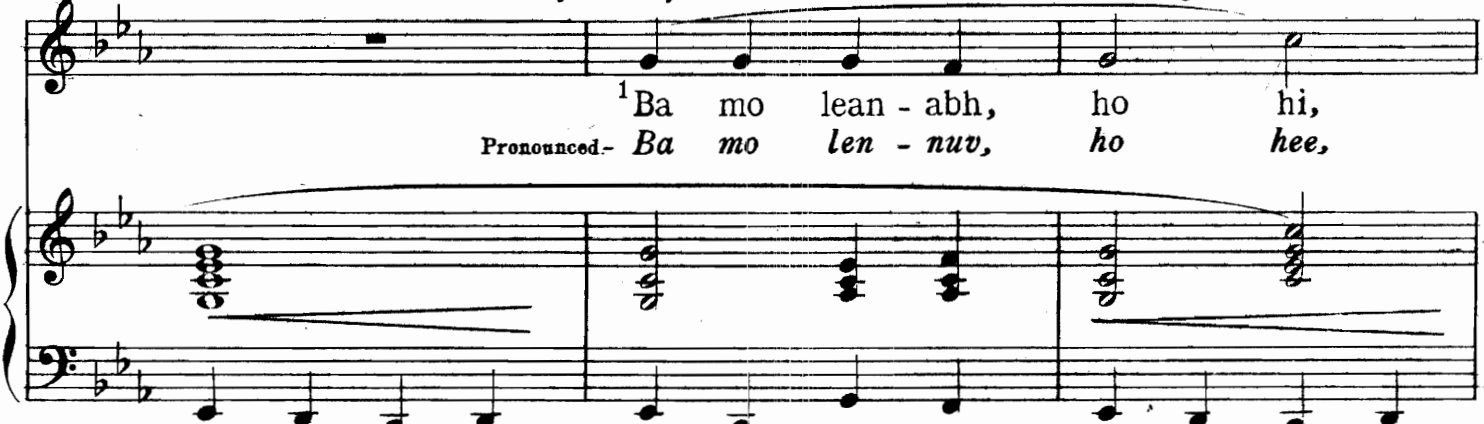
Piano.

p moving.



When St. Columba was a day and a year old, his mother, Ethne, was crooning over him these words:-

¹Ba mo lean - abh, ho hi,
Pronounced- Ba mo len - nuv, ho hee,



Ba mo lean - abh, ho hé, Ba mo lean - abh,
Ba mo len - nuv, ho hey, Ba mo len - nuv,



¹Sleep my child.

ho hi, ²Aigh-ear leam Ca - lum air mo
 ho hee, Joy's with me! Co - lum on my

ghlun. Ca - lum - an, na ho i,
 knee. (Little Colum)

en carillon.

Ca - lum - an, na ho hé, Ca - lum - an, na

ho i, Aigh-ear leam, Ca - lum air mo ghlun.
 Joy's with me, Co - lum on my knee.

²Gladness be to me, Colum on my knee.

At this point the little one looked up into her face and added a verse of his own:—

A very little slower. 96=♩

³Io - sa gu robh, ho hi, Io - sa gu robh,
Je - su on - ly, ho hee, Be my glad - ness,

mp with joyous tranquility.

ho hé, Io - sa gu robh, ho hi,
ho hey, Je - su on - ly ho hee,

Aigh - ear leam, Io - sa gu robh leam.
Be my song, Je - su be with me.

pp no rall. *pp*

³Jesu be gladness to me, Jesu be with me.

The Nut-gatherers.

Long long ago, in Isla, two sisters were wont to go nut-gathering in the hazel woods, the elder having always the luck of the nuts, the younger having never even her own share. "Tell me sister, whence thy luck?" asked the younger. "Tell thee I will," was the answer, "If thou wilt swear that sooner from thy knee than from thy mouth will the secret slip out." And she told how a *leannan sith*, her own fairy lover, Gilbhan, from the fairy camp, a lone rock far out on the white sands, had given her the luck. And the sister, forgetful of her oath, betrayed the secret to their father and their three brothers. And the three, mounted on their three sleek-slender brown horses, with their three white-ridged faces, set out for the fairy strand. And on the third night, at the cold mouth of dawn, they rode home, having done what they set out to do. By the side of her dead lover, "to the fairy hill I go," sings the maiden, "never to return at the sowing of the seed or the reaping of the corn, till the very seals shall come on shore, to sow their barley in our black peat moss!"


M. KENNEDY-FRASER.

The Lure of the Fairy Hill.

Gilbhinn.

For an early version of the words,
see *Mythical Ballads* in Campbell's
"Leabhar na Feinne" p. 211.

Noted at Islay House
from the singing of an Islay Bard
and arr. for Voice and Piano with Translation by
M. KENNEDY-FRASER.

With a sweet dreaminess.
About 100 to 126 = 

Voice.

Piano.

mf dolce *p* *mf*



Very sustained.

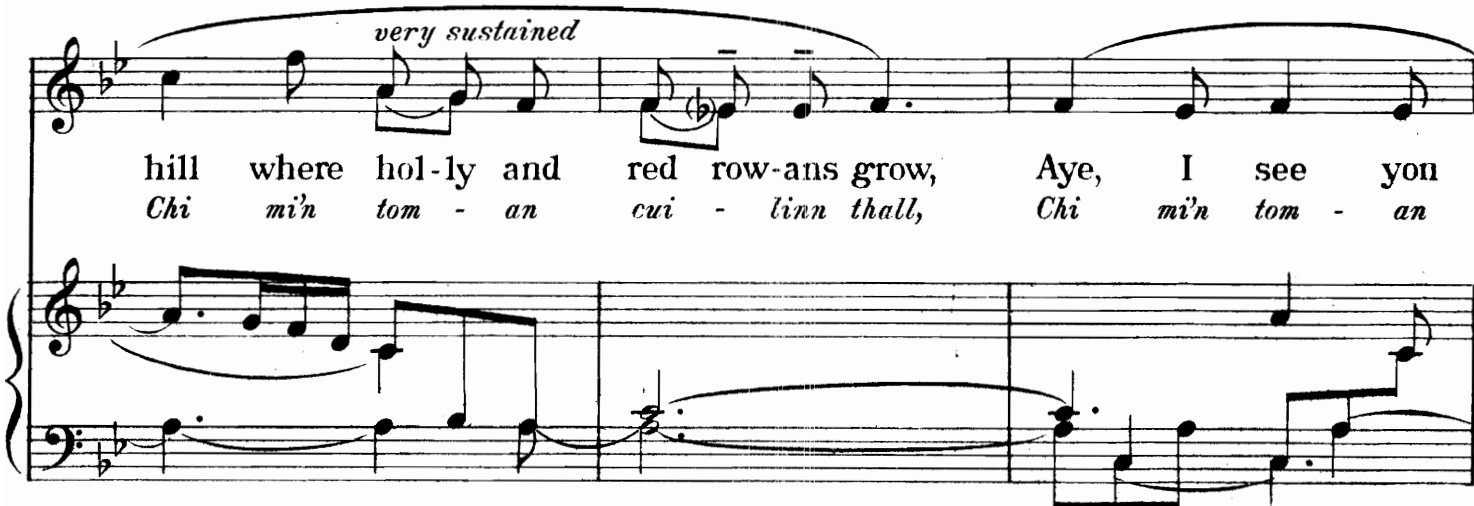
★

Far I see the fai - ry..... hill, Yon
Chi mi'n tom - an cao - ruinn, cui - linn,



very sustained

hill where hol-ly and red row-ans grow, Aye, I see you
Chi mi'n tom - an cui - linn thall, Chi mi'n tom - an



*The singer is warned to give full value throughout to the tonal effect of the E flat, a whole tone below the Keynote.

fai - ry... hill, My lov - er lean - ing there... be - low.
 cao - ruinn, cui - linn, 'S laogh mo cheill air uil - inn ann.

Faster and more light heartedly yet with passionate tenderness

Love..... to Gil-li-van hoon-dree ho ro..... hoon-dree
 Gradh..... a' Ghil-le-bhinn hunn-draidh ho ro..... hunn-draidh

mp

ho, Love..... that took my sleep off me, Love..... to
 ho, Thug..... mo cheile 'n cad - al diom Gradh..... a'

mp

Gil-li-van hoon-dree ho ro..... hoon-dree ho!
 Ghil-le-bhinn hunn-draidh ho ro..... hunn-draidh ho!

mp

slower again

100 = ♩

Ne'er my se-cret love was told By wa-ters where sweet
Air a' bhiolair ud 's an t-sruthan, 'Sair a' chuth-aig

dolce e piano

cess-es grew, Nor heard where cuc-koo makes her song, The
a ni seinn, Air a' choill ud thall, m'a dhuill-each,

Faster

leaf-y branching woodlands through. Love to Gil-li-van hoondree
Cha d'fhuair duin-e riamh mo sgeul. Gradh a' Ghillebhinn hunndraidh

ho ro hoon-dree ho, Love that took my sleep off
ho ro hunndraidh ho, Thug mo cheile 'n cad-al

me, Love to Gil-li-van hoon-dree ho ro hoon-dree ho!
 diom, Gradh a' Ghillebhinn hunndraidh ho ro hunndraidh ho!

slower again

Ne'er I vow, shall I re - turn, my
 Cha till le m'dheoin, cha till ri m'bheo A

dolce

mor - tal kin a - gain to greet, Till the seals shall
 chaoidh cha till mi nall, a luaidh, Gus an tig na

come a shore Wi' corn to sow the moor-land peat.
 roin gu tir A chur an t-sil am moine chruaidh.

Love to Gil-li-van hoon-dree ho ro hoon-dree
Gradh a' Ghill-e-bhinn hunndraidh ho ro hunndraidh

ho, Love that took my sleep off me, Love to
ho Thug mo chei-le 'n ca-dal diom, Gradh a'

Gil-li-van, hoon-dree ho ro hoon-dree ho!
Ghillebhinn, hunndraidh ho ro hunndraidh ho

..... Far I see yon hill
..... Cha till a ghaoil rim' bheo.

THE OLD CRONE'S LILT.

Nuair bha mi fhein nam Mhaighdean.

Port a-bial to an old Skye pipe reel
 Arranged for Voice and Piano, with English translation,
 by M. KENNEDY-FRASER.

E or Eb Allegro con moto $\text{♩} = 96$ *With wistful humour.*

Voice. *R.H. Leggiero sempre.*

When I was young, a
 Nuair bha mi fhein 'nam

Piano. *L.H. drone like.*

mai - - den So shy I was, So shy I was, Al-
 mhaigh - - dean Bu bhan - ail mi, Bu bhan - ail mi Gu'm

- though the lads were keen then To greet me lass, To greet me lass, When
 biodh na fir 'gam fhaighneachd Gu coth-ro - mach Gu coth-ro - mach Nuair

I was young, a mai - den So shy I was, So
bha mi fhein 'nam mhaigh - dean Bu bhan - ail mi, Bu

shy I was, Al - though the lads were keen then, To
bhan - ail mi, Gu'm biodh na fir 'gam fhaigh - neachd Gu

greet me lass, To greet me lass, But now when old and
coth - ro - mach Gu coth - ro - mach Ach mi - se bh'òn a

gray, I come hir - plin' down, Come hir - plin' down, There's
liath mi, Gur cail - leach mi Gur cail - leach mi 'Scha'n

ten

scarce a lad will say me "Good e'e-nin' crone Good e'e-nin' crone," But
fhaigh mi fiu na poi - ge Bho fhear a - ca Bho fhear a - ca Ach

now when old and gray, I come hirplin' down, Come hirplin' down, There's
mi - se bhòn a liath mi, Gur cailleach mi Gur cailleach mi 'Schàn

scarce a lad will say me, "Good e'e-nin' crone, Good e'e-nin' crone," When
fhaigh mi fiu na poi - ge Bho fhear a - ca, Bho fhear a - ca. Nuair

I was young, a mai - den So shy I was, So shy I was.
bha mi fhein 'nam mhaigh - dean, Bu bhanail mi, Bu bhanail mi.

mp *p* *poco rall.*

ST. KILDA CLIFF-CLIMBER TO HIS SON.

Cleite Gàdaig.

Tune from ST. KILDA.

1st. Verse of Gaelic from GILLIES' COLLECTION (1786)

2nd. & 3rd. Verses by

KENNETH MACLEOD.

Arr. for Voice and Piano with English by
M. KENNEDY-FRASER.

Moderato.

Voice.

Joyously.

Piano.

Eem-bal-la o-ro-ee O eem-bal-la la Eem-bal-la o-ro-ee
Im-a-la o-ro-i O im-a-la la Im-a-la o-ro-i

oo-roo roo-ee oo-roo roo-ee Eem-bal-la o-ro-ee O eem-bal-la la.....
U-ru ru-i U-ru ru-i Im-a-la o-ro-i O im-a-la la.....

*Prolong the m in Im, humming it, and exploding well before the next syllable ala.

†oo is here meant to represent the Italian u as in the English word "true" not as in "use"

Oh..... would that I and mannikin were high on ⁽¹⁾Clet-cha Gahd-ik, A
 Is..... truagh nach robh mi's giullachan Air mul-lach Clei-te Gàd-aig,

rope o' hide a-hold-ing him And I a-bovè to guide it! Eem-bal-la o-ro-ee
 Acuinn air a sunnar-adh, Is mi-se bhi guh-aird oirr' Im-a-la o-ro-i

O eem-bal-la la Eem-bal-la o-ro-ee oo-roo roo-ee oo-roo roo-ee
 O im-a-la la Im-a-la o-ro-i U-ru ru-i U-ru ru-i

Eem-bal-la o-ro-ee O. eem-bal-la la Oh.....
 Im-a-la o-ro-i O im-a-la la Is.....

*
 Led.

⁽¹⁾Somewhat like the English word "Clutch"

blythe were I and mannikin On face o' Cletcha Gahdig; A-cling-ing he to ledge o' rock and
truagh nach robh mi's giullachan Air mullach Cleite Gàdaig E - san trusadh i - teagaich Is

I, oh love be-side him. Eem-bal-la o-ro-ee O eem-bal-la la
mis-e cumail fair' air. Im-a-la o-ro-i O im-a-la la

* *Ad.* * *Ad.*

Eem-bal-la o-ro-ee oo-roo roo-ee oo-roo roo-ee Eem-bal-la o-ro-ee
Im-a-la o-ro-i U-ru ru-i U-ru ru-i Im-a-la o-ro-i

* *Ad.* * *Ad.*

O eem-bal-la la Right....
 O im-a-la la Is.....

* *Ad.* * *Ad.*

mer - ry I and man - ni - kin On crest o' Clet - cha Gah - dik, Sure -
 truagh nach robh mi's giull - ach - an Air mul - lach Clei - te Gàd - aig

- foot - ed he on ledge o' rock, White sea - flocks 'bout us fly - in' Eem - bal - la o - ro - ee
 Ianlaith anns an iul - lagraich Is muir ri mire gaire Im - a - la o - ro - i

O eem - bal - la la Eem - bal - la o - ro - ee..... oo-roo roo-ee oo-roo roo-ee
 O im - a - la la Im - a - la o - ro - i..... U - ru ru - i U - ru ru - i

Eem - bal - la o - ro - ee O eem - bal - la la..... Eem - bal - la o - ro - ee.....
 Im - a - la o - ro - i O im - a - la la..... Im - a - la o - ro - i.....

THE FAIRY LOOM.

THA SMEORACH 'SA MHADUINN CHIUIN.

Gaelic words attributed to
1st. LORD MACDONALD OF SKYE.

Arr. for Voice and Pianoforte by
M. KENNEDY-FRASER.

Lowland words by
KENNETH MACLEOD.

In D \flat or D. Andante. $\text{♩} = 52$

Voice.

The ^① ma-vis in yonder ^② boor
Tha smeorach 's a mhaduinn chiuin,

With ecstatic quietude.

Piano.

mp *very smoothly throughout.*

col. 220.

Weaves weel her... mel - o - die, Ye're bath - in' in cal-ler dew,
Binn..... binn a'..... ceil-ear-adh Tha smeor - ach 's a mhaduinn chiuin,

L. H.

Gin... ye ^③ loe her mel - o - die. The ma - vis in yon-der boor,
Ge..... be co a chluinneadh i. Tha smeor - ach 's a mhaduinn chiuin,

① Mavis = Thrush, pronounced May-vis. ② Boor = the Elder-Berry Bush. ③ Love, pronounced loo.

Weaves weel her... mel - o - die, Ye're bath - in' in*cal-ler dew
 Binn... binn a'... ceil - ear-adh Tha smeor - ach 's a mhaduinn chiuin

Gin ye loè her mel - o - die..... Her dear wee lute, Sae clear it's oot,
 Ge be co a chluinneadh i..... 'Se ian a'ghuib is binn-e guth,

Weaves weel her mel - o - die; Her dear wee lute's a fai - ry loom,
 Binn... binn a'... ceil - ear-adh, 'Se ian a'ghuib is eibh-inn leam,

Gin ye loe her mel - o - die. Her dear wee lute, sae clear it's oot,
 Ge be co a chluinneadh i. 'Se ian a'ghuib is binn - e guth,

Weaves weel her mel-o-die; Her dear wee lute's a fai-ry loom, Gin ye loe her mel - o - die.
 Binn . binn a' ceilearadh, 'Se ian a'ghuib is eibhinn leam, Ge be co a chluinneadh i.

The Ma - vis in yon - der boor!.....
 Tha Smeor - ach 's a mhaduinn chiuin!.....

Ed. *p* *

FOSTER-LOVE.

After many years the alphabet had come into Jura Isle, and the guileless lassie walked to and fro, at the foot of the Bens of Jura, crooning the letters. She had been told to make words of sense out of them, but ere words of sense could come, the letters were already on the wing into the music.

Ah- 's an da, etc.

In the cornfield near by, the reapers were at the sickle and the harvest-song and who was mouth - of - gladness among them if not *Cagar-a-cree*, "whisper of her heart," her young foster-brother? The reapers were now at the end of a swathe and, after the manner of the cornfield, were testing the binding of the sheaves by flinging them at one another. And the one flung by her young foster-brother, taking a wrong turn, hit the guileless lassie as she came liltng into the cornfield. "Ha! Ha!" mocked the reapers "if yon is not a taunt to the Foster-love? But the guileless lassie went on singing her song and the warm thought of it was now from the mother-women of the long before: "The Blood Love to the twentieth, but the Foster-Love to the hundredth generation?"

Kenneth Macleod.

JURA HARVESTING LILT.

A Hebridean Foster-sister's song.

Words by KENNETH MACLEOD

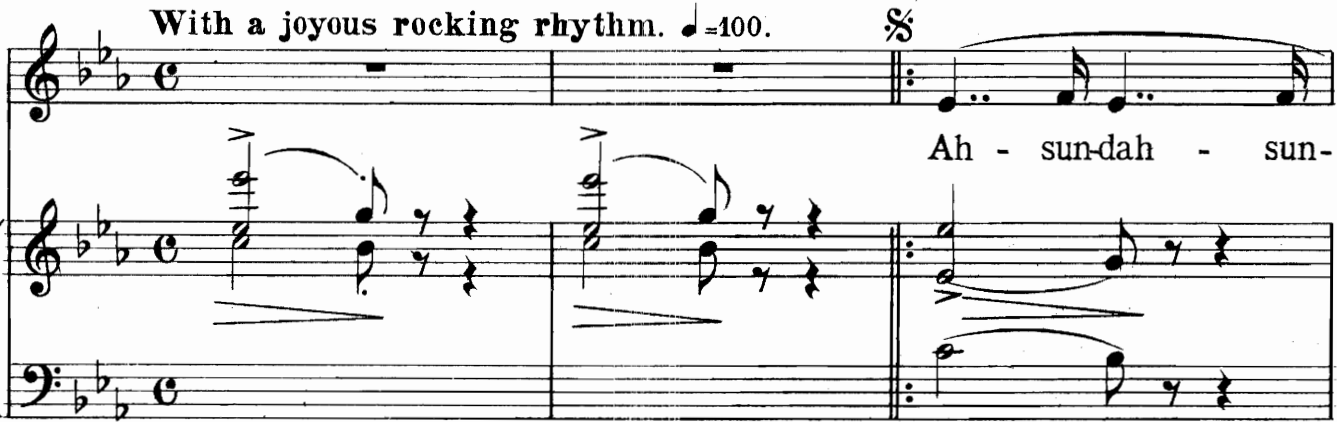
who collected the air and refrain from

GILLESPIE MACNEILL, Colonsay,

who learned it from his grandmother in Jura.

Arr. by

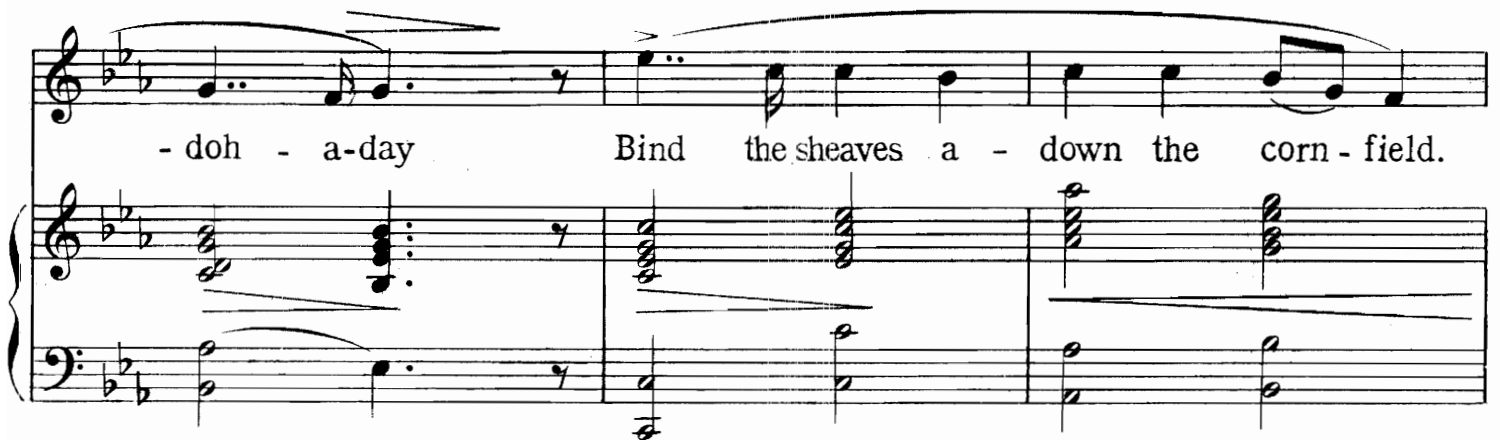
M. KENNEDY-FRASER.

With a joyous rocking rhythm. ♩ = 100. 

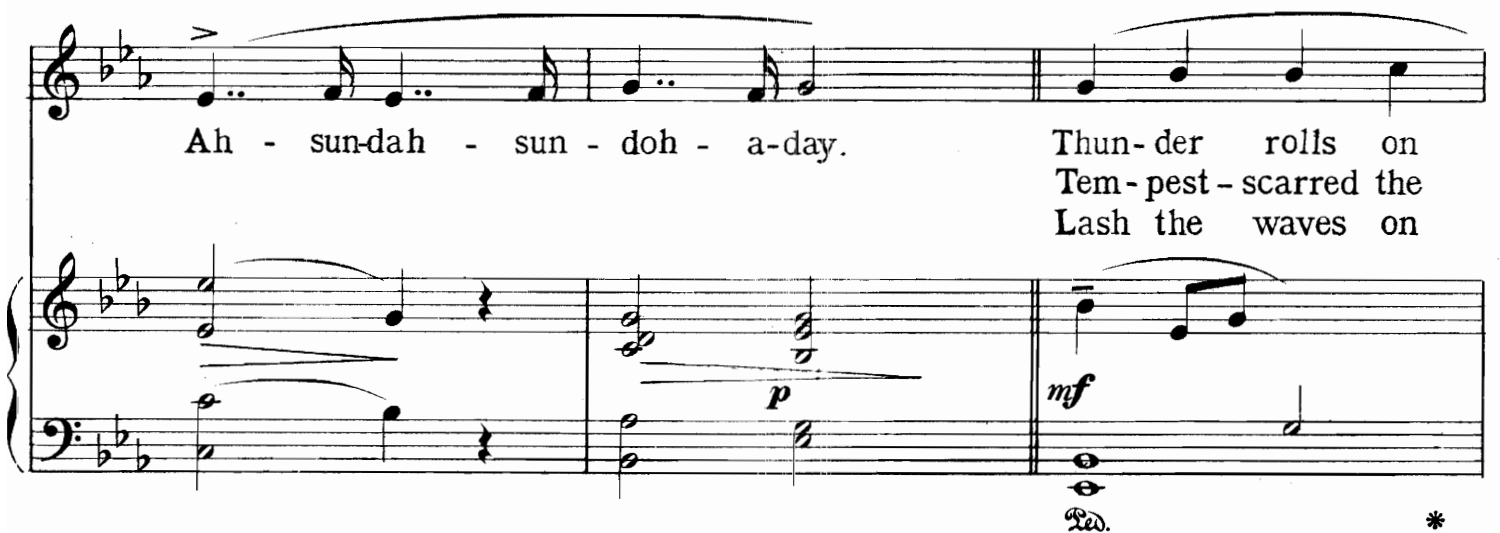
Voice. Ah - sun-dah - sun-

Piano.

- doh - a-day Bind the sheaves a - down the corn - field.



Ah - sun-dah - sun - doh - a-day. Thun-der rolls on
Tem-pest-scarred the
Lash the waves on



mf
Red. *

D. 3/8

Bens of Ju - ra, Ka-ka - roo, my love, my whispering.
 Bens of Ju - ra, (1)Ca-gar (thu)
 Bens of Ju - ra,

Ad. * *Ad.* * *Ad.* *

Last verse only

Ah - sun-dah - sun - doh - a-day Bind the sheaves a -

Ad. *

- down the corn-field. Ah - sun-dah - sun - doh - a - day.....

Ad. * *Ad.* * *Ad.* * *Ad.* *

① Whispering thou = Cagar thu (pronounced Kakaroo).

BIRDS AT THE FAIRY^① FULLING.

Ho, Fiream Forum.

Gaelic words collected by
KENNETH MACLEOD.

Air noted by FRANCIS TOLMIE,
in Bracadale, Skye.
Arr. for Voice and Piano by
M. KENNEDY-FRASER.

♩ = about 100. With a full enjoyment of the rhythm.

Voice. *Hey! blackbird, haste to our feast,
Ho! lon-dubh, thig thun a choirm,*

Piano. *mf leggiero. p*

Sing, while we toss, at least, Ho fee-rum fo-rum fo,
Ho fair-eag - an an clo Ho fir-eam fo-rum foirm,

Ho fa - ra - can an ció.....
Ho fair-eag - an an clo.....

Red.

*

① Tossing the wet homespun cloth to shrink it, a process calling for ten to twenty helpers. The birds here are helping the fairies and after the work there is always a feast.

Ho! lin-tie add to our glee, Tell whose the plaid shall be,
Ho! Bhricein, cuir ris an toirm, Ho fair-eag - an an clo

Ho fee-rum fo-rum fo Ho fa-ra - can an cló,
Ho fir-eam fo-rum foirm Ho fa-rum air na h-eoin.

Ho! ma-vie
Ho! smeor-ach,

whis-tle and call, To whom the plaid may fall,
ceil-eir is gairm Ho fair-eag - an an clo,

Thrush, lowland Scots, pronounced may-vee.

Ho, wing and feather and song, Toss till the web is strong.
 Ho, sgiath is it-eag is gairm, Ho fair-eag - an an clo',

Ho, fee-rum for-um fo Ho fa - ra - can an cló,
 Ho, fir-eam for-um foirm Ho fair-eag - an an clo,

espress.
 Heart's love to *Ben - ak - shee, Well knows she
 Gradh air a' bhean-ag shith, Ho bean-nachd

espressivo.

whose 'twill be!
 air na h-eoin!

tr

p *pp*