

INTRODUCTION

FORGOTTEN MUSIC from the ISLES of the WEST

All of the music in this volume was published in the earlier part of the last century and most of it was collected by Marjory Kennedy-Fraser (1857–1930). Each of her three volumes of *Songs of the Hebrides* (1909, 1917, 1921) as well as the two further volumes, *From the Hebrides* (1925) and *More Songs of the Hebrides* (1929) carry lengthy introductions with many musical examples, and it is from these songs and tunes, which have no piano setting, that this selection has been made.

A great deal of the music in Kennedy-Fraser's introductions are work-songs with words, or sung as "mouth music", *puirt à beul*, and where words exist they are in Scottish Gaelic. Hard physical repetitive work was a feature on these Scottish islands and music was sung to lighten the load or to help keep a community working together. Many of the songs have a hypnotic repetitive circular quality with no clear ending. Kennedy-Fraser's collaborator Kenneth MacLeod (1871–1955) comments

...labour songs, as sung by the people, have no stereotyped beginning or end. In fact they are all being circular tunes. If you wish to arrange them for the public you have to choose where to begin and where to end effectively.

Kennedy-Fraser elaborates saying:

The songs were almost invariably long, consisting often of many verses strung on steadily characteristic recurrent refrains. They were intended, in the case of labour songs, to carry one over long stretches of monotonous labour. To this end it was essential that they should have an inherent circular quality; that they should tend to turn ever upon themselves; that they should appear to end, not at the end but at the beginning; that the last note, contrary to custom, should in its very nature be un-restful and onward-driving, carrying the singer performance to the inevitable repetition.

Because Kennedy-Fraser's art-song settings for piano and voice were successful both nationally and internationally, these short song examples from her introductions, which she gives to illustrate a musical aspect of Hebridean song, have been somewhat passed over in favour of longer and more elaborate art-song settings.

Although Marjory Kennedy-Fraser was very successful in her day, not without her critics, many of whom disliked the way she used the musical material she collected, adding words or tunes to create art-song arrangements. Criticism started in the middle of the 1920s, when the Victorian-Edwardian Celtic Twilight had become more and more unfashionable and there was a clear idea that the musical material should be collected in a more objective or scientific way and published in an unaltered state. Criticism of her work has hardly abated since then and at the same time new generations discover and admire her arrangements. (For a balanced view of this controversy see the lengthy article by Virginia Blankenhorn *Songs of the Hebrides and the Critics* which can be viewed online.)

J.L. Campbell who as a collector himself, preferred a more objective presentation of the musical material he gathered, tempered his criticism of the *Songs of the Hebrides* by saying "Actually, the most interesting part of Mrs Kennedy Fraser's publications are those portions of the prefaces where a few untouched-up versions of the airs are printed". In fact there are more than 200 art-song settings in addition to more than 100 "untouched-up versions" amongst Kennedy-Fraser's five volumes of songs. It is from the latter that the 42 tunes and songs in this collection are drawn.

Each of the tunes is given in two versions. The first is as found in the introductions^{*} with obvious textual errors corrected but without the words to give a clear picture of the melody instruments. For singers the second version has the given words, suggested chords as well as the same chords notated in the nearest inversion under the melodic note and may suit instruments such as pipe, harp or keyboard. Guitarists and other players of plucked strings can find chord positions which suit their instruments. Metronome speeds are editorial suggestions.

I hope that this edition will be useful to soloists as well as ensembles. When there is more than one performer, singers or players of melodic instruments could start with the melody only. Players of bass instruments could eventually join in with the roots of the chords and harmonies added gradually, starting with open octaves or fifths and only later filling in with thirds as the tune is repeated again and again. Although the tunes from each of Kennedy-Fraser's volumes are grouped together I have reorganised the sequence according to key so that sets can be made easily with a view to performance. There is so much really good music collected and published but languishing in books very few people open. I hope this edition will bring these tunes and songs to the attention of a wider public.

Anyone interested in the background of a particular tune would do well to consult the lengthy introductions given by Marjory Kennedy-Fraser in the five volumes mentioned above, some of which can be viewed online at www.imslp.org

*
No.3 time signature changed from 3/8 to 3/4,
No.8 time signature changed from 12/8 to 12/4
No.14 transposed from A flat major mixolydian to D major mixolydian,
No. 36 transposed up a fourth

CONTENTS

1. A MHAIRI BHOIDEACH	
2. BARRA BARD'S LAMENT ON TWO YOUNG MEN	
3. PORT - A - BEUL <i>MOUTH MUSIC</i>	5
4. CRODH CHAILEIN	5
5. BOAT SONG	
6. CLO NAN GILLEAN	
7. LOVE SONG	
8. A MARY MACLEOD WAULKING SONG	7
9. MILKING CROON	
10. MILKING CROON THE THREE LOCHS	8
11. 17th CENTURY LAMENT	9
12. PORT-A-BIAL CAORADH RUADH	9
13. JACOBITE RISING SONG	10
14. LURE OF THE SEA MAIDEN	10
15. LAMENT	11
16. MO CHRUIINNEAG BHOIDHEACH	12
17. AN AIR FROM POOLEWE	12
18. TUNE (NO TITLE)	12
19. LOVE LAMENT	13
20. ANCIENT MACDONALD SONG	14
21. LA BLAR NA LEINE	14
22. HARRIS BOAT SONG	15
23. EILEAN LEODHAIS	15
24. ROWING SONG	16
25. ROWING SONG	16
26. TUNE (NO TITLE)	17
27. TUNE (NO TITLE)	17
28. OF WIND AND MIST AND RAIN	18
29. BOAT SONG	18
30. MACDONALD CRADLE SONG	18
31. LAMENT	19
32. TO MURDOCH OF ERIN	19
33. CHI M'I'M BATA	20
34. MURCHADH OG	20
35. FROM BARRA	20
36. LITTLE TUNE	21
37. OSSIANIC LAY	21
38. THA MI'N AD	22
39. A SONG ABOUT SONG	22
40. ILL	22
41. CLAPPING SONG	23
42. MO CHAILEAN DOMHAIL	23
GAELIC PRONUNCIATION - Some General Rules for Singers	24

1. A MHAIRI BHOIDEACH

Eriskay

♩. = 44

A Mhai - ri bhoidh - each 'Sa Mhai - ri ghaol - ach A Mhai ri bhoidh - each gur mòr - mo

ghaol ort, A Mhai-ri bhoidh-each gur tu... a chlaoidh mi 'Sa dh'èir mi bhon - ach an dòigh air t'fhàò - tainn.

2. BARRA BARD'S LAMENT ON TWO YOUNG

The Bard of Briunish

♩. = 40

3. PORT - A - BEUL MOUTH MUSIC

The Wife of Duncan-of-the-Sgeulachdan

♩. = 66

Musical score for 'PORT - A - BEUL MOUTH MUSIC' in 3/4 time, tempo 66. The score consists of five systems of music. The first system is a single melodic line. The second system is a single melodic line. The third system includes a guitar accompaniment line with chords: Dm, Dm, Am, Am, Dm, Dm, A, Dm, Dm. The fourth system includes a vocal line with lyrics: Chua - la mi e Chua - la, Chua - la, Chua - la mi e thuir e Chua - la mi e. The fifth system includes a guitar accompaniment line with chords: Am, Am, C, C, G, G, Dm, Dm, Am, Dm. The sixth system includes a vocal line with lyrics: Chua - la, Chua - la Chua - la mi o thriuir e Chua - la mi e Chua - la, Chua - la, Chua - la. The seventh system includes a guitar accompaniment line with chords: Dm, Am, Am, G, G, Am, Dm, Dm, Am, Dm. The eighth system includes a vocal line with lyrics: mi o thriuir e Chua - la mi o ceath-rar e gu'n tug mo lean-nan cul rium.

4. CRODH CHAILEIN

♩. = 76

Musical score for 'CRODH CHAILEIN' in 3/4 time, tempo 76. The score consists of five systems of music. The first system is a single melodic line. The second system is a single melodic line. The third system includes a guitar accompaniment line with chords: C, C, Em. The fourth system includes a guitar accompaniment line with chords: C, G, C, Am, F. The fifth system includes a guitar accompaniment line with chords: Am, F, C, Am, G, C.

5. BOAT SONG

Burn Murdoch, Skye

♩. = 40

The first two staves of the musical score for '5. BOAT SONG' are shown. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff continues the melody. The music consists of quarter and eighth notes.

Em Em Am Em G G Bm Em

The third and fourth staves of the musical score for '5. BOAT SONG' are shown. The third staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff continues the bass line. The music consists of quarter and eighth notes.

Bm D Bm Bm G G Bm Em

Bm D Bm Bm G Bm Em

6. CLO NAN GILLEAN

Frances Tolmie, Skye

♩. = 42

The first three staves of the musical score for '6. CLO NAN GILLEAN' are shown. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves continue the melody. The music consists of quarter and eighth notes.

A D F#m F#m A D Bm D

The fourth and fifth staves of the musical score for '6. CLO NAN GILLEAN' are shown. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The fifth staff continues the bass line. The music consists of quarter and eighth notes.

Co nan gill-lean lo-mair è hó Clo nan gil-lean lo-mair è hó! Ceòl bu bhin-ne

G D D A D F#m Bm G D F#m

The sixth and seventh staves of the musical score for '6. CLO NAN GILLEAN' are shown. The sixth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The seventh staff continues the bass line. The music consists of quarter and eighth notes.

lo-mair è hó Na géum nam bà, lo-mair è hó Chair-dhuibh chinn duibh lo-mair è hó. 'Siad 'gan

F#m A D Bm F#m A D D D A D

The eighth and ninth staves of the musical score for '6. CLO NAN GILLEAN' are shown. The eighth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The ninth staff continues the bass line. The music consists of quarter and eighth notes.

teàr-nadh lo-mair è hó. Ri strath glin-ne lo-mair è hó. Clo nan gil-lean lo-mair è hó!

7. LOVE SONG

From North Uist

$\text{♩} = 80$

Musical score for '7. LOVE SONG' in G major, 4/4 time. It consists of five staves of music. The first staff is the melody. The second staff is a guitar accompaniment. The third and fourth staves show the guitar accompaniment with chord diagrams above the notes. The fifth staff shows the guitar accompaniment with chord diagrams below the notes. A large diagonal watermark 'DIE' is overlaid on the score.

8. A MARY MACLEOD WALKING SONG

Kirsty Mackinnon, Eigg

$\text{♩} = 44$

Musical score for '8. A MARY MACLEOD WALKING SONG' in G major, 12/4 time. It consists of five staves of music. The first staff is the melody. The second staff is a guitar accompaniment. The third and fourth staves show the guitar accompaniment with chord diagrams above the notes. The fifth staff shows the guitar accompaniment with chord diagrams below the notes. The lyrics are written below the fifth staff. A large diagonal watermark 'DIE' is overlaid on the score.

ho - ran o Hi ri ho - ran o

Ach a Mhair-read nan cuir - ead c'uim a chuir thu orm breug Hi ri ho rann, O

Oh i ho rann o. Ach a Mhair-read nan cuir - ead c'uim a chuir thu orm breug

9. MILKING CROON

Kirsty Mackinnon, Eigg

♩ = 48

The first three staves of the musical score for 'Milking Croon'. The first staff begins with a treble clef, a 3/4 time signature, and a tempo marking of quarter note = 48. The melody consists of eighth and quarter notes.

The first staff of the accompaniment, showing chords and a bass line. Chords are indicated by letters F, C, G, Am, Em, and G above the notes.

A bho mhaol donn — A dir-eadh bheann Tha bho mhaol a tear-nadh bheann Tha

The second staff of the accompaniment, continuing the chordal accompaniment with chords F, C, G, Am, Em, and G.

bho mhaol donn — A dir-eadh bheann S'gu bheil i sgith 'Sa laogh air chall.

The third staff of the accompaniment, with chords F, C, G, Am, Em, and G.

Bho thaobh gach glinn go bruach nan allt, Bho thaobh gach glinn go bruach nan allt, Bho

The fourth staff of the accompaniment, with chords F, C, G, Am, Em, and G.

thaobh gach glinn go bruach nan allt, S'gu bheil i sgith 'Sa laogh air chall

10. MILKING CROON ON THE THREE LOCHS

Piper Macleod, Eigg

♩ = 48

The first three staves of the musical score for 'Milking Croon on the Three Lochs'. The first staff begins with a treble clef, a 3/4 time signature, and a tempo marking of quarter note = 48. The melody consists of quarter and eighth notes. The second and third staves continue the melody.

Fine

D.C.

REFRAIN

Dm G Dm G Dm G Dm C *Fine*

E ho m'a-ghan Cial - laich m'agh donn E ho m'a-ghan M'a-ghan a ghaoil.

VERSE

Dm G Dm G Dm G Dm C

Tha tri loch - an anns a bhail - e Loch Fi - on, Loch Mil is loch Bain - ne

Dm G Dm G Dm G C *D.C.*

'Sged a gheo-bhainn mo rogh-ainn a - ca Bann-sa an thoirt bairn - e

11. 17th CENTURY LAMENT

Mary Macleod

$\text{♩} = 66$

Dm Dm Am Am Dm Am Am

F F C Am Dm F Am Am

12. PORT-A-BIAL CA BATH BATH

Ronald McIsaac

$\text{♩} = 84$

Am Dm Am

F C Dm Am

13. JACOBITE RISING SONG

from Eigg

♩. = 56

Musical staff 1: Treble clef, 6/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Fine

Musical staff 2: Treble clef, 6/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 3: Treble clef, 6/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

D.C.

Musical staff 4: Treble clef, 6/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Null

Musical staff 5: Treble clef, 6/8 time signature. Chords: Am, Am, Em, Em, C, C, Am, Am. Lyrics: Ho co co - theid cui e rium Hi co dh'fal - bhas

Ho co co - theid cui e rium Hi co dh'fal - bhas

Musical staff 6: Treble clef, 6/8 time signature. Chords: Am, Am, Em, Em, G, Am, Am. Lyrics: Ho co co - theid cui - de rium lull thar mon - aidh-ean Mhui - deart?

Fine

Ho co co - theid cui - de rium lull thar mon - aidh-ean Mhui - deart?

Musical staff 7: Treble clef, 6/8 time signature. Chords: Em, Em, G, G, Em, Em, Am, Am. Lyrics: Grio - saibh oirbh's na dian - aibh mail - le Is Righ nan Dul 'gar stiu - radh

Grio - saibh oirbh's na dian - aibh mail - le Is Righ nan Dul 'gar stiu - radh

Musical staff 8: Treble clef, 6/8 time signature. Chords: Em, Em, G, C, G, Am, Am. Lyrics: Grio - saibh oirbh's is dian - is mo righ air tir am Mui - deart

D.C.

Grio - saibh oirbh's is dian - is mo righ air tir am Mui - deart

14. LURE OF THE SEA MAIDEN

Malcolm Johnson, Barra

♩. = 48

Musical staff 1: Treble clef, 6/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Fine

Musical staff 2: Treble clef, 6/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 3: Treble clef, 6/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

D.C.

Musical staff 4: Treble clef, 6/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

D Bm Em A D Bm Em A

Hi - o hu - o Raon - uill ud thall Hao - o hu - o Raon - uill ud thall

D Bm Em A D Bm C D *Fine*

Hi - o hu - o Raon - uill ud thall Huo ho nach nall

D F#m C C D F#m C C

D F#m C C D C D *D.C.*

15. LAMENT

North Bay, Barra

$\text{♩} = 100$

$\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

G Bm Em Am D G D

G Bm Em G D Em C $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

G Bm Em Am D G D

G Bm G Em Bm Em Bm D