

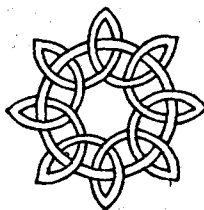
PIANO LYRICS FROM THE HEBRIDES

Book III.



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HEBRIDEAN SEA-REIVERS' SONG

Hookoryino! When winds do blow,
 1 Sea-reivers know the madd'ning music,
 Ho-i-o! When winds do blow.

Ho-i-ril! great shoals of seal
 Hard by our keel fast follow after,
 Ho-i-ril! great shoals of seal.
 Wild sea-ducks and greedy geese
 Look for a feast when we're at anchor
 Ho-i-o! When winds do blow.

Hookoryino! on Davach low,
 There's corn and kine and golden candles,
 Ho-i-o! on Davach low.

Men at play, e'er close of day,
 Will cold as clay in 2 Kiel be lying
 Ho-i-o! on Davach low.
 Men that sleep will waken wide
 E'er with the tide we leave their 3 Cala
 Ho-i-o! When winds do blow.

for Piano by
 MARJORY KENNEDY-FRASER

Con moto Like the wind.

Piano.

R.H.

L.H.

8

Red.

8

pesante.

leggiero.

* Red.

ten.

sotto voce.

* Red. * Red. *

First system of musical notation. Treble and bass staves. Key signature: two flats. The piece begins with a piano introduction marked *ped.* and ** ped.*. The first measure is marked *sp*. The second measure is marked *sotto voce*. The third measure is marked *una corda..*. The system concludes with a fermata over the final notes.

Second system of musical notation. Treble and bass staves. The first measure is marked *tre corde.*. The second measure is marked *tr*. The system concludes with a fermata over the final notes.

Third system of musical notation. Treble and bass staves. The first measure is marked *sp*. The system concludes with a fermata over the final notes.

Fourth system of musical notation. Treble and bass staves. The first measure is marked *with increasing excitement.*. The second measure is marked *f*. The third measure is marked *p*. The system concludes with a fermata over the final notes.

Fifth system of musical notation. Treble and bass staves. The first measure is marked *Più deciso.*. The system concludes with a fermata over the final notes.

stringendo

* Ped. *

ff broadly.
mf

Ped. * Ped. *

sotto voce. *sfz* *ff*

* Ped. *

with increasing fire. *L.H.* *ten.* *exultingly.* *hurrying a little.*

Ped. * Ped. * Ped. * ten. * Ped. *

Ped. *

with malice. *leggiero.* with malice.

* *Red.* *

The first system of music features a treble and bass clef. The treble clef part has a melodic line with a slur over the first two measures, followed by a series of eighth notes. The bass clef part has a similar rhythmic pattern. Performance markings include 'with malice.' and 'leggiero.'.

leggiero. with malice. *leggiero.*

Red.

The second system continues the piece. It includes an '8' marking above a dotted line, indicating an eighth-note pattern. Performance markings include 'leggiero.' and 'with malice.'.

leggiero. scherzevole. *fp* *leggiero.*

Red. *

The third system introduces the tempo marking 'scherzevole.' and the dynamic marking '*fp*'. It also features an '8' marking above a dotted line. Performance markings include 'leggiero.' and 'Red. *'.

Red. *

The fourth system continues the musical notation with various rhythmic patterns and slurs. A performance marking '*Red.* *' is present at the bottom.

fp

Red. *

The fifth system concludes the piece with a dynamic marking '*fp*' and a performance marking '*Red.* *'.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a mix of eighth and sixteenth notes, with some chords. There are two instances of the marking 'Ped.' (pedal) at the beginning and end of the system.

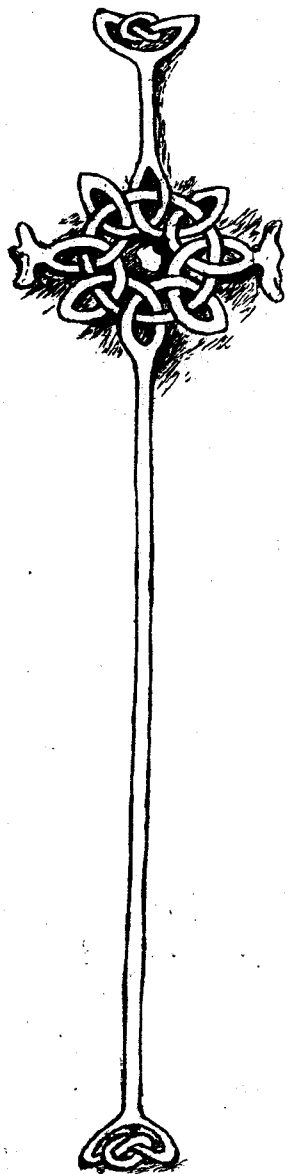
The second system of musical notation consists of two staves. It includes dynamic markings such as 'ten.' (tension) and 'hurryng a little.' (hurrying a little). There is also a 'riten.' (ritardando) marking. The music continues with similar rhythmic patterns and includes several asterisks (*) and 'Ped.' markings.

The third system of musical notation consists of two staves. It features a 'cresc.' (crescendo) marking. The music continues with similar rhythmic patterns and includes several asterisks (*) and 'Ped.' markings.

The fourth system of musical notation consists of two staves. It includes dynamic markings such as 'riten. pesante.' (ritardando pesante) and 'leggiero.' (leggiero). There is an '8' marking above a group of notes. The music continues with similar rhythmic patterns and includes several asterisks (*) and 'Ped.' markings.

The fifth system of musical notation consists of two staves. It includes dynamic markings such as 'mp' (mezzo-piano) and 'ff' (fortissimo). There are '8' and '3' markings above groups of notes. The music continues with similar rhythmic patterns and includes several asterisks (*) and 'Ped.' markings.

THE RUNE OF COLUM-CILLE.



There was never a wand in the door of Iona, and one day a druid, from beyond the Moyle, landed in Port na Curach, to put testing on the magic which, if men spoke truth, had come in coracles from Erin to Iona. Above the shore he came face to face with one of the monks; Baithen of the tender heart, perhaps. "Tell me, holy man, how I shall know Colum-cille in the seeing, if see him I should." "If see a man thou shouldest, O stranger, with the head of a King on him, and the look of a King, it is himself you will likely be seeing; and if, moreover, he should be healing the broken wing of a bird, it is not someone else you will be seeing then." "May good be with thee, holy man, but tell me, if thou mayest, what the magic, be it black or white, of this same Colum-cille" "Thou wilt hear it in the rune and in the song, O stranger from beyond the sea, and when thou hearest, it is upon thyself the great sorrow will be, that there is never a wand in the door of Iona, so that thou mightest dwell here all thy days."

Hear ye my Rune from the blue deeps of far days:—

* Colum-cille hath the keen eye of eagle,
So to seek the noontide of nine rays.

Colum-cille hath the strong back of Elk stag
So to bear all our people's burdens.

Colum-cille hath the soft hand of woman,
So to soothe the sore wounds of bruised ones.

KENNETH MACLEOD.

*From a pencil drawing
by Patuffa Kennedy-Fraser
of a Celtic Cross in Iona.*

* Columba, pronounce like English words *Column*, *keel*,

THE RUNE OF *COLUM-CILLE.

Columba of Iona.

From the Outer Hebrides.

MARJORY KENNEDY-FRASER

As in an atmosphere of ecstatic sweetness.

Andante.

Piano.

very smoothly and sweetly.

mf

dim.

Ped. * Ped. *

mf

with more passion.

cresc.

Ped. * Ped. Ped. * Ped. *

dim.

p

deciso.

Ped. * Ped. *

* Pronounced like English words: column, keel,

The melody notes, indicated by brackets, to be played throughout with thick singing tone.

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with gentle sweetness.

Péd. * Péd.

* Péd. * Péd. * Péd. *

with deep feeling. *cresc.*

Péd. * Péd. * Péd. * Péd. *

Péd. * Péd. *

pp

Péd. * Péd. Péd. *

A BENBECULA BRIDAL.

Benbecula is one of the outpost isles and is surrounded by a "shoaling sea the lovely blue playing into the green." From the sheen-white sands of its western shores one looks out on an unbroken stretch of the Atlantic, as did the Gaels of yore, sensing a land of heart's desire, *Tir nan og*, and "catching a glimpse against the sunset of its summer isles of Eden lying in dark purple spheres of sea".

To reach Benbecula we had to land from the little steamer at Loch-boisdale in South Uist and drive northwards the length of the island through bogland, lower at times than sea level, lit slantwise by the afternoon sun glinting on long chains of water-lily lochs. The drive ended in the crossing of one of the dangerous sea-fords which serve to cut off the isle effectively from the outside world. The north ford, which we crossed later, covers five miles of treacherous sand, and on this trackless stretch travellers, at times, overtaken by a mist which obscures distant land-marks, unwittingly and fatally turn towards the swiftly incoming tide. Fishing is not followed in Benbecula owing to the dangerous shallowness of the waters round its coast. Cattle-tending and weaving occupy the folk.

To the priest of the island, Father Iain Macmillan, we owed our introduction to the folk and the success that followed our song-quest among them.

While we were seated in a cottage one evening listening to the songs, Father Macmillan kept watch through the little gable window that gave on the *machar* southwards. He was expecting a bridal party. Suddenly he exclaimed "Here they come," and straightway carried us all off to his little church, and after the ceremony to the little presbytery where we assisted in the nine foot square vestibule in a festal reel, the piper and the onlookers craning their necks from the adjacent parlours. After the reel the customary gun-shots were fired, and the bridal party formed up, with a piper at its head to recross the *machar*, making straight across country some 5 miles to the bridegroom's house. And as we drove back in the misty moonlight, by the high road, we could follow the track of the bridal procession by the sound of the pipes across the moor and the signalling gunshots that came from each lamp-lit low thatched cottage as the bridal party approached and passed. It was a strange scene. Veils of mist were rising from each little tarn, and the moon hung low from the middle of the sky like a great golden lamp. But there are strange traveller's tales of atmospheric illusions in Benbecula. A grove of trees appeared to one in this treeless isle. Nearer approach suggested a hedgerow, still nearer inspection proved the illusory grove to be a row of potato shaws!

Far thro' peat and bog and moorland
Hidi hua! Hidi hua!
'Tween brown lochs, by green shoreland
Hie we with song and piping.

Red the moon swings o'er the moorland
Hidi hua! Hidi hua!
From the houses, hear the gunshots,
Friendly their festal greëting.

White the mist, the tarns a-veiling,
Hidi hua! Hidi hua!
Veiling sea, isle and starland
As we go piping homeward.

Home at last* the bridal convoy,
Hidi hua! Hidi hua!
Glow of peat, rap of reel-step,
Sea-laughter, thrill of piping!
Hi-o halovi ri-o-vi hua, hua!

MARJORY KENNEDY-FRASER.

A BENBÈCULA BRIDAL.

MARJORY KENNEDY-FRASER

Andante. (♩ = about 78) *As in a dreamy haze.*

Piano.

(1) *mf pp* *mf pp* *R.H.* *L.H.* *Ped.* * *Ped.* * *Ped.* *

L.H. *R.H.* *mf pp* *mf pp* * *Ped.* *Ped.*

L.H. *R.H.* *p* *pp* *una Corda.* *tre corde.* * *Ped.* *una Corda.*

L.H. *R.H.* *devoutly.* *poco rall.* *mp pp* * *Ped.* *tre corde* * *Ped.* *Ped.*

(1) The two C^s (Church bells) are slurred, not tied, and in every case, throughout the piece, are to be sounded twice.

mp pp

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

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

R.H.

L.H.

Ped. * *Ped.* *

With ever increasing exhilaration.

Poco più mosso.

p

una corda.

tre Corde.

leggiero.

(1)

poco a poco cresc. e accel.

relaxing again.

(1) This dance measure is from the Isle of Eigg.

rall. *dolce. più tranquillo.*

ten.

ten. *cresc. e accel.*

relax.

* *Ad.*

Slowly and dreamily again.

Faster, but softly.

* *Ad.*

* *Ad.*

*

Ad.

Slower.

* *Red.* * *Red.* *

Briskly again.

una Corda

Come primo.

tre corde. *Red.*

Red.

cresc. e accel.

* *Red.*

f

* Ped.

L.H. R.H.

f *ten.* *p*

exultantly. *pp leggiero.* *rit.* *f*

* Ped.

L.H. R.H.

broadly. *pp leggiero.*

Faster.

Slower.

rit. *dreamily.* *Faster.* *leggiero.*

* Ped. * Ped.

Slower.

Faster

rit. *dreamily.* *leggiero.*

* *ped.* * *ped.*

Meno mosso.

rit. (1) *poco maestoso ma p* *cresc.*

* * *ped.*

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

* *ped.* *ped.* * *ped.*

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

* *ped.* * *ped.*

(1) This, The Bridal processional theme, from Benbecula

Faster.

leggiero e p

* *Ad.* * *Ad.*

*

relaxing again.

Ad. * *Ad.*

pp

* *Ad.* * *Ad.*

rit. *pp*

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