

# HILL TUNES



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## CARISTIONA.

But yestereve the daughter of Clanranald had been laid into her death-sleep in the island of St. Finnan.

Today the men of Moydart had come back from the wars and the aged chief, with sorrow eating out his own heart, smiled a welcome on the men who had come home. And that night there was a feast of feasts in Castle Tirrum of Moydart and handing round of horns and health drinks.

Out from the lights and the joy-shouts went the Lady of Clanranald, not knowing whither, groping blindly, led by a mother's soul-agony, the loss of her child. But far across the Bens lay the waters of Loch Sheil and the Isle of St. Finnan and long ere she could reach them the Lady of Clanranald sank into the heather and from her lips broke the cry: "My Caristiona, wilt answer my cry"? But only the night-hags answered and the far-away keening of the Western Sea.

*Kenneth Macleod.*

# CARISTIONA.

For Piano by  
M. KENNEDY-FRASER.

(M.M. ♩ = about 50)

Piano.

*dolce e espressivo*

*With passionate outcry*

*Dolente, più tranquillo.* (60 = ♩)

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

Led. \* Led. \* Led. \* Led. \* Led. \*

♩ = about 50.  
passionately

\* \* Led. \* Led. \*

passionately

\* Led. \* Led. \* Led. \* Led. \*

Sonorously  
ff pp mf pp

3

## THE SONG OF THE LINN-QUERN.\*

The Gaelic byword says that "Second sight comes from the blood, second hearing from the blindness."

A blind woman of Uist was wont to go out each evening, with the township lads, to bring the cattle home to the milking—she having the ear to hear, and they the eye to see, where the cattle would be. One evening, the lowing being far away, the lads set forward towards it, and the blind woman laid her fatigue by the side of a linn. And here the strange thing happened—what came out of the linn but beautiful music, the lilt, laughing, leaping, frolicking, of two water-fairies busy at the quern-grinding. When the blind woman went home that night, she had a tale to tell and a song to sing in the township; and each day, anew, she told that same tale and sang that same tune, morning, noon, and evening. "Foolishness is on thee," said the other women, "dost thou not know that it is ever forbidden to sing what the fairies sing, and to tell what the fairies tell? Sure, the black-sorrow will come on the heel of thy foolishness." And perhaps the black-sorrow did come—if it was not white-joy instead!—at any rate, one morning the blind woman went out, and in the evening she returned not. And the township women said: "To-night there will be three of them singing the Song of the Linn-quern."

KENNETH MACLEOD.

\* The quern, in its simplest form, consisted of two flat, circular stones, between which the grain was ground, a handle or handles being inserted into a hole or holes in the upper stone. A waterfall so acting on the stones in the linn or pool below may form natural querns.

# ① Song of the \*Linn-Quern.†

Fuaim na Brathain anns an Linnidh.

Phonographed from the singing of  
**CATRIONA CAMPBELL**, Oban (Native of South Uist.)  
by  
**KENNETH MACLEOD.**

For Piano by  
**M. KENNEDY-FRASER.**

(M. M. ♩ = about 69.)

Piano.

\* Linn = Waterfall. † Quern = Hand mill. ① From Vol. II. "Songs of the Hebrides."

Hearst thou the linn a-querning?  
Dhir - as o am fireach

l.h.

Ho hi ri - - ri ho ro..... Ho ho ho ro ho-ro.....

8

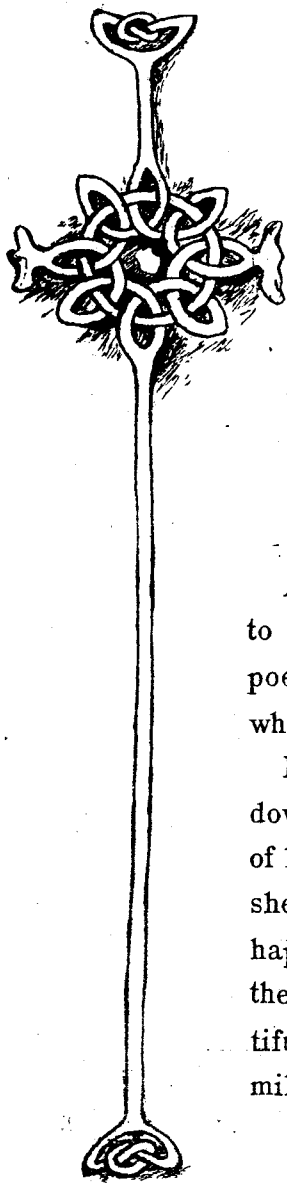
Ho ho ro..... Ho ho ro.....

As it laughs and leaps and frolics Ho ho ho-ro Ho-ro  
'Se air lionn, air leum, air mhire

*poco rall e molto dim.*

*pp*

Teo. \* Teo. \* Teo. \* Teo. \*



An Islesman is under spells both to his heart and to his head, to give love to Mary Macleod, the most fascinating figure in Gaelic poetry from the beginning of the seventeenth century to a century on which fate has not yet put a name.

Mary Macleod or Mairi, daughter of Alastair Rua, sleeps, face downward, by the church of St. Clement, in Rōdel of Harris, the Iona of her Clan. "Not on the clouds, would my eyes be, O kinsfolk," said she in the parting, "but on Rōdel of Harris." Her thought was perhaps the thought of Bride, the Foster-Mother, even as her blood was the blood: Beautiful the cloud on high, my children, but more beautiful still the shower which falleth, giving growth to the corn and milk to the cattle, for little children.

*Kenneth Macleod.*

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



# ON THE HILLS.

\*Rannoch Herding Song.

For Piano by  
M. KENNEDY-FRASER.

Largo. (M.M. ♩ = about 52 to 60.)

Piano.

*mf* *r.h.* *l.h.* *mf* *più lontano*

*l.h.* *Ped.* \*

*6* *6* *tr*

*f* *distant again*

*3* *3* *3* \*

*tr*

\*From Vol. II. Songs of the Hebrides. Also published as a separate song.  
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First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). The music is marked "broad and full". A dynamic marking of *f* appears in the second measure of the second staff. The system concludes with a *ped.* marking and an asterisk.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The music features a long melodic line in the treble staff with a slur and a dynamic marking of *f*. The system includes several *ped.* markings and asterisks.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The music is marked *pp* and *mf*. The system includes several *ped.* markings and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The music is marked "distant" and features triplets in the treble staff. The system concludes with an asterisk.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The music is marked *f* and features triplets in the treble staff. The system concludes with an asterisk.

Musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps. The treble staff contains a rapid sixteenth-note run, followed by a triplet of eighth notes. The bass staff has a whole rest followed by a few notes. Dynamics include 'f' and a triplet marking '3'.

Musical notation for the second system. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamics include 'p' and 'mf'.

Musical notation for the third system. The treble staff has a long slur over several notes. The bass staff continues the accompaniment. Dynamics include 'f'.

Musical notation for the fourth system. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamics include 'f' and 'exultantly'.

Musical notation for the fifth system. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamics include 'mf', 'pp', and 'mf'. There are also some markings like 'p.' and 'p.' in the bass staff.

Red.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand has a bass line with a long note. Dynamics change to mezzo-forte (*mf*) and then back to piano (*p*). The system concludes with a pianissimo (*pp*) dynamic. A *Red.* (Reduction) marking is present below the bass staff.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand contains a series of triplet eighth notes, starting with a piano (*p*) dynamic. The left hand is mostly silent, with a few notes in the bass line.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs. The left hand features a bass line with slurs and accents. Dynamics include mezzo-forte (*mf*) and piano (*p*).

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand contains a series of triplet eighth notes. The left hand is mostly silent.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs. The left hand features a bass line with slurs and accents. Dynamics include piano (*p*). A *Red.* (Reduction) marking is present below the bass staff. The system ends with an asterisk (\*) symbol.