

THE
GAELIC PSALM TUNES
OF
ROSS-SHIRE,
AND THE NEIGHBOURING COUNTIES.

THE HARMONY
AND
INTRODUCTORY DISSERTATION,
BY
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EDINBURGH:
JOHN JOHNSTONE, HUNTER SQUARE;
DAVID BRYCE, GLASGOW; AND
SIMPKIN AND MARSHALL, LONDON.

MDCCCXLIV.

Bayerische
Staatsbibliothek
München

TO

THE MARQUIS OF BREADALBANE,

THE FOLLOWING WORK

ON THE SACRED MELODIES OF THE HIGHLANDS OF SCOTLAND,

IS RESPECTFULLY INSCRIBED BY

JOSEPH MAINZER.

EDINBURGH,

15TH MAY, 1844.

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INTRODUCTION.

“ They chant their artless notes in simple guise;
They tune their hearts, by far the noblest aim:
Perhaps DUNDEE'S wild warbling measures rise,
Or plaintive MARTYRS, worthy of the name,
Or noble ELGIN beets the heav'n-ward flame,
The sweetest far of Scotia's holy lays.”

BURNS.

THE peculiarities of the popular melodies of Scotland, have, at various times, attracted a great share of attention. They are of a strange and remarkable construction, having their basis in elements altogether different from those upon which the popular melodies of other countries are formed. Their curiously limited scale, and consequent strange, melodious, and harmonious modulations and cadences, give to them distinctive features, a stamp of originality in form and expression, a native character, which, though somewhat foreign to our ear and our feelings, is not devoid of particular charms, secret and mysterious influences, over our memory—our heart.

Wherever we open the pages of the popular muse of Scotland, we meet with strains of an original cast, unexpected modes of thought, with all the charm, boldness, and irregularity of pure musical inspiration, and natural popular genius.

With such inherent qualities, and individual characteristics, the melodies springing from, and sung by, the people, could not fail to engage the most serious attention and studious inquiries, both of those who love Music for its own sake, in

all its various natural and artificial productions, and those who, imbued with higher views, seek to penetrate beyond the surface of external forms, in manners, habits and customs, in language, poetry and music, in order to obtain more philosophical conclusions as to the origin, infancy, and character of a nation, their degrees of civilization, the development and strength of their moral feelings, sentiments and affections.

The soul unfolds itself in songs; they are in fact the enchanted mirror of the secret movements within. Man delights to clothe in song his hopes and fears, his joys and sorrows: it is therefore in the lays of a nation that we discover their natural dispositions, predilections, and favourite pursuits.

Although remarks of this description bear more directly upon nations nearer to nature than to civilization, they are nevertheless completely applicable to those people who have retained a great portion of their original character, through all the advances which they may have made in civilized life. The Swiss, by his geographical position, is isolated from the refinements of surrounding nations. None of the mighty countries lying at the foot of his lofty mountains, have succeeded in changing his manners, customs, or dialect. He is attached, with the same unshaken fidelity, to his lakes and glaciers, to his prejudices and superstitions; his heart clings with equal warmth to his hut surrounded by regions of eternal snow, to the solitude of his glens, to the cut of his dress, the size of his hat, and the colour of its ribbons. Placed upon the watch-tower of Europe, he listens with unspeakable delight to the bells of the kine, to the horn sounding through the vale. In vain for him have been invented German harmonies, Italian trills, and French *contredanses*. In vain for him the fashions of France charm the rest of Europe, remodelling the human form, and modifying its appearance in endless repetitions: he stands alone in his innocence and simplicity, a fossil-like representation of the line of his ancestors. But not only by mountains is man separated from man; the Islander lives in equal solitude in his sea-encircled home; the wild steppes of the Ukraine, the moors and marshes of Lithuania, in a like degree tend to isolate him from his fellows, to confine in a state of tedious infancy, both man and thought.

Like Switzerland, the Highlands of Scotland have long preserved genuine traces of their original manners, and distinctive points of character, while the Lowlands, which, less than three centuries ago, were the home of the border robber and the bold moss-trooper, and of which King James V. observed, that "no bush could keep the cow," may be regarded but as a continuation of the plains of

England, where commerce, industry, and the cultivation of the soil and the intellect, have effaced the vestiges of the rude habits of a superstitious and barbarous people.

Besides such historical outlines, many peculiarities of the people, their manners and habits, have been preserved in songs; in songs of a strange, striking, and original cast. Much, therefore, has been written on Scotch popular Music, more perhaps than on the Music of any other country; and especially by continental writers, such as Herder, Baron Thalberg, Dr. Lichtenthal, Professor Thibaut, Dr. Marx, Krechtzmer, and many others. The Scottish melodies have been analyzed, their scales have been investigated and compared with those of distant ages and distant countries: theories have been formed and overturned in the attempt to arrive at a satisfactory conclusion respecting the defective nature of the scale, to which Scotland has so tenaciously adhered in her best and most popular tunes.

In all the collections of the songs of different nations, published on the continent, are introduced those of Scotland. Some, indeed, contain the finest melodies, for which I have hitherto vainly sought in the various collections published in this country. In Germany they have been arranged in different parts, and published with accompaniments. Herder has himself greatly contributed to awaken a taste and interest for Scottish songs, by his beautiful translations of a number of them.* Dr. Marx, in his work, *Die Kunst des Gesanges*, gives various Scottish melodies, analyzes them, and thus recommends a collection of them published in Berlin:—"They are invaluable songs, and no musician, and especially no singer, should be unacquainted with them."

In Scotland, one collection succeeds another, without the slightest attempt towards improvement. They are generally prepared in an injudicious manner, with limited views, very little taste, and often with less knowledge. In some, the good are completely lost in the mass of rubbish by which they are surrounded; others are distinguished by meretricious ornaments, and others again by accompaniments altogether foreign to their character, and in which they appear as beautified as a monkey in the yellow dress of a postillion, or in a wig *à la Voltaire*.

Numerous as are the *Minstrels* and *Museums*, the *Garlands* and *Relics*, the *Gems* and *Beauties*, names which have decorated these various collections, they are far from possessing all the best and most original of Scottish song: they contain

* See "*Lieder aus dem hohen Nord*." VIII. Vol.

not all the Gems, not all the Relics worth collecting, not all the Beauties called into existence by the popular genius of Scotland.

Among these are the examples of Gaelic Psalmody, which we herewith present for the first time to the public, and which have found no room, either singly or collectively, in any of these innumerable publications.

Those who are acquainted with Scottish or Gaelic songs, may notwithstanding be totally ignorant of Gaelic Psalmody; and those conversant with the psalmody practised in Protestant countries in general, could scarcely imagine so total an inversion and transformation of the tunes which they have been accustomed to hear sung in a garment so simple and unornamented. It must appear very remarkable, that with all the researches made in Highland minstrelsy, these extraordinary specimens of popular musical composition should have been overlooked: as if the fact of their being based upon the tunes commonly sung in Scotland, had deprived them of their value, and diminished that interest which we so gladly bestow on popular productions, both in poetry and music.

The melodies with which a people clothe religious observances and sacred rites, are often their richest, their best in character and inspiration. In our travels we are astonished at the strange and surprisingly beautiful tunes we hear poured forth with religious fervour and enthusiasm, and we hasten to snatch, in their short and frail existence, those strains, before the air has carried them away for ever, leaving the listener behind in astonishment and regret. Animated by such desire, travellers have preserved and perpetuated to us the songs of the feast of Bairam, and those which cheer the pious Mussulman in his pilgrimage to the tomb of the prophet. Thus we have the anthems and litanies sung at Loretto on the shores of the Adriatic; those of St. Jago de Compostella in Spain; the chants in honour of the Virgin in Czenstockowa in Poland, or Maria Einsiedl in Styria; and we seek with the more earnestness for the religious compositions of the North of Scotland, as her songs of a less serious character have excited such general attention.

We do not find there what we might have anticipated; but we meet with something instead, which surpasses our expectations. We find, it is true, the common psalm tunes of Scotland, but under such transformations and modifications, that the most delicate ear, or the keenest musical perception, would never have detected their original features, or have recognised, in such an ornamented form, the rigid simplicity and sternness of their primitive style.

Although, however, the Gaelic differs essentially from the English, it is obvious

in comparing them, that they are originated the one from the other. Either the Lowland tune was a simplification of the more ornamented, or the simpler melody gave birth to the Highland ornamented tune. This appears from the following reasons:—

I. Throughout the whole of them, the principal notes of the one form the essential notes of the other.

II. Wherever a line or phrase of the Common Tune is repeated, that of the Gaelic Tune is repeated likewise. See French and Stilt.

III. When the one tune rises and falls, the other follows its rise and fall.

IV. Both start and conclude almost invariably upon the same note. The last line of Martyrs, the third of Elgin, and the third of French, show this, even more strikingly than the rest of the tunes; their greater compass making it obvious even to an unmusical eye. And moreover,

V. The tunes bear the same names in the Highlands as in the Lowlands.

But, while *we* are convinced that the Gaelic tunes are based upon the English, they have so little in common with them, and are so dissimilar in character, thought, and expression, that we might, with almost equal truth, assume them to be genuine native compositions, showing no affinity with any of those retained in other Presbyterian churches.

Many of the passages of Highland Psalmody, to which I shall direct special attention, are equal in beauty and charm to any popular compositions, wherever produced. Gaelic Psalmody is not, however, all of equal beauty; it has many gradations, some of which have not the slightest claim to attention, and of which, as of the congregational singing throughout Scotland, the less we know and say, the better. In many Gaelic churches the singing is of the same monotonous cast as in other Scottish churches; and the closer the resemblance, the worse is the music. The Gaelic precentor gives out line after line of the psalm in a two-fold manner; either he reads the line, and sings the last syllable to indicate the note with which the congregation should commence; as, *Éisd, aodhair Israeil, a*



; or he sings the line in a kind of musical recitative. The Dialogue, interrupting the singing at every moment, is, we must avow it—one of the most displeasing and barbarous usages we ever witnessed any where in public worship.*

* The practice of reading the line was once common to the whole of England and Scotland, in consequence of the following ordinance issued by the Westminster Assembly of Divines, in their Directory

Before we proceed further in the investigation of the nature and peculiarities of these compositions, we shall follow out their traits in regard to their diversity of character, and the degree in which they vary in different parts of the country. Near and around Kintyre, and in the Western Islands, the psalmody is the same as that originating in the common tunes, and has nothing peculiar, save the reading of each line by the precentor, and the snorting, groaning, hum-drum manner of the singing. In some parts of Aberdeenshire, the tunes are ornamented and enlivened, though with but little variety or genuine feeling: there is still too much of the common tune left.



In the counties of Inverness, Ross, and Sutherland, these tunes are found in their perfection; and there the irregularities are greatest as compared with their origin: these we cannot regard as other than genuine compositions, new in form, in thought, and expression. To this class belong the tunes in the present collection. They were noted down, at Strath-peffer in Ross-shire, with the most scrupulous accuracy, from the mouth of the precentor. In the original manuscript, there are none of the divisions of time which have been added to the present series. The people have been accustomed to sing them in a very independent manner, without restriction of any kind. Although, in the present edition, these tunes are confined within a certain measure of time, yet every accent is preserved, which has occasionally caused us, in order to give a faithful translation, to interrupt the melody by a pause, where our own musical feeling would have required another less untimely final cadence. Although productions of this kind possess a higher interest than mere musical performances, and may be considered as a phenomenon of popular musical invention, it will not be out of place to remark, for the sake of those who wish to perform them in the spirit of the country, that in order to give to the melodies their true expression, the measure of time should not be too rigidly adhered to; while the performance should partake more of a natural than an artistic complexion. It

for "Singing of Psalms:" "That the whole congregation may join herein, every one that can read is to have a psalm-book; and all others, not disabled by age or otherwise, are to be exhorted to learn to read. But for the present, where many in the congregation cannot read, it is convenient that the minister, or some other fit person appointed by him and the other ruling officers, do read the psalm, line by line, before the singing thereof." (Directory for Public worship. Confession of Faith, page 558.) A striking proof of the greater advancement of general education in Scotland occurred, when this part of the Directory was read over to the Scottish Commissioners in that assembly, who disliked the measure, and opposed it as useless for Scotland, where every one could read. (See Lightfoot's Works, vol. xiii., page 344.)

is true, that the addition of harmonies produces immediately some modification of their genuine and apparently infantine character, as they have always been sung in unison only: this, however, is scarcely to be avoided: for, if we wish them to be understood and appreciated in all their natural beauty, we must of necessity make a concession to the lovers of Music, who would have but a partial acquaintance with them, and would follow the musical thought but very imperfectly, were it not for the addition of such fundamental harmonies, as an exercised musical ear supplies spontaneously, on hearing a musical idea conveyed only in melody. As the people, however, in clothing their thoughts in musical forms, care little for rules, there sometimes appear harsh, or at least to our ears, unusual turns and cadences, which compel us, in harmonising these tunes of nature, to enter boldly on hitherto untrodden ground. Unwillingly we are led to harmonies and modulations, which perhaps we should never otherwise have met with in our scientific pursuits, or have ventured to produce; very frequently, also, we fall into tonalities, foreign to our Key-note, and with which our grammatical susceptibilities cannot be easily reconciled.

Before we treat of the poetical characteristics of the melodies under consideration, we have first to examine their technical construction, and ascertain to what extent they differ from the melodies of other parts of Scotland, and of other countries. We are struck, in glancing over them, by their great diversity, as compared with those in which semitones are omitted from the scale, as in many genuine Scottish melodies. All the notes of the scale are employed, a fact which tends to confuse still more our ideas concerning those curious omissions of which musicians have sought in vain to discover the primary cause. With the exception of *French*, these tunes are based not upon our modern diatonic scale, but upon scales long since fallen into disuse; the scales which were the foundation of the Ambrosian and Gregorian chants, and after them, of the works of the great masters during the fifteenth, sixteenth, and seventeenth centuries. They are called also the Grecian Scales, and we might therefore say, that *Dundee*, *Martyrs*, *Elgin*, and *Stilt*, as they are found in the present collection, are in the Phrygian, Lydian, or Mixolydian, or (like many church tunes,) in mixed modes; but this would induce persons to fall into the error of supposing, as is often the case in treating of the popular melodies of Scotland, that their origin is to be sought in Greece; or that they are a relic of a country so wonderfully eminent in all branches of the fine arts.

Popular melodies derive their origin from nature, from instinctive musical inspiration, and the accidental resemblance between the Music of nations, remote

from each other by time or place, must be attributed to the nature and succession of sound. The *people* who invent or sing melodies know but little or nothing of scales and modes; it is the *musician* who reduces them to the simple elements of the scale to which the various notes belong. What we call the Grecian modes, are nothing more than the simple natural diatonic scale, varying its character into the dorian, phrygian, lydian, &c., or the hypodorian and hypophrygian, &c.; and their only distinction consists in the difference of the starting notes, and the consequent change in the position of the semitones, the melodious cadences and modulations. All those melodies, therefore, in which the natural notes only of the scale are used, may be considered as of the Grecian mode, although they have nothing in common with the latter, but the universal affinities of nature. The harps of Ireland, and the bagpipes generally, have no other notes but those of the natural scale; and those accustomed to such instruments, make use in minor modes constantly of the minor seventh in final cadences, ; and thus produce that singularly striking effect which we hear in the Gregorian chants, and in compositions of the fifteenth and sixteenth centuries; while in modern compositions the augmented seventh  is almost indispensable to satisfy the exigencies of our ear.

In regard to rhythm also, the present tunes require some consideration. Rhythm consists in the grouping of the various corresponding parts of a musical thought. Rhythm gives to Music a certain character of movement, and is one of its greatest charms. In the tunes in question, there is no regular rhythm. The various rising and falling notes are grouped round one syllable, and form a short melody of themselves, which, although it stands in connection with the notes which precede and follow, has not that strongly marked character produced by a succession of symmetrical, or in other words, rhythmical phrases. This absence of rhythm in its strictest sense, gives to these tunes a wildness, which we find so completely represented in oriental melodies, such as we hear sung by Armenians, Arabs, and Jews.

But all the tunes are not alike irregular in their rhythmical construction. Almost the whole of Elgin consists of groups of phrases intimately connected with each other. The melody of Elgin, as every one may see, is perfectly beautiful. So is that of French. In the whole range of popular melodies, there is scarcely one which excels that of the second or fourth line.

Every one of the others contains something to be admired for beauty or origin-

ality. The whole of Dundee is very fine; the first line may almost be placed at the side of one of the finest phrases in the Gregorian chant. The second line is brilliant, and, when sung by a multitude, must border on the sublime; such also is the third. The fourth line again brings strongly to our mind the style of the primitive church chant. The tunes Stilt and Martyrs are very wild, but both contain beautiful passages: especially touching and plaintive, is the melody in the first line of Martyrs. That tune has moreover a singularity in its final cadence which cannot be passed over in silence, where suddenly the Minor mode changes into Major. This striking effect occurs rarely in modern Music; but is very frequent in the compositions of the great Roman masters, as in the works of Palestrina, Orlando Lasso, and a hundred others. It is even to be met with in many old Scottish church tunes, harmonized by composers who lived shortly after the Reformation.*

The practice of singing a line in Recitative is very common in Catholic choirs; especially in their Antiphons, where often one or two initial words are given out upon a little tune, before the Antiphon itself begins. The melody of the Recitatives in the Gaelic tunes is such, that none who is acquainted with what, in Catholic churches, are called the *Vesper* or *psalm tunes*, can fail to be struck with the almost literal resemblance. These Vesper tunes belong to the primitive church, and are believed to be the same alternate chant spoken of by Pliny in his letter to the Emperor Trajan, when denouncing the Christians; and by Philo the Jewish historian, in his beautiful description of the nocturnal meetings of the Therapeutes.

The Gaelic tunes, being constructed upon the same natural principles as those of the sublime hymns and anthems of the primitive christian church, and the scientific works of the great masters, who, from the earliest time, down almost to our own day, followed the same track, must naturally, in many instances, remind us of one or the other, and bring to our recollection the melodies of other times, other climates, other creeds. Their nature is at once simple and graceful; and those who are acquainted with popular Music may, while listening to them, easily fancy they hear Sicilian litanies, or the gondolier at midnight from the Ponte Rialto, when he sings the Jerusalem Delivered of Tasso, or the laments for the past glories of Venice. In other moments, they may remind him of the shepherd of the Pyrenees, singing his tale of love to his distant fair, in his *Ah! quelles montagnes*. There are no features in these Gaelic melodies which may indicate their northern origin, or be associated with Strathpeffer, John-o'-Groats, or Cape Wrath. The musician will

* See my Illustrations of the Old Psalmody of Scotland. Edinburgh, 1844.—Gall & Son.

regard them as remarkable popular musical productions; but his astonishment will be increased, when he hears of the manner in which they are performed. Melodies of a luxuriant, ornamented character, are usually sung by a few performers, while syllabic compositions can be appropriately rendered by numerous voices. But in these tunes our usual theory and practice are inverted; for they are sung by thousands and tens of thousands at a time.

Very little can be advanced respecting the origin of these tunes. In the Highlands, they are regarded as older than the common tunes; * and the introduction of the latter was accounted an infraction of old customs, almost as heretical and detestable to the Highland ear, as bishops' mitres or episcopal surplices to the Presbyterian eye. This aversion of the people to the Lowland or common tunes, appears, at first sight, a strong presumptive evidence against their priority. The reformation, however, came from the Lowlands; † and in its train, the psalms and their tunes. The Scottish Reformers, who followed the model of Geneva in other things, borrowed from thence their style of singing, and several of their tunes. Calvin, the most unmusical of all the Reformers, left only so much, or rather so little, of Music to his followers, that it was impossible to give or leave them less. He was quite averse to melismatic singing, or that style in which one syllable has more than one note: that style, in fact, of which the Gaelic Psalmody is the most perfect specimen.

The Lowland tunes must have reached the Highlands with the reformed principles, but have been there remodelled after the Highland taste. ‡ Thus may have been given to these comparatively new tunes of the Reformation, the colour of the more ancient melody of the Gregorian or Culdee chant; for, doubtless, the

* See Appendix, No. III.

† In 1563, the General Assembly gave commission to Mr. Robert Pont and Donald Munro, to plant kirks within the bounds of Rosse, in the shirefdome of Innerness, and the countries adjacent; and to assist the Bishop of Caithness in preaching of the Gospell and planting of Kirks. (See Calderwood's History of the Kirk of Scotland, Vol. ii. page 224.

‡ From the following passage in the Preface to the Psalter published by the Synod of Argyle in 1659, it seems highly probable that there were no psalm tunes peculiar to the Highlands at that time; and that the alteration of the Lowland tunes (which are known to have been in print half a century before) was posterior to that date. "For fear this little book should be despised by some men for its errors, you must observe that many things rendered the work very difficult to us.—1. Because we required to put the "Psalms into a kind of metre that is foreign to, and not agreeing with, the Gaelic language; *that they might suit the Lowland Tunes*.—2. You must understand that they were never, so far as we know, put "into this kind of (Gaelic) metre before."

warbling of this style of church Music must have survived in the memory of the people, when the zeal of the Reformation swept away or ruined their convents and churches. Those who sang, and those who listened, must have carried over to the new faith their musical reminiscences; and so clothed the too simple, unmusical and barren tunes of the Reformed Church, with tones similar to those which they had learned, sung and loved in their childhood. In this sense the denomination of old and new, still living in the mouth of the people, would be perfectly justified.

They remained in the North of Scotland far longer Catholic than in the South. Individual teaching, after the reformed principles, may have been tried in several localities; but it was not, and could not be general. The Celtic language opposed to the Lowland preachers, who either were sent as missionaries or as exiles to the North, an insurmountable barrier. We find in Calderwood's History, that at the seventh General Assembly held in December, 1563, "Mr. Robert Pont, Commissioner of Murray, Innernesse and Bamf, declared how he had travelled in these parts; but confessed his inability, in respect of the laike of the Irish tongue: and therefore desired the Assemblie to appoint another, expert in the Irish tongue, to be commissioner." * And almost a century after the Reformation was accomplished and established in the Lowlands, the necessary doctrinal works began only to be committed to print in the Gaelic language. It is true that Bishop Carsewell's Prayer-book, or as it is commonly called, John Knox's Liturgy, the first work ever printed in Scotch Gaelic, appeared in Edinburgh, anno 1567; † but nearly seventy years elapsed before the publication of a second, viz., Calvin's Catechism, which appeared in 1631. ‡ The third book printed in this language, was the Psalter of the Synod of Argyle, containing only fifty psalms. It was printed at Glasgow in 1659. §

* Cald. Hist., vol. II., page 244.

† "FOIRMNA NVRRNVIDHEADH AGAS freasdal na Sacramuinteadh, agus foirceadul an chreidimh chruitidhe andso sios. Mar ghnathuighear an eaghuisibh alban, dogradhuigh agus doghlac soisgel dileas de tareis an fhuair chreidimh dochur ar geul, arna dtairraing as laidan, & as gaillbherla in gaoidheilg le M. Seon Carsuel, Ministir, Eagluise Dé ageriochaibh earragaodheal darab comhain easbug indseadh gall. Ni héidir le henduine, fundamuint oile do tsuidhuighadh acht an fhundamuint ata ar na suighuighadh. 1. Iosa Criosd, 1 Cor. 3. ¶ Dobuailte, so agelo in dún Edin darab comhainm dún Monaidh an 24 la don mhis Arpril 1567. Le Roibeard Lekprevick."

‡ "Addtimchiol an Creidimh Comhaghallvidhedar an Maighiser, agus an foghlvinte; Aghon, Minisder an T soisgeil, agus an Leanamh."

§ "AN CEUD CHAOGAD DO SHALMAIBH DHAIBHIDH, Ar a dtarring as an Eabhra, a Meadar Dhàna

How rare these books must have been, and how little spread among the population, appears from their present scarcity. At this moment, not one of the public libraries in the three British kingdoms can produce a copy of any of these three works. The only copy of John Knox's Liturgy in Scotland, is in the possession of the Duke of Argyle. One copy seems to have transmigrated to Germany; for we find in Adelung's *Mithridates* * a very minute account of it. In Scotland, it has almost ceased to exist; an apparent proof of the unpardonable neglect of the Gaelic language. If it be true that Napoleon, after having read a translation of Ossian, established a Gaelic Professorship in the University of Paris, the Scottish Universities must find therein a very humiliating example of the respect due to one of the oldest languages of Europe.

Calvin's Catechism, † and the Synod of Argyle's Psalter, have also become so rare, that, a few years hence, they will in all probability be placed in the catalogue of those works which have been lost; lost, not like the works of Titus Livius, through inundations, devastations, and revolutions of empires, but purely by the neglect or contempt with which the haughty stars of a more modern literature look upon this unpolished child of nature; the only relic of an ancient, proud, and hardy people, before whom, in many encounters, even the Roman eagles trembled.

Kirke's complete translation of the Psalms was the fourth work printed in Gaelic; it appeared in 1684:‡ the first New Testament in 1767; and the whole Bible only in the year 1801.

Even till very lately, the rarity of Gaelic books was such, that, in domestic worship, the head of the family was accustomed to translate from the English Bible. In many families this custom was kept up after Gaelic Bibles had become general, which may be easily accounted for by the variety of dialect in different parts of the country.

Gaoidhilg, Le Seanadh Earraghaidheal. Neoch a dorduigh an seinn a Neaglaisaibh, agus a Dteagh-lichaidh, a ghnathuigheas an chanamhain sin is na criochaibh ceudna." "Do chuireadh so a gclo a Nglasgo, le Aindra Ainderson, a Mbliadhanna ar Dtighearna, 1659."

* 2d. Part, page 100.—Berlin, 1809.

† The only copy known is in the possession of David Laing, Esq.

‡ PSALMA DHAIBHIDH A NMEADRACHD. Do reir an phrìomh-chanamain. Le MA: RAIBEARD KIRK, Minisdir SHOISGEIL CHRÌOSD aig BALBHUIDIER. Maille re Ughdarras. A bfuil neach gu dubhach inar measg? deanadh sé urnaidh. Abfuil neach ar bioth subhach? Sinnadh é Sailm. Ebisd: Sheum: Caibid. 5. Rann. 13. Ar a ngeur a ngeló a nDún-Edin le M. Sémus Kniblo, Iosua van Solingen, agus Seón Colmar, 1684.

As popular music and popular singing are generally connected with individual feelings common to all countries, or with usages and habits peculiar to one; we cannot speak of Highland Psalmody, without briefly remarking on the deep solemnity of its attendant characteristics. It is not for the Scotchman, but for the stranger, we add these few remarks; as we expect that these popular compositions will excite a higher interest on the Continent, than in Scotland itself.

A Sabbath in the Highlands or Islands of Scotland, is a day to be remembered, especially by the stranger or foreigner. The universal repose, the silence of the villages, the stillness of the fields, with the devout earnestness impressed on the faces of man, woman, and child: all that meets the eye or the ear, and especially the entire absence of irreverent circumstances, all tend to invest a Highland Sabbath with high and heart-felt interest, and to furnish a spectacle which can be shown by no other country.

On the day of Communion, however, these appearances undergo a remarkable change. All becomes animated; every one is busy; horse and car are put in motion. The whole population, from the Highland laird, the fisherman from the shores, the shepherd from the hills, to the labourer of the soil, with wives and children, are actively engaged in a pilgrimage to the Parish Church, situated often at a distance of ten or fifteen miles; and it is not rare to meet, on such occasions, persons from remote parts of the country, who have accomplished a journey of fifty or sixty miles. In whatever direction you look, the people are seen on foot, on horseback, or in carts, slowly toiling over the hilly roads to the place of meeting: men and boys bearing their plaids upon their shoulders; women and girls their shoes and stockings in their hands. From other parts they urge their boats over the distant sea, in their desire to share in the annual and highly-cherished devotional exercise. The character of the scene is heightened by the silence of their motions, and the earnestness of their countenances; features unusual in great assemblages. The multitude draws nearer and nearer, until a congregation is formed, amounting often to ten thousand or upwards. The usual meeting place, the church, is relinquished, or left to the smaller English portion of the congregation; for on that day, the *corry** or glen is their cathedral; great nature with all her rocks, seas, and skies, in all her magnificence and grandeur, their temple.

In the centre of the dell, stands a kind of camp-pulpit, called *the tent*. Two long communion tables are spread in front of it. The solitude of this retired spot

* Hollow, or dell.

has been dispelled, and a dense congregation fills the natural amphitheatre. On such solemn occasions, as soon as the precentor has sung a line of the Psalm, men, women, and children join, with soft depressed voices, in the warbling sacred melody. Every one appears to sing for himself and his immediate neighbours. He desires not to be heard beyond the reach of his hand ; thus giving to the exercises a timid and unpretending character.

From the place of public worship, the melodies are transferred to the dwellings in the hills, straths, and distant glens, and there repeated in the same manner, in domestic worship : thus are they learned, sung, and propagated orally, from year to year, from generation to generation : thus are the children made acquainted with these touching strains at an early age ; and hence the mysterious power they produce upon the Highlander.

Ask him what he feels when far distant from his native country ; what he feels when listening to these tunes : sing them, and you will see his glad start of surprise, you will remark his eagerness to seize the gentle trembling melodies ; sing on, and his head which rose suddenly at first, will gradually sink ; for his native hills and glens are before his mental eye, during this moment of almost supernatural charm. The days of his childhood revive in his memory ; he sees his mountain hut and native village ; he hears the voices of his mother and his bride ; he feels with irrepressible emotion the revival of all his bright moments of happiness, and the pangs of his dark hours of grief ; he sees the church in which his first, his tenderest vows were paid, and the churchyard where all that were dear to him lie buried : and the man of the strong heart, of bold and sturdy nature, sheds tears of bitter regret, of filial tenderness, of love and recollection : he weeps for his mother, for his bride ; he sighs for his father's hut, the winding path to the lake, for the roaring of the mountain stream, the song of the milkmaid, the church bell's well-remembered chime, the home in the vale, and the echo on the hill.

In the depth of his grief he awakes, like the young lion in his cage, or the prisoner from a golden dream of infancy and home, to the dismal reality of his clanking chains, who vainly beats the strong wall and rushes upon the iron bars of his prison. So will the exiled Highlander return once more to the companions of his youth, to his father's hearth : but alas ! he stands in another hemisphere ; broad lands and broader seas—half a world, are placed between him and his Highland home. A deep depression succeeds ; his mind is disturbed, his heart torn, his soul has been filled with the despairing accents of another "*Lochaber no more.*"

These tunes are becoming every day more and more rare, in the same way as another characteristic of the Highlands—the kilt, is gradually disappearing. The new precentors, being unacquainted with them, substitute the common Psalm tunes. Some ministers in Ross-shire and Sutherland also, imbued with the advantages of civilization, and jealous of the beauties of the Psalmody of the Lowlands, and of the fine and expressive howling and bawling which usually accompany its performance, have combined to destroy these poetic melodies of the people, and to substitute for them that improved style, in which the Lowland precentors have so frightfully distinguished themselves.

Let us therefore hasten to bring them to notation, before the tide has carried away the last Gaelic precentor, and favoured the Highlands with the new set of tunes. Let us perpetuate them in a time when their existence is yet undeniable, lest those musical relics may one day share the fate of the relics of the bard, and be placed, like the harp of Ossian, among the dreams of the enthusiast.

JOSEPH MAINZER.

EDINBURGH, 15TH MAY, 1844.

POSTSCRIPT.

The following letters of Robert Brown, Esq., Dr. Mackay, and Mr. M'Leod, bear upon the authenticity of the tunes and their probable origin. I had at hand Mr. Brown's original sketch, and have compared every note of the present edition with the copy he took from the singing of the precentor. I have moreover heard the tunes sung by Mr. Brown and his family, and may therefore state, that not the slightest licence has been taken in their present form, but in one instance, viz., in the third bar of Martyrs, where the precentor sang C sharp, which, in order to make it to our ears not too unusual, I changed into C natural.

While in Inverness and Ross-shire myself, for a few days only, I had no opportunity of attending a Gaelic congregation, having never had my attention called to the Psalmody. On Saturday evening I returned from Dingwall and Strathpeffer to Cambeltown, and attended on Sunday the service at Fort George, the Psalmody of which left me not a very pleasing recollection: the shrilling of two women and three boys, the complete silence of the soldiers, produced an effect upon me not unlike that of the *ranz des vaches* upon a Swiss. I remembered the singing of the Austrian and Prussian army on Sabbath-day, and I felt more than ever, the distance which lay between me and my native country.

J. M.

APPENDIX.

No. I.

LETTER FROM MR. BROWN TO MR MAINZER.

BRANDON-PLACE, GLASGOW, 15th April, 1844.

MY DEAR SIR,

As you have, with so much intelligence and enthusiasm, taken up the cause of the Gaelic Psalm Tunes, which I had the pleasure of introducing to your notice; it becomes necessary to explain the manner in which I obtained them, that you may be satisfied as to their title to be considered the genuine Music of the northern Highlands.

The use of these tunes is at present confined to the Gaelic tongue; for which reason, they are little known to strangers. I might have returned from a visit to Sutherland, without having heard of them, had I not, from curiosity, attended a Gaelic meeting in the parish church of Dornoch; at which, though ignorant of the language, I was enabled to follow the services by the help of an English Bible, and a good interpreter. But Music has not suffered, as language did, by the confusion of Babel. When the singing of the Psalm began, the novelty of the melody, the soft murmuring sound and wild Highland warbling of the voices, together with the primitive appearance of the congregation, affected me in a way which it is impossible to describe. From that time, I conceived an earnest desire to be possessed of the tunes. I made some attempts to get them from Highlanders resident in Glasgow, but without success.

Fourteen years after, a visit to Ross-shire afforded a favourable opportunity for noting them down. The precentor of the parish of Contin, who was recommended to me as one of the best singers in the country, and had the hereditary advantage of being his father's successor in the same office, attended for many evenings, to sing them over with my family: and I spared no pains to make them as correct as possible. Since that time I have repeatedly heard them sung in the open air by thousands, with such devotional sweetness and solemnity, as verified Mr. Kirke's beautiful description, (quoted by Dr. Mackay:)—“Almost a little heaven full of angels:” and presented a most affecting contrast to the present degraded state of church music in other parts of the country.

As to the origin of the tunes, respecting which your inquiries have brought out such conflicting opinions; my own conviction is, that they are derived from the lowland tunes whose names they bear; that the alterations are of native growth, and as characteristic as any national melodies whatever. What influence the ancient church-music may have had, in forming the Highland taste, I leave to better judges to determine.

Of the two editions mentioned in Mr. M'Leod's letter, the first I never heard of before: the last was published in 1837 at Inverness, where I procured a copy of it. In this edition, where

they occupy ten lines, they are prefixed to a collection of common Psalm tunes, with no other introduction than the following:—"N.B. The first five tunes in the following collection, have been sung in the Highlands of Scotland for several centuries past; but the present is their first appearance in print." The principal notes are given in minims: the other, chiefly semi-quavers, in a smaller character; and the recitative part is omitted altogether. The resemblance is so imperfect, that I could not recognize them.

The publication of these tunes, which I have long had in view, has been retarded by various causes: chiefly by the difficulty of getting them arranged so as to be interesting as a musical work. This delay, I cannot but consider peculiarly happy; since it has been the occasion of their falling into such hands, and appearing in a form so far superior to what I ever expected.

I am, &c.

ROBERT BROWN.

No. II.

EXTRACTS OF LETTERS FROM THE REV. M. MACKAY, LL.D., TO MR. BROWN.

DUNOON, *March 8th*, 1844.

I AM perfectly ignorant of the history of the Gaelic Psalm tunes. The first complete metrical version of the Psalms in the Gaelic language, is that by Mr. Kirke, minister of Balquhiddy, published in the year 1684. Previously, however, to that period, the Synod of Argyle had published a Gaelic metrical translation of the first fifty Psalms, in the year 1659. This publication is accompanied by a translation of the Shorter Catechism, intimated to be the second edition. The Synod of Argyle brought out their edition of the Gaelic metrical Psalms complete, in 1694. The prefaces, both to the first fifty Psalms, and to the first complete version, are interesting. In the latter it is stated, that the troubles to which the church had been exposed, in the interval from the date of their former publication, were the cause why the latter had not sooner made its appearance. And it is not less interesting in its place, especially with reference to the publication now contemplated by Mr. Mainzer, that in giving directions for the singing of the Psalms, in the preface to the first fifty, published in 1659, one of the difficulties in using them, is stated to be, that the people will have to sing them to *English Tunes*. Whether this may be understood as indicating that there had been *Gaelic Tunes* in use, at some previous period,—I mean tunes of true Celtic origin, I shall not take upon me to determine. But making such a supposition, the question recurs, to what Gaelic strains could they have been sung; it being manifest that the publication now referred to, that of 1659, was the first attempt at reducing the Psalmody to Gaelic verse. But while the first attempt of the Synod of Argyle unquestionably merits due notice, and is highly creditable to that reverend body; and while there can be no doubt whatever, that the reason alleged for the delay in bringing out the complete version, is stated with all good faith; and while also,—Mr. Kirke being designated in the title page of his version, as minister of Balquhiddy, in 1684,—makes it apparent that he either conformed or took the indulgence; it would be unfair, with all our admiration and reverence so justly due to the remnant who rejected both,—to deny to Mr. Kirke, the merit falling to his share personally, in accomplishing such a work as he produced. He appears to have been a man possessed of much energy and perseverance. Local tradition records of him, that, he was so intent upon accomplishing the task of translating the Psalms into Gaelic verse, that he denied himself the usual amount of bodily repose: that to

secure his awaking at a certain hour, he had recourse to an ingenious expedient, of ruder application and contrivance than our modern alarum-clocks: that he suspended over his pillow a bowl half-filled with water, and over the bowl, a bottle inverted, filled with water, and partially corked; and so contrived was this apparatus, that against a certain hour, the bowl poured over and awoke the metrical Psalmist to his labours. Tradition adds to the story, that the impulse given to his zeal in this labour, was the fear lest he should be forestalled by the complete version of the Synod of Argyle. While Gaelic scholars would undoubtedly give the preference as to style, to the Synod of Argyle's version, the short preface prefixed by Kirke, to his Edition, proves him a master of his mother tongue, and indicates a mind imbued with pious sentiment. It is evident, that in his day Psalm tunes were in use; and, to his taste at least, possessing no ordinary melody. The first paragraph of his Preface, literally translated, runs thus:—"The Psalms of David are pleasant, substantial: A church melodious with holy music, is almost a little heaven full of angels. As the garden of Eden, filled with the substantial trees of life, and medicinal herbs, so is the Book of the Psalms of David, which are healing medicines to every discomfort of the soul. The world, with every living creature in it, is the harp: man, he is the harper and the bard, to sing the praise of the great marvellous God; and David is always one of the company who thus are engaged in soft language melodious about the High King."*

You have probably heard of the celebrated Mr. Boyle having presented two hundred copies of Bishop Bedel's Irish translation of the Old Testament for the use of the Highlands of Scotland. Mr. Kirke was sent to London to superintend the printing of a revised edition of it, more conform to the Scottish dialect; and that edition is dated 1690.

It is a subject I have very frequently thought of, what the origin of these tunes could be. They must have come in since the Reformation; for, except in cathedral service, the Papists had no sacred music; at least in their country congregations. I should be very glad indeed, to see them not only published, but their use revived and spread: for, though I do not understand the science or theory of music in the least degree, I can appreciate, by the ear, the beauty and pathos of those delightful and solemnly soothing strains. Perhaps the publication of the tunes themselves may be the first thing to elucidate their history.

March 21.—I observe, with much interest, your remarks on the Psalm tunes. I am certainly very much inclined to think, as you do, that the difference of edition in the north, has been *native*. My only difficulty in adopting that theory is, the great reverence of things sacred, almost constitutional to the people—certainly at least, a characteristic of those among them who know religion in truth. On this very account, they have still a strong aversion to the quicker modern tunes, and to what I believe, are called repeating tunes. But it is to be remembered, that the modulations in question are rather slow, solemn, and smooth, than quick, or light, or airy.

That Highland bards and versifiers composed original airs, without their even being aware they were doing so, is quite certain. It was scarcely, indeed not at all, considered extraordinary. In truth the people in those parts, within much less than a century ago, were brimful of poetry and song. I remember very much of it within my own recollection. A cottar of my father's, for instance, who was elderly when I was a mere boy, was constantly out with us, boating and fish-

* "A Taid na Psalma taitneamhach, tarbhach: beag nach mion-fhlaitheas lán dainglibh, Cill fhonnmhar le ceól naomhtha. Mur abholghort Eden, líonta do chrannuibh brioghmhuire na beatha, & do luibhennibh jóesh-lainteamhail, amhluidh an leabhar Psalmso Dhaibhioth, ata na liaghais ar uile anshocair na nanma. Ata an saoghal & gach beó chreatuir da bfuil ann, na chlarsigh: An duine, se is Clairseoir & duanaire, chum moladh an mor-Dhia mirbhuileach do sheinm; & ata Daibhidh do ghná mar fhear don chuideachd bhias marso ag caoin-chaint gu ceólmhar ma nard-Rí."

ing. My impression is, that I never spent a summer evening with, him when the weather gave relief from toil at the oar, (and often when it did not,) without his *composing* some verses and singing them. Every little incident was turned into poetry; and I am persuaded many of the airs were original. He was a man of patriarchal appearance, and, I truly believe, of deep and genuine piety; an elder of the church, and a most exemplary one. It was from him I first learned the Questions of the Shorter Catechism in Gaelic. On Sabbath evenings when my father happened to be from home, I joined the gathering at this man's house, when the Questions of the Shorter Catechism were gone over, and simple and solemn practical remarks made upon each of them: and many of those remarks are, to this day, fresh in my *memory* at least. The man did not know his alphabet. I present so much of such an individual character, to give expression, by illustration, to my conviction, that such a man as that would at once, had he heard a Psalm tune he liked, and not recollect it thoroughly, give his own edition; and his taste, his religious taste, would not let him depart from what would be fittingly solemn in the character of the alterations he would introduce. Now may it not be, that some one such man, who perhaps might be precentor in some well-known congregation, where, at the seasons of special solemnity, "*the tribes went up*," may have been the author of the northern varieties of these tunes? It would be interesting indeed to trace this.

No. III.

EXTRACT LETTER—REV. H. M'LEOD, LOGIE EASTER, ROSS-SHIRE, TO DR. MACKAY.

LOGIE EASTER, 26th March, 1844.

THE six Gaelic tunes to which you refer, are, I believe, now confined to Ross-Shire, to a portion of Inverness-Shire, and to parts of Sutherland and Caithness. You are probably aware that, in Lord Reay's country, they were for some time lost sight of; until Robert Clarke, who, upwards of seventy years ago, came with Lord Reay's father, from the parish of Dornoch to Tongue, re-introduced them.

I remember well that in Sutherland, including our native country, (Lord Reay's country,) they were, and still are called, "the old tunes;" while the others, such as Bangor, Coleshill, Dundee, French, &c. without the quavers, (which in the south are denominated "the old,") were called "the new tunes." In Ross-Shire, I find, the time is not known, since the Reformation, when they were not used. It is not above eighty years since the "new singing" was introduced into this country, at least into this part of it; and its introduction was attended with much difficulty: for it is a well-known fact, that, in the days of Mr. Porteous, when Hugh Mackenzie, who, at the time, was an elder and precentor at Kilmuir, and very popular, sung one of them for the first time, several of the pious people left the church. The same happened in other parishes also. Before this, "the old tunes" were used both in Gaelic and English; but when or by whom they were at first introduced, no man living can tell. It is certain, however, that they are much older than Cromwell and his soldiers.* Mr. Ross, of Fearn,† who is full of information, and has some curious old books and manuscripts, thinks that they are at least as old as the Reformation in

* This is said in reference to a conjecture, that this style of singing might have been introduced into the Highlands by Cromwell's soldiers.

† One of the oldest ministers in the Church of Scotland.

Scotland; and that although, like many other good things, they are now lost sight of, except in a few places in the north, they were, at one time, known and practised almost all over the country. The probability is, that the Gaelic mode of singing them, was the original.

Perhaps you are not aware, that of "the old tunes" two editions have already appeared. The first was published about twenty or thirty years ago, and is now extinct. The second, along with several of the tunes sung in the Highlands, appeared in a common tune book form, about six years ago, and is, I believe, upon the whole, considered correct, if we make some allowance for the difficulty of committing to paper so many and varying quavers. It is right that your friend should know this; as a new edition should, at least, be as correct as any which preceded it.

No. IV.

EXTRACT FROM THE ACTS OF THE GENERAL ASSEMBLY, 1694.

SINCE the foregoing sheets were sent to press, the following extract has been communicated by Mr. M'Vean, Bookseller: by which it appears, that before the Synod of Argyle published their metrical version, it was customary, in some parts at least of the Highlands, even at Gaelic worship, to sing the Psalms in English; and therefore, most probably to English tunes.

1694, *April 17*.—"The General Assembly of this National Church, taking into consideration that there is a complete Paraphrase of the whole Psalms in Irish metre, approven and emitted by the Synod of Argyle, who understand the Irish language; conform to an Act of the General Assembly 1690: together with a translation of the Shorter Catechism of this Church in Irish, bound with the said Psalms, in one volume, and the General Assembly understanding that *in some parts of this National Church, where preaching and prayer are used in Irish; the Psalms are sung at the same diet in a different language*, whereby an uniformity in the worship is marred, and many of the people deprived of the benefit of praising God in a known tongue.

"Therefore, as the General Assembly doth hereby appoint that this incongruous way of worshipping God shall be hereafter forborne, so they do recommend to all congregations and families who worship God in the Irish language, to make use of the said Paraphrase therein; and also to make use of the foresaid translation of the Shorter Catechism, as an uniform means of catechising the people."

ACTS OF ASSEMBLY, 1694.

GLASGOW:

PRINTED BY BELL AND BAIN, 15 ST. ENOCH SQUARE.

GAELIC PSALM TUNES.

2
DUNDEE.

COMMON
TUNE.

The Common Tune stands here for reference only.

GAELIC
TUNE.

Pr.

Congⁿ

I love

Is toigh leam Dia, air - son gu'n d'eisd
I love the Lord, be - cause my voice

Is toigh
I love

PIANO
FORTE.

The piano accompaniment for the first system of the Gaelic Tune. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a whole note G3, followed by a half note A3, and then a half note B3. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The piano accompaniment is in the bass staff, and the melody is in the treble staff. The piano accompaniment is in the bass staff, and the melody is in the treble staff.

The piano accompaniment for the second system of the Gaelic Tune. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a whole note G3, followed by a half note A3, and then a half note B3. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The piano accompaniment is in the bass staff, and the melody is in the treble staff. The piano accompaniment is in the bass staff, and the melody is in the treble staff.

Pr. *Congⁿ f* And

Ri m' ghuth, 's ri m' ur - nuigh fos, Ri m'
 And pray - ers he did hear; And

pray - ers

ghuth 's ri m'
 pray - ers

he did hear;

ur - nuigh fos,
 he did hear;

Pr. *Congⁿ*

f

Sìor éigh - eam ris ri m' bheò, air - son
I, while I live, will call on him

Sìor I,

p

while

éigh while

eam I

p

p

live,

will

call

ris live,

ri m' will

bheò, call

sf

p

on him

air on son him

f

Pr. *Congⁿ* Who

Gud' chrom e rium a chluas. Gud' Who

Who bow'd to me his ear.

p

bow'd to me his ear.

chrom e rium a chluas. ear.

bow'd to me his ear.

sf *cres.* *f*

6
FRENCH.

COMMON
TUNE.

The Common Tune stands here for reference only.

GAELIC
TUNE.

Pr. *Congⁿ* Praise waits

Tha ann an Si - on feith - eamh ort, Tha ann
Praise waits for thee in Si - on, Lord: Praise waits

PIANO
FORTE.

Detailed description: This system contains the first three staves of the musical score. The top staff is the Common Tune in C major, 4/4 time, showing the first two measures. The second staff is the Gaelic Tune in D minor, 6/8 time, with lyrics in Gaelic and English. It includes dynamic markings *Pr.* and *Congⁿ*. The third and fourth staves are the Piano Forte accompaniment, also in D minor, 6/8 time, with a piano (*p*) dynamic marking.

for thee

an for Si -
for thee

Detailed description: This system contains the next two staves of the musical score. The top staff continues the Gaelic Tune with lyrics 'for thee'. The second staff continues the Gaelic Tune with lyrics 'an for Si -' and 'for thee'. The third and fourth staves are the Piano Forte accompaniment, continuing the harmonic support for the Gaelic melody.

in Si - on, Lord:

on in feith - eamh ort,
Si on, Lord:

Detailed description: This system contains the final two staves of the musical score. The top staff continues the Gaelic Tune with lyrics 'in Si - on, Lord:'. The second staff continues the Gaelic Tune with lyrics 'on in feith - eamh ort,' and 'Si on, Lord:'. The third and fourth staves are the Piano Forte accompaniment, concluding the piece.

Pr.

Mol To adh, the a vows Dhé, paid gun shall dî: be.

Congⁿ

To thee vows

p Mol To adh, the a vows

paid shall be.

Dhé, paid gun shall dî: be.

p

Pr. *Congⁿ*

'S ann duit a dhìol ar fòs gu pailt, 'S ann
O thou that hear er art of pray'r, O

f

thou that hear - - - er

duit a dhìol ar
thou that hear er

3 3

art of pray'r

p fòs art gu pailt,
art of pray'r,

3 3

Pr.

A' bhòid mar gheal lar i.
All flesh shall come to thee.

Congⁿ

All flesh shall
A' bhòid mar
All flesh shall

come to thee.
gheal lar i.
come to thee.

10
STILT.

COMMON
TUNE.



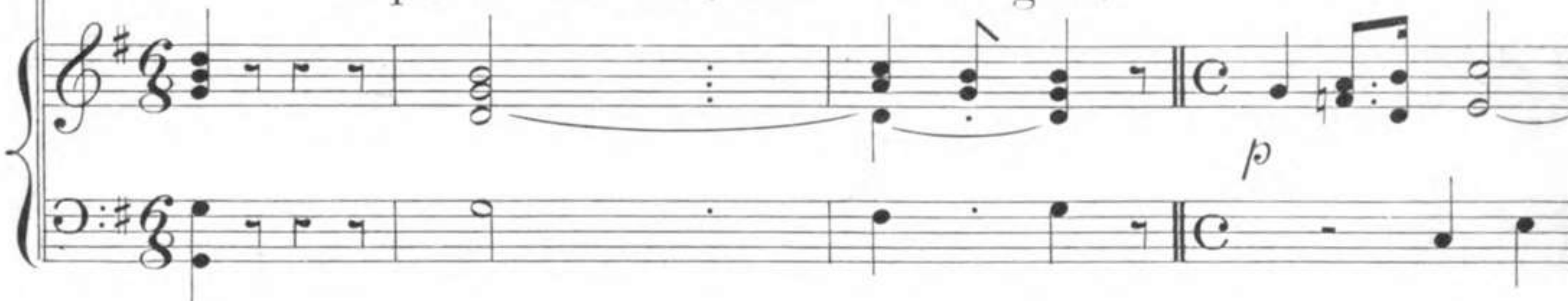
The Common Tune stands here for reference only.

GAELIC
TUNE.



O mol - aibh Dia, oir tha e maith;
O praise the Lord, for he is good;

PIANO
FORTE.



Pr.

Sìor mhair eann trò cair Dhé.
His mer cy last eth ever.

Congⁿ

His mer cy
Sìor mhair eann
His mer cy

last eth ever.
trò cair Dhé.
last eth ever.

Pr. *Cong'n* Let

Ab - radh clann Is - ra - eil a - nis,
 Let those of Is - ra - el now say Let

those of Is - ra -

f radh *p* clann Is - ra -
 those of Is - ra -

el now say
 eil a - nis,
 el now say

Pr.

Gur buan a ghràs gach ré.
His mer - - - cy fail - - - eth never.

Congⁿ

His mer - - - cy
Gur buan a
His mer - - - cy

fail - - - eth never.
ghràs fail - - - gach ré.
fail - - - eth never.

ten. *sf*

14
ELGIN.

COMMON
TUNE.

GAELIC
TUNE.

PIANO
FORTE.

The Common Tune stands here for reference only.

Pr.

Cong.ⁿ

Thou

Is mais_ich' thu na clann nan daoin';
Thou fair_er art than sons of men:

Is
Thou

p

fair

er

art

than

mais

ich'

thu

na

fair

er

art

than

sons

of

men:

clann

nan

daoin';

sons

of

men:

Pr.

Gràs dhòir - - - teadh ann ad bheul:
In - - - to thy lips is store

Cong.ⁿ

In to thy
Gràs dhòir - - - teadh
In to thy

p

lips is store
ann lips ad bheul:
lips is store

f *p*

Pr. *Congⁿ* *f* *f*

Is Of air grace an aobh - ar sin rinn Dia Is Of
Of grace in - fus'd; God there - fore thee

p *p*

grace in - fus'd; God
air grace an aobh - ar
grace in - fus'd; God

there fore thee
sin rinn Dia
there fore thee

f *p* *f*

Pr.

Do bhean na chadh gach ial.
Hath bless'd for ev er more.

Congⁿ

Hath bless'd for
Do bhean na
Hath bless'd for

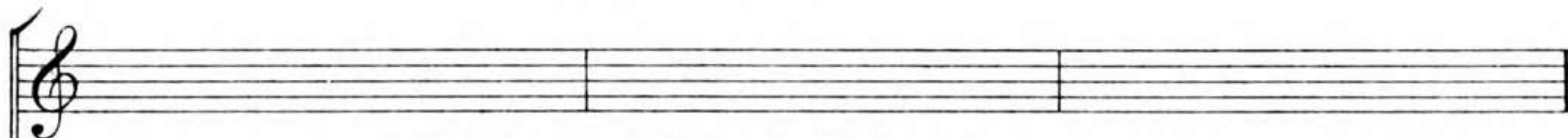
p

ev er more.
chadh gach ial.
ev er more.

f *p* *f*

18
MARTYRS.

COMMON
TUNE.



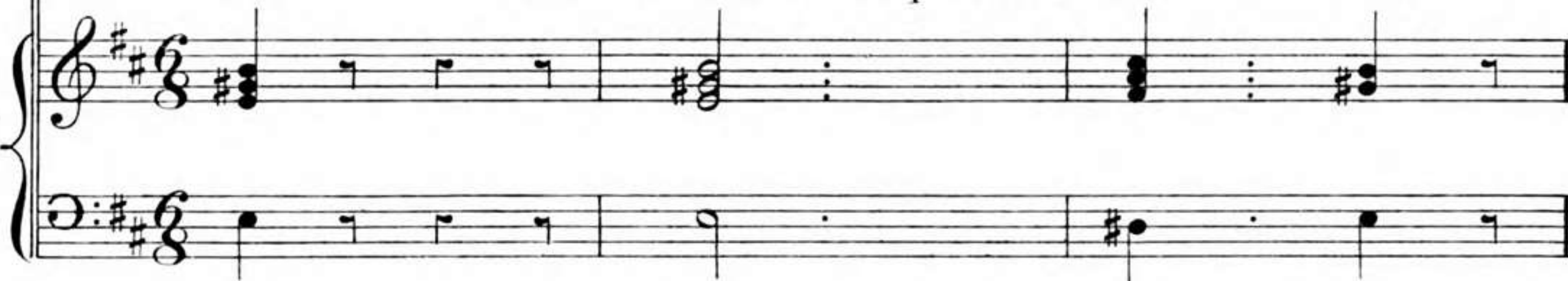
The Common Tune stands here for reference only.

GAELIC
TUNE.



Éisd, aodh air Is ra eil, a stiùir
Hear, Is r'els Shep-herd! like a flock

PIANO
FORTE.



Congⁿ Hear, Is r'els Shep-herd!

Éisd, aodh air Is ra
Hear, Is r'els Shep-herd!

A musical staff for the Congregational accompaniment, consisting of a grand staff in D major. It features a melody with triplets and a bass line.

like a flock

eil, like a a stiùir flock

A musical staff for the Congregational accompaniment, continuing the melody from the previous system. It includes triplets and a bass line.

Pr.

Io - - - seph mar threud le d' làimh,
Thou that dost Jo - - - seph guide;

Congⁿ

Thou that dost
Io - - - seph mar
Thou that dost

Jo - - - seph guide,
threud Jo - - - seph làimh,
Jo - - - seph guide;

Pr. Shine

Thu _ _ sa ta d' thành measg Cher _ _ u _ _ bim, Shine

Shine forth, O thou that dost be _ tween Shine .

Congⁿ

f

forth, O thou that

--- sa forth, ta d' O thành thou measg that

p

dost be _ _ _ tween

Cher _ _ _ u _ _ bim, dost be _ _ _ tween

f

Pr.

Deal - - - raich a - - - mach mu thrà.
The cher - - - u - - - bims a - - - bide.

Congⁿ


The cher - - - u
Deal - - - raich a - - -
The cher - - - u


p

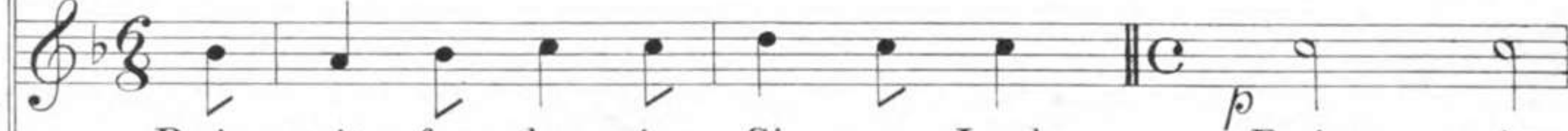
bims a - - - bide.
mach bims mu thrà.
bims a - - - bide.


22
FRENCH.


ARRANGED IN FOUR PARTS.

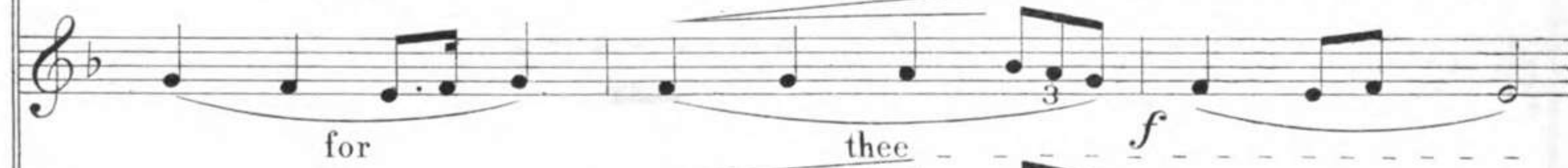
1st TREBLE.  *p* Praise waits

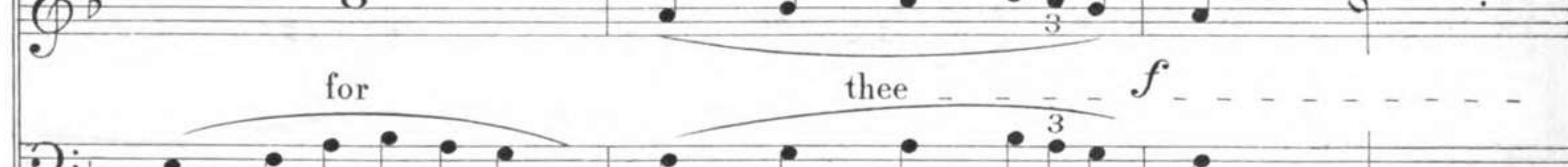
2^d TREBLE.  *p* Praise waits


TENOR.  *p* Praise waits for thee in Si - on, Lord, *p* Praise waits


BASS.  *p*

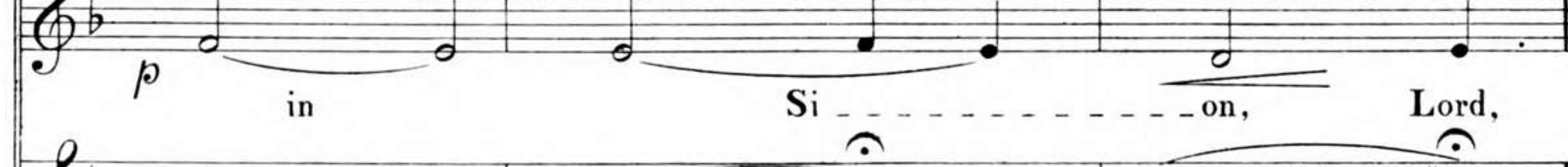
 *f*


 *f*

 *f*

 *f*

 *p* in Si - on, Lord,

 *p* in Si - on, Lord,

 *p* in Si - on, Lord,

 p

First system of a musical score in 3/4 time, key of B-flat major. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, Tenor) and the fourth is the bass line. The lyrics are "To thee vows paid shall be." The melody is simple, with a final cadence on the word "be."

Second system of the musical score, continuing the melody. It consists of four staves. The first three staves are vocal parts and the fourth is the bass line. The lyrics are "To thee vows". The melody is simple, with a final cadence on the word "vows".

Third system of the musical score, continuing the melody. It consists of four staves. The first three staves are vocal parts and the fourth is the bass line. The lyrics are "paid shall be." The melody is simple, with a final cadence on the word "be."

First system of music, measures 1-4. The score is in 3/8 time with a key signature of one flat (B-flat). The first three staves (treble clef) and the fourth staff (bass clef) all begin with a whole rest in measures 1 and 2. In measure 3, all staves have a half note B-flat. In measure 4, the first and second staves have a half note B-flat, while the third and fourth staves have a half note D. Dynamics include a forte (*f*) marking in measure 4 for the first and second staves, and a mezzo-forte (*f*) marking for the third and fourth staves. The lyrics "O thou that hear - er art of prayer" are aligned under the third staff.

Second system of music, measures 5-8. The first staff has a melodic line with eighth and sixteenth notes, including triplets in measures 6 and 8. The second, third, and fourth staves have whole notes. The lyrics "thou that hear - - - er" are aligned under the first staff. Dynamics include a forte (*f*) marking in measure 5 for the first staff and a mezzo-forte (*f*) marking for the second, third, and fourth staves.

Third system of music, measures 9-12. The first three staves (treble clef) and the fourth staff (bass clef) all begin with a whole rest in measures 9 and 10. In measure 11, all staves have a half note B-flat. In measure 12, the first and second staves have a half note B-flat, while the third and fourth staves have a half note D. Dynamics include a piano (*p*) marking in measure 11 for the first and second staves, and a mezzo-forte (*f*) marking for the third and fourth staves. The lyrics "art of prayer" are aligned under the first staff.

First system of a musical score in 3/8 time, key of B-flat major. It consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The lyrics "All flesh shall come to thee." are written under the third staff. The music begins with a single eighth note in each staff, followed by rests.

Second system of the musical score, measures 5-8. It consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The lyrics "All flesh shall" are written under the first three staves. The music features a melodic line in the first staff, with the other staves providing harmonic support. Dynamics include *p* (piano) and *pp* (pianissimo).

Third system of the musical score, measures 9-12. It consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The lyrics "come to thee." are written under the first three staves. The music continues the melodic and harmonic development. Dynamics include *sf* (sforzando) and *p* (piano). The system concludes with the word "FINIS." under the fourth staff.