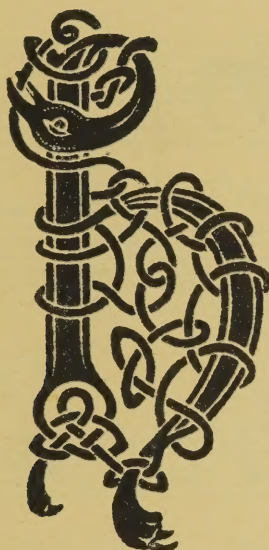


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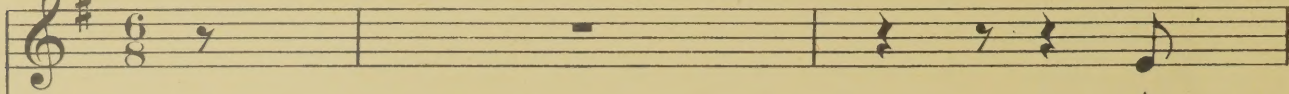
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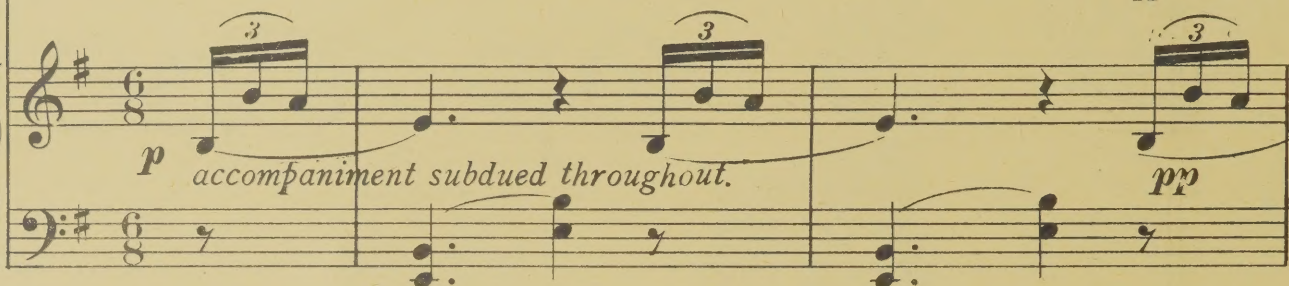
(Buain a' Choirce).

Gaelic words and air from
MISS MACTAVISH, ISLAY.

Translated and arranged for
Voice and Piano by
MARJORY KENNEDY-FRASER.

With a wistfully gay, steadily rhythmic swing. (♩. = 72)

Voice. 

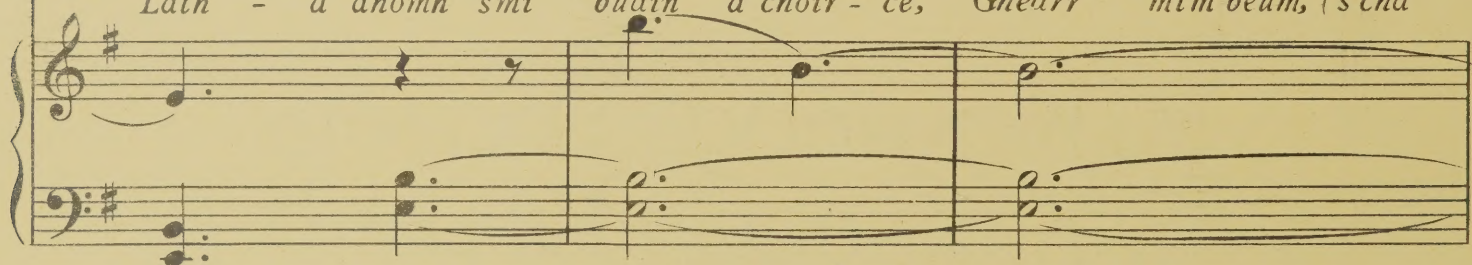
Piano. 


p accompaniment subdued throughout. *pp*

Both *Us*

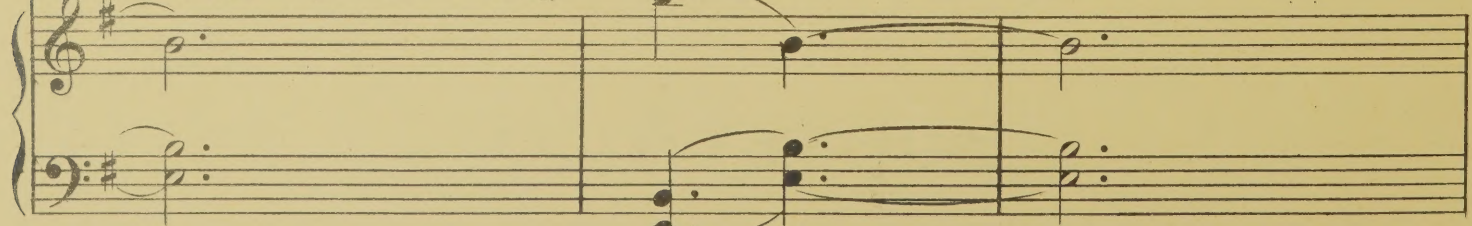


day in the corn - field, I a - reap - in', Cut - tin' my sheaf (and it
Lath - a dhomh 'smi buain a' choir - ce, Ghearr mi'm beum, ('s cha





was - na ea - sy,) * Ho - ro, na hò - ro - ri - o.
*robh... e so - cair,) * Ho - ro, na hò - ro - ri - o.*



N.B. In singing, accent as indicated, only *once* in four bars.

* Italian pronunciation.

Hi - ri ri - ri ho - ro *ei - le, Ho - ro na hò - ri - ri - o.

p *pp*

*ad.

Reap-in' the corn, I
Ghearr mi'm beum, 's cha

cut my sheaf, But cut - tin' my knee 'twas, och - one... an' sigh - in'
robh e soc - air, Ghearr mi mo ghlun is leig... mi os - na.

*

Ho - ro, na hò - ri - ri - o, Hi - ri ri - ri ho - ro ei - le,

p

*

Hò - ró, na hò - ri - ri - o.

p *pp*

Ad.

Sigh-in' I sat on a lone - ly hil - lock, Look-in' to see if my
 Shuidh - mi air uaibh - ir a' ghoir - tein, Dh'fheuch am faic - inn

sempre

lover was com - in'. Ho - ro, na hò - ri - ri - o. Hi - ri - ri - ri,
 fear... do chol - tais.

cresc.

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

Ho - ro - ei - le, Ho - ro, na hò - ri - ri - o.

p *pp*

Ad. * *Ad.*

Look-in' to see if my lover would come, The
Dh'fheuch am faic - inn fear do chol - tais,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a dotted quarter note, followed by eighth notes. The piano accompaniment includes triplet figures in both hands.

fair-cheek'd boy o' the cur - ly ring - lets. Ho - ro na
Fear chuil duinn 's nan gruaidh-ean dos - rach.

The second system continues the melody. The vocal line has a slight upward inflection. The piano accompaniment features more triplet patterns and sustained chords.

espress.
 ho - ri - ri - o. Hi - ri - ri - ri Ho - ro ei - le,
mf poco rit

The third system includes dynamic markings *espress.* and *mf*. The piano accompaniment has a crescendo leading to a *poco rit* section. The vocal line has a melisma on 'ri-ri-ri'.

Ho - ro na Ho - ri - ri - o.....

The fourth system concludes the piece. The piano accompaniment starts with a *P a tempo* marking and ends with a *leggiere. R.H. rit.* instruction for the right hand.

6 *a little slower.*
ten. *ten.* *tempo.*

Snow white sea - gull, Lit - tle white sea - gull, Bear my greet - ings a -
 Fhaoil - inn *bhig a shnamhas an ca - la, Beir mo shoraidh uam

col canto. *tempo.*

ten. *tempo.*

- cross to my true - love! Ho - ro na hò - ri - ri - o
 gu..... mo lean - nan!

ten. *tempo.*

Hi - ri - ri - ri ho - ro ei - le Ho - ro na

cresc. *espress.* *col canto.* *p* *leggiero.*

Red. *

ho - ri - ri - o.....

p

APPRECIATIONS.

"Mrs Kennedy-Fraser holds the highest place among British folk-song collectors. She has laboured hard in the collection and editing of Hebridean song. She has a poet's love of the islands and the peculiar phase of civilisation they represent; but she is also a very skilled musician, and the accompaniments she has arranged for these songs are equal to the best that has been done in any other field. The songs themselves have a strange beauty that grows on us the better we know them. They have a very definite physiognomy and a very definite soul, both of them the result of the constant pressure of a very definite environment upon a people virtually isolated from the general life of Europe. These islands seem to have produced some song-writers to whom it is not at all extravagant to attribute genius. There are melodies among these songs that are as purely perfect as any melody could be. Schubert and Hugo Wolf would have knelt and kissed the hands of the men who conceived them... for sheer beauty of invention, sheer loveliness in the mere fall of the notes, some of these melodies are without their superior, whether in folk-song or in art-song. Schubert himself never wrote a more perfectly satisfying or more haunting melody, for example, than that of the 'Sea-gull of the Land-under-Waves'.

ERNEST NEWMAN,

When the pianoforte is used as a medium of approach to understanding the peculiar idiom of Celtic music, the harmony and rhythm should be most subtly adapted to the mood or atmosphere following it sinuously as the foam-wake whitens around the boat's keel, or the sail is trimmed to a favouring breeze.

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*Accompaniment scored for Orchestra by Granville Bantock.

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