



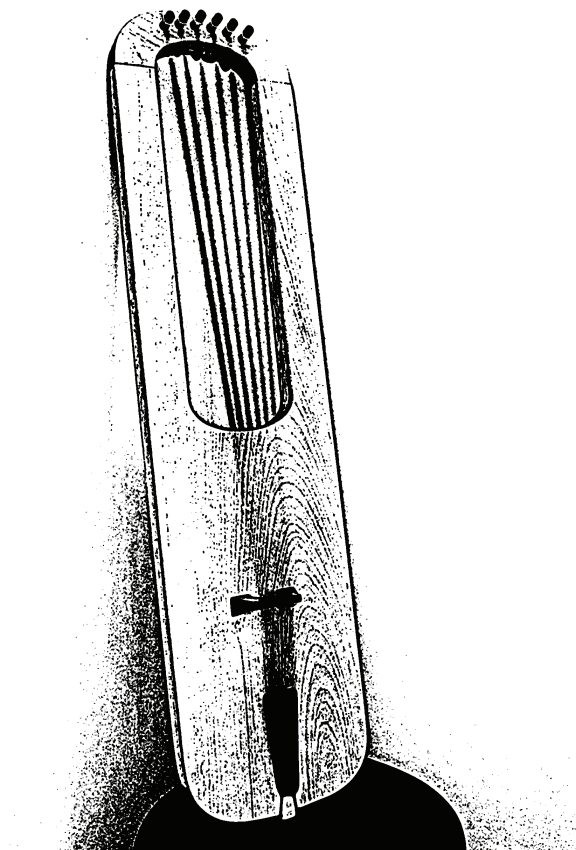
Henry Whyte—"Fionn" (1852-1914)

Cover photograph by John Bastin of a lyre owned by the musical editor; it was made by Francis Landry of Pomquet, Nova Scotia from instructions and research done by Michael J. King.

The Celtic Lyre

A Collection of Gaelic Songs
Compiled by Fionn (Henry Whyte)

(Parts 1-4)



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Taing—Thanks

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Cristiano Forster, for his sage council and helpful criticism of the Preface; however, all mistakes and omissions are completely my own responsibility, and I hold myself completely accountable for any confusing or erroneous comment which may appear.

Facal-tòiseachaidh—Foreword

The following collection of Gaelic songs was collected by Henry Whyte (aka Fionn) and first published in four parts between 1883 and 1895. It has been reprinted many times since, most recently in poor print-on-demand editions.

This is the first truly new edition of *The Celtic Lyre*, with both updated lyrics, and staff and sol-fa notation. Early on I made the decision not to include Fionn's English "translations," which were not so much translations as poetic attempts to convey the essence of the Gaelic verse. I felt this would be of little assistance to Gaelic learners whom we hope would be interested in learning these popular songs, many of which can be still heard today.

Those familiar with past editions of *The Celtic Lyre* may note that the order of the songs has changed somewhat. This was done so that songs expanded to two pages could be read without having to turn the page. We hope that the reader will find this new edition pleasing and a fitting tribute to Fionn's original.

**T. Mac Mhathain, Cille-Rìmhinn,
Siorramachd Antaiginis, Alba Nuadh**

Roimh-Ràdh—Preface

When Trueman Matheson, the editor of Siol Cultural Enterprises, approached me to musically edit *The Celtic Lyre*, I was rather skeptical. I was currently in the throes of writing my Ph.D. dissertation on the medieval musical performance practices of the narrative songs concerning Fionn Mac Cumhail and found little value in re-setting Gaelic music that had been published during the late Victorian Age; I felt surely that the music would have been significantly altered to conform to English and mainland attitudes of propriety and musical form. I was mistaken.

Although I found the music engraved¹ rather casually and nineteenth-century notation sensibilities concerning musical time and key signatures followed, I noticed an effort had been made to render the music truthfully and not drastically alter it to make it seem more like Western European art music. This effort had been hidden behind a façade of publishing norms that the facility of modern computer applications² easily dispelled. Therefore, this current version of *The Celtic Lyre* is presented with those publishing policies removed, with the result that the music looks much different on the printed page than the original version. Specifically, there were changes made to orthography, metre, and key signatures.

Two contrary perspectives motivated the form of the musical notation of this collection. At one extreme, there is an understanding that musical notation began and was used as only a rough memory-aid and is inherently imprecise; on the other extreme, there is an understanding that many people seem to desire to perform music notation precisely as written. Yet, the musical rhythm is extremely flexible in one case and rigid in the other, respectively. Whyte's musical notation followed the art music conventions of his day; it is a straightforward process to remove those hand-engraving conventions. The question then presents itself: should the music stay as Whyte wrote it with an appreciation that the reader would then know not to perform it as written, or should the music be rendered more exactly, according to the way that it was actually performed? If the music is placed more accurately, then there is an additional danger that people will consider this collection to be an authoritative and singular dictate and then perform the songs precisely as written.

I have taken the position that while following the written notation meticulously can alter the music from how it would normally be performed, it is preferable to having the songs performed as Whyte inexactly presented them. While the music notation presented in this collection might make the music seem precise, it is definitely not so. There is a tremendous amount of “wobble-room” in the music, both in intonation and rhythm. One must not lose sight of this when attempting to realize the music of *The Celtic Lyre*.

There are three areas that were identified and brought closer to actual practice in this present collection: orthography, metre, and pitch placement on the musical staff. Concerning orthography, the Gaelic spelling notation conventions of Nova Scotia, Canada were followed. These conventions are more precise; therefore, they assist singers in

¹ Sheet music was engraved, not printed during Whyte's time. Copper plates were etched to form the template for the printed music. Therefore, creating musical notation was much more of an art than typesetting.

² Although Finale® is a robust computer application, Sibelius® was used in this edition principally because there is a sol-fa plug-in available (written by James Larcombe and Neil Sands). Formatting generally followed North American norms; however, lyric spacing took precedence over note spacing to help Gaelic learners.

achieving clearer pronunciation and also assist in translation. Concerning metre, the notated rhythmic conventions of the original editions of *The Celtic Lyre* followed accepted practices of the time. Those conventions can be contrary to Gaelic musical performance since conventional musical rhythms matched the rhythmic patterns of the Italian or English language. In his collection, Whyte first presented staff notation at the top of the page, under that sol-fa, under that Gaelic, and under that English translations. The musical rhythms placed on the staff seem to be a compromise designed to approximate both the English and Gaelic languages' rhythmic patterns; the rhythms do not exactly match Gaelic language patterns, recordings of these songs at archives, or as they are sung in Gaelic culture today.

As mentioned above, many people seem to have the desire to perform music precisely as written. Because of Whyte's probable rhythmical compromise, Gaelic songs from his collection are now beginning to be sung ostensibly to an English language rhythm. To prevent this, an understanding of the characteristics of the Gaelic language that strongly influence the rhythm of the music should be discussed. The most important is that the Gaelic language has an underlying triplet structure. This lends the associated music to being expressing in compound (having a sub-structure composed of triplets: 6/8, 9/8, 12/8) or 3/8 time. 6/8 time consists two groups of triplets (each triplet is composed of three eighth notes,³ stress is on the first note of the first group); 9/8 time is comprised of three groups of triplets (stress on the first note of the first group); 12/8 contains four groups of triplets (stress on first and third groups; stress is stronger on the first group than on the third group). Unfortunately, in the past, art musicians often proscribed compound time.⁴ It was also more difficult to engrave and harder to read.

Secondly, the Gaelic language might be seen to consist of two contrasting groups of vowels (excluding palatal and non-palatal distinctions); one group consists of long vowels (indicated by length markings on the vowels), the other of short ones. Vowel placement in a sentence often alternates between these two groups, giving the language rhythm a lilting, skipping quality. This is in contrast to the English language, which, while possessing some distinctly long and short vowels, does not possess such a marked vowel-length dichotomy.

Whyte's musical notation often made use of quarter notes (see Figure 1, below). This was not a reflection of how the music was and is performed in Gaelic, but often matched the rhythm of the translated English verses. The vowel pattern of Gaelic is often long-short; if so, it should be performed as in Figure 2 (below). Therefore, the music in this version was slightly adjusted to match the actual sung pattern of Gaelic. Native Gaelic singers would intuitively know to perform Figure 1 as Figure 2:



Figure 1

becomes:



Figure 2

Normally, musical notation only reflected the chorus/refrain (*séisid*) or first verse. Particularly in Gaelic music, musical rhythm changed from verse to verse as the lyrics dictated. For example, a syllable/vowel of one verse placed on a particular note may be

³ Since it is thought that most editions of this volume will be sold in North America, the terms eighth, quarter, and half note will be used in place of quaver, crotchet, and minim, respectively; also, "measure" replaces "bar."

⁴ For example, Händel's song "Rejoice Greatly, O Daughter of Zion" from his *Messiah* was originally written in 12/8 time. Händel was persuaded to change it to common (4/4) time.

long whereas the next verse's syllable/vowel placed on that same note may be short. It may be that the first verse was performed as is annotated in Figure 2, above, but the second verse may have a vowel pattern that was not long-short in the second half of the measure, but short-long. In such a case, the music would be performed as in Figure 3 (below):



Figure 3

As an example of this shifting, consider "*Tha mo rùn air a' ghille*." In the original version, the music was written as the chorus (*séis*d) is presented in this collection. Henry Whyte made a footnote that the rhythms should shift between the chorus and the verses, but did not write out those notational changes. Since the two rhythms were so different, I believed that it would be far too confusing for the singer to see a particular rhythm but sing it differently; therefore, the verses were made separate from the chorus, showing a different rhythm. Yet, this was not enough. In the second-to-last measure of the verses, the first verse has a long vowel on the last syllable (*a' chùil*), but the second verse has a long vowel on the second-to-last syllable (*còt-a*). I annotated this in an *ossia* (a small, explanatory measure), but this would be extremely laborious to do for every verse. If the singer does not shift the rhythm as needed to match the pattern of the spoken word, the singer is performing the act of "flattening out." This practice is most evident in waulking songs. Because the requirement for a strong work rhythm is paramount in these songs, simple, everyday, rhythmically-free songs were metamorphosed into a repetitive rhythm. This had the effect of transporting unstressed syllables to positions of musical rhythmic stress. Although waulking songs have the disadvantage of changing the pronunciation of a song's lyrics, they have had the benefit of preserving songs that would have otherwise perished.

Thirdly, there is another feature of Gaelic music called the "Scots' Snap,"⁵ where a stressed initial beat is made short. This trait ran counter to notational practices of Whyte's time. The Scots' Snap is rather difficult to realize in notation and also difficult for the singer to actualize by looking at the notation. It would look something like Figure 4 (below):



Figure 4

Because of these difficulties, I presented this feature as in Figure 3. It is the responsibility of the singer to determine when this practice is appropriate.

Lastly, since these songs were never intended to be accompanied, there is no reason to establish and rigidly adhere to unequivocal rhythmical precision. In the Gaelic song tradition, strict metre was never kept within a measure, between two concurrent measures, or even between two verses. Indeed, the very concept of having measure bar lines is foreign to the tradition. For example, again consider the song, "*Tha mo rùn air a' ghille*." At the end of the sixth measure of the verses, the final few eighth notes should not be performed so as to keep a rigid, steady pulse from the sixth to seventh measures. The second-to-last eighth note was placed roughly at the end of the measure; the following

⁵ The term "Scotch" is a mis-spelling of the genitive plural "Scots'," so it is also known as the "Scotch Snap."

eighth note acts as a pick-up beat, with a clear rhythmical break preceding it. I used a symbol that suggests this practice of slightly slowing down (*ritardando*): $\blacktriangle$

With the exception of “*Mo nighean donn, bhòidheach*,”⁶ every song in this collection was placed in compound (or 3/8) time. If there were two stresses per line of poetry, the music was placed in 6/8 time. If there were three stresses per line of poetry, the music was placed in 9/8 time. If there were four stresses per line, I placed the music in 12/8 time. This last form can be confusing. So, if the music was performed to a strong rhythm or quickly, I placed it in 6/8 time for ease of reading. However, this presents problems. One significant problem is that a syllable that is only lightly stressed and occurring in the middle of a sentence might now be placed on the first beat of a measure. This improperly implies that the syllable should then be strongly stressed and/or that there would be a slight lift (pause) preceding it. By placing the song in 12/8 time, there is no bar line, and the singer is not subconsciously impelled to strongly stress a mildly stressed syllable.

The other component that has been changed in this collection from the original, slightly, is the pitch notation. The tunes have not been changed in any way, only the way that they are presented on the page. By adjusting where the music sits on the staff, the structure of the music can be seen more clearly. This difference is transparent, but the reader may notice that the accidentals in the key signatures have been removed and small notes in parenthesis added. There are a number of reasons why this was done, but a full explanation of this might prove to be somewhat esoteric. So, briefly, the rationale is as follows:

Firstly, the original purpose of an accidental was to facilitate moving the pitch range of a song by roughly half an octave so that any song/chant in any mode could be sung by the same group of people. The symbol used on the mainland for this purpose was B $\flat$ ⁷ (perhaps moving the key from C Major to F Major), but in insular Britain, F $\sharp$ was used⁸ (perhaps moving the key from C Major to G Major). So, when transcribing Gaelic music, F $\sharp$ might be seen as a preferred choice to fulfill this function. Secondly, transcribers often heard a song being sung and sounded out the approximate notes on a nearby piano. They then wrote this down and transferred any accidentals to the key signature, adding or subtracting accidentals so that the final note matched the name of the key.⁹ Therefore, there was little value placed upon the key signature chosen; it was as variable as the starting pitch the singer randomly chose. Thirdly, before equal temperament, different keys had different “colours.” A traditional tune might be ascribed to a key signature based upon the pathos of the lyrics, not because the actual intonation of that tune matched a certain key. Fourthly,

⁶ To be more rhythmically precise, rhythms were extrapolated from Whyte’s notation and then checked against recordings found at archives. I used the oldest recordings made from the eldest informants possible. This was the only song where I could not find lyric audio examples. All songs but this one were sung melodically, lyrically, in compound time, and without a strong rhythm. Interestingly, all songs were also sung without ornamentation. This implies that ornamentation in these songs is a modern development.

⁷ This synthetic, manufactured note was considered so important that, even though it was not in the diatonic, Pythagorean-tuned scale, it was considered *musica vera* and not *musica ficta*.

⁸ This is discussed by Edward Bunting, *The Ancient Music of Ireland: An Edition Comprising the Three Collections by Edward Bunting Originally Published in 1796, 1809 and 1840* (Dublin: Waltons’ Piano and Musical Instrument Galleries, 1969).

⁹ Often, a pentatonic tune with a final note of G, which might be described as Mixolydian, will have a non-existent note of F $\sharp$ added to the key signature (the note never appears in the tune); this makes the tune appear to be in G Major (Ionian). This satisfies art music norms.

there was, and is, a great deal of bigotry against Gaelic culture which can be directed at the culture's music. To defend against this and to be judged favourably when compared with European art music, the music was often made to seem more complicated than it actually was; this was often accomplished by adding an array of flat symbols to the key signatures.

Various music collectors and publishers¹⁰ have espoused quite an assortment of modal systems to describe Gaelic music. I believe the most robust and comprehensive has been annotated in Francis Collinson's *The Traditional and National Music of Scotland*.¹¹ Using this as a model, the music in *The Celtic Lyre* was moved up or down on the staff so that the "missing" notes were placed on F (F₄) and B (B₄) (see below, Figure 5), or the inversion, B (B₄) and F (F₅) (see below, Figure 6). The "x" symbol indicates where notes were missing:

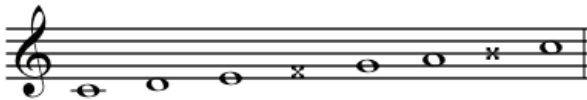


Figure 5

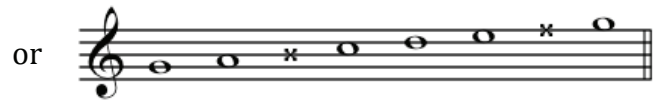


Figure 6

Gaelic music generally seems to lack one or two half step intervals; therefore, since the ecclesiastical modes are defined by the placement of two half steps within an octave, they might be seen to be inappropriate to describe Gaelic music. The absence of half steps is so incongruous to the diatonic scale that most trained musicians are unaware that pentatonic (five notes per octave) tunes which lack half steps can be moved up and down the staff from tonic to subdominant or dominant (up or down a perfect fourth or fifth) without changing the key signature. Without Collinson's constraint of placing missing notes in a fixed location, each of these shifts might make a pentatonic tune appear to be in a different mode depending upon the variable mechanism by which the transcriber set the tune.¹²

In order to minimize confusion, I attempted to follow Collinson's approach for the pentatonic tunes in this collection. Furthermore, following Collinson's additional instructions for hexatonic (six notes per octave) tunes, I then placed those tunes' missing a note on either F or B. While doing this, I saw a pattern of triads that was unmistakable. I then moved those tunes up or down a perfect fourth or fifth (and occasionally a third or sixth). There was no mistaking the results: the natural scale leapt off the page.

What is the natural scale?¹³ It is a series of notes played by natural instruments. Typical natural instruments include bugles, valveless trumpets (such as the common, wooden *lur*) and horns, early hornpipes, and willow flutes.¹⁴ The latter was so important that Eivind Groven in his *Naturskalaen*¹⁵ has suggested that Norwegian folk music's intonation is based

¹⁰ Tolmie, Kennedy-Fraser, Reichenbach, Daune, MacFarlane, Bodley, etc.

¹¹ Francis Collinson, *The Traditional and National Music of Scotland* (London: Routledge & Kegan Paul, 1966).

¹² Mode attributions are often determined by the pitch of the final note of a tune. With Collinson's method supplemented by my own, the tunes in this collection have ending pitches as follows: C: 54%, G: 21%, D: 13%, A: 12%. Tunes ending on C and G comprise 75% of the songs. In the past, tunes ending on G have been ascribed by transcribers as being either Ionian or Mixolydian because of the indeterminate pitch of the 7th degree of the scale. The early Christian church banned songs ending in C (Ionian-Major) and A (Aeolian-Minor) because they were thought to be "lascivious." Possibly, this was an attempt to proscribe folk music.

¹³ This pattern of notes is also called the "harmonic series."

¹⁴ Many people familiar with English traditional instruments would be aware that the tabor pipe, although possessing three holes, uses the natural scale/harmonic series.

¹⁵ Eivind Groven, *Naturskalaen; Tonale Lover I Norsk Folkemusikk Bundne Til Seljefløyta* (Skien: Norsk folkekulturs forlag, 1927).

on the *seljefløyta*. Willow flutes are made from bark pulled from a cut willow tree branch; this is facilitated when there is a layer of sap between the wood and the bark, which occurs in the springtime. A fipple notch is cut near the large end, like a recorder. Extant medieval bone and wooden duct flutes similar to willow flutes have been discovered in Ireland.¹⁶

It should also be noted that a bagpipe's chanter is tuned using the just intonation principle,¹⁷ which is a method of tuning that uses the drones' pitches as nodal markers for the chanter's individual pitches. The pitch of a note played on a chanter is moved up or down in pitch by using wax, tree sap, or cellophane tape in the finger hole openings until the pitch "locks in" to the drones.¹⁸ This process creates pitches that match the idealized harmonics of the natural scale; chanters are generally not tuned in a mean tone, equal temperament, or Pythagorean manner.

The inclination to create in-tune triadic harmony for fixed-pitched instruments, and hence an equally tempered scale in mainland Europe, came about due to the existence of natural instruments. Major thirds played on Pythagorean-tuned, fixed-pitch instruments are considered dissonant (twenty-three cents sharp); natural instruments play thirds in-tune. Therefore, it may be the natural scale that influences Gaelic music to be, as Ó Ríada put it, like "the serpent with its tail in its mouth."¹⁹ The staple of European art music, the unequally-spaced diatonic scale, forces a melody to move between whole and half steps. This progression is the cause of why art music, which is based on the diatonic scale and associated harmonies, constantly shifts between harmonic dissonance and consonance. Gaelic music, which seems to use the natural scale, is smooth and consistent from one note to the next; it just does not look that way on a staff system developed for the diatonic scale.

After noticing what appeared to be the natural scale in the music of this collection, I then adjusted the music so that reader could see the natural scale if desired. This process also moved the scale higher on the staff so that it is a good distance away from the sol-fa notation; this improves legibility. Slightly adjusting Collinson's structure to accommodate the natural scale resolves many of the issues that his musical framework does not address, such as: why is the Gaelic/folk music scale often described as being "gapped?" Why is almost all of the music thought to be either pentatonic (not merely five notes per octave, but devoid of half-steps) or hexatonic? Why does the music's intonation not match the equally tempered scale? Why do Irish musicians have a special expression, "F-flat," to describe the leading tone in music which is ostensibly in G Major?

It should be noted that some of the pitches of the natural scale do not perfectly match the notes of the diatonic scale; some of those notes are the 7th, 11th, 13th, and 14th partials (whole number of waves that can fit in a tube or on a string), which are considered out-of-tune with instruments tuned in an equally tempered manner (how a piano is tuned today).²⁰ The 7th partial is between A (A₄) and B $\flat$ (B $\flat$ ₄),²¹ the 11th partial is halfway

¹⁶ Ann Buckley, "Music and Musicians in Medieval Irish Society," *Early Music* 2 (2000), 165-92: 173.

¹⁷ The best resource I have found to explain various tuning systems, although rather complex for the general reader, is Cristiano Forster, *Musical Mathematics: On the Art and Science of Acoustic Instruments* (San Francisco: Chronicle Books, 2010).

¹⁸ In fact, the chanter's pitch is actually matching an overtone of the drone.

¹⁹ Seán Ó Riada, *Our Musical Heritage*. Mountrath (Ireland: The Dolmen Press, 1982), 22.

²⁰ Equal temperament is a tuning system where the distance between notes of the diatonic scale are adjusted so that all whole steps are perceived to be of an equal distance. Half steps are all tuned to be half the span of a whole step. Therefore, all keys sound the same when equal temperament is done exactly.

between F (F₅) and F# (F#₅),²² the 13th partial is between Ab (Ab₅) and A (A₅),²³ and the 14th partial is between A (A₅) and Bb (Bb₅).²⁴ Here is the natural scale written in staff notation with significantly divergent notes from equal temperament made bold (see Figure 7, below). Arrows point in the direction that the natural scale note sounds in comparison to the written staff notation.

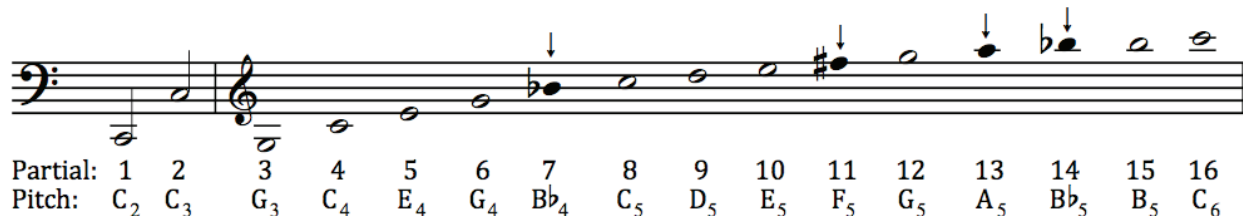


Figure 7

I had noticed the natural scale in Gaelic music when I first went to Cape Breton Island ten years ago and heard older fiddlers playing at *céilidhs*. Fiddlers played “between the cracks” (of the piano). The 11th partial was especially apparent. Unfortunately, it is difficult to show this note using staff notation. Attempting to accurately annotate the natural scale using a system that was conceived to represent the diatonic scale is extremely difficult; moreover, viewing the natural scale on a staff impels the reader who might be trained in the structure of art music to see possible harmonies and melodic relationships that, in fact, do not exist in music based on the natural scale.

There are some problems in representing the natural scale on a staff that was created to represent the diatonic scale. Firstly, the 7th partial is often written as Bb but is actually between A and Bb. If a music transcriber listens to a Gaelic song beginning and ending on C, and hears a pitch sounding between G and C, the transcriber would not think to write Bb since Bb is not in C Major. The pitch would sound much closer to A than Bb.²⁵ Therefore a transcriber would have a tendency to write A for the 7th partial. Secondly, the 11th partial is written as F#; it could also be written as F since it is almost exactly halfway between the two. Also, you may have observed that there is a D₄ in the diatonic scale shown in Collinson’s system (Figure 5) that is not in the natural scale. This note disappears when the tune is transposed by a perfect fourth or fifth.

When the natural scale’s representation on the diatonic staff is adjusted with these concerns in mind, the following results (see Figure 8, below):

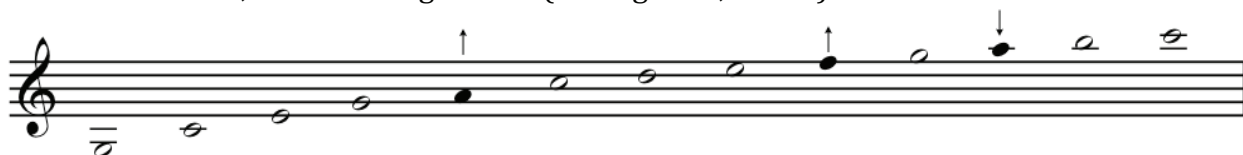


Figure 8

²¹ The 7th partial is 69 cents sharper than an equally tempered A and 31 cents flatter than an equally tempered Bb. There are 100 cents in an equally tempered half step interval.

²² The 11th partial is 51 cents sharper than an equally tempered F and 49 cents flatter than an equally tempered F#. The quarter-tone (diesis) symbol that approximates this is F#.

²³ The 13th partial is 59 cents flatter than an equally tempered A.

²⁴ The 14th partial is 31 cents flatter than an equally tempered Bb.

²⁵ On a scale of 100, between A and Bb, the 7th partial would fall on 35; therefore, it is closer to A than Bb.

the bark off a willow branch, cut a notch in it and start playing a tune? Maybe he took a fallen two metre-long branch, split it open, hollowed it out, bound it back together again with tree sap and bark (the basic construction of the Norwegian *lur* as it is still made today) and puffed away. No one will ever know for certain. However, current investigation into the performance practices of medieval *dán díreach* poetry is beginning to suggest that music played at a Gaelic chieftain's court employed instruments that played a variety of intonations. Bagpipes were tuned using just intonation principles; trumpets and flutes played the natural scale; harps were tuned using something similar to Pythagorean tuning.²⁸ Yet, each instrumental group found ways of playing that allowed them to work together. For example, in Cape Breton today, fiddlers play in one intonation system, the accompanying piano plays in another. Since the piano players utilize open harmonies of fifths and octaves, there is no conflict with the intonation of the melodic fiddle. The two systems work together without effort. No one system is better than another. Much like languages, each intonation system has advantages and disadvantages. There is no need to champion one over the other. Each one is verdant and lush in its own way.

The songs in this collection were also found to be essentially syllabic; that is, for every syllable, there existed only one pitch. In a syllabic song, there may be numerous syllables on the same pitch, but no more than one pitch for the same syllable. If one syllable is sung on two separate pitches, the condition is termed neumatic. If there are many pitches to one syllable, it is called melismatic. Only with melismas are the notes' rhythmic values prescribed to be identical from one pitch to the next. Contrastingly, with syllabic music, the length of a note is often made long or short to match the way it is spoken.

In general, most Gaelic and other European folk songs seem to have been originally syllabic. A singer might sing a pitch on one syllable and then move to a different syllable on a pitch perhaps a third, fourth, or fifth away. The singer, over many years, then might begin to slide between the two pitches, and an intermediate pitch might form (a *neum*). This would not be a discrete pitch but a malleable one. As a possible example of this process, consider the pickup measure to the first measure of "*Allt-an-t-Siùcair*." The first syllable is *A'* on G₄. The next syllable is *dol* on E₄. An intermediate pitch perhaps formed between the two pitches as the singer began to slide between the two. A transcriber might hear what seemed to be a discrete note between the two syllables and might have possibly written a *neum* (two pitches to the same syllable) in the music. The note would be quick and not particularly discrete, but the transcriber might have guessed where the pitch was. In this example, there is an intermediate pitch of F₄ in the diatonic scale; there is no such pitch in the natural scale. The transcriber might thereby add an F₄ to the notation of a Gaelic song without being aware that his knowledge of the diatonic scale would be directing his transcription. Therefore, the placements of transcribed notes in a neumatic condition are unreliable.

²⁸ Harps were tuned to produce a diatonic scale. In creating G Mixolydian (called "high bass" or the "flat key"), harps were tuned from G to F $\flat$ using fifths, octaves, and two fourths. In creating G Ionian (called the "sharp key" or the "natural key"), harps were tuned from G to F $\sharp$ using fifths, octaves, and one fourth. This shifting between F $\flat$ and F $\sharp$ could be due to the presence of natural instruments pitched in C playing the 11th partial, or bagpipes tuned justly and pitched in G, to match their leading tone. Additionally, the translated expression "natural key," might not refer to the natural major of G, but to the tuning used to match natural instruments. The harp string of F $\flat$ /F $\sharp$ is referred to as *téad an leithghléis* (the string of the mid-tuning).

There is another similar mechanism at work that seems to be slowly changing melodies over time. In this case, there are two stressed syllables separated by an unstressed syllable. The two stressed syllables may be apart in pitch by about a third or more. In comparing audio recordings at archives, I have often found that the unstressed syllable between the two stressed ones is generally placed on the same pitch as the first stressed syllable. The pitch of the unstressed syllable can be imperfectly transcribed since it is sung imprecisely. For example, consider the song, “*Dùthaich nan craobh*.” Much like the song, of “*Allt-an-t-Siùcair*,” consider the pickup measure to the first measure. The first syllable is *A* on E_4 . The next stressed syllable is *fàg* (of *fàgail*) on G_4 . There is an unstressed word, *bhi*, between the two. Over time, the singer perhaps slid between the stressed syllables, causing an intermediate pitch to develop on the unstressed syllable between the notes of the stressed syllables. The transcriber with knowledge of the diatonic scale may have subconsciously heard an intermediate note and wrote a note of the diatonic scale between the two stressed syllables.

Almost all of the suggested notes in this collection (placed in parenthesis; this allowed the tune to conform to the natural scale) originated from the above-stated conditions. There were only a few instances when a suggested note fell on a stressed syllable. Generally, this occurred when the end of a phrase moved to the final note. As an example, consider “*Moladh na Landaith*.” On the final word *Landaith*, the transcriber placed the syllable *Lan* on a note one full step above the ending note for *-daigh*; this placed the note for *Lan* outside the natural scale. This occurrence seemed to happen in groups; that is, I noticed a few songs where this process happened repetitively and then stopped. This suggests that there was one particular transcriber who had a penchant to end musical phrases in this particular manner, not that the songs were actually sung that way.

All of the above comments were made for those interested in the underlying root of the form that I used in this new musical setting of *The Celtic Lyre*. To the average reader, this form is transparent, as it should be. The tunes have been updated in making their rhythms reflect the Gaelic language without regard to English; the rhythms now approximate the way that people actually sang them and still sing them in Gaelic society today. The melodies were not changed, but just set on the staff simply, so that they are easier to read. The spelling has been updated so that it is consistent and aids in translation and pronunciation.

In conclusion, it is my sincerest desire that the format of the work presented here will be taken as a possible template for performance and not a prescriptive mandate. There is a great deal of beauty in these songs, as they describe the yearnings and depth of feeling of the universal human condition. Yet, they were created in the Highlands and Islands of Scotland and their intent flows from the condition of the people rooted there. It is my fervent wish that the words and melodies in this collection flow from every reader’s mouth with the momentum of Gaelic culture and tradition.

Aindrias Hirt

Am Baile Mór (Antaiginis), Alba Nuadh

Henry Whyte—‘Fionn’

by
M. M.

By the death of Mr. Henry Whyte the small company of Gaelic writers has lost one of its most active and capable members. For a period of almost forty years his pen name of Fionn has been familiar to all lovers of Gaelic literature and music. His acquaintance with the literature, the history, and the music of the Highlands was wide and minute, while his own contributions to Gaelic literature in prose and verse, though not extensive, possess real merit and have won considerable popularity. One can still recall the joy with which his early publications—*The Celtic Lyre* and *The Celtic Garland*—were hailed by all lovers of Gaelic song. *The Celtic Lyre* gave an impetus to the popular study of Gaelic music which has not yet exhausted itself, and helped to create a demand for similar publications which is being very competently met, one is glad to note, by devoted and accomplished workers in that field. Probably no individual worker in recent times has contributed more to diffuse a knowledge of and create a love for Gaelic music than Fionn. Not alone by his books but even more by his lectures, by his magazine and newspaper articles, and by his extensive private correspondence he has fed the fire of devotion to our national music which is burning so brightly in our day. His own contributions to Gaelic song, though not numerous, are of full average merit, and some of them have achieved widespread popularity. Two of them at least—“Ochòin a Rìgh si mo rìbhinn donn” and “Dhealaich mise nochd rim’ leannan”—are well-established favourites and are often heard on our concert platforms.

[...]

For many years Mr. Whyte found a congenial sphere for his energies in the varied operations of An Comunn Gàidhealach. While actively interesting himself in all its schemes, he rendered notably valuable assistance in connection with the important and difficult work pertaining to the Annual Mod. For this particular service his intimate acquaintance with Gaelic music and song, combined with musical attainments of no mean order, very specially fitted him. But it was perhaps as a journalist—as a writer on subjects connected with the history, folklore, poetry and music of the Highlands—that his most important work was accomplished. This work, suffering the common fate of its kind, is buried in the files of newspapers and in the pages of magazines, and is consequently in danger of falling into neglect and forgetfulness. He was constantly writing on such subjects as these, and writing with knowledge and accuracy. He had a rich store of information to draw upon, and was ever ready to put his information at the service of others. He seemed never to grudge time or trouble in answering the innumerable inquiries addressed to him on all sorts of questions concerning song-origins, clan and family histories, and kindred subjects. He was applied to from all quarters on every variety of Highland topic, and if he happened not to possess the required information himself, as sometimes occurred even in his case, he spared no pains in the endeavour to obtain it. In these respects he was one of the most obliging and good-natured of men.

He had an excellent command of expressive and idiomatic Gaelic, and wrote it clearly and forcibly. He wrote at times on subjects that do not usually engage the pens of Gaelic writers, and showed how in the hands of a master the Gaelic can be easily adapted to meet

modern requirements. For example, he translated the Crofters Act into good serviceable Gaelic, and in doing so, not only conferred a real benefit on his fellow-countrymen, but proved that the mother tongue was capable of reproducing clearly and accurately the involved, and cumbrous, phraseology of parliamentary enactments. Like most Gaelic writers, he had the gift of humour, and he used it effectively in his writings. This is more noticeable in his prose compositions, particularly in those short stories which appear in that excellent collection of Gaelic readings "Leabhar na Céilidh."

In his earlier years especially Mr. Whyte was a keen politician, and took an active part in the agitation which led to the passing of the Crofters Act. The writer has often heard him tell of the hard things he had to endure at that time because of the prominent part he took in the movement and because of his publicly announced sympathy with the national aspirations of the Irish. No one could deny him the courage of his convictions, and the attempts to silence him at that time, some of them very unworthy, had the effect rather of provoking him into greater activity. He was a good Highlander, whose interest in the past of his countrymen did not absorb him to the exclusion of all concern for their present condition and needs. He knew most of the men who had helped to make Highland history during the last forty years—in politics, in the Church, and in literature—and his reminiscences of these were most interesting. He was a capital *raconteur*, and his entertaining stories of men and things, told with infinite relish and with the liveliest appreciation of their humour, made an evening spent in his company a delightful experience. Full of sentiment though he was, he never allowed his sentiment to run away with him. He was a man of cool and critical judgment and never indulged in 'gush.' His appreciations were usually restrained in tone and temperate in expression, well-balanced and judicial. His writing was always marked by sound judgment and good taste, and nothing ever came from his pen to which the most fastidious could object. His services to Gaelic literature were recognised some time ago by the conferring upon him of a civil list pension. His brother John also held one of these pensions, and together they furnished the unique spectacle of two members of the same family simultaneously enjoying State rewards for conspicuous service in the field of Gaelic letters.

Fionn's death leaves a blank which will be difficult to fill. In some respects he occupied a position which was unique. The sum of his original contributions to Gaelic literature, so far as these are available in book form, is not great, but if his translations from the English are added, and his innumerable articles in English on Gaelic subjects taken into account, the extent of our indebtedness to him will be better realised. He was a most industrious and intelligent gleaner, and was not content to lock up in his own breast the vast store of information he had gathered, but shared it freely with all who were interested. Above all, grateful acknowledgment must be made of the valuable service he rendered in popularising our national music and in proclaiming by voice and pen the beauty and the worth of the Highlander's heritage of poetry and song.

Mr. Whyte was a native of Easdale, but spent the greater part of his life in Glasgow, in which he was for more than a generation the most widely known Highlander. During the later years of his life he devoted himself entirely to journalistic work. He was the representative in Glasgow of the *Oban Times*, and contributed weekly articles on Highland topics to other well-known newspapers.

[The foregoing article was taken from The Celtic Review, Vol. 9, p. 332-336]

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1. Muile nam Mór-bheann

Donnachadh “nam Blàr” Mac-a-Leith,
á Crogan, Muile

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'Se Doh C | s | d' :- d' :l | s :- :s | m' :- :m' | m' :r'

Séisd: Bho 'n tha mi gun sunnd, 's gur dùth dhomh mul - ad,
1. Am Muil - e nan craobh tha 'mhaigh - dean bhan - ail,
2. Do shlios mar an fhaoil - ean, taobh na mar - a,

| m' | r' :d' :l | d' :- :m' | r' :- :d' | l :s

Cha tog mi mo shùil ri sùgr - adh tuill - e;
D' an tug mi mo ghaol 's mi faoin 'am bhar - ail;
Do ghruaidh mar an caor - ann, sgaoilt' air mhean - gan;

| m | s :l :s | m' :- :f' | s' :- :m' | r' :d'

Cha téid mi le mùirn gu cùirt nan cruinn - eag.
'S ma chaidh e fo sgaoil 's nach faod mi 'faigh - inn
Sùil ghorm is glan aoidh, fo chaoin - rosg tan - a

| r' | m' :r' :d' | l :d' :l | s :- :- | s :-

'S mo rùn_____ am Muil - e nam mór - bheann.
Cha taobh_____ mi cail - eag - an Chòmh - ail.
'S tu 'n òigh_____ a mheall - adh gach òig - ear.

3. Tha smuaine no dhà an dràs' air m' aire;
Chan innis mi 'chàch ceann-fàth mo ghalair;
Ged laidheas mi tràth, cha tàmh dhomh cadal,
'S do ghràdh 'gam sgaradh an còmhnuidh.

4. Do chùl mar an lìon 'na mhìle camag,
Nach greannach fo chìr, is sìod' 'ga cheangal;
Do dheud mar na dìsnean, dìonach, daingeann;
Beul binn a ghabhail nan òran.

*Although better suited to 12/8 time (four groups of three eighth notes per measure), 6/8 is used here since it is probably more familiar to the reader. The next song, “*Ghruagach dhonn*,” is in the same metre but is placed in 12/8 time. The lack of a bar line helps to make the realization more *parlando* (speech-like). Extra bar lines are added here to ease the transition to 12/8 time. 6/8 time is used in lieu of 12/8 time throughout this collection whenever the scansion proved difficult.

†This is about half the length of a *fermata*; it is somewhat analogous to *rubato*, but the time is not stolen from another measure.

2. 'Ghruagach dhonn

Gun urra

Seann fhonn

Ath-sgrìobhadh: Aindrias Hirt

Luath

'S e Doh C

1. 'Ghruag - ach dhonn a' bhroill - ich bhàin,
 2. 'Ghruag - ach dhonn gun ghò, gun fhoill,
 3. Rinn mi coinn - eamh riut glé òg,

d' :- :t | l :- :l | d' :- :r' | m' :- :-
 Chum do chòdh - ail rium Di - Màirt,
 Chum a' choinn - eamh rium an raoir,
 Ann an coill - e dhlùth nan cnò,

s' :- :m' | r' :- :d' | r' :- :m' | s :- :-
 'Ghrua - gach dhonn a' bhroill - ich bhàin,
 Bha mi còmh - radh riut 's a' choill',
 Bhith - inn 'g éisd - eachd ri do cheòl,

l :- :d' | f' :- :d' | r' :- :d' | l :- :-
 Gu - ma slàn a chì mi thu.
 Sinn an caoimh - neas dìomh - air - each.
 'S bha do phòg mar fhìg - is leam.

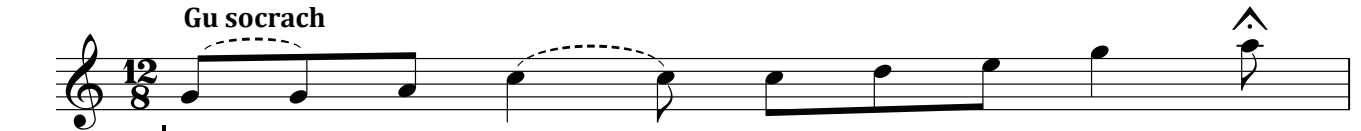
4. Gun robh ise fallain, slàn,
 Chum a' chòdhail rium Di-Màirt,
 Iarguin m' aigne 's m' airsneal phràmh,
 'S mo chion-gràidh da-rìreadh thu.

3. A' Chruinneach Ìleach

Gun urra

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach



'S e Doh C | s : s : l | d' :- : d' | d' : r' : m' | s' :- : l'

1. Och, och mar tha mi! 's mi nam aon - ar,
2. Moch 's a' mhad - uinn an àm dhomh dùsg - adh
3. 'Nuair bhios càch nan ca - dal suaimh - neach,



s' : s' : m' | d' :- : d' | d' : r' : m' | l :- : l

Is cian - ail dh'fhàg thu mi 'n déidh do chòmh - radh;
Shil mo shùil - ean is dh'fhàs mi bròn - ach,
Bidh mis - e smuain - teach - adh ort an còmh - nuidh,



s : s : s | d' :- : d' | d' : r' : m' | s' :- : l'

Mo chreach 's mo dhìobh - ail nach robh mi 'n ìl - e,
Mun sgeul a chual - as air feadh an t-saogh ail.
Mar bhios an eal - a an déidh a bual - adh;



t' : d'' :- .l' | s' :- : m' | d' : r' : m' | d' :- : d'

'S mo chruinn - eag dhìl - eas a dol a phòs - adh.
Thu bhi 'gad ghlaodh - aich, a ghaoil, Di - Dòmh - naich.
'S e gaol na gruag - aich a rinn mo leòn - adh.

4. Tha do shùilean mar na dearcan,
Tha do chneas mar chanach mòintich,
Do dhà ghruaidh cho dearg 's an caorann,
'S do mhala chaol mar ite 'n lòn-duibh.

5. Thug mi ùidh dhut is chuir mi dùil annad,
Ged nach dùirichdeadh tu mo phòsadh;
Thug thu 'n sliabh ort, 's cha b' fhiach leat m' fhoighneachd
'S ri fear gun chaoimhneas gun d' rinn thu còrdadh.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



The Celtic Lyre

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4. Bidh mi 'gad chaoidh

A' Lighiche Iain Mac Lachlainn,
á Ra-thuaith

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | r' . r' | r' : d' : r' | l' :- . s' : f' . f' | f' : s' : f' | f' : m' : m'

Séisd: Ho r' . r' | r' : d' : r' | l' :- . s' : f' . f' | f' : s' : f' | f' : m' : m'

1. Thoir an t-sor-aidh ciad sor - aidh, thoir an t-sor-aidh seo uam, A

2. 'S 'nuar_ ràin - ig mi 'n clad - ach bha_ m'aign - e fo phràmh_ A'

'thréig_ thu mis - e cha lugh - ad orm thu;

nunn thun nam port - a thar osn - aich a' chuain,

cumh - a na maigh - dinn is caoimh - neil - e gràdh.

Nan_ tig - eadh tu fhathast bu tu m' aigh - ear 's mo rùn 'S nam

Far an d' fhàg mi mo leann - an, caol - mhal - a gun ghruaim, 'S gur

'S 'nuair_ ghabh mi mo chead di air feasg - ar Di - Màirt Gun

l' :- . d'' : l' | l' :- . s' : f' | s' : f' : m' | r' :-

faigh - inn do lit - ir gun ruig - inn thu nunn.

cùbh - raidh leam d' an - ail nan cain - eal 'ga bhuain.

deach mi 'n taigh - òsd - a a dh'òl a deoch - slàint'.

3. 'S e seo an treas turas dhomh fhìn a bhi falbh,
A dh'ionnsaidh na luinge le sgiobair gun chearb,
Le còmhlan math ghilleann nach tilleadh roimh stoirm;
'S nam biodh agam botal gun cosdainn siud oirbh!
4. Ged théid mi gu danns', cha bhi sannt agam dha,
Chan fhaic mi tè ann a ni samhldh do m' ghràdh;
'Nuair dhìreas mi 'n gleann, bidh mi sealltainn an àird,
Ri dùthaich nam beann, 's a bheil m' annsachd a' tàmh.
5. Bheir i bàrr air na ciadan an tè 'tha mi 'sealg,
I 'n gnùis mar an reul a bheir leus fad' air falbh,
Mar ròs air a' mheangan, tha 'n ainnir 'na dealbh,
'S ged sgàineadh mo chridhe, chan innis mi 'h-ainm.

5. Mo rùn geal, dìleas

Leathanach,
á Torlosk, Muile

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | d : m : s | d' :- : r' | d' : t : l | s :- : m

Séisd: Mo rùn geal, dìl - eas, dìl - eas, dìl - eas.

1. Is truagh nach robh mi an riochd na faoil - inn

2. Is truagh nach robh mi 's mo rogh - a céil - e,

| d : m : s | d' :- : r' | d' : t : s | l :- :-

Mo rùn geal, dìl - eas, nach till thu nall?

A shnàmh - adh aotr - om air bhàrr nan tonn;

Air mull - ach shléibh - te nam beann - tan mór,

| t : d' : f | m :- : s | m : r : d | r :- : m

Cha till mi - fhìn riut, a ghaoil chan fhaod mi;

Is bheir - inn sgrìob - ag do 'n eil - ean ìl - each,

'S gun bhi 'gar n - éisd - eachd ach eòin na speur - a,

| s : d' :- . l | s :- : m | d : r :- . r | d :- :-

Och - òin a ghaoil 's ann tha mis - e tinn.

Far bheil an rìbh - inn dh'fhàg m' inn - tinn trom.

'S gun tug - ainn fhéin di na ciad - an pòg!

3. Thug mi còrr agus naoi mìosan,
Anns na h-Innsean a b' fhaide thall;
'S bean bòidhchead d' aodainn cha robh ri fhaotainn
'S ged gheobhainn saoghal chan fhanainn ann.

4. Thug mi mìos ann am fiabhrus claidhte,
Gun dùil rium oidhche gum bithinn beò;
B' e fàth mo smaointean a là 's a dh'oidhche,
Gum faighinn faochadh is tu bhi 'm chòir.

5. Cha bhi mi 'strìth ris a' chraoibh nach lùb leam,
Ged chinneadh ùbhlán air bhàrr gach géig;
Mo shoraidh slàn leat ma rinn thu m' fhàgail,
Cha 'd thàinig tràigh' gun mhuir-làn 'na déidh.

This is often performed thusly:

Mo rùn geal, dìl - eas, dìl - eas, dìl - eas. Mo rùn geal, dìl - eas, nach till thu nall?

Cha till mi - fhìn riut, a ghaoil chan fhaod mi; Och - òin a ghaoil 's ann tha mis - e tinn.

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6. Mo bheannachd ort, a Mhàiri

Eòghann Mac Colla,
Bàrd Loch Fìne

Air fonn "A nighean donn an t-sùgraidh"
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | m' | l' :- : l' | l' :- : s' : m' | r' :- :- | d' :- : s

Séisd: Mo bheann - achd ort, a Mhàir - i, A
1. Car - son, a bhàrd - a 's suain dhuibh? Ciod
2. Mar ghrian - ghath air uchd fairg - e, Mar

| l' :- : l' | d' :- : m' | r' :- :- | d' :- :-

chail - in chaomh nam blàth - shuil,
air 'tha chlàr a' bruid - ar?
eal' air broill - each balbh - shruth,

| d' | s' :- : s' | l' :- : l' | r'' :- :- | l' :- : d''

An sir thu tuill - e gràidh orm, 'S mo
'S a liuth - ad mais' is buaidh 'tha Gun
Mar lil - idh bheag nan tolm - an Tha

| l' :- : s' | d' :- : r' | m' :- : r' | r' :- :-

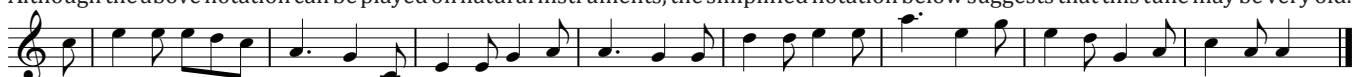
chridh' gu sgàin - eadh chean - a leis?
ghuth orr', fuaight' ri m' leann - an - sa
gil - ead dealbh na cail - in ud.

3. Ged tha 'falt buidhe 'seòladh
M' a slinnein sneachd, mar òr-neul
Air gnùis grian-fheasgair òg-mhios,
Gur fada spòrs o 'n ainneir ghrinn.

4. 'S ged tha na mìlte 'g aoradh dhi,
Cha toir gin uam fhéin i;
Bidh bàrr aig aingle 'n naomhachd,
Ach buaidhnidh 'n ceutachd Màili orr'.

*A more appropriate time signature would be 12/8, but it is difficult to read.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



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7. Moladh na Landaigh

Donnchadh Caimbeul,
Ìle

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | m :- : r | d :- : d | m :- : f | s :- :-

Séisd: Hó ro Eil - ean - aich ho gù,
1. Chì mi thall ud an Àird - mhór,
2. Ged 'tha 'n Land - aidh creag - ach, ciar,

| s :- : m' | r' :- : t | d' :- : l | s :- :-

Hó, i rith - ill, hó i hù,
Àit - e 'choil - ich dhuibh 's a' gheòidh;
'S moch a dh'éir - eas oirr - e 'ghrian;

| m :- : f | s :- : s | l :- : t | d' :-

Hó ro Eil - ean - aich ho gù,
Àit' mo chridh - e is mo ghaoil,
Inn - is nam bà - laoigh 's nam fiadh,

| t | l :- : s | d' :- : m | r :- :- | d :- :-

Gu bheil mo rùn 's an Lan - daidh.
'S an robh mi aotr - om, ain - meil.
'S gum b' e mo mhiann 'bhi thall ann.

3. 'S 'nuair a dh'éirinn moch 's an àird
Bheirinn sgrìob do cheann an t-sàil'
Bhiodh na lachan air an t-snàmh,
'S cha b' fhada 'm bàs o m' làimh-sa.

4. 'S tric a leag mi air a' bhruaich
Earba ghlas a' mhuineil ruaidh;
Bhiodh an liath-chearc leam a-nuas
Is coileach ruadh an dranndain.

5. 'S tric a leag mi air a thaobh
An ròn ballach anns a' Chaol,
Eala bhàn a' mhuineil chaoil,
Is coileach fraoich nam beanntan.

6. O! mo ghaoil air Ìle 'n fheòir,
Far an d' fhuair mi m' àrach òg;
Far a' bheil na h-uaislean còir,
Bu toil leò ceòl is dannsadh!

*A more appropriate time signature would be 12/8, but it is difficult to read.

8. Tha mo rùn air a' ghille

Catrìona Munn,
Muile

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu mall



'S e Doh C | d' :- :r' | m' :- :- | s' :- :m' | r' :- d' :-
Séisd: Tha mo rùn air a' ghille - e,

| d' :- :d' | l' :- :- | l' :- :l' | s' :- m' :-
'S e mo dhùr - achd gun tig thu.

| s' :- :l | d' :- :r' | m' :- :r' | m' :- s'
'S mi gun siùbh - ladh leat am fir - each,

| s' | l' :- :- | s' :- :l' | r' :- :- | d' :- :-
Fo shil - eadh nam fuar - bheann.

| d' :- :r' | m' :- :m' | s' :- :m' | r' :- :d'
1. Oidhch - e Shamh - raidh dhomh 's mi 'm òn - ar
2. O, gur e mo cheist an t - òig - ear,
3. Ged tha blàth na bric 'ad aod - ann,

| d' :- d' :- d' | l' :- :l' | l' :- :l' | s' :- :m'
Nam b' urr - ainn dhomh gun dèan - ainn òr - an,
Fear _____ chùil dhuinn 's an lead - ain bhòidh - ich,
Cha _____ do lugh - daich siud mo ghaol ort;

Note by Fionn: The song will be found complete in *An t-Òranaiche*.

*A more appropriate time signature would be 12/8, but it is difficult to read.

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s :- :l | d' :- :r' | m' :- :r' | m' : s'
 'S truagh a Rìgh nach robh mi pòsd - a
 'S mi gun siùbh - ladh leat thar m' eòl - ais,
 'S mi gun siùbh - ladh leat an saogh - al,

òig - ear a' chùil

s' | l' :- :l' | s' :- :l' | r' :- :- | d' :- :-
 Air òig - ear a' chùil dual - aich!
 Ged tha an còt - a ruadh ort.
 Nan saoil - - inn do bhuan - achd.

Chun an toisich

4. Tha an Nollaig 'tigh'nn as ùr oirnn'
 Ged a tha gur beag mo shùrd rith';
 'M fear nach fàgadh anns a' chùil mi,
 Air chùl nan tonn uaine!

5. 'S beag a shaoil mi-fhìn an uiridh,
 Gun tréigeadh tu mi cho buileach;
 Mar gun tilgeadh craobh a duilleach,
 Dh'fhàs thu umam suarach.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.

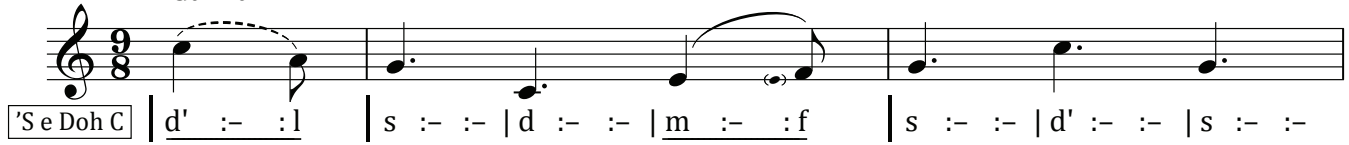


9. Gur moch rinn mi dùsgadh

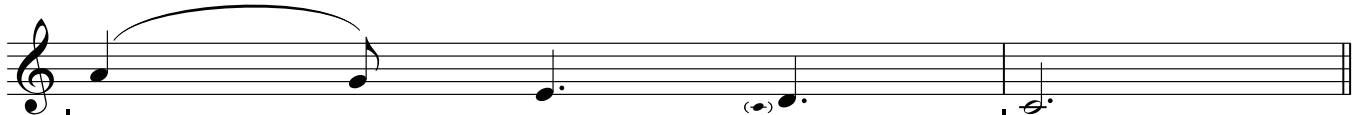
A' Lighiche Iain Mac Lachlainn,
á Ra-thuaith

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Gu mall



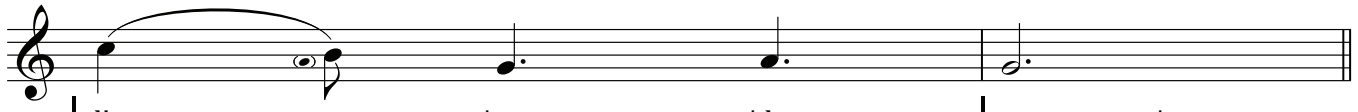
1. Gur_____ moch rinn mi_____ dùsg - adh, 's an
2. A'_____ dir - eadh an_____ aon - aich ri
3. 'S binn na h-eòin feadh nam_____ preas - an gu



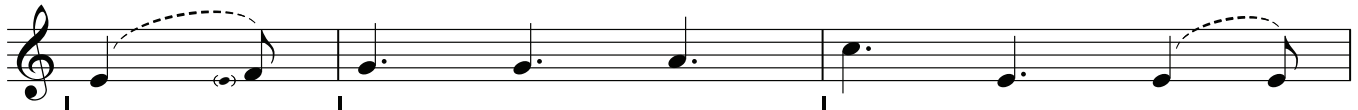
| l :- : s | m :- :- | r :- :- | d :- :- | - :- :-
ùr - - - mhad - uinn Chéit,
aod - - - ann a' chùirn,
lead - - - arr a 'seinn;



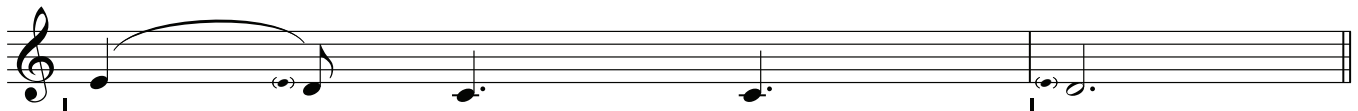
| m :- : f | s :- :- | s :- :- | l :- :- | d' :- :- | d' :- :- | r' :- :-
'S a_____ dhìr - ich mi 'm bruth - ach gun
'S binn_____ tor - man a' chaoch - ain a's
Tha_____ 'n uis - eag làn sòl - ais ri



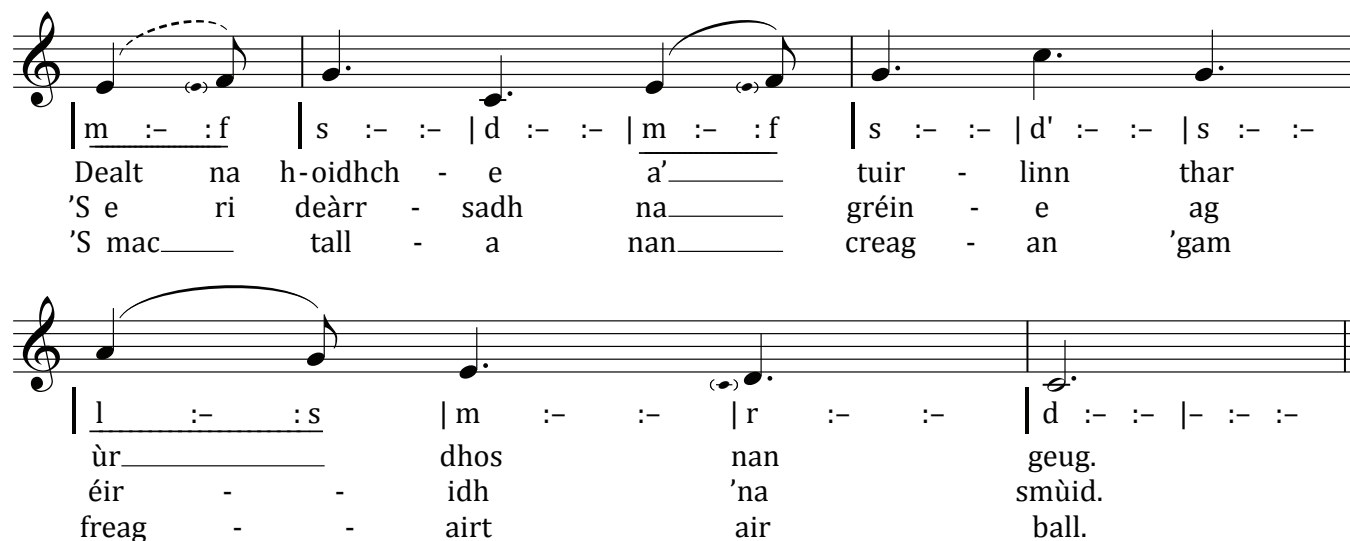
| d' :- : t | s :- :- | l :- :- | s :- :- | - :- :-
duin'_____ ach mi - fhéin
aoigh - - - eal - - - a bùrn,
ceòl_____ os mo chionn;



| m :- : f | s :- :- | s :- :- | l :- :- | d' :- :- | m :- :- | m :- : m
Tha_____ 'ghrian air a tur - as a'
Le'_____ ròis air gach taobh dheth ag
Na bà - laogh anns a' gheum - naich air an



| m :- : r | d :- :- | d :- :- | r :- :- | - :- :-
siubh - - - al troimh 'n speur,
aom - - - adh fo 'n drùchd,
réidh - - - lein ud thall,



m :- :f | s :- :- | d :- :- | m :- :f | s :- :- | d' :- :- | s :- :-
 Dealt na h-oidhch - e a' tuir - linn thar
 'S e ri deàrr - sadh na gréin - e ag
 'S mac tall - a nan creag - an 'gam

l :- :s | m :- :- | r :- :- | d :- :- | - :- :-
 ùr dhos nan geug.
 éir - idh 'na smùid.
 freag - airt air ball.

4. 'S àluinn trusgan a' ghlinne suas gu binnein nan stùc;
 'S cùbhraidh boltrach nan luibhean 'nam chuinnein mar thùis;
 Ged 's bòidheach gach doire anns a' choillidh 's a bhrùchd,
 Ged tha 'm barrach cho ùrail cha dùisg e mo shunnd.

5. An seo air faobhar a' mhullaich gur muladach mi,
 Ceann-aobhair mo thuiridh leam gur duilich r' a inns';
 Nach dìrich mi tuilleadh ri munadh 's an tìr
 Nach dèan mi cùis-ghàire 'n gleann àillidh mo chridh'.

6. Chan eil gleannan cho aoidheil ri 'fhaotainn mun cuairt,
 Le d' bheanntannan àrda 'cur sgàth ort o 'n Tuath;
 Ann an Dùdlachd a' Gheamhraidh gun ghreann ort, gun fhuachd;
 Mo sgaradh 's mo chràdh-lot a bhi d' fhàgail cho luath.

7. Ach 's tiom dhomh bhi 'g éiridh, 's bhi teàrnadh o 'n àird;
 Cha dèan luinneagan feum dhomh, cha dèan éigheach dhomh stàth;
 Fiach am bàta fo 'còmhdach aig còmhnard na tràigh,
 Tha 'gam ghiùlan null thairis á gleannan an àigh.

8. Bheir mi sùil thar a' bhealaich air na beanntan mun cuairt;
 Seo an sealladh mu dheireadh air gach gleannan is bruach;
 A' fàgail leibh beannachd, 'n àm dealachadh uaibh,
 A' teàrnadh an aonaich 's iad mo smaointean tha truagh.

10. Gun chrodh gun aighean

Gun urra

Fonn glé shean

Ath-sgrìobhadh: Aindrias Hirt

Gu mall



'S e Doh C | d' :- : d' | r' : m' :- | d'' :- : t' | l' : s' :-
Séisd: Ged 'tha mi gun chrodh gun aigh - ean,

| s' :- : s' | m' :- : d' | m' : r' : d' | l : s
Gun chrodh laoigh gun chaor - aich ag - am;

| s | d' :- :- | d' :- : d' | r' :- : m' | s' : s' :-
Ged 'tha mi gun chrodh gun aigh - ean,

| l' : d'' :- | s' : m' :- | r' :- : d' | d' :- :-
Gheibh mi fha - thast òig - ear grinn. *An deireadh*

| d' :- : d' | r' : m' :- | d'' :- : t' | l' :- : s'
1. Fhir a dh'im - ich - eas thar chuan - tan,
2. Fhir a dh'im - ich - eas am beal - ach,
3. 'Fhleasg - aich thàin - ig nall á Suain - eart,

| s' :- : s' | m' :- : d' | m' : r' : d' | l :- : s
Giùl - ain mìl - e beann - achd uam - sa
Giùl - ain uam - sa mìl - e beann - achd;
Bu tu fhéin an sàr_____ dhuin' - uas - al;

*A more appropriate time signature would be 12/8, but it is difficult to read.

†Today, many consider "fathast" to be a one-syllable word, yet some dialects still pronounce it as a two-syllable word with the <th> acting as a marker for hiatus. In the distant past, <th> was actually pronounced.

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— Dh'ionn - saidh òig - eir a' chùil dual - aich,
 — 'S fhaod 's tu inn - seadh do mo leann - an,
 — Gheibh - inn cad - al leat gun chluas - aig

Chun an toisich

l' - nach d' fhuair mi e dhomh fhìn.
 Mi bhi 'm laidh - e seo leam fhìn.
 Air cho fuar 's gum biodh an oidhch'.

4. Ged tha mi gun chrodh, gun chaoraich,
 Chan eil mi gun mhaise 'm aodann;
 Dh'fhighinn breacan a bhiodh caol dhut,
 'S dhèanainn aodach a bhiodh grinn.

5. Nàile! 's mise 'tha fo mhulad,
 Is mi tàmh 's an t-seòmar mhullaich;
 An leannan bh' agam-sa an-uiridh,
 'S ann tha 'n diugh rium cùl a chinn.

6. Nàile! 's mis' tha dubhach, deurach,
 'N seòmar àrd a' fuaigheal léine;
 Chaidh mo leannan do *Jamaica*.
 'S ciod am feum dhomh 'bhi 'ga chaoidh.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



11. Fear a' bhàta

Sine NicFhionnlaigh,
á Tonga, Eilean Leódhais

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu mall

'Se Doh C | l :- :t | d' :- :- | d' :- :s' | m' :- .r' :d' | t :- :- | r' :- :-
 Séisd: Fhir a' bhàt - a, na hó - ro éil - e,
 1. 'S tric mi seall - tuinn o'n chnoc a's àird - e,
 2. Tha mo chridh' - sa brist - e, brùit - e;

| m' :- :l | l :- :- | l :- :d' | t :- :l | s :- :- | m :- :-
 Fhir a' bhàt - a, na hó - ro éil - e;
 Dh'fhiach am faic mi fear a' bhàt - a
 'S tric na deòir a' ruith o m' shùil - ean;

| m :- :s | l :- :- | l :- :l | s :- :l | d' :- :- | r' :- :-
 Fhir a' bhàt - a, na hó - ro éil - e,
 An tig thu 'n diugh, nan tig thu màir - each
 An tig thu nochd nam bi mo dhùil riut,

| m' | l' :- :s' | m' :- :- | r' :- :d' | d' :- :t | l :- :- | l :- :-
 Mo shor - aidh slàn dhut 's gach àit' an téid thu!
 'S mar tig thu id - ir, gur truagh a tà mi.
 Nan dùin mi 'n dor - us, le os - na thùrs - aich?

3. 'S tric mi foighneachd do luchd nam bàta,
Am fac' iad thu, nam bheil thu sàbhailt;
Ach 's ann a tha gach aon dhiubh 'g ràitinn,
Gur gòrach mise ma thug mi gràdh dhut.

4. Gheall mo leannan dhomh gùn do 'n t-sìoda,
Gheall e siud agus breacan rìomhach;
Fàinn' òir anns am faicinn 'ìomhaigh;
Ach 's eagal leam gun dèan e dìochuimhn'.

5. Ged a thuirt iad gun robh thu aotrom,
Cha do lughdaich siud mo ghaol ort;
Bidh tu m' aising anns an oidhche,
Is anns a' mhaduinn bidh mi 'gad fhaighneachd.

6. Thug mi gaol dhut, 's chan fhaod mi àicheadh;
Cha ghaol bliadhna, 's cha ghaol ràidhe;
Ach gaol a thòisich 'nuair bha mi m' phàisdein,
'S nach searg a chaoidh, gus an claidh am bàs mi.

7. Tha mo chàirdean gu tric ag innseadh,
Gum feum mi d' aogas a leig' air dìochuimhn';
Ach tha 'n comhairle dhomh cho dìomhain;
'S bhi tilleadh mara 's i tabhairt lìonaidh.

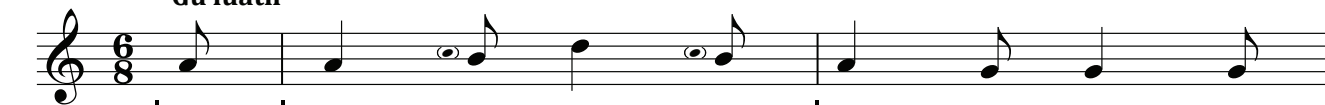
8. Bidh mi tuille tùrsach, deurach,
Mar eala bhàn 's i an déidh a reubadh;
Guileag bàis aic' air lochan feurach,
Is càch gu léir an déis a tréigeadh.

12. An rìbhinn donn

Aonghas Mac-an-t-Saoir

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu luath



'S e Doh C

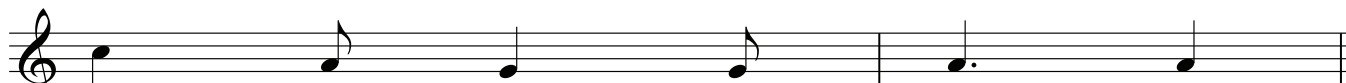
1. O, 's rùn - ach leam an rìbh - inn donn, 'S a'
 2. Mo sheang - choin - seilg tha 'n garbh - lach fhiadh, 'S mo
 3. Tha eòin an t-sléibh' air sgéith mun cuairt, 'S cha



| r' :- :r' | s' :- :s' | m' :- :- | m' :-
 ghleann taobh thall nam fuar - bheann,
 chridh - e cian tha 'n còmh - nuidh
 dùisg iad fuaim mo làmh - aich,



| s' | l' :- :r' | r' :- :t | r' :- :r' | m' :- :r'
 'S an fheasg - ar chiùin théid mi le m' rùn Gu
 'S a' ghleann 's an éisd mo Mhàir - i ghrinn Ri
 Is mis' am pràmh 'an sgàth nam bruach. 'S mo



| d' :- :l | s :- :s | l :- :- | l :- :
 doir - e dlùth nam fuar - an.
 ceil - ear binn na smeòr - aich.
 smaoin mun ghruag - aich ghràdh - aich.

4. 'S i 's aotruim' ceum 's a's deàrrsaich' sùil,
 'S a gair' tha ciùin is caoimhneil,
 'S a guth tha dhomhs' mar shòlas ciùil
 'S mi 'falbh nan stùc 's an oidhche.

5. 'S e 'caoin-fhalt fàinneach 's àillidh sgèimh,
 'S a bràighe 's glé-ghil, bòidhche,
 Fo osna 'cléibh ag éiridh sèimh,
 Mar fhaoilinn bhàin air Lòchaidh.

6. A cridhe caomhail 's aotrom sunnd,
 Mar mhang aig sùrd an réidhlean;
 Ach caomh is tlàth mar bhlàth fo dhriùchd,
 'Am maise chiùin a' Chéitein.

7. Mo rìbhinn ghràidh a's àillidh sgiamh
 'S tu 's àraidh beus 's a's bòidhche,
 'S a' mhaise dh'fhàs air gràdh nan ciad
 Cha tréig thu 'n Inbhir-Lòchaidh.

8. Ged gheibhinn lùchairt, 's crùn an Rìgh,
 Á d' iùnaid dhiobrainn còir orr':
 'S mo bhean 's mo bhàn-rìgh bheirinn i
 Gu tuine 'n tìr nam mór-bheann.

The Celtic Lyre

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13. Tuireadh

A' Lighiche Iain Mac Lachlainn,
á Ra-thuaith

Air fonn "O, 's toigh leam mo nìonag"
Ath-sgrìobhadh: Aindrias Hirt

Glé Mhall

'S e Doh C

1. Thàin - ig sgeul - a mo chru - ad - ail,
2. Tha do leab - a lom, fu - ar - aidh;
3. Bha do ghluas - ad gun euc - oir,
Gun do chuir iad 's an u - aigh thu,
'S trom do chad - al, 's ro bhu - an e;
Gun uir - eas - bhuidh céill - e;
'S goirt mo chridh - e bho 'n chual - a
Chaoidh chan éisd thu ri m' luaidh - se,
Leam bu tait - neach 'bhi 'g éisd - eachd
Ged nach d' fhu - asg - ail mo dheòir.
'S cha ghlu - ais thu ri m' cheòl.
Ri séisd - e do bheòil.

4. Tha do bheul a-nis dùinte;
Chan eil léirsinn 'nad shùilibh,
'S fuar an cridhe 'bha mùirneach,
Anns an ùir, 's e gun deò.

5. Mar bhuannaich am bàs thu
Seach na dìlsean 'tha làthair,
Cinnidh feanntag 's a' ghàradh
'Nuair thig fàillinn 's an ròs.

*These notes are in the original version, and so I treated the diphthongs as diaeresis in order to correlate with the notes (<eu> and <éi> seem to have become digraphs/diphthongs today). These secondary pitches probably slowly evolved over time, or the diphthongs may have been truly separate.

6. Chuir thu mise gu smaointinn,
 Nach innis mi 'dhaoine;
 'S mairg 'chuir ùigh anns an t-saoghal,
 'S iomadh caochladh 'teachd oirnn.

7. Ged tha càirdean gu deurach,
 'S faoin an cumha leam fhéin e;
 'Théid gu cuirm is cùirt éibhneis
 'Giùlan éididh a' bhròin.

8. Ged tha m' éideadh gun mhùthadh,
 'S mi gun deur air mo shùilibh,
 Gus an cuir iad 's an ùir mi
 Bidh mi 'd ionndrainn ri m' bheò;

9. Chionn bu toil leam an nìonag,
 Bu ro-thoil leam an nìonag:
 Mo sgeul dubhach 'ga innseadh
 Thu bhi 'd shìneadh fo 'n fhòid.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



14. Òran mulaid

Eanruig Mac Ille Bhàin,
"Fionn"

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | m :- : m | r : r :- | d :- :- | d' : d' :- | d' :- : r' | m' : d' :-

Séisd: Hù o, tha mi tinn! Tha mi 'caoidh mo leann - ain,
1. Thar gach tè fo 'n ghréin Thug mi spéis do m' chail - in;
2. Bha thu mald - a còir, Suairc - e, òrd - ail, ban - ail;

| d' :- : t | l : s :- | m :- :- | s :- : l | d' :- : t | l : s :-

'S mór a thug mi 'ghaol Do 'n tè 's caoil - e mal - a,
Nis o 'n fhuair i bàs, 'Chaidh chan fhàs mi fall - ain,
Nàd - ur fial - aidh, ciùin Oit - eag chùbh - raidh d' an - ail.

| m :- : m | r : r :- | d :- :-

Hù o, tha mi tinn!
Hù o, tha mi tinn!
Hù o, tha mi tinn!

3. Ortsa bha gach buaidh,
Bha thu uasal dreachmhor;
B' àluinn thigeadh ceòl
Á d' bheul bòidheach, meachar.
Hù o, tha mi tinn!

5. Chuir iad thu 's an ùir,
Socair, ciùin 'ad laidhe;
'S mis' chan fhaic mo rùn,
Gus an dùisg mi 'n Flaitheas.
Hù o, tha mi tinn!

7. Dhomh-sa bha mo rùn
Mar reult-iùil mo bheatha;
Thug mi dhi mo ghràdh,
'S dh'fhalbh mo shlàinte leatha.
Hù o, tha mi tinn!

4. Anns a' chòisir bhinn,
'N àm bhi seinn nan luinneag,
Thug thu bàrr gu léir
Air na ceuda cruinneag.
Hù o, tha mi tinn!

6. Bhithinn-se le m' luaidh
Taobh nam bruach 's nan gleannan,
Tha i nis 's an uaigh
O, cha ghluais mo leannan!
Hù o, tha mi tinn!

8. Dh'fhalbh mo leannan fhéin,
'S tha mi deurach, dubhach,
Tha mi 'triall na 'ceum,
Ciod am feum bhi fuireach?
Hù o, tha mi tinn!

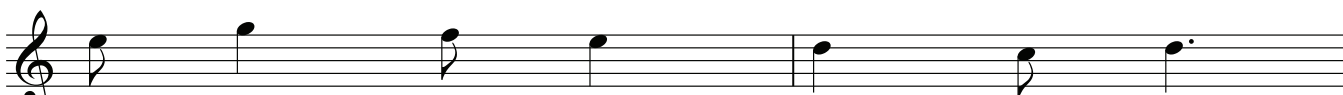
15. Dealachadh leannain

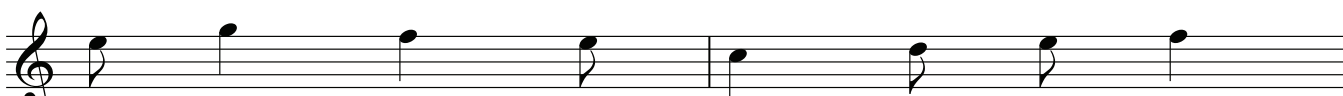
Eanruig Mac Ille Bhàin,
"Fionn"

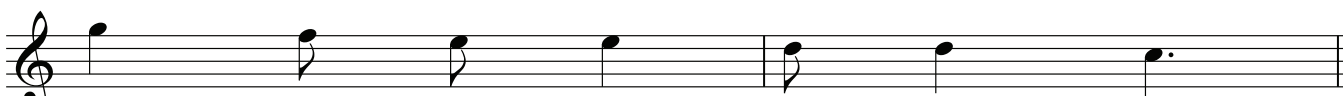
Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach


 'S e Doh C | m :- : s | s :- : l | d' :- : t | l :- : s :-
 1. Dheal - aich mis - e 'nochd ri m' leann - an,
 2. Och mo thruaigh, cha d' fhuair mi fan - achd
 3. Ceart mar thriall - as sgàil an tann - aisg


 | m' :- : s' :- | f' :- : m' :- | r' :- : d' | r' :- : :-
 Dheal - aich mi ri m' leann - an fhéin;
 Leis a' chail - eig 'mheal gach buaidh,
 No mar dheal - an anns an speur,


 | m' :- : s' :- | f' :- : m' | d' :- : r' | m' :- : f' :-
 Dheal - aich mis - e 'nochd ri m' leann - an,
 Theich an uair air sgiath na cabh - aig'
 'S ann mar sin a chaill mi seall - adh


 | s' :- : f' | m' :- : m' :- | r' :- : r' :- | d' :- : :-
 Mìl - e beann - achd ás a déidh.
 'S b' fheud - ar deal - ach - adh ri m' luaidh.
 Air an ainn - ir 'fhuair mo spéis.

4. Bho 'n a chuir mi-fhìn ort aithne,
Bha thu beusach, banail, ciùin;
'Chaidh chan fhaic mo shùil air thalamh,
Tè cho airidh air gach cliù.

5. Blàth-shuil chaoin a's caoile mala,
Cuailean mìn nan camag' donn;
Deud gheal, ghrinn fo bhilean tana,
Cneas mar eala bhàn nan tonn.

6. Cha téid mise 'chùirt nan gallan,
Chan eil aighear dhomh fo 'n ghréin,
'S ann a bhios mo chridh' fo smalan
Gus an till mo leannan fhéin.

*A more appropriate time signature would be 12/8, but it is difficult to read.

16. Is toigh leam a' Ghàidhealtachd

Iain Caimbeul,
Bàrd na Leideig

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Cuimseach luath



'S e Doh C | l | l :- .s :l | d' :- .r' :m' | s' :- .l' :s' | s' :- :s'
 1. Is toigh leam a' Ghàidheal - tachd, is toigh leam gach gleann, Gach
 2. Is toigh leam 'nan deis' iad o'm mull - ach gu'm bonn, Am
 3. Sheas i - ad an dùth - aich 's gach cùis ag - us càs, Duais -



| l' :- .t' :l' | l' :- .s' :m' | r' :- .m' :r' | d' :-
 eas a - gus coir - e an dùth - aich nam beann;
 breac - an, an t-os - an, an spor - an 's an lann;
 bhrath - aidh cha ghabh - adh ged chuir' iad gu bàs;



| d' | d'' :- .t' :l' | l' :- .s' :m' | r' :- .m' :s' | l' :- :l
 Is toigh leam na gill - ean 'nan éid - eadh, glan, ùr Is
 Is toigh leam iad sgead - aicht' an éid - eadh an tìr, Ach
 'S ged shàr - aicht' an spior - ad 's ged leig - te an ceann, Bha 'n



| l :- .s :l | d' :- .r' :m' | r' :- .d' :l | l :-
 bon - aid Ghlinn - gar - aidh mun cam - ag - an dlùth.
 's suar - ach an deis - e seach seas - mhachd an cridh'.
 cridh - e cho daing - eann ri carr - aig nam beann.

4. Is toigh leam na h-ìghneagan 's b' ainneamh an t-àm
 Nach bithinn 'nan cuideachd 'nuair gheobhainn bhi ann,
 'S nam faighinn-se tè dhiubh á dùthaich mo chridh',
 Gun siùbhlainn-se leatha gu iomall gach tìr'.

5. Is toigh leam a' Ghàidhlig, a bàrdachd 's a ceòl,
 Is tric thog i nìos sinn 'nuair bhitheamaid fo leòn,
 'S i dh'ionnsaich sinn tràth ann an làithean ar n-òig',
 'S nach fàg sinn gu bràth gus an laidh sinn fo 'n fhòid.

6. Nis tha dùthaich ar gaoil dol fo chaoirich 's fo fhéidh,
 Sinn 'gar fuadach thar sàile mar bhàrrlach gun fheum;
 Ach thigeadh an cruaidh-chas, 's có sheasas an stoirm?
 O, có ach na balaich le 'm bonaidean gorm!

7. Canar an gaisge 's an domhan mun cuairt,
 Air sgiathaibh na gaoithe 'ga sgaoileadh thar chuain,
 Is fhad' 's a bhios rìoghachd 'na seasamh air fonn,
 Bidh cuimhne gu dìlinn air euchdan nan sonn.

8. 'S ma rùisgear an claidheamh a-rithist gu strìth,
 Ged 's ainneamh ar cuideachd, bidh trusadh 'nar tìr;
 Bidh clanna nan Gàidheal ri aghaidh gach càs,
 'S iad gualainn ri gualainn, gu buaidh no gu bàs.

17. An rìbhinn àluinn

Eanruig Mac Ille Bhàin,
"Fionn"

Air fonn "Mo Mhàiri bhàn"
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | s : s : l | d' :- : r' | d' : l : s | s :- :-

1. O - chòin a Rìgh, 's i mo rìbh - inn donn,
2. Is truagh an dràs - a nach robh mi 'm bhàrd
3. Is tric a bha mi mu laidh - e gréin'

| f' : m' : r' | s' :- : r' | f' : m' : r' | d' :- :-

'Dh'fhàg mi fo mhìgh - ean is m' inn - tinn trom!
A ghleus - adh clàr - sach 's a sheinn - eadh dàn,
Le m' nighean - aig àl - uinn fo sgàil nan geug,

| d' : r' : f' | s' :- : r' | f' : m' : r' | d' :- : f

Gur e a bòidh - chead a rinn mo leòn - adh,
'S gun inns - inn buadh - an na maigh - dinn uas - ail,
Sinn ri _____ sùg - radh fo 'n bharr - ach chùbh - raidh,

| f : s : s | t :- : l | r' : d' : l | s :- :-

'S cha bhi mi beò gun mo rìbh - inn donn.
Mu 'bheil mo smuain - tean gach oidhch - e 's là.
Ach 's cian - ail tùrs - ach mi 'n diugh 'na déidh.

4. 'Nuair thig an Céitean do ghleann an fhraoich
Gun toir e fàs air gach blàth-lus raoin,
Is gheibh mi samhladh an sin do m' annsachd,
Am flùran greannmhor a dh'fhàs cho caoin.

5. Mar chanach mòintich tha cneas mo luaidh,
Dearg mar chaorann tha dreach a gruaidh,
A beus 's a nàdur mar neòinein malda,
No sòbhrag 'dh'fhàsas fo sgàil nam bruach.

6. Gur bòidheach, dualach an cuaille mìn
A th' air a' ghruagaich a bhuair mo chridh',
Gur binne 'còmhraidh na guth na smeòraich;
'S tha mise brònach o 'n 'dh'fhàg i mi.

7. 'Nuair 'chì mi 'n iarmailt aig ciaradh là,
Gun iarr mo shùil-sa reul-iùil an àigh,
A's grinne soillse, 's a's caoine boillsge;
Mar siud bha 'mhaighdean a rinn mo chràdh.

8. Ged 'tha mo ghrian-sa a' triall fo sgleò,
Is mise 'm bliadhna mar ian 's a' cheò,
Togaidh 'n sgàile 's ni ise deàrrsadh,
'S gum faigh mi slàinte gach là ri m' bheò.

*A more appropriate time signature would be 12/8, but it is difficult to read.

18. Mo nighean chruinn, donn

Gun urra

Seann fhonn

Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | s :- :s | s :l :d' | r' :- :-

Séisd: Dh'fhalbh mo nigh - ean chruinn, donn,
 1. 'S truagh nach robh mi 's mo ghaol
 2. Nam biodh ag - am - sa spréidh

| l :l :d' | l :- :- | s :- :-

Uam, do 'n lùr - - aidh;
 Ann an gleann cùbh - - raidh;
 Bhith - inn glé chùirt - - eil,

| m' :- :m' | m' :r' :m' | s' :- :-

Dh'fhalbh mo nigh - ean chruinn, donn,
 'S truagh nach robh mi 's mo ghaol
 Nam biodh ag - am - sa spréidh

| l' :- :s' | s' :m' :r' | d' :-

Cneas mar eal' air bhàrr thonn,
 Ri h - uisg' ann 's ri gaoith;
 Feadh bheann is feadh shléibh,

| r' . m' | s' :- :m' | r' :- :d' | r' :- :-

Och is och! mo nigh - ean donn,
 'S fo shil - eadh nan craobh
 B' ùr a gheibh - inn thu fhéin,

| l :l :d' | l :- :- | s :- :-

'Dhfhàg' mi - shunnd orm.
 Bhith - eam - aid sunn dach.
 'S cha bu chéil' ùm - - paidh.

3. Ged tha thusa an dràs'd'
Ann an gleann Iùraidh,
Ged tha thus' ann an tàmh,
Tha d' aigne fo phràmh,
Agus mise gun stàth,
Le do ghràdh ciùrrta.

4. Bheir mo shoraidh le gràdh
Uam do 'n Iùraidh;
Bheir mo shoraidh le gràdh
Dh'fhios na h-òigh' rinn mo chràdh;
'S o 'n nach math leath' mar thà
Tha i fhéin tùrsach.

5. Chan eil aice mar chéil'
Ach am fìor ùmpaidh,
Chan eil aice mar chéil',
Ach seann bhodach gun spéis,
'S e mar ghearran o fhéill
Doirbh, breun, brùideil!

19. A' Chuairt-samhraidh

Seumas Rothach

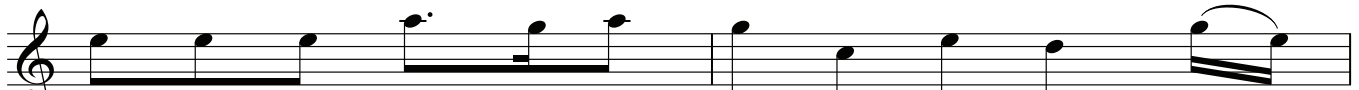
Air fonn "'S i siud an deoch mhilis"
Ath-sgrìobhadh: Aindrias Hirt

Cuimseach luath



'S e Doh C | s' . m' | m' :- . r' : d' | r' : d' : l | s :- . l : d' | d' :- : r' . m'

Séisd: Hug— ó - ro, mo leann - an, thig mar - rium air chuairt, Do—



| m' : m' : m' | l' :- . s' : l' | s' : d' : m' | r' :- : s' . m'

dh'ùr - choill' a' bharr - aich 'S an tath - aich a' chuach; Hug—



| m' :- . r' : d' | r' : d' : l | s : l : d' | d' :-

ó - ro, mo leann - an, thig mar - rium air chuairt. *An deireadh*



| s | d' :- . r' : d' | t : l : s | l : d' : d' | d' : r' : m'

1. Tha gruam - an a' Gheamh - raidh Air fàg - gail nam beann - ta, 'S e
2. Tha aod - ann nan sléibh - tean A deàrr - sadh gu ceut - ach; 'S na
3. Tha Samh - radh an òr - chuil A' riagh - ladh le mór - chuis, 'S an



| f' : m' : f' | l' : s' : l' | s' : m' : d' | r' :-

'sruth anns gach allt - an 'Na dheann - ruith a - nuas.
lus - an - a peuc - ach Ag éir - igh le buaidh.
saogh - al ri sòl - as Gun d' fhòg - air e 'm fuachd. *Chun an toisich*

4. Na h-eòin 's iad ri coireal
Feadh ghrianan na coille,
'S na sòbhraichean soilleir
'Cur loinn' air gach bruaich.

5. Tha 'ghrian feadh nan glacagan
Gormanach, fasgach,
'S gum b' aoibhinn bhi leatsa,
A' dearc' air an snuadh!

6. 'S do shnuadh fhéin cho greannmhor
Ri gàire an t-samhraidh
Feadh fhlùran a' dannsadh
'S na gleannta' mun cuairt!

7. O! tiugainn, a leannain,
Do choille nam meangan,
'S gun ùraich sinn gealladh
'Bhi tairis gu buan.

20. Seònaid a' chùil réidh

Seumas Rothach

Air fonn "Alasdair nan stòp"

Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | l :- :d' | r' :- :d' | d' :- :- | f' :- :r' | d' :- :l | s :- :-
 Séisd: Dh'fhàg - adh mi fo bhròn O 'n a phòs an tè,

| l :- :d' | r' :- :d' | d' :- :- | l' :- :t' | s' :- :f' | f' :- :-
 Air an robh mi 'n tòir, Seòn - aid a' chùil réidh. *An deireadh*

| l' :- :f' | s' :- :m' | f' :- :d' | r' :- :m' . f' | d' :- :l | s :- :-
 1. Chaidh mi 'n dé 'na còdh - ail, 'S bhòid - ich i bhi 'm réir
 2. 'S trom a dh'fhàg i m' inn - tinn, 'S fonn mo chrìdh' gun ghleus,
 3. 'S gòr - ach fear 'bheir gaol Do mhnaoi a tha fo 'n ghréin,

| l' :- :f' | s' :- :m' | f' :- :r' | d' :- :f' : l' | s' :- :f' | f' :- :-
 "Chaidh nan caoidh cha phòs mi Òig - ear ach thu fhéin."
 Chionn a' bheairt a rinn i, 'S nach do thoill mi beud;
 'S iad cho car - ach, luain - each Ri gaoith - chuairt nan speur!

| l' :- :d' | s' :- :m' | f' :- :d' | r' :- :d' | d' :- :l | s :- :-
 Ach 'nuair chaidh i dhach - aidh (Bean na gais - e bréig!)
 Thug mi gaol mo chrìdh' dhi 'S dhìob - air i mo spéis;
 'S dearbh gur fìor an ail - is Air mo leann - an bréig'

| l :- :d' | r' :- :d' | d' :- :- | d' :- :l' | s' :- :f' | f' :- :-
 Bhris i air a bòid, Chòrd i ri fear spréidh.
 Bhris i air a bòid, 'S chòrd i ri fear spréidh.
 Bhris i air a bòid Phòs i am fear spréidh. *Chun an toisich*

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



The Celtic Lyre

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21. Leis an Lurgainn

Gun urra

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Luath

'S e Doh C | r' :- : m' | r' :- :- | r' : d' :- | l' :- :-

Séisd: Leis an Lurg - ainn o hì,
1. An Cuan Éir - - inn o hì,
2. Seach - ad Ìl - - e o hì,

| l' :- : s' | f' :- :- | s' :- : l' | s' :- :-

Leis an Lurg - ainn o hò,
Muir ag éir - - igh o hò,
'M beul na h-oidhch - e o hò,

| l' :- : d' | d' : d' :- | r' :- : m' | f' :- : m'

Beul an an - am - oich o hì,
Cha bu léir - dhuinn o hì,
Las sinn coinn - - lean o hì,

| r' :- : d' | l :- :- | l : d' :- | r' :- :-

'S fheud - ar falbh le 'cuid seòl.
Nì fo 'n ghréin ach na neòil.
'S chuir sinn com - - baist air dòigh.

3. Seachad Àros o hì,
Bha i gàbhaidh o hò,
'N fhainge làidir o hì,
Suas gu bàrr a' chroinn-sgòid.

4. Thuirt an sgiobair o hì,
Ri chuid ghilleann o hò,
"Glacaidh misneach o hì,
'S dèanaibh dìchioll, a sheòid.

5. "Mar bu nòs dhuibh o hì,
Seasaibh dìleas o hò,
Bheil e coltach o hì,
Gun tig dosgainn 'nar còir?

6. "Suas a h-aodach o hì,
Ri 'croinn chaola o hò,
'Snàmh cho aotrom o hì,
Ris an fhaoilinn air lòn.

7. "Muir 'ga bualadh o hì,
Taobh an fhuairidh o hò,
Bidh sinn buadhmhor o hì,
'S gilleann uallach air bòrd."

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



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23. Clachan Ghlinn-da-ruail

Aonghas “a’ Ghobha” Fleidsear,
Dùn-omhainn

Air fonn “Neil Gow’s Strathspey”
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'Se Doh C | s | d' : d' :- | m' :- : d' | r' :- : t | s :- : l

Séisd: Mo chail - eag mhìn - gheal mheal - shuil - each, A
1. Di - Dòmh - naich rinn mi chòmh - lach - adh, Bean
2. — 'S caoin a seang - shlios fur - an - ach, Neo -

| d' :- : d' | m' : f' :- | s' :- :- | s' :- :
dh'fhàs gu fall - ain, fuasg - ailt'.
òg a's mòdh - ar gluas - - ad;
chur - aidh a ceum uall - - ach;

| l' | d'' :- : t' | l' :- : s' | s' :- : m' | r' :- : s'
Gur trom mo cheum o 'n dheal - aich sinn Aig
Tha 'guth mar cheòl na smeòr - aich - e, 'S mar
Tha 'gàird - ean bàn glé chum - ad - ail, 'S deud

| d'' :- : l' | s' :- : l' | d' :- :- | d' :-
Clach - an Ghlinn - da - ru - - ail.
bhil' an ròis a gruaidh - ean.
lur - ach 'na beul guam - ach.

4. Ged bheireadh Seòras àite dhomh,
Cho àrd 's a tha measg uaislean;
Air m' fhacal 's mór a b' fheàrr leam,
A bhi 'n Coire-chathaidh 'am' bhuachaill'.

5. O 's truagh nach robh mi 's m' àilleagan
Air àiridh cois nam fuar-bheann!
Bu shocair, sèimh a chaidilinn,
'S i 'm achlais air an luachair.

*A more appropriate time signature would be 12/8, but it is difficult to read.

6. Cha suaimhneas oidhch' air leabaidh dhomh,
 'Gad fhaicinn ann am bruadar;
 'S am Bìobull fhéin cha làimhsich mi,
 Gun d' ìomhaigh ghràidh 'gam bhuaireadh.

7. 'Nuair b' fhileant' briathr' a' mhinisteir,
 A' fiosrachadh mu 'r truailleachd;
 Bha mise coimhead dùrachdach
 Na seirc tha 'd shùil neo-luainich.

8. Ged shuidheas cléir na tìre leam.
 'S mi sgrìobhadh dhaibh le luath-laimh,
 'S ann bhios mo smuaintean dìomhaireach,
 Air Sìne dhonn a' chuach-fhuilt.

9. Ach 's eagal leam le m' cheileireachd,
 Gun gabh an seisein gruaim rium;
 Ged fhògras iad do 'n Òlaind mi,
 Ri m' bheò cha toir mi fuath dhut!

Note by Fionn: The subject of this song, *Sìne Dhonn Choire-Chathaidh*, afterwards Mrs. Black, died at Rothesay at the advanced age of eighty. Her grandfather, her father, and herself, possessed the farm of *Coire-Chathaidh*, in the district of Cowe.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



24. An Gàidheal 's a leannan

Uilleam MacCoinnich,
Inbhir Nis

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach



'S e Doh C | d' :- :- | m' :s :- | l' :- :s | s' :- :- | m' :- :- | r' :m' :-
Séisd: Théid i 's gun téid i leam, Leam - sa gun

An deireadh



| s' :- :f' | m' :r' :- | d' :- :- | m' :s :- | l' :- :s | s' :- :-
téid mo leann - an, Théid i 's gun téid i leam.



| d' :- :r' | s' :- :s | m' :- :f' | s' :- :l'
1. Théid i leam á tìr nam fraoch - bheann,
2. Seòl - aidh sinn á tìr ar dùth - chais,
3. Théid i leam a - null thar sàil - e,

Chun an toisich



| s' :- :m' | r' :- :t | d' :- :r' | m' :r' :-
O 'n tha daoine' air dol á fas - an.
'Cur ar cùl - aobh ris na beann - aibh.
Far an dèan an Gàidh - eal beairt - eas.

4. 'S ged a bhiodh gach là 'na Shamhradh,
'Chaoidh bidh tìr nam beann air m' aire,

5. Is mun càirear anns an ùir sinn,
'S e mo dhùrachd tilleadh dhachaidh.

6. Chum 's gun tòrrar mise 's m' annsachd,
'N tìr nam beann nan gleann 's nan gaisgeach.

Note by Fionn: Gaelic words and music from the "Celtic Magazine."

*A more appropriate time signature would be 12/8, but it is difficult to read.

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25. Gur trom, trom mo cheum

Eanruig Mac Ille Bhàin,
"Fionn"

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | r' :- : m' | l' :- :- | s' :- : fe' . m' | r' :- :-

1. O, gur trom, trom mo cheum
2. Gheall thu dhòmh - sa, a luaidh,
3. Thug mi gaol dhut 's mi òg;

| l' :- : t | r' :- :- | d' :- : t . l | s' :- :-

O 'n là 'chaill mi do spéis;
Gaoil 'bhiodh fir - inn - each, buan;
'S bhith - inn dì - eas ri m' bheò;

| s' :- : s | r' :- :- | r' :- : d' | s' :- :-

'S tric na deòir ann 'am' shùil,
Ach 's ann shearg e mar bhlàth
Chaidh na saigh - dean 'am' chridh';

| l' :- : s' | fe' :- :- | s' :- : m' | r' :- :-

'S mi gu tùrs - ach 'ad' dhéidh.
'Dh'fhàg as fàl air a' chluan.
'G éisd - eachd brìod - al do bheòil.

4. O 'n nach d' fhuair mi do làmh,
O, cha dual dhomh 'bhi slàn!
Cuiridh 'm bròn mi do 'n chill
Às nach till mi gu bràth.

5. Gus an dùinear mo shùil
Anns a' chlà às nach dùisg,
Bidh mo ghaol ort gach là,
Fhir nam blàth-shùilean ciùin.

*A more appropriate time signature would be 12/8, but it is difficult to read.

†Here is an example where the 11th partial may have been interpreted as F# and not F^b.

26. Càite 'n caidil an rìbhinn?

Iain Mac Cuithean
(Iain mac Dhòmhnuill òig mac Fhionnlaidh)

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Cuimseach luath

'S e Doh C

Séisd: O, càit - e 'n caid - il an rìbh - inn an nochd,
1. Tha 'ghaoth a séid - eadh oirnn' o 'n deas,
2. — Bha mi deas — is bha — mi tuath,

O, càit - e 'n caid - il an rìbh - inn?
'S tha mis - e deas — gu seòl - adh;
'S gu tric — air chu - airt 's na h - Inns - ean,

— Far an caid - il luaidh mo chridh',
'S nan robh thu leam air bhàrr nan stuagh
'S bean d' aog - ais riamh cha d' fhuair mi ann,

Is truagh nach robh mi - fhìn ann!
A luaidh, cha bhith - inn bròn - ach.
No samh - ladh do mo nigh - neig.

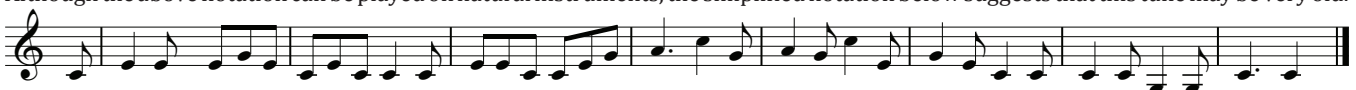
3. 'S ann ort fhéin a dh'fhàs a' ghruag
Tha bachlach, dualach, rìomhach,
Fiamh an òir a's bòidhche snuadh
'S e dol 'na dhuail 's na cìrean.

4. Cha tog fiodhull, 's cha tog òran,
'S cha tog ceòl na pioba,
'S cha tog brìodal nighneig òig
Am bròn 'tha 'n diugh air m' inntinn.

5. 'S e dh'iarrainn riochd na h-eala bhàin
A shnàmhais thar a' chaolais,
Is rachainn fhéin troimh thonnaibh breun
A chur an céill mo ghaol dhut.

6. Tha nis gach nì a-réir mo dheòin,
Gach acfhuinn 's seòl mar dh'iarrainn,
'S gun mhaille théid mi air a tòir,
Is pòsaidh mi mo nighneag.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



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27. Dùthaich nan craobh

Gun urra

Seann fhonn

Ath-sgrìobhadh: Aindrias Hirt

Gu mall

'S e Doh C | m :- : f | s :- : - | s :- : - | d' :- : - | l :- : - | s :- : -

Séisd: A bhi fàg - ail na dùth - cha,
 1. Gur e mis' tha fo smuair - ein,
 2. Di - Dòmh - naich m' an d' fhàg mi,

| l :- : d' | r' :- : - | r' :- : - | m' :- : - | r' :- : - | d' :- : -

'S a bhi càr - adh na siùil rith',
 'S mi a' seòl - adh thar chuan - tan,
 Is mi cois - eachd na sràid - e,

| r' :- : m' | s :- : - | m :- : - | r :- : m | s :- : - | d' :- : -

'S a bhi stiùir - eadh a _____ 'cùr - sa,
 Is mi 'g ionn - drainn nan _____ duan - ag
 Thach - air orm - sa mo _____ mhàl - dag,

| r' :- : r' | m' :- : r' | d' :- : - | l :- : - | s :- : - | - : - : -

Gu dùth - aich nan craobh.
 'S tric a fhuair _____ mi o m' ghaol.
 Le 'blàth - shùil - ean caoin.

3. 'Nuair a bha mi le m' ghràdh-sa
 Ann an dùthaich nan àrd-bheann,
 'S tric a dh'éisd mi ri 'mànran
 Fo sgàile nan craobh.

4. Thoir mo shoraidh thar sàile,
 Ciad soraidh gu bràth uam,
 Dh'ionnsaidh rìbhinn nam blàth-shul,
 Tè 's fheàrr leam 's an t-saogh'l.

5. Ach ma bhitheas mi maireann,
 'S tighinn sàbhailte dhachaidh,
 Cha téid mi tuille gu marachd;
 Ni mi fanachd 's na caoil.

6. Faiceam long a' dol dhachaidh
 Gu Albainn no Sasuinn,
 Sgrìobhaidh mise gu m' leannan
 Gur maireann mo ghaol.

7. Ma ni thu 'm pòsadh m' an tig mi,
 Fiach gur fheàrr e na mise;
 Na gabh pòitear no misgear,
 'S na gabh idir fear faoin.

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28. Mo nighean donn, bhòidheach

Gun urra

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu luath

'S e Doh C

Séisd: Ho ró, mo nighean donn, bhòidh - each, Hi
1. A Pheig - i dhonn nam blàth - shul, Gur
2. Cha cheil mi air an t-saogh - al Gu

rì mo nighean donn, bhòidh - each,
trom a thug mi gràdh dhut:
bheil mo mhiann 's mo ghaol ort;

Mo chail - eag lagh - ach, bhòidh - each, Cha
Tha d'ìomh - aigh ghaoil is d' àill - eachd, A
'S ged chaidh mi uat air faon - dradh, Cha

m' - - - r' - - - d' d' - - -
phòs - - - ainn ach thu.
ghnàth - - - tigh'nn fo m' ùidh.
chaoch - - - ail mo rùn.

3. 'Nuair bha mi ann 'ad' làthair,
Bu shona bha mo làithean
A' sealbhadh do mhànrain,
Is àille do ghnùis.

*This is the only songs in the collection that I did not place in compound time (excepting 3/8). Since I have never heard this song sung in any way other than as a waulking song, I felt it best to write it exactly as written.

†This is generally how the song is sung today.

4. Gnùis aoidheil, bhanail, mhàlda
Na h-òigh a's caoimhe nàdur;
I suairce, ceanail, bàigheil,
Làn gràis agus mùirn.

5. Ach riamh o 'n dh'fhàg mi d' fhianuis,
Gu bheil mi dubhach, cianail;
Mo chridhe trom 'ga phianadh
Le iarguin do rùin.

6. Ge lurach air a' chabhsair
Na mnathan òga Gallda,
A Rìgh! gur beag mo gheall-s'
Air bhi sealltainn 'nan gnùis.

7. 'S ann tha mo rùn 's na beanntaibh,
Far bheil mo rìbhinn ghreannar,
Mar ròs am fàsach Shamhraidh,
An gleann fad' o shùil.

8. Ach 'nuair a thig an Samhradh,
Bheir mise sgrìob do 'n ghleann ud,
'S gun tog mi leam do 'n Ghalldachd,
Gu h-annsail, am flùr.

29. Màiri bhòidheach

Alasdair Stiùbhart

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Luaths coiseachd

'S e Doh C | : m' | m' :- : r' | r' :- :- | m' :- : d' | t :- : s | l :- :- | l :- : l

Séisd: A Mhàir - i bhòidh - each, 's a Mhàir - i ghaol - ach, A
 1. A Mhàir - i bhòidh - each gur mór mo ghaol ort; Gur
 2. 'S truagh nach robh mi 's mo Mhàir - i bhòidh - each_____

| d' :- : r' | m' :- :- | m' :- : s' | l' :- : r' | r' :- :- | d' :- : d'

Mhàir - i bhòidh - each, gur mór mo ghaol ort A
 tric mi cuimh - neach - adh ort 's mi m' aon - ar; _____
 Ann an gleann - an _____ faoin is ceò air _____

| s' :- : m' | s' :- :- | s' :- : s' | l' :- : t' | l' :- :- | s' :- : m'

Mhàir - i bhòidh - each, gur tu a chlaoidh mi. 'S a
 Ge do shiùbh - lainn gach ceum do 'n t-saogh - al, Bidh
 'S ged bu rìgh mi 's an Roinn - Eòrp - a, Chan

| r' :- : l | d' :- :- | r' :- : m' | r' . d' : s :- | l :- :- | l :- :

dh'fhàg mi bròn - ach gun dòigh _____ air t-fhaot - ainn.
 t'ìomh - aigh bhòidh - each tigh'nn beò _____ gach taobh dhìom.
 iarr - ainn pòg ach o Mhàir - i bhòidh - each.

3. O Mhàiri! lughdaich thu mo chiall dhomh;
 Tha mo chridh' le do ghaol air lìonadh;
 Tha gach là dhomh cho fad ri bliadhna,
 Mur faic mi t' aodann a tha mar ghrian dhomh.

4. Càit' am faicear 's an t-saogh'l bean t' aogais,
 Chan eil i idir ann ri fhaotainn,
 Am maise, 'n tuigse 's an deagh bheusan,
 Tha thu ro àrda os cionn gach aon dhiubh.

5. Guma slàn do mo Mhàiri bhòidheach,
 Ge b' e àite 's am bi i chòmhnuidh;
 'S e mo dhùrachd-sa 'm fad 's a's beò mi,
 Gum bi gach sòlas aig Màiri bhòidheach.

30. Am fleasgach donn

Gun urra

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Luaths Coiseachd

'S e Doh C | m' :- :r' | d' :- :- | d' :- :d' | m' :- :f' | s' :- :- | d' :- :-

Séisd: Faill ill ó, ag - us hó ró éil - e,
1. Saoil sibh fhéin nach mi 'bha truagh dheth,
2. Shiùbh - lainn, shiùbh - lainn, shiùbh - lainn fhéin leat,

| m' :- :r' | d' :- :- | d' :- :d' | d'' :- :t' | l' :- :- | f' :- :f'

Faill ill ó, ag - us hó ró éil - e,
Feasg - ar fogh - air air ach - adh buan - a; A
Shiùbh - lainn fad - a troimh choill nan geug leat; 'S 'nuair

| s' :- :l' | d'' :- :- | s' :- :l' | s' :- :f' | m' :- :- | r' :- :d'

Faill ill ó, ag - us hó ró éil - e, A
h - uil - e tè 's a fear fhéin r' a gual - ainn, 'S mo
bha mi òg 's mi air bheag - an céill - e Gur

| f' :- :s' | l' :- :- | f' :- :l' | s' :- :m' | r' :- :- | d' :- :-

fhleasg - aich dhuinn nach ann duinn a' dh'éir - ich.
leann - an donn - sa air bhàrr nan cuan - tan.
e do ghaol - sa a rinn mo léir - eadh.

3. Gheall mo mhàthair fàinne òir dhomh;
Gheall m' athair buaile bhó dhomh;
'S ged gheibhinn siud 's an saoghal mór leis
Gur mór gum b' annsa leam gaol an òigeir.

4. Phiuthar ghaolaich dèan gu réidh rium;
Cum an crodh is na laoigh bho chéile;
'S ged ghabh mi 'm poca 's a dh'iarr mi 'n déirce,
Na cumaibh uam-sa mo rogha céile.

5. 'Dé nam faicinn thu seach a' bhuaile!
Sgealb mi 'n cuman, is thilg mi 'bhuarach
Chuirinn fhéin mo dhà làimh mun cuairt dhut
'S có, a ghaoil, sin a chumadh uam thu?

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



The Celtic Lyre

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31. Soraidh slàn le Fionn-Airidh

An t-Urramach Tormod Mac Leòid,
"Caraid nan Gàidheal"

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C

Séisid: — Éir - ich ag - us tiug - ainne O,
1. Tha 'n lath - a math, 's an soirbh - eas ciùin;
2. Tha iom - a mìl - e ceang - al bàth

| r' | m' :- :l | l :- :d' | t :- :l | s :-
— Éir - ich ag - us tiug - ainne O,
Tha 'n ùin - e 'ruith, 's an t - àm dhuinn dlùth;
Mar shaigh - dean ann am féin an sàs;

| s | l :- :l | d' :- :d' | r' :- :m' | s' :-
— Éir - ich ag - us tiug - ainne O,
Tha 'm bàt' - 'gam fheith - eamh fo a siùil,
Mo chridh - e 'n imp - is a bhi sgàint'

| s' | l' :- :s' | m' :- :r' | r' :- :d' | d' :- :-
Mo shor - aidh slàn le Fionn - Air - idh!
Gu thoirt a null o Fhionn - Air - idh.
A m' chionn bhi 'fàg - ail Fhionn - Air - idh.

3. Bu tric a ghabh mi sgrìob leam fhéin
Mun cuairt air lùchairt Fhinn an tréin;
'S a dh'éisd mi sgeulachdan na Féinn'
'Gan cur an céill am Fionn-Airidh.

4. Bu tric a sheall mi feasgar Màirt
Far am biodh Oisean 'seinn a dhàin;
A' coimhead gréin aig ioma tràth
'Dol seach gach là 's mi 'm Fionn-Airidh.

5. Beannachd le beanntaibh mo ghaoil
Far am faigh mi 'm fiadh le 'laogh,
Guma fad' an coileach-fraoich
A' glaothaich ann am Fionn-Airidh.

6. Ach chan iad glinn is beanntan àrd'
A lot mo chridh' 's a rinn mo chràdh,
Ach an diugh na tha fo phràmh
An teach mo ghràidh am Fionn-Airidh.

7. Beannachd le athair mo ghràidh;
Bidh mi 'cuimhneach ort gu bràth;
Ghuidhinn sonas agus àgh
Do 'n t-seann fhear bhàn am Fionn-Airidh.

8. Am feum mi siubhal uat gun dàil?
Na siùil tha togte ris a' bàt'
Soraidh slàn, le tìr mo ghràidh,
Is slàn, gu bràth le Fionn Airidh!

32. Dh'fhalbh mo leannan fhéin

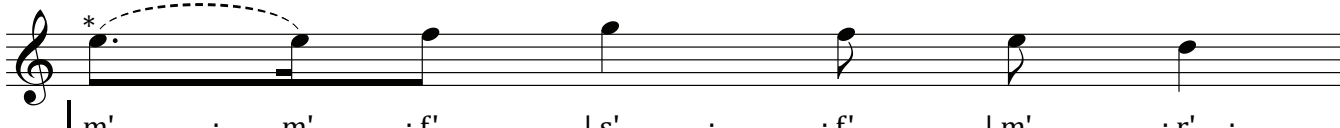
Eanruig Mac Ille Bhàin,
"Fionn"

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

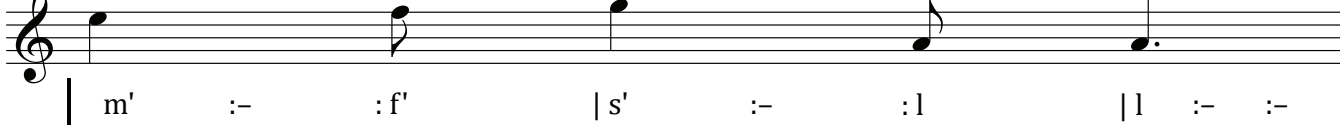
Gu mall



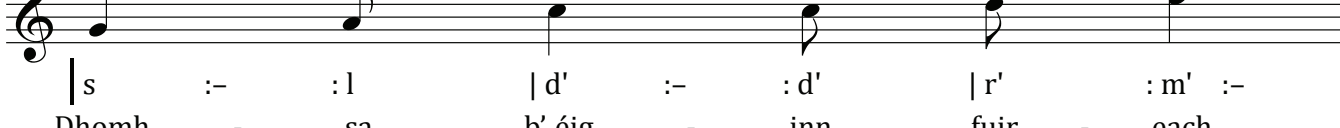
'S e Doh C | d' :- .d' : d' | l :- :l :- | s :- :-
Séisd: Dh'fhalbh _____ mo leann - an fhéin!
1. 'Nuair _____ a thog thu siùil,
2. Ghoid _____ thu leat mo shlàint',



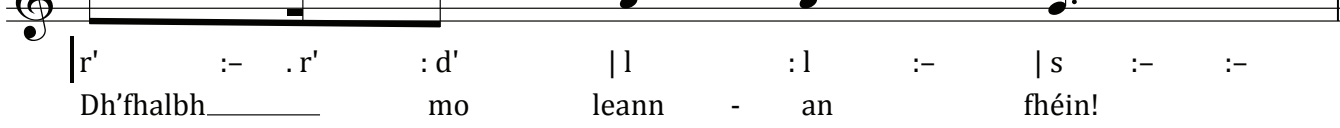
| m' :- .m' : f' | s' :- : f' | m' : r' :-
Dh'fhalbh _____ mo chéil - e lur - ach.
Bha _____ mo shùil a' sil - eadh;
'S rinn _____ thu m' fhàg - ail dubh - ach;



| m' :- : f' | s' :- : l | l :- :-
Mis - - neach mhath na dhéidh.
Dhut - - sa ghuidh beul
Gus an till thu 'ghràidh,



| s :- : l | d' :- : d' | r' : m' :-
Dhomh - sa b' éig - inn fuir - each.
"Slàn _____ gun dèan thu til - leadh."
'Chaidh _____ chan fhàs mi subh - ach.



| r' :- .r' : d' | l :- : l :- | s :- :-
Dh'fhalbh _____ mo leann - an fhéin!
Dh'fhalbh _____ mo leann - an fhéin!
Dh'fhalbh _____ mo leann - an fhéin!

3. Tha mi ghnàth 'gad chaidh,
'S mi 'gam chlaoidh le fadal;
Bho 'na sheòl thu 'rùin,
Tha mo shùil gun chadal.
Dh'fhalbh mo leannan fhéin!

4. Thàinig sgeul gu tìr'
Leòn mo chridh' mar shaighead,
Gun robh thusa 'luaidh,
'N grunnd a' chuain 'ad' laidhe.
Dh'fhalbh mo leannan fhéin!

5. 'S cianail leam an sgeul
Ciod am feum bhi fuireach?
Bidh mi leat gun dàil,
'S gheibh mi fàilte 's furan.
Dh'fhalbh mo leannan fhéin!

*Normally the intrusive vowel is ignored in poetry and in musical notation. It is important here, and although annotated by Whyte as above, it is generally performed today thusly:



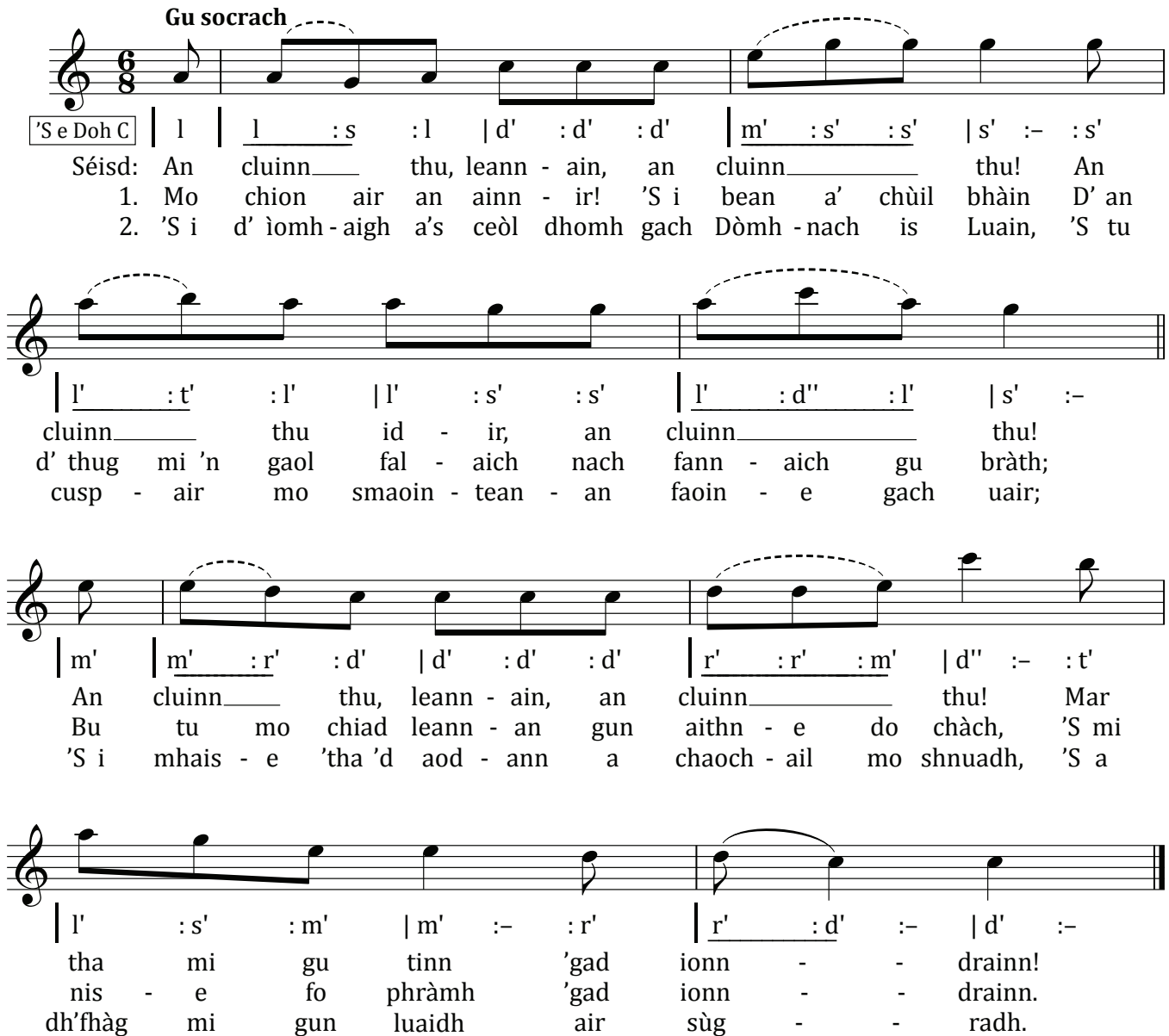
Dh'fhal - abh mo

33. An cluinn thu, leannain!

Dùghall Mac Phàil,
"Muileach"

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach



'S e Doh C | l | l : s : l | d' : d' : d' | m' : s' : s' | s' :- : s'

Séisd: An cluinn thu, leann - ain, an cluinn thu! An
1. Mo chion air an ainn - ir! 'S i bean a' chùil bhàin D' an
2. 'S i d' ìomh - aigh a's ceòl dhomh gach Dòmh - nach is Luain, 'S tu

| l' : t' : l' | l' : s' : s' | l' : d'' : l' | s' :-

cluinn thu id - ir, an cluinn thu!
d' thug mi 'n gaol fal - aich nach fann - aich gu bràth;
cusp - air mo smaoin - tean - an faoin - e gach uair;

| m' | m' : r' : d' | d' : d' : d' | r' : r' : m' | d'' :- : t'

An cluinn thu, leann - ain, an cluinn thu! Mar
Bu tu mo chiad leann - an gun aithn - e do chàch, 'S mi
'S i mhais - e 'tha 'd aod - ann a chaoch - ail mo shnuadh, 'S a

| l' : s' : m' | m' :- : r' | r' : d' :- | d' :-

tha mi gu tinn 'gad ionn - - drainn!
nis - e fo phràmh 'gad ionn - - drainn.
dh'fhàg mi gun luaidh air sùg - - radh.

3. 'S truagh nach robh mise fo shileadh a' cheò,
Còmhla ri m' leannan an gleannan an fheòir;
Chan iarrainn a dh'ìoc-shlàint' ach brìodal do bheòil,
Oir 's mìlse do phòg nan siùcar.

4. Thàrmaich leann-dubh orm, mulad is cràdh;
O, 'n acain seo 'leòn mi 'n tùs m' òige cho tràth!
An deaghaidh do gheallaidh mur faigh mi do làmh,
Bheir saighdean do ghràidh do 'n ùir mi.

5. Ged their mo luchd-tuaileis nach buan dhut mo ghràdh,
 Cha chreideadh tu 'n còmhradh nam b' eòl dhut a mheud
 'S a tha do d' chion-falaich air m' aigne gach là,
 'S mo spiorad fo phrèmh 'ga ghiùlan.

6. Seall air a' ghealaich air aghaidh nan speur,
Nach caochail a cùrsa 'measg dùmhlas nan reul;
Mar sin tha sìor iomairt mo chridh' às do dhéidh,
Bho 'n d' thug thu fo ghéill air tùs e.

7. Tha caoin shlios mo leannain mar eal' air a' chuan,
Na 's gile nan fhaoileann air aodann nan stuagh;
Mar shneachd air na beannaibh, mar chanach nam bruach,
'S i farasda, suairc' 'na giùlan.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



34. Mo chailin donn òg

Calum Mac Illeathain,
"Calum a' Ghlinne"

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | s' | m' :- .r' : d' | d' :- : d' | m' : d' : m' | s' : f' : m'

Séisd: Mo chail - in donn òg, 's mo nigh - ean dubh thog - ar - rach,
1. Gu bheil thu gu bòidh - each, bain - didh, ban - ail, Gun
2. Gur mul - ad - ach mi, 's mi 'n déidh nach math leam, Na

f' : m' : f' | r' :- : r' | m' : f' : s' | l' : s' : m'

Thog - ainn ort fonn, 's neo - throm gun tog - ainn, Mo
chron ort fo 'n ghréin, gun bheum, gun sgainn - ir; Gur
dhèan - adh dhomh stàth aig càch 'ga mhal - airt; Bidh

s' :- .l' : s' | d'' : d'' : d'' | d'' :- .t' : l' | l' : s' : m'

nigh'n dubh gun iarr - aidh mo bhriath - ar gun tog - ainn, 'S gun
gil' thu fo d' léin - e na éit - eag na mar - a, 'S tha
d' ath - air an còmh - nuidh 'g òl le caith - ream, 'S e

f' :- .m' : f' | l' : l' : s' | s' :- .f' : m' | r' : d' : r' | m' :- .r' : d' | d' :-

inns - inn an t-aobh - ar nach eil - eas 'gad thog - radh, Mo chail-in donn òg!
chòir a - gam fhìn gun do chéil - e bhi mar - riut. Mo chail-in donn òg!
eòl - as nan còrn a dh'fhàg mi cho fal - amh. Mo chail-in donn òg!

3. Nam bithinn ag òl mu bhòrd na dibhe,
'S gum faicinn mo mhiann 's mo chiall a' tighinn,
'S e 'n copan beag donn thogadh fonn air mo chridhe,
'S cha tugainn mo bhriathran nach iarraim e rithist.
Mo chailin donn òg!

4. Bidh bodaich na dùthch' ri bùrt 's ri fanaid,
A cantainn rium fhìn nach géill mi dh'ainnis,
Ged tha mi gun spréidh tha teud ri tharruing,
'S cha sguir mi de 'n òl fhad 's is beò mi air thalamh.
Mo chailin donn òg!

5. 'S ioma bodachan gnù nach dùraig mi aithris,
 Le thional air spréidh, 's iad 'ga thréigsinn a's t-Earrach,
 Nach òl anns a bhliadhna trian a' ghallain,
 'S cha toir e fo'n ùir na 's mò na bheir Calum.
 Mo chailin donn òg!

6. Nam bithinn air féill, 's na ceudan mar-rium,
 De chuideachda chòir a dh'òladh drama,
 Gun suidhinn mun bhòrd 's gun tràighinn mo shearrag,
 'S cha d' thuir mo bhean riamh rium ach, "Dia leat a Chalum."
 Mo chailin donn òg!

7. Ged tha mi gun stòr, le òl 's le iomairt,
 Air bheagan de nì, le prìs na mine,
 Tha m' fhortan aig Dia, 's e fialaidh uime,
 'S ma gheibh mi mo shlàinte, gum pàigh mi na shir mi.
 Mo chailin donn òg!

8. Ge mór le càch na tha mi milleadh,
 Cha tugainn mo bhòid nach òlainn tuillidh,
 'S e gaol a bhi mór tha m' fheòil a' sireadh,
 Tha 'n sgeul ud ri aithris air Calum a' Ghlinne.
 Mo chailin donn òg!

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



35. Allt-an-t-Siùcair

Alasdair Mac Mhaighstir Alasdair

Air fonn "The Lass of Patie's Mill"
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | s :- : f | m : d :- | m :- : s | d' :- :- | s :- : l

1. A' _____ dol thar Allt - an - t - siùc - air, Am
2. Bha _____ 'n smeòr - ach cur nan smùid dhi Air
3. Na _____ bric a' gearr - adh shùrd - ag, Ri

| s :- : m :- | r :- :- : r | d' :- :- :-

mad - uinn chùbh - raidh Chéit',
bac - an - cùil leath' fhéin;
plub - raich dhlùth le chéil',

| s :- : f | m : d :- | m :- : s | d' :- :- | s :- : s

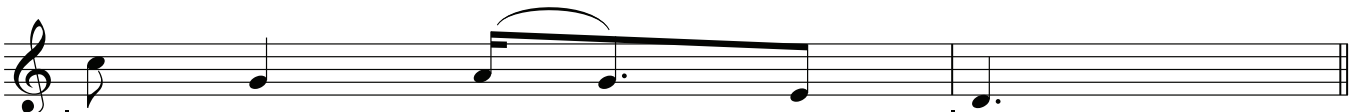
Is _____ paid - ir - ean geal dlùth - chneap De 'n
An _____ dreath - an - donn gu sùrd - ail, 'S a
Taobh _____ leum - raich mear le lùth - chleas, A

| s :- : m' :- | r' :- :- : d' | d' :- :- :-

driùchd gorm air an fheur;
ribh - eid - chiùil 'na bheul;
bùrn le mùirn ri gréin;

| d' :- :- : r' | m' : d' :- | r' :- :- : t | d' :- :- :- | s :- : l . t

Bha _____ Rich - ard's Rob - in brù - dhearg Ri _____
Am _____ bric - ean - beith - e 's lùb air, 'S e _____
Ri _____ ceap - adh chuil - eag siùbh - lach, Le _____ m



| d' : s :- | l . s :- : m | r :- :-
 seinn 's fear dhiubh 'n a' bheus;
 gleus - adh lùth a theud;
 brist - eadh lùth - - mhor fhéin:



| s :- : f | m : d :- | m :- : s | d' :- :- | s :- : l
 'S goc - mhoit air cuth - ag chùl - ghorm 'S gug -
 An coil - each - dubh ri dùrd - an, 'S a
 Druim lann - ghorm, 's ball - bhreac giùr - an, 'S an



| s : m :- | r :- : r | d :- :-
 gùg aic' air a' ghéig.
 chearc ri tùch - an réidh.
 lainn - ir - chùil mar léig.

4. Bùrn tana, glan, gun ruadhan,
 Gun deataich, ruaim, no ceò,
 Bheir anam-fàs is gluasad
 D' a chluaineagan mu 'bhòrd.
 Gaoir bheachan buidhe 's ruadha,
 Ri diogladh chluaran-òir;
 'S cìr-mheala 'ga cur suas leò
 'N céir-chuachagan 'nan stòir.

5. Gur sòlas an ceòl-cluaise,
 Àrd-bhàirich buair mu d' chrò;
 Laoigh cheann-fhionn, bhreac, is ruadha,
 Ri freagradh nuallan bhò;
 A' bhanarach le buaraich,
 'S am buachaill' dol 'nan còir,
 Gu bleoghann a' chruidh ghuaillfhionn
 Air cuaich a thogas cròic.

A more basic rendition of this tune might be:



36. Na làithean a dh'aom

A' Lighiche Iain Mac Lachlainn,
á Ra-thuaith

Air fonn "Robi donn gòrach"
Ath-sgrìobhadh: Aindrias Hirt

Gu sorach



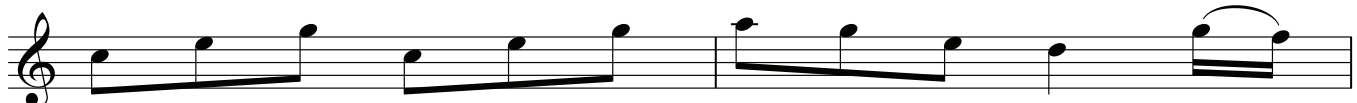
'S e Doh C | d' .r' | m' :- .r' : d' | d' :- .l : s
1. Tha na sian - tan air caoch - ladh, tha 'n
sneachd - a trom, dòmh - ail a'
2. Ann an làith - ean ar n-òig - e dol 'n
tig e 'nar smaoin - tean cho



| s :- .l : d' | r' :- : d' .r' | m' :- .r' : d' | d' :- .l : s
saogh - al fo sprochd. Chuir an doin - eann fhuar, fhiadh - aich an
còmh - dach nam beann, A' lòn - adh nan glac - an, 's a'
còmh - dhail an t-sluaigh, Cha sheall sinn ach faoin air mar
goir - id 's tha 'n dàil, Gus am brùchd oirnn gach leòn ni ar



| s :- .l : d' | d' :- : d' .r' | s :- .l : d' | r' :- : m' .r'
1. ian - laith 'n an tosd; Tha
dh'aom - as iad uainn Cha
2. tac - adh nan allt, 'S mis - e
lùb - adh gu làr, Gun



| d' : m' : s' | d' : m' : s' | l' : s' : m' | r' :- : s' .f'
'feith - eamh an ais - ig aig carr - aig a' chaoil, Ri
chùr - am gun éis - lein, aig teum - adh air taobh, Air



| m' :- .r' : d' | d' :- .l : s | s :- .l : d' | d' :- :
smaoin - tean air àbh - achd nan làith - ean a dh'aom.
làith - ean a' snàg uainn gun àir - eamh air aon.

3. 'Nuair a laidheas an aois oirnn 's a dh'aognas* ar snuadh,
 Ar ciabh 'dol 'an tainead, agus smal air ar gruaidh,
 Bidh teugmhail nan còmhlan a' còmhradh gu truagh,
 Agus càirdean ar n-òige air sòmhladh† 's an uaigh;
 'S ann an sin bhios ar cridhe làn mulaid is gaoid,
 Ri smaointean air àbhachd nan làithean a dh'aom.

4. O! Àrd-Rìgh na cruinne, ceann-uidhe ar dùil,
 Air an t-sneachda fhliuch fhionnar dhut a lùbas mi glùn;
 'S guidheam gun òrduich thu dhomh-sa gu glic,
 'Bhi 'cuimhneachadh d'òrduigh gu h-ùmhal 's gu tric,
 Chum 'nuair chrìochnaicheas m' astar ann an glacaibh an Aoig,
 Nach cuimhnich thu m' fhàillinn anns na làithean a dh'aom.

* dh'aognaicheas

† sùmhlachadh

37. An t-Eilean-Muileach

Dùghall Mac Phàil,
"Muileach"

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu mall

'S e Doh C

Séisd: An t-Eil - ean Muil - each, an t-eil - ean àgh - mhor,
1. Ged tha mi 'm fhòg - ar - ach cian air m' ain - eol
2. B' fhall - ain, cùbh - raidh 's bu réidh an t-àil - ean,

An t-eil - ean grian - ach mun iadh an sàil - e;
'S a' Chaist - eal - nuadh, 's an taobh tuath de Shas - unn,
Le 'bhlàth - an maoth - bhog 'bu chaoin - e fàil - eadh;

— Eil - ean buadh - mhor nam fuar - bheann àrd - a,
Bidh tìr mo dhùth - chais a' tigh'nn fain - ear dhomh,
Bu ghlan na bruach - an mun d' fhuair mi m' àr - ach

Nan coill - tean uain - e, 's nan cluain - tean fàs - ail.
An t-Eil - ean Muil - each 'bu lur - ach beann - aibh.
An Doir - e - 'chuil - inn aig bun Beinn-bhàir - neach.

3. Air Lusa chaisleach nan stac 's nan cuartag,
Bhiodh bradain thàrr-gheal nam meanbh-bhall ruadh-bhreac,
Gu beò-bhrisg, siùbhlach, le sùrd ri lùth-chleas
'Na cuislibh dubh-ghorm gun ghrùid, gun ruadhan.

38. A' mhaighdean àluinn

Eanruig Mac Ille Bhàin,
"Fionn"

Air fonn "Slàn gun till na Gàidheil ghasda"
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | 1 :- :t | r' :- :r' | m' :- :d' | r' :- :d'

Séisd: Seinn - eam duan a - nis do 'n mhaigh - dinn
1. Tha mo leann - an dreach - mhor, dìr - each,
2. 'S ann fo sgàil - e nam beann - àrd - a

| 1 :- :l | l' :- :l' | l' :- :s' :f' | m' :- :s'

A tha aoibh - eil, cridh - eil, caoimh - neil;
Is 'na gluas - ad soc - air, sìobh - alt';
Dh'fhàs an rìbh - inn a tha àl - uinn;

| l' :- :r' | r' :- :m' | r' :- :d' :l | s :- :s

'S lìon - mhor fear a bheir - eadh oigh - reachd,
Chan eil maigh - dean anns an sgìr - eachd
Labh - raidh i gu blasd - a 'Ghàidh - lig,

| 1 :- :l | d' :- :r' | f' :- :m' | r' :- :-

Air son roinn de ghràdh a cridh'.
'Thig a nìos riut ann an gnìomh.
'Chainnt a's fheàrr a tha 's an tìr.

3. Dh'fhàs i suas mar shòbhraig bhòidhich,
Modhail, màlda mar an neòinein;
Cha d' fhuair amaideachd no gòraich'
Àite-còmhnaidh riamh 'na cridh'.

4. Tha mo ghaol-sa cridheil, ceòlmhor
Cò 'na cuideachd a bhiodh brònach?
'Nuair a theannas i ri òrain
Faodaidh 'n smeòrach a bhi bìth.

5. Falt a cinn 'na dhualan òrdail;
Dheth chan ioghnadh i 'bhi spòrsail;
Ceum gu bràth nach dochainn feòirnein;
Meòir a's bòidhche air an sgrìobh.

6. Chan eil maighdean anns an dùthaich
'Tha cho measail no cho cliùiteach;
'S iomadh h-aon a thug dhut ùmhlachd,
Is a lùb dhut anns gach nì.

7. O 'n a chuir mi-fhìn ort eòlas,
'S tric a bha sinn cridheil còmhla;
Ach tha mis' an diugh 'am' ònar
Dubhach, brònach, is thu 'm dhith.

8. 'S ged a tha mi fad' air faondradh
Thall 's a bhos air feadh an t-saoghail,
Air mo spéis dhut cha tig caochladh;
Thug mi gaol dhut 'bhios gun chrìch.

39. Am fonn

Seumas Rothach

Air fonn "An nochd gur faoin mo chadal dhomh"
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach



'S e Doh C | : s | s :- : l | d' :- : r' | m' :- : l | l :- : d'

1. O! siod am fonn a chual - a mi An
2. Bu tric o sin 'ga chlaist - inn mi, Mu
3. Ach b' éig - inn dhomhs' an àir - idh A - gus



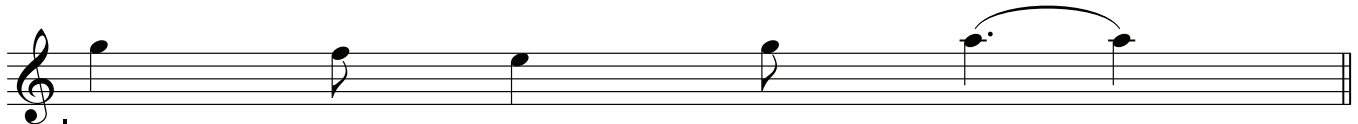
| s :- : l | d' :- : r' | m' :- : m' :-

uair a bha mi òg, _____
eadr - adh àrd - thràth nòin, _____
Màir - i 'chur air chùl, _____



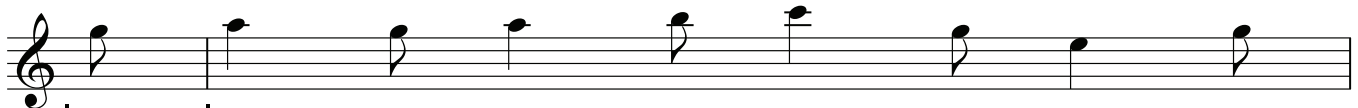
| r' | d' :- : d' | m' :- : s' | d'' :- : t' | l' :- : t' . d''

Mi 'n cluain ri uchd mo mhàth - ar 'S mo _____
'S mi bead - radh, air an àir - idh, Ri mo _____
Is siubh - al fad' o 'n àit - e sin 'S an _____



| s' :- : f' | m' :- : s' | l' :- : l' :-

chridh - e 'snàmh 'na ceòl; _____
Mhàir - i àill - idh òig; _____
robh mo ghràdh is m' ùigh, _____



| s' | l' :- : s' | l' :- : t' | d'' :- : s' | m' :- : s'

'S 'nuair 'chual - a mi a - rith - ist e Aig
No feadh nan gla - cag fàil - eant - a 'S an
A sheas - amh anns na blàr - aibh 'N agh - aidh

f' :- : m' | r' :- : d' | l :- :- | l :-
 nigh - inn ghil nam bò,
 tàr - ladh dhuinn, gun ghò,
 nàmh - aid - ean ar dùthch';

t | d' :- : s | l :- : d' | f' :- : s' | l' :- : s'
 Gun thàl - aidh i mo chridh - e leis 'S mi
 'Bhi coinneachadh, gu màn - ran - ach, Fo
 'S an lath - a* dh'fhàg mi 'm Bràigh - e. Rìgh! bu

s' :- : m' | r' :- : m' | d' :- :- | d' :-
 mir - eag - aich mun chrò.
 sgàil - ean Choill - nan cnò.
 chràit - each m' aign - e brùit'!

4. O! Siod am fonn a chuala mi,
 'S a chuaileanaich mum' chridh',
 A's tric a dhùisg dhomh sealladh
 Air mo leannan 's air mo thìr;
 An uair a bhithinn airtnealach
 'Nam chairtealan, le sgìos,
 Gun taislicheadh e m' anam
 'Nuair a chanainn e leam fhìn!

5. Ach thog am fonn an tràth seo dhaibh
 Fàth cànrain agus bròin;
 Oir dhùisg e ìomhaigh Màiri
 Is mo mhàthar, 's iad fo 'n fhòid;
 Gach caochladh agus sàrach
 'Thàinig air na Gàidheil chòir,
 O 'n àm 's 'na bhuail an dàn ud mi
 Le gràdh, 'nuair 'bha mi òg!

*Although "là" is correct for nominative/accusative, and "latha" generally more appropriate for genitive, "latha" can also be used for nominative and genitive. I used "latha" here, since the word spans two notes. The <th> in this case acts as a marker for hiatus. Although a trivial point for the orthographer, this subtle point is important to the singer.

Here is an example of this tune from another collection: Patrick McDonald's *A Collection of Highland Vocal Airs* (1784). The original was in 4/4, but I included this example for reasons of pitch. Note how the range is reduced from C₆ to an A₅. Also notice how F and F# are confused between the two. The two can be combined to produce a tune easily playable on a natural instrument.

40. Gabhaidh sinn an rathad mór

Iain "Breac" Mac Eanruig

Seann fhonn

Ath-sgrìobhadh: Aindrias Hirt

Luath

'S e Doh C | s' :- : l' | s' :- : f' | m' :- : f' | s' :- :-
 Séisd: Gabh - aidh sinn an rath - ad mór.

| r' :- : m' | f' :- : m' | r' :- : m' | f' :- :-
 Gabh - aidh sinn an rath - ad mór;

| s' :- : l' | s' :- : f' | m' :- : f' | s' :- :-
 Gabh - aidh sinn an rath - ad mór

An deireadh

| d' :- : r' | m' :- : d' | r' :- :- | d' :- :-
 Olc air mhath le càch e.

| m' :- : d' | d' :- : r' | m' :- : d' | m' :- :-
 1. Dir - idh sinn ri beinn an fhraoich.
 2. Olc air mhath le Cloinn - an - t - Saoir,
 3. Thar a' mhon - aidh null 'nar sgrìob,

| f' :- : r' | r' :- : m' | f' :- : r' | f' :- :-
 Tèarn - aidh sinn ri gleann nan laogh,
 Olc air mhath le Cloinn an - t - Saoir,
 Sios Gleann - Comh - ann air bheag sgios,

| m' :- : d' | d' :- : r' | m' :- : d' | m' .s' :- .s' :-
 'S chan eil fear de luchd - nam - braoisg Nach
 Olc air mhath le Cloinn - an - t -Saoir,
 Mèars - aidh sinn 'an ainm an Rìgh,

| d' :- : r' | m' :- : d' | r' :- :- | d' :- :-
 leig sinn gaoir a' mhàil - eid.
 'S bod - aich mhaol an làg - ain.
 Olc air mhath le càch e.

Chun an toisich

4. Gu Mac-'ic-Alasdair 's Loch Iall,
 Bidh iad leinn mar bha iad riamh,
 'S Fear-na-Ceapaich mar ar miann,
 Olc air mhath le càch e.

5. Thig Clann-a-Phearsain, feachd nam buadh,
 'S thig Cloinn-Choinnich o 'n Taobh-tuath,
 'S mairg an dream do 'n nochd iad fuath,
 'Nuair dh'éireas gruaim nam blàr orr'.

6. Thig Clann-Ghriogair' garg 's an strìth
 Stiùbhartaich, 's iad sluagh an Rìgh;
 Mèarsaibh uallach, suas a' phìob!
 Olc air mhath le càch e.

41. Ealaidh ghaoil

Eòghann Mac Lachlainn

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu luath

'S e Doh C | f . f | s :- . s :l | s :- . l :d' | r' :- . d' :l | s :- . l :ta

Séisd: Air____ fàill - ir - inn, ill - ir - inn, ùill - ir - inn, ó, Air____
 1. Gur____ gil - e mo leann - an nan eal' air an t-snàmh Na____
 2. Mar na neòil bhuidh-e 'lùb - as air stùc - aibh nan sliabh, Tha____

d' :- . l :s | f :- . s :l | d' :- . l :s | f :- . f :f
 fàill - ir - inn, ill - ir - inn, ùill - ir - inn, ó, Air____
 cobh - ar na tuinn - e, 's e till - eadh gu tràigh, Nam____
 cas - fhalt mo rùin - sa gu siùbh - lach a' snìomh; Tha____

d' :- . d' :l | d' :- . d' :l | r' :- . m' :f' | l' :- . r' :m'
 fàill - ir - inn, ill - ir - inn, ùill - ir - inn, ó, Gur____
 blàth - bhainn - e buail - e, 's a' chuach leis fo bhàrr, No____
 'gruaidh mar an ròs 'nuair a's bòidh - che 'bhios 'fhiamh Fo____

f' :- . m' :r' | d' :- . r' :f' | r' :- . d' :l | s :- :
 bòidh - each an com - unn 'th' aig coinn - imh 'n t-Srath - mhóir.
 sneachd nan gleann dos - rach 'ga fhrois - eadh mun bhlàr.
 ùr - dhealt a' Chéit - ein mun éir - ich a' ghrian.

3. Mar Bhénus a' boillsgeadh thar choilltibh nan àrd,
 Tha 'mìog-shuil 'gam bhuaireadh le suaicheantas gràidh.
 Tha 'bràighe nan seud ann an éideadh gach àigh,
 Mar ghealach nan speur 's i 'cur reultan fo phràmh.

Note by Fionn: The first verse and chorus were composed by Mrs. MacKenzie, *Bail'-an-lòin*. [Also, the original began with the verse, not the chorus. It was altered in this version only to facilitate reading.]

*As flat symbols should be avoided, it is only used here to maintain the pitches used in the original while showing the possible natural scale.

4. Bidh 'n uiseag 's an smeòrach, feadh lòintean an driùchd,
'Toirt fàilte le 'n òrain do 'n òg-mhaduinn chiùin;
Ach bidh 'n uiseag neo-sheòlta, 's an smeòrach gun sunnd,
'Nuair a thòisicheas m' eudail air gleusadh a ciùil.

5. 'Nuair thig Samhradh nan neòinean a' còmhdach nam bruach,
Bidh gach eòinean 's a' chròc-choill' a' ceòl leis a' chuaich;
'S bidh mise gu h-éibhinn a' leumnaich 's a' ruaig
Fo dhlùth-gheugaibh sgàileach, a' mánran ri m' luaidh.

42. Òigfhear a' chùil-dualaich

Gun urra

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | : s | l :- : d' | r' :- : f' | r' . d' :- : s | l :-

Séisd: A fhleasg - aich an fhuilt chraobh - aich chais,
1. Mheall thu, mheall thu, mheall thu mi;
2. Is truagh nach robh mi is mo ghaol

| l | d' :- : l | l :- : s | m' :- : m' :-

— Òig - ear a' chùil dual - aich;
Do bhòidh - - chead a bhuair mi;
An lag - an an fhraoich uain - e,

| s' | l' :- : r' | r' :- : d' | r' :- : r' | m' :-

A fhleasg - aich òig an òir - fhuilt chais,
Is gheall thu dhomhs' air iom - adh dòigh
'S ged laidh - inn tinn, gun éir - inn slàn,

| r' | r' . d' :- : l | s :- : s | l :- : l :- :

Gur i do mhaiss' a bhuair mi.
Gum biodh do stòr - as buan dhomh.
'S mo làmh 'bhi fo d' chùil dual - ach.

3. O, gur mise 'tha gu tinn,
Is falt mo chinn air fuasgladh,
'S gun fhios a'm fhéin ciod e 'n cion-fàth
'Thug dhuts', a ghràidh, bhi 'n gruaim rium.

4. Nam biodh agam bonaid dhubh-ghorm
'S ite mholach uaine,
'S mi gun rachadh leat, a ghaoil,
Do sheòmar nan daoine-uaisle.

5. Bidh tu aig banais agus "bàl,"
A' mánran ris gach gruagaich,
'S bidh mise 'n sin air chùl gach màis
'S do chàirdean ann an gruaim rium.

6. B' òg a thug mi dhut mo ghaol,
Ged nach d' rinn mi 'bhuannachd,
'S an t-snaim a cheangail sinn gu teann,
I air gach ceann air fuasgladh.

43. O, till a leannain

Eòghann Mac Colla,
Bàrd Loch Fìne

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | r | l : l : r' | r' : d' : l | d' :- : l | s :-

Séisd: O, till a leann - ain, O, till, O, till!
 1. O thus' a gheibh seall - adh de m' ghaol, de m' ghaol,
 2. O, càit - e 'm bheil coim - eas do m' luaidh, do m' luaidh?

| s | l : l : m' | f' : m' : r' | d' :- : d' | r' :-

O, till a leann - ain, O, till, O, till!
 Thoir fios dhi gun robh i dhomh fhìn, dhomh fhìn,
 Mar ròs air uchd eal - a tha 'gruaidh, tha 'gruaidh;

| m' | f' : s' : r' | r' : d' : l | d' : r' : s | s : f

Dèan cabh - aig, a Mhàil - i, á dùth - aich nan Gall - ach,
 Mar chridh - e do m' bhroill - each, Mar iùl - chairt do 'n mhar - aich',
 Clàr agh - aidh a's gil - e Nam bann - e 'ga shil - eadh,

| s | l : t : d' | t : r' : t | l : t : l | s :- :

No théid mi le h - aimh - eal do 'n chill, do 'n chill!
 Mar ait - ghréin an Earr - aich do 'n t-saogh - al, do 'n t-saogh'l.
 No 's i gu laidh - e 's a' chu - an, 's a' chuan.

3. Nam faiceadh tu 'pearsa gun mheang, gun mheang
 Nan cluinneadh tu 'labhairt gun sgraing, gun sgraing
 Nam biodh tu le m' chruinneig
 'N àm togail nan luinneag,
 Gun lasadh do chridhe gun taing, gun taing.

4. Mo chridhe-sa! 'S tusa 'bhios truagh, 'bhios truagh,
 Mur pill is' 'thog oirre gu Cluaidh, gu Cluaidh:
 Gum b' fheàrr na bhi maille
 Ri tè eil' air thalamh,
 'Bhi sìnte ri m' Mhàili 's an uaigh, 's an uaigh!

*A more appropriate time signature would be 12/8, but it is difficult to read.

44. Mo chailin d'leas donn

Eachuinn Mac Coinnich,
á Ullapul

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | : s | d' : d' :- | r' :- : m' | l' :- :- | s' :- : f'

1. — Gum - a slàn a chì mi Mo
2. Gur mul - a - dach a tha mi 'S mi
3. Sùil chorr ach mar an dearc - ag Fo

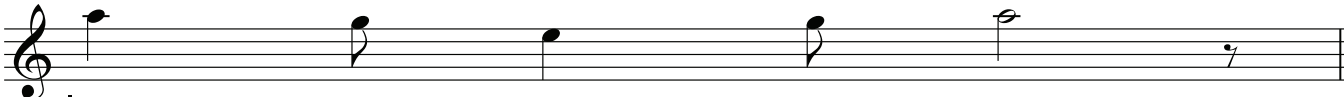
| m' : d' :- | l :- : t | d' :- :- | - :
chail - in d' - eas donn;
nochd air àird' a' chuain,
rosg a dh'iadh - as dlùth;

| s | d' : d' :- | r' :- : m' | d'' :- : d'' | t' :- : d''
- Bean a' chuail - ein réidh Air an
- 'S neo shunnd - ach mo chad - al dhomh 'S do
- Gruaidh - ean mar an caor - ann, Fo 'n

| l' :- : s' | m' :- : s' | l' :- :- | - :
deis - - e 'dh'éir - eadh fonn,
chaid - - reamh fad - - a bhuam;
aod - ann 'tha leam ciùin;

| d'' | s' :- : m' | s' :- : l' . t' | d'' : d'' :- | t' :- : d''
'S i cainnt do bheòil bu bhinn - e leam An
Gur tric mi ort a' smaoin - teach' Ás
Mur d' aith - ris iad na breug - an Gun

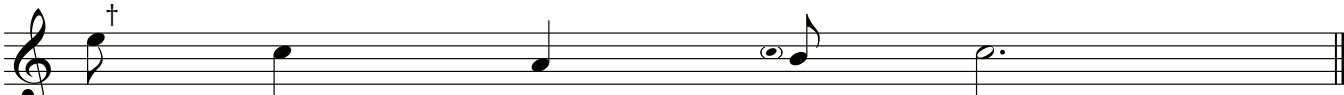
*These notes are all much shorter than shown.



| l' :- : s' | m' :- : s' | l' :- :- | - :
 uair - 'bhiodh m' inn - tinn trom,
 t' aog - ais tha mi truagh;
 d' thug mi - fhìn dhut rùn;



| d'' | s' :- : l' | s' :- : m' | l' :- :- | s' :- : f'
 'S tu thog - adh suas mo chridh' 'Nuair a
 Is mur a dèan mi t' fhaot - ainn Cha
 'S gur bliadh - na leam gach lath - a* O



| m' : d' :- | l :- : t | d' :- :- | - :- :-
 bhiodh tu 'buidh - inn rium.
 bhi mo shaogh - al buan.
 'nuair a dh'fhàg mi thu.

4. Tacan mun do sheòl sinn.
 Is ann a thòisich càch
 Ri innseadh do mo chruinneig-sa
 Nach tillinn-sa gu bràth:
 Na cuireadh siud ort gruaimean,
 A luaidh, ma bhios mi slàn,
 Cha chum dad idir uat mi
 Ach saighead chruaidh a' Bhàis.

5. Tha 'n t-snaim a-nise ceangailte
 Gu daingeann agus teann;
 Is their luchd na fanaid rium
 Nach eil mo phrothaid ann:
 Am fear aig a' bheil fortan,
 Tha crois aige 'na cheann,
 'S tha mise taingeil, toilichte
 Ged tha mo sporan gann.

*See note, "Am fonn."

†These notes are all much shorter than shown.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



45. Fuadach nan Gàidheal

Eanruig Mac Ille Bhàin,
"Fionn"

*Air fonn "Lord Lovat's Lament"
Ath-sgrìobhadh: Aindrias Hirt

Gu mall

'S e Doh C | d' :- :r' | m' :- :- | m' :- :s' | f' :- :m' | r' :- :d'

1. Gur a mis - e 'tha tùrs - ach, A'

3. Far an robh mór - an dhaoine - e Le'm

| m' :- :s' | s' :- :l' | l' :- :s' | l' :- :t'

caoidh cor na dùth - cha, 'S nan

mnath - an is le 'n teagh - laich, Chan

| d'' :- :d'' | d'' :- :l' | l' :- :s' | m' :- :d' | m' :- :r' | r' :- :m' | r' :- :- | : :

seann daoine - e cùis - eil 'Bha cliùit - each is treun;

eil ach caor - aich - mhaol - a Ri fhaot - ainn 'nan àit':

| d' :- :r' | m' :- :m' | m' :- :s' | f' :- :m' | r' :- :d'

Rinn uachd - ar - ain am fu - ad - ach Gu

Chan fhaic - ear air a' bhu - ail - e A'

| m' :- :s' | s' :- :l' | l' :- :s' | m' :- :d'

fa - da null thar chu - an - tan Am

bhan - ar - ach le 'bu - ar - aich, No

| f' :- :s' | l' :- :f' | m' :- :s' | f' :- :r' | d' :- :- | d' :- :r' | d' :- :- | : :

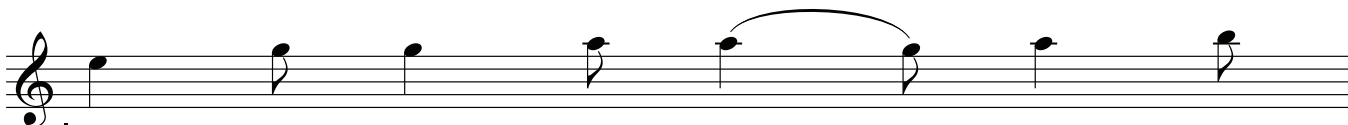
fear - ann chaidh thoirt u - ap - a 'S thoirt suas do na féidh.

id - ir an crodh gu - aill - fhionn 'S am buach - aill - e bàn.

*This tune was created as a pipe tune. Although tuned justly, it is diatonic and not built on the harmonic series; although the intonation does not match the upper partials of the natural scale, it is at variance with the equal-tempered scale.



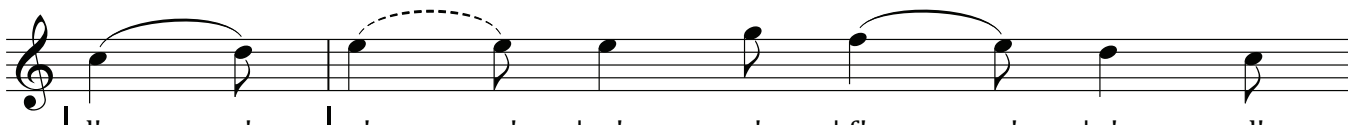
| l' : t' | d'' :- : d'' | d'' :- : l' | l' :- : s' | m' :- : d'
 2. 'S e_____ siud a' chul - aidh nàir - e Bhi
 4. Tha____'n uis - eag anns na speur - an, A'



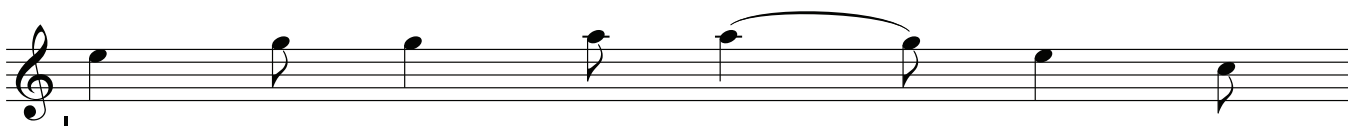
| m' :- : s' | s' :- : l' | l' :- : s' | l' :- : t'
 faic - inn dhaoin - e làid - - ir 'Gam
 seinn a luinn - eig gleus - - da, 'S gun



| d'' :- : d'' | d'' :- : l' | l' :- : s' | m' :- : d' | m' :- : r' | r' :- : m' | r' :- :
 fu - ad - ach thar sàil - e Mar bhàrr - lach gun fheum;
 neach_____ ann 'ga h- éisd - eachd 'Nuair dh'éir - eas i àrd;



| d' :- : r' | m' :- : m' | m' :- : s' | f' :- : m' | r' :- : d'
 'S am_____ fonn_____ a bha àl - uinn Chaidh
 Cha_____ till, cha till na daoine - e Bha



| m' :- : s' | s' :- : l' | l' :- : s' | m' :- : d'
 chur fo chaor - aich bhàn - - a, Tha
 cridh - eil ag - us aoibh - - eil Mar



| f' :- : s' | l' :- : f' | m' :- : s' | f' :- : r' | d' :- : d' :- : r' | d' :- : :
 feann - dag - ach 's a' ghàr - adh 'S an làr - ach fo fheur.
 mhol air lath - a gaoith - e Chaidh____'n sgaoil - eadh gu bràth.

46. Màiri laghach

Iain Dòmhnallach,
à Sgoraig, Loch Bhraoin

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | r' :- :r' | m' :- :r' | r' :- :d' .d' | l :- :l | d' :- :m' | s' :- :-

Séisd: Hó, mo Mhàir - i lagh - ach, 'S tu mo Mhàir - i bhinn!
 1. B' òg bha mis - e 's Màir - i 'M fàs - aich - ean Ghlinn - smeòil,
 2. Ged bu leam - sa Alb - ainn, A h-airg - iod is a maoin,

| l' :- :l' | r' :- :m' | f' :- :m' | r' :- :r' | m' :- :s' | l' :- :-

Hó, mo Mhàir - i lagh - ach, 'S tu mo Mhàir - i ghrinn;
 'Nuair 'chuir mac - an Bhen - uis Saigh - ead gheur 'nam fheòil
 Ciam - ar bhith - inn son - a Gun do chom - unn gaoil?

| l :- :l | d' :- :d' | t :- :s | l :- :l | d' :- :m' | s' :- :-

Hó, mo Mhàir - i lagh - ach, 'S tu mo Mhàir - i bhinn;
 Tharr - uing sinn ri chéil - e, Ann an eud cho beò,
 B' ann - sa bhi 'gad phòg - adh Le deagh chòir dhomh fhìn,

| l' :- :t' | d'' :- :t' | l' :- :s' | m' :- :l' | s' :- :m' | r' :- :-

Màir - i bhòidh - each lur - ach, 'Rug - adh anns na glinn.
 'S nach robh air an t-saogh - al A thug gaol cho mór.
 Na ged gheibh - inn stòr - as Na Roinn - Eòrp' gu léir.

3. Tha d' fhalt bachlach, dualach,
 Mu do chluais a' fàs,
 Thug nàdur gach buaidh dha
 Thar gach gruaig a bha:
 Chan eil dragh, no tuairgne,
 'Na chur suas gach là;
 Chas gach ciabh mun cuairt dheth,
 'S e 'na dhuail gu 'bhàrr.

4. Tha do chailc-dheud snaidhte
 Geal mar shneachd nan àrd;
 D' anail mar an caineal;
 Beul o 'm banail fàilt:
 Gruaidh air dhreach an t-siris;
 Mìn-ruisg chinealt', thlàth;
 Mala chaol gun ghruaman,
 Gnùis gheal, 's cuach-fhalt bàn.

5. Cha robh inneal ciùil
 A fhuairleadh riamh fo 'n ghréin,
 A dh'aithriseadh air chòir
 Gach ceòl bhiodh againn fhéin
 Uiseag air gach lònna,
 Smeòrach air gach géig;
 Cuthag is gùg gùg aic',
 'Maduinn chùbhraidh Chéit.

47. A' ghruagach bhanail

"Mactalla"

Air fonn "Bithibh aotrom 's togaibh fonn"

Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

***S e Doh C**

Séisd: Air a' ghruag - aich tha mi 'n geall,
 1. Fhir a shiùbh - las greis mu thuath,
 2. Fhuair mi eòl - as oirr' 's mi òg,

f' :- : m' | r' :- : r' | s' :- : l' | t' :- : l'
 Coim - eas dhi chan fhaic mi ann,
 Thoir na beann - achd - an seo bhuam
 'S sinn le chéil - e air bheag gò;

l' :- : s' | s' :- : f' | r' :- : r' | d' :- : -
 Air a' ghruag - aich tha mi 'n geall;
 Thun na ribh - inn bhan - ail, shuairc',
 'N gaol a thug mi 'n sin do 'n òigh'

r' :- : r' | f' :- : s' | l' :- : f' | s' :- : f' :-
 Maigh - dean ghreann - mhor a' chùil chlann - aich.
 'Tha mun Chaist - eal - ruadh a' fan - achd.
 Bith - idh e ri m' bheò air m' air - e.

3. 'S iomadh maise agus buaidh
 A tha oirre fàs a suas;
 Trian dhuibh seo chan fhaod mi 'luaidh,
 Ged 's i Ghàidhlig chruaidh a th' agam.

4. Tha a gruaidhean mar na ròis;
 Tha a cneas mar chanach lòn;
 Tha a beusan banail fòil,
 Is a còmhradh mòdhar, tairis.

5. 'Nuair a sheinneas i an duan,
 'S i le càch a' bleoghann bhuar,
 Feumaidh smeòraich air a' bhruaich
 'N ceileireadh thoirt suas car tamull.

6. Ach ma 's beò mi gu Di-Ardain,
 Ni mi seòl air bhi r' a taobh;
 'S cinnteach mi a fàilt, le aoidh,
 Geanalachd is faoilt, o 'n ainnir.

*A more appropriate time signature would be 12/8, but it is difficult to read.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



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48. Cruachan-beann

Gun urra

 Air fonn "Brochan bùirn"
 Ath-sgrìobhadh: Aindrias Hirt

Gu luath

'S e Doh C | d : d : r | s :- :- | l : l : s | l :- :-

Séisd: Cru - ach - an - beann, Cru - ach - an - beann:
 1. Cru - ach - an - beann 's e cho mór,
 2. Cloinn - an t - Saoir d' am bu dual

| s : s : l | d' :- :- | d' :- :- | s : m :-

Cru - ach - an - beann, 's mór mo thlachd dhìot;
 Tha e sòn - raicht' r' a fhaic - inn
 'Bhi 'nad chluain - eag - an fasg - ach,

| m : m : s | m' :- :- | r' : r' : d' | d' :- :-

Cru - ach - an - beann thar gach meall
 Chan eil a leithid 's an Roinn - Eòrp,
 An diugh chan fhaic mi aon do 'n àl

| m :- : f | s :- :- | s :- : m | r : d :-

'S a chuid allt ruith troimh 'ghlac - aibh.
 'S geal a chòt - a 'nàm sneachd - a.
 'Gabh - ail tàmh ann ad thaic - e.

3. 'S iomadh linn bho 'n fhuair iad còir
 Air a' bheinn a's bòidhch' r' a faicinn;
 'S cho fad' 's a ruitheas uillt gu cuan
 Bidh an dualchas ud aca.

4. An Leitir-beann chaidh m' àrach òg
 Leitir bhòidheach nam badan;
 Gheibhteadh fiadh ann air an t-sliabh,
 'S earbag ria'ch anns gach glac dheth.

5. Àite 's maisiche fo 'n ghréin
 Chaoidh cha léir dhomh r' a fhaicinn;
 'S bho 'na chuir iad thu fo fhéidh,
 'S goirt mo dheur 'gabhail beachd ort.

6. Soraidh 'nis le Cruachan-beann,
 'S leis gach coire 's gleann tha 'n taic ris:
 'S e mo dhùrachd Cloinn-an-t-Saoir
 A bhi daonnan 'na thaice.

49. Gille mo luaidh

Iain Caimbeul,
Bàrd na Leideig

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'Se Doh C | d' | d' . d' :- : d' | m' :- : l | l . s :- : s | s :- : d'

1. O! Seinn - idh mi duan do ghill - e mo luaidh, A
2. Ged tha thu 's an tìom glé fhad - a bho 'n tìr 'S am
3. 'S ann an Ap - ainn nan Stuadh a thuin - ich do shluagh, Na

| l : s : l | d' :- : d' . d' | r' :- : - | r' :- :

thàin - ig mun cuairt an dé;
b' àbh - aist do d' shinn - sear bhi 'n tàmh;
Stiùbh - art - aich uas - al àrd;

| s' | m' : r' : d' | d' :- : d' | l : s : l | d' :- : s'

Bu bhlàth leam a shùil is b' aoidh - eil a ghnùis, Mo
Tha 'n Gàidh - eal 'ad' chridh 's cha ghabh e cur sìos. Le
'S ann dhaibh a bu dual bhi colg - arr - a cruaidh; Is

| m' :- : d' | r' : r' : m' | d' :- : - | - :- :-

rùn e 'measg nan ceud.
nì 's am bith ach am bàs.
iad nach till - eadh 's a' chàs.

4. Ged sgaipteadh 's an uair na fàilleinean uain'

A thàinig bho shluagh nam beann,

Tha 'n spiorad mar bha, is bithidh gu bràth,

A' ruith anns gach àl d' an clann.

5. Gach lusan d' an fhraoch tha sgaipte 's an t-saoghal,

'Nuair ruigeas e taobh nam beann,

Tha smuaintean a chridh a' tilleadh gun strìth,

A dh'ionnsaidh na tìom a bh' ann.

6. Mo chead leat an dràs, O 'ille mo ghràidh,

Is till rinn gun dàil mu thuath;

'S gun cuir sinn ort fàilt le furan is àigh,

'S le cridheachan blàth 'ga luaidh.

*A more appropriate time signature would be 12/8, but it is difficult to read.

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50. Eilidh bhàn

Eòghann Mac Colla,
Bàrd Loch Fìne

Air fonn “Buain na rainich”
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | s : s :- | s' :- :- | f' : r' :- | s' :- :-

Séisd: Eil - idh bhàn Choir - e - chnàimh,

| r' :- : d' | l : s :- | f :- : s | l : f :-

Maigh - dean bhan - ail nam beus cean - ail,

| s : s :- | s' :- :- | f' : r' :- | s' :- :-

Eil - idh bhàn Choir - e - chnàimh,

| r' :- : d' | l : r' :- | s :- :- | s :- :-

Có nach tug - adh gaol dhi?

| r' : d' :- | l :- : s | f : s :- | l :- : f

1. Mi 'n seo 'm aon - ar 's man - adh pòig orm
2. Gaol gach gill - e, cliù gach fil - idh,
3. Gun dad fasg - aidh ach mo bhreac - an,

| r' :- : d' | l : s :- | l :- :- | d' :- :-

O 'n mhnaoi òig 's rùn cléibh dhomh,
Tuath no deas gun téid mi
'S mo làmh dheas mu d' chaol - chrios,

*This note and others like it throughout the song are sung much faster than written. Also, most people are familiar with “Buain na rainich” being sung to a strong tempo, as is done at milling frolics. This was not the usual manner in which songs like this were once sung. They were originally sung slowly. Most waulking songs are the result of a metamorphosis of songs like this one, where a song with loose rhythm is made to fit with repetitive work.



| r' : d' :- | l :- : s | f : s :- | l :- : f'
 'S beag an t - iogh - nadh cainnt mo chridh bhi
 Nam b' fhear - dhàn mi mar a b' àill leam
 Siud mar fhuair mi 'n oidhch - e 's buain - e

Chun an toisich



| r' :- : d' | l :- : r' | s :- :- | s :- :-
 "Greas a nìos ort, eud - - ail!"
 Gu là bhràth bhiodh sgeul ort.
 Tric ro - luath 'gar sgaoil - eadh.

4. Ged tha fear-a'-Bhràighe, thall ud,
 'S ciadan eile 'n déidh ort,
 'S leam-sa, neo-ar-thaing dhaibh uile,
 Gaol is furan m' eudail!

5. 'S truagh nach b' ann an nochd, a leannain,
 Dh'òlar deoch na réite;
 'N sin le 'r gairm, gu Cille Mhunna
 Cha bu ruith ach leum leam.

Note by Fionn: This air is extremely popular, and ever associated with a Fairy Song, of which the following is a fragment:

Tha mi sgìth 's mi leam fhìn,
 Buain na rainich, buain na rainich;
 Tha mi sgìth 's mi leam fhìn,
 Buain na rainich daonnan.

Cùl an tomain, bràigh an tomain,
 Cùl an tomain bhòidhich;
 Cùl an tomain, bràigh an tomain,
 H-uile latha 'm ònar.

Another possibility:



51. Mo nighean donn

Gun urra

Fonn glé shean

Ath-sgrìobhadh: Aindrias Hirt

Gu luath

'S e Doh C | r' :- : m' | f' :- :- | m' : r' :- | m' :- :-
 Séisd: Their mi hó, robh - a hó,

| d'' : d'' :- | l' :- :- | d' :- :- | r' : m' :- | l' : l' :- | r' :-
 'S mith - ich dhuinn éir - idh, Mo nigh - ean donn. *An deireadh*

| r' . r' | r' :- : m' | r' :- :- | r' : m' :- | s' :- : l'
 1. 'S mith - ich dhomh - sa dol dhach - aidh, Tha mi
 2. 'S mór - gruam - an na h - iarm - ailt, 'S gaoth an
 3. Tha na tonn - an 's a' ghàr - aich, 'Tigh'nn gu

| s' : m' :- | r' :- :- | d' :- :- | r' : m' :- | l' : l' :- | r' :- :-
 fad' air mo chéil - idh Mo nigh - ean donn.
 iar a' cruaidh - shéid - eadh, Mo nigh - ean donn.
 tràigh le greann éit - idh. Mo nigh - ean donn. *Chun an toisich*

4. Tha na cithean trom sneachda
 'Dall-ghleachd anns na speuraibh,
 Mo nighean donn.

5. Tha na h-uillt le dearg-rànaich
 'Sguabadh sgàrnaich nan sléibhtean,
 Mo nighean donn.

6. Tha na craobhan mór, miarach,
 Ás am friamhaich 'gan reubadh,
 Mo nighean donn.

7. Tha eòin bhùchain nan cluaintean
 Leis an uamhas 'gan léireadh,
 Mo nighean donn.

8. 'S eòin bheaga na coille
 Gob, 's an doire, fo 'n sgéithe,
 Mo nighean donn.

9. 'S bochd nuallan nan aighean
 Air na sraithean lom glé-gheal,
 Mo nighean donn.

10. 'S truagh mise 'n tìr Oisein
 'S mi gun soistinn mu m' eudail,
 Mo nighean donn.

11. Far an d' fhàg mi mo leannan,
 Maighdean channach na féille!
 Mo nighean donn.

Another possibility:



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52. Eilean an Fhraoich

Murchadh Mac Leòid

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | l | d' :- .t :l | s :m :s .s | m' :- .r' :d' | d' :- :d' .r'

Séisd: A chi - all nach mis - e bha'n Eil - ean an Fhraoich, Nam

1. An t-Eil - ean ro mhais-each, gur pailt ann am biadh; 'S e

2. 'N àm éir - idh na gréin - e air a shléibh - tìbh bidh ceò, Bidh a'

| m' :- .d' :l | l :s :m | s :d' :l | s :- :

fi - adh nam brad - an, nam fead - ag, 's nan naosg;

Eil - ean a's àillt' air 'n do dheal - raich a' ghrian;

bhan - ar - ach ghuan - ach 's a' bhuar - ach 'na dòrn

| m | s :l :s | s :l :s | m' :r' :d' | r' :- :d' .r'

Nan loch - an, nan òb - an, nan os - an's nan 'caol Eil - ean

'S e Eil - ean mo ghràidh - s' e, bha 'Ghàidh - lig ann riamh; 'S chan

Ri gabh - ail a duan - aig 's i cuall - ach nam bò, 'S mac -

| m' :m' :s' | m' :- :r' .m' | d' :r' :t | l :- :-

inn - is nam bó, 's àit - e còmh - nuidh nan laoch.

fhalbh i gu bràth gus an tràigh an cuan siar!

tall - a nan creag ri toirt freag - airt d' a ceòl.

3. Air feasgar an t-Samhraidh bidh sunnd air gach spréidh;
Bidh a' chuthag is fonn oirr' ri òran dhi fhéin;
Bidh uiseag air lòn agus smeòrach air géig,
'S air cnuic ghlas' is leòidean uain òga ri leum.

4. Nam faighinn mo dhùrachd 's e 'lùiginn bhi òg,
'S gun ghnothach aig aois rium fhad 's a dh'fhaodainn bhi beò,
Bhi 'nam bhuachaill' air àiridh fo sgàil nam beann mór'
Far am faighinn an càis' 's bainne-blàth airson òl.

5. Chan fhacas air talamh leam sealladh a's bòidhch'
Na 'ghrian a' dol sìos air taobh siar Eilean Leòdhais;
'N crodh-laoigh anns an luachair, 's am buachaill 'nan tòir
'Gan tional gu àiridh le àl de laoigh òg'.

*A more appropriate time signature would be 12/8, but it is difficult to read.

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53. Mo nighean dubh

An t-Ollamh Urramach W. Irbhinneach,
á Dùn Chaillinn Bhig

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

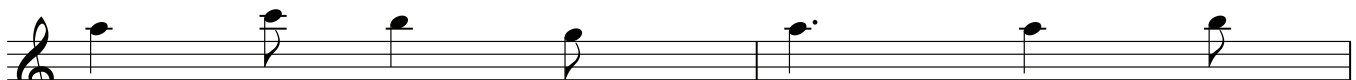

 'S e Doh C | l | d' :- :r' | m' :- :r' | m' :- :s' | l' :- :d''
 Séisd: Mo nigh - ean dubh, tha bòidh - each dubh, Mo


 | s' :- :m' | m' :- :r' | m' :- :- | l' :- :-
 nigh - ean dubh, na tréig mi;


 | l | d' :- :r' | m' :- :r' | m' :s' :- | d'' :- :l'
 Ged their - eadh càch gu bheil thu dubh, Cho


 | s' :- :m' | m' :- :r' | d' :- :- | d' :- :-
 gheal 's an gruth leam fhéin thu. *An deireadh*


 | m' | l' :- :d'' | t' :- :s' | l' :- :t' | l' :- :s'
 1. Do shùil - ean mar na dearc - ag - an, Do
 2. Sùil chorr - ach, ghorm fo d' chaol mhal - a Bho 'n
 3. Tha 'falt dubh, dual - ach, trom, neo - luaidht - e, 'N


 | l' :- :d'' | t' :- :s' | l' :- :- | l' :- :t'
 ghruaidh air dhath na céir - e, Tha
 tig an seall - adh éibh - inn, Mar
 cean - gal sguuib air m' euchd - aig; Gur

| d'' :- : l' | s' : s' :- | l' :- : t' | d'' :- : l'
 cùl do chinn air dhreach an fhith - ich
 dhealt camh - an - aich 's an Earr - ach,
 bòidh - each e mu d' chluas - aibh Is cha

Chun an toisich

| s' :- : m' | m' :- : r' | d' :- :- : | d' :- :
 'S gràdh mo chridh - e fhéin thu.
 'S mar dhriùchd meal - a Chéit - ein.
 mheas' an cuail - ein bréid e.

4. Is olc a rinn do chàirdean orm,
 Is rinn iad pàirt ort fhéin dheth,
 'Nuair chuir iad às an dùthaich thu,
 'S mi 'n dùil gun dèanainn feum dhut.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.

54. Eilean a' cheò

Màiri nighean Iain Bhàin

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu mall

***S e Doh C** | s | r' :- :r' | d' :- :r' | s' :- :- | f' :- :r' |

1. Ged tha mo cheann air liath - adh, Le
2. Tha còrr 's dà fhich - ead bliadh - na, Bho 'n
3. Ach có aig a bheil cluas - an, No

| d' :- :l | s :- :s | s :- :- | s :- : |

diach - ainnean is bròn,
thriall mi ás 'gam dheòin,
cridh' tha gluas - ad beò,

| f' | s' :- :s' | l' :- :s' | f' :- :- | m' :- :r' |

Is grian mo leth - chiad bliadh - na 'Dol
'S a chuir mi sìos mo lìon Ann am
Nach seinn - eadh leam an duan seo Mun

| d' :- :r' | f' :- :l' | s' :- :- | s' :- : |

sìos - fo na neòil;
miadh - on bail e - móir;
truaigh' a thàin - ig òirn?

| f' | s' :- :s' | l' :- :s' | f' :- :- | m' :- :r' |

Tha m' aign - e air an lìon - adh, Le
Is ged a fhuair mi iasg - air A
Na mìlt - ean a chaidh fhuad - ach, A'

| d' :- :r' .r' | f' :- :r' | s' :- :- | s' :- : |

iarr - at - as ro mhór,
lìon mo thaigh le stòr,
toirt uath' an cuid 's an còir,

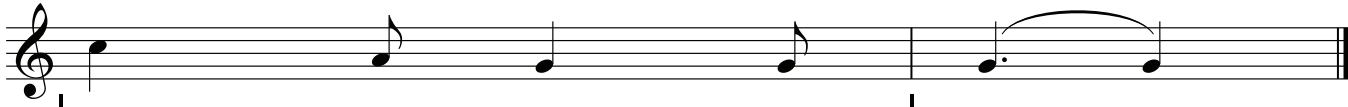
*A more appropriate time signature would be 12/8, but it is difficult to read.

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f'	m'	: -	: r'	d'	: -	: r'	s'	: -	: -	f'	: -	: r'
Gum	faic	-	inn	Eil	-	ean	Sgiath	-	ach	Nan		
Cha d'	dhìoch	-	uimh	-	nich	mi	riamh	-	Eil	-	ean	
A'	smaoin	-	tinn	thar		nan	cuant	-	an	Gu		



d'	: -	: l	s	: -	: s	s	: -	: -	s	: -	:
sian	-	-	tan	-	an	's a'	cheò.				
Sgiath	-	-	an	-	ach	a'	cheò.				
Eil	-	-	ean		uain	e	'cheò.				

4. Beannachd leibh, a chàirdean,
 Anns gach ceàrn tha fo na neòil,
 Gach mac is nighean màthar,
 Á Eilean àrd a' cheò; Is cuimhnichidh sibh Màiri,
 'Nuair bhios i cnàmh fo 'n fhòid
 'S e na dh'fhuiling mi de thàmailt
 A thug mo bhàrdachd beò.

55. Cagaran gaolach

Gun urra

Fonn glé shean

Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C

1. Cag - ar - an, cag - ar - an, cag - ar - an gaol - ach,
 2. Cag - ar - an lagh - ach thu, cag - ar - an caomh thu,
 3. Dè - an an cad - al - an 's dùin do shùil - ean;

d' :- . d' : d' | m' :- . m' : s' | d' :- . d' : d' | m' :- : r'

Cag - ar - an fogh - ain - teach, fear de mo dhaoin - e,
 Cag - ar - an odh - ar, na cluinn - eam do chaoin - e;
 Dè - an an cad - al - an beag ann mo sgùrd - aich;

d' :- . d' : d' | m' :- . m' : s' | d' :- . d' : d' | f' :- : s'

Goid - idh e gobh - ar dhomh, goid - idh e caor - aich;
 Goid - idh e gobh - ar is goid - idh e caor - aich,
 Rinn thu an cad - al - an, 's dhùin thu do shùil - ean,

l' :- . t' : l' | l' :- . s' : l' | d'' :- . s' : m' | r' :- : d'

Goid - idh e cap - ull is mart o na raoint - ean.
 Goid - idh e sith - ionn o fhir - each an aon - aich.
 Rinn thu an cad - al - an, slàn gun dùisg thu.

Note by Fionn: This is a fragment of an old Lochaber lullaby.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



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56. An Cóineachan

Gun urra

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | d :- : d | m :- : m | s :- : s | m :- : m

Séisd: Hó - bhan, hó - bhan Goir - idh òg O, _____

1. Dh'fhàg mi 'n seo 'na shìn - eadh e, 'Na

2. Fhuair mi lorg an dòbh - rain duinn, An

| s :- : s | m :- : m | s :- : s | m :- : m

Goir - idh òg, O, _____ Goir - idh òg, O; _____

shìn - eadh e, 'na shìn - eadh e; Gun

dòbh - rain duinn, an dòbh - rain duinn, Gun

| d :- : d | m :- : m | s :- : s | m :- : s |

Hó - bhan, hó bhan Goir - idh òg O, Gun

d' fhàg mi 'n seo 'na shìn - eadh e 'Nuair

d' fhuair mi lorg an dòbh - rain duinn; 'S cha

| d :- : d | r :- : m | r :- : r | d :- : -

d' fhalbh mo ghaol 's gun d' fhàg e mi.

dh'fhalbh mi 'bhuaire nam braoil - eag - an.

d' fhuair mi lorg mo chóineachain chóin - each - ain!

3. Fhuair mi lorg na h-eal' air an t-snàmh,
Na h-eal' air an t-snàmh, na h-eal' air an t-snàmh,
Gun d' fhuair mi lorg na h-eal' air an t-snàmh,
S cha d' fhuair mi lorg mo chóineachain!

4. Fhuair mi lorg an laoigh bhrìc dheirg,
An laoigh bhrìc dheirg, an laoigh bhrìc dheirg;
Gun d' fhuair mi lorg an laoigh bhrìc dheirg,
'S cha d' fhuair mi lorg mo chóineachain!

5. Fhuair mi lorg a' cheò 's a' bheinn,
A' cheò 's a' bheinn, a' cheò 's a' bheinn;
Ged fhuair mi lorg a' cheò 's a' bheinn
Cha d' fhuair mi lorg mo chóineachain.

Note by Fionn: Sung by a mother whose child was stolen by the fairies.

*A more appropriate time signature would be 12/8, but it is difficult to read.

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57. Crodh Chailein

Gun urra

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Cuimseach luath

'S e Doh C | d . r | m : m : s | m . r : d : d . r | m : s : d' | l :- : .

1. Crodh_ Chail - ein mo chridh - e, Crodh_ Chail - ein mo ghaoil;
2. Gun_ tug - adh crodh Chail - ein Dhomh_ bairn - e gu leòir,
3. Gun_ tug - adh crodh Chail - ein Dhomh_ bairn' air an raon,

| s . f | m : s : m | r : m : d' . l | s : m : r | d :- : .

Gun_ tug - adh crodh Chail - ein Dhomh_ bairn' air an fhraoch.
Air_ mull - ach a' mhun - aidh, Gun_ duin - e 'nar còir.
Gun_ chum - an, gun bhuar - ach, Gun_ luairc - ean, gun laogh.

| s . l | d' : d' : r' | d' : l : s . l | d' : r' : d' . l | d' :- : .

Crodh_ Chail - ein mo chridh - e, Crodh_ Chail - ein mo ghaoil;
Crodh_ Chail - ein mo chridh - e, Crodh_ Chail - ein mo ghaoil;
Crodh_ Chail - ein mo chridh - e, Crodh_ Chail - ein mo ghaoil,

| d . r | m : r : d | r : m : d' . l | s : m : r | d :- :-

Crodh_ ciar - dubh, breac, ball - ach, Air_ dhath na circ - fhraoich.
Crodh_ lìon - adh nan gog - an, Crodh_ tog - ail nan laogh.
Gu_ h-eut - rom 's an ead - radh A'_ bead - radh ri 'n laoigh.

4. Gu bheil sac air mo chridhe,
'S tric snidh air mo ghruaidh,
Agus smuaircean air m'aigne
Chum an cadal seo bhuam.
Crodh Chailein mo chridhe,
Crodh Chailein mo ghaoil;
Crodh ciar-dubh, breac, ballach
Air dhath na circ-fhraoich.

5. Cha chaidil, cha chaidil,
Cha chaidil mi uair,
Cha chaidil mi idir,
Gus an till na bheil uam.
Crodh Chailein mo chridhe,
Crodh Chailein mo ghaoil;
Crodh lìonadh nan gogan,
Crodh togail nan laogh.

58. Cuir a chinn dìleas

Gun urra

Seann fhonn

Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

S e Doh C

1. O, cuir a chinn dìl - eas, dìl - eas, dìl - eas,
 2. Rinn deis - ead do phear - sa, nach fhac - as a thu - airm - eas,
 3. Do dhearc - shùil-ean glan - a, fo mhal - a gun ghru - aim - ean,

- r' : d' : l | d' :- : r' | d' : l : f | s :- :
 Cuir a chinn dìl - eas, thar - am do làmh;
 'G im - eachd fo 'n chuach - chùl cam - ag - ach tlàth,
 'S daing - eann a bhuail iad mis - e le d' ghràdh;

- f | l :- . d' : l | l :- . s : f | s : l : d' | r' :- : r'
 Do ghorm - shùil-ean thair - is, a mheall - adh na mìlt - ean,
 Rinn deal - radh do mhais - e, is las - adh do ghruaidh - ean
 Do ròs - bheil - ean tan - a, sèimh, far - asd - a, suairc - e

- d' : l : f | l :- : s | s : f : r | r :- :-
 B' am - aid - each mi 'nuair thug mi dhut gràdh.
 Mis - e 'ghrad - bhual - adh thair - is gu làr.
 Cladh - aich - ear m' uaigh mur glac thu mo làmh.

4. Thoir fuasgladh air m' anam, o 'n cheangal a's cruaidhe;
 Cuimhnich air t' uaisle, 's cobhair mo chàs;
 No bitheam-s' 'am' thràill dhut gu bràth o an uair seo;
 Tiomaich o chruas do chridhe gu tlàths.

5. Chan fhaodar leam cadal, air leabaidh an uaigneas,
 'S m' aigne 'gam bhuaireadh a dh'oidhche 's a là;
 Ach ainnir a's binne, 's a's grinne, 's a's suaice,
 Gabh-sa dhìom truas is bithidh mi slàn.

*This last measure does not seem to work well with the natural scale. It is possible that Whyte's transcriber wanted to make the tune fit the minor mode and changed the last measure accordingly (originally in C Minor). Below is another version where natural instruments playing between G₄ and G₅ (with a sharp F₅) may end on E₄, giving an impression of E Minor. This does not fit well either. It is most likely that the last measure was changed so as to be in-line with art music prescriptions.

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59. Mo dhachaidh

Calum Mac Phàrlain

Fonn glé shean

Ath-sgrìobhadh: Aindrias Hirt

Gu luath

'S e Doh C | s' . f' | m' :- d' : d' | d' :- m' : s' | d'' : t' : l' | s' :- : f'

Séisid: Seinn__ hìr - ibh o hiùir - ibh o, hug - aibh o hì, Seo

| m' :- d' : d' | d' : r' : m' | f' : m' : f' | r' :- : s'

ag - aibh an ob - air bheir tog - ail fo m' chridh', Bhi

| m' :- d' : d' | d' : m' : s' | d'' : t' : l' | s' :- : f'

stiùir - eadh mo chas - an do m' dhach -aidh bhig fhìn, Air

| m' : d' : m' | r' : t : r' | d' :- :- | d' :- :

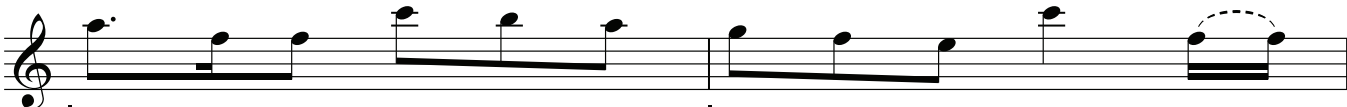
crìoch - nach - adh saoth - air an là dhomh. *An deireadh*

| d' . d' | d' :- r' : m' | m' :- m' : m' | s' :- m' : m' | m' :- : m' . m'

1. Rach-adh treun - fhir an céin an déidh son - ais is glòir, 'S na__
 2. Seall__ thall thar an ais - eig am fasg - adh nan craobh, Am__
 3. Tha__ mais - e an àit - e ag àrd - ach' a luach; Tha__'n

| f' :- m' : f' | r' :- m' : f' | s' : m' : d' | d' :- : s'

pòit - eir - ean gòr - ach 'nan tòir do 'n taigh - òsd'; Biodh
 both - an beag glan ud, 's e geal - aicht' le aol; Siud
 t-sòbh - rag 's an neòin - ean a' còmh - ach nam bruach; Tha



| l' :- .f' : f' | d'' : t' : l' | s' : f' : m' | d'' :- : f' .f'
 spìoc - air - ean crìon - da 'gan iarr - aidh 's an òr, Gheibh
 ag - aibh mo dhach - aidh: 's i dhach - aidh mo ghaoil, Gun
 tom - an 'ga dhìon - adh o shìon an taobh - tuaith; 'S mun

Chun an toisich



| m' : d' : m' | r' : t : r' | d' :- :- | d' :- :-
 mis - e làn - shòl - ais 'nam fhàrd - aich.
 chaist - eal 's an t-saogh - al a's fheàrr leam.
 cuairt air tha cluan - ag - an àill - idh.

4. Tha Nàdur 's an àit' ud a ghnàth 'cur ri ceòl
 Mur e 'n smeòrach 's an duilleach 's e 'n uiseag 's na neòil;
 No caochan an fhuarain a' gluasad troimh 'n lòn;
 No Mórach ri crònach do 'n phàisde.

5. Mo dhùrachd 's mo bheannachd dhut, bheanag na loinn,
 Tha fritheal' mu m' fhàrdaich 's ag àrach' mo chloinn;
 Do chridhe 's do nàdur gun àrdan, gun fhoill,
 Ach caoimhneas a' boillsgeadh 'nad bhlàth-shuil.

6. Air ciaradh do 'n fheasgar 's mi seasgair fo dhìon.
 Mun cuairt air a' chagailt bidh aighear gun dìth,
 Na pàisdean ri àbhachd 's am màthair ri snìomh,
 'S mo chridh-s' air a lìonadh le gràdh dhaibh.

7. Air falbh uam a' mhórchuis, an t-òr agus cliù;
 Chan eil annta ach faoineas is saobh-ghlòir nach fhiù;
 Chan fhàginn mo dhachaidh 's bean-chagair mo rùin
 Gu bhi 'sealbhachadh lùchairt le bànrigh'nn.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



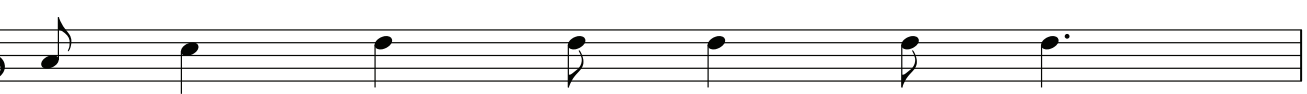
60. Ailean Mùideartach

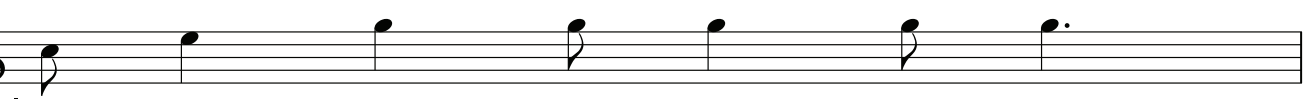
Iain Mac Dhùghaill 'ic Lachlainn

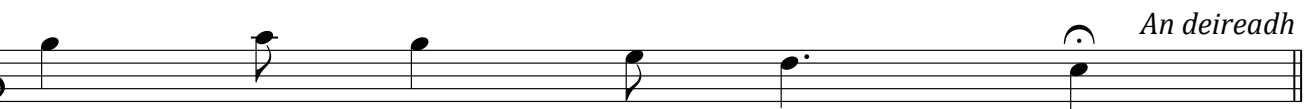
Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Gu luath


 'S e Doh C | s :l :- | d' :- :d' | d' :- :d' | d' :- :-
 Séisd: Tha tigh'nn fodh - am, fodh - am, fodh'm,

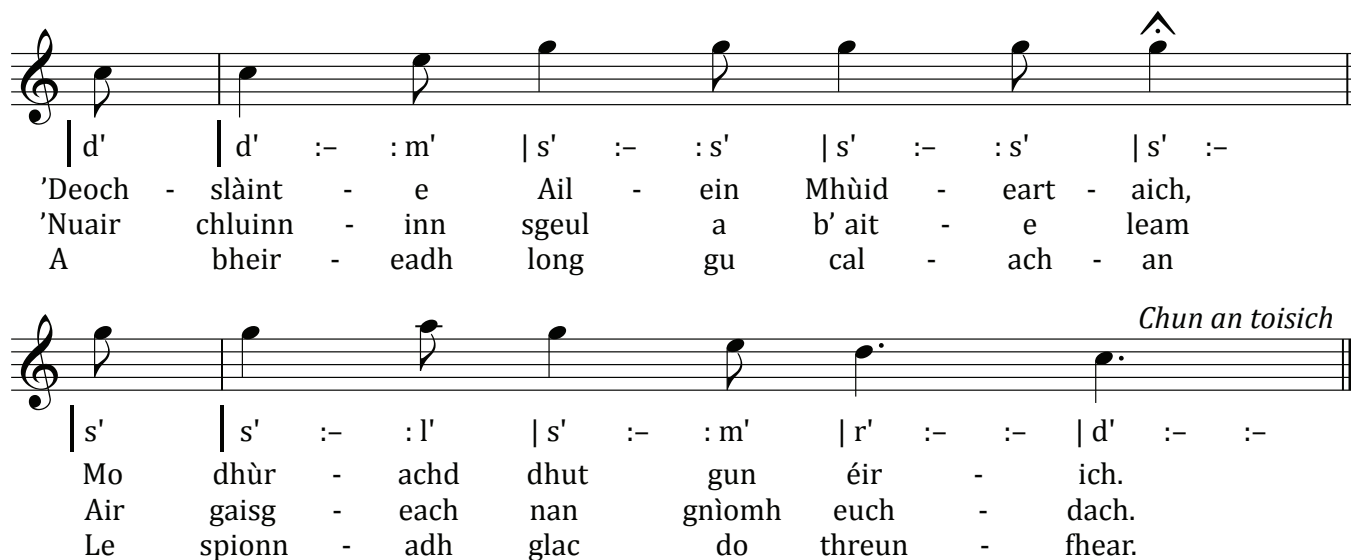

 | l :d' :- | r' :- :r' | r' :- :r' | r' :- :-
 Tha tigh'nn fodh - am, fodh - am, fodh'm


 | d' :m' :- | s' :- :s' | s' :- :s' | s' :- :-
 Tha tigh'nn fodh - am, fodh - am, fodh'm


 | s' :- :l' | s' :- :m' | r' :- :- | d' :-
 Tha tigh'nn fodh - am, éir - - igh. *An deireadh*


 | s | s :- :l | d' :- :r' | d' :- :s | s :- :s
 1. O siud an t-slàint - e chur a - mach,
 2. Is ged a bhiodh tu fad - a bhuam, Gun
 3. Gur sgiob - air ri là gaill - ionn thu A


 | l :- :r' | r' :- :m' | r' :- :d' | d' :-
 Òl - am - aid gu sunn - dach i,
 éir - eadh sunnd is aign - e orm
 sheòl - adh cuan nam mar - ann - an,



| d' | d' :- : m' | s' :- : s' | s' :- : s' | s' :-
 'Deoch - slàint - e Ail - ein Mhùid - eart - aich,
 'Nuair chluinn - inn sgeul a b' ait - e leam
 A bheir - eadh long gu cal - ach - an

| s' | s' :- : l' | s' :- : m' | r' :- :- | d' :- :-
 Mo dhùr - achd dhut gun éir - ich.
 Air gaisg - each nan gnìomh euch - dach.
 Le spionn - adh glac do threun - fhear.

Chun an toisich

4. Tha sgeul beag eil' a dhearbhadh leat,
 Gur sealgair sìthne 'n garbhlaich thu,
 Le d' chuilbhear caol, nach dearmadach,
 Air dearg-ghreidh nan ceann eutrom.

5. B' e siud an leòghann aigeannach
 'Nuair nochdadh tu do bhaidealan,
 Làmh dhearg, is long, is bradan,an,
 'Nuair lasadh meanmn' 'nad eudann.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



61. Gaol an t-seòladair

Iain Mac Illeathain á Bhatarnais,
a's an Eilean Sgitheanach

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

*S e Doh C

1. Air feasg - ar samh - raidh Sàb - aid dhomh, 'S mi
2. Tha m' ath - air 's mo mhàth - air, 'S mo
3. Ar leam gur mi bha gòr - ach 'Nuair a

s :- :l | d' :- :r' | d' :- :l | d' :- :l

gabh - - ail sràid leam fhéin, _____
chàird - - ean rium an gruaim; _____
thòis - - ich mi ri dàn; _____

m' | s' :- :m' | r' :- :m' | l' :- :l' | s' :- :s

Na smeòr - aich bha gu ceil - ear - ach, 'S iad
'S ann tha gach aon dhiubh 'g ràdh - ainn "Gu
Cha bhàrd a dhèan - adh òr - an mi, 'S cha

d' :- :r' | d' :- :l | s :- :s | s :- :s

àrd air bhàrr nan geug; _____
bràth an tig ort buaidh? _____
chòir dhomh dol na dhàil: _____

s | m' :- :m' | r' :- :m' | l' :- :l' | s' :- :s

Mi cuimh - neach air an àrm - unn ud A's
An dioch - uimh - nich thu 'ghòr - aich - e Bho d'
Tha nì - eig - inn air m' inn - tinn - sa 'Chan

d' :- :r' | m' :- :d' | l :- :l | l :- :l

àill - idh tha fo 'n ghréin _____
òig - e 'thog thu suas?" _____
fhaod mi inns' do chàch, _____

*A more appropriate time signature would be 12/8, but it is difficult to read.

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| d' . r' | m' :- : d' | t :- : l | r' :- : d' | t :- : l
 Nach____ truagh nach robh mi còmh - la ris A'
 'S ann____ thug mi gaol do 'n t- seòl - ad - air 'Tha
 Gun____ d' thug mi gaol do 'n t- seòl - ad - air Air

| s :- : l | d' :- : r' | d' :- :- | - :- :-
 còmh - radh greis leinn fhéin.
 seòl - adh thar a' chuain!
 long nam mór - chrann àrd.

4. Ach innsidh mise 'n fhìrinn dhuibh
 Mur bheil mo bharail faoin
 Tha gaol nam fear cho caochlaideach,
 'S e 'seòladh mar a' ghaoith,
 Mar dhriùchd air maduinn Chéitein,
 'S mar dhealt air bhàrr an fheòir;
 Le teas na gréine éiridh e,
 'S cha léir dhuinn e 's na neòil.

5. Ma 's nì e nach eil òrdaichte,
 Gun còmhlaich sinn gu bràth,
 Mo dhùrachd thu bhi fallain,
 Is mo roghainn ort thar chàich!
 Ma bhrist thu 'nis na cùmhnantan
 'S nach cuimhne leat mar bha,
 O, guidheam rogha céile dhut
 Is laidhe 's éirigh slàn!

62. 'S fheudar dhomh 'bhi togail orm

Dòmhnall Mac Eachairn

Seann fhonn

Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | r' :- : d' | l :- : d' | l :- : f | s* :- :-
 Séisd: 'S fheud - ar dhomh 'bhi tog - ail orm,

| l :- : d' | r' :- : m' | s' :- : f' | m' :- :-
 Fuir - eachd cha dèan feum ach falbh,

| r' :- : d' | l :- : d' | l :- : f | s :- : l
 'S fheud - ar dhomh 'bhi tog - ail orm A

| d' :- :- | s' :- : m' | m' :- r' :- : d' :- :-
 dhir - - eadh nam fuar - - bheann. *An deireadh*

| s' :- : s' | d' :- : d' | m' :- : f' | s' :- : f'
 1. Rìgh! gur mis - e 'tha fo bhròn dheth
 2. Do na h - Inns - ean 's tric a sheòl mi,
 3. Ach cha mhais - e 'rùin, 's cha bhòidh - chead

| m' :- : m' | r' :- : r' | m' :- : s' | l' :- : s'
 Air an tul - aich seo 'nam òn - ar;
 'S anns gach cal - adh tha mi eòl - ach;
 A chuir mi cho mór an tòir ort;

s' :- : f' | m' :- : m' | r' :- : r' | d' :- : d'
 Fàth mo mhul - aid tha bhi pòsd - a
 Tè ni coim - eas riut am bòidh - chead,
 'S e mi bhi riut tric a' còmh - radh,

Chun an toisich

r' :- : r' | m' :- : s' | f' : m' :- | r' :- : -
 Òg - bhean a' chùil dual - - aich.
 Gus a' seo cha d' fhuair mi.
 'S eòl - ach air do ghluas - - ad.

4. 'Nuair chì mi 'n gleann 's an robh sinn còmhla
 'Buain nan sòbhraichean 's nan neòinean,
 'S sinn le chéile aotrom, gòrach,
 Ruithidh deòir ri m' ghruaidhean.

5. Dh'fhàg thu mise 'n seo gu brònach,
 H-uile latha o 'n a sheòl thu,
 'S ged a théid mi 'measg nan òighean
 Bidh mo chòmhradh fuar leò.

6. Ach c'uime 'm bithinn-se fo smalan,
 Is mo lìontan air a' chladach,
 'S iasg cho math an grunnd na mara
 'S a thàinig riamh an uachdar.

*The word "orm," with the intrusive vowel, should be pronounced thusly:

tog - ail or - om_____

63. Iorram

A' Lighiche Iain Mac Lachlainn,
á Ra-thuaith

Air fonn "Coille Chragaidh"
Ath-sgrìobhadh: Aindrias Hirt

Luaths coiseachd

'S e Doh C | d' :- :r' | d' :l :- | d' :- :r' | d' :l :-

1. Nis o'n chaidh an sgoth 'na h-uidh - eam,
2. Siud - aibh 'ill - ean, càir - ibh rith - e,
3. Chaidh sinn seach - ad air a' Ghràt - air

| s :- :f | f :- :s | d' :- :- | d' :- :-

Suidh - eam air a h - ùrl - ar;
Bith - ibh cridh - eil, sunn - dach;
Ged a b' àrd a bhùr - aich;

| r' :- :f' | r' :d' :- | r' :- :f' | r' :d' :-

Cuir - ibh òig - ear seòlt - a sgairt - eil,
Thug - aibh làmh gu h - eal - amh, dàn' Air
Ged a bha Bun - dubh cho gàbh - aidh

| f' :- :s' | l' :f' :- | r' :- :- | r' :- :r'

Do Chloinn - Airt 'ga stiùir - eadh; _____
cur an àird a siùil rith - e;
Ràin - ig sinn a nunn air; _____

| l' :- :d'' | s' :- :l' | f' :- :s' | l' :f' :-

Nall am bot - ul; lìon an cop - an;
Na biodh cùr - am oirbh, no eag - al;
'Dol seach - ad Sòì, Rìgh! Bu mhór An

* These notes have traditionally been sung quickly.

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| d' :- : r' | f' :- : l :- | d' :- :- | d' :- :
 Òl - am - aid le dùr - - achd:
 Seas - am - aid ar cùrs - - a;
 cròn - an bh' aig na sùigh - ean;



| d' | r' :- : r' | f' :- : f' | s' :- : s' | l' :- : s'
 Deoch slàint - e gach creut - air bochd, Tha 'n
 Ruig - idh_____ sinn gu cal - a sàbh - ailt',
 'S e mo_____ ghràdh an stiùir - eadh grinn, Nach



| f' :- : r' | d' :- : l | s :- :- | f :- :
 diugh fo sprochd 's an dùth - - aich.
 Ged is dàn an ionns - aidh.
 leig - eadh mill 'gar n - ionns - aidh.

4. Nunn do Mhuile, nunn do Mhuile,
 Nunn do Mhuile théid i;
 Nunn do Mhuile air bàrr tuinne
 Ged robh muir a' beucaich.
 'S mi tha sunndach air a h-ùrlar
 Air bàrr sùigh ag éirigh;
 Mo ghràdh an iùbhrach làidir, dhùbailt',
 'S na fir lùthmhor ghleusda.

* This note has traditionally been sung quickly.

64. Do 'n chuthaig

A' Lighiche Iain Mac Lachlainn,
á Ra-thuaith

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

'S e Doh C | s | m :- :s | d' :- :- | d' :- :t | l :- :d' :- | s :- :- | s :- :s

1. O, Fàilt' ort fhéin, _____ a chuth - ag ghorm, _____ Le
2. O, inn - is càit' _____ an robh do thrìall _____ 'Nuair
3. Ged theich - eas tu _____ roimh 'n fhuachd air àm, _____ Gum

| m :- :s | d' :- :- | d' :- :r' | m' :- :r' :- | r' :- :- | : :

d' òr - an ceòl - - mhór mil - is; _____
bha na sian - - tan fionn - ar; _____
faic do ghleann _____ thu rith - is, _____

| f | m :- :s | d' :- :- | d' :- :t | l :- :d' | s :- :- | s :- :d'

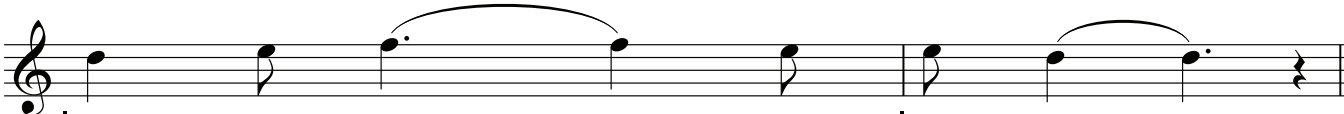
'S e seirm do bheòil _____ 's a' Chéit - ean òg, _____ A
Nan robh thu 'd thosd _____ gun chàil, gun toirt _____ 'An
Ach 'nuair bheir mis - e ris mo chùl, _____ Cha

| t :- :d' | r' :- :- | r' :- :m' | r' :- :d' :- | d' :- :- | : :

thog - adh bròn _____ o m' chridh - e. _____
còs a' chnuic _____ fo dhubh - ar? _____
bhi mo dhùil _____ ri till - eadh; _____

| d' | t :- :d' | r' :- :- | r' :- :t | l :- :s | d' :- :- | d' :- :d'

'S ro - bhinn leam t' fhuaim _____ 's a' mhad - uinn Chéit, _____ 'S tu
'S mór m' fhar - ad riut, _____ a chuth - ag chaomh, _____ Cha
Is truagh nach b' urr - ainn dhomh leat triall _____ Air



| r' :- : m' | f' :- :- | f' :- : m' | m' : r' :- | r' :- :- | : :
 air bhàrr géig 's an inn - is;
 dèan thu bròn 'nad shiubh - al,
 as - tar sgéith 'nar dith - is,



| r' | m' :- : r' | d' :- :- | d' :- : m | f :- : l | s :- :- | s :- : f
 No'm feasg - ar ciùin aig bun nan stùc, 'Nuair
 'Chionn tha do dhoir - e daonn - an gorm, 'S do
 Le cais - meachd bhinn 'toirt fios gach àm 'Nuair



| m :- : s | d' :- :- | d' :- : t | r' : d' :- | d' :- :- | : :
 bhiodh an driùchd a' sil - eadh.
 chridh - e daonn - an subh - ach.
 bhiodh an Samh - radh 'tigh - inn.

65. Maraiche nan tonn

Gun urra

Fonn glé shean

Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C | m' : m' : r' | d' :- : d' | r' :- : m' | d'' :- :-

Séisid: Hìth - ill - ean, na hìll - ean ì,

1. Tha _____ mi 'n seo mar dhruid an crann,

2. 'Thasg - aidh mo chridh - e is mo chléibh,

| t' :- : l' | l' :- : d'' | t' :- : l' | s' :- :-

Hìth - ill - ean na hìll - ean ó;

An déidh a cuid eun a chall;

Chuir - eadh tu air fead - an gleus;

| m' :- : f' | s' :- : s' | l' :- : t' | d'' :-

Fàill - ill éil - e 's hó - ro ì,

Seach - ar - an air dol a'm' cheann,

Dhann - sadh tu air ùr - lar réidh

| l' | l' :- : s' . m' | r' :- : d' . r' | m' . d' :- : d' | d' :- :-

Mo thruagh - e _____ mi mur _____ faigh mi _____ thu!

'S ged thig an _____ t - àm cha _____ chaid - il _____ mi.

Gu lùgh - or _____ eutr - om, _____ aigh - ear - ach.

3. Dh'fhàg thu mise dubhach, trom,
'S thaobh thu crannagan nan long;
Ged a bhiodh do phòca lom,
Gun nì gun fhonn gun gabhainn thu.

4. 'S e mo cheisd fear a' chùil bhàin;
B' aotrom do cheum air sràid;
O 'n a chaidh thu null thar sàil'
Tha mi o 'n là sin acaineach.

5. Fhuair mi do litir a-nall,
Air a sgrìobhadh leis a' pheann,
Thàin' an Nollaig 's dh'fhalbh an t-àm
O 'n gheall thu tighinn 'am' amharc-sa.

6. Tha mi gun airgiod is gun òr,
Chan e seo a rinn mo leòn,
Ach nach fhaic mi thu ri m' bheò
A seòladh taobh an fhearainn seo.

Although the above notation can be played on natural instruments, the simplified notation below suggests that this tune may be very old.



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66. Mo shùil 'ad' dhéidh

Gun urra

Seann fhonn

Ath-sgrìobhadh: Aindrias Hirt

Gu socrach



'S e Doh C | s | s : l : d' | r' : m' : f' | l :- : s | s :- :
 Séisd: Och - òin, mo chail - in, 's mo shùil 'ad' dhéidh;
 1. Gun dh'éir - ich mi moch - thràth mad - uinn an dé,
 2. Nam bith - eadh siud ag - am mo lùgh 's mo leum,



| m' | m' : r' : m' | s' : f' : m' | r' :- : d' | d' :- :
 A chail - in, mo chail - in 's mo shùil 'ad' dhéidh;
 'S gun gheàrr mi 'n ear - thalmh - ainn do bhrìgh mo sgéil;
 Mi 'm shuidh - e aig beal - ach, 's mo chù air éill,



| m' | m' : r' : m' | s' : f' : m' | r' :- : d' | s' :- :
 A Lil - i, mo Lil - i 's mo shùil 'ad' dhéidh,
 An dùil gum faic - inn - sa rùn mo chléibh;
 Gun dèan - ainn - sa cog - adh gu làid - ir treun



| f' | m' : r' : d' | l : t : d' | r' : d' : l | s :- :-
 Cha léir dhomh am beal - ach le sil - eadh nan deur.
 Och - òin! gum fac - as, 's a cùl - thaobh rium fhìn.
 Mun leig - inn mo leann - an le fear tha fo 'n ghréin.

3. 'S ann ormsa tha 'm mulad 's am fiabhrus mór,
 O 'n chualas gun deach' thu le Brian òg;
 Mo chomunn cha dèan mi ri mnaoi 's an fheòil,
 O 'n rinn thu mo thréigsinn, 's mi-fhìn a bhi beò.

4. O! Chan eil uiseag 's na speuraibh àrd,
 No eun anns an doire d' am b' eòl mo gràdh
 Nach eil nis ri tuireadh a dh'oidhch' 's a là,
 O 'n chualas gun ghacadh mo chailin air làimh.

*A more appropriate time signature would be 12/8, but it is difficult to read.

67. 'Toirt m' aghaidh ri Diùra

Gun urra

Fonn glé shean
Ath-sgrìobhadh: Aindrias Hirt

Gu socrach

'S e Doh C

Séisd: O, hiùr - aibh, ì hiùr - aibh;
1. 'Toirt m' agh - aidh ri Diùr - a,
2. 'Nuair chuir iad air bòrd - thu

O, hiùr - aibh, ò gheall - aidh;
'S mo chùl ri Port - Asc - aig,
Air long nan trì chrann - aibh,

Bheir mi hó na hó éil - e,
Shil gu fras - ach mo shùil - ean,
'S iom - adh tè bha gu tùrs - ach,

'S e bhi réidh riut bu mhath leam.
'S gun mo dhùil ri tigh'nn dhach - aidh.
'S deòir a' sruth - adh gu tal - amh.

3. Bu tu leannan nan gruagach,
'S tu uasal is maiseach;
Gruaidhean meachair mar mhaighdean,
Sùil an t-saighdeir fo d' mhalaidh.

4. Tha thu foghainteach, làidir;
Tha thu tàbhachdach, smiorail;
'Dol an éideadh a' Ghàidheil,
Air an tràigh bu tu 'm meangan.

5. Gaol peathar, gaol bràthar,
Gaol màthar, is athar;
An gaol a thug mi cha tréig mi
Gus an téid mi 's an anart.

68. An t-òigear uallach

Seumas Rothach

Seann fhonn
Ath-sgrìobhadh: Aindrias Hirt

Glé mhall

'S e Doh C | s : s : l | d' :- : r' | m' : s :- . s | l : s : m

1. 'S e 'n t-òig - ear uall - ach a sheòl thar chu - an uainn
2. Ged thig an Samh - radh le thrusg - an greann - mhor
3. Cha b' ion - ann m' àbh - aist an uair bu ghnàth - leam

r : m : s | m' :- : r' | m' : s' :- . m' | r' :- :-
Rinn m' fhàg - ail truagh dheth, 's a luaisg mo chridh';
A sgead - ach 'ghleann ag - us bheann le lith.
Bhi 'n glaic mo ghràdh - aich air sgàth na frìth!

d' : r' : m' | s :- : l . s | m : r : m | s :- : l
A fhleasg - aich ua - sail an lead - ain dual - aich,
Cha tog e fonn air mo chridh - e trom - sa;
An duill - each uain - e 'na sgàil mun cuairt dhuinn,

d' : r' :- . r' | m' :- : r' | d' : l :- . s | s :- :-
Tha mi fo ghruaim o 'n a dh'fhàg thu 'n 'tìr.
Tha 'n saogh - al lom leam 's mo shonn 'am' dhith.
'S a thrusg - an snuadh - mhor mu bhruaich a' ghlinn.

4. An coireal ceòlmhor air feadh nan cròc-mheur,
'S an t-eas, gu bòidheach, a' dòrtadh still;
An crodh air àilean, 's an teas 'gan sàrach,
'S na laoigh le àilleas ri àbhachd dhuinn.

5. An t-òigear dualach, 's a cheann an cluain rium,
A' gabhail dhanag á 'chuanal binn;
Treis eil' air brìodal gu milis mìogach,
'S mo chneas dlùth-fhillte 'na mhìn-ghlaic ghrinn.

6. An sin b' e m' àilleas a' choill' 's na blàithean,
'S bhi 'tathaich fàsaich is sgàil na frìth
Le m' òigear àluinn, do 'n d' thug mi 'n gràdh sin
A dhùisg mo chràdh o 'n a dh'fhàg e 'n tìr.

*A more appropriate time signature would be 12/8, but it is difficult to read.

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