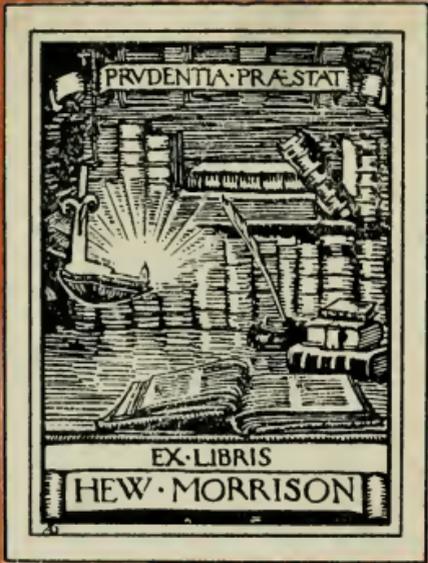


H.M. 273.















THE  
GAELIC PSALM TUNES OF ROSS-SHIRE

AND THE NEIGHBOURING COUNTIES.

THE HARMONY AND INTRODUCTORY DISSERTATION,

BY

JOSEPH MAINZER.

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EDINBURGH:

WILLIAM OLIPHANT & SONS, AND JOHN JOHNSTONE.

LONDON: SIMPKIN, MARSHALL & CO.

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## PREFACE.

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THE Melodies to which the Psalms are sung in the Gaelic Churches of Ross-shire and Sutherland, have been, till lately, almost entirely unknown, and have scarcely ever reached beyond the limits of the parishes where they are sung. They were published by me for the first time in 1844.\* A great deal of attention has since been paid to them; and, at the opening of the General Assembly of the Free Church in Inverness, they were sung by the assembled multitude, and produced that astonishing effect, which their sacred character, and the deep religious feeling of which they are a most poetical expression, can hardly fail to do wherever they are heard. Whatever strains call forth

\* Gaelic Psalmody of Ross-shire and the Neighbouring Counties, with an Introductory Dissertation, by JOSEPH MAINZER. Edinburgh: John Johnstone.

such effects, they deserve to live. Their unknown origin, their association with the religion of the inhabitants of the remotest north of Great Britain, their peculiarly wild, simple, yet touching character, render them still more interesting to us, and enhance their value as specimens of the popular music of the Celts.

For fuller information, I have only to refer to the larger edition, wherein the present Tunes have been published, with an accompaniment for the Piano; and letters from ROBERT BROWN, Esq.; Dr MACKAY of Dunoon; the Rev. Mr M'LEOD of Logie Easter; and with an introductory dissertation, regarding their application in public worship, their antiquity, origin, and character.

We may say, in regard to the correctness of the tunes, that we have con-

## PREFACE.

scientifically adhered to the manner in which the people sing them in the northern highlands. It is, however, to be expected that, in this kind of musical production, invented and sung by the people, differences would occur in the different parts of the country. *Still* especially seems to have undergone considerable changes. We add therefore a second edition, for which we are indebted to the kind communication of

the Rev. THOMAS M'LAUCHLAN, Free Church Minister of Gorthleck.

To the tune, which in the Highlands is called *London*, we have given no place, neither in this nor in our larger edition. Its monotony would not be an ornament to either; we follow, therefore, the people who, in public and private worship, have almost everywhere condemned it to silence and oblivion.

JOSEPH MAINZER.

# DUNDEE.

*Precentor.* ~~~~~ *Congregation.*

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

Is toigh  
I love

leam  
the

Dia,  
Lord,

air - - - - -  
be - - - - -

- - son  
- cause

gu'n my d'eisd  
my voice

*Pr.* *Congn.*

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

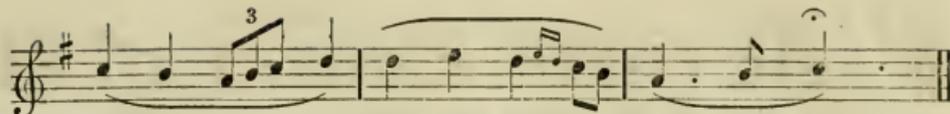
Rim'  
And

*p*

ghuth  
pray

's ri m'  
ers

DUNDEE—CONTINUED.



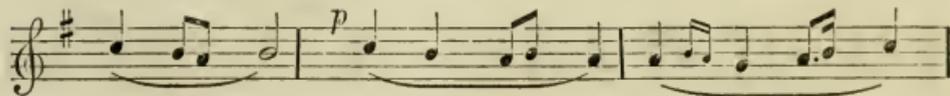
ur he ----- nuigh did fos, hear;



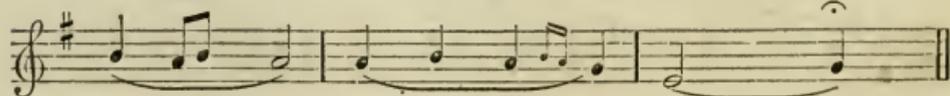
*Pr.* Sior éigh - eam ris ri m' bheò, air - son Sior  
I, while I live, will call on him, I



éigh while ----- eam I



ris live, ri m' will bheò, call



----- air ----- son  
on him,

DUNDEE—CONTINUED.

*Pr.* *Cogn.*

Gu d' chrom e rium a chluas. Gu d' Who  
Who bow'd to me his ear. Who

chrom e rium a chluas.  
bow'd to me his ear.

*f*

Detailed description: This system contains two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with eighth and sixteenth notes, followed by a double bar line and a common time signature (C). The second staff continues the melody with eighth and sixteenth notes, including a triplet of eighth notes and a final note marked with a forte (*f*) dynamic. The lyrics are written below the notes, with some words split across lines.

FRENCH.

*Pr.* *Cogn.*

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

an Si -  
for thee

Detailed description: This section is titled 'FRENCH.' and contains two staves of music. The first staff has a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It features a melody with quarter and eighth notes, followed by a double bar line and a common time signature (C). The second staff continues the melody with quarter and eighth notes, including a triplet of eighth notes. The lyrics are written below the notes, with some words split across lines.

FRENCH—CONTINUED.

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

*Pr.*

Mol - - adh, a Dhé, gun dî;  
To thee vows paid shall be.

*Congn.*

*p*

Mol - - - - - adh, a  
To thee vows

Dhé paid gun shall dî:  
paid shall be.

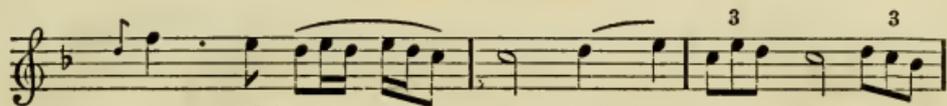
*Pr.*

*Congn.*

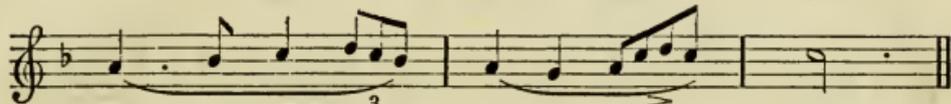
*f*

'S ann duit a dhiol - ar fòs gu pait,  
O thou that hear - er art of pray'r, 'S ann  
O

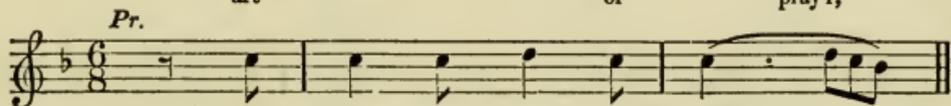
FRENCH—CONTINUED.



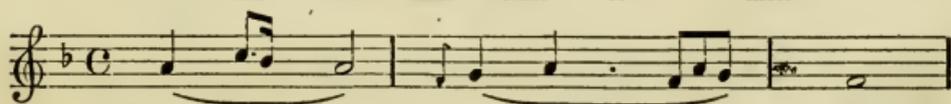
duit thou a that dhòl - - - ar  
hear - - - er



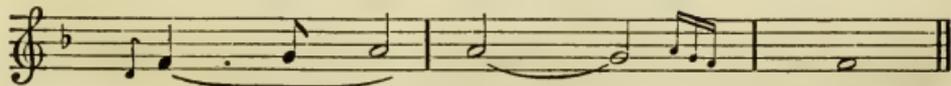
fos art gu of pailt,  
pray'r,



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



*p* A' bhòid mar shall  
All flesh shall



gheal come - - - lar to i.  
thee.

# STILT.

*Pr.* *Cogn.*

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

mol - - - - aibh Dia, oir  
 praise the the Lord, for

*p* 3 tha e maith ;  
 he is good ;

*Pr.*

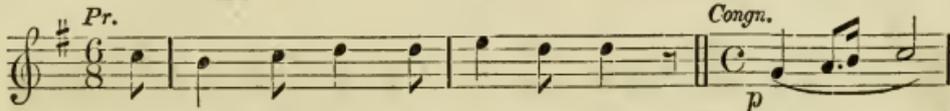
Sior mhair - eann trà - - cair Dhé.  
 His mer - cy last - - eth ever.

Sior mhair - - - - eann  
 His mer - - - - cy

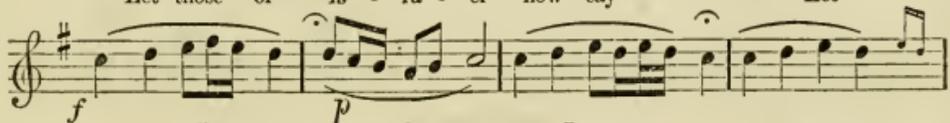
STILT—CONTINUED.



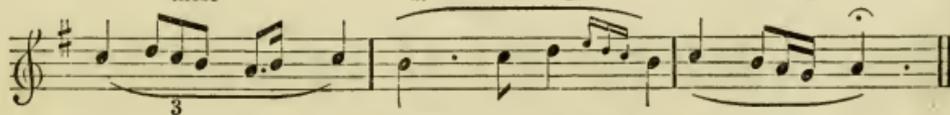
trò - - - - - 3 cair Dhé.  
last - - - - - eth ever.



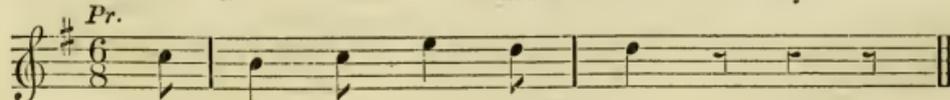
Ab - radh clann Is - ra - eil a - nis, Ab - - -  
Let those of Is - ra - el now say Let



radh those clann of Is - - - - - ra - - - -  
Is - - - - - ra - - - -



- - - - - 3 - eil a - - - - - nis,  
- - - - - el now say



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

STILT--CONTINUED.

*Cogn.*

*p* Gur His *f* buan mer *p* a cy

ghràs fail *f* gach eth *f* rc. never.

---

ELGIN.

*Pr.*

*Cogn.*

Is mais - ich' thu na clann nan daoine'; Is  
 Thou fair - er art than sons of men: Thou

mais - - - - - ich' *f* thu na  
 fair - - - - - er art than

ELGIN—CONTINUED.

clann nan daoin';  
sons of men:

*Pr.*

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

Gràs dhòir - - - - - teadh  
In to thy

ann lips ad is bheul:  
lips is store

*Pr.*

*Cogn.*

Is Of

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

ELGIN—CONTINUED.

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

sin rinn Dia  
 there - - - - fore thee

*Pr.*

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

*Congn.*

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

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



MARTYRS—CONTINUED.

thread le d' l'aimh,  
Jo - - - - - seph guide ;

Pr. Congn.  
Thu - sa ta d' th'aimh measg Cher - u - bim, Thu - - -  
Shine forth, O thou that dost be - tween Shine

- - - - - sa ta d' th'aimh measg that  
forth, O thou that

Cher - - - - - u - - - - - bim,  
dost be - - - - - tween

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

MARTYRS—CONTINUED.

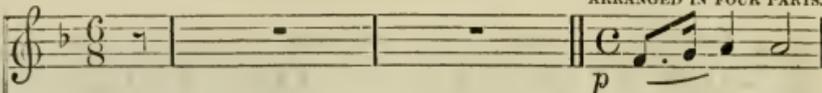
*Congn.*

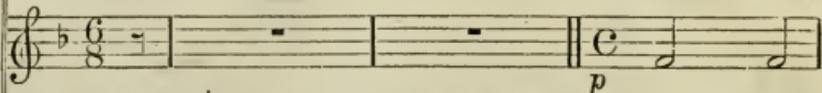
Deal - - - - - raich a - - - -  
 The cher - - - - - u - - - -

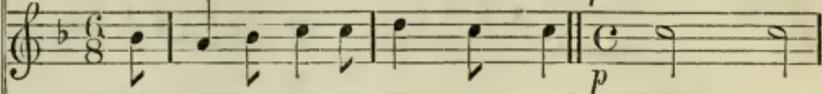
- - mach mu thra.  
 - - bims a - - - - - bide.

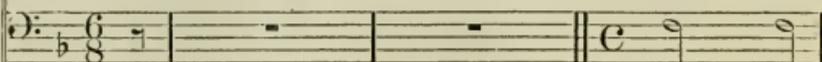
# FRENCH.

ARRANGED IN FOUR PARTS.

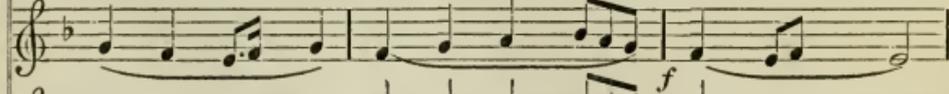
1st TREBLE.  *p* Praise waits

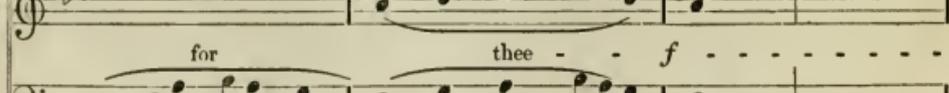
2d TREBLE.  *p*

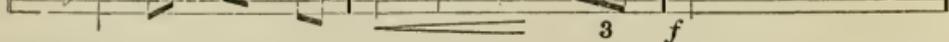
TENOR.  *p* Praise waits for thee in Si - on, Lord, Praise waits

BASS.  *p*

 *f* for thee - - -

 *f* for thee - - -

 *f* for thee - - -

 *f*

FRENCH—CONTINUED.

*p* in Si - - - - on, Lord,

*p* in Si - - - - on, Lord,

To thee vows paid shall be.



FRENCH—CONTINUED.

*p* To thee vows

*pp*

*pp* To thee vows

*pp*

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a piano (*p*) dynamic and contains the lyrics 'To thee vows'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second and third staves are piano accompaniment in treble clef, starting with a pianissimo (*pp*) dynamic. The second staff has notes G4 (half), A4 (half), B4 (half), C5 (half). The third staff has notes G4 (half), A4 (half), B4 (half), C5 (half). The bottom staff is a bass line in bass clef, also starting with *pp*, with notes G3 (half), A3 (half), B3 (half), C4 (half).

paid shall be.

paid shall be.

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a piano (*p*) dynamic and contains the lyrics 'paid shall be.'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second and third staves are piano accompaniment in treble clef, starting with a piano (*p*) dynamic. The second staff has notes G4 (half), A4 (half), B4 (half), C5 (half). The third staff has notes G4 (half), A4 (half), B4 (half), C5 (half). The bottom staff is a bass line in bass clef, also starting with *p*, with notes G3 (half), A3 (half), B3 (half), C4 (half).

FRENCH—CONTINUED.

O thou that hear - er art of prayer

thou that hear - - - - er

thou that hear - - - - er

FRENCH—CONTINUED.

*p* 3 3  
*p* art of prayer  
*p* art of prayer

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic. The melody includes a triplet of eighth notes. The second and third staves are piano accompaniment in treble clef, also starting with a piano (*p*) dynamic. The bottom staff is piano accompaniment in bass clef, starting with a piano (*p*) dynamic. The lyrics 'art of prayer' are written below the vocal line.

All flesh shall come to thee.

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The melody begins with the lyrics 'All flesh shall come to thee.' The second and third staves are piano accompaniment in treble clef. The bottom staff is piano accompaniment in bass clef. The lyrics are written below the vocal line.

FRENCH—CONTINUED.

*p* All flesh shall

*pp*

*pp* All flesh shall

*pp*

*f* come *f* *p* to thee,

*f* *f*

*f* come *f* *p* to thee,

*f* *f* *p*

# STILT.

O mol aibh Dia,  
 oir tha e maith. Sior  
 mhair-eann trò-cair Dhé.  
 Ab-radh clann Is-  
 ra-eil a-nis, Gur  
 buan a ghràs gach ré



























