

THE  
GAELIC PSALM TUNES OF ROSS-SHIRE

AND THE NEIGHBOURING COUNTIES.

THE HARMONY AND INTRODUCTORY DISSERTATION,

BY

JOSEPH MAINZER.



EDINBURGH:

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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

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<sup>d</sup> 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-

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

## 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.

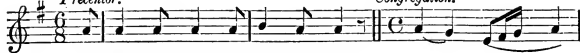
To the tune, which in the Highlands is called *London*, we have given no place, neither in this nor in our larger edition. Its monotony would not be an ornament to either; we follow, therefore, the people who, in public and private worship, have almost everywhere condemned it to silence and oblivion.

JOSEPH MAINZER.

# DUNDEE.

*Precentor.*

*Congregation.*



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

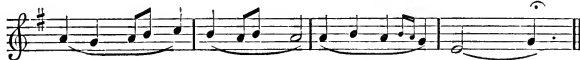
Is toigh  
I love



learn  
the

Dia,  
Lord,

air - - - -  
be - - - -



- - son  
- cause

gu'n  
my

d'eisd  
voice

*Pr.*

*Congn.*



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

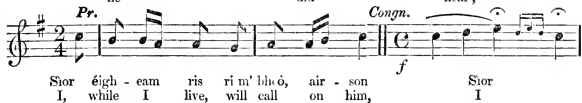
Rim'  
And



ghuth  
pray

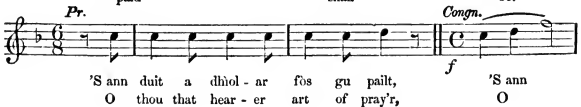
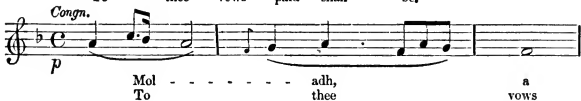
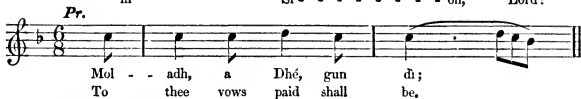
's ri m'  
ers

# DUNDEE—CONTINUED.





# FRENCH—CONTINUED.





FRENCH—Continued.



*Pr.*



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

*p* 'A bhòid mar  
All flesh shall

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

# STILT.

*Pr.* *Cogn.*

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

The first system of music is in G major, 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. A double bar line separates the 'Pr.' (Prose) and 'Cogn.' (Cognate) sections. The 'Cogn.' section starts with a common time signature 'C' and a piano 'p' dynamic marking.

*p* *f*

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

*p* *f*

tha e maith ;  
he is good ;

The second system continues the melody. It features a piano 'p' dynamic marking followed by a forte 'f' dynamic marking. The lyrics are split across two lines of music. The melody continues with eighth and quarter notes, some with slurs and accents.

*Pr.*

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

*p*

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

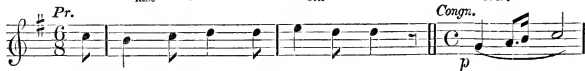
The third system begins with a new section marked 'Pr.' in 6/8 time. The melody is in G major. The lyrics are split across two lines of music. The first line ends with a double bar line. The second line begins with a piano 'p' dynamic marking and continues the melody with slurs and accents.

# STILT—CONTINUED.



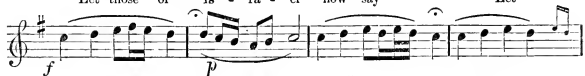
trò - - - - - 3 cair  
last - - - - - eth

Dhé.  
ever.



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

Ab - - -  
Let



radh  
those

clann  
of

Is - - - - - ra - - - -  
Is - - - - - ra - - - -



- - - - - 3 - eil  
- - - - - el

a - - - - - nis,  
now say



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

# STILT--CONTINUED.

*Congn.*

*p* *f* *p*

Gur His buan mer a cy

ghràs fail gach eth ré. never.

## ELGIN.

*Pr.* *Congn.*

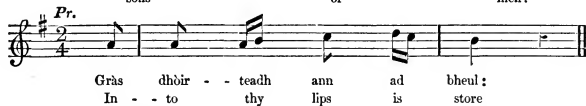
*Is mais - ich' thu na clann nan daoine;*

*Thou fair - er art than sons of men: Is Thou*

mais fair - - - - - ich' er

thu art na than

# ELGIN—CONTINUED.



# ELGIN—CONTINUED.



# MARTYRS.

*Pr.*



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

*Cogn.*



Eisd, aodh - - air Is - - - - - ra - - - -  
Hear, Is - r'els Shép - - - - - herd!



eil, a stiùir  
like a flock

*Pr.*



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

*Cogn.*



Io - - - - - seph mar  
Thou that dost

# MARTYRS—CONTINUED.





# MARTYRS—CONTINUED.

*Congn.*

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

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

# FRENCH.

ARRANGED IN FOUR PARTS.

1st TREBLE.

2d TREBLE.

TENOR.

BASS.

*p* Praise waits

*p*

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

*p*

for thee - - - *f*

for thee - - - *f*

*f*

*f*

*f*

# FRENCH—CONTINUED.

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

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

To thee vows paid shall be.



# FRENCH—CONTINUED.

First system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with notes and rests, with lyrics 'To', 'thee', and 'vows' underneath. The second staff is also in treble clef with a key signature of one flat and common time, containing a single note. The third staff is in treble clef with a key signature of one flat and common time, containing a single note. The fourth staff is in bass clef with a key signature of one flat and common time, containing a single note. Dynamics include *p* (piano) and *pp* (pianissimo).

*p* To thee vows

*pp*

*pp* To thee vows

*pp*

Second system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one flat and common time, containing a melody with notes and rests, with lyrics 'paid', 'shall', and 'be.' underneath. The second staff is in treble clef with a key signature of one flat and common time, containing a single note. The third staff is in treble clef with a key signature of one flat and common time, containing a single note. The fourth staff is in bass clef with a key signature of one flat and common time, containing a single note. Dynamics include *pp* (pianissimo).

paid shall be.

paid shall be.

# FRENCH—CONTINUED.

O thou that hear - er art of prayer

thou that hear - - - - er

thou that hear - - - - er

# FRENCH—CONTINUED.

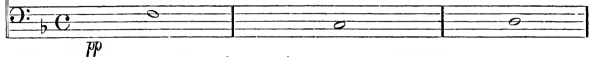
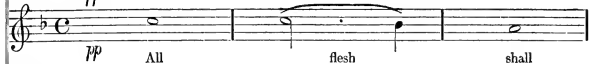
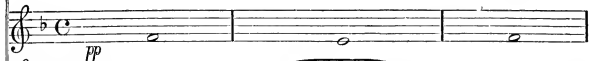
*p* 3  
 art of prayer  
*p* 3  
*p* art of prayer

Detailed description: This system contains four staves of music. The first three staves are in treble clef with a key signature of one flat (B-flat). The first staff begins with a piano (*p*) dynamic and contains a triplet of eighth notes. The second staff also begins with a piano (*p*) dynamic and contains another triplet of eighth notes. The third staff begins with a piano (*p*) dynamic and contains a half note. The fourth staff is in bass clef and begins with a piano (*p*) dynamic, containing a half note. The lyrics 'art of prayer' are written above the first three staves, and 'art of prayer' is written below the fourth staff.

All flesh shall come to thee.

Detailed description: This system contains four staves of music. The first three staves are in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The first staff begins with a half note. The second staff begins with a half note. The third staff begins with a half note and contains the lyrics 'All flesh shall come to thee.' written below it. The fourth staff is in bass clef and begins with a half note.

# FRENCH—CONTINUED.



# STILT.

O mol aibh Dia,

oir tha e maith. Sior

mhair-eann trò-cair Dhé.

Ab-radh clann Is

raeil a-nis, Gur

buan a ghràs gach ré



