

Macarrie 19

The Road to the Isles

50



SONGS



OF THE WEDDINGS.

M. Kennedy - Fraser
and Kenneth Macleod

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Boosey

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THE ROAD TO THE ISLES.

A Tramping Song.

Words by
KENNETH MACLEOD.

To an air played by MALCOLM JOHNSON, Barra,
on the chanter; arranged for Voice and Harp,
(or Piano) by
PATUFFA KENNEDY-FRASER.

Key $A\flat$ or A.

In blythely forward marching time. with a

Voice.

A far croon-in' is pullin' me a-way As
³Sheil wa - ter the track is to the west, By
blue Is - lands are pullin' me a-way, Their

Piano.

mf

p leggiero sempre.

daintily marked rhythm.

take I wi' my ¹cromak to the road, The far Cool - ins are
⁴Aill-ort and by Morar to the sea, The cool cres-ses I am
laughter puts the leap up - on the lame, The blue Is-lands from the

Refrain.

put-tin' love on me As step I wi' the sunlight for my load.
thinkin' o' for pluck, And bracken for a wink on Mother knee. Sure, by
Skerries to the ²Lews, Wi' heather honey taste up-on each name.

¹A crook-handled walking stick.
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²Pronounce exactly like the English word "Lose."
⁴Pronounce first syllable like English "Isle."

³Pronounced "Sheel"

Tummel and Loch Rannoch and Loch-a-ber I will go, By heather tracks wi' heaven in their

wiles; If it's thinkin' in your inner heart braggart's in my step, You've
or (swank is)

ne-ver smelt the tangle o' the Isles. Oh, the far Cool-ins are

puttin' love on me, As step I wi' my cromak to the Isles. Its by Isles.
Its the

D.S.
Ist & 2nd Verses. 3rd Verse.

Fine.

APPRECIATIONS.

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

ERNEST NEWMAN,

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

As an example of how this result has been achieved, Mrs Kennedy-Fraser's "Songs of the Hebrides" takes the foremost place. It is a classic work, unique in its knowledge and expression of the peculiar characteristics of Gaelic Music.

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*Accompaniment scored for Orchestra by Granville Bantock.

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