

Introduction

Ten years on from the publication of *Chì mi na Mòr-Bheanna/Mist-Covered Mountains*, we finally have the next step! This book includes some arrangements that have been taught to participants at the Edinburgh International Harp Festival and at the workshops of the Glasgow Branch of the Clàrsach Society, many new ones, and one which has previously been a set piece for a competition at the Royal National Mòd. This time, the tunes originate from all over Scotland and range in standard from beginner to intermediate. Fingering has been provided but won't necessarily be right for everyone, so feel free to make changes: just remember to stick to what you've decided on. Where there are two dynamic markings beside each other (e.g. f-p), the second one is for the repeat of that section. The few lever/pedal changes are marked and have been combined to avoid cluttering the page.

I'd like to thank all those who've assisted me in the process of producing this book: Meinir and Brian, who are dedicated and hard-working publishers and a joy to work with; Iseabail Mactaggart and Josie Burgess for casting their eyes over the Gaelic and checking my spelling; Mary and David Sinclair for their enthusiasm and support... also to Mary for volunteering David to help proofread, and to David for going along with it! Thanks also go to Robert Yorke for typesetting many of the original arrangements before I had my own computer. He, Lewis and Aneirin have been with me every step of the way, as ever. Diolch, fechgyn!

Gwen Sinclair is a graduate of the Royal Scottish Academy of Music and Drama (BA[Hons] PGDipMus), and from her time there onwards Gwen's career as a harpist has been busy and varied. It has included orchestral work (Royal Scottish National and the Scottish Chamber Orchestras), chamber music, performing Welsh and Scottish traditional music and teaching; so there has always been something on the go!

Growing up in Scotland with a Scottish father and a Welsh mother gave her an inherited mixture of cultures that has enriched and defined Gwen's outlook, and continues to influence her musical style.

Her duo, Tornish, (with whistle and wooden flute player, Tim Orrell) provides the perfect outlet for Gwen's eclectic style of playing and the duo enjoy exploring old and new tunes through different interpretative stances. Her classical training is carried forward in her performances as part of the saxophone and pedal harp duo, BabaYaga (with Karen Dufour), and also in the Style 85 Harp Duo with Annakate Pearson. BabaYaga have transcribed and perform Mussorgsky's *Pictures at an Exhibition*, which is proving popular at music societies around Scotland

Gwen's singing and playing can be heard on the *10 Mewn Bws* album, a Trac Cymru project which she was selected to be part of in 2013, as well as Gwilym Bowen Rhys's album, *O Groth y Ddaear*.

The Road and the Miles is Gwen's third work for Alaw Music Publishing – following *Chì mi na Mòr-Bheanna/Mist-Covered Mountains* (2008) and *The Dragon and the Thistle* (2012) – and continues the style and purpose from *Chì mi na Mòr-Bheanna*. Gwen has many years of teaching experience behind her, which have been brought to bear on the preparation of this work. She is a former pedal harp instructor in the junior department of the Royal Conservatoire of Scotland and a clàrsach instructor at Sgoil Ghàidhlig Ghlaschu. She is a regular tutor at the workshops of the Glasgow Branch of the Clàrsach Society, has led courses at the Edinburgh International Harp Festival and tutors on youth courses for Trac Cymru. Some of Gwen's arrangements are included in the Trinity College graded exam syllabus and the RCS traditional music graded exam syllabus. Additionally, Gwen is Curator of Music at Renfield St. Stephen's Church in Glasgow.

NOTES

1. Stocainnean Daoimean

These are the diamond-patterned Argyle stockings sometime worn with the kilt. This light-hearted port à beul (mouth music song) is from Lewis and is sung from the point of view of a girl seeing someone looking very smart in his Stocainnean Daoimean and wondering who she would (or would not) marry!

Some of the left hand notes form part of the melody. Try to make the melody move smoothly between the hands so that it is impossible to tell when it changes.

2. Ae Fond Kiss

Robert Burns wrote poignant words about love and loss to this beautiful melody.

It has been arranged here to give the left hand some practise in small groups of three. Remember to keep your thumb high!

3. Clann Ulaidh

This haunting lullaby describes all the guests who may come to the baby's wedding one day.

Play it very smoothly and with feeling.

4. 'Ghruagach Dhonn

A love song about "My brown-haired maiden".

Be careful not to let the dots slip into triplets.

5. Tàladh Eirisgeach

Marjory Kennedy Fraser (1857-1930), concerned that traditional Gaelic songs would be forgotten, made many trips to the Western Isles to record and transcribe Hebridean music. This simple lullaby is from the singing of Mary MacInnes of Eriskay.

Play it with a sleepy lilt.

6. There'll Never Be Peace Until Jamie Comes Hame

The words of this very sad Jacobite lament were written by Robert Burns (1759-1796) to an older melody and probably inspired by an earlier song.

The lever for the E natural can be set at the beginning and does not need to be changed.

7. O Chiadainn an Iò

This slow air, also known as "The Recollection of that Day", can be found in the Simon Fraser collection (1816) where he notes that "there are also words by a Lachlan McBean from the Isle of Mull".

Let the phrases sing through when performing this tune and keep some movement and direction in the music despite the slow tempo.

8. Leis an Lurgainn

This lively song describes a stormy boat journey back to Fort William from Ireland and the skill of the sailors in battling the forces of the sea.

Keep the left hand very steady and make the dotted rhythms very snappy in the right. The middle section provides a bit of a contrast but keep the rhythm precise.

9. Moladh na Landaidh - The Praise of Islay

This is a beautiful song about the island of Islay.

There is an opportunity in the last line for you to practise some more advanced linking techniques.

10. Fair Helen of Kirkconnel

The ballad published by Sir Walter Scott (1771-1832) in volume 2 of *The Minstrelsy of the Scottish Border* describes the tragic story of Helen Irving and Adam Fleming in the sixteenth century. This is just one of many tunes attached to it.

The big chords in the first line can be spread slowly to allow time to reach the top notes.

11. O Can ye Sew Cushions

This traditional children's song appeared in volume V of the *Scots Musical Museum*, published in 1796.

The upbeat middle section allows the left hand to play some of the melody so try to make a smooth transition between the hands. Watch out for the changes in tempo!

12. The Road and the Miles to Dundee

A traditional song in which a man walks with a mysterious woman, "like an angel in feature and form", to show her the way to Dundee.

13. Dundee Cake

A happy little reel named after the traditional nutty fruit cake. It can be played after *The Road and the Miles to Dundee*.

14, 15. Arthur's Seat (1 & 2)

Named after the famous hill in Edinburgh city centre, this reel appears in *The Athole Collection of the Dance Music of Scotland*, published in 1884.

There are two arrangements here, one more advanced than the other. The first can, of course, lead into the second and it also lends itself to starting slowly and playing each repetition of the tune a little faster. The 432 patterns should be light and clear and will be easier if your thumb is in place.

16. Fine Flowers in the Valley

This tragic song was published in the *Scots Musical Museum, volume 4*, in 1792 and tells a devastating story of infanticide.

The F above middle C changes between natural and sharp in each verse but the arrangement allows plenty of time for this. The left hand can also assist in the ornament at the end of each verse. Use a flat hand for the last three chords in the left hand to keep the bass line clear without being detached. The challenge is to create a smooth *legato* line throughout.

17. An t-Aparan Goirid's an t-Aparan Ùr

One of the many songs and poems which record the dramatic elopement of Jessie of Balranald, North Uist and Donald MacDonald of Skye in 1850.

A gently lilting tune which does not need to rush. There are some wide stretches in this arrangement: choose the notes in brackets instead of the lower notes if the 10th is too wide.

18. Rinn m'eudail mo mhealladh

"My Darling has Deceived Me". This version appears in the Simon Fraser Collection, *Airs and Melodies Peculiar to the Highlands of Scotland and the Isles*.

A little subtle *rubato* will give this beautifully melancholic air some space to breathe.

19. Roaring Jelly

What a wonderful name for a jig! There is some dispute over the origin of the name but its inclusion in Niel Gow's *Repository, book 3* (1806) makes it too early for a reference to plastic explosives. It can also be found in the Athole Collection (1884).

Always stick to the same fingering for security.

20. The East Neuk o Fife

Written by James Scott Skinner (1843-1927), this boisterous tune is named after the eastern corner of the Kingdom of Fife, a scenic area of fishing villages and farmland overlooking the Firth of Forth and the North Sea.

Lots of work for the left hand here - strong octaves, syncopation and percussive effects. Experiment with different parts of the soundboard and different fingers/ knuckles to find out what works best.

21. Kynn Gwawr Dyd Dilin (Before the Day Dawned) is a line from *Y Gododdin*, a 6th century epic poem written by Aneirin in southern Scotland.

This meditative piece of music was written in 2014 during an emotional time for Scotland.

22. Oi Betleem!

This is an extra Christmas present, not from Scotland!

In 1889-90, the French composer, choirmaster and musicologist, Charles Bordes (1863-1909) toured the Basque Country collecting traditional songs and melodies having received a commission from the French minister of public education. One hundred of these were published in *Archives de la Tradition Basque* and *Oi Betleem!* appears in *12 Noël's populaires Basques en dialecte Souletin*.