

Erik Chisholm (1904 - 1965)

***A Catalogue Raisonné* of his works in the
University of Cape Town Libraries**

by Michael Tuffin

Acknowledgements

A catalogue of this size carries an enormous amount of input from people other than its compiler, and this compiler is happy to acknowledge that debt. Firstly, I owe much to the energy and enthusiasm of the driving force behind Erik Chisholm research and the Erik Chisholm Trust, his eldest daughter, Dr Morag Chisholm. It was always encouraging to have her to turn to for advice and her initial work in sorting out her father's papers and manuscripts [that had been bundled higgledy-piggledy in seven large cabin trunks] made my task a lot easier. I also acknowledge the help freely offered by her two sisters, Sheila and Fiona who were always willing to answer my questions.

The second most important acknowledgements must go to Dr John Purser whose biography of Chisholm, published in 2009 was, and still is, an inspiration, and who patiently and painstakingly answered endless streams [or should I say burns?] of queries regarding Chisholm's life and music. This Catalogue is intended to be an adjunct to his book and as such, I hope it succeeds. His magisterial *Scotland's Music* was also important in the compilation of the Catalogue, particularly for information of Scotland's early music, the bagpipe, and its *piobaireachd*, and the social concept of the bards.

A work of this nature requires a library with large resources both material and human. The University of Cape Town's Library has been a major resource on both counts. In particular, the WHBell Music Library, the Department of Manuscripts and Archives, the Special Collections division and the Department of Information Technology. The head librarian of the WHBell Music Library, Julie Strauss, has been always ready to offer help, and was unfailing in transferring my initial efforts into a sensible electronic format. I must also acknowledge the willing and unfailing patience of Lesley Hart and her team in the Department of Manuscripts and Archives. Incredibly busy and overworked, they have been a tremendous support in the long gestation of this catalogue. Further acknowledgement must go to the Department of Special Collections and its head, Tanya Barben. Her knowledge of the Special Collections is elephantine and the enthusiasm with which she uncovered the extraordinary collection of Celtic literature in her care was energizing, to say the least. Thanks must go to Janine Dunlop for picture imaging and to David de la Croes of the IT Department who expertly turned the Catalogue into a functioning website, which can be found on the University Library's website. From time to time, I must have tried the patience of all these wonderful people, and for their friendliness and willingness to assist I offer my grateful thanks. I hope the final result does justice to their expertise and talents.

More acknowledgements must go to Alistair Hinton at the Sorabji Archive, to the Friends of William Souter, to Virginia Fortescue for help in trying to find a particular autograph, and to the University of Cape Town Research Committee and to the Trustees of the Erik Chisholm Trust for funds.

I have tried to be as accurate as possible and I accept responsibility for any errors. This work is by no means over, and the journey through the life and work of this important Scottish composer has opened up what for this compiler were uncharted waters; a journey that has indeed been a real pleasure.

Michael Tuffin

Abbreviations

A	contralto [choir]	glock	glockenspiel	picc	piccolo
acc	accompaniment	hang cym	hanging cymbal	pno/s	piano/s
alt	sax alto saxophone	harm	harmonium	S	soprano [choir]
autog	autograph	hn	horn/s	s/s	short score
b	bar/s	hp	harp/s	SD	Side drum
B	bass [choir]	hpsch	harpsichord	sop	solo soprano
bar	solo baritone	inst	instrument	stg/s	string/s
bass-bar	solo bass-baritone	JP	John Purser	T	tenor [choir]
b-cl	bass-clarinet	lyr sop	lyric soprano	tamb	tambourine
BD	Bass Drum	M/A	Department of Manuscripts & Archives, UCT Libraries.	tbn	trombone/s
cel	celeste	movt	movement	ten	solo tenor
ch blk	Chinese blocks	m-s	solo mezzo soprano	timp	timpani
chor.	Chorus	nd	undated [no date]	tpt	trumpet/s
cl	clarinet	non-autog	non-autog	trans	translated/translation
contra-fag	contra-bassoon	ob	oboe/s	tub bells	tubular bells
cor a	Cor Anglais	orch	orchestra/orchestral	unacc	unaccompanied
cnt	cornet/s	orchn	orchestration	v	voice
CSB	Celtic Song Book	org	organ	vibr	vibraphone
db	double bass	orgst	organist	v/s	vocal score
EC	Erik Chisholm	p	page, pages of written score.	vv	voices
euph	euphonium	perc	percussion	wood bl	Wood block
f/s	full score			xylo	xylophone
fag	bassoon				
fl	flute				

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Psalm XXIII

Psalm XXIII

Psalm XXIII.

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Saturn. Neptune.

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Sketches & Fragments

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Sorrow for a Queen

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Suite

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Symphony - From the Hebrides

Symphony for small orchestra

Symphony for String Orchestra

Symphony no 2

Symphony no 4 in A minor

Symphony no 4 in A minor

Symphony No. 1 in C minor

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Symphony Pathétique

Tale of the Queen who sought a drink from a certain well.

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There's a guid time comin' yet.

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Thou hast ruined me, O Gráinne

Though you like to drink your ale

Three Dances (Sonata) for ww.

Three Intimate Songs

Three Miniatures for cello and pianoforte

Three Pieces

Three Revolutionary Songs

Three Revolutionary Songs

Three Scottish Lullabies

Three short pieces for Clarinet and Piano.

Three Studies for piano in E flat, G & F minor.

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To the New Moon.

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Trust no man

Twenty-six small piano pieces based on Airs from the Patrick Macdonald Collection.

Two Celestial Pieces for Organ

Two Little Pieces

[Two] Lullabies

Two Pieces for String Orchestra.

Two Piobaireachd Laments.

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Unfinished 1. Sinfonia

Unfinished 2.

Unfinished McDonald Airs

Unfinished Songs

Unidentified

Unnatural Death

[Untitled]

untitled McDonald no 31

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The Wolfings

The Wyf of Bath's Tale

You will go and lift potatoes.

You will go lift potatoes. (Puirt-a-Bial).Mouth music.

You will go lift potatoes.

The Young Huntsman. South Uist Gaelic folk song.

12 Songs

Date of composition: 1. 15 November 1922. 2. 19 December 1922. 3. 25 December 1922. 4. 28 December 1922. 5. 1 January 1923. 6. undated. 7. 10 January 1923. 8. 11 January 1923. 9. 11 January 1923. 10. 1 June 1923. 11. 26 June 1923.

Performance Forces: v, pno

Authors: 1. Kathleen Davidson. 2-4. E.C. 5-8. Herrick. 9. K.

Autograph Score: 1. v/s ink, 4 p complete. 2 copies. 2. [a] v/s ink, 4 p complete. [b] 1 p incomplete 3. [a] v/s ink, 5 p complete. [b] 4 p incomplete. 4. [a, b] v/s ink, 4 p, complete, 2 copies. [c] v/s 2 p pencil sketch. 5. [a] v/s ink, 1 p complete. [b] v/s ink, complete on verso of no 3. 6. v/s ink, 4 p complete. 7. v/s ink, 2p complete. 2 copies. 8. v/s ink, 5 p complete [plus 1 p ink & pencil sketch. 9. [a] v/s ink, 2 p complete. [b] 3 p complete, earlier sketch. 10. v/s ink, 2 p complete. 11. v/s ink, 2 p complete.

Call Number: Vocal Box 1, folder 3.

Description

1. The First Daffodil.

Alone in her radiant glory, A lonely daffodil stood, With her sweet golden trumpet and lighter yellow hood. It was the only flower you see, The rest were fast asleep, They did not the sea or sky, Why! they didn't even peep. Along came the thrush with dainty steps and his cheery How do you do? I am awfully glad to see you and so is Robin too. So there she stands alone on the green and grassy hill There never was so pretty a flower as that sweet daffodil.

2. The Treasure Ship.

I saw a ship a-sailing, across the summer sea, With full-blown sail and dipping keel, and masts that numbered three. A-skimming on the water It glided near the shore and myriad fishes roundabout and seagulls hov'ring o'er. The sky is blue above it, The sea is blue below and sparkling wavelets kiss the sun and shimmer with the glow. The wind plays round the ship Enshrouds the white sails, and brings the fragrance of the North that scents of woods and dales. The hold is full of treasure from across a foreign sea, with gold and silk my lover comes.

3. The Fountain.

Fresh and clear the water rises, sprinkling raindrops in the air, that reflect the sunbeam's glare. So my heart reflects the living of a life without a care, Happy. Splashing back upon the surface Frothing bubbles rise and sisk chasing round and round the rink So I chase away all sorrows Laugh at he who dares to think. Live or die. Falling in with rhythmic beatings Cool and fresh the fountain plays, spending force to power its sprays, So I spend my life in seeking out the happiest days.

4. The Seagull.

Seagull! Seagull! That swims, and sails, and skims, upon the sea, Floating on the waves and shrieking out in stars thy mystic hymns. Whence came thee? Seagull! Seagull! you wander through the clouds in search of prey, And hiver o'er our dead, that lie unburied within the shrouds, Where lie they? Seagull! Seagull! you have the wintry breeze upon the way, No mystery is hid or burial place unbid, Land under seas, Seagull answer, Where are they? 5. Dirge. Here she lies, a pretty bud, Lately made of flesh and blood; Who as soon fell fast asleep, a her little eyes did peep. Give her strewings but not stir the earth that lightly covers her.

6. Blossoms.

Fair pledges of a fruitful tree, Why do you fall so fast? Your date is not so past but you may stay yet here awhile to blush and gently smile and go at last. What, were ye born to be half's delight, and so to bid goodnight, 'Twas pity Nature brought ye forth. Merely to show your worth and lose you quite. But you are lovely leaves, where we may read, how soon things have their end though ne'er so brave and after they have shone their pride like you awhile They glide into the grave. 7. The Fairies.

If ye with Mab find grace, Set each platter in his place; Rake the fire and get water in, ere sun be set. Wash your pails and cleanse your dairies, Sluts are loathesome to the fairies; Sweep your house, who doth not so, Mab will pinch her by the toe.

8. The Witch

The witch is astride this night for to ride; the devil and she together: Through thick and through thin now out and then in, Tho' ne'er so foul be the weather. A thorn or burr she takes for a spear with a lash of a bramble she rides now. Through brakes and through briars, o'er ditches and mires, she follows the spirit that guides now, ah-ha-ha. No beast for his food, dares now range the wood, But hushed in his lair lies lurking, while mischiefs by these, on land and or seas, at noon of night are a-working. The storm will arise and trouble the skies this night, and more for the wonder the ghost from the tomb a-frighted will come call'd out by the clap of the thunder. Ah-ha-ha. The witch is astride this night to ride the devil and she together.

9. The Bee.

You that kissed the mango flower honey-loving bee, Gave her all your passions power Ah! So tenderly. How could you be tempted so, by the lily-pet? Fresher honey's sweet I know, But can you forget?

10. My Ocean Steed.

I'll mount my ocean steed, and o'er the waves I'll speed; Mountains and hills are not for me, I love the moving sea. Though Canute block the Sound rather than walk the ground and leave my ship I'll see, what my ship can do for me.

11. The Donkey.

When fishes flew and forests walked, and figs grew upon thorn, Some moment when the moon was blood, then surely was I born. With monstrous

head and sickening cry and ears like eagle's wings, the devil's walking parody of all four-footed things. The tattered outlaw of the world of ancient rooted will, stange songs deride me, I am dumb, I keep my senses still, Fools for I also had my hour, one fine proud hour, and sweet there was a shout about my ears and palms before my feet.

Notes

In spite of the title only 11 songs listed, and cover only contains 1, 2, 3, 4, 5, 8, & 9; 6, 7, 10 & 11 are missing. Second cover sheet in pencil shows two more titles than the eleven from the first cover sheet: Kingfisher & Lady Bird and Mathilda Jane. These are at Vocal Box 1, folder 5, piece 4. Kingfoshier and Lady Bird is dated 24 January 1923.

See programme Suite for fl, cl, cello under Instrumental [BC 129. 19. 156.1(p 158).

6 Celestial pieces for orchestra

Autograph Score: Sketches & themes.

Autograph Inscription:

“The dark planetary world which revolves round Sirius and which is in so sharp a contrast with the former brightness”: p7 s/s.

Call Number: Orchestra Box 14.

Description

No. 1 Sirius

No. 3 Dumb-bell Nebula [of the lightest possible gas].

No. 4 The Green Pearl.

Unnumbered: “Bela Cygnus.”

[see notes]

Notes

Orchestra Box 20 contains draft s/s 7 p for ‘Venus’. Would this have been intended as a movement for 6 Celestial Pieces?

Loose sheet ‘Celestial Symphony’ heads the following text written in EC's hand:

Contemplation of the sky and the wonderful grandeur of it, all worldly considerations sink away. Greed, envy, hatred, jealousy, love. We are face to face with our Creator. Here there is no mockery or flattery, right and wrong do not exist; only we feel the Law [?] of it all the perfect rhythm of the spheres, each moving along its appointed path at the will of the Spirit. Our eyes are immediately caught by Sirius. Brightest gem in the Northern sky and clear above the rest; the demand of the sky, we can make out a large dark body whirling round this sun with life on its earth, flourishing in what fantastic shapes no mind could image. We next see that beautiful coloured star Best Cygna, the two contrasting colours. Our eyes are drawn to a misty patch which is a faint nebula, a misty patch of light on unknown [?] the middle is sealed.

9 Children's Pieces

Performance Forces: pno

Sources: [None of the pieces are from McDonald .]

Autograph Score: 8 p, ink, complete.

Call Number: Piano Box 4, folder 5.

Description

9 easy pieces all untitled.

Notes

Difficulty: Very easy. The pieces progress in difficulty 1-9.

The Adventures of Babar

Performance Forces: Narrator, 2 fl/picc, 2 ob, 2 cl, 2 hn, 2 tpt, tbn, timp, tgl, cym, SD, BD, gong, tamb, pno, hp, stgs.

Authors: EC after Jean de Brunhoff.

Translators: unknown

Autograph Score:

1. f/s p 1-2 ink, 6-189 p/c, some emendations pasted in. [see notes]
Narrator's part autog & typescript, pasted into the score.
2. f/s p/c p 8-189 of 1, minus the Prologue.
3. sketches ink & pencil, and an envelope [see notes].
4. f/s p 1-109 p/c, plus 16 p sketches & fragments, including prologue. [See notes.]

Autograph Libretto: 5. Narrator's part: 14 p, with emendations.

Printed Libretto: 6. Narrator's part: 13 p carbon-copy typescript [BC 129. 8. 35.2.] 7. Narrator's part: 8 p, typescript with emendations [BC 129. 29. 230.1.]

Call Number: 1. Orchestra Box 14 folder 1. 2. Orchestra Box 14 folder 2. 3. Orchestra Box 14 folder 3. 4. Orchestra Box 14 folder 4. [see notes] 5. [BC 129. 29. 230.2.] 6. [BC 129. 8. 35.2.] 7. [BC 129. 29. 230.1.] 8. [BC 129. 33.5 (a & b).] 9. Orchestra Box 14.

Description

Suite for orchestra..

Prologue "One day the sirens went..."

1. Babar's Wedding. Variations on Baa-baa black sheep. Vars 1 & 2. The guests arrive. Var 3. The Monkey & the Lion. Var 4. The Elephants arrive. Var 5. The Wedding Ceremony. EC quotes "In dulci júbilo." Vars 6 & 7. Wedding Dance Tempo di valse. Var 8. Honeymoon in a Balloon. [Jean de Brunhoff *The Story of Babar the little elephant* . 1st pub in Britain 1934.] Var 9. The Storm. [Jean de Brunhoff *Babar's Travels* . 1st pub in Britain 1935.] 2. Celeste and the Savages. Celeste asleep. Mouvement de Berceuse. Dance of the Savages. Vivace. Babar to the rescue. [see notes] 3. Babar and Celeste at the Circus. Babar plays a trumpet for Celeste to dance to. Tempo di valse [Jean de Brunhoff *Babar's Travels*. [1st pub in Britain 1935.] 4. The Old Old Song of the Elephants. Tempo di Marcia. [Jean de Brunhoff *Babar the King* . 1st pub in Britain 1936.] 5. Battle of the Rhinoceri and the Elephants. Allegro moderato. [Jean de Brunhoff *Babar's Travels* . 1st pub in Britain 1935.] 6. Fête. Alla Marcia animato. Jean de Brunhoff *Babar the King* . 1st pub in Britain 1936.

Date: 1942.

Performances: Erik Chisholm [...] conducted the Reid Symphony Orchestra in the Usher Hall yesterday, presented as an example of his work as composer for four movts from his orchestral fantasy, "The Adventures of Babar." Commissioned last year by the BBC, the work has been heard several times over the wireless. it is a musical version of one of the well-known stories of Jean de Brunhoff, and with the aid of a narrator (Patrick Shannon)

tells amusingly the story of this very engaging elephant. The orchestration is exceedingly clever and resourceful, and includes a realistic "alert" and an "all clear." [...] Press cutting, unsigned, unidentified newspaper, nd. [BC129. 16.136.21] Torquay, 1943. [See Literature.] Washington National Gallery 1951. National Gallery Orchestra, cond Richard Bales.[see Correspondence] Cape Town 1947 Cape Town Orchestra, cond EC, speaker John Andrews. [BC1396. 12.22.23.] Thursday 20 March 1947. Programme BC1396. 12.22.25.]

Notes

1. The prologue added later as p 1-2 is ink autog & p/c commences on p 6. However, musically it does seem as if p 2 would be followed by p6. The reason is that when the work was broadcast by the BBC the "Alert" [ie air-raid warning] and the sound of seven enemy planes over head, with bombs falling in the distance, was so realistic over the air that it had to be cut. [BC 129. 1. 21.2.] [BC 129. 6. 219.12.] [See Correspondence.]

1. Each p rubber-stamped 'the Property of British Broadcasting Corporation, Broadcast House London, W.1.'

Envelope with Babar sketches forwarded from Glasgow to EC at Carl Rosa Opera Company, Empire Theatre, Liverpool with a post-office stamp 'Newlands Glasgow 1 May 42'.

BBC Music Library has two copies. f/s 4. The BBC Music Library very kindly presented this bound p/c to the Chisholm Collection, which includes illustrations from the Babar books pasted in. Sheila Chisholm was very upset when she found that her father had taken her copy and cut it up. [Personal communication to editor.] 6 copies of English text at [BC 129. 8.35.2 (1-6)]. f/s 1 is a p/c stamped 'Property of the British Broadcasting Corporation and 'Return to Boosey & Hawkes Rental Library POBox 418 Lynbrook, L.I., N.Y.' on title page. This must be the copy sent to the States for the projected recording. [see Correspondence.] In this version the Narrator speaks unaccompanied most of the text of The Story of Babar the little elephant. EC inserts a few rhyming couplets of his own during the dance at Babar and Celeste's wedding. 1. f/s has introduction in EC's hand in red ink, spoken by the narrator: The life story of Babar, most human and lovable of Elephants, had become a classic before the war & not in the nursery alone. If you were ever lucky enough to get one of the big Babar books for a Christmas or a birthday present - there were six of them in all - you will remember the exciting coloured pictures in which the genius of Jean de Brunhoff & the skill of the colour-printer had combined to immortalize his career.

1. Babar's Wedding. [A set of variations on Baa baa Black Sheep.] In fact, the incident of Babar going to town up to his return to the forest is omitted and after the air-raid Prelude, the Narrator says: After all the elephants had made Babar their King, Babar married Celeste because he loved her the best. Forget the "Black Sheep" bit - remember only "Ba Ba" and here is Babar's tune alone. [Solo trombone plays first line of 'Baa baa Black sheep have you any wool? Yes sir, no sir, three bags full.' Narrator: this bit the horns have it. The remainder of the nursery rhyme is played. Narrator: Babar and Celeste invited all their jungle friends to the wedding. Giraffes, leopards, porcupines, ostriches, snakes, hippopotamuses, camels, lizards, dromedaries and, of course, all their elephant subjects were there too. Zephir the monkey just couldn't resist climbing the

camel's hump but a warning roar from the Lion soon brought him to order.

Variations 1 & 2: The Guests arrive.

Variation 3: the Monkey

Variation 4: the Elephants arrive.

Variation 5: the Wedding Ceremony.

Variations 6 & 7: Wedding Dance.

Variation 8: Honeymoon in a balloon.

Narrator: they ran into a storm and all too soon – down came the balloon.

Variation 9: The Storm.

[The balloon journey and storm are from Babar's Travels . 2. Celeste and the Savages. Celeste asleep.

Narrator: Some savages appeared looking horrible and weird,
The crept up beside the sleeping bride.

Dance of the savages. 3. Babar and Celeste at Circus [from Babar's Travels .] 4. The Old
Old Song of the Elephants. Tempo di Marcia [from Babar the King .]

5. Battle of the Rhinoceri and the Elephants. Allegro moderato. [from Babar's Travels .]

6. Fête. Alla Marcia. [from Babar the King .] There is no narration except 36 b from end:
"In spite of bombs and blitzes, Babar still is here so sound the all clear."

There are two f/s stamped Property of the BBC London:

1. Overstamped 'Return to Boosey & Hawkes Rental Library; p/c 189 p, portrait format, non-autog with some EC autog additions and alterations, conductor's marks, t/s text taken from the Babar books glued in, some autog narrator's text, and 2 p autog air-raid siren prelude. However, there is no 'All clear' postlude.

2. Gift from BBC Library, London to the Chisholm Trust, 2010, bound in red board, p/c 109 p, plus 16 p sketches, in landscape format. It is in EC's autog plus pictures cut from the Babar books and pasted in. It includes both the 'Air-raid' prelude and the 'All clear' postlude. The Narrator's text is by Erik Chisholm in rhyming couplets. A curiosity is the discrepancy between the texts and that this copy is in not in Erik Chisholm's best musical handwriting, giving the impression that it was done in a hurry. The autograph held by the BBC contains many of the illustrations cut from the Babar books which belonged to Sheila Chisholm, and stuck in in appropriate places. Importantly, EC's narrative text does not quote the Jean de Brunhoff text. In fact de Brunhoff's text has been replaced by a series of rhyming couplets hurriedly put together by EC. Whether the dispute arose before the BBC and Torquay performances in 1943, or the Cape Town performance in 1951, is not known. It has to be assumed that at the last minute some difficulties arose concerning the author's copyright, whether Jean de Brunhoff himself or the translator or the publisher of the English edition from which EC worked. On the other hand, as Poulenc's version for piano and narrator dates from from 1940 (orchestrated by Jean Français in 1945) it seems most likely that there were copyright problems. In spite of enquiries made the mystery remains unsolved.

After Culloden

Performance Forces: v, pno.

Authors: Words by EC

Sources: McDonald no. 61, 'Keapach 'na fàsach', 'The vale of Keppoch is become desolate. Slow.'; ; Poem after 'The Lament for William Chisholm who was killed at Culloden'.; O young Charles Stewart.; It is your cause that desolated me.; You took from me all that I had; In war for your sake.; Not cows and not sheep I mourn, but my first love.; Though I am left alone with nothing in the world but a shirt.; Scottish-Gaelic anon 18th cent, in Scottish Art and Letters III, p 40.

Autograph Score: v/s photocopy, 1 p complete, with autog changed ending from that in CSB 91. v/s photocopy, 1 p complete, with a further change in ending.

Call Number: Celtic Box 2, folder 3.

Description

Lament for William Chisholm who was killed at the Battle of Culloden.

You, Charles Stewart, are my Prince,
My husband has fought for your cause,
Hid and starved through the country,
Lost all for glory that was.
You took all our sheep and cattle in war –
But not these do I mourn –
Only the lad that I loved so well
And now am all alone.

Notes

See notes at CSB 91.

Afternoon Tea No 1.

Date of composition: 1926.

Performance Forces: v, pno

Authors: EC

Autograph Score: v/s ink, 2 p unfinished, 20 b. v/s ink, 2 p unfinished, 19 b. v/s ink, 1 p unfinished, 12 b.

Call Number: Vocal Box 1, folder 2.

Description

Songs of no account (anyone can sing them) No 1. This afternoon tea makes me dozy I see,

I see it makes me dozy so put on the cosy,

I'll sleep till better I feels. [sic]

Airs

Sources: Macdonald collection: Skene ms nos 51-85 Straloch ms Jacobite songs [?]

Autograph Score: airs, ink, 54 p, some with texts and/or titles, and suggestions for use.

Call Number: Vocal Box 1, folder 7.

Notes

All airs written out in EC's hand, some with commentary and poem suggestions. The folder includes some notes on classification of folk-tunes.

Alice through the Looking Glass. Play with songs and music.

Autograph Score: v/s A number of pieces, some with titles, nothing finished, and with some suggestions for orchestration. Some dialogue and directions for action written in some of the pieces.

Call Number: Projected Works Box 1

All Quiet of the Western Front. Sonata three movements.

Sources: All Quiet on the Western Front

Autograph Score: Missing or maybe destroyed.

Call Number: Projected Works Box 1.

Andante [2]

Performance Forces: pno

Autograph Score: ink, 1 p, 8 b. complete [?]

Call Number: Written on last p of ~Five Canons for Voices~ Vocal Box 3 folder 3 piece 8.

Andante. [1]

Autograph Score: 2 p, ink, complete.

Call Number: Autog: Piano Box 8, folder 5.

Notes

Not McDonald. Difficulty: easy.

Another Incitement for the Gael

Performance Forces: 1. solo v, pno, stg quartet. 2. v, pno 3. v, pno.

Authors: Alexander Macdonald. Gaelic 1745.

Translators: Words by EC after trans by John Lorne Campbell

Sources: McDonald no. 147. 'Tearlach Stiùbhard. Charlie Stewart. Brisk.'; ; Highland Songs of the '45 .

Autograph Score: 1. f/s ink, 9 p, complete, 2. v/s ink, 6 p, not the same as 'An Incitement...' Style of acc is the same as 1, but there are some considerable differences. 3. v/s ink, 1 p, pencil emendations. EC 'a poor accompaniment'.

Call Number: Celtic Box 5 folder 6 piece 1.

Description

Lively, noble, proud, now let every Gael arise, gladly, joyously exultant; with kilt and white cockade marching forward, foot unwearied, with sword and shield upraised, battle lust in every limb, fall on foeman unafraid.

Notes

Not the same as 'An Incitement...'

2 has been inaccurately entitled "An Incitement...".

3 carries McDonald's own title.

Another Incitement for the Gael. [see notes]

Date of composition: unknown

Performance Forces: 1. solo v, pno, stg quartet. 2. v, pno, bass line not as in 1. 3. v, pno.

Authors: EC

Sources: McDonald no. 147. 'Tearlach Stiùbhard. Charlie Stewart. Brisk.'; ; after the Gaelic poem by Alexander Macdonald:; Lively, noble, proud; Let every man rise,; Joyously, gladly, exultant;; Splendid each clean-cut Gael; With kilt and white cockade; Marching unwearied with Charlie;; With swords and with shields; Beautifully carved,; With pistols of iron and with daggers;; Battle-lust in their visage,; Swords, spears, mantles ready; For splitting asunder of bodies.; [There are a further six stanzas.]; John Lorne Campbell, trans, Highland Songs of the Forty-Five , 139.

Autograph Score:

1. f/s ink, 9 p, complete,

2. v/s ink, 6 p, not the same as 'An Incitement...'

Style of acc is the same as 1, but there are some considerable differences.

3. v/s ink, 1 p, pencil emendations. EC writes 'a poor accompaniment', incomplete.

Call Number: Celtic Box 5 folder 6 piece 1.1, 1.2 & 1.3.

Description

Lively, noble, proud, Now let every Gael arise, Gladly, joyously exultant; With kilt and white cockade.* Marching forward, foot unwearied, With sword and shield upraised, Battle lust in every limb, Fall on foeman unafraid. *White cockade – the Jacobite badge.

Notes

Not the same as 'An Incitement...'. 1 has been inaccurately entitled "An Incitement...". 3 carries title from McDonald no. 147. EC has added "a poor accompaniment". Numbered 147, EC

As I was wand'ring

Date of composition: unknown

Performance Forces: v, pno

Authors: Robert Burns. [see notes]

Sources: James Johnson's The Scots Musical Museum no. 348.[see notes]; ; McDonald no. 143. 'Rinn m'eudail mo mhealladh – My love has deceived me. Rather slow.'

Autograph Score: v/s ink, 1 p complete. Accompaniment is a single bass line, ignoring that of McDonald.

Call Number: Celtic Box 5, folder 8. piece 6.

Description

As I was a wand'ring ae midsummer e'enin',
The pipes and youngsters were makin' their game,
Among them I spyed my faithless fause luver,
Which bled a' the wounds o' my dolour again.
Weel, since he has left me, may pleasure gae wi' him;
I may be distress'd but I winna complain;
I'll flatter my fancy I may get anither,
My heart shall never be broken for ane.

Notes

EC does not use McDonald's bass line.

EC has written the text in his copy of McDonald.

Not in CSB.

"This beautiful Gaelic melody was obtained by Burns during his excursion in the north of Scotland, in the year 1787. It is entitled Rinn m'eudail mo mhealladh, i.e. "My dear did deceive me." The verses in the Museum were likewise transmitted by Burns. They are said to be a correct Scottish metrical version of the Gaelic song, from an English translation communicated to Burns with the original air."

James Johnson The Scots Musical Museum no. 348,
See also vol 2 William Stenhouse's Illustrations, p 324.

At the Casse Noisette. Melodrama in 3 acts.

Date of composition: [1954]

Performance Forces: Leroux [ten] middle-aged, stoutish. Mariette [m-sop] plump & stylish Leon [ten] long & lean, black-moustached, side-burns. Julie [sop] thin, dark, eager Sacha [bar] trim, athletic Suzy [sop] blond, goggle-eyed, a nice armful Georges [bass-bar] tough & stupid Celine [sop] small, pretty, quiet-mannered, about 23. Charcot [bass] big, quiet, respectable Bette [lyr sop] flower girl Jacques [ten].

Authors: Frederick Whitney, [Grand Guignol in one act].

Autograph Score: 1. vs & f/s sketches, pencil & ink. for Act I, II, & III. 2. v/s sketches, pencil & ink.

Printed Libretto: 3. Typescript 21 p, emendations by EC. Acts I & II only. 4. 6 p, carbon-copy typescript, not paginated.

Call Number: 1. Opera Box 40. 2. Opera Box 41. 3. Opera Box 40. 4. [BC129. 5. 154.9(1).]

Description

Melodrama in 3 acts.

Notes

All sketches undated.

Auld Sang.

Date of composition: v, pno.

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald North Highland Reels or Country dances no. 13. 'Played in the Low Country.'

Autograph Score: v/s p/c, 2 p complete.

Call Number: Celtic Box 5, folder 4 piece 8. NOTES EC gave the number 178 to this song.

Description

I brocht my love a cherry that hadna onie stone; I brocht my love a birdie that hadna onie bane; I brocht my love a mauchie that wasna sour nor sweet; I brocht my love a bairnie that didna girn nor greet.

Bach 'Praeludium' from the Suite in E flat for solo violoncello.

Performance Forces: org

Authors: arr. per Harry Hodge [see notes]

Call Number: Transcription Box 3 folder 3 piece 5.

Notes

“arr. per Harry Hodge”: depending on the meaning of ‘per’ as ‘by’ or ‘in accordance with’, this piece written in EC’s hand could either be an arr by EC or by Harry Hodge.

The Barnyards of Delgaty.

Date of composition: unknown

Performance Forces: v, pno.

Authors: anon c 1850.

Sources: McDonald no. 184. Sud mar chuir a' m' leabaidh. Strathspey time.; ; Scottish Verse ed D. Young p 16-17. anon c 1850.

Autograph Score: v/s ink, 3 p complete. [see notes]

Call Number: Celtic Box 5, folder 2 piece 8.

Description

Strathspey Time.

As I cam in by Netherdale

At Turra market for to fee,

I fell in wi' a farmer chief

Frae the Barnyards o' Delgaty.

The auld black horse sat on his doup,

The auld white meer lay on her wime

And a' that I could hup and crack

They wudna rise at yokin' time.

Meg McPherson maks my brose

And her and me we canna gree

First a mote and syne a knot

And aye the ither jilp o bree.

When Linten adie toorin adie

Linten adie torrin ae,

Linten lourin, lourin lourin,

Linten lourin lourin lee.

He promised me the ae best pair

I ever set my een upon;

But when I gaed hame to Barnyards

There was naething there but skin and bone.

When I gae to the kirk on Sunday

Mony's the bonnie lass I see,

Prim sittin' by her daddy's side

And winkin' oure the pews at me.

I can drink and nae be drunk

O I can fecht and nae be slain,

O I can court anither's lass

And aye be welcomed tae my ain.

Linten adie, etc.

Notes

Numbered 156, EC. Not in CSB This poem is an example of a corn-kister, a ballad sung by servants drumming their heels on the wooden corn-bin. EC An earlier version, 1 p, of the first p can be found on verso of The Death Dirge Celtic Box 5 folder 1 piece 2.

The Battell

Date of composition: undated.

Performance Forces: 2 fl [2nd/picc], ob, 2 cl, fag, hn, tpt, timp, SD, BD, cym, stgs.

Authors: William Byrd

Translators: arr for small orchestra EC.

Sources: William Byrd 'The Battell'

Autograph Parts: some autog, others non-autog [see notes]

Call Number: Transcription Box 1 folder 3.

Description

1. The Souldiers Sommons.
2. The Marche of the Footmen
3. The Irish Marche
4. The Bagpipe and the Drone
5. The Flute and the Droome
6. Ye Souldiers Dance
7. The Burning of the Dead
8. The Galliarde for the Victorie.

Performances: Shakespeare Birthday Recital presented by the Faculty of Music & Department of Speech and Drama, UCT at Hiddingh Hall, Orange Sreet Campus, Wednesday 22 April 1964. [BC129. 1. 13.2.]

Notes

Those parts that are autograph have been done in a great hurry.

Bàs Dhiarmaid – The Death of Dermid

Date of composition: unknown

Performance Forces: solo v., pno.

Sources: McDonald no. 59. 'Bàs Dhiarmaid O Duinn – The death of Dermid. Slow.'

Autograph Score: vocal line only, ink, 1 p, complete with a Gaelic text.

Call Number: Celtic Box 6 folder 8 piece 5

Description

Eisd ith beag ma's leibh laoidh, Failh ithill ho robha hòro hi 's na hùg oiriom,
Air a' chuideachd chaoimh so ghluais; Failh ithill iuthill agus hòro, Hi ri ri u hill
in ohoro, Hillin I hug òro hiri ù, 'S na hithill ean éile chall òrocho. [see notes]

Notes

The tune is a chorus one. The written stanza consists of 4 lines, and the rhyme system is the usual one pertaining to that class of stanza. But the musical stanza contains 7 lines or strains, 2 only of which are solo, and 5 chorus. This ballad, sung at a medium rate, would take about 1 hour in delivery.

EC.

see Smith's 'Dermid' in a parallel text p 187.

The full text of the Death of Diarmid can be found in Macauchlan 'Gaelic Literature, Language and Music' in Keltie ed. History of the Scottish Highlands, Highland Clans and Highland Regiments, vol 2, p 80-82. It is presented in Old Gaelic, Modern Gaelic and in English translation.

Macdonald no. 59 used for CSB 100 'Dismal is my life'; this same song also used in song-cycle The Monk who became a hermit .

The Bewties of the Fute-ball.

Date of composition: unknown

Performance Forces: 1. v, pno 2. TTBB chor, unacc. 3. v, pno.

Authors: EC

Sources: McDonald no. 27, 'Gràidhean donn. Brisk.'; ; after an anon poem 'The Bewties of the Fute-Ball';; Brissit brawnis and broken banis,; Strife, discord, and waistis wanis,; Crookit in eild, syne halt withal –; Thir are the bewties of the fute-ball.; ; Hugh Macdiarmid ed A Golden Treasury of Scottish Poetry p 271.

Autograph Score: 1. v/s, ink, 1 p complete. 2. v/s ink, 2 p complete. 3. v/s p/c, 1 p, complete

Call Number: 1 & 2 Celtic Box 5, folder 1 piece 8. 3. Celtic Box 5 folder 8, piece 15.

Description

Twisted torso, broken bones,
Strife and discord, moans and groans,
Crooked eye, no sleep at all -
These are the Bewties of the Fute-ball.

Muscles wrenched, tempers frayed,
Bruised and battered, kicked half-dead;
Tripped and tricked, in mud must fall –
These are the Bewties of the Fute-ball.

Hacked and haggled, Pushed and jarred,
Nose all bloody, features marred,
Carried off to hospital –
These are the Bewties of the Futeball.

Strained and sprained, From top to toe,
Aches and pains and weals and woe,
Crippled legs and fractured skulls –
These are the Bewties of the Fute-ball.

Notes

See notes at CSB 63. CSB 63 with completely different acc.

Biogadh

Performance Forces: v, pno.

Authors: not stated

Autograph Score: v/s ink, 6 p complete.

Call Number: Vocal Box 1, folder 5.

Description

“Ma tá sé ‘na am” Adubhairt go cneasta An peidhleac “an.

Black Roses, opera in one act

Date of composition: 1954. f/s 227 p, signed Erik Chisholm 12 June 54.

Performance Forces: Martha Lindbaum 23 years old Sop [see notes] Gladys Lindbaum 20 years old Lyr sop [see notes] Annabella Lyr sop Charley about First ten Wiggie 23-30 years old Second ten Bertie Bar Sammy Bass-bar Joe 28 years old Bass-bar First Cop 45 years old Bar Second Cop mute Other guests at the party ad lib fl, ob, cl, alt sax, fag, hn, tpt, tbn, timp, cel, cym, hang cym, tub bells, gong, SD, BD, tamb, tgl, xylo, vib, glock, Ch bls, 2 pno, stgs.

Authors: EC

Autograph Score: 1A. f/s 227 p, Symphax photocopy bound. No reh nos but b numbered 1-1321. 1B. f/s the same, unbound. 2. f/s 227p, ink, complete on Symphax transparent paper. 3. v/s ring bound, Symphax p/c 1st p still labelled 'Sweeney Agonistes' with many cuts, conductor's marks, changes and stage plan. This was evidently the performance copy. Cuts: p 18-21, 24-27, 43, 45-47, 71-72, 85-95, 100, [85-95 replaced here], 101. last p is 102. 4. v/s Symphax p/c missing p. Many repeated p. Many cuts, changes in music & text, and stage instructions. The part of Charlie underlined in red pencil.

Printed Libretto: 5. Black Roses 15 p, typescript with emendations 6. Black Roses 15 p, Roneo copy, 2 copies. 7. Sweeney Agonistes 9 p, typescript, carbon copy, 2 copies

Call Number: 1A. Opera Box 5. 1B. CHI O/S 7 2. Opera Box 5. 3. Opera Box 5. 4. Opera Box 3. 5. [BC 129. 8. 36.1.] 6 & 7. Opera Box 5. 8. [BC 129. 33.3.]

Description

Part 2 of the trilogy Murder in Three Keys . Scene 1. no. 1 [Mime].

Scene 2. no. 2. March 'Shall we ask Marcello?' b 26-69

Trio 'Did you invite a man or two?' b 70-69

[March] b 95-120

no 3 Aria waltz (Gladys) 'Good evening'. b 121-279

Scena. no. 4 Duet [Martha & Gladys] "no 2" 'I see there's been a murder ...' b 280-445

no 5 Galop Ensemble. 'Well, well, here we are ...' b 446-678

no 6 Desert Island Blues. Crooner 'I wanna go ...' [played on a gramophone disc] b 679-720 [see Notes]

no 7 'Here's Joe.' b 721-832

no 8 Unacc male v quartet 'Flies in the buttermilk, two by two' b 833-917
Recit

Barcarolle 'I'll sing a little song ...' b 922-952

quasi Marche funébre 'So we dug her grave with a silver spade ...' b 953-1030

no [9] Aria Joe Sarabande. 'I was a G.I. in Korea ...' b 1031-1173

no 10 (Ballad) Chorus. 'An old woman lived in a cottage ...' b 1174-1250

No. [11]. Finale [knocks at door] b 1251-1321

[the above breakdown taken from f/s.]

Performances: First performance; 6th July 1954, Punch Opera, Cherry Lane Theatre, New York City; ran for 6 week season. Musical America August 1954, p 26. [BC 129. 2. 17.1.] Alice Harriet Hill [see notes] Mary Martha Moore [see notes] Charlie Willard Pierce Annabella Carolyn Burns Sam Fred Patrick Joe Charles Oliver New York Herald Tribune Wed 7 July 1954 [BC 129. 7. 29.2.] Charles Oliver, Willard Pierce, John Miller, Fred Patrick and Carolyn Burns have been added to the cast of 'Murder in three Keys,' Erik Chisholm's opera trilogy which will be presented by Punch opera at the Cherry Lane beginning Tuesday July 6." New York Times Music Notes, 23 March 1954. Harriet Hill, Martha Moore, [BC 129. 7. 29.2.] Radio interview with EC and Nelson Sykes re EC's visit to the USA in 1953 and coming production of 'Murder in Three Keys' [BC 129. 16. 131.20.] EC article re production of 'Murder in Three Keys' [BC 129. 16. 131.21.]

Notes

Text no 1 based on "Sweeney Agonistes" by T.S. Eliot. When Eliot refused permission, [see Correspondence above] text no 2 was written by EC to the original score. In prospectus of Faculty of Music, UCT, 'Music for 1955' p 17: 'Sweeney Agonistes' is advertised with the attached note "World Premiere: New York, July 1954." [BC 129. 2. 2.]

Martha changed to Mary, Gladys changed to Alice

"I think it will generally be conceded that to compose an opera to a particular libretto, and to have the opera performed to an entirely different libretto is a rather unusual experience for any composer, past or present. Yet this, believe-it-or-not story is actually what will happen to me when Punch Opera produce my "Murder in Three keys" at the Cherry Lane Theatre on July 6th. Here is the story. "Murder in Three keys" was originally a triptych of three one-act Grand Guignol operas, using plays by O'Neill, Strindberg and Bridie as libretti.

"When I met Mr Nelson Sykes, Artistic Director of Punch Opera in New York last December, he suggested to me that the impact of three such intense dramas might be somewhat overpowering, and the overall effect would be greater if one of the three operas were of a lighter character than the other two, citing as an example 'Gianni Schicchi' in the Puccini triptych scheme. I agreed with this point of view, and we both looked around for a suitable text which would fit into the general pattern of my 'Murder' opera, and be on a par with the superlative literary quality of O'Neill and Strindberg. (By this time we had decided to drop the Bridie 'Pardoner's Tale'.) The 'Sweeney Agonistes' of T.S.Eliot appeared to both of us to be ideal for the purpose, and I immediately wrote to the distinguished author asking for the necessary permission to use his text as the basis of an opera. Efforts to contact Eliot in the United States and England were, however, unsuccessful. I myself had a very full programme for the immediate future; first I had to finish my lecture tour of the States (which eventually took me to 43 universities); then I had to cross to London for TV and broadcasts of an opera of mine, with concerts in Edinburgh and Glasgow, and finally to return to South Africa to resume my normal work at the University of Cape Town.

"Punch Opera intended producing 'Murder' only a few months ahead, and the time factor

was all-important; probably on the assumption that, as on six occasions previously, when I had approached equally famous authors as Eliot for permission to use their plays as opera texts, permission had been granted. I 'took a chance on it' and started composing music for 'Sweeney' on the Queen Mary crossing the Atlantic, then at odd times between concerts in Great Britain, and then en voyage to Cape Town. On arriving in South Africa, I found to my surprise that the elusive TSEliot was actually holidaying in Cape Town, and I very quickly established contact with him. It appeared that none of my letters had reached him, and to my distress he appeared most reluctant to allow his 'Sweeney Agonistes' to be moulded into operatic form. He said, however, that on returning to London, and after having had an opportunity of discussing the matter with his friends and publishers, he would send me his final decision. When an irrevocable 'No' arrived about three weeks later, it was to find me with the musical score of 'Sweeney' completed, and a non-performable opera on my hands.

"Eliot's point of view, that his 'Sweeney' consisted of two disconnected fragments the final outcome of which he had himself never really imagined, and that any permanent and conclusive version of them – necessary in any operatic treatment – would inevitably go beyond the intention and invention of his own 'Sweeney' was a reasonable enough argument, but did not, of course, help me out of my present predicament.

"Considering that the music of my 'Sweeney' might turn out to be reasonably presentable, and certainly provided just that right touch of comedy-with-a-twist which Mr Sykes needed for his future production of my 'Murder' I was reluctant to put the score away in the bottom drawer of my desk and forget about it.

"Would it be possible, I asked myself, to write an entirely new libretto, new story, new characters, new words to the existing music? It appeared at first thought to be a quite incredible feat. However, as they say in popular broadcasting, I decided to 'give it a go'.

The usual interpretation of the central character in Eliot's 'Sweeney' is that of a naturally violent man, who, having murdered a girl, suffers from Orestian remorse of conscience. I started out by transferring the 1920 English Sweeney into a G.I. returning from Korea who after discovering her faithlessness, strangles his wife. To my surprise an entirely new set of characters appeared on the scene, relating themselves to my murderer, Rusty Joe, and gun rattle speeds of Eliot's Doris, Klipstein and Krumpacker. In a remarkably short time, the new libretto re-wrote itself and fitted itself spontaneously into the music.

"I was able to retain the original order of all the musical numbers, and practically the entire musical contents, although harmony, orchestration and innumerable minute details had continually to be altered. My music to the famous Eliot lyric 'Under the Bamboo Tree' now trips quite as daintily to the American folk-party rhyme 'Flies in the buttermilk'. The following comparison of a parallel passage may be of interest to those concerned with musical and literary oddities:

"Original 'Sweeney' Version (TSE) – written in waltz time
Well, that's life in a crocodile isle,
There's no telephone,
There's no gramophones,
There's no motor cars,
No two seaters,

No six-seaters,
No Citroen,
No Rolls-Royce.
Nothing to eat but the fruit as it grows,
Nothing to see but the palm trees one way,
And the sea the other way,
Nothing to hear but the sound of the surf.

“new version (Black Roses) EC

Yes, I've lost my girl,
Now, what'll I do?
Get another one?
Get a better one?
Get a sweeter one?
Get a juicier one, a red-headed one?
I've learnt my lesson this time, believe me!
If I ever go a-courtin' again, I'll take a gun, or a knife, or a whip.

“I must confess that starting off with a grouse and no great goodwill, I found this one of the most fascinating and enjoyable tasks I have ever tackled. I was able to tie up all the threads of the story and substitute something more definite and sequentially convincing for the loose structure and formlessness which as all that ‘Sweeney’ had to offer in this respect. I make no pretence to have touched, let alone equalled, the literary heights of the Eliot version, but all in all, as an opera, and as a stage piece, I flatter myself that the new version is an improvement on the original. I believe too that it fulfils a function in this operatic triptych, offsetting the grim O'Neill ‘Dark Sonnet’ and the exciting and frightening ‘Simoon’ of Strindberg.”

2 p, carbon-copy typescript [BC 129. 19. 150.2.]

see also Correspondence below. "Desert Island Blues": This song, sung by Joe in Black Roses, is used note for note, with a few changes in the text, in 'The Importance of Being Earnest', sung by Algernon, off-stage, at the opening of Act I.

The Blue-Bird

Performance Forces: v, pno

Authors: David Emiry

Autograph Score: v/s ink, 2 p unfinished, plus first draft.

Call Number: Vocal Box 2, folder 3 piece 6.

Description

To snare you Blue-Bird with rose-scented word how vainly I try,
For thrill after thrill.

Bonnie Laddie, etc

Performance Forces: 1. solo sop. 2. SAB. vln, cello 3. SAB. vln cello 4. solo ten 5. SAB
6. SAB. vln, cello 7. solo sop, SABB 8. SABB. vln, cello.

Sources: 1. Beethoven vol 24 p 18. 2. Beethoven vol 24 p 6. 3. Beethoven vol 24 p 5. 4.
Beethoven vol 24 p 20. 5. Beethoven vol 24 p 63 6. Beethoven vol 7. Beethoven vol 8.
Beethoven vol 24 p 12

Autograph Parts:

separate parts for each v.

2. vln, cello

3. vln, cello

6. vln, cello

8. vln cello

CALL NUMBER

Transcription Box 3 folder 7.

Description

Transcribed for SAB, vln & cello.

The Braw Plum.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 56. untitled.

Autograph Score: v/s ink, 2 p complete.

Call Number: Celtic Box 5, folder 4, piece 3.

Description

”Tak a gawk at me, my brither,” Pech’d a plum abüne a wa’. “I hae grown sae unco sousie Wi’ my shiny face and a’ That folk will cry as they gae by: “O Man! but you’re looking braw.”” Mess John, makin up his sermon, Glower’d but naething saw A lass wha was baith blithe and bonnie, Sech’d: “It süne will fa’.” But a young rip wi’ a lowp and skip Taen the tasty bite awa.

Notes

Numbered 133, EC.

Brij Celebrations& Hindustani Piano Concerto.

The Buckie Braes.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 182. '[A St. Kilda Song and dance.] Another. Brisk.'

Autograph Score: v/s ink, 2 p, complete. v/s p/c 2 p complete.

Call Number: Celtic Box 5, folder 4, piece 4.

Description

It isna far far frae our toun, Be onie gait that gaes; It isna far frae our toun To gang the Buckie Braes; Whaur the wee linn lowps the craigies Whaur the cushats croun; And the happers in the growthy grass Are diddlin' owre their tune: Wi' a Chickie-chickie-chickerie, a Dick-dickie-dickerie, Tickie-tick-tickerie and jiggety-jig.

Notes

EC gave the number 142 to this song.

By a stream so cool and clear

Date of composition: unknown

Performance Forces: v, pno.

Sources: McDonald no. 178. 'A St. Kilda Air. Slow.'; ; James Johnson The Scots Musical Museum no. 241. [see notes]

Call Number: Vocal Box 1 folder 7

Description

By the stream so cool and clear, And through the caves where breezes
languish, Soothing still my tender anguish, Hoping still to find my lover, I have
wander'd far and near, O where shall I the youth discover?

Notes

“This song, beginning 'By the stream so cool and clear,' is a translation by Mr M'Donald, of a favourite Gaelic song sung by the natives of St Kilda, the most remote of the Western Isles of Scotland, to the same air which is inserted in the Museum. Mr Charles Stewart reprinted the words and music from the Museum, in the second volume of his Vocal Miscellany, published in 1798.”

James Johnson The Scots Musical Museum , no 241.
vol 2, William Stenhouse's Illustrations p 225:

EC uses McDonald's bass line.

Cameos in Verse, Pictures and Music

Date of composition: All are undated except the following: 2. Sept 1923, London. 3. Undated autog, pub 1926. 6. undated autog, pub 1926. 7. 18 September 1922. 8. 18 September 1923. 10. Undated, pub 1926. 14. January 1925. 15. 1925, Cornwall. 21. Undated, pub Curwen 1926.24. Sketch is dated Cornwall 1924 Summer May.

Performance Forces: pno

Authors: anon 2. anon 3. Walter de la Mare 4. no text 5. no text 6. Walt Whitman. 7. John

Sources: 1. A Jewel from the Sidereal Casket. Andante expressive; The heavens afford us a perennial store of treasure, wherein the thinker, the poet and the artist may find inexhaustible subjects of contemplation. Here we have a vast sidereal casket containing Diamonds, Rubies, emeralds, sapphires, topazes, the celestial jewels...Beta Cygnus – a drop of blood red with an emerald green companion. [see notes] 2. A Companion to Sirius. Lugubre.; ‘A Companion to Sirius’ deleted, pencil alternative title “Other Worlds”; [autog].; Dark mysteries, barely perceptible, yet – a planet. [autog]; What mystery – yet a mystery with a Hope – surrounds that barely distinguishable dark companion of Sirius. C. Flammarion. [autog deleted in pencil].scratched out; “around which revolves a dark planetary world, the solitary known instance of a stellar planet.” [printed]. [see notes] 3. The Witch-Hare. Jerky.; In the black furrows of a field; I saw an old witch-hare this night;; And she cocked a lissome ear;; And she eyed the moon so bright;; And she nibbled of the green;; And I whispered “Wh-s-t! witch-hare”;; Away like a ghostie o’er the field; She fled, and left the moonlight there. [Walter de la Mare]. 4. The Spring Lamb. Daintily trippingly. 5. The Blited [sic] Tulip. 6. The Seven Delicate Sisters. Quasi celeste.; Amid a transparent clear belt of ether left in the East;; Ascends large and calm the lord-star Jupiter;; And nigh at hand, only a very little above;; Swim the delicate sisters the Pleiades. [Walt Whitman].; [On a 2nd copy on verso of ‘A Jolly Tar’]: The Pleiades. The Seven Sisters.; ...and overhead swim the delicate sisters the Pleiades. Walt Whitman. 7. Moonlit Apples.; In the corridors under there is nothing but sleep;; And stiller than ever on orchard boughs the keep; Tryst with the moon, and deep in the silence, Sleep; On moon-washed apples of wonder. [John Drinkwater]. Andante; moderato. 8. Cargoes. Dignified; Stately Spanish galleon coming from the Isthmus;; Dipping through the Tropics by the palm-green shore;; With a cargo of diamonds;; Emeralds, amethysts, topazes and; Cinnamon, and gold moidores. [John Masefield]. 9. Sweating Infantry [originally entitled ‘Drum Taps’ Slow marching time.; The swarming ranks press on and on, the dense brigades press on;; Glittering dimly, toiling under the sun – the dust-cover’d men;; In columns rise and fall to the undulating of the ground;; With artillery interspers’d – the wheels rumble, the horses sweat;; As the army cops advances. [Walt Whitman]. 10. Tall Poplars. Top notes like bells: clear.; Shepherd, to yon tall poplars tune your flute;; Let them pierce keenly, subtly shrill;; The slow blue rumour of the hell;; Let the grass cry with an anguish of evening gold;; And the great sky be mute. [Aldous Huxley]. 11. The Wagoner. Laboriously, but with a swing.; The old wagon drudges through the miry lane; By the skulking pond where the pollards frown;; Notched, dumb surly images of pain;; On a dulled earth the night droops down. [Edmund Blunden] 12. The Sunken Garden.; Speak not – whisper not;; Here bloweth thyme and bergamot;; Softly on the evening hour; Secret herbs their spices shower;; Dark-spiked rosemary and myrrh;; Lean-stalked, purple lavender;; Hides within her bosom, too;; All her sorrows, bitter rue. [Walter de la Mare] 13. Seumas Beq [auto], Seamus Beq [printed].; A neater copy of the autog has Seumas Beq deleted and A Jolly Tar; substituted.; A Jolly Tar.; A man was sitting underneath a tree; Outside a village, and

he asked me what; Name was upon this place, and said that he; Was never here before. His nose was flat,; I asked him how it happened, and he said; The first mate of the Mary Anne done that; With a marling spike one day, but he was dead,; And a jolly good job too. James Stephens. 14. The Rainbow. ; I saw the lovely arch of Rainbow span the sky,; The gold sun burning as the rain swept by. ; In bright-ringed solitude; The showery foliage shone; One lovely moment,; And the bow was gone. [Walter de la Mare] 15. The Mirror. Andantino (tempo rubato); An isle beside an isle she lay,; The pale ship anchored in the bay,; While in the young moon's port of gold; A star-ship – as the mirrors told -; Put forth its great and lonely light; To the unreflecting Ocean Night,; And still, a ship upon her seas,; The isle and the island cypresses; Went sailing on without the gale,; And still there moved the moon so pale,; A crescent ship without a sail!; [James Elroy Flecker 'A Ship, an Isle, a Sickle Moon' from *The Golden Journey to Samarcand* [1913]; in *Poems of To-Day* no. 60 p 76-77. EC omits the first four lines.] 16. Polnesia's Lullaby. Allegro fantastique. 17. The Rolling Stone. Allegretto (rollickingly).; I thank the Lord I'm a rolling stone; With never a care to carry. [John Drinkwater]. 18. The Garden of Silence. Freshly. ; - where lilies and rose are side by side,; and all day long between them in silence; the silken butterflies glide. F[rancis] T[urner] Palgrave. 19. Sleep. 20. Happiness. Laugh and be merry. With great exuberance. 21. The Wet Scythes. Shimmering. [see notes]; Now June walks on the waters,; And the cuckoo's last enchantment; Passes from Olton pools. ; Now dawn comes to my window; Breathing midsummer roses,; And scythes are wet with dew. ['Olton Pools']. John Drinkwater. 22. The Merry-go Round. Allegretto. 23. By Avon Stream. ; ...lulled by Avon stream; By hawthorn-scented breezes fanned. A.B.Bullen. 24. Procession of Crabs. Moderato.

Autograph Score:

1. 2 p ink, complete.
- 1a. unfinished autog arrangement for org.
2. 2 p, ink, complete.
3. 1 p, ink, complete.
4. 2 p, ink, unfinished.
5. 1 p, ink, unfinished.
6. 1 p, ink, complete. [2 copies, one in red ink.]
7. 1 p, ink, complete.
8. 1 p, ink, complete [2 copies].
9. 1 p, ink, complete.
10. 1 p, ink, complete.
11. 1 p, ink, complete. [2 copies].
12. 1 p, ink, complete.
13. 1 p, ink, complete. [2 copies, one on verso of no.6.]
14. 1 p, ink, complete, with pencil emendations.
15. 2 p, ink complete.
16. 1 p, ink, complete.
17. 2 p, ink, complete, with pencil emendations; second, cleaner, copy, showing some orthographic differences.
18. 1 p, ink, complete.
19. 1 p, ink, complete.
20. 1 p, ink, unfinished, only 8 b compared to 24 b in printed edition.
21. 1 p, ink, complete.
22. 1 p, ink, complete
23. 1 p, ink, complete.

24. 3 p, ink, incomplete.

Call Number: Autog: Piano Box 1, folder 6. Printed: Piano Box 1, folder 6A.

Description

1. A Jewel from the Siderial Casket. Andante espressivo [sic]. 2. A Companion to Sirius. Lugubre. 3. The Witch Hare. 4. The Spring Lamb. Daintily trippingly. 5. The Blited [sic] Tulip. 6. The Seven Delicate Sisters. 7. Moonlit Apples. Andante moderato. 8. Cargoes. Dignified. 9. Sweating Infantry. Slow marching time. 10. Tall poplars. crotchet=80. 11. The Wagoner. Laboriously but with a swing. 12. The Pleiades. The Seven sisters. 13. Seamus Beg. A Jolly Tar. dotted crotchet=132. 14. The Rainbow. 15. The Mirror. Andantino (tempo rubato). 16. Polnesia's Lullaby. Allegro fantastique. 17. The Rolling Stone. Allegretto (rollockingly). 18. The Garden of Silence. Freshly. 19. Sleep. 20. Happiness. 21. The Wet Scythes. Shimmering. Tempo rubato. 22. The Merry-go Round. Allegretto. 23. By Avon Stream. crotchet=88. 24. Procession of Crabs.

Performances: Tuesday 16 February 1926. Russo-Scottish Society, recital of Russian Music by EC. M'Lellan Galleries, Glasgow. [BC 129. 5. 26.3.] [BC 1396. 8.23.] Programme [BC 129.32 .271.59.], [BC 1396. 8.23.] Also on the programme: 'Tango'. [see notes]

[...] Pouishnoff is at present playing some of his [EC's] 'Comeos' (published by Messrs Curwen) on his American tour with much success. [...]

The Evening News , Glasgow, Saturday 13 February, [1922]. [BC1396. 8.23.] in Chisholm Decorators envelope. At this recital the composer will play two original compositions – one with the suggestive title of 'Procession of Crabs,' and wireless patrons will have the opportunity of hearing further compositions by Mr Chisholm in a recital of some of his pianoforte works to be broadcast on Tuesday 23 February, at 9.30 pm. Mr Chisholm has been engaged as solo pianist for the Orpheus concerts in March.

The Evening News , Glasgow, Saturday 13 February, [1922]. [BC 1396. 8.23.] in Chisholm Decorators envelope.

Jewel from Siderial Casket, The Witch Hare, Procession of Crabs, The Companion to Sirius, Tango, Sorrow for a Queen, Viewed from a Starpoint played at Third Chamber Music recital Westminster Church Hall, New Glasgow, Nova Scotia, Canada. Monday 2 April 1928. Notice [BC 129.32 .271. 9.]

[...] Mr Chisholm is going to play several of his own compositions which are conceived in the modern atonal idiom and may sound rather strange to those not acquainted with modern harmonic tendencies. Unidentified newspaper, nd. New Glasgow, Nova Scotia, Canada. [BC 129.32 .271.9.] Procession of Crabs played at EC's perf of Mussorgsky's 'Pictures at an Exhibition.' See also programme contents at Suite for fl, cl, cello & tgl [BC 129.21.1.]

Notes

Title page: 'Comeos in verse, pictures & music. 30 piecies [sic].' A second cover p intended for 5 pieces publ in 1926:

“Cameos”

I The Seven Delicate Sisters

II Tall Poplars

III The Wet Scythes

IV The Witch Hare

V. Sweating Infantry.

No 1: original title ‘Beta Cygnus’, “beta” being given to the second brightest star in a constellation.

No 4 ‘The Spring Lamb’, no 18 ‘The Garden of Silence’ and no 19 ‘Sleep’ have all been written without bar-lines, i.e. ½ la Satie.

No 9 ‘Sweating Infantry’ has a sketch of canvas-covered horse-drawn wagons.

No 11 ‘The Waggoner’ carries an ink-wash drawing of a laden horse and cart trudging up a hill, the waggoner leading on foot.

No 21 ‘Wet Scythes’: also the title of 1st movt of ‘Cornish Sonata’.

No 24. ‘Tango’ [EC] also on the programme with 1st complete performance in Scotland of Moussorgsky’s ‘Picture at an Exhibition.’

See programme in Notes at ‘Suite for fl, cl & cello under Instrumental.

Title p “CAMEOS in Verse, pictures and music.”

Moonlit Apples – Cargoes – Fairy Barque – Clouds

Drum Taps – Tall Poplars – Gallirhoi i.e. ½ – By Avon Stream

Olton Pools – The Waggoner – The Sunken Garden

Seamus Beg – [Pleids – C Cygnus – Sirius] [sic]

The Hare – The Rainbow – The Mirror – The Silver Wood

Polnesia’s Lullaby – The Rolling Stone – The Garden of Silence

Haigha-Hatta – The Old Frog – Sleep – Happiness. [BC 129. 29.236.1.]

2. A Companion to Sirius: pencilled notes found under the title ‘Celestial Symphony’:

“Contemplation of the sky & the wonderful grandeur of it all. All worldly considerations sink away. Greed, Envy, hatred jealousy [sic], love. We are face to face with our Creator. Here there is no mockery, or flattery [indecipherable] & wrong do not exist & we feel the Law of it all the perfect rhythm of the spheres. Each moving along its appropriate path at the will of the Spirit. Our eyes are immediately caught by Sirius. Beautiful gem in the Northern sky shining bright & clear about the [indecipherable] : the demand of the sky. We can imagine a large dark body whirling round this sun with life on its earth, flourishing in what fantastic shapes no mind could image. We next see that beautiful coloured star Bestlyque [?] the two contrasting colours. Our eyes are drawn to a misty patch of light on unknown, unfathomed, the riddle is sealed. A [indecipherable] in near Basm [?] beyond any ...
[breaks off]

Difficulty: moderate and difficult. No 4. The Spring Lamb & no 19 Sleep are written without barlines.

The Cannie Laird

Date of composition: unknown

Performance Forces: v, pno.

Sources: McDonald no. 183. 'Pòsadh peathar In bhàin. Brisk.'

Autograph Score: v/s p/c, 2 p complete.

Call Number: Celtic Box 5, folder 4, piece 6.

Description

Langsyne there liv'd a grippy laird
Two miles frae Tullybardine,
Wha met in wi' a wanderin' caird
And handed him a fardin. "Tak this, my man,
nor think it sma' Gin sic a thocht
you're thinkin', For wi' nae mair
frae ane and a' What wud ye
no be clinkin'?"

Notes

EC gave the number 141 to this song.

Canterbury Tales

Date of composition: 1962. f/s pencilled note on p 311: "Score finished 1 May 1962 at 44 Munro Rd, Glasgow, N 3"; v/s note on p 220: "vs. finished, Oxford, 106 West Way (at Morag's place) 6pm March 14/'62."

Performance Forces: The Wif of Bath's Tale: fl/picc, ob, cl, fag, hn, tpt, tbn, pno, org (ad lib), cel, SD, BD, xylo, vibr, cym, tgl, 2 rattles, wood block, mouth organ, timp, glock, tamb, castanets, wind machine, balloon [see notes], mandolin, stgs. The Pardoner's Tale: fl/picc, ob/cor a, cl, fag, hn, tbn, perc 3 players: timp, cym, gong, BD, 2 small bell, tgl, glock, SD, tambor. castanets, xylo, cel, pno, harmonium, stgs. 4 bass vv in orchestra for Apothecary scene. The Nonne's Preeste Tale: fl/picc, ob, cl, fag, hn, tpt, tbn, tuba, timp, SD, BD, xylo, cel, glock, cym, tgl, whip, pno, stgs.

Authors: EC after Chaucer and set in Middle English.

Autograph Score:

See under individual titles.

Description

1. The Wyf of Bathe's Tale (a romance) 2. The Pardoner's Tale (a tragedy of greed) 3. The Nonne's Preeste's Tale of a Cok & Hen (Chauntecleer & Pertelote) & of a fox (a comedy) see individual entries.

Performances: 15 June 1961. EC to Denis Hatfield at Cape Times: Robert Mohr to direct 'The

Canterbury Tales, the 'next opera to be produced (in October) by the University of Cape Town Opera School....' Its fully cast apart for a lyric tenor to sing the Fox ...'

[BC129. 5. 131.7.] 'NEW OPERA BY CHISHOLM. 'In October, the UCT Opera School will present the premiere of a new opera by Erik Chisholm, called "Canterbury Tales", which consists of three of Chaucer's stories, "The Wife of Bath's Tale", "The Pardoner's Tale" and "The Nun's Priest's Tale", dramatized by the composer. 'As Gregorio Fiasconaro will be on an opera inspection tour of the continent and the United States, Robert Mohr is to act as guest producer. 'He has been able to cast the opera from SA College of Music personnel, with the exception of a lyric tenor needed for the parts of the Fox in "The Nun's Priest's Tale and the Old Man (Death) in "the Pardoner's Tale." 'Any lyric tenors wishing to be considered for these roles should get in touch with Dr. Chisholm at the SA College of Music, Rosebank.'

Cape Times 21 June 1961.

Notes

Balloon: "a tightly inflated rubber balloon rubbed on the surface with a moist finger". [f/s p 146].

Cantos Gitanos.

Performance Forces: fl, 2cl, hn, 2tpt, tbn, timp, SD, BD, tamb, glock, pno, stgs.

Autograph Score: f/s pencil & ink sketches, 17 p. complete. [see notes]

Autograph Parts: complete, some non-autog.

Call Number: Transcription Box 2 folder 2.

Notes

There are discrepancies between score & pts.

Caprice in A minor

Autograph Score: 1 p, ink, complete.

Call Number: Autog: Piano Box 7, folder 5.

Notes

Not McDonald . Difficulty: moderate

The Caucasian Chalk Circle

Date of composition: The work is not dated but EC has placed it in a list of his operas between The Nonne's Preeste's. Early 1961. 'I have been away from Cape Town for the past six weeks - went upcountry to do some writing myself and have just finished two one act operas: 'The Midnight Court'(on a poem by Bryan Merryman), and 'The Pardoner's Tale' of Chaucer - set in middle-English.' (EC letter to John Joubert, Hull, England; 15 February 1961. [BC 129. 23.172.10.] 1959 list of works at [BC 129. 16.126.10 (1)].

Performance Forces: The Soldier (Simon Shashava) ten The Fat Prince ten The Governor's wife sop The First Doctor ten The Second Doctor bar The Adjutant bar Grusha lyr sop A Young Woman alto Maru sop A Fat Woman m-sop The Child Michael mute The Older Woman Chorus of Beggars and Petitioners (singing and mute) Group of listeners attending the Story teller (NB These should sing with the chorus) Speaking roles: The Story teller (male) Three Architects The Woman with the Child The Cook A Groom Another Woman The Younger Woman Mute Ironshirts Prologue The Judge baritone Hai-Tang soprano Mrs Ma mute An Officer mute In pit: 2 fl [2nd/picc], 2 ob [2nd/cor a], 2 cl [2nd/b-cl], 2 fag, 2 hn, 2 tpt, 2 tbn, timp, tub bells, SD, cym, hp, pno, hchord, cel, harmonium, SD, BD, cym, stgs. On stage fl, ob, vln, cello, SD.

Authors: Berthold Brecht, The Caucasian Chalk Circle Prologue: from 'The Chalk Circle', an anonymous Chinese play of c. 1300.

Translators: Eric Bentley

Sources: Berthold Brecht The Caucasian Chalk Circle.

Autograph Score:

1. f/s Act One Part 1, ink, 18 p, unfinished.

2A. v/s Prologue & Act 1 Part 1, ink, 13 + 157 p; +collets, corrections & pencil notes on performance; p 3 & 4 of Act 1 missing.

2B. v/s Act I Part 1, p/c, 157 p, complete.

3. v/s Act One Part 2, ink, 137 p, complete, + collets, corrections & links between scenes.

4. v/s Act Two Parts 1 & 2, p 138-282, ink & pencil, incomplete; + a prelude to Act Two, 5 p. incomplete.

5. Final Scene [Act Three] v/s p 282-388, ink & pencil, incomplete.

6. List of characters, orchestra and the Tone Row and its variants.

7. Sketches & Fragments.

4. Act I part 2 p 1-4 in ink, remainder pencil sketches. Act I part 1 f/s p 1-18.

7. Photocopies (3) of Myron Fink's work of the same title is dated 1957.

[see notes]

Call Number: 1, 2A & B, & 3. Opera Box 21. 4, 5 & 6. Opera Box 22. 7. Opera Box 23.

Description

Prologue [Brecht p 108.]

The Judge: Officer fetch a piece of chalk...

Hai-Tang: I supplicate you honoured sir to calm your wrath... b 130

The Judge: A sage of old once said: What man can hide what he really is? b 156-272.

Act One Part One [THE NOBLE CHILD] [p numbering by EC].

Scene one. [Brecht p 109-12.]

Storyteller: In olden times, in a bloody time, there ruled in a Caucasian city – men call it the city of the Damned – a governor. His name was Giorgi Abashwili... p 1

Chorus of Beggars & Petitioners: Mercy, mercy, Your Grace, the taxes are way up, we can't pay p 7.

EC note p 7 v/s: the miming chorus also to sing here with the Storyteller's audience, and this & other choruses in the opera can be sung by the group of listeners surrounding the Story-Teller, while the acting chorus mime the actions.

The Soldier: get back! Clear the church door! p 10.

The Story-Teller: For the first time on that Easter Sunday, the people saw the Governor's heir. [EC note p 15: must use a microphone.] p 15

The Fat Prince: Happy Easter, Natella Abashwili... p 16

The Governor's Wife: What do you think of this Arsen? p 18

First Doctor : May I remind you, Niko Mikadze... p 21

Second Doctor: Mika Lodadze, I can't possibly agree with you... p 21

Adjutant: Won't you listen to the messenger from the capital... p 28
[p 1-30 complete] [attacca scene two]

Scene two. [Brecht p 112-113.]

Storyteller: On the church square the pigeons are strutting... p 31

Simon: What, the young lady is not in Church? p 33

Grusha: I was dressed to go but they needed another goose for the banquet... p 33

[p 31-45 complete] [attacca scene three]

Scene 3. [Brecht p 113-125.]

Storyteller: The city lies still, but why are there armed men? p 46

Governor's Wife: Its really impossible to live in this slum... p 52

Adjutant: The Governor doesn't wish to receive military reports before dinner – particularly if they are of a depressing nature p 53

An Architect: We marvel that His Excellency intends to build... p 55

The Story-Teller: O blindness of great ones! p 59

[EC note p 63, b 590: write a better horn solo.]

[EC note p 64: revise this & the next page.]

Chorus of Servants: The baskets! Take them all into the third courtyard p 66

First Doctor: Niko Mikadze, it is your duty as a doctor to attend Natella Abashwilli p 72

Second Doctor: My duty! It's your's! p 72

Chorus of Servants: There's still time before tonight, the soldiers won't be drunk till then... p 76

Grusha: Meliva, the fisherman, says that a comet with a red tail has been

seen in the sky... p 79

Simon: Grusha! There you are at last. p 83

Song – Grusha: Go calmly into battle, soldier... p 99

Adjutant: Harness the horses to the carriage! p 104

Governor's Wife: I hardly know if my head's still on... p 105

Maro: Madam! They left it [the child] behind, the beasts. p 123

The Cook: Well, they've actually gone... p 124

A Groom: This is going to be an unhealthy place [house] for some time p 125

A Fat Woman: Oh dear! Our master Giorgi Abashwili... p 126

Another Woman: Calm down, Nina,... p 129

The Fat Prince: Here! In the middle! p 136

The Story-Teller: As she was standing between courtyard and gate p 142

Curtain p 157

[p 46-157 complete]

Act One. Part two. [Brecht Part 2 p 125-137]

[THE FLIGHT INTO] THE NORTHERN MOUNTAINS [see notes].

The Story-teller: As Grusha Vashnadze left the city On the Grusinian highway

Chorus: How will this human child escape the bloodhounds, the trap-setters p 1

Grusha: The Song of the Four Generals:

Four generals set out for Baku [incomplete] [p 5] [Brecht p 126], [p numbering by editor].

Grusha: Noontime is eating time. Now we'll sit hopefully... [p 9], [Brecht p 126].

The Story-teller: As Grusha Vashnadze went northward the Prince's Ironshirts went after her [p 20], [Brecht p 127-28].

Chorus: How will the barefoot girl escape the Ironshirts? [p 21]

The Corporal: You'll never amount to anything, blockhead! [p 24]

The Story-Teller: When Grusha Vashnadze came to the River Sirra... [p 36], [Brecht p 128-29].

Grusha: There, you've wet yourself again, Michael... [p 39], [Brecht p 129].

Peasant Woman: Good Heavens, what's that? [p 45], [Brecht p 129].

Peasant's Wife: I could lay it in the corner next to the armchair [p 49], [Brecht p 130].

The Story-Teller: Why so cheerful, making for home? [p 56].

Chorus: Because the child has found new parents... [p 56]

The Corporal: Lady, you are running into the Armed Forces... [p 59]

The Corporal: arietta (Little March):

A soldier must always see his lance is ripe for battle... [p 64].

[This is an interpolation by EC into Brecht's play between "Learn it by heart blockhead" and "Now then, lady, where are you heading for?" p 130.]

Grusha: To meet my intended, one Simon Shashava... [p 68], [Brecht p 130-

31].

The Story-Teller: Run, kind girl! The killer's are coming... [p 74], [Brecht p 131-33].

The Story-Teller: And in her flight from the Ironshirts... [p 97], [Brecht p 133-34].

The Story-Teller: When Grusha Vashnadze, pursued by the Ironshirts came to the bridge on the glacier... [p 105], [Brecht p 134-136].

Quartet – Canon: Grusha, First Man, Second Man, Merchant-Woman:

Song of the Rotten Bridge: Deep is the abyss, son, I see the weak bridge sway... [p 118], [Brecht p 136].

Grusha; The Song of the Child: Your father is a thief, you mother is a whore... [p 135], [Brecht p 137].

End of Act One [p 137]

Act Two Part One [Brecht Part 3 p 137-155]

IN THE NORTHERN MOUNTAINS.

Prelude to Act II incomplete [31 b]

The Story-teller: Seven days the sister, Grush Vashnadze, journeyed across the glacier and down the slopes she journeyed. [p 138], [Brecht p 137].

Lavrenti: Where do you come from, Grusha? [p 141]

Lavrenti: Wouldn't you like to go and after the cake yourself? [p 154]

[EC setting of Brecht text p 140 missing:

Sister-in-Law: But when will he come back if was has broken out... to

Story-Teller: The rats musn't bite, the spring musn't come.]

Grusha: SONG OF THE WAR'S CENTRE

And the lover started to leave and his betrothed ran pleading after him... ..

[Brecht p 140], [p 155]

Grusha: Michael, we must be clever. [p 160],[Brecht p 141].

Arietta – Grusha: Michael, you cause a lot of fuss... [p 184]

Act Two Part One Scene Three

The Narrator [The Story-teller]: The bridegroom was lying on his deathbed when the bride arrived... [p 188], [Brecht p 143].

Mother-in-Law: Quick, quick, or he'll die on us before the wedding... [p 190], [Brecht p 143-47].

EC interpolates a Chorus singing Kyrie eleison [p 197]

Mother-in-Law: If you don't mind, please wait a few moments... [p 198]

EC interpolates a Chorus singing Hallelujah [p 199]

Mother-in-Law: The wedding can take place immediately... [p 200]

The Monk: Are you prepared to be a faithful, obedient, and good wife to this man? [p 200]

EC interpolates a Chorus singing Gloria in excelsis deo [p 203]

The Monk: And may one ask where this child comes from? [p 206]

Chorus: There's a child, you say? How can that have happened to Jussup? [p 211]

The Monk: My dear wedding and funeral guests... [p 217]

Mother-in-Law: He's taking his revenge. I shouldn't have hired such a cheap one... [p 222], [Brecht p 146].

Musicians play a Potpourri vln, tpt, gtr, cl. [p 228], [Brecht p 147].

The Monk: The trumpet sounds like a whining baby. And you, little drum, what have you got to tell the world? [p 243]

Drunken Peasant: Miss Roundass took the old, old man... [p 244], [Brecht p 147].

Chorus Guests: Have you heard? The Grand Duke is back. [p 245]

[EC setting of Brecht text p 147-49 missing: from

Chorus: But to princes are against him. to

The Story-Teller: Husband and wife look at each other. The bedroom is small. Bathing Scene.

Peasant: That's her work not yours. Where's she hiding now? [p 246], [Brecht p 149-50].

The Story-Teller: As she sat by the stream to wash the linen... [p 259], [Brecht p 150].

Children playing. [p 262], [Brecht p 151].

The Biggest Boy: Today we're going to play Heads-Off.

Grusha: Simon.

Simon: Is that Grusha Vashnadze? [p 268], [Brecht p 152].

[EC setting of Brecht text p 152-53 missing: from

Grusha: A good morning to the soldier. God be thanked he has returned in good health... to Simon: Does the young lady wish to say that someone has come too late?

The Story-Teller: So many words are said, so many left unsaid. [p 269], [Brecht p 153].

Chorus – The Battle Song: The battle began gray at dawn, grew bloody at Noon... [p 270], [Brecht p 153].

Simon: I see a cap in the grass. Is there a little one already? [p 277], [Brecht p 153].

The Story-Teller: There was yearning, but there was no waiting.... [p 279]

[EC setting of Brecht text p 154-55 missing:

Simon: Give me back the cross I gave you. Or better, throw it in the stream.

The Story-Teller: In the judge's seat was Azdak.

End of Act Two.

Brecht Part Two Scene 1 THE STORY OF THE JUDGE not set by EC.

FINAL SCENE (Act 3) THE CHALK CIRCLE The Story-Teller: Hear now the story of the trial concerning Governor Abashwili's child [p 282][Brecht p 176]

The Cook: You're lucky. It's not a real judge. It's Azdak. [p 284]

The Governor's Wife: At least there are no common people here, thank God... [p 299], [Brecht p 178].

[EC has not set Brecht text p 178-80 from

An Ironshirt: You were trying to run away, it seems ... to

Azdak: Something for my backside.

Simon: A well can't be filled with dew, they say. [p 304], [Brecht p 180].

Grusha: I brought him up like the priest advised... [p 313]

First Lawyer: It is significant that the girl herself doesn't claim any tie of blood between her and the child.[p 315]

Governor's Wife: A most cruel fate, Sir, forces me to ask you... [p 317] 1st

Lawyer: Please, honoured Sandro Oboladze! [p 322], [Brecht p 182].

Grusha: He's just an ordinary child. [p 331]

Grusha: Because you mean to give the child to her... [p 342]

develops into a brief quintet – Grusha Cook, Simon, 2 lawyers.

Grusha: You know no more about justice than I do... [p 346], [Brecht p 184].

Azdak: There's some truth in that... [p 346]

Azdak: Now it'll be thirty! [p 354] Azdak: Anyway, I've lost interest in your case [p 356], [Brecht p 185].

Azdak: I need the child... [p 360]

The Story-Teller: Hear now what the angry girl thought but did not say:[p 363], [Brecht p 186].

Chorus: If he went in golden shoes he would cruel be, evil then would be his life. He could laugh at me.... [p 363]

Governor's Wife: I'll show you, you vulgar creature!... [p 371]

Azdak: Pull![p 378]

EC writes of the sustained chord after "Pull!": 'Remembering that Arnold Schönberg, the father of us all: this is the last chord in the opera "Moses & Aaron".'

Azdak: And in this manner the court has established the true mother.

(To Grusha) Take your child and be off![p 387]

EC's setting breaks off at Azdak: And you disappear before I fine you for fraud.

...[p 388], [Brecht p 187].

Notes

EC has set most of Brecht's text, except for Act Two Scene 1, The Story of the Judge, with

very little else cut, and there is some paraphrasing.

Title claims this opera is in two acts but there is a Third Act vocal score.

f/s; only 18 p found.

Opera Box 21 contains a 3-p analysis of the tone row and its variants in Gunter Pulvermacher's hand. Tone row created by numbering the 12 different letters in the title, 1-12:

THE CAUCASIAN CHALK CIRCLE

1 2 3 4 5 6 7 8 9 10 11 12 then placing them in alphabetical order:

A C E H I K L N R S T U

5 4 3 2 8 11 10 9 12 7 1 6.

This was then organised in a circle or cycle of 4th intervals [=4 words in the title], beginning with 'c', the most frequent letter. The tone-row is shown in its first mode, then cancrizans, inversion and cancrizans of the inversion. Further analysis shows more versions demonstrating that 144 possible changes of the original tone row can be arrived at. Yet further versions can be achieved by applying 3 cycle intervals [minor 2nd, perfect 4th and perfect 5th] to the 144 already designed. Therefore, there are altogether $3 \times 144 = 1032$ possibilities "according to the serial technique of the followers of Webern's theory."

On p 27 v/s [b 301-303] the tone-row is pencilled in.

Opera Box 21: f/s & some parts for Incidental music to The Caucasian Chalk Circle by Myron Fink. An e-mail was sent to Myron Fink at myron3@earthlink.net asking for any information about the works. He replied in the negative. His web site (www.myronfink.com) describes the work as "Incidental music to Caucasian Chalk Circle for Voices and Ensemble: 1955."

On a loose sheet the Peasant's Wife was assigned to Louise Wessels. Concerning the date of composition: a handwritten P.S. at the end of a 'Roneo-ed' letter from Edward Clark [the UK President of the ISCM] to EC dated 18 May 1956: Have you finished with the books of Brecht?

A Celtic Song Book

Date of composition: 1956. Compilation.

Performance Forces: v, pno.

Authors: Rev Patrick McDonald

Sources: A COLLECTION of Highland Vocal Airs Never hitherto published To which are added a few of the most lively Country Dances or Reels of the North Highlands & Western Isles And some Specimens of Bagpipe Music BY Patrick MacDonald. Dedication: To the Noblemen & Gentlemen who compose the Highlands Society in London the following Collection of Highland Airs Is most respectfully Inscribed by their most obliged & Most Humble Servant Patrick McDonald

A Celtic Wonder Tale

Description

see Symphony no 2

Performances: 1949 December Scottish Orchestra cond Walter Susskind. Wednesday 26 March 1947. Hiddingh Hall, University of Cape Town, Orange St campus. Two pianos: Stuart Findlay & EC. Programme [BC1396. 12.22.27.]

A Celtic Wonder Tale

Ceol Mor Dances

Date of composition: 1. Orchestral version dated 1943 [EC's typescript list of works.] 2. 4-pno version 1946 [?].

Performance Forces: 1. Solo pno 2. 4 pnos, timp, perc.

Autograph Score: 1. 29 p, pencil, complete. 2. f/s draft 83 p, pencil, unfinished, perc . [see notes]

Autograph Parts: 3. pno parts I-IV, ink, reh letters, complete; perc pt missing [see notes].

Call Number: Autog 1: solo pno Piano Box 5, folder 1. Autog 2: 4 pnos Piano Box 5, folder 1A Autog 3: 4-pno pts Piano Box 5, folder 1B Printed: solo pno Piano Box 5, folder 1C.

Description

5 contiguous dances with an introduction & a coda:

Introduction – poco adagio, quaver=92.

I Andante moderato, quaver=116.

II Allegretto scherzando, quaver=quaver.

III Allegretto grazioso.

IV Allegro moderato.

V Allegro vivo.

Coda – poco adagio - Presto

Performances: Friday 13 December 1946 – perf of 4 pno version. [BC 129. 2. 18.1.] Rachel Rabinowitz, Laura Searle, Stephanus Grové, Peter Stone, pnos; Professor Tom Price, timp; Primrose Stevenson, Hans Maske, Rais Jordaan, perc. [BC 129.3. 18.1.] [BC 129. 29.228.5 (1).]

Notes

For an explanation of Ceol Mor and Piobaireachd music see John Purser, Erik Chisholm Scottish Modernist Chapter 3.

Autog 3: p 49-51 missing [b 245-68] & last 4 b [413-16]; p incorrectly paginated 77-88 should read 72-83.

4-pno version: Perc pt missing: printed version uses perc pts from orchestral version. The draft has sketches for the perc pt. & has p 49-51 (b 245-68) & last 4 b (413-16) missing. There is incorrect pagination for p 77-88, which should read 72-83.

Difficulty: solo pno virtuosic.

4-pno very difficult.

Ceol Mor Dances for orchestra

Date of composition: 1943.

Performance Forces: 2 fl [2nd/picc], 2 ob [2nd/CA], 2 cl, 2 fag, 4 hn, 2 tpt, 3 tbn, timp, glock, tgl, cym, SD, BD, tamb, cel, hp, stgs.

Autograph Score: 1. f/s 65p ink, pencil pno reductions throughout, complete. Bound green mock leather board. Conductor's marks & reh letters. [see note] 2. sketches ink & pencil.

Autograph Inscription: Fly leaf: 'Erik Chisholm, 3, Carment Drive, Glasgow, S.1.

Call Number: 1. Orchestra Box 12.; 2. Orchestra Box 12 folder 2.; 3. Orchestra Box 12 folder 1. Microfilm V: f/s at McMaster University Library, Hamilton, Ontario, Canada.

Description

Introduction – poco adagio. I Andante moderato II Allegretto scherzando III Allegretto scherzando IV Allegro moderato V Allegro vivo Coda – poco adagio - Presto

Performances: Friday 13 December 1948 Hiddingh Hall, CT: 4-pno, perc version; Rachel Rabinowitz, Laura Searle, Stephanus Grové, Peter Stone, pnos; Prof Tom Price, timp; Primrose Stevenson, Hans Maske, Raid Jordaan, perc.
[BC 129. 2. 18 1.]

Tuesday 31 May 1949 Union Day Symphony Concert: orchestral version:
SABC orchestra cond Jeremy Schulman
Programme SABC Festival of South African Music 1949.
[BC 1396. 9.25.]

Notes

Pencilled reduction in f/s refers exactly to the 4-pno version.

Chaconne, Triple Fugue & Epilogue in B minor

Date of composition: 1922. f/s Version 1: signed on p 78 "Finis 23.8.22 EChisholm". [see notes] f/s

Performance Forces: 3 fl [3rd/picc], 2 ob, cor a, 2 cl, bass-cl, 3 fag, contra-fag, 4 hn, 3 tpt, 3 tbn, tuba, timp, hp, stgs.

Autograph Score: Version 1, f/s 78 p, ink, complete, with deletions & pencil emendations. Version 2, f/s 118 p [p 13-14 missing], some changes made in orchestration, and in tempo & dynamic markings. Version 2, f/s 4 p, ink, exposition of 3rd subject of the triple fugue, cf p 51-54.

Call Number: 1. CHI O/S 10 folder 2. 2. CHI O/S 10 folder 3. 3. CHI O/S 10 folder 4.

Notes

The Chaconne is a theme with 35 variations, each one numbered.

The Epilogue carries the instruction 'Andante con amore restrizione' [sic].

Much of the fugue is written in s/s & transposing instruments are written in C.

Version 1: there is an abstruse note scribbled at bottom of p 58: 'Edit story. Burglar returns wedding presents with not a wedding prepared.'

Version 2: entitled 'Chaconne on an old Scottish Psalm Tune' and notates St

Kilda Psalm 80 with the text:

Israel's shepherd shine forth

O thou, that doth abide between the cherabins [?].

All blue-pencilled out except for "Chaconne for orchestra."

Version 2: first b of fugue is missing, complete f/s & all transposing instruments are correctly written.

EC showed this piece to John Ireland:

...Ireland was then living at 14A Gunter's Grove, Chelsea. I would be about 15 or 16, so this would be around the years 1919-20. My early masterpieces included a piano suite on Browning's "Pippa Passes" about which I was crazy at the time (I mean about Browning, not my Suite), a lyric movement for string quartet, and my Chef d'oeuvre, a Chaconne (35 variations on a ground bass), triple fugue and epilogue for large orchestra. I can still remember the subjects of the fugue. As it was never my way to do things by half, it so happened that I was in love with three girls at the time, and each subject was supposed to sum up the charms of my fair enslavers. The first fugue was for strings only, the second fugue for wind only, and the third for brass only; so the first time you heard the full orchestra was when all three were combined – rather a clever idea don't you think?

The three girls were (1) my String girl – Gretchen Walton, daughter of the Glasgow Cathedral organist, Herbert Walton. The words of the fugue subject went something like this:

"O Gretchen dear, you're a beautiful, beautiful girl,
Although you use a powder puff;
Blue eyes and curly hair,

I love you, but not enough.

(2) my Woodwind girl was Effie Ross, daughter of the owner of famous Ross's Dairies of Glasgow. Her words and tune went:

"Oh, Effie, I love you always,

Oh, yes I do.

Come here, come here; come here, come over here,

And I'll do something really nice to you."

(3) my brass girl, Phemie Lang, was the daughter of the general manager of Sir John Weir's Engineering Works. It was coincidence I hope that they were all classy girls whose fathers had substantial incomes.

I forget the words of my Brass girl, but as brass doesn't move at anything like the speed of stings or winds, my Phemie was assuredly a girl of few words.

Well, when this work was finished, I was mightily pleased with it; and I remember wondering who would be the lucky conductor to be allowed to give the masterpiece its first performance. Sir Landon Ronald? [1873-1938] – too old-fashioned, unlikely at his age (he was 46?) to understand the outpouring of an ardent (albeit contrapuntal) young heart! Sir Henry Wood [1869-1944] – better, certainly, but too slap-dash, and tied up with old-fashioned fogies like Strauss and Scriabin. Sir Hamilton Harty [1879-1941] – not bad; a little too Irish – lepreconry [sic] perhaps; but we'll keep his name on the list anyway.

The upshot of all this was that Dad thought it was high time to get a top opinion on my compositions, so he hauled me down to London and to John Ireland. Ireland led us down to the garden to a large, dark-looking studio; I remember his piano was covered with dust and cigarette ash. Ireland scanned through my scores with a rather bored look, but perked up a bit when he came to my marvellous triple fugue. He said he would be prepared to give me composition lessons if I would come down and live in London. My father said this was not the idea at all, but wanted to know if Mr Ireland would give his son lessons by post. Ireland said this was impossible, so my Dad rushed me across London to Muswell Hill for a second opinion – this time from Hubert Bath, composer of the popular 'Cornish Rhapsody' said, by some, to be more Corny than Rhapsy! Nothing doing again, but finally Dad did settle for correspondence lessons from Dr A. Eaglefield Hull. But that is another story....

Talk presented at UCT Summer School 1964 "John Ireland"

[BC 129. 15.122.1.]

The Chailleach

Date of composition: unknown

Performance Forces: solo v, pno, stg quartet.

Authors: EC.

Translators: Amy Murray

Sources: McDonald no. 60. 'Mnathan Chrospuil Bhaile Mhuirich.'; ; CSB 70.; after an Eriskay folk song 'Mo Ghrain a' Chailleach' trans by Amy Murray in Father Allen's Island p 172-4.

Autograph Score: f/s ink, 3 p complete.

Call Number: Celtic Box 5, folder 5 piece 2.

Description

My Spiteful Old Woman.

Song of Humour & Satire.

O hi-o-hà, how hard is the chailleach!

O hi-o-hà, how cold is the chailleach!

O rè-o-rà, She's spiteful the chailleach!

Myself was the foolish young booby."

Notes

See full text at CSB 70.

Charm of Grace

Performance Forces: v, pno

Translators: Alexander Carmichael

Sources: McDonald no. 33 untitled. 'Moderate.'; ; Poem: 'Charm of Grace'; The charm placed by Brigit,; Maiden of graces; On the white daughter of the King,; Gile-Mhàn the beauteous.; ; Stanzas 2, 3, 4, 10, & 11[there are a further 17 stanzas.]; Alexander Carmichael Carmina Gadelica vol III p 217-25:

Autograph Score: 1. v/s ink, 3 p complete. 2. v/s ink, 2 p unfinished, the style of the acc is the same as 1, but there are significant changes in the counterpoint.

Call Number: Celtic Box 5, folder 8 pieces 2A & B.

Description

Religious Song.

The form of God is behind thee,
The form of Christ is before thee.
The stream of spirit is through thee
To succour and grant thee aid.

The bloom of God is behind thee,
The bloom of Christ if before thee,
The bloom of Spirit is upon thee,
To bathe thee and make thee fair.

Grace is upwards over thee,
Grace is downwards over thee,
Grace of graces is around thee
Grace of Father and Lord.

Thou [art] the star of each evening [night],
Thou [art] the brightness of morning [morn],
Thou [art] the tidings each guest craves [of each guest].
Thou [art] the quest of all hearts [enquiry of every land].

The crown of the King is around thy head,
The diadem of the Son is around thy brow,
The might of the Spirit is in thy breast,
Thou shalt go forth and come homeward safe.

Notes

Not in CSB.

Chinese Concerto

Chorale Preludes

Date of composition: 1. 12 April 1921. 2. 21 April 1921. 3a. 29 April 1921. 3b. Re-copied with some changes 2 May 1921 4. 15 May 1921. 5a. 22 May 1921. 5 b. Recopied and completed 25 May 1921.

Performance Forces: org

Autograph Score: 1. 1 p, ink, complete. 2. 2 p, ink, complete. 3a. 2 p, ink, complete. 3b. 1 p, ink, complete. 4. 2 p, ink, complete. 5a. 1 p, ink, unfinished. 5 b. 1 p, ink, complete. 6. 6 p, pencil sketches.

Call Number: Organ Box 1, folder 3.

Description

1. O Lamb of God Our Saviour. 2. O Lamb of God all Holy who on the cross did suffer. 3. Trust in God. In Thee Lord have I put my trust. 4. The Blessed Christ is risen today. 5. When on the cross the Saviour hung.

Notes

On 1st p of Chorale Prelude no 1: '12 Chorale Preludes.' It seems only 5 were completed.

Cock-Robin

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 22. untitled.

Call Number: Celtic Box 5, folder 4 piece 7.

Description

Cock-robin and his grannie sat on the wa' o' a well; Cock-robin was a sma' mannie, Wha had a guid conceit o' himsel'. "What maun I dae, my grannie, "If I was ca'd to sing for the king?" "Ye need dae nae mair, my mannie, But kittle your kist and sing."

Notes

EC gave the number 165 to this song.

The Compassion of St Columba

Date of composition: [1953]

Performance Forces: pno, SATB chorus.

Authors: unknown

Call Number: vocal Box 2, folder 2.

Description

1. Prologue: Beatus Abba Beatus Columba. Murmur and make music of the grandeur of St Colm.

Tune the old history to boohorn and tympani;
Gather the grand stories of Eunan's book and steep them,
Stars in the cruse of music and blow them to burn always.
Beatus Abba Beatus Columba.

2. The Vision: Beatus Beatus Columba.

Angels like spreading gulls, like hail in moonlight, floated and swam around St Colm's head on a day when he prayed alone on the west of the island but for one awed monk huddled down on the strand.

Angels like falls of foam, or like troops of the sun,
Angels like gulls, like hail in the moonlight, floated and swam around St Colm's head.
Beatus, Beatus Columba.

3. Beatus Columba.

I invoke God the Father, the cloud of Juda.

I invoke God the Son, the breastplate of Paul,

I invoke God the Spirit, John's mantle in the waste, to travel on our journey and to banish ev'ry danger.

Danger of beasts in the forests,

Danger of foes with power,

Danger of thieves in the darkness,

Danger of cliff and quagmire,

Danger of flood and fire-blast,

Danger of powers and of princes going without bodies on our pathways.

May Raphael and may Michael,

May Uriel,

May Ariel,

May Gabriel Arch Angel follow our sandals and bring us unharm'd to the King of Dunadd.

I invoke the Father, the Son, the Spirit.

4. The Pets. Colm had a cat and a wren and a fly... [the score breaks off]

Concerto by Ch. V. Alkan

Performance Forces: 2 tpt, timp, tamb, stgs.

Authors: Alkan, Charles Valentin

Translators: arr EC

Sources: 1st movt: Alkan Twelve studies in the minor keys Op 39 no 8 [‘this movt is transposed from G# minor to A minor’ EC note on p 1.].

Autograph Score: 1. f/s ink, 1st movt p 1-89, complete, 2nd movt p 90-105 complete, 3rd movt p 106-129 incomplete. [see notes] 1A. f/s pencil sketches, p 1-83 [p 70-73 missing], p 1-11, adagio p 1-18, iv Presto p 1-24, p 5-27, 9 p unpaginated.

Call Number: 1. Transcription Box 1, folder 1. 2. Transcription Box 1 folder 1A.

Description

1. Allegro assai [see notes] 2. Adagio. 3. Allegretto all barbaresca. [see notes]

Notes

On title p of f/s 1: ‘Concerto for pianoforte by Ch. V. Alkan op 39’ 1. EC pencil note on title p: ‘corrected to p. 64’. 1. EC note on p1: ‘this movt transposed from G# minor to A minor.’

Concerto for orchestra. [Van Riebeeck Concerto.]

Date of composition: 1951

Performance Forces: picc, 2 fl, 2 ob, cor a, 2 cl, bass-cl, 2 fag, contra-fag, 4 hn, 3 tpt, 3 tbn, tuba, timp, BD, SD, glock, cym, hanging cym, wood bl, cel, xylo, tamb, pno, hp, stgs.

Sources: Allegro: Râg Sohani and Râginee Vasantee, JP.

Autograph Score: 1. f/s 125 p, ink, movts 1 & 2 paginated 1-64, movt 3 paginated 1-61. Reh nos: 1st movt 1 to 20 2nd movt 1 to 13 [see notes] 3rd movt: 1 to 25 [see notes] Unbound but groups of 6, 8 or 10 sheets bound with Sellotape. [see notes] 2. s/s 2 pnos, 90 p, ink, complete. [see notes] 3. f/s pencil sketches incomplete. 4. s/s pencil sketches, incomplete, some p stuck together with Sellotape.

Call Number: 1. CHI O/S 6 2. Concerto Box 10, folder 1. 3. Concerto Box 10 folder 2. 4. Concerto Box 10 folder 3.

Description

1. Allegro moderato
2. Poco adagio
3. Toccata [& fugue] Allegro con fuoco [Allegro moderato]

Performances: It has never been performed.

Notes

Typewritten note inside title p of f/s: 'Professor E. Chisholm has given the Music Library the original score of his Concerto for Orchestra (1951). He wishes it to be called this and not "Van Riebeeck Concerto" as on the title page. It was not performed at the Van Riebeeck Festival owing to lack of time for rehearsing. (Mrs) M.W.Paterson, Assistant-in-charge-, Music Library. University of Cape Town Libraries, 10th September, 1952.' Pencilled note in EC's hand reverse of Toccata movt p 36 in item 4, which seem to be a mission statement and manifesto for the 1951 Festival: 'The Music festival has 4 aspects to it: (1) bringing together the various musical organisations throughout the country to present exhibitions of their art; (2) programmes which will show the experiments of S. Africans in the field of composition & in all aspects of musical art (vocal, instrumental, ballet, opera, etc). (3) historical programme displaying the growth of musical art in the 4 major foundation nations over a period of 300 years (4) international from the 4 major foundation nations (& if many others) to collaborate in the festival. (1) assembling for festival concerts the major orchestras, choirs e.g. opera groups from various parts of the union e.g. the Johannesburg Civic Orchestra, the Durban Municipal Orchestra, choirs from P.E., Stellenbosch, Grahamstown & elsewhere; ballet units from Johannesburg, Durban, Windhoek. A national Olympiad (or Eisteddford); Festival of Youth & similar events be arranged. (2) (a) Outstanding works by S.A. composers & commissions to established S.A. composers & a competition for new compositions. (du Plessis, van Wyk, grove, Hartmann, etc). A ballet & opera season which will include the opera by Albert Coates & a new ballet (Uys Krige – Joubert – Howes), both based on S.A. subjects. (b) Eisteddford S.A. singers Wessels, de la Porte, etc., instrumentalists (Wistra [?], Nemos [?], Hallis, etc.) to take part as

performers. Wind, string & other chamber music connections. 2nd movt: ww & brass are tacet, giving the whole mvt the quality of a Bartokian nocturne. 3rd movt: Toccata to 4 , fugue 5 to 17 , reprise of toccata, re-written & re-scored 18 to 22 , coda 23 to 25 . 2. s/s has pencilled analytical notes throughout regarding themes, fugue subjects, answers, episodes, etc.

Concerto for Orchestra I

Autograph Score: s/s 2 p, pencil, unfinished.

Call Number: Concerto Box 3 folder 1 piece 3

Notes

This is not the same work as the re-named Van Riebeeck Concerto.

**Concerto for Orchestra [the renamed Van Riebeeck Concerto. see
Orchestral]**

Concerto for piano and orchestra no 1. Piobaireachd Concerto for piano and orchestra.

Date of composition: 1930 [p 1 f/s]

Performance Forces: 2 fl [2nd/picc], 2 ob [2nd cor a], 2 cl, 2 fag, contra-fag, 4 hn, 3 tpt, 3 tbn, tuba, timp, SD, BD, cym, tgl, solo pno, stgs.

Sources: 1. Piobaireachd Maol Donn, known as MacCrimmon's Sweetheart or Leannan Mhic Cruimein, Maol Donn means "The Hornless Brown One" [JP]. Úrlar plus 5 vars & coda.; ; 2. Variation on the piobaireachd Fáilte Uilleim Dhuibh Mhic Coinnich – "The Earl of Seaforth's Salute".; ; 3. Piobaireachd, Cumha Dhomhnuil Bhain Mhic Cruimein – "The Lament for Duncan Bàn MacCrimmon," reputed to have been composed by Malcolm MacCrimmon on the death, in 1746, of his younger brother, Donald Bàn. [JP] Úrlar plus 5 vars. See Notes on Piobaireachd.; ; 4. McDonald North Highland Reels no. 16. [see notes]

Autograph Score:

1. f/s ink, 101 p, complete with many pencil erasures, additions & changes.

Binding damaged. [see notes]

2. s/s ink, 63 p [paginated 1-48, movts 1-3; 1- 15, movt 4], complete, pencil emendations. [see notes]

3. pno pt ink, 41 p, complete, with orch indications, dated April 1930. [see notes]

4. s/s ink, 62 p, complete, 62 p, ink, complete, bound in red cloth-board. Solo pno, 2nd pno orch reduction. [see notes]

5. Pencil sketches.

Call Number: 1. Concerto Box 1B folder 2; 2. Concerto Box 1A folder 1.; 3. Concerto Box 1A folder 2. 4. Concerto Box 1A. 5. Concerto Box 1A.

Description

1st movt Molto moderato (tranquillo) 2nd movt Allegro scherzando 3rd movt Adagio (Cumha) 4th movt Allegro (moderato) con brio (Reel & Strathspey) [see notes]

Performances: 1st movt played at close of 1st half, 4th movt at close of 2nd half of concert of Scottish music. ["The Renaissance of Scottish Music" April Basil Hogarth.] [BC 129.32 .271.47.] EC soloist, James McKinlay & Cecil Cumberland piano duet playing orchestral part. Perf in full 5th National Music Recital Tuesday 6 May 1930, Stevenson Hall, Scottish National Academy of Music. EC soloist, piano duet Harold Thomson & Patrick Shannon. Also by EC on the programme: 'Honeycombs, 'Ceol Mor' and "Highland Sketches." Programme. [BC 129.32 .271.50.] Broadcast from Edinburgh 1938, cond Ian Whyte, EC soloist. 1st public performance St Andrew's Hall, Glasgow, 20 January 1940. Scottish O, cond Aylmer Buesst, EC soloist. Glasgow Evening Times 22 January 1940. [BC 1396. 10.29.] British Section of ISCM received this concerto, along with Walton's 1st Symphony, Murrill's Cello Concerto, Rawsthorne's Symphonic Variations, Christian Darnton's Five Orchestral pieces, Berkeley's Introduction and Allegro for 2 pnos & orch, Lutyens' Stg Quartet no 2, and Arnold Cooke's Sonata for 2 pnos for adjudication to send

to Warsaw conference 1939.

Notes

2. final 4 bars of 4th movt, missing but they can be found on p 40.

4th movt: originally entitled Reel & Strathspey; 1 f/s has the Strathspey entering at b 62, the reel returning at b 88. At b 164, marked 'Very broad', the Strathspey returns fff, to provide a 6-b coda. In the earlier 2-pno s/s this 6-b coda also appears at the end of the 2nd movt, Allegretto scherzando, with the same marking. In the bound 2-pno autog this Strathspey appears nowhere.

In 4, pno pt, the Strathspey appears at b 71 & the Reel re-appears at b 97, the Strathspey does not appear as a coda.

Concerto for viola & orchestra I & II.

Performance Forces: vla, pno

Autograph Score: 1. Andante s/s 4 p, ink, unfinished. 2. Allegretto 1. s/s 3 p, ink, unfinished. s/s 5 p, pencil sketches, unfinished.

Call Number: Concerto Box 3 folder 1, piece 4.

Description

1. Andante. 2. Allegretto scherzando.

[Concerto for violin & chamber orchestra.]

Date of composition: 1931. [see notes]

Autograph Score: 1. s/s 2 p, ink, unfinished. 2. s/s 1 p, pencil, unfinished.

Call Number: Concerto Box 3 folder 1 piece 1.

Notes

Title is the editor's, which was found on a single sheet marked 'l Adagio' with 4 b of music in pencil. A second sheet has a fuller version the same music with 9 b of music is signed & dated 1931. Correspondence: Sorabji to EC: on Wednesday 20 May 1931 KS adds to his letter begun [20 May] "how is the Violin concerto and the other compositions you mentioned in your last letter getting on?" [BC1396.1.folder 7.]

Concerto for violin and orchestra

Date of composition: 1950.

Performance Forces: 2fl [2nd/picc], 2 ob [2nd/CA], 2cl [2nd/bass-cl], 2 fag, 4hn, 2 tpt, 3 tbn, timp, tamb, glock, cel, 2 SD [2nd + snares], cym, hp, solo vln, stgs.

Sources: Rāg Sohani (which he also used for Night Song of the Bards). Rāginee Vasantee both in Sangit Bhāva , in Maharana Vijayadevji of Dharampur, Sangit Bhāva , Bombay, 1939, p.67. See JP Chapter 7.

Autograph Score:

1. f/s microfilm copy, 97 p [1-24, 1-27, 1-22, 1-24], complete; black cloth-board binding. p 21-22 1st movt cadenza [73b long, same as in s/s.] 2nd movt cadenza missing. [see notes]
2. s/s vln, pno 76 p, ink, complete. Pencilled notes & emendations. p 14-15 "CADENZA 1ST VERSION" [73b long.] 3rd movt [see notes] Many collets.
3. 1st movt, f/s, pencil, 48 p, without a cadenza.
4. 1st movt, vln/pno, 30 p, 1-25 ink, 26-30 pencil, includes a cadenza.
5. 2nd movt, f/s complete, 66 p, pencil.
6. 2nd movt, vln/pno complete, 30 p, 1-27 ink, 28-30 pencil.
7. 3rd movt, vln;pno complete, 24 p, 1-19 ink, remainder pencil.
8. f/s & s/s ink & pencil sketches. [see notes]

Autograph Parts:

9. solo vln, ink, complete, emendations made to bowings & fingerings added.. [see notes]
10. vln, pno, microfilm print, incomplete.
11. complete, microfilm print of copies made by E.J.B, Durban, 9/50.

Call Number: 1. Concerto Box 1A 2. Concerto Box 1A folder 3. 3. Concerto Box 1B folder 4. 4. Concerto Box 1B folder 5. 5. Concerto Box 1B folder 6. 6. Concerto Box 1B folder 7. 7. Concerto Box 1B folder 8. 8. Concerto Box 4. 9. Concerto Box 3 folder 4.

Description

1. Passacaglia telescopico (in modo Vasantee) [see notes]
2. Allegro scherzando [see notes]
3. Aria in modo Sohani [see notes]
4. Fuga senza tema.

Performances: 1953 Edinburgh Festival, BBC orch, cond Ian Whyte, soloist Max Rostal.

Notes

1st movt: "telescopica": The passacaglia theme closes and then opens, each variation

being one b shorter or longer. Therefore the theme is 13 b, var 1 is 12, var 2 is 11, var 4 is 10, etc [though EC labels the theme as I – 13, II – 12, III – 11, IV – 10, etc. XIII & XIV are 1 b each and thereafter the vars increase by one b each time. Between XXV & XXVI there is a cadenza. 2nd movt: also uses Rāg Vasantee 3rd movt: based upon Rāg Sohani, also used for Night Song of the Bards. [JP]. In s/s EC has written out Rag Sohani on p opposite the beginning of the Aria – C Dflat, E F#, Aflat, B, and attached a Brahmin Samāj Hymn: 'Thy power is free from all time; from all time is thy supreme radiance in the skies. Thine is the first word. Thy joy lives in each new year afresh in the heart. In the firmament of thy mind glisten the sun and the moon and the stars. The wave of life vibrates in the atmosphere. Thou art the first poet; the master of poems art thou. Thy deep voiced utterances find voice I praise and prayer which ascends from all the world.' The sketches are full of exhortations to write and/or telephone people, drafts of angry letters to the press, reminders to write testimonials & to organise lecture series, drafts of Student Concert programmes, etc.; all of which is testament to EC's busy professional life. 2nd movt; cadenza, with fingerings and bowings in Concerto Box 3 folder 4. 3rd movt: 2 copies: 1 played as 2nd movt at 1st perf complete with bowings, fingerings & changes; 2. as originally conceived, as 3rd movt with bowings, fingerings & changes.

Concerto in A major with 4 additional Clavier parts

Date of composition: 1946.

Sources: JSBach Concerto in A major for cembalo & stg orch. BWV

Autograph Score: f/s pencil, I p 1-15, II p 1-13, III p 1-25.

Call Number: Transcription Box 3 folder 5.

Performances: Hiddigh Hall, Orange Street Campus, UCT, Friday 13 December 1946.

Notes

Envelope containing item is labeled in EC's hand: 'BACH-CHISHOLM Concerto in A arr for 5 pianos + orch.' EC arr clavier part for 5 pnos in order that his 5 BMus graduates should have the opportunity of publicly performing together: Carol Rose, Rais Jardaana, Florence Tatham, Diana Brooke, Jean Watermeyer. Programme note [BC129. 1. 18.1.] The 'Ceol Mor Dances' for 4 pnos, timp, & perc was on the same programme.

Cornish Sonata

Date of composition: October 1926.

Autograph Score: 63 p, ink, complete, except for last 2 b of movt 3. 30 ff of pencil sketches.

Call Number: Autog: Piano Box 6, folder 5. Printed: Piano Box 6, folder 5A.

Description

There are two title pages: No 1: 1. The Wet Scythes (Pastoral Dance) 2. Blown Spume (Dance on the Heath and Rustic Dance). 3. Chin and Tongue Waggle (Chattering Dance) 4. With clogs on (Barn Dance) No 2: 1. The Wet Scythes. [see notes]. 2. Chin and Tongue Waggle 3. Clodded hoofs to the Slaughter. 4. With clogs on. The printed version presents the first of these. No 1. 1. Moderately slow, yet with a swing: Calm and peaceful. 2. Allegro con moto (melody chattering along with biting accents. Quasi oboe). 3. Allegretto scherzando. 4. Allegro con energico.

Notes

CHI O/S 10 has the beginnings of an orchestration of the 1st movt.

Originally titled A Cornish Dance Sonata .

See also Cameos no 21. The Wet Scythes. Shimmering.

Now June walks on the waters,

And the cuckoo's last enchantment

Passes from Olton pools.

Now dawn comes to my window

Breathing midsummer roses,

And scythes are wet with dew. John Drinkwater. See Autog: Piano Box 1, folder 6.

Printed: Piano Box 1, folder 6A.

Difficulty: virtuosic.

Country Life.

Date of composition: unknown

Performance Forces: pno, S, 2 M-S, A.

Authors: Hugh Macdiarmid

Autograph Score: v/s ink, 5 p complete, with pencil emendations..

Call Number: Celtic Box 6, folder 4 piece 1.

Description

Ooutside! Ooutside! There's dooks that try to fly An bumssocks bizzzen by A cornskriech on a cay An guissay i the cray, Ooutside!

Country Life.

Performance Forces: pno, S, 2 M-S, A.

Authors: Hugh Macdiarmid

Autograph Score: v/s ink, 5 p complete, with pencil emendations, collet.

Call Number: Celtic Box 6, folder 4 piece 1.

Description

Ootside! Ootside! There's dooks that try to fly An bumcocks bizzen by A cornskriech on a cay An guissay i' the cray, Ootside!

Cradle Song.

Date of composition: 1. June 1925. 2. nd. 3. 1926 4. nd.

Performance Forces: 1. S,S,A, unacc. (or may be sung by a Solo voice with humming accompaniment. 2. SSA unacc 3. solo v, pno. 4. solo v, pno, same notes as 2 but differently textured.

Authors: Padraic Colum

Sources: Padraic Colum 'Cradle Song' stanza 1, in Poems of To-Day no. 124, p146.

Autograph Score: 1. v/s ink, 3 p complete. 2. v/s ink, 4 p complete. 3. v/s ink, 3 p complete. 4. v/s ink, 2 p complete.

Call Number: Celtic Box 6, folder 3 piece 2.

Description

O men from the fields! Come gently within Tread softly, softly, O men coming in.

Notes

3 & 4 have the same accompaniment but differently textured in terms of chord voicing. Exactly the same score as in 1, 2 & 5 is used for "A Highland Dirge" but with a different text and a different dedicatee. See also cantatas "Mungo."

Cradle Song.

Date of composition: 1. June 1925. 2. nd. 3. 1926. 4. nd.

Performance Forces: 1. SSA unacc. (or may be sung by a Solo voice with humming accompaniment.) 2. SSA unacc. 3. solo v, pno [org?]. 4. solo v, pno [org?], this version has the same notes as 3 but they are differently textured.

Authors: Padraic Colum

Autograph Score: 1. v/s ink, 3 p complete. 2. v/s ink, 4 p complete. 3. v/s ink, 3 p complete. 4. v/s ink, 2 p complete.

Call Number: Celtic Box 6, folder 3 piece 2..

Description

O men from the fields! Come gently within. Tread softly, softly, O men coming in.
Mavourneen is going, From me and from you. Where Mary will fold him, With mantle of blue.

Notes

3 & 4 have the same accompaniment but are differently textured in terms of chord voicing.

Exactly the same score as in 1 & 2, 5 is used for "A Highland Dirge" but with a different text and a different dedicatee, see Celtic Box 3, folder 6 piece 5. See also cantata Mungo .

Cradle-Croon

Date of composition: 27 June 1926.

Performance Forces: solo A, pno.

Authors: W.B.Yeats

Autograph Score: v/s ink, 3 p complete.

Call Number: Vocal Box 2, folder 3 piece 1. NOTES Not a McDonald air.

Description

The angels are stooping above your bed;
They weary of trooping with the whimpering dead. God's laughing in heaven to see you so
good; The Shining Seven are gay with this mood. I kiss you and kiss you my pigeon, my
own; Ah, how I shall miss you when you have grown.

Credhe's Lament.

Performance Forces: fl, ob, cl, fag, hn, pno, stg quartet, solo SA

Authors: anon

Sources: Words in Lyra Celtica p 5; Celtic Anthology p 41-2 IV and from The Book of the Dean of Lismore , ancient Erse c. 1175; p 61-62.; ; McDonald no. 115, 'Dàn Dheirg Dargo. A very ancient air. Very slow. Solemn.'

Autograph Score: f/s 15 p, complete.

Call Number: Celtic Box 4 folder 5 piece 6.

Description

The haven roars and O the haven roars over the rushing race of Rinn-da-Bharc. The drowning of the warrior of Loch-da Chonn Is the woeful tale the breaking waves on the shore laments.

Notes

Numbered 5 by EC

An arrangement of CSB 22.

The Cutty Wren

Performance Forces: fl, ob, 4 cl B flat, cl E flat, alt sax, ten sax, fag, 4 hn, 3 cnt, 2 tpt, 3 tbn, , euph, tuba E flat, tuba B flat, contra-bass tuba B flat, SD, BD. Announcer, chor.

Authors: Randall Swingler & John Allen.

Autograph Score: Episode III (a) f/s 13 p, ink, complete. Collets with typescript text of spoken dialogue & action. [see notes] Episode III (b) f/s 17 p, ink, complete. Collets with typescript text of spoken dialogue & action. [see notes] Pencil emendations indicate that this was performed.

Call Number: CHI O/S 11. CHI O/S 1 for f/s 24 p, 28 stave, pencil, unfinished, very rough.

Description

1. 2. Orchestral sketches for Pageant of Music for the People. DATE 2. May 1939.

Performances: London, Albert Hall April 1 1939

Correspondence: Alan Bush to EC 9 January 1938.

Correspondence: Alan Bush to EC 6 June 1939; implies it took place at a later date.
[BC 1396. 8.24.]

Notes

TEXT EPISODE III

Announcer: Peasants of England

What answer did you give to your oppressors in 1381?

What message have you handed down in speech and song?

How did you carry on the play?

Action: That cart is pulled on again and set in the middle of the crowd. There is a general shout: "John Ball! Hearken to the words of honest John Ball!"

John mounts the cart and speaks.

John Ball: My good friends, matters cannot go well in England until all things should be held in common; when there shall be neither vassals nor lords; when the lords shall be no more masters than ourselves. How ill they behave to us! For what reason do they hold us all in bondage? Are we not all descended from the same parents, Adam and Eve? Yet it is by our labour they have wherewith to support their pomp. We are called slaves, and if we do not perform our service we are beaten.

[attacca music]

[the whole chorus in the arena sing two verses of The Cutty Wren, during which John Ball gets down from the cart and disappears.

1. "Where are you going?" said Milder to Malder

"Oh, we may not tell you," said Festle to Fose -

"We're off to the woods," said John the Red Nose.

"We're off to the woods," said John the Red Nose.

2. "What will you do there?" said Milder to Malder.

"Oh, we may not tell you," said Festle to Fose -

"We'll shoot the Cutty Wren," said John the Red Nose.

"We'll shoot the Cutty Wren," said John the Red Nose.

Action: Another man gets up on the cart and holds up his hand for silence. In his left hand he holds a piece of parchment from which he reads:

John Shepe, sometime St Mary priest of York, and now of Colchester, greeteth well John Nameless and John Carter, and biddeth them that they beware of guile in borough and standeth together in God's name and biddeth Pierce Plowman to go to his his work and chastise well Hobbe the Robber, and take with him John Trueman and all his fellows and no more, and look that ye shape to one head and no more.

The crowd cheers. Attacca music.

Action: The crowd of peasants form into a column and marches around the arena with Wat Tyler at their head, singing The Cutty Wren.

3. "How will you shoot her?" said Milder to Malder.

"Oh, we may not tell you," said Festle to Fose.

"With bows and with arrows," said John the Red Nose.

"With bows and with arrows," said John the Red Nose.

4. "That will not do," said Milder to Malder.

"Oh, what will do then?" said Festle to Fose.

"Big guns and big cannons," said John the Red Nose.

"Big guns and big cannons," said John the Red Nose.

5. "How will you bring her home?" said Milder to Malder.

"Oh, we may not tell you," said Festle to Fose.

"On four strong men's shoulders," said John the Red Nose.

"On four strong men's shoulders," said John the Red Nose.

6. "That will not do," said Milder to Malder.

"Oh, what will do then?" said Festle to Fose.

"Big carts and big wagons," said John the Red Nose.

"Big carts and big wagons," said John the Red Nose.

7. "How will you cut her up?" said Milder to Malder.

"Oh, we may not tell you," said Festle to Fose.

"With knives and with forks," said John the Red Nose.

"With knives and with forks," said John the Red Nose.

8. "That will not do," said Milder to Malder.

"Oh, what will do then?" said Festle to Fose.

"Big hatchets and cleavers," said John the Red Nose.

"Big hatchets and cleavers," said John the Red Nose.

9. "How will you cook her?" said Milder to Malder.

"Oh, we may not tell you," said Festle to Fose.

"With pots and with pans," said John the Red Nose.

"With pots and with pans," said John the Red Nose.

10 "That will not do," said Milder to Malder.

“Oh, what will do then?” said Festle to Fose.

“Bloody great brass cauldrons,” said John the Red Nose.

“Bloody great brass cauldrons,” said John the Red Nose.

11. “And who’ll get the spare ribs?” said Milder to Malder.

“Oh, we may not tell you,” said Festle to Fose.

“We’ll give them all to the poor,” said John the Red Nose.

“We’ll give them all to the poor,” said John the Red Nose.

Action: When they arrive at the left entrance, the column halts in formation, and Tyler goes forward. The meeting of Tyler and the King and the Nobles, and Tyler’s murder, is enacted, as the Announcer speaks:

Announcer: The Rising had been prepared by the Great Society. For Nine Days the Commons ruled London. On the ninth the King agreed to meet Tyler to discuss their demands at Smithfield. As Tyler came out alone to meet the King, he took the King’s hand and shook it vigorously, and said:

Tyler: Brother, be of good cheer and joyful, for you will soon have the fifteenth pledged by the commons, more than you had before, and we shall be good comrades!

Announcer: Then the King asked for details of the Charter which the people demanded, and Tyler replied:

Tyler: Let no law but the law of Winchester prevail, and let no man be made outlaw by the decrees of judges and lawyers. No lord shall exercise lordship over the commons; and since we are oppressed by so vast a hoard of bishops and clerks let there be but one bishop in England. The property and the goods of the holy church should be taken and divided according to the needs of the people in each parish, after making provision for the existing clergy and monks, and finally let there be no more villains in England, but all to be free and of one condition.

Fanfare.

The King: All that have asked for I promise readily if only it be consistent with the regality of my crown. And now let the Commons return home since their requests have been granted.

Announcer: Now was the time for which the nobles had plotted. As Tyler turned to rejoin his comrades with the good news, he found himself surrounded by the courtiers. They put forward a page-boy to make wild accusations against him, and while his attention was diverted, they fell upon him with swords and daggers. He was separated from his comrades who could not see what was happening, and the nobles rode away, leaving him half-dead on the field.

Action: The Nobles with the King go out, leaving Tyler lying on the ground. The crowd surges forward, some pick up the body of Tyler, and all go out after the Nobles. The arena is left empty.

Announcer: Bereft of its leader, the rising was broken, scattered the people. The blood of vengeance ran in the villages. John Ball was hanged and quartered. But his words,

through years remembered, even in other lands, lived in their songs and stirred new struggles.

Action: All the men of the Standing Choir sing the German Peasant Song.
The Peasant War

Heyah! Oho! Hey! Heyah! Heyah! Oho!
Black Geyer's rebel soldiers we,
Sharp set to fight foul tyranny,
Forward pikes! Strike and turn,
Light the torch and let the steeples burn!

O Lord to us may grace be given
To kick the parson back to heaven
Back to heaven, back to heaven.
Kyrie eleison, Kyrie eleison, eleison, eleison,

When Adam delved and Eve span
Oh who was then the gentleman?
Let prince and priest now pay for it!
We follow only Holy Writ.

Where Florian Geyer leads we go,
Come weal, come woe.
To the death! Till right done!
With helm and armour on, oho

They beat us back but all in vain.
O heyah! Ah! heyah! Oho!
For our sons will live to fight again

O heyah! Ah! heyah! Oho!
Sticks and pikes! Strike and turn!
Forward pikes! Strike and turn,
Light the torch and let the steeples burn!

Rebels are we who follow Geyer,
Sharp set to fight with tyrant power.

Stag Dance.

Pencil emendations indicate that this was performed.
Cover includes "ERIK CHISHOLM 3 Carment Dr., Glasgow S.1" in EC's hand.
Conductor's note at end of "The Peasant's War": 'Stag Dance', indicates perhaps that there was more to follow.

Daft Sang

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 41. untitled. 'Brisk.'

Autograph Score: v/s ink, 3 p complete. [see notes]

Call Number: Celtic Box 5, folder 3 piece 6.

Description

When doors are steekt and a' are at hame, O its then I put my bauchles on: When folk are beddit wi' their dream, The hale world is my causey-croun Whan folk are wi' their dream. The hale world's my causey-croun.

Notes

2 b are a pencil sketch but the acc can be discovered.

Dan Liuir. A Tale of Lear.

Performance Forces: v, pno.

Authors: Words by EC after poem in Scottish Gaelic in Smith's Gaelic Antiquities .

Sources: McDonald no. 120, 'Dàn Liughair. An Ancient Air.'

Autograph Score: 1. v/s ink, 2 p, complete. 2. v/s p/c of 1, with pencil emendations, 2 p complete.

Call Number: Celtic Box 5, folder 1 piece 5.

Description

When great Fingal saw this poor stranger With joy he ran to meet him, Eagerly did greet him: "Welcome dear friend." "It has pained me that for such a long time Chieftain Moiallin never honoured us at Morren Now he comes to make amend. "I've been tardy in returning such bounty; Five ships you gave me, ships whose swiftness did save me, Suffer me to repay." "I am not that Lear who once was your friend, Lear of Moiallin long since has fallen He has had his day." "I insist I pay all I owe you. But first let us honour Age and birth in fitting manner Feasting for a great King."

Notes

"It is a ballad called 'Liùir' – the King Lear of Shakespeare, who in the Gaelic ballad, just as in the English play, is a king fallen from a high estate to a lowly one. The point of the ballad is that Fionn, the subject of many tales and ballads, maintained the same respect for Liùir in adversity which he had for him in prosperity; and that the courtesy was not thrown away, for the king, poor as he was, was able to do Fionn a good service." Smith p 306 The air with a pencilled English trans against the original Gaelic is in Vocal Box 1 folder 7.

Dance Bachanal

Date of composition: [January 1924 Cornwall on pno/s]

Performance Forces: 2 fl [2nd/picc], 2 ob [2nd/cor a], 2 cl [2nd/bass-cl], 2 fag [2nd/contrafag], 4 hn, 2 tpt, 3 tbn, tuba, timp, cym, gong, BD, SD, xylo, glock, pno, stgs.

Autograph Score:

f/s 5 p, 28 stave, ink, pencil emendations; unfinished.

Call Number: CHI O/S 1.

Description

"a riot in color" [sic]

Notes

unfinished orchn of piano work see Piano Box 9, folder 10.
signed on cover; ERIK CHISHOLM, 276 St Vincent St, Glasgow.

Dance Bachanal for piano solo

Date of composition: January 1924 Cornwall. [on copy 1.]

Performance Forces: 1, 2 & 3: pno. 4. picc, fl, 2 ob, 2 cl, 2 fg, 4 hn, 2 tpt, 2 tbn, tuba, gong, timp, stgs.

Autograph Score: 1. 15 p [221 b], ink, complete, pencil orchn suggestions. 2. 13 p [206 b] ink, complete. [see notes] 3. 6 p ink, incomplete p 11-14 & 17 missing. 4. 1 p, ink, with pencil emendations.

Call Number: Autog 1, 2 & 3: Piano Box 10, folder 9. See CHI O/S 1 for orchn of b 1-70.

Description

for piano solo 'A riot in color.' [sic].

Performances: see programme at 'Suite for fl, cl, cello' in Chamber Music [BC 129. 19. 156.1. (p 158).]

Notes

[Comparison of these 2 scores would suggest that 1 is the earlier version, as 2 is a much neater copy, in which some of the Italian tempi markings have been changed to English, and the English performance instructions, though not as amusing as those of Satie, are very interesting. It shows a twenty-year old composer, his mind afroth with ideas, deeply anxious to find new and different timbres at the piano. For example, 'trp tone' [1 p 2], 'from the accent the remaining 5 notes are a perceptible diminuendo: the time being slightly ritarded [sic]', 'a mellow clarinet sort of tone here, & again a change of color of a violin type with the tied [crotchet] B singing Voluptuous' [1 p 3]. And again: 'there are 2 distinct melodies here: & last 2 [beats] have a different (trumpet) tone'; (trumpet part gains prominence)', 'Solid tutti tone for chords singing notes', drop tone a good deal to have a decent crescendo – piano all out for these chords' [2 p 4]; 'Let her rip', 'big cres. in each bar. Bar 13 with left hand b 2 & 4 with right', 'a kind of vacuum of sound after this very last chord' [2 p 7]; 'mark with thumbs [2 p9].] Difficulty: difficult.

Dance of the Princess Jashya-Sheena

Autograph Score: 5 p, ink, complete.

Call Number: Autog: Piano Box 5, folder 7. Printed: Piano Box 5, folder 7A.

Description

Orientele. Moderately.

Notes

Underneath title EC has added in pencil 'This is a pot boiler.' Difficulty: Moderate.

Dance Suite for orchestra and piano

Date of composition: 1932

Performance Forces: picc, 2 fl, 2 ob, cor a, 3 cl [3rd/bass-cl], 3 fag [3rd/contra-fag], 4 hn, 3 tpt, 3 tbn, tuba, timp, BD, SD, tgl, tamb, gong, Chinese bl, xylo, cel, glock, (3 players), hp, solo pno, stgs.

Autograph Score: 1. f/s 101 p 28-stave, ink, emendations ink & pencil, collets, conductor's marks, b nos & reh letters. Soft-cover binding. [see notes] 2. f/s p 59-68 'IV Urlar', p 59-68, the ùrlar [b 1-10] is identical with 2nd movt of the Dance Suite. [see notes]

Autograph Parts:

3. some autog, many non-autog.: fl 1 & 2; ob 1 & 2; fag 3/contra-fag; hn 1 & 2; tbn 1 & 2; bass-tbn; timp; SD & tgl; BD, cym, tgl & gong; xylo, celesta, glock, tamb & Chinese bl; hp; vln 1 (7 desks); vln 2 (1 desk); vla (4 desks); cello (2 desks); DB 2 (desks), plus many loose shetes and incomplete movts.

Missing: fl 3/picc; ob 3 /CA; cl 1, 2 & 3; fag 1 & 2; hn 3 & 4; tpt 1, 2 & 3. [see notes]

4. pno pt is 1st pno of the two-pno version.

Call Number: 1 & 2. CHI O/S 6. 3. Concerto Box 2. 4. Concerto Box 1B, folder 1.

Description

1. Allegro energico
2. Piobaireachd [see notes]
3. March
4. Reel

Performances: Reel (fifth movt), Scottish Orchestra, Barbirolli, 10 Jan 1933. Unsigned, unidentified newspaper [BC129.14.111.2.]

Three movements from the Suite 11th ISCM Festival, Amsterdam Monday 12 June 1933. Amsterdam Concertgebouw Orchestra, cond Constant Lambert, soloist EC. [see notes] Programme [BC 129. 5. 26.4.]

Notes

The works for the 11th Musical Festival of the International Society for Contemporary Music were selected by an international jury consisting of Max Butting (Germany), G. Francesco Malipiero (Italy), Willem Pijper (Holland), Roger Sessions (United States), Vaclav Talich (Czechoslovakia), under the chairmanship of the president of the I.S.C.M., Prof. Edward J. Dent, meeting at Amsterdam December 8-11, 1932. [I.S.C.M. Prospectus BC1396. 4.15.] 1. 2nd movt is an úrlar with 5 vars, which is exactly the same as the 2nd of the 'Two Piobaireachd for piano'. The úrlar & vars 1, 3 & 4 are exactly the same, var 2 is an orchestration of the pno piece, & only var 5 & the coda show some difference between the two pieces. [Mr James Wilson in the letter above regarding Foss's criticism of the Dance Suite in the Musical Opinion should have made the point that it is constructed on a Piobarieachd.]

This dedication appears on an earlier title p, when the work was in 5 movts:

1. Allegro energico
2. Lament (Adagio)
3. March (Allegretto)
4. Urlar
5. Reel (Allegro con brio).

2. p 59-68 use the same úrlar but the variations are so different as to make it another work. One could assume that EC was not happy with the Lament movt, re-worked the úrlar movt, re-named it 'Piobaireachd', & re-placed it as the 2nd movt. Whether this was done before or after the Scottish performance is not known.

Parts: many p of torn apart stg parts.

Amsterdam perf:

Also on the programme: Bertus van Lier (Holland) Symphonie no 2; Edmond van Borck (Germany) Fünf orchesterstücke op 8; Marcelle de Manziarly (France) Concertino pour piano et orchestre; Goffredo Petrassi (Italy) Partita per orchestra.

ISCM Amsterdam festival 1933 The Musical Times , vol 74, no 1080 (February 1933) 136.

Dark Sonnet. Opera in one act

Date of composition: 1952 [f/s p 157 signed Erik Chisholm Aug – Sept 1 1952.]

Performance Forces: fl/picc, ob/cor a, cl, fag, hn, tpt, tbn, perc 1 player: cym, hanging cym, tgl, tamb, BD, SD, xylo, timp, cel, pno duet, stgs,. EC notes it may be played by fl, ob, perc, pno duet and stgs and the parts are cued accordingly. [p 1 f/s] Mrs. Rowland mezzo-soprano/contralto

Authors: EC after Eugene O'Neill's play 'Before Breakfast' first performed 5 March 1929, Princeton Playhouse, NY. German translation by Gunter Pulvermacher.

Sources: "Before Breakfast" by Eugene O'Neill

Autograph Score:

1. f/s ink, complete, 157 p, collets of typescript action, some pencilled ~ossia~. Many p have come loose from the binding; hard cover blue cloth binding, spine damaged.

2A. v/s 97p, ink, ink & pencil emendations, collets, German translation added in pencil in Gunter Pulvermacher's hand; hard cover green cloth binding. 3 copies of Roneo-ed libretto included.

2B. v/s, p stuck in order with sellotape, unpaginated, ink, many pencil emendations, incomplete. [see notes] 1 copy of Roneo-ed libretto included.

4. Fragments & sketches, not all for ~Dark Sonnet~, also for ~Simoon~, & ~Pardoner's Tale~.

Printed Libretto: 5. Roneo-ed typescript 5 p. 6. German translation typescript 5 p.

Call Number: 1 & 2. Opera Box 7. [see notes] 3. Opera Box 8. 4. Opera Box 9. 5. [BC 129. 19. 154.3.] 5 copies in Opera Box 7. 6. [BC 129. 19. 152.10.] 7. [BC 129. 33. 3.]

Description

Pt 1 of Murder in Three Keys .

[EC' s orthography maintained.]

I. Pantomime: (Mrs Rowland enters).

II nd movement – (recitative): Alfred! Alfred! 15

III arietta – recit – arietta: You needn't look at me like that 33

IV Recit: Hurry up! it don't take too long to get breakfast these days 42

V RECIT: (Takes the broom and commences to sweep)

Hurry up! it must be nearly time for me to go 59

VI (ARIA) I'm about sick of all this life 68

VII (Recit.) But I'm not the only one who's got you to thank for being

Unhappy 77

VIII (ARIA – Recit) My head aches so this morning 86

IX (ARIA) I knew all the time you were running around with someone 99

X (Recit) (Goes to stove to pour coffee)

Breakfast is ready. 105

XI ARIA I'm sorry for this Helen whoever she is 114

XII Recit. Come to think of it I'm not so sorry for her after all

119

XIII (ARIA) Helen must be a fine one if she knew you were married

124

XIV FINALE She deserves to suffer, that's all I can say 128

Performances: 1 First produced UCT Little Theatre 8-25 October 1952

Producer Gregorio Fiasconaro, cond EC.

Mrs Rowland: Noreen Berry.

2 Southern Rhodesia tour February 1953

3 Cape Town Little Theatre March 1953.

4. United Kingdom BBC Third programme:

25 January 1954 8.50 – 9.30 p.m.

26 January 1954 7.30 – 8.15 p.m.

Mrs Rowland: Noreen Berry.

Royal Philharmonic Chamber Orch, leader David McCallum;

pno duet Winifred Davey and James Moody; cond EC.

Radio Times January 22, 1954, p 25. [BC 129. 21. 157.74.]

BBC TV 2 February 1954 at 9.15pm with the same forces. Radio Times 29 January 1954, p 26. [BC 129. 1. 22 5.] [BC 129. 21. 157.73.]

Typescript carbon copy of opening & closing announcements in f/s Opera Box 7.

5. Cape Town Little Theatre/ Hiddingh Hall. Louise Wessels 28 October 1961. [BC 129. 21.157.64

6. Edinburgh, Murray Knox Art Centre 10 September 1953: tape recording Edinburgh Evening News , 11 September 1953. [BC 129. 1. 22.p.]

7. Glasgow, British Council Rooms, West George Street: tape recording Glasgow Herald 16 September 1953.

8. New York, 6th July 1954, Punch Opera, Cherry Lane Theatre, New York City; ran for 6 week season. Musical America August 1954, p 26. [BC 129. 2. 17.1.]

Mrs Rowland: Ellen Brehm [BC 129. 6. 219.14.]

9. Emma Cons Hall, Morley College 'a workshop production';

Mrs Rowland: Sona Ardonz. Wednesday 19 December 1962.

Morley College Chamber Ensemble, cond: Harry Samuel. 1st stage perf in UK. [BC 129. 29. 228.13.]

Notes

The opera was composed for Noreen Berry.

'Dark Sonnet' (Murder by Persuasion) is the second part of a 3-act opera 'Murder in 3 Keys': the first part is The Pardoner's Tale of Chaucer in the James Bridie dramatisation (Murder by violence and poison) and the third part a setting of Strindberg's 'Simoon' (Murder by suggestion). EC programme note: Stellenbosch Town Hall, Wednesday 29 October 1952. [BC 129. 2. 16.1.] The three operas, Dark Sonnet , Simoon and the Pardoner's Tale replacement, Black Roses were grouped as Murder in Three Keys for its New York production. [See Black Roses .] EC changed his mind regarding the Bridie version of The Pardoner's Tale and instead set the original version by Chaucer written in Middle English, and it became part of The Canterbury Tales , the other parts being The Nonne's Preeste's Tale and The Wyf of Bathe's Tale . The 'oriental scales' in the violin

concerto referred to by David Shepherd is an odd remark as the concerto is based on Hindustani rāgs; and 'heard this year' indicates that Shepherd's review was written in 1952 just after the first performances at the Little Theatre in Cape Town, but not published until the following year. Opera Box 7 f/s contains Opera Manager's list of Production Effects and interpolations dated 21.1.54.

2B has two small sections missing:

1. "I knew all the time you were running around with someone. Your lame excuses about spending the time at the library didn't fool me. Who is this Helen anyway? One of those artists? I'll bet she..." Libretto p4; and
 2. "...did. This Helen must be a fine one, if she knows you were married. What does she expect then?...Well I've got to run along. This is a fine life for me to be leading! I won't stand for you loafing any longer." Libretto p 5.
-

The Death Dirge.

Date of composition: unknown

Performance Forces: v, pno.

Authors: Words by EC

Sources: Mcdonald no. 31. Untitled. Moderate.; ; after 'The Death Dirge':.; ; Thou goest home this night to thy home of winter,; To thy home of autumn, of spring, and of summer;; Thou goest home this night to thy perpetual home,; To thine eternal bed, to thine eternal slumber.; ; Sleep thou, sleep, and away with thy sorrow,; Sleep thou, sleep, and away with thy sorrow,; Sleep thou, sleep, and away with thy sorrow,; Sleep, thou beloved, in the Rock of the fold.; ; Sleep this night in the breast of thy mother,; Sleep, thou beloved, while she herself soothes thee;; Sleep thou this night on the Virgin's arm,; Sleep, thou beloved, while she herself kisses thee.; ; The great sleep of Jesus, the surpassing sleep of Jesus,; The sleep of Jesus' wound, the restoring sleep of Jesus,; The young sleep of Jesus, the restoring sleep of Jesus,; The sleep of he kiss of Jesus of peace and of glory.; ; The sleep of the seven lights be thine, beloved,; The sleep of the seven joys be thine, beloved,; The sleep of the seven slumbers be thine, beloved,; On the arm of the Jesus of blessings, the Christ of grace.; ; The shade of death lies upon thy face, beloved,; But the Jesus of grace has His hand round about thee;; In nearness to the Trinity farewell to thy pains,; Christ stands before thee and peace is inHis mind.; ; Sleep, O sleep in the calm of all calm,; Sleep, O sleep in the guidance of guidance,; Sleep, O sleep in the love of all loves;; Sleep, O beloved in the Lord of life,; Sleep, O beloved in the God of life!; Alexander Carmichael Carmina Gadelica vol III, p 383-85

Autograph Score: 1. v/s ink, 4 p complete, in E æolian. [see notes] 2. v/s ink, 1 p, incomplete in A flat æolian.

Call Number: Celtic Box 5, folder 1 piece 2..

Description

Thou goest home this night O, beloved to thy home of winter, thy home of autumn, of spring and of winter. Thou goest home this night O, beloved to thy home perpetual, Thy rest eternal, thy slumber for ever. Sleep thou this night in the breast of the Mother, While she herself soothes thee to rest While she herself gently kisses thee. The great sleep of Jesus, the young sleep of Jesus The restoring sleep of Jesus be thine The sleep of the kiss of Jesus give thee peace. The shade of death lies heavy upon thee, beloved But the Jesus of grace has His arms round about thee. In nearness to the blessed Trinity. Farewell to thy pains Christ stands before thee and peace is in His mind The sleep of the seven lights be thine The sleep of the seven joys be thine, The sleep of the seven slumber be thine. Sleep thou O sleep and away with thy sorrow Sleep thou beloved in the Rock of the fold and away with all sorrow. Sleep O beloved in the Lord of life, Sleep beloved in the God of life.

Notes

On verso of first page is p 1 of 'The Barnyards of Delgaty' in ink, many alterations in pencil.

Deirdre remembers a Scottish Glen.

Date of composition: unknown.

Performance Forces: fl, ob, cl, fag, hn, pno, stg quartet, 2 S.

Sources: Words by EC after anon 15th cent Irish poem, 'Deirdre's Farewell to Scotland';; A beloved land is yon land in the east,; Alba* with its marvels.; I would have not come hither** out of it,; Had I not come with Noisi.; ; Glen Massan!; Tall is its wild garlic, white are its stalks;; We used to have a broken sleep; On the grassy river-mouth of Massan.; ; Beloved is Draighen over a firm beach!; Beloved its water in pure sand!; I would never left it, from the east,; Had I not come with my beloved.; [*i.e. Scotland. **i.e. to Ireland.]; Kuno Meyer trans, Selections from Ancient Irish Poetry , p 15-16, stanzas 1, 5 & 9; ; McDonald no. 140, ' 'Scian 'sgur fad tha mi m'thàmh. Very slow.'

Autograph Score: f/s 16 p, complete.

Call Number: Celtic Box 4 folder 5 piece 1. [see notes]

Description

Alba that beloved land in the east I should never have left the fair land that I loved. Lovely land of mount and flood, Happy there with Noíse was I Salmon leaping from loch to loch, Hunting fleet-footed deer on the slopes of Ben Finn. Dearly loved I Glen Massan Tall wild garlic and clean watercress Broken sleep from its waterfall Birds from the depths of the oak-wood make music all day. Beloved is Draighen, firm its beach Where water sparkles in sliver sands. I should not have come out of the east If I had not come with my beloved.

Notes

Arrangement of 'Deirdre remembers a Scottish glen', CSB 79. In same folder as 'Deirdre's Lament for the Sons of Usnaugh'.

Deirdre's Farewell

Date of composition: unknown.

Call Number: see Deirdre's Lament Celtic Box 4 folder 5 piece 1.

Notes

See also CSB 79.

Deirdre's Lament for the Sons of Usnaugh

Date of composition: unknown.

Performance Forces: fl, ob, cl, fag, hn, pno, solo S, stg quartet.

Authors: Words by EC after Sir Samuel Ferguson.

Sources: Words by EC after Sir Samuel Ferguson's (1810-86) trans from the Irish:; "The lions of the hills are gone,; And I am left alone – alone –; Dig the grave both wide and deep,; For I am sick, and fain would sleep.;; The falcons of the wood are flown,; And I am left alone – alone –; Dig the grave both deep and wide,; And let us slumber side by side.;; The dragons of the rock are sleeping,; Sleep that wakes not for our weeping –; Dig the grave, and make it ready,; Lay me on my true-love's body.;; Lay their spears and bucklers bright,; By the warriors sides aright,; Many a day the three before me,; On their linked bucklers bore me.;; ...; O! to hear the echoes pealing; Round our green and fairy shealing,; When the three, with soaring chorus,; Passed the silent skylark o'er us.;; Echo now, sleep, morn and even –; Lark alone enchant the heaven!; Ardan's lips arescant of breath,; Neesa's tonmgue is cold in death.;; ...; Woe is me! by fraud and wrong,; Traitors false and tyrants strong; Fell Clan Usnach, bought and sold,; For Barach's feast and Conor's gold.; Woe to Eman, roof and wall!; ; Woe to Red Branch, hearth and hall! –; Tenfold woe and black dishonour; To the foul and false Clan Conor!; ; Dig the grave both wide and deep,; Sick I am, and fain would sleep!; Dig the grave and make it ready,; Lay me on my true-love's body."; Sharp & Matthay *Lyra Celtica* p 8-9 & note p 404.; *Ancient Irish Poetry* p 17-18.; MDdonald no. 159, 'Alastair m'ansachd. A Skye Air. Slow' [see notes]

Autograph Score: f/s ink, 12 p, complete

Call Number: Celtic Box 4 folder 5 piece 1. [see notes]

Notes

The poem is preceded by the following text: He commanded his soldiers to slay Noisi and his brothers and bring the woman back with her hands bound behind her back. Noisi was welcomed with a thrusting blow of a great spear, so that his back broke within him. His brothers were killed on the green by point of spear and edge of sword. And Deirdre dishevelled her hair, and began kissing Noisi and drinking his blood and the colour of embers came into her cheek and she uttered this dirge: Arrangement of CSB 80. In same folder as 'Deirdre remembers a Scottish Glen'.

The Deserted House. Lament

Date of composition: unknown

Performance Forces: 1. v pno. 2. ob, cl, hn, SS.

Authors: EC.

Sources: McDonald no. 54, ‘ ‘Solc a fhuair mi tùs a gheamhraidh - Sad to me has been the beginning of Winter.’; ; After ‘The Deserted House’; ; “Sadly talks the blackbird here.; Well I know the woe he found;; No matter who cut down his nest.; For its young it was destroyed.; ; Thy heart, O blackbird, burnt within; At the deed of reckless man.; Thy nest bereft of young and egg; The cowherd deems a trifling tale.; ; They murdered them, the cowherd lads.; All thy children in one day.; One the fate to me and thee.; My own children live no more.; ; O Thou, the Shaper of the world!; Uneven hands Thou layst on us.; Our fellows at our side are spared.; Their wives and children are alive.; ; A fairy host came as a blast; To bring destruction to our house.; Though bloodless was their taking off.; Yet dire as slaughter by the sword.; Kuno Meyer, trans, Selections from Ancient Irish Poetry 1, 3, 5, 7-9, p 94-5.; ; CSB 24.

Autograph Score: 1. v/s photocopy, 2 p complete, with ink emendations. 2. f/s ink, 1 p, unfinished.

Call Number: Celtic Box 5, folder 7 piece 4A & B.

Description

Lament.

Sadly sings the blackbird here,
Full well I know the grief he found!
His nest with young destroyed I fear,
His woe, like mine, a grievous wound.

Your nest, O blackbird, burnt within
By the hand of a thoughtless, reckless lout,
To raid the nest he thought no sin
Nor to kill the young much to worry about.

He murdered them, that boy,
I name your children dear, all in one hour,
The fate to you and I the same
My own children were taken and live no more.

O mighty one, who shaped the earth!
Thou layst unequal burdens on us
Some are favoured from their birth,
While others live under a curse.

Came a faery host to blast
And bring destruction on this land,
Some few are spared, but here,
Without my husband and babes were slain by that band.

Woe for my lad, and woe for my babes!
The sorrow I bear is great
No trace of them within,
Without my heart is broken;
Sad my fate.

Notes

See CSB 24. Note: A young girl compares her lot with that of a blackbird. A fairy harrin [sic] band has fallen on the village and slain her husband and children. EC. EC [BC 129. 9.246.36 (4)].

Diarmait's Sleep. Bardic song.

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC

Sources: McDonald no. 164. 'Mo rùn geal òg – My fair young love. An Jorram. Skye. Slow.'; ; after anon Irish poem, c 1150, 'Diarmait's Sleep':; [Grainne:] Sleep a little, just a little, for there is nothing for you to fear, O lad to whom I have given love, Diarmait son of Ùa Duibne.; ; Sleep here soundly, soundly, descendant of Duibne, noble Diarmait; I shall watch over you the while, lovely son of Ùa Duibne.; ; May it be like the sleep in the west of Áine daughter of Gáilían, when she fared once by torchlight (?) with Dubthach from Dairinis.; ; I shall remain watching over you, O battle-fence of western Greece; my heart will well-nigh break if I ever fail to see you.; Gerard Murphy Early Irish Lyrics no 55, p 161-65, stanzas 1, 2, 6 & 8:

Autograph Score: v/s ink ,2 p complete. v/s ink, 2 p complete, with considerable variants in accompaniment, mostly modal.

Call Number: Celtic Box 5, folder 1 piece 3.

Description

Bardic song. Sleep a little, just a little,
For there's nothing for you to fear;
Sleep, dear lad, to whom I have given
All my love, sleep softly my dear.
I shall watch while you sleep so peacefully and so deep
A loving watch shall I keep
That no pursuer may creep surprising Diarmid there.

Sleep a little, just a little,
Lay your weary head on my breast,
Sleep as Aine slept, when by torch-light
She and her lover fared to the west
My heart would certainly break
Should we be fated to part,
So sleep dear love for my sake
And ease my anxious heart,
Diarmid, sleep and rest.

Notes

EC does not use McDonald's bass line. Celtic Box 6 folder 6 piece 5 has 5 b using Macdonald no 164 as well as Macdonald's bass line but without a text, in a completely different setting. The 5-bar setting is headed with McDonald's title: My fair young love, Mo rùn geal òg. Numbered 128, EC. McDonald no. 164 also used for Forsaken Mermaid Prologue & Epilogue 1 .

Die Stem.

Performance Forces: ob, cl, fag, hn, tpt, stgs.

Sources: Die Stem.

Autograph Parts: ob, cl, fag, hn, tpt, stgs [1st vln missing].

Call Number: Transcription Box 3, folder 6.

Dirge

Performance Forces: 2fl, 2ob, 2cl, 2fag, 4hn, 2tpt, 3tbn, tuba, timp, BD, SD, stgs.

Autograph Score: f/s 6 p recto, pencil, unfinished, paginated 3-8; verso another unidentified piece paginated 25-30.

Call Number: Projected Works Box 1 folder 3 piece 2.

Dirge for summer.

Performance Forces: ob, tpt, pno, stg quartet, solo SATB.

Authors: William Soutar

Sources: McDonald no. 111. Untitled.

Autograph Score: f/s 7 p, complete.

Call Number: Celtic Box 4 folder 5 piece 4.

Description

Wha was you that gaes down the glen
When the haw-tree was in flower?
Wha was you that wud na come by
though mirklin was the hour?
Her cloak was gairted wi' the green;
Her breist was bricht as snaw
And frae the lithe lowe o' her eèn
Nae thocht cud turn awa'.

Notes

Not in CSB.

Dirge for summer.

Date of composition: unknown

Performance Forces: 1. v, pno 2. ob, tpt, pno, stg quartet, solo A, SATB chorus.

Authors: William Soutar.

Sources: McDonald no. 111. untitled.

Autograph Score: 1. v/s p/c 2 p complete, with pencil emendations.. 2. f/s 7 p, ink, complete. [see notes]

Call Number: Celtic Box 5 folder 3 pieces 7A & B.

Description

Wha was you that gaed down the glen
When the haw-tree was in fleur?
Wha was you that wudna come by though mirklin was the hour?
Her cloak was gairted wi' the green;
Her breist was bricht as snaw
And frae the lithe lowe o' her eèn Nae thocht cud turn awa'.

Notes

7B. For the final cadence suggest Da capo al signo; that is, repeat the first 3 b.
EC gave number 142 to this song.
Not in CSB.

Dismal is this life for me

Performance Forces: 1. stg quartet, v. 2. fl, ob, cl, fag, hn, solo T, pno, stg quartet

Authors: unknown

Sources: McDonald no. 59. 'Bàs Dhiarmid O Duinn. The death of Dermid. Slow.'

Autograph Score: 1. f/s 1 p, incomplete b 1-10. 2. f/s 12p, ink, complete.

Call Number: 1. Celtic Box 4 folder 1. 2. Celtic Box 6 folder 9 piece 8

Description

Dismal is this life for me without a bed to lie upon, a bed that is soft.

Cold and frosty is this place.
The snowy wind is harsh and bitter
Cold and icy is the air,
The feeble sun scarce casts a shadow
Dismal is this life without a bed.

Shelter in this tree is none,
A single tree on top of a level moor,
I endure the winter rain,
I walk on tracks of deer for paths,
Traversing greenswards through the woods on this bitter, raw and icy
morning.
There's no shelter in a single tree.
CSB 100, p 290-93.

Words by EC, after 'The Wild Man of the Woods' anon Irish 12th cent:
Dismal is this life, to be without a soft bed; a cold frosty dwelling,
harshness of snowy wind.

Cold icy wind, faint shadow of a feeble sun, the shelter of a single tree
on the top of the level moor.

Enduring the shower, stepping along deer paths, traversing greensward on a
morning of raw frost...
Jackson A Celtic Miscellany, p 279; Penguin, p 254

Note: In the MS the poem is attributed to Suibhne the Wild Man. Jackson A
Celtic Miscellany, Penguin, note p 308-09.

[See also:

Gloomy is this life,
to be without a soft bed,
a cold frosty dwelling,
harshness of snowy wind.

Cold icy wind,
faint shadow of feeble sun,
the shelter of a single tree
on the top of the level moor.

Enduring the shower,
stepping along deer paths,
traversing greenswards
on a morning of raw frost.]

O'Keefe Buile Shuibne p 45 in Jackson Early Celtic Nature Poetry, p 13:

Note: used in song-cycle 'The King's Brother who became a Hermit'; see Song-cycles.

Notes

Arrangement of CSB 100. 1. headed: (2) 'The Monk who became a Hermit. 2. Intended as part of the 'Second Picture'.

Don Quixote

Performance Forces: org

Authors: Richard Strauss transc EC

Sources: Richard Strauss "Don Quixote" full score.

Autograph Score: 28 p, ink, incomplete, some p stitched together with cotton thread.

Call Number: Organ Box 1 folder 6. PERFORMANCES [...] To transcribe for organ, and perform such significantly modern orchestral works as Elgar's "Falstaff," "Rondes Printanieres" [~sic~] from Stravinsky's "Rite of Spring," and the variations from R. Strauss' "Don Quixote" was a courageous act. While questioning their suitability for organ arrangement we can admire the skill with which Mr. Chisholm has adapted them for the "king of instruments." It is the faithful manner in which he has followed their structure and maintained the atmosphere of their orchestral scoring that made his brilliant performance of sustained interest. [...] St Matthew's U.F. Church, Glasgow 20 Feb 1929. J.R.F. ~Glasgow Record~ 21 Feb 1929. [BC1396. 10.27.] Organ Transcriptions of Modern Music. [...] The most notable features of the recital were those numbers which he had himself transferred from the orchestral scores and adapted to the organ. His transcription of movements three and four and both interludes from Elgar's "Falstaff," were impressively rendered. and evinced a sensitive insight into the composer's musical thought. A movement from Stravinsky's "Rite of Spring" was exquisitely played. [...] Unsigned, ~Glasgow Evening News~, 21 Feb 1929. [BC1396. 10.27.] TRANSCRIPTION OF MODERN MASTERS Arrangements for organ parts of Elgar's "Falstaff" and of the variations from Richard Strauss's "Don Quixote" figured in the programme of a recital at St Matthew's Church, Glasgow, last night, at which Mr Erik Chisholm made his first appearance in his native city after a visit to Canada. Though good taste in selection must ever be a necessary qualification in connection with the transcription of music for the organ or any other instrument, it is rather late in the day to protest against organ arrangements finding acceptance. Bach himself led the way by transcribing some of Vivaldi's and other composers' writings for stringed instruments. More recently numerous composers have laid their hands on the works of Wagner, whose music might be but has not yet been satisfactorily set forth on paper as an organ arrangement. To present fitly Elgar's fat knight and the eccentric Don of Strauss will be as tall an order as anything a writer for organ could set his hand to. Mr Chisholm's transcriptions of these orchestral masterpieces can scarcely be termed entirely satisfactory. They left the impression of being great endeavours rather than successful accomplishments. Better to the liking of the large audience were his charming transcriptions of De Falla's Fisherman's Song and the Rondes Printanieres [~sic~] from Stravinsky's "Rite of Spring." [...] Throughout the evening Mr Chisholm played brilliantly, his treatment of the Elgar and Strauss selections being marked by subtlety and the attainment of striking orchestral effects. Unsigned, ~Glasgow Herald~, 21 Feb 1929. [BC1396. 10.27.]

Description

Theme Don Quixote – Sancho Panza – var 1 – var 4 Don Q in all his boldness – Pilgrims approach – Don Q mistakes them for evil-doers – Don Q charges them – but is worsted & he falls from his horse falling senseless – Pilgrims depart – var 5 Sancho anxiously the Don recover – var 6 The meeting with Dulcinea – var 9.

Notes

Registrations noted in ink & pencil. EC's transc is complete in itself although the complete work by Strauss is not transcribed. EC's work begins at b 86 with the introduction of the themes of Don Quixote & Sancho Panza, & continues with Variation 1 "Dulcinea & the attack on the Windmills."

EC cuts from 6 b before Variation II to the start of Variation IV, "The Adventure of the Image in the procession of Pilgrims." Another cut is made 8 b before Variation V to 1 b before Variation V. These b are then inserted at the end of Variation V, headed "Sancho anxiously watches the Don recovering", before commencing Variation VI "The meeting with Dulcinea."

Cut from of Variation V to beginning of Variation IX "The Adventure with the Two Monks", omitting Variations VII & VIII "Adventure of the Magic Horse" & "The Magic Boat and the Infante in the Watermill." Variation X ' Don Quixote's Defeat and return home' is cut, EC goes directly to the Finale "Don Quixote on his deathbed."

Don Quixote

Performance Forces: org

Authors: Richard Strauss transc EC

Sources: Richard Strauss "Don Quixote" Fantastische Variationen über ein Thema ritterlichen Charakters für grosses Orchester. Eulenberg miniature f/s.

Autograph Score: 28 p, ink, complete, some p stitched together with cotton thread. [See notes]

Call Number: Organ Box 1 folder 6.

Description

Theme Don Quixote – Sancho Panza – var 1 – var 4 Don Q in all his boldness – Pilgrims approach – Don Q mistakes them for evil-doers – Don Q charges them – but is worsted & he falls from his horse falling senseless – Pilgrims depart – Sancho anxiously watches the Don recovering – var 6 The meeting with Dulcinea – var 9 The Adventure of the Two Monks – Finale.

Notes

Registrations noted in ink & pencil.

EC's transc is complete in itself although the complete work by Strauss is not transcribed. EC's work begins at b 86 with the introduction of the themes of Don Quixote & Sancho Panza, & continues with Variation 1 "Dulcinea & the attack on the Windmills."

EC cuts from 6 b before Variation II to the start of Variation IV, "The Adventure of the Image in the procession of Pilgrims." Another cut is made 8 b before Variation V to 1 b before Variation V. These b are then inserted at the end of Variation V, headed "Sancho anxiously watches the Don recovering", before commencing Variation VI "The meeting with Dulcinea."

Cut from of Variation V to beginning of Variation IX "The Adventure with the Two Monks", omitting Variations VII & VIII "Adventure of the Magic Horse" & "The Magic Boat and the Infante in the Watermill." Variation X ' Don Quixote's Defeat and return home' is cut, EC goes directly to the Finale "Don Quixote on his deathbed."

Double Trio

Date of composition: 1931 in earlier unbound copy.

Performance Forces: cl, fag, tpt, vln, cello, cb.

Sources: 2nd movt ' 'S gann gun dirich', Skye song written by a poacher who can no longer hunt of the slopes of Blaven. [JP]; 3rd movt 'Go to Berwick Johnnie'.; 4th movt fugue subject: McDonald no . 40 'Tha fonn gun bhi trom – I am disposed to mirth.'

Autograph Score:

1. f/s ink, 172 p, complete; bound in green leather. [see notes]
2. f/s ink & pencil, incomplete, many emendations and changes.
3. pencil sketches.

6. f/s p/c, 97 p, movts 1 & 2 only. Prefaced by 4-p analysis by EC, incomplete.

Autograph Parts: 4. vln, tpt only in OUP hire folders.

Call Number: 1. Chamber Music Box 1 folder 4.; 2. Chamber Music Box 1 folder 5.; 3. Chamber Music Box 2 folder 1. 4. Chamber Music Box 2 folder 2. 5. Chamber Music Box 2 folders 3, 4, 5, 6, 7 & 8. 6. Chamber Music Box 2 folder 9.

Description

1. Toccata and fugue Allegro con molto energico. 2. Andante con moto (cold & bleak) 3. Variations on "Go to Berwick Johnnie". [see notes] 4. Fugue Moderato – Interlude – [coda] Allegro molto vivace.

Performances: BBC Contemporary Music Concert, Concert Hall, Broadcast House, Friday 17 February 1933 [BC129. 1. 20.8.] André Mangeot (vln), Jack Shinebourne (cello), Eugene Cruft, (db), Ralph Clarke (cl), Richard Newton (fag), Ernest Hall (tpt). London Contemporary Music Centre. 3 May 1932 [BC129. 1. 20.6.] Long correspondence with Prokofiev negotiating a visit by him to Glasgow & a perf of Double Trio in Moscow, neither of which were successful. [Fiona McKnight 'EC & Serge Prokofiev'. February 2009 MusicWeb-International.htm]

Notes

3rd movt: These vars exercised EC considerably as the sketches & drafts show, particularly the ordering of the vars. Against some vars EC comments: XV: XIV inverted. XVI: XI backwards. XVII: IX backwards. XVIII: I backwards. Item 1 contains an analysis in EC's hand of the work except for the final coda. 4th movt p 163-66 are not in correct order in item 1.

Dreepin Weather.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald Northern Highland Reels or Country Dances no. 30. 'Skye Dance.'

Autograph Score: 1. v/s ink, 2 p, complete 2. v/s ink, 2 p, missing final 2 b. 3.v/s p/c 2 p complete, with red ink emendations.

Call Number: Celtic Box 5, folder 3 pieces 8A, B & C.

Description

Out stapp't the ae duck; Out stepp't anither; Out stappit a' the ducks To tak' the dreepin weather. Diddle-doddle through the dubs Flaffin wi' their feet, "O! the bonnie, bonnie gutter-holes And the weet, weet e-meet."

The Drunken Fuggie-Toddler.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald North Highland Reels or Country Dances no. 22. untitled

Autograph Score: v/s ink 2 p incomplete.

Call Number: v/s ink 2 p incomplete.

Description

The fuggie-toddler's bumminfou', Bumble leevie bum, bum; The fuggie-toddler's bumminfou', Wi' swackin' up the hinney-dew; Bumble-leevie. Bumble-leevie, bum, bum.

Notes

EC gave the number 175 to this song.

A Dune of Barra

Date of composition: 1946, Cape Town.

Performance Forces: 2 fl, 2 ob, 2 cl, 2 fag, 2 hn, tpt, timp, hp, S.M-S.A chorus, stgs.

Authors: Murdoch MacLean

Autograph Score: 1. f/s 11 p, complete. 3. f/s 16 p, pencil sketches.

Autograph Parts: 2. complete

Call Number: 1 & 2. Celtic Box 6 folder 7A 3. Celtic Box 6 folder 7B.

Description

Trim the cruise's failing light
The Son of God shall pass tonight.
Lift the sneck and wooden bar
And leave the stranger's door ajar.
Sweep the heart and pile the peat
And set the board with bread and meat.
The Son of God may take it. Alleluia.

Performances: Note p 11: 1st performed City Hall Cape Town 21st Aug. 1951; Conductor Wolfgang Simon, Cape Town Municipal Orchestra, Ladies Choir from the SA College of Music, Opening concert of the University of Cape Town Arts Festival, 1951.

Notes

Note p 1: the accompaniment can be reduced to strings & harp (or piano). ['A Dune of Barra'] is an excerpt for Female Chorus and orchestra from a larger work "The Minde's Melodie", which consists of settings of six psalm paraphrases by the 16th century Scottish poet, Alexander MacKenzie. 'A Dune of Barra' forms an interlude by the poet Murdoch MacClean between the psalms. It is complete enough in itself to justify separate performance. Programme note for 1st perf in SA. University of Cape Town Arts Festival 1951. Souvenir Programme. [BC129. 2. 11.10.]

Dunedin Suite

Date of composition: 1944. [EC typescript list of works T780.941 CHI]

Performance Forces: stg orch

Autograph Score: AUTOGRAPH SCORE

Extensively damaged caused by damp, fungus and probably fish moth. Parts in good condition and a f/s could be made.

Call Number: Chamber Music Box 3 folder 6.

Description

1. Sarabande. Andante sostenuto. 2. Caprice. Allegro con spirito. 3. Strathspey. Moderately slow. 4. Jig. Allegro molto.

Performances: Sunday 29 May SABC Festival of South African Music 1949 SABC Chamber Orchestra, cond EC. Three pieces from the Dunedin Suite: Sarabande, Caprice & Gigue. Brochure/Programme [BC1396. 9.25.]

Dunedin Suite

Autograph Score: 1. 2 Sarabande, 3 p, ink complete. [2 copies]. 2. 24 p, photocopy, complete. 3. Sketches, pencil.

Call Number: Autog 1: Piano Box 3, folder 4.; Autog 2: Piano Box 3, folder 5.; Printed: Piano Box 3, folder 5A.; Autog sketches: Piano Box 3, folder 6.

Description

1. Prelude. Allegro. 2. Sarabande. Andante sostenuto. 3. Caprice. Allegro con spirito. 4. Strathspey. 5. Jig. Allegro molto.

Notes

Also orch for stg orch without Prelude. see Strings. Difficulty: very difficult

E Praeterita. [“From the Past”]

Performance Forces: pno

Sources: 1. Luis de Narvaez ‘Diferencias sobre O Gloriosa Domina ’.; 2. 1. after a Fantasia for lute by Luis de Milan; 2. 2. Agnus Dei II from Missa sine nomine by Jacob Obrecht; 2. 3. Diferencias sobre ‘Guardame las vacas’ by Andriques de Valderravano.; 3. 1. Ricercar for lute (Taster de corde con il ricercar dietro) by Joanambrosio Dalza.; 3. 2. Ricercar for Viol da gamba by Silvestro Ganassi.; 3. 3. No source given.; 3. 4. Ricercar for lute by Francesco Spinaccio.; 4. 1 & 3. from 2 Lute dances by Hans Neuseidler; 4. 2. No source given.; 5. 1. No source given.; 5. 2. after a 13th century 2-part dance.; 6. 1. after a Bass Danse by Claude Gervais.; 6. 2. after a Pavane by Claude Gervais.; 6. 3. after an Allemande by Claude Gervais. [see notes]

Autograph Score: 1. 15 p, photocopy, complete 2. 11 p, ink, complete 2. 11 p, photocopy, complete. 3. 14 p, photocopy, complete. 3. 1 p, ink, original ending for last 9 b. 4. 10 p, photocopy, complete. 5. 1. 4 p, ink complete. 5. 2. 1 p, ink, incomplete. 5. 2. 5 p, photocopy, complete. 6. 16 p, photocopy, complete.

Call Number: Autog: Piano Box 7, folder 1. Printed: Piano Box 7, folder 1A. Autog sketches: Piano Box 7, folder 1

Description

‘From the Past’ [see notes]

Six sonatinas.

Sonatina no 1 after Luis de Narvaez.

1. Grave
2. Allegro moderato
3. Lento
4. Moderato e poco maestoso.

Sonatina no 2

1. Allegro
2. Andante.
3. Moderato.

Sonatina no 3 on four Ricercars.

1. Prelude. Allegro molto.
2. Adagio.
3. Allegro. Ricarcar [sic].
4. Moderato e maestoso – Allegretto.

Sonatina no 4.

1. Allegretto.
2. Allegro.
3. The Jew’s Dance. Allegro fiero. [see notes]

Sonatina no 5.

1. Menuet.
2. Berceuse. Andante.

Sonatina no 6.

1. Basse Danse. Allegretto scherzando.
2. Aria. Lento.
3. Burlesque. Allegro molto.

Performances: Sonatina 1: First performance Heinz Hirschland.
Sonatina 3: First performance Virginia Fortescue, Wigmore Hall.
Sonatina 4: Ian Condie.
Sonatina 6. ISCM Concert, Hiddingh Hall Orange Street Campus University of Cape Town;
EC
Wednesday 7 September 1949. [BC 129. 3. 18.1.]
ISCM Concert Hiddingh Hall, Orange Street Campus, University of Cape Town. Bep
Tjomsma pno. Tuesday 23 August 1955.

Notes

sub-title found on a p of pencil sketches.

Sonatina no 4: according to EC's typescript catalogue of works, the 3rd movt is 'Jew's Dance.'

Sonatina 6: '...based upon a basse danse, pavane & allemande from the "Danseries" (for various combinations of instruments) by Claude Gervaise (fl. 1550).
Programme note [BC 129. 3. 18.1.]
Difficulty: difficult & very difficult.

See also Suite E Praeterita for stgs. Strings Box 1 folder 1.

Difficulty: difficult & very difficult.

The Earth-Shapers

Performance Forces: 2 pnos.

Authors: Scenario by EC drawn from several Celtic Legends.

Sources: EC Second Symphony.

Autograph Score: 1. f/s 2 pnos, ink, 84 p, complete, bound in blue cloth-board. An autog arrangement for 2 pnos from Symphony no 2. [see notes] 2. 2nd pno prt.

Call Number: 1. Ballet Box 2, folder 4. 2. Ballet Box 2, folder 5.

Description

A Celtic mythological account of the birth of Eire. [BC 129. 16. 126.10.]

SYNOPSIS

Scene 1 (Prelude).

“Tir-na-Moe, The Land of the Living Heart”

The Earth Spirit appears and tells the Shining Ones that the Earth is in anguish because it writhes and moans. She has dreamed of beauty, and desires the Gods to rid it of the hideous race of Fomors who have enslaved mankind. “I am going to put my mantle around the Earth and bless it,” says Brigit for she is the Flame of Delight in all worlds. “I will make clear a place for your mantle,” says Midyir the Mighty, “The Spear of Victory will bring death to these Monsters.” “The Sword of Light shall encompass their destruction,” says Ogma the Wise. Angus the Ever-Young would shake the thought of a troubled Earth from him but is eventually persuaded to accompany the other Gods in their Earthbound adventure.

Scene 2 (Sonata movement) “The Earth under the Fomors”

On the Earth, Balor of the Evil-Eye is King of the Fomors - a horrible deformed race from under the sea who live but to despoil the Earth and to destroy all life thereon. Some Eireans have fallen into their clutches and the Fomors proceed to sacrifice them to their Sea Gods with all the abominable rites attending on this ceremony. The Earth-Spirit comforts the enslaved Eireans with the promise that the hour of deliverance is at hand.

Scene 3. (Scherzo-Toccata) “The Gods descend to Battle.”

The Gods descend to Earth and wage conflict with Balor and his ugly misshapen beings with twisted mouths and squinting eyes. Holding aloft the Fiery Spear, Midyir descends like a flame and proceeds to tread out the monstrous life. Brigit spreads out her mantle and the writhing contorted beings fall back from the silver flame at the edge of it. Angus the Subtle-Hearted brings his Magic Harp with him; he plays on it and all the Fomors lose the power to move or speak. But the Fomors are multitudinous as grains of sand and as waves in the sea-storm, they sweep his Harp away from him.

Balor gathers his strength and the strength of the Fomors into his mighty death-dealing eye. He raises the baneful lid, but before the gleam, which could destroy the world shot forth from it, Midyir hurls the Spear. The strength of Midyir and all the Gods of Light went with it. Balor and the race of Fomors are exterminated.

Scene 4. (Finale) “The Gods refashion the Earth.”

The Earth-Spirit thanks the Gods for the victory. This is the Peace-Chant she made:
“Peace up to Heaven
Heaven down to Earth;
The Earth under Heaven
Peace to everyone.”

“Stay with us here,” she pleads passionately, “and make beautiful things that the earth may be glad.”

Midyir sets up the Spear of Victory in the centre of the Earth: Brigit places the Stone of Destiny “that ye may have Empire.” Angus plays his Magic Harp and through that iron country, rivers of water flow, shining, blue and silver fish dart joyfully, trees with blossoming branches flourish, and hounds and deer sport in their shade. The right of the Eireans to life peaceful and beautiful lives is restored to them. Thus the Gods fashion and refashion all things till there is nothing left unbeautiful in the whole Earth.

But the Shining Ones must depart to other worlds. “Tie a trust of remembrance in the fringe of your garment that ye may always remember this place,” says Angus to Brigit. “Ye shall call it the White Island, the Island of Destiny – Eire.”

Adapted from various Celtic legends by EC. Programme [BC 129. 5. 26.13.] [see notes]

Performances: 28 & 29 November 1941. Lyric Theatre, Glasgow.

Erik Chisholm & Wight Henderson, 2 pnos.

Choreography Margaret Morris.

Décor & costumes William Crosbie

Cast: Midyir the Mighty Ian Clegg Ogma the Wise William McLellan Angus
the Ever Young William Drake Brigit the Flame of Delight Anne Cornock-Taylor The
Earth Spirit Margaret Morris Balor of the Evil Eye James Hutton Mopopoise
the Celtic Fish Betty Watson Pooka Sheila Chisholm Also on the

programme:

Overture Suite ‘From the Western Isles’ EC

Interlude ‘From the land Under the Waves’ EC [Prelude to the ballet ‘The Forsaken Mermaid.’

EC & Wight Henderson two pianos.

Dances and Scottish Fantasia (new dances to old tunes)

Choreographed by Margaret Morris.

Programme [BC 129. 5. 26.13.]

Wednesday 10 November 1948 Hiddinoh Hall. Orange Street Campus, UCT. 2 pno
version EC & Stuart Findlay.

Wednesday 9 September Bournemouth Symphony Orchestra, cond Constantin Silvestri.
Programme [BC 129.5.26.17.].

Notes

A 6-p typescript of a detailed dancing scenario in Ballet Box 2 folder 4 piece 2, headed ‘Rough Draft 18-4-61’.

Reh figures, and details of stage action pencilled into the score.

The same score was used for A Celtic Wonder Tale, from bx11 to bx31A [p 3-33].

Eight Fugal Expositions

Performance Forces: pno

Call Number: Piano Box 10, folder 10.

The Enchanted Island. An Hebridean Sketch for Orchestra.

Date of composition: Undated, the handwriting suggests it is an early work.

Performance Forces: 3 fl, 2 ob, 2 cl, bass-cl, 3 fag, 4 hn, tpt, timp, hp, stgs.

Autograph Score: 1. f/s 20 p, 28 stave ink, complete. 2. f/s 32 p, 12 stave, ink, p 1-17, pencil p 18-32, complete.

Call Number: 1 & 2: CHI O/S 1.

Description

[1.] An Hebridean Sketch for Orchestra.

By "Scotty". [see notes].

Very moderate. Dreamily. [2.] Prelude for orchestra.

Notes

1. The 1st p of f/s carries in top right hand corner "by SCOTTY", which could suggest that the work was submitted anonymously for a competition. 2. at b 109-10 EC has added 'Tristan & Isolde. 9th Symphony.' 2. in this version the transposing insts are written in C.

Epigrams of Spring.

Performance Forces: stg quartet, pno, 2 solo vv.

Sources: McDonald no. 49. 'Se Coinneach òg a fhuair an togail.'

Autograph Score: f/s 4 p, complete.

Call Number: Celtic Box 4 folder 6.

Description

The little bird has sent its whistle (God be with you against all trouble) Floating over thorn and thistle (God the Father, God the Son be near us, God the Holy Spirit come.)

Epigrams of Spring.

Date of composition: unknown

Performance Forces: 1. v, pno. 2. v, pno. 3. SSA chor parts. 4. solo v, 2 v female chor, pno, stg quartet..

Authors: EC

Sources: McDonald no. 49. ‘ ‘Se Coinneach òg a fhuair an togail.’; ; Irish anon 8th-9th century (?); The little bird has given a whistle; from the point of its bright yellow beak;; the blackbird from the yellow tipped bough; sends forth its note over Loch Laoigh.; Kenneth Jackson Early Celtic Nature Poetry VIII, p 10; ; Ah, blackbird, it is well for the; Where thy nest is in the brake;; Hermit that dost not clang a bell,; Melodious, soft, and peaceful is thy call.; Kenneth Jackson Early Celtic Nature Poetry XI, p 111; ‘The Blackbird’s Song’;; The little bird has given a whistle from the tip of its bright yellow beak; the blackbird from the yellow-tufted bough sends forth its call over Loch Loígh.; Kenneth Jackson A Celtic Miscellany , Penguin, p 125.; ; Meyer Bruchstücke der Alteren Lyrik Irlands , p 66

Autograph Score: 1. v/s ink, 4 p, complete 2. v/s p/c 3rd p of 3, showing different ending. 3. v/s ink, 1 p complete; chorus v parts only, ink on transparent paper, complete. 4. f/s ink, 4 p, complete.

Call Number: Celtic Box 5, folder 5 pieces 1A, B, C & D.

Description

[solo] The little bird has sent its whistle, [chorus] God be with you against all trouble, [solo] Floating over thorn and thistle. [chorus] God the Father hear us, God the Son be near us, God the Holy Spirit come. Clang no bell to wake the thrushes Hermit blackbird in the bushes. Greenbrook in the wooded hollow Nuts and sprigs and berries mellow. Where the sparkling river gushes, Lovely are the green-topped rushes. Dappled fauns around the fountain Noble stags on cliff and mountain. Throng high crags in pleasant weather Spring has wakened winter’s slumbers. Earth once more is bathed in wonders

Notes

Not in CSB.

EC began another setting of McDonald no. 49 [12 b] without text using McDonald’s title. See Celtic Box 13 folder 8.

Epithalamium for Princess Margared and King Erin 1281.

Date of composition: unknown.

Performance Forces: 1. solo v. 2. 2 fl, 2 ob, 2 cl, 2 fag, 4 hn, 2 tpt, 3 tbn, timp, BD, stgs.

Autograph Score: 1. vocal line plus text, 1 p, complete: '1st chant transposed to T' [~sic~], see note. 2. f/s 12 p pencil, unfinished sketches.

Call Number: Vocal Box 1 folder 1.

Description

From thee, O fairest Scotland, springs that light benign, Which over [h.....?] like a verdant down doth shine. And now the torch of peace is lit: his royal grace, this day proclaimed and sendest, and rejoiceth, all our voice. Lo! To King Erin now is brought the royal sword to whom with fitting pomp is highest honour paid. A brilliant throng is here [?] assembled, done [?] and knight, the flower of chivalry, to view the sacred rite. In triumph now the King leads forth the lovely bride, the regions of the world rejoice on every side. She mounts the throne: the crown is set upon her brow; to her. As the King, everyone gladly bows; Too weak are human words her witness to express How rich in all discretion, truth and gentleness. Like Rachel, may she ever keep her husband's love; Like Esther, with the king most high in favour prove, From thee, O fairest Scotland riseth evermore subject for praise and glory to earth's farthest shore.

Notes

1 is, in fact, written out in the Dorian mode.

Etude

Autograph Score: 3 p, ink complete.

Call Number: Autog: Piano Box 7, folder 6.

Notes

note on cover p by EC: (after Hell scene var. in Piobaireachd ballet, also Pt 1 of Pictures from Dante [p 23-27 of printed f/s]. Difficulty: difficult.

Evening over the Forest

Authors: B. Mayor 'Evening over the Forest.' Original title 'The Silver Wood' listed as one of the pieces in 'Cameos in verse music and pictures.' [see notes]

Autograph Score: 2 p, ink with pencil emendations, complete. [see notes]

Call Number: Autog: Piano Box 9, folder 5.

Notes

There are two previous titles: Prelude No 2 & "The Silver Wood." It is written without barlines. On verso is 1st p of "Sirius" No 1 of Six Celestial Pieces for organ. Difficulty: moderate.

Ewartung

Performance Forces: pno, cel, vln, cello, cl.

Authors: Schönberg [see notes] where is this?

Description

Would EC have got copyright permission to do this?

The Fairies

Performance Forces: v, pno

Autograph Score: v/s pencil, 2 p unfinished. [see notes]

Call Number: Vocal Box 2, folder 3, piece 7.

Description

If you will with Mab find grace,
Set each platter in his place.
Rake the fire up and get water in ere sun be set
Wash your pails and cleanse your dairy,
Sluts are loathsome to the fairies.
Sweep the floor, who doth not so
Mab will [prick] on the toe...

Herrick's poem reads: If ye will with Mab find grace, Set each platter in his place; Rake the fire up, and get Water in, ere sun be set. Wash your pails and cleanse your dairies, Sluts are loathsome to the fairies; Sweep your house; Who doth not so Mab will pinch her by the toe.

Notes

written in 10/8 time.

A Fairy Song. South Uist folk-song

Date of composition: unknown

Performance Forces: v, pno

Authors: anon

Translators: M.F.Shaw

Sources: McDonald no. 66. Untitled. 'Moderate.'; Margaret Fay Shaw, Folk Songs and Folklore of South Uist p 166

Autograph Score: v/s p/c, 1 p complete.

Call Number: Celtic Box 5, folder 7 piece 9.

Description

South Uist folk-song
Though I search across the hill
Looking everywhere I can
From side to side, from end to end
Over mountain, down the glen
I cannot find my Chùbhrachain. [see notes]

Notes

Not in CSB . Numbered 127, EC. This is a song sung by a mother whose child has been stolen by the fairies. EC. Chùbhrachain – My little fragrant one, pronounced cou-brach-an, a term of endearment for a little child. Pronounced – Cou-brach-an. EC. [this is the only use of McDonald no. 66.]

A Fairy Working Rhyme

Performance Forces: stg quartet, pno, solo v, unison chorus.

Sources: McDonald no 109. 'An cuala sibhs a' bhanins bhàn. Strathspey time.'

Autograph Score: f/s 3 p, complete.

Call Number: Celtic Box 4 folder 6.

Description

If work's done by one wife's hand it can but little work command, Some must tease, & some must card & spin when weaving work begins.

Notes

An arrangement of CSB 86.

A Fairy Working Rhyme. An cuala sibhs a' bhanins bhain. Fairy Song.

Date of composition: unknown

Performance Forces: v, pno, stg quartet.

Authors: EC

Sources: McDonald no. 109. 'Cha cual sibhs a' bhanais bhàn. Strathspey time.'; ; after The 'Dunbhulaig Story' "Is fad abhras 'n aon laimh air dheradh" in Popular Tales of the West Highlands , vol II, p 62-64. [see notes]; ; CSB 86

Autograph Score: f/s ink, 3 p complete.

Call Number: Celtic Box 5, folder 5 piece 4.

Description

Fairy Song.

If work's done by one wife's hand
It can but little work command,
Some must teaze & card & spin
When weaving work begins.
Some must oil & mix & wind
When spinning work's behind.
My mould of cheese, my butter crock,
My hammer, saw, my weather cock,
Little meat kist, cow and goat,
Hee-o-haroo-oh-ho.

If work's done by one wife's hand
It can but little work command
Some for waulking water heat
To make her web complete
If work's done by one wife's hand
It can but littler work command.
Some must thump and rub and hold
Some tighten, stretch and fold
My mould of cheese, my butter crock,
My hammer, saw, my weather cock,
Little meat kist, cow and goat,
Hee-o-haroo-oh-ho."

Notes

A different setting of the same text is in Celtic Box 2 folder 3.

Another copy of the same text and air, 2 p non-autog, is in Celtic Box 2 folder 3 piece 21A, and piece 21B is a 3-part autog setting of the chorus for children's choir is on piece 21B.

"Fairies are very friendly to some people whom they favour, but equally mischievous to those they dislike. A hill in the farm of Dunvuilg was one of their favourite haunts, and on a certain occasion they offered to assist an honest tenant's wife in the neighbourhood, for

whom they had a kindness, to manufacture a quantity of wool she had for her family. She was very glad to have their services and, always being an active race, they set to work directly, singing their Fairy Working Rhyme the while.”

Quoted by EC from Campbell's Popular Tales of the West Highlands vol II p 62.

“The Dunbhulaig story is all over the Highlands, and there seem to be many places so called...The scene is laid on the large side of Kintyre. The farmer's wife was idle, and called for the fairies, who wove a web for her and shouted for more work. The first set them to put each other out, and at last got rid of them by shouting 'Dunbhulaig on fire!'The fairies rhyme when working was:

Is fad abhras 'n aon laimh air dheradh,

Ciradh cardadh tlamadh cuigel...

Which Mr MacLean translates freely:

“Work, work, for a single hand

Can but little work command,

Some to tease, and card and spin:

Some to oil and weave begin;

Some the water for waulking heat,

That we may her web complete.

The rhyme when they depart in hot haste is:

Mo mhullachan caise m'ord a's m innean,

Mo bheasn 's mo phaisde s' mo gogan ima...

Freely translated thus by Mr Mc Lean:

My wife, my child, alas, with these,

My butter pail and little cheese,

My cow, my goat, my meal-chest gone,

My hammers too, och, och, och ochone!”

Or more closely thus:

My mould of cheese, my hammer, and anvil,

My wife and my child, and my butter crock;

My cow and my goat, and my little meal kist;

Och, och, ochone, how wretched am I.

Quoted by EC from J.F.Campbell Popular Tales of the West Highlands vol II, p 63.

Falstaff

Performance Forces: org

Authors: Elgar transc EC

Sources: Elgar 'Falstaff' f/s

Autograph Score: 50 p, ink, complete. Stitched with cotton thread.

Call Number: Organ Box 1 folder 5. PERFORMANCES [...] To transcribe for organ, and perform such significantly modern orchestral works as Elgar's "Falstaff," "Rondes Printanieres" [~sic~] from Stravinsky's "Rite of Spring," and the variations from R. Strauss' "Don Quixote" was a courageous act. While questioning their suitability for organ arrangement we can admire the skill with which Mr. Chisholm has adapted them for the "king of instruments." It is the faithful manner in which he has followed their structure and maintained the atmosphere of their orchestral scoring that made his brilliant performance of sustained interest. [...] St Matthew's U.F. Church, Glasgow 20 Feb 1929. J.R.F. ~Glasgow Record~ 21 Feb 1929. [BC1396. 10.27.] Organ Transcriptions of Modern Music. [...] The most notable features of the recital were those numbers which he had himself transferred from the orchestral scores and adapted to the organ. His transcription of movements three and four and both interludes from Elgar's "Falstaff," were impressively rendered. and evinced a sensitive insight into the composer's musical thought. A movement from Stravinsky's "Rite of Spring" was exquisitely played. [...] Unsigned, ~Glasgow Evening News~, 21 Feb 1929. [BC1396. 10.27.] TRANSCRIPTION OF MODERN MASTERS Arrangements for organ parts of Elgar's "Falstaff" and of the variations from Richard Strauss's "Don Quixote" figured in the programme of a recital at St Matthew's Church, Glasgow, last night, at which Mr Erik Chisholm made his first appearance in his native city after a visit to Canada. Though good taste in selection must ever be a necessary qualification in connection with the transcription of music for the organ or any other instrument, it is rather late in the day to protest against organ arrangements finding acceptance. Bach himself led the way by transcribing some of Vivaldi's and other composers' writings for stringed instruments. More recently numerous composers have laid their hands on the works of Wagner, whose music might be but has not yet been satisfactorily set forth on paper as an organ arrangement. To present fitly Elgar's fat knight and the eccentric Don of Strauss will be as tall an order as anything a writer for organ could set his hand to. Mr Chisholm's transcriptions of these orchestral masterpieces can scarcely be termed entirely satisfactory. They left the impression of being great endeavours rather than successful accomplishments. Better to the liking of the large audience were his charming transcriptions of De Falla's Fisherman's Song and the Rondes Printanieres [~sic~] from Stravinsky's "Rite of Spring." [...] Throughout the evening Mr Chisholm played brilliantly, his treatment of the Elgar and Strauss selections being marked by subtlety and the attainment of striking orchestral effects. Unsigned, ~Glasgow Herald~, 21 Feb 1929. [BC1396. 10.27.]

Description

Poco Allegretto Dream Interlude – Preparation for the March, Allegro – Falstaff's March – The Return through Gloucestershire – Allegretto Interlude (Shallow's Orchard) – Allegro molto King Henry V's progress – The Approach of the King, - the repudiation of Falstaff - più moderato Falstaff's Death. Programme [BC1396. 10.27.]

Falstaff

Performance Forces: org

Authors: Elgar transc EC

Sources: Elgar 'Falstaff' Symphonic Study in C minor with two Interludes in A minor f/s Novello 1943.

Autograph Score: 50 p, ink, complete. Stitched with cotton thread.

Call Number: Organ Box 1 folder 5.

Description

Poco Allegretto – Preparation for the March, Allegro – Falstaff's March – The Return through Gloucestershire – Allegretto – Allegro molto – The Approval of the King, piú moderato. [see notes]

Performances: 20 February 1929. Dream interlude. Preparation for the March – Falstaff's March – the return through Gloucestershire . Interlude (Shallow's Orchard. King Henry V's progress – approach of the King – the repudiation of Falstaff – Falstaff's death. Also on the programme: Bach St Anne fugue , Karg-Elert Three Choral Improvisations , Manuel de Falla Fisherman's Song , Stravinsky Rondes Printanières (from Rite of Spring), Richard Strauss Don Quixote , Reubke Fugue from Sonata on the 4th Psalm. [see notes] [BC 1396. 10.27.]

Notes

“J.W.”, Music in Glasgow, In: The Scottish Musical Magazine Vol.X no5, February-March 1929, p90. Carbon copy of a typescript of a review by “P.G.” Musical Critic for Scotland, Musical Opinion , May 1929. [BC129. 29.240.]

Fantasy for pianoforte by Peter Piper

Performance Forces: pno

Autograph Score: pno

Call Number: Piano Box , folder .

Description

Moderato.

Notes

Cover p, is headed 'Dunedin Association Competition, for which EC was an adjudicator: Fantasy for piano by Peter Piper. Report by an unknown adjudicator:

This composer makes it very difficult to read his music owing to the bitonal key signatures, and, as the bitonal harmonies more or less disappear about the 5th line of the first page, the adopted key signatures are unnecessary.

I am not attracted by the style of the music, it is awkward and unnatural and without 'flow of phrases'. The composer would do much better if he would write something simpler harmonically and melodically, rather take as his model the 'Songs without words' of Mendelssohn than the 'Kaleidoscope' of Goosens (or a similar 'modern' work considered 'smart' 25 years ago but now painfully dated).

The original idea has some charm (lines 1-3 of page 1) but thereafter goes 'astray' in that neither the 2nd subject (beginning line 5 bar 2) and the ensuing 'development' (of what is intended to be terse sonata form) have a logical sequence of musical thought. There is hardly evidence enough in this fantasia to justify the composer spending any more time on this most difficult and exciting art.

The Feast of Samhain

Date of composition: 1941. [BC129. 5. 126.10.]

Performance Forces:

Cast

Acts One and Three

In Cruachan Ai, Connacht - Prologue,

Maeve, Queen of Connacht M-S

Ailill, her Consort BAR

Nera, a young Connacht warrior T

Caibre, Captain of a troop BAR

Fergus mac Roy, an Ulsterman (prologue only) T

A Thief B

A Druid B

The Hen-Wife contralto

Three Connacht Warriors T, BAR (2)

The Three Royal Children

The People of Connacht S,A,T,B

Act Two

In Tir na n-Og

Ethal Anbual, King of the Shi of Connacht BAR

The Woman of the House S

The Lame Man T

The Blind Man B

Two Soldiers T, BAR

Voice of the Sentinel T [off-stage]

Shi Warriors T, B

Dream Ballet in Act Two, the opening of which opens the Overture.

Corps de Ballet of Fairies (The traditional Little People)

Ballet of the Rival Swineherds in Act Three

Friuc, A Swineherd of Munster

Rucht, A Swineherd of Ulster

The Dagda Mor,

The Red Pigs of Munster,

The White Pigs of Ulster

2 fl, 2 ob, 2 cl, 2 fag, 2 tpt, 4 hns, 3 tbn, tuba, hp, .timp, cym, BD, SD. xylo, cel, bells, stgs.
Stage band : 2 tpts, 2 hns, tbn.

Authors: Libretto by EC after 'Isle of Youth' (The Feast of Samhain), taken from the first part of James Stephens' 'In the Land of Youth' by permission of the author and Messrs. Macmillan & Co. Ltd.

Autograph Score: 1. f/s ink, 44 p, 28-stave, complete. Act I Part 2, 44 p ink, reh nos 68 to 120 . 2. f/s ink, 47 p, 28-stave, complete Act II Parts 1 & 2, no reh nos. 3. v/s Act I hard-cover binding, p 1-96, with many pencil emendations & reh nos overture 1 to 18 , Act I Part 1 (Prologue) 23 b bef 19 to 27 , Act I [scene 1] 28 to 68 , [scene 2] 69 to 122 . 4. v/s Act II

v/s hard-cover binding, p 97-164, + 2 p additional song to be inserted at p 123, & 2 p additional song to be inserted at p 134. Pencil emendations & reh nos added; 5. v/s Act III v/s hard-cover binding, p 165-282, + 6 p additional song to be inserted at p174, with pencil emendation & reh nos added.. Incomplete v/s pencil sketches. 6. incomplete pencil sketches & voice parts. 7. f/s pencil sketches, p 1-44 recto, 45-88 verso, 89-139 recto only, orchestration of Act 1, part 1 [up to end of rehearsal figure 62 in v/s.

Printed Libretto:

8. Isle of Youth (The Feast of Samhain) 60 p. Glasgow: William MacLellan, n.d.
9. Galley proofs, 2 sheets.

Call Number: 1. CHI O/S 7.; 2. CHI O/S 7.; 3. Opera Box 47.; 4. Opera Box 47.; 5. Opera Box 47.; 6. Opera Box 47.; 7. Opera Box 48. 8. Opera Box 48. 9. Opera Box 47.
Microfilm III: Isle of Youth (The Feast of Samheim) (opera 1941) pno reduction at McMaster University Library, Hamilton, Ontario, Canada.

Description

A Celtic Romantic-Comic Opera in three Acts & a Prologue.
Act II Part 1: The Land of Youth (The Feast of Samhain).

Notes

DESCRIPTION ACT I

Overture

1. Prologue – Maeve, Ailill, Fergus & chorus
2. Scene a - Chorus
Scene b – Incantation – Druid, Hen-wife, Ailill & chorus.
Scene c - “Menu” aria – Maeve & chorus.
3. Scene a – Ailill, warriors & chorus.
Scene b – “Hanging” aria – Ailill & chorus.
Finale – Ailill, Maeve, Nera, warriors, Druid & chorus.
4. Orchestral Intermezzo.
March of the Shi Warriors.
5. Nera & The Thief
6. Aria - The Thief's [Robber's] Song.
Nera and the Tief continued.
7. Finale – Nera & chorus of Connacht Women.

ACT II. Scene 1.

Orchestral introduction.

Scene – Ethal Anbual (King of the Shi), Nera & Warriors.

The “Hate” aria – Ethal Anbual.

Ethal Anbual and Warriors.

1st Shi Warrior, Nera & The Woman of the House.

Nera & The Woman of the House.

“The Wishing Song” – Woman of the House & female humming chorus.

Pantomime.

Scene – Nera & The Woman of the House (Recit.)

Aria – “This world that you see is Tir na n-Og” – The Woman of the House.

Love duet – “But I adore you” – Nera & The Woman of the House.

Orchestral interlude.

Part 2.

“The Woodman’s Song” – Nera.

Scene – The Blind Man & The Lame Man, (with Nera & The Woman of the House.)

Scene – “I know what I wish for” – Nera & The Woman of the House.

Arietta – “At the Feast of Samhain” – Nera.

Laughing Duet – The Woman of the House & Nera.

Arietta – “The King of the Shi was angry” – The Woman of the House.

Duet - “You wish that very bad” –Nera & The Woman of the House.

Duet – “The Parting Song.”

[From the cover pages of Acts I & II.]

ACT III.

There is no “number” breakdown for Act III.

The ballet synopsis is taken from v/s p 196-206.

Ballet of the Rival Swineherds.

1. Entrance & Dance of Friuc and his swine.

Friuc enters playing his pipe. He calls on his pigs to follow him. Some pigs enter. Friuc again plays his pipe and some more swine enter. The pigs sniff the ground with appreciation. These are the red pigs of Munster. They commence to dance. The pigs feed greedily on this wonderful fall of mast in Munster. The pigs feed with squeals & screams, grunts & gasps, loud noisy whistles & deep thrilling gurgles.

2. Dance of Friuc, who loves his pigs more than anything else in life. He is happy because they are happy & he dances among the greedily guzzling pigs, looking at this one’s muzzle & at that one’s hoof, binding the torn ear of this innocent who has [had its] ear bitten a moment ago by one of his bullying elder brothers.

3. Entrance of Rucht. Friuc dances enthusiastically & calls on his fellow swineherd to share this wonderful feast of mast. Rucht enters playing on a pipe, he surveys the feeding ground and thanks Friuc for his invitation – the two swineherds dance lovingly together. Rucht thanks Friuc again and is enthusiastic about his feeding ground. He calls on his swine [who] enter and dance.

4. The pigs all sleep & snore. The swineherds survey their sleeping pigs with approval.

Recit.

Friuc: Fine lot swine mine.

Rucht: Fine lot of swine mine.

Friuc: Fine lot, yes, but hardly as good as mine, of course.

Rucht laughs.

Friuc: What are laughing at?

Rucht: That’s a good joke, your swine can’t compare with mine at all.

Friuc: Is that so?

Rucht: Yes that so.

Friuc: Your pigs are a poor lot, I’ll wager.

Rucht: My pigs are a long time better than yours.

They fight. The swineherds fall exhausted: the pigs revive & continue the fight. Friuc arises & cast a spell on Rucht's pigs. Rucht's pigs fall dead. Friuc runs about in despair over his pigs. Rucht is in a blazing rage: Two can play at that game. He puts a spell on Rucht's pigs. Rucht tries to stop him. Rucht's pigs fall down as one – Dead. Rucht runs to his pigs in despair. He suddenly attacks Friuc. They fight. Rucht tries to revive his pigs, props them up, but they all fall down again. Friuc tries to revive his swine & props them up, but they all fall down. The two swineherds fall weeping on each other's necks but break away to fight again.

The Dagda Mor* appears. He strides in majestically. He shows his great displeasure of the swineherds, first to Rucht, then to Friuc. He fixes a bull's head on Friuc, then on Rucht. Finale.

The Dagda Mor revives the pigs. The Dagda dances with the pigs. Rucht goes up to his pigs & tries to dance with them. The pigs run away from him. Friuc does the same & his pigs run away. The pigs go to the Dagda who dances with them. The Dagda and the pigs go out. The swineherds lament on one another's shoulders. They go nearer the exit, stop & weep once more, they go out.

[*See Notes.]

The score reveals a large number of themes, some of which EC has identified with pencilled notes:

Act I:

Ailill's taunt p 69, 70, 72, 73

Destruction p 88, 89, 90

Doom p 84, 94

Fate p 85, 93

Hanging, p 60, 65, 76, 78, 81, 93

Nera p 71, 72, 73, 94

Nera's agitation p 67

Refugee p 86, 89

Robber p 60

Shi March p 63, 86, 89, 90, 92

Act II:

Ailill's taunt p 104

Destruction p 143, 144

Doom p 144

Hanging p 144, 150

King of the Shi p 100, 151

Nera p 105, 111, 143, 154

Nera's agitation p 105

Opposing wishes p 151

Passage [Door] between the Two Worlds p 100, 106, 152, 156

Shi march p 98, 107, 143, 145, 147, 148, 152

Tir na n-Og p 106, 109, 115, 143, 153, 155

Woman of the House love sacrifice p 153, 154, 155

-

Act III Scene 2

Hanging p 254

Nera p 254

Nera's agitation p 254

There are a number of melodies that have the quality of being Celtic in origin. However, a search through McDonald and Logan has revealed that they are folk-like tunes and not old airs.

Some examples found in v/s:

Dance p 31

Strathspey p 16, 75-6

Piobaireachd úrlar with 7 variations p 115.

Nera's song p 133

Maeve's song p 167

Chorus p 186-90

Ballet of the Rival Swineherds p 193-206

NOTES On fly-leaf of 5 [Act III] in EC's hand: "Tudor Davies, 264 South Norwood Hill, S.E. 25. Livingstone 2826." [Tudor Davies was a well-known Welsh tenor.]

Act II [scene 1]: 29 to 38 is called Pantomime in v/s & Dream Ballet in f/s. *The Irish god, Dagda Mor, was one of a number of father gods. He was known as the 'good god', being the ideal of male excellence. He was the god of earth's fertility and owned a pair of magical pigs that could be eaten again and again but always revived themselves.

Patricia Monaghan, The Encyclopedia of Celtic Mythology .

James MacLillop, Myths and legends of the Celts .

R.J.Stewart, Celtic Gods and Goddesses .]

According to legend, Queen Maeve was a strong-willed woman who did just as she wished, took and threw out whatever husbands she wanted. She was as fierce as any warrior goddess and knew no other law except her will. Legend has it she was tall, with a long pale face and a mass of yellow hair. At Samhain she used to ascertain from her magicians and poets whether the year was prosperous for her or not.

John G. McKay More West Highland Tales , p 504.

Feux d'artifice.

Date of composition: The orthography suggests that this is a work of juvenilia.

Performance Forces: pno duet.

Sources: Debussy. Préludes Bk 2 no 12.

Autograph Score: 12 p, ink, complete.

Call Number: Transcription Box 3 folder 1 piece 1.

Feux d'artifice

The Fiddler and the Piper

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC

Translators: Kenneth Jackson

Sources: McDonald no. 12. 'Ugi nan gu 'smo thriall dachaidh. Moderate.'; ; after a Welsh Gaelic poem by Lewis Glynn Cothie: 'Welsh Harper and English Bagpiper': "Last Sunday I came – a man whom the Lord God made – to the town of Flint, with its great double walls and rounded bastions; may I see it all aflame! An obscure English wedding was there, with but little mead – an English feast! And I meant to earn a shining solid reward for my harper's art. So I began, with ready speed, to sing an ode to the kinsmen; but all I got was mockery, spurning of my song, and grief. It was easy for hucksters of barley and corn to dismiss all my skill, and they laughed at my artistry, my well-prepared panegyric which they did not value; John of the Long Smock began to jabber of peas, and another about dung for his land. They all called for William the Piper to come to the table, a low fellow he must be. He came forward as though claiming his usual rights, though he did not look like a privileged man, with a groaning bag, a paunch of heavy guts, making startling grimaces, a horrid noise, from the swollen belly, bulging his eyes; he twisted his body here and there, and puffed his two cheeks out, playing with his fingers on a bell of hide – unsavoury conduct, fit for the unsavoury banqueters..."; ; Welsh 15th cent authorship uncertain; Kenneth Jackson in *A Celtic Miscellany* , p 234, Penguin, p 216-17;; [Jackson *A Celtic Miscellany* , Penguin, note p 317: The poem is variously attributed in MSS. to Lewis Glyn Cothi (fl. c . 1455-85) and Tudur Pempllyn (fl. c . 1465-85.)

Autograph Score: 1. v/s ink, 2 p unfinished. 2. v/s ink, 1 p, with pencil emendations, complete? [see notes]

Call Number: 1, 2 & 3. Celtic Box 5, folder 8 pieces 8A & B. 2. Celtic Box 5, folder 8 piece 8B. [see notes]

Description

Song of Humour and Satire.

Yesterday I came to the town of Dalbeattie,

Double-dealing, mean and tott'ring town of Dalbeattie.

There I found a wedding where a strolling fiddler surely could earn a drink or two playing true gay country dances, if he played neat and witty.

So I tuned my fiddle – played them a stave or two, played a melody, lilting and bright.

All I got was sneering mockery and jeering

Someone said (strike him dead) [unfinished.]

Notes

1. Numbered 117 EC. 2. A different setting, numbered 117 EC, carrying McDonald's title as well as 'The English Fiddler and the Scottish Bagpiper,' without text.

Fiddlers Bidding

Date of composition: unknown

Performance Forces: v, pno

Authors: Marion Lochhead

Sources: McDonald no. 58. Untitled.; ; Scottish Verse , ed D Young p 239

Autograph Score: v/s p/c, 2 p complete.

Call Number: Celtic Box 5, folder 7 pieces 10A & B.

Description

Och gin ye come to our bit toun, play up, play up a rantin' air. Play like the verra devil lad – be bauld, lad be daft lad, Steer up the verra devil [sic] - lad be bauld and fleg us ae sal sair.

Notes

Not in CSB. McDonald no. 58 also used for Airs for Children no. 18 & Forsaken Mermaid 19.

First Picture. Song Cycle

Date of composition: unknown

Performance Forces: 1. fl, ob, cl, fag, hn, pno. SATB, stg quartet. 2. fl, ob, cl, fag, hn, solo T, SATB, stg quartet. 3. fl, ob, cl, fag, hn, pno. SATB, stg quartet. 4. fl, ob, cl, fag, hn, pno. Solo B, stg quartet. 5. 2. fl, ob, cl, fag, hn, solo S, solo A, stg quartet. 6. orchestrated version not found. 7. [chorus] orchestrated version not found. 8. [hn, pno, solo S] orchestrated version not found.

Authors: EC

Autograph Score: 1. f/s ink, 14 p, complete. 2. f/s ink, 12 p, complete. 3. f/s ink, 7 p, incomplete. 4. f/s ink, 10 p, complete. 5. f/s ink, 15 p, complete. Songs 6 –8 orchestrated versions not found.

Printed Libretto: 6. typescript carbon copy 4 p, with song texts. 7. typescript, 4 p, without song texts. 7A. typescript 4 p, shortened narrator's part. [see notes]

Call Number: Celtic Box 6 folder 9, pieces 1-7.

Description

Song Cycle using 5 songs from the CSB, connected with a narrative. Narrator: I have seen the household of Fionn;

It was no faint nor feeble band;

I have beheld it all, I who am Oiséán,

Son and follower of that great man of yesterday.

He was the noblest and the bravest;

Never was he defeated:

One might voyage over all the bright sea

Without looking upon such a man.

I have seen the household of Fionn.

His sword was terrible, his attack was fierce:

When his wrath was kindled

Woe to the man who dared oppose him.

I have seen the household of Fionn.

1. Song of the Swords.

Hail sword of Fionn!

Brave and fearless warrior,

Oft has that champion wielded thee in battle;

Oft gone a-rafig,

Plundering, beheading,

Many a shield has been broken,

Words of mercy spoken.

Bitter foemen forced to yield,

Fresh English blood was spilled.

Crimson was the edge you willed

Furious the blow.

Swift as lightning'

Terrible and frightening
Fell you on the wretched foe.

Hail sword of Fionn!
Mighty on the battlefield.
Before thee the enemy
Broke and fell and scattered.
Never defeat has known
Never been over thrown;
Blade ever true;
Nimbly thrusting
Always sure and thrusting
Lance of valour
Steel of blue.
The edge a crimson point
Draining blood from every joint
Crafty and sly,
Sparring brilliant,
Thrust resilient
Such a mighty sword did Fingal ply. [CSB 13.]

Narrator:
I have seen the household of Art:
The man who loved sweet lays;
The lover of music who would not forsake a poet-band.
Dearer to me than any man was, was Fionn.
In youth he learnt the arts which make a poet great,
In number, three: Prophetic Marrow-chewing,
Divination which Illuminates,
Incantation over Heads.
And then, to prove his own poetic skill
He made this Mayday lay:

2. Fionn's Song for Mayday.
Spring is here, the best time of the year,
Sweet and lovely May-time.
Blackbirds sing, the lark's on the wing,
And joy is in every living thing.
Welcome Spring, the season's King,
For all the world a playtime.

Grass is green, and the rowan is seen
Spreading wide its branches.'
Swift horses seek the shady creek
And cuckoos call their fancies.
Welcome Spring, the season's King,
When May in beauty dances.

Swallows skim in joyous whim

The bright clear waters.
The heather spreads out her long black hair
And the bogdown grows fair.
Welcome Spring, the season's king,
Only love and loving matters.

Flowers cover the breast of the earth
And the sea lies dreaming.
Planet signs on human minds
Is an evil merely seeming.
Welcome Spring, the season's King,
From Spring all life is streaming. [CSB 1].

Narrator:

If you could have seen what I have seen!
Such glorious fighting and raiding!
Such splendid deeds of horsemanship!
The hunting and catching of hound and of stag!
The playing of games as was our wont,
And the swimming of our warriors in the loch!
Festive drinking, chess playing,
The rewarding of the learned with gold,
Then, at times, sweet dalliance, courting and love-making,
And such merry sport with our women.

There was a time when Fionn went to feast at Almhain
Taking only a few folk with him (music starts)
Six women and six men,
A single man-servant and a fair-bosomed maid-servant.
Fionn himself and Diarmaid, Mad Reithe, Oscar, his grandson,
Conan Maol and I, Osian His son, together with all our fair wives.

3. The Magic Cloak.

The Fingal went to feast with Diarmid and Ossian,
Chor: Ho-ro- harriden hae-ha-ra-vee-o.
With them went their wives, noble women of passion;
Chor:
Very fine the women thought the flowing wine
Chor: He-ro-van-o
So they drank it in a right goodly fashion.

The wine was very strong and it went to their heads a bit
Then these lovely women began for to boast a bit:
"Through the length and breadth of Alba, never fear,
No three women are as spotless as we are."

Up to mighty Fionn a fair maiden came rovin'
From a single thread her fair cloak had been woven.
"Tell me your scarlet cloak is spun
From a solitary thread, how was it done?"

"Magic has my cloak fashioned thus from a single thread
There's a geis on it for it covers from toe to head
Only pure and blameless wives
Who've been faithful to one man all their lives."

"Give it to my wife," said the rash, thoughtless Diarmid,
"Then we'll see how true is the boast our women made!"
Round about her went the robe with her ill-will
Alas the garment scarce reached to her middle.

"What did you expect?" laughed Ossian, the senseless
"Against deceitful wives all we men are defenceless
Put the lovely cloak around your Ainnear dear
It will reach right to your feet, never fear."

When she put it round her it curled up around her ears
Anxious then grew Fionn (only one thought to doubt his fears)
When Maighinis put the cloak about her, Lo
It covered all of her right down to her toes.

Right glad was Fionn to see proof of his wife's chastity
Ossian and Diarmid reproached their women angrily
"Take your cloak and get you back from whence you came
On our wives you've brought dishonour and shame."

"Never did I harm to the household of Fingal
Honour and respect I the great son of Cumhall
No fault have I committed, save with Fionn
To lie with him in bed – is THAT such a sin?" [CSB 14.]

Narrator:

I have seen the household of Fionn,
But alas! I see it no more.
Great was the stroke that came upon us
Through the King of Tara, great of fame.
A score hundred we were, both young and old,
That went lustily into battle;
But not a man had we whole of that score hundred at its end;
He that had nine deadly wounds was the lightest wounded among us;
Pitiful was the crying of the men and the grief of the warriors.
Fionn had no joy or peace from that hour to the night of his death.
Since battle of Gabhra I have not closed my eyes in sleep;
There has been no hour, night or day,
But I have heaved a sigh full great.
I have seen the household of Fionn
But alas! It has now passed away.

4. Ossian's soliloquy on the death of his [cotemporary [sic]] heroes.

Last of the Fenians,
I, Oiséán, son of great Fionn,
Dead all the heroes of Eiré,
Dead all the Fian and their kin.

Fergus my brother is dead,
He who could boast in a fight
That only victory knew,
In wisdom as great as in might.

Diarmaid no longer I see
That youth of the magical face.
Slain by a treacherous point,
The handsomest son of his race.

Oscar, so friendly, so brave,
Carl of Clan Morna, the chief,
Caolite, swiftest of heroes
All I remember with grief.

These were the great of the land,
Ne'er will their like come again,
Fionn and the heroes of Eiré
I remember in gladness and pain. [CSB 15.]

5. Credhe's Lament.

The haven roars and O the haven roars
Over the rushing race of Rinn-da-Bharc.
The drowning of the warrior of Loch-da Chonn
Is the woeful tale the breaking waves on the shore laments.

Melodious the crane, and O melodious the crane,
Singing the marshlands of Drum-da-thrén!
Yet she may not save her brood alive,
The wild dog of two colours is intent on her nestlings.

A woeful note and O a woeful note,
Utters the deer in Drum-da-Leish!
Dead lies the doe of Druim Silenn;
The mighty stag, monarch of the glen wildly laments the loss of his mate.

A woeful cry and O a cry of woe,
Resounds from the waves on the Northland shore!
Beating wildly, mightily against the bright polished rocks
Lamenting Cael now he is no more.

[CSB 22.]

OR

6. The Deserted House.
Sadly sings the blackbird here,

Full well I know the grief he found!
His nest with young destroyed I fear,
His woe, like mine, a grievous wound.

Your nest, O blackbird, burnt within
By the hand of a thoughtless, reckless lout,
To raid the nest he thought no sin
Nor to kill the young much to worry about.

He murdered them, that boy,
I name your children dear, all in one hour,
The fate to you and I the same
My own children were taken and live no more.

O mighty one, who shaped the earth!
Thou layst unequal burdens on us
Some are favoured from their birth,
While others live under a curse.

Came a faery host to blast
And bring destruction on this land,
Some few are spared, but here,
Without my husband and babes were slain by that band.

Woe for my lad, and woe for my babes!
The sorrow I bear is great
No trace of them within,
Without my heart is broken;
Sad my fate.

[CSB 24.]

7. The Lament on the grief of the Warriors.

Underneath this soft mound
At the northern side lies Diarmid the bold who great Fingal defied.
"Alas," cried that chief,
"For a woman so ill the very flower of our race I did kill."

Underneath this soft mound
At the southern side lies Oscar the brave who in fierce combat died.
He fought Erin's prime
And together they fell
Each hero the otherer [sic] did kill.

Underneath this soft mound at the eastern side
Lies fair Ronan's son for whom women here cried
A sweet lovely youth whom the poet's laud well
The foul hand of a traitor did kill.

Underneath this soft mound at the western side,
Lies great Fionn himself famous far and wide
By his bright pointed sword ten thousand fell

But no warrior this hero did kill.

Fear to enter that tomb where these warriors sleep
Or those heroes may stir
Swiftly leap to their feet in black anger will stare
Thunder out this dread curse –
"you have left us worse then when you found us." [CSB 21.]

Dialogue between Oiséán and St. Patrick.

Oiséán: Tell me, O Patrick, have the warriors of the Fiana of Ireland won – into thy heaven?

Patrick: I will tell thee truly, O Oiséán of brave deeds.
Heaven is not for thy father Fionn, nor for Oscar thy son,
Nor for those of the Fiana.

Oiséán: Ah! sad are the tidings thou tellest me, O cleric:
If I be saved, there were little pleasure to me
To sit in the Heavenly City without my father and son beside me.

Patrick: It is better to see, for but one day, the face of the Son of Heaven,
than that all the old in the Universe should be in thy possession .

Oiséán: For thine honour's love, O Patrick, forsake not thou my friends:
Without the knowledge of the King of Heaven, do thou admit the Fiana into heaven?

Patrick: Though small is the buzzing gnat, or the mote in the sunbeam,
Neither could come under the rim of His shield
Without the knowledge of Heaven's King.

Oiséán: It was not so in the household of Fionn:
All the men of the world might enter his house without asking.

Patrick: Aged man, I pity thee, and thou at thy life's end!
That is not a just judgement which thou givest of the King of Heaven.

Oiséán: Greater the worth of any one of the Fiana than all thy Lords of Piety.

Patrick: Thou speakest words of madness!

Oiséán: Would that I had the strength to derive thy neck of its strength, O cleric.

Patrick: Say not so, O Oiséán! Ungentle are thy words;
Thou putttest th[ine] own in durst peril.

Oiséán: Much rather would I be with those I love than live without them in your Heavenly City.

Patrick: Blasphemer! Cease thy foolish talk!

Oiséán: Hear me, O cleric! I renounce your God! I renounce your Heaven!
When my days are ended here on earth, let my soul be with those of peerless Fionn, my
darling Oscar and the rest of the Fiana.
Wherever these glorious spirits have found eternal rest – or eternal torment.
I am one of them, cleric, and if your Heavenly City is not for them neither is it for me.
I have seen, I have lived in the house of Fionn.
It is with them that I belong. (music)

8. The Isle of the Blessed.

This is an isle, far yet near,
Round which sea horses play,
Fair the course against the white swelling surge and spray.
Here no treachery or wailing neither sickness or death.
This is the land of Peace, happiness and beauty.

”Golden chariots of the sea
heave with the tide to the sun
Steeds of bronze and crimson graze, sport and run.
If one has heard the voice of music whither it sounds near or far
The goes pleasure sublime out to planet and star.

“Health and happiness reigns in this land of laughter and joy.
This is the Isle of the Blessed where no-one can ever die.
Wondrous trees are there in bloom
Round each a thousand birds sing
In sweet harmony and love, joy and peace is in everything.” [CSB 4.]

Performances: 7A. “As performed in Gladstones Lond [?] Sunday 30th August 1958.”

Five Canons for voices.

Performance Forces: vv only

Authors: 1. Walter de la Mare 2. Lewis Carroll 3. Lewis Carroll 4, not stated. 5. not stated.

Autograph Score: v/s unacc, ink, 3 p, all complete except no 3.[see notes]

Call Number: Vocal Box 2 folder 3 piece 8.

Description

1. Epitaphe. Here lies a most beautiful lady Light of step & heart was she. 2. How doth the little crocodile improve his shining tail, And pour the waters of the Nile on every golden scale. 3. Fury said to a mouse that he met in the house – Let us go to law. I will prosecute you. Come I'll take no denial, we must have a trial, For really, this morning I've nothing to do. [see notes] 4. The Mystery. He came & took me by the hand, up to a red, red Rose-Tree. He kept the meaning to himself, the Rose he gave to me. 5. A Piper. A piper in the streets today set up & tuned & started to play, And away, away, away with the tide of his music we started.

Notes

no 3. an autog note, pencil, having ringed b 21: "better spread out & leave a 5th line incomplete?"

Flourish

Performance Forces: fl, picc, 3 cl, hn, tpt, BD, SD, cym, stgs.

Autograph Score: 1 p, s/s, pencil

Call Number: Transcription Box 3 folder 10.

Description

Believed to be from Charles II's time.

The Forest of Mamlorn

Date of composition: unknown

Performance Forces: v, pno.

Sources: McDonald no. 132. 'Coir a' cheathaich. The forest of Mamlorn. Slow.'

Autograph Score: v/s ink, 1 p, unfinished, with pencil emendations.

Call Number: Celtic Box 6 folder 6 piece 4.

Description

no text

Notes

not in CSB. This is the only setting of McDonald no. 132.

The Forsaken Mermaid

Date of composition: Holding no 8 is signed and dated 1936. 2-pno version completed in 1936 [John Purser 'Erik Chisholm Scottish Modernist' p 92]. Printed 2-pno version has 1942 as copyright date.

Performance Forces: 2 fl [2nd/picc], 2 ob, 2 cl [2nd bass-cl], 2 fag, 4 hn, 3 tbn, hp, timp, BD, SD, xylo, cym, tgl, tamb, glock, cel, stgs.

Authors: EC

Sources: 1. First Scene. Prologue.; ; Piobaireachd. 'The Waking of the Bridegroom.' [see notes]; ['Land under the Waves' 1] Little Mermaid McDonald no. 164.; [2nd sister] 7 McDonald no. 37.; [4th sister, children dancing] 9 McDonald no. 58.; [5th sister, tall ship] 10 McDonald no. 34 with decorations from McDonald no. 8.; [Mermaids sing] 12 McDonald no. 164, Piobaireachd 'The Waking of the Bridegroom'.; ; First Interlude. Piobaireachd untitled no. 19 of 'Piobaireachd for piano'.; ; Second scene.; 2. Harris Dance. 1 McDonald no. 41.; 3. Pantomime. 6 McDonald Western Isle Dances no. 28. 'A Skye Dance'.; 4. Fishermen's Dance. 11 McDonald North Highland Reels no. 8.; Mermaid's Dance. 13 McDonald no. 77.; 5. The Wooing. 17 McDonald no. 159.; ; 6. Second Interlude. 19 Piobaireachd 'Fàilte Nan Griogairach', 'Macgregor's Salute'.; 'Piobaireachd for piano' no 10, ùrlar plus 5 variations.; ; Third scene.; 7. Reel. 30 McDonald North Highland Reels no. 22.; Invitation to the Plucking of the Kail. 41 McDonald no. 40.; 8. Dance of Alan, Morag & the Mermaid. 43 McDonald no. 155.; 9. The Kail March. 50; 10. Pantomime. (a) The Nut Game. 52 McDonald no. 38; Morag's Nut game 54 McDonald no. 46.; (b) The Feast of Sottens 56; 11. The Mermaid's Dance. 60 McDonald no. 32.; ; 12. Third Interlude. 64 Piobaireachd 'Fàilte an t-Siosalaich', "The Chisholm Salute". [?] [see notes]; 13. Alan & the Sea-Folk. 67; 14. Funeral procession. 71 McDonald no. 123.; 15. The Mermaid's Revenge. 75 based on an original ostinato figure which, at 13 b after 79 , becomes a ground bass over which is played the ostinato figure in triplets.; ; Fifth Scene.; Epilogue. As in prologue, McDonald no. 164.

Autograph Score:

1. First Scene. Prologue.

Piobaireachd. 'The Waking of the Bridegroom.' [see notes]
['Land under the Waves 1] Little Mermaid ~McDonald no.~ 164.
[2nd sister] 7 ~McDonald no.~ 37.
[4th sister, children dancing] 9 ~McDonald no.~ 58.
[5th sister, tall ship] 10 McDonald no 34 with decorations from ~McDonald no.~ 8.
[Mermaids sing] 12 ~McDonald no.~ 164, Piobaireachd 'The Waking of the Bridegroom'.

First Interlude. Piobaireachd untitled no 19 of 'Piobaireachd for piano'.

Second scene.

2. Harris Dance. 1 ~McDonald no.~ 41.

3. Pantomime. 6 ~McDonald Western Isle Dances no.~ 28. 'A Skye Dance'.

4. Fishermen's Dance. 11 ~McDonald North Highland Reels no.~ 8.

Mermaid's Dance. 13 ~McDonald no.~ 77.

5. The Wooing. 17 ~McDonald no.~ 159.

6. Second Interlude. 19 Piobaireachd 'Fàilte Nan Griogairach', 'Macgregor's Salute'.

'Piobaireachd for piano' no 10, ùrlar plus 5 variations.

Third scene.

7. Reel. 30 ~McDonald North Highland Reels no.~ 22.

Invitation to the Plucking of the Kail. 41 ~McDonald no.~ 40.

8. Dance of Alan, Morag & the Mermaid. 43 ~McDonald no.~ 155.

9. The Kail March. 50

10. Pantomime. (a) The Nut Game. 52 ~McDonald no.~ 38

Morag's Nut game 54 ~McDonald no.~ 46.

(b) The Feast of Sottens 56

11. the Mermaid's Dance. 60 ~McDonald no.~ 32.

12. Third Interlude. 64 Piobaireachd 'Fàirlt' an t-Siosalaich', "The Chishom Salute". [?]
[see notes]

13. Alan & the Sea-Folk. 67

14. Funeral procession. 71 ~McDonald no.~ 123.

15. The Mermaid's Revenge. 75 based on an original ostinato figure which, at 13 b after 79 , becomes a ground bass over which is played the ostinato figure in triplets.

Fifth Scene.

Epilogue. As in prologue, ~McDonald no.~ 164.

Autograph Parts: 9. Prologue œFrom the Land Under Waves, complete.

Printed Libretto: 1. Typescript of introductory note [3 p] followed by detailed synopsis of the plot [10 p].

Call Number: CALL NO 1. Ballet Box 1A folder 1. 2. Ballet Box 1A folder 2. 3. Ballet Box 1A folder 3. 4. Ballet Box 1A folder 4. 5. Ballet Box 1A folder 5, pieces 1, 2 & 3. 6. CHI O/S 5. 7. CHI O/S 5. 8. Ballet Box 1B folder 1. 9. Ballet Box 1B folder 2. 10. Ballet Box 1B folder 3, 1C folders 1, 2 & 3. 11. Ballet Box 1C folder 4. 12. Ballet Box 1D folder 1 & 2. 13. [BC 129. 33.8 (a & b).] Microfilm V: f/s at McMaster University Library, Hamilton, Ontario, Canada.

Description

First Scene. ["From the Land Under Water."] Under the sea – the Mermaid's Home.

1. Prologue. A Garden under the sea. [see notes]

First Interlude.

Second Scene. The Harbour of a fishing village in Skye. (Morning)

2. Dance of the Fisherwomen. Harris Dance.

3. Pantomime

4. Entrance of the Fishermen, Entrance & Dance of the Mermaid, Ensemble with Mermaid

5. The Wooing. Dance of Alan and the Mermaid

6. Second Interlude (Piobaireachd with 5 variations).

Third Scene. The same, on the night of Hallow'en, a few months later. [see notes]

7. Reel & Invitation to the Plucking of the Kail.

8. Dance of Morag, Alan and the Mermaid. Sicilienne.

9. The Kail March.

10. Allegretto grazioso, Morag's Interruption, Pantomime.

11. The Mermaid's Dance. Curtain.

12. Third Interlude.

Fourth Scene. The same during a storm, several months later. [see notes]

13. Alan and the Sea Folk.

14. Funeral procession. [entitled 'Cortège' in f/s.]

15. The Mermaid's Revenge.

Fourth Interlude.

Fifth Scene. A Garden under the sea.

14. Epilogue.

Performances: 6th-7th December 1940, Lyric Theatre, Glasgow. Programme The Mermaid Betty Simpson The mermaid's Sisters Anne Cornock-Taylor Elspeth Russell Ailsa McIndoe Elizabeth Cooke Martha Grant Seaweed Maiden Zena Adler The Mermaid's Father William McLellan The Mermaid's Mother Jan Wills Morag, a Fisher Girl Hilary Livingstone Ealasaid (Alan's Mother) Helen Black Alan William Taylor. Choreography & Production Margaret Morris Decorations & costumes A. Taylor-Elder. [BC 129. 5.26.13A.] 10, 11 & 12 June 1943. Revival: The Celtic Ballet. Lyric Theatre, Glasgow. In aid of the Glasgow YMCA War Work Funds. [BC 1396.5.17.] Suite "Forsaken Mermaid" George Szell, Scottish Orchestra, 1938 [BC 129. 15. 126.4.] Suite "Forsaken Mermaid Scottish Orchestra cond EC : Dr Szell thinks highly of the work. It was on his recommendation that the Scottish O Committee included it in their programmes. Press cutting, unsigned, unidentified newspaper, nd. [BC129. 16.136.24(1&2.)] Saturday 10 May 1947, An Evening of Scottish Music, Cathedral Hall, Queen Victoria Street, Cape Town, 2-pno version concert perf, EC & Stuart Findlay. [BC1396. 12.22.32.] Wednesday 14 May 1947, Hiddingh Hall, Orange Street Campus, CT, 2-pno version concert perf. EC & Stuart Findlay. Programme [BC1396. 12.22.35.] [BC 129. 3.18.1.] Tuesday 1 November 1955 ISCM concert, Hiddingh Hall, Orange Street Campus, UCT. "Harris Dance" only: Frances Hurley & Monica du Toit 2 pnos.

Notes

A' Madaìne Mhara Sheoràch. Gaelic title found heading a bundle of sketches in Ballet Box 1B.

Piobaireachd 'The Waking of the Bridegroom' see Highland Sketches bk 3 no 2 [Piano Box 10, folder 3.]

"This is not in the full score – added later for Celtic Ballet production." EC note p 1 of published two-pno score.

Note on p58 'cut to p. 81' suggesting that No.7 was cut in performance.

Third Interlude. Compare to Piobaireachd for piano no 4.

[see Piano Box , folder 2 piece 11

Won the Dunedin Award of 1938 for the best Scottish composition submitted, the judges being Sir Donald Tovey, Sir Arnold Bax and Aylmer Buesst. [advertisement on back page of published copy of '24 Preludes from the True Edge of the Great World, no. 5 Sea Tangle'.

CORRESPONDENCE 26 June 1963. EC writes to Piotr Aboleemov, co-director The Bolshoi Theatre re the return of "(1) bound manuscript copy of the full score of the central portion of the ballet (a hard brown covered volume) which, incidentally, is the only existing copy, (2) an unbound autog f/s of the introduction, (3) a second copy of the published two-piano version of the ballet, and (4) the piano and f/s of some suggested alternate numbers (orchestral preludes). [BC 129. 6.219.1.] [It does not seem as if any of this was returned.]

Programme Celtic Ballet : Scene II three weeks later.
Scene III two months later. [BC 129. 5.23]

Four Elegies

Sources: Movt 1. Macdonald no. 120. 'Dàn Liughair. An ancient air.'; ; Movt 3. Macdonald no. 123. 'Gur muladach th mi, 's mi gun mhacnus, gun mhran – Sad am I, without mirth or song. Slow.'; ; Movts 2 & 4 are both piobaireachds.

Autograph Score: 1. 8 p, ink, Elegy 1 missing. 2. 12 p, ink, complete.

Call Number: Autog 1 & 2 Piano Box 5, folder 3. Printed: Piano Box 5, folder 3A.

Description

- 1.1. Copy missing
- 1.2. Lento. Version A
- 1.3. Lento
- 1.4. Lento
- 2.1. Lento maestoso. [see notes]
- 2.2. Lento. Version B.
- 2.3. Lento
- 2.4. Adagio (quasi recitativo)

Performances: ISCM Concert Hiddingh Hall, Orange Street Campus, UCT, 22 November [1955]

EC. Programme [BC 129.3.16.1.]. Petite Suite played on same programme.

Notes

Note: "Virginia Fortescue has original autog of no. 1, Lily Savitz has a photocopy." Neither is true.

Difficulty: difficult.

Fragment. (Lament).

Performance Forces: v, pno

Authors: Lillias M. Scott

Autograph Score: 1. v/s p/c, 2 p complete.

Call Number: 1. Celtic Box 6 folder 2 piece 3. 2. Celtic Box 6 folder 2A.

Description

Poems of Love no 4. (Lament).

Naethin' is left in the land but the reek an' the rain o' the years,

Naethin' is left in the sea but the sautness o' Time's tears.

An' aye whaur the sun's licht fa's in the sair-washed streets o' the toon

Sure, in the unkennt shade the dulin' o' daith comes doon.

DATE [1962] DEDICATION To my husband, Erik Chisholm, Scottish Composer, died 8th June 1965, these poems are dedicated. May the rare genius of his love yet find echo in their lines.

Performances: 16 November 1962 Faculty of Music University of Manchester. Lillias Scott & EC. Fragment, Innocence, Prayer & Johnnie Logie. Programme [BC 129. 29. 228.12.] Tuesday August 27 Hiddingh Hall, UCT Orange Street Campus. Lillias Scott & EC. UCT University Music Society Schedule of Concerts & Lectures 1963. [BC 129. 29.227.7.]

The Freiris of Berwick

Date of composition: June 1933.

Performance Forces: fl/picc,ob, cl, fag, 2 hn, tpt, tbn, timp, SD, BD, cym, tgl, stgs.

Authors: William Dunbar [c. 1460-c. 1520]

Sources: Based upon a narrative poem by William Dunbar [c. 1460-c. 1520 'The Freiris of Berwick. [see notes]

Autograph Score:

1. f/s 69 p, ink, complete with an alternative ending; bound in green leather; tooling in gold-leaf 'ERIK CHISHOLM OVERTURE FOR CHAMBER ORCHESTRA.'
2. f/s 67 p, pencil with emendations & collets; bound blue cloth board. [see notes]
- 3A. s/s 22 p, ink recto only, pencilled orchn suggestions, some versi contain pencil sketches for development & orchn, minus the 42-b introduction.
- 3B. s/s 22 p, p/c, plus introduction. [See notes.]
4. f/s 69 p photocopy of 1.
5. f/s & s/s 20 p, ink & pencil sketches.

Autograph Parts: 6. Complete in OUP Hire Library folders. [see notes]

Call Number: 1. f/s green leather Orchestra Box 13 folder 1. 2. f/s blue cloth Orchestra Box 13 folder 2. 3. s/s Orchestra Box 13 folder 3. 4 p/c Orchestra Box 13 folder 4. 5. sketches Orchestra Box 13. 6. parts Orchestra Box 13.

Description

Overture for small orchestra.

A "short comedy Overture [...] in compressed sonata-form [...]. First performed by the B.B.C. Orchestra under Constant Lambert. It is based on a narrative poem by the Scottish poet [William] Dunbar."

ISCM Concert programme note Hiddingh Hall, Orange Street Campus, UCT. 8 August 1950.] [BC 129.3.16.1].

Performances: 1st perf BBC S O, London, conducted by Constant Lambert.

ISCM Concert, Tuesday 8 August 1950 Hiddingh Hall [UCT] Cape Town CTMO, cond Enrique Jorda.

Programme [BC 129. 3. 18.1.] LITERATURE On Friday evening the BBC indulged itself and us, at the immoral hour of 10.15 pm, with another concert of contemporary music. Mr Constant Lambert conducted [...]. The only one of the four works of the evening that is likely to be heard again was an Overture for Chamber Orchestra by Erik Chisholm, a nimble-witted work with an agreeably Puckish fancy running through it. [The other works were 'Five Studies for Piano and Small Orchestra by De Roos, Igor Markevitch's Partita for piano and small orchestra, and a Suite from Milhaud's opera 'Maximilian'.] Press cutting, unsigned, unidentified newspaper, nd. [Bc.129. 16.136,19.]

Overture for Chamber Orchestra played again 1963/S.A.B.C. Johannesburg. Cond; Edgar Cree. [Note in EC's hand BC1396.4.15.]

Notes

Duration: 9 minutes. 2. on last p: 'Symphony for small orchestra. Erik Chisholm June 1933.

I Overture

II Intermezzo

III Finale.' 3B. The title on the 'introduction' p reads: SYMPHONY FOR SMALL ORCHESTRA I OVERTURE ERIK CHISHOLM 1933. The introduction has only 14 b, in the f/s there are 42b, a much expanded use of the motifs found in the 14b.

6. All pts are headed 'Overture for Chamber Orchestra', no mention of "The Friars of Berwick" and all have a blue pencil cut from b 8 of the introduction to Allegro at A

The Friars of Berwick .

Two white Jacobine friars, elderly Friar Allan and young Friar Robert are returning to Berwick having been sent inland for a spell, and fearing that the gate will be locked when they arrive, they decide to stay at the stately manor house of Symon Lawder. Symon's pretty wife tells them he has gone into the country to buy corn and hay and has not yet returned. Friar Robert asks for some ale and the wife brings, ale, bread and cheese. Whilst enjoying themselves they hear the bells from the Abbey and the gates of the town closing. They ask the wife if she could give them lodging for the night but she protests, asking what would Symon say if she harboured two friars for a night. After some persuasion she gives them leave to sleep upstairs in the loft, and she sends her maid with them to show the way.

Symon's wife, however, had made a tryst with her lover, Friar John. Friar John was a Blackfriar, very rich, abbot of his monastery and had a private postern gate so that he could go in and out unseen. The wife cooks a meal, dresses in all her finery, rings on every finger, lays the table to await her lover. Friar John arrives with wine, a partridge and a basket of fine bread.

Whilst Friar Allan lay sleeping, Friar Robert makes a hole in the loft floor and spies on the wife and Friar John. Suddenly, there is a great knocking at the gate – Symon has returned! The Blackfriar panics and the wife hides him in the kneading trough in the corner. She instructs her maid to hide all the food in a cupboard, clear the table, sweep the floor and slake the fire, while she undresses to go to bed. She lets Symon "knock his fill" and when he cries out "Alisoun, awake for Goddis sake!" she responds by saying that her husband is away and she cannot let him in, then goes through the pantomime of not recognising him, and he calls for food and ale.

Friar Robert coughs, Symon asks who are in the loft, the wife explains the situation truthfully and Symon welcomes the two friars. Friar Robert then offers to produce by magical means that he had learnt in Paris, the finest Gascon wine and fine meat.

He promises to do even more than that and starts performing a ridiculous ritual, the centre of which is sitting on the kneading trough, which is still hiding Friar John, the Blackfriar.

Friar Robert then tells the wife to go to the cupboard where she will find two bottles of Gascon wine, bread, a pair of rabbits, piping hot, a pair of capons, two pairs of partridge, and one of plovers. The wife then knows that Friar Robert had seen her bad behaviour with Friar John. She pretends great surprise on opening the cupboard door, while Symon is full of wonder at Friar Robert's art.

Symon calls for all to enjoy themselves but Alisoun keeps looking furtively at Friar Robert for fear he would reveal her secret. Symon is still in awe of Friar Robert who makes Symon swear to silence, "Let no man wit that I can do sic thing." Symon demands to see Robert's servant, to which Robert replies that he dare not show him as he is so ugly and misshapen but he could translate him into another shape. "Into to what shape list ye that he appear." Symon replies, "In likeness of a friar, in white habit," as the colour white can do no harm; Robert says this would offend his order but he could produce him in a black habit.

Robert tells Symon to stand by the door with a large stick and to hit the Blackfriar hard with it as he passes. Robert then goes through a pantomime of casting a spell and ordering the "vision" to cover his face with his cowl, after he has been tipped out of the kneading trough, he is told to run very fast to the door and "at your own peril never comeback". Symon lands a heavy blow on John's neck as he runs past, so heavy that he falls over a sack, cracks his head on a stone mortar, gets up and runs out, falls in the mire, yet manages to pick himself up and clamber over a wall: "I trow he shall be laith to come again."

Friar Robert stands back and sees Symon in the floor with a bleeding head recovering quickly and Robert instructs him to go to bed.

"Thus Symon's head upon the stone was broken;
And our the stair Friar John in mire has loppin,
And tap our tail he filed was wonder ill:
And Alisone on nae ways gat her will."

J.Ross, ed. *The Book of Scottish Poems; Ancient and Modern*.
Edinburgh: The Edinburgh Publishing Co., 1878; 201-10.

Although Dunbar is not incontestably credited with the authorship of this poem most scholars seem to regard it of such a high quality that the language and style would suggest Dunbar as its author. George Eyre-Todd quotes an unnamed source: " 'If,' says a competent critic, 'The Freiris of Berwik' is not the work of Dunbar, then Scotland has a nameless poet of the same age, who, in comic humour, richness of invention, knowledge of human nature, skill in the arrangement of detail, and a charming vivacity of narrative, rivals the author of the *Canterbury Tales*." [The critic was Dr David Laing who first published it as by Dunbar in his ed of *Dunbar's Works* 1834.]

The central matter to this cautionary tale is a disquisition on marriage expressed through the opinions of three highborn ladies, often in a language that is bawdy and licentious. In fact, his language is coarse and in his telling satire of the lives of the clergy, he is the first to attack the corruption in the Church, an example is 'The Dance of the Sevin Deidly Synnis' in which a bevy of harlots followed by shaven-headed priests obscenely dance as Pride, then Ire, Envy, Covetyce, Swearness [Sloth], Lechery, and Gluttony. The effect is shocking and funny especially by the loveliest of women.

He is also the author of 'Tam O'Shanter' and a curiosity called 'The Flyting' which is a scolding match whereby Dunbar and another poet, Walter Kennedy, hurl abuse at each for the amusement of their friends at court. As it contains references to Dunbar's employment at court, it is assumed that after some time as a wandering Greyfriar on the continent he

returned to Scotland to join James IV's court. It also contains reference to his embassy to France and there is another document containing reference to a pension of £10 a year for life to be paid to him from 15 August 1500, or until "he be promoted by our sovereign Lord to a benefice of the value of forty pounds or more yearly."

He was included in the embassy that arranged Princess Margaret, Henry VIII's sister, to James IV of Scotland. In the accounts of Henry VII against some money paid him, he is referred to as the 'Rhymer of Scotland.' His poem "The Thrissil and the Rois" ['The Thistle and the Rose'] is his epithalamium for that marriage. The disaster of the battle Flodden dissipated the court and his name disappears from the court papers and virtually nothing is known of his last years. J. Ross notes he has been compared to Burns "and so far as the comparison of it is not competitive, but simply illustrative, it is advantageous. [...] we can say, like Burns, he was possessed of a lofty imagination, wonderful descriptive and sarcastic powers, and, what is common to all great poets, an instinctive philosophic sense which enabled him to seize the essentials of his subject with an ease and brevity that no amount of mere artificial training could communicate."

J. Ross, ed. *The Book of Scottish Poems; Ancient and Modern*.
Edinburgh: The Edinburgh Publishing Co., 1878; 171-197.

George Eyre-Todd, ed. *Mediæval Scottish Poetry*. Glasgow: William Hidge, 1892; 141-184.

[Ross places 'The Friars of Berwick' under Anonymous, p 200-10.]

From the Land Under Waves

Performance Forces: 3 fl [3rd/picc], 2ob, 2cl, 2 fag, 4 hn, hp, stgs.

Autograph Score: 1. 19 p, incomplete 97 b, ink with pencil additions & corrections. [see notes]

Autograph Parts: 2. hp & perc pts missing

Call Number: 1. CHI O/S 5 2. Ballet Box 1B folder 2.

Description

Prelude for orchestra.

Used as the prelude to the ballet 'The Forsaken Mermaid.'

Performances: Used as Interlude in perfs of 'The Earth Shapers' Friday & Saturday 28-29 November, 1941. 2 pnos: EC & Wight Henderson. [BC 129. 5. 26.13.]

Notes

A comparison of the f/s with the pts indicates that the f/s goes to reh no 7 in the pts. The pts have an additional 14 b, meaning the work is 241bb in length, ending at end of reh no 19.

An envelope containing 16 ff of pencil sketches is labelled 'From the Land Under Waves (from The Forsaken Mermaid – Prologue)' has no doubt led to the placement in the archives of this work with the f/s of The Forsaken Mermaid . However, a comparison of this latter with The Land under Waves shows that none of the work appeared in the ballet. This suggests that EC might have considered using The Land under Waves as the Mermaid's prologue. Further, the handwriting seems youthful compared to the handwriting of The Forsaken Mermaid ballet.

The BBC Music Library has 2 complete copies of 'From the Land under Waves'.

From the Land under the Waves

Date of composition: Undated.

Performance Forces: 3fl [2nd & 3rd /picc], 2ob, 2cl, 2fag, 4hn, tgl, SD, hp, stgs.

Autograph Score: 1. f/s 19 p 28 stave, ink over pencil, pencil additions. 2. f/s 24 p numbered pencil sketches.

Call Number: 1 & 2. CHI O/S 5. 3. Ballet Box 1B folder 2.

Notes

In pencil on p19: "work I ... undertaken [?] for suite [?] to Dunedin Port. Find [?]"

No perc in original scoring, perc pts added in pencil. "From the Land of the Waves" is in the f/s of The Forsaken Mermaid.

From the True Edge of the Great World

Date of composition: 1944.2. 3 May 1944 3. 12 May 1944.5. 16 May 1944.8. 4 May 1944. [8b.

Performance Forces: pno

Sources: All melodies are from Amy Murray *Father Allan's Island*, except *Rudha Bàn* which refers to a place name in the book. [see notes]; ; *Ossianic Lay*. "There's a woman down in the Baile can give you an Ossianic Lay," Father Allan announced, coming in one day from scouting. "Is there a tune to it? I asked eagerly – this having so far been in question with us. "She says there's a sort of an edge to it." As fast as possible – Take breath only when your breath gives out (never mind if that's in the middle of a word), and don't try to make it sound too well. A day we were at the hillock of Rushes,; Like five together was our band,; Myself, and Oscar, and Douglas,; Fionn himself was in it, that was Cumhal's son.; All at once was seen coming from the mountain; A long, one-legged dak man,; With a cloak of dark-gray skin.; There was a harness on him.; The instruction reads: 'as fast as possible – Take breath only when your breath gives out (never mind if that's in the middle of a word), and don't try to make it sound too well. '; After the songs and its text Amy Murray continues,; On the edge between speaking and singing I found it, as not only much of song amongst this people, but much of speech itself, as soon as there enters anything of passion into it. "When they come up to tell me of anyone dying or in trouble, they always chant it," said Father Allan.; Amy Murray, *Father Allan's Island*, p 100-102.; [EC uses the melody given by Amy Murray but his treatment of it is certainly not 'as fast as possible.' 2. *Stravaiging*.; In this far glen they've set me,; Where nobody knows me,; Where many the sowings of storms,; Where few the sowings of seed.; *Old Hebridean Lullaby*. Amy Murray, *Father Allan's Island*, p 38. 3. *Sea Sorrow*. Plaintively. It's bad the sign, the bow of storm, Showing in the early morn; It's myself was sure of harm, When in the clouds I saw it. Amy Murray, *Father Allan's Island*, p 166. 4. Amy Murray received this song from Father Allan's housekeeper.; Start at about MM crotchet = 152, and vary the time with the content. *The Mother-mavis* : Son of the Servant of Mary,; Come home, come home,; To dinner, to dinner.; *The Little One* What dinner, what dinner?; *The Mother-mavis* : Hard reed-bread and oat bread.; Hard reed-bread and oat bread,; Be quick – be quick – be quick.; Amy Murray, *Father Allan's Island*, p 57-58. 5. *Sheiling Lullaby*: Cha-la-hi-ur-abh-aig, Cha-la-hi-o-ho, Chaor-ainn 's a chaor-ainn, Dean sol-us dhomh, I a bhag. Làs gun lòsadh a choinneal dhomh! Cha-la-hi, etc. Chùram fear bhoilleach shoiulllear dhomh! Cha-la-hi, etc. Amy Murray, *Father Allan's Island*, p 103-104. 6. *Spinning Song*. Playfully, and as though in time to a spinning-wheel. A hu-a-ho, my lassie! A hu-a-ho, my lassie! A hu-a-ho, my lassie! What to do if not to get thee? Amy Murray, *Father Allan's Island*, p 114. 7. *Rudha Bàn*. To say it is only the nettles and dockens and prince Charlie's Flowers that thrive in *Father Allan's Island*, is to slight the crotal, [a lichen] that whitens the stones and scarps of *Rudha Bàn*, and yields a fine dye, yellowish-brown, for the woollens. But you'll never see crotal-dyed woollens, for what comes from the rocks will go back to the rocks. When the rebellious angels were being cast out from Heaven, Michael gave word to shut the gates of heaven and Hell. Those who were in the pit already, stayed there; those who had reached the earth became fairies, and those who fell among the rocks, the echo. Those who were in the air are there and fighting still.; '...a rock of height, whence on every side one can look down. '; When the nights are at their longest, and the Northern Lights leaving the highest on Uist hills, the crotal [a lichen] oozes an ill-looking juice whereby at morning light the rocks are seen as though bloody-wet. *Fuilnan-t-Sluagh* – the Blood of the Host, the people call it, and thereby

hangs a tale:: Look to the North in the night-time and you'll see them, and their blood on the stones in the morning. Amy Murray, *Father Allan's Island*, p 71. 8. The Hour of the Sluagh: But the mouth of the night is the choice Hour of the Sluagh, the Host of the Dead, whose feet never touch on earth as they go drifting on the wind till Day of Burning; of the Fuadh, the Spirit of Terror, that "frightens folk out of their husk of their hearts"; of the Washer, who sits at the ford with herself in twilight; of the slim, green-coated ones, the Water-horse, and what not. The light that is shadowless, colourless, softer than moonlight, is ever the light of their liking. At the mouth of the night, along the water-courses, by ways at the hour of dusk and lateness you had best be shunning you are like to meet them; to west of the houses they pass, - what to do, who shall say? their ways being no wise human. Amy Murray, *Father Allan's Island*, p 11-12. When the nights are at the longest, and the Northern Lights leaping the highest on Uist hills, the crotal oozes an ill-looking juice whereby at morning light the rocks are seen as though bloody-wet. *Fuilnan-t-Sluagh* – the Blood of the Host, the people call it. Amy Murray, *Father Allan's Island*, p 71. 9. Port-a-Beul.; In a Port-a-Beoil, [sic] (mouth-tune, for dancing to), the liberties of English balladry are sometimes taken; but even in these, or in crooning a child, the natural stress of the words does not always fall in with the thump on the board or the floor, or with the swinging of the mother's body – does not keep step, as it were, though both go along with at the same gait, though on the ear they fall combined; just as to the eye there comes the sight of an elm tree in the wind, the trunk and the greater boughs rocking steadily to and fro amidst the thousand shakes and grace-notes of the lesser branches. For example, this *Àran Cadail na Bothan-Airidh* (Sheiling Lullaby):: There was a woman out a sheiling, and her husband had gone to the townland for the night. She was putting her child to sleep. The light coming over the half-door was taken off her. Looking round she saw a form of a man she didn't know; and she sang this lullaby, asking the embers to light up like a candle; and she sang: 'The care of Him of the Bright Breast be on me.'; He then said, 'it is well for you that you said that!' and he went away.; Amy Murray, *Father Allan's Island*, p 103-104. The best chance of [singing] will be when the stools go back against the wall, and the couples stand up for a reel. Then one shall raise the lively Port-a-Beiol [sic] (Mouth-tune, as apart from Port-a-Phiob – Pipe-tune), and all the dancers "lift under it", while the sea-boots mark time on the floor. As fast as possible, marking time with the foot on the floor – two beats to the measure. Ho-ro, come hither, brown-haired maid! Won't you come along o' me? Ho-ro, come hither, brown-haired maid! Won't you come aside me? To the top of the bean, To the hill in the desert? Amy Murray, *Father Allan's Island*, p 171-72. 10. Sea Tangle.; [Sea weed]. Tangles, long as coach whips, lay here too – black lithe stems that are as thick as your wrist at the root-end, and taper to the other, where a tassel hangs, of leathery brown leaves.; Picking up one of these, the girl [Father Allan's housekeeper] said, "Look you! When we were children, my mother used to get this in the spring-time and roast it in a fire. Then we would bite a piece out here and throw it on the fire. Then we would rub it in our two hands and say (here she began rubbing her two palms together deasal – sunwise. That is to say, to the right, facing South. To do anything the other way is unlucky)::; In a drawling nasal tone - don't try to sing it. 'Little smooth tangle,; Took the butter from Eirinn ;; Little white tangle,; Took the cheese from Albainn;; Taste of coal on the smith's share,; Taste of honey on my own share.:'; "And we then we would get it to eat. But we always had to say the rhymes first.;" Amy Murray, *Father Allan's Island*, p 56-57.

Autograph Score: 1a. 6 p, ink, complete. 1b. 1 p, ink, incomplete. [see notes]. 2a. 6 p, ink, incomplete [p 2 (b 20-37) missing]. 2b. 3 p, photocopy, complete. 3a. 3 p, ink complete & a p/c complete. 3b. 2 p, ink, incomplete. 4a. 5 p, photocopy, complete. 5a. 4 p, ink, complete. 5b. 2 p, ink, incomplete, b 1-36 only. 7a. 6 p, ink, complete. 8a. 7 p, ink,

complete. 8b. 4 p, photocopy, complete. has orchestration suggestions 9. 3 p, photocopy, complete. 10. 3 p ink, pencil emendations, complete.

Call Number: Autog 1-5: Piano Box 8, folder 1. Autog 6-10: Piano Box 8, folder 2. Non – Autog: Piano Box 8,

Description

Preludes for piano. Autog:

1. Ossianic Lay. Lento.
2. Stravaiging. Allegretto.
3. Sea Sorrow. Allegro.
4. Song of the Mavis. Allegretto. [see notes]
5. Sheiling Lullaby [sic , see notes] Lento tranquillo.
6. Spinning Song. Andante quasi Allegretto.
7. Rudha Bàn. Alla Pastorale.
8. The Hour of the Sluagh. Moderato e rubato.
9. Port-A-Beul. Allegro moderato.
10. Sea Tangle. Allegretto. [see notes].

[see notes]

Printed:

1. Ossianic Lay. Lento.
2. Stravaiging. Allegretto.
3. Sea Sorrow.
4. The Hour of the Sluagh. (Harder version).
4. The Hour of the Sluagh. (Easier version).
5. Sheiling Lullaby. [sic].
6. Spinning Song.
7. Rudha Bàn.
8. Port-A-Beul.
9. Song of the Mavis.
10. Sea Tangle.

Performances: first perf by Agnes Walker. Agnes Walker. Berlin, Hochmeistersaal Thursday 14 November 1957: Shieling Lullaby Rudha Ban (The Fair Headland) Sea Sorrow. "Flier" [BC 1396. 9.25.] Midlem 'last Saturday... the three pieces [by EC] played on Saturday are of Celtic origin, and represent the scenes and the moods of the Western Isles.' [presumably the three preludes From the True Edge of the Great World played in Berlin.] Border Standard , Galashiels. [BC 1396. 9.25.] [...] Agnes Walker [...] gave a programme in the Recital Room of the Royal Festival Hall on Friday night. Charm of manner and a pleasant choice of programme could not altogether hide certain technical and interpretive shortcomings. The simple, lyrical pieces of Prokofiev, Scriabine and Rachmaninoff suited the pianist the best. Two pieces by Erik Chisholm showed this composer in two contrasting moods. "Traigh Ban" ("The White Sands") is one of a set of preludes descriptive of the Hebrides, a charming mood-picture in style not unlike the music of John Ireland. The "Pibroch" variations may have succeeded in translating certain novel qualities to the piano but the musical interest was scarcely stimulating. From a Special Correspondent, The Glasgow Herald , 5 July 1954. [BC1396. 9.25.] [BC1396. 6.12.] Recital Room Royal Festival Hall. Agnes Walker [...] "Traigh Ban" ("The White Sands"), the fifth prelude from "24 Preludes from the True Edge of the Great World," a series of pieces descriptive of the Hebrides. This work stemmed from the British school of impressionist music that Ireland and Bax founded on the piano writing of Debussy and Ravel. [...] By Our London Critic, The Scotsman , 5 July 1954. [BC1396. 6.12.] LITERATURE LUNCH HOUR CONCERT Agnes Walker [...] It was an out-of-the-ordinary programme and the inclusion of two preludes by Rachmaninoff [sic] and Scriabin were very welcome. Erik Chisholm's four preludes were given a sympathetic performance, showing them to their best advantage. While they made agreeable hearing, it was difficult to assess their importance, particularly in relation to the few other works of this composer that we have [had] a chance to hear. Unsigned, unidentified newspaper, nd National Gallery Concerts Edinburgh. [BC1396. 4.15.] Kindly and fresh-sounding De Volkskrant Amsterdam. These three preludes from "True Edge of the Great World" sound very agreeable and well composed, they make us curious for the symphonies and other orchestral works of their maker. Karel Hengelberg, Vrij Volk Amsterdam. Interesting works Algemeen Handelsblad Amsterdam. In the British-Scottish compositions Agnes Walker displayed the naturalness and rhythmic sense. Erik Chisholm's four preludes were most artistic and had qualities which make closer acquaintance with this Scots composer desirable. Politiken , Copenhagen. A highly successful essay in prelude form. Glasgow Herald . These preludes capture much of the spirit of the Scottish Highlands. Manchester Guardian . All the 6 above are extracts from lengthier reviews, handwritten on a single sheet. nd. [BC1936. 4.15.]

Notes

Title: the title, True Edge of the Great World, is that of the second chapter in Father Allan's

Island . In Gaelic Fìor Iomall An Domhain Mhìr. Father Allan's Island , p 18.
Title: 'Sea Tangle' was first published by William Maclellan, Glasgow, as twenty Four
Preludes from the True Edge of the Great World no. V.
1b has orthographic differences.

autog 4: EC has added a text:

The Mother Mavis: "Son of the servant of Mary, Come home, come home to dinner, To
dinner!" The Little One: "What dinner? What dinner?" The Mother Mavis: "Have reed bread
and oat bread – Be quiet, be quiet, be quiet."

The last line is written in on specific notes, probably imitating the thrush's call.

Non-autog 6: final 5 b scrubbed out in pencil and replaced by 6 b in EC's hand.

5. 'Sheiling': OED has 'shieling'.

Autog 8b carries in EC's hand: But the mouth of the night is the choice hour of the Sluagh,
the Host of the Dead, whose feet never touch on earth as they go drifting on the wind till
Day of Burning. The light that is shadowless, colourless, softer than moonlight, is ever the
light of their liking.

10. Sea Tangle, published copy has some orthographic differences from autog.

The orchestral version f/s can be found at Orchestra Box 3 folder 2.

John Purser discusses the orchestral version in the following order:

1. 9

2. 8

3 3

4. 5

5 10

6 6

7 1

8 2

9 7

10 4 John Purser Erik Chisholm Scottish Modernist p 98-100.

See also Orchestral version.

Father Allan's Island : Marjorie Kennedy-Fraser recalls her first expedition in the summer
of 1905 to collect songs with a visit to the Isle Eriskay : "We were landed at Rudha Ban,
where stood the chapel, the priest's house, and the house where I was to be lodged. ...
although every morning Father Allan Macdonald held service in the little chapel, it was on
Sunday mornings that the whole island turned out. Then a long procession of women,
young and old, of bairns, and of great, dark, brawny men, might be seen winding up the
hill, as Father Allan came out od his presbytery, and himself tolled the bell which called
them to worship. All the southern part of Long Island is Roman Catholic, and with this
conservative form of the Christian church, we find the old customs, the old tales, the old
songs, and a certain old-fashioned, gracious courtesy among the people. We had elected
to go to the island precisely because it was Father Allan's island – Father Allan whose

name is known and revered by all who take an interest in Celtic folk-lore the world over; Father Allan, the gentle enthusiast, the kindly priest, the sympathetic pastor, and Celtic dreamer, who was cut off by influenza only a few short weeks after our memorable first visit to his island. But his spirit still lives and moves among his people, and I felt his presence as much on my second visit as on my first.”

Marjorie Kennedy-Fraser. Songs of the Hebrides and other Celtic Songs from the Highlands of Scotland . Vol 1 p vii-viii.

Difficulty: Difficult

From the Western Isles. Suite for stg orchestra

Date of composition: 1939.

Performance Forces: stg orch

Sources: 1. McDonald no. 41. Brisk. This is an orchn of Harris Dance for piano. See Piano Box 5, folder 6. 2. McDonald no. 159 'Alastair m'ansachd. A Skye Air. 3. Piobaireachd 'Craobh nan teud' 'A Lament for the Harp Tree', also used in the Piobaireachd ballet, which is also no. 21 in the collection of Piobaireachds for pno. This an orchn of the piano Piobaireachd no 21. 4. McDonald North Highland Reels no. 8. [see notes]

Printed Parts: 4. complete set.

Call Number: 1. Strings Box 1 folder 2.; 2. Strings Box 1 folder 2A.; 3. Strings Box 1 folder 3.; 4. Strings Box 1 folder 2B.

Description

Suite for stg orchestra
1. Allegro moderato. Harris Dance
2. Andante espressivo "My Fair Young Love."
3. Lento – Moderato grazioso "A Lament for the Harp Tree."
4. Allegro con spirito – Moderato quasi Allegretto – Tempo primo.
"Fisherman's Reel."

Notes

movt 4: McDonald North Highland Reels no. 8 also used for Petite Suite . autog 2 movt 6, also used for Forsaken Mermaid 4 11 , & Scottish Airs no 9.

[Fugue] for quintet.

Performance Forces: cl, fag, tpt, vln, cello & perc

Autograph Score: 12 p, ink, pencil emendations, unfinished.

Call Number: Projected Works Box folder 8 piece 4.

Fugue. Three separate choral works only 1 finished.

Date of composition: unknown.

Performance Forces: SATB, unacc.

Autograph Score: 1. v/s ink, 4 p complete. 2. v/s ink, 1 p unfinished. 3. v/s ink, 1 p unfinished.

Call Number: Vocal Box 1, folder 8.

Description

1. Let us now praise famous men And our fathers that begat us; The Lord hath wrot great glory by them. Such as found out our musical tunes. 2. O Lord, O Lord have mercy upon us 3. Why did I come to this accursed spot?

Funeral March

Performance Forces: pno

Autograph Score:

Music not found. It is probable EC improvised the march. [See notes.]

Notes

DUNEDIN ASSOCIATION SCOTTISH CHAMBER MUSIC PROGRAMME [Performances of Frederic Lamond's Piano Trio no 2 and James Friskin's Piano Quintet no 1.] [...]
Before the concert began Dr Chisholm played a Funeral March on a Ground Bass (composed by himself) as a tribute to the memory of John Buchan (Lord Tweedsmuir), who had been a vice-president of the Dunedin Association since 1916.
Glasgow Herald 21 February 1940. [BC 1396. 10.26.]

Ginkertoun

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC

Sources: McDonald no. 40, 'Tha fonn gun bhi trom. I am disposed to mirth. Brisk.'; ; after a Scottish poem; "Than play it I twenty springs perqueir,; Quhilk was great pleasure for to heir,; Fra play them thou let me never rest,; Bot 'Ginkertoun' thow luffit best."; ; And fn:; A verse of this song, or rather an allusion to the tune, occurs in Constable's MS Cantus –; "I would go twentie mile, I would go twentie mile,; I would go twentie mile, on my bairfoot; Ginkertoune, Ginkertoune, till hear him, Ginkertoune; Play on a lute."; William Daune, The Ancient Ballads of Scotland p 52.; Quoted by EC [BC 129. 9.247A.8 (2).]; ; CSB 66

Autograph Score: v/s p/c, 2 p complete.

Call Number: Celtic Box 5, folder 8 piece 10.

Description

I would travel twenty mile On my barefoot to hear a lute play 'Ginkertoun'. Tramp through gravel twenty mile And still wear a smile To hear a flute play 'Ginkertoun'. 'Ginkertoun' is my favourite tune. Give it to me ev'ry day on a lute of flute, Play "Ginkertoun". How I love its ev'ry note, I doat, I gloat on ev'ry note of "Ginkertoun". Some sing Spring-songs, Some sing Sing-songs, Sing me no Ring-songs, Sing only "Ginkertoun". Some sing May-songs, Some sing gay-songs, Sing me no songs Unless you sing me Ginkertoun". "Ginkertoun" is the merriest tune Such a lilting melody ev'ry day, Ev'ry day I say, play "Ginkertoun". How I love its ev'ry note, etc.

Notes

A verse of this song, or rather an allusion to the tune, occurs in Constable's ms Cantus: "I would go twenty mile, I would go twenty mile, I would go twenty mile, on my bairfoot; Ginkertoune, Ginkertoune, till hear him, Ginkertoune Play on a lute." CSB 66 with variants in the acc. See notes at CSB 66. A different setting is in Celtic Box 2 folder 3. McDonald no. 40 was a favourite of EC's as he also used it for Highland Sketches bk 4 no 1, Six Highland Sketches no 1, Double Trio fugue subject 4th movt, & the ballet The Forsaken Mermaid 7 42 .

Gipsy

Performance Forces: fl/picc, ob, 2 cl, fag, 2 hn, 2 tpt, tbn, timp, BD, tamb, cym, wd block, stgs.

Autograph Score: 1. f/s 95 b, pencil, complete. 2. f/s 56 b, ink, finishes 3 b after D in pencil f/s.

Autograph Parts: complete

Call Number: 1, 2 & 3. Transcription Box 2 folder 1.

Notes

There is a different work with the same title in Orchestra Box 15 folder 1.

Glances.

Performance Forces: stg quartet, pno, solo v.

Sources: McDonald North Highland Reels no. 18.

Autograph Score: f/s 4 p, ink with pencil emendations. Complete. An arrangement of CSB 62.

Call Number: Celtic Box 4 folder 6.

Description

O weel I mind the bonnie morn, right early in the day, when he cam' in by oor toon end to buy a sou o' hay.

Glances. Song of Love.

Date of composition: unknown

Performance Forces: solo v, pno, stg quartet.

Authors: Pittendrigh Macgillivray

Sources: McDonald North Highland Reels or Country Dances no. 18.; ; CSB 62.; ;
'Glances' in Holyrood- A Garland of Modern Scots Poems , p 31-32.

Autograph Score: f/s ink, with pencil additions, 4 p complete.

Call Number: Celtic Box 5, folder 6. piece 6.

Description

Song of Love.

O weel I mind the bonnie morn,
Richt early in the day
When he cam' in by our toun end
To buy a sou o' hay.

For O he was a handsome lad,
An' weel did cock his beaver! –
He gar't my heart play pit-a-pat;
Yet – speered but for my faether.

I turned aboot and gied a cast
That plainly said – 'Ye deevil! –
Altho' ye be a braw young lad
Ye needna be uncivil.!

He glower't at me like ane gaen wud –
Wi' his daurin' rovin' e'en;
At that I leuch and wi' a fling
Flew roun' the boutree screen."

Hame

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 139. 'Màraidh bhàn òg.'

Autograph Score: v/s p/c, 2 p complete.

Call Number: Celtic Box 5, folder 4 piece 12.

Description

Whan I haik't up to Craigie Hill And lookit east and west; "In a' the world," said I to mysel',
"My ain shire is the best." Whan I haik't up to Craigie Hill And frae the hicht look't doun;
"There is nae place," said I to myself, ' "Mair braw than our borough-toun." And a'be mysel'
on Craigie Hill I spak in the Lord's ear, "O! whan the haly bigals trill Let me wauken up richt
here.

Notes

EC has the number 143 to this song setting.

EC began another setting of McDonald no. 139, with a different acc, and without text. See Celtic Box 6 folder 8. EC has added a Gaelic text against the melodic line: "A Mharibàn òg 'st'n ogh than màrví ròm bheo bhì faram bothinn shein; Òg shuain mo ort càr chom bu"; and then added "for original Gaelic words see Campbell's Albyn Anthology vol 2, p 64."

Harnas/Gipsy

Performance Forces: picc, ob (ad lib), cl [2nd cl if no ob], hn, 2 tpt, tbn, pno, stgs.

Autograph Score: 1. f/s 1p, pencil, incomplete b 1-5 only.

Autograph Parts: 2. picc 2 p, ink, complete, 69 b titled 'Gipsy'. 3. 1st cl, 2 p, ink complete, 69 b titled 'Gipsy'. 4. 2nd cl (if no oboe), 2 p, ink, complete, 69 b titled 'Gipsy'. 5. tbn, 1 p, ink, complete, 69 b titled 'Gipsy'. 6. 2nd vln 2 p, ink, complete 69 b, titled 'Harnas'. 7. vla, 2p, ink, complete 69 b, titled 'Harnas'. 8. db, 1 p, ink, complete 69 b titled 'Gipsy'. 9. pno, 3 p, ink, complete 69 b titled 'Gipsy'. [see notes] 10. pno 2p, pencil, incomplete.

Call Number: 1. Orchestra Box 15 folder 1 piece 2. 2-10. Orchestra Box 15 folder 1 pieces 3-11.

Notes

Original title was 'Harnas' changed to 'Gipsy' as witnessed by orchl pts in which the first title can be clearly seen scratched out.

Harris Dance

Sources: Macdonald no. 41. untitled. 'Brisk.'

Autograph Score: 9 p, photocopy, complete.

Call Number: Autog: Piano Box 5, folder 6. Printed: Piano Box 5, folder 6A.

Description

Allegro moderato.

Performances: Tuesday 22 January 1957 MacLellan Galleries Sauchiehall St, Glasgow
Duo Piano Recital Monica du Toit & Frances Hurly.

Notes

This pno piece was orchestrated as the 1st movt of "From the Western Isles" suite for stgs.
See Strings Box 1 folder 2. Difficulty: very difficult

The Hearth of the Three

Date of composition: unknown

Performance Forces: SSA chorus.

Sources: ; Macdonald no. 43, "Ge do tha mi m' aonar sna gleannaibh", 'Though I am alone in the vale.' See Religious Song "The Hearth of the Three" CSB 39.

Autograph Score: v/s ink, 1 p, Symphax-copy, complete.

Call Number: Celtic Box 5, folder 2 piece 5.1. [see notes]

Description

In the name of God of light, May Bride and Mary be kind to us. [see notes]

Notes

Chorus parts for complete setting of CSB 39, coupled with chorus parts for 'Highland Fling' piece 5.2. In CSB 39 the 1st line of the chorus parts reads: 'In the name of the God of Life.'

Heavy my Heart.

Date of composition: unknown

Performance Forces: v, pno.

Sources: McDonald no. 110. 'S math an là fhuair m'eudail. Strathspey time.'; ; Gaelic folk-song (?).

Autograph Score: 1. v/s ink, 1 p, complete 2. v/s photocopy 1 p complete with pencil emendations.

Call Number: Celtic Box 5, folder 2 piece 1.

Description

Slow Strathspey. Heavy my heart, and weary, Every long day is dreary, Every hour is dull and heavy, O, but I miss you sorely. Shall I yet see returning, He for whose love I'm yearning, Who has kisses all burning For whose sake I lads spurning, Long I for my sailor lad, Ah! will he ever come to me? Long I for my sailor lad. Heavy my heart, and weary, etc. As my skirt grows tighter, So my lips and face get whiter Burns my bitter shame brighter As my skirt grows tighter. Long I for my sailor lad, Ah! will he ever come to me? Long I for my sailor lad,

Notes

Numbered 150 & 110, EC Not in CSB. McDonald no. 110 also used for Highland Sketches bk 1 no 8.

Hebredia

Date of composition: Undated.

Performance Forces: 2 fl [2nd/picc], 2 ob [2nd/CA, 2 cl [2nd/bass-cl], 2 fag, ten sax, tpt, 2hn, tbn, tuba, timp, BD, cym (1 player), SD, tgl, gong (1 player), xylo (1 player), glock (1 player), pno (1 player), stgs. BD, cym, SD, tgl, gong (cued in for 1 player), xylo, glock (cued in for 1 player). EC note: Strings must be reduced almost to a Chamber Orchestra.

Autograph Score:

f/s movt 1: p 1-19 ink, pencil emendations, collets.

movt 2: p 1-21 ink, pencil emendations, collets.

movt 3: p 35-49 ink, pencil emendations, collets.

movt 4: p 50-52 ink, pencil & ink emendations, collets.

movt 5: missing [see notes]

movt 6: p 67-74 ink, pencil & ink emendations, collets.

SOURCES

1. ~McDonald North Highland Reels or country Dances no~ 29 & 21.
2. ~McDonald no~ 32. 'S neonad le Chann donail mi.
3. ~McDonald Highland Reels no~ 8 & ~McDonald no~ 77. U-gu-vi-u, U-gu-vi-u, Port na maighdinn Chain - The Mermaid's Song.
4. Not in ~McDonald~.
5. ~McDonald no~ 130. Leam is aithearr ant suain - To me comfortable is repose.
6. ~McDonald Dances from the Western Isles no~ 25.

Call Number: CHI O/S 1.

Description

Part one. Orchestral suite.

1. The Wheezing Chanter. Skye Dance.
2. The Sightless.
3. The Dancers and the Mermaid.
4. An Ancient Battlefield
5. The Unknown Guest.
6. Tossing the Caber. Dance from the Western Isles.

Notes

As the pages are all rather crudely stitched together with sewing thread, movt 5 was

evidently extracted, maybe to be played separately. Movt 5 is in fact an orchestration of no 5 of the Highland Sketches for pno. [See Piano Box 10.1.] A collet pasted next to 'V' covers the original title, 'The Unknown Guest', clearly showing that this is the missing 5th movt of Hebrida . [See Orchestral Box 15 folder 2A.] Timings: 2 min, 2½ min, 1½ min, 2½ min, 2½ min.

Hello Squirrel

Performance Forces: 2 solo v, pno.

Autograph Score: f/s ink, 2 p unfinished with pencil emendations.

Call Number: Vocal Box 2, folder 6.

Description

Hello, Squirrel, Hello A happy New Year to you. Here's a pine cone for you, catch it. Here's another one And another one. (Raven) Croak, croak, croak. Hello Squirrel. Hello Grandpa A happy new Year to you. How are things with you? (Raven) As ever.

Hert's Sang

Performance Forces: v. pno.

Authors: Lillias M. Scott

Autograph Score:

AUTOGRAPH SCORE

Missing

Call Number: Celtic Box 6, folder 2A.

Description

Poems of Love no 7. Like the lift o' the wave Frae its watr'y shroud,

Like the rise o' the gull

Tae the scudderin' cloud.

My singin' upsterts

In the bright white day

Flingin' fu' wings

In the win'stream's way

While sea-tides turn. An birds fa' back On heidlan's o' 'Heivin My singin' sall brak. While

seatides turn Date: [1962] DEDICATION To my husband, Erik Chisholm, Scottish

Composer, died 8th June 1965, these poems are dedicated. May the rare genius of his love yet find echo in their lines.

Performances: Tuesday August 27 Hiddinagh Hall, UCT Orange Street Campus. Lillias Scott & EC. UCT University Music Society Schedule of Concerts & Lectures 1963. [BC 129. 29.227.7.]

A Highland Dirge

Date of composition: 1925 [?]

Performance Forces: S,M-S,A, unacc

Autograph Score: 1. v/s ink, 3 p complete. 2. v/s ink, 3 p complete.

Call Number: Celtic Box 6, folder 3 piece 5.

Description

Oh bairns in the hoose, Speak saftly the day, Whist, whist your ca'in, Oh bairns at your play. Wee brither lies moanin', And fevered his broo; No lang till he's sleepin', No lang he'll bide noo.

Notes

Exactly the same music is used for 'Cradle Song' as published by Curwen, but a different text is used and the dedicatee is not the same. The autog cover reads: 'A Highland Dirge for Chorus of Female Voices in 3 parts by "St Mungo"', which might suggest that it was entered into a competition. For St Mungo see Cantatas "Mungo.'

A Highland Dirge.

Date of composition: 1925 [?]

Performance Forces: S,M-S,A, unacc

Autograph Score: 1. v/s ink, 3 p complete. 2. v/s ink, 3 p complete.

Call Number: Celtic Box 6, folder 3 piece 5.

Description

Oh bairns in the hoose, Speak saftly the day, Whist, whist your ca'in, Oh bairns at your play.

Notes

Exactly the same music is used for 'Cradle Song' as published by Curwen, but a different text is used and the dedicatee is not the same. The autog cover reads: 'A Highland Dirge for Chorus of Female Voices in 3 parts by "St Mungo".' See Cantatas "Mungo.'

The Highland Fling

Date of composition: unknown

Performance Forces: 1. SATB chor 2. solo v, stg quartet and pno.

Authors: anon

Sources: McDonald no. 14, 'Mac Caoidh Chonasain', 'Lord Reay.' Andrew Mackintosh "English and Gaelic words to Strathspeys and Reels" in Transactions of the Gaelic Society of Inverness vol XXVIII, (1912-14), 304-05.

Autograph Score:

1. v/s ink, Symphax-copy paper, 2 p, complete. Chorus parts for "The Highland Fling" CSB 93.

2. f/s ink 2 p, complete.

Call Number: 1. Celtic Box 5 folder 2 piece 5a. 2. Celtic Box 5 folder 2 piece 5b.

Description

O, Alister MacAlister, Your chanter sets us a' astir; Get out your pipes and Blow wi' birr, We'll dance the Highland Fling.

Notes

CSB 93, see notes and full text.

Highland Fling.

Performance Forces: stg quartet, pno solo v.

Authors: anon

Sources: McDonald no. 14. 'Mac Caoidh Chonasain - Lord Reay. Brisk.'

Call Number: Celtic Box 4 folder 6/.

Description

O Alister MacAllister your chanter sets us a' astir, Get out your pipes nir birr, and we'll dance the Highland Fling.

Notes

An arrangement of CSB 93.

The Highland Fling. Mouth Music.

Date of composition: unknown

Performance Forces: 1. SATB v parts for 2. 2. solo v, pno, stg quartet. 3. solo v, pno, variant acc for stanza 4.

Sources: McDonald no. 14. 'Mac Caoidh Chonasain – Lord Reay. Brisk.'; ; Anon Gaelic Society of Inverness vol XXVIII, (1912-14); p 324-5.; ; CSB 93.

Autograph Score: 1. v/s ink on transparent paper 1 p complete; and autog ink. 2. f/s ink, 2 p, complete. 3. v/s photocopy, 1 p.

Call Number: 1. Celtic Box 5, folder 2, piece 5A; & Celtic Box 2 folder 3 piece 27A. 2 & 3. Celtic Box 5, folder

Description

Mouth Music.

O, Alister MacAlister,

Your chanter sets us a' astir;

Get out your pipes and

Blow wi' birr,

We'll dance the Highland Fling.

Alister has tuned his pipes and thrang as bumbees frae their bikes,

The lads and lassies loup the dykes,

And gather on the green.

O, Alister MacAlister,

Your chanter sets us a' astir;

Get out your pipes and

Blow wi' birr,

We'll dance the Highland Fling.

Highland legend

Highland Sketches

Performance Forces: 2 fl, ob, cor a, cl, bass cl, 2 fag, 2 hn, tbn, tuba, timp, cym, pno, stgs.

Sources: McDonald no . 130. Leam is aithearr an t suain – To me comfortable is repose. Slow.

Autograph Score:

f/s 14 p, ink, complete, paginated 53-66, 5th movt only.
Conductor's marks, pencilled emendations.

Call Number: Orchestra Box 15 folder 2A.

Description

v. Calm

Notes

Orchn of no 5 of Six Highland Sketches , at Piano Box 10, folder 1. On the first p next to 'V' is a collet pasted over the original title 'The Unknown Guest', indicating that this is the missing 5th movt from Hebridia . [See CHI O/S 1.] McDonald no . 130 also used for CSB 5.

Highland Sketches Books I-IV

Date of composition: 1925 Programme 6 May 1930 [BC 129.32 .271.50.]

Sources: Book I; 1. McDonald no. 129. Nochd gur faoin mo chadal domb.; 2. McDonald no. 92. Nis o rinneadh ar taghadh. – An JORRAM, or rowing air.; 3. McDonald no. 120. Dàn Liughair. An ancient air.; 4. McDonald no. 123. Gur muldach tha mi, smi gun mhacnus, gun mhanran –; Sad am I, without mirth or song. Slow.; 5. McDonald no. 86. Ribhinn, aluinn, aoibhinn òig – Fair, beautiful and chearful [sic] maid.; 6. McDonald no. 136. Ho-rin-o-i-ri-o-ho Nighean an àirich.; 7. McDonald no. 155. Untitled.; 8. McDonald no. 110. 'S math an là fhuair m'eudail. Strathspey time.; ; Book II; 1. McDonald North Highland Reels nos. 29 Skye Dance & 21 untitled.; 2. McDonald no. 130. Leam is aithearr an t suain – To me comfortable is repose. Slow.; 3. McDonald no. 21. A' bhliadhna gus an aimsir so.; 4. McDonald no. 151. Faoileagan Sgarba. A Scarba Air. Moderate.; 5. McDonald no. 111. Untitled.; 6. McDonald Western Isle Dances no. 25.; ; Book III [see notes]; 1. McDonald no. 105. 1. A bharanach dhonn a' chruidh – The brown Milkmaid.; 2. Thomason Ceol Mor p 336, & Glen A Collection of Ancient Piobaireachd Fourth Part p 124. Dàsgadh Fir Na Bainnse (The Waking of the Bridegroom). Information from JP. [see notes] unfinished.; 3. McDonald no. 159. Alastair m'ansachd. Slow.; 4. McDonald no. 90. 'Tha loingear fo bréide. A nurse's lamentation for the loss of her foster child. Moderate.; ; Book IV; 1. McDonald no. 40. 'Tha fonn gun bhi trom – I am disposed to mirth. Brisk.; 2. McDonald no. 81. Untitled. 'Brisk.; 3. McDonald no. 158. 'S cianail m' aigne - Tender is my affection. Moderate.; 4. McDonald no. 95. 'Smi air cragan sgorra.; 5. McDonald no. 97. 'Bhliadhna dh'eirich an iomairt. – Lament for Clan Ronald. Moderate.; 6. McDonald no. 63. 'Cha bhi mi m'iasgar. Brisk.' McDonald no. 61 'Keapach 'na fàsach - The vale of Keppoch is become desolate. Slow.' b 1-4 ; [brisk] no 63 repeated; [slow] no 61 b 5-8; [brisk] no 63 repeated.; 7. McDonald no. 166. 'A 'cheud luan do'n ràidh. A Skye Air.; 8. March: unidentified; Strathspey: unidentified; reel: McDonald North Highland Reels no. 3.; 9. McDonald North Highland Reels no. 22.; 10. McDonald no. 147. Tearlach Stiùbhard – Charlie Stewart.; 11. McDonald no. 41. Untitled. 'Brisk.'

Autograph Score: 1. Books I & II bound blue cloth board. 36 p, ink, pencil emendations, complete. Binding contains repeats of Book II nos 1, 3 & 6. 2. Book III no 1 1 p, ink complete. No 2 3 p, ùrlar 32 b complete, 1st var 6 b unfinished, [see notes]. No 3 7 b, ink, unfinished. [see notes]. 3. Book IV

Call Number: Autog 1: Piano Box 10, folder 2.; Autog 2: Piano Box 10, folder 3. Autog 3: Piano Box 10, folder 4 Roneo copies: Piano Box 10, folder 4A.

Description

There is great confusion in the ordering of these works, which include unfinished pieces, fragments & sketches. MC has suggested an ordering to which this editor is adhering.

Book I [see notes]

1. Nochd gur faoin mo chadal domb. [Tonight my sleep is heavy.] Allegretto scherzando.
2. untitled. [see notes]
3. Dàn Liughair. Lento maestoso.
4. Andante expressive [sic].
5. Fair beautiful and cheerful maid.
6. Ho-rin-o-i-ri-o-ho Nighean an airich. Maestoso. [see notes]
7. Untitled.

8. 'S math an là shuair [sic] m'eudail. Moderato Darkly.

Book II

1. Skye Dance. Allegro moderato – meno mosso.
2. Leam is aithearr an t suain. Cantabile.
3. A' bhliadhna gus an ainsir so. A year to this time. Andante quasi allegretto.
4. Faoileagan Sgarba. Allegretto con energico.
5. Untitled.
6. Dance from the Western Isles. Allegretto (poco scherzando).

Book III

1. A bharanach dhonn a' chruidh.
2. Dàsgadh Fir Na Bainnse (The Waking of the Bridegroom).
3. Alistair m' Ansachd. [see notes]
4. Tha loingear so bràide.

Book IV

1. I am disposed to mirth. Allegro.
2. Allegro con energico.
3. Tender is my affection.
4. Untitled.
5. Untitled.
6. Brisk – Slow – Tempo 1o – Slow – Tempo 1o.
7. Untitled. [see notes]
8. March, Strathspey, Reel.
9. Strathspey.
10. Charlie Stewart.
11. Untitled.

Performances: Tuesday 6 May 1930 Recitals of National Music of Scotland Fifth Recital.

1. Harris Dance; 2. 'U-gu-v-u'; 3. To Heroes; 4. 'Alistair m'ansachd'; 5. 'Och o ru u'; 6. Reel; 7. 'Leam is aithearr'; 8. 'A'bhliadhna gus'; 9. 'Faoileagan Sgarba.' Programme [BC 129.32 .271.50.]

[1. difficult to identify as there are 3 in EC's piano music:

- a. Scottish Airs for Children no. 5 using McDonald North Highland Reels no. 31;
 - b. Petite Suite no. 1 using McDonald North Highland Reels no. 32; and
 - c. Harris Dance using McDonald no. 41.
2. using McDonald no. 77 'The Mermaid's Song', later used as Petite Suite no. 2.
 3. using McDonald no. 117 'Ossian 'an dàigh nam Fion.' 'Ossian's Soliloquy on the death of all his contemporary Heroes', later used in Scottish Airs no. 6;
 4. Highland Sketches bk III no. 3.
 5. using McDonald no. 9 later used in Petite Suite no 6.
 6. Highland Sketches bk IV no. 8.
 7. Highland Sketches bk II no. 2
 8. Highland Sketches bk II no. 3.
 9. Highland Sketches bk II no. 4.]

19 November 1930 Active Society 4th concert Season 1930-31. EC "helpfully efficient at the piano and generally inspiring, as usual, played, solo, some of his own 'Sketches'..."

J.B. Evening News 20 November 1930. [BC 129. 10.46.]

Notes

EC's use of the McDonald airs and dances was a constant throughout his composing career. The list that follows shows his re-use of the airs found in the Highland Sketches in other works. A complete analysis of said usage can be found under 'McDonald Usage.'

Book 1

no 1. McDonald no. 129 also used for CSB 59 'Of women no more evil will I speak,' & Twenty-six Airs no 11.

no 2. Exactly the same piece as Six Highland Sketches no 2, without the introduction & with some orthographic differences..

no 3. McDonald no. 120 also used for CSB 105 'The Sea' & Four Elegies no 1.

no 4. McDonald no. 125 also used for solo song 'Winter and Memory of the Past' & Four Elegies no 3.

no 5. McDonald no. 86 also used for CSB 71 'A Hill and a Bittock.'

no 6. McDonald no. 136 also used for CSB 85 'The Host of Faery.' This is the same piece in Six Highland Sketches no. 4 with some orthographic differences.

no 7. McDonald no. 155 also used for CSB 9 'The Star', Twenty-six Airs no. 6, & Forsaken Mermaid 8 42 .

no 8. This is the only use of McDonald no. 110.

Book 2.

no 1. McDonald Western Isles Dances no. 29 also used in Piobaireachd ballet 23 .

no 2. McDonald no. 130 also used for CSB 5 'The King's Brother becomes a Hermit.'

no 3. McDonald no. 21 also used for CSB 106 'In Romney Marsh' & in Piobaireachd ballet Interlude 41 . There is also an unfinished arr for cello & pno.

no 4. McDonald no. 151 also used for solo song 'A Song of the Fair.' This is the same as Twenty-six Airs no 7.

no 5. McDonald no. 111 also used for solo song 'Dirge for Summer', & is an arr of that song.

No 6. McDonald Western Isle Dances no. 25 also used for Strathspey & Reel in Piobaireachd ballet 9 .

Book 3.

no 1. McDonald no. 105 also used for solo song 'Trust no man' & Scottish Airs no 1.

no 2. Piobaireachd 'The Waking of the Bridegroom' also used as opening of From the Land under the Waves , prologue to Forsaken Mermaid 1 ; it also appears in ideas for Piobaireachd , see Piano Box 9, folder 2, piece 9.

no 3. McDonald no. 159 also used for CSB 8 'Deirdre's Lament for the sons of Usnagh,' solo song 'Sandy is my only love,' From the Western Isles 2nd movt, & Forsaken Mermaid 5 17 .

MT placed here, originally placed in Book I by EC, & later removed.

no 4. McDonald no. 90 also used for Twenty-six Airs no 10.

Book 4.

no 1. McDonald no. 40 also used for CSB 66 'Ginkertoun', Double Trio [1931] fugue subject 4th movt, & Forsaken Mermaid 7 41 .

no 2. McDonald no. 81 also used for Twenty-six Airs no. 10.

no 3. McDonald no. 158 also used for CSB 28 'The Mither's Lament,' & Twenty-six Airs no. 3.

no 4. McDonald no. 95 also used for CSB 3 'The Hill of Howth,' & Scottish Airs no. 5.

no 5. this is the only use of McDonald no. 97.

no 6. McDonald no. 63 also used for CSB 14 'The Magic Cloak,' & McDonald no. 61 also used for CSB 91 'After Culloden.' There is also an unfinished setting of McDonald no. 61 in s/s for an unidentified instrumental combination in Projected Works Box 1 folder 8, piece 2.

no 7. EC notes "Simplify & edit!" Which he does in a 5-p pencil sketch, which becomes no 6 in Six Highland Sketches . McDonald no. 166 also used for solo song 'Midir's invitation to Étain.'

no 8. McDonald North Highland Reels no 3 also used for an arr for v & pno but there is no text. This is not the same March, Strathspey & Reel in the Sonatine écossaise .

no 9. McDonald North Highland reels no. 22 also used for solo song 'The Drunken Fuggle Toddler,' & Forsaken Mermaid 7 30 .

no 10. McDonald no. 147 also used for solo song 'Another Incitement for the Gael' & Twenty-six Airs no 4.

no 11. McDonald no. 41 also used for solo song 'Daft Sang,' Harris Dance for pno, & From Western Isles 1st movt.

Book 3.

There is an unfinished version for solo piano of McDonald North Highland Reels no. 16 headed 'Book 3.' This was used in the 4th movt of the Piobaireachd Piano Concerto/

Difficulty: difficult.

Highland Sketches. Six small piano pieces

Sources: 1. Macdonald no. 40. 'Tha fonn gun bhi trom – I am disposed to mirth. Brisk.'; 2. Macdonald no. 92. 'Nis o rinneadh ar taghadh. An JORRAM, or rowing air.' [see notes]; 3. Piobaireachd for piano no 16.; 4. Macdonald no. 136. 'Ho-rin-o-i-ri-ho Nighean an àirich.' [see notes]; 5. Macdonald no. 130. 'Leam is aithearr an t suain – To me comfortable is repose. Slow.'; 6. Macdonald no. 166. 'A 'cheud luan do'n ràidh. A Skye Air.'; [see notes]

Autograph Score: 9 p, ink, complete.

Call Number: Autog: Piano Box 10, folder 1. Printed: Piano Box 10, folder 1A.

Description

Six small piano pieces. 1. Allegro. [see notes]
2. Tranquillo.
3. Andante.
4. Maestoso e pesante.
5. quieto e con espressione [sic]
6. Allegretto scherzando.

Performances: ISCM Concert Hiddingh Hall, Orange Street Campus UCT. 8 November 1955. EC.

Played with Scottish Airs .

Although Dr Chisholm has been in South Africa for 10 years, this is the first time that any of the numerous short Scottish piano pieces he wrote over a quarter of a century ago have been heard here. Scottish folk song is the main influence – particularly Piobaireachd – the classical music for the bagpipe.

Programme note:[BC 129.3.16.1.] LITERATURE Hiddingh Hall programme held exceptional interest [...] Erik Chisholm played two sets of his own short pieces written 25 years ago - Scottish Airs (nine) and Highland Sketches (six). These proved to be thoroughly enjoyable little works with plenty of contrast in mood. As the composer points out, the main influence is Scottish folk song, particularly the classical music for bagpipe which bears the alarming name of Piobaireachd. The Music Critic Cape Argus 9 November 1955. [BC1396.6.18. University Music Society folder.] University Society's Unusual Concert [...] Erik Chisholm's piano pieces, heard here for the first time, struck a Scottish note of individuality and he was given a hearty reception for them. [...] B[eatrice] M[arx] Cape Times 9 November 1955. [BC1396.6.18. University Music Society folder.]

Notes

EC's use and re-use of his Scottish heritage is seen throughout his work. the list below shows that re-use of the sources of the Six Highland Sketches in other works. A complete analysis is to be found in chart form 'McDonald Usage.' 1. McDonald no. 40 also used for CSB 66.

'With vigour' Concert programme [BC 129.3.16.1.]

2. McDonald no. 92 also used for v, pno piece 'Skye'. The versions in Highland Sketches Bk I no 2 & Six Highland Sketches no. 2 have some differences.

3. exactly the same as Piobaireachd for piano no 16. Untitled.

4 McDonald no. 136 also used for CSB 85 'The Host of Faery'. The versions for pno in

Highland Sketches Bk I no 6 & Six Highland Sketches no 4 are the same with a few orthographic differences.

5 McDonald no. 166 also used for CSB 5 'The King's brother who became a Hermit.'

The versions for pno in Highland Sketches bk 2 no 2 & Six Highland Sketches no 5 are the same with some orthographic differences.

6. McDonald no. 166 also used for solo song 'Midir's invitation to ÿj½tain' and the version for pno in Highland Sketches bk 4 no 7 is the same.

Difficulty: moderate.

Home Sickness

Performance Forces: stg quartet, solo v.

Sources: McDonald no. 96 'Tha gruagach san Aodan - The maid of Edin.'

Autograph Score: f/s 2 p, complete.

Call Number: Celtic Box 5, folder 5, piece 5.

Description

Home sickness I am feeling, for the Highlands, for the Sheiling, for the cattle in the Lowlands, for the deer roaming the mountain; for the clear blue rippling whistle.

Notes

An arrangement of CSB 53.

Home Sickness.

Date of composition: unknown

Performance Forces: v, stg quartet.

Authors: Words by EC after an Irish 12th cent poem by Suibhne Geilt

Sources: McDonald no. 96. 'Tha gruagach san Aodan – The maid of Edin.'; ; Irish 12th cent poem by Suibhne Geilt; Home-sickness for my little dwelling; has fallen upon my mind.; the herds in the lowlands.; the deer on the mountain.; ; Good is its clear blue water.; Good its clean stern wind.; Good its cress-green watercress.; Best its deep brookline.; Kenneth Jackson, Studies in Early Celtic Nature Poetry , XI, verses 2 & 14, p 11.; ; See also 'The Ivy Bower':; My little hut in Tuaim Inbhir.; a mansion would not be more ingenious.; with its stars to my wish.; with its sun, with its moon.; Kenneth Jackson, Studies in Early Celtic Nature Poetry , p 3.; CSB 2

Autograph Score: f/s ink, 2 p complete.

Call Number: Celtic Box 5, folder 5 piece 5.

Description

Homesickness I am feeling
For the Highlands for the shieling.
For the cattle in the
Lowlands, For the deer roaming the mountain.
For the clear blue rippling waters,
For the salmon jumping the river,
For the bramble, little humped one,
For the briar rose, little thorned one.
For the bracken, for the heather,
For the sea-tang and misty weather,
For the blackbird in the willow
With its yellow beak and clean keen whistle.

Notes

CSB 2.

Honeycombs. Suite of 10 light pieces.

Date of composition: 1929 Programme 6 May 1930. [BC 129.32 .271.50.]

Performance Forces: pno

Autograph Score: 1929 Programme 6 May 1930. [BC 129.32 .271.50.]

Call Number: Autog: Piano Box 10, folder 10, piece 1.

Description

Suite of 10 light pieces.

1. Twos and Threes
2. Air
3. Rowing Song.
4. Humming.
5. Swaying.
6. Yes and No!
7. Mr William Marshall.
8. Highland Legend [see notes]
9. Ceol Aeotrom
10. Strathspey.

Notes

The only reference found is programme 6 May 1930 [BC 129.32 .271.50.]

On Tuesday 6 May 1930 EC played Highland Sketches (1925), Concerto (1930) [Harold Thomson & Patrick Shannon played orchestral part], Ceol Mor (Piobaireachd (1929) and Honeycombs (Suite of 10 Light Pieces) (1929). No 8 in this suite named as 'Highland Legend'. The other pieces seem to have been lost; 'Twos and Threes', 'Air', 'Rowing Song', 'Humming', 'Swaying', 'Yes and No!', 'Mr William Marshall', 'Ceol Aeotrom', and 'Strathspey'. However, it is more than likely that they have been "re-cycled" as it were, in other collections. It is written in EC's Piobaireachd style.

Difficulty: moderate

The Hoodie

Performance Forces: 3. fl/picc, ob/cor a, fag, hn, 2 tpt, vln 1, vln 2; all pts unfinished. cl, tbn, perc, pno, vla, cello, DB are missing.

Authors: EC based on a story to be found in J.F. Campbell Tales from the Western Isles . [see notes]

Autograph Score:

1. f/s ink, 50 p, complete, with many pencil cues.
2. s/s pencil sketches.

Autograph Parts:

3. fl/picc, ob/cor a, fag, hn, 2 tpt, vln 1, vln 2; all pts unfinished.

fl/picc: III Dance of the Hoodie missing.

ob/cor a & fag: III Dance the Hoodie incomplete from b9.

hn & tpts: II Allegro moderato incomplete from b 17. III Dance of the Hoodie missing.

vln 1: III Dance the Hoodie missing fom b 47.

vln 2: III Dance of the Hoodie missong from b 9.

cl, tbn, perc, pno, vla, cello, DB are missing.

Call Number: 1. Ballet Box 5 folder 1; 2. Ballet Box 5 folder 6.; 3. Ballet Box 5 folder 2.; Microfilm III: Ballet in 1 act, at McMaster University Library, Hamilton, Ontario, Canada.

Description

I. Allegretto ritmico II. Allegro moderato III. Molto moderato e tempo rubato. "Dance of the Hoodie." [see notes]

Performances: 1st performed by Margaret Morris Celtic Ballet, Glasgow, 1948. [BC 129. 16. 126.10 (2d).] Athenaeum Theatre, Glasgow, Thurs 27, Fri 28, Sat 29 May, 1948 at 7.15, matinee Saturday 29 at 2.30. Programme [BC129.5.26.13B.] & [Ballet Box 5, folder 1.]

Publicity brochure The Celtic Ballet, Athenaeum Theatre, Glasgow, Thurs 27th, Fri 28th & Sat 29 May 1948. [in which EC is still recorded as Hon Musical Director.]

The Hoodie

Script and Music

EC

Costumes

Robert Frame

Choreography

Margaret Morris. [BC 129. 5.26.13B.]

Performed at Ayr Academy Memorial Hall 7, 8 & 9 October 1948.

The Little Sister

Annette MacMillan

The Big Sisters

Odette Blum & Jenifer Clark

The Hoodie (the Prince)

Bruce McClure.

Pianist

June Mair. Athenaeum Theatre, Glasgow, Thursday 27, Friday 28, Saturday 29 May, 1948 at 7.15, matinee Saturday 29 at 2.30. Programme 7, 8, & 9 Oct 1948 at Ayr Academy Memorial Hall, ballet is called The Hoodie Crow [BC1396. 5.17.]

Notes

typed title p with f/s: Erik Chisholm THE HOODIE Ballet in one act
Specially written for and performed by the Celtic Ballet
based on a story to be found in J.F. Campbell's "Tales from the Western Isles".

Note on Sources: Although the tale is Scottish and EC's thematic material shows elements of a folk-Scottish style such as the use of the melodic "snap", certain dance rhythms and an infusion of modal tonalities, particularly the flattened 7th and the Lydian 4th, none of the airs or dances from McDonald's collection, nor tunes from EC's collection of transcribed Piobaireachd, appear.

The pencil sketches contain some details of the action, not all of which are legible.

p 1: The three girls enter carrying baskets on their heads. They fill the tubs and send J to draw water. While she does so they [take] bits of their washing to the tubs; and they dance. They put the clothes in the tubs.

p 2: M[argred] & L[izzie] skip around. M & L give a pail to J, point to the pump & tell her to draw the water to fill the tubs. They push her about roughly. M & L dance about transferring some of their washing to J's tub when she's not looking, while J fills the bucket three times at the pump & fills up the three tubs.

p 3: J fills up L basket [sic].

The Celtic Ballet was founded in 1940 by Margaret Morris and by 1948, when it became the Celtic Ballet of Scotland, had produced five large ballets by Scottish composers. It became a professional company in 1947 when, with the aid of a grant from the British Arts Council the company toured war-stricken towns of France in October of that year. Many tours of England & Scotland have also been undertaken.
Brochure for an appeal for funds. [BC 1396. 5.17.]

THE TALE OF THE HOODIE

There was a farmer who had three daughters. They were waulking clothes at a river. A hoodie came round and said to eldest "M-pos-u-mi. Wilt thou wed me farmer's daughter?" "I won't wed thee, thou ugly brute. An ugly brute is the hoodie," said she. He said the same to the second daughter. On the third day he said the same to the youngest. "I will wed thee," said she, "a pretty creature is the hoodie." And on the morrow they married.

The hoodie said to her, "Whether wouldst thou rather that I be a hoodie by day, and a man at night, or be a hoodie at night and a man by day?" She said, "I would rather that thou be a man by day and a hoodie at night. After this, he was a splendid fellow by day, and a hoodie at night and then took her with him to his house.

After three quarters, they had a son. In the night, there came the very finest music that ever was heard about the house, every man slept, and the child was taken away. Her father came to the door in the morning, and asked how were all three. He was very sad that the son had been taken away, for fear that he should be blamed for it himself.

At the end of three quarters, they had another son. A watch was set on the house. The finest music came as before and the child was taken away. In the morning the father came

to the door, asked if everything was safe, but the child had been taken, and he did not know what to do for sorrow.

[After a]nother son, which was taken when they rose on the morrow, they went to another place of rest that they had, himself and his wife, and his sister-in-law. He said to them "See that you have not forgotten anything." The wife said, "I forgot my coarse comb." The coach in which they were, fell a withered faggot, and he went away as a hoodie.

Her two sisters returned home, and she followed after him. When he would be on a hill-top, she would follow to try to catch him; and when she would reach top of the hill, he would be in a hollow on the other side. When night came, and she was tired, she had no place of rest or dwelling; she saw a little house of light far from her, and though far from her she was not long in reaching it.

When she reached the house she stood deserted at the door. She saw a little laddie about the house, and she yearned to him exceedingly. The housewife told her to come up, that she knew her cheer and ravel. He laid down and no sooner did day come than she rose. She went out, and when she was out, she was going from hill to hill to try if she could see the hoodie. She saw a hoodie on the hill, and then she would get to the hill, the hoodie was in the hollow, when she would be in the hollow the hoodie was the top of another hill. This pattern went on. One night she thought she would be clever, stay awake and catch him. But she slept and he came to where she was and he let fall a ring on her right hand. Now when she awoke she tried to catch hold of him, and she caught a feather of his wing. He left the feather with her, and he went away. When she rose in the morning she did not know what she should do. The housewife said that he had gone over a hill over which she could not go without horseshoes on her hands and feet. She gave her man's clothes, and told her to go to learn smithying till she should be able to make horseshoes for herself.

She learned smithying so well that she made horseshoes for her hands and feet. She went over the hill of poison. That same day, her man was to be married to the daughter of a great gentleman that was in town.

There was a race in the town that day, and everyone was to be there but the stranger that had come over the poison hill. The cook came to her and said to her "Would she go in his place to make the wedding meal, and that might go to the race"

She said she would go. She was always watching where the bridegroom would be sitting.

She let fall the ring and the feather in the broth that was before him. With the first spoon he took up the ring with the next the feather. When the minister came to the fore to make the marriage, he would not marry until he should find out who had made the meal. They brought up the cook of the gentleman and said that this was not the cook who made ready the meal.

They brought up now the one who had made ready the meal. He said, "that now was his married wife." The spells went off him. They turned back over the hill of poison, she throwing the horseshoes behind her to him, as she went a little bit forward, and he following her. When they came back over the hill, they went to the three houses in which she had been, these were the houses of her sisters, and they took with them the 3 sons and they came home to their own house, and they were happy. The full story is in J.F.

Campbell Popular Tales of the West Highlands , Vol.1, Edinburgh, 1861, and Edinburgh, 1994, p.141.

The Host of Faery. 'Nighean an àirich.'

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC.

Translators: Alfred Percival Graves

Sources: McDonald no. 136, 'Ho-rin-i-ri-o-ho. Nighean an àirich.':; from the tale "Laegaire mac Crithairn's Visit to the Fairy Realm of Mag Mell":; : "White shields they carry in their hands;; With emblems of pale silver;; With glittering blue swords; With mighty stout horns.; ; In well-devised battle array;; Ahead of their fair chieftain; They march amid blue spears;; Pale-visaged, curly-headed bands.; ; They scatter the battalions of the foe.; They ravage every land they attack;; Splendidly they march to combat;; A swift, distinguished , avenging host.; ; No wonder though their strength be great;; Sons of queens and kings are one and all;; On their heads are; Beautiful golden-yellow manes.; ; With smooth comely bodies;; With bright blue-starred eyes;; With pure crystal teeth;; With thin red lips.; ; Good they are at man-slaying;; Melodious in the ale-house;; Masterly a making songs;; Skilled at playing fiddell.*"; *a game like draughts or chess.; The oldest copy of this tale is found in The Book of Leinster , 12th cent ms.; Kuno Meyer Selections from Ancient Irish Poetry ; 'The Hosts of the Faery', verses 1-6, p 19; ; See also 'The March of the Faery Host':; ; In well-devised battle array;; Ahead of their fair chieftain;; They march amidst blue spear;; White curly-headed bands."; ; They scatter the battalions of the foe.; They ravage every land I have attacked;; Splendidly they march to combat; An impetuous, distinguished avenging host!; ; No wonder though their strength be grate;; Sons f kings and queens are one and all.; On all their heads are; Beautiful golden-yellow manes;; ; With smooth, comely bodies;; With bright blue-starred eyes;; With pure crystal teeth;; With thin red lips;; ; Good they are at man-slaying.; Sharp & Matthay *Lyra Celtica* p 12; ; See also;; "Pure white the shields their arms upbear;; With silver emblems rare o'ercast;; Amid blue glittering blades they go;; The horns they blow are loud of blast."; The Book of the Dean of Lismore p 64-65, in *A Celtic Anthology* p 50-51, trans

Autograph Score: v/s photocopy, 2 p complete.

Call Number: Celtic Box 5, folder 8 piece 11.

Description

White shields to shoulder with emblems of silver, March, in good order, The Host of the Faery. Blue swords and blue spears that sparkle, March, with their chieftain, The Host of the Faery. Pale visaged warriors Curly-headed soldiers Splendid in battle, A fearless battalion. Always victorious Dauntless and glorious Awful in vengeance And fierce as the lion Tall noble princes Each one is a King's son Faair formed and handsome The Hoast of Faery. Eyes bright and blue-starred, their locks golden yellow, Teeth pure as crystal The Host of the faery. Good they for slaying Purposeful enduring, Warhounds for valour Heroic and mighty Gen'rous their bounty Masterful their singing Triumphant in combat The Host of the Faery.

Notes

CSB 85 with completely different acc. See notes at CSB 85.

How hard is the Chailleach

Performance Forces: stg quartet, pno, solo v.

Sources: McDonald no. 60. 'Mnathan Chrospuil is Bhaile Mhuirich.'

Autograph Score: f/s 3 p, complete.

Call Number: Celtic Box 5 folder 5 piece 2.

Description

O hìohà, how hard is the chailleach, How cold is the chailleach, She's spiteful the chailleach! Myself was the foolish young booby.

Notes

An arrangement of CSB 70.

I am Eve.

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC.

Sources: McDonald no. 163. 'Hithil-ùil-agus Ò-hithil-O-hòrino. A Skye Air. Moderate.'; ; Words by EC after anon 11th Irish poem 'I am Eve'; I am Eve, great Adam's wife; it is I that outraged Jesus of old; it is I that stole Heaven from my children; by rights it is I that should have gone upon the Tree.; ; I had a kingly house at my command; grievous the evil choice that disgraced me; grievous the chastisement of crime that has withered me: alas! my hand is not clean.; ; It is I who plucked the apple; it overcame the control of my greed; for that, women will not cease from folly as long as they live in the light of day.; ; There would be no ice in any place; there would be no glistening windy winter; there would be no hell; there would be no sorrow; there would be no fear, were it not for me.; Gerard Murphy Early Irish Lyrics , no 21, p 51-52.; ; See also 'Eve's Lament':; I am Eve, great Adam's wife.; 'Tis I that outraged Jesus of old;; 'Tis I that robbed my children of Heaven.; By rights 'tis I that should have gone upon the cross.; ; I had a kingly house to please me.; Grievous the evil choice that disgraced me.; Grievous the wicked advice that withered me!; Alas! my hand is not pure.; ; 'Tis I that plucked the apple.; Which went across my gullet;; So long as they endure in the light of day.; So long women will not cease from folly.; ; There would be no ice in any place.; There would be no glistening windy winter.; There would be no hell, there would be no sorrow.; There would be no fear, if it were not for me.; Kuno Meyer trans Selections from Ancient Irish Poetry p 34.

Autograph Score: 1. v/s p/c, 2 p complete. 2. v/s p/c, with pencil emendations, 2 p complete. This is a completely different setting of the same air. 3. v/s ink, 3 p, complete. A simplified version of acc to 1 [for smaller hands] plus an introduction. [see notes]

Call Number: Celtic Box 5, folder 2 piece 3.1, 3.2 & 3.3

Description

I am Eve, great Adam's wife; I it was cost Jesus his life; My kin were robbed of Heav'n by me I should have hung upon the Tree. In a kingly house I wrought Grievous the evil fate I bought; Grievous the crime that withered me; To all men I brought misery. I plucked the apple with its seed Fruit that fell to selfish greed; For that, foolish women stay So long as shines the light of day. But for me no ice would be No glistening winter, fires of hell No sorrow fear, no gallows tree, No bloody tales of war to tell.

Notes

An autog arrangement for fl, ob, cl, fag, hn, pno stg quartet, narrator, & solo S intended as opening of the incomplete cycle 'Third Picture', is in Celtic Box 6 folder 9 piece 9. Not in CSB.

I should like to have a great pool of ale. Religious song.

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC

Translators: Kenneth Jackson

Sources: McDonald no. 160. Untitled. 'Skye Air. Slow.'; ; After anon Irish 10th-11th cent, 'I Should Like to Have a Great Ale-Feast'; ; I should like to have a great ale-feast for the King of Kings; I should like the Heavenly Host to be drinking it for all eternity.; ; I should like to have the fruits of Faith, of pure devotion; I should like to have the seats of Repentance in my house.; trans by Kenneth Jackson in A Celtic Miscellany , no 227, p 313;; from E, O'Curry, 'Lectures on the Manuscript Materials of Ancient Irish History'.; Dublin 1861, p 616

Autograph Score: 1. v/s ink, 3 p, complete. 2. v/s ink, 3 p, complete, different setting.

Call Number: Celtic Box 5, folder 2 piece 9.

Description

Religious song. I should like to have a great pool of ale, for the King of Kings;
I should like the Heavenly Host to be drinking it for all eternity.
I should like to have the fresh fruits of Faith, of pure devotion;
I should like to have the couches of Holiness in my house.
I should like to have the glorious men of Heav'n in my own dwelling:
Good St Joseph and St Patrick and the wise St Bartholomew.
I should like the ample vats of long-suffering to be their disposal.
I should like to be a vassal to the Lord God in Heaven,
To the King who moves the sun,
To the Prince of good fame.
Should I suffer distress He would grant me good blessing.

I should like to have the vessels of Charity to dispense,
I should like to have the pitchers of Mercy for their company,
I should like to have the Three Blessed Marys in my house;
I should like to have the people from Highest heaven from every side.
I should like there to be cheerfulness for their sake;
I should like the blessed Jesus to be there in His glory.
Should I suffer distress He would grant me a good blessing.

Notes

“[A] remarkable feature of Celtic Christianity is the very strong personal relationship which the religious seem to have felt with God. They speak of God as ‘my darling’ and other terms of human love are often used. This sense of intimacy could hardly be pushed further than in ‘St. Ide’s Wish’ where she desires to be allowed to nurse the infant Jesus in her cell. In ‘I should like to have a pool of ale’ the poet would like to entertain the people of

Heaven at a religious banquet, including 'a great pool of ale' for them to drink." Quoted by EC from Kenneth Jackson, *A Celtic Miscellany* , p 306; Penguin p 278. [written out by EC on both copies.]

I want to talk to thee

Performance Forces: solo S, unacc

Autograph Score: v/s ink, 1 p complete.

Call Number: Vocal Box 2, folder 3 piece 4. **NOTES** Not a McDonald air. nd, the calligraphy closely resembles that of 'The Offended Eye' and 'Little Boney,' suggesting 1926.

Description

I want to talk to thee of many things, Or sit in silence when the robin sings his little song.
When comes the winter bleak I want to sit beside you, cheek to cheek. I want to hear thy
voice my name repeat To fill my heart with echoes ever sweet; I want to hear thy love one
calling me, I want to seek and find but thee, but thee.

Idyll. No 1 of 'Three Pieces for String Quartet.'

Date of composition: Finis Oct 18 1921.

Autograph Score: 15 p, ink, complete 1st movt only. [see notes]

Call Number: Chamber Music Box 3, folder 2.

Description

1. Idyll. Allegretto ma non troppo.

Notes

The score is covered with criticism & comments in another hand: p 2 'Cello out of balance', 'read Debussy quartet, parts too close & not well balanced'. On p 3 'get Stoeving's little book on bowing or a Spohr violin tutor', 'too close & thick', 'vln not properly bowed,' and 'small portions of the bow are used for these, or pizz'. On p 3 'bowing is not phrasing', 'not good', '8ve lower would give a better idea of spacing', 'good'.

On p 9 'cello & viola treading on one another's toes', 'general muddle'; and on p 10 'ill balanced tone.' [Could the comments be by Dr A. Eaglefield Hull who had agreed to give EC composition lessons by correspondence? EC's father had taken him, age 15 or 16 to London together with some compositions to see John Ireland for an opinion on his son's talent. EC tells the story rather deprecatingly in a UCT Summer School talk he gave in 1964 on John Ireland. See Chamber Music Idyll for stg quartet and [BC129. 15.122.1.]

If I were a fisherman

Date of composition: unknown

Performance Forces: v, pno.

Sources: McDonald no. 163. 'Hithi-ùil-agus Ò-hithil—O-hòrina. A Skye Air. Moderate.'; ; Jackson p 124 [Celtic Miscellany 1951?]

Autograph Score: v/s ink, 2 p with pencil emendations, unfinished and sketch for completion; 14 b.

Call Number: Celtic Box 6 folder 6 piece 6.

Description

If I were a fisherman
And you a salmon in Loch Erne
Gladly would I follow you
In my net
catch you true.

Notes

McDonald no. 163 also used for "I am Eve"; see 'Third Picture' Celtic Box 6 folder 9.

The Importance of Being Earnest

Date of composition: v/s completed at 106 Westway, Oxford 21st August 1962. [p 684] f/s Oxford, 10th January 1963.

Performance Forces: John Worthing (bar), Algernon Moncrieff (t), Rev Canon Chasuble (b), Lane (b-bar), Merriman (b), Lady Bracknell (m-s), Hon Gwendolyn Fairfax (s), Cecily Cardew lyr (s), Miss Prism (a). 20 players: 4 keyboard instruments: pno, hpsch, cel, electric org; 4 wind: fl/pic, ob/cor a, cl/alt sax, fag; 4 brass: hn, tpt, tbn, tuba; stg quintet; 1st perc: xylo, timp, wood bl, 2 tom-toms; 2nd perc: marimba, 2 SD with & without snares, 2 maracas (large & small); 3rd perc: vibr, cym (pair & suspended), BD, 2 tgl (small & large), glock, metal blocks, castns, tamb, bongos, bass cl [additional from score] [BC 129. 16. 126.10.2a.]

Authors: Oscar Wilde.

Autograph Score: 1. f/s ink, complete, Act I p 1-347, unbound. Reh nos are only entered until 21 on p 71. 2. f/s ink, complete Act II p 1-375, hard-cover red leatherette binding. Reh nos 1 to 172. 3. f/s ink, complete Act III p 1-223, hard-cover red leatherette binding. Reh nos 1 to 106. 4. v/s ink, complete, 684 p, hard-cover, red leatherette binding in 4 volumes. Act I 1-229 in vol 1 & 2. Act II 230-492 in vol 2 & 3. Act III 493-684 in vol 4. 5. v/s p/c incomplete p 1-684, p 17, 85-118, 457 missing; taped together in fascicles. 6. v/s p/c same as 5 but unbound. 7. v/s p/c & autog sketches.

Autograph Parts: 2 No orchestral parts available

Call Number: 1. Opera Box 12. 2. Opera Box 12A. 3. Opera Box 12A. 4. Opera Boxes 13 & 13A. 5. Opera Box 14. 6. Opera Box 15. 7. Opera Boxes 10, 11, 16, 17, 18 & 19.

Description

Libretto on the Oscar Wilde comedy using additional lines from the original 4-act version of the play recently published: the composer has also written a number of lyrics for the set musical numbers. EC autog.[BC 129. 16. 126.10.(1).] EC used, note for note, 'Desert Island Blues' from Black Roses as Algernon's first song, sung off-stage at the beginning of Act I.

Notes

The composer notes "using lines from the original Four Act version with permission from Vyvian Holland."

The existence of 14 vocal score copies (not all complete) suggests EC was planning a production at the time of his death in 1965. 'The opera is to be published by Curwen, London; and scheduled for a first performance September 1964. see letter to Meredith Davies.' [BC 129. 16. 126.10.2.]

Opera Box 17: scores sent to EC by Curwen Edition from London, posted on 4 March 1965, large brown envelope, suggesting EC was trying to find a publisher or a hire library.

DESCRIPTION AND COMPARISON OF WILDE'S ORIGINAL PLAY AND EC'S LIBRETTO.

EC writes lyrics for the set pieces, and the full texts for these are given.

EC uses the conceit of peppering the score with quotations from other music suggested by

the text, such as the Revolutionary Étude (Chopin) at Lady Bracknell's "...victim of a revolutionary outrage," or Cecily's "...some tea, Miss Fairfax?" where 'Tea for Two' is dropped into the score. These are all identified in the score. [On paper this may seem like a schoolboy joke, but in performance, it would inevitably raise a smile from the audience, if not a laugh.] Where EC has changed the text, Wilde's original text is placed in square brackets.

Percussion introduction with timp tapping out the rhythm of "The Im-por-tance of Be-ing Ear-ness" b 3-7, which becomes a motto.

Bunbury Blues [exactly the same as "Desert Island Blues" from 'Black Roses, with some changes in the text.]

Algernon: I want to go, I want to go, down to the country, where skies are always blue.

I want to stay, I want to stay down in the country alone with you.

I want to go from this noise and trouble, I want away from all this din,

I just to love you and love you and love you,

And live in original sin.

I want to see no cabs or coaches or dreary street no more,

Where love flies out of the window and hate comes in at the door.

I've got the Bunbury Blues, I've got the Bunbury Blues.

Can happiness be more?

You and I beneath a blue sky loving on some far romantic shore.

Scene 1 Lane & Algernon 5 to 7 Algernon: "Did you hear what I was playing, Lane?" to "...no sense of moral responsibility."

Scene 2 Algernon & Jack 8 Lane: "Mr Ernest Worthing!" Algernon: "How are you dear Ernest?"

12 Arietta Algernon : I really don't see anything romantic in proposing.

It is very romantic to be in love.

But there is nothing romantic about a definite proposal.

Why, one may be accepted.

One usually is, I believe.

Then the excitement is all over.

The very essence of romance is uncertainty.

If ever I get married, I shall [I'll certainly] try and [to] forget the fact.

15 Dialogue Jack 'I have no doubt about that dear Algy...' to

Cut from "The Divorce Court was..." to "...Divorces are made in heaven."

"Well for one thing [cut "Well, in the first place I don't give my consent...." to "in the second place,] I don't give my consent."

Cut "Oh! It is absurd to have a hard and fast rule about what one should read..." to "I simply want my cigarette case back."

22 Arietta Jack :

My dear fellow what on earth is there in that?

Some aunts are tall, some aunts are not tall.

Surely that is a matter which an aunt may be allowed to decide for herself. You seem to think that every aunt should be exactly like your aunt.

That is absurd!

24 Dialogue Jack 'For heaven's sake give me back my cigarette case...'
Algernon '...your name is Ernest' [EC places the motto underneath.]

25 Quasi-chorale. Algernon & Jack

Algernon You have always told me your name was Ernest.

I have always introduced you to everyone as Ernest.

You answer to the name of Ernest.

You look as if your name was Ernest.

You are quite the most earnest-looking man I ever seen [saw in my life]."

Jack It is Ernest in town and Jack in the country.

I am Ernest in town and Jack in the country."

27 Dialogue Algernon 'It is perfectly absurd...'

Cut "I may tell you candidly that the place is not in Shropshire...' to '...you are hardly serious enough.'

Cut 'That my dear Algernon, is the whole truth pure and simple...' to '...they do it so well in the daily papers."

35 Duet Algernon & Jack

Algernon You have invented a very useful young brother called Ernest, so [in order that you may be able to come up to town as often as you like] you may come up to town when you like. I have invented a [an invaluable] permanent invalid called Bunbury [in order] that I may go down [in]to the country when[ever] I choose.

Bunbury is [perfectly] invaluable.

If it wasn't for Bunbury's extraordinary bad health for instance, I wouldn't be able to dine with you [at Willis'] tonight [for I have been really engaged to Aunt Augusta for more than a week.'

Jack 'I haven't asked you to dine with me...' to '...and either send me down with two women or none! [...and sent down with either no woman at all or two!'

Cut 'In the third place,...' to '...it is simply washing one's clean linen in public.'

'No, no, no that is not very pleasant at all.'

The duet develops Wilde's text to '...it is so shallow of them.'

Dialogue before 52 Bell. Algernon spoken 'That must be Aunt Augusta.'

52 Lane 'Lady Bracknell & Miss Fairfax.'

Cut Lady Bracknell 'I've got quite a treat for you tonight Algernon...' to '...delightful to watch them.'

Cut Lady Bracknell '...particularly at the end of the season...' to '...was probably not much.'

Cut Lady Bracknell '...French songs I cannot possibly allow...' to '...and indeed, I believe is so.'

65 Scene Gwendolen & Jack .

66 Jack : "Charming day it has been Miss Fairfax"

Cut Gwendolen 'the fact is constantly mentioned...' to '...I am told.'

Cut Jack 'but supposing it was something else?...' to Gwendolen '...as we know them.'

Cut Gwendolen 'I have known several Jacks...' to '...a single moment's solitude.'

78 Duet Gwendolen & Jack 'My own Ernest.' "My own darling."

81 Enter Lady Bracknell : "Mr. Worthing Rise, sir, from that semi-recumbent posture."

Cut Lady Bracknell 'An engagement should come...' to '...arrange for herself.'

83 Scene Lady Bracknell & Jack

Lady Bracknell : "And now I have a few questions..."

Cut Lady Bracknell 'although...' to '...together in fact.'

Cut Lady Bracknell 'Ignorance is like an exotic...' to '...Grosvenor Square.'

Cut Lady Bracknell 'In land or investments...' to Jack 'In investments chiefly.'

Cut Lady Bracknell 'What between the duties...' to 'That's all that can be said about land.'

Cut Jack 'I don't depend on that...' to '...make anything out of it.'

Cut Lady Bracknell 'Lady Bloxham...' to '...respectability of character.'

Cut Lady Bracknell 'what are your politics?' to '...at any rate.'

90 Quartet Lady Bracknell , Gwendolen , Algernon & Jack 'Handbag, yes a handbag. You were found in a handbag? What a very curious thing, a handbag, a somewhat large, black, leather handbag, with handles to it, an ordinary handbag.'

94 Lady Bracknell : In what locality did this Mr Cardew ..."

[Algernon exits with Lady Bracknell p 181 f/s and Gwendolen exits p 228, but there is no indication when either return to take part in the "Handbag" quartet that begins p 242.]

96 Canon Lady Bracknell , Gwendolen & Algernon 'I confess I feel somewhat bewildered by what you have just told me. To be born, or at any rate, bred in a handbag, whether it had handles or not, seems to me to display a contempt for the ordinary decencies of family life that remind one of the worst excesses of the French Revolution and everybody knows [I presume you know] what that unfortunate movement led to? As for the particular locality in which the handbag was found, a cloakroom in a railway station might serve to conceal a social indiscretion – has probably, indeed, been used for that purpose before now – but it could hardly be regarded as an assured basis for a recognised position in good society.'

100 Jack 'May I ask you then...' to Lady Bracknell '...season is over.'

Lady Bracknell 'Gwendolen, how dare you!'

Gwendolen 'Mama, its only fair that I should be here when you're...'

Lady Bracknell 'Gwendolen!!'

102 Reprise Canon with interjections from Jack 'this woman is perfectly unbearable. Never met such a gorgon. I don't really know what a gorgon is. And I'm perfectly certain that Lady Bracknell is one. A monster without being a myth, which is rather unfair.'

Jack ' well I don't see how I can produce my parents [do that] Lady Bracknell. I can produce the handbag at any moment. It is in my dressing room at home. I really think that should satisfy you, Lady Bracknell.

Lady Bracknell 'Me sir! What has that to do with me? You can hardly imagine Lord Bracknell and I would dream of allowing our only daughter – a girl brought up with the utmost care – to marry into a cloakroom and form an alliance with a parcel. Good morning Mr Worthing.' 107

108 Scene Jack & Algernon Tarantella.

[using Wilde's text]

Algernon Sorry old boy it didn't go off all right.

Jack Oh Gwendolen is as right as a trivet. As far as she is concerned we are engaged. Her

mother is perfectly unbearable.

117 Jack : "My [poor] brother Ernest is carried off suddenly..."

Cut Algernon ' you don't mean to say...' to '...ill-natured of her.'

Cut Jack 'Never met such a Gorgon...' to Jack '...I'd shoot myself.'

Cut Algernon 'The only way to behave...' to Jack '...that is nonsense.'

126 Solo Jack :

Its not that I'm lazy or tired or inept,
Off colour or hazy, or just haven't slept;
Its not that I'd like to cry quits to this bluffing
Its just that I like doing nothing.

Instead of rushing about, up and down, in and out,
Coming here, going there,
On the move all the time, without reason or rhyme
In this mad silly, pushing and shoving and shuffling.
I prefer sitting round, doing nothing.

There's no point to it all! Why bother to call
On this person or that about a suit or a hat?
Or make a fuss because this isn't thus?
Its so stupid to tire oneself fussing and fussing
If one really enjoys doing nothing.

129. Trio Jack, Algernon & Lane .

Jack repeats his text

Algernon & Lane :

He says he's not lazy!

He says he's not tired!

He say he's not inept.

He's lazy alright and tired and inept.

He says he's not off-colour

He says its because he hasn't slept.

He says it isn't that he'd like to cry quits to this bluffing

Its just that he loves doing nothing.

Jack, Algernon & Lane :

Here's to idleness and sloth,

And confound all busy bees,

Like the harum-scarum sloth

We do just as we please.

We've no desire for work or play, t'improve our minds with stuffing

Just let us flop about all day doing nothing, nothing, nothing.

Cut Lane 'Miss Fairfax.' to 'You are not quite old enough to do that.'

133 A telephone bell rings.

Algernon 'Hello. Oh its you Gwendolen.'

Gwendolen 'tell me Algernon, is Jack [Ernest ?] still with you?'

Algernon 'Yes, he's still here.'

Gwendolin 'Let me speak to him please.'

A 'Really, Gwendolen, I don't think I should allow you to' A blast at the other end. O all right then."

Jack 'My own darling.'

Cut Gwendolen 'Few parents...' to '...age of three.'

EC adapts the following text as Algernon has to hear Jack's country address.

EC note v/s p 214: the 'voice' of Gwendolen may be treated several ways;

(1) sung by Gwendolen and played through an echo chamber; but the words should be blurred;

(2) played by a solo violin with the player attempting to make his instrument "speak" the words;

(3) on a vox humana electric organ stop.

EC note f/s p 319 'the voice of Gwendolen is best represented here by Gwendolen herself speaking the words, to an approximate pitch, through an echo chamber. It is not necessary that the words should be clear to the audience. Otherwise use the vox humana stop on the organ.'

Algernon/Lane scene replaced.

137 Jack 'There's a sensible, intellectual girl...' etc to Algernon 'Nobody ever does.'

139 Scene Algernon & Lane "A glass of sherry, Lane." ":Yes, sir" and the act ends with a 10-bar reprise 141 of "The Bunbury Blues.'

ACT II

Birdsong prelude.

2 Song Cecily :

Say it with flowers.

A thousand flowers say a thousand things to a thousand girls in love.

My heart is yours – the red rose sings and fondest love each petal brings.

Dare I hope? – the lily sighs, perhaps – the violet replies.

A thousand flowers say a thousand things to a thousand girls in love.

The jasmine whispers – I'll be true, the passion flower – I love you,

But daffodils bring jealousy, the dahlia scorn, inconstancy.

A thousand flowers mean a thousand things to a thousand girls in love.

Say it with flowers.

6 Dialogue Miss Prism 'Cecily, such a utilitarian occupation as the watering of flowers...' to "...sense of loss or mislaid."

[At Miss Prism "Memory is the diary that we all carry with us" EC notes in f/s p 27, "Memory is the only friend' Balfe (Bohemian Girl)."]

7 b after 15 Duettino Miss Prism & Cecily .

How unfortunate that the manuscript was abandoned, or mislaid,

T'was a bitter disappointment for our clever Miss P [Miss Prism – that my novel was lost],

I'm afraid. Its unlikely now my [the] novel will find its way now into print.

May the world bear the blow with equanimity, I dare not e'en hint ['tis I must bear the

brunt]. If Miss Prism was Thomas Carlyle, [if I was only Thomas Carlyle] she [I] would write the book over again. She'd [I'd] have no time for German lessons I'd be stoic and never complain [and that might cause Cecily pain]. O, but she might expect me to read all of her (my) three volume book.

So perhaps I'd best keep to [teach her] German and avoid that three-volume look (her reproachful look).

18 Dialogue Miss Prism 'To your work child, these speculations are profitless.'

[At p 47 f/s Dr Chasuble 'Were I fortunate enough to be Miss Prism's pupil, I would hang upon her lips.' EC has noted " 'When other lips' Balfe (Maritana)."]

[At p 48 f/s Dr Chasuble '...my metaphor was drawn from bees.' EC has noted "Where the bee sucks' Arne."

[At p 51 f/s Dr Chasuble '...merely drawn from the Pagan authors. I shall see you both no doubt at Evensong." EC has noted: "Abide with me' Anglican Hymn.'

[At p 52 f/s following Miss Prism '...I will stroll with you dear doctor...' EC has added "Madam will you walk & talk with me' Victorian English Ballad."

[At p 53 f/s on Dr Chasuble '...go as far as the school and back.' EC has added "Three little maids from school are we.' Sullivan."

Dr Chasuble & Prism exit.

22 Arietta Cecily quasi Polka:

I'm afraid I'm not learned at all. I don't know anything about the relation of capital and labour.

All I know about the relation of capital and idleness and that is merely from observation. Well I don't suppose it is true.

That sounds like socialism and I know where that leads to.

Oh yes. That leads, they say, at the very best, to women being dressed in Rational dress.

And when a woman's dressed rationally, she's strictly treated rationally

She certainly deserves to be.

28 Dialogue Cecily 'Horrid Political Economy...' to Algernon '...a great disappointment.'

Cut Algernon 'I am obliged to go up...' to Cecily '...Uncle Jack arrives.'

Dialogue to Cecily 'How thoughtless of me.'

37 Duetto Cecily & Algernon :

Cecily :

I should have remembered that when one is going to lead an entirely new life

Then one requires regular and wholesome meals to give moral support in the strife.

Miss Prism and I have our lunch about two, off roast mutton, potatoes and peas,

With a soufflé to follow, and coffee to end, make a threesome with us if you please.

Algernon :

I'm afraid such a meal would be too rich for me, for roast mutton I never did care,

Cecily :

Then perhaps we can find something else in the house that will prove more delectable fare.

Uncle Jack, who has had his health sadly abused by the late hours you keep up in town, Has been ordered by Harley Street never to eat any food that wont stay nicely down.

So for lunch he will toy with a plateful or two of some pâté de fois gras sandwiches, Washed down with champagne, bottled seventy-four, any later brand gives him the

hirches. I don't know if invalid fare such as this would appeal to your delicate taste.

Algernon : Well, at least I will drink the champagne '74, just to keep it from going to waste.

Cecily & Algernon : I should have remembered that when one is going to lead an entirely new life

Then one requires regular and wholesome meals to give moral support in the strife.

Miss Prism and I have our lunch about two off roast mutton, potatoes and peas,
With a soufflé to follow, and coffee to end, make a threesome with us if you please.

I should have remembered that when one is going to lead an entirely new life

Then one requires regular and wholesome meals to give moral support in the strife.

Miss Prism and I have our lunch about two, off roast mutton, potatoes and peas,
With a soufflé to follow, and coffee to end, make a threesome with us if you please.

41 Dialogue Cecily 'Won't you come in?'

Cut Dr Chasuble 'You have at least...forgiving of brothers.'

45 Tempo di Habanera Miss Prism Men should be more careful, this very celibacy leads weaker vessels astray...' to '...young women are green.'

48 Enter Jack. Dr Chasuble : Mr Worthing!' to "... tragic domestic affliction next Sunday."

51 Arietta Dr Chasuble : My sermon on the meaning of the manna in the wilderness can be adapted to almost any occasion, joyful, or as in the present case, distressing. I have preached it at harvest celebrations, at christenings, confirmations and days of humiliation, and on festive [festal] days. The last time I delivered it was in the Cathedral as a Charity sermon [on behalf of the Prevention of Discontent among the Upper Orders]. The Bishop, who was present, was much struck by some of the analogies I made. [mostly Wilde's text.]

54 Dialogue Jack 'Ah! That reminds me...'

Cut Dr Chasuble 'Your brother was, I believe...' to Jack '...fond of children.'

Cut Dr Chasuble 'Perfectly, perfectly...' to Jack '...would half-past five do?'

58 Dialogue Dr Chasuble 'Admirable, admirable!'

[At p 140 f/s Dr Chasuble : 'Sprinkling is all that is necessary, or indeed, I think advisable, our weather is so changeable', EC had quoted "O, it aint gonna rain no more, no more' popular song."]

64 Quintet Jack, Algernon, Cecily, Miss Prism & Dr Chasuble using text from Algernon 'Brother John, I have come down from town...' to Jack '...I can quite understand that', with Merriman lines cut and including Dr Chasuble 'The are very joyful tidings' & Miss Prism 'After we had all been resigned...peculiarly distressing.'

70 Dialogue Dr Chasuble 'Well I think we should leave the two brothers together...' to Jack 'I don't allow any Bunburying here.'

77 Insert Merriman and Jack lines concerning the luggage and ordering the dogcart.

Jack 'This Bunburying, as you call it, has not been a great success for you.' to

Algernon 'It's a very painful parting.'

Cut Cecily 'It is always...' to Algernon '...thank you.'

82 Duet Waltz Cecily & Algernon 'I hope, Cecily...' to '...without crying a little?'

Cut Algernon 'But was our engagement...' to '...weather continues charming.'

Cut Algernon 'Well my own dear, sweet...called Algernon.'

94 Dialogue Cecily : 'Well, ever since dear Uncle Jack first confessed...'

106 Dialogue Algernon 'But my dear child, do you mean to say.....' to Cecily '...couldn't you make it twenty minutes? Algernon : I'll be back in no time.'

109 Duet Barcarolle Cecily & Algernon

[v/s only :Soon there's going to be a wedding

In a certain family.

Oh I'm in love with Ernest [Cecily],

And he's [she's] in love with me

And we're going to make a Paradise

In our own Geography.]

f/s:

Oh I'm in love with Ernest [Cecily],

And he's [she's] in love with me

Soon there's going to be a wedding

In a certain family.

They say he's very wicked [For she's a perfect darling]

As bad as bad can be [As sweet as any song]

But his hair is nice and curly [And she makes my heart go singing]

So he's the lad for me [With joy the whole day long]

They say he's very wicked [She is a perfect darling]

And never out of debt [A melody in tune]

But his hair is soft and curly [So life with her will always be]

So I'll forgive my pet [An endless honeymoon]

Yes, Ernest is my pet [A magic honerymoon]

We'll find it in the [breaks off]

110 Dialogue Cecily : 'What a dear impulsive boy he is ... '

112 Enter Gwendolen. Cut Gwendolen 'just a little older...' to '...perfect candour Cecily.'

3 b bef 118 Dialogue Gwendolen 'I wish that you were fully forty-two...' to '...as people are in London.'

Additional dialogue [from the four-act version?]:

5 b bef 128 Gwendolen : What a charming place you have here, Miss Cardew. I was quite unaware that there was anything approaching good taste in the more remote country places. It is quite a surprise to me.

Cecily : I'm afraid you judge of the country from what one sees in town. I believe most London houses are extremely vulgar.

Gwendolen : I suppose they do dazzle the rural mind.

Dialogue Gwendolen 'Personally, I cannot understand how anybody...' to Gwendolen '... will call me sister, will you not?'

[At p 288 f/s 129 just before Cecily 'May I offer you some tea Miss Fairfax?' EC has quoted "Tea for Two' popular song.' EC then uses it as an accompaniment figure for the ensuing squabble, sometimes as an ostinato].

135 Enter Jack. Gwendolen : 'Ernest! My own Ernest!'

[At p 319 f/s 142 Gwendolen 'My poor wounded Cecily', Cecily 'My sweet wronged Gwendolen', Gwendolen 'You will call me sister, won't you?', and Cecily 'with pleasure', EC quotes "None but the wounded heart' Tchaikowsky" for the vocal line, which is repeated p 336-37 153 .

143 Quartet Tempo di Bolero

Cecily 'There is just one question I would like to be allowed to ask my guardian.'

Gwendolen : 'An admirable idea. There is just one question I would like to be permitted to put to you Mr Worthing.'

Jack : This ghastly state of things is what you call Bunburying, I suppose.

Algernon : Yes, and a perfectly wonderful Bunbury it is.

Jack : Well you have no right to Bunbury here.

Algernon : That's absurd! One has the right to Bunbury anywhere one chooses. Every serious Bunburyist knows that.

Jack : Serious Bunburyist! Good heavens!

Algernon : Well one must be serious about something if one wants to have any amusement in life. I happen to be serious about Bunburying.

Cecily : Where is your brother Ernest?

Algernon : Whatever you are serious about I haven't the remotest idea. About everything, I suppose. You have got such a trivial nature.

Gwendolen & Cecily : Where is your brother Ernest. We are both engaged to be married to your brother. So it is a matter of some importance to know where your brother Ernest is.

[this is a a mixing together of Cecily 'There is just one question I would like to ask my guardian' and Gwendolen An admirable idea...where your brother Ernest is at present', plus Jack 'this ghastly state of things...' to Algernon '...absolutely trivial nature.']

150 Quasi recit Jack 'Gwendolen – Cecily – it is very painful...' to Cecily '...for a young girl to suddenly find herself in. Is it?'

Additional dialogue Gwendolen & Cecily : A gross deception has been practised on both of us.

153 Cecily : My poor wounded Gwendolen

Gwendolen : My sweet wronged Cecily.

Both : O, you will call me sister, won't you, dear?

Dialogue Gwendolen 'Let us go in...' to Cecily '...cowardly, aren't they?'

155 Additional dialogue Jack : Pretty mess you got me into. What on earth do you mean by coming down here and pretending to be my brother? Perfectly monstrous of you.

Algernon : What on earth do you mean by pretending to have a brother? Absolutely disgraceful.

Dialogue Jack 'As for your conduct towards Miss Cardew...' to Algernon '...Miss Fairfax being united.'

Cut Jack 'Well it is no business of yours...' to Algernon ...but the muffins are the same.'

160 Dialogue Jack 'Algernon, I wish to goodness you would go...' to ' you are always talking nonsense.'

Cut Algernon 'Jack you are at the muffins again...' to '...still one muffin left.'

162 Drinking Song (Finale Act II)

Algernon : When things go awry and life's out of line,

Bring forth the glasses, uncork the wine.
Drink brother mine, drink brother mine,
Le's drink good wine.

When you girl's in the sulks,
Less than slightly divine,
Don't bother to coax her
Just drink wine.

Algernon, Merriman :
Drink brother mine,
We drink good wine.

Jack : When the last train has gone
Algernon & Merriman : and the next leaves at nine
Jack, Algernon : Don't give it a thought [Merriman : Don't worry a jot]
All 3: Keep drinking wine.

Jack : When you hand them a cheque and the Savoy decline
And they call in the coppers just order more wine.
Drink, brother mine etc.

Merriman : Damn Fabians preach: "What is mine is thine"
Antidote for revolution – "drink all the time."
All 3; Drink brother mine, etc.

ACT III

Autog v/s EC notes "open act I with motive [the Importance of Being] 'Ernest' on timp." [on verso p 1.[see Act I p 1 & Act II p 389 103 .]

Orchestral introduction.

3 Dialogue Gwendolen 'The fact that they did not...' to 'it's the only thing to do now.'

5 b after 4 Algernon & Jack enter whistling Policeman's Song from Pirates of Penzance.

5 Dialogue Gwendolen 'This dignified silence...' to Algernon '...I am.'

13 Quartet Galop

How absurd it is to say
As many people do today
That men and women really are
On basic matters on a par.
Take christenings, as an example:
Standing dumb before the font,
While the parson, lean or ample,
Rumbles on, as is his wont;
And then, without a word or hint,
Out comes a ghastly string of names
Like "Tudor, Hogswash, Muggins, Lunt,

McSporran, Isaac, Leslie, James,
I here baptise thee.”

Here’s the rub –
The parson dabbles in his tub,
Scooping up a double, double tot of icy water,
Throws the lot, splish, splash, right in the victim’s face.
Insult! Abuse! O foul disgrace.
A pang to make a hero grieve
And not so much as by your leave.

20 Dialogue Gwendolen ‘Where questions of self-sacrifice...’ to Algernon ‘...Darling!’

21 Barcarolle Quartet [Reprise from Act II
Cecily & Gwendolen , Algernon & Jack:

1. O I’m in love with Algernon [Ernest, Cecily, Gwendolen,],
And he’s [she’s] in love with me,
And we’re going to find a Paradise
In our Geography.
We’ll find it in the country,
We’ll find it in the town.
In shady lanes and crowded streets,
We’ll make a golden crown.
We’ll find it on the buses,
We’ll find it in the park
Just you and I together
In love and in the dark.

2. O I’m in love with Algernon [Ernest, Cecily, Gwendolen]
For he [she] is neat and smart,
And now I’ve [she’s] given to him [me],
I [she] haven’t [hasn’t] got a heart.
But I [she] have [has] a shapely figure
To love him [her] will be fun
And that’s what really matters
When all is said and done.
I [she] have [has] a shapely figure and lips of coral red,
Appealing to a lover
When all is done and said.

3. O happy, happy love,
For ever young and new,
Forever warm and winning,
When it is fresh and true.
So let us live and love,
And value not a penny
What pious folk have written
In their wisdom, if any.
So let us love and live,
And envy not a jot

The lucky and the wealthy
In love we've got the lot.

24 Dialogue Merriman 'Lady Bracknell...' to Lady Bracknell : ...by luggage train.'

Cut Lady Bracknell 'Her unhappy father...I would consider it wrong.'

8 b after 27 Dialogue Lady Bracknell 'Of course...' to '...even in tradesmen.'

Cut to '...errors in that publication.'

Dialogue Jack 'Miss Cardew's family solicitors...'

[At p 68 30 f/s Lady Bracknell 'Was he the victim of a revolutionary outrage' EC quotes
"Revolutionary Étude' Chopin" on piano.

37 Arietta Lady Bracknell

Text: most of Lady Bracknell's text from 'A moment, Mr Worthing...' to '...must give my consent.'

3 b after 41 Dialogue Algernon 'Thank you, Aunt Augusta...' to Cecily '...Thank you Aunt Augusta.'

Cut Lady Bracknell : 'To speak frankly...never advisable.'

42 Dialogue Jack 'I beg you pardon...comes of age.'

Cut Jack '...that consent I absolutely decline to give...interrupting you again.'

Dialogue Jack 'it is only fair to tell you...thirty-five'

Jack 'that consent I absolutely decline to give...I fear there can be no possible doubt about the matter.

45 Quintet Jack , Cecily , Gwendolen , Algernon , Lady Bracknell :

Jack : 'This afternoon during...told him so myself this afternoon.' with interjections

The quintet's text is derived from Jack's speech and selections and adaptations up to Chasuble's entrance.

58 Dialogue Dr Chasuble 'Everything is quite ready for the christenings...' to Lady Bracknell '...obviously the same person.'

Cut Lady Bracknell ' May I ask...in spite of what I hear.'

Dialogue Lady Bracknell 'I must see her...' to Jack '...I must retire to my room for a moment.'

61 Enter Miss Prism. Miss Prism : 'I was told you expected me in the vestry, dear canon.'

63 Dialogue Lady Bracknell : 'Twenty-eight years ago, Prism, you left Lord Bracknell's house ...' to Jack : 'I must retire to my room for a moment.'

71 Ensemble begins using text from Dr Chasuble 'What do you think this means, Lady Bracknell?...' to Gwendolen '...I hope it will last.'

73 Dialogue Jack : 'Is this the handbag?...' to '...life depends on you answer.'

74 [Arietta] Miss Prism + accompanying quintet:

It seems to be mine, yes it seems to be mine,

For I see on the lining a stain where a temperance beverage exploded – from discussing it more, I refrain.

And I see, too, on the lock, my initials so neatly engraved which, in a mood of reckless extravagance, I paid with earnings sadly saved, hard earnings sadly saved. Yes the handbag is undoubtedly mine.

I'm delighted it has re-appeared.
It has been a great inconvenience being without it for so many years.
And I see here is the injury which upset me in several ways
When a Gower Street omnibus was itself upset in younger and happier days.
In happier and wiser days.

Quintet: Yes, the handbag is undoubtedly hers,
How exciting it is that she has it again after so many years.
What a really delightful surprise, a souvenir of younger, happier days.

76 Dialogue Jack 'Miss Prism, more is restored to you...' to ' ... these delightful records should have been my constant study.'

85 Jack rushes to the bookcase.

Jack : 'Mallom, Maxbohm, Magley ...'

87 Dialogue Jack: 'Ernest John' to Gwendolen '...I feel that you are sure to change.'

3 b bef 90 Ensemble built out of

Jack : My own one!

Dr Chasuble : Laetitia!

Miss Prism : Frederick! At last!

Cecily : 'Algy: Cecily! At last!

Algernon : 'Cecily! At last!'

Jack : Gwendolen! At last!

Gwendolen : 'Ernest! At last!'

94 Dialogue Lady Bracknell 'My nephew, ...' to Jack '...on the contrary, Aunt Augusta.'

95 Finale Septet fugue 'I've [he's] now realised for the first time in my life the vital Importance of Being Ernest.'

v/s p 389 'The Importance of being Earnest' marked

f# f# f# f# f# f# f# f#

q sq q q sq q q m q.

PERFORMANCES First performances advertised as amongst '1964 New productions ... The Importance of Being Earnest (first performances prior to London season, January 1965). **NOTES** The opera is to be published this year by Curwens, London, & scheduled for a first performance in September 1964. Autog list of works [BC129. 16.126.10.(2a-f.) [Brochure University of Cape Town Opera Company 1946-63, p 2.]

In Glasgow here

Date of composition: 3 June 1925.

Performance Forces: SATB chorus, unacc. Vocal reduction made for pno acc for rehearsal purposes only.

Authors: unknown

Autograph Score: v/s ink, 13 p complete.

Call Number: Celtic Box 6, folder 5 piece 1.

Description

It always rains in Glasgow here, Although one day was dry last year. I can't explain the reason why In Glasgow here it didn't rain. The chimneys smoke in Glasgow here, And cause a sooty atmosphere To nearly choke the destitute In Glasgow here. There's many a drunk in Glasgow here Who lives on nothing more than beer. His body shrunk, his soul a core, In Glasgow here. Our home is made in Glasgow here, What do we care if the weather's drear, One day was dry last year, Weather's drear what do we care. Deep friendships laid and a heart sincere In Glasgow here.

In Hebrid Seas. 'An Iubhrach Bhallach.'

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC.

Translators: John F. Campbell

Sources: CSB 86. Waulking Songs 1.; McDonald no. 135. 'He-man-du-i-o-ro-u.'; ; ; after 'The Knight of the Red Shield'; ; ... Then they went down to the shore, then they got the ship, which was called AN IUBHRACH BRALLACH, The Speckled Barge.; They put her out, and gave her prow to the sea, and her stern to shore.; They hoisted the specked, flapping, bare-topped sails; Up against the tall, tough, splintery masts.; They had a pleasant little breeze as they might choose themselves.; Would bring heather from the hill, leaf from grove, willow from its roots.; Would put thatch of the houses in furrows of the ridges.; The day that neither the son nor the father could do it.; That same was neither little not much for them.; But using it and taking it as it might come.; The sea plunging and surging.; The red sea the blue sea lashing; And striking hither and thither about her planks.; The whorled dun whelk that was down on the ground of the ocean.; Would give a snag on her gunwale and crack on her floor.; She would cut a slender oaten straw with the excellence of her going.; J.F.Campbell Popular Tales of the West Highlands vol II p 454.; ; See also The Voyage'; "The sun bursting golden yellow; Out of his husk.; The sky grew wild and hot-breathing.; Unsheathing a fell tusk...; Now they hoisted the speck led sails; Peaked and close-wrought.; And stretched out the stubborn shrouds; Tough and taut; To the resin-red shafts; Of the mast"; in Golden Treasury of Scottish Verse p 80-81.; ; See also 'In Hebrid Seas" verses 1, 2, 3, 4, 7 & 8, trans Thomas Pattison.; We turned her prow into the sea.; Her stern into the shore; And first we raised the tall tough masts.; And then the canvas hoar.; ; Fast filled our towering cloudlike sails.; For the wind came from the land.; And such a wind as we might choose; Were the winds at our commands.; ; A breeze that rushing down the hill; Would strip the blooming heather.; Or, rustling through the green-cla grove.; Would whirl its leaves together.; ; But when it seized the aged saugh.; With the light lock of grey.; It tore away its ancient root.; And there the old trunk lay.; ; A flap, a flash, the green roll dashed.; And laughed against the red.; Upon our boards, now here, now there.; It knocked its foamy head.; ; The dun bowed whelk in the abyss.; As on the galley bore.; Gave a tap upon her gunwale; And a slap upon her floor.; 'Gaelic Bards' in Sharp & Matthey Lyra Celtica p 189-90, & note p 428

Autograph Score: 1. v/s photocopy, 1 p complete.

Call Number: 1. Celtic Box 5, folder 8 piece 14. 2. Celtic Box 2 folder 3 piece 22.

Description

Chorus: Hay-man do hee-vee-oh-row. Hay-man do vee-oh. Solo: They put her out and gave her prow To sea, hoisted speckled sails. Taut against tall splint'ring masts And knotted fast to brace the gales. Chorus: Hay-man do-I hee-vo. At first they ran a fresh and pleasant breeze, Gently rocked the berlinn But suddenly the heavens opened, Biting slashing winds kept whirling. The swelling, snarling waters raged and raved, Slavering mouth agape Battered out white brains on deck. Appalling, loathsome, snarling shapes. When she rose on tow'ring billows Sailors swiftly shortened sail Swallowed in the hallow glen Came top-sails down to meet the gale. But later spoke the sea [in] gentler tone Winds

dropped suddenly Safely into harbour sailed the birlinn And at anchor lay.”

Notes

CSB 87 with completely different acc. See notes at CSB 87.

In the dark

Performance Forces: v, pno

Authors: A.A.Milne.

Autograph Score: v/s ink, 4 p unfinished. v/s pencil 1 p, b 1-22. [Another fragment of a song on p 2, 13 b with the same dedication.]

Call Number: Vocal Box 2, folder 3 pieces 5 (1 & 2)

Description

I've had my supper and had my supper and HAD my supper and all;
I've heard the story of Cinderella and how she went to the ball
I've cleaned my teeth, and I've said my prayers, and I've cleaned and said them right;
And they've all of them been and kissed me lots
They've all of them said "Good night." Date: As the calligraphy closely resembles that of
'The Offending Eye' and 'Little Boney,' it could dated 1926.

An Incitement for the Gael.

Date of composition: unknown

Performance Forces: v, pno

Authors: EC.

Translators: John Lorne Campbell

Sources: after Gaelic poem by Alexander Macdonald, 1745, 'Another Fragment' stanzas 1-3, 5, 6, 8, 9, 11 & 13.:; Our pretty, handsome, glorious raiment; Taken from us for ragged black coats!; Poor indeed will be our fortune; To be as thralls beneath the English.; ; May I never wear a black coat,; Nor my short coat made of tartan,; If to rend them I am not willing; To send King George home to Hanover.; ; May I never wear my linen,; Though 'tis warmest of my clothing,; Unless I'd gladly go and spike it; King James to crown and George to exile.; ; May I never wear my gorget,; My pistol, dagger, or my broadsword,; Unless I go with them to battle; To banish William to Hanover.; ; My life itself, may I not keep it; For three months, though 'tis hard to say it,; Unless I am ready with my comrades; To risk it in Prince Charles's fortunes.; ; We'll arise, like lions raging,; As when hunger sends them killing,; As readily to slay the Georgites; As fire to burn the heathered hillside.; ; We'll with rage a-tremble; Like eager hounds on leash of hunter,; We'll be princely, joyful, manly,; For smashing heads and hacking bodies.; ; O come, beloved, ere we grow fearful,; Ere we've wholly lost our spirit,; And while our hearts sre in our bosoms,; Thine we are, love, far and near.; John Lorne Campbell, trans, Highland Songs of the Forty-Five , 129-31.; ; McDonald no. 181. 'Ciod e bhiodh tu gearraidh. Another [St Kilda song and dance]. Brisk.'

Autograph Score: 1. v/s ink, 4 p, complete, with pencil emendations. 2. v/s p/c of 1, 4p, complete, with pencil emendations..

Call Number: Celtic Box 5 folder 6 piece 2.1 & 2.2.

Description

All our handsome Highland raiment has been taken by the English And now we have to wear ragged black coats unfairly. May I never wear my ain coat, nor short coat made of tartan. If I should be unwilling to fight for Prince Chairlie [sic] May I ne'er my plaid be wearing nor possess my goods and person. If I winna freely give the lot for one that's tried sae sairly. May I never wear my linen, though 'tis the warmest of the clothes I wear. Unless in it the blow I strike brings victory for Chairlie. May I never wear my dagger, my pistol or my broadsword Unless with them to battle march I early, My life itself I may not keep for three months more, Unless I leap with fiery comrade all to risk on victory for Chairlie. Like lions raging, fire that burns, like hounds that strain on leash of hunter We'll arise with rage a-tremble, smashing, slashing, hacking rarely, Come beloved leader, Prince, while yet our hearts are high with hope, While still our hatred fiercely burns, Come succour us, come lead the Gael to victory for Chairlie. ...

Notes

Not in CSB. Not the same as 'Another incitement...'

The Inland Woman

Date of composition: 1951. Final p of autog f/s 12 Aug '51.

Performance Forces: Sean-Bhean O Suillebheain, an old woman (a), Inghean Og, her daughter (s), Tadhg Mor, a fisherman (t), Tadhg Beag, his son (bar), Two fisherman, Off stage: chorus of women (unison mixture of s and a), Chorus of men (t and b); 3 fl [3rd picc], 2 ob [2nd CA], 2 cl, 2 fag, 4 hn, 2 tpt, 3 tbn, timp, BD, SD, cym, tamb, cel, glock, tub bells, hp, stgs.

Authors: EC dramatized from Mary Lavin

Sources: EC dramatized from Mary Lavin's "The Black Grave and the Green Grave" [from Tales of Bective Bridge]. Originally called "Sea Sorrow"; The "Sea Prayer" sung off-stage at 43 by a chorus of women is from Marjorie Kennedy-Fraser "Songs of the Hebrides" vol 3.; Typescript carbon copy of an early version of the libretto entitled "Sea Sorrow", with many penciled emendations and additions.

Autograph Score: 1. f/s ink, 172 p, complete, green hard cover binding, collets of stage action [typescript], reh nos 1 to 117, conductor's marks. 2a. v/s ink complete 120 p, hardcover binding, with conductor's annotations, stage directions & notes on orchn. 2b. p/c v/s 120 p hardcover binding, 2nd pno part + many annotations. 3. f/s sketches, 1 p/c v/s complete, 1 p/c v/s incomplete.

Autograph Parts: 4. autog & photocopy stgs & chorus pts. 5. ww, brass & perc pts, leader pt + annotations. 6. autog sketches for orchestration.

Printed Libretto: 7. Typescript 9 p + carbon copy, 2 Roneo copies, 2 Roneo copies of synopsis

Call Number: 1. CHI O/S 11. 2a & b. Opera Box 39. 3. Opera Box 37. 4. Opera Box 35. 5. Opera Box 36. 6. Opera Box 38. 7. Opera Box 39. 8. [BC129. 21. 33.4 (a 1-5) & (b 1 & 2).]

Description

Opera in one act.

Performances: 1st perf 17 October 1953, Little Theatre, Cape Town. [BC129. 21. 157.46.]

Tadhg Mor	Gregorio Fiasconaro
Tadhg Beag	Ernest Dennis
Sean-bhean O'Suillebheain	Noreen Berry
Inghean Og	Desirée Talbot. [BC129. 3.16.1.]

Director Gregorio Fiasconaro

Cond Erik Chisholm

Edinburgh, Murray Knox Art Centre 10 September 1953: tape recording

Edinburgh Evening News, 11 September 1953. [BC 129. 1. 22.p.]

Glasgow, British Council Rooms, West George Street: tape recording

Glasgow Herald 16 September 1953.

London, Rudolph Steiner Theatre Wednesday 16, Thursday 17, Friday 18, Saturday 19 January 1957.

Sean-Bhean O Suillebhain	Theresia Bester
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Inghean Og
Tadg Mor
Tadg Beag
[BC129. 17. 139.1.]

Emmerentia Scheepers [Emma Renzi]
Gregorio Fiasconaro
Ernest Dennis

Glasgow Athenaeum Theatre Royal Scottish Academy of Music Tuesday 29 January,
1957. [BC129. 17. 139.1.] changed to Lyric Theatre Wednesday 30 January 1957 [BC129.
21. 29.228.10.]

Innocence

Performance Forces: v, pno

Authors: Lillias M. Scott.

Autograph Score: 1. v/s p/c, 2 p complete.

Call Number: 1. Celtic Box 6, folder 2 piece 2. 2. Celtic Box 6, folder 2A

Description

Poems of Love no 6. Wi' love's ain lips ye filéd me My blude, my bane, my hail body.
Sae wiled me wi' yer wooer's ee
Ye witched the verra saul o' me!
Betwixt yer haunds ye held my hert
That thro' their loofs my blude did stert,
Till a' the pow'r wis spent in me
As stilt fa'en frae the ebbin' sea
But tho' in lust ye saired me ill
My filéd blude shone whiter still,
In baith oor een reflectit fair
For a' 'oor innocence wis there. DATE [1962]

DEDICATION To my husband, Erik Chisholm, Scottish Composer, died 8th June 1965, these poems are dedicated. May the rare genius of his love yet find echo in their lines.

Performances: 16 November 1962 Faculty of Music University of Manchester. Lillias Scott & EC. Fragment, Innocence, Prayer & Johnnie Logie. Programme [BC 129. 29. 228.12.] Tuesday August 27 Hiddingh Hall, UCT Orange Street Campus. Lillias Scott & EC. UCT University Music Society Schedule of Concerts & Lectures 1963. [BC 129. 29.227.7.]

Iubhdhán's Fairy House.

Date of composition: unknown

Performance Forces: v, pno

Authors: EC.anon Irish 11th-12th cent

Translators: S.N.O'Grady [?]

Sources: McDonald no. 121. 'Dàn Fhraoich. An ancient air.'; ; After anon Irish poem 11th-12th cent.; ; I have a house in the land to the north, one half of it red gold, the lower half of silver.; ; Its porch is of white bronze and its threshold of copper, and of the wings of white-yellow birds is its thatch, I think.; ; Its candlesticks are golden, with a candle of great purity, with a gem of precious stone in the very middle of the house.; ; But for myself and the high-queen, none of us is sad; a household there without old age, with yellow curly-crested hair.; ; Every man is a chess-player, there are good companies there without exclusion; the house is not closed against man or woman going to it.; Jackson A Celtic Miscellany , p 193-94; Penguin p 179; S.N.O'Grady Silva Gadelica (London, 1892), p 244-45.

Autograph Score: 1. v/s ink, 2 p complete, with pencil emendations. 2. v/s ink, 2 p complete, with pencil emendations. 3. v/s ink, 2 p, complete, simplified setting of 1 & 2.

Call Number: Celtic Box 5, folder 7 pieces 3A, B & C.

Description

In a northern land stands a fairy house, Half of it is burning gold and the lower half is silver. Pillars and porch of white bronze with a threshold of copper, And the thatch, so they tell me, is the wings of yellow sea-birds.

Notes

Not in CSB but listed in the planned 2nd vol.. Numbered 116. EC.

The Jealous One. Piurt-a-Bial

Date of composition: unknown

Performance Forces: v, pno.

Translators: Margaret Fay Shaw

Sources: McDonald North Highland Reels no. 32. Harris dance.; ; Margaret Fay Shaw, Folk Songs and Folklore of South Uist p 166

Autograph Score: 1. v/s ink, 1p complete. 2. v/s ink, 2p complete. [see notes]

Call Number: Celtic Box 5, folder 1 piece 9 (1 & 2).

Description

O, ho, the ribbons, the ribbons, the ribbons on it, O ho the ribbons on my bonnet. The red-headed laddie Castle Bay gave them to me When with a feather in his cap he came to woo me. Ho did you see the cap, the fashion which is on her heads? If there's a woman can undo it, she may wear the cap instead. Ho did you see the silver brooch she's wearing on her breast? To wear an arisad* of white is vulgar and over-dressed. [Arisad = a white plaid.]

Notes

EC numbered 170 McDonald North Highland reels no. 32 also used for Petite Suite movt 1 autog 1. Not in CSB The accs are in the same style but there are many harmonic differences.

Jesus, wonderful name of love.

Performance Forces: SATB, unaccompanied.

Autograph Score: v/s ink, 1 p complete.

Call Number: Vocal Box 1, folder 5.

John

Performance Forces: stg quartet, solo v.

Sources: McDonald no. 87, 'Ceud soraith uam do'n Ailleagan - A thousand blessings to the lovely youth. Slow tender.'

Autograph Score: f/s 2 p, complete.

Call Number: Celtic Box 5, folder 5, piece 10.

Description

I lo'e to stan' ahint the door an' watch ma John come bin; He's no the prince o' lovers, nae the comeliest of men. But some wey whin I see him I dinna fear life's ills, For he seems tae cairry wi' him the bigness o' the hills.

Notes

An arrangement of CSB 55.

John Barleycorn / Jolly Beggar's Cantata. 1st version of Doxie Song.

Performance Forces: 1. TBB, pno, 2. Bar solo, SATB, pno

Authors: Robert Burns

Autograph Score: 1. v/s ink, 7 p unfinished. 2. v/s ink, 2 p unfinished.

Call Number: Celtic Box 6, folder 3 piece 4..

Description

1. There was three kings into the east, Three kings both great and high, And they hae sworn a solemn oath, John Barleycorn should die. They took a plough and ploughed him down, Put clods upon his head, And they hae sworn a solemn oath John Barleycorn was dead. 2. Let me ryke up to dight that tear, And go wi' me and be my dear, And then your ev'ry care and fear, May whistle owre the lave. I am a fiddler to my trade, And a' the tunes that e're I played The sweetest still to wife and maid was...

Notes

Two songs from EC's play with music 'Burns', see EC Opera Boxes 50-57.

John. Song of Love.

Date of composition: unknown

Performance Forces: solo v, stg quartet.

Authors: Wendy Wood

Sources: Macdonald no. 87. 'Ceud soraith uam do'n Ailleagan - A thousand blessings to the lovely youth. Slow tender.'; ; 'John' in Holyrood - A Garland of Modern Scots Poems , p 24-25.; ; CSB 55.

Autograph Score: f/s ink, 2 p complete.

Call Number: Celtic Box 5, folder 5 piece 10..

Description

Song of Love. I lo'e to stan' ahint the door
An' watch ma John come ben;
He's no the prince o' lovers
Nor the comeliest of men.
But somewey, win I see him
I dinna fear life's ills,
For he seems to cairry with him
The bigness o' the hills.

Notes

see notes at CSB 55.

Johnnie Logie

Date of composition: [1962]

Performance Forces: v, pno

Authors: Lillias M. Scott

Autograph Score: 1. v/s p/c, 3 p, complete.

Call Number: 1. Celtic Box 6, folder 2. 2. Celtic Box 6, folder 2A

Description

Dinna bide about the toun I'se got my gaddin'-goun,
Folks aye like tae coy me doun

When I'm wi' Johnny Logie. In the broom I winna lie Wi' sic gampin', glowerin' kye An nane
but coes akeekin' by When I'm with Jonnie Logie. Johnnie, gin I cam tae ye Nane aboot
an' nane tae see God himsel' wad glower ar me My jo, my Johnnie Logie.

DEDICATION To my husband, Erik Chisholm, Scottish Composer, died 8th June 1965,
these poems are dedicated. May the rare genius of his love yet find echo in their lines.

Performances: 16 November 1962 Faculty of Music University of Manchester. Lillias
Scott & EC. Fragment, Innocence, Prayer & Johnnie Logie. Programme [BC 129. 29.
228.12.] Tuesday August 27 Hiddingh Hall, UCT Orange Street Campus. Lillias Scott &
EC. UCT University Music Society Schedule of Concerts & Lectures 1963. [BC 129.
29.227.7.]

An Jorram [2]

Date of composition: unknown

Performance Forces: v, pno.

Sources: McDonald no. 165. 'An Jorram. Skye. Slow.'

Autograph Score: v/s ink, 2 p complete.

Call Number: Celtic Box 6 folder 8 piece 2.

Description

no text

Notes

Time signature stated as 12/8, but EC has re-barred it for 6/8. This is EC's only use of McDonald no 165.

King Fisher and Lady Bird

Date of composition: 24 January 1923. signed EC.

Performance Forces: v, pno.

Authors: not stated.

Autograph Score: v/s ink, 1 p complete. [see notes]

Call Number: Vocal Box 1, folder 5, piece 4.

Description

King Fisher sousted Lady Bird sing Beans, sing Bones, sing Butterflies! "Find me my match," he said, "with such a noble head, with such a beard white as curd, with such expressive eyes."

Notes

On recto of 'Matilda Jane'.

The King's brother who became a hermit.

Performance Forces: fl, ob, cl, fag, pno, stg quartet, solo ten.

Sources: Words by EC after a 10th cent poem in Ancient Irish Poetry , p 47: verse 2 “I have a shieling in the wood, None knows it save my God: An ash-tree on hitherside, a hazel-bush beyond, A huge old tree encompasses it”. See also other source notes at CSB 5.; ; McDonald no. 130. ‘Leam is aithearr an t suain - To me comfortable is repose. Slow.’

Autograph Score: 1. f/s 10 p, incomplete [last 2 b missing but can be restored from copy in Celtic Box 4 folder 7.]

Call Number: Celtic Box 4 folder 5 piece 2.

Description

Peace reigns here in the Shieling Known to God alone; Trees encircle my dwelling, Ash and hazel are grown. Two heath-clad posts for support, A she-bird to sing a sweet song: Here my heart and soul belong. Clear spring water to drink, Watercress and blueberries to eat, Honey and eggs from the clutch Acorns and apples sweet, Swarms of chafers and bees The music of birds in the trees Sight of mountain and glen to please. Ever grateful to God Who sends such treasure and wealth, Life in mountain and wood Bring perfect calm and health. No more sounding of war, No more din of strife, Here with God is the perfect life.” CSB p 9-10.

Notes

An arrangement of CSB 5.

This arrangement used as the first song in a short cantata with the same title. See song-cycles. [Celtic Box 4 folders 7-10.]

A King's brother who became a Hermit. Song-cycle

Date of composition: unknown

Performance Forces: 1. EC's introductory text states that the performing forces are solo T, narrator and pno with ad lib final chorus, the score is for stg quartet, pno, 1 tub bell, solo T, narrator. 2. fl, ob. cl. fag, hn, tpt, pno, T, stg quintet.

Authors: EC.

Sources: 1. Peace reigns here in the shieling: CSB 5. Macdonald no. 130, 'Leam is aithearr an t suain', 'To me comfortable is repose.' Though you like to drink your ale': CSB no 99. Macdonald no. 29, untitled. Branch under blossom fair'; CSB no 29 Macdonald no. 118, 'Laoidh 'an amadain mhòir', 'An ancient air.' Dismal is this life for me: CSB 100. Macdonald no. 59, Bàs Dhiarmid O Duinn', 'The death of Dermid.' There was a time when I thought far sweeter: CSB 101. Macdonald no. 114, untitled. Soul Shrine: Macdonald no. 142. 2. Interlude: Macdonald no. 65. Source poem: a 10th cent poem in Kuno Meyer Selections from Ancient Irish Poetry , p 47, verses 2, 3, 7, 12, 17 & 24: GOOARY Why, hermit Marvan, sleepest thou not Upon a feather quilt? Why rather sleepest thou abroad Upon a pitchpine floor? MARVAN: I have a shieling in the wood None knows it save my God, An ash-tree on hitherside, a hazel-bush beyond, A huge old tree encompasses it. Two heath-clad doorposts for support, And lintel of honeysuckle; The forest around its narrowness sheds its mast upon fat swine. The size of my shieling tiny, not too tiny, Many are its familiar paths; From its gable a sweet strain sings A she-bird in her cloak of ousel's hue. The stag of Oakridge leap Into the river of clear banks; Thence red Roiny can be seen, Glorious Muckraw and Moinmoy.* A hiding mane of green-barked yew Supports the sky; Beautiful spot! The large green of an oak Fronting the storm. A tree of apples – great its bounty! Like a hostel, vast! A pretty bush, as thick as a fist, of tiny hazel-nuts, A green mass of branches. A choice pure spring and princely water To drink; There spring watercresses, yew-berries, Ivy-bushes thick as man. Around it tame swine lie down, Goats, pigs, Wild swine, grazing deer, A badger's brood. A peaceful troop, a heavy host of denizens of the soil, A-trysting at my house, To meet them foxes come, How delightful! Fairest princes come to my house A ready gathering; Pure water, perennial bushes, Salmon, trout. A bush or rowan, black sloes, Dusky black thorns, Plenty of food, acorns, pure berries, Bare flags. A clutch of eggs, pure honey, delicious mast, God has sent it; Sweet apples, red whortleberries, And blueberries. Ale with herbs, a dish of strawberries Of good taste and colour, Haws, berries of the juniper, Sloes, nuts. A cup with mead of hazel-nut, blue-bells, Quick-growing rushes, Dun oaklets, manes of briar, Goodly sweet tangle. When brilliant summertime spreads its coloured mantle, Sweet-tasting fragrance; The strain of the thrush, the familiar cuckoos Above my house. Swarms of bees and chafers, the little musicians of the world, A gentle chorus; Wild geeses [sic] and ducks, shortly before summer's end, The music of the dark torrent. An active songster, a lively wren From the hazel-bough, Beautiful hooded birds, woodpeckers, A vast multitude! Fair white birds come, herons, seagulls, The cuckoo sings between – No mournful music; dun heath-poults Out of the russet heather. The lowing of heifers in summer, Brightest of seasons! Not bitter, toilsome over the fertile plain, Delightful, smooth! The voice of the wind against the branchy wood Upon the deep-blue sky, Falls of the river, the note of the swan, Delicious music! The bravest band make cheer to me, Who have not been hired; In the eyes of Christ the ever-young I am no worse off Than thou art. Though thou rejoicest in thy own pleasures, Greater than any wealth; I am grateful for what is given From my good Christ. Without an hour of fighting, without the din of strife, In my house, Grateful to the

Prince who giveth every good To me in my shieling. GOOARY: I would give my glorious kingship With the share of my father's heritage – To the hour of my death I would forfeit it To be in thy company, my Marvan. *Names of well-known plains.

Autograph Score: 1. f/s ink 22 p, complete, plus typescript connecting narration. 2. f/s ink, 10 p, 1st song only plus an introduction and an interlude. 3. f/s 4 p, ink & pencil sketch for 'Dismal is this life. 4. f/s 3p. ink & pencil sketch for 'O Son of God'. [see notes] 5. v/s 25 p ink, songs only [some non-autog]

Autograph Parts: 6. vln 1&2, vla, cello.

Printed Libretto: 7. typescript narration & song texts.

Call Number: 1. Celtic Box 4 folder 7 piece 3. 2. Celtic Box 4 folder 10. [see notes] 3. Celtic Box 4 folder 7 pi

Description

Song-cycle
[see notes]

Narrator: King Gooary of Connaught speaks thus to his brother:

"Brother Marvan, why have you renounced the life of a scholar and prince for that of a hermit? I, your brother and your king – as do all your noble friends in Connaught – beseech you to give up this unnatural mode of living and return to the life for which you were born and bred – that of a high-born prince.

Why do you not sleep in a bed?

Can it be that you prefer sleeping in the open, living on the bare ground, under a fir tree? Give answer, brother Marvan."

Song. Peace reigns here in the shieling. Peace reigns here in the Shieling

Known to God alone;

Trees encircle my dwelling,

Ash and hazel are grown.

Two heath-clad posts for support,

A she-bird to sing a sweet song:

Here my heart and soul belong.

Clear spring water to drink,

Watercress and blueberries to eat,

Honey and eggs from the clutch

Acorns and apples sweet,

Swarms of chafers and bees

The music of birds in the trees

Sight of mountain and glen to please.

Ever grateful to God

Who sends such treasure and wealth,

Life in mountain and wood

Bring perfect calm and health.

No more sounding of war,

No more din of strife,

Here with God is the perfect life.

Narrator: "I can see that there is much virtue in a hermit's life. I can see too that, away from strife and discord, a man may approach closer to God. But can you live a life for ever cut off from the companionship of friends? Do you not long for the drinking hall, for the gentle voices of your students, for fat and meat at table? Answer me, my dear brother."

Song. [The Monk who turned a hermit (1). 'Though you like to drink your ale'.
Though you like to drink your ale
With friends around the drinking halls,
Better far I like to snatch
A cool drink of water in my palms, from a spring
The way God meant us all to live.

Though you think it sweet to talk
With students yonder in the church,
Sweeter far I think the splendid talk
That wolfs can make in Glen Afric,
The talk of nature unadorned.

Though you like the fat and meat
That's eaten in the drinking hall,
I would rather eat a head
Of clean watercress,
That grows in meadow and grove,
The food that God has given us.

Narrator: "I would give half my great kingdom and my share of Colman's heritage to share this quiet and holy life with you. But, alas! It cannot be. Matters of weighty import await me at Court. I must return to Connaught, there to fulfil, as best I may, my destiny as high King. So now I leave you.

"May the gentle Christ himself, dwell with you and in you, and ever bless this sweet and holy life of yours. Farewell my dear brother, Farewell!"

When the king had departed, Marvan became very sad, thinking in his mind of the wretchedness and sinfulness of the life his brother and his friends had, perforce, to lead at the Court of Connaught.

So he fell on his knees and prayed fervently for their salvation, and for the salvation of all mankind.

Song. [A Prayer to the Virgin .] 'Branch under blossom fair'. [Text at CSB 29]

Narrator: It was summer time when Marvan went to live by himself as a hermit in the distant woods.

Now it is winter: it is very cold. The trees are bare, the snowy wind is harsh and bitter, there is nothing left but roots for him to eat. He begins to long for the sounds of a human voice, for a soft bed to lie upon, for the companions he has known, for the comforts he has perhaps – not too wisely – renounced.

“There was a time,” he laments, “when I thought the cry of the heath-hen on the moor, sweeter than the voice of a lovely woman beside me.” (Music begins) Now he is not quite so sure. The harsh life of a hermit is proving too much for this gentle scholar-prince: his resolution and courage are, alas! failing him.

Songs. [The Monk who became a Hermit (2) ‘Dismal is this life for me’. [text at CSB 100]
[The Monk who became a hermit (3) ‘There was a time when I thought far sweeter’. [Text at CSB 101]
[The Monk as hermit. (4)]. ‘O Son of God’. [Text at CSB 102.]

Narrator: In his extremity, half-frozen, half starved, sick and in great misery, Marvan wandered on and on through the length and breadth of Connaught, searching for shelter and food but finding little of either. He was too proud to return to the court, there to face the derision, contempt and laughter of his former friends and pupils which he knew would await him.

But the prayers of the righteous do not reach God in vain, nor will the Holy Virgin fail to remember purity of heart and sincerity of purpose in a believer.

In wild Druim Rolad, the all but dying Marvan was found by a wandering monk (as God had directed him) and carried by gentle and loving hands to a near-by monastery. In due course, the worthy Marvan regained his health, became a faithful and goodly member of the order, ever giving thanks to God for his miraculous deliverance.

(A bell in D sounds three times from within the monastery)

The Lord is my Shepherd: His rod and staff will comfort me. (Bell 3 times)
Yea, though I walk through the valley of the shadow of death yet will I fear no ill.
(Bell 3 times .)

[Epilogue] Soul Shrine ; see under Celtic Songs.

Performances: British Arts Council Tour 1957: Ayr, Loudon Hall; 19 March; Greenock, Arts Guild; 20 March; Edinburgh, Gladstone’s Land; 1957; Fort William, Town Hall; 25 March. The King’s Brother who became a Hermit , for narrator, T, chamber choir and pno. Hiddingh Hall, UCT Orange Street Campus Tuesday 27 August 1963. Ernest Dennis 9T0 Stirling Robbins (vln) Roy Carter (cello) EC (pno) College of Music Chamber Choir Faculty of Music Schedule of Concerts & Lectures [BC 129. 29.227.7.]

Notes

Note: Religious Poems. The Roman conquest not only took away the liberty of the people, but also their language. This was the fate of Gaul, of all Celtic nations on the European continent, and of the many Germanic tribes conquered by Rome. The Irish, Anglo-Saxons and Icelanders, being on the fringe of the Continental world and beyond the direct influence of the Roman Empire, were fortunate enough to leave records of their pagan civilization in a vernacular literature. It is only at the beginning of the 12th century that French and German national literature may be said to begin. Ireland received her Christianity at second hand from Gaul and this new faith undoubtedly acted as a stimulant to her native literature. The Golden Age of Irish civilisation begins in the 6th century and at

that time was a seminary of classical learning in a world overrun by hordes of barbarians. The diligent monks in the monasteries preserved in their writings the oral literature handed down by generations of Irish bards. The Viking invasion of Ireland at the end of the 8th century resulted in the destruction of most of these records, but from the 11th century onwards there is an almost complete series of hundreds of manuscripts in which all that had escaped destruction, was collected and arranged. Monks practised extreme asceticism and the song-cycle "The King's brother who became a Hermit" tells how under this influence even a King's brother could renounce the life of a warrior prince for that of a hermit. This is followed by four 16th century mid-Scots religious poems and one example of a Scottish-Gaelic religious folk-ceremony or Rune. There are countless others still preserved by the Gaelic speaking people of the Highlands and Islands hardly touched by the Reformation and cataclysmic world events of modern time. The words of the cycle of songs presented here under the title THE KING'S BROTHER WHO BECAME A HERMIT and set for tenor voice, narrator and piano, with epilogue – ad lib – for unaccompanied choir, are derived from 4 main sources: 1. the opening poem "Peace reigns here in the Shieling" and the opening narration are from a 9th century Irish annalistic monastic poem; 2. the songs: "Though you like to drink your ale," "Dismal is this life," "There was a Time" and "O! Son of God" are all based on THE WILD MAN poems by an anonymous Irish writer of the 12th century; 3. of the 2 interpolated poems THE PRAYER OF THE VIRGIN (Branch under blossom fair) is based on a 10th century Irish poem which in turn is based on an Invocation of the Blessed Virgin Mary, ascribed to Colum Cille who died in A.D. 597; the concluding hymn SOUL SHRINE is a traditional Scottish-Gaelic folk-prayer.

EC. introductory notes to a performance Celtic Box 4 folder 7. Inspired by religious fervour the King's brother leaves the comforts of the court for the rigours of a life on the forest; he is happy in his new life – for a time – but eventually succumbs to the cold and misery of a wild and primitive existence for which he is totally unfitted. He is found by a wandering monk and given shelter in a monastery. Programme note by EC for the 1957 performances. The songs are all settings by EC from the CSB, connected by a spoken narrative in which King Goorary tries to elicit why his brother, Marven, prefers the life of a hermit to that of a prince at court. There is an epilogue [Soul Shrine] for unacc SATB. Put together as an Irish Song-cycle. A larger version was planned, as Celtic Box 4 folder 10 contains an Introduction, an Interlude and a setting of 'Peace reigns here in the shieling' for larger performance forces: fl, ob, cl, fag, hn, pno, stg quintet. Celtic Box 4 folder 7 piece 1: programme & introductory notes for "Part Two" of a programme of religious songs which included this 'Irish Song-cycle', 'The King's brother who became a hermit.' Celtic Box 4 folder 7 piece 2: full text of narration and song texts. Celtic Box 4 folder 8: pno & v versions of 1. 'Peace reigns here in the shieling' [autog], 2. Though you like to drink your ale [autog], 3. Branch under blossom [non-autog], 4. Dismal is this life [autog], 5. There was a time [2nd copy] [autog], [3rd copy non-autog], O Son of God [missing], 6. Soul Shrine [2 copies] [non-autog]. 7. Soul Shrine S.A.T.B. pts [autog]. 8. Soul Shrine p/c autog, v pno.

Lament.

Performance Forces: 1. v, pno 2. strg quartet, solo v [S? T?].

Authors: Naomi Mitchison

Sources: McDonald no. 179. 'A St. Kilda girl's lamentation on the death of her lover. Rather slow.'

Call Number: Celtic Box 5, folder 6, piece 3.

Description

Green graves in the south: O my heart it is sair; For the braw lads and lasses I'll never see mair.

Notes

Not in CSB.

Lament.

Date of composition: unknown

Performance Forces: 1. v, pno. 2. solo v, stg quartet.

Authors: Naomi Mitchison

Sources: Macdonald no. 179. 'A St. Kilda girl's lamentation on the death of her lover. Rather slow.'; XXth century Scots poem : Naomi Mitchison. Scottish verse , ed D Young p 226

Call Number: Celtic Box 5 folder 6 piece 3.1 & 3.2..

Description

Green graves in the south: O, my heart it is sair;
For the braw lads and bonnie, I'll never see mair.
The lads that hae lassies And the lads that hae nane,
In the weet o' the carses They laie by their lane.

Notes

Not in CSB.

Langer aye is in the Breist

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 178. 'A St Kilda Air. Slow.'

Autograph Score: v/s ink, 1 p complete.

Call Number: Celtic Box 5, folder 4 piece 10.

Description

Whan lifey are our days and hale, Wi' mind and body warkin weel, Gowd eneuch, and friends that are leal, And nae cauld blast frae onie airt, Wha wudna seem abüne a' ill; Yet some want bides to fash the hairt. Nae mortal man can come on rest, For langer aye is in his breist; Glist o' a better nor the best On roads that rin to ilka airt. Though a' the world were in his fist Some want wud bide to fash the hairt.

Notes

EC does not use McDonald's bass line.

Numbered 162 by EC.

There is another setting of Macdonald no. 178, using Macdonald's bass line with the text:

"By the stream so cool and clear,
And through the caves where breezes languish,
Soothing still my tender anguish,
Hoping still to find my lover,
I have wander'd far and new,
O where shall I the youth discover?"

Johnson Scots Musical Museum 241. See Vocal Box 1 folder 7.

The Lassie wi' the lint-white locks.

Date of composition: Poem 15th-16th cent.

Performance Forces: v.

Sources: Macdonald no. 48. untitled.; Dànta Gradha anon

Autograph Score: v only, ink 1 p .

Call Number: Vocal Box 1 folder 7, piece 6.

Description

Lassie wi' the gowden locks, Dear lassie wi' the braided hair: many yon tresses, cuckoo's nest from pangs o' labour canna rest.

Notes

An interesting single p showing EC adapting text to the melodic line.

Leda and the Swan

Performance Forces: fl, ob (ad lib), cl, hn (ad Lib) 2 tpts, tbn, cel, perc, pno, stgs.

Autograph Libretto: 1 p, pencil, synopsis with orchestration. Scene: an altar in the Temple of Zeus. Leda – beautiful flaxen hair, earnest, religious, sincere. Her attendants – Boy with lyre to sing the praise of Zeus to her. Girl with jar of ointment to pour on the altar Girl to pray.

Call Number: [BC 129. 29. 229.1.]

The Leerie Lad & Lass

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 146. 'Shiubhail mi Ile's Ceanntire. Brisk.'

Autograph Score: v/s 1 p, ink, complete but pencilled through. Written on verso of p 1 of 'The Braw Plum'.

Call Number: Celtic Box 5, folder 4, piece 3.

Description

There was a leerie lad And a leerie lad he was Wha met in wi' a maid Wha was a leerie lass. He said wi' a leerie grin "I'm gangin on my gait And shüd I be back sün You'll ken I'll no be late. "Aye!" said the leerie loun "I'm haikin up yon hill; "And gin I dinna come down "You'll ken I'm aye there still. "And gin I dinna come back "I'll better let ye ken; "Gin you be a she-cock "I maun be a he-hen."

Levano

Performance Forces: stg quartet, 2 solo vv.

Sources: McDonald no. 25. 'A phiùrag ghaolach.'

Autograph Score: f/s 3 p, complete.

Call Number: Celtic Box 5 folder 1.piece 7.

Description

Once I was a child, Levano, Full of frolic wild, Levano, all the stars for glancing, all the earth for dancing, Levano, When I ran about, levano, All the flowers came out, Levano, here and there like stray things, just to be my play things, Levano.

Notes

An arrangement of CSB 96.

Levano. A Child's song.

Date of composition: unknown

Performance Forces: 1. v, pno. 2. 2 vv, stg quartet.

Authors: George Macdonald with additions by EC.

Sources: Macdonald no. 25, 'A phiùrag ghaolach.'; ; Words George McDonald 'Song', adapted by EC; Once I was a child,; Oimé!; Oimé!; All the stars for glancing,; All the earth for dancing;; Oimé! Oimé!; Lyra Celtica p 247-8, p 277-78. trans Thomas Pattison Gaelic Bards in Sharp & Matthay Lyra Celtica p 189-90, & note p 428:

Autograph Score: 1. v/s ink, 1 p, complete. 2. f/s ink, 3 p, unfinished.

Call Number: Celtic Box 5, folder 1 piece 7

Description

A Child's song. Once I was a child, Levano –
Full of frolic wild, Levano,
All the stars for glancing,
All the earth for dancing, Levano.

When I ran about
All the flowers came out,
Here and there like stray things
Just to be my playthings.

Mother's eyes were deep,
Never needing sleep.
Morning they're above me,
Till eventide they love me.

Father was so tall,
Stronger he than all,
On his arm he bore me,
Queen of all before me.

From the rising sun,
All the day was fun,
Birds and beasts and flowers,
Shared my happy hours.

Happy is the child,
Full of frolic wild.
All the stars for glancing,
All the earth for dancing.

Notes

CSB 95, with slightly different ending. 2 ends abruptly after the first line of verse 5.

Little Boney (The Sergeant's Song.) 1806.

Date of composition: 2 July 1926

Performance Forces: solo T, pno

Authors: Thomas Hardy from 'The Trumpet Major.'

Autograph Score:

1. v/s ink, 8 p complete.
2. v/s pencil, 1 p, incomplete. [see notes]
3. v/s ink 2 p, incomplete, 1st chorus & 2nd verse.

Call Number: Vocal Box 2, folder 3 piece 3 (1, 2 & 3.)

Description

(The Sergeant's Song.) 1806. When lawyers strive to heal a breach,
And parsons practise what they preach;
Then 'Little Boney' he'll pounce down
And march his men thru' London town!
Rollicum rorum, tollolorum,
Rollicum rorum, tololay. When Justices hold equal scales, And rogues are only found in
jails; Then Little Boney etc. When Rich Men find their wealth a curse, And fill therewith the
Poor Man's purse; Then Little Boney etc. When husband's with their wives agree, And
maids wont wed from modesty; The Little Bonet etc.

Notes

1 p pencil sketch is dedicated to Mrs Alex Taylor. Not a McDonald air.

Longing

Date of composition: undated.

Performance Forces: v, pno

Authors: EC.

Translators: Kenneth Jackson.

Sources: Macdonald no. 32. ‘S neonach le Clann dònail mi.’; ; After 17th cent (?) Welsh trad folk verse ‘Longing’;; ; Tell me, men of great learning, what is Longing made from?; What cloth was put in it. That it does not wear out with use?; ; Gold wears out, silver wears out, velvet wears out, silk wears out,; every ample garment wears out – yet Longing does not wear out.; ; Great Longing, cruel Longing is breaking my heart every day;; when I sleep most sound at night Longing comes and wakes me.; ; Longing, Longing, back, back! do not weigh on me so heavily;; move over a little to the bedside and let me sleep a while.; ; On the seashore is a smooth rock, where I talked with my love;; around it grows the lily and a few sprigs of rosemary.; ; May the mountain which covers Merioneth be under the sea!; Would that I had never seen it before my heart broke.; ; Longing has seized on me, between my two breasts and my two brows;; it weighs on my breast as if I were its nurse.; J.T.Jones Penillion Telyn (Wrexham, nd);; in Jackson A Celtic Miscellany , Penguin, p 261-62

Autograph Score: 1. v/s ink, 4 p complete. 2. v/s ink, 3 p complete, with so many variants in acc that it constitutes a different setting. 3. v/s p/c of 1, with autog pencil additions.

Call Number: Celtic Box 6, folder 1 piece 3.

Description

Tell me, tell me, men of great learning, O how is made the stuff that is longing? What is the cloth in it? What threads are there blended that never and never shall it be ended. Gold wears out, silk too, ev'ry belonging, But there's no end to the wearing of longing. Daily the sun will rise, fade in the west But never shall longing rise from my breast. Great is the longing, breaking my heart, Cruel is the longing, rending it apart; When I sleep most sound, longing will waken me, Longing rebound! Weigh not so heavily. Give this poor heart knowledge of calm, Cease thy cruel smart, send healing balm. How I hate this longing, pressing and thronging, Holding this breast sad and oppressed. Near the sea is a rock where I talked with my love; Around grows the foxglove, sprigs of rosemary blooming above, May the mountains that sheltered my dear love and me Be under the sea For bringing sorrow and great grief upon me!

Notes

Numbered 122, EC. Not in CSB.

Love in a Glen.

Date of composition: unknown

Performance Forces: v, pno.

Sources: McDonald no. 174. 'Alastair òg.'

Autograph Score: v/s ink, 2 p, complete, copy of CSB 49 with some changes in acc.

Call Number: Celtic Box 6 folder 8 piece 9.

Description

no text.

Love's Reward

Authors: Lillias M. Scott

Call Number: Celtic Box 6, folder 2A.

Description

Sweet lass, what wad ye grant to me
For to win my gowd an' gear?
I'll grant ye maiden kisses three
And mony ower, dear.
And tell, what wad ye pay in fee
For a lordly hoose an' ha'?'
I'll pay guid service wi'my airm,
My blude, an' bane, an' a'.
Noo whit rare joy micht be the prize
For ever lovin' ye
A faur-off glint a' Paradise
Thro' the winnock o' my ee'.

DATE [1962] DEDICATION To my husband, Erik Chisholm, Scottish Composer, died 8th June 1965, these poems are dedicated. May the rare genius of his love yet find echo in their lines. AUTOGRAPH SCORE Missing.

Performances: Tuesday August 27 Hiddingh Hall, UCT Orange Street Campus. Lillias Scott & EC. UCT University Music Society Schedule of Concerts & Lectures 1963. [BC 129. 29.227.7.]

Notes

Lullaby

Date of composition: unknown

Performance Forces: v, pno.

Authors: Guy Howarth

Sources: Macdonald no. 143. 'Rinn m'eudail mo mheàlladh – My love has deceived me. Rather slow.'

Autograph Score: v/s ink, 2 p unfinished, with pencil sketches for continuation.

Call Number: Celtic Box 6, folder 6 piece 2.

Description

Good-night, good-night, my dearest, Your love and you must sleep; And I and my love will muse all night In wakefulness as deep. Good-night, good-night to slumber, And rise each day re-born; While I in living our joy again Make twilight second morn.

Notes

Macdonald no. 143 also used for 'As I was wand'ring', Celtic Box 5 folder 8 piece 6.

Lullaby of an Infant Chief.

Performance Forces: solo v.

Translators: Sir Walter Scott

Sources: A variant of Macdonald no. 157. 'Caidil gu lò – Sleep on till day. A Skye Air. Slow.' [see notes]; ; Sir Walter Scott 'Lullaby of an Infant Chief.'; Albyn's Anthology, Campbell (ed), 1816.

Autograph Score:

v/s ink, 1 p complete, melody only, plus a poem from Sir Walter Scott's ~Guy Mannering.~ See Notes.

Call Number: Celtic Box 5, folder 8 piece 1.

Description

O hush thee my baby, thy Sire was a knight, Thy mother a lady both lovely and bright. The woods and the glens from the tower which we see, They all are belonging dear baby to thee. O ho-ro i-ri-vi cuidil yo lo-u, u, ho-ro, i-ri-ri cuidil go lo.

Notes

Air is a variant of Macdonald no. 157, 'Sleep on till day' see CSB 107 but with a different text.

See notes at CSB 107.

Walter Scott's poem is entitled 'Lullaby of an Infant Chief':

Air - Caidil gu lò :

O hush thee, my babie, they sire was a knight;

Thy mother a lady, both lovely and bright;

The woods and the glens, from the towers which we see,

They are all belonging, dear baby, to thee.

O ho ro, I ri ri, gadil gu lo,

O ho ro, I ri ri, gadil gu lo.

O fear not the bugle, though loudly it blows,

It call but the warders that guard thy repose;

Their bows would be bended, their blades would be red,

Ere the step of a foeman draws near to thy bed.

O ho ro, etc.

The Poetical Works of Sir Walter Scott . Paris: Galignani, 1831, p 470.

Scott appends this note: "Sleep on till day." These words adapted to a melody somewhat different from the original, are sung in my friend Mr Terry's drama of Guy Mannering.'

EC's reference, therefore, to Guy Mannering is misleading. Daniel Terry [1782-1829] was a popular actor/manager producing many musical play adaptations of many of Scott's novels. Daniel Terry's musical play was first performed at Covent Garden on March 12, 1816, the music provided by Sir Henry Bishop.

Terry's version appears in Act II:

Oh! slumber my darling, Thy Sire was a knight
Thy mother a lady, so lovely and bright;
The hills and the dales, from the powers which we be,
They all shall belong, dear infant, to thee.

Oh! rest thee babe; rest thee babe;
Sleep on till day, sleep while ye may
Oh! rest thee, my darling,
The time it shall come when thy sleep shall be broken
By trumpet and drum,
Then rest thee my darling, Oh! sleep while you may
For war comes with manhood
As light comes with day.

My beloved is the ----- that excites joy and gaiety;

My love is the ---- to whom I would grant a kiss.

O-ho-ro-i-ri-vi, sleep on till day.

My beloved is the youth who went away in the evening,

Oh I should be raving should the mist continue,

O-ho-ro-i-ri-vi, sleep on till day.

In passing the marel-bourn [?], I would make my choice;

My choice would be foremost, and the rest would follow thee.

Trans of the Gaelic: Sè m' shèadaid an Cuirt-shear dheanadh mir agus sògradh'. On p 22 of Campbell's Albyn's Anthology there is this poem by Scott with the same charm. I suspect, like Burns, Scott wrote his words to the tune. The original words I expect are those given in Gaelic on the same page and translated above.

Campbell: Albyn's Anthology 1816. EC.

Madrigal

Date of composition: [1926]

Performance Forces: SATB, unacc.

Authors: Shakespeare.

Sources: Shakespeare The Passionate Pilgrim stanza 12.

Autograph Score: 1. v/s ink, 4 p unfinished, pencil emendations. [see notes]

Call Number: Vocal Box 1, folder 8.

Description

Crabbed age and youth cannot live together; Youth is full of pleasance, Age is full of care;
Youth like summer morn, Age like winter weather, Youth like summer brave, Age like
winter bare; Youth is full of sport, Age's breath is short.

Notes

This autog was revised for publication.

The Magic Cloak.

Performance Forces: fl, ob, cl, fag, hn, pno, stg quartet, SATB chorus.

Authors: Words by EC after a poem attributed to Oisean, son of Fionn, see Heroic poetry from The Book of the Dean of Lismore , p 31, 33, 35.

Sources: Heroic poetry from The Book of the Dean of Lismore , p 31, 33, 35: One day Fionn went to feast in Almhain, having only a few folk with him, six women and six men, a single man-servant and a fair-bosomed maid-servant; etc.; ; CSB 14, Bardic Songs 2. The Magic Cloak.; McDonald no. 63, 'Cha bhi mi m'iasgair. Brisk.'

Autograph Score: f/s ink, 7 p unfinished.

Call Number: Vocal Box 1 folder 8.

Description

The Fingal went to feast with Diarmid
and Ossian, With them went their wives, noble women of passion; Very fine the women
thought the flowing wine So they drank it in a right goodly fashion. For full text see CSB
14.

Notes

Arrangement of CSB 14, p 26-29.

The Magic Cloak. The Magic Circle

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC.

Sources: Macdonald no. 63, 'Cha bhi mi m'iasgair.' CSB 14 has same text & same melody at same pitch. However, the acc in CSB 14 is bi-tonal, whereas the acc for this version is in the Æolian mode based on E. After a poem attributed to Oiséán, son of Fionn: One day Fionn went to feast in Almhain, having only a few folk with him, six women and six men, a single man-servant and a fair-bosomed maid-servant. Fionn himself and flawless Diarmaid, Mac Reithe, Oiséán and Osgar, Conán Maol, slow on a field, and the wives of those six heroes; Maighinis, Fionn's own wife, my wife, the fair-bosomed Ainnear; the beautiful Gormlaith and Dubh Rosg, Niamh and the daughter of Angus. When the drink had gone to the women's heads they started to declare and boast that there were not on the populous earth six women so pure as they. They were not long so when a woman came towards us alone. She wore a single beautiful cloak, being clad in a single thread. "It is geis for my lovely cloak that a woman should be in it save clad in a single thread; none finds cover under my cloak, unless she be blameless wife of one husband only." "Give the cloak to my wife," said great Conán without sense, "that we may know the truth of that mad word that the women uttered recently." Conán's wife took the cloak and put it angrily about her: then her faults were clear to read, when it exposed all her white bosom. When Conán Maol saw the cloak rumpling up about her side, he drew his deadly spear and killed the maiden. The wife of beloved Diarmid took the cloak from Conán's Maol's wife: her did it fit no better: the cloak rumbled up about her breasts. Maighinis, without deceit, took the cloak and put it over her head. The cloak only rumbled up and curled at once about her ears. "Give the cloak," said Mac Reithe, "to my wife (and it is no matter for concealment), that we may know now, without reproach, another spell of her fickleness to me." Mac Reithe's wife bared her side, she put the right lovely cloak about her. It covered all, both hand and foot, as far as the fork of her little toe. "The one kiss I got in secret from Mac Uí Dhuibhne, Diarmid, - the cloak would cover me to the ground but for that one kiss." "Give me my cloak, O women; I am the daughter of the noble Dearg; no fault have I committed save to lie with Fionn of bared sword-blades." "Depart from us, and bear with thee my curse," says the son of Cumhall unperturbed; "thou hast left our women shamed; come not to see us any day." Neil Ross Heroic Poetry from The Book of the Dean of Lismore, VII A Ughdr so (Oisán Mac Finn) stanzas 1-4, 6-12, 15-18, p 31, 33 & 35

Autograph Score: 1. v/s ink, 4 p incomplete. 2. f/s ink, 7 p unfinished.

Call Number: 1. Celtic Box 6, folder 6 piece 1.

Description

Fingal went to feast with Diarmid and Ossian, Chor: Ho-ro- harriden hae-ha-ra-vee-o. With them went their wives, noble women of passion; Chor: Very fine the women thought the flowing wine Chor: He-ro-van-o So they drank it in a right goodly fashion." The wine was very strong and it went to their heads a bit Then these lovely women began for to boast a bit: 'Through the length and breadth of Alba, never fear, No three women are as spotless as we are.' Up to mighty Fionn a fair maiden came rovin' From a single thread her fair cloak had been woven. 'Tell me your scarlet cloak is spun From a solitary thread, how was it done?' 'Magic has my cloak fashioned thus from a single thread There's a geis on it for it

covers from toe to head pure and blameless wives Who've been faithful to one man all their lives.' "Give it to my wife," said the rash, thoughtless Diarmid, "Then we'll see how true is the boast our women made!" Round about her went the robe with her ill-will Alas the garment scarce reached to her middle. "What did you expect?" laughed Ossian, the senseless "Against deceitful wives all we men are defenceless Put the lovely cloak around your Ainnear dear It will reach right to your feet, never fear." When she put it round her it curled up around her ears Anxious then grew Fionn (only one thought to doubt his fears) When Maighinis put the cloak about her, Lo It covered all of her right down to her toes. Right glad was Fionn to see proof of his wife's chastity Ossian and Diarmid reproached their women angrily "Take your cloak and get you back from whence you came On our wives you've brought dishonour and shame." "Never did I harm to the household of Fingal Honour and respect I the great son of Cumhall No fault have I committed, save with Fionn To lie with him in bed – is THAT such a sin?"

Notes

The orchestrated version is entitled 'The Magic Circle' and was used in the cycle 'First Picture'; see Celtic Box 6 folder 9. See notes at CSB 14.

Mahler Symphony

Date of composition: org

Sources: Mahler Symphony No 7, 4th movt "Nachtmusik II".

Autograph Score: 3 p pencil, unfinished.

Call Number: Transcription Box 3, folder 8 piece 2.

Description

Andante amoroso

The Maid of the Dairy.

Performance Forces: stg quartet, solo v.

Sources: McDonald no. 89, 'Druimionn dubh. Slow.'

Autograph Score: f/s/ 2 p, complete.

Call Number: Celtic Box 5 folder 5, piece 6.

Description

When Mary is singing the birds come awinging and listen, low swinging, on twigs light and airy.

Notes

An arrangement of CSB 63. EC has written over the melodic line: "Musing on the roaring ocean which divides my love and me Wearying heart [?] in warm devotion For his weal, where e'er he be. Burns see Johnstone 179."

The Maid of the Dairy. Gaelic poem 'Cuachag an Fhasaich'.

Date of composition: unknown

Performance Forces: v, stg quartet.

Authors: Alexander McDonald.

Translators: L. Macbean.

Sources: McDonald no. 89, 'Druimionn dubh. Slow.'; ; Magnus McClean, Literature of the Highlands p 28-9, trans L. Macbean.; ; CSB 53.

Autograph Score: f/s ink, photocopy 2 p complete.

Call Number: Celtic Box 5, folder 5 piece 6.

Description

Gaelic poem 'Cuachag an Fhasaich'.

When Mary is singing

The birds come a-winging

And listen, low swinging

On twigs light and airy.

Notes

see full text and notes in CSB 53.

The Maid that tends the Goats

Performance Forces: v, accompaniment.

Authors: William Dudgeon [1753-1813]

Sources: McDonald no. 138. 'Nighean donn nam gabhar – The maid that tends the goats.'; ; James Johnson The Scots Musical Museum vol 1, no 40. [see Notes]; ; ; See also David Herd Ancient and Modern Scottish Songs 1776, Appendix 1791, vol II, p 326.

Autograph Score: v/s ink, 1 p complete. Accompaniment is a single bass line.

Call Number: Celtic Box 5, folder 8 piece 7.

Description

Up among yon cliffy rocks,
Sweetly rings the rising echo,
To the maid that tends the goats
Lifting o'er her native notes.
Hark she sings, "Young Sandy's kind
"An' he's promis'd ay to lo'e me,
"Here's a brotch I ne'er shall tine
"Till he's married to me;
"Drive away, ye drone time
"An' bring about our bridal day."

Sandy herds a flock o' sheep,
Aften does he blaw the whistle,
In a strain sae softly sweet,
Lammies listening daurna bleat.
He's as fleet's the mountain roe,
Hardy as the Highland heather,
Wading through the winter snaw,
Keeping ay his flocks thegither;
But a plaid, wi' bare knees,
He braves the bleakest northern blast.

Brawly he can dance and sing
Canty glee or Highland cronach;
Nane can ever match his fling
At a reel, or round a ring Wightly can he wield a rung,
In a brawl he's ay the bangster;
A' his praise can ne'er be sung
By the langest-winded sangster.
Sang that sing o' Sandy
Seem short though they were e'er so lang.

Notes

EC has written the text in his copy of McDonald.

The same melody is used for CSB 68 & Celtic Box 5 folder 8 piece 9, 'A Smart Young Woman'

"This fine pastoral song was written by Mr Robert [sic William] Dudgeon, farmer at Preston, near Dunse, in the county of Berwick. Some elegant poetical compositions (still unpublished) are like wise attributed to this modest and unassuming writer. The air of this is said to be of Gaelic origin, and that it is called Nian doun nan gobhar [in McDonald it is Nighean donn nan gabhar] see Fraser's Highland Melodies . The editor never met with this Highland song, neither did he ever hear the tune, until it was published with Mr Dudgeon's verses."

James Johnson The Scots Musical Museum no. 40, vol 2

William Stenhouse's Illustrations p 40-41.

The Making of the Tartan

Date of composition: 1942?

Authors: Arthur Geddes [see notes]

Sources: A number of airs and tunes are alluded to by name in the typescript.; Act I Scene 1.; The scene deals with the efforts needed to make the tartan – shearing, washing, dying, carding, spinning the wool, and then counting the warp and the weft and finally the weaving.; Shepherdess Song: Ille runach anns a' Gleann, M[arjorie] K[ennedy]-F[raser] "From the Hebrides" p 64 v.; Air, a Strathspey 'Calum Grubach'; Loving laddie doun the glen.; Gather a' yer sheep yonder.; Loving laddie doun the glen.; Keep yer sheep yonder.; Keep the ower, keep them yont.; Keep yer sheep yonder.; ; 'O I'll never dare go home until I find my missing sheep'.; O I'll never dare go home; Until I find my missing sheep (3 x); I'll be sitting down behind a Craig; To sigh and to weep.; ; There's the blackie one, the whittie one.; The grey one of my sheep.; O I'll never dare go home; Afore I find my missing sheep.; ; 1. 'A carder sings a simple song with short chorus e.g.; "Breacan Mairi Uisdean" "The Plaid of Hughie's Mary" (2 verses & chorus).; ; 2. [The Spinner] sings a spinning song.; ; Clipping Song.; "O come back woolly, though now you're shorn; By May, may each a lamb has born..."; May Michael the chief be shielding ye.; O come back woolly, though you're shorn.; By May, may each a lamb have born.; ; 'The Rune of Drugget' (or Imert) after Carmina no. 111; The black by the white.; The white by the black.; The green between the red.; The red between the black.; ; The black to the scarlet.; The scarlet to the black.; The scarlet to the blue.; ; Seven threads to five.; Five to three.; Two to one.; In each border.; ; The Rune of the Warping.; ; "The Blessing of the Loom" Carmina no. 110; Thrums no shreds nor odds of thread.; My hand never kept nor shall keep.; ; Act I Scene 2.; ; "Towards the end of Act I" (p !0a); "Mor says, or sings, slowly an Invernesshire version in Patrick McDonald's Collection 1784 while work continues: Mo Ghille dubh, ciar-dhubh.; [McDonald no . 142 but McDonald's title is 'An Gille dubh ciar dhubh'.] [see notes]; No more on the moorland I wander.; Gone my light step and the lilt o' my song, now.; Longing I lie, for I sigh for my fond one.; My longed for, my dear, come into my care!; My dark one, my dear, come into my care.; ; O I would I could flee, wi' my dear, my dark one.; On the face of the ben, to be free, to be far then.; Through mist and rain with no fear, wi' no harm.; My dark one, my dear, come in to my care.; ; Though simple to some, thou'art my gentle, my own one.; Alone would I wed thee, though friend were our foe then.; The wood on the Ben, our defense and our holding.; My dark one, my dear, come in to my care.; ; To my dark one, my dear, 'tis a health I would drink now.; Nor my quaich dip in wine but in ousel-winged river.; We've enough for our need, and I'll ne'er ask for silver.; And I'll ne'er take the grey-beard, an;' you in my care.; 'Patrick Macdonald's Sutherland version in brisk common time'; O Mairi never fear – though "simple" be your dear one!; Your friends are not your foes, nor ever need you fear one!; His sporrán let him fill, cunning drover of the steers, there.; Your drover lad, your dear, he'll tend you with care.; ; Act II The Spirit of the Tartan.; The Wearing of the Tartan.; ; Bridal Song: 'The Kertch"; Ro van o, Hee ree a vo; Hee o ro 'rye' eel o; Ro van o; Hee ree a vo.; Wifely kertch about they brows.; Joy and health aye bring thee!; ; Invocation of the Graces.; ; 'Tha tigh'nn fo'm eirigh' ('It comes on me to rise, to rise') in slow Strathspey time.; ; 'He'n clo-dubh' Praise the Tartan.; ; 'Sean truibhis uilleam' Willie's old Trews, Reel.; ; 'Gillie Calum'; ; The Gathering of the clans" on the great pipes. McDonald p 43.; ; Broadsword or Dirk Dance.; ; 'Tha tigh'nn fo'm eirigh' in swinging time.; ; 'The Consecration of the Cloth'; ; This plaid of fresh colours.; Firm weft and warm wool.; Is fresh-clipped and washed clean.; Brightly dyed and well-carded.; New spun and new warped.; New woven and fresh waulked.; To be worn all clear and new.; To

none other is it due; Than my own man, Hector,; My husband, my loved one, my own.; To Mairi, my daughter beloved; And one more – Angus, her own,; O God,; May the well-loved wearer; Of my web, my plaiding –; Never be wounded.; Never be wounded, nor gashed, nor toen; In the hour of battle; When he goes into combat; May the saving shield of the Lord; Be his.; Oh, the sanctuary targe of the Lord; Be his.; ; ACT III; Scene 1 Proscription 1747.; ; The banning of the wearing of “Highland Dress” by George II – “...the great belted plaid, the philibeg, or small kilt, trows, shoulder belts...no tartan or partly coloured plaid or stuff shall be used for great coats or upper coats...”; 1st offence – six months imprisonment, 2nd offence – transportation for 7 years.; ; Song: Curse the black cloth, down with the black cloth,; Curse the black cloth, wear the tartan.; He’n clo-dubh, He’n clo-dubh,; He’n clo-dubh, waer the tartan.; He’n clo-dubh, He’n clo-dubh,; He’n clo-dubh, wear the tartan. (The South Uist version).; ; Hey, the Black Cloth! wear the Tartan!; Round the shoulder, under the arm,; Better than English wool, the plaid; Can keep my body safe and warm.; ; Who so trim’s a kilted lad?; Wi’ bright gear and light adorning,; Only a buckle his belt to fasten,; When he leaps to his feet in the morning.; ; Thou’rt my joy in charge of battle,; When the bright blades flash before me,; When the war-pipes sounding, sounding,; And our banner’s flapping o’er me.; ; Good art thou for stalking deer,; When peaks are red and day is dawning;; Seemly too for sober wear,; When going to kirk on Sunday morning.; ; Coward was he, no king, who banned,; By cruel law, o[u]r garb so brave; But the breast that wears the plaid; Was never home to heart of slave.; Alexander MacDonald, 1747. Trans after J.S.Blackie by A[llan] G[eddes].; ; Attached is another version [see notes]; ; Reel: ‘Sean Tribheas Uilleam’: ‘Willie’s Old Trows’ ‘Song of the Breeks’.; Chor; The year has seen the breeks,; Bringing grief to us, and anger;; These duds, so shauchled, mean,; Were never seen but on a Sassenach.; ; My grief! If we had listened,; O! an’ risen for Prince Charlie;; The enemy, in their spleen,; We’ this gear, could nair ha’ shackled us.; ; Verse; O bitter our offence,; That the prince is in sorrow now!; The throne o’ Scottish kings,; They fling to a foreigner!; ; A dynasty they bring –; (‘Stead o’ Stewarts that were Scottismen!; “Elector” for a Prince,; For our King – German Geordie.; ; No ruler he, by right,; Submission were a mockery;; His mercenary men,; Are his minions in robbery.; ; We never should give in, no,; Nor or cringe to his royalty,; Driven to wear his livery,; We’d ding down King Geordie.; ; Chor; ; O bitter ‘tis to ken, now,; The clemency o’ Cumberland!; Prisoners we’re left (unarmed).; Bereft of every gun and dirk; ; No pistol now, nor shoulder-belt,; Nor sword, for cut and thrust, now –; England’s put a yoke on us,; Goaded and done us down.; ; Swelling anger chokes the men,; That fought for cruel Cumberland,; For all they drew the sword for him,; They’d joy if he were ‘skulking’ now.; ; But up we’d rise, be ready all,; If Charlie could come agen,; Rank on rank in reddened plaid –; Steady with our guns agen!; ; Duncan Bàn Macintyre, who was imprisoned for it, circa 1747.; Trans A[llan] G[eddes].; ; ‘Mo Run Geal (My brave Chisholm); “William Chisholm was closely related to his chief, and on the memorable day of Culloden he was banner-man of his clan. How bravely he defended his charge until he was shot down, with seven bullets in his body, may be read in the records of that disastrous fight.; ; “Though these verses could not be sung to the air, they give a fair impression of the sense:; O Charlie, brave young Stuart,; From thee came my heart’s sore bleeding; All my best, my all I gave thee,; In the battle for thy speeding,; Not for sheep, and not for cattle; Now I give my tears not sparely;; Who was all the world to me,; Him I give to die for Charlie.; ; Woe’s me! Woe that I must drag; Days and nights in groans and moaning;; Weary, weary, wakeful nights!; With no hope of thy returning!; Never more shall fife or fiddle; Rouse my love where he is sleeping,; Never more his dear voice whisper; Kindly words to stay my weeping.; ; There’s many a widow weeping sore; From Trotternish to Sleat in Skye now;; But never widow wept a lord; So worthy of ot tears as I now.; When he was here, how bright my life!; How dim, how dark,

with him departed!; No sorriest wight would envy me; In Skye this day so dreary-hearted.; Christiana Ferguson, circa 1746; Trans J.Stuart Blackie. The Book of Highland Verse (Alexander Gardner p 117).; ; Scene 2 Enlistment.; ; Quickstep march "Highland Laddie" or other march of the Black Watch.; ; Song; Now we're ready for the march.; Slope your arms and step together.; Angus O Mhorag; Ho ro march together.; Angus O Mhorag; Ho so march together.; Angus O Mhorag.; ; Song; But why should we be sorry lads? to tune of 'C'airson's bhi sinn muladach'; ; McCrimmon's lament played on pipes.; ; ACT IV Mourning and renewal.; ; Christ-Child's Lullaby.; ; Lament 'Mo run geal og' or 'Mackintosh's Lament' McDonald p 38.; ; Song 'Mo run geal og' 'My Fair Young Love'; The air is attached in Geddes' hand [?] and the source given as Air no 205, Fraser of Knockie: 2nd ed.; ; Rune of the World's Light.; Time was ere came the Son of God.; Th' world was a black morass.; Void of star, of sun, of moon.; Void of body, heart and form.; ; 'Twas Mary Mother who conceived; The Inmost Being brought to birth;; Darkness and tears were driven afar;; The guiding Star shone over earth.; ; Illumed the land, illumed the world;; From sullen gloom to streaming sea.; Grief was laid and joy was raised.; In praise and hail and harping free.; ; Illumed the hills, illumed the plain.; Illumed the deep by sea and firth.; Illumed the whole wide world as one.; The hour God's son came down to earth.

Printed Libretto: Typescript incomplete 41p, emendations in the hand of Arthur Geddes. Folder also contains melodies of 12 Scottish airs in Geddes' hand. [see notes]

Call Number: Opera Box 42 folder 3.

Description

Opera in 4 acts.

Act I Sc 1 & 2 The Making of the Tartan.

Act II The Spirit of the Tartan, The Wearing of the Tartan.

Act III The Forbidding & Regimentation of the Tartan:

Sc 1 Proscription 1747

Sc 2 Enlistment.

Act IV Mourning & Ritual.

Notes

Geddes, Arthur. The Songs of Craig and Ben , including 'The Last Farewell to the Bens' and 'A Song to His Hunting Gun' by Duncan Ban MacIntyre. Edinburgh, The Outlook Tower, Castlehill. 12 p, Reprinted from The Scots Magazine, January 1950. [BC129. 5. 26.2.]

Geddes, Arthur. Weather through the seasons on Crag and Peak , as sung in Gaelic sources. 4 p, Reprinted from Weather , August 1951, vol 6.

[Geddes, Arthur. The Island of Lewis and Harris . Edinburgh UP: 1955.]

[BC 129. 29 (2).239.9.] 'Mo Ghille dubh, Ciar-dhubh'.

Geddes gives five sources for the "sets and variants" of this song:

(i) Patrick MacDonald's [sic] Collection circa 1784. [McDonald no 142]

(ii) S.Fraser of Knockie's Collection, 1st edn, 1805, for his choice of notes and 2nd edn for time.

(iii) Noted by A.G. from Ian a'Cladaich who learned it in Eriskay. (Mrs Kennedy-Fraser, to whom this friend introduced the air and the singer, noted a similar, but less interesting variant, the first five notes being the same (key) note. Cf. "Songs of the Hebrides, vol I).

(iv) Coisair a'Shoid, II, pub. For An Commun Gaidhaealach by Maclaren, air only. The source is not given.

(v) S. Fraser 1st edn., and a note or two from P. MacDonald [sic], S. Fraser's "Sutherland" Chorus, 2nd edn.

[Opera Box 42 folder 3.]

EC used McDonald no 142 for 'Soul Shrine' the Epilogue to the song cycle 'The King's brother who became a hermit.' McDonald's title is 'An Gille dubh ciar dhubh'. EC has added in his copy of McDonald, "words written to this by Robert Burns" and has added Burns' text underneath the vocal line:

Stay my charmer, can you leave me?

Cruel, cruel to deceive me!

Well you know how much you grieve me;

Cruel charmer, can you go!

Cruel charmer can you go!

'Am Breachan Uallach' 'The Proud Plaid'.

Attached to Act III is the text of the waulking song 'Am Breachan Uallach' 'The Proud Plaid', which is another version of the song sung in Act III. It has 17 verses and a chorus, to which Geddes has added the following note:

Composed to an old fulling, or 'waulking' chorus, by Alexander Macdonald, 'Alisdair, Son of the Master or Minister', after the proscription of the tartan and Highland garb to men in 1747, the Act being sealed by a soul-destroying oath. Alisdair, one of the first to welcome the prince, fought faithfully through the 'Forty-Five, and after Culloden 'skulked' though the Highlands with him. Macdonald's wife who had had her roof burned over her head by the Red-coats, gave birth to a child when in flight. Thus the Bard sung of what he knew, felt, and shared, at a terrible time. Another, and usually even closer, literal translation will be found in John Lorne Campbell's 'Highland Songs of the Forty-Five', 1933, to which I gladly acknowledge my debt. This also contains a slightly different variant of the higher air usually sung and given here, and worth utilising for certain stanzas. The air to the low octave I owe to Miss Macdonald, South Uist, to whom go my heart-felt thanks. A.G.

[Arthur Geddes, Edinburgh University.]

[Opera Box 42 folder 3.]

The file also contains the airs and texts in Geddes' hand [?] for:

'Mo Ghille dubh, ciar dhibh' 'My dark lad, my dear', which is McDonald's [no 142] air with many pitch and rhythmical variants. [McDonald's title is 'An Ghille dubh ciar dhubh'.]

2. 'The Year has seen the Breeks, 'Willie's Old Trews'.

3. "Hay'n Clò-du', The Proud Plaid'

4. Act I Sc 1 Strathspey and Reel with pencilled note attached:

"Chisholm. This is not quite right. A Barra friend has a delicious syncopation in the Gaelic, that I'll make sure of some time. He whistles it as usually played and printed, but sings syncopated – very attractively; its elusive and tricky. A.G."

5. Act IV Final scene. Caristiona chants: [The Rune of the World's Light.]

6. 'The Christ-Child's Lullaby.'

6. Recruiting Sergeant's March.

7. The Conscript's Song.

Marbhan Eoghain Ruaidh Uí Néill

Performance Forces: v, pno

Authors: not stated

Autograph Score: v/s ink, 6 p complete.

Call Number: Vocal Box 1, folder 5.

Description

D'bhfuighinn maoin as Fíó le nól Níor bheo mo chroidhe act caoineadh id' dheoidh.

March

Date of composition: Undated.

Performance Forces: 3 fl, 2ob, 2 cl, 2 fag, 4 hn, 3 tpt, 3 tbn, tuba, timp, BD, SD, cym,

Autograph Score: f/s 18 p, 28 stave, ink, incomplete.

Call Number: CHI o/s 1.

Description

18 p, 26 stave, incomplete.

Notes

This is not the same as 'March 3rd movt' in Orchestra Box 14 folder 2.

March 3rd movt.

Call Number: Orchestra Box 14 folder 2

Notes

This is not the same as 'March' in CHI O/S 1.

March 3rd movt. [see notes]

Performance Forces: 2 pnos [?]

Autograph Score: s/s 18 p, pencil, corrections & reh letters.

Call Number: Projected Works Box 1 folder 7.

Notes

'Pft' is found on p 13 & on p 17 has a 3-b sketch under which is written 'Pft bass 2nd time'. On p 15 2 bars are marked 'R h', Right hand [?], & p 16 b 1 has 'L H' in 1st b. Could this suggest that the piece might have been intended as a work for 2 pnos?

Marco Polo

Authors: EC

Sources: Eugene O'Neill Marco Polo

Autograph Libretto: Draft pencil sketch of the synopsis: Prologue Act I Scenes 1-6 Act II Scenes 1-2.

Call Number: Opera Box 64.

The Mask of Anarchy

Performance Forces: T, pno

Authors: Percy Bysshe Shelley

Autograph Score: v/s ink, 8 p unfinished with many pencil emendations.

Call Number: Vocal Box 1, folder 2.

Description

I met Murder on the way – He had a mask like Castlereagh, Very smooth he was but grim,
Seven bloodhounds followed him. All were fat; and well they might Be in admirable plight
For one by one, and two by two He tossed them human hearts to chew Which from his
wide cloak he drew. Next came Fraud and he had on, Like Eldon an ermine gown. His big
tears, for he wept well, Turned to mill stones as they fell. And little children who round his
feet played to and fro, Thinking every tear a gem, Had their brains knocked out by them.
Clothed with the Bible, as with light, And the shadows of the night, Like Sidmouth, next,
Hypocrisy On a crocodile rode by. [unfinished]

Notes

First part notated as for Sprechgesang. May have been intended as a large scale work as there are extended musical interludes between the stanzas, and pencilled notes concerning instrumentation.

Matilda Jane.

Date of composition: undated.

Performance Forces: v, pno.

Authors: not stated.

Autograph Score: v/s ink, 1 p complete. [see notes]

Call Number: Vocal Box 1, folder 5, piece 4.

Description

Matilda Jane, you never look at any toy or picture book,
I show you pretty things – you must be blind Matilda Jane.

Notes

On verso of 'Kingfisher & Lady bird'.

Matthew is dead

Autograph Score: 2 p, ink incomplete.

Call Number: Autog: Piano Box 6, folder 1.

Màraidh bhàn òg.

Performance Forces: v, pno.

Sources: McDonald no. 139. 'Màraidh bhàn òg.'

Autograph Score: 1. v/s ink, 1 p [15 b] unfinished, with pencil emendations. 2. v/s ink, 1 p [15 b] unfinished, with pencilled sketches.

Call Number: Celtic Box 6 folder 8 pieces 3.1 & 3.2.

Description

1. no text [see notes] 2. I hear the throbbing of waters that break upon lonely shore And the sigh of the hart in the hill where the heather's growing [unfinished]

Notes

McDonald no 139 used for 'Hame', [William Souter songs] Celtic Box 5 folder 4 piece 12] in a different setting. The two pieces are entirely different settings of McDonald no 139. EC has added part a Gaelic text in his copy of McDonald with the note: "for Gaelic text see Campbell's Albyn Anthology vol 2 p 64."

McDonald 102

Sources: McDonald no . 102. 'Tha mulad, tha sgíos orm.'

Autograph Score: 17 b, ink, complete.

Call Number: Autog: Piano Box 4, folder 6. Printed: Piano Box , folder

Notes

Also used for CSB 48 'Spinning Song, Shule Aroon.' Difficulty: Moderate.

McDonald 21 for cello & pno

Performance Forces: cello & pno

Sources: McDonald no. 21. A'bhlíadhna gus an aimsir so. [see notes]

Autograph Score: 2 p, ink with pencil emendations, unfinished.

Call Number: Chamber Music Box 3 folder 7 piece 2.

Notes

McDonald no . 21 also used for CSB 106 'In Romney Marsh.'

McDonald no 46

Performance Forces: pno

Autograph Score: 2 p, ink, complete. [see notes]

Call Number: Piano Box 10, folder 10.

Description

SOURCE McDonald no . 46. 'Maol dònaidh. - The fisherman's Song for attracting the Seals.'

Notes

McDonald no. 46 also used for CSB 97 & Forsaken Mermaid 1 54.

McDonald North Highland reels no. 16

Performance Forces: pno

Sources: McDonald North Highland Reels no. 16.

Autograph Score: 2 p, ink unfinished.

Call Number: 2 p, ink unfinished.

Notes

McDonald North Highland Reels no. 16 also used in Piobaireachd Piano Concerto 4th movt.

[McDonald Reel no.3]

Date of composition: unknown

Performance Forces: v, pno.

Sources: McDonald North Highland Reels and Country Dances no. 3.

Autograph Score: v/s ink, 2 p complete.

Call Number: Celtic Box 6 folder 8 piece 4.

Description

no text

McDonald Reels no 19

Performance Forces: pno

Sources: McDonald North Highland Reels no. 19.

Autograph Score: 2 p, ink. 26 b, 1st 2 of which have been scratched out, & the 24 b make a satisfactory piece.

Call Number: Piano Box 4, folder 6.

Notes

Also used for Galway Races, see unfinished songs Celtic Box 6 folder 1. Difficulty: difficult

Meditation.

Date of composition: The musical handwriting and mistakes in the orthography would suggest this song is juvenilia.

Performance Forces: v, pno, vln.

Autograph Score: v/s pencil, 4 p complete.

Call Number: Vocal Box 2, folder 3 piece 2.

Description

The twinkling stars are gleaming,
In the sky of blue.
My heart is fondly dreaming, dreaming of you.

I stay here fondly waiting
As the days pass by,
My heart is slowly breaking, "Breaking," I cry. Author of text unknown.

Notes

EC's first name spelled "Eric".

Menuet [in F]

Performance Forces: pno

Autograph Score: 2 p, ink unfinished. 2nd copy b 1-21.

Call Number: Piano Box 10, folder 10.

The Mermaid's Song.

Performance Forces: stg quartet, pno, solo v.

Sources: McDonald no. 77. 'U-gu-vi-u, U-g-vi-u, Port na maighdinn Chuain - The Mermaid Song. Moderate.'

Autograph Score: f/s 6 p, complete.

Call Number: Celtic Box 5 folder 6 piece 4.

Description

U-gu-vi-u. I'm a mermaid young and fair, young and fair here I lie and comb my hair, comb my yellow hair with care, upon a rock that's wet and bare, While seagulls circle in the air.

Notes

An arr of CSB 98. EC notes in is copy of McDonald: " 'a curiosity' P. McD. 9 bar tune."

The Mermaid's Song.

Date of composition: unknown

Performance Forces: solo v, pno, stg quartet.

Sources: McDonald no. 77. 'U-gu-vi-u, U-g-vi-u, Port na maighdinn Chuain – The Mermaid Song. Moderate.'; Scottish Gaelic folk song; CSB 98 but with some text omitted and considerable changes in the acc.

Autograph Score: f/s ink, 6 p complete.

Call Number: Celtic Box 5, folder 6 piece 4.

Description

U-gu-vi-u.

I'm a mermaid young and fair,
Here I lie and comb my hair,
Comb my yellow hair,
Upon a rock that's wet and bare,
While seagulls circle in the air.

Softly as you lap the shore
Gentle waves say o'er and o'er
To the lad that I adore
'I love you so my heart is sore
For I shall you love never more.

I have no living soul they say
At Mary's shrine I cannot pray,
My sisters mock me all the day
My father says I must obey,
From human love must turn away
A mermaid wed without delay.

Midir's invitation to Étain. Bardic Song.

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC after anon 9th century Irish poem.

Translators: Gerard Murphy

Sources: McDonald no. 166. 'A 'cheud Iuan do'n ràdh. A Skye Air. '; EC does not use McDonald's bass line.; ; 'Fair Lady, Will You Go with Me?'; Fair Lady, will you go with me to a wondrous land where there are stars? Hair there is as the primrose top, and the whole body the colour of snow.; ; The surface of every plain is purple (?); a blackbird's eggs are a delight to the eye; though fair the prospect of the plain of Ireland, it is desolate after familiarity with the Great Plain.; ; Though you think the beer of Ireland intoxicating, more intoxicating is the beer of the Great Land; a wonderful land is the land of which I speak; the young do not die there before the old.; Gentle sweet streams water the earth there; the best of mead and wine is drunk; fine and flawless are the inhabitants of that land; conception there is without sin or guilt. [see notes]; Gerard Murphy Early Irish Lyrics , no 41, p105-07, v 1, 3, 4 & 5:

Autograph Score: 1. v/s ink 5p complete. 2. v/s ink, 2 p, 18 b only, unfinished. Different setting of same melody.

Call Number: Celtic Box 5, folder 1 piece 4.

Description

Bardic Song.

Lady fair, will you go with me,
Where bright stars are shining free?
Golden is the hair, skin white as snow
To that wond'rous island, lady will you go?

Purple the surface of every plain;
In every valley grows golden grain
Though mead in Ireland is fine of any found
The mead that's there surpasses every land.

Wond'rous is this isle of which I sing,
No one ever dies, life eternally is spring.
With a crown on your head, a great Queen you shall be
O lady fair come away with me.

Notes

The poet introduces his poem:

The year before Midir came to Echaid to play the chess* he had been wooing Étain, but he could not win her. The name Midir used to give her was Bó Find (Fair Lady); it was concerning this he said:

"...Midir had come from the otherworld to play chess (or rather fidchell , a board-game later identified with chess) with Echaid, King of Tara. Echaid had been cunningly led into a situation in which sympathy was with Midir when he demanded, as his prize for winning the third chess game, that he should Lindsay be allowed to place his two arms about Echaid's wife, Étain, and kiss her."

Gerard Murphy Early Irish Lyrics note 1, p 105.

McDonald no. 166 also used for Six Highland Sketches no. 6

The Midnight Court

Date of composition: Early 1961. 'I have been away from Cape Town for the past six weeks - went upcountry to do some writing myself and have just finished two one act operas: 'The Midnight Court' (on a poem by Bryan Merryman), and 'The Pardoner's Tale' of Chaucer - set in middle English.' EC letter to John Joubert, Hull, England; 15 February 1961. [BC 129. 23.172.10.] 1959 list of works at [BC 129. 16.126.10 (1)].

Performance Forces: Bryan Merryman (aged 32) A good-looking young man (t), Policewoman (aged 33) very ugly, big & brawny, almost a caricature (a), The Judge (aged 45) Queen of the Grey Rock (s), The Girl (aged 35) an attractive blonde, good-looking & shy (s), Snarlygob, a little, rich, mean old man (bar), His wife (aged 25) a most attractive brunette (s), A number of women in the court (s and a); fl/picc/recorder, vla, tbn. [see notes]

Authors: Bryan Merryman [1780], trans from the Irish by Frank O'Connor, dramatised by EC. Some copies delete 'trans from the Irish by Frank O'Connor and'. One copy has typed on p1: 75 lines b

Autograph Score: 1. f/s ink 34 p, scored for the three insts with a pno reduction added, incomplete. Begins at first ritornello and breaks off at line 207 in first scene [overture in folder with v/s. 2. f/s with orchestration clearly noted; p nos are consecutive for each section only, many pencil emendations. The libretto is interleaved in the score with the purpose of providing the spoken dialogue in the correct places. All musical numbers are complete. [see notes] Overture p 1-2 No 2. Ritornello & Aria – The Girl p 1-21 Aria – Snarlygob p 1-11 No 3. Cavatina – Merryman p 1-5 No 4. Chorus p 1-11 No 5. Hymn – The Judge p 1-7 No 6. Aria – Merryman p 1-5 No 7. Aria – The Wife p 1-12 No 8. Trio – The Judge, The Police Woman, The Girl p 1-2. No 9. Recitation – The Judge p 1-3 No 10. Aria – The Girl p 1-10 No 11. Finale – Chorus p 1-9. [98 p]

Autograph Parts: Overture missing in all 3 pts. fl/picc/recorder – nos 2 & 6 missing, nos 3 & 8 tacet. tbn – no 6 missing, nos 3 & 8 tacet. vla – nos 3 & 6 missing, no 8 tacet. Instrumentation is clearly marked in the complete f/s so a complete set can be achieved.

Call Number: 1, 2 & 3. Opera Box 33 4. [BC 129. 19. 152.3 & 5.] 5. [BC 129. 19. 152.6.] 6. [BC 129. 19. 152.9 (1)]

Description

A rhythmical Bacchanalia [BC 129. 16. 126.10]

Ballad opera in one act.

Overture

In front of curtain

Dialogue - Police Woman: Merryman! Bryan Merryman! lines 1-34

Ritornello No 2, vla, tbn, 20 secs.

Scene: A court room lit by torches (N.B. no scenery is necessary; a table and a few chairs.) Court assembled.

Dialogue - The Judge: Yourself is the man we're glad to see lines 35-44

Aria No 2 [sic] - The Girl: My chief complaint and principal grief lines 45-58

Ritornello repeat: The Girl droops, the policewoman attends her, smelling salts applied

Part 2 Couldn't some man love me as well? lines 59-76

Ritornello repeat

[Part 3] And you needn't imagine that I've been shy lines 77-104
Dialogue - Snarlygob: Doesn't she hate herself, this brazen bitch lines 105-127
Aria The Girl verse 2 Every night I went to bed lines 128-141
Ritornello repeat
Part 2 Every idiot in the country lines 142-151
[[lines 152-169 cut]
Aria - Snarlygob: Damnation take you, you bastard's bitch lines 170-227
Dialogue - The Judge: Stop this abuse, this poisonous wail lines 228-236
Aria Cavatina – Snarlygob: I believe 'tis woman's sinful pride lines 238-266
Dialogue – Snarlygob: Our friend speaks truth, for a man takes on lines 267-288
Black-out
Chorus – The Midwives: Stir the milk! Get the kettle boiled lines 1-35
Black-out
Dialogue – Snarlygob: Your worship, I've made my case entire lines 36-39
Hymn – The Judge: When did nature display unkindness lines 40-62
Aria – Merryman The down with marriage! 'Tis out of date lines 63-78a
Dialogue – The Judge: That's enough from you, Merryman! lines 79-90
Aria - The Wife: I was very poor, hadn't a thing to call my own lines 91-136
Trio a capella - The Judge, The Girl, The Policewomen:
Judge: It seems to me from the little you've said
P'woman The talk about women comes well from him
Girl In all the wonders, west and east lines 137-148b
Dialogue – The Judge: Snarlygob, do you wish to reply lines 149-160
Recitation The Judge: Hear now the judgment of this court lines 161-168
Dialogue – The Judge: And now we've disposed of that nasty case lines 169-178
Aria – No 10 The Girl: Is it any wonder, the way I am lines 179-234
Dialogue - The Judge: My child, it's idle to deny lines 235-276
Finale No 11 – Chorus: Can't you catch him? Catch him! Mind him! lines 277-294

Performances: cast list in EC's autog: Merryman E[rnest] Dennis Wife Mrs [Gudrun] Berella Girl Irene Frys [?] [illegible] Policewoman Mrs de Quintenet [?] [illegible] Judge Mrs Schoeman Snarlygob Albie Louwe 'Performance was planned but owing to the licentious nature of the story had to be abandoned.' [BC 129. 16. 126.10.] This source dates the opera 1959.

Notes

Original title: The Midnight Court. A rhythmical Bacchanalia.

The instrumental texture is three-part throughout in a neo-classical style (except for some clearly marked double stopping for the viola), and the instrumentation so clearly marked, that this is virtually a f/s. Therefore, even though the autog parts are not complete, a performance could be envisaged.

Folder containing typescript libretti in Opera Box 33 has "Mr Fiasconaro, Lynn Peltit, Marie Schoeman (sent to Tamboers Kloof 7/4/61. Comp slip), du Toit, Barrella, Wessels, Mr Dennis" on inside cover in Phyllis Brodie's autog.

Robert Mohr is first listed in the 1961 Calendar of the University of Cape Town as part-time lecturer in Afrikaans

Theatre, and as a full-time lecturer in 1963.

See also Personalia.

Military March

Performance Forces: pno

Autograph Score: pencil 8 p, complete; including a written formal analysis.

Call Number: Piano Box , folder

Description

Tempo di Marchia [sic]

Minstrelsy

Autograph Score: 16 p, ink, incomplete.

Call Number: Autog: Piano Box 6, folder 3.

Morning of the Year

Performance Forces: org, choir.

Authors: Gustav Holst

Autograph Score: 26 p, ink, complete, with registrations.

Call Number: Transcription Box 2 folder 7.

A Mother's lament on the death of her child.

Date of composition: Poem: 1755. song: unknown.

Performance Forces: v, pno

Authors: Goronwy Owen.

Translators: Kenneth Jackson

Sources: McDonald no. 175. 'A mother's lament on the death of her child. Slow.:'; ; 'Elegy for His Daughter Ellen.' Welsh, Goronway Owen 1755:; ; Too sad is the grief in my heart! down my cheeks run salt streams. I have lost my Ellen of the hue of fair weather, my bright-braided merry daughter.; ; My darling, bright-shaped, beautiful, warm-smiling angel; a golden speech was the infant talk of her lips, the girl of the colour of the stars (what profit now to speak?), whose form was delicate, whose voice was soft, with a happy cry to welcome her father, that orphaned man. Orphaned is her father, with a crushing wound in his pierced and broken heart, in inconsolable distress – how well I know, bound down with my yearning for her!; Kenneth Jackson A Celtic Miscellany , p 292; Penguin p 266.

Autograph Score: v/s ink, 2 p complete.

Call Number: Celtic Box 5, folder 7 piece 5.

Description

My darling babe, dearest love, my bright-eyed sweetest treasure; Smiling angel, pure of heart, my only joy and treasure. Too great my grief! Down my cheeks run salt and bitter tears, My broken heart finds no relief Oppressed by wounds and fears.

Notes

Not in CSB .

Muckle sae like.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 149. 'Moch madainn chéitein.'

Autograph Score: v/s ink 2 p complete.

Call Number: Celtic Box 5, folder 4 piece 11.

Description

There aince was a puddock wha plunk't in a well And for twenty-odd years was a' be
himsel'; Whan at last he happ't oot in the simmertime He thocht that the world lookit
muckle the same. There were the gowans a lang be the syke There was the bourtree
abüne the stane dyke There was the midden and there was the mill, The kye in clover, the
baes on the hill. It micht hae been yesterday when abit loon He said his fareweels and
gaed awa' doun; For his twenty-odd simmers were by like a dream And a' but himsel'
looking muckle the same.

Mungo

Date of composition: Unsigned and not dated.

Performance Forces: 2 fl [2nd/picc], 2 ob, 2 cl, 2 fag, 4 hn, 2 tpt, 3 tbn, tuba, timp, xylo, SD, BD, cym, glock, hp, stgs. Bar solo, chorus, boys' chorus ad lib.

Authors: A. Boyd Scott, M.C., D.D.

Autograph Score: 1. f/s 165 p 26 stave, ink, hard-cover black leather & cloth binding, no reh nos or conductor's marks. 2. v/s 132 p 12 stave, ink plus pencil additions, emendations & collets. 3. Pencil sketches.

Call Number: 1 & 2. CHI O/S 2. 3. Sketches & Fragments Box 2 folder 1.

Description

1. Chorus "Hark to the Song." 2. Recitative Narrator "First let us sing". 3. Chorus with soprano solo "O rest thee" (Cradle Song). 4. Recitative Narrator "Thus praise the good St Serf" 5. Chorus "Here in this land" (Pastorale). 6.(a) March. (b) Baritone solo "Sound an alarm". (c) Chorus "Sound an alarm". 7. Baritone solo "Ah Woe is me" (Dirge). 8. chorus "Disaster and Sorrow" (Lament). 9. (a) Recitative Narrator "Now let us praise". (b) Baritone solo & Chorus "Now praise the self-same Lord" 10. Chorus "Now Israel in Glasgow". 11. Recitative Narrator " So Christ of Kentigern". 12. (a) Finale. Chorus (male vv) "The music of his lovely name". (b) Double chorus (female vv) "Therefore we gather". (c) Double chorus plus boys vv ad lib "Glory to God".

Notes

Opening chorus uses Psalm tune "Stockport". No orchestral parts have been discovered. Never performed.

Musical Offering

Performance Forces: stgs

Sources: Bach Die Musikalische Opfer .

Autograph Parts: vln 1, vln 2, vla, cello incomplete.

Call Number: Transcription Box 3 folder 12

My fair young love

Date of composition: unknown

Performance Forces: v, pno.

Sources: McDonald no. 164. 'Mo rùn geal òg – My fair young love. An Jorram. Skye. Slow.'

Autograph Score: v/s ink, 5 b unfinished.

Call Number: Celtic Box 6 folder 6 piece 5.

Description

no text

Notes

This is the beginning of a setting of McDonald no. 164, using McDonald's bass line, whereas EC uses the air only in 'Diamait's Sleep' Celtic Box 5 folder 1 piece 3, in a completely different setting.

My purse, gramercy. Song of satire.

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC after Welsh poem.

Sources: McDonald no. 145. 'M'eudail, is m'ulaidh, is m'aithir. Brisk.'; ; 'My Purse, Gramercy to You for This!', Welsh; attrib to Sion Cent, fl. c 1400-1430; ; My velvet purse, my priest, my coffer of gold, my lord of remedy, my prophet, my dear preserver, you are mate of the same speech as mine. No better guardian is there under the sky, giver of grace, nest of gold, than you; none better to pay the bills that strangers bring – my purse gramercy to you for this!; ; ...; ; A numerous flourishing family, nine times than mine is really, claims kinship with me; a shock to my good spirits – it is sharp practice! I can have sworn brothers every day of my life, in eight degrees of affinity, well I know; every vagabond, every pauper, every wandering minstrel, every worn-out seaman, every lick-spittle, comes to beg of me – my purse, gramercy to you for this!; ; ...; ; If I am taken in manifest theft, red-handed, and haled to court, I know I shall win acquittal when inquest and judgement come upon my case; for forty will swear by perjury, meek enough, on my behalf, three Sunday's in succession, and the liberal officers of interrogation all together will be on my side. You are my herald, and my golden coin – my purse, gramercy to you for this!; ; ...; ; My gold will buy (I know the cost) the whole world, delightful and bounteous, for me; I'll win all Wales, nothing lost of it, with its houses and its castles and its land; I'll win love in Paradise, I'll win God in my whole body (a grave thought), power to my name, and Heaven for my soul; indulgences from the Popes would be obtained, and appeasing every enemy in war - my purse, gramercy to you for this!; Jackson A Celtic Miscellany , p 232-33; Penguin p 214-15:

Autograph Score: 1. v/s ink, 3 p incomplete. [see notes] 2. v/s p/c of 1 pencil emendations, 5 p complete 3. v/s p/c of different autog, with ink emendations, 4 p, complete. 4. as for 3, with ink emendations. Although all 3 settings are based on the same idea, each has variants in the accompaniment. 5. v/s ink, 1 p, incomplete, with pencil emendations. Different setting of same air.

Call Number: Celtic Box 5, folder 1 piece 6.

Description

Song of satire.

My velvet purse, my horde of gold,
My lord of substance, treasure hold.
My dear preserver, prophet bold,
My guardian angel of the fold,
My golden nest, my earthly bliss.

None better formed to pay the bills,
That strangers bring from o'er the hills,
To buy bright gems for pretty girls,
To dress one well with silken frills,
Gramercy, my sweet purse for this!

Gold is the key that will best guarantee

To unlock every door that's a thing pretty sure,
O yes gold is the stuff you just can't have enough
It will win every prize here on earth and in Paradise.

It seems I have a family
Nine times as large as it should be
With brothers true in eight degrees
Of every blood infinity;
Cry fifty females: "Call me Sis!"

Every beggar comes to me
Each wand'ring minstrel claims a fee
And one-legged sailors from the sea
Make claims upon my charity.

Gramercy, my sweet purse for this
Gold is the key that can best guarantee
To unlock every door that's a fact pretty sure.
O, yes! Gold is the stuff you just CAN'T have enough
It will win every prize here on earth and in Paradise.

Should I be taken in a theft
There's plenty'll swear I never left my house that day;
The law is cleft by such as I who neat and deft
Know where and when to hand a purse.

Gold will buy (I know the cost)
The whole of Gaeldom nothing lost,
It's Kingdoms, castles: this no boast
Can buy me into heaven almost,
Gramercy, my sweet purse for this
Gold is the stuff you just can't have enough
It will win every prize
Here on earth and in Paradise.

Notes

EC does not use McDonald's bass line, yet the acc shows something of its style. Sion Cent's "theme was the human soul, its recent temptations and future destiny, the greatness of God and the littleness of man. The pomp and pride of wealth he treats with contempt..." See H.I.Bell *The Development of Welsh Poetry* Oxford, 1936; p 79-80. Not in CSB {wrong field? was in author index field} Sion Cent's "theme was the human soul, its recent temptations and future destiny, the greatness of God and the littleness of man. The pomp and pride of wealth he treats with contempt..." See H.I.Bell *The Development of Welsh Poetry* Oxford, 1936; p 79-80.

Neither shall I go to Loch Broom nor Gareloch.

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC

Sources: McDonald no. 26, 'Cha d'theid mi gu Loch Bhraoin no Ghearloch - Neither shall I go to Loch Broom nor Gareloch.'

Autograph Score: v/s ink, 1 p, incomplete, with pencil emendations.

Call Number: Celtic Box 2 folder 3 piece 1.

Description

Neither shall I go to Loch Broom and neither shall I go to Gareloch. I like well enough this place I'm in. So if, young man, you want to marry me Make up your mind to stay behind. A fine day indeed when I to Ailyan-na Hògan say goodbye. My father and mother were born in Inch-a-Gál and grandfather too and his father before. How could I be leaving this isle I love So if, young man, you want to marry me, etc.

New violin concerto

Autograph Score: 2 p, ink, incomplete, paginated 15-16.

Call Number: Concerto Box 3 folder 1 piece 2.

Notes

pages found in a UCT envelope noted in EC's hand: 'Pages of new violin concerto'.

Night Song of the Bards.

Performance Forces: pno

Authors: Ossian [James Macpherson.]

Translators: James Macpherson, trans.

Sources: after an anonymous Scottish poem. This has been identified by John Purser as Croma: A Poem , in Fingal An Ancient Epic Poem in Six Books Together with Several Other Poems, Composed by Ossian the Son of Fingal , Translated from the Gaelic Language by James Macpherson, Dublin, 1763. [see notes] in The Poems of Ossian London: Suttaby, 1809, p 208-11, & Lyra Celtica , p 31-34. See John Purser Erik Chisholm Scottish Modernist , p 112.

Autograph Score:

1. 41 p, photocopy, complete.
2. No 1: 5 p, ink, complete, + collets and pencil revisions. [see notes]
3. No 2: 8 p, ink, incomplete, pencil emendations. [see notes]
4. No 3: 4 p, ink, unfinished [see notes].
5. 125p pencil sketches.

Call Number: Autog 1: Piano Box 9, folder 4B. Autog 2, 3 & 4: Piano Box 9, folder 4.
Autog p/c: Piano Box 9, folder 4B. Printed: Piano Box 9, folder 4A.

Description

1. First Bard. Andante sostenuto; p 1-6.
 2. Second Bard. Allegro tempestuoso; p 7a & b-17
 3. Third Bard. Adagio; p 18-21.
 4. Fourth Bard. Apassionata e drammatico; p 22-32.
 5. Fifth Bard. Lento tranquillo; p 33-36.
 6. Finale (The Chief). Adagio; p 37-41.
- [see notes]

Performances: London, Wigmore Hall, Sunday 6 January 1957. Pno: Agnes Walker.[BC 129. 17. 139.1.] MacLellan Galleries Sauchiehall St, Glasgow Friday 25 January 1957. pno: Agnes Walker. [BC 129. 17. 139.1.] [BC 129. 29.228.10.]

Notes

Autog 2 is 42 b long, the revision is 39 b in autog 1.
Autog 3 b 1-75, b 75 = b 72 in the revision found in autog 1.
Autog 3 2 p, earlier version b 38-47, &51-55.
Autog 4: 39 b only, revision has 61.
Considerable changes in content and orthography were made in the 1951 revisions.

John Purser notes that EC swapped Macpherson's Bards 3 & 4 around for musical reasons, as there is no match between EC's Bards 3 & 4 and Macpherson's.
See John Purser Erik Chisholm Scottish Modernist p 112. James Macpherson. 'Croma': [Ossian, on the instructions of Fingal, has gone to the aid of Crothar, King of Croma in

Ireland, after he was invaded by Rothmar. Ossian killed Rothmar, and a victory feast is held.]

“The people gathered in the hall. The shells of the feast are heard. Ten harps are strung; five bards advance, and sing, by turns, the praise of Ossian; they poured forth their burning souls, and the string answered to their voice.”
To this Macpherson adds a fn:

“Those extempore compositions were in great repute among succeeding bards. The pieces extant of that kind shew more of the good ear, than of the poetical genius of their authors. The translator has only met with one poem of this sort, which he thinks worthy of being preserved. It is a thousand years later than Ossian, but the author seems to have observed his manner, and adopted some of his expressions. The story of it is this: Five bards, passing the night in the house of a chief, who was a poet himself, went severally to make their observations on, and returned with an extempore description of, night. The night happened to be one in October, as appears from the poem, and in the north of Scotland; it has all that variety which the bards ascribe to it in their descriptions.

“FIRST BARD

“Night is dull and dark. The clouds rest on the hills. No star with green trembling beam; no moon looks from the sky. I hear the blast in the wood; but I hear it distant far. The stream of the valley murmurs; but its murmur is sullen and sad. From the tree at the grave of the dead, the long-howling owl is heard. I see a dim form on the plain! It is a ghost! It fades, it flies. Some funeral shall pass this way; the meteor marks the path.

“The distant dog is howling from the hut of the hill. The stag lies on the mountain moss; the hind is at his side. She hears the wind in his branchy horns. She starts, but lies again.

“The roe is in the cleft of the rock; the heath-cock’s head is beneath his wing. No beast, no bird is abroad, but the owl and the howling fox. She on a leafless tree; he in a cloud on the hill.

“Dark, panting, trembling, sad, the traveller has lost his way. Through shrubs, through thorns, he goes, along the gurgling rill. He fears the rock and the fen. He fears the ghost of night. The old tree groans to the blast; the falling branch resounds. The wind drives the withered burrs, clung together, along the grass. It is the light tread of a ghost! He trembles amidst the night.

“Dark, dusky, howling, is night, cloudy, windy, and full of ghosts! The dead are abroad! my friends, receive me from the night.

“SECOND BARD.

“The wind is up. The shower descends. The spirit of the mountain shrieks. Woods fall from high. Windows flap. The growling river roars. The traveller attempts the ford. Hark! that shriek! he dies! The storm drives the horse from the hill, the goat, the lowing cow. They tremble, as drives the shower, beside the mouldering bank.

“The hunter starts from sleep, in his lonely hut; he wakes the fire decayed. His wet dogs smoke around him. He fills the chinks with heath. Loud roar two mountain streams which meet beside his booth.

“Sad on the side of a hill the wandering shepherd sits. The tree resounds above him. The stream roars down the rock. He waits for the rising moon to guide him to his home.

“Ghosts ride on the storm to-night. Sweet is their voice between the squalls of wind. Their songs are of other worlds.

“The rain is past. The dry wind blows. Streams roar, and windows flap. Cold drops fall from the roof. I see the starry sky. But the shower gathers again. The west is gloomy and dark. Night is stormy and dismal; receive me, my friends, from night.

“THIRD BARD.

“The wind still sounds between the hills, and whistles through the grass of the rock. The firs fall from their place. The turfy hut is torn. The clouds, divided, fly over the sky, and show the burning stars. The meteor, token of death! flies sparkling through the gloom. It rests on the hill, I see the withered fern, the dark-browed rock, the fallen oak. Who is that in his shroud beneath the tree, beside the stream?

“The waves dark-tumble on the lake, and lash its rocky sides. The boat is brimful in the cove; the oars on the rocking tide. A maid sits sad beside the rock, and eyes the rolling stream. Her lover promised to come. She saw his boat, when yet it was light, on the lake. Is this his broken boat on the shore? Are these his groans on the wind ?

“Hark! the hail rattles around. The flaky snow descends. The tops of the hills are white. The stormy winds abate. Various is the night and cold: receive me, my friends, from night.

“FOURTH BARD.

“Night is calm and fair; blue, starry, settled is night. The winds, with the clouds, are gone. They sink behind the hill. The moon is up on the mountain. Trees glitter, streams shine on the rock. Bright roll the settled lake; bright the stream of the vale.

“I see the trees overturned; the shocks of corn on the plain. The wakeful hind rebuilds the shocks, and whistles on the distant field.

“Calm, settled, fair is night! Who comes from the place of the dead? That form with the robe of snow, white arms, and dark brown hair! It is the daughter of the chief of the people: she that lately fell! Come, let us view thee, O maid! thou that hast been the delight of heroes! The blast drives the phantom away; white, without form, it ascends the hill.

“The breezes drive the blue mist slowly, over the narrow vale. It rises on the hill, and joins its head to heaven. Night is settled, calm, blue, starry, bright with the moon. Receive me not, my friends, for lovely is the night.

“FIFTH BARD.

“Night is calm, but dreary. The moon is in a cloud in the west. Slow moves that pale beam along the shaded hill. The distant wave is heard. The torrent murmurs on the rock. The cock is heard from the booth. More than half the night is past. The housewife, groping in the gloom, re-kindles the settled fire. The hunter thinks that day approaches, and calls his bounding dogs. He ascends the hill, and whistles on his way. A blast removes the cloud. He sees the starry plough of the north. Much of the night is to pass. He nods by the mossy

rock.

“Hark! the whirlwind is in the wood! A low murmur in the vale. It is the mighty army of the dead! returning from the air.

“The moon rests behind the hill. The beam is still on that lofty rock. Long are the shadows of the trees. Now it is dark over all. Night is dreary, silent, and dark; receive me, my friends, from night.

“THE CHIEF.

“Let clouds rest on the hills: spirits fly, and travellers fear. Let the winds of the woods arise, the sounding storms descend. Roar streams, and windows flap, and green-winged meteors fly! rise the pale moon from behind her hills, or enclose her head in clouds! night is alike to me; blue, stormy, or gloomy the sky. Night flies before the beam, when it is poured on the hill. The young day returns from his clouds, but we return no more.

“Where are our chiefs of old? Where are our kings of mighty name? The fields of their battles are silent. Scarce their mossy tombs remain. We shall also be forgot. This lofty house shall fall. Our sons shall not behold the ruins in grass. They shall ask of the aged, ‘Where stood the walls of our fathers?’

“Raise the song, and strike the harp; send round the shells of joy. Suspend a hundred tapers on high. Youths and maids begin the dance. Let some grey bard be near me to tell the deeds of other times; of kings renowned in our land; of chiefs we behold no more. Thus let the night pass, until morning shall appear in our halls. Then let the bow be at hand, the dogs, the youths of the chace [sic]. We shall ascend the hill with day, and awake the deer.”

James Macpherson ‘Croma’ in *The Poems of Ossian* , 1762 ed, p 253-56; 1809 ed, p 208-211.

See also Sharp & Matthay *Lyra Celtica* p 31-34.

Sharp & Matthay *Lyra Celtica* note p 405:

“Macpherson ‘translates’ this, he avers, from an old Gaelic original. His version is to be found in the Notes to Croma .”

Difficulty: virtuosic.

Nis o rinneadh ar taghadh. – An JORRAM, or rowing air.

Date of composition: unknown

Performance Forces: v, pno.

Sources: McDonald no. 92. 'Nis o rinneadh ar taghadh. – An JORRAM or a rowing air.'

Autograph Score: v/s ink, 2 p, unfinished.

Call Number: Celtic Box 6 folder 8 piece 1

Description

An JORRAM, or rowing air.
no text

Notes

EC used McDonald no. 92 for song 'Skye' & for 'Highland Sketches no. 2.'

Nocturne

Date of composition: undated

Performance Forces: v, pno

Authors: William Jeffrey

Sources: McDonald no. 98. Ge do theid mi do m' leabaidh, 's beag mo shund ris 'a chadal. Slow.'; ; Kenneth Jackson A Celtic Anthology , p 251.

Autograph Score: v/s ink, 3 p complete, pencil emendations.

Call Number: Celtic Box 6, folder 1 piece 2..

Description

Thou shalt see my love at some future hour
Thine own sweet planet and the dawn in
flower, Now through the darkness of turning spheres
Behold what a marvel In heaven
appears Where the outermost curves of heaven lie,
The untameable lions of God go by!

Notes

Not in CSB.

Nocturne.

Performance Forces: fl, ob, 2 cl, fag, hn, 2 tpt, perc 1 player: timp, tgl, glock, cym, SD, pno, stgs.

Translators: arr for small orch by EC.

Sources: Edvard Grieg Lyric Pieces op 54 no 4, 'Notturmo'.

Autograph Score: no f/s

Autograph Parts: Cello part missing.

Call Number: Transcription Box 2 folder 6.

The Nonne's Preeste's Tale of the Cok and Hen, Chauntecleer and Pertelote

Date of composition: 1961. March-April 1961 1961. March-April 1961 vocal score first draft completed 1961. March-April 1961

Performance Forces: Cast The Widow Soprano (mezzo) Mabel Speaking role Mary Speaking role Pertelote Lyric Soprano Chauntecleer Baritone The Fox Tenor Chorus of hens SS M-S A Gudrun Barella, Noreen Hastings, Buzendi Garlick, Irene Frangs, Jeanne du Plessis, Delene Reader, Anthea Kirk, Louise Wessels, Sybil Norgarb, Noreen Nash-Webber. Accompanists: Annette Rousseau & Gordon Jephtas. [see notes] fl/picc, ob, cl, fag, hn, tpt, tbn, tuba, timp, SD, BD, xylo, cel, glock, cym, tgl, whip, pno, stgs. [BC 129. 16. 126.10.]

Authors: Geoffrey Chaucer

Sources: The Canterbury Tales by Chaucer, The Nun's Priest's Tale NY, Caedmon Publishers, nd. Annotations by EC. [BC 129. 8. 37.1.] Chaucer Rondel from Parliament of Fowls, a lyric from Troilus and Cressida and "a few suitable passages from this and other Tales." [BC 129. 15. 123.6.] Guillaume de Machaut "Ma Chère Dame".

Autograph Score: 3. f/s ink 232 p, hard-cover binding. 4. second v/s ink 136 p, hard-cover binding. 5. first version v/s ink 163 p, unbound. 6. photocopies of voice pts.

Autograph Parts: None

Autograph Libretto: 1. ink in EC's hand 6 p, plus sketch of stage set and stage directions; typescript 11 p complete, without stage directions. Roneo copy 12 p plus stage directions pencil in EC's hand. 2. draft lib for "The Nonnes Preestes Tale" adapted as an operetta for children, typescript 7 p. One carbon copy is dated 17-1-62, non-auto hand. 2a. 19 p, typescript with emendations, incomplete.

Call Number: 1 & 2. Opera Box 31. 3 & 4. Opera Box 30. 5. Opera Box 31. 6. Opera Box 32. 2a. [BC 129. 19. 152.14

Description

[Prelude]: motives are clearly marked on p 1 Chauntecleer, Pertelote & a hen, on p 5 a Fox & a poor widow. Scene; the hall or living room – not an elegant room, for Chauntecleer & his hens to roost there at night. It is sooty from the open fire with its central hearth & no chimney. The room is divided into two portions: one furnished as a kitchen (fireplace, fire, pots, broom, bellows, string of sausages & a ham; table, benches, milk jug, plates, bowls, drinking mugs), the second portion as a hen-roost for Chauntecleer & his hens. [p 5A] p 6 'N.B. C[hauntecleer] & his hens are Golden-Spangled Hamburgs. Children's Song & Game 'I have a gentil cok crowyt me day' Widow [addressing audience] speaks: I am a pourë wydwë stape in agë, Somdeel, dwelling in a narwe cottage...[p 6E] Duettino - Chauntecleer & Pertelote: My life ys faren in loudë, Allas, why ys she so? 7 Aria - Pertelote: Avoy! Fy on yow, hertelees! 13 Ballad - Chauntecleer: [spoken] Oon of he gretteste auctour that men rede, Seith thus: [sung] Whilom two fallowes wente On pilgrimage in a good ful entente 32 Serenade - Chauntecleer: Now lat us speke of myrthe & stynte al this 47 Hymn to Love - Pertelote & Chauntecleer: Ye, God of love, han me so wel byset In love, iwys, that al that bereth lif 50 words from Chaucer's "Troilus & Criseyde", melody from the ballad "Ma Chiere dame" by G[uillaume] de Machaut (1300-77) Dialogue - Widow & daughters 5 b after 56 Chorus of hens: We hennes worken weel in oure delyte

To kepe ligger eys with alle oure myghte 57 Rondel - Chauntecleer & the hens: Now welcom, somer, with thy sonne softe, Thou hast this wintres weather overshake 68 words from "The Parliament of Foules" (l. 680-7) Aria - The Fox: Gentil sire, allas, wher wol ye gon? Be ye affrayed of me that am youre freend? 81 Lament for the Rape of Chauntecleer - Pertelote & the hens: Ocalus meus, afflictus est nec tacuit eo quod non esset requies 98 (Certes swich cry me lamentacious Was never of ladys maad when... The Romayns hadde burnd Cartage.) Widow [speaking]: O woeful hennës, why so cry en ye? And how so ful of torment should ye be? before 102 The Chase - the hens: Out, harrow and weyla way! Ha, ha, the fox! Run Culle, run Talbot, run Walkyn, run Gerland! 102 Chauntecleer: Sire, if that I were as ye, Yet wolde I seyn, as wys God helpe me 111 [March] in which fox is arrested 116 Vaudeville - Pertelote & Chauntecleer, the hens, the Fox & the Widow: I shreweth myself, bothe blood & bones If thou bigyle me offer than ones 118

Notes

1. Note There are two versions of the vs:

First draft made at the home of his daughter Sheila who was asked by EC to find a cock with a strong and interesting voice. The cock stayed with them for two months while he was composing and two white tail feathers from it are at the back of the full score.

[BC 129. 15. 123.6]

Final p of rev v/s: 'music composed March - April 6 at Sheila & Pete Smit's Wellington Rd., Durbanville, Cape province, S. Africa. This v. score made Dec 23-31/1961 at 108 Westway Oxford at Morag and Ralph's place with Terry, Deirdre, Jennifer, Fiona and Aunt Hely.'

5. EC note on envelope holding 1st draft "There are many discrepancies between this and the final vocal score (of which you now have a microfilm) A list of errata is enclosed (see directions)." The envelope is from the Printer to the University, University Press Oxford. There is no clue to whom the note is written and the list is not enclosed. The microfilms are in Opera Box 31.

4. p 5 has pencilled set design including sketches of Chauntecleer & Pertelote; p 16 of f/s has another pencilled sketch "based on A Farmyard and cottage interior from Tres Riches Heures of Jehan duc de Berri (before 1416) (see reproduction in Mandy's ed. of the C.Tales, p 444)."

Cast list: Names found on Rehearsal sheet, headed Opera Rehearsals Hens, for June, Tues 20, Thur 22, Sat 24, Tues 27, June 29.

[BC 129. 16.126.10a.] The next opera to be produced (in October) by the University of Cape Town Opera School will be a brand new opera by Erik Chisholm, "Canterbury Tales." It consists of three of Geoffrey Chaucer's immortal stories; "The Wife of Bath's Tale," "the Pardoner's Tale," and the Nun's Priest's Tale," dramatised by the composer and set in the Middle-English of the 14th century. With Gregorio Fiasconaro on an opera inspection tour of the Continent and the United States, the guest producer will be Robert Mohr. Mr Mohr has had no difficulty in casting the opera from College personnel with the exception of a lyric tenor needed for the parts of the Fox in "The Nun's Priest's Tale" and the Old Man (Death) in "The Pardoner's Tale." Press release [BC129. 5. 131.7.] [However, it was never performed.]

A Nurse's Song. 'Cugaran O!'

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC.

Sources: McDonald no. 126, 'Cagaran O!, A Nurse's song. Slow.'; ; after a poem by John Allan; It's 'auntie this' and 'auntie that', my garret they set ringing; An' wi' their ceaseless pit-a-pat Me doitit maist they're dingin'. "; in Nalla p 51 'Aunties Bairnes'

Autograph Score: v/s ink 1 p incomplete, b 1-7 only..

Call Number: Celtic Box 5, folder 8 piece 12.

Description

O, its 'Nannie this', an' 'Nannie that' they deeve at me a' day; Aye are rinnin' roon me pit-a-pat; Its 'Nannie come an' play' Whiles they grab my skirt an' vex me – pushin', heavin', shovin', But eh, I'd miss their daft an' funny weyes Their cantrips an' their havers All the teasin', fechtin', cheery days, Wee roun'-faced, lauchin' shavers." O, its questions queer they'll at me speer That bates me clean to settle Like hoo mony miles is Hear'Note: frae here An' is it big or little? Then aff intil anither tune, they figit for a story O, its got tae pit the bairns tae bed An'dress them in the morn Whiles their tempers and their girmen' Mak' me wish I wasna born. Wantin'this an' wantin' that – a piece, a drin, a sweetie, But eh, I'd miss their daft an' funny weyes Their cantrips an' their havers All the teasin', fechtin', cheery days, Wee roun'-faced, lauchin' shavers.

Notes

CSB 84 with some variants in acc. Numbered 126, EC.

O Son of God it is a great grief

Performance Forces: 1. fl, ob, cl, fag, hn, pno, stg quartet, solo tenor. 2. stg quartet, v.

Authors: EC after anon Irish 12th cent song.

Sources: McDonald no. 3, ' 'Sfliuch an oidhche nochd, 'sgur fuar i - Wet is this night and cold. Slow.'; ; Words EC after an anon Irish 12th cent song;; ; ...A dismal life, to be without a house, it is a sad life, dear Christ! food of green-topped perennial water-cress, drink of cold water from the clear brook.; ; Falling out of the tops of withered boughs, roaming through the gorse, in very truth; shunning humans, befriending wolves, running with the brown stag over the plain.; ; Sleeping at night in the wood, without a quilt, in the crest of a thick bushy tree, without listening to human voice or speech; O Son of God, it is a great grief!; ; I run a course giddily to the peak – few have surpassed me in vigour! I have lost my looks, which were unexcelled; O Son of God, it is a great grief!; O'Keefe Buile Shuibne p 140, Jackson A Celtic Miscellany p 279; Penguin p 254-55

Autograph Score: 1. f/s ink, 10 p, complete 2. f/s ink, 2 p, b 1-23, unfinished.

Call Number: Celtic Box 4 folder 2.

Description

O Son of God it is a great grief for me to be without a house eating my fill of green-topped perennial watercress, from the running brook drinking water,
'Tis a sad, sad life dear Christ.

Falling out of the top of withered boughs roaming through the gorse O in very truth,
Shunning men, befriending wolfs [sic] and heifers, running with the brown stag over the plains,
'Tis a sad, sad life, dear Christ.

Sleeping at night alone in the forest without a quilt trying to rest in the crest of a thick and bushy oak tree, never to hear the sound of human speech,
'Tis a sad, sad life, dear Christ.

Notes

An arrangement of CSB 102 for the song cycle The King's Brother who became a Hermit : see Song-cycles. 2. headed: (4) "The Monk as Hermit."

O voto tremendo / Placido / Corriamo fuggiamo / Sonata from Electra transcribed for solo pno.

Performance Forces: pno

Sources: 1. Mozart Idomeneo Act III.; 2. Mozart Idomeneo Act II.; 3. Mozart Idomeneo Act II.; 4. Mozart Idomeneo

Autograph Score: 4. 1st movt only, 7 p ink, unfinished, pencil emendations, collets.

Call Number: 1. Transcription Box 3 folder 3 piece 1; 2. Transcription Box 3 folder 3 piece 2.; 3. Transcription Box 3 folder 3 piece 3. 4. Transcription Box 3 folder 3 piece 4.

Performances: "Earlier in the evening at 6.55, the Paisley Philomel Choir will give a concert from the Glasgow studio, assisted by Erik Chisholm, who will perform three pieces from Idomeneo by Mozart, transposed by himself, and also three works by Smetana..." newspaper clipping [BC129. 1. 24.18.]

The Offending Eye.

Date of composition: 18 June 1926

Performance Forces: v, pno

Authors: A.E.Housman.

Autograph Score: v/s ink, 3 p complete.

Call Number: Vocal Box 2, folder 4 piece 1. NOTES Not a McDonald air.

Description

If it chance your eye offend you, Pluck it out, lad, and be sound: 'Twill hurt, but here are
salves to friend you, And many a balsam grows on ground.

Oiseán's Soliloquy on the Death of all his contemporary Heroes.

Performance Forces: fl, ob, cl, fag, hn, pno, stg quartet, solo B

Sources: Words by EC after poems in Smith's Gaelic Antiquities, & Book of the Dean of Lismore p 9-11; p 30-32.; CSB 15.; McDonald no. 117, 'Ossian 'an déigh nam Fion - Ossian's soliloquy on the death of all his cotemporary [sic] Heroes. Slow.'

Autograph Score: f/s/ 10 p, complete.

Call Number: Celtic Box 6 folder 9 piece 4.

Description

Last of the Fenians, I Oiseán, son of great Fionn, Dead all the heroes of Eiré Dead all the Fian and their kin.

Notes

An arrangement of CSB 15.

No 4, EC.

Preceded by text:

I have seen the household of Fionn,

But alas! I see into more.

Great was the stroke that came upon us

Through the King of Tara, great of fame.

A score hundred were we, both young and old,

That went lustily into battle:

But not a man had we whole of those score hundred at its end.

Pitiful was the crying of the men and the grief of the warriors.

Finn had no joy or peace from that hour to the night of his death.

Since that battle of Gabhra I have not closed my eyes in sleep:

There has been no hour, night or day,

But I have heaved a sigh full great.

I have seen the house of Fionn

But alas! It has now passed away.

The Old Woman of Beare

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC after Murphy.

Translators: Gerard Murphy

Sources: McDonald no. 44.. 'Loch Bhraoin - Loch Broom.'; ; after 'The Lament of the Old Woman of Beare' [see notes]; Gerard Murphy Early Irish Lyrics no. 34, p 75-83.

Autograph Score: 1. v/s ink, 1 p, complete. 2. v/s ink, 2 p complete.

Call Number: 1. Celtic Box 2 folder 3 piece 18A. 2. Celtic Box 5, folder 8 piece 13.

Description

Autumn now the stubble is yellow, Ho-ro-ai-la, Ho-ro-go! Every acorn is fated to mellow,
As haws and sloes and the willow. Winter time and bitterly cold, The screeching owl who a
death foretold, and the carrion crow behind him. Spring is here the cuckoos are brown
These crowing roosters crow far too early, if only my bed was softer. Summer time: the
corn is curly, These cackling women wear me down, and the men are so noisy at drinking.

Notes

See notes at CSB 83

1. Has ad lib SS chor & some variants in acc.
2. CSB 83 with some variants in acc & ink emendations.

CSB 82 & 83 both have 'Old Woman of Beare' as a text source title, yet the text of CSB 83 does not relate to the Old Woman at all. It seems to be much more a Nature Poem rather than a satirical one.

Once Long Ago (I loved you so).

Performance Forces: v, pno

Authors: not stated

Autograph Score: 1. v/s ink, 4 p complete, inn F major. 2. v/s ink, 2 p refrain only in E flat major.

Call Number: Vocal Box 1, folder 5.

Description

Shadows fall and the sun goes down, and the Twilight steals so sweetly upon me, I'm dreaming of you dear. Years have past, and the hours have flown, Since we two parted broken-hearted, Yet loving so true, dear. Here I stand 'neath the self-same tree Where we plighted out troth together that day, Now so far way. Memory fades as time doth flee, Yet will I always think of thee, for [refrain] Once long ago, I loved you so. Sweetest thoughts of love return'd, and hearts that were once aglow. Gone past reclaim, yet life goes on the same, Only now are mem'ries left to me of long ago. Night comes on and the hour is late And the stars above one melt in the moonshine I'm thinking of you, dear. Since we must fulfil our fate All [indecipherable] wasted, The sweet fruits of love, dear. [indecipherable] moon sends silvery beams bears a tender messagethee alone.[indecipherable]. [refrain] [see notes]

Notes

The 2nd stanza is scribbled in pencil, of which much is indecipherable.

An Operetta

Autograph Score: sketches & fragments, ink & pencil.

Call Number: Opera Box 64.

[Organ Works]

Performance Forces: org

Autograph Score: 1. 8 p, ink complete. 2. 2 p, ink, incomplete. 3a. 1 p, ink, incomplete. 14 b. 3b. 1 p, ink, incomplete, 17 b. 4. 1 p, ink, unfinished. 5. 5 p, ink, paginated 3-7, incomplete. 6. 1 p, ink, incomplete. 7. 1 p, pencil sketch, complete.

Call Number: Organ Box 1, folder 2.

Description

1. II. Allegro molto vivace.
 2. Suite Prelude for organ. Moderato.
 3. Suite Prelude Andante espressivo.
 4. two Celestial Pieces for organ. 1. Vega. Lento
 5. Unidentified.
 6. Unidentified.
 7. Fantasia for Organ.
-

Overture 'Polish Women'

Performance Forces: 2fl [2nd picc], 2ob, 2cl, fag, 2hn, 2tpt, 2tbn, timp, SD, glock, cym [1 player], hp, stgs.

Autograph Score: s/s with orchestration cues 6 p.

Autograph Parts: complete.

Call Number: overture Ballet Box 5 folder 3.; Identified numbers Ballet Box 5 folder 4.; Unidentified sketches Ballet Box 5 folder 6.

Description

Overture.

The Pardoner's Tale

Date of composition: Note on final p of autog v/s 'v.s. end Feb 8/1961 at Wellington Rd, Durbanville at Sheila Smit

Performance Forces:

fl/picc, ob/cor a, cl, fag, hn, tbn, perc 3 players: timp, cym, gong, BD, 2 small bells in B flat & G flat, tgl, glock, SD, tambor. castanets, xylo, cel, pno, electric org or harmonium, stgs. 4 bass v v in orchestra for Apothecary scene.

Cast

The Narrator speaking role

First Rogue (the leader) bass-bar

Second Rogue (short, sly) ten

Third Rogue (the youngest) bar

The Tavern boy (age 14) sop

The Innkeeper (age 40) bar

The old man (death) bass or counter tenor

The Apothecary

Authors: Geoffrey Chaucer Part two of the Canterbury Tales. [see notes]

Translators: EC after Geoffrey Chaucer, words in Middle-English, adapted from Neville Coghill's paraphrase of the original Chaucer.

Sources: Geoffrey Chaucer 'The Pardoner's Tale' The Canterbury Tales "Fowles in the Frith" 13th cent.. 'The Pardoner's Tale' trans from the Old English by Mrs Howarth. [Mrs Howarth is quite likely to be the wife of the Arderne Professor of English Literature at UCT, R.G.Howarth, who, like her husband, was a graduate of Sydney University, and an author, critic and editor of the Poems of D.G.Rossetti.] [Staff Archives UCT.]

Autograph Score: 1. f/s, 163 p. Conductor's marks & pencil notes of the action. 2A. v/s 90 p, ink, pencil emendations. Note on flyleaf: 'This is the original vocal score of the opera but without the prelude. Dec 61. Erik Chisholm.' [The prelude has been added as a p/c.] 2B. v/s 94 p, ink, many emendations, conductor's marks, such as instrumental indications. However, there many numbers added which would suggest that this copy was used as a prompt copy. 3. Sketches & fragments.

Autograph Parts: 4. orchestral parts copies

Printed Libretto: Chaucer The Pardoner's Prologue and Tale. NY, Caedmon Publishers, nd. annotated by EC. [BC 129. 8. 37.1.] 6. typescripts of libretto in modern English, a 'translation' from Middle-English by Mrs. Howarth, and final version in Middle-English.

Call Number: 1, 2A & 2B Opera Box 27; 3. Opera Box 26; 4. Opera Box 25; 5. Opera Box 25.; 6. Opera Box 26.; 7A & B Opera Box 25. 8. [BC 129. 33.5 (a & b).]

Description

A tragedy in one act

A musical version of the Chaucer poem set in Middle-English. Prelude

Narrator: In Flaundes whilom was a compaignye

Of yonge folk that haunteden folye...

Scene 1. The Tavern

Three Rogues: Tappster, Dryngker,

Fylle another ale, anon... 3
(Words & music from the Selden MSS c. 1450.)
The Potboy: Sire, it nedeth neveradeal;
It was me toold er ye cam heer two houres... 1 b before 7
Innkeeper: By Seinte Marie!
The child seith sooth, for he hathskayn this yeer... 9
Duet – Potboy & Innkeeper:
Innk: To been avysed greet wisdom I were
Er thwt he dide a man a dishonour.
Potb: And maister er ye come in his presence
Me thynketh that it were necessarie... 10
Narrator; Togridres han thise thre hir trouthes plight
To lve and dyen ech of hem for oother... before 17

Scene 2.

Three Rogues: Drinking Song from Scene 1 18
Old Man: Now, lordes, God yow see! 21
Three Rogues: By Goddes precious dignitee! Gloree!
Who wende today that we sholde han so fair a grace? 39
Tall Rogue: This tresor moste ycaried be by myghte
As wisely and as slyly as it myghte... 47
Part 2.
Narrator: This yongeste, which that wente to the toun,
Ful oft in herte he rolleth up and down... 69
Apothecary; Thou shal have a thing that in al this world
There is no creature that ete or dronke hath of this
confiture... 72
Narrator: This cursed man hath inhi hond yhent
This poison in a box, and sith he ran... before 74
Tall Rogue; Wel, brother, thou hast brought the wyn I see. 75
They wrestle: 76
Tall Rogue; Now let us sitte and drynke, and make us merie
And afterwards we wol his bodie burie. 8 b after 83
Tall Rogue & Fat Rogue:
Now shal we bothe oure lustes al fulfille
And pleye at dees right at oure owne wille... 84
The Old Man: Radix malorum est cupiditas b before 92
Curtain.

Performances: Performances Cape Town Little Theatre. 28 October 1961. [BC 129.
21.157.65.]

First rogue	Robert Garcia
Second rogue	Ernest Dennis
Third rogue	Albie Louw
Innkeeper	Johannes Moolman
Potboy	Rhona Cranko
Apothecary	Johannes Moolman
Old Man	Joseph Dlamini
Narrator [?]	
Musical Director & Conductor:	The Composer.

[Title p v/s printed ed.]

Notes

5. note in EC's hand on p2 of a typescript of the libretto: the trio drinking song that opens Sc 1 has 'words and music from the Sefton ms, c.1450. On p3a "Byrd one brere" c. 1300. Draft, dated 26/11/60, production sheet for a film of The Pardoner's Tale." Programme note signed K.A..... for television emission of Dark Sonnet on 2 February 1950. Radio Times 29 January 1950, p 26. [BC 129. 1. 22.5.]

Parting

Date of composition: 1913-1914 ? [see notes]

Performance Forces: various

Authors: not stated

Autograph Score: v/s pencil, 32 p complete, in a very juvenile hand.

Call Number: Vocal Box 1, folder 4.

Notes

There are many references in the texts to a call-up: '... Don't you hear the countries' call, Calling for men to crush the foe ...', '... but you must answer the call ...', '...so fall in the ranks, alert, and answer the call and march on the victory ...' that would suggest the date of composition as 1913 or 1914.

Pastorale

Date of composition: Unknown.

Autograph Score: 4 p, ink, complete.

Call Number: Autog: Piano Box 8, folder 1.

Description

Quiet

Notes

Not McDonald . Difficulty: difficult.

The Patriarch.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Autograph Score: v/s ink 3 p complete, final cadence pencil sketch..

Call Number: Celtic Box 5, folder 4 piece 1.

Description

Twa dodderin auld bodies At Daddy Lamond's door
Began an argie-bargie that got aye
waur and waur. They yowtid and they yalloch'd,
They stampit and they swore, Or out cam
Daddy Lamond To mak them baith gie owre.

Notes

Numbered 174 by EC.

An Píobaire

Date of composition: undated

Performance Forces: v, pno

Authors: not stated

Sources: unknown

Autograph Score: v/s ink, 8 p complete.

Call Number: Celtic Box 6, folder 1 piece 4.

Description

Gaelic text. An gcualabhair mo phóbaire ag filleadh abhaile, A bhuachailí an chroidhe istigh.

Notes

Not in CSB Not in McDonald's Collection

Peter Pan.

Date of composition: February 1924, London.

Autograph Score: 20 p, ink, complete.

Call Number: Autog: Piano Box 6, folder 4. Printed: Piano Box 6, folder 4A

Description

1. Peter. Allegro scherzando. 2. Wendy. Très espr. 3. The Crocodile. Laboriously. 4. Tinker Bell. Allegretto. 5. Captain Jas. Hook. Roughly and quickly.

Performances: see programme at 'Suite for fl, cl, cello' in Instrumental [BC 129. 19. 156.1. (p 158).]

Notes

Movt 2 is incomplete and an ending has been suggested in the printed version. Difficulty: Moderately easy

Petite Suite

Sources: Autog 1:; 1. McDonald Western Isle Dances no. 32. 'Harris Dance.'; 2. McDonald no. 77. 'U-gu-vi-u, U-gu-vi-u, Port na maigh dinn Chuain – The Mermaid Song. Moderate.'; 3. McDonald Western Isle Dances no. 28. 'Skye dance.'; 4. Not in McDonald; "original" [see notes].; 5. McDonald no. 38. 'Sonnan mo ghaoil. – Youth of my love.'; 6. McDonald no. 9. 'Och o ro u. Very slow. Melancholy.'; Autog 2:; 1. McDonald Western Isle Dances no. 32. 'Harris Dance.'; 2. McDonald no. 77. 'U-gu-vi-u, U-gu-vi-u, Port na maigh dinn Chuain – The Mermaid Song. Moderate.'; 3. McDonald no. 117. 'Ossian 'an deigh nam Fion. Ossian's soliloquy on the death of his cotemporary [sic] Heroes. Slow.'; 4. Not in McDonald, original?; 5. McDonald no. 9. 'Och o ro u. Very slow. Melancholy.'; 6. McDonald North Highland Reels no. 8. untitled

Autograph Score: 1. 10 p, ink, complete. 2. 10 p, ink complete. [see notes]

Call Number: Autog 1 & 2: Piano Box 4, folder 3. Printed: Piano Box 4, folder 3A.

Description

Autog 1: 1. Harris Dance. Allegro moderato. 2. Mermaid's Song. Moderato. 3. Skye Dance. 4. Milking Croon. 5. Love of my Youth. Allegretto grazioso. 6. Och o ro u. Autog 2: 1. Harris Dance. Allegro. 2. U-gu-v-u [sic] – The Mermaid's Song. Moderato. 3. Ossian an deigh nam Fion – Ossian's Soliloquy on the death of his contemporary heroes. Heroic (ponderoso). 4. Milkmaid's Song. 5. Och-o-ru-o. Moderato (with melancholy). 6. North Highland Reel. Allegro spirito.

Performances: ISCM concert, 22 November 1955. Hiddingh Hall, Orange Street Campus, UCT EC. Programme [BC 129.3.16.1]. Four Elegies played on same programme.

COMPOSER REFERENCES

Lecture/introduction to what seems to be a performance of *Petite Suite* (Autog no 2), *Straloch Suite* and *Piobaireachd* for piano no 21 [nd]. [BC129. 19.154.1.]

One of the best collections of Highland melodies is that of Patrick McDonald published in 1784. Copies of this collection are very scarce and unfortunately there seems little likelihood of the collection being re-printed. [see notes.] A copy of the Patrick McDonald collection may be seen in the Mitchell Library [Public Library, Glasgow].

The book contains over 200 airs many of them mere fragments, others are beautiful flowing melodies which for some reason or other have not yet found their way into any modern collection of Scottish music. The Patrick McDonald collection has the great merit of printing the melodies as they were noted by the collector without any editing, "improvements" or harmonization.

The collection is divided into various sections: North Highland airs, Perthshire airs, Argyleshire airs, Western Isle airs, and North Highland Reels and Country Dances; but McDonald in his Preface to the volume is careful to point out that the airs grouped under these headings are not necessarily original products of these shires.

The North Highland airs contain about a dozen examples of a certain type of Scottish melody which I have never seen outside of McDonald's collection; a type of melody, rhapsodic in construction and deeply passionate in mood, which at first hearing might appear to be the improvisation of some piper. The melodies are, I think, undoubtedly instrumental and on account of their very remoteness and their refusal to fall into rhyming stanzas constitute a class by themselves in our heritage of folk-song.

They appear to me to be pre-piobaireachd in origin – expressing the same absolute barrenness and [sternness?] of outlook, which characterizes so much of the Piobaireachd literature, without, of course, following the Piobaireachd laws of theme structure and variation.

Here is an example:

[*McDonald no. 8.*]

I have arranged most of the material in the McDonald collection in some form or another. In the following Highland Sketches, the first sketch is a sprightly 'Harris Dance.'

[*Petite Suite no. 1 Harris Dance McDonald Western Isles no. 32.*]

The second one is called 'The Mermaid's Song' on this curiously monotonous tune:

McDonald no. 77 U-gu-vi-u.

[*Petite Suite no. 2*]

The third has a 4-bar format with the sonorous: title of 'Ossian's soliloquy on the death of his contemporary heroes':

McDonald no. 117

[*Petite Suite no. 3.*

The fourth piece is a harmonization of a beautifully flowing melody from the Western Isles section; a tune which in my opinion can stand comparison with the famous Londonderry Air, for grace of outline, balance of phrasing and mood of wistfulness rising to a passionate climax.

The second suite of short pieces is founded on themes taken from the Straloch MSS. The Straloch Lute book is a small oblong octave book of 92 pages and the collector of these tunes was Sir Robert Gordon of Straloch who is credited with being the first Master of Arts to graduate at Marischal College Aberdeen. Dr Skene – a professor at Marischal College in 1781 presented the mss. to the famous Dr Burney in whose library it remained for some time. The Straloch Lute Book disappeared for many years but eventually came to light again. Several copies of the lute tablature have been made of which two at least are in Scotland, in the Advocates Library, Edinburgh, and in the Mitchell Library, Glasgow. The title of the work is 'A playing Book for the Lute wherein are contained many currents and other musical things, noted and collected by Robert Gordon in the year of our lord 1627. In Februarie.' The Straloch Lute Book is one of the most interesting of the existing Scottish MSS. Besides containing a number of symmetrical airs with and without

variations, there are two examples of lute pieces in highly developed and well balanced form, which would lead one to believe that there existed music for the lute, instrumentally and formally mature.

One of these two pieces, entitled 'Ostende' is a composition of 50 bars in length, which runs its course logically and [in]evitably with a variety of phrase lengths and with suggestive contrapuntal writing being worked out in my piano transcription. The suggestive contrapuntal writing in the original is achieved by a similar method to that adopted by Bach in his Sonatas for solo stringed instruments – the main tune on the higher register of the instrument alternates with fragments of a second tune in the lower register. Although I have added a second balancing section to the composition the first 50 bars are practically untouched.

The few bars of introduction utilize another theme from the Straloch Lute Book.

Prelude. [Hench me malle Gray] Ostende.

Most of the tunes in the book are however rhyming melodies of triangular structure. Some of them have instrumental variations in characteristic lute figurations. Here is the first part of the tune 'Hav over the water':

[Plays tune]

and here is its melodic variation:

[Plays tune]:

and now the second part of the tune followed by a variation:

[plays]

In between the melody and its variation in this piece I have used the graceful 'Canaries' a 9-bar phrase, followed by phrases, 4 bars, 8 bars, and 8 bars in length – a 30-bar melodic stretch without repetition of phrase!

2. Hav over the water – Canaries.

The next piece is a musette on the tune 'An thou were myn own thing' (the melodic line is untouched) and the fourth piece is an ostinato worked on the tune 'Gallum Tom'.

3. An thou were myn own thing

4. Gallum Tom.

One of the few genuine Scottish tunes in the collection, is that catalogued by most collectors with three asterisks [?], but which is in the Straloch mss, a lament entitled 'I long for my virginitie'.

I long for my virginitie.

Hawkins considers the 'Canaries' to have been a dance of English invention and it has the reputation of being the most rapid and animated of all the old dances, Shakespeare characterizes it in the following passage from *All's Well that Ends Well*:

I have seen a medicine
That's able to breathe life into a stone
Quicken a rock, and make you dance Canary
With sprightly fire and motion. [see notes]

The examples of this dance in the Straloch collection however appeal to me as graceful allegrettos rather than as animated allegros. The middle section in the next piece is another triple time dance – a Port.

4. Canaries – A Port.

The last number is made up from three fragmentary tunes:

- 1 The buffens
2. The Old Man, and
3. God be with thee Georgie.

The Piobaireachd literature for the Highland bagpipe is possibly the only true musical art form ever evolved in Scotland. The Urlar (or theme) is constructed on well understood formulae, but the composers of Piobaireachd are no more slaves to [these] formulae than the great composers of sonata form are, whatever text-books may say to the contrary. The variations which follow the theme, are real variations in the classical sense of that term are governed by the instrumental functions of the chanter technique. The variations become more and more intricate in their figurations as they progress, and the Piobaireachd finishes with the unaltered repetition of the theme itself.

To appreciate Piobaireachd properly one must hear it played in its natural environment - in the hills and glens. This rule applies, of course, to all types of music – Palestrina's masses in their proper place in the Catholic ritual, opera performances in the opera house, chamber music in drawing rooms or small halls in intimate surroundings, Bach cantatas in church.

The following is an arrangement of the úrlar only of a Piobaireachd called 'A Lament for the Harp Tree.'

[*Piobaireachd* for piano no. 21]

Notes

Re: reprints of McDonald. There have been a total of 10 reprints of the original according to Roderick Cannon A Biography of Bagpipe Music John Donald Publishing, Ltd., Edinburgh, 1980, update by Geoff Hoare, 2008. The most recent was published in 2000, completely re-set in modern type, by Taigh Na Teud, 13 Upper Breakish, Isle of Skye, Scotland, 1V42 8PY. Folder also contains other copies of:

Autog 1: movt 3: Skye Dance, another cadence ending; and 1 p ink & pencil sketch.

movt 4: Milkmaid's Song, another copy, complete, but entitled 'Churning Croon' & a sketch of 19 b, originally entitled 'Churning Lilt'

movt 5: 'Love of my youth', another copy, complete, and a further copy transposed to a mode on F. also an ink & pencil sketch.

Autog 2: movt 3: Ossian an deigh nam Fion, another copy final cadence altered.
movt 5: Och-o-ru-o, another copy, complete.
movt 6: North Highland Reel, two more copies, complete, one marked
Allegro con spirito, the other Allegretto.

Autog 1: movt 4: on verso of this is 'S fad tha mi m'onaran – 'Long a l in solitude'
in a piano setting of McDonald no 91, used as no 9 in Twenty Six Airs .

McDonald usage:

Autog 1 movt 1: McDonald Western Isle Dances no. 32 also used for song 'The Jealous
One' Celtic Box 5 folder 1 piece 9.

Autog 1 movt 2: McDonald no. 77 also used for CSB 98 'The Mermaid's Song' and in the
ballet The Forsaken Mermaid 4 13

Autog 1 movt 3: McDonald Western Isle no. 28 also used for song 'You go lift potatoes'
Celtic Box 5 folder 5 piece 3, and in the ballet The Forsaken Mermaid 2nd scene 6

Autog 1 movt 4: EC has pencilled "original" at head of the piece. However, the melody
shows strong kinship to McDonald no. 40, a favourite air of EC's which he used as the
fugue subject for the Double Trio, in Highland Sketches Bk 4 no 1, Six Highland Sketches
no 1, Forsaken Mermaid 7 41 & CSB 66 'Ginkertoun.'

Autog 1 movt 5: McDonald no. 38 also used for CSB 90 'Lovely Morag.' Also in the ballet
The Forsaken Mermaid 10 52 and the piano piece Airs for Children no. 10

Autog 1 movt 6: McDonald no. 9: this is the only setting by EC.

Autog 2 movt 3: McDonald no. 117 also used for CSB 15 'Ossian's soliloquy on the death
of his contemporary Heroes' and the piano piece Scottish Airs no 6.

Autog 2 movt 6: McDonald North Highland Reels no. 8 also used for Forsaken Mermaid 4
11 , Scottish Airs no 9, and From the Western Isles 4th movt.

EC's timings for each movt in autog 1:

1. 45"
2. 45"
3. 50"
4. 50"
5. 50"
6. 1' 20"

Difficulty: Difficult.

Piano Concerto "Hindustani"

Date of composition: 1948-49. [see notes]

Performance Forces: 2 fl [2nd/picc], 2 ob, 2 cl [2nd/bass-cl], 2 fag, 4 hn, 2 tpt, 3 tbn, tuba, timp, xylo, SD, BD, cym, gong, tgl, Chinese bl, cel, glock, hp, solo pno, stgs.

Sources: I Poco Maestoso e con fuoco , based on the late morning rāga, Asavari [see notes] II Andante – Thema con variazione , on the afternoon rāga, Shri : III Rondo Burlesca on the spring rāga, Vasantee .

Autograph Score: 1. f/s ink, paginated 1-146, complete, revised version [110 actual p]. Conductor's marks, reh letters, bar nos; many collets covering corrections, cuts & changes; bound in red cloth-board. See item 3. [see notes]. 3. f/s microfilm copy, 146 p, complete, one quarter p size of item 1. It seems this is a copy of the concerto before it was revised, as the taped together p from item 1 are still in place & the orchn is unrevised. 4. list of cuts & changes for the revised version. [see notes] 5. s/s ink 15 p, 2nd movt 1st version, complete. 6. s/s ink 9 p, with pencil emendations headed iii Brij Celebrations, Allegro Barbaro section of 3rd movt. 7. f/s pencil, paginated 1-24 + 18 loose p, 2nd movt 1st version, incomplete. 8. f/s ink, 54 p, 2nd movt, complete; 1st version, many pencil emendations. 9. f/s pencil 66 p, 3rd movt, complete 1st version. 10. f/s pencil 58 p, 1st movt, incomplete, p 19 missing, breaks off at beginning of cadenza. 11. Sketches & fragments. 12. Brij Celebrations. [see notes]

Call Number: 1. Concerto Box 8. 2. Concerto Box 8 folder 1 3. Concerto Box 8 folder 2 4. Concerto Box 9 folder 1 5. Concerto Box 9 folder 2 piece 1. 6. Piano Box 10, folder 6, piece 1. 7. Concerto Box 9 folder 2 piece 2. 8. Concerto Box 9 folder 2 piece 3. 9. Concerto Box 9 folder 3. 10. Concerto Box 9 folder 4. 11. Concerto Box 9 folder 5. 12. Concerto Boxes 16 & 17. 13. [BC 129. 33.6 (a) & (b).]

Description

1. Moderato - Poco maestoso e con fuoco. 2. Andante – Tema con variazione. 3. Allegretto Rondo burlesca.

Performances: 1st perf ISCM Concert Hiddinigh Hall, Orange Street Campus, UCT, Tuesday 22 November 1949; Cape Town Municipal Orch, pno Adolph Hallis, cond Enrique Jorda. Programme [BC 129.3.18.1].

Broadcast SABC 23 November 1949, with Hallis & EC.

Glasgow 6 February 1950, Adolphe Hallis, cond EC.

Correspondence: EC to Edward Clark, ISCM, undated but in reply to Edward Clarke dated 25 November 1949. [BC 1396.] box 15 buff folder.

Correspondence: EC to Mr McNair BBC Overseas service: "...Adolphe Hallis is playing my piano Concerto on the 3rd Programme on February 6th in Glasgow, with the Scottish Orchestra (I conduct). [BC 1396.] box 15 blue folder.

BBC Scottish Orchestra, Monday 6 February 1950 with Hallis & EC. Radio Times 3 February 1950 [BC 129. 1. 21.14.]

6 March 1953 Royal Festival Hall, LPO. Cond Adrian Boult, soloist Agnes Walker. Disastrous perf as publishers sent along a set of parts, which were in violent disagreement

with the score. [BC 129. 6. 219.75.]

Re-orchestrated version BBC Scottish Home Service, 17 September 1953.
Agnes Walker, Scottish Orchestra, cond EC. [BC 129. 21. 157.72.]

BBC General Overseas Service Music for South Africa Day. 'Indian' [sic] Concerto. Friday 31 May 1957 19h00 & Saturday 1 June 1957. London Calling BBC Programmes May 26-June 1 No 916, p 25. [BC 129. 17. 142.27.]

Poznan, Poland. Soloist Agnes Walker 5 & 6 March 1959.

Kielce, Poland. Soloist Agnes Walker 19 & 20 March, 1959.

"later" to play it in Belgrade.

Irene Kohler to play it in Sofia.

Unconfirmed newspaper report [BC 129. 29. 239.5.] VI FESTIVAL MONDIAL DE LA JEUNESSE ET DES ÉTUDIANTS ORCHESTRE SYMPHONIQUE DE L'URSS Grande salle du Conservatoire (rue Herzen, 13) CONCERT DE MUSIQUE ANGLAISE Samedi, le 3 août; Mercredi, le 7 août, 1957 Concert No 2 "Indien", pour piano et orchestre. Soloist Agnes Walker, cond EC. Programme [BC1396.9.25.]

Notes

An early sketch gives the title as "Indian Concerto, and the 3rd movt as "Song of India".

Maharana Vijayadevji of Dharampur; Sangit Bháva 'Music is the Language of the Soul' Bombay, D.B.Taraporevala, 1939.
'Râg Shree

'...the Râg Shree it being warm in effect and associated with fertility is sung to advantage on a Hemant (Autumn) evening: this season being cold the warm feeling evoked by Râg Shree is naturally appropriate....

'Of eighteen years of age, beautiful as Cupid with petals as ornaments in his ears, dressed in garments of the colour of the dawn, the Râg Shree amidst his retinue of Shadja and other notes shines with the majesty and splendour of a monarch.' [p 83] Colour picture opposite p 13 second section 'description and Notations of Indian Melodies.

'Time 6 p.m....

'Constitution...in this Raga (melody-type) Ri and Dha are flat and McDonald sharp. In the ascent Dha and Ga are omitted. The principal note is Ri while its consonant is Pa.

'Emotional effect – on hearing the Raga Shri, which is full of love, women, moved with various emotions, get infatuated.

'Medical effect – surely on hearing the Raga Shri, anger subsides and the body gets invigorated; the nerves of the body bloom like blossoms.' [p 14]

'SHREE

'Description – The diadem decorates the head, while the ears are ornamented with Kundal (rings). The flute over the lower lip is enchanting the universe. With widespread eyes and circular eyebrows, decorated round the neck with a garland of sylvan flowers, (Lord

Krishna) captivates the heart.' [p 22]

EC has made some pencil notes and ringed certain sections.

Âsâvaree

Ornamengted with a beautiful pearl necklace, dressed in a peacock feather, splendid Âsâvaree, bright and blue, wearing as armlets serpents of the sandal tree is seated on the summit of Malayachal mountain. [p 84] Colour picture of Râginee Âsâvaree opposite p 25.

'Time 9 a.m....

Constitution – in Âsâvaree, Ga, Dha and Ni are flat. Ga and Ni are omitted in ascent, Dha is the principal note, while Ga is its consonant. [p 26]

Oh Nandlal (i.e. sone of Nanda-Lord Krishna) who is a person of high taste, dances in the company of cow-boys and milk maids.

The flute and the lute emit sweet melodies in rhythmic cadence. [p 32]

Vasantee

With the braid of her hair decorated by feathers of the peacock and with her ears ornamented by mango blossoms, Râg Shree's bride Vasantika of the colour and splendour of the Indivar flower is charming as the humming bee. [p 85]

Colour picture of Râginee Vasantee opposite p 65.

Any Time.

Constitution – in this melody of Vasantee Ri, Dha are flat and Ma is both flat and sharp and Pa is dropped in ascent. Sa and Ma are consonants.

[p 66]

EC pencil notes p 66-74.

ΛΛΛΛΛΛΛΛΛΛΛΛΛΛΛΛ

Signed & dated p 1 of f/s.

There is a colour reproduction of Râginee Âsâvaree, adorned with peacock feathers, seated on top of Mount Malaygiri, on the first p of the f/s.

Schott & Co Ltd Hire Contract inside cover, dated 16 March 1953.

Some p "tied" together with Sellotape indicating cuts: p 39-43, 48-51, 67-69, 114-115 taped together, 116 cut, 121 collet indicating cut, 126-136, & 137-39 taped together. Between p 59 & 60, 3 p p/c of part of cadenza. See item 3.

There is one percussion pt in EC's hand showing cuts for revised version.

EC's excisions are in Concerto Box 8 folder 3.

ΛΛΛΛΛΛΛΛΛΛΛΛΛΛΛΛ

Brij Celebrations 3rd movt. Piano Box 10, folder 6 contains a pno version of Brij celebrations 134 b (9 p), ink with pencil emendations. The "double glissando" (on black and white notes) mentioned by some critics had been used by EC in his Dance Suite for orchestra and piano in 1932.

Pibroch Sonata

Date of composition: 1. 1929. 2. revision 1951.

Performance Forces: pno

Sources: 1. 1. McDonald nos. 15. 'Ha-da-lolal-O. Brisk.' & 152 'A Robaidh, tha thu gòrach. Moderate.' [see Notes] 2. Piobaireachd 'Gha till Mac Cruimein (1745)' ['MacCrimmon will never return'. John Purser]. [see notes]; 3. March: McDonald North Highland Reels no. 9.; Strathspey: Conon House. [Chisholm probably found it in Logan's collection of 1924. John Purser, or possibly in Logan's Complete Tutor for the Highland Bagpipe; London & Edinburgh, Paterson's Publications, rev. ed. 1940, where EC found Prince Albert's March, the source for no 26 of Twenty-six small piano pieces.] Reel: 'Sleepy Maggie' Identified by Bonnie Rideout and acknowledged by John Purser Erik Chisholm Scottish Modernist, p 51.

Autograph Score: 1. 15 p, ink, complete. 2. 19 p, p/c, complete.

Call Number: Autog 1: Piano Box 5, folder 2.; ; Autog 2: Piano Box 5, folder 2B. Printed: Piano Box 5, folder 2A.

Description

1. Pibroch Sonata. 1. Allegro con energico. [111 b] 2. Andante. [21 b] 3. March – Strathspey – Reel. [59+30+44 b] 2..Sonatine écossaise 1. Allegro. [132 b] 2. Lament. Lento. [22 b] 3. March. Allegretto – Strathspey. Andante con moto – Reel. Allegro ritmico. [44+30+55 b]

Performances: Hiddin'g Hall UCT Tuesday 2 October 1956, Laura Searle.

Notes

Gha Till Mac Cruimein. Composed by Donald Bàn MacCrimmon, 1745; see Pipe-Major William Ross, ed. Logan's Complete Tutor for the Highland Bagpipe. London: Paterson, 1940; p 43.

"Perhaps the most famous pipe-tune in the Highlands is the 'Cumha mhic Criomein' composed by Donald Bàn MacCrimmon, on the occasion of the Clan MacLeod, headed by their chief, embarking to join the Royalists in 1746. The Lament is said to have been composed by Donald Bàn under the influence of a presentiment that he, as well as many others of the clan, would never return; a presentiment fulfilled, for he was killed in a skirmish near Moyhall. The tune and chorus are old, but it is commonly believed the poem was composed by Dr Norman MacLeod; at any rate, they first appeared in a Gaelic article on the MacCrimmons, which he contributed in 1840 to 'Cuairtear nan Gleann' 'Fionn,' the Celtic Monthly)."

Sharp & Matthay Lyra Celtica, note p 433.

"MacCrimmon was MacLeod of Dunvegan's piper; and as he was going on a riskful expedition one day, towards the end of his life, a strong presentiment seize him that the march would be his last beneath the sun, and that he should never return to see the white mist sailing around the high peak of Scur-nan-Gillean. Of this sad presentiment, which proved only too true, the beautiful air which you have heard was the spontaneous expression."

John Stuart Blackie Altavona p 30

McDonald no. 15 also used for CSB 67 'Highland Whisky.'

McDonald no. 152 also used for songs 'Summer Song' [WS] & 'The River' [WS].

McDonald North Highland Reels no. 9 also used for CSB 94 'The Bridal o't.'

Difficulty: difficult

Pictures from Dante

Date of composition: 1948.

Performance Forces: 3 fl [2 & 3/picc], 3 ob [3/cor a], 2 cl, bass cl, 2 fag, 1 contra-fag, 4 hn, 3 tpt, 2 tbn, 1 bass tbn, 1 tuba, timp [2 players], BD, SD, tgl, cym, gong, tub bells, xylo, glock, 2 hp, org, cel, pno, stgs.

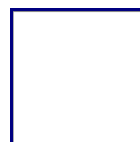
Sources: Dante Canto XVII Pastor [?] 50 (p 262) [pencil p 1 pencil sketch f/s]; Piobaireachd 'Fáilte Sheorais Oig' Young George's Salute, úrlar & variations.; Both sections re-orchestrated from scenes 2 & 3 from the ballet Piobaireachd .

Autograph Score: 1. f/s Part 2 "Paradiso", 52 p, pencil complete. [f/s Pt 1 Inferno: missing]

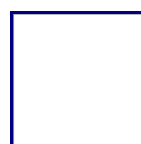
Call Number: 1. Orchestra Box 2 folder 1 2. Orchestra Box 1. 3. Orchestra Box 2. 4. Orchestra Box 1. folder 2.

Description

4. f/s Inferno p 1-49:
Úrlar b 1-35



Variation 1 b 36 Doré no 55: Looking down into fiery chasm.
Canto XXVI 46-49: The guide who mark'd
How I did gaze attentive, thus began:
"Within these ardours are the spirit, each
Swathed in consuming fire."



Variation 2 b 68 Doré no 38: Tormented by flakes of fire
showering down on the damned
Canto XIV 37-39: Unceasing was the play of wretched hands
Now this, now that way of glancing, to shake off
The heat, still falling fresh.



Variation 3 b 84 Doré no 22: Descent into the fourth circle
rolling great boulders against each other...
Canto VII 65-67: Not all the gold that is beneath the moon,
Or ever hath bee, of these toil worn souls,
Might purchase rest for one.



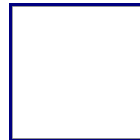
Variation 4 b 108 Doré no 42: Eighth circle, flayed by bar devils.
Canto XVII 38: Ah! how they made them bound at the first stripe.

Paradiso p 1-32:

b 1 Doré no 55 Angels descending a great staircase in the heavens.

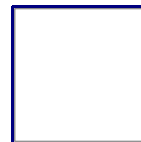


Canto XXI 28-31: Down whose steps
I saw the splendours in such multitude
Descending, every light in heaven, methought,
Was shed thence.



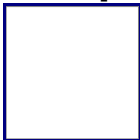
b 101 [Doré no 50]: Infinite circles of winged angels.
Canto XVII 70-72: So, within the lights,
The saintly creatures flying; and made
Now D, now I, now L, figured i'the air.

b 220 [Doré no 57]: Angels singing



Canto XXVII [1-4]: The "Glory to the Father, to the Son,
And to the Holy Spirit," rang aloud
Throughout all Paradise; that with the song
My spirit reel'd so passing sweet the strain.

b 268 Doré no [59]: Dante and St Bernard of Clairvaux facing circles of



Angels.

[Canto XXXI 1-3]: In fashion, as a snow-white rose, lay then
Before my view the saintly multitude
Which in his own blood Christ espoused.

Dante Alighieri The Vision of Hell , The Vision of Purgatory and Paradise ;
trans Rev. Henry Francis Carey. Illustrations by Gustave Doré.
2 vols, London: Cassell, 1872.

EC note: b 62-63 The saintly creatures flying away.
[f/s pencil sketch]

EC note: dble b hp demi-semis Epilogue Doré picture46 [b 225?]

Performances: 1st : Vienna Symphony Orchestra cond Kurt Woess. 1951. Tuesday 30 August 1960 Cape Town Municipal Orchestra cond EC [also on the programme Das Lied von der Erde .] [BC 129. 26. 194.76.]

Notes

Inferno b 1-140: re-orchestrated Scene 3 of the ballet Piobaireachd ; b 141-61 forms a link to the Paradiso.

Paradiso b 1-93A [103]: re-orchestrated Scene 2 of the ballet Piobaireachd b 1-103. Thereafter the opening theme is developed.

The Pied Piper of Hamelin

Date of composition: 1937 f/s completed 3 nov 1937.

Performance Forces: fl/picc, ob, 2 cl, fag, 2hn, 2tpt, tbn, timp, BD, cym, tgl, [1 player], pno, stgs. Reciter.

Authors: Ballet and choreography by Marjory Middleton

Sources: The score is based on themes from the Scottish Straloch manuscript. [see notes]; ; Prologue: Bargain Theme: 'Hench me Malle gray' & 'Ostende'. [Suite I]; 1. Dance of the Cat & the Rats: 'Gallum Tom' [Suite III]; 2. Dance of the Cook. ("Ode to a Ladle"); 3. Triumphant Dance of the Rats; 'Ostende' [Suite I]; 4. Pantomime: a) Entry of the Townsfolk, "At last the people in a body to the town hall came flocking"; b) Entry of the Mayor & Corporation; a & b 'Have over the water' & 'Canaries' [Suite II]; c) Mayor & councillors in Council: 'The Old Man' [Suite V] & 'Gallum Tom' [Suite III]; 5. Dance of the Piper: a) Entrance; b) The Bargain; c) Piper's tune & final exit of the rats.; 'An thou wer myn own thing' [Suite II]; 6. Interlude. "Ringing the bells till they rocked the steeple."; Procession: not in Suite, & not in EC's copying of the Airs.; 7. a) Dance of Rejoicing.; b) Dance of Thankfulness.; 8. Pantomime: 'Buffens' & 'The Old Man' [Suite V]; 9. Finale: a) Entrance of the Piper.; b) Renunciation of Bargain, 'An thou wer myn own thing' [Suite II]; c) Exit of Children and Piper. The "wee tune" provided EC by Marjory Middleton. [see notes]

Autograph Score: 1. f/s ink, 106 p 28 stave, conductor's markings, pencil emendations. Red ink additions in EC's hand describe the stage action and indicate themes: Bargain theme [p1], Rats' theme [p4 & 36], Corporation theme [p33 & 77], Piper's theme [p40]. 2. s/s p/c 35 p, complete plus details of the action. 3. s/s fragments & sketches, ink & pencil

Call Number: 1. CHI O/S 4.; 2. Ballet Box 2, folder 1.; 3. Ballet Box 2, folder 2.; 4. Ballet Box 2, folder 3. Microfilm III: f/s score and pno reduction at McMaster University Library, Hamilton, Ontario, Canada.

Performances: 15-25 December 1937, Lyric Theatre, Glasgow, cond EC.

The Piper Eileen Balfour Scott or Margaret Robinson.

The Mayor Ian MacGregor

Councillors Linda Aitkin, Sybil Angus, Helen Martin, Peggy Watson, Isabel Howat, Margaret McGowan.

The Cook. Edith Macleod.

The Cat Sybil Angus.

Rats, Children & Village Women. Conductor EC Programme [BC1396. 5.17.]

Notes

Produced along with Humperdinck's "Hansel and Gretel" [typescript sheet in CHI O/S 4. see also programme [BC 1396. Box 2 green folder.]

Fly leaf in EC's hand: "Erik Chisholm, 15 Nigel Gdns, Glasgow, S.1. 10/11/37.

Red ink additions describe the stage action.
p 52 'The piper's tune is by Marjory Middleton'.

[BC 1396. 5.17.]

Piobaireachd

Date of composition: 1. 1940. [PB notes 1936 [BC 129. 16. 126.10.]] 2.

Performance Forces: 1. cl/sax, tpt, bagpipes, timp, SD, BD, woodblock, cym, gong, bell, pno accordion, vln, cello, 2 pnos. 2. 2 fl, 2 ob, cor a, 2 cl, bass-cl, 2 fag, 4 hn, 2 tpt, 3 tbn, tuba, timp, SD, BD, cym, tgl, cel, pno, 2 hp, stgs.

Sources: 9 Strathspey McDonald Western Isle Dances no. 25.; 4. Skye Dance. 23 McDonald Western Isle Dances no. 29.; Interlude.41 McDonald no. 21 'A' bhliadhna gus an aimfsir so.' [In 2, called Interscene.]; 53 Dance of the Clarsach players. Piobaireachd "Lament for the Harp Tree." [see notes]; ; 79 Dance of the Damned. [Piobaireachd 'Fáilte Sheorais Oig' "Young George's Salute"] úrlar & variations. See also Pictures from Dante's 'Inferno'.]; ; 98 Piobaireachd 'Lasan Phadruig Chadig Mhic Cruimen' "Patrick's Flame of Wrath." [see additional notes]; ; 106 McDonald North Highland Reels no. 2.; ; 120 Piobaireachd "MacLean of Coll putting his foot on the neck of his Enemy." [see additional notes]; ; 127 Piobaireachd 'Failte Comunn Gaidhealach Albainn' "The Highland Society of Scotland's Salute." Prof McArthur 1730.; ; 128 Piobaireachd 'Cumha Phádrúig Oig Mac Cruimein' "Patrick Og MacCrimmon's Lament." [see additional notes.]

Autograph Score:

9 Strathspey ~McDonald Western Isle Dances no~. 25.

4. Skye Dance. 23 ~McDonald Western Isle Dances no~. 29.

Interlude. 41 ~McDonald no~. 21 'A' bhliadhna gus an aimfsir so.' [In 2, called Interscene.]
53 Dance of the Clarsach players. Piobaireachd "Lament for the Harp Tree." [see notes]

79 Dance of the Damned. [Piobaireachd 'Fáilte Sheorais Oig' "Young George's Salute"]
úrlar & variations. See also Pictures from Dante's 'Inferno'.]

98 Piobaireachd 'Lasan Phadruig Chadig Mhic Cruimen' "Patrick's Flame of Wrath." [see additional notes]

106 ~McDonald North Highland Reels no~. 2.

120 Piobaireachd "MacLean of Coll putting his foot on the neck of his Enemy." [see additional notes]

127 Piobaireachd 'Failte Comunn Gaidhealach Albainn' ("The Highland Society of
Scotland's Salute." Prof McArthur 1730.)

128 Piobaireachd 'Cumha Phádrúig Oig Mac Cruimein' "Patrick Og MacCrimmon's
Lament." [see additional notes.]

Autograph Parts: 5. cl, tpt, timp & perc [1 player], vln, cello, pno 1 [scene 1 only], pno 2
[complete].

Call Number: 1. Ballet Box 3.; 1a. Ballet Boxes 3 & 5 folder 6.; 2, 3 & 4. CHI O/S 3.; 5 &
2a. Ballet Box 4. 6. [BC129. 6 219.195 (2)]

Description

Scene I.

1. Promenade.
2. Dance from the Western Isles (Strathspey and Reel).
3. Highland Games. (a) weight lifting.
(b) throwing the hammer.
(c) tossing the caber.
4. Skye Dance.
5. The Contest.

Interlude.

Scene II.

6. Dance of the Angels before St Cecilia.
7. Dance of the Clarsach Players.
8. Dance of the swing trio

Scene III Hell (after Doré)

9. Dance of the Damned
10. Pantomime.
11. Dance of the Devil.
- 12.

Scene 4.

Keelies Dance.

Mime Dialogue

Enter Angus playing pipes.

Colin & Nancy dance.

Pas de trois.Ghosties coda. [BC 129. 6. 219.195.]

Performances: first concert performance Stevenson Hall Glasgow [BC 129. 16. 126.10.]

Notes

SYNOPSIS from 1.

Scene 1.

1. Promenade.

1 Curtain. Scene: A Highland Gathering. Cross section of a field: rostrum at back ringed with ropes. Part of a big circus tent L: at sides various “stalls” selling ice cream, refreshments, beer, etc. Assembly of competitors and spectators, the former include the Highland dancers, girls in full Highland dress amply supplied with medals, & some men stripped ready for the sports, & pipers in full costume. The spectators include many types, some Scots chiefs in highland costume, lairds in knickerbockers & plus-fours. The types in the crowd maybe overdrawn slightly with subtle wit & irony in the costume design, but no farce please! Young girls with their mothers preparing for the dancing competition. Colin stands in the foreground with his arm around Nancy.

5 Pipe band or solo piper heard off-stage. Source unidentified..6 Pipers enter.

6 Pipers enter.

7 The venerable Angus, winner of a hundred piping competitions, enters last of all. He is acclaimed by the people with enthusiasm. He is a short, fat Highlander in full Scottish dress, pompous & “crabbity”. Young Colin with his arm around Nancy, alone of the crowd,

refuses to pay homage to Angus. Mary says, "He's the one you're most to fear," but Colin swaggers, "Poof! Him! Leave him to me old girl."

8 Colin is to play for the dancers who have now entered the ring. He tunes up his fiddle (& obviously despises the piper).

2. Dance from the Western Isles (Strathspey and Reel.)

bx9 Strathspey McDonald Western Isle Dances no 25.

bx14 quasi Reel più animato.

bx16 The Master of Ceremonies announces the commencement of the Highland Games.

3. Highland Games.

bx17 Weight lifting. Two hefty young men enter the ring...Colin looks on conversing sarcastically about them to Mary. N.B. The movements in the sport must be exaggerated and burlesqued. Colin jumps into the ring brushing the others aside with a swaggering gesture, and removing his jacket, proceeds to lift the weight higher than the other chap. Looks around for applause which is not forthcoming Nancy alone applauds – the crowd have little sympathy with the conceited youth.

bx19 Throwing the hammer. A competitor lifts the hammer and sways with it slowly - - - He flings it. A second competitor does likewise.

bx20 Colin lifts up the hammer and with a great flourish- - - he stumbles & "duffs" the throwing. Derisive laughter from the spectators.

bx21 Tossing the caber. Two competitors each starting one bar behind the other.

bx22 Colin competes with great gusto & "swanking" flourish. Colin tosses & wins.

4. Skye Dance.

bx23 McDonald Western Isle Dances no 29. During the dance, Colin has been only criticising the dancers. He enters the ring, stops the dancers and proceeds to "show" them how to dance properly.

bx26 Pas de deux Colin & Nancy. Spectators & friends of the dancers are indignant.

bx28 Angus angrily hauls Colin out of the ring much to the latter's indignation. Colin struggles with Angus but the spectators take Angus' side & "squash" Colin & Nancy.

bx29 Ensemble.

5. The Contest.

bx32 Angus starts playing. During the recital, the spectators have listened with great respect & deference. Colin has been jeering to Nancy & "wishes to take the old man down a peg." Although Nancy tries stop him, he takes his fiddle, jumps into the ring & starts competing with his fiddle to prove his instrument the better one. Angus, glowering frightfully during Colin's performance, now takes up the challenge & plays as his anger grows.

bx36 Each tries to outdo the other in instrumental technique of a showy character. The power of Angus' pipe is too powerful for Colin's fiddle drowning it out altogether. Colin

completely loses control of himself & unable to bear the jeers of the majority of the spectators, he brings his fiddle right down on Angus' head and fells him.

3 b before bx39 The crowd are horrified - Angus is dead! His body is carried out solemnly while a policeman enters & arrests Colin. Nancy is heartbroken.

Interlude.

bx41 McDonald no 21 'A' bhliadhna gus an aimfsir so.' [In 2, called Interscene.]

The Ghost of Angus passes across the stage in front of the curtain playing his pipes lustily.

Scene 2. A golden stairway representing the entrance into heaven for musicians. Six angels prostrate in adoration.

6. bx44 Dance of the Angels before St. Cecilia. Unidentified source.

bx45 St Cecilia appears centre in bright white light. She flourishes a sword.

bx46 St Cecilia descends the steps and joins in the Dance of Abasement & Adoration.

bx51 An angel goes out to usher in a group of clarsach [harp] players. It is the duty of St Cecilia and her attendants to examine all musicians who wish to enter heaven.

7. 53 Dance of the Clarsach players. Source: Piobaireachd Lament for the Harp Tree .
[see notes]

bx55 St Cecilia with a gesture of approval invites them to mount the Golden Staircase and enter heaven.

5 b before bx56 Three angels go off to bring in another candidate.

bx56 They return in some agitation. All the angels confer whispering together. St Cecilia asks what is the matter. One angel mimes a trumpet with wah-wah mute, the second a saxophone & the third a piano-accordion. St Cecilia is slightly perturbed. "Saxophone & piano-accordion?" St Cecilia is dubious. "Let's see them anyway."

bx59 Dance of the Swing Trio (saxophone, trumpet & piano-accordion.)

8. bx66 St Cecilia descends the step with great dignity, & approaches the sax player. She takes the saxophone away & gives him a clarinet. She approaches the trumpet player. Withdraws the mute, blows a few notes on it (open) & hands it back. Approaching the piano-accordion player she takes his instrument away and in place of it gives him a small harp.

bx67 At the invitation of St Cecilia, they ascend the golden Staircase. & exit triumphantly. The angels go off.

bx68 Three of them hurriedly re-enter from L, holding their hands to their ears & running around in distress. The six girls meet in the centre and confer for a moment.

"Go on you tell her!" One goes to St Cecilia & mimes the exaggerated gestures of a wild piper in action. St Cecilia is credulous. Angus enters & struts around the stage pompously & with a swagger playing his pipes. The angels try to stop him but Angus stolidly marches round the stage at full blast indifferent to the fact that four of the angels are hanging onto his kilt & plaid trying to drag him off stage. St Cecilia flashes her sword in front of him & is successful in making Angus stop playing. She mimes "What do you mean coming here with that awful music?" Angus answers huffily that he intends going up the Golden Staircase to enter heaven...with his pipes! St Cecilia, "No, no! You cannot enter heaven

with this barbarous music.” For answer Angus defiantly tunes up meaning there is no finer instrument than the pipes or finer music than the piobaireachd. At the first sound of the pipes, the angels disperse in terror. He struts doggedly around the stage.

bx73 He then starts mounting the Golden Staircase while the angels try to pull him down. Unidentified sources.

St Cecilia brandishes her sword: "You cannot enter heaven with those pipes!" "Why not?" asks Angus indignantly, "What's wrong with them?" "The wild march & the mad Strathspey is not music for the Heavenly Host," she replies. Angus: "Well what music is?" St Cecilia "In heaven we have golden harps. Your music is music for hell!"

bx75 Vision of Hell. The vision of a devil poking a group of visitors with a tri-fork.

bx76 vision disappears. The Angels plead on Angus to forgo the pipes & enter heaven. Angus turns away angrily. "Well if it is to be hell – let it be so!" An angel goes up to St Cecilia & whispers to her. St Cecilia looks dubious but agrees.

bx77 The angel hands a chanter to St Cecilia with that she will allow him to enter heaven. Angus takes it scornfully & to show the power of this music compared with his own plays a tune.

3 b before bx78 Angus flings the chanter away in disgust. Vision of hell re-appears & Angus signifies his preference for hell with his pipes than heaven without them.

bx78 He picks up his pipes, tunes up, & defiantly walks to & fro playing them. St Cecilia the angels are horrified at his decision, they retreat from him & finally array themselves on the staircase with St Cecilia at the top. Angus goes off. Curtain. Unidentified sources.

Intermezzo for Interscene II. Enter Angus from L in a fury, pipes under his arm but stops before crossing the stage when he sees a red light. Comes up suddenly - & ponders, scratches his head, looks back at white light rather wistfully – then remembers his insults & shouldering his pipes goes doggedly off.

Scene 3. Hell (after Doré).

9. bx79 Dance of the Damned. Various groups of the damned about stage in degrees of torture. The Devil sits on his throne taking no part in the proceedings. He has a huge scarf or bandage around his face: he is suffering from the agonies of a gumboil. The minor devils with forks perform on their victims with great relish, who writhe & sway in their torment. The music becomes livelier as the devils proceed to enjoy themselves at the expense of the damned.

[Piobaireachd 'Fáilte Sheorais Oig' Young George's Salute] úrlar & variations – also used for Pictures from Dante 'Inferno'.]

bx83 1st variation [Siubhal, John Purser 'literally, a travelling variation'].

bx85 2nd variation. Taor-luath. A group of the damned pursued by horned devils who flay them with whips of living flame. The devil holds his head in his hands. He is off-colour & fed up with the whole professing [depressing?] business of damnation: his heart just isn't in the business today. OR Enter a group of damned quickly, they are fleeing in terror & run around the stage hopelessly, a few times looking for somewhere to hide. They cower

down. Enter 3 devils, horned & carrying long whips, which they lash about: they very quickly discover their whereabouts of their victims & lash them mercilessly.

bx87 3rd variation. The devil stops them (the noise is too much for him. He is in no mood for such sport today. The devil sulkily turns his back on them. Another group of the damned enter with huge stones on their backs – their form of damnation. OR Enter from both sides bowed figures pushing great stones: they engage in conflict.

bx90 4th variation. Cruán-luath. Grand ensemble in which all take part except the devil himself...all the devils become active: & there is a kind of grotesque processional. 4 b before bx93 The devil comes angrily from his throne & stops the proceedings.

[Up to this point the score is used for Pictures from Dante "Inferno" except for final 20 b which, in the orchestral work, form the link to the "Paradiso" movement.]

10. bx93 Pantomime. A foreman devil steps forward & asks what the devil is wrong. "I've got a helluva gumboil." The foreman devil asks timidly to see it. The devil slowly unwinds the bandage. The foreman looks at it but says he can do nothing. The devil, a trifle indignantly points again to the tooth. The foreman growing a little bolder again looks in & points his finger innocently on the tooth "is it that one?" "Wow," says the devil jumping quickly away, hopping from one foot to another & nursing his painful face, which he shows to the watchful crowd. He makes a running kick at the foreman who hastily retreats. "Is one of you a dentist?" he pathetically appeals to the crowd by miming the action of extracting a tooth. One of the damned signifies that indeed he was. The Devil (with a sweep of his arm) commands him to come & attend to him. Looks at tooth The Devil says, "Will it require to come out?" The dentist nods "Yes," & looks around for a possible instrument with which to operate. One of the devils hands him his pincers. The dentist approaches the Devil, who backs away hurriedly. "Are you sure it won't hurt?" he asks nervously. "No," nods the dentist, who inserts the pincers & with a gesture draws out a large tooth The Devil lets out a great yell when the tooth is extracted

bx96 & hops about in great agony. Suddenly he feels relieved & throws away the scarf, hands the pincers back to the foreman indicating that he may use them on the dentist who retreats hastily. The devil draws himself up with satanic majesty. He feels himself again.

11. bx98 Dance for the Devil, in which he urges on his legions to greater efforts dashing around in a whirlwind of energy & passion, &, at one point, taking a fiendish delight in using the red-hot pincers on the former dentist. Characteristically lively & satanic, stokes coal into the toms, shows the horned devils how the better to apply their lashes & generally enlivens the proceedings, aiming at greater efficiency of torture in all groups. He finally flings himself on his throne in fiendish triumph. Source: Piobaireachd 'Lasan Phadruig Chadig Mhic Cruimen' Patrick's Flame of Wrath. [see additional notes]

bx105 Angus enters gloomily carrying his pipe & looking about him suspiciously. He has his usual Highland dignity but is a little nervous. The Devil asks him politely, "Who are you and where do you come from?" Angus explains that with his pipes, heaven has no use for him, "From heaven I come but with my pipes they will not allow me to stay there." The Devil looks at him anxiously, "So you want to stay here with those." "Yes, even in heaven I can find no joy without my pipes." "Play them." But Angus is reluctant to play. "Play, play," say the devils. Angus is still loathe. The devils crowd around him, some to persuade him,

others merry in anticipation. Angus consents.

bx106 He tunes up (the devils scatter at the sound). First, he plays a march to which the devils all dance. McDonald North Highland Reels no 2. The Devil smiles approvingly.

bx108 Lament. Next, he plays a lament to which all the damned respond sympathetically. Unidentified source

bx109 Finally Angus plays a reel to which the devils & the damned dance enthusiastically, the latter forgetting their agonies in the infectious music & dancing. The Devil capers with his foreman. This instrument will be bad for business. [Not in Macdonald . Unidentified source.]

bx114 The Devil stops Angus playing & reproves the devils for allowing the damned to enjoy themselves. Turns to Angus & angrily orders him to clear out of hell. "But where can I go?" begs Angus. "Get to hell out of here," demands the Devil in no mood to argue the point. Angus goes off puzzled, while the damned slink back into their former state of despondency & agony. The Devil mounts his throne thoughtfully. Curtain.

Interlude III. Angus enters dispiritedly, a pale shadow of his former robust full-bloodied self. He wanders around the stage aimlessly, sits down centre to consider his position. Looks L & R, all round him & finally decides he may as well return to earth. Goes listlessly out L to golden lights trailing his pipes behind him.

Scene 4.

bx120 Scene is a Gallows Tree in a graveyard. Colin is hanging on the tree having been hanged for the murder of Angus. A group of keelies (ragged, dirty, cheeky children) dance jeeringly round the tree, pelting Colin with stones & mud. Keelies Dance.

Nancy enters & chases them away. Source: Piobaireachd 'MacLean of Coll putting his foot on the neck of his Enemy' [see additional notes]

bx124 Mime Dialogue. "Are you still alive, my dear?" "Aye, my lass." "Is there any hope for you lad?" "None, my lass." Nancy, struck with an idea, quickly & cautiously, looks round to see... 'Will I try & set you free, lad?' Shaking of assent from Colin. She takes hold of his feet & tries to pull him down.

bx125 Not in Macdonald Nancy falls down, or is kicked away by Colin in self defence, & finding no solution to her problem, weeps copiously. [Not in McDonald . Unidentified source.]

bx127 Enter 2 tramps. [see notes] They greet Colin with much deference, they proceed to rob him. Nancy tries to stop them but they succeed in getting his boots & trousers off him. Source: Piobaireachd 'Failte Comunn Gaidhealach Albainn' (The Highland Society of Scotland's Salute. Prof McArthur 1730.)

bx128 Enter Angus playing his pipes. Tramps see him...see that he is a ghost. & exit hurriedly dropping Colin's boots & trousers in their hurry. Nancy is too broken-hearted to wonder who the newcomer may be, she sobs pitifully. Angus regards her for a few moments, stops playing. Angus: "What's with thee, lass?" Nancy looks up...& is frightened. He reassures her & again asks the reason for her grief. She points to Colin. Angus looks up & recognises Colin. He glances quickly again at Nancy & recognises her too. Angus

remembers that his troubles started with this young upstart, & is angry. He shakes his fist at Colin...& makes to go off. Nancy grasps hold of Angus' arm & pleads passionately for his help. "Only cut Colin down from the tree, please, please," she wails. Angus shakes her off & stubbornly refuses too help. She sobs bitterly. Angus looks at her & takes pity on her &, Source: Piobaireachd 'Cumha Phádrúig Oig Mhí Cruimein' Patricj Og MacCrimmon's Lament. [see additional notes]

bx130 laying down his pipes, proceeds to pull Colin energetically down from the tree.

bx131 Nancy takes the noose from around his neck & helps to restore him. The lovers dance around joyfully. Pas de deux. [Unidentified source. Not in Macdonald .]

Colin approaches Angus with outstretched hand. Angus sulks – he is not prepared to forgive. Nancy approaches him. But Angus still sulks. Colin mimes his grand confession "I killed you because your pipes were so much greater and better than my fiddle." There being no reply to this, Angus gruffly forgives him. Pas de trois.

bx135 They come to a stop under the Gallows Tree. Angus mimes "Hoist me up." They hoist him up. Colin & Nancy joyfully dance round the Gallows Tree. The light grows gradually dimmer as the lovers dance off together. Angus fidgets trying to make himself comfortable & endeavours to get his pipes in as position for playing. After one or two attempts, he succeeds, as the light dims to a single point on Angus.

bx138 Angus starts to play. [Unidentified source. Not in Macdonald .]

A Ghostie (with white sheet covering entirely) comes from one of the tombs lifting back the tombstone & dances. Other Ghosties appear & dance as the music loudens [sic] & the curtain quickly falls.

Additional notes:

bx53 – bx55 is an orchestration of 'Piobaireachd for piano' no 21 'Cumha Craobh nan teud', and the Piobaireachd 'Lament for the Harp Tree' also used in "From the Western Isles" suite for stgs, 3rd movt.

bx98 is an orchestration of 'Piobaireachd for piano' no 22 'Lasan Phadruig Chadig Mhí Cruimen' with an additional variation in the middle section.

bx120 – bx124 is an orchestration of 'Piobaireachd for piano' no 8 'MacLean of Coll putting his foot on the neck of his Enemy'.

bx127 is an orchestration of 'Piobaireachd for piano' no 11, 'Fáilte Communn Gaidhealach Alnainn'.

bx128 – bx130 is an extended orchestration of 'Piobaireachd for piano no 12 'Cumha Phádrúig Oig Mhí Cruimein.'

There is a typescript carbon copy of a detailed scenario sent to Dame Ninette de Valois, which she returned 20 August 1952. [BC 129. 6. 129.195 (2).]

Are the missing pages in Pictures from Dante?? See John Purser Erik Chisholm Scottish Modernist , 102-111. Also see Ballet 3 & 4

Piobaireachd for piano.

Date of composition: 1929 Programme 6 May 1930 [BC 129.32 .271.50.] [see Performances.] no 26 Paisley January 1, 1930.

Performance Forces: pno

Sources: 5. John McGrimmon, 1790.; 7. Angus MacKay, 1730.; 11. Prof. McArthur, 1730.; 12. John Dall MacKay, 1666.; 17. John MacKay, 1820.; 20. Patrick Mor MacGrimmon, 1715.

Autograph Score: Bound, navy-blue cloth board. Pagination 1-34, 41-44, 48-65, 68-73, 76-93; p 83-85 bound after p 93.

Call Number: Autog: Piano Box 9, folder 1. Bound autog. Autog: Piano Box 9, folder 2. [see notes]. Printed:

Description

1. Failte Chlann Raonuill. (Salute for Clan Ranald);
ùrlar with 6 var. Grazioso – Volante – Alla Marchia [sic] – Poco piú mosso – Tempo primo – Presto. . [see notes]
2. Piobaireachd Dhuntrom. (The Duntroon Piobroch);
ùrlar with 1 var and coda. Andante.
3. A 'Chombraig Gharbh. The Desperate Battle;
ùrlar with 1 var and coda.
4. Failt' an t-Siosalaich. The Chisholm Salute;
ùrlar with 3 vars and coda. Allegro con energico
5. 'S Leam Fein an Gleann. (The Glen is mine); by John MacCrimmon 1790.
ùrlar with 3 vars and coda. Hypnotic and willowy.
6. Lord Lovat's Lament. 1746;
ùrlar with 2 vars.
7. Failte Thighearna Na Comoraich. MacKenzie of Applecross' Salute; by Angus Mackay, 1730. Ùrlar with 1 var, unfinished.
8. MacLean of Coll putting his Foot on the Neck of his Enemy;
ùrlar with 2 vars. Allegro con energetico. [see notes]
9. Missing.
10. Failte Nan Griogairach. (The Macgregors' Salute);
ùrlar with 5 vars and coda. Allegretto – Meno mosso – presto.
11. Failte Comunn Gaidhealach Albainn. (The Highland Society of Scotland's Salute); [see notes]

ùrlar with 1 var and coda. Andante – Allegretto – Andante – Allegretto – Andante – Allegretto.

12. CUMHA Phàdruig Òig Mhic Cruimein. (Patrick Og MacGrimmon's Lament);
ùrlar with 1 var. Adagio. [see notes]

13. CUMHA AIR SON TRIALL RIGH SEUMAS. (Lament for King James – 1688);
ùrlar with 1 var and coda. Funeral March time: with breadth and dignity.
[see notes]

14. CLUIG PHEAIRT. The Bells of Perth;
ùrlar with 3 vars, unfinished.

15. missing

16. Untitled.
ùrlar with 1 var. Andante.

17. CUMH RICH SEORAIS III. (King George the Third's Lament);
ùrlar with 3 vars and coda. Adagio – rubato poco meno mosso – Adagio.

18. missing.

19. Untitled.
ùrlar with 1 var. Andante.

20. Is Fada Mar so tha Sinn. (Too long in this Condition); by Patrick Mor
MacGrimmon 1715. ùrlar with 4 vars. Quasi improvis. – tempo rubato –
recit. – meno mosso – recit.

21. CUMHA CRAOBH NAN TEUD. (A Lament for the Harp Tree);
ùrlar with 1 var. Andante grazioso. [see notes]

22. LASAN PHÀDRUIG CHADIG MHIC CRUIMEIN. Patrick's Flame of Wrath;
ùrlar with 5 vars. Allegro con spirito – meno mosso [see notes]

23. Cumha Na Cloinne. The Lament for the Children;
ùrlar with 1 var, unfinished. [see notes]

Performances: Recitals of National Music of Scotland. Stevenson Hall [Scottish Academy
of Music.] Fifth Recital, Wednesday 6 May 1930.

Played in the following order & under the title 'Ceol Mor (Piobaireachd)' (1929):

1. 2. Piobaireachd Dhuntrom.
2. 4. Failt' an t-Siosalaich.
3. 5. 'S Leam Fein an Gleann.
4. 8. MacLean of Coll putting his foot on the neck of his enemy.
5. 10. Failte Nan Griogairach.
6. 11. Failte Comunn Gaidhealach Albainn.
7. 12. CUMHA Phàdruig Òig Mhic Cruimein.

8. 13. CUMHA AIR SON TRIALL RIGH SEUMAS.

9. 20. Is Fada Mar so tha Sinn.

10. 21. CUMHA CRAOBH NAN TEUD.

11. 22. LASAN PHÀDRUIG CHADIG MHIC CRUIMEIN.

[BC 129.32 .271.50.] "Flier" for a concert in the Hochmeistersaal, Berlin, by Agnes Walker announces Piobaireachd Variations but it does not specify which. [BC1396. 9.25.] Agnes Walker Recital Room Royal Festival Hall: The "Pibroch" variations may have succeeded in translating certain novel qualities to the piano but the musical interest was scarcely stimulating. From a Special Correspondent, The Glasgow Herald , 5 July, 1954. [BC1396. 9.25.] [...] the "Pibroch" variations [...] the score of the Variations not being printed (is it written down in canntaireachd [sic], one wonders?), one can only record a first impression that, interesting though the experiment may be, as such, the musical impression is not a compelling one. By Our London Critic, The Scotsman , 5 July 1954. [BC1396. 9.25.]

Notes

The titles maintain EC's orthography.

No 1. EC comments on McDonald no. 97 'Bhliadhna dh'eirich an iomnart. – Lament for Clan Ronald' "compare with pipe version."

No 8 Piobaireachd 'MacLean of Coll putting his foot on the neck of his Enemy' also used in the Piobaireachd ballet Scene 4, the Dance of the Keelies at 121.

No 11. Failte Comunn Gaidhealach Albainn. The Highland Society of Scotland's Salute (Prof McArthur 1730.) Also used as source for Piobaireachd Ballet Scene 4, dance of the Tramps at 127.

12. CUMHA Phàdrùig àig Mhic Cruimein. (Patrick Og MacGrimmon's Lament). "Perhaps the most famous pipe-tune in the Highlands is the 'Cumha mhic Criomein' composed by Donald Bàn MacCrimmon, on the occasion of the Clan MacLeod, headed by their chief, embarking to join the Royalists in 1746. The Lament is said to have been composed by Donald Bàn under the influence of a presentiment that he, as well as many others of the clan, would never return; a presentiment fulfilled, for he was killed in a skirmish near Moyhall. The tune and chorus are old, but it is commonly believed the poem was composed by Dr Norman MacLeod; at any rate, they first appeared in a Gaelic article on the MacCrimmons, which he contributed in 1840 to 'Cuairtear nan Gleann' 'Fionn,' the Celtic Monthly)."

Sharp & Matthay Lyra Celtica , note p 433.

"MacCrimmon was MacLeod of Dunvegan's piper; and as he was going on a riskful expedition one day, towards the end of his life, a strong presentiment seize him that the march would be his last beneath the sun, and that he should never return to see the white mist sailing around the high peak of Scur-nan-Gilleann. Of this sad presentiment, which proved only too true, the beautiful air which you have heard was the spontaneous expression."

John Stuart Blackie Altavona p 30

No 13. Note at last b: "6 more bars".

No 21. CUMHA CRAOBH NAN TEUD. A Lament for the Harp Tree Also used in Scene 2 of the Piobaireachd ballet 53 and "From the Western Isles" suite for stgs, 3rd movt. Bound as last item in vol.

No 22. LASAN PHADRUIG CHADIG MHIC CRUIMEIN. Patrick's Flame of Wrath. Originally 'Squinting Patrick's Flame of Wrath'. Also used in Scene 3 of the Piobaireachd ballet 'Dance for the Devil' at 98.

[See no 7 in folder 2.] 23. Cumha Na Cloinne (The Lament for the Children) [Patrick Mòr MacCrimmon.

Piano Box 9, folder 2 holds 20 Piobaireachd started and abandoned:

1. The Grant's Gathering
2. Donald Ballad [?] of the Isles
3. The Finger Lock (1929)
4. MacLeod of Rassay's Salute.
5. A single sheet written on both sides headed: '18 The Piper's Warning to His Master.' It is badly mutilated and incomplete. Could this be 21 b of the missing 18?
6. A single sheet of pencil sketch for no 26 'Lament for the Children' carries "XIV Paisley January 1st 1930."
7. An autog arrangement of no 22 for 2 pnos, second piano part only, entitled "Squinting Patrick's Flame of Wrath."
8. 2 p original úrlars of seven Piobaireachd:
"MacLeod of Rassay's Lament;"
"MacLean of Coll putting his foot on the neck of the Enemy" [see no 8 of complete set];
"Grant's Gathering" [1 above];
"Isabel Marky";
"Lord Lovat's Lament" [see no 6 of complete set];
"Cap. Don. MacKenzie's Lament" [see 15 above]; and
"MacLean of Coll's Lament."
9. 5 p ink, with a few pencil emendations that seem to relate to the incomplete Book III, no 2 of the Highland Sketches .
10. 13 p ink & pencil sketches & ideas for piobaireachds.
11. 1 p, 20 b, ink. "The Waking of the Bridegroom XXIII."
12. 2 p, ink & pencil. Piobaireachd for Dulcitone (or Piano).
13. 2 p, ink. "The Duntroon Pibroch."
14. 3p, ink, incomplete. "Failte Chlann Raonuill – Salute for Clan Ranald." Same as no 1 in bound vol.
15. 1 p, 7 b, ink, incomplete. Lament for "King James Departure 1688."
16. 1 p, 9 b, ink, pencil emendations, incomplete. "MacGrimmon's Lament," same as no 12 in bound vol.
17. 3 p, ink & pencil, incomplete. "The Lament for the Harp Tree XXI." Same as no 21 in bound vol.
18. 1 p, ink, incomplete. "Lord Lovat's Lament." Same as no 6 in bound vol.
19. 2 p, ink, incomplete. "The Bells of Perth." Same as no 14 in bound vol.
20. 2p, ink, unfinished. "The MacGregor Salute."

Piano Box 9, folder 3 holds a further 16 begun & abandoned:

1. 6 p, ink, incomplete. "A' Chomhraig Gharbh" ('The Desperate Battle').
2. 3 p, ink, incomplete. "Salute for H.S.S." Same as no 11 in bound vol.
3. 3 p, ink, pencil emendations. "MacLean Of Coll putting his foot on the neck of the

enemy." Same as no 8 in bound vol; and "Squinting Patrick's Flame of Wrath." Same as no 22 in bound vol.

4. 2 p, ink, incomplete. "Too long in this condition." Same as no 20 in bound vol.

5. 1 p, ink, incomplete. "Patrick Og mac Crimmon's lament." Same as no 12 in bound vol.

6. 1 p, ink, incomplete. "MacKenzie of Applecross' Salute"; "Failte Thighearna Na Comoraich." Same as no 7 in bound vol.

7. 2 p, pencil, bagpipe úrlar's. "MacLean of Coll putting his foot on the neck of his Enemy," "Grant's Gathering," "Isabel Marky," & "MacLeod of Ramsay's Salute."

8. 23 p, ink & pencil, incomplete, assorted unidentified.

9. 2 p úrlars only: "Lord Lovats Lament," "Captain Donald Mackenzie's Lament," & "MacLean of Coll's Lament."

10. Var III Alla Marcia.

11. "The Marking's Banner." 1 p, green ink, 8 b.

12. "The MacNab's Salute." Ink, 1 p, 2 b.

13. "Lady Diana Macdonald's Lament." 1 p, ink 15 b.

14. "The Young Laird of Dungallon's Salute." 1 p, green ink, 17 b.

15. "Capt. Donald MacKenzie's Lament." 1 p. ink & pencil, 9 b.

16. Vars 3, 4 & 5.

Note: An empty sheet of ms is titled Three Piobaireachd Erik Chisholm (from a Collection of Twenty-five). Inside cover of bound copy of the Piobaireachd EC has pencilled "Three Piobaireachd V, XII, X." These three would make an interesting suite for a recital.

Difficulty: very difficult & virtuosic.

Polish Hussar

Performance Forces: pno

Autograph Score: 2 p ink, complete.

Call Number: Transcription Box 3 folder 3 piece 6.

Notes

original composer unknown.

Polish Woman

Performance Forces: fl/picc, ob, 2 cl, fag, hn, 2 tpt, tbn, glock, SD, cym, timp, [1 player], hp, pno, stgs.

Autograph Score:

Overture s/s, ink, 6 p, complete.

no 2. f/s pencil, unfinished p 1-20; s/s 2 p, pencil.

no 4. s/s ink, 2 p, complete.

no 5. f/s pencil, incomplete p 1-20.

no 6. s/s ink, 2 p, complete.

no 7. f/s pencil, complete, p 1-26; s/s ink 2p, s/s pencil sketches, 6 p.

no 8. f/s pencil, p 27-46, unfinished,

no 11. s/s ink, 3 p, complete; 1 p pencil sketch.

no 12. f/s pencil, p 13-22, incomplete & unfinished.

no 15. f/s pencil, 1-8 [see notes]

Wedding Dance, pencil p 1-34, unfinished.

Krakowiak, pencil, 1 p.

Silly Girl, pencil, 1 p.

Autograph Parts:

for the Overture complete.

Call Number:

Overture s/s & pts Ballet Box 5 folder 3.; Identified sketches Ballet Box 5, folder 4.; Unidentified sketches Ballet Box 5 folder 6

Description

Overture.

no 2. Waiters' Dance, Tempo di Polka. [see notes]

no 4. March, 2 p.

no 5. Mazurka, p 1-20.

no 6. Exit from Church, 2p.

no 7 Marche Grotesque for the three beggars, p 1-26.

no 8. p 27-46, unfinished

no 11. Krakowiak for Silly Girl, 3 p.

no 12. p 13-22, incomplete & unfinished.

no 15. Polonaise, 8 p.

Wedding Dance

Finale, p 3-5, incomplete & unfinished.

Notes

In a folded sheet of 28-stave score paper is hidden a sheet of headed note-paper for the (Dunedin Association (for the encouragement of Scottish Music)', showing EC as Treasurer. Could this suggest that EC was writing "Polish Woman" for the Celtic Ballet or perhaps for the Anglo-Polish Ballet that he conducted during World War 2?

Found in the sketches a Polish Dance "Kozak" with a coloured drawing of the male &

female costumes. The Dulcie Howes collection contains a bundle of these. Did DH give this one to EC or did EC give DH the set, keeping this one back to use in 'Polish Woman'?

There are a number of references in these sketches to a pno score, which has so far not been discovered.

No 15. Polonaise, recto of p 6-8 numbered 2-4 of no 16; recto of 4-5 numbered 1-2 of no 17. Numbers 7 & 8 are in a double sheet of ms paper on which is a pencil piano sketch for "Sluagh" which is no 8 in "Preludes from the True Edge of the Great World."

A Portrait of a Fashionable Gentlewoman (in Waltz form)

Date of composition: 8 October 1925.

Autograph Score: 13 p ink, complete.

Call Number: Autog: Piano Box 1, folder 3. Printed: Piano Box 1, folder 3A.

Description

Vls. [Valse?]

Notes

Originally entitled "A Fashion Portrait".

Printed version: An 8-bar autog introduction has been omitted and is not in the recorded version.

Difficulty: very difficult, Licentiate

Portraits - 6 Pieces for Piano

Date of composition: 1929.

Autograph Score: 1. 5 p, ink, complete. 2. 8 p, ink, complete. 3. 8 p, ink, complete. 4. 6 p, ink, complete. 5. 5 p, ink, complete 6. 12 p, ink, complete.

Call Number: Autog: Piano Box 1, folder 2. Printed: Piano Box 1, folder 2A.

Description

6 Pieces for Piano 1. ÉPITAPHE – for a little child who “left this world just ever as soon as he entered it.” The mood is one of despair rising to rebellion against the unreasonableness of Fate – but it is useless to rebel! Moderate time: with much expression. [This is a piobaireachd.]

2. Melodie Chiaroscuro – from some strangely foreign part. Here Nature revels in color [sic]. There are bright liquid blues tapering to an infinity of ether; scarlet towers bursting violently into blazes of wrenching purple: yellow panes scored symetrically [sic] with jet black parallels side by side with webs of high-pitched modulating pink. There is no unity of color – there can be no unity. Andante.

3. Porgy and the “Repent ye saith the Lords” on Parade.
Porgy the Negro beggar joins the “Repent ye saith the Lords” on their annual Parade. The Negroes ride on all sorts of brightly decked vehicles dressed in the most daring and gayest of colors [sic]. They sing southern melodies the while, berating their hands and feet rhythmically and noisily. The Procession approaches – and departs. Allegro moderato.

4. Agnes and the Maultasch.
Conversation between the Ugly Duchess (nicknamed by the folks of Tyrol ‘Maltash) and the beautiful Agnes of Firsol.

5. Süß communes with Malmi.
The Living can commune with the Dead. Every time we think lovingly of them do they again appear to us – so runs the Jewish Legend. Süß has vainly endeavoured to commune with his daughter Malmi. Later in prison awaiting a voluntary death on the scaffold, sad and embittered, Süß is utterly resigned to the atonement which is his Fate. The oval-eyed jewess, his beautiful Malmi, comes to this filthy festering cell to greet her father with love and sympathy. Süß is spellbound in wonder – and oh how sad when she departs. This man who has never yet felt any emotion except hardness and hate is overwhelmed with tenderness and his house of cards crumples to the ground. Very expressive.

6. Four spectres in Dance.
Süß is haunted by a vision of three spectres dancing a ghostly quadrille. There is Süß himself dancing hand in hand with the Duke and with his (Süß’) daughter Malmi. Tempo di Valse

Notes

Fascicles cotton stitched on spine in need of repair. Difficulty: very difficult, Licentiate.

The Praise of Ben Doran [Dorain]

Performance Forces: solo pno & orch

Autograph Score: 2 p, ink, 2nd pno reduction of f/s, incomplete.

Call Number: Orchestra Box 15 folder 1

Description

Allegro moderato

Notes

Poem by Macintyre, Duncan Bàn. "Even the most illiterate of crofters are familiar with Duncan Bàn and much of his poetry, and there are few who could not repeat at least some lines of 'Ben Dorain.'" Sharp & Matthay *Lyra Celtica* p 430-31.

Prayer

Performance Forces: v, pno

Authors: Lillias M. Scott

Autograph Score: 1. v/s p/c, 2 p complete.

Call Number: Celtic Box 6, folder 2 piece 4. Celtic Box 6, folder 2A.

Description

The gleamoch fa's in skenklan nicht
Atween the sterk airms o' the treen
Syne rows the roden an' the birk
In livan faulds o' leafy green.
As I had boughs wad speir abune
I rax my hauns tae Heiven's hicht
God! mak tae grow free my speirit
Sic leaves o' green an' livan licht.

DATE

[1962] DEDICATION To my husband, Erik Chisholm, Scottish Composer, died 8th June 1965, these poems are dedicated. May the rare genius of his love yet find echo in their lines.

Performances: 16 November 1962 Faculty of Music University of Manchester. Lillias Scott & EC. Fragment, Innocence, Prayer & Johnnie Logie. Programme [BC 129. 29. 228.12.] Tuesday August 27 Hiddingh Hall, UCT Orange Street Campus. Lillias Scott & EC. UCT University Music Society Schedule of Concerts & Lectures 1963. [BC 129. 29.227.7.]

A Prayer to the Virgin

Date of composition: undated.

Performance Forces: 1. cl, pno, stg quartet, T solo, chorus SATB 2. ob, cl, fag, hn, stg quintet,

Authors: Words by EC after a 10th cent poem.

Sources: Words by EC after a 10th cent poem.; Gentle Mary, noble maiden, give us help!; Shrine of our Lord's body, casket of the mysteries.; ; Merciful one, forgiving one, with the grace of the Holy Spirit.; Pray with us the true-judging King of the goodly ambrosial clan.; Mother of righteousness, Thou that excellest all else, Pray with me Thy first-born to save me on the day of Doom.; Noble rare star, tree under blossom.; Powerful choice lamp, sun that warmeth every one.; ; Ladder of the great track by which every saint ascends.; Mayst Thou our safeguard towards the glorious Kingdom.; For the sake of His cross that is higher than any cross.; For the sake of His burial when He was buried in a stone-tomb.; Be Thou our safeguard in the kingdom of the good Lord, That we may meet with dear Jesus – that is our prayer – Hail!; Kuno Meyer Selections from Ancient Irish Poetry , p 32-33.; verses 1, 3, 7-9, 13 & 14, p 32-33; Further source notes can be found under CSB 29.; McDonald no. 118, 'Laoidh 'an amadain mhòir - An ancient air. Slow.'

Autograph Score: f/s ink, pencil emendations, 11 p, complete.

Call Number: Celtic Box 4, folder 5 piece 4.

Description

Branch under blossom fair, Warning sun, choice planet rare, O gentle Mary, most noble maiden, Comfort grant this sorrow laden, For the sake of the child now High-King in heaven. Mother whom man befriends Ladder up which every saint ascends Beist Thou our Guide t'wards the glorious Kingdom: Pray for us on Day of Doom For the sake of Thy first born reigning in glory. Pray Thou for wretched man With the King of the true ambrosial clan, For the sake of the Cross that is higher than any cross, For the sake of His broken body Be Thou our escort safely to heaven.

Notes

No 3, EC. Arrangement of CSB 29.

Prelude in A

Autograph Score: 4 p, ink, complete + collets.

Call Number: Autog: Piano Box 7, folder 4.

Description

Allegretto

Notes

Not McDonald . Difficulty: moderately difficult.

Prelude in G

Performance Forces: 2fl, 2ob, 2cl, 2fag, 4hn, 2tpt, stgs.

Autograph Score: f/s 14p, ink, complete

Call Number: Orchestra Box 14 folder 2.

Description

Andante con moto.

Preludes from the True Edge of the Great World

Date of composition: 1943 [EC typescript list of works.] Ink sketch of beginning of ~Song of the Mavis~ carries the date

Performance Forces: 2 fl, [2nd/picc], 2 ob, 2 cl, 2 fag, 4 hn, 2 tpt, 3 tbn, timp, BD, SD, tgl, cym, cel, glock, pno, hp, stgs.

Authors: Amy Murray

Sources: Amy Murray *Father Allan's Island*. All melodies are from Amy Murray *Father Allan's Island*, except *Rudha Bàn* which refers to a place name in the book. [see Notes]

1. *Ossianic Lay*: "There's a woman down in the Baile can give you an Ossianic Lay," Father Allan announced, coming in one day from scouting. "Is there a tune to it?" I asked eagerly – this having so far been in question with us. "She says there's a sort of an edge to it." Tempo marking: 'As fast as possible – Take breath only when your breath gives out (never mind if that's in the middle of a word), and don't try to make it sound too well.' A day we were at the Hillock of Rushes, Like five together was our band, Myself, and Oscar, and Douglas; Fionn himself was in it, that was Cumhal's son. All at once was seen coming from the mountain A long one-legged dark man, With a cloak of dark-grey skin. There was a harness on him. Amy Murray *Father Allan's Island*, p 100-101

2. *Stravaiging* Tempo marking: 'Crooning.' O ai a o a o i [3 times] In this far glen they've set me, Where nobody knows me; Where many the sowing of storms, Where few the sowings of seed. 'Old Hebridean Lullaby.' Amy Murray *Father Allan's Island*, p 38.

3. *Sea Sorrow*. Tempo marking: 'Plaintively.' It's bad the sign, the bow of storm, Showing in the early morn; It's myself was sure of harm, When in the clouds I saw it. Amy Murray *Father Allan's Island*, p 166.

4. *Song of the Mavis*. Tempo marking: 'Start at about MM crotchet = 152, and vary the time with the content.' The Mother-mavis: "Son of the Servant Mary, Come home, come home, To dinner, to dinner!" The Little One: "What dinner, what dinner?" The Mother-mavis: "Hard reed-bread and oat-bread, Hard reed-bread and oat-bread, Be quick – be quick – be quick." Amy Murray *Father Allan's Island*, p 57-58.

5. *Sheiling Lullaby*. In an *Òran Luathaidh*, to be sure, or in a *Port-a-Beoil* (Mouth-tune, for dancing to), the liberties of English balladry are sometimes taken; but even in these, or in a crooning a child, the natural stress of the words does not always fall on the thump on the the board or the floor, or with the swinging of the mother's body - does not keep step, as it were, though both go along at the same gait, though on the ear they fall combined; just as to the eye there comes the sight of an elm tree in the wind, the trunk and the greater boughs rocking steadily to and fro amidst the thousand shakes and grace-notes of the lesser branches. For example, this *Òran Cadail na Bothan-Airidh* (*Sheiling Lullaby*): Tempo marking: 'M.M. crotchet = 92.' Cha-la-hì-ur-abh-aig, Cha-la-hì-o-ho, Chaor-ainn 's a chaor-ainn, Dean sol-us dhomh, I a bhag. Làs gun lòsadh a choinneal dhomh! Cha-la-hì, etc. Chùram fear bhoilleach shoiullear dhomh! Cha-la-hì, etc. Amy Murray *Father Allan's Island*, p 103-104.

6. *Spinning Song*. This, while without accidentals, is, like many another, quite vague in tonality: Tempo marking: 'M.M. crotchet = 88. Playfully, and as though in time to a spinning-wheel.' A hu-a-ho, my lassie! A hu-a-ho, my lassie! A hu-a-ho, my lassie! What to do if not to get thee? Amy Murray *Father Allan's Island*, p 114.

7. *Rudha Bàn*: To say it is only the nettles and dockens and prince Charlie's Flowers that thrive in *Father Allan's Island*, is to slight the *crotal*, [a lichen] that whitens the stones and scarps of *Rudha Bàn*, and yields a fine dye, yellowish-brown, for the woollens. But you'll never see *crotal*-dyed woollens, for what comes from the rocks will go back to the rocks. Amy Murray *Father Allan's Island*, p 71. [see also 'The Hour of the Sluagh.']

8. *The Hour of the Sluagh*:

But the mouth of the night is the choice Hour of the Sluagh, the Host of the Dead, whose feet never touch on earth as they go drifting on the wind till Day of Burning; of the *Fuadh*, the Spirit of Terror, that "frightens folk out of their husk of their hearts"; of the *Washer*, who sits at the ford with herself in twilight; of the slim, green-coated ones, the *Water-horse*, and what not. The light that is shadowless, colourless, softer than moonlight,

is ever the light of their liking. At the mouth of the night, along the water-courses, by ways at the hour of dusk and lateness you had best be shunning you are like to meet them; to west of the houses they pass, - what to do, who shall say? their ways being nowise human. Amy Murray *Father Allan's Island*, p 11-12. When the nights are at the longest, and the Northern Lights leaping the highest on Uist hills, the crotal oozes an ill-looking juice whereby at morning light the rocks are seen as though bloody-wet. Fuilnan-t-Sluagh – the Blood of the Host, the people call it. Amy Murray *Father Allan's Island*, p 71. 9. Port-a beul: Port-a-Beoil [sic] (Mouth-tune, for dancing to) Amy Murray *Father Allan's Island*, p 103. The best chance of [singing] will be when the stools go back against the wall, and the couples stand up for a reel. Then one shall raise the lively Port-a-Beiol [sic] (Mouth-tune, as apart from Port-a-Phìob – Pipe-tune), and all the dancers "lift under it", while the sea-boots mark time on the floor. Tempo marking: 'As fast as possible, marking time with the foot on the floor – two beats to the measure.' Ho-ro, come hither, brown-haired maid! Won't you come along o' me? Ho-ro, come hither, brown-haired maid! Won't you come aside me? To the top of the bean, To the hill in the desert? Amy Murray *Father Allan's Island*, p 171-72. 10. Sea Tangle. We [...] threaded the crofts where the women, bent double, were reaping with hooks; had scrambled down to the strand, encumbered with rocks and boulders that are ruddy here, and under water at high tide. This being now just past the turn, we picked our way across them, dripping as they were, and thronged with the bronze wrack, blobbed with yellow at this season; with sea-grass, "the long-haired one"; with tawny-edged "ruffles", dark-red duileasg, and what-not else that grows or harbours in such quarters. Tangles, long as coach-whips, lay here too - black lithe stems that are thick as your wrist at the root-end, and taper to the other, where a tassel hangs, of leathery brown leaves. Tempo marking: 'In a drawling nasal tone – don't try to sing it!' Little smooth tangle, Took the butter from Eirinn; Little white tangle, Took the cheese from Albainn; Taste of coal on the smith's share; Taste of honey on my own share. Amy Murray *Father Allan's Island*, p 56-57.

Autograph Score: 1. f/s 10 p, ink, complete. 2. f/s 16 p, ink, complete. 3. f/s 12 p, ink, complete. 4. f/s 18 p, ink, complete. 5. f/s 9 p, ink, complete. 6. f/s 11 p, ink, complete. 7. f/s 15 p, ink, complete. 8. f/s 14 p, ink, complete. 9. f/s 14 p, ink, complete. 10. f/s 12 p, ink, complete. Conductor's marks, reh letters. 10A Pencil sketches. 10B. Orchestral sketches, many complete.

Autograph Inscription: Prelude 8, p1: "But the mouth of the night is the choice hour of the Sluagh, the Host of the Dead, whose feet never touch on earth as they go drifting on the wind till Day of Burning. The light that is shadowless, colourless, softer than moonlight, is ever the light of their liking."

Autograph Parts: 1. 2nd ob, cym. 2. 2nd ob, 2 tpt, 2nd tbn, glock. 3. cel. 4. 2nd fag, 2nd tbn, 5. 2nd fag, 3rd hn, cel. 6. 1st & 2nd tbn 7. 2nd fag, 2nd tpt. 2nd tbn 8. 2nd tbn 9. 2nd tbn

Call Number: 1-10 Preludes 1-10 Orchestra Box 3 folder 1. 10A. Sketches Orchestra Box 3 folder 1A. 10B. Orchestral sketches Orchestra Box 15 folder 4 & 4A. 11. Prelude 1 Orchestra Box 3 folder 2. 12. Prelude 2 Orchestra Box 3 folder 3. 13. Prelude 3 Orchestra Box 3 folder 4. 14. Prelude 4 Orchestra Box 4 folder 1. 15. Prelude 5 Orchestra Box 4 folder 2. 16. Prelude 6 Orchestra Box 4 folder 3. 17. Prelude 7 Orchestra Box 5 folder 1. 18. Prelude 8 Orchestra Box 5. folder 2. 19. Prelude 9 Orchestra Box 5 folder 3. [20. No orchestral parts.] Microfilm IV: Ten Orchestral Preludes, f/s: McMaster University Library, Hamilton, Ontario, Canada.

Description

1. Ossianic Lay. Andante sostenuto. 2. Stravaiging. Allegretto. 3. Sea Sorrow. Allegro moderato. 4. Song of the Mavis. Allegretto. 5. Sheiling Lullaby. Tranquillo. 6. Spinning Song. Andante quasi allegretto. 7. Rudha Bàn. Alla Pastorale. 8. The Hour of the Sluagh. Moderato e rubato. 9. Port-a-Beul. Allegro moderato. 10. Sea Tangle. Allegretto.

Performances: first perf: 1949, BBC Scottish Orchestra, cond by EC.
One can assume that no 10 was not performed as there are no orchl pts.

Durban City Hall Thursday 23 September 1948. 'Five preludes for Orchestra.'

2. Stravaiging.
4. Song of the Mavis.
8. The Hour of the Sluagh.
7. Rudha Bàn.
9. Port-a-Beul. [BC129. 29. 228.7.]

SABC broadcast from Johannesburg Tuesday 24 May 1949, 8.15-9.00pm:

SABC Symphony Orchestra cond Edgar Cree.

Three Orchestral preludes (From the 'True Edge of the Great World')

2. Stravaiging
5. Sheiling Lullaby
6. Spinning Song.

SABC broadcast from Cape Town Tuesday 24 May 1949, 8.15-8.45pm:

Festival Concert combined Cape Town Municipal and SABC Symphony Orchestras cond EC

Three Orchestral preludes ('From the True Edge of the Great World')

4. Song of the Mavis.
8. The Hour of the Sluagh.
9. Port-a-Beul.

Brochure/Programme SABC Festival of South African Music 1949. [BC 1396. 9.25.] [See notes.]

Notes

Title: "Twenty-four Preludes From the True Edge of the Great World Fíor Iomall An Domhain Mhoir by Erik Chisholm (1944)." This title appears in ink on a pencil sketch in 10B at Orchestra Box 15 folder 4A. On same p appears a pencilled list of the keys for the 24:

1. C
2. a
3. G
4. e
5. D
6. b
7. A
8. f
9. E
10. c
11. B
12. g
13. F#
14. e flat
15. D flat
16. b flat

17. A flat
18. f
19. E flat
20. e
21. B flat
22. g
23. F
24. d

Autog 4 f/s carries in EC's hand a text written against the notes imitating the song of the Thrush: The Mother Mavis: "Son of the servant of Mary come home, come home, to dinner, to dinner. The Little One: "What dinner? What dinner?" The Mother Mavis: "Have reed-bread and oat-bread, Have reed-bread and oat-bread, be quick, be quick, be quick." This text covers b 1-13.

Autog 8 f/s carries in EC's hand: "But the mouth of the night is the choice hour of the Sluagh, the Host of the Dead, whose feet never touch on earth as they go drifting on the wind till Day of Burning. The light that is shadowless, colourless, softer than moonlight, is ever the light of their liking."

The final subtitle became "Nine Preludes for orchestra." However, the EC 1951 list of works enumerates only 8, the Spinning Song is omitted. Sea Tangle is not included in list of final 9.

Found in pencil sketches:

C mouth music[,] E flat Stravaiging[,] G sharp Ossian's Lay[,] e Sea Tangle[.]
Bm Spinning Song[,] a H[our] of the S[lugh][,] g Sar [?][,] a Song of the Mavis[.]
B major Sheiling Lullaby[,] F Pastorale Rhuda Ban[,] f sharp minor Sea Sorrow[.]
C Strathspey.

This would suggest EC was planning 12 preludes in the following key sequence: C major, E flat major, G sharp major, E minor, B major, A minor, G minor, A minor, B major, F major, F sharp minor, C major.

The piano version is at Piano Box 8, folders 1 & 2. Performances at the SABC Festival of South African Music of EC's preludes at first sight seem to be at loggerheads as they are on the same day and more or less at the same time. The Brochure is quite precise as to what programmes were being broadcast from their recorded archives, and the Johannesburg broadcast using the SABC orchestra conducted by Edgar Cree, has a note attached informing that an audience will be present in the studio, indicating that it was a live broadcast. The Cape Town broadcast on Tuesday May 31, "relayed" from Hiddingh Hall on the Orange Street Campus of the University of Cape Town, has "with an audience" noted at the end of programme listings. The concert on 24 May in Cape Town, using the combined orchestras of the Cape Town Municipality and the SABC, would therefore have to have been a recording; and although many of the concerts and talks in the programme have the tag "SABC Recording" added to the entry, it would seem that in this case it was omitted in error. Only one concert broadcast from Durban was "with an Audience", the remainder being recordings. In 1949 the programmes of the SABC were being broadcast regionally and the concerts and talks in this Festival were broadcast in the main from

Johannesburg, Cape Town and Durban, although were "relays" from Bloemfontein and Grahamstown; and this would explain why there are so many repeated concerts. It was not until 1959 that a national network was finally established linking all the transmitters around South Africa with one or other of the urban broadcasting studios. Up to that time all programmes were produced in urban studios and the ability of transmitter and carrier links to cover the entire country was of enormous value socially and politically. Graham Hayman and Ruth Tomaselli, "Ideology and Technology in the Growth of South African Broadcasting 1924-1971" in Ruth Tomaselli, Keyan Tomaselli & John Muller (eds) *Currents of Power: State Broadcasting in South Africa*, Anthropos: Bellville, 1989; p 24, 48-49.

LITERATURE

These works have been played in London, Paris, Copenhagen and Stockholm, and broadcast several times from BBC stations in Britain.

1. Stravaiging. "Stravaiging" means sauntering.
2. Song of the Mavis. In the Song of the Mavis the Mother Mavis and the little one converse.

Mother Mavis: "Son of the servant of Mary, come home to dinner."

Little One: "What dinner?"

Mother Mavis: "Reed-bread, Oat-bread; be quick, be quick!"

3. The Hour of the Slauch. "But the hour of the night is the choice hour of the Slauch, the host of the dead, whose feet never touch on earth, as they go drifting on the wind till day of burning. The light that is shadowless, colour,less, softer than moonlight is never the light of their liking."

4. "Rudha Ban" is a Highland pastoral.

5. "Port-a-Beul."; Mouth music for dancing.

Programme note for Durban perf [BC129. 29. 228.7.]

Presto

Autograph Score: 2 p, ink, complete.

Call Number: Autog: Piano Box 8, folder 2.

Description

ii Presto.

Notes

As this piece is headed "ii" and is paginated "5" & "6", this could originally have been part of a larger work. Not McDonald . Difficulty: difficult.

Procession of Crabs

Performance Forces: fl, ob/cor a, cl, fag, tpt (cnt), tbn (ad lib), timp, pno, stgs. [see notes]

Sources: orchn of no 24 of Cameos for piano [see Piano Box 1, folder 6].

Autograph Score: 10 p, paginated, 81 b, pencil, complete [see notes]

Call Number: Orchestra Box 14 folder 3.

Description

[Moderato (March Time)] [see notes]

Notes

tempo indication taken from 'Procession of Crabs' Cameos no 24.

2. List on p 1 includes hp & perc but these prts do not appear in the orchn., and only timp is indicated in 4 b.

2. f/s omits b 11-18 of pno/s which ends at b 88, f/s at b 81, making the f/s a complete work, even though it lacks a double b at the end. CORRESPONDENCE: Leigh Henry to EC 30 April 1927: "Do you think you could orchestrate Procession of Crabs – this especially - & Companion to Sirius , in time for me to do them as interludes in the season of Elegy Teatro delle Piccolo Maschere at the Scala Theatre, May 30th to July 2nd (see today's Daily Telegraph , Legge's article)? "I want something by you in these marionette programmes. I am artistic & musical director & conductor save when composers, who, include Bantock, Bax, Lyon, etc., appear. "If you have any MSS dances, let me see them. I might do them, if not now, on our American tour end of September. Yours cordially, Leigh Henry. "Our orchestra – single woodwind (fl. cl. ob/c.a., bassoon); trumpet (or cornet); harp; piano; percussion; strings; one trombone for one week. [BC1396. 8.24.] [It seems as if EC acceded to Leigh Henry's request as the orchn matches Henry's list of orchl members, including a tbn "ad lib".]

The Prodigy.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Souter.

Sources: McDonald no. 171. Untitled. 'Slow.'

Autograph Score: v/s p/c 5 p complete.

Call Number: Celtic Box 5, folder 4 piece 2..

Description

When Alistair McAllister was born at Corsie Hill,
The doctor said: "Put on his breeks and pack him off to sküle."
And lang or his third year was by
He plodded at the plew;
Cairted the muck, and herded kye,
And swack't the barley brew.

Whan but a loon he stüde attour
The riggin o' the house;
Wi' shüthers like a barn-door
And a beard like whinbuss,
He'd mash a neep in ilka lüfe:
A rackle was but tow:
Ca' down a stane-dyke wi' ae bowff,
Or ae putt o' his pow.

Wha'd seen him brak a barky tree
Maist like a willy-wand,
Hass little thocht that he wud be
Brocht to sae pair an end.
Eftir a howl o' pottithoch
Sweel'd down wi' Atholbrose
He taen the hiccups unco roch
And cudna mak the lowse.

For saxty nichts and saxty days
He bokit loud and sair:
And was a bing o' banes and claes
When liftit for the lair.
The guidly folk at Corsie Hill
Were nicht richt proud o'the loon:
And thocht the Lord had düne them il
To tak him or fu' grown.

Notes

Numbered 139 by EC.

Psalm CXVII

Performance Forces: S M-S A T B [see notes]

Autograph Score: v/s ink, 4 p, incomplete v/s pencil, 3 p, unfinished sketches.

Call Number: Vocal Box 2, folder 7 piece 2.

Description

O Nations all
Both great and small with Israel
Unto the Lord sing laude and lasting praise.
Exalt his name and glorious fame
Alwhere proclaime
His grace and glore abides always.
His tender love to us extend
As well each day we prove it hath no end
This mighty lord in worke and word is constant sure,
His treuth cannot decay.
Give him, therefore, all laude and praise
Who doth to us his love and grace display...

Notes

A pencil sketch for what looks as if it could be a prelude has instrumental indications and carries the title 'Psalm CXVII for SATB & brass.' Also, in the top RH corner, EC has written Psalm I male voices, Psalm 23 female voices, Psalm 117 SATB & brass.

Psalm I

Performance Forces: male voice chor, org. [see notes]

Authors: Paraphrase by Alexander Scott

Autograph Score: v/s ink, 28 p, with pencil emendations and cuts, incomplete.

Call Number: Vocal Box 2, folder 5.

Description

Happy is he has held him free from folk is of defame, Always to flee iniquity And seat of sin and shame. Bot his will confirm until the Lord's command and law, Them to fulfil with purpose still Both day and night to know. He shall have bruit, as tree on root as Endlany the river plantit, To burge and shall have fruit In time as God has grantit. Whose leave and blade shall never fade But fragrant aye be flurest, Whose work onbraid shall ever spread And righteously be hurest. Shall hocht be so of nochtis be Which be of cursit kind, Bot they shall go like dust and stro Benevaneist with the wind. Evil men likewise shall hocht arise to judgement they trust, Nor them that lye in sin oftsyss to counsel with the just. For air and late the Lord will wait the wayis of virtuous men, And every gait of wicked state shall perish out of ken. All glory to the Father who spared not his only Son, All honour to the Trinity, blest Spirits three in one All praise and glory be unto everyone All praises send world without end to Father, Son and Holy Ghost All mortals sing with all this Heavenly Host To Christ our King...

Notes

A pencil sketch for Psalm CXVII has in the top RH corner Psalm I male voices, Psalm 23 female voices, Psalm 117 SATB & brass.

Although p1 carries the title 'Psalm I for male voices' there are pencilled re-workings, and much of the interludes are cut. These and other indications suggest that EC was in the process or re-thinking it for SATB.

Psalm XVIII

Performance Forces: SSAATTB, unacc. [see notes]

Authors: [Paraphrase by Alexander Scott?] [see notes]

Autograph Score: f/s ink, 10 p unfinished.

Call Number: Vocal Box 2, folder 7 piece 1.

Description

O Lord of Grace from Thy high place Judge thou my case. My curse revenge against my deadly foes. From wicked traine of fraudfull men that thee misken, Save me, O Lord, for I in thee rejoice. Thou art my God and aide, My strength and stay; Why go I then dismaide in this array? Why shoudst thou mee Reject from thee As praise to those that seeke my soul to spill? Send out thy light, thy truth and right And guide my wayis unto thy holy hill. Then will I to thine altar go Not fearing foe. With harpe in hand to sing thy praise for ever. My God so deare, My joy and cheare who doest me heare With ready help do thou my soule deliver. My soule, why doest thou fret thus in my breast? I with grudging greefe o'erset not taking rest. In God most just set all thy trust And call on him with all my stresse and greefe I will alwayes him laude and praise He is my God...

Notes

As the score stands it is unacc, but the manner in which the score is barred, and the few added pencil counterpoints, would suggest that an acc was intended.

Text: the spelling and phraseology of the text is in the same style as Psalm I which could suggest that Alexander Scott is the author of the paraphrase.

Psalm XXIII

Psalm XXIII

Date of composition: 1946.

Performance Forces: 2 fl, 2 ob, 2 cl, 2 fag, 4 hn, 2 tpt, 3 tbn, hp, stgs, S MS A chorus.

Authors: Alexander Montgomerie

Autograph Score: f/s 46 p, incomplete.

Call Number: Celtic Box 4 folder 4.

Description

The Lord most hie,
I know, will be an herd to me,
I cannot long have stress nor stand in need.
He makes my lair in field so fair that without care I do repose and at my pleasure feed.

Notes

CSB 38 & Celtic Box 4 folder 3 use Macdonald no. 34 for melody. This setting does not.

Psalm XXIII

Performance Forces: fl, ob, cl, fag, hn, pno, stg quartet, SATB.

Authors: Alexander Montgomerie [1545-1611]

Sources: Macdonald no. 34. untitled.

Autograph Score: f/s 21p.

Call Number: Celtic Box 4 folder 3.

Description

The Lord most hie, I know, will be an herd to me, I cannot long have stress nor stand in need. He makes my lair in field so fair that without care I do repose and at my pleasure feed.

Notes

In pencil under title '2nd Picture no 14 finale' & on final p 'end of 2nd Picture'. See Celtic Box 13 folder 9 piece 7.

There is another setting for v & pno in the CSB, no. 38, which uses the same Macdonald air and the same Montgomerie text and an identical acc.

A further setting in Celtic Box 4 folder 4 for full orch & 3 pt female chorus is entirely different, except for the use of the Montgomerie text.

Psalm XXIII.

Date of composition: 1946

Performance Forces: 2 fl, 2 ob, 2 cl, 2 fag, 4 hn, 2 tpt, 3 tbn, tuba, timp, glock, cel, hp, pno, stgs, chorus S,MS,A. [see notes]

Authors: Alexander Montgomerie (1545-1611)

Autograph Score: 1. f/s ink, 46 p, incomplete, breaks off at b 190; final 52 b missing. 2. v/s ink & pencil, 22 p complete, except that the final 12 b provide a pencil sketch. [See notes.] 3. f/s pencil sketch 41 p, breaks off at b 103. [see notes]

Autograph Parts: 4. s/s v pts 1 p, ink, incomplete.

Call Number: Celtic Box 4 folder 4.

Description

The Lord most hie, I know, will be an herd to me, I cannot long have stress nor stand in need. He makes my lair in field so fair that without care I do repose and at my pleasure feed.

Notes

A pencil sketch for Psalm CXVII has in the top RH corner "Psalm I male voices, Psalm 23 female voices, Psalm 117 SATB & brass." 2. The v/s is complete and although the final 12 b are only a rough pencil sketch, a satisfactory ending can be heard. The f/s stops 5 b after 18, p 46, on "...endless joy shall", the remainder of the text "shall me convoy to heaven where I with Thee shall be always" & the 'Amen' postlude is missing. This could be re-constructed from 5 after 18 to 27 after 21 plus the 12 b pencil sketch, particularly as the voice parts are very clear. 3. f/s pencil sketch b 70-74 differ from b 68-79 in 1. f/s ink. This is completely different musical setting of the text used for CSB no 38 [Macdonald no. 34] & for a setting of CSB no 38 for fl, ob, cl, hn, pno stgs, SATB in Celtic Box 4 folder 3.

Psalmus Hungaricus.

Performance Forces: org, pno. [see notes]

Sources: Kodály. Psalmus Hungaricus

Autograph Score: org ink, 23 p, incomplete. 34 to 35 missing. pno ink, 13 p, incomplete. 34 to 35 missing. [see notes]

Call Number: Transcription Box 3 folder 4. PERFORMANCES St Matthew's Church, Charing Cross, Glasgow. 23 March 1929. St Matthew's choir and organ. Solo tenor Logan Annand, in aid of the Miners' Distress Fund. Programme in EC's hand [BC1396. 10.27.] LITERATURE RECITAL OF MODERN MUSIC Three young local musicians, Mr Erick Chisholm, Mr Patrick Shannon and Mr Logan Annand, with an enthusiasm and enterprise to be commended, gave a recital of modern music in st Matthew's U.F. Church, Glasgow, last night. The programme openend with De Falla's "Nights in the Gardens of Spain," written for solo piano and orchestra, with Mr Chisholm at the pianoforte and Mr Shannon playing the ordchestral part on the organ. That Mr Chisholm realised the imainative nature of De Falla's music was revealed in the poetry he imparted to his interpretation of the solo part, and the accomplished and tasteful manner in which Mr Shannon presented the warmly coloured orchestral score of this work excited our admiration. Kodaly's "Hungarian Psalm" for tenpor solo, chorus and orchestra was another number. Mr Chisholm at the orgn preserved its brilliant instrumental effects with splendid efficiency, and Mr Annand brought to bear his sensitive musical temperament and excellent quality of voice towards a satisfying rendering of the solo music. The work for the chorus was cut considerably, but the choir sang expressively in what was allotted to them.. Franck's Symphonic Variations was performed by Mr Chisholm as solo pianist, with Mr Shanon again at the organ. The solo part was rendered with finished artistry by Mr Chisholm, and Mr Shannon was neatly effective in displaying Franck's musicianly score. Another work - performed for the first time in Scotland - was Holst's "Morning of the Year." The recital was in aide of the Miners' Distress Fund, and a silver collection was taken. The audience was not as large as this cause or the unique nature of the programme deserved. J.R.F. ~Glasgow Daily Record~ 23 March 1929. [BC1396. 10.27.] See notes. NEW MUSIC Enterprising Venture by Erik Chisholm. [...] The latter part of the programme consisted of Kodaly's "Hungarian Psalm" and the well-known "Symphonic Variations" by Franck. The former work, already familiar to Glasgow through the Scottish Orchestra, was excellently done, the solo part being very effectively sung by Mr Logan Annand, and the Franck number was brilliantly executed by Mr Chisholm at the piano and Mr Shannon on the organ. Unsigned, ~Glasgow Evening News~ 23 March 1929. [BC1396. 10.27.] MODERN MUSIC INSTRUMENTAL AND VOCAL RECITAL [...] In arranging programmes of this kind [Mr Chisholm] shows excellent enterprise, and is entitled to sympathy in his efforts to carry them through under disadvantages; but he might achiece more for the cause he has so much at heart if he recognised the disadvantages and framed his prgrammes accordingly. Last night the augmented choir of the church hardly did justice to their share of the work in the Holst and the Kodaly, and it was doing an injustice to Kodaly to perform his psalm with nearly all the chorus work omitted. Mr Chisholm also undertook too much in deciding to play the orchestral work for these choral numbers and to conduct at the same time. [...] By Our Music Critic. ~Glasgow Herald~ 23 March 1929. [BC1396. 10.27.]

Notes

As 34 to 35 is missing in both parts, EC probably made a cut in the performance. But why? The omission of that part of the text poses a problem for the logical presentation of ideas. Did EC get permission from the copyright holders to make this transcription? As all three reviews of the concert are dated 23 March, and one mentions "last night", it has to be assumed that EC's date for the concert should read '22 March 1929.'

Raving winds around her blowing.

Date of composition: unknown

Performance Forces: v, pno.

Authors: Robert Burns

Sources: James Johnson's The Scots Musical Museum no. 173. [see notes]; ; McDonald no. 88. 'Mac Griogair a Ruaro - Lamentation for McGregor of Roro. Slow.'

Autograph Score: v/s ink, 1 p complete, acc written out as a basso continuo line, with figures.

Call Number: Celtic Box 5, folder 8 piece 5.

Description

Raving winds around her blowing, Yellow leaves the woodlands strowing. By a river hoarsely roaring Isabella stray'd deploring. Farewell, hours that late did measure Sun shine days of joy and pleasure; Hail thou gloomy night of sorrow, Cheerless night that knows no morrow.

Notes

In his copy of McDonald's *Airs*, EC has written a text taken from Alexander p 104, trans MacLaren: "From the chase in the mountain, As I was returning, By the side of a fountain, Malvina sat mourning. To the sounds that loud whistled She told her sad story And the valleys re-echoed 'MacGregor a-Ruadhro'."

"Burns informs us, that he composed these verses on Miss Isabella M'Leod of Raasay, alluding to her feelings on the death of her sister, and still more melancholy death of her sister's husband, the late Earl of Loudon. This event happened in 1786. This elegiac song is adapted to an old and very beautiful Gaelic melody, called Macgrigair a Ruadhruidh . The following elegant and spirited English version of the Gaelic song made its appearance upwards of thirty years ago.

"From the chace in the mountain
As I was returning'
By the side of a fountain
MALVINA sat mourning.
To the winds that loud whistl'd
She told her sad story,
And the vallies re-echoed,
MACGREGOR a ruadhri .

"Like a flash of red light'ning
O'er the heath came MAC ARA,
More fleet than the roe-buck
On lofty BEINN LARA:
O, where is MACGREGOR?
Say, where does he hover?
You son of bold CALMAR,

Why carries my lover?"

James Johnson's The Scots Musical Museum no. 173, vol 2,

William Stenhouse's Illustrations p 170:

Numbered 88, EC.

McDonald no. 88 also used for McGregor of Roro's Lament, CSB 26.

Red –headed Donald.

Performance Forces: stg quartet, solo v.

Sources: McDonald no . 113. 'A Dhonail ruaidh ghaolaich'. EC has added another text over the melodic line: "How early I woo'd thee, how dearly I lov'd thee, How sweet was thy voice and how lovely thy smile. (How dearly, how dearly, how dearly I lov'd thee! Thomas Dick Alexander [?] & Morine [?] no 150."

Autograph Score: f/s 1 p, complete.

Call Number: Celtic Box 4 folder 6.

Description

O'er moorland and mountain I wander in sadness, my voice without song and my heart without gladness. No grey-beard shall wed me while red-head Donald loves me.

Notes

An arrangement of CSB 50.

Red-headed Donald. Song of Love.

Date of composition: unknown

Performance Forces: v, pno, stg quartet.

Authors: EC after Scottish Gaelic folk song

Sources: after Scottish Gaelic folk song 'An Gille Dubh Ciar-dubl', 'The Dark Grey Lad': "Char dhir-ich mibruthach, 's cha shiubhail mi mointeach"; ; O'er moorland and mountain I wander in sadness,; My voice without song and my voice without gladness,; From Monday to Sunday no slumber may cheer me; While thoughts of my brown-haired laddie are near.; Blackie trans, in Celtic Monthly vol. VI 1895-6, p 89.; ; McDonald no. 113. 'A Dhonail ruaidh ghaolaich.'

Autograph Score: f/s ink, 1 p complete.

Call Number: Celtic Box 5, folder 2 piece 2 (3) [coupled with 'Song of the emigrant.']

Description

Song of Love.

O'er moorland and mountain I wander in sadness,
My voice without song and my heart without gladness.
No grey-beard shall wed me
While red-head Donald loves me.

O! might he be near me, my handsome young laddie,
'Neath the mountain and I beneath his pladdie,
No grey-beard shall wed me,
While red-head Donald loves me.

Tho' evil tongues blame you, heed not their cruel slander,
O'er moorland and mountain with you would I wander:
No grey-beard shall wed me
While red-head Donald loves me.

From the lads in the clachan all mustered together,
I'd pick out my Donald and look on none other:
No grey-beard shall wed me
While red-head Donald loves me.

Notes

CSB 50. The words were originally sung to a common-time tune. On hearing this tune, Burns found it so attractive that he wrote a new set of words for it. EC.

Regrets.

Date of composition: Edinburgh, 12 February 1957. [see notes]

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 62. Untitled. 'Moderate.'

Autograph Score: v/s ink, 2 p complete

Call Number: Celtic Box 5, folder 3 piece 4.

Description

He who weeps for beauty gone, Hangs about his head a stone. He who mourns for his lost youth Daily digs a grave for truth. He who prays for happy hours Tramples upon earthly flowers, He who asks an oath from love Doth thereby his folly prove. Mourn not over much, nor stress After love or happiness, He who weeps for beauty gone Stoops to pluck a flower of stone.

Notes

Numbered 147 by EC.

This is the only Soutar setting that carries a date & place of composition.

Reverie

Autograph Score: 2 p, ink, incomplete.

Call Number: Autog: Piano Box 6, folder 2.

Notes

Difficulty: Moderately easy.

Rhapsody for orchestra.

Performance Forces: 3fl, 3ob [3/cor a], 3cl [3/bass cl], 3fag [3/contra-fag], 4hn, 3tpt, 3tbn, tuba, timp, stgs.

Autograph Score: 1. f/s 72 p. ink & pencil, unfinished. 2. f/s sketches & fragments, 55 p, ink & pencil, variously paginated, unfinished & incomplete. 3. s/s sketches & fragments, 42 f, ink & pencil, variously paginated, unfinished & incomplete. [see notes]

Call Number: 1. Projected Works Box 1 folder 4. 2. Projected Works Box 1 folder 5. 3. Projected Works Box folder

Notes

There are enough sketches and fragments here to attempt a completion.

Rhapsody for orchestra

Performance Forces: 3fl, 3ob, 3cl, 3fag [3rd/contra-fag], 4hn, 3tpt,3tbn. Tuba, timp, stgs.

Autograph Score: f/s ink with many pencilled emendations 72p incomplete.

Call Number: Orchestra Box 15,

Riddle-me-ree.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 180. 'Tha giullan agam fhin. A St. Kilda song and dance. Brisk.'

Autograph Score: v/s p/c 4 p complete.

Call Number: Celtic Box 5, folder 3 piece 9.

Description

Its no a thing to blaw about And yet it gars ye blaw; Its no a thing to craw about And yet it gars ye craw. Its no a thing to swite about And yet it gars ye swite. Its no a thing to greet about And yet it gars ye greet. Birdies in a wee box A' happit' blow the lid, Ye dinna need tae open locks Afore ye keek inside. Gie's the answer, clever folks, Answer just an' gud. [there are 11 more riddles]

Notes

The River.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 152. 'A Rhobaidh, tha thu gòrach. Moderate.'; EC does not use McDonald's bass line.

Autograph Score: 1. v/s ink, 1 p incomplete. [see notes] 2. v/s p/c 2 p complete.

Call Number: Celtic Box 5, folder 3 piece 10.

Description

When the mirk is owre the garels
And the clatt'rin brigs are still,
Comes a sang up frae the
water That swirls by wi' a sweel.
It is mair auld nor gledness,
Mair auld nor sorrow and
care
And wha listens to yon music
His thocht grows cauld and clear.

Notes

EC used the same McDonald air for 'Summer Song' text also by Souter, and in the Sonatine écossaise 1st movt.

1 verso has initial sketch for Cock Robin, much emended.

Numbered 152 by EC.

EC added a Gaelic text over the melodic line of McDonald no. 152 beginning: 'Robi don adh gorrach a' combaidh gam irridhi" from Albyn's Anthology vol 1 p 45. Trans: "Leave thee, loth to leave thee, my heart how it aches! Tis honor thus, believe me, my soul love-proof makes; My swoln bosom rending, feels now a fiercier glow; the Host our Cause defending, I join to find the foe. " See Vocal Box 1 folder 7.

Robert Burns, His Life, His Loves, His Songs

Date of composition: 1963 [BC 129. 16. 10.2.] [see notes] 1964 libretto [BC 129.8.38.1.].

Performance Forces: Cast 6 Narrators (3 men & 3 women) 2 solo voices (sop & ten)
Chamber choir Pno, stg quartet

Authors: EC - text assembled from the writings of Burns and his contemporaries.

Autograph Score: 1. f/s Symphax transparencies, ink, complete. no 4 f/s missing, replaced with Symphax copy; no 4A 'Burns and his lassies', alternative to no 4, missing. Missing – alternative to no 4. 2. f/s & v/s p/c & ink, complete. 3. f/s Symphax copy, complete except for Prelude, 1B [same as no 28] & no 17 [excised from final version]. 4. Sketches & fragments.

Autograph Parts: 5. Parts are autog & non-autog. no 1. vla. 5. complete 6.1. complete. 6.2. vln1 & 2, vla, cello. 6.3. missing. 6.4. complete. 6.5. vln 1, vln 2 b 1-14. 6.6. 6.7. 6.8. 6.8A 6.9. 6.10. 7. 8. complete. 9. vln 1& 2, vla, cello. 10. complete. 11. complete. 12. vln 1& 2, vla, cello. 13. vln 1& 2, vla, cello. 14. vln 1& 2, vla, cello. 14A. vln 1& 2, vla, cello. 15. vln 1& 2, vla, cello. 16. vln 1& 2, vla, cello. 17. missing, but cut from final version. 18. vln 1& 2, vla, cello. 19. vln 1& 2, vla, cello. 20. vln 1& 2, vla, cello. 21. vln 1& 2, vla, cello. 22. vln 1& 2, vla, cello. 23. 24. 25. complete. 26. 27. 28. 29. 30. 30A. vln 1. 30B. vln 1. 30C. 30D. 30E. 31. 32. complete. 31. 32. 33. 34. complete. 35. complete. 36. vln 1& 2, vla, cello. 37. 37A.

Autograph Libretto: 6. 6 p, 3 p autog, 3 p another hand, notes for lib. 7. A patchwork of p/c from various texts with autog text in a 1957 Gaelic diary; some autog on Union Castle Line "Edinburgh Castle" notepaper; some annotated typescript; ring-wired College Notebook contains sketch of set & stage plan, 44 p ink autograph, much edited, of Burns' text. [see notes] 7A. Wire –ring college notebook [p 1-9 English trans of part of ~Makropoulas Case~.] Then follows autog lib for Burns, with many annotations & music notes.

Printed Libretto: 10. Roneo-ed typescript 53 p, EC annotations. 10A. autog & typescript incomplete sections.

Call Number: 1. f/s Symphax transparencies Opera Box 51. 2. Part I nos 1-5 Opera Box 52 Part I no 6 Opera Box 53. Part II nos 7-15A Opera Box 54. Part II nos 16-22 Opera Box 55. Part III nos 23-31 Opera Box 56. Part III nos 32-37A Opera Box 57. 3. Opera Box 60. 4. Opera Boxes 58, 59 & 61. 5. Opera Box 58. 6. Opera Box 50: 6 p, 3 p autog, 3 p another hand, notes for lib. 7. [BC 129. 19. 153.1.]] 7A & B.[BC 129. 19.153.11.] 8. Opera Box 51. 9. [BC 129. 8.38.1.] 10 & 10A [BC 129. 19.153.3-5, 7-10. Opera Box 63 empty.

Description

A Play with Music in Three Acts. [see notes]
PART I

1. f/s & v/s [Robin] 'There was a lad, was born in Kyle'. Chorus. [see notes]
1A. f/s & v/s Scots wa hae , background music. [see notes]
1B. f/s & v/s I've noticed on our Laird's courtday (Same music as 28)
2. f/s & v/s O, once I lov'd a bonnie lass. Burns solo. [see notes]
3. f/s & v/s Corn Rigs 'It was upon a Lammas night. 12 p. Chorus. [see notes]

4. f/s & v/s The Tarbolton lassies (Alternative to 7), 6 p. Chorus
[see notes]

4A. f/s & v/s Burns and his lassies. (Alternative to no 4.)

5. f/s & v/s Robin shure in hairst, 5 p.

6. Jolly Beggar's Cantata [see notes]

1. f/s Prelude, 4 p.

Recitative 1 When Iart leaves bestrew the yird. 5 p

2. f/s The soldier's song. 'I am a son of Mars.' 17 p. Burns' tune: Soldier's Joy .

Recitative 2. 'He ended; and the kebars sheuk.' 2 p.

3. f/s I once was a maid, 12 p. Burns' tune: Soldier Laddie .

Recitative 3. 'Poor Merry Andrew in the neuk.' 2 p.

4. f/s Merry Andrew. The Fool's Song , Sir Wisdom's a fool when he's fou" 9 p.

Burns' tune: Auld Sir Symon .

Recitative 4. 'Then neist outspak a raucal carlin.'

5. The Widow's song 'A Highland lad my love was born.' 12 p. Burns' tune: O an
ye were dead gudeman .

6. f/s Interlude (Hornpipe), 3 p.

Recitative 5. 'A pigmy scraper wi' his fiddle.' 2 p.

7. f/s The Fiddler's song . 'Let me ryke up to dight that tear.' 5 p. Burns' tune:

Whistle o'er the lave o't .

Recitative 6. 'Her charms had struck a sturdy caird.' 3 p.

8. f/s The Tinker's song . 'My bonnie lass, I work in brass.' 4 p.

8A. f/s Second Tinker's song . 'O marry hae I been teethin' a heckle.' 4 p. [see
notes]

Burns' tune: Lord Bredalbane's March .

Recitative 7. 'The caird prevailed – th'unblushing fair.' 5 p.

9. f/s The Bard's song . 'I am a bard of no regard.' 4 p. Burns' tune: For a' that, for
a' that .

Recitative 8. 'So sang the bard – and Nancie's wa's' 3 p.

10. f/s Finale. 'See! The smoking bowl before us.' 14 p.

[Opera Box 53: f/s & v/s complete, p/c except recitatives which are autog in blue ink.]

PART II

7. Introduction. f/s complete; s/s incomplete, Symphax transparency.

8. f/s & v/s p/c & ink. There was a lass, and she was fair.

Chorus, Burns & Jean.

9. f/s & v/s p/c & ink. Wha is that at my bower door? Burns & Jean

10. f/s & v/s p/c & ink. My love is like a red, red rose. Burns

11. f/s & v/s p/c & ink. She's fair and fause. Burns

12. f/s & v/s p/c & ink O wha my babie clouts will buy? Jean & Chorus

13. f/s & v/s p/c & ink Your rosy cheeks are turn'd sae wan. Chorus

14. f/s & v/s p/c & ink When cart rins rowin' to the sea. Chorus

15. f/s & v/s p/c & ink Will ye go to the Indies, my Mary? Burns

[see notes]

[15A] f/s & v/s p/c & ink Afton water. Alternative for 15. Burns

16. f/s & v/s p/c & v/s Drinking Song (Gie him strong drink, until he wink).

Burns & Tam [see notes]

17. f/s unfinished, v/s ink & p/c complete. Lament Poor ungrateful, false
unhappy Jean. [see notes]

18. f/s & v/s p/c: v/s ink is missing. Ye flowery banks o' bonie

Doon. Jean

[19. v/s ink incomplete. Rab & the Freemasons. No Churchman am I.
Rejected in final version. Burns & Chorus.]

19. f/s & v/s p/c & v/s Symphax Drinking song (There's none that's blest o'
humankind); v/s autog ink missing. Chorus

20. f/s & v/s p/c & ink O, Willie brew'd a peck o' maut.

Symphax f/s incomplete. Male v trio & Burns.

21. f/s & v/s p/c & ink Adieu. Burns.

22. f/s & v/s p/c & ink Finale Act II Our Robin is a rovin' boy, 2 p. Chorus.

PART III

23. f/s & s/s p/c & ink Fanfares 1 & 2.

24. v/s p/c & ink There's a youth in this city. Unacc Chorus.

25. f/s & v/s p/c & ink Her tricks and craft;

f/s & v/s p/c & ink Of a' the airts the wind can blew. Burns.

26. f/s As I gaed up to Dunze. Jenny.

26A. f/s & v/s p/c & ink Symphax transparency. The cats like kitchen
Jenny & Burns.

27. f/s p/c Background music for The Vision.

28. f/s p/c & v/s autog ink O, why should truest north and genius pine?.
Narrators 2-6.

29. v/s We are na fou, we're nae that fou, unacc v v. see p 2 of no 28.
Burns & Davy Siller.

30. f/s p/c, v/s ink & p/c

Epigram 1: Beneath these stones. Burns.

Epigram 2: Here lies, 'mong ither useless matter. Burns.

Epigram 3: Lament him Mauchline husbands. Burns.

Epigram 4: Here lies Willie Michie's banes. Burns & Davy.

Epigram 5: Here lies with Dethe auld Grizzel. Burns.

31. f/s p/c v/s ink autog & p/c Tom Samson's elegy. Chorus.

32. f/s p/c, v/s ink B, C & D missing, Symphax & p/c.

Choral Epigrams

32. f/s Avant! Away! 2 p. Chorus

32A f/s The Rigid Righteous. Chorus

32B f/s English gold. Chorus

32C f/s Then let us pray. Chorus

32D f/s An honest man. Chorus

32E f/s O tell us ye dead. Chorus

32F f/s O wha can Prudence think upon. Chorus

33. f/s p/c Ae fond kiss: background music.

34. f/s p/c, v/s autog ink, p/c Hey for a lass wi a tocher Burns

35. f/s p/c, v/s autog ink & p/c Lament Oh that my father had ne'er on me
smiled. Jean

36. f/s p/c, v/s autog ink & p/c O were I on Parnassus Hill. Burns & Jean

37. f/s p/c, v/s autog ink A man's a man for all that. Chorus

37A. f/s p/c only Auld lang syne. Chorus & Audience

Notes

Original title page reads: AUTOBIOGRAPHY: ROBERT BURNS based on the narratives, letters and poems of the poet himself, and on narratives by his brother, Gilbert and other contemporaries. Here assembled as a stage production, which is part play, mime-drama, ballet, opera, musical comedy and revue, with musical arrangements by Erik Chisholm. [In EC's autog list of works, Burns is listed as a "Folk Opera.: [BC 129. 16.127.] This earlier [?] version, 58 p, Roneo stencil, also contains stage directions and production instructions not in the later [?] 53-p version. Also includes titles for acts and scenes, viz: Part I, Sc 1a, b, & c: Sc 2a Burns as a youth. b & c The Tarbolton Lassies; Sc 3 Sc 4 Burns and the Lassies. Sc 5 Sc 6 Cantata The Jolly Beggars. Part II Sc 8 Burns and his muse Sc 10 (finale to Act I) The Holy Fair. Act II Sc 1 Burns at Mauchline. Sc 2 Burns and Jean Armour. Mr. & Mrs. Armour & Jean. Jean alone at spinning wheel. Holy Willie. Sc 3 Rab before the Session. Sc 4 Burns reprimanded in Kirk. Sc 5 Sc 6 Sc 7 Jean alone. Sc 8 Gavin Hamilton & Burns. Sc 9 Ballet Pantomime "Kilmarnock, July 1786" Sc 10 Burns Sc 11 Finale to Act II. Rab and the Freemasons. John Barleycorn. Burns. Trio. Part III Sc 1 Burns in Edinburgh. Sc 2 Burns writes some letters. Sc 3 Ayr Cross. Sc 4 Burns' rooms in Lawnmarket. Sc 5 "Fictitious, but based on a letter to William Nicol 1.5.1787" [p36 of typescript]. Sc 6 Sc 7 Tam O'Shanter Sc 8 Burns at Ellisland Sc 9. 'Robert Burns in Song and Speech' was a concert of Burns' poems, 12 settings by Francis George Scott, 9 by Robert Schumann, with 8 traditional settings. For v v, two pnos & stg quartet performed outdoors on UCT Groote Schuur campus, Wednesday 21 October 1964. [BC 129. 2. 13.6.] College Notebook also contains 7 p of trans of Janáček's The Makropoulos Case & original autog text of the Crumb lectures dated April 29 1957.

Roll on, my little ring

Date of composition: unknown

Performance Forces: v, pno

Authors: unknown

Autograph Score: v/s ink, 5 p unfinished, with pencil emendations. v/s pencil, 7 f, sketches

Call Number: Celtic Box 6 folder 5 piece 3.

Description

Roll on, my little ring Roll on to the porch of spring, Roll on into the summer hall To Autumn's house go roll over winter's carpet white To the brother's camp-fire bright.

Rondes Printanières

Performance Forces: org

Sources: Stravinsky Le Sacre du Printemps.

Autograph Score: s/s 5 p, 52 b, unfinished.

Call Number: Transcription Box 3 folder 9. PERFORMANCES [...] To transcribe for organ, and perform such significantly modern orchestral works as Elgar's "Falstaff," "Rondes Printanieres" [~sic~] from Stravinsky's "Rite of Spring," and the variations from R. Strauss' "Don Quixote" was a courageous act. While questioning their suitability for organ arrangement we can admire the skill with which Mr. Chisholm has adapted them for the "king of instruments." It is the faithful manner in which he has followed their structure and maintained the atmosphere of their orchestral scoring that made his brilliant performance of sustained interest. [...] St Matthew's U.F. Church, Glasgow 20 Feb 1929. J.R.F. ~Glasgow Record~ 21 Feb 1929. [BC1396. 10.27.] Organ Transcriptions of Modern Music. [...] The most notable features of the recital were those numbers which he had himself transferred from the orchestral scores and adapted to the organ. His transcription of movements three and four and both interludes from Elgar's "Falstaff," were impressively rendered. and evinced a sensitive insight into the composer's musical thought. A movement from Stravinsky's "Rite of Spring" was exquisitely played. [...] Unsigned, ~Glasgow Evening News~, 21 Feb 1929. [BC1396. 10.27.] TRANSCRIPTION OF MODERN MASTERS Arrangements for organ parts of Elgar's "Falstaff" and of the variations from Richard Strauss's "Don Quixote" figured in the programme of a recital at St Matthew's Church, Glasgow, last night, at which Mr Erik Chisholm made his first appearance in his native city after a visit to Canada. Though good taste in selection must ever be a necessary qualification in connection with the transcription of music for the organ or any other instrument, it is rather late in the day to protest against organ arrangements finding acceptance. Bach himself led the way by transcribing some of Vivaldi's and other composers' writings for stringed instruments. More recently numerous composers have laid their hands on the works of Wagner, whose music might be but has not yet been satisfactorily set forth on paper as an organ arrangement. To present fitly Elgar's fat knight and the eccentric Don of Strauss will be as tall an order as anything a writer for organ could set his hand to. Mr Chisholm's transcriptions of these orchestral masterpieces can scarcely be termed entirely satisfactory. They left the impression of being great endeavours rather than successful accomplishments. Better to the liking of the large audience were his charming transcriptions of De Falla's Fisherman's Song and the Rondes Printanieres [~sic~] from Stravinsky's "Rite of Spring." [...] Throughout the evening Mr Chisholm played brilliantly, his treatment of the Elgar and Strauss selections being marked by subtlety and the attainment of striking orchestral effects. Unsigned, ~Glasgow Herald~, 21 Feb 1929. [BC1396. 10.27.]

The Royal Sufferer's Farewell.

Date of composition: unknown

Performance Forces: solo v.

Translators: Alexander Campbell

Sources: Campbell Albyn's Anthology , p 61. [see notes]; ; McDonald no. 156. 'Sir Norman McLeod's lament. A Skye Air. Slow.'

Autograph Score: vocal line only, ink, 1p, complete.

Call Number: Celtic Box 6 folder 8 piece 6.

Description

The moment's approaching that ends all contention, between ruthless rebels and me;
Their turbulence, treason, and cruel intention, exceed all dire crimes in degree.

Notes

Campbell gives the original Gaelic text and a literal trans by John Scott. There are 16 stanzas. There is also an historical note. "How melancholy am I! Without mirth or sweet conversation, in the mansion that used to be the residence of MacLeod!" EC.

The text as trans by Scott is close to the title of McDonald no. 123: 'Gur muladach tha mi, 'smi gun mhacnus, gun mhanran – Sad am I without mirth or song.. Slow'

McDonald no. 156 also used for 'The White Cockade'. See Celtic Box 5 folder 7 piece 8.

Sailing Song.

Performance Forces: 1. stg quartet, solo v 2. v, pno

Translators: Margaret Fay Shaw.

Sources: McDonald no. 83. untitled.; South Uist waulking song 'Dhianainn sògradh ràs an nighinn duibh, Folk Songs and Folklore of South Uist , p 234-45.

Autograph Score:

1. f/s ink, 1 p, complete.
2. v/s ink, 1 p, complete.

Call Number: 1 & 2. Celtic Box 5, folder 5 piece 8. NOTES Not in CSB.

Description

On a Monday, after Sunday, gaily skimmed our vessel lightly o'er the sparkling waters,
Passing the pleasant island of Dairmain, Blew the wind from the west on our sails, no need
of moorings. On a Monday, after Sunday gaily sailed our vessel onward o'er the ocean
Passing the Moll of Da and Gairloch Rose a wind that blew gusty and strong to send us
bobbing. On a Sunday, after Monday choppy weather sent our vessel madly dancing A
reef on the topsail, two in the foresail Then the end of the boom was lashed by willing
sailors. On a Monday, after Sunday late when the sun had set, the sea grew calmer A
mist from the land spread over the sea And when we thought it was Islay we had, 'twas
only Ailsa Craig.

Sailing Song.

Date of composition: unknown

Performance Forces: 1. v, pno 2. v, stg quartet.

Translators: Margaret Fay Shaw

Sources: McDonald no. 83 untitled.; South Uist waulking song 'Dhianainn Sògradh ràs an nighinn dusbh'; Margaret Fay Shaw Folk Songs and Folklore of South Uist , p 234-45.

Autograph Score: 1. v/s ink, 1 p complete. 2. f/s ink, 1 p complete.

Call Number: Celtic Box 5, folder 5 piece 8.

Description

On a Monday, after Sunday, skimmed our vessel lightly o'er the sparkling waters. Passing the pleasant island of Dairmain, Blew the wind from the west on our sails, no need of moorings.

Notes

Not in CSB.

St Bertrand de Comminges

Date of composition: 9.25 p.m.

Performance Forces: 2 pnos

Sources: Sorabji St Betrand de Comminges (M.R.James (anon Alberic's Scrap-Book))

Autograph Score: 59 p, ink, pencil additions & emendations.

Call Number: Transcription Box 3 folder 11.

Notes

Dedication 'To Ted (Edward)'

A Saint's Patience. Franciscan Episode.

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald North Highland reels and Country Dances no. 10.

Autograph Score: v/s p/c 2 p complete.

Call Number: Celtic Box 5, folder 3 piece 2.

Description

A Franciscan Episode. St Francis, wha thocht the gospel words
Guid news for i'ka body;
Aine preach'd a sermon to the birds
And catechis'd a cuddy.

Notes

Numbered 179 by EC.

Sandy is my only love

Date of composition: unknown

Performance Forces: v, accompaniment.

Sources: McDonald no. 159. 'Alastair m'ansachd. A Skye Air. Slow. '; Genuine Scottish Melodies 133 Frasers of Knockin Collection of Highland Music .

Autograph Score: 1. v/s ink, 1 p complete in D. chords and single note bass line acc that is a variant of McDonald's. 2. v/s ink, 1p complete in F. Single bass line acc similar to McDonald's & without text.

Call Number: Celtic Box 5, folder 8 pieces 4A & B.

Description

1. Oh! Sing from thy spray, thy wild notes so gay,
Pretty warbler, pretty warbler,
Oh! sing from the tree;
Oft beneath thy rosy bower,
At sweet twilight hour,
I've met my Sandy that's far o'er the sea!
Oft beneath thy rosy bower,
At sweet twilight hour,
I've met my Sandy that's far o'er the sea! 2. Beside yon myrtle boughs We gave our
mutual vows, From sorrow and sadness our hearts then were free; But all pleasure now is
gone while I mourn alone For my dear Sandy that's far o'er the sea! Oft beneath thy rosy
bower,
At sweet twilight hour,
I've met my Sandy that's far o'er the sea!

Notes

McDonald no. 159 also used for 'Deirdre's Lament for the Sons of Usnagh CSB 80, From the Western Isles 2nd movt, & Forsaken Mermaid 5 17 .

EC has written the text in his copy of McDonald, adding "Irish?"

Sang for solitude.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 141. Untitled. 'Rather slow.'

Autograph Score: v/s p/c 1 p complete.

Call Number: Celtic Box 5, folder 3 piece 11.

Description

Though a' the world is rife Wi' the ranks o' angry men
There is mair kindness in life Nor we
can ever ken. [there are 3 further stanzas.

Notes

Numbered 6 by EC.

Sarabande

Performance Forces: 2 fl, 2 ob, 2 cl, 2 fag, 4 hn, 2 tpt, 3 tbn, timp.

Autograph Score: 1. f/s 6 p, ink, complete.

Call Number: 1. autog f/s: Orchestra Box 5, folder 4. 2. Non-autog pts: Orchestra Box 5, folder 5. 3. f/s printed

Description

II Andante sostenuto. [see note]

Notes

This Sarabande was perhaps to be part of a larger work as the movt is headed 'II'.

Sarabande from Doktor Faust.

Performance Forces: A solo line, without clef

Sources: Busoni Doktor Faust. Symphonisches Intermezzo between Principal Action Scene 1 and scene 2, to cover the scene change from The Ducal Park in Parma to A Tavern in Wittenburg.

Autograph Score: 2 p ink, complete.

Call Number: Transcription Box 3 folder 8 piece 1.

Saturn. Neptune.

Date of composition: The orthography of both music & text suggests that these works are juvenilia.

Performance Forces: org

Authors: Gustav Holst

Sources: Gustav Holst The Planets Suite for large orch. No 5. Saturn, the bringer of Old Age. No 7. Neptune, the Mystic.

Autograph Score: Saturn. 9 p, ink, complete. [see notes] Neptune. 8 p, ink complete.

Call Number: Transcription Box 3 folder 1 pieces 2 & 3.

Notes

Saturn. The title p has an ink drawing of the planet with a list of scientific facts in EC's young hand, demonstrating the very early interest in the stars that would last his whole life. Distance from sun 881,000,000 miles. Diameter = 69,750 miles Surface = 17,000,000,000 symb. Density = 628,636,000,000,000,000,000,000 tons Atmospheric pressure = very dense Diurnal revolution = 10hrs Orbital [sic] revolution = 30 years Flattening at pole = 1/10 Polar diameter = 68,200 miles Distance of rings from diameter = 12,400 miles Diameter of ring = 176,080 miles Breadth of ring = 62 miles Orbital [sic] revolution of cosmic fragments from 5hrs 50 min to 12 hrs 5 min. Eight satellites Distance from planet orbital [sic] revolution Aminus [?] 128,340 miles 32hrs 31m Enceladus 159,712 1 day 8.53 Tethys 203,856 1 day 21.18 Dione 261.144 2 17.41 Rhea 364,808 4 12.28 Titan 845,680 15 22.41 Hyperion 1,023,000 21 6.39 Japhet [?] 2,457,680 29 1.54

Saturn. Neptune.

Sources: Gustav Holst.

Autograph Score: f/s ink, 4 p complete.

Call Number: Celtic Box 12, folder 5.

The Sauchs in the Reuch Heuch Hauch.

Performance Forces: v, pno.

Autograph Score: 2 p, ink, complete.

Call Number: Vocal Box 1 folder 9.

Description

No text except the title.

Scene's from Browning's Pippa Passes

Autograph Score:

No 1. 16 p, ink complete.

A second copy is an earlier draft with pencil emendations 19 p.

No 2. 7 p, ink, incomplete or unfinished.

Call Number: Autog: Piano Box 1, folder 4 Printed: Piano Box 1, folder 4A.

Description

Suite for piano.

No. 1 "Morning". In the garden of old Luca Jaddi. Quiet and restrained.

Sebald, Ottima, Pippa.

No 2. "Noon." Andante con amore.

Notes

Difficulty: virtuosic.

The autog is littered with lines from the poem, in pencil:

No 1.

How sweet the morning is, b 1.

Sebald Yes thus it always was, b 15.

Yes I love you, b 30.

Yes I love you lovebird, b 53.

Yon we lay, b 55.

Ottima : So lay we lay till the storm came, b 59.

As we lay, b 61

Ottima : Swift ran the searching tempest overhead, b 63

Ottima : While I stretched myself upon you, b 74

[To hands, my mouth to your hot mouth, and shook

All my locks loose, and covered you with them –

You, Sebald, the same you!

Sebald : Slower, Ottima!

Ottima : And as we lay –

Sebald : Less vehemently !] Love me! b 81

Forgive me! Take not words [mere words to heart!]

Your breath is worse than wine, b 82

[Breathe slow, speak slow!

Do not lean on me!

Ottima : Sebald, [as we lay], b 84

Rising and falling [only with our pants,

Who said, ["Let death come now !] 'Tis right to die! b 86

[Right to be punished ! Nought completes auch bliss

But woe!" Who said that?]

Sebald : How did we ever rise? b 92

Was't that we slept? Why did it end?

Ottima : [I felt you

Taper into a point the ruffled ends
Of my loose locks 'twixt both your humid lips
My hair is fallen now : knot it again !]
Sebald : I kiss you now, dear Ottima, now and now! b 98
[This way?] Will you forgive me – be once more b 101
My [great] Queen ?
Ottima : Bind it thrice about my brow; b 102
[Crown me your queen], your spirit's arbitress [EC writes wickedness], [magnificent in sin.
Say that !
Sebald : I crown you
My great white queen, my spirit's arbitress,
Magnificent ...

No 2.

2.

[From without is heard the voice of PIPPA singing –
The year's at the spring,
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in his heaven –
All's right with the world !]
PIPPA PASSES, b 17.
Sebald : God's in his heaven ! Do you hear that?] Who spoke? b 19
[You, you spoke !
Ottima : Oh - that little ragged girl !
She must have rested on the step : we give them
But this thine holiday the whole year round.
Did you ever see our silk-mills – their inside ?
There are ten silk-mills now belong to you.
She stoops to pick my double heartsease ... Sh!
She does not hear : call you out louder!]
Sebald: Leave me! b 29
Go, get your clothes on - dress those shoulders ! Sebald!

Vice or virtue, b 35.

Curse you! God's in his heaven! b 50.

no 2. 'NOON'. [Scene II]

Do not die, Phene! I am yours now, you [b 1]
Are mine now; let fate reach me how she likes,
If you'll not die: so! Sit here – b 5
My workroom's single seat. I over-lean
This [length of] hair and lustrous front; they turn
they turn like anentire flower upward: eyes, lips, last
Your chin – no, last your throat turn: 'tis their scent
Pulls down my face upon you. [Nay, look ever
This one way till I change, grow you -] I could b 15

Change into you beloved!
You by me,
And I by you; this is your hand in mine,
And side by side we sit: all's true. Thank God!
I have spoken: speak you

...

Only first, b 25
See, all your letters! Was't not well-contrived?
Their hiding-place is Psyche's robe; she keeps
Your letters next her skin ...
Again those eyes complete b 28
Their melancholy survey, sweet and slow,
Of all my room holds; ...
What gaze you at? Those? Books, I told you of.
Let your first word to me rejoice them too:

...

Read this line . . . no, shame, - Homer's be the Greek
First breathed me from the lips of my Greek girl!

...

"He said, and on Antinous directed
A bitter shaft" . . . [a flower blots out the rest!]
Again upon your search? My statues, then! b 37

...

I thought you would have seen that here you sit
As I imagined you, - Hippolyta,
Naked upon her bright Numidian horse.

...

Quite round, a cluster of mere hands and arms, b 42
...serves for frame to a sole face,
The Praiser's, in the centre: who with eyes
Sightless ...
... visionary forms throng up b 45

...

Because you gaze – am I fantastic, sweet? b 51

...

Phene? what – why is this?
That whitening cheek, those still dilating eyes!
[Here music & text break off.]
[Poems of Robert Browning with an introduction by John Buchan.
London: Nelson, nd; p 217-18, 224-26.]

EC's father took him down to London to see John Ireland for advice on his compositions hoping Ireland would give Erik compsiton lessons by correspondence:

"...Ireland was then living at 14A Gunters Grove, Chelsea. I would be about 15 or 16, so this would be around the years 1919-20. My early masterpieces included a piano suite on Browning's "Pippa Passes" about which I was crazy at the time (I mean about Browning, not my Suite), a lyric movement for string quartet, and my chef d'oeuvre, a Chaconne (35 variations on a ground bass), triple fugue and epilogue for large orchestra. ..."

[BC 129. 15.122.1.]

Scenes from Sir Tristrem

Sources: Auchinleck ms ascribed to Thomas of Ereildoune, called the Rhymer.

Autograph Libretto: 1. 64 lines, ink. 2. Pencil notes indicating text and line sources from the original, and contents of some scenes.

Call Number: Projected Works Box 1

Description

TRISTREM What may this gathering be? Why do the people weep? MARK The King of Ireland, Tristrem, Alas, I am his bondman; Too long have I been bound. He comes with great demands That I each year should yield Three hundred pounds of gold, Three hundred pounds of silver, Three hundred pound of copper, And, every second year, Three hundred of our children. This ransom must be paid To Moraunt, giant knight, Victor in every fight. Thereat I am distraught; For this my people weep. TRISTREM This ransom is unjust! Ireland's haughty King Shall never have his will! We owe you nothing, Moraunt! I defend this as a Knight And challenge thee to fight. MORAUNT Thou liest foully, Knave And with my body's might Will prove our just demands: Gladly will I fight.

A Scotch Tit-Bit

Performance Forces: vln, pno

Autograph Score: 1. 7 p, ink, incomplete, final 8 b missing. [see notes] 2. 2 p, ink, incomplete, b 1-24.

Printed Parts: 4. vln.

Call Number: 1 & 2. Chamber Music Box 3, folder 4. 3 & 4. Chamber Music Box 3, folder 4A.

Description

Allegretto grazioso – meno mosso – Tempo Primo.

Performances: 10 July 2001 London, The Warehouse. David Hackbridge-Johnson [vln], Michael Jones [pno]. 2 July 2004 Glasgow Gallery of Modern Art. Hector Scott [vln], Julia Lynch [pno]. London 1998.

Notes

Typeset by David Hackbridge Johnson who completed the ending.

Scottish Airs

Sources: 1. McDonald no. 27 'Gràidhean donn. Brisk.'; 2. McDonald no. 103 'Och is Och mar ata mi. Slow.'; 3. McDonald no. 22, untitled.; 4. McDonald no. 118 'Laoidh an amadain mhòir. Slow.'; 5. McDonald Western Isle Dances no. 31, 'Harris Dance.'; 6. McDonald no. 82, untitled.; 7. McDonald no. 44, 'Loch Bhraoin – Loch Broom.'; 8. McDonald no. 13, 'Ghoid iad mo bhean uam an réir. Moderate.'; 9. McDonald no. 37, 'Gur mise tha fo mhulad. E-o-ùim-o.'; 10. McDonald no. p 38. 'Cumha Mhic a h Arasaig – McIntosh's Lament. As performed on the Large Bagpipe. Slow.' [see Notes]; 11. McDonald no. 126, 'Cagaran O! A Nurse's song. Slow.'; 12. McDonald North Highland Reels no. 12, untitled.; 13. McDonald no. 16, untitled.; 14. McDonald no. 85, untitled. 'Moderate.'; 15. McDonald no. 5, 'Si nàill so dhuig mi. A very ancient Air. Slow.'; 16. McDonald no. 125, untitled. 'Slow.'; 17. McDonald no. 119, 'Tha sgeul beag agam air Fionn. An ancient air. Slow.'; 18. McDonald no. 58, untitled.; 19. McDonald Western Isle Dances no. 30, 'Skye dance.'; 20. McDonald no. 32, 'S neonach le Clann dònaill mi.'; 21. McDonald no. 67, untitled.; 22. McDonald no. 55, untitled.; [23 in Autog 2 unfinished: Macdonald North Highland Reels no. 6.

Autograph Score: 1. 52 p, ink, complete, bound in blue cloth board. 2. 47 p, ink & pencil, some finished.

Call Number: 1. Autog: Piano Box 4, folder 2.; 2. Autog: Piano Box 4, folder 2A.; Printed: Piano Box 4, folder 2B.

Description

Autog 1:

1. Rondo. Briskly.
2. Andante.
3. dotted crotchet=108.
4. Slow. crotchet=96.
5. Harris Dance. Quick and with much energy. minim=92-120.
6. Ground. Smartly. dotted crotchet=10.
7. Singing – very expressive & supple. quaver=120.
8. Moderato. crotchet=76.
9. With gentle swaying movement. dotted crotchet=63.
10. Originally titled 'Piobreachd Lament for Mackintosh'. Theme and variations. Slow. Variation 1 Moderate, variation 2 Quick, coda Tempo 1.
11. The Snap. Moderato. crotchet=120.
12. Reel. Original title 'Down Craig's Close'. dotted crotchet=132.
13. dotted crotchet=92.
14. Pastorale. Original title 'Kye in the Glebeland. (Pastorale). dotted crotchet=58.
15. Allegretto. Three original titles: 'The Hoary Man', 'An Ancient', 'An aged aged man.' quaver=152.
16. Canon. Allegretto. crotchet=120-132. original title 'Follow my Leader. Toe-Treading.'
17. Menuet. Tempo di menuetti slow & stately. crotchet=66.
18. Reel. Allegro. Original title Bletherin Bella.
19. Reel. 'Skye Dance.' Original title 'The Youlin Tyke'.
- 20.
21. Snappy & brisk. Original title 'A Saucy Chit'.
22. March. Marching time. crotchet=120-128. Original title 'March of the Dingwaith

Cornfritters.’

Autog 2: 1. Rondo. Brisk. 2. Andante, incomplete. 3. crotchet=108. 4. Slow. quaver=96. written in 2/4, whereas in autog 1, written in 4/4.

5. incomplete.

6. Smartly. dotted crotchet=120. complete+ pencil emendations. 7. Peaceful. Singing - very expressive & supple. quaver=120, complete but 2 b shorter than autog 1. 8.

Incomplete. 9. with a gentle swinging movement. dotted quaver=63. Complete. 10. Lament for Mackintosh, Gaelic theme and variations. 11. The Scotch Snap. complete but 2 b shorter than autog 1. 12. Down Craig's Close. Original title 'The Grogglewick's under the crab-apple tree. In complete. 13. final 16 b of XIII.

14. Pastorale, unfinished. 15. The Hoary Man. An Ancient. An aged aged man.

Moderately. complete. 16. The Toy Canon. Follow my Leader. Toe-Treading. Allegretto. Incomplete.

17. Menuet, Tempo di menuet, differently developed & unfinished. 18. Allegro. Unfinished.

19. Skye Dance. Whute Linen and Tea-crumbs. Incomplete.

20. unfinished. 21. A Saucy Chit. Snappy & Brisk. crotchet=138-152. Complete, though 4 b shorter than autog 1. 22. March of the Dingwaith Cornfritters. Marching time, crotchet=120-128. Complete.

23. not included in final selection, unfinished

Performances: [...] The audience accorded [EC] a pleasing reception and the applause was very hearty, especially after the performance of ‘three short pieces’ from a book of ‘50 Children’s Pieces’ by Erik Chisholm. The Evening News , New Glasgow, Pictou County, Nova Scotia. Tuesday 8 November 1927. [BC 129. 32.271.3.]

Notes

‘For the Children’; EC in pencil is above the title on the title page. This could be a dedication to his three daughters or an alternative title for the set.

Inside cover has “3 volumes of Children’s Pieces. Poems by A.T.W. ? Drawings by wm C.”

No 10: EC uses the complete Lament, followed by the first 26 b of the 1st variation and the first 17 b of the 2nd variation, following Macdonald’s air and variations exactly.

Autog 2 has some completed pieces, some with pencil emendations and a sketch for no 23.

Difficulty: EC graded the pieces as follows:

Easy	Mod easy	Mod Difficult
4	1	10
3	6	14
2	16	17
7	11	22
8	18	20
9	21	12
13	5	
15		
19		

This could be translated into Grade I, Grade II & Grade III Associated Board or Trinity

College of Music.

1. McDonald no. 27 also used for CSB 63 'The Bewties of Fute-ball.'
 2. McDonald no. 103 – this is the only setting.
 3. McDonald no. 22 also used for song 'Cock Robin [WS].
 4. McDonald no. 118 also used for CSB 29 'A Prayer to the Virgin.'
 5. McDonald Western Isle Dances no. 31 – this is the only setting.
 6. McDonald no. 82 also used for solo song 'The Toad.'
 7. McDonald no. 44 also used for CSB 83 'The Old Woman of Beare.'
 8. McDonald no. 13 also used for CSB 89 'The Wind that blew my Plaide away.'
 9. McDonald no. 37 also used for CSB 54 'Highland Mary' & Forsaken Mermaid 1 7 .
 10. McDonald no. 38 also used for CSB 90 'Lovely Morag,' Petite Suite autog 1 no 5, & Forsaken Mermaid 10 52 .
 11. McDonald no. 126 also used for CSB 84 'A Nurse's Song.'
 12. McDonald North Highland Reels no. 12 also used for song "What will ye be?" [WS].
 13. McDonald no. 16 – this is the only setting.
 14. McDonald no. 85 – this is the only setting.
 15. McDonald no. 5 also used for CSB 27 'A Song of Ethlenn Stuart' & Twenty-six Airs no 17.
 16. McDonald no. 126 also used for solo song "Thou has ruined me O Gráinne.'
 17. McDonald no. 119 also used for CSB 104 'To the New Moon.'
 18. McDonald no. 58 also used for song 'Fiddlers Bidding' & Forsaken Mermaid 1 9 .
 19. McDonald Western Isle Dances no. 30 also used for song 'Dreepin' Weather' [WS].
 20. McDonald no. 32 aso used for song 'Longing' & Forsaken Mermaid 11 60 .
 21. McDonald no. 67 – this is thr only setting.
 22. McDonald no. 55 also use for song 'War Song.'
 - [23.] McDonald North Highland Reels no. 6 also used for CSB 92 'Beg-Innish.'
-

Scottish Airs. Nine short piano pieces.

Sources: 1. McDonald no. 105. 'A bharnarach dhonn a' chruidh – The brown milkmaid.'; 2. McDonald no. 87. 'Ceud soraith uam do'n Ailleagan. – A thousand blessings to the lovely youth. Slow tender.'; 3. Unidentified but has characteristics of McDonald nos. 67 & 147.; 4. This is the tune used for the piper in The Pied Piper of Hamelin, taken from Peacock's Fifty favourite Scotch Airs for a Violin, London 1767 [information from John Purser]; shares characteristics with McDonald no. 168.; 5. McDonald no. 95. 'Smi air cragan na sgorra.'; 6. McDonald no. 117. 'Ossian 'an déigh nam Fion. Ossian's soliloquy on the death of all his cotemporary [sic] Heroes. Slow.'; 7. McDonald no. 169. 'Aisling. A dream. Skye air.'; 8. McDonald no. 88. 'Mac Griogair a Ruaro. Lamentation for McGregor of Roro. Slow.'; 9. McDonald North Highland Reels no. 8. untitled. [see notes]

Autograph Score: Photocopy, 13 p.

Call Number: Autog: Piano Box 5, folder 4. Printed: Piano Box 5, folder 4A.

Description

Nine short piano pieces. 1. Poco pesante.
2. Andante cantabile
3. Tempo rubato (with pawky humour)
4. [Moderato] [see notes]
5. Allegro moderato. [see notes]
6. Pomposo
7. Poco scherzando
8. Lento.
9. Alegro con spirito.

Performances: ISCM Concert Hiddingh Hall, Orange Street Campus UCT. 8 November 1955. EC.

Played with Six Highland Sketches.

"Although Dr Chisholm has been in South Africa for 10 years, this is the first time that any of the numerous short Scottish piano pieces he wrote over a quarter of a century ago have been heard here. Scottish folk song is the main influence – particularly Piobaireachd – the classical music for the bagpipe."

Programme note:[BC 129.3.16.1.] LITERATURE "Hiddingh Hall programme held exceptional interest "[...] Erik Chisholm played two sets of bhis own short pieces written 25 years ago - Scottish Airs (nine) and Highland Sketches (six). These proved to be thoroughly enjoyable little works with plenty of contrast in mood. As the composer points out, the main influence is Scottish folk song, particularly the classicaql music for bagpipe which bears the alrming name of Piobaireachd. The Music Critic Cape Argus 9 November 1955. [BC1396.6.18. University Music Society folder.] "University Society's Unusual Concert "[...] Erik Chisholm's piano pieces, heard here for the first time, struck a Scottish note of individuality and he was given a hearty reception for them. [...] B[eatrice] M[arx] Cape Times 9 November 1955. [BC1396.6.18. University Music Society folder.]

CORRESPONDENCE: Granville Bantock to EC 14 February 1929: "...I have read with much interest your collection of Gaelic melodies, airs & dances, & congratulate you on your excellent arrangements, especially those for more advanced players.

“I would suggest that you bring them to the attention of Robert MacLeod, & the Scottish Teachers’ Association, who may see [their] way to recommend the adoption & [printing] of these m.s. & their publication. Failing this why not try Paterson [...] or Bayley & Ferguson. With best wishes, believe [me], Yours sincerely Granville Bantock” 1 p, badly torn. [BC 129.6.219.17.]

Notes

no 4 Moderato in concert programme 8 November 1955 [BC 129.3.16. 1.].

no 5 Poco allegro in concert programme 8 November 1955 [BC 129.3.16.1.]

If 3 & 4 are derivatives, EC is departing considerably from his usual practice of using the melodic shape and rhythm given by McDonald .

no 9; McDonald North Highland Reels no. 8 also used for Petite Suite autog 2 movt 6, From Western Isles movt 4, & Forsaken Mermaid 4 11 .
Difficulty: Moderately difficult.

'Se Coinneach òg a fhuair an togail.

Date of composition: unknown

Performance Forces: v, pno.

Sources: Macdonald no. 49. 'Se Coinneach òg a fhuair an togail.'

Autograph Score: v/s ink, 1 p unfinished [12 b].

Call Number: Celtic Box 6 folder 8 piece 2.

Description

no text

Notes

McDonald no. 49 also used for 'Epigrams of Spring.'

The Sea.

Performance Forces: stg quartet, pno, solo v.

Sources: McDonald no. 120. 'Dàn Liughair. An ancient air.'

Autograph Score: f/s 2 p, complete.

Call Number: Celtic Box 5, folder 5, piece 9.

Description

The sea has many graves but no gravestones In its vast bosom sleep the dead unknown.

Notes

An arrangement of CSB 105.

There is a different setting in Celtic Box 2, folder 4.

The Sea. Song of Nature.

Performance Forces: solo v, pno, stg quartet.

Authors: Islwyn, [William Thomas 1832-78].

Translators: C.C.Bell

Sources: McDonald no. 120. 'Dàn Liughair. An ancient air. Slow.'; ; Welsh three-line epigram: Islwyn, trans C.C.Bell, quoted in H.I.Bell, *The Development of Welsh Poetry* ; Oxford, 1936, p 157.; ; CSB 105.

Autograph Score: f/s ink, 2 p complete.

Call Number: Celtic Box 5, folder 5 piece 9.

Description

Song of Nature. The sea hath many graves, but no gravestone.
In its vast bosom sleep the dead unknown."
The sea is a restless shroud for flesh and bone; [added by EC]
A stormy graveyard this, like none, save life alone.

Second Picture.

Performance Forces: 1. fl, ob, cl, fag, hn, pno, solo T, stg quartet. 2. fl, ob, cl, fag, hn, pno, solo T, stg quartet. 3. fl, ob, cl, fag, hn, pno, solo T, stg quartet. 4.

Sources: CSB 100. McDonald no. 59. 'Bàs Dhiarmid O Duinn - The Death of Dermid. Slow.'; CSB 101. McDonald no. 114. Untitled. 'Slow.'; CSB 103. McDonald no. 3. 'Sfluich an oidhche nochd, 'sgur fuar i - Wet is this night and cold. Slow.'; McDonald no. 65. 'Imir fein, a Choinnich chridhe - Row thou, dearest Kenneth. Slow.'

Autograph Score: 1. f/s ink, 12 p. complete. 2. f/s ink 3. f/s ink 4. f/s

Printed Libretto: 2. 1st narration and 1st song only, typescript 1 p.

Call Number: 1. Celtic Box 4 folder 1.; 2. Celtic Box 4 folder 7.; 3. Celtic Box 4 folder 2.; 4. Interlude Celtic Box 4 folder 10.

Description

Narrator:

It was summer when Marvan went to live by himself as a hermit in the distant woods.

Now it is winter. It is very cold.

The trees are bare, the snowy wind is harsh and bitter;

There is nothing left but roots for him to eat.

He begins to long for the sounds of a human voice,

For a soft bed to lie upon,

For the companions he has known,

For the comforts he has perhaps – not too wisely – renounced.

“There was a time,” he laments, “when I thought the cry of the heath-hen on the moor sweeter than the voice of a lovely woman beside me.” [Music begins]

Now he is not quite so sure.

The harsh life a hermit is proving too much for the gentle Scholar-Prince

His resolution and courage are alas! Failing him.

1. Marvan (singing) CSB 100: Dismal is this life for me.

“Dismal is this life for me without a bed to lie upon, a bed that is soft.

Cold and frosty is this place.

The snowy wind is harsh and bitter

Cold and icy is the air,

The feeble sun scarce casts a shadow

Dismal is this life without a bed.

Shelter in this tree is none,

A single tree on top of a level moor,

I endure the winter rain,

I walk on tracks of deer for paths,

Traversing greenswards through the woods on this bitter, raw and icy morning.

There's no shelter in a single tree.”

CSB 100.p 290-93.

2. There was a time.

“There was a time when I thought far sweeter than the quiet converse of the monks,
The cooing doves flitting round the quiet pool
So I thought once upon a time.” [CSB 101] 3. O Son of God.

“O Son of God it is a great grief for me to be without a house eating my fill of green-topped
perennial watercress, from the running brook drinking water,
‘Tis a sad, sad life dear Christ.

Falling out of the top of withered boughs roaming through the gorse O in very truth,
Shunning men, befriending wolfs [sic] and heifers, running with the brown stag over the
plains,
‘Tis a sad, sad life, dear Christ.

Sleeping at night alone in the forest without a quilt trying to rest in the crest of a thick and
bushy oak tree, never to hear the sound of human speech,
“Tis a sad, sad life, dear Christ.” CSB p 298-301.

4. INTERLUDE FOR ORCHESTRA.

Shakuntula

Call Number: no call number

Notes

25 June 1960 Shri K.P.Rabindranathan Under Secretary Ministry of Scientific Research and Cultural Affairs, New Delhi, India to EC: "Kindly refer to your letter dated 17 March 1960...regarding your proposal to visit India for a period of 2 to 3 weeks in 1961 for exploratory work connected with composing an opera on Kalidas's 'Shakuntula'. While the idea of composing an opera on 'Shakuntula' is good, we would like to know if there is any possibility of composition being produced as soon as possible after it is completed and that it will not just remain in manuscript or print....." [BC 129. 6.220.127.]

She calls me her coal black Mammy

Performance Forces: v, pno

Autograph Score: v/s ink, 3 p complete.

Call Number: Vocal Box 2, folder 4 piece 2. **NOTES** nd, but probably 1926 as the calligraphy closely resembles that of 'The Offending Eye' and 'Little Boney.' Not a McDopnald air.

Description

Way down in Dixie, there am a cheeild, whose ways are trixie, and vera wild; And since she came to stay with me, the home is Paradise,
For the things that she can say to me are very, very nice.
O, gosh! O, golly! I love that cheeild.
She calls me her coal-black mammy, 'cause she ain't got no mammy at all.
She ain't got an Aunt or a Granny, no she ain't got a Daddy at all.
I've got to hold her tight, bath her right,
I've got to mend her clothes, blow her nose,
Tuck her in bed and then say goodnight,
And of castor oil she gets a weekly dose,
But O, how I love the darling 'cause she ain't got no mamy at all.

The Sightless

Date of composition: juvenila.

Authors: Maurice Maeterlinck

Autograph Score: s/s 3 p, ink & pencil, unfinished.

Call Number: Projected Works Box 1. NOTES Pencil sketches, 1 p, 'The Sightless' M. Maeterlinck for Chamber Orchestra 4 1st vln, 4 2nd vln, 2 vla, 2 cello, 1 DB, harp, 1 corno anglais [~sic~], 1 clar, 2 cors, timp. See Vocal Box 2, folder 4, piece 6.

Silver Shoes.

Performance Forces: stg quartet, pno, solo v.

Sources: McDonald Western Isles Country Dances no . 27. 'Skye dance.'

Autograph Score: f/s 3 p, complete.

Call Number: Celtic Box 5 folder 6, piece 5.

Description

Notes

An arrangement of CSB 73.

Silver Shoes. Song of Humour & Satire. .

Date of composition: unknown

Performance Forces: solo v, pno, stg quartet.

Authors: Jessie Annie Anderson

Sources: Macdonald Western Isles Country Dances no . 27. 'Skye dance.'; ; 'Silver Shoes' in Holyrood- A Garland of Modern Scots Poems p 145.; ; CSB 73

Autograph Score: f/s ink, 3 p complete.

Call Number: Celtic Box 5, folder 6 piece 5.

Description

Song of Humour & Satire.

Bellman, Bellman, ring your bell

And tell the town the news!

My lady will not go to church

Till she has silver shoes.

Leather shoes for common folk but silver for my lady;

Ring your bell good bellman ring,

From Christmas tide to May-day.

Fringes, frills, and furbelows,

And feathers for her hair;

But still my lady wept and wept

For silver shoes to wear.

From May-day right to Christmas-tide,

Oh, ring the town the news –

My lady's sold her wedding ring

To buy her silver shoes.

412 2nd movt (Mad dog) Biskra: That was the dog that bit you
470 3rd movt (Uncanny music) Biskra strums the guitar
531 4th movt (Ali, the guide) Biskra: I am Ali, the guide.
621 5th movt (Spring) Guimard: I hear the murmuring of a spring
717 6th movt (Funerale) Biskra: What do you see now?
802 7th movt (Impending Death) Biskra: Now you are dying, Frank
840 8th movt (Battle) Biskra drums the signal for attack
879 9th movt (Skull) Biskra: Dead! And you don't know you've been dead for a long time.

Scene three (Trionfale)

902 Finale Biskra: Simoon! Simoon!

Performances: First produced 6th July 1954, Punch Opera, Cherry Lane Theatre, New York City ran for six week season.

Musical America August 1954, p 26. [BC 129. 2. 17.1.]

''''
Biskra Jane Craner
Yusuf John Miller
Guimard Richard Roussin
Voice Harriet Hill
Cond Rex Wilder
pnsts Robert Boberg, Virginia Gerhard.

Notes

Special Notes 1 Phyllis Brodie notes 30/9/70 on orig. f/s that pencilled instructions from EC about the orchestral parts had not as yet been carried out. 2 No parts available. The opera was performed in NY City with pno acc. 3 Note on vocal score 80/465 "return to B & H rental library" needs following up. Analysis of motives, 3 p in Opera Box 43: SIMOON Opera in one act. SAMUM. Oper in einem Auf. 1. prologue 2. Biskra's motive 91 3. Hate motive 181 4. Love motive 222 5. Magic motive 265 6. Spring motive 292 7. Guimard motive 361 8. Biskra/Simoon motive 489 9. Trio. 504 10. 'There is only one God 602 11. Funeral motive. 717 12. O kill me! 780 13. Biskra 'Lâ ilaha-illa' lah' 823

Six Celestial Pieces.

Autograph Score: 1. s/s 12 p, ink & pencil, unfinished. 1a. 2 p, the first 29 b, unfinished. 1b. 3 p, f/s pencil sketches, unfinished. [see notes] 2. 2 p, ink & pencil complete. 3. f/s 8 b, pencil, unfinished. 3. s/s 5 b, pencil, unfinished. 4. s/s 2 p, ink, complete. 5. s/s 2 p, ink, unfinished. 5a. f/s 3 b, ink unfinished.

Call Number: Projected Works Box 1 folder 2.

Description

No 1 Sirius. [see notes] [No 2]. B Cygnus [Beta Cygnus] [see notes] No 3. "Dumb-bell Nebula" Of the lightest possible gases. No 3 [sic] "Nebulae in [indecipherable] No 4. The Green Pearl. [No 5]. "Rhythms of the Spheres" Groombridge 1830"

Notes

No 1. "Sirius" has a middle section that is the same in every particular as no 2 of the 'Comeos' for piano "The Companion to Sirius". This is followed by a recapitulation of the beginning of "Sirius" plus the beginning of a development. Unfinished. See Piano Box 1, folder 6. No 1. "Sirius" No 1 of Six Celestial Pieces, 1 p pencil on verso of p2 of "Evening over the Fast. See Piano Box , folder . No 2. "Beta Cygnus" b 1-35 exactly the same as no 1 of 'Comeos' for piano, "Jewels from the Siderial Casket" except for some differences in orthography, and although the remaining 12 b follow the same shape & texture, there are harmonic differences.

Six South Uist Milking Songs

Date of composition: undated

Performance Forces: v, pno

Sources: Milking songs from South Uist.; [Margaret Fay Shaw Folksongs and Folklore of South Uist ?]

Autograph Score: v/s ink, 7 p complete.

Call Number: Celtic Box 6, folder 1 piece 1.

Description

1. 'S e m'aghan fhìn thu 2. A bhólagan, a bhó chiùín 3. Goal a' chruidh 4. Till an crodh, faigh an crodh - I 5. Till an crodh, faigh an crodh - II 6. Till an crodh, faigh an crodh - III
Texts in Gaelic.

Notes

Not in McDonald's Collection. Not in CSB.

Sixty Cubic Feet

Date of composition: [1940?]

Performance Forces: Bar, pno

Authors: Randall Swingler

Call Number: Vocal Box 1, folder 2.

Description

He was the fourth his mother bore, The room was ten by twelve, His share was sixty cubic feet In which to build himself. He sat and learned his letters With forty in a room, And sixty cubic feet of draught The Council lent to him. At fourteen he must earn a wage, He went to pit from school, In sixty feet of dust and gas He lay and hacked the coal. At twenty-two they told him His freedom was at stake; He left his sixty cubic feet, A soldier for to make. He slept with seven others, The tent was pitched in clay, The rain ran down the hillside And drenched them night and day. He lay and coughed his heart out In sixty feet of damp. At last when he could hardly stand They marched him out of camp. They brought him from hospital, They brought him home alone, In sixty cubic feet of deal That he could call his own. They buried him with honour, The bugler blew Retreat, And now he claims of English earth Some sixty cubic feet.

Performances: 1947.

Notes

Published in the series 'Songs of Social Significance.'

Sketches & Fragments

Performance Forces: pno

Call Number: Autog: Piano Box 11.

Sketches & Fragments

Autograph Score: Unidentified sketches & fragments. Miscellaneous orchl pts

Call Number: Orchestra Boxes 16 & 17. Concerto Boxes 14 & 15.

Skreigh O'Day

Date of composition: [1962]

Performance Forces: v, pno

Authors: Lillias M. Scott.

Autograph Score: 1. v/s p/c, 3 p complete.

Call Number: Celtic Box 6, folder 2 piece 1. Celtic Box 6, folder 2A

Description

Dawnin' licht on Cruachan
Kelters down her dowie breist.
Fludin' in a gowden sea
Drowsy een o' man an' beast.
As the hulgie backit ben
Flings afaur the gloomy nicht,
Coosts the clouds ayont the glen
Decks her heid in dawnin' licht
Sae Tam hies him frae his rest
Flingin' free the happin' sheet,
Wi' a yerk o' tousy hair
An' a skelt'rin' o' feet!

DEDICATION To my husband, Erik Chisholm, Scottish Composer, died 8th June 1965, these poems are dedicated. May the rare genius of his love yet find echo in their lines.

Performances: 27 August 1963 UCT Hiddingh Hall, Orange Street Campus Lillias Scott (A) & EC (pno) UCT University Music Society Schedule of Concerts 1963 [BC 129. 29,227.7.]

Skye

Date of composition: unknown

Performance Forces: v, pno

Authors: Alexander Nicolson 1827-93.

Sources: McDonald no. 92. 'Nis o rinneadh taghadh - An JORRAM, or rowing air.'

Autograph Score: 1. v/s ink, 1 p complete, with pencil emendations. 2. v/s photocopy, 1 p complete, with more & different pencil emendations

Call Number: Celtic Box 5, folder 7 pieces 1A & B.

Description

My heart is yearning to thee O Skye! Loveliest of islands! There first the sunshine
gladdened eye. On the sea sparkling, There doth the dust of my dear ones lie In the old
graveyard.

Notes

Not in CSB .

Numbered 2. EC

EC began another setting of McDonald no. 92 using McDonald's title, but there is no text,
see Celtic Box 6 folder 8 piece 1. McDonald no . 92 also used for Highland Sketches Bk 1
no 2 and Six Highland Sketches no 2.

A Smart Young Woman.

Date of composition: unknown

Performance Forces: v, pno

Authors: EC

Translators: Kenneth Jackson

Sources: McDonald no. 138, 'Nighean donn nar ghabar - The Maid that tends the goats.'; ; After an Irish poem, original title: 'The Maid that tends the goats', 'Nighean donn nar ghabar', (1780) by Brian Merriman.; "I'm no miserable hag nor clumsy woman, but a handsome beauty, charming and bonny; I'm no sloven or slut or untidy slattern or lumpish lout without joy or contentment, no stinking sluggard or feckless hussy, but a neat young woman as choice as they make them."; Kenneth Jackson A Celtic Miscellany p 238

Autograph Score: v/s p/c, 2 p complete.

Call Number: Celtic Box 5, folder 8 piece 9.

Description

I'm no ugly hag, Slovenly slut or lumpish lout, Untidy slattern, bulging bag – I'm a smart young woman. I'm no slouching sow, Feckless hussy, awkward ass, Bedraggled bedlam, luckless lass – I'm a smart young woman. Always am I smartly dressed, clothes well pressed; Always stylish neat and sweet with tidy feet, Ribbons red about my head my hair in curls like town girls – For I'm a smart young woman. Most women round this place Are stupid, dull without experience, Country clods with no finesse – I'm a smart young woman. Wives give me envious looks, Husbands throw admiring glances, I know things not in books – I'm a smart young woman. Skin like flowers, mouth cherry-red, talented, Slender, graceful, jaunty head, so well behaved, Flawless, quite inspirable from top to toe desirable – I'm quite a smart young woman.

Notes

See notes at CSB 68. CSB 68 with variants in the acc.

Snail, snail, shoot out your horn

Performance Forces: v, pno

Autograph Score: v/s ink, 5 p complete, plus earlier draft incomplete and pencil draft of beginning. [see notes]

Call Number: Vocal Box 2, folder4 pieces 4, 5 & 6.

Description

Snail, snail, shoot out your horn, Or I'll kill your father and mother the morn. Snail, snail come out of your hole Or else I'll beat you as black as coal. Snail, snail shoot out your horn Tell me what day's the morn. Today's the morn to shear the corn, Blaw bil buck thorn. Snail, snail, shoot out your horn, Father and Mother are dead. Brother and sister are in the back-yard, Begging for barley bread. Snail, snail, soot out your horn, And say 'twill be a braw day the morn,

Notes

nd, the calligraphy closely resembles that of 'The Offending Eye' and 'Little Boney,' 1926 is suggested. Not a McDonald air. Piece 6 has rough pencil sketches for 'The Sightless'

Maurice Maeterlinck for Chamber orchestra: 4 1st vlins

4 2nd violins

2 vla

2 cello

DB, hp, ca, fl, 2 hn, timp.

See Projected Works.

Soft May Morn

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC after Mary Macleod

Translators: Blackie

Sources: after a poem by Mary Macleod:; I sit on a knoll,; All sorrowful and sad,; And I look on the grey sea; In mistiness clad,; And I brood on strange chances; That drifted me here,; Where Scarba and Jura; And Islay are near.; Magnus Maclean The Literature of the Celts p 268.; ; Macdonald no. 148. 'Madainn chiuin chétein – Soft May morn. Rather Slow.' [see Notes]

Autograph Score:

v/s ink, 1 p, incomplete, pencil emendations & text written in pencil.

Call Number: {no call number}

Description

I sit on a knoll feeling woeful and sad And I look on the grey sea in mistiness clad.

Notes

This setting of McDonald no. 148 first had a text by Mary MacLeod of Bannhurst [?]also used for CSB 113 'There's a fine thistle.' See note at CSB 113.

The Son of Malt.

Date of composition: unknown

Performance Forces: stg quartet, pno, solo TBB. [see notes]

Authors: Words William Ross, Scottish Gaelic.

Translators: George Calder

Sources: McDonald no. 36. 'Gasán finealt - Lovely Youth. Brisk.'; Calder, G (ed). Gaelic Songs of William Ross , p 326-27.; CSB 112.

Autograph Score: f/s ink, 4 p, complete.

Call Number: Celtic Box 5, folder 5 piece 7.

Description

How could we complete a wedding, Tighten bond or cov'nant en'? If we've no dram to give the cleric, He'd be useless with his pen. [chor]The drams for us fill up the glass And round and round the bottle pass, The Son of Malt is the lad without fault! The unco guid cry out out upon thee, With back-chat and foolish chatter With their lips tho' they'll not own thee, They will drink thee like spring water. [chor]

Notes

an arr of CSB 112. Can be sung by TBB chor.

Sonata 'Elektra'

Autograph Score: 10 p, ink with pencilled fingerings, complete.

Call Number: Autog: Piano Box 6, folder 6.

Description

Allegro Assai. [A single movt].

Notes

Difficulty: difficult.

Sonata for 2 celli

Autograph Score: II. 6 p, ink, complete. III. 4 p, ink, complete. IV. 2 p, ink, unfinished.

Call Number: autog Chamber Music Box 1, folder 2. p/c Chamber Music Box 1, folder 2A

Description

II. Allegro vivace. III. Andante espressivo. IV. Allegro moderato.

Notes

II. This is an arrangement for 2 celli of the 2nd movt of Sonata for cello alone, see Chamber Music Box 3 folder 5.

Sonata for cello alone

Date of composition: 1930

Autograph Score:

1. 1 p, ink, complete, 1st movt. [see notes.]
- 2A. 5 p, ink, complete, 2nd movt.
- 2B. 2 p, green ink, complete with some differences from 2A
3. 1 p, ink, [last p of 3rd movt.] [see notes]
4. 1 p, ink, [1st p of movt 4?]
5. 1 p, ink, unfinished, 46 b, 5th movt.
5. 4 p, pencil & ink sketches.

Call Number: Chamber Music Box 3, folder 5.

Description

1. Adagio 2. Allegro vivace [Scherzo & trio] 3. 4. 5. Allegro moderato.

Notes

1st movement written without bar lines. 3 & 4. assessment made by comparison to 3rd & 4th movts of Sonata for 2 celli.

Sonata for Solo Violin

Date of composition: 1930.

Autograph Score:

movts one & three only

CALL NO:

Orch Box 21

Sonata for viola alone

Date of composition: 1930

Performance Forces: solo vla

Autograph Score:

1. 8 p, ink, complete. [see notes]
2. 8 p, ink, 1st movt complete
3. 6 p, ink, 3rd movt incomplete.

Call Number: 1, 2 & 3. Chamber Music Box 1, folder 1. 4. Chamber Music Box 1, folder 1A.

Description

1. Allegro con sprito
2. Lento funebre
3. Allegro con brio.

Notes

the 2nd movt is written without bar lines.

Sonata for Violin & Piano

Autograph Score: 10 p, ink & pencil stapled together with a note in EC's hand '1st theme V. & P. Sonata. [illegible] 1928; unfinished. [see notes]

Call Number: Projected Works Box 1 folder 8 piece 3.

Notes

The illegible word could be Penarth [in South Glamorgan, Wales] or Penrith [in Cumbria].

Sonata in A An Riobain Dearg.

Date of composition: May-August 1939.

Performance Forces: solo pno

Sources: 1. Piobaireachd 'An Riobain Dearg' (The Red Ribbon). [see notes] 2. Piobaireachd 'The Prince's Salute'. 3. Piobaireachd 'McGrimmon's Lament.'

Autograph Score: Copy A: 1. p 1-25a, ink, complete, 166 b. 2. p 26-47, ink complete, 380 b. 3. p 40a-56 [sic], ink, complete, 67 b. 4. p 59-79, ink, complete, 417 b. Copy B: 1. p 1-27, ink, complete, 166 b. 2. p 28-49, ink, complete, 376 b. 3. p 50-67, ink, complete, 70 b. 4. p 68-96, ink complete, 418 b. Sketches & Fragments.

Call Number: Autog: A. Piano Box 3, folder 1. B. Piano Box 3, folder 2. Sketches & Fragments: Piano Box 3, folder 3. Printed: Piano Box 3, folder 4.

Description

1. Molto moderato.
2. Scherzo. Allegretto con moto.
3. Lament: HMS Thetis June 3rd 1939. Adagio.
4. Allegro moderato.

Performances: Sunday 26 November 1939. Queen Margaret Union (The University). EC pno.

[BC 129. 5. 26.21.] & [BC 1396. 10.29.]

Tuesday 28 November 1939. Dunedin Association Concerts. Stevenson Hall, Glasgow. [see notes]

Dunedin Association hand-bill & programme. [BC 1396. 10.29.]

The Sunday concert was changed to Tuesday

Evening Times Glasgow 14 November 1939 [BC 1396. 10.29.] 4 January 2004, Wigmore Hall, London. Murray McLachlan. Tempo 55, No 228, April 2004, p75.

Notes

Recording: Murray MacLachlan; Dunelm Records DRD0222; insert notes by John Purser. Copy A has many pencilled in fingerings, whereas copy B is clean. 28 November 1939 performance. Also on the programme: Cedric Thorpe Davie Sonata for vln & pno (1939) Francis George Scott 10 songs from Scottish Lyrics book 5 (1939) J.B.McEwen Improvisations Provençale for vln & pno. 1st movt: the piobaireachd is also known as The Sinclair's March . Difficulty: virtuosic.

Sonata in D minor

Performance Forces: pno

Autograph Score: 23 p, ink, incomplete. [see notes]

Call Number: Autog: Piano Box 10, folder 8.

Description

ii. Andante p 11-17. Passepied Allegretto, non-paginated [5 p.] IV Allegro assai, 4 b. III Allegro assai p 18-28. [see notes]

Notes

This a tonal work, the 1st movt missing. The double sheets are in sequence therefore the "interpolated" Passepied is a mystery, as is the 4 b Allegro .

In terms of tonalities, mvt ii Andante begins & ends in G major, conventionally passing through D major with references to A minor & C major.

The Passepied is in B flat major, with a middle section in B flat minor.

The movt marked III Allegro assai begins & ends in D minor, passing through C minor on the way to F major. There are some Dorian modal references on G on the way back to D minor.

Difficulty: Moderate Grade VI.

Sonata incomplete

Autograph Score: 23 p, ink, pencil emendations, paginated 11-17, 5 p unnumbered, 18-28, stitched together with cotton. ii p 11-17 complete. G major iii 5 p unnumbered, complete. B flat major. III p 18-28 complete. D minor. [see notes]

Call Number: Autog: Piano Box 10, folder 8 Printed: Piano Box , folder

Description

ii Andante iii Passepied. Allegretto. iv Allegro assai 4 b. III Allegro assai

Notes

It would seem that this could be a sonata in D minor in the neo-classical style. It does not seem to be an addition to E Praeterita as it is technically very difficult and if there are borrowed themes they have not been acknowledged by EC. The curiosity is the pagination and the numbering of the movements. Obviously, the 1st movt is missing, which would be p 1-10, and the Passepied follows on logically from the Andante. Were there pages missing between end of Passepied and beginning of Allegro assai? If there were it would seem to imply that what is missing is the remainder of the 4 b that appear after the Passepied to complete one sonata and two movts missing of a second sonata, also in D minor. On the other hand, the 4 bars at the end of the Passepied could act as a harmonic link into the Allegro assai on p 18. As the Passepied ends in B flat major, and the 4 b marked 'IV Allegro assai' begin on chord of G minor and bars 3 & 4 spell out A major 7th, leading to D minor at start of p 18. Musically the styles match as well. The movements are all fingered in pencil, not in EC's hand, which would suggest it was performed. Difficulty: Difficult.

Sonatina for piano in G.

Date of composition: Jan 1922, Kennishead.

Autograph Score: 1. 25 p, ink, complete. 2. 1 p, pencil, b 1-23 of 1st movt, headed 'Three Sonatinas for piano. No. 1 in G.' 3. 6 p, ink, b 1-66, 1st movt. Dated Feb 1922.

Call Number: Autog: Piano Box 1, folder 1

Description

1. Lento "The Forest Pool." 2. Allegretto 3. Allegro moderato

Performances: A 'Sonatina' written by EC was played by EC at a members' Concert of the The British Music Society (Glasgow Centre) on Monday 6 March 1922. The listed movts are Lento – Allegretto – Allegro con brio, which could suggest that the work played was this one. Programme [BC1396. 8.23.]

Notes

Originally planned as 'Three Sonatinas' of which this is no 1 [pencil sketch 1 p of b 1-23 of 1st movt.]

Song for Mayday.

Performance Forces: fl, ob, cl, fag, hn, pno, stg quartet, chorus SATB.

Sources: Words by EC after Irish anon 9th-10th cent "Mayday, delightful time! How beautiful the colour! The blackbirds sing their full lay. Would that Laeg were here. The cuckoos sing in constant strains..." Lyra Celtica p 4, see also A Celtic Miscellany , p 65; Early Irish Lyrics , p 157; A Celtic Anthology , 42; p 1-2.; ; McDonald no. 76, 'Chaidh mi là do'n Bhadràileach.'

Autograph Score: f/s 11 p, complete.

Call Number: Celtic Box 13, folder 9 piece 2.

Description

Spring is here, the best time. of the year, sweet and lovely Maytime. Blackbirds sing, the larks on the wing, and joy is in ev'rything.

Notes

An arrangement of CSB 1.'Fionn MacCool's Song for Mayday. Headed 'No 2' & preceded by text: Narrator: I have seen the household of Art: The man who loved sweet lays; The lover of music who would not forsake a poet-band. Dearer to me than any man that ever was, was Fionn. In youth he learnt that arts which made a poet great, In number, three: Prophetic marrow chewing Divination which Illuminates Incantation over Heads. And then, to rove his poetic skill He made this lay:

Song of the Emigrant.

Date of composition: unknown

Performance Forces: 1 & 2. v, pno. 3. v stg quartet

Translators: Margaret Fay Shaw.

Sources: Macdonald no. 167. Untitled. 'A Skye Air. Brisk.'; ; Margaret Fay Shaw Folk Songs and Folklore of South Uist

Autograph Score: 1. v/s ink 1 p complete. 2. v/s photocopy 1 p complete, with variants in the accompaniment from 1. 3. f/s ink, 1 p complete..

Call Number: Celtic Box 5, folder 2 piece 2 (1, 2 & 3.)

Description

I come from the Islands, I come from the West, But here I'm a stranger And never can rest.
I thought there were cockles And oysters and scallops And lobsters and mussels, And
herring and cod. I come from the Islands, I come from the West, But here I'm a stranger
And never can rest. I thought there mosses, Bog-cotton and blueberries, Clusters of garlic,
And parsley and mint. I come from the Islands... I come from the West, But here I'm a
stranger And never can rest.

Notes

Not in CSB.

A Song of the Fair

Date of composition: unknown

Performance Forces: v, pno

Translators: Margaret Fay Shaw

Sources: McDonald no. 151. 'Faoileagan Sgarba. A Scarba Air. Moderate.'; ; South Uist folk song in Margaret Fay Shaw Folk Songs and Folklore of South Uist .

Autograph Score: v/s ink, 1 p unfinished, with pencil additions and emendations. v/s pc, 2 p complete.

Call Number: Celtic Box 5, folder 7 pieces 2A & B.

Description

When I went searching the village to find him, I had a horse-blanket for use as a saddle, Stirrups of leather, and reins of rope, A bushel of hay and a bag for his noddle. This is the way I sold the grey horse, I rode to the fair one morning in June. I thought but to fetter him there for a while But I drunk all they paid like a silly loun. When I went searching the village to find him, I had a horse-blanket with me as a saddle, Stirrups of leather, and reins of rope, A bushel of hay and a bag for his noddle. This is the way I sold the grey horse, etc. When I came home to my mother she scolded me Said that she knew I'd come to great grief, Nor was my father one little bit kinder Now where did you leave the old horse you big THIEF? This is the way I sold the grey horse, etc.

Notes

Not in CSB. The young man went to the fair with the horse, which, it seems, he sold, and drank the money. Then he sings [this song]: EC.

Song of the Foxes

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC

Sources: McDonald no. 52. ' 'Scian fada fada o'n uiridh.'; CSB 109.

Autograph Score: 1. v/s ink, 1 p, complete with pencil emendations, without text. 2. v/s p/c, 1 p, complete, pencil emendations, with text. 3. v/s ink, 2 p, complete, different setting to 1 & 2, without text. 4. v/s p/c, 3 p complete, different setting to 1,2 & 3, pencil emendations & text

Call Number: Celtic Box 2 folder 4.

Description

Foxes have my prayers and blessing, ho-hu-o the foxes! The sheep they kill while sheep are grazing, ho-hu the foxes! But seldom found in mood or ground, Ho-hu-o the foxes!

Song of the Old Mother

Performance Forces: v, pno.

Authors: W.B.Yeats

Autograph Score: v/s ink, 3 p unfinished, some pencil emendations.

Call Number: Vocal Box 1, folder 5. NOTES Not a McDonald air.

Description

Rise in the dawn, and I kneel and bow Till the seed of the fire flicker and glow; And then I
must scrub and bake and sweep, Stars are beginning to blink and peep;

Song of the Sword.

Date of composition: unknown.

Performance Forces: fl, ob, cl, fag, hn, pno, SATB, stg quartet.

Authors: Words by EC after an Irish 10th cent "The Song of Carroll's Sword." The original poem is ascribed to Dallán Mac Móire, chief bard to King Carroll (Cesball) Mac Muiregan of Leinster,

Sources: Macdonald no. 153, ' 'S Mithich dhomb bhi togail orm. Brisk.'; ; An Irish 10th cent "The Song of Carroll's Sword." Ancient Irish Poetry , Kuno Meyer, trans, p 72-74: "Hail, sword of Carroll! Oft hast thou been in the great woof of war. Oft giving battle, beheading high princes. Oft hast thou gone a-raiding in the hands of kings of great judgements, Oft hast thou divided the spoil with a good king worthy of thee"; p 22-25.; ; CSB 13.

Autograph Score: f/s 14 p, ink, complete.

Call Number: Celtic Box 6 folder 9 piece 1.

Description

Hail sword of Fingal! Brave and fearless warrior, Oft has that champion wielded thee in battle; Oft gone a-raiding, Plundering, beheading, Many a shield has been broken, words of mercy spoken.

Notes

no 1 in song cycle 'First Picture'.

The Song of the Women

Date of composition: [1928].

Performance Forces:

1. Trio (or Chorus) of female voices. S, M-S, A, unacc.
2. S, M-S, A, unacc.
3. org [?], S (S2 & A, ad lib).
4. S, M-S, A unacc.
5. S, M-S, A, unacc. For trio (or chorus) of female voices.

Authors: Ford Madox Hueffer

Autograph Score: 1. v/s ink, 4 p complete. 2. v/s ink, 4 p complete. 3. v/s ink, 3 p unfinished. 4. v/s ink & pencil sketches. 4 p.

Call Number: Vocal Box 1 folder 8.

Description

When ye've got a child 'ats whist for want of food, And a grate as grey 'sy'r 'air for want of wood. And y'r man and you 'aint nowise not much good, Oh; – Its hard work a-Christmassing, Carolling. Singin' songs about the "Babe what's born". When ye've 'eered the bailiff's 'and upon the latch, And ye've feeled the rain a-trickling thru' the thatch, And y'r man can't get no stones to break, nir yet no sheep to watch. Oh, we've got to come a-Christmassing, Carolling, Singin' of the "Shepherds on that morn." 'E was a man poor as us very near, An' 'ad 'Is trial and danger, An' I think 'E'll think of us when He sees us singin' here; For 'Is mother was poor like us, poor dear, An' she bore Him in a manger. Oh – It's warm in the heavens, but its cold upon the earth; An' we ain't no food at table nor no fire upon the hearth; And it's bitter hard a-Christmassing, Carolling, Singin' songs about our Saviour's birth; Singin' songs about the Babe w'at's born; Singin' of the shepherds on that morn, The shepherds on that morn.

Notes

1 & 4 to be sung "with the earnestness of despair". 2 "Sung in a fatalistic manner"

The Song of the Workers.

Date of composition: unknown

Performance Forces: SD, BD, bagpipes, SATB, SATB.

Authors: John Davidson

Autograph Score: f/s ink, 29 p complete.

Call Number: Celtic Box 6 folder 4 piece 2

Description

Now the furnaces are out, And the aching anvils sleep; Down the road the grimy rout
Tramples homeward twenty deep. Bridled looms delay their din; All the humming wheels
are spent; Piper, play! Busy spindles cease to spin; Warp and woof must rest content.
Piper, play! For a little we are free Foot it, girls, and shake your curls, Haggard creatures
tho' we be Piper, play! Racked and soiled the faded air, Freshens in our holiday, Clouds
and tides our respite share, Breezes linger by the way. Piper, rest! Now a caroll [sic] of
the moon, Piper, play your best! Melt the sun into your tune. We are of the humblest
grade, Yet we dare to dance our fill, Male and female were we made Fathers, mothers,
lovers still Piper, softly! Soft and low Pipe of love in mellow notes, Till the tears begin to
flow And our hearts are in our throats. Nameless as the stars at night Far in galaxies
unfurl'd, Yet we yield unrivall'd might Joints and hinges of the world. Sound the song the
hours rehearse Work and play! Night and day! The order of the universe. Now the
furnaces are out And the aching anvils sleep; Down the road a merry rout Dances
homeward twenty deep. All the humming wheels are spent, Busy spindles cease to spin
Warp and woof must rest content. Piper, play!

Song.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 35. Untitled. 'Strathspey time.'

Autograph Score: v/s p/c 1 p complete.

Call Number: v/s p/c 1 p complete.

Description

Wha kens the joy o' joy maun ken That it will never be As bident to the hert and e'en As
flourish on the tree. And wha has seen his joy, and heard The owrecome o' its sang, has
look't upon a blythesome bird That never lichts for lang.

Notes

Numbered 7 by EC.

Sorrow for a Queen

Date of composition: 1926

Performance Forces: solo pno [see notes]

Authors: after Maeterlinck

Autograph Score: 3 p, ink, complete. p/c of autog 3 p.

Call Number: Autog: Piano Box 1, folder 5. Photocopy: Piano Box 1, folder 5A. Published: missing

Description

Adagio very slow and solemn.

Notes

also for 3 tbn & tuba see Chamber Music Box 3 folder 8. Cover has publisher's rubber stamp 'GRAVÉ' and publisher's plate no. '7091' handwritten in ink. Cover has EC's address: 27 Langlands Rd., Newlands, Glasgow, N.B. Difficulty: moderate.

Sorrow for a Queen

Date of composition: 22 January 1926.

Performance Forces:

2 tenor tbn,

bass tbn

tuba (Bombardon)

Authors: after Maeterlinck

Autograph Score: f/s 6 p, ink, complete.

Call Number: Chamber Music Box 3 folder 8.

Description

Adagio (slow & solemn)

Notes

solo pno version Piano Box 1, folder 5.

Soul Shrine

Date of composition: unknown

Performance Forces: 1. v pno 2. v pno 3. unacc SATB. 4. unacc v pts.

Authors: EC after Alexander Carmichael.

Sources: 'Soul Shrine';; Thou angel of God who hast charge of me; From the fragrant Father of mercifulness;; The gentle encompassing of the Sacred Heart; To make round my soul-shrine this night;; Oh, round my soul-shrine this night.; ; Ward from me every distress and danger;; Encompass my course over the ocean of truth;; I pray thee, place thy pure light before me;; O bright beauteous angel on this very night;; Bright beauteous angel on this very night.; ; Be Thyself the guiding star above me;; Illumine Thou to me every reef and shoal;; Pilot my barque on the crest of the wave;; To the restful haven of the waveless sea;; Oh, the restful haven of the waveless sea.; Alexander Carmichael Carmina Gadelica vol I, p 93.; ; McDonald no. 142. 'An Gille dubh ciar dhubh. Slow.' [see notes]

Autograph Score: 1. v/s ink, 2 p, complete 3. v/s ink, 1p, complete, Symphax-copy paper. 5. separate voice parts for SATB, ink, 6 p complete.

Call Number: 1. Celtic Box 4, folder 8 piece 6A. 2. Celtic Box 4, folder 8 piece 6B. 3. Celtic Box 4, folder 7 piece 4. 4. Celtic Box 4, folder 8 piece 6C. 5. Celtic Box 4, folder 8 piece 6D1-6.

Description

Thou angel of God who hast charge of me From the fragrant Father of mercifulness, The gentle embrace of the Sacred Heart To make round my soul-shrine this very night. Ward from me all distress and danger, Encompass my course o'er the ocean of truth, I pray Thee, place Thy pure light before me, O Bright, beauteous angel this very night. Be thyself the guiding star above me, Illumine thou to me every reef and shoal, O pilot my barque on the crest of the wave, To the restful haven of the waveless sea. [see notes]

Notes

Not in CSB. Used as epilogue for the song cycle 'The King's brother who became a hermit' in an unacc SATB version; see Song-cycles. Note: McDonald no. 142. EC used McDonald no. 142 for 'Soul Shrine' the Epilogue to the song cycle 'The King's brother who became a hermit.' McDonald's title is 'An Gille dubh ciar dhubh'. EC has added in his copy of McDonald, "words written to this by Robert Burns" and has added a text underneath the vocal line: Stay my charmer, can you leave me? Cruel, cruel to deceive me! Well you know how much you grieve me; Cruel charmer, can you go! Cruel charmer can you go! Arthur Geddes in his libretto for The Making of the Tartan gives five sources for the "sets and variants" of this song: (i) Patrick MacDonald's [sic] Collection circa 1784. [McDonald no. 142] (ii) S.Fraser of Knockie's Collection, 1st edn, 1805, for his choice of notes and 2nd edn for time. (iii) Noted by A.G. from Ian a'Cladaich who learned it in Eriskay. (Mrs Kennedy-Fraser, to whom this friend introduced the air and the singer, noted a similar, but less interesting variant, the first five notes being the same (key) note. Cf. "Songs of the Hebrides, vol I). (iv) Coisair a'Shoid, II, pub. For An Commun Gaidhaealach by Maclaren, air only. The source is not given. (v) S. Fraser 1st edn., and a note or two from P.MacDonald [sic], S.Fraser's "Sutherland" Chorus, 2nd edn. See Opera Box 42 "The Soul Shrine is sung by the people as they retire to rest. They say that the angels of heaven

guard them and shield them from harm. Should any untoward event occur to themselves or to their flocks, they avow that the cause the deadness of their hearts, the coldness of their faith, and the fewness of their prayers.' Alexander Carmichael *Carmina Gadelica* vol I, p 9-91.

Spring is drawin' near. [see notes]

Date of composition: unknown

Performance Forces: SATB, unacc.

Authors: unknown

Autograph Score: v/s ink, 6 p complete.

Call Number: Celtic Box 6, folder 3 piece 1.

Description

Spring is drawin' near, angry winter spurnin', Blaws nae mair the blizzard, saft the breeze o' morn; Lang has winter reigned, noo the spring returnin' Cauld and frost and snaw treats wi' youthful scorn.

Notes

Cover reads: "Spring is drawin' near" for chorus of mixed voices, composed by "Murdstones" , which suggest this work was submitted for a competition.

The Star

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 155. Untitled.; William McClellan Poetry of Scotland 2nd collection p 9.

Autograph Score: v/s ink, with some pencil emendations, 1 p complete.

Call Number: Celtic Box 5, folder 4 piece 5.

Description

When my faither's fairther was a bairn Wi' noct but bairnly care Yon haw-tree fleurin' on
the cairn Had weather'd a hundred year.

Notes

CSB 9 with some variants in accompaniment.

This is the only Soutar song in the CSB.

Numbered 141 by EC.

Straloch Suite for orchestra

Date of composition: 1933

Performance Forces: fl, fl/picc, 2 obs, 2 cl, 2 fag, 4 hn, 2 tpt, 3 tbn, timp, cym, BD, tgl, SD, tamb, stgs.

Sources: Straloch Lute Book of 1627 [now lost].; G.F.Graham copied part of ms in 1847.; EC's copy from Graham of some of the airs: see Vocal Box 1 folder 7.

Autograph Score:

1. f/s 123 p, ink, complete, 28 stave. reh letters, conductor's marks & emendations. Hardcover binding in dark green leather. [see notes] Not in EC's hand.
2. f/s 124 p, ink, complete, 15 stave, reh letters, conductor's marks. Hardcover binding dark blue mock leather.
3. f/s 15 p, ink 1st movt only complete.

Autograph Inscription: On title p: "Erik Chisholm, 15, Nigel Gardens, Glasgow, S.1" On title p verso ' "iii I long for your virginitie" (the original title in Straloch MS.)' 1. Ostende 3min 112 bars 2 Hav over the water – Canaries – Ab thou wer myn own thing i. 5min 233 bars 3. Gallun Tom – I long for my virginitie 3½min 119 bars 4. Canaries – A port 3½min 176 5. The Buffens – The Old Man 2½min 286 927 Total 17½min

Autograph Parts: 4. Incomplete set: ob 1& 2, cl 1 & 2, fag 1 & 2, hn 1, 2, 3 & 4, tpt 1 & 2, tbn 1, 2 & 3, perc 1, hp, stgs. All parts are without the slow introduction to the 1st movt

Call Number: 1. CHI O/S 1.; 2. EC Orch Box 6 folder 1; 3. EC Orch Box 6 folder 2; 4. EC Orch Box 6 folder 3.; 5. EC Orch Box 7. 6. [BC 129. 33.8 (a & b)] Microfilm IV: Straloch Suite for Orchestra (1935) f/s: McMaster University Library, Hamilton ,Ontario, Canada.

Description

1. Ostende. Lento – Allegro conspirito - Lento.
2. Have over the water – canaries – An thou wer myn own thing Allegro con energico. 3. Gaulun Tom – I long for my virginitie [sic]. Mesuré – Andante.
4. Canaries – A port. Allegretto. 5. The Buffens – The Old Man. Allegro molto.

Performances: Cape Town 1947 [BC1396. 12.22.23.] City Hall, Durban. 10 July 1947, cond EC. Programme [BC1396.12.22.43.]

Notes

* [The King of France is extremely ill and the old lord Lafeu suggests that there is someone who has medicines that could effect a cure. That doctor is the play's heroine, Helena, who has inherited her father's medicines along with their magical healing powers. Lafeu says: I have seen a medicine That's able to breathe life into a stone, Quicken a rock and make you dance canary With spritely fire and motion; [All's Well That Ends Well , Act II Scene 1, ll 73-76.] There are two other references to this dance in Shakespeare's works which also indicate the energetic quality of the Canaries by linking it first of all with the English Jig, and secondly with its agitated, fast moving quality. Moth to Armado in Love's Labour's Lost says: Moth: Master, will you win your love with a French brawl? Armado: How meanest thou? Brawling in French? Moth: No my complete master, but to jog off a tune at the tongue's end, canary to it with your feet, humour it with turning up your eyelids, sigh a note, sing a note, sometime through the throat as if you

swallowed love with singing love; Love's Labour's Lost Act III, Scene 1, ll 6-10.] In The Merry Wives of Windsor Mistress Quickly returns to the Garter Inn to tell Falstaff of the effects his letters have had on Mistress Ford and Mistress Page. The canary reference is an image taken from the energetic, agitated nature of the dance; referring to Mistress Ford, Mistress Quickly says: Marry, this is the short and long of it. You have brought her into such a canaries as 'tis wonderful: the best courtier of them all, when the court lay at Windsor, could never have brought her to such a canary; The Merry Wives of Windsor Act II, Scene 2, l 57.] Re f/s & parts: originally located at OUP, 36 Soho Square, London, W.1, see rubber stamp inside cover.

CHI O/S 1: p 1-2, 26-27 pencil, in EC's hand, seem to be introductions to movts 1 & 2 respectively.

Vocal Box 1 folder 7 contains airs from the Straloch ms written out in EC's hand. Original title of "I long for my virginitie" is "I long for your virginitie".

There is version of the Straloch Suite for piano, also 1933, with pencilled remarks for action on the stage for 'The Pied Piper of Hamelin'. See CHI O/S 4.

In the complete set of parts, Item 5, is a timp pt in EC's hand.

Straloch Suite for piano

Date of composition: 1933

Performance Forces: pno

Sources: Straloch Lute Book of 1627 [now lost]. G.F.Graham copied part of ms in 1847. EC's copy from Graham of some of the airs in Vocal Box 1 folder 7. 1. Hench me malle Gray [see notes]: b 1-9/103-12. Ostende: b 10-102. 2. Hav over the water: b 1-15/192-217. An thou were mine own thing: b 86-141. Canaries: b 16-85/142-191. [see notes] 3. Gallum Tom: b 1-48/74-117. I long for my virginitie: b 49-73. [see notes] 4. Canaries: b 1-79/126-75. A Port: b 80-125. 5. The Buffens: b 1-108/177-288. The Old Man: b 109-176. [see notes]

Autograph Score: 37 p, ink, complete. [see notes]

Call Number: Autog: Piano Box 4, folder 1, bound blue cloth. [see notes] Published: Piano Box 4, folder 1A Print

Description

1. Hench [?] me malle Gray – Ostende. Slow – Allegro con energico. [see notes] 2. Hav over the water – Canaries – An thou were myn own thing. Allegro con energico – meno mosso. 3. Gallum Tom – I long for my virginitie. Mesuré. 4. Canaries – A Port. Allegretto. 5. The Buffens – The Old Man. Allegro

Performances: Concert in Aid of the Scottish Ambulances in Spain, Town Hall, St Andrews, Friday 28 May, 1937. soloist EC.

[BC 129. 29. 228.4.] COMPOSER REFERENCES "The second suite of short pieces is founded on themes taken from the Straloch mss. The Straloch Lute Book is a small oblong octavo book of 92 pages and the collector of these tunes was Sir Robert Gordon of Straloch who is credited with being the first Master of Arts to graduate at Marchael College Aberdeen. Dr. Skene – a Professor at Marischal College in 1781 – presented the mss to the famous Dr. Burney in whose library it remained for some time. The Straloch Lute Book disappeared for many years but eventually came to light again. Several copies of the lute tablature have been made of which two at least are in Scotland, in the Advocates' Library, Edinburgh, and in the Mitchell Library, Glasgow. The title of the work is 'An Playing Book for the Lute, wherein are contained many currents and other musical things, noted and collected by Robert Gordon in the yeere of our Lord 1627. In Februarie.' The Straloch Lute Book is one of the most interesting of the existing Scottish mss. Besides containing a number of symmetrical airs with and without variations, there are two examples of lute pieces in highly developed and well-balanced form, which would lead one to believe that there existed music for the lute instrumentally and formally mature. "One of these two pieces, entitled Ostende, is a composition 50 bars in length, which runs its course logically and evitably with a variety of phrase lengths, and with suggestive contrapuntal writing, the latter being worked out in my piano transcription. The suggestive contrapuntal writing in the original is achieved by a similar method to that adopted by Bach in his sonatas for solo string instruments – the main tune on the higher register of the instrument alternates with fragments of a second tune in the lower register. Although I have added a second balancing section to the composition, the first 50 bars are practically untouched. "The few bars of introduction utilise another theme from the Straloch Lute Book. "Most of the tunes in the book are, however, rhyming melodies of regular structure. Some of them have instrumental variations in characteristic lute figurations. "One of the few genuine Scottish

tunes in the collection, is that catalogued by modest collectors with three asterisks, but which is in the Straloch mss, a lament entitled 'I long for my virginitee.' "[Sir John] Hawkins considers the Canaries to have been a dance of English invention and it has the reputation of being the most rapid and animated of all the old dances. Shakespeare characterises it in the following passage from *All's Well that Ends Well* – I have seen a

medicine That's able to breathe life into a stone

Quicken a rock, and make you dance Canary With sprightly fire and

motion*[see notes] "The example this dance in the Straloch collection however, appeals to me as a graceful allegretto rather than an animated allegro ." Lecture/introduction to what seems to be a performance of *Petite Suite* (Autog no 2), *Straloch Suite* and *Piobaireachd for piano no 21* [nd]. See under *Petite Suite* . [BC 129. 19.154.1.]

* [The King of France is extremely ill and the old lord Lafeu suggests that there is someone who has medicines that could effect a cure. That doctor is the play's heroine, Helena, who has inherited her father's medicines along with their magical healing powers. Lafeu says: I have seen a medicine That's able to breathe life into a stone, quicken a rock and make you dance canary With sprightly fire and motion; *All's Well That Ends Well* Act II Scene 1.

[There are two other references to this dance in Shakespeare's works which also indicate the energetic quality of the Canaries by linking it first of all with the English Jig, and secondly with its agitated, fast moving quality. Moth to Armado in *Love's Labour's Lost* says:

Moth: Master, will you win your love with a French brawl? Armado: How meanest thou? Brawling in French? Moth: No my complete master, but to jog off a tune at the tongue's end, canary to it with your feet, humour it with turning up your eyelids, sigh a note, sing a note, sometime through the throat as if you swallowed love with singing love; *Love's Labour's Lost* Act III, Scene 1.]

In *The Merry Wives of Windsor* Mistress Quickly returns to the Garter Inn from delivering Falstaff's letters to Mistress Ford and Mistress Page, to find him anxiously awaiting news of their effect on the two ladies. The canary reference is an image for an emotional state resulting from the energetic and agitated nature of the dance: Mistress Quickly: Marry, this is the short and long of it. You have brought her into such a canaries as 'tis wonderful: the best courtier of them all, when the court lay at Windsor, could never have brought her to such a canary; *The Merry Wives of Windsor* Act II, Scene 2.] LITERATURE "Glasgow String Orchestra "Erik Chisholm's Straloch Suite was another item, three of the five movements being played. It was a pity not to have the complete work for this first performance. The movements played are well planned and effectively written. ..." *Glasgow Herald* 13 December 1939 "The orchestral version has been broadcast many times by the BBC Scottish orchestra under the directions of Ian Whyte and the composer. The Northern BBC Orchestra conduct by Leslie Howard, have also broadcast the work. The string version has been played by the London String Orchestra (cond Alan Bush), and the Glasgow String Orchestra (cond Horace Fellowes) and the piano suite broadcasted by Max Pirani and the composer. A ballet (with small Orchestra) on the music, received 15 performances in the Lyric Theatre Glasgow in 1938. From a publicity sheet from OUP: "A quick sense of style brought constant beguilement." *Sunday Times* 29 October 1939. "Mr Chisholm has skilfully treated traditional dance tunes without qualifying as a follower of either of Holst or of Grainger. He has his own way with the material – a Scots way, no doubt, and a delightful one." *Daily Telegraph* 30 October 1939. "Modern in its treatment, the suite is adorned with the rich and colourful background of Scottish tradition and sentiment, and full use is made of its dramatic possibilities." *The Scotsman* , 13 December 1939. [BC129.21.158.2.]

Notes

Sources: Ten of the eleven airs are notated in EC's hand in Vocal Box 1, folder 7 'Airs'. 3. Original title for "I long for my virginitee" is "I long for your virginitee". Autog score: The autog has pencilled remarks detailing some of the action in the ballet 'The Pied Piper of Hamelin' and titles for some of the dances that would suggest it was used at rehearsals, or at least in planning the ballet synopsis. It also has additional p 38-42 on which is notated 'Procession & Dance of the Villagers' that opens 2nd scene of the ballet. This is then followed by a piece for pno headed 'Il Andante' which has nothing to do with the ballet or the suite. It has the 'feel' of a Barcarolle with a central theme is neither from McDonald nor Straloch. 1. The Straloch air source for the introduction and epilogue for movt 1 is untitled in EC's copying of the air, but in the piano score it is headed "Hench me malle Gray – Ostende." 2. 4 p ink of earlier version of no 2 placed at back of Piano Box 4, folder 1. See also orchestrated version in CHI orchestral O/S 4. See also under *Petite Suite* notes EC lecture on & performance of, *Straloch Suite*, *Petite Suite* and no 21 of *Piobaireachd for piano no 21*. [BC 129. 19.154.1] Difficulty: very difficult.

Straloch Suite for string orchestra

Date of composition: 1933

Performance Forces: stg orch

Sources: Straloch Lute Book of 1627 [now lost]. G.F.Graham copied part of ms in 1847. EC's copy from Graham of some of the airs in Vocal Box 1 folder 7. 1. Hench me malle Gray [see notes]: b 1-9/103-12. Ostende: b 10-102. 2. Hav over the water: b 1-15/192-217. An thou were mine own thing: b 86-141. Canaries: b 16-85/142-191. [see notes] 3. Gallun Tom: b 1-48/74-117. I long for my virginitee: b 49-73. [see notes] 4. Canaries: b 1-79/126-75. A Port: b 80-125. 5. The Buffens: b 1-108/177-288. The Old Man: b 109-176. [see notes]

Autograph Parts: complete set in OUP Hire Library folders.

Call Number: Strings Box 1 folder 4.

Description

1. Ostende. Lento – Allegro conspirito - Lento.
2. Have over the water – canaries – An thou wer myn own thing. Allegro con energico.
3. Gaulun Tom – I long for my virginitee [sic]. Mesuré – Andante.
4. Canaries – A port. Allegretto.
5. The Buffens – The Old Man. Allegro molto.

Performances: 1st perf. 12 December 1939 Glasgow String Orchestra, cond Horace Fellowes.

Musical Times January 1930. Three movts only Athaneum Theatre, Glasgow. Glasgow Stg Orch, cond Horace Fellowes. 12 December 1939.

Glasgow Herald 13 December 1939

Evening Citizen 13 December 1939

The Scotsman 13 December 1939

Evening Times 13 December 1939

The Bulletin and Scots Pictorial 13 December 1939

[BC 1396. 4.15.]

Notes

Sources: Ten of the eleven airs are notated in EC's hand in Vocal Box 1, folder 7 'Airs'. 3. Original title for "I long for my virginitee" is "I long for your virginitee". 1. The Straloch air source for the introduction and epilogue for movt 1 is untitled in EC's copying of the air, but in the piano score it is headed "Hench me malle Gray – Ostende", which would suggest a title for that air. 2. 4 p ink of earlier version of no 2 placed at back of Piano Box 4, folder 1. See also orchestrated version in CHI orchestral O/S 4.

Strangers.

Date of composition: Unknown.

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 71. Untitled. 'Slow.'

Autograph Score: v/s ink 2 p complete.

Call Number: Celtic Box 5, folder 3 piece 3.

Description

There is a dead man standing here
That has been here, been here afore,
Wha frae this fleurtime
Had gether'd in the fleur,
The bluebell and the gowdan bell
Are back where they hae been;
But this dead man canna tell
the lang road in atween.

Notes

Numbered 145 by EC. EC notes against no. 71 in his copy of McDonald : "eight times the same 2-bar rhythm. 10 syllables to each line."

Suite

Performance Forces: org

Authors: Purcell transc EC

Autograph Score: 1a. II 2 p, ink, complete. 1b. II 2 p, pencil, complete. 2. III 1p, pencil, complete.

Call Number: Organ Box 1 folder 7.

Description

II Sarabande, III Minuet.

Suite

Performance Forces: org

Authors: Purcell transc EC

Autograph Score: 1a. II 2 p, ink, complete. 1b. II 2 p, pencil, complete. 2. III 1p, pencil, complete.

Call Number: Organ Box 1 folder 7.

Description

II Sarabande, III Minuet.

Suite 'Forsaken Mermaid'

Suite E Praeterita [["From the Past"]]

Performance Forces: stg orchestra

Sources: movts 1, 2, 3, 4 & 6 are orchestrated versions of 5 movts from the E Praeterita 6 Sonatinas for piano [see Piano Box 7, folder 1].; ; 1. Diferencias sobre 'Guardame las vacas' by Andriques de Valderravano. [Sonatina no 2, 3rd movt]; 2. after a 13th century 2-part dance. Ductia. [Sonatina no 5, 2nd movt]; 3. no source given [Sonatina no 5, 1st movt]; 4. Agnus Dei II from Missa sine nomine by Jacob Obrecht [Sonatina no 2, 2nd movt.]; 5. no source given [not in pno Sonatinas]; 6. Introduction and Allegro Luis de Narvaez 'Diferencias sobre O Gloriosa Domina ' [Sonatina no 1, movts 1, 2, 3 & 4]

Autograph Score: 1. 6 p, ink, incomplete, final 2 b missing with note by EC 'see 2nd piano sonatina 3rd movt for concluding bars". 2. 8 p, ink complete. 3. 4 p, ink, complete. 4. 2 p, ink, complete. 5. 7 p, ink, incomplete, EC note p 7 "etc". 6. 16 p, ink complete. Sketches [folder 1A]

Call Number: Strings Box 1 folder 1. Strings Box 1 folder 1A.

Description

1. Moderato Diferencias sobre 'Guardame las vacas' Andriques de Valderravano.
 2. Andante Berceuse , after a 13th century 2-v dance
 3. Menuet
 4. Andante 'Agus Dei II' from Missa sine nomine Jacob Obrecht (1430-1505)
 5. Adagio
 6. Grave – Allegro moderato
-

Suite for flute, clarinet, cello & triangle

Date of composition: 1923 [BC129. 21. 156. p 158.]

Description

1. Caprice 2. Variation 3. Waltz. 4. Intermezzo. 5. Finale. [BC129. 21. 156. p 158.]

Notes

Details from a penciled programme [BC129. 21. 1. p 158.]

1. 'Peter Pan' a little piano suite (Jan 1923)

- a) Peter
- b) Wendy
- c) The Croc
- d) Tinkerbell
- e) Captain Hook.

2. 3 Songs: The Daffodill A.Kathleen Davidson
Blossom Herrick
The Hag Herrick (1922)

3. 'Suite' for fl, cl, cello, tgl (1923)

- a) Caprice
- b) Variation
- c) Waltz
- d) Intermezzo
- e) Finale

4. Some Nonsense

- a) :Little scenes from 'Through the Looking Glass'
Haigh – Hatta – The Old Frog
- b) Procession of Crabs
- c) Danse Bacchanale

INTERVAL

5. Intimate Songs by Dora Sigerson for soprano & cello solo

1. The Comforters
2. The Other Sode
3. I want to talk to you

6. 3 Songs: The Bee

My Ocean Steed
The Donkey

7. Cameos. So far [2010] the score of this Suite has not come to light.

Suite for vln & pno. III. Gavotte Rondo.

Sources: Skene ms: b 1: No. 29 The Keiking Glasse. b 41: No. 56 Almane Delorne. b 49: No 53 Ane Alman Moreiss. b 73: No 82: The Fourth Measur of the Buffins,. A fragment. b 93: No 4: Ladie Rothmayis Lilt. William Daune Ancient Scottish Melodies. See also Vocal Box 7 folder 7.

Autograph Score: s/s ink with pencil emendations 8 p, incomplete.

Call Number: Chamber Music Box 3 folder 7, piece 1.

Description

III. Gavotte Rondo.
Allegretto

Suite No. 1 for piano

Date of composition: 1. 26 June 1923 2. 27 June 1923 3. 25 June 1923 4. 1 August 1923
5. 30 June 1923

Autograph Score: 42 p, ink, complete.

Call Number: Autog: Piano Box 2, folder 1 Printed: Piano Box 2, folder 1A

Description

1. Caprice. Allegretto. 2. Feuillet d'album. Andante. 3. Scherzo. Allegretto scherzando. 4. Waltz. Allegro moderato.[see notes] 5. Moto perpetuo. Vivace.

Notes

Difficulty: Difficult, Grade VIII.

Suite No. 2 for piano

Date of composition: 1. 31 August 1923 2. 2 August 1923 3. 13 August 1923 4. 7 August 1923 5. 19 August 1923.

Sources: 5 arranged for piano from 'Suite' for fl, vln, cello & tgl.

Autograph Score: 1. 61 p, paginated 43-95, ink, complete. 2. movt 1, 2 p, ink, unfinished. 3. movt 2, 4 p, ink, complete. 4. movt 4, 1 p, ink, unfinished. 5. movt 5, 3 p, ink & pencil, unfinished.

Call Number: Autog: Piano Box 2, folder 2 Printed: Piano Box 2, folder 2A.

Description

1. Prelude. Presto. 2. Caprice. Allegro scherzando. 3. Chopsticks. Moderato. 4. Intermezzo. Allegro moderato. 5. Finale. Allegro vivace. [see notes]

Notes

Pencil markings throughout No 2 would suggest that EC planned to arrange it for fl, cl, cello & tgl. 5th movt is headed: "Finale arranged for piano from Suite for flute, Clarinet, Violincello & Triangle." Written at 276 St Vincent St., Glasgow. Movements 2 & 3 are reversed on title page. Difficulty: Difficult, grade VIII.

Suite No. 3.

Date of composition: 7 September 1923.

Autograph Score: 16 p, ink, complete. Paginated 96-111.

Call Number: Autog: Piano Box 2, folder 3. Printed: Piano Box 2, folder 3A.

Description

1. Ballet. Vivace.

Notes

b 168-171, inaccurate barring of semiquavers. Difficulty: difficult.

Summer Song.

Performance Forces: pno, vln, vla, cello, solo ATB.

Authors: William Soutar

Sources: McDonald no. 152. A Robaidh, tha thu gòrach.

Autograph Score: f/s 4 p, unfinished.

Call Number: Celtic Box 5 folder 3, piece 13.

Description

Nae wind comes owre sae free upon the yirdin rose
As hill-blown winds that gae wharr the
white bloom grows.

Notes

Not in CSB.

Summer Song.

Date of composition: unknown

Performance Forces: 1. v, pno. 2. pno, stg quartet, solo SATB.

Authors: William Soutar.

Sources: McDonald no. 152. 'A Robaidh, tha thu gòrach. Moderate.'

Autograph Score: 1. v/s p/c 2 p complete. 2. f/s ink, 5 p, unfinished.

Call Number: Celtic Box 5, folder 3 pieces 13A & B..

Description

Nae wind comes owre sae free Upon the yirdin rose, As hill-blawn winds that gae Whaur
the white bloom grows. There is nae biggit bower Sae gladsome for the sicht As the sma'
wilder'd fleur flautterin wi' the licht. And hearts will their fear Whan love sae freely blows
Open to joy and care As the sma' white rose.

Notes

EC uses same McDonald air for 'The River', text also by Soutar.

Numbered 8, EC.

Sword Dance

Performance Forces: fl/picc, ob, 2 cl, hn, 2 tpt, tbn, timp, cym, SD, BD, wd block, pno, stgs.

Sources: Rhythmically & melodically the main theme, heard on 1st violins, seems to be a variation of McDonald North Highland Reels no. 20.

Autograph Score: f/s ink, p 1-8, incomplete.

Autograph Parts: complete

Call Number: Transcription Box 2 folder 3.

Description

alla Strathspey

Notes

f/s entitled 'Shen Trews'.

Symphony “In Cornwall”

Date of composition: 1926

Performance Forces: picc, 3 fl, 3 ob, CA, 2 cl, bass-cl, 3 fag, contra-fag, 4 hn, 3 tpt, 3 tbn, euph B flat, hp, xylo, pno, cel, glock,SD,BD, cym gong, timp, stgs.

Autograph Score: f/s paginated 1-18, p 1, 5, 6, 11, 12, & 15 carry some orchestration. Incomplete.

Call Number: CHI O/S 10 folder 1.

Notes

Heading carries ‘A Dance Symphony I “In Cornwall”, ‘A Dance” being scratched out. This is the beginnings of an orchestration of the Cornish Dance Sonata for piano 1st movt in Piano Box 6, folder 5.

Symphony - From the Hebreides

Performance Forces: org

Autograph Score: 1. 1st movt 38 p, ink, incomplete, paginated 1-38.d g 1a. 1st movt. 20 p pencil, incomplete. 2. 2nd movt. 2 p ink, unfinished. 3. 1 p pencil, unfinished, Allegro spirito.

Call Number: Autog: Organ Box 1, folder 1

Description

1. The Sea. Noblimente. [sic][see notes] 2. The Folk o' the Bruth. Allegretto.

Notes

1. Should read Nobilimente a term beloved of Elgar. Was 'Sea Pictures' on EC's mind at the time of writing?

Symphony for small orchestra

Autograph Score: Incomplete pno score & sketches.

Call Number: no call number

Notes

Title found on last p of f/s of 'The Freiris of Berwick' overture for chamber orch at Orchestra Box 13 folder 1.

Symphony for String Orchestra

Date of composition: 1939.

Performance Forces: Stg orch

Authors: Alkan Op 39 nos 4-7

Translators: Transcribed EC

Sources: Ch. V. Alkan Op 49 nos 4, 5, 6 & 7.

Autograph Score: 1. 87 p, ink, complete, reh letters, cond's marks, hard board binding. 2. Pencil Sketches

Call Number: 1. Transcription Box 1 folder 2. 2. Transcription Box 1, folder 2A. 3. Transcription Box 1 folder 2B

Description

1. Allegro moderato 2. Marche funèbre 3. menuetto 4. Presto.

Performances: Thursday 29 February 1940. The Glasgow String Orchestra Season 1939-40. Athenaeum Theatre, St George's Place. Cond Horace Fellowes. [BC129. 5. 26.12.]

Notes

Programme states 4 movts: Allegro moderato

Marche funèbre. Andantino.

Menuet.

Finale. Presto. [BC129. 5. 26.12.] Also on the programme 29 February 1940: Dvorák Serenade op. 22; Corelli Concerto Grosso op. 6 no. 11; Debussy Two Dances - Profane et Sacré ; and Julius Harrison Prelude Music for Strings and Harp . Flier Press Cuttings Scotland 1939-1940. [BC1396. 4.15.]

Symphony no 2

Date of composition: January [to] September 1938. [pencilled s/s p 1] 1939 [f/s p 1.]

Performance Forces: 3fl [3rd/picc], 2 ob, 2 cl, bass-cl, 2 fag, contra-fag, 4 hn, 3 tpt, 3 tbn, tuba, timp, perc 2 players: cym, SD, BD, xylo, tgl, cel, gong, hp, stgs.

Autograph Score: 1. f/s microfilm print, 174p, bound in blue card, p 14 missing. 2. f/s 28 stave, ink & pencil, incomplete draft: p 1-10 [b 11-70] missing, paginated 11-69. 2nd movt final 10 b missing. [1st & 2nd movts contiguous]. 3rd movt [ii in f/s p/c] p 1-9 [b 1-49] missing, paginated 10-39. 4th movt paginated 1-53, b 279-96 missing; final 16 b on last page. 3. s/s pencil sketches.

Autograph Parts: 4. Second Symphony: All parts have been mutilated as the 2nd movt was removed to become 'A Celtic Wonder Tale', which begins at H of the 2nd symphony [beginning of 2nd movt. [see notes]]. 5. 'A Celtic Wonder Tale': complete, mostly autog [see notes]. 6. Second Symphony assorted transparencies & p/c.

Call Number: 1. Orchestra Box 10.; 2. CHI o/s 8.; 3. CHI o/s 8.; 4. Orchestra Box 11; 5. Orchestra Box 10 folder 1.; 6. Orchestra Box 10 folder 2. Microfilm II: The Earth Shapers (Symphony no 2 (ballet, 1939) reduction for 2 pnos by EC & Symphony no 2 (1939) full score at McMaster University Library, Hamilton, Ontario, Canada.

Description

1. Adagio-maestoso [b1-124]
2. Allegro molto moderato [b 125-287]
3. Scherzo-toccata [b 1-221]
4. Andante maestoso e molto espressivo – andante moderato – grandioso [b 1-312]

Performances: 1st perf of A Celtic Wonder Tale Saturday 22 November 1941 [BC 129. 1. 20.1.]

12.12.49 St Andrews Hall, Saturday evening first time in Glasgow A Celtic Wonder Tale . Reported in Glasgow Herald 12.12.49 [BC 129. 1. 21.9.]

Wednesday 26 March 1947; Hiddingh Hall, Orange Street Campus UCT.
Version for 2 pnos, EC & Stuart Findlay. [BC 129.3.18.1.]

Wednesday 10 November 1948; Hiddingh Hall, Orange Street Campus, UCT; version for 2 pnos, EC & Stuart Findlay. [BC 129. 2. 18.1.]

Wednesday 9 September 1964 Bournemouth SO, Town Hall, Torquay, cond Constantin Silvestri. [BC 129. 5. 26. 17.]

Notes

Parts: All are autog except 1st vln desks 4 & 5, 2nd vln desks 3 & 4, vla desks 3 & 4, cello desk 3, db desk 3, & tpts.1.

['A Celtic Wonder Tale' begins at letter H with celli & db holding a long low D.

The ballet depicts the struggle on the part of the Tuath Dá Danaan to rid Eire of the evil and deformed race of Fomors, led by Balor, after which the island is restored to beauty; and peace and plenty.

See Magnus Maclean *The Literature of the Celts* p 140-43 for an account of the early mythological Fomorians found in the "Aided or Tragedy of the Children of Tuireann". See also James MacKillop *Myths and Legends of the Celts* , p 140-44.]

Symphony no 4 in A minor

Performance Forces: org

Authors: Jan Sibelius transc EC

Sources: Sibelius 4th Symphony in A minor Op 63.

Autograph Score: 24 p, ink. Movt 1 complete, movt 4 unfinished [see notes].

Call Number: Organ Box 1 folder 4.

Description

1. Tempo molto moderato, quasi adagio. 4. Allegro.

Notes

Movt 4: Transc complete in ink 322 b [to 13 b after rehearsal letter M], continued in pencil for 2 b, the final 183 b not transcribed. There are some fingerings added, with some registrations and indications of Sibelius' original scoring.

Symphony no 4 in A minor

Performance Forces: org

Authors: Jan Sibelius transc EC

Sources: Sibelius 4th Symphony in A minor Op 63.

Autograph Score: 24 p, ink. Movt 1 complete, movt 4 unfinished [see notes].

Call Number: Organ Box 1 folder 4.

Description

1. Tempo molto moderato, quasi adagio. 4. Allegro.

Notes

Movt 4: Transc complete in ink of b 1-322 [to 13 b after rehearsal letter M], continued in pencil for 2 b, the final 183 b not transcribed.

There are some fingerings added, with some registrations and indications of Sibelius' original scoring.

Symphony No. 1 in C minor

Date of composition: October 1937-December 1938. p 62 of 4th movt signed EC
orchestration revised Dec. 11/38.

Performance Forces: 3 fl [2nd/picc], 2 ob, 2 cl, 2 fag, 4 hn, 3 tpt, 3 tbn, tuba, timp, perc [2
players]: BD, cym, SD, xylo, tgl, tamb, glock, hp, stgs.

Autograph Score: 1. f/s ink, 28-stave, movts 1, 2 & 3 paginated 1-131, movt 4 paginated
1-62. Conductor's marks, reh letters, pencil emendations. Signed on final page: 'EC
orchestration revised 11 Dec 1938.' Red cloth-board binding. 2. f/s, 28-stave, movts 1 & 2,
112 p, ink with many pencilled changes & emendations. Signed on cover p 'Oct 1937-June
1938.' Binding damaged, no covers. 3. f/s, 28-stave, movt 4, paginated 132-85, ink, with
many pencil changes & emendations. Signed on final p 'EC Oct '37-June 1938'. 4. s/s 28 p
1st movt, ink with pencil emendations & some orchestration cues. 5. s/s 21p 4th movt, ink
with pencil emendations & some orchestration cues. Finale p EC has written "Exultate
Jubilate". 6. f/s 110 ff 28 stave f/s pencil sketches.

Call Number: 1. CHI O/S 9.; 2. CHI O/S 9. [see notes]; 3. CHI O/S 9; 4. Orchestra
Box 9B folder 1.; 5. Orchestra Box 9B folder 2. 6. CHI O/S 9. 7. CHI O/S 9. 8a.
Orchestra Box 8. 8b. Orchestra Box 9A. 8c. Orchestra Box 9B.

Description

1. Allegro agitato
2. Scherzo Allegro con brio
3. Funeral March 'In memoriam – W. Wigham Parker, Dmus – 30th July 1927'
4. Finale Allegro moderato

Performances: Concerts of Contemporary Music Thirteenth Season Fourth Concert,
Concert Hall Broadcasting House W.1. Friday 6th January 1939, at 9.45 p.m. The BBC
Orchestra led by Paul Beard, cond Clarence Raybould. [BC 129. 1. 7.2].

Notes

1. Signed on last p: ERIK CHISHOLM, orchestration revised Dec 11, '38.
Rubber stamp fly leaf: OUP.
2. Signed on last p: ERIK CHISHOLM Oct (37)- June 1938.
4. Entitled 1st Symphony in C minor.
5. on last page after the closing double bar: "Exultate, Jubilate."

8a & b: several p in EC's autog.

Symphony Pathétique

Date of composition: The orthography of both music & text suggests this is a work of juvenilia.

Performance Forces: pno duet

Sources: P Tchaikovsky [sic]. Symphony no 6 'Pathétique', op 74. 1st movt, Adagio introduction.

Autograph Score: 2 p, ink, b 1-18.

Call Number: Transcription Box 3 folder 1 piece 1.

Symphony Pathétique

Call Number: Transcription Box 3 folder 1

Tale of the Queen who sought a drink from a certain well.

Date of composition: unknown

Performance Forces: narrator, pno.

Sources: McDonald nos. 60 'Mnathan Chrospuil is Bhaile Mhuirich' & 149 'Moch madainn chétein.'; J.F.Campbell Popular Tales of the West Highlands II. No XXXIII.

Autograph Score: 6 p, ink, unfinished.

Call Number: Celtic Box 6, folder 10, piece 13.

Description

There was before now, a queen who was sick, and she had three daughters. Said she to the one who was the eldest, "Go to the well of true water, and bring to me a drink to heal me." The eldest daughter took a pail and went off grumbling to fetch the water for her sick mother.

A frog came up to her and said, "Crock, crock, Marry me, crock, crock, and you will get the water." "I will not marry you, hideous creature, on any account," said she. "The, crock, crock, you will not get the water," replied the frog. She went home without the water. Her mother said to the second daughter, "Go to the well of true water and bring me a drink to heal me." The second daughter took a pail and went off grumbling to fetch the water for her sick mother.

She reached the well and the frog came up to her and said, "Crock-crock, marry me and you will get the water." "I wont marry you, hideous creature, on any account," said she. "The crock-crock, you will not get the water," replied the frog. She went home without the water.

The Queen asked her youngest daughter to go to the well. "Why of course, mother," said the youngest. And the youngest daughter set out willingly for the well. When she reached the well, the frog came up to her as he used to and asked her if she would marry him if she got the water. "If I had no other way to get healing for my mother, I will marry you," said she. And she took her pail and drew water from the well and she hurried back home.

And her mother drank the true water and was healed and they all took themselves to bed to rest in the night. The frog followed the youngest sister to her home. It took him some time as he could only leap a short distance at a time. Compare the synopsis for EC's Ballet The Hoodie Crow .

Tango

Date of composition: 1. 6 January 1926 on title page; March 1926 on p 1. 2. Xmas 1925.

Autograph Score: 1. 5 p, ink, complete 2. 5 p, ink, unfinished.

Call Number: Autog: Piano Box 2, folder 4. Printed: Piano Box 2, folder 4A.

Description

1. Andantino.

Performances: Tuesday 16 February 1926. Russo-Scottish Society, recital of Russian Music by EC, which included 1st perf in Scotland of Mussorgsky's 'Pictures at an Exhibition' M'Lellan Galleries, Glasgow. [BC 129. 5. 26.3.] & [BC 1396.] box 16 buff folder. Programme [BC 129.32 .271.59.] [see notes]

Notes

Written at 27 Langlands Rd., Newlands, Glasgow. Difficulty: moderate.

Te Deum in E flat.

Date of composition: December 1922.

Performance Forces: SATB chor, org.

Autograph Score: 1. v/s ink, 21 p complete. Neat copy. 2. v/s ink, 15 p complete. 3. v/s ink, pencil sketches.

Call Number: Vocal Box 2, folder 1.

Description

We praise Thee O God, We acknowledge Thee to be the Lord. All the world doth worship Thee, Father everlasting.

Tha na mnathan gaol do m'chodhalt. Give me a woman's love.

Date of composition: unknown

Performance Forces: v, pno.

Sources: Macdonald no. 28. 'Thug na mnathan gaol do m'chodhalt. Slow.'; No English text assigned.

Autograph Score: v/s ink, 1 p unfinished, with pencil emendations and sketches for completion.

Call Number: Celtic Box 6 folder 6 piece3.

Notes

No English or Gaelic text is assigned.

Thème varié pour deux pianos

Sources: Paderewski. 'Thème varié' Miscellenea, Série de morceaux, Op 16 no 3.

Call Number: Transcription Box 3 folder 2.

Notes

This is only one part and is not in EC's hand. Perhaps this was part of his war work giving concerts and conducting the Carl Rosa and the Anglo-Polish Ballet.

There was a time when I thought far sweeter

Date of composition: unknown.

Performance Forces: fl, ob, cl, fag, hn, stg quartet, T solo.

Authors: Words EC

Sources: Words by EC after 'The Wild Man comes to the Monastery', anon Irish 12th cent song;; ; ...There was a time when I thought sweeter than the quiet converse of monks, the cooing of the ringdove flitting about the pool.; O'Keefe Buile Shuibne p 83 in Jackson A Celtic Miscellany p 280 (first half of the poem), Penguin, p 255; ; ; McDonald no. 114. Untitled. 'Slow.'

Autograph Score: f/s 12 p,ink, complete.

Call Number: Celtic Box 4 folder 6 piece 1.

Description

There was a time when I thought far sweeter than the quiet converse of the monks The cooing doves flitting round the pool, So I thought once upon a time.

Notes

Arrangement of CSB 101.

Used in the song-cycle The King's brother who became a Hermit . See Song-cycles. EC analyses this Air as "ABCA."

There's a guid time comin' yet.

Performance Forces: v, pno.

Autograph Score: v/s ink, 2 p unfinished.

Call Number: Vocal Box 2, folder 4 piece 3. NOTES nd. Not a McDonald air.

Description

A mither sings to her hungry man "Oh lie ye doon, my pet," And what does she sing but that auld, auld song, "There's a good time comin' yet."

Third Picture

Performance Forces: fl, ob, cl, fag, hn, pno, stg quartet, narrator.

Autograph Score: 'I am Eve' f/s 4 p, ink & pencil, unfinished.

Call Number: Text: Celtic Box 6 folder 9 piece 9. 'I am Eve' Celtic Box 6 folder 9 piece 10.
'T

Description

Narrator:

From Adam's disobedience springs the seed of all man's wickedness: from Eve, who plucked the apple, controlling not her greed, came woman's perfidy and faithlessness.

Song: I am Eve.

I am Eve, great Adam's wife;

I it was cost Jesus his life;

My kin were robbed of Heav'n by me

I should have hung upon the Tree.

In a Kingly house I wrought

Grievous the evil fate I brought

Grievous the crime that withered me

To all men I brought misery.

I plucked the apple with its seed

With no restraint of selfish greed.

Narrator:

When Grainne, daughter of Cormac and wife to the great Fionn, saw flawless Diarmaid, boldly she said to that king over every king, that princely lord of the Fiana, her husband, great Fionn himself: "There is one on whom I would gladly gaze forever, to whom I would give the bright world, all of it, all of it, though it prove to be an unequal bargain."

Fionn laughed loudly at the brazenness of his wife's speech. But he did not laugh loudly, he did not laugh at all, when he learned that Diarmaid had yielded to Grainne's entreaties and gone away with her as her guilty lover.

Terrible then was the wrath of Fionn: unrelenting and unceasing was his pursuit of the two.

Traversing the mountains of Mourne and the pass of white Burren, the lovers came at length to the Cave of Currach, hunted like wild beasts, in straits almost beyond endurance.

It was then that Diarmid turned on Gráinne and said, "Thou hast ruined me, thou hast ruined me, O Gráinne."

Song: Thou hast ruined me O Grainne.

O Gráinne, thou hast ruined me,

Thou hast brought shame, shame on Cumhall's son,

Fouled that honoured name, angered every one.

O Gráinne thou hast ruined me.

Hunting and games, banquet and festive glee,

Friends that loved me well, all have I left for thee.

When from grace I fell, Fionn become my enemy,
O Gráinne thou hast ruined me.

Here in a prisoned cave rest we for a while
Food nor drink have, I've no cause to smile
So we must wander on, free as the birds are free
O Gráinne thou hast ruined me. [see notes]

Narrator:

And it was Deirdre, that most wonderfully beautiful girl, betrothed of Conchobhar, Ulster's warrior and king, who persuaded Noísi and the sons of Uislui to carry her off and seek sanctuary in the land of the Scots.

After a while the Ulster men said to Conchobhar: "It is sad that the sons of Uislui should be exiled in a foreign land through the fault of a bad woman."

"Let them return to Ireland," replied Conchobhar, "and let my sureties go for them."

But Deirdre had had great happiness in Scotland and when she learned that she must return to the land in the West, she made this farewell lay:

Song: Deirdre's Farewell to Scotland.

Alba that beloved land in the east
I should never have left the fair land that I loved.
Lovely land of mount and flood,
Happy there with Noísi was I
Salmon leaping from loch to loch,
Hunting fleet-footed deer on the slopes of Ben Finn.

Dearly loved I Glen Massan

Tall wild garlic and clean watercress

Broken sleep from its waterfall

Birds from the depths of the oak-wood make music all day.

Beloved is Draighen, firm its beach

Where water sparkles in silver sands.

I should not have come out of the east

If I had not come with my beloved.

CSB no 79.

Narrator:

When Conchobhar once again beheld the wondrous face of Deirdre, he forgot the sureties he had given the sons of Uislui, nor deemed it a fault worthy of moment, for a King to break his royal and sacred word: such was the magical effect of Deirdre's beauty.

He commanded his soldiers to slay Noísi and his brothers and bring the woman back with her hands bound behind her back.

Noísi was welcomed with a thrusting blow of a great spear, so that his back broke within him. His brothers were killed on the green by point of spear and edge of sword.

And Deirdre dishevelled her hair, and began kissing Noísi and drinking his blood and the colour of embers came into her cheek and she uttered this dirge:

Song: Deirdre's Lament.

Usnagh's children alas, are gone

And have left me all alone,

Dig the grave both wide and deep

I am weary and fain would sleep.
These three darlings like falcons flown have left me all alone.
Dig the grave both deep and wide
Let us slumber side by side.

O to hear my Neesa singing
His songs of love, sweet ringing,
By fraud, by wrong
Fell three lions great and strong
Ten thousand curses and black dishonour
Fall on the false and foul Clan Conor.
Dig the grave wide make it ready
Lay me on my true love's body.

O to hear loud echoes pealing
While three lads romped round the Shieling
By hate, by spite
Fell three sons who ne'er refused a fight
On the traitor let every evil fall –
Woe to Conor, his hearth and hall.
Dig the grave deep – let it cover
Wretched Deirdre and her lover.

CSB 80.

Notes

see introductory notes to the CSB.

Thou hast ruined me, O Gráinne

Date of composition: unknown

Performance Forces: 1, 2 & 3. v, pno. 4. Solo v, stg quartet.

Authors: EC

Sources: McDonald no. 125. Untitled. 'Slow.'; ; After 'Do mhillis mise, a Ghráinne, tugais náire mheic Cumhaill'; ; Thou hast ruined me, O Gráinne; thou hast brought shame on the son of Cumhall; to be as I am in straits is a thing that cannot be endured.; ; I have left gaming and jovial din for a companion – what more shameful? I have forsaken fair women: thou hast ruined me, O Gráinne.; ; I have left merriment and delight, banquet and festive group and laughter; I have left playing of chess: thou hast ruined me O Gráinne.; ; Fionn himself of gracious spirit, 'tis from him we used to get welcome; I have left the mirth of his house: thou hast ruined me O Gráinne.; ; As we traverse the Mountains of Mourne, and the pass of white Burren, we are well nigh weary; thou hast ruined me O Gráinne.; ; As we went across the falls of Assaroe, where are seals, I was almost drowned, under the onrush of the glen-demon: thou hast ruined O Gráinne.; ; By long ways and short ways I have been traversing noble Ireland; sorely has that troubled us: thou hast ruined me O Gráinne.; Ross, Heroic Poetry from Book of the Dean of Lismore stanzas 1-3, 6, 8-10, p 176-79

Autograph Score: 1. v/s ink, 5p complete. 2. v/s ink & pencil sketches, 2p. 3. v/s pencil 4 p, sketches. 4. f/s ink, 10 p incomplete [final 7 b missing].

Printed Libretto: 5. typescript 1 p, incomplete.

Call Number: Celtic Box 5, folder 1 piece 1.

Description

O Gráinne, thou hast ruined me, Thou hast brought shame, shame on Cumhall's son, Fouled that honoured name, angered every one. O Gráinne thou hast ruined me. Hunting and games, banquet and festive glee, Friends that loved me well, all have I left for thee. When from grace I fell, Fionn become my enemy, O Gráinne thou hast ruined me. Here in a prisoned cave rest we for a while Food nor drink have, I've no cause to smile So we must wander on, free as the birds are free O Gráinne thou hast ruined me. [see notes]

Notes

Diarmaid, yielding to the importunities of Gráinne, wife of Fionn, has eloped with her and they are now in hiding. Their dwelling is in the cave of Currach. Diarmaid laments his plight and reproaches Gráinne. Quoted by EC from Neil Ross Heroic Poetry from the Book of the Dean of Lismore .note p 245. When Gráinne, daughter of Cormac, saw flawless Diarmid, boldly she said to that king over every king, that princely lord of the Fiana, her own husband, great Fionn himself; "There is one on whom I would gladly gaze upon forever, to whom I would give the bright world, all of it, all of it, though it proved to be an unequal bargain." Fionn laughed loudly at the brazenness of his wife's speech. But he did not laugh loudly, he did not laugh at all, when he learned that Diarmid had yielded to Gráinne's entreaties and gone away with her as her guilty lover. Terrible then was the wrath of Fionn: unrelenting and unceasing was his pursuit of the two. Traversing the mountains of Mourne and the pass of white Burren, the lovers came at length to the Cave of Currach, hunted like wild beasts, in straits almost beyond endurance. It was then that Diarmid turned on

Gráinne and said, “Thou hast ruined me, thou hast ruined me, O Gráinne. EC narration in the song-cycle Third Picture . Used in “Third Picture”; see Song-cycles. Numbered 114, EC.

Though you like to drink your ale

Date of composition: unknown.

Performance Forces: cl, fag, hn, stg quartet, solo T.

Authors: EC

Sources: McDonald no. 29. Untitled.; CSB 99.; ; Words EC after anon Irish 12th cent poem 'The wild man comes to the Monastery' verses 5-7.; Though you like your ale with ceremony in the drinking-halls, I like better to snatch a drink of water in my palm from a spring.; ; Though you think sweet, yonder in your church, the gentle talk of your students, sweeter I think the splendid talking the wolves make in Glenn Bolcáin.; ; Though you like the fat and meat which are eaten in the drinking-halls, I like better to eat a head of clean water-cress in a place without sorrow...; J.G.O'Keefe, Buile Shuibhne p 83.; in Jackson A Celtic Miscellany , p 280; Penguin, p 255.

Autograph Score: f/s ink, 8 p, complete.

Call Number: Celtic Box 4 folder 6 piece 2.

Description

Though you like to drink your ale With friends around the drinking halls, Better far I like to snatch A cool drink of water in my palms, from a spring The way God meant us all to live. Though you think it sweet to talk With students yonder in the church, Sweeter far I think the splendid talk That wolfs can make in Glen Afric, The talk of nature unadorned. Though you like the fat and meat That's eaten in the drinking hall, I would rather eat a head Of clean watercress, That grows in meadow and grove, The food that God has given us.

Notes

An arrangement of CSB 99, used in song-cycle The King's brother who became a hermit : see Celtic Box 4 folders 7-10.

Three Dances (Sonata) for ww.

Performance Forces: fl, ob, cl, fag, hn.

Autograph Score: 1. 1st movt f/s ink, 7 p, unfinished. 2. 1st movt f/s pencil, 9 p, complete. 3. f/s pencil, 12 p unfinished.

Call Number: Chamber Music Box 1, folder 3.

Description

1. Allegretto scherzando. 2. Lento.

Three Intimate Songs

Date of composition: Cover title page April-May 1925, Newlands [Glasgow].

Performance Forces: (1) version 1: solo M-S. version 2: v, pno; version 3: v, 6 vln. (2) solo M-S, solo cello.

Authors: Dora Sigerson

Autograph Score: 1. version 1: v/s ink, 3 p complete. version 2: v/s ink, 6 p complete. version 3: f/s ink, 6 p complete. 2. v/s ink, 2 p unfinished.

Call Number: Vocal Box 1 folder 6.

Description

1. The Comforters. When I crept over the hill broken with tears, When I crouched down in the grass, dumb in despair, I heard the soft croon of the wind bend to my ears, I felt the light touch of the wind touching my hair. When I stood lone on the hight, my sorrow did speak, As I went down the hill I cried and I cried, The soft, little hands of the rain stroking my cheek, The kind little feet of the rain ran by my side. When I went to thy grave, broken with tears, When I crouched down in the grass, dumb in despair, I heard the soft croon of the wind soft in my ears, I felt the kind lips of the wind touching my hair. When I stood alone on the hight, sorrow did speak. As I went down the long hill, I cried and I cried, The soft little hands of the rain stroking my cheek, The kind little feet of the rain ran by my side. [see notes] 2. Outward Bound. What will you do 'thru the waiting days? What will my darling do? Will you sleep or wander in those strange ways Until I come to you. Do you cry at the door as I cry here? Death's door that lies in between – Do you plead in vain for my love, my dear, As I stand by your side unseen? Who will comfort your difficult ways That were hard to understand? When I who knew you through all your days Can give you no helping hand. I who loved you no word can speak Though your ghost should cry to me, Can give no help though my heart should break Although [indecipherable] of your agony.

Notes

No. 1, version 1, has extremely detailed instructions on how to perform the song, such as 'The attention of the singer must not be relaxed during the pause – rather should the silence be as impressive – just as important to the singer as the verse.'

Three Miniatures for cello and pianoforte

Performance Forces: cello, pno

Autograph Score: 1. 10 p, pencil, incomplete sketches.

Printed Parts: 3. 2 p, complete.

Call Number: 1. Chamber Music Box 3 folder 6.; 2 & 3 Chamber Music Box 3 folder 6A

Description

1. Tempo di menuetto 2. Alla Pastorale. 3. Alla Marcia.

Three Pieces

Performance Forces: fl, cl, cello, tgle.

Autograph Score: 22 p, ink, assorted p, some duplicated, unfinished.

Call Number: Projected Works Box 1 folder 8

Description

1. Allegro scherzando 2. Fresh 4. Allegro vivace

Three Revolutionary Songs

Performance Forces: TB chorus unacc.

Authors: Carl Sandburg

Autograph Score: 1 & 2. v/s ink [text in red ink], 7 p complete. 1. v/s ink, 2 p complete; 2 copies. 2. v/s ink, 2 p, complete, 2 copies.

Call Number: Celtic Box 6 folder 5 piece 2.

Description

1. Galoots. Galoots you hairy, hankering, Snousle on the bones you eat, chew at the gristle and tick the last of it.
2. Cool Tombs. When Abraham Lincoln was shovelled into the tombs, he forgot the copperheads and the assassi in the dust, in the cool tombs.
3. Gargoyle.[Missing ?]

Notes

The cover p reads: "Three Revolutionary Songs" for chorus of male voices. Poems by Carl Sandberg musical recitative by Erik Chisholm." The third song 'Gargoyle', has not yet been traced, if it was written..

Three Revolutionary Songs

Date of composition: unknown

Performance Forces: TB chorus unacc.

Authors: Carl Sandburg

Autograph Score: 1 & 2. v/s ink [text in red ink], 7 p complete. 1. v/s ink, 2 p complete; 2 copies. 2. v/s ink, 2 p, complete, 2 copies.

Call Number: Celtic Box 6 folder 5 piece 2.

Description

1. Galoots, you hairy, hankering, Snousle on the bones you eat, Chew at the gristle and tick the last of it. Grab off the bones in the paws of other galoots Hook your claws ion their sleazy mouths Snap and run! 2. When Abraham Lincoln was shovelled into the tombs, He forgot the copperheads and the assassin In the dust, in the cool tombs. And Ulysses Grant lost all that of con-men and Wall Street, Cash and collateral turned ashes, In the dust, in the cool tombs. Pocahontas' body, lovely as a poplar, Sweet as a red haw in November or a paw-paw in May, Did she wonder? Does she remember? In the dust, in the cool tombs. 3. [Missing ?]

Notes

The cover p reads: "Three Revolutionary Songs" for chorus of male voices. Poems by Carl Sandberg musical recitative by Erik Chisholm." However, the third song 'Gargoyle', has not yet been traced, if it was written..

Three Scottish Lullabies

Performance Forces: stg quartet

Autograph Score:

1. f/s ink, 9 p, complete.

Printed Parts: 3. complete set.

Call Number: 1 & 2. Chamber Music Box 3, folder 1.; 3 & 4. Chamber Music Box 3, folder 1A.

Description

1. Hush a Bye Birdie, dotted crotchet = 69. 2. Wee Willie Winkie, Moderato 3. I left my Deirie lying there, Allegretto grazioso

Three short pieces for Clarinet and Piano.

Date of composition: Feb-Mar 1960

Performance Forces: b flat cl, pno

Autograph Score: f/s 6 p, p/c, sketch. Complete but needs copying out.

Call Number: Chamber Music Box 3 folder 9

Three Studies for piano in E flat, G & F minor.

Date of composition: 1. 4 March 1924.

Autograph Score: 11 p, ink , studies 1 & 2 complete; study 3 missing.

Call Number: Autog: Piano Box 7, folder 6.

Description

1. Moderato e cantabile 2. Moderato e espressivo.

Notes

Difficulty: difficult

The Three Worthies.

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald no. 168. 'Skye Air.'

Autograph Score: v/s p/c 2 p complete.

Call Number: Celtic Box 5, folder 3 piece 5.

Description

The meenister, the dominie and Ebenezer Craw Straidled to a public house and had a dram or twa, When they wambled oot again They garpit for the sün: Said the meenister to the dominie: "It looks gay like the müne." Said the dominie to the meenister Upglinting wi'a glime: "I wud tae tell't ye süne eneuch But I left mae specs at hame." Sae they joggl'd Ebenezer And speer'd gin he was shair: "My friends," said Ebenezer, "I can see naething there."

Notes

Numbered [136?] by EC.

Throw oot your shadows

Performance Forces: pno, S,M-S, A.

Authors: unknown

Autograph Score: 1. v/s ink, pencil emendations, 2 p complete, collet.

Call Number: Celtic Box 6, folder 3 piece 3..

Description

Throw oot your shadows Owre the heich hill-sides, A' ye lang trees Whair the white mune rides; My spirit 'ud darken The sun in the East For aye, gin my love Laid bare her white breist. A shadow that derns in my hairt Till a sicht o love sends it plungin' a else into nicht.

Notes

Melody not in McDonald .

To arouse the Gael in support of Prince Charles.

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC. Alexander Macdonald.

Translators: John Lorne Campbell

Sources: McDonald no. 108. 'Cha cheilinn sùgradh Uileam. Strathspey time.'; ; Words by EC after Gaelic poem by Alexander Macdonald (1745) 'An Incitement for the Gaels' stanzas 1, 3, 5 & 7; ; O, let us go over the sea and the waves; ; O let us cross over to Charlie!; ; Let no one stay stricken with fear where he stands; ; O let us sail gladly to Charlie!; ; Although they have robbed us of all our goods; ; Our money, our wealth, our equipment; ; Yet ne'er can they rob us of courage and strength; ; We're as loyal to thee as we were ever; ; My curse on the craven who cringes with terror; ; From cowardice, panic, or weakness; ; Who deserts his religion, his country and King; ; And shows not his loyalty to Charlie!; ; And though you've lost clothing, cattle and arms; ; You'll get from him all you are lacking; ; Everything that your souls and your bodies can need; ; Until yonder beast has been banished.; ; John Lorne Campbell trans Highland Songs of the '45 p 125-127.; ; There is another trans by K.H.Jackson in A Celtic Miscellany p 243.

Autograph Score: 1. v/s ink, 5 p complete, through-composed. 2. v/s ink, 1 p complete, same acc for each verse, pencil emendations.

Call Number: Celtic Box 5, folder 2 piece 4.

Description

O let us sail across the sea,
Let us follow Chairlie [sic];
Let none stay daunted where he be,
Rally, Freeman! bravely arm
And gladly sail to Chairlie.

Although they've taken all our gear,
Money, cattle, goods and all,
They canna fill our hearts with fear!
Loyal comrades hear the call
And boldly sail to Chairlie.

My curse on him who skulks in fright,
And winna follow Chairlie:
Who leaves his king, his land in blight,
All overrun unfairly
Disgraces royal Chairlie.

Although himself was forced to flee,
Hunted, driven, stalked, pursued,
He'll yet return across the sea,
Spilling hated English blood,

So bravely sail to Chairlie.

Notes

The Jacobites were the followers of the Scottish branch of the House of Stuart after the 1688 Revolution. After the death of James II, the Jacobites claimed his son, James Edward Stuart and later his grandson, Charles Edward Stuart, as the rightful heir to the British throne. The bloodless revolution of 1688, which replaced James II with William III, left many partisans of James in the British Isles. The elder Stuart's efforts to oust him from the throne, resulted in his defeat at the battles of Preston and Sheriffmuir.

In 1745, Charles Edward, the Young Pretender (Bonnie Prince Charlie), undertook another invasion in favour of his father. He landed in the north of Scotland and recruited an army from his many loyal followers. He marched into England as far as Derby, but after a council of war, decided to retreat, because of lack of support from the English Jacobites. On April 16, 1746, the exhausted Jacobite troops were defeated by the English force commanded by the Duke of Cumberland at Culloden Moor. Charles escaped to France and died there in exile.

Although this was the end of Jacobitism as a political force, sympathies lingered and gave rise to many ballads and such novels as Sir Walter Scott's *Rob Roy* and *Waverley*, Thackeray's *Henry Esmond* and Stevenson's *Kidnapped*.

EC. [BC 129. 9.247A.33.] Battle of Preston 9-14 November 1715, Battle of Sheriffmuir 13 November 1715. see also Robert Burns "The Battle of Sherrimuir"(17870.

The song carries the number '118' in EC's hand.

To the New Moon

Performance Forces: 1 stg quartet, v, pno. 2. v, pno.

Authors: EC after a trans by K.H.Jackson

Sources: McDonald no. 119. 'Tha sgeul beag agam air Fionn. An ancient air. Slow.:' CSB 104.; ; Words a Scottish Gaelic trad folk prayer, trans K.H.Jackson, [Celtic Miscellany ?] no. 35, p 91;; See also 'The New Moon' in Alexander Carmichael Carmina Gadelica vol III, p 285;; Hail to thee, thou new moon,; Guiding jewel of gentleness!; I am bending to thee my knee,; I am offering thee my love.;; I am bending to thee my knee,; I am giving thee my hand,; I am lifting to thee mine eye,; O new moon of the seasons.;; Hail to thee, thou new moon,; Joyful maiden of my love!; Hail to thee, thou new moon,; Joyful maiden of the graces,;; Thour art travelling in thy course,; Thou art steering the full tides;; Thou art illuming to us thy face,; O new moon of the seasons.;; Thou queen-maiden of guidance,; Thou queen-maiden of good fortune,; Thou queen-maiden my beloved,; Thou new moon of the seasons.

Autograph Score: 1. f/s 4p. ink complete 2. v/s 1 p, ink & pencil, complete many changes made.

Call Number: Celtic Box 6 folder 8 piece 8 A & B.

Description

Nature Song.

Greetings to you, new moon, dearest love,
I lift my eyes to you, new moon of the season.

Greetings to you new moon, queen of graces,
You lift up your face for us, queen of guidance, queen of love.

Notes

1. An autog arrangement of CSB 104.
 2. sketch for CSB 104, carrying McDonald's title.
-

To the New Moon.

Performance Forces: stg quartet, pno., solo v.

Sources: McDonald no. 119. 'Tha sgeul beag agam air Fionn. An ancient air. Slow.'

Autograph Score: f/s 4 p, complete.

Call Number: Celtic Box 6 folder 8, piece 8..

Description

Greetings to you, new moon; Jewel of guidance I bend my knees to you, I offer you my love.

Notes

An arrangement of CSB 104.

To the Sun. Nature Song

Date of composition: unknown

Performance Forces: solo v, pno, stg quartet.

Authors: EC.

Translators: K. H. Jackson.

Sources: CSB 103.; ; Words after Scottish-Gaelic – traditional folk prayer;; ; Greetings to you, sun of the seasons, as you travel the skies on high, with your strong steps on the wing of the heights; you are the happy mother of stars.; ; You sink down in the perilous ocean without harm and without hurt, you rise up on the quiet wave like a young queen in flower.; Kenneth Jackson A Celtic Miscellany , p ?; Penguin p 85; See also:; 'The Sun.'; (from John MacNeill, cottar, Buaille nam Bodach, Barra.); Hail to thee, thou sun of the seasons;; As thou traversest the skies aloft;; Thy steps are strong on the wing of the heavens;; Thou art the glorious mother of the stars.; ; Thou liest down in the destructive ocean; Without impairment and without fear;; Thou risest up on the peaceful wave-crest; Like a queenly maiden in bloom.]; Alexander Carmichael Carmina Gadelica vol III p 311; ; McDonald no. 39, 'Gur bòidheach nighean donn mo chridhe - Fair is the brown maid of my heart. Moderate.'

Autograph Score: f/s ink, 6 p complete.

Call Number: Celtic Box 5, folder 6 piece 7.

Description

Nature Song.

Trad folk prayer. Greetings to you, sun of the season as you travel high in the sky
With your strong steps on wing of the heights you are the happy mother of stars. Flaming
high above in the heaven you sink down in the perilous ocean free from any hurt or harm.
O greetings to you
Sun of the season.

Notes

"Old men in the Scottish Isles still uncover their heads when they first see the sun coming out in the morning. They hum a hymn not easily caught up and not easily got from them. This incantation was obtained from John MacNeill, cottar, Bualie nasm bodach, Barra."
Alexander Carmichael, Carmina Gadelica , III, p 306.

The Toad.

Date of composition: unknown

Performance Forces: v, pno.

Authors: George Scott-Moncrieff.

Sources: McDonald no. 82. Untitled.

Autograph Score: v/s ink, 3 p complete.

Call Number: Celtic Box 5, folder 2. piece 7.

Description

Lighten, Lord, my load; I no beast of brawn
But tired and troubled toad, A simple son of
spawn. Just a harmless foolish toad,
Whom dog disdains to clutch
Who shuns the harmful
road But loves the lawn's touch.
Encourage me to creep
With warted limb and back,
And send me gentle sleep
When winter cometh back.
And then I will worship well
In manner of
my mind, Fold fingers, hunch,
And tell the garden, God is kind.

Notes

Not in CSB.

A Total Solar Eclipse

Date of composition: Giggleswick 29 June 1927.

Performance Forces: 2 picc, fl, 2 cl, 3ob [3/cor a], 3 fag, 4 hn, 3 tbn, ten tuba, bass tuba, pno, cel, glock, stgs.

Autograph Score: s/s 4 p, ink & pencil, unfinished.

Call Number: Projected Works Box 1 folder 3 piece 1.

Trio “Medea”

Performance Forces: pno, vln, cello

Sources: Cherubini Medea. 1. Act III Introduzione. 2. Neris' aria Act II “Solo un pianto”. 3. Act 1 Marcia e coro “O bell Glauce”. 4. Act I finale Duetto Medea, Giasone “Nemeci senza cor”.

Autograph Score: f/s ink, 69 p, complete.

Autograph Parts: vln 17 p, ink complete. Cello 17 p, ink, complete

Call Number: Transcription Box 2 folder 4

Description

1. Prelude 2. Aria. 3. March. 4. Finale.

Trust no man

Date of composition: unknown

Performance Forces: v, pno.

Sources: McDonald no. 105. 'A bhanarach dhonn a'chruidh – The brown Milkmaid.'; ; anon Irish 15th [?] 16th [?] cent. [Source??]

Autograph Score: 1. v/s ink 3 p complete. 2. v/s ink, 1 p unfinished, pencil emendations

Call Number: Celtic Box 5, folder 2 piece 6.

Description

Do not trust any man – Woe all women who believe them, They're sure to deceive them
And take all they can. When they whisper – beware Do not trust their honeyed kisses,
False loving no bliss is For lightly they'll swear. They will offer their homes, Gold and sliver
and a carriage They'll offer you marriage Until morning comes. Other women than I, Know
a false and base deceiver Who loves her then leaves her For shame must I die,

Notes

Not in CSB.

The song carries the number 119 in EC's hand.

Twenty-six small piano pieces based on Airs from the Patrick Macdonald Collection.

Sources: 1. McDonald no. 81. untitled, 'Brisk.' Used complete.; 2. McDonald no. 114. untitled, 'Slow.' Used complete.; 3. McDonald no. 158. 'S cianail m' aigne – Tender is my affection. Moderate.' Used complete. EC does not use McDonald's bass line.; 4. McDonald no. 147. 'Tearlach Stiùbhard – Charlie Stewart. Brisk.' Used complete.; 5. McDonald no. 122. 'Mànus. An ancient air. Slow.' Used complete.; 6. McDonald no. 155. Untitled. used complete. ; 7. McDonald no. 151. 'Faoileagan Sgarba. A Scarba Air. Moderate.' EC does not use McDonald's bass line.; 8. McDonald no. 23. 'Gur bòidheach, bòidheach an crocan – Lovely, lovely is yonder mount.' EC uses only the first 2 b, the remainder is a paraphrase of the McDonald air.; 9. McDonald no. 91. 'S fad tha m'ònanan – Long am I in solitude. Moderate.' Used complete, though last 3 b are paraphrased. [see notes] EC does not use McDonald's bass line.; 10. McDonald no. 90. 'Tha loingeas fo bréide. A nurse's lamentation for the loss of her foster child. Moderate.' Used complete.; 11. McDonald no. 129. 'Nochd gur foain mo chadal domh.' [Tonight my sleep is lonely – useless to me . JP] used complete.; 12. Piobaireachd 'Lasan Phadruig Chadig Mhic Cruimen' ('Patrick's Flame of Wrath'). no 22 of Piobaireachds for piano .; 13. McDonald no. 60. 'Mnathan Chrospuil is Bhaile Mhuirich. [Women of crossapol and Bala Vurich. JP] autog missing.; 14. McDonald no. 149. 'Moch madainn chéitein.' [Early one May morning. JP] uses b 1-4 & 10-12.; 15. McDonald no. 65. 'Imir fein, a Choinnich chridhe – Row thou, dearest Kenneth. Slow.' Used complete.; 16. McDonald no. 30. Untitled. 'Rather Slow.' Used complete.; 17. McDonald no. 5. 'Si nàil so dhuig mi. A very ancient Air.' Used complete.; 18. McDonald no. 140. 'Scian 'sgur fad tha mi m' thàmh. Very Slow.' [It is long since I was at my ease. JP] EC's paraphrase gives this the air of a Piobaireachd. EC does not use McDonald's bass line.; 19. McDonald no. 76. 'Chaidh mi là do'n Rhadràileach.' Paraphrase.; 20. McDonald no. 69. 'Tha ceò mòr air Meall a' mhuirich – Low lies the mist on Mallavurich. Moderate.' Used complete. Macdonald's bass line has been incorporated.; 21. McDonald no. 141. untitled. 'Rather Slow.' Used complete. EC does not use McDonald's bass line.; 22. McDonald no. 162. 'Oran an aoig – The Song of death. Very Slow.' Used complete.; 23. McDonald no. 161. 'S toigh leam, fein mo laochan – Dear to me is my little Hero. Strathspey time.' Used complete. [see notes]; 24. McDonald nos. 78 'Dh' eirich mi moch' & 79 'Loisg iad gual io-uo. Brisk.' Both used complete.; 25. McDonald no. 68. Untitled. 'Slow.' Used complete.; 26. Prince Albert's March. In Logan's Complete Tutor for the Highland Bagpipe . London & Edinburgh, Paterson's Publications, rev. ed. 1940, no 52, p 31.

Autograph Score: 42 p, ink, complete, except no 13 is missing.

Call Number: Autog: Piano Box 7, folder 2. Printed: Piano Box , folder

Description

based on Airs from the Rev. Patrick McDonald Collection

1. Allegro
2. [crotchet = 100]
3. Commodo
4. Rubato
5. Adagio
6. Poco allegretto
- 7.

8. Andante
9. Andante maestoso
- 10.
11. Allegro scherzando
- 12.
- 14.
15. Slow
16. Rather slow
17. Slow
18. Very slow
19. Lively
20. Andante
21. Rather slow
22. Very expressive
23. Slow Strathspey time
24. Strong & deliberate.
25. Slow
26. [March]

Notes

1. McDonald no. 81 also used for Highland Sketches Bk 4 no 2.
2. McDonald no. 114 also used for CSB 101 'The Monk who became a Hermit (3)'.
3. McDonald no. 158 is the same setting exactly as the piano acc for CSB 28 'The Mither's Lament,' minus the last 2 b.
4. McDonald no. 147 also used for solo song 'Another incitement for the Gael', and Highland Sketches bk 4, no 10.
5. McDonald no. 122 also used for CSB 81 'Deirdre.'
6. McDonald no. 155 also used for CSB 9 'The Star' [WS] & Highland Sketches Bk no 7.
7. McDonald no. 151 also used for solo song 'Song of the Fair' & the same setting is found as Highland Sketches bk 2 no 4..
8. McDonald no. 23 also used for CSB 6 'Lovely, lovely is yonder mount.'
9. McDonald no. 91 also used for CSB 76. 'The Nun's Song of the Shipwrecked Irish Queen.' Another copy in Petite Suite .
11. McDonald no. 129 also used for CSB 59 'Of Women no more evil will I say.'
12. Piobaireachd 'Lasan Phadruig Chadig Mhic Cruimen' ('Patrick's Flame of Wrath') also use in Piobairchead ballet.
13. McDonald no. 60 also used for CSB 70 'Many are the cries and shrieks of woe.'
14. McDonald no. 149 also used for 'Muckle sae like' [WS].
15. McDonald no. 65 also used for CSB 52 'Row thou dearest Kenneth.'
16. McDonald no. 30: exactly as the pno acc for CSB 32 'Go heart unto the lamp of light.'
17. McDonald no. 5 also used for CSB 27 'A Song of Ethleen Stuart.'
18. McDonald no. 140 also used for CSB 79 'Deirdre remembers a Scottish Glen.'
19. McDonald no. 76 also used for CSB 1 'Fionn Mac Cool's Siong of Mayday.'
20. McDonald no. 69 also used for CSB 8 'Mountain Twilight.'
21. McDonald no. 141 also used for 'Song for Solitude.' [WS]
22. McDonald no. 162: exactly as pno acc for CSB 25 'Love beyond Death.'
23. McDonald no. 161 also used for CSB 111 'The Song of the Bottle.' Sketch in Piano Box 10, folder 7 piece 7.

24. Macdonald no. 78 also used for CSB 88 'Who will blow the silver whistle?' & Macdonald no. 79 for CSB 108 'The Sheiling Song.'
25. McDonald no. 68 also used for CSB 31 'O Fairest Lady.'

Difficulty: very difficult

Two Celestial Pieces for Organ

Autograph Score: Two Celestial Pieces for Organ.

Call Number: Projected Works Box 1 folder 2.

Description

Two Celestial Pieces for Organ.

Notes

Only one found, Venus be the other? See Organ.

Two Little Pieces

Performance Forces: pno

Autograph Score: 2 p, ink complete.

Call Number: Autog: Piano Box 10, folder 8. Printed: Piano Box , folder

Description

1. Ian's Pipe. 2. The Little Jap.

Notes

Difficulty: very easy

[Two] Lullabies

Date of composition: undated

Performance Forces: v, pno

Autograph Score: 1. Lullaby 1: recto v/s ink, 1 p complete. 2. Lullaby 1: verso v/s ink, 1 p unfinished

Call Number: Vocal Box 1, folder 5.

Description

1. Lullaby 1: Text in pencil, impossible to decipher. 2. Lullaby 2: No text.

Two Pieces for String Orchestra.

Date of composition: 1929.

Autograph Score: 21 p. ink, unfinished, plus pencil sketches.

Call Number: Strings Box 1 folder 5.

Description

1. Lento 2. Tempo di valse

Two Piobaireachd Laments.

Autograph Score: 21 p, p/c, complete

Call Number: Photocopy autog: Piano Box 5, folder 5. Printed: Piano Box 5, folder

Description

1. Adagio. 2. Lento. [see notes]

Notes

No 2 taken from Dance Suite for orch & pno [1932]. The ùrlar & vars 1, 3 & 4 are exactly the same, var 2 is an orchestration of the pno part, & only var 5 & the coda show some differences between the two pieces. Difficulty: very difficult

Two Scottish Pieces

Date of composition: At end of 1: 3/20. [March 1920? See note.] At end of 2: 4/20. [April 1920? See note.]

Performance Forces: 1. pno 2. vln, pno.

Sources: 1. Theme – West Ross-shire version.

Autograph Score: 1. 4 p, ink, complete. 2 copies. Numbered 1-4. 2. 4 p, ink complete. Numbered 5-8.

Call Number: Piano Box 4, folder 4.

Description

1. The Braes o' Glenbraon. Phantasia for piano. 2. Morris Dance.

Performances: Monday 12 December 1921, City Hall, Kingston-upon-Hull. 'Hebridean Sketch' "The Braes o' Glenbraon". [In the some programme EC played Liszt 1st pno concerto acc by Herbert Walton at the organ. [BC 129.32 .271.17.]

Notes

No 1 is a theme "West Ross-Shire version" with 4 variations & a coda. Perhaps EC sent these two works to a publisher, as on p 6-7 is a pencilled note not in EC's hand: "This accompaniment is too difficult for a short piece on a simple subject, that is generally speaking from the public's and publisher's point of view." The 8 p have been sewn together. Further evidence for taking 3/20 and 4/20 as dates of composition is that the handwriting of words and music is rather "erratic & unsteady", which would suggest that they could have been written when EC was 16 years old. Not McDonald . Difficulty: Difficult.

Unfinished 1. Sinfonia

Autograph Score: s/s 15 p, ink with pencil emendations, unfinished. Lento introduction 19 b, Allegro con brio 478 b. [see notes]

Call Number: Autog: Piano Box 10, folder 5.

Description

1. Lento – Allegro con brio

Notes

There are a few pencilled orchn notes which suggest it might have been intended as is a work for pno & orch.

Unfinished 2.

Date of composition: 2. Cornwall, June 1924. 8. 4.5.49.

Autograph Score: 1. 9 p, ink with pencil emendations, unfinished. 2. 5 p, ink with pencil emendations, unfinished. 3. 5 p, ink with pencil emendations, 83 b, unfinished. 4. 1 p, ink, incomplete. 5. 2 p, ink, unfinished. 6. 4 p, ink with pencil emendations, unfinished. 7. 4p, ink with pencil emendations, unfinished. 8. 1 p, ink, pencil emendations, unfinished. 9. 2 p, ink, pencil emendations, incomplete. 10. 11 p, ink, incomplete. 11. 1 p, ink, 6 b, unfinished. 12. 1 p, ink, 24 b, unfinished. [see notes] 13. 2 p, ink, 33 b, unfinished. 14. 3 p, ink, 25 b, unfinished. 15. 8 p, pencil incomplete.

Call Number: Piano Box 10, folder 6.

Description

1. iii Brij Celebrations Alla Marcia. [see notes] 2. Prelude in C major (or thereabout). Moderate. 3. Prelude in G. Andante con moto. 4. Jubilee March or Festival March. [see notes] 5. Trio of March. 6. Minuet. Tempo di Menuet [sic]. 7a & b. The Demented Metaphysician [scrubbed out in pencil]. Scherzo. 8. Safe Sailing to the Handsome Gaels. 9. Lugubre. 10. Allegro con energico. 11. Major Petkof (Some Shavian Characters) 12. Mazurka. 13. Prelude in G 14. Crucifixion March. 15. Military Mad.

Notes

1. Brij Celebrations: a Hindustani folk-song used in 3rd movement of Hindustani Piano Concerto. 4. Headed "St Mungo II" in red ink and might be first thoughts for the March No 6a in the cantata 'Mungo', later rejected. 12. Szymonowski played 3 of his own Mazurkas at an Active Society concert in 1934. Perhaps this encouraged EC to try his hand at one.

Unfinished McDonald Airs

Performance Forces: pno

Autograph Score: 1. 11 b, ink, pencil emendations. 2. 15 b, ink, pencil emendations. 3. 12 b ink, pencil emendations & continuation. 4. 6 b, ink, pencil emendations & continuation. 5. 8 b ink, 4 b pencil continuation. 6. 8 b ink, 2 b pencil continuation. 7. 8 b ink, pencil emendations & 4 b continuation. 8. 13 b ink & pencil. 9. 12 b, ink. 10. 18 b, ink, unfinished. 11. 2 p ink, pencil emendations. 12. 13 b ink. 13. 8 b ink. 14. 8 b ink.

Call Number: Autog: Piano Box 10, folder 7.

Description

1. McDonald no. 1. 2. McDonald no. 3. 3. McDonald no. 4. 4. McDonald no. 56. 5. McDonald no. 106. 6. McDonald no. 153. 7. McDonald no. 161. 8. McDonald no. 74. 9. McDonald North Highland Reels no. 13. 10. McDonald North Highland Reels no. 11. 11. McDonald North Highland Reels no. 16. 12. McDonald no. 143. 13. McDonald no. 163. 14. McDonald no. 170

Notes

1. McDonald no. 1 used for CSB 17.
 2. McDonald no. 3 used for CSB 103.
 3. McDonald no. 4 used for CSB 20.
 4. McDonald no. 56 used for solo song 'Braw Plum' [WS].
 5. McDonald no. 106 used for CSB 64.
 6. McDonald no. 153 used for CSB 13.
 7. McDonald no. 161 used for CSB 110 & Twenty-six Airs no 23.
 8. McDonald no. 74 used for CSB 46.
 9. McDonald North Highland Reels no. 13 used for songs 'Auld Sang' & 'Galway Races.'
 10. McDonald North Highland Reels no. 11 used for Forsaken Mermaid 2 bx11 .
 11. McDonald North Highland Reels no. 16 used for Piobaireachd Piano Concerto 4th movt.
 12. McDonald no. 143 used for song 'As I was wand'ring' & unfinished Lullaby for pno.
 13. McDonald no. 163 used for solo song 'I am Eve' & unfinished song 'If I were a fisherman.'
 14. McDonald no. 170 used for song 'The Young Huntsman.'
-

Unfinished Songs

Date of composition: unknown

Performance Forces: v, pno.

Sources: 1. McDonald no. 33, untitled. 'Moderate.'; 2. McDonald no. 149. 'Moch maidainn chéitein.'; 3. McDonald no. 124. 'Gur trom leam mo cheum. Slow.'; 4. McDonald no. 101. 'Tha mo chion air an ùr ghibht. Slow.'; Jackson A Celtic Miscellany , p 237; Penguin p 219;; The student's life is pleasant, carrying on his studies; it is plain too you, my friends, his is the most pleasant in Ireland.; 5. McDonald no. 79. 'Loisg iad gual io-uo. Brisk.' See CSB 111.; On verso part of CSB 88 'Who will blow the silver whistle?'; 6. McDonald no. 40. 'Tha fonn gun bhi trom – I am disposed to mirth. Brisk.' See CSB 66.; On verso last 6 b of CSB 17, 'Lament of the Old Bard.'; 7. McDonald no. 80. 'Mo chruinneag ghreannar.' See CSB 95, Kitty Bairdie.; 8. McDonald North highland reels no. 27. 'Skye dance.' See CSB 73 'Silver Shoes.' Kitty Bairdie from b 14.; 9. McDonald no. 75. 'A do-ade-a do dh'falbh mi. Slow.' See CSB 11.; 10. McDonald no. 86, 'Ribhinn, aluinn, aoibhinn òig', 'Fair beautiful and chearful [sic] maid.' See CSB 71 A Mile an' a Bittock.; 11. McDonald no. 162. 'Oran an aoig - The Song of Death. Skye. Very Slow.'; 12. McDonald North Highland Dances no. 13. 'Played in the Low Country.'

Autograph Score: 1. v/s ink & pencil, 2 p [12 b], unfinished. 2. v/s ink & pencil, 2 p [12 b], unfinished. 3. v/s ink & pencil, 2 p [14 b] 4. v/s ink & pencil, 2 p [10 b], unfinished. 5. v/s ink & pencil, 1 p, [6 b], unfinished. 6. v/s ink & pencil, 1 p, [16 b], incomplete. 7. v/s ink & pencil, 1 p, [6 b], unfinished. 8. v/s ink & pencil, 1 p, [12 b], with variants in acc. 9. v/s ink & pencil, 1 p, [12 b], with variants in acc. 10. v/s ink & pencil, 2 p, [18 b], unfinished. 11. v/s ink & pencil 1 p, [9 b], unfinished, CSB 25 with different acc. 12. v/s ink & pencil, 2 p, [12 b], unfinished.

Call Number: Celtic Box 6 folder 10 pieces 1- 12.

Description

1. So long admired, yet until today
The final beauty lay unseen
2. O mountain stream that gurgles and gushes
And whispers its song among the rushes.
That burbles along so limpid and clear
And reaches the valley where dwells my dear.
3. Without text.
4. O A student's life is pleasant only working when he wants.
It is plain to you my friends
5. without text
6. without text.
7. without text.
8. Fringes, frills, & furbelows & feathers for her hair. [2nd stanza of CSB 73.]
9. without text.
10. A mile an' a bittock,
A mile or twa,
Abùne the burn,
Ayont the law,

Davie an' Donal' an' Charlie an' a',
An' the mùne was shinin' clearly."

11. without text.

12. Its there you'll see the stalls with sugar sticks & dainties,
The gingerbread & spices especially for the ladies
The lozenges & oranges, lemonade & raisins
A big crabeen for threepence & claret floating in basins.
Its there you'll see the gamblers, the timbles & the garters,
The sporting Wheel of Fortune in four & twenty quarters...

Notes

1. McDonald no. 33 also used for 'Charm of Grace' Celtic Box 5 folder 8 piece 2.
 2. McDonald no. 149 also used for 'Muckle sae like" [William Souter songs], & Twenty-six Airs 14.
-

Unidentified

Performance Forces: org

Autograph Score: 1. 5 p, ink, unfinished, pencil additions. 2. 8 p, ink, unfinished. 3. 6 p, ink, unfinished, pencil additions & emendations.

Call Number: Organ Box 1, folder 8.

Description

1. Allegro molto 2. 3. Il tempo Largo

Unnatural Death

Date of composition: May 1953

Performance Forces: fl/picc, ob/cor a, cl, fag, hn, tpt, tbn, xylo, cel, pno duet, stgs. Old Woman M-S Young Woman [Sarah] S

Authors: EC after Mary Kelly.

Sources: The Spell , drama by Mary Kelly.

Autograph Score: 1. v/s 40 p, ink & pencil, incomplete, pencil emendations & additions. Pencil notes in EC's hand on s/s indicate cover: "(Aria) theme with variations"; on p 39: "each variation. Orchestrated. with different instrumental group". 2. v/s 6 p, ink, incomplete, pencil emendations, not the same setting as 1.

Printed Libretto: 3. Libretto & synopsis: carbon copy typescript synopsis [2 p] & fragments for a libretto [4 p]. Originally intended as the first act of Murder in Three Keys. [see notes]

Call Number: 1, 2 & 3 Opera Box 33.

Description

Opera in one act.

Theme (i:6) Sarah: She's gone, Mother

Var 1 Sarah: It's terrible, Mother, it's terrible. b 21

Aria 1st strophe Sarah: First of all t'was the fowls, p 8 b 1

2nd strophe Sarah: And then the old sow with her litter of nine p 11 b 20

3rd strophe Sarah: The cow we have had since the year father died b 39

var 2 There's no use carrying on like that p 19 b 97

var 3 Look, my dear why do you think all this trouble p 21 b 118

var 4 (i & ii) 'Tis the devil p 24 b 139

var 4 (iii) Although they've given up burning witches p 28 b 167

1st stanza Old Woman: Maybe some old hag 'tis p 30 b 172

stanza ii Old Woman: Words she mutters foul chant p 32 b 179

stanza iii Old Woman: And weird uncanny music sounds p 34 b 185

stanza iv old Woman: bring blight to cattle p 36 b 198

var VI [Sarah]: What do you mean , Mother? p [39]

var VII [Sarah] Endicott that I know of, Mother! p [41]

Duet Sarah & Old Woman: Where shall we poor women flee from sorrow? p 1-3

Notes

The Spell by Mary Kelly, first performed at the Village Drama Society's Drama School at Wells, Somerset in 1928.

The play is written in the dialect of North Devon, but may be given in any other rural dialect.

SYNOPSIS

Sitting in an old wooden grandfather chair an old woman is crouching, muttering to herself

over something hidden in her lap. The only light is the subdued glow of the fire. Her daughter enters in a weary, dispirited manner, carrying a lantern, which she puts on the table. She has come from the byre where their only cow has just died in giving birth to a calf, which was born dead. "It's terrible, mother, it's terrible" she cries out suddenly, "If we were rich folk, we could afford to lose the cow and the pigs; but for us poor folk...why, we have nothing left at all, nothing!" In an aria the Young Woman tells how within a week their entire live-stock has died on them, and no particular reason why this should happen. Flinging herself down on the chair with her arms on the table, she gives way to her grief. Her mother tells her to pull herself together – crying wont bring the beasts back to life. "There's something," she mutters darkly, "that must be done." "There's nothing we can do which will make them live again," sensibly replies her daughter and adds, with sullen resignation, that she supposes it is the will of the Lord that such a calamity should happen to them.

The Old Woman holds a different view: they have gone regularly to chapel this past 40 years, she says, and never done anything which would bring the wrath of the Lord on them like this. "It isn't the Lord, its the Devil," she says with sudden fierceness, "and he has his servants in this parish the same as the Lord." In an aria, she pictures how a jealous and spiteful neighbour might invoke the powers of darkness against them. At first the younger woman is sceptical; but when together they review the events of the past week – the pigs dying on Monday, the chickens on Tuesday and Wednesday, and then the cow and calf, she begins to wonder if, after all, there isn't something in her mother's sinister suggestion; and that these events are not unconnected with the visit of their neighbour old Sally Endicott on the preceding Sunday.

Her mother says that, not only does she know how to make certain of this but, treating the bullock's heart which she has on her lap in a certain way, will soon tell if anyone is willing evil upon them. "I'm sticking pins in it, my dear," croaks the Old Woman revealed now as herself half a witch; "I'm putting the bullock's heart on the peat to bake, my dear, and am covering it with ashes, and when its properly baked, the one that worked evil on us will come to the door."

By this time, her daughter is properly scared and tries to stop her mother carrying out this terrible rite which all the village knows must have tragic results for the victim. She seizes the tongs and tries to draw the heart out of the fire, but the Old Woman pushes her back in sudden fury. She means to find out who is her enemy, and nothing is going to stop her. She bends over the fire muttering to herself. There is a tense moment while they listen for the sound of footsteps, but nothing happens. Relaxing for a moment, mother and daughter sing of Sorrow pursuing them into the forest with an axe, into the cornfields with a scythe, into the sea as a fish and even into the grave with a spade, the words of a despairing folk tale, which is to be found in many countries.

They are interrupted by a knock on the door. The Young Woman gives a stifled scream and throws her apron over her face. The Old Woman raises herself in her chair with her eyes fixed on the door. When the knock is repeated, the Young Woman rushes across to the fire, and flings herself on her knees burying her face in her mother's lap. The Old Woman shakes her angrily, telling her to go and open the door and not to be such a fool! The knocking is heard again but fainter this time. The Young Woman gets up slowly and reluctantly, and goes to the window near the door in obvious fear. She peers out then gives a sudden scream and rushes back to her mother. "There's someone lying out there

at the door," she whispers hysterically. The Old Woman takes the lantern and opens the door. She kneels and holds the lantern over something outside on the ground. She rises and comes inside again while the daughter crouches by the fire in terror. "She's dead sure enough," the Old Woman tells her daughter who asks in a strained whisper, "Who is it, Mother?" With hardly concealed triumph on her face, the Old Woman replies, "Sally Endicott." Her daughter gives a gasping scream and falls to the ground. EC. Opera Box 33.

[Untitled]

Performance Forces: 2 fl, 2 ob, 2 cl, 2 fag, 4 hn, 2 tpt, 3 tbn, timp, TTBB, stgs.

Autograph Score: 1. f/s 7 p, ink, unfinished. 2. f/s 3 p, ink, unfinished. 3. f/s 52 p, pencil draft, unfinished. 4. s/s 1 p, ink & pencil, unfinished. [see notes]

Call Number: Projected Works Box 1

Description

Allegro con spirito

Notes

4. headed "Allegro con energico".

untitled McDonald no 31

Performance Forces: pno

Sources: McDonald no 31 moderate.

Autograph Score: 1. 5 p, ink, complete. 2. 4 p, ink, missing final 5 bars, and with some changes in orthography and voicing. [see notes]

Call Number: 1 & 2. Piano Box 10, folder 10, pieces 2 & 3..

Description

andante sostenuto

Notes

2. bears the title "The Mermaid's Dance" in pencil. McDonald no. 31 also used for solo song 'Death Dirge.' Difficulty: difficult

Valse oubliée.

Performance Forces: fl, ob, 2 cl, hn, 2 tpt, tbn, timp, SD, pno, stgs

Authors: Liszt

Translators: arr for small orchestra EC

Sources: Franz Liszt. Valse oubliée

Autograph Score: f/s pencil, 21 p, complete.

Autograph Parts: pno pt only.

Call Number: Transcription Box 2 folder 5.

Venus

Performance Forces: org

Autograph Score: s/s 7 p, ink, complete. [see notes]

Call Number: Organ Box 1 folder 9.

Description

Adagio

Notes

Registrations added. The orthography suggests that this is an early work.

Viewed from a Starpoint.

Date of composition: copyright date: 1926.

Autograph Score: missing.

Call Number: Printed: Piano Box 1, folder 7.

Notes

Difficulty: Difficult

Violin Concerto II. Theme, 8 vars & coda

Performance Forces: 2 fl, 2 ob [2nd/cor a], 2 cl, 4 hn, 2tpt, 3 tbn, cel, xylo, SD, hp, stgs

Autograph Score: 1. s/s 31 p, ink, complete, stitched in Croxley ms book. 2. s/s 15 p, ink & pencil, incomplete, pages Sellotaped together. [see notes] 2A. s/s pencil sketches for vats 5 & 6. 3. s/s 9 p, pencil & ink, incomplete. 4. s/s 6 p, pencil, incomplete, headed Var 9. 5. f/s 5 p, ink, incomplete. 6. f/s 64 p, pencil, complete. 7. s/s, f/s sketches & fragments.

Call Number: 1. Concerto Box 3 folder 2A, piece 1.; 2. Concerto Box 3 folder 2A, piece 2. 3. Concerto Box 3 folder 2A, piece 3. 4. Concerto Box 3 folder 2A, piece 4. 5. Concerto Box 3 folder 2A, piece 5. 6. Concerto Box 3 folder 2A, piece 6. 7. Concerto Box 3 folder 2B.

Description

Theme, 8 vars & coda. [see notes]

Lento

Notes

The coda is an exact re-statement of the theme but with a completely different acc, making it tantamount to a 9th var. However, there is a six p pencil s/s sketch entitled 'Var 9'. 2. [p 13] Var 4 is marked 'Taor-luath Brebach'.

Violin Concerto. Finale: March, Strathspey & Reel.

Performance Forces: vln, pno

Autograph Score: s/s 7 p, pencil, unfinished.

Call Number: Concerto Box 3 folder 6.

Description

Finale: March, Strathspey & Reel.
Allegretto

Notes

Tone-row is notated at beginning 1-12, and throughout p 1. Some orchn is indicated.

The Virtuous Isadone

Autograph Score: v/s 12 p, ink incomplete. 2 p pencil sketches.

Call Number: Opera Box 42.

Notes

Part of TD 68/4. White envelope labeled "Sketches for opera on The Virtuous Isadone."
Characters; The Mayor, Mrs Eliza Furbelow, chor.

War Song. 'Tha mo dhùil.'

Date of composition: unknown

Performance Forces: v, pno.

Translators: Margaret Fay Shaw

Sources: McDonald no. 55 untitled.; Margaret Fay Shaw. Folk Songs and Folklore of South Uist , p 95.

Autograph Score: v/s ink, 1 p complete.

Call Number: Celtic Box 5, folder 8 piece 3.

Description

When I left the Isle of Skye with the other soldier lads,
Bound for France in a smack,
Every soldier sadly said to his girl
"Some of us, I'm thinking may not come back."

When they landed us in France amongst the spume and bent grass,
We fought on the shore:
'Twas battle fierce as ever was fought.
Some of us remained to return never more.

When they heard the rolling drum,
The Frenchmen took to flight, dared not face us again.
'Twas a great and glorious victory
But in France ten hundred heroes remain.

Notes

Not in CSB.

What shall I do for you

Date of composition: unknown

Performance Forces: v, pno.

Authors: Guy Howarth

Sources: McDonald no. 62 'Moderate.' [see notes.]

Autograph Score: 1. v/s ink, 2 p unfinished with pencil emendations, 28 b. 2. v/s ink, 1 p unfinished with pencil sketches for a continuation, 14 b.

Call Number: Celtic Box 6 folder 6 piece 7. NOTES Contrary to his usual practice, EC makes considerable rhythmic and pitch changes to the McDonald air that it is practically an invented melody, and he ignore's McDonald's bass line.

Description

“What shall I do for you, Miserable man?” said the lady. “In your arms lap me, In your hair wrap me, Hide me away,” Sighed the Miserable man to the lady.

What will ye be?

Date of composition: unknown

Performance Forces: v, pno.

Authors: William Soutar.

Sources: McDonald North Highland Reels or Dances no. 12.

Autograph Score: v/s ink 3 p unfinished.

Call Number: Celtic Box 5, folder 4 piece 9.

Description

“O, what will ye be my lifey wee loon; O, what will ye be my mannie? O what will ye be my lifey wee loon?” “O, I’ll be a sodger and tramp through the toun, Whan the drums brattle up, and the bugal’s soun’; And the flags are flappin’ sae bonnie.” “O what will ye be, my barky wee deil, O what will ye be my mannie?” “O I’ll br a sailorman haudin the wheel whan the blufferts blaw and the waters sweel, and the boat is birlin sae bonnie.

Notes

Numbered 176 by EC.

The White Cockade.

Date of composition: unknown

Performance Forces: v, pno.

Authors: EC.

Sources: McDonald no. 156. 'Sir Norman McLeod's Lament. Slow.' [see Notes]; ; After William Ross [1762-90] 'The White Cockade'; ; Farewell to the White Cockade; Till Doomsday he in death is laid.; The grave has ta'en the White Cockade.; The cold tombstone is now his shade.; ; ...; Now my heart is broken, weak.; And my tears run like a stream.; Though I his this at the time; It's broken forth, I do not mind.; ; For a while I had firm faith; That thy war-cry would be heard.; The fleet of Prince Charles coming o'er seas.; But now we'll ne'er meet till Doomsday.; ; Many a hero mighty, brave.; Today in Scotland mourns for thee.; In secret are they shedding tears; Who keenly would have followed thee.; John Lorne Campbell, trans, Highland Songs of the Forty-Five .; stanzas 1, 5, 6 & 7 p 289-91.; See also Campbell's Albyn's Anthology p 61.

Autograph Score: v/s ink, 1 p, complete.

Call Number: Celtic Box 5, folder 7 piece 8.

Description

O, my heart is sad and weary, O my heart is troubled sore, For the white cockade is withered And lives no more. Let all Scotland weep for sorrow, Let the tears unceasing flow, Never more a bright tomorrow All is woe. All this time we lived in hope That thy war-cry would be raised, And throughout the length of Scotland, Thy cause be blazed. Many a hero mourns in secret For the banished white cockade, For no longer his royal chieftain Can he aid. [see notes]

Notes

The poet laments the death of Prince Charles Stuart who died in exile January 31, 1788. The White Cockade was the Jacobite emblem: the poet identifies the Prince with the emblem.

Quoted by EC from G. Calder (ed) Gaelic Songs of William Ross , p 40-45.

The White Cockade worn on a pale blue bonnet is said to have been adopted by the clansmen after Prince Charles had stooped to pick a wild rose and pinned it in his bonnet.

EC has added the Scots Gaelic text in his copy of McDonald:

'Gor muladach thas mi, 'Smi gun mhireachd gun mhan. Ann sà'n talladh'm bu gnà le Macleòid. Tigh mor macansach, meàrach na macaimhs' na maighdean, farin bu tartarach glendhraich na còrh.'

See Campbell's Albyn Anthology p 61 for complete Gaelic text and Eng trans.

McDonald no. 156 also used for 'The Royal Sufferer's Farewell.' See Celtic Box 6 folder 8 piece 6.

The song carries the number 49 in EC's hand.

Winter and memory of the past. Bardic Song

Date of composition: unknown

Performance Forces: v, pno

Authors: EC anon Irish, c 1175, trans Murphy

Sources: McDonald no. 123. 'Gur muladach tha mi, smi gun mhacnus, gun mhanran – Sad am I without mirth or song. Slow.' [see Notes]; ; 'Description of Winter and Memory of the Past': ; ; Winter is cold; the wind has risen; the fierce stark-wild stag arises; not warm tonight is the unbroken mountain, eve though the swift stag be belling.; ; The stag of Lievecarran of the assemblies does not lay his side to the ground; the stag of the head of cold Aughty listens likewise to wolf-music.; ; I Cailte and brown-haired Díarmait, and keen light Oscar, used to listen to wolf-music at the end of a very cold night.; Gerard Murphy, 'Poems from the Finn cycle' in Early Irish Lyrics , no 51, p 155, v 1, 2 & 3

Autograph Score: 1. v/s photocopy, 3 p complete. 2. v/s photocopy, 2 p complete.

Call Number: Celtic Box 5, folder 7 pieces 6A & B.

Description

Bardic Song.

[Two different settings of the same melody.] A bleak, chilling winter, an icy wind blowing,
And the fierce stag belling its way through the forest.
There on the mountain slope Diarmait and I
Would lie huddled together on just such a night as this.
Bracken to sleep on, black sky to cover us,
Listening all night long to the music the wolves make.

Today I am aged, these hands are now withered;
There are few left, men whom I knew in my manhood.
Yet in the days of old I used to brandish
A pointed spear hardily on a morning of icy cold.
Thank I the King of Heaven, Son of the Virgin Mary,
Once I could still an army though tonight I am frail and cold.

Notes

McDonald no . 123 was a favourite of EC's, he used it four times:
for this song 'Winter and Memory of this past'; in two piano pieces - Four Elegies no. 3 &
Highland Sketches bk 1 no 4; and in the ballet The Forsaken Mermaid 14 71 .

Not in CSB.

The poet introduces the poem:

Then Cailte spoke: 'It is time,' said he, 'for stags and does to withdraw to the inmost parts
of hills and rocks; and it is time for salmon to retreat to hollows beneath banks.' And he
spoke this poem:

Gerard Murphy Early Irish Lyrics p 155

“In the Accalum na Senórach (The Colloquy of the Ancient Men) we are told that Caílte, having bidden goodbye to the king of the Ulaid, met Saint Patrick in the Fews Mountains (County Armagh). There Cas Corach played fairy music to trick him and was promised Heaven for himself in return for it and blessings on all inheritors of the musical art. Éogan Ardbriugu (Éogan Chief Hospitaller), a rich vassal of the King of Ireland, joined them. It was Samhain night (1 November). Heavy snow fell. After a description of it the Aclallum continues with Caílte’s words as printed at the head of the present poem.”

Gerard Murphy Early Irish Lyrics , p 233.

The Wisdom Book.

Autograph Score: 12 p, ink, complete.

Call Number: Autog: Piano Box 2, folder 5. Printed: Piano Box 2, folder 5A.

Description

EC's orthography is maintained:

1. He comes in with his 5 egges and 4 of them rottin
Better do ane thing right than mak a messe of many.

2. Better ane bird in ye hand than two in the busche
Be ye content with yer ane and want nothing else.

3. None so deaf as he who will not hear
None so blind as he who will not see.

4. Let him thats cauld blow at the cole
Piff! Puff! Piff! Puff!

5. As the old coke craws the young coke learns.
Cockadoodle-doo.

6. Better bairnes greet than beardit men.
Boo-hoo, boo-hoo.

7. Weaponis bode peace
Stand firm and sure and then peace.

8. Better like the tortoise slow
Than swift like hare not onward go.

9. He who permits?

10. Quha can sing sa merrie a not
As he – yt hes not worth a groate?

11. Set a begger on horsbak and he will run his hors out of breth.

12. None so deaf.

13. Better bairnes greet beadit men [another version].

Notes

The pieces are very short and carefully fingered, suggesting that they were written as teaching material. They have the character of five-finger exercises. Difficulty: Very easy.

The Wolfings

Date of composition: unknown

Performance Forces: 2 fl/picc, 2 ob, 2 cl, 2 fg, 4hn, 3 tpt, 3 tbn, timp, SD, BD, cym, hp, pno, stgs.

Characters:

Otter, The Messenger

Thiodolf, Chief of the Wolfings.

The Wood-Sun, God's daughter

The Hall-Sun, daughter of Wood-Sun & Thiodolf

A Bearing

A Wolfing

A Beaming

The Ancient Dayling

Bork of the Shieldings.

Viegland

Geirbald

Valtyr

Asbiorn

Asmand, an old man with long white hair (bass).

Hrosshild, leader of the Women of the Bearings.

Thorbiorn, an old man

Airnbiorn

Swembiorn

Authors: EC after William Morris.

Sources: William Morris A Tale of the House of the Wolfings and all the Kindreds of the Mark . First published 1889. Vol XIV of the Collected Works. London: Longman Green, 1912.; ;

Autograph Score: 1. f/s ink, 35 p. Act I Part 1, incomplete. Stage instructions in red ink. 2. f/s ink & pencil sketches. [There are pencil emendations throughout, & only some of the sections are complete.] 3. v/s Prologue: 2 p, ink. [libretto p 1]. v/s Act I Part 1: 20 p, ink [libretto p 2-3] v/s Act I Scene 4: p 1-45, ink [libretto p 3-6.] v/s Act I Scene 5: p 48-65, ink, [libretto 6-8.] v/s Act I Part 2: p 1-58, ink, [libretto p 8-12. v/s Act I Scene 3: p 1-10, ink, [libretto p 12]. v/s Act I Scene 3; p 33-73, ink, Bork's Tale to end of Act I, [libretto p 15-18]. v/s Act I Scene 3: p 26-37, ink, version of Bork's Tale [libretto p 15]. v/s Act II Scene 1: p 1-32, ink, [libretto p 19-23]. v/s Act II Scene 1: p 2-12, Drinking Song, [libretto p 19]. v/s Act II Part 2: p 1-19 (259-279), ink, [libretto p 24-25]. v/s [Act II Scene 2]: p 1-6, ink, [libretto p 25]. v/s Act II Scene 2: p 1-17, ink, [libretto p 27-28]. v/s Act II Scene 2: p 1-23, ink, [libretto p 31-32]. v/s Act III Scene 1: p 1-17, ink, Lament for the House of the Wolfings, [libretto p 34]. v/s Act III (Scene 2): p 19-73, ink, [libretto p 34-41]. 5. Sketches & fragments.

Autograph Libretto: 4. 34 p autog, black ink with elaborate stage instructions in red ink.

Call Number: 1. CHI O/S 11. 2. CHI O/S 11. 3. Opera Box 34. 4. Opera Box 34 5. Opera Box 34A.

Description

Opera in 3 acts.

Prologue (spoken).

Act I Part 1 The Flitting of the War-Arrow

Act I Part 2 Song of the Stay-at-Homes

Act I Part 3 March

Act I Part 4 ends with the Doom Song

Act II Sc 1 & 2

Act III Sc 1 Lament for the Home of the Wolfings

Act II sc 5 The Hosting Song [The sections are separately paginated, most of which are unfinished, but those that are musically complete are indicated. EC's orthography is maintained. The parts for which there are musical settings carry an asterisk. Much of the libretto is taken verbatim from Morris' rather arcane verses.]

Prologue - spoken – In a long time past was a dwelling [...]

[libretto p 1-2.] William Morris The House of the Wolfings p 1.

Act I Part 1.

The Flitting [sic] of the War-Arrow –,

*Thiodolf: Welcome then evening farer...

*The Messenger: All hail ye Wood-Wolf children...

*Chorus of Wolfings (SATB): See the token burnt and bloody...

[libretto p 2.] William Morris The House of the Wolfings p 11-13.

Act I Scene IV

*Enter the Wood-Sun.

*Thiodolf: Beloved...

*Wood-Sun: O Thiodolf, hardy art thou...

*Thiodolf: O Wood-Sun, thou art the treasure that I found in the youth of my life... (attacca)

[libretto p 3-6.] William Morris The House of the Wolfings p 15.

*The Doom Song –

*Wood-Sun: In many a stead Doom dwelleth, nor sleepeth day nor night...

[libretto p 3.] William Morris The House of the Wolfings p 18.

*Wood-Sun: Art thou happy in life. O Thiodolf, or lusteth thou to die?...

*Thiodolf: Thus-wise must you look upon it...

*Wood-Sun: Art thou happy in life O Thiodolf?

*Thiodolf: Thus-wise must thou look upon it...

*Aria

Wood-Sun: No ill for thee, beloved, or for me in the hauberk lies no smouldering grief... [attacca]

William Morris The House of the Wolfings p 23.

*The Love Song Wood-Sun & Thiodolf Tis thy loving heart, beloved, that keepeth me alive...

[libretto p 5-6] [attacca] William Morris The House of the Wolfings p 17.

Scene V.

*The Hosting Song

[Wolfing] Warriors TB: Into our hands hath the sword been given...

[libretto p 6.] William Morris The House of the Wolfings p .

*Wood-Sun: Our daughter cometh to light the Farewell Flame...

*Farewell Flame Ceremony –

*Hall-Sun & her attendants SSA: Gael, yro thy'm ry may fe mor the wobhy one dule a thesempes me a ryn omna yu dour fons y gryn y hn ylem lour a vos ternes. Ellas pan fema gynys ancow fons sur yu dynythys scon thymo vy nym. [sic] [in score but not in libretto.]

*Hall-Sun: O warriors of the Wolfings, by the token of the flame... [libretto p 7]. William Morris The House of the Wolfings p 27.

*Song of Departing [libretto p 7] [The Sundering Song [v/s]]
Wolfings SSATB: The Farewell Flame is quenched... (curtain)
[libretto p 7-8.]
[This scene is musically complete.]

Act I Part II
(Scene VI)

*Song of the Stay-at-Homes – solo sop, Chorus SSA: O the wheat is green but ful [sic] fair be seen, And the rye groweth tall by the turfen wall... [libretto p 8]
(Scene VII)

*The Hall-Sun's Day-Dream
Act I (Scene VIII)

*Dialogo – Wood-Sun: From the foresight of my daughter of the future would I know...

*Hall-Sun: It fares with me O mother that my soul would fain go forth to behold the ways of battle and the praise of the warriors' worth... [libretto p 8-9] William Morris The House of the Wolfings p 32.

*The Hall-Sun's Tale (Variations)

Theme "In the woods" Thus much I remember for the first of my memories...

Variation 1: Time wore and I spoke with the Wolfings...

Variation 2: And once in the night she waked me...

Variation 3: And the days passed over and I fared to field and wood alone... + SSA [libretto p 9-10]

*Dialogo – Wood-Sun: Yea he is thy foster-father and a fond one...

Hall-Sun

*The Hall-Sun's Tale continued:

Variation 4: I fell to know of wisdom...

Variation 5: But my fosterer took sick and they wotted her weird...

*The Hall-Sun's Vision

Hall-Sun: I see, O God-folk, behold it from aloof... + SA chorus of women.
curtain.

[libretto p 11-12.] William Morris The House of the Wolfings p 32-41.

Orchestral interlude - The Gathering.

[This scene is a complete musical setting of the text, but lacks the music for the orchestral interlude.]

[Act I Scene III

The Folk-Mote.

*March Song of the Banner. Procession

SATB: We heard the sound of the gathering horn... [libretto p 12]

*Chorus of Warriors: The clink of arms is good to hear...

[libretto p 13-14]

The Hallowing of the Thing-Stead (Folk-Mote) (The warriors cluster around the Speech-Hill. The Ancient Dayling in charge of the Thing-Stead makes his way up to the Speech-Hill ... climbs up on it and blows a blast on his horn...)

[libretto p 14].

*The Dayling Warrior: O Kindreds of the Markmen [2 versions].

[libretto p 15] William Morris The House of the Wolfings p 58.

*Warriors TTBB: Tell us the Tale! Who is the foe that threatens the Dale?

[libretto p 15]

*Bork's Tale.

Bork: I am Bork of the Shieldings, of a kindred battlewise.

William Morris The House of the Wolfings p 58.

[another version leads to:

*Warriors TTBB: We hear of a foe that threatens the Mark...

*Women (The Bold Ones, The Timid Ones): Would ye have us then like these sad broken creatures...

*Old Dayling Warrior; We have heard O Hunding women...

*Song of the Three Runaways

Three Hunding Women: Fair Sirs, from murder carles we flee whose fashion is as the mountain trolls...

[libretto p 16.]

*Ancient Dayling Warrior: Choose ye the War-Duke now.

William Morris The House of the Wolfings p 68.

*Song of the Sword Unsheathed

SSAATTBB: Show us the Sunlight the gift of the Mother...

Curtain. End of Act I.

[libretto p 18]

Act II Scene I

*Drinking Song – Viegland: Lift them up, lift high the cup! Down down, drink down the wine...

[libretto p 19] [2 versions]

*Thiodolf enters with his War-Chiefs

[libretto p 20].

*Thiodolf: What do ye , Son of the War-Shield?

[libretto p 21].

*Asmond: I came to the house of the foeman when hunger had me for a fool...

[libretto p 22].

*Wolfing Warriors TTBB: O Sun, give out but a glimmer...

[libretto p 23].

[This scene is musically complete except for 2 missing p in Asmond's last speech.]

Interlude – March through the Night [libretto p 23].

Act II Part II A hill overlooking the meadows. (Same as Act I Sc 2)

*Chorus of Women SSA: The War-God's gale drove down the vale...
[libretto p 24].

*Chorus of Otter's men: Rideth lovely along, the strong by the strong...
[libretto p 25].

*Sweinbiorn: Ye tarry, Bears of battle! Ye linger, sons of the Worm!...+
SATB
[libretto p 27]

*The War Song

Warriors SATB: Are ye/we carles or fighting men?
[libretto p 28]

*Hall-Sun: O Daughters of Tyr...
[libretto p 29].

*Wood-Sun: O Daughter, knowest not thine own mother?
[libretto p 29]

*The Tale of the Haubeck

Wood-Sun: A maid who feared that her love from battle would never
return...
[libretto p 30]

*Thiodolf: What has betided, warrior?

*War-Song of the Wolfings

Thiodolf + Warriors: Now, now ye war-sons, now the Wolf waketh...
[libretto p 31]

*Prelude and Fugue The storm begins...

*Chorus of Women SSAA: See the hail of battle!
[libretto p 32].

[Up to this point the scene is musically complete.]

*Song of the Markmen Bowmen (off-stage): A shaft to the north send
speedily forth...
[libretto p 32]

*Song of the Alien Spearmen (off-Stage): The spear in the belly, the
spear in the mouth...
[libretto p 32] curtain [libretto p 34]

Act III Scene I

*Lament for the Home of the Wolfings – SSSAATB: There are men
through the dust a-faring, our speech-friends and our kin...
[libretto p 34]. [attacca scene 2.]

[Scene II]

*Thiodolf: What aileth you, ye men?...
[libretto p 34].

*An Old Warrior: If that be so, O Thiodolf, who wottest but yet again
thou will blush...

*Airnbiorn: That is well, and it may be that God ye shall meet...

[libretto p 35].

*Chorus SATB: O Moon, riding higher, shine down the Dalke, look long on its sorrow...

[libretto p 35]. [attacca scene 3.]

Scene III

*Hall-Sun: O Father!

[libretto p 36].

*Thiodolf: O my daughter!...

*Wood-Sun: Thou sayeth sooth, O daughter, the threat of Doom did I know of...

*Trio Wood-Sun: This man's love of my body...

Hall-Sun: Two griefs I see before me...

Thiodolf: What meaneth these words 'twixt beloved and maiden...

[libretto p 37-38] . William Morris The House of the Wolfings p 163-170.

Scene IV

*Diologo

Wood-Sun: O Thiodolf, canst thou hear me and understand?

*Thiodolf: Yea, when thou speakest of our life and our love...

[libretto p 39].

*Duetto – Thiodolf & Wood-Sun: Dear now are the dawn-dusk moments...

[libretto p 40]

[The v/s breaks off at Thiodolf's words 'No changeling of Gods, but a helper of the.'

Scene IV is musically complete up to this point.]

Lament of the Wood-Sun: Thou hast taken my soul beloved, thou hast cast it into the night...

[libretto p 42].

War Song of the Wolfings (Off-stage): Now, now, ye War-sons...

[libretto p 43].

Act III Scene II

[The libretto breaks off here.]

Notes

William Morris [1834-96] had long had an interest in Norse myths, publishing translations of The Volsung Saga: The Story of the Volsungs and Nibelungs 1870, and translating with Magnâsson The Saga of Gunnlaug the Worm-tongue and Rafn the Skald 1869, also a translation of the Icelandic saga The Heimskringla completed 1895. In 1873 he plans Three Northern Love Stories –The Story of Gunnlaug the worm-tongue, the Story of Frithif the Bold, The Story of Viglund the Fair , pub 1875. The Story of Sigurd the Volsung and the Fakk of the Niblings were pub in 1877 and Nibelungenlied 1877.

By the summer 1882 Morris stated he was prepared to join anything that called themselves Socialist after his disillusion with the Liberals over The Eastern Question and Ireland.

He began *The House of the Wolfings* in June 1888, and writes to Thomas James Wise that *Wolfings* “[...] is a story of the life of the Gothic tribes on their way through middle Europe, and their first meeting with the Romans in war. It is meant to illustrate the melting of the individual into the society of the tribes.” It was being written during his heavy involvement with the Democratic federation and many talks to Socialist Club and Anarchist meetings variously titled ‘Art and Socialism’, ‘What Socialists want’, ‘The Society of the Future’, ‘Why Working Men should be Socialists,’ etc. EC's Socialist leanings were evidently reinforced by this essay into the work of the foremost socialist thinker of his day, William Morris. This work could well have been conceived whilst he was writing the "Three Revolutionary Songs", to texts by Carl Sandburg, and the "Song of the Workers", as well as the *Cutty Wren*, containing the incidents of Wat Tyler and the Peasants' Revolt prepared for the pageant produced by Alan Bush for the "Festival of Music for the People" in London in 1939.

The Wyf of Bath's Tale

Date of composition: 1962 f/s pencilled note on p 311: Score finished 1 May 1962 at 44 Munro Rd, Glasgow, N 3

Performance Forces:

The Queen	coloratura sop
King Arthur	ten
The Knyght [Sir Geoffrey Conan]	bar
The Old Wyf	alto or m-sop
The Young Wyf	sop

Chorus of Knights & Ladies

Chorus of Guards

Chorus of Fairies

fl/picc, ob/cor a, cl, fag, hn, tpt, tbn, pno, electric org, cel, SD, BD, xylo, vibr, cym (clashed & suspended), tgl, 2 rattles, wood block, mouth organ, timp, glock, tamb, castanets, wind machine, balloon [see notes], mandolin, stgs.

Authors: Geoffrey Chaucer in Middle-English

Autograph Score: 1. f/s 311 p, ink, complete, hard-cover binding red leatherette; cond's marks, 2. v/s 220 ff, recto only, ink, complete, unbound; many pencil revisions.

Autograph Libretto: 3. typescript of Chaucer's original tale, complete, 57 p, 4 copies. 4. typescript lib, 5 p incomplete, with stage directions [ends at Dance of the Fairies]; 5 copies, 1 annotated by EC.

Call Number: 1. Opera Box 28. 2. Opera Box 28. 3. Opera Box 29. 4. Opera Box 29.

Description

Opera in one act.

Part one of Canterbury Tales

[EC uses some of the Wyf of Bath's Prologue in scene 2.] [see notes]

Part one

[The curtain rises immediately on an open space with a raised dais with 2 thrones. There is no musical prelude.]

Chorus: A trewe knight chalde love chivalrie and honour

For to be worthy of his lorde Arthur

Procession of knights & ladies of the court preceding Kyng Arthur & his

Queen 6

Chorus: Hail Kyng Arthur our lord and governour.

Chorus: Just and wys and pitous in his might

He is a verray, parfit gentil Knyght 7

King Arthur: Bring Sir Geoffrey here! 8

The Queen: My deere Hosbonde the wise atrolgien

Daun Ptholome seith:

"Of alle men his wisdom is the hyste

That reketh never who hath the worlde in houde." 11

Ensemble: What thing is it that women moost desiren? 14

[King Arthur, the Queen, the Knyght, SATB.]

Interlude I 18

Scene two. The edge of a forest one year later.

The Knyght: What thing is it the women moost desiren? 20

Chorus of women SSAA [off-stage]:

We loven best for to be fre and do right as us lest... 26A

Scene 3.

[Pantomime] A fairy appears and looks cautiously around, when she sees no one there she hails a fellow fairy who then appears, the two look around (failing to notice the knight) and hail more fairies. 29

Some sing, some dance.

The Fairies: In tholde dayes this land was ful of fairyes

The elf queene with hir joly compaignye 30

Fairies dance 35

The Old Wyf: Sire, knight, heer forth ne lith no wey

Tell me what ye seken, by youre fey! 45

The Knyght: My leeve mooder, certeyn I name but deed - if that I kan seyn

What thyng it is that women moost desiren... 47

The Old Wyf: Plight me thy trouthe... 48

Aria The Old Wyf:

For hadde God commanded maydenhede

Thanne hadde dampned lyres with the dede... 51

And certes if ther wer no seed ysowe

Virginitee thann wherefor sholde it growe

Virginitee is greet perfecioun

And continence eek with devocioun

But good knight by youre leve that am not I

I wol bestowe the flow of myn age

In actyes and fruyt of love and marriage.

Interlude II 61

Scene three.

Chorus: Today this knight is bode appeere

Beforen the court his answer for to here 65

The Queen: Sir Knyght, the court is now assembled heer

Myself as judge youre answer for to heere 67

The Knight: My lige lady, generally

Women desiren to have sovereynetee... 8 b after 68

The Queen: Sir knight I grant thee lyf 71

Rustic Dance. Tumblers, clowns & jugglers. 72

The Old Wyf: Mercy, my sovereyn lady queene

Er that youre court departe do me right... 80

The Knight: Allas! and weylaway!

I woot right wel that swich was my biheste. 83

Ensemble – The Old Wyf, The Knight, King Arthur, the Queene, chorus SATB:

The Old Wyf: Wel moost that I have kept thy lyf

The Knight: Allas!

Chorus: This olde wyf taughte this answer to the knight

For which he plighte hir his trouthe there 90
King Arthur: We muste constreyn the knight, he muste be wed
The Queen: We muste constreyn the knight, he muste be wed
King Arthur: Thou answered wel, sir knight, so have thy lyf
And taak this worthy women as youre wyf 93

Final scene.

The Old Wyf: O deer hosbonde, benedictee 95
The Knight: It wol not be amended nevere mo 98
The Old Wyf: But for ye speken of swich gentillesse
As is descended out of old richesse... 101
Chese now oon of thise thynges tweye
To han me foul and old til that I deye... 106
Elles ye wol han me yong and fair ... 107
The Knight: My lady and my love, and wyf so deere
I put me in youre wise governance.
Cheseth yourself which may be moost plesance 111
The Old Wyf: Thanne have I gete of you maistrie... 112
The Knight: Love! O Charitee! 119
The Young Wyf: I wys my owen hertes list
My my ground of ese and al myn herte deere 120
Together: O blissful nyght whiche love to us has brought,
O blissful nyght by us so longe sought 122
Chorus SSA: And thus they live unto hir lyves end in parfait joye
And may heaven us sende
Hosbondes meek, yonge and fresh abedde... 126

You will go and lift potatoes.

Performance Forces: stg quartet, solo v.

Sources: McDonald North Highland Reels no. 28. untitled.

Autograph Score: f/s, 3 p, complete

Call Number: Celtic Box 5 folder 5. piece 3.

Description

Hé! On your feet my darling, on your little feet my pet. Hé, then on your feet, you must go & lift potatoes.

You will go lift potatoes. (Puir-a-Bial).Mouth music.

Date of composition: unknown

Performance Forces: 1. v, pno. 2. v, pno, stg quartet 3. 3 pt children's choir unacc.

Translators: Margaret Fay Shaw

Sources: McDonald North Highland Reels or Country Dances no. 28. 'Skye dance.'; ; Early Irish Folksong , p 201.; ; See also Margaret Fay Shaw Folksong and Folklore of South Uist p 201.

Autograph Score: 1 v/s ink, 2 p, complete. 2. f/s ink, 3 p, complete. 3. v/s ink, 2 p, complete.

Call Number: Celtic Box 5, folder 5 piece 3.

Description

Mouth music. Hé! On your feet, my darling,
On your little feet, my pet;
Hé! Then on your feet,
You must go and lift potatoes.
Hé! then on your feet,
Ho, then down on all fours,
Hé! Then on your feet lifting potatoes.

Not to the well, my darling,
Neither to the shore you go,
But into the fields,
There to gather in potatoes,
Out into the fields,
There to gather in potatoes.

Notes

Numbered 169, EC. McDonald Western Isles Dances no. 28 also used for movt 3 autog 1 Petite Suite 'Skye Dance.' Not in CSB.

You will go lift potatoes.

Performance Forces: 3 pt children's choir unacc.

Translators: Margaret Fay Shaw

Sources: McDonald North Highland Reels or Country Dances no. 28. Skye dance. Early Irish Folksong , p 201.

Autograph Score: f/s ink, 2 p, complete.

Call Number: Celtic Box 5, folder 5 piece 3.

Description

Hé! On you feet, my darling, On your little feet, my pet Hé! Then on your feet, you must go and lift potatoes. Hé! then on your feet, Ho, then down on all fours, Hé! Then on your feet lifting potatoes.

Notes

Not in CSB .

The Young Huntsman. South Uist Gaelic folk song.

Date of composition: unknown

Performance Forces: v, pno

Translators: Margaret Fay Shaw

Sources: McDonald no. 170. 'A Tìree Air.'; Margaret Fay Shaw Folk songs and folklore of South Uist , p 107.

Autograph Score: 1. v/s ink, 1 p, complete. 2. v/s p/c, 1 p, complete. Variation of acc in 1.

Call Number: Celtic Box 5, folder 5 pieces 7A & B.

Description

South Uist Gaelic folk song. I'll kill a wild duck
And a ptarmigan, too.
Maybe even a young buck
Should one saunter into view;
With good luck I'll have something tasty for a stew.

Notes

Not in CSB .