

Coraa

Manx Songs for Choirs

Arraneyn Vannin son Coryn



Selected and edited by
Chloë Woolley
Manx Heritage Foundation

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For more information on Manx music:

www.manxmusic.com

Guide to using this pack

Coraa

Manx songs for Choirs
Arraneyn Vannin son Coryn

Selected and edited by Chloë Woolley, Manx Heritage Foundation

Coraa, pronounced 'cor-rare' and meaning Voice, is a collection of ten Manx songs arranged for young choirs. Designed for Isle of Man secondary schools, it will also appeal to other choirs or singing groups keen to perform Manx music.

Featuring a mixture of Manx Gaelic and English languages, the pack presents songs from various genres of music associated with the Isle of Man, past and present – national, traditional, West Gallery, classical, sacred, folk and popular. Many of the songs draw their inspiration from the folk music collections of the 19th and 20th centuries and so a short biography on each of the most prominent collectors is included here.

The pack also contains useful rehearsal notes on each song for the conductor, teacher and student: background and history, warm-ups and related musical exercises, performance guidance, chords for accompanying the songs, extra verses and translations, a fact-file and suggestions for further reading and listening. Lyrics sheets are included at the back of the book for printing and projecting.

Each song is demonstrated by Manx choir *Caarjyn Cooidjagh* on an accompanying CD, along with the spoken pronunciation of Manx Gaelic lyrics where applicable.

Most of the songs do not give dynamic markings, and so are open to individual interpretation.

All song-sheets may be photocopied by the purchasing institution, but permission to record the songs must be gained from the individual copyright owners.

Chloë Woolley 2011

Manx National Anthem - Arrane Ashoonagh dy Vannin

By William H Gill

Background:

Written in 1907 by William Henry Gill (1839-1923), the National Anthem is based on an old folk tune. Gill composed new words and adapted the Manx melody 'Mylecharaine' or 'Molly Charane' (which was already regarded as the 'Manx national air') to form an anthem "worthy to stand side by side, although at a respectable distance from, 'God Save the King'." Dedicated to the Governor's wife, Lady Raglan, it was launched at the Manx Music Festival (Guild) of 1907 to mixed reviews, but was actually only officially recognised as the National Anthem by Tynwald in 2003. Consisting of eight verses, the anthem gives a romantic outline of the Island's history from Norse times. It was translated into Manx Gaelic by John J Kneen (1873 – 1939). Today, the first and last verses are most likely to be sung at official and social events.

CD 01 (Song in English, verses 1 & 8)

CD 02 (Manx Gaelic pronunciation)

CD 03 (Song in Manx)

CD 04 (Song in Manx with orchestra in Bb major)

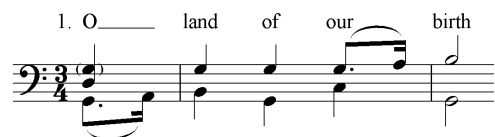
Lyrics only p. 53

Warm-ups and related exercises:

- Be careful not to sing the dotted rhythms as triplets. At a slow tempo get half of the choir to clap/tap the semi-quavers rhythm, while the others clap the repetitive dotted rhythm:



- The tenors may find it easier to start on a G (in brackets) rather than the D below:



- Your choir could warm-up by singing the distinctive first phrase in various keys:

Performance guidance:

The original song is in Bb major with the melody range reaching to F (on the top line). This edited version has been transposed down to G major to make the melody within range of most female voices. The original key can be heard on CD 04.

Chords:

Fact-file:

- In the 1890s William H Gill collected over 300 Manx folk songs and melodies with his brother Deemster John F Gill and Dr John Clague.
- WH Gill edited and arranged the songs in *Manx National Songs* (1896).
- 'Mylecharaine' has many variants. Here is the first phrase of the minor ballad version (*Kiaull yn Theay* 1 p. 44)

O Vy - le - cha - raine, c'raad hooar oo dty stoyr?

alongside the more lively 'Mylecharaine's March' (*Kiaull yn Theay* 1 p.30) - the inspiration for the National Anthem.

Further reading and listening:

National and Classical music module in *Kiaull Manninagh KS3*, Chloë Woolley, ed. 2005.
Manx National Songs, William H Gill, ed. 1896.
Manx National Song Book, combined vols. 2001.
Kiaull yn Theay 1, Colin Jerry, ed. 1978.
Much Inclined to Music, Fenella C Bazin, 1997.
 CD Recording of the 'Manx National Anthem' on *The Best That's In*, 2001.

Manx National Anthem

[Arrane Ashoonagh dy Vannin]

Music adapted by WH Gill
 from a traditional Manx air
 Words by WH Gill
 Manx words by JJ Kneen

Slow and Stately

1. O__ land of our birth, O__ gem of God's earth,
 8. Then__ let us re-joice With__ heart, soul and voice,

5

O__ Is - land so strong and so fair;
 And__ in the Lord's prom - ise con - fide;

8

Built__ firm as Bar - rool, Thy__ throne of home rule
 That__ each sin - gle hour We__ trust in his power

12 >

Makes us free as__ thy__ sweet moun - tain air.
 No__ ev - il__ our__ souls can be - tide.

Arrane Ashoonagh dy Vannin

[Manx National Anthem]

Music adapted by WH Gill
from a traditional Manx air
Words by WH Gill
Manx words by JJ Kneen

Slow and Stately

1. O Hal - loo nyn ghoioe, O chlie - geen ny s'bwaai
8. Lhig dooin bog - goil bee, Lesh an - nym as cree,

5

Ry ghed - dyn er ooir aa - lin Yee;
As crogh - ey er giald - yn yn Chiarn;

8

Ta dt' Ard - stoyll Reill - Thie Myr Bar - rool er ny hoie
Dy vod - mayd dagh oor, Treish - teil er e phooar,

12 >

Dy reayll shin ayns seyr - nys as shee.
Dagh olk ass nyn h'an - meen - yn 'hayrn.

Ellan Vannin

Words by Eliza Craven Green & music by J Townsend, arr. by Mary L Woods

Background:

Ellan Vannin (Manx Gaelic for the Isle of Man) is a very well known song in the Isle of Man and is often considered to be a strong contender for the National Anthem. Written in 1854 with words by Eliza Craven Green (1803-66) and music by J Townsend, this song was particularly popular with Manx people who had emigrated to other parts of the world, such as America and Australia, as it reminded them of home. This choral arrangement is by Mary L Wood (1857—1925) who was herself a well-known music teacher and composer, founder of the Manx Music Festival (Guild) and known as 'the Mother of Manx music'. Interestingly, nothing at all is known about the mysterious J Townsend, composer of such a famous tune! In 1998 The Bee Gees drew on their Manx heritage by releasing a version of Ellan Vannin.

CD 05 (Song in English)

CD 06 (Manx Gaelic Pronunciation)

CD 07 (Song in Manx Gaelic)

Lyrics only p. 54 & 55

Warm-ups and related Exercises:

- The opening notes of the melody in Ellan Vannin are the 2nd inversion of the tonic triad—recognisable by its use over airport tannoys! The triad could be used to warm up in various keys:



- The alto line of the chorus can be awkward to pitch correctly. It may be worth practising this particular phrase and, if difficulties persist, exchange the Eb on 'Van' with a G (in brackets).



My_ own dear El - lan Van - nin,

Performance guidance:

This is a fairly standard arrangement with the main melody in the soprano part. There are only two Manx verses included here (translator unknown) - you could add a verse played by string quartet in the middle for variation.

Chords:

An easier way to play this on guitar would be to use a capo on the 3rd fret with these chords:

	G		G			C			G			C
	G		D			G			C			F#7
	G		D			D7			G			Em
	D		G			G			Em			C
	G								F#7			G
	G								D7			G

Fact file:

- Economic depressions in the 1800s forced many Manx people to emigrate to the New World to find work. There are communities today in America, New Zealand and Australia that maintain strong links through their Manx societies.
- 'Ellan Vannin' was included in *A Book of Manx Songs (for WWI Troops)* in 1914—compiled for Manx soldiers to remind them of home.
- It has also been recorded by Manx artistes Anna Goldsmith, Moot, Twisted Angels.

Further reading and listening:

National and Classical music module in *Kiaull Manninagh KS3*, Chloë Woolley ed. 2005.
Manx National Song Book, William H Gill, ed. 1898.
Much Inclin'd to Music, Fenella C Bazin, 1997.
 CD Recording of the 'Ellan Vannin' on *The Best That's In*, 2001.

Ellan Vannin

Words by Eliza Craven Green

Music by J Townsend
Harmonisation by Mary L Wood

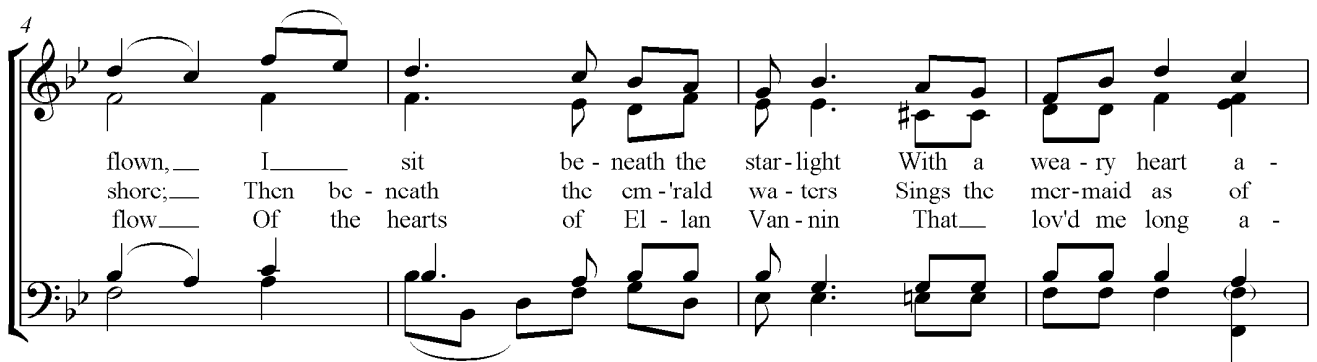
Soprano
Alto



1. When the sum - mer day is ov - er And its bu - sy cares have
2. Then I hear the wave - lets mur - mur As they kiss the fai - ry
3. Then mem - 'ries sweet and ten - der Come like mu - sic's plain - tive

Tenor
Bass

4



flown, I sit be - neath the star - light With a wea - ry heart a -
shore; Then be - neath the em - 'rald wa - ters Sings the mer - maid as of
flow Of the hearts of El - lan Van - nin That lov'd me long a -

8



lone: Then ri - ses like a vi - sion Spark - ling bright in nat - ure's
yore, And the fair Isle shines with beau - ty As in youth it dawn'd on
go; And I give, with tears and bles - sings, My fon - dest thoughts to

12



glee,
me,
thee,
My own dear El - lan Van - nin With its green hills by the sea.

Ellan Vannin

Words by Eliza Craven Green

Music by J Townsend
Harmonisation by Mary L Wood

Soprano
Alto



1. Tra ta'n laa sou - ree ec jer - rey, As jar - roo - dit streeu yn
2. Eisht cluin - nym taish ny ton - nyn, Cur nyn baa - gyn er y

Tenor
Bass

4



laa, Mish my hoie fo ny rol - lage - yn Soie my lo - mar - can ec
traie, Ayns y diu - nid fo yn aar - key, Ta ben - var - rey goaill ar -

8



fea: Eisht te'h gir - ree goll - rish ash - lish, Soil - shey gial as doo - ghys -
rane, As soil - shean ta'n el - lan aa - lin, Myr v'ee ayns yn ae - gid

12



sagh. She oo hene oh El - lan Van - nin, Lesh cruink ghlas - sey rish y cheayn.
hene,

Geay Jeh'n Aer

Manx traditional, arr. Annie Kissack

Background:

Also known as 'The Sea Invocation', Geay Jeh'n Aer (Wind of the Air) was collected in 1921 by Mona Douglas from Mrs Shimmin, a housewife from Foxdale, who said that it was 'the good wish of a girl for her lover on the sea'. It contains vocables in the form of *Ho Ro*, which are characteristic of Hebridean songs. This arrangement is by Annie Kissack, conductor of Gaelic choir, Caarjyn Coodjagh, and it was first recorded on their CD *Cronnane* (2000).

Translation:

Wind of the air, my love's on the sea,
Ho ro y ree y ro, Ho ro y ree y ro,
 Make the weather calm and fair,
Ho ro y ree y ree, Ho ro y ree y ro.
 Shonest, Leodest and the Raa,
 Grant good luck and fortune to him -
 Health and wealth and length of life,
Ho ro y ree y ro, Ho ro y ree y ro.

CD 08 (Manx Gaelic pron.) CD 09 (song) Lyrics only p. 56

Warm-ups and Related Exercises:

- The four bar *ho ro* chorus works well as a round, so it could be used a vocal warm-up, with the second group coming in a bar later.

Ho ro y ree y ro, Ho ro y ree y ro.

- If the baritones find the 7th interval too difficult, they could sing an E instead of C:

Shon - est, Leod - est, as y Raa

- Baritones should also be careful to keep the repeated Ds in tune from bar 5.

Performance guidance:

Traditionally this song was likely to have been sung as an unaccompanied female solo. For an alternative verse, a soloist could be joined by the choir just on the choruses of 'Ho ro y ree y ro'. This song also works with the English lyrics (see translation above) or with a simple instrumental accompaniment— string instruments could play the chords as drones.

Chords:

Fact-file:

- Mona Douglas (1898—1987) collected this song late one night whilst cycling in a storm from Peel to Ballasalla. She took shelter at Mrs Shimmin's house in Foxdale.
- Mona worked with composer Arnold Foster to produce arrangements of her collected Manx songs. Foster was a pupil of Vaughan Williams. Their version of The Sea Invocation is in *The Manx National Song Book* (2001).
- Many Manx songs are associated with traditional trades such as fishing and farming. There were often superstitions attached to these trades, some of which are still maintained today. For example, most Manx people won't say the word for a certain rodent because it was deemed a bad omen if there appeared aboard your fishing boat!

Further reading & Listening:

Oral Tradition music module in *Kiaull Manninagh KS3*, Chloë Woolley, ed. 2005.
Journal of the Folk Song Society, Anne Gilchrist, ed. 1924-6.
Kiaull yn Theay 1, Colin Jerry, ed. 1978.
Much Inclined to Music, Fenella C Bazin, 1997.
Mona Douglas - A Tribute, Fenella C Bazin 1998.
Manx National Song Book, combined vols. 2001.

Geay Jeh'n Aer

Trad. Manx
arranged by Annie Kissack*With a steady rhythmic feel*

Verse 1

Soprano

Alto

Baritone

Ho ro y ree y ro,

Geay jeh'n aer, ta my ghraih er y cheayn, Ho ro y ree y ro,

Ho ro y ree y ro,

5

Ho ro y ree y ro.

Ho ro y ree y ro. Jean yn ear - ish kiune as meein,

Ho ro y ree y ro. Ro

9

Ho ro y ree y ro, Ho ro y ree y ro.

Ho ro y ree y ro, Ho - ro y ree y ro.

Ho ro y ree y ro, Ho ro y ree y ro.

13

Shon - est, Leod - est, as y Raa, Cur aigh vie as mayn - rys da

Shon - est, Leod - est, as y Raa, Cur aigh vie as mayn - rys da

Shon - est, Leod - est, as y Raa, Cur aigh vie as mayn - rys da

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Fine

17

Slaynt as shee as eash dy_ vea, Ho ro y ree y ro, Ho ro y ree y ro.

Slaynt as shee as eash dy_ vea, Ho ro y ree y ro, Ho ro y ree y ro.

Slaynt as shee as eash dy vea, [*Ho ro y ree y ro*] Ho ro y ree y ro.
* second time only

23 Verse 2

Geay jeh'n aer, ta my ghraih er y cheayn, Ho ro y ree y ro,

Geay jeh'n aer, ta my ghraih er y cheayn, Ho ro y ree y ro,

Geay jeh'n aer, ta my ghraih er y cheayn, Ho ro y ree y ro,

27

Ho ro y ree y ro. Jean yn ear - ish kiune as meein,

Ho ro y ree y ro. Jean yn ear - ish kiune as meein,

Ho ro y ree y ro. Jean yn ear - ish kiune as meein,

31

D.S. al Fine

Ho ro y ree y ro, Ho ro y ree y ro.

Ho ro y ree y ro, Ho ro y ree y ro.

Ho ro y ree y ro, Ho ro y ree y ro.

The Collectors of Manx Music

DR JOHN CLAGUE (1842-1908)

Dr John Clague was one of the main collectors of Manx folk music. During the late nineteenth century he collected over 300 songs and tunes which may have otherwise disappeared. Many of the pieces in his collection are now sung and played by modern-day Manx musicians.

What did he do?

- ♪ He was a collector of music, song, calendar customs, Manx Gaelic proverbs and folk medicine remedies and charms.
- ♪ With fellow collectors, William H and John F Gill, he published *Manx National Songs* in 1896 and *Manx National Music* in 1898.
- ♪ His original music notebooks dating from the 1890s were donated to the Manx Museum. They contain 315 melodies.
- ♪ He discovered the blind folk-singer Tom Kermode who was known 'Bwoie Doal' (blind boy) and collected many songs in Gaelic from him.

WILLIAM H GILL (1839-1923)

William Henry Gill was a collector of Manx folk songs, composer of the Manx National Anthem 'O Land of our Birth' and editor of *Manx National Songs*.

What did he do?

- ♪ He collected Manx folk music with his brother John Frederick Gill (1842 - 1899) and Dr John Clague.
- ♪ He edited and arranged the songs in *Manx National Songs* (1896), a collection of 51 songs arranged for voice and piano and published by Boosey & Co. in their series of national song books. A lesser known second book of piano arrangements followed in 1898 as *Manx National Music*.
- ♪ WH Gill published over 60 music works, including songs, hymns, choral pieces and organ voluntaries and the Manx National Anthem in 1907.

ARTHUR W MOORE (1853-1909)

Arthur William Moore was interested in all things Manx. He collected and published Manx songs and folklore as well as producing the first two-volume history of the Isle of Man (1900). A fluent speaker of Manx Gaelic, he was the first president of the Manx Language Society. After graduating from Trinity College, Cambridge, he worked for the family sail cloth firm at Tromode and became a Member of the House of Keys in 1881, later being appointed Speaker (1898).

What did he do?

- ♪ He was a collector of song and carval texts.
- ♪ He published *Carvalyn Gailckagh (Manx Carols)* in 1891 and *Manx Ballads and Music* (1896).
- ♪ He edited *The Book of Common Prayer* in Manx Gaelic.
- ♪ He edited a journal called *The Manx Note Book* (1885-7).

MONA DOUGLAS (1898-1987)

Mona Douglas is one of the most important people who worked to promote Manx culture in the 20th century.

What did she do?

- ♪ She was a collector of folklore, music, song and dance.
- ♪ She wrote and published poetry, plays, novels and factual articles all about the Isle of Man.
- ♪ She published at least 18 books and lots more articles in journals and newspapers.
- ♪ She was a performer of Manx song and dance, a teacher and youth leader, and, in the final years of her life, a journalist and rural librarian.
- ♪ She was the founder of Yn Chruinnaght Inter-Celtic and Manx National Festival.

All of the melodies collected in the Isle of Man are in the source book *Kiaull Vannin*, ed. Colin Jerry 1991.

Invocation to St. Bridget

Manx traditional arr. Frank Woolley

Background:

Also known as 'Vreeshey Vreeshey' or 'Arrane y Ven-Thie' (Song of the Housewife), 'Invocation to St. Bridget' was collected by Mona Douglas (1898—1987) from Mrs Bridson of Glen May. The melody had also been collected as a lullaby in the 1890s by Dr John Clague (1842-1908) under the titles, 'Clean Suggane' (Cradle Song) and 'Hinkin Winkin'.

St. Bridget was an Irish Saint who was popular in the Isle of Man. Many churches were named after her, as was the parish of Bride. This invocation was sung by women on the eve of St. Bridget's Feast Day (1 February), inviting her to enter their houses. As well as singing this invocation, they would scatter rushes on the floors as a welcome. Breeshey is Manx Gaelic for Bridget.

Translation:

Breeshey, Breeshey, Come to my home,
Come to my home this night.
Breeshey, Breeshey,
Come, O come to my home this night.
O open ye the doors to Breeshey,
And let in Breeshey.
Breeshey, Breeshey,
Come to my home this night.

This arrangement was written for the *Aeg Threshlyn* choir by local composer Frank Woolley (b. 1949).

CD 10 (Manx Gaelic pronunciation) CD 11 (Song in Manx)
Lyrics only p. 56

Warm-ups and related Exercises:

🎵 The opening chord can be tricky to pitch so singers should be confident of their notes before beginning the song:

🎵 The word Vreeshey is pronounced 'vreezha' (which rhymes with freesia), and it must be sung smoothly and gently.

🎵 Be careful not to let this unaccompanied song slow down or drag.

Soprano 1
Vreesh

Soprano 2
Vreesh

Alto
Vreesh

Performance guidance:

Check the balance to make sure the melody has prominence over the softer, supportive vocal lines.

Male voices could also be added to the alto part.

Chords:

Am F F C G C
4 G C C F Am F Dm
8 G G Dm Am F Am G C
11 Am F C G Am G C F
14 G Dm Em F |1. G Em |2. G C

Fact-file:

- 🎵 This song is in compound time—although lively folk jigs are typically in 6/8, there are many examples of Manx slow airs in the compound time signature.
- 🎵 Ralph Vaughan Williams also arranged the melody with different words for 'Mannin Veen' (Dear Mona) in 1913.

Further reading & Listening:

Oral Tradition music module in *Kiaull Manninagh KS3*, Chloë Woolley, ed. 2005.
Journal of the Folk Song Society, Anne Gilchrist, ed. 1924-6.
Kiaull yn Theay 1, Colin Jerry, ed. 1978.
Much Inclined to Music, Fenella C Bazin 1997.

CD *Beneath the Twilight*, Emma Christian 1994.
CD *Vaughan Williams - Over Hill, Over Dale*, The Holst Singers, 1995

Invocation to St. Bridget

Andante ♩ = 40

Arr. Frank Woolley

Soprano 1 *p*
 Vreesh - ey, Vreesh - ey, tar gys my hie, tar_____ gys y

Soprano 2 *p*
 Vreesh - ey, Vreesh - ey, tar gys

Alto *p*
 Vreesh - ey, Vreesh - ey, tar gys

4 *mp* *cresc.* *poco* *a* *poco*
 thie aym nocht. Vreesh - ey, tar o tar_____ gys y

mp
 my hie. Vreesh - ey, Vreesh - ey, tar_____ gys y

mp
 my hie. Vreesh - ey, tar_____ gys y

8 *, mp* *cresc.* *poco* *a* *poco*
 thie aym nocht. O fosh - il jee yn dor - rys da Breesh-ey, as

, mp *cresc.* *poco* *a* *poco*
 thie aym nocht. O fosh - il jee yn dor - rys da Breesh-ey, as

, mp *cresc.* *poco* *a* *poco*
 thie aym nocht. O fosh - il jee yn dor - rys da Breesh-ey, as

11

lhig da Breesh - ey cheet stiaigh. Vreesh - ey

lhig da Breesh - ey cheet stiaigh. Vreesh - ey, Vreesh - ey,

lhig da Breesh - ey cheet stiaigh. Vreesh - ey, Vreesh - ey,

14

tar oo gys y thie aym nocht. aym nocht.

tar oo gys y thie aym nocht. aym nocht.

tar oo gys y thie aym nocht. aym nocht.

Reamyn yn Yrjey Vooar (Ye Boundless Realms of Joy)

Anon. *The Colby Manuscripts*, ed. Francis Roads

Background:

This West Gallery psalm is from the *Colby Manuscripts*—the collection of William Shepherd, a singing teacher who was active in the Isle of Man in the early 19th century. The part books were rediscovered in the Manx Museum by Dr Francis Roads when he was conducting his PhD research. Many West Gallery hymns performed in the Island were found elsewhere in the British Isles and this particular setting of Psalm 148 uses the melody 'Portsmouth'. This anonymous arrangement has not been found elsewhere and it has been noted that 'Ramsey Town', (later collected by WH Gill in the 1890s), bears echoes of the melody. Although the original song is in English and has four verses (see next page), it has been paired with the Manx Gaelic translation of psalms published as *Psalmyn Ghavid*. The first two Manx verses are included here, but the complete song in both Manx and English with keyboard rehearsal part can be found in Francis Roads' book, *Ye Boundless Realms of Joy*.

CD 12 (Manx Gaelic Pronunciation) CD 13 (Song in Manx)
Lyrics only p. 57

Warm-ups and related Exercises:

♫ Bass voices may struggle with the low G on 'cur' (bar 15) so they could stay on the G an octave above (in brackets):



♫ If your choir find the dotted rhythms of the melismatic phrases in bars 2, 6, 8 and 18 difficult to fit in, perhaps you could simplify the rhythm (as heard on the CD track 13):



Performance guidance:

The tenors often led the congregational melody (air) in West Gallery music—the soprano counter-melody in this arrangement is particularly strong, so to reinforce the tenor melody line, it would be perfectly acceptable to add female or boys' voices an octave above (see melody with chords p. 19).

Although many church choirs on the Island sang unaccompanied, it was a common West Gallery practice to double vocal lines with instruments. Therefore, this song can either be performed unaccompanied or with an instrumental group.

Suitable instrumentation could include:

Soprano: violin, flute, recorder and oboe, cornet, trumpet

Alto: viola, clarinet, E \flat saxophone, cornet, trumpet, F or E \flat horn

Tenor: Violin (octave higher), cello, E \flat and B \flat saxophone, F or E \flat horn, baritone horn, bassoon, euphonium, trombone

Bass: Cello, double bass, B \flat or E \flat saxophone, bassoon, baritone horn, trombone, brass bass.

Chords: See over

Fact-file:

- ♫ The term West Gallery describes a style of music performed in the 18th and early 19th centuries. It was associated with small town and country churches where there was no organ, and so the church choir and congregation was instead accompanied by instrumentalists who performed from the west gallery.
- ♫ The serpent (see picture on next page) often doubled bass lines. Keyboard accompaniment was used when it was available.
- ♫ The *Colby MSS* consist of 14 part-books which were taught by William Shepherd at three churches: Kirk Christ Rushen, Kirk Arbory and very probably Kirk Malew. Francis Roads has catalogued and transcribed the 120 items.

Further reading & listening:

Oral Tradition music module in *Kiaull Manninagh KS3*, Chloë Woolley, ed. 2005.
Ye Boundless Realms of Joy, 40 West Gallery Psalms, Hymns and Anthems from the Isle of Man, Francis Roads, ed. 2006.
Much Inclined to Music: the Manx and their Music before 1918, Fenella C Bazin, 1997.
CD *The Promised Land—West Gallery Music from the Isle of Man*, Manx Heritage Foundation, 2000.

Ye Boundless Realms of Joy

English lyrics:

1. Ye boundless realms of joy,
Exalt your maker's fame,
His praise your song employ, **x 2**
Above the starry frame. **x 2**
*Your voices raise, Ye Cherubim,
And Seraphim, To sing his praise. x 4*
2. Thou moon, that rul'st the night,
And sun that guid'st the day,
Ye glitt'ring stars of night, **x 2**
To him your homage pay; **x 2**
*His praise declare, Ye heavens above,
And clouds that move, In liquid air. x 4*
3. Let them adore the Lord,
And praise his holy name,
By whose almighty word **x 2**
They all from nothing came; **x 2**
*And all shall last, From changes free;
His firm decree, Stands ever fast. x 4*
4. His chosen saints to grace
He sets them up on high.
And favours Israel's race **x 2**
Who still to him are nigh. **x 2**
*O therefore raise, Your grateful voice,
And still rejoice, The Lord to praise. x 4*

Chords:



D G D Em D G Am G Am Em

1. Rea - myn yn yr - jey vooar, Moyl - lee - jee nyn ver -

4 D D G D Em D G D G

croo, Insh - jee magh mooads e ghloyr, Insh - jee magh mooads e

8 D7 G C G Am G D G D A D

ghloyr, Shiuish ain - lyn smoo as sloo, Shiuish ain - lyn smoo as sloo,

D 13 G D7 G D

Trog - jee co - raa, O Che - ru - bim, As

15 G D G D G

Se - ra - phim, Cur moyl - ley da, Trog - jee co - raa, O

18 D7 G C 3 G D G

Che - ru - bim, As Se - ra - phim, Cur moyl - ley da.

Reamyn yn Yrjey Vooar

(Ye Boundless Realms of Joy)

'Portsmouth', anon.
Colby Manuscripts
edited by Francis Roads

1. Rea - myn yn yr - jey vooar, Moyl - lee - jee nyn ver -
2. Uss eayst ta reill yn oie, As ghrian leei - deil y

S.
A.

1. Rea - myn yn yr - jey vooar, Moyl - lee - jee nyn ver -
2. Uss eayst ta reill yn oie, As ghrian leei - deil y

(Air) T.
B.

1. Rea - myn yn yr - jey vooar, Moyl - lee - jee nyn ver -
2. Uss eayst ta reill yn oie, As ghrian leei - deil y

4

croo, Insh - jee magh mooads e
laa; Rol - lage - yn sol - lys

croo, Insh - jee magh mooads e ghloyr,
laa; Rol - lage - yn sol - lys cloie,

croo, Insh - jee magh mooads e
laa; Rol - lage - yn sol - lys

8

ghloyr, Shiuish ain - lyn smoo as sloo,
cloie, Cur - jee nyn gee-shyn da;

Shiuish ain - lyn smoo as sloo, Shiuish ain - lyn smoo as sloo,
Cur - jee nyn gee-shyn da; Cur - jee nyn gee-shyn da;

ghloyr, Shiuish ain - lyn smoo as sloo,
cloie, Cur - jee nyn gee-shyn da;

REFRAIN

Trog - jee co - raa, O Che - ru - bim, As
 Eeck - jee e chair, O shiuish niau - ghyn, As

13

Trog - jee co - raa, O Che - ru - bim, As
 Eeck - jee e chair, O shiuish niau - ghyn, As

Trog - jee co - raa, O Che - ru - bim, As
 Eeck - jee e chair, O shiuish niau - ghyn, As

Se - ra - phim, Cur moyl - ley da, Trog - jee co - raa, O
 vod - jal - lyn, Get - lagh 'syn aer. Eeck - jee e chair, O

15

Se - ra - phim, Cur moyl - ley da,
 vod - jal - lyn, Get - lagh 'syn aer.

Se - ra - phim, Cur moyl - ley da, Trog - jee co - raa, O
 vod - jal - lyn, Get - lagh 'syn aer. Eeck - jee e chair, O

Che - ru - bim, As Se - ra - phim, Cur moyl - ley da.
 shiuish niau - ghyn, As vod - jal - lyn, Get - lagh 'syn aer.

18

As Se - ra - phim, Cur moyl - ley da.
 As vod - jal - lyn, Get - lagh 'syn aer.

Che - ru - bim, As Se - ra - phim, Cur moyl - ley da.
 shiuish niau - ghyn, As vod - jal - lyn, Get - lagh 'syn aer.

The Mother's Carol

Music by John W Gelling & words by Cushag

Background:

John W Gelling (1886—1973) set this poem 'Sing Soft and Low' by Manx poet Cushag (Josephine Kermodé) and called it 'The Mother's Carol'. His setting was recently discovered as a hand-written manuscript (thought to date from the 1950s) in the Manx National Heritage Library and transcribed by Chloë Woolley. It had not been published before, so permission to use the song in *Coraa* has been granted by John W Gelling's granddaughter, Rosemary Derbyshire (Manx Language Officer) and the original can be seen on p. 32. It has been transposed and the verses reconstructed using Cushag's poem.

There are three versions here to try out:

1. SATB version by John W Gelling transposed into B \flat major, with an optional descant part for verse 4 by Frank Woolley (2010).
2. SATB version with variants by Frank Woolley (2010) — verse 2 is for female voices only, the tenors take the melody in verse 3, and verse 4 introduces a descant melody.
3. SSA arrangement by Frank Woolley (2010).

CD 14 (SATB version without optional descant)
Lyrics only p. 58

Warm-ups and related Exercises:

- 🎵 Breath control is very important to produce the smooth phrases in this song.
- 🎵 In bars 8—12, the male voices echo the motif and lyrics of the female voices. This exercise may help with the correct placing of the echoed words:

chant

Break not His sleep for sha - dows

Break not Break not His sleep For

deep Are draw - ing round His sac - red Head.

sha - dows Are draw - ing round His sac - red Head.

- 🎵 Alternatively, the lyrics also work when sung in unison rhythm rather than echoed.

Performance guidance:

The descant vocal line in version 1 (verse 4) could be performed on flute or violin above the voices.

There are no dynamics in the original manuscript but they have been added to this edited version.

Chords:

Fact-file:

- 🎵 John W Gelling was brought up in St. Johns and was the head teacher of Braddan School for over 40 years. He was the organist at St Luke's and later at Marown Church, and he wrote several well-known songs and hymns including 'Isle of Mona' (1952).
- 🎵 Cushag was the pen-name of Manx poet Miss Josephine Kermodé (1852—1937). Cushag (or ragwort) is the unofficial floral emblem of the Isle of Man.
- 🎵 For a different setting of Cushag's poem, see 'Sing Soft and Low' arranged by Miss ML Wood in *Ree ny Marrey*.
- 🎵 Details of music manuscripts housed at the Manx National Heritage Library can be searched for through the Manx music database: www.manxmusic.com

Further reading and listening:

National and Classical music module in *Kiaull Manninagh KS3*, Chloë Woolley, ed. 2005.
Ree ny Marrey—Songs of the Isle of Man, Fenella Bazin, arr. 2009.

The Mother's Carol

SATB

(with optional descant)

Music by John W Gelling
 Words by Cushag
 Descant v. 4
 by Frank Woolley

S
A

V.1 *mp* Sing soft and low, Ye winds that
 V.2 *mf* Sing sweet and high, Ye birds that

T
B

V.1 *mp* Sing soft and low, Ye winds that
 V.2 *mf* Sing sweet and high, Ye birds that

4

blow, And whis - per round this low - ly
 fly, But gent - ly trill your tend - er

blow And whis - per round this low - ly
 fly, But gent - ly trill your tend - er

8

shed; Break not His sleep for sha - dows
 theme; Lest all too soon your joy - ous

shed; Break not, Break not His sleep For
 theme; Lest all, Lest all too soon your

12

deep Are draw - ing round His sac - red Head.
 tune Should wake Him from some hea - v'n - ly dream.

sha - dows Are draw - ing round His sac - red Head.
 tune Should wake Him from some hea - v'n - ly dream.

17

V.3. *f* Sing loud and strong, ye Angel poor
 V.4. *p* O let him rest, in his poor

V.3. *f* Sing loud and strong, ye Angel poor
 V.4. *p* O let him rest, in his poor

20

Throng, To Kings and Shepherds bear the
 nest, While still his mother softly

Throng, To Kings and Shepherds bear the
 nest, While still his mother softly

24

sign; That peace on earth is come to
 sing; For well we know what tears will

sign; That peace, That peace on earth is
 sing; For well, For well we know what

28

birth And lies a mid the humble kine.
 flow Ere sorrows crown him King of Kings.

come And lies a mid the humble kine.
 tears Ere sorrows crown him King of Kings.

Descant (optional)

33

V.4. *p* O let him rest in his poor

V.4. *p* O let him rest in his poor

36

nest, While still his moth-er soft-ly

nest, While still his moth-er soft-ly

40

sings; For well, For well we know what

sings; For well we know what tears will

For well, For well we know what

44

tears Ere sor-rows crown him King of Kings.

flow Ere sor-rows crown him King of Kings.

tears

The Mother's Carol (variants)

Music by John W Gelling
Words by Cushag
V.2, 3 & descant
arr. by Frank Woolley

S
A

V.1 *mp* Sing soft and low, Ye winds that

T
B

V.1 *mp* Sing soft and low Ye winds that

4

blow, And whis - per round this low - ly

blow And whis - per round this low - ly

8

shed; Break not His sleep for sha - dows

shed; Break not, Break not His sleep For

12

deep Are draw - ing round His sac - red Head.

sha - dows Are draw - ing round His sac - red Head.

17

S.1
V.2. *mf* Sing sweet and high, Ye birds that

S.2
A
V.2. *mf* Sing sweet and high, Ye birds that

20

fly, But gently trill your tender

fly, But gently trill your tender

24

theme. Lest all too soon your joyous

theme. Lest all, Lest all too soon your

28

tune Should wake Him from some heaven-ly dream.

tune Should wake Him from some heaven-ly dream.

33

S
A

V.3. *f* Sing loud___ and strong___ ye Ang - el

Melody

T
B

V.3. *f* Sing loud___ and strong___ ye Ang - el

36

Throng___ To Kings___ and Shep - herds bear___ the

Throng___ To Kings___ and Shep - herds bear___ the

40

sign That peace___ That peace___ on earth is

sign That peace___ on earth is come___ to

44

come___ And lies___ a - mid___ the hum - ble kine.

birth, And lies___ a - mid___ the hum - ble kine.

49

V.4. *p* O let him rest in his poor

V.4. *p* O let him rest in his poor

52

nest, While still his mother softly

nest, While still his mother softly

56

Descant

mf For well, For well we know what

mf For well we know what tears will

sings; *mf* For well, For well we know what

sings; *mf* For well, For well we know what

60

tears Ere sorrows crown *cresc. e rall.* Him King of Kings.

flow Ere sorrows crown *cresc. e rall.* Him King of Kings.

tears Ere sorrows crown *cresc. e rall.* Him King of Kings.

The Mother's Carol

SSA

Music by John W Gelling
 Words by Cushag
 Arr. SSA by Frank Woolley

S.1

V.1 *mp* Sing soft and low, Ye winds that
 V.2 *mf* Sing sweet and high, Ye birds that

S.2

V.1 *mp* Sing soft and low, Ye winds that
 V.2 *mf* Sing sweet and high, Ye birds that

4

blow, And whis - per round this low - ly
 fly, But gent - ly trill your tend - er

blow, And But whis - per ly round this low - ly
 fly, But gent - ly trill your tend - er

8

shed. Break not His sleep for sha - dows
 theme. Lest all too soon your joy - ous

shed. Break not, Break not His sleep For
 theme. Lest all, Lest all too soon your

12

deep Are draw - ing round His sac - red Head.
 tune Should wake Him from some hea - v'n - ly dream.

sha - dows Are draw - ing round His sac - red Head.
 tune Should wake Him from some hea - v'n - ly dream.

17

V.3. *f* Sing loud and strong ye in Ang - el
V.4. *p* O let him rest in his poor

V.3. *f* Sing loud and strong ye in Ang - el
V.4. *p* O let him rest in his poor

20

Throng To Kings and Shep - herds bear the
nest, While still his moth - er soft - ly

Throng To Kings and Shep - herds bear the
nest, While still his moth - er soft - ly

24

sign That peace on earth is come to
sings; For well we know what tears will

sign That peace, That peace on earth is
sings; For well, For well we know what

28

birth, And lies a - mid the hum - ble kine.
flow Ere sor - rows crown Him King of Kings.

come And lies a - mid the hum - ble kine.
tears Ere sor - rows crown Him King of Kings.

'Cushaq'

THE MOTHER'S CAROL.

Jno. W. Gelling.

Sing so-*ft* and low.... Ye wi-*nds* that blow.... And

whis per round this qui et shed. Wake

not His sleep For sha..... dows deep } Are
Wake not.... His sleep For shad-ows }
2nd Verse Your tune
3rd " Has come
4th " What tears

draw ing round.. His sac red Head.

Yee Reilys Niau

By George R Leah

Background:

Yee Reilys Niau Deus Creator Omnium Creator of the Earth and Sky

This hymn setting by George R Leah (1912—1993) was written in 1986 and is also known as ‘Old St. German’s’. It appeared in his posthumous song, piano and hymn book *Spirit of Delight* (1999), which was produced for family and friends, and in Fenella Bazin’s book of Manx hymns, *The Everlasting Hills* (2006). The original Latin lyrics from St. Ambrose (340—397) were translated into Manx by Reverend Robert Thomson in 1988. This SATB version has been based on the original harmonies, with one verse in Manx, Latin and English. Layout by Chloë Woolley. Three verses in each language follow on p. 35.

CD 15 (Manx Gaelic Pronunciation)

CD 16 (Song in Manx)

Three verses/three languages lyrics p. 35 Lyrics only p. 59

Warm-ups and related Exercises:

🎵 To focus on the accuracy of the homophonic rhythms, try this exercise:

1. Sopranos sing their first line while the other voices hold on their first note as a pedal chord. i.e.

2. Repeat but add alto 1 vocal line one with pedal chord from the others.

3. Repeat, but add alto 2 to first line.
4. add male voices so all sing first line.

Performance guidance:

As demonstrated on the CD, the melody on the middle verse can be sung in unison.

This version has the same verse in three languages: Manx, Latin and English. You could perform the whole piece in one language— see over (p. 34) for three verses in Manx, Latin and English.

On the accompanying CD, the tenors and bass sing the same part (bass) with the option to drop down an octave on the F of bar 4 and the last note. The altos divide into 2 parts with the lower voices singing the tenor line. Dynamics—on the CD Caarjyn Cooijagh sing the first verse *p*, second verse *mp* and final verse *mf*.

A small chamber group e.g. oboe with string quartet could provide an instrumental verse or accompany the singers.

Chords:

Fact file:

- 🎵 Born in Cheshire, George Leah was a science teacher who retired to the Isle of Man in 1971 with his family.
- 🎵 Caarjyn Cooijagh sing this hymn in Manx and Latin on their CD *Skellyn*.

Further reading and listening:

The Everlasting Hills—Hymns from the Isle of Man, Fenella Bazin, ed. 2006.

CD *Skellyn*, Caarjyn Cooijagh, 2008.

Yee, Reillys Niau

Old St. German's
L.M.

by George R Leah

S.
A.

1. Yee, reil - lys niau as dagh_____ nhee fo,
Unison. 2. De - us cre - a - tor om - ni - um,
3. Cre - at - or of the earth_____ and sky,

T.
B.

5

As hosh - iagh chroo dy chooil - ley nhee,
Pol - i - que rec - tor, ves - ti - ens,
Ru - ling the fir - ma - ment_____ on high,

9

Ta coam - rey'n laa lesh soil - shey glen,
Di - em de - co - ro lu - mi - ne,
Clo - thing the day with robes_____ of light,

13

As cur lhiat hoin, son cad - ley, n' oie.
Noc - tem so - po - ris gra - ti - a.
Bles - sing with gra - cious sleep_____ the night.

Yee Reillys Niau (Translated from the Latin of St. Ambrose by Rev. Robert Thomson in 1988)

Yee, reillys niau as dagh nhee fo,
 As hoshiagh chroo dy choilley nhee,
 Ta coamrey'n laa lesh soilshey glen,
 As cur lhiat hooiin, son cadley, 'n oie.

Dy chur da oltyn deiney skee
 Fea as niart oor dy obbragh' reesht,
 As d'eddrymagh' nyn aignaghyn,
 As feaysley shin veih trimshey neesht.

Nish, tra ta'n fastyr er, 's yn oie
 Cheet orrin reesht, ta shin cur booise
 Hood's, as goaill padjer ayns arrane,
 Dy lhig oo dooin ayns shee lhie sheese.

Deus Creator Omnium (First three verses from original Latin by St. Ambrose 340—397)

Deus creator omnium
 polique rector, vestiens,
 diem decoro lumine,
 noctem soporis gratia.

Artus solutos ut quies
 reddat laboris usui
 mentesque fessas allevet
 luctusque solvat anxios.

Grates peracto iam die
 et noctis exortu preces,
 voti reos ut adiuves,
 hymnum canentes solvimus.

Creator of the Earth and Sky (First three verses translated from the Latin by Charles Bigg)

Creator of the earth and sky,
 Ruling the firmament on high,
 Clothing the day with robes of light,
 Blessing with gracious sleep the night.

That rest may comfort weary men,
 And brace to useful toil again,
 And sooth awhile the harassed mind,
 And sorrow's heavy load unbind.

Day sinks; we thank thee for thy gift;
 Night comes; and once again we lift
 Our prayer and vows and hymns that we
 Against all ills may shielded be.

S'Feayr yn Oie (Cold is the Night)

By Annie Kissack

Background:

Composed by Annie Kissack, this song was written about the shepherds for a Bunscoil Ghaelgagh Christmas nativity. She later adapted it for her Gaelic choir Caarjyn Coidjagh by incorporating two Manx folk melodies - 'Step Dance' and 'Hi Juan Jiggison' and by adding the lyrics of traditional song 'Graih my Chree' (Love of my Heart). This latter verse, which tells of lost or unrequited love, brings a more ambiguous interpretation to the theme of waiting and keeping watch...

Translation:

1. Cold is the night and me keeping watch...
and I am tired
2. Dark is the night...
and I am tired
3. Long is the night...
and I am tired
4. *choral break*
5. Love of my heart, oh! Are you with me?
Love of my heart, are you awake?
And if I'll not get my own heart's love with me,
Then I must die bereft of her.

Verse 5 above is based on the translation of 'Graih my Chree' from *Manx Ballads and Music*. See the final song in *Coraa* for another modern interpretation of the traditional song - p. 45.

CD 17 (Manx Gaelic pronunciation)

CD 18 (Song in Manx)

Lyrics only p. 60

Warm-ups and related Exercises:

- Some singers might find it difficult to accurately pitch the major 6th interval on bar 5-6. This exercise can help with the intonation:

Performance guidance:

The composer states that voices can be male or female; Voice 1 has the main melody in verse 1 and 2, but it passes to Voice 3 in verse 3.

Verse 4 provides a break from the main melody where two Manx traditional tunes are juxtaposed. You can sing any sound you like but a rounded 'aw' sound works well. The lyrics to verse 5 are optional.

The song should be performed in a relaxed style and its harmonic simplicity opens up opportunities for improvisation. The composer suggests the harmonies could be enriched further—voices 2 & 3 can move freely within the chord and swap notes, or a vocal or instrumental drone may work in some verses.

Chords:

Fact-file:

- Bob Carswell has also written a selection of Gaelic songs concerning the Nativity which are suitable for younger children. They are featured in *Arraneyn sy' Gaelg*, 1996.
- 'Step Dance' (or Poagey dy Reenaghyn—A Pocket of Pins) and 'Hi Juan Jiggison' (or Yn Unnysup) were both collected by Dr Clague from blind singer Tom Kermode in 1896.

Further reading and listening:

Manx Ballads and Music, AW Moore, ed. 1896.

CDs *Cronnane 2000*, *Carval Creneash 2004*, *Skellyn 2008* - all by Caarjyn Coidjagh.

S'Feayr yn Oie

by Annie Kissack

Voice 1,
2 & 3

1. S'feayr yn oie as mee - hene freayll arr - ey,
2. S'doo yn oie as mee - hene freayll arr - ey,

V.1.

S'feayr yn oie, as ta mee skee.
S'doo yn oie, as ta mee skee.

V.2.

S'feayr yn oie, as ta mee skee.
S'doo yn oie, as ta mee skee.

V.3.

S'feayr yn oie, as ta mee skee.
S'doo yn oie, as ta mee skee.

9 All

1. S'feayr yn oie as mee - hene freayll arr - ey,
2. S'doo yn oie as mee - hene freayll arr - ey,

13

S'feayr yn oie, as ta mee skee.
S'doo yn oie, as ta mee skee.

S'feayr yn oie, as ta mee skee.
S'doo yn oie, as ta mee skee.

17 Voice 3

3.S'liauyr yn oie as mee - hene freayll arr - ey,



21

S'liauyr yn oie, as ta mee skee.

S'liauyr yn oie, as ta mee skee.

S'liauyr yn oie, as ta mee skee.



25 Voice 3

S'liauyr yn oie as mee - hene freayll arr - ey,



29

S'liauyr yn oie, as ta mee skee.

S'liauyr yn oie, as ta mee skee.

S'liauyr yn oie, as ta mee skee.

33 Verse 4

V.1.

p

Aw - etc

V.2
& 3.

37

41

45

Verse 4

Note from composer: *This is not so much of a verse as a choral break . Two Manx tunes are juxtaposed.
You can sing any sound you like - a rounded 'aw' sound works well.*

49 Verse 5 (Optional)

V.1
Grah my chree, oh vel oo ma - rym?

V.2
Grah my chree, oh vel oo ma - rym?

V.3
Grah my chree, oh vel oo ma - rym?

53

Grah my chree, oh vel uss dooisht?

Grah my chree, oh vel uss dooisht?

Grah my chree, oh vel uss dooisht?

57

Man - nagh noym graih my chree ma - rym,

Man - nagh noym graih my chree ma - rym,

Man - nagh noym graih my chree ma - rym,

61

Shegin dou ged - dyn baase fe - gooish.

Shegin dou ged - dyn baase fe - gooish.

Shegin dou ged - dyn baase fe - gooish.

Yn Aavioghey (The Revival)

Music by Greg Joughin & Julie Matthews, Words by Freddie Cowle

Background:

This song tells of the plight of the Manx Gaelic language and it was performed by Ny Mooirlaigyn (The Sea-worn Stones) at the annual Pan-Celtic song contest in Galway, Ireland in 1992. The lyrics were written by Freddie Cowle with music and arrangement by Greg Joughin and Julie Matthews. It has since been recorded by The Mollag Band and Staa - Greg is the leader singer with both bands. The score asks for 'claghyn', which are specifically quartz stones rounded by the movement of the sea. i.e. ny mooirlaigyn!

Translation: The Revival

- Beauty of my heart, Oh ancient tongue,
She still lives in my beloved Isle of Man.
She didn't die, as they say.
A curse on them who shamed her,
As long as we live!

Chorus:

- Oh.. still alive!
We will strengthen our Manx language cause.
Oh.. still alive!
We will strengthen the cause,
As long as we live!
- Beauty of my heart, Oh ancient tongue,
She still lives in my beloved Isle of Man.
She went to the mouth of the grave
But she will not receive the sting of death
As long as we live!
 - Beauty of my heart, Oh ancient tongue,
She still lives in my beloved Isle of Man.
No longer ours, left and abandoned
Like a bird's nest, birds of the air
As long as we live!
 - Beauty of my heart, Oh ancient tongue,
She still lives in my beloved Isle of Man.
Manx people at last are proud
And are promoting nationhood
As long as we live!

CD 19 (Manx Gaelic Pronunciation)

CD 20 (Song in Manx)

Lyrics only p. 61

Performance guidance:

This song can be performed in many different ways and there is no right or wrong way! e.g.

- ♪ Single parts could be omitted for one verse
- ♪ You could have one verse of just ostinato voices or one verse just from the male voices
- ♪ You could leave a chorus out
- ♪ The ostinato parts could be played on instruments or sung with staccato effect
- ♪ The steady beat of the 'claghyn' were originally a pair of stones found on the beach (as on the recording!), but you could use claves or other percussion.

Chords:

Aal-in my chree, Oh shenn ghlaire...T'ee foast bi-o, ayns Man-nin my ghrath.
Cha dooar ee baase, myr v'ad gra Mol-light or-roo syn... lug ee fo near-ey,
Chouds... ta shin bio! Oh foast bio! Ver-mayd niart da chooish nyn gail- eky
Oh foast bio! Ver-maydniart da chooish chouds... ta shin bio!

Fact-file:

- ♪ Manx Gaelic is one of six Celtic languages and it belongs to the Goidelic branch with Irish and Scottish. The other branch is Brythonic which includes Welsh, Cornish and Breton.
- ♪ The Manx language Society was formed in 1899. Recordings were made of native speakers such as Ned Maddrell who was the last one to die in 1974. The language movement was reinvigorated in the 1970s and today every pupil can choose to learn Manx at school. There is a Manx medium primary school, Bunscoil Ghaelgagh, and hundreds of fluent speakers and adult learners.

Further reading and listening:

Folk Music from the 1960s/Protest music module in *Kiaull Manninagh KS3*, Chloë Woolley, ed. 2005.

A Short History of the Manx Language, Brian Stowell & Diarmuid Ó Bréasláin, 1996.

CD *She Lhong Honnick Mee*, Staa, 2009.

Cassette *Big Car, Small Brain*, The Mollag Band, n.d.

Yn Aavioghey [The Revival]

Lyrics by
Freddie Cowle

Melody & arrangement
by Greg Joughin
and Julie Matthews

V.1

V.2

V.3

V.4

Claghyn
(Stones)

sempre simile

6

(solo or small group)

Dm A Gm C⁷

1, 2, 3 & 4. Aal - in my chree, Oh shenn ghlare, —

ba - dap arr bar Dum bar oo ba - dap arr

ba - dap arr bar Dum bar oo ba - dap arr

bar Do do dum oo

10

Dm A Gm C⁷

T'ee foast bi - o ayns Man - nin my ghraih.

Dum bar oo ba - dap arr bar

Dum bar oo ba - dap arr bar

Do do dum oo bar

13 Dm A Gm C⁷ Dm A Gm C⁷

1. Cha dooar ee baase, myr v'ad gra, Mol-laght or-roo-syn, hug ee fo near-ey,
 2. Hie ish gys beéal yn oaie Agh cha vow ee gah yn vaish
 3. Gyn sod-jey ain, faa-git as trei-git Myr edd ush-ag, eean-lee yn aer
 4. Ta Man-nin-ee fy- yer-rey goaill moyrn As cur er e hosh-iaght ash-oo-nys

Dum bar oo ba-dap arr Dum bar oo ba-dap arr
 Dum bar oo ba-dap arr Dum bar oo ba-dap arr
 Do do dum oo Do do dum oo

17 *Co-Chiaull (Chorus)* A F C F Gm C⁷

Choud's ta shin bio! Oh foast bio! Ver-mayd niart da cooish nyn Gail-ckey.

arr. Oh foast bio! arr
 arr. Oh foast bio! arr
 arr. Oh foast bio! arr

21 F C F Gm E F B^bm

Oh foast bio! Ver-mayd niart da'n chooish, choud's t'a shin bio!

Oh foast bio! chouds ta shin bio!
 Oh foast bio! chouds ta shin bio!
 Oh foast bio! chouds ta shin bio!

Graih my Chree

by Nigel Brown, arr. Frank Woolley

Background:

Meaning Love of my Heart, 'Graih my Chree' was written by Nigel Brown of Scaanjoon. He based his lyrics on the traditional song of the same title in *Manx National Songs* (1896) and it appears on his album *Creepy Folk Come Down* (2006). Originally composed for solo voice and guitar, this choral (SSA) and piano version was arranged by Frank Woolley in 2010.

CD 21 (Song in English—choral)

CD 22 (Original song performed by Scaanjoon)

Lyrics and guitar chords p. 52

Lyrics only p. 62

Related Exercises:

♫ The syncopated rhythms can seem difficult, so warm up with these exercises. Get half of the choir to clap the crotchet beat while the rest chant the rhythms. Start with the 3/2 bars:

clap

chant

Graih my chree, oh graih my chree

1 2 3 4 5 6 1 2 3 4 5 6

Love of my heart a - wake, a - wake

1 2 3 4 5 6 1 2 3 4 5 6

Sure ly death must take my

1 2 3 4 5 6 1 2 3 4 5 6

♫ Then the 4/2 bars:

If you will not give to me your love

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Graih my chree, oh come, oh come, with me

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Love of my heart a -wake, a -wake, a -wake

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Performance guidance:

Soprano 1 can be performed by a strong soloist (as on the CD) or by a group of sopranos. It is important this vocal line is given prominence with a supportive backing from the rest of the choir.

This song looks much more difficult than it really is because of changes of time-signature and the syncopated rhythms. It must be sung freely though, without being too stilted and dictated by the written rhythms, and so it may help to listen to the original version sung by Nigel Brown of Scaanjoon (CD track 22). Note that 'Graih' should be sung 'gry' to rhyme with 'dry' (not gray-ah).

Chords:

See the guitar chord sheet after the song—p. 52.

The choral arrangement follows the timings and harmonies of the original, so Nigel Brown's guitar chords given here will also follow as an accompaniment to the choir.

Fact-file:

- ♫ Scaanjoon is Manx for 'ghost'
- ♫ Nigel Brown also plays with Manx duo, The Ken Experiment
- ♫ The composer explains that his album *Creepy Folk Come Down* is 'a contemporary acoustic folk record which takes inspiration from the past, but has its feet firmly rooted in the present. The songs are full of heart, yet dark, veering away from the notion that Celtic music has to be draped in a romantic mist'.
- ♫ The song which inspired Scaanjoon— 'Love of my Heart / Graih my Chree' was collected by AW Moore in his *Manx Ballads and Music* (1896). It was translated by Mona Douglas arranged by Arnold Foster in the *Manx National Song Book* combined vols. 1&2 (2001).

Further reading and Listening:

Manx National Song Book combined vols. 1&2, 2001.

CD *Creepy Folk Come Down*, Scaanjoon, 2006.

CD Manx Girls Choir sing original 'Graih my Chree' on *The Best That's In*, 2001.

Graih my Chree

SSA

Words & Music
by Nigel Brown
Arr. by Frank Woolley

Moderato ♩ = 65

S.1.
(or solo)

S.2.

A.

Piano

p molto sostenuto

3

mp

Graih my chree, oh graih my chree,

p Graih my chree.

p Graih my chree.

5

Love of my heart a - wake, a - wake,

Graih my chree.

Graih my chree.

7

If you will not give to me_ your love

Graih my chree.

Graih my chree.

mf

mp

9

to keep, Sure-ly death must take my

Graih my chree, my

Graih my chree, my

mp

p

11

heart.
heart.
heart.

p

mf *la melodia marcato*

13

mf
Love has tired me out with sor - row,
mf
Love has tired me out with sor - row,
mf
Love has tired me out with sor - row,

fp

mf *simile*

15

Love has left me bit - ter sweet, —
Love has left me bit - ter sweet, —
Love has left me bit - ter sweet, —

fp

mf

17

Sleep has gone and left this house for ev - er,

Sleep has gone and left this house for ev - er,

Sleep has gone and left this house for ev - er,

fp *mf*

19

You have filled my heart with grief.

You have filled my heart with grief.

You have filled my heart with grief.

fp *mf* *fp*

mp *marc.*

Graih my chree, oh come with me,.

24 *mp*

Love of my heart a - wake, a - wake,

p Graih my chree, oh come, oh come, with me, —

p Graih my chree, oh come, oh come, with me, —

26 *mf*

If you will not give — to me_ your love

p Love of my heart a - wake, a - wake, a - wake, —

p Love of my heart a - wake, a - wake, a - wake, —

28 *mp* *divisi (or 2nd. soloist)*

— to keep, Sure - ly death must take my

mp Graih my chree.

mp Graih my chree.

30

heart. *mp* Sure-ly death must take my

Graih *mp* my chree.

Graih my chree.

32

heart. *mp* Sure-ly death must take my

Graih *mp* my chree, my

Graih my chree, my

f

34

heart. *mf* Graih my

heart. *mf* Graih my

heart. *mf* Graih my

marc. *fp*

36

chree. *mp* Graih my

chree. *mp* Graih my

chree. *mp* Graih my

mf marc. *fp*

38

dim. *poco* *a* *poco*

chree. *p* *dim.*

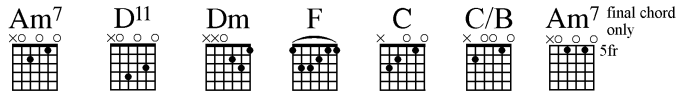
chree. Graih my chree. *pp*

chree. Graih my chree. Graih my

40

Graih my Chree

Words and music by Nigel Brown



Intro	Am7		D11 (x 4)
V.1	Am7	D11 Am7	D11
	Graih my chree, oh graih my chree,		
	Am7	D11 Am7	D11
	Love of my heart, awake, awake,		
	Dm	F Am7	D11
	If you will not give to me your love to keep,		
	C	C/B Am7	D11
	Surely death must take my heart.		
Interlude	Am7		D11 (x 1)
V.2	Am7	D11 Am7	D11
	Love has tired me out with sorrow,		
	Am7	D11 Am7	D11
	Love has left me bitter sweet,		
	Dm	F Am7	D11
	Sleep has gone and left this house for ever		
	C	C/B Am7	D11
	You have filled my heart with grief.		
Interlude	Am7		D11 (x 3)
V.3	Am7	D11 Am7	D11
	Graih my chree, oh come with me,		
	Am7	D11 Am7	D11
	Love of my heart, awake, awake,		
	Dm	F Am7	D11
	If you will not give to me your love to keep,		
	C	C/B Am7	D11
	Surely death must take my heart.		
	C	C/B Am7	D11
	Surely death must take my heart.		
	C	C/B Am7	D11
	Surely death must take my heart.		
Ending	Am7		D11 repeat x 5
	Am7 (final chord)		

Manx National Anthem

1. O Land of our birth,
O gem of God's earth,
O Island so strong and so fair;
Built firm as Barrool,
Thy throne of Home Rule
Makes us free as thy sweet mountain air.

8. Then let us rejoice
With heart, soul and voice,
And in the Lord's promise confide;
That each single hour
We trust in his power
No evil our souls can betide.

Arrane Ashoonagh dy Vannin

1. O Halloo nyn ghooie,
O chliegeen ny s'bwaaiie
Ry gheddyn er ooir aalin Yee;
Ta dt' Ardstoyll Reill-Thie
Myr Barrool er ny hoie
Dy reayll shin ayns seyrsnys as shee.

8. Lhig dooin boggoil bee,
Lesh annym as cree,
As croghey er gialdyn yn Chiarn;
Dy vodmayd dagh oor,
Treishteil er e phooar,
Dagh olk ass nyn h'anmeenyn 'hayrn.

Ellan Vannin [English]

1. When the summer day is over
And its busy cares have flown,
I sit beneath the starlight
With a weary heart alone:
Then rises like a vision
Sparkling bright in nature's glee,

*My own dear Ellan Vannin
With its green hills by the sea.*

2. Then I hear the wavelets murmur
As they kiss the fairy shore;
Then beneath the em'erald waters
Sings the mermaid as of yore,
And the fair Isle shines with beauty
As in youth it dawn'd on me,

*My own dear Ellan Vannin
With its green hills by the sea.*

3. Then mem'ries sweet and tender
Come like music's plaintive flow
Of the hearts in Ellan Vannin
That lov'd me long ago;
And I give, with tears and blessings,
My fondest thoughts to thee,

*My own dear Ellan Vannin
With its green hills by the sea.*

Ellan Vannin [Manx]

1. Tra ta'n laa souree ec jerrey,
As jarroodit streeu yn laa,
Mish my hoie fo ny rollageyn
Soie my lomarcán ec fea:
Eisht t'eh girree gollrish ashlish,
Soilshey gial as dooghyssagh,

*She oo hene oh Ellan Vannin,
Lesh cruink ghlassey rish y cheayn.*

2. Eisht cluinnym taish ny tonnyn,
Cur nyn baagyn er y traie,
Ayns y diunid fo yn aarkey,
Ta ben-varrey goaill arrane.
As soilshean ta'n ellan aalin,
Myr v'ee ayns yn aegid hene,

*She oo hene oh Ellan Vannin,
Lesh cruink ghlassey rish y cheayn.*

Geay Jeh'n Aer

Geay jeh'n aer, ta my ghraih er y cheayn,
Ho ro y ree y ro, Ho ro y ree y ro.
Jean yn earish kiune as meein,
Ho ro y ree y ro, Ho ro y ree y ro.
Shonest, Leodest as y Raa,
Cur aigh vie as maynrys da –
Slaynt as shee as eash dy vea,
Ho ro y ree y ro, Ho ro y ree y ro.

Invocation to St. Bridget

Vreeshey, Vreeshey, tar gys my hie,
tar gys y thie aym noght.
Vreeshey, tar o tar gys y thie aym noght.
O foshil jee yn dorrys da Breeshey,
as lhig da Breeshey cheet stiagh.
Vreeshey tar oo gys y thie aym noght.

**Reamyn yn Vrjey Vooar
(Ye Boundless Realms of Joy)**

1. Reamyn yn yrjey vooar,
Moyllee-jee nyn vercroo,
Insh-jee magh moads e ghloyr, **x 2**
Shiuish ainlyn smoo as sloo, **x 2**
Trog-jee coraa, O Cherubim,
As Seraphim, Cur moylley da. x 4

2. Uss eayst ta reill yn oie,
As ghrian leeideil y laa;
Rollageyn sollys cloie, **x 2**
Cur-jee nyn geeshyn da; **x 2**
Eeck-jee e chair, O shiuish niaughyn,
As vodjallyn, Getlagh 'syn aer. x 4

The Mother's Carol

1. Sing soft and low,
Ye winds that blow,
And whisper round this lowly shed;
Break not His sleep for shadows deep
Are drawing round His sacred head.

2. Sing sweet and high,
Ye birds that fly,
But gently trill your tender theme;
Lest all too soon your joyous tune
Should wake Him from some Heav'nly dream.

3. Sing loud and strong,
Ye Angel Throng,
To Kings and shepherds bear the sign;
That Peace on earth is come to birth
And lies amid the humble kine.

4. O let Him rest,
in His poor nest,
While still His mother softly sings;
For well we know what tears will flow
Ere sorrows crown Him King of Kings.

Yee Reillys Niau

1. Yee, reillys niau as dagh nhee fo,
As hoshiagh chroo dy chooilley nhee,
Ta coamrey'n laa lesh soilshey glen,
As cur lhiat hooiin, son cadley, 'n oie.
2. Deus creator omnium,
Polique rector, vestiens,
Diem decoro lumine,
Noctem soporis gratia.
3. Creator of the earth and sky,
Ruling the firmament on high,
Clothing the day with robes of light,
Blessing with gracious sleep the night.

S'Feayr yn Oie

1. S'feayr yn oie as mee-hene freayll arrey,
S'feayr yn oie as ta mee skee.
S'feayr yn oie as mee-hene freayll arrey,
S'feayr yn oie as ta mee skee.
2. S'doo yn oie as mee-hene freayll arrey,
S'doo yn oie as ta mee skee.
S'doo yn oie as mee-hene freayll arrey,
S'doo yn oie as ta mee skee.
3. S'liauyr yn oie as mee-hene freayll arrey,
S'liauyr yn oie as ta mee skee.
S'liauyr yn oie as mee-hene freayll arrey,
S'liauyr yn oie as ta mee skee.
4. Aw... etc. *choral break*
5. Graih my chree, oh vel oo marym?
Graih my chree, oh vel uss dooisht?
Mannagh noym graih my chree marym,
Shegin dou geddyn baase fegooish.

Yn Aavioghey

1. Aalin my chree, Oh shenn ghlare,
T'ee foast bio ayns Mannin my ghraih.
Cha dooar ee baase, myr v'ad gra.
Mollaght orroosyn, hug ee fo nearey,
Choud's ta shin bio!

(Co-chiaull)

Oh... foast bio!

Vermayd niart da cooish nyn Gailckey.

Oh... foast bio!

Vermayd niart da'n chooish,

Choud's ta shin bio!

2. Aalin my chree, Oh shenn ghlare,
T'ee foast bio ayns Mannin my ghraih.
Hie ish gys beeal yn oaie.
Agh cha vow ee gah yn vaaish,
Choud's ta shin bio!

Co-chiaull

3. Aalin my chree, Oh shenn ghlare,
T'ee foast bio ayns Mannin my ghraih.
Gyn sodjey ain, faagit as treigit
Myr edd ushag, eeanlee yn aer,
Choud's ta shin bio!

Co-chiaull

4. Aalin my chree, Oh shenn ghlare,
T'ee foast bio ayns Mannin my ghraih.
Ta Manninee fy-yrrey goaill moyrn
As cur er e hoshiaght ashoonys
Choud's ta shin bio!

Co-chiaull

Graih my Chree

1. Graih my chree, oh graih my chree,
Love of my heart, awake, awake,
If you will not give to me your love to keep,
Surely death must take my heart.
2. Love has tired me out with sorrow,
Love has left me bitter sweet,
Sleep has gone and left my house for ever,
You have filled my heart with grief.
3. Graih my chree, oh come with me,
Love of my heart, awake, awake,
If you will not give to me your love to keep,
Surely death must take my heart.

Surely death must take my heart.
Surely death must take my heart.

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For more information on Manx music:

www.manxmusic.com

For more information on the Manx Heritage Foundation:

www.manxheritage.org