

Three Fiona MacLeod Settings

words: Fiona MacLeod

music: Oliver Barton

1 The Wind

Slow, quiet, still

S
A
T
B

A I, I hear, I hear,

Let phrases ebb and flow and repeated elements pulse

When the day dar-kens,
When the day dar-kens,

A I, I hear, I hear,

5

I hear, hear a... hear a...

When dusk grows light, When the dew is fal - ling,
When dusk grows light, When the dew is fal - ling?

I hear, hear a... hear a...

10

hear a... hear a... I hear a... I hear a wind,

When silence dreams... I hear a wind Cal-ling,
When silence dreams... I hear a wind Cal-ling,

hear a... hear a... I hear a... I hear a wind,

see notes on page 3

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Please let me know if you perform this music: oliver.barton@talktalk.net

15

By day and by night. What,
 cal-ling By day and by night. Cal-ling, cal-ling,
 cal-ling By day and by night. Cal-ling, cal-ling,
 By day and by night. What,

20

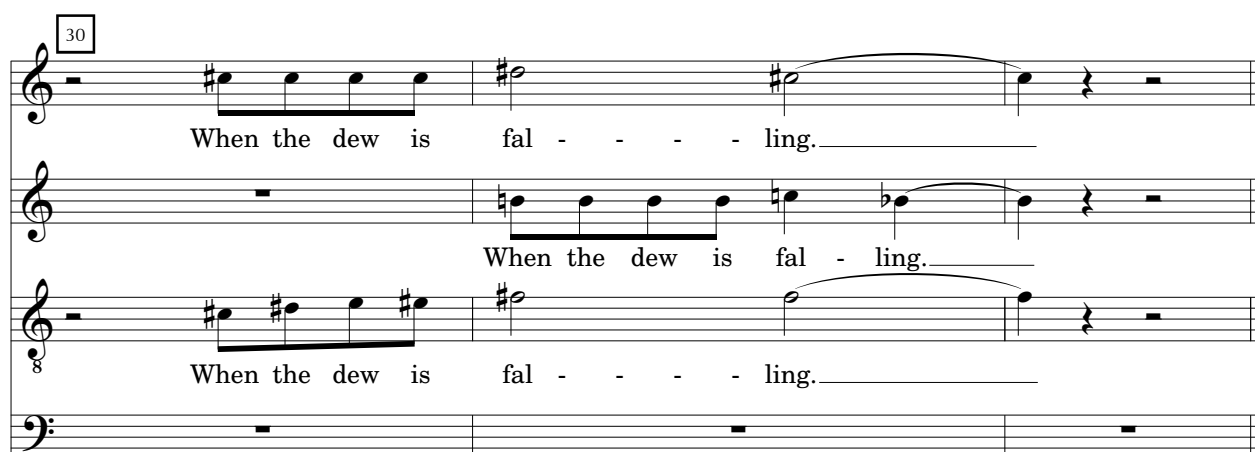
what, whatis... ...the wind... ...calling, By day and by
 What is the wind That I hear cal-ling,
 What is the wind That I hear cal-ling, By day and by
 what, whatis... ...the wind... ...calling,

SOLO Cry-ing of wind 25 ALL

night, The cry-ing of wind? When the day
 cal-ling, cal-ling, cry-ing, cry-ing, cal-ling,
 night. The cry-ing of wind?
 cal-ling, cal-ling, cry-ing, cry-ing, cal-ling,



darkens, When dusk grows light, When the dew is fall - ling?
 darkens, calling, cry-ing. Dew, dew, falling, falling, falling,
 When dusk grows light, When the dew is fall - ling?
 darkens, calling, cry-ing. Dew, dew, falling, falling, falling.



30
 When the dew is fall - - - ling.
 When the dew is fall - ling.
 When the dew is fall - - - ling.

There is a wind that has no name.

Gaelic saying

Fiona MacLeod was a creation or perhaps alter ego of the Scottish poet William Sharp (1885–1905). Some consider her his inner feminine consciousness; he himself described her as “an ancestral seeress” who came through to him. In any case, he went to tremendous lengths to conceal the connection between her and himself and there was quite a scandal when the truth came out that he was author of both his and her works. But the strange thing is that Fiona’s writings, steeped as they are in a twilight Celtic world, are so much more atmospheric and vivid, and in truth, better, than William’s. It is as though he really was possessed by a more inspired soul.

These three settings are intended to be performed as a set, but Honeymoon and The Moonchild can be performed separately. The Wind wouldn’t really stand alone.

I would like to apologise to altos for The Moonchild, for they have nothing to do. One of them can do the solo part; the rest could be temporary sopranos or tenors perhaps.

The complete set was first performed in 1973, I think it was, by the Westron Wynd in the Orangery, Goldney House, Bristol, conducted by Nigel Davidson.

The Moonchild has been performed in various guises, such as a solo song with piano and a recorder consort plus psaltery. Please feel free to arrange it for whatever assortments you like, but try to retain the atmospheric quality.

The set was revised in 2002.

2 Honeymoon

Like the rolling surf

mf *mp*
O, where, where, where in the
mf *mp*
O, where, where in the north, where in the
mf *mp*
O, where, where in the north, where in the
mf *mp*
O, where in the north, where, where in the north,
mf *mp*
O, where in the north, where, where in the north,
mf *mp*
O, where in the north, where in the north, where in the north,
north, where, where in the south, where in the
north, where, where in the south, where in the south,
north, where, where in the south, where in the
north, where, where in the south, where in the
— or where in the south, where in the south,
— or where in the south, where in the
where, where, where, where in the south,
where, where, where, where in the south,

south, where in the south, where, where in the east or
 where in the south, where, where, where in the east or

south, O where, where in the south,
 south, O where, where in the south,

where, where in the south, or where in the east or west,
 south, where in the south, or where in the east or west,

where in the south, where, where, where in the
 where, where in the south, where, where in the

10
 west, where in the east or west, where in the
 west, where in the east or west, where in the

where in the east or west, where in the east or west,
 where in the east or where in the west, O where in the east or

where in the east, O where in the east or west,
 where in the east, O where in the east or west,

east or west, where in the east or west, where in the
 east or west, where in the east, O where in the east or

east or west, where, O where, aa

east or west, where, O where, aa

where, O where, where, O where, she who hath the flower-white hands

west, O where, where, O where is she who hath the flower-white hands

where, O where, where, O where, aa

east or west, where, O where, aa

east or west, where, O where, aa

west, O where, where, O where, aa

— and the swan-down breast.

— and the swan-down breast.

— aa

— aa swan - down breast.

— aa swan - down breast.

— aa swan - down breast. O,

O, *mf* *pp*

O, *mf* *pp*

O, *mf* *pp* *mp*

O, *mf* *pp* *mp*

O, *mf* *pp*

O, *mf* *pp*

mp If she be west, if she be west, or east she
mp If she be west, if she be west, or east she be,
mp If she be west, if she be west, or east she
mp If she be west, if she be west, or east she
mp west, O, if she be west, O, west, or east she be, or east
mp west, O, if she be west, O, west, or east she be, east
mp If she be west, if she be west, east, if east she
mp If she be west, if she be west, or east she be, she

mf be, or in the north or south, A sword will
mf she be, or in the north or south, east or west, north or south, sword will
mf be, or in the north or south, A sword will
mf be, or in the north or south, east or west, north or south, sword will
mf she be, or in the north or south, or south, A sword will
mf she be, or in the north or south, south, A sword will
mf be, north or south, east or west, north or south, sword will
mf be, north or south, east or west, north or south, sword will

molto crescendo **fff**

leap, a horse will prance, ere I win to ho - ney - mouth, —

molto crescendo **ff**

leap, a horse will prance, ere I win to aa

molto crescendo **ff**

leap, a horse will prance, ere I win to aa

molto crescendo **fff**

leap, a horse will prance, ere I win to ho - ney - mouth, —

molto crescendo **fff**

leap, a horse will prance, ere I win to ho - ney - mouth, —

molto crescendo **ff**

leap, a horse will prance, ere I win to aa

molto crescendo **ff**

leap, a horse will prance, ere I win to aa

sfz *molto* **pp** *rit.* *a tempo* **pp** *sensual*

aa * mm She has great

ho - ney - mouth, ho - ney - mouth, ho - ney - mouth, She has great

sfz *molto* **pp**

aa * mm

sfz *molto* **pp**

aa * mm

sfz *molto* **pp**

aa * mm

ho - ney - mouth, ho - ney - mouth, ho - ney - mouth, She has great

sfz *molto* **pp**

aa * mm

sfz *molto* **pp**

aa * mm

fp eyes like the doe on the hill, and
fp eyes like the doe on the hill, and
p eyes like the the doe on the hill, and
p eyes like the doe on the hill, and
mp She has great eyes like the doe on the hill, the hill, and
fp eyes like the doe on the hill, and
p eyes like the doe on the hill, and
p eyes like the doe on the hill, and

mf warm warm and sweet she is. ho-ney-mouth, —
mf warm warm and sweet she is. ho-ney-mouth, —
p cold, lontano warm and sweet she is. ho-ney-mouth, ho-ney-
p cold, lontano warm and sweet she is. ho-ney-mouth, ho-ney-
mf intense, slightly sharp tone warm is. O — come, come to me, ho-ney-mouth,
mf intense, slightly sharp tone warm is. O — come, come to me, ho-ney-mouth,
mf intense, slightly sharp tone warm is. O come, come to me, ho-ney-mouth,

45

ho-ney - mouth, aa Give me thy kiss, mouth, ho-ney-mouth, ho-ney-mouth, ho-ney - mouth, O bend to me, ho-ney - mouth, ho-ney - mouth, O bend to me, ho-ney - mouth, ho-ney - mouth, O bend to me, ho-ney - mouth, O come, ho-ney - mouth,

50

Give me thy kiss, give me thy kiss, give... me... thy... mouth, ho-ney - mouth, ho-ney - mouth, mouth, ho-ney - mouth, ho-ney-mouth, aa eh Give thy... aa eh Give thy... aa eh Give thy...

White hands her name is, *f* *fp*

White hands her name is, *f* *fp*

White hands her name is, *f* *fp*

White hands her name is, *f* *fp*

kiss! *f* *unvoiced* *mp* where she reigns a-mid the prin-ces fair,

kiss! *f* *unvoiced* *mp* where she reigns a-mid the prin-ces fair,

kiss! *f* *unvoiced* *mp* where she reigns a-mid the prin-ces fair,

kiss! *f* *unvoiced* *mp* where she reigns a-mid the prin-ces fair,

White hands she moves *f* *fp*

White hands she moves *f* *fp*

White hands she moves *f* *fp*

White hands she moves *f* *fp*

like swim - ming swans a-through her *mf*

like swim - ming swans a-through her *mf*

like swim - ming swans a-through her *mf*

like swim - ming swans a-through her *mf*

60 *f*

White hands

White hands

White hands

White hands

dusk - - - wave hair: she puts a - bout my heart,

dusk - - - wave hair: she puts a - bout my heart,

dusk - - - wave hair: she puts a - bout my heart,

dusk - - - wave hair: she puts a - bout my heart,

65 *ff*

White hands and

White hands and

White hands and

White hands and

White hands and

ff fan up my breath, *fff* take out the heart of me, and

ff fan up my breath, *fff* take out the heart of me, and

ff fan up my breath, *fff* take out the heart of me, and

fan up my breath, take out the heart of me, and

70

grant me, grant me life or death, or death!

grant me, grant me life or death, or death!

grant me life, life or death, or death!

grant me life, life or death, or death!

grant me, grant me life or death, or death!

grant me, grant me life or death, or death!

grant me, grant me life or death!

75

White hands

White hands

White hands make bet-ter songs than hymns, White hands are young and sweet,

White hands make bet-ter songs than hymns, White hands are young and sweet,

White hands make bet-ter songs than hymns, White hands are young and sweet,

White hands make bet-ter songs than hymns, White hands are young and sweet,

White hands make bet-ter songs than hymns, White hands are young and sweet,

White hands make bet-ter songs than hymns, White hands are young and sweet,

fp *fff*

O, O, a sword for me, O ho-ney-mouth, and a war-horse fleet.

O, O, a sword for me, O aa and a war-horse fleet.

O, O, a sword for me, O aa and a war-horse

O, O, a sword for me, O ho-ney-mouth, and a war-horse fleet.

O, O, a sword for me, O ho-ney-mouth, and a war-horse fleet.

O, O, a sword for me, O aa and a war-horse

O, O, a sword for me, O aa and a war-horse

80 *p (lontano)* *f*

Ho-ney-mouth, ho-ney-mouth, ho-ney-mouth, O, wild, sweet, sweet

Ho-ney-mouth, ho-ney-mouth, ho-ney-mouth, O, wild, sweet, sweet

molto *pp*

fleet. *pp* oo

fleet. *pp* oo

molto *pp* oo

fleet. *pp* oo

fleet.

85

eyes! O glad wild eyes, O mouth, how sweet it is!

eyes! O glad wild eyes, O mouth, how sweet it is!

mouth, how sweet it is!

mouth, how sweet it is!

mouth, is!

mouth, is!

mouth, is!

O mouth, is!

90

Ho-ney-mouth! Ho-ney

Ho-ney-mouth! Ho-ney

ho-ney-mouth, ho-ney - mouth, ho-ney-mouth,

ho-ney-mouth, ho-ney - mouth, ho-ney-mouth,

come, come to me, Ho-ney-mouth! O bend to me, Ho-ney -

come, come to me, Ho-ney-mouth! O bend to me, Ho-ney -

O come, come to me, Ho-ney-mouth! O bend to me, Ho-ney -

O come, come to me, Ho-ney-mouth! O bend to me, Ho-ney -

95 *ff.* *f*

mouth! — aa — Give me thy kiss,

mouth! — Give me thy kiss, — give me thy kiss,

ho-ney-mouth, *p sempre* ho-ney - mouth, ho-ney -

ho-ney-mouth, *p sempre* ho-ney - mouth, ho-ney -

mouth! *ff* Ho-ney - mouth! *f* aa —

mouth! *ff* Ho-ney - mouth! *f* aa —

mouth! *ff* Ho-ney - mouth! *f* aa —

mouth! O come, Ho-ney - mouth! aa —

100 *mf* *pp* *to nothing* *rall.*

— givemethykiss! Give me thy ki... ssss

— givemethykiss! Give me thy ki... ssss

mouth, ho-ney-mouth, ho-ney-mouth, ho-ney-mouth, ho-ney-mouth.

mouth, ho-ney-mouth, ho-ney-mouth. ho-ney-mouth, ho-ney-mouth.

aa *mf* Give me — thy ksss

aa *mf* Give me — thy ksss

aa *mf* Give me — thy ksss

aa — Give me — thy ksss

And I have heard the crying of wind
It is the crying that is in my heart.

from "Oona of the Dark Eyes and the Crying of Wind"

3 The Moonchild

Slow, fluid, gently yearning

5

SOLO *Phrases start louder and die away*

A lit-tle lone-ly child am I — That havenot a-ny soul: Godmademebut a
pure; shum vibrato

volume as vowels suggest mm

mm

10

mm

home-less wave With - out a goal. A seal my father was, — a seal That once was man, —

mm aa

mm aa

SOLO

aa oo aa oo³ aa > mm

My mo-ther lov'd him though he was 'Neath mortal ban. He took a wave and drow - nèd

aa

aa oo aa > mm aa

> and *<* in the lyrics mean a gradual transition from one sound to the other

15 **ALL** mm aa aa aa aa

her, She took a wave and lif - ted him: And I was born where sha - dows

SOLO a weak falsetto mm aa

aa mm

20 aa aa aa ee

are In the sea-depths dim. All through the sun-ny blue-sweet hours

ALL ee ee

ee ee

SOLO 25 oo aa oo oo oo aa

I swim and glide in wa - ters green;

oo aa

oo aa

SOLO

Ne-ver by day the mournful shores By me are seen. But when the gloom is on the wave, —

Ne-ver by day the mournful shores By me are seen.

Bass 2 only

Ne-ver by day the mournful shores By me are seen. oo aa oo

30

aa

A shell un-to the shore I bring: — And there u-pon the rocks I sit —

aa aa

oo aa aa

35 **ALL**

mm aa

and plain-tive sing. O what is this wild song I sing —

aa mm aa

aa mm aa

ALL

40

mm mm mm mm mm

With meanings strange and dim? No soul am I, a

mm mm mm mm mm

mm mm mm mm mm

45

mm mm

wave am I, And sing the Moon-child's hymn.

mm mm

mm mm

Bristol 1971, revised 2003

What is Eternity?
 But the sea coming,
 The sea going,
 For evermore.

from "At the Last"