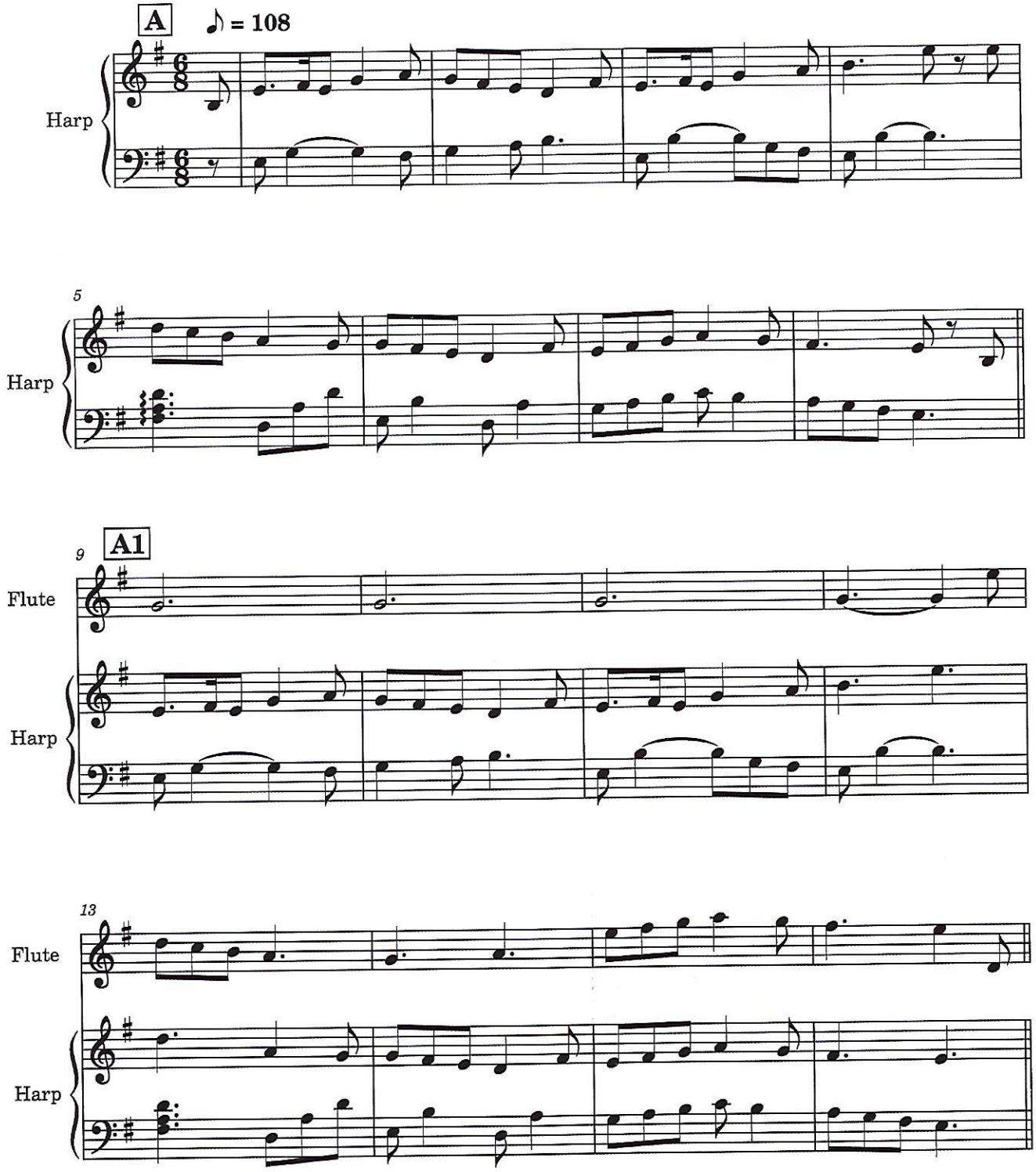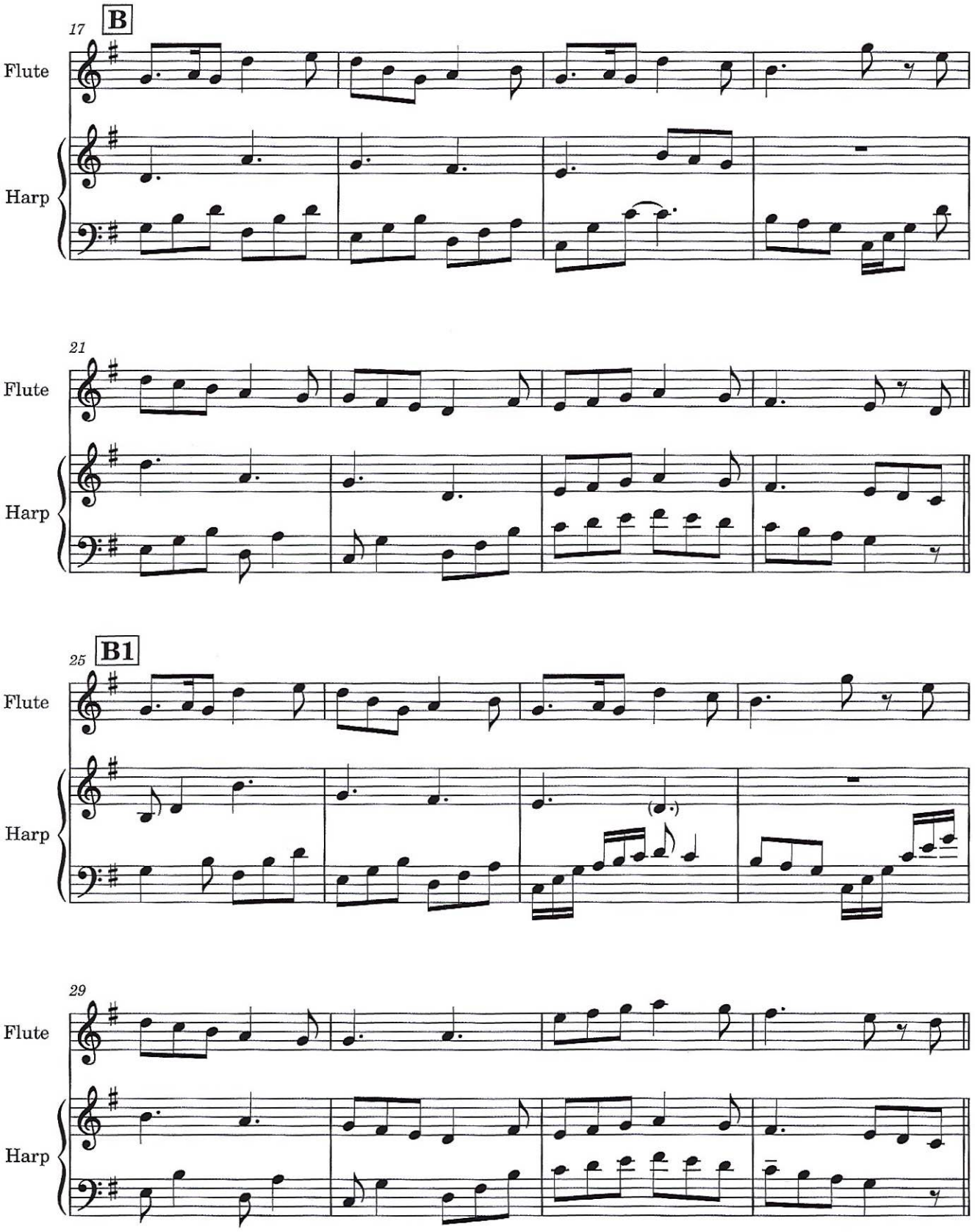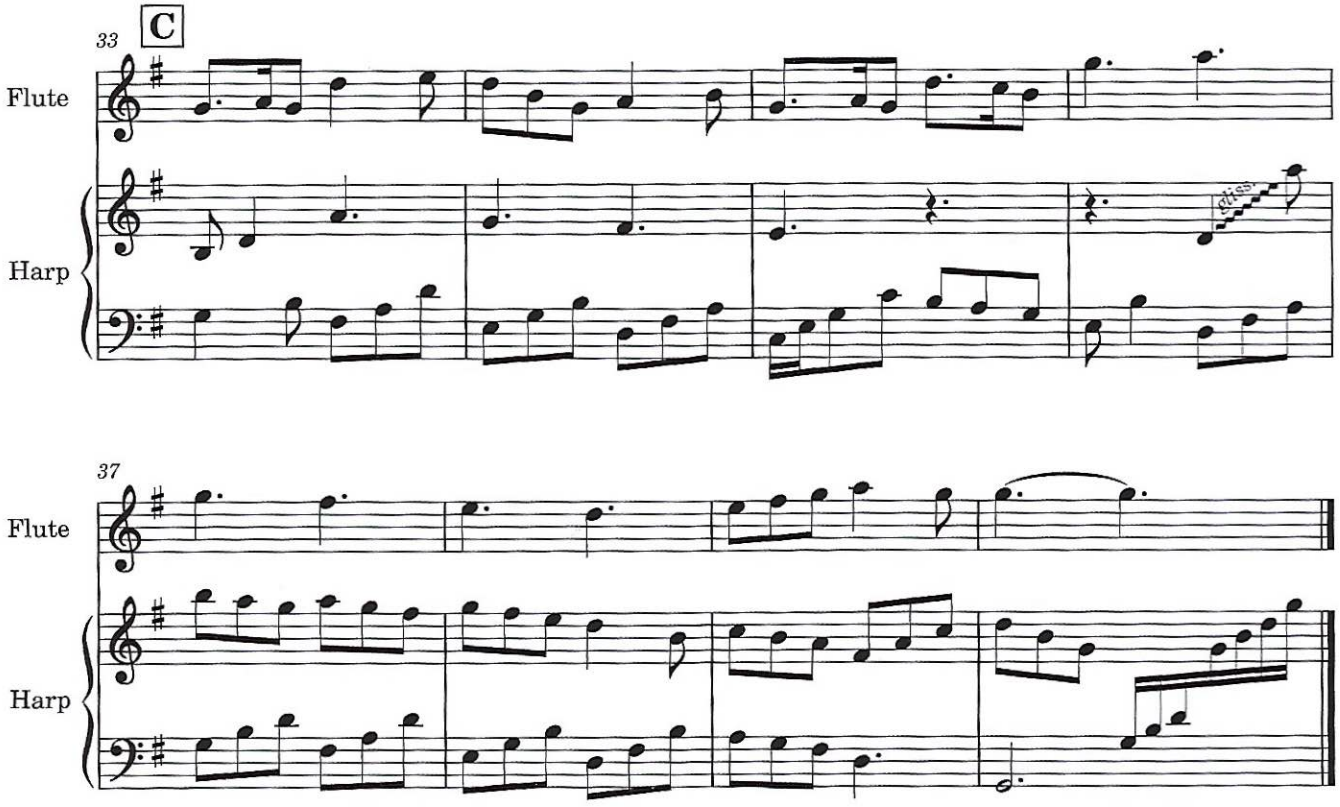B' fhearr leam fhìn gun tigeadh an t-sìth

I wish that peace were come
Soldier's Cheerful Song

Angus Fraser Collection
Arr. Cynthia Cathcart




17
B
Flute
Harp
21
Flute
Harp
25
B1
Flute
Harp
29
Flute
Harp



Performance Notes

Structure

The arrangement begins with the wire-strung harp playing the melody solo exactly as it appears in the Angus Fraser manuscript, but with a relaxed accompaniment. You could also assign this first statement of the melody to the flute, with the harp playing the accompaniment from section A1, or let the flute play solo. Note that the opening B below middle C is outside the flute's range; you could substitute G a fifth above middle C, or you could just begin with the first full bar.

Sections B and B1 can be treated as variations. The flutist and I played both, with an A section in between, which brings me to an important point: please don't feel that you must play this arrangement straight through! Unless, of course, you really like it that way, and then I encourage you to do so. The concept is flexible, so you can move between the A and B sections, repeating as you please. Traditionally, you might play two A's and two B's, but you could also play A-A1-B-A1-B1, or any combination that feels right.

Regarding the pick-up notes, they are either the pitch D, which leads to a B section, or the pitch B, which leads to an A section. Play it a couple of times and you'll get the idea.

Section C is quite different from what Angus Fraser copied into his manuscript. If you want to stay true to his version, end with a B section. I composed this third section, an echo of the B part, because I wanted to end on a joyful, high note. The peace is come! Like wire and wind, we may cheerfully learn to work together, leaving strife behind. It begins with us.

Wire-strung Harp Techniques

This arrangement omits damping and other typical wire-strung harp markings to make it accessible to various harps and not limit it to long-ringing wire instruments. If you're playing on wire strings, you'll want to add damp marks, especially where there's stepwise motion; for example, in bars 23-24. Stem direction sometimes indicates which hand to play; a notable example appears in bars 27-28. (Performance Notes continued on next page.)