

SONGS OF SCOTLAND'S MINOR POETS.

In a song literature less rich than that of Scotland the names of Allan Ramsay, Lady Lindsay, John Skinner and Mrs. Cockburn would hardly be reckoned as minor bards. But the fact that their place is a comparatively humble one beside the names that precede them in this collection is a striking testimony to the supreme excellence of what is best in Scottish song. Professor Craik has said that "Literature is the artistic expression in words of what men think and feel, and is national in so far as it is colored by the beliefs and opinions prevalent at the time it may have been written; in so far as it reflects the history and lives of the people who have given it birth." By those who question the title of Scotsmen to claim the common heritage of a national character, it must be found difficult to explain the distinctively national tone and character which pervade the whole body of vernacular Scottish song from the very earliest fragments of it which we possess down to an example so modern as James Ballantyne's "Castles in the Air."

ANNIE LAURIE

Andante pastorale

1. Max - well - ton braes are bon - nie, Where ear - ly fa's the dew,..... And it's

there that An - nie Lau - rie Gied me her prom - ise true; Gied

me her prom - ise true, Which ne'er for - got will be, And for

The musical score is written for piano and voice. It features a treble and bass clef for the piano accompaniment and a single treble clef for the voice. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo/mood is 'Andante pastorale'. The lyrics are in Scottish Gaelic and English. The piano part includes various chords and melodic lines, while the voice part consists of a single melodic line with lyrics. The score is divided into four systems, each with a piano and voice part. The lyrics are: '1. Max - well - ton braes are bon - nie, Where ear - ly fa's the dew,..... And it's there that An - nie Lau - rie Gied me her prom - ise true; Gied me her prom - ise true, Which ne'er for - got will be, And for'.

bon - nie An - nie... Lau-rie, I'd..... lay.... me doon and dee.

2.

Her brow is like the snaw-drift,
 Her neck is like the swan,
 Her face it is the fairest
 That e'er the sun shone on;
 That e'er the sun shone on,
 And dark blue is her e'e;
 And for bonnie Annie Laurie
 I'd lay me doon and dee.

3.

Like the dew on the gowan lying,
 Is the fa'o' her fairy feet;
 And like winds in simmer sighing,
 Her voice is low and sweet.
 Her voice is low and sweet,
 And she's a' the world to me;
 And for bonnie Annie Laurie
 I'd lay me doon and dee.

ROY'S WIFE OF ALDIVALLOCH.

Moderato



mf

1. Roy's... wife of Al - di - valloch, Roy's... wife of Al - di - valloch,

The first system of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a half note F#4, followed by quarter notes G#4, A4, and B4. The piano accompaniment consists of chords and single notes. The system concludes with a final cadence in the treble staff.

p

Wat ye how she cheat - ed me, As I cam' o'er the braes o' Balloch. She

The second system of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a half note F#4, followed by quarter notes G#4, A4, and B4. The piano accompaniment consists of chords and single notes. The system concludes with a final cadence in the treble staff.

S

vow'd, she swore she wad be... mine, She said she lo'ed me best of o - ny, But,

The third system of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a half note F#4, followed by quarter notes G#4, A4, and B4. The piano accompaniment consists of chords and single notes. The system concludes with a final cadence in the treble staff.

O! the fic - kle, faith - less quean, She's ta'en the Carle, and left her Johnnie!

Roy's.... wife of Al - di - val - loch, Roy's.... wife of Al - di - val - loch,

Wat ye how she cheat - ed me, As I cam' o'er the braes o' Balloch.

col 8va

D.S.

2.

O! She was a canty quean
 And weel could dance the Highland walloch;
 How happy I, had she been mine,
 Or I been Roy o' Aldivalloch.
 Roy's wife &c.

3.

Her face sae fair, her e'en sae clear,
 Her wee bit mou', sae sweet and bonnie;
 To me she ever will be dear,
 Though she's forever left her Johnnie.
 Roy's wife &c.

AULD ROBIN GRAY

Adagio

Young Ja - mie lo'ed me weel, and sought me for his bride, But

sav - ing a crown, he had naething else be-side,... To make the crown a pound, my

Ja - mie gaed to sea, And the crown and the pound were... baith for... me. He

had na been gane a... week but on - ly twa, When my fai - ther brake his arm, and the

rall. *a tempo* *p* *cresc.*

rall.

cow was stown a - wa'; My mither she fell sick.. and Ja - mie at the sea,... And

rall.

Auld.. Rob-in Gray... came a - court - ing... me.

My faither couldna work, and my mither couldna spin,
 I toild day and night, but their bread I couldna win;
 Auld Rob maintain'd them baith, and wi' tears in his e'e,
 Said, "Jeanie for their sakes, will ye no marry me?"

My heart it said nay, - I look'd for Jamie back;
 But the wind it blew high, and the ship it was a wrack;
 The ship it was a wrack, why didna Jeanie dee?
 And why do I live to say, wae's me!

My faither urged me sair, my mither didna speak,
 But she look'd in my face till my heart was like to break;
 So they gied him my hand tho' my heart was at the sea,
 And Auld Robin Gray is gudeman to me.

I hadna been a wife a week but only four,
 When sitting, sae mournfully, ae night at the door,
 I saw my Jamie's wraith, for I couldna think it he,
 Till he said, "I'm come back, for to marry thee!"

Oh, sair did we greet, and mickle tell o' a';
 I gied him ae kiss and bade him gang awa';
 I wish that I were dead, but I'm no like to dee,
 For though my heart is broken, I'm but young, wae's me.

I gang like a ghaist, and I carena to spin:
 I darena think o' Jamie, for that wad be a sin;
 But I'll do my best a gude wife to be,
 For Auld Robin Gray he is kind to me.

THE FLOWERS OF THE FOREST

Adagio mesto



p

1. I've seen the smil - ing of... For - tune be - guil - ing, I've

 The first system of the song features a vocal melody on a single staff and piano accompaniment on two staves. The melody begins with a half rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

p

felt..... all its fa - vours and... found its de - cay; Sweet was its bless - ing...

 The second system continues the vocal melody and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment maintains its harmonic support with chords and a steady bass line.

kind.. its ca - ress - ing, But now 'tis..... fled,..... 'tis fled.. far a-way.

 The third system concludes the vocal melody and piano accompaniment on this page. The vocal line features a triplet of eighth notes. The piano accompaniment provides a final harmonic setting for the phrase.

I've seen the for - est a - dorn - ed the fore - most, With flowers of the fair - est, most

plea - sant and gay; Sae bonny was their blooming, their scent the air per - fum - ing, But

now, ... they are wither - ed and ... a' wede away.

2.

I've seen the morning with gold the hills adorning,
 And the dread tempest roaring before parting day;
 I've seen Tweed's silver streams
 Glittring in the sunny beams,
 Grow drumlie and dark as they roll'd on their way.

3.

O fickle Fortune! why this cruel sporting?
 O why thus perplex us, poor sons of a day?
 Thy frowns cannot fear me,
 Thy smiles cannot cheer me,
 For the flowers of the forest are a' wede away.

JOHNNIE COPE

Allegro

marcato

1. Cope sent a let - ter... frae Dunbar, Say-in', Charlie, meet... me...

gin... ye... daur, And I'll show you the art o' war, If you'll meet me in... the...

morn - in! Hey! John-nie Cope, are ye wauk-in'... yet? Or... are your... drums a -

beat-in'.. yet? If... ye... were wauk-in'... I... would wait, To... gang to the coals i' the

morn - in'.

2.

When Charlie look'd the letter upon,
He drew his sword the scabbard from;
"Come, follow me, my merry, merry men,
And we'll meet Johnnie Cope i' the mornin'!"

Hey! etc.

3.

Now Johnnie, be as guid as your word,
Come, let us try baith fire an' sword;
An' dinna flee like a frightened bird
That's chased frae its nest i' the mornin'.

Hey! etc.

4.

When Johnnie Cope he heard o' this,
He thought it wadna be amiss
To hae a horse in readiness,
To flee awa' i' the mornin'.

Hey! etc.

5.

Fy, Johnnie! now get up and rin,
The bagpipes mak' an unco din;
It's best to sleep in a hale skin,
For 'twill be a bluidy mornin'.

Hey! etc.

6.

When Johnnie Cope to Dunbar came,
They speir'd at him, where's a' your men?
"The de'il confound me gin I ken,
For I left them a' i' the mornin'!"

Hey! etc.

7.

"Now, Johnnie, troth ye were na blate,
To come wi' the news o' your ain defeat,
And leave your men in sic a strait,
Sae early i' the mornin'.

Hey! etc.

8.

"I faith," quo' Johnnie, "I got sic flegs,
Wi' their lang claymores and philabegs;
If I face them again, de'il break my legs,
Sae I wish you a' guid mornin'!"

Hey! etc.

MY ONLY JO AND DEARIE, O!

Moderato

p

1. Thy cheek is o'... the... ro - se's hue, My on - ly jo... and

dear - ie, O! Thy neck is o'... the... sil - ler dew Up - on the banks sae

brier - ie, O! Thy teeth are o' the i - vo - ry; O

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The piano accompaniment begins with a series of chords and moving lines in both hands, with a piano dynamic marking 'p'. The vocal line enters with the lyrics '1. Thy cheek is o'... the... ro - se's hue, My on - ly jo... and'. The piano accompaniment continues with a sustained chord in the right hand and a moving line in the left hand. The vocal line continues with 'dear - ie, O! Thy neck is o'... the... sil - ler dew Up - on the banks sae'. The piano accompaniment continues with a sustained chord in the right hand and a moving line in the left hand. The vocal line continues with 'brier - ie, O! Thy teeth are o' the i - vo - ry; O'. The piano accompaniment continues with a sustained chord in the right hand and a moving line in the left hand.

sweets the twin-kle o' thine e'e! Nae joy, nae plea-sure, blinks on me, My

on - ly jo... and dear - ie, O!

colla voce

p

2.

The birdie sings upon the thorn
 Its song o' joy, fu' cheerie, O!
 Rejoicing in the simmer morn,
 Nae care to mak' it eerie, O!
 Ah! little kens the sangster sweet,
 Aught o' the care I hae to meet,
 That gars my restless bosom beat,
 My only jo and dearie, O!

3.

When we were bairnies on yon brae,
 And youth was blinkin' bonnie, O!
 Aft we would daff the lee lang day,
 Our joys fu' sweet and monie, O!
 Aft I wad chase thee o'er the lea,
 And 'round about the thorny tree;
 Or pu' the wild flowers a' for thee,
 My only jo and dearie, O!

4.

I hae a wish I canna tine,
 'Mang a' the cares that grieve me, O!
 A wish that thou wert ever mine,
 And never mair to leave me, O!
 Then I would dawt thee night and day,
 Nae ither warldly care I'd hae,
 Till life's warm stream forgat to play,
 My only jo and dearie, O!

BONNIE BESSIE LEE

Allegro spiritoso

8va

1. Bon-nie Bessie Lee had a face fu'... o' smiles, And mirth 'round her ripe... lips was

aye... danc-in' slee; And 'light was the foot - fa' and win-some the wiles O' the

flow'r o' the par - o-chin, our ain Bes-sie Lee. Wi' the bairns she wad rin and the

schule lad-dies paik, And o'er the bloomy braes like a fai - ry wad flee; Till

auld hearts grew young again wi' love for her sake, There was life in the blythe blink o'

REFRAIN

bon-nie Bes-sie Lee. Our ain Bessie Lee, our bon-nie Bes-sie Lee, There was

life in the blythe blink o' bon-nie Bessie Lee. *Cra*

2.

She grat wi' the waefu', and laughed wi' the glad,
 And light as the wind 'mang the dancers was she;
 And a tongue that could jeer, too, the little lassie had,
 Whilk keepit aye her ain side for bonnie Bessie Lee.
 And she whiles had a sweetheart, and whiles she had twa,—
 A glaikit bit lassie,—but, atween you and me,
 Her warm wee bit heartie she ne'er three awa',
 Though mony a ane had sought it frae bonnie Bessie Lee.

Refrain.

Our ain Bessie Lee, our bonnie Bessie Lee,
 Though mony a ane had sought it frae bonnie Bessie Lee.

3.

But ten years had gane since I gazed on her last,—
 For ten years had parted my auld hame and me;
 And I said to mysel' as her mither's door I passed,
 "Will I ever get anither kiss frae bonnie Bessie Lee?"
 But Time changes a' things,—the ill-natured loon!
 Were it ever sae rightly he'll no let it be;
 But I rubbit at my e'en, and I thought I would swoon,—
 How the carle had come 'round about our ain Bessie Lee

Refrain.

Our ain Bessie Lee, our bonnie Bessie Lee,
 How the carle had come 'round about our ain Bessie Lee!

4.

The wee laughing lassie was a gude wife growing auld—
 Twa weans at her apron and ane at her knee:
 She was douce, too, and wiselike,—and wisdom's sae cauld:
 Oh! I'd rather had the ither ane than this Bessie Lee.

Omit 8 bars then go to Refrain.

Refrain.

Than this Bessie Lee, than this Bessie Lee,
 Oh! I'd rather had the ither ane than this Bessie Lee.

OH! WHY LEFT I MY HAME ?

Andante con espressivo



2.

The palm tree waveth high,
 And fair the myrtle springs,
 And to the Indian maid,
 The bulbul sweetly sings;
 But I dinna see the broom,
 Wi' its tassels, on the lea,
 Nor hear the linties' sang
 O' my ain Countrie.

3.

Oh! here no Sabbath-bell
 Awakes the Sabbath morn,
 Nor song o' reapers heard,
 Among the yellow corn:
 For the tyrants voice is here,
 And the wail o' slaverie;
 But the sun o' freedom shines
 In my ain Countrie.

4.

There's a hope for every woe,
 And a balm for every pain,
 But the first love o' the heart
 It ne'er comes back again.
 There's a track upon the deep,
 And a path across the sea,
 But the weary ne'er return
 To their ain Countrie.

HAME, HAME, HAME

Adagio

1. Hame, hame, hame, Oh,... hame fain... wad I be,....

pp *smoothly*

Hame, hame, hame, to my ain coun - trie! There's an e'e that ev-er weeps, and a

fair face will be fain, As I pass through An-nan Wa - ter with my

bon - ny bands a - gain; When the flow'r is i' the bud, and the

leaf up - on the tree, The... lark shall sing me hame in my ain coun - trie.

cresc. *p*

2.

Hame, hame, hame, Oh, hame fain wad I be,
 Hame, hame, hame, to my ain countrie!
 The green leaf o' loyaltie's beginning for to fa',
 The bonny white rose it is withering an'a',
 But I'll water't wi' the blood o' usurping tyrannie,
 An' fresh it will blaw in my ain countrie.

3.

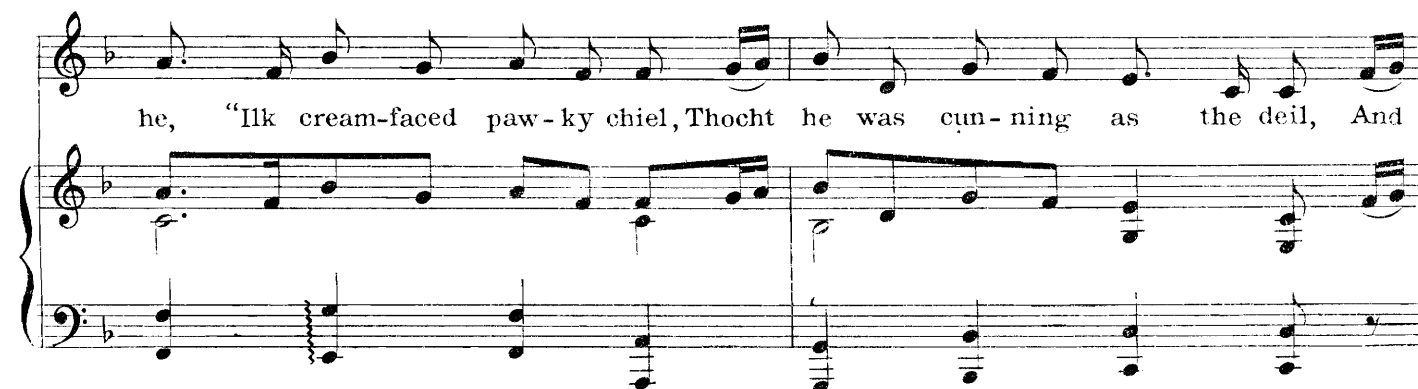
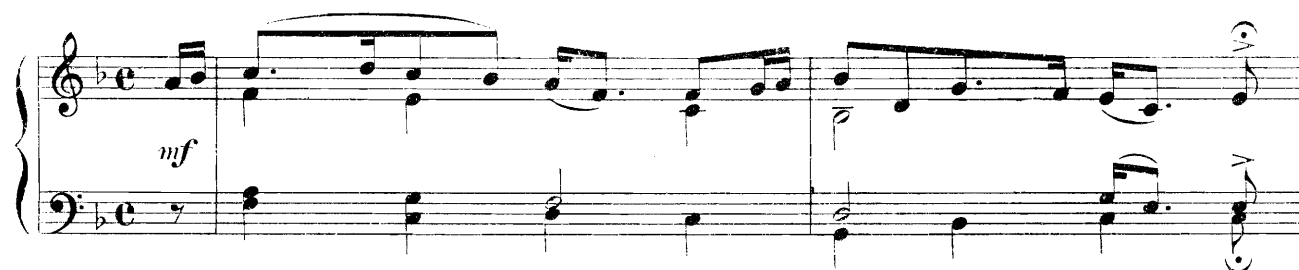
Hame, hame, hame, Oh, hame fain wad I be,
 Hame, hame, hame, to my ain countrie!
 There's nought now frae ruin my countrie can save,
 But the key o' kind heaven to open the grave,
 That a' the noble martyrs wha died for loyaltie
 May rise again and fight for their ain countrie.

4.

Hame, hame, hame, Oh, hame fain wad I be,
 Hame, hame, hame, to my ain countrie!
 The great now are gane, a' wha ventur'd to save;
 The new grass is growing aboon their bloody grave;
 But the sun thro' the mirk blinks blythe in my e'e,
 I'll shine on you yet in your ain countrie.

JENNY'S BAWBEE

Moderato





2.

The first, a Captain to his trade,
Wi' skull ill lined, but back weel-clad,
March'd round the barn, and by the shed,

And pappit on his knee:

Quo he, "My goddess, nymph and queen,
Your beauty's dazzled baith my een!"

But deil a beauty he had seen

But Jenny's bawbee.

3.

A Lawyer neist, wi' blathrin' gab,
Wha speeches wove like ony wab,
In ilk ane's corn aye took a dab,

And a' for a fee.

Accounts he owed through a' the toun,
And tradesmen's tongues nae mair could drown,
But now he thocht to clout his gown

Wi' Jenny's bawbee.

4.

A Norland Laird, neist trotted up,
Wi' baws and naig and siller whup,
Cried, "There's my beast, lad, haud the grup,

Or tie't till a tree.

What's gowd to me? I've walth o' lan'!

Bestow on ane o' worth, your han'!"

He thocht to pay what he was awn

Wi' Jenny's bawbee.

5.

Drest up just like the knave o' clubs,
A thing came neist, but life has rubs,
Foul were the roads and fu' the dubs,

And jaupit a' was he.

He danced up squintin' through a glass,
And grinnd, "I' faith, a bonnie lass!"

He thought to win wi' front o' brass,

Jenny's bawbee.

6.

She bade the Laird gae kame his wig,
The Sodger, no to strut sae big,
The Lawyer, no to be a prig,

The fool, he cried, "Tehee!

I kenn'd that I could never fail!"

But she preen'd the dishclout to his tail,
And soused him wi' the water-pail,

And kept her bawbee.

7.

Then Johnnie cam', a lad o' sense,
Although he had na mony pence,
And took young Jenny to the spence,

Wi' her to crack a wee.

Now Johnnie was a clever chiel,

And here his suit he press'd sae weel,

That Jenny's heart grew soft as jeel,

And she birl'd her bawbee.

WAE'S ME FOR PRINCE CHARLIE!

Andante

1. A

rall.

wee bird cam' to our... ha'... door, He war - bled sweet an'... clear - ly, An'

aye the... o'er - come o'... his... sang Was, "Wae's me for... Prince Char - lie!" Oh

when I... heard the bon-nie, bon-nie bird, The tears cam' drap-pin' rare - ly, I

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Andante'. The first system shows the piano introduction with a treble and bass staff. The second system introduces the vocal melody with the lyrics 'wee bird cam' to our... ha'... door, He war - bled sweet an'... clear - ly, An'. The piano accompaniment continues with chords and moving lines. The third system continues the vocal melody with 'aye the... o'er - come o'... his... sang Was, "Wae's me for... Prince Char - lie!" Oh'. The fourth system concludes with 'when I... heard the bon-nie, bon-nie bird, The tears cam' drap-pin' rare - ly, I'. The piano part provides harmonic support throughout, with some passages marked 'rall.' (rallentando).

took my... bon - net aff... my... head, For weel I lo'ed Prince Char-lie.

poco rall.

2.

Quoth I, "My bird, my bonnie, bonnie bird,
Is that a sang ye borrow,
Are these some words ye've learned by heart
Or a lilt o' dool an' sorrow?"
Oh! na, na, na! the wee bird sang,
I've flown sin' mornin' early:
But sic a day o' wind and rain--
Oh! wae's me for Prince Charlie!"

3.

On hills that are by right his ain,
He roves a lanely stranger,
On every side he's press'd by want,
On every side is danger.
Yestreen, I met him in a glen,
My heart maist burstit fairly,
For sadly changed, alas, was he,—
Oh! wae's me for Prince Charlie!

4.

Dark night cam' on, the tempest roard,
Loud o'er the hills and valleys,
And where was't that your Prince lay down
Wha's hame should been a palace?
He row'd him in a Highland plaid,
Which covered him but sparely;
And slept beneath a bush o' broom,—
Oh! wae's me for Prince Charlie!

5.

But now the bird saw some red coats,
An' he shook his wings wi' anger,
"Oh, this is no a land for me,
I'll tarry here nae langer!"
He hover'd on the wing a while,
Ere he departed fairly,
But weel I mind the fareweel strain
Was, "Wae's me for Prince Charlie!"

AND YE SHALL WALK IN SILK ATTIRE

Andante espressivo

The musical score is written for piano and voice. The piano part begins with a treble and bass clef in 6/8 time. The tempo is marked 'Andante espressivo'. The dynamics are marked *mf*, *cresc.*, *f dim.*, *pp*, and *p*. The vocal part enters with the lyrics '1. And ye shall walk.... in silk.... at - tire,... And sil - ler hae.... to spare,..... Gin' ye'll.... con-sent... to be..... his bride,.. Nor... think o' Don - ald.. mair. Oh! wha would buy... a silk - en.. gown Wi' a''. The piano accompaniment features a mix of chords and moving lines, with some passages marked *mf*, *sf*, and *p*.

mf *cresc.* *f dim.* *pp*

p

1. And ye shall walk.... in silk.... at - tire,... And

sil - ler hae.... to spare,..... Gin' ye'll.... con-sent... to be..... his bride,.. Nor...

think o' Don - ald.. mair. Oh! wha would buy... a silk - en.. gown Wi' a'

mf *sf* *p*

puir..... brok - en heart?..... Or what's to... me... a sil - ler crown, Gin'

frae my love..... I..... part?

colla parte

cresc. *pp* *rall.*

2.

The mind whase ev'ry wish is pure ,
 Far dearer is to me ;
 And ere I'm forced to break my faith
 I'll lay me down and dee ;
 For I hae pledg'd my virgin troth ,
 Brave Donald's fate to share ,
 And he has gien to me his heart
 Wi'a' its virtues rare .

3.

His gentle manners won my heart ,
 He gratefu' took the gift ;
 Could I but think to seek it back ,
 It wad be waur than theft .
 For langest life can ne'er repay
 The love he bears to me ;
 And ere I'm forc'd to break my troth ;
 I'll lay me down and dee .

BLYTHE, BLYTHE, AND MERRY ARE WE.

Con spirito

Piano introduction in B-flat major, 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *rf* (ritardando forte).

First system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Blythe, Blythe, and mer - ry are we, Blythe are we, ane and a';". The piano part features a steady bass line with some harmonic support in the right hand.

Second system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The lyrics are: "Can - ty days we've af - ten seen, A nicht like this we nev - er saw!". The piano part features a steady bass line with some harmonic support in the right hand.

Third system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The lyrics are: "1. The gloamin' saw us a' sit down, And meikle mirth has been our fa'; Then". The piano part features a steady bass line with some harmonic support in the right hand.

Fourth system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The lyrics are: "let the toast and sang gae roun' Till chan - ti - cleer be - gins to crawl!". The piano part features a steady bass line with some harmonic support in the right hand.

The succeeding verses begin at §

2.

The auld kirk bell has chappit twal—
Wha cares though she had chappit twa!
We're licht o' heart and winna part,
Though time and tide may rin awa!
Blythe, blythe, and merry are we —
Hearts that care can never ding;
Then let Time pass—we'll steal his glass,
And pu' a feather frae his wing!

3.

Now is the witchin' time o' nicht,
 When ghaists, they say, are to be seen;
 And fays dance to the glow-worm's light
 Wi' fairies in their gowns o' green.
 Blythe, blythe, and merry are we —
 Ghaists may tak' their midnight stroll;
 Witches ride on brooms astride,
 While we sit by the witchin' bowl!

4.

Tut! never speir how wears the morn—
The moon's still blinkin i' the sky,
And, gif like her we fill our horn,
I dinna doubt we'll drink it dry!
Blythe, blythe, and merry are we—
Blythe out-owre the barley bree;
And let me tell, the moon hersel'
Aft dips her toom horn i' the sea!

5.

Then fill us up a social cup,
And never mind the dapple-dawn;
Just sit awhile, the sun may smile,
And syne we'll see the gait we're gaun!
Blythe, blythe, and merry are we; —
See! the sun is keekin' ben;
Gi'e Time his glass—for months may pass
Ere sic a night we see again!

LOGIE O' BUCHAN

Andante

p *rit.*

1. O..... Lo - gie o' Buch-an, O

Lo - gie the Laird, They ha'e ta'en a-wa' Ja-mie, that delv'd in the

yard. Wha... play'd on the pipe, and the vi - ol sae sma', They ha'e

p *p*

p *rit.* *a tempo*

ta'en a - wa' Ja - mie, the flow'r o' them a', He said,

p *rit.* *a tempo*

mf

"Think na lang, las - sie, tho' I gang a - wa', For... I'll come and

mf

see ye, in spite o' them a'!"

mf *dim.*

2.

Though Sandy has owsen, has gear, and has kye,
A house and a hadden, and siller forbye;
Yet I'd tak' my ain lad, wi' his staff in his hand,
Before I'd hae Sandy wi' houses and land.

Saying, "Think nae lang, lassie, &c.

3.

My daddie looks sulky, my minnie looks sour,
They frown upon Jamie because he is poor;
Though I lo'e them as weel as a daughter should do,
They're no half sae dear to me, Jamie, as you.

Saying, "Think nae lang, lassie, &c.

4.

I sit on my creepie, and spin at my wheel,
And think on the laddie that lo'es me sae weel;
He had but ae saxpence, he brak' it in twa'.
And gied me the half o't when he gaed awa'.

Saying, "Think nae lang, lassie, &c.

THERE'S NAE LUCK ABOUT THE HOUSE

Moderato ed animato

1. And are ye sure the

news is true? And are ye sure he's weel? Is this a time to think o' wark? Ye

jauds, fling by your wheel! Is this a time to think o' wark When Co - lin's at the

door? Rax me my cloak, I'll to the quay And see him come a - shore. For there's

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato ed animato'. The score consists of four systems of music. The first system begins with a vocal line and a piano accompaniment. The piano part starts with a mezzo-forte (mf) dynamic and includes accents. The lyrics are: '1. And are ye sure the'. The second system continues the vocal line and piano accompaniment. The lyrics are: 'news is true? And are ye sure he's weel? Is this a time to think o' wark? Ye'. The third system continues the vocal line and piano accompaniment. The lyrics are: 'jauds, fling by your wheel! Is this a time to think o' wark When Co - lin's at the'. The fourth system concludes the vocal line and piano accompaniment. The lyrics are: 'door? Rax me my cloak, I'll to the quay And see him come a - shore. For there's'. The piano accompaniment features a mix of chords and moving lines, with some measures marked with accents.

nae luck a - boot the house, There's nae luck at a', There's lit-tle plea-sure

in the house, When oor gudeman's a - wa'.

2.

And gie to me my bigonet,
 My bishop-satin gown;
 For I maun tell the bailie's wife
 That Colin's come to town:
 My Turkey-slippers maun gae on,
 My hose o' pearl blue;
 'Tis a' to please my ain gudeman,
 For he's baith leal and true.
 For there's nae luck, &c.

3.

Rise up and make a clean fireside,
 Put on the muckle pot;
 Gie little Kate her cotton gown,
 And Jock his Sunday coat;
 And mak' their shoon as black as slaes,
 Their hose as white as snaw;
 It's a' to please my ain gudeman,
 For he's been lang awa'.
 For there's nae luck, &c.

4.

There's twa fat hins upon the bank,
 They've fed this month and mair,
 Mak' haste and thraw their necks aboot,
 That Colin weel may fare:
 And spread the table neat and clean,
 Gar ilka thing look braw;
 For wha can tell how Colin fared,
 When he was far awa'.
 For there's nae luck, &c.

5.

Sae true his heart, sae smooth his speech,
 His breath like caller air!
 His very foot has music in't
 When he comes up the stair:
 And will I see his face again?
 And will I hear him speak?
 I'm downright dizzy wi' the thought,
 In troth, I'm like to greet.
 For there's nae luck, &c.

6.

The cauld blasts o' the winter wind,
 That thirled thro' my heart,
 They're a' blawn by, I hae him safe,
 Till death we'll never part:
 But what puts parting in my head,
 It may be far awa';
 The present moment is our ain,
 The neist we never saw!
 For there's nae luck, &c.

7.

Since Colin's weel, I'm weel content,
 I hae nae mair to crave;
 Could I but live to mak' him blest,
 I'm blest aboon the lave.
 And will I see his face again?
 And will I hear him speak?
 I'm downright dizzy wi' the thought,
 In troth, I'm like to greet.
 For there's nae luck, &c.

TULLOCHGORUM

Non troppo presto, ma spiritoso

1. Come gie's a sang, Montgom - ery cried, And

sempre stacc.

lay your disputes a' a-side; What sig - nifies't for folks to chide For what was done before them. Let

Whig and To - ry a' a-gree, Whig and To-ry, Whig and To-ry, Whig and To - ry a' agree, To

drop their Whigmig-morum; Let Whig and To-ry a' a-gree To spend the night in mirth and glee, And

cheer - fu' sing a - lang wi' me, The reel o' Tul - loch - go - rum.

f



2.

O, Tullochgorum's my delight,
 It gars us a' in ane unite,
 And ony sump that keeps up spite,
 In conscience, I abhor him;
 For blythe and merry we'll be a',
 Blythe and merry, blythe and merry,
 Blythe and merry we'll be a',
 And make a happy quorum.
 For blythe and merry we'll be a',
 As lang as we hae breath to draw,
 And dance till we be like to fa',
 The reel o' Tullochgorum.

3.

What needs there be sae great a fraise,
 Wi' dringing dull Italian lays?
 I wadna gie our ain strathspeys
 For half a hunder score o' them.
 They're dowf and dowie at the best,
 Dowf and dowie, dowf and dowie,
 Dowf and dowie at the best,
 Wi' a' their variorum.
 They're dowf and dowie at the best,
 Their *allegros*, and a' the rest,
 They canna please a Highland taste,
 Compared wi' Tullochgorum.

5

But for the silly fawning fool,
 Who loves to be oppression's tool,
 May envy gnaw his rotten soul,
 And discontent devour him!
 May dool and sorrow be his chance,
 Dool and sorrow, dool and sorrow,
 Dool and sorrow be his chance,
 And nane say, "Wae's me, for him."
 May dool and sorrow be his chance,
 And a' the ills that come frae France,
 Wha e'er he be that winna dance
 The reel o' Tullochgorum.

4.

Let worldly worms their minds oppress
 Wi' fears o' want and double cess,
 And sullen sots themselves distress
 Wi' keeping up decorum.
 Shall we sae sour and sulky sit?
 Sour and sulky, sour and sulky,
 Sour and sulky shall we sit,
 Like auld Philosophorum?
 Shall we sae sour and sulky sit,
 Wi' neither sense, nor mirth, nor wit,
 Nor ever rise to shake a fit
 To the reel o' Tullochgorum?

5.

May choicest blessings aye attend
 Each honest open-hearted friend,
 And calm and quiet be his end,
 And a' that's gude watch o'er him.
 May peace and plenty be his lot,
 Peace and plenty, peace and plenty,
 Peace and plenty be his lot,
 And dainties a great store o' them.
 May peace and plenty be his lot,
 Unstain'd by any vicious spot,
 And may he never want a groat,
 That's fond o' Tullochgorum!

SAW YE JOHNNIE COMIN'?

Moderato a piacere

1. Saw ye Johnnie com-in'? quo' she,

Saw ye Johnnie comin' ? Saw ye Johnnie comin'?quo' she, Saw ye Johnnie comin'? Wi'

his blue bon-net on his head, And his dog-gie rin-nin';..... Wi'

his blue bon-net on his head, And his dog-gie rin-nin'? quo' she,

The musical score is written for a voice and piano. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Moderato a piacere'. The score consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are written below the vocal line. The first system begins with a repeat sign. The second system has a repeat sign at the end. The third system has a repeat sign at the end. The fourth system has a repeat sign at the end.

And his dog-gie rin-nin'?....

dim. *p*

D.S. *D.S.*

2.

Fee him, father, fee him, quo' she,
 Fee him, father, fee him;
 Fee him, father, fee him, quo' she,
 Fee him, father, fee him;
 For he is a gallant lad,
 And a weel-doin';
 And a' the wark about the house,
 Gaes wi' me when I see him, quo' she,
 Wi' me when I see him.

3.

What will I do wi' him, quo' he,
 What will I do wi' him?
 He's ne'er a sark upon his back,—
 And I hae nane to gi'e him.
 I hae twa sarks into my kist,
 And ane o' them I'll gi'e him,
 And for a merk o' mair fee
 Dinna stand wi' him, quo' she,
 Dinna stand wi' him.

4.

For weel do I lo'e him, quo' she,
 Weel do I lo'e him;
 For weel do I lo'e him, quo' she,
 Weel do I lo'e him.
 O fee him, father, fee him, quo' she,
 Fee him, father, fee him;
 He'll haud the pleugh, thrash in the barn,
 And crack wi' me at e'en, quo' she,
 And crack wi' me at e'en.

O'ER THE MUIR AMANG THE HEATHER.

Moderato

Piano introduction in B-flat major, 2/4 time. The tempo is marked 'Moderato'. The piece begins with a piano (*p*) dynamic in the left hand, moving to a pianissimo (*pp*) dynamic in the right hand. The melody is characterized by a series of eighth and sixteenth notes, creating a gentle, flowing accompaniment.

1. Com-in' thro' the craigs o' Kyle, A - mang the bon - nie bloom - in' heather,

The first vocal line is in B-flat major, 2/4 time. The melody is simple and folk-like, with a range of one octave. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more active melody in the right hand.

There I met a bon - nie las - sie Keep - ing a' her yowes the - gith - er.

The second vocal line continues the melody. The piano accompaniment remains consistent, providing a harmonic foundation for the vocal line.

O'er the muir a - mang the heather, O'er the muir a - mang the heather,

The third vocal line is the final line of the song. The piano accompaniment concludes with a few chords in the left hand and a final melody in the right hand.



2.

Says I, My dear, whare is thy hame?
In muir or dale, pray tell me whether?
She says, I tent these fleecy flocks
That feed amang the bloomin' heather.
O'er the muir amang the heather,
O'er the muir amang the heather;
She says, I tent these fleecy flocks
That feed amang the bloomin' heather.

3.

We laid us down upon a bank,
Sae warm and sunny was the weather;
She left her flocks at large to rove
Amang the bonnie bloomin' heather.
O'er the muir amang the heather,
O'er the muir amang the heather;
She left her flocks at large to rove
Amang the bonnie bloomin' heather.

4.

While thus we lay she sang a sang,
Till echo rang a mile and farther;
And aye the burden o' the sang
Was, O'er the muir amang the heather.
O'er the muir amang the heather,
O'er the muir amang the heather;
And aye the burden o' the sang
Was, O'er the muir amang the heather.

5.

She charmd my heart, and aye sinsyne
I couldna think on ony ither:
By sea and sky! she shall be mine!
The bonnie lass amang the heather.
O'er the muir amang the heather,
O'er the muir amang the heather;
By sea and sky! she shall be mine!
The bonnie lass amang the heather.

CASTLES IN THE AIR

Feelingly

1. The bon-nie, bonnie bairn, Wha sits pokin' in the ase, Glow'rin' in the fire... wi' his

wee..... round face; Laughin' at the fuf-fin' lowe, what sees he there?

Ha! the young dreamer's biggin' cas-tles in the air. His... wee chubby face, and his

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) in the key of D major (two sharps) and common time. The vocal part is written on a single staff in the same key and time. The tempo/style marking is 'Feelingly'. The lyrics are written below the vocal staff, with line breaks corresponding to the musical phrases. The score includes a piano introduction, a first line of music with lyrics, a second line of music with lyrics, and a third line of music with lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

tou - zie cur-ly pow, 'Are laugh-in' and nod-din' to the dancin' lowe; He'll...

brown his ro-sy cheeks, and... singe his sun-ny hair, Glow'r-in' at the imps wi' their

cas - tles in the air.

2.

He sees muckle castles tow'rin' to the moon:
 He sees little sodgers pu'in' them a'down!
 Worlds whomblin' up and down, bleezin' wi' a flare, —
 See how he louns! as they glimmer in the air.
 For a'sae sage he looks, what can the laddie ken?
 He's thinkin' upon naething, like mony mighty men;
 A wee thing mak's us think, a sma' thing mak's us stare, —
 There are mair folk than him biggin' castles in the air.

3.

Sic a night in winter may weel mak' him cauld:
 His chin upon his buffy hand will soon mak' him auld;
 His brow is brent sae braid, O, pray that Daddy Care,
 Would let the wean alane wi' his castles in the air!
 He'll glower at the fire! and he'll keek at the light!
 But mony sparklin' stars are swallow'd up by night;
 Aulder een than his are glamour'd by a glare,
 Hearts are broken, heads are turn'd wi' castles in the air.

I WONDER WHA'LL BE MY MAN!

Moderato

1. A' kinds... o'... lads an'...

men I see, The... young - est... an'... the... auld - est, The

fair,... the... dark, the... big, the wee, The... blat - est... an' the

bauld - est. An' mo - ny a... laugh - in', can - ty... ane, An'...

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Moderato'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are in Scottish Gaelic. The piano accompaniment consists of chords and moving lines in both the right and left hands. The vocal line is a single melody line. The lyrics are: '1. A' kinds... o'... lads an'... men I see, The... young - est... an'... the... auld - est, The fair,... the... dark, the... big, the wee, The... blat - est... an' the bauld - est. An' mo - ny a... laugh - in', can - ty... ane, An'...'.

mo - ny a coax - in' sly man, Hech sirs, 'mang a the lads that rin, I

won - der wha'll be my man!

2.

I wonder whaur he is the noo,
 I wonder gin he's near me,
 An' whaur we'll meet at first an' hoo,
 An' when he'll come to speer me.
 I wonder gin he kens the braes,
 The bonnie braes whaur I ran,
 Wast' there he leev'd his laddie days?
 I wonder wha'll be my man!

3.

O gude sake! how I wish to ken
 The man that I'm to marry,
 The ane amang so many men,
 I wish I kent a fairy;
 Or ony body that can see
 A farer gate than I can,
 I wonder wha the chiel's to be,
 I wonder wha'll be my man!

4.

But losh na! only hear to me,
 It's neither wise nor bonnie,
 In askin' wha the lad may be,
 I'll maybe ne'er get ony.
 But if for me indeed there's ane,
 I think he's but a shy man,
 To keep me crying late and soon,
 I wonder wha'll be my man!

MAGGIE LAUDER

Animato

Piano introduction in B-flat major, 2/4 time. The music is marked *Animato*. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo). The introduction concludes with a final chord.

1. Wha wad - na be in love Wi' bon - nie Mag - gie Lau - der? A

The first vocal line is in B-flat major, 2/4 time. The melody is simple and catchy, with a final note on a whole rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

pi - per met her gaun to Fife, And speird' what wast' they ca'd her? Right

The second vocal line continues the melody in B-flat major, 2/4 time. The piano accompaniment remains consistent with the first line.

scorn - ful-ly she an - swerd' him; "Be - gone, ye hal - lan - shak - er! Jog

The third vocal line concludes the piece in B-flat major, 2/4 time. The piano accompaniment features a final chord in the right hand and a simple bass line in the left hand.

on your gate ye blad - der - skate, My name is Mag - gie Lau - der!"

For the first 4 Verses D.S. For the last Verse

2.

Maggie, quo' he, and by my bags,
 I'm fidgin' fain to see thee;
 Sit down by me, my bonnie bird,
 In troth I winna steer thee:
 For I'm a piper to my trade,
 My name is Rob the Ranter;
 The lasses loup as they were daft,
 When I blaw up my chanter.

3.

Piper, quo' Meg, ha'e ye your bags?
 Or is your drone in order?
 If ye be Rob, I've heard of you,
 Live ye upon the Border?
 The lasses a', baith far and near,
 Have heard o' Rob the Ranter;
 I'll shake my foot wi' right gude will,
 Gif you'll blaw up your chanter.

4.

Then to his bags he flew wi' speed,
 About the drone he twisted;
 Meg up and wallop'd o'er the green,
 For brawly could she frisk it.
 Weel done! quo' he—play up! quo' she;
 Weel bobb'd! quo' Rob the Ranter;
 'Tis worth my while to play indeed,
 When I ha'e sic a dancer.

5.

Weel ha'e you play'd your part, quo' Meg,
 Your cheeks are like the crimson;
 There's nane in Scotland plays sae weel,
 Since we lost Habbie Simson.
 I've lived in Fife, baith maid and wife,
 These ten years and a quarter;
 Gin ye should come to Anster fair,
 Speir ye for Maggie Lauder.

FAREWELL TO LOCHABER

Andante mesto

1. Fare - well to Loch -

a - ber, fare - well to my... Jean, Where heart-some wi' her..... I ha'e mo-ny day...

been; For Loch-a-ber no... more, Loch-a-ber no... more, We'll... may - be... re -

turn to.... Loch - a - ber no... more. These tears... that I shed... they are...

colla voce

The musical score is for a song in 3/4 time, marked 'Andante mesto'. It features a vocal line and a piano accompaniment. The piano part begins with a *p* (piano) dynamic. The score is divided into four systems, each with a vocal staff and a piano staff. The lyrics are in Scottish Gaelic and English. The final system includes the instruction *colla voce* (with voice) for the piano part.

all for my dear, And no.... for the dan-gers at - tend-ing on... weir; Tho'

borne on rough seas to a... far-dis - tant... shore, May - be to re - turn to Loch-

a - ber no.... more.

p

D.S.

2.

Though hurricanes rise, though rise every wind,
 No tempest can equal the storm in my mind;
 Though loudest of thunders on louder waves roar,
 There's naething like leavin' my love on the shore.
 To leave thee behind me my heart is sair pain'd;
 But by ease that's inglorious no fame can be gain'd;
 And beauty and love's the reward of the brave;
 And I maun deserve it before I can crave.

3.

Then glory, my Jeanie, maun plead my excuse;
 Since honour commands me, how can I refuse?
 Without it, I ne'er can have merit for thee;
 And losing thy favour I'd better not be.
 I gae then, my lass, to win honour and fame;
 And if I should chance to come glorious hame,
 I'll bring a heart to thee with love running o'er,
 And then I'll leave thee and Lochaber no more.

WHEN THE KING COMES OWRE THE WATER

With spirit

p

1. I.....may sit in my

f *dim.* *p* *p*

wee.... croo - house, At the rock and the reel to.... toil fu' drear - y;

mf *pp* 2d Verse *f* *a little slower*

I may think on the day... that's gane, And sigh and.. sab till.. I grow wea - ry.

2d Verse *f* *pp*

mf *cresc.* *f* *p*

I ne'er could brook, I ne'er could brook, A foreign loon to own. or... flatter, But

mf *cresc.* *f*

mf *ff* *a little slower*

I..... will sing a..... rantin'... sang The day our... king comes owre the wa-ter.

p *cresc.* *mf* *ff*

Concluding Symphony

f *ff* *rit.* *ff*

2.

O gin I live to see the day
 That I ha'e begg'd, and begg'd frae heaven;
 I'll fling my rock and my reel away,
 And dance and sing frae morn till even.
 For there is ane I winna name
 That comes the reigning byke to scatter,
 And I'll put on my bridal gown
 The day our king comes owre the water.

3.

I ha'e seen the gude auld day,
 The day o' pride and chieftain's glory,
 When royal Stuarts bore the sway,
 And ne'er heard tell o' Whig nor Tory.
 Though lyart be my locks and grey,
 And eild has crook'd me down—what matter!
 I'll dance and sing ae other day,
 That day the king comes owre the water.

4.

A curse on dull and drawling Whig,
 The whining, rantin', low deceiver,
 Wi' heart sae black, and look sae big,
 And cantin' tongue o' clishmaclaver!
 My father was a gude lord's son,
 My mother was an earl's daughter,
 And I'll be Lady Keith again
 The day our king comes owre the water.

O, WAE BE TO THE ORDERS

Andante con espressione

1. O wae be to the

or - ders that march'd my love a - wa', And wae be to the cruel... cause that

gars my tears down fa'; O wae be to the bluidy wars in hie.... Ger-man-

ie, For they hae ta'en my luv and left a brok-en heart to me. The

The musical score is written for voice and piano. It features a single melodic line for the voice and a piano accompaniment consisting of two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo/mood is 'Andante con espressione'. Dynamics include piano (p), mezzo-forte (mf), and piano (p). The lyrics are in Scots Gaelic and English, with some words in italics. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: '1. O wae be to the or - ders that march'd my love a - wa', And wae be to the cruel... cause that gars my tears down fa'; O wae be to the bluidy wars in hie.... Ger-man- ie, For they hae ta'en my luv and left a brok-en heart to me. The'. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal line.

mf

drums beat in the morn - in' a - fore the schriech o' day, And the wee, wee pipes played

mf

loud and shrill while yet the morn was gray; The bon-nie flags were a' un-furld, a

p

p

mf gal-lant sight to see, But wae's me for the sod-ger lad they march'd to Ger-man-

f *p* *mf* *colla voce*

ie.

f *mf* *p* *pp*

2.

O lang, lang is the travel to the bonnie pier o' Leith,
 O dreech it is to gang on foot wi' the snaw drift in the teeth;
 And O the cauld wind froze the tear that gathered in my e'e,
 When I gaed there to see my luve embark for Germanie.
 I looked owre the braid blue sea, sae lang as could be seen,
 A wee bit sail upon the ship that my sodger lad was in;
 But the wind was blawin' sair and snell, and the ship sailed speedilie,
 And waves and cruel wars hae twinned my winsome luve frae me.

KELVIN GROVE

Andante pastorale

p legato

1. Let us haste to Kel - vin grove,... bon - nie las - sie, O, Thro' its

p

ma-zes let us rove, bonnie las - sie, O, Where the ros - es in their pride, Deck the

bon - nie din - gle side, Where the mid - night fai - ries glide,... bon - nie

p

The musical score is written for voice and piano. It begins with an instrumental introduction in G major, 2/4 time, marked 'Andante pastorale'. The introduction features a flowing melody in the right hand and a supporting bass line in the left hand, with a piano dynamic and legato phrasing. Following the introduction are three stanzas of a song. Each stanza consists of a vocal line and a piano accompaniment. The piano part provides harmonic support with chords and moving lines. The lyrics are: '1. Let us haste to Kel - vin grove,... bon - nie las - sie, O, Thro' its ma-zes let us rove, bonnie las - sie, O, Where the ros - es in their pride, Deck the bon - nie din - gle side, Where the mid - night fai - ries glide,... bon - nie'. The piano part includes dynamics like *p* (piano) and *p legato* (piano, legato).

The musical score is for the song "Bonnie Lassie, O." It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line begins with the lyrics "las - sie, O." and ends with a double bar line and a repeat sign. The piano accompaniment consists of two staves, treble and bass. It includes dynamic markings of *mf* (mezzo-forte) and *p* (piano). The piece concludes with a double bar line and a repeat sign, with the instruction "D.S." (Da Capo) above the final measure.

2.

Let us wander by the mill, bonnie lassie, O,
 To the cove beside the rill, bonnie lassie, O,
 Where the glens rebound the call
 Of the roaring waters' fall,
 Through the mountains' rocky hall, bonnie lassie, O.

3.

O Kelvin banks are fair, bonnie lassie, O,
 When the summer we are there, bonnie lassie, O,
 There the May-pinks' crimson plume
 Throws a soft but sweet perfume
 Round the yellow banks o' broom, bonnie lassie, O.

4.

Though I dare not call thee mine, bonnie lassie, O,
 As the smile of fortune's thine, bonnie lassie, O,
 Yet with fortune on my side,
 I could stay thy father's pride,
 And win thee for my bride, bonnie lassie, O.

5.

But the frowns of fortune lour, bonnie lassie, O,
 On thy lover at this hour, bonnie lassie, O,
 Ere yon golden orb of day
 Wake the warblers on the spray,
 From this land I must away, bonnie lassie, O.

6.

Then farewell to Kelvin grove, bonnie lassie, O,
 And adieu to all I love, bonnie lassie, O,
 To the river winding clear,
 To the fragrant scented brier,
 Ev'n to thee of all most dear, bonnie lassie, O.

7.

When upon a foreign shore, bonnie lassie, O,
 Should I fall midst battle's roar, bonnie lassie, O,
 Then Helen, shouldst thou hear
 Of thy lover on his bier,
 To his memory shed a tear, bonnie lassie, O!

WHAT'S A' THE STEER, KIMMER ?

Con spirito

1. What's a' the steer, kimmer?

What's a' the steer? Char - lie he is land - ed, An'

haith, he'll soon be here; The win' was at his back, Carle, The

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo/mood is marked 'Con spirito'. The score is divided into three systems. The first system shows the vocal melody and piano accompaniment for the first line of the song. The second system continues the melody and accompaniment for the second line. The third system continues for the third line. The piano part includes dynamic markings such as *f* and *ff*. The vocal part includes lyrics in both English and Scottish Gaelic.

win' was at his back, I care - na, sin' he's come, Carle, We

were na worth a plack.

2.

I'm right glad to heart', kimmer,

I'm right glad to heart';

I ha'e a gude braid claymore,

And for his sake I'll weart'.

3.

Sin' Charlie he is landed,

We ha'e nae mair to fear;

Sin' Charlie he is come, kimmer,

We'll ha'e a jub'lee year.

DOWN THE BURN, DAVIE.

Andante con moto

mf

1. When... trees... did... bud and

Gay and tenderly

fields were green, And broom... bloomed fair... to... see,..... When

rall.

Ma - ry was com - plete fif - teen, And love..... laughed in..... her...

colla voce

e'e;..... Blythe Da - vie's blink her heart.... did... move To

rit. speak.. her.. mind sae..... free..... *pp a tempo* Gang down the burn, Dav - ie lad,

Down the burn, Day - ie lad, Down the burn, Dav - ie lad, And I will follow thee.

mf Down the burn, Dav - ie lad, *cresc.* Down the burn, Davie lad, *f rit.* Gang down the burn, Dav - ie lad, And

I will fol - low thee.

2.

Now Davie did each lad surpass
 That dwelt on yon burnside;
 And Mary was the bonniest lass,
 Just meet to be a bride.
 Thus Davie's blink her heart did move
 To speak her mind sae free.
 Gang down the burn, Davie lad, &c.

MARY OF ARGYLE

Moderato



The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment, with tempo markings 'rit.' and 'a tempo'. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The lyrics are: 'eve - nings gen - tle close, And I've seen an eye still brighter Than the dew - drop on the rose; 'Twas thy voice, my gen - tle Ma - ry, And thine art - less, win - ning smile, That.... made this world an E - den, Bon - ny Ma - ry of..... Argyle!'

eve - nings gen - tle close, And I've seen an eye still brighter Than the

rit. dew - drop on the rose; *a tempo* 'Twas thy voice, my gen - tle Ma - ry, And thine

rit. art - less, win - ning smile, *a tempo* That.... made this world an E - den, Bon - ny

Ma - ry of..... Argyle!

2.

Though thy voice may lose its sweetness,
 And thine eye its brightness too;
 Though thy step may lack its fleetness,
 And thy hair its sunny hue:
 Still to me wilt thou be dearer
 Than all the world can own;
 I have lov'd thee for thy beauty,
 But not for that alone:
 I have watch'd thy heart, dear Mary,
 And its goodness was the wile,
 That has made thee mine for ever,
 Bonny Mary of Argyle!

I'LL NEVER LOVE THEE MORE

Boldly

 μf

1. My

dear and on - ly love I pray, This lit - tle world of thee..... Be

gov - ern'd by no oth - er sway, But pur - est mon - arch - ie..... For

if con - fu - sion have a part, Which vir - tu - ous souls ab - hor, I'll

call a sy - nod in my heart, And nev - er love thee more

2.

As Alexander I will reign,
 And I will reign alone;
 My thoughts did evermore disdain
 A rival on my throne.
 He either fears his fate too much,
 Or his deserts are small,
 Who dares not put it to the touch,
 To gain or lose it all.

3.

But I must rule and govern still,
 And always give the law;
 And have each subject at my will,
 And all to stand in awe.
 But 'gainst my batteries if I find
 Thou storm and vex me sore,
 As if thou set me as a blind,
 I'll never love thee more.

4.

Or in the empire of thy heart
 Where I should solely be,
 Another do pretend a part,
 And dare to vie with me,
 Or if committees thou erect
 And go on such a score,
 I'll smiling mock at thy neglect
 And never love thee more.

5.

But if no faithless action stain
 Thy love and constant word,
 I'll make thee famous by my pen,
 And glorious by my sword!
 I'll serve thee in such noble ways,
 As ne'er was known before;
 I'll crown and deck thy head with bays,
 And love thee more and more!

THE STANDARD ON THE BRAES O' MAR

Con spirito



mf 1. The stand - ard on the Braes o' Mar, Is up and stream-in' rare - ly; The *f*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The piano accompaniment consists of chords and eighth notes.

gath' - rin' pipe on Loch - na gar, Is sound - in' loud and clear - ly. The *mf*

The second line of the song continues the vocal melody and piano accompaniment. The vocal line ends with a mezzo-forte (*mf*) dynamic. The piano accompaniment remains consistent with the first line.

High-land men Frae hill and glen, In mar - tial hue, Wi' bon - nets blue, Wi' *f*

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line ends with a forte (*f*) dynamic. The piano accompaniment features a rising bass line in the left hand.

ff *rall.*

belt - ed plaids And bur-nished blades, Are com - in' late and ear - ly.

f

ff *rall.*

mf *a tempo*

rall.

2.

Wha wadna join our noble cheif,
 The Drummond and Glengarry,
 Macgregor, Murray, Rollo, Keith,
 Panmure and gallant Harry?
 Macdonald's men,
 Clan-Ranald's men,
 Mackenzie's men,
 Macgillavry's men,
 Strathallan's men,
 The Lowlan' men,
 O'Callander and Airly.

3.

Fy! Donald up and let's awa',
 We canna langer parley;
 When Jamie's back is at the wa',
 The lad we lo'e sae dearly.
 We'll go, we'll go
 And meet the foe,
 And fling the plaid,
 And swing the blade,
 And forward dash,
 And hack and smash,
 And fley the German Lairdie!

SCOTLAND YET

Allegro con Spirito

1. Gae bring my guid auld harp ance mair. Gae bring it free and

 The first vocal line is in 2/4 time, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F#4. The piano accompaniment in the bass staff begins with a half note G3, followed by quarter notes A3-B3, quarter notes C4-B3, and a half note G3. The piece concludes with a final cadence in the treble staff.

fast. For I maun sing an - ith - er sang, Ere a' my glee be

 The second vocal line is in 2/4 time, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F#4. The piano accompaniment in the bass staff begins with a half note G3, followed by quarter notes A3-B3, quarter notes C4-B3, and a half note G3. The piece concludes with a final cadence in the treble staff.

past. An' trow, ye as I sing, my lads, The bur - den o't shall

 The third vocal line is in 2/4 time, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F#4. The piano accompaniment in the bass staff begins with a half note G3, followed by quarter notes A3-B3, quarter notes C4-B3, and a half note G3. The piece concludes with a final cadence in the treble staff.

be, Auld Scot - land's howes, and Scot - land's knowes, And Scot - land's hills for

me! I'll drink a cup to Scot - land yet, Wi' *ad lib.*

a' the hon - ours three.

2.

The heath waves wild upon her hills,
 And foaming frae the fells,
 Her fountains sing of freedom still,
 As they dash down the dells;
 And weel I lo'e the land my lads,
 That's girded by the sea;
 Then Scotland's vales and Scotland's dales,
 And Scotland's hills for me;
 I'll drink a cup to Scotland yet,
 Wi'a' the honours three.

3.

The thistle wags upon the fields,
 There Wallace bore his blade,
 That gave her foemen's dearest bluid,
 To dye her auld grey plaid;
 And looking to the lift, my lads,
 He sang this doughty glee:
 "Auld Scotland's right, and Scotland's might,
 And Scotland's hills for me!"
 I'll drink a cup to Scotland yet,
 Wi'a' the honours three.

THE MARCH OF THE CAMERON MEN

With spirit

p *mf* *f*

1. There's ma - ny a man of the

Cam - er - on clan, That has fol - lowed his Chief to the field;..... He has

sworn to sup - port him or die by his side, For a Cam - er - on nev - er can

yield..... I... hear the Pibroch sound - ing, Sound - ing deep o'er the mountain and

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'With spirit'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand, with dynamics *p*, *mf*, and *f* indicated. The vocal part enters with the lyrics '1. There's ma - ny a man of the Cam - er - on clan, That has fol - lowed his Chief to the field;..... He has sworn to sup - port him or die by his side, For a Cam - er - on nev - er can yield..... I... hear the Pibroch sound - ing, Sound - ing deep o'er the mountain and'. The piano accompaniment continues with a steady rhythm, supporting the vocal line.

glen,..... While light - springing foot - steps are tramp - ling the heath, 'Tis the

march of the Cam - er - on men. 'Tis the march, 'Tis the

march, 'Tis the march of the Cam - er - on men!.....

D.S. &c.

2.

Oh, proudly they walk, but each Cameron knows
 He may tread on the heather no more;
 But boldly he follows his Chief to the field,
 Where his laurels were gathered before.
 I hear the Pibroch, &c.

3.

The moon has arisen, it shines on that path,
 Now trod by the gallant and true;
 High, high are their hopes, for their Chieftain has said,
 "That whatever mendare, they can do."
 I hear the Pibroch, &c.

JESSIE'S DREAM

Moderato

Moderato

2/4

G major

dim. e rall.

p

1. Far a-wa' to bon-nie Scot-land has my spi-rit ta'en its flight,

pp

An' I saw my mith - er, spin - nin' in our Highland hame at night; I

saw the kye a brows - ing,..... my fa - ther at the plough, And the

grand auld hills a - boon them a', wad I could see them now! Oh!

cresc. *p*

led - dy, while up - on your knees ye held my sleep - in' head,..... I

pp

saw the lit - tle kirk at hame where Tam and I were wed; I

mf

animato

heard the tune the pi - pers play'd, I kenn'd its rise and fa', 'Twas the

f

wild Mac - gre - gor's slo - gan 'Tis the grand - est o' them a'.

f *pp*

1st. time.

Distant March of Highlanders

Very soft

D.S.

2. Hark!

pp

2.

Hark! surely I'm no wildly dreamin' for I hear it plainly now,
 Ye cannot, ye never heard it on the far-off mountain's brow;
 For in your southern childhood, ye were nourish'd saft and warm,
 Nor watch'd upon the cauld hillside the risin' o' the storm—
 Ay! now the soldiers hear it, an' answer with a cheer,
 As, "The Campbells are a-comin'," falls on each anxious ear.
 The cannons roar'd their thunder, and the sappers work in vain,
 For high aboon the din o' war resounds the welcome strain.

2nd time

strain. *Advance of the Highlanders* *3. An'*

pp *dim. e* *rall. pp*

3.

An' nearer still, an' nearer still, an' now again 'tis "Auld Lang Syne,"
 Its kindly notes like life-bluid rin, rin through this puir, sad heart o' mine;
 Oh! leddy, dinna swoon awa! look up! the evil's past,
 They're comin' now to dee wi' us, or save us at the last.
 Then let us humbly, thankfully down on our knees and pray
 For those who come thro' bluid and fire to rescue us this day.
 That He may o'er them spread His shield, stretch forth His arm and save,
 Bold Havelock and his Highlanders, the bravest o' the prave!

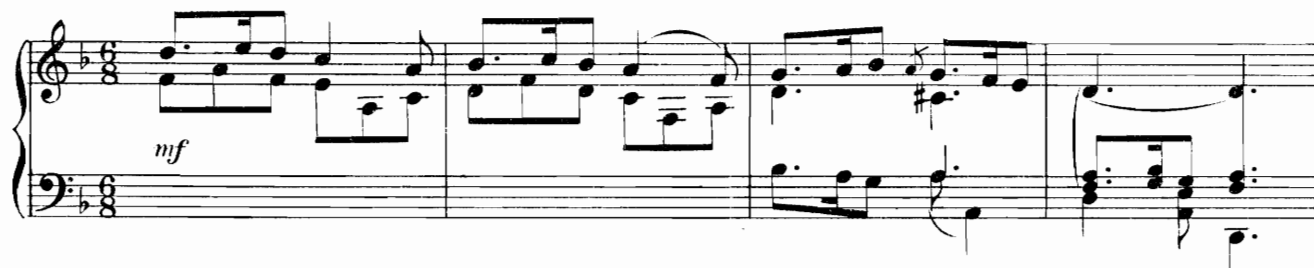
After 3rd Verse

brave!

f *cresc.*

FAIR YOUNG MARY

Rather slow and tenderly



(Ma - ry my fair)

p

1. Mhai - ri chan og my ain on - ly dear - ie, My

The vocal line is in the right hand, and the piano accompaniment is in the left hand. The key signature has one flat (B-flat). The piano part consists of chords in the right hand and single notes in the left hand.

cresc.

win - some, my bon - nie wee bride;..... Let the world gang and

The vocal line is in the right hand, and the piano accompaniment is in the left hand. The key signature has one flat (B-flat). The piano part consists of chords in the right hand and single notes in the left hand. The tempo is marked *cresc.* (crescendo).

rit. *f*

a' the lave wi' it, Gin ye are but left by my side..... The

The vocal line is in the right hand, and the piano accompaniment is in the left hand. The key signature has one flat (B-flat). The piano part consists of chords in the right hand and single notes in the left hand. The tempo is marked *rit.* (ritardando) and the dynamics are marked *f* (forte).

lark to its nest, the stream to the o-ccean, The star to its home in the

west;..... And I to my Ma-ry, and I to my dar-ling, And

I to the ane I lo'e best.

2.

Time sall na touch thee, nor trouble come near thee,
 Thou maunna grow old like the lave;
 And gin ye gang, Mary, the way o' the weary,
 I'll follow thee soon to the grave.
 A glance o' thy e'en wad banish a' sorrow,
 A smile, and farewell to a' strife;
 For peace is beside thee, and joy is around thee,
 And love is the light o' thy life.

HO-RO, MY NUT-BROWN MAIDEN !

Moderate time

Piano introduction in G major, 2/4 time. The music is marked *mf* (mezzo-forte) and features a *rall.* (rallentando) section towards the end. The melody is simple and rhythmic, with the piano accompaniment providing a steady harmonic foundation.

First vocal entry and piano accompaniment. The vocal line is marked *f boldly* (forte, boldly). The lyrics are: "1. Ho - ro, my nut-brown maid - en, Hi - ri, my nut-brown maid - en, Ho -". The piano accompaniment is marked *f* (forte) and provides a rhythmic accompaniment to the vocal line.

Second vocal entry and piano accompaniment. The vocal line is marked *dim.* (diminuendo) and *f* (forte). The lyrics are: "ro,..... ro,..... maid - en, For she's the maid for me!". The piano accompaniment is marked *f* (forte) and features a *dim.* (diminuendo) section. The music concludes with a *rall.* (rallentando) section.

Third vocal entry and piano accompaniment. The vocal line is marked *mp with expression* (mezzo-piano, with expression). The lyrics are: "Her.. eye so mild - ly". The piano accompaniment is marked *f* (forte) and features a *rall.* (rallentando) section. The music concludes with a *last time only* section marked *mp* (mezzo-piano).

beam - ing, Her look so frank and free, In ...

wak - ing and in dream - ing, Is ev - er - more with me.

mf *rall* *D.S.*

2.

O Mary, mild-eyed Mary,
 By land or on the sea,
 Tho' time and tide may vary,
 My heart beats true to thee.
 Ho-ro, &c. &c.

3.

In Glasgow or Dunedin
 Were maidens fair to see,
 But never a Lowland maiden
 Could lure mine eyes from thee.
 Ho-ro, &c. &c.

4.

And when with blossom laden,
 Bright summer comes again,
 I'll fetch my nut-brown maiden
 Doun frae the bonnie glen.
 Ho-ro, &c. &c.

SOUND THE PIBROCH

Slow and bold

The musical score is written for voice and piano. It begins with a piano introduction in D major (three sharps) and common time. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand, marked *mf* and *rall.* The vocal part enters with the lyrics: "1. Sound the pi - broch loud and high Frae John o' Groats to Isle o' Skye! Let a' the clans their slo - gan cry! And rise and fol - low Char - lie." The score includes a Refrain section with the lyrics: "A chin foam,..... foam,..... foam! A chin foam,..... foam,..... foam!" The piano accompaniment for the refrain consists of a steady eighth-note pattern in the left hand and a melody in the right hand. The tempo and mood are indicated as "Slow and bold".

1. Sound the pi - broch loud and high Frae John o' Groats to Isle o' Skye! Let

a' the clans their slo - gan cry! And rise and fol - low Char - lie.

Refrain

A chin foam,..... foam,..... foam! A chin foam,..... foam,..... foam!

(Pronounced)



2.

And see, a small devoted band,
 By dark Loch Sheil have ta'en their stand,
 And proudly vow with heart and hand
 To fight for royal Charlie.

Refrain.

3.

Frae ev'ry hill and ev'ry glen
 Are gathering fast the loyal men;
 They grasp their dirks and shout again,
 "Hurrah for royal Charlie!"

Refrain.

4.

On dark Culloden's field of gore,
 Hark! hark! they shout, "Claymore! Claymore!"
 They bravely fight, what can they more?
 Than die for royal Charlie.

*Refrain.**Gaelic Refrain*

Tha tighin fodham, fodham, fodham,
 Tha tighin fodham, fodham, fodham,
 Tha tighin fodham, fodham, fodham,
 Tha tighin fodham, Eirigh!

Translation

I must rise and follow, follow!
 I must rise and follow, follow!
 I must rise and follow, follow!
 Rise and follow Charlie!

TURN YE TO ME

Andante

1. The stars are

shin - ing cheer - i - ly, cheer - i - ly, Ho - ro *Mhai - ri dhu,

turn ye..... to me; The sea - mew is moan - ing drear - i - ly,

drear - i - ly, Ho - ro Mhai - ri dhu, turn ye..... to me.

p *rit.*

* Mary dear.

cresc. *mp*

Cold is the storm-wind that ruf - fles his breast, But warm are the

f *mp*

cresc.

down - y plumes lin - ing his nest; Cold blows the storm,..... there,

tenderly *rit.*

Soft falls the snow,.....there, Ho - ro Mhai - ri dhu, turn ye.....to me.

rit.

dim.

2.

The waves are dancing merrily, merrily,
 Horo Mhairi dhu, turn ye to me;
 The seabirds are wailing wearily, wearily,
 Horo Mhairi dhu turn ye to me.
 Hushed be thy moaning, lone bird of the sea,
 Thy home on the rocks is a shelter to thee,
 Thy home is the angry wave,
 Mine but the lonely grave,
 Horo Mhairi dhu, turn ye to me.

THE MACINTOSH'S LAMENT

Adagio moderato

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked 'Adagio moderato' and 'pp'. The introduction features a series of chords and moving lines in both hands. The vocal melody enters in the second system with the lyrics '1. Grief of heart! heart of grief!'. The piano accompaniment continues with sustained chords and moving lines. The third system contains the lyrics 'Fall - en is the war - rior chief; Fall - en like a'. The fourth system contains the lyrics 'sum - mer leaf, Lies clan Chat - tan's glo - ry!'. The score concludes with a final piano chord in the right hand and a sustained bass line in the left hand.

pp

p

1. Grief of heart! heart of grief!

p

Fall - en is the war - rior chief; Fall - en like a

sum - mer leaf, Lies clan Chat - tan's glo - ry!

f

Curs - ed thy breed, thou treach-e-rous steed, That fail - ed the rid - er

at his... need; Black thy col - our, black the deed! And

black thy name in sto - ry!

p

2. Bit - ter doom! hap - less bride, New - ly part - ed

p molto legato

p

from his side, When my true love, strick - en sore,

p

Met his death ill - fat - - ed. Wine..... for wed - ding

p

feast..... pre - pared, Friends at wake and fun - er - al shared;

Sor - row, sor - row, ev - er - more! The bride must

The first system of the musical score. The vocal line is in G major, 4/4 time, with a melody that rises and then falls. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line. The lyrics are "Sor - row, sor - row, ev - er - more! The bride must".

mourn un - mat - - ed. Curs - ed thy breed, thou

The second system of the musical score. The vocal line continues the melody from the first system. The piano accompaniment features a more active right hand with eighth-note chords. The lyrics are "mourn un - mat - - ed. Curs - ed thy breed, thou".

treach-e-rous steed, That fail-ed the rid - er at his... need! Black thy

The third system of the musical score. The vocal line continues the melody. The piano accompaniment features a more active right hand with eighth-note chords. The lyrics are "treach-e-rous steed, That fail-ed the rid - er at his... need! Black thy".

col - our, black the deed! And black thy name in sto - ry.

The fourth system of the musical score. The vocal line concludes the melody. The piano accompaniment features a more active right hand with eighth-note chords. The lyrics are "col - our, black the deed! And black thy name in sto - ry."

SONGS OF NAMELESS BARDS.

Strictly speaking, the larger part of the song literature of Scotland is of nameless authorship. That is to say, the work even of Burns, and certainly that of Ramsay, could not have been what it was save for the legacy of song which had been inherited from long preceding generations. As is pointed out elsewhere, a large proportion of the songs presented here found their inspiration, their subject or their method in ballads of older date. The enduring characteristics of the folk-song of Scotland were conferred on it centuries before Ramsay and Burns came to impress on the vernacular the form which it bears here. The fact that a song bears no name is thus no special testimony to its antiquity though it will be found that of the eleven examples given here at least ten antedate the generation in which Burns wrote—the golden era of Scottish song. They cannot be said to have defied time more successfully than the rest of the collection but it may possibly be claimed for them that they did not admit of improvement.

THE PIPER O' DUNDEE.

Quickly and with spirit.

p *cresc.*

1. The Pi-per cam' to oor toun, to oor... toun, to oor... toun, The

più f

Pi - per cam' to oor toun, And he played bon-ni - lie. He played a spring the

decresc. *f*

Laird to please, A spring brent new frae yont the seas; And then he gae his

3 *8*

p

bags a squeeze, And played an-ith-er key. And was-na he a ro - guy, A

legato

ro - guy, a ro - guy, And was-na he a ro - guy, The Pi - per o' Dun-dee.

p

2

He played, "The Welcome owre the Main,"
 And "Yese be fou and I'se be fain,"
 And "Auld Staurt's back again,"
 Wi' muckle mirth and glee.
 He played, "The Kirk," he played, "The Queer,"
 "The Mulin Dhu" and "Chevalier,"
 And "Lang away but welcome here!"
 Sae sweet, sae bonnilie.
 And wasna, etc.

3

It's some gat swords, and some gat nane,
 And some were dancing mad their lane,
 And mony a vow o' weir was ta'en,
 That nicht at Amulrie.
 There was Tullibardine and Burleigh
 And Struan, Keith and Ogilvie,
 And brave Carnegie, wha but he,
 The Piper o' Dundee!
 And wasna, etc.

HAME CAM' OOR GUDĒMAN AT E'EN

Moderato

First system of musical notation. The piano accompaniment begins with a forte (*f*) dynamic. The vocal line is marked with a common time signature (*C*).

Second system of musical notation. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A melisma "B..." is indicated above the piano part.

Third system of musical notation. The vocal melody is accompanied by the piano. The lyrics are: 1. Oh hame cam' oor gude-man at e'en, An' hame cam' he; An'

there he saw a sad - dle horse, Whare nae horse should be. "An'

hoo cam' this horse here? An' wha's can it be? An' hoo... cam' this horse here, With-

cresc.

Usually spoken

oot the leave o' me?" "A horse," quo' she, "Aye, a horse," quo' he. "Ye

auld blin' doit-ed bod-dy, An' blin'-er mat ye be, It's but a bonnie milk coo My

Usually spoken

mith-er sent to me!" "A milk coo," quo' he, "Aye, a milk coo," quo' she. "Weel,
far hae I rid-din, An' muckle hae I seen, But a sad-dle on a milk coo
Saw I nev - er nane!"

2.

Oh, hame cam our gudeman at e'en,
An' hame cam' he;
An' there he saw a siller sword,
Whare nae sword should be;
An' hoo cam' this sword here?
An' whase can it be?
An' hoo cam' the sword here,
Withoot the leave o' me?
"A sword," quo' she,
"Aye, a sword," quo' he.
"Ye auld blin' doited boddy,
An' blin'er mat ye be,
It's but a bonnie parritch stick
My mither sent to me!"
"A parritch stick," quo' he,
"Aye, a parritch stick," quo' she;
"Weel, far hae I ridden,
An' muckle hae I seen,
But a tassel on a parritch stick,
Saw I never nane!"

3.

Oh, hame cam' oor gudeman at e'en,
 An' hame cam' he;
 An' there he saw a muckle coat,
 Whare nae coat should be.
 "An' hoo cam' the coat here?
 An' whase can it be?
 An' hoo cam' the coat here,
 Withoot the leave o' me?"
 "A coat," quo' she,
 "Aye, a coat," quo' he.
 "Ye auld blin' doited boddy,
 Blin'er mat you be,
 It's but a pair o' blankets
 My mither sent to me!"
 "Blankets," quo' he,
 "Aye, blankets," quo' she.
 "Weel, far hae I ridden,
 An' muckle hae I seen,
 But buttons upon blankets
 Saw I never nane!"

4.

Oh, hame cam oor gudeman at e'en,
 An' hame cam he;
 He spied a pair o' jack-boots,
 Whare nae boots should be.
 "What's this noo, gudewife,
 What's this I see?
 An' hoo cam' the boots here,
 Withoot the leave o' me?"
 "Boots," quo' she,
 "Aye, boots," quo' he.
 "Ye auld blin' doited boddy,
 An' blin'er mat ye be,
 It's but a pair o' water stoups
 The cooper sent to me!"
 "Water stoups," quo' he,
 "Aye, water stoups," quo' she.
 "Weel, far hae I ridden,
 An' muckle hae I seen,
 But siller spurs on water stoups
 Saw I never nane!"

5.

Ben the hoose gaed oor gudeman,
 An', ben gaed he;
 An' there he saw a muckle man,
 Whare nae man should be —
 "An' hoo cam' this man here?
 An' wha can he be —
 An' hoo cam' the man here,
 Withoot the leave o' me?"
 "A man," quo' she,
 "Aye, a man," quo' he.
 "Hooly, hooly, oor gudeman,
 An' dinna angry be,
 It's just oor cousin Mc Intosh
 Come frae the North Countrie!"
 "Cousin Mc Intosh," quo' he,
 "Aye, cousin Mc Intosh," quo' she.
 "Ye'll hae us a' hang'd an' quartered noo,
 An' that ye'll soon see,
 Ye're hidin' rebels in the hoose
 Withoot the leave o' me!"

THE WOMEN ARE A' GANE WUD

Moderato

1. The wo-men are a' gane wud; O

that he had bidden a - wa'! He's turn'd their heads, the lad, And ru - in will bring on us a'. I

aye was a peaceable man, My wife she did doucely behave; But now, do a' that I can, She's

just as wild as the lave. The wo - men are a' gane wud; O

The musical score is written for voice and piano. It features a single melodic line for the voice and a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The tempo is marked 'Moderato'. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The first system begins with a double bar line and a repeat sign. The second system also begins with a double bar line and a repeat sign. The third system begins with a double bar line and a repeat sign. The fourth system begins with a double bar line and a repeat sign. The piano accompaniment features a steady eighth-note bass line and a more complex right-hand melody with chords and single notes.

that he had bid-den a - wa'! He's turn'd..... their heads, the lad, And

ru - in will bring on us a'.

2.

My wife she wears the cockade,
 Tho she kens it's the thing that I hate;
 There's ane too prinned on her maid,
 And baith will tak' their ain gate.
 The women are, &c.

3.

I've lived a' my days in the strath;
 Now Tories infest me at hame;
 And tho' I tak'nae part at a',
 Baith sides do gie me the blame.
 The women are, &c.

4.

The wild Highland lads they did pass,
 The yetts wide open they flee;
 They ate the very home bare,
 And ne'er spiered leave o' me.
 The women are, &c.

5.

The senseless creatures ne'er think
 What ill the lad will bring back;
 We'd hae the Pope and the deil,
 An' a' the rest o' the pack.
 The women are, &c.

6.

But when the red coats gaed by,
 D'ye think they'd let them alane?
 They a' the louder did cry —
 Prince Charlie will soon get his ain.
 The women are, &c.

WHA'LL BE KING BUT CHARLIE?

Con spirito

1. The news frae Moi - dart

cam' yes-treen, Will soon gar mo - ny fer - lie. For ships o' war hae

just come in, And land - ed Roy - al Charlie! Come through the heath-er, A -

round him gath-er, Ye're a' the wel-comer ear - ly, A - round him cling wi'

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a time signature of 6/8. The tempo/style marking is 'Con spirito'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The lyrics are in Scottish Gaelic and English. The first system shows the beginning of the song with a vocal line and a piano accompaniment. The second system continues the melody with the lyrics 'cam' yes-treen, Will soon gar mo - ny fer - lie. For ships o' war hae'. The third system continues with 'just come in, And land - ed Roy - al Charlie! Come through the heath-er, A -'. The fourth system concludes with 'round him gath-er, Ye're a' the wel-comer ear - ly, A - round him cling wi''. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the vocal line.

a' your kin, For wha'll be King but Char - lie? Come through the heather, A-

ad lib.
round him gather, Come Ronald, come Donald, Come a' thegither, And crown him right-fu',

cresc.

a tempo
law - fu' King, For wha'll be King but Char - lie?

p

2.

The Highland clans wi' sword in hand,
Frae John o' Groats to Airly,
Hae to a man declared to stand,
Or fa' wi' Royal Charlie.
Come through the heather, &c.

3.

The Lowland a', baith great an' sma',
Wi' mony a lord an' laird, hae
Declared for Scotia's King an' law,
An' spier ye wha but Charlie?
Come through the heather, &c.

4.

There's ne'er a lass in a' the land,
But vows baith late an' early,
To man she'll ne'er gie heart or hand,
Wha wadna fecht for Charlie!
Come through the heather, &c.

5.

Then here's a health to Charlie's cause,
An' be't complete an' early,
His very name our heart's blood warms,
To arms for Royal Charlie!
Come through the heather, &c.

WHA WADNA FECHT FOR CHARLIE ?

Maestoso

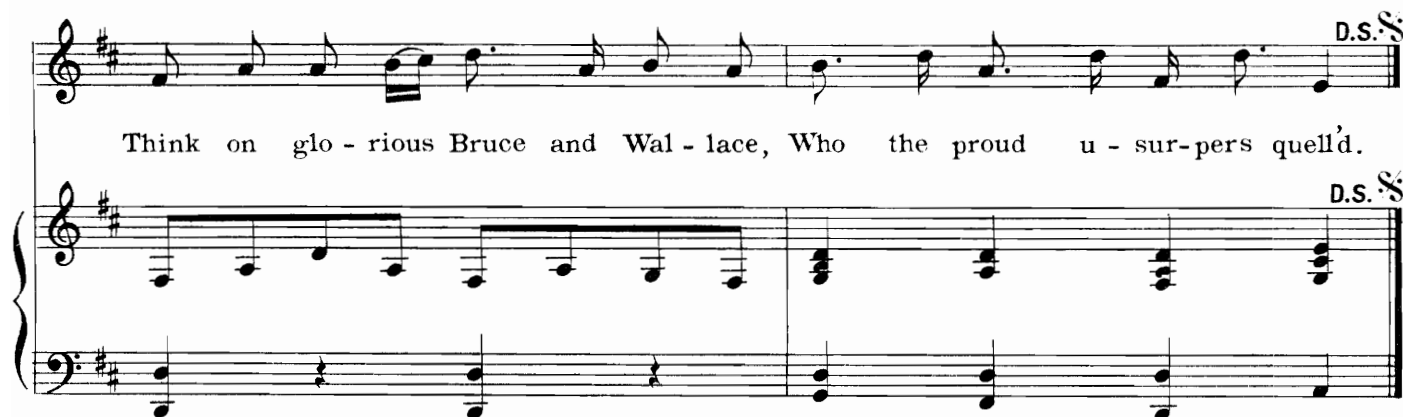
The musical score is written for voice and piano. It begins with a piano introduction in D major, common time, marked *Maestoso*. The piano part features a melody in the right hand and a bass line in the left hand. The melody starts with a forte (*f*) dynamic and ends with a *dim.* (diminuendo) marking. The vocal part enters with the lyrics: "1. Wha wad - na fecht for Charlie? Wha wad - na draw the sword?". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics continue: "Wha wad - na up and ral - ly At the roy - al Prince's... word?". The final line of the score has the lyrics: "Think on Sco - tia's an - tient he - roes, Think on for - eign foes repel'd,". The piano part continues with chords and a bass line.

f *dim.*

1. Wha wad - na fecht for Charlie? Wha wad - na draw the sword?

Wha wad - na up and ral - ly At the roy - al Prince's... word?

Think on Sco - tia's an - tient he - roes, Think on for - eign foes repel'd,



Think on glo - rious Bruce and Wal - lace, Who the proud u - sur-pers quell'd.

2.

Rouse, rouse, ye kilted warriors!

Rouse, ye heroes of the North!

Rouse, and join your chieftain's banners,

'Tis your Prince that leads you forth!

Wha wadna fecht, &c.

3.

Shall we basely crouch to tyrants?

Shall we own a foreign sway?

Shall a royal Stuart be banish'd,

While a stranger rules the day?

Wha wadna fecht, &c.

4.

See the Northern clans advancing!

See Glengarry and Lochiel!

See the brandish'd broadswords glancing!

Highland hearts are true as steel.

Wha wadna fecht, &c.

5.

Now our Prince has raised his banner,

Now triumphant is our cause:

Now the Scottish lion rallies,

Let us strike for Prince and laws!

Wha wadna fecht, &c.

THE BONNIE BANKS O' LOCH LOMOND

Andante grazioso

The piano introduction is in 4/4 time, key of D major (two sharps). It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The left hand provides a harmonic foundation with chords and moving lines. A piano (*p*) dynamic marking is present in the first measure of the left hand.

The first system of the song includes the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "1. By.... yon bon-nie banks and by yon bon-nie braes, Where the". The piano accompaniment continues with chords and moving lines. A piano (*p*) dynamic marking is present in the first measure of the vocal line.

The second system of the song includes the vocal melody and piano accompaniment. The vocal line continues with the lyrics "sun shines bright on Loch Lo - mond! Where me and my true love were". The piano accompaniment continues with chords and moving lines. A piano (*p*) dynamic marking is present in the first measure of the vocal line.

The third system of the song includes the vocal melody and piano accompaniment. The vocal line continues with the lyrics "ev - er wont to gae, On the bon-nie, bon-nie banks o' Lock". The piano accompaniment continues with chords and moving lines. A piano (*p*) dynamic marking is present in the first measure of the vocal line.

REFRAIN

più mosso

Lo - mond! O, ye'll tak' the high road and I'll tak' the low road, And

mf *più mosso*

I'll be in Scot - land a - fore ye, But me and my true love will

p

nev - er meet a - gain, On the bon - nie, bonnie banks o' Loch Lo - mond!

2.

'Twas there that we parted in yon shady glen,
 On the steep, steep side o' Ben Lomon',
 Where in purple hue the Hieland hills we view,
 And the moon coming out in the gloamin'.
 O, ye'll tak' the high road, &c.

3.

The wee birdies sing and the wild flowers spring,
 And in sunshine the waters are sleepin';
 But the broken heart it kens nae second spring again,
 Though the waefu' may cease frae their greetin'.
 O, ye'll tak' the high road, &c.

TAK' YOUR AULD CLOAK ABOUT YE

Moderato



con anima

1. In win - ter when the rain, rain'd cauld, An'

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The melody begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

frost and snaw on il - ka hill, And Bo - reas wi' his blasts sae bauld Was

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a mix of eighth and sixteenth notes. The piano accompaniment maintains a steady harmonic support.

threat'nin' a' our kye to kill; Then Bell, my wife, wha loes nae strife, She

The third line of the song concludes the vocal melody and piano accompaniment shown on this page. The vocal line ends with a series of eighth notes, and the piano accompaniment provides a final harmonic setting.

said to me richt has - ti - lie, "Get up, gude-man, save Crummie's life, And

tak' your auld cloak a - bout..... ye!"

2

My Crummie is a usefu' coo,
 An she has come o a good kin';
 Aft has she wat the bairns' mou',
 An I am laith that she should tyne.
 Get up, gudeman, it is fu' time,
 The sun shines in lift sae hie;
 Sloth ne'er made a gracious end,
 Gae, tak' your auld cloak about ye.

3

My cloak was ance a gude gray cloak,
 When it was fittin' for my wear;
 But noo it's scanty worth a groat,
 For I hae worn't this thretty year.
 Let's spend the gear that we hae won,
 We little ken the day we'll dee;
 Then I'll be proud, for I hae sworn
 To hae a new cloak about me.

4

In days when guid King Robert ran,
 His trews they cost but half-a-croon;
 He swore they were a groat owre dear,
 An' ca'd the tailor thief an' loon.
 He was the king that wore the croon,
 An' thou'rt a man o' laigh degree;
 'Tis pride puts a' the country doon,
 Sae tak' your auld cloak about ye.

5

Ilka land has its ain lauch,
 Ilk kind o' corn has its ain hool;
 I think the world is a' gane wrang,
 When ilka wife her man wad rule.
 Do ye no see Rob, Jock and Hab,
 How they are girded gallantlie,
 While I sit hurklin in the asse?
 I'll hae a new cloak about me.

6

Gudeman, I wat it's thretty year
 Sin' we did ane anither ken;
 An' we hae had atween us twa,
 O' lads and bonnie lasses, ten.
 Noo they're women grown an' men,
 I wish an' pray weel may they be;
 If ye would prove a guid husband,
 E'en tak' your auld cloak about ye.

7

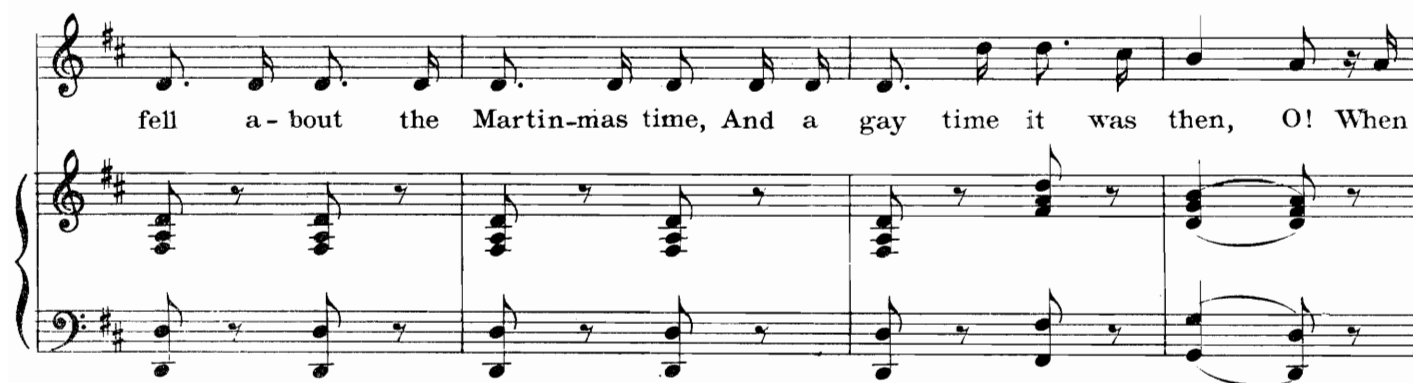
Bell, my wife, she lo'es nae strife,
 But she wad guide me, if she can,
 An' to maintain an' easy life,
 I aft maun yield, tho' I'm gudeman.
 Noughts to be gain'd at woman's han',
 Unless ye gie her a' the plea;
 So I'll leave off where I began,
 An' tak' my auld cloak about me.

GET UP AND BAR THE DOOR

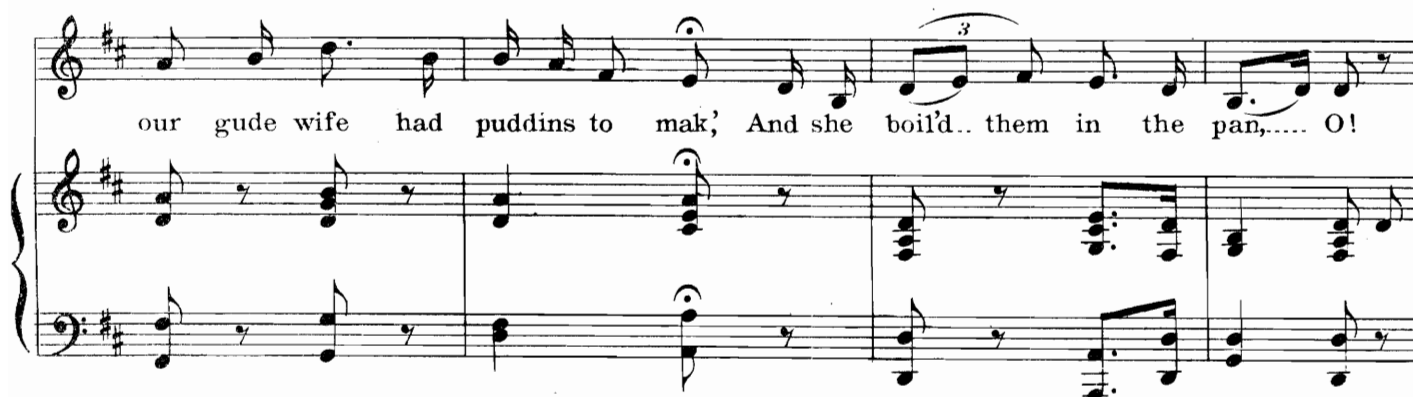
Allegretto



1. It



fell a-bout the Martin-mas time, And a gay time it was then, O! When



our gude wife had puddins to mak', And she boild.. them in the pan,.... O!



2.

The wind blew cauld frae North to South,
 And blew into the floor, O!
 Quoth our gudeman to our gudewife,
 "Get up and bar the door O!"

3.

"My hand is in my husswyfskip,
 Gudeman, as ye may see O!
 An' it shoudna be barr'd this hunner year,
 It'll no be barr'd by me, O!"

4.

They made a paction 'tween them twa,
 They made it firm and sure, O!
 Whae'er should speak the foremost word,
 Should rise and bar the door, O!

5.

Then by there cam' twa gentlemen,
 At twal o'clock at nicht, O!
 And they could see neither house nor ha',
 Nor coul nor can'le licht, O!

6.

Now whether is this a rich man's house,
 Or whether is it a poor, O?
 But ne'er a word ane o' them spak,
 For barrin' o' the door, O!

7.

And first they ate the white puddin's,
 And syne they ate the black, O!
 Muckle thought the gudewife to hersel',
 Yet ne'er a word she spak, O!

8.

Then the ane unto the ither said—
 "Here, man, tak' ye my knife, O!
 Do ye tak' aff the auld man's beard,
 And I'll kiss the gudewife, O!"

9.

"But there's nae water in the house,
 And what will we do then, O?"
 "What ails ye at the puddin' broo,
 That boils into the pan, O?"

10.

O up then started our gudeman,
 And an angry man was he, O!
 "Will ye kiss my wife before my e'en,
 And scaud me wi'puddin' bree, O!"

11.

Then up and started our gudewife,
 Gied three skips on the floor, O!
 "Gudeman, ye've spak the foremost word,
 Get up and bar the door, O!"

FINE FLOWERS IN THE VALLEY

Andante sostenuto

The musical score is written for voice and piano. It begins with a piano introduction in D major, 4/4 time, marked 'Andante sostenuto' and 'p'. The introduction features a melody in the right hand and a harmonic accompaniment in the left hand. The first vocal entry is on the line '1. Smile nae sae..... sweet, my bon - nie..... babe,'. The piano accompaniment continues with a steady harmonic pattern. The second vocal entry is on the line 'Fine flow'rs in the val - ley; An' ye smile sae sweet, ye'll...'. The piano accompaniment provides a harmonic foundation for the vocal melody. The score is written on three systems, each with a vocal staff and a piano grand staff.

1. Smile nae sae..... sweet, my bon - nie..... babe,

Fine flow'rs in the val - ley; An' ye smile sae sweet, ye'll...



2.

She's howket a grave by the light o' the moon,
Fine flow'rs in the valley;
 And there she's buried her sweet babe in,
And the green leaves they grow rarely.

3.

As she was going to the church,
Fine flow'rs in the valley;
 She saw a sweet babe in the porch,
And the green leaves they grow rarely.

4.

O sweet babe, an' thou wert mine,
Fine flow'rs in the valley;
 I wad cleed thee in silk so fine,
And the green leaves they grow rarely.

5.

O mother dear, when I was thine,
Fine flow'rs in the valley;
 You did na prove to me sae kind—
And the green leaves they grow rarely.

NOTE.—The above are a few verses
 of a very old Ballad, called the "Cruel
 Mother;" see Prof. Child's English and
 Scottish Ballads. Vol. I. page 218.

AYE WAUKIN', O !

Larghetto

Piano introduction in 3/4 time, marked *Larghetto* and *p*. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a *rall.* marking.

1. Aye wau-kin', O! wau - kin' aye, and wea - rie; Sleep I can get nane, For

The first system of the song, featuring a vocal melody in the right hand and piano accompaniment in the left hand. The piano part is marked *p*.

think - in' o' my dear - ie. Aye... wau-kin', O. Spring's a pleas - ant time,

The second system of the song. The vocal line includes a *rall.* marking. The piano accompaniment includes a *colla voce.* marking.

Flow'rs o' ilk - a col - our; The bird - ie... builds her nest An' I lang for my lov - er.

The third system of the song. The vocal line includes a *rall.* marking. The piano accompaniment includes a *colla voce.* marking.

Aye wau-kin', O! Wau-kin' aye, an' wea-rie, Sleep I can get nane, For

think - in' o' my dear - ie. Aye..... wau-kin', O!

rall.

pp colla voce.

rall.

2.

Lanely night comes on,
 A' the lave are sleepin';
 I think o' my dear lad,
 And blear my een wi' greetin'.
 Aye waukin', O!
 Waukin' aye, and wearie,
 Sleep I can get nane,
 For thinkin' o' my dearie.
 Aye waukin', O!

3.

When I sleep I dream,
 When I wake I'm eerie;
 Rest I canna get,
 For thinkin' o' my dearie.
 Aye waukin', O!
 Waukin' aye, an' wearie,
 Sleep I can get nane,
 For thinkin' o' my dearie,
 Aye waukin', O!

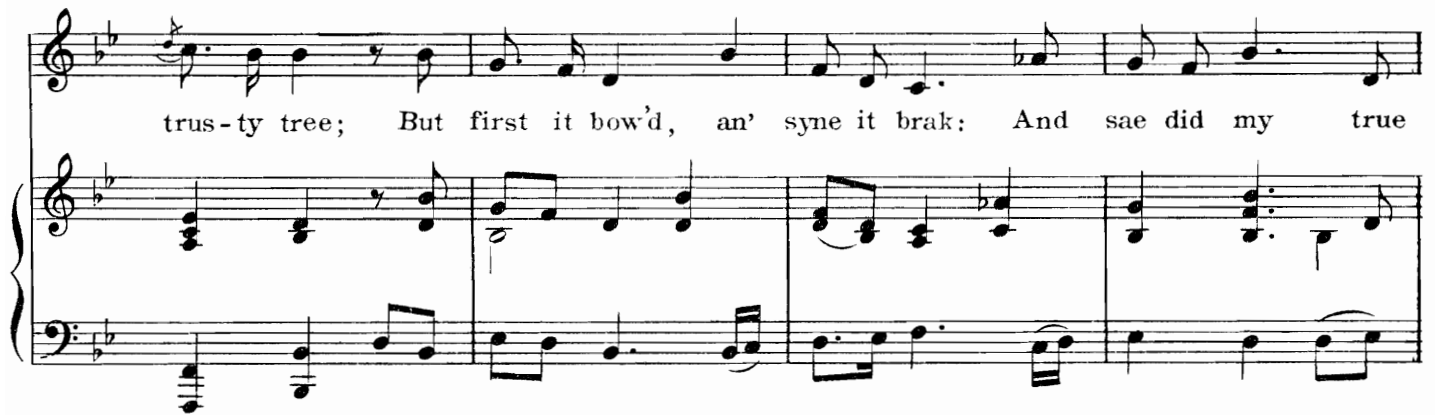
O WALY, WALY.

Andante mesto

wa - ly, wa - ly up the bank, And wa - ly, wa - ly down the brae, And

wa - ly, wa - ly yon burnside, Where I and my love went to gae!

I lean'd my back un - to an aik, I thocht it was a



2.

O waly, waly, but love be bonnie
 A little time while it is new;
 But when it's auld it waxes cauld,
 An' fades away like mornin' dew.
 O wherefore should I busk my heid,
 Or wherefore should I kame my hair?
 For my true love has me forsook,
 An' says he'll never love me mair.

3.

Now Arthur's Seat shall be my bed,
 The sheets shall ne'er be press'd by me,
 St Anton's Well shall be my drink,
 Since my true love's forsaken me.
 Martinmas wind, when wilt thou blow,
 An' shake the green leaves aff the tree?
 O, gentle death, when wilt thou come?
 For o' my life I am wearie.

4.

'Tis not the frost that freezes fell,
 Nor blawin' snaw's inclemencie;
 'Tis not sic cauld that makes me cry:
 But my love's heart's grown cauld to me.
 When we cam' in by Glasgow toun,
 We were a comely sight to see;
 My love was clad in the black velvet,
 An' I mysel' in cramasie.

5.

But had I wist, before I kiss'd,
 That love had been sae ill to win,
 I'd lock'd my heart in a case o' gold,
 An' pinnd it wi' a siller pin.
 Oh, oh! if my young babe were born,
 An' set upon the nurse's knee,
 An' I mysel' were dead an' gane,
 An' the green grass growin' over me!

ALLISTER MAC ALLISTER

Con spirito

Oh! Al-lis - ter Mac Al - lis - ter, Your chan - ter sets us a' a - steer, Get

out your pipes and blaw wi' birr, We'll dance the Highland fling. Now

Al-lis - ter has tuned his pipes And thrang as bum - bees frae their bikes The

lads and lass - es loup the dikes, And ga - ther on the green. Oh!...

Al - lis - ter Mac Al - lis - ter, Your chan - ter sets us a' a - steer; Then

to your bags an' blaw wi' birr, We'll dance the Highland fling.

The miller Rab was fidgin' fain
 To dance the Highland fling his lane;
 He lap an' danced wi' might an' main,
 The like was never seen.
 Oh! Allister &c.

As round about the ring he whuds,
 He cracks his thumbs and shakes his duds;
 The meal flew frae his tail in cluds,
 An' blinded a' their e'en.
 Oh! Allister &c.

Noo wanton Willie was na blate,
 For he got hand o' winsome Kate;
 "Come here," quo he, "I'll show the gate
 To dance the Highland fling!"
 Oh! Allister &c.

Neist rauchle-handed smiddy Jock,
 A' blackend o'er wi' coom an' smoke,
 Wi' blethern bleer eed Bess did yoke,
 That harum-scarum queen.
 Oh! Allister &c.

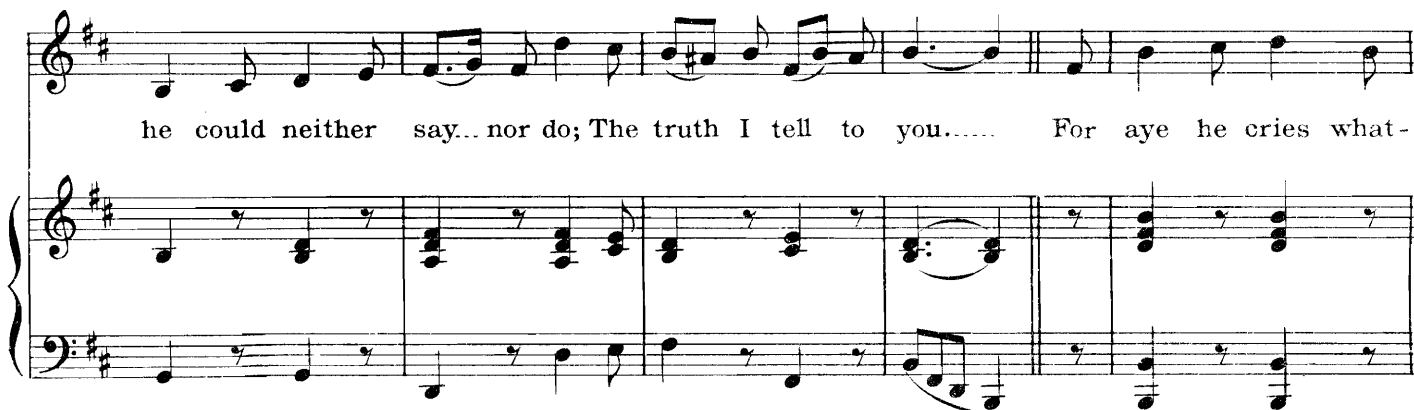
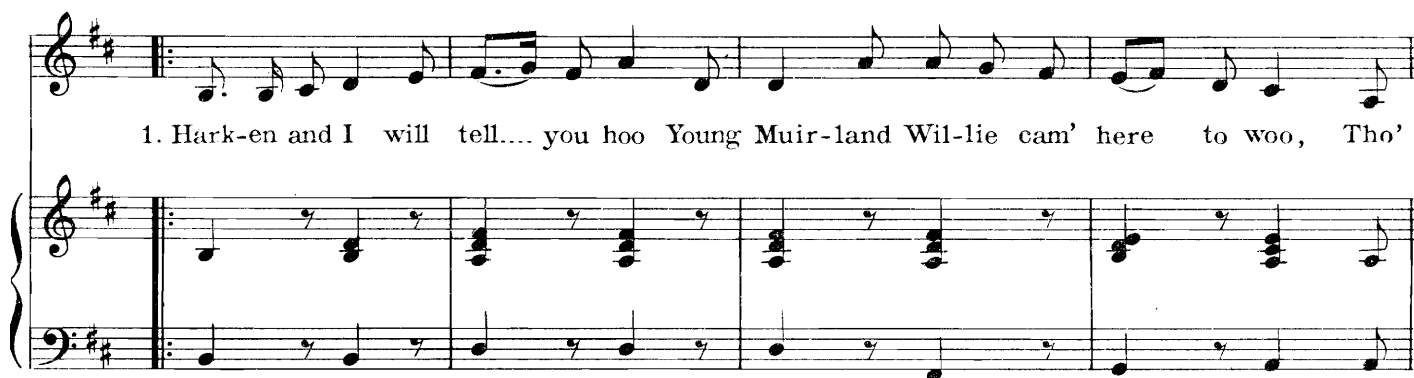
He shook his doublets in the wind,
 His feet like hammers strack the grund;
 The very moudie warts were stunn'd
 Nor kenned what it could mean.
 Oh! Allister &c.

Now Allister has done his best
 And weary stumps are needin' rest;
 Forbye wi' drouth they're sair distress'd
 Wi' dancin' sae I ween.
 Oh! Allister &c.

I trow the gauntrees gat a lift,
 An' round the bickers flew like drift,
 An' Allister that very nicht
 Could hardly stand his lane.
 Oh! Allister &c.

MUIRLAND WILLIE

Lively



e'er be - tide, Mag-gie Ise hae to be my bride, With a fal da ra, fal

lal da ra la, fal lal da ra lal da ral la.....

2.

On his grey mare as he did ride,
 Wi'dirk an'pistol by his side,
 He prick'd her on wi'muckle pride,
 Wi'muckle mirth an'glee,
 Out o'er yon moss, out o'er yon muir,
 Till he cam' to her daddie's door,
 With a fal da ra, &c.

3.

Guid man, quo' he, be ye within?
 I've come yer dochter's love to win,
 I care na' for makin' muckle din;
 What answer gae ye me?
 Noo wooer, quo' he, would ye licht doon,
 I'll gie ye my dochter's love to win,
 With a fal da ra, &c.

6.

The bridal day it cam' to pass,
 Wi'mony a blythesome lad an'lass;
 An'siccan a time there never was,
 Sae muckle mirth an'glee.
 This winsome couple they strakit han's,
 Mess John tied up the marriage ban's,
 With a fal da ra, &c.

4.

The maid put on her kirtle broon;
 She was the brawest in a'the toon:
 I wat on him she did na' gloom,
 But blinkit bonnilie.
 The lover he stentit up in haste,
 An gript her tight aboot the waist,
 With a fal da ra, &c.

5.

The maiden blush'd an bing'd fu'law,
 She hadna will to say him na,
 But to her daddie she left it a',
 As they twa could agree.
 The lover he gae her the tither kiss,
 Syne ran to her daddie, an'tell't him this,
 With a fal da ra, &c.

LEEZIE LINDSAY

Andante con moto

The first system of the musical score for 'Leezie Lindsay'. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Andante con moto'. The piano part begins with a piano (*p*) dynamic. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment consists of a series of chords and single notes in the right and left hands, with a piano (*p*) dynamic marking.

The second system of the musical score. The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment continues with chords and single notes. A piano (*p*) dynamic marking is present. The lyrics '1. Will ye gang to the' are written below the vocal line.

The third system of the musical score. The vocal line continues with a half note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with chords and single notes. A piano (*p*) dynamic marking is present. The lyrics 'Hie - lands, Lee - zie Lind - say? Will ye gang to the' are written below the vocal line. The tempo is marked 'un poco cresc.'.

Hie - lands wi' me? Will ye gang to the

colla voce

Hie - lands, Lee - zie Lind - say, My bride and my

dar - ling to be?

fin.

2.

To gang to the Hielan's wi' you, sir,
 I dinna ken how that may be,
 For I ken na' the land that ye live in,
 Nor ken I the lad I'm gaun wi'?

3.

O Leezie, lass, ye maun ken little
 If sae be ye dinna ken me,
 My name is Lord Ronald Mac Donald,
 A chieftain o' high degree.

4.

She has kilted her coats o' green satin,
 She has kilted them up to the knee,
 And she's aff wi' Lord Ronald Mac Donald,
 His bride an' his darlin' to be.

"THE BROOM O' THE COWDENKNOWES."

Moderato



1. How blythe was I ilk morn to... see My... swain come ower the...



hill;.....

He skipt... the... burn, an?... flew to.... me,.... I....



met

him

wi'.....

gude

will.....

Oh,

the

broom,

the



bon-nie, bon-nie broom, The.... broom o' the Cow - den - knowes. I

wish... I..... were at.... hame... a - gain,... Where the broom sae sweet - ly

grows!..... Oh, the broom, the bonnie, bon - nie broom.

1. & 2. D.S. 3.

He

D.S. Fine

2.

He tuned his pipe and played sae sweet
 The birds sat list'ning by,
 Ev'n the dull cattle stood and gazed
 Charm'd wi' his melody.
 Oh, the broom, &c.

3.

Adieu, ye Cowdenknowes, adieu!
 Farewell, a' pleasures there!
 Ye Gods, restore me to my swain,
 It's a' I crave or care.
 Oh, the broom, &c.

"HEY THE BONNIE BREIST KNOTS."

Moderato ben marcato

The piano introduction is in 2/4 time, B-flat major, and Moderato ben marcato. It consists of four measures. The right hand features a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A 'Cresc.' (crescendo) marking is under the first measure, and an asterisk (*) is under the fourth measure.

1. Hey the bonnie, how the bonnie, Hey the bonnie breist-knots! Blythe and merry

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part is marked 'tenuto' and consists of sustained chords. The lyrics are: '1. Hey the bonnie, how the bonnie, Hey the bonnie breist-knots! Blythe and merry'.

were they a' When they got on their breist-knots. There was a bri-dal

The second line of the song continues the vocal melody and piano accompaniment. A section marked 'A little slower' begins with a repeat sign. The lyrics are: 'were they a' When they got on their breist-knots. There was a bri-dal'.

in the town, And till't the las-sies a' were boun', Wi' man - kie fa - cin's

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: 'in the town, And till't the las-sies a' were boun', Wi' man - kie fa - cin's'.

rall. *a tempo*

on each gown, And some o' them had breist-knots. Hey the bonnie, how the bonnie,

Hey the bonnie breist-knots! Blythe and merry were they a' When they got on their

D.S. al Fine

breist-knots.

D.S. al Fine last time

2.

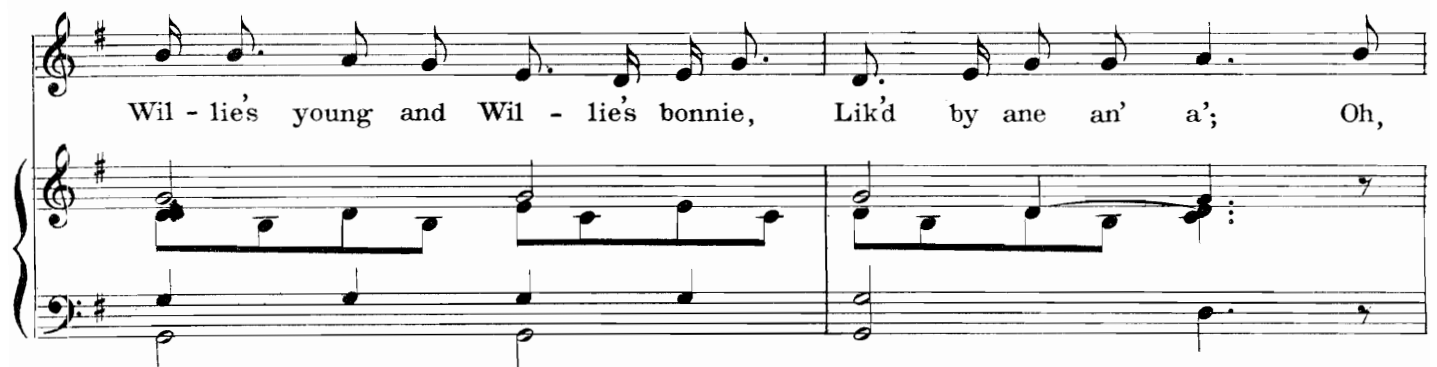
At nine o'clock the lads convene,
Some clad in blue, some clad in green,
Wi' glancin' buckles in their shoon,
And flow'rs upon their waistcoats.
Hey the bonnie, &c.

3.

Forth cam' the wives a' wi' a phrase,
And wish'd the lassie happy days;
And meikle thocht they o' her claes,
And 'specially the breist-knots.
Hey the bonnie, &c.

WILLIE'S GANE TO MELVILLE CASTLE.

Poco allegretto



what will a the las - ses do, When Wil lie gaes a - wa'?

D.S.

2.

The first he met was Lady Kate,
 Who led him thro' the ha';
 And wi' a sad and sorry heart,
 She let the tears down fa'.
 Beside the fire stood Lady Grace
 Said ne'er a word ava';
 She thought that she was sure o' him
 Before he gaed awa'.

3.

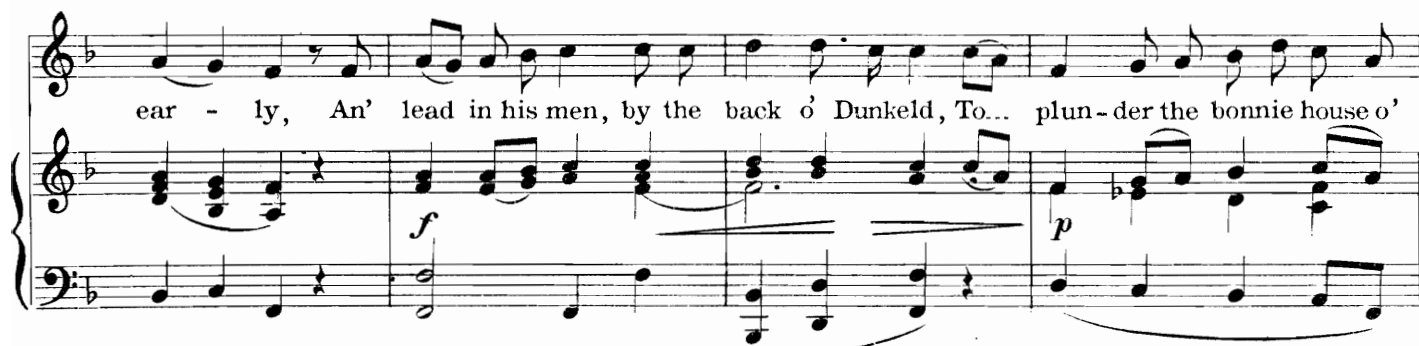
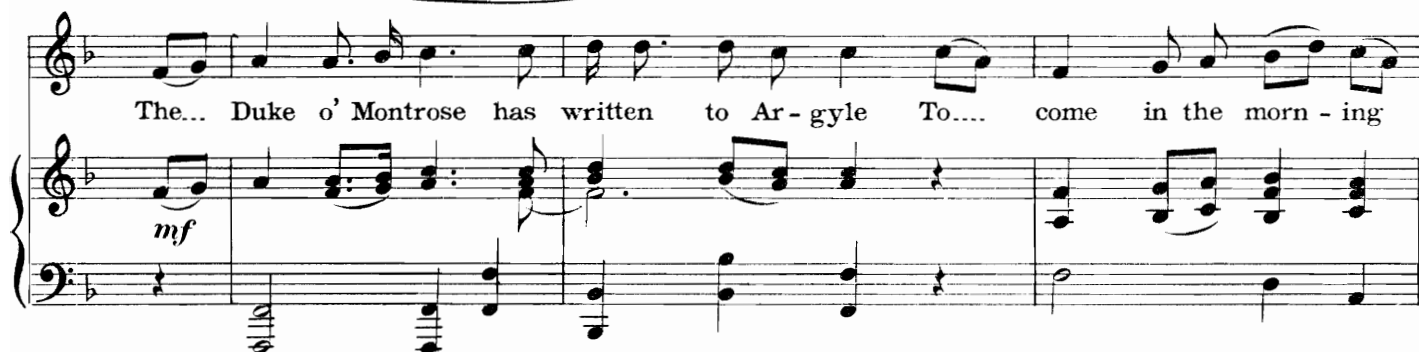
Then ben the hoose cam Lady Bell,
 "Gude troth, ye need na craw,
 Maybe the lad will fancy me,
 And disappoint ye a'!"
 Then down the stair tripp'd Lady Jean,
 The flow'r amang them a'.
 Oh! lassies, trust in Providence,
 And ye'll get husbands a'!

4.

As on his horse he rade awa',
 They gathered round the door,
 He gaily waved his bonnet blue,
 They set up sic'a roar.
 Their sighs, their tears brocht Willie back,
 He kissed them ane an a',
 Oh! lassies, bide or I come hame
 An' then I'll wed ye a'!

THE · BONNIE HOUSE O' AIRLY

Andante





2.

The lady look'd o'er her window sae hie,
 And, oh! but she look'd weary,
 And there she espied the great Argyle
 Come to plunder the bonnie house o' Airly.

3.

"Come down, come down, Lady Margaret," he says,
 "Come down and kiss me fairly,
 Or before the morning clear day-light,
 I'll no leave a standing stane in Airly."

4.

"I wadna kiss thee, great Argyle,
 I wadna kiss thee fairly,
 I wadna kiss thee, great Argyle,
 Gin you shouldna leave a standing stane in Airly."

5.

He has ta'en her by the middle sae sma'
 Says, "Lady, where is your drury?"
 "It's up and down the bonnie burn-side,
 Amang the planting o' Airly."

6.

They sought it up, they sought it down,
 They sought it late and early,
 And found it in the bonnie balm-tree,
 That shines on the bowling-green o' Airly.

7.

He has ta'en her by the left shoulder,
 And, oh! but she grat sairly,
 And led her down to yon green bank
 Till he plunder'd the bonnie house o' Airly.

8.

"O it's I ha'e seven braw sons," she says,
 "And the youngest ne'er saw his daddie,
 And although I had as mony mae,
 I wad gie them a' to Charlie."

9.

"But gin my good lord had been at hame,
 As this night he is wi' Charlie,
 There durst na a Campbell in a' the west
 Ha'e plunder'd the bonnie house o' Airly."

OH, GIN I WERE A BARON'S HEIR

Andante con moto



1. Oh, gin I were a Ba - ron's heir, And could I braid wi'

The first system of the song. The vocal melody is in the right hand, starting with a treble clef and a key signature of one flat. The piano accompaniment is in the left hand, starting with a bass clef and a key signature of one flat. The tempo is marked *p* (piano). The lyrics are: "1. Oh, gin I were a Ba - ron's heir, And could I braid wi'".

gems, your hair, And mak' ye braw as ye are fair,.... Las-sie, wad ye

The second system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The lyrics are: "gems, your hair, And mak' ye braw as ye are fair,.... Las-sie, wad ye".

lo'e me? And could I tak' ye to the town, And

The third system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The lyrics are: "lo'e me? And could I tak' ye to the town, And". The tempo is marked *mf* (mezzo-forte).

shaw ye braw sights, many an' ane, And busk ye fine in silk - en gown,...

Las - sie, wad ye lo'e me?

2.

Or should ye be content to prove
In lowly life, unfading love,
A heart, that nought on earth could move,

Lassie, wad ye lo'e me?
And ere the lavrock wing the sky,
Say, wad ye to the forest hie
And work wi' me sae merrily,

Lassie, wad ye lo'e me?

3.

And when the fair moon glistens o'er
Our wee bit bield and heather muir,
Will ye no greet that we're sae puir,

Lassie, for I lo'e ye!
For I ha'e nocht to offer ye,
Nae gowd frae mine, nae pearl frae sea,
Nor am I come o' high degree,
Lassie, but I lo'e ye!

MY FAITHFU' JOHNNIE

Andante

Piano introduction in D major, 2/4 time. The melody is in the right hand, starting with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The left hand provides harmonic support with chords. A *rit.* (ritardando) marking is present over the final two measures.

First vocal line in D major, 2/4 time. The melody is in the right hand, starting with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The left hand provides harmonic support with chords. The lyrics are: 1. When will you come a - gain, my..... faith - fu' John - nie?

Second vocal line in D major, 2/4 time. The melody is in the right hand, starting with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The left hand provides harmonic support with chords. The lyrics are: When will you come a - gain? When the.... corn is gath - er - ed

Third vocal line in D major, 2/4 time. The melody is in the right hand, starting with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The left hand provides harmonic support with chords. The lyrics are: And the.... leaves are with - er - ed, I will come a - gain,



2.

Then winter's wind will blow, my faithfu' Johnnie,
 Then winter's wind will blow;
 Though the day be dark wi' drift,
 That I canna see the lift,
 I will come again, my sweet and bonnie,
 I will come again.

3.

Then will you meet me here, my faithfu' Johnnie,
 Then will you meet me here?
 Though the night were Halloween,
 When the fearfu' sights are seen,
 I would meet thee here, my sweet and bonnie,
 I would meet thee here.

4.

O come na by the muir, my faithfu' Johnnie,
 O come na by the muir.
 Though the wraiths were glinting white,
 By the dim elf candles' light,
 I would come to thee, my sweet and bonnie,
 I would come to thee.

5.

And shall we part again, my faithfu' Johnnie,
 Shall we part again?
 Sae lang's my e'en can see, Jean,
 That face sae dear to me, Jean,
 We shall not part again, my sweet and bonnie,
 We shall not part again.

BONNIE LADDIE, HIELAND LADDIE.

Allegretto

p

1. Where ha'e ye been a' the day, Bon-nie lad-die?

Hie-land lad-die? Saw ye him that's far a - way,... Bonnie lad-die, Hieland lad-die.

On his head a bon-net blue, Bon-nie lad-die, Hieland lad-die; Tar-tan plaid and

Hie - land trews,... Bon-nie lad-die, Hie-land lad-die?

2.

When he drew his gude braid sword,
 Bonnie laddie, Hieland laddie,
 Then he gave his royal word,
 Bonnie laddie, Hieland laddie,
 That frae the field he ne'er would flee,
 Bonnie laddie, Hieland laddie,
 But wi' his friend would live or dee,
 Bonnie laddie, Hieland laddie.

3.

Weary fa' the Lawland loon
 Bonnie laddie, Hieland laddie,
 Wha took frae him the British crown.
 Bonnie laddie, Hieland laddie;
 But blessings on the kilted clans,
 Bonnie laddie, Hieland laddie,
 That fought for him at Prestonpans,
 Bonnie laddie, Hieland laddie.

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WITH NOTES.

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<p>Rev. George W. Bethune, the author of this beautiful song, was born in New York about the year 1805, of Scotch parentage. The composer of the melody, J. F. Leeson, was an accomplished musician and organist of Dunfermline, where he died in 1862. This song may be appropriately used as introductory to a recital of Scottish songs.</p>	
SONGS OF ROBERT BURNS.	
SCOTS WHA HAE WI' WALLACE BLED.	8
<p>This masterpiece of heroic verse may be called Scotland's national song. The air "Hey Tuttie Taitie" is very old.</p>	
A MAN'S A MAN FOR A' THAT.—	10
<p>The great song of humanity. As Beranger has said "not a song for an age but for an eternity." The melody is old.</p>	
GAE BRING TO ME A PINT O' WINE.—	12
<p>This fine song was prompted by the poet's witnessing at Leith pier, the parting from his sweetheart of a young officer embarking for service in a foreign land. The air is by James Oswald.</p>	
DUNCAN GRAY.—	14
<p>One of the poet's most popular humorous songs. "Spak o' loupin o'er a linn" wrote the Hon. Andrew Erskine to the poet, "is a line of itself that should make you immortal." The air, it is said, was composed by Duncan Gray, a carter in Glasgow, and was taken down by his whistling it to a musician of that city.</p>	
AFTON WATER.—	16
<p>This song was presented to Mrs. General Stewart of Afton as a token of respect and gratitude for her kindly appreciation of the genius of the poet. Melody by Alexander Hume.</p>	
O' A' THE AIRTS THE WIND CAN BLAW.—	18
<p>This beautiful love song, composed, as the poet says, out of compliment to Mrs. Burns ("Bonnie Jean") has always been a great favorite. The second verse beginning "O' blaw ye westlin winds," written by John Hamilton, is also given in view of the shortness of the song, and because of its genuine lyric quality. The melody is by Wm. Marshall, who was a fine violinist, born at Fochabers, Dec. 17, 1748.</p>	
MY AIN KIND DEARIE O'.—	20
<p>This is one of our very best Scottish songs; a lyric wedded to a melody that never stales. Air, "The Lea Rig," dating from the seventeenth century.</p>	

MARY MORRISON.—	PAGE 22
This song, so pathetic and tender, the poet rather underrated, saying it was one of his juvenile works. Air, "The Miller."	
TAM GLEN.—	24
This song is one of the poet's many humorous masterpieces—in which, as Dr. Waddell observes, "feminine love and logic were never more admirably combined and the moral elevated forever above the base commercial idea of matrimony." The air is quite old.	
YE BANKS AND BRAES O' BONNIE DOON.—	26
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MY NANNIE'S AWA'.—	30
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THERE WAS A LAD WAS BORN IN KYLE.—	34
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MY NANNIE O!.—	36
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This very popular song is founded on an old ballad. The air "Major Graham" is in Aird's Airs, 1788, and Gow's Strathspeys, 1784. It is unconsciously framed on the lines of Admiral Gordon's Strathspey.	
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GREEN GROW THE RASHES.—	44
Here the poet strikes his favorite theme, "The Lasses" and surely does them ample justice. Old melody.	
AE FOND KISS.—	46
"This song," says Scott, "contains the essence of a thousand love tales." It is believed that it relates to his parting with "Clarinda." The melody is quite old.	

LAST MAY A BRAW WOOER.—	PAGE 48
For fine humor and genuine Scottish diction surely this song is unsurpassed. Air, "The Queen of the Lothians."	
HERE AWA' THERE AWA'.—	50
This beautiful and simple theme is in the poet's best style; the air, which is an old one, is simple and very beautiful.	
CA' THE EWES TO THE KNOWES.—	52
The original of this song was written by Isobel Pagan, who was born in New Cum- nock, Ayrshire, in 1743. In this version Burns only retained the chorus. The air, an old one, is one of the most beautiful of our Scottish melodies.	
BRAW, BRAW LADS.—	54
An improved version of an earlier song of Burns grafted on a pastoral with which he was familiar in his youth. Air, "Gala Water," originally known as "Comin' Thro' The Broom."	
CORN RIGS.—	56
This is one of Burns's early poetic efforts, and two young women, Annie Ronald and Annie Blair have been mentioned as inspirers of the song. The air is of English nation- ality and is said to have been originally composed in 1680 to a song by D'Urfey, be- ginning, "Sawney was tall and of noble race."	
O WHISTLE AND I'LL COME TO YOU, MY LAD.—	58
Expanded from the original two-stanza version of the song which was written for Johnson's "Museum," and a very marked improvement on the original. Its expression of feminine archness and independence is characteristically Scottish. The air was composed by an obscure fiddler of Dumfries, John Bruce, whom Burns described as "a red wud Highlander."	
RATTLIN'! ROARIN' WILLIE.—	60
In an interleaved note made by Burns in a copy of Johnson's "Museum," the author says: "the last stanza of this song is mine, and out of compliment to one of the worthiest fellows in the world, William Dunbar, Esq., writer to the Signet, Edinburgh, and Col- onel of the Crochallan Corps, a Club of wits who took that title at the time of raising the fencible regiments." The music is a bag-pipe melody of the class common to the South of Scotland.	
AULD LANG SYNE.—	62
The poet seems to have taken a special delight in mystifying his friends about the au- thorship of this immortal song. In a letter to Mrs. Dunlop, of December 17, 1788, he says: "Apropos, is not the Scotch phrase Auld lang syne exceedingly expressive? There is an old song and tune which has often thrilled through my soul. You know I am an enthusiast in old Scotch songs. I shall give you the verses on the other sheet. . . . Light be the turf on the breast of the heaven-inspired poet who composed this glorious fragment! There is more of the fire of native genius in it than in half a dozen of modern English Bacchanalians." In sending a copy of it to George Thomson, in September, 1793, Burns accompanied it with the following note: "The following song—the old song of the olden times, and which has never been in print, not even in manuscript, until I took it down from an old man's singing—is enough to recommend any air." That there was an old air for which Burns wrote the song is beyond any question, but it is equally certain that he was under no obligation to any one else for more than the title and pos- sibly a single phrase of the song.	
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This fine song has all the charm and romance of the old border ballad. The mel- ody is old.	

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The words of this song are from "The Lady of the Lake." The melody is a very old Gaelic air.	
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Sung by Lady Heron in "Marmion" embodying the familiar border tale of the dashing suitor who runs off with his lady love under the very eyes of her expectant bridegroom and relations.	
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One of the most popular of our Scottish songs. It is sung to the same air as "Scots wha hae," the most heroic of songs, while "The Land O' The Leal" is surely the most pathetic, the measure, the phrasing and, of course, the sentiment changing entirely the character of the melody.	
THE LAIRD O' COCKPEN.—	86
A song of exquisite humor; while the air entitled "When she cam ben she bobbet," is one of the oldest specimens of surviving Scottish music.	
CALLER HERRIN'.—	88
The music of this fine song was composed by Nathaniel Gow, son of Neil Gow, and is based upon the cry of the Newhaven fish-wives and the chimes of St. Andrew's Church.	
THE BRIER BUSH.—	90
How sweetly, how sympathetically has Lady Nairne sung of the hopes and disappointments of the lost cause of the Jacobites, but perhaps in none of her lyrics has she introduced so gentle and delicate a vein of pathos as in this. The melody is old.	
THE ROWAN TREE.—	92
A sweetly poetic memory of the author's younger days; a song to which no one can listen without its recalling some cherished scenes of the past. The melody is an old one.	
WILL YE NO COME BACK AGAIN?—	94
This is one of the most beautiful of the Jacobite songs and is wedded to a very popular and most appropriate air, attributed to Neil Gow, grandson of the famous Neil.	

THE HUNDRED PIPERS.—	PAGE 96
This spirited song recalling Bonnie Prince Charlie's march into England, has a fine martial tread. It is somewhat uncertain who is the author of the music, although it has been attributed to Nathaniel Gow.	
THE AULD HOOSE.—	98
In this song Lady Nairne lovingly commemorates the old house of Gask, with ardent expressions of her inherited Jacobite sympathies. The melody is attributed to Nathaniel Gow.	
O CHARLIE IS MY DARLING.—	100
A song of which there are several versions, one sent by Burns to Johnson's "Museum," another written by James Hogg and a third by Capt. Charles Gray, R. M. That adopted here is attributed to Lady Nairne. It appeared anonymously in the Scottish Minstrel (1821). The air is comparatively modern	
SONGS BY ROBERT TANNAHILL.	
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A fine song set to a very old and characteristic melody.	
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COME UNDER MY PLAIDIE.—		128
For pawky Scottish humor, this song has few equals. The air is a dance tune composed by John McGill, a musician of Girvan.		
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The air of this beautiful song is also by Lady Scott. Its wide popularity and universal acceptance are finely indicated by Bayard Taylor in his "Song of the Camp":		
<p style="padding-left: 40px;"> "They sang of love and not of fame; Forgot was Britain's glory: Each heart recalled a different name, But all sang 'Annie Laurie'." </p>		
ROY'S WIFE OF ALDIVALLOCH.—MRS. GRANT.		136
A song of enduring popularity, sung to a fine old Strathspey tune.		
AULD ROBIN GRAY.—LADY ANNE LINDSAY.		138
One of the most tender and affecting of all our ballads of humble life which it would be difficult to match in any literature. The ancient Scottish melody which inspired Lady Lindsay to the writing of the song was "The Bridegroom Greets When the Sun Gaes Down," but it is now almost universally sung to the air composed for it, about 1771, by the Reverend William Leeves, Rector of Wrington, in Somersetshire, who had received a copy of the verses from the Honorable Mrs. Byron.		
THE FLOWERS OF THE FOREST.—MRS. COCKBURN.		140
Not inspired, like Jane Elliot's song of the same name, by the ruin wrought at Flodden, but by the financial ruin of seven landed proprietors in Selkirkshire, though the sentiment suffers nothing from the less poetical character of the theme. It is sung to a modernized extension of a melody which is at least three hundred years old.		
JOHNNIE COPE.—ADAM SKIRVING.		142
A humorous ballad purporting to give an account of General Sir John Cope's fiasco at Prestonpans. The air is an old one and assumes its most inspiring form when played by the pipers of a Highland regiment on the march.		
MY ONLY JO AND DEARIE O'.—RICHARD GALL.		144
This beautiful song was written by request of a friend of Gall's for an old air whose name it bears.		
BONNIE BESSIE LEE.—ROBERT NICOL.		146
This song, by the poor lad who fought so bravely and who died so young, is a masterpiece of gentle humor and real pathos, and is well worthy of a permanent place in the literature of Scottish song. The air is modern but the composer unknown.		

OH! WHY I LEFT MY HAME.—ROBERT GILFILLAN.	PAGE 148
How often in far off lands "Where the palm tree waveth high" has this beautiful song expressed the emotion of the Scottish heart? The melody is an old air altered by Peter McLeod.	
HAME, HAME, HAME.—ALLEN CUNNINGHAM.	150
The song of the exiled Jacobite was a great favorite of Sir Walter Scott's. The music is based on "My Luve's in Germanie."	
JENNY'S BAWBEE.—SIR ALEXANDER BOSWELL.	152
This delightfully humorous song, so full of quaint Scotch satire, is quite a masterpiece in its way. The air is an old dance tune.	
WAE'S ME FOR PRINCE CHARLIE.—WILLIAM GLEN.	154
"Bonnie Prince Charlie" inspired many songs, but surely none more sympathetic or more finely touched with poetic fancy than this one. Air "The Gypsie Laddie."	
AND YE SHALL WALK IN SILK ATTIRE.—SUSANNA BLAMIRE.	156
The author of this song though not of Scottish birth, absorbed, during a long residence in Scotland, at an impressionable period of her life, the spirit and vernacular of the country so thoroughly that her lyrics have been counted as a rich addition to Scottish song.	
BLYTHE, BLYTHE AND MERRY ARE WE.—CAPTAIN CHARLES GRAY, R. M.	158
This is a capital convivial song written in a thoroughly Scottish vein which is quite worthy of the original which inspired it, which Burns described as "this blythesome song, so full of Scottish humor and convivial merriment, is an intimate favorite at bridal-trystes and house-heatings." Burns's own song "Blythe, Blythe, and merry was She" is sung to the same old air entitled "Andre and his Cutty Gun."	
LOGIE O' BUCHAN.—GEORGE HACKETT.	160
The Logie of this song is situated in Crimond, a parish adjoining that in which its author lived and officiated as parish schoolmaster—Rathen, Aberdeenshire. The "Jamie that derved in the yard" was gardener at the mansion-house—James Robertson by name. The melody is said to be an adaptation of "The Taylor Fell Through the Bed, Thimbles an' a'"—to which the worshipful Corporation of Taylors used to march.	
THERE'S NAE LUCK ABOUT THE HOUSE.—WILLIAM JULIUS MICKLE.	162
This song with its whiff of sea air, its realistic picture of Scottish domestic life, its loyal and constant love, is one of the very best of our Scottish songs. It was very much admired by Burns. The air is a modernized version of "Up an' waur them a' Willie."	
TULLOCHGORUM.—REVEREND JOHN SKINNER.	164
Burns has this to say of "Tullochgorum:"—"This first of songs is the masterpiece of my old friend Skinner. He was passing the day at the town of Cullen—I think it was in a friend's house, whose name was Montgomery. Mrs. Montgomery observing, en passant, that the beautiful reel of 'Tullochgorum' wanted words, she begged them of Mr. Skinner, who gratified her wishes, and the wishes of every lover of Scottish song, in this most excellent ballad."	
SAW YE JOHNNIE COMIN'?—JOANNA BAILLIE.	166
There is the highest authority for the statement that "this song for genuine humor, and lively originality in the air, is unparalleled." The tender simplicity of the air has had general recognition though the "language of despair" which Burns found in it is not so easy to trace.	

O'ER THE MUIR AMONG THE HEATHER.—JEAN GLOVER..	PAGE 168
The tune appears as a reel in Bremner's collection about 1764 and its very extensive compass may, as has been remarked, well have put Jean's voice upon its mettle. The "Craigs o' Kyle" are a range of small hills in the district of Kyle, Ayrshire.	
CASTLES IN THE AIR.—JAMES BALLANTYNE.	170
This charming song is a fine bit of refined Scottish verse, telling of the Bonnie Bairn in the "Land that never was," and is not without some very sound philosophy. The music is a slightly altered version of an excellent old melody "Bonny Jean."	
I WONDER WHA'LL BE MY MAN.—EDWARD POLLIN.	172
A very clever bit of humorous verse set to an old air "The Brechin Weaver."	
MAGGIE LAUDER.—FRANCIS SEMPLE.	174
The Habbie Simson referred to in this song had his praises sung in a poem by Robert Semple of Belltrees, Renfrewshire, just as Rob the Ranter, upon whom Habbie's mantle fell, is here celebrated by Robert's son, Francis Semple of Belltrees—about 1642.	
FAREWELL TO LOCHABER.—ALLAN RAMSAY.	176
The beautiful air of this song is an extension of that to which the fine old ballad of "Lord Ronald" was sung. It is recorded that the officers of a Highland regiment stationed in the West Indies found it necessary to prohibit the band from playing "Lochaber No More" owing to the home-sickness which the hearing of it caused among the men.	
WHEN THE KING COMES OWER THE WATER.—LADY KEITH.	178
This song, coming as if sung by Lady Mary Drummond, daughter of the Earl of Perth, and Dowager Countess, is plausibly assigned to her authorship, though there is a suspicion that James Hogg, the Ettrick Shepard, in whose collection it appears without trace of origin, was really the author of it. The tune is closely akin to "Boyne Water."	
O WAE BE TO THE ORDERS.—WILLIAM MOTHERWELL.	180
This song of Motherwell's so seldom found in any collection of Scottish song is, in my opinion, one of the most touching lyrics by any of our minor poets. The author of the music is unknown to me.	
KELVIN GROVE.—JAMES LYLE.	182
A fine product of one of the numerous band of Paisley poets. The air is old and the song to which it was originally sung is somewhat too broad for ears polite.	
WHAT'S A' THE STEER KIMMER?—ROBERT ALLAN.	184
This Jacobite song is set to a very spirited and popular dance tune which was published anonymously in 1821.	
DOWN THE BURN DAVIE.—ROBERT CRAWFORD.	186
The author of this song was one of the "ingenious young gentlemen" who contributed to Allan Ramsay's "Ten table Miscellany." The author of the melody, James Hook, was an Englishman and also composed the air of "'Twas Within A Mile O' Edinburgh Toun."	
MARY OF ARGYLE.—CHARLES JEFFERYS.	188
This song belongs to what may be called the modern repertoire having been written about 1850. The air lacks the most distinctive characteristics of the older Scottish period though quite effective.	

I'LL NEVER LEAVE THEE MORE.—MARQUIS OF MONTROSE.	PAGE 190
Though not well known as a song these verses of the great Marquis are well worthy of a place in this collection, both on account of their literary quality and the celebrity of the author.	
THE STANDARD ON THE BRAES O' MAR.—A. LAING.	192
This song refers to the gathering of the clans under the Earl of Mar on their march to Sheriffmuir, near Dunblane, in November, 1715. The air to which it is set is a Strathspey.	
SCOTLAND YET.—HENRY SCOTT RIDDLE.	194
The last verse of this spirited patriotic song is omitted here because of the length of the preceding three which are complete in themselves. The air was composed by Peter McLeod.	
THE MARCH OF THE CAMERON MEN.—MARY MAXWELL CAMPBELL.	196
This is a fine martial song set to most appropriate music. The author says that she composed it when very young after traveling from morning to night through Highland scenery with a member of the family of Lochiel. Had its authorship not been assigned to others, Miss Campbell would probably never have acknowledged it.	
JESSIE'S DREAM.—"GRACE CAMPBELL.	198
The author of the words of this song is Benjamin Britten, an Englishman born in London who at the time of the Indian Mutiny was manager to a music seller. He was inspired by a letter in the Times, dated from Calcutta, October 8, 1857, in which was described the soul-stirring story of the relief of Lucknow. He published the song under a Scottish pseudonym thinking it more likely, thus attributed, to arouse interest in the hearts of the public. The verses were dashed off in a few minutes, and are in their way one of the most remarkable illustrations of literary facility in all song literature. The music by John Blockley.	
FAIR YOUNG MARY.—A. C. McLEOD.	202
Music, Old Highland Melody.	
HO-RO MY NUT BROWN MAIDEN.—PROF. JOHN STUART BLACKIE.	204
This fine song, one of the best known of Gaelic lyrics, has become very popular in recent years through the translation made by Professor Blackie. The air is an old Highland melody.	
SOUND THE PIBROCH.—MRS. NORMAN MACLEOD.	206
The air and Gaelic refrain were first printed in Campbell's "Albyn's Anthology" in 1816. The following verse was added to this song by the author's most famous son, Dr. Norman Macleod:	
<p style="text-align: center;">"No more we'll see such deeds again, Deserted is each Highland glen; And lonely cairns are o'er the men Who fought and died for Charlie."</p>	
While this verse is very fine, the writer, in singing this song, has always finished with the fourth verse. It is a heroic song to be sung boldly, and to add this verse partakes more or less of the character of an anti-climax.	
TURN YE TO ME—PROF. JOHN WILSON.	208
The air to this beautiful song "Ho-ro-Mhairi Dhu" is supposed to be a very old one.	
THE MACINTOSH'S LAMENT.—Trans. by HAROLD BOULTON.	210
In its original Gaelic form, this lament is supposed to have been composed by the Bride of the Chief of the Clan Chattan who met his death by a fall from his horse when returning from his wedding. The music is an old Highland air.	

SONGS OF NAMELESS BARDS.		PAGE
THE PIPER O' DUNDEE.—		216
The hero of this fine song is supposed to have been Carnegie of Finhaven in Forfarshire. The tunes mentioned as being played by the piper were popular at the time, 1715.		
HAME CAM OOR GUDEMAN AT E'EN.—		218
This most amusingly humorous song, the work of some "Gilbert" of the times, in a very droll way relates how the Gudeman found out that the Gudewife was "hidin' rebels in the hoose," illustrating the fact that it was not unusual for the sympathies of the feminine part of the family to be with Bonnie Charlie unbeknown to the head of the house.		
THE WOMEN ARE A' GANE WUD.—		222
This song has been attributed, only on internal evidence, however, to Lady Nairne. It serves to illustrate the truth of the remark of Lord President Forbes that "men's swords did less for the cause of Charles than the tongues of his fair countrywomen."		
WHA'LL BE KING BUT CHARLIE?—		224
This spirited and stirring call to the Clans is one of the most popular of Jacobite songs. The music is of Highland origin.		
WHA WADNA FECHT FOR CHARLIE?—		226
Hogg says that this is a Buchan song and the air is an old Strathspey which is published in Bremner's Collection (1764). But the song probably belongs to Post-Jacobite times.		
THE BONNIE BANKS O' LOCH LOMOND.—		228
This song which was long forgotten has of late years achieved the popularity which it deserves. It is supposed to have been written about 1746, and most probably refers to the hapless retreat of Prince Charles Edward from his English campaign.		
TAK YOUR AULD CLOAK ABOUT YE.—		230
This fine old ballad refers to a little family jar in which the gudewife, as usual, comes off victorious. It is instructive to note that it is the appeal of the mother to which the gudeman makes his judicious submission. In Othello, Act II, Scene 3, Iago sings a slightly altered stanza of this ballad which, though it has an English form, was unquestionably of Scottish origin.		
GET UP AN' BAR THE DOOR.—		232
This very old ballad relates most humorously and dramatically a little marital controversy, with the usual issue. When sung with appreciation of the characters and the droll situations it has few equals.		
FINE FLOWERS IN THE VALLEY.—		234
In Professor Child's most comprehensive work "The English and Scottish Popular Ballads" this very old ballad will be found, in Vol. 1, Page 218, under the title of "The Cruel Mother." Only a few detached verses are given, but enough to illustrate the old style of ballad with the repetition of a phrase or "owelcome" every other line, and also to convey a most lovely melody.		
AYE WAUKIN O'.—		236
Both the words and the melody of this song are very old, and have been retouched at various times by various authors.		
O WALY, WALY.—		238
This beautiful old song has been variously supposed to refer to some circumstance in the life of Queen Mary or of some of the ladies of her Court, and to the affecting tale of the divorced wife of James, Second Marquis of Douglas. The suggestion has been plausibly made that the song suggests more vividly the anguish of a betrayed damsel than the plaint of a divorced wife. The air is very old.		

ALLISTER MAC ALLISTER.—	PAGE 240
There can be no question about the vividness of the picture presented in these verses or about the felicity with which it is limned. The author has, however, successfully maintained his anonymity. The air is a very popular Strathspey.	
MUIRLAND WILLIE.—	242
As Burns has aptly written: "This lightsome ballad gives a particular drawing of those ruthless times when thieves were rife and the lads went a-wooing in their warlike habiliments, not knowing whether they would tilt with lips or lances." The air is believed to form the basis of "My Boy Tammy."	
LEEZIE LINDSAY.—	244
A considerable portion of this old ballad was published in 1806, whilst imitations of the original words have been produced by various writers. The air—an old Highland melody exists in various versions.	
THE BROOM O' THE COWDEN KNOWES.—	246
There is a family group of ballads all referring to "The Broom," and evidently deriving their existence from what must have been a very popular original, now irrevocably lost. The version given here is that which appeared in Allan Ramsay's "Tea Table Miscellany" (1724).	
HEY THE BONNIE BRIEST KNOTS.—	248
The words and air of this song are to be found in Vol. II of Johnson's "Museum" accompanied by the note that they were received from an anonymous correspondent. The verses are written in the broad Buchan dialect.	
WILLIE'S GANE TO MELVILLE CASTLE.—	250
The words and air of this song suffered a long period of neglect but are now well known and appreciated. The contrasted styles in which the ladies placed themselves in evidence with Willie are very happily hit off.	
THE BONNIE HOUSE O' AIRLY.—	252
There are several versions of this ballad differing slightly in detail, but all agreeing as to the main incidents which probably relate to Argyle's raid on Airly and Furtour in 1639. The air is old and distinctly Scottish in character.	
OH! GIN I WERE A BARON'S HEIR.—	254
The air to this popular song is by Joseph William Holder who, though an Englishman born in London, has produced a very pleasing imitation of the Scottish style.	
MY FAITHFU' JOHNNIE.—	256
I have been unable to find the authorship of this very dainty Scotch song. The music is attributed to Beethoven.	
BONNIE LADDIE HIELAND LADDIE.—	258
The melody is very old and is based upon an air entitled "Cockle Shells" which was published in 1657. There are several songs and airs in the older repertoire—on this favorite theme of the "Highland Laddie."	

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