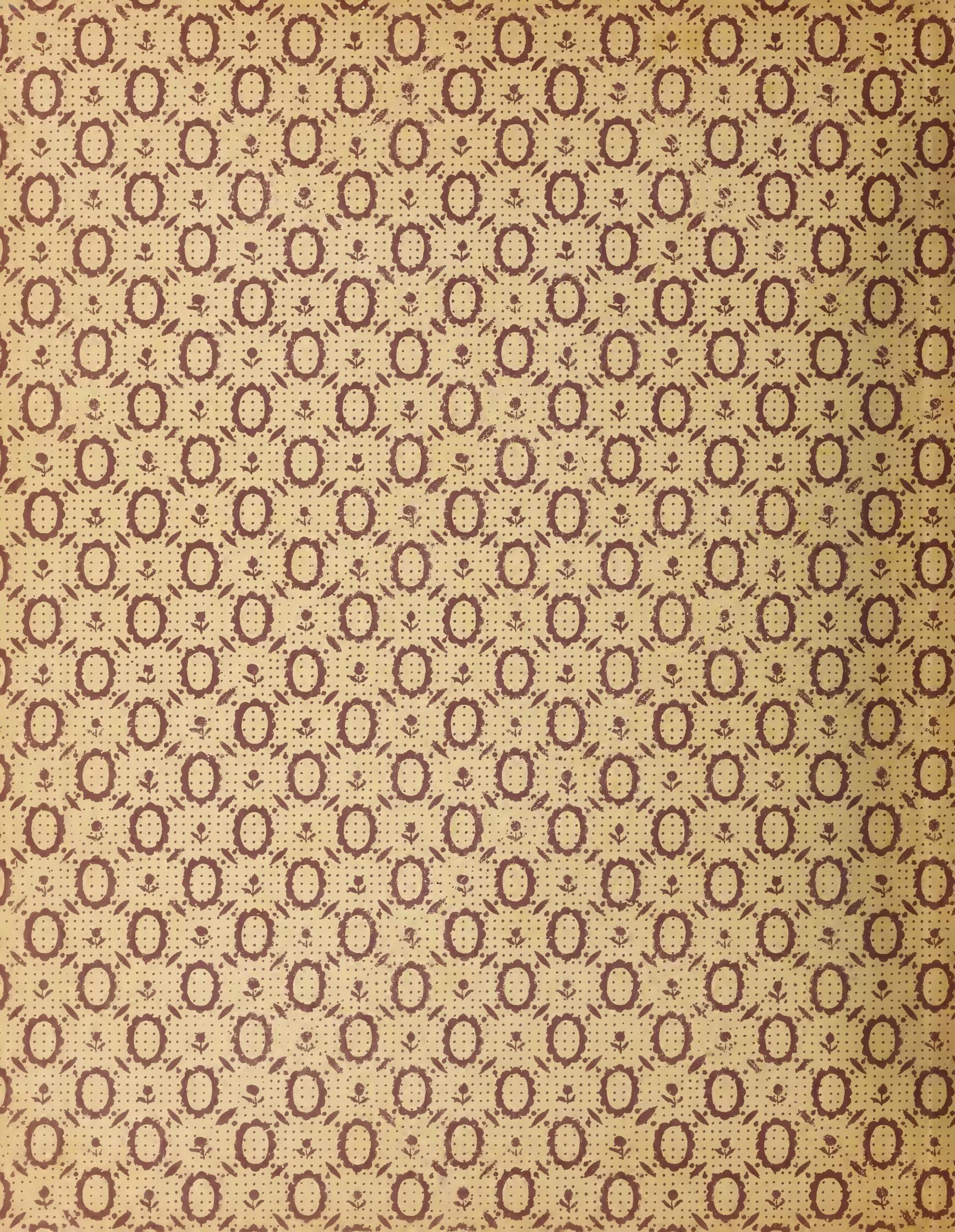
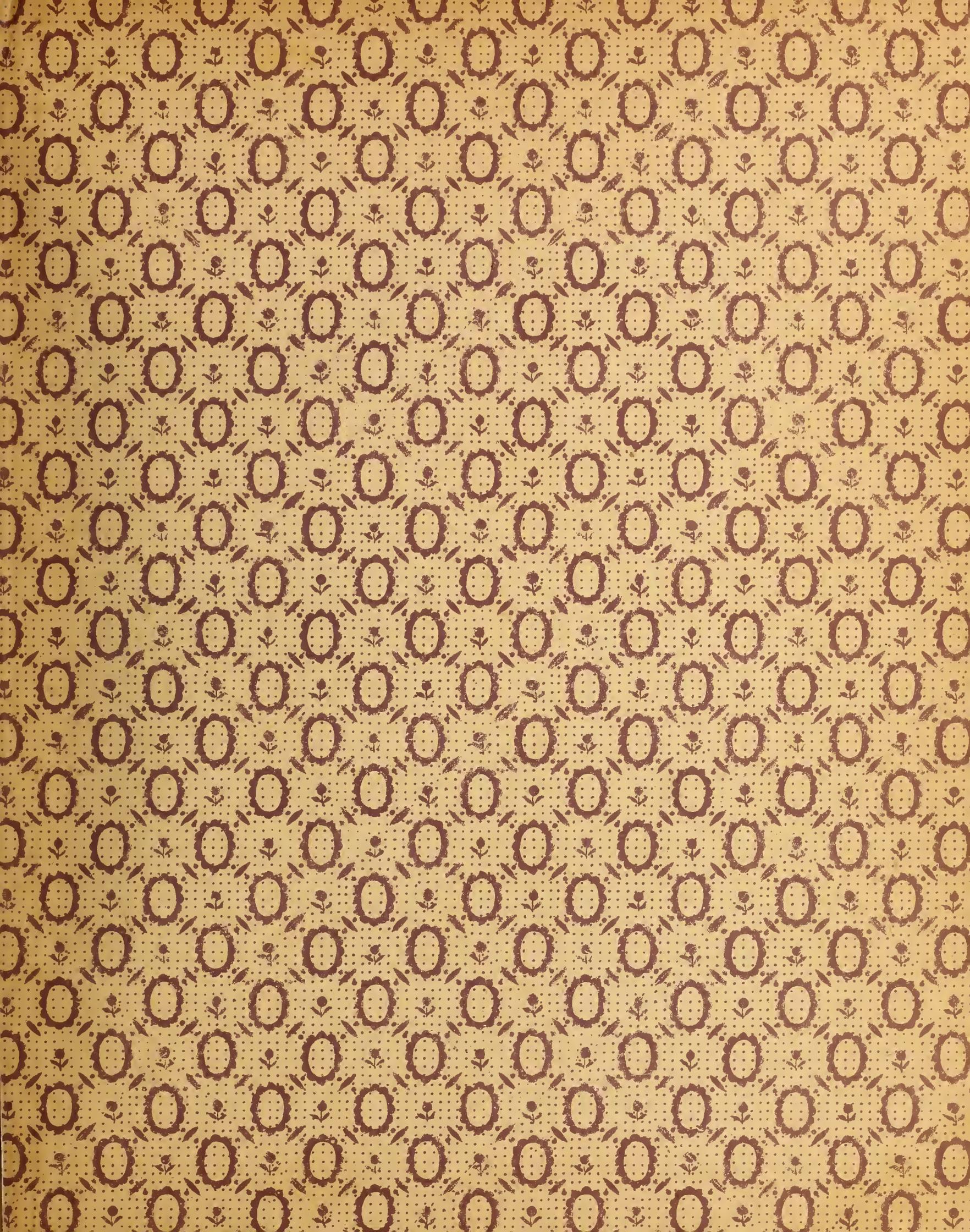


8b). 2
HAYDN

HAYDN
TWELVE SCOTCH
FOLK SONGS





VIENNESE COLLECTION
OF MUSICAL RARITIES

BOOK LOVERS EDITION
COMPILED BY OTTO ERICH DEUTSCH

VOLUME II

JOSEPH HAYDN

TWELVE SCOTCH POPULAR SONGS

FOR ONE VOICE WITH THE ACCOMPANIMENT OF PIANOFORTE,
VIOLIN AND VIOLONCELLO

NEWLY EDITED BY EUSEBIUS MANDYCZEWSKI

GERMAN WORDS BY HUGO ENGELBERT SCHWARZ

UNIVERSAL-EDITION A.-G., VIENNA AND NEW YORK

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copies in half-binding has been pu-
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P r e f a c e

In his excellent book of reference „Mozart and Haydn in London“ C. F. Pohl speaks of Haydn's first stay in London in 1791 and 1792 and tells about his comprehensive and arduous work in all domains of musical composition, about the completion and performance of new and great works, about their effect on the master's new surroundings, and remarks among other matters:

„Some new, smaller works matured besides, which he wrote more for his own recreation, but the longer he occupied himself with them the more he grew to like them. For the moment they served to perform an act of charity. An English music-dealer, William Napier, living at 49 Great Queen Street, Lincoln-Inn-Fields, who had a numerous family, was in the worst circumstances possible and nearly confined in the debtor's prison. For him Haydn arranged a number of Scottish songs in modern harmonic style with accompaniment of piano, violin and violoncello. The songs were sold so rapidly that Napier's fortune was made. He subsequently paid Haydn 50 guineas for the first collection, and was even able to double this amount for the second collection. This had a title copper-engraving by Bartolozzi (after a drawing by Hamilton) and was announced by Napier for the subscription price of one guinea already in November, 1791. On January 31st, 1792, „Morning Chronicle“ writes about it: „Haydn. Nothing perhaps is a more speaking proof of this great master's exalted genius than the ease with which he has interpreted these curious, yet natural and moving Scottish Songs now prepared for print, and the right understanding with which he entered into their spirit, the simplicity with which he invested them with harmony as if, so to say, melody and harmony had been born together. This work is a striking and permanent example of how small a thing it was for Haydn's art to get over musical difficulties.“

The title of this oldest edition of Scottish songs arranged by Haydn is: „A Selection of Original Scots Songs in Three Parts. The Harmony by Haydn. London, Printed for Will^m Napier, Music Seller to their Majesties“. The above mentioned artistically decorated second volume is „Dedicated by Permission to Her Royal Highness the Duchess of York“ and contains no less than 100 songs. Besides the handsome copper-engraving and an introduction by the publisher, it has a supplement with an alphabetic list of the songs and a glossary to explain the Scotch dialect which is particularly prominent in some of the songs. The third volume, „Dedicated by Permission to Her Majesty“, contains 50 songs and is a direct sequel of the second one, but has no supplements of any kind. The fifth piece of our small collection is taken from this volume, while all the others are selected from the more comprehensive second volume of the original edition.

Corresponding to the custom of his time, Haydn wrote a violin accompaniment and a figured bass to the melodies of the songs. It was a matter of course that the chords indicated by the figured bass were to be played on the piano, and that the soft tones of the instruments of that time should be rendered fuller by the violoncello. The formation of the chords was left to the player who had a knowledge of harmony, as the delivery was left to the singer. Directions for the tempo were only general ones. It was the task of this our musical arrangement to proceed in all of these matters with the precision and distinctness necessary at the present day.

The translation of the texts into German required special care. The original edition makes desirable many improvements respecting the words of the songs; it reveals too distinctly the fact that the music was considered as more important. It was necessary to reconstruct the literal translation in order to preserve the character of these little and peculiarly artistic songs in their new wording. Our edition gives the vocal parts in both languages separately, not only for the sake of comparison, but also for practical reasons. To make the survey easier only the first stanza in both languages is contained in the score, but the number of verses is stated here as well as in the instrumental voices.

Hugo Engelbert Schwarz

Eusebius Mandyczewski



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Joseph Haydn

Zwölf schottische Volkslieder

Twelve Scotch Folk Songs

Deutsche Texte von Hugo Engelbert Schwarz.

Musikalische Bearbeitung von Eusebius Mandyczewski.

Newly edited by Eusebius Mandyczewski.

1. Flandern.

1. Will ye go to Flanders.

Langsam. Slow.

Violino. *p* *mf*

Violoncello. *p* *mf*

Gesang.
Voice.

Willst du auch nach Fland-ern gehn, mein sü = her Schatz? Da wirst du all die Feld-herrn sehn, mein sü = her Schatz! Dort
Will ye go to Fland - ers, my Mal-ly, O? And see the chief com - and - ers, my Mal-ly O? You'll

Langsam. Slow.

Piano-
forte. *p* *mf*

rit. *p*

rit. *p*

rit. *p*

reg-ner's Blei und Stahl und blind hält dann der Tod sein Mahl, ach, uns ar-men Frau'n zur Qual, mein sü = her Schatz! Zwei Strophen.
see the bul-lets fly, — and the sol-diers how they die, and the la-dies loud-ly cry, — my Mal-ly — O!

2. Abergeldie.*)

2. The Birks of Abergeldie.

Ziemlich lebhaft. Lively.

mf

Schö = ne Klei = ne, komm' zu uns, — komm' zu uns, — komm' zu uns, —
 Bon - ny Las - sie, will ye go, — will ye go, — will ye go, —

Ziemlich lebhaft. Lively.

mf

mf *rit.* *mf*

mf *rit.* *mf*

rit.

schö = ne Klei = ne, komm' zu uns, zu den Herrn von A = ber = gel = die! Loct dich nicht ein Sei = den = schal, ein
 Bon - ny Las - sie, will ye go to the birks of A - ber - gel - die? Ye shall get a gown o' silk, a

mf *rit.* *mf*

rit. *rit.* *rit.*

Sei = den = schal, ein Sei = den = schal? Loct dich nicht ein Sei = den = schal und ein Kleid aus Cal = li = man = kie?**) Vier Strophen.
 gown o' silk, a gown o' silk, ye shall get a gown o' silk and a coat of cal - li - man - kie? Two verses.

rit.

*) Jagdschloß in Schottland.

**) Ein Wolstoff.

3. Um Yarrow.**)

3. Leader Haughs and Yarrow.

Langsam. Slow.

Der Tag ist lind, lau weht der Wind und alle Knospen springen, wie Silbergrauer =
 The morn was fair, soft was the air, all nature's sweets were springing, the buds did blow with

Langsam. Slow.

glänzt der Tau, viel tausend Vögel = lein singen. Wenn James bergnügt am Abhang liegt und schmettert sei = ne
 sil-ver dew, ten thousand birds were singing. When on the bent, with blyth content young Ja-mie sang his

espr. *mp* *espr.* *cresc.*

mp *cresc.*

Lieder, kein Bursch wie er zu finden wär' den Yarrow auf und nieder. Zwei Strophen.
 marrow, nae bon-nierlass e'er trod the grass on Lea-der Haughs and Yar-row. Two verses.

*) Fluß im südlichen Schottland.

4. Im Sommer.

4. The Glancing of her Apron.

Lebhaft. Lively.

mf

Im Som-mer wars, zur Ern = te = zeit, als jußt der Tag er = wacht, da
 In lo - vely Au - gust last, on Mu - nan - day at morn, as

mf

schritt ich vol = ler Fröh = lich = zeit durch gold = ner Fel = der Pracht. Von un = ge = fähr blickt ich ins Land, da
 thro' the fields I past to view the yel - low corn. I look - - ed me be - hind, and

sah ich ei = ne Dirn, es schim = mert weiß ihr Schür = zen = band und son = nen = braun die Stirn. Drei Strophen.
 saw come o'er the know, ane glan - ging in her a - pron with a bon - ny brent brow. Three verses.

f

5. Im grünen Hag.

5. On a Bank of Flowers.

Sanft bewegt. Moderate.

Musical notation for the first system, including vocal line and piano accompaniment. The piano part starts with a *p* dynamic and ends with an *mp* dynamic.

Zur Sommerszeit, im grünen Hag, nur leicht verhüllt, allein, Jung Nelky un-ter
 On a bank of flowrs in a sum-mer day, for sum-mer light-ly drest, the youth-ful bloom-ing

Sanft bewegt. Moderate.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part starts with a *p* dynamic and ends with an *mp* dynamic.

Blu-men lag und schlief boll Lie-bes-pein. Von unge-fähr Jung Wil-ly naht, der
 Nel-ly lay with love and sleep op-prest. When Wil-lie wan-dring thro' the wood, who

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a *mf* dynamic.

dim. *sost.*

ih-re Günst schon oft ge-sucht. Jetzt steht er starr, weiß kei-nen Rat, da Gott ihn so-ber-sucht. Vier Strophen.
 for her fa-vour oft had su'd, he gaz'd, he wish'd, he fear'd, he blush'd, and trembled where he stood. Four verses.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features dynamics of *dim.*, *p*, and *sost.*

6. Das weiße Heer.

6. The White Cockade.

Frisch. Lively.

Aus A - ber - deen*) mein Lieb - ster stammt, der schön - ste Bursch ist er im Land; doch jetzt macht er das
 My love was born in A - ber - deen, the bon-niest lad that e'er wasseen, but now he makes our
 Frisch. Lively.

Herz mir schwer, er zieht ins Feld mit dem wei - ßen Heer. Er ist ein lu - sti - ger Ge - sell, ein flot - ter, früh - li - cher
 hearts fu' sad, he takes the field wi' his white cock - ade. Oh! he's a rant - ing ro - ving lad, he is a brisk and a

Sturmge - sell. Was auch kom - men mag, ich laß ihn nicht, ich folg' sei - ner Fah - ne durch Nacht zum Licht. Drei Strophen.
 bon - ny lad. Be - tide what may I will be wed, and fol - low the boy wi' the white cock - ade. Two verses.

*) Schottische Stadt und Grafschaft.

7. Ständchen.

7. O, let me in.

Innig. Slow.

espr. mp espr. mp

Mein Kind, ich wüß' es gar zu gern, ob du jetzt schläfst, ob du jetzt wach? Die Lie = be lähmt mich,
 O Las-sie, art thou slee-ping yet, or are you wa-king, I would wit? For love hasbound me

Innig. Slow.

mp

rit. p cresc. rit. p cresc.

du, mein Stern, schließ auf mir dein Ge = mach, o! D laß mich ein die ei = ne Nacht, die
 hand and foot, and I would fain be in, Jo! O let me in this ae__ night, this

rit. p cresc. rit. p cresc.

mf p rit. rit. rit.

ei = ne, ei = ne, ei = ne Nacht! O laß mich ein die ei = ne Nacht, nur dies = mal hör' mein Flehn, o! Hier Strophen.
 ae, ae, ae night! O let me in this ae__ night, I'll ne'er come back a - gain, Jo! Two verses.

mf p rit. rit. * * *

8. Mein Liebster.

8. The Soger Laddie.

Lebhaft. Lively.

Mein Lieb = ster zog als Sol = dat in den Streit und was er er = beu = tet,
 My so - ger lad - die is o - ver the sea_ and he_ will bring gold and

Lebhaft. Lively.

mir ist's ge = weicht, und kommt er nach Haus, dann wird er mich frei = en, drum
 mo - ney to me; and when he comes home, he'll make me a la - dy, my

wünsch' ich ihm stets das be = ste Ge = dei = hen. Mein Lieb = ster ist tap = fer, mein
 bles-sings gang wi' my so - ger lad-die. My dough - ty lad-die is

Lieb = ster ist kühn, im Kampf, in der Lieb = ster ist der Sieg nur für ihn, und he's
 hand-some and brave, and can as a so - ger and lov - er be - have;

nie wird er Fah = ne noch Lieb = ste ber = ra = ten, ja, ja, sie sind sel = ten die bra = ven Sol = da = ten. Zwei Strophen.
 true to his coun-try, to love he is sted-dy, there's few to com-pare wi' my so - ger laddie. Two verses.

9. Heimliche Liebe.

9. I love my Love.

Ruhig, freundlich. Slow.

Mein San-dy gab mir ei-nen Ring, ein stol-zer De-mant schmüd-te ihn, da-für er reich-sten
 My San-dy gied to me a ring, was a' be-set wi' dia-monds-fine, but I gied him a

Ruhig, freundlich. Slow.

Lohn emp-fing, ich gab mein gan-zes Herz ihm hin. Mein San-dy, o, mein San-dy, o! Mein lie-ber, lie-ber
 bet-ter thing, I gied my heartin pledge o' his ring. My San-dy, O, my San-dy, O! My bon-ny, bon-ny

espr.

San-dy, o! Kann ich dir ins Gesicht mei-ne Lie-be zei-gen nicht, nun dann lieb ich dich ganz heimlich, du Bö-se-wich! Zwei Strophen.
 Sandy, O! Tho'the lovethatI owe to thee I dare na show, yet I lovemy love in se-cret, my San-dy, O! Two verses.

10. Mein Ackersmann.

10. The Ploughman.

Behaglich munter. Lively.

mp.

Mein A = kers = mann be = trügt mich nie, er ist mir Schirm und Stüt = ze; das
 The plough-man he's a bon - ny lad, his mind is ev - er true, Jo, his

Behaglich munter. Lively.

mp.

mf.

Strumpfband trägt er un-ter'm Knie und blau ist sei = ne Müt = ze. Heil dir, du bra = ber A = kers-mann, du
 gar - ters knit be - low his knee, his bon-net it is blue, Jo. Then up wit a', my ploughman lad, and

(Chor.)

mf.

crescendo

f

Per = le oh = ne = glei = chen! Dein Werk bleibt im = mer o = ben = an, kein and = rer kann's er = rei = chen. Vier Strophen.
 hey my mer-ry plough-man! Of a' the trades that I do ken, com-mend me to the plough-man. Four verses.

crescendo

f

11. Heimatserde.

11. Galla Water.

Langsam, getragen. Slow.

The score consists of two systems. The first system is for the vocal line, with a piano accompaniment below. The vocal line starts with a piano (*p*) dynamic and a *cresc.* marking. The piano accompaniment also starts with *p* and *cresc.* The lyrics are: "Trau-te, heil' ge Hei-mats-er-de, trau-te, heil' ge Hei-mats-er-de! es Braw,brawlads of Gal-la Wa-ter, braw,braw lads of Gal-la Wa-ter, I'll". The second system is for the piano accompaniment, also marked "Langsam, getragen. Slow." and starting with *p* and *cresc.*

This system continues the piano accompaniment from the previous system. It features a *p* dynamic and a *sosten.* marking. The lyrics are: "trennt von dir mich Berg und Thal, mein Herz ver-zeh-ren Seh-nuchts-qua-len. Drei Strophen. gae my lane be-yond the-hill, and look for him, my heart sighs af-ter. Two verses." The piano accompaniment continues with a *p* dynamic and a *sosten.* marking.

12. Die Braut.

12. This is no mine ain House.

Lebhaft. Lively.

mf

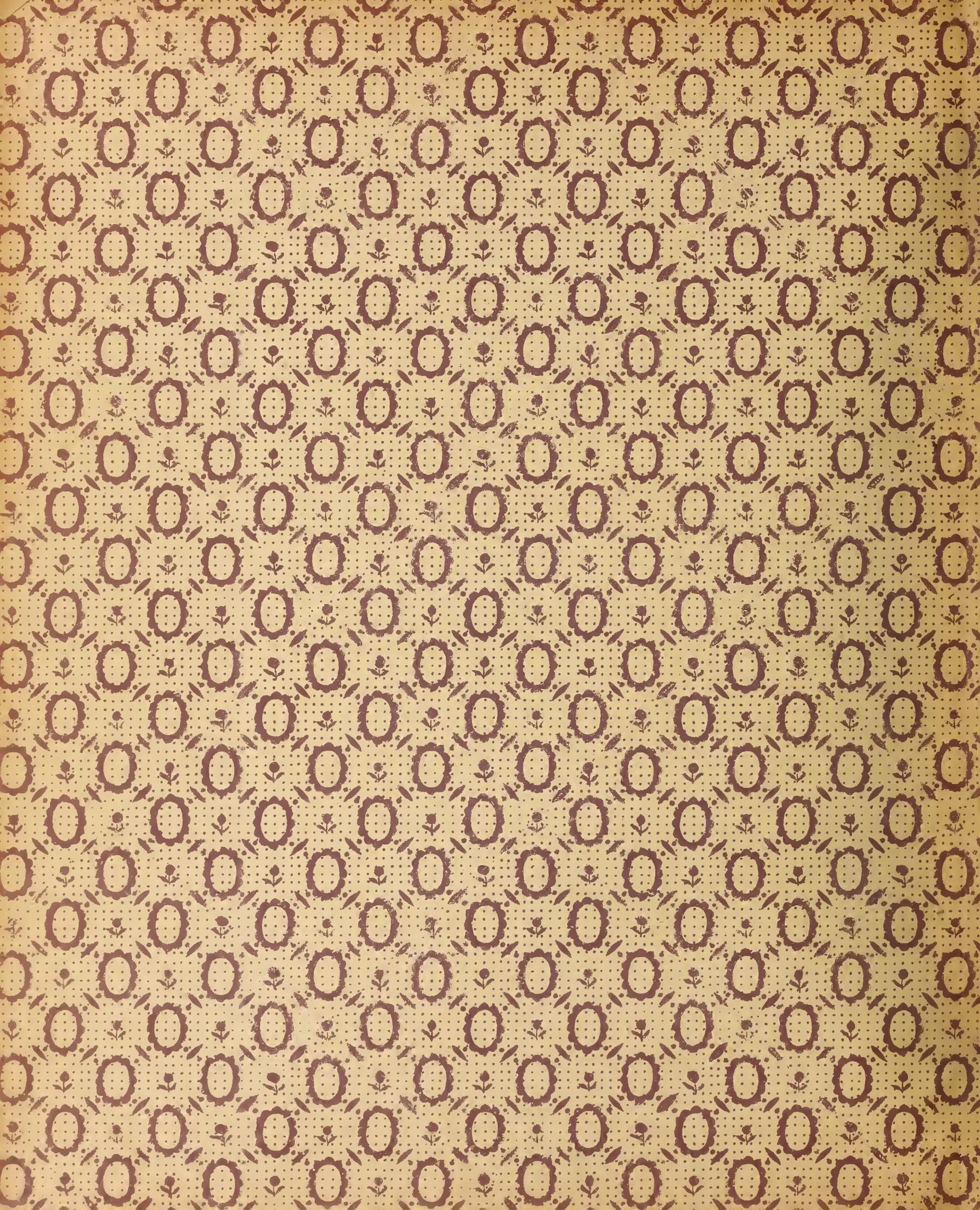
Das Haus, wo ich ge = bo = ren, ist mir nicht mehr ein trau = ter Ort. Seit
 O this is no mine ain house, I ken by the rig - ging ot, since

Lebhaft. Lively.

mf

ich mein Herz her = lo = ren, treibt mich die Seh = sucht mäch = tig fort. Jetzt bin ich Ro = b's jun = ge Braut; bis
 wi' my love I've chang'd vows, I din - na like the big - ging ot. For now that I'm young Ro - bies bride, and

ich als Frau ihm an = ge = traut, dann ist mein ei = gen Haus ge = baut, mein ei = gen Heim, mein Schirm und Hort! Drei Strophen.
 mis - tress of his fire - side, mine ain house I like to guide, and please me wi' the trig - ging ot. Three verses.



Joseph Haydn

Twelve Scotch Folk Songs

Newly edited by Eusebius Mandyczewski.

Voice.

1. Will ye go to Flanders.

Slow.

Will ye go to Flanders, my Mal-ly, O? And see the chief commanders, my Mal-ly, O? You'll see the bullets fly, and the soldiers how they die, and the ladies loudly cry, — my Mal-ly, — O!

2. The Birks of Abergeldie.

Lively.

Bon - ny las - sie, will ye go, — will ye go, will ye go, —
Na, kind sir, I dare nae gang, — dare nae gang, dare nae gang, —
bon - ny las - sie, will ye go to the birks of A - ber - gel - die? Ye shall get a gown o' silk, a
na, kind sir, I dare nae gang, — my min - ny will be an - gry. Sair, — sair, wad she flyte, —
gown o' silk, a gown o' silk, ye shall get a gown o' silk, and a coat o' cal - lie - man - kie!
wad she flyte, wad she flyte, sair, — sair, wad she flyte, and — sair — wad she ban me!

3. Leader Haughs and Yarrow.

Slow.

The morn was fair, soft was the air, all na - tures sweets were sprin - ging, the buds did blow with
O swee - test Sue! 'tis on - ly you can make life worth my wish - es, if e - qual love your
sil - ver dew, ten thou - sand birds were sin - ging. When on the bent, with blyth con - tent young
mind can move to grant this best of bliss - es. Thou art my sun! and thy least frown would
Ja - mies sang his mar - row, nae bon - nier lass e'er trod the grass on Lea - der Haughs and Yar - row.
blast me in the blos - som: but if thou shine, and make me thine, I'll flour - ish in thy bo - som.

4. The Glancing of her Apron.

Lively.

In love - ly Au - gust last _____ on Mu - nan - day at morn, as
 I said, good mor - row, fair _____ maid, and she right cour - teous - lie, re -
 Fair maid, I'm thank - fu' to my fate, to have sic com - pa - ny, for
 thro' the fields I past, _____ to view the yel - low corn. I look - - - ed me be - hind, and
 turn'd a beck, and kind - ly said, "Good days, sweet Sir, to thee?" I speer'd, my dear, how far a - wa' do
 I am gang - ing straight that gate, where ye in - tend to be. When we had gune a mile or twain, I
 saw come o'er the know, ane glan - cing in her a - - pron, with a bon - ny brent brow.
 ye in - tend to gae? Quoth she, I mean a mile or twa, and o'er yon broom - y brae.
 said to her, my dow, may wee not lean us on this plain, and kiss your bon - ny mou'.

5. On a Bank of Flowers.

Moderate.

On a bank of flow'rs in a summer's day, for summer light - ly drest, the youth - ful bloom - ing
 Her clos - ed eyes, like weap - ons sheath'd, were seal'd in soft re - pose, her lips, still as she
 Her robes light wa - ving in the breeze, her ten - der limbs em - brace, her love - ly form, her
 As flies the part - ridge from the brake, on fear - in - spir - ed wings, so Nel - ly, start - ing,
 Nel - ly lay, with love and sleep op - prest. When Wil - lie wan - dring thro' the wood, who
 fra - grant breath'd, it rich - er dy'd the rose. The springing lil - ies sweet - ly prest, wild,
 na - tive ease, all har - mo - ny and grace. Tu - mul - tuous tides his pul - ses roll, a
 half a - wake, a - way af - fright - ed springs; but Wil - ly fol - low'd, as he shou'd, he
 for her fa - vour oft had sud, he gaz'd, he wish'd, he fear'd, he blush'd, and trem - bled where he stood.
 wan - ton, kiss'd her ri - val breast, he gaz'd, he wish'd, he fear'd, he blush'd, his bo - som ill at rest.
 falt' - ring, ar - dent kiss he stole, he gaz'd, he wish'd, he fear'd, he blush'd, and sigh'd his ve - ry soul.
 o - ver - took her in the wood, he vow'd, he pray'd, he found the maid for - giv - ing all and good.

6. The White Cockade.

Lively.

My love was born in A - ber - deen, the bon - niest lad that e'er was seen, but now he makes our
 I'll sell my rock, my reel, my tow, my gude grey mare, and haw - kit cow, to buy my - sell a
 hearts fu' sad, he takes the _____ field wi' his white cock - ade. }
 tar - tan plaid, to fol - low the boy wi' the white cock - ade. } 1-2. Oh, he's a rant - ing, ro - ving lad, he
 is a brisk and a bon - ny lad, be - tide what may I will be wed, and fol - low the boy wi' the white cockade.

7. O, let me in.

Slow.

O Las-sie, art thou sleep-ing yet, or are you wak-ing, I would wit? For love has bound me
The night it is baith cauld and weet, the morn it will be snaw and sleet, my shoon are fro-zen

hand and foot, and I would fain be in, Jo! }
to my feet, wi' stand-ing on the plain, Jo! } 1-2.0 let me in this ae— night, this

ae,— ae,— ae— night, o let me in this ae— night, I'll ne'er come back a - gain, Jo!

8. The Soger Laddie.

Lively.

My So-ger Lad-die is o-ver the sea, and he will bring gold and mon-ey to me; and
Shield him, ye an-gels, frae death in a-larms, re-turn him with lau-rels to my long-ing arms, syne

when he comes hame he'll make me a la-dy my blessings gang wi' my so-ger lad-die. My—
frae all my care ye'll pleas-ant-ly free me when back to my wishes my so-ger ye gie me. O,—

dough-ty lad-die is handsome and brave, and can as a so-ger and lov-er be-have; he's
soon may his hon-ours bloom fair on his brow, as quick-ly they must, if he get— his due; for in

true to his coun-try, to love he is sted-dy; there's few to com-pare wi' my so-ger lad-die.
no-ble ac-tions his cour-age is read-y which makes me de-light in my so-ger lad-die.

9. I love my Love.

Slow.

My San-dy gied to me a ring, was a' be-set wi' dia-monds fine, but
My San-dy brak a piece of gow'd, while down his cheeks the saut tears row'd, he

I— gied him a— bet-ter— thing, I gied my heart in— plegde o' his ring. }
took a— hauf and gied it— me, and I'll keep it— till the hour I— die. } 1-2. My

San-dy, O, my San-dy, O! My bon-ny, bon-ny San-dy, O! Tho' the

love that I owe to thee I dare na show, yet I love my love in se-cret, my San-dy, O!

10. The Ploughman.

Lively.



The plough-man he's a bon - ny lad, his mind is ev - er true, Jo! his
 My plough-man he comes hame at e'en, he's af - ten wet and wear - y; cast
 I hae been east, I hae been west, I hae been at Saint Johns - ton: the
 With naw white stock - ings on his legs, and sil - ler buck - les glanc - in, a

Chorus.



gar - ters knit be-low his knee, his bon-net it is blue Jo!
 aff the wet, put on the dry, and gae to bed my dear - ie!
 bon-niest sight that e'er I saw, was ploughman lad-die danc - in. } 1-4. Then up wi' a' my ploughman lad, and
 gude blue ban-net on his head, and, Oh! but he was hand-some.)



hey my mer-ry plough-man, of a' the trades that I do ken com-mend me to the plough-man.

11. Galla Water.

Slow.



O braw lads of Gal - la Wa - ter! O braw lads of Gal - la Wa - ter! I'll
 But when re-turn - ing, crown'd with lau - rels, frae the fields of death and slaughter, —



gae my lane be - yond the hill, and look for him my heart sighs af - ter.
 ye shall meet with me, my love, and bring me hame o'er Gal - la Wa - ter.

12. This is no mine ain House.

Lively.



O this is no mine ain house, I ken by the rig-ging o't, since
 Then fare - ye well my fa - ther's house, I gang where love in - vites me, the
 When I am in my ain house, true love shall be at hand ay, to



wi' my love I've chang'd vows, I din-na like the big-ging o't. For now that I'm young Ro-bies bride, and
 strict-est du - ty this al - lows, when love with hon - our meets me. When Hy-men moulds me in - to ane, my
 make me still a prudent spouse, and let my man command ay. A - void-ing il - ka cause of strife, the



mis-tress of his fire side, mine ain house I like to guide, and please me wi' the trig-ging o't.
 Ro-bie's near-er than my kin, and to re-fuse him were a sin, sae lang's he kind-ly treats me.
 com-mon pest of mar-ried life, that makes ane wear-ied of his wife, and breaks the kind-ly band ay.

Joseph Haydn

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Violino.

1. Flandern.

1. Will ye go to Flanders.

Langsam. Slow.

p *mf* *rit.* *p*

Zwei Strophen.

2. Abergeldie.*)

2. The Birks of Abergeldie.

Biemlich lebhaft. Lively.

mf *mf* *rit.* *rit.*

Drei Strophen.
Two verses.

3. Am Yarrow.**)

3. Leader Haughs and Yarrow.

Langsam. Slow.

p *mp espr.* *cresc.* *p*

Zwei Strophen.
Two verses.

*) Jagdschloß in Schottland.

***) Fluß im südlichen Schottland.

Violino.

4. Im Sommer.

4. The Glancing of her Apron.

Lebhaft. Lively.

Musical score for 'Im Sommer' in G major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is 'Lebhaft. Lively.' The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff continues the melody with various rhythmic patterns. The third staff concludes the piece with a forte (*f*) dynamic and a repeat sign.

Drei Strophen.
Three verses.

5. Im grünen Hag.

5. On a Bank of Flowers.

Sanft bewegt. Moderate.

Musical score for 'Im grünen Hag' in B-flat major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo/mood is 'Sanft bewegt. Moderate.' The first staff starts with a piano (*p*) dynamic. The second staff continues the melody. The third staff concludes the piece with a mezzo-forte (*mf*) dynamic, a *dim.* (diminuendo) marking, a *p* dynamic, a *sost.* (sostenuto) marking, and a repeat sign.

Vier Strophen.
Four verses.

6. Das weiße Heer.

6. The White Cockade.

Frisch. Lively.

Musical score for 'Das weiße Heer' in G major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is 'Frisch. Lively.' The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff continues the melody. The third staff concludes the piece with a *cresc.* (crescendo) marking, a *mf* dynamic, a first ending bracket labeled '1', a mezzo-piano (*mp*) dynamic, and a repeat sign.

Drei Strophen.
Two verses.

7. Ständchen.

7. O, let me in.

Innig. Slow. *espr.*

mp

rit.

p *cresc.*

mf *p*

rit.

Drei Strophen.
Two verses.

8. Mein Liebster.

8. The Soger Laddie.

Lebhaft. Lively.

mf

f

mf

f

Zwei Strophen.
Two verses.

9. Heimliche Liebe.

9. I love my Love.

Ruhig, freundlich. Slow.

p

espr.

mf

dim.

p

Zwei Strophen.
Two verses.

Violino.

10. Mein Ackersmann.

10. The Ploughman.

Behaglich munter. Lively.

Musical score for 'Mein Ackersmann' (The Ploughman) in G major, 3/4 time. The piece consists of three staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic. The third staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The piece concludes with a repeat sign and a fermata.

Vier Strophen.
Four verses.

11. Heimatserde.

11. Galla Water.

Langsam, getragen. Slow.

Musical score for 'Heimatserde' (Galla Water) in G major, 3/4 time. The piece consists of two staves of music. The first staff begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*). The second staff features a piano (*p*) dynamic and a sostenuto (*sosten.*) marking. The piece concludes with a repeat sign and a fermata.

Drei Strophen.
Two verses.

12. Die Braut.

12. This is no mine ain House.

Lebhaft. Lively.

Musical score for 'Die Braut' (This is no mine ain House) in G minor, 3/4 time. The piece consists of three staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic. The third staff includes a mezzo-forte (*mf*) dynamic. The piece concludes with a repeat sign and a fermata.

Drei Strophen.
Three verses.

Joseph Haydn

Zwölf schottische Volkslieder

Twelve Scotch Folk Songs

1

Deutsche Texte von Hugo Engelbert Schwarz.

Musikalische Bearbeitung von Eusebius Mandyczewski.

Newly edited by Eusebius Mandyczewski.

Violoncello.

1. Flandern.

1. Will ye go to Flanders.

Langsam. Slow.



p *mf*

rit. *p*

Zwei Strophen.

2. Abergeldie.*)

2. The Birks of Abergeldie.

Biemlich lebhaft. Lively.



mf *mf* *rit.*

mf *rit.*

Drei Strophen.
Two verses.

3. Am Yarrow.**)

3. Leader Haughs and Yarrow.

Langsam. Slow.



p

mp espr. *cresc.*

p

Zwei Strophen.
Two verses.

*) Jagdschloß in Schottland.

***) Fluß im südlichen Schottland.

Violoncello.

4. Im Sommer.

4. The Glancing of her Apron.

Lebhaft. Lively.

Musical score for 'Im Sommer' in bass clef, 2/4 time, key of D major. It consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff continues the melody. The third staff features a more active bass line with a dynamic marking of *f* at the end. The piece concludes with a double bar line and repeat dots.

Drei Strophen.
Three verses.

5. Im grünen Hag.

5. On a Bank of Flowers.

Sanft bewegt. Moderate.

Musical score for 'Im grünen Hag' in bass clef, 2/4 time, key of B-flat major. It consists of three staves. The first staff starts with a dynamic marking of *p*. The second staff has dynamic markings of *mp* and *mf*. The third staff includes dynamic markings of *dim.*, *p*, and *sosten.* The piece ends with a double bar line and repeat dots.

Vier Strophen.
Four verses.

6. Das weiße Heer.

6. The White Cockade.

Frisch. Lively.

Musical score for 'Das weiße Heer' in bass clef, 2/4 time, key of D major. It consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff has a dynamic marking of *mp*. The third staff starts with a *cresc.* marking and ends with a dynamic marking of *mf*. The piece concludes with a double bar line and repeat dots.

Drei Strophen.
Two verses.

7. Ständchen.

7. O, let me in.

Innig. Slow.

Musical score for '7. Ständchen' in bass clef, C major, common time. The score consists of three staves. The first staff begins with a fermata and the dynamic *mp espr.*. The second staff includes markings for *rit.*, *p*, and *cresc.*. The third staff includes markings for *mf*, *p*, and *rit.*. A first ending bracket is shown above the first staff.

Vier Strophen.
Two verses.

8. Mein Liebster.

8. The Soger Laddie.

Lebhaft. Lively.

Musical score for '8. Mein Liebster' in bass clef, B-flat major, 6/8 time. The score consists of three staves. The first staff begins with the dynamic *mf*. The second staff includes markings for *f* and *f*. The third staff includes markings for *mf* and *f*. There are triplet markings (3) in the second and third staves.

Zwei Strophen.
Two verses.

9. Heimliche Liebe.

9. I love my Love.

Ruhig, freundlich. Slow.

Musical score for '9. Heimliche Liebe' in bass clef, D major, common time. The score consists of three staves. The first staff begins with the dynamic *p*. The second staff includes the dynamic *mf*. The third staff includes markings for *dim.* and *p*.

Zwei Strophen.
Two verses.

Violoncello.

10. Mein Ackersmann.

10. The Ploughman.

Behaglich munter. Lively.

mp

mf *mf*

cresc. *f*

Drei Strophen.
Four verses.

11. Heimatserde.

11. Galla Water.

Langsam, getragen. Slow.

p

cresc.

p *sost.*

Drei Strophen.
Two verses.

12. Die Braut.

12. This is no mine ain House.

Lebhaft. Lively.

mf

mf

Drei Strophen.
Three verses.

