

Francesco Barsanti

A Collection of Old Scots Tunes,
With the Bass for
Violoncello or Harpsichord

Based on the 1742 Alexander Baillie Edition

Typeset by Andrew Lim

Contents

Composer's Preface.....	iii	The Birks of Envermay.....	16
Texts Set to the Tunes	iv	Fife and All the Lands About It.....	17
Editorial Notes.....	vi	Peggy I Must Love Thee.....	18
Dumbarton's Drums	2	Logan Water	19
Katherine Oggie.....	3	Pinkie House.....	20
Ettrick Banks	4	The Sutours of Selkirk.....	21
Lochaber.....	5	Cromlet's Lilt	22
The Lass of Peatie's Mill.....	6	Bonny Jean	23
The Highland Laddie.....	7	Thro' the Wood Laddie	24
Busk Ye Busk Ye My Bonny Bride.....	8	Clout the Caldron.....	25
The Last Time I Came o'er the Moor	9	O Dear Mother, What Shall I Do.....	26
Corn Riggs are Bonny	10	Broom of Cowden Knows	27
Waly Waly.....	11	Where Helen Lies	28
Johnnie Faa.....	12	The Bonny Earl of Murray.....	29
Lord Aboyne's Welcome or Cumbernauld House....	13	Gilderoy.....	30
The Bush aboon Traquair	14	The Mill Mill-O	31
To Danton Me.....	15		



Andrew M.Y. Lim, 2020. First Published in 2019. Email: limandrew2013@gmail.com.

This work is licensed under the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. You may not use the material for commercial purposes (including performances) without prior written permission from the licensor.

To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/4.0/>.

Composer's Preface

Having discovered, in several ancient Scots Tunes, an Elegance and Variety of Harmony equal to the Compositions of the most celebrated Masters of those Times; at the Desire of several Gentlemen of Taste, I applied myself to do Justice to those ancient Compositions, by a proper and natural Bass to each Tune, with the strictest regard to the Tune itself, and without any Alteration of the Tune to accommodate it to the Bass. As I flatter myself that this Attempt to revive the Taste of our Ancestors will not be disagreeable, I have submitted the same to the Judgment of the Publick, that, in case this should have the good Fortune to please, I may be encouraged to further Attempts of the same kind.

N.B. The Ten Concertos will in a few Months be delivered to the Subscribers, the Encouragers of that work.

Texts Set to the Tunes

Songs and ballads set to this collection of tunes can be found in the following publications. Alternative names used in these publications are placed in parentheses. Some songs and ballads may have been written after the publication of the first edition. No text could be found for *The Sutours of Selkirk*.

*The Mill Mill-O (The Mill, Mill, O)*¹

— Robert Burns, *The Merry Muses of Caledonia*

*The Bonny Earl of Murray*²

— Francis James Child, *The English and Scottish Popular Ballads, Part V*

Fife and All the Lands About It (Fife and a' the lands about it)

*Lord Aboyne's Welcome or Cumbernauld House (Where winding Forth)*³

— James Johnson, *The Scots Musical Museum, Vol. II*

*O Dear Mother, What Shall I Do (O dear minnie what shall I do)*⁴

— James Johnson, *The Scots Musical Museum, Vol. III*

*Clout the Caldron (Have you any Pots or Pans)*⁵

— James Johnson, *The Scots Musical Museum, Vol. VI*

*Johnnie Faa (Johnie Faa)*⁶

— Alexander Whitehall, *The Book of Scottish Ballads*

¹ Robert Burns, *The Merry Muses of Caledonia* (Kilmarnock: Burns Federation, 1911).

² Francis James Child, *The English and Scottish Popular Ballads, Part V* (Boston: Houghton, Mifflin and Company, 1889).

³ James Johnson, *The Scots Musical Museum, Vol. II* (Edinburgh: Johnson & Co, 1788).

⁴ James Johnson, *The Scots Musical Museum, Vol. III* (Edinburgh: Johnson & Co, 1790).

⁵ James Johnson, *The Scots Musical Museum, Vol. VI* (Edinburgh: Johnson & Co, 1803).

⁶ Alexander Whitehall, *The Book of Scottish Ballads; Collected and Illustrated with Historical and Critical Notices* (Glasgow: Blackie and Son, 1845).

Bonny Jean (Bonnie Jean)
Broom of Cowden Knows (Broom of Cowdenknows)
Busk Ye Busk Ye My Bonny Bride (Busk ye, busk ye)
Corn Riggs are Bonny (Corn Riggs)
Cromlet's Lilt
Dumbarton's Drums
Ettrick Banks
Gilderoy
Katherine Oggie (Kath'rine Ogie)
Lochaber
Logan Water
Peggy I Must Love Thee (Peggy, I must love thee)
Pinkie House
The Birks of Envermay (The Birks of Invermay)
The Bush aboon Traquair
The Highland Laddie
The Lass of Peatie's Mill (The Lass o' Patie's Mill)
The Last Time I Came o'er the Moor (I cam' o'er the muir)
Thro' the Wood Laddie (Through the wood, laddie)
To Danton Me (To Daunton me)
Waly Waly (Waly, Waly)
Where Helen Lies (Helen of Kirkconnell)⁷

— Alexander Whitehall, *The Book of Scottish Song*

⁷ Alexander Whitehall, *The Book of Scottish Song; Collected and Illustrated with Historical and Critical Notices* (Glasgow: Blackie and Son, 1843).

Editorial Notes

This edition is based on the 1742 first edition, which can be found electronically from the International Music Score Library Project, and the Glen Collection of Printed Music of the National Library of Scotland.^{8,9}

Barsanti, Francesco. *A Collection of Old Scots Tunes, with the Bass for Violoncello or Harpsichord*. Edinburgh: Alexander Baillie, 1742. Accessed August 25, 2019. International Music Score Library Project. [https://imslp.org/wiki/A_Collection_of_Old_Scots_Tunes_\(Barsanti%2C_Francesco\)](https://imslp.org/wiki/A_Collection_of_Old_Scots_Tunes_(Barsanti%2C_Francesco)).

Barsanti, Francesco. *A Collection of Old Scots Tunes, with the Bass for Violoncello or Harpsichord*. Edinburgh: Alexander Baillie, 1742. Accessed August 25, 2019. Glen Collection of Printed Music, National Library of Scotland. <https://digital.nls.uk/special-collections-of-printed-music/archive/102744454>.

The composer's preface can only be found in the digital copy from the International Music Score Library Project, while *Gilderoy* and *The Mill Mill-O* are only seen in the digital copy from the National Library of Scotland's Glen Collection of Printed Music.



Rising diagonal lines are, according to the “*Marques des Agrements et leur signification*” found in *Pièces de clavecin* by Jean-Henri D'Anglebert, interpreted as 2-note acciaccaturas from below the principle note. They have been notated as such.



Horizontal parallel lines are interpreted as turns.

Editorial additions are indicated as follows: slurs by dashed lines, and cautionary accidentals in brackets. Figured bass and accidentals have been updated according to modern notation conventions. Unless otherwise noted, no other editorial changes, save for those mentioned above, have been made to the score.

Andrew Lim
Hong Kong, 2020

⁸ Francesco Barsanti, *A Collection of Old Scots Tunes, with the Bass for Violoncello or Harpsichord* (Edinburgh: Alexander Baillie, 1742), accessed August 25, 2019, International Music Score Library Project, [https://imslp.org/wiki/A_Collection_of_Old_Scots_Tunes_\(Barsanti%2C_Francesco\)](https://imslp.org/wiki/A_Collection_of_Old_Scots_Tunes_(Barsanti%2C_Francesco)).

⁹ Barsanti, *A Collection of Old Scots Tunes*, accessed August 25, 2019, Glen Collection of Printed Music, National Library of Scotland, <https://digital.nls.uk/special-collections-of-printed-music/archive/102744454>.

This page is intentionally left blank to facilitate page turns.

Dumbarton's Drums

Slow

The musical score consists of four systems, each with a treble and bass staff. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked 'Slow'. Trills (tr) are indicated above several notes in the treble staff. Fingerings are indicated by numbers 6, 5, 4, 3, 9, and 8 below the bass staff. The score includes repeat signs at the beginning of the 8th and 13th measures.

6 6 6 9 8 6

5

6 6 6 6 6 6

8

6 5 6 6 6 6

13

6 6 6 6 6 6

Katherine Oggie

Slow
tr

6 6 6 6 4 5 # 5 6 6 6 4 5 #

5 *tr*

6 6 6 6 4 5 # 6 6 6 4 5 # 7 6 #

8 *tr*

6 6 6 6 6 6 4 5 # 6

13 *tr*

6 4 5 # # 6 5 6 6 # 7 6 #

Ettrick Banks

Slow *tr* *tr* *tr*

6 5 6 6 6 6 6 6 6 5 3 6

4 #

5 *tr* *tr* *tr*

6 5 6 6 6 6 #

4 #

8 *tr*

6 6 7 6 6 7 5

13 *tr* *tr* *tr*

6 6 6 6 6 #

Lochaber

Slow

7

6

6

6

6

5 4 2 6

13

6

6

6 5 6

19

6

6

6

The Lass of Peatie's Mill

Slow *tr*

4 2 5 6 6 4 3 6 6

5 *tr* *tr*

4 2 5 6

8 *tr* *tr* *tr* *tr*

6 6 6 6 4 3 6

13 *tr* *tr* *tr*

6 6 4 2 6 6 5 4 3

Busk Ye Busk Ye My Bonny Bride

Slow *tr*

6 6 6 6 6 6 4 3

5 *tr* *tr* *tr* *tr*

6 6 6 6 6 5 4 3 6 6 6

9 *tr* *tr* *tr* *tr*

6 6 6 6 6 6 6 6

13 *tr* *tr* *tr* *tr*

6 6 6 6 6 5 4 3 6 6 6

Detailed description: This is a musical score for a piece titled "Busk Ye Busk Ye My Bonny Bride". The score is written for a single melodic line in treble clef and a bass line in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Slow". The score is divided into four systems, each containing two staves. The first system starts with a treble staff containing a melodic line with trills and slurs, and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. The third system features a repeat sign at the beginning of the treble staff. The fourth system concludes the piece with a final cadence. Fingerings are indicated by numbers 1-5, and trills are marked with "tr".

The Last Time I Came o'er the Moor

Slow *tr* *tr* *tr* *tr* *tr*

6 7 6 6 6 6 6 6 6

5 *tr* *tr* *tr* *tr*

6 7 6 6 6 6 6 6

8 *tr* *tr* *tr* *tr*

6 7 6 6 6 5 6 6 6 6 5 6
4 # 4 3

13 *tr* *tr* *tr*

6 6 6 6 6 6 5 6
4 3

Detailed description: This musical score is for the piece 'The Last Time I Came o'er the Moor'. It is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Slow'. The score is divided into four systems. The first system (measures 1-4) features a treble staff with eighth and sixteenth notes and trills, and a bass staff with a simple accompaniment. Fingerings are indicated by numbers 6, 7, and 6. The second system (measures 5-7) continues the melody with trills and similar accompaniment. The third system (measures 8-12) includes a repeat sign at the beginning and more complex trills. The fourth system (measures 13-15) concludes the piece with a final trill and a double bar line. The bass staff in the third and fourth systems includes some unusual fingerings like 5, 4, 3, and a sharp sign (#).

Corn Riggs are Bonny

Slow *tr* *tr* *tr* *tr* *tr*

6 6 6 6 6 6 6 6 5 4 3

5 *tr* *tr* *tr* *tr* *tr*

6 6 6 6 6 6 5 6 6 4 3

8 *tr* *tr*

6 6 6 6 6 6 6 6 5 6 6 4 3

13 *tr* *tr* *tr*

6 6 6 6 6 6 6 6 5 6 6 4 3

Detailed description: This is a musical score for a piece titled "Corn Riggs are Bonny". The score is written for guitar in G major (one sharp) and common time (C). It consists of four systems of music, each with a treble and bass staff. The first system starts with a "Slow" tempo marking and includes trills (tr) and grace notes. The second system begins at measure 5. The third system begins at measure 8. The fourth system begins at measure 13. The bass line is primarily composed of single notes, often with a bass line clef, and includes some double bass notes. The treble line features a mix of eighth and sixteenth notes, often with trills and grace notes. The piece concludes with a double bar line and repeat dots.

Waly Waly

Slow *tr*

6 6 6 6 6 6 6 6

4 *tr* *tr* *tr* *tr* *tr*

b6 6 6 6 6 b6 6 6 6 6

9 *tr* *tr* 6

6 # b6 6 6 6

Johnnie Faa

Slow *tr* *tr*

6 5 6 6 4 3 6 6

5 *tr* *tr* *tr*

6 5 6 6 4 3 6 6

9 **)* *tr* *tr* ***)*

6 6 6 5 3 6 6 6 6

13 *tr* *tr* *tr* *Si ripete la seconda parte*

6 6 6 4 3 6 6

*) The slur starts on the d" crotchet and ends at an ambiguous location in the first edition.

**) The slur starts on the d" appoggiatura and ends on the d" minim in the first edition.

Lord Aboyne's Welcome or Cumbernauld House

Slow

6 6 6 6 6 5 4 3

4

tr *tr* *tr* *tr*

6 6 6 6 6 6 6 6 6 6 6 #

9

tr *tr* *tr*

6 6 6 6 6 6 6 6 5 4 3

The Bush aboon Traquair

Slow

6 6 6 6 6 4 3

4

tr

6 6 6 6 6 6 6 4 3 6 5

9

tr

6 6 6 6 5 4 3

To Danton Me

Slow

6 6 6 6 6 6 6 6 6

4 *tr* 6 6 6 6 6 6 6 6 6

9 *tr* 6 6 6 6 6 6 6 6

The Birks of Envermay

Slow *tr*

6 6 7 7 6 6 6 6 6

5 *tr* *tr* *tr*

6 6 7 7 6 6 6 6 6 5 4 3

8 *tr* *tr* *tr*

6 6 7 7 6 6 6 6 6 6 6

13 *tr* *tr* *tr* *tr*

6 6 6 6 5 4 6 6 6 6 6 5 4 3

Fife and All the Lands About It

Slow

The musical score is written for a single melodic instrument, likely a fife, in common time (C). It consists of four systems of two staves each (treble and bass clef). The tempo is marked 'Slow'. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and half notes. Trills (tr) are indicated above several notes. Fingering numbers (6, 4, 3) are provided for the left hand. The piece concludes with a double bar line and repeat dots.

5

9

13

6 6 6 6 6 6 # 6 #

6 6 6 6 # 6 6 6 5 6 5 #

6 # 6 6 6 5 6 5 3

Peggy I Must Love Thee

Slow

The musical score consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes the tempo marking 'Slow' and trills (tr) over several notes. The second system also features trills. The third system concludes with a fermata (∞) over the final notes. Fingerings are indicated by numbers 3, 4, 5, 6, and 7. The bass line is primarily composed of sixteenth-note patterns.

tr *tr* *tr* *tr* ∞

6 6 6 6 4 3

6 6 6 6 6 6 4 3

tr *tr* *tr* *tr* *tr*

6 6 6 6 6 6 6 4 6 6 5 4 3

9 *tr* *tr* ∞

6 6 7 6 6 6 6 6 4 3

Logan Water

Slow *tr*

6 6 4 3 6 6 5 7 6

6 6 6 6 6 6 5 #

6 6 6 5 7 6 #

6 6 6 6 6 5 #

Pinkie House

Slow *tr* *tr* *tr* *tr* *tr*

6 6 6 6 6 4 3 6 6

5 *tr* *tr* *tr* 2

6 6 6 6 4 5 3

8 *tr* *tr* 2

6 6 # 6 6 4 #

13 *tr* *tr* *tr* 2

6 6 5 6 4 3 4 3

The Sutours of Selkirk

Slow ♩

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-6) is marked 'Slow' and features a repeating bass line of sixths (6) and a treble line with trills (tr) and slurs. The second system (measures 7-12) continues the pattern with trills and ends with 'D.S.'. The third system (measures 13-18) includes double bar lines with repeat signs and changes in the bass line to 4/2, 5, and 6. The fourth system (measures 19-24) concludes with a final double bar line and repeat sign, maintaining the 4/2, 5, and 6 bass line pattern.

6 6 6 6 6

7 *tr* *tr* *tr* *tr* D.S.

13 $\frac{4}{2}$ 5 6 $\frac{4}{2}$ 5 6 $\frac{4}{2}$

19 $\frac{4}{2}$ 6 6 $\frac{4}{2}$ 6 6 6 6

Cromlet's Lilt

Slow

45 6 6 5 7 6

6 6 6 5 7 6 6 6

6 45 6 5 6 4 5 3

6 6 5 6 6 7

tr tr tr tr tr

Bonny Jean

Slow
tr

6 6 6 6 6 6 6 6 5 4 3

5

6 6 6 6 6 6 5 4 3

9

6 6 6 6 6 6 6 6 5 4 3

14

6 6 6 6 6 6 5 4 3

Thro' the Wood Laddie

Slow

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of six systems of two staves each (treble and bass clef). The melody in the treble clef is characterized by frequent trills, indicated by the 'tr' marking above notes. The bass clef part provides a harmonic accompaniment, with fret numbers (7, 6, 6, 6, 6, 6) written below the notes. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

7 6

5

6 5
4 3

9

7 6 6 6 6

13

6 6 6

16

7 6 6

21

6

25

Musical notation for measures 25-28. The piece is in B-flat major (one flat) and common time. Measure 25 features a trill (tr) on the first note. Measure 26 has a trill on the second note. Measure 27 has a trill on the third note. Measure 28 has a trill on the fourth note. The bass line consists of simple quarter notes. Fingering numbers 6 and 6 are shown below the bass line for measures 26 and 28.

29

Musical notation for measures 29-32. The piece is in B-flat major and common time. Measures 29, 30, and 31 each feature a trill (tr) on the first, second, and third notes respectively. Measure 32 features a trill on the fourth note. The bass line consists of simple quarter notes. Fingering numbers 6 and 6 are shown below the bass line for measures 29 and 30.

Clout the Caldron

Slow

Musical notation for measures 33-40. The piece is in D major (two sharps) and common time. The tempo is marked "Slow". Measures 33, 34, 35, 36, 37, 38, 39, and 40 each feature a trill (tr) on the first note. The bass line consists of simple quarter notes. Fingering numbers 4/2, 5, 6, 6, 6, 6/4, 6, and 6 are shown below the bass line for measures 33 through 40.

5

Musical notation for measures 41-44. The piece is in D major and common time. Measures 41, 42, 43, 44, 45, 46, 47, 48, 49, and 50 each feature a trill (tr) on the first note. The bass line consists of simple quarter notes. Fingering numbers 6/4 and 5/3 are shown below the bass line for measures 43 and 49.

O Dear Mother, What Shall I Do

Slow

6 6 5

5

6 6 4 3

9

tr tr

6 6 5 6

13

tr tr

6 4 3

17

tr

6 6 6 6 4 5 3

21

tr tr

6 5 4 3

25 *tr* *tr* *tr*

6 6 6 6

29 *tr* *tr*

6 4 3

Broom of Cowden Knows

Slow *tr* *tr* *tr*

4/2 6 6/4 5/3 6 6

5 *tr* *tr*

6 6 6/4 5/3 4/2 6 6

Where Helen Lies

Slow

The musical score is arranged in four systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked 'Slow'. The score includes several trills (*tr*) and specific fingerings indicated by numbers 3, 4, and 5.

System 1: Treble staff starts with a half note G4, quarter note A4, quarter note B4, quarter note G4. Bass staff starts with a half note G3, quarter note F3, quarter note E3. Trills occur on G4 and B4. Fingerings: 6, 6, 6.

System 2: Treble staff starts with a half note G4, quarter note A4, quarter note B4, quarter note G4. Bass staff starts with a half note G3, quarter note F3, quarter note E3. Trills occur on G4 and B4. Fingerings: 6, 4, 3, 6.

System 3: Treble staff starts with a half note G4, quarter note A4, quarter note B4, quarter note G4. Bass staff starts with a half note G3, quarter note F3, quarter note E3. Trills occur on G4 and B4. Fingerings: 6, 6, 5, 4, 3.

System 4: Treble staff starts with a half note G4, quarter note A4, quarter note B4, quarter note G4. Bass staff starts with a half note G3, quarter note F3, quarter note E3. Trills occur on G4 and B4. Fingerings: 6, 6, 6, 6, 4, 5, 6, 6.

21

6 4 3

26

6 6 6 5 4 3

The Bonny Earl of Murray

Slow

6 5 5 6 6 6 6

7

7 6 6 5

Gilderoy

Slow

6 5 6 6 6 5 6 4+

4 # 3 3

5

6 6 6 6 6 4 #

8

6 6 6 6 6 5 6 4+

4 3 3

13

6 6 6 6 6 4 #

The Mill Mill-O

Slow

The musical score is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Slow'. The score includes several trills (tr) and slurs. Fingerings are indicated by the number '6' in the bass staff. The first system (measures 1-3) features a treble staff with a trill on the first measure, a slur on the second, and a trill on the third. The bass staff has fingerings of 6, 6, 6, 6, and 6. The second system (measures 4-6) has a treble staff with a trill on the fourth measure, a slur on the fifth, and a trill on the sixth. The bass staff has fingerings of 6, 6 5, 6 6, and 6. The third system (measures 7-9) has a treble staff with a trill on the seventh measure, a slur on the eighth, and a trill on the ninth. The bass staff has fingerings of 6 6, 6 6, 6 6, and 6.