

Alan Ramsay

Air



*Allan Ramsay Scotus,*

*Selection of*  
**SCOTS SONGS**

*Harmonized improved  
with simple and*

*Adapted Graces*

*Most Respectfully Dedicated to the*

*Right Honourable*

*Lady Katherine Douglas*

BY

**PETER URBANI**

*Professor of Music*

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*Ay waking oh!*

Violini

Violini

PP.

Viola

Viola

Canto

Canto

Harp<sup>s</sup><sub>d</sub>

Harp<sup>s</sup><sub>d</sub>

Ay waking oh! waking ay and wearie

Largo con molta espressione

6 4 3 6 4 7 5

Canto

sleep I can na' get for thinking on my dearie. When I sleep I dream; When I wake I'm irie

Harp<sup>s</sup><sub>d</sub>

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

rf.

Canto

Rest I can na get, For thinking o' my dearie.

Harp<sup>s</sup><sub>d</sub>

6 4 3 6 4 3 6 4 3 6 4 3 6 4 3

# Roy's wife of Alldivaloch,

For two Voices.

Violini

pp.

Primo

Secondo

Harp<sup>d</sup>

Largo Softenuto.  $\frac{6}{4}$   $\frac{3}{4}$

Roy's wife of

Roy's wife of

Alldivaloch Roy's wife of Alldivaloch wat ye how she cheated me as I came o'er the braes of Balloch.

Alldivaloch Roy's wife of Alldivaloch wat ye how she cheated me as I came o'er the braes of Balloch.

She vow'd she swore she wad be mine She said that she lo'd me best of ony but oh the fickle faithless queen she's

She vow'd she swore she wad be mine She said that she lo'd me best of ony but oh the fickle faithless queen she's

$\frac{4}{2}$   $\frac{6}{6}$   $\frac{6}{4}$   $\frac{3}{4}$

taen the carl and left her Johnnie Roy's wife of Alldivaloch Roy's wife of Alldivaloch wat ye how she

taen the carl and left her Johnnie Roy's wife of Alldivaloch Roy's wife of Alldivaloch wat ye how she

6 3 6 4 6 3 7 7

cheated me as I came o'er the braes of Balloch

cheated me as I came o'er the braes of Balloch

rf.

rf.

6 4 5 7

2

O she was a canty quean  
 And we'll coo'd she dance the highland walloch,  
 How happy I, had she been mine  
 Or I'd been Roy of Alldivaloch.  
 Roy's wife &c.

3

Her hair sae fair, her e'en sae clear,  
 Her wee bit mou', so sweet and bonny  
 To me she ever will be dear  
 Tho' she's forever left her Johnnie.  
 Roy's wife &c.

4

But Roy's age is three times mine  
 I'd think his days will nae be mony  
 And when the Carl's dead and gane  
 She'll may be rue and tak her Johnnie.  
 Roy's wife &c.

# The Banks O' Doon.

By R. Burns.

Violini

Violini *pp* *mf*

Viola

Canto

Harp. d

Ye Banks and braes o'

Largo Espressivo

6 4 5 6 3 6 6 4 6 4

bo-nie Doon, How can ye bloom fae fresh and fair; How can ye chant ye

3 6 3 6 4 3 6

little birds, And I fae-weary fu' o' care! Thou'll break my heart thou warbling bird, That

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



wantons thro' the flowering thorn; Thou minds me o de-par-ted joy's De--par-ted

ne-ver to re-turn.

2

Oft hae I rovd' bonie Doon,  
 To see the rose and woodbine twine;  
 And ilka bird sang o' its luv,  
 And fondly sae did I o' mine.  
 Wi' lightsome heart I pu'd a rose,  
 Fu' sweet upon its thorny tree;  
 And my, fause lover staw my rose,  
 But, ah! he left the thorn wi' me.

6 *The Same Air* with the Original words to be Sung Quicker.

Violini

mf. PP.

Viola

Canto

Harps<sup>d</sup>

When

Andante Con Moto

I hae a fax - pence under my thum, Then I'll get cred - it in il - ka town.

But ay when I'm poor they bid me gae by; O! poverty parts good

com - pa - ny Tod - len hame tod - len hame, O. coudna my Love come

rf. tod - len hame. rf.

2

Fair fa' the goodwife, and fend her good fale,  
 She gie's us white bannocks to drink her ale,  
 Syne if her tippony chance to be sma',  
 We'll tak a good scour o't, and ca't awa',  
 Todlen hame, todlen hame,  
 As round as a neep comes todlen hame.

3

My kimmer and I lay down to sleep,  
 And twa pint stoups at our bed feet;  
 And ay when we waken'd we drank them dry:  
 What think you of my wee kimmer and I.  
 Todlenbutt and todlen ben,  
 Sae round as my love comes todlen hame.

4

Leez me on liquor, my todlen dow,  
 Ye're ay sae good-humour'd when weeting your mou;  
 When sober sae sour, ye'll fight wi' a flee,  
 That's a blyth fight to the bairns and me.  
 Todlen hame, todlen hame,  
 When round as a neep ye come todlen hame.

*Can ye see Cushions,*

Violini

Viola

Canto

Harps<sup>d</sup>

Largo

6 6 6 6 6 6 7

pp.

pp.

pp.

O can ye see cushions and can ye see sheets, and can ye sing

6 6 7

balla loo when the bairny greets. and hee and baw birdie, and hee and baw

6 4 6 4 3 6

1<sup>st</sup> 2<sup>d</sup> Mod<sup>to</sup>  
PP.

lamb, And hee and baw birdie, my bonny wee lamb? lamb. Hee O! wee O!

6 6 4 3 4 6 - 6 - 6 6 4 7 Mod<sup>to</sup> PP.

what wou'd I do wi' you? Black's the life that I lead wi' you; Monny o' you, little for to

7 7 6 6 6 6 4

Largo PP.

Largo

gi' you, Hee o! wee o! what wou'd I do wi' you?

5 6 6 7 Largo

*The bonny Brickeat Lalsie*

Violini

Viola

Canto

Harps.<sup>d</sup>

Largo

6  
4

3

6  
4

4  
2

6

4  
2

6

6  
4

3

The Bonny Brickeat Lalsie, She has the tearfull e'en; She was the fairest

6  
4

3

6  
4

3

6  
4

3

Lalsie that danc'd on the green. A lad he loo'd her dearly, She did his love re-

6

4

7

4

6

6

6

5

2

"O! could I live in darknes,  
 "Or hide me in the sea;  
 "Since my love is unfaithful  
 "And has forsaken me;  
 "No other love I suffer'd  
 "Within my breast to dwell,  
 "In nought I have offended  
 "But loving him too well!"

3

Her lover heard her mouning,  
 As by he chanc'd to pass;  
 And press'd unto his bosom,  
 The lovely brucket lass;  
 "My dear," he said, "cease grieving  
 "Since that your love's fo true,  
 "My bonny brucket lassie,  
 "I'll faithful prove to you."

# The Rose that weeps.

Violini

Violini *pp.* *mf.* *pp.*

Viola

Canto

Harp.<sup>d</sup>

Siciliana Largo. 5 6 7 6 5 4 6 6 6 6 6 3 4 6 6 5

*pp.*

*pp.*

The rose that weeps with morning dew and glitters in the

*pp.*

*rf.* *p.*

sunny ray in tears and smiles re-sembles you when love breaks forrows cloud a-



- way. The dew that bend the blushing flower en-rich the scent re-

- new the glow, So loves sweet tears en-crease his power so blifs more bright-

- ly thines by wae.

*rf.*

The score consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features complex textures with many triplets and sixteenth-note patterns. The lyrics are written below the vocal line. The first system ends with a double bar line. The second system includes the dynamic marking *rf.* (ritardando). The third system concludes with a final double bar line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

*Colum.*

Trith.

Violini

Viola

Canto

Harps. d.

Largo Lamenteuole

pp.

pp.

O the hours I have pass'd in the arms of my Dear can

ne - ver be thought of but with a sad tear! Oh for - bear, oh for -

Musical score for a song, page 15. The score consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "bear then to mention her name it re-calls to my mem'ry the cause of my". The piano accompaniment includes dynamic markings such as "rf." (ritardando) and "pain." (piano). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The piano part features various musical notations, including slurs, accents, and fingerings (e.g., 6, 4, 3, 6, 6, 6, 4, 3).

2

How often to love me she fondly has sworn,  
 And when parted from me wou'd ne'er cease to mourn  
 All hardships for me she wou'd cheerfully bear  
 And at night on my bosom forget all her care.

3

To some distant climate together we'll roam,  
 And forget all the hardships we meet with at home  
 Fate, now be propitious, and grant me thine aid,  
 Give me my Pastora, and I'm more then repaid.

*The red red Rose.*

The Music by P. Urbani.

Violini

pp.

rf.

Viola

rf.

Canto

Harps<sup>d</sup>

Largo con molta Espressione

O my love's like the red, red rose, That's new-ly sprung in June O my love's like the

me-lo-dy, That's sweet-ly play'd in tune, As fair art thou my bonie lass, So

deep in love am I; And I can love thee still, my Dear, Till a - - the seas gang

3 3 4 3 6 6 4 5

*rf.*

*dry.*

6 6 4 3

2

Till a' the seas gang dry, my Dear,  
 And the rocks melt wi' the sun:  
 I can love thee still, my Dear,  
 While the sands o' life shall run.  
 And fare thee weel, my dearest Love,  
 O fare thee weel a while.  
 And I will come again, My Love,  
 Tho' 'twere ten thousand mile.

# Craigie-burn Wood.

BURNS

Violini

Viola

Canto

Harp:<sup>d</sup>

pp. rf

Largo Esprfsivo

This system contains the first five staves of the score. The Violini part is in the top staff, followed by Viola, Canto, and Harp. The Harp part is split into two staves. Dynamics include *pp.* and *rf*. The tempo is marked *Largo Esprfsivo*. The key signature has one flat, and the time signature is 6/8. The Harp part includes figured bass notation: 6, 6, rf, 6, 3, 6.

pp.

Sweet closes the evening on Craigie-burn-wood, And blythely awakens the

This system contains the next five staves. The vocal line is in the top staff, and the harp accompaniment is in the bottom two staves. The dynamic is *pp.*. The lyrics are: "Sweet closes the evening on Craigie-burn-wood, And blythely awakens the". The harp part includes figured bass notation: 7, 6, 6, 6, 6.

morrow; But the pride of the spring in the Craigieburn wood, Can yield me nothing but for-row. I

This system contains the final five staves. The vocal line is in the top staff, and the harp accompaniment is in the bottom two staves. The lyrics are: "morrow; But the pride of the spring in the Craigieburn wood, Can yield me nothing but for-row. I". The harp part includes figured bass notation: 7, 6, 6, 6, 6, 7, 6.

see the spreading leaves and flowers, I hear the wild birds sing - ing; But plea - sure they hae

nae for me while care my heart is wring - ing.

2

I can na tell, I maun na tell,  
 I dare na for your anger:  
 But secret love will break my heart,  
 If I conceal it langer.  
 I see thee gracefu' straight and tall,  
 I see thee sweet and bonie,  
 But oh, what will my torments be,  
 If thou refuse thy Johnie!

3

To see thee in another's arms,  
 In love to lie and languish,  
 'Twad be my dead, that will be seen,  
 My heart wad burst wi' anguish.  
 But Jeanie, say thou wilt be mine,  
 Say, thou loes nae before me;  
 And a' my days o' life to come,  
 I'll gratefully adore thee.

*Cauld-Kail in Aberdeen.*

D. of G.

Violini

Viola

Canto

Harps.<sup>d</sup>

Basso

Andante

pp.

Canto

There's cauld kail in A - ber - deen, And ca' stocks in str'bo - gie; Gin I hae but a

pp.

Basso

bony lads, Ye're welcome to your Co - gie' And ye may fit up a' the night; And



drink till it be braid day light; Gie me a lafs baith clean and tight, To

rf.

Basso

dance the Reel of Bo-gie.

6 4 3

2

4

6 6 4 3

The musical score consists of five systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. The second system is a piano solo marked 'rf.' (ritardando). The third system is a piano solo marked 'Basso'. The fourth and fifth systems continue the piano solo with various rhythmic markings (6, 4, 3, 2, 4, 6, 6, 4, 3).

In Cotillons the French excel;  
 Johu Bull, in Countra dances;  
 The Spaniards dance Fandangos well,  
 Mynheer an All mande prances:  
 In founsome Reels the Scots delight,  
 The Threesome maist dance wondrous light;  
 But Twasome ding a' out o' sight,  
 Daned to the Reel of Bogie.

3

Come, Lads, and view your Partners well,  
 Wale each a blythsome Rogie;  
 I'll tak this Lafsie to mysel,  
 She seems sae keen and vogie:  
 Now, Piper lad, bang up the Spring;  
 The Countra fashiou is the thing,  
 To prie their mon's e're we begin  
 To dance the Reel of Bogie.

Now ilka lad has got a lafs,  
 Save you auld doited Fogie,  
 And ta'en a fling upo' the grafs,  
 As they do in Stra'bogie.  
 But a' the lasses look sae fain,  
 We canna think oursel's to hain;  
 For they maun hae their Come-again,  
 To dance the Reel of Bogie.

5

Now a' the lads hae done their best,  
 Like true men of Stra'bogie;  
 We'll stop a while and tak a rest,  
 And tippie out a Cogie:  
 Come now, my lads, and tak your glafs,  
 And try ilk ether to surpass,  
 In wishin' health to every lads  
 To dance the Reel of Bogie.

*My Mary dear departed Shade.*

BURNS.

The Music by Miss Johnston of Hilton.

Violini

Viola

Canto

Harps<sup>d</sup>

pp.

Thou ling'ring, star, with

Largo Lamentevole

6  
4

3

6  
4

3

6  
4

7

6  
4

3

6  
4

3

lefs'ning ray, That lov'ft to greet the ear-ly morn, A - gain thou usher'ft in the day My

Mary from my foul was torn. O Ma-ry dear de - par - ted Shade! Where is thy

place of blisful rest. Seest thou thy Lover low-ly loyl Hear'st thou the groans, that

rend his breast.

2  
That sacred hour can I forget,  
Can I forget the hallow'd grove  
Where, by the winding Ayr, we met  
To live one day of parting love!  
Eternity cannot efface

Those records dear of transports past;  
Thy image at our last embrace,  
Ah, little thought we 'twas our last!

3  
Ayr gurgling kiss'd his pebbled shore,  
O'erhung with wild woods thickening green;  
The fragrant birch and hawthorn hoar,  
Twind amorous round the raptur'd scene:

The flowers sprang wanton to be prest,  
The birds sang love on every spray,  
Till too, too soon the glowing west  
Proclaim'd the speed of winged day.

4  
Still o'er these scenes my mem'ry wakes  
And fondly broods with miser care;  
Time but th'impresion stronger makes,  
As streams their channels deeper wear:  
My Mary, dear departed Shade!  
Where is thy place of blisful rest.  
Seest thou thy Lover lowly loyl.  
Hear'st thou the groans that rend his breast!

# Flow Water

Violini

Viola

Basso

Harp<sup>s</sup><sup>d</sup>

Largo Affettuoso

PP.  
Canto

Flow gent - ly sweet Af - ton a - - mong thy green braes. Flow gent - ly, I'll

ing thee a song in thy praise; My Ma - ry's a - - sleep by thy

2

Thou stock dove whose echo resounds thro' the glen,  
 Ye wild whistling blackbirds in you thorny den,  
 Thou green crested lapwing thy screaming forbear,  
 I charge you disturb not my slumbering Fair.

3

How lofty, sweet Afton, thy neighbouring hills,  
 Far mark'd with the courses of clear, winding rills;  
 There daily I wander as noon rises high  
 My flocks and my Mary's sweet Cot in my eye.

4

How pleasant thy banks and green vallies below,  
 Where wild in the woodland the primroses blow;

There oft as mild ev'ning weeps over the lea  
 The sweet scented birk shades my Mary and me

5

Thy chrystal stream, Afton, how lovely it glides,  
 And winds by the cot where my Mary resides;  
 How wanton thy waters her snowy feet lave,  
 As gathering sweet flowerets she stems thy clear wave.

6

Flow gently, sweet Afton, among thy green braes,  
 Flow gently, sweet River, the theme of my lays;  
 My Mary's asleep by the murmuring stream,  
 Flow gently, sweet Afton, disturb not her dream.

# The Bonnie wee thing.

Violini

Viola

Canto

Harps.<sup>d</sup>

Largo

pp.

Bonnie wee thing, can- ie wee thing, Lovely wee thing

was thou mine I wad wear thee in my bo- som, Least my Jew- el I should tine.

The musical score is arranged in systems. The first system includes staves for Violini (two), Viola, Canto, and Harps. The piano accompaniment features a complex texture with sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. The tempo is marked 'Largo'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line is written in a soprano clef. The lyrics are written below the vocal line and the piano accompaniment. The score includes various musical notations such as clefs, notes, rests, and dynamics like 'pp.'.

Withful-ly I look and languish in that bon-ic face of thine, and my heart it

sounds wi' anguish Left my wee thing be na mine.

2

Wis, and Grace, and Love, and Beauty,

In ae constellation shine;

To adore thee is my duty,

Goddeffs o' this soul o' mine.

Bonnie wee &c.

*Com. Ruyss.*

For Two Voices, Ramfy.

Violini

Basso

Primo

2do

Harp. d

Andante.

T.S. - - -

My Patie is a lo-ver gay; His mind is never mud-dy, his breath is sweeter

My Patie is a lo-ver gay; His mind is never mud-dy, his breath is sweeter

Basso

6 6 6 4 - 3

than new hay, His face is fair and rud-dy. His shape is handsome mid-dle size, He's

than new hay, His face is fair and rud-dy. His shape is handsome mid-dle size, He's



state-ly in his waking, The shining of his een sur-prise; 'Tis heaven to hear him tawking.

state-ly in his waking, The shining of his een sur-prise; 'Tis heaven to hear him tawking.

*rf*

*Basso*

*T. s.*

6 5

6 5 2 6 6 4 3

2

Last night I met him on the baw,  
 Where yellow corn was growing,  
 There mony a kindly word he spake,  
 That set my heart a glowing.  
 He kiss'd, and vow'd he wad be mine,  
 And loo'd me best of ony;  
 That gars me like to sing sinfyne,  
 "O corn-riggs are bonny."

3

Let maidens of a filly mind,  
 Refuse what maist they're wanting;  
 Since we for yielding are design'd,  
 We chastely should be granting;  
 Then I'll comply, and marry Pate,  
 And syne my cokernony,  
 He's free to touzle, air or late,  
 Where corn-riggs are bonny.

*How my heart that we should murder*

Ramfay

Violini

Viola

Canto

Basso

Harp

Largo Espressivo

pp.

Canto

Basso

Speak on, speak thus, and still my grief hold up a

heart that's sinking under These fears, that soon will want relief. When Fate must from his Peggy funder.

A gentler face and filk at\_tire a la\_dy rich in beauty's blossom a lake poor me will now con-

Basso

pire to steal thee from thy Peggy's bosom.

6 - 4 4 - 7 4 3 6 -

No more the shepherd, who excell'd,  
 The rest, whose wit made them to wonder,  
 Shall now his Peggy's praises tell,  
 Ah! I can die, but never sunder,  
 Ye meadows where we often stray'd,  
 Ye banks where we were wont to wander,  
 Sweet-scented rocks round which we play'd,  
 You'll lose your sweets when we're asunder.

3

Again, ah! shall I never creep  
 Around the know with silent duty,  
 Kindly to watch thee, while asleep,  
 And wonder at thy manly beauty,  
 Hear, heaven, while solemnly I vow,  
 Tho' thou shouldst prove a wand'ring lover,  
 Thro' life to thee I shall prove true,  
 Nor be a wife to any other.

WITH broken words and down cast eyes,  
 Poor Colin spoke his passion tender,  
 And parting with his Grivy cries,  
 Ah woes my heart that we shoud' funder;  
 To others I am cold as snow,  
 But kindle with thine eyes like tinder,  
 From thee with pain I'm forc'd to go,  
 It breaks my heart that we shoud' funder.

2

Chain'd to thy charms, I cannot range,  
 No beauty now my love shall hinder,  
 Nor time, nor place, shall ever change  
 My vows, tho' were oblig'd to funder.  
 The image of thy graceful air,  
 And beauties which invite our wonder,  
 Thy lively wit, and prudence rare,  
 Shall still be present, tho' we funder.

3

Dear nymph, believe thy swain in this,  
 You'll ne'er engage a heart that's kinder,  
 Then seal a promise with a kiss,  
 Always to love me, tho' we funder.  
 Ye powers, take care of my dear lass,  
 That as I leave her I may find her,  
 When this blest time shall come to pass,  
 We'll meet again, and never funder.

52 *Go to the ew-bughts. Harison.*

For two Voices.

Violini

Primo

Seco

Harp. d

Adagio Sostenuto

6 7

6 4 #

pp.

Will ye

Will ye

go to the ew-bughts Ma-rion, and wear in the sheep wi'

go to the ew-bughts Ma-rion, and wear in the sheep wi'

6 4 # 7

7

me. The sun shines sweet my Ma-rion but nae half sae sweet as

me. The sun shines sweet my Ma-rion but nae half sae sweet as

6 7 6 3

4 7 6 3

thee, The sun shines sweet my Ma - rion but nae half fae sweet as  
 thee, The sun shines sweet my Ma - rion but nae half fae sweet as

6 5 4 2 6 6 4 7 6 #

*pp.* *marcato*  
 thee.  
 thee.

T.S. - - - - - 2

O Marion's, a bonny lass,  
 And the blyth blink's in her eye;  
 And fain wad I marry Marion,  
 Gin Marion wad marry me.  
 3  
 There's gowd in your garters, Marion,  
 And silk on your white haufe bane;  
 Fu' fain wad I marry my Marion,  
 At ev'n when I come hame!  
 4  
 There's braw lads in Earnslaw, Marion,  
 Wha gape, and glowr with their eye.  
 At kirk, when they see my Marion;  
 But nae of them lo'es like me.  
 5  
 I've nine milk ewes, my Marion,  
 A cow and a brawny quey,

I'll gie them a' to my Marion,  
 Just on her bridal day;  
 6  
 And ye's get a green sey Apron,  
 And waistcoat of the London brown,  
 And vow but ye will be vapring,  
 When'er ye gang to the town!  
 7  
 I'm young and stout, my Marion;  
 Nane dances like me on the green;  
 And gin ye forsake me, Marion,  
 I'll e'en gae draw up wi' Jean:  
 8  
 Sae put on your pearlins, Marion,  
 And kyrrtle of the cramasie;  
 And soon as my chin has nae hair on,  
 I shall come west and see ye.

*Ye'll lay me down & Gin*

The Music Composed by  
M: G: C:

Violini

Viola

Canto

Harps<sup>d</sup>

Largo Sostenuto Con molta Espressione.

pp.

Oh Ma-ry ye's, be clad in filk, And Diamonds in your hair Gin ye'll con-sent to

be my bride nor think o' Arthur mair Oh! wha wad wear a filken gown wi'

tears blinding their ee' Be-fore I'll brack my true love's heart I'll lay me down and

die.

2

For I have pledg'd my virgin troth,  
 Brave Arthur's fate to share,  
 And he has gi'en to me his heart  
 Wi' a' its virtues rare.  
 The mind whafs' every wifh is pure,  
 Far dearer is to me,  
 And e'er I'm forced to break my faith.  
 I'll lay me down and die.

3

So trust me when I swear to thee,  
 By a' that is on high,  
 Though ye had a' this world's gear,  
 My heart ye could na buy;  
 For langest life can ne'er repay,  
 The love he bears to me;  
 And e'er I'm forc'd to break my troth,  
 I'll lay me down and die.

# The yellow haired Laddie

For two Voices  
Ramsay

Violini

Two staves of violin music in G major, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with eighth and sixteenth notes, often beamed together. The second staff provides a harmonic accompaniment with similar rhythmic patterns.

Primo

Two staves of harp music, labeled 'Primo' and '2do'. Both staves are in G major and 3/4 time, featuring a steady accompaniment of eighth notes and chords.

2do

Harp<sup>sd</sup>

Two staves of harp music, labeled 'Harp<sup>sd</sup>'. The upper staff is in G major and 3/4 time, while the lower staff is in C major and 3/4 time. The music consists of a flowing accompaniment of eighth notes and chords.

Largo Amorofo.

7 5 4 3 6 6 6 6

pp.

Vocal staves and piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are: "April when primroses paint the sweet plain, And summer ap - proaching re - joic - eth the".

April when primroses paint the sweet plain, And summer ap - proaching re - joic - eth the

April when primroses paint the sweet plain, And summer ap - proaching re - joic - eth the

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

Vocal staves and piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are: "swain joic - eth the swain. The yellow haired laddie wou'd of - ten - times go, To".

swain joic - eth the swain. The yellow haired laddie wou'd of - ten - times go, To

swain joic - eth the swain. The yellow haired laddie wou'd of - ten - times go, To

4 3 1 4 3 5 5 1 3 6 3 6 4 3



wilds and deep glens, where the haw-thorn tree grow. haw-thorn tree grow.

wilds and deep glens, where the haw-thorn tree grow. haw-thorn tree grow.

There under the shade of an old sacred thorn.  
With freedom he sung his loves ev'ning and morn;  
He sang with so fast and enchanting a sound,  
That silv'ns and fairies unseen danç'd around.

The shepherd thus sung, Tho' young Mary be fair,  
Her beauty is dash'd with a scornfu' proud air;  
But Susie was handsome, and sweetly cou'd sing,  
Her breath like the breezes perfum'd in the spring.

That Maddie, in all the gay bloom of her youth,  
Like the moon was inconstant, and never spoke truth;  
But Susie was faithful, good humour'd, and free,  
And fair as the goddess who sprung from the sea.

That mamma's fine daughters, with all her great dow'r  
Was awkwardly airy, and frequently sour;  
Then sighing he wished, would parents agree,  
The witty sweet Susie his mistress might be.

Peggy

WHEN first my dear laddie gade to the green hill,  
And I at ewe-milking first sey'd my young skill,  
To bear the milk bowie nae pain was to me,  
When I at the bughting forgather'd with thee.

Patie

When corn-rigs wav'd yellow, and blue hether bells  
Bloom'd bonny on moorland and sweet rising fells,  
Nae birns, briars, or brechens gae trouble to me,  
If I found the berries right ripen'd for thee.

Peggy

When thou ran, or wrestled, or putted the stane,  
And came aff the victor, my heart was ay fain:  
Thy ilka sport manly gae pleasure to me;  
For nae can putt, wrestle, or run swift as thee.

Patie

Our Jenny sings saftly the Cowden broom knows,  
And Rosie liltis sweetly the milking the ewes;  
There's few Jenny Nettles like Nansy can sing,  
At thro' the wood laddie, Bess gars our lugs ring;  
But when my dear Peggy sings, with better skill,  
The boatman, Tweedside, or the lass of the mill,  
'Tis mony times sweeter and pleasant to me;  
For tho' they sing nicely, they cannot like thee.

Peggy

How easy can lasses trow what they desire:  
And praises sae kindly increases love's fire:  
Give me still this pleasure, my study shall be,  
To make myself better and sweeter for thee

# The Broom of Bullchymple.

*a mezza Voce*

Violin I

Violin II

Viola

Canto

Harp

*Largo*

The

Catrine woods were yellow seen, The flower's decayd on Catrine, lee, Nae lav'rocks sang on

hil-lock green, But nature sick - end on the ee. Thro' faded groves Ma - ri - a sang, her -

The musical score is written for Violin I, Violin II, Viola, Canto, and Harp. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Largo'. The lyrics are: 'The Catrine woods were yellow seen, The flower's decayd on Catrine, lee, Nae lav'rocks sang on hil-lock green, But nature sick - end on the ee. Thro' faded groves Ma - ri - a sang, her -'. The harp part includes numerous fingerings such as 6-4, 3, 6, 3, 4, 3, 6, 6, 6, 6, 6, 6, 4, 7.

pp.

B.

T.S.

2 6 4 6 6 3 6 6

braes o' Balloch-mile.

6 6 4 7 6 6 5 6 6 4 7

2

Low in your wintry beds, ye flowers,  
 Again ye'll flourish fresh and fair;  
 Ye birdies dumb, in with'ring bowers,  
 Again ye'll charm the vocal air.  
 But here alas. for me nae mair;  
 Shall birdie charm, or floweret smile;  
 Fareweel the bonnie banks of Ayr,  
 Fareweel, fareweel, sweet Ballochmyle!

# Logie o' Buchan.

For two Voices.

Violini

Primo

2do

Harp<sup>s</sup>d

O Logie o' Buchan and  
O' Logie o' Buchan and

Largo Espressivo.

Ts. 6 4 7

Logie the laird, they've taen awa Jamie that delv'd in the yard. Wha play'd on the Pipe & the  
Logie the laird, they've taen awa Jamie that delv'd in the yard. Wha play'd on the Pipe & the

T.S. 6 4 7

Viol fae sma they've taen a wa Jamie the flow'r o' them a'. Saying think nae lang Lalsie tho'  
Viol fae sma they've taen a wa Jamie the flow'r o' them a'. Saying think nae lang Lalsie tho'

6 4 3

I be awa an' think na lang lafsie tho' I be awa, the fimmer will come when the winter's a\_wa, and  
I be awa an' think na lang lafsie tho' I be awa, the fimmer will come when the winter's a\_wa, and

T.S.

rf

I'll be to see thee in spite o' them a'.

I'll be to see thee in spite o' them a'.

rf.

6 7

2

I sit on my fankie I spin on my wheel,  
I think on my Jamie wha lo'es me sae weel,  
He had put ae saxpence he brak it in twa,  
And geed me the hauf o't when he gaed awa.  
Saying think nae lang lafsie tho' I be awa,  
And think nae lang lafsie tho' I be awa,  
The fimmer will come when the winters awa,  
And I'll be to see thee in spite o' them a'.

3

My daddy look'd fulky my minnie look'd sour,  
They gloom'd on my Jamie becaufe he was poor,  
I loo them as weel as a dochter can dee,  
But wha is fae dear as my Jamie to me.

Saying think nae lang lafsie tho' I be awa,  
An think nae lang lafsie tho' I be awa,  
The fimmer will come when the winters awa,  
And I'll be to see thee in spite o' them a'.

4

The comfort I wanted he needed himsell;  
For what we baith suffer'd there's nae ane can tell,  
Wi' the snill on his cheek, and the tear in his ee  
I ne'er will forget how he parted frae me.  
Saying think nae lang lafsie tho' I be awa,  
An think nae lang lafsie tho' I be awa,  
The fimmer will come when the winters awa,  
And I'll tak ye wi' me in spite o' them a'.

*Jockey was the Blythest Lad.*

Violini

Two staves of music for Violini and Viola. The Violini part is in treble clef with a C-clef, and the Viola part is in alto clef with a C-clef. Both parts feature a melodic line with eighth and sixteenth notes. Dynamics include *pp.* (pianissimo).

Viola

Basso

Voce

Canto

Young Jockey

Harp.<sup>d</sup>

And<sup>te</sup> Softenuto

Basso

Two staves of music for Violini and Viola, continuing the melodic line from the first system.

Canto and Harp staves with lyrics. The Canto part is in bass clef. The Harp part is in treble clef. The lyrics are: "was the blythest lad in a our Town or here a-wa; Fu' blyth he whistled at the".

Two staves of music for Violini and Viola, continuing the melodic line.

Canto and Harp staves with lyrics. The Canto part is in bass clef. The Harp part is in treble clef. The lyrics are: "gaud, Fu' light-ly danc'd he in the ha. He roof'd my een fae bon-nie blue he".

roof'd my waist fae gen-ty fma; Au' aft my heart came to my mou when ne'er a'

bo--dy heard or saw

2

My Jockey toils upon the plain,  
 Thro' wind and weat, thro' frost and snaw,  
 And o'er the lee I look-fu' fain,  
 When Jockey's owfen hameward ca'.  
 Au' ay the night comes round again,  
 When in his arms he takes me a'  
 Au' ay he vows he'll be my ain,  
 As lang's he has a breath to draw.

*Saw ye Johnnie cummin qua' the*

Violini

Viola

Canto.

Harps<sup>d</sup>

Violini: *pp.* *pp.*

Canto: Saw ye John - nie cum - min, quo' the,

Harps<sup>d</sup>: *pp.*

Largo

7

Canto: Saw ye John - nie cum - min, O, saw - ye Johnnie cum - min, quo' the; saw ye Johnnie

6

T.S.

Canto: cum - min, w' his blue boanet on his head, And his dog - gie run - ning, quo' the;



# Lord Ronald my Son.

Violini

Viola

Canto

Harp. <sup>sd</sup>

*Largo Sostenuto*

O where hae ye been Lord Ronald, my son? O

6 3 6 6 6 6 6 3 6 6 6 3 T.S.

where hae ye been, Lord Ronald my son. I hae been wi my sweetheart, mother, make my bed soon, for I'm weary wi the

6 6 6 7 6 3 6 6 6 6 6

hunting and fain wad lie down.

rf.

rf.

7 6 6 6 7

2

What got ye frae your sweetheart Lord Ronald, my son.  
 What got ye frae your sweetheart Lord Ronald, my son.  
 I hae got deadly poison, mother, make my bed soon;  
 For life is a burden that soon I'll lay down.

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

# The Lowlands of Holland

Violini

Violin I staff with treble clef, C major key signature, and common time signature. It contains a melodic line with various ornaments and dynamics including *pp.*

Vcllo

Violin II staff with treble clef, C major key signature, and common time signature. It contains a melodic line with various ornaments and dynamics including *f*.

Canto

Canto staff with treble clef, C major key signature, and common time signature. It contains the vocal line with the lyrics "The love that I have".

Harps'd

Harps'd staff with treble and bass clefs, C major key signature, and common time signature. It contains the piano accompaniment with fingerings like 6 6 6 and 6 - 7.

Largo Espressivo.

Violin I staff with treble clef, C major key signature, and common time signature. It contains a melodic line with various ornaments and dynamics including *f*.

Violin II staff with treble clef, C major key signature, and common time signature. It contains a melodic line with various ornaments and dynamics including *f*.

Vcllo staff with treble clef, C major key signature, and common time signature. It contains a melodic line with various ornaments and dynamics including *f*.

Canto staff with treble clef, C major key signature, and common time signature. It contains the vocal line with the lyrics "chosen I'll therewith be content; The fault-sea shall be frozen before that I repent."

Harps'd staff with treble and bass clefs, C major key signature, and common time signature. It contains the piano accompaniment with fingerings like 6 6 6 and 6.

Harps'd staff with treble and bass clefs, C major key signature, and common time signature. It contains the piano accompaniment with fingerings like 6 6 6 and 6.

Violin I staff with treble clef, C major key signature, and common time signature. It contains a melodic line with various ornaments and dynamics including *f*.

Violin II staff with treble clef, C major key signature, and common time signature. It contains a melodic line with various ornaments and dynamics including *f*.

Vcllo staff with treble clef, C major key signature, and common time signature. It contains a melodic line with various ornaments and dynamics including *f*.

Canto staff with treble clef, C major key signature, and common time signature. It contains the vocal line with the lyrics "Repent it shall I never untill the day I die, But the Lowlands of".

Harps'd staff with treble and bass clefs, C major key signature, and common time signature. It contains the piano accompaniment with fingerings like 6 6 6 and 6.

Harps'd staff with treble and bass clefs, C major key signature, and common time signature. It contains the piano accompaniment with fingerings like 6 6 6 and 6.

Holland hae twinn'd my love and me.

2

My love lies in the fent sea,  
 And I am on the fide,  
 Enough to break a young thing's heart  
 Who lately was a bride:  
 Wha lately was a bonie bride  
 And pleasure in her ee;  
 But the lowlands of Holland  
 Hae twinn'd my love and me.

3

New Holland is a barren place,  
 In it there grows no grain;  
 Nor any habitation  
 Wherein for to remain:  
 But the sugar canes are plenty,  
 And the wine draps frae the tree;  
 And the lowlands of Holland  
 Hae twinn'd my love and me.

4

My love he built a bonie ship  
 And fet her to the sea,  
 Wi' seven score brave mariners  
 To bear her companie:  
 Threescore gaed to the bottom,  
 And threescore did at sea;  
 And the lowlands of Holland  
 Hae twinn'd my love and me.

5

My love has built another ship  
 And fet her to the main,  
 He had but twenty mariners  
 And all to bring her hame:  
 The stormy winds did roar again,  
 The raging waves did rout,  
 And my love and his bonie ship  
 Turn'd widdershins about.

6

There shall nae mantle cross my back,  
 Nor kame gae in my hair,  
 Neither shall coal nor candle light  
 Shine in my bower mair;  
 Nor shall I chuse anither love  
 Until the day I die,  
 Since the lowlands of Holland  
 Hae twinn'd my love and me.

7

Now had your tongue my dochter dear,  
 Be still and be content,  
 There's mair lads in Galloway  
 Ye need nae lament,  
 O there is nane in Galloway,  
 There's nane at a' for me,  
 For the lowlands of Holland,  
 Hae twinn'd my love and me.

*Braw braw lads o' Galla water,*

Violini *pp.* *pp.*

Viola

Canto

Harps.<sup>d</sup>

*Largo Softenuto*

6 7 6 6 6 6 4 3 - 4 3 - 4 3 6 7 6 6 6

Braw, braw lads o' Galla water: O braw

lads o' Galla water I'll kilt my coats a-boon my knee, And follow my love thro' the water.

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

*rf* *tr*

2  
 Sae fair her hair, sae brent her brow,  
 Sae bonny blue her een, my dearie;  
 Sae white her teeth, sae sweet her mou,  
 The mair I kifs, the's ay my dearie.

3  
 O'er yon bank, and o'er yon brae,  
 O'er yon mofs among the heather:  
 I'll kilt my coat aboon my knee,  
 And follow my love thro' the water.

4  
 Down among the broom, the broom,  
 Down among the broom, my dearie.  
 The lasie lost a filken snood,  
 That cost her mony a blirt and bleary.