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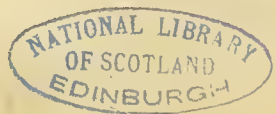
Simple and Accompaniments

FOR THE
Piano Forte.

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EDIN^g Engraved for the Edition by Walker & Anderson, & Sold by Nathaniel Gow and Son,
at their Music & Musical Instrument Warehouse, N^o 60 Princes Street.



I'LL NO WAKE WI' ANNIE.

Air, by James Hogg.

VOICE

O Moth-er tell the laird o't, Or sair-ly it will grieve me O, That

PIANO

FORTE

Slowly.

I'm to wake the ewes the night An' An-nie's to gang wi' me O I'll

wake the ewes my night a-bout, But neer wi' ane sae sau-cy O nor

sit my lane the lee lang night wi' sic a scorn-ful las-sie O. I'll

no wake I'll no wake I'll no wake wi' Annie O Nor sit my lane o'er

The musical score is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. Each system includes a vocal line (VOICE) and a piano accompaniment (PIANO and FORTE). The piano part is marked 'Slowly.' and features a steady bass line with chords in the right hand. The vocal line contains the lyrics, with some words in italics. The score ends with a double bar line and repeat dots.

night wi' aye sae thra-ward an' un-can-nie O.

Dear Son be wise an' warie,
 But never be unmanly O,
 I've heard you tell another tale,
 O young an' charming Annie O.
 The ewes ye wake are fair enough,
 Upon the brae sae bonny O,
 But the laird himsel wad gie them a,
 To wake the night wi' Annie O.
 I'll no wake, &c.

I tauld ye ear', I tauld ye late,
 That lassie wad trapan ye O,
 An' ilka word ye boud to say,
 When left your lunc wi' Annie O.
 Tak' my advice this night for ance,
 Or beauty's tongue will ban ye O.
 An' sey your leel auld mother's skeel,
 Ayont the moor wi' Annie O.
 He'll no wake, &c.

The night it was a simmer night,
 An' O the glen was landly O,
 For just ae sternie's gowden ee,
 Peep'd o'er the hill serenely O.
 The twa are in the flow'ry heath,
 Ayont the moor sae flowy O,
 An' but ae plaid atween them baith,
 An' wasna that right dowy O.
 He maun wake, &c.

Neist morning at his mother's knee,
 He bless'd her love unfeign'dly O;
 An' aye the tear fell frae his ee,
 An' aye he clasp'd her kindly O.
 Of a' my griefs I've got amends,
 Up in yon glen sae grassy O,
 A woman only woman kens,
 Your skill has won my lassie O.
 I'll aye wake, I'll aye wake,
 I'll aye wake, wi' Annie O,
 I'll ne'er again keep wake wi' anc,
 Sae sweet sae kind an' cannie O.

Air, by a friend of the Editor.

VOICE

PIANO

FORTE

Lively.

Came ye by Athol lad wi' the philabeg,

Down by the Tum-mel or banks of the Gary? Saw ye my lad, wi' his

bon-net an' white cockade, Leaving his mountains to follow Prince Charlie.

Charlie, Charlie, wha wad na fol-low thee? Lang thou hast lovd, an'

trust ed us fair ly Char lie. Char lie, wha wad na fol low thee?

King of the highland hearts bonny Prince Charlie.

I hae but ae son, my brave young Donald!
 But if I had ten they should follow Glengary;
 Health to M. Donnell and gallant Clan-Ronald,
 For these are the men that will die for their Charlie.
 Charlie. Charlie, &c.

I'll to Lochiel, and Appin, and kneel to them;
 Down by Lord Murray, and Roy of Kildarlie;
 Brave Mackintosh he shall fly to the field wi' them;
 They are the lads I can trust 'wi' my Charlie.
 Charlie. Charlie, &c.

Down through the lowlands, down wi' the whigamore,
 Loyâl true highlanders, down with them rarely!
 Ronald and Donald drive on with the broad claymore,
 Over the necks of the foes of Prince Charlie.
 Charlie. Charlie, &c.

THE WOMEN FO'K.

Air, by James Hogg.

VOICE

PIANO
FORTE

Lively.

U Sair-ly may I rue the day I fanc'y'd first the

mf

wo-men kind for aye sin-sinc I ne'er can hae a quiet thought or

peace o' mind. They hae plagued my heart an' pleas'd my ec An'

fz *dim:* *fz* *dim:*

teaz'd an' flat-ter'd me at will But aye for a' their witch-cr-ye the.

Chorus.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "paw-ky things I lo'e them still O the wo-men folk (O) the wo-men folk, But they hae been the wreck o' me O wea-ry fa' the wo-men folk for they win-na let a bo-dy be." The piano part features a steady accompaniment with some dynamic markings like *p* and *f*.

I've thought, an' thought, but darna tell;	That they hae gentle forms and meek,
I've studied them wi' a' my skill;	A man wi' half a look may see;
I've lo'e'd them better than mysel';	An' graecfu' airs an' faces sweet,
I've try'd again to like them ill.	An' wavin' eurls aboon the bree,
Wha sairest strives will sairest rue,	An' smiles as soft as the young rose bud.
To comprehend what nae man can;	An' een sae pawky bright an' rare,
When he has done what man can do,	Wad lure the laverock frae the clud
Hell end at last where he began.	But laddie seek to ken nae mair.
O the women folk &c.	O the women folk &c.

Even but this night nae farther gane,
 The date is nouter lost nor lang,
 I tak' ye witness ilka ane,
 How fell they fought and fairly dang;
 Their point they've carried, right or wrang,
 Without a reason rhyme or law,
 An' forc'd a man to sing a sang,
 That ne'er could sing a verse ava.
 O the women folk, &c.

THE MER-MAID'S SONG.

Air, by James Hogg.

VOICE

PIANO

FORTE

Slow.

Lye still my love lye still and sleep, Long

is thy night of sor-row, thy mai-den of the mountain deep, Shall

meet thee on the mor-row. But O when shall that morrow be, When

my true love shall wa-ken When shall we meet refind and free, A-

mid the moor-land bra--ken.

Full low and lonely is thy bed,
 The worm ev'n flies thy pillow,
 Where now the lips so comely red
 That kiss'd me 'neath the willow?
 O I must laugh do as I can
 Even mid my Song of mourning,
 At all the fuming freaks of man,
 To which there's no returning.

Lye still my love, lye still and sleep;
 Hope lingers o'er thy slumber;
 What though thy-years beneath the steep,
 Should all its stones outnumber?
 Though moons steal o'er and seasons fly
 On time's swift wing unstaying;
 Yet there's a spirit in the sky,
 That lives o'er thy decaying.

In domes beneath the water springs,
 No end hath my sojourning;
 And to this land of fading things
 Far hence be my returning.
 For all the spirits of the deep
 Their long last leave are taking
 Lye still my love lye still and sleep
 Thy day is near the breaking.

Air, Old.

VOICE

PIANO
FORTE

Slow.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a 'Slow.' marking. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand.

O my Lassie, our joy to complete again,

The second system continues the vocal and piano parts. The vocal line has a long note followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Meet me a-gain i' the gloam-ing my dear-ie; Low' down in the

The third system shows the vocal line with a long note and the piano accompaniment. The lyrics are 'Meet me a-gain i' the gloam-ing my dear-ie; Low' down in the'.

dell let us meet a-gain, O Jean-ie there's nae-thing to fear ye!

The fourth system continues the vocal and piano parts. The lyrics are 'dell let us meet a-gain, O Jean-ie there's nae-thing to fear ye!'.

Come when the wee bat flits s-lilent an' e-ry, Come when the pale face o'

The fifth system shows the vocal line with a long note and the piano accompaniment. The lyrics are 'Come when the wee bat flits s-lilent an' e-ry, Come when the pale face o''.

na-ture looks wea-ry, Love be thy sure de-fence, Beau-ty an' in-no-cence

O Jean-ie there's naething to fear ye.

Sweetly blows the haw an' the rowan-tree,
 Wild roses speck our thicket sae breerie;
 Still, still will our bed in the green-wood be;
 O Jeanie, there's naething to fear ye!
 Note when the blackbird o' singin' grows weary,
 List when the beetle bee's bugle comes near ye,
 Then come with fairy haste,
 Light foot an' beating breast;
 O Jeanie, there's naething to fear ye!

Far, far will the bogle an' brownie be,
 Beauty an' truth they darna come near it;
 Kind love is the tie of our unity,
 A' maun love it an' a' maun revere it!
 Love makes the sang of the woodland sae cheerie,
 Love gars a' nature look bonny that's near ye,
 That makes the rose sae sweet
 Cowslip an' violet,
 O Jeanie, there's naething to fear ye!



Air, by a friend of the Editor.

VOICE

PIANO
FORTE

Slow with Expression.

Loose the yett an' let me in,

La-dy wi' the glist'ning ee; Dinna let your menial train

Drive an auld man out to dee. Cauld rife is the winter ev'n,

See the rime hangs at my chin; La-dy, for the sake of Heav'n,

Loose the yett an' let me in.

Ye shall gain a virgin hue
 Lady for your courtesy,
 Ever bonny, ever new,
 Aye to bloom an' ne'er to dec.
 Lady there's a lovely plain
 Lies beyond yon setting sun,
 There we soon may meet again,
 Short the race we hae to run.

'Tis a land of love an' light,
 Rank or title is not there,
 High an' low maun there unife,
 Poor man, prince, an' lady fair.
 There, what thou on earth hast given,
 Doubly shall be paid again,
 Lady for the sake of heaven,
 Loose the yett an' let me in.

Blessings rest upon thy head,
 Lady of this lordly ha'
 That bright tear that thou didst shed,
 Fell na down amang the snaw.
 It is gane to heav'n aboon,
 To the fount of charitye,
 When thy days on earth are done,
 O how it shall plead for thee.

THE LARK.

Air, Old.

VOICE

Slow.

PIANO

FORTE

Bird of the wil-der-ness, Blith-some an' cum-ber-less,

Sweet be thy ma-tin o'er moor-land an' lea, Emblem of happiness,

Blest is thy dwelling place, O to a-bide in the desert with thee!

Wild is thy lay an' ruid, Far in the down-y cloud;

Love gives it en-er-gy, love gave it birth. Where on thy dew-y wing,
 Where art thou jour-ney-ing? Thy lay is in heav-en, Thy
 love is on earth.

O'er fell an' fountain sheen,
 O'er moor an' mountain green,
 O'er the red streamer that heralds the day;
 Over the cloudlet dim,
 Over the rainbow's rim,
 Musical cherubim, hie thee away.

Then when the gloaming comes,
 Low in the heather blooms,
 Sweet will thy welcome and bed of love be,
 Emblem of happiness!
 Blest is thy dwelling place!
 O to abide in the desert with thee!

Air, by a friend of the Editor.

VOICE

PIANO
FORTE

Slow.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a 'Slow.' tempo marking. The key signature has one flat (B-flat), and the time signature is 3/4. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

Ca-le-do-nia! thou land of the mountain and

The second system continues the vocal line and piano accompaniment. The vocal line begins with the lyrics 'Ca-le-do-nia! thou land of the mountain and'. The piano accompaniment continues with the same rhythmic pattern.

rock; Of the o-c-e-an, the mist, and the wind: Thou land of the

The third system continues the vocal line and piano accompaniment. The vocal line begins with the lyrics 'rock; Of the o-c-e-an, the mist, and the wind: Thou land of the'. The piano accompaniment continues with the same rhythmic pattern.

tor-rent, the pine, and the oak, - Of the roc-buck, the

The fourth system continues the vocal line and piano accompaniment. The vocal line begins with the lyrics 'tor-rent, the pine, and the oak, - Of the roc-buck, the'. The piano accompaniment continues with the same rhythmic pattern.

hart, and the hind. Tho' bare are thy cliffs, and tho' bar-ren thy

The fifth system concludes the vocal line and piano accompaniment. The vocal line begins with the lyrics 'hart, and the hind. Tho' bare are thy cliffs, and tho' bar-ren thy'. The piano accompaniment continues with the same rhythmic pattern.

glens; tho' bleak thy dun is-lands ap-pear; Yet kind are the hearts and un-

daun-ted the clans, That roam on those mountains so dear.

A foe from abroad, or a tyrant at home,
 Could never thy ardour restrain;
 The invincible hands of imperial Rome
 Assay'd thy proud spirit in vain.
 Firm seat of religion, of valour, of truth,
 Of genius unshackled and free;
 The Muses have left all the vales of the south,
 My lov'd Caledonia for thee.

Sweet land of the bay and the wild winding deeps;
 There loneliness slumbers at even;
 While far in the deep, mid the blue water sleeps
 A calm little motionless heaven.
 Thou land of the valley, the moor, and the hill;
 Of the storm, and the proud rolling wave,
 Yes, thou art the land of fair liberty still,
 And the land of my forefather's grave!

THE LAIRD O' LAMINGTON.

Air by James Hogg.

VOICE

PIANO
FORTE

Lively.

The first system of music features a vocal line on a single staff with a treble clef and a common time signature. Below it, the piano accompaniment is written on two staves (treble and bass clefs). The piano part begins with a series of eighth and sixteenth notes, creating a lively texture. The key signature has one sharp (F#).

Can I bear to - part wi' thee,

The second system continues the vocal line and piano accompaniment. The vocal line has a slight melisma on the word 'thee'. The piano accompaniment provides harmonic support with chords and moving lines.

Ne-ver mair your face to see, Can I bear to part wi' thee,

The third system continues the vocal line and piano accompaniment. The vocal line has a slight melisma on the word 'thee'. The piano accompaniment provides harmonic support with chords and moving lines.

Drun-ken laird o' Lam-ing-ton. Can-ty war ye o'er your kale,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a slight melisma on the word 'kale'. The piano accompaniment provides harmonic support with chords and moving lines.

Tod-dy jugs an' caups o' ale, Heart aye kind an' leel an' hale,

The fifth system continues the vocal line and piano accompaniment. The vocal line has a slight melisma on the word 'hale'. The piano accompaniment provides harmonic support with chords and moving lines.

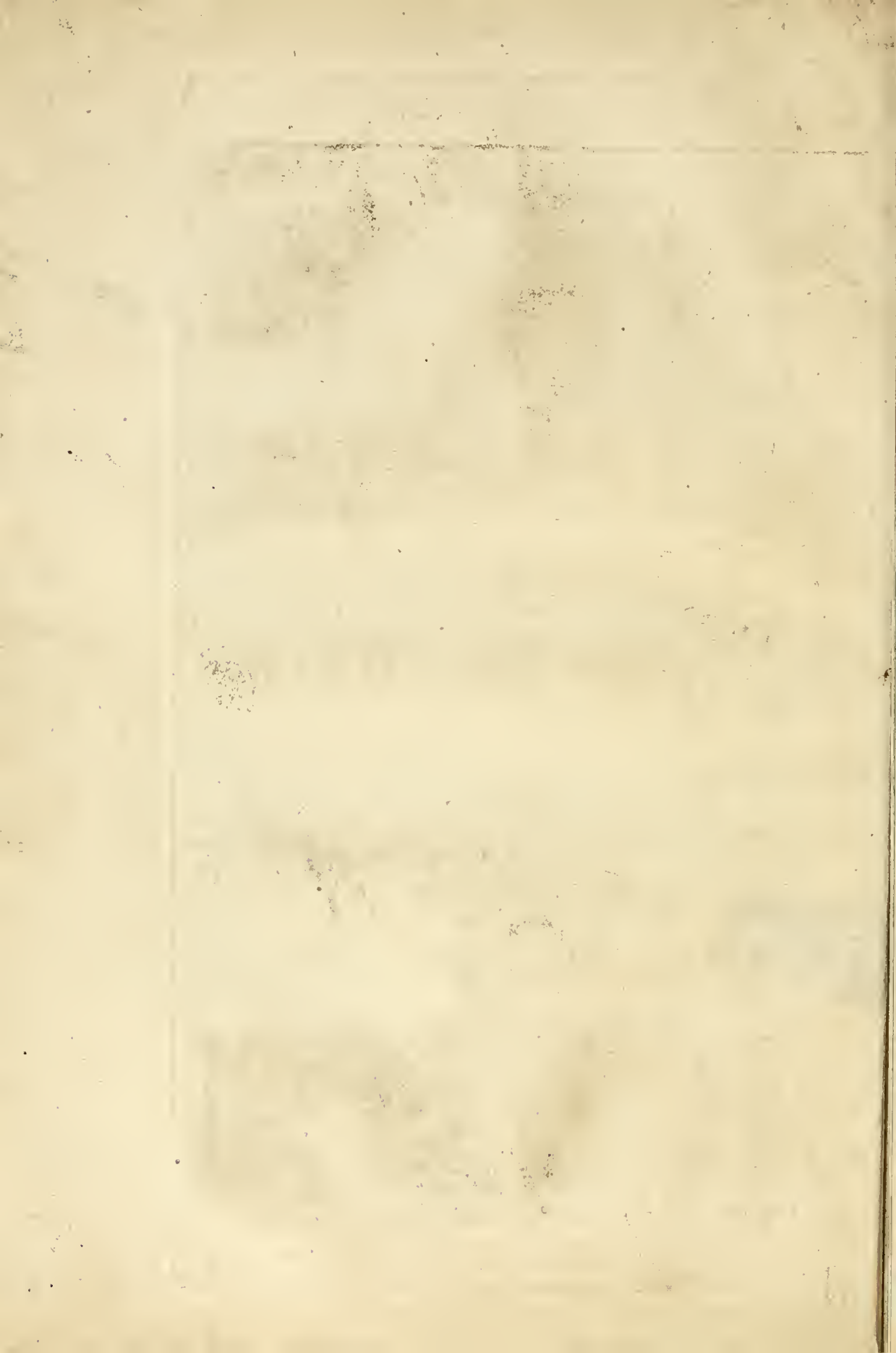
ho - nest laird o' Lam - ington.

The image shows a musical score for the song 'The honest laird o' Lamington'. It consists of two systems of music. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system continues the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics 'ho - nest laird o' Lam - ington.' are written under the first few notes of the vocal line.

He that swears is but so so,
 He that lies to hell must go,
 He that falls in bagnio,
 Falls in the devils frying-pan.
 Wha wa'st ne'er pat aith to word?
 Never lied for duke nor lord?
 Never sat at sinfu' board?
 The honest laird o' Lamington.

He that cheats can ne'er be just;
 He that prays is ne'er to trust;
 He that drinks to drauck his dust
 Wha can say that wrang is done?
 Wha wa'st ne'er to fraud inclin'd?
 Never pray'd sin' he can mind?
 Anc wha's drouth there's few can find,
 The honest laird o' Lamington.

I like a man to tak' his glass,
 Toast a friend or bonny lass;
 He that winna is an ass,
 Deil send him anc to gallop on!
 I like a man that's frank an' kind,
 Meets me when I have a mind,
 Sings his sang, an' drinks me blind,
 Like the laird o' Lamington.



6.3.68.

