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THE GLEN COLLECTION  
OF SCOTTISH MUSIC

Presented by Lady Dorothea Ruggles-  
Brise to the National Library of Scotland,  
in memory of her brother, Major Lord  
George Stewart Murray, Black Watch,  
killed in action in France in 1914.

*28th January 1927.*

between 1816 & 1819.

(c 1820)

Vol 2  
—



Glenn 8

SELECTION

OF  
Scotts, English and Irish  
Songs

with Accompaniments for the

(PIANO=FORTE)

From the most Eminent Composers,

Dedicated by Permission to

MISS MARGT VIOLETTA PRINGLE

OF CLIFTON.

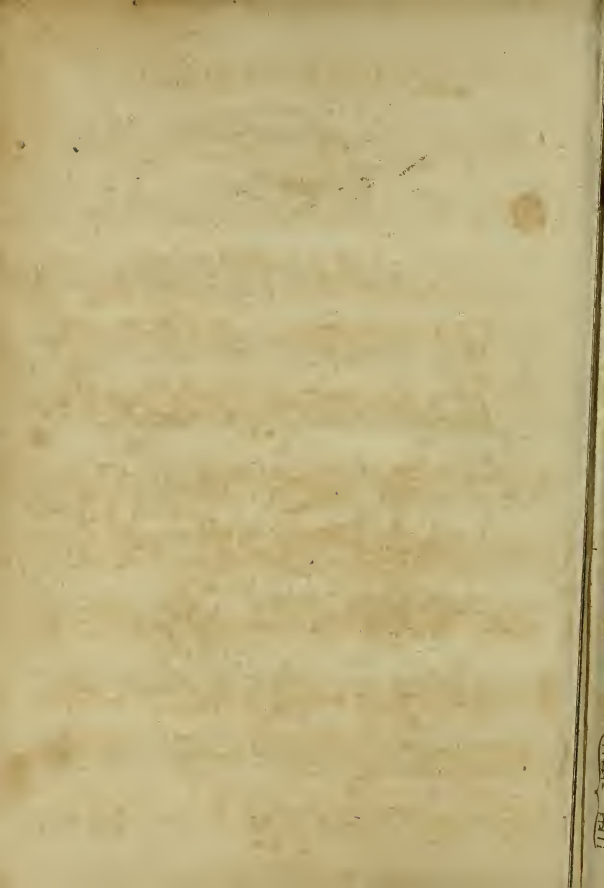


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N<sup>o</sup> 21 South Colledge Street.





# "SOLDIER'S ADIEU,"

A Celebrated Song,

Written & Composed by

(M<sup>r</sup>. DIBDIN.)

*Pr. 1/6*

*Andante*

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in common time. The tempo marking 'Andante' is written vertically to the left of the piano part.

The second system of music continues the vocal and piano parts from the first system. It features the same three-staff structure: a vocal line on top, and piano accompaniment on the bottom two staves. The tempo remains 'Andante'.

The third system of music concludes the piece. It includes the vocal line and piano accompaniment. The lyrics '... dieu! A dieu! my only life, My honour calls me' are written below the vocal staff. The tempo remains 'Andante'.

Eng<sup>d</sup> by W. Hutton.

from thee, Re,member thou'rt a Soldiers wife, Those

Tears but ill be,come thee, What tho' by du...ty

I am call'd, Where thund'ring Cannons rattle, Where

va.lour's self might stand, appall'd, Where va.lour's

self might stand appall'd, When on the wings of

thy dear love, To heav'n above . . . . . thy fervent

o. ri. sons are flown, The tender pray'r thou put'st up

there, Shall call a guardian Angel down, Shall

call a guardian Angel down, To watch me in the battle!

2

My safety thy fair truth shall be,  
 As sword and buckler serving,  
 My life shall be more dear to me,  
 Because of thy preserving:  
 Let peril come, let horror threat,  
 Let thundering Cannons rattle,  
 I'll fearless seek the conflict's heat,  
 Assured when on the wing of love  
 To heav'n above &c.

3

Enough, with that benignant smile,  
 Some kindred God inspired thee,  
 Who saw thy bosom void of guile,  
 Who wondered and admired thee:  
 I go, assured, my life adieu,  
 Tho' thundering Cannons rattle  
 Tho' murdering carnage stalk in view,  
 When on the wings of thy true love,  
 To heav'n above &c.

# "CRAZY JANE,"

the words by

**M. LEWIS ESOR**

the music by

*Miss Abrams.*

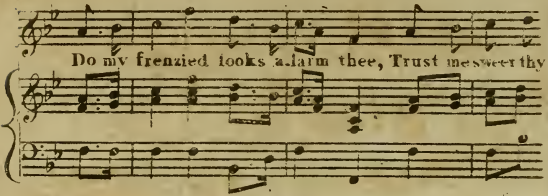
*Pr. 1/6*

*Andante.*

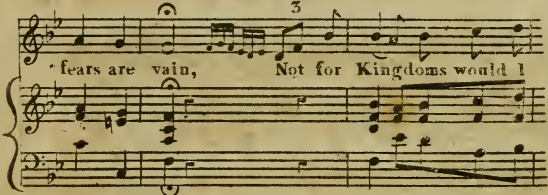
Why fair Maid in ev'ry feature are such

signs of fear express'd, Can a wand'ring wretch, ed

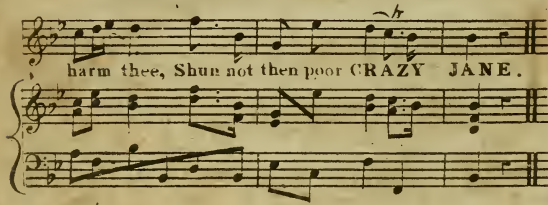
Creature, With such terror fill thy breast,



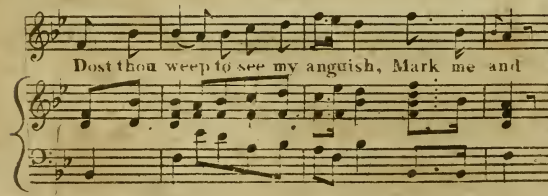
Do my frenzied looks alarm thee, Trust me sweet thy



fears are vain, Not for Kingdoms would I



harm thee, Shun not then poor **CRAZY JANE**.



Dost thou weep to see my anguish, Mark me and

a void my woe, When Men flat ter sigh and languish

Think them false I found them so, For I lov'd on

so sin cerely, None could ever love a gain, But the

Youth I lov'd so dearly, Stole the wits of CRAZY JANE

Fondly my young heart receiv'd him, Which was

doom'd to love but one, He sigh'd he vow'd and I be-

... liev'd him, He was false and I undone, From that

hour has reason never Held her Empire o'er my



Brain, HENRY fled with him for ever Fled the

wits of CRAZY JANE. Now forlorn and broken

heart.ed, And with frenzied thoughts be.set.

On that spot where last we part.ed,

On that spot where first we met, Still I

sing my love lorn ditty, Still I, slow...ly

pace the plain, Whilst each pass...er by in

pi...ty Cries God help thee CRAZY JANE.

# "THE WELCH HARPER"

Composed by

Theodore Smith. *Pr. 1/*

Over the sunny hills I stray, Tuning

The first system of musical notation for the piece. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat), and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Over the sunny hills I stray, Tuning' are written below the treble staff.

many a rustic lay, And sometimes in the shadowy

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'many a rustic lay, And sometimes in the shadowy' are written below the treble staff.

vales I sing of love and Battle tales. Mer. ri. ly

The third system of musical notation. It continues the melody and accompaniment. The lyrics 'vales I sing of love and Battle tales. Mer. ri. ly' are written below the treble staff.

thus I spend my life Tho' poor my breast is free from stril

The fourth and final system of musical notation on this page. It concludes the melody and accompaniment. The lyrics 'thus I spend my life Tho' poor my breast is free from stril' are written below the treble staff.

The blithe old Harper call'd am I, In the welch

vales 'mid mountains high, In the welch vales 'mid

mountains high. Sometimes be..

...fore a Castle Gate, In Song a Battle I relate, Or how a

Lord in Shepherds guise, Sought favour in a Virgin's eyes.

With rich and poor a welcome guest, No cares in...

...trude up on my Breast, The blithe old Harper call'd am

I, In the welch vales mid mountains high, In the welch

vales mid mountains high.

When Sol il lumes the western Sky, And Evening

Zephyrs softly sigh, Oft times on Village green I play, Whil

round me dance the Rustics gay. And oft' when veild by

sable Night, The wand'ring Shepherds I delight, The blithe o.

Harper call'd am I, In the welch vales 'mid mountains high,

In the welch vales 'mid mountains high.

“BY A MURMURING BROOK”  
A Favorite Song,

*Sung by*

*Mr. Braham,*

Composed by

*Sir J. Stevenson Mus: Doc.*

*Pr. 1*

*Andantino.*

The piano introduction consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a 6/8 time signature and a key signature of one flat. It provides a rhythmic accompaniment with eighth and sixteenth notes.

The first vocal line is in treble clef with a 6/8 time signature and a key signature of one flat. It begins with a melodic phrase marked with an 'x' above it, followed by the lyrics 'By a murmuring brook in a valley's deep'.

By a murmuring brook in a valley's deep

The piano accompaniment for the first vocal line is in bass clef with a 6/8 time signature and a key signature of one flat. It features a steady eighth-note accompaniment.

The second vocal line is in treble clef with a 6/8 time signature and a key signature of one flat. It continues the melody with the lyrics 'shade, where the wood Dove and Nightingale dwell where the'.

shade, where the wood Dove and Nightingale dwell where the

The piano accompaniment for the second vocal line is in bass clef with a 6/8 time signature and a key signature of one flat. It continues the eighth-note accompaniment.

harsh eye of en-vy may ne-ver per-vade, O

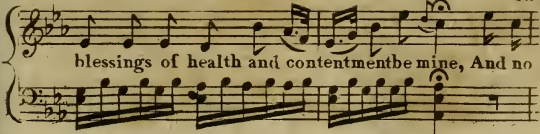
grant me some moss co-ver'd cell. O

grant me some moss co-ver'd cell. Round the

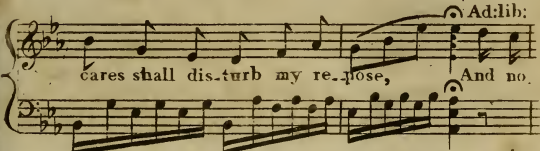
mouth of my cave let the I-vy entwine, With the

wood-bine and sweet scented rose, Let the

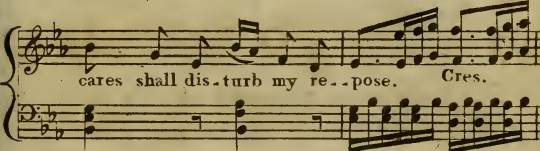




blessings of health and contentment be mine, And no



Ad:lib;  
cares shall dis-turb my re- pose, And no.



cares shall dis-turb my re- pose. Cres.



♫.

2

But free from the Ills that attend on the great,  
 And far from all folly and strife,  
 With sweet Solitude's charms in this humble retreat,  
 Let me spend the remains of my life,  
 Round the mouth of my cave &c. -

“THE WILLOW,”

Sung by

Mrs. Jordan.

at the

THEATRE ROYAL DRURY LANE,

Composed by

Girelli

*Andante*

*Pr. 1.*

*P.*

*F.*

*P.*

*X.*

A poor soul sat

*X.*

F.

F.

sigh...ing, Un...der a si...ca...more tree, O

F.

P.

Wil..low, Wil..low, Wil..low, with his hand on his

F.

P.

bo...som, His head on his knee, O

Cres.

F.

P.

Wil..low, Wil..low, Wil..low, O Wil..low, Wil..low,

F.

Wil..low, Sing O the green Willow, Shall be my garland,

O the green Willow, Shall be my garden land.

## 2

He Sigh'd in his Singing and after each groan,  
 O Willow, Willow, Willow,  
 I am dead to all pleasure my true love is gone,  
 O Willow, Willow, Willow,  
 " Sing O the green Willow, &c.

## 3

Let nobody blame me, her scorn I thus prove,  
 O Willow, Willow, Willow,  
 She was born to be fair, I to die for her love,  
 O Willow, Willow, Willow,  
 Sing O the green Willow, &c.

“SPRIG OF SHILLELAH”  
A Favorite Irish Song,

SUNG BY

Mr. Johnstone  
at the

Theatre Royal Drury Lane

*Allegro.* Pr. 1.

Och Love is the Soul of a

neat I..rish man, He loves all thats love.ly loves

all that he can with his Sprig of Shillelah and Shamrock so

green. His heart is good humour'd tis

ho-nest and sound, No mallice or hatred is

there to be found; He courts and he mar.ries, He

drinks and he fights, For love all for love, For in

that he delights with his Sprig of Shillelah and

Shamrock so green.

Who e'er had the luck to see Donny brook fair,  
 An Irish man all in his glory is there,  
 With his Sprig of Shillelah and Shamrock so green,  
 His Cloaths spic and span new without e'er a speck,  
 A neat Barcelona tied round his nice neck,  
 He goes to a tent and he spends half a crown,  
 He meets with a friend and for love knocks him down,  
 With his Sprig of Shillelah and Shamrock so green.

3

At Ev'ning returning as homewards he goes,  
 His heart soft with whisky his head soft with blows,  
 From a Sprig of Shillelah and Shamrock so green,  
 He meets with his Shelah who blushing a smile,  
 Cries "get agone Pat" yet consents all the while,  
 To the Priest soon they go and nine months after that,  
 A fine Babie cries "how d'ye do father Pat?"  
 With your Sprig of Shillelah and Shamrock so green.

4

Bless the Country I say that gave Patrick his birth,  
 Bless the Land of the Oak and its neighbouring earth,  
 Where grows the Shillelah and Shamrock so green,  
 May the Sons of the Thames the Tweed and Shannon,  
 Drub the French who dare plant at our confines a Cannon,  
 United and happy at Levaltys Shrine,  
 May the Rose and the Thistle long flourish and twine,

# "THE STREAMLET"

Sung by

*M<sup>rs</sup> Ingham*

IN THE WOODMAN

Composed by

*W. Shield.*

*Pr. 1/*

*Allegretto*

The Streamlet that flow'd round her Cot, all the



charms all the charms of my E...MILLY knew

How oft has its course been for...got, While it

paus'd, While it paus'd her dear I...mage to woo!

paus'd her dear I...mage to woo.

Rinf. Rinf. Dim.

2<sup>d</sup> Verse.

Re..lieve me the fond sil..ver Tide knew from

whence knew from whence it deriv'd the fair prize.

For si..lent.ly si..lent.ly swelling with pride it re..

...flected her back to the Skies. flected her back

to the Skies! Rinf. Rinf.Rinf. Dim.

## COTTAGE ON THE MOOR

Sung by M<sup>rs</sup> Herbert

Composed by

T. Sanderson. *Pr. 11*

*Flute*

*Piano*

*Erte*

Innocents. Cres.

P.

*P.*  
My Mam is no more and my Dad in his Grave Little

*Mez.*  
Orphans are Sisters and I sadly poor.

*P.*  
Industry our wealth and our dwelling we have,

*Dolce.*  
But you neat little Cottage that stands on the Moor, You

neat little Cottage, you neat little Cottage, you neat little

Cot-tage, That stands on the Moor. P.

F.

2

The Lark's early Song does to labour invite,  
 Contented we just keep the Wolfe from the Door,  
 And Phoebus retiring, trips home with delight,  
 To our neat little Cottage that stands on the Moor.

3

Our meals are but homely, mirth sweetens our cheer,  
 Affection's our Inmate, the Guest we adore,  
 And heart-ease and health makes a Palace appear,  
 Of our neat little Cottage, that stands on the Moor.

THE HEAVING OF THE LEAD,  
 Sung by

Mr Inledon.

Composed by

W. Shield.

*Tr. 1*

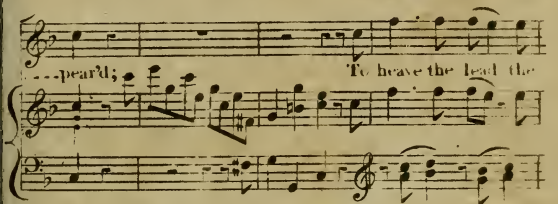
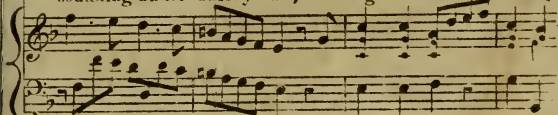
*Mod. rat.*

The first system of music consists of a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

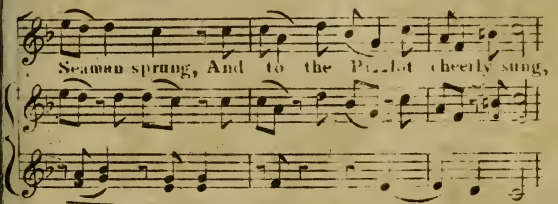
The second system of music continues the vocal and piano parts. The vocal line has a series of sixteenth notes. The piano accompaniment includes a dense texture of sixteenth notes in the right hand. The lyrics "For England," are written below the vocal line.

The third system of music continues the vocal and piano parts. The vocal line has a series of eighth and sixteenth notes. The piano accompaniment includes a dense texture of sixteenth notes in the right hand. The lyrics "when with favouring gale, Our gallant Ship up channel steer'd &" are written below the vocal line.

scudding under easy sail, The high blue western land ap-

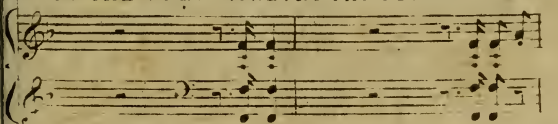


pear'd; To heave the lead the  
Seaman sprung, And to the Pilot cheerly sung,



*ad lib:*

**BY THE DEEP NINE! BY THE DEEP NINE! To**



heave the lead the Seaman sprung, And to the Pilot  
 Legate.

cheer...ly sung BY THE DEEP NINE.

The musical score consists of three systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a more complex piano accompaniment with multiple voices and a final vocal line. The key signature is one flat (B-flat), and the time signature is common time (C).

2

And bearing up to gain the Port,  
 Some well known object kept in view;  
 An Abby Tow'r, an Harbour Fort,  
 Or Beacon, to the Vessel true;  
 While oft the Lead the Seaman Hung,  
 And to the Pilot cheerly sung  
 BY THE MARK SEVEN.

3

And as the much lov'd shore we near  
 With transport we beheld the roof;  
 Where dwelt a Friend or Partner dear,  
 Of faith and love a matchless proof;  
 The Lead once more the Seaman Hung,  
 And to the watchful Pilot sung  
 QUARTER LESS FIVE.



# THE GALLEY SLAVE,

Sung by M<sup>r</sup> Dignum

*Composed by*

*MR REEVE*

*Andante*

*Pr. 1 /*

The first system of music consists of three staves. The top staff is a vocal line in G major, 4/4 time, with a tempo marking of 'Andante'. The piano accompaniment is on two staves below, with the right hand in treble clef and the left hand in bass clef. The music begins with a series of eighth notes in the vocal line, followed by a more melodic line.

The second system of music consists of three staves. The top staff is a vocal line, mostly containing rests. The piano accompaniment is on two staves below, with the right hand in treble clef and the left hand in bass clef. The text 'Horns and Clarinets.' is written below the piano part. The music features a series of chords and rhythmic patterns.

The third system of music consists of three staves. The top staff is a vocal line, mostly containing rests. The piano accompaniment is on two staves below, with the right hand in treble clef and the left hand in bass clef. The text 'P.' is written below the piano part. The music features a series of chords and rhythmic patterns, including some triplets.

Oh, think on my fate! Once I free.. dom en..

..joy'd, Was as hap-py as hap-py could be, -

But plea..sure is fled! Even hope is des..

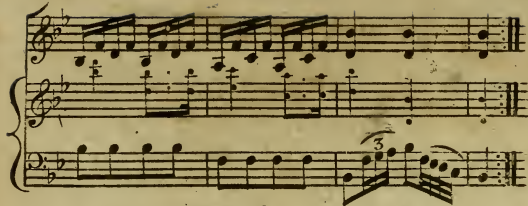
..stroy'd, a Cap-tive a-las! on the Sea. I was

taken by the loss, 'twas the flint of fate, To

tear me from her I adore, When thought brings to

mind my once hap-py es-tate, I sigh! I

sigh! While I tug at the Oar.

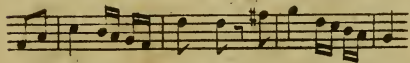


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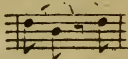
Hard, hard is my fate! Oh how galling my chain,  
 My life's steer'd by misery's chart;  
 And though 'gainst my Tyrants I scorn to complain,  
 Tears gush forth to ease my full heart:  
 I disdain e'en to shrink tho' I feel sharp the lash,  
 Yet my breast bleeds for her I adore;  
 While around me the unfeeling billows will dash,  
 I sigh and still tug at the Oar.

3

How fortune deceives I had pleasure in tow,  
 The Port where she dwelt we'd in view;  
 But the wish'd Nuptial Morn was o'er clouded with woe,  
 And dear ANNA! I hurried from you:



Our Shallop was boarded and I borne away,  
 To behold my dear ANNA, no more;



But despair wastes my spirits my form feels decay,  
 He sigh'd and expir'd at the Oar.

# YES HENRY YES WITH THEE I'LL GO,

Answer to "O Nanny wilt thou gang with me"

A Favorite

## Ballad

Composed by

MR. RAUZZINI.

*P. 1/6*

*Andante*

Musical notation for the first system, including treble and bass staves with piano (P.) dynamics.

Musical notation for the second system, including treble and bass staves with forte (F.) dynamics.

Musical notation for the third system, including a treble staff with a forte (F.) dynamic.

Yes Henry yes with thee I'll go,

Musical notation for the fourth system, including treble and bass staves with piano (P.) dynamics.

Where'er thy footsteps thy footsteps point the way.

F.

With thee a cot could bliss bestow, And silent glens

P. Cres.

can charms display.. Can charms

display, If thee in.

P.

russet gown I please russet is

*FF.*

more than Silk to me. Each courtly Scene I'd

quit with ease nor think of any Joy but

thee, nor think of a

ny Joy, Nor think of a..ny Joy but  
thee.

F. P. F. 2 D.C.

Yes Henry yes with thee I'll go,  
 Nor sigh for any pleasure past,  
 Whether with sultry heat I glow,  
 Or Shiver in the Northern blast,  
 Supported by thy friendly Arm,  
 Fatigue and toil were light to me,  
 My Soul no dangers can alarm,  
 Blest thro' the world to follow thee.

3

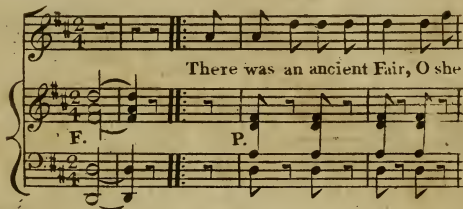
And should the ill which most I dread,  
 Should pain or grief thy peace molest,  
 This arm should prop thy drooping head,  
 This voice should sooth thy cares to rest,  
 No muse untaught by fondest love,  
 Could like thy Nancy watchful be,  
 Whilst ev'ry tender care should prove,  
 How much my joys depend on thee.



# THE BOLD DRAGOON

A Comic Song, Sung by

*Mr. Johnston.*



There was an ancient Fair, O she

lov'd a nate young man, And she could not throw sly

looks at him, But on-ly thro' her fan: with her

winks and blinks this waddling minx, her quizzing glass, her

leer and sidle, O! she lov'd a bold Dragoon with his.

ad:lib:

MF. P.

long Sword, Saddle, Bridle, Whack! row di

F. P.

dow dow, tal la la di rol di whack! row di

F. P.

dow dow, tal de ral de ral de ral.

She had a rolling eye, its fellow it had none,  
 Would you know the reason why, it was, because she had but one  
 With her winks and blinks, this waddling minx,  
 She Could'nt keep her one eye idle,  
 O! she leer'd at this Dragoon, with his long Sword, Saddle, Bridle,  
 Whack &c.

Now he was tall and slim, she sqab and short was grown,  
 He look'd just like a mile in length, she just like a mile stone;  
 With her winks and blinks, this waddling minx,  
 Her quizzing glass, her leer and sidle,  
 O! she sigh'd to this Dragoon, "bless your long Sword, Saddle, Bridle,  
 Whack &c.

Soon he led unto the Church. the beauteous Mistress Flinn,  
 Who a walnut could have crack'd 'tween her lowly nose and chin  
 O then such winks in marriage links,  
 The four foot Bride from Church did sidle,  
 As the Wife of this Dragoon, with his long Sword, Saddle, Bridle,  
 Whack &c.

A Twelve month scarce had pass'd when he laid her under ground,  
 Soon he threw the onion from his eyes, & touch'd ten Thousand Pounds  
 For her winks and blinks, her money chinks,  
 He does not let her Cash lie idle,  
 So long life to this Dragoon, with his long Sword, Saddle, Bridle,  
 Whack &c.

DEAR ELIZA,

the Words by

W. G. Burton.

the MUSIC by

R. TOPLIFF

No. 1

*Adagio.*

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment with chords and moving lines.

The second system of music also consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with a similar accompaniment style, featuring chords and moving lines.

Would. Heav'n some

sig-...nal gift... be...stow,

To smooth our rug...ged path be...

...low, And leave to man his

choice to name, Canst thou not

tell, Canst thou not tell,

Canst thou not tell, What I should

name. Thee dear E...LI...ZA.



2

By thy lov'd name my throbbing breast,  
 Is oft with grief or joy impress'd;  
 For frequent with a lengthen'd sigh,  
 And oft with joy, I raptur'd cry,  
 "Dear, dear ELIZA."

3

Ah why did fate in angry mood,  
 Thee from my longing arms exclude;  
 When thou, of all thy sex beside,  
 Wert form'd with me thro' life to glide,  
 Charming ELIZA.

4

Tho' busied through the live long day,  
 Still o'er my heart thou hold'st thy sway;  
 And thro' the varying dreams of night,  
 Thy form is present to my sight,  
 Lovely ELIZA.

5

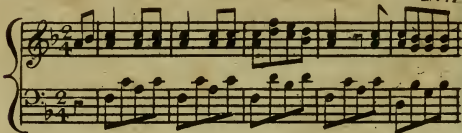
When all thy various charms I trace,  
 And the bright gems thy mind which grace;  
 Thy love to me, Oh thought most dear,  
 I moan thy absence with a tear,  
 Charming ELIZA.

WILL YOU COME TO THE BOW'R,  
A Favorite Song,

WRITTEN BY

Thomas Moore Esq.  
Pr. 1

*Amoreusement.*



Will you come to the

The first line of the song features a vocal melody on a single staff in treble clef, with lyrics underneath. The piano accompaniment is shown on two staves (treble and bass clefs) below the vocal line, providing harmonic support.

Bow'r: I have shaded for you, Our Bed shall be

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff, and the piano accompaniment continues on the two lower staves.



Roses all spangled with Dew, Will you come to the

Bow'r I have shaded for you, Our Bed shall be Roses all

spangled with Dew, Will you will you will you will you/

come to the Bow'r, Will you will you will you will you

come to the Bow'r.

2

There under the Bow'r on Roses you'll lie,  
 With a blush on your Cheek but a smile in your eye,  
 Will you, will you, will you, will you  
 Smile my belov'd.

3

But the Roses we press shall not rival your lip,  
 Nor the dew be so sweet as the kisses we'll sip,  
 Will you, will you, will you, will you  
 Kiss me my Love.

4

And Oh! for the joys that are sweeter than Dew,  
 From languishing Roses or kisses from you,  
 Will you, will you, will you, will you  
 Won't you my Love.



# ADIEU MY NATIVE LAND ADIEU

Sung by M<sup>r</sup> Lee at the

THEATRE ROYAL DRURY LANE,

Written & Composed by

*J. Westbrooke Chandler Esq.*

*Pr. 1/*

A... dieu my na... tive

Land a... dieu the Ves... sel spreads her... swelling Sails, Per...

...haps I ne-ver more may view, Your fertile fields your

flow 2 ry dales, De-lusive hope can charm no more far

from the faithless maid I roam, Un-friended seek some

fo-riegn shore unpitied leave my peaceful home, A..

...diu my na-tive land, A..diu, the Ves-sel

spreads her swelling Sails, Perhaps I never  
 more may view, your fertile fields, your flow'ry dales.

2

Farewell, dear Village, oh, farewell,  
 Soft on the gale thy murmur dies;  
 I hear thy solemn ev'ning bell,  
 Thy spires yet glad my aching eyes.  
 Tho' frequent falls the dazzling tear,  
 I scorn to shrink from Fate's decree;  
 And think not, cruel maid, that e'er,  
 I'll breathe another sigh for thee.

Adieu &c.

3

In vain, thro' shades of frowning night,  
 Mine eyes thy rocky coast explore;  
 Deep sinks the fiery orb of light,  
 I view thy beacons now no more,  
 Rise, billows, rise, Blow, hollow wind,  
 (Nor night, nor storms, nor death I fear;)  
 Ye friendly, bear me hence, to find,  
 That Peace which Fate denies me here.

Adieu &c.

## HENRY'S COTTAGE MAID

A Favorite Song, Sung by

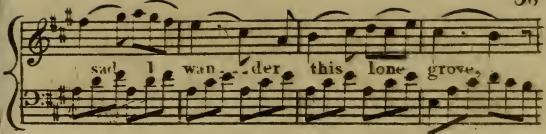
MRS DAVIS

Composed by

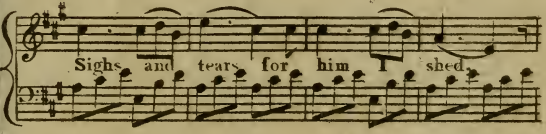
PLEYEL.

*Andante**Pr. 1/*

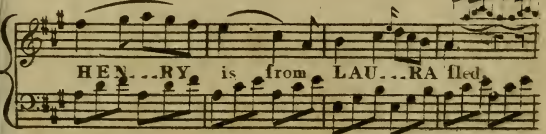
Ah where can fly my soul's true love




sad I wan-der this lone grove,



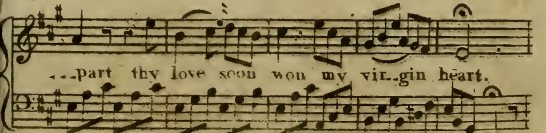
Sighs and tears for him I shed,



HEN...RY is from LAU...RA fled,



Thy love to me thou didst im-



-part thy love soon won my vir-gin heart.

But dear...est HEN..RY thou'st be.tray'd,

*Espress.*

thy... love with thy poor Cottage maid.

*PP*

## 2

Through the Vale my grief appears,  
 Sighing sad, with pearly tears;  
 Oft thy Image is my theme,  
 As I wander on the green.  
 See from my cheek the colour flies,  
 And loves sweet hope within me dies;  
 For oh dear HENRY thou'st betray'd,  
 Thy love—with thy poor Cottage Maid.



# WANDERING WILLIE,

Written by

*Robt. Burns*

With Symphonies & Accompaniments by

*PL E Y E L.*

*Pr. 1/*

*1. w/ghetto*

Here a..wa

there a..wa wandering WILLIE, Here a..wa there

a-wa haud a-wa. hame, Come to my bo-som my

*P*

*P*

ain on-ly. dearie, Tell me thou bring'st memy WIL-LIE

the same. Winter winds blew loud and cauld at our parting,

Fears for my WIL-LIE brought tears in my eye, Welcome now

**P**

Summer and welcome my WILLIE, The Summer to

**P**

Nature my WILLIE to me.

8.

2

8.

Rest ye wild Storms, in the cave of your Slumbers,

How your dread howling a lover alarms;

Wauken ye breezes, row gently, ye billows,

And waft my dear laddie ance mair to my arms.

But Oh, if he's faithless, and minds na his NANIE,

Flow still between us, thou wide roaring Main,

May I never see it, May I never trow it,

But dying, believe that my WILLIE'S my ain.

THE FOWLER'S SONG,  
As sung with great Applause by

*Mr. Incedon.*

THE WORDS BY MONTGOMERY,

Composed & Dedicated to

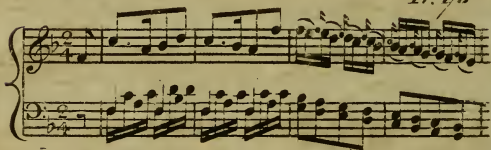
*Miss G. Thomson?*

by

G. F. GRAHAM.

*Pr. 1/6*

*Lively*



A care-less whistling lad am I, On

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Muir Wood & Co Edin<sup>g</sup>

skilatk wings my moments fly, There's not a Fowler more re

nown'd, In all the world for ten miles round.

An who like me can spread the net, Or tunc the merry

flageolet, Then why O why should I repine, Since all the roving

birds are mine, Then why O why should I repine, Since &c.

2

The thrush and Linnet in the vale,  
 The sweet sequester'd Nightingale,  
 The Bull-finch, Wren, and Woodlark all,  
 Obey my Summons when I call,  
 O! could I form some cunning snare,  
 To catch the coy coquetting fair,  
 In cupid's filmy web so fine,  
 The pretty girls should all be mine!

3

When all were mine, Among the rest,  
 I'd choose the lass I liked the best,  
 And should my charming mate be kind,  
 And smile, and Kiss me to my mind,  
 With her I'd tie the nuptial Knot,  
 Make Hymen's cage of my poor cot,  
 And love away this fleeting life,  
 Like Robin Red-breast and his wife!

HERE'S A HEALTH & C

an Admired Scotch air

Set to Music for two Voices

BY

Urban

Pr. 1/

*Andante.*

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom three staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in 6/8 time. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system of music also consists of four staves, following the same layout as the first system. It continues the vocal and piano parts from the first system, ending with a double bar line and repeat dots.

Here's a health to them far awa, They are gane to wars fatal

Here's a health to them far awa, They are gane to wars fatal

plain, Here's a health to them that were here short syne,

plain, Here's a health to them that were here short syne,

That neer may return a gain no never, It's hard to be

That neer may return a gain no never, It's hard to be

parted from those, With whom we for ever would dwell, But

parted from those, With whom we for ever would dwell, But



bitter indeed is the sorrow that flow's Perhaps we're saying fare.

bitter indeed is the sorrow that flow's Perhaps we're saying fare.

..well for e.ver.

..well for e.ver.

2

They are gane the sword for to draw,  
 In defence of their country's Law,  
 But woe to the arm that does any harm,  
 To them thats gane far awa.—for ever,  
 But why shou'd we live in despair,  
 Some Gaurdian may watch on the plain,  
 And shield them in battle from dangers to share,  
 And send them to us safe hame— for ever.

# THE BOATIE ROWS

A FAVORITE DUET FOR 2 VOICES.

*Large.*

*P. 1.*

Weel may the Boat, ie row, And bet..ter may it

Weel may the Boat, ie row, And bet..ter may it

*PP*

speed, Weel may the Boat, ie row, That

speed, Weel may the Boat, ie row, That

gains the bairn's bread. The Boatie rows the  
gains the bairn's bread. The Boatie rows the

Boatie rows the Boatie rows fu' weel,  
Boatie rows the Boatie rows fu' weel,

Meickle luck at tend the Boat, The merlin & the creel.  
Meickle luck at tend the Boat, The merlin & the creel.

## 2

I cast my line in Largo Bay,  
 And fishes I catch'd Nine,  
 'Twas Three to boil, and Three to fry,  
 And Three to bait the line,  
 The Boatie rows, the Boatie rows,  
 The Boatie rows indeed,  
 And happy be the lot of a',  
 Who wishes her to speed.

## 3

O weel may the Boatie row,  
 That fills a heavy creel,  
 And cleads us a' frae head to feet,  
 And buys our pottage meal,  
 The Boatie rows, the Boatie rows,  
 The Boatie rows indeed,  
 And happy be the lot of a',  
 That wish the Boatie speed.

## 4

When JAMIE vow'd he wou'd be mine,  
 And wan frae me my heart,  
 O muckle lighter grew my creel,  
 He swore we'd never part,  
 The Boatie rows, the Boatie rows,  
 The Boatie rows, fu' weel,  
 And muckle lighter is the load,  
 When love bears up the creel.

## 5

My kurtch I put upo' my head,  
 And dress'd mysel' fu' braw,  
 I true my heart was douf an' wae,  
 When JAMIE ga'ed awa,  
 But weel may the Boatie row,  
 And lucky be her part  
 And lightsome be the lassie's care,  
 That yields an honest heart.

## 6

When SAWNEY, JOCK, an' JANETIE,  
 Are up and gotten lear,  
 They'll help to gar the Boatie row,  
 And lighten a' our care,  
 The Boatie rows, the Boatie rows,  
 The Boatie rows fu' weel,  
 And lightsome be her heart that bears,  
 The Merlie, and the creel.

## 7

And when wi' age we're worn down,  
 And hirpling round the door,  
 They'll row to keep us dry and warm,  
 As we did them before,  
 Then weel may the Boatie row,  
 She wins the bairn's bread,  
 And happy be the lot o' a',  
 That wish the Boat to speed.

## CLARINDA,

the WORDS by

*BURNS**B. 1/**Large*

First system of musical notation. The top staff is a treble clef with a common time signature (C). The bottom two staves are a grand staff with piano accompaniment. The piano part includes dynamic markings *PP* and *mf*.

Second system of musical notation. The top staff is a treble clef with a common time signature (C). The bottom two staves are a grand staff with piano accompaniment. The piano part includes a dynamic marking *PP*.

Third system of musical notation. The top staff is a treble clef with a common time signature (C). The bottom two staves are a grand staff with piano accompaniment. The piano part includes a dynamic marking *PR*. The lyrics "Ela..rin..da mis..tress" are written below the vocal line.

of my soul; The measur'd time is run! The

wretch be. neath the dreary pole, So marks his

la..fest Sun. To what dark cave of frozen

night, Shall poor Syl. van. der hie, De...

---privtl of thee his life and light, The sun of all his

joy.

We part—but by these precious drops,  
 That fill thy lovely eyes,  
 No other light shall guide my steps,  
 Till thy bright beams arise,  
 She, the fair Sun of all her sex,  
 Has blest my glorious days,  
 And shall a glimm'ring planet fix,  
 My worship to its ray.



## LIFE LET US CHERISH

A Favorite BALLAD Composed by

*M O Z A R T**Andantino.*

*Tr. 1/*

Life let us cher-ish, While yet the

ta-per glows, And the fresh flow-ers

pluck 'ere it close. Why are we fond of

toil and care why choose the rankling thorn to wear and

heedless by the lily stray which blossoms in our way

D. C.

## 2

When clouds obscure the atmosphere,  
 And forked lightnings rend the air,  
 The Sun resumes his Silver crest,  
 And smiles adorn the West.

## 3

The genial Seasons soon are o'er,  
 Then let 'ere we quit this Shore,  
 Contentment seek; it is lifes zest,  
 The Sunshine of the Breast.

## 4

Away with every toil and care,  
 And cease the rankling thorn to wear,  
 With manful hearts life's conflict's meet,  
 'Till death sound's the retreat.

## AULD LANG SYNE

*Sung by M<sup>r</sup> Sinclair**Pr. 1*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F4.

The second system continues the music. The vocal line (treble clef) has a whole rest followed by a half note G4, then a quarter note A4, eighth notes B4 and C5, and a quarter note B4. The piano accompaniment (bass clef) continues with eighth notes G4, F4, E4, and D4, then a quarter note C4, eighth notes B3 and A3, and a quarter note G3. The lyrics "Should auld acquaintance be for" are written below the vocal line.

The third system continues the music. The vocal line (treble clef) has a quarter note G4, eighth notes A4 and B4, a quarter note C5, eighth notes B4 and A4, and a quarter note G4. The piano accompaniment (bass clef) continues with eighth notes G4, F4, E4, and D4, then a quarter note C4, eighth notes B3 and A3, and a quarter note G3. The lyrics "- got, & never brought to mind, Should auld acquaintance" are written below the vocal line.

The fourth system concludes the piece. The vocal line (treble clef) has a quarter note G4, eighth notes A4 and B4, a quarter note C5, eighth notes B4 and A4, and a quarter note G4. The piano accompaniment (bass clef) continues with eighth notes G4, F4, E4, and D4, then a quarter note C4, eighth notes B3 and A3, and a quarter note G3. The lyrics "be forgot, And days o' lang syne. For auld lang" are written below the vocal line.

syne my dear, For auld lang Syne, We'll

take a' cup o' kind..ness yet for auld lang

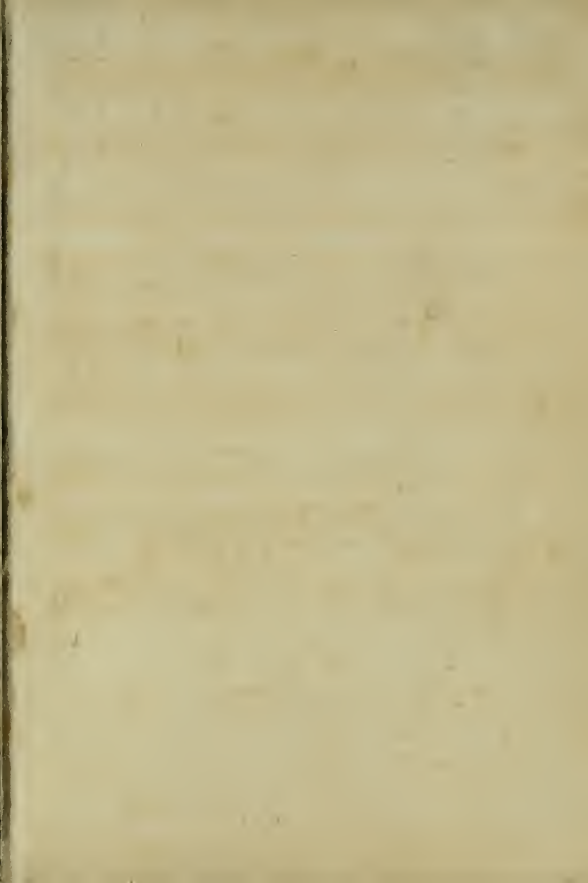
syne.

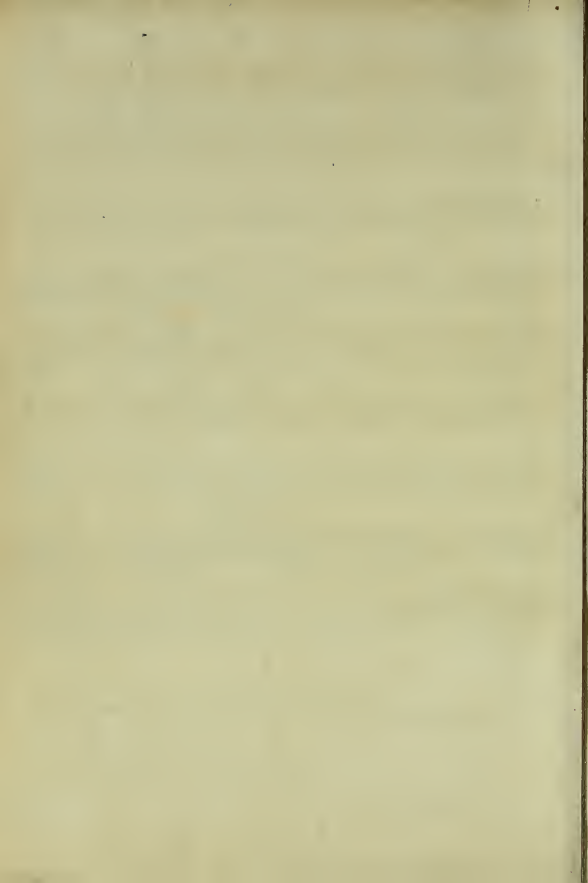
2

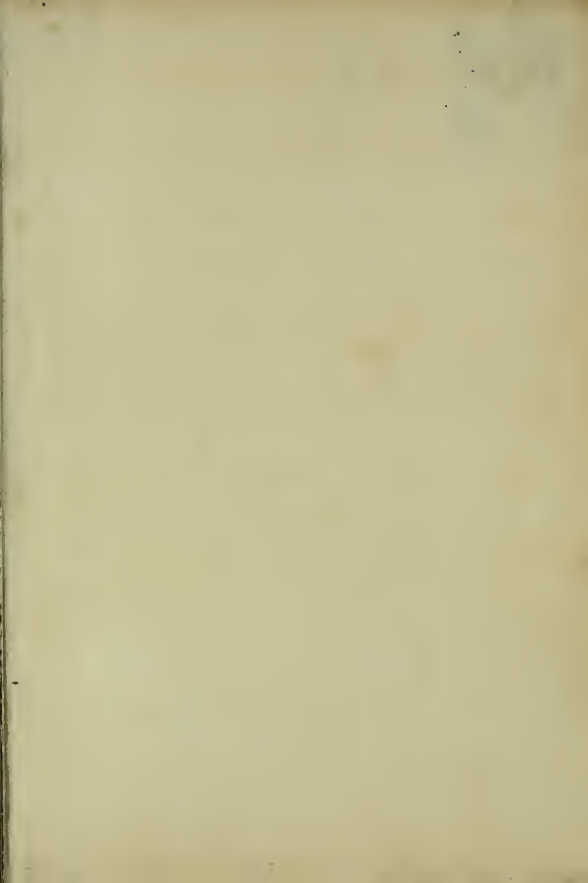
We twa hae paidlet in the Burn,  
 Frae morning Sun till dine,  
 But Seas between us braid he' a roar'd,  
 Sin' auld lang syne,  
 For auld lang syne &c.

3

And surely you'll be your pint stoup,  
 And surely I'll be mine,  
 And we'll take a' cup o' kindness yet,  
 For auld lang syne &c.











100 - 100 +  
100 - 1/6

