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1048. London.

See also
1048

ORIGINAL
National Melodies
OF
SCOTLAND.



Designed by William Eosnar F.R.S.

W. & A. K. Johnston Engravers to the Queen.

COMPOSED BY

PETER McLEOD.

EmL. Sta. Hall

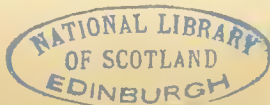
Price 25/.

L O A N D O N,

George Virtue 26, Ivy Lane, Paternoster Row.

E D I N B U R G H,

A. Crichton 27, West Register Street.





(T O)

Her most excellent Majesty

QUEEN VICTORIA,

This National Work Is

(W I T H)

Her Majesty's most gracious permission

Humbly Dedicated, by

Her Majesty's

(MOST LOYAL AND)

Devoted Subject,

Peter McLeod

PREFACE.

IN presenting this first collected Volume of the ORIGINAL NATIONAL MELODIES OF SCOTLAND to the Public, I beg gratefully to acknowledge the kind encouragement which I have received from the Lovers of Song, to proceed with the Publication, as well as the high approbation they have expressed of my previous attempts. Of that encouragement and that approbation, I shall ever feel proud, and can only once cease to remember.

In the composition of this Work, my ambition has not been to dazzle with eccentricities, or astonish with high flown passages, but to unite with the Spirit of the Words, a corresponding sentiment of Melody and Song.

Amongst the Contributors of the Poetry, I have the happiness to rank many of the best living Poets of the day; and it will ever be flattering to my feelings to recollect, that not a few of the illustrious dead thought my simple Melodies not unworthy of being wedded to their strains.

I have much pleasure, also, in stating, that my labours have been greatly lightened by the growing taste for the Music of our native country, to foster which was my sole motive, in venturing first to strike the Harp of Caledonia! and I fondly hope that its tones will find an echo in every breast—from that of Her, under whose high auspices this Volume appears, to the heart of the lowliest Maiden that strays among “The bonny Braes o’ Scotland.”

PETER M·LEOD.

11. GROVE STREET,
EDINBURGH, *March* 1333.

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ORIGINAL
National Melodies
OF
SCOTLAND.

VICTORIA!

IN HOMAGE TO THEE.

Written by David Calder.

*With Energy
and
Feeling.*

gues

Robert Home, Engraver, Edinburgh.

VIC-TOR-IA! in homage to thee, Thy liege-men in

Scot-land, so true, Have wov-en a chap-let of

hol-ly and heath, All gemm'd o'er with daisies, a nation-al

wreath, To bloom ev-er green on thy brow. Each

gale from our moun - - tains is fraught With blessings from

mil - - lions to thee: The dweller in mansions and

pa_la_ces fair, And the cot_ta_ger o__pen the mor_ning with

pray_er For VIC_TO__RIA! the Queen of the free! The

Slow with Expression.

land of thy fa - thers, each mor - ning and ev - en, The land of thy

fa - thers, each mor - ning and ev - en, Com - mits thee, our Queen, to the

guidance of heaven! *Tempo.*

ff

VIC - TO - RIA! en - thron'd in the hearts Of thy sub - jects, the

f

gue.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "VIC - TO - RIA! en - thron'd in the hearts Of thy sub - jects, the". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The left-hand part provides a steady bass line. A dashed line labeled "gue." is positioned below the piano accompaniment.

brave and the free! The sun nev - er sets on thy

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "brave and the free! The sun nev - er sets on thy". The piano accompaniment continues with similar rhythmic patterns in both hands.

re - gal do - main, But nation on nation like links of a

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "re - gal do - main, But nation on nation like links of a". The piano accompaniment continues with similar rhythmic patterns in both hands.

chain, Are bound heart and heart un - to thee. For

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "chain, Are bound heart and heart un - to thee. For". The piano accompaniment continues with similar rhythmic patterns in both hands.

loy_al_ty's banner néer wav'd More proudly o'er

monarch of ours. Thy virtues beam forth, while thy

ra - di - ant smiles, Shed glo - - ry and joy on the fan'd Brit - ish

isles, Like sun - - light and dew on the flowers. The

Slow with Expression.

land of thy fa - thers, each mor - ning and ev - en, The land of thy

fa - thers, each mor - ning and ev - en, Com - mits thee, our Queen, to the

guidance of heaven! *Tempo.*

ff

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The tempo starts as 'Slow with Expression' and changes to 'Tempo' after the first system. The piano part features a 'ff' (fortissimo) marking in the third system. The score concludes with a double bar line and repeat dots.

SCOTLAND YET.

*Written by Henry L. Riddell.**With Spirit.*

mf

Gae bring my gude auld harp ance mair, Gae

f *p*

bring it free and fast, For I maun sing an_ith_er sang, Ere

a' my glee be past; And trow ye as I sing, my lads, The

burden o't shall be,

Auld Scotland's howes, and Scotland's knowes, And

Scotland's hills for me:

I'll drink a cup to Scotland yet, Wi'

f a' the honours three.

The

heath waves wild up - on her hills; And, foaming frae the fells, Her

p

mf

f

fountains sing o' free_dom still, As they dance down the dells; And

weel I lo'e the land, my lads, That's gird_ed by the sea: Then

Scotland's dales and Scotland's vales, And Scotland's hills for me: I'll

drink a cup to Scotland yet, Wi'----- a' the hon_ours

three. Her

mf *f*

this_tle wags up - on the fields Where Wal_lace bore his blade, That

gave her foe_men's dear_est bluid, To dye her auld grey plaid: And

looking to the lift, my lads, He sang this doughty glee, Auld

Scotland's right and Scotland's might, And Scotland's hills for me, Then

drink a cup to Scotland yet, Wi' a' the hon - ours.

three.

They tell o' lands wi' brighter skies,
 Where freedom's voice ne'er rang;
 Gie me the hills where Ossian dwelt
 And Coila's minstrel sang!
 For I've nae skill o' lands, my lads,
 That ken na to be free;
 Then Scotland's right and Scotland's might,
 And Scotland's hills for me:
 We'll drink a cup to Scotland yet,
 Wi' a' the honours three.

WALLACE'S LAMENT.

*Written by George Allan.**With
Mournful
Expression.*

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 key signature has one sharp (F#) and the time signature is common time (C). The music begins with a piano (p) dynamic marking. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and continues with a series of eighth and quarter notes. The bass clef accompaniment starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and continues with a series of quarter and eighth notes.

They are sleep--ing in death, the de-

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music continues from the first system. The melody in the treble clef starts with a quarter note D5, followed by quarter notes C5, B4, and A4, then a quarter note G4, and continues with a series of quarter and eighth notes. The bass clef accompaniment starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and continues with a series of quarter and eighth notes.

vo - ted, the true, When strong arms are need - ed, and

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music continues from the second system. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and continues with a series of quarter and eighth notes. The bass clef accompaniment starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and continues with a series of quarter and eighth notes.

brave hearts are few, And the sigh of the gale, as it

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music continues from the third system. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and continues with a series of quarter and eighth notes. The bass clef accompaniment starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter note B3, and continues with a series of quarter and eighth notes.

dies on the lea, Seems wail - ing their loss with poor

Scot - land and me. They have fal - len! but glo - rious their

death scene hath been, As the South - rons have felt, as their

cõm - rades have seen, And bards, yet un - born, will ex -

ult - ing - ly tell Of the her - oes who fought and the
 thou - sands who fell.

There are many will mourn them, yet proud be the tear -
 Which thou sheddest, my Country, for those who sleep here,
 And the sword of thy Wallace yet vengeful will gleam,
 For the blood that is mingling with Carron's dark stream!
 Farewell! for the dirge breathed in war must be brief,
 But the glad thought is ours, still to lighten our grief,
 That the brightest reward which to virtue can come,
 Will be theirs who shall fall for the land of their home!

I CANNA LEAVE MY HIELAND HAME.

Written by George Allan.

Slow with Expression.

I can - na leave my hie - land hame, An' a' the clan that

bears my name, I can - na leave the bon - nie glen, An' a' I lo'e an'

a' I ken. For oh! this heart o' mine wad dow, An' life wad lose its

worth I trow; There's plea-sant lands a-yont the sea, But

oh! they win-na do for me.

mf

My father sleeps beneath the sod,
 My mother shares his cauld abode;
 Our sunny shielin' on the brae
 Has aft heard sounds o' nocht but wae,
 Frae me, its tenant, puir, alane,
 Lamentin' for the time that's gane:
 But though there's here nae hope for me,
 I canna gang ayont the sea.

Ilk flower that blaws on foreign fell,
 Wad mind me o' the heather bell,
 Ilk little streamlet's jouk and turn,
 Wad mind me o' Glenourock burn.
 And could I think on scenes sae dear
 Without a sigh, without a tear.
 Earth may bloom fair ayont the sea,
 But still the Hieland hills for me.

THOSE HOURS I SPENT WITH THEE.

Written by Henry S. Riddell.

Tenderly.

The first system of music consists of a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic marking and contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The faded leaves were

The second system continues the musical piece. It includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. A forte (*fz*) dynamic marking is present in the treble staff. The lyrics "The faded leaves were" are positioned above the treble staff.

falling fast, When first that eye's bright ray A radiance o'er this

The third system features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The lyrics "falling fast, When first that eye's bright ray A radiance o'er this" are written across the system.

spirit cast, Which hath not pass'd a way. For like a star-beam

The fourth system concludes the piece on this page. It includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. The lyrics "spirit cast, Which hath not pass'd a way. For like a star-beam" are written across the system.

from the sky, It lights my soul to see Those blissful hours of days gone by; Those

hours I spent with thee.

How many know a dark regret
 To think how moments fleet,
 Since those who could be blest when met
 In life so seldom meet;
 But thus tho' darkness gathers o'er
 The thoughts that else were free,
 Still, still 'tis but to brighten more
 Those hours I spent with thee.

Still fortune round that heart of thine
 Shall its fair charms unfold,
 When all its smiles are dark to mine
 And all its shadows cold:
 But life shall all prove colder yet
 And darker fortune be,
 Ere memory's hallowed power forget
 Those hours I spent with thee.

OH LASSIE, DEAR LASSIE.

Written by George Allan.

*With
Tender
Expression.*

p *poco cres.*

Oh lassie, dear lassie, the dew's on the gowan, And the brier bush is sweet where the

burnie is rowin', But the best buds o' nature may blaw till they wearie, Ere they

match the sweet ée, or the cheek o' my dearie. I wander a lane whan the

grey gloamin closes, And the lift is spread out like a garden of roses, But there's

nought which this earth or the sky can discover, Sae fair as thysel' to thy

fond-hearted lov_er.

poco cres.

The snaw flake is pure frae the clud as its shaken,
 And melts into dew ere it fa's on the bracken,
 Oh! sae pure is the heart I hae won to my keepin',
 But warm as the noon smile that thaws it to weepin'.
 Then come to my arms and the bosom thour't pressin'
 Will tell by its throbs a' there's bliss in confessin',
 For my lips could repeat it a thousand times over,
 And the tale still seem new to thy fond-hearted lover.

IN THE DAYS O' LANGSYNE.

Written by Robert Giffellan.

Slow, with Feeling.

In the days o' lang-syne, when we carles were young, And

nae foreign fashjions a-mang us had sprung; When we bak'd our ain

bannocks, an' brew'd our ain yill, An' were clad frae the sheep that gaed

white on the hill: O! the thocht o' thae days gars my
 auld heart aye fill.

In the days o' langsyne, we were happy an' free,
 Proud lords on the land, and kings on the sea;
 To our foes we were fieree, to our friends we were kind,
 An' where battle raged loudest you ever did find
 The banner of Scotland float high on the wind.

In the days o' langsyne, we aye ranted an' sang
 By the warm ingle-side or the wild braes amang;
 Our lads busked braw, an' our lasses looked fine,
 An' the sun on our mountains seemed ever to shine:
 O! whaur is the Seotland o' bonny langsyne.

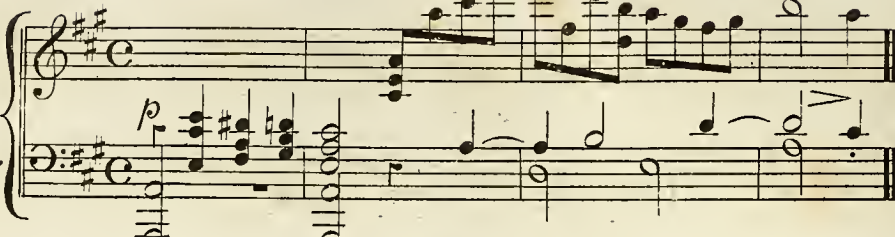
In the days o' langsyne ilka glen had its tale,
 Sweet voices were heard in ilk breath o' the gale;
 An' ilka wee burn had a sang o' its ain,
 As it trotted alang through the valley or plain:
 Shall we e'er hear the music o' streamlets again?

In the days o' langsyne, there was feasting an' glee,
 Wi' pride in ilk heart, an' joy in ilk ee;
 An' the auld, 'mang the nappy, their eild seem'd to tine,
 It was your stoup the night an' the morn.'twas mine.
 O! the days o' langsyne! O! the days o' langsyne!

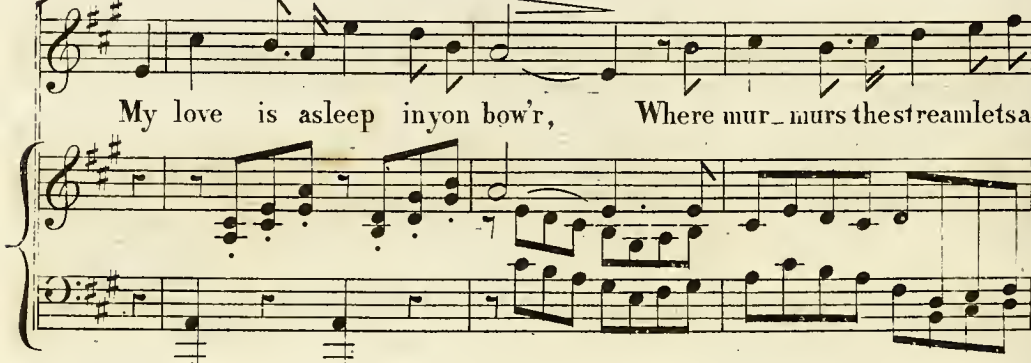
MY LOVE IS ASLEEP IN YON BOW'R.

Written by Henry S. Riddell.

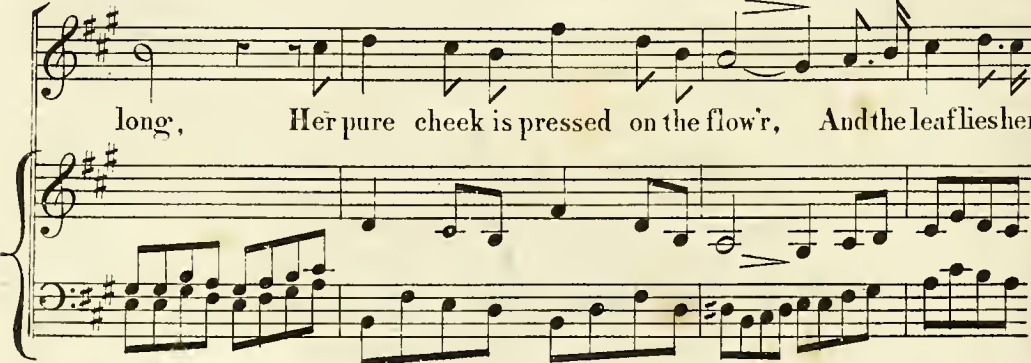
*With
Tender
Expression.*



My love is asleep in yon bow'r, Where mur_murs the stream lets a-



long, Her pure cheek is pressed on the flow'r, And the leaf lies her



ringlets a_mong. Her fair form has bright_end the shade, As the



blossom her image receives, And the blackbird his music has stayed To
listen the sighs that she heaves.

Oh! tell me thou sweet flowing stream,
 And tell me thou breeze blowing free,
 Of whom her fond spirit may dream,
 Of whom all her visions may be.
 But break not the blissful repose
 That steals o'er her being the while,
 And chase not the beauty that glows
 In the light of her dream-cherished smile.

I'll waken my harp's softest sound,
 And its language of love shall be deep,
 That the notes as they languish around
 O'er the calm of her slumber may creep.
 My feeling shall live in the strains,
 And tender the tidings shall be;
 For oh! yon wild grotto contains
 More than all the wide world to me.

THE WREATH IS NOT FADED YOU BROUGHT.

Written by Henry S. Riddell.

*Slow and
with feeling.*

The wreath is not faded you brought, As when smiling, when smiling you

wrought This wreath for my locks by the wildwood: The storms have been

here Yet its blooms are not sere, The storms have been here Yet its blooms are not

sere. But fair as they were in their childhood.

The

rest of the flowers tho' more bright, Were all drooping, all drooping ere night Their

stems but the heath now are wreathing: Thus soonest depart All those vows of the

heart, Thus soonest depart All those vows of the heart, That seem to us sweetest in

breathing. Then for me if ev_er be

wove A gay garland, gay garland of love, Let it be of the wild mountain

heather. Bring, bring not the flowers From the garden or bowers, Bring, bring not the

flowers From the garden or bowers, They wither too early, they wither.

WHEN AUTUMN HAS LAID HER SICKLE BY.

Written by Captain Charles Gray, No. 16.

Moderate
with
Expression.

The piano introduction consists of two staves in G minor, 6/8 time. The right hand features a melodic line with grace notes and a dynamic marking of *p* (piano) followed by *mf* (mezzo-forte). The left hand provides a harmonic accompaniment with chords and single notes.

When Autumn has laid her sic_kle by, And the stacks are thee kit to

The first system of the song features a vocal line in G minor, 6/8 time, with lyrics: "When Autumn has laid her sic_kle by, And the stacks are thee kit to". The piano accompaniment consists of two staves with chords and a simple bass line.

haud them dry; And the sap-less leaves come down frae the trees, And dance a

The second system continues the vocal line with lyrics: "haud them dry; And the sap-less leaves come down frae the trees, And dance a". The piano accompaniment continues with chords and a bass line.

bout in the fit_fu' breeze; And the Rob_in, a_gain, sits bird a_lane, And

The third system concludes the vocal line with lyrics: "bout in the fit_fu' breeze; And the Rob_in, a_gain, sits bird a_lane, And". The piano accompaniment continues with chords and a bass line, ending with a final flourish in the right hand.

sings his sang on the auld peat-stane, When come is the hour o' gloamin'

gray—O sweet is to me.. the minstrel's lay!

When Winter is driving his cloud on the gale, And spairgin' about his snaw and his

hail; And the door is steekit a_gainst the blast, And the winnocks wi' wedges are

firm and fast; And the ribs are ryp-pet—the cannle a-light, And the fire on the

hearth is bleez-in' bright; And the tod-dy is het, or brisk is the ale, O

sweet is to me.. a sang' or a tale!

Then I

tove a-wa' by the ing-le-side, An'tello'the blasts I was wont to bide; When the

nights war' lang and the sea ran high, And the moon hid her face in the depth of the

sky; And the mast was strain'd, and the canvass rent, By some demon on message o'

mis-chief bent, O! I bless my stars that at home I can bide, For

dear, dear to me is my ain ing-le-side

O MY LOVE, NIGHT IS COME.

Written by Robert Gibbittan.

Moderate
with
Feeling.

O my love, night is come, the

soft night is come, And fled is the glo-ry and splen-dour of

day; The bright flam-ing sun, with the day-light hath gone To his

pal_ace of o_cean, love, far far a_way. O, night, my love,

night! to a lov_er is dear, When the wind is all hushed and the

moon in the sky: Then haste to thy lat_tice, love, quick_ly ap-

Ritard.

Ritard.

pear With the smile on thy cheek and the glance in thine eye.

Tempo.

Tempo.

O, my love, ev-er

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by a double bar line and then the lyrics. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

gay is the clear noon of day, With the bird's hap-py song and the

The second system continues the piece. The vocal line has a melodic line with some slurs and accents. The piano accompaniment maintains the eighth-note texture in the right hand and provides harmonic support in the left hand.

bloom of the rose; But at night ros-es weep, and the lit-tle birds

The third system shows the vocal line with a slight change in melody. The piano accompaniment continues with consistent accompaniment patterns.

sleep All still as the green leaves on which they re-po-se. Yet

The final system on the page. The vocal line concludes with a phrase that includes a long note on 'po' in 're-po-se'. The piano accompaniment ends with a final chord and a few notes.

night, my love, night! O 'tis dear_er to me, Though the flowers are in

tears that the sun does not shine; For thou art the flow'ret I

Ritard. *Tempo.*
ev_er would see. And the mu_sic I'd hear is that sweet voice of

Ritard. *Tempo.*

thine.

MY BONNIE WIFE.

Written by William Millar.

*Moderate,
with
Feeling.*

The piano introduction consists of two staves in G major and 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A piano dynamic marking 'p' is present at the beginning.

The vocal line begins with a whole rest on the first staff, followed by a melodic phrase on the second staff. The key signature is G major and the time signature is 2/4.

Oh,

The piano accompaniment for the first vocal phrase features a busy right hand with sixteenth-note patterns and a simpler left hand accompaniment.

The vocal line continues with the first verse lyrics. The melody is composed of eighth and sixteenth notes.

weel I mind the happy days—The days o' youthfu' love and pride, When

The piano accompaniment continues with the first verse, featuring a consistent rhythmic pattern in both hands.

The vocal line continues with the second verse lyrics. The melody is composed of eighth and sixteenth notes.

'mang the glens and heath'ry braes I woo'd and won my bon_nie bride; And

The piano accompaniment continues with the second verse, maintaining the same rhythmic accompaniment as the first verse.

weel I mind the blessed time When Hy-men wove the nup-tial spell, And

wakend joys whilk few but them That's far an-owre in heav'n can tell. My

bon-nie wife the charm o' life, She's mair than In-dia's gowd to me; Oh,

blessings on my bonnie wife, I'll like her till the day I dee.

She's

aye sae blithe when I come hame, Sae gl'ad o' ee—Sae sweet o'

mou; The saft voice o' my coothie dame Is kind_er than the

tur_tle's coo; And then she's aye sae gude and meek, That

an_gels een her heart might see—I think its maist_ly for her

sake Con_tent_ment likes to dwell wi' me. My bon_nie wife—the

charm o' life, She's mair than In_dia's gowd to me; Oh, blessings

on my bonnie wife, I'll like her till the day I dee.



When gay young frien's come down the gate,
 Or 'aiblins bien auld birkies ea',
 Our wee bit cot she maks sae neat,
 It's no that unco-like ava:
 For though we brag nae routh o' braws,
 Nor count wi' daintier folks to shine,
 Her form maks up for pictured wa's,
 Her face gars ilka thing look fine.
 My bonnie wife, &c.

And when around the fire at night
 Our wee love-dooos come toddling ben,
 There's something gars my heart beat light,
 Amaist owre rich for mortal ken!
 The skies without may smile or frown,
 But still our cheerie hearth's the same;
 Like birds that aye gang wi' the sun,
 We've simmer a' the year at hame.
 My bonnie wife, &c.

Lang may the rose bloom on her cheek,
 The star o' joy light up her e'e;
 Lang may the smile play on her lip,
 And a' that's gude her portion be:
 And when the sun o' life gaes down,
 May gowden glories light her rest,
 And endless joys, the earth aboon,
 Mak her the happiest o' the blest.
 My bonnie wife—the charm o' life,
 She's mair than India's gowd to me;
 Oh, blessings on my bonnie wife,
 I'll like her till the day I dee.

WI' GARLANDS NAE MAIR.

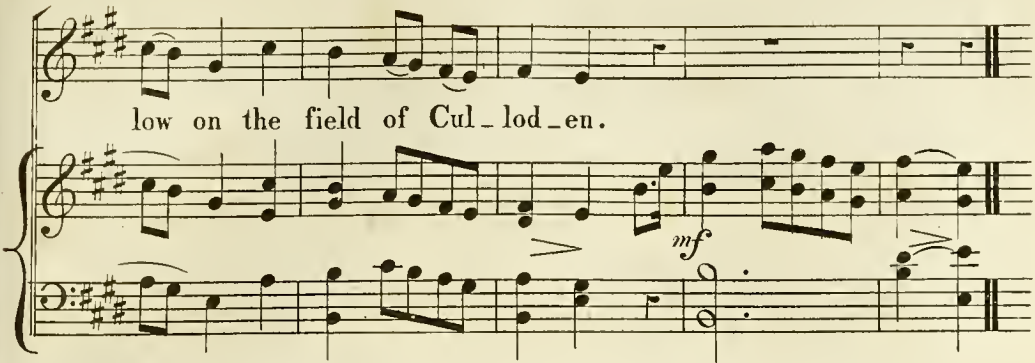
Written by Henry S. Riddell.

Tenderly. *p*

Wi' gar_lands nae mair now these dark locks are braid_ed, For the

brow need not bloom when the heart's hopes are fad_ed. Our hames now are

lane_ly, our moun_tains un_trod_den, Since the brav_est lie



low on the field of Cul_lod_en.

Oh wae to the day that led on to the trial,
 When fate proved unkind to the clans of the royal,
 And ruin ran wild when our triumph seem'd nearest,
 And rest this sad heart o' the lad who was dearest.

He flew to the field wi' his Charlie as fleetly
 As when o'er the wilds he would hasten to meet me;
 And fightin' the foremost—this heart's dark foreboddin'
 Proved all, all too true on the field of Culloden.

I sat by the stream where we aften did wander,
 And the glen a' was still, and the heart a' was tender,
 But wild woke the breeze, and methought it was sighing
 O'er Culloden's dark field, where the bravest are lying.

The wee bird that sang aye sae sweet and sae early,
 Sings dool now to me, and to Scotland and Charlie;
 There's gloom in the ha', and there's grief in the shielin',
 And nought comes to lighten the sadness of feeling.

Nae mair he returns in his kindness to meet me,
 Where the stream ran sae clear, and the flowers bloom sae sweetly.
 And the bliss of that love, which this heart aye abode in,
 Is lost wi' the brave on the field of Culloden.

SCOTIA'S THISTLE GUARDS THE GRAVE.

Written by Henry S. Riddell.

*With
emphatic
Expression.*

The piano introduction is in 7/4 time and B-flat major. It features a triplet of eighth notes in the right hand and a series of chords in the left hand. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a fermata over a whole note chord.

The piano accompaniment for the first system consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present.

Scotia's thistle guards the grave Where repose her

The second system shows the vocal line in the upper staff and the piano accompaniment in the lower staff. The vocal melody continues with eighth and sixteenth notes. The piano accompaniment supports the vocal line with chords and rhythmic patterns.

dauntless brave, Never yet the foot of slave Has trod the wilds of Scotia.

The third system continues the vocal line and piano accompaniment. The vocal melody concludes with a fermata over a note. The piano accompaniment provides a steady harmonic and rhythmic foundation.

From each ty_rant's dark controul, Free as waves of o_cean roll,

mf

Free as thought of min_strel's soul, Still roam the sons of Sco_tia. *adlib.*

Sco_tia's thistle guards the grave Where re_pose her dauntless brave,

Nev_er yet the foot of slave Has trod the wilds of Sco_tia.

Scotia's hills of hoary hue,

mf

Heaven wraps in wreaths of blue, Wat'ring with its dearest dew The

heath-y locks of Scotia. O'er each green wood-skirt-ed vale,

mf

Guardian spirits ling'ring hail — Many a minstrel's melting tale As

ad lib.

told of ancient Scotia. Scotia's thistle guards the grave Where repose her

dauntless brave, Never yet the foot of slave Has trod the wilds of Scotia.

mf

Wake my hill harp wildly wake,
 Sound by lea and lonely lake:
 Never shall my love forsake
 The bonny wilds of Scotia.
 Others, o'er the ocean's foam,
 Far to other lands may roam,
 But forever be my home
 The hills and glens of Scotia.
 Scotia's thistle guards the grave
 Where repose her dauntless brave,
 Never yet the foot of slave
 Has trod the wilds of Scotia.

OH WHY LEFT I MY HOME?

Written by Robert Gilfillan.

Slow, with Feeling.

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a steady accompaniment of quarter notes: G3, B2, D3, E3, G3, B2, D3, E3. The key signature is one sharp (F#) and the time signature is 2/4. The dynamic marking is *mf*.

Oh why left I my home? Why did I cross the deep? Oh

The first system of the vocal melody and piano accompaniment. The vocal line (treble clef) continues with eighth notes: E4, D4, C4, B3, A3, G3, F#3, E3. The piano accompaniment (grand staff) continues with quarter notes in the left hand and chords in the right hand. The dynamic marking is *p*.

why left I the land Where my fore -- fa -- ther's sleep? I

The second system of the vocal melody and piano accompaniment. The vocal line (treble clef) continues with eighth notes: D4, C4, B3, A3, G3, F#3, E3. The piano accompaniment (grand staff) continues with quarter notes in the left hand and chords in the right hand.

sigh for Sco-tia's shore, And I gaze a -- cross the sea, But I

The third system of the vocal melody and piano accompaniment. The vocal line (treble clef) continues with eighth notes: D4, C4, B3, A3, G3, F#3, E3. The piano accompaniment (grand staff) continues with quarter notes in the left hand and chords in the right hand.

can - na get a blink o' my ain coun - trie.

The palm - tree wav - eth high, And

fair the myr - tle springs, And to the In - dian maid The

bul - bul* sweet - ly sings: But I din - na see the broom, Wi' its

*The Indian Nightingale.

tas_sels on the lea, Nor hear the lin_tie's sang O' my

ain coun__trie.

mf

Oh! here, no sabbath bell
 Awakes the sabbath morn,
 Nor song of reaper's heard
 Among the yellow corn:
 For the tyrant's voice is here,
 And the wail of slaverie;
 But the sun of freedom shines
 In my ain countrie.

There's a hope for every woe,
 And a balm for every pain.
 But the first joys of our heart
 Come never back again.
 There's a track upon the deep,
 And a path across the sea,
 But the weary ne'er return
 To their ain countrie.

I FORM'D A GREEN BOW'R.

Written by Henry S. Riddell.

*Moderate
with
Feeling*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "I form'd a green bow'r by the". The piano accompaniment continues with a similar melodic and harmonic pattern.

I form'd a green bow'r by the

The second system continues the song. The vocal line has the lyrics "rill of yon glen. A--far from the din and the dwell-ings of". The piano accompaniment provides a steady accompaniment.

rill of yon glen. A--far from the din and the dwell-ings of

The third system concludes the song. The vocal line has the lyrics "men, Where still I might lin-ger in ma--ny a dream, And". The piano accompaniment continues to the end of the piece.

men, Where still I might lin-ger in ma--ny a dream, And

min - - gle my strains with the voice of the stream, And

min - - gle my strains with the voice of the stream. From the

cave and the cliff where the hill - fox - es roam, Where the

erne has its nest and the ra - - ven his home, I

brought the young flower-buds ere yet they had smiled, And taught them to

bloom round my bower of the wild, And taught them to bloom round my

bower of the wild.

mf

But the fair maidens came from yon vale far away,
 And sought my lone grotto still day after day,
 And soon were the stems of their bright blossoms shorn,
 That the flowers of the bard might their ringlets adorn.
 Fair, fair were they all, but the maiden most fair
 Would there have no flower till I cull'd it with care;
 And lovely and simple, and modest and mild,
 She stole my lone heart in the bower of the wild.

YOUNG DONALD FRAE HIS LOVE'S AWAY.

*Written by George Allan.**Slow with
Expression.*

The piano introduction is written in 3/4 time with a key signature of two sharps (D major). It begins with a piano (*p*) dynamic and a *dolce* marking. The melody is in the right hand, and the accompaniment is in the left hand.

An ei-ry night, a cheerless day, A lane_ly hame at

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "An ei-ry night, a cheerless day, A lane_ly hame at".

gloamin' hour, When o'er the heart come thoughts o' wae, Like sha_dows

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "gloamin' hour, When o'er the heart come thoughts o' wae, Like sha_dows".

on Glen_fillan's tower. Is this the wierd that

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "on Glen_fillan's tower. Is this the wierd that".

The musical score is written in G major (one sharp) and 3/4 time. It consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment, ending with a double bar line. The piano part features a 'dolce' marking in the lower register.

I maundric, And a' around sae glad and gay, Oh_hon an Righ, Oh_hon an
 Righ, Young Donald frae his love's away.

dolce.

The winter snaw nae mair does fa',
 The rose blooms in our mountain bower,
 The wild flowers on the castle wa'
 Are glintin' in the summer shower.
 But what are summer's smiles to me
 When he nae langer here could stay:
 Oh hon an Righ, Oh hon an Righ,
 Young Donald frae his love's away.

For Scotland's crown, and Charlie's right,
 The fire-cross o'er our hills did flee,
 And loyal swords were glancin' bright,
 And Scotia's bluid was warm and free.
 And though nae gleam of hope I see,
 My prayer is for a brighter day:
 Oh hon an Righ, Oh hon an Righ,
 Young Donald frae his love's away.

CALEDONIA.

Written by John F. Imbale.

*Rather Slow
and with
Feeling.*

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The first system of the song features a vocal line on a single treble staff and piano accompaniment on two staves (treble and bass). The lyrics "The lamp o' day its" are positioned below the vocal line. The piano accompaniment continues with the same melodic and harmonic patterns as the introduction.

The second system continues the vocal and piano accompaniment. The lyrics "ra_diance threw Far o'er the Gram_pian mountains blue, Mid burning" are placed under the vocal line. The piano accompaniment maintains the established musical texture.

The third system concludes the vocal and piano accompaniment. The lyrics "clouds, when last a_dieu I bade to Ca_le-do_nia. And" are under the vocal line. The piano accompaniment ends with a final chord and a fermata over the final note.

as I mark'd the mountains high, Like va - pour melt 'tween sea and

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

sky, Deep breath'd my heart a pray'r and sigh For na - tive Ca - le -

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note of the phrase. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

do - - nia. I love the streams, I

The third system shows a vocal line with a fermata over the word "nia." and a piano accompaniment with a dynamic marking of *f* (forte). The system concludes with a double bar line.

love the linn, That foam - in fa's wi' deaf - nin' din, The

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

bick'rin' burns that rowe with_in The glens of Ca_le_do_nia. The

lochs sae peace_ful lone_pro_found, The mis_sy mountains

tow'r_ing round, Whose e_cho_ing rocks at eve re_sound The

songs of Ca_le_do_nia.

mf *f*

THE BRIGHT SUN O' SUMMER.

*Written by Robert Gilfillan.**Slow with
Feeling.*

p

The bright sun o' sim-mer but

mf

late-ly was shi-ning, The birds sang in joy and the earth blossom'd

green, And hope spoke of days without care or re-pin-ning, Like

those that in dreams o' my child-hood I've seen. But now the brown

leaves o' the for-est are fa'ing, And quick-ly the sun hast-ens

down through the sky, The winds frae the cav-erns of win-ter are

cres.

blaw-ing. They tell me that sim-mer like youth is gone by.

mf

O where are the fond hearts o'

life's sun-ny mor-ning? Nae mair by the greenwood or val-ley they're

seen, They've per-ish'd, like flow'r-ets the fair earth a-dor-ning, As if

child-hood and young sim-mer ne-ver had been. O!

fare_well ye flow'r_ets, the fair_est an' brightest, That sprung on the

mountain or bloomid on the lea; And fare_well ye fond hearts, the

warm_est and light_est, Nae mair ye re_turn to charm

cres.

na_ _ture an' me.

mf

LOVE CAME TO THE DOOR O' MY HEART.

Written by The Elrick Shepherd.

Tenderly. p

Love came to the door o' my heart ae

night, And he call'd wi' a whin - - ing din, "Oh,

o - - pen the door, for it is but thy part To

let an old cro-ny come in? I o- pend the

door, though I weend it a sin, To the sweet lit-tle

whim-per-ing fay; But he rais'd sic a buzz the

covc with-in, That he fill'd me with wild dis-may.

"Gae a-way, gae a-way, thou

wick-ed wean!" I eried wi' the tear in my ee;

"Ay! sae ye may say!" quo' he, "but I ken Ye'll be

laith now to part wi' me?" And

what do you think? — by day and by night For these ten lang

years and twain. I have cherish'd the urch — in with

fond — est de — light, And we'll nev — er mair part a —

gain.

WE MET WHEN SPRING HAD STARR'D THE VALE.

Written by Miss Eliza Acton.

With Melancholy Expression.

p

We met when spring had starr'd the vale With ear-ly blos-soms

pure and pale, And warblings of the lark's wild song Were borne up-

on the breeze a-long, While light-ly on its fai-ry wing The

but-ter-fly was wan-der-ing. We part-ed when the dark-end

sky Of au-tumn told of tem-pests nigh, And death's tints on the

leaves were set Of fad-ing na-ture's cor-o-net, And fit-ting

was such gloom to one Who list'ned to thy fare-well tone. Didst

thou not say that ere the first Sweet vio-let in - to life was

nurst, Or primrose flowers shed o'er the plain Their grace, thou wouldst be

here a - gain: O faith - less, on my fad - ing brow The rose is

wreath'd, but where art thou?

OH STRIKE THE WILD HARP.

Written by Robert Gibfillan

Moderate with Spirit.

mf

O!

strike the wild harp, and its chords let them swell The

deeds of our fa - thers all fond - ly to tell, When

red was the fight by land or by sea, They

fought as the brave or fell as the free. They

crouch'd not from dan - ger, they shrunk not from pain, When

bold hearts were need - ed our free - dom to gain; The

watch - word was still, and ev - er shall be, To
fight as the brave, or fall as the free. O!
strike the wild harp, and its chords let them swell, The
deeds of our fa - thers all fond - ly to tell, When

The image shows a musical score for a song. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line. The music is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "watch - word was still, and ev - er shall be, To fight as the brave, or fall as the free. O! strike the wild harp, and its chords let them swell, The deeds of our fa - thers all fond - ly to tell, When".

red was the fight by land or by sea, They

fought as the brave or fell as the free.

mf

They joined heart to heart, and they linked hand to hand,
 Together to fall, or together to stand,
 And woe to the foe who had courage to dare
 When swords flashed revenge, and eyes struck despair.
 Old Scotland, loved Country, our own native land,
 May peace guard thy mountains and freedom thy strand;
 But war, let it come, if by land or by sea,
 We'll fight like our fathers, and fall like the free.
 O! strike the wild harp and its chords let them swell,
 The deeds of our fathers all fondly to tell,
 When red was the fight by land or by sea,
 They fought as the brave or fell as the free.

MY FAIR, MY FAITHFUL SOMEBODY.

Written by John. McDiarmid.

Moderate with Expression

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

When

mf

The first system of the song features a vocal line starting with a half rest followed by a quarter note 'When'. The piano accompaniment is in G major, 2/4 time, with a melody in the right hand and a bass line in the left hand.

day declin_ing gilds the west, And wea_ry la_bour welcomes rest, How

The second system continues the vocal line with the lyrics 'day declin_ing gilds the west, And wea_ry la_bour welcomes rest, How'. The piano accompaniment continues with a steady eighth-note pattern in the right hand.

light_ly bounds this beating breast At thought of meeting Somebo_dy. My

The third system concludes the vocal line with the lyrics 'light_ly bounds this beating breast At thought of meeting Somebo_dy. My'. The piano accompaniment features a more active eighth-note melody in the right hand.

fair my faithful Some - bo - dy, My fair my faithful Some - bo - dy, When

sag - es, with their precepts show, Perfec - tion is un - known be - low, Per -

fec - tion is un - known be - low, They mean, ex - cept in Somebody.

Her

mf

love-ly looks, so kind and gay, Are sweet-er than the smiles of day, And

mild-er than the morn of May That beams on bon-ny Somebo-dy. My

fair my faithful Somebo-dy, My fair my faithful Somebo-dy, When

sag-es, with their precepts show, Perfec-tion is un-known be-low. Per-

fec_tion is un_known be_low, They mean ex_cept in Somebody.

'Twas but last eve, when wand'ring here,
 We heard the Cushat cooing near,
 I softly whisper'd in her ear,
 “He woos, like me, his Somebody.”
 My fair, &c.


With crimson cheek the fair replied,
 “As seasons change, he'll change his bride;
 But death alone can e'er divide
 From me the heart of Somebody.”
 My fair, &c.

Enrapt I answer'd, “maid divine
 Thy mind's a model fair for mine;
 And here I swear I'll but resign
 With life the love of Somebody.”
 My fair, &c.

I HAVE LOVD THEE ONLY.

Written by Henry L. Riddell.

With Feeling.



The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and continues with a series of eighth and sixteenth notes. The piano accompaniment in the bass clef staff consists of chords and single notes, including a prominent G4 in the bass line.



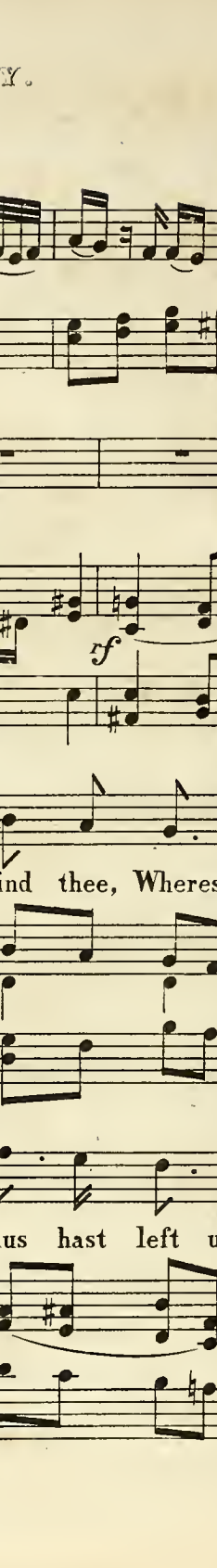
The second system continues the musical piece. The treble clef staff shows a melodic line with various note values and rests. The piano accompaniment in the bass clef staff provides harmonic support with chords and moving lines. A dynamic marking of *f* (forte) is present in the bass staff.

I can wish that bliss may find thee, Whereso -



The third system contains the first line of lyrics. The vocal line in the treble clef staff is accompanied by the piano accompaniment in the bass clef staff. A dynamic marking of *tr* (trio) is visible in the bass staff.

e'er thy home may be; Though thou thus hast left un -



The fourth system contains the second line of lyrics. The musical notation continues with the vocal line and piano accompaniment, ending with a final chord in the bass staff.

kind - ly, Her who on - ly liv'd for thee. I have

lov'd thee on - ly, lov'd thee With a kind - ness felt by

few, I have lov'd thee on - ly, lov'd thee With a

feel - ing all too true.



Though the

legato. *calando.*



words which thou hast spo_ken, This lone heart may oft re_



call O'er the ties which thou hast bro_ken, Time shall



see no tear drop fall. Still I lov'd thee, on -- ly --

lovd thee, Till that drear_y cold_ness came, That has left me, lonely_

left me, With a heart that hath no aim

legato.

calando.

There is light in yonder heaven,
 Though the shadows deepen here,
 And the joys may yet be given
 That shall bring no future tear.
 I have lovd thee truly_lovd thee
 In the hours of peace and pain;
 I have lovd thee truly_lovd thee
 As I ne'er can love again.

OURS IS THE LAND OF GALLANT HEARTS.

*Written by Henry L. Riddell.**With
Energy.*

Ours is the land of gal-lant

hearts, The land of love-ly forms, The is-land of the

moun_tain harp, The torrents, and the storms: The

land that blooms with free - man's tread, And withers with the

slave's; Where far and deep the green-woods spread, Where far and

deep the green-woods spread, And wild the thistle waves.

First system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a grand staff with piano accompaniment.

Second system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a grand staff with piano accompaniment.

Ere ev_er Os_sian's lof_ty voice Had told of Fin_gal's

fame; Ere ev_er from their na_tive clime The

Ro - man ea - gles came, Our land had giv - en her - oes

birth That durst the bold - est brave, And taught a - bove ty -

ran - nic dust, And taught a - bove ty - ran - nic dust, The thistle

tufts to wave.

What need we say how Wallace fought, And how his foemen

fell, Or how on glo-rious Bannock-burn The work went wild and

well? Ours is the land of gal-lant hearts, The land of honour'd

graves, Whose wreath of fame shall ne'er de-part, Whose wreath of

This system contains the first line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "graves, Whose wreath of fame shall ne'er de-part, Whose wreath of".

fame shall ne'er de-part, While yet the thistle waves.

This system contains the second line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "fame shall ne'er de-part, While yet the thistle waves.".

This system contains the third line of music. It features a vocal line in the upper staff which is mostly empty, and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C).

This system contains the fourth line of music. It features a vocal line in the upper staff which is mostly empty, and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C).

55
RISE! RISE! LOWLAND AND HIGHLANDMEN!

Written by John Smlak.

With
Spirit.

f

Rise! Rise! Lowland and Highlandmen! Bald sire and beardless son,

each come, and ear - ly; Rise! Rise! Main - land and Is - land - men,

Belt on your broad clay - mores - Fight for Prince Char - lie.

Down from the mountain steep—Up from the valley deep—Out from the Clachan, the

Both, y, and Shiel-ing, Bu-gle and bat-tle-drum. Bid chief and vassal come,

Loud-ly our Bag-pipes the Pib-roch are peal-ing! Rise! Rise!

Lowland and Highlandmen! Bald sire and beardless son, each come, and ear-ly;

Rise! Rise! Main-land and Is-land men, Belt on your broad claymores

Fight for Prince Char- lie! Men of the mountains!_descendants of her-oes!

Heirs of the fame and the hills of your fa-thers; Say, shall the Southron the

Sas-sen-ach fear us, When to the war-peal each plaided clan gathers!

Long on the tro-phied walls Of your an-ces-tral halls, Rust hath been

blunt-ing the ar-mour of Al-bin; Sieze, then, ye mountain Macs,

Buckler and battle axe, Lads of Loch-a-ber, Brae-mar, and Braedal-bin!

Rise! Rise! Lowland and Highlandmen! Bald sire and beardless son,

each come, and ear-ly; Rise! Rise! Mainland and Islandmen, Belt on your

broad claymores Fight for Prince Char- lie!

When hath the tar-tan plaid man-tled a cow-ard? When did the

blue bon-net crest the dis-loy-al? Up, then, and crowd to the

stand_ard of Stu_art, Fol_low your lead_er the right_ful_the

roy_al! Chief of Clan_ron_ald, And Don_ald Mac_don_ald! Come

Lo_vat! Loch_iel! with the Grant and the Gor_don! Rouse ev'_ry

kilt_ed clan, Rouse ev'_ry loy_al man, Gun on the shoulder, And

thigh the good sword on! Rise! Rise! Lowland and Highlandmen!

Bald sire and beard-less son, each come, and ear-ly; Rise! Rise!

Main-land and Is-land-men, Belt on your broad clay-mores

Fight for Prince Char-lie!

THE DOWIE DENS O' YARROW.

*Written by Henry L. Riddell.**Slow, with
Expression.*

The piano introduction consists of two staves in 3/4 time, marked with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Oh sis-ter there are mid-night dreams That

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part continues with a steady accompaniment of chords and moving lines.

pass not with the morning, Then ask not why my reason

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes some chromatic movement in the bass line.

swims In a brain so wild - - ly burn-ing. And ask not

The third line of the song concludes the vocal melody and piano accompaniment. The piano part features a final cadence with sustained chords.

why I fan_cy how Yon wee bird sings wi'

sor_row, — That bluid lies ming_ led with the dew, In the

dow_ ie dens o' Yar_ row.

My dream's wild light was not of

night, Nor of the dule -- fu' mor-ning; Thrice on the

stream was seen the gleam That seem'd his sprite re-

turn-ing: For sword girt men came down the glen An

hour be-fore the mor-row, And pierced the heart aye true to

mine, In the dowie dens o' Yar-row.

Oh there are red red drops o' dew
 Upon the wild-flower's blossom,
 But they could na cool my burning brow,
 And shall not stain my bosom.
 But from the clouds o' yon dark sky
 A cold cold shroud I'll borrow,
 And long and deep shall be my sleep
 In the dowie dens o' Yarrow.

Let my form the bluid-dyed floweret press
 By the heart o' him that lo'ed me,
 And I'll steal frae his lips a long long kiss,
 In the bower where aft he wooed me.
 For my arms shall fold and my tresses shield
 The form of my death-cold marrow,
 When the breeze shall bring the raven's wing
 O'er the dowie dens o' Yarrow.

OLD SCOTLAND FARE THEE WELL.

Written by George Allan.

With Energy.

The breeze blows fresh, my gal-lant mates, Our

ves-sel cleaves her way, Down o-cean's depths o'er

heaven's heights Thro' dark _ ness and thro' spray. No lov _ ing

moon shines out for us, No star our course to tell _ And

must we leave old Scotland thus? My na _ tive land, fare _ well!

And must we leave old Scotland thus? My na _ tive land, fare _

well!

Then fast spread out the

flow-ingsheet, Give wel-come to the wind! Is there a

gale we'd shrink to meet, When treach-er-y's be-hind? The

foam_ing deep our couch will be, The storm our ves_per-

The first system of the musical score. It consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "foam_ing deep our couch will be, The storm our ves_per-

-bell, The low'r_ing heav'n our ca_no_py My na_tive

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "-bell, The low'r_ing heav'n our ca_no_py My na_tive

land, fare_well! The low'r_ing heav'n our ca_no__py My

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "land, fare_well! The low'r_ing heav'n our ca_no__py My

na_tive land, fare_well!

The fourth system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: "na_tive land, fare_well!"

A_

way, a way across the main, We'll seek some happier clime, Where

dar_ing is not deem'd a stain, Nor loy_al_ty a crime. Our

hearts are wrung, our minds are tost, Wild as the o__cean's

swell; A king-dom and a birthright lost! Old Scot-land,

fare-thee-well! — A king-dom and a birthright lost! Old

Scotland, fare - thee-well!

MORE DEAR ART THOU TO ME.

Written by Henry L. Ruddell.

Playfully

The piano introduction consists of two staves. The right hand features a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It begins with a whole note chord (F#4, C#5, F#5) marked with a fermata and a hairpin crescendo. This is followed by a series of sixteenth-note runs and chords, including a prominent sixteenth-note scale in the right hand and a steady accompaniment in the left hand.

More dear art thou to

me, Love-ly one, love-ly one. Than aught else e'er can

be 'Neath the sun Then all love-ly as thou art, Oh!

let thine eye impart One look, to say thy heart May be won, may be

won, One look to say thy heart May be won. The

brightness of the flower Still be-guiles, still be-guiles The wandrer to the

bow-er Where it smiles, Yet thy charms but shed a ray, Still to

lead the heart a - stray, Then leave it lost for aye 'Mid its

toils, 'mid its toils Then leave it lost for aye 'Mid its

toils.

calando.

Oh! I would wan-der far All a - lone, all a - lone, Where

light of moon or star Nev-er shone, Could I

hope one kind-ly ray From thine eye would ev-er stray, To

speak thy heart for aye All mine own, all mine own, To

speak thy heart for aye all mine own.

How -

eer the shades of woe Might com - bine, might com - bine, Their

gloom we neer could know, Wert thou mine.

For the

radiance of thine eye, Would still brighten fortune's sky, And this

speak thy heart for aye all mine own. How -

eer the shades of woe Might com - bine, might com - bine, Their

gloom we neer could know, Wert thou mine. For the

radiance of thine eye, Would still brighten fortune's sky, And this

heart with all its joy Should be thine, Should be thine, And this

heart with all its joy Should be thine.

calando.

TROUBADOURS SERENADE.

Written by William Wilson.

Moderate
with
Feeling.

The dew is on the

li - - ly, love, The moon-beam on the lake, And

hush'd the sweet bird's mel_o_dy, That rung from bush and

brake. Then leave the hall, my la_dy love, Leave

lord_ly dome and bow_er, And range with me the

greenwood glade, And range with me the greenwood glade, 'Tis

twi_light's ten_...der hour.

gve

The summer gale is sighing, love,
 Through honeysuckle bowers,
 Like moonlight music flying, love,
 To greet the folding flowers;
 Then leave the hall, my lady love,
 The vesper hour is near, —
 Come, dearest, 'tis thy warrior's lay,
 Thy troubadour is here.

WE'LL MEET YET AGAIN.

Written by Henry J. Riddell.

*Moderately
Slow, with
Feeling.*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present in the right hand.

We'll meet yet a - gain, my lov'd

The first system of the vocal score shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "We'll meet yet a - gain, my lov'd".

fair one, when o'er us The sky shall be bright, and the

The second system of the vocal score shows the vocal line and piano accompaniment for the second line of lyrics. The lyrics are: "fair one, when o'er us The sky shall be bright, and the".

bow - er shall be green; And the vi - sions of life shall be

The third system of the vocal score shows the vocal line and piano accompaniment for the third line of lyrics. The lyrics are: "bow - er shall be green; And the vi - sions of life shall be".

love--ly be--fore us, As the sun--shine of sum--mer That

sleeps o'er the scene. The wood--land is sad when the

green leaves are fad--ing, And sor--row is deep when the

dear--est must part; But for each dark--er woe that our

spi - rits is shad - ing, A joy yet more bright shall re-

turn to the heart.

rallentando.

We'll meet yet again, when the pain disconcerting
 The peace of our mind in a moment like this,
 Shall melt into nought, like the tears of our parting,
 Or live but in mem'ry to heighten our bliss.
 We've lov'd in the hours when a hope scarce could find us,
 We've lov'd when our hearts were the lightest of all;
 And the same tender tie that has bound, still shall bind us
 When the dark chain of fate shall have ceased to enthrall.

THE BONNY LASS OF DELORAINÉ.

Written by The Elrick Shepherd.

Moderate
with
Feeling.

Still must my pipe lie

i - dle by, And world - ly cares my mind an - noy; A -

gain its soft _ _ est notes I'll try, So dear a theme can

ne _ ver cloy. Last time my mountain harp I strung, 'Twas

she inspir'd the sim _ _ ple strain; That love _ _ ly flow'r so

sweet and young, The bon _ _ _ ny lass of De _ lo _ raine! That

love_ly flow'r so sweet and young; The bon_ ny lass of De_lo_raine.

The image shows a musical score for a song. It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the piano accompaniment. The third system shows a final vocal line (treble clef) and piano accompaniment (treble and bass clefs). The lyrics are written below the first system's vocal line.

How blest the breeze's balmy sighs,
 Around her ruddy lips that blow,
 The flower that in her bosom dies,
 Or grass that bends beneath her toe!
 Her cheeks endued with powers, at will,
 The rose's richest shade to drain;
 Her eyes what soft enchantments fill—
 The bonny lass of Deloraine!

Let Athole boast her birchen bowers,
 And Windermere her woodlands green,
 And Lomond of her lofty shores—
 Wild Ettrick boasts a blither scene;
 For there the evening twilight swells
 With many a wild and melting strain,
 And there the pride of beauty dwells,
 The bonny lass of Deloraine!

THE BONNY LASS O' ANNANDALE.

Written to the foregoing Air by Lawrence, Anderson Esq.

I like to sing o' plighted truth,
 O' maiden's love and maiden's charms;
 And all the soul's fond thoughts in youth,
 When raptur'd joy the bosom warms.
 I like to sing o' blyth langsyne,
 When life was like a merry tale,
 When I woo'd that charming maid o' mine,
 The bonny lass o' Annandale!

Her eye was like the violet blue,
 Wi' diamond dew-drop in its breast;
 Her cheek the opening rose's hue
 That wandering sun-beam never kissed.
 Her heart, sae tender kind and true,
 Would ever melt at pity's tale;
 A dearer maid I never knew
 Than the bonny lass o' Annandale!

I'll ne'er forget that sacred spot
 The fairy dell and rowan tree —
 Nor be the wimplin' burn forgot
 Where first she tauld her love to me.
 Nae care was ours; nor aught, save love,
 Did o'er our hearts that night prevail;
 The moon rose in the sky above,
 And smiled on the maid o' Annandale!

That night we made a solemn vow
 That nought in life should us divide,
 We've kept it sacred, and I now
 Have all I wish in her—a bride!
 And thus I like to sing o' love,
 O' wedded love, in rural vale,
 And all the joys this heart can prove
 Wi' the bonny lass o' Annandale!

GATHER IN, GATHER IN.

Written by Robert Gibillon.

Slow with Mournful Expression.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a descending pattern, while the left hand provides a simple harmonic accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Gather in, gather in, ane an' a', ane an' a', Gather

in, gather in, ane an' a'. This night, ev_er dear, Claims a

cup an' a tear To the mem'ry of Burns that's a_wa! Auld

Scot_land's had bards ane or twa, ane or twa, Auld Scot_land's had

bards ane or twa, But the min_strel that sang Coil_a's

wild braes a_mang, Oh! he was the sweet_est of a' Oh!

he was the sweet_est of a'.

He came like the flow'r_ets that blaw, that blaw, He

came like the flow'r_ets that blaw, But his bright op'ning

spring, Nae sim_mer did bring, For soon, soon he fad_ed a-

wa'. But short though he sang 'mang us a', 'mang us a', But

short though he sang 'mang us a' His name from our

heart Will nev_er de_part, And his fame it shall ne'er fade a

wa', And his fame it shall ne'er fade a_wa.

The musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The vocal line is written in a single staff with lyrics underneath. The lyrics are: "short though he sang 'mang us a' His name from our heart Will nev_er de_part, And his fame it shall ne'er fade a wa', And his fame it shall ne'er fade a_wa." There are some markings in the piano part, such as accents and slurs, and a dynamic marking of *p* (piano) in the first system.

THE WILD GLEN SAE GREEN.

Written by Henry L. Riddell.

Tenderly.

mf

When my flocks up on the heath_y hill are ly_ing a' at

rest, And the gloamin' spreads its man_tle grey, o'er the world's dewy

breast, I'll tak' my plaid and hast_en through yon woody dell un_seen, And

meet my bon_nie las_sie in the wild glen sae green. Ill meet her by the

tryst_in'tree that's stannin' a' a_lane, Where I have carvd her name u_pon the

little moss-grey stane, There I will clasp her to my breast and be mair blest I

ween, Then a' that are a_neath the sky, in the wild glen sae green.

mf

My fal_din' plaid shall

shield her frae the gloamin's chilly gale, The star o' eve shall mark our joy but

shall not tell our tale, Our sim_ple tale o' ten_der love that tauld sae aft has

been, To my bon_nie bon_nie las_sie in the wild glen sae green. Oh!

I could wan_der earth a' owre nor care for aught o' bliss, If I might share at

my re_turn a joy sae pure as this; And I could spurn a' earth_ly wealth, a

pal_ace and a queen, For my bon_nie bon_nie las_sie in the wild glen sae

green.

mf

THEY HOPE MAY BE BRIGHT.

Written by Henry S. Riddell.

Moderately
Slow with
Feeling.

Thy hope may be

bright, and the scenes may be gay, Round the path that in-

vites thee to roam; But yet in some mo-ment their

charms may de - cay, When thy lone heart can find not a

home. Then think ere we part, for in joy or in

woe, This truth nev - er ab - sent can be; That the

best of all boons in this wide world be - low, That the

best of all boons in this wide world be_low, Is her

love who can love on_ly thee!

If sad, it will woo thy relief from the sky,
 And if gay, charm the tale that is told:
 'Twill live though the favours of fortune should die,
 And the friends who were kindest grow cold.
 Then think ere we part, for of sorrow and bliss,
 Full many the changes may be;
 And the best of all boons in a cold world like this,
 Is her love who can love only thee!

FAREWELL! FAREWELL!

Written by D. Abraham.

With
Energy.

The piano introduction consists of two staves in common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

The first system shows the vocal line on a single staff and the piano accompaniment on two staves. The vocal line begins with a rest, followed by the word "Fare-" at the end of the system.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics: "well! farewell! the white sails swell, The ves - - sel quits the".

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics: "strand; It bears me far from all I love, It bears me far from". The piano accompaniment features dynamic markings *f* and *p*, and a *stacc^o* instruction.

all I love, It bears me far from all I love, And thee, my na-tive

land! Yet though full ma-ny a gal-lant bark, May stem the foam-ing

sea, There's none that bears a warm-er heart, Or one more

true to thee! There's none that bears a warm-er heart, Or

ritard.

one more true to thee!

f *r*

Farewell! farewell! the white sails swell,
 The good ship swiftly glides;
 It rises o'er the foaming surge,
 And ploughs the adverse tides:
 The winds may blow, the billows roll
 Across the foaming sea,
 And farther every wind and wave
 Shall bear me still from thee.

Farewell! farewell! the white sails swell
 Beside another strand,
 Far, far from thee, and all that's thine—
 My own, my native land!
 Yet though I seek another home,
 Across the pathless sea,
 The sigh will heave, the tear will flow,
 My native land for thee!

I WILL THINK OF THEE YET.

Written by George Allan.

Slow with Feeling.

sf

I will

think of thee yet, tho' a - far I may be, In the

land of the stran - ger, de - ser - ted and lone; Tho' the

flowers of this earth are all with' - red to me, And the

hopes which once bloom'd in my bo - som are gone. I will

think of thee yet, and the vi - sions of night Will

oft bring thine im - age a - gain to my sight; And the

calando. *tempo.*

to - kens will be as the dream pass - es by, A

sigh from the heart, and a tear from the eye.

I will think of thee yet— tho' misfortune fall chill
 O'er my path as yon storm-cloud that looms on the sea;
 And I'll deem that this life is worth cherishing still.
 While I know that one heart still beats warmly for me.
 Yes! grief and despair may encompass me round,
 'Till not e'en the shadow of peace can be found;
 But mine anguish will cease when my thoughts turn to you,
 And the wild mountain land that our infancy knew.

MANIAC SONG.

Written by Henry S. Riddell.

Agitato. *Largo.*

RECITATIVE.

There is a radiance beaming round her yet,

ritard?

Accel?

As fraught with loveliness, as when she smild Before her sun of

Tempo.

reason thus had set, And left her foot and fancy wandring wild. The youth she

Calando.

lovd her soul can ne'er for get — The youth whom dark unfeeling hearts ex-

Largo.

ild; And still in this green vale, where oft they met, and

life's bright hours in tender love be-guild, she strays, And thus, while

Tempo Primo.

pain her bosom wrings, hark! hark! how sweet, how wild ly sweet she sings!

ritard?

S. SONG. *Largo.*

I had a hame, and I had hope, and ane who lo'ed me

too, But him they banish'd far a-wa and oth-ers

came to woo. And now like ane that's in a dream, I

roam by glen and lea, And have a fan-ey thus to sing. The

The image shows a musical score for a song. It consists of two systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are written below the vocal line. The first system ends with a double bar line. The second system begins with the word 'still' and ends with a double bar line. The piano accompaniment in the second system has the instruction 'calando.' written below it.

grave—the grave for me! And hark! the echoes
still re--ply, The grave!—the grave for me!

calando.

They tell me that the clay is cauld, tho' a' be warm elsewhere,
 And that nae ray o' light can meet the bonny black ee there;
 But they hae hearts mair cauld, I trow, than aught that there can be,
 Who taught me thus to stray, and sing—The grave—the grave for me!
 And hark! the echoes still reply,
 The grave! the grave for me!

It was na weel to chace the hue o' this pale cheek away,
 And waken in my heart the pain that sleeps not night or day;
 It was na weel to part me thus frae him I ne'er shall see,
 And leave me here to stray, and sing—The grave—the grave for me!
 And hark! the echoes still reply,
 The grave! the grave for me!

Our meeting still was in the bower when dowie midnight came,
 For love is like a flow'r that blooms aye sweetest far frae hame;
 My hame will soon be far away, and I at rest shall be,
 And thus I have delight to sing—The grave!—the grave for me!
 And hark! the echoes still reply,
 The grave! the grave for me!

ALBION THE QUEEN OF THE MAIN.

*Written by William Wilson.**With Spirit.*

own is-land home is in sight; And the eyes that at

part-ing thro' tear-drops did beam, Soon shall spar- kle a-gain with de-

light. For we come from the land of our foes in re-

noun, With the tro-phies of vic-to-ry spread; And the

foes that could ven-ture on Eng-land to frown, Are now

hum-bled and quail-ing in dread. Then to Al-bion one

Ritard^o

cheer, And the white cliffs so dear, That gir-dle her wave-beaten

Tempo.

strand — Long long may she reign As the

Ritard^o

Tempo.

Queen of the main, Tri - um - phant and high in com-

mand!

f

The musical score consists of two systems. The first system features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics 'Queen of the main, Tri - um - phant and high in com-' are written below the notes. The piano accompaniment is shown on grand staff notation (treble and bass clefs). The second system continues the piano accompaniment, starting with a forte dynamic marking (*f*) and ending with a double bar line. The vocal line in the second system is mostly empty, with a few notes at the end.

Like the wild ocean billow, when tempests are high,
 The proud Briton goes forth to the fray;
 For his home breathes a prayer, to his love gives a sigh,
 And his fears to the wild winds away.
 Should he fall, oh! he falls 'mid the plaudits of fame,
 And the mournful regrets of the brave;
 Should he live, — he returns 'mid the raptur'd acclaim
 Of his own Island home in the wave!
 Then to Albion one cheer,
 And the white cliffs so dear,
 That girdle her wave-beaten strand —
 Long, long may she reign,
 As the Queen of the main,
 Triumphant and high in command!

THE MAVIS SINGS ON MARY'S BOWER.

Written by Robert Gilfillan.

Mournfully

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a common time signature (C). The tempo/mood is indicated as 'Mournfully'.

The second system shows the vocal line and piano accompaniment for the first line of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are: "The Ma - - vis sings on".

The third system shows the vocal line and piano accompaniment for the second line of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Ma - - ry's bower, The lav' - rock in the sky, An'".

The fourth system shows the vocal line and piano accompaniment for the third line of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are: "a' is fair round Ma - - ry's bower, An' a' a-boon is".

joy!— But sad's the gloom in Ma—ry's bower Though

a' with—out be gay,— Nae mu—sic comes to

greet the morn, Nae smile to glad the day.

p

Her lov__er left young Ma___ry's bower, His ship has

cross'd the main, — There's wae ___fu' news in

Ma___ry's bower, He ne'er re_turns a_gain. A

break__ing heart's in Ma___ry's bower, A wast_ing form is

there,— The glance has left that e'e sae blue— The

rose that cheek sae fair.

f

p

The mavis flees frae Mary's bower,
 The laverock quits the sky,
 And simmer sighs o'er Mary's bower,
 For coming winter's nigh!—
 The snaw fa's white on Mary's bower,
 The tempests loudly rave,—
 The flowers that bloom'd round Mary's bower,
 Now wither on her grave!—

MY OWN HIGHLAND VALE.

Written by David Wedder.

*Moderate
with
Expression.*

Oh! the

rf

sun-ny peaches glow, and the grapes in clusters blush, And the

cooling silver streams from their syl-van fountains rush; There is

mu_sic in the grove, and there's fragrance in the gale; But there's

nought so dear to me As my own Highland vale. Oh! the

queen-like vir_gin rose, Of the dew and sun-light born, And the

a_zure vio_let, spread their beau_ties to the morn; So

does the hy-a-cinth, and the li-ly pure and pale, But I

love the dai-sy best in my own High-land vale.

lent? *tempo.*

f

Hark! hark, those thrilling notes! — 'tis the nightingale complains;
 Oh: the soul of music breathes in those more than plaintive strains;
 But they're not so dear to me as the murmur of the rill,
 And the bleating of the lambs on my own Highland hill.
 Oh! the flow'rets fair may glow, and the juicy fruits may blush,
 And the beauteous birds may sing, and the chrystal streamlets rush,
 And the verdant meads may smile, and the cloudless sun may beam;
 But there's nought beneath the skies like my own Highland hame.

BE WITH ME DEAREST.

Written by George Allan.

Tenderly

p

Be with me dear - est

when the hour Of peace - ful twi - light clo - - ses

down; When star beams like a silv' - ry shower, When

star - beams like a silv' - - ry shower, Up - - on the

blue wave's breast are strewn. Be

with me then, we'll wan - der far, When o - ther

eyes are seal'd in sleep, And wel - come forth our

own love star, From out the pure sky's a - - zure

deep.

Be with me, when the zephyr's sigh
 Scarce whispers out that nature breathes,
 And dew-drops pure and stainless lie
 Upon the hawthorn's snowy wreaths.
 Oh, sweeter sighs will greet mine ear,
 And purer gems mine eyes will see,
 Thy true love breathings and the tear
 Of fondness shed — oh! shed for me.

Be with me when the echoes own
 No other sound their sleep to start,
 Save that sweet voice whose every tone
 Falls down like music on my heart.
 Oh! dearest then, while earth and sea
 In converse seem with heaven above,
 What should we hear, what should we see,
 The looks we woo — the voice we love?

O! THE HAPPY DAYS O' YOUTH.

Written by Robert Gilfillan.

Moderately
Slow
and with
Feeling.

O! the hap - py days o'

youth Are fast gaun by; An' age is com - ing

on Wi' its bleak win - ter sky; An' whaur

shall we shel - ter Frae its storms when they blaw, When the

gladsome days o' youth are flown a - - wa!

They said that wis - dom cam Wi' manhood's ri - per

years, But naething did they tell o' its sor - - rows and

tears: O I'd gie a' the wit, Gif o - ny

wit be mine, For ae sun - ny morn - ing o'

bon -- ny lang -- -- syne.

I canna do but sigh,
 I canna do but mourn,
 For the blythe happy days
 That never can return;
 When joy was in the heart,
 An' love was on the tongue
 An' mirth on ilka face,
 For ilka face was young.

O! the honny waving broom,
 Whar aften we did meet,
 Wi' its yellow flowers, that fell
 Like gowd 'mang our feet;
 The bird would stop its sang,
 But only for a wee,
 As we gaed by its nest
 'Neath its ain birk tree.

O! the sunny days o' youth,
 They couldna aye remain;
 There was ower muckle joy,
 An' ower little pain.
 Sae fareweel happy days,
 An' fareweel youthfu' glee;
 The young may court your smiles,
 But ye're gane frae me!

ARM, ARM FOR THE BATTLE YE BRAVE.

Written by John T. Smith.

*With
Energy.*

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 common time (C). The music begins with a forte (*ff*) dynamic marking. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and a half note E5. The bass clef accompaniment features a steady eighth-note pattern.

The second system continues the piano accompaniment from the first system. The treble clef staff contains chords and melodic fragments, while the bass clef staff continues with a rhythmic eighth-note accompaniment.

The third system features the vocal entry. The treble clef staff has a whole rest followed by the vocal line starting with the word "Arm!". The piano accompaniment continues in the bass clef. The dynamic remains forte.

The fourth system contains the vocal line and piano accompaniment. The vocal line in the treble clef has the lyrics "arm for the bat_tle ye brave!" and "Hark! hear the trum_pet and". The piano accompaniment in the bass clef includes dynamic markings for *f* and *p*.

drum; On! rank af - ter rank, as the wave fol - lows

f *p*

wave_ For the foes of our coun - try are come. Let your

f

banners wave broad on the wind! Send your shout of de -

x 2 1

fi - ance be - fore ye, Up, sol - - dier and ci - ti - zen,

3

arm! on! and bind Your brows with bright gar-lands of

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "arm! on! and bind Your brows with bright gar-lands of". The piano accompaniment consists of chords in the right hand and a more active bass line in the left hand.

glo-ry! A-way woman's heart-soft'ning charms, And

legato.

The second system continues the vocal line and piano accompaniment. The lyrics are: "glo-ry! A-way woman's heart-soft'ning charms, And". The piano accompaniment includes the instruction "legato." written below the bass staff. The music continues with similar harmonic and melodic patterns.

dash down the ban-queting bowl, Our coun-try calls

The third system of music shows the vocal line and piano accompaniment. The lyrics are: "dash down the ban-queting bowl, Our coun-try calls". The piano accompaniment features a change in the bass line, with a 7b chord symbol appearing in the right hand.

on us, brave com-rades! to arms, Now de-di-cate sin-ew and

The fourth system concludes the page with the vocal line and piano accompaniment. The lyrics are: "on us, brave com-rades! to arms, Now de-di-cate sin-ew and". The piano accompaniment continues with chords and a steady bass line.

Rallent.

soul. We have pray'rs from the lips that we love,

They are sigh'd from the bo - soms of beau - ty: Then

wor - thy their love and our land let us prove, When sum - mon'd to

Tempo.
dan - ger and du - ty. Shout your war cry, "Our free - dom or*f*

death!" And swear by the wea - pons ye wield - By the

f *p* *f* *p*

last drop of blood - by the last draught of breath, Ye

ne - ver to bondage will yield. On! on to the

f *x 2 1*

sa - - - bre strife then, Where the gun - blasts and balls reek and

x

rat_tle; For your free - dom and fa - ther - land 'quit you like

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'rat_tle; For your free - dom and fa - ther - land 'quit you like'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and a melodic line in the bass.

men: On. on! hark the bu - gle - to bat - tle!

The second system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'men: On. on! hark the bu - gle - to bat - tle!'. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth and sixteenth notes and chords.

The third system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line is mostly empty, with a few notes at the end. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth and sixteenth notes and chords.

The fourth system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line is mostly empty, with a few notes at the end. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth and sixteenth notes and chords, ending with a double bar line.

DIRGE.

Written upon the death of Sir Walter Scott, Bart.
by William Millar.

Marcia Funèbre.

Grave.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic marking. The melody in the upper staff is composed of quarter and eighth notes, while the bass line features a steady eighth-note accompaniment.

The second system continues the musical composition with two staves. The notation follows the same key signature and time signature as the first system. The melody in the upper staff continues with similar rhythmic patterns, and the bass line maintains its accompaniment.

The third system of musical notation features two staves. It includes dynamic markings: *dim.* (diminuendo) in the lower staff and *pp* (pianissimo) in the upper staff. The music concludes this system with a fermata over a chord in the upper staff.

The fourth system of musical notation includes the lyrics: "Dark lower'd the day, and all nature look'd sad, When our". The lyrics are placed between the two staves. The musical notation continues with two staves, maintaining the key signature and time signature.

Chief of the Isles in the cold dust we laid; And the

heart of a nation with sor-row was ri-ven, As we bur-ied him

deep from the face of the liv-ing. The

pall and the'scut-cheon their dark shadow threw, O'er the

Legato con espres.

spot where the mighty lay sleeping; And we wept at his

grave, till the cypress and yew With the chill dews of gloaming were

dreeping! He has gone to the place where the weary find

rest, But the Land of Forgetfulness boasts not his name— That

Name to the end of all mem'-ry shall last, And flou - rish im -

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

mor - tal, by Gen - ius impress'd On the cost - li - est tab - let of

The second system continues the vocal line and piano accompaniment. The piano part includes a *cres.* (crescendo) marking with a hairpin symbol. The vocal line has a fermata over the note 'i' in 'Gen - ius'. The piano accompaniment features more complex chordal textures and moving lines in both hands.

Fame!

The third system begins with a vocal line that is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble. The word 'Fame!' is written below the vocal staff.

The fourth system shows the vocal line re-entering with a melodic phrase. The piano accompaniment features a *dim.* (diminuendo) marking with a hairpin symbol. The system concludes with a double bar line.

Oh! for his Harp as it sound - - ed of yore! - But the

Wiz - ard of Song shall a - - wake it no more; For

o'er his pale urn Sco - tia weeps bro - ken heart - ed - The

best of her Sons was the Min - stel de - part - ed!

The musical score is written in a three-part setting (Soprano, Alto, and Bass) with piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are printed below the vocal staves. The piano accompaniment features a mix of chords and melodic lines, with some passages in the bass line showing a more active, rhythmic pattern.

Peace to his

Legato con espres.

shade! to his mem - - - ry a tear! - Strew his

tomb with the sweet - est of ros - es, For

Pilgrims will kiss the cold bed, where the Seer That en-

light - end a world re - - pos - es! And the

chap - - let, the land of his birth shall en - twine, For the

brow of her Bard shall be wor - thy the giv - er; While the

charm'd name of Scorr - with its ha - lo di - vine, The

lov'd and ad-mir'd of all na-tions will shine The

cres.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "lov'd and ad-mir'd of all na-tions will shine The". The bottom two staves are piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a bass line. A dynamic marking "cres." with a hairpin is placed above the piano part.

Pole-star of Gen-ius for ev-er.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with the lyrics "Pole-star of Gen-ius for ev-er.". The bottom two staves continue the piano accompaniment. The piano part features more complex rhythmic patterns and arpeggiated figures.

Detailed description: This system contains two staves of piano accompaniment. The top staff is empty, while the bottom two staves contain the piano part. The music continues with various chordal textures and melodic lines.

dim.

Detailed description: This system contains two staves of piano accompaniment. The top staff is empty, while the bottom two staves contain the piano part. A dynamic marking "dim." with a hairpin is placed above the piano part. The system concludes with a double bar line.

FORGET THEE! CAN I EVER?

Written by Percy Rollet.

*Moderately
Slow
and with
Expression*

dew to earth's greenbo-son, As spring-flowers to the bee, As

sunshine to the blossom, Such art thou love to me. As

sunshine to the blos-son, Such art thou love to me.

Oh! deem not the fond_ness fleet_ing, Which oft this heart hath

shewn; Its ev'_ - ry pulse is beat - - - ing For

thee, for thee a - lone! As wil - lows to earth

bend_ing, As streams flow to the sea, So

all my thoughts are tend-ing, Be-lev-ed one, to

thee. So all my thoughts are tend-ing, Be-

lev-ed one, to thee!

mf

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and a more active treble line with some triplet figures. The lyrics are: "all my thoughts are tend-ing, Be-lev-ed one, to thee. So all my thoughts are tend-ing, Be-lev-ed one, to thee!". The score ends with a double bar line and repeat dots.

IS YOUR WAR-PIPE ASLEEP.

Written by George Allan.

Very Slow.

Musical notation for the first system, featuring a grand staff with piano accompaniment and a vocal line. The piano part has a treble clef and a bass clef, with a forte (*sf*) dynamic marking. The vocal line is on a single treble clef staff.

Andante con espress.

Musical notation for the second system, continuing the piano accompaniment and vocal line. The piano part includes a forte (*sf*) dynamic marking and a fermata over a chord.

Is your war pipe a -

Musical notation for the third system, showing the vocal line and piano accompaniment. The piano part includes a fermata and a dynamic marking of 'r'.

sleep, and for ev - er, M^c Crimman? Is your war pipe a - sleep, and for

Musical notation for the fourth system, concluding the piano accompaniment and vocal line. The piano part features a series of chords and a fermata.

ev - er? Shall the pib - roch that wel - com'd the foe to Ben -

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

aer, Be hush'd when we seek the dark wolf in his lair, To

Accel.^o

The second system continues the vocal line and piano accompaniment. The tempo marking *Accel.^o* is placed above the vocal line. The piano accompaniment includes dynamic markings *p* (piano) and *fz* (forzando) in the right hand.

give back our wrongs to the giv - er?

Tempo.

Legato.

The third system continues the vocal line and piano accompaniment. The tempo marking *Tempo.* is placed above the vocal line. The piano accompaniment includes the marking *Legato.* in the right hand.

To the raid and the onslaught our chieftains have gone, Like the

With Animation.

The fourth system continues the vocal line and piano accompaniment. The tempo marking *With Animation.* is placed above the vocal line. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/4. The piano accompaniment features a more active bass line.

course of the fire-flaught their clans-men pass'd on; With the

lance and the shield 'gainst the foe they have bound them, And have

ta'en to the field with their vas-sals a-round them. Then

raise your wild slo-gan-cry! On to the for-ay!

Sons of the heather - hill, pine - wood, and glen !

Shout for M^c Pher - son, M^c Leod and the Mo - ray, Till the

Lo - monds re - ec - ho the challenge a - gain!

Slow, with Expression.

Fine.

Youth of the dar - ing heart, bright be thy doom, As the

bod_ings which light up thy bold spi_rit now; But the fate of M^c

Crimman is clos_ing in gloom, And the breath of the grey wraith hath

pass'd o'er his brow: Vic_to_rious in joy thou'lt re_turn to Ben-

-aer, And be clasp'd to the hearts of thy best belo'v'd there; But M^c

ritard^o

Crimman, M^c Crimman, M^c Crimman, ne - ver, ne - ver,

ritard^o

ne - ver, ne - ver!

tempo.

Wilt thou shrink from the doom thou canst shun not, M^c Crimman?

Wilt thou shrink from the doom thou canst shun not?

If thy course must be brief, let the proud Saxon know,
That the soul of M^c Crimman ne'er quail'd, when a foe
Bared his blade in the land he had won not!

Where the light-footed roe leaves

The wild breeze behind,

And the red heather bloom gives

Its sweets to the wind,

There our broad pennon flies,

And the keen steeds are prancing,

'Mid the startling war-cries,

And the war-weapons glancing.

Then raise your wild slogan-cry! On to the foray!

Sons of the heather-hill, pine-wood, and glen!

Shout for M^c Pherson, M^c Leod, and the Moray,

Till the Lomonds re-echo the challenge again!

These verses are founded on fact, and allude to the story, until late years almost unknown, unless in the northern districts of Scotland, of M^c Crimman, Piper to M^c Leod of Skye, when about to attend his chief upon a distant foray, truly prognosticating his own death ere they returned.

A BUMPER TO THEE!

Written by Robert Giffellan.

With Spirit.

p *f*

p *f*

A bumper to thee! A bumper to

thee! A cup to the fair, And a health to the free; O! this

toast hath a spell, we shall quaff it with glee, A bum_per to

thee! A bum_per to thee!

Let the wine man_tle high, In a gob_let of

joy, Be it Al_i_cant bright, Or Bur_gun_dy fain'd; O! my

soul like the cup to my lip shall spring up, When friendship and

thee in a bum_per are nam'd. A bum_per to thee! A

bum_per to thee! A cup to the fair, And a health to the

free; O! this toast hath a spell, We shall quaff it with glee, A

The image shows a musical score for a song. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "bumper to thee! A bumper to thee." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment, with a dynamic marking of *f* (forte) appearing in the bass line. The music concludes with a double bar line.

O! the Arno rolls deep through Italia's gay land,
 And fair on its banks grows the wide spreading vine,
 In the juice of that vine we shall pledge heart and hand
 To bright eyes that sparkle—as sparkles the wine!
 A bumper to thee! &c.

As the Arab while wand'ring the desert along,
 Forgets half his toil if a streamlet he find;
 So in life's dreary waste fill a cup deep and strong,
 And sorrow and care we shall throw to the wind.
 In a bumper to thee! &c.

Since the past is away—let this night be our day.
 Nor brood on tomorrow to waken a sigh,
 For to souls if there's bliss—'tis a moment like this
 When cups flow with wine and bosoms with joy.
 O! a bumper to thee! &c.

I'LL MEET THEE LOVE.

Anonymous.

Playfully

I'll meet thee love, if

thou't go down By Du - - ra's soft and sha - dy grove; I'll

meet thee when the si - lent moon Brings round the hour which
 maid - ens love. I'll wait for thee, love, when the glow Of
 twi - light leaves the haz - el dell; And soon my beat - ing
 heart will know The fai - ry steps I love so well.

ten.
lento.
ten. *tempo.*

When all is hush'd and calm with-in, And

no in-tru-der lin-gers nigh; When whis-pring winds, round

bow'r and linn, Seem soft as thine own gen-tle sigh; Then,

ten.

stray - ing through the glen so lone, Blest love our on - ly

theme shall be; My heart from thine shall take its tone, And

lento.
e - - cho back its me - lo - dy.
ten. *tempo.*

Final system of piano accompaniment.

LAMENT FOR THE STUARTS OF APPIN.

Written by The Ettrick Shepherd.

*Sorrowfully
but with
Energy*

I sing of a land that was

fa - - mous of yore, The land of green Ap-pin - the

ward of the flood; Where ev' - - ry grey cairn that broods

o - - ver the shore, Marks grave of the roy - - al the

va - - liant and good! The

land where the strains of grey Os - sian were fram'd; The

land of fair Sel - ma, the reign of Fin - gal; And late of a

p

race that with tears must be nam'd - The no - ble Clan STUART - the

f *f*

bra - vest of all! Oh hon an Righ! and the

pp

Stu - arts of Ap - pin! The gal - lant de - vo - ted old

Stu - arts of Ap - pin! Their glo - ry is o'er - For their

star is no more, And the green grass waves o - ver the

he - roes of Ap - pin!

cres.

f

pp

They are gone! they are gone! the re - doubt - ed the brave! The

sea breez - es lone o'er their re - lic's are sigh - ing! Dark

weeds of ob - li - vion shroud ma - ny a grave, Where the un - conquer'd

foes of the Camp - bell are ly - ing. But

long as the grey hairs wave o - ver this brow, And earth - ly sen -

cres.

sa - tions my spi - rits are wrapping; My old heart with tides of re -

ad lib.

gret shall o'er - flow, And bleed for the fall of the Stu - arts of

Ap - pin.

Oh hon an Righ! and the

pp

Stu_arts of Ap_pin! The gal_lant de_vo_ted old Stu_arts of

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "Stu_arts of Ap_pin! The gal_lant de_vo_ted old Stu_arts of". The piano accompaniment consists of chords and moving lines in both hands.

Ap_pin! Their glo_ry is oer for their star is no more, And the

The second system continues the vocal line and piano accompaniment. The lyrics are "Ap_pin! Their glo_ry is oer for their star is no more, And the". The piano accompaniment includes a fermata over a chord in the right hand.

green grass waves o_ver the he_oes of Ap_pin!

The third system continues the vocal line and piano accompaniment. The lyrics are "green grass waves o_ver the he_oes of Ap_pin!". The piano accompaniment includes dynamic markings: *f* (forte) and *pp* (pianissimo).

The fourth system shows the vocal line and piano accompaniment concluding the piece. The piano accompaniment includes dynamic markings: *cres.* (crescendo), *f* (forte), and *pp* (pianissimo). The system ends with a double bar line.

THEY BRING ME FLOWERS.

Written by Miss Eliza Acton.

Plaintive

They bring me flowers — they bring me flowers, But what is

their frail life to me? While they re - call the by - gone

hours, When I bent o'er their bloom with thee. But now the

light that on them lies, A-wa-kens on - - ly thoughts of

pain; Re-kind-ling long lost me-mo-ries Of love, whose

stain-less truth was vain.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a complex texture with many beamed sixteenth and thirty-second notes.

There is a spell. on this white rose, That breathes of

The second system continues the vocal line and piano accompaniment. The vocal line has a few rests. The piano accompaniment continues with its intricate rhythmic patterns.

those sweet times, when thou Would'st bring to me at ev'ning's

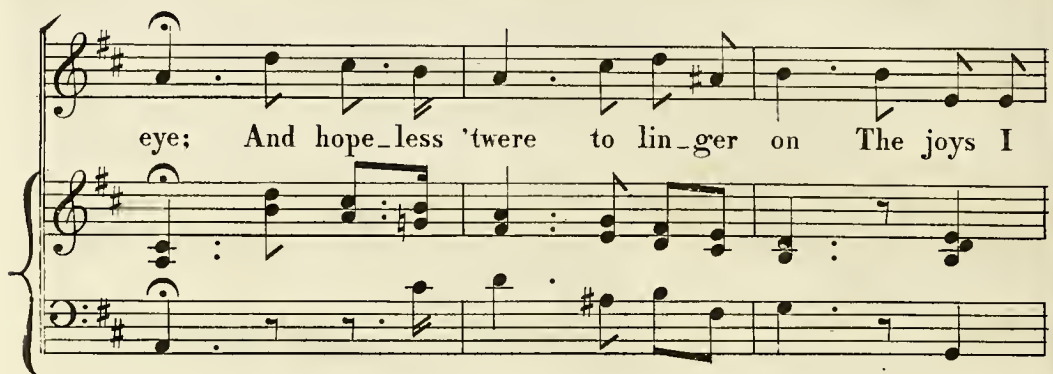
The third system continues the vocal line and piano accompaniment. The vocal line has a few rests. The piano accompaniment continues with its intricate rhythmic patterns.

close, Its dew-starr'd buds of per_fum'd snow. Oh! why re-

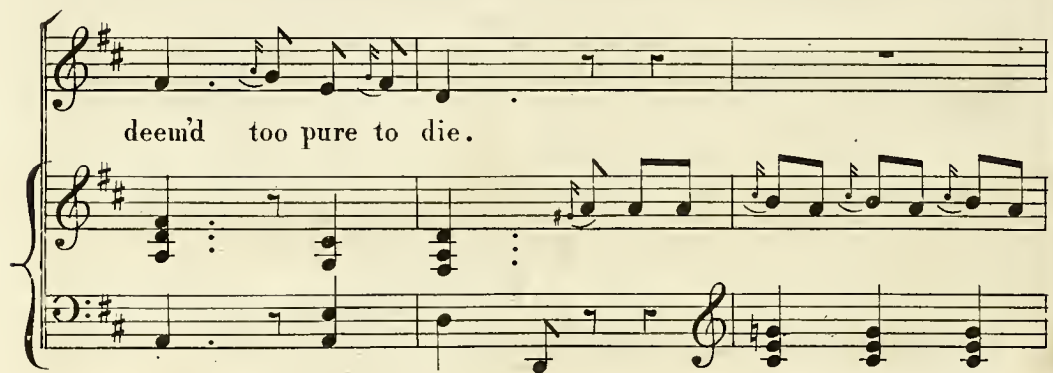
The fourth system continues the vocal line and piano accompaniment. The vocal line has a few rests. The piano accompaniment continues with its intricate rhythmic patterns.



trace them — they are flown, Like bright dreams from the sleeper's



eye; And hope-less 'twere to linger on The joys I



deem'd too pure to die.



THE HARP OF THE TROUBADOUR.

*Written by Captain Charles Gray R. N.**With
Energy.*

The

lays are lost of the old - en time, When, with harp in his

joy - - ous hand, The Trou - - badour with

mer-ry chime, Would roam from land to land.

His strains were heard in the princely hall— His

songs at the cot-tage door— The world his

home— for dear to all Was the harp of the Trou- ba-

dour. His boon, a

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note followed by a half note, then a quarter note, and ends with a quarter note. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, starting with a forte (f) dynamic marking.

cup of the ru - by wine, From the hand of some La - - dye

The second system continues the musical piece. The vocal line has a similar rhythmic structure to the first system. The piano accompaniment maintains its intricate texture with various rhythmic values and chordal structures.

fair, Whose Knight had fought in Pa - les -

The third system shows the vocal line with a slight melodic rise. The piano accompaniment continues with its characteristic rhythmic complexity and includes some chromatic movement.

tine, With brand and bo - - som bare! Of

The fourth system concludes the page. The vocal line ends with a quarter note. The piano accompaniment features a final flourish with rapid sixteenth-note passages.

was stern deeds he lov'd to sing; - Tho' the bat - - tles

din was o'er. The clash and clang of

arms would ring, From the harp of the Trou - - ba -

dour.

MY CHOSEN AND MY FAIREST.

Anonymous.

Moderate
with
Expression

gva

loco.

My cho - sen and my fair - est! In

sun - - shine and in gloom; Thy kind - - ly

eye shall cheer my path, Thy gen - tle smiles il -

lumine. And hand in hand we'll on - ward

walk, A - mid life's bu - - sy crowd; While

love shall cast a gold - - en hue, While love shall

cast a gold - - - en hue, On ev - - ry pass - ing

cloud. *gva*

loco. *tr*

I'll che - rish thee, my sweet one! So fond - ly from all

ill; That time shall win its si - lent way, But

leave with thee no chill. And thus un - dimm'd, when

years have flown, Af - fec - - tion's star shall shine; As

when I breath'd my ear - liest vows, As when I breath'd my ear - liest

vows, And blush - es spake thee mine. *gva*

loco. *tr*

My chosen[†] and my fairest!
 While flows life's changing tide,
 We, linked in love together,
 Shall on the surface glide;
 And grief shall be an idle name,
 And joyless thoughts unknown,
 For love in darkest hours shall form
 A bright world of its own.

SCOTIA.

*Written by John Fordah.**Playful
and with
Feeling.*

The piano introduction consists of two staves in G major and 2/4 time. The right hand features a melodic line with dynamics *p*, *cres.*, and *f*. The left hand provides a rhythmic accompaniment with chords and single notes.

The first system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "O where, wat ye". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

The second system continues the song. The vocal line has the lyrics "where, Do the blue bells sweetest blow? O where, wat ye". The piano accompaniment features a triplet of eighth notes in the right hand.

The third system concludes the visible portion of the song. The vocal line has the lyrics "where, Do the gowans fair - est grow? 'Tis nae on plains o'". The piano accompaniment maintains the eighth-note accompaniment.

palm, nor on valleys o' the vine, But Seo - tia'mang thy

hills and howes, in bon - nie sim - mer shine!

Tho' green, e - ver green, bloom I -

tal - ia's myr - tle groves, Where at morn, noon, and e'en, The rich

scent-ed zephyr roves; Yet to me the birk and bri-er bush hae

pleasant-er per - fume. Where the thistle waves its crimson crest, the

heath its pur-ple plume.

'Tis there, Oh! 'tis there,
 Where the blue-bells sweetest blow;
 'Tis there, Oh! 'tis there
 Where the gowans fairest grow.

And nae on plains o' palm, nor in valleys o' the vine,
 But Scotia 'mang thy hills and howes, in bonnie simmer shine!

LAMENT FOR THE ETTRICK SHEPHERD.

Written by James Murray.

Mournfully

mf *f* *p*

The sum - mer hath pass'd o'er

Yar - row's green moun - tains, The birch trembled wild by Loch

Ma - ry's lone shore; The win - - ter ap - proach - es to

bind up the foun - tains, But the bard of the For - est shall

cheer us no more. No more shall he stray in the

dusk of the gloam - ing, To dream of the spi - - rits in

lands far a - way! No more shall he list to the

tem - pest loud moaning; For the bard of the For - est lies

calando.

cold in the clay!

He

rests with his fa - thers, no more to a - wa - ken Sweet

strains by the stream - lets that speed to the main; The

wild e-cho sleeps in the glen of green brack - en, But the

Shep - herd shall ne - ver a - - wake it a - gain! Bloom

sweet - ly a - round him, ye pale drooping ro - ses, Breathe

soft - ly ye winds o'er his cold nar-row bed! Fall

gent - ly ye dews Where the min - strel re-po-ses, And hal - low'd the

wild-flowers that wave o'er his head!

calando.

legato.

calando.

THE YELLOW LOCKS O' CHARLIE.

Written by Henry S. Riddell.
in 8^{ves} ad lib.

With
Spirit.

The gath'ring clans 'mang Sco-tia's glens, With

mar_tial steps are bound _ _ ing; And loud and lang, the

wilds a_mang, The war_pipe's strain is sound_ing. The

sky and stream re_flect the gleam, Of broadswords glan_cin'

rare__ly; To guard till death the hills of heath, A_

gainst the foes of Char__lie!_ For we have sworn e'er

lento.

tempo.

f

mf

dawn the morn, O'er Ap-pins moun-tains ear-ly, Old

Scot-lands' crown shall nod a-boon, The yel-low

locks o' Char-lie!

While banners wave above the brave,
 Our foemen vainly gather;
 And swear to claim, by deeds of fame,
 Our hills and glens o' heather.
 For seas shall swell o'er wild and fell,
 And crown green Appin fairly,
 Ere hearts so steeled, to foemen yield
 The rights o' royal Charlie.
 And strains sublime, through future time,
 Shall tell the tidings rarely,
 How Scotland's crown was placed aboon
 The yellow locks o' Charlie!

THE LAND O' CAKES.

Written to the foregoing Air by John Farish.

The land o' cakes! the land o' cakes!
 O! monie blessings on it,
 Fair fa' the land o' hills and lakes,
 The bagpipe and the bonnet.
 The land that boasts the kilted clans,
 That cowed the Dane and Roman;
 Whose sons hae still the hearts and han's
 To welcome friend or foeman!
 Then swell the sang baith loud and lang,
 As echo answer'd never;
 And fill ye up and toast the cup
 The land o' cakes for ever!

Be scorned the Scot within whose heart
 Nae patriot flame is burning;
 Wha kent nae grief frae hame to part,
 Nae joy when hame returning.
 Nae heart for him in life shall yearn,
 Nae tears in death deplore him:
 He hath nae coronach nor cairn,
 Wha shamed the land that bore him!
 Then swell the sang, &c.

When flows the quaich in Highland glen—
 In Lawland hall the glasses,
 We'll toast Auld Scotland's honest men,
 Thrice o'er her bonnie lasses!
 And deep we'll drink the Queen—the Kirk,
 Our country and our freedom;
 Wi' clasp'd claymore and belted dirk,
 We're ready when they need them!
 Then swell the sang, &c.

FLORA'S LAMENT.

Written by Henry S. Riddell.

*Moderately
Slow,
and with
Feeling.*

More

dark is my soul than the scenes of you is - lands Dis -

man - tled of all the bright hues that they wore, For

lost is each hope, since the prince of the Highlands, 'Mong these his wild

moun_tains, shall meet me no more! Ah, Char_lie! how wrung was this

heart when it found thee. For_lorn, and the die of thy des_ti_ny

cast? Thy Flo_ra was firm mid the per_ils a_roud thee, Thy

legato.

ten.

Flo - ra was firm mid the per - ils a - round thee, But where were the
brave of the land that had own'd thee? That she, on - ly she should be
true to the last!

calando.

Oh yet, when afar in the land of the stranger,
 If e'er in thy spirit remembrance may be
 Of her who was true in these moments of danger,
 Reprove not the heart that still lives but for thee.
 The night-shrouded flower from the dawning shall borrow
 A beam all the glow of its charms to renew;
 But Charlie, ah Charlie! no ray to thy Flora
 Can dawn from thy coming, to chace the dark sorrow
 Which death, in thy absence, alone can subdue!

O BONNIE WERE THE BOWERS.

*Written by John Timplah.**Playful
with
Feeling.*

p

O bon_nie were the bowers, And blith_some were the

braes, And fair and sweet the flowers, Sae dear to ith_er

days; When moun-tain, glen, and wild-wood, We wan-der'd thro' and

thro'; The scenes that charm'd our child-hood Sae lang, lang a-

go! When the gow-den breast-ed gow-an Was' glint-in' on the

lea, And the rant-in burn-ie row-in' In mu-sic to the

sea: When sim_mer bean and blos_som This heart de-light_ed

so, Now big with_in my bo_som For lang, lang a_

go! When bairns we daff'd the_

gi_ther, Or 'cha'sd wi' child_ish glee, 'Mang the hin_ny bells o'

hea - ther The wild and wand' - ring bee; O we may

roam, for ev - er, This wide world to and fro; And

scenes see new - but ne - ver Like lang, lang a - go!

My brow may wear the fur - row, My cheek may bear the

blight, And my heart. o'er sib wi' sor-row, Be dow-ie

day and night: But let this pulse be per-ish'd Be-

neath its weight of woe, Ere it change frae a' it che-

rish'd Sae lang, lang a-go.

FAREWELL MY WILD HILL-HARP.

*Written by Henry S. Riddell.**Slow, with
Expression.*

Fare -

Legato.

well my wild hill - harp, in sad - ness fare - well! I

leave thee the while where the stream - lets me - an - der; Where the

rf

wild flow'r_ets flou_rish un_seen in the dell, And the

spi_rits of eve in their pu_ri_ty wan_der. I

touch'd thy worn chords where the moun_tains are high, And

ming_led thy notes with the wail of the pio_ver; But the

breeze of the moor-land moan'd mournfully by, And it died on the

bo-som of na-ture for ev-er!

Far down the deep glen, where the hoar hawthorns guard
 The tomb that the dust of the bard is containing,
 I woke thy wild anthem, the echo was heard,
 And they deemed it his shade, in the greenwood complaining.
 Farewell then my hill-harp, the brooklets among,
 The brackens and wild-flowers shall warp themselves o'er thee:
 And the journey of time may be joyless and long,
 Ere my search shall again to this bosom restore thee!

