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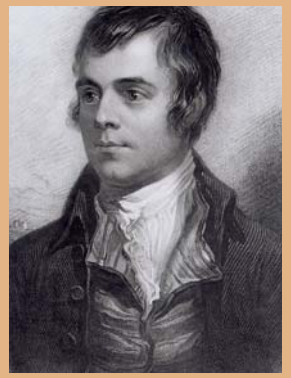

CHACONNE

Auld Scottish Sangs

Scots songs collected by ***Robert Burns***

arranged by Haydn, Beethoven, Weber, Hummel & Kozeluch

Fiddle music by Niel Gow

Scottish Early Music Consort

CHANDOS Early Music

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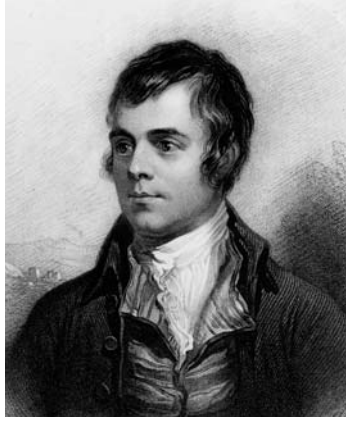

Robert Burns (1759–96)

Auld Scottish Sangs

Songs for the Scots Musical Museum (1790–92)

1 Ay Waukin O (2:16)
Bass by Stephen Clarke (c. 1735–1797)
Lorna Anderson *soprano*, John Kitchen *fortepiano*

2 The deuks dang o'er my daddie (0:48)
Bass by Stephen Clarke
Christine Cairns *mezzo-soprano*, Alan Watt *baritone*, John Kitchen *fortepiano*

3 Ae fond kiss (3:31)
Bass by Stephen Clarke
Harry Nicoll *tenor*, John Kitchen *fortepiano*

4 Rory Dall's port (2:32)
James Oswald (1711–1769)
Christopher Field *violin*, John Kitchen *harpsichord*

5 O Kenmure's on and awa, Willie (1:55)
Bass by Stephen Clarke
Harry Nicoll *tenor*, John Kitchen *fortepiano*

6 There'll never be peace till Jamie comes hame (3:40)
Bass by Stephen Clarke
Christine Cairns *mezzo-soprano*, John Kitchen *fortepiano*

7 The Deil's awa wi' th' Exciseman (0:53)
Bass by Stephen Clarke
Alan Watt *baritone*, Lorna Anderson, Christine Cairns, Harry Nicoll *chorus*, John Kitchen *fortepiano*

Burns's visit to Niel Gow (1787)

8 Loch Erroch Side (0:59)
Niel Gow (1727–1807) & Margaret Gow
Christopher Field *violin*, Marjorie Rycroft *cello*, John Kitchen *harpsichord*

9 Niel Gow's Lamentation for Abercairney (1:09)
Niel Gow
Christopher Field *violin*, Marjorie Rycroft *cello*, John Kitchen *harpsichord*

10 Tulloch Gorum (1:09)
Set by Niel Gow
Christopher Field *violin*, Marjorie Rycroft *cello*, John Kitchen *harpsichord*

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11 Cumha Mhic a h Arasaig (McIntosh's Lament) (6:45)
'Communicated by Mr Campbell of Ardchattan'
Christopher Field *violin*

George Thomson and the 'Inimitable Songs' of Burns

12 What can a young lassie do wi' an auld man (2:36)
Accompaniment by Joseph Haydn
Lorna Anderson *soprano*, Christine Cairns *mezzo-soprano*, Christopher Field *violin*
Marjorie Rycroft *cello*, John Kitchen *fortepiano*

13 Auld Rob Morris (5:32)
Accompaniment by Haydn
Christine Cairns *mezzo-soprano*, Alan Watt *baritone*, Christopher Field *violin*
Marjorie Rycroft *cello*, John Kitchen *fortepiano*

14 Robert Bruce's March to Bannockburn (2:02)
Accompaniment by Haydn
Alan Watt *baritone*, Christopher Field *violin*, Marjorie Rycroft *cello*, John Kitchen *fortepiano*

15 The bonny wee thing (3:34)
Accompaniment by Haydn; adapted for 3 voices by Beethoven
Lorna Anderson *soprano*, Christine Cairns *mezzo-soprano*, Alan Watt *baritone*
Christopher Field *violin*, Marjorie Rycroft *cello*, John Kitchen *fortepiano*

16 Duncan Gray (3:10)
Accompaniment by Beethoven
Lorna Anderson *soprano*, Harry Nicoll *tenor*, Alan Watt *baritone*, Christopher Field *violin*
Marjorie Rycroft *cello*, John Kitchen *fortepiano*

17 The lovely Lass o' Inverness (3:34)
Accompaniment by Beethoven
Christine Cairns *mezzo-soprano*, Christopher Field *violin*, Marjorie Rycroft *cello*, John Kitchen *fortepiano*

18 Air and Variations: O Kenmure's on and awa, Willie (Beethoven) (4:05)
Utako Ikeda *flute*, John Kitchen *fortepiano*

19 John Anderson my Jo (2:06)
Accompaniment by Weber
Christine Cairns *mezzo-soprano*, Utako Ikeda *flute*, Christopher Field *violin*
Marjorie Rycroft *cello*, John Kitchen *fortepiano*

20 For the sake o' Somebody (2:42)
Accompaniment by Hummel
Christine Cairns *mezzo-soprano*, Utako Ikeda *flute*, Christopher Field *violin*
Marjorie Rycroft *cello*, John Kitchen *fortepiano*

21 Contented wi' little and cantie wi' mair (1:18)
Accompaniment by Weber
Alan Watt *baritone*, Utako Ikeda *flute*, Christopher Field *violin*
Marjorie Rycroft *cello*, John Kitchen *fortepiano*

22 Auld lang syne (3:11)
Accompaniment by Kozeluch
Lorna Anderson *soprano*, Christine Cairns *mezzo-soprano*, Harry Nicoll *tenor*
Alan Watt *baritone*, Christopher Field *violin*, Marjorie Rycroft *cello*, John Kitchen *fortepiano*

TT 59:51

Scottish Early Music Consort

Warwick Edwards director
Christopher Field associate director

Musical Instruments
Flute by Hill, late Monzani & Co, London, c.1830
Violins by Colin Irving, Guildford, 1985, and (**11** only) John Barrett, London, 1722
Cello by an unknown German maker, c.1700
Harpsichord by Elpidio Gregorio, Italy, 18th cent. (Collection John Barnes)
Fortepiano by Friedrich Wolff, Vienna, c.1835 (Collection John Barnes)

Songs for the Scots Musical Museum (1790–92)

During the last nine years of his life, between 1787 and 1796, Burns poured much enthusiasm and energy into contributing to *The Scots Musical Museum*. No Scots song collection before this had achieved such comprehensiveness or such faithfulness to the folk spirit. Its initiator and general editor was the Edinburgh music engraver James Johnson; but Burns became its guiding genius, throwing himself into the tasks of gathering, revising, restoring and (where words were needed) creating material for it. The musical policy was to present the traditional melodies simply and plainly, with sensitive, unpretentious throughbass accompaniments by Stephen Clarke, the organist of the Episcopal chapel in Edinburgh's Cowgate. These seven contrasted songs from the third and fourth volumes of the *Museum* are fine examples of Burns's skill at marrying words to music, whether by building on an old verse fragment (as in *Ay Waukin O* and *The deuks dang o'er my daddie*) or by making a brand-new poem to fit an existing tune (As in *Ae fond kiss*, here juxtaposed with the instrumental piece *Rory Dall's port* which provided its melody).

Burn's Visit to Niel Gow (1787)

In the summer of 1787 Burns undertook an extended tour of the Highlands of Scotland. Friday 31 August found him in the neighbourhood of Dunkeld, where he met Niel Gow, the most celebrated Scottish fiddler of his day, before going on to stay with Gow's patron the Duke of Atholl at Blair Castle. The poet left a thumb-nail sketch of the violinist, 'a short, stout-built, honest highland figure', but for details of the music which he heard Gow perform we depend on a report said to derive from Gow's cellist Patrick Murray. 'The first tune played was *Loch Erroch Side*, which greatly delighted the poet… At Burns's request, Niel next gave them his pathetic *Lament for Abercairney*, and afterwards one of the best-known compositions in the Highlands, *McIntosh's Lament… Tulloch Gorum*, and other well-known native airs, were also duly honoured.' (Alexander G Murdoch, *The Fiddle in Scotland*, 1888)

George Thomson and the 'Inimitable Songs' of Burns

In 1792 George Thomson of Edinburgh, a clerk to the Trustees for the Encouragement of Art and Manufactures in Scotland, embarked on an ambitious project of 'collecting all our best melodies and songs, and of obtaining accompaniments to them worthy of their merit.' *A Select Collection of Original Scottish Airs* was to occupy him for the next fifty years. Burns gave generous support from an early stage, contributing such new songs as *Auld Rob Morris* and *Duncan Gray* (1792), *Robert Bruce's March to Bannockburn* (1793) and *Contented wi' little and cantie wi' mair* (1794).

A series of eminent composers was engaged to provide 'symphonies and accompaniments' to the airs. The earliest of these were by Pleyel. In 1797 Kozeluch, the Imperial Court Composer in Vienna, took over. By 1799 Thomson was soliciting the participation of Haydn, who had already set a hundred of these 'wild but expressive melodies' for William Napier; helped out by his pupil Sigismund Neukomm, Haydn undertook the whole of the third and fourth volumes, as well as supplying replacements for the 'less happily executed' settings by Pleyel and Kozeluch in the earlier volumes.

Beethoven, who had confessed to Thomson a 'particular liking for Scottish airs', provided arrangements of nearly fifty between about 1815 and 1818, including a number for three voices which were described as 'novelties equally original and beautiful'; Thomson also commissioned from him in 1818 a series of *Twelve National Airs with Variations* for piano and flute in a style 'that is familiar and easy and a bit brilliant, so that the majority of our ladies may play and enjoy them'. Next in the field was Weber, to whom Thomson wrote in 1825 expressing the hope 'that you will have the goodness to contribute your talents also to enrich my work' and enclosing ten airs for the master's treatment.' These were to have a part for flute in addition to the piano, violin and cello of earlier arrangements; Weber duly obliged, and the songs were published to coincide with his visit to England to conduct *Oberon*. By this time the indefatigable editor was also corresponding with Hummel, the only one of his overseas contributors who had actually been to Scotland; from him he received a further twenty songs between 1826 and 1831.

For all these composers, Scottish music could not fail to evoke images of the wildness and romance that lay beyond the elegance of Georgian Edinburgh. Their efforts to adorn rugged airs in concert dress were not always happy, however; moreover they had to reckon with Thomson's fussy over-editing and his reluctance to send them the words of poems. (For this recording we have gone back wherever possible to the earliest sources of both words and music.) Some reputable critics have dismissed the *Select Collection* as a misguided monstrosity, but the ineptitude of its failures should not be allowed to obscure the merits of its successes. And when a composer's imagination was truly fired, as for instance Beethoven's was by *The lovely Lass o' Inverness*, Thomson's quixotic enterprise was capable of coming up with something uncommonly like a masterpiece.

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Lieder für das Scots Musical Museum (1790–92)

In den letzten neun Jahren seines Lebens (1787–1796) schuf Burns zahlreiche Beiträge zum Scots *Musical Museum*, eine bis dahin einzigartige Sammlung schottischer Lieder, deren außerordentlich umfangreiches Repertoire sich besonders eng am Geist der Volksmusik orientierte. Ihr Anreger und Herausgeber war der aus Edinburgh stammende Musikgravierer James Johnson, aber Burns wurde der eigentliche geistige Leiter dieses Projekts und erledigte mit äußerster Hingabe die Zusammenstellung, Überarbeitung, Vervollständigung und – soweit nötig – Nachdichtung der Texte. Was die Musik anging, so begnügten sich die Herausgeber mit den einfachen traditionellen Melodien, für die Stephen Clarke, der Organist der Episkopalkirche in Clowgate, ebenso schlichte Baßbegleitungen schrieb. Die hier eingespielten sechs kontrastierenden Lieder aus dem 3. und 4. Heft der Sammlung sind vorzügliche Beispiele für Burns' Geschick in der Verbindung von Text und Musik, sowohl bei der Verwendung alter Strophenfragmente (wie in *Ay Waukin O* und *The deuks dang o'er my daddie*) als auch in der Erstellung neuer, eigener Gedichte für bereits vorliegende Melodien (wie in *Ae fond kiss*, hier mit dem Instrumentalstück *Rory Dall's port* vorgestellt, dessen Weise es übernahm).

Burns' Besuch bei Niel Gow (1787)

Im Sommer 1787 unternahm Burns eine längere Reise durch das schottische Hochland. Am Freitag den 31. August, befand er sich in der Nähe von Dunkeld, wo er Niel Gow besuchte, den berühmtesten schottischen Fiedler dieser Zeit; mit ihm ging er nach Blair Castle, der Burg von Gows Mäzen, dem Duke of Atholl. Der Dichter hinterließ eine knappe Skizze des Fiedlers ("ein kurzer, stämmig gebauter, ehrlicher Hochland-Typ"); die Musik, die er Burns vorspielte, wird von einem Zeitgenossen beschrieben, wahrscheinlich Gows Cellist Patrick Murray: "Das zuerst gespielte Lied war *Loch Erroch Side*, welches den Dichter über alle Maßen entzückte. Auf Burns' Wunsch gab Niel als nächstes sein ergreifendes *Lament for Abercairney*, und danach eine seiner bekanntesten Kompositionen im Hochland, *McIntosh's Lament*. *Tulloch Gorum* und andere bekannte Volkslieder kamen ebenfalls zu Ehren." (Alexander G. Murdoch, *The Fiddle in Scotland*, 1888).

George Thomson und Burns' "Unnachahmliche Lieder"

Im Jahre 1792 nahm der Edinburgher George Thomson, ein Beauftragter der "Treuhänder für die Förderung von Kunst und Handwerk in Schottland", ein ehrgeiziges Projekt in Angriff, "die Sammlung aller unserer besten Melodien und Lieder sowie die Erstellung von würdigen Begleitungen". Seine *Select Collection of Original Scottish Airs* sollte ihn während der nächsten fünf Jahrzehnte beschäftigen. Burns unterstützte ihn von Anfang an nach Kräften und schrieb für ihn neue Lieder wie *Auld Rob Morris* und *Duncan Gray* (1792), *Robert Bruce's March to Bannockburn* (1793) und *Contented wi' little and cantie wi' mair* (1794).

Mehrere namhafte Komponisten wurden mit der Begleitung dieser Lieder beauftragt. Die frühesten stammen von Pleyel, und 1797 übernahm der Wiener Hofkomponist Kozeluch dieses Amt. 1799 bemühte Thomson sich um Haydns Mitarbeit, der bereits einhundert dieser "wilden, aber ausdrucksvollen Weisen" für Napier gesetzt hatte; mit Hilfe seines Schülers Sigismund Neukomm vertonte er das 3. und 4. Heft und schrieb Neufassungen für die "weniger geglückten" Bearbeitungen von Pleyel und Kozeluch in den beiden ersten Bänden.

Beethoven, der Thomson gegenüber seine besondere Liebe zu den schottischen Liedern bekannt hatte, schuf zwischen 1815 und 1818 die Begleitung für annähernd 50 Stücke, darunter mehrere dreistimmige Lieder, die als "ebenso originelle wie reizvolle Neuheiten" angekündigt wurden. 1818 bestellte Thomson bei ihm außerdem die *Twelve National Airs with Variations* für Klavier und Flöte, in einem Stil, "der leicht und vertraut und vielleicht auch ein wenig brillant ist, so daß die meisten unserer Damen sie spielen und sich an ihnen erfreuen können". Der nächste Komponist war Weber, an den Thomson sich 1825 in einem Brief wandte, in dem er die Hoffnung aussprach, "daß Sie die Güte haben werden, mit Ihrem Talent auch meine Arbeit zu bereichern", und dem er die für ihn gedachten Lieder beilegte. Vorgesehen war neben den drei Instrumenten der früheren Bearbeitungern (Klavier, Violine und Cello) auch ein Flötenpart; Weber schrieb die Begleitungen und ließ sie rechtzeitig für seinen Besuch in England anläßlich der Uraufführung des *Oberon* veröffentlichen. In der Zwischenzeit hatte der unermüdliche Redakteur Kontakt mit Hummel aufgenommen, dem einzigen seiner auswärtigen Komponisten, der schon einmal in Schottland gewesen war; dieser schrieb von 1826 bis 1831 zwanzig weitere Bearbeitungen.

All diese Musiker assoziierten mit den schottischen Melodien Bilder einer wild-romantischen Landschaft, einen ausgesprochenen Kontrast zur Atmosphäre des gebildeten, kultivierten Edinburgh. Ihre Versuche, die ungekünstelten Melodien "salonfähig" zu machen, waren nicht immer glücklich, und sie mußten sich oft mit den allzu weitreichenden textlichen Neufassungen Thomsons begnügen, der seinen Komponisten manchmal die zu den Melodien gehörenden

Gedichte überhaupt nicht zusenden wollte (in der vorliegenden Einspielung haben wir, wann immer möglich, auf die ältesten Quellen der Texte und Melodien zurückgegriffen). Man hat die *Select Collection* heftig kritisiert, aber ihre nicht zu bezweifelnden Nachteile sollten dem Betrachter nicht den Blick verstellen auf die zahlreichen Verdienste Thomsons. Gelegentlich regten die Gedichte die Komponisten zu beachtlichen Leistungen an, etwa Beethoven in seiner Begleitung zu *The lovely Lass o' Inverness*, und Thomsons Bemühungen führten zu einem echten Meisterwerk.

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Chants pour le Musée Musical Ecossais (1790–92)

Durant les neuf dernières années de sa vie, entre 1787 et 1796, Robert Burns contribua avec un grand enthousiasme et une belle énergie à la constitution du *Musée musical écossais*. Aucun recueil de chants écossais n'avait reflété jusque-là de manière aussi fidèle et aussi détaillée l'esprit du peuple. Son initiateur et rédacteur général fut le graveur de musique d'Edimbourg James Johnson, dont Burns devint le bon génie puisqu'il se chargea de la réunion, de la révision, de la restauration des chants, et parfois même de la création des textes. Johnson s'était fixé pour but de présenter les mélodies traditionnelles simplement et uniment sur les accompagnements de basse continue sensibles et sans prétensions de Stephen Clarke, organiste de la chapelle épiscopale au Cowgate d'Edimbourg. Ces six chants contrastés tirés des troisième et quatrième volumes du *Museum* illustrent de quelle façon Burns savait marier les paroles et la musique, soit en s'inspirant d'un fragment de poème ancien (comme dans *Ay Waukin O* et *The deuks dang o'er my daddie*) ou en créant un nouveau texte pour accompagner un air préexistant (comme dans *Ae fond kiss*, associé ici à la pièce instrumentale *Rory Dall's port*).

Visite de Burns à Niel Gow (1787)

Durant l'été 1787, Burns entreprit une longue découverte des Highlands d'Ecosse. Le 31 août, il se trouva dans les environs de Dunkeld, où il rencontra Niel Gow, le plus célèbre violoniste écossais de son époque, avant de séjourner chez le protecteur de ce dernier, le duc d'Atholl, à Blair Castle. Le poète laissa un croquis sur le vif du musicien, "un personnage des hautes terres courtaud, râblé et honnête"; mais pour ce qui est des détails de la musique que le violoniste intrepréta devant lui, on devra se fier à un compte rendu sans doute réalisé par le violoncelliste de Gow, Patrick Murray. "Le premier air interprété fut *Loch Erroch Side*, qui plut énormément au poète […] A la demande de Burns, Niel joua ensuite sa pathétique *Lament for Abercairney*, puis l'une des compositions les plus connues des Highlands, *McIntosh's Lament* […] *Tulloch Gorum* ainsi que d'autres airs locaux très connus." (Alexandre G. Murdoch, *The Fiddle in Scotland*, 1888)

George Thomson et les "chants inimitables" de Burns

En 1792, George Thomson, qui travaillait à Edimbourg pour les "Trustees for the Encouragement of Art and Manufacture in Scotland", devint responsable d'un projet ambitieux qui consistait à "réunir nos meilleurs chants et mélodies et à obtenir pour eux des accompagnements qui soient dignes de leur valeur". *A Select Collection of Original Scottish Airs* allait l'occuper pendant les cinquante années suivantes. Burns lui apporta très tôt une aide généreuse en écrivant de nouveaux chants tels que *Auld Rob Morris* et *Duncan Gray* (1792). *Robert Bruce's March to Bannockburn* (1793) et *Contented wi' little and cantie wi' mair* (1794).

Une série de compositeurs éminents furent chargés de fournir des "symphonies et accompagnements" pour ces airs, et les premiers furent écrits par Pleyel. En 1797 Kozeluch, compositeur de la cour impériale de Vienne, lui succéda. En 1799 Thomson fit appel à Haydn, qui avait déjà mis en musique cent de ces "mélodies sauvages mais expressives" pour William Napier; aidé de son élève Sigismund Neukomm, Haydn écrivit la totalité des troisième et quatrième volumes et fournit des pièces de remplacement pour les mises en musique "les moins heureuses" de Pleyel et de Kozeluch dans les volumes précédents.

Beethoven, qui avait confié à Thomson son "goût particulier pour les airs écossais", fournit quant à lui les arrangements de près de cinquante chants entre 1815 et 1818 environ, dont un certain nombre pour trois voix décrits comme étant "des pièces nouvelles aussi originales que belles". Thomson lui commanda également, en 1818, une série de "Douze airs nationaux avec variations" pour piano et flûte dans un style "familier, facile et légèrement brillant, de sorte que la majorité de nos dames puissent les apprécier et les interpréter". Thomson se tourna ensuite vers Weber, auquel il écrivit en 1825 une lettre dans laquelle il espérait "que vous aurez la bonté de contribuer à enrichir mon œuvre grâce à vos talents" et où il joignait dix airs. Ceux-ci devaient posséder une partie de flûte en plus de celles de piano, de violon et de violoncelle des arrangements précédents;

Weber se soumit à la volonté de l'Ecossais, et les chants furent publiés au moment où le compositeur se rendit en Angleterre pour y diriger *Oberon*. Entre-temps, l'infatigable rédacteur était entré en relations avec Hummel, le seul de ses correspondants d'outre-mer qui se soit jamais rendu en Ecosse; celui-ci lui fit parvenir vingt chants entre 1826 et 1831.

Pour tous ces compositeurs, la musique écossaise évoquait nécessairement les paysages sauvages et romantiques qui s'étendaient loin derrière la ville géorgienne élégante d'Edimbourg. Pourtant, leurs efforts pour parer des airs rustiques de somptueux atours ne furent pas toujours couronnés de succès. En outre ils devaient compter avec les corrections tatillonnes de Thomson et sa répugnance à leur envoyer les textes. (Pour le présent enregistrement, nous nous sommes appuyés, dans la mesure du possible, sur les sources les plus anciennes des paroles comme de la musique.) Certains critiques de renom n'ont vu dans la *Select Collection* qu'un erreur gigantesque. Toutefois, ses échecs ne sauraient faire oublier ses réussites. Et lorsque le chant parlait véritablement à l'imagination du compositeur, comme ce fut le cas pour *The lovely Lass o' Inverness*, le projet de Thomson était capable de susciter l'apparition de pièces auxquelles il ne serait pas déplacé d'appliquer le qualificatif de chef-d'œuvre.

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SOURCES

Most of the contents of this record have been edited direct from the original sources, the chief of which are as follows:

Manuscript:

London, British Library, Additional MSS 32189 and 35270 (No. **20**); 35271 (Nos. **19, 21**); 35272-3 (Nos. **12-15**); 35277-8 (No. **22**).

Berlin, Deutsche Staatsbibliothek, MSS Aut.29 II (No. **17**); Aut.29 V (Nos. **15-16**).

Printed:

The Scots Musical Museum, ed. James Johnson, III (Edinburgh, 1790) (No. **1**); IV (Edinburgh, 1792) (Nos. **2-3, 5-7**).

James Oswald, *A Collection of Scot's Tunes with Variations* (London, c.1756) (No. **4**).

Niel Gow, *A Collection of Strathspey Reels* (Edinburgh, 1784; 2nd edn 'with Considerable Additions and Valuable Alterations', Edinburgh, 1801) (Nos. **9-10**).

Niel Gow, *A Second Collection of Strathspey Reels &c* (Edinburgh, 1788; 2nd edn. 'Carefully corrected & improved', Edinburgh, 1803) (No. **8**).

A Collection of Highland Vocal Airs, ed. Patrick McDonald (Edinburgh, 1784) (No. **11**).

A Select Collection of Original Scottish Airs, ed. George Thomson, I (2nd edn, London, 1803) (No. **13**); I (6th edn, London, 1826) (No. **16**); II (London, 1799) (No. **22**); II (6th edn, London, 1826), (Nos. **19, 21**); III (London, 1802) (Nos. **12, 14**); V (London, 1818) (No. **17**); V (2nd edn, London, 1826) (Nos. **15, 20**); Appendix (London, 1826) (Nos. **19, 21**).

Thomson's Collection of the Songs of Burns, VI (London, 1825) (Nos. **15-16**).

Ludwig van Beethoven, *Dix Thèmes Russes, Ecossais et Tyroliens Variés*, Op. 107 (Bonn, 1820) (No. **18**).

Ludwig van Beethoven, *Schottische Lieder*, Op. 108 (Berlin, 1822) (No. **17**).

Carl Maria von Weber, *Zehn Schottische National-Gesänge* (Leipzig, 1826) (Nos. **19, 21**).

Poems:

All the song texts have been collated with *The Poems and Songs of Robert Burns*, ed. James Kinsley (Oxford, 1968).

Advisor on pronunciation: A. J. Aitken

Songs for the Scots Musical Museum

1 Ay Waukin O

Simmer's a pleasant time,
Flowers of every colour;
The water rins o'er the heugh,
And I long for my true lover!
Ay waukin,[1] Oh,
Waukin still and weary:
Sleep I can get nane,
For thinking on my Dearie. –

When I sleep I dream,
When I wauk I'm irie;[2]
Sleep I can get nane,
For thinking on my Dearie. –
Ay waukin …

Lanely night comes on,
A' the lave[3] are sleepin:
I think on my bonie lad,
And I bleer my een wi' greetin. –
Ay waukin …

[1]awake; [2]melancholy; [3]rest

2 The deuks dang o'er my daddie

The bairns gat out wi' an unco[1] shout,
The deuks dang o'er[2] my daddie, O,
The fien-ma-care,[3] quo' the feirrie[4] auld wife,
He was but a paidlin[5] body, O. –
He paidles out, an' he paidles in,
An' he paidles late and early, O;
This seven lang year I hae lien by his side,
An he is but a fusionless carlie,[6] O. –

O had[7] your tongue, my feirrie auld wife,
O had your tongue, now Nansie, O:
I've seen the day, and sae hae ye,
Ye wad na been sae donsie,[8] O. –
I've seen the day ye butter'd my brose,[9]
And cuddled me late and early, O;
But downa do's[10] come o'er me now,
And, Oh, I find it sairly, O!

[1]strange; [2]the ducks knocked over; [3]who cares?; [4]sturdy; [5]dabbling, fumbling; [6]spineless fellow; [7]hold; [8]ill-tempered; [9]satisfied my appetites; [10]impotence

3 Ae fond kiss

Burns wrote this song in December 1791 for his beloved 'Clarinda', shortly before she set sail for Jamaica.

Ae[1] fond kiss, and then we sever;
Ae fareweel, and then for ever!
Deep in heart-wrung tears I'll pledge thee,
Warring sighs and groans I'll wage thee. –
Who shall say that Fortune grieves him,
While the star of hope she leaves him:
Me, nae chearful twinkle lights me;
Dark despair around benights me. –

I'll ne'er blame my partial fancy,
Naething could resist my Nancy:
But to see her, was to love her;
Love but her, and love for ever. –
Had we never lov'd sae kindly,
Had we never lov'd sae blindly!
Never met – or never parted,
We had ne'er been broken-hearted. –

Fare-thee-weel, thou first and fairest!
Fare-thee-weel, thou best and dearest!
Thine be ilka[2] joy and treasure,
Peace, Enjoyment, Love and Pleasure! –
Ae fond kiss, and then we sever!
Ae fareweel, Alas, for ever!
Deep in heart-wrung tears I'll pledge thee,
Warring sighs and groans I'll wage thee. –

[1]one; [2]every

4 Rory Dall's port

This piece provided the melody for Burns's Ae fond kiss. *'Rory Dall' is probably a reference to Ruaidhri Dall Ó Catháin, an Irish harper who came to Scotland at the beginning of the seventeenth century and who was famed for the composition of 'ports'* (*'port' is Gaelic for an instrumental melody*)*; but whether the tune which Oswald used as a basis for variations has any authentic connection with this historic 'blind Rory' is open to doubt. Oswald was a Scot who in 1741 moved to London, where he became an influential disseminator of Scottish national music through his popular* Caledonian Pocket Companion *and in 1761 was appointed chamber composer to George III.*

5 O Kenmure's on and awa, Willie

William Gordon, Viscount Kenmure, was one of the leaders of the Jacobite rising of 1715.

O Kenmure's on and awa, Willie,
O Kenmure's on and awa;
An Kenmure's Lord's the bravest Lord
That ever Galloway saw.

Success to Kenmure's band, Willie!
Success to Kenmure's band,
There's no a heart that fears a Whig
That rides by Kenmure's hand.

Here's Kenmure's health in wine, Willie,
Here's Kenmure's health in wine,
There ne'er was a coward o' Kenmure's blude,[1]
Nor yet o' Gordon's Line.
O Kenmure's lads are men, Willie,
O Kenmure's lads are men,
Their hearts and swords are metal true,
And that their faes shall ken.[2]

They'll live, or die wi' fame, Willie,
They'll live, or die wi' fame,
But soon wi' sounding victorie
May Kenmure's Lord come hame.
Here's Him[3] that's far awa, Willie,
Here's Him that's far awa,
And here's the flower that I lo'e best,
The rose that's like the snaw.[4]

[1]blood; [2]foes shall learn; [3]James Stuart, the Old Pretender; [4]the white rose, the Jacobite emblem

6 There'll never be peace till Jamie comes hame

Burns wrote his verses for what he called this 'beautiful Jacobite Air' in 1791, and sent them to his lawyer friend Alexander Cunningham with the comment: 'When Political combustion ceases to be the object of Princes and Patriots, it then, you know, becomes the lawful prey of Historians and Poets.'

By yon castle wa' at the close of the day,
I heard a man sing tho' his head it was grey;
And as he was singing the tears down came,
There'll never be peace till Jamie comes hame. –
The Church is in ruins, the State is in jars,[1]
Delusions, oppressions, and murderous wars:
We dare na weel[2] say't, but we ken wha's[3] to blame,
There'll never be peace till Jamie comes hame. –

My seven braw sons for Jamie drew sword,
And now I greet[4] round their green beds in the yerd;[5]
It brak the sweet heart of my faithfu' auld Dame,
There'll never be peace till Jamie comes hame. –
Now life is a burden that bows me down,
Sin I tint[6] my bairns, and he tint his crown;
But till my last moments my words are the same,
There'll never be peace till Jamie comes hame. –

[1]discord; [2]dare not truly; [3]know who's; [4]weep; [5]churchyard; [6]lost

7 **The Deil's awa wi' th' Exciseman**
Burns was employed as an exciseman from 1789, and owned in a letter of 1792 to having sung this song himself at an Excise dinner in Dumfries.

The deil[1] cam fiddlin thro' the town,
And danc'd awa wi' th' Exciseman;
And ilka[2] wife cries, auld Mahoun,[3]
I wish you luck o' the prize, man.
The deil's awa, the deil's awa,
The deil's awa wi' th' Exciseman,
He's danc'd awa, he's danc'd awa,
He's danc'd awa wi' th' Exciseman.

We'll mak our maut[4] and we'll brew our drink,
We'll laugh, sing, and rejoice, man;
And mony braw thanks to the meikle[5] black deil,
That danc'd awa wi' th' Exciseman.
The deil's awa…

There's threesome reels, there's foursome reels,
There's hornpipes and strathspeys, man,
But the ae best dance e'er cam to the land
Was, the deil's awa wi' th' Exciseman.
The deil's awa…

[1]Devil; [2]every; [3]a name for the Devil; [4]liquor; [5]big

Burns's Visit to Niel Gow

8 **Loch Erroch Side**
This piece, which was first published without attribution to Gow in Alexander McGlashan's A Collection of Reels (*1786*) *under the title 'Loch Eireachd Side', is stated in the 1803 edition of Gow's* Second Collection of Strathspey Reels *to have been composed by Niel Gow and his second wife Margaret. Loch Ericht is a long remote loch in Perthshire.*

9 **Niel Gow's Lamentation for Abercairney**
This is Gow's memorial to his friend and patron James Moray, whose family seat was at Abercairney, near Crieff, and whose widow and son were subscribers to Gow's A Collection of Strathspey Reels (*1784*) *in which it was first published. Burns wrote the song 'Where braving angry Winter's storms' for this melody shortly after his visit to Gow.*

10 **Tulloch Gorum**
An obituary notice of Gow in the Scots Magazine *of 1809 referred to the 'extraordinary power of the bow, in the hand of great original genius', to which 'must be ascribed the singular felicity of expression which he gave to all his music and the native Highland goût of certain tunes, such as 'Tulloch Gorum', in which his taste and style of bowing could never be exactly reached by another performer'. This famous strathspey whose title means 'the blue hill', was already in circulation when Niel Gow was a boy; Burns called it a 'beautiful reel'.*

11 **Cumha Mhic a h Arasaig (McIntosh's Lament)**
Patrick McDonald's Collection of Highland Vocal Airs *appeared in 1784, three years before Burns's visit to Gow. One of the largest pieces in the book is the pibroch* McIntosh's Lament*, as played on the great Highland bagpipe; this is followed by the present version of the same pibroch, 'contracted and set with variations' for a fiddle with the scordatura a e' a' c sharp."*

George Thomson and the 'Inimitable Songs' of Burns

12 **What can a young lassie do wi' an auld man**
Burns wrote this song for the Scots Musical Museum *in 1792; Haydn arranged it for Napier in 1795, and made this more elaborate setting for Thomson in 1801.*

What can a young lassie, what shall a young lassie,
What can a young lassie do wi' an auld man?
Bad luck on the pennie, that tempted my Minnie
To sell her poor Jenny for siller and lan'!

He's always compleenin frae mornin to e'enin,
He hosts and he hirpls[1] the weary day lang:
He's doyl't and he's dozin,[2] his blude it is frozen,
O, dreary's the night wi' a crazy auld man!

He hums and he hankers,[3] he frets and he cankers,[4]
I never can please him, do a' that I can;
He's peevish, and jealous of a' the young fallows,
O, dool on[5] the day I met wi' an auld man!

My auld auntie Katie upon me taks pity,
I'll do my endeavour to follow her plan;
I'll cross him, and wrack him until I heartbreak him,
And then his auld brass will buy me a new pan. –

[1]he coughs and he limps; [2]he's muddled and he's impotent; [3]he mumbles and havers; [4]is irritable; [5]alas! for

13 **Auld Rob Morris**
Thomson received this song from Burns in December 1792 and six months later was able to publish it with accompaniments by Pleyel. Haydn's duet version was written in 1801 as a replacement for Pleyel's setting.

There's auld Rob Morris that wons[1] in yon glen,
He's the king o' gude fellows, and wale[2] of auld men;
He has gowd in his coffers, he has owsen and kine,[3]
And ae bonie lassie, his dawtie[4] and mine.

She's fresh as the morning, the fairest in May;
She's sweet as the e'enin amang the new hay;
As blythe and as artless as the lambs on the lea,
And dear to my heart as the light to my e'e.

But oh, she's an Heiress, auld Robin's a laird;
And my daddie has nocht but a cot-house and yard:
A wooer like me maunna hope to come speed;[5]
The wounds I must hide that will soon be my dead.[6]

The day comes to me, but delight brings me nane;
The night comes to me, but my rest it is gane:
I wander my lane[7] like a night-troubled ghaist,
And I sigh as my heart it wad burst in my breast.

O had she but been of a laigher[8] degree,
I then might hae hop'd she wad smil'd upon me!
O, how past describing had then been my bliss,
As now my distraction no words can express!

[1]dwells; [2]pick; [3]oxen and cows; [4]darling; [5]be successful; [6]death; [7]by myself; [8]lower

14 **Robert Bruce's March to Bannockburn**

Burns sent out this 'Scots Ode' to Thomson in 1793. Thomson thought it 'the noblest composition of the kind in the Scottish language', but nevertheless insisted on substituting another tune for the one Burns had in mind, and in this form the song was set by Kozeluch. He later recanted, and in 1801 was delighted to receive Haydn's martial arrangement of the tune Burns originally intended for it – Hey tutti taitie.

Scots, wha hae[1] wi' Wallace bled,
Scots, wham Bruce has aften led,
Welcome to your gory bed, –
Or to victorie. –
Now's the day, and now's the hour;
See the front o' battle lour;[2]
See approach proud Edward's[3] power,
Chains and Slaverie. –

Wha will be a traitor-knave?
Wha can fill a coward's grave?
Wha sae base as be a Slave?
– Let him turn and flie: –
Wha for Scotland's king and law,
Freedom's sword will strongly draw,
Free-man stand, or Free-man fa',
Let him follow me. –

By Oppression's woes and pains!
By your Sons in servile chains!
We will drain our dearest veins,
But they shall be free!
Lay the proud Usurpers low!
Tyrants fall in every foe!
Liberty's in every blow!
Let us Do – or Die!!!

[1]who have; [2]threaten; [3]Edward II, who was defeated by the Scots on 24 June 1314

15 **The bonny wee thing**

This trio version of one of the songs Burns wrote for his 'little idol' Deborah Davies is an adaptation of a solo setting by Haydn which Beethoven made at Thomson's request.

Bonie wee thing, canie[1] wee thing,
Lovely wee thing, was thou mine;
I wad wear thee in my bosom,
Least my Jewel I should tine.[2] –
Wishfully I look and languish
In that bonie face o' thine;
And my heart it stounds[3] wi' anguish,
Least my wee thing be na mine. –

Bonie wee…
Wit, and Grace, and Love, and Beauty,
In ae constellation shine;
To adore thee is my duty,
Goddess o' this soul o' mine!

[1]gentle; [2]lose; [3]thrills

16 **Duncan Gray**

Burns sent this song to Thomson in December 1792 with the note: 'Duncan Gray is that kind of light-horse galllop of an air, which precludes sentiment. The ludicrous is its ruling feature.' Thomson published a setting by Kozeluch in 1798; he received this new setting for three voices from Beethoven in 1818.

Duncan Gray cam here to woo,
Ha, ha, the wooing o't,
On blythe Yule night when we were fu',[1]
Ha, ha, the wooing o't.
Maggie coost[2] her head fu' high,
Look'd asklent and unco skiegh,[3]
Gart[4] poor Duncan stand abiegh;[5]
Ha, ha, the wooing o't.

Duncan fleech'd,[6] and Duncan pray'd;
Ha, ha, the wooing o't.
Meg was deaf as Ailsa craig,
Ha, ha, the wooing o't.
Duncan sigh'd baith out and in,
Grat[7] his een baith bleer't[8] an' blin',
Spak o' lowpin o'er a linn;[9]
Ha, ha, the wooing o't.

Time and Chance are but a tide,
Ha, ha, the wooing o't.
Slighted love is sair to bide,
Ha, ha, the wooing o't.
Shall I, like a fool, quoth he,
For a haughty hizzie[10] die?
She may gae to – France for me!
Ha, ha, the wooing o't.

How it comes let Doctors tell,
Ha, ha, the wooing o't.
Meg grew sick as he grew heal,[11]
Ha, ha, the wooing o't.
Something in her bosom wrings,
For relief a sigh she brings;
And O her een, they spak sic things!
Ha, ha, the wooing o't.

Duncan was a lad o' grace,
Ha, ha, the wooing o't
Maggie's was a piteous case,
Ha, ha, the wooing o't
Duncan could na be her death,
Swelling Pity smoor'd[12] his Wrath;
Now they're crouse and canty baith,[13]
Ha, ha, the wooing o't.

[1]drunk; [2]tossed; [3]askance and very disdainful; [4]made; [5]aside; [6]coaxed; [7]cried; [8]bleared; [9]jumping over a

cataract; [10]hussy; [11]healthy; [12]smothered; [13]both merry and cheerful

17 **The lovely Lass o' Inverness**

Although the tune Thomson found for Beethoven, Fingal's lament*, is not the one for which Burns intended the words, it suits admirably this poignant dirge for Culloden.*

The luvely Lass o' Inverness
Nae joy nor pleasure can she see;
For e'en and morn she cries, Alas!
And ay the saut tear blins her e'e:
Drumossie moor,[1] Drumossie day,
A waefu' day it was to me;
For there I lost my father dear,
My father dear and brethren three!

Their winding-sheet the bludy clay,
Their graves are growing green to see;
And by them lies the dearest lad
That ever blest a woman's e'e!
Now wae to thee, thou cruel lord,[2]
A bludy man I trow[3] thou be;
For mony a heart thou has made sair[4]
That ne'er did wrang to thine or thee!

[1]the site of the Battle of Culloden on 16 April 1746; [2]William, Duke of Cumberland; [3]believe; [4]sorrowful

18 **Air and Variations: O Kenmure's on and awa, Willie**

This is one of the sets of variations for piano and flute on national airs which Thomson commissioned from Beethoven in 1818. Thomson got as far as having the piece engraved and a hundred copies printed, but decided against publishing it because of the poor sales of previous sets; it was left to the Bonn firm of Simrock to bring out the first edition of it in 1820.

19 **John Anderson my Jo**

John Anderson my jo,[1] John,
When we were first acquent;[2]
Your locks were like the raven,
Your bony brow was brent;[3]
But now your brow is beld,[4] John,
Your locks are like the snaw;[5]
But blessings on your frosty pow,[6]
John Anderson my Jo.

John Anderson my jo, John,
We clamb the hill the gither;[7]
And mony a canty[8] day, John,
We've had wi' ane anither:
Now we maun totter down, John,
And hand in hand we'll go;
And sleep the gither at the foot,
John Anderson my Jo.

[1]sweetheart; [2]acquainted; [3]unwrinkled; [4]bald; [5]snow; [6]head; [7]together; [8]pleasant

20 **For the sake o' Somebody**

Hummel made this setting for Thomson in 1826. It uses a tune which had been first fitted to Burns's words by Peter Urbani in his A Selection of Scots Songs (*1800*).

My heart is sair,[1] I dare na tell,
My heart is sair for Somebody;[2]
I could wake a winter-night
For the sake o' Somebody. –
Oh-hon! for Somebody!
Oh-hey! for Somebody!
I could range the warld round,
For the sake o' Somebody. –

Ye Powers that smile on virtuous love,
O, sweetly smile on Somebody! –
Frae ilka danger keep him free,
And send me safe my Somebody.–
Ohon! for Somebody!
Ohey! for Somebody!
I wad do – what wad I not –
For the sake o' Somebody!

[1]aching; [2]a covert allusion to the Young Pretender, Prince Charles Edward

21 **Contented wi' little and cantie wi' mair**

Burns wrote these verses for the air Lumps o' puddings *in 1794 and sent them to Thomson, who published Kozeluch's setting in 1799. When in 1826 he published Weber's new setting of the tune, Burns's words merely appeared as an alternative to verses by William Smyth beginning 'A soldier am I'.*

Contented wi' little, and cantie wi' mair,[1]
Whene'er I forgather wi' Sorrow and Care,
I gie them a skelp,[2] as they're creeping alang,
Wi' a cog o' gude swats[3] and an auld Scottish sang.

I whyles[4] claw the elbow o' troublesome thought;
But Man is a soger,[5] and Life is a faught:[6]
My mirth and gude humour are coin in my pouch,
And my Freedom's my Lairdship nae monarch dare touch.

A towmond[7] o' trouble, should that be my fa',[8]
A night o' gude fellowship sowthers it a';[9]
When at the blythe end of our journey at last,
Wha the deil ever thinks o' the road he has past.

Blind Chance, let her snapper and stoyte[10] on her way;
Be 't to me, be 't frae me, e'en let the jade gae:[11]
Come Ease, or come Travail; come Pleasure; or Pain;
My warst word is – 'Welcome and welcome again!'

[1]cheerful with more; [2]give them a smack; [3]with a cask of good new small ale; [4]sometimes; [5]soldier; [6]fight; [7]twelve month; [8]fortune; [9]mends it all; [10]stumble and stagger; [11]be it to my gain or loss, just let the fickle woman go;

22 **Auld lang syne**

In September 1793 Burns sent Thomson one of several variant versions he made of the words of 'Auld lang syne', describing it as an 'old song' that he had taken down 'from an old man's singing'. Thomson, who consulted the poet the following year about its melody, eventually published the song in 1799 not with the tune to which it is set in the fifth volume of The Scots Musical Museum (*1796*), *but with a different, though related, tune which had been used in the fourth volume of the* Museum (*1792*) *for Burns's* O can ye labor lea. *For this recording we have preferred Kozeluch's original arrangement of this, which he sent to Thomson in 1798, to the 'simplified' version which took its place in all editions of the* Select Collection *from 1801 onwards. This is thus the earliest setting of 'Auld*

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lang syne' that associates these words with the tune to which they are now universally sung.

Should auld acquaintance be forgot,
And never brought to mind?
Should auld aquaintance be forgot,
And days o' lang syne?[1]
For auld lang syne,[2] my Dear,
For auld lang syne,
We'll tak a cup o' kindness yet,
For auld lang syne.

We twa hae run about the braes,
And pou't the gowans[3] fine;
But we've wander'd mony a weary foot,
Sin auld lang syne.
For auld lang syne…

We twa hae paidlet[4] i' the burn,
Frae morning sun till dine:[5]
But seas between us braid[6] hae roar'd,
Sin auld lang syne.
For auld lang syne…

And there's a hand, my trusty fiere![7]
And gie's a hand o' thine!
And we'll tak a right gude-willie waught,[8]
For auld lang syne.
For auld lang syne…

[1] of long ago; [2] for old times' sake; [3] plucked the daises; [4] waded; [5] dinner-time; [6] broad; [7] companion; [8] hearty swig of drink.

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