

Mrs Macintyres Strathspey. 2 Voices. Dix.01

Neil Gow's Reel. 2voices. Dix.02

Lady Montgomery. Dix.03

'A Reel' by 12th Earl of Eglintoun (Col. Hugh Montgomerie)

Italian. 2voices. Dix.04
Go Tell Aunt Rhody, aka. Dix.04
Rousseaux's Dream, aka. Dix.04



Ap Shenkin. 2voices. Dix.05

The musical score is written for two voices in 8/8 time, featuring a key signature of one flat (B-flat). The score consists of six systems, each with a treble and bass staff. The first system includes repeat marks at the beginning. The second system ends with repeat marks. The third system also begins with repeat marks. The fourth system includes an 8va (octave up) marking above the treble staff in the final measure. The fifth system continues the melodic and harmonic development. The sixth system concludes with repeat marks and the annotation 'repeat marks added' in the right margin.

Italian Dance. 2voices. Dix.06

\$
qu in MS

\$

qu in MS

\$

\$

\$

This musical score is for a two-voice setting of an Italian dance. It consists of three systems of staves. The first system has a treble and bass staff in G major (three sharps) and common time. The treble staff begins with a repeat sign and a dollar sign (\$) above it, with the text 'qu in MS' above the staff. The bass staff begins with a repeat sign and a dollar sign (\$) below it. The second system continues the melody and bass line. The third system also continues the melody and bass line, ending with a repeat sign and dollar signs (\$) above and below the final measures.

Mrs Garden (of Troops) Strathspey. 2voices. Dix.07

(Robert Petrie 1767–1830)

This musical score is for a two-voice setting of a strathspey. It consists of three systems of staves. The first system has a treble and bass staff in B-flat major (two flats) and common time. The treble staff begins with a repeat sign. The bass staff begins with a repeat sign and a fermata over the first measure. The second system continues the melody and bass line. The third system continues the melody and bass line, ending with a repeat sign and a trill (tr) above the final measure in the treble staff, and a dollar sign (\$) above the final measure in the bass staff.

Colonel Baird. 2voices. Dix.08

Mrs Oswald

The musical score is written for two voices and piano accompaniment in 6/8 time, with a key signature of one flat (B-flat). The score is organized into four systems, each with a vocal line (treble clef) and a piano line (bass clef). The first system begins with a repeat sign and a first ending bracket. The piano accompaniment consists of a steady eighth-note pattern. The vocal line features a melody with various note values, including eighth and sixteenth notes, and rests. The second system continues the melody and accompaniment. The third system also continues the piece. The fourth system concludes with a trill (tr) marked above a note in the vocal line. The score ends with a double bar line and repeat dots.

Welch Air. 2voices. Dix.09

rest added

rest added

D.C.

This musical score is for a two-voice setting of a Welch Air, identified as Dix.09. It is written for two voices, likely Soprano and Bass, in a key of D major (indicated by two sharps) and a 6/8 time signature. The score consists of four systems of staves. The first two systems each have a 'rest added' annotation above the treble staff. The third and fourth systems conclude with a 'D.C.' (Da Capo) instruction. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes in the treble staff appearing as chords.

Waltz. Dix.10



New Claret. Dix.11



Duncan Davidson. 2voices. Dix.12

*a Strathspey
an extremely rude song by Robbie Burns*

Two systems of musical notation for a two-voice piece. The first system consists of a treble and bass staff in C major (three sharps) and common time. The treble staff has a key signature of three sharps and a common time signature. The bass staff has a key signature of three sharps and a common time signature. The second system also consists of a treble and bass staff in C major and common time. The treble staff has a key signature of three sharps and a common time signature. The bass staff has a key signature of three sharps and a common time signature. Trills are marked with 'tr' above the notes in the treble staff.

Laurette. Dix.13

Four systems of musical notation for a single-voice piece. The first system consists of a single staff in B-flat major (two flats) and 6/8 time. The second system consists of a single staff in B-flat major and 6/8 time. The third system consists of a single staff in B-flat major and 6/8 time. The fourth system consists of a single staff in B-flat major and 6/8 time. Trills are marked with 'tr' above the notes in the second system.

Lady Mary Ramsays Reel. 2voices. Dix.12

Heres the Bower. Dix.15

T. Moore

Here's the bower she loved so much, A - nd the tree she plant - ed.

Here's the harp she used to touch, Oh how that touch en - chant - ed

Ro - ses now un - heed - ed sigh, Where's the hand to wreath them?

Songs a - round neg - lect - ed lie, Where's the lip to breathe them?

Here's the bower she loved s - o much, And the tree she plant - ed.

Here's the harp she used to touch. Oh how that touch en - chant - ed.

Miss Johnson's Reel. 2voices. Dix.16

rest added

tr

tr

tr

tr

tr

\$

\$

Caro Dolce. 2voices. Dix.17

The image displays a musical score for a two-voice setting of 'Caro Dolce', identified as Dix.17. The score is written in 2/4 time and features a key signature of one flat (B-flat). It consists of two systems of staves. The first system includes a treble staff for the first voice, a bass staff for the second voice, and a basso continuo line. The second system continues the musical notation for the same three parts. The notation includes various note values, rests, and bar lines, indicating a structured musical composition.

Waltz. 2voices. Dix.18

The musical score is written for two voices in 3/8 time, featuring a key signature of one flat (B-flat). The score is organized into six systems, each with a treble and bass staff. The first system begins with a repeat sign. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a simple accompaniment of eighth notes. The second system continues the melody with a repeat sign at the end. The third system features a more complex melody with sixteenth notes and a repeat sign. The fourth system has a melody with a repeat sign and a final double bar line. The fifth system continues the melody with a repeat sign. The sixth system concludes the piece with a final double bar line. The notation includes various musical symbols such as notes, rests, and repeat signs.

King Roberts Address. Dix.19

Scots Wha Ha, aka. Dix.19

Scots, wha ha wi' Wal-lace bled; Scots wham Bruce has af-ten l-ed

Wel-come to your go-ry bed or to glor-i-ous vic-tory

Now's the day, and now's the hour See the front of Bat-tle lowr

S-ee a-ppr-oach proud Ed-ward's pow'r Ed-ward, Chains and Sla-ver-y

Wha will be a traitor-knave?
 Wha can fill a cowards' grave?
 Wha sae base as be a Slave?
 Let him turn and flee.—
 Wha for Scotland's King and law,
 Freedom's sword will strongly draw,
 Freeman stand, or freeman fa',
 Caledonian on wi' me—

By Oppression's woes and pains
 By your sons in servile chains
 We will drain our dearest veins,
 But they shall be, shall be free
 Lay the proud oppressors low
 Tyrants fall in every blow,
 Liberty s in every blow
 Onward let us do or die.

Caledonia Dix.20

Their groves o - f sw - eet thyst - les let for - eigh lands reck - on,
 When bright beam - - ing sum - mers ex - - hale their per - fume; Far
 dear - - er t - o me yon lone glen of green Breck - en, Wi' the
 burn steal - - ing un - - der th - e lang yell - ow broom. Far
 dear - - er to me yon hum - - ble br - oom bow - ers, Where the
 blue - - bell a - nd gow - an lurk low - ly un - seen for
 th - ere light - ly tripp - ing a - - mang th - e w - ild flow - ers A -
 list - - en - ing th - e linn - et oft wan - ders my Jean - -

Tekeli. 2voices. Dix.21

The musical score is written for two voices, Treble and Bass, in 6/8 time. The key signature has one flat (B-flat). The score consists of five systems of staves. The first four systems are for two voices, while the fifth system is for a single voice (Treble). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The first system begins with a repeat sign and a key signature change to B-flat. The second system ends with a repeat sign. The third system begins with a repeat sign. The fourth system ends with a repeat sign. The fifth system is a single voice part, also ending with a repeat sign.

Lord Moira's Welcome to Scotland. 2voices. Dix.22

Duncan MacIntyre
Athole Collection credits A. Duff

The musical score is written for two voices in C major and 2/4 time. It consists of six systems of two staves each. The notation includes various ornaments (trills, triplets) and dynamic markings (f added). The score is as follows:

- System 1:** Treble staff starts with a C4 quarter note, followed by a repeat sign. Bass staff starts with a C3 quarter note, followed by a repeat sign.
- System 2:** Treble staff has a trill (tr) over the second measure. Bass staff continues the melody.
- System 3:** Treble staff has a trill (tr) over the second measure. Bass staff continues the melody.
- System 4:** Treble staff has a trill (tr) over the second measure and a note marked 'quavers in ms'. Bass staff continues the melody.
- System 5:** Treble staff has a note marked 'rests omitted' and a trill (tr) over the fourth measure. Bass staff continues the melody.
- System 6:** Treble staff has a trill (tr) over the fourth measure and a note marked 'f added'. Bass staff continues the melody.

Up in the Morning Early Dix.23

'Scotch', Burns

Cauld blaws the win' frae nor - th to south an dr - ift i - s dr - iv - ing fair - ly, the

Sheep is cour - ing i - n the heugh, & s - irs it's win - - ter fair - ly.

Now up in the morn - ings n - o for me, up in the morn - ing ear - ly; I'd

rath - er go supp - er-less t - o my bed th-an rise in the morn - ing ear - ly

Ruder airs the blast amang the woods
 The branches tirlin' barely;
 Amang the chimney tops it thuds,
 An' frost is nippin' sairly.
 Now up in the mornings, no for me,
 Up in the morning early,
 To sit a' the night wad better agree,
 Than rise in the morning early.

The sun peeps o'er the southlan hills
 Like ony timorous carlie,
 Just blinksa wee, then sinks again
 An' that we fin' severely;
 Now up in the morning's no for me,
 Up in the morning early
 When snaw blaws in to the chimley cheek
 Wha'd rise in the morning early.

Nae linties lilt on hedge or bush
 Poor things they suffer sairly;
 In caudrife quarters a' the night
 A' day they feed but spairly
 Now up in the morning's no for me,
 Up in the morning early
 No fate can be war', in the winter time
 Than rise in the morning early

A cosey house an' a canty wife
 Keep s'ay a body cheerly;
 An' pantry stow'd wi' meal & maut
 It answers unco rarely.
 But up in the Morning, Na Na Na
 Up in the morning early
 The gowans maun glint on bank an' bra'
 When I rise in the morning early

Burn's Farewell to Ayrshire Dix.24

Scenes o - f woe and sc - enes o - f pleas - ure

scenes th - at form - - - er thoughts re - - new

Scenes o - f woe and sc - enes o - f pleas - ure

N - ow a - a sad and l - ast ad - - - ieu

N - ow a - a sad a - nd last a - - dieu.

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of five staves of music. The lyrics are written below the notes. The first staff ends with a fermata over the final note. The second staff has a fermata over the final note. The third staff ends with a fermata over the final note. The fourth staff ends with a fermata over the final note. The fifth staff ends with a double bar line and repeat dots.

Lady Lucy Ramsays Reel Dix.25

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of C (common time). It consists of three staves of music. The first staff ends with a double bar line and repeat dots. The second staff has a trill (tr) over the first note. The third staff has a trill (tr) over the first note. The score is a reel, characterized by its 3/4 time signature and the presence of trills.

The Song of Death. Dix.26

Words by Burns

Fare - - well thou f - - air day thou green

earth and ye skies, Now gay with th - e broad sett - ing S - - un Fare

well loves a - nd friend-ships ye dear ten - der ties; our r - ace o - f ex - ist - ence i - s run

Th - ou grim king of ter - ror, th - ou life's gloom - y foe, Go fright - en th - e co - ward and sl - ave Go

teach them to trem - ble, fell ty - rant but know, No ter - ror h - ast thou to th - e br - ave.

Thou strik'st the dull peasant, he sinks in the dark
 Nor saves even the wreck of a Name:
 Thou strikest the young hero, a glorious mark
 He falls in the blaze of his fame.
 In the field of proud honour, our swords in our hands,
 Our King and our country to save,
 While victory shines on life's last ebbing sands,
 O, who would not die with the brave.

Farewell to Lochaber Dix.27

Fare - - well to Loch - - ab - er a - nd fare - well m - y Jean, Wh - ere
heart - s - ome w - ith th - ee I ha mon - - y d - ays been; For Loch -
ab - er n - o m - ore, L - och - ab - er n - o m - ore, We' - ll
m - ay b - e re - - turn t - o L - och - ab - - er n - o more.
These t - ears that I sh - ed th - ey a - re a for my de - - ar
A - nd no for th - e d - ang - ers at - tending o - n weir Tho'
borne on r - ough seas to a - a far blood - - y sh - - - ore
May be to re - t - - urn to L - och - a - - ber n - o m - -

Tho' hurricanes rise, and raise every wind
They'll ne'er make a tempest like that in my mind;
Tho' loudest of thunders on louder waves roar
That's naething like leaving my love on the shore;
To have thee behind me my heart is sair pain'd
But by ease that's inglorious no fame can be gain'd
But beauty and love's the reward of the brave,
And I maun deserve it before I can crave.

Then glory, my Jenny maun plead my excuse,
Since honor commands me, how can I refuse?
Without it I ne'er can have merit for thee,
And losing thy favour, I'd better not be.
I gae then, my lass to win glory and fame
And if I should chance to come gloriously hame,
I'll bring a heart to thee with love running o'er,
And then I'll leave thee and Lochaber no more.

The Prince of Wales Strathspey. 2voices. Dix.28

Three systems of musical notation for 'The Prince of Wales Strathspey'. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is common time (C). The first system has a repeat sign at the beginning and end. The second and third systems also have repeat signs at the end. The melody in the treble staff is a continuous eighth-note strathspey pattern, while the bass staff provides a simple harmonic accompaniment.

Miss Vearie Hay's Reel. 2voices Dix.29

Three systems of musical notation for 'Miss Vearie Hay's Reel'. Each system consists of a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#) and the time signature is common time (C). The first system has a repeat sign at the beginning and end. The second and third systems also have repeat signs at the end. The melody in the treble staff is a continuous eighth-note reel pattern, while the bass staff provides a simple harmonic accompaniment.

Laura and Lenza Dix.30

all s-q in ms

all q in ms

This musical score is for a single melodic line in 2/4 time, written in B-flat major. It consists of four staves. The first staff contains the first two measures. The second staff contains measures three and four, with the annotation 'all s-q in ms' above it. The third staff contains measures five and six, with a repeat sign at the beginning. The fourth staff contains measures seven and eight, with the annotation 'all q in ms' above it and a repeat sign at the end.

The Marquis of Huntly's Favourite. 2voices. Dix.31

tr

tr tr

tr tr

This musical score is for two voices in C major, 2/4 time. It consists of four systems, each with a treble and bass staff. The first system has a trill (tr) marked above the final note of the treble staff. The second system has a trill (tr) marked above the final note of the treble staff. The third system has trills (tr) marked above the final notes of both the treble and bass staves. The fourth system has trills (tr) marked above the final notes of both the treble and bass staves.

The image displays a musical score for the song "The Rose Tree" in 3/8 time. The score is written for a treble and bass staff. The key signature is one flat (B-flat). The time signature is 3/8. The score is divided into four systems, each with a treble and bass staff. The first system shows the beginning of the piece with a treble staff starting on a whole note and a bass staff starting on a whole note. The second system continues the melody in the treble staff and the bass line in the bass staff. The third system features a more complex melody in the treble staff with eighth notes and a bass line with eighth notes. The fourth system concludes the piece with a final chord in the treble staff and a bass line with a whole note. The score is written in a clear, legible font with standard musical notation.

A musical score for a piano piece in 3/8 time, featuring a treble and bass staff with various musical notations including eighth notes, sixteenth notes, and rests. The score is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system shows a treble staff with a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The second system continues the melody in the treble staff with a slur over a group of notes, while the bass staff maintains its rhythmic accompaniment. The third system features more complex rhythmic patterns in the treble staff, including triplets and slurs, with the bass staff providing a steady accompaniment. The score concludes with a final measure in both staves.

Waltz. 2voices Dix.34

The musical score for 'Waltz. 2voices Dix.34' is written for two voices in 3/8 time with a key signature of one flat (B-flat). It consists of four systems, each with a treble and bass staff. The notation includes various note values, rests, and repeat signs, indicating a waltz structure.

Behind yon hills. Dix.35

The musical score for 'Behind yon hills. Dix.35' is written for a single voice in common time with a key signature of one sharp (F#). The lyrics are as follows:

Be - hind you hills where Lu - gar flows, m - ang mu - irs a - nd moss - es man - y, O

Th - e wint - ry s - un th - e day has closed, and I - 'll a - - wa to Nann - ie, O.

Th - e west - lin winds bl - aw loud a - nd shrill; th - e Night's baith m - irk and rain - y, O. I'll

get my pl - aid, a - nd out I'll steal and o - er the h - ill to Nann - ie, O.

The score includes musical notations such as notes, rests, and a trill (tr) over the word 'Lu'.

Highland Mary to the tune of Kathrine Ogie. Dix.36

undotted in ms

Y-e banks and braes, and streams, a-round the cas-tle o' Mon-gom-er-y, Green

be y-our woods, and f-air y-our flowers Y-our wat-ers nev-er drum-lie:

undotted in ms

Th-ere sim-mer first un-faulds h-er robes, A-nd there th-ey l-ang-est tarr-y; I-n

there I-took the l-last fare-well o-f m-y dear H-igh-land Mar-y.

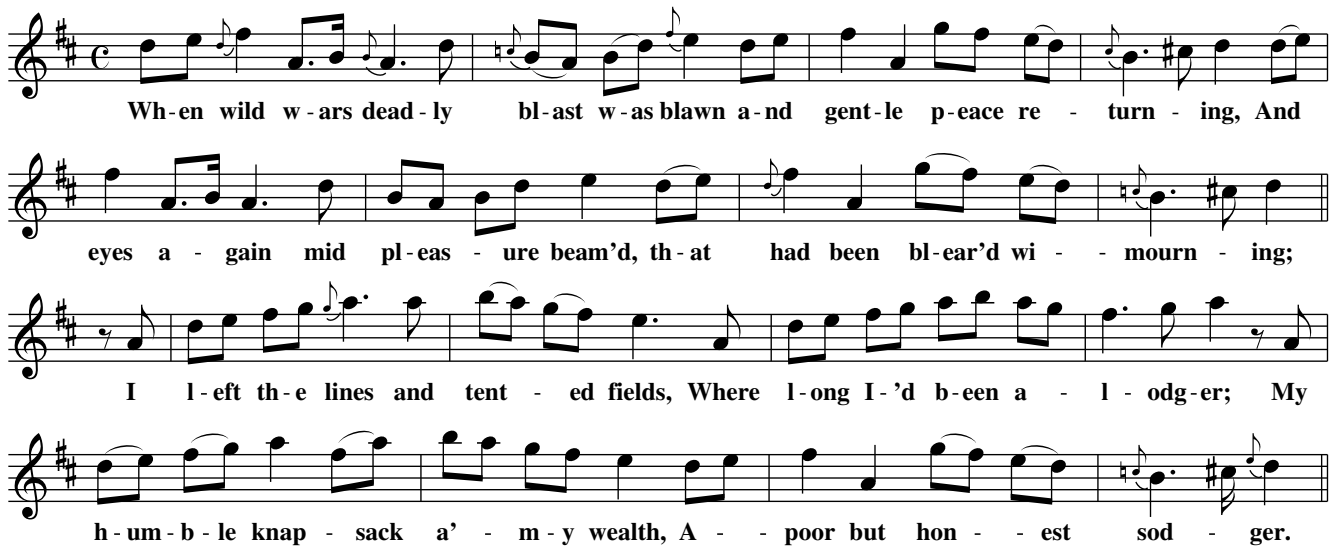
How sweetly bloom'd the gay green birk,
 How rich the hawthorn's blossoms,
 As underneath their fragrant shade,
 I clasped her to my bosom
 The golden hours, on angel wings,
 Flew o'er me and my dearie;
 For dear to me, as light and life
 Was my sweet Highland Mary.

Wi' mony a vow, and lock'd embrace,
 Our parting was fu' tender;
 And pledging aft to meet again,
 We tore ourselves asunder:
 But O', fell deaths untimely frost,
 That nip't my flower so early
 Now green's the sod, and cauld the clay,
 That wraps my Highland Mary

O pale, pale now, those rosy lips
 I aft ha kissed so fondly
 And closed for aye, the sparkling glance,
 That dwelt on me so kindly
 And mouldering now in silent dust,
 That heart that loed me dearly
 But still within my bosom's core
 Shall live my Highland Mary.

The Soldiers Return. Dix.37

Burns



Wh-en wild w - ars dead - ly bl - ast w - as blown a - nd gent - le p - eace re - turn - ing, And
eyes a - gain mid pl - eas - ure beam'd, th - at had been bl - ear'd wi - - mourn - ing;
I l - eft th - e lines and tent - ed fields, Where l - ong I - 'd b - een a - l - odg - er; My
h - um - b - le knap - sack a' - m - y wealth, A - - poor but hon - - est sod - ger.

5

A leal, light heart was in my breast,
My hand unstain'd wi' plunder;
And to dear Scotia hame again,
I cheerly on did wander:
I thought upon the banks o' Coil,
I thought upon my Nancy,
I thought upon the witching smile
That caught my youthful fancy.

Sae wistfully she gaz'd on me,
And lovelier was than ever;
Quo' she, "A sodger ance I lo'ed,
Forget him I shall never:
Our humble cot, and hamely fare,
Ye freely shall partake it;
That gallant badge—the dear cockade,
Ye're welcome for the sake o't."

3

At length I reached the bonny glen,
Where early life I sported;
I passed the mill and trysting thorn,
Where Nancy oft I courted:
Wha' spied I but my ain dear maid,
Down by her mother's dwelling
And turn'd me round to hide the flood
That in mine eye was swelling.

6

She gaz'd—she redden'd like the rose—
Syne pale like only lilly;
She sank within my arms, and cried,
Art thou my ain dear Willie
By him who made yon sun and sky
By whom true love's regarded—,
I am the man— and thus may still
True lovers be rewarded.

4

Wi' alter'd voice, quoth I, "Sweet lass,
Sweet as yon hawthorn blossom,
O happy, happy may he be,
That's dearest to thy bosom
My purse is light, I hae far to gang,
Fain would I be thy lodger;
Ive served my King and country lang—
Tak' pity on a sodger."

7

The wars are o'er, and I'm come hame,
And find thee still true-hearted;
Tho' poor in gear, we're rich in love,
And, mair, we'se ne'er be parted."
Quo' she, "My grandsire left me gowd,
A mailen plenish'd fairly;
Come then, my faithfu' sodger lad,
Thou'rt welcome to it dearly"

8

For gold the merchant ploughs the main,
The farmer ploughs the manor;
But glory is the sodgers prize,
The sodger's wealth is honor:
The brave poor sodger ne'er despise,
Nor count him as a stranger;
Remember he's his country's stay,
In day and hour of danger.

The Lass in Yon Town. Dix.38

(Burns)

I wat ye wha's in yon town, Ye see the e'en - ing sun up - on? The
 dear - est maids in yon town his sett - ing beams do shine up - on.
 Now hap - ly down yon gay green shaw she wan - ders by that spread - ing tree How
 blest ye flowers that round her blaw ye catch the glanc - es o' her 'ee. How
 blest ye birdsn that round her sing and wan - tons in the bloom - ing year. But
 doub - ly wel - come be the Spring, the sea - son to my Jean - nie dear.

The sun blinks blithe in you town,
 Among the broomy braes so green
 But my delight's in yon town,
 And dearest pleasure is my Jean.
 Without my fair, not a' the charms
 Of paradise could yield me joy.
 But gie me Jenny in my arms
 And welcome Lapland's dreary sky.
 My cave would be a lovers bower,
 Tho' raging Winter rent the air;
 And she a lovely little flower,
 That I wad tent and shelter there.

O sweet is she in yon town,
 The sinkin suns gaun down upon;
 The dearest maids in yon town,
 His setting beams e'er shone upon.
 If angry fate be sworn my foe,
 And suffering I am doom'd to bear,
 I'd careless quit aught here below,
 But spare O spare my Jeanie dear
 For while life's dearest blood runs warm,
 My thoughts fra' her shall ne'er depart;
 For as most lovely is her form
 She has the kindest truest heart.

Lovely Jean Dix.39

Burns, 1790

Of a' the airts the wind can blaw, I dear - ly like the West, F - or
 there the bonn - ie lass - ie lives, the lass that I loe best Tho'
 wild woods grow and riv - ers row Wi mon - ie a h - ill be - - tween. Baith
 day and night my fan - cys flight is ev - er wi' my Jean. I - -
 see her in the dewy flow - er, Sae love - ly sw - eet a - nd fair I - -
 hear her voice in il - ka bird, Wi' mus - ic ch - arm the air, Th - eres
 not a bonn - y flower that springs by fount - ain sh - aw o - r green, Nor
 yet a bonn - y bird that sings but minds me o' my Jean.

On the banks of flowing Clyde,
 The lasses busk them braw,
 But when their bestt they ha put on,
 My Jeanie dangs them a';
 In hamely weeds she far exceeds
 The fairest o' the town;
 Baith grave and gay confess it so,
 Tho' dressed in russet gown.
 The gamesome lamb that sucks its dam,
 Mair harmless can na' be,
 She has na faut, (if sic we ca't)
 Except her love for me:
 The sparkling dew, of cleanest hue,
 Is like her shining e'en;
 In shape and air, wha can compare
 Wi' my sweet lovely Jean.

O blaw ye westlin winds, blaw soft
 Among the leafy trees;
 Wi gentle breath, fra muir an' dale,
 Bring hame the laden bees;
 And bring the lassie back to me,
 That's aye so neat and clean,
 A blink o' her wad banish care,
 So lovely is my Jean.
 What sighs and vows, among the knows
 Hae past atween us twa
 How fain to meet How wae to part
 That day she gaed awa:
 The Powers aboon can only ken,
 To whom the heart is seen,
 That nane can be, sae dear to me,
 As my sweet lovely Jean

Poortith Cauld, O. Dix.40

Burns, to the tune of "I had a horse"

bar line added s-q in ms

bar line added

O poor-tith cauld and rest - less love, Ye break my peace be - tween ye Yet

poor-tith a' I could for - give, If t'were na for m - y Jean-ie. O why should f - ate

bar line added

sic pleasure have, Love's dear - est hand un - - twin - ing O

bar line added

why so sweet a - - flow - er as love de - p - end o - n for - tunes shin - ing.

The world's wealth, when I think on't,
It's pride and a' the lave o't;
Fie, Fie on silly coward man,
That he should be the slave o't
O why should fate &c.

Her e'en, sae bonie blue, betray
How she repays my passion;
But prudence is her o'erword ay,
She talks o' rank and fashion.
O why, &c.

O wha can prudence think upon,
Wi' sic a lassie by him?
O wha can prudence think upon
Wi' sic a lassie by him, (2)
And sae in love as I am. (1)
O why, &c.

How blest the humble cotters fate
He woos his simple dearie;
The silly bogles, wealth and state,
Can never make him eerie,
O why, &c.

Then why should fate sic pleasure have,
Loves pleasant hand untwining,
Or sic a tender flower as love,
Depend on fortunes shining.
O Why &c

Tam Glen Dix.41

Burns

M - y heart is a break - ing, de - ar tit - tie, Some coun - - sel
un - - to m - - - e c - ome I - en'. To ang - er them a'
tis a pity But what maun I do w - i' Tam Glen?
I'm think - ing wi' sic' a braw fal - - low, In poor - tith I myght
a' fin, What care I rich - - es to wall=ow
If I - - - mau - - na marry Tam Glen

There's Lowrie the Laird o' Dummeller—
Gude day to you, brute he comes ben;
He brags and he blaws o' his siller,
But when will he dance like Tam Glen

My minnie does constantly deave me,
And bids me beware o' young men;
They flatter, she says, to betray me,
But wha can think sae o' Tam Glen

3

My Daddie says, gin I'll forsake him,
He'll gie me gude hunder marks ten;
But, if it's ordain'd I maun tak' him,
O wha' will get but Tam Glen?

Yestreen at the Valentine's dealing,
My heart to my mou' gied a sten';
For thrice I drew ane without failing,
And thrice it was written Tam Glen

4

The last Halloween I was waukin
My drouk it sark-sleeve, as ye ken,
His likeness came up the house staukin,
And the very grey breeks o' Tam Glen

Come, counsel, dear Tittie, don't tarry;
I'll gie ye my bonie black hen,
Gif ye will advise me to marry
The lad I lo'e dearly, Tam Glen.

Whistle and I'll come to you. Dix.42

Burns

O - whist-le and I' - ll come to you my lad O - whist-le and I' - ll come to you my lad Tho' -
 fath-er and moth-er and a' should go mad O - whist-le and I' - ll come to you my lad.
 C - ome down the back stairs when you
 come to court m - e; C-ome down the back stairs and let no - bod - y see, a - nd
 come as you w - ere na' com-ing to me A - nd come as you w - ere na' com-ing to me.

O Whistle, an' I'll come to ye, my lad,
 O whistle, an' I'll come to ye, my lad,
 Tho' father an' mother an' a' should gae mad,
 O whistle, an' I'll come to ye, my lad.
 At kirk, or at market, whene'er ye meet me,
 Go by me as tho' ye carE'd na' a flee;
 But steal me a look o' your bonny black e'e,
 Yet look as ye were na lookin' to me,
 Yet look as ye were na' looking at me.
 O Whistle, &c. &c

O Whistle, an' I'll come to ye, my lad,
 O whistle, an' I'll come to ye, my lad,
 Tho' father an' mother an' a' should go mad,
 O whistle, an' I'll come to ye, my lad.
 Ay vow and protest that ye care na' for me,
 An' whyles ye may lightly my beauty a-wee;
 But court na' anither, tho' joking ye be,
 For fear that she wyle your fancy frae me,
 O Whistle &c. &c

Banks and Braes o' Bonnie Doon Dix.43

Burns

qu in ms

Ye banks and br-aes o' bon - y D-oon how c - an you bl-oom so fr-esh and fair, how

can ye s - ing ye litt - le b - irds while I - 'm so w - ear - y f - u' o' care?

You'll break my h - eart ye litt - le b - irds that warb - le o - n the flow' - ry thorn; It

qu.omitted

minds me o - ' De - - part - ed j - oys. De - - part - ed, nev - er t - o re - turn

rpt sign added

3

Aft ha I stray'd by bonny Doon
To see the rose and woodbine twine
And hear ilk bird sing of its love,
As fondly so did I of mine;
Wi' lightsome heart I pu'd arose,
So sweet upon its thorny tree;
But my fause love has stou'n the rose,
And left the sharpest thorn to me

O blaw ye flowers, your bonny blooms,
And draw the wild birds by the Doon
For Lumon promised me a ring,
And ye maun rid me, shou'd I mourn,
O na na na, ye need na' bloom,
My e'en are dim an' drawing worn
Ye bonny birds ye need na' sing
For Lumon never will return.

4

My Lumon's love, in broken sighs,
At closing day by Doon ye'se hear
And Mid' day by the Willow green
For him I'll shed a silent tear
Sweet birds I ken ye'll pity me
An' join me wi a plaintive sang
While echoes wake, an' pour the mane
I make for him I lo'ed so long.

Peggys Daughter. 2voices. Dix.44

Musical score for 'Peggys Daughter' (2 voices, Dix.44). The score is written in treble and bass staves, key of D major (one sharp), and 3/8 time. It consists of three systems of music. The first system shows a vocal melody with a trill (tr) and a piano accompaniment. The second system features a more complex piano accompaniment with sixteenth-note patterns. The third system includes a vocal melody with trills (tr) and a piano accompaniment with a 'pia' (piano) marking.

A Trip to the Ferry. 2voices Dix.45

Musical score for 'A Trip to the Ferry' (2 voices, Dix.45). The score is written in treble and bass staves, key of D major (one sharp), and 6/8 time. It consists of four systems of music. The first system shows a vocal melody with trills (tr) and a piano accompaniment. The second system features a vocal melody with trills (tr) and a piano accompaniment. The third system includes a vocal melody with trills (tr) and a piano accompaniment, with a 'dot added' marking. The fourth system shows a vocal melody with a trill (tr) and a piano accompaniment.

I'll go no more to yon town. 2voices. Dix.46

MS attributes Gow, possibly the arrangement

Two systems of musical notation for a two-voice setting. The first system includes a treble and bass staff with a key signature of one flat and a common time signature. The melody in the treble staff features trills (tr) and slurs. The bass staff provides a simple harmonic accompaniment. The second system continues the melody and accompaniment across four measures.

Fight about the fire side. 2voices. Dix.47

MS attributes Gow

Two systems of musical notation for a two-voice setting. The first system includes a treble and bass staff with a key signature of one flat and a common time signature. The melody in the treble staff is more active, with many eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment. The second system continues the melody and accompaniment across four measures, ending with a double bar line and a repeat sign.

Captain Fleming Dix.48

MS attributes Gow

cr in ms

b, b in ms

Tune incomplete in MS

Woo'd and married and a'. 2voices. Dix.49

MS Attributes Gow

tr

Lady Cholmondley's Reel. 2voices. Dix.50

Musical score for Lady Cholmondley's Reel, 2 voices, Dix.50. The score consists of three systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/8. The first system shows a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence.

Bonny Lads. 2voices. Dix.51
Because He Was A Bonny Lad, aka. Dix.51

Musical score for Bonny Lads, 2 voices, Dix.51. The score consists of two systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. A note in the treble staff of the first system is marked "qu. in ms". The piece concludes with a final cadence.

Off she goes. Dix.52



Lady Louisa Ramsay's Strathspey. 2voices. Dix.53

Three systems of two staves each (treble and bass clef), in common time (C). The music is a strathspey, characterized by its rhythmic patterns. The first system has four measures. The second system has four measures and includes the annotation "rest added" above the first measure of the treble staff and "cr.in ms" at the end of the bass staff. The third system has four measures and includes the annotation "tr" above the third measure of the treble staff and "cr in ms" at the end of the bass staff. The piece concludes with a double bar line.

rest added

cr.in ms

tr

cr in ms

8vo

Kiss Me Sweetly. 2voices. Dix.54

The image shows a musical score for the song "The Rose Tree". The score is written in C major and 3/4 time. It consists of two systems. The first system shows the vocal melody and a simple bass line. The second system shows the vocal melody and a more complex bass line. The score is marked with a repeat sign and a first ending. The text "Tune incomplete in MS" is written at the end of the second system.

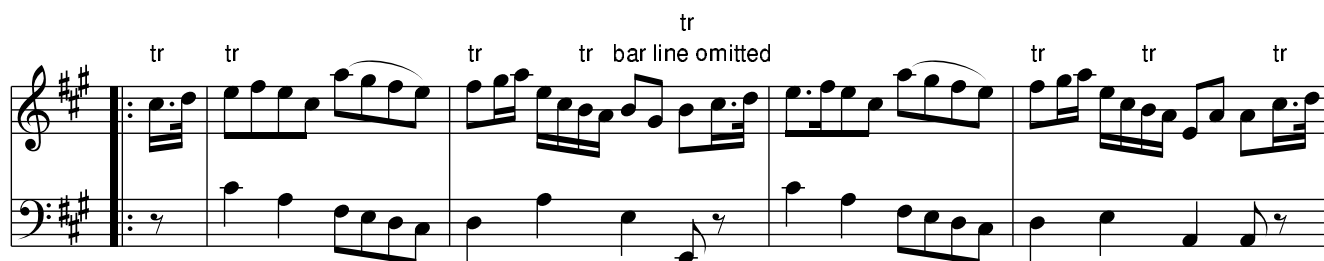
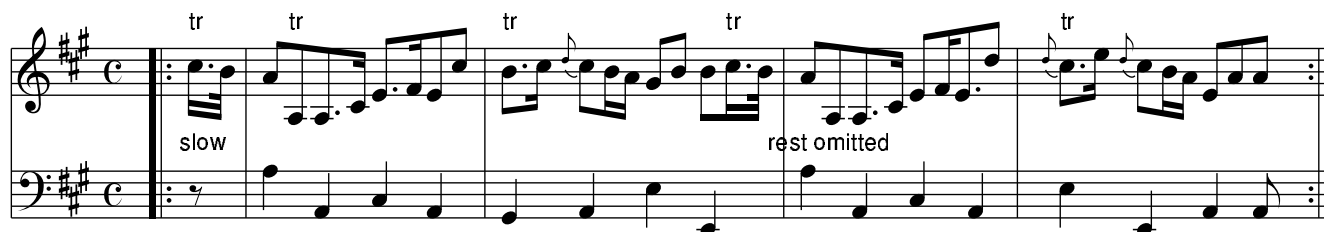
Paddy O'Carrol. 2voices. Dix.55

Inscription on page "Islington Feby 21st 1811"

q rest omitted



Lady Cunningham's Strathspey. 2voices. Dix.56



Morgiana in Ireland. 2voices. Dix.57

Dated July 18th 1811 at bottom of ms page

The musical score is written for two voices, Soprano and Bass, in 8/8 time and the key of B-flat major (two flats). The piece consists of six systems of staves. Each system has a treble clef for the Soprano part and a bass clef for the Bass part. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The first system begins with a repeat sign. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Morgiana. 2voices. Dix.58

musical score for Morgiana. 2voices. Dix.58. The score is in 6/8 time, key of B-flat major. It consists of three systems of two staves each. The first system shows the beginning of the piece. The second system ends with a repeat sign and the text "rpt added". The third system begins with "rpt added" and ends with the text "Tune incomplete in MS".

Fisher's Minuet. 2voices. Dix.59

musical score for Fisher's Minuet. 2voices. Dix.59. The score is in 3/4 time, key of B-flat major. It consists of four systems of two staves each. The first system has a trill (tr) over the first measure of the treble staff. The second system has trills (tr) over the first and third measures of the treble staff. The third system has a trill (tr) over the first measure of the treble staff. The fourth system has a trill (tr) over the first measure of the treble staff.

Coln McBean's Reel. 2voices. Dix.60

Coln McBean's Reel. 2voices. Dix.60

Untitled 2voices. Dix.61

Untitled 2voices. Dix.61