

# Mrs Macintyres Strathspey. 2 Voices. Dix.01

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 90$

The musical score for 'Mrs Macintyres Strathspey' is written for two voices. It is in 2/4 time and the key of B-flat major. The tempo is marked as quarter note = 90. The score consists of three systems, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment. The piece concludes with a final double bar line and repeat dots.

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

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 120$

The musical score for 'Neil Gow's Reel' is written for two voices. It is in 2/4 time and the key of B-flat major. The tempo is marked as quarter note = 120. The score consists of two systems, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment. The piece concludes with a final double bar line and repeat dots.

## Lady Montgomery. Dix.03

'A Reel' by 12th Earl of Eglintoun (Col. Hugh Montgomerie) (England;Lincolnshire;Holton le Moor)

$\text{♩} = 120$

bar line added

## Italian. 2voices. Dix.04

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

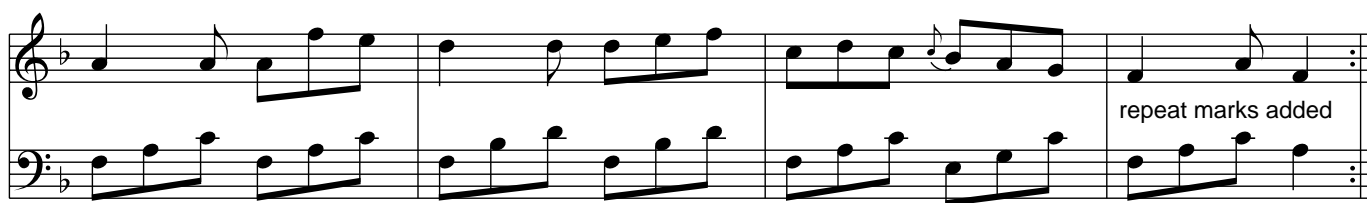
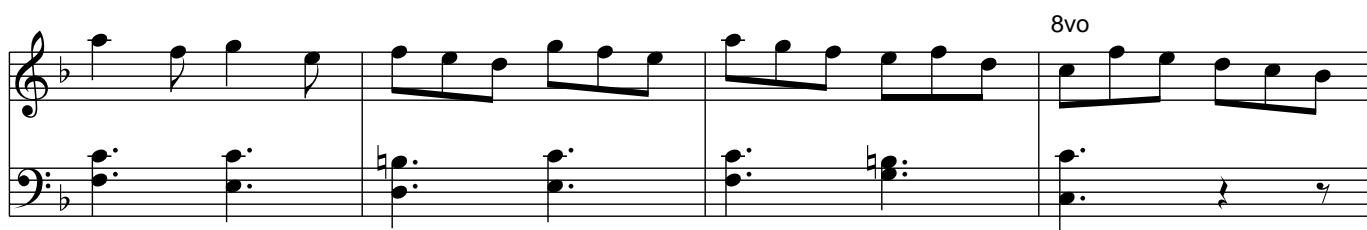
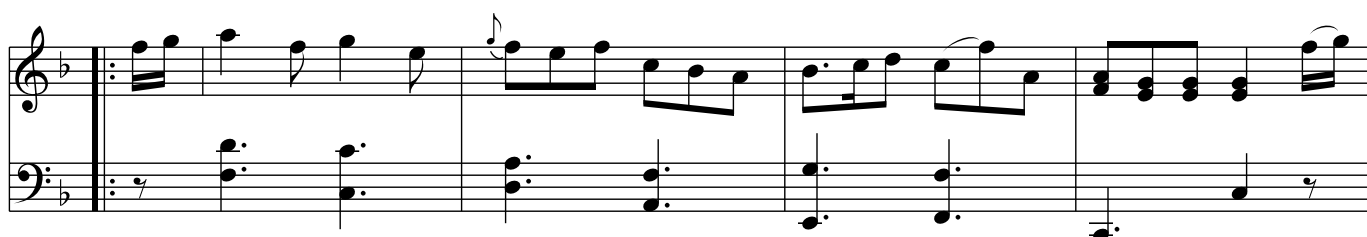
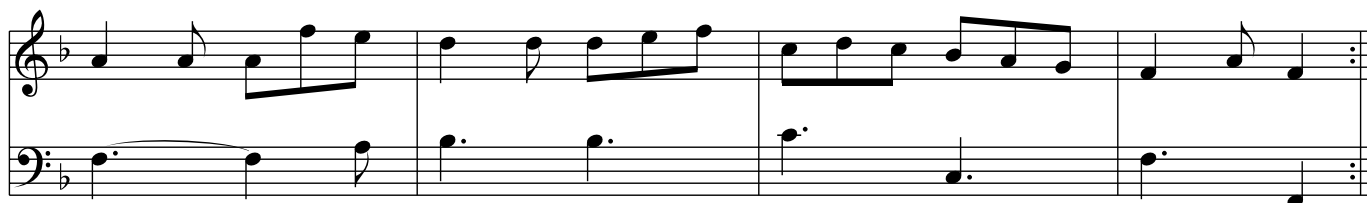
*England;Lincolnshire;Holton le Moor*

$\text{♩} = 120$

# Ap Shenkin. 2voices. Dix.05

England;Lincolnshire;Holton le Moor

♩. = 100



# Italian Dance. 2voices. Dix.06

England;Lincolnshire;Holton le Moor

♩ = 120

\$  
qu in MS

The musical score for 'Italian Dance. 2voices. Dix.06' is written for two voices in treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as ♩ = 120. The score consists of three systems. The first system has a treble staff starting with a repeat sign and a bass staff starting with a quarter rest. The second system has a treble staff with a repeat sign and a bass staff with a quarter rest. The third system has a treble staff with a repeat sign and a bass staff with a quarter rest. The score ends with a double bar line and repeat dots.

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

(Robert Petrie 1767-1830) (England;Lincolnshire;Holton le Moor)

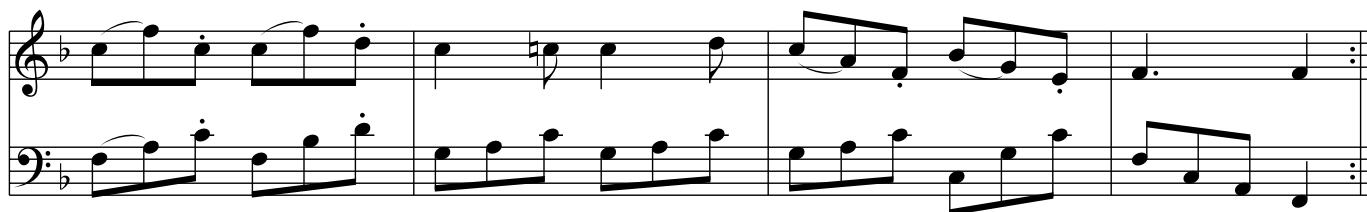
♩ = 110

The musical score for 'Mrs Garden (of Troops) Strathspey. 2voices. Dix.07' is written for two voices in treble and bass staves. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked as ♩ = 110. The score consists of three systems. The first system has a treble staff starting with a quarter rest and a bass staff starting with a quarter rest. The second system has a treble staff with a repeat sign and a bass staff with a quarter rest. The third system has a treble staff with a repeat sign and a bass staff with a quarter rest. The score ends with a double bar line and repeat dots. There are additional markings 'tr' and '\$' in the third system.

# Colonel Baird. 2voices. Dix.08

*Mrs Oswald (England;Lincolnshire;Holton le Moor)*

♩. = 100



# Welch Air. 2voices. Dix.09

*England;Lincolnshire;Holton le Moor*

♩. = 80

rest added


rest added

D.C.

## Waltz. Dix.10

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 80$



Handwritten musical score for Waltz Dix.10, 3/8 time, key of B-flat major. The score consists of six staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. A tempo marking of a quarter note equals 80 is present. The melody is written on the first staff, and the accompaniment is written on the second through sixth staves. The piece concludes with a double bar line and repeat dots.

## New Claret. Dix.11

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 100$



Handwritten musical score for New Claret Dix.11, 2/8 time, key of D major. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/8 time signature. A tempo marking of a quarter note equals 100 is present. The melody is written on the first staff, and the accompaniment is written on the second and third staves. The piece concludes with a double bar line and repeat dots.

## Duncan Davidson. 2voices. Dix.12

*a Strathspey*  
*an extremely rude song by Robbie Burns (England;Lincolnshire;Holton le Moor)*

$\text{♩} = 120$

tr tr tr tr tr tr

## Laurette. Dix.13

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 120$

tr



# Lady Mary Ramsays Reel. 2voices. Dix.12

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 120$

The musical score is written for two voices (treble and bass clef) in 2/4 time, key of D major (two sharps). The tempo is marked as quarter note = 120. The score consists of three systems of two staves each. The first system begins with a repeat sign. The melody in the treble clef is characterized by eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes. The piece concludes with a double bar line.

## Heres the Bower. Dix.15

*T. Moore (England;Lincolnshire;Holton le Moor)*

♩ = 80



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

England;Lincolnshire;Holton le Moor

♩ = 120

rest added

tr

tr

tr

tr

tr

\$

# Caro Dolce. 2voices. Dix.17

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 100$

The musical score is written for two voices and a lute accompaniment. It is in the key of B-flat major (two flats) and 2/4 time. The tempo is marked as quarter note = 100. The score consists of two systems, each with a vocal line and a lute line. The first system shows the vocal line with a treble clef and the lute line with a bass clef. The second system continues the melody and accompaniment. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs. The lute accompaniment is primarily composed of eighth notes and rests, providing a steady rhythmic foundation for the vocal melody.

# Waltz. 2voices. Dix.18

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 100$

The musical score is written for two voices and piano accompaniment in 3/8 time, with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The score is organized into six systems, each with a treble and bass staff. The first system includes a tempo marking of 100. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piano part provides a steady accompaniment with chords and moving lines. The two voices have distinct melodic lines, often in harmony or in counterpoint. The score concludes with a double bar line and repeat dots.

# King Roberts Address. Dix.19

Scots Wha Ha, aka. Dix.19

(England; Lincolnshire; Holton le Moor)

♩ = 120

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,  
Freemen 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

(England;Lincolnshire;Holton le Moor)

♩ = 60

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

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 100$

The musical score is written for two voices, Treble and Bass, in 6/8 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 100. The score consists of four systems of two staves each. The first system begins with a repeat sign. The melody in the Treble staff features eighth and sixteenth notes, while the Bass staff provides a harmonic accompaniment. The second system continues the melodic and harmonic development. The third system introduces a more complex texture with some chords in the Bass staff. The fourth system concludes with a double bar line and repeat dots, and is marked 'D.C.' (Da Capo) above the final measure.



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

Duncan MacIntyre

Athole Collection credits A. Duff (England;Lincolnshire;Holton le Moor)

♩ = 120

tr

tr

tr

quavers in ms

rests omitted

tr

3 3 3

tr

f added

# Up in the Morning Early Dix.23

'Scotch', Burns (England;Lincolnshire;Holton le Moor)

♩ = 110

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 among the woods  
The branches tirlin' barely;  
Among 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 sparely  
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

*England;Lincolnshire;Holton le Moor*

♩ = 120

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.

# Lady Lucy Ramsays Reel Dix.25

*England;Lincolnshire;Holton le Moor*

♩ = 120

tr

tr

tr

## Song of Death, The. Dix.26

Words by Burns (England; Lincolnshire; Holton le Moor)

$\text{♩} = 40$

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

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 90$

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.

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

*England; Lincolnshire; Holton le Moor*

$\text{♩} = 110$

The musical score is written for two voices, likely a male and a female voice, in a 2/4 time signature. The key signature is one flat (B-flat). The tempo is marked as quarter note = 110. The score consists of three systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a repeat sign. The second and third systems continue the melody and accompaniment. The piece ends with a double bar line and repeat dots.

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

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 120$

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

# Laura and Lenza Dix.30

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 80$

Laura and Lenza Dix.30

all s-q in ms

all q in ms

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

*England; Lincolnshire; Holton le Moor*

$\text{♩} = 120$

The musical score is written for two voices (treble and bass clef) in G major (two sharps) and 2/4 time. The tempo is marked as quarter note = 120. The score consists of four systems of two staves each. The first system includes a trill (tr) in the treble staff. The second system ends with a repeat sign. The third system includes trills (tr) in the treble staff. The fourth system includes trills (tr) in the treble staff and ends with a repeat sign.



# Waltz. 2voices Dix.32

England;Lincolnshire;Holton le Moor

♩. = 60

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a repeat sign, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff begins with a repeat sign, followed by a half note G3, a quarter note A3, and a half note B3. The system concludes with a double bar line and repeat dots.

The second system of musical notation consists of a treble and bass staff. The treble staff begins with a repeat sign, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff begins with a repeat sign, followed by a half note G3, a quarter note A3, and a half note B3. The system concludes with a double bar line and repeat dots.

The third system of musical notation consists of a treble and bass staff. The treble staff begins with a repeat sign, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff begins with a repeat sign, followed by a half note G3, a quarter note A3, and a half note B3. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation consists of a treble and bass staff. The treble staff begins with a repeat sign, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff begins with a repeat sign, followed by a half note G3, a quarter note A3, and a half note B3. The system concludes with a double bar line and repeat dots. A note added DC is indicated above the final measure of the treble staff.

# Waltz. 2voices Dix.33

*England;Lincolnshire;Holton le Moor*

♩. = 60

The musical score is written for two voices (treble and bass staves) in 3/8 time, key of D major (indicated by two sharps). The tempo is marked as quarter note = 60. The score consists of three systems, each with a treble and bass staff. The music features a mix of eighth and sixteenth notes, with some passages in the treble staff featuring triplets and sixteenth-note runs. The bass staff provides a steady accompaniment with eighth notes and occasional rests. The piece concludes with a double bar line and repeat dots.

# Waltz. 2voices Dix.34

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 60$

The musical score is written for two voices and piano accompaniment in 3/8 time, with a tempo of 60 beats per minute. The key signature has one flat (B-flat). The score is organized into four systems, each with a vocal line and a piano accompaniment line. The first system includes a tempo marking of 60. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal lines consist of eighth-note patterns and rests, with repeat signs at the beginning and end of phrases.

# Behind yon hills. Dix.35

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 120$

The musical score is written for a single voice in treble clef, key of D major (one sharp), and common time (C). It consists of four staves of music. The first staff begins with a tempo marking of quarter note = 120. The melody is characterized by eighth and sixteenth notes, with some triplet markings. A trill (tr) is indicated above the note 'Lu' in the second measure. The lyrics are written below the notes, with hyphens indicating syllables spread across multiple notes. The second staff ends with a repeat sign. The third staff begins with a repeat sign. The fourth staff ends with a repeat sign.

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.

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

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 120$  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:

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

there I-took the l-ast 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.

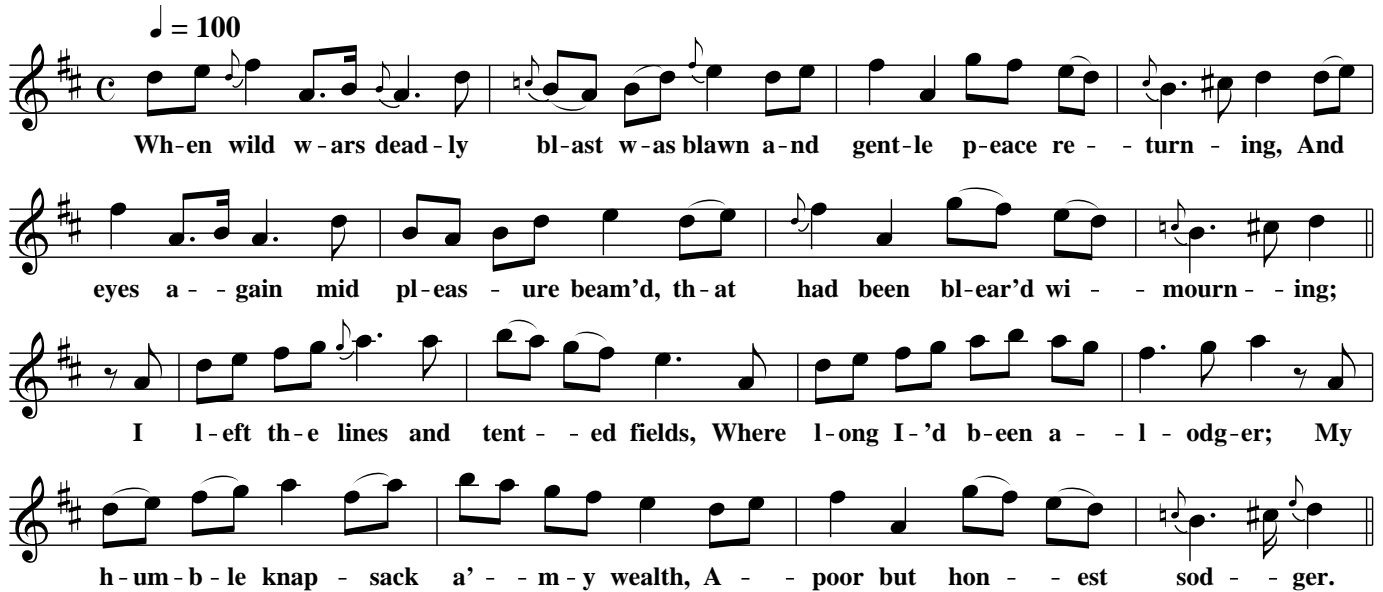
Wi' mony a vow, and lock'd embrace,  
 Our parting was fu' tender;  
 And pledging aft to meet again,  
 We tore ourselves asunder:  
 But O', fell deaths untimely frost,  
 That nip't my flower so early!  
 Now green's the sod, and caulds the clay,  
 That wraps my Highland Mary!

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.

# Soldiers Return, The. Dix. 37

Burns (England; Lincolnshire; Holton le Moor)

$\text{♩} = 100$



Wh-en wild w-ars dead-ly bl-ast w-as blawn 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.

# Lass in Yon Town, The. Dix.38

(Burns) (England; Lincolnshire; Holton le Moor)

♩ = 100

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 (England;Lincolnshire;Holton le Moor)*

♩ = 90



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" (England; Lincolnshire; Holton le Moor)*

♩ = 120

bar line added

bar line added s-q in ms

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

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

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 (England;Lincolnshire;Holton le Moor)*

♩ = 120

M - y heart is a break - ing, de - ar tit - - tie, Some coun - - sel  
un - - to m - - e c - ome l - - 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 blows 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 (England;Lincolnshire;Holton le Moor)*

♩ = 70

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 (England;Lincolnshire;Holton le Moor)*

♩. = 70  
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  
minds me o - ' De - - part - - ed j - oys. De - - part - ed, nev - - er t - o re - turn

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

*England;Lincolnshire;Holton le Moor*

The musical score is written for two voices and piano accompaniment in 3/8 time, with a key signature of one sharp (F#). The tempo is marked as quarter note = 60. The score is divided into three systems, each with a treble and bass staff for the piano and a single staff for the two voices.

**System 1:** The piano accompaniment begins with a repeat sign. The treble staff has a trill (tr) on the final note. The bass staff follows a similar melodic line.

**System 2:** The piano accompaniment features a more complex texture with sixteenth-note runs in the treble staff and a steady eighth-note bass line. The vocal staves have a trill (tr) on the final note.

**System 3:** The piano accompaniment continues with a trill (tr) on the final note. The vocal staves also have a trill (tr) on the final note. The word "pia" is written below the first vocal staff.

# A Trip to the Ferry. 2voices Dix.45

*England;Lincolnshire;Holton le Moor*

♩ = 110

tr tr tr tr

tr tr

tr tr dot added

tr

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

*MS attributes Gow, possibly the arrangement (England;Lincolnshire;Holton le Moor)*

♩ = 110

Two-voice musical score in G major (one flat) and common time. The tempo is marked as ♩ = 110. The score consists of three systems of two staves each. The first system includes trills (tr) in the treble part. The melody is primarily in the treble, with a simple bass accompaniment. The piece concludes with a repeat sign.

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

*MS attributes Gow (England;Lincolnshire;Holton le Moor)*

♩ = 120

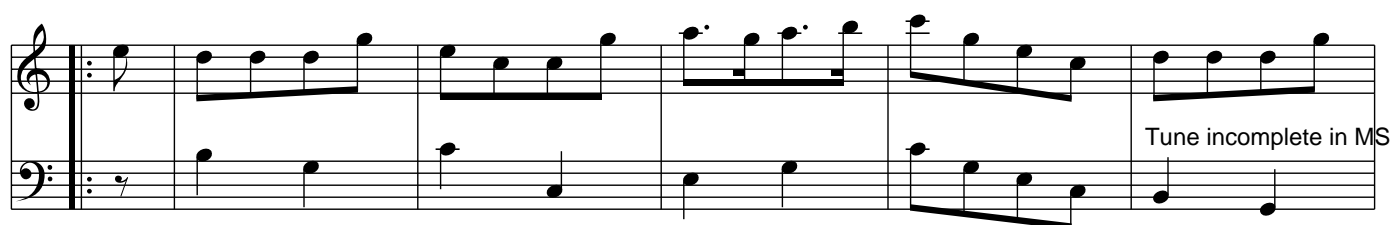
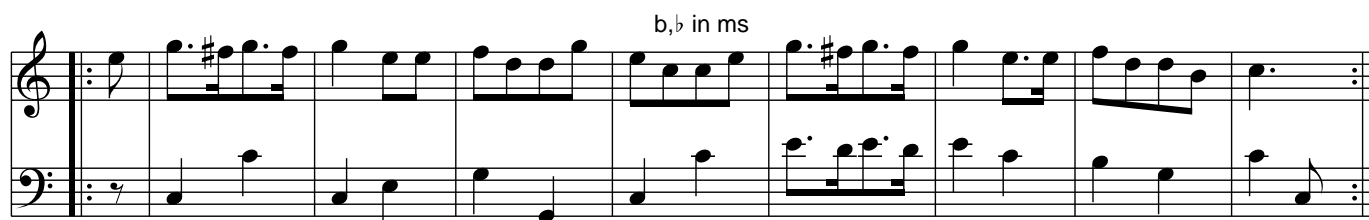
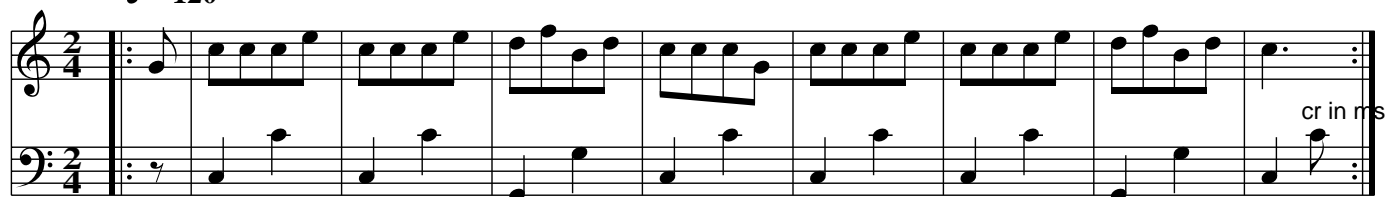
Two-voice musical score in G major (one flat) and common time. The tempo is marked as ♩ = 120. The score consists of three systems of two staves each. The melody is primarily in the treble, with a simple bass accompaniment. The piece concludes with a repeat sign and a final cadence.



## Captain Fleming Dix.48

*MS attributes Gow (England;Lincolnshire;Holton le Moor)*

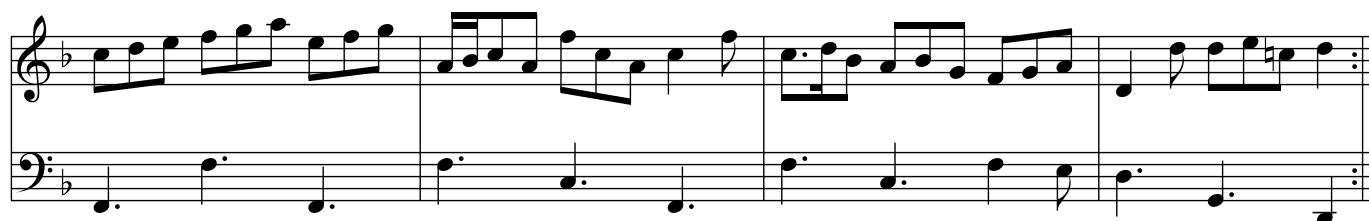
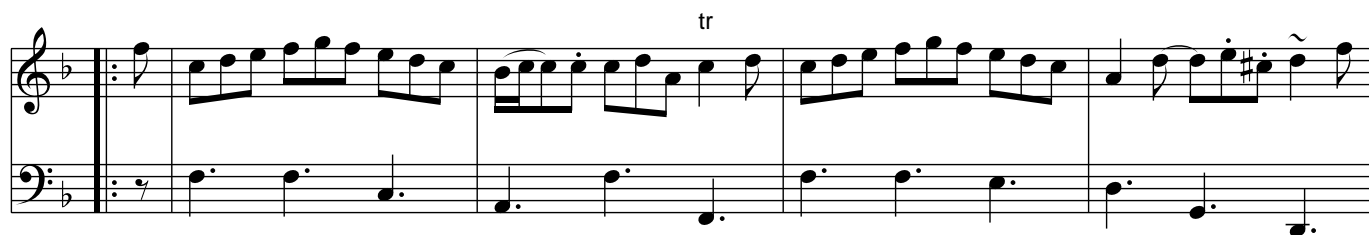
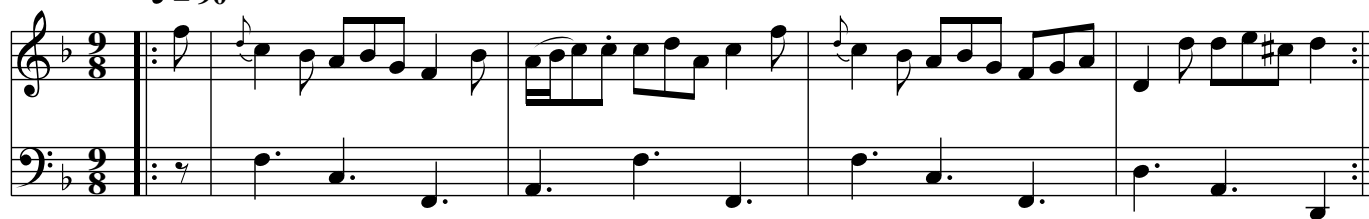
♩ = 120



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

*MS Attributes Gow (England;Lincolnshire;Holton le Moor)*

♩ = 90



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

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 60$

The musical score for "Lady Cholmondley's Reel" is written for two voices. It is in 3/8 time and the key of D major. The tempo is marked as quarter note = 60. The score consists of three systems of two staves each. The first system begins with a repeat sign. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and repeat dots.

# Bonny Lads. 2voices. Dix.51

Because He Was A Bonny Lad, aka. Dix.51

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 110$

qu. in ms

The musical score for "Bonny Lads" is written for two voices. It is in common time (C) and the key of D major. The tempo is marked as quarter note = 110. The score consists of two systems of two staves each. The first system begins with a repeat sign. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and repeat dots. A note in the bass line of the first system is marked "qu. in ms".

# Off she goes. Dix.52

*England;Lincolnshire;Holton le Moor*

♩ = 120

This musical score is for a single melodic line in treble clef, key of D major (two sharps), and 6/8 time. It consists of four staves. The tempo is marked as quarter note = 120. The melody is composed of eighth and quarter notes, with a final double bar line and repeat dots at the end of the fourth staff.

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

*England;Lincolnshire;Holton le Moor*

♩ = 90

rest added

cr.in ms

tr.

cr in ms

8vo

This musical score is for a two-voice setting in treble and bass clefs, key of C major (no sharps or flats), and common time (C). It consists of three systems of staves. The tempo is marked as quarter note = 90. The first system has a 'rest added' annotation above the treble staff. The second system has a 'cr.in ms' annotation at the end of the treble staff. The third system has a 'tr.' (trill) annotation above the treble staff and a 'cr in ms' annotation at the end of the treble staff. The score ends with an 8va (octave up) instruction at the bottom left.

# Kiss Me Sweetly. 2voices. Dix.54

*England;Lincolnshire;Holton le Moor*

♩ = 110

The first system of musical notation consists of two staves, treble and bass, in common time (C). The treble staff begins with a repeat sign, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The bass staff begins with a repeat sign, followed by a series of quarter and eighth notes. The system concludes with a double bar line and repeat dots. A handwritten note "cr in ms" is written in the right margin of the treble staff.

The second system of musical notation consists of two staves, treble and bass, in common time (C). The treble staff begins with a repeat sign, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The bass staff begins with a repeat sign, followed by a series of quarter and eighth notes. The system concludes with a double bar line and repeat dots. A handwritten note "Tune incomplete in MS" is written in the right margin of the treble staff.

# Paddy O'Carrol. 2voices. Dix.55

*Inscription on page "Islington Feby 21st 1811" (England;Lincolnshire;Holton le Moor)*

♩ = 115

q rest omitted

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a repeat sign and contains four measures of music, each featuring a pair of eighth notes beamed together, followed by a quarter rest. The lower staff is in bass clef with the same key signature. It also begins with a repeat sign and contains four measures of music, each featuring a pair of eighth notes beamed together, followed by a quarter rest. The system concludes with a double bar line.

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

*England;Lincolnshire;Holton le Moor*

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a tempo marking of  $\text{♩} = 80$  and contains four measures of music, each featuring a pair of eighth notes beamed together, followed by a quarter rest. The lower staff is in bass clef with the same key signature. It also begins with a tempo marking of  $\text{♩} = 80$  and contains four measures of music, each featuring a pair of eighth notes beamed together, followed by a quarter rest. The system concludes with a double bar line.

tr tr tr tr tr

slow rest omitted

tr tr bar line omitted tr tr tr

qu in ms

# Morgiana in Ireland. 2voices. Dix.57

*Dated July 18th 1811 at bottom of ms page (England;Lincolnshire;Holton le Moor)*

♩ = 120

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 tempo is marked as ♩ = 120. The score consists of six systems of two staves each. The first system begins with a repeat sign. The melody in the Soprano part is characterized by eighth and sixteenth notes, often beamed together. The Bass part provides a steady accompaniment with eighth notes. The piece concludes with a final double bar line and repeat dots in the Soprano part of the sixth system.

# Morgiana. 2voices. Dix.58

*England;Lincolnshire;Holton le Moor*

♩ = 110

The first system of musical notation consists of two staves, treble and bass, in 6/8 time. The treble staff begins with a repeat sign, followed by a series of eighth and sixteenth notes. The bass staff begins with a repeat sign, followed by a series of eighth and sixteenth notes. The tempo is marked as ♩ = 110.

The second system of musical notation consists of two staves, treble and bass, in 6/8 time. The treble staff begins with a repeat sign, followed by a series of eighth and sixteenth notes. The bass staff begins with a repeat sign, followed by a series of eighth and sixteenth notes. The system ends with a repeat sign and the text "rpt added".

rpt added

The third system of musical notation consists of two staves, treble and bass, in 6/8 time. The treble staff begins with a repeat sign, followed by a series of eighth and sixteenth notes. The bass staff begins with a repeat sign, followed by a series of eighth and sixteenth notes. The system ends with a repeat sign and the text "Tune incomplete in MS".



# Fisher's Minuet. 2voices. Dix.59

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 35$

tr

tr

tr

tr

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

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 120$

The musical score is written for two voices in a 2/4 time signature. The key signature has two flats (B-flat major). The tempo is indicated as  $\text{♩} = 120$ . The score is divided into three systems, each with a treble and bass staff. The first system begins with a repeat sign. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a final cadence in the treble staff.

# Untitled 2voices. Dix.61

*England;Lincolnshire;Holton le Moor*

$\text{♩} = 110$

This musical score is for a two-voice setting in B-flat major, 2/4 time, with a tempo of 110 beats per minute. It consists of four systems of staves. The first system shows the beginning of the piece with a repeat sign. The second system includes first and second endings. The third and fourth systems continue the melody and accompaniment. The score is written for two voices, with a treble and bass staff for each part.