

THE WEDDING ⁵⁵⁸ OF SHON MACLEAN

A Scottish Rhapsody

FOR CHORUS, SOLI (SOPRANO AND BARITONE)
AND ORCHESTRA.

POEM BY

ROBERT BUCHANAN

MUSIC BY

HUBERT BATH

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THE WEDDING OF SHON MACLEAN

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THE WEDDING OF SHON MACLEAN

By ROBERT BUCHANAN.

NO. 1. PREAMBLE.

NO. 2. CHORUS.

To the wedding of Shon Maclean,
Twenty Pipers together
Came in the wind and the rain
Playing across the heather ;
Backward their ribbons flew,
Blast upon blast they blew,
Each clad in tartan new,
Bonnet, and blackcock feather :
And every Piper was fou,*
Twenty pipers together ! . . .

He's but a Sassenach blind and vain
Who never heard of Shon Maclean—
The Duke's own Piper, called " Shon the Fair,"
From his freckled skin and his fiery hair.
Father and son, since the world's creation,
The Macleans had followed this occupation,
And played the pibroch to fire the Clan
Since the first Duke came and the earth began.
Like the whistling of birds, like the humming of bees,
Like the sigh of the south-wind in the trees,
Like the singing of angels, the playing of shawms.
Like Ocean itself with its storms and its calms,
Were the strains of Shon, when the cheeks aflame
He blew a blast thro' the pipes of fame.
At last, in the prime of his playing life,
The spirit moved him to take a wife—
A lassie with eyes of Highland blue,
Who loved the pipes and the Piper too.
So, twenty Pipers were coming together
O'er the moor and across the heather.

To the wedding of Shon Maclean,
Twenty Pipers together
Came in the wind and the rain
Playing across the heather.
Earach and Dougal Dhu,
Sandy of Isla too,
Each with the bonnet o' blue,
Tartan, and blackcock feather :
And every Piper was fou,
Twenty Pipers together !

NO. 3. QUASI RECIT.

(*Soprano and Baritone Soli.*)

The knot was tied, the blessing said,
Shon was married, the feast was spread.

* Intoxicated.

No. 4. CHORUS.

At the head of the table sat, huge and hoar,
 Strong Sandy of Isla, age four score,
 Whisker'd, grey as a Haskeir seal,
 And clad in crimson from head to heel.
 Beneath and round him in their degree
 Gathered the men of minstrelsie,
 With keepers, gillies, and lads and lasses,
 Mingling voices, and jingling glasses.
 At soup and haggis, at roast and boil'd,
 Awhile the happy gathering toil'd,—
 While Shon and Jean at the table ends
 Shook hands with a hundred of their friends.—
 Then came a hush. Thro' the open door
 A wee bright form flash'd on the floor,—
 The Duke himself, in the kilt and plaid,
 With slim soft knees, like the knees of a maid.
 And he took a glass, and he cried out plain,
 "I drink to the health of Shon Maclean!
 To Shon the Piper and Jean his wife,
 A clean fireside and a merry life!"
 Then out he slipt, and each man sprang
 To his feet, and with "hooch" the chamber rang!
 "Clear the tables!" shriek'd out one—
 A leap, a scramble,—and it was done!
 And then the Pipers all in a row
 Tuned their pipes and began to blow,
 While all to dance stood fain:
 Sandy of Isla and Earach More,
 Dougal Dhu from Kilflannan shore,
 Played up the company on the floor,
 At the wedding of Shon Maclean.

At the wedding of Shon Maclean
 Twenty Pipers together
 Stood up, while all their train
 Ceased to clatter and blether.
 Full of the mountain-dew,
 First in their pipes they blew,
 Mighty of bone and thew,
 Red-cheek'd, with lungs of leather;
 And every Piper was fou,
 Twenty Pipers together!

No. 5. CHORUS.

Who led the dance? In pomp and pride
 The Duke himself led out the Bride!
 Great was the joy of each beholder,
 For the wee Duke only reach'd her shoulder:
 And they danced, and turned, when the reel began,
 Like a giantess and a fairie man!
 But like an earthquake was the din
 When Shon himself led the Duchess in!
 And she took her place before him there,
 Like a white mouse dancing with a bear!
 So trim and tiny, so slim and sweet,
 Her blue eyes watching Shon's great feet,
 With a smile that could not be resisted,
 She jigged, and jumped, and twirl'd, and twisted!
 Sandy of Isla led off the reel,
 The Duke began it with toe and heel,
 Then all join'd in amain;

Twenty pipers ranged in a row,
 From squinting Shamus to lame Kilcroe,
 Their cheeks like crimson, began to blow,
 At the wedding of Shon Maclean.

At the wedding of Shon Maclean
 They blew with lungs of leather,
 And blithesome was the strain
 Those Pipers played together !
 Moist with mountain dew,
 Mighty of bone and thew,
 Each with the bonnet o' blue,
 Tartan, and blackcock feather :
 And every Piper was fou,
 'Twenty Pipers together !

NO. 6. DUET, SOLI (*Soprano and Baritone*),
 AND CHORUS.

Oh for a wizard's tongue to tell
 Of all the wonders that befell !
 Of how the Duke, when the first stave died,
 Reached up on tiptoe to kiss the Bride,
 While Sandy's pipes, as their mouths were meeting,
 Skirl'd, and set every heart abeating !
 Then Shon took the pipes ! and all was still,
 As silently he the bags did fill,
 With flaming cheeks and round bright eyes,
 Till the first faint music began to rise.
 Like a thousand laverocks singing in tune,
 Like countless corn-crakes under the moon,
 Like the smack of kisses, like sweet bells ringing,
 Like a mermaid's harp, or a kelpie singing.
 Then slowly, softly, at his side,
 All the Pipers around replied,
 And swelled the solemn strain :
 The hearts of all were proud and light
 To hear the music, to see the sight,
 And the Duke's own eyes were dim that night,
 At the wedding of Shon Maclean.

NO. 7. REEL.

NO. 8. CHORUS.

When the Duke and Duchess went away,
 The dance grew mad and the guests grew gay ;
 Man and maiden, face to face,
 Leapt and footed and scream'd apace !
 Round and round the dancers whirl'd,
 Shriller, louder the Pipers skirl'd,
 Till the soul seem'd swooning into sound,
 And all creation was whirling round !
 Sandy of Isla, with locks of snow,
 Squinting Shamus, blind Kilmahoe,
 Finlay Beg, and Earach More,
 Dougal Dhu from Kilflannan shore—
 All the pipers, black, yellow, and green,
 All the colours that ever were seen,
 All the pipers of all the Macs,
 Gathered together and took their cracks,*

* Conversed sociably.

Then (no man knows how the thing befell,
 For none was sober enough to tell),
 These heavenly Pipers from twenty places
 Began disputing with crimson faces ;
 Each asserting, like one demented,
 The claims of the clan he represented.
 In vain grey Sandy of Isla strove
 To soothe their struggle with words of love.
 Asserting there, like a gentleman,
 The superior claims of his own great clan ;
 Then, finding to reason is despair,
 He seizes his pipes and he plays an air—
 The gathering tune of his clan—and tries
 To drown in music the shrieks and cries !
 Heavens ! every piper, grown mad with ire,
 Seizes *his* pipes with a fierce desire,
 And blowing madly with skirl and squeak,
 Begins *his* particular tune to shriek !
 Up and down the gamut they go,
 Twenty pipers, all in a row,
 Each with a different strain !
 Each tries hard to drown the first.
 Each blows louder till like to burst.
 Thus were the tunes of the Clans rehearst
 At the wedding of Shon Maclean !

At the wedding of Shon Maclean
 Twenty Pipers together,
 Blowing with might and main,
 Thro' wonderful lungs of leather !
 Wild was the hullabaloo !
 They stamped, they screamed, they crew !
 Twenty strong blasts they blew,
 Holding the heart in tether :
 And every Piper was fou,
 Twenty Pipers together !

No. 9. FINALE, SOLI (*Soprano and Baritone*),
 AND CHORUS.

At last a bevy of Eve's bright daughters
 Pour'd oil—that's whisky—upon the waters ;
 And after another dram went round
 The Pipers chuckled and ceased to frown,
 Embraced like brothers and kindred spirits,
 And fully admitted each other's merits.
 All bliss must end ! For now the Bride
 Was looking weary and heavy-eyed,
 And soon she stole from the drinking chorus.
 While the company settled to *deoch-an-dorus*.*

* * * * *

The small stars twinkled over the heather
 As the Pipers wandered away together,
 But one by one on the journey dropt,
 Clutching his pipes and there he stopt !
 One by one on the dark hill-side
 Each faint blast of the bagpipes died,
 Amid the wind and the rain !
 And the twenty Pipers at break of day
 In twenty different bogholes lay,
 Serenely sleeping upon their way
 From the wedding of Shon Maclean !

* The parting glass ; lit., the *cup at the door*.

The Wedding of Shon Maclean.

A Scotch Rhapsody

No 1.

for Chorus, Soli (Soprano & Baritone) and Orchestra.

Poem by
ROBERT BUCHANAN.

Music by
HUBERT BATH.

—+—
PREAMBLE.

Allegro vivo. $\text{♩} = 132.$

PIANO.

First system of musical notation, consisting of a treble and bass staff. The key signature has two sharps (F# and C#). The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with frequent sixteenth-note runs, and the bass staff continues with a steady accompaniment.

Third system of musical notation, starting with a boxed number '2' in the top left corner. This system introduces a new melodic motif in the treble staff, characterized by a descending eighth-note pattern. The bass staff features a rhythmic accompaniment with eighth-note chords.

Fourth system of musical notation, showing further development of the melodic and harmonic themes. The treble staff continues with the eighth-note motif, and the bass staff provides a complex accompaniment with many beamed notes.

Fifth system of musical notation, the final system on the page. It concludes the piece with a melodic phrase in the treble staff and a final accompaniment in the bass staff.

3

Musical notation for the first system, measures 1-4. Treble and bass staves with various note values and slurs.

Musical notation for the second system, measures 5-8. Treble and bass staves with various note values and slurs.

Musical notation for the third system, measures 9-12. Treble and bass staves with various note values and slurs.

4

cresc. molto

Musical notation for the fourth system, measures 13-16. Treble and bass staves with various note values and slurs.

ff

Musical notation for the fifth system, measures 17-20. Treble and bass staves with various note values and slurs.

First system of a piano score. It consists of two staves, treble and bass clef. The music features complex chordal textures and melodic lines with various articulations like accents and slurs.

5

Second system of a piano score, marked with a box containing the number 5. It includes the instruction *accelerando* in the left hand. The music continues with intricate patterns and dynamic markings.

Third system of a piano score. It features a prominent melodic line in the right hand with a crescendo hairpin. The left hand provides harmonic support. The system concludes with the instruction *poco rit.* and dynamic markings *dim.* and *mf*.

6

dolce e sostenuto.

Fourth system of a piano score, marked with a box containing the number 6. It is characterized by the instruction *dolce e sostenuto.* The music is slower and more lyrical, with long slurs and a focus on sustained tones. There are decorative flourishes at the end of the system.

Fifth system of a piano score. It continues the *dolce e sostenuto* style with flowing melodic lines and sustained chords. The system ends with the instruction *simile*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with slurs and accents.

Second system of musical notation, including a measure marked with a boxed '7'. Dynamics include *p* and *mf*. The system concludes with a double bar line and a fermata.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The system concludes with a double bar line and a fermata. Below the staff, there are markings: *rit.*, ** rit.*, and ** simile*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with slurs and accents.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The system concludes with a double bar line and a fermata. A dynamic marking of *p cresc.* is present.

8

8

animato *p* *mf*

8

8

Detailed description: This system contains measures 8 through 11. It features a treble and bass clef with a key signature of two flats. Measure 8 is marked with a box containing the number '8'. The tempo is *animato*. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). There are several triplet markings (3) and a sixteenth-note group marked with an '8' and a dashed line.

mf *molto animato*

Detailed description: This system contains measures 12 through 15. The tempo is *molto animato*. A dynamic marking of *mf* is present. There are triplet markings (3) and a sixteenth-note group marked with an '8' and a dashed line.

9

9

allargando *f tempo animato*

Detailed description: This system contains measures 16 through 19. Measure 16 is marked with a box containing the number '9'. The tempo is *allargando*. A dynamic marking of *f* (forte) is present. The tempo changes to *tempo animato* in measure 18. There are triplet markings (3) and a sixteenth-note group marked with an '8' and a dashed line.

ff *leggeramente e accelerando*

Detailed description: This system contains measures 20 through 23. A dynamic marking of *ff* (fortissimo) is present. The tempo is *leggeramente e accelerando*. There are triplet markings (3) and a sixteenth-note group marked with an '8' and a dashed line.

rall. *mf*

Detailed description: This system contains measures 24 through 27. The tempo is *rall.* (rallentando). A dynamic marking of *mf* (mezzo-forte) is present. There are triplet markings (3) and a sixteenth-note group marked with an '8' and a dashed line.

10

Tempo I^o

mf deciso

The first system of music for piece 10, measures 1-4. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff features a simple accompaniment of quarter notes, with some notes beamed together. The key signature has one sharp (F#).

The second system of music for piece 10, measures 5-8. The treble clef staff continues the melodic line with various rhythmic patterns. The bass clef staff continues the accompaniment with quarter notes and some beaming.

The third system of music for piece 10, measures 9-12. The treble clef staff shows more complex rhythmic figures. The bass clef staff continues the accompaniment with quarter notes.

11

The first system of music for piece 11, measures 1-4. The treble clef staff features a more intricate melodic line with many beamed notes. The bass clef staff has a more active accompaniment with eighth notes.

The second system of music for piece 11, measures 5-8. The treble clef staff continues the complex melodic line. The bass clef staff continues the active accompaniment with eighth notes.

First system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with accents. A *cresc.* marking is present in the first measure.

Second system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. The music features sixteenth-note patterns and accents.

Third system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. A box containing the number **12** is located at the beginning of the system. The music includes sixteenth-note runs and accents.

Fourth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. The music features sixteenth-note patterns with accents.

Fifth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. The music consists of sixteenth-note patterns. A *molto animato e accelerando* marking is present in the first measure.

Sixth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps. The music features sixteenth-note patterns. Markings include *allargando*, *Presto*, and *ff*.

No 2.

CHORUS.

Moderato. ♩ = 100.

First system of piano accompaniment, measures 1-4. The music is in 2/4 time, marked Moderato with a tempo of 100 beats per minute. The piece begins with a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Second system of piano accompaniment, measures 5-8. The right hand continues the melodic line, and the left hand maintains the accompaniment. The piano (*p*) dynamic is maintained.

Third system of piano accompaniment, measures 9-12. The musical texture remains consistent with the previous systems.

13

♩ = ♩ of preceding tempo.

Fourth system of piano accompaniment, measures 13-16. Measure 13 is marked with a box containing the number 13. The tempo is indicated as equal to the preceding tempo. The dynamic changes to *pp* (pianissimo) in measure 13 and returns to *p* in measure 14.

TENORS.

To the wedding of *Shon Mac-lean, Twen-ty Pi-pers to - geth - er

BASSES.

To the wedding of *Shon Mac-lean, Twen-ty Pi-pers to - geth - er

Fifth system of piano accompaniment, measures 17-20. The right hand features a melodic line with a long note in measure 17, and the left hand continues the accompaniment.

23895

*Pronounce 'Shōno' rhyming with 'stone' and the last syllable of 'Maclean' as 'clāne' rhyming with 'rain'.

Came in the wind and the rain Play-ing a-cross the heath - er;
 Came in the wind and the rain Play-ing a-cross the heath - er;

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of one flat. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are printed below each vocal staff.

Back - ward their rib - bons flew, Blast up - on
 Back - ward their rib - bons flew, Blast up - on

The second system continues the musical piece. It includes two vocal staves and piano accompaniment. The piano part has a more active right hand with sixteenth-note patterns. The lyrics are printed below the vocal staves.

blast they blew, Each clad in tar-tan new, Bon-net, and black-cock
 blast they blew, Each clad in tar-tan new, Bon-net, and black-cock

The third system concludes the page. It features two vocal staves and piano accompaniment. The piano accompaniment includes some chromatic movement in the right hand. The lyrics are printed below the vocal staves.

Spoken.

Spoken.

fea - ther: —

And ev - 'ry Pi - per was *fou,

fea - ther: —

And ev - 'ry Pi - per was fou,

Twen - ty Pi - pers to - geth - er! —

Twen - ty Pi - pers to - geth - er! —

accel. e cresc.

ff

*Pronounce 'foo'— meaning intoxicated.

14 Allegro moderato. (not slower than $\text{♩} = 120$.)

SOPRANO.

f boldly



He's but a *Sas-se-nach blind and vain Who nev-er heard of

14 ALTO.

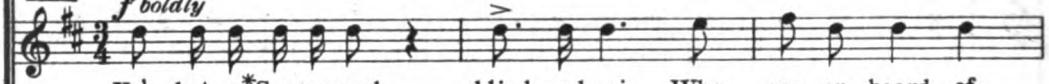
f boldly



He's but a *Sas-se-nach blind and vain Who nev-er heard of

14 TENOR.

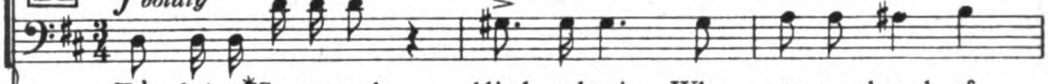
f boldly



He's but a *Sas-se-nach blind and vain Who nev-er heard of

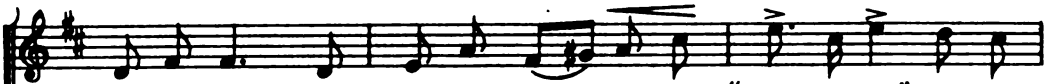
14 BASS.

f boldly

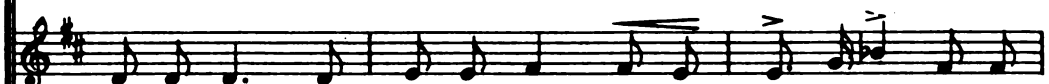


He's but a *Sas-se-nach blind and vain Who nev-er heard of

14 Allegro moderato. (not slower than $\text{♩} = 120$.)



Shon Mac-lean- The Duke's own Pi - per, called "Shon the Fair," From his



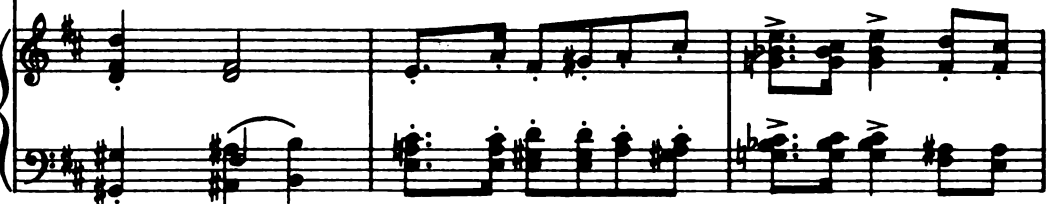
Shon Mac-lean- The Duke's own Pi - per, called "Shon the Fair," From his



Shon Mac-lean- The Duke's own Pi - per, called "Shon the Fair," From his



Shon Mac-lean- The Duke's own Pi - per, called "Shon the Fair," From his



*Pronounce 'Sas-se-nack'. The 'ck' will be found most suitable for choral purposes. The word means 'Saxon'-implying an 'outsider'.

frec-kled skin and his fie-ry hair, From his frec-kled skin and his fie-ry

frec-kled skin and his fie-ry hair, From his frec-kled skin and his fie-ry

frec-kled skin and his fie-ry hair, From his frec-kled skin and his fie-ry

frec-kled skin and his fie-ry hair, From his frec-kled skin and his fie-ry

hair. Fa-ther and son, since the world's cre - a - tion, The Mac-

hair. Fa-ther and son, since the world's cre - a - tion, The Mac-

hair. Fa-ther and son, since the world's cre - a - tion, The Mac-

hair. Fa-ther and son, since the world's cre - a - tion, The Mac-

-leans had fol-lowed this oc-cu - pa - tion, And played the *pi - broch to

-leans had fol-lowed this oc-cu - pa - tion, And

-leans had fol-lowed this oc-cu - pa - tion, And played the *pi - broch to

-leans had fol-lowed this oc-cu - pa - tion, And

fire theClan Since the first Duke came and the earth be - gan, They

played the *pi - broch to fire theClan Since the first Duke came They

fire theClan Since the first Duke came and the earth be - gan, They

played the *pi - broch to fire theClan Since the first Duke came They

'Pë-broch' will be found the most practical pronounciation for choral purposes.

played the pi - broch to fire the Clan, to fire the Clan, to

played the pi - broch to fire the Clan, to fire the Clan, to

played the pi - broch to fire the Clan, to fire the Clan, to

played the pi - broch to fire the Clan, to fire the Clan, to

fire the Clan. Like the

fire the Clan. Like the

fire the Clan. Like the

fire the Clan. Like the

fire the Clan. Like the

sostenuto e dolce

whist - ling of birds, like the hum - ming of bees, Like the
 whist - ling of birds, like the hum - ming of bees, Like the
 whist - ling of birds, like the hum - ming of bees, Like the
 whist - ling of birds, like the hum - ming of bees, Like the

mf

*sough of the south-wind in the trees, Like the
 *sough of the south-wind in the trees, Like the
 *sough of the south-wind in the trees,
 *sough of the south-wind, the sough of the south-wind in the

*Pronounce 'sooch' with guttural 'ch'.

sing - ing of an-gels, the play - ing of shawms, Like
 sing - ing of an-gels, the play - ing of shawms, Like
 Like
 trees.

p

sing - ing of an - gels, like play - ing of shawms, Like
 sing - ing of an - gels, like play - ing of shawms, Like
 sing - ing of an - gels, like play - ing of shawms, Like
 Like

mf

f *p* **16** *mf* *animato*

O-cean it - self with its storms — and its calms, — Were the

f *p* **16** *mf* *animato*

O-cean it - self with its storms — and its calms, — Were the

f **16** *mf* *animato*

O-cean it - self with its storms — and its calms, — Were the

f **16** *mf* *animato*

O-cean it - self with its storms — and its calms, — Were the

cresc. *f* **16** *animato*

f

strains of Shon, when with cheeks a-flame He blew a blast thro' the

f

strains of Shon, when with cheeks a-flame He blew a blast thro' the

f

strains of Shon, when with cheeks a-flame He blew a blast thro' the

f

strains of Shon, when with cheeks a-flame He blew a blast thro' the

pipes of fame, — When he blew a blast thro' the pipes, the

pipes of fame, When he blew a blast thro' the pipes, the

pipes of fame, When he blew a blast thro' the pipes, the

pipes of fame, — When he blew a blast thro' the pipes, the

pipes of fame, the pipes of fame.

pipes of fame, the pipes of fame.

pipes of fame, the pipes of fame.

pipes of fame, the pipes of fame.

mf

f

Un poco meno mosso. ♩ = 84.

17

mf

17

At

At

17

Un poco meno mosso. ♩ = 84.

17

p

last, in the prime of his play-ing life, The spi-rit moved him to

last, in the prime of his play-ing life, The spi-rit moved him to

dolce

take a wife— A las-sie with eyes of High-land blue, Who

dolce

take a wife— A las-sie with eyes of High-land blue, Who

loved the pipes and the Pi-per too. _____

loved the pipes and the Pi-per too. _____

p dolce

A las-sie with eyes of

p dolce

A las-sie with eyes of

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of two systems of staves. The first system has two vocal staves with lyrics: 'take a wife— A las-sie with eyes of High-land blue, Who'. The second system also has two vocal staves with lyrics: 'loved the pipes and the Pi-per too. _____' and 'A las-sie with eyes of'. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The first system includes a piano introduction. The second system includes a piano accompaniment for the second vocal line. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* and *dolce*.

mf
A
mf
A

High-land blue, Who loved the pipes and the Pi - per too. —

High-land blue, Who loved the pipes and the Pi - per too. —

This system contains the first vocal entry and piano accompaniment. It features two vocal staves (treble and bass clef) and a grand staff for piano accompaniment. The music is in the key of D major and 4/4 time. The vocal lines are marked with a mezzo-forte (mf) dynamic and include a fermata over the final note. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

dim. e ritenuto

las - sie with eyes of High-land blue, Who loved the pipes and the

dim. e ritenuto

las - sie with eyes of High-land blue, Who loved the pipes and the

dim. e ritenuto

This system continues the vocal melody and piano accompaniment. The vocal lines are marked with a dynamic of *dim. e ritenuto* (diminuendo and ritardando). The piano accompaniment also features this dynamic marking. The system includes two vocal staves and a grand staff for piano accompaniment. The music concludes with a fermata over the final note.

Pi-per too. So, twen-ty Pi-pers were com-ing to-

Pi-per too. So, twen-ty Pi-pers were com-ing to-

The first system consists of two vocal staves and two empty piano staves. The vocal staves contain the lyrics "Pi-per too. So, twen-ty Pi-pers were com-ing to-". The music is in 2/4 time, key of D major, and features dynamic markings of *f* and *mp* with triplet ornaments.

Animato. ♩ = 112.

The piano accompaniment for the first system is shown in grand staff notation. It features a melody in the right hand and a bass line in the left hand. The tempo is marked "Animato" and the time signature is 2/4. The key signature has two sharps (D major). The dynamics are marked *mf*. The piece includes triplet ornaments and a repeat sign.

-ge-ther__

-ge-ther__

O'er the moor and a-cross the hea-ther__

O'er the moor and a-cross the hea-ther__

The second system continues the vocal lines. The lyrics are "-ge-ther__" on the first two staves, and "O'er the moor and a-cross the hea-ther__" on the next two staves. The piano accompaniment continues with *mf* dynamics and triplet ornaments.

The piano accompaniment for the second system continues in grand staff notation. It features a melody in the right hand and a bass line in the left hand. The dynamics are marked *mf*. The piece includes triplet ornaments and a repeat sign.

O'er the moor and a-cross the hea-ther. _____

O'er the moor and a-cross the hea-ther. _____

To the wed-ding of Shon Mac-lean.

To the wed-ding of Shon Mac-lean.

f

tr. • *tr.* • *tr.*

18 Tempo Primo.

To the wed-ding of Shon Mac-lean,

18 *f* To the wed-ding of Shon Mac-lean,

18 *f* To the wed-ding of Shon Mac-lean,

18 *f* To the wed-ding of Shon Mac-lean,

18 *f* To the wed-ding of Shon Mac-lean,

18 Tempo Primo.

Twen - ty Pi - pers to - ge - ther Came in the wind and the rain

Twen - ty Pi - pers to - ge - ther Came in the wind and the rain

Twen - ty Pi - pers to - ge - ther Came in the wind and the rain

Twen - ty Pi - pers to - ge - ther Came in the wind and the rain

Play-ing a-cross the hea-ther; * Ea - rach and Dougal Dhu,

Play-ing a-cross the hea-ther;

Play-ing a-cross the hea-ther; * Ea - rach and Dougal Dhu,

Play-ing a-cross the hea-ther;

*Pronounce 'I-rack and Dōogal Dōō'

Each with his bon-net o' blue,
 San - dy of *Is - la too, Each with his bon-net o' blue,
 Each with his bon-net o' blue,
 San - dy of *Is - la too, Each with his bon-net o' blue,

(Spoken)
 Tar-tan, and blackcock fea - ther: — And ev-'ry Pi-per was fou,
 Tar-tan, and blackcock fea - ther: — And ev-'ry Pi-per was fou,
 Tar-tan, and blackcock fea - ther: — And ev-'ry Pi-per was fou,
 Tar-tan, and blackcock fea - ther: — And ev-'ry Pi-per was fou,

Pronounce 'I-lah', as in 'island'.

Twen - ty Pi - pers to - ge - ther.

Twen - ty Pi - pers to - ge - ther.

Twen - ty Pi - pers to - ge - ther.

Twen - ty Pi - pers to - ge - ther.

f

ff

5

5

p accel

cresc.

Vivo.

ff

5

rall. molto

ff

fff

No. 3.

QUASI RECITATIVE.

Soprano and Baritone Soli.

Andante. $\text{♩} = 60.$

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The first measure of the upper staff is marked *mp* and contains a series of chords. The second measure of the upper staff is marked *p* and contains a melodic line. The lower staff provides harmonic support with chords and some melodic fragments.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The tempo is marked *espressivo*. The upper staff features a melodic line with slurs and accents. The lower staff provides harmonic support with chords and some melodic fragments.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The upper staff features a melodic line with slurs and accents. The lower staff provides harmonic support with chords and some melodic fragments.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The tempo is marked *p*. The upper staff features a melodic line with slurs and accents. The lower staff provides harmonic support with chords and some melodic fragments. A box containing the number '19' is located above the upper staff in the fourth measure.

20 SOPRANO. *mf*

The knot was tied, the

20 BARITONE. *mf*

The knot was tied, the

20

dim. *p*

blessing said,—

Shon was married, the feast was

rit. poco

blessing said,—

Shon was married, the feast was

rit. poco

p *rit. poco p*

21 *a tempo*

spread.

21

spread.

21 *a tempo*

a tempo

Segue No 4.

No. 4.

CHORUS.

Moderato. ♩ = 120.

At the head of the ta-ble sat, huge and hoar, Strong

Moderato. ♩ = 120.

Whis - ker'd grey as a

Sand-y of Is - la, age four - score, Whis - ker'd grey as a

Moderato. ♩ = 120.

*Has - keir seal, And clad_ in crim-son from head to heel. Be -

*Has - keir seal, And clad in_ crim-son from head to heel. Be -

The first system of the musical score consists of three staves. The top two staves are vocal staves, and the bottom staff is a piano accompaniment. The vocal lines begin with a long note on 'Has' followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *sf* (sforzando) is present in the piano part.

-neath and round him in their de - gree Gathered the men of minstrelsie,

-neath and round him in their de - gree Gathered the men of minstrelsie,

The second system of the musical score also consists of three staves. The vocal lines continue with the lyrics. The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a dynamic of *f* (forte). The system concludes with a final chord in the piano part.

*Pronounce 'Has-keer.'

mf > **22**

With keep-ers,*gillies,and lads and lasses,

mf > **22**

With keep-ers,*gillies,and lads and lasses,

22

gathered the men of min-strel-sie.

mf **22**

gathered the men of min-strel-sie. keep - ers, *gillies,

Ming-ling voic-es,and jing-ling glasses, keep-ers, gillies,and lads and lass - es,

Ming-ling voic-es,and jing-ling glasses, keep - ers, gillies,

keep-ers,*gillies,and lads and lass - es,

lads and lass - es,

*Pronounce with hard 'g' as in 'girl'.

Ming-ling voic-es, and jing-ling glass-es. At soup and *hag-gis,
 lads and lass-es At soup and *hag-gis,
 Ming-ling voic-es, and jing-ling glass-es. At soup and *hag-gis,
 At soup and *hag-gis,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Ming-ling voic-es, and jing-ling glass-es. At soup and *hag-gis, lads and lass-es At soup and *hag-gis, Ming-ling voic-es, and jing-ling glass-es. At soup and *hag-gis, At soup and *hag-gis,". There are musical markings such as a triplet '3' and accents over notes.

at roast and boild,— A-while the hap - py gath'-ring
 at roast and boild,— A-while the hap - py gath'-ring
 at roast and boild,— A-while the hap - py gath'-ring
 at roast and boild,— A -

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "at roast and boild,— A-while the hap - py gath'-ring at roast and boild,— A-while the hap - py gath'-ring at roast and boild,— A-while the hap - py gath'-ring at roast and boild,— A -". There are musical markings such as a fermata and a slur.

*Pronounce with a hard 'g' as in 'hag'.

toil'd, At soup and hag-gis, at

toil'd, At soup and hag-gis, at

toil'd, At soup and hag-gis, at

-while the hap-py gath'-ring toil'd, at soup and hag-gis, at

roast and boild, A-while the hap-py gath'-ring toil'd, While

roast and boild, A-while the hap-py gath'-ring toil'd, While

roast and boild, A-while the hap-py gath'-ring toil'd, While

roast and boild, A-while the hap-py gath'-ring toil'd, While

Shon and Jean at the ta-ble-ends Shook hands with a hun-dred of their

Shon and Jean at the ta-ble-ends Shook hands with a hun-dred of their

p

dolce

Detailed description: This system contains the first two vocal lines and the beginning of the piano accompaniment. The vocal lines are in treble clef with a key signature of one flat. The piano part consists of a grand staff with treble and bass clefs. The first vocal line is marked with a piano (*p*) dynamic and a slur over the first two measures. The second vocal line is also marked with *p* and has a slur over its first two measures. The piano accompaniment begins with a *dolce* marking and features a series of chords and melodic lines in both hands.

friends.

friends.

Detailed description: This system contains the continuation of the vocal lines and the piano accompaniment. The first two vocal lines end with the word "friends." on a long note. The piano accompaniment continues with complex chordal textures and melodic patterns in both hands, including a prominent arpeggiated figure in the right hand.

23

Meno mosso. *ma deciso.*
♩ = 96.

pp *ppp*

Then came a hush.

pp *ppp* 23

Then came a hush.

pp *ppp* 23 *f*

Then came a hush. Thro' the

pp *ppp* 23

Then came a hush.

23 *Meno mosso. ma deciso.*
♩ = 96.

mf

The

o - pen door A wee bright form flash'd on the floor,

The

Duke himself, in the kilt and *plaid, With slim soft knees, like the knees of a maid.

The

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one flat and a 4/4 time signature. It begins with a rest, followed by the lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble, including a triplet of eighth notes. Dynamics include *mf* and *f*. There are also some slurs and accents in the piano part.

Duke him-self, in the kilt and *plaid, With slim soft knees, like the knees of a maid. And he

And he

Duke him-self, in the kilt and *plaid, With slim soft knees, like the knees of a maid. And he

And he

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with the same eighth-note accompaniment and active treble melody. Dynamics include *mf* and *f*. There are also some slurs and accents in the piano part.

* Pronounce 'plaid' to rhyme with 'maid'!

BARITONE SOLO.

ad lib.

“I
took a glass, and he cried out plain—
took a glass, and he cried out plain—
took a glass, and he cried out plain—
took a glass, and he cried out plain—

24

drink— to the health of Shon Mac - lean! To Shon the Pi-per and

colla voce

Jean his wife, A clean fire-side and a mer - - ry life!”

a tempo ♩ = 120.

a tempo ♩ = 120.

25

CHORUS.

ff

We drink to the health of Shon Mac-lean! To Shon the Pi-per and

25

CHORUS.

ff

We drink to the health of Shon Mac-lean! To Shon the Pi-per and

25

CHORUS.

ff

We drink to the health of Shon Mac-lean! To Shon the Pi-per and

25

CHORUS.

ff

We drink to the health of Shon Mac-lean! To Shon the Pi-per and

25

Jean his wife, A clean fireside and a mer - ry life!

Jean his wife, A clean fireside and a mer - ry life!

Jean his wife, A clean fireside and a mer - ry life!

Jean his wife, A clean fireside and a mer - ry life!

26

26

26

26

mf Then out he slipt, and each man sprang To his feet, and with

26

26

mf

ff Più mosso. $\text{♩} = 138.$

*Hooch!

ff *ff*

*Hooch! Hooch!

*'hooch' the chamber rang Hooch!

ff

*Hooch! Hooch!

ff Più mosso. $\text{♩} = 138.$

*Pronounce with guttural 'ch'.

ff (1 voice) TUTTI.

"Clear the ta - bles!" shriek'd out one - A leap, a scam-ble,-
 shriek'd out one - A leap, a scam-ble,-
 shriek'd out one - A leap, a scam-ble,-
 shriek'd out one - A leap, a scam-ble,-

mf

mf *s*

and it was done! And then the Pi - pers all in a row

mf *s*

and it was done! And then the Pi - pers all in a row

and it was done!

and it was done!

Tuned their pipes and be - gan to blow, While all to dance stood

Tuned their pipes and be - gan to blow, While all to dance stood

The first system consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a treble clef staff with a whole rest. The fourth staff is a bass clef staff with a whole rest. Below these are the piano accompaniment staves, showing a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

27 *accel.*

fain: **27** *mf*

fain: **27** Dou-gal Dhu

27 *mf*

San-dy of Is-la and Ea-rach More, Dou-gal Dhu

27 *accel.*

The second system begins with a boxed measure number '27' and the tempo marking 'accel.'. It features four vocal staves and piano accompaniment. The first vocal staff has the dynamic marking 'fain:'. The second vocal staff has 'fain:' and 'Dou-gal Dhu'. The third vocal staff has '27' and 'Dou-gal Dhu'. The fourth vocal staff has '27' and 'Dou-gal Dhu'. The piano accompaniment includes a treble clef staff with a key signature change to one sharp (F#) and a bass clef staff with the 'accel.' marking.

mf
 Play'd up the com-pa-ny on the floor At the
 — from Kil - flan-nan shore, Play'd up the com-pa-ny on the floor At the
 Play'd up the com-pa-ny on the floor At the
 — from Kil - flan-nan shore, Play'd up the com-pa-ny on the floor At the

wedding of Shon Mac - lean. _____
 wedding of Shon Mac - lean. _____
 wedding of Shon Mac - lean. _____
 wedding of Shon Mac - lean. _____

rall. molto

28 Tempo I.



28 At the wedding of Shon Maclean, Twen-ty pi-pers to - geth - er



28 At the wedding of Shon Maclean, Twen-ty pi-pers to - geth - er



28 *f* At the wedding of Shon Maclean, Twen-ty pi-pers to - geth - er



At the wedding of Shon Maclean, Twen-ty pi-pers to - geth - er

28 Tempo I.



Stood up, while all their train, Ceased to clat-ter and bleth - er,



Stood up, while all their train, Ceased to clat-ter and bleth - er,



Stood up, while all their train, Ceased to clat-ter and bleth - er,



Stood up, while all their train, Ceased to clat-ter and bleth - er,



Full of the mountain-dew, First in their pipes theyblew,
 Full of the mountain-dew, First in their pipes theyblew,
 Full of the mountain-dew, First in their pipes theyblew,
 Full of the mountain-dew, First in their pipes theyblew,

Migh - ty of bone and thew, Red-cheek'd,with lungs of leath-er: And *poco rit.*
 Migh - ty of bone and thew, Red-cheek'd,with lungs of leath-er: And *poco rit.*
 Migh - ty of bone and thew, Red-cheek'd,with lungs of leath-er: And *poco rit.*
 Migh - ty of bone and thew, Red-cheek'd,with lungs of leath-er: And *poco rit.*

spoken tempo
 ev - 'ry Pi - per was fou, Twen - ty Pi - pers to -
spoken tempo
 ev - 'ry Pi - per was fou, Twen - ty Pi - pers to -
spoken tempo
 ev - 'ry Pi - per was fou, Twen - ty Pi - pers to -
spoken tempo
 ev - 'ry Pi - per was fou, Twen - ty Pi - pers to -

- geth - er!
 - geth - er!
 - geth - er!
 - geth - er!

accel.

No. 5.

CHORUS.

Moderato e un poco pomposo. ♩ = 96.

Four staves of musical notation, two treble clefs and two bass clefs, in 3/4 time. The first three staves are empty, while the fourth staff contains a few notes.

Moderato e un poco pomposo. ♩ = 96.

Piano accompaniment for the beginning of the chorus, showing treble and bass clefs in 3/4 time. The music starts with a forte dynamic and features a rhythmic pattern of eighth and sixteenth notes.

29

Who led the dance?

29

Who led the dance?

In

29

Who led the dance?

29

Who led the dance?

In

29

Piano accompaniment for the chorus, showing treble and bass clefs in 3/4 time. The music continues with a rhythmic pattern of eighth and sixteenth notes, marked with a forte dynamic.

pomp and pride The Duke him - self led out the Bride! _____
 pomp and pride The Duke him - self led out the Bride! _____

Great was the joy of each be - hold - er, For the *p*
 Great was the joy of each be - hold - er, For the *p*
 Great was the joy of each be - hold - er, For the *p*
 Great was the joy of each be - hold - er, For the *p*

wee Duke on - ly reach'd her should - er;

wee Duke on - ly reach'd her should - er; *mf* And they danced, and turned, when the

wee Duke on - ly reach'd her should - er; *mf* They danced, and turned,

wee Duke on - ly reach'd her should - er; *mf* They

mf

mf They

reel be - gan, Like a gi - ant - ess and a fai - rie man, —

when the reel be - gan, A gi - ant - ess and a fai - rie man,

danced, and turned, when the reel be - gan, Like a gi - ant - ess and a

danced, and turned, when the reel be - gan, Like a gi - ant - ess and a

mf They danced and turned, when the reel be - gan, A gi - ant - ess

mf They danced, and turned, when the reel be - gan, Like a

fai - rie man,

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a bass line with some grace notes. Dynamics include *mf* and *s* (sforzando).

ff fai - rie man, Like a *pp* gi - ant - ess and a fai - rie man! —

ff and a fai - rie man, a *pp* gi - ant - ess and a fai - rie man! —

ff gi - ant - ess Like a *pp* gi - ant - ess and a fai - rie man! —

ff Like a *pp* gi - ant - ess and a fai - rie man! —

The piano accompaniment continues with two staves. The right hand features chords and melodic lines, while the left hand has a bass line. Dynamics include *ff* and *pp*.

30

30

30

30

mf *cresc. molto.* *f*

But like an earthquake was the din When

30

mf

f

(lightly)
mf

And she

Shon him-self led the Duchess in!

p

took her place be - fore him there, Like a white mouse dancing with a
mf (lightly)

She took her place be - fore him there, Like a

mf (lightly)

She took her place be -

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The third staff is a blank treble clef staff. The fourth staff is a bass clef staff. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs).

bear! So trim and ti - ny, so slim and sweet, Her_

white mouse danc - ing with a bear! So trim and ti - ny

-fore him there Like a white mouse danc - ing

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The third staff is a blank treble clef staff. The fourth staff is a bass clef staff. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs).

blue eyes watch-ing Shon's great feet, Her blue eyes watch-ing

Her blue eyes watch-ing

mf (lightly) So slim and sweet, Her blue eyes watch-ing

with a bear! Her blue eyes watch-ing

poco rit. **31** *a tempo* Shon's great feet, *mf* With a

poco rit. **31** *a tempo* Shon's great feet, *mf* With a

poco rit. **31** *a tempo* Shon's great feet,

poco rit. **31** *a tempo* Shon's great feet,

poco rit. **31** *a tempo*

smile that could not be re - sist - ed, She jigg'd, and jump'd, and twirl'd, and
 smile that could not be re - sist - ed, She jigg'd, and jump'd, and twirl'd, and
mf
 With a smile that could not be re - sist - ed, She

twist - - ed. *accel. poco a poco* *mf* San-dy of Is - la!
 twist - - ed. *accel. poco a poco* *mf* San-dy of Is - la!
 jigg'd, and jump'd, and twirl'd, - *accel. poco a poco* *mf* San-dy of Is - la led the reel,
mf *accel. poco a poco* San-dy of Is - la led off the reel, The

accel. poco a poco

led off the reel, The Duke be-gan it with toe and heel, Then
 led off the reel, The Duke be-gan it with toe and heel, Then
 The Duke be - gan with toe and heel, Then all
 Duke be-gan it with toe and heel, Then all joint'd in a -

all joint'd in a-main;
 all joint'd in a-main; Twen-ty Pi - pers rang'd in a
 joint'd in a-main; Twen-ty Pi - pers rang'd in a row,—
 - main;— Twen-ty Pi-persrang'd in a row, From

From squint-ing Sha - mus to lame Kil-croe, be-
 row. From squint-ing Sha - mus to lame Kil-croe, be-
 From squinting Sha-mus to lame Kil - croe, Their cheeks like crimson,
 squinting Sha - mus to lame Kil-croe, Their cheeks like crim - son, be-

f

-gan to blow, At the wed-ding of Shon Mac - lean.
 -gan to blow, At the wed-ding of Shon Mac - lean.
 be-gan to blow, At the wed-ding of Shon Mac - lean.
 -gan to blow, At the wed-ding of Shon Mac - lean.

3

molto cresc.

32 Tempo primo.

32 *ff* At the wedding of Shon Mac-lean, They blew with lungs of leath - er.

32 *ff* At the wedding of Shon Mac-lean, They blew with lungs of leath - er.

32 *ff* At the wedding of Shon Mac-lean, They blew with lungs of leath - er.

32 *ff* At the wedding of Shon Mac-lean, They blew with lungs of leath - er.

At the wedding of Shon Mac-lean, They blew with lungs of leath - er.

32 Tempo primo.

ff

ff

And blithe-some was the strain Those Pi-pers played to- geth - er!

And blithe-some was the strain Those Pi-pers played to- geth - er!

And blithe-some was the strain Those Pi-pers played to- geth - er!

And blithe-some was the strain Those Pi-pers played to- geth - er!

ff

Moist with mountain-dew Mighty of bone and thew,*

Moist with mountain-dew Mighty of bone and thew,*

Moist with mountain-dew Mighty of bone and thew,*

Moist with mountain-dew Mighty of bone and thew,*

Each with the bon-net o' blue, Tar-tan, and black-cock feath-er: —

Each with the bon-net o' blue, Tar-tan, and black-cock feath-er: —

Each with the bon-net o' blue, Tar-tan, and black-cock feath-er: —

Each with the bon-net o' blue, Tar-tan, and black-cock feath-er: —

*Pronounce 'thū'.

rit. (spoken) *a tempo*
And ev - 'ry Pi-per was fou, Twen - ty Pi-pers to -
rit. (spoken) *a tempo*
And ev - 'ry Pi-per was fou, Twen - ty Pi-pers to -
rit. (spoken) *a tempo*
And ev - 'ry Pi-per was fou, Twen - ty Pi-pers to -

rit. *a tempo*

- geth - er!
- geth - er!
- geth - er!
- geth - er!

rit. *a tempo*

Nº 6. DUET.- (Soprano and Baritone) SOLI and CHORUS.

Andante. ♩ = 76.

SOPRANO. (*with longing*)

Oh! for a wi-zard's tongue_ to tell Of all the won-ders that be-

BARITONE.

Oh! for a wi-zard's tongue_ to tell Of all the won-ders that be-

- fell, Of how the Duke, when the first stave died,

- fell, Of how the Duke, when the first stave died,

p *dolce ten.*
 Reach'd up on tip - toe ——— to kiss the Bride,
p *dolce ten.*
 Reach'd up on tip - toe ——— to kiss the Bride,
espressivo
p *colla parte.*

While San-dy's pipes, as their mouth's were meet - ing, Skirl'd,
 While San-dy's pipes, as their mouth's were meet - ing, Skirl'd,
ff

animato
 and set ev-'ry heart — a - beat-ing!
 and set ev-'ry heart — a - beat-ing!
animato *ff*

33 Andante moderato. ♩ = 72.
BARITONE.

33 Andante moderato. ♩ = 72. Then Shon took the

pipes! and all was still, As silent-ly he — the bags did fill, With

flaming cheeks and round bright eyes, — and round bright eyes Till the first faint music be-

-gan to rise — Till the first faint mu-sic be - gan — to rise.

34 <> *mf* Slower than before. ♩ = 60.

p molto espressivo

mf
dim.
p

SOPRANO.

35

BARITONE.

35

mp

CHORUS.

35

Like a thousand la-ver-ocks sing-ing in tune,

mp

Like the la-ver-ocks sing-ing in tune,

35

pp

Like the la-ver-ocks sing-ing in tune,

35

pp

Like the la-ver-ocks sing-ing in tune,

35

pp

Like the la-ver-ocks sing-ing in tune,

35

pp

p
pp
dim.

mf

Like count-less corn-craiks* un-der the moon,

sing - ing in tune. Like the corn-craiks* un-der the moon,

sing - ing in tune. Like the corn-craiks* un-der the moon,

sing - ing in tune. Like the corn-craiks* un-der the moon,

sing - ing in tune. Like the corn-craiks* un-der the moon,

mp

stto.

mp

Like the smack of kis-ses, — like

un - der the moon. Like the smack of kis-ses,

un - der the moon. Like the smack of kis-ses,

un - der the moon. Like the smack of kis-ses,

un - der the moon. Like the smack of kis-ses,

pp

stto.

sweet bells ring-ing, — Like a mer - maid's harp, or a kel - pie

like sweet bells ring-ing, (*hummed*)
 like sweet bells (*hummed*)
 like sweet bells (*hummed*)
 like sweet bells (*hummed*)
 like sweet bells

p

sing - ing, Like a mermaid's harp, or a kel-pie sing - - ing.

Like a mermaid's harp, or a kel-pie sing - - ing.
poco rit.
poco rit.
poco rit.
poco rit.

poco rit.
pp

36

a tempo

36 *a tempo*

36 *a tempo*

36 *a tempo*

36 *a tempo*

36 *a tempo*

36 *a tempo*

36 *a tempo*

Un poco piu mosso. ♩ = 69.

p

Then slow-ly, soft - ly, by his side,

p

Then slow-ly, soft - ly, by his side, —

p

Then slow-ly, soft - ly, by his side, —

p

Then slow-ly, soft - ly, by his side, —

Un poco piu mosso. ♩ = 69.

All the Pi - pers a - round re - plied, And swelled — the solemn
 All the Pi - pers a - round re - plied, And swelled, and —
 All the Pi - pers a - round re - plied, And swelled, — and —
 All the Pi - pers a - round re - plied, And swelled the

Piano accompaniment features triplet patterns in the right hand and a steady bass line in the left hand.

strain: _____
 swelled the sol - emn strain: _____
 swelled — the solemn strain: _____
 strain: _____

The second system includes a repeat sign with the number 37 in a box. The vocal lines are marked with *mf* (mezzo-forte). The piano accompaniment continues with triplet patterns.

mf

And the

hearts of all were proud and light, To hear the mu - sic, to see the sight,

hearts of all were proud and light, To hear the mu - sic, to see the sight,

hearts of all were proud and light, To hear the mu - sic, to see the sight,

hearts of all were proud and light, To hear the mu - sic, to see the sight,

mf *p*

con molto espressione

Dukes own eyes were dim that night, At the wed - ding of Shon Mac - lean. — *mf*

At the *mp*

At the *mp*

At the *mp*

At the *mp*

At the *mp*

At the

dolce

mp *dim.*
 The wed-ding of Shon Mac - lean. —

wed - ding of Shon Maclean, The wed-ding of Shon Mac - lean. —
p *dim.*
 wed - ding of Shon Mac-lean, At the wed-ding of Shon Mac - lean. —

wed - ding of Shon Mac-lean, At the wed-ding of Shon Mac - lean. —
p *dim.*
 wed - ding of Shon Mac-lean, At the wed-ding of Shon Mac - lean. —

wed - ding of Shon Mac-lean, At the wed-ding of Shon Mac - lean. —
p *dim.*

p *rall.*
L.H.

N^o 7.**REEL.**

N.B. At the places indicated (☉) the screech usually associated with the reel may be given by the Chorus at the discretion of the Conductor.)

Allegro vivace. ♩ = 138.

The musical score consists of five systems of piano accompaniment. Each system is written for piano and includes a treble clef staff and a bass clef staff. The tempo is marked 'Allegro vivace' with a quarter note equal to 138 beats per minute. The key signature has one flat (B-flat). The score is marked with a dynamic of *f* (forte) at the beginning. There are several instances of the screech symbol (☉) in the bass staff, corresponding to the conductor's discretion note. A box containing the number '38' is placed above the first staff of the fifth system. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

First system of musical notation, measures 1-3. The treble clef staff features a complex melodic line with many sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, measures 4-6. The treble clef staff continues the melodic line with similar rhythmic patterns. The bass clef staff has a more active accompaniment with eighth notes.

Third system of musical notation, measures 7-9. The treble clef staff shows a continuation of the melodic theme. The bass clef staff features a steady accompaniment of quarter notes.

Fourth system of musical notation, measures 10-12. Measure 10 is marked with a boxed number '39'. The treble clef staff has a melodic line with a slur and a fermata over the final note. The bass clef staff has a simple accompaniment of quarter notes.

Fifth system of musical notation, measures 13-15. The treble clef staff continues the melodic line with a slur and a fermata. The bass clef staff has a simple accompaniment of quarter notes.

First system of musical notation, measures 1-3. The treble clef staff features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet marked with a '6' and a slur. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 4-6. A box containing the number '40' is positioned above the treble clef staff at the beginning of the system. The melodic line continues with eighth and sixteenth notes, and the bass clef staff continues with its accompaniment.

Third system of musical notation, measures 7-9. The treble clef staff shows a more complex melodic passage with sixteenth-note runs and slurs. The bass clef staff continues with a steady accompaniment.

Fourth system of musical notation, measures 10-12. The treble clef staff features a dense melodic texture with many sixteenth notes and slurs. The bass clef staff continues with a rhythmic accompaniment.

Fifth system of musical notation, measures 13-15. The treble clef staff has a very active melodic line with many sixteenth notes and slurs. The bass clef staff continues with a rhythmic accompaniment.

Sixth system of musical notation, measures 16-18. The treble clef staff continues with a dense melodic texture. The bass clef staff continues with a rhythmic accompaniment.

41

First system of musical notation, measures 41-42. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble.

Second system of musical notation, measures 41-42. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with the same rhythmic patterns as the first system.

42

Più mosso e accelerando poco a poco a finale.

Third system of musical notation, measures 42-43. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. A tempo change is indicated by the text above and a metronome marking of $\text{♩} = 160$ below. The music becomes more rhythmic and driving.

Fourth system of musical notation, measures 42-43. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with the same rhythmic patterns as the third system.

Fifth system of musical notation, measures 42-43. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music concludes with a final cadence.

Two systems of musical notation. The first system contains measures 41 and 42. The right hand features a complex, rapid sixteenth-note pattern with slurs and ties. The left hand provides a steady accompaniment with eighth and sixteenth notes.

Two systems of musical notation. The first system contains measures 43 and 44. Measure 43 is marked with a box containing the number 43 and a tempo marking of $\text{♩} = 168$. The right hand continues with intricate sixteenth-note passages, while the left hand maintains a rhythmic accompaniment.

Two systems of musical notation. The first system contains measures 45 and 46. The right hand features a dense texture of sixteenth notes with slurs and accents. The left hand continues with a consistent accompaniment.

Two systems of musical notation. The first system contains measures 47 and 48. The right hand has a complex sixteenth-note pattern with slurs and accents. The left hand provides a steady accompaniment.

Two systems of musical notation. The first system contains measures 49 and 50. Measure 49 is marked with a box containing the number 44 and the instruction *sempre accelerando*. A tempo marking of $\text{♩} = 184$ is present. The right hand shows a significant increase in the density of sixteenth notes, indicating a faster tempo.

Two systems of musical notation. The first system contains measures 51 and 52. The right hand features a very dense and rapid sixteenth-note passage, culminating in a final flourish. The left hand continues with a steady accompaniment.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and slurs.

Second system of musical notation, continuing the piece with intricate melodic lines and accompaniment.

45 $\text{♩} = 100.$

Third system of musical notation, marked with a tempo of quarter note = 100. It includes the instruction *sempre accelerando* and a circled asterisk symbol.

Fourth system of musical notation, showing further development of the musical themes.

46

Fifth system of musical notation, concluding the page with a circled asterisk and a sixteenth-note figure.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including a circled asterisk and a sixteenth-note group. The bass clef contains a supporting line with quarter and eighth notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with a circled asterisk and a sixteenth-note group in the treble clef.

Third system of musical notation, starting with a boxed number '47' and a tempo marking '♩ = 108'. The instruction *molto accelerando* is written below the staff. The treble clef features a more complex melodic line with a circled asterisk and a sixteenth-note group.

Fourth system of musical notation, showing further development of the melodic and harmonic material. It includes a circled asterisk and a sixteenth-note group in the treble clef.

Fifth system of musical notation, concluding the page. It features a circled asterisk and a sixteenth-note group in the treble clef, and a fermata in the bass clef.

48

Presto. $\text{♩} = 184.$

The first system of music consists of two staves. The treble staff contains a melodic line with eighth-note patterns and slurs, ending with a circled asterisk. The bass staff provides a harmonic accompaniment with chords and eighth-note figures. A piano dynamic marking is present at the beginning.

The second system continues the musical piece with similar melodic and harmonic patterns in both staves.

The third system continues the musical piece with similar melodic and harmonic patterns in both staves.

The fourth system continues the musical piece, ending with a circled asterisk in the treble staff.

Prestissimo.

The fifth system is marked Prestissimo and features a fortissimo dynamic marking. The treble staff has a more active melodic line, while the bass staff has a dense, rhythmic accompaniment.

Saguo N°7.

CHORUS.

Allegro moderato. ♩ = 152.

When the Duke and Duchess went a-

When the Duke and Duchess went a-

When the Duke and Duchess went a-

When the Duke and Duchess went a-

rall. molto *a tempo*

Allegro moderato. ♩ = 152.

-way The dance grew mad and the guests grew gay, The

-way The dance grew mad and the guests grew gay, The

-way The dance grew mad and the guests grew gay, The

-way The dance grew mad and the guests grew gay, The

dance grew mad_ and the guests grew gay;
 dance grew mad and the guests grew gay;
 dance grew mad and the guests grew gay;
 dance grew mad and the guests grew gay;

Man and maid - en, - face to face,
 Man and maid - en, - face to face,
 Man and maid - en,
 Man and maid - en,

49 *cresc.*

Leapt and foot - ed and scream'd a - pace! Round and round the

Leapt and foot - ed and scream'd a - pace! Round and round

face to face, Leapt and scream'd a - pace!

face to face, Leapt and scream'd a - pace!

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system concludes with a double bar line and a box containing the number 49.

49

ff

dan - cers whirl'd, round and round they whirl'd,

the dan - cers whirl'd, they whirl'd,

mf

Round and round the dan - cers whirl'd, the dan - cers whirl'd,

The second system of the score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system concludes with a double bar line and a box containing the number 49.

Shrill-er, loud-er, the Pi-pers skirl'd, Till the soul seem'd

Shrill - er, loud - er, the Pi - pers skirl'd, Till the soul seem'd

Shrill-er, loud-er, the Pi - pers skirl'd,

mf

Round and

swoon - ing in - to sound, —

swoon - ing in - to sound, —

round the dancers whirl'd,

Round and round the dan-cers whirl'd, _____ round and.

Round and round the dan-cers whirl'd, _____ they

Round and round the dan-cers whirl'd, the—

mf Round and round the dan-cers whirl'd, Shriller, loud-er,

round they whirl'd, Shrill-er, loud-er, the Pipers skirl'd,

whirl'd, Shrill-er, loud-er, the Pi-pers skirl'd,

dan-cers whirl'd, Shrill-er, loud-er, the— Pi-pers skirl'd,

the Pi-pers skirl'd, Till the soul,

Till the soul seem'd swoon-ing in-to sound, And all cre-

Till the soul seem'd swoon-ing in-to sound, And all cre-

Till the soul seem'd swooning in-to sound, And all cre-

Till the soul seem'd swooning in-to sound, And all cre-

-a - tion was whirl-ing a-round!

-a - tion was whirl-ing a-round!

-a - tion was whirl-ing a-round!

-a - tion was whirl-ing a-round!

50

Squinting Shamus, blind Kilmahoe,

San-dy of Is - la, with locks of snow,

50

Squinting Shamus, blind Kilmahoe,

San-dy of Is - la, with locks of snow,

50

mf

Fin - lay Beg, and Earach More,

Fin-lay Beg, and Earach More,

Dougal Dhu of Kil-

All the Pi - pers, black, yellow, and green,

Dou-gal Dhu!

Dou-gal Dhu! _____

-flan-nan shore All the Pi - pers, black, yellow, and green,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with one sharp (F#) and a 2/4 time signature. The piano accompaniment is in the same key and time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "All the Pi - pers, black, yellow, and green," "Dou-gal Dhu!", "Dou-gal Dhu! _____", and "-flan-nan shore All the Pi - pers, black, yellow, and green,".

All the col-ours that ev-er were seen, All the Pi-pers of all the Macs,

All the col-ours that ev-er were seen, All the Pi-pers of all the Macs,

All the col-ours that ev-er were seen, All the Pi-pers of all the Macs,

All the col-ours that ev-er were seen, All the Pi-pers of all the Macs,

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in the same key and time signature as the first system. The piano accompaniment is in the same key and time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "All the col-ours that ev-er were seen, All the Pi-pers of all the Macs," "All the col-ours that ev-er were seen, All the Pi-pers of all the Macs," "All the col-ours that ev-er were seen, All the Pi-pers of all the Macs," and "All the col-ours that ev-er were seen, All the Pi-pers of all the Macs,".

Gather'd to-ge-ther And took their cracks.

Gather'd to-ge - ther And took their cracks.

Gather'd to-ge - ther And took their cracks.

Gather'd to-ge - ther And took their cracks.

sf *mf*

51 *f*

Then

51 *f*

Then

51 *f*

Then

51 *f*

Then

51 *f*

p slower

(no man knows how the thing be-fell, For none was so-ber e-nough to tell) These

p (no man knows how the thing be-fell, For none was so-ber e-nough to tell) These

p (no man knows how the thing be-fell, For none was so-ber e-nough to tell) These

p (no man knows how the thing be-fell, For none was so-ber e-nough to tell) These

slower colla parte

heavenly Pipers from twenty places Be-gan dis-pu-ting with crimson fa - ces;

heavenly Pipers from twenty places Be-gan dis-pu-ting with crimson fa - ces;

heavenly Pipers from twenty places Be-gan dis-pu-ting with crimson fa - ces;

heavenly Pipers from twenty places Be-gan dis-pu-ting with crimson fa - ces;

sf

52 Allegro vivo. $\text{♩} = 160$.

p

Each as - sert - ing, like one de - ment - ed,

52 *p*

Each as - sert - ing, like one de - ment - ed, The

52 *mf*

Each as - sert - - ing,

52 *p*

Each as - sert - ing, like one de - ment - ed,

52 Allegro vivo. $\text{♩} = 160$.

p

The claims of the Clan he re - pre - sent - ed Each as -

claims of the Clan he re - pre - sent - - ed, Each as - sert - ing,

like - one de - ment - - ed, Each as - sert - ing,

The - claims of the Clan he re - pre - sent - ed. Each as - sert - ing, like one de -

- sert - - ing, like_ one de - ment - ed,
 like one de-ment-ed, The_ claims of the Clan he re-pre-sent-ed.
 like one de-ment-ed, The claims of the Clan he re-pre-sent-ed.
 - ment - ed, The claims of the Clan he re-pre-sent - ed. In

The claims of the Clan he re - pre - sent - ed.
 grey San - dy of Is - la strove To soothe - their struggle with words of love, As -
 vain grey San - dy of Is - la strove To soothe their struggle with words of love, As -

rea-son is des-pair, He sei-zes his pipes and he plays an air—

rea-son is des-pair, He sei-zes his pipes and he plays an air—

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a minor key and contain the lyrics "rea-son is des-pair, He sei-zes his pipes and he plays an air—". The piano accompaniment consists of chords and arpeggiated figures in both hands.

The gathering tune of his Clan— and tries to drown in —

The gathering tune of his Clan— and tries to drown in —

The second system of the musical score continues the vocal and piano parts. The vocal lines include the lyrics "The gathering tune of his Clan— and tries to drown in —". The piano accompaniment features more complex rhythmic patterns and arpeggios.

mu - sic the shrieks and cries_

mu - sic the shrieks and cries_

accelerando molto

accelerando molto

53 *Molto più mosso.* $\text{♩} = 66$.

53 Hea-vens! Ev-'ry Pi-per, grown mad with ire, Sei-zes his pipes

53 Hea-vens! Ev-'ry Pi-per, grown mad with ire, Sei-zes his pipes

53 Hea-vens! Ev-'ry Pi-per, grown mad with ire, Sei-zes his pipes

53 Hea-vens! Ev-'ry Pi-per, grown mad with ire, Sei-zes his pipes

53 *Molto più mosso.* $\text{♩} = 66$.

with a fierce de-sire, And blowing mad-ly, with skirl and squeak, Be-

with a fierce de-sire, And blowing mad-ly, with skirl and squeak, Be-

with a fierce de-sire, And blowing mad-ly, with skirl and squeak, Be-

with a fierce de-sire, And blowing mad-ly, with skirl and squeak, Be-

accel.

-gins his par - tic - u - lar tune to shriek!

-gins his par - tic - u - lar tune to shriek!

-gins his par - tic - u - lar tune to shriek!

-gins his par - tic - u - lar tune to shriek!

Ancora più mosso.

Up and down the gam-ut they go,

Up and down the gam-ut they go,

Up and down the gam-ut they go,

Up and down they go,

Ancora più mosso.

54

Twen - ty Pi - pers, all in a row, Each with a dif - fer - ent

54

Twen - ty Pi - pers, all in a row, Each with a dif - fer - ent

54

Twen - ty Pi - pers, all in a row, Each with a dif - fer - ent

54

Twen - ty Pi - pers, Each with a

54

accel. sempre

strain! _____ Each tries hard to drown _____ the

strain! _____ Each tries hard to

strain! _____ Each tries

dif - fer - ent strain!

accel. sempre

first, _____ Each blows loud-er till
 drown the first, _____
 hard to drown the first,
 Each tries hard to drown the first,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 2/4 time signature. The lyrics are: "first, _____ Each blows loud-er till", "drown the first, _____", "hard to drown the first,", and "Each tries hard to drown the first,". The piano accompaniment features a steady bass line and a more active treble line with eighth and sixteenth notes.

like _____ to burst, _____
 Each blows loud-er till like to burst,
 Each blows loud-er till like to burst,
 Each blows loud-er till like to burst,

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "like _____ to burst, _____", "Each blows loud-er till like to burst,", "Each blows loud-er till like to burst,", and "Each blows loud-er till like to burst,". The piano accompaniment continues with the same rhythmic pattern as the first system.

Each with a dif-fer-ent strain! _____

Each with a dif-fer-ent strain! _____

Each with a dif-fer-ent strain! _____

Each with a dif-fer-ent strain! _____

accel. molto

55 *Molto allegro.* $\text{♩} = 96$.

Fin-lay Beg and Earach More, Squinting Sha-mus,

55

All the Pi - pers, black, yellow and green,

55

All the Pi - pers, All the colours,

55 *f marcato*

Sand - y of Is - la, with

55 *Molto allegro.* $\text{♩} = 96$.

Dou-gal of Kilflannanshore, Sand - y of Is - la, Blind Kil-ma-hoe,
 All the colours that ev-er were seen, Each with a dif-fer-ent
 that ev-er were seen, — Each tries hard
 locks of snow, — Dou - gal Dhu —

sempre marcato

Squint-ing Sha - mus, Fin-lay Beg, and Ea - rach More.
 strain, Sand - y, and Ea - rach More.
 to drown the first, Each blows fit to burst. —
 — of Kil - fian - nan shore. —

All the Pi - pers, All the Pi - pers, That ev - er were
 Fin-lay Beg, and Earach More, Squinting Sha - mus, Dou-gal of Kilflannan shore,
 All the pi - pers, all, All the co-lours
 squint - ing — Sha - mus, Blind Kil - ma - hoe —

seen, — Each tries hard to drown the first
 San - dy of Is - la, Blind Kil - ma - hoe, Squinting Sha - mus,
 ev - er seen, Each with a dif - fer - ent strain.
 — Fin - lay Beg, — and —

56 *accel.*

Each blows fit to burst Fin-lay Beg, Fin-lay Beg,

56 *accel.*

Fin-lay Beg, and Ea-rach More, Ea-rach, Ea-rach,

56 *accel.*

Sandy, and Ea-rach More, Squinting Shamus,

56 *accel.*

Ea-rach More, Squinting Sha-mus, squinting Shamus,

56 *accel.*

molto accel.

Fin-lay Beg, Fin-lay Beg and Ea - rach. Dou-gal Dhu,

molto accel.

Ea - rach, Ea-rach More, — Sha-mus

molto accel.

Squinting Shu-mus, Blind Kil - ma - hoe, Kil - ma -

molto accel.

squinting Sha-mus, squint - ing Sha - mus! Fin-lay Beg —

molto accel.

sempre accel. *fff*

Dou-gal Dhu, Dou-gal Dhu, San - dy of Is - -

sempre accel. *fff*

Sha-mus, Sha-mus, Squinting Sha - -

sempre accel. *fff*

- hoe, — Kil - ma - hoe, — Blind

sempre accel. *fff*

Fin-lay Beg, Fin-lay Beg, — Fin-lay Beg, Ea -

sempre accel. *fff*

- - - - la!

- - - - mus!

Kil - ma - hoe! —

- - rach More!

57

Moderato.

♩ = 96.

And thus were the tunes of the Clans re - hearst At the

57 *ff* *s*

And thus were the tunes of the Clans re - hearst At the

57 *ff* *s*

And thus were the tunes of the Clans re - hearst At the

57 *ff* *s*

And thus were the tunes of the Clans re - hearst At the

57 *sf* *ff* ♩ = 96.

wed-ding of Shon Mac - lean! *rall.*

wed-ding of Shon Mac - lean! *rall.*

wed-ding of Shon Mac - lean! *rall.*

wed-ding of Shon Mac - lean! *rall.*

rall.

Tempo primo.

accelerando

At the wedding of Shon Maclean, Twen-ty Pi-pers to - geth - er,

At the wedding of Shon Maclean, Twen-ty Pi-pers to - geth - er,

At the wedding of Shon Maclean, Twen-ty Pi-pers to - geth - er,

At the wedding of Shon Maclean, Twen-ty Pi-pers to - geth - er,

Tempo primo.

accelerando

Blow - ing with might and main, Thro' won-der-ful lungs of leath - er!

Blow - ing with might and main, Thro' won-der-ful lungs of leath - er!

Blow - ing with might and main, Thro' won-der-ful lungs of leath - er!

Blow - ing with might and main, Thro' won-der-ful lungs of leath - er!

molto accel.

Wild was the hul-la-ba-loo! They stamp'd, they scream'd, they crew!

molto accel.

Wild was the hul-la-ba-loo! They stamp'd, they scream'd, they crew!

molto accel.

Wild was the hul-la-ba-loo! They stamp'd, they scream'd, they crew!

molto accel.

Wild was the hul-la-ba-loo! They stamp'd, they scream'd, they crew!

58 *rall.*

Twenty — strong blasts they blew, Holding the heart in tether: — And

58 *rall.*

Twenty — strong blasts they blew, Holding the heart in tether: — And

58 *rall.*

Twenty — strong blasts they blew, Holding the heart in tether: — And

58 *rall.*

Twenty — strong blasts they blew, Holding the heart in tether: — And

58

molto *(spoken)* *Molto Allegro.*
ff
 ev - 'ry Pi-per was fou, Twen-ty Pi-pers to - geth-er!

molto *(spoken)* *ff*
 ev - 'ry Pi-per was fou, Twen-ty Pi-pers to - geth-er!

molto *(spoken)* *ff*
 ev - 'ry Pi-per was fou, Twen-ty Pi-pers to - geth-er!

molto *(spoken)* *ff*
 ev - 'ry Pi-per was fou, Twen-ty Pi-pers to - geth-er!

f rall. molto *ff Molto Allegro.*

No. 9. FINALE.—(Soprano and Baritone) SOLI and CHORUS.

Andante. $\text{♩} = 72$.

The score consists of four systems of music. The first three systems are piano accompaniment for the first three measures. The fourth system begins with a vocal solo for the Soprano, marked with a box containing the number 59. The piano accompaniment continues for the fourth measure, also marked with a box containing the number 59. The lyrics 'At last a be-vy of' are written below the vocal line. The piano accompaniment includes dynamic markings such as *f*, *mf*, *dolce*, *dim.*, and *p*.

59

SOPRANO. *mf*

59 At last a be-vy of

dim. *p*

Eve's bright daughters Pour'd oil _____ up - on the wa - ters;

Tenors & Basses. Sotto voice. *p*

that's whis-ky

And af - ter a - noth - er dram went down, — The

Pi - pers chuckled and ceased to frown, — Em -

mp

poco animato

- braced like broth - ers and kin - dred spir - its, And

poco animato

poco ritard. dim.

ful - ly ad - mit - ted, ad - mit - ted each oth - ers' mer - its. _

poco ritard. dim. *a tempo*

60

All bliss must end! For

p *p dolce*

60

now the Bride Was look - ing wear - y and heav - y - eyed,

mp

mf
And soon she stole from the

poco rit.
drinking cho - rus, While the compa - ny set - tled to deoch - an - do - rus.*

poco rit.

Tempo un poco meno mosso.

L.H.

mp *dim.*

L'istesso tempo e molto tranquillo.

pp *ritenuto*

*Pronounce guttural 'ch' The word means the last or parting drink.
23895

61 *with a calm, steady movement.***61** CHORUS. *p*

The small stars twin-kled o'er the hea - ther, As the

61 CHORUS. *p*

The small stars twin-kled o'er the hea - ther, As the

61 CHORUS. *p*

The small stars twin-kled o'er the hea - ther, As the

61 CHORUS.

The small stars twin-kled, As the

61 $\text{♩} = 66.$ *p*

Pi - pers wander'd a-way to - geth - er, But one by one on the

Pi - pers wander'd a-way the Pi - pers wander'd away, But one by one on the

Pi - pers wander'd a-way the Pi - pers wander'd away, But one by one on the

Pi - pers wander'd a-way to - geth - er, But one by one on the

jour - ney dropt, clutch-ing his pipes, and there he stopt!

jour - ney dropt, clutch-ing his pipes, and there he stopt!

jour - ney dropt, clutch-ing his pipes, and there he stopt!

jour - ney dropt, clutch-ing his pipes, and there he stopt!

p One by one on the dark hill-side Each faint blast_ of the bag-pipes died, A-

p One by one on the dark hill-side Each faint blast_ of the bag-pipes died, A-

- mid the wind and the rain!

- mid the wind and the rain! —

And the twen - ty Pi - pers at

And the twen - ty Pi - pers at

R.H.

SOPRANO (Solo.) 62 *mf Un poco meno mosso.*

Se - rene - ly sleep - ing up -

BARITONE (Solo.) 62 *mf*

Se - rene - ly sleep - ing up -

62 *p*

Se - rene - ly sleep - ing up -

62 *p*

Se - rene - ly sleep - ing up -

62

break of day — In twenty different bogholes lay, — Se - rene - ly sleep - ing up -

62

break of day In twenty different bogholes lay, — Se - rene - ly sleep - ing up -

62 *Un poco meno mosso.*

- on their way From the wed-ding of Shon Mac - lean. -

- on their way From the wed-ding of Shon Mac - lean. -

- on their way From the wed-ding of Shon Mac - lean, From the

- on their way From the wed-ding of Shon Mac - lean, From the

- on their way From the wed-ding of Shon Mac - lean, From the

- on their way From the wed-ding of Shon Mac - lean, From the

mp sleep - ing up - on their way From the wed - ding of Shon Mac - *rall.*

sleep - ing up - on their way From the wed - ding of Shon Mac - *rall.*

wed - ding of Shon Mac - lean, The wed - ding of Shon Mac - *rall.*

wed - ding of Shon Mac - lean, The wed - ding of Shon Mac - *rall.*

wed - ding of Shon Mac - lean, The wed - ding of Shon Mac - *rall.*

wed - ding of Shon The wed - ding of Shon, The wed - ding of Shon Mac - *rall.*

p

a tempo dim. **63** ♩ = ♩ of preceding tempo.

- lean!
a tempo dim. **63**

a tempo dim. **63** *ppp* (almost a whisper.)

- lean!
a tempo dim. **63** From the wedding of Shon Mac-lean!
ppp (almost a whisper.)

- lean!
a tempo dim. **63** From the wedding of

- lean!
a tempo dim. **63**

a tempo **63** *pp*

ppp (almost a whisper.)

Twen - ty Pi - pers to -
ppp (almost a whisper.)

Twen - ty
ppp (hummed.)

Shon Mac-lean!
ppp (almost a whisper.)

Twen ty Pipers to - geth - er.
ppp (almost a whisper.)

Twen - ty Pipers to - geth - er.

- geth - er!
 Pi - pers to - geth - - er!

ppp (hummed.)
ppp (hummed.)
ppp (hummed.)
ppp (hummed.)
ppp (hummed.)
ppp

The musical score is written in a key with one flat (B-flat) and a 4/4 time signature. It consists of several systems of staves. The first system includes vocal lines with lyrics and piano accompaniment. The second system features a vocal line with a long note and a piano accompaniment. The third system shows a vocal line with a long note and a piano accompaniment. The fourth system includes a vocal line with a long note and a piano accompaniment. The fifth system features a vocal line with a long note and a piano accompaniment. The sixth system includes a vocal line with a long note and a piano accompaniment. The seventh system shows a vocal line with a long note and a piano accompaniment. The eighth system features a vocal line with a long note and a piano accompaniment. The ninth system includes a vocal line with a long note and a piano accompaniment. The tenth system shows a vocal line with a long note and a piano accompaniment.

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- "You brought me love"
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- "I knew"
- "In the Great Unknown"

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nought but tears" and
"The Dawn at your window" } Two Songs

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- "When he comes home"

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- "Love in all Seasons"
- "Oh, love, that rulest"
- "When a knight loves ladye"
- "Memories"
- "Love's Barcarolle"
- "To Katherine unkind"
- "Love is meant to make us glad"

HERMANN LÖHR—

- "Mary mine"
- "Westward by the Devon seas"
- "The Ringers"
- "Where my caravan has rested"
- "A little girl's lament"
- "It is not because your heart is mine"
- "Dumbledum Day"
- "Song of the Sea-Kings"
- "Should one of us remember"
- "Unmindful of the roses"
- "One Day"

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- "My Lute"

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- "The Drum-Major"

NOEL JOHNSON—

- "Gray Days"
- "Her Rest"

MONTAGUE F. PHILLIPS—

- "Grey eyes"
- "The hour of dawn"
- "How dear to me the hour"
- "Were I a moth"
- "Moon and Sea"

GRAHAM PEEL—

- "April"
- "Wander-Thirst"
- "The early morning"
- "The little waves of Baffny"
- "My bed is a boat"
- "Young night thought"
- "Where go the boats?"
- "Pirate Story"

HAYDN WOOD—

- "On a spring morning"

CHARLES BRAUN—

- "Take, sweet maid"
- "My love's like a shower"

ROBERT CONINGSBY CLARKE—

- "From out the mist"
- "In the purple glow"
- "In the Summer Evening"
- "Dearest, I made these songs for you"
- "O, my garden, full of roses"

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