

# A Scottish Tribute

Three-part Mixed Chorus and Piano\*

Arranged by Linda Spevacek-Avery

Ranges:



**Majestically** ♩ = 58

*Scotland the Brave*

*unis.* 3 ***f***

Hark when the night is fall-ing,

***f***

**Majestically** ♩ = 58

***f***

Hrum\*\* 3

hear, hear the pipes are call-ing, loud - ly and proud-ly call - ing

hrum hrum

Duration: approx. 5:00

\*Also available for SATB (15/1519H) and Two-part with Descant (15/1521H).

\*\*Flip 'r' on roof of mouth, close to 'm' immediately.

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I  
II

down thro' the glen. There where the hills are sleep-ing,

III

hrum hrum

I  
II

now feel the blood a-leap-ing, high as the spir-its of the old high-land men.

III

hrum hrum hrum hrum.

I  
II

Tow'r - ing in gal - lant fame, Scot - land's my moun-tain hame,\*

III

Hrum hrum

Tow'r - ing in gal - lant fame, Scot - land's my moun-tain hame,\*

\*hame = home

high may your proud stand-ards glo - ri - ous - ly wave.

hrum hrum hrum hrum.

high may your proud stand-ards glo - ri - ous - ly wave.

*unis.*

Land of my high en - deav - or, land of the shin - ing sil - ver,

Hrum hrum

land of my heart for - ev - er, Scot - land the brave. The

hrum hrum hrum.

*f*

19 (♩ = ♩.) *The Campbells are Comin'*

I  
II  
III

Camp-bells are com-in', O - ho, O-ho! The Camp-bells are com-in', O -

19 (♩ = ♩.)

*f*

I  
II  
III

ho, O-ho! The Camp-bells are com-in' to bon - nie Loch Lev-en, the

I  
II  
III

Camp-bells are com-in', O - ho, O-ho! \_\_\_\_\_ Max -

28 *molto rit.* *mf*

*molto rit.* *mf*

28 *molto rit.* *mf*

*molto rit.* *mf*

*Annie Laurie* 7

well - ton braes\* — are bon-nie,\*\* where — ear-ly falls the — dew, — and it's

36 *My Bonnie*  
 Tenor Solo (or Soprano) *a tempo*  
*Sensitively rit. mf* (♩ = ♩)

My bon-nie lies *a tempo*  
*rit.*

there — that An - nie Lau - rie gave me her prom - ise true. *a tempo*  
*rit.*

36 (♩ = ♩) *a tempo*  
*rit.*

o - ver the o - cean, — my bon - nie lies o - ver the sea. —

\*braes = slopes or hillsides.  
 \*\*bonnie = pretty.  
 \*\*\*Cue note preferred if range permits.  
 15/1520H-7

44

My bon-nie lies o-ver the o-ccean, O bring back my bon-nie

51

*I, II f Charlie is My Darling*

to me. O Char-lie is my dar-ling, my

dar-ling, my dar-ling, Char-lie is my dar-ling, my

young Cav-a-lier. 'Twas on a Mon-day morn-ing, right

ear - ly in the year, when Char - lie came to our - town, the

young - cav - a-lier! O Char - lie is my dar - ling, my dar - ling, my dar - ling,

Char - lie is my dar - ling, the young Cav - a-lier!

66 (♩ = ♩) *unis. f* Home, Home, Home!

Home, home, \_home, o \_home glad-ly would I be, \_home, home, \_home to my

66 (♩ = ♩) *f*

Slower  $\text{♩} = 63$ [72] *Skye Boat Song**unis. mf*

I  
II

own coun - try. "Speed bon-nie boat like a

III

*mf*

Slower  $\text{♩} = 63$

[72]

*mf*

I  
II

bird on a wing, on-ward," the sail-or's cry. "Car-ry the lad that's

III

*mf*

I  
II

born to be king o - ver the sea to Skye." Loud the winds howl,

III

*f*

[80]

*f*

[80]



I  
II

loud the waves roar, thun-der clouds rend the air.

III

Detailed description: This system contains the first system of music. It features three staves: vocal parts I and II (top), vocal part III (middle), and piano accompaniment (bottom). The vocal parts are in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are "loud the waves roar, thun-der clouds rend the air." The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

I  
II

Baf-fled, our foes stand on the shore, fol-low they will not dare.

III

Detailed description: This system contains the second system of music. It features three staves: vocal parts I and II (top), vocal part III (middle), and piano accompaniment (bottom). The lyrics are "Baf-fled, our foes stand on the shore, fol-low they will not dare." The piano accompaniment continues with chords and a bass line.

I  
II

*mf* Descant (small group\*) O—

“Car-ry the lad that’s born to be king o-ver the sea to Skye”. Oh!

III

*mf* *mf* *f*

*mf* *p* *mf* *p*

Detailed description: This system contains the third system of music, including a descant section. It features three staves: vocal parts I and II (top), vocal part III (middle), and piano accompaniment (bottom). The lyrics are "“Car-ry the lad that’s born to be king o-ver the sea to Skye”. Oh!". The descant section is marked with a 4/4 time signature and dynamic markings *mf*, *f*, *mf*, and *p*. The piano accompaniment also includes dynamic markings *mf*, *p*, *mf*, and *p*.

\*This could be sung by Part I if Part II is very strong.

Annie Laurie

92

Loch Lomond

I  
II

Ye'll take the high road and I'll take the low road and I'll be in Scot-land a-  
Comin' Thro' the Rye

III

*mf*

Du du du du du du du du du du

92

*mf p mf p mf p simile*

*simile*

I  
II

O

fore ye, but I and my true love will nev-er meet a-gain on the

III

du. \_\_\_\_\_ Du du du du du du du du

I  
II

III

(♩ = ♩.)

I  
II  
III

bon-nie, bon-nie banks of Loch Lo - mond.

du du du du du.

*mf*

102 *Ye Banks and Braes of Bonnie Doon*  
*unis. mf*

I  
II  
III

Ye banks and braes \_ of bon - nie Doon, \_ how

Ye banks and braes \_ of

*mf*

I  
II  
III

can \_ ye bloom \_ so fresh \_ and fair? How \_ can ye chant \_ ye

bon - nie Doon, \_ how can \_ ye bloom \_ so fresh \_ and fair? How \_

*mf*

I  
II

lit - tle birds - and I'm - so wear - y, full - of care.

III

can ye chant — ye lit - tle birds - and I'm - so wear - y, full - of care. —

114 **Brightly** ♩ = 104 *unis. mf*

I  
II

There are

III

**Brightly** ♩ = 104

114 *f*

*Two Bonnie Maidens*

I  
II

two bon-nie maid-ens and three bon-nie maid-ens came o'er the minch and

III

I  
II  
III

came o'er the main, with the wind for their lay and the car-ry for their haine, and

I  
II  
III

they are dear-ly wel-come to the Skye a-gain. Come a - long, come a-long with your

*f* 126

I  
II  
III

boat-ie and your song, my - own bon-nie maid-ens, my two bon-nie maid-ens, for the

I  
II

night, it is dark and the Red Coat is gone, and ye are dear-ly wel-come to the

III

134 **Faster**  $\text{♩} = 132$  *unis. mf*

I  
II

Skye a-gain. As

Clap: x x x x x x x x x x x x x x x x

III

Skye a-gain.

134 **Faster**  $\text{♩} = 132$

*f*

138 *Barnyards O' Delgaty*

I  
II

I came in - to Tur - ra mar-ket, Tur - ra mar-ket for to fee, it's

*continue clapping to m. 186*

III

138

*mf*

146

Slap thighs:

L R L R L

*f*

I fell in with a wealth-y farm-er, the barn-yards o' Del-ga-ty. Lin - ten ad-die

*f*

146

*f*

L R L R L

L R L R L

*f*

too - rin ad-die, lin - ten ad-die too-rin ae, lin - ten low-'rin,

18 (end slaps) 154

I  
II

low-'rin, low-'rin, the barn-yards o' Del-ga-ty.

III

*mf*

Fan' I go to the church on Sun-day,

154

*mf*

I  
II

III

man-y's the bon-nie lass I see, sit-tin' by her fath-er's side - an' wink-in' o'er the

162 Slap thighs:

L R L R L                      L R L R L

I  
II

*f*

Lin - ten ad-die too - rin ad-die, lin - ten ad-die too-rin ae,

III

*f*


pews at me.

162

\*Cue notes preferred if range permits.



L R L R L



I  
II  
III

lin - ten low - 'rin, low - 'rin, low - 'rin, the barn - yards o' Del - ga - ty.

**Faster** ♩ = 144

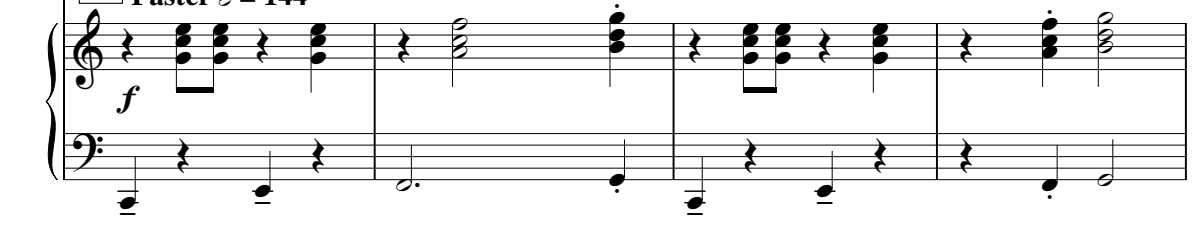
170 *f* Continue slapping to m. 183



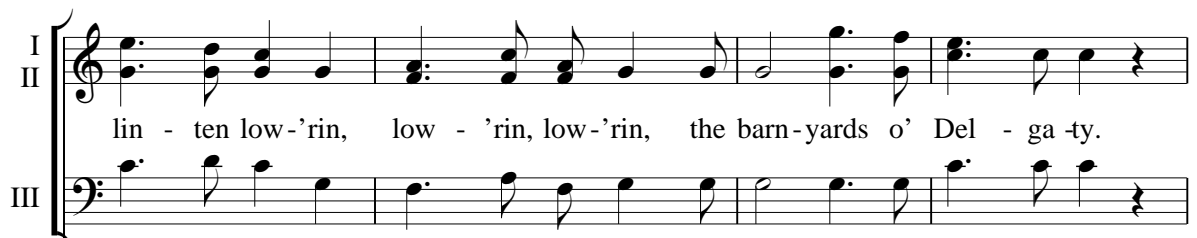
I  
II  
III

Lin - ten ad - die too - rin ad - die, lin - ten ad - die too - rin ae,

170 **Faster** ♩ = 144



*f*



I  
II  
III

lin - ten low - 'rin, low - 'rin, low - 'rin, the barn - yards o' Del - ga - ty.

