18th Century Scottish Duets for flute

Originally transcribed in abc format by Jack Campin
Converted to Fandango by Alain Veylit

With additional notes from the Traditional Tune Archive

Table of Contents

1. The Scaters March p. 1
2. Bannocks o' Barley Meal p. 2
3. Fly not yet p. 3
4. Logie o' Buchan p. 4
5. Auld Lang Syne p. 5
6. The Birks of Endermay p. 7
7. Ae Noddin' p. 8
8. Go to Berwick Johnny p. 10
9. Craigie Burn Wood p. 11
10. The Downfall of Paris p. 12
11. Caller Herring p. 15
12. Whistle o'er the Lave o't p. 17
13. The Maid in Bedlam p. 18
14. The Hen's March p. 20
15. Gilderoy p. 22
16. Kitty Tyrrel p. 23
17. Oh Dear mother what shall I do p. 25
18. Andrew Carrey p. 27
19. Lady Mary Douglas p. 29
20. Saw Ye My Father [The Grey Cock] p. 30
21. Good Night and Joy be with You All p. 32
22. Carrick Fergus p. 33

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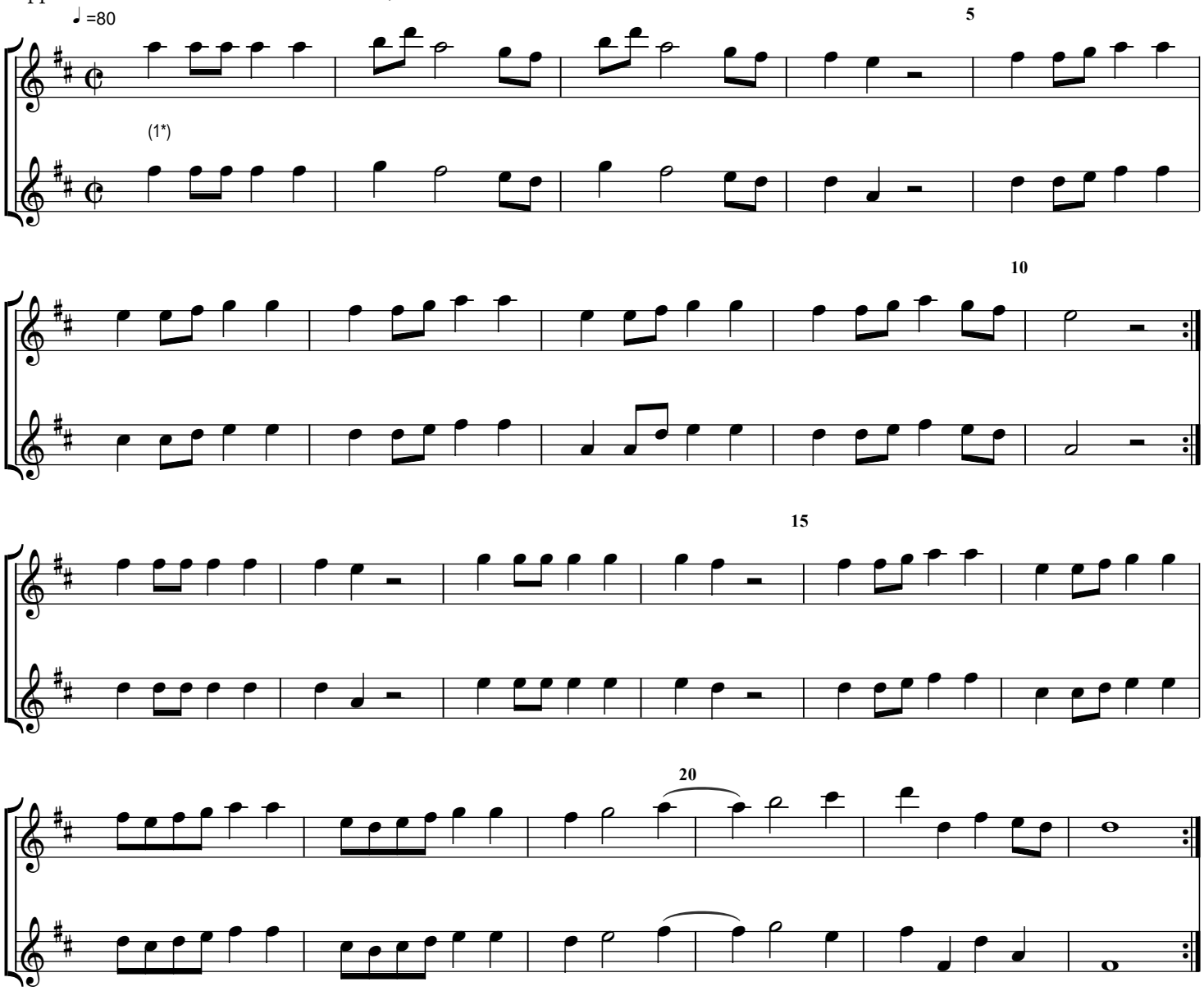
The Scaters March

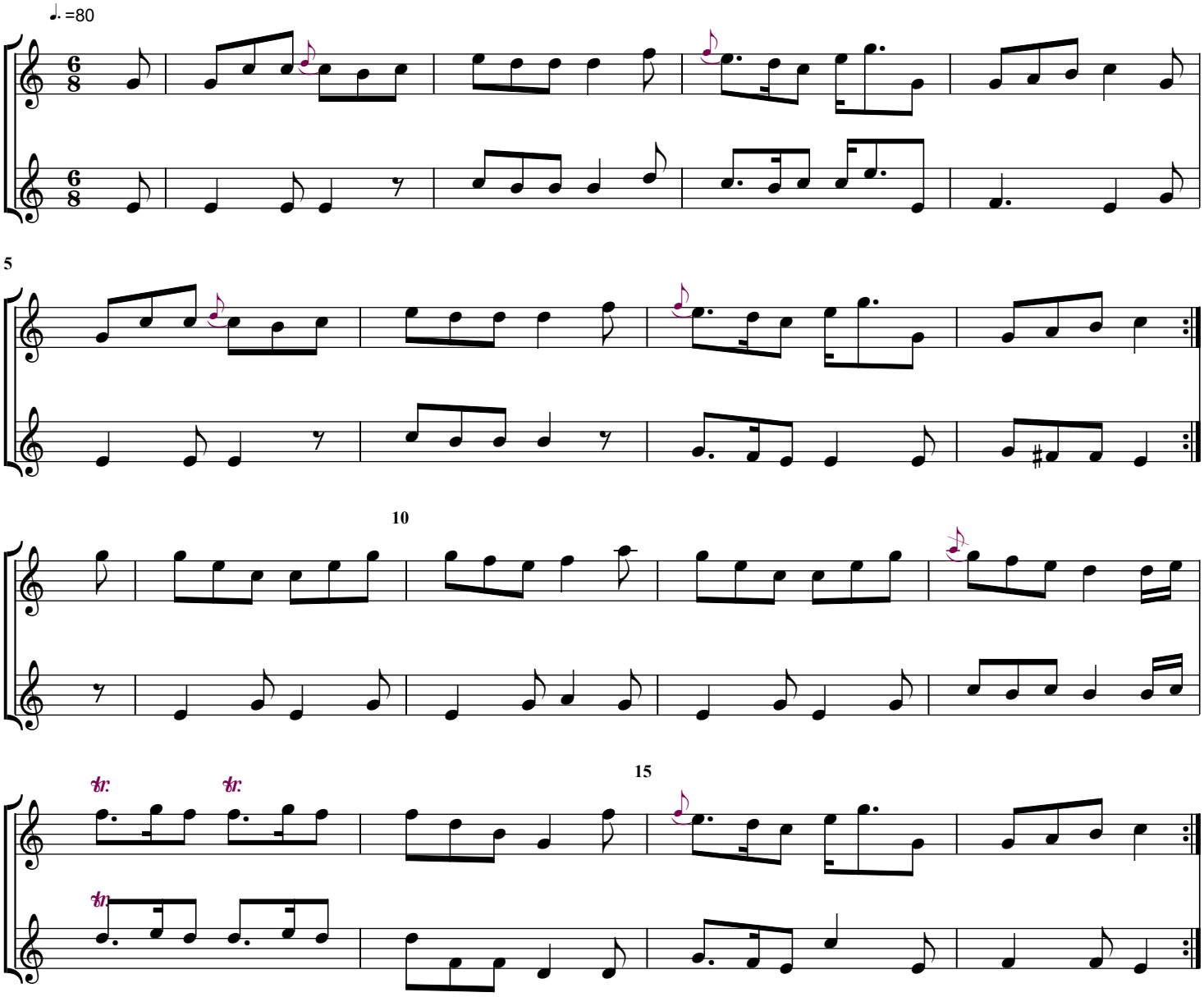
Source: R. Bremner, The Delightful Pocket Companion for the German Flute,
opposite Somerset House in the Strand, London



1. First movement of a sonatina

Bannocks o' Barley Meal

Source: G. Wade NLS MS 21769 dated 9/3/1828



Chorus:

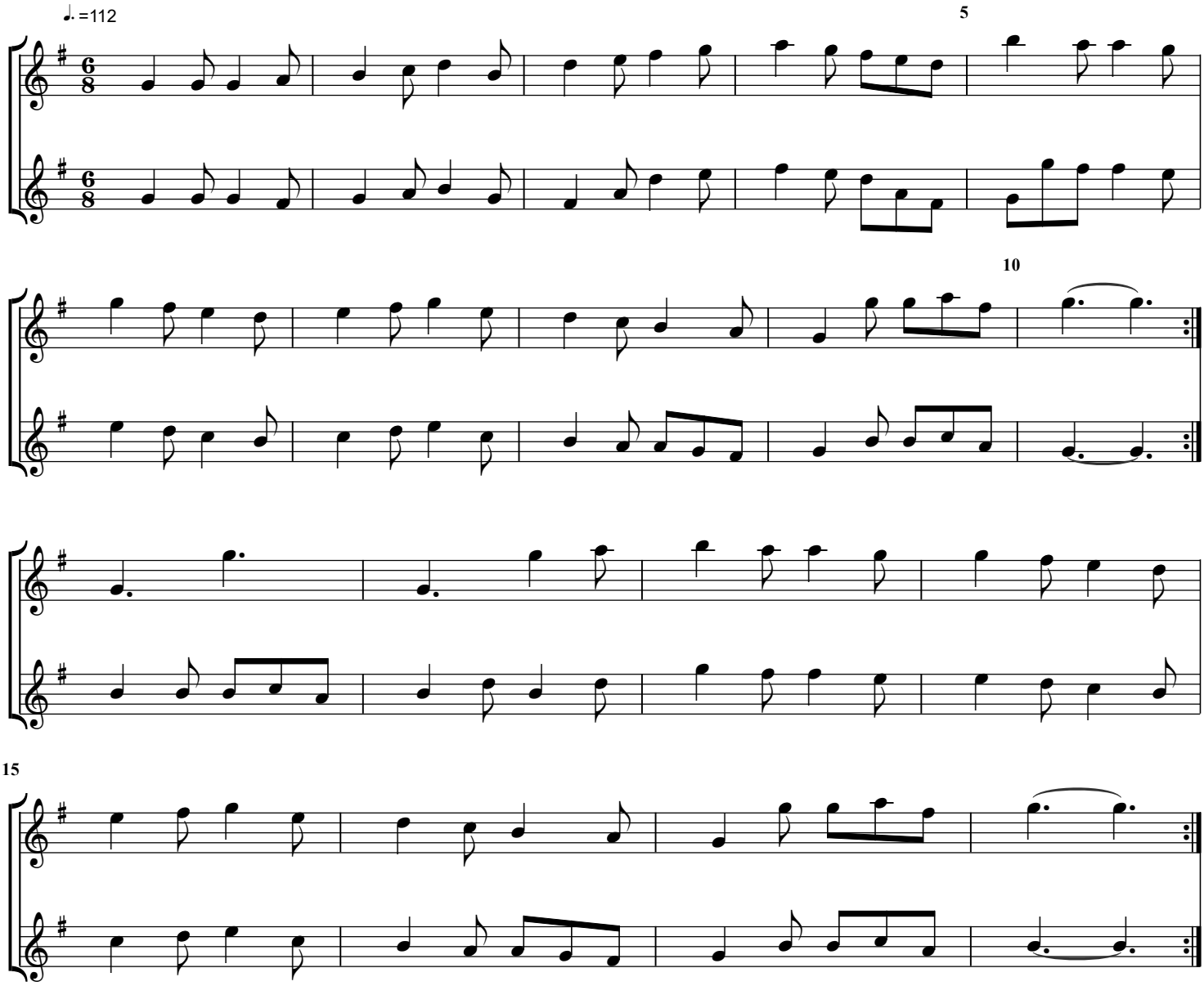
Bannocks o' bear meal,
Bannocks o' barley,
Here's to the Highlandman's
Bannocks o' barley!

Wha, in a brulyie, will
First cry a parley?
Never the lads wi' the
Bannocks o' barley,
Bannocks o' bear meal, c.

Wha, in his wae days,
Were loyal to Charlie?
Wha but the lads wi' the
Bannocks o' barley!
Bannocks o' bear meal, etc.

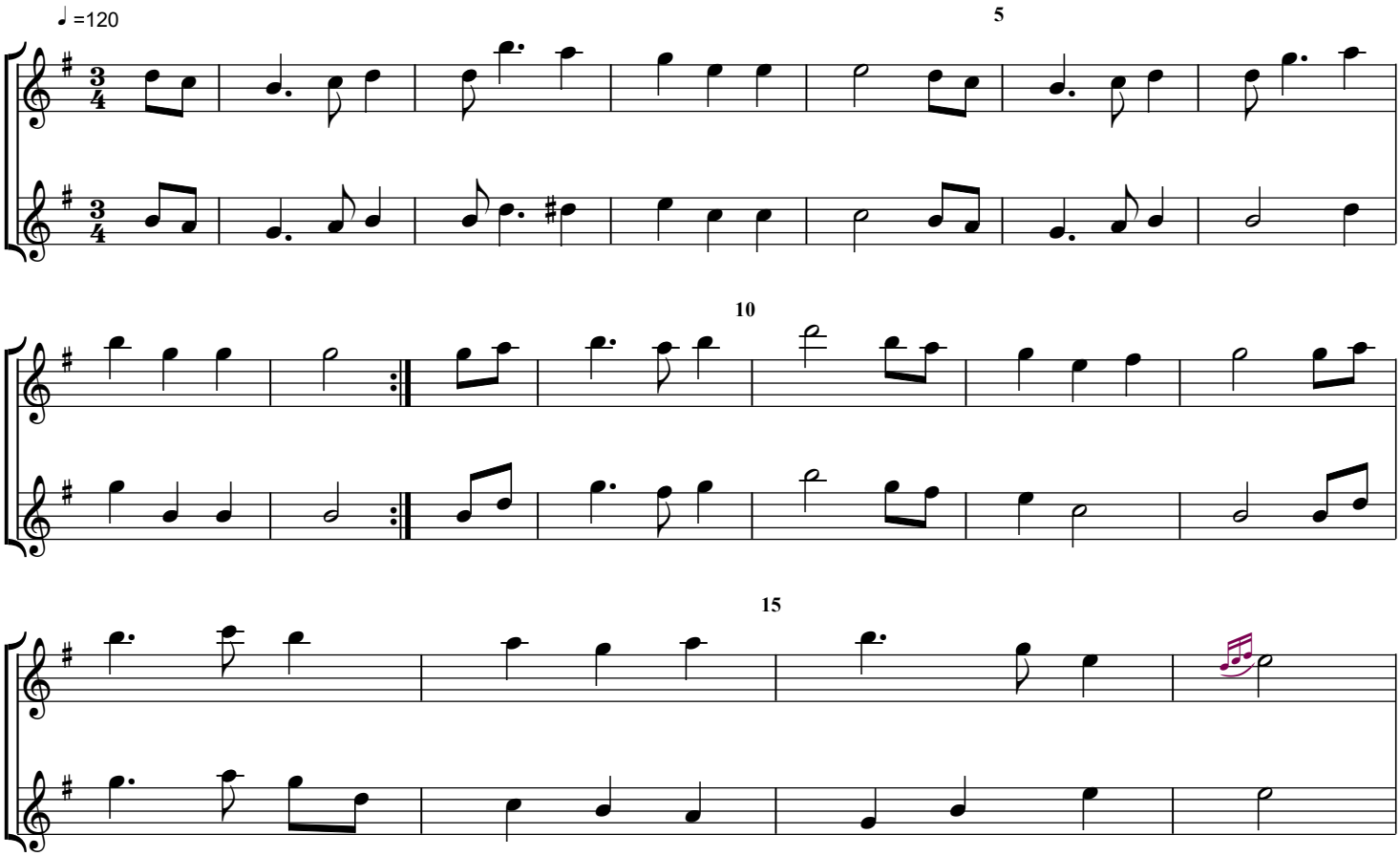
Fly not yet

Source: G. Wade NLS MS 21769 dated 23-7-27



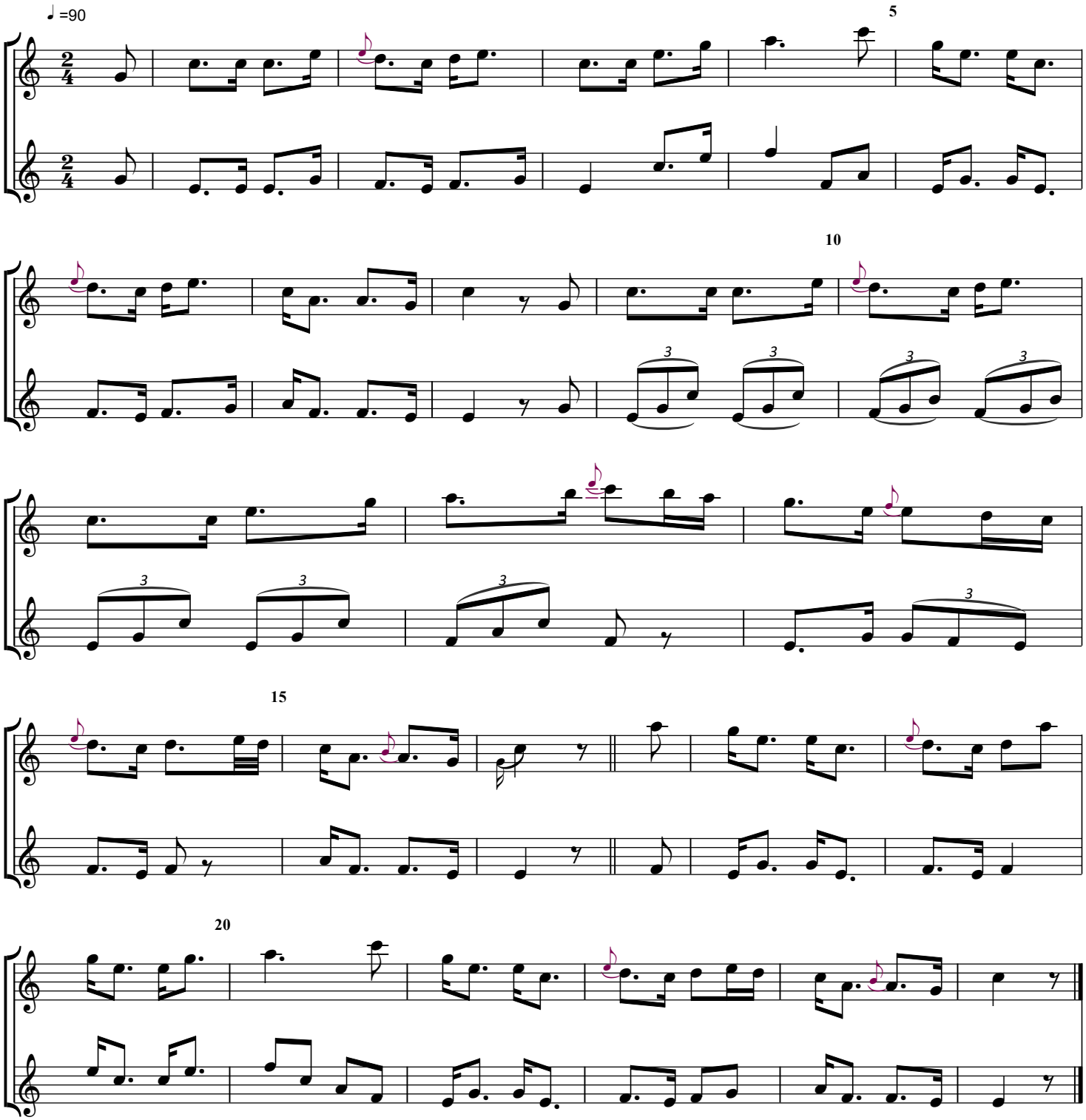
Logie o' Buchan

Source: G. Wade NLS MS 21769 probably June 1827



Auld Lang Syne

Source: G.Wade NLS MS 21769 dated 7/3/1828

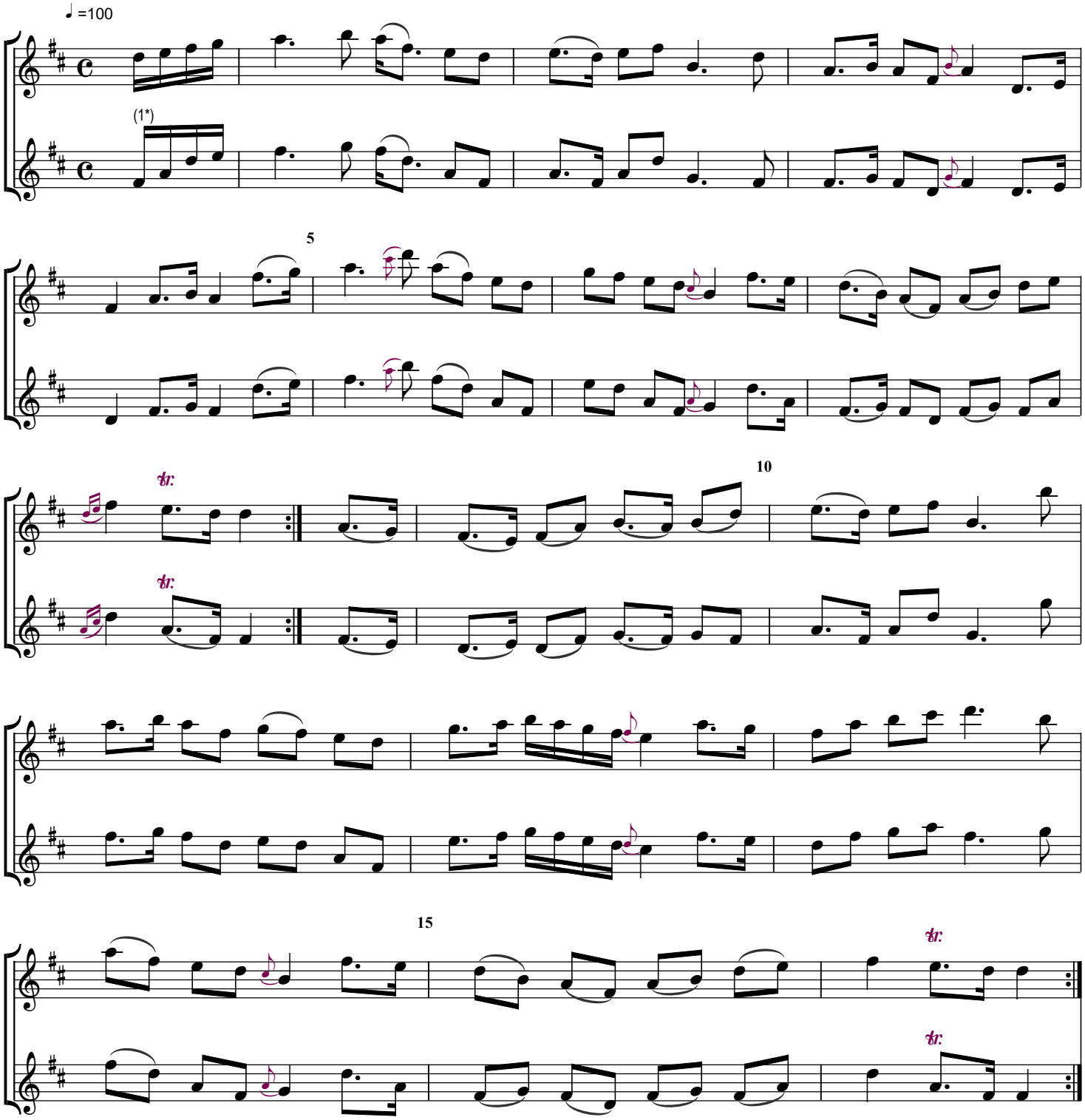


Auld Lang Syne

Should auld acquaintance be forgot
And never brought to mind?
Should auld acquaintance be forgot
And days of auld lang syne?
For auld lang syne, my dear
For auld lang syne
We'll tak a cup o' kindness yet
For days of auld lang syne
We twa hae run about the braes
And pu'd the gowans fine
But we've wander'd mony a weary fit
Sin days of auld lang syne
And we twa hae paidl'd I' the burn
Frae morning sun 'til dine
But seas between us braid hae roar'd
Sin days of auld lang syne
For auld lang syne, my dear
For auld lang syne
We'll tak a cup o' kindness yet
For days of auld lang syne
And surely ye'll be your pint-stowp
And surely I'll be mine
And we'll tak a cup o' kindness yet
For auld lang syne
And there's a hand, my trusty fiere
And gie's a hand o' thine
And we'll tak a right gude-willy waught
For auld lang syne
For auld lang syne, my dear
For auld lang syne
We'll tak a cup o' kindness yet
For auld lang syne
For auld lang syne, my dear
For auld lang syne
We'll tak a cup o' kindness yet
For auld lang syne

The Birks of Endermay

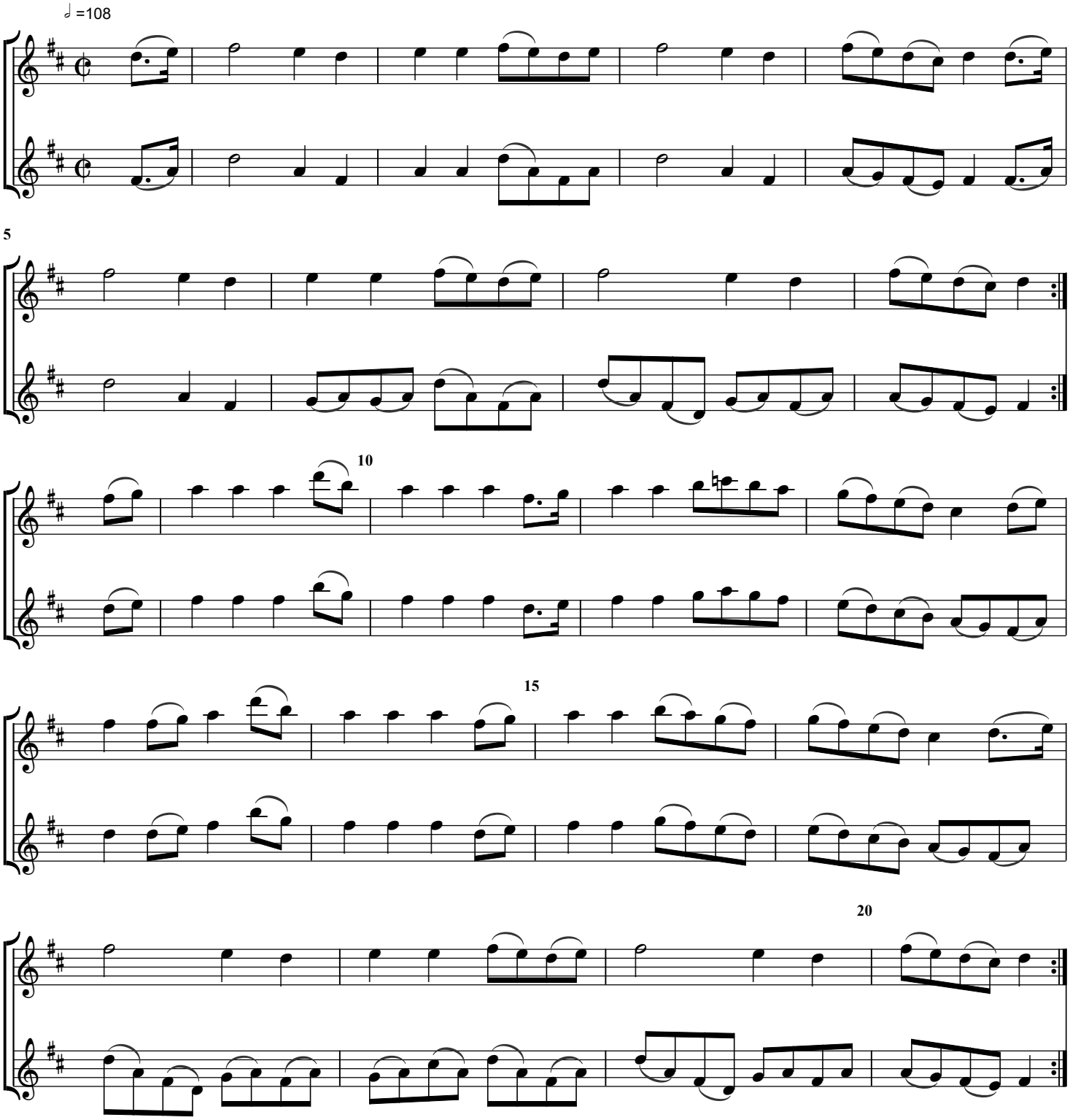
Source: Andrew Small of Carrickfergus, NLS MS 21738



1. The Society's version of this dance can be traced back to Skillern's Compleat Collection of Two Hundred _four Reels and Country Dances of about 1789 where it is given as Birks of Endermay.

Ae Noddin'

Source: Andrew Small of Carrickfergus, NLS MS 21738 pp.99 and 96



Ae Noddin'

WE'RE A NODDING. AKA - "Ae Noddin'," "We're a' Noddin'." Scottish, Air (2/4 time). C Major. Standard tuning (fiddle). AABB. "We're a Nodding" was a humerous mid-19th century song that was included in a musical play based on Sir Walter Scott's Tales of My Landlord, called Montrose, or the Children of the Mist (1822), staged at Covent Garden Theatre in February of that year. It was sung by Miss Stephens (who also sang "Charley is My Darling") and received an encore after it was first sung. The music was selected by Bishop from existing Scotch airs. Robert Burns "corrected" the existing words for the Scots Musical Museum vol. 6 (1803, Song 523, p. 540) published under the title "Gudeen to you kimmer" ('Good evening to you, gossipy woman') with a different tune:

Gudeen to you kimmer
And how do you do?
Hiccup, quo' kimmer,
The better that I'm fou.

Chorus:
We're a' noddin, nid nid nodding,
We're a' nodding at our house at hame,
We're a' noddin, nid nid nodding,
We're a' nodding at our house at hame.

Kate sits i' the neuk,
Suppin hen-broo;
Deil tak Kate
An' she be na noddin too!

How's a' wi' you, kimmer
And how do ye fare?
A pint o' the best o't,
And twa pints mair.

How's a' wi' you, kimmer,
And how do ye thrive;
How mony bairns hae ye?
Quo' kimmer, I hae five.

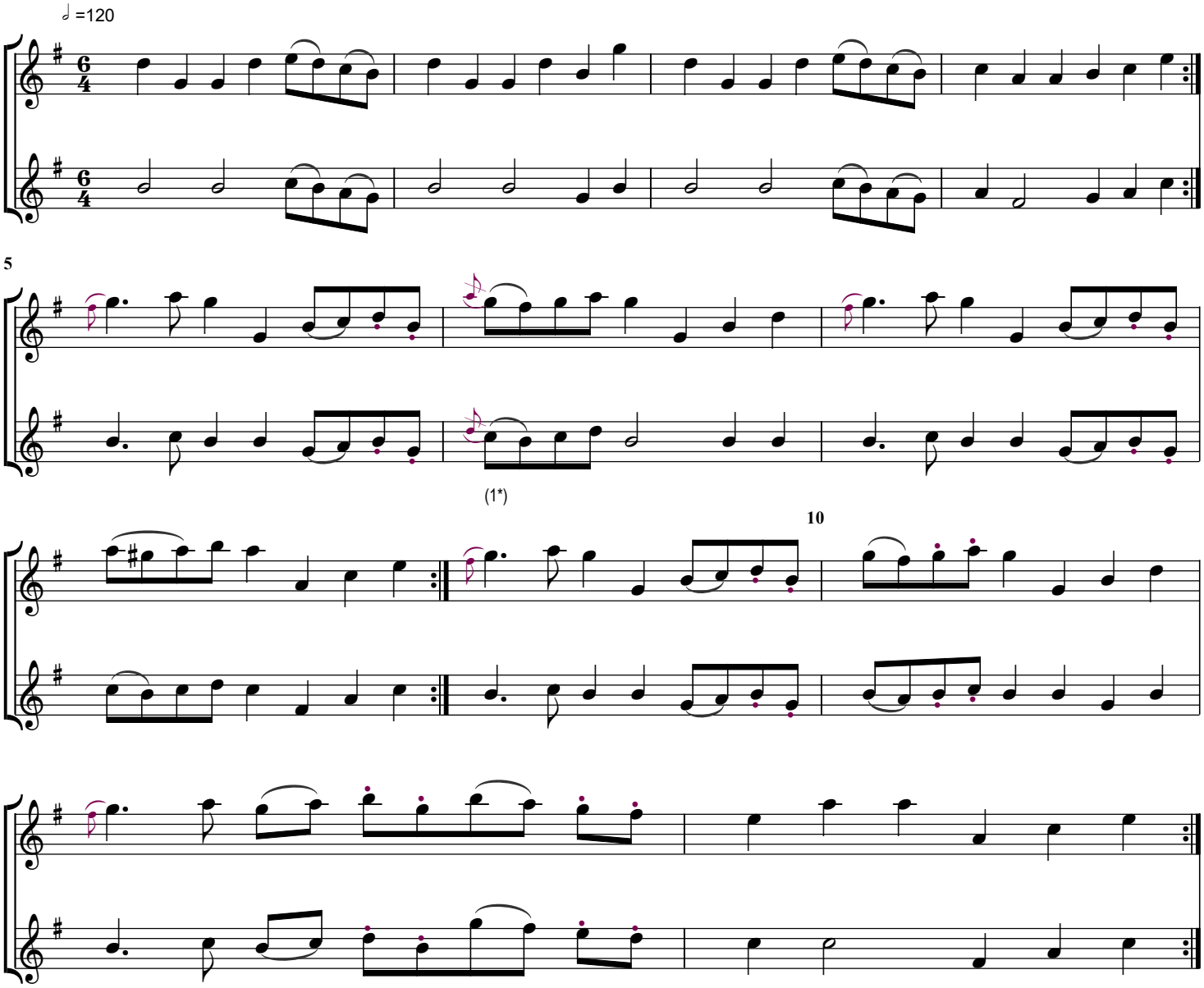
Are they a' Johny's?
Eh! atweel no:
Twa o' them were gotten
When Johny was awa.

Cats like milk
And dogs like broo;
Lads like lasses weel,
And lasses lads too.

See: https://tunearch.org/wiki/Annotation:We%27re_a_Nodding

Go to Berwick Johnny

Source: Andrew Small of Carrickfergus, NLS MS 21738



Lyrics by John Hamilton, music-seller, Edinburgh

Go to Berwick, Johnnie;
Bring her frae the Border;
Yon sweet bonnie lassie,
Let her ga'e nae farther.
English loons will twine ye
O' the lovely treasure;
But we'll let them ken,
A sword wi' them we'll measure.

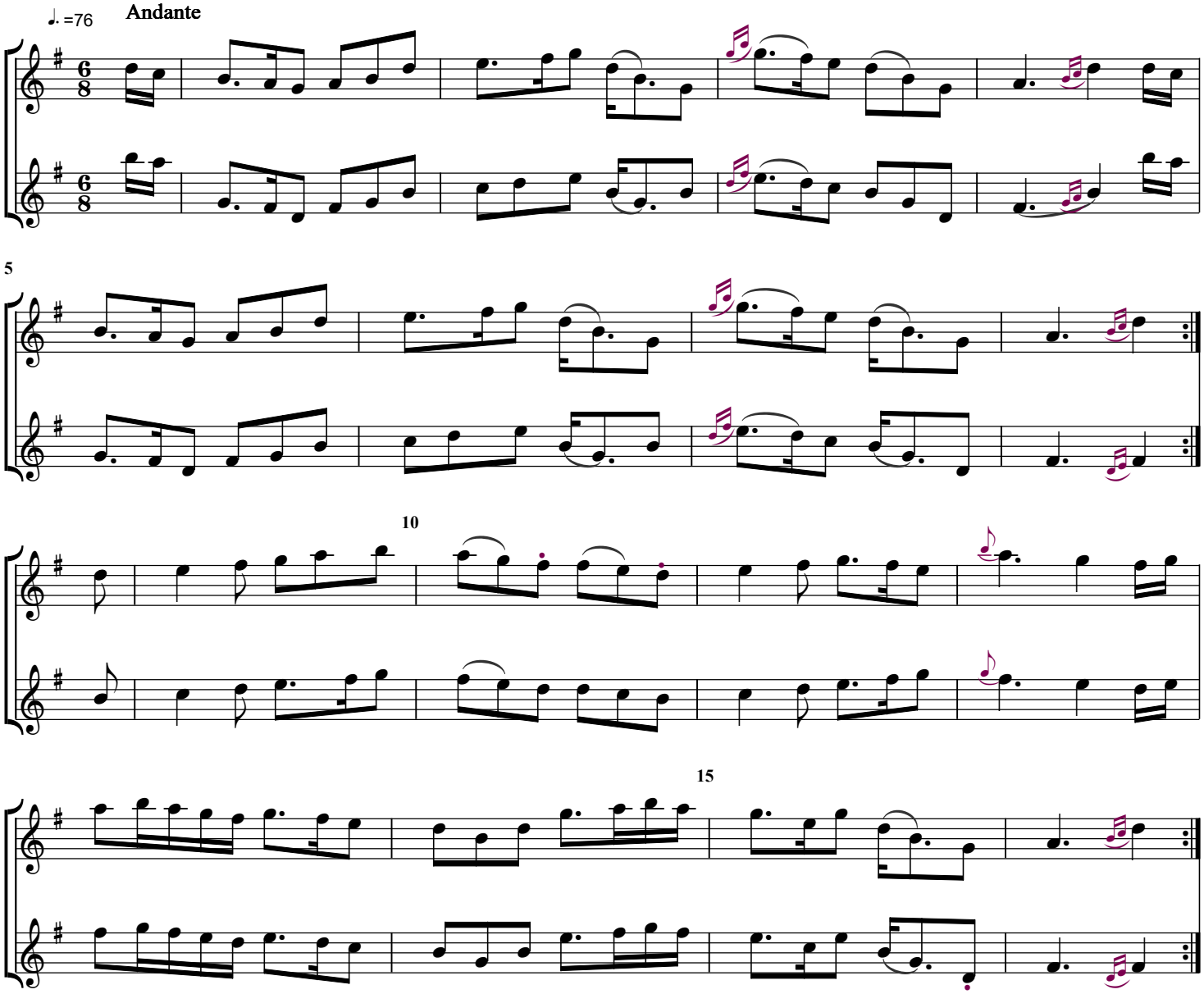
Go to Berwick, Johnnie,
And regain your honour;
Drive them ower the Tweed,
And show our Scottish banner.
I am Rob the king,
And ye are Jock, my brither;
But, before we lose her,
We'll a' there thegither.

Go, go, go,
Go to Berwick, Johnnie;
Thou shalt have the horse,
And I shall have the poney.

1. B4 in bar 6 of second part is B2 in the MS

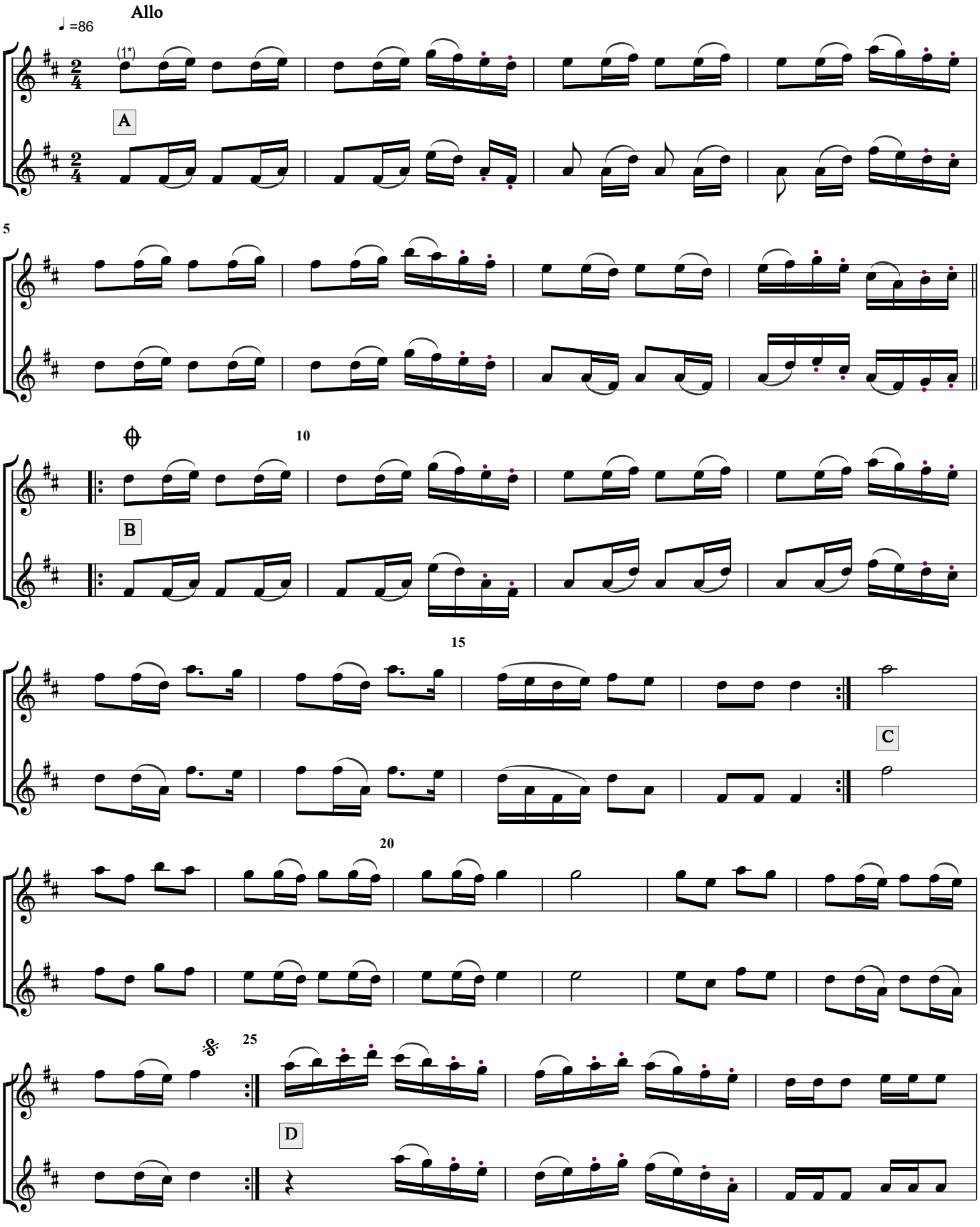
Craigie Burn Wood

Source: Andrew Small of Carrickfergus, NLS MS 21738

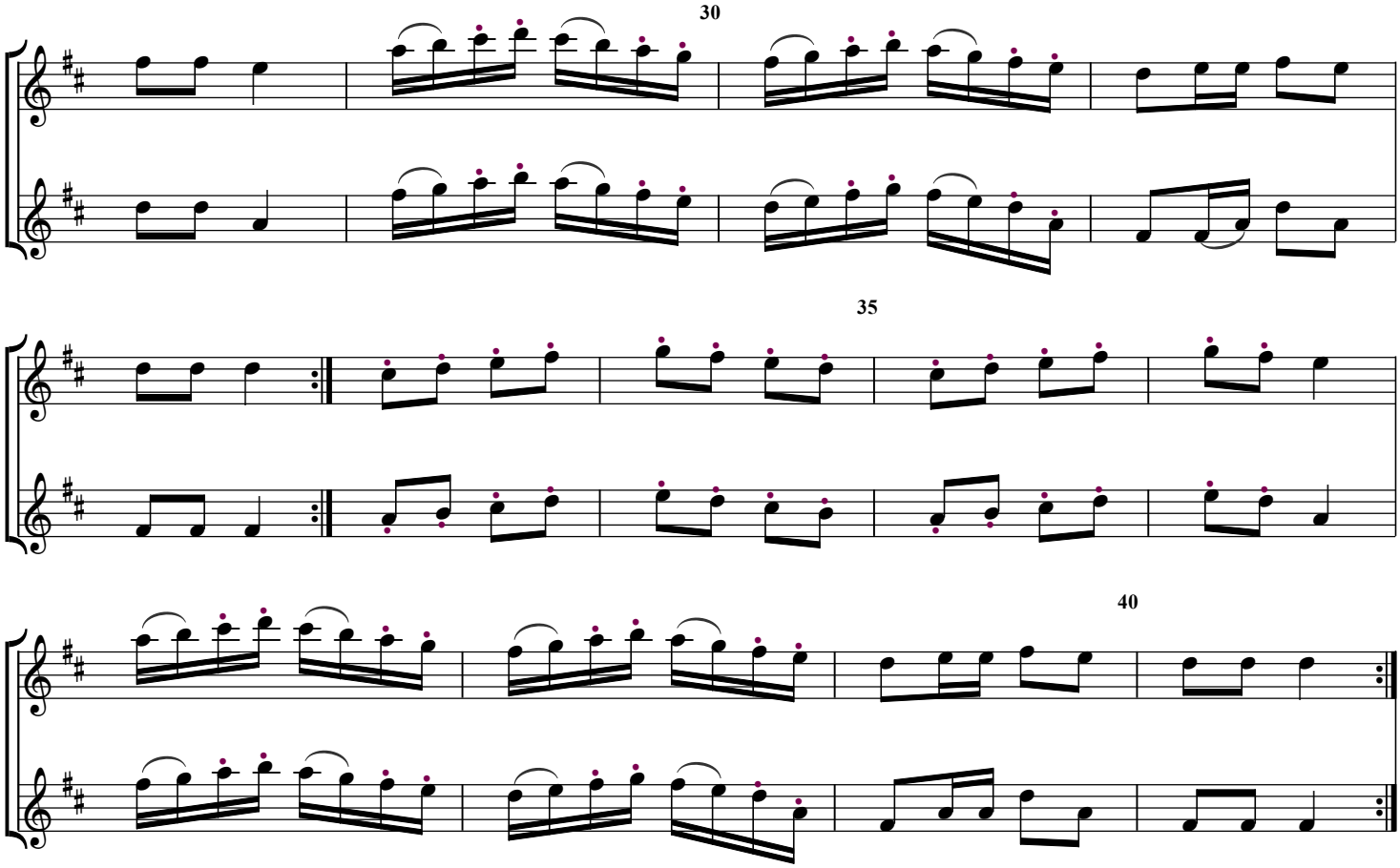


The Downfall of Paris

Source: Andrew Small of Carrickfergus, NLS MS 21738 pp.9v-10



1. Parts sequence: ABCBD. There is a segno sign at the start of B and a $ sign at the end of C


30
35
40

Downfall of Paris

Better known in the American South and among modern American fiddlers as "Mississippi Sawyer", the melody was called "The Downfall of Paris" in Europe and this title was at one time retained in parts of Tennessee and the Ozarks. According to Winstock (1970), the tune's popularity may have surpassed that of the famous "British Grenadiers (The)" in its day. It was played early in the 19th century when the allies entered Paris after the battle of Waterloo, but "on that occasion (the British commander) Wellington sharply put a stop to it, and the offending Royal Regiment played instead 'Croppies Lie Down.' Apart from being played by military bands on every conceivable occasion, its 'one tormenting strum, strum, strum' was the delight of amateur pianists throughout Britain" (Winstock, 1970; p. 105).

The melody had not been new to France in Wellington's time. Famously, it had been the vehicle for the song "Ça Ira," or "Ah! Ça Ira" ('les aristocrates a la lanterne', or, roughly, 'Lets go lynch the aristocrats'} sung by the first and bloodiest French Revolutionaries in the late 1780's. Elson (The National Music of America, 1899) reports: "It was sung to many a scene of massacre and bloodshed; it was warbled and trilled out when the mob carried the head of the beautiful Princess de Lamballe, on a pike, through the streets of Paris, and thrust it up for the unhappy queen to look at." Despite this gruesome association the melody began innocently enough as a light vaudeville piece composed by one M. Bécourt, a side-drum player at the Opéra. It soon proved popular as a contra-dance melody and frequently appeared in the French cotillions prior to its being seeped in blood. Interestingly, especially in view of the tune's later importation to America, the title was suggested by none other than Benjamin Franklin who used the phrase (which translates as "It will succeed") in connection with the prospects of the American Revolution. General Lafayette took Franklin's expression and passed it to a street singer named Ladré as a good refrain for a popular song. "Ça Ira" first appeared innocently enough as:

Ah! Ça ira, ça ira, ça ira!
Le Peuple en ce jour sans cesse répète:
Ah! Ça ira, ça ira, ça ira!
Malgre les mutins, tout réussira.
Became:
Ah! Ça ira, ça ira, ça ira!
Les Aristocrat' à la lanterne;
Ah! Ça ira, ça ira, ça ira!
Les Aristoncrat' on les pendra.

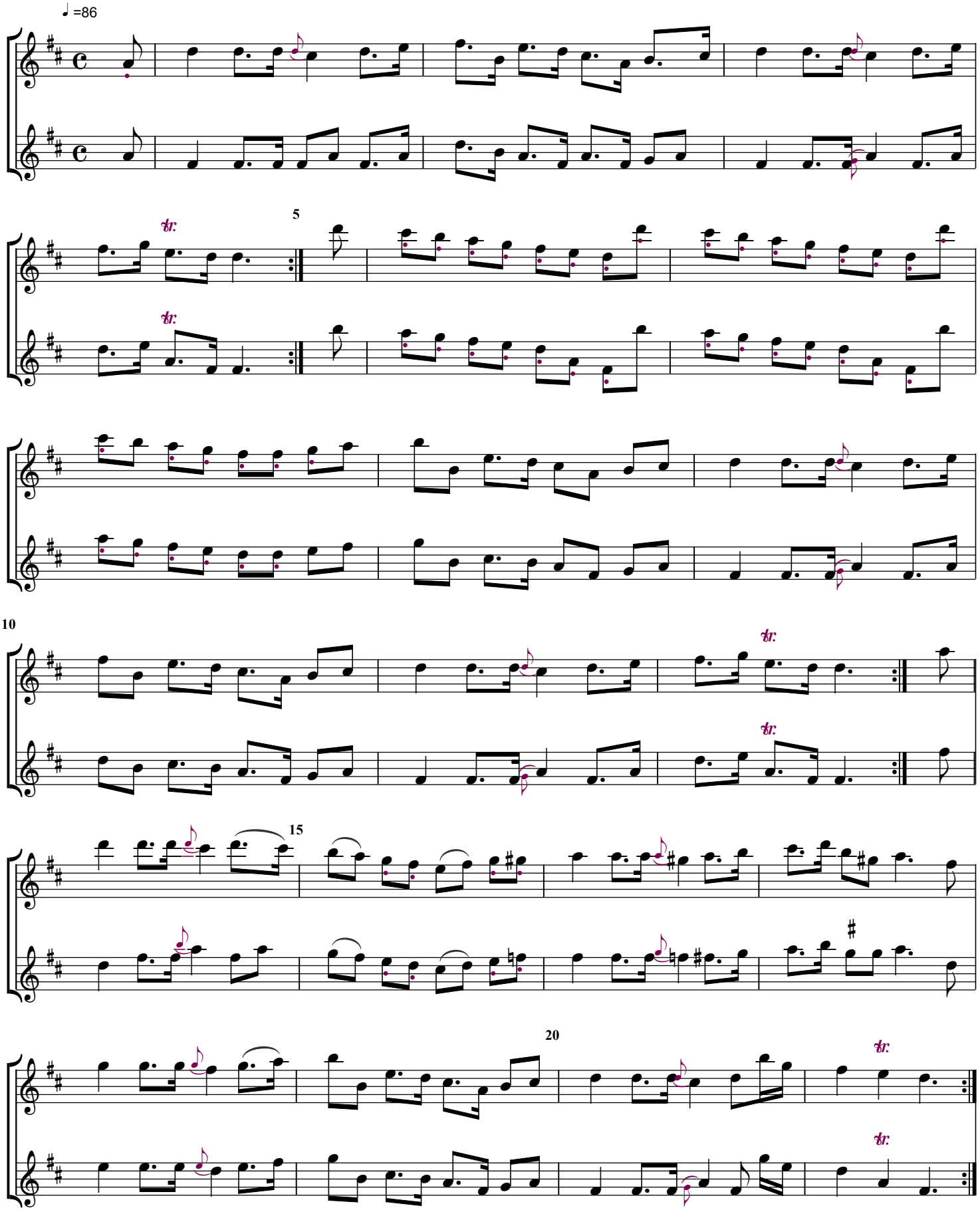
Vic Gammon, in his 1989 article "The Grand Conversation: Napoleon and British Popular Balladry," says the "La Ira" [sic] was adopted as a military march by the British Army, initially as a means of confusing the enemy on the battlefield [although this last thought has been challenged by several writers]. There is evidence that the tune and title "Downfall of Paris" was the product of the West Yorkshire Regiment, dating from the year 1793, however, a manuscript version of the tune titled the "The 7th Regiment Quick March or Surrender of Paris" [Cadbury Research Library: Special Collections, University of Birmingham - Finding number: SH 645] appears to predate that, and appears in the copybook of flute player Ensign Thomas Molyneaux of the 6th Regiment, who was stationed in Shelburne, Nova Scotia.

See: https://tunearch.org/wiki/Annotation:Downfall_of_Paris_(The)

Caller Herring

Source: Andrew Small of Carrickfergus, NLS MS 21738

Music by Nathaniel Gow (1763-1831)
Lyrics by Carolina Nairne (1766-1845)



Caller Herring

"Caller herrin'" means fresh herring. It was the traditional cry of Newhaven fishwives, who carried in creels freshly caught herring which they sold from door to door. Gow, a violinist and bandleader of Edinburgh, incorporated this cry, and also the bells of St Andrew's Church, into his composition, written about 1798. It became one of his best-known tunes.
Carolina Oliphant, Lady Nairne, was a songwriter, using the pseudonym "Mrs Bogan of Bogan". Attending balls in country houses of Perthshire, she heard the music of Nathaniel Gow, and wrote words for "Caller Herrin'".

It has been adapted many times. Philip Knapton composed a set of variations of the tune, for piano or harp, which appeared in 1820 and became popular. Joseph Binns Hart (1794-1844) arranged the tune as a quadrille in his 8th Set of Scotch Quadrilles (1827).

Lyrics:

Wha'll buy my caller herrin
They're bonnie fish and halesome farin,
Wha'll buy my caller herrin,
New drawn frae the Forth.

When ye were sleepin on your pillows,
Dream'd ye aught o our puir fellows,
Darkling as they faced the billows,
Aa to fill the woven willows!

O when the creel o herrin passes
Ladies clad in silk and laces,
Gather in their braw pelisses,
Cast their heads and screw their faces.

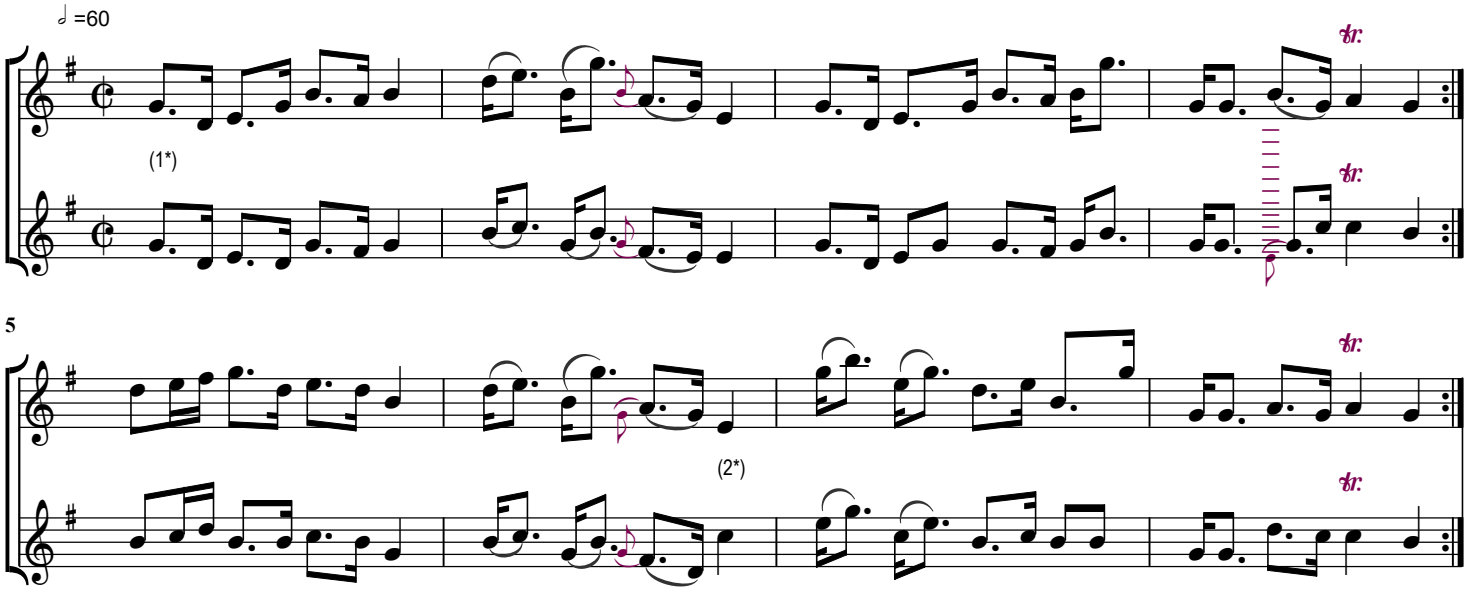
O neighbour wives now tent my tellin,
When the bonnie fish ye're sellin,
At a word aye be your dealin,
Truth will stand when a' thing's failin.

Wha'll buy my caller herrin,
They're no brought here without brave darin,
Buy my caller herrin,
Ye little ken their worth:

Wha'll buy my caller herrin.
O ye may ca' them vulgar farin
Wives and mithers maist despairin,
Ca' them lives o men.

Whistle o'er the Lave o't

Source: Andrew Small of Carrickfergus, NLS MS 21738 p43



Whistle O'er The Lave O't

1. First when Maggie was my care,
Heav'n, I thought, was in her air;
Now we're married, spier nae mair,
But - whistle o'er the lave o't!
Meg was meek, and Meg was mild,
Sweet and harmless as a child:
Wiser men than me's beguiled -
Whistle o'er the lave o't!

2. How we live, my Meg and me,
How we love, and how we gree,
I care na by how few may see -
Whistle o'er the lave o't!
Wha I wish were maggots' meat,
Dish'd up in her winding-sheet,
I could write (but Meg wad see't) -
Whistle o'er the lave o't!

Whistle Over The Rest Of It

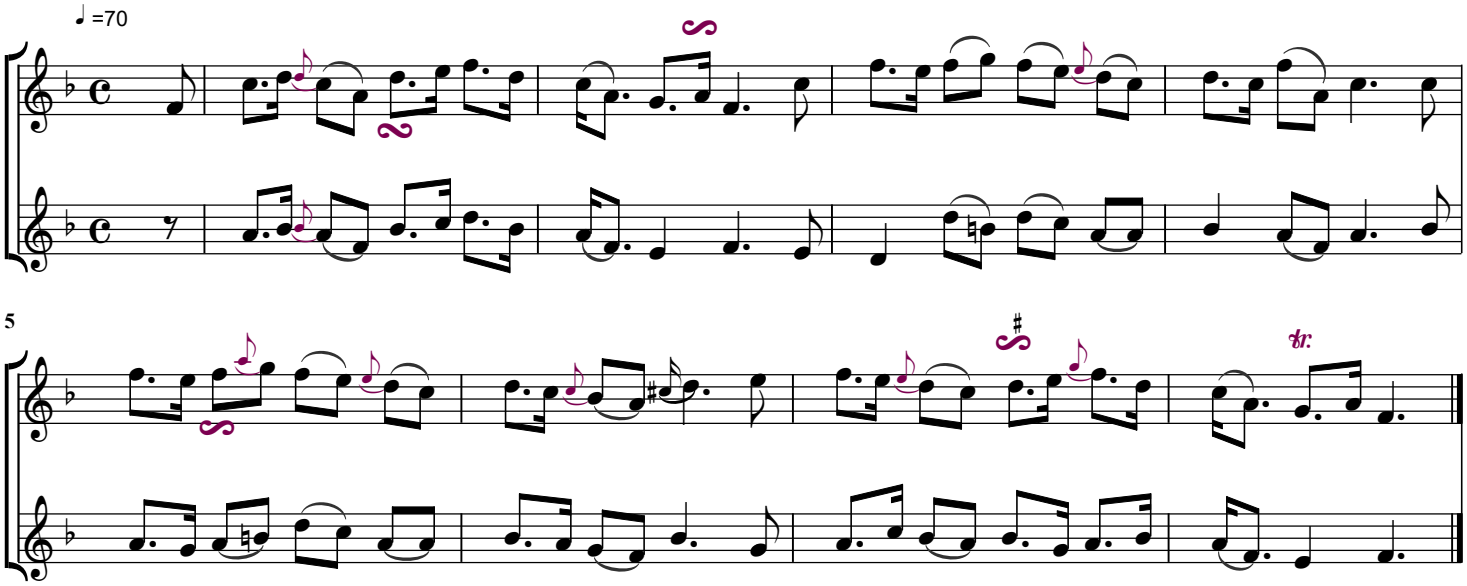
1. First when Maggie was my care,
Heaven, I thought, was in her air;
Now we are married, ask no more,
But - whistle over the rest of it!
Meg was meek, and Meg was mild,
Sweet and harmless as a child:
Wiser men than me has been beguiled -
Whistle over the rest of it!

2. How we live, my Meg and me,
How we love, and how we agree,
I care not by how few may see -
Whistle over the rest of it!
Who I wish were maggots' meat,
Dished up in her winding-sheet,
I could write (but Meg would see it) -
Whistle over the rest of it!

1. "Burns wrote this song for a very old and very popular Scottish air, which was formerly unprovided with verses that were fit for print." Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol II, p. 456, "Whistle Owre the Lave O't."
2. Last note in bar 6 missing in both parts in MS

The Maid in Bedlam

Source: Gow: Vocal Melodies of Scotland, arr Henderson, part 2, p4



Maid in Bedlam

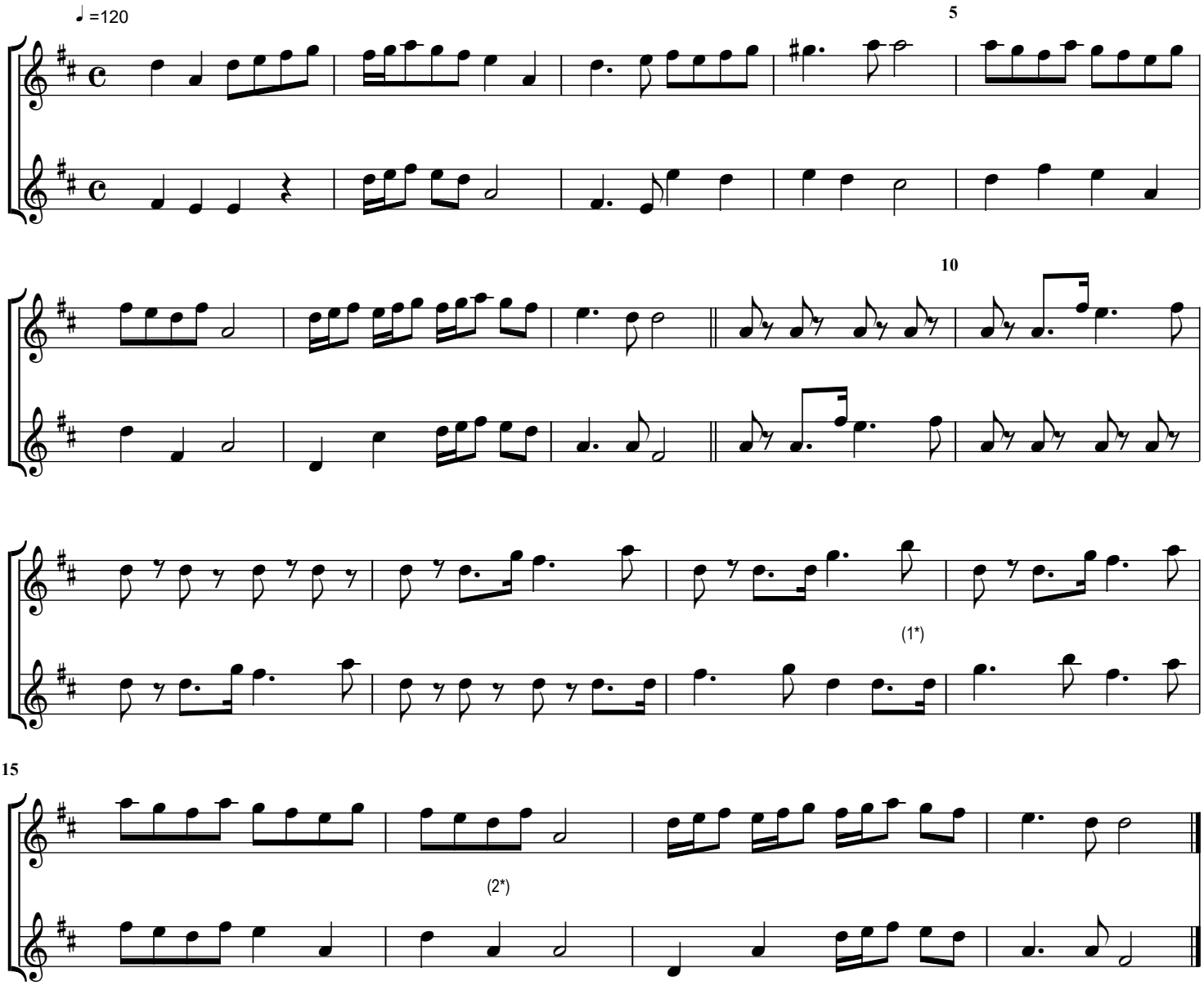
"Maid in Bedlam" [Roud 605] is a song that appears in Johnson's Scots Musical Museum, vol. 1 (1787) and Calliope (1788), and on broadside song sheets. The melody is closely related to "Gramachree," and in fact "Maid in Bedlam" was directed to be sung to "Gramachree" in The Scots Nightingale (2nd ed., 1779).

Lyrics:

Abroad as I was walking one evening in the spring
I heard a maid in Bedlam who mournfully did sing
Her chains she rattled on her hands, and thus replied she
"I love my love because I know my love loves me
Oh cruel were his parents who sent my love to sea
And cruel was the sailing ship that bore my love from me
Yet I love his parents since their his, although they've ruined me
I love my love because I know my love loves me
With straw I'll weave a garland, I'll weave it wondrous fine
With roses, lilies, daisies I'll mix the eglantine
And I'll present it to my love when he returns from sea
I love my love because I know my love loves me"
Just as she sat there weeping, her love, he came on land
Then hearing she was in Bedlam he ran straight out of hand
He flew into her snow-white arms, and thus replied he
"I love my love because I know my love loves me"
She said, "My love, don't frighten me, are you my love or no?"
"Oh yes, my dearest Nancy, I am your love also
I am returned to make amends for all your injury
I love my love because I know my love loves me
I love my love because I know my love loves me"

The Hen's March

Source: Flute tutor (Glasgow 1838-9), Farmer 193, GUL Spec Colls, p158



1. "b" in bar 13 may actually be a "c'"
2. "d" in bar 16 is written "c" in the original

Hen's March

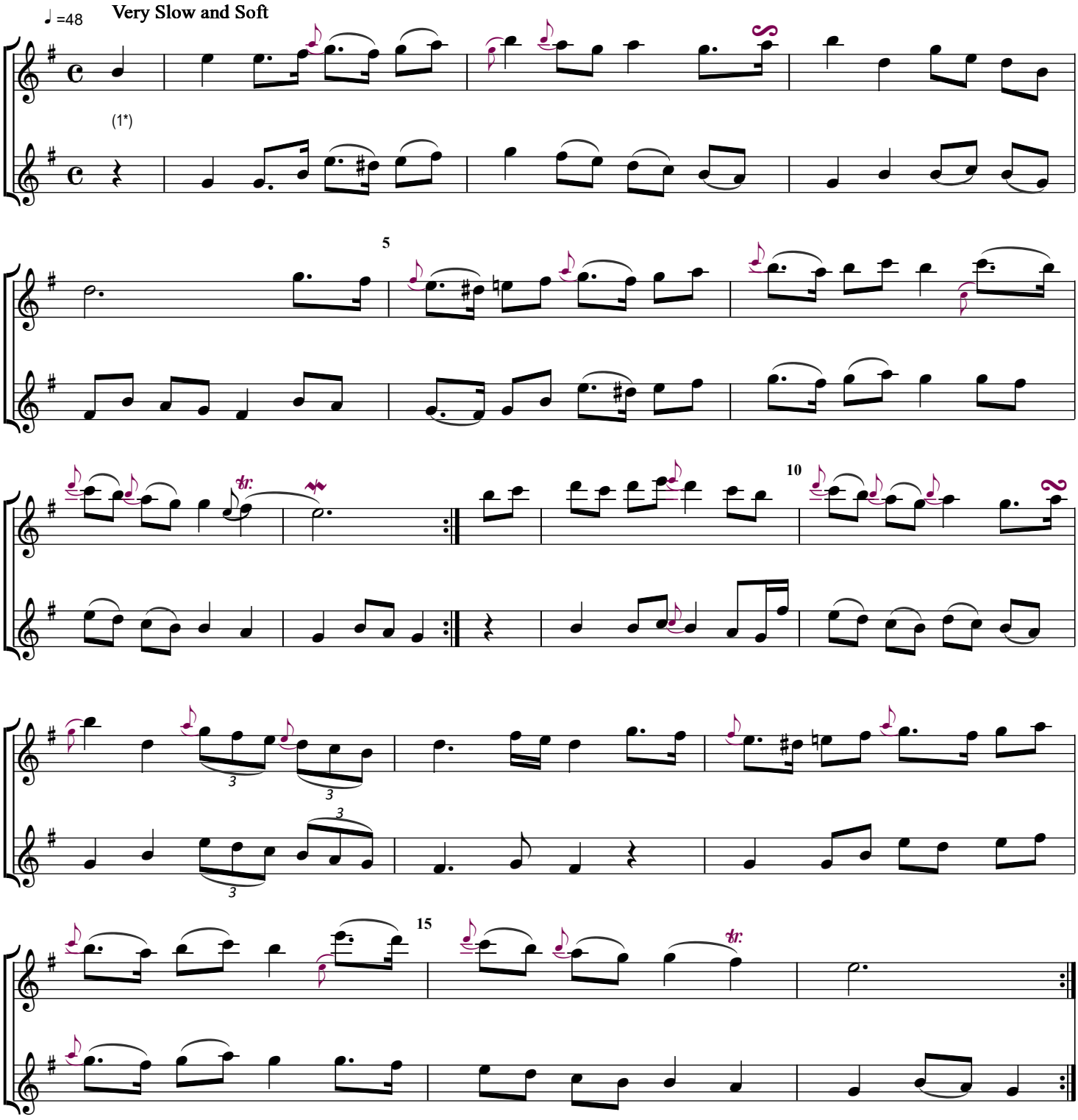
Hunter (1988) says it is "undoubtedly one of the most popular pieces in the fiddler's 'entertainment repertoire.'" The second strain attempts to musically describe chicken clucks. Alburger and David Johnson's versions are set for two violins and continuo, and are from the earliest Scottish collection--Robert Bremner's (c. 1713-1789) Collection of Airs and Marches (c. 1756-1761, p. 64). Johnson (1983) states that Bremner may have either composed it or arranged it, although Purser (1992) thinks it probably was the work of James Oswald. It was known to almost every Scots fiddler in the 18th century, writes Johnson. Alburger also suggests that the idea for the tune "may have come from a brief motif called "The Hen's March, or Farmyard" form the pantomime Fortunatus, performed at Drury Lane in London in 1753, and published by Oswald" (Alburger, 1983). Johnson (1983) places Bremner's composition in context, for there was a general vogue for interpreting bird calls in European music in the 18th century; also, the first several bars of the tune are typical of trumpet marches that were then currently popular in London. If Bremner was influenced by the pantomime Forunatas, whose "Hen's March" is admittedly similar to his tune, then Johnson gives him credit for fashioning the definitive form in Scotland.

Jean Pole o' Waas (L) with Scottish fiddler Betty Henderson, early 1960's.
Musicologist Peter Cooke claims the tune, while of British origins, survived in Shetland in near original form and was reintroduced to the Scottish mainland "as much by the playing of Tom Anderson as by anyone else. His setting is close to that published by Walsh in his Third Book ({1730}, p. 19, where it is called 'Cackling of the Hens (The)'), although not as close as another variant recorded by Tom Anderson from Miss Jean Pole" (Cooke, 1986). The tune is called "Da Hens' Mairch Owre da Midden" in the Shetlands, but fiddler Jean Pole o' Waas (1880-1965, Stove, Walls, Shetland) called it "Da Chickie Reel."

See: https://tunearch.org/wiki/Annotation:Hen%27s_March_(1)_(The)

Gilderoy

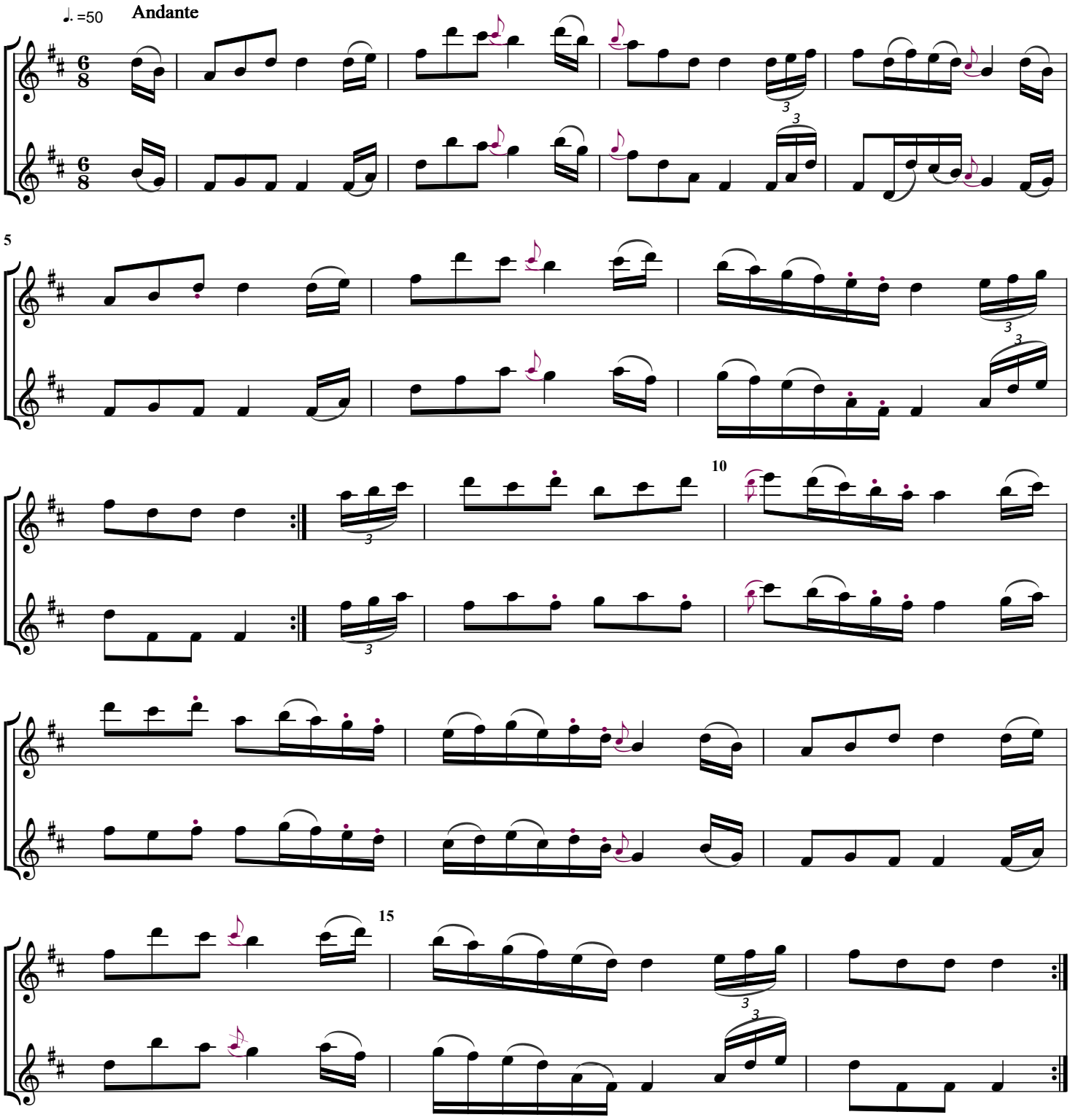
Source: Davie's Caledonian Flutist



1. fz marked on beat 4 of bars 6 and 14

Kitty Tyrrel

Source: Andrew Small of Carrickfergus, NLS MS 21738 p155



Kitty Tyrrel

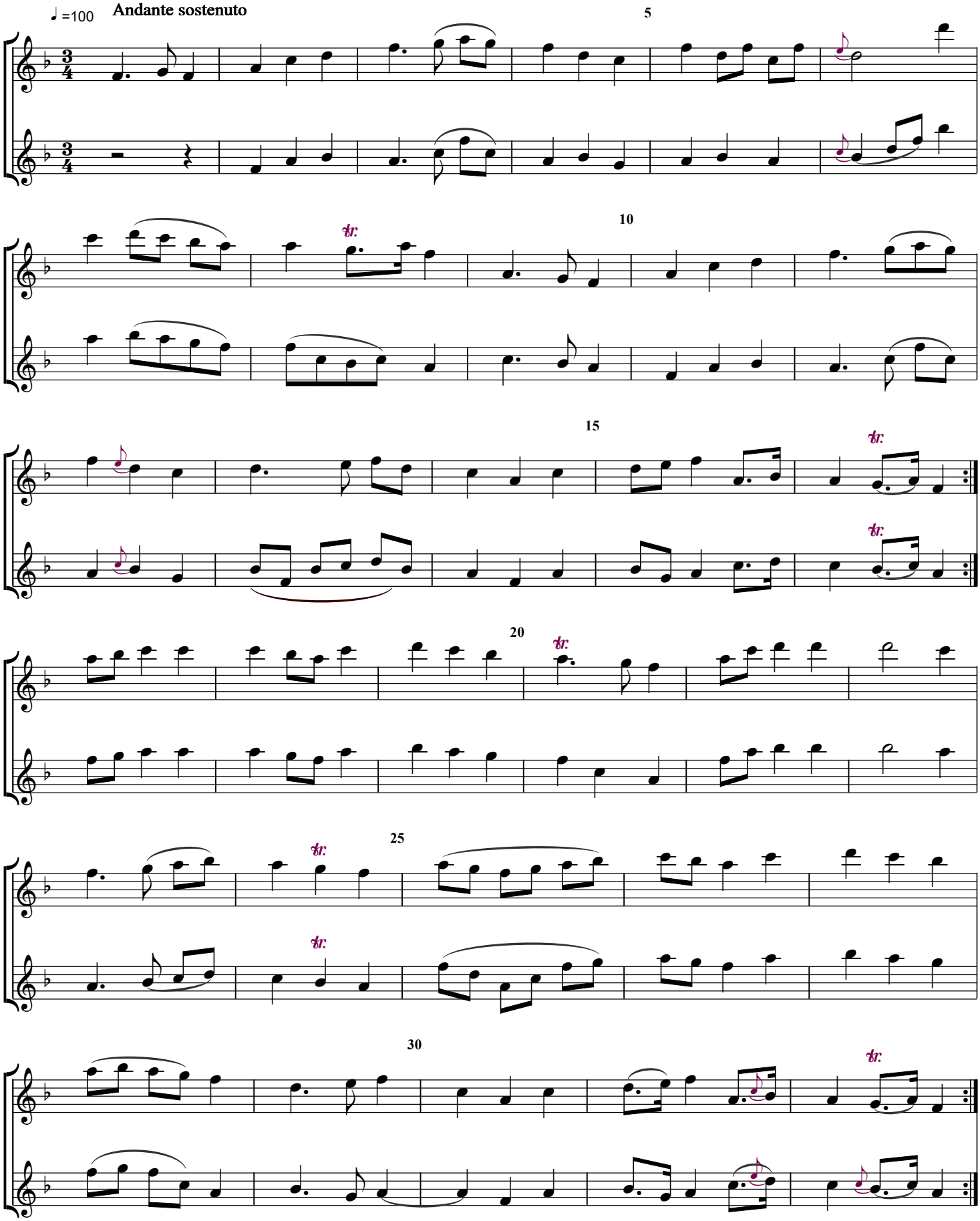
The melody appears in Cooke's Selection of Twenty-one Favourite Original Irish Airs arranged for Pianoforte, Violin or Flute (Dublin, 1793), and also in Bunting's Ancient Irish Music of 1796 (the latter volume consists of 66 airs collected mostly from musicians at the Belfast Harp Festival of 1792). It also appears in O'Farrell's collection Pocket Companion for the Irish or Union Pipes, and John Mulholland's Ancient Irish Airs vol. 2 (Belfast, 1810), as well as the Scottish collections of Gow and Pringle. See also the Scottish air/jig "Miss Graham's Delight" and the generally similar (but not cognate) "Niel Gow's Lament for the Death of His Second Wife."

Thomas Moore (1779-1852) used the air for his song "O blame not the bard" ("Don't blame the bard for his songs of love rather than glory"), printed in his Irish Melodies (1828). Irish musicologist William H. Grattan Flood, in his History of Irish Music gave the title of the air as "Planxty Tyrrell," but there is nothing to substantiate it was ever otherwise called by this name. (Flood has proved erroneous or overreaching in many of his statements.) However, the air is sometimes attributed to Turlough O'Carolan (1670-1738), although it does not appear in Donal O'Sullivan's masterwork on the bard, Carolan (1958). John Clinton's (1841) version of "Kitty Tyrrell", in 'C' major, is a flute setting.

See: https://tunearch.org/wiki/Annotation:Kitty_Tyrrell_(1)

Oh Dear mother what shall I do

Source: Urbani and Liston [NLS MH.s.75]



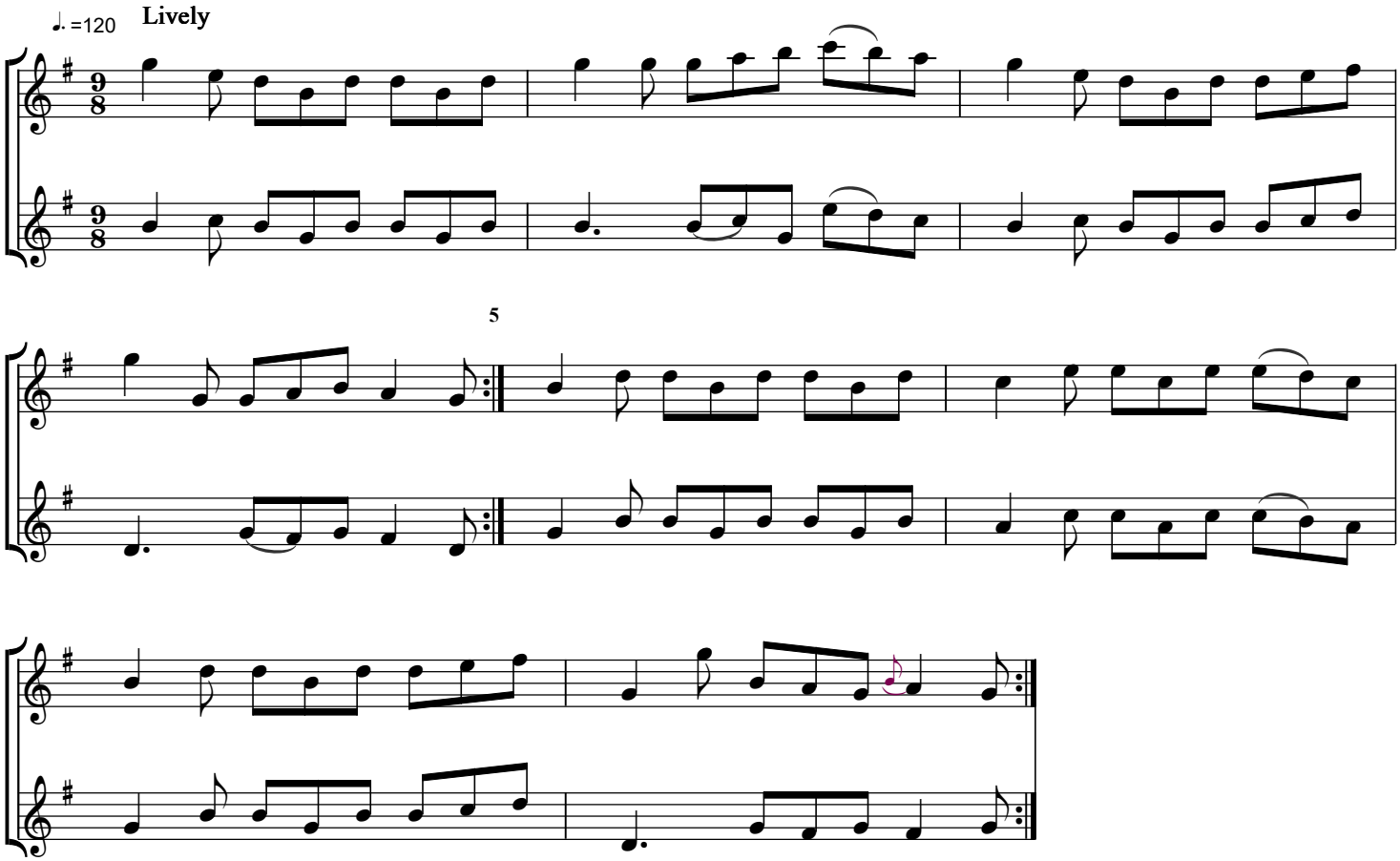
Dear mother what shall I do

The melody appears in Allan Ramsay's ballad opera The Gentle Shepherd (1725), Theophilus Cibber's Scotch ballad opera Patie and Peggy (1730, Air V), and in James Oswald's Curious Collection of Scots Tunes (c. 1739) {as the first air in a sonata, each movement of which is based on a Scots traditional tune}, and his Caledonian Pocket Companion (1760), vols. i, iii (in an air-jig-reel setting) and viii (1756), and in McGibbon (Scots Tunes, Book 1, 1746, p. 11). Sir Walter Scott's song "March, March, Ettrick and Teviotdale" was, according to J. Farquhar Graham, taken from this song. Bayard (1981) dates the tune to "at least" the first decade of the 18th century. From this tune derived (c. 1740's) "Blue Bonnets Over the Border (1)," a jig, and later in the century, the reel "Braes of Auchtertyre (1)." From this later tune the American old-time breakdown "Billie/Billy in the Lowground" developed.

See: https://tunearch.org/wiki/Annotation:Oh_Dear_Mother_What_Shall_I_Do%3F

Andrew Carrey

Source: George Forrester, The Flute Player's Pocket Companion part 2 p78 [NLS Glen.30(1)]



As I went to Newcastle, My journey was not far,
I met with a sailor lad, His name was Andrew Carr.
And hey for Andrew, Andrew, Ho for Andrew Carr,
And hey for Andrew, Andrew, Ho for Andrew Carr.

Carrey

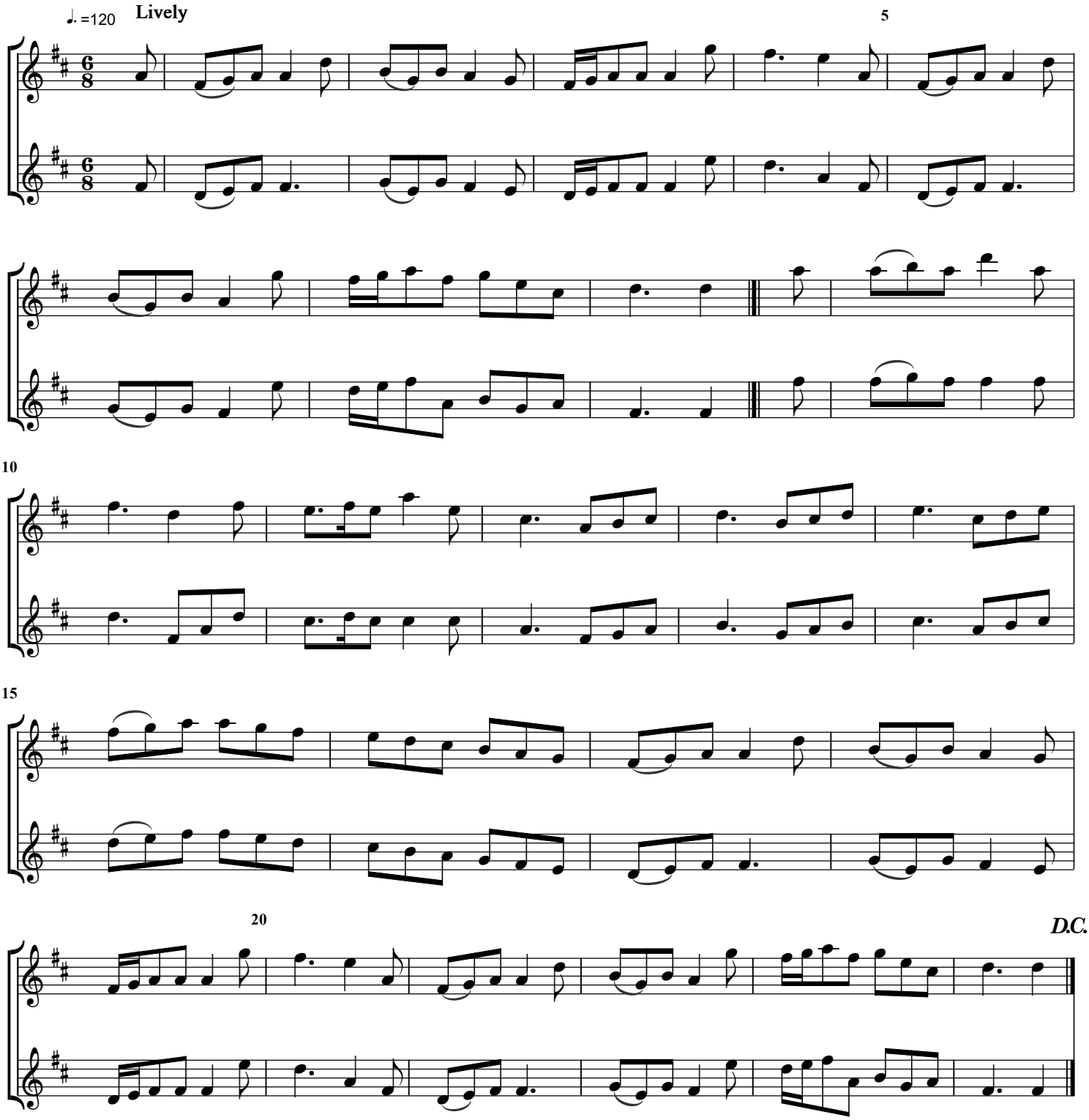
A tune popular enough to have been widely disseminated, perhaps originally a song air. A distanced version, perhaps a precursor, can be found as the vehicle for a country dance called "Scotland" in Playford's Dancing Master (1709) series, although a relationship has yet to be established. The Tune appears in London dancing master Daniel Wright's Collection of Scots Dances (1730, as "Andrew Kerr"), Wright's Compleat Collection of Celebrated Country Dances (London, 1740), Walsh's Third Book of the Compleat Country Dancing Master (London, 1735 & 1749), and Simpson's Compleat Tutor for the Flute (London, 1745). Later it was published in Thompson (1777), James Aird's Selection of Scotch, English, Irish and Foreign Airs, vol. 5 (Glasgow, 1797), and the Gow's Complete Repository, Part 1 (1799). The tune's title appears in Henry Robson's list of popular Northumbrian song and dance tunes ("The Northern Minstrel's Budget"), which he published c. 1800. The titles naming Andrew as a 'Kerr' predate the 'Carey' titles (although Carr and Carey are also names used by the same clan). The Kerrs were a Scottish Middle-March Borders clan-family well-known for their raiding, cattle reiving and feuding [1] (see George MacDonald Fraser's 1971 book The Steel Bonnets for a comprehensive text on Scottish and English Borders activities).

"Andrew Carey" and variant titles appears in several British musicians' manuscript collections, including William Vickers (Northumberland, 1770), John Fife (Perthshire and at sea, 1780, where it is noted as a "Retreat"), Joseph Crawhall (Northumberland, 1872), the Tiller ms., and Thomas Hammersley (London, 1790). It is contained in vol. 2 (p. 146) of the large mid-19th century music manuscript collection of County Cork cleric and uilleann piper James Goodman. In North America the tune was included by Henry Beck in his commonplace book for the flute (1786), Aaron Thompson (New Jersey, 1777-1782), William Morris (Hunterdon County, New Jersey, 1776-1777), and by Thomas Molyneaux in his flute copybook (Shelburne, Nova Scotia, 1788).

See: https://tunearch.org/wiki/Annotation:Andrew_Carey

Lady Mary Douglas

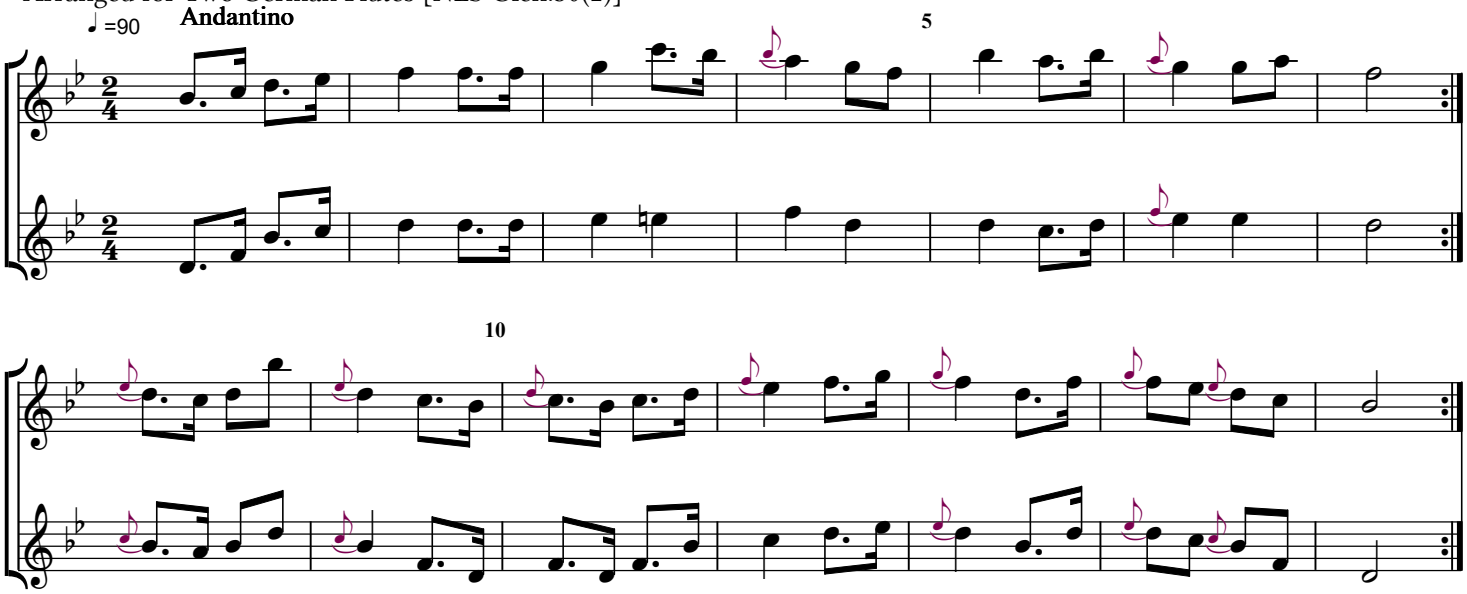
Source: George Forrester, The Flute Player's Pocket Companion part 1 p27 [NLS Glen.30(1)]



Early printings of this jig appear in John Paff's Gentlemens Amusement No. 2 (New York, p. 22) and London dancing master Thomas Wilson's Companion to the Ball Room (1816; p. 102).

Saw Ye My Father [The Grey Cock]

Source: Macleod's Collection of Airs, Marches, Waltzes _Rondos Carefully
Arranged for Two German Flutes [NLS Glen.30(2)]



Saw you my father, saw you my mother,
Saw you my true love John?
He told his only dear that he would soon be here,
But he to another is gone.

Ye My Father

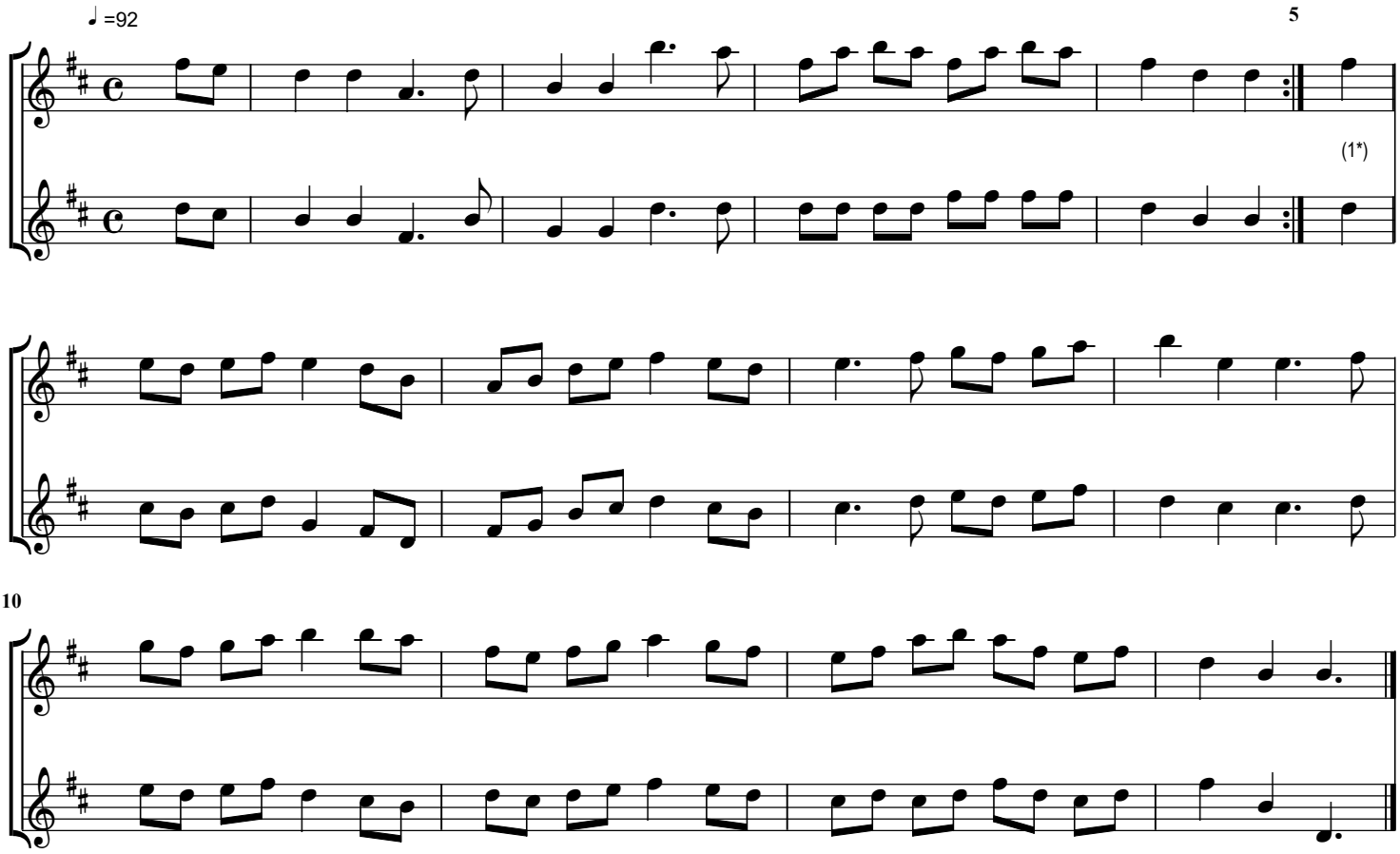
A very popular tune that appears in numerous latter 18th century British Isles publications and manuscripts. There are seven bars in each part of the tune in the Thompson and Vickers collections. The editor of "The Native Music of Ireland, No. 32", published in The Citizen; or Dublin Monthly Magazine (vol. IV, No. XXIV, October, 1841, p. 209) noted that this tune is a member of tunes formed with phrases of four bars and three bars, "which is the division of the ordinary Psalm tune, in "Common Measure"." Others in this category are the air for "Lord Gregory" (Smith's Scottish Minstrel, vol. 3) and "Small is my inclination to sleep." The melody is to a Scottish version of a song called “Grey Cock (The)” (which, in country dance versions, takes its name from the first line). "Marie Me Marie Me Quoth the Bonie Lass" (see below), from the Skene Manuscript (1615-1630) has been posited as an ancestral tune to Saw ye nee my father."

"Saw ye my father," published by David Herd (1769), begins:

Saw you my father, saw you my mother,
Saw you my true love John?
He told his only dear that he would soon be here,
But he to another is gone.

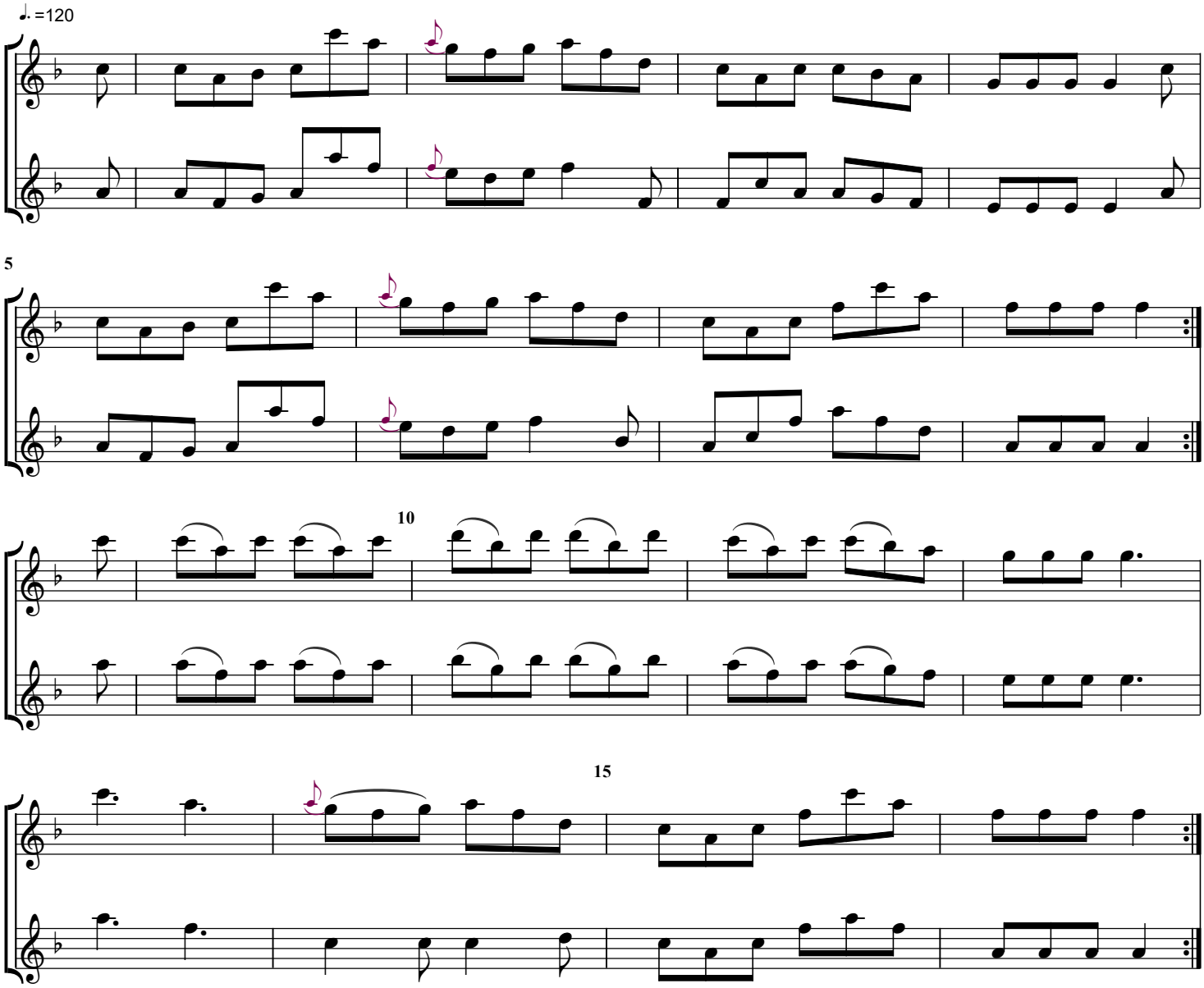
Good Night and Joy be with You All

Source: Flute tutor (Glasgow 1838-9), Farmer 193, GUL Spec Colls, p156



"This tune is played at the conclusion of every Convivial Dancing Meeting Throughout Scotland" (Gow).
A prototypical melody appears in Henry Playford's 1700 collection of Scottish dance tunes under the title "Good Night and God Be With You," but its earliest appearance is in the Skene Manuscript from 1615-20.
The tune was used for a variety of songs over the centuries, but the present title comes from Robert Burns' lyrics.

1. Anacruses at the start of the second part are quavers in the MS

Carrick Fergus

Source: Sharpe MS, NLS MS.3346/Inglis.153, p90