

**VIENNESE COLLECTION
OF MUSICAL RARITIES**

**BOOK LOVERS EDITION
COMPILED BY OTTO ERICH DEUTSCH**

**VOLUME II
JOSEPH HAYDN**

TWELVE SCOTCH POPULAR SONGS

**FOR ONE VOICE WITH THE ACCOMPANIMENT OF PIANOFORTE,
VIOLIN AND VIOLONCELLO**

NEWLY EDITED BY EUSEBIUS MANDYCZEWSKI

GERMAN WORDS BY HUGO ENGELBERT SCHWARZ

UNIVERSAL-EDITION A.-G., VIENNA AND NEW YORK

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A special edition of fifty numbered
copies in half-binding has been pu-
blished, printed on hand-made paper

P r e f a c e

In his excellent book of reference „Mozart and Haydn in London“ C. F. Pohl speaks of Haydn's first stay in London in 1791 and 1792 and tells about his comprehensive and arduous work in all domains of musical composition, about the completion and performance of new and great works, about their effect on the master's new surroundings, and remarks among other matters:

„Some new, smaller works matured besides, which he wrote more for his own recreation, but the longer he occupied himself with them the more he grew to like them. For the moment they served to perform an act of charity. An English music-dealer, William Napier, living at 49 Great Queen Street, Lincoln-Inn-Fields, who had a numerous family, was in the worst circumstances possible and nearly confined in the debtor's prison. For him Haydn arranged a number of Scottish songs in modern harmonic style with accompaniment of piano, violin and violoncello. The songs were sold so rapidly that Napier's fortune was made. He subsequently paid Haydn 50 guineas for the first collection, and was even able to double this amount for the second collection. This had a title copper-engraving by Bartolozzi (after a drawing by Hamilton) and was announced by Napier for the subscription price of one guinea already in November, 1791. On January 31st, 1792, „Morning Chronicle“ writes about it: „Haydn. Nothing perhaps is a more speaking proof of this great master's exalted genius than the ease with which he has interpreted these curious, yet natural and moving Scottish Songs now prepared for print, and the right understanding with which he entered into their spirit, the simplicity with which he invested them with harmony as if, so to say, melody and harmony had been born together. This work is a striking and permanent example of how small a thing it was for Haydn's art to get over musical difficulties.“

The title of this oldest edition of Scottish songs arranged by Haydn is: „A Selection of Original Scots Songs in Three Parts. The Harmony by Haydn. London, Printed for Will^m Napier, Music Seller to their Majesties“. The above mentioned artistically decorated second volume is „Dedicated by Permission to Her Royal Highness the Duchess of York“ and contains no less than 100 songs. Besides the handsome copper-engraving and an introduction by the publisher, it has a supplement with an alphabetic list of the songs and a glossary to explain the Scotch dialect which is particularly prominent in some of the songs. The third volume, „Dedicated by Permission to Her Majesty“, contains 50 songs and is a direct sequel of the second one, but has no supplements of any kind. The fifth piece of our small collection is taken from this volume, while all the others are selected from the more comprehensive second volume of the original edition.

Corresponding to the custom of his time, Haydn wrote a violin accompaniment and a figured bass to the melodies of the songs. It was a matter of course that the chords indicated by the figured bass were to be played on the piano, and that the soft tones of the instruments of that time should be rendered fuller by the violoncello. The formation of the chords was left to the player who had a knowledge of harmony, as the delivery was left to the singer. Directions for the tempo were only general ones. It was the task of this our musical arrangement to proceed in all of these matters with the precision and distinctness necessary at the present day.

The translation of the texts into German required special care. The original edition makes desirable many improvements respecting the words of the songs; it reveals too distinctly the fact that the music was considered as more important. It was necessary to reconstruct the literal translation in order to preserve the character of these little and peculiarly artistic songs in their new wording. Our edition gives the vocal parts in both languages separately, not only for the sake of comparison, but also for practical reasons. To make the survey easier only the first stanza in both languages is contained in the score, but the number of verses is stated here as well as in the instrumental voices.

Hugo Engelbert Schwarz

Eusebius Mandyczewski

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Joseph Haydn

Zwölf schottische Volkslieder

Twelve Scotch Folk Songs

Deutsche Texte von Hugo Engelbert Schwarz.

Musikalische Bearbeitung von Eusebius Mandyczewski.

Newly edited by Eusebius Mandyczewski.

1. Flandern.

1. Will ye go to Flanders.

Langsam. Slow.

Violino. *p* *mf*

Violoncello. *p* *mf*

Gesang.
Voice.

Willst du auch nach Fland-ern gehn, mein sü = her Schatz? Da wirst du all die Feld-herrn sehn, mein sü = her Schatz! Dort
Will ye go to Fland - ers, my Mal-ly, O? And see the chief com-mand - ers, my Mal-ly O? You'll

Langsam. Slow.

Piano-
forte. *p* *mf*

rit.

rit.

rit.

reg-net's Blei und Stahl und blind hält dann der Tod sein Mahl, ach, uns ar-men Frau'n zur Qual, mein sü = her Schatz! Zwei Strophen.
see the bul-lets fly, — and the sol-diers how they die, and the la-dies loud-ly cry, — my Mal-ly — O!

rit.

p

2. Abergeldie.*)

2. The Birks of Abergeldie.

Ziemlich lebhaft. Lively.

mf

Schö = ne Klei = ne, komm' zu uns, — komm' zu uns, — komm' zu uns, —
 Bon - ny Las - sie, will ye go, — will ye go, — will ye go, —

Ziemlich lebhaft. Lively.

mf

mf *rit.* *mf*

mf *rit.* *mf*

mf *rit.* *mf*

schö = ne Klei = ne, komm' zu uns, zu den Herrn von A = ber = gel = die! Lockt dich nicht ein Sei = den = schal, ein
 Bon - ny Las - sie, will ye go to the birks of A - ber - gel - die? Ye shall get a gown o' silk, a

mf *rit.* *mf*

rit. *rit.* *rit.*

rit.

Sei = den = schal, ein Sei = den = schal? Lockt dich nicht ein Sei = den = schal und ein Kleid aus Cal = li = man = kie?**) Vier Etropfen.
 gown o' silk, a gown o' silk, ye shall get a gown o' silk and a coat of cal - li - man - kie? Two vers.

rit.

*) Jagdschloß in Schottland.
 **) Ein Wollstoff.

3. Um Yarrow.**)

3. Leader Haughs and Yarrow.

Langsam. Slow.

Der Tag ist lind, lau weht der Wind und alle Knospen springen, wie Silber grau er =
 The morn was fair, soft was the air, all nature's sweets were springing, the buds did blow with
 Langsam. Slow.

glänzt der Tau, viel tau-send Vögel = lein singen. Wenn James bergnügt am Ab-hang liegt und schmeckert sei = ne
 sil-ver dew, ten thou-sand birds were singing. When on the bent, with blyth content young Ja-mie sang his

Sie = der, kein Bursch wie er zu fin = den wär' den Yar-row auf und nie = der. Zwei Strophen.
 marrow, nae bon-nierlass e'er trod the grass on Lea-der Haughs and Yar-row. Two verses.

*) Fluß im südlichen Schottland.

4. Im Sommer.

4. The Glancing of her Apron.

Lebhaft. Lively.

mf

Im Som-mer wars, zur Ern-te-zeit, als juist der Tag er-wacht, da
 In lo-vely Au-gust last, on Mu-nan-day at morn, as

mf

Lebhaft. Lively.

schritt ich vol-ler Fröh-lich-keit durch gold-ner Fel-der Pracht. Von un-ge-fähr blickt ich ins Land, da
 thro' the fields I past to view the yel-low corn. I look-ed me be-hind, and

sah ich ei-ne Dirn, es schim-mert weiß ihr Schür-zen-band und son-nen-braun die Stirn. Drei Strophen.
 saw comeo'er the know, ane glari-ning in her a-pron with a bon-ny brent brow. Three verses.

f

5. Im grünen Hag.

5. On a Bank of Flowers.

Sanft bewegt. Moderate.

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamics *p* and *mp*.

Zur Sommerszeit, im grünen Hag, nur leicht be- hüllt, al- lein, Jung Nel- ly un- ter-
 On a bank of flowrs in a sum-mer day, for sum-mer light-ly drest, the youth-ful bloom- ing

Sanft bewegt. Moderate.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamics *p* and *mp*.

Blu- men lag und schlief boll Lie- bes- pein. Von un- ge- fähr Jung Wil- ly naht, der
 Nel- ly lay with love and sleep op- prest. When Wil- lie wan- dring thro' the wood, who

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamics *mf*.

ih- re Gunst schon oft ge- sucht. Jetzt steht er- starr, weiß kei- nen Rat, da Gott ihn so- ber- sucht. Vier Strophen.
 for her fa- vour oft had su'd, he gaz'd, he wish'd, he fear'd, he blush'd, and trembled where he stood. Four verses.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamics *dim.*, *p*, and *sost.*

6. Das weiße Heer.

6. The White Cockade.

Frisk. Lively.

Aus A - ber - deen*) mein Lieb - ster stammt, der schön - ste Bursch ist er im Land, doch jetzt macht er das
 My love was born in A - ber - deen, the bon-niest lad that e'er wasseen, but now he makes our

Frisk. Lively.

Herz mirschwer, er zieht ins Feld mit dem wei - ßen Heer. Er ist ein lu - fti - ger Ge - sell, ein flot - ter, fröh - li - cher
 hearts fu' sad, he takes the field wi' his white cock - ade. Oh! he's a rant - ing ro - ving lad, he is a brisk and a

Sturmge - sell. Was auch kom - men mag, ich laß ihn nicht, ich folg' sei - ner Fah - ne durch Nacht zum Licht. Drei Strophen.
 bon - ny lad. Be - tide what may I will be wed, and fol - low the boy wi' the white cock - ade. Two verses.

*) Schottische Stadt und Grafschaft.

7. Ständchen.

7. O, let me in.

Innig. Slow.

mp espr.

Mein Kind, ich wußt' es gar zu gern, ob du jetzt schläfst, ob du jetzt wach? Die Lie = be lähmt mich,
 O Las-sie, art thou slee-ping yet, or are you wa-king, I would wit? For love hasbound me

mp

Innig. Slow.

rit. p cresc.

du, mein Stern, schließ auf mir dein Ge = mach, o! O laß mich ein die ei = ne Nacht, die
 hand and foot, and I would fain be in, Jo! O let me in this ae__ night, this

rit. p cresc.

mf p rit.

ei = ne, ei = ne, ei = ne Nacht! O laß mich ein die ei = ne Nacht, nur dies = mal hör' mein Flehn, o! Hier Strophen.
 ae, ae, ae night! O let me in this ae__ night, I'll ne'er come back a - gain, Jo! Two verses.

mf p rit.

Red *

8. Mein Liebster.

8. The Soger Laddie. (

Lebhaft. Lively.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The music begins with a rest followed by a series of eighth notes. The dynamic marking *mf* is present in both staves.

Mein Lieb = ster zog als Sol = dat in den Streit und was er er = beu = tet,
 My so - ger lad - die is o - ver the sea_ and he_ will bring gold and

Lebhaft. Lively.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats and a 6/8 time signature. The music continues with chords and eighth notes. The dynamic marking *mf* is present in the upper staff.

mit ist's ge = weiht, — und kommt er nach Haus, dann wird er mich frei = en, drum
 mo - ney to me; — and when he comes home, he'll make me a la - dy, my

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats and a 6/8 time signature. The music continues with chords and eighth notes.

wünsch' ich ihm stets das be = ste Ge = dei = hen. Mein Lieb = ster ist tab = fer, mein
 bles-sings gang wi' my so - ger lad-die. My dough - ty lad-die is

Lieb = ster ist kühn, im Kampf, in der Lieb = ist der Sieg nur für ihn, und
 hand-some and brave, and can as a so - ger and löv - er be - have; he's

nie wird er Fah = ne noch Lieb = ste ber = ra = ten, ja, ja, sie sind sel = ten die bra = ven Sol = da = ten. Zwei Strophen.
 true to his coun-try, to love he is sted-dy, there's few to com-pare wi' my so - ger laddie. Two verses.

9. Heimliche Liebe.

9. I love my Love.

Ruhig, freundlich. Slow.

Mein San-dy gab mir ei-nen Ring, ein stol-zer De-mant schmüd-te ihn, da-für er reich-sten
My San-dy gied to me a ring, was a' be-set wi' dia-monds-fine, but I gied him a

Ruhig, freundlich. Slow.

Lohn emp-fing, ich gab mein gan-zes Herz ihm hin. Mein San-dy, o, mein San-dy, o! Mein lie-ber, lie-ber
bet-ter thing, I gied my heartin pledge o' his ring. My San-dy, O, my San-dy, O! My bon-ny, bon-ny

espr.

San-dy, o! Kann ich dir ins Gesicht mei-ne Lie-be zei-gen nicht, nun dann lieb ich dich ganz heimlich, du Wö-se-wich! Zwei Strophen.
Sandy, O! Tho'the lovethat I owe to thee I dare na show, yet I lovemylove in se-cret, my San-dy, O! Two verses.

10. Mein Aekersmann.

10. The Ploughman.

Behaglich munter. Lively.

mp.

Mein Aekersmann be-truigt mich nie, er ist mir Schirm und Stuetze; das
 The plough-man he's a bon-ny lad, his mind is ev-er true, Jo, his

Behaglich munter. Lively.

mp

mf

(Chor.)

Strumpfbandtraegt er un-tern Knie und blau ist sei-ne Muetze. Heil dir, du brae-ver Aekersmann, du
 gar-ters knit be-low his knee, his bon-net it is blue, Jo. Then up wit a', my ploughman lad, and

mf

crescendo

f

Per-le oh-ne-glei-chen! Dein Werk bleibt im-mer o-ben-an, kein and-erer kann's er-rei-chen. Vier Strophen.
 hey my mer-ry plough-man! Of a' the trades that I do ken, com-mend me to the plough-man. Four verses.

crescendo

f

11. Heimatserde.

11. Galla Water.

Langsam, getragen. Slow.

The musical score for 'Heimatserde' consists of three systems. The first system shows the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a *cresc.* marking. The piano accompaniment also starts with *p* and *cresc.*. The second system contains the lyrics in German and English. The third system shows the piano accompaniment continuing with *p* and *cresc.* markings.

p *cresc.*

p *cresc.*

trau-te, heil' = ge Hei = mats = er = de, trau = te, heil' = ge Hei = mats = er = de! es
 Braw, braw lads of Gal - la Wa - ter, braw, braw lads of Gal - la Wa - ter, I'll

Langsam, getragen. Slow.

p *cresc.*

The musical score for 'Galla Water' consists of three systems. The first system shows the vocal line and piano accompaniment. The vocal line has a *p* dynamic and a *sosten.* marking. The piano accompaniment also has a *p* dynamic and a *sosten.* marking. The second system contains the lyrics in German and English. The third system shows the piano accompaniment continuing with *p* and *sosten.* markings.

sosten.

p *sosten.*

sosten.

trennt von dir mich Berg und Thal, mein Herz ber = zeh = ren Sehn = fuchts = qua = len. Drei Strophen.
 gae my lane be - yond the hill, and look for him, my heart sighs af - ter. Two verses.

sosten.

p *sosten.*

12. Die Braut.

12. This is no mine ain House.

Lebhaft. Lively.

mf

Das Haus, wo ich ge = bo = ren, ist mir nicht mehr ein trau = ter Ort. Seit
 O this is no mine ain house, I ken — by the rig - ging o't, since

Lebhaft. Lively.

mf

ich mein Herz ver = lo = ren, treibt mich die Seh = sucht mäch = tig fort. Jetzt bin ich Ro = b's jun = ge Braut, bis
 wi' my love I've chang'd vows, I din - na like the big - ging o't. For now that I'm young Ro-biesbride, and

ich als Frau ihm an = ge = traut, dann ist mein ei = gen Haus ge = baut, mein ei = gen Heim, mein Schirm und Hort! Drei Strophen.
 mis-tress of his fire - side, mine ain house I like to guide, and please me wi' the trig-ging o't. Three verses.



Joseph Haydn

Twelve Scotch Folk Songs

1

Newly edited by Eusebius Mandyczewski.

Voice.

1. Will ye go to Flanders.

Slow.

Will ye go to Flanders, my Mal-ly, O? And see the chief commanders, my Mal-ly, O? You'll see the bul-lets fly, and the sol-diers how they die, and the la-dies loudly cry,— my Mal-ly,—O!

2. The Birks of Abergeldie.

Lively.

Bon - ny las - sie, will ye go,— will ye go, will ye go,—
Na, kind sir, I dare nae gang,— dare nae gang, dare nae gang,—
bon - ny las-sie, will ye go to the birks of A - ber - gel - die? Ye shall get a gown o' silk, a
na, kind sir, I dare nae gang,— my min-ny will be an - gry. Sair,— sair, wad she flyte,—
gown o' silk, a gown o' silk, ye shall get a gown o silk, and a coat o' cal-lie-man- kie!
wad she flyte, wad she flyte, sair,— sair, wad she flyte, and— sair— wad she ban me!

3. Leader Haughs and Yarrow.

Slow.

The morn was fair, saft was the air, all na - tures sweets were sprin-ging, the buds did blow with
O swee-test Sue! 'tis on - ly you can make life worth my wish - es, if e - qual love your
sil - ver dew, ten thou - sand birds were sin-ging. When on the bent, with blyth con-tent young
mind can move to grant this best of bliss-es. Thou art my sun! and thy least frown would
Ja - mies sang his mar-row, nae bon-nier lass e'er trod the grass on Lea-der Haughs and Yar-row.
blast me in the blos-som: but if thou shine, and make me thine, I'll flour-ish in thy bo-som.

4. The Glancing of her Apron.

Lively.

In love - ly Au - gust last _____ on Mu - nan - day at morn, as
 I said, good mor - row, fair _____ maid, and she right cour - teous - lie, re -
 Fair maid, I'm thank - fu' to my fate, to have sic com - pa - ny, for
 thro' the fields I past, _____ to view the yel - low corn. I look - - - ed me be - hind, and
 turn'd a beck, and kind - ly said, "Good days, sweet Sir, to thee?" I speer'd, my dear, how far a - wa' do
 I am gang - ing straight that gate, where ye in - tend to be. When we had gune a milé or twain, I
 saw come o'er the know, ane glan - cing in her a - - - pron, with a bon - ny brent brow.
 ye in - tend to gae? Quoth she, I mean a mile or twa, and o'er yon broom - y brae.
 said to her, my dow, may wee not lean us on this plain, and kisser your bon - ny mou'.

5. On a Bank of Flowers.

Moderate.

On a bank of flow'rs in a summer's day, for summer light - ly drest, the youth - ful bloom - ing
 Her clos - ed eyes, like weap - ons sheath'd, were seal'd in soft re - pose, her lips, still as she
 Her robes light wa - ving in the breeze, her ten - der limbs em - brace, her love - ly form, her
 As flies the part - ridge from the brake, on fear - in - spir - ed wings, so Nel - ly, start - ing,
 Nel - ly lay, with love and sleep op - prest. When Wil - lie wan - dring thro' the wood, who
 fra - grant breath'd, it rich - er dy'd the rose. The springing lil - ies sweet - ly prest, wild,
 na - tive ease, all har - mo - ny and grace. Tu - mul - tuous tides his pul - ses roll, a
 half a - wake, a - way af - fright - ed springs; but Wil - ly fol - low'd, as he shou'd, he
 for her fa - vour oft had sud, he gaz'd, he wish'd, he fear'd, he blush'd, and trem - bled where he stood.
 wan - ton, kiss'd her ri - val breast, he gaz'd, he wish'd, he fear'd, he blush'd, his bo - som ill at rest.
 falt' - ring, ar - dent kiss he stole, he gaz'd, he wish'd, he fear'd, he blush'd, and sigh'd his ve - ry soul.
 o - ver - took her in the wood, he vow'd, he pray'd, he found the maid for - giv - ing all and good.

6. The White Cockade.

Lively.

My love was born in A - ber - deen, the bon - niest lad that e'er was seen, but now he makes our
 I'll sell my rock, my reel, my tow, my gude grey mare, and haw - kit cow, to buy my - sell a
 hearts fu' sad, he takes the _____ field wi' his white cock - ade. } 1-2. Oh, he's a rant - ing, ro - ving lad, he
 tar - tan plaid, to fol - low the boy wi' the white cock - ade. }
 is a brisk and a bon - ny lad, be - tide what may I will be wed, and fol - low the boy wi' the white cockade.

7. O, let me in.

Slow.

O Las-sie, art thou sleep-ing yet, or are you wak-ing, I would wit? For love has bound me
The night it is baith cauld and weet, the morn it will be snaw and sleet, my shoon are fro-zen

hand and foot, and I would fain be in, Jo! } 1-2.0
to my feet, wi' stand-ing on the plain, Jo! } let me in this ae— night, this

ae,— ae,— ae— night, o let me in this ae— night, I'll ne'er come back a - gain, Jo!

8. The Soger Laddie.

Lively.

My So-ger Lad-die is o-ver the sea, and he will bring gold and mon-ey to me; and
Shield him, ye an-gels, frae death in a-larms, re- turn him with lau-rels to my long-ing arms, syne

when he comes hame he'll make me a la- dy my blessings gang wi' my so-ger lad-die. My—
frae all my care ye'll pleas-ant-ly free me when back to my wishes my so-ger ye gie me. O,—

dough-ty lad-die is handsome and brave, and can as a so-ger and lov-er be-have; he's
soon may his hon-ours bloom fair on his brow, as quick-ly they must, if he get— his due; for in

true to his coun-try, to love he is sted-dy; there's few to com-pare wi' my so-ger lad-die.
no-ble ac-tions his cour-age is read-y which makes me de-light in my so-ger lad-die.

9. I love my Love.

Slow.

My San-dy gied to me a ring, was a' be-set wi' dia-monds fine, but
My San-dy brak a piece of gow'd, while down his cheeks the saut tears row'd, he

I— gied him a— bet-ter— thing, I gied my heart in— plegde o' his ring— } 1-2. My
took a— hauf and gied it— me, and I'll keep it— till the hour I— die. }

San- dy, O, my San- dy, O! My bon-ny, bon-ny San- dy, O! Tho' the

love that I owe to thee I dare na show, yet I love my love in se-cret, my San- dy, O!

10. The Ploughman.

Lively.



The plough-man he's a bon - ny lad, his mind is ev - er true, Jo! his
 My plough-man he comes hame at e'en, he's af - ten wet and wear - y; cast
 I hae been east, I hae been west, I hae been at Saint Johns - ton: the
 With naw white stock - ings on his legs, and sil - ler buck - les glane - in, a

Chorus.



gar - ters knit be-low his knee, his bon-net it is blue Jo!
 aff the wet, put on the dry, and gae to bed my dear - ie!
 bon-niest sight that e'er I saw, was ploughman lad-die danc - in. } 1-4. Then up wi' a' my ploughman lad, and
 gude blue ban-net on his head, and, Oh! but he was hand-some.)



hey my mer-ry plough-man, of a' the trades that I do ken com-mend me to the plough-man.

11. Galla Water.

Slow.



O braw lads of Gal - la Wa - ter! O braw lads of Gal - la Wa - ter! I'll
 But when re - turn - ing, crown'd with lau - rels, frae the fields of death and slaughter, —



gae my lane be - yond the hill, and look for him my heart sighs af - ter.
 ye shall meet with me, my love, and bring me hame o'er Gal - la Wa - ter.

12. This is no mine ain House.

Lively.



O this is no mine ain house, I ken by the rig - ging o't, since
 Then fare - ye well my fa - ther's house, I gang where love in - vites me, the
 When I am in my ain house, true love shall be at hand ay, to



wi' my love I've chang'd vows, I din-na like the big-ging o't. For now that I'm young Ro-bies bride, and
 strict-est du - ty this al - lows, when love with hon - our meets me. When Hy-men moulds me in - to ane, my
 make me still a prudent spouse, and let my man command ay. A - void - ing il - ka cause of strife, the



mis-tress of his fire - side, mine ain house I like to guide, and please me wi' the trig-ging o't.
 Ro-bie's near - er than my kin, and to re - fuse him were a sin, sae lang's he kind - ly treats me.
 com - mon pest of mar - ried life, that makes ane wear - ied of his wife, and breaks the kind - ly band ay.

Joseph Haydn

Zwölf schottische Volkslieder

Twelve Scotch Folk Songs

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Violino.

1. Flandern.

1. Will ye go to Flanders.

Langsam. Slow.

p *mf* *rit.* *p*

Drei Strophen.

2. Abergeldie.*)

2. The Birks of Abergeldie.

Biemlich lebhaft. Lively.

mf *mf* *rit.* *rit.*

Vier Strophen.
Two verses.

3. Am Yarrow.**)

3. Leader Haughs and Yarrow.

Langsam. Slow.

p *mp espr.* *cresc.* *p* *rit.*

Drei Strophen
Two verses.

*) Jagdschloß in Schottland.

***) Fluß im südlichen Schottland.

Violino.

4. Im Sommer.

4. The Glancing of her Apron.

Lebhaft. Lively.

Musical score for 'Im Sommer' in treble clef, key of D major, 2/4 time. The piece consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff continues the melody with various articulations. The third staff concludes with a dynamic marking of *f* and a repeat sign.

Drei Strophen.
Three verses.

5. Im grünen Hag.

5. On a Bank of Flowers.

Sanft bewegt. Moderate.

Musical score for 'Im grünen Hag' in treble clef, key of B-flat major, 3/4 time. The piece consists of three staves. The first staff begins with a dynamic marking of *p*. The second staff continues the melody with a dynamic marking of *mf*. The third staff concludes with dynamic markings of *dim.*, *p*, and *sost.*, ending with a repeat sign.

Vier Strophen.
Four verses.

6. Das weiße Heer.

6. The White Cockade.

Frisch. Lively.

Musical score for 'Das weiße Heer' in treble clef, key of D major, 2/4 time. The piece consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff continues the melody with a dynamic marking of *mp* and a first ending bracket. The third staff concludes with dynamic markings of *cresc.* and *mf*, ending with a repeat sign.

Drei Strophen.
Two verses.

7. Ständchen.

7. O, let me in.

Innig. Slow. espr.

mp

rit.

p *cresc.*

mf *p*

rit.

Hier Strophen
Two verses.

8. Mein Liebster.

8. The Soger Laddie.

Lebhaft. Lively.

mf

f

mf

f

Zwei Strophen.
Two verses.

9. Heimliche Liebe.

9. I love my Love.

Ruhig, freundlich. Slow.

p

espr.

mf

dim.

p

Zwei Strophen.
Two verses.

Violino.

10. Mein Ackersmann.

10. The Ploughman.

Behaglich munter. Lively.

Musical score for 'Mein Ackersmann' (The Ploughman) in G major, 3/4 time. The piece is marked 'Behaglich munter. Lively.' and consists of three staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic. The third staff concludes with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piece ends with a repeat sign and a fermata.

Vier Strophen.
Four verses.

11. Heimatserde.

11. Galla Water.

Langsam, getragen. Slow.

Musical score for 'Heimatserde' (Galla Water) in G major, 3/4 time. The piece is marked 'Langsam, getragen. Slow.' and consists of two staves of music. The first staff begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*). The second staff concludes with a piano (*p*) dynamic and a sostenuto (*sosten.*) marking. The piece ends with a repeat sign and a fermata.

Drei Strophen.
Two verses.

12. Die Braut.

12. This is no mine ain House.

Lebhaft. Lively.

Musical score for 'Die Braut' (This is no mine ain House) in B-flat major, 3/4 time. The piece is marked 'Lebhaft. Lively.' and consists of three staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff continues with the same dynamic. The third staff concludes with a mezzo-forte (*mf*) dynamic. The piece ends with a repeat sign and a fermata.

Drei Strophen.
Three verses.

Joseph Haydn

Zwölf schottische Volkslieder

Twelve Scotch Folk Songs

1

Deutsche Texte von Hugo Engelbert Schwarz.

Musikalische Bearbeitung von Eusebius Mandyczewski.

Newly edited by Eusebius Mandyczewski.

Violoncello.

1. Flandern.

1. Will ye go to Flanders.

Langsam. Slow.

p *mf* *rit.* *p* Zwei Strophen.

2. Abergeldie.*)

2. The Birks of Abergeldie.

Biemlich lebhaft. Lively.

mf *mf* *rit.* Vier Strophen.
Two verses.

3. Am Yarrow.**)

3. Leader Haughs and Yarrow.

Langsam. Slow.

p *mp espr.* *cresc.* Zwei Strophen.
Two verses.

*) Jagdschloß in Schottland.

***) Fluß im südlichen Schottland.

Violoncello.

4. Im Sommer.

4. The Glancing of her Apron.

Lebhaft. Lively.

mf

f

Drei Strophen.
Three verses.

Detailed description: This musical score is for the piece 'Im Sommer' (The Glancing of her Apron). It is written for the cello in G major (one sharp) and common time. The tempo is 'Lebhaft. Lively'. The score consists of three staves. The first staff begins with a mezzo-forte (mf) dynamic. The second staff continues the melody. The third staff features a forte (f) dynamic and ends with a repeat sign. The piece is noted as having three verses.

5. Im grünen Hag.

5. On a Bank of Flowers.

Sanft bewegt. Moderate.

p

mp

mf

dim. p sosten.

Vier Strophen.
Four verses.

Detailed description: This musical score is for the piece 'Im grünen Hag' (On a Bank of Flowers). It is written for the cello in B-flat major (two flats) and common time. The tempo is 'Sanft bewegt. Moderate'. The score consists of three staves. The first staff begins with a piano (p) dynamic. The second staff continues the melody with mezzo-piano (mp) dynamics. The third staff features dynamics of dim., p, and sosten., and ends with a repeat sign. The piece is noted as having four verses.

6. Das weiße Heer.

6. The White Cockade.

Frisch. Lively.

mf

mp

cresc. mf

Drei Strophen.
Two verses.

Detailed description: This musical score is for the piece 'Das weiße Heer' (The White Cockade). It is written for the cello in G major (one sharp) and common time. The tempo is 'Frisch. Lively'. The score consists of three staves. The first staff begins with a mezzo-forte (mf) dynamic. The second staff continues the melody with mezzo-piano (mp) dynamics. The third staff features a crescendo (cresc.) leading to a mezzo-forte (mf) dynamic and ends with a repeat sign. The piece is noted as having three staves and two verses.

7. Ständchen.

7. O, let me in.

Innig. Slow.

Musical score for 'Ständchen' in bass clef, C major, common time. The piece is marked 'Innig. Slow.' and begins with a first ending bracket. The dynamics include *mp espr.*, *rit.*, *p*, *cresc.*, *mf*, *p*, and *rit.* at the end.

Vier Strophen.
Two verses.

8. Mein Liebster.

8. The Soger Laddie.

Lebhaft. Lively.

Musical score for 'Mein Liebster' in bass clef, B-flat major, 6/8 time. The piece is marked 'Lebhaft. Lively.' and features triplets. Dynamics include *mf*, *f*, *mf*, and *f*.

Zwei Strophen.
Two verses.

9. Heimliche Liebe.

9. I love my Love.

Ruhig, freundlich. Slow.

Musical score for 'Heimliche Liebe' in bass clef, D major, common time. The piece is marked 'Ruhig, freundlich. Slow.' and includes a first ending bracket. Dynamics include *p*, *mf*, *dim.*, and *p*.

Zwei Strophen.
Two verses.

Violoncello.

10. Mein Aickersmann.

10. The Ploughman.

Behaglich munter. Lively.

Musical score for 'Mein Aickersmann' and 'The Ploughman' in C major, 2/4 time. The score consists of three staves of music. The first staff begins with a *mp* dynamic. The second staff features a *mf* dynamic. The third staff includes a *cresc.* marking and ends with a *f* dynamic. The piece concludes with a repeat sign and a double bar line.

Drei Strophen.
Four verses.

11. Heimatserde.

11. Galla Water.

Langsam, getragen. Slow.

Musical score for 'Heimatserde' and 'Galla Water' in C major, 2/4 time. The score consists of two staves of music. The first staff begins with a *p* dynamic and includes a *cresc.* marking. The second staff includes a *p* dynamic and a *sost.* marking. The piece concludes with a repeat sign and a double bar line.

Drei Strophen.
Two verses.

12. Die Braut.

12. This is no mine ain House.

Lebhaft. Lively.

Musical score for 'Die Braut' and 'This is no mine ain House' in C major, 2/4 time. The score consists of three staves of music. The first staff begins with a *mf* dynamic. The third staff includes a *mf* dynamic. The piece concludes with a repeat sign and a double bar line.

Drei Strophen.
Three verses.