

YS/117

S.C.D.S.

# MANUSCRIPT MUSIC BOOK



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- 1 The Lads of Leath
- 12 ✓ 2 Lady Terfichen's Rant
- 3 Because I was a bonnie lad
- 4 I'll have a wife of my own
- 5 Silly old man
- 6 Hamilton's Rant
- 9 ✓ 13 ✓ 7 Soldier Laddie
- ✓ 2 ✓ 8 Suttens of Selkirk
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- ✓ 18 ✓ 11 Muirland Willie
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- 5 ✓ 15 ✓ 15 Fiddle Faddle, or Stumpy
- 8 ✓ 16 ✓ 16 The Reel of Glames.

Dances from

Johnson's Caledonian Country Dances

1748

—

# The Lads of Leath

Each strain twice

The 1<sup>st</sup> Cu Ballance, or set twice and cast down  
in 2<sup>d</sup> Cu Place - Then Ballance again, and  
cast down below the 3<sup>d</sup> Cu - Then lead  
thro' the 3<sup>rd</sup> Cu and pass on the outside  
of the 2<sup>d</sup> Cu into your own places - Then  
right Hand and left and turn your Partners -

First all lead up forward & back again -  
 that again - First Cu. go back to back then  
 right hands one turn & a half. then clap hands  
 first your own, then one of each others, then  
 walk out to the wall. then back again, & back  
 to back as before the Men on the Wo side  
 & Wo on the Men's side. & in the last Part  
 after clapping hands, then lead to the wall  
 & back again -

5/4

"An the Kirk would let me be."

The 1<sup>st</sup> Man and 2<sup>nd</sup> Wo. clap hands with each other and turn single. then right and left half round - the other Cu. do the same - then cross over and half figure - then lead thro' the Bottom an thro' the top, cast off & turn -

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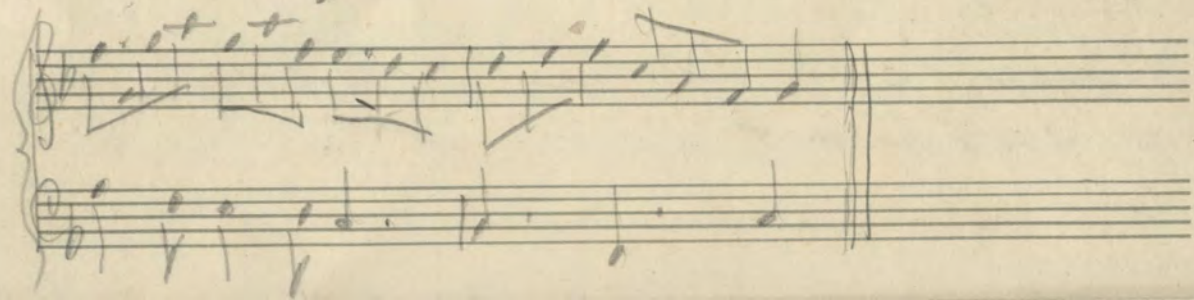
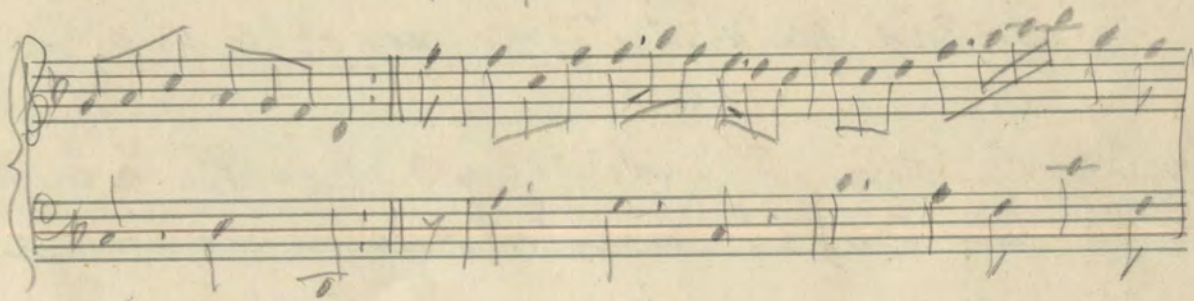
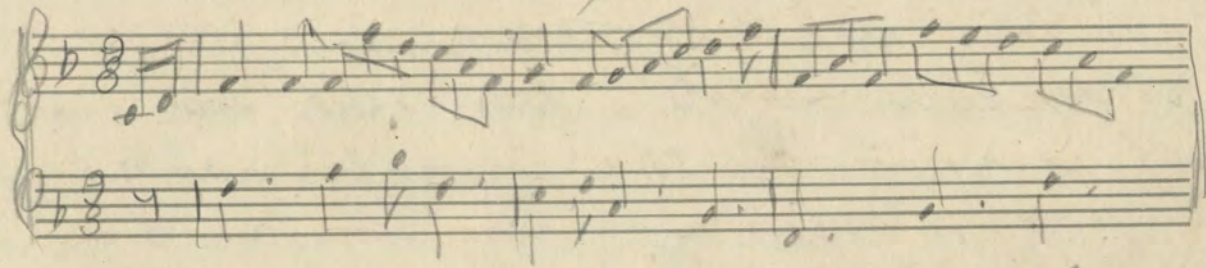
17<sup>th</sup> Century

(beginning)

To this time John 1<sup>st</sup> Duke of Atholl wrote words:  
"I am a poor sinful man" - to the tune of K. would let me be"

"An the Kirk wad let me be" had various songs written to it. One begins: "I am a poor silly old man"

# Silly Old Man.



6

## The British young Lad -

Handwritten musical score for "The British young Lad". The score is written on three systems, each consisting of a treble and bass staff joined by a brace. The music is in 6/8 time and features a mix of eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#). The first system begins with a treble clef and a 6/8 time signature. The second system includes a repeat sign with first and second endings. The third system concludes with a double bar line. The handwriting is in ink on aged paper.



Hamilton's Rant . Bird Young Man's G

The two men take Hands and fall back, then  
meet their Partners and turn Single, the  
two W. doing the like, afterwards all four  
take hands, and go half round and  
turn single, then half round and back  
again, then the double figure and the  
1<sup>st</sup> W lead down the middle! —

2/9

Soldier Luddie

Yes -

The 1<sup>st</sup> man heys with the 3<sup>rd</sup> Cu. his Partner at the same time heys with the 2<sup>nd</sup> Cu - then the 1<sup>st</sup> man heys with the 2<sup>nd</sup> Cu. 1<sup>st</sup> Wo. at the same time heys with the 3<sup>rd</sup> Cu. ∴ 1<sup>st</sup> Cu leads thro' the 2<sup>nd</sup> and 3<sup>rd</sup> We. and turn in the 2<sup>nd</sup> Cu Place - 1<sup>st</sup> Cu leads thro' the 2<sup>nd</sup> and 3<sup>rd</sup> Men and turns at top. the 1<sup>st</sup> Cu Back to Back and cut off and turn - the 2<sup>nd</sup> Cu Does the same ∴ 1<sup>st</sup> Man leads the 2<sup>nd</sup> Wo off & turns her 1<sup>st</sup> Wo leads the 2<sup>nd</sup> man off and turns him, 1<sup>st</sup> Man cuts off at the same time -

yo Tilters of Selkirk -

or

The 1<sup>st</sup> Cu lead off behind the 2<sup>d</sup> Cu. and go the figure of 8 till they come to their own planes, then 2<sup>d</sup> Cu cast up, and go the figure till they come in their own planes. The two men take hands and lead through and then go about their own partours cuts their own planes. the 1<sup>st</sup> Cu take hands and lead through below the 2<sup>d</sup> Cu. & cast up again. the two we lead thro' between the two men. then the 1<sup>st</sup> Cu cast below 2<sup>d</sup> Cu. lead thro' and cast off again -

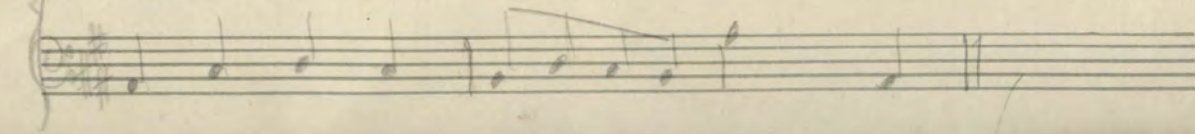
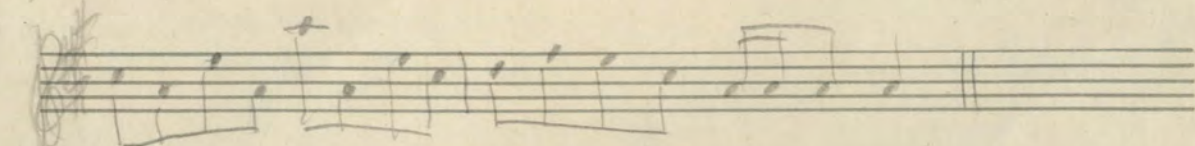
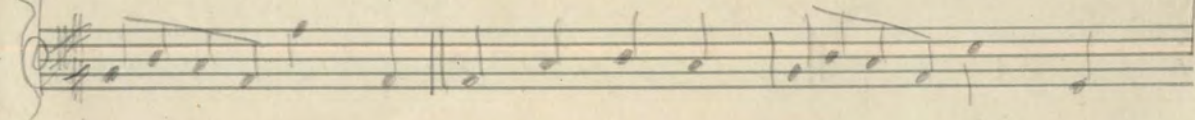
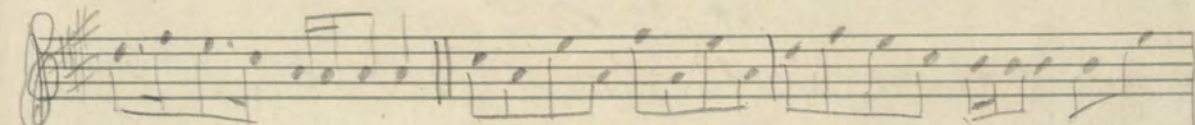
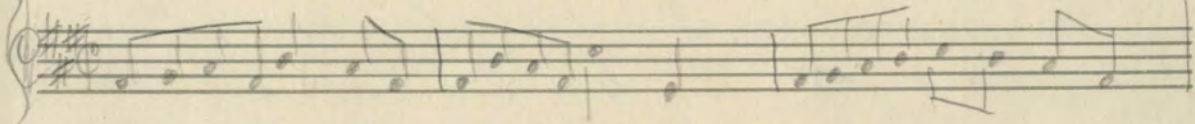
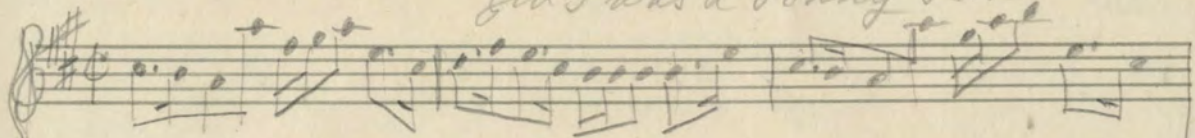
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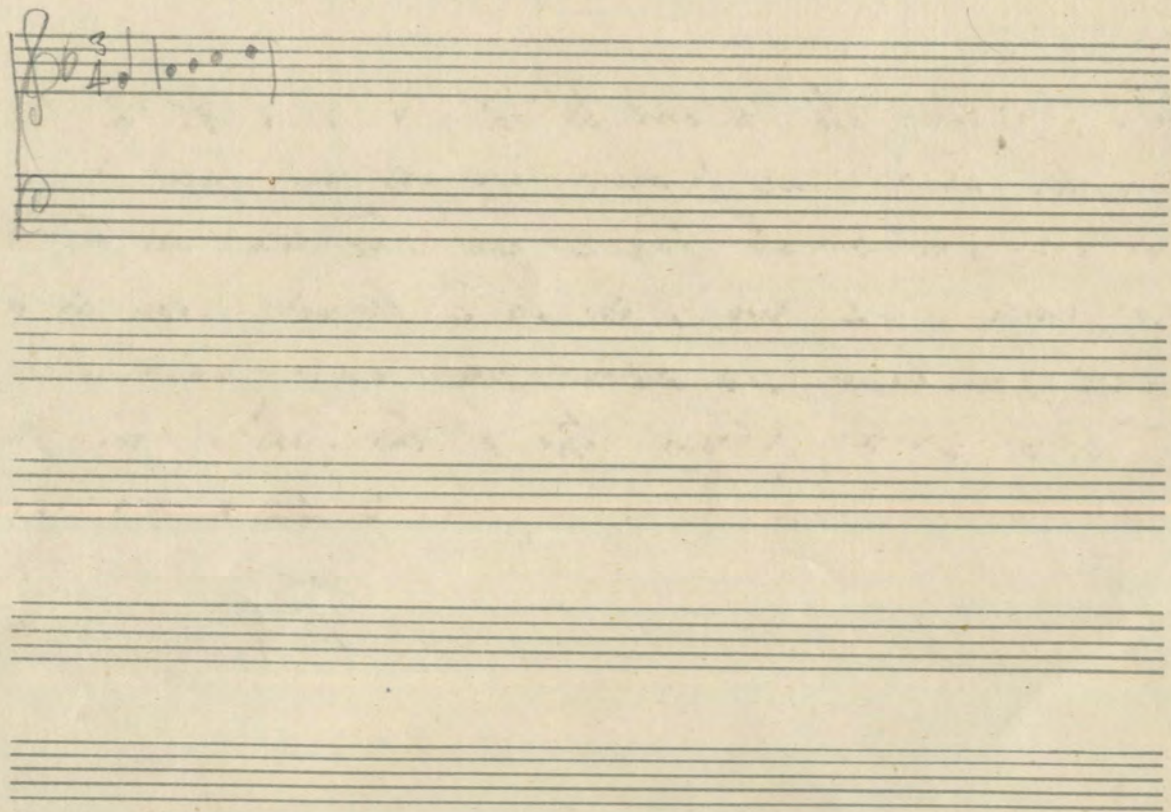
The 1<sup>st</sup> Cu march Set their Hands to their Sides, and  
 foot it and turn Hands round. The two Men <sup>one</sup>  
 and two We. do the Same. the 1<sup>st</sup> Cu cross over and  
 turn hands. the 2<sup>d</sup> Cu do the Same. All four foot  
 it <sup>over</sup> then take hands and gallop round. Foot  
 it again, then <sup>over</sup> Right & Left till 1<sup>st</sup> Cu are in the  
 2<sup>d</sup> Cu Place.

The Clever Lad, or  
Gin I was a Bonny Lad

A handwritten musical score for the song "The Clever Lad, or Gin I was a Bonny Lad". The score is written on five systems of two staves each, using a treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various note values, rests, and bar lines. The first system features a melodic line with many beamed notes and a bass line with a steady eighth-note accompaniment. The second system continues the melody with some rests and a similar bass accompaniment. The third system shows a more complex melodic line with some triplets and a bass line with a mix of note values. The fourth system has a melodic line with some rests and a bass line with a steady eighth-note accompaniment. The fifth system concludes the piece with a final melodic phrase and a bass line ending with a double bar line.

The Clever Lad - or  
Gin I was a Bonny Lad





47

# I'll have a Wife of my own

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef. The music consists of a series of eighth and quarter notes.

Handwritten musical notation for the second system, consisting of two staves. The notation continues from the first system, featuring a variety of note values and rests.

Handwritten musical notation for the third system, consisting of two staves. The notation concludes with a double bar line. The bottom staff contains some rhythmic markings that appear to be 'P.P.'.

not a good  
set - Later  
ones much  
better -

I have a wife o' my ain -

see how -



3/9

or "Because I was a bonny lad"  
(Gow & Co)

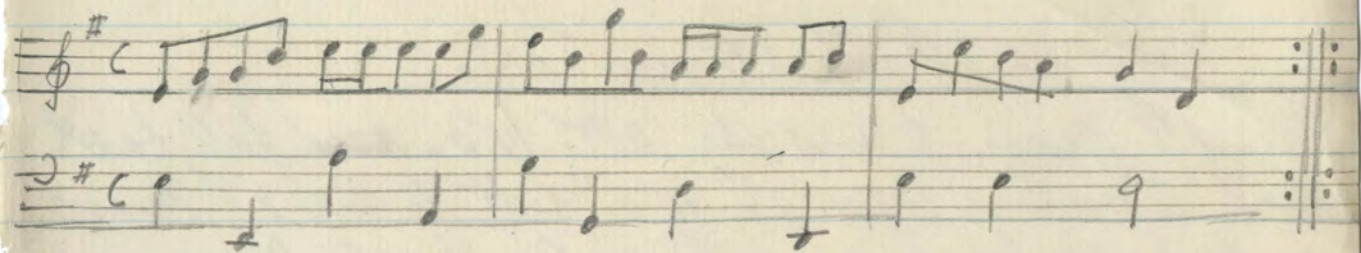
### Each Strain Twice

The 1<sup>st</sup> Man turns the 2<sup>nd</sup> Wo. and fall back and turn S. then 1<sup>st</sup> Wo. sett to the 2<sup>nd</sup> Man and fall back and turn S. the 1<sup>st</sup> Man change places with the 2<sup>nd</sup> Wo. then 1<sup>st</sup> Wo. change places with the 2<sup>nd</sup> Man. then all four meet & turn S. then the 1<sup>st</sup> Cu. being in the 2<sup>nd</sup> Cu. Place, lead thro' and cast off.

Same as "The Reel of Glames". p 16

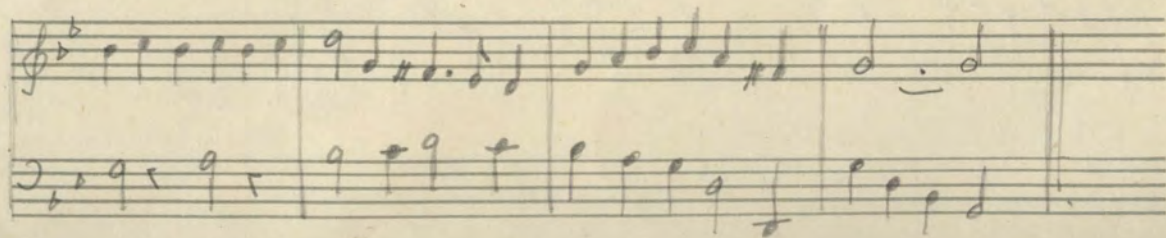
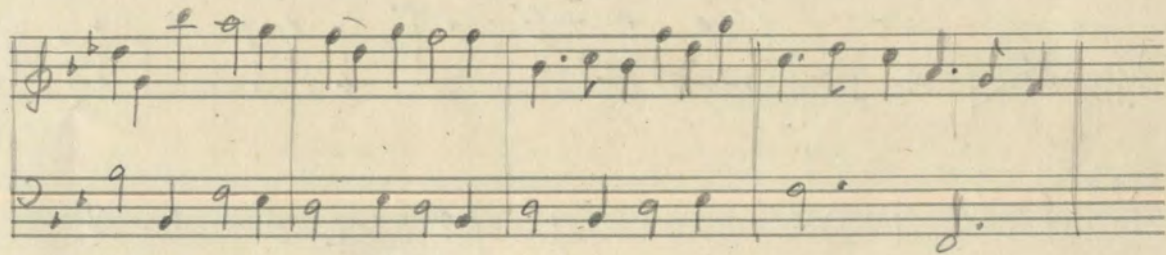
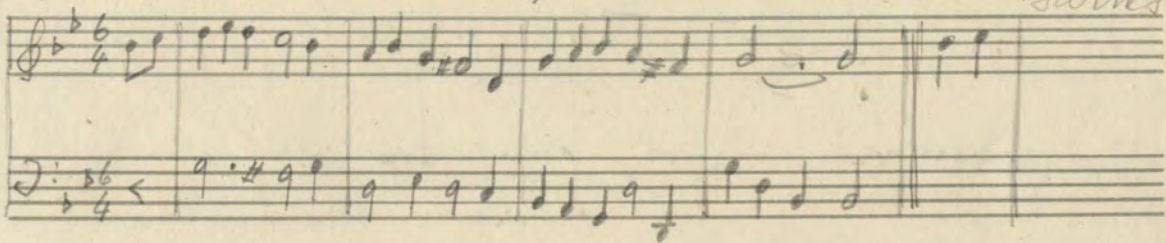
# Lady Terfichens's Hunt

G

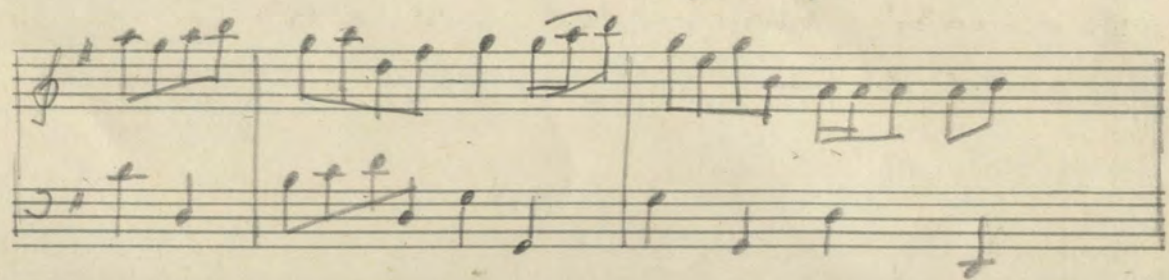
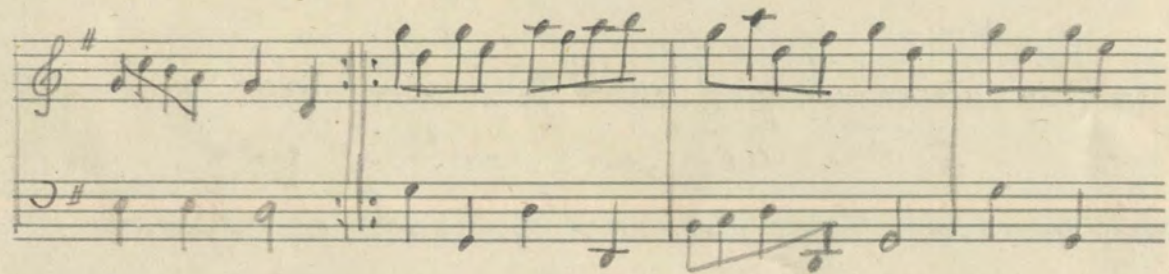
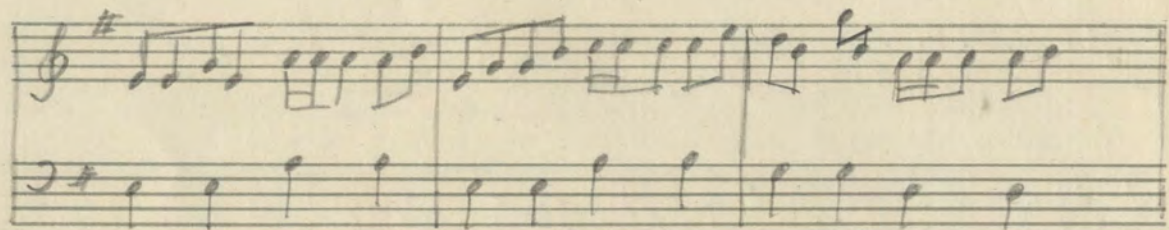


Foot & cross-way, first Cu cross over two Cu  
 lead up to the top and foot a little, and  
 off one Cu foot & end Back to Back,  
 and right hands and left with the  
 uppermost Cu -

The Lads of Leath "She's fair & her face  
burns"



## Lady Terfisher's Hunt



# Soldier Laddie

Sodger Ladie  
Bonis Repository p. 14.

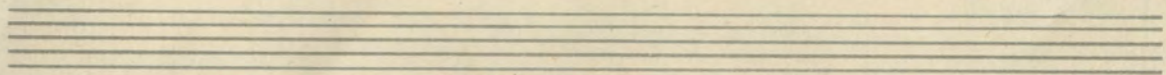
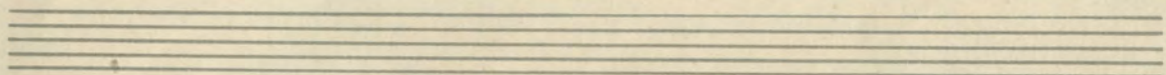
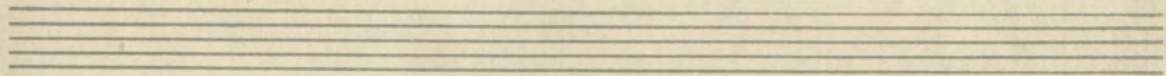
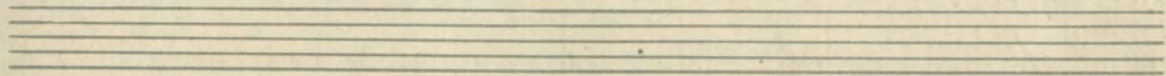
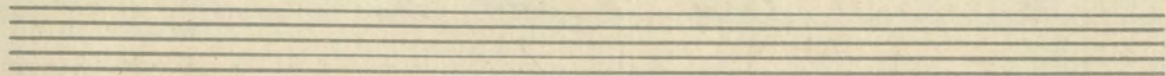
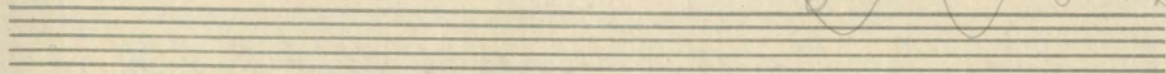
The first system of handwritten musical notation for 'Soldier Laddie'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The lower staff is in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The music is written in a cursive, handwritten style.

The second system of handwritten musical notation for 'Soldier Laddie'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The lower staff is in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The music continues in a cursive, handwritten style.

The third system of handwritten musical notation for 'Soldier Laddie'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The lower staff is in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The music concludes in a cursive, handwritten style.

Gow's Repository III p.18.

Jeanie Latin by Mr. Marshall  
Mr. Glashan vol II. 1780.



V. line line

# The Yellow haired Ladder

A handwritten musical score for a piece titled "The Yellow haired Ladder". The score is written on six staves, organized into three systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The first system consists of two staves. The second system also has two staves, with the upper staff containing two phrases labeled "1st" and "2nd" with arrows pointing to specific notes. The third system consists of two staves. The handwriting is in dark ink on aged, slightly yellowed paper.

Yes

# The Yellow Hair's Laddie

9

The 1<sup>st</sup> Co lead thro' the 2<sup>d</sup> Co and turn in their own  
places, then back to back<sup>4</sup> & turn<sup>4</sup>. The 2<sup>d</sup> Co do the  
same with the 3<sup>d</sup> Co. Then the 1<sup>st</sup> Co walk behind  
the 3<sup>d</sup> Co<sup>4</sup> and lead up to the top and turn<sup>4</sup>  
then back to back<sup>4</sup> & right hand & left to  
the end of the line —



8 11/5

Ministerland Wellie

The 1<sup>st</sup> Man goes round his own Wo. the 2<sup>d</sup> Wo follows him  
 & fall into their own places. 1<sup>st</sup> Wo and 2<sup>d</sup> Man do as much  
 ∴ 1<sup>st</sup> Man & 2<sup>d</sup> Wo <sup>to each the other place</sup> cross over and turn S. then take all  
 hands go a quarter round and turn S. then the other Cu  
 cross over and turn S. then take all hands and go  
 round till you come to your own places. then cut  
 off to the 2<sup>d</sup> place. Do this to the last ∴ 1<sup>st</sup> Cu lead  
 up. 2<sup>d</sup> Cu lead down back again: that again. the two Men  
 go between their own We, and go round them into their  
 own places. then take all hands go half round & turn  
 all S. the We do as much round the men then take hands  
 and go half round, then the 1<sup>st</sup> Cu cut off. Do this  
 to the last ∴

The 1<sup>st</sup> Cu foot it and cast off one Cu and turn - foot it  
 and cast off the 3<sup>d</sup> Cu and turn - lead up to the top  
 cast off 2 turns. Right hand & left with the 2<sup>d</sup> Cu  
 - the 1<sup>st</sup> Man foot it with the 3<sup>d</sup> Wo, and turn the  
 1<sup>st</sup> Wo. and 2<sup>d</sup> Man at the same time, the 1<sup>st</sup> Man  
 foot it with the 2<sup>d</sup> Wo. the 1<sup>st</sup> Wo the 3<sup>d</sup> Man -  
 Right hand and left with the 3<sup>d</sup> Cu. then hands round  
 all six till you come into the 2<sup>d</sup> Cu Place -

1-8 ~~1-8~~ set cast off 1 place - turn partner cast off 2<sup>d</sup> place & turn

9-16 lead up & Wp. cast off - turn partner

17 set right left with 2<sup>d</sup> couple foot at corner

25-32 set - turn partners

33-40 set left with 3<sup>d</sup> couple

41-48 set left with 4<sup>th</sup> couple

Mac Foset's Farewell

Lead up all. 1<sup>st</sup> man change Places with the 2<sup>d</sup> man and lead out. then lead in. the 1<sup>st</sup> We doing the same - the men and we fall back, then mud and foot it, the 2<sup>d</sup> Cu being in the 1<sup>st</sup> Place, cart off fall back, and foot it as before, and cart off. Do this to the last -

Running Highland Mass

The 1<sup>st</sup> man foots it and cuts off, and turns the 3<sup>rd</sup> Wo.  
and stands in the 2<sup>nd</sup> man's Place. The 1<sup>st</sup> Wo  
does the same with the 3<sup>rd</sup> man. Foot it Corners  
and turn. Foot it the other Corners and turn  $\frac{2}{2}$ .

## Fiddle Faddle (or Stumps) Yes?

The 1<sup>st</sup> Lu foot it and casts off — Then foot it  
 again, and the men casts off, and the Wo casts up  
 — figure contrary sides — figure on your own  
 sides — foot it corners and turn — foot it  
 the other corner & turn — Hey contrary Sides #  
 foot it to your Partner & turn it out —

Stumpie Neil Gow I p. 30. Mr. Fadzlan 1795  
air II - 44 p. 59.

Gillie Chalmers.

Became to me a Banjo Lead. Shelly  
Gow's Repository I p. 23.

also mc. glashan 1780

The Red of Glamis Yes.

4

The 1<sup>st</sup> man turns, the 2<sup>d</sup> Wo. and fall back and  
turn S. Then 1<sup>st</sup> Wo set to the 2<sup>d</sup> man and fall  
back and turn S. The 1<sup>st</sup> man change place with  
the 2<sup>d</sup> Wo. Then 1<sup>st</sup> Wo change place with the  
2<sup>d</sup> man. Then all fall 'm<sup>o</sup>' and turn S.  
Then the 1<sup>st</sup> Co being in the 2<sup>d</sup> Co place, lead  
thro' and cut off —

Exactly the same as "Because I was  
a bonnie lad" No 3.



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