

Muirland Willie

ed. Žak Ozmo

SOPRANO

O hear - ken and I will tell you how, Young Muir - land Wil - lie cam'
On his gray yade as he did ride; Wi' dirk and pis - tol

ALTO

O hear - ken and I will tell you how, Young Muir - land Wil - lie cam'
On his gray yade as he did ride; Wi' dirk and pis - tol

TENOR

O hear - ken and I will tell you how, Young Muir - land Wil - lie cam'
On his gray yade as he did ride; Wi' dirk and pis - tol

BASS

O hear - ken and I will tell you how, Young Muir - land Wil - lie cam'
On his gray yade as he did ride; Wi' dirk and pis - tol

5

here to woo; Tho' he could nei - ther say nor do, The truth I tell to
by his side; He spurr'd her on wi' mic - kle pride, Wi' mie - kle pride and

here to woo; Tho' he could nei - ther say nor do, The truth I tell to
by his side; He spurr'd her on wi' mic - kle pride, Wi' mie - kle pride and

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The musical score consists of four staves of music for voice and piano. The top two staves are soprano voices, the third is a bass voice, and the bottom is the piano's bass line. The music is in common time, with a key signature of one flat. The vocal parts sing in unison, with lyrics appearing below each note. The piano part provides harmonic support with sustained notes and chords.

you glee, But aye he cries what e'er be - tide, Maggie I'se has to
 Out o'er yon moss out o'er yon moor, Till he cam' to her

you glee, But aye he cries what e'er be - tide, Maggie I'se has to
 Out o'er yon moss out o'er yon moor, Till he cam' to her

you glee, But aye he cries what e'er be - tide, Maggie I'se has to
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13 you glee, But aye he cries what e'er be - tide, Maggie I'se has to
 Out o'er yon moss out o'er yon moor, Till he cam' to her

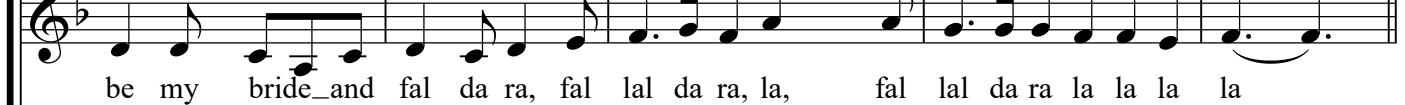
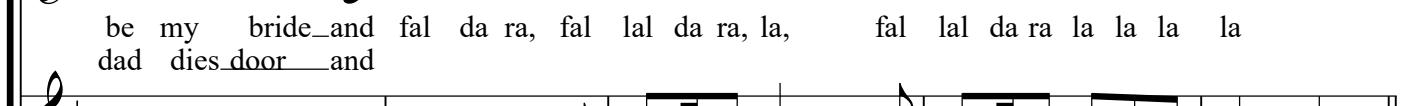
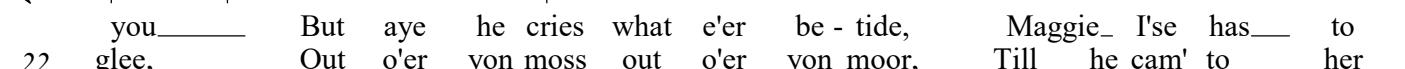
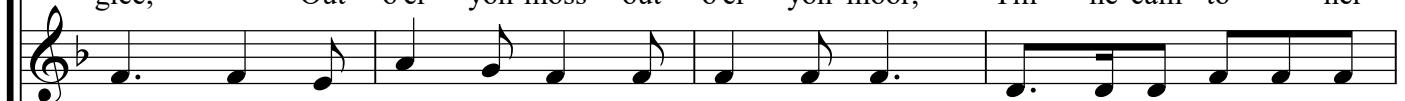
be my bride and fa da ra, fal lal da ra la, fal lal da ra la la la
 dad-dies door,

be my bride and fa da ra, fal lal da ra la, fal lal da ra la la la
 dad-dies door,

8 be my bride and fa da ra, fal lal da ra la, fal lal da ra la la la
 dad-dies door,

be my bride and fa da ra, fal lal da ra la, fal lal da ra la la la
 dad-dies door,

18



27

Gude man quo' he, be ye with in? I've come your doch - ter's love_ to win, I
 Now wooer sin' ye are light_ ed down, Where do ye won, or in_ what town, I
 Gude man quo' he, be ye with in? I've come your doch - ter's love_ to win, I
 32 Now wooer sin' ye are light_ ed down, Where do ye won, or in_ what town, I
 Now
 The
 Now
 The
 care - na for mak - in' mei - kle din, What ans - wer gie_ ye me?____ Now
 think_ my doch - ter win - na gloom, On sic_ a lad_ as ye____ The
 care - na for mak - in' mei - kle din, What ans - wer gie_ ye me?____ Now
 think_ my doch - ter win - na gloom, On sic_ a lad_ as ye____ The

36



wooer_ quothe he, would ye light down, I'll gie ye my doch - ters
 woo - er he stepp'd up the house, And wow but he was

wooer_ quothe he, would ye light down, I'll gie ye my doch - ters
 woo - er he stepp'd up the house, And wow but he was

39 wooer_ quothe he, would ye light down, I'll gie ye my doch - ters
 woo - er he stepp'd up the house, And wow but he was

love to win With a fal da ra, fal lal da ra la, fal lal da ra la la la la
 won-drous erouse

love to win With a fal da ra, fal lal da ra la, fal lal da ra la la la la
 won-drous erouse

8 love to win With a fal da ra, fal lal da ra la, fal lal da ra la la la la
 won-drous erouse

love to win With a fal da ra, fal lal da ra la, fal lal da ra la la la la
 won-drous erouse

44

The maid put on her kir - tle brown, She was the brawest in a' the town, I
 The maid - en blush'd annd bing'd fu law, She had na will to say him na, But

The maid put on her kir - tle brown, She was the brawest in a' the town, I
 The maid - en blush'd annd bing'd fu law, She had na will to say him na, But

49

wat on him she did - na gloom, But blink - it bon - nie -
 to her daddie she left na gloom, But blink - it bon - nie - a -

wat on him she did - na gloom, But blink - it bon - nie -
 to her daddie she left na gloom, But blink - it bon - nie - a -

52

lie._____ The lover he stend - ed up in haste, And
gree._____ The love - er gi'ed her the tiither kiss, Syne

lie._____ The lover he stend - ed up in haste, And
gree._____ The love - er gi'ed her the tiither kiss, Syne

8 The lover he stend - ed up in haste, And
The love - er gi'ed her the tiither kiss, Syne

The lover he stend - ed up in haste, And
The love - er gi'ed her the tiither kiss, Syne

55

Grip - pit her hard a - bout the waist Wi'a fal da ra fal
ran to her daddie and tell'd him this

Grip - pit her hard a - bout the waist Wi'a fal da ra fal
ran to her daddie and tell'd him this

8 Grip - pit her hard a - bout the waist Wi'a fal da ra fal
ran to her daddie and tell'd him this

Grip - pit her hard a - bout the waist Wi'a fal da ra fal
ran to her daddie and tell'd him this

58

lal da ra la, fal lal da ra la la la la The
lal da ra la, fal lal da ra la la la la The
lal da ra la, fal lal da ra la la la la The
lal da ra la, fal lal da ra la la la la The
lal da ra la, fal lal da ra la la la la The
lal da ra la, fal lal da ra la la la la The
lal da ra la, fal lal da ra la la la la The
lal da ra la, fal lal da ra la la la la The
61
brid - al day it cam'__ to pass Wi' mmo-ny a bli-the-some lad__ and lass, But
brid - al day it cam'__ to pass Wi' mmo-ny a bli-the-some lad__ and lass, But
brid - al day it cam'__ to pass Wi' mmo-ny a bli-the-some lad__ and lass, But
brid - al day it cam'__ to pass Wi' mmo-ny a bli-the-some lad__ and lass, But

65

sic-can a day there ne - ver was, Sic mirth was ne - ver seen The win-some cou - ple

sic-can a day there ne - ver was, Sic mirth was ne - ver seen The win-some cou - ple

sic-can a day there ne - ver was, Sic mirth was ne - ver seen The win-some cou - ple

sic-can a day there ne - ver was, Sic mirth was ne - ver seen The win-some cou - ple

70

streak - ed hands Mess John tied up the mar - riage bands, Wi' a

Mess John tied up the mar - riage bands, Wi' a

streak - ed hands Mess John tied up the mar - riage bands, Wi' a

Mess John tied up the mar - riage bands, Wi' a

73

This musical score consists of four staves. The top two staves are for voices, and the bottom two are for a basso continuo instrument like harpsichord or cello. The music is in common time with a key signature of one flat. Measure 73 starts with eighth-note patterns in the voices and sixteenth-note patterns in the basso continuo. Measures 74-75 continue this pattern with some variations in the basso continuo. Measure 76 begins with a new section where the voices sing "lal da ra la" and the basso continuo provides harmonic support. Measures 77-78 continue this pattern, ending with a final cadence.

fal da ra, fal lal da ra la, Fal lal da ra, fal lal da ra la, Fal
 fal da ra, fal lal da ra la, Fal lal da ra, fal lal da ra la, Fal
 fal da ra, fal lal da ra la, Fal lal da ra, fal lal da ra la, Fal
 fal da ra, fal lal da ra la, Fal lal da ra, fal lal da ra la, Fal

77

lal da ra la, Fal lal da la la Fal lal da ra la la la la
 lal da ra la, Fal lal da la la Fal lal da ra la la la la
 lal da ra la, Fal lal da la la Fal lal da ra la la la la
 lal da ra la, Fal lal da la la Fal lal da ra la la la la