Jeannie Robertson: The Lyric Songs

HERSCHEL GOWER AND JAMES PORTER

It is worth noting that many of the lyric songs and fragments sung by Jeannie Robertson had never been recorded in any permanent way until Hamish Henderson went to her door in Aberdeen in 1952. As the present notes to individual songs indicate, several have since been printed by Norman Buchan (and Peter Hall) in two popular collections and others by Arthur Argo in *Chapbook* (Buchan 1962, Buchan and Hall 1973; Argo [n.d.]). In the course of twenty years or so, therefore, Jeannie saw her lyrics recorded on tape and disc, some appear in print, and a considerable number sung by a generation which learned them from her personally as well as from published or broadcast versions. By such means Jeannie, members of her family, and other travelling families in Aberdeenshire and Perthshire have formed the fountainhead of the Scottish folk song revival (Henderson 1964a, 1973).

Characteristically, many of the songs, in contrast to the ballads in her repertoire, are short pieces of wit and irony, on occasion adding up to little more than wordplay or bawdy representations of a vivid and empirical reality. These songs nevertheless demonstrate the variety to be found in her repertoire, a variety not only of mood and experience but also of technical command and communicatory skill. All the songs designated here as lyrics (for lack of a better descriptive term) are therefore not invariably fast in tempo or light in theme. There are invariably exceptions to any such concept: 'I wish, I wish', for example, could be described as a kind of lament, or 'Bonnie Udny' as a eulogy reflecting the identity travelling people feel with Nature. 'Jimmy Drummond' is the universal complaint of a traveller in serious conflict with the law.

If the actual verses when reduced to print seem less significant poetically than the ballad texts, it should be noted that in the ballads there is the narrative thrust upon which Jeannie, like other singers, concentrates in her telling or retelling of a story. The stanza and line of the traditional narrative song are more likely to remain stable than that of the lyric because of the propulsion towards sequence and climax; ballads depend largely upon structural devices such as framing, accumulation, and repetition (Buchan 1972: 87–144). In the lyric songs, on the other hand, stanzas may sometimes be sung in a different order from the norm; occasionally 'outside' or 'floating' stanzas and lines will be added. The fluid structural tendencies which are part of ballad composition and performance are clearly present in texts of this kind (Bronson 1945:135; 1954; Abrahams 1969:109–12). Literary criticism, however, in applying a different set of aesthetic criteria to the poetry of the lyrics, has tended to neglect the emotional and

communicative power of Jeannie's lyrics in performance (this aspect is discussed in Muir 1965:35–50, and Abrahams 1972:75–86).

However fragmentary, many of the texts recall the poetic imagery familiar in the ballads. Simple, concrete images proliferate:

> For there's a blackbird sits on yon tree;
> Some says it's blind and it cannae see.
> Some says it's blind and it cannae see.
> And so is my true love to me.

Precision of imagery, a characteristic of Scottish poetry frequently remarked upon by literary scholars, appears again in combination with thematic understatement:

> O, brush ye back my curly locks
> An' lace my middle sma',
> An' nane'll ken by my rosy cheeks
> That my maidenheid's awa'.

Under metrical analysis the prosody and versification are of considerable interest. The strongly varied rhythms of accentual verse, for instance, are evident in these lines:

> It is over the mountain and over the main,
> Through Gibraltar tae France and Spain,
> Get a feather tae yer bonnet and a kilt abeen yer knee
> An' list bonnie laddie an' come awa' wi' me.[1]

The interlocking dactyles and spondees above stand in marked contrast to the curt rhythms and monosyllabic phrasing of 'Ainst Upon a Time':

> Dinnae think, my bonnie lad,
> That I'm mad aboot ye:
> For I could dae wi' a man,
> But I can dae withoot ye.

Many of the elements and techniques of oral composition can be found in Jeannie Robertson's lyrics: feeling (*e.g.* wit, humour, pathos, resignation), form (*e.g.* fusion of poetic line and musical phrase, contrast and variety in stanza, line, and foot), theme and idea reflected in character and *persona* (*e.g.* outlaw, traveller, soldier, sailor, rake, forsaken maiden, liberated woman). Each of these diverse elements receives focus in individual songs through the medium of Jeannie's creative personality.

It has already been pointed out that her manner of performance inclines towards the deliberate, her ballad numbers in particular being affected by the extended treatment of poetic line and musical phrase (Gower and Porter 1970, 1972). The details of the action or idea are dramatically held up, as it were, for the audience's contemplation. This does not imply that the concept of any song as an 'objective', artistic and integral whole is undermined for the sake of a personal expressiveness. As a singer aware of her audience's

needs and capabilities in grasping the weighty events recounted in such narratives, she includes an appropriate time-scale as a necessary parameter of song performance. Musical time in a structural sense subsumes factors of tempo, measure, rhythm, and proportion, and these are scaled skilfully by her in two directions: towards song content and style on the one hand, and to her audience's apprehension of these elements as artistic components of the story-song on the other. The same holds good, essentially, in her performance of the lyric songs, where a story is implied and the total implication strongly felt.

Analysis indicates that when she sings the lyrics her manner of performance is generally far more varied than in the narrative songs, an indication of the variety in structure and thematic content already noted. Performance types can be said to fall into three groups related to the principal factors of tempo, measure, and rhythm: Group 1, a sustained ($\dot{}| = \pm 60$–92), hypermetrical, rhythmically complex type normally associated with her ballad style; Group 2, an intermediate, moderately-paced ($\dot{}| = \pm 48$–84), heterometric but rhythmically simpler type sometimes sharing the structural characteristics of the other two types; and Group 3, a quick ($\dot{}| = \pm 72$–128), largely isometric, rhythmically straightforward type often derived from, or related to, dance or mouth music.

In considering melodic factors there are significant inferences to be drawn from the relationship between manner of performance and the singer's concept of tonality. The interaction between these two aspects is important to a determination of scale or mode, and the problems inherent in differing interpretations of tonality have already been raised with reference to the narrative songs (Gower and Porter 1972). The investigator is obliged to decide whether every stable pitch (or at least all those recurring consistently throughout a song) as recorded in a detailed transcription is to be included in the determination of mode, even when several such pitches may carry little weight in terms of melodic function and importance, or whether, disregarding minor inflections although they are *de facto* present, he believes the underlying, 'reduced' structure to be the model for mode classification. Unlike Bertrand Bronson who, in *The Traditional Tunes of the Child Ballads*, was treating a great bulk of historical as well as synchronic material from diverse sources, all of which material as editor and compiler he has ordered in broad and consistent groupings, the student of the individual singer like Jeannie Robertson must take account of the complexities evident in her performances in order to interpret style with any accuracy, and the abstractions of modal classification are necessarily dependent upon that interpretation.

A methodology for scale description which is directed towards recorded performance will accordingly yield different results in the interpretation of tonality when it considers all stable and consistent pitches in a song. Moreover, if its assumptions begin from that point (namely, actual performance as a basic criterion in the determination of tonality), it must consequently take account of the tonality as a conceptual entity in the mind of the singer. Ideally, this would mean an exhaustive study of melodic variability and

stability in each stanza of every song on all occasions upon which it was sung.[3] Lacking this perfect state of affairs, however, the investigator will find that, in making a close study of the repertoire and style of a single singer, the great majority of whose songs has been recorded on tape or disc, he can still construct an accurate picture of tonality from the analysis of complete songs in single or multiple versions. The same procedure may be utilised with regard to melodic range and contour, rhythmic characteristics, and other aspects of style. In this way more precise typologies and classificatory systems could be devised (Cazden 1972; Bronson 1973).

A table which illustrates the relationship of performance to tonal characteristics can be drawn up in correspondence with the three groups outlined above. Tonal structure and manner of performance are shown according to a strict transcription of the stable and consistent pitches in each song.

Performance Group	*Tonal Structure*		
	Penta-	*Hexa-*	*Hepta-*
1.	The Banks o Red Roses Bonny Udny	I Wish, I Wish Jock Stewart	The Gallowa' Hills Rolling in the Dew
2.	Jimmy Drummond When I Was Noo (both versions)	He's a Bonnie, Blue-Eyed Laddie	Ainst Upon a Time The Lassies in the Cougate The Overgate (version 1)
3.	O Jeannie, My Dear	Bonnie Lass, Come Owre the Burn Maggie A-milkin' The Overgate (version 2)	Brush Ye Back My Curly Locks Tullochgorum

Actually, the tonal structure of Jeannie's songs ranges from the four-note, plagal 'Cant Song' (see page 99) to the heptatonic forms of Group 3. The fairly uniform distribution of penta-, hexa-, and hepta- forms is significantly altered for classificatory purposes if one regards four of the hexa- tunes as penta- forms because of the limited functional-structural importance of certain passing notes ('I Wish, I Wish', 'He's a Bonnie, Blue-Eyed Laddie', 'Bonnie Lass, Come Owre the Burn', 'The Overgate' 2; see Gower and Porter 1972:140–1). The overall number of penta- or closely related though strictly hexa- forms is then ten out of fourteen songs.

A tectonic feature of several tunes ('The Gallowa' Hills', 'The Lassies in the Cougate', 'Brush Ye Back My Curly Locks', 'O Jeannie, My Dear, Would You Marry Me?', 'Tullochgorum') is the so-called double tonic, the alternating tonal construction effected by juxtaposing the scale one whole tone lower with the original tonality. The suggestion that this technique has its basis in or is stylistically derived from instrumental music may

perhaps be substantiated in the case of 'Tullochgorum' because of its many printings as a fiddle tune, while the phenomenon may be retained as a hypothesis in the case of the others. Tonal ambivalence of another kind appears in 'The Overgate' (version 1) in the strong tendency of the refrain to move towards a tonal centre of G, thus blurring the postulate of a D-Aeolian centre. There is a clear overlap between a D-Aeolian and G-Dorian concept of the tonal structure, the former plagal, the latter authentic in range.

The structural character of the 'Cant Song' has evidently been influenced by social function and context, though it seems likely that the temporal, rhythmic, and tonal complexity of songs like 'Tullochgorum', 'When I Was Noo But Sweet Sixteen', or 'O Jeannie, My Dear, Would You Marry Me?' are indications of other 'functional' (*e.g.* dance or march) tunes in transformation. Structural change of a different kind occurs in 'The Gallowa' Hills', where the powerful lyric character of the melody in the refrain has displaced that for the second verse. Connections with other song genres and melodic types are fleeting or peripheral, such as the resemblance of the first strain of 'Jock Stewart' to that of the metrical psalm tune 'Stracathro', particularly in the contour formed by the upward leap of a sixth from the third degree of the scale. But where the psalm tune develops a new melodic idea in the second strain, the lyric repeats the first half of the tune with an adjusted cadence.

The full, descriptive notation of the songs are accompanied here by prescriptive models derived from them. These are not to be understood as simplified or 'basic' versions of the tunes, abstractions formed by the removal of ornamental or passing notes. They are deductive, statistical models built from a consideration of all stable and consistent pitches as they appear in every stanza of every song. The functional-structural importance of passing-notes, already referred to, has been analysed in relation to both the melodic contour of the song and to the stylistic idiosyncracies of the singer's performance. These models, in other words, are an attempt to represent the melodic idea in the singer's head as she conceived it at the time the song was sung. (To facilitate comparison the model versions have all been transposed to G; the diacritical signs indicate when a particular note has been lengthened, ⁻, or shortened, ᵕ, or is variable, $\bar{\smile}$ $\underline{\smile}$, in all the stanzas of a song.) More complex models are possible, those for example which incorporate structural change as it is manifested in, and can be deduced from, the differentials of personal feeling, social context, and audience reaction. Such model-building would demand a series of transcriptions made from a number of performances, and would be very much more sophisticated than the structural models made from conventional music transcription. The implications of these extended conceptual models are significant for future studies, for they suggest clues to an understanding of the creative processes behind the formation of Jeannie's lyrics and all of her orally-transmitted songs in the context of specific performance.

Finally, in terms of overall thematic grouping, the editors have arranged the lyrics in three basic classes: songs of love, courtship, seduction, and regret (most of these are sung by 'the maiden' in the first person); songs associated with specific places; and

songs presented under a male *persona* (the man against the law, the man's voice in several situations or moods). The songs of love are: 'Bonnie Lass, Come Owre the Burn', 'The Banks o Red Roses', 'Ainst Upon a Time', 'Brush Ye Back My Curly Locks', 'I Wish, I Wish', 'Rolling in the Dew', 'The Lassies in the Cougate', 'When I Was Noo But Sweet Sixteen', 'Maggie A-Milkin', and 'O Jeannie, My Dear, Would You Marry Me?'; those associated with places are: 'The Gallowa' Hills', 'The Overgate', 'Tullochgorum', 'Bonnie Udny', and 'He's a Bonnie, Blue-Eyed Laddie'; songs with a male *persona* are: 'Jock Stewart', 'Jimmy Drummond', and 'Cant Song'.

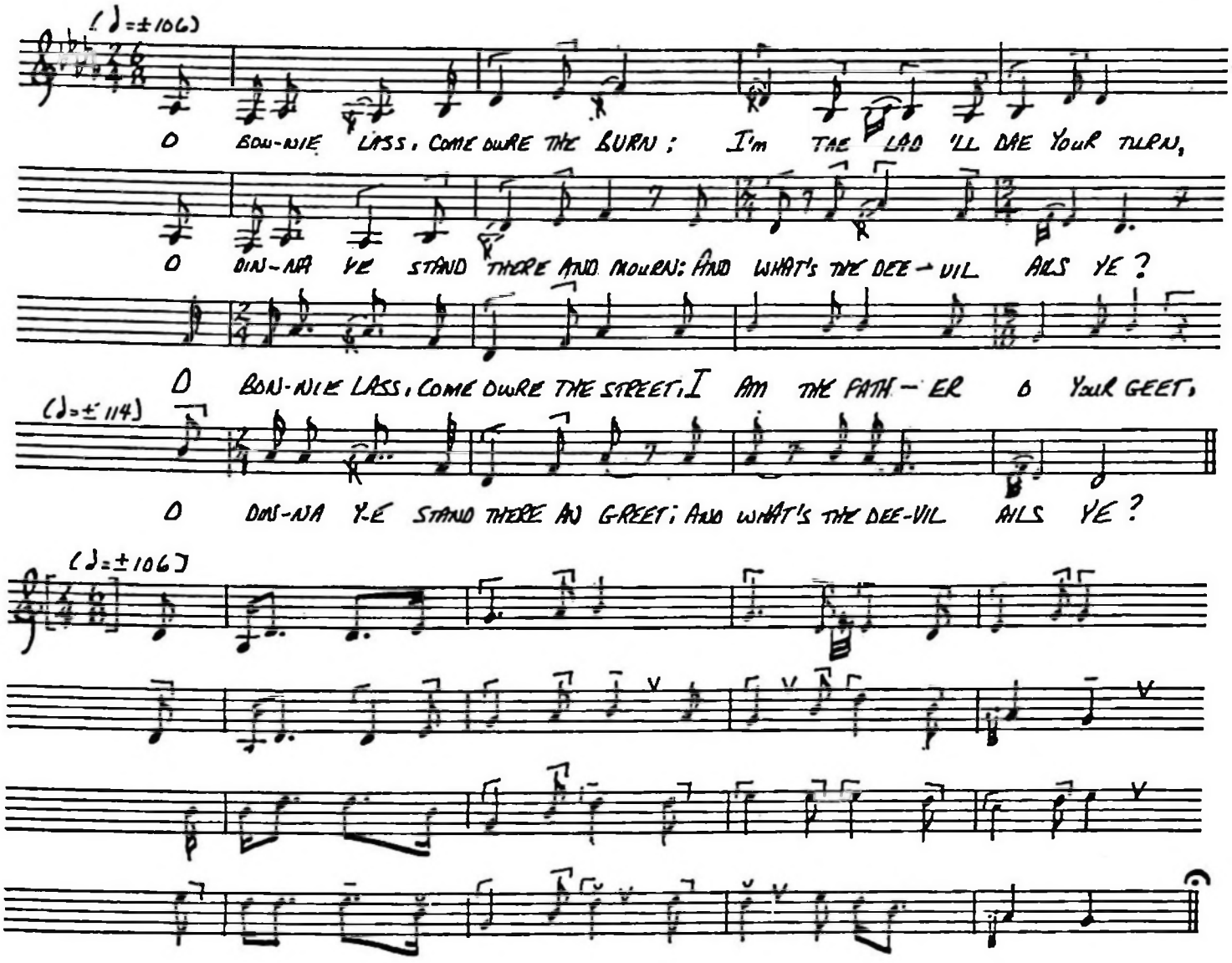
NOTES

1 From 'The Recruitin' Sergeants', as sung by Jeannie Robertson, *Chapbook* V, no. 3, p. 9.

2 In this study we have included two transcriptions of 'When I Was Noo But Sweet Sixteen' to show some of the features of stability and variability in the same song recorded on two different occasions; the raised pitch in the second version, for instance, may be accounted for by the fact that the recording was made in concert.

BONNIE LASS COME OWRE THE BURN

Collector: Hamish Henderson SA 1952/33/A8



O bonnie lass, come owre the burn;
I'm the lad'll dae your turn,
O dinna ye stand there and mourn:
And what's the deevil ails ye?
O bonnie lass, come owre the street,
I am the faither o your geet,
O dinna ye stand there an greet:
And what's the deevil ails ye?

A more polite version of this song appears in *The Harp of Caledonia* (Glasgow 1819, p. 230) with four quatrains. This version, and the three-stanza version (further bowdlerised) printed by R. A. Smith in his fifth volume (1828:26) seem to derive from the words written by the Rev. James Honeyman of Kinneff, Kincardineshire, who died about 1779 (see Blackie's *Scottish Song*). The tune in Smith is not that used here,

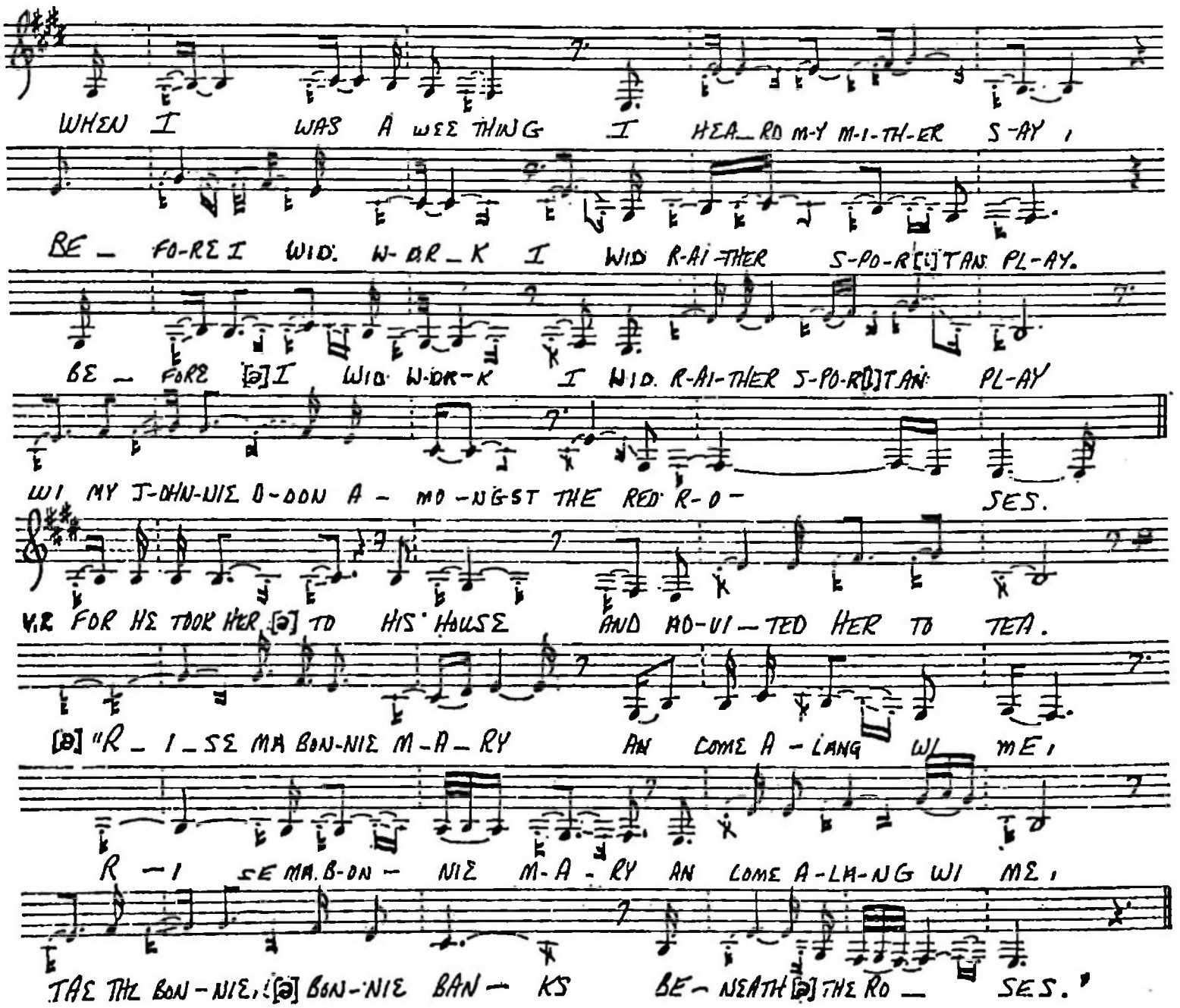
however, and neither does this tune have any connection with the air entitled 'What the D---l ails you' in Bremner's *A Collection of Scots Reels or Country Dances* (*c.* 1765) or 'What the Devil ails you' in the *Caledonian Pocket Companion*, vol. x. A close variant of Jeannie's words appears in Greig's MS, vol. II, p. 128 with the title 'Bonnie Lass', and with her tune:

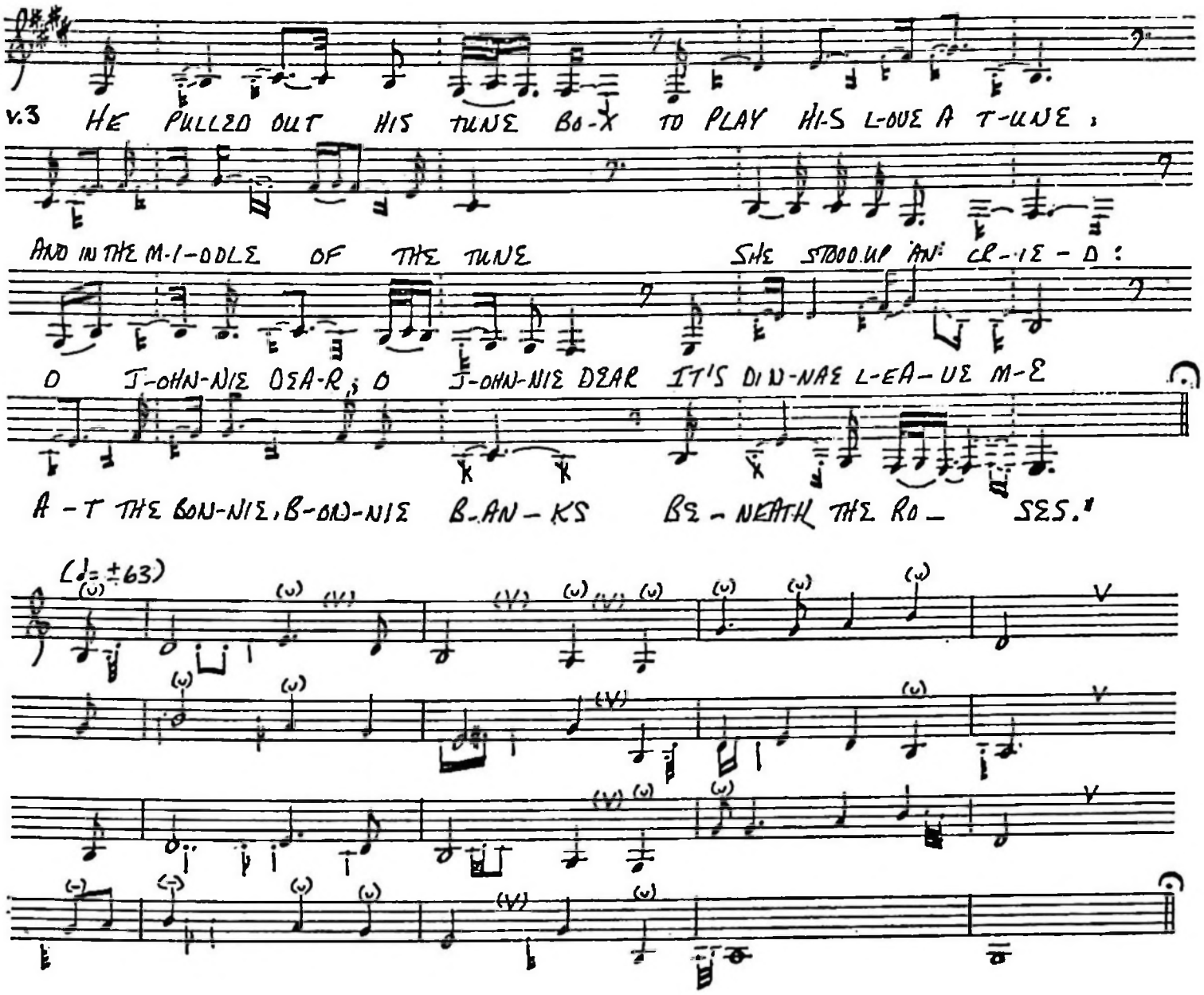
> Bonnie lass owre the street, what gar's ye stare and greet?
> I'm the father o' your geet. What the sorra ails ye?

See also Buchan and Hall (1973:70) for another transcription of the words and tune. Two recordings by Jeannie are on Collector Records JES I and Prestige/International 13075; also BBC 21083.

THE BANKS O RED ROSES

Collector: Hamish Henderson SA 1953/247/B13





When I was a wee thing
I heard my mither say,
Before I wid work
I wid raither sport an play.
Before I wid work
I wid raither sport an play
Wi my Johnnie doon amongst
The red roses.

For he took her to his house
And advited her to tea.
'Rise ma bonnie Mary
An come alang wi me,
Rise ma bonnie Mary
An come alang wi me,
Tae the bonnie, bonnie banks
Beneath the roses.'

He pulled out his tune box
To play his love a tune,
And in the middle of the tune
She stood up an cried:
'O Johnnie dear, O Johnnie dear,
It's dinnae leave me
At the bonnie, bonnie banks
Beneath the roses.'

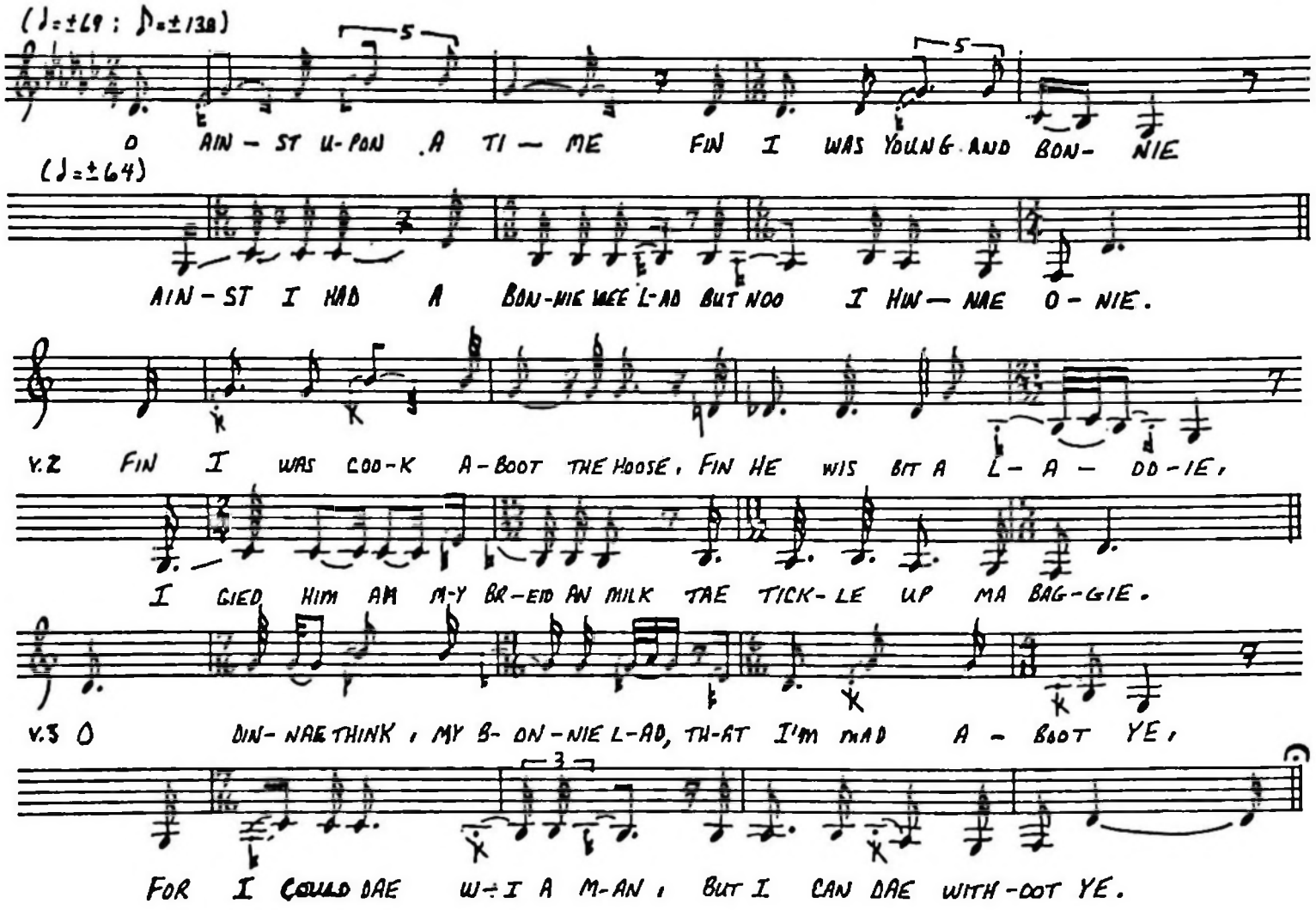
This fragment has had considerable currency throughout the British Isles. See *JFFS* II: (1906:4). Joyce (1909:65) remarks: There is a setting in Stanford-Petrie with the name, 'The Banks of the Daisies'. The version we give here is different:

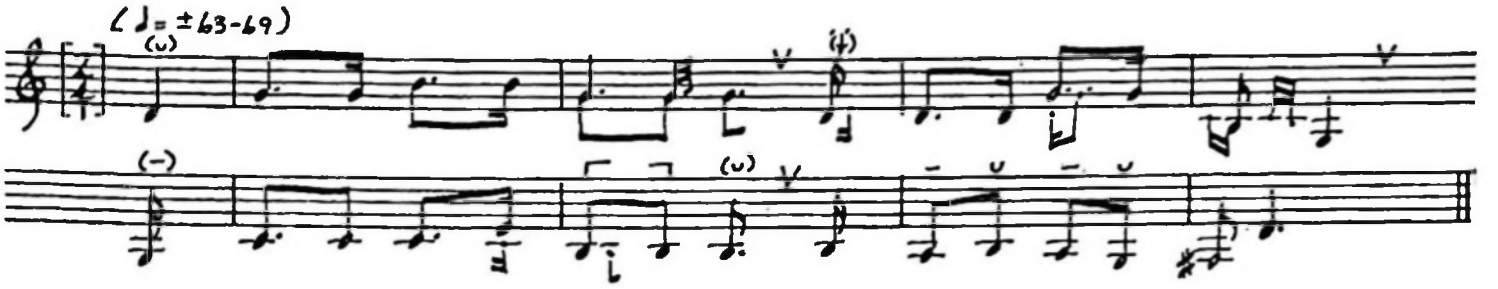
> If ever I get married it's in the month of May,
> When the fields they are green and the meadows they are gay,
> When my true-love and I can sit and sport and play
> All alone on the banks of the roses.

See also *The Scots Musical Museum* VII, for 'The Beds of Sweet Roses'. Colm O Lochlainn (1960:158, 226) mentions how his mother learned it from her father, John Carr of Limerick (1819–90), adding that he gave it to Donal O' Sullivan for inclusion in *JIFSS* XVIII. Kidson (1929) also published a version. Others yet unpublished were sung for Hamish Henderson by Seumas Ennis and Mrs Macon in Ireland and by Jimmie Bowie in Craig Moray, Elgin, who first heard it from a traveller child. See Buchan and Hall for a recent version (1973:52).

AINST UPON A TIME

Collector: Hamish Henderson SA 1955/154/B9





O ainst upon a time
  Fin I was young and bonnie
Ainst I had a bonnie wee lad
  But noo I hinnae onie.

Fin I was cook aboot the hoose,
  Fin he wis bit a laddie,
I gied him aa my breid an milk
  Tae tickle up ma baggie.

O dinnae think, my bonnie lad,
  That I'm mad aboot ye;
For I could dae wi a man,
  But I can dae withoot ye.

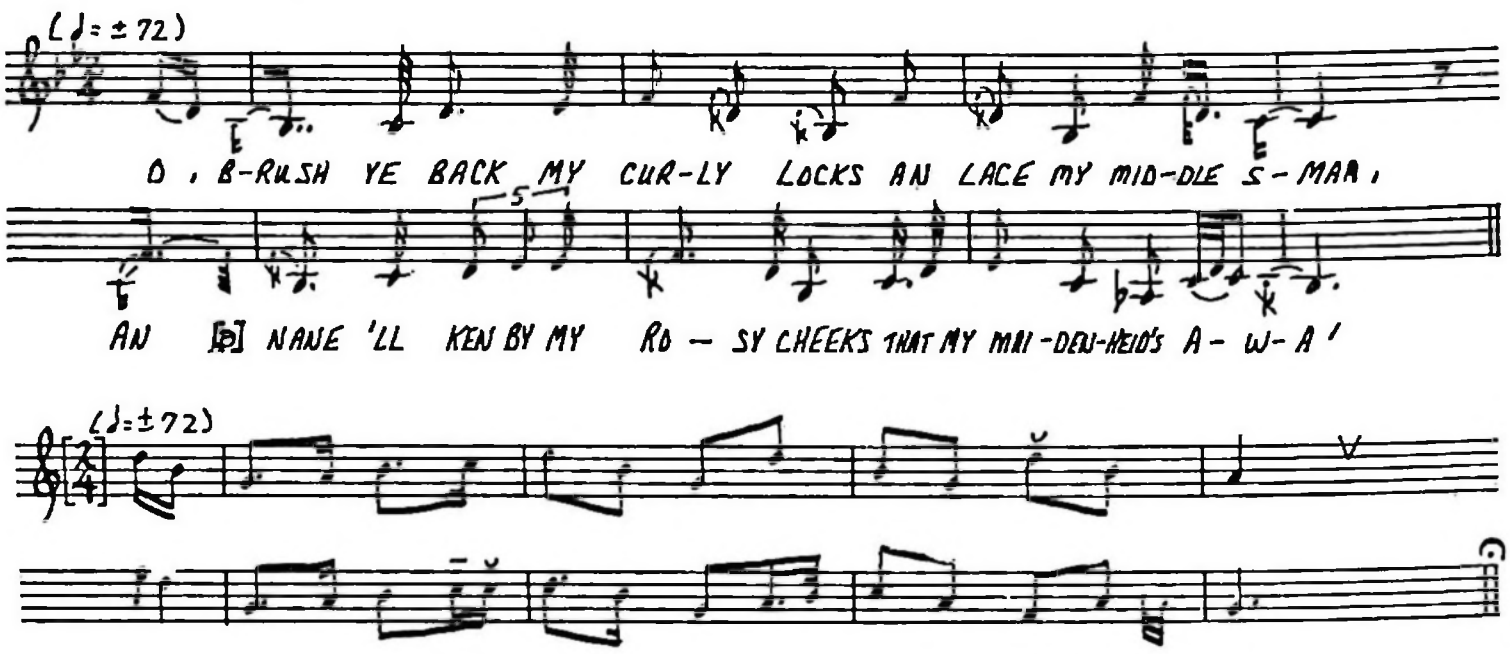
[*Repeat first verse.*]

Stenhouse (1853; 1962, 2:485) indicates that Hector MacNeill (1746–1818) wrote the whole of the song in the *Museum* known as 'Dinna Think Bonie Lassie I'm Gaun to Leave You' except the last verse, '. . . which the late Mr. John Hamilton, music seller in Edinburgh, took the liberty to add to it, and to publish as a sheet song.' Graham (1861, 3:165) also discusses it, while John Greig (1895:iii) follows Stenhouse in declaring that the song is adapted to a dance tune called 'Clunie's Reel', taken from 'Cumming of Granton's Reels and Strathspeys'. This is a reference to Angus Cumming of Grantown in Strathspey, who published his *Collection* about 1778. Glen makes the assertion (1900:230) that the same tune is found in Bremner's collection under the title 'Carrick's Reel', and that Bremner's work appeared about twenty years before Cumming's. The tune, however, is much older and its analogues much more widely diffused. Its earliest appearance in print is in the 5th edition of *Apollo's Banquet* (1687) under the title 'Long Cold Nights', as well as in *Comes Amoris* of the same year. The words are reprinted in the *Compleat Academy of Complements* of 1705; see Simpson (1966:466–7). The Thomson MS (1702) has it with the title 'When ye Cold winter nights were frozen', and further on as 'The Banks of Yaro'. It is at this point that the tune is first associated with the song 'Mary Scott', under which title the tune was most popular, appearing in a host of collections starting with *Orpheus Caledonius* and Stuart's *Musick for the Tea-Table Miscellany* (both 1725). In the meantime it had also emerged in several manuscript and printed collections as 'O Minie', or 'O dear mother what shall I do' (see, for example, the Sinkler MS, the Mcfarlan MS, Oswald's *Caledonian Pocket Companion*, Bremner's *Songs in The Gentle Shepherd*). 'Ainst Upon a Time' draws on the second half of the second strain of the tune, and is probably best known in its guise as a fiddle tune: 'The Smith's a Gallant Fireman' (see Gavin Greig, *Folk Song of the North East*, 73 for additional

comment on words for it under this title). It has also turned up in Pennsylvania, as Bayard has shown (Bayard 1957:166–9). The first appearance of it in print as an instrumental tune is actually in Walsh's *Country Dances* of 1740, entitled 'Carrick's Reel'. Angus Cumming's 'Clurie's Reell' was reprinted in *An Evening Amusement* of 1789 with the clear statement 'Cluries Reel—from Mary Scott'. The tune is also known in Northumberland as 'Sir John Fenwick's the Flower Among Them' (see Bruce and Stokoe 1965:158–9) or latterly as 'Sir John Fenwick's Lament'. A composite version of 'Ainst Upon a Time'—Jeannie's verses with five added by Ray Fisher—appears in Buchan and Hall (1973:63). Jeannie's recording of the song is on HMV 7EG 8534.

BRUSH YE BACK MY CURLY LOCKS

Collector: Hamish Henderson SA 1954/104/A9



O, brush ye back my curly locks
An lace my middle smaa,
An nane'll ken by my rosy cheeks
That my maidenheid's awa'.

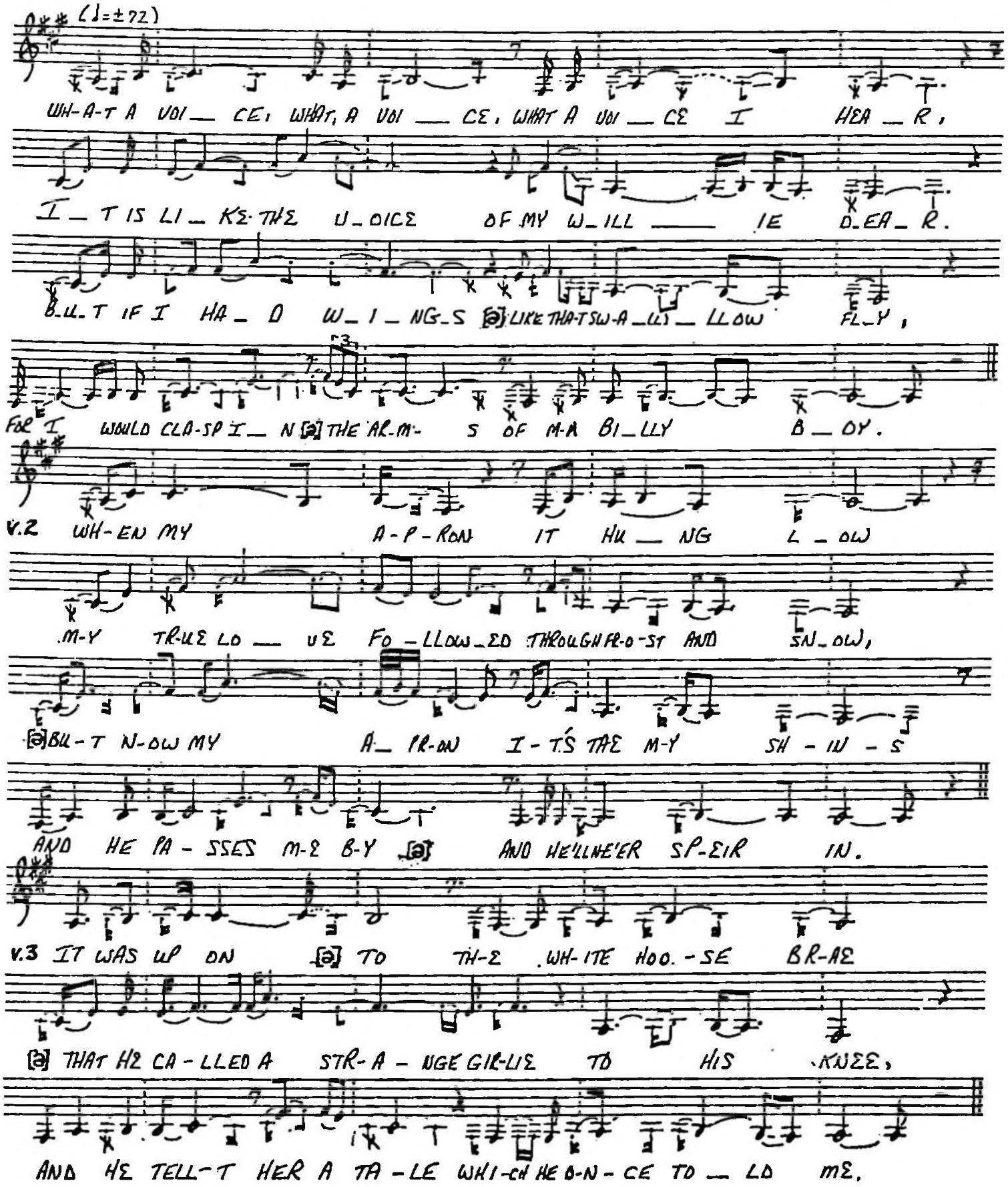
For I'll gang back to Dundee
Lookin bonnie, young, and fair,
And I'll pit on my buskit stays
And kaim back my bonnie brown hair.

For I'll pit on my buskit stays
Tae mak my middle smaa,
And wha will ken by my rosy cheeks
That my maidenheid's awa'?

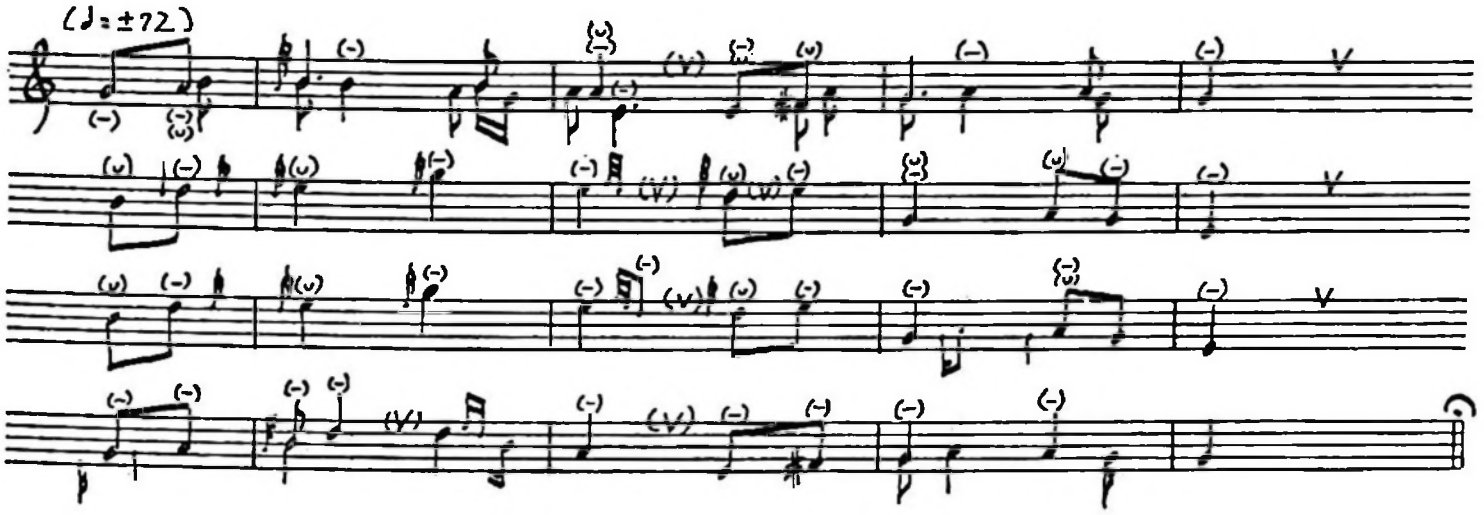
This song, challenging rather than sardonic in tone, is available commercially on a recording by Enoch Kent and The Reivers. Topic 12T128.

I WISH, I WISH

Collector: Hamish Henderson SA 1952/33/B18



v.4 O I WISH, I WISH, O I WISH IN VAIN
I WISH I, WAS A MAIDA AIN;
[ə] BUT A MAID A- GAIN I WILL NEVER BE
TILL A APPLE IT GROWS ON A ORANGE TREE
BREAK IN RECORDING
v.5 O I WISH, I [WISH] THAT MY BABE WAS BORN
AND SMILIN ON SOMENULL'S KNEE;
AND FOR [ə] MY- SEL TO BE DEAD AND GONE
AND THE LONG GREEN GRASS GROWIN' [ə] OVER [ə] ME.
v.6 FOR THERE'S A BLACK BIRD SITS ON YON TREE.
SOME [ə] SAYS IT'S BLIND AND IT CANNAE SEE
SOME [ə] SAYS IT'S BLIND AND IT CANNAE SEE.
AND SO IS MY TRUE LOVE TO ME



What a voice, what a voice, what a voice
I hear,
It is like the voice of my Willie dear.
But if I had wings like that swallow fly,*
For I would clasp in the arms of ma
Billy boy.

When my apron it hung low
My true love followed through frost and
snow,
But now my apron it's tae my shins
And he passes me by and he'll ne'er
speir in.

It was up on to the white hoose brae
That he called a strange girlie to his knee,
And he tellt her a tale which he once
told me.

O I wish, I wish, O I wish in vain
I wish I was a maid again;
But a maid again I will never be
Till a aipple it grows on a orange tree.

O I wish, I [wish] that my babe was born
And smilin on some nurse's knee;
And for mysel to be dead and gone
And the long green grass growin over
me.

For there's a blackbird sits on yon tree;
Some says it's blind and it cannae see.
Some says it's blind and it cannae see.
And so is my true love to me.

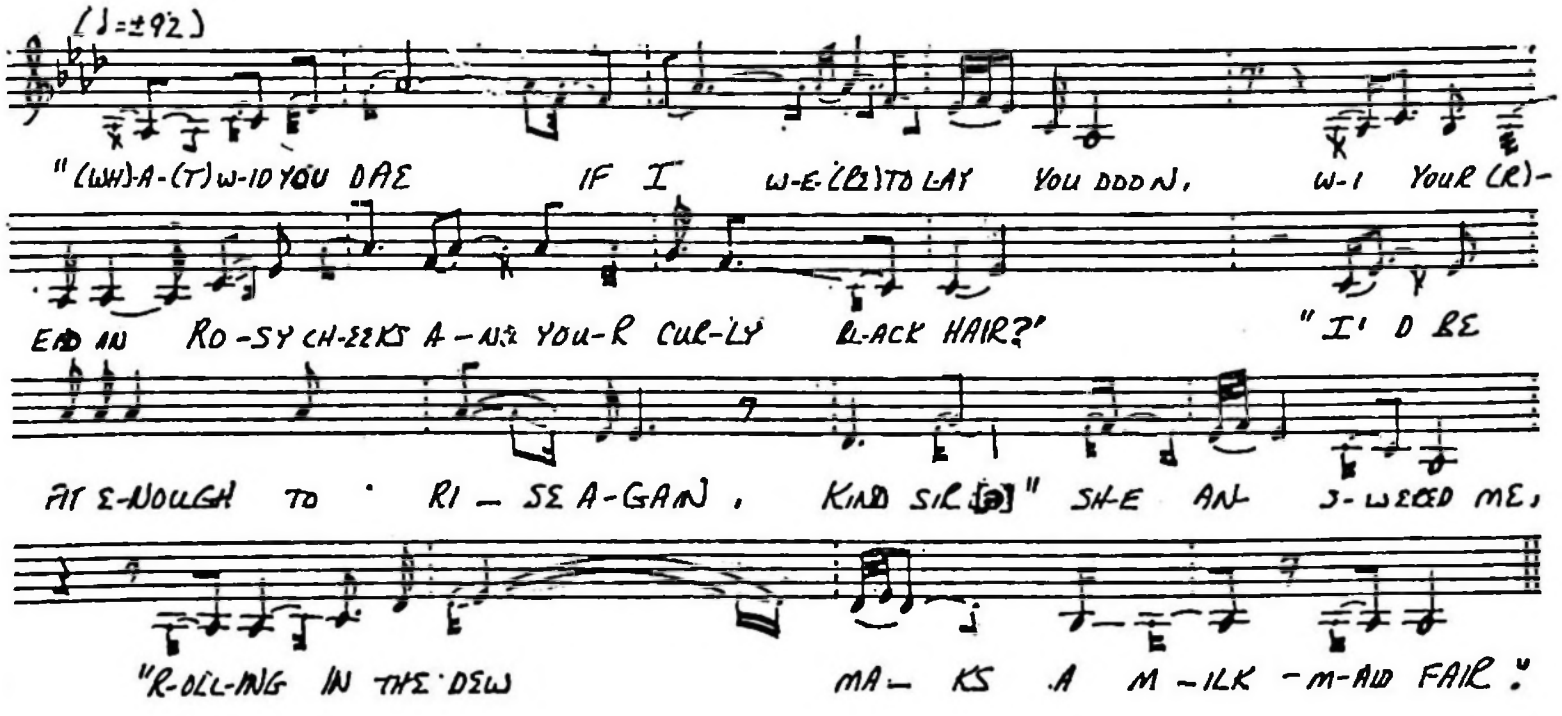
Other titles are found for this song, which belongs to the 'Died of/for Love', 'The Bold/Brisk Young Sailor/Farmer' story complex. A note by Lucy Broadwood in *JFSS* 19 (1915:186–7) and also by Walker (1915:235) indicates that an ancestor for the song can be found in Laing's *Broadside Ballads* (*c.* 1700) with the title 'Arthur's Seat shall be my bed, or Love in Despair', and the essence of the theme has been compared to stanzas of 'Waly Waly' in *Orpheus Caledonius* and the later version in *The Scots Musical Museum* (see also Ritson's *Scottish Songs*:1. 235–6). Christie includes a version in his first volume (1876:248). It appears in the Duncan MS as 'The Student Boy', and the first of five tunes in the Greig MS is entitled 'Arthur's Seat'. The most recent variants in published Scottish collections are in Norman Buchan's *101 Scottish Songs* (1962:61) under 'Will Ye Gang, Love?', and in Buchan and Hall (1973:93). The earliest English printed

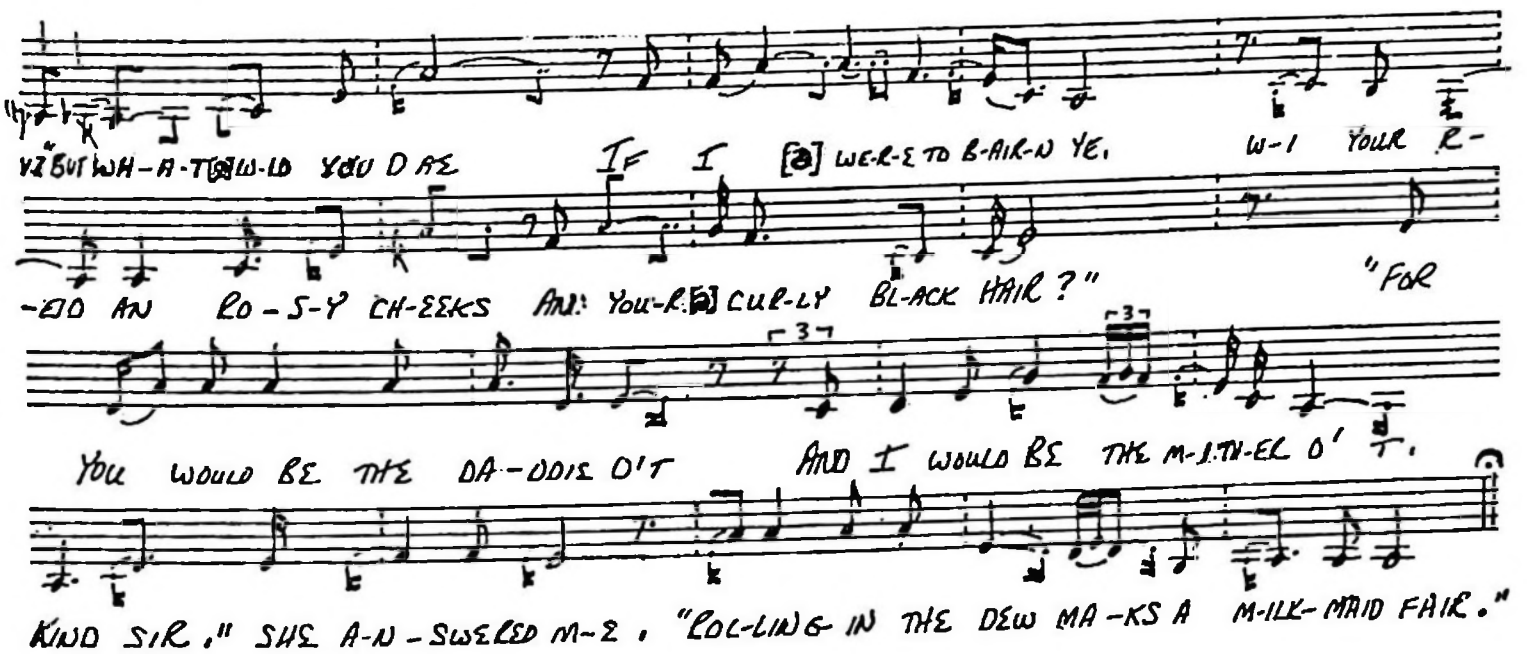
* She sings *fly* here, and not *flying* as one might expect grammatically.

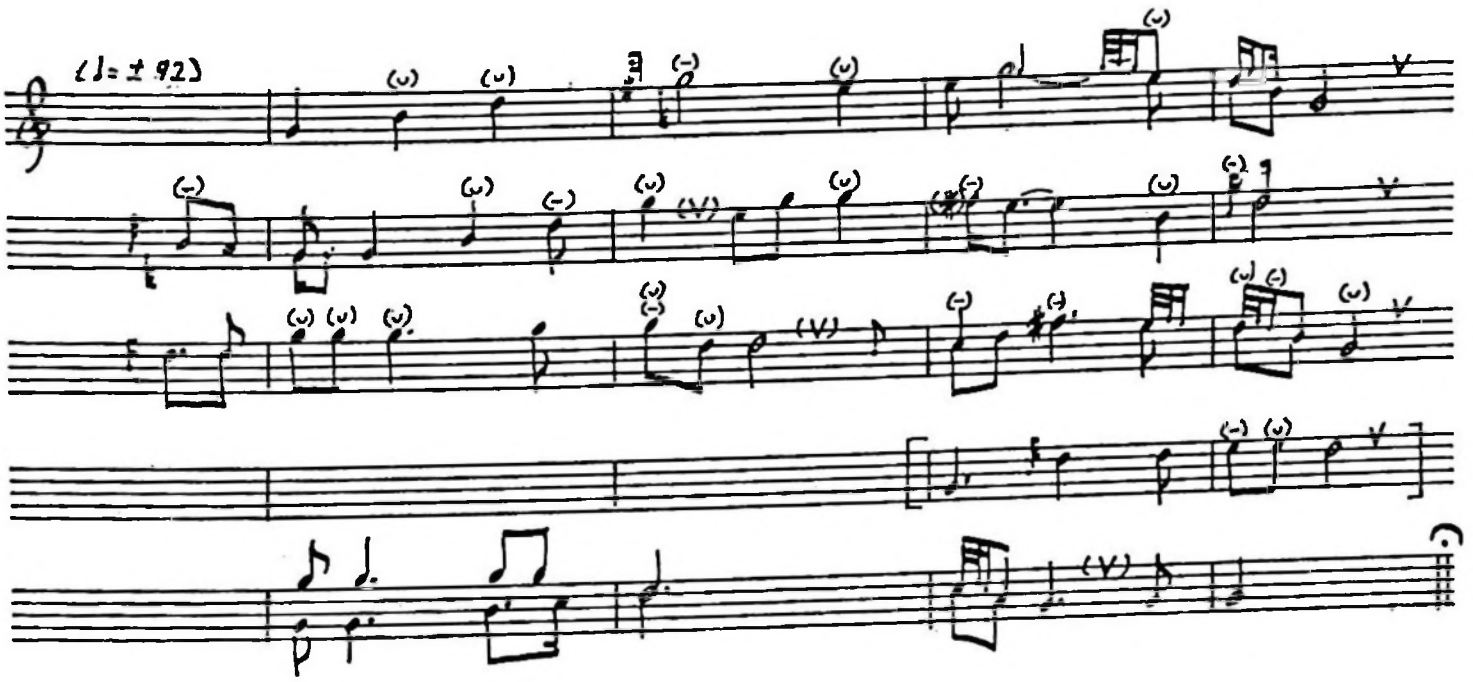
versions are in Kidson's *Traditional Tunes* (1891:44–6); Baring-Gould has it as 'Deep in Love', No. 86 of *Songs and Ballads of the West* (1892:184–5), and a variant with this title is in the Hammond MSS (1905). Dean-Smith gives a list of published versions (1954:63), and additional variations on the theme have emerged in *JEFDSS* III, 3 (1938:192–3); V, 1 (1946:16–17); VII, 2 (1953:103), and *FMJ* (1973:278), as well as in Vaughan Williams and Lloyd (1959:53). See also Reeves (1958:43–5, 90–2; 1960:96–8). There is an analogue in *JFSS* XXVII (1930:110–12) called 'The Shannon Water, or Mabel Kelly', and another immediately following, 'Happy the Worm Lies Under the Stone'. The Stanford-Petrie collection has it as no. 811, 'I wish, I wish, but I wish in vain', and there are two fragments in Bunting (1796). Several versions of the song have been recovered in North America, where it has been linked to the 'Careless Love' title (see, for instance, Lomax 1960:585). Laws (1957:61) names it 'Love Has Brought Me to Despair' (P 25), and notes versions from Indiana and Illinois. Additional ones occur in Cox (1925:353–7), Combs (1925:205), Korson (1949:48–9), Owens (1950:134–5), and Randolph (1950:268–9). See also the 'Lullaby' in Grover (1973:24). 'Floating' stanzas, lines, and images connect the song with similar stories of unhappy love such as 'The Butcher Boy' (Laws P 24) or 'The Sailor Boy I' (Laws K 12). The imagery of the apron, white house ('alehouse'), strange girl, apple on the orange tree, burial beneath long green grass, and the blind bird are retained as in most British versions. Jeannie has recorded the song on Riverside RLP 12–633, Topic 10 T 52 and 12 T 96.

ROLLING IN THE DEW

Collector: Hamish Henderson SA 1955/154/B8







'What wid you dae
If I were to lay you doon,
Wi' your reid an rosy cheeks
An your curly black hair?'
'I'd be fit enough to rise again,
Kind sir,' she answered me,
'Rolling in the dew
Maks a milkmaid fair.'

'But what wid you dae
If I were to bairn ye,
Wi' your reid an rosy cheeks
An your curly black hair?'
'For you would be the daddie o't
And I would be the mither o't,
Kind sir,' she answered me,
'Rolling in the dew
Maks a milkmaid fair.'

This song is printed in Ford (1899: 149–50) with six verses, each stanza being composed of four lines. In the first two a question is asked by the 'kind sir' or would-be seducer.

The maiden replies in the second two, at first coyly. The last two lines of the final stanza give her the final word:

> 'Then I won't go with you, my pretty fair maid,
> With red rosy cheeks and coal black hair.'
> 'And naebody asked ye, kind sir,' she replied,
> 'Rolling in the dew makes a milkmaid fair.'

An early appearance of the theme is a broadside by William Thackeray which was produced about 1660–70 with the title: *A Merry New Dialogue between a Courteous Young Knight and a Gallant Milk Maid* (see Purslow 1972:135–6). Ritson (1802:14) published a song with the title 'Laddy Lye Near Me', and the verses:

> 'What if I lay thee down, lassy, my deary?'
> 'Cannot I rise again? Laddy, lye near me,
> 'Near me, &c.'
>
> 'If I get thee with bairn, lassy, my deary?'
> 'Cannot I nurse the same? Laddy, lye near me.
> 'Near me, &c.'

Later variants appear in J. O. Halliwell's *The Nursery Rhymes of England* (1842:420), the Riddell MS (begun 1903), and Hecht (1904:155). Greig's first MS volume has a tune 'Rolling in the dew mak's a milkmaid fair' (not the present one). For a history of the song in Scotland, including its associations with both Burns and Celtic tradition, see Crawford (1963:37–46). There are sixteen variants in the Sharp MSS (1904–14), three in the Hammond MSS (1906–7), and five in the Gardiner MSS (1906–9); see Dean-Smith (1954:62), Reeves (1958:100–1; 1960:85–6), and Purslow (1972:80). Baring Gould and Sharp (1906), Sharp and Marson (1905–9), Butterworth (1913), and Sharp (1921) have 'edited' texts. Seven additional tunes were printed in *JFSS* IV (1913:282–6), two with full texts. Butterworth's version from Billingshurst, noted in June 1907, includes these lines in the final stanza:

> 'Why the devil might run after you, I would stand and laugh at you,
> For roving in the dew makes the milk-maids fair.'

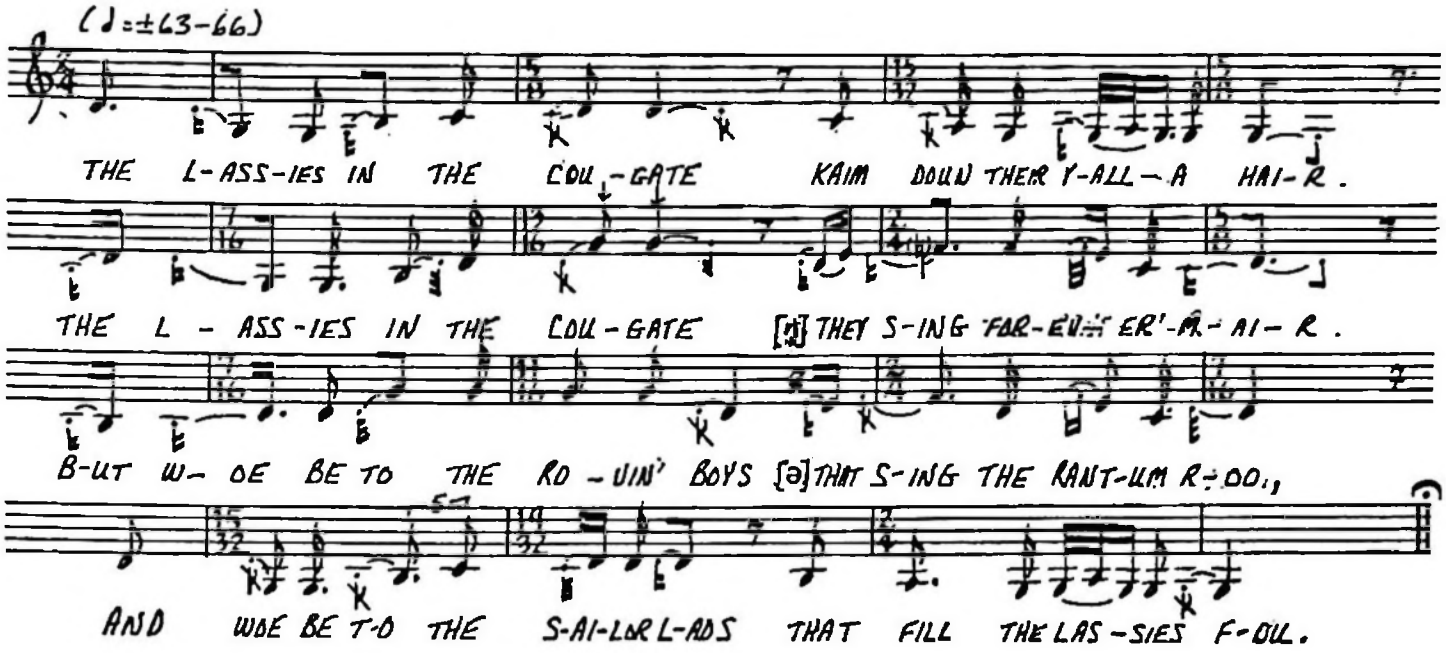
A tune related to Jeannie's appeared in *JEFDSS* IX (1963:191–2) with eight stanzas and the final couplet:

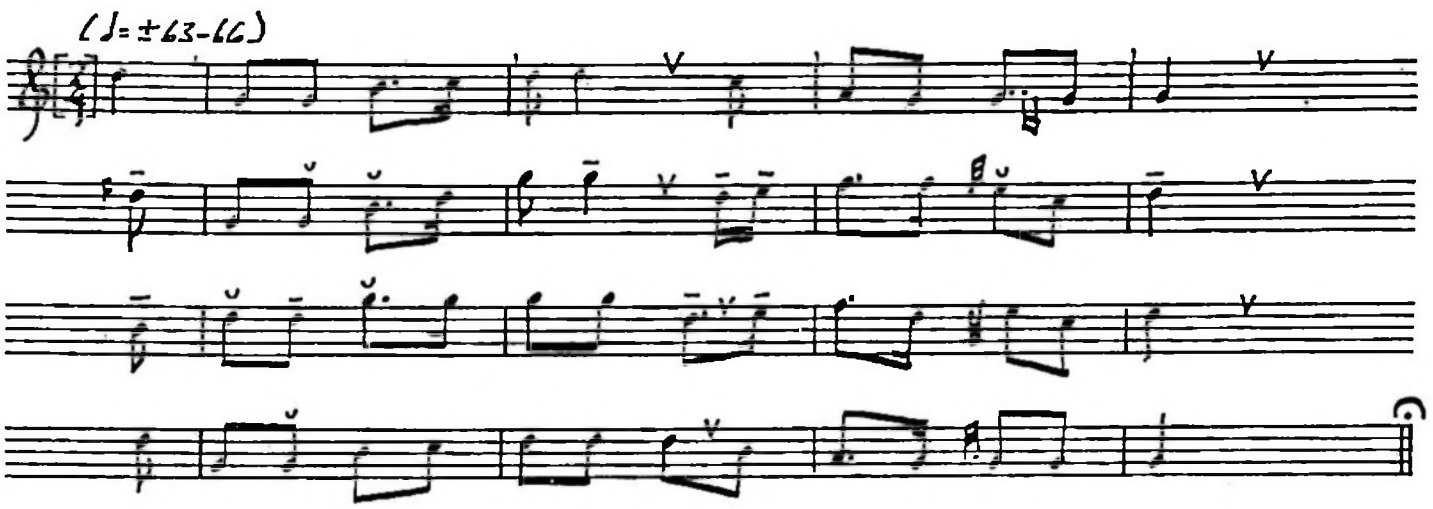
> 'May the devil fetch you back again, kind sir,' she answered me,
> 'For rolling in the dew makes the milkmaid fair.'

See also *FMJ* (1973:287) for a recently published variant; the latest American version is in Patrick W. Gainer, *Folk Songs from the West Virginia Hills* (Grantsville 1975:150). Jeannie has recorded the song on Collector Records JFS 4001.

THE LASSIES IN THE COUGATE

Collector: Hamish Henderson SA 1955/154/B10



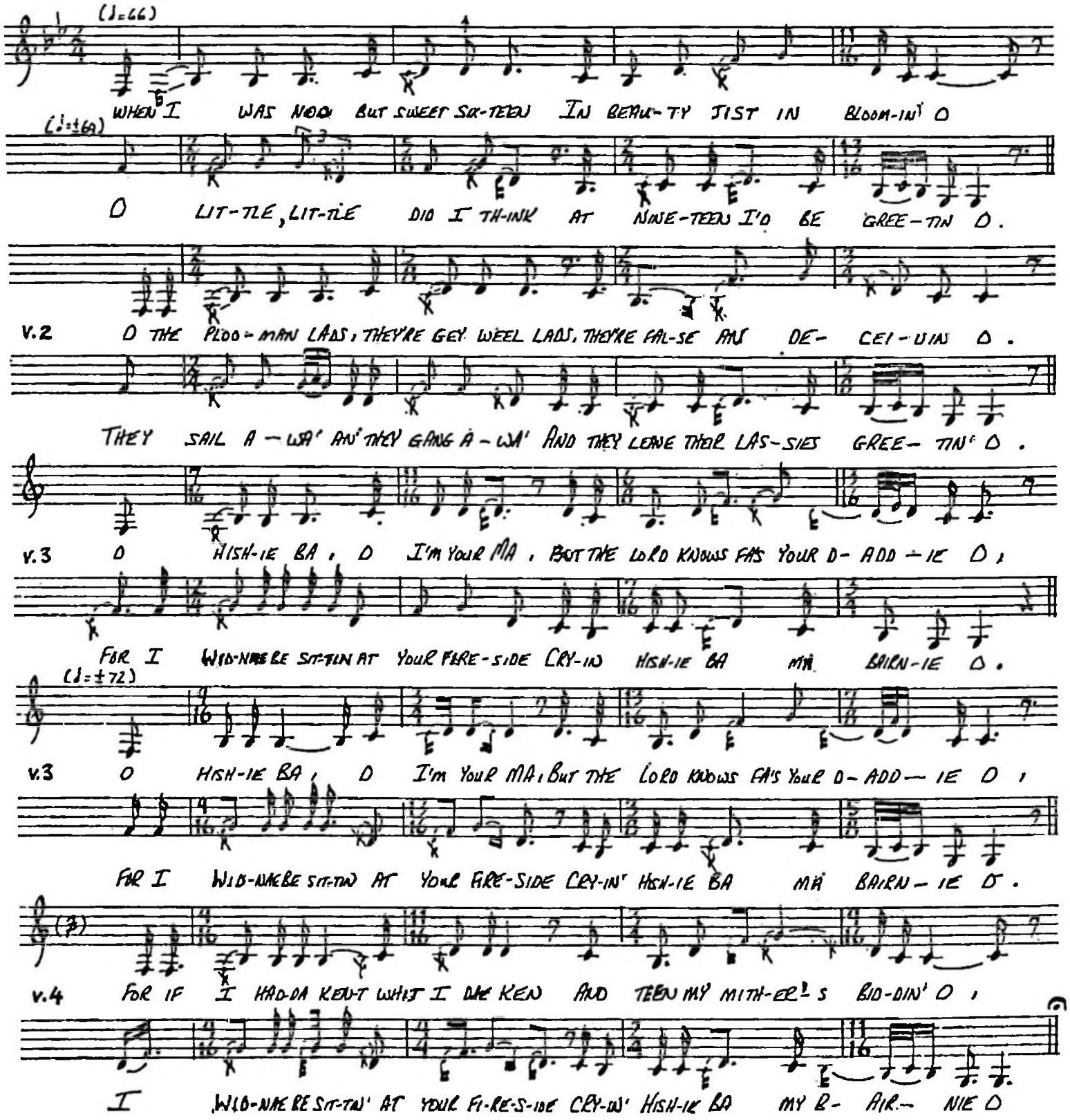


The lassies in the Cougate
  Kaim doun their yalla hair,
The lassies in the Cougate,
  They sing forevermair.
But woe be to the rovin boys
  That sing the rantum-roo,
And woe be to the sailor lads
  That fill the lassies fou.

For a note on the possible origin of this song see Henderson 1964:227–8.

WHEN I WAS NOO BUT SWEET SIXTEEN (1)

Collector: Hamish Henderson SA 1952/33/A12



When I was noo* but sweet sixteen
In beauty jist in bloomin O
O little, little did I think
At nineteen I'd be greetin O.

O the plooman lads, they're gey weel lads,
They're false an deceivin O.
They sail awa' and they gang awa'
And they leave their lassies greetin O.

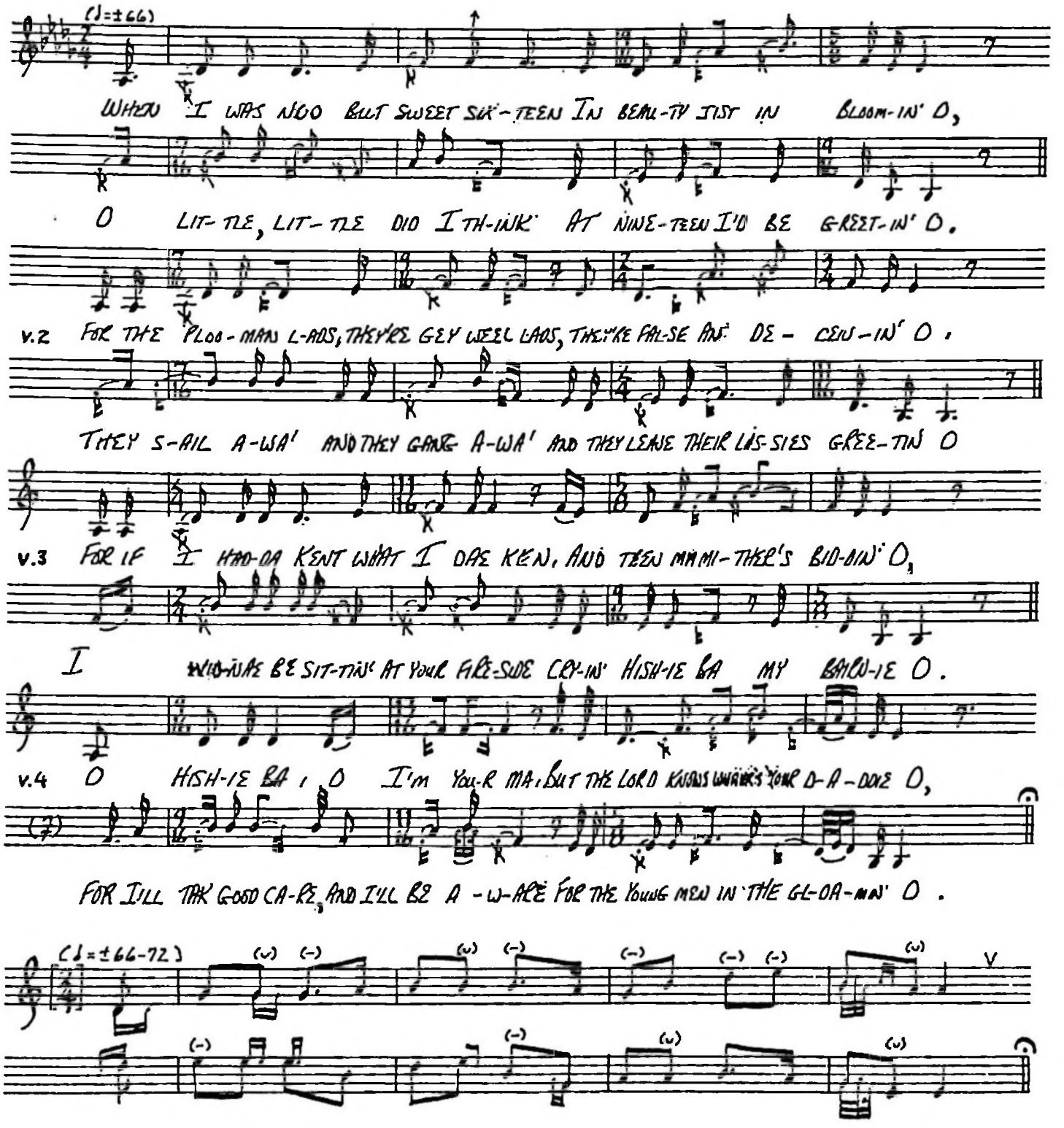
* *Noo*: English *now*.

O hishie ba, O I'm your Ma,
But the Lord knows fa's your Daddie O.
For I widnae be sittin at your fireside
Cryin hishie ba ma bairnie O.
[*This verse is repeated*]

For if I hadda kent whit I dae ken
And teen my mither's biddin O,
I widnae be sittin at your fireside
Cryin hishie ba my bairnie O.

WHEN I WAS NOO BUT SWEET SIXTEEN (2)

Collector: Hamish Henderson SA 1953/235/A7



When I was noo but sweet sixteen
In beauty jist in bloomin O,
O little, little did I think
At nineteen I'd be greetin O.

For the plooman lads, they're gey weel lads,
They're false an deceivin O,
They sail awa' and they gang awa'
And they leave their lassies greetin O.

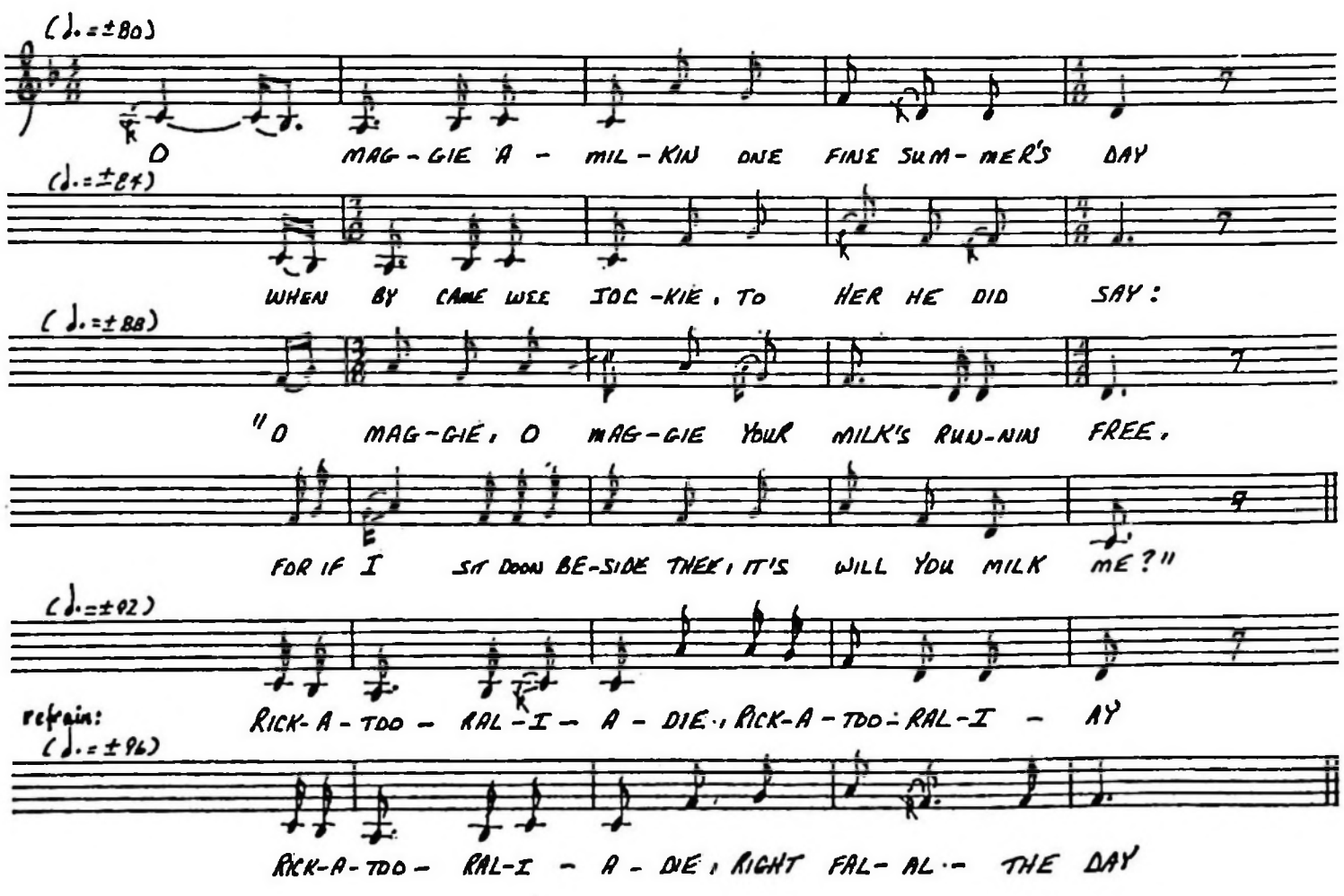
For if I hadda kent what I dae ken
An teen ma mither's biddin O,
I widnae be sittin at your fireside
Cryin hishie ba my bairnie O.

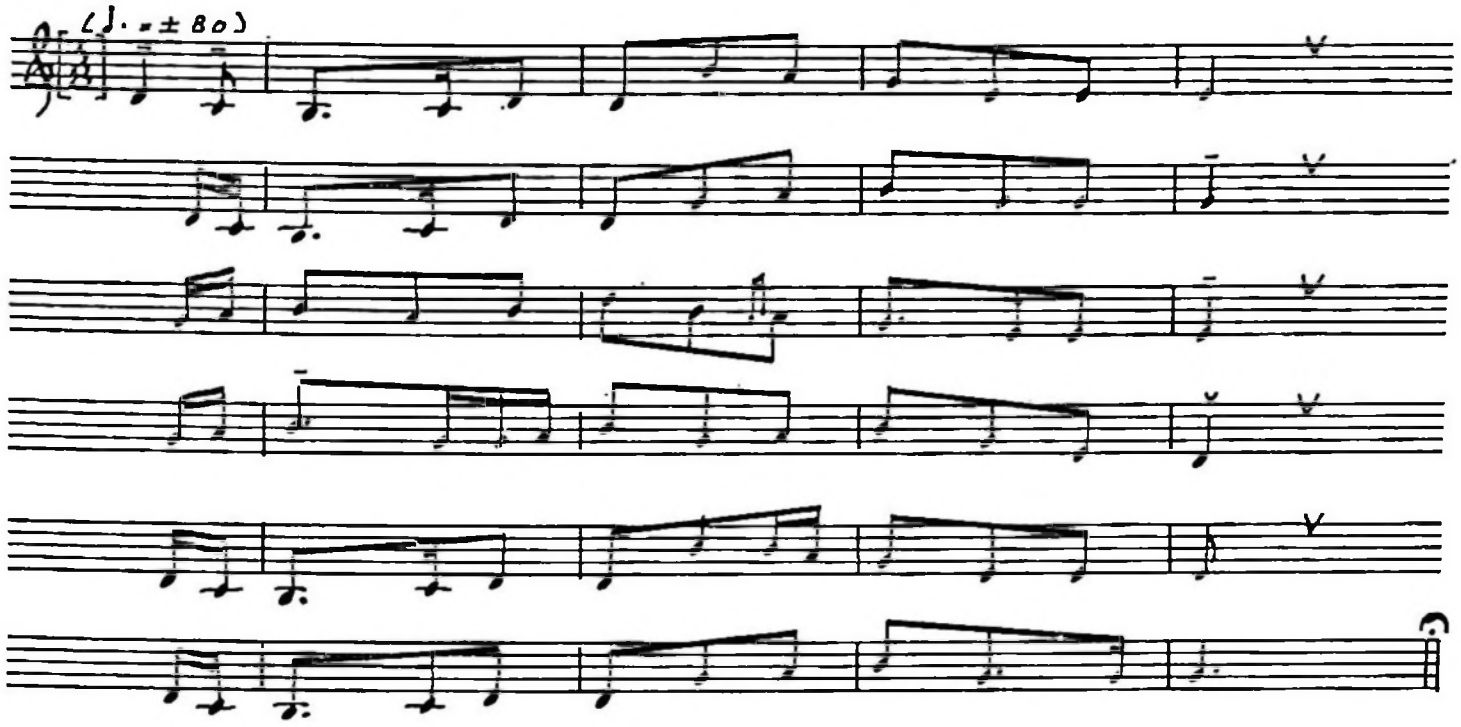
O hishie ba, O I'm your Ma,
But the Lord knows whaur's your Daddie O,
For I'll tak good care, and I'll be aware
For the young men in the gloamin O.

One text of this song appears without tune in the Greig-Duncan MS. See also 'Peggy on the Banks of Spey', a version sung by Mrs Elsie Morrison of Spey Bay, April 1956, and the notes by Hamish Henderson (1957:246–8). A version of the song is printed in *The Seeds of Love*, the text and one of two tunes based on Jeannie's singing but collated with other printed variants (1967:106–7). See also Buchan and Hall (1973:81). Jeannie has recorded 'When I Was Noo But Sweet Sixteen' on Riverside RLP 12–633, Topic 10 T 52 and Topic 12 T 96.

MAGGIE A-MILKIN

Collector: Hamish Henderson SA 1954/104/A8





O Maggie a-milkin one fine summer's day
When by came wee Jockie, to her he did say:
'O Maggie, O Maggie, your milk's runnin free,
For if I sit doon beside thee, it's will you milk me?'

Refrain:
Rick-a-too-ral-i-a-die, rick-a-too-ral-i-ay.
Rick-a-too-ral-i-a-die, right fal-al-the day.

For Maggie lay doon and she pulled up her clothes,
And Jockie he gave her ye may's weel suppose.
[*Repeat refrain.*]

For she milkit wee Jockie and she milkit him dry,
And she sent him tae the Highlands amongst the dry kye.
[*Repeat refrain*]

(**JR** 'My mother sang that too. There was a lot of verses that she never let us hear.')*

The tune of this piece of bawdry has special interest, being a version of the well-known air for 'Logie O Buchan', written in 1736–7 by George Halket, schoolmaster at Rathan. John Greig (1892:ii) comments that the tune is said to be '. . . an adaptation of "The Tailor Fell Through the Bed, Thimbles an Aa", to which air the Worshipful Corporation of Tailors used to march.' J. Muir Wood, in his revision of Graham (1908:109) remarks '. . . the date of the air is not known, but an old version of it is found in Atkinson's MS (1694), under the name of "Tak tent to the ripells [pains in the back], Gudeman": the MacFarland [*sic*] MS (1740) calls it "The ripells, Gudeman", and Oswald, "Beware of the ripells"; it is probable, therefore, that this was a line of a song now lost. In Johnson's *Museum* a bad set of the air is given to rather ridiculous words,

* This comment is Jeannie Robertson's.

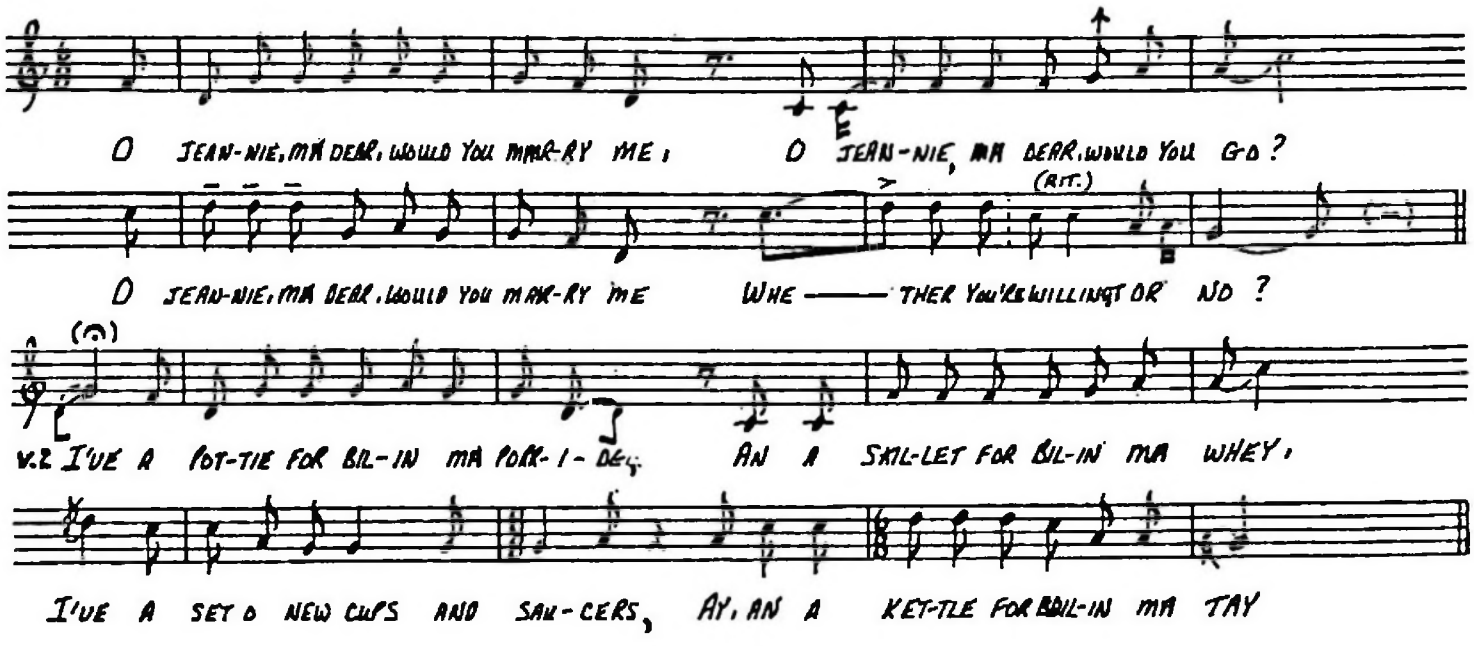
"The taylor fell through the bed, thimble an a' "; Urbani's version of the air is not much better. Napier (1792) is the first who has given the melody in its present simple form . . . The air is also known as "The March of the Corporation of Tailors", and was usually played at the annual meeting for choosing the deacons of the body.' Some light is thrown on this confusion in Burns' *Merry Muses of Caledonia*, where the song 'I Rede You Beware o' the Ripples' is printed with the instruction: 'Tune: The Taylor's faun thro the bed'. The final stanza runs:

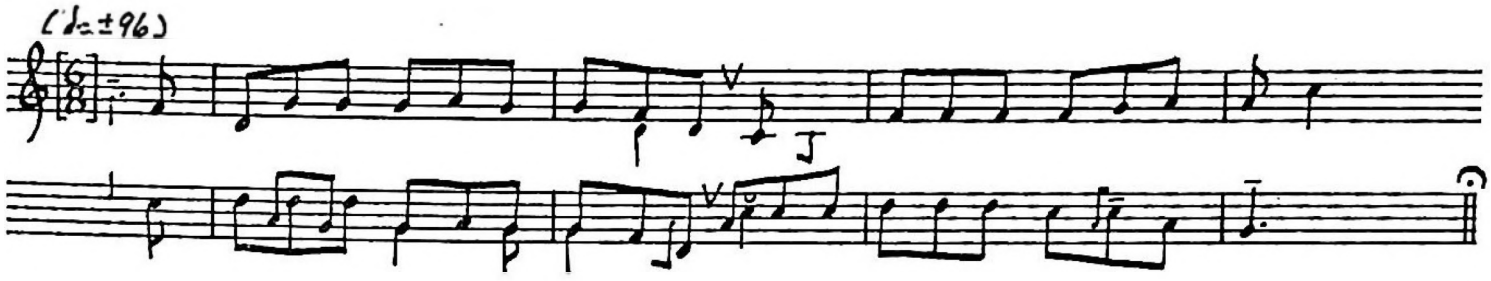
I rede you beware o' the ripples, young man,
I rede you beware o' the ripples, young man;
Gif you wad be strang, and wish to live lang,
Dance less wi' your a--e to the kipples [rafters, with
the pun on 'coupling'], young man.

Three stanzas, probably bowdlerised, of 'The tailor fell thro' the bed' were printed by R. A. Smith (1824:66). It seems clear, however, that the tune was early associated with the bawdy song 'Tak tent to the ripells', the air of which is in Atkinson's MS, and the thematic relationship has persisted, or has reasserted itself, in 'Maggie A-Milkin', transposed now to a pastoral context. A late appearance of 'The Tailor Fell Through the Bed' occurs in the Duncan MS, where Duncan adds that the tune is also sung to 'The Campbells are Comin' '.

O JEANNIE, MY DEAR, WOULD YOU MARRY ME?

Collector: Hamish Henderson SA 1959/76/A3





O Jeannie, ma dear, would you mairry me?
O Jeannie, ma dear, would you go?
O Jeannie, ma dear, would you mairry me,
Whether you're willingt or no?

I've a pottie for bilin ma porridge,
An a skillet for bilin ma whey,
I've a set o new cups an saucers,
Ay, an a kettle for boilin* ma tay.

[*Repeat first verse.*]

Chappell (1858–9: 553–5) prints the tune with the title 'Give ear to a frolicsome ditty; or The Rant', remarking further that there are two ballads in existence, and '. . . A third ballad is in the Roxburghe Collection, ii, 359, entitled "Mark Noble's Frolick", &c, "To the tune of The New Rant" . . . The tune is in one of the editions of *Apollo's Banquet*, entitled "The City Ramble", and in many ballad operas. Among the last may be cited *The Beggar's Opera* . . . [where] it is called "Have you heard of a frolicsome ditty?" . . . About fifty years later, we find it quoted in Ritson's *Bishoprick Garland*, or *Durham Minstrel*, as the tune of a song of "The Hare-Skin" . . . And Mr J. H. Dixon prints a ballad entitled "Saddle to Rags", which is still sung in the North of England, to the same air . . . In Mrs Centlivre's Comedy, *The Platonick Lady*, 1707, [it is called] "Give ear to a frolicsome ditty".' James O'Neill printed it in his *The Dance Music of Ireland* (1907: 88) under the name 'Open the Door for Three', a tune Captain Francis O'Neill mentions as being in the manuscript collection of Timothy Downing, a gentleman farmer and flutist from Tralibane in Cork. 'Open the Door for Three' (or 'Winifred's Knot') was published in Playford's *Dancing Master*. Variants of it are found in Scottish collections such as the MacFarlan MS (1740), *An Evening Amusement* (1789), *The Caledonian Muse* (1795), and Davie's *Caledonian Repository* (1829). Joyce (1909: 37) includes a song named 'Kitty, Will You Marry Me?', but to a different air:

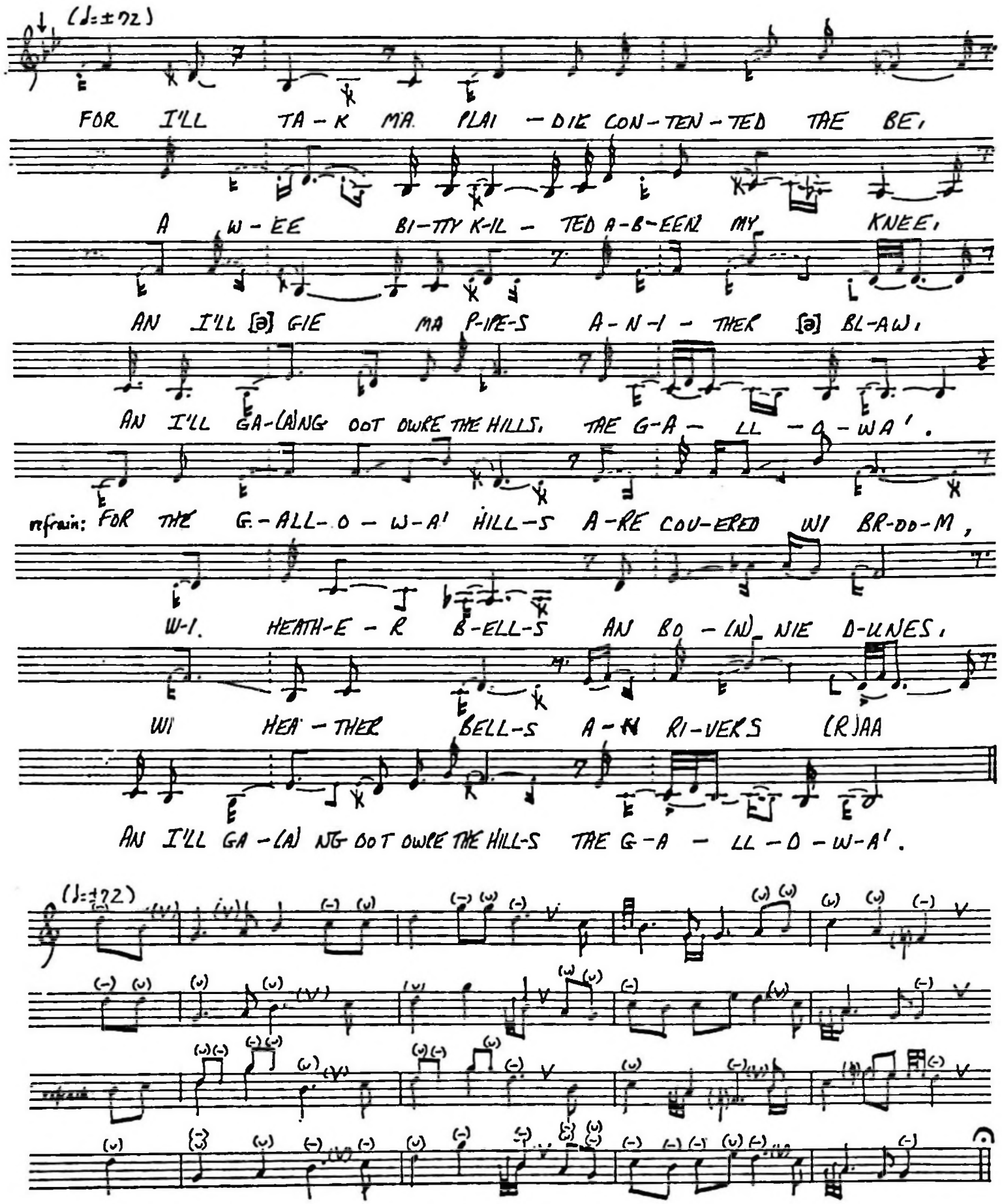
O Kitty will you marry me? or Kitty I will die;
Then Kitty you'll be fretting for your loving little boy;
Oh, Kitty, can't you tell me will you marry me at all;
Or else I'll surely go to sleep inside the churchyard wall.

A closely related Irish tune, 'Lá 'gus mé teasdal amwänar', appears in *JFSS* VI (1921: 278) with a note by Lucy Broadwood, who also included it in her *English County Songs*. It was the first tune Jeannie learned from her mother and she has recorded it on Collector Records JES 1.

* Here Jeannie sings *boilin* instead of *bilin*. She was characteristically inclined to sing a song her way without bowing to formal demands of consistency.

THE GALLOWA' HILLS

Collector: Hamish Henderson SA 1955/154/A4



For I'll tak ma plaidie contented tae be,
A wee bittie kilted abeen my knee,
An I'll gie ma pipes anither blaw,
An I'll gang oot owre the hills tae Gallowa'.

Refrain:
For the Gallowa' hills are covered wi broom,
Wi heather bells an bonnie dunes,
Wi heather bells an rivers (r)aa,*
An I'll gang oot owre the hills tae Gallowa'.

For I say, bonnie lass, it's will you come wi me,
To share your lot in a strange countrie,
To share your lot when doon fa's aa,
An I'll gang oot owre the hills tae Gallowa'.

Refrain:
O the Gallowa' hills are covered wi broom,
Wi heather bells an bonnie dunes,
Wi heather bells an rivers aa,
An we'll gang oot owre the hills tae Gallowa'.

For I'll sell my rock, I'll sell my reel,
I'll sell ma grannie's spinnin-wheel.
I'll sell them aa when doon fa's aa,
An I'll gang oot owre the hills tae Gallowa'.

Refrain: (as after stanza 2).

The published version of this song by Nicholson appears in *The Harp of Caledonia, A Collection of Songs, Ancient and Modern, (Chiefly Scottish,) with an Essay on Scottish Song Writers*, by John Struthers (Glasgow 1819, vol. 1, pp. 190–1. It is directed to be sung to the tune of 'White Cockade':

O, Lassie, wilt thou gang wi' me,
An' leave they frien's i' the south countrie—
They former frien's an' sweethearts a',
An' gang wi' me to Gallowa'?

O Gallowa' braes, they wave wi' broom,
An' heatherbells in bonnie bloom;
There's lordly seats an' livin's braw*
Amang the braes o' Gallowa'.

There's stately woods on mony a brae,
Where burns and birds in concert play;
The waukrife echo answers a',
Amang the braes o' Gallowa'.

O Gallowa' braes, etc.

The simmer shiel I'll build for thee
Alang the bonnie banks o' Dee,
Half circlin' roun' my father's ha',
Amang the braes o' Gallowa'.

O Gallowa' braes, etc.

When Autumn waves her flowin' horn,
An' fields o' gowden grain are shorn,
I'll busk thee fine in pearlin's braw,
To join the dance in Gallowa'.

O Gallowa' braes, etc.

* Here Jeannie seems to be singing 'rivers raa' instead of the 'rivers aa' of subsequent refrains. This might be construed as a clouded recollection of Nicholson's 'livin's braw'.

At e'en, whan darkness shrouds the sight,
An' lanely langsome is the night,
Wi' tentie care my pipes I'll thraw,
To 'A the way to Gallowa' '.

O Gallowa' braes, etc.

Should fickle fortune on us frown,
Nae lack o' gear our love shou'd drown;
Content shou'd shield our haudin' sma',
Amang the braes o' Gallowa'.

O Gallowa' braes, etc.

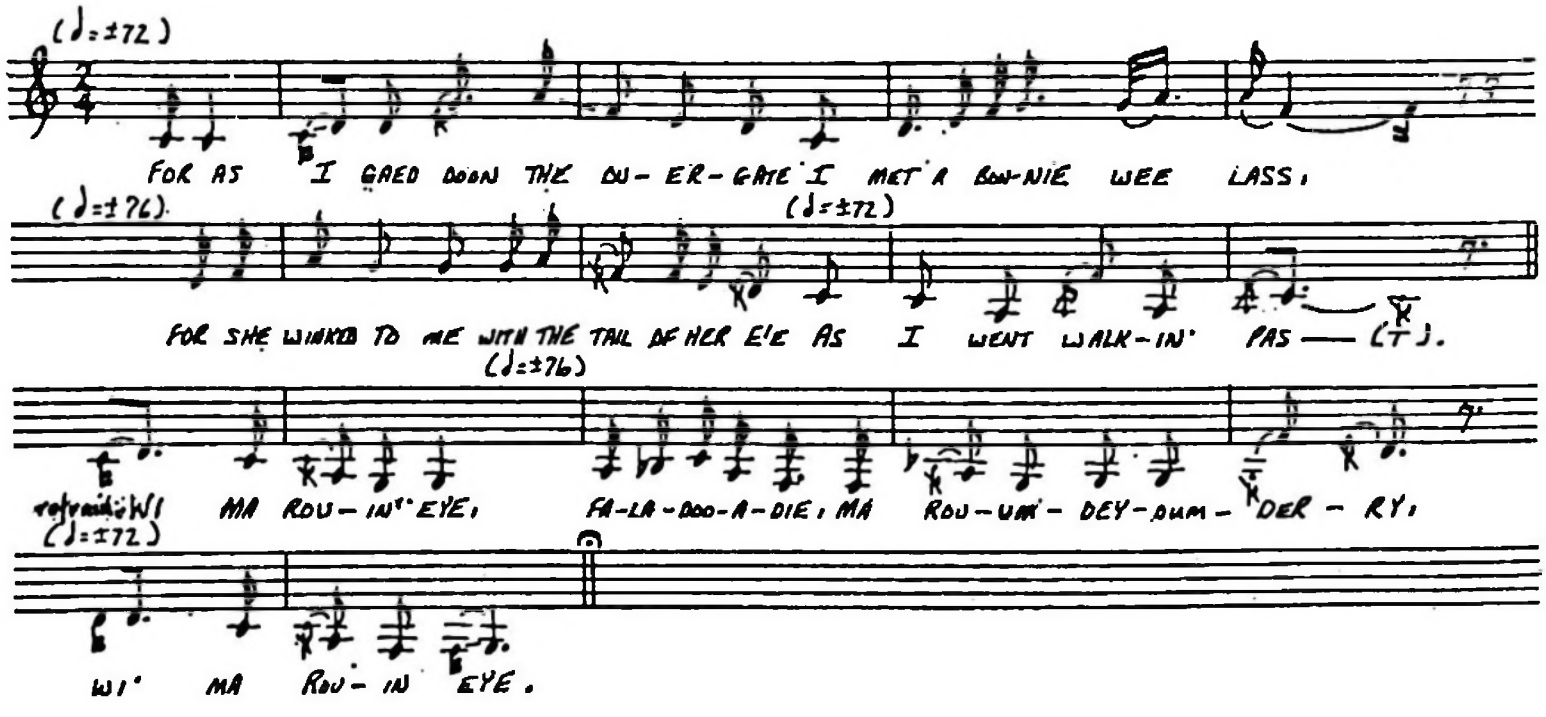
Come, while the blossom's on the broom,
An' heather-bells sae bonny bloom;
Come, let us be the happiest twa
On a' the braes o Gallowa'!

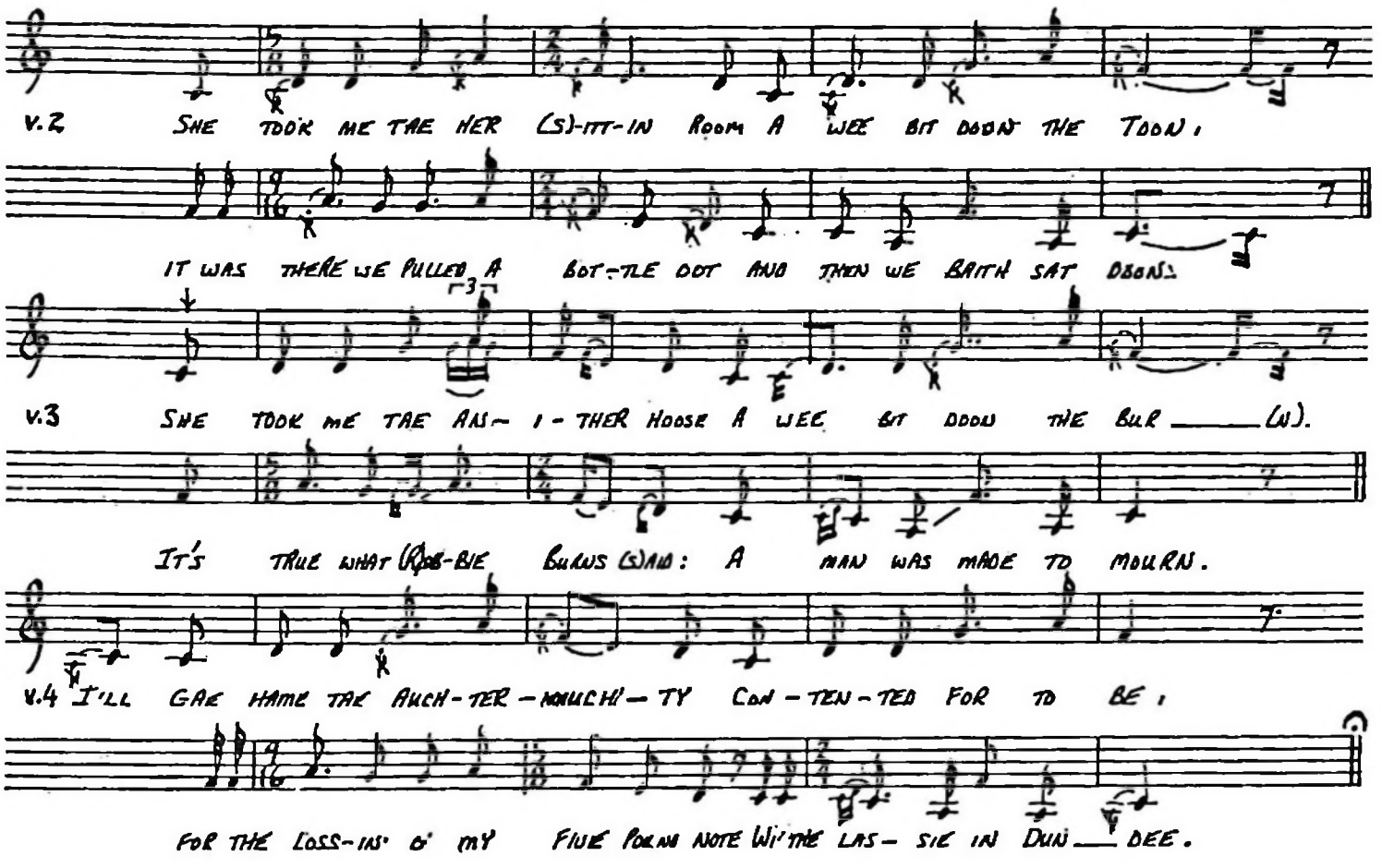
O Gallowa' braes, etc.

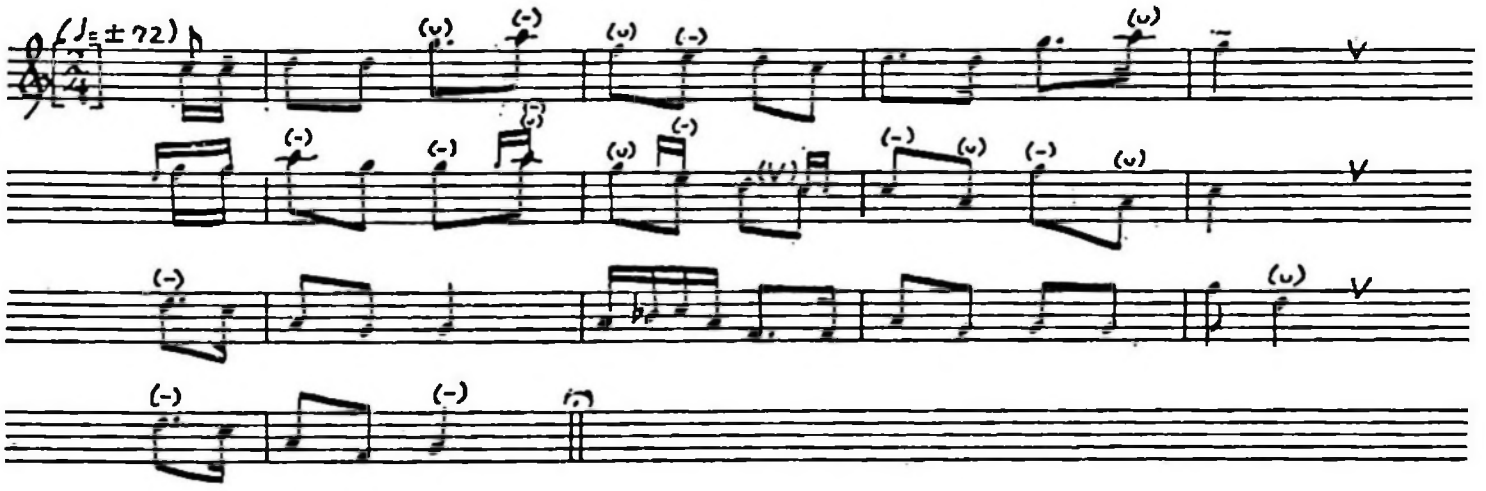
In the lack of any evidence to the contrary, it could be argued that Jeannie's version, like those recorded from other singers in the north-east, is an oral re-working of Nicholson's song. The other possibility, that Nicholson adapted a song already in oral circulation, must remain open for the moment. Nevertheless, it does seem that Jeannie's refrain is closely connected to the printed version, while her stanzas 1 and 2 show relationships with Nicholson's stanzas 5 and 1 respectively. For a note on the song's Jacobite associations, see Buchan's *101 Scottish Songs*, 154. There are two tunes and one text in the Greig MS. Another version of Jeannie's singing is recorded on Collector Records JES 1; also BBC 27808.

THE OVERGATE (1)

Collector: Hamish Henderson SA 1954/104/A2







For as I gaed doon the Overgate
I met a bonnie wee lass,
For she winked to me with the tail of her e'e
As I went walkin past.

Refrain:
Wi ma rovin eye, fa-la-doo-a-die,
Ma rovum-dey-dum-derry,
Wi ma rovin eye.

She took me tae her sittin room
A wee bit doon the toon,
It was there we pulled a bottle oot
And then we baith sat doon.

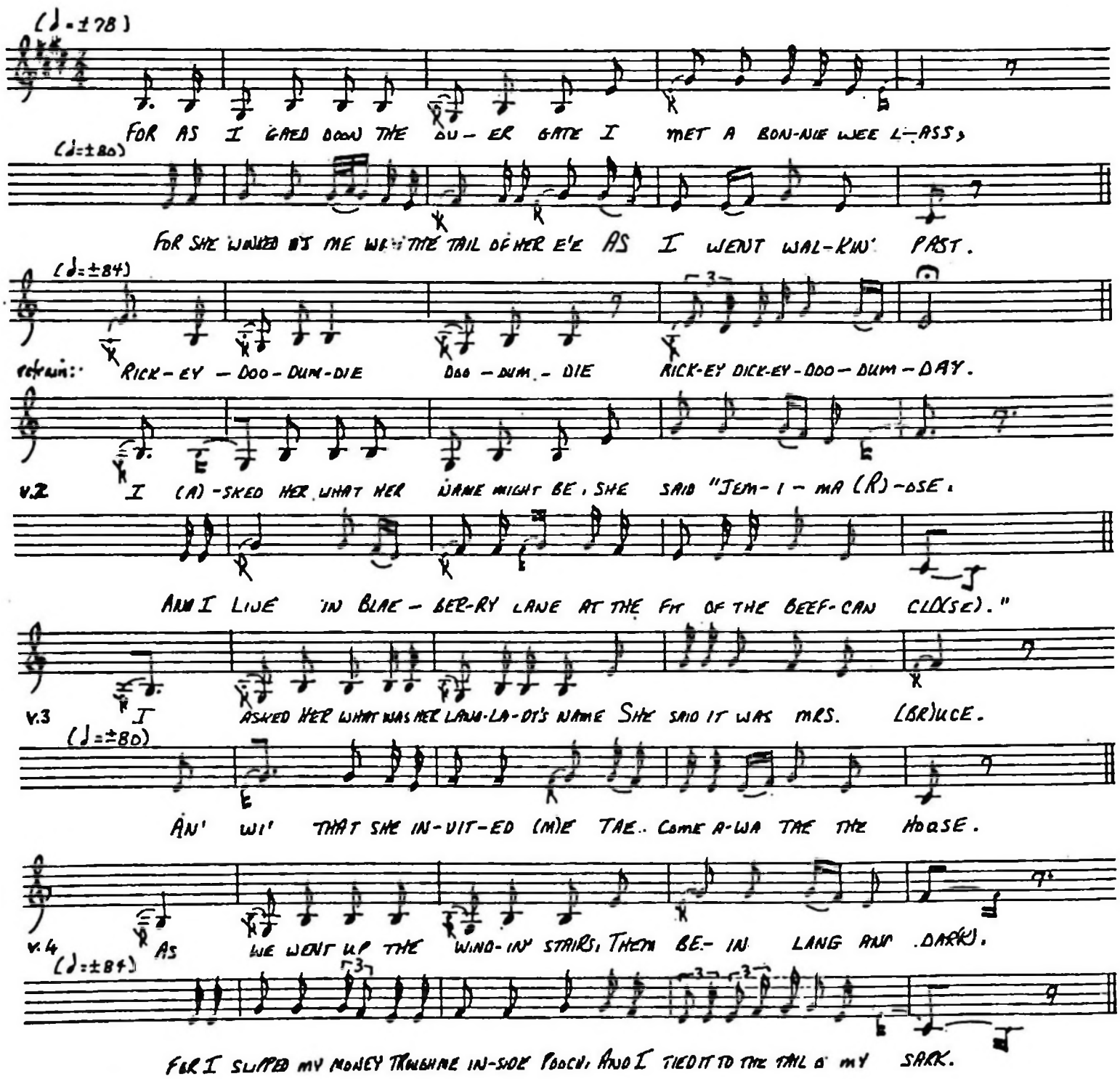
[*Repeat refrain after each verse.*]

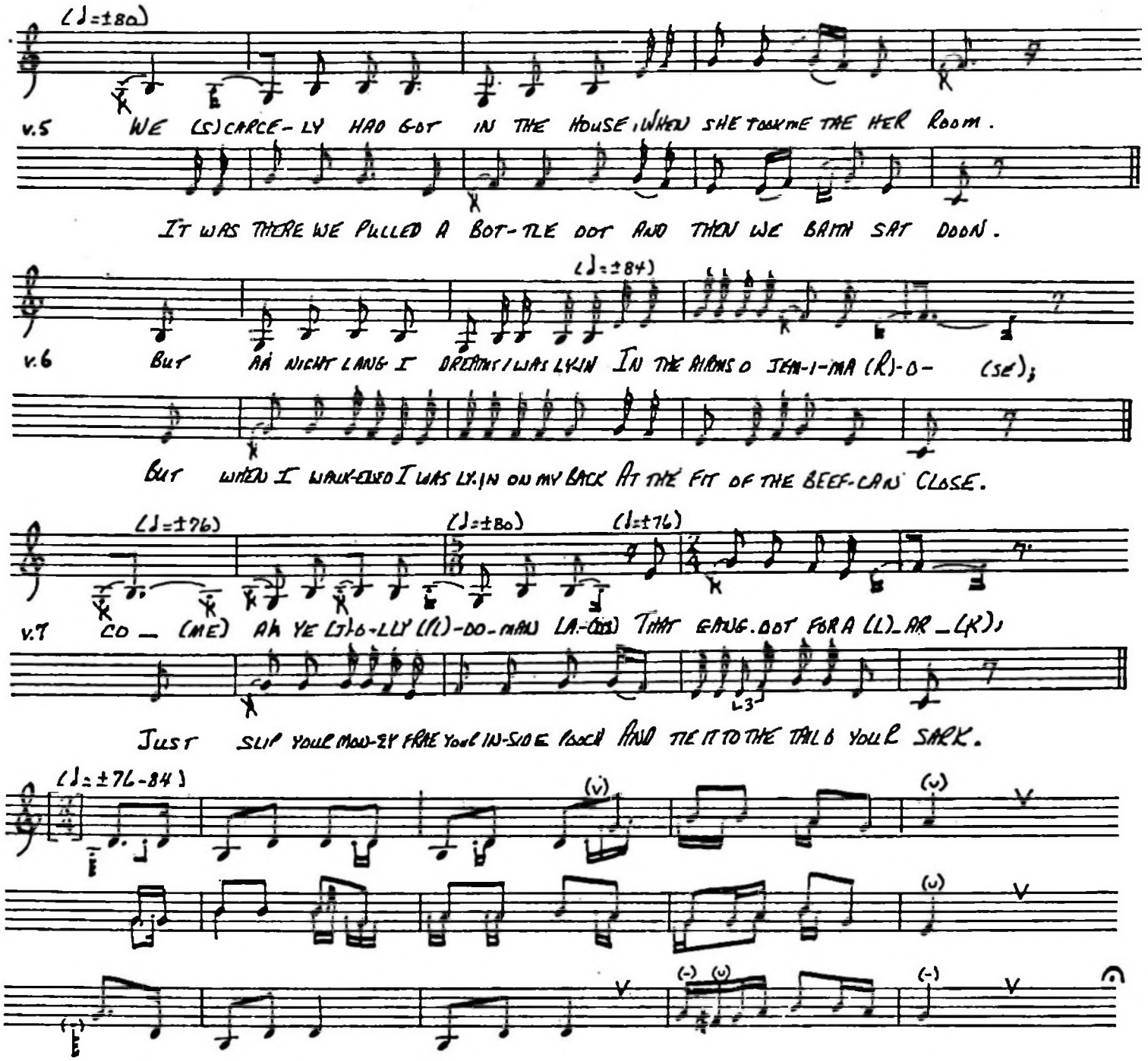
She took me tae anither hoose
A wee bit doon the burn.
It's true what Robbie Burns said:
A man was made to mourn.

I'll gae hame tae Auchtermuchty
Contented for to be,
For the lossin o' my five pound note
Wi the lassie in Dundee.

THE OVERGATE (2)

Collector: Hamish Henderson SA 1954/104/A3





For as I gaed doon the Overgate
I met a bonnie wee lass,
For she winked at me wi the tail of her e'e
As I went walkin past.

Refrain:
Rickey-doo-dum-die, doo-dum-die.
Rickey, dickey, doo-dum-day.

I asked her what her name might be,
She said 'Jemima Rose,
And I live in Blaeberry Lane
At the fit of the Beefcan Close.'

[*Repeat refrain after each verse.*]

I asked her what was her landlady's name
She said it was Mrs Bruce.
An wi that she invited me
Tae come awa tae the hoose.

As we went up the windin stairs,
Them bein lang and dark,
For I slipped my money through me inside pooch
And I tied it tae the tail o my sark.

We scarcely had got in the hoose,
When she took me tae her room.
It was there we pulled a bottle oot
And then we baith sat doon.

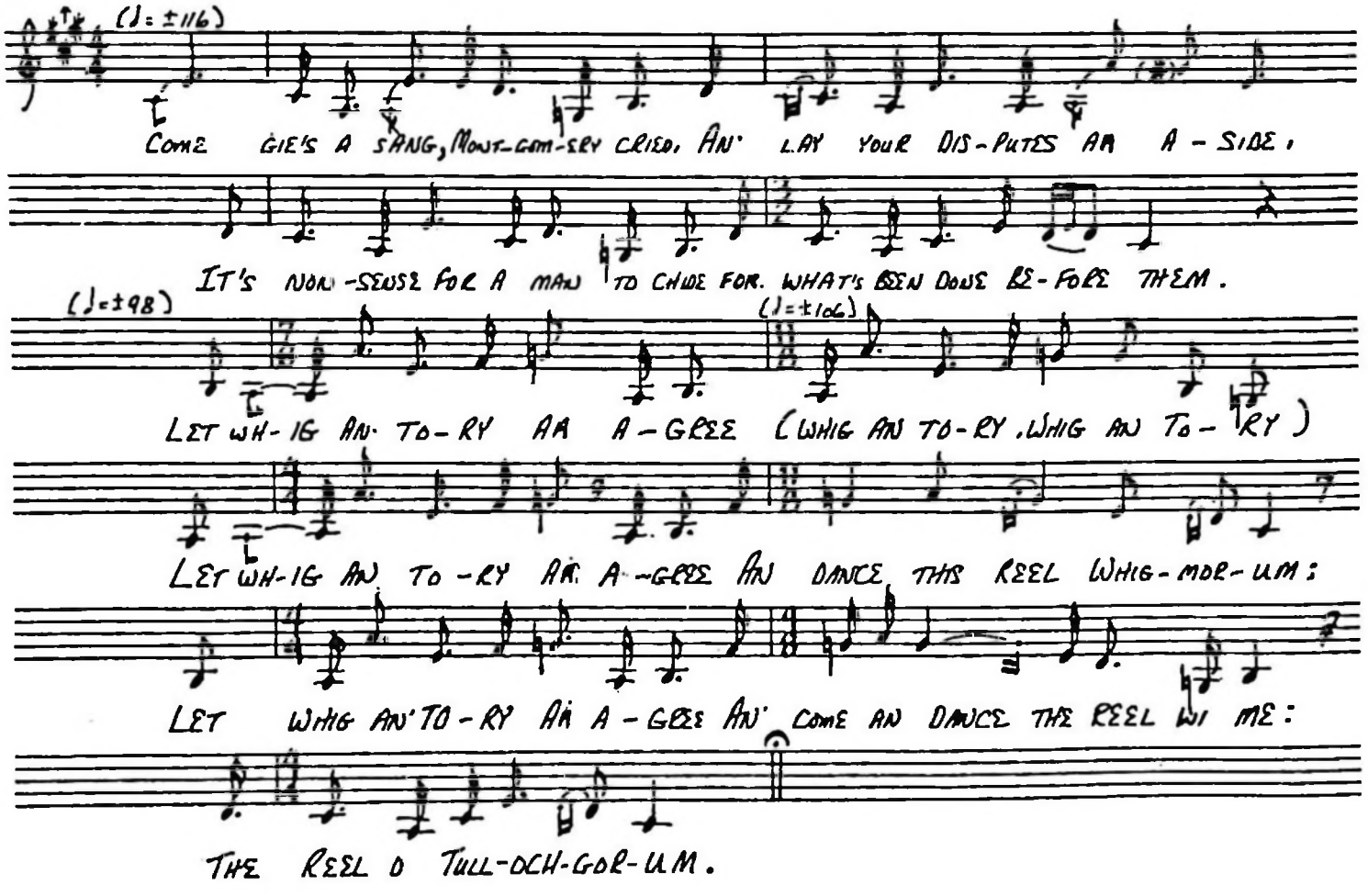
But aa nicht lang I dreamt I was lyin
In the airms o Jemima Rose, [back
But when I waukened, I was lyin on my
At the fit of the Beefcan Close.

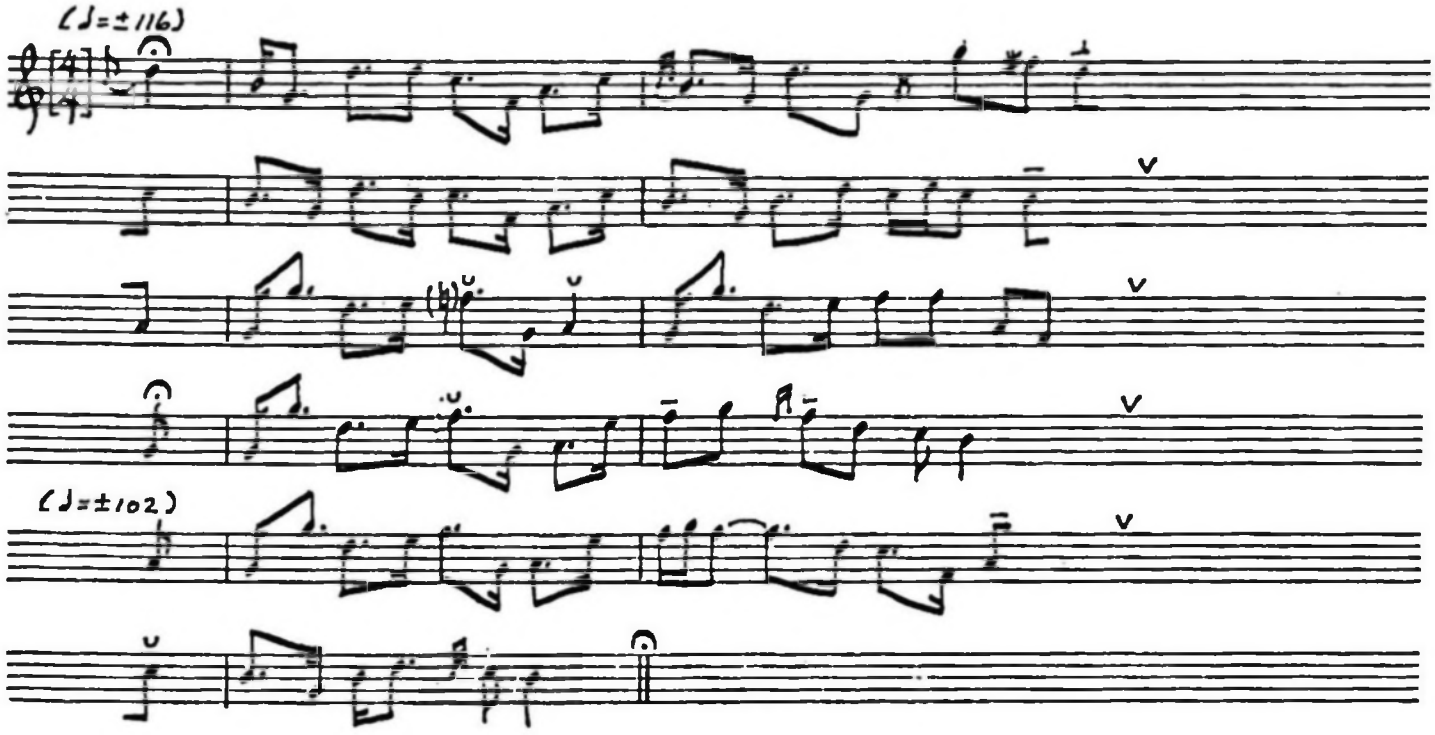
Come aa ye jolly plooman lads
That gang oot for a lark,
Just slip your money frae your inside pooch
And tie it to the tail o your sark.

'The Overgate' is associated with two distinct localities, Fife and Aberdeen. In a different, presumably 'older' form it was collected in Nithsdale by Burns. It is also well known in Perthshire and has connections, according to Ford (1899: 102–5), with one Alexander Smith, or 'Singing Sandy', an itinerant musician of the nineteenth century. Jeannie's version 1 refers to Auchtermuchty in Fife, and version 2 is localised in Aberdeenshire with its familiar 'Keech in the Creel' air. There are four textual variants in the Duncan MS, none to Jeannie's tunes. Version 1 is recorded on Collector Records JES 4 and Prestige/International 13006, version 2 on Riverside RLP 12–633, BBC 21089, 27810.

TULLOCHGORUM

Collector: Hamish Henderson SA 1953/246/A25





Come gie's a sang, Montgomery cried,
An lay your disputes aa aside,
It's nonsense for a man to chide
  For what's been done before them.
Let Whig an Tory aa agree
(Whig an Tory, Whig an Tory)
Let Whig an Tory aa agree
  An dance this reel Whigmorum;
Let Whig an Tory aa agree
An come an dance the reel wi me:
  The Reel o Tullochgorum.

The Rev. John Skinner adapted words to the old strathspey tune 'The Reel of Tullochgorum' while visiting friends in Ellon, Aberdeenshire. It is said that his hostess, Mrs Montgomery, named in the first line, asked him to soothe a heated political dispute among the guests by composing some verses to the old air. H. G. Reid (1859) states the song was first published in the *Scots Weekly Magazine*, April 1776, and Burns called it 'the best Scotch song ever Scotland saw'. It has found its way into popular anthologies, song books, and oral tradition. The editor of *The Scottish Minstrel*, the Rev. Charles Rogers, asserts that 'no song-compositions of any modern writer in Scottish verse have, with the exception of those of Burns, maintained a stronger hold of the Scottish heart, or been more commonly sung in the social circle.' Dauney (1838:142) traces the tune unequivocally to that known as 'Corn Bunting' in the Guthrie MS (1675–80), while also pointing to a resemblance with 'Ouir the dek (dyke?) Davy' from the 1612–28 Rowallan MS (*op. cit.*:139). Stenhouse, on the other hand, sees the tune as a relation of 'Jockie's fow and Jenny fain', published in Adam Craig's collection of 1730 (1853:282),

to which Glen (1900:180) testily comments 'Absurd!'. The first version of the tune in print under its own name, at any rate, seems to be in Bremner's collection of 1757. Ford (1900:147–50) prints the song, and Gavin Greig has the following note in his MS on the origin of the tune: 'This famous Reel takes its name from a district on the banks of the River Spey, where the Tullaich-ghorm, or green hillock, is situated, upon which the people probably assembled to join in the evening dance . . .' What may be the original Gaelic words of the song are printed by Alexander Macdonald in the *Transactions of the Gaelic Society of Inverness 1914–19*, vol. XXIX, p. 103 (1922):

Theid mi null gu Taobh Loch-gorm,
Theid mi null, gu 'n téid mi null;
O! theid mi null gu Taobh Loch-gorm,
'S thig mi nall a màireach.

'S bòidheach, lurach Taobh Loch-gorm,
'S tuim is tulaich, glinn is mullaich;
Mill is mulain Taobh Loch-gorm—
Thig mi nall a màireach.

Diridh mi ri Taobh Loch-gorm,
Diridh mi ris, teàrnaidh mi leis;
Fàgaidh mi sin Taobh Loch-gorm,
'S thig mi nall a màireach.

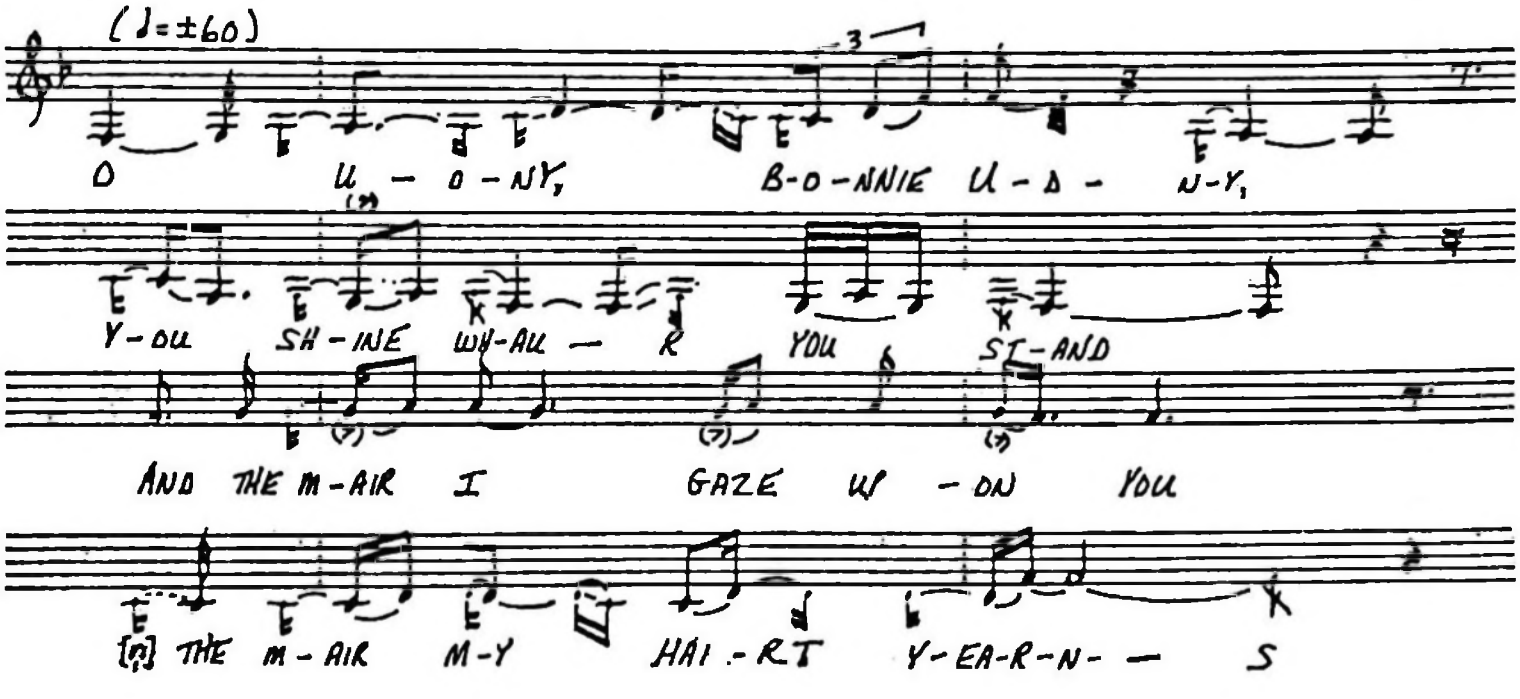
Apparently the last line of each verse on Loch Ness-side was:

'S thig mi nall am Bàna.

(See Buchan and Hall for a recent published version of the Scots song (1973:57). The song is recorded by Jeannie on Collector Records JES 1.)

BONNIE UDNY

Collector: Hamish Henderson SA 1955/154/A3



[ŋ] THE M-AIR I GAZE U-PO-N YOU

[ŋ] THE M-AIR M-Y HAI-RI Y-EAR-N-S.

FOR AA YER L-A-N-DS IN S-COT-LAN-D,

BO-N-NIE U-D-N-Y FO-R M-E

(♩=±60)

V.3 W-E WILL DR-IN-K A-N BE M-E-RR-Y,

WE WI-LL DR-INK AN' GANG H-A-ME [ə],

FOR I-F W-E BI-DE HE-RE D-NIE L-ANG-EE [ə]

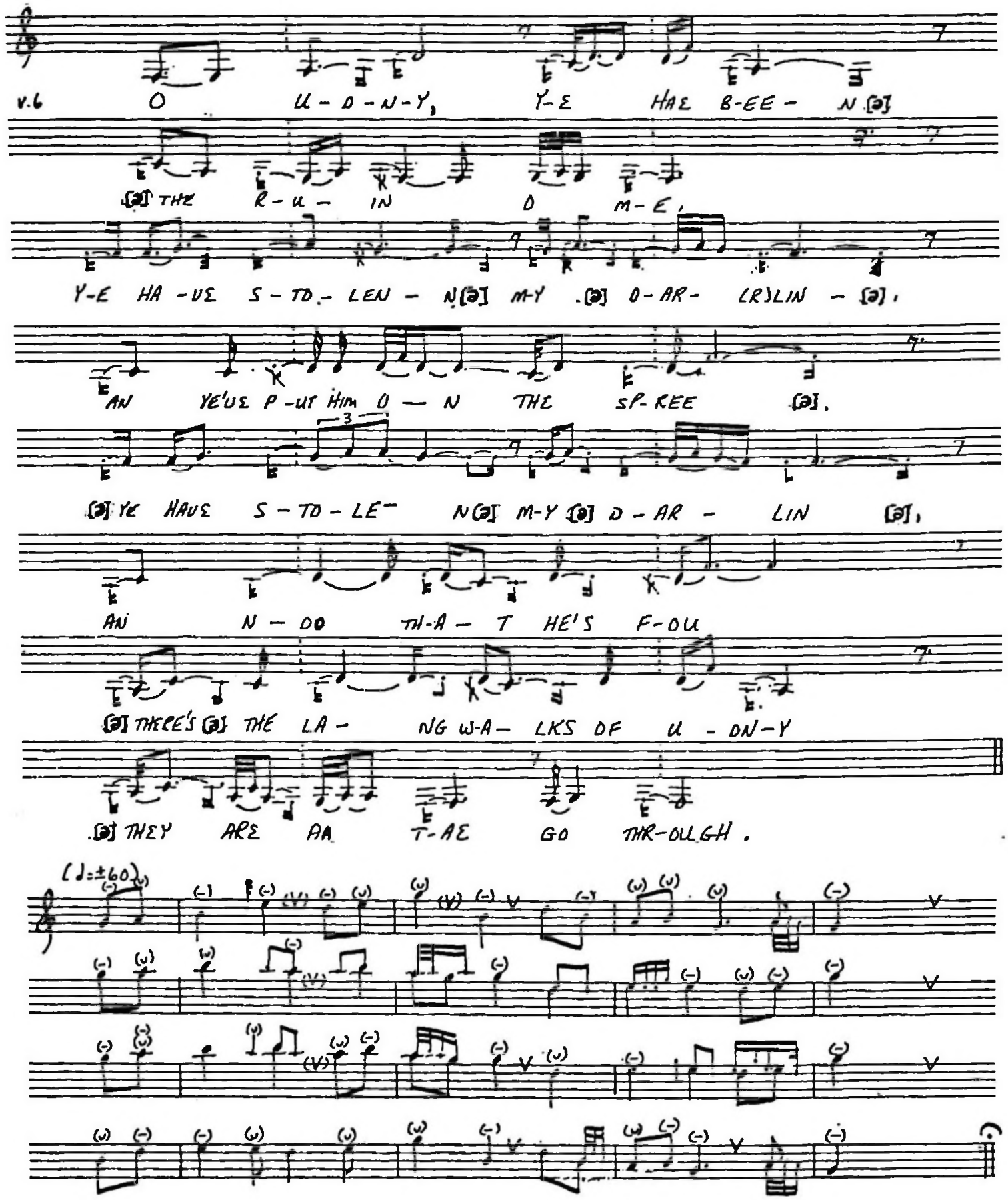
W-E- LL GET A BA-D N-A-ME [ə];

AND TAE G-ET A BA-D N-A-ME [ə] LO-VE,

FOR [ə] THA-T W-IO N-E-VER DEE,

FOR AA YER L-A-N-DS IN S-COT-L-A-ND,

BO-N-NIE U-D-N-Y FOR M-E.



O Udny, bonnie Udny, you shine whaur you stand,
And the mair I gaze upon you the mair my hairt yearns.
The mair I gaze upon you the mair my hairt yearns.
For aa yer lands in Scotland, bonnie Udny for me.

For it's you'll pull the red rose and it's I'll pull the thyme,
For it's you'll drink tae your love, an I'll drink tae mine.
We will drink tae we're merry, we will drink tae we're fou,
For there's [the] lang walks of Udny, they are aa tae go through.

We will drink an be merry, we will drink an gang hame,
For if we bide here onie langer, we'll get a bad name;
And tae get a bad name, love, for that wid never dee,
For aa yer lands in Scotland, bonnie Udny for me.

For it's you'll pull the red rose and it's I'll pull the thyme,
For it's you'll drink tae your love, an I'll drink tae mine.
We will drink an be merry, we will drink tae we're fou,
For it's [the] lang walks of Udny, they are aa tae go through.

They have stolen my sweethairt, and they've put him on the spree.
They have stolen my sweethairt, an they've teen him frae me.
And to keep my eyes from weeping what a fool I wad be,
For aa yer lands in Scotland, bonnie Udny for me.

O Udny, ye hae been the ruin o me,
Ye have stolen my darlin, an ye've put him on the spree,
There's the lang walks of Udny, they are aa tae go through.

Ritson (1784:44) prints a song with the title 'The Pleasures of Sunderland', the final verse being:

Sunderland's a fine place, it shines where it stands,
And the more I look upon it the more my heart warms;
And if I was there I would make myself free:
Every man to his mind, but Sunderland for me.

Another *refacimento* of what must be the original broadside occurs in Peter Buchan's 1828 collection, where the song 'Portmore' includes the following stanzas:

Let's drink and gae hame, boys, let's drink and gae hame,
If we stay ony langer we'll get a bad name;
We'll get a bad name, and fill oursell's fou,
And the lang woods o' Derry are ill to gae thro'.

O, bonny Portmore, ye shine where you charm,
The more I think upon you, the more my heart warms;
When I look from you, my heart it is sore,
When I mind upon Valiantny, and on Portmore.

Croker (1886:196–9) mistakenly believed Moore to be the author of the song 'The Boys of Kilkenny', and O Lochlainn (1939:73) mentions a version which his father, a native of S. Kilkenny (b. 1859), learned in childhood:

Oh, the boys of Kilkenny are stout roving blades
And whenever they meet with the nice little maids
They'll kiss them and coax them and spend their money free,
And of all the towns in Ireland, Kilkenny for me [*bis*].

Oh, Kilkenny's a fine town, it shines where it stands
And the more I think of it, the more my heart warms,
And if I was in Kilkenny, I'd think myself at home
For it's there I'd have sweethearts but here I have none [*bis*].

Moffat (1897:346) suggests Michael Kelly as the author. A variant called 'The Chaps of Cockaigny' was recovered by Sharp in Somerset in 1904 (see *Journal of the Folk-Song Society* 8:23–4, also Karpeles 1974, 1:633–4), and there are three versions in the Hammond MSS, from Dorset 1905–6. Textual affinity crops up in 'Sweet Europe' (Joyce 1901:73; Baring Gould and Sharp 1906:46):

O the lads of sweet Europe they're all roving blades,
They take delight in courting and kissing pretty maids.
They'll kiss them, they'll court them, they'll call them their own
And p'raps their darlings lays mourning at home.

Greig prints two versions of the song (1914:32), discussing the many variants found throughout Britain. In his MS he notes the analogues in O'Neill (1903), Chappell (1855–9), Christie (1876–81), and Buchan (1828). The Greig MS, vol. 1, p. 45 has three tunes, none of them the present one. The text noted with the third tune runs:

A' the lads in bonnie Udny they are rovin' blades,
They tak' great delight in courtin' fair maids.
They kiss them and clap them and spend their money free,
All the lads in fair *Scotland—bonnie Scotland* [*sic*] for me.

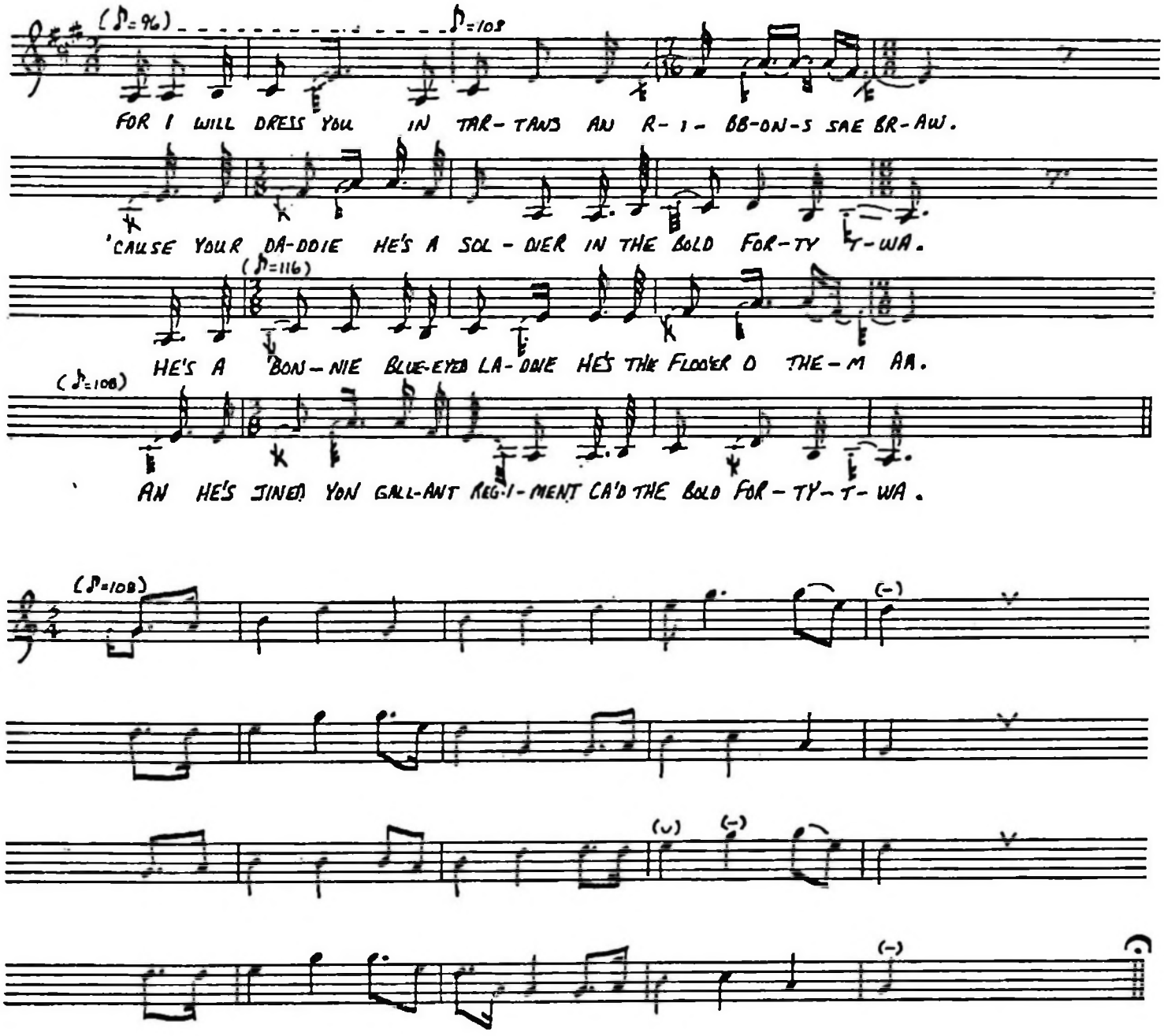
Another stanza has:

O wae to ye women that ye dinna think shame,
Ye disgrace your own bodies and spoil your good name,
Ye've disgraced the name of my high majestie,
Ye hae lain wi' your footman and shall ne'er lie wi' me.

Duncan's MS, p. 67, has 'Bonnie Wudny' with the note: 'This name is used by John Wilson, Broadmyre, Premney, who furnishes complete words. Also called "The Lang Walk o' Wudny" . . . compare this verse with "Over Hills and high Mountains", an old English song in Chappell (1859:II. 137). There are also several coincidences with Portmore in Graham (vol. III, p. 115) (also in Buchan and Christie).' The final reference is to 'O Bonny Portmore' in Christie (vol. 1, p. 263). Ord prints a text without a tune (1930:341–2), and a recent transcription appears in *A Collection of Scots Songs* (1973:103). In stanzas two and four Jeannie interpolates a short 'the' before 'lang walks of Udny'.

HE'S A BONNIE, BLUE-EYED LADDIE

Collector: Hamish Henderson SA 1954/104/A10

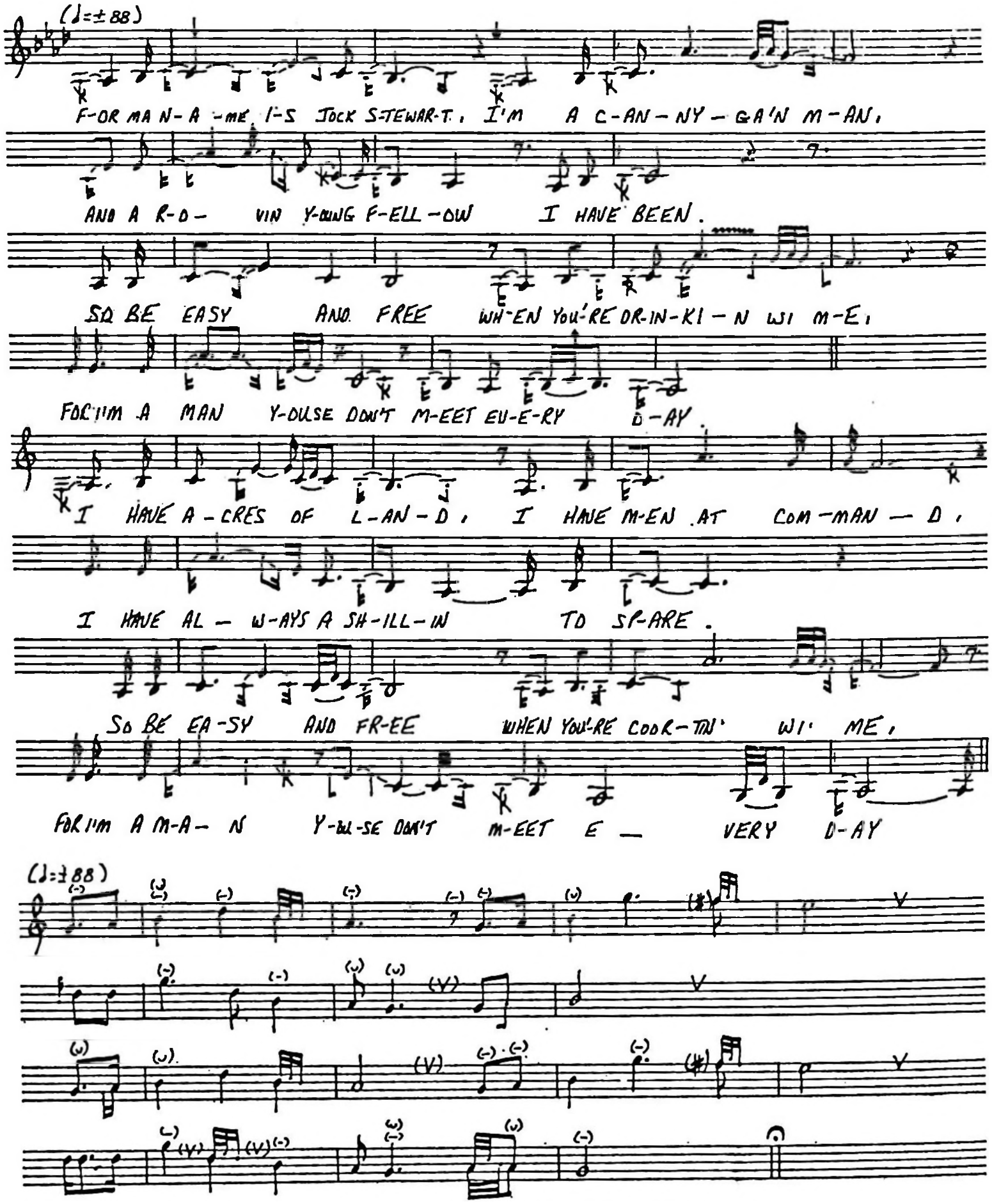


For I will dress you in tartans
An ribbons sae braw,
'Cause your Daddie he's a soldier
In the bold Forty-Twa.
He's a bonnie, blue-eyed laddie,
He's the floo'er o them aa,
An he's jined yon gallant regiment
Ca'd the bold Forty-Twa.

This fragment alludes to the Forty-Second Black Watch Regiment, which is also celebrated in 'The Gallant Forty-Twa', a short piece printed by Greig (1963:158).

JOCK STEWART

Collector: Hamish Henderson SA 1952/33/A16



For ma name is Jock Stewart, I'm a canny-ga'n man,
And a rovin young fellow I have been.
So be easy and free when you're drinkin wi me,
For I'm a man youse don't meet everyday.

I have acres of land, I have men at command,
I have always a shillin to spare.
So be easy and free when you're coortin wi me,
For I'm a man youse don't meet every day.

This lyric may echo an older published song in *The Harp of Caledonia*, Glasgow 1819, 436–7, untitled but directed to be sung to 'The Rock an' the wee pickle Tow':

I'm now a guid farmer, I've acres o' land,
An' my heart aye loups light whan I'm viewin' o't,
An' I ha'e servants at my command,
An' twa dainty cowtes for the lowin' o't.

It appears more likely that Scottish travellers came by the lyric from their Irish counterparts or from Irish broadsides. It may also have flourished alongside texts such as that in *Walton's 132 Best Irish Songs and Ballads* (Dublin [n.d.]):

I've a neat little cabin that's built out of mud,
Not far from the county Kildare,
I've an acre or two where I grow my own spuds,
I've enough and a little to spare,
Sure I've not come over here seeking your jobs,
But a short little visit to pay,
So be aisy and free while you're drinking with me,
I'm a man you don't meet every day.

Chorus:
Come fill up your glasses,
And drink what you will,
And whatever the damage, I'll pay,
So be aisy and free while you're drinking with me,
I'm a man you don't meet every day.

I've a neat little colleen that dwells in my cot,
Oh, happy contented is she;
I've a thumping big lad that will say to his dad,
There's a man you won't meet every day.
And when for my leisure I'm out for a walk,
The boys all stop and they stare,
And they say to each other as I'm passing by,
There's a man you don't meet every day.

In a later recording (SA 1955/154/A6) Jeannie added the following stanza after verse 1:

For I took out my gun, and my dog I did show't,
All down by the River Clare [?Kil'are],
So be easy and free when you're drinkin' wi' me,
For I'm a man youse don't meet every day.

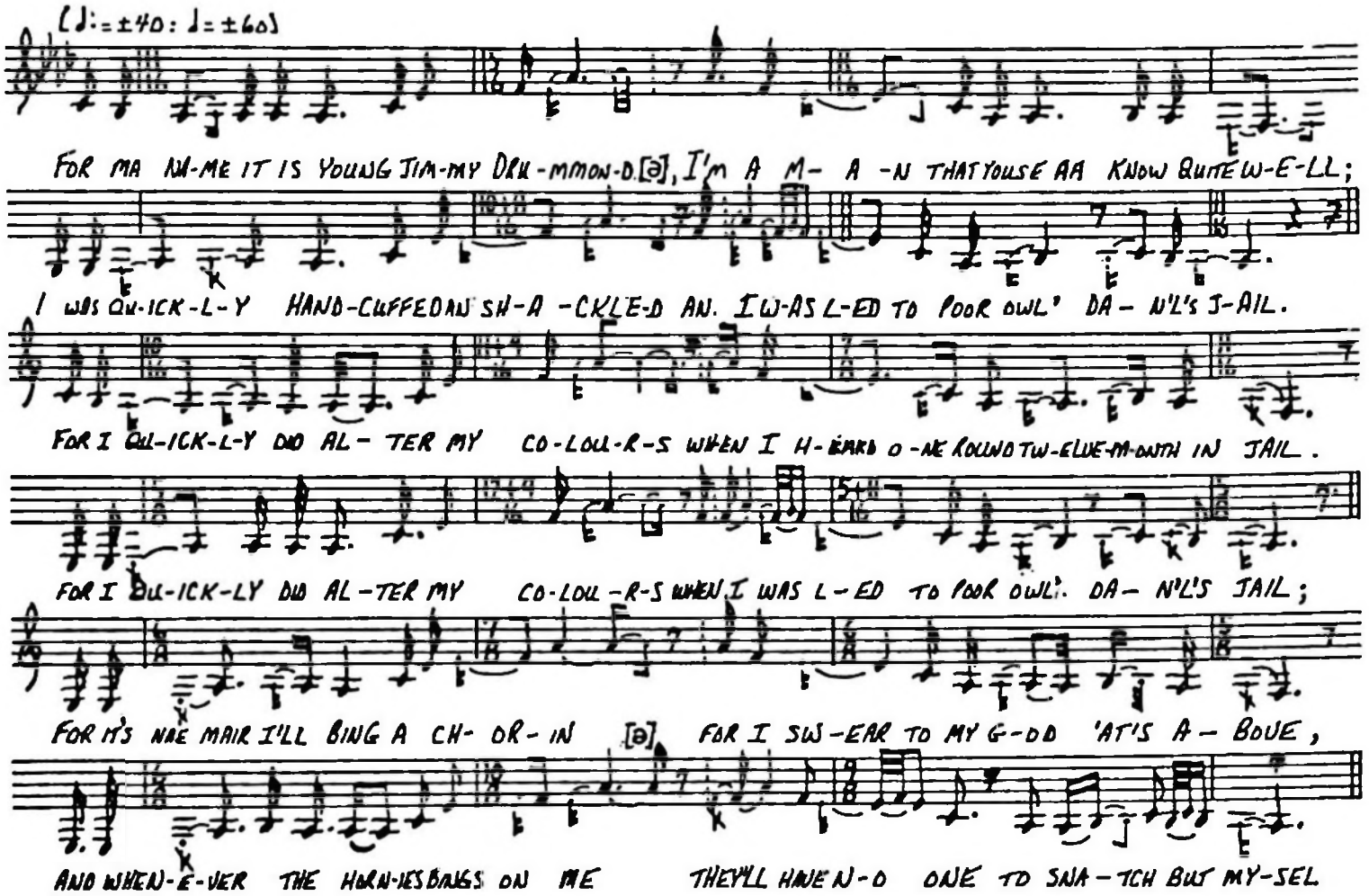
Later still, on Prestige/International 13006, Jeannie produced another verse which came second and was repeated at the end:

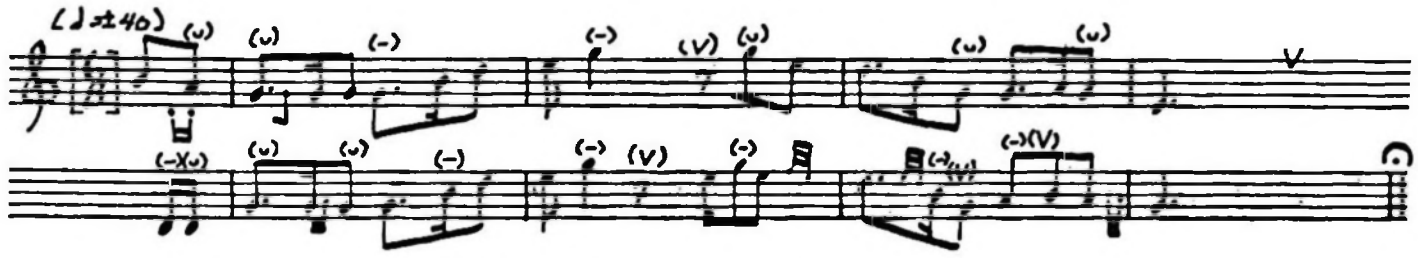
Come fill up your glasses of brandy and wine,
Whatever it cost, I will pay.
So be easy and free when you're drinkin' wi' me,
I'm a man youse don't meet every day.

This stanza is a close relative of the Irish text. In the studio recording the 'coortin' wi' me' has been replaced by a uniform 'drinkin' wi' me'. The song has no thematic or melodic connection with a song of the same title in the Greig MS, vol. I.

JIMMY DRUMMOND

Collector: Hamish Henderson SA 1952/33/A14





For ma name it is young Jimmy Drummond,
I'm a man that youse aa know quite well;
I was quickly handcuffed and shackled
An I was led to poor owl' Dan'l's jail.

For I quickly did alter my colours
When I heard one round twelve-month in jail;
For I quickly did alter my colours
When I was led to poor owl' Dan'l's jail.

For it's nae mair I'll bing a-chorin
For I swear to my God 'at's above,
And whenever the hornies bings on me
They'll have no one to snatch but mysel.

The composer of this song, according to Jeannie, was a man whose true name '. . . was Jimmy Drummond and he was a far-off relation of my Grannie's. He is supposed to have made the song himself and sung it in jail.' The prison referred to in the first two stanzas may be a transformation of 'Oldham's jail', 'Dublin's jail', or perhaps 'Arran's jail'. Tommy Armstrong of Tyneside (1848–1919), the bard of the Durham coalfield, composed a song called 'Durham Gaol' while in prison, but it is not related to this one. Another convict song in Brown (1952:3. 419–20) is entitled 'Durham Jail', with the note: 'As collected from E. L. Husketh, who learned it from convicts in 1890.' Again there is no connection between the North Carolina complaint and 'Jimmy Drummond'. It is similarly difficult to suppose that 'owl' Dan'l's jail' is some kind of echo of the song known as 'Bold Daniels' (Laws 34) with its theme of piracy thwarted. The only version of the song which is close to Jeannie's is that printed in Kennedy (1975:768). 'The Choring Song' was recorded from travellers at St Fillans, Perthshire, in 1956 by J. Brune:

If ever I dae gang a-chorin'
By Heavens an' I chor by mysel'
A-moolin' the ghahnees* be dozens
An' I'll hae nae-baddy wi' me to tell

An' if ever I dae gae to the stardie†
As I hope to the Lord I ne'er wull
I'll go back to my wife and my family
As true as there's Erin's Green Isle

Chorus:
An' if ever I dae gae to the stardie
As I hope to the Lord I ne'er wull
I'll meet a' my comrades an' 'lations
For they've a' gat a twelve-month in jull

* Killing the chickens. † Prison.

Although the textual relationship between this and Jeannie's version is clear, the tune is not hers, for she adapts a slow variant of the first strain of 'Rosin the Bow' (or 'Beau'). This first strain is also the air of the song associated with Islay 'Och, och, mar tha mi!' ('Alas for me') in Moffat (1895:137), who remarks: 'From the *Celtic Lyre*, by permission of the Editor, Mr Henry Whyte ("Fionn"). The Gaelic words and music of "The Islay Maiden" are ancient, and belong to Islay. The song was translated by the late Thomas Pattison, a gifted son of Islay, and appears in his interesting work, "Gaelic Bards". Mr Pattison died when his work was passing through the press, 1866.' The Islay connection is mentioned in Donald Campbell's *A Treatise on the Language, Poetry, and Music of the Highland Clans* (Edinburgh 1862, p. 5 of index to music); a related parody appears in Margaret Fay Shaw, *Folksongs and Folklore of South Uist* (London 1955:178–9). The tune is widely known from the Hebrides to the south of Ireland: Joyce prints it as no. 352 (1909:162), also including variants such as no. 680, 'Youghal Harbour' and no. 422, 'When first I came to the county Limerick', and adds that the tune's first appearance in print is in Haverty's *Three Hundred Irish Airs* of 1858. See also, for example, O'Sullivan (1960:155–6), where it is the air for 'Owen Cóir', and Healy (1965:102–4), who links it with 'The Boys of Kilmichael'.

Printed as a stall ballad by Ryles of Seven Dials, the song 'Rosin the Bow' through its title may refer back to 'Now Robin, lend me thy bow', a canon published in *Pammelia* (1609). This first collection of canons, rounds, and catches to appear in England was edited by Ravenscroft; Broadwood and Fuller Maitland (1893:54–5) print the canon. Belden (1940:255–8) mentions that the song is quoted by Moros in Wager's *The Longer Thou Livest the More Fool Thou Art*, which is dated by Furnivall '*ca.* 1658'. The theme of 'Rosin the Bow' concerns a dying fiddler, or toper, who instructs his comrades how to celebrate his passing. English variants are in Barrett (1891:92–3), Williams (1923:93), Henry (1924, no. 698), Karpeles (1974:2. 125), and the air is that for 'The Mammy's Pet' in Kidson (1891:93–4) along with one verse and the comment: ' "The Mammy's Pet" is but the first verse out of many, and the only one remembered by the person from whom I got the air. This was Mrs Calvert, of Gilknockie, Dumfriesshire, who first heard it sung by her grandmother, the celebrated Tibbie Shiel.' The theme of this song deals with a young woman's dowry, and Kidson later published three verses (1927); see Dean-Smith (1954:101) for analogues. Two versions of 'Rosin the Beau' with its tune appear in the Greig MS, vols. I and II, and one in the Duncan MS. The words of the Greig variant, vol. I, are:

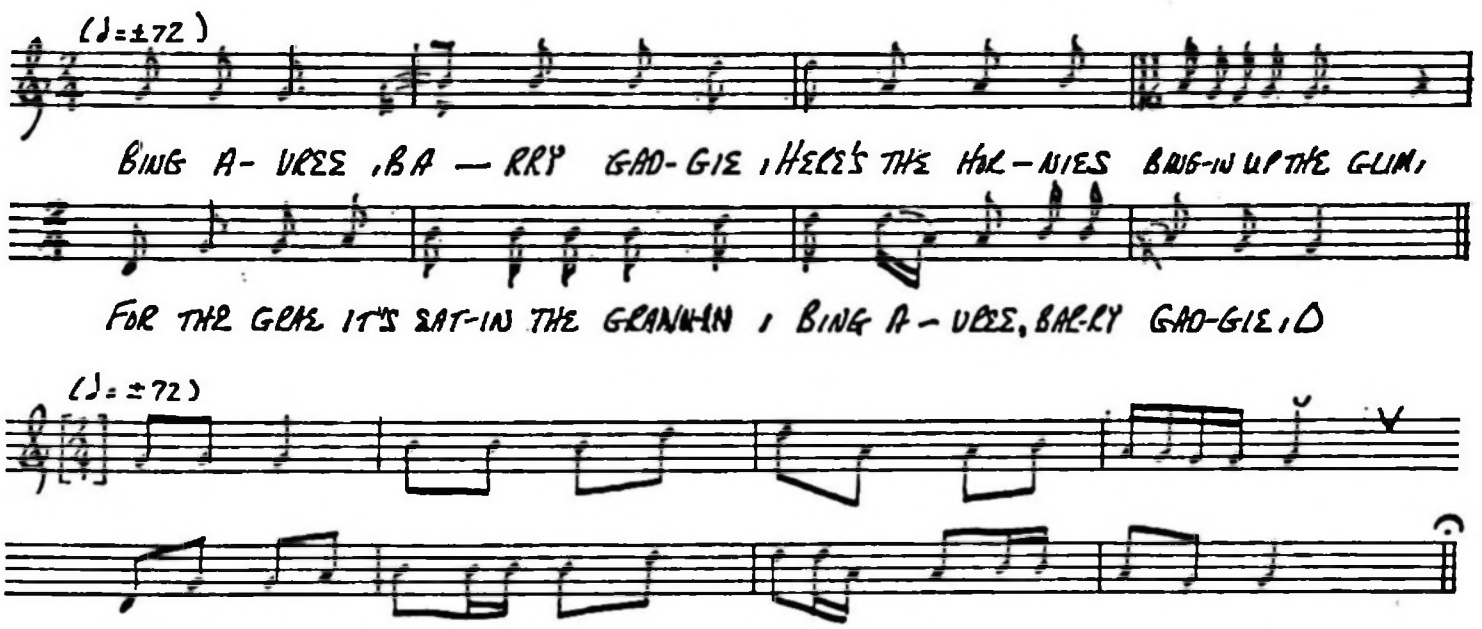
I've travelled the wide world over
And now to another must go
I know there's hot quarters awaiting
To welcome old Rosin the Beau.

The tune, as well as the song, has been found widely in North America with its familiar title. Belden remarks that it was first used for no less than four political songs between

1840 and 1875. That the influence upon the song in its American versions is Irish may be deduced from the presence of the word 'dornicks' (or 'donochs'). This is the Irish *dornòg*, meaning 'stone' or 'stones' which friends of the deceased are asked to throw on the grave. For American variants see Hudson (1936:203–5), Chappell (1939:97), Belden (1940:255–8), Ford (1940:56, 127, 392), Randolph (1950:371–3), Brown (1952:61); in Lomax (1960:267) the tune is associated with 'Rose Connelly' or 'Down in the Willow Garden'. The tune seems to have been used, finally, for songs with a tone of personal regret for misfortune, or for parodies of such an attitude. It is not beyond the bounds of possibility that the mood of past worldliness in both 'Jimmy Drummond' and 'Rosin the Bow' has crystallised in the adaptation of the tune of the latter for the former song, possibly by one of Jeannie's relations. In her final stanza the cant phrase 'bing a-chorin' is explained by her as meaning 'gang a-stealin'.

CANT SONG

Collector: Hamish Henderson SA 1962/75/B7



Bing avree, barry gadgie,
Here's the hornies bingin up the glim,
For the grae it's eatin the grannin,
Bing avree, barry gadgie, O.

Bing avree, barry gadgie,
Here's the hornies bingin up the glim,
For the ganny's on the glimmer,
Bing avree, barry gadgie, O.

Jeannie explains that this is a song of warning sung by a member of a travelling clan to a fellow member whose horse is grazing illegally in a farmer's field. The friend has also stolen a hen which is roasting on the fire at the time the police are seen approaching. An approximate translation is:

> Go away, good man:
> Here's the police coming up the road
> Because the horse is eating the grain, (v.2 Because the hen is on the fire,).
> Go away, good man.

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