

A JACOBITE LEGACY

[Speaker A]

1688 - and England under new management. The British government had invited William of Orange to replace King James the Second, and they got away with it mainly because James had a few friends in high places.

[B]

The one area where James' support was fairly strong was in his homeland north of the border. His supporters took the name "Jacobites" - that is "followers of James".

[C]

Between 1688 and 1745 there were several Jacobite uprisings, and many songs were written about these events.....

1. YE JACOBITES BY NAME

Scottish traditional
arranged by Michael Neaum

♩ = 92
SOLO 1
mf

Choir

Ye Ja - co-bites by name lend an ear, lend an ear, Ye Ja - co-bites by name lend an ear; Ye

Piano

SOLO 2

Iacobites by name, Your thoughts I will pro-claim, Your doc-trines I mun blame, you shall hear, you shall hear, Your

FULL CHOIR

9

doc-trines I mun blame, you shall hear. What is

mp *mf*

14

right and what is wrong, by the law, by the law, What is right and what is wrong by the law; What is

18

right and what is wrong, The slow sword and the long, The weak arm and the strong for to draw, for to draw, The

weak arm and the strong for to draw.

cresc.

3-PART CHOIR

f

Ah _____ famed a - far, famed a - far, _____ What makes he-ro - ic strife famed a -

What makes he-ro - ic strife famed a - far, famed a - far, _____ What makes he-ro - ic strife _____ famed a -

Ah, _____ famed a - far, famed a - far, _____ What makes he-ro - ic strife famed a -

far, famed a - far; What makes he-ro - ic strife _____ To whet th'as-sass-in's knife, Or hunt a par-ent's life with blood-y

far; _____ What makes he-ro - ic strife _____ To whet th'as-sass-in's knife, Or hunt a par-ent's life with blood-y

far, famed a - far; What makes he-ro - ic strife _____ To whet th'as-sass-in's knife, Or hunt a par-ent's life with blood-y

34

38

war, blood-y war, Or hunt a par-ent's life with blood-y war.

war, blood-y war, Or hunt a par-ent's life with blood-y war.

war, blood-y war, Or hunt a par-ent's life with blood-y war.

cresc.

39

ff The let your schemes a-lone in the state, in the state, Then let your schemes a-lone in the

ff Then let your schemes a-lone in the state, in the state, Then let your schemes a-lone in the

ff Then let your schemes a-lone in the state, in the state, Then let your schemes a-lone in the

state: Then let your schemes a - lone, A - dore the ris - ing sun, And

state: Then let your schemes a - lone, A - dore the ris - ing sun, And

state: Then let your schemes a - lone, A - dore the ris - ing

allarg.

leave a man un-done to his fate, to his fate, And leave a man un- done_ to his fate.

leave a man un-done_ to his fate, to his fate, And leave a man un- done_ to his fate.

leave a man un- done_ to his fate, to his fate,___ And leave a man un- done_ to his fate.

[A]

In 1714 when George the First became King of Britain, he brought with him a number of courtiers, who gave the Jacobite songsmiths even more material. They liked to call the courtiers "The Geordie Whelps".

The next song pokes fun at these foreigners

2. CAM YE O'ER FRAE FRANCE?

Lively ♩ = 106

S

A

Piano

f

Cam ye oe'r frae France? Cam ye doon by Lun - n

4

Were ye at the place cad the Kit - tlie Hou - sie?

Saw ye Geor-die Whelps, and his be - tie wo - man?_

8

Saw ver Ge - die's grace rid - ing on a goos - ey?_

Geor-die he's a man, there is lit - tle doubt_ o' it

Down there came a blad, link-in like my lord-ie;

He's done a' he can, wha can do wi'-out it?_

Piano accompaniment for the first system, measures 12-15. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with chords.

He wad drive a trade at the loom o' Geor- die._

Piano accompaniment for the second system, measures 16-19. The right hand continues the melodic line with eighth notes, and the left hand maintains the harmonic support with chords and a bass line.

Jock-y's gane to France, and Mont-gom-rey's la - dy;_

Piano accompaniment for the third system, measures 20-23. The right hand features a more active melodic line with eighth notes and some grace notes, while the left hand continues with a consistent bass line and chords.

28

S They'll be back be- lyve, belt-ed brisk and lord- ly,

A There they'll learn to dance: Mad-am are you read - dy?_

32

S Braw - ly may_ they_ thrive to dance a jig with Geor - die_

35

38

10
42

poco a poco dim. e rall.

mf

S
Cam ye

A
Cam ye oe'r frae France? Cam ye oe'r frae France? Cam ye oe'r frae France?

45

p **A tempo**

o'er frae France?

Cam ye oe'r frae France? Cam ye oe'r frae France?

[A]

July 1745, and Prince Charles Edward Stuart, the "Young Pretender Bonnie Prince Charlie" came home to the Highlands. On 19th of August, his armies raised the standard for the third - and most famous - rebellion.

[B]

They got as far south as Derby, before turning back, having received exaggerated stories of the size of the English army. Eventually, in 1746, they were defeated at the bloody battle of Culloden Field.

[C]

With the help of Flora McDonald, Charlie escaped in secret in disguise to the Isle of Skye, and eventually returned to France to live out his life as a king in exile.

[D]

These last two songs are two of the most famous ones about the legend of Bonnie Prince Charlie

3. SKYE BOAT SONG

CHORUS

♩ = 46

S
S
A

Speed bon-nie boat like a
Speed n -
Speed - nie,

molto legato
mf
sim.

Piano

4

bird on wing, On - ward the sail - ors cry,
bon - nie boat, On - ward the sail - ors, sail - ors
bon - nie boat, On - ward the sail - ors, sail - ors

Car - ry the lad that's born to be king Ov - er the sea to
cry, Car - ry the lad, oh car - ry him Ov - er the sea to
cry, Oh car - ry, oh car - ry him Ov - er the sea to

Skye. Loud winds howl, loud the waves roar, Thun-der-claps rend the
Skye Loud the winds howl, loud the waves roar, Thun-der-claps rend the
Loud the winds howl, loud the waves roar, Thun-der-claps rend the

1st time: molto cresc.
2nd time: no cresc.
3rd time: poco cresc.

14

air; Baf- fled, our foes stand on the shore, Fol- low they will not

air; Baf- fled, our foes stand on the shore, Fol- low they will not

air; Baf- fled, our foes stand on the shore, Fol- low they will not

The musical score for measures 14-17 features three vocal staves in G major and 4/4 time. The lyrics are: "air; Baf- fled, our foes stand on the shore, Fol- low they will not". The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Repeat chorus - then v.2

18

SOLO

dare. Ah soft, soft shall ye sleep, soft,

dare. Though the waves leap, soft shall ye sleep, O - cean's a roy - al

The musical score for measures 18-21 features a solo vocal staff and piano accompaniment in G major and 4/4 time. The lyrics are: "dare. Ah soft, soft shall ye sleep, soft," and "dare. Though the waves leap, soft shall ye sleep, O - cean's a roy - al". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in measure 19.

22

soft on the roy - al bed; Ah Flo - ra will watch your roy - al head. bed; Rocked in the deep, Flo-ra will keep Watch by your roy - al head.

27

3. TUTTI

Man-y's the lad fought on that day, Well the clay - more could wield; Man - y's the lad fought on that day, the clay - more could wield; Man-y's the lad Well the clay - more could wield;

straight on...

31

Ah _____ si-lent-ly dead, dead, dead. _____ Speed bon-nie boat like a

When the night came, si-lent-ly lay dead on Cul-lod-den's field. _____ Speed bon-nie,

When the night came, si-lent-ly lay dead on Cul-lod-den's field. _____ Spe bon-

mp

36

bird on the wing, On-ward the sail - ors cry Car - ry the lad that's born to be king

bon - nie boat, On - ward sail - ors, sail - ors cry, Car - ry the lad, oh car - ry him

bon - nie boat, On - ward the sail - ors, sail - ors cry, _____ Oh car - ry, oh car - ry him

41

Ov - er the sea to Skye. _____ Burned are our homes, e - xile and death

Ov - er the sea to Skye. _____ Burned are our homes, e - xile and death

er the sea to Skye. _____ Burned are our homes, e - xile and death

ff

Scat - ter the loy - al men; Yet ere the sword

Scat - ter the loy - al men; Yet ere the sword

Scat - ter the loy - al men; Yet ere the sword

cool in the Char - lie will come a - gain!

cool in the sheath, Char - lie will come a - gain!

cool in the sheath, Char - lie will come a - gain!

51

Speed bon-nie boat like a bird on the wing, On - ward the sail - ors cry,

Speed bon - nie, bon - nie boat, On - ward the sail - ors, sail ors

Speed bon - nie, bon - nie boat, On - ward the , sail - ors

55

rall. -----

Car - ry that man to be king Ov - er the sea to Skye.

cry, ry the lad, oh car - ry him Ov - er the sea to Skye.

cry Oh car - ry, oh car - ry him Ov - er the sea to Skye.

L.H.

4. CHARLIE IS MY DARLING

$\text{♩} = 120$

FULL CHOIR

S
S
A

Char-lie is my dar-ling, my dar-ling, my
Char-lie is my dar-ling, my dar-ling, my
Char-lie is my dar-ling, my dar-ling, my

Piano *f*

8

TRIO

dar - ling, Char-lie is my dar - ling, the young che - va - lier. 'Twas on a Mon-day morn - ing Right
dar - ling, Char-lie is my dar - ling, the young che - va - lier.
dar - ling, Char-lie is my dar - ling, the young che - va - lier. 'Twas

mf

FULL CHOIR

15

ear-ly in the year When Char-lie came to our town, The young che-va-lier, oh! Char-lie is my

When Char-lie came to our town, The young che-va-lier, oh! Char-lie is my

on a Mon-day When Char-lie came to our town, The young che-va-lier, oh! Char-lie is my

22

dar - ling, my dar - ling, my dar - ling, Char-lie is my dar - ling, the young che - va - lier. As

dar - ling, my dar - ling, my dar - ling, Char-lie is my dar - ling, the young che - va - lier. As

dar - ling, my dar - ling, my dar - ling, Char-lie is my dar - ling, the young che - va - lier.

he came march-ing up the street The pipes played loud and clear, And a' the folks came rin-in out Tae
 he came up the street The pipes played loud and clear, And a' the folks came rin-in Tae
 As he came up the street And a' the folks came rin-in Tae

meet the che-val-ier, oh! Char-lie is my dar-ling, my dar-ling, my dar-ling, Char-lie is my
 meet the che-val-ier, oh! Char-lie is my dar-ling, my dar-ling,
 meet the che-val-ier, oh! Char-lie is my dar-ling, my dar-ling, my dar-ling,

42

TRIO

dar - ling, the young che - va - lier.____ Wi High-land bon-nets on their heids And clay-mores bright and

Char-lie is the young che - va - lier.____

Char-lie is the young che - va - lier.____ High - land

mf

48

clear,____ The tough for Scot-land's right And for the che - val - ier, oh!

They came to fight for Scot - land And for the che - val - ier, oh!

bon-nets, They came to fight for Scot - land And for the che - val - ier, oh!

f

FULL CHOIR

Char - lie, Char - lie, the young che - val - ier. They've
 Char - lie, the young che - val - ier. They've
 Char - lie, Char - lie, the young che - val - ier.

left their bonnie hie - lan hills, Their wives and bair - nies dear, To draw the sword for
 left their hie - lan hills, Their wives and bair - nies dear, To draw the sword for
 They've left their hie - lan hills To draw the sword for

66

Scot-land's lord, The young che - val - ier, oh! Char - lie is my dar - ling, my

Scot-land's lord, The young che - val - ier, Char - lie is my dar - ling, my

Scot-land's lord The young che - val - ier, oh! Char - lie is dar ling, my

The musical score for measures 66-70 consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a melody in the right hand and a bass line in the left hand. A large 'SAMPLE COPY' watermark is overlaid on the score.

71

dar - ling, dar - ling, Char - lie is my dar - ling, the young che - va -

dar - ling, dar - ling, Char - lie is my dar - ling, the young che - va -

dar - ling, my dar - ling, Char - lie is my dar - ling, the young che - va -

The musical score for measures 71-75 continues with three vocal staves and piano accompaniment. The lyrics are repeated and then conclude with 'che - va -'. The piano accompaniment includes some chords marked with a '7' in a box. A large 'SAMPLE COPY' watermark is overlaid on the score.

- lie. Char - lie is my dar - ling, the young

- lie. Char - lie is my dar - ling, the young

- lie. Char - lie is my dar - ling, the young

The score consists of three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment with treble and bass clefs. The lyrics are: "- lie. Char - lie is my dar - ling, the young". The piano part features chords and melodic lines in both hands.

che - val - ier!

che - val - ier!

che - val - ier!

The score continues with three vocal staves and piano accompaniment. The lyrics are: "che - val - ier!". The piano part includes a dynamic marking of *fff* (fortissimo) and concludes with a double bar line. A small 'v.' marking is present at the end of the piano part.