

# Blow the Wind Southerly

Lyrics: Scottish Traditional

Music: Scottish Traditional  
Arrangement: Robert Latham

With a slow swing ♩ = 50

S 1

*p*  $A^b$   $Ebm7$   $A^b$   $G^b$   $D^b$   $A^b$

Loo, loo, loo, loo, loo, loo, loo, loo,

S 2

*p*

Loo, loo, loo, loo, loo, loo, loo, loo,

A

*p*

Loo, loo, loo, loo, loo, loo, loo, loo,

5

*sfp*  $A^b$   $Ebm7$   $A^b7$   $G^b$   $D^b$   $A^b$  *pp*

loo, loo, loo, loo, loo, loo, loo, loo.

*sfp* *pp*

loo, loo, loo, loo, loo, loo.

*pp*

loo, loo, loo, loo, loo, loo.

9

$A^b$   $E^b$   $A^b$   $A^b$   $D^b$   $E^b$   $A^b$

Solo

and sou-ther-ly, sou-ther-ly, sou-ther-ly, blow the wind south o'er the bon-nie blue sea.

S 1

S 2

A



13  $A\flat$   $D\flat$   $A\flat$   $A\flat$   $A\flat^7$   $B\flat m^6$   $A\flat$

Blow the wind sou-ther - ly, sou-ther - ly, sou-ther - ly, blow bon-nie bring my true - er to me, they

*p* Oo, Oo, Oo, Oo,

17  $A\flat$   $E\flat$   $Fm$   $E\flat$   $E\flat$   $A\flat^7$   $E\flat$

told me last night there were ships in the of - fing, and I hur-ried down to the deep rol-ling sea. But my

*pp* Oo, Oo, Oo, Oo, Oo, Oo, Oo, But

*pp* Oo, Oo, Oo, Oo, Oo, Oo, Oo, But

*p* last night I came, I, down, deep sea.

21  $D\flat$   $A\flat$   $E\flat^7$   $F\flat$   $A\flat$   $D\flat$   $E\flat$   $A\flat$  *D.C. al*  $\phi$ - $\phi$

ve could not see where it might be it, the bark that is bear-ing my lov - er to me.

*f* I could not see where it might be.

*f* I could not see where it might be.

I could not see where it might be.

25  $\text{C}^{\flat}$   $\text{A}^{\flat}$   $\text{f}$   $\text{D}^{\flat}$   $\text{A}^{\flat}$   $\text{A}^{\flat}$

S 1 loo. Oh blow the wind sou-ther-ly, sou-ther-ly, sou-ther-ly, blow wind south o'er the

S 2 loo. Oh blow the wind sou-ther-ly, sou-ther-ly, sou-ther-ly, blow wind south o'er the

A loo. Oh blow the wind sou-ther-ly, sou-ther-ly, sou-ther-ly, blow wind south o'er the

29  $\text{D}^{\flat}$   $\text{E}^{\flat}$   $\text{A}^{\flat}$   $\text{A}^{\flat}$   $\text{p}$   $\text{B}^{\flat}\text{m}$   $\text{A}^{\flat}$   $\text{A}^{\flat}$   $\text{D}^{\flat}$   $\text{E}^{\flat 7}$   $\text{A}^{\flat}$

bon-nie blue sea. Blow the wind sou-ther-ly, sou-ther-ly, sou-ther-ly, blow bon-nie breeze my lov-er to me. They

bon-nie blue sea. Blow the wind sou-ther-ly, sou-ther-ly, sou-ther-ly, blow bon-nie breeze my lov-er to me. They

bon-nie blue sea. Blow the wind sou-ther-ly, sou-ther-ly, sou-ther-ly, blow bon-nie breeze my lov-er to me. They

34  $\text{A}^{\flat}$   $\text{E}^{\flat}$   $\text{D}^{\flat}$   $\text{E}^{\flat}$   $\text{A}^{\flat}$   $\text{E}^{\flat}$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}\text{SUS}4$

told me last night there were ships in the of-fing, and I hur-ried down to the deep rol-ling sea. But my

told me last night there were ships in the of-fing, and I hur-ried down to the deep rol-ling sea. But my

told me last night there were ships in the of-fing, and I hur-ried down to the deep rol-ling sea. But my



broadly

38 *f* with warmth *mf* *rall.*

*Db* *Ab*sus4 *Eb*7sus4 *C*7 *Fm* *Ab*7 *Db* *Ab* *Eb*7 *Ab*

eye could not see it wher - ev - er might be it, the bark that is bear - ing my lov - er to me.

*f* with warmth *mf*

eye could not see it wher - ev - er might be it, bark that is bear - ing my lov - er to me.

*f* with warmth *mf*

eye could not see it wher - ev - er might be it, bark that is bear - ing my lov - er to me.

42 *pp*

*Ab* *Ebm*7 *Ab* *Gm* *Db* *Ab*

Blow wind sou - ther - ly, o'er the wide blue sea. Oh

*pp*

Blow wind sou - ther - ly, o'er the wide blue sea. Oh

*pp*

Blow wind sou - ther - ly, o'er the wide blue sea. Oh

46 *ppp*

*Ab* *Ab* *Gb* *Db* *Ab*

lov - er back to me.

*ppp*

my lov - er back to me.

*ppp*

blow my lov - er back to me.



# The Lark in the Clear Air

Lyrics: Sir Samuel Ferguson (1810–1886)

Music: Irish Traditional  
Arrangement: Robert Latham

**Andante**      A                      D                      E                      A                      E7                      A

S 1      Dear thoughts are in my mind and my soul soars en -

S 2      Dear thoughts are in my mind and my soul soars en -

A      Dear thoughts are in my mind and my soul soars en -

4      ESUS4                      E                      A                      D                      E7                      E7                      A                      BmSUS4                      E7

chan - ted, as I hear the lark sing in the clear air of the

chan - ted, as I hear the lark sing in the clear air of the

chan - ted, as I hear the lark sing in the clear air of the

8      ASUS4      A                      E7                      A                      D      E7      A                      D      E      A      Bm

day a ten - der beam - ing smile to my hope has been

that gives my soul all its joy - ous e -

day. For ten - der beam - ing smile to my hope has been

(2.) this that gives my soul all its joy - ous e -

day. 1. For ten - der beam - ing smile to my hope has been

(2.) this that gives my soul all its joy - ous e -



12 ESUS4 E7 A D E A E7 A D9 E7 A *Fine* *ppp*

*p* grant - ed and to - mor-row she shall hear all my fond heart would say.  
 la - tion as I hear the sweet lark sing in the clear air of the day.

*p* grant - ed and to - mor-row she shall hear all my fond heart would say.  
 la - tion as I hear the sweet lark sing in the clear air of the day.

*p* grant - ed and to - mor-row she shall hear all my fond heart would say.  
 la - tion as I hear the sweet lark sing in the clear air of the day.

Solo 17 A D E A E7 E

2. I shall tell her all my love, all my soul's ad - o - ra - tion and I

Semi-chorus *pp*  
 2. Oo,

Semi-chorus *pp*  
 2. Oo,

21 A D E A E7 A E7 A E7 *pp* *D.S. al Fine*

and will not say me nay. It is

*pp* It is

*pp* It is

# Early One Morning

Lyrics: English Traditional

Music: English Traditional  
Arrangement: Robert Latham

Smoothly ♩ = 120

*mf*  $E_b$   $A_b$   $B_b$   $E_b$

S  
1. Ear - ly one mor - ning just as the sun was - in heard a mai - de

A

6  $A_b$   $B_b$   $E_b$   $B_b$   $E_b$

sing in the val - ley be - low. O - can't de - ceive oh ne - ver leave me.

13  $E_b$   $A_b$   $E_b$   $E_b$  *minimum jaw movement: tongue only*

How could you use a poor mai - de so? 2./3. Doo, doo, doo, doo,

19  $A_b$   $A_b$

doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo,

2. Re - mem - ber the vows that you gave to your  
3. O - gay is the gar - land and fresh are the

24  $B_b$   $E_b$   $A_b$   $B_b$   $E_b$

doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo,

Ma - ry. Re - mem - ber the bow'r where you vowed to be true.  
ro - ses I've culled from the gar - den to bind on thy brow.



29  $B\flat$   $E\flat$   $B\flat$   $E\flat$   $E\flat$   $A\flat$

O don't de - ceive me, oh nev - er leave. How could you

O don't de - ceive me, oh nev - er leave. How could you use

35  $B\flat$   $E\flat$   $E\flat$   $A\flat$   $E\flat$  *D.S. f*

use a mai - den so? 4. Ah, ah,

poor mai - den so? thus sung the poor

42  $A\flat$   $B\flat$   $B\flat 7$   $E\flat$   $A\flat$   $B\flat$   $E\flat$

ah, ah,

mai - den, her sor - row be - ing sung the poor maid in the val - ley be - low.

49  $Fm 7$   $E\flat maj 7$   $Fm 7$   $E\flat 6$   $E\flat$   $A\flat$   $B\flat$

Oh don't de - ceive me. How could you use a poor mai - den

O don't de - ceive me, nev - er leave me. How could you use a poor mai - den

56  $E\flat sus 4$   $Cm$   $Fm 7$   $Fm$   $E\flat maj 7$   $E\flat 6$   $E\flat$   $A\flat$

so? don't de - ceive me. How could you use a

so? de - ceive me, oh nev - er leave me. How could you use a

$E\flat/B\flat$   $B\flat$   $E\flat$   $E\flat$   $B\flat$   $Cm$  *rall. p*  $B\flat$  *sempre rall.*  $A\flat$   $E\flat$  *pp*

poor mai - den so? Oh don't de - ceive me.

*p*  $E\flat$  *pp*

poor mai - den so? Oh, oh don't de - ceive, de - ceive me.





# I will Give My Love an Apple

Lyrics: English Traditional

Musical notation: English Traditional  
Arrangement: Robert Latham

**Slowly**

S 1 *Bm* *Em* *F#m* *mp*  
I will give my love an ap - ple with - out a I will

S 2 *mp*  
I will give my love an ap - ple with - out a ce e. I will

5 *DSUS4* *Em* *Bm* *Em* *A* *mf*  
give my love a house - out e'er a door, I will

6 *mf*  
give my love a house with - out e'er a door, I will

9 *Bm* *Em* *Bm* *p*  
give my love a place where - in he may be and

10 *p*  
give my love a place where - in he may be and

13 *A7* *Bm* *Em* *A* *B* *mf*  
he may un - lock it with - out e'er a key. My

14 *mf*  
he may un - lock it with - out e'er a key. My



18 **slightly faster**

Bm Bm F#m Bm

head is the ap - - - ple with - out core,

head is the ap - ple with - out e'er a e, my

22 D Bm Em *cresc.* A Bm

my mind the house - out e'er a door, my

mind is the house wh e'er door, my heart is the

27 **allargando**

F# Bm A

heart is place where in he may be and

pa - where he may be and he may un -

31 Bm Em F#m Bm B *p*

un - lock it with - out a key.

lock it with - out e'er a key.

# Londonderry Air

*mp* Eb Cm Gm Fm Bb

S 1 1. In Der-ry Vale be-side the sing-ing ri- so soft I  
(2.) Vale a-mid Foyle's dark wa- the sal-mon

S 2 1. In Der-ry Vale be-side the sing-ing - so oft I  
(2.) Vale a-mid Foyle's dark - ters, the sal-mon

A 1. In Der-ry Vale be-side the ver, soft I  
(2.) Vale a-mid Foyle's w- s, the sal-mon

3 Eb Cm F Bb Bbm

stray'd so ma-ny years a-go, and culled at morn the gol-den daf-fo-  
leap a-bove the surg-ing weir, the sea birds call, I still can hear them

stray'd so ma-ny years a-go and culled at morn the gol-den daf-fo-  
leap a-bove the surg-ing the sea birds call, I still can hear them

stray'd so ma-ny years a-go, culled at morn the gol-den daf-fo-  
leap a-bove the surg-ing weir, the sea birds call, I still can hear them

6 Ab Bb Bb7 Eb Bb7 (cresc.)

dil-lies that came with spring to set the world a glow. Oh Der-ry  
cal-ling in nights long streams of those so dear. cresc.

dil-lies that came with spring to set the world a glow. Oh Der-ry  
cal-ling in nights long streams of those so dear. cresc.

dil-lies that came with spring to set the world a glow. Oh Der-ry  
cal-ling in nights long streams of those so dear.

9 Eb Gm Cm Ab Bb Cm G7 C Bbm6

Vale, my thoughts are e-ver turn-ing to your broad stream and fai-ry cir-cled

Vale, my thoughts are e-ver turn-ing to your broad stream and fai-ry cir-cled

Vale, my thoughts are e-ver turn-ing to your broad stream and fai-ry cir-cled



12 *F7* *Bb*, *allarg. e cresc.* *ff* *Eb7* *Ab* *F#o7* *Eb* *Cm* *Ab* *mp* *F7*

lea. For your green isles my ex-iled heart is yearn - so far a -

lea. For your green isles my ex-iled heart is yearn - ing, so far a -

lea. For your green isles my ex-iled heart is yearn - ing, so far a -

15 *Eb7* *Ab* *Eb* Solo, if alternative setting *Eb* *Ab* *Eb* *ten.* *ten.* *Eb* *Fine*

way a-cross the sea. 2. In Der-ry sea. So far a-way o'er the sea.

way a-cross the sea. In Der-ry sea. So far a-way o'er the sea.

way a-cross the sea. In Der-ry sea. So far a-way o'er the sea.

**Alternative setting version 2**  
 main melody (S1, bar 1-8) with choral accompaniment SSA

*Eb* *Cm* *Cm* *Eb* *Cm* *Bb7sus4* *Bb7*

2. Oo, oo, oo,

2. Oo, oo, oo,

oo,

*Bbm6* *C* *Ab* *Bb7* *Eb* *Bb* *rall.* *Cm* *Ab* *Eb* *D.S. al Fine* *Bb7* *cresc.*

oo. Oh Der-ry, *cresc.*

oo. Oh Der-ry, *cresc.*

oo. Oh Der-ry



# On the Banks of Allan Water

Lyrics: Matthew Gregory Lewis (1775–1818)

Music: English Traditional  
Arrangement: Robert Latham

S 1  
1. On the banks of Al - lan Wa - ter when the spring tide did  
3. On the banks of Al - lan Wa - ter when the win try snow fell

S 2  
1. On the banks of Al - lan Wa - ter when spring tide did  
3. On the banks of Al - lan Wa - ter when win try snow fell

A  
1. On the banks of Al - lan Wa - ter when the tide did  
3. On the banks of Al - lan Wa - ter when the win try snow fell

4  
fall, was the mil - ler's love - ly daugh - ter, fair - est of them all. For his  
fast, still was seen the mil - ler's daugh - ter, chil - ling blew the blast. But the

9  
rall. a tempo  
bride a sol - dier's daughter and a win - ning tongue had he. On the  
mil - ler's love - ly daughter both from cold and care was free. On the

13  
Bb9 D7 Gm D9 G7 Csus4 F9 Bbsus4 Fine  
banks Al - lan Wa - ter, none so fair as she.  
banks Al - lan Wa - ter, there a corpse lay she.  
banks Al - lan Wa - ter, none so fair as she.  
banks Al - lan Wa - ter, there a corpse lay she.



17  $B\flat$   $F^7$   $B\flat$   $F$   $E\flat$   $Cm^7$   $F$   $F^7$

Solo

2. On the banks of Al - lan Wa - ter when brown Au - tumn breads store, there I

S 1

S 2

Ooh,

A

Ooh,

21  $B\flat$   $Gm$   $D^7$   $Gm$   $D^7(b9)$   $G$   $B\flat$

saw the mil - ler's daugh - ter, but she sm - no more for the

ooh,

ooh,

ooh,

ooh,

25  $F$   $F^7$   $F^7$   $B\flat$   $Cm$   $C^7$   $B\flat/F$   $F$

sum - mer grief brought her and a sol - dier, false was he.

ooh,

Solo

ooh,

29  $B\flat$   $\#07$   $Gm$   $C^7(\#11)$   $E\flat$   $C^7$   $F$   $B\flat$  *D.C. al Fine*

*ff* On banks of Al - lan Wa - ter, none so sad as she.

*ff* On banks of Al - lan Wa - ter, none so sad as she.

*ff* On Al - lan Wa - ter, none so sad as she.



# The Lass of Richmond Hill

Lyrics: Leonard McNally (1752–1820)

Music: James Hook (1746–1827)

Arrangement: Robert Latham

**With a bounce**

*mf* **B $\flat$**  **F** **Gm** **F $\flat$**  **F7**

S 1  
1. On Rich-mond Hill there lives a lass more sweet than May day, whose  
(2.) Ze - phyr's fair that fan the air, and wiston through the grove, oh

S 2  
1. On Rich-mond Hill there lives a lass more sweet than May day, whose  
(2.) Ze - phyr's fair that fan the air, and wiston through the grove, oh

5 **B $\flat$**  **C** **F** **F**  
charms all oth - er maids sur - pass, a rose with - out a thorn. 1./2. This  
whis - per to my char - ming fair, I die for her love.

9 **F7** **B $\flat$**  **F7** **B $\flat$**  **F7** **F** **F** **B $\flat$**  **F** ***f***  
lass so neat with smile so sweet, when my right good - will, I'd crowns re - sign to call her mine..  
lass so neat with smile so sweet, when my right good - will, I'd crowns re - sign to call her mine..  
***f***

15 **F** **B $\flat$**  **F7** **B $\flat$**  **B $\flat$**  **F7** ***legato*** **B $\flat$**  **F7**  
Sweet Lass of Richmond Hill, Sweet lass of Rich-mond Hill, sweet lass of Rich-mond  
***p*** ***legato***  
Sweet Lass of Richmond Hill, Sweet lass. Sweet lass of Rich-mond Hill, of

21 **B $\flat$**  **D $\flat$**  **Gm** **E $\flat$**  **B $\flat$ /F** **F7** **1.** **B $\flat$**  **B $\flat$**  **F**  
I'd crowns re - sign to call her mine, sweet lass of Rich-mond Hill. 2. Ye  
Rich-mond Hill, I'd crowns re - sign to call her mine, sweet lass of Rich-mond Hill. 2. Ye



27 2.  
 B $\flat$  B $\flat$  F B $\flat$  F Gm C FSUS4 F7  
 Hill. 3. How hap - py will the shep - herd\_ be who s this his own, oh  
 Hill. 3. How hap - py will the shep - herd\_ who d his ow\_ oh

33 B $\flat$  C F C7 F B $\flat$   
 may her choice be fixed on\_ me, mine's fixed on her a - lass so neat with smile so sweet has  
 may her choice be fixed on\_ me, mine's fixed on her e. This lass so neat with smile so sweet has

39 F/A B $\flat$  B $\flat$ /F F F7 *ff* F B $\flat$  F7 B $\flat$  *p*  
 won my right good - will, I'd crowns re-sign to call her mine. Sweet lass of Rich - mond Hill. Sweet  
 won my right good - will, I'd crowns re-sign to call her mine. Sweet lass of Rich - mond Hill, sweet lass.

1. x accel. / 2. x pro

46 B $\flat$  F7 B $\flat$  D7  
 (2. x *f*)  
 lass of Rich - mond Hill, sweet lass of Rich - mond Hill, I'd crowns re-sign to  
 Sweet of Rich - mond Hill, of Rich - mond Hill, I'd crowns re-sign to

51 Gm 1. B $\flat$ /F F7 B $\flat$  *f* 2. B $\flat$ /F F7 B $\flat$  *p*  
 her e, sweet lass of Rich - mond Hill. Sweet lass of Rich - mond Hill.  
 call her mine, sweet lass of Rich - mond Hill. lass of Rich - mond Hill.





# The Last Rose of Summer

Lyrics: Thomas Moore (1779–1852)

Music: John Stevenson (1761–1833)

Arrangement: Robert Latham

**Warmly**  
*mp*

S 1 Eb Ab Eb Cm Eb/Bb Bb7 Eb Ab

1. 'Tis the last rose of sum-mer, left bloom-ing lone, all her love-ly com-

S 2 *mp*

1. 'Tis the last rose of sum-mer, left bloom-ing lone, all her love-ly com-

6 Gm Cm Eb/Bb Bb Eb Eb/D Ab Gm

pa-nions are fa-ded and gone. No flo'wr of her kin-dred, no

pa-nions are fa-ded and gone. No flo'wr of her kin-dred, no

11 Cm G Ab F7 Ab Cm Eb/Bb Bb Eb

rose-bud is nigh, reflect back blush-es, or give sigh for sigh.

rose-bud is nigh, reflect back her blush-es, or give sigh for sigh.

*mf* 17 Eb Ab Eb Bb Eb Eb Ab

2. I'll not leave the lone one to pine on the stem. Since the love-ly are

*mf*

2. I'll not leave the lone one to pine on the stem. Since the love-ly are

22 Eb Ab Bb Eb Eb/D Cm Ab Eb Eb/D

ing, sleep thou with them. Thus kind-ly I scat-ter thy

sleep-ing, go sleep thou with them. Thus kind-ly I scat-ter thy



27 Cm G Cm F7 Eb Ab Eb Abm Eb Ab Bb Eb

leaves o'er the bed where thy mates of the gar-den lie scentless and dead.

leaves o'er the bed where thy mates of the gar- lie less and dead.

Eb p Ab Eb Eb

3. Ooh, \_\_\_\_\_

mf

3. So soon may I fol - low friend - ships de - cay, and

37 Eb Ab Eb Bb6 Ab Bb Eb Eb/D

ooh, \_\_\_\_\_ ms. drop a - way.

from love's shin gle gems drop a - way. When

41 Cm G Cm G Ab Fm

lie with er'd and fond ones flown.

lie with - er'd and fond ones are flown, oh,

slowly tend molto rall. Eb/G Ab Eb Cm Eb/Bb Bb Ab Fm6 Eb pp

ooh, a - lone?

pp

who would in - ha - bit this bleak world a - lone?

# The Oak and the Ash

Lyrics: English Traditional

Music: English Traditional  
Arrangement: Robert Latham

**Slow**  
*p*

S  
1. A North Count - try maid up to Lon - had stray'd, al  
3. No doubt, did I please, I could mar with ease; where

A  
1. A North Count - try maid up to don had stray'd, -  
3. No doubt, did I please, I coul with ease; where

3 Fm Db7 C Eb Ab Fm  
though with her na - ture it did not a - gree, she wept and she sigh'd, and she  
maid - ens are fair, ma - ny lo - vers will come, but he whom I wed must be

6 Bbm Ab Eb7 Fm C Fm C  
bit - ter - ly "I with once a - gain in the North I could be."  
North Coun - try and car - ry me back to my North Coun - try home.

9 Eb Fm Bbm Eb7 Fm C<sup>9</sup> *mf*  
and the ash and the bon - ny i - vy tree, they flou - rish at home in my  
*mf*

1./3. Oh the oak and the ash and the bon - ny i - vy tree, they flou - rish at home in my



12 Fm C Fm Fm *p* Bbm<sup>6</sup> C

own coun - try. 2. Ooh, ooh,

own coun - try. 2. While sad - ly I I get my ear home here

16 Fm C Eb Ab, *mf* F<sup>6</sup> F<sup>7</sup>

ooh, ooh, ah,

lads and young las - ses are mak - ing the hay; ry bells ring. And the birds sweet - ly sing, and the

20 Fm C Fm G C Eb Fm

ah, la, la, la,

maid - ens and mead - pleas and gay. Oh the oak and the ash and the

23 Bbm *resc.* Fm C Fm *rall.* Fm CSUS4 Fm D.C. al

la, la, la, la, la, la, la, la, la, la.

i - vy tree, y flour - ish at home in my own coun - try.

27 Fm Fm C Fm Bbm<sup>6</sup> C<sup>7</sup> F *pp*

own coun - try. Ooh, ooh, ooh.

own coun - try. Ooh, ooh.



# The Water Is Wide

Lyrics: English Traditional

Music: English Traditional  
 Arranged by Robert Latham

**Smoothly** ♩ = 58  
*mf*

S  
 1. The wa - ter is wide, I can't cross o'er nor do I

A

5 F#m Dmaj7 ESus4 E C#m Dmaj7 Bm  
 have light wings to build me a boat that can car - ry

11 C#m Dmaj7 A/E E7 A A  
 two shall row, my love and I.

17 A Dmaj7 A A A/G# F#m  
 there is, and sails the sea, she's load - ed deep  
 love is young and love is fine it's like a gem

2. A ship there is, and sails the sea, she's load - ed deep  
 3. When love is young and love is fine it's like a gem



22 Bm E E *cresc.* E/D C#m Dmaj7 F#m

as deep can be, but not as deep as the love I'm  
 when first it's new, but love grows old and wax - es

*cresc.*

as deep can be, but not as deep as the love I'm  
 when first it's new, but love grows old and wax - es

27 C#m Dmaj7 A/E *mp* E7 A A

in and I know not how sink or swim.  
 cold, and fades a way morn - ing dew.

*mp*

in and I know not how I sink or swim.  
 cold, and fades a way like morn - ing dew.

33 A *mp* Dmaj7 ASus4 A A/G#

4. Ooh, I can't cross ov - er

*mf*

4. The wa-ter is can't cross o'er nor do I

37 F#m F E C#m Dmaj7 F#m

ha wings to fly. Ooh,

light wings to fly, build me a boat that can car - ry

C#m sus4 Dmaj7 ASus4/E *rall.* A/E E D<sup>6</sup> A A *pp*

but a boat that can car - ry love and I.

*pp*

two and both shall row, my love and I.

# Ye Banks and Braes

Lyrics: Robert Burns (1759–1796)

Music: Scottish Traditional  
Arrangement: Robert Latham

Slowly ♩ = 104

S 1

1. Ye banks and braes of Bon - nie Doon how ye bloom so  
(2.) have I roved by Bon - nie Doon to the rose and

S 2

1. Ye banks and braes of Bon - nie Doon how can ye bloom so  
(2.) have I roved by Bon - nie Doon the the and

A

1. Ye banks and braes of Bon - nie Doon, how can ye bloom so  
(2.) have I roved by Bon - nie Doon to the the rose and

4

fresh and fair? How can ye lit - tle birds, and  
wood - bine twine, when ev' - y sang of its love, and

fresh and fair? How can ye chant, ye lit - tle birds, and  
wood - bine twine, when ev' - y bird sang of its love, and

fresh and fair? How can ye chant, ye lit - tle birds, and  
wood - bine twine, when ev' - y bird sang of its love, and

7

I so wea - ry, full of care? Thou't break my heart thou  
fond - ly so did I of mine. With light - some heart I

I so wea - ry, full of care? Thou't break my heart thou  
fond - ly so did I of mine. With light - some heart I

I so wea - ry, full of care? Thou't break my heart thou  
fond - ly so did I of mine. With light - some heart I



10 G C G Gmaj7 G<sup>6</sup> C Am<sup>7</sup> Dsus<sup>4</sup> D

war - bling bird, that wan - tons through the flow - er thorn, thou  
 pulled a rose, full sweet up - on its thorn, tree, but

war - bling bird, that wan - tons through the flow - er thorn, thou  
 pulled a rose, full sweet up - on its thorn, tree, but

war - bling bird, that wan - tons through the flow - er thorn, thou  
 pulled a rose, full sweet up - on its thorn, tree, but

13 G C<sup>6</sup> D<sup>7</sup> G B<sup>+</sup> Em C

*rall. (2. x molto rall.)*

mind'st me of de - part - ed joys, de - part - ed nev - er  
 my false lov - er stole my rose, and, Ah! He left the

mind'st me of de - part - ed joys, de - part - ed nev - er  
 my false lov - er stole my rose, and, Ah! He left the

mind'st me of de - part - ed joys, de - part - ed nev - er  
 my false lov - er stole my rose, and, Ah! He left the

16 G C D G

to thorn with me.

to thorn with me.

to thorn with me.

2. Off —

2. Off —

2. Off —



# My Love is Like a Red, Red Rose

Lyrics: Robert Burns (1759–1796)

Mus.: Scottish Traditional  
Arrangement: Robert Latham

*p* B $\flat$  Dm $^7$  E $\flat$  B $\flat^9$  E $\flat$  B $\flat$  D $^7$

S 1  
1. My love is like a red, red rose, that's new - ly sprung in June. My love is like a

S 2  
1. My love is like a red, red rose, that's new - ly sprung in June. My love is like a

A  
1. My love is like a red, red rose, that's new - ly sprung in June. My love is like a

6 E $\flat$  B $\flat^9$  E $\flat$  F $^7$  B $\flat^9$  F $^7$  B $\flat$  B $\flat$  E $\flat^6$  B $\flat$

me - lo - dy that's sweet - ly sung in tune. It's fair thou art my bon - nie lass, so

me - lo - dy that's sweet - ly sung in tune. It's fair thou art my bon - nie lass, so

me - lo - dy that's sweet - ly sung in tune. It's fair thou art my bon - nie lass, so

11 F Cm B $\flat$  F $^7$  B $\flat$  F B $\flat$  B $\flat$  *sempre cresc.* *f* *decresc.* *pp*

deep in love am and I will love thee still my dear, 'till all the seas gang dry.

deep in love am and I will love thee still my dear, 'till all the seas gang dry.

deep in love am and I will love thee still my dear, 'till all the seas gang dry.



17 *pp* B $\flat$  Dm7 E $\flat$  B $\flat$ <sup>9</sup> E $\flat$  FSUS4 F 3 B $\flat$  Dm7

2. 'Till all the seas gang dry my dear, and rocks melt in the sun O I will love thee

2. 'Till all the seas gang dry my dear, and rocks melt in the sun O I will love thee

2. 'Till all the seas gang dry my dear, and rocks melt in the sun O I will love thee

22 E $\flat$  B $\flat$ <sup>9</sup> E $\flat$  F7 B $\flat$ SUS4 B $\flat$  B $\flat$  F7 B $\flat$  E $\flat$ <sup>6</sup> B $\flat$

still my dear while the sands of life shall run. And fare thee well my on-ly love, and

still my dear while the sands of life shall run. And fare thee well my on-ly love, and

still my dear while the sands of life shall run. And fare thee well my on-ly love, and

27 F *cresc.* B $\flat$ m7 B $\flat$ <sup>6</sup> E $\flat$  F7 B $\flat$  F B $\flat$

fare thee well a while. And I will come a - gain my love, tho' 'twere ten thou-sand mile.

fare thee well a while. And I will come a - gain my love, tho' 'twere ten thou-sand mile.

fare thee well a while. And I will come a - gain my love, tho' 'twere ten thou-sand mile.



# Widdicombe Fair

Lyrics: English Traditional

Music: English Traditional  
Arrangement: Robert Latham

With life ♩ = 92

S 1 Tom Pearse, lend me your grey mare.

S 2 Tom Pearse, I want to go to Wid-di-combe fair,

A Tom Pearse, Tom Pearse, lend me your grey mare, I want to go to Wid-di-combe fair,

5 go to Wid-di-combe, Wid-di-combe

Wid-di-combe fair, Wid-di-combe, Wid-di-combe fair. Tom Pearse, Tom Pearse,

Wid-di-combe fair, Wid-di-combe, Wid-di-combe fair. Tom Pearse,

9 Tom Pearse, lend me your grey mare, all a-long,

lend me, lend me your grey mare, lend me, lend me your mare. Down a long,

lend me your grey mare, lend me your mare. Down,

13 a long lee. Want to go to Wid-di-combe fair. Doo, doo,

a long lee. For I want to go to Wid-di-combe fair. With Bill Brewer, Jan Stewer, Pe-ter

out a long lee. I want to go, with Bill Brewer, Jan Stewer, Pe-ter



17 C<sup>6</sup> G C G C<sup>6</sup> G C *f* D<sup>7</sup> D *cresc.* G D<sup>7</sup>

doo, doo, doo, doo. Old Un-cle Tom Cob-ley and Old

Gur-ney, Pe-ter Da-vey, Dan-I Whid-don, 'Ar-ry 'Awk. Un-cle Tom Cob-ley and

Gur-ney, Pe-ter Da-vey, Dan-I Whid-don, 'Ar-ry 'Awk. Un-cle Tom Cob-ley and

21 G D<sup>7</sup> G C *mf* G D<sup>7</sup> G

Un-cle Tom Cob-ley and all. And I want to

*mf* Un-cle Tom Cob-ley and, and I want to go to Wid-di-combe fair, and I want to

*mf* Un-cle Tom Cob-ley and I Wid-di-combe fair, I

25 Am D<sup>7</sup> D<sup>7</sup> G *f* A<sup>7</sup>

go to Wid-di-combe fair all a-long, down a-long,

*f* go to. And when shall I see a-gain my grey mare? all a-long, down a-long,

*f* want Wid-di-combe fair, my grey mare, all a-long, down a-long,

29 G *mp* D<sup>7</sup> Am<sup>7</sup> G C<sup>6</sup> G C<sup>6</sup> G

out a-long lee. Soon, doo, doo,

*mp* out a-long lee. Soon, doo, doo,

out a-long lee. By Fri-day soon, or Sa-tur-day noon, with Bill Brewer, Jan Stewer, Pe-ter

33 C<sup>6</sup> G C<sup>6</sup> G C<sup>6</sup> G C<sup>6</sup> G D<sup>7</sup> G D *f*

Old Un-cle Tom Cob-ley and all Old

doo, doo, doo, doo. Un-cle Tom Cob-ley and all,

Gur-ney, Pe-ter Da-vey, Dan-'l Whid-don, 'Ar-ry 'Awk. Tom Cob-ley and all Old

37 G/D D<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup> G G

Un-cle Tom Cob-ley and all. Fri-day came and Sa-tur-day noon,

Un-cle Tom Cob-ley and all. Then Sat-ur-day came and Sa-tur-day noon,

Un-cle Tom Cob-ley and all, Old and

42 *ff* G A<sup>7</sup> D<sup>7</sup> G D Em *p* D<sup>7</sup>

all down out a-long. Des-pair,

*ff* all down out a-long. But Tom Cob-se's old mare have not trot-ted home, his mare, *p*

*ff* All down a-long Have

47 D<sup>7</sup> C (G) C D<sup>9</sup> G<sup>♯0</sup> D<sup>7</sup> G<sup>♯0</sup> D<sup>9</sup>

come home - pair, his mare have not come home, and

come home with Bill Brown, Jan Stewer, Pe-ter Gur-ney, Pe-ter Da-vey, Dan-'l Whid-don, 'Ar-ry 'Awk, and

not come home, his mare have not come home, and



51 *cresc.* D7 *f cresc.* E7 Am D7 B B7 Am *ff*

Un-cle Tom Cob-ley and all, and all, Old Cob-ley and all, Old

*cresc.* *f cresc.* *ff*

Un-cle Tom Cob-ley and all, Old Tom Cob-ley and all. Old Tom Cob-ley and all. Old

*cresc.* *f cresc.* *ff*

Un-cle Tom Cob-ley and all, Old Tom Cob-ley and all. Old Tom Cob-ley and Old

56 G D7 G Am *p* B7 Em G7 Em

Un-cle Tom Cob-ley and all. Tom Pearse he got

*p* *p* *mf*

Un-cle Tom Cob-ley and all, and all. And so Tom, Tom got

*p* *mf*

Un-cle Tom Cob-ley and all, and Tom Pearse he got to the top of the hill,

61 **molto rall.** B7 *cresc.* C#7 F#o7 *ff* Slower ♩ = 54 Cm G7sus4 Ab Fm

all the way up to the top of the hill, and zeed his old mare a - mak - ing her will.

*cresc.* *ff* *mp*

all the way up to the top of the hill, and zeed his old mare a - mak - ing her will. With Bill

*cresc.* *ff*

all the way up to the top of the hill, and zeed his old mare a - mak - ing her will.

65 C C *mf* C9

Oo... Old Un-cle Tom Cob-ley and

*mf*

...er, Jan...er, Pe-ter...ur-ney, Pe-ter Da-vey, Dan-I Whid-don, 'Ar-ry 'Awk. Old Un-cle Tom Cob-ley and

*p* *mf* *marcato / funebre*

Oo... And

69  $\text{♩} = 76$  F F7 Bbm *marcato / funebre* F *mf* Bbm Gb F F7 Bbm *sfp*

all, Cob - ley and all. Tom Pear-se's old mare her took sick and she died.

*marcato / funebre* *mf* *fp*

all, all, Un - cle Cob - ley and all. Tom Pear-se's old mare her took sick and she died.

*mf* *sfp*

Cob - ley and all, Cob - ley and all. Tom Pear-se's old mare her took sick and she died.

77 Bbm Bbm F7 Bbm *molto* Bbm *rall.* Abm7omit5 G7

Dong! Dong! Tom sat down on a stone and

*legato*

Dong! Dong! and Tom sat down on a stone and

*marcato* *molto legato*

Tom Pear-se's mare is a mor - ti - and Tom sat down on a stone and

85  $\text{♩} = 76$  Gb $\frac{8}{4}$  *cresc.* F#m7/9 *mp* G#m B7 E E $\flat$ 7 Gm/D D Solo *mp*

cried. Boo! And all the rest. But

*cresc.* *mp*

cried. Boo! Hoo! Hoo! And all the rest.

*cresc.* *f*

cried. With Bill Brewster and Guiney and all the rest.

94 *Tempo* G D G (Solo) *sotto voce* A7 D7 Tutti

this ain't the o' this shagging af - fair, all a-long, down a-long, out a-long lee. Nor

Solo *sotto voce* Tutti

All a-long, down a-long, out a-long lee. Nor

Solo *sotto voce* Tutti

All a-long, down a-long, out a-long lee. Nor

98 *G cresc.* *G7 sfp* *accel.* *cresc.* C D C B Em E7 Am E7 Am A7  
 tho' they be dead of the hor-rid ca-reer, with Bill and an an-ete and Dave and  
 tho' they be dead of the hor-rid ca-reer, with and and Pete and Dave and  
 tho' they be dead of the hor-rid ca-reer, with Bill and and Pete and Dave and

103 *D7* *E7* *Am f*  
 'Ar - - ry 'Awk and ley and all, Old  
 'Ar - - ry 'Awk, dear old 'Ar - ry and all, Old  
 'Ar - - ry 'Awk, dear old 'Ar - ry and all, Old

107 *G/D* *D7* *G* *D pp* *Gm* *Gm* *Gm* *Gm*  
 Un-cle Tom Cob-ley and when the whis-tles cold on a moor at night,  
 Un-cle Tom Cob-ley and Whis-tles cold on a moor at night,  
 Un-cle Tom Cob-ley and On a moor at night,

113 *Gm* *F#m* *Fm* *F#m* *Gm* *Abm* *Abm* *Abm* *Abm* *E f*  
 oo. Ah!  
 oo. Ah!  
 oo. Tom Pear-se's old mare doth ap-pear in white,



119 Bm Bm Bm Bm C#7 *fff* C#7 Bm *mf* F#m7 G D7

Ah! Ah! Ah!

And all the night long be heard shrieks and groans. Ah! Ah! Ah!

and all night long be heard

125 G F# G D7 D7 E7 *pp* Am G A Am G Am6 G

Of Tom's, a rat-tling bone on Brew-er and Stew-er and Gur-ney and Da-vey and

Old mare, with Brew-er Stew-er and Gur-ney and Da-vey and

shrieks and groans, a rat-tling bone, with Brew-er and Stew-er and Gur-ney and Da-vey and

130 Am6 *cresc.* D D7 *f* C B C G7 Am E7 Am G D7 Em

Whid-don and ole 'Ar-ry 'Awk went too, with all the crew and not for-get-ting

*cresc.* Whid-don and ole 'Ar-ry 'Ar-ry 'Awk went too, with all the crew and not for-get-ting

*cresc.* Whid-don and 'Ar-ry, 'Awk, 'Ar-ry 'Awk went too, with all the crew and not for-get-ting

135 D D C#7 *cresc.* Eb Cm6 G G

who? Old Tom.

*molto cresc.* *ff* Old Tom, Tom and all, him and all!

*molto cresc.* *ff* who? Old Tom, Old Tom and all, him and all!

