



The poems and tunes here follow the sequence in which they appear in 'The Merry Muses of Caledonia' [hereafter '**MMC**'] edited by James Barke and Sydney Goodsir Smith and published by W.H.Allen, London, 1965.

I have not bothered with asterisks or hyphens other than as required to encode the ABC notation. If you are likely to be offended by four-letter words *en clair*
READ NO FURTHER !

The title of each song, when given, is as it appears in the above edition. The names of the tunes appear below the title of the song if different from the title of the song.

Omitted from this collection, but in the above edition of MMC, are the following;

- '*To Alexander Findlater*' — an epistle rather than a song.
- '*Todlen Hame*' not in any other edition of MMC and not by Burns.
- '*Sing, Up Wi't Aily*' a fragment by Burns not in any other edition of MMC.
- '*Two Epitaphs*' and '*Eppie McNab*' are not in any other edition of MMC.
- '*Blyth Will An*' *Bessie's Wedding*'

The tunes are set in keys unlikely to cause hernia in the average male singer.

Not all the tunes are those called for in the above edition;

'*O Saw Ye My Maggie*' calls for '*O saw ye na my Peggy?*' but traditional forms of this tune are much longer and more elaborate than necessary for these simple quatrains. Search <http://abcnotation.com> for examples of the traditional tune. The tune I print is a pared-down approximation.

'*The Tailor*' is not in any other edition of MMC nor Kinsley nor have I found a suitable tune. I have made a rather poor, free adaptation using a tune called '*The taylor*' but am the first to admit it is unsatisfactory.

For '*The Trogger*', '*Ellibanks*' and '*Nae Hair On 't*' I take '*Gillicrankie*' to mean '*Killicrankie*' which is the tune used here.

'*Grizzel Grimme*' cites no tune; I don't know the name of that used here which I notated from a recording.

'*O Can Ye Labour Lee*' calls for '*Sir Arch. Grant's Strathspey*' which I have been unable to find. From somewhere I have a note that '*Auld lang syne*' can be used which is what I have done.

For '*How Can I Keep My Maidenhead*' I used '*Lenox Love to Blantyre*'

I have been unable to find '*Bonnie beds of roses*' for '*The Yellow, Yellow Yorlin*' and used instead '*If he be a butcher neat and trim*'.

'*The Lassie Gath'rin Nits*' and '*Johnie Scott*' both call for '*O the broom*' which I have been unable to find. For the former I use '*To the weavers gin ye go*' and for the latter '*Jumpin John*'.

'*O Gin I Had Her*' calls for '*Saw ye na my Peggy*' but it is a poor fit. I have used '*Dance to your daddie*' sometimes called '*Hudson Barn*'.

While I have used the text from the above Barke/Smith edition for the lyrics of the opening verses, Kinsley (Clarendon, 1968) is more accurate and often better but omits many of the poems included in most editions of the MMC, including Barke/Smith's, because they are not pukkah, unadulterated Burns.



1. I'll Tell You a Tale Of a Wife
Auld Sir Symon

$\text{♩} = 160$

I'll tell you a tale of a Wife, And she was a Whig and a Saunt; She
liv'd a most sanc-ti-fy'd life, But why less she was fash'd wi her Fal de la Lal de la lay

10. My Girl She's Airy
Black Joke

$\text{♩} = 140$

My Girl she's ai-ry, she's bux-om and gay, Her breath is as sweet as the
She's always good na-tur'd, good hu-mor'd and free; She dan-ces, she glan-ces, she
blos-soms in May; A touch of her lips it ra-vi-shes quite. Her slen-der neck, her
smiles with glee; Her eyes are the lightning of joy and de-light;
hand-some waist, Her hair well bu-ckl'd, her stays well lac'd, Her ta-per white leg, with an
et anda c, For her a, b, e, d, and her c, u, n, t, And Oh, for the joy of a long win-ternight!

20. The Bonniest Lass
For a that

$\text{♩} = 80$

The bon-niest lass that ye meet neist Gie her a kiss an a' that, In spite o' il-ka pa-rish priest Re
pen-tin stool an a that For a that an a that Their mim-mou'd sang an a that, In
time and place con-ven-i-ent They'll do't them-selves for a that.

30. Gie The Lass Her Fairin
Cauld kail in Aberdeem

$\text{♩} = 100$

O gie the lass her fai - rin lad O gie the lass her fai - rin, An' some-thing else she'll
gie to you, That's wa - ly worth the wea - rin Syne coupher o'er a - mang the creels When
ye haetaen your bran - dy The mair she bang the less she squeals An' hey for hough - ma - gan - die.

40. Logan Water.

$\text{♩} = 120$

The Lo - gan burn, the Lo - gan braes, I helped a bo - nie las - sie wi her claes
First wi her sto - cking an sy - ne wi her shoon But she gied me the gla - iks when a was done. But an
I had kend what I ken - now, I wad a bang'dher belly - fu: Her
bel - ly fu an her a - promp, An' she - w'd her ther o - ad to the Lo - gan kirk.

50. Duncan Davidson

$\text{♩} = 100$

There was a lass they ca'd her Meg, An she gaed o'er the muir to spin; She
fee'd a lad to lift her leg, They ca'd him Dun - can Da - vid - son. Meg
had a muff and it was rough, Twas black with - out and red with - in, An'
Dun - can, case he got the cauld, He stole his high - land pin - tle in.

60. Comin O'er the ills O Coupare
Ruffian's Rant

$\text{♩} = 120$

Don - ald Bro - die met a lass, a Co - min o'er the hills o Cou - par,
Do - nald wi his High - land hand he Grai - pit a the bits ab - out her.
Co - min o'er the hills o Cou - par, Co - min o'er the hills o Cou - par
Don - ald in a sud - den wrath He ran his High - land dirk in - to her.

70. Ye'se Get a Hole To Hide It In
The waukin o the fauld

$\text{♩} = 90$

O will ye speak at our town As ye come frae the fair? An ye'se get a hole to hide it in, Ye'se
get a hole to hide it in; Will ye speak at our town As ye come frae the fair, Ye'se
get a hole to hide it in, Will haud it a' an mair. O Haud awa your hand, Sir, Ye
gar me ay think shame; An ye'se get a hole to hide it in, Ye'se get a hole to hide it in; O
Haud a - wa your hand, Sir, Ye gar me ay think shame; An ye'se get a hole to hide it in, An
think your - sel at hame.

80. The Lassie Gath'ring Nits
To the weavers gin ye go

$\text{♩} = 100$

The musical score is written on four staves in a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked as quarter note = 100. The lyrics are: "There was a lass, and a bo-nie lass, A gath-'ring nits did gang; She pu'd them heigh, she pu'd them laigh, She pu'd them whare they hang. Till tir'd at length, she laid her down, An' slept the wood a-mang; Whan by there cam three lus-ty lads, Three lus-ty lads an' strang." The melody is simple and rhythmic, typical of a folk song.

The full version, obtainable on receipt of the fee, includes a separate cover inside the front of which is a numerically ordered index while inside the rear cover is an alphabetical index. I have left the outside of the front cover blank for you to add whatever title or image you wish. I have a rather obscene image on the front of mine which may well not be to everyone's taste!



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