

Homer N. Bartlett

# HIGHLAND MARY

**Scotch Song**

With Piano Accompaniment

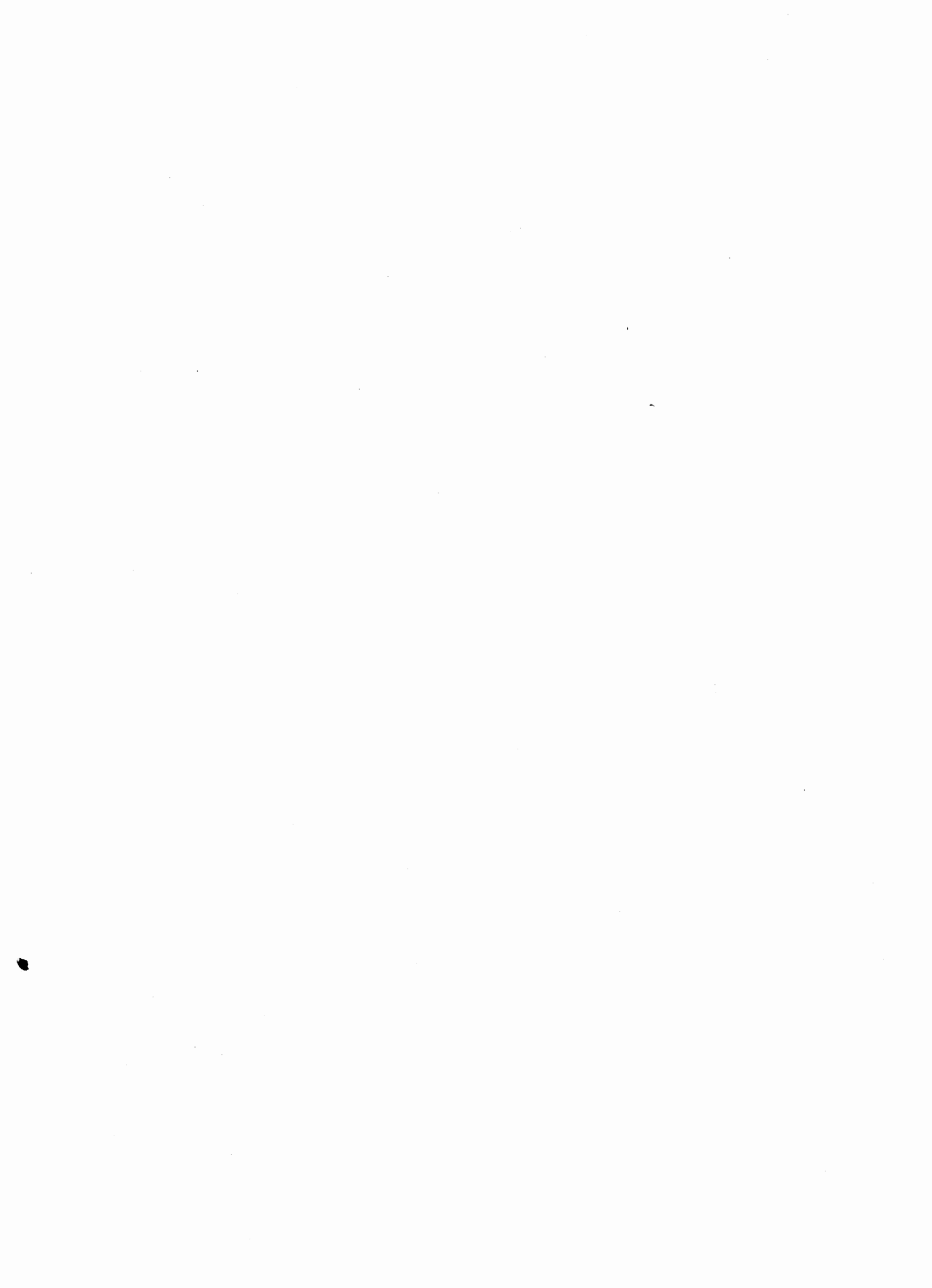
WORDS BY ROBERT BURNS

*High in G♯ Low in E♭*

60 CENTS



New York : G. Schirmer



## Highland Mary

YE banks and braes and streams around  
The castle o' Montgomery,  
Green be your woods, and fair your flowers,  
Your waters never drumlie!  
There Simmer first unfauld her robes,  
And there the langest tarry!  
For there I took the last fareweel  
O' my sweet Highland Mary.

How sweetly bloomed the gay green birk,  
How rich the hawthorn blossom,  
As underneath their fragrant shade  
I clasped her to my bosom!  
The golden hours on angel wings  
Flew o'er me and my dearie:  
For dear to me as light and life  
Was my sweet Highland Mary.

. . . . .  
O, pale, pale now those rosy lips  
I aft hae kissed sae fondly;  
And closed for aye the sparkling glance  
That dwalt on me sae kindly;  
And mouldering now in silent dust  
The heart that lo'ed me dearly!  
But still within my bosom's core  
Shall live my Highland Mary!

ROBERT BURNS

To Mr. Avery Belvor

# Highland Mary

Scotch Song

Words by  
Robert Burns

Homer N. Bartlett.  
Op. 224

*Allegretto con moto*

Voice

Piano

*mf* *cresc.* *f* *p* *mf*

Ye

banks and braes and streams a-round The cas - tle o' Mont - gom-'ry, — Green

be\_ your woods, and fair your flow'rs, Your wa - ters nev - er drum - lie! — There

*f* *più lento* *rall.* *ten.* *più lento* *rall.*

*a tempo*

Sim - mer first un - fauld her robes, And there the lang - est tar - ry! For

*a tempo* *f* *mf a*

*Red.* \* *Red.* \* *marc.*

*tempo* *più lento*

there I took the last fare-weel O' my - sweet High-land Ma - ry -

*tempo with feeling* *più lento* *mf a*

*tempo* *cresc.* *f* *lento* *mp* *mf a*

How

*Red.* \*

*tempo*

sweet - ly bloom'd the gay green birk, How rich the hawthorn blos - som, As

*tempo*

4

*f* *più lento* *rall.*

un - der-neath their fra-grant shade I clasp'd her to my bo - som! - The

The first system of the musical score. The vocal line begins with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. The piano accompaniment features a steady triplet of eighth notes in the right hand and a similar triplet in the left hand. Dynamics include a forte (*f*) marking and a *più lento* instruction. The system concludes with a *rall.* (rallentando) marking.

*a tempo*

gold - en hours on an - gel wings Flew o'er me and my dear - ie: For

*a tempo* *f* *mf*

*red.* *marc.*

The second system of the musical score. The vocal line continues with a triplet of eighth notes, a quarter note, a half note, and a quarter note. The piano accompaniment maintains the triplet accompaniment. Dynamics include *a tempo*, *f* (forte), and *mf* (mezzo-forte). Performance markings include *red.* (ritardando) and *marc.* (marcato).

*a tempo* *più lento* *pp*

dear to me as light and life Was my - sweet High-land Ma - ry. - O,

*a tempo with feeling* *più lento* *pp*

The third system of the musical score. The vocal line features a triplet of eighth notes, a quarter note, a half note, and a quarter note. The piano accompaniment continues with the triplet accompaniment. Dynamics include *a tempo*, *più lento*, and *pp* (pianissimo).

*più lento tenderly*

pale, pale now, those ros - y lips I aft hae kissed sae fond - ly; - And

*più lento tenderly*

1 2 1 4 2 5

The fourth system of the musical score. The vocal line begins with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. The piano accompaniment features a triplet of eighth notes in the right hand and a similar triplet in the left hand. Dynamics include *più lento* and *tenderly*. The system concludes with a triplet of eighth notes in the piano accompaniment.

*più lento*

closed for aye the spark - ling glance That dwalt on me sae kind - ly; — And

*a tempo*

moul - der - ing now in si - lent dust. That heart that lo'ed me

*a tempo*

*espress.*

*fervently*

dear - ly! But still — with - in my bo - som's core Shall

*f espress.*

*mf fervently*

*maestoso*

live — my High - land Ma - ry. —

*slowly*

*pp adagio*

*ppp*





# SECULAR SONGS

BY

HOMER N. BARTLETT

*PUBLISHED BY G. SCHIRMER, NEW YORK*

## WITH PIANO ACCOMPANIMENT

A beauteous vision. Soprano, F	35
Canst thou forget so soon? Soprano, A $\flat$ . Alto or baritone, F	75
Come to me, dearest. Soprano, D. M.-soprano, C	35
Contemplation. (French—English.) M.-soprano	50
Dearest robin. M.-soprano	40
Douglas, tender and true. High voice, G. Low voice, F	60
Fairy's slumber song. Soprano, Gm.	50
Finland love song. Bass	50
God keep you, dearest. Soprano or tenor	60
Gray are love's gentle eyes. M.-soprano	50
Gute nacht! (Good night, dear one!) Soprano, E $\flat$ . M.-soprano, D $\flat$	50
Highland Mary. Scotch song. Words by Robert Burns. High voice, C $\flat$ . Low voice, E $\flat$	60
In der fremde. (I hear the brooklet murmur.) Soprano, A $\flat$ . M.-soprano, F	35
It's a' for love of thee. High voice, G $\flat$ . Low voice, E $\flat$	60
Just a little. Soprano, E $\flat$ . M.-soprano, D $\flat$	50
Laughing eyes. Concert song. M.-soprano or baritone, D $\flat$	50
Moonbeams. Soprano, D $\flat$	50
My dreams are of thee. Soprano	50
Rosenknospe. (Rosebud.) Soprano, A $\flat$ . M.-soprano, F	35
Say yes, Mignon, say yes. M.-soprano	40
Sayonara. Medium voice, Dm. Low voice, Cm.	60
A song of spring. High voice, G. Low voice, F	60
The sweetness of loving is dreaming. Soprano or tenor	75
Thy dear eyes. Soprano, A $\flat$ . M.-soprano, F. Alto, E $\flat$	50
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When Dorcas passes by. High voice, D $\flat$ . Low voice, B $\flat$	50
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L'amour. (Love's rhapsody.) Op. 113. Concert song. With 'cello obbligato. Tenor or soprano	75

