

Scotch Snapshots

SSA a cappella

(and, if possible, several noisy bottles or jugs and some water for No. 2)

Lyrics by Carolina Oliphant, Lady Nairne (1766 – 1845)
and anon. (probably Robert Burns (1759 – 1796))

Music trad. arr. Sheena Phillips

- | | |
|-------------------------|----------|
| 1. Rowan Tree | c. 3m |
| 2. The Laird o' Cockpen | c. 2m45s |
| 3. The Land o' the Leal | c. 3m30s |

A Scotch snap is a short-long dotted rhythm found in numerous Scottish tunes – including all three of the tunes used here.

Carolina Oliphant (Lady Nairne) and Robert Burns were contemporaries. Burns was much the more famous and prolific but both gained names for collecting songs and tunes and adapting them with lyrics or music of their own.

The starting point with *Rowan Tree* is bagpipe music – and especially the way it is ornamented. There's a long tradition called *canntaireachd* (Gaelic for 'chanting'), which is a way of notating bagpipe tunes and their ornaments using vocables. The piece includes *canntaireachd*-inspired chanting as well as droning and lyrical song. The lyrics come from a poem that fondly remembers a particular rowan tree from Carolina's childhood home.

The Laird o' Cockpen portrays a bumptious gent and his unsuccessful quest to gain the hand of a local gentlewoman. There really was a Laird of Cockpen (near Edinburgh) who fought in the English civil war and supported the future King Charles II – and here Lady Nairne takes aim at his type.

The Land o' the Leal is a song about dying. A very similar song is widely attributed to Lady Nairne but the original source was probably written by Robert Burns, close to the end of his own life – and shortly after the death of his young daughter Elizabeth. In this piece, a beautiful tune is interrupted and undermined by sighs, spoken phrases and chromatic harmonies. As in the first piece, much of the accompaniment is sung to vocables.

Perusal score – not for rehearsal or performance

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Rowan Tree

Oh rowan tree, oh rowan tree! thou'lt aye be dear to me!
How rich and gay thy autumn dress, wi' berries red and bright!

Carolina Oliphant, Lady Nairne

Extracts from the poem *The Rowan Tree*
(full text at <https://www.bartleby.com/41/334.html>)

Notation and performance instructions

Canntaireachd (Gaelic for ‘chanting’) is a traditional method of notating, singing and learning *Piobaireachd* (bagpipe tunes – literally ‘piping’). In this piece, the sections using made-up vocables are inspired by this tradition (without following it strictly) and should sound be sung liltingly, with lots of inflection.

In the lilted sections (vocables), breathe after syllables that are followed by a comma.

Throughout the piece, close all syllables ending in ‘m’ or ‘n’ (including the end of ‘autumn’) immediately to a (closed or open) hum.

Grace notes – sound before the note that they are attached to.

You can hear a short snatch of traditional *canntaireachd* at the start of the youtube clip https://www.youtube.com/watch?v=eFJ42v_apyY

Pronunciation of the vocables

a ~ as in IPA (International Phonetic Alphabet)

e ~ as in ‘bed’ (IPA: ɛ) if followed by a consonant (e.g. ‘en’, ‘em’)

e ~ as in ‘café’ (IPA: e) if final

i ~ as in ‘hip’ (IPA: ɪ) if followed by a consonant (e.g. ‘hin’)

i ~ as in ‘see’ (IPA: i:) if final

o ~ as in ‘rose’ (IPA: o) (but with a touch of IPA ɔ: too – as in Scots)

ch (bar 41) ~ as in Scottish ‘loch’ (IPA: x)

r ~ always flipped at the front (alveolar flap)

Pronunciation of the text (IPA)

o ɾaʊwən ɾɪ o ɾaʊwən ɾɪ ðaʊlt əi bi dir tə mi

hʌʊ ɾɪtʃ and ge ðai ʊtəm dɾɛs wɪ bɛrɪz rɪd and brʌɪt

NB in ‘rowan’, the first syllable rhymes with (Scottish) ‘how’ (not with ‘glow’)

Rowan Tree

Scotch Snapshots No. 1

Lady Nairne (Carolina Oliphant)

trad. arr. Sheena Phillips

Moderato ♩ = 69

mf warm, dronelike

Soprano 1
i, ri a ri o

mf warm, dronelike

Soprano 2
en, hin, em en o en,

Alto

7

S 1
ri em, i,

S 2
da hi, en, hin,

mf folksy, inflected

A
hin o ho dro ho ro ho e n de, i

11

S 1
ri da, ri o, ro i

S 2
di li ro i, di li a

A
ve de he i ve de n de, hin o ho dro ho ro ho e he, e

15

S 1
em, i. i da,

S 2
en, hin. en em di li,

A
che ho yo en hin, din din, e n de i di li di hi e he, i

19

S 1
i di li a, di li di,

S 2
hi o ri, ri a

A
de ve he de ha ro ho do ro, hin o ho dro ho do ro ho e he, e

23

S 1
hi li. Oh row-an,

S 2
ro i, hin.

A
che he ho yo en hin, din din. Oh row - an tree, oh

A *p dolce*

p legato, dolce

27

mf
folky, inflected

S 1 row-an tree, hi li a dan di li ri di,

p *mf* *p*

S 2 Oh row-an, oh row-an tree,

mf
folky, inflected *legato*

A row-an tree, i ve he he i ve he n de, How

30

p *mf* *p* *mf*

S 1 di li a ri o ri di li da, o do ho ro in, o he o ho ro in

p *mf* *p* *mf*

S 2 Oh row-an, row-an

A rich and gay thy aut-umn dress, Wi' ber-ries red and

33

p *mf* *mp*

S 1 hin, din din. hin a le a hin o in, en o a, ri o rin o he o

p *mf*

S 2 tree. Oh row-an, oh, row-an

mf *mp*

A bright! Oh row-an, row-an red and bright, e

36

S 1 *mp* *p*
ri, hi o e che de o ho ro din din.

S 2 *mp* *mf* *p*
tree! Thou't aye be dear to me, row - an.

A *p legato*
de ve he de ha ho n o ho do, ho ro Oh row - an tree, oh

39

S 1 *mf* *f* *mp dolce*
o he o, ho ro en,

S 2 *mf* *f* *mf*
Oh row - an red, red and bright,

A *mf* *mf*
row - an tree, e che he yo ho do,

42

S 1 *mf* *p*
o he o ho ro in hin, din din.

S 2 *mf* *p*
hi di li o ndo.

A *mf* *p*
en hin, din din.

The Laird o' Cockpen

The laird o' Cockpen, he's proud an' he's great,
His mind is ta'en up wi' the things o' the State;
He wanted a wife...
Tra la la, etc.

Down by the dyke-side a lady did dwell,
At his table head he thocht she'd look well,
Da da dum, etc.

His wig was weel pouther'd and as gude as new, [powdered]
His waistcoat was white, his coat it was blue;
He put on a ring, a sword, and cock'd hat,
And wha could refuse the laird wi' a' that? [all]

He took the grey mare, and rade cannily, [skilfully]
And rapp'd at the yett o' Clavers-ha' Lea; [gate of Clavers Hall Lea]
“Gae tell Mistress Jean to come speedily ben,
She's wanted to speak to the laird o' Cockpen.” [ben: into the parlour]

Mistress Jean she was makin' the elderflower wine;
“An' what brings the laird at sic a like time?” [such]
She put aff her apron, and on her silk gown,
Her mutch wi' red ribbons, and gaed awa' doun. [mutch: linen cap]

An' when she cam' ben, he bowed fu' low,
An' what was his errand he soon let her know;
Amazed was the laird when the lady said “Na”,
And wi' a laigh curtsie she turned awa'. [low]

Dumfounder'd was he, nae sigh did he gie,
He mounted his mare, he rade cannily;
An' aften he thought, as he gaed through the glen, [often]
She's daft to refuse the laird o' Cockpen.

Carolina Oliphant, Lady Nairne (adapted)

A few lines of the original have been omitted. You can read the poem in full at:

<http://www.scottishpoetrylibrary.org.uk/poetry/poems/laird-o-cockpen>

Notation and performance instructions

In this piece, the Alto plays the role of the laird, the Soprano 2 that of the lady and the Soprano 1 that of the maid. They jointly and severally tell the story.

Alveolar clicks – the way kids make the sound of a horse trotting (but not the full ‘clip clop’ sound). See https://en.wikipedia.org/wiki/Alveolar_clicks and listen to ‘plain alveolar click’. If you experiment, you’ll find you can add pitch and vowel sound to an alveolar click.

It would be great if some real jugs or jars of water could be used, clankingly, to suggest the making of elderflower wine (bars 45 ff. and 75 ff.)

Box and line notation – repeat the material in the box for the duration of the line.

Wolf-whistles – two scoops up and one long glide down. Breathy rather than piercing.

X – cancels time signature and marks a *senza misura* section.

Dotted line – indicates alignment between parts.

Caesura – short break between phrases of an independent part.

Pronunciation guide (in IPA)

highlighting the sounds that are very different in Scots and English (chiefly the ‘ai’ sound of English, which becomes ‘e’, and the ‘ow’ sound of English, which becomes ‘u’ or ‘ʌ’)

a' ~ ɑ	laird ~ lerd
aften ~ afən	mare ~ mer
amazed ~ amezd	mounted ~ mʌntəd
apron ~ eprən	nae ~ ne
awa': əwɑ	pouther'd ~ puðərd
cam' ~ kem	proud ~ pru:d
coat ~ kot (but the o is more forward than English 'o')	rade ~ red
daft ~ daft (not daft as in English)	refuse ~ refjʊz
doun ~ dun	lady ~ ledi
dumfounder'd ~ dʌmfʊn(d)ərd	state ~ stet
elderflower ~ ɛldəflɔr	table ~ tebəl
gae, gaed ~ ge, ged	thocht, thought ~ θɔxt (ch as in 'loch')
gie ~ gi	took ~ tɔk (lips further forward than for English 'took')
goun ~ gun	waistcoat ~ westkot (but the o is more forward than English 'o')
great ~ gret	weel ~ wil
grey ~ gre	white ~ hwəit
ha' ~ hɑ	wi ~ wi or wɪ
head ~ hid	
laigh ~ lex	

All 'r's should be flipped at the front

The Laird o' Cockpen

Scotch Snapshots No. 2

Lady Nairne (Carolina Oliphant)

trad. arr. Sheena Phillips

Jaunty ♩. = 60

Soprano 1 *mp* pointing to the Laird *mf*
That's him, close to 'm' ta da!

Soprano 2 *mp* pointing to the Laird *mf*
That's him, close to 'm' ta da!

Alto spoken *mf* gesturing to self self-important weightily
The laird o' Cock-pen, he's proud an' he's great, His mind is ta'en up wi' the

S 1 *p* wearily vocal fry *mock cheery*
hm, tra la la la la la...

S 2 *p* wearily vocal fry *mock cheery*
hm, tra la la la la la...

A
things o' the State; He want-ed a wife...

A

S 1 *mf*
At his ta-ble head he

S 2 *mf* gesturing to self
Down by the dyke-side a la-dy did dwell,

A *mp* riding along alveolar clicks (see notes) *p* breathy wolf-whistle (approx. pitches)
la lo la lo la lo la lo la lo la lo la,

The Laird o' Cockpen

16

boisterous

S 1
thocht she'd look well, da da dum da da dum di da ta da di da, da da dum ti dum da di

boisterous

S 2
da da dum da da dum da ta da di da, da da dum dum da di

mf boisterous, expectant

A
da da dum dum da di

20

p *mocking*

S 1
da ra di dum. mm hm, he's proud an' he's great,

p *mf*

S 2
da ra di dum. mm hm, ta da!

spoken self-satisfied *mf*

A
da ra di dum. The laird o' Cock-pen, ta da! His

B

p clap finger snaps

S 1

p clap finger snaps *mf*

S 2
He

A
wig was weel pou-ther'd and as gude as new, His waist-coat was white, his coat it was blue;

29

mf

S 1 And wha could re - fuse the laird wi' a' that?

S 2 put on a ring, a sword and cock'd hat, And wha could re - fuse the laird wi' a' that?

A *p* self-admiring breathy wolf-whistle *mf*
And wha could re - fuse the laird wi' a' that?

C

p *mf*

S 1 mm hm, ta ta ra, And

S 2 *mf* *p*
He took the grey mare, and rade can - ni - ly, ta

A *p* alveolar clicks
la lo la lo la lo la lo la lo la lo la,

37

peremptory *f*

S 1 rapp'd at the yett o' Cla - vers Ha' Lea; Tell Mis - tress Jean speed - i - ly, She's

S 2 *mf* *peremptory* *f*
ra, mm hm, ta ra; Tell Mis - tress Jean speed - i - ly, She's

A *mf* *peremptory* *f*
clap "Gae tell Mis - tress Jean to come speed - il - y ben, She's

41 D

S 1 want - ed to speak... arbitrary clanking and pouring sounds
(if possible with real bottles or jugs of water)

S 2 want - ed to speak... *mf* etc.

A *spoken self-important* want - ed to speak to the laird o' Cock - pen." *p* talking to (him)self The laird o' Cock - pen, I'm

46 *mf* over the clatter of wine-making

S 1 Mis - tress Jean she was mak - in' the el - der - flower wine;

S 2 *mf* harrassed "An what brings the laird at

A *independently, own tempo* proud an' I'm great, I'm the laird! o' Cock - pen! My wig is well pouth - er'd,

50 *mf*

S 1 She put aff her a - pron, and on her silk gown, Her

S 2 *mf* sic a like time?" She put aff her a - pron and on her silk gown, Her

A gude as new, my waist - coat is white, my coat it is blue.

53

E *p* polite

S 1
mutch wi' red rib-bons, and gaed a-wa' doun. mm hm, mm

S 2
mutch wi' red rib-bons, and gaed a-wa' doun. mm hm, mm

A
rub hands together in anticipation, clear throat *mf* magisterial
An' when she cam' ben, he

57

S 1
hm, mm hm, mm hm, *p* A - mazed was the laird when the la - dy said:

S 2
hm, mm hm, mm hm, *p* A - mazed was the laird when the la - dy said:

A
bowed fu' low, 'An what was his er-rand he soon let her know;

62

F *mf* alveolar clicks

S 1
'An wi' a laigh curt - sie she turned a - wa'. la !o !a !o

apologetic but definite *mf* alveolar clicks

S 2
"Na", 'An wi' a laigh curt - sie she turned a - wa'. la !o !a !o

A
spoken *mf* independently, own tempo
Dum - found - er'd was he, nae

The Laird o' Cockpen

66

S 1 *mf*
la lo !a !o !a lo !a lo !a lo !a, An' af - ten he thought, as he

S 2 *mf*
la lo !a !o !a lo !a lo !a lo !a, 'An af - ten he thought, as he

A *p*
sigh did he gie, He mount - ed his mare, he rade can - ni - ly; la lo la lo

70

S 1 *f*
gaed through the glen, She's daft!

S 2 *f*
gaed through the glen, She's daft to re - fuse!

A *f*
la lo !a She's daft to re - fuse! the laird o' Cock - pen.
spoken undented

75

S 1 *mf* over the clatter of wine-making
spoken independently, own tempo
Mist - ress Jean, Can I help you at all? (with the el - der - flower wine).

S 2 *mf* etc. renewed sounds of wine-making ~ a few secs.

A *mf* alveolar clicks niente
la lo !a !o !a lo !a lo !a lo !a lo !a lo la lo

The Land o' the Leal

I'm wearin' awa', John,	[slipping away]
Like snaw wreaths in thaw, John,	[snowdrifts]
I'm wearin' awa', To the Land o' the Leal.	[faithful]
There's nae sorrow there, John, There's neither cauld nor care, John, The day's ay fair I' the land o' the leal.	[always]
Our bonny bairn's there, John, She was baith gude and fair, John, And we grudg'd her sair To the land o' the leal.	[lovely child] [sorely]
But sorrow's sell wears past, John, And joy's comin' fast, John, The joy that's ay to last, I' the land o' the Leal.	[sorrow itself]
O dry your glist'ning e'e, John, My soul lang's to be free, John, And angels beckon me To the Land o' the Leal.	[eye]
Then fare ye weel, my ain John, This warld's cares are vain, John, We'll meet, and ay be fain, I' the land o' the Leal.	[affectionate, loving]

Robert Burns (?)

The lyrics above are drawn from the first published version of the song, printed in George Thomson's *Select Scottish Airs* (Volume 3, 1802) and described as anonymous.

There has been controversy about the authorship of The Land o' the Leal. For many years it was attributed to Lady Nairne but I'm persuaded that it's probably one of the last poems by Robert Burns, whose mental and physical health deteriorated rapidly after the death of his three-year-old daughter Elizabeth in 1795.

For the case for Burns' authorship, see <https://archive.org/details/landolealirrefut00criciala>.

The version attributed to Lady Nairne (who appears to have adapted one of the anonymous versions published before hers) is at <https://www.bartleby.com/101/512.html>

Notation and performance instructions

Triangle notehead (bar 3 and similar) – sharp exhalation (unvoiced sigh)

X – cancels time signature and marks a *senza misura* section

Caesura – pause of indeterminate length (time phrases to align with S2 where marked)

Pronunciation of the vocables:

a ~ as in IPA (International Phonetic Alphabet)

e ~ as in ‘bed’ (IPA: ɛ) if followed by a consonant (e.g. ‘en’, ‘em’)

e ~ as in ‘café’ (IPA: e) if final

i ~ as in ‘hip’ (IPA: ɪ) if followed by a consonant (e.g. ‘hin’)

i ~ as in ‘see’ (IPA: i:) if final

o ~ as in ‘rose’ (IPA: o) (but with a touch of IPA ɔ: too – as in Scots)

u ~ as in ‘rude’ (IPA: u:)

Pronunciation of the lyrics (in IPA)

highlighting the sounds that are very different in Scots and English (chiefly the ‘ay’ sound of English, which becomes ‘e’, and the ‘ow’ sound of English, which becomes ‘u’ or ‘ʌ’). Note also that ‘wearin’ rhymes with ‘peerin(g)’, not ‘starin(g)’.

ain ~ ein

angels ~ endʒəlz

awa’ ~ əwɑ

aften ~ afən

ay ~ əi

baith ~ beθ

cauld ~ kold

care ~ ker

dry ~ drəi

fain ~ fein

fare ~ fer

gude ~ gød

i’ ~ ɪ

I’ll ~ ail

my ~ mai

nae ~ ne

neither ~ nəðər

o’ ~ ə or o

sair ~ ser

snaw ~ snɔ:

soul ~ sɔl

sorrow ~ sorə

thaw ~ θɔ:

to ~ tɪ or tə (weak) or te (strong)

vain ~ ven

warld ~ wɜ:ld

wears, wearin’ ~ wirz, wi:rn

All ‘r’s should be flipped at the front.

The Land o' the Leal

Scotch Snapshots No. 3

Robert Burns?

trad. arr. Sheena Phillips

Slow ♩ = 60

Soprano 1

Soprano 2

Alto

ho,

ho,

ho,

small gliss. then sharp voiceless exhalation

p *mp*

pp *mp* *p* *ppp* *pp*

S 1

S 2

A

ho ri o,

ho ri o, hu

ho

p *mp* *p espress.*

mp *p*

S1: independently, own tempo, but aligning with the others roughly where marked by dotted lines

S 1

S 2

A

spoken *p* *distantly*

I'm wear-in' a-wa', John, Like snaw wreaths in thaw, John, I'm wear-in' a-wa' To the land o' the

o ho ri o, hi o rin a

ro, o hu,

3

3

13

S 1
leal. There's nae sor-row there, John, There's nei-ther cauld nor care, John, The day's ay fair I' the

S 2
hi ri o, o hi ri o, ro

A
ho ro i, o i,

16

S 1
land o' the leal. **pp** **A** Our bon-nie bairn's there, *breathy* John, She

S 2
close to 'n' *pp* hin, o,

A
pp ho ro, o,

19

S 1
mf *breathy* spoken was baith gude and fair, John, And we grudg'd her sair To the land o' the leal. *mf* But

S 2
mp *mf* *p* ho ro, ho ro, ro,

A
mp *mf* *p* ho ro, ho ro, ro,

faster *c.* ♩ = 72
hurrying, making-believe

S 1
 sor-row's sell wears past, John, And joy's com-ing fast, John, The joy that's ay to last in the

S 2 *mf*
 hu ri o, ho ro van o, ro van

A *mf*
 hu o, ho ro, ro van

rit. **tempo primo** **B**

S 1 *p coldly*
 land o' the leal. I'm wear - in' in' a - wa', John, Like

S 2 *p*
 o. I'm wear - in', I'm close to 'n' gliss. and exhalation

A *p*
 o i. I'm wear - in', I'm close to 'n' gliss. and exhalation

S 1 *mp* *p*
 snaw wreaths in thaw, John, I'm wear - in' a - wa To the land o' the leal.

S 2 *mp* *p*
 wear - in', ho ro i,

A *mp* *p*
 wear - in', ho ro i,

32

mf *p*

S 1 There's nae sor - row there, John, There's nei - ther cauld nor care, John, The

S 2 There's nae sor - row there,

A There's nae sor - row there,

35

S 1 day's ay fair I' the land o' the leal.

S 2 *p* ho ro hu o.

A *p* ho ro hu o i.

C

mp *p* *mp* *p*

S 1 O dry your glist' - ning e'e, John, My soul lang's to be free, John, And

S 2 *p* *mp* *p* hi o rin o, ho ro, ho ro,

A *p* *mp* *p* o hi o ho ro, ho ro,

41 *mf* *p*

S 1 an - gels beck - on me to the land o' the leal. Then fare ye weel, my ain John,

S 2 hu o van o, Fare ye weel, *mf* *pp*

A hu o van o, *mf* *pp* Fa ye weel,

44 *spoken calmly own tempo* *tempo primo* *p*

S 1 This world's cares are vain, John, We'll meet and ay be fain I' the

S 2 ho ro, *p*

A ho ro, *p*

46 *ppp* *ppp* *ppp*

S 1 land o' the leal.

S 2 hu o. *ppp*

A hu o. *ppp*