

CRITICAL COMMENTARY

The *Urtext* Edition

This online edition provides readers of Kirsteen McCue's *Robert Burns's Songs for George Thomson (The Oxford Edition of the Works of Robert Burns, Vol IV)* the opportunity to explore the Scottish Airs that George Thomson commissioned from Leopold Koželuch to which Thomson set the verses of Robert Burns. It complements previous *Urtext* editions (ed. Rycroft *et al*) of Thomson's Scottish Airs arranged by Pleyel, Haydn and Weber.

The order of the songs in this **Koželuch-Burns Edition** is as follows:-

- **Nos. 1-58:** songs published by Thomson in order of date of first publication, commencing with Thomson's Second Set of *Original Scottish Airs* of 1798 (SCOSA (B));
- **Nos. 59-77:** unpublished songs for which there is evidence of Thomson's intention to underlay the words of Robert Burns. These follow the order in which they appear in Koželuch's autograph manuscripts.

Thomson exerted a strong editorial hand and frequently amended Koželuch's work prior to publication, without the composer's authorisation. Comparison of the music manuscripts with Thomson's volumes reveals significant differences for some songs, such that this edition presents more than one version— for example:

- **5a** is Koželuch's original version (unpublished) while **5b** is Thomson's edited version (published in 1798 in SCOSA (B));
- **9a** is Koželuch's original version (unpublished) while **9b** is Thomson's edited version (published in 1798 in SCOSA (B)) and **9c** is Koželuch's revised version published in 1801 in SCOSA (S1a).

Principles of Editing

Koželuch's autograph manuscript scores and instrumental parts are the primary source for the music (tempo, notation, articulation, dynamics etc.)

Thomson's volumes, the first edition thereof, are

1. the primary source for the poetry and text underlay
2. the secondary source for the music.

CRITICAL COMMENTARY

Koželuch's beaming of notes has been retained as an indication of articulation and phrasing, particularly in the piano part.

Appoggiaturas are notated inconsistently in all sources and have been amended without comment.

Editorial brackets:-

() Round brackets denote Thomson's editorial decisions.

[] Square brackets denote Rycroft's editorial decisions.

Abbreviations

Fol.: folio	JHW: <i>Joseph Haydn Werke</i> , Reihe XXXII
Pno: Piano	Band 3, 'Volksliedbearbeitungen Nr.151-
LH: Left hand	268, Schottische Lieder für George
RH: Right hand	Thomson' (Henle Verlag, Munich, 2001)
V.: Violin	
Vc.: Violoncello	
VS.: Vocal Score	

Performance Practice

Double bars and repeat marks in the original manuscript and printed sources have been retained. This was a common convention in published song collections of the time, such as *The Scots Musical Museum*, owing perhaps to the fact that many of the Airs were originally fiddle tunes to which words were later attached. The separation of the Air into two 8-bar sections by means of a double bar, with or without repeat marks, does not necessarily mean that each half should be repeated. In practice repeat marks should only be performed where the poetry demands it.

The *dal segno* signs are a more reliable guide to performance. As a rule the introductory instrumental 'Symphony' is played once only as an introduction to the Song, whereas the closing Symphony acts as a *ritornello* between each verse and finally as a conclusion.

Appoggiaturas are here notated to indicate their actual length.

CRITICAL COMMENTARY

THE SOURCES

The principal sources used to compile this *Urtext Edition of Leopold Koželuch's settings of Robert Burns's Songs for George Thomson* are:-

1. Leopold Koželuch's autograph manuscripts;
2. George Thomson's *Select Collection of Original Scottish (and Welsh) Airs*;
3. George Thomson's collected correspondence.

Koželuch's manuscripts and Thomson's collected correspondence are preserved in the British Library. Together they provide fascinating insight into the manner in which Thomson commissioned the finest European composers of the day to supply him with 'Symphonies & Accompaniments' for his *Select Collection* and edited their work prior to publication. For those songs that he wished to publish, he would write the title of the Air or the first line of the poem above the score and underlay the words of the first verse below the Voice part. The manuscripts provide evidence of his corrections, erasures and paste-overs, indicating that he had no qualms about altering passages without consulting the composer. Thomson's letters to Koželuch contain requests for revision to passages that he considered 'too difficult' for amateur pianists. Koželuch initially did make the requested revision but eventually refused to do so.

Koželuch's Autograph Manuscripts

Koželuch sent Thomson his 'Symphonies and Accompaniments' and subsequent revisions in the following batches, or fascicles:-

Fascicle 1: Two 'specimen' songs sent on 28 October 1797

Koželuch-Burns Edition No. 59

London, British Library, *GB-Lbl* Ms. Add 35278, fol 27: Vocal Score (VS.), Koželuch autograph (= **L1a**).

London, British Library, *GB-Lbl* Ms. Add 35279, fol. 7^v: Violin part, (V.) Thomson copy (= **L1b**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 19^v: Violoncello part (Vc.), Thomson copy (= **L1c**).

CRITICAL COMMENTARY

Fascicle 2: 64 songs sent on 25 March 1798 (first instalment of 70 Airs)

Koželuch-Burns Edition Nos. 1-39, 41, 42, 46-53, 55, 60, 61

London, British Library, *GB-Lbl* Ms. Add 35277, fol 1-24: Vocal Score (VS.), Koželuch autograph (= **L2a**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 4-10: Violin part, (V.) Koželuch autograph (= **L2b**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 13-17: Violoncello part (Vc.), Koželuch autograph (= **L2c**).

Fascicle 3: 6 songs sent on 5 May 1798 (second instalment of 70 Airs)

Koželuch-Burns Edition Nos. 40, 43-45, 54

London, British Library, *GB-Lbl* Ms. Add 35277, fol 25-26: Vocal Score (VS.), Koželuch autograph (= **L3a**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 11: Violin part, (V.) Koželuch autograph (= **L3b**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 18: Violoncello part (Vc.), Koželuch autograph (= **L3c**).

Fascicle 4: 28 songs sent on 6 February 1800

Koželuch-Burns Edition Nos. 62-73

London, British Library, *GB-Lbl* Ms. Add 35277, fol 30-45: Vocal Score (VS.), Koželuch autograph (= **L4a**).

London, British Library, *GB-Lbl* Ms. Add 35279, fol. 1-6: Violin part, (V.) Koželuch autograph (= **L4b**).

London, British Library, *GB-Lbl* Ms. Add 35279, fol. 8-13: Violoncello part (Vc.), Koželuch autograph (= **L4c**).

Fascicle 5: 6 songs sent on 20 August 1800 along with revisions to 8 of the 28 songs

Koželuch-Burns Edition Nos. 57, 58, 74-77

London, British Library, *GB-Lbl* Ms. Add 35277, fol 46-51: Vocal Score (VS.), Koželuch autograph (= **L5a**).

London, British Library, *GB-Lbl* Ms. Add 35279, fol. 7: Violin part, (V.) Koželuch autograph (= **L5b**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 19: Violoncello part (Vc.), Koželuch autograph (= **L5c**).

CRITICAL COMMENTARY

Fascicle 6: Revisions to 10 songs sent on 13 December 1800 along with revised cello parts for the 100 songs published in the Four Sets (SCOSA (A, B, C & D))

London, British Library, *GB-Lbl* Ms. Add 35277, fol 27-29: Vocal Score (VS.), Koželuch autograph (= **L6a**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 12: Violin part, (V.) Koželuch autograph (= **L6b**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 20-26: Violoncello part (Vc.), Koželuch autograph (= **L6c**).

Fascicle 7: 22 Welsh Songs sent on 11 September 1807, but not received by Thomson till 22 July 1808

Koželuch-Burns Edition No. 56

London, British Library, *GB-Lbl* Ms. Add 35278, fol 39-51: Vocal Score (VS.), Koželuch autograph (= **L7a**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol 57-60: Violin part, (V.) Koželuch autograph (= **L7b**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 62-65: Violoncello part (Vc.), Koželuch autograph (= **L7c**).

Fascicle 8: 5 Welsh songs sent on 16 September 1808 along with revisions to 5 of the 22 Welsh songs, but not received by Thomson till 3 June 1809

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 52-56: Vocal Score (VS.), Koželuch autograph (= **L8a**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 61: Violin part, (V.) Koželuch autograph (= **L8b**).

London, British Library, *GB-Lbl* Ms. Add 35278, fol. 66: Violoncello part, (Vc.) Koželuch autograph (= **L8c**).

CRITICAL COMMENTARY

Thomson's Editions

A Select Collection of Original Scottish Airs (SCOSA)

Thomson, Second Set (1798) (= SCOSA (B)):

Koželuch-Burns Edition Nos. 1-3, 4b, 5b, 6b, 7-8, 9b, 10-11, 12b, 13-16, 17a, 18-20

“A Select Collection / of / ORIGINAL SCOTISH AIRS, / For the Voice. / To each of which are added / Introductory & Concluding Symphonies, & / Accompaniments for the Piano Forte & Violin: / By / KOZELUCH. / With Select & Characteristic Verses by the most admired Scottish Poets, adapted / to each Air, the greater number of these written for this work by / BURNS. / Also suitable English Verses in addition to most of the Songs / in the Scottish dialect. / Price 10.^s 6.^d ENTERED AT STATIONERS HALL [handwritten: Second] Set / London, printed & sold by Preston, / At his Wholesale Warehouses, N.^o 97, Strand. / Sold also by the Proprietor G. Thomson Edinburgh. [Signed: G Thomson]”

Preface ‘To the Public’ undated.

Entered at Stationers Hall on 23 June 1798.

Thomson, Third Set (1799) (= SCOSA (C)):

Koželuch-Burns Edition Nos. 21b, 22, 23a, 24-33, 34a, 35, 36b, 37b, 38a, 39

“A Select Collection / of / ORIGINAL SCOTISH AIRS, / For the Voice. / To each of which are added / Introductory & Concluding Symphonies & / Accompaniments for the Piano Forte & Violin: / By / KOZELUCH. / With Select & Characteristic Verses by the most admired Scottish Poets, adapted / to each Air, the greater number of these written for this work by / BURNS. / Also suitable English Verses in addition to most of the Songs / in the Scottish dialect. / Price 10.^s 6.^d ENTERED AT STATIONERS HALL [handwritten: Third] Set / London, printed & sold by Preston, / At his Wholesale Warehouses, N.^o 97, Strand. / Sold also by the Proprietor G. Thomson Edinburgh. [Signed: G Thomson]”

Preface ‘To the Public’ undated.

Entered at Stationers Hall on 1 May 1799.

Thomson, Fourth Set (1799) (= SCOSA (D)):

Koželuch-Burns Edition Nos. 40-43, 44a, 45-46, 47b, 48, 49a, 50-52, 53b, 54-55

“A Select Collection / of / ORIGINAL SCOTISH AIRS / For the Voice. / To each of which are added / Introductory & Concluding Symphonies & / Accompaniments for the Violin & Piano Forte / Chiefly by / KOZELUCH, / and partly by / PLEYEL. / With Select & Characteristic

CRITICAL COMMENTARY

Verses by the most admired Scottish / Poets, adapted to each Air, many of them entirely new by / BURNS. / Also English Verses in addition to such of the Songs as are written / in the Scottish dialect. / Price 10.^s 6.^d ENTERED AT STATIONER'S HALL / 4.th Set / London, printed & sold by Preston & Son, / At their Wholesale Warehouses, N.^o 97, Strand / Sold also by the Proprietor G. Thomson, Edinburgh. [Signed: G Thomson]"

Preface 'To the Public' undated.

No entry found in the Stationers Hall register.

Thomson Folio Vol 1 (1801) (= SCOSA (S1a))

Koželuch-Burns Edition Nos. 4a, 9c, 17b

"A / Select Collection of / ORIGINAL SCOTTISH AIRS / for the Voice. / With Introductory & Concluding Symphonies / & Accompaniments for the / PIANO FORTE, VIOLIN & VIOLONCELLO / By / Pleyel, Kozeluch & Haydn / With / Select & Characteristic Verses both Scottish and English / adapted to the Airs including upwards of / One Hundred New Songs by / BURNS. / Price of each Volume the Voice & Piano Forte, One Guinea / The Violin & Viol.^{co} parts separate 6 sh. / [Vignette] / Now see where Caledonia's Genius mourns, / And plants the holly round the tomb of Burns / Volume – Ent.^d at Stationers Hall. / London, Printed & Sold by T. Preston, N.^o 97, Strand. / Sold also by G. Thomson, the Editor & Proprietor, Edinburgh."

Preface dated "Sept. 1801".

No entry found in the Stationers Hall register.

Inner title page:

"FIFTY / SCOTTISH SONGS / WITH / SYMPHONIES & ACCOMPANIMENTS: / THE FIRST TWENTY-FIVE BY / Pleyel, / THE OTHER TWENTY-FIVE BY / Kozeluch. / VOL. I / Edinburgh / PRINTED FOR G. THOMSON, YORK-PLACE, / BY J. MOIR / 1801" [Signed G. Thomson]

Thomson Folio Vol 2 (1801) (= SCOSA (S2a))

Koželuch-Burns Edition Nos. 21c, 23b, 34b, 38b, 44b, 49b

"A / Select Collection of / ORIGINAL SCOTTISH AIRS / for the Voice. / With Introductory & Concluding Symphonies / & Accompaniments for the / PIANO FORTE, VIOLIN & VIOLONCELLO / By / Pleyel, Kozeluch & Haydn / With / Select & Characteristic Verses both Scottish and English / adapted to the Airs including upwards of / One Hundred New Songs by / BURNS. / Price of each Volume the Voice & Piano Forte, One Guinea / The Violin & Viol.^{co}

CRITICAL COMMENTARY

parts separate 6 sh. / [Vignette] / Now see where Caledonia's Genius mourns, / And plants the holly round the tomb of Burns / Volume – Ent.^d at Stationers Hall. / London, Printed & Sold by T. Preston, N.^o 97, Strand. / Sold also by G. Thomson, the Editor & Proprietor, Edinburgh.”

Preface dated “Sept. 1801”.

No entry found in the Stationers Hall register.

Inner title page:

“FIFTY / SCOTTISH SONGS / WITH / SYMPHONIES & ACCOMPANIMENTS: / BY / Koželuch, / EXCEPTING / N^{OS}. 76, 78, 80, 82, 84, 86, & 92. / WHICH ARE BY / Pleyel. / VOL. II / Edinburgh: / PRINTED FOR G. THOMSON, YORK-PLACE, / BY J. MOIR / 1801” [Signed G. Thomson]

Thomson Folio Vol 1 (1822) (= SCOSA (S1f))

Koželuch-Burns Edition No. 58

“NEW EDITION, / WITH ADDITIONS BY BEETHOVEN & FRONTISPIECE BY WILKIE 1822. / A Select Collection of / ORIGINAL SCOTTISH AIRS / for the Voice. / With Introductory & Concluding Symphonies / & Accompaniments for the / PIANO FORTE, VIOLIN & VIOLONCELLO / By / Pleyel, Koželuch & Haydn / With / Select & Characteristic Verses both Scottish and English / Written for this Work by / BURNS. &c. / THE WHOLE COLLECTED IN 5 VOLUMES BY G. THOMSON F.A.S.E. / Price of each Volume the Voice & Piano Forte, One Guinea / The Violin & Viol.^{co} parts separate 6 sh. / [Vignette] / Now see where Caledonia's Genius mourns, / And plants the holly round the tomb of Burns / Volume [handwritten: 1]– Ent.^d at Stationers Hall. / London, Printed & Sold by T. Preston, 71 Dean S.^t / Sold also by G. Thomson, the Editor & Proprietor, Edinburgh. [Signed: G Thomson]”

Colophon (on page 50): “Edinburgh / PRINTED BY JOHN MOIR FOR THE PROPRIETOR, G. THOMSON, ROYAL EXCHANGE, EDINBURGH / 1822”

No entry found in the Stationers Hall register.

Thomson Folio Vol 2 (1820) (= SCOSA (S2e))

Koželuch-Burns Edition No. 57

“A / Select Collection of / ORIGINAL SCOTTISH AIRS / for the Voice. / With Introductory & Concluding Symphonies / & Accompaniments for the / PIANO FORTE, VIOLIN & VIOLONCELLO / By / Pleyel, Koželuch & Haydn / With / Select & Characteristic Verses both

CRITICAL COMMENTARY

Scottish and English / adapted to the Airs including upwards of / One Hundred New Songs by
/ BURNS. / Price of each Volume the Voice & Piano Forte, One Guinea / The Violin & Viol.^{co}
parts separate 6 sh. / [Vignette] / Now see where Caledonia's Genius mourns, / And plants the
holly round the tomb of Burns / Volume [handwritten: 2]– Ent.^d at Stationers Hall. / London,
Printed & Sold by T. Preston, N.^o 97, Strand. / Sold also by G. Thomson, the Editor &
Proprietor, Edinburgh. [Signed: G Thomson]”

Preface ‘To the Public’ dated “May 1820.”

Colophon (on page 100): “Edinburgh / PRINTED BY JOHN MOIR, ROYAL BANK CLOSE
/ FOR THE PROPRIETOR, G. THOMSON, TRUSTEES’ OFFICE, EXCHANGE. / 1820.”

No entry found in the Stationers Hall register.

A Select Collection of Original Welsh Airs (SCOWA)

Thomson Folio Vol 2 (1811) (= SCOWA (W2))

Koželuch-Burns Edition No. 56

“A / Select Collection of / Original / WELSH AIRS / Adapted for the Voice. / UNITED TO
CHARACTERISTIC / English Poetry / never before Published, / With Introductory & Concluding
Symphonies / and Accompaniments for the / PIANO FORTE or HARP, VIOLIN & VIOLONCELLO /
Composed Chiefly by / Joseph Haydn. / Price of each Volume the Voice & Piano Forte or
Harp L.1.1. / The Violin & Violoncello parts 2^s/6 Each / Vol [handwritten: 2] Ent.^d at
Stationers Hall. / London, Printed & Sold by Preston, 97. Strand, And by G. Thomson the
Editor & Proprietor Edinburgh. [Signed: G Thomson]”

Preface dated “May 1809”.

Colophon (on page 60): “Edinburgh / PRINTED BY JOHN MOIR / FOR THE EDITOR &
PROPRIETOR, GEORGE THOMSON, TRUSTEES’ OFFICE, EXCHANGE. / 1811.”

Entered at Stationers Hall on 3 September 1811.

CRITICAL COMMENTARY

The Thomson – Koželuch Correspondence

London, British Library, *GB-Lbl* Ms. Add 35263

Thomson's correspondence with Koželuch began on 6 February 1797 (see **Introduction**), with Alexander Straton, Secretary of the British Legation in Vienna, acting as intermediary. Between 28 October 1797 and 13 December 1800 Koželuch sent Thomson 106 Scottish Airs for Voice accompanied by Piano, Violin and Cello. Straton's letter of 2 April 1801, on which Thomson noted 'Koželuch would not retouch any more of the Symph.^s and Accomp.^{ts} to the Scottish Songs, deeming them perfect as they stand' (*GB-Lbl* Ms. Add 35263, fol. 121-122), marked the end of their correspondence until Thomson contacted Koželuch again in 1807 inviting him to contribute to his similar Collections of Welsh and Irish Airs. Koželuch obliged and between 11 September 1807 and 6 January 1809 he sent Thomson 27 Welsh Airs and 10 Irish Airs.

CRITICAL COMMENTARY

Critical commentary

1. Locherroch Side

ST8 – O stay, sweet warbling wood-lark, stay

L2a, Ms. Add 35277, fol. 2^v, No. 4 (VS.)

L2b, Ms. Add 35278, fol. 5^r, No. 4 (V.)

L2c, Ms. Add 35278, fol. 14^r, No. 4 (Vc.)

L6c, Ms. Add 35278, fol. 21^r, No. 26 (Vc.)

SCOSA (B), 26

Title in L2a: None. Text underlay "O stay, sweet warbling Wood-lark, stay" (Thomson).

Title in SCOSA (B): "O stay sweet warbling Wood-lark."

2. The flowers of Edinburgh

ST9 – Here is the glen, and here the bower

L2a, Ms. Add 35277, fol. 8^v-9^r, No. 23 (VS.)

L2b, Ms. Add 35278, fol. 6^v, No. 23 (V.)

L2c, Ms. Add 35278, fol. 15^r, No. 23, (Vc.)

L6c, Ms. Add 35278, fol. 21^r, No. 27 (Vc.)

SCOSA (B), 27

Title in L2a: None. Text underlay "Here is the glen & here the bower" (Thomson).

Title in SCOSA (B): "Here is the glen, &c."

Commentary:

1, L2c: 1st note is f. L6c and SCOSA (B) have F, as here.

3. The seventh of November

ST10 – The day returns, my bosom burns

L2a, Ms. Add 35277, fol. 8^r, No. 21 (VS.)

CRITICAL COMMENTARY

L2b, Ms. Add 35278, fol. 6^v, No. 21 (V.)
L2c, Ms. Add 35278, fol. 15^r, No. 21 (Vc.)
L6c, Ms. Add 35278, fol. 21^r, No. 28 (Vc.)
SCOSA (B), 28

Title in L2a: "The day returns" (Thomson). Text underlay "The day returns my bosom burns
....." (Thomson).

Title in SCOSA (B): "The day returns, &c."

4a. O Jean I love thee

ST11 – O were I on Parnassus hill

L2a, Ms. Add 35277, fol. 7^v-8^r No. 20 (VS.)
L2b, Ms. Add 35278, fol. 6^v, No. 20 (V.)
L6c, Ms. Add 35278, fol. 21^r, No. 29 (Vc.)
SCOSA (S1a), 29

Title in L2a: None. No text underlay.

Title in SCOSA (S1a): "O were I on Parnassus hill."

Commentary:

L2a: Thomson crossed out this arrangement and inserted a simpler Pno part, which he published in SCOSA (B) (see **4b**). In 1801 he chose to publish Koželuch's original version in SCOSA (S1a).

4b. O Jean I love thee

ST11 – O were I on Parnassus hill

L2a, Ms. Add 35277, fol. 7^v-8^r No. 20 (VS.)
L2b, Ms. Add 35278, fol. 6^v, No. 20 (V.)
L2c, Ms. Add 35278, fol. 15^r, No. 20 (Vc.)
SCOSA (B), 29

CRITICAL COMMENTARY

Title in L2a: None. No text underlay.

Title in SCOSA (B): "O were I on Parnassus hill."

Commentary:

L2a: Thomson crossed out this arrangement and inserted a simpler Pno part, which he published in SCOSA (B). In 1801 he chose to publish Koželuch's original version in SCOSA (1a) (see **4a**).

5-20, L2c: Evidence of a paste-over, now lost.

5a. Cauld kail in Aberdeen

ST12 – How lang and dreary is the night

L2a, Ms. Add 35277, fol. 12^v-13^r, No. 32 (VS.)

L2b, Ms. Add 35278, fol. 7^v, No. 32 (V.)

L2c, Ms. Add 35278, fol. 15^v, No. 32 (Vc.)

SCOSA (B), 31

Unpublished

Title in L2a: "Cauld kail in Aberdeen" (Thomson). No text underlay. At a later date Thomson added "Pub.^d with Haydn's Accom.^t", reference to the Haydn setting published in 1803 in Volume I (SCOSA (S1b, 31)).

Commentary:

Pno LH, L2a: Editorial marks (Thomson) indicate that he wanted the LH to move in quavers, as published in SCOSA (B) (see **5b**).

27-28 Pno RH, L2a: Paste-over with Thomson's alternative version, as published in SCOSA (B) (see **5b**). Koželuch's original version would have been identical to bars 7-8 and is reproduced here.

1-3, L2c: Evidence of paste-over, now lost.

5b. Cauld kail in Aberdeen

ST12 – How lang and dreary is the night

CRITICAL COMMENTARY

L2a, Ms. Add 35277, fol. 12^v-13^r, No. 32 (VS.)

L2b, Ms. Add 35278, fol. 7^v, No. 32 (V.)

L2c, Ms. Add 35278, fol. 15^v, No. 32 (Vc.)

L6c, Ms. Add 35278, fol. 21^r, No. 31 (Vc.)

SCOSA (B), 31

Title in L2a: "Cauld kail in Aberdeen" (Thomson). No text underlay. At a later date Thomson added "Pub.^d with Haydn's Accomp.^t", reference to the Haydn setting published in 1803 in Volume I (SCOSA (S1b, 31)).

Title in SCOSA (B): "How lang & dreary is the night."

Commentary:

Pno LH, L2a: Editorial marks (Thomson) indicate that he wanted the LH to move in quavers, as here and in SCOSA (B).

27-28 Pno RH, L2a: Paste-over with Thomson's alternative version, as here and in SCOSA (B). Thomson also altered the identical passage in bars 7-8 prior to publication in SCOSA (B).

1-3, L2c: Evidence of paste-over, now lost.

6a. Craigieburn Wood

ST13 – Sweet fa's the eve on Craigieburn

L2a, Ms. Add 35277, fol. 13^v-14^r, No. 35 (VS.)

L2b, Ms. Add 35278, fol. 7^v, No. 35 (V.)

L2c, Ms. Add 35278, fol. 16^r, No. 35 (Vc.)

SCOSA (B), 32

Unpublished

Title in L2a: "Craigieburn wood" (Thomson). No text underlay. At a later date Thomson added "Publish.^d with Haydn's Accomp.^t", reference to the Haydn setting published in 1803 in Volume I (SCOSA (S1b, 32)).

CRITICAL COMMENTARY

6b. Craigieburn Wood

ST13 – Sweet fa's the eve on Craigieburn

L2a, Ms. Add 35277, fol. 13^v-14^r, No. 35 (VS.)

L2b, Ms. Add 35278, fol. 7^v, No. 35 (V.)

L2c, Ms. Add 35278, fol. 16^r, No. 35 (Vc.)

L6c, Ms. Add 35278, fol. 21^v, No. 32 (Vc.)

SCOSA (B), 32

Title in L2a: "Craigieburn wood" (Thomson). No text underlay. At a later date Thomson added "Publish.^d with Haydn's Accom.^t", reference to the Haydn setting published in 1803 in Volume I (SCOSA (S1b, 32)).

Title in SCOSA (B): "Sweet fa's the Eve on Craigieburn."

Commentary:

5-20, Pno, L2a: No obvious signs of erasures or paste-overs. The simpler Pno part published in SCOSA (B) is probably Thomson's (cf **6a**).

7. The collier's bonie lassie

ST14 – O saw ye bonie Lesley

ST15 – Deluded swain, the pleasure

L2a, Ms. Add 35277, fol. 1^v, No. 1 (VS.)

L2b, Ms. Add 35278, fol. 5^r, No. 1 (V.)

L2c, Ms. Add 35278, fol. 14^r, No. 1 (Vc.)

L6c, Ms. Add 35278, fol. 21^v, No. 33 (Vc.)

SCOSA (B), 33

Title in L2a: None. Text underlay "O saw ye bonnie Lesley" (Thomson).

Title in SCOSA (B): "O saw ye bonie Lesley."

Commentary:

23, Pno LH, SCOSA (B): 1st chord has two notes, g/b flat. L2a has three, as here.

CRITICAL COMMENTARY

8. My Love she's but a lassie yet

ST16 – My Love she's but a lassie yet

L2a, Ms. Add 35277, fol. 7^r, No. 18 (VS.)

L2b, Ms. Add 35278, fol. 6^r, No. 18 (V.)

L2c, Ms. Add 35278, fol. 15^r, No. 18 (Vc.)

L6c, Ms. Add 35278, fol. 21^v, No. 35 (Vc.)

SCOSA (B), 35

Title in L2a: None. Text underlay "My Love she's but a lassie yet" (Thomson).

Title in SCOSA (B): "My Love she's but a lassie yet."

Commentary:

13, L2a: Koželuch omitted this bar, either in error or because Thomson had miscopied the Air. Thomson marked the omission and wrote out the missing Voice and Pno parts in the empty staves at the bottom of fol. 7^r.

13, L2b: Similar insertion at the bottom of fol. 6^r.

13, L2c, L6c: Thomson inserted repeat marks, adding the word '*bis*' in L6.

9a. The posie

ST17 – O Love will venture in

L2a, Ms. Add 35277, fol. 5^v, No. 13 (VS.)

L2b, Ms. Add 35278, fol. 6^r, No. 13 (V.)

L2c, Ms. Add 35278, fol. 14^v, No. 13 (Vc.)

SCOSA (B), 36

Unpublished

Title in L2a: None. No text underlay.

Commentary:

Pno LH, L2a: Editorial marks (Thomson) below the stave indicate that he wanted the LH to move in quavers, as published in SCOSA (B) (see **9b**).

L2c: Evidence of a paste-over, now lost.

CRITICAL COMMENTARY

Thomson requested “new Sym.^s & Accomp.^{ts}” on 15 October 1800 (Ms. Add 35263, fol. 98-100). Koželuch sent his revision on 13 December 1800 (see **9c**).

9b. The posie

ST17 – O Love will venture in

L2a, Ms. Add 35277, fol. 5^v, No. 13 (VS.)

L2b, Ms. Add 35278, fol. 6^r, No. 13 (V.)

L2c, Ms. Add 35278, fol. 14^v, No. 13 (Vc.)

SCOSA (B), 36

Title in L2a: None. No text underlay.

Title in SCOSA (B): “O love will venture in &c.”

Commentary:

Pno LH, L2a: Editorial marks (Thomson) below the stave indicate that he wanted the LH to move in quavers, as here and in SCOSA (B).

9c. The posie

ST17 – O Love will venture in

L6a, Ms. Add 35277, fol. 27^v, No. 36 (Pno)

L6b, Ms. Add 35278, fol. 12^r, No. 36 (V.)

L6c, Ms. Add 35278, fol. 21^v, No. 36 (Vc.)

SCOSA (S1a), 36

Title in L6a: None. No text underlay.

Title in SCOSA (S1a): “O love will venture in &c.” Footnote: “* The Sym. & Accomp.^t simplified as above by M.^r K. 1801.”

Commentary:

Tempo in L6a: Andantino

CRITICAL COMMENTARY

10. The deuks dang o'er my daddy

ST18 – Nae gentle dames, tho' e'er sae fair

L2a, Ms. Add 35277, fol. 8^v, No. 22 (VS.)

L2b, Ms. Add 35278, fol. 6^v, No. 22 (V.)

L2c, Ms. Add 35278, fol. 15^r, No. 22 (Vc.)

L6c, Ms. Add 35278, fol. 21^v, No. 37 (Vc.)

SCOSA (B), 37

Title in L2a: None. Text underlay "Nae gentle dames tho' e'er sae fair" (Thomson).

Title in SCOSA (B): "Nae gentle dames &c."

11. Lord Gregory

ST19 – O mirk, mirk is this midnight hour

L2a, Ms. Add 35277, fol. 19^r, No. 51 (VS.)

L2b, Ms. Add 35278, fol. 9^r, No. 51 (V.)

L2c, Ms. Add 35278, fol. 17^r, No. 51 (Vc.)

L6c, Ms. Add 35278, fol. 22^r, No. 38 (Vc.)

SCOSA (B), 38

Title in L2a: "Lord Gregory – Pub.^{db}" (Thomson). Text underlay "O mirk mirk is this midnight hour" (Thomson).

Title in SCOSA (B): "O mirk, mirk is the midnight hour."

Commentary:

1, 9, 16, 30, Pno RH, L2a: Evidence of erasures (Thomson). SCOSA (B) has octave minim e^1/e^2 . In 1801 Thomson reinstated Koželuch's original triad ($e^1/c^2/e^2$) in SCOSA (S1a, 38).

12a. The auld wife ayont the fire

ST20 – Where Cart rins rowing to the sea

L2a, Ms. Add 35277, fol. 10^v-11^r, No. 29 (VS.)

CRITICAL COMMENTARY

L2b, Ms. Add 35278, fol. 7^r, No. 29 (V.)
L2c, Ms. Add 35278, fol. 15^v, No. 29 (Vc.)
SCOSA (B), 39
Unpublished

Title in L2a: None. No text underlay. At a later date Thomson added "Happily set by Haydn & publish.^d", reference to the Haydn setting published in 1803 in Volume I (SCOSA (S1b, 39)).

Commentary:

1-13, L2a: Evidence of a paste-over, now lost. Koželuch's original version, which Thomson crossed out, is reproduced here.

14-26, Pno LH, L2a: Thomson amended the semiquaver bassline to quavers, as published in SCOSA (B) (see **12b**).

27, Pno LH, L2a: Evidence of a paste-over, now lost.

12b. The auld wife ayont the fire

ST20 – Where Cart rins rowing to the sea

L2a, Ms. Add 35277, fol. 10^v-11^r, No. 29 (VS.)
L2b, Ms. Add 35278, fol. 7^r, No. 29 (V.)
L2c, Ms. Add 35278, fol. 15^v, No. 29 (Vc.)
L6c, Ms. Add 35278, fol. 22^r, No. 39 (Vc.)
SCOSA (B), 39

Title in L2a: None. No text underlay. At a later date Thomson added "Happily set by Haydn & publish.^d", reference to the Haydn setting published in 1803 in Volume I (SCOSA (S1b, 39)).

Title in SCOSA (B): "Where Cart rins rowing to the sea."

Commentary:

1-13, L2a: Evidence of a paste-over, now lost. Koželuch's original version, which Thomson crossed out, is reproduced here.

CRITICAL COMMENTARY

14-26, Pno LH, L2a: Thomson amended the semiquaver bassline to quavers, as here and in SCOSA (B).

27, Pno LH, L2a: Evidence of a paste-over, now lost.

13. She's fair and fause

ST21 – She's fair and fause that causes my smart

L2a, Ms. Add 35277, fol. 9^v-10^r, No. 26 (VS.)

L2b, Ms. Add 35278, fol. 7^r, No. 26 (V.)

L2c, Ms. Add 35278, fol. 15^v, No. 26 (Vc.)

L6c, Ms. Add 35278, fol. 22^r, No. 40 (Vc.)

SCOSA (B), 40

Title in L2a: None. Text underlay "She's fair & fause" (Thomson).

Title in SCOSA (B): "She's fair and fause, &c."

Commentary:

3-4, 5-6, 23-24, Pno RH, L2a: Evidence of erasures (Thomson?).

14. The bonny brucket lassie

ST22 – Turn again, thou fair Eliza

L2a, Ms. Add 35277, fol. 22^r, No. 57 (VS.)

L2b, Ms. Add 35278, fol. 9^v, No. 57 (V.)

L2c, Ms. Add 35278, fol. 17^v, No. 57 (Vc.)

L6c, Ms. Add 35278, fol. 22^r, No. 42 (Vc.)

SCOSA (B), 42

Title in L2a: "Turn again thou fair Eliza – Pub.^d" (Thomson). Text underlay "Turn again thou fair Eliza" (Thomson).

Title in SCOSA (B): "Turn again thou fair Eliza"

CRITICAL COMMENTARY

15. The Caledonian Hunt's delight

ST23 – Ye banks and braes o' bonie Doon

L2a, Ms. Add 35277, fol. 15^v, No. 40 (VS.)

L2b, Ms. Add 35278, fol. 8^r, No. 40 (V.)

L2c, Ms. Add 35278, fol. 16^v, No. 40 (Vc.)

L6c, Ms. Add 35278, fol. 22^r, No. 43 (Vc.)

SCOSA (B), 43

Title in L2a: "Ye banks & braes of bonnie Doon Pub.^d" (Thomson). Text underlay "Ye banks & braes o' bonie Doon" (Thomson).

Title in SCOSA (B): "Ye banks & braes o' bonie Doon."

16. Finlayston House

ST24 – Fate gave the word, the arrow sped

L2a, Ms. Add 35277, fol. 9^r, No. 24 (VS.)

L2b, Ms. Add 35278, fol. 6^v, No. 24 (V.)

L2c, Ms. Add 35278, fol. 15^r, No. 24 (Vc.)

L6c, Ms. Add 35278, fol. 22^v, No. 45 (Vc.)

SCOSA (B), 45

Title in L2a: "Finlayston house. Fate gave the word" (Thomson). Text underlay "Fate gave the word" (Thomson).

Title in SCOSA (B): "Fate gave the word, &c."

Commentary:

1, 6-9, 15, 18, 20-21, 26, Pno, L2a: Evidence of erasures (Thomson?).

17a. Bonny Dundee

ST25 – True hearted was he the sad swain of the Yarrow

L2a, Ms. Add 35277, fol. 24^v, No. 64 (VS.)

CRITICAL COMMENTARY

L2b, Ms. Add 35278, fol. 10^r, No. 64 (V.)

L2c, Ms. Add 35278, fol. 17^v, No. 64 (Vc.)

SCOSA (B), 46

Title in L2a: "True hearted was he". Text underlay "True hearted was he" (Thomson).

At a later date Thomson added "Pub.^d with other Accom.^{ts}", reference to Koželuch's revised version published in 1801 in SCOSA (S1a, 46) (see **17b**).

Title in SCOSA (B): "True hearted was he, &c."

Commentary:

4, 12, 16, 24, Pno RH, L2a: Evidence of erasures (Thomson). In most instances Koželuch's original chords can be deciphered and are reproduced here.

9, 13, L2c: Erasure and correction (Thomson). SCOSA(B) as here.

Thomson requested "new Sym.^s & Accom.^{ts}" on 15 October 1800 (Ms. Add 35263, fol. 98-100). Koželuch sent his revision on 13 December 1800 (see **17b**).

17b. Bonny Dundee

ST25 – True hearted was he the sad swain of the Yarrow

L6a, Ms. Add 35277, fol. 27^v, No. 46 (Pno)

L6b, Ms. Add 35278, fol. 12^r, No. 46 (V.)

L6c, Ms. Add 35278, fol. 22^v, No. 46 (Vc.)

SCOSA (S1a), 46

Title in L6a: None. No text underlay.

Title in SCOSA (S1a): "True hearted was he, &c." Footnote: " * The Sym. & Accom.^t simplified as above by M.^r K. 1801."

18. Duncan Gray

ST26 – Duncan Gray came here to woo

ST27 – Let not woman e'er complain

L2a, Ms. Add 35277, fol. 14^v-15^r, No. 38 (VS.)

CRITICAL COMMENTARY

L2b, Ms. Add 35278, fol. 8^r, No. 38 (V.)
L2c, Ms. Add 35278, fol. 16^r, No. 38 (Vc.)
L6c, Ms. Add 35278, fol. 22^v, No. 48 (Vc.)
SCOSA (B), 48

Title in L2a: None. Text underlay "Duncan Gray cam here to woo" (Thomson).
Title in SCOSA (B): "Duncan Gray came here to woo."

Commentary:

6, 8, 28, 30, L2a, L2b, L2c: Heavily scored out in ink (Koželuch?).

19. I had a horse and I had nae mair ST28 – O poortith cauld, and restless love

L2a, Ms. Add 35277, fol. 4^r, No. 9 (VS.)
L2b, Ms. Add 35278, fol. 5^v, No. 9 (V.)
L2c, Ms. Add 35278, fol. 14^v, No. 9 (Vc.)
L6c, Ms. Add 35278, fol. 22^v, No. 49 (Vc.)
SCOSA (B), 49

Title in L2a: None. Text underlay "O poortith cauld and restless love" (Thomson).
Title in SCOSA (B): "O poortith cauld, &c."

20. Here's a health to my true love ST29 – The lazy mist hangs from the brow of the hill

L2a, Ms. Add 35277, fol. 6^v, No. 16 (VS.)
L2b, Ms. Add 35278, fol. 6^r, No. 16 (V.)
L2c, Ms. Add 35278, fol. 14^v, No. 16 (Vc.)
L6c, Ms. Add 35278, fol. 23^r, No. 50 (Vc.)
SCOSA (B), 50

CRITICAL COMMENTARY

Title in L2a: "The lazy mist hangs, &c. for two voices" (Thomson). Text underlay "The lazy mist hangs from the brow of the hill" (Thomson).

Title in SCOSA (B): "The lazy mist hangs, &c."

21a. John Anderson my Jo

ST30 – John Anderson, my jo, John

L2a, Ms. Add 35277, fol. 14^r, No. 36 (VS.)

L2b, Ms. Add 35278, fol. 7^v, No. 36 (V.)

L2c, Ms. Add 35278, fol. 16^r, No. 36 (Vc.)

SCOSA (C), 51

Unpublished

Title in L2a: "John Anderson my Jo". No text underlay. At a later date Thomson added "Pub.^d with Weber's Accomp.^s", reference to the Weber setting published in 1826 in Volume II (SCOSA (S2f, 51)).

Commentary:

L2a: Thomson crossed out this arrangement and wrote "Omit this". He may have disapproved of Koželuch's opening Symphony in B flat major and his conclusion in g minor, preferring to begin and end in g minor (see SCOSA (C) and **21b**).

L2b: Paste-over (Thomson), with his revised violin part (see SCOSA (C) and **21b**).

Koželuch's original violin part would have doubled the Pno RH, as here.

L2c: Evidence of a paste-over (Thomson), now lost.

Thomson requested "new Sym.^s & Accomp.^{ts}" on 15 October 1800 (Ms. Add 35263, fol. 98-100). Koželuch sent his revision on 13 December 1800 (see **21c**)

21b. John Anderson my Jo

ST30 – John Anderson, my jo, John

ST31 – How cruel are the parents

L2a, Ms. Add 35277, fol. 14^r, No. 36 (VS.)

L2b, Ms. Add 35278, fol. 7^v, No. 36 (V.)

CRITICAL COMMENTARY

L2c, Ms. Add 35278, fol. 16^r, No. 36 (Vc.)
SCOSA (C), 51

Title in L2a: "John Anderson my Jo". No text underlay. At a later date Thomson added "Pub.^d
with Weber's Accomp.^s", reference to the Weber setting published in 1826 in Volume II
(SCOSA (S2f, 51)).

Title in SCOSA (C): "John Anderson my Jo John"

Commentary:

L2a: Thomson crossed out this arrangement and wrote "Omit this". He may have disapproved
of Koželuch's opening Symphony in B flat major and his conclusion in g minor, preferring
to begin and end in g minor. SCOSA (C) is Thomson's revision, including the change of
tempo from Allegretto to Andantino.

L2b: Paste-over (Thomson), with his revised violin part, as here and in SCOSA (C).

L2c: Evidence of a paste-over (Thomson), now lost. Cello part here recreated from
Koželuch's Pno LH.

21c. John Anderson my Jo

ST30 – John Anderson, my jo, John

ST31 – How cruel are the parents

L6a, Ms. Add 35277, fol. 27^v, No. 51 (Pno)

L6b, Ms. Add 35278, fol. 12^r, No. 51 (V.)

L6c, Ms. Add 35278, fol. 23^r, No. 51 (Vc.)

SCOSA (S2a), 51

Title in L6a: None. No text underlay.

Title in SCOSA (S2a): "John Anderson my Jo John". Footnote: * The Sym. & Accomp.^t
simplified as above by M.^r K. 1801."

Commentary:

Tempo in SCOSA (S2a): Andantino.

CRITICAL COMMENTARY

22. The Lothian lassie

ST32 – Last May a braw wooer cam down the lang glen

L2a, Ms. Add 35277, fol. 6^v-7^r, No. 17 (VS.)

L2b, Ms. Add 35278, fol. 6^r, No. 17 (V.)

L2c, Ms. Add 35278, fol. 15^r, No. 17 (Vc.)

L6c, Ms. Add 35278, fol. 23^r, No. 52 (Vc.)

SCOSA (C), 52

Title in L2a: None. Text underlay “Last May a braw wooer” (Thomson).

Title in SCOSA (C): “Last May a braw wooer, &c.”

23a. We'll gang nae mair to yon town

ST33 – O wat ye wha's in yon town

L2a, Ms. Add 35277, fol. 6^r, No. 15 (VS.)

L2b, Ms. Add 35278, fol. 6^r, No. 15 (V.)

L2c, Ms. Add 35278, fol. 14^v, No. 15 (Vc.)

SCOSA (C), 53

Title in L2a: None. Text underlay “O wat ye wha's in yon town” (Thomson).

Title in SCOSA (C): “O wat ye wha's in yon town.”

Commentary:

3, 17, Pno LH, L2a: Evidence of erasures to the top notes of the first two chords (Thomson).

Koželuch's original version can be deciphered and is reproduced here. SCOSA (C) has Thomson's version.

Thomson requested a revision on 15 October 1800 (Ms. Add 35263, fol. 98-100) saying

“Celui-ci est excellent. Mais dans quelques barres de l'Accompagnement de la partie seconde, les transitions se trouvent trop difficiles. En les retouchant legerement, M.^r K n'auroit aucune peine de les rendre plus commodes à doigts, & en meme tems pareillement agreeable”.

Koželuch sent his revision on 13 December 1800 (see **23b**).

CRITICAL COMMENTARY

23b. We'll gang nae mair to yon town

ST33 – O wat ye wha's in yon town

L2a, Ms. Add 35277, fol. 6^r, No. 15 (VS.)

L6a, Ms. Add 35277, fol. 28^v, No. 53 (Pno, bars 9-18 only)

L2b, Ms. Add 35278, fol. 6^r, No. 15 (V.)

L6c, Ms. Add 35278, fol. 23^r, No. 53 (Vc.)

SCOSA (S2a), 53

Title in L2a: None. Text underlay "O wat ye wha's in yon town" (Thomson).

Title in L6a: None. "N: 53 / 2^{de} Partie" (Koželuch). No voice or text underlay.

Title in SCOSA (S2a): "O wat ye wha's in yon town."

Commentary:

In his Preface to Volume II of 1801 (SCOSA (S2a)) Thomson noted that Koželuch had revised this arrangement "slightly in the Piano-Forte Accompaniment".

24. John, come kiss me now

ST34 – In simmer when the hay was mawn

L2a, Ms. Add 35277, fol. 3^r, No. 6 (VS.)

L2b, Ms. Add 35278, fol. 5^r, No. 6 (V.)

L2c, Ms. Add 35278, fol. 14^r, No. 6 (Vc.)

L6c, Ms. Add 35278, fol. 23^r, No. 54 (Vc.)

SCOSA (C), 54

Title in L2a: None. Text underlay "In summer when the hay was mawn" (Thomson).

Title in SCOSA (C): "In summer when the hay was mown."

Commentary:

Tempo in L2b: Andantino scored out and replaced with Allegretto (Thomson). SCOSA (C) has Allegretto.

CRITICAL COMMENTARY

25. This is no my ain house

ST35 – O this is no my ain lassie

L2a, Ms. Add 35277, fol. 18^r, No. 48 (VS.)

L2b, Ms. Add 35278, fol. 8^v, No. 48 (V.)

L2c, Ms. Add 35278, fol. 16^v-17^r, No. 48 (Vc.)

L6c, Ms. Add 35278, fol. 23^v, No. 56 (Vc.)

SCOSA (C), 56

Title in L2a: "O this is no mine ain Lassie – Pub.^d" (Thomson). Text underlay "O this is no my ain lassie" (Thomson).

Title in SCOSA (C): "O this is no my ain Lassie."

26. Logie o' Buchan

ST36 – O Logie o' Buchan, O Logie the Laird

L2a, Ms. Add 35277, fol. 16^v-17^r, No. 44 (VS.)

L2b, Ms. Add 35278, fol. 8^v, No. 44 (V.)

L2c, Ms. Add 35278, fol. 16^v, No. 44 (Vc.)

L6c, Ms. Add 35278, fol. 23^v, No. 57 (Vc.)

SCOSA (C), 57

Title in L2a: None. Text underlay "O Logie o' Buchan, O Logie the Laird" (Thomson).

Title in SCOSA (C): "O Logie o' Buchan."

Commentary:

The third strain (bars 25-32) should be repeated in verse 4 of the Burns song in order to accommodate the final couplet.

27. The quaker's wife

ST37 – Blythe ha'e I been on yon hill

L2a, Ms. Add 35277, fol. 17^v, No. 46 (VS.)

CRITICAL COMMENTARY

L2b, Ms. Add 35278, fol. 8^v, No. 46 (V.)
L2c, Ms. Add 35278, fol. 16^v, No. 46 (Vc.)
L6c, Ms. Add 35278, fol. 23^v, No. 58 (Vc.)
SCOSA (C), 58

Title in L2a: "Blythe hae I been – Pub.^d" (Thomson). Text underlay "Blythe have I been on yon hill" (Thomson).

Title in SCOSA (C): "Blythe have I been on yon hill." Footnote: "The second Strain of this Air differs entirely from that commonly printed: but it was sent in the above form by M.^f Burns to the Editor, along with the Verses, and as it is beautiful, he adopted it."

Commentary:

Tempo in SCOSA (C): Allegretto.

28. Up in the morning early

ST38 – And O for ane and twenty, Tam!

ST39 – Thine am I my faithful fair

L2a, Ms. Add 35277, fol. 3^v, No. 7 (VS.)
L2b, Ms. Add 35278, fol. 5^v, No. 7 (V.)
L2c, Ms. Add 35278, fol. 14^r, No. 7 (Vc.)
L6c, Ms. Add 35278, fol. 23^v, No. 59 (Vc.)
SCOSA (C), 59

Title in L2a: None. Text underlay "And O for ane and twenty Tam" (Thomson).

Title in SCOSA (C): "And O for ane & twenty Tam."

Commentary:

L2a: The entire song has been pasted over and replaced with a version in Thomson's hand. It is impossible to decipher Koželuch's original version.

L2c: Evidence of a paste-over (Thomson), now lost, leaving Koželuch's original cello part, reproduced here as an *Ossia*. Koželuch's revised cello part (L6c), published in 1801 in SCOSA (S2a), doubles Thomson's Pno LH in L2a and SCOSA (C), implying that Koželuch's original Pno LH would have doubled his original cello part.

CRITICAL COMMENTARY

29. Andrew and his cutty gun

ST40 – Blythe, blythe, and merry was she

L2a, Ms. Add 35277, fol. 23^v-24^r, No. 62 (VS.)

L2b, Ms. Add 35278, fol. 10^r, No. 62 (V.)

L2c, Ms. Add 35278, fol. 17^v, No. 62 (Vc.)

L6c, Ms. Add 35278, fol. 23^v, No. 61 (Vc.)

SCOSA (C), 61

Title in L2a: None. Text underlay "Blythe, blythe & merry was she" (Thomson).

Title in SCOSA (C): "Blythe, blythe & merry was she."

Commentary:

Tempo in L2b: Andantino scored out and replaced with Allegretto (Thomson). SCOSA (C) has Allegretto.

30. My Jo Janet

ST41 – Husband, husband, cease your strife

L2a, Ms. Add 35277, fol. 14^v, No. 37 (VS.)

L2b, Ms. Add 35278, fol. 8^r, No. 37 (V.)

L2c, Ms. Add 35278, fol. 16^r, No. 37 (Vc.)

L6c, Ms. Add 35278, fol. 24^r, No. 62 (Vc.)

SCOSA (C), 62

Title in L2a: "My Jo Janet – Pub.^d with Burns's Words" (Thomson). This refers to the alternative text ("Husband, husband, cease your strife") in SCOSA (C).

Text underlay in L2a: "O sweet sir for your courtesie" (Thomson).

Title in SCOSA (C): "O sweet Sir for your courtesie."

CRITICAL COMMENTARY

Commentary:

Tempo in L2b: *Vivace* erased and replaced with *Allegretto scherzando* (Thomson). SCOSA (C) has *Allegretto scherzando*.

31. Lumps o' puddings

ST42 – Contented wi' little, and canty wi' mair

L2a, Ms. Add 35277, fol. 1^v-2^r, No. 2 (VS.)

L2b, Ms. Add 35278, fol. 5^r, No. 2 (V.)

L2c, Ms. Add 35278, fol. 14^r, No. 2 (Vc.)

L6c, Ms. Add 35278, fol. 24^r, No. 65 (Vc.)

SCOSA (C), 65

Title in L2a: None. Text underlay "Contented wi' little and canty wi' mair" (Thomson).

Title in SCOSA (C): "Contented wi' little & canty wi' mair."

Commentary:

Tempo in L2b: *Allego moderato* erased and replaced with *Allegretto* (Thomson). SCOSA (C) has *Allegretto*.

Pno LH, L2a: Evidence of erasures (Thomson). Koželuch's original version can be deciphered and is reproduced here. SCOSA (C) has Thomson's version.

32. Tam Glen

ST43 – My heart is a-breaking, dear titty

L2a, Ms. Add 35277, fol. 12^v, No. 31 (VS.)

L2b, Ms. Add 35278, fol. 7^v, No. 31 (V.)

L2c, Ms. Add 35278, fol. 15^v, No. 31 (Vc.)

L6c, Ms. Add 35278, fol. 24^r, No. 66 (Vc.)

SCOSA (C), 66

Title in L2a: "Tam Glen" (Thomson). Text underlay "My heart is a breaking dear Titty" (Thomson).

Title in SCOSA (C): "My heart is a breaking dear Titty."

CRITICAL COMMENTARY

33. Morag

ST44 – O wat ye wha that lo'es me

ST 45 – Loud blaw the frosty breezes

L2a, Ms. Add 35277, fol. 3^v-4^r, No. 8 (VS.)

L2b, Ms. Add 35278, fol. 5^v, No. 8 (V.)

L2c, Ms. Add 35278, fol. 14^r, No. 8 (Vc.)

L6c, Ms. Add 35278, fol. 24^r, No. 67 (Vc.)

SCOSA (C), 67

Title in L2a: None. Text underlay "O wat ye wha that lo'es me" (Thomson).

Title in SCOSA (C): "O wat ye wha that lo'es me."

Commentary:

7, Pno LH, L2a: Signs of erasures (Thomson). Koželuch's original version can be deciphered and is reproduced here. SCOSA (C) has Thomson's version.

34a. Auld lang syne

ST46 – Should auld acquaintance be forgot

L2a, Ms. Add 35277, fol. 5^r, No. 12 (VS.)

L2b, Ms. Add 35278, fol. 5^v, No. 12 (V.)

L2c, Ms. Add 35278, fol. 14^v, No. 12 (Vc.)

SCOSA (C), 68

Title in L2a: None. Text underlay "Should auld acquaintance be forgot" (Thomson).

Title in SCOSA (C): "Should auld acquaintance be forgot."

Commentary:

4-6, 24-26, Pno RH, L2a: Signs of erasures (Thomson). Koželuch's original version in octaves can be deciphered and is reproduced here. SCOSA (C) has Thomson's version.

CRITICAL COMMENTARY

Thomson requested a revision on 15 October 1800 (Ms. Add 35263, fol. 98-100) saying “ Il faut rendre celui-ci partout facile pour la main gauche. L'esprit nous y charme en verité, mais on y trouve plus de difficulté qu'on ne croyoit.”

Koželuch sent his revision on 13 December 1800 (see **34b**).

34b. Auld lang syne

ST46 – Should auld acquaintance be forgot

L6a, Ms. Add 35277, fol. 29^r, No. 68 (Pno & Chorus)

L6b, Ms. Add 35278, fol. 12^v, No. 68 (V.)

L6c, Ms. Add 35278, fol. 24^r, No. 68 (Vc.)

SCOSA (S2a), 68

Title in L6a: None. Text underlay for the Chorus, bars 17-18 only, “For auld lang syne (&^c)” (Thomson).

Title in SCOSA (S2a): “Should auld acquaintance be forgot.” Footnote: “ * The Sym. & Accomp.¹ simplified as above by M.^r K. 1801.”

35. Dainty Davie

ST47 – Now rosy May comes in wi' flowers

ST48 – It was the charming month of May

L2a, Ms. Add 35277, fol. 15^r, No. 39 (VS.)

L2b, Ms. Add 35278, fol. 8^r, No. 39 (V.)

L2c, Ms. Add 35278, fol. 16^r, No. 39 (Vc.)

L6c, Ms. Add 35278, fol. 24^v, No. 69 (Vc.)

SCOSA (C), 69

Title in L2a: “Dainty Davie – Pub.^{db}” (Thomson). Text underlay “Now rosy May comes in wi' flow'rs” (Thomson).

Title in SCOSA (C): “Now rosy May comes in wi' flowers.”

CRITICAL COMMENTARY

36a. Roy's wife

ST49 – Canst thou leave me thus, my Katy

L2a, Ms. Add 35277, fol. 21^r, No. 54 (VS.)

L2b, Ms. Add 35278, fol. 9^r, No. 54 (V.)

L2c, Ms. Add 35278, fol. 17^r, No. 54 (Vc.)

SCOSA (C), 70

Unpublished

Title in L2a: “Roy's wife – Pub.^d” “Mem.^o to the engraver below” (Thomson). Text underlay
“Roy's wife of Aldivalloch” (Thomson).

Alternative text in SCOSA (C): “Canst thou leave me thus, my Katy. / Written for this work,
By Robert Burns.”

Commentary:

1-18, L2a: Evidence of a paste-over, now lost, and editorial marks (Thomson), indicating a
cut to the length of the opening Symphony (see **36b**). Koželuch's opening Symphony is
longer than the “6 to 8 bars” that Thomson had asked for.

5-14, L2b, L2c: Deletion (Thomson). Koželuch's original parts can be deciphered and are
reproduced here.

34, L2a: Koželuch's Voice concludes here. In the margin Thomson instructed the engraver:
“Here repeat the first strain again, down to the word Balloch & then proceed to the
concluding Symphony.”, reference to the text that is underlaid in SCOSA (C, 70)) (see
36b).

34-42, L2b: Paste-over (Thomson) with his revised violin part (see SCOSA (C) and **36b**).

36b. Roy's wife

ST49 – Canst thou leave me thus, my Katy

L2a, Ms. Add 35277, fol. 21^r, No. 54 (VS.)

L2b, Ms. Add 35278, fol. 9^r, No. 54 (V.)

L6c, Ms. Add 35278, fol. 24^v, No. 70 (Vc.)

SCOSA (C), 70

CRITICAL COMMENTARY

Title in L2a: "Roy's wife – Pub.^d" "Mem.^o to the engraver below" (Thomson). Text underlay
"Roy's wife of Aldivalloch" (Thomson).

Title in SCOSA (C): "Roy's wife of Aldivalloch."

Alternative text: "Canst thou leave me thus, my Katy. / Written for this work, By Robert
Burns."

Commentary:

1-18, L2a: Evidence of a paste-over, now lost, and editorial marks (Thomson), indicating a
cut to the length of the opening Symphony. Koželuch's opening Symphony (see **36a**) is
longer than the "6 to 8 bars" that Thomson had asked for.

5-14, L2b, L2c: Deletion (Thomson).

34, L2a: Koželuch's Voice concludes here. In the margin Thomson instructed the engraver:
"Here repeat the first strain again, down to the word Balloch & then proceed to the
concluding Symphony."

34-42, L2b: Paste-over (Thomson) with his revised violin part.

37a. My tocher's the jewel

ST50 – O meikle thinks my love o' my beauty

L2a, Ms. Add 35277, fol. 7^v, No. 19 (VS.)

L2b, Ms. Add 35278, fol. 6^v, No. 19 (V.)

L2c, Ms. Add 35278, fol. 15^r, No. 19 (Vc.)

SCOSA (C), 73

Unpublished

Title in L2a: None. No text underlay.

Commentary:

L2a: Thomson crossed out this arrangement and simplified the Pno LH. There is also
evidence of a paste-over, now lost. Koželuch's original version can be deciphered and is
reproduced here. SCOSA (C) has Thomson's version (see **37b**).

CRITICAL COMMENTARY

37b. My tocher's the jewel

ST50 – O meikle thinks my love o' my beauty

L2a, Ms. Add 35277, fol. 7^v, No. 19 (VS.)

L2b, Ms. Add 35278, fol. 6^v, No. 19 (V.)

L6c, Ms. Add 35278, fol. 24^v, No. 73 (Vc.)

SCOSA (C), 73

Title in L2a: None. No text underlay.

Title in SCOSA (C): "O meikle thinks my Love &c."

Commentary:

L2a: Thomson crossed out this arrangement and simplified the Pno LH, as here. There is also evidence of a paste-over, now lost.

38a. Lewie Gordon

ST51 – Scots, wha ha'e wi' Wallace bled

L2a, Ms. Add 35277, fol. 20^r-20^v, No. 52 (Full score for Voice, Pno, V. and "Basso")

L2b, Ms. Add 35278, fol. 9^r, No. 52 (V.)

L2c, Ms. Add 35278, fol. 17^r, No. 52 (Vc.)

SCOSA (C), 74

Title in L2a: "Lewie Gordon – Pub.^{dh}" (Thomson). Text underlay "O send Lewie Gordon hame" (Thomson).

Title in SCOSA (C): "O meikle thinks my Love &c."

Alternative text: "Robert Bruce's address to his army at Bannockburn. / Written for this work, By Robert Burns."

Commentary:

L2a: Koželuch pasted over his original setting, which was in the key of d minor (see L2c), and wrote out, in full score, an alternative arrangement in the key of F major.

3-4, 13-14, L2b: Paste-over (Thomson) inserting notes from L2a to fit with the key of F major.

CRITICAL COMMENTARY

L2c: Evidence of a paste-over, now lost, revealing Koželuch's original version in the key of d minor.

Thomson requested "new Sym.^s & Accomp.^{ts}" on 15 October 1800 (Ms. Add 35263, fol. 98-100). Koželuch sent his revision on 13 December 1800 (see **38b**).

38b. Lewie Gordon

ST51 – Scots, wha ha'e wi' Wallace bled

L6a, Ms. Add 35277, fol. 28^r, No. 74 (VS.)

L6b, Ms. Add 35278, fol. 12^r, No. 74 (V.)

L6c, Ms. Add 35278, fol. 24^v, No. 74 (Vc.)

SCOSA (S2a), 74

Title in L6a: None. Text underlay for the Chorus, bars 9-12, "O hon my Highlandman"
(Thomson).

Title in SCOSA (S2a): "O meikle thinks my Love &c." Footnote: " * The Sym. & Accomp.^t
simplified as above by M.^r K. 1801."

Alternative text: "Robert Bruce's address to his army at Bannockburn. / Written for this work,
By Robert Burns."

39. Here's a health to them that's awa'

ST52 – Here's a health to ane I lo'e dear

L2a, Ms. Add 35277, fol. 5^v-6^r, No. 14 (VS.)

L2b, Ms. Add 35278, fol. 6^r, No. 14 (V.)

L2c, Ms. Add 35278, fol. 14^v, No. 14 (Vc.)

L6c, Ms. Add 35278, fol. 25^r, No. 75 (Vc.)

SCOSA (C), 75

Title in L2a: None. Text underlay "Here's a health to ane I loe dear"
(Thomson).

Title in SCOSA (C): "Here's a health to ane I loe dear."

CRITICAL COMMENTARY

40. The sutor's daughter

ST54 – Wilt thou be my dearie?

L3a, Ms. Add 35277, fol. 26^r, No. 68 (VS.)

L3b, Ms. Add 35278, fol. 11^r, No. 68 (V.)

L3c, Ms. Add 35278, fol. 18^r, No. 68 (Vc.)

L6c, Ms. Add 35278, fol. 25^r, No. 77 (Vc.)

SCOSA (D), 77

Title in L3a: None. Text underlay "Wilt thou be my dearie" (Thomson).

Title in SCOSA (D): "Wilt thou be my Dearie."

Commentary:

Tempo in L3b: Allegretto scored out and replaced with Andantino (Thomson). SCOSA (D) has Andantino.

41. Allan Water

ST55 By Allan stream I chanc'd to rove

L2a, Ms. Add 35277, fol. 18^v, No. 49 (VS.)

L2b, Ms. Add 35278, fol. 8^v-9^r, No. 49 (V.)

L2c, Ms. Add 35278, fol. 17^r, No. 49 (Vc.)

L6c, Ms. Add 35278, fol. 25^r, No. 79 (Vc.)

SCOSA (D), 79

Title in L2a: None. Text underlay "What numbers shall the Muse repeat" (Thomson). At a later date Thomson added "Not pub.^d in this form" and "Not in the Work – The compass too extensive", reference to the fact that the Voice has a range from middle C (c¹) to top A (a²). He appears to have forgotten that he had published it.

Title in SCOSA (D): "What Numbers shall the Muse repeat."

Alternative text: "By Allan stream I chanc'd to rove. / Written for this work, By Robert Burns."

Commentary:

CRITICAL COMMENTARY

1, 7, 11, Pno RH, L2a: Evidence of erasures (Thomson). Impossible to decipher Koželuch's original.

42. Katharine Ogie

ST57 – Ye banks, and braes, and streams around

L2a, Ms. Add 35277, fol. 13^r, No. 33 (VS.)

L2b, Ms. Add 35278, fol. 7^v, No. 33 (V.)

L2c, Ms. Add 35278, fol. 16^r, No. 33 (Vc.)

L6c, Ms. Add 35278, fol. 25^r, No. 83 (Vc.)

SCOSA (D), 83

Title in L2a: "Katharine Ogie – Pub.^{db}" (Thomson). Text underlay "Ye banks and braes & streams around" (Thomson).

Title in SCOSA (D): "Ye banks and braes, &c."

Commentary:

1, 9, 12, 13, 20, 21, Pno RH, L2a: Evidence of erasures (Thomson). The lower part of Koželuch's Pno RH would have doubled Voice II, as here.

43. Farewell to Ayr

ST58 – The gloomy night is gath'ring fast

L3a, Ms. Add 35277, fol. 25^v, No. 67 (VS.)

L3b, Ms. Add 35278, fol. 11^r, No. 67 (V.)

L3c, Ms. Add 35278, fol. 18^r, No. 67 (Vc.)

L6c, Ms. Add 35278, fol. 25^r, No. 85 (Vc.)

SCOSA (D), 85

Title in L3a: None. Text underlay "The gloomy night is gath'ring fast" (Thomson).

Title in SCOSA (D): "The Gloomy Night is gathering Fast."

CRITICAL COMMENTARY

44a. On a bank of flowers

ST60 – On a bank of flowers in a summer day

L3a, Ms. Add 35277, fol. 26^r-26^v, No. 69 (VS.)

L3b, Ms. Add 35278, fol. 11^v, No. 69 (V.)

L3c, Ms. Add 35278, fol. 18^v, No. 69 (Vc.)

SCOSA (D), No. 88

Title in L3a: None. Text underlay “On a bank of flow’rs on a summers day” (Thomson).

Title in SCOSA (D): “On a Bank of Flowers on a Summers Day.”

Commentary:

Thomson requested a revision on 15 October 1800 (Ms. Add 35263, fol. 98-100) saying “On
trouve celui-ci tres charmant. Mais il y a trois barres à la commencement de la partie
seconde lesquelles M.^r K scauroit faire plus faciles”.

Koželuch sent his revision on 13 December 1800 (see **44b**).

44b. On a bank of flowers

ST60 – On a bank of flowers in a summer day

L3a, Ms. Add 35277, fol. 26^r-26^v, No. 69 (VS.)

L6a, Ms Add 35277, fol. 29^r, No. 88 (Pno, bars 17-20 only)

L3b, Ms. Add 35278, fol. 11^v, No. 69 (V.)

L6c, Ms. Add 35278, fol. 25^v, No. 88 (Vc.)

SCOSA (S2a), 88

Title in L3a: None. Text underlay “On a bank of flow’rs on a summers day” (Thomson).

Title in L6a: None.

Title in SCOSA (S2a): “On a Bank of Flowers on a Summers Day.”

Commentary:

In his Preface to Volume II of 1801 (SCOSA (S2a)) Thomson noted that Koželuch had
revised this arrangement “slightly in the Piano-Forte Accompaniment”.

CRITICAL COMMENTARY

45. Wishaw's favourite

ST61 O my Love's like the red red rose

L3a, Ms. Add 35277, fol. 25^r-25^v, No. 66 (VS.)

L3b, Ms. Add 35278, fol. 11^r, No. 66 (V.)

L3c, Ms. Add 35278, fol. 18^r, No. 66 (Vc.)

L6c, Ms. Add 35278, fol. 25^v, No. 89 (Vc.)

SCOSA (D), 89

Title in L3a: None. "No. 66 publish'd with Weber's Accompaniment" (Thomson), reference to the Weber setting published in 1826 in Volume II (SCOSA (S2f, 89)).

Text underlay "O my love is like the red red rose" (Thomson).

Title in SCOSA (D): "O my Love's like the Red Rose."

Commentary:

L6c: Koželuch's revised cello part, published in 1801 in SCOSA (S2a), is given here as an *Ossia*.

46. The lammy

ST62 Thou hast left me ever, Tam

L2a, Ms. Add 35277, fol. 2^r, No. 3 (VS.)

L2b, Ms. Add 35278, fol. 5^r, No. 3 (V.)

L2c, Ms. Add 35278, fol. 14^r, No. 3 (Vc.)

L6c, Ms. Add 35278, fol. 25^v, No. 90 (Vc.)

SCOSA (D), 90

Title in L2a: None. Text underlay "Where hae ye been a' day" (Thomson).

Title in SCOSA (D): "Whar hae ye been a' day."

Alternative text: "Thou hast left me ever. / Written for this work, By Robert Burns."

Commentary:

3-4, 13-14, Pno, L2a: Evidence of erasures (Thomson). Koželuch's original version can be deciphered and is reproduced here. SCOSA (D) has Thomson's version.

CRITICAL COMMENTARY

8, 10, Pno LH, L2a: Evidence of erasures to the top notes of the chords (Thomson).
Koželuch's original version can be deciphered and is reproduced here. SCOSA (D) has Thomson's version.

47a. The hopeless lover

ST63 – Now Spring has clad the grove in green

L2a, Ms. Add 35277, fol. 23^v, No. 61 (VS.)

L2b, Ms. Add 35278, fol. 9^v-10^r, No. 61 (V.)

L2c, Ms. Add 35278, fol. 17^v, No. 61 (Vc.)

SCOSA (D), 91

Unpublished

Title in L2a: "Now Spring has clad &.^c Text underlay "Now spring has clad the grove in green " (Thomson). At a later date Thomson added " Not pub.^d The Words set to a much better Air than this in my Vol. 2. p. 91.", reference to Koželuch's setting of the words to the Air 'Happy Dick Dawson' published in 1821 (SCOSA (S2e, 91)) (see **57**). Thomson appears to have forgotten that he had published his revised version of Koželuch's arrangement, for one Voice only without Chorus, in SCOSA (D, 91)) (see **47b**).

Commentary:

11-14, Pno LH, L2a: Evidence of erasures (Thomson). Koželuch's original version can be deciphered and is reproduced here. SCOSA (D) has Thomson's version (see **47b**).

12, L2c: Evidence of erasure of the 4 semiquavers (Thomson). Koželuch's original version can be deciphered and is reproduced here. SCOSA (D) has Thomson's version (see **47b**).

47b. The hopeless lover

ST63 – Now Spring has clad the grove in green

L2a, Ms. Add 35277, fol. 23^v, No. 61 (VS.)

L2b, Ms. Add 35278, fol. 9^v-10^r, No. 61 (V.)

L6c, Ms. Add 35278, fol. 25^v, No. 91 (Vc.)

SCOSA (D), 91

CRITICAL COMMENTARY

Title in L2a: "Now Spring has clad &." Text underlay "Now spring has clad the grove in green" (Thomson). At a later date Thomson added "Not pub.^d The Words set to a much better Air than this in my Vol. 2. p. 91.", reference to Koželuch's setting of the words to the Air 'Happy Dick Dawson' published in 1821 (SCOSA (S2e, 91)) (see **57**). Thomson appears to have forgotten that he had published this version for one Voice without Chorus.

Title in SCOSA (D): "Now Spring has Clad."

48. Alley Croaker

ST65 – Come, let me take thee to my breast

ST66 – Now westlin winds, and Sportsmen's guns

L2a, Ms. Add 35277, fol. 11^r-12^r, No. 30 (VS.)

L2b, Ms. Add 35278, fol. 7^r, No. 30 (V.)

L2c, Ms. Add 35278, fol. 15^v, No. 30 (Vc.)

L6c, Ms. Add 35278, fol. 25^v, No. 93 (Vc.)

SCOSA (D), 93

Title in L2a: None. Text underlay "Come let me take thee to my breast" (Thomson).

Title in SCOSA (D): "Come let me take thee to my Breast."

Commentary:

Tempo in SCOSA (D): Poco Allegretto.

49a. O whistle, and I'll come to you, my lad

ST67 – O whistle, and I'll come to you, my lad

ST68 – The Whistle, – a Ballad

L2a, Ms. Add 35277, fol. 15^v-16^r, No. 41 (VS.)

L2b, Ms. Add 35278, fol. 8^r, No. 41 (V.)

L2c, Ms. Add 35278, fol. 16^v, No. 41 (Vc.)

SCOSA (D), 94

CRITICAL COMMENTARY

Title in L2a: "Whistle & I'll come Pub.^d" Text underlay "O whistle & I'll come to you my lad" (Thomson).

Title in SCOSA (D): "O whistle and I'll come to you."

Commentary:

Tempo in L2b: *Vivace* scored out and replaced with *Allegretto* (Thomson). SCOSA (D) has *Allegretto*.

Pno LH, L2a: Frequent signs of erasures (Thomson). Impossible to decipher Koželuch's original version.

Thomson requested "new Sym.^s & Accomp.^{ts}" on 15 October 1800 (Ms. Add 35263, fol. 98-100). Koželuch sent his revision on 13 December 1800 (see **49b**).

49b. O whistle, and I'll come to you, my lad

ST67 – O whistle, and I'll come to you, my lad

ST68 – I sing of a Whistle, a Whistle of worth

L6a, Ms. Add 35277, fol. 28^r, No. 94 (Pno)

L6b, Ms. Add 35278, fol. 12^r, No. 94 (V.)

L6c, Ms. Add 35278, fol. 26^r, No. 94 (Vc.)

SCOSA (S2a), 94

Title in L6a: None.

Title in SCOSA (S2a): "O whistle and I'll come to you." Footnote: " * The Sym. & Accomp.^t simplified as above by M.^r K. 1801."

Commentary:

Tempo in SCOSA (S2a): *Allegretto*.

50. The humours of Glen

ST69 – Their groves of sweet myrtle

L2a, Ms. Add 35277, fol. 16^v, No. 43 (VS.)

CRITICAL COMMENTARY

L2b, Ms. Add 35278, fol. 8^v, No. 43 (V.)
L2c, Ms. Add 35278, fol. 16^v, No. 43 (Vc.)
L6c, Ms. Add 35278, fol. 26^r, No. 95 (Vc.)
SCOSA (D), 95

Title in L2a: "Their groves of sweet myrtle – Pub.^d". Text underlay "Their groves of sweet myrtle" (Thomson).

Title in SCOSA (D): "Their groves of Sweet Myrtle."

51. Irish Air – [Ulican dubh oh]

ST70 – Farewell, dear mistress of my soul

L2a, Ms. Add 35277, fol. 10^r, No. 27 (VS.)
L2b, Ms. Add 35278, fol. 7^r, No. 27 (V.)
L2c, Ms. Add 35278, fol. 15^v, No. 27 (Vc.)
L6c, Ms. Add 35278, fol. 26^r, No. 96 (Vc.)
SCOSA (D), 96

Title in L2a: None. Text underlay "Farewel, dear mistress of my soul" (Thomson).

Title in SCOSA (D): "Farewel dear Mistress of my Soul."

Commentary:

Pno LH, L2a: Frequent signs of erasures (Thomson). Impossible to decipher Koželuch's original version.

52. Irish Air – Captain Okain

ST71 – The small birds rejoice on the green leaves returning

L2a, Ms. Add 35277, fol. 10^v, No. 28 (VS.)
L2b, Ms. Add 35278, fol. 7^r, No. 28 (V.)
L2c, Ms. Add 35278, fol. 15^v, No. 28 (Vc.)
L6c, Ms. Add 35278, fol. 26^r, No. 97 (Vc.)
SCOSA (D), 97

CRITICAL COMMENTARY

Title in L2a: "The small birds rejoice". Text underlay "The small birds rejoice"

(Thomson). At a later date Thomson added "Irish – Not pub.^d". Thomson appears to have forgotten that he had published it.

Title in SCOSA (D): "The Small Birds Rejoice."

53a. Irish Air – Savourna deligh

ST72 – Slow spreads the gloom my soul desires

L2a, Ms. Add 35277, fol. 9^v, No. 25 (VS.)

L2b, Ms. Add 35278, fol. 7^r, No. 25 (V.)

L2c, Ms. Add 35278, fol. 15^v, No. 25 (Vc.)

SCOSA (D), 98

Unpublished

Title in L2a: "Slow spreads &c". Text underlay " Slow spreads the gloom my soul desires" (Thomson). At a later date Thomson added "(More happily set by Haydn)", reference to the Haydn (*recte* Neukomm) setting published in 1803 in Volume II (SCOSA (S2b, 98)).

Commentary:

Pno, L2a: Frequent erasures. Impossible to decipher Koželuch's original version.

15-19, L2b: Paste-over (Thomson) with his revised violin part (see SCOSA (D) and **53b**). It is impossible to decipher Koželuch's original version. However it is likely to have doubled the Voice, as here.

15-19, L2c: Signs of erasures and insertions (Thomson). Koželuch's original version can be deciphered and is reproduced here. SCOSA (D) has Thomson's revision (see **53b**).

53b. Irish Air – Savourna deligh

ST72 – Slow spreads the gloom my soul desires

L2a, Ms. Add 35277, fol. 9^v, No. 25 (VS.)

CRITICAL COMMENTARY

L2b, Ms. Add 35278, fol. 7^r, No. 25 (V.)
L6c, Ms. Add 35278, fol. 26^r, No. 98 (Vc.)
SCOSA (D), 98

Title in L2a: "Slow spreads &c". Text underlay "Slow spreads the gloom my soul desires
....." (Thomson). At a later date Thomson added "(More happily set by Haydn)",
reference to the Haydn (*recte* Neukomm) setting published in 1803 in Volume II (SCOSA
(S2b, 98)).

Title in SCOSA (D): "Slow Spreads the Gloom &."

Commentary:

Pno, L2a: Frequent erasures. Impossible to decipher Koželuch's original version.
15-19, L2b: Paste-over (Thomson) with his revised violin part. SCOSA (D) as here.
15-19, L2c: Signs of erasures and insertions (Thomson). SCOSA (D) as here.

54. Irish Air – Coolun

ST73 – Now in her green mantle blythe Nature arrays

L3a, Ms. Add 35277, fol. 26^v, No. 70 (VS.)
L3b, Ms. Add 35278, fol. 11^v, No. 70 (V.)
L3c, Ms. Add 35278, fol. 18^v, No. 70 (Vc.)
L6c, Ms. Add 35278, fol. 26^r, No. 99 (Vc.)
SCOSA (D), 99

Title in L3a: None. Text underlay "Now in her green mantle" (Thomson).

Title in SCOSA (D): "Now in her green Mantle."

Commentary:

Koželuch's revised cello part (L6c), published in 1801 in SCOSA (S2a), is given here as an
Ossia.

55. Irish Air – Balinamona ora

ST74 – Awa' wi' your witchcraft o' beauty's alarms

CRITICAL COMMENTARY

L2a, Ms. Add 35277, fol. 24^r, No. 63 (VS.)
L2b, Ms. Add 35278, fol. 10^r, No. 63 (V.)
L2c, Ms. Add 35278, fol. 17^v, No. 63 (Vc.)
L6c, Ms. Add 35278, fol. 26^r, No. 100 (Vc.)
SCOSA (D), 100

Title in L2a: "Awa wi' the witchcraft of beauty's alarms". Text underlay "Awa wi' your witchcraft" (Thomson). At a later date Thomson added "Irish – Not pub.^d". He appears to have forgotten that he had published it.

Title in SCOSA (D): "Awa' wi' your witchcraft &c."

56. Serch hudol – The allurement of love ST170 – To thee, lov'd Dee, thy gladsome vales

L7a, Ms. Add 35278, fol. 42^r, No. 4 (VS.)
L7b, Ms. Add 35278, fol. 58^r, No. 4 (V.)
L7c, Ms. Add 35278, fol. 63^r, No. 4 (Vc.)
L8a, Ms. Add 35278, fol. 55^r, No. 4 (Pno, bars 5-6 only)
L8b, Ms. Add 35278, fol. 61^v, No. 4 (V., bars 5-6 only)
L8c, Ms. Add 35278, fol. 66^v, No. 4 (Vc., bars 5-6 only)
SCOWA (W2), 37

Title in L7a: None. Text underlay "When midnight o'er the moonless skies" (Thomson)

Thomson wrote the following instruction to the engraver: "To be eng.^d See the voice part separate & engrave from it", reference to the fact that having underlaid the first verse of Spencer's poem, 'The Visionary', he changed his mind about the words in favour of Burns's "To thee lov'd Dee".

Title in SCOWA (W2): "The allurement of love."

Commentary:

Tempo in SCOWA (W2): Andante espressivo.

5-6, 25-26, L7a, L7b: Paste-overs (Thomson) with his copy of Koželuch's revision (L8a).

5-6, L7c: Paste-over (Thomson) with Koželuch's revision (L8a).

CRITICAL COMMENTARY

Koželuch sent his revision on 16 September 1808. Thomson noted on the manuscript "Rece.^d by G.T. 3.^d June 1809".

57. Happy Dick Dawson

ST63 – Now Spring has clad the grove in green

L5a, Ms. Add 35277, fol. 47^v, No. 3 (VS.)

L5b, Ms. Add 35279, fol. 7^r, No. 3 (V.)

L5c, Ms. Add 35278, fol. 19^r, No. 3 (Vc.)

SCOSA (S2e), 91

Title in L5a: "I lo'e ne'er a laddie but ane. Pub.^{db}". Text underlay "I lo'e ne'er a laddie but ane" (Thomson).

Title in SCOSA (S2e): "Now Spring has clad &c. / The Sym.^s & Accomp.^s new, and first pub.^d with the vocal parts in 1821". Footnote: "Tho' this Air is to be found in another volume, yet its simple beauty, with that of the Symph.^s & Accomp.^t, and the great charm of the Verses, induced the Editor to unite them here.". The volume to which Thomson refers is his Volume IV of 1805 (SCOSA (S4a, 185)), in which he published Haydn's (*recte* Neukomm's) arrangement of 'Happy Dick Dawson' set to Hector Macneill's verses "I lo'e ne'er a laddie but ane".

Commentary:

L5a: Original number altered from "3" to "31" (Thomson). L5b and L5c have Koželuch's number "3".

Tempo in SCOSA (S2e): Andantino con moto.

4, 12, Voice, Pno RH, SCOSA (S2e): dotted crotchet d¹/f¹ sharp instead of tied c¹ sharp/e¹.

Thomson underlaid the same verses to Koželuch's arrangement of 'The hopeless lover' (see **47a** and **47b**).

58. Rise up and bar the door

ST98 – Does haughty Gaul invasion threat?

L5a, Ms. Add 35277, fol. 49^r, No. 6 (VS.)

L5b, Ms. Add 35279, fol. 7^r, No. 6 (V.)

CRITICAL COMMENTARY

L5c, Ms. Add 35278, fol. 19^r, No. 6 (Vc.)
SCOSA (S1f), 46

Title in L5a: None. Text underlay (Thomson). At a later date Thomson added "Pub.^d with a different Accomp.^b", reference to the Haydn (*recte* Neukomm) setting published in 1803 in Volume I (SCOSA (S1b, 47)),

Title in SCOSA (S1f): "Does haughty Gaul invasion threat. / The Sym: and Accomp.^t new and first publish'd in 1822."

Commentary:

L5a: Original number "6" erased and replaced with "34" (Thomson). L5b and L5c have Koželuch's number "6".

Tempo in L5a: Thomson added "moderato", but then scored out Allegro moderato and replaced it with Maestoso con spirito.

59. Kellyburn Braes

ST118 – There liv'd ance a carle in Kellyburn Braes

L1a, Ms. Add 35278, fol. 27^r, No. 35 (VS.)

L1b, Ms. Add 35279, fol. 7^v, No. 7 (V.)

L1c, Ms. Add 35278, fol. 19^v, No. 7 (Vc.)

Unpublished

Title in L1a: "Kellyburn braes" (Thomson). Text underlay "There liv'd a carle in Kellyburn braes" (Thomson). At a later date Thomson added "Not pub.^d – The words rather queer".

Commentary:

This is the first of "a Specimen of Kozeluch's Symph.^s & Accomp.^{ts} to two Scotch Airs" sent by Alexander Straton to Thomson on 28 October 1797 (Ms. Add 35263, fol. 34-35).

L1a: Original number erased and replaced with "35" (Thomson) in sequence following on from his renumbering of the 6 songs in L5a above.

L1b, L1c: The violin and cello parts have been written out by Thomson on paste-overs. Both parts are numbered "7" (Thomson), in sequence to the 6 songs in L5b and L5c above.

CRITICAL COMMENTARY

60. Young Jockey was the blythest lad

ST174A – Young Jockey was the blythest lad

L2a, Ms. Add 35277, fol. 13^v, No. 34 (VS.)

L2b, Ms. Add 35278, fol. 7^v, No. 34 (V.)

L2c, Ms. Add 35278, fol. 16^r, No. 34 (Vc.)

Unpublished

Title in L2a: “Young Jockey was &.^c” “Not pub.^d” (Thomson). Text underlay “Young Jockey was the blythest lad” (Thomson). At a later date Thomson added “See this also with Haydn’s Acc.^t”, reference to the Haydn setting published in 1839 in ‘Twenty Scottish Melodies, 5th 50’.

Commentary:

4-6, Pno, L2a: Paste-over with alternative Pno part (Thomson). Koželuch’s original version would have been identical to bars 24-26 and is reproduced here.

4-5, 24-25, L2b: Signs of erasure (Thomson).

23-26, L2a: Evidence of paste-over, now lost, revealing Koželuch’s original Pno part.

61. Kitty Tyrell

ST128 - The lovely lass of Inverness

L2a, Ms. Add 35277, fol. 19^v, 21^r, No. 53 (VS.)

L2b, Ms. Add 35278, fol. 9^r, No. 53 (V.)

L2c, Ms. Add 35278, fol. 17^r, No. 53 (Vc.)

Unpublished

Title in L2a: None. Text underlay “The lovely lass of Inverness” (Thomson). At a later date Thomson added “This happily set by Beethoven & Publish’d with other words”, reference to Beethoven’s setting of the Air ‘Fingal’s Lament’ published in 1818 in Volume V (SCOSA (S5a, 210)).

CRITICAL COMMENTARY

62a. Let me in this ae night

ST105 – O lassie, art thou sleeping yet

L4a, Ms. Add 35277, fol. 30^v, No. 1 (VS.)

L4b, Ms. Add 35279, fol. 2^r, No. 1 (V.)

L4c, Ms. Add 35279, fol. 9^r, No. 1 (Vc.)

Unpublished

Title in L4a: "O let me in this ae night" (Thomson). No text underlay. Thomson added "See the other MS", reference to Koželuch's revision (see **62b**).

Commentary:

Thomson requested a revision on 1 July 1800 (Ms. Add 35263, fol. 92-94) saying: "La main gauche paroît courir trop ça et la dans cette Ritornelle et dans l'Accompagnement aussi, ce qui rendre l'exécution trop difficile. Il faut remarquer que les mots sont très simples & plaintives, et l'accompagnement doit courir plus animent & facilement".

Koželuch sent his revision on 20 August 1800 (see **62b**).

62b. Let me in this ae night

ST105 – O lassie, art thou sleeping yet

L5a, Ms. Add 35277, fol. 50^v, No. 1 (Pno & Vc.)

L4a, Ms. Add 35277, fol. 30^v, No. 1 (VS.)

L4b, Ms. Add 35279, fol. 2^r, No. 1 (V.)

Unpublished

Title in L5a: None. No text underlay. Koželuch noted "Violon rest come auparavant".

Title in L4a: "O let me in this ae night" (Thomson). No text underlay.

63. The mucking o' Geordie's byre

ST99 – Adown winding Nith I did wander

L4a, Ms. Add 35277, fol. 31^r, No. 2 (VS.)

CRITICAL COMMENTARY

L4b, Ms. Add 35279, fol. 2^r, No. 2 (V.)

L4c, Ms. Add 35279, fol. 9^r, No. 2 (Vc.)

Unpublished

Title in L4a: None. Text underlay "Adown winding Nith I did wander" (Thomson).

Title in Thomson's letter of 26 December 1800: "N.º 2 (Mucking of Geordy's byre)".

Commentary:

Thomson requested a revision on 26 December 1800 (Ms. Add 35263, fol. 106-111) saying:

"La partie pour le Piano Forte est trop remplie de notes, et il y a trop d'accords pour la main gauche pour le gout de ce pays-ci. Un accompagnement plus doux, facile et eclairci est très souhaitable & en effet très necessaire à cet air-ci".

Koželuch ignored Thomson's request for revision.

64a. A Jacobite Air – Phely & Willy

ST110 – O Phely, happy be that day

L4a, Ms. Add 35277, fol. 31^v, No. 3 (VS.)

L4b, Ms. Add 35279, fol. 2^r, No. 3 (V.)

L4c, Ms. Add 35279, fol. 9^r, No. 3 (Vc.)

SCOSA (S4a, 160)

Unpublished

Title in L4a: None. No text underlay.

Commentary:

SCOSA (S4a, 160) is the source for the text underlay.

Thomson requested a revision on 1 July 1800 (Ms. Add 35263, fol. 92-94) saying: "Tout

ce que j'ai à souhaiter ici, c'est que M.^r K donneroit avec plus de simplicité

l'accompagnement de trois barres, c'est à dire, la 2.^{me}, 3.^{me} & 6.^{me} de la chanson. Les mots

de cette chanson demandent que le Chanteur se repose un moment envers la fin de chacun

de ces barres là: C'est pourquoi il seroit agreables, si M.^r K y mettroit des demicroches (en

anglais quavers) au lieu de les huit dernieres double-croches dans ces trois barres là. Cet

accompagnement à tout autre égard est tres charmant".

CRITICAL COMMENTARY

Koželuch sent his revision on 20 August 1800 (see **64b**).

Haydn's arrangement, which Thomson had received in January 1802, was published in 1805 in Volume IV (SCOSA (S4a, 160)), where Thomson underlaid Burns's verses 'O Phely, happy be that day' along with the following acknowledgement: "Written for this work / By Burns" (see **JHW 246**).

64b. A Jacobite Air – Phely & Willy

ST110 – O Phely, happy be that day

L5a, Ms. Add 35277, fol. 50^v, No. 3 (Pno & Vc.)

L4b, Ms. Add 35279, fol. 2^r, No. 3 (V.)

SCOSA (S4a, 160)

Unpublished

Title in L5a: None. No text underlay. Koželuch noted "le Violon rest come auparavant".

Commentary:

SCOSA (S4a, 160) is the source for the text underlay.

Haydn's arrangement, which Thomson had received in January 1802, was published in 1805 in Volume IV (SCOSA (S4a, 160)), where Thomson underlaid Burns's verses 'O Phely, happy be that day' along with the following acknowledgement: "Written for this work / By Burns" (see **JHW 246**).

65. Deil tak' the wars

ST107 – Sleep'st thou, or wak'st thou, fairest creature

L4a, Ms. Add 35277, fol. 31^v-32^r, No. 4 (VS.)

L4b, Ms. Add 35279, fol. 2^v, No. 4 (V.)

L4c, Ms. Add 35279, fol. 9^v, No. 4 (Vc.)

SCOSA (S4a, 157)

Unpublished

Title in L4a: None. No text underlay. Thomson added "Not to be included".

CRITICAL COMMENTARY

Commentary:

SCOSA (S4a, 157) is the source for the text underlay.

Haydn's arrangement, which Thomson had received in June 1801, was published in 1805 in Volume IV (SCOSA (S4a, 157)), where Thomson underlaid Burns's verses 'Sleep'st thou', or wak'st thou, fairest creature' with the following acknowledgement: "Written for this work / By Burns" (see **JHW 213**).

66. Oran gaoil

ST102 – Behold the hour, the boat arrive!

L4a, Ms. Add 35277, fol. 33^r, No. 6 (VS.)

L4b, Ms. Add 35279, fol. 2^v, No. 6 (V.)

L4c, Ms. Add 35279, fol. 9^v, No. 6 (Vc.)

Unpublished

Title in L4a: None. No text underlay.

Title in Thomson's letter of 26 December 1800: "N.º 6 (Oran gaoil)".

Commentary:

Thomson requested a revision on 26 December 1800 (Ms. Add 35263, fol. 106-111) saying:

"Celui-ci est d'une espece à laquelle il faut d'avoir un accompagnement le plus doux et expressif qu'il est possible. C'est pourquoi j'espere que M.K puisse y faire un accompagnement tout de nouveau, avec moins de parties pour le Piano Forte. On ne peut le trouver trop simple."

Koželuch ignored Thomson's request for revision.

67. Green grow the rashes

ST104 – There's nought but care on ev'ry han'

L4a, Ms. Add 35277, fol. 33^v, No. 7 (VS.)

L4b, Ms. Add 35279, fol. 3^r, No. 7 (V.)

L4c, Ms. Add 35279, fol. 10^r, No. 7 (Vc.)

CRITICAL COMMENTARY

Unpublished

Title in L4a: "Green grow the rashes" (Thomson). No text underlay.

Title in Thomson's letter of 26 December 1800: "N.º 7 (Green grow the rashes)".

Commentary:

Thomson requested a revision on 26 December 1800 (Ms. Add 35263, fol. 106-111) saying:

"La partie pour le Pianoforte dans cet air vite est bien loin trop difficile d'à la premiere barre memme de la Ritornelle presqu'à la fin de la premiere moitié de l'air. M. K. peut avoir aussi la bonté d'observer qu'il faut ecrire la seconde moitié de l'air deux fois; la derniere fois comme le Choeur, avec une seconde partie pour la voix."

Koželuch ignored Thomson's request for revision.

68. The Poet's ain Jean

ST109 – Of a' the airts the wind can blaw

L4a, Ms. Add 35277, fol. 33^v-34^r, No. 8 (VS.)

L4b, Ms. Add 35279, fol. 3^r, No. 8 (V.)

L4c, Ms. Add 35279, fol. 10^r, No. 8 (Vc.)

Unpublished

Title in L4a: None. No text underlay. Thomson added "To be simplified".

Title in Thomson's letter of 26 December 1800: "N.º 8 (Of a' the airts the wind can blaw)"

Commentary:

Thomson requested a revision on 26 December 1800 (Ms. Add 35263, fol. 106-111) saying:

"A celui-ci aussi, il faut faire l'accompagnement dans un style plus aisé et simple dès le commencement de la Ritornelle jusqu'à la fin de la Chanson."

Koželuch ignored Thomson's request for revision.

69. The happy trio / The happy toppers

ST117 – O Willie brew'd a peck o' maut

CRITICAL COMMENTARY

L4a, Ms. Add 35277, fol. 34^v, No. 9 (VS.)

L4b, Ms. Add 35279, fol. 3^r, No. 9 (V.)

L4c, Ms. Add 35279, fol. 10^r, No. 9 (Vc.)

Unpublished

Title in L4a: None. Text underlay "O Willie brew'd a peck o' maut" (Thomson).

Thomson must have intended to publish this arrangement, for he wrote in the margin: "The engraver will put the two voice parts of the Chorus into two separate lines".

Commentary:

This was the arrangement that Thomson praised as a model of simplicity in his letter to Koželuch of 1 July 1800 ((Ms. Add 35263, fol. 92-94).

70a. Oonagh

ST123 – Sae flaxen were her ringlets

L4a, Ms. Add 35277, fol. 35^r, No. 10 (VS.)

L4b, Ms. Add 35279, fol. 3^v, No. 10 (V.)

L4c, Ms. Add 35279, fol. 10^v No. 10 (Vc.)

Unpublished

Title in L4a: None. No text underlay.

Title in Thomson's letter of 26 December 1800: "N.^o 10 (Oonagh or Sae flaxen)".

Commentary:

Thomson requested a revision on 1 July 1800 (Ms. Add 35263, fol. 92-94) saying: "Celui-ci seroit plus facile à jouer, et on en approuveroit mieux, si M.^r K voudroit s'y servir de deux notes seulement, au lieu de chaque accord de trois notes dans l'accompagnement pour la main droite. Il faut aussi faire plus simple l'accompagnement pour la main gauche, que est presque partout difficile."

Koželuch sent his revision on 20 August 1800 (see **70b**). Thomson appears to have forgotten that he had already received it and repeated his request for revision in his letter of 26 December 1800.

CRITICAL COMMENTARY

70b. Oonagh

ST123 – Sae flaxen were her ringlets

L5a, Ms. Add 35277, fol. 51^r, No. 10 (Pno & Vc.)

L4b, Ms. Add 35279, fol. 3^v, No. 10 (V.)

Unpublished

Title in L5a: None. No text underlay. Koželuch noted "Violon rest come auparavant".

Title in Thomson's letter of 26 December 1800: "N.^o 10 Oonagh or Sae flaxen".

Commentary:

Tempo in L5a: "Allegretto" in place of "Allegretto vivace" (as in L4a, b and c).

71a. Whistle o'er the lave o't

ST114 – First when Maggy was my care

L4a, Ms. Add 35277, fol. 36^v, No. 13 (VS.)

L4b, Ms. Add 35279, fol. 4^r, No. 13 (V.)

L4c, Ms. Add 35279, fol. 11^r, No. 13 (Vc.)

Unpublished

Title in L4a: "Whistle o'er the lave o't" (Thomson). No text underlay. Thomson added "To be simplified for the LH". At a later date he added "See other MS", reference to Koželuch's revision (see L5a and **71b**).

Commentary:

Thomson requested a revision on 1 July 1800 (Ms. Add 35263, fol. 92-94) saying: "La transition dans la barre 2.^{me} de la Ritornelle & la meme transition dans l'accompagnement, doit etre rendue plus facile pour la main gauche. En effet, on aimeroit mieux d'y avoir pour la main gauche, demi-croches [quavers], au lieu de double croches [semiquavers]. Les mots sont tres simples."

Koželuch sent his revision on 20 August 1800 (see **71b**).

CRITICAL COMMENTARY

71b. Whistle o'er the lave o't

ST114 – First when Maggy was my care

L4a, Ms. Add 35277, fol. 36^v, No. 13 (VS.)

L5a, Ms. Add 35277, fol. 51^r, No. 13 (Pno LH only)

L4b, Ms. Add 35279, fol. 4^r, No. 13 (V.)

L4c, Ms. Add 35279, fol. 11^r, No. 13 (Vc.)

Unpublished

Title in L5a: None. No text underlay. Koželuch noted "la main gauche, le reste e bien".

72. Strathallan's lament

ST115 – Thickest night surround my dwelling!

L4a, Ms. Add 35277, fol. 37^r, No. 14 (VS.)

L4b, Ms. Add 35279, fol. 4^r, No. 14 (V.)

L4c, Ms. Add 35279, fol. 11^v, No. 14 (Vc.)

Unpublished

Title in L4a: None. No text underlay. Thomson added "To be simplified".

Title in Thomson's letter of 26 December 1800: "N.^o 14 (Strathallan's lament)"

Commentary:

Thomson requested a revision on 26 December 1800 (Ms. Add 35263, fol. 106-111) saying:

"Il n'y a dans celui-ci qu'un peu de Barres qu'on trouve trop difficiles, c'est à dire où la main gauche se mouve en octaves, & où la main droite se mouve en accords de trois notes.

Il faut rendre toutes ces barres-là plus simples parce qu'il n'y a presque un de nos Chanteurs ordinaires qui sauroit y rendre justice en jouant."

Koželuch ignored Thomson's request for revision.

73. For the sake o' somebody

ST138 – My heart is sair, I darena tell

CRITICAL COMMENTARY

L4a, Ms. Add 35277, fol. 43^v-44^r, No. 26 (VS.)

L4b, Ms. Add 35279, fol. 6^r, No. 26 (V.)

L4c, Ms. Add 35279, fol. 13^r, No. 26 (Vc.)

Unpublished

Title in L4a: "My heart is sair for somebody" (Thomson). Text underlay "My heart is sair I darena tell" (Thomson). At a later date Thomson added "This pretty Air not publish'd. It differs nearly throughout from my publish'd copy of 'My heart is sair', arranged by Hummel", reference to the Hummel setting published in 1826 in Part 2 of Volume V (SCOSA (SVb, 232)).

74. Tibbie Fowler

ST124 – Tibbie Fowler o' the glen

L5a, Ms. Add 35277, fol. 46^r, No. 1 (VS.)

L5b, Ms. Add 35279, fol. 7^r, No. 1 (V.)

L5c, Ms. Add 35278, fol. 19^r, No. 1 (Vc.)

Unpublished

Title in L5a: "Tibby Fowler" (Thomson). Text underlay "Tibbie Fowler o' the glen" (Thomson). Thomson must have intended to publish this arrangement, for he wrote: "The Engraver must continue if he can to begin a new line with the Chorus. This being the original I beg it may be kept as clean as possible."

Commentary:

L5a: Original number erased and replaced with "29" (Thomson). L5b and L5c have Koželuch's number "1".

75. Macgregor of Ruara's lament

ST171 – Raving winds around her blowing

L5a, Ms. Add 35277, fol. 47^r, No. 2 (VS.)

CRITICAL COMMENTARY

L5b, Ms. Add 35279, fol. 7^r, No. 2 (V.)
L5c, Ms. Add 35278, fol. 19^r, No. 2 (Vc.)
Unpublished

Title in L5a: "Raving winds around her blowing" (Thomson). Text underlay "Raving winds around her blowing" (Thomson).

Commentary:

L5a: Original number erased and replaced with "30" (Thomson). L5b and L5c have Koželuch's number "2".

76. The white cockade

ST120 – A Highland lad my love was born

L5a, Ms. Add 35277, fol. 48^r, No. 4 (VS.)
L5b, Ms. Add 35279, fol. 7^r, No. 4 (V.)
L5c, Ms. Add 35278, fol. 19^r, No. 4 (Vc.)
Unpublished

Title in L5a: "John Highlandman Not publish.d" (Thomson). Text underlay "A highlandman my Love was born" (Thomson). At a later date Thomson added "This Air publish.d in my 4th volume, as arranged by Haydn", reference to the Haydn (*recte* Neukomm) setting published in 1805 in Volume IV (SCOSA (S4a, 188)).

Commentary:

L5a: Original number erased and replaced with "32" (Thomson). L5b and L5c have Koželuch's number "4".

Tempo in L5a: Thomson added "brillante ma non troppo presto".

77. Bonny wee thing

ST139 - Bonny wee thing, canny wee thing

L5a, Ms. Add 35277, fol. 48^v, No. 5 (VS.)

CRITICAL COMMENTARY

L5b, Ms. Add 35279, fol. 7^r, No. 5 (V.)

L5c, Ms. Add 35278, fol. 19^r, No. 5 (Vc.)

Unpublished

Title in L5a: "Bonny wee thing" (Thomson). Text underlay "Bonny wee thing, cannie wee thing" (Thomson). Thomson must have intended to publish this arrangement, for he scored out the lower voice and wrote: "The Engraver will omit the second voice part of this & do it as a Song only". At a later date Thomson added "Not publish'd. – The same Air beautifully arrang'd by Haydn in my Vol: 1st p. 2.^d 35". Thomson first published Haydn's arrangement in the first of his 8vo volumes of 1822 (SMSIW1, 22).

Commentary:

L5a: Original number erased and replaced with "33" (Thomson). L5b and L5c have Koželuch's number "5".