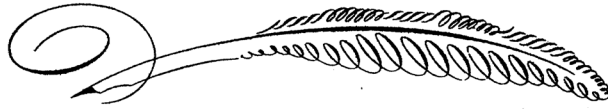


Ballads by Burns



HARP SOLO ARRANGEMENTS

BY

Ray Pool

**FLOW GENTLY SWEET AFTON
YE BANKS AND BRAES O' BONNIE DOON
COMIN' THROUGH THE RYE
SCOTS WHA' HAE'
MY LOVE IS LIKE A RED, RED ROSE
AULD LANG SYNE**

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FOREWORD

The arrangements in this collection are presented in a progressive order of harmonization. Intervals of a perfect fifth, a resounding characteristic of “traditional” music, make initial statements. Soon, more involved harmonies enrich the sonority, bringing these timeless pieces into a contemporary idiom. But, above and beyond all else, the performer must be aware of the words. Robert Burns became the voice of Scotland with his poetic lyrics. When these melodies are played, some of the audience members will know the words by heart. It is important that the harpist should know them, too.

I have often been asked to include chord symbols to facilitate impromptu participation by other instrumentalists. With this collection, I have met that request. The tidiest way to do this is in lead sheet format. Anyone can play along. The melody is clearly presented for a flute, violin or singer. Chords are provided for a keyboard or guitar. These lead sheets are printed with permission for photocopying to facilitate as many other players as may be desired.

Ray Pool
New York City
May 29, 2009

ROBERT BURNS

The life span of Scotland’s great poet occurred during the second half of the eighteenth century. He was born at Alloway, near Ayr, on January 25, 1759. He died on July 21, 1796, at the age of thirty-seven, reportedly of rheumatic fever. His father William was of an agrarian background. The son, Robert, spent most of his youth as a farm laborer, himself. When he met his first love, Nelly Kirkpatrick, he was inspired to write his first poem. It was a song entitled “O once I lov’d a bonnie lass.” He set it to the tune of a traditional reel. This became his pattern for hundreds more poems and songs to follow – original lyrics set to traditional music.

Much has been written about the life and works of Robert Burns. With internet resources, a great deal can be learned. Please visit some of the following sites for more information on this great Scottish treasure and his works:

<http://www.robertburns.org/>

http://en.wikipedia.org/wiki/Robert_Burns

<http://www.britainexpress.com/History/bio/burns.htm>

http://www.rampantscotland.com/songs/blsongs_index.htm

<http://www.biography.com/articles/Robert-Burns-9232194>

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Flow Gently, Sweet Afton

Words by Robert Burns

Scottish folksong
arranged by Ray Pool

First system of musical notation (measures 1-3). The piece is in 3/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass clef provides a simple accompaniment. Fingerings are indicated by numbers 1-3 above the notes.

Second system of musical notation (measures 4-6). The melody continues in the treble clef with various fingering patterns. The bass clef accompaniment consists of chords and single notes.

Third system of musical notation (measures 7-9). The melody continues with more complex fingering. The bass clef accompaniment includes some chords.

Fourth system of musical notation (measures 10-12). Measure 10 includes a *rit.* (ritardando) marking. Measure 11 has a fermata over the first note and an *a tempo* marking. Measure 12 ends with a triplet and a final note with a plus sign and a vertical line below it. Fingerings are indicated throughout.

(left thumb, open palm)

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16

1 3 | 3 2 1 | 2 1 2 | 1 2 1 | 1 2 | 1 2

20

3 | 3 2 1 | 2 1 3 | 1 2 | rit.

24

a tempo

1 2 3 4 | 2 1 3 |

28

2 1 3 | rit. a tempo

32

1 3 | 2 1 3 4 | 2 1 2 3 4 | 1 2 | 1 2 | 1 2