

Chansons d'Écosse

Sélection de chansons et de danses folkloriques
écossaises

Traditionnel écossais

Arr. : Jens Bodewalt Lampe

Orchestre d'harmonie

Conducteur
Piccolo
Flûte
Hautbois 1-2
Basson 1-2
Clarinete en Mi \flat
Clarinete Solo en Si \flat
Clarinete 1-2-3 en Si \flat
Clarinete basse en Si \flat
Saxophone alto
Saxophone ténor
Saxophone baryton
Cornet 1-2-3 en Si \flat
Cor 1-2-3-4 en Fa
Trombone 1-2
Trombone basse
Euphonium en Si \flat et en Ut
Tuba en Ut, Mi \flat , Si \flat Clef de sol et fa
Glockenspiel
Cloches tubulaires
Timbales
Batterie Triangle Wood-block

Niveau : 2e Cycle

Cette réédition de 1913 pour orchestre d'harmonie a été arrangée par Jens Bodewalt Lampe. Elle comprend les 20 chants traditionnels écossais suivants :

"The Blue Bells Of Scotland" - "The Campbells Are Coming" - "Coming Thro' The Rye" - "Charlie Is My Darling" - "A Highland Lad My Love Was Born" - "Loch Lomond" - "Wha'll Be King But Charlie" - "There's Nae Luck About The House" - "Bonnie Laddie, Highland Laddie" - "Bonnie Doon" - "Twas Within A Mile O' Edinburgh Town" - "To The Lords O' Convention" - "Annie Laurie" - "Johnnie Cope" - "Come Under My Plaidie" - "John Anderson, My Jo" - "The De'il Among The Tailors" - "Scots Wha Hae Wi' Wallace Bled" - "Weel May The Keel Row" - "Auld Lang Syne"

Jens Bodewalt Lampe, aussi connu sous les noms de "J.B." et "Ribé Danmark", est né le 8 novembre 1869 à Ribe, au Danemark. Il est décédé le 26 mai 1929 à New York. Lampe était un compositeur, arrangeur, interprète et chef d'orchestre de ragtime et de musique de danse syncopée. Ses genres musicaux incluaient le jazz, le ragtime, la marche, le cakewalk et la chanson. Il a joué de plusieurs instruments, dont le violon, le trombone, la clarinette, le cornet et le piano. Il a été actif dans le domaine musical de 1893 à 1929.

Lampe est né de parents Christian et Sophia Lampe. En 1873, sa famille a déménagé à Saint-Paul, dans le Minnesota, où son père a repris la direction du Great Western Band. Lampe était un prodige du violon et est devenu le premier violoniste de l'Orchestre symphonique de Minneapolis à l'âge de 16 ans. Il a rencontré et épousé sa femme, Josephine, alors qu'il recevait des cours à Chicago en 1888. Au début des années 1890, lui et sa femme ont déménagé à Buffalo, où ils ont eu quatre enfants : Walter, Petra, Dorothy et Joseph Dell (connu plus tard sous le nom de "Dell"). C'est à cette époque qu'il a commencé à composer et à publier sa propre musique et qu'il a dirigé un orchestre de danse.

En 1900, un an après le succès du "Maple Leaf Rag" de Joplin, Lampe a publié "Creole Belles", un rag qui s'est vendu à plus d'un million d'exemplaires en partitions. La chanson a été enregistrée par le Sousa's Band en 1902 et a été un pilier des orchestres de jazz et des pianistes de ragtime jusqu'au 21e siècle. Il a également recueilli, et peut-être composé, "Mysterioso Pizzicato", une pièce de musique dont le motif principal est devenu un indice standard pour la furtivité et la méchanceté et a été utilisé des "centaines de fois de manière humoristique" dans les films et les dessins animés.

Chansons d'Écosse

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Arr. : Jens Bodewalt Lampe

Andante maestoso

"The blue Bells Of Scotland"

The musical score is arranged in two systems. The first system includes Piccolo, Flûte, Hautbois 1-2, Basson 1-2, Clarinette en Mi♭, Clarinette Solo en Sib, Clarinette 1 en Sib, Clarinette 2-3 en Sib, Clarinette basse en Sib, Saxophone alto, Saxophone ténor, and Saxophone baryton. The second system includes Cornet 1 en Sib, Cornet 2-3 en Sib, Cor 1-2 en Fa, Cor 3-4 en Fa, Trombone 1-2, Trombone basse, Euphonium en Ut, Tuba en Ut, Glockenspiel, Cloches tubulaires, Timbales, Batterie, Triangle, and Wood-block. The score is in 2/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked 'Andante maestoso'. The piece is titled 'The blue Bells Of Scotland'. The score features various dynamics including *f* (forte) and *fz* (forzando), and includes performance instructions such as *a2* (second octave) and *+* (plus). The woodwind and brass parts have melodic lines with grace notes and slurs, while the percussion parts provide a rhythmic accompaniment.

11

Picc. *ff* *tr* *ff*

Fl. *ff* *tr* *ff*

Htb. 1-2 *ff* *a2* *ff*

Bsn. 1-2 *ff* *a2* *ff*

Cl. Mib *ff* *tr* *ff*

Cl. S. *ff* *tr* *ff*

Cl. 1 *ff* *tr* *ff*

Cl. 2-3 *ff* *a2* *ff*

Cl. B *marcato* *ff* *ff*

S. A. *ff* *ff*

S. T. *ff* *ff*

S. B. *ff* *ff*

Cn. 1 *ff* *a2* *ff*

Cn. 2-3 *ff* *a2* *ff*

Cr. 1-2 *ff* *a2* *ff*

Cr. 3-4 *ff* *a2* *ff*

Trb. 1-2 *ff marcato* *ff* *ff*

Trb. B. *ff marcato* *ff* *ff*

Euph. *ff marcato* *ff* *ff*

Tb. *ff marcato* *ff* *ff*

Glock. *ff* *ff*

Cl. T. *ff* *ff*

Timb.

Bat.

21 Marcia
"The Campbells Are Coming"

Picc. *f*

Fl. *f*

Htb. 1-2 *f* a2 solo *f*

Bsn. 1-2 *f* *p*

Cl. Mib *f*

Cl. S. *f* *p*

Cl. 1 *f* *p*

Cl. 2-3 *f* *p*

Cl. B. *f* *p*

S. A. *f* *p*

S. T. *f* *p*

S. B. *f* *p*

21 Marcia
"The Campbells Are Coming"

Cn. 1 *f*

Cn. 2-3 *f*

Cr. 1-2 *f* *p*

Cr. 3-4 *f*

Trb. 1-2 *f*

Trb. B. *f*

Euph. *f* *p*

Tb. *f* *p*

Glock. *f*

Cl. T. *f*

Timb. *f*

Bat. *pp*

32

Picc. *f* *ff*

Fl. *f* *ff*

Htb. 1-2 *f* *ff*

Bsn. 1-2 *f* *ff*

Cl. Mib *f* *ff*

Cl. S. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2-3 *f* *ff*

Cl. B *f* *ff*

S. A. *f* *ff*

S. T. *f* *ff*

S. B. *f* *ff*

Cn. 1 *f* *ff*

Cn. 2-3 *f* *ff*

Cr. 1-2 *f* *ff*

Cr. 3-4 *f* *ff*

Trb. 1-2 *f* *ff*

Trb. B. *f* *ff*

Euph. *f* *ff*

Tb. *f* *ff*

Glock.

Cl. T.

Timb.

Bat. *f*

41 "Coming Thro' The Rye"

Picc. *mf*

Fl. *mf*

Htb. 1-2 *mf* solo

Bsn. 1-2 *mf* a2

Cl. Mib *mf*

Cl. S. *mf*

Cl. 1 *mf*

Cl. 2-3 *mf* a2

Cl. B *mf* 4 8

S. A. *mf*

S. T. *mf*

S. B. *mf* 4 8

41 "Coming Thro' The Rye"

Cn. 1

Cn. 2-3

Cr. 1-2 *mf* a2

Cr. 3-4 *mf*

Trb. 1-2

Trb. B.

Euph. *mf* 4 8

Tb. *mf* 4 8

Glock.

Cl. T.

Timb.

Bat. *p* Triangle

49

Picc. *f*

Fl. *f*

Htb. 1-2 *f*

Bsn. 1-2 *f*

Cl. Mib *f* *pp* *f* *8^{va}*

Cl. S. *f* *f*

Cl. 1 *f* *f*

Cl. 2-3 *f* *pp* *f* *a2*

Cl. B *f* *pp* *f*

S. A. *f* *pp* *f*

S. T. *f* *pp* *f*

S. B. *f* *pp* *f*

Cn. 1 *f* *a2* *f*

Cn. 2-3 *f* *f*

Cr. 1-2 *f* *pp* *f*

Cr. 3-4 *f* *pp* *f* *1*

Trb. 1-2 *f* *f*

Trb. B. *f* *f*

Euph. *f* *f*

Tb. *f* *pp* *f*

Glock.

Cl. T.

Timb. *p* *f*

Bat. *f*

Moderato maestoso

"Charlie Is My Darling"

57 9

Picc. *f*

Fl. *f*

Htb. 1-2 *f* a2

Bsn. 1-2 *f*

Cl. Mib *f*

Cl. S. *f*

Cl. 1 *f*

Cl. 2-3 *f* a2

Cl. B *f*

S. A. *f*

S. T. *f*

S. B. *f*

Moderato maestoso

"Charlie Is My Darling"

57

Cn. 1 *f* a2

Cn. 2-3 *f*

Cr. 1-2 *f*

Cr. 3-4 *f* a2

Trb. 1-2 *f*

Trb. B. *f*

Euph. *f*

Tb. *f*

Glock.

Cl. T.

Timb. *f* 4

Bat. *f* 4

63

Picc. *f* *rit.* *a tempo*

Fl. *f* *mf*

Htb. 1-2 *f*

Bsn. 1-2 *f*

Cl. Mib *f* *mf*

Cl. S. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2-3 *f*

Cl. B *f*

S. A. *f*

S. T. *f*

S. B. *f*

Cn. 1 *f* *rit.* *a tempo*

Cn. 2-3 *f* a2

Cr. 1-2 *f*

Cr. 3-4 *f* 2

Trb. 1-2 *f* *ff* a2

Trb. B. *f* *ff*

Euph. *f* *ff*

Tb. *f* *ff*

Glock.

Cl. T.

Timb. *f* 4

Bat. *f* 4

Allegretto
69 "A Highland Lad My Love Was Born"

Picc. *mf* *fz*

Fl. *mf* *fz*

Htb. 1-2 *mf* *fz*

Bsn. 1-2 *mf* *fz*

Cl. Mib *mf* *fz*

Cl. S. *mf* *fz*

Cl. I *mf* *fz*

Cl. 2-3 *mf* *fz*

Cl. B *mf* *fz*

S. A. *mf* *fz*

S. T. *mf* *fz*

S. B. *mf* *fz*

Allegretto
69 "A Highland Lad My Love Was Born"

Cn. 1 *mf* *fz*

Cn. 2-3 *mf* *fz*

Cr. 1-2 *mf* *fz*

Cr. 3-4 *mf* *fz*

Trb. 1-2 *mf* *fz*

Trb. B. *mf* *fz*

Euph. *mf* *fz*

Tb. *mf* *fz*

Glock.

Cl. T.

Timb. *mf* *fz*

Bat. *mf* *fz*

The image shows a page of a musical score for a concert band. The title is "A Highland Lad My Love Was Born" in 2/4 time, marked "Allegretto". The score is for a full band, including Piccolo, Flute, Horns (1-2), Bassoons (1-2), Clarinets (Mib, S, I, 2-3, B), Saxophones (A, T, B), Cor Anglais (1, 2-3), Cor Anglais (1-2, 3-4), Trumpets (1-2, B), Euphonium, Trombone, Glockenspiel, Clarinet in Treble, Timpani, and Snare Drum. The score is divided into two systems. The first system covers measures 69 to 78, and the second system covers measures 79 to 88. Dynamics range from mezzo-forte (mf) to fortissimo (fz). There are several accents and dynamic markings throughout the score. The key signature has two flats (Bb and Eb).

82 *rit.* **89 Andante** "Loch Lomond" *allarg.*

Picc. *f*

Fl. *f*

Htb. 1-2 *solo f*

Bsn. 1-2 *solo f*

Cl. Mib *f*

Cl. S. *f p f*

Cl. 1 *f p f*

Cl. 2-3 *f solo p f*

Cl. B *f solo p f*

S. A. *p f*

S. T. *p f*

S. B. *f p f*

rit. **89 Andante** "Loch Lomond" *allarg.*

Cn. 1

Cn. 2-3

Cr. 1-2 *a2 p p a2 p f*

Cr. 3-4 *p p p f*

Trb. 1-2

Trb. B.

Euph.

Tb. *solo f p f*

Glock.

Cl. T.

Timb.

Bat.

94 *a tempo* *allarg.* *a tempo* *allarg.* *a tempo*

Picc. *f* *f*

Fl. *f* *f*

Htb. 1-2 *f* *f*

Bsn. 1-2 *p* *f*

Cl. Mib *f* *f*

Cl. S. *p* *f*

Cl. 1 *p* *f*

Cl. 2-3 *p* *f*

Cl. B *p* *f*

S. A. *p* *f*

S. T. *p* *f*

S. B. *p* *f*

Cn. 1 *a tempo* *allarg.* *a tempo* *allarg.* *a tempo*

Cn. 2-3

Cr. 1-2 *f*

Cr. 3-4 *a2* *f*

Trb. 1-2

Trb. B.

Euph. *f*

Tb. *p* *f*

Glock.

Cl. T.

Timb.

Bat.

Marcia

106 "Wha'll Be King But Charlie"

104 *allarg.*

Picc. *mf*

Fl.

Htb. 1-2 *mf*

Bsn. 1-2 *mf*

Cl. Mib

Cl. S. *4*

Cl. 1 *4*

Cl. 2-3 *a2*

Cl. B *mf*

S. A.

S. T.

S. B.

Marcia

106 "Wha'll Be King But Charlie"

allarg.

Cn. 1

Cn. 2-3

Cr. 1-2 *mf*

Cr. 3-4 *mf* *4*

Trb. 1-2

Trb. B.

Euph. *mf*

Tb. *mf*

Glock.

Cl. T.

Timb.

Bat. *pp* *4* *8*

115

Picc. *f* *pp* *f*
 Fl. *mf* *f* *f*
 Htb. 1-2 *f* *f*
 Bsn. 1-2 *f* *pp* *f*
 Cl. Mib *f* *pp* *f*
 Cl. S. *f* *pp* *f*
 Cl. 1 *f* *pp* *f*
 Cl. 2-3 *f* *pp* *f* a2 a2
 Cl. B *f* *pp* *f*
 S. A. *mf* *f* *f*
 S. T. *mf* *f* *f*
 S. B. *f* *f*
 Cn. 1 *mf* a2 a2 a2 *f* *f*
 Cn. 2-3 *mf* *f* *f*
 Cr. 1-2 *f* *f*
 Cr. 3-4 *f* *f*
 Trb. 1-2 *p* *f* *f*
 Trb. B. *p* *f* *f*
 Euph. *f* *f*
 Tb. *f* *f*
 Glock. *f*
 Cl. T. *f*
 Timb. *f*
 Bat. *f* *pp* *pp* *f*

L'istesso tempo
131 "There's Nae Luck About The House"

127

Picc.
Fl.
Htb. 1-2
Bsn. 1-2
Cl. Mib.
Cl. S.
Cl. 1
Cl. 2-3
Cl. B.
S. A.
S. T.
S. B.

L'istesso tempo
131 "There's Nae Luck About The House"

Cn. 1
Cn. 2-3
Cr. 1-2
Cr. 3-4
Trb. 1-2
Trb. B.
Euph.
Tb.
Glock.
Cl. T.
Timb.
Bat.

138

Picc. *f* *pp* *f*

Fl. *f* *pp* *f*

Htb. 1-2 *f* *pp* *f*

Bsn. 1-2 *f* *pp* *f*

Cl. Mib *f* *pp* *f*

Cl. S. *f* *pp* *f*

Cl. 1 *f* *pp* *f*

Cl. 2-3 *f* *pp* *f* a2

Cl. B *f - pp* *pp* *f*

S. A. *f - pp* *pp* *f* 4

S. T. *f* *pp* *f*

S. B. *f - pp* *pp* *f*

Cn. 1 *f* *f - pp* *pp* *f* a2

Cn. 2-3 *f* *f - pp* *pp* *f* a2

Cr. 1-2 *a2* *f* *f - pp* *pp* *f* a2

Cr. 3-4 *f - pp* *pp* *f* a2

Trb. 1-2 *f* *f - pp* *pp* *f* a2

Trb. B. *f* *f - pp* *pp* *f*

Euph. *f* *f - pp* *pp* *f*

Tb. *f* *f - pp* *pp* *f*

Glock.

Cl. T.

Timb. *f* *f - pp* *f*

Bat. *f* *f - pp* *f*

1. 2.

18

Allegro
149 "Bonnie Laddie, Highland Laddie"

149 solo

Picc. *p* solo

Fl. *p* solo

Htb. 1-2 *p* solo

Bsn. 1-2 *f* *f* *p* *f* *p*

Cl. Mib *f* *f* *f*

Cl. S. *f* *f* *p* *f* *p*

Cl. 1 *f* *f* *p* *f* *p*

Cl. 2-3 *f* *f* *p* *f* *p* a2

Cl. B *p* *f* *p* *f* *p* *f* *p*

S. A. *p* *f* *f* *p* *f* *p*

S. T. *f* *f* *p* *f* *p*

S. B. *f* *f* *f* *f*

Allegro
149 "Bonnie Laddie, Highland Laddie"

Cn. 1 *f* *f* *f*

Cn. 2-3 *f* *f* *f*

Cr. 1-2 *p* 1 *p* *p* *p* *p* a2

Cr. 3-4 *p* *p* *p* *p* *p* *p*

Trb. 1-2 *f* *f* *f* a2

Trb. B. *f* *f* *f*

Euph. *p* *f* *p* *f* *p* *f* *p*

Tb. *p* *f* *p* *f* *p* *f* *p*

Glock.

Cl. T.

Timb.

Bat. *f* *f* *f*

162

Cadence *a tempo*

Picc. *ff*

Fl. *ff*

Htb. 1-2 *ff*

Bsn. 1-2 *f* *ff* *a2*

Cl. Mib *f* *ff*

Cl. S. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2-3 *f* *ff* *a2*

Cl. B *f* *ff*

S. A. *f* *ff*

S. T. *f* *ff*

S. B. *f* *ff*

Cn. 1 *f* *ff* *a2* *Cadence* *a tempo*

Cn. 2-3 *f* *ff*

Cr. 1-2 *f* *ff*

Cr. 3-4 *f* *ff* *a2*

Trb. 1-2 *f* *ff* *a2*

Trb. B. *f* *ff*

Euph. *f* *ff*

Tb. *f* *ff*

Glock.

Cl. T.

Timb.

Bat. *f* *ff*

Andante

167 "Bonnie Doon"

Picc.

Fl.

Htb. 1-2

Bsn. 1-2

Cl. Mib

Cl. S.

Cl. 1

Cl. 2-3

Cl. B

S. A.

S. T.

S. B.

Andante

167 "Bonnie Doon"

Cn. 1

Cn. 2-3

Cr. 1-2

Cr. 3-4

Trb. 1-2

Trb. B.

Euph.

Tb.

Glock.

Cl. T

Timb.

Bat.

176 *rit.* *a tempo*

Picc.

Fl.

Htb. 1-2

Bsn. 1-2

Cl. Mib

Cl. S.

Cl. 1

Cl. 2-3

Cl. B

S. A.

S. T.

S. B.

Cn. 1

Cn. 2-3

Cr. 1-2

Cr. 3-4

Trb. 1-2

Trb. B.

Euph.

Tb.

Glock.

Cl. T

Timb.

Bat.

Piccolo

Chansons d'Écosse

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"The blue Bells Of Scotland"

Arr. : Jens Bodewalt Lampe

Musical notation for the first piece, "The blue Bells Of Scotland". It features a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The piece begins with a 3-measure rest, followed by a series of eighth notes. The dynamic marking is *f*. There are two 3-measure rests in the first line, each followed by a series of eighth notes. The second line continues with eighth notes and ends with a trill.

Marcia *ff*

21 "The Campbells Are Coming"

Musical notation for the second piece, "The Campbells Are Coming". It features a treble clef, a key signature of three flats, and a 6/8 time signature. The piece starts with a trill, followed by eighth notes. The dynamic marking is *ff*. There is an 11-measure rest in the first line, followed by eighth notes. The second line continues with eighth notes and ends with a trill.

41 "Coming Thro' The Rye" //

13

Musical notation for the third piece, "Coming Thro' The Rye". It features a treble clef, a key signature of three flats, and a common time signature. The piece starts with eighth notes, followed by a 13-measure rest, and then eighth notes. The dynamic marking is *f*.

Moderato maestoso

"Charlie Is My Darling"

57

Musical notation for the fourth piece, "Charlie Is My Darling". It features a treble clef, a key signature of three flats, and a common time signature. The piece starts with eighth notes, followed by a 57-measure rest, and then eighth notes. The dynamic marking is *f*. There is a trill in the first line. The second line continues with eighth notes and ends with a trill. The third line starts with *a tempo* and eighth notes, followed by a 7-measure rest, and then eighth notes. The dynamic marking is *f*. There is a trill in the third line. The fourth line continues with eighth notes and ends with a trill. The dynamic marking is *rit.*

Allegretto

"A Highland Lad My Love Was Born"

69

Musical notation for the fifth piece, "A Highland Lad My Love Was Born". It features a treble clef, a key signature of three flats, and a 2/4 time signature. The piece starts with a 7-measure rest, followed by eighth notes. The dynamic marking is *mf*. There is a trill in the first line. The second line continues with eighth notes and ends with a trill. The dynamic marking is *fz*. The third line starts with eighth notes, followed by a 2-measure rest, and then eighth notes. The dynamic marking is *f*. There is a trill in the third line. The fourth line continues with eighth notes and ends with a trill. The dynamic marking is *rit.*

Clarinete Solo en Sib

Chansons d'Écosse

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Traditionnel écossais

"The blue Bells Of Scotland"

Arr. : Jens Bodewalt Lampe

Musical notation for "The blue Bells Of Scotland". It consists of two staves. The first staff starts with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). It features a triplet of eighth notes followed by a series of eighth notes, with a forte (*f*) dynamic marking. The second staff continues the melody with eighth notes and includes a trill (*tr*) over a series of notes, with a fortissimo (*ff*) dynamic marking.

Musical notation for "The Campbells Are Coming". It consists of two staves. The first staff starts with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). It features a triplet of eighth notes followed by a series of eighth notes, with a fortissimo (*ff*) dynamic marking. The second staff continues the melody with eighth notes and includes a trill (*tr*) over a series of notes, with a fortissimo (*ff*) dynamic marking. A box containing the number 21 is placed above the staff.

Musical notation for "Coming Thro' The Rye". It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth notes with a mezzo-forte (*mf*) dynamic marking. The second staff continues the melody with eighth notes and includes a trill (*tr*) over a series of notes, with a forte (*f*) dynamic marking. A box containing the number 41 is placed above the staff.

Musical notation for "Charlie Is My Darling". It consists of two staves. The first staff starts with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). It features a series of eighth notes with a forte (*f*) dynamic marking. The second staff continues the melody with eighth notes and includes a trill (*tr*) over a series of notes, with a forte (*f*) dynamic marking. A box containing the number 57 is placed above the staff. The tempo marking "Moderato maestoso" is placed above the staff. The piece concludes with a ritardando (*rit.*) and a mezzo-forte (*mf*) dynamic marking.

Saxophone alto

Chansons d'Écosse

Sélection de chansons et de danses

folkloriques écossaises

Traditionnel écossais

Arr. : Jens Bodewalt Lampe

Andante maestoso

"The blue Bells Of Scotland"

Musical notation for "The blue Bells Of Scotland". It consists of two staves. The first staff has a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). It features two triplet markings (3) over a half note and a quarter note, both marked with a forte dynamic (f). The second staff continues the melody with a fortissimo dynamic (ff) and includes accents over several notes.

Marcia

21 "The Campbells Are Coming"

Musical notation for "The Campbells Are Coming". It consists of two staves. The first staff has a treble clef, a key signature of two flats (Bb, Eb), and a 6/8 time signature. It features a forte dynamic (f) and a piano dynamic (p). The second staff continues the melody with a forte dynamic (f) and a fortissimo dynamic (ff), including an 8-measure rest and accents.

41 "Coming Thro' The Rye"

Musical notation for "Coming Thro' The Rye". It consists of two staves. The first staff has a treble clef, a key signature of two sharps (F#, C#), and a common time signature (C). It features a mezzo-forte dynamic (mf). The second staff continues the melody with a mezzo-forte dynamic (mf) and a forte dynamic (f), including accents.

Moderato maestoso

57 "Charlie Is My Darling"

Musical notation for "Charlie Is My Darling". It consists of two staves. The first staff has a treble clef, a key signature of two sharps (F#, C#), and a common time signature (C). It features a pianissimo dynamic (pp) and a forte dynamic (f). The second staff continues the melody with a forte dynamic (f) and a forte dynamic (f), including accents.

rit.

a tempo

Musical notation for the continuation of "Charlie Is My Darling". It consists of one staff with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). It features a forte dynamic (f) and a forte dynamic (f), including accents.

Allegretto

69 "A Highland Lad My Love Was Born"

Musical notation for "A Highland Lad My Love Was Born". It consists of one staff with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. It features a mezzo-forte dynamic (mf) and a mezzo-forte dynamic (mf), including accents.

Chansons d'Écosse

Sélection de chansons et de danses
folkloriques écossaises

Traditionnel écossais
Arr. : Jens Bodewalt Lampe

Andante maestoso

"The blue Bells Of Scotland"

Musical score for "The blue Bells Of Scotland" in B-flat major, 3/4 time. The piece is marked **Andante maestoso**. It begins with a **f** dynamic and features a melody with many slurs and accents. The score spans three staves, ending with a **ff** dynamic and a key signature change to one sharp (F#).

Marcia

21 "The Campbells Are Coming"

12

Musical score for "The Campbells Are Coming" in G major, 6/8 time. It is marked **Marcia**. The piece starts with a **f** dynamic and consists of a single melodic line with many slurs and accents.

41 "Coming Thro' The Rye"

10

Musical score for "Coming Thro' The Rye" in G major, 2/4 time. It is marked **Marcia**. The piece starts with a **f** dynamic and features a melody with many slurs and accents.

Moderato maestoso

57 "Charlie Is My Darling"

Musical score for "Charlie Is My Darling" in B-flat major, 3/4 time. It is marked **Moderato maestoso**. The piece starts with a **f** dynamic and features a melody with many slurs and accents. It includes a **rit.** section and ends with a **a tempo** section.

Allegretto

69 "A Highland Lad My Love Was Born"

2

Musical score for "A Highland Lad My Love Was Born" in B-flat major, 2/4 time. It is marked **Allegretto**. The piece starts with a **mf** dynamic and features a melody with many slurs and accents. It includes a **rit.** section and ends with a **a tempo** section.

rit.

Andante

allarg.

a tempo

89 "Loch Lomond"

3

3

2

2

Musical score for "Loch Lomond" in B-flat major, 3/4 time. It is marked **Andante**. The piece starts with a **fz** dynamic and features a melody with many slurs and accents. It includes a **rit.** section and ends with a **a tempo** section.