

AULD REIKIE
Poems of Robert Fergusson
For Mixed Chorus and Piano

BRUCE TRINKLEY

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NOTES

Robert Fergusson (1750-1774) was born in Edinburgh and educated at St. Andrew's University, Scotland, at a time when the Scots dialect was held in little regard by poets. Fergusson took his native dialect and fashioned it into a vibrant literary language, demonstrating that colloquial Scots could be turned into a powerful poetic medium. Combining his University learning with his knowledge of common life, Fergusson wrote verse in which a Latin phrase could fit comfortably with homely Scottish expressions. Fergusson's work had a profound influence on Robert Burns.

Fergusson's verse is full of keen, and sometimes critical, observations of 18th century Edinburgh, from his disgust at the drunken parties that were held on the very spot of public executions to his wry bemusement with the simple vanity of mankind. Fergusson's major work is an unfinished poem entitled "Auld Reikie" whose title is an old playful nickname for Edinburgh. The present collection of settings bring together five short poems of Fergusson which all comment upon life in Fergusson's city, "Auld Reikie."

The Horace Ode ("Toot aff Your Horn") is Fergusson's very Scottish version of the "carpe diem" poem wherein he urges us to enjoy life while we may. The full title of "On the Music Bells Playing" is "On the Music Bells Playing Yesterday Forenoon, Prior to Brown and Wilson's Execution, on the Deacons Being Presented to Council" and refers to the public execution of two murderers. Fergusson's poem is more cynical than contemporary newspaper reports of the same execution which noted that the two condemned men, who had tried repeatedly to escape from prison, were at the last brought to pious repentance by the good work of the deacons and even made a short, moving speech before they were hanged. Fergusson's poem focuses more on the celebrating crowd that attended these public spectacles. The lady painting herself, in the poem of that title, is of course busily applying make-up to her own face.

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Auld Reikie is dedicated to the Arbroath Choral Society and their conductor, Helen Addison.

GLOSSARY

1. *Ne'er fash your thumb*, not be put out

weird, fate

cantrup, magic spell, trick

kittle, tricky, difficult, uncertain

spier, ask

lippen, trust, expect

dowy, gloomy, sad

mair, more

canker'd, ill-tempered

weel, well

geyzen'd, dried out

waas, walls

couthy, snug, cosy

blaws, draughts, drinks of liquor

lat, let

owrgang, outrun

eild, old age

thraldom, bondage, care

gash, bright

toot aff your horn, drain the cup

yae, one

strae, straw

2. *roast*, poetic form of roost

3. *gang owr*, go over to

lee-rigg, grassy ridge

ain, own

sae, so

thornie-dike, hawthorn hedge

birken-tree, birch tree

daff, make merry, be silly

scug ill een, hide evil eyes

frae, from

nae, no

herds, herdsman, shepherd

kent, shepherd's staff

colly, sheep-dog

fear ye, scare you

lav'rocks, larks

world's gear, worldly goods, possessions

Horace, Ode XI, Lib I (Toot aff your Horn)

Ne'er fash your thumb what gods decree
To be the weird o' you or me,
Nor deal in cantrup's kittle cunning
To spier how fast your days are running,
But patient lippen for the best,
Nor be in dowy thought opprest,
Whether we see mair winters come
Than this that spits wi canker'd foam.

Now moisten weel your geyzen'd waas
Wi couthy friends and hearty blaws;
Ne'er lat your hope owrgang your days,
For eild and thraldom never stays;
The days looks gash, toot aff your horn,
Nor care yae strae about the morn.

On the Music Bells Playing Yesterday Forenoon, Prior To Brown and Wilson's Execution, on the Deacons Being Presented To Council

Happy the folks that rule the roast!
Our council men are cheerful;
To mirth they now devote each toast,
And bells fill ev'ry ear full.

When man's condemn'd to suffer death
For his unlicens'd crimes,
Instead of psalms they quit their breath
To merry-making chimes

The Lee-Rigg

Will ye gan owr the lee-rigg,
My ain kind deary O!
And cuddle there sae kindly
Wi me, my kind deary O!

At thornie-dike and birken-tree
We'll daff, and ne'er be weary O;
They'll scug ill een frae you and me,
Mine ain kind deary O.

Nae herds wi kent or colly there,
Shall ever come to fear ye O;
But lav-rocks, whistling in the air,
Shall woo, like me, their deary O!

While others heard their lambs and ewes,
And toil for warld's gear, my jo,
Upon the lee my pleasure grows,
Wi you, my kind dearie O!

The Author's Life

My life is like the flowing stream
That glides where summer's beauties teem,
Meets all the riches of the gale
That on its watry bosom sail,
And wanders 'midst Elysian groves
Thro' all the haunts that fancy loves.
May I, when drooping days decline,
And 'gainst those genial streams combine,
The winter's sad decay forsake,
And center in my parent lake.

On Seeing a Lady Paint Herself

When, by some misadventure crost,
The banker hath his fortunes lost,
Credit his instant need supplies,
And for a moment blinds our eyes:
So Delia, when her beauty's flown,
Trades on a bottom not her own,
And labours to escape detection
By putting on a false complexion.

1. Toot aff Your Horn

For SATB Chorus and Piano

Robert Fergusson (1750-1774)

After Horace, Ode XI. Lib I

Bruce Trinkley

Allegro grazioso ♩ = 138
poco accel. *poco rit.*

Piano

mf *f*

a tempo
mf vigorously

Ne'er fash your thumb what gods de - cree To be the weird o' you or me,

mf vigorously

Ne'er fash your thumb what gods de - cree To be the weird o' you or me,

mf vigorously

Ne'er fash your thumb what gods de - cree To be the weird o' you or me,

mf vigorously

Ne'er fash your thumb what gods de - cree To be the weird o' you or me,

a tempo

mf vigorously

7

cresc.

Nor deal in can - trup's kit - tle cun - ning To spier how__ fast your days are run - ning.

cresc.

Nor deal in can - trup's kit - tle cun - ning To spier how__ fast your days are run - ning.

cresc.

Nor deal in can - trup's kit - tle cun - ning To spier how__ fast your days are run - ning.

cresc.

Nor deal in can - trup's kit - tle cun - ning To spier how__ fast your days are run - ning.

7

f *mf* *rit. e dim.* *p ten.*

But pa - tient lip - pen for the best Nor be in dow - y thought op - prest,

f *mf* *rit. e dim.* *p ten.*

But pa - tient lip - pen for the best Nor be in dow - y thought op - prest,

f *mf* *rit. e dim.* *p ten.*

But pa - tient lip - pen for the best Nor be in dow - y thought op - prest,

f *mf* *rit. e dim.* *p ten.*

But pa - tient lip - pen for the best Nor be in dow - y thought op - prest,

11

f sonore *mf* *rit. e dim.* *p ten.*

But pa - tient lip - pen for the best Nor be in dow - y thought op - prest,

a tempo

15 *mf* *rit. e dim.*

Wheth - er we see mair win - ters come Than this that spits wi can - ker'd foam.

mf *rit. e dim.*

Wheth - er we see mair win - ters come Than this that spits wi can - ker'd foam.

mf *rit. e dim.*

Wheth - er we see mair win - ters come Than this that spits wi can - ker'd foam.

mf *rit. e dim.*

Wheth - er we see mair win - ters come Than this that spits wi can - ker'd foam.

15 *a tempo* *rit. e dim.*

mf

19 *mp* *a tempo*

Now mois - ten weel your gey - zen'd waas Wi couth - y friends and heart - y blaws;

mp

Now mois - ten weel your gey - zen'd waas Wi couth - y friends and heart - y blaws;

mp

Now mois - ten weel your gey - zen'd waas Wi couth - y friends and heart - y blaws;

mp

Now mois - ten weel your gey - zen'd waas Wi couth - y friends and heart - y blaws;

19 *a tempo*

mp

23 *cresc. poco a poco* *mf* *poco rit. mp cresc. legato ed espressivo*

Ne'er lat your hope owr - gang your days, For eild and thral-dom nev-er stays; The day looks gash, toot

cresc. poco a poco *mf* *mp cresc. legato ed espressivo*

Ne'er lat your hope owr - gang your days, For eild and thral-dom nev-er stays; The day looks gash, toot

cresc. poco a poco *mf* *mp cresc. legato ed espressivo*

8 Ne'er lat your hope owr - gang your days, For eild and thral-dom nev-er stays; The day looks gash, toot

cresc. poco a poco *mf* *mp cresc. legato ed espressivo*

23 *cresc. poco a poco* *mf* *poco rit. mp cresc. legato ed espressivo*

Ne'er lat your hope owr - gang your days, For eild and thral-dom nev-er stays; The day looks gash, toot

cresc. poco a poco *mf* *poco rit. mp cresc. legato ed espressivo*

28 *f, mf dim. rit. p a tempo*

aff your horn, Nor care yae strae a - bout the morn. _____

f, mf dim. p

aff your horn, Nor care yae strae a - bout the morn. _____

f, mf dim. p

8 aff your horn, Nor care yae strae a - bout the morn. _____

f, mf dim. p

aff your horn, Nor care yae strae a - bout the morn. _____

28 *rit. a tempo p*

aff your horn, Nor care yae strae a - bout the morn. _____

rit. a tempo p

2. On the Music Bells Playing

For SATB Chorus and Piano

Robert Fergusson (1750-1774)

Bruce Trinkley

Slow and inexorable $\text{♩} = 50$

Piano

f *sonore*
mp
con pedale

5 *mf* *f*

Hap - py the folks that rule the roast! Our coun - cil men are cheer - ful; _____ To

mf *f*

Hap - py the folks that rule the roast! Our coun - cil men are cheer - ful; _____ To

mf *f*

Hap - py the folks that rule the roast! Our coun - cil men are cheer - ful; _____ To

mf *f*

Hap - py the folks that rule the roast! Our coun - cil men are cheer - ful; _____ To

5 *mf*

9

ff

mirth they now de - vote each toast, And bells fill ev - 'ry ear full. _____ When

ff

mirth they now de - vote each toast, And bells fill ev - 'ry ear full. _____ When

ff

8 mirth they now de - vote each toast, And bells fill ev - 'ry ear full. _____ When

ff

mirth they now de - vote each toast, And bells fill ev - 'ry ear full. _____ When

9

f

13

f

man's con - demn'd to suf - fer death For his un - li - cens'd crimes, _____ In -

f

man's con - demn'd to suf - fer death For his un - li - cens'd crimes, _____ In -

f

8 man's con - demn'd to suf - fer death For his un - li - cens'd crimes, _____ In -

f

man's con - demn'd to suf - fer death For his un - li - cens'd crimes, _____ In -

13

ff

18 *dim.* *mp* *fading away*

stead of psalms they quit their breath To mer - ry - mak - ing chimes,___ To mer - ry - mak - ing

dim. *mp* *fading away*

stead of psalms they quit their breath To mer - ry - mak - ing chimes,___ To mer - ry - mak - ing

dim. *mp* *fading away*

stead of psalms they quit their breath To mer - ry - mak - ing chimes,___ To mer - ry - mak - ing

dim. *mp* *fading away*

stead of psalms they quit their breath To mer - ry - mak - ing chimes,___ To mer - ry - mak - ing

18 *dim. poco a poco* *fading away*

23 chimes. ___

chimes. ___

chimes. ___

chimes. ___

23 *lunga*

3. The Lee-Rigg

For SATB Chorus and Piano

Robert Fergusson (1750 - 1774)

Bruce Trinkley

Gracefully $\text{♩} = 48$

Piano

The piano introduction consists of two measures. The right hand starts with a half note G4, followed by a quarter note A4, and a half note B4. The left hand starts with a half note G3, followed by a quarter note A3, and a half note B3. The tempo is marked as 48 beats per minute. The dynamics are marked as *mp* (mezzo-piano) and *con pedale* (with pedal).

3 *p molto legato*

Will ye gang owr the lee - rigg, My ain kind dear - y O! _____

3 *p molto legato*

Will ye gang owr the lee - rigg, My ain kind dear - y O! _____

3 *p molto legato*

Will ye gang owr the lee - rigg, My ain kind dear - y O! _____

3 *p molto legato*

Will ye gang owr the lee - rigg, My ain kind dear - y O! _____

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The vocal parts are marked with a box containing the number 3, indicating a third ending. The piano accompaniment is marked with a box containing the number 3, indicating a third ending. The dynamics are marked as *p* (piano) and *molto legato* (very connected).

7 *pp* *mp*

And cud - dle there sae kind - ly Wi' me, my kind dear - y O? _____ At

7 *pp* *mp*

And cud - dle there sae kind - ly Wi' me, my kind dear - y O? _____ At

7 *pp* *mp*

And cud - dle there sae kind - ly Wi' me, my kind dear - y O? _____ At

7 *pp* *mp*

And cud - dle there sae kind - ly Wi' me, my kind dear - y O? _____ At

11 *f*

thorn - ie - dike and bir - ken - tree We'll daff, and ne'er be wear - y O; They'll

11 *f*

thorn - ie - dike and bir - ken - tree We'll daff, and ne'er be wear - y O; They'll

11 *f*

thorn - ie - dike and bir - ken - tree We'll daff, and ne'er be wear - y O; They'll

11 *f*

thorn - ie - dike and bir - ken - tree We'll daff, and ne'er be wear - y O; They'll

11 *mp*

15 *dim.* *poco rit.* *mp a tempo*

scug ill een frae you and me, Mine ain kind dear - y O. _____

dim. *mp*

scug ill een frae you and me, Mine ain kind dear - y O. _____

dim. *mp*

8 scug ill een frae you and me, Mine ain kind dear - y O. _____

dim. *mp*

scug ill een frae you and me, Mine ain kind dear - y O. _____

15 *f* *dim.* *poco rit.* *a tempo* *mp*

Nae herds wi kent or col - ly there, Shall e'er come to fear ye O! _____

p

Nae herds wi kent or col - ly there, Shall e'er come to fear, nae fear ye O!

p

8 Nae herds wi kent or col - ly there, Shall e'er come to fear, nae fear ye O!

p

Nae herds wi kent or col - ly there, Shall e'er come to fear, nae fear ye O!

19 *p*

Nae herds wi kent or col - ly there, Shall e'er come to fear, nae fear ye O!

23 *mp* *mf*

But lav-'rocks, whist - ling in the air, Shall woo, like me, their dear - y O! _____ While

But lav-'rocks, whist - ling in the air, Shall woo, like me, their dear - y O! _____ While

But lav-'rocks, whist - ling in the air, Shall woo, like me, their dear - y O! _____ While

But lav-'rocks, whist - ling in the air, Shall woo, like me, their dear - y O! _____ While

23 *mp* *mf*

But lav-'rocks, whist - ling in the air, Shall woo, like me, their dear - y O! _____ While

But lav-'rocks, whist - ling in the air, Shall woo, like me, their dear - y O! _____ While

But lav-'rocks, whist - ling in the air, Shall woo, like me, their dear - y O! _____ While

But lav-'rocks, whist - ling in the air, Shall woo, like me, their dear - y O! _____ While

27 *smoothly* *poco rit.* *pp*

oth - ers herd their lambs and ewes, And toil for _____ world's gear, my jo, Up -

oth - ers herd their lambs and ewes, And toil for _____ world's gear, my jo, Up -

oth - ers herd their lambs and ewes, And toil for _____ world's gear, my jo, Up -

oth - ers herd their lambs and ewes, And toil for _____ world's gear, my jo, Up -

oth - ers herd their lambs and ewes, And toil for _____ world's gear, my jo, Up -

27 *smoothly* *poco rit.* *pp*

oth - ers herd their lambs and ewes, And toil for _____ world's gear, my jo, Up -

oth - ers herd their lambs and ewes, And toil for _____ world's gear, my jo, Up -

oth - ers herd their lambs and ewes, And toil for _____ world's gear, my jo, Up -

oth - ers herd their lambs and ewes, And toil for _____ world's gear, my jo, Up -

31 *a tempo* *poco rit.* *allarg.*

on the lee my pleas - ure grows, Wi' you, my kind dear - y O!

on the lee my pleas - ure grows, Wi' you, my kind dear - y O!

on the lee my pleas - ure grows, Wi' you, my kind dear - y O!

on the lee my pleas - ure grows, Wi' you, my kind dear - y O!

31 *a tempo* *poco rit.* *allarg.*

October 19, 2000 Hospitalfield, Arbroath, Scotland

4. The Author's Life

For SATB Chorus and Piano

Robert Fergusson (1750 - 1774)

Bruce Trinkley

Adagio espressivo $\text{♩} = 52$

Piano

f *p* *mf*

5 *mp* *p* *mp* *p*

My life is like the flow - ing stream That glides where sum - mer's beau - ties teem,

5 *mp* *p* *mp* *p*

My life is like the flow - ing stream That glides where sum - mer's beau - ties teem,

5 *mp* *p* *mp* *p*

My life is like the flow - ing stream That glides where sum - mer's beau - ties teem,

5 *mp* *p* *mp* *p*

My life is like the flow - ing stream That glides where sum - mer's beau - ties teem,

5 *mp* *p* *mp* *p*

My life is like the flow - ing stream That glides where sum - mer's beau - ties teem,

9

mp cresc. poco a poco

Meets all the rich - es of the gale____ That on its wa - try bos - om sail,____

Meets all the rich - es of the gale____ That on its wa - try bos - om sail,____

Meets all the rich - es____ of the gale That on its wa - try bos - om____ sail,____

Meets all the rich - es____ of the gale That on its wa - try bos - om____ sail,____

9

mp cresc. poco a poco

13

And wan-ders 'midst E - ly - sian groves____

Thro' all the haunts that fan - cy loves.____ May

And wan-ders 'midst E - ly - sian groves____

Thro' all the haunts that fan - cy loves.____

And wan-ders 'midst E - ly - sian groves Thro' all the haunts that fan - cy____ loves.

And wan-ders 'midst E - ly - sian groves Thro' all the haunts that fan - cy____ loves.

13

f sonore

17 *ten., p* **Slower** $\text{♩} = 44$

I, when droop-ing days de-cline, And 'gainst those ge-nial streams com-bine, The win-ter's sad de-

p *ten., p*

Ah The win-ter's sad de-

p *ten., p*

Ah The win-ter's sad de-

p *ten., p*

Ah The win-ter's sad de-

17 *ten.* **Slower** $\text{♩} = 44$

delicately *p*

22 *pp*

cay for-sake, And cen-ter in my par-ent lake.

pp *div.*

cay for-sake, And cen-ter in my par-ent lake.

pp

cay for-sake, And cen-ter in my par-ent lake.

pp

cay for-sake, And cen-ter in my par-ent lake.

22 *pp* *fading away*

5. On Seeing a Lady Paint Herself

For SATB Chorus and Piano

Robert Fergusson (1750 - 1774)

Bruce Trinkley

Allegro di gusto $\text{♩} = 96$ *mf*

Women

Men

Piano

f *mf* *con pedale*

When, by some mis - ad - ven - ture crost, The bank - er hath his

for - tunes lost, Cred - it his in - stant need sup - plies, And for a mo - ment blinds our eyes:

for - tunes lost, Cred - it his in - stant need sup - plies, And for a mo - ment blinds our eyes:

for - tunes lost, Cred - it his in - stant need sup - plies, And for a mo - ment blinds our eyes:

for - tunes lost, Cred - it his in - stant need sup - plies, And for a mo - ment blinds our eyes:

f *8va*

11 *ff* *>*
Cred - it his in - stant need sup - plies, And for a mo - ment blinds our eyes:

ff
Cred - it his in - stant need sup - plies, And for a mo - ment blinds our eyes:

ff
Cred - it his in - stant need sup - plies, And for a mo - ment blinds our eyes:

ff *>*
Cred - it his in - stant need sup - plies, And for a mo - ment blinds our eyes:

(8va) **11**
ff *mp*

17 *mp cresc.* *mf*
Trades on a bot - tom not her own, And

mp *cresc.* *mf*
So De - lia, when her beau - ty's flown, Trades on a bot - tom not her own, And

mp *cresc.* *mf*
So De - lia, when her beau - ty's flown, Trades on a bot - tom not her own, And

mp cresc. *mf*
Trades on a bot - tom not her own, And

17 *mf* *mp* *cresc.*

22

la - bours to es - cape de - tec - tion By put - ting on a false com - plex - ion.

la - bours to es - cape de - tec - tion By put - ting on a false com - plex - ion.

la - bours to es - cape de - tec - tion By put - ting on a false com - plex - ion.

la - bours to es - cape de - tec - tion By put - ting on a false com - plex - ion.

22

mf *f* *mf* *ff* *8va*

28 *ff*

La - bours to es - cape de - tec - tion By put - ting on a false com - plex - ion.

ff

La - bours to es - cape de - tec - tion By put - ting on a false com - plex - ion.

ff

La - bours to es - cape de - tec - tion By put - ting on a false com - plex - ion.

ff

La - bours to es - cape de - tec - tion By put - ting on a false com - plex - ion. *non ritard.*

(8va)

28 *ff*