

# Shepherds & Tea Tables

SONGS OF ALLAN RAMSAY



MHAIRI LAWSON • THOMAS WALKER • IONA FYFE

ALASDAIR ROBERTS • SEONAI DAITKEN • AARON MCGREGOR

CONCERTO CALEDONIA • DAVID MCGUINNESS

**SHEPHERDS AND TEA TABLES – Songs of Allan Ramsay  
from *The Tea-Table Miscellany*, vol. 1 (1723)  
and *The Gentle Shepherd* (1725-29)**

Mhairi Lawson - Thomas Walker - Iona Fyfe  
Alasdair Roberts - Seonaid Aitken

**Concerto Caledonia**

Aaron McGregor, Tim Macdonald, violins  
Hamish Napier, flute  
Lucia Capellaro, cello, bass viol  
Alex McCartney, theorbo, archlute, guitar  
David McGuinness, harpsichord, director

**from *The Tea-Table Miscellany***

- |   |                                 |                |
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| 1 | A South Sea Sang                | Iona           |
| 2 | Love Inviting Reason            | Thomas         |
| 3 | Bone Cirste (Bonny Christy)     | Aaron          |
| 4 | Auld Rob Moris                  | Seonaid & Iona |
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***from The Gentle Shepherd***

- |    |   |                |
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***from The Tea-Table Miscellany***

- |    |                          |                 |
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Produced and edited by David McGuinness  
Recorded 2 May and 29 August 2022 in Crichton Collegiate Church,  
Midlothian by Cameron Malcolm and Calum Malcolm  
with Stuart McCredie  
Mixed by Calum Malcolm

The song editions are based on research for The Collected Works of Allan Ramsay, volume 1: *The Gentle Shepherd*, edited by Steve Newman & David McGuinness, and volume 4: *The Tea-Table Miscellany*, edited by Murray Pittock & Brianna E. Robertson-Kirkland, published by Edinburgh University Press. These volumes contain full details and commentaries for all the sources and texts.

The musical sources were edited by David McGuinness & Brianna E. Robertson-Kirkland, except *Bone Cirste* by David McGuinness, *Variations* by Aaron McGregor, *Catharin Logie* by Aaron McGregor & David McGuinness

Manuscript sources:

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Printed books:

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(Dublin, 1724)  
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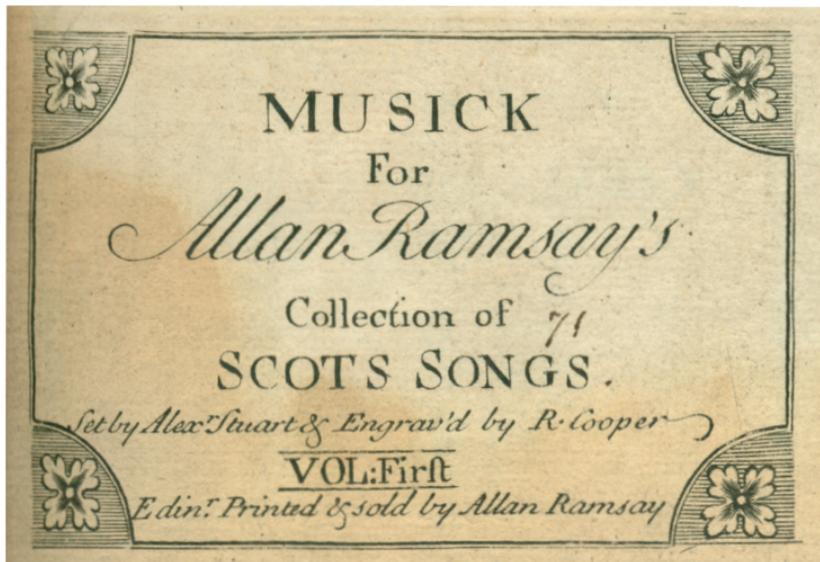
Harpichord by Robert Deegan 1991 after Hans Moermans 1584  
prepared and tuned in  $1/6$  comma meantone by Allan Wright

Cover painting by Joe Davie

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The titlepage of *Musick for Allan Ramsay's Collection of Scots Songs*, from the copy in G. Ross Roy Collection of Scottish Literature, University of South Carolina.

## Allan Ramsay and Music

Allan Ramsay the elder (c. 1684-1758) was a key cultural figure in Edinburgh's Enlightenment, as a poet, playwright, song collector, antiquarian, editor, bookseller and entrepreneur. He had a profound effect on the city, establishing at various times a lending library, a dance assembly, a bookshop, and a theatre. This recording includes songs from his most celebrated publications, the songbook *The Tea-Table Miscellany* and the pastoral comedy and ballad opera *The Gentle Shepherd*, along with instrumental music by his Edinburgh colleagues, most of this based on tunes for his songs.

*The Tea-Table Miscellany* is perhaps an unexpected title for a songbook, and for such an enormously successful one. The dedication is

To ilka lovely *British* Lass,  
Frae Ladys *Charlotte, Anne* and *Jean*,  
Down to ilk bony singing *Bess*,  
Wha dances barefoot on the Green.

The idea of 'British' was still new, and Scots were soon to make sure that their place in British culture was to be substantial. There is a little truth in the notion that the English were too busy building an empire to notice that they had a culture of their own, and Scots, especially in London, were very happy to present their music and culture as truly British, rather than just North British.

The tea-table was also a recent innovation, only available in polite society, and as the names in Ramsay's verse suggest, a predominantly female environment, because gentlemen would be drinking coffee or claret elsewhere. It's clear that to some extent the songbook was intended to exert some control over the conversation and culture of a space into which men were not invited:

E'en while the Tea's fill'd reeking round,  
Rather than plot a tender Tongue,  
Treat a' the circling Lugs wi' Sound,  
Syne safely sip when ye have sung.

The songs themselves, all set to well-known tunes, range from Ramsay's sometimes over-wrought Augustan poetry, to traditional songs and broadsides 'improved' for a middle-class environment, which prefigure and influence Robert Burns's work a century later. However, it's clear that the tea-table was not the only intended market for the book. There are plenty of songs which are undoubtedly male in voice and intent, whether in toasts to the lassies, drinking songs, or in what reads now as outright misogyny. Also, within three years of the *Miscellany's* first appearance, the Scots singer William Thomson took fifty of Ramsay's songs, added ornate arrangements to reflect the style of his own singing, and published them in London as a very large and expensive book with a dedication to the Princess of Wales, called *Orpheus Caledonius*. Ramsay was not best pleased. Nonetheless,

the success of Thomson's cheaper second edition in 1733 was largely responsible for the interest in Scots tunes and songs taken by Italian composers such as Barsanti, Geminiani and Veracini.

*The Gentle Shepherd* began life as a 'pastoral comedy' to be read aloud. The plot is too labyrinthine to recount fully here, but briefly, the shepherd Patie is found to be of noble birth, has to be torn from his lover Peggy to embrace a new lifestyle and education, and ... everything eventually works out in the end. The real joy of the piece is in Ramsay's energetic and subtle use of the Scots language, and while there were some performances in the early 1720s, it wasn't until a few years later that the piece began to find a regular home on the stage.

Ramsay had met John Gay by 1724, and impressed by Gay's *The Beggar's Opera*, he added songs to bring the total from four to twenty-one, turning his pastoral comedy into a ballad opera based on well-known Scots tunes. He approved a translation into English for a London theatre audience, which cut the original five acts down to two, and by the second half of the 18th century the piece had become a regular fixture on the professional stage, and had performances as far afield as New York and Charleston. Richard Altick noted that the piece inspired more paintings than 'the entire works of Chaucer, Defoe, Swift, Richardson, or Fielding', and in the 1800s it had another stage life as a staple in the repertoire of amateur dramatic societies, with short extracts also providing ready material for vaudeville and music hall acts. The uncut

text remained in print for nearly 200 years, and even in the first decade of the 20th century there were performances in Melbourne and in Frederick, Maryland.

Within a few decades of its writing, the music for *The Gentle Shepherd* underwent some changes. The more obscure, difficult or awkwardly Scottish-sounding tunes were replaced with new ones, and arrangements are refashioned to suit whichever musical styles were current: one particularly successful score was composed by Thomas Linley the elder for London's Theatre Royal, Drury Lane. Figuring out Allan Ramsay's original musical intentions for the songs is very difficult, as he left behind no musical notation of his own, and the tiny book he published of *Musick for Allan Ramsay's Collection of Scots Songs* is largely of instrumental arrangements, some of which are quite unsingable.

Fortunately, his friends in the Edinburgh Music Club included some skilled composers who published their own tunebooks, and with the help of earlier manuscript sources, it's possible to build up a picture of the tunes as they were current in Edinburgh in the 1720s, and as they might have been in Ramsay's head while he was composing the words. In *The Gentle Shepherd*, only 'Sang XI. By the delicious warmness of thy Mouth' appears to have been specially composed for the piece, and even then there is no composer's name attached to it.



The frontispiece from *Musick for Allan Ramsay's Collection of Scots Songs*: the spinet (pictured in reverse) was made by Thomas Fenton and sold for 7 Guineas from his workshop in Leith.

## How we made this recording

Choosing the material from *The Gentle Shepherd* was relatively simple, as most of the songs, as with *The Beggar's Opera*, are very short and don't readily lend themselves to being sung out of context. The piece's finale *Corn Riggs are Bonny* has already appeared on our album *Mungrel Stuff* from 2001. From the 88 songs in the first volume of *The Tea-Table Miscellany*, we looked for a range of material that shows Ramsay mostly as an author but also as an editor, and we erred towards songs in Scots rather than in English. For the instrumental music we chose arrangements by musicians in Ramsay's Edinburgh circle, and also looked back a generation to John McLachlan and the Balcarres Lute Book for versions of the tunes which would still have been current in the 1720s.

In both *The Gentle Shepherd* and *The Tea-Table Miscellany*, Ramsay provided no music notation, but only the names of the tunes. In his separate publication of *Musick for Allan Ramsay's Collection of Scots Songs* from late 1725 or early 1726, the arrangements provided by violinist and singer Alexander Stuart are often impractical for singing, so we have drawn on contemporary or earlier versions in print and in manuscript. We resisted the use of most later 18th-century sources, as these tend to be influenced by musical traditions of the London stage, but occasionally a late Scottish source can restore an earlier reading of a tune which had been modernised to fit London taste, as in *The Wawking of the Faulds*.

The sheer variety of the musical texts and their provenance, with tunes and songs appearing in print and in notebooks kept by amateur and professional musicians, suggests that there was a variety of performance environment and approach, and this in turn can influence our choices of register, technique, instruments and performance environment. With music which was in common ownership like this, for every historically documented performance practice, there are likely to have been several undocumented ones, so to make exclusive claims to historical accuracy for one particular type of performance would be unrealistic. I hope we've captured some of the vibrancy and range of the musical and song culture which surrounded Ramsay in 1720s Edinburgh, and which he sought to develop, expand and promote.

notes by David McGuinness

The Collected Works of Allan Ramsay  
[www.gla.ac.uk/edinburghenlightenment](http://www.gla.ac.uk/edinburghenlightenment)

Concerto Caledonia  
[www.concal.org](http://www.concal.org)

## 1 A South Sea Sang

Iona *voice*

Aaron *violin*

Alex *theorbo*

words by Allan Ramsay, 'tune of, *For our lang biding here'*

musical source: Alexander Stuart

Ramsay's beautifully written lament for the fortunes lost by Scots in the South Sea Bubble puts the blame firmly on their spending too much time in London. That they were investing in the transport of enslaved people from Africa to South America is not mentioned.



South Sea House, London, built by James Gould in the 1720s.

Engraving published by John Cooke, 1777

When we came to *London* Town,  
We dream'd of Gowd in Gowpings here,  
And rantinly ran up and down,  
In rising Stocks to buy a Skair:

We daftly thought to row in Rowth,  
But for our Daffine pay'd right dear;  
The lave will fare the war in Trouth,  
For our lang biding here.

But when we fand our Purses toom,  
And dainty Stocks began to fa',  
We hang our Lugs and wi' a Gloom,  
Girn'd at Stockjobbing ane and a'.

If ye gang near the *South Sea* House,  
The Whillywha's will grip ye'r Gear,  
Synne a' the Lave will fare the war,  
For our lang biding here.

## 2 Love Inviting Reason

Thomas *voice*

Hamish *flute*

Lucia *cello*

Alex *theorbo*

David *harpsichord*

words by Allan Ramsay, 'to the Tune of, *Chami me chatle, ne duce skar mi'*  
musical sources: Margaret Sinkler, Alexander Stuart, John & William  
Neal

Edinburgh could be just as modish as London, and in this song a lovestruck Jamie laments that since his dear Annie moved into the town, she has become too keen for his liking on her pets, her fine clothes, and her new Parisian male friend. Ramsay even sneaks in a bookseller joke, calling the French impostor 'a *Paris* edition of newfangle *Sany'*, Sawney or Sandy being the stock male character of London Scotch songs from a few decades earlier.

This is the only one of Ramsay's songs to be set to an Irish tune: *Tá mé i mo chodladh 's ná dúisigh mé* (I am asleep, and don't waken me), one of the tunes transcribed by Edward Bunting from the playing of the very old Irish harper Dennis O'Hampsay in 1792. Already in 1710, the tune had been written out in Glasgow by Andrew Adam in the earliest part of

Margaret Sinkler's music book, and it was published in the 1724 Dublin collection of Irish tunes by John and William Neal. The Italian composer and cellist Lorenzo Bocchi was a contributor to the Neals' volume, and around the same time he composed the music for Ramsay's 'A Scotch Cantata' in *The Tea-Table Miscellany*, which appears on our album *Mungrel Stuff*.

When innocent Pastime our Pleasure did crown,  
Upon a green Meadow, or under a Tree,  
E'er *Annie* became a fine Lady in Town,  
How lovely and loving and bony was she?  
Rouze up thy Reason, my beautifu' *Annie*,  
Let ne'er a new Whim ding thy Fancy ajee,  
O! as thou art bonny be faithfu' and canny,  
And favour thy *Jamie* wha doats upon thee.

Does the Death of a Lintwhite give *Annie* the Spleen?  
Can tyning of Trifles be uneasy to thee?  
Can Lap-dogs and Monkies draw Tears frae these Een,  
That look with Indifference on poor dying me?  
Rouse up thy Reason, my beautifu' *Annie*,  
And dinna prefer a Paroquet to me,  
O! as thou art bony, be prudent and canny,  
And think on thy *Jamie*, wha doats upon thee.

Ah! shou'd a new Manto or *Flanders* Lace Head,  
Or yet a wee Cottie, tho never sae fine,  
Gar thee grow forgetfu' and let his Heart bleed,  
That anes had some Hope of purchasing thine.  
Rouse up thy Reason, my beautifu' *Annie*,  
And dinna prefer ye'r Fleegeries to me;  
O! as thou art bonny be solid and canny,  
And tent a true Lover that dotes upon thee.

Shall a *Paris* Edition of newfangle *Sany*,  
Tho gilt o'er wi' Laces and Fringes he be,  
By adoring himself be admir'd by fair *Annie*,  
And aim at these Bennisons promis'd to me.  
Rouse up thy Reason, my beautifu' *Annie*,  
And never prefer a light Dancer to me;  
O! as thou art bonny be constant and canny,  
Love only thy *Jamie* wha doats upon thee.

O! think, my dear Charmer, on ilka sweet Hour,  
That slade away saftly between thee and me,  
E'er Squirrels or Beaus or Fopery had Power  
To rival my Love and impose upon thee.

Rouse up thy Reason, my beautifu' *Annie*,  
And let thy Desires be a' center'd in me,  
O! as thou art bonny be faithfu' and canny,  
And love him wha's langing to center in thee.

### 3 **Bone Cirste (Bonny Christy)**

Aaron *violin*

Lucia *bass viol*

Alex *theorbo*

David *harpsichord*

tune set by John McLachlan

source: George Bowie MS

The violinist John McLachlan was from the previous generation of Edinburgh musicians to Ramsay's, but tunes from his repertoire were clearly still very popular. Ramsay used several as the basis for songs in the *Tea-Table Miscellany*, and his lyric to this tune, 'How sweetly smells the Simmer green' is the first song in the book.

## 4 Auld Rob Moris

Seonaid *Mither*

Iona *Doughter*

Aaron *violin*

Lucia *cello*

Alex *theorbo*

David *harpsichord*

words edited by Allan Ramsay

musical sources: Alexander Stuart, Balcarres Lute Book

The interactions between love and commerce are a recurring theme in Ramsay's songs, and this is one of the few where a female character is allowed to prevail, albeit not over a man. Mother tries, and fails, to persuade daughter that Rob Moris's wealth (and possibly his imminent demise within a year or so) should take precedence over his lack of obvious charms, and his sticky-oot arse.

*MITHER.*

Auld *Rob Moris* that wins in yon Glen,  
He's the King of good Fellows, and Wale of auld Men,  
Has fourscore of black Sheep, and four-score too;  
Auld *Rob Moris* is the Man ye maun loo.

*DOUGHTER.*

Ha'd your Tongue Mither, and let that abee,  
For his Eild and my Eild can never agree:  
They'll never agree, and that will be seen;  
For he is Fourscore, and I'm but Fifteen.

*MITHER.*

Ha'd your Tongue Doughter, and lay by your Pride,  
For he's be the Bridegroom, and ye's be the Bride;  
He shall ly by your Side, and kiss ye too,  
Auld *Rob Moris* is the Man ye maun loo.

*DOUGHTER.*

Auld *Rob Moris* I ken him fou weel,  
His A---- it sticks out like ony Peet-Creel,  
He's out-shind, in-kneed and ringle-eyd too;  
Auld *Rob Moris* is the Man I'll ne'er loo.

*MITHER.*

Tho' auld *Rob Moris* be an elderly Man,  
Yet his auld Brass it will buy a new Pan;  
Then, Doughter, ye shouldna be sae ill to shoo,  
For auld *Rob Moris* is the Man ye maun loo.

*DOUGHTER.*

But auld *Rob Moris* I never will hae,  
His Back is sae stiff and his Beard is grown Gray:  
I had fitter die than live wi' him a Year;  
Sae mair of *Rob Moris* I never will hear.

## **5 Up in the Air**

*Alasdair voice*

*Aaron violin*

*Lucia cello*

*Alex theorbo*

*David harpsichord*

words edited by Allan Ramsay  
musical source: Alexander Stuart



Take your Glass to clear your Een,  
'Tis the *Elixir* heals the Spleen,  
Baith Wit and Mirth it will inspire,  
And gently puffs the Lover's Fire,  
                    Up in the Air,  
            It drives away Care,  
Ha'e wi'ye, ha'e wi'ye, and ha'e wi'ye Lads yet,  
                    *Up in, &c.*

Steek the Doors, keep out the Frost,  
Come, *Willie*, gi'es about ye'r Tost,  
Til't Lads, and lilt it out,  
And let us hae a blythsome Bout.  
                    Up wi't there, there,  
            Dinna cheat, but drink fair,  
Huzza, Huzza, and Huzza Lads yet,  
                    *Up wi't, &c.*

## 6 Catharin Logie (Katharine Ogie)

Aaron *violin*

Lucia *bass viol*

Alex *theorbo*

David *harpsichord*

tune set by John McLachlan

source: George Bowie MS

Ramsay included 'Katharine Ogie' in *The Tea-Table Miscellany* with a version of the words by author 'unknown', according to his table at the back of the volume. The second tune in McLachlan's set is 'Boyne Water': given that its title commemorates what was still a recent battle, McLachlan's omission of its title may have been deliberate.

## 7 Sang I. The Wawking of the Faulds

Thomas *Patie*

Aaron *violin*

Lucia *cello*

Alex *theorbo*

David *harpsichord*

from *The Gentle Shepherd*, Act 1 Scene 1

words by Allan Ramsay

musical source: Thomson 1733, corrected from McFarlane & Oswald

The opening scene of *The Gentle Shepherd*, in which the 'twa youthful Shepherds' Patie and Roger compare and contrast their fortunes in love, was first published in 1720 as a standalone eclogue, and also in Ramsay's *Poems*. Most of the songs which Ramsay introduced to the later version of his pastoral replace sections of spoken text, but this song is added at the beginning, so that the initial focus is on Patie's contentment rather than on Roger's woes.

Given its prominent position as a substantial song at the start of a well-known piece, it is surprising how few contemporary sources include the tune. In the earliest source, William Thomson lowered the opening melody line to put the tune clearly into F major for his London audience: the Scottish sources preserve a more subtle underlying binary ground on G and F, so we have followed those.

My *Peggy* is a young thing,  
Just enter'd in her Teens,  
Fair as the Day, and sweet as *May*,  
Fair as the Day, and always gay.  
My *Peggy* is a young Thing,  
And I'm not very auld,  
Yet well I like to meet her at  
The wawking of the Fauld.

My *Peggy* speaks sae sweetly,  
When e'er we meet alane.  
I wish nae mair, to lay my Care,  
I wish nae mair, of a' that's rare.  
My *Peggy* speaks sae sweetly,  
To a' the lave I'm cauld;  
But she gars a' my Spirits glow  
At wawking of the Fauld.

My *Peggy* smiles sae kindly,  
Whene'er I whisper Love,  
That I look down on a' the Town,  
That I look down upon a Crown.  
My *Peggy* smiles sae kindly,  
It makes me blyth and bauld.  
And naithing gi'es me sic Delight  
As wawking of the Fauld.



My Peggy sings sae saftly,  
When on my Pipe I play;  
By a' the rest, it is confest,  
By a' the rest, that she sings best.  
My *Peggy* sings sae saftly,  
And in her Sangs are tald,  
With Innocence the Wale of Sense,  
At wawking of the Fauld.

pencil sketch of Patie by David Allan, for an illustration in the 1788 Foulis edition of *The Gentle Shepherd*

**8 Sang X. When first my dear Laddie gade to the Green hill  
(Winter was cauld, and my Cleathing was thin / The yellow  
hair'd Laddie)**

Mhairi *Peggy*  
Thomas *Patie*  
Iona *prologue*  
Hamish *flute*  
Lucia *cello*  
Alex *theorbo*  
David *harpsichord*

from *The Gentle Shepherd*, Act 2 Scene 4  
words by Allan Ramsay  
musical sources: Adam Craig, Alexander Stuart

This song replaced dialogue from the earlier version of the pastoral, so that Act 2 ends with a pair of love duets between Patie and Peggy. To fit the new metre of the sung version Ramsay had to alter some of the song titles in Patie's list: 'The Lass of Patie's Mill' is no longer Patie's, and 'The Broom of Cowdenknows' becomes rather mangled.

In the earliest editions, Ramsay referred to this song's tune using the second verse of its original words 'Winter was cauld, and my Cleathing was thin', but he soon corrected this to its more usual title of 'The yellow hair'd Laddie'.

*PEGGY.*

When first my dear Laddie gade to the Green hill,  
And I at Ew-milking first sey'd my young Skill,  
To bear the Milk-bowie, nae Pain was to me,  
When I at the Bughting forgather'd with thee.

*PATIE.*

When Corn-riggs wav'd yellow, and blew Hether-bells  
Bloom'd bonny on Moorland and sweet-rising Fells,  
Nae Birns, Brier, or Breckens, gave Trouble to me,  
If I found the Berries right ripen'd for thee.

PEGGY.

When thou ran, or wrestled, or putted the Stane,  
And came aff the Victor, my Heart was ay fain:  
Thy ilka Sport manly, gave Pleasure to me;  
For nane can put, wrestle or run swift as thee.

PATIE.

Our *Jenny* sings saftly the *Cowden-Broom-Knows*,  
And *Rosie* liltis sweetly the *Milking the Ews*;  
There's few *Jenny Nettles* like *Nansy* can sing,  
At *Throw the Wood Laddie*, *Bess* gars our Lugs ring:

But when my dear *Peggy* sings with better Skill,  
The *Boat-man*, *Tweed-side*, or the *Lass of the Mill*,  
'Tis many Times sweeter and pleasing to me;  
For tho' they sing nicely, they cannot like thee.

PEGGY.

How easy can Lasses trow what they desire?  
And Praises sae kindly increases Love's Fire;  
Give me still this Pleasure, my Study shall be  
To make my self better and sweeter for thee.



pencil sketch by David Allan for Act 2 Scene 4

## 9 Sang XI. By the delicious Warmness of thy Mouth

Mhairi *Peggy*

Thomas *Patie*

Brianna *auld Aunty's cry*

Lucia *cello*

Alex *theorbo*

David *harpsichord*

from *The Gentle Shepherd*, Act 2 Scene 4

words by Allan Ramsay

musical source: Alexander Stuart

This duet from the end of Act 2 was composed specially, but there is no record of who the composer was: the most likely candidates could be Lorenzo Bocchi, Alexander Stuart, Adam Craig, or even a young William McGibbon. In later 18th-century sources it gets recomposed to a greater or lesser extent, but the earliest version works perfectly well as it is.



Patie and Peggy on the face of a grandfather clock by John Douglas of Galston, Ayrshire, painted in Glasgow in 1820, with lines from this scene included

Patie.

Continue kind, and a' my Care shall be,  
How to contrive what pleasing is for thee.

Peggy.

Agreed; — but harken, yon's auld Aunty's Cry:  
I ken they'll wonder what can mak us stay.

Patie.

And let them ferly, — now a kindly Kiss,  
Or Fivescore good anes wad not be a-miss;  
And syne we'll sing the Sang with tunefu' Glee,  
That I made up last Owk on you and me.

Peggy.

Sing first, syne claim your Hyre. — —

Patie.

————— Well I agree.

Patie (*sings*).

By the delicious Warmness of thy Mouth,  
And rowing Eye that smiling tells the Truth,  
I guess, my Lassie, that as well as I,  
Your made for Love, and why should ye deny?

Peggy (*sings.*)

But ken ye, Lad, gif we confess o'er soon,  
Ye think us cheap, and syne the Woing's done?  
The Maiden that o'er quickly tynes her Power,  
Like unripe Fruit will taste but hard and sowr.

Patie (*sings.*)

But gin they hing o'er lang upon the Tree,  
Their Sweetness they may tine, and sae may ye.  
Red cheeked you completely ripe appear,  
And I have thol'd and woo'd a lang Half-year.

Peggy (*singing falls into Patie's Arms.*)

Then dinna pou me, gently thus I fa'  
Into my *Patie's Arms* for good and a':  
But stint your Wishes to this kind Embrace,  
And mint nae farther till we've got the Grace.

Patie (*with his left Hand about her Waist.*)

O Charming Armfu'! hence, ye Cares, away:  
I'll kiss my Treasure a' the live lang Day;  
All Night I'll dream my Kisses o'er again,  
Till that Day come that ye'll be a' my ain.

*Sung by both.*

Sun, gallop down the Westlin Skyes,  
Gang soon to Bed, and quickly rise;  
O! Lash your Steeds, post Time away,  
And haste about our Bridal Day:  
And if ye'er wearied, honest Light,  
Sleep gin ye like a Week that Night.

## **10 Sang XVII. Woe's my Heart that we shou'd sunder**

Mhairi *Peggy*  
Thomas *Patie*  
Lucia *bass viol*  
Alex *theorbo*

from *The Gentle Shepherd*, Act 4 Scene 2  
words by Allan Ramsay  
musical source: Thomson 1733, Balcarres Lute Book

Here Peggy laments that Patie's new-found status as a gentleman will take him away from her for ever. Of course, all is made right by the end of Act 5, but to find out how, you'll have to read Ramsay's pastoral comedy for yourself. We recommend the new edition published by Edinburgh University Press.



pencil sketch by David Allan for Act 4 Scene 2

Patie. (spoken)

Ne'er quarrel Fate, whilst it with me remains,  
To raise thee up, or still attend these Plains.  
My Father has forbid our Loves I own:  
But Love's superior to a Parent's Frown.  
I Falshood hate: Come kiss thy Cares away;  
I ken to love as well as to obey.  
Sir *William's* generous, leave the Task to me  
To make strict Duty and true Love agree.

Peggy.

Speak on, --- speak thus, and still my Grief,  
Hold up a Heart that's sinking under  
These Fears, that soon will want Relief,  
When *Pate* must from his *Peggy* sunder.  
A gentler Face and Silk-attire,  
A Lady rich in Beauty's Blossom,  
Alake poor me! will now conspire,  
To steal thee from thy *Peggy's* Bosom.

No more the Shepherd who excell'd  
The rest, whose Wit made them to wonder,  
Shall now his *Peggy's* Praises tell,  
Ah! I can die, but never sunder.

Ye Meadows where we often stray'd,  
Ye Banks where we were wont to wander.  
Sweet scented Rucks round which we play'd,  
You'll lose your Sweets when we're asunder.

Again ah! I shall never creep  
Around the Know with silent Duty,  
Kindly to watch thee while asleep,  
And wonder at thy manly Beauty?  
Hear, Heaven, while solemnly I vow,  
Tho' thou shouldst prove a wandering Lover,  
Throw Life to thee I shall prove true,  
Nor be a Wife to any other.

## **11 The Lass of Petties Mill**

*Alex archlute*

setting by John Beck 'The lasse, of Petties mill, mr Becks way.'  
source: Balcarres Lute book

This tune appears as the first substantial piece in the monumental collection of over 250 lute solos probably compiled by Margaret Campbell, Countess of Balcarres. The location of the original Peaty's or Patie's Mill is in some doubt, but in 1820 William Stenhouse suggested

that it was in Keithhall near Inverurie in Aberdeenshire, and that when Ramsay composed his song to what was already a well-known tune, he relocated the mill and its lass to a similarly named spot on Irvine Water, near Galston in Ayrshire. In *The Gentle Shepherd*, the song is included in Patie's list of Peggy's repertoire.

## 12 Slighted Nansy

Iona voice

Aaron, Tim violins

Lucia bass viol

Alex theorbo

David harpsichord

words edited or collected by Allan Ramsay 'To the Tune of, *The Kirk wad let me be*'

musical sources: Magdalen Cockburn, James Guthrie, Martha Brown

Here love and commerce intersect again, as Nancy's enviable wealth isn't enough to attract any of the local lads. At the end of the song, we play the tune as we found it in Martha Brown's music book, first bought by her in Inverary in 1714. The book is bound with over 100 pages of domestic recipes 'Severall Receipts of Paistrie' written down in Glasgow a few years earlier.

'Tis I have seven braw new Gowns,  
And ither seven better to mak,  
And yet for a' my new Gowns  
My Woer has turn'd his Back.  
Besides I have seven Milk Ky,  
And *Sandy* he has but three;  
And yet for a' my good Ky,  
The Laddie winna ha'e me.

My Dady's a Delver of Dikes,  
My Mither can card and spin,  
And I am a fine fodgel Lass,  
And the Siller comes linkin in:  
The Siller comes linkin in,  
And it is fou fair to see,  
And fifty Times wow! O wow!  
What ails the Lads at me.

When ever our *Bauty* does bark,  
Then fast to the Door I rin,  
To see gin ony young Spark  
Will light and venture but in:  
But never a ane will come in,  
Tho mony a ane gaes by,  
Synne far Ben the House I rin,  
And a weary Wight am I.

When I was at my first Pray'rs,  
I pray'd but anes i'the Year,  
I wish'd for a handsome young Lad,  
And a Lad with muckle Gear.  
When I was at my neist Prayers,  
I pray'd but now and than,  
I fash'd na my Head about Gear,  
If I get a handsome young Man.

Now when I'm at my last Prayers,  
I pray on baith Night and Day,  
And O! if a Beggar wad come,  
With that same Beggar I'd gae.  
And O what'll come o' me,  
And O what'll I do,  
That sic a braw Lassie as I  
Shou'd die for a Woer I trow!

### 13 Variations

Aaron *violin*

Alex *theorbo*

David *harpsichord*

music by John Clerk of Penicuik

source: Clerk papers

On his Grand Tour as a young man Sir John Clerk of Penicuik, 2nd Baronet studied with Corelli in Rome, before returning to Scotland to devote himself to law and politics. Most of Clerk's surviving music, including five Italianate cantatas, appears on our first album *The Lion of Scotland*. This set of variations runs out prematurely in its only surviving copy, and was completed by Aaron McGregor.

Ramsay probably spent the latter part of his life at Clerk's home, Penicuik House, and a year after Ramsay's death, Clerk's son erected a pierced sandstone obelisk in his memory opposite the house on Cauldshoulders Ridge.



The monument to Allan Ramsay erected in 1759 by Sir James Clerk



The monument's Latin inscription (photos by David McGuinness)

## 14 My Jo Janet

Iona *voice*

Alasdair *voice*

Aaron, Tim *violins* (solo 1: Aaron, solo 2: Tim)

Alex *theorbo*

David *harp*

words edited or collected by Allan Ramsay

musical sources: John Skene, Alexander Stuart

In this song, Janet's solution to the love/commerce conundrum is to ask for increasingly extravagant presents as a love token: a looking-glass, a pair of shoes, and a horse. She certainly has the quick wit to match her half-hearted suitor's excuses, but in the end, even when she responds to his lazy *double entendre* with a more explicit one, he still isn't interested.

Sweet Sir, for your Courtesie,  
When ye came by the *Bass* then,  
For the Love ye bear to me,  
Buy me a Keeking-glass then.  
*Keek into the Draw-well*  
Janet, Janet,  
*And there ye'll see ye'r bonny sell,*  
*My Jo Janet.*

Keeking in the Draw-well clear  
What if I should fa' in,  
Syn a' my Kin will say and swear  
I drown'd my sell for Sin.  
*Ha'd the better be the Brae,*  
Janet, Janet;  
*Ha'd the better be the Brae,*  
My Jo Janet.

Good Sir, for your Courtesie,  
Coming through *Aberdeen* then,  
For the Love ye bear to me  
Buy me a Pair of Shoon then.  
*Clout the auld the new are dear,*  
Janet, Janet;  
*Ae Pair may gane ye haff a Year,*  
My Jo Janet.

But what if dancing on the Green,  
And skipping like a Mawking,  
If they shou'd see my clouted Shoon,  
Of me they will be tauking.  
*Dance ay laigh and late at E'en,*  
Janet, Janet;  
*Syne a' their Fauts will no be seen,*  
My Jo Janet.

Kind Sir for your Courtesie,  
When ye gae to the Cross then,  
For the Love ye bear to me,  
Buy me a pacing Horse then.  
*Pace upo' your Spinning-wheel,*  
Janet, Janet;  
*Pace upo' your Spinning-wheel,*  
My Jo Janet.

My Spinning-wheel is auld and stiff,  
The Rock o't winna stand, Sir;  
To keep the Temper-pin in tift  
Employs aft my Hand, Sir.  
*Make the best o't that ye can,*  
Janet, Janet;  
*But like it never wale a Man,*  
My Jo Janet.

## 15 The Bob of Dunblane

Alasdair *voice*

Aaron, Tim *violins*

Lucia *cello*

Alex *guitar*

David *harpsichord*

words by Allan Ramsay

musical source: Alexander Stuart

If *The Tea-Table Miscellany* really was intended by Ramsay to be sung by young ladies at Edinburgh tea-tables, this song, which details a more blatant seduction strategy, is quite a bold choice. The Bob of Dunblane is undoubtedly a horizontal dance, rather than one danced in the Assembly Rooms, and the 'leading of monkeys' is a warning that those who don't take part will be doomed to mate with apes in hell for all eternity. Even Robert Burns didn't include that in his version.

Lassie, lend me your braw Hemp Heckle,  
And I'll lend you my Thripling Kame;  
For Fainness, Dearie, I'll gar ye keckle,  
If ye'll go dance the *Bob of Dunblane*.  
Haste ye, gang to the Ground of ye'r Trunkies,  
Busk ye braw and dinna think Shame;  
Consider in Time, if leading of Monkeys  
Be better than dancing the *Bob of Dunblane*.

Be frank, my Lassie, lest I grow fickle,  
And take my Word and Offer again.  
Syne ye may chance to repent it mickle,  
Ye did na accept the *Bob of Dunblane*.  
The Dinner, the Piper and Priest shall be ready,  
And I'm grown dowie with lying my lane;  
Away then leave baith Minny and Dady,  
And try with me the *Bob of Dunblane*.

## 16 The Peer of Leith

David *harpsichord*

set by Adam Craig

musical source: Adam Craig

Craig's book of Scots tunes arranged for harpsichord survives in two editions from c. 1727 and 1730, and it was still offered on sale in Robert Bremner's music shop in 1765 along with Bremner's own *Harpsichord or Spinnet Miscellany*. Either it was in print for decades, and very successful with those who were wealthy enough to have their own keyboard instruments at home, or the single surviving copy of the early edition was just an early printer's proof, and Bremner still couldn't persuade anyone to buy the old books from his shop 35 years later. Perhaps the truth is somewhere between the two.

In *The Tea-Table Miscellany* volume 2, Ramsay includes Tom D'Urfey's song 'Young Philander woo'd me lang' to this tune, which he calls by its usual title of 'The Gallant Shoemaker' (Roud 3950). While the original opening line of the Edinburgh song was probably 'I sat upon the Pier of Leith', the tune also fits Burns's later song which mentions the same pier, 'The Silver Tassie' or 'Go fetch to me a pint o' wine'.

## 17 The Toast

Alasdair *voice*

Iona, everyone *chorus*

Aaron, Tim *violins*

Lucia *cello*

Alex *theorbo*

David *harpsichord*

words by Allan Ramsay 'To the Tune of, *Saw ye my Peggy*'

musical sources: Margaret Sinkler, Alexander Stuart, John Clerk of Penicuik

We end with a toast, including some of the violin divisions composed by John Clerk of Penicuik in 1720 on its muscular tune. We began by bemoaning financial loss in the South Sea Bubble; by this point, the good claret has done its work and we leave it to Coofs (fools) to clink their cash.

Come let's ha'e mair Wine in,  
*Bacchus* hates Repining,  
*Venus* loos na Dwining,  
Let's be blith and free.

Away with dull here t'ye, Sir,  
Ye'r Mistress ----- gi'es her,  
We'll drink her Health wi' Pleasure,  
Wha's belov'd by thee.

Then let ----- warm ye,  
That's a Lass can charm ye,  
And to Joys alarm ye,  
Sweet is she to me.  
Some Angel ye wad ca' her,  
And never wish ane brawer,  
If ye bare Headed saw her,  
Kiltet to the Knee.

----- a dainty Lass is,  
Come let's join our Glasses,  
And refresh our Hawses,  
With a Health to thee.  
Let Coofs their Cash be clinking,  
Be Statesmen tint in Thinking,  
While with Love and Drinking,  
We gi'e our Cares the Lie.

*N. B. The first Blank to be supply'd with the Toster's Name, the two last with the Name of the Toast.*

rehearsal and session photos  
by Stuart Campbell, Luca Guariento and Brianna Robertson-Kirkland



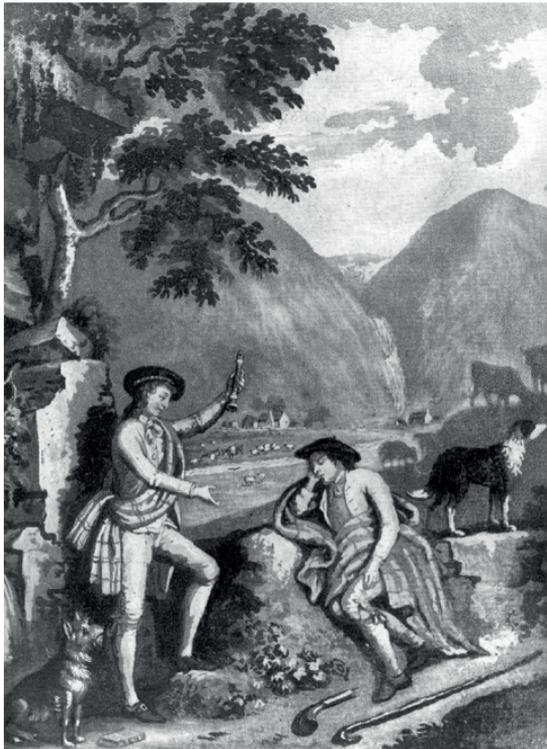
clockwise from top left:  
Thomas Walker, Iona Fyfe, Alex McCartney, David McGuinness



clockwise from top left:  
Mhairi Lawson, Lucia Capellaro, Alasdair Roberts, Aaron McGregor



clockwise from top left:  
Hamish Napier, Seonaid Aitken, Tim Macdonald, Bob of Dunblane



Aquatint of Act 1 Scene 1 by David Allan,  
from the Foulis 1788 edition of *The Gentle Shepherd*



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