

# Border Ballad

Sir Walter Scott (1771 - 1832)

John Henry Maunder (1858 - 1920)  
Ed. Douglas J Walczak (ASCAP)

**Alla marcia** (♩ = c.120)

Piano

5

S. A.

T. B.

Piano

10

S. A.

T. B.

Piano

March, march,

Et - trick and tevi - ot - dale, Why, my lads, din - na ye march for - ward in or - der?

13

S. A. *v* *v*

March, march, Esk - dale and Lid - des - dale, All the Blue Bon nets\_ are o - ver the Bor - der.

T. B. *v* *v*

Pno.

17

S. A. *mf*

Ma - ny a ban - ner spread, Flut - ters a - bove your head, Ma - ny a crest that is

T. B. *mf*

Pno. *mf*

20

S. A. *f*

fa - mous in sto - ry. Mount and make rea - dy then, Sons of the moun - tain glen.

T. B. *f*

Pno. *f*

23

S. A. Fight for your Queen and the old Scot-tish glo - ry, March, march,

T. B.

Pno.

27

S. A. Et - trick and tevi - ot-dale, Why, my lads, din - na ye march for - ward in or - der?

T. B.

Pno.

30

S. A. March, march o - ver the bor - der, March, march for - ward in or - der,

T. B.

Pno.

34 March, march, march, march

S. A.

T. B.

Pno.

37

S. A.

T. B.

Pno.

march, march, march, march.

*mf*

42

S. A.

T. B.

Pno.

*unison mf*

Come from the hills\_ where the hir - sels are gra - zing,

*mf*

46

S. A. Come to the crag\_ where the

T. B. Come from the glen\_ of the buck\_ and the roe;

*mf* *sf* *sf* *mp*

Pno.

49

S. A. bea - con is blaz - ing,

T. B. Come with the buck - ler, the lance, and the bow.

*f*

Pno.

52

S. A. *f* Trum - pets are sound - ing, War steeds are bount - ing, Stand to your arms, and

T. B. *f*

Pno.

55 *f unis*

S. A. march in good or - der; Eng - land shall ma - ny a day Tell of the dead - ly fray,

T. B. *f unis*

Pno.

58 *ff* *divisi*

S. A. When the Blue Bon - nets\_ came\_ o - ver the Bor - der.

T. B. *ff* *divisi*

Pno. *ff* *sf* *sf*

62 *fff unis*

S. A. March, march, Et - trick and tevi - ot-dale, Why, my lads, din - na ye march

T. B. *fff unis*

Pno. *fff*

65

S. A. for - ward in or - der? March, march o - ver the bor - der,

T. B.

Pno.

Detailed description: This system covers measures 65 to 67. The Soprano part begins with a quarter rest, followed by the lyrics 'for - ward in or - der? March, march o - ver the bor - der,'. The Tenor part provides a bass line with some melodic movement. The Piano accompaniment features a steady eighth-note bass line and chords in the right hand.

68

S. A. March, march for - ward in or - der, March, march, March, march, march,

T. B.

Pno.

Detailed description: This system covers measures 68 to 70. The Soprano part has lyrics: 'March, march for - ward in or - der, March, march, March, march, march,'. The Tenor part continues the bass line. The Piano accompaniment includes a triplet of eighth notes in the right hand at the end of measure 70.

71

S. A. — march, march  
march, march, march, march, march, march, march,

T. B.

Pno.

Detailed description: This system covers measures 71 to 73. The Soprano part has lyrics: '— march, march march, march, march, march, march, march,'. The Tenor part continues the bass line. The Piano accompaniment features a triplet of eighth notes in the right hand at the end of measure 73.

75

S. A. *sustain fff*

T. B. march, march.

Pno. *sustain fff*

3 3

3 3

Detailed description: This is a page of a musical score, page 8, starting at measure 75. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The Soprano and Alto parts are written in treble clef, and the Tenor and Bass parts are in bass clef. The piano accompaniment is in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The Soprano and Alto parts have a 'sustain fff' marking and are held in a long note with a fermata. The Tenor and Bass parts have a 'march, march.' marking and are also held in a long note with a fermata. The piano accompaniment features a 'sustain fff' marking and includes triplet figures in both the right and left hands. The score concludes with a double bar line.