

John Christian Bach

I'll never leave thee

4 Scotch Songs

for Voice, 2 Flutes, 2 Violins and Bass

Edited by
Roger Fiske

ED 11095
ISMN M-2201-0791-7

PREVIEW
Low Resolution

J. C. BACH'S SCOTCH SONG ARRANGEMENTS

John Christian Bach (1735-82), youngest son of Johann Sebastian, lived in Scotland for the last twenty years of his life. At this period Scotch songs were especially popular, and were often sung at the concerts Bach gave in London from 1763 on in the seventies. Bach even based movements on these tunes in some of his piano concertos (Op. 13, 1777); the slow one in G major makes use of 'The Yellow-bellied Lad', and the Finale of No. 4 uses 'The Yellow-bellied Lad'. Of the arrangements he wrote for the famous concertos, only three survive, all apparently in unique copies; there may well have been others which were published two or three years after Bach's death.

Three of these arrangements are alike in style, and in having accompaniments for flute and violin. The first is a still-page, being it as 'A Favourite Scotch Song, Sung by the late George, Prince of Wales, at the Concert, The Instrumental Parts by the late George, Prince of Wales'. The second, 'The Brass of Ballandine', must have been written for a different occasion. The tune is rather rambling, but the accompaniment is very different. The two are astonishing, with their passages for the flute and violin. The first may be found in William Shield's *Review of the Thorough Bass*, 1782, without either the arranger's name or even the title. The second is in the *Classical Museum* acquired by the original publication, Shield's son, in 1782. The title-page states that 'The Brass of Ballandine' was written by Tenducci, in the Festino Rooms in Hanover Square, the year 1782. The title-page also states that the arrangement was made on the piano Forte by Mr Bach, Hautboy Mr Giardini, Violoncello Mr Giardini, Tenor Mr Giardini, Violoncello Mr Giardini, and Bass Mr Giardini. They were all eminent London virtuosi of their day.

The origin of this arrangement is suggested in Mrs Papendiek's Reminiscences (p. 65 ff.). When Bach was teaching the young princesses in Kew Palace, during a good deal of his time in Richmond, he had a piano moved into the King's Room so that he could have weekly chamber music evenings with Fischer, Crocchi, and Abel (who played the viola da gamba). He and Abel took it in turns to supply a new piece for each meeting. There is evidence that a viola player was always present, and Tenducci may well have been lured down on occasions. It is certain that Bach made this arrangement for one of these meetings, testing his 'gamba' technique to the full while limiting his own part on the piano to simple arpeggios; he was never much of an executant. When later they decided to perform the music in public, Abel, who was becoming unreliable, was replaced by Crocchi.

The Broom of Cowdenknows. 'The Broom, the bonny Broom' in Playford's *The Dancing Master* (1651) may possibly be an early version of the tune. More recognisably it was first published in *Orpheus Caledonius* (1st ed. 1726), and it is Air 1 in *The Beggar's Opera* (1728). The tune was then only eight bars long (sometimes with a varied repeat) and ended in the 'wrong' key. Geminiani once said he had been trying to find an ending for it half his life, but without success. Bach needed an ending. Bach may have been the first to get it back in the original key, with an echo of the first two bars. Allan Ramsay printed two set of words in his *Table Miscellany* (1724); those Bach used were signed 'S.R.'.

I'll never leave thee. The words, by Ramsay's friend Robert Burns, were in his *Table Miscellany*; and with the tune in *Orpheus Caledonius* (1726). Burns said it was 'an absurdity to join such names as Adonis and the Broom'.

Lochaber. Bunting, recently supported by Donald Mitchell, has called this tune as Irish, calling it 'Limerick's Lamentation'; in a 1788 edition of *The Limerick's March to Ireland*. After Bach's day Burns and Scott both set it, with the ballad 'Lord Ronald' ('Lord Randal'). In a 1788 edition of *The Scots Songs* as a Scots song because of Ramsay's words in *The Table Miscellany* about a soldier leaving his loved ones in Lochaber (the then New England) to go off to fight in the Marlborough Wars. After 1742, when Bonnie Prince Charlie sailed from the Western Highlands for ever, the hills were taken over by the British. When Tenucci was singing about his arrival in London, the blind singer, exiled in Rome, used to end his songs with this tune. He found it in Ramsay's *Table Miscellany* with this very tune, playing himself on the harpsichord in 1788.

The Braes of Ballandine. The title was used in James Oswald's *Curious Collection of Scots Tunes* (1773). He composed it, though he never claimed it as his. He got the blind harpist John Black to write words for it. These, which make no sense out of Black's name, are between Perth and Dundee), can be found in his *Scots Songs* (1788). No other words are known. I have preferred Black's spelling of his name, and his punctuation.

The original score is in brackets for added slurs, which have a horizontal stroke. The original slurs are in italics. *The Braes of Ballandine* as originally published is in full with four repeats; where slurs are given in only one or two years, I have added them in the others without comment. In the other three songs there is no viola part assumed, as did all composers of the time, that viola players, if any, would play from a bass part, putting the notes up an octave where necessary. A viola part on these lines is provided with the set. The string parts in these three songs have been set out so that they can be played as piano accompaniments. The bracketed tempo marks have been taken from different arrangements of them in *Carelli's Select Collection* Vol. 3 (c.1779).

Roger Fiske

I'LL NEVER LEAVE THEE

Edited by Roger Fiske

Arr. J. C. W.

[Larghetto]

Flutes 1 & 2

Voice

Violins 1 & 2

Bass

6

day I heard Ma - ry say
love-ly A - don - is, say,

11

Will I leave thee? Stay, dear-est A - don - is, stay Why wilt thou
Mary, de - ceiv'd thee? Did e'er her young Heart be-tray New Love, that has

Bar 11, Voice part, 2nd beat: the '3' is editorial; perhaps the rhythm should be as in bar 3. The original has minor A in the bass instead of G (but cf. bar 3), and on the 3rd beat, VL 2 as VL 1.

Bar 13, Fl. 2: 1st note A in original; I have made it accord with bar 1.

Bars 15–16, Verse 2: obscure; Bach agrees with *Two-Table Miscellany*, but other versions have 'New Love to grieve thee', which makes slightly better sense.