



Annie Laurie

Scottish Folksong

Thomas Crampton
(1817-1885)

Maxwelton's braes are bonnie,
Where early fa's the dew,
'Twas there that Annie Laurie
Gi'ed me her promise true.
Gi'ed me her promise true -
Which ne'er forgot will be,
And for bonnie Annie Laurie
I'd lay me down and dee.

Her brow is like the snaw-drift,
Her neck is like the swan,
Her face it is the fairest,
That e'er the sun shone on.
That e'er the sun shone on—
And dark blue is her e'e,
And for bonnie Annie Laurie
I'd lay me down and dee.

Like dew on gowans lying,
Is the fa' o' her fairy feet,
And like winds, in simmer sighing,
Her voice is low and sweet.
Her voice is low and sweet—
And she's a' the world to me;
And for bonnie Annie Laurie
I'd lay me down and dee.

Lady John Scott (1810–1900)
based on poem by William Douglas (1672?–1748)

braes = sloping bank of a river or sea-shore
bonnie = pretty
fa's = falls
gi'ed = gave
dee = die
snaw = snow
e'e = eye
gowans = daisies
o' = of
simmer = summer
a' = all

Annie Laurie

Thomas Crampton

Moderato

S *mf* Max - wel - ton's braes are bon - nie, Where ear - ly fa's the dew, 'Twas

A *mf* Max - wel - ton's braes are bon - nie, Where ear - ly fa's the dew, 'Twas

T *mf* Max - wel - ton's braes are bon - nie, Where ear - ly fa's the dew, 'Twas

B *mf* Max - wel - ton's braes are bon - nie, Where ear - ly fa's the dew, 'Twas

5 S *f* there that An - nie Lau - rie Gi'ed me her pro - mise true. Gi'ed

A *f* there that An - nie Lau - rie Gi'ed me her pro - mise true. Gi'ed

T *f* there that An - nie Lau - rie Gi'ed me her pro - mise true. Gi'ed

B *f* there that An - nie Lau - rie Gi'ed me her pro - mise true. Gi'ed

Annie Laurie

9

S me her pro - mise true— Which ne'er for - got will be, And for

A me her pro - mise true— Which ne'er for - got will be, And for

T me her pro - mise true— Which ne'er for - got will be, And for

B me her pro - mise true— Which ne'er for - got will be, And for

p *f* *p* *f* *p* *f* *p* *f*

13

S bon - nie An - nie Lau - rie I'd lay me down and dee.

A bon - nie An - nie Lau - rie I'd lay me down and dee.

T bon - nie An - nie Lau - rie I'd lay me down and dee.

B bon - nie An - nie Lau - rie I'd lay me down and dee.

S Her brow is like the snaw - drift, Her neck is like the swan, Her

A

T Her brow is like the snaw - drift, Her neck is like the swan, Her

B Her brow is like the snaw - drift, Her neck is like the swan, Her

p *p* *p*

Annie Laurie

21

S face it is the fair - est, That 'er the sun shone on. That

A

T face it is the fair - est, That 'er the sun shone on. That

B face it is the fair - est, That 'er the sun shone on. That

25

S 'er the sun shone on— And dark blue is her e'e, And for

A 'er the sun shone on— And dark blue is her e'e, And for

T 'er the sun shone on— And dark blue is her e'e, And for

B 'er the sun shone on— And dark blue is her e'e, And for

29

S bon - nie An - nie Lau - rie I'd lay me down and dee.

A bon - nie An - nie Lau - rie I'd lay me down and dee.

T bon - nie An - nie Lau - rie I'd lay me down and dee.

B bon - nie An - nie Lau - rie I'd lay me down and dee.

Annie Laurie

S *pp* Like dew on the gow - ans ly - ing, Is the fa' o' her fair - y feet, And like

A *pp* Like dew on the gow - ans ly - ing, Is the fa' o' her fair - y feet, And like

T

B *pp* Like dew on the gow - ans ly - ing, Is the fa' o' her fair - y feet, And like

The first system of the musical score for 'Annie Laurie' features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have lyrics and musical notation, while the Tenor part is silent. The Bass part has lyrics and musical notation. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked *pp* (pianissimo) and includes accents (>) over the first notes of the Soprano and Alto parts.

S ³⁷ winds, in sim - mer sigh - ing, Her voice is low and sweet. Her

A winds, in sim - mer sigh - ing, Her voice is low and sweet. Her

T

B winds, in sim - mer sigh - ing, Her voice is low and sweet. Her

The second system of the musical score continues the vocal parts. It begins at measure 37. The Soprano and Alto parts have lyrics and musical notation, while the Tenor part is silent. The Bass part has lyrics and musical notation. The key signature remains one sharp (F#) and the time signature is 3/4. The music is marked *pp* (pianissimo) and includes accents (>) over the first notes of the Soprano and Alto parts. The system ends with a dynamic marking of *f* (forte).

S ⁴¹ voice is low and sweet— And she's a' the world to me; And for

A voice is low and sweet— And she's a' the world to me; And for

T voice is low and sweet— And she's a' the world to me; And for

B voice is low and sweet— And she's a' the world to me; And for

The third system of the musical score continues the vocal parts. It begins at measure 41. The Soprano, Alto, and Bass parts have lyrics and musical notation, while the Tenor part is silent. The key signature remains one sharp (F#) and the time signature is 3/4. The music is marked *p* (piano) and includes accents (>) over the first notes of the Soprano, Alto, and Bass parts. The system ends with a dynamic marking of *f* (forte).

Annie Laurie

45

S
bon - nie An - nie Lau - rie I'd _____ lay _____ me down and dee.

A
bon - nie An - nie Lau - rie I'd _____ lay _____ me down and dee.

T
8
bon - nie An - nie Lau - rie I'd _____ lay _____ me down and dee.

B
bon - nie An - nie Lau - rie I'd _____ lay _____ me down and dee.

Detailed description: This is a four-part vocal setting of the song 'Annie Laurie'. It consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in the key of D major (two sharps) and 3/4 time. The lyrics are: 'bon - nie An - nie Lau - rie I'd _____ lay _____ me down and dee.' The lyrics are written below each staff. The Soprano and Alto parts have a melodic line with a slur over the final two notes. The Tenor and Bass parts have a more rhythmic line. There are some musical markings like accents and slurs.

F. Pitman
(n.d., 186?)

Thomas Crampton (1817–1885) was born in Sheerness, Kent, England. He became known as an organist, composer, and music expert. He was editor of *Pitman's Musical Monthly* and was appointed purchaser of music for the British Museum. He composed instrumental music, anthems, glees and part-songs. A special passion was writing music for children. He was musical editor of the Boston periodical *Our little ones and the nursery*, although he never visited the United States. He died in Chiswick, England.

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.
please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:

www.shorchor.net

