



# THE WATER-SIDE

Words By  
Robert Burns

Set to Music for Unaccompanied SATB Chorus  
by  
Edgar L. Bainton

COVER IMAGE

"Scottish Highland Landscape"

by

Francis E. Jamieson

(1890 - 1950)



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# ENGLISH HERITAGE

## MUSIC SERIES

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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**

Editor

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### Source Information

*Full Score Manuscript*  
*Vocal Score*

n.a.

Novello and Company Ltd. No. © 1910  
The Musical Times, Vol. 51, No. 812 (October 1, 1910)

*Royal College of Music Library*  
*Manuscript Transcription & Score Preparation*

Ass't. Librarian - library@rcm.ac.uk  
David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Dorico Pro 6.2.30.6245    *Audio Software:* NotePerformer 5    *Graphic Software:* Affinity  
*Document Software:* Affinity    *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

# The Water-Side

Robert Burns

Scottish Folk-Song

Arranged by Edgar L. Bainton

Moderato  $\text{♩} = 56$   
*pp* (with closed lips) *p*

Soprano  
 Mm As I gaed down the wa - ter - side, There I met my

Alto  
 Mm As I gaed down the wa - ter - side, There I met my

Tenor  
 Mm As I gaed down the wa - ter - side, There I met my

Bass  
 Mm As I gaed down the wa - ter - side, There I met my

For Rehearsal Only

Moderato  $\text{♩} = 56$   
*pp* *p*

8

S. *mf* *p* *pp*  
 shep - herd lad; He row'd me sweet - ly in his plaid, An' he ca'd me his dear - ie.

A. *mf* *p* *pp* (with closed lips)  
 shep - herd lad; He row'd me sweet - ly in his plaid, An' he ca'd me his dear - ie. Mn

T. *mf* *p* *pp*  
 shep - herd lad; He row'd me sweet - ly in his plaid, An' he ca'd me his dear - ie.

B. *mf* *p* *pp* (with closed lips)  
 shep - herd lad; He row'd me sweet - ly in his plaid, An' he ca'd me his dear ie. Mm

Pno *mf* *p* *pp*

15 (with closed lips) *mp*

S. *Mm* "Will ye gang down the wa - ter - side, And

A. *p* "Will ye gang down the wa - ter - side, And see the waves sae

T. *mf* "Will ye gang down the wa - ter - side, And see the waves sae

B. *p* Will ye gang down the wa - ter - side, And

Pno *mp*

20 *mf*

S. see the waves sae sweet - ly glide Be - neath the ha - zels spread - ing wide? The moon it shines fu'

A. *mf* sweet - ly glide Be - neath the ha - zels spread - - - ing wide? The moon it shines fu'

T. *f* *mf* *dim.* sweet - ly glide Be - neath the ha - zels spread - ing wide? The moon it shines fu' clear - - -

B. *mf* *mp* see the waves sae sweet - ly glide Be - neath the ha - zels spread - ing wide? The moon it

Pno *f*

## The Water-Side

25 *p* *mf*

S. clear - ly." \_\_\_\_\_ While wa - ters wim - ple to the sea, While

A. *pp* (with closed lips) *p* clear - ly." Mm \_\_\_\_\_ While wa - ters wim - ple to the sea, While

T. *pp* (with closed lips) *p* - ly." \_\_\_\_\_ Mm \_\_\_\_\_ While wa - ters wim - ple to the sea, While

B. *p* *dim.* *pp* *p* shines fu' clear - - - ly." \_\_\_\_\_ While wa - ters wim - ple to the sea, While

Pno *p* *pp* *mf*

32 *f*

S. day blinks in the lift sae hie, Till clay - cauld death shall blin' my eè,

A. *f* day blinks in the lift sae hie, Till clay - cauld death shall blin' my eè,

T. *f* day blinks in the lift sae hie, Till clay - cauld death shall blin' my eè,

B. *f* day blinks in the lift sae hie, Till clay - cauld death shall blin' my eè, \_\_\_\_\_

Pno *f*

36 *dim.* *pp* *rit*

S. Ye sall be my dear - - ie. Ah.

A. *dim.* *pp* (with closed lips) Mm

T. *dim.* *pp* (with closed lips) Mm

B. *dim.* *pp* Ah.

Pno *dim.* *pp* *pp* *rit*



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