

The Classic, Irish Beethoven!

Five Folksong Settings

arranged for chamber orchestra
by Steven K. Gerber

Instrumentation:

Flute
Oboe
Clarinet in B-flat
Bassoon
2 Horns in F
Harp
Strings

Duration:

approximately 7:45

THE CLASSIC, IRISH BEETHOVEN!

Five Folksong Settings

Among Ludwig van Beethoven's lesser-known works in the smaller forms are several volumes of folksong settings. Edinburgh music publisher George Thomson, gambling on demand from domestic musicians in the British Isles and the marketability of anything to which Beethoven's celebrity name was attached, commissioned arrangements of several sets of traditional Scottish, English, Welsh, and Irish folk songs. Seven albums of these song settings were published without opus numbers between 1810 and 1820, scored as vocal solos or duets with piano trio (i.e., violin, cello, and piano). In many cases Thomson provided Beethoven with only the melodies without their English- (or Gaelic-) language texts (which Beethoven might not have understood in any case; indeed, their correspondence was in French). Additionally, Thomson typically commissioned (or appropriated) new words for the old songs, and Beethoven rather enjoyed this new link to the poems of Walter Scott, Robert Burns, and other admired literary figures, whether he could read them or not.

The Irish tunes in particular seemed to fascinate Beethoven, for he arranged over 60 of these, far more than the English, Scottish, and Welsh songs in these collections. In spite of Thomson's insistence that the accompaniments be easy enough for amateurs, Beethoven did not simplify the technical requirements, and while not virtuosic, the piano parts especially demand skilled and sensitive musicianship, inasmuch the settings are quite artful. The melodies are often modal in musical character and typically of 12 or 16 measures in length, some of 20 or 24 measures, few as long as 32 measures. For these, Beethoven carefully constructed introductions and codettas that often doubled their lengths. His challenge was to preserve the modal and folk-like qualities of the melodies while harmonizing them with classical tonalities and enhancing them with evocative accompanying motives.

The five Irish folksongs presented here, as a medley for an ensemble of modest size, are just a small sampling from a treasury of these gemlike miniatures—which, to Thomson's chagrin, did not sell particularly well. The source used was Breitkopf and Härtel's 19th-century edition of *Beethovens Werke*, vols. 258, 261, and 262 (freely available online at International Music Score Library Project, or IMSLP). The songs are:

- WoO 154, No. 8 - "Save Me From the Grave and Wise" (William Smyth)
- WoO 152, No. 18 - "They Bid Me Slight My Dermot Dear" (William Smyth)
- WoO 153, No. 19 - "Judy, Lovely, Matchless Creature" (Alexander Boswell)
- WoO 152, No. 1 - "The Return to Ulster" (Sir Walter Scott)
- WoO 153, No. 3 - "The British Light Dragoons" (Sir Walter Scott)

The opening stanzas only for each appear after the last page of this score.

The tempo indications here differ slightly from Thomson's indications to Beethoven, and all metronome suggestions are the arranger's. Although conceived for instrumental performance, these *could* also be presented with a vocal soloist after consulting the above sources, marking up relevant sections to repeat desired verses, and rebalancing dynamics as needed. I'd like to think that these could alternatively be *danced* as balletic vignettes.

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Five Folksong Settings

Ludwig van Beethoven
arranged by Steven K. Gerber

Allegretto ♩. = 80

Flute

Oboe

Clarinet in B-flat

Bassoon

Horn I in F

Horn II in F

Harp

Allegretto ♩. = 80

Violins I

Violins II

Violas

Cellos/Bass

WoO 154 no. 8, "Save me from the grave and wise"

A (2nd time a bit faster)

8

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vla.

Vc./DB

mf

mp

mp

stacc.

WoO 154 no. 8, "Save me from the grave and wise"

A (2nd time a bit faster)

14

Fl.

Ob.

Cl.

Bsn.

mf

mp

Hn. I

Hn. II

mp

mp

Hp.

Vlns. I

mp

stacc.

Vlns. II

Vla.

Vc./DB

20

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

mf

stacc.

Measure 20: Flute, Oboe, Clarinet, Bassoon, Horn I, Horn II, Harp, Violin I, Violin II, Viola, Cello/Double Bass. Measure 21: Flute, Oboe, Clarinet, Bassoon, Horn I, Horn II, Harp, Violin I, Violin II, Viola, Cello/Double Bass. Measure 22: Flute, Oboe, Clarinet, Bassoon, Horn I, Horn II, Harp, Violin I, Violin II, Viola, Cello/Double Bass. Measure 23: Flute, Oboe, Clarinet, Bassoon, Horn I, Horn II, Harp, Violin I, Violin II, Viola, Cello/Double Bass. Measure 24: Flute, Oboe, Clarinet, Bassoon, Horn I, Horn II, Harp, Violin I, Violin II, Viola, Cello/Double Bass. Measure 25: Flute, Oboe, Clarinet, Bassoon, Horn I, Horn II, Harp, Violin I, Violin II, Viola, Cello/Double Bass. Measure 26: Flute, Oboe, Clarinet, Bassoon, Horn I, Horn II, Harp, Violin I, Violin II, Viola, Cello/Double Bass.

27

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. I *f*

Hn. II *f*

Hp.

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vc./DB *f* stacc.

39

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlins. I

Vlins. II

Vlas.

Vc./DB

46 **Moderato** ♩ = 58

Fl. *mf*

Ob.

Cl. *f*

Bsn. *f*

Hn. I *f*

Hn. II *f*

Hp. *mf* *arpeggio sempre*

DC#B# | EFGA

3

Moderato ♩ = 58

Vlns. I

Vlns. II

Vlas.

Vc./DB

50

Fl. *mp*

Ob.

Cl. *mp* *p* *mp*

Bsn.

Hn. I *mp* *p*

Hn. II *mp* *p*

Hp. *mp* *p*

Vlns. I *mp* *p*

Vlns. II *mp*

Vla. *mp*

Vc./DB *mp* pizz.

B WoO 152 no. 18, "They bid me slight
my Dermot dear"

54

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

(play 1st time only, tacet 2nd time)

WoO 152 no. 18, "They bid me slight my Dermot dear"

B (tacet 1st time, play 2nd time only)

Vlns. I

Vlns. II

Vlas.

Vc./DB

mp

p

pizz.

mp

(tacet 1st time, play 2nd time only)

mp

(tacet 1st time, play 2nd time only)

mp

(pizz. 1st time, arco 2nd time)

mp

59 (tacet 1st time, play 2nd time only)

Fl.

Ob. (tacet 1st time, play 2nd time only) *mp*

Cl.

Bsn.

Hn. I (tacet 1st time, play 2nd time only) *p*

Hn. II (tacet 1st time, play 2nd time only) *p*

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

65

Fl. *mp*

Ob.

Cl.

Bsn.

Hn. I *pp*

Hn. II *pp*

Hp.

Vlns. I *arco*

Vlns. II *arco*

Vlas.

Vc./DB

70

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

mf

mp

p

Detailed description of the musical score: The score is for a full orchestra. Measures 70-73 are shown. Flute (Fl.) plays a melodic line with eighth notes and sixteenth notes, with dynamics *mf* and *mp*. Oboe (Ob.) has rests in measures 70-72 and enters in measure 73 with a melodic line, marked *mp*. Clarinet (Cl.) has rests in measures 70-71 and enters in measure 72 with a melodic line, marked *mf*, and continues in measure 73, marked *mp*. Bassoon (Bsn.) plays a rhythmic pattern of eighth notes in measures 70-71 and 73, with rests in measures 72 and 73. Horns I (Hn. I) and II (Hn. II) have rests in all measures. Harp (Hp.) has rests in all measures. Violins I (Vlns. I) and II (Vlns. II) play a rhythmic pattern of eighth notes in measures 70-71, marked *mf*, and continue in measure 72, marked *mp*. In measure 73, Violins I and II play a melodic line, marked *p*. Viola (Vlas.) plays a rhythmic pattern of eighth notes in measures 70-71, marked *mf*, and continues in measure 72, marked *mp*. In measure 73, Viola plays a melodic line, marked *p*. Cello/Double Bass (Vc./DB) plays a rhythmic pattern of eighth notes in measures 70-71, marked *mf*, and continues in measure 72, marked *mp*. In measure 73, Cello/Double Bass plays a melodic line, marked *p*.

74

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

p

p

p

pizz.

p

pizz.

pizz.

pizz.

96

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

mp

mp

mp

mp

Detailed description: This is a page of a musical score, page 96, measures 96-104. The score is written for a symphony orchestra. The woodwind and brass sections (Flute, Oboe, Clarinet, Bassoon, Horn I, Horn II) have rests in all measures. The Harp (Hp.) also has rests. The string section (Violin I, Violin II, Viola, Cello/Double Bass) plays a melodic line. The Violin I and II parts start with a mezzo-piano (mp) dynamic. The Viola and Cello/Double Bass parts also have mp markings. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat).

105

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. I *mp*

Hn. II *mp*

Hp.

Vlns. I *mp*

Vlns. II *mp*

Vlas. *mp*

Vc./DB

This musical score page contains measures 105 through 111. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 105-111, *mp*. Part 105 starts with a measure rest, followed by a melodic line with slurs and ties.
- Oboe (Ob.):** Measures 105-111, *mp*. Part 105 starts with a measure rest, followed by a melodic line with slurs and ties.
- Clarinet (Cl.):** Measures 105-111, *mp*. Part 105 starts with a measure rest, followed by a melodic line with slurs and ties.
- Bassoon (Bsn.):** Measures 105-111, *mp*. Part 105 starts with a measure rest, followed by a melodic line with slurs and ties.
- Horn I (Hn. I):** Measures 105-111, *mp*. Part 105 starts with a measure rest, followed by a melodic line with slurs and ties.
- Horn II (Hn. II):** Measures 105-111, *mp*. Part 105 starts with a measure rest, followed by a melodic line with slurs and ties.
- Piano (Hp.):** Measures 105-111. Both staves are empty, indicating a rest for the piano.
- Violins I (Vlns. I):** Measures 105-111, *mp*. Part 105 starts with a measure rest, followed by a melodic line with slurs and ties.
- Violins II (Vlns. II):** Measures 105-111, *mp*. Part 105 starts with a measure rest, followed by a melodic line with slurs and ties.
- Viola (Vlas.):** Measures 105-111, *mp*. Part 105 starts with a measure rest, followed by a melodic line with slurs and ties.
- Violoncello/Double Bass (Vc./DB):** Measures 105-111. Part 105 starts with a measure rest, followed by a melodic line with slurs and ties.

119 **Poco ritard.**

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Horn I (Hn. I) and Horn II (Hn. II). The third system includes Harp (Hp.). The fourth system includes Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vla.), and Violoncello/Double Bass (Vc./DB). The key signature has two flats (B-flat and E-flat). The time signature is 3/8. The tempo marking 'Poco ritard.' appears above the Flute staff at measure 119 and above the Violins I staff at measure 125. Dynamics include *p* (piano) and *pp* (pianissimo). The woodwinds and bassoon have melodic lines, while the strings provide a rhythmic accompaniment.

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vla.

Vc./DB

p

pp

p

pp

p

pp

Poco ritard.

Poco ritard.

127 **Larghetto** ♩ = 90

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Larghetto ♩ = 90

Vlns. I

Vlns. II

Vlas.

Vc./DB

mp

mp

solo viola

mf \rightrightarrows *mf* \rightrightarrows *mf* \rightrightarrows

mp

$D^{\flat}CB^{\sharp} | E^{\flat}FGA^{\flat}$

WoO 152 no. 1,
"The Return to Ulster"

D

133

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

mf

mf

p

all violas

[illegible]

146 **Piu mosso** ♩ = 98

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vla.

Vc./DB

mp

p

mp

p

mp

p

mp

pp

pizz.

mp

151

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

Detailed description: This page of a musical score contains measures 151 through 156. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) plays a melodic line with eighth and sixteenth notes, including some triplets. The Oboe (Ob.) is silent. The Clarinet (Cl.) plays a sustained, low melodic line. The Bassoon (Bsn.) plays a similar low melodic line. Horn I (Hn. I) plays a melodic line with eighth notes. Horn II (Hn. II) is silent. The Harp (Hp.) provides harmonic support with chords and triplet patterns in the left hand. Violin I (Vlns. I) plays a melodic line with eighth notes. Violin II (Vlns. II) plays a rhythmic pattern of eighth notes, often in triplets. Viola (Vlas.) plays a melodic line with eighth notes. Cello/Double Bass (Vc./DB) plays a bass line with eighth notes.

157

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

arco

p

mp

The musical score for measures 157-161 is as follows:

- Flute (Fl.):** Measure 157 has a half note G4. Measures 158-161 are whole rests.
- Oboe (Ob.):** Measures 157-161 are whole rests.
- Clarinet (Cl.):** Measure 157 has a half note G3. Measures 158-161 are whole rests.
- Bassoon (Bsn.):** Measure 157 has a half note G2. Measures 158-161 are whole rests.
- Horn I (Hn. I):** Measure 157 has a half note G4. Measures 158-161 are whole rests.
- Horn II (Hn. II):** Measures 157-161 are whole rests.
- Harp (Hp.):** Measure 157 has a whole note chord (G2, B1, D2). Measures 158-161 are whole rests.
- Violins I (Vlns. I):** Measures 157-158 are whole rests. Measure 159 starts with a triplet of eighth notes (G4, A4, B4) marked *p*. Measures 160-161 continue with triplets of eighth notes.
- Violins II (Vlns. II):** Measure 157 has a half note G3. Measure 158 has a half rest. Measures 159-161 have triplets of eighth notes marked *p*. The word *arco* is written above measure 159.
- Viola (Vlas.):** Measures 157-161 feature a melodic line with slurs and a dynamic marking of *mp* in measure 159.
- Cello/Double Bass (Vc./DB):** Measures 157-161 feature a melodic line with slurs and triplets of eighth notes.

[illegible]

173 **Accelerando...**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. I

Hn. II

Hp. *pp*

Accelerando...

Vlns. I *pp*

Vlns. II *pp*

Vlas. *pp*

Vc./DB *pp*

The musical score for measures 173-176 is presented. The key signature consists of three flats (B-flat, E-flat, A-flat). The time signature changes from 3/4 to 4/4 at measure 174. The section is marked 'Accelerando...'. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line starting in measure 174, marked 'f'. The strings (Violin I, Violin II, Viola, Violoncello/Double Bass) play a rhythmic pattern of eighth notes, marked 'pp'. The Harp plays a chord in measure 173, marked 'pp'.

[illegible]

182

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

cadenza, tempo ad lib.

f

f

(short oboe cadenza)

p subito

(short oboe cadenza)

p subito

(short oboe cadenza)

p subito

(short oboe cadenza)

p subito

186

Fl.

Ob. *a tempo*

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I *mf*

Vlns. II *mf*

Vlas. *mf*

Vc./DB *mf*

The musical score for measures 186-189 is written for a symphony orchestra. The key signature is two sharps (F# and C#). The tempo marking "a tempo" is placed above the Oboe staff. The dynamic marking "mf" (mezzo-forte) is indicated in the Violins I, Violins II, Viola, and Cello/Double Bass parts. The Flute part begins with a melodic line in measure 186, followed by a series of grace notes and eighth notes. The Oboe part has a similar melodic line. The Clarinet and Bassoon parts play a rhythmic pattern of eighth notes. The Horns, Harp, and Cello/Double Bass parts are mostly silent, with the Cello/Double Bass playing a simple bass line. The Violins I and II parts play a rhythmic pattern of eighth notes.

190

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

cuivre

f

f

mf

mf

mf

mf

194

Fl. *f*

Ob.

Cl.

Bsn. *f*

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

Detailed description: This page of a musical score covers measures 194 through 197. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has a melodic line in measures 194 and 195, followed by rests, and then a rhythmic pattern of eighth notes in measures 196 and 197. The brass section (Horn I and II) plays a continuous eighth-note pattern throughout. The piano (Hp.) is silent. The string section (Violins I and II, Viola, and Cello/Double Bass) provides a steady eighth-note accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4.

198

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

Detailed description: This page of a musical score contains measures 198 through 201. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has a melodic line starting in measure 199. The brass section (Horn I, Horn II) plays a rhythmic pattern of eighth notes. The keyboard (Harpsichord) is silent. The string section (Violins I, Violins II, Viola, and Cello/Double Bass) provides harmonic support with chords and moving lines. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

202

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlins. I

Vlins. II

Vlas.

Vc./DB

mf

f

ff

206

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlins. I

Vlins. II

Vlas.

Vc./DB

Detailed description: This page of a musical score contains measures 206 through 209. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is active with various melodic and rhythmic patterns. The brass section (Horn I, Horn II) is silent. The piano (Hp.) is also silent. The string section (Violins I, Violins II, Viola, and Violoncello/Double Bass) provides a harmonic and rhythmic foundation with sustained notes and moving lines. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

210

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

The musical score for measures 210-214 is as follows:

- Measure 210:** Flute, Oboe, Clarinet, and Bassoon play a melodic line. Horns I and II are silent. Harp, Violins I, Violins II, Viola, and Cello/Double Bass play a rhythmic accompaniment.
- Measure 211:** Flute, Oboe, Clarinet, and Bassoon play a melodic line. Horns I and II are silent. Harp, Violins I, Violins II, Viola, and Cello/Double Bass play a rhythmic accompaniment.
- Measure 212:** Flute, Oboe, Clarinet, and Bassoon play a melodic line. Horns I and II play a short phrase. Harp, Violins I, Violins II, Viola, and Cello/Double Bass play a rhythmic accompaniment.
- Measure 213:** Flute, Oboe, Clarinet, and Bassoon play a melodic line. Horns I and II play a short phrase. Harp, Violins I, Violins II, Viola, and Cello/Double Bass play a rhythmic accompaniment.
- Measure 214:** Flute, Oboe, Clarinet, and Bassoon play a melodic line. Horns I and II play a short phrase. Harp, Violins I, Violins II, Viola, and Cello/Double Bass play a rhythmic accompaniment.

215

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

Detailed description: This page of a musical score contains measures 215, 216, and 217. The key signature is one sharp (F#). The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Violin I/II, Viola, and Cello/Double Bass parts have active melodic lines. The Flute and Violin I parts begin with a series of eighth notes with accents. The Oboe, Clarinet, and Bassoon parts enter in measure 216 with a descending eighth-note scale. The Horns (I and II) and Harp parts are silent throughout these measures, indicated by whole rests.

218

Fl.

Ob.

Cl.

Bsn.

Hn. I

Hn. II

Hp.

Vlns. I

Vlns. II

Vlas.

Vc./DB

Detailed description: This page of a musical score contains measures 218 through 221. The key signature has three sharps (F#, C#, G#). The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Cello/Double Bass) play a rhythmic pattern of eighth and sixteenth notes, often beamed together. The brass section (Horn I & II) has rests in measure 218 and enters in measure 219. The piano (Hp.) has rests throughout. The score concludes with a double bar line at the end of measure 221.

Appendix. First verses of the five songs in this medley.

Save me from the grave and wise, for vainly would I tax my spirit,
Be the thing that I despise, and rival all their stupid merit.
On! My careless laughing heart, o dearest Fancy let me find thee,
Let me but from sorrow part, and leave this moping world behind me.
Speak ye wiser than the wise, breathe aloud your welcome measure,
Youthful Fancy well can prize the words that counsel love and pleasure.

William Smyth

They bid me slight my Dermot dear, for he's of low degree,
Tho' I my lady's maid am here, and of the quality.
But if my mother would not grieve, and if the truth were known,
Well pleased would I this castle leave, and live for him alone.

William Smyth

Judy, lovely, matchless creature, beauty shines thro' ev'ry feature,
Like you light, the pride of nature, thro' the morning dew.
Come, then, to your Patrick's dwelling, all around the buds are swelling,
Ev'ry little linnet's telling, 'tis the time to woo.

Alexander Boswell

[The Return from Ulster]

Once again, but how chang'd, since my wand'rings began,
I have heard the deep voice of the Lagan and Bann,
And the pines of Clanbrassil resound to the roar
That wearies the echoes of fair Tullamore.
Alas! my poor bosom, and why shouldst thou burn!
With the scenes of my youth can its raptures return?
Can I live the dear life of delusion again,
That flow'd when these echoes first mixed with my strain?

Sir Walter Scott

[The British Light Dragoons]

'Twas a Marechal of France, and he fain would honour gain,
And he long'd to take a passing glance at Portugall from Spain,
With his flying guns this gallant gay, and boasted corps d'armee,
O he fear'd not our dragoons with their long swords boldly riding,
Whack fal de ral la la la, la la la la, and
Whack fal de ral la la la la la la la.

Sir Walter Scott