

# Highland Harry.— Hochlands Harry.

## Nº 6.

Allegretto spiritoso.

Violino.

Violoncello.

Pianoforte.

My Har-ry was a gal-lant gay, fu' state-ly strade he on the plain, but now he's ban-ish'd  
 a' the lave gae to their bed, I wan-der dow-ly up the glen; I set me down and  
 weresome vil-lains hang-it high, and il-ka bod-y had their ain! Then I might see the  
 Mein Har-ry war so froh bei mir, im Feld kein Mann so kühn als er, nun ist er fern ver-  
 all' die An-dern schlafen gehn, dann wandr' ich kummer-voll -in's Thal, ich setz' mich hin und  
 hingen ein Paar Schurken doch am Gal-gen, al-ler Welt zum Glück! dann sah' ich mei-ne

far a-wa, Ill nev-er see him back a-gain. O for him back a-gain, o for him  
 greet my fill, and ay I wish him back a-gain. O for him back a-gain, o for him  
 joy-fu'sight, my Highland's Har-ry back a-gain. O for him back a-gain, o for him  
 bannt von hier, ich seh' ihm nie und nim-mermehr. O kām'er doch zu-rück! O kām'er  
 wein' mich aus, wünsch' ihn zu-rück viel tau-sendmal. O kām'er doch zu-rück! O kām'er  
 Freu-de noch, mein Hochland's Har-ry kām' zu-rück. O kām'er doch zu-rück! O kām'er



The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line consists of a series of eighth notes, while the piano accompaniment provides a rhythmic and harmonic foundation.

back a-gain, I wad gie a Knock-has-pie's land for High-land Har-ry back again!  
 back a-gain, I wad gie a Knock-has-pie's land for High-land Har-ry back again!  
 back a-gain, I wad gie a Knock-has-pie's land for High-land Har-ry back again! R. Burns.  
 doch zu-rück! Gern gäb' ich ganz Knockhas-pie's Land, küm' Hoch-lands Har-ry doch zurück!  
 doch zu-rück! Gern gäb' ich ganz Knockhas-pie's Land, küm' Hoch-lands Har-ry doch zurück!  
 doch zu-rück! Gern gäb' ich ganz Knockhas-pie's Land, küm' Hoch-lands Har-ry doch zurück! H. Hüffer.

The second system of music is a piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *sf* (sforzando), *dimin.* (diminuendo), and *p* (piano).

The third system of music is a piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *cresc.* (crescendo).

The fourth system of music is a piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *cresc.* (crescendo) and *f* (forte).

The fifth system of music is a piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* (piano) and *pizz.* (pizzicato). The system is divided into two parts: "1. 2. volta." and "Ultima volta.".

When  
 O  
 Wenn  
 O

The sixth system of music is a piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* (piano). The system is divided into two parts: "1. 2. volta." and "Ultima volta.".