



# **Of a' the airts**

**Charles Jessop  
(1868-1937?)**

**Charles Jessop** (1868-1937?) was born in Baliff Bridge, Yorkshire, England. He graduated from John Curwen's Tonic Sol-fa College and became a music teacher in Yorkshire. He was music director and organist at Glossop Road Baptist Church, Sheffield; and organist and choirmaster of St. Paul's Church, Goole. He founded and directed The Sharrow Grange Choral Society and was director of The Sheffield Part-song Choir and the Choral Society at Attercliffe. He composed a number of anthems, hymns, and part-songs.

Of a' the airts the wind can blaw,  
I dearly like the west,  
For there the bonnie lassie lives,  
The lassie I lo'e best:  
There wild-woods grow, and rivers row,  
And mony a hill between;  
Bait day and night my fancy's flight  
Is ever wi' my Jean.

I see her in the dewy flowers,  
I see her sweet and fair:  
I hear her in the tunefu' birds,  
I hear her charm the air:  
There's not a bonnie flower that springs  
By fountain, shaw, or green,  
There's not a bonnie bird that sings,  
But minds me o' my Jean.

Robert Burns (1759-1796)

# Of a' the airts

Charles Jessop

S *mp* Of a' the airts the wind can blaw, I \_\_\_\_\_

A *mp* Of a' the airts the wind can blaw, I \_\_\_\_\_

T *mp* Of a' the airts the wind can blaw, I \_\_\_\_\_

B *mp* Of a' the airts the wind can blaw, I \_\_\_\_\_

S <sup>3</sup> dear - ly like the west, For there the bon - nie *cresc.*

A dear - - - ly like the west, For there the bon - nie *cresc.*

T dear - - - ly like the west, For there the bon - nie *cresc.*

B dear - ly like the west, For there the bon - nie *cresc.*

## Of a' the airts

6

S las - sie lives, The las - sie I lo'e best: There

A las - sie lives, The las - sie I lo'e best: There

T las - sie lives, The las - - - sie I lo'e best: There

B las - sie lives, The las - - - sie I lo'e best: There

9

S wild - woods grow, and riv - ers row, And mon - y\_a hill be -

A wild - woods grow, and riv - ers row, And mon - - - y\_a

T wild - woods grow, and riv - ers row, And mon - - - y\_a

B wild - woods grow, and riv - ers row, And mon - y\_a hill be -

12

S tween; Baith day and night my

A hill be - tween; Baith day and night my

T hill be - tween; Baith day and night my

B tween; Baith day and night my

# Of a' the airts

14

S fan - cy's flight Is ev - er wi' my Jean.

A fan - cy's flight Is ev - er wi' my Jean.

T fan - cy's flight Is ev - er wi' my Jean.

B fan - cy's flight Is ev - er wi' my Jean.

S I see her in the dew - y flow'rs, I

A I see her in the dew - y flow'rs, I

T I see her in the dew - y flow'rs, I

B I see her in the dew - y flow'rs, I

19

S see her sweet and fair: I hear her in the

A see her sweet and fair: I hear her in the

T see her sweet and fair: I hear her in the

B see her sweet and fair: I hear her in the

## Of a' the airts

22

S tune - fu' birds, I hear her charm the air: There's

A tune - fu' birds, I hear her charm the air: There's

T tune - fu' birds, I hear her charm the air: There's

B tune - fu' birds, I hear her charm the air: There's

25

S not a bon - nie flow'r that springs By foun - tain, shaw, or

A not a bon - nie flow'r that springs By foun - tain,

T not a bon - nie flow'r that springs By foun - tain,

B not a bon - nie flow'r that springs By foun - tain, shaw, or

28

S green, There's not a bon - nie

A shaw, or green, There's not a bon - nie

T shaw, or green, There's not a bon - nie

B green, There's not a bon - nie

# Of a' the airts

30

S  
bird — that — sings, *ff* But — minds — me — o' — my Jean.

A  
bird — that — sings, *ff* But — minds — me — o' — my Jean.

T  
bird that sings, *ff* But — minds — me — o' — my Jean.

B  
bird that sings, — *ff* But — minds — me — o' — my Jean.

Detailed description: This is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score begins at measure 30. The lyrics are: 'bird — that — sings, But — minds — me — o' — my Jean.' The Soprano and Alto parts have a melodic line with slurs and a dynamic marking of *ff* (fortissimo) starting at the second measure. The Tenor and Bass parts have a more rhythmic accompaniment with slurs and a dynamic marking of *ff* starting at the second measure. The lyrics are aligned with the notes, with some words having a dash underneath them to indicate a long note or a pause.

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(1895)

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