

Nigel Gatherer's Scottish Collection

Freedom Come-All-Ye (Henderson)

song

Musical notation for the first line of the song, including a treble clef, key signature of three sharps (F#, C#, G#), and time signatures of 3/4 and 5/4. The notes are: E C# A A BC# E F# E F# A E D E C# A C# D C# B

Musical notation for the second line of the song, including a treble clef, key signature of three sharps, and time signatures of 3/4 and 4/4. The notes are: E C# A A BC# E F# E F# A E E C# A BC# B A

Musical notation for the third line of the song, including a treble clef, key signature of three sharps, and time signatures of 3/4 and 5/4. The notes are: F# G# A A E F# A E C# F# A E D E C# A C# D C# B

Musical notation for the fourth line of the song, including a treble clef, key signature of three sharps, and time signatures of 3/4 and 4/4. The notes are: E C# A A BC# E F# E F# A E E C# A BC# B A

The Freedom Come-All-Ye

A D A D A E7 A E7
 Roch the wind in the clear day's dawin, blaws the clouds heelster-gowdie ow'r the bay,
 A D A D A E7 A E7
 But there's mair nor a roch wind blawin through the Great Glen o the world the day.
 A D A D A E7 A E7
 It's a thocht that wad gar oor rottans, a' they rogues that gang gallus fresh and gay -
 A D A D A E7 A
 Tak the road an seek ithar loanins for their ill-ploys tae sport an play.

Nae mair will oor bonnie callants merch tae war when oor braggarts crouselly craw,
 Nor wee weans frae pit-heid an clachan mourn the ships sailin' doon the Broomielaw.
 Broken faimilies in lands we've hairried, will curse 'Scotland the Brave' nae mair, nae mair;
 Black an white, ane til ithar mairried, mak the vile barracks o their maisters bare.

So come a' ye at hame wi freedom, never heed whit the hoodies croak for doom.
 In yer hoose a' the bairns o' Adam can find breid, barley-bree an painted room.
 Whan MacLean meets wi's freens in Springburn a' the roses an geans will turn tae bloom,
 An a black boy frae yont Nyanga dings the fell gallows o the burghers doon.

Hamish Henderson (1919-2002) wrote the words of this song in 1960 to the melody of a pipe tune called The Bloody Fields of Flanders.



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