

# Over the Moor Among the Heather

The image displays a musical score for the piece "Over the Moor Among the Heather". It consists of three staves of music, all in the key of G major (one sharp) and 4/4 time. The first staff is marked with a boxed letter 'A' and contains a melody with guitar chords G, Am, C, G, C, G, and D7. The second and third staves are marked with a boxed letter 'B' and feature a more complex, rhythmic melody with chords G, Am, G, C, G, D7, G, D7, G, C, G, and D7. The notation includes various note values, rests, and slurs, with a repeat sign at the end of each staff.

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"Over the Moor among the Heather", also known as "Aldivalloch", "O'er the Muir Among the Heather", "My Laddie from Valenciennes", "The Rising of the year 1715" or "*Tha tighinn fodham eiridh*" is a Scottish air, country dance tune, reel or strathspey in G Major. The parts are played AAB (Gow, Lowe), AABB (Bremner, Honeyman, Kerr, O'Farrell, Petrie, Vickers) or AABB' (Johnson).

The antiquarian Stenhouse had the opinion that "O'er the moor among the heather" was a modification of "Carle an' the King come", the air to a song in Allan Ramsay's **The Gentle Shepherd** (1725). The melody appears in the **Bodleian Manuscript** (in the Bodleian Library, Oxford), inscribed A Collection of the Newest Country Dances Performed in Scotland written at Edinburgh by D.A. Young, W.M., 1740. It also appears in Robert Bremner's 1757 collection and in the [James] **Gillespie Manuscript of Perth** (1768). Cazden et al, (1982) identify the melody as probably derived from the large "Boyne Water" family of tunes, on the strength of the identifying motif in the second strain. Slow versions of the tune sometimes go by the name "Aldavalloch."

The melody was current as a reel in the early 18th century, notes Johnson (1984), while the strathspey version he gives appears to have been fashioned c. 1760.

This is not the same tune as the Irish "Over the Moor to Maggie".

Country dance versions of the melody and dance instructions were printed in London by the Thompsons in the **Compleat Collection of 200 Favourite Country Dances, vol. 2** (1765), Longman and Broderip in their **Compleat Collection of 200 Favorite Country Dances** (1781) and by Straight and Skillern in **Two Hundred and Four Favourite Country Dances, vol. 1** (1775). A different tune with the same title appears in John Hinton's periodical **The Universal Magazine of Knowledge and Pleasure of 1758**.

"Over the Moor Among the Heather" may be the ancestor of the American reel "Yellow Barber". It was printed in Bremner's **Scots Reels** (1757), Carlin's **The Gow Collection** (1986), Gow's **Complete Repository, Part 3** (1806), Honeyman's **Strathspey, Reel and Hornpipe Tutor** (1898), Johnson's **Scottish Fiddle Music in the 18th Century** (1984), Jones' **Complete Tutor Violin** (c. 1815), Kerr's **Merry Melodies, vol. 2** (c. 1880's), Laybourn's Köhler's Violin Repository vol. 3 (1885), Joseph Lowe's **Lowe's Collection of Reels, Strathspeys and Jigs, book 4** (1844-1845), O'Farrell's **Pocket Companion, vol. III** (c. 1808), Petrie's **Third Collection of Strathspey Reels** (1802), Ryan's **Mammoth Collection** (1883), Seattle's **Great Northern/William Vickers** (1987), Straight and Skillern's **Two Hundred and Four Favourite Country Dances, vol. 1** (c. 1775), Thompson's **Compleat Collection of 200 Favourite Country Dances, vol. 2** (1765), Wilson's **Companion to the Ball Room** (1816).

It was recorded by Natalie MacMaster on **Fit as a Fiddle** (1993), Bill Lamey on **From Cape Breton to Boston and Back: Classic House Sessions of Traditional Cape Breton Music 1956-1977** (2000), John L. MacDonald on **Formerly of Foot Cape Road: Scottish Fiddle Music in the Classic Inverness County Style** (2005) and Jerry Holland on **Parlor Music** (2005).