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AN

ESSAY on the SCOTS MUSIC.

As moſt national Muſic, and in particular that of the Scots, originated with the BARDS, the preſent Eſſay may not improperly commence with ſome enquiry into the origin and employment of an order of men, once ſo famous both in Europe and other countries.

The Bards may be traced to Greece, *(a)* and as high as the time of Homer, *(b)* to whom (in a lax ſenſe, at leaſt) the character may be applied. They probably received their origin among ſome of the eaſtern nations, and might derive their office from that of the Hebrew prophets, whom they ſtrongly reſembled. *(c)*

During many ages, theſe were the chief cultivators of Poetry, Heraldry, and Muſic; particularly among the Celtæ, a great and powerful nation, which once flouriſhed in the weſt of Europe. From theſe (whether immediately, or by the medium of Ireland, is of no conſequence to our preſent enquiries) the Scots themſelves originated; as did likewiſe their Muſic, their Poetry, and their *Bards*; theſe being ſpared, by general conſent, on the introduction of Chriſtianity, while the Druids, on whom they had been dependent, ſunk with the ſuperſtitions and idolatries with which they were connected, *(d)*

In the *Highlands*, where the moſt ancient Scottiſh Muſic has been preſerved, every Chief formerly maintained a Bard in his family, whoſe principal buſineſs was to celebrate, in Lyric ſtrains, his patron's heroiſm, and the exploits of his anceſtors. They generally expreſſed themſelves with the ardour of enthuſiaſm, and often roſe to the ſublime.

Theſe Bards were not regarded with the contempt that modern times have beſtowed upon their ſucceſſors, but raiſed to the higheſt honours, and particularly employed in embaſſies of peace, their perſons being eſteemed ſacred. "Caibar feared," ſays Oſſian, "to ſtretch forth his "ſword to the Bards, though his ſoul was dark."—"Looſe the Bards," ſaid his brother Cathmor, "they are the ſons of other times. Their voice ſhall be heard in other ages, when the kings of Temora have failed." *(e)*

Another conſiderable part of their office was to celebrate their deceaſed patrons; and of ſuch conſequence were their elegiac compoſitions imagined to be to the departed ghoſts, that thoſe who were ſo unhappy as to die without this honourable attention were ſuppoſed to "wander in the thick miſts before the reedy lake." *(f)*

In ſucceeding ages, theſe domeſtic Poets and Muſicians very much declined both in character and reſpect. Among the various reaſons which have been aſſigned for this event, one of the moſt conſiderable ſeems to have been the revival of literature; for "book learning," as an ingenious writer obſerves, "has ever proved fatal to unlet-"tered poets." *(g)*

Although the Bag-pipe is now the favourite inſtrument of the Highlanders, it does not appear to have been always ſo. Giraldus Cambrenſis *(h)* ſpeaks of the Harp as uſed in this country, as well as in Ireland and Wales; and writers of ſuperior credit and antiquity deſcribe the Harp as the inſtrument of the moſt ancient Bards. *(i)* Oſſian alſo,

(a) It is remarkable enough to merit an obſervation, that the inhabitants of Peru and Mexico, in South America, and even thoſe of the Marian Iſlands, had among them an order of men ſimiliar to the Bards. Encyclop. Brit. (new edition) article *Bard*.

(b) Odyſſ. Book viii.

(c) See the Hiſtorical Eſſay prefixed to Pſalmodia Evangelica, Vol. II. Page 9.

(d) *Blair*'s Crit. Diſſert. on Oſſian's Poems, Page 11.

(e) *Oſſian*'s Poems, Vol. I. Page 263. *(f)* Blair's Diſſert. Page 21.

(g) Diſſertation on the Influence of Poetry and Muſic upon the Highlanders prefixed to M'Donald's Highland Airs.

(h) Topograph. Hibern. Lib. II. Cap. xi. *(i)* Diod Siculus, Amm. Marcellinus, &c.

if his teſtimony may be admitted, ſays, "Beneath his own tree, at in- "tervals, each Bard ſat down with his Harp. They raiſed the ſong, "and touched the ſtring each to the Chief he loved." *(k)* The laſt performer on this inſtrument in the Hebrides was one *Moriſon* or *Dall*, who, in the cloſe of the laſt century, acted as Bard to the Laird of M'Leod, of Dunvegan Caſtle; and, like Demodocus of old, was blind.

To the Harp ſucceeded the Bagpipe; which, though not of equal, is certainly of very high antiquity among the northern nations. It is not mentioned in Oſſian, but it is ſuppoſed to be intended in ſome ancient northern ſongs by the appellation of the *Soeck Pipe (l)* This inſtrument, as the Harp had been before, was uſed to accompany the *Corronach*, or *Dirge*, in which, formerly, the deceaſed was wont to be addreſſed in broken extemporary verſes, a practice not yet entirely diſuſed among the Iriſh.

Many learned men have ſuppoſed a great part of the old Scottiſh Muſic, and even their Bards, derived *immediately* from Ireland; and that king *James* I. of Scotland, who reigned in the 15th century, both introduced and naturalized them. It is certain that he was a Poet and Muſician, *(m)* particularly a Harper, and there is ſtill extant an ancient Muſical Treatiſe aſcribed to him. An old writer calls him another *Orpheus*, who exceeded both the Highlanders and the Iriſh, the beſt Harpers of their time. *(n)* *Buchanan* thought him more of a Muſician than a king ought to be; *(o)* and indeed it muſt be confeſſed that few princes who have endeavoured to diſtinguiſh themſelves as practical Muſicians, have been equally eminent as good kings. But his muſical fame even reached to Italy; for *Taſſoni*, a celebrated writer of that country, mentions him as the inventor of a new ſpecies of plaintive melody. *(p)*

James V. was another muſical prince, and the reputed author of ſome ſongs ſtill in being. One of them was compoſed, it is ſaid, on occaſion of his having an amour with the daughter of a Highland Cottager, *(q)* as he was ſtrolling in diſguiſe about the country. This prince's fame likewiſe extended to Italy, and he is celebrated by the elegant *Arioſto*, under the name of *Zerbino*. *(r)*

David Rizzio, the unhappy Italian Secretary of Mary queen of Scots, has been formerly aſſerted to have much refined, and ſomewhat Italianized many of the Scottiſh tunes; but the fact has been of late diſputed, and with apparent reaſon. *(s)* There are a few favourite Scots tunes which tradition aſcribes to him, perhaps with more truth. *(t)* *Barſanti*, however, another Italian, who viſited North Britain in the preſent century, collected and made baſſes to a number of favourite Scottiſh airs, which at the ſame time he might probably modernize and refine, if not improve.

It is certainly a very curious fact, that the ſiſter arts of Poetry and Muſic ſhould be ſo much admired and cultivated as they have been in many nations conſidered as barbarous and uncivilized; but it is equally true, that theſe arts have, in a greater or leſs degree, contributed to civilize and humanize thoſe very nations. This is particularly remarkable as to the Arcadians, who were naturally very fierce and barbarous, till ſoftened by the power of Muſic, which they made an eſſential part of education; but the Cynæthians, a branch of the ſame ſtock, neglecting this cultivation, were the moſt ungovernable and ferocious ſubjects Greece had. *(u)*

The wonderful ſtories related of Amphion and Orpheus are, by the ſoberer critics, ſuppoſed to mean no more than that, by the union of Muſic and Poetry, they civilized the firſt barbarous inhabitants of Greece, reconciled them to live in ſociety, and cultivate the uſeful and domeſtic arts

Policy

(k) *Oſſian*'s Poems, Vol. II. Page 112, 113.
(l) *Pennant*'s Tour to the Hebrides, Page 302.
(m) *Hawkins*'s Hiſtory of Muſic, Vol. IV. Page 4.
(n) Major de Geſt. Scot. Lib. VI.
(o) — "Quam regem vel deceat, vel expediat, &c." Rer. Scot. Hiſt. Lib. X. § 57.
(p) "Ma treuò da ſe ſteſſo una nuova, muſica lamenteuole, e meſta differente da tutti l'altro." Penſieri Diverſi, Lib. X. Cap. 23.
(q) No. XVIII. The Gaberlunzie Man; *i. e.* according to ſome, the man with a wallet at his back; and according to others, a beggar cloathed in rags and tatters, alluding to the character in which he was diſguiſed. See *Callander*'s Antient Scottiſh Poems, Pages 17 and 79.
(r) Orland. Fur. Cant. XIII.
(s) *Hawkins*'s Hiſt. IV. 1, &c.
(t) See No. CXXXI, CXXXVI, in the following Collection.
(u) *Polybius*, vid. Diſſertation où l'on fait voir, que les merveilleux effets, attribuez à la Muſique des Anciens, &c. par M. *Buratte*. Memoires de Liter. Tom. VII.

Policy was not, however, the *only* motive to the cultivation of Muſic among rude nations. In the early ages, many of them tended flocks or herds; and their method of life admitting much leiſure, they naturally ſought to fill it up by amuſements agreeable thereto, of which, Muſic and Poetry were the chief. This was remarkably the caſe of the Arcadians above-mentioned; and ſo partial were they to ſoft and paſtoral ſtrains, that even in war, like the Lacedemonians, and ſome others, they uſed no muſical inſtruments but flutes.

Others, whoſe manners were leſs ſoftened, were more addicted to hunting and petty wars, and this diſpoſition would neceſſarily affect both their Poetry and Muſic; employing a different ſet of images in the former, and in the latter accents more wild and maſculine.—Theſe remarks are particularly applicable to the ancient Highlanders, who borrow moſt of their poetic images from the battle or the chace, *(w)* and their Poems are full of ideas of ſelf-importance and ambition, the great incentives to war and rapine.

Self-complacent and ferocious as the ideas of a barbarian Chief may be, an uncivilized ſtate is always attended with a certain degree of gloom and melancholy. Man was born for ſociety and cannot be happy in ſolitude: add to this, that the hunter is not always ſucceſsful; and few warriors are conſtantly victorious. Theſe reflections, with the conſtant uſe of Muſic in funeral obſequies, will ſufficiently account for the plaintive and melancholic tincture of a great proportion of ancient Muſic, which has an effect analogous to Muſic in the minor mode; though, ſtrictly ſpeaking, the preſent doctrine of modes and keys is entirely modern, and few very ancient airs can be thoroughly accommodated to it. In tunes apparently minor, the 7th was not ſharped, even when ſometimes the 6th was *(x)* and the air was permitted to modulate from key to key, (to ſpeak in modern terms) with ſcarce any other law than that of the compoſer's ear. Sometimes a very ſhort air appears to conclude in a different mode from what it begins in; *(y)* and at others, concludes in the harmony of the 4th or 5th of the key, inſtead of that of the key itſelf. *(z)*

One of the moſt obvious peculiarities of Scottiſh Muſic is the affected omiſſion of certain notes in the ſcale, particularly the 4th and 7th, *(a)* and almoſt any other interval. This has been accounted for from the ſuppoſed contractedneſs of antient inſtruments; it ſeems, however, too great a beauty to aſcribe to ſuch a cauſe; and it is ſingular enough that the ſame peculiarity is not only to be obſerved in ſome Iriſh airs, but even in the Chineſe Muſic; *(b)* and Dr. Burney has conjectured, from a curious paſſage in Plutarch's Dialogues, that this was the *original* enharmonic ſcale of the Greeks. *(c)*

No nation has ever applied Muſic to a greater variety of uſeful purpoſes than the Scots, particularly in the Highlands. The animation they receive from the bagpipe is notorious, and confirmed by a modern inſtance, little ſhort of, and better authenticated, than the wonderful ſtories of the antient Muſic. At the battle of Quebec (1760) whilſt the Britiſh troops were retreating in confuſion, the General complained to a field officer of Fraſer's Regiment of the bad behaviour of his corps: "Sir," anſwered he, with ſome warmth, "you did very wrong in "forbidding the pipers to play this morning; nothing encourages "Highlanders ſo much in a day of action; nay, even now, they "would be of uſe" The experiment was tried, and immediately on hearing their national Muſic, they returned and formed with great alacrity in the rear. *(d)*

The modern Highlanders (as the Greeks of old) accompany almoſt every kind of work with Muſic. The ſongs uſed in the Hebrides, and on the weſtern coaſts, are called *Luinigs*; they are generally very ſhort and plaintive. "They are ſung by the women, not only at their di-"verſions, but during almoſt every kind of work, where more than "one perſon is employed, as milking cows, watching the folds, full-"ing of cloth, grinding of grain with the *quern*, or hand-mill, hay-making,

(w) Influence of Poetry, &c. Page 8.
(x) See No. XXVI, XXXV, LXII, &c. in this Collection.
(y) See No. XX, XXI, XXX, &c.
(z) See No. XXXI, LXI, XCIV, &c.

(a) See No. XIX, XX, XXI, XXV, XXVI, XXX, XLIII, &c.
(b) *Burney*'s Hiſt. Vol. I. P. 34, and 497.
(c) See the ſpecimens in *Du Halde*'s Hiſt. of China, Vol. III.
(d) Influence of Poetry, &c. Page 13.

" making, and cutting down corn. *(e)*." At Raasay, Dr Johnson found the women reaping (as is their custom while the men bind up their sheaves) and " the strokes of the sickle were timed by the mo- " tion of the harvest song, in which all their voices were united " *(f)* The men too have their *iorrums*, or songs for rowing, *(g)* to which they keep time with their oars, as the women likewise do when their operations admit of it. When the same airs are sung in the hours of relaxation, the time is marked by the motion of a napkin, which all the performers lay hold of. In singing, one person leads the band; but in a certain part of the tune he stops to take breath, while the rest strike in and complete the air, pronouncing to it a chorus of words and syllables, generally of no signification. *(h)*

They are likewise very fond of the Bagpipe to accompany their meals, and the visitant of an Highland chief is commonly entertained with some national airs while he sits at meat. *(i)*

There is something peculiar in the Music of the St Kildians, though their only musical instrument is one of the most contemptible in being, *viz.* the Jew's Harp. " The Muses of St Kilda are as simple " as its inhabitants: At the conclusion of the fishing season, when the " winter's store of this little commonwealth is safely deposited in a " house, called *Tigh-a-bharra*, its whole members resort thither, as " being the most spacious room in their dominions, and hold a so- " lemn assembly. There they sing, with gratitude and joy, one of " their best reel-airs, to words importing: What more would we " have? there is store of cuddies and sayth, of perich and allachan, " *(k)* laid up for us in Tigh-a-bharra." *(l)*

There is also a beautiful simplicity in the poetry of this island, of which the following specimen may not be unacceptable, it being the elegy of a young woman of St. Kilda, who had lost her husband by a fall from the rocks, an accident not unfrequent in catching the wild fowl of those parts: " In yonder soa *(m)* left I the youth whom I " loved. But lately he skipped and bounded from rock to rock. " Dexterous was he in making every instrument the farm required; " diligent in bringing home my tender flocks. You went, O, my " love! upon yon hanging cliff, but fear measured not thy steps. " Thy foot only slipt—you fell never more to rise! Thy blood " stained yon sloping rocks; thy brains lay scattered all around; all " thy wounds gushed at once. Floating on the surface of the deep, " the cruel waves tore thee asunder. Thy mother came, her grey " hairs uncovered with the curch: *(n)* Thy sister came; we mourned " together: Thy brother came, he lessened not the cry of Sorrow. " Gloomy and sad we all beheld thee from afar. O thou that wast " the seven-fold blessing of thy friends, the shiny l'on *(o)* of their " support! Now alas! my share of the birds is heard screaming in " the clouds; my share of the eggs is already seized on by the strong- " er party. In yonder soa left I the youth whom I loved" *(p)*

Among the Lowland Scots Tunes some of the most antient are No. II. VIII. XVIII. XLI. LVIII LXXXV. in the following Collection. Of the former of these Sir J. Hawkins relates the following anecdote: Queen Mary, consort of William III. having a mind one afternoon to be entertained with music, sent for Mr. Gosling, a gentleman of her chapel; Mrs. Arabella Hunt, who had a fine voice; and Mr. H. Purcell: and after they had performed several compositions of the latter, her Majesty growing weary, asked Mrs. Hunt to sing the old Scots Ballad of " Cold and Raw," which she did, and accompanied herself upon the Lute, much to the mortification of Purcell, who sat at the harpsichord unemployed; and to let her Majesty know that he remembered it, he made the air of this tune the bass to a movement in his next Birth-day Ode. *(q)*

There is considerable difficulty in adjusting the more antient tunes. Frequently

(e) Influence of Poetry, &c. Page 10.
(f) Journey to the Western Islands, Page 139.
(g) See No. XXXIX. in the subsequent Collection.
(h) Influence of Poetry, &c. Page 10.
(i) *Johnson*'s Journey, Page 297, &c.
(k) Kinds of fishes.
(l) Influence of Poetry, &c. Page 9.
(m) A small rocky Island near St. Kilda.
(n) A kerchief.
(o) A rope of raw hides—a very valuable article with these people.
(p) Influence of poetry, &c. Page 9.
(q) Gen. Hist. of Music. Vol. IV. p. 6.

Frequently among ſeveral copies, all written by the natives, no two were found perfectly alike; and it was not always eaſy to aſcertain the moſt genuine. Some tunes, originally compoſed to the Harp, may have been conſiderably altered to ſuit the Bagpige. Others have been dabbled with by modern Muſicians, who have perhaps not always improved ſo much as they have altered them.

With regard to the performance of the following airs, it may not be impertinent to obſerve, that they will produce the beſt effect on thoſe inſtruments moſt capable of expreſſion, ſuch are the Violin, German Flute, and Piano Forte. In the performance of moſt national Muſic, and in particular the Scottiſh, there are ſome peculiarities which can hardly be expreſſed in notes; nor muſt the time be too ſtrictly adhered to, *(r)* ſince, in all probability, the original authors of the more antient airs, knew no more of our laws of time than of harmony. To reliſh the beauties of this kind of Muſic, it is neceſſary to enter into the ſpirit of it, and nothing can more contribute to this than the hearing it performed by the natives, who are generally enthuſiaſtically attached to it. The little grace notes, however, which are moſtly to be performed with rapidity, may be of ſervice to aſſiſt a ſtranger. The Strathſpeys, it ſhould be remembered, muſt be played conſiderably ſlower than the other Reels.

It need hardly be added, that the baſſes are modern; many of them the compoſition of the firſt maſters of the preſent age; and ſome of the airs, which never appeared with any kind of accompaniment before, were with difficulty made to ſubmit to any; and often bid a total defiance to modern rules.

Should the preſent work meet with public encouragement, it is propoſed to be ſucceeded by a ſimiliar collection of *Iriſh*, and other national, airs; a work which, when complete, may not only entertain the lovers of Muſic, and gratify enquirers into the early ſtate and hiſtory of that elegant art; but, from the analogy conſtantly to be obſerved between the original manners of a people and their native Muſic, afford uſeful hints to perſons engaged in more ſerious and philoſophic ſtudies.

(r) *Burney*'s Preſent State of Muſic in Germany, Vol. I. p. 254, and *M'Donald*'s Preface, p. 4.

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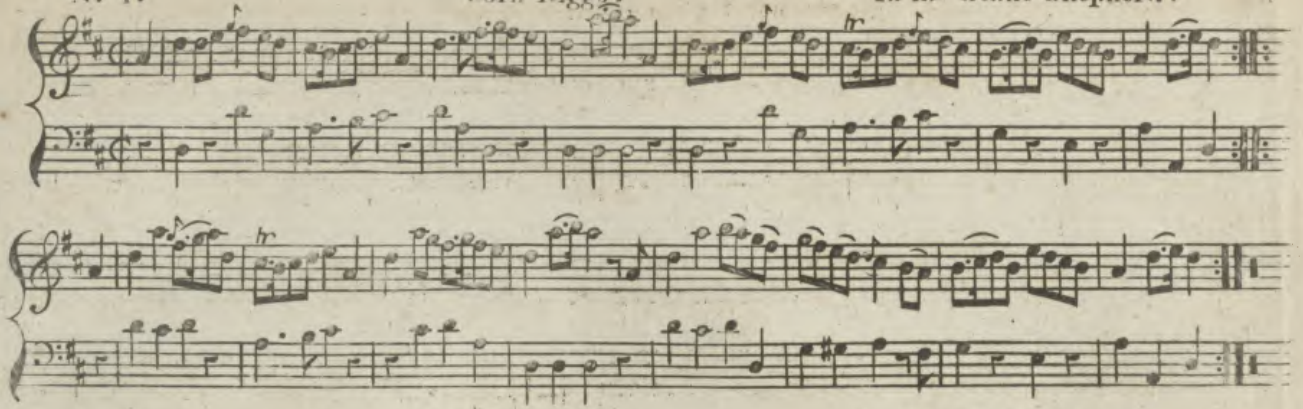
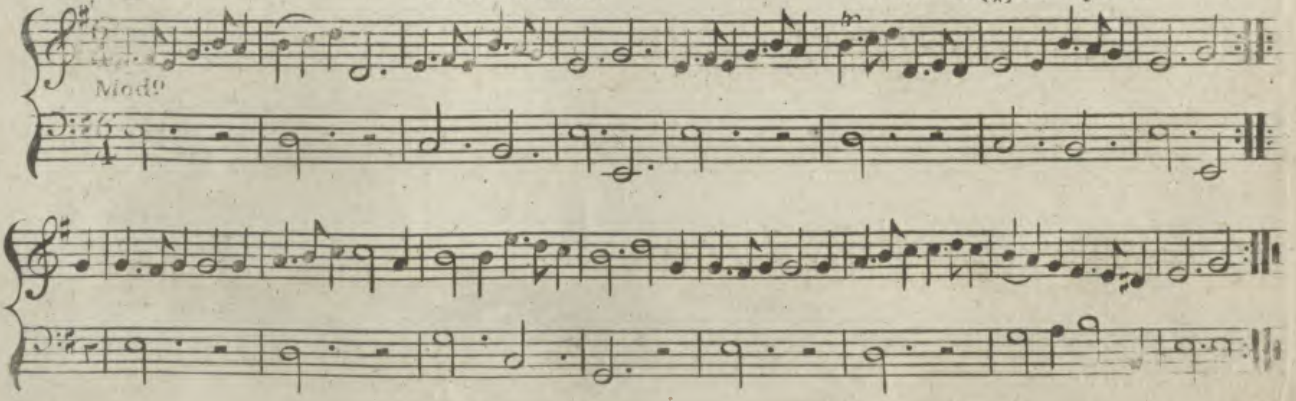
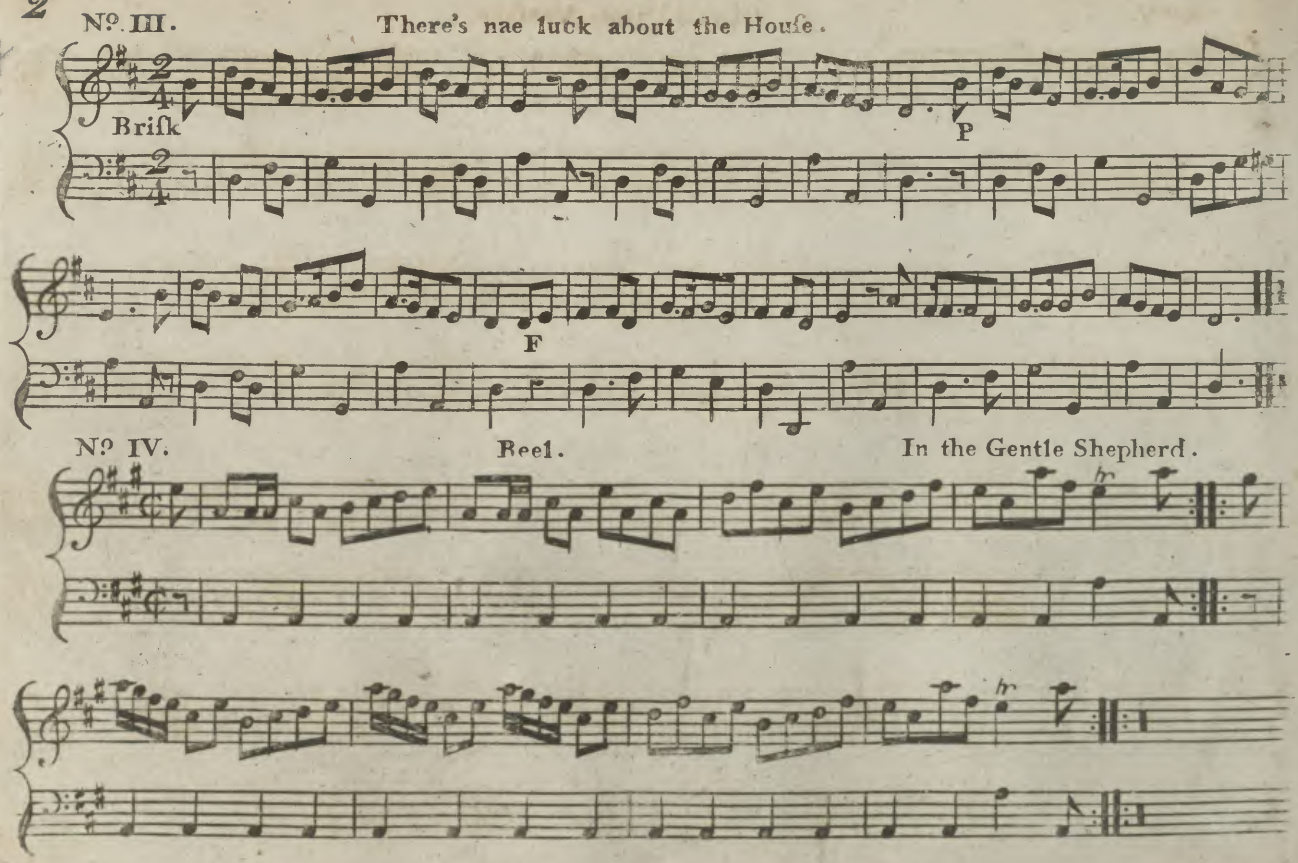
Nº I. Corn Riggs. In the Gentle Shepherd.

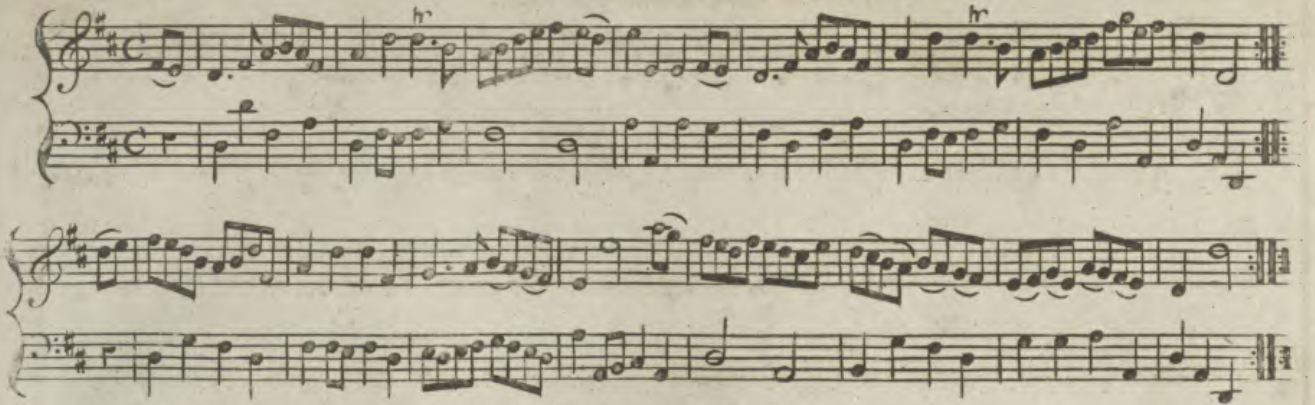


Nº II. Cold and raw. In the Beggars Opera.

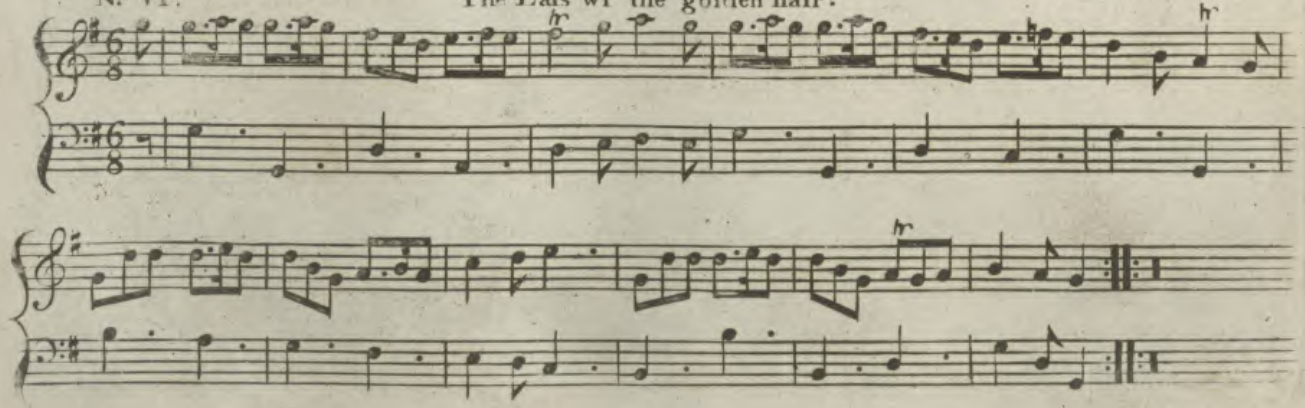


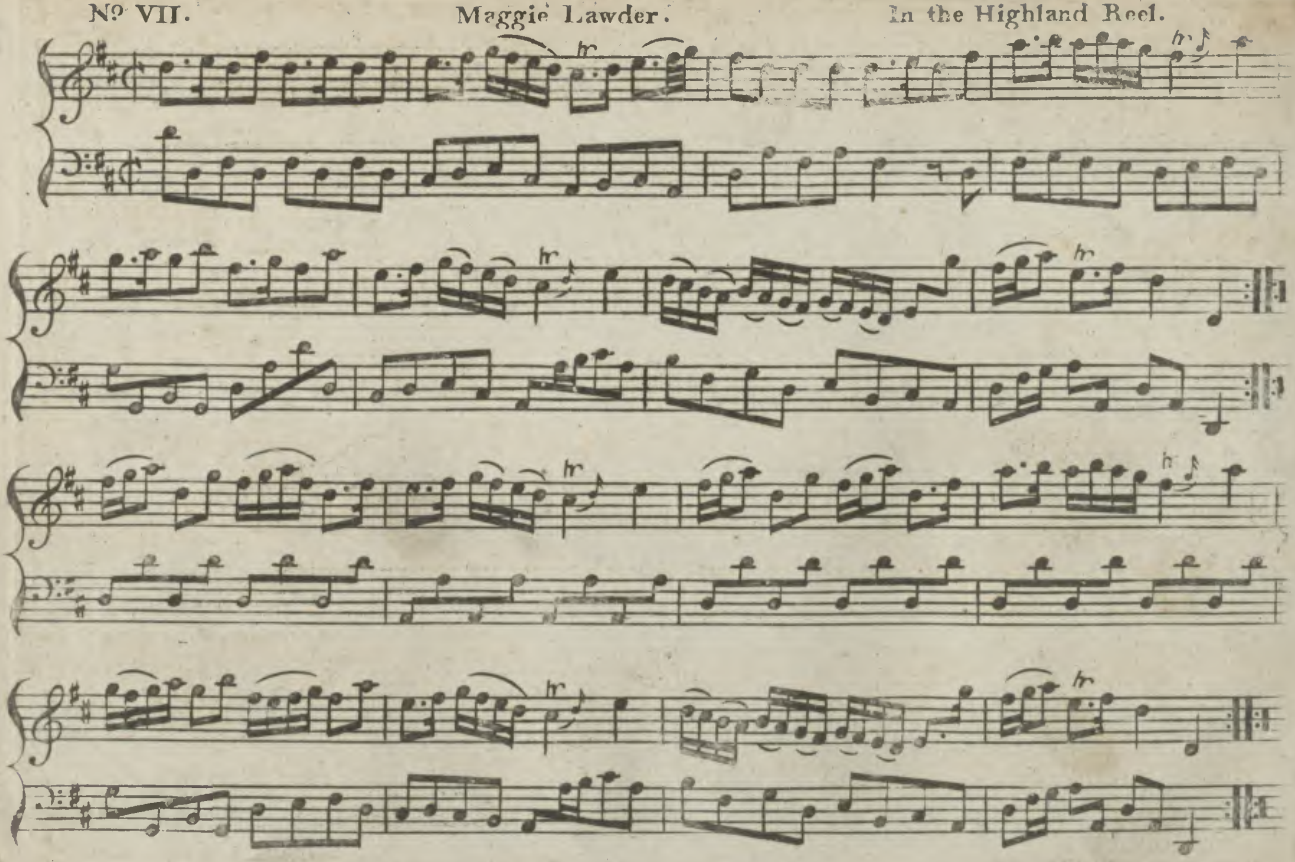

Nº. III.
There's nae luck about the Houſe.
Briſk
P
F
Nº IV.
Reel.
In the Gentle Shepherd.

Nº V. Oſwald's Scots Meaſure.

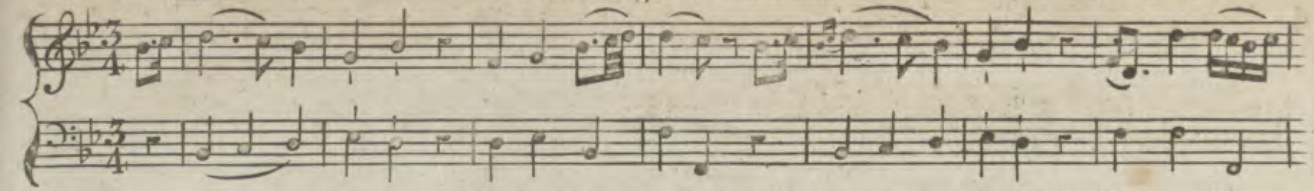


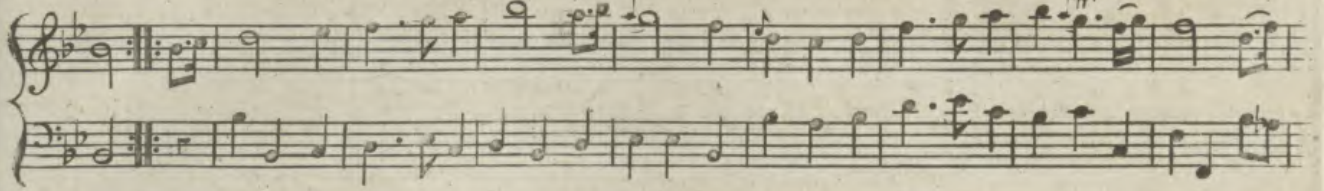
Nº VI. The Laſs wi' the golden hair.

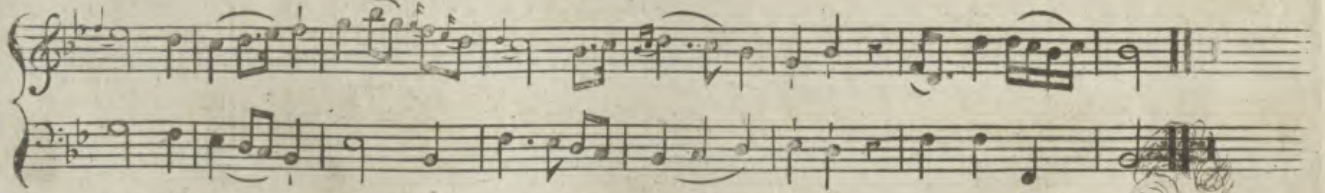



Nº VII.
Maggie Lawder.
In the Highland Reel.

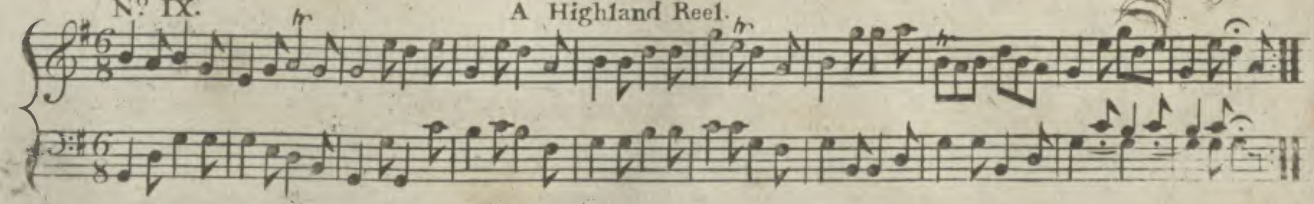
N° VIII. Earl Douglas's Lamentation. In Mackbeth.

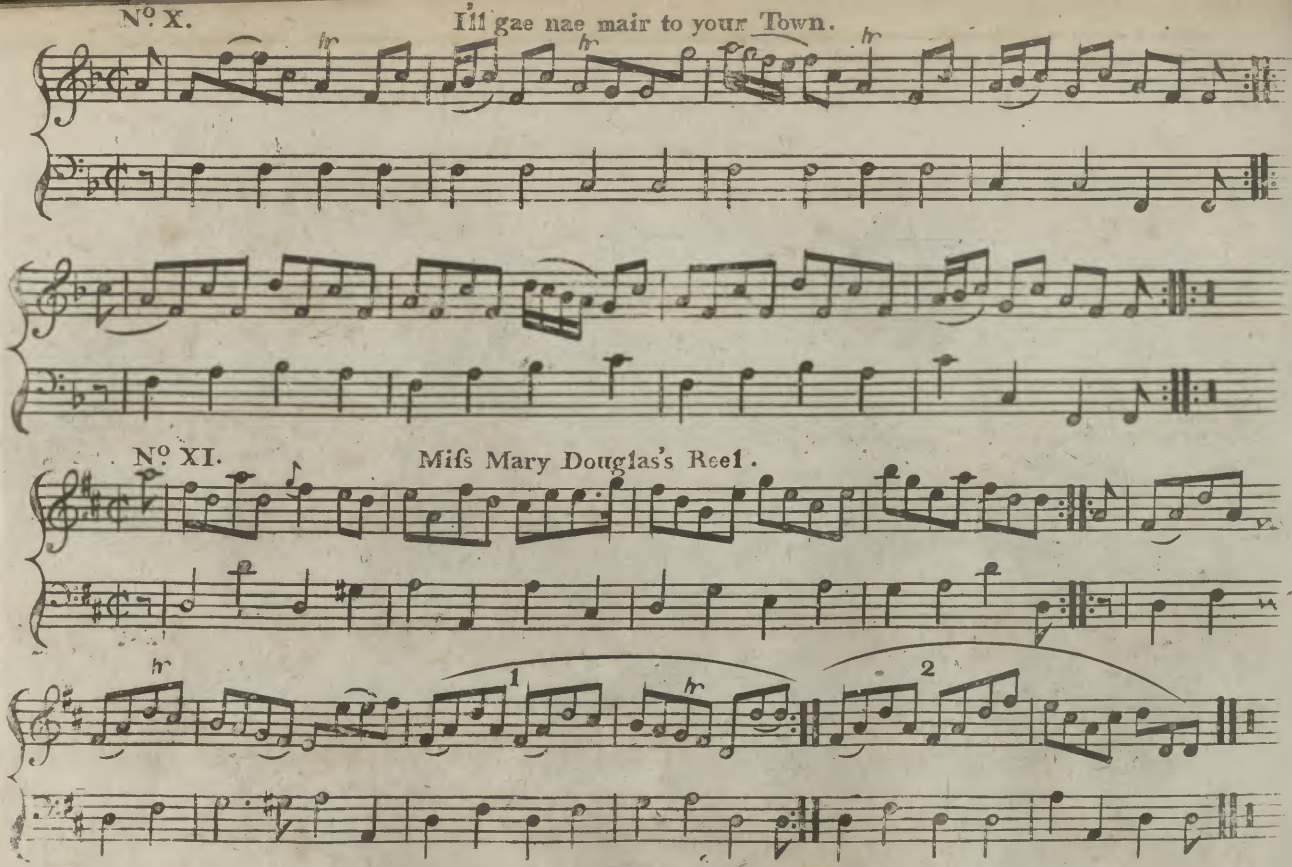


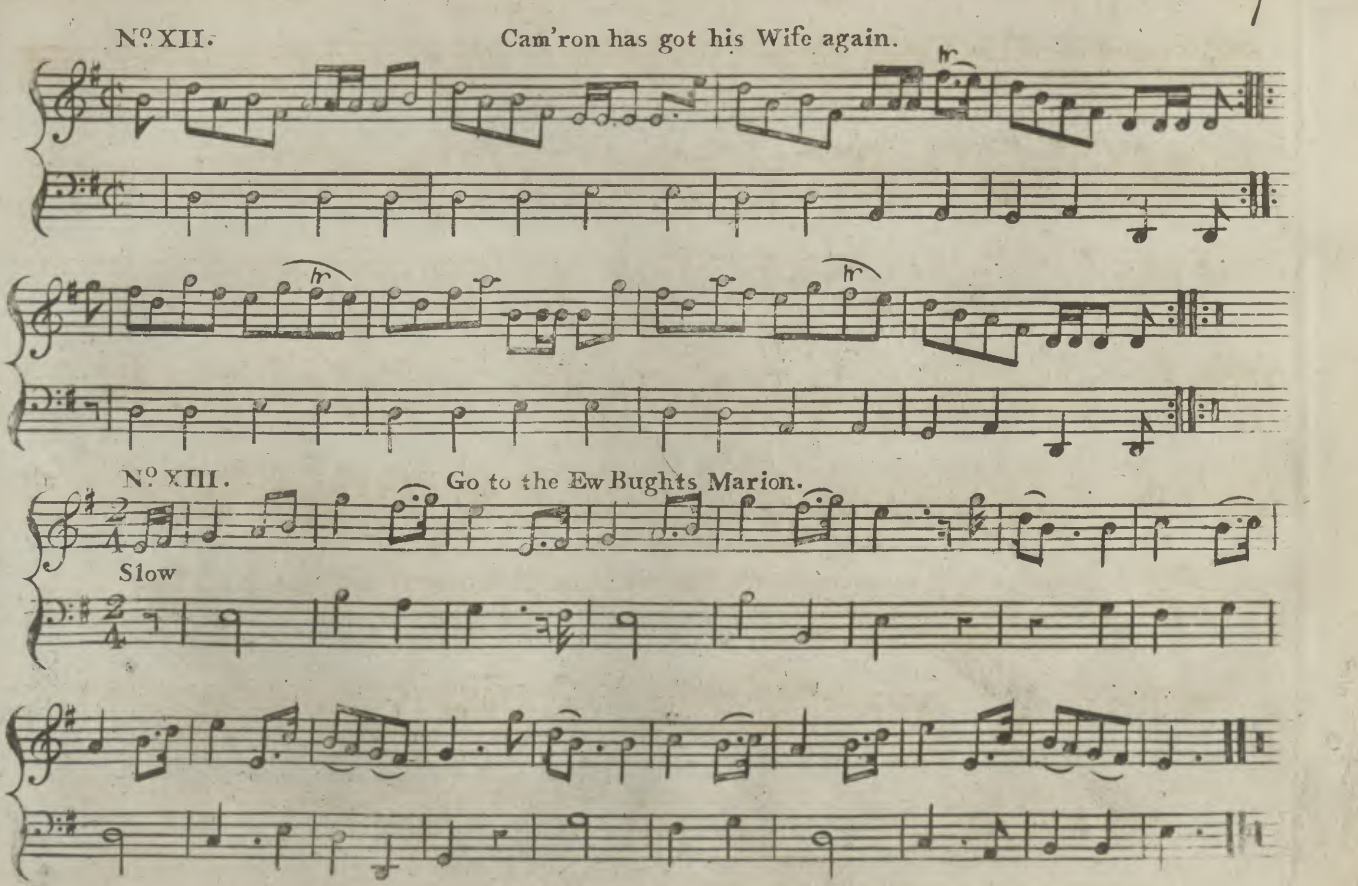




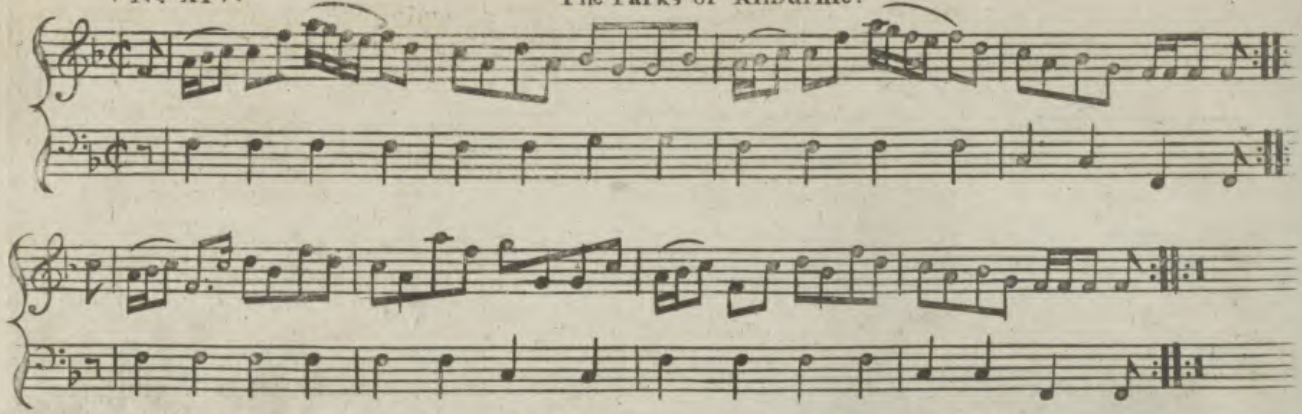
N° IX. A Highland Reel.



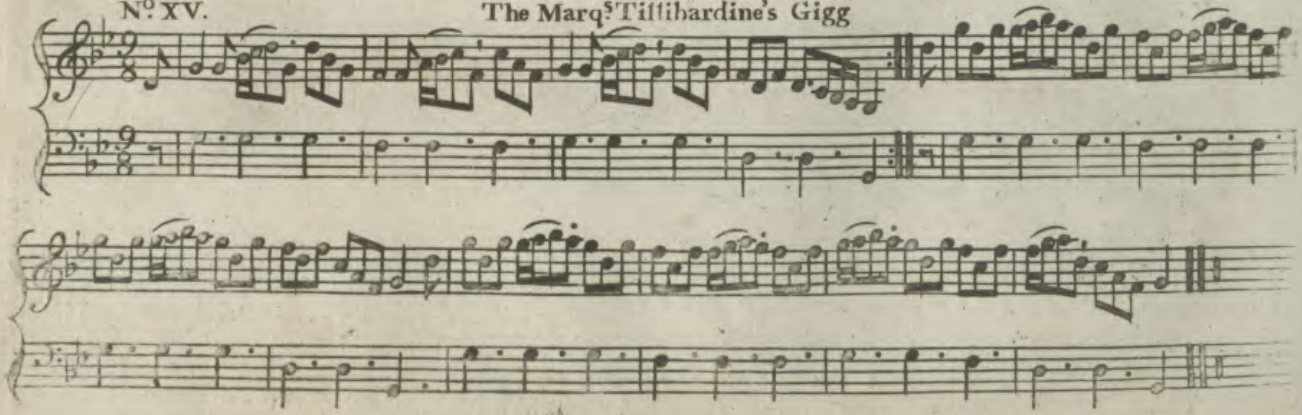

No X.
I'll gae nae mair to your Town.
No XI.
Miss Mary Douglas's Reel.
1
2


Nº XII.
Cam'ron has got his Wife again.
Nº XIII.
Go to the Ew Bughts Marion.
Slow

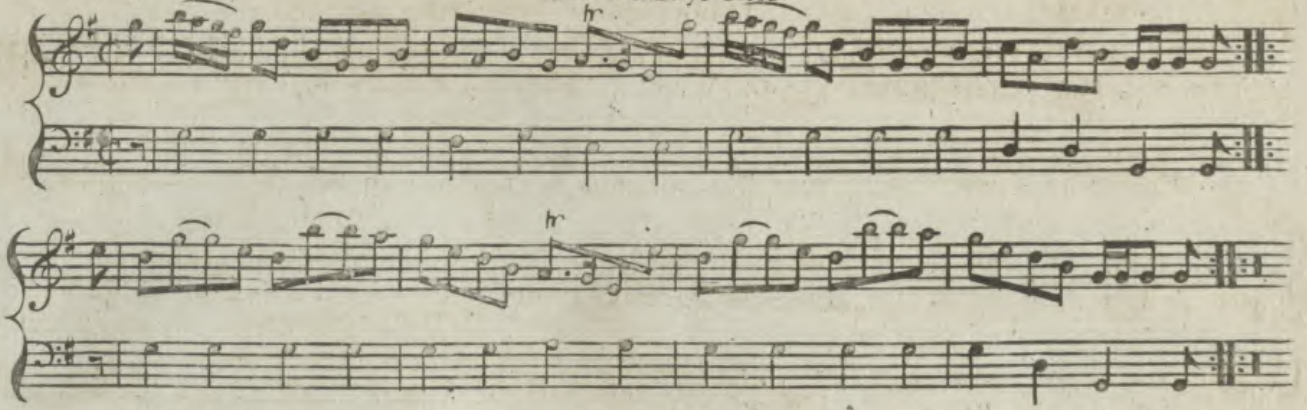
Nº XIV. The Parks of Kilburnie.



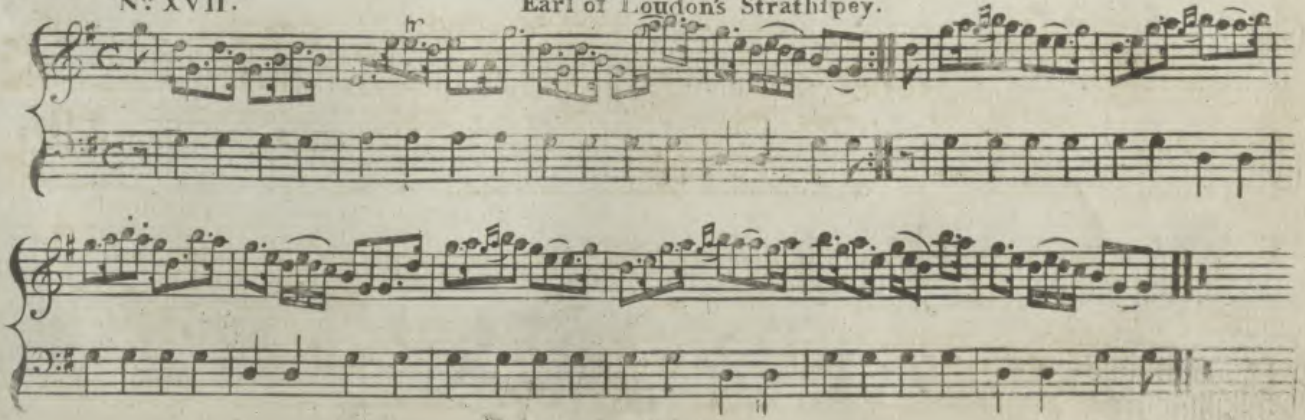
Nº XV. The Marqs Tillibardine's Gigg

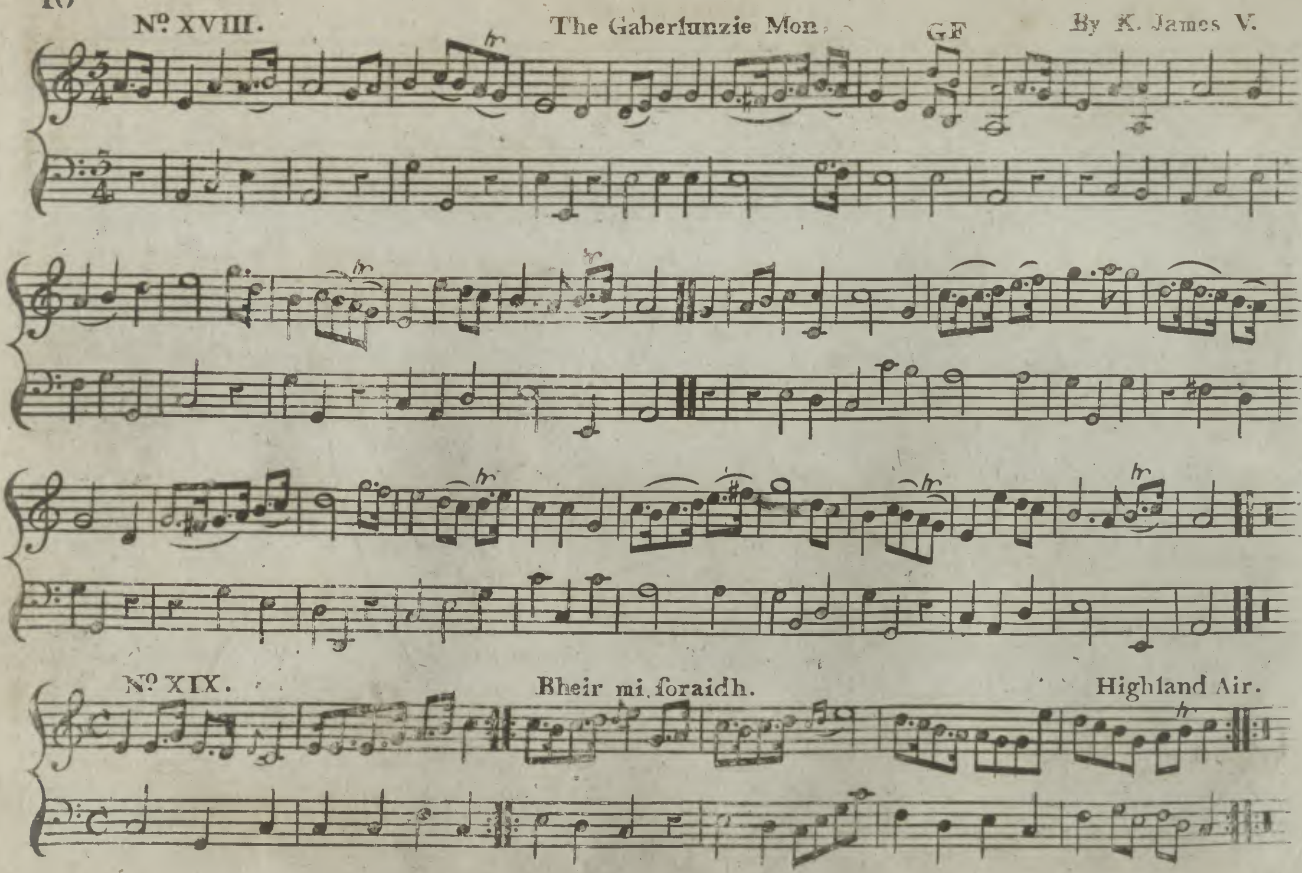


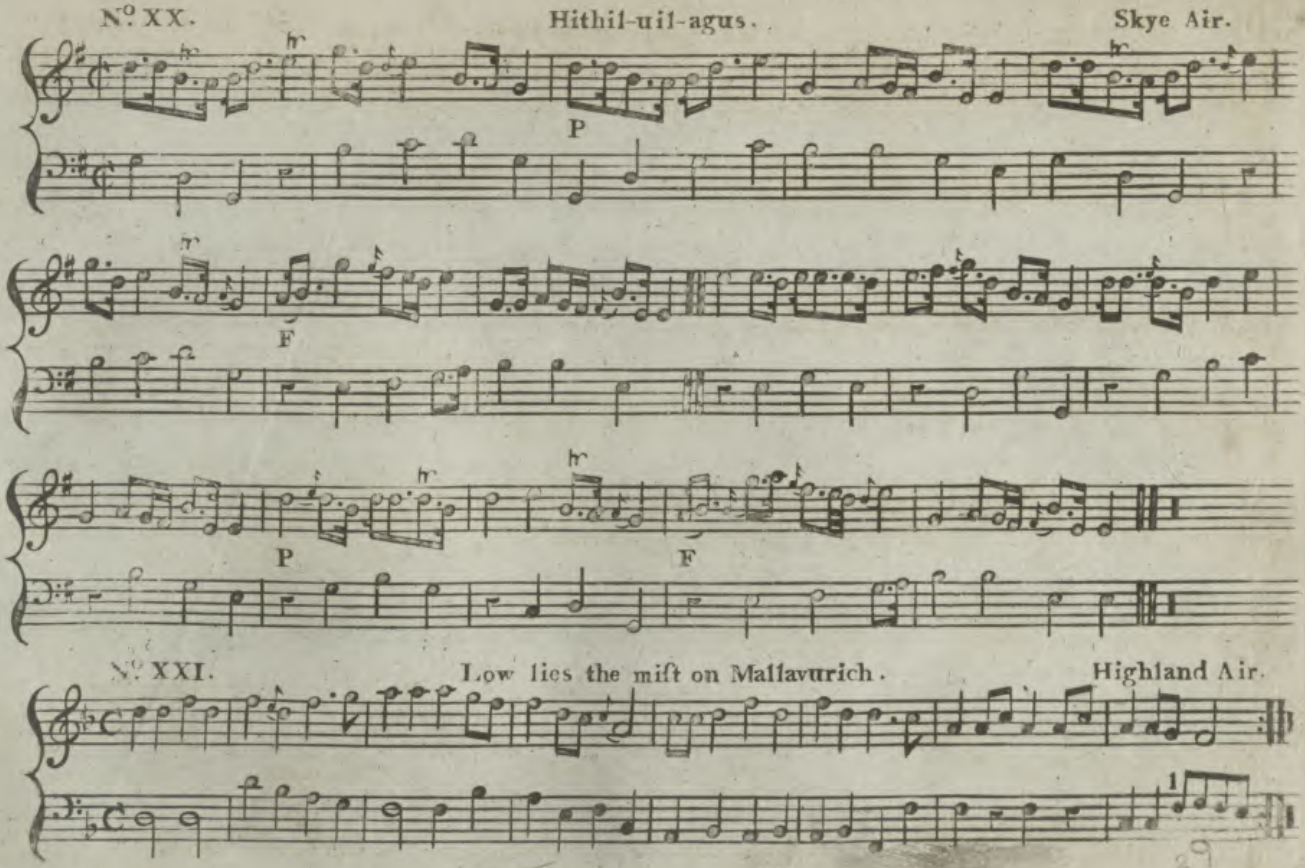
N° XVI. Miſs Ramſey's Reel.

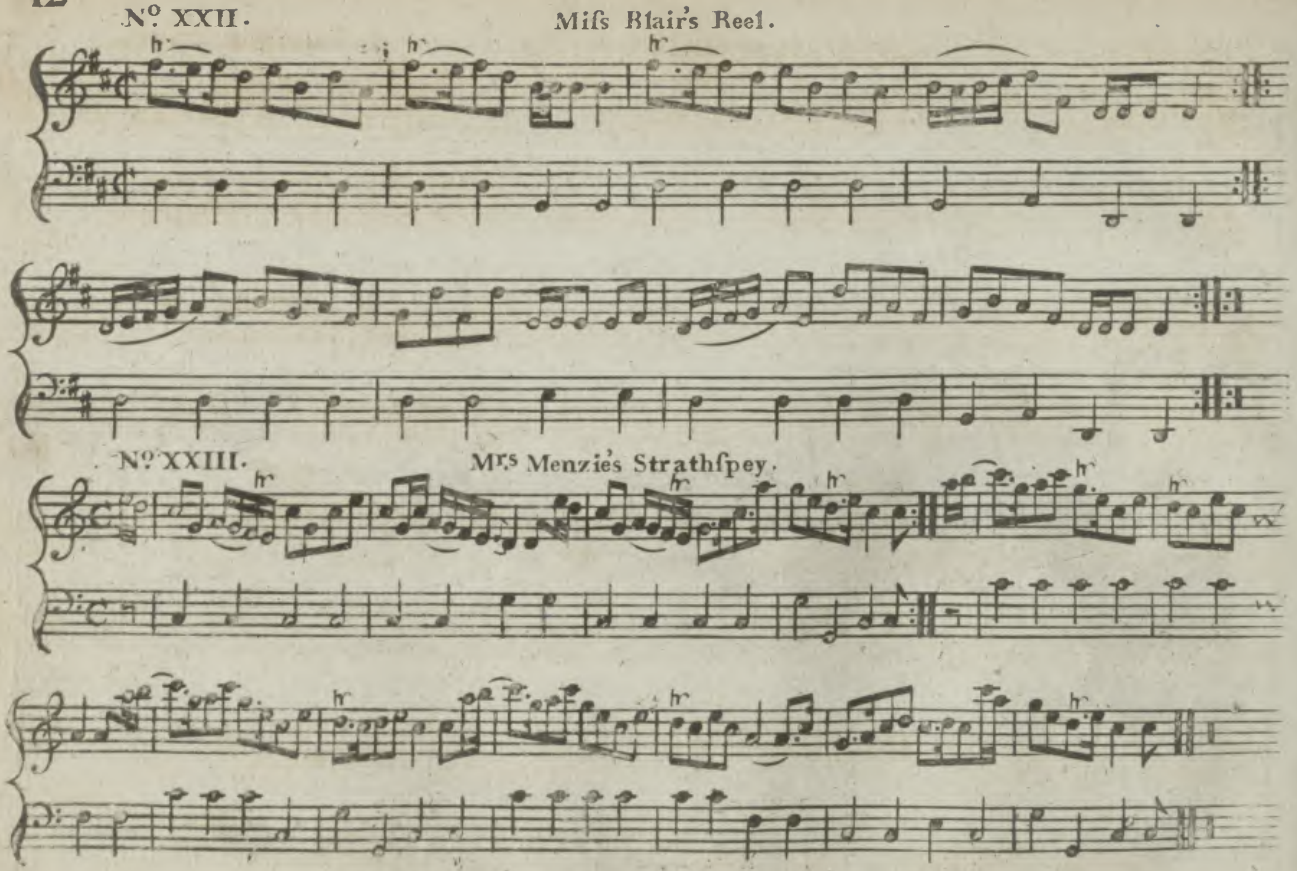


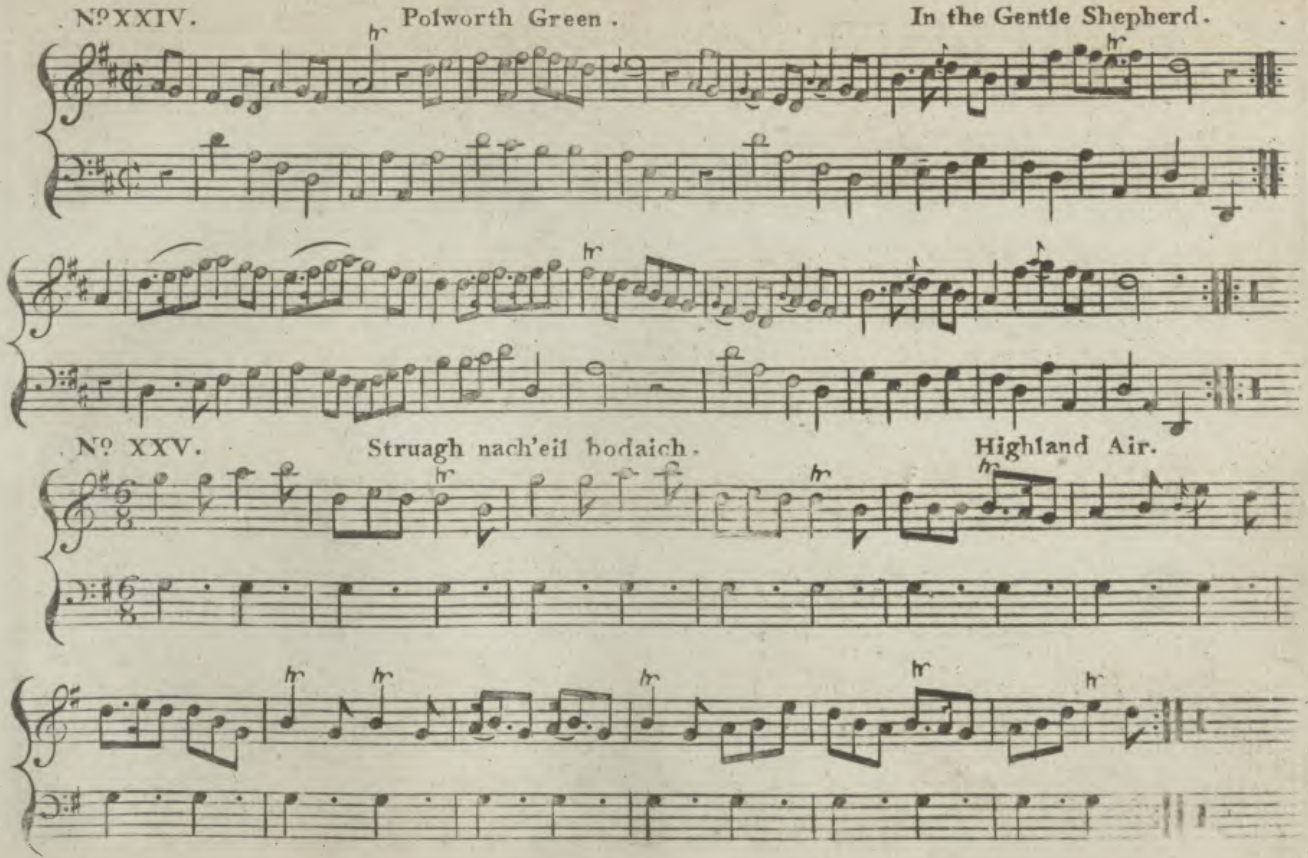
N° XVII. Earl of Loudon's Strathſpey.

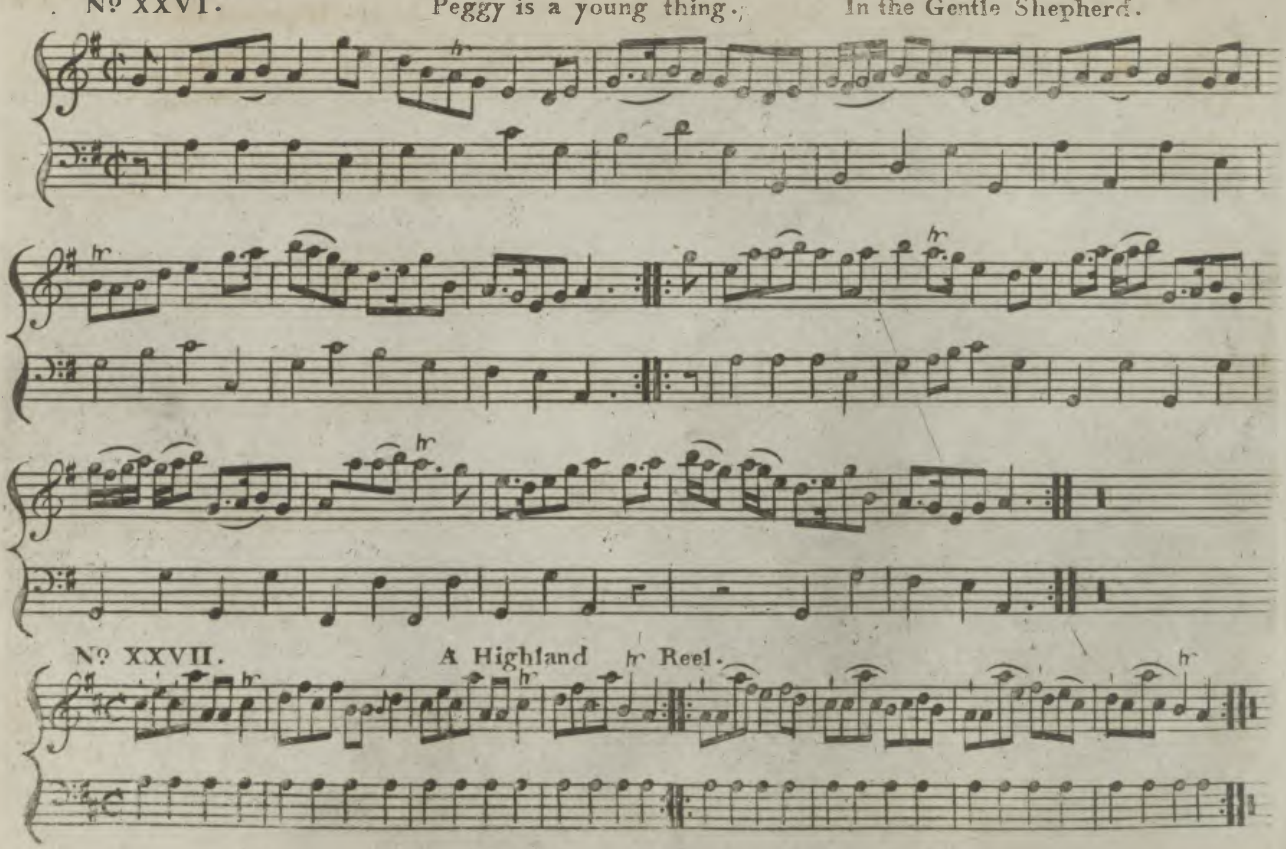



Nº XVIII.
The Gaberlunzie Man.
GF
By K. James V.
Nº XIX.
Bheir mi foraidh.
Highland Air.

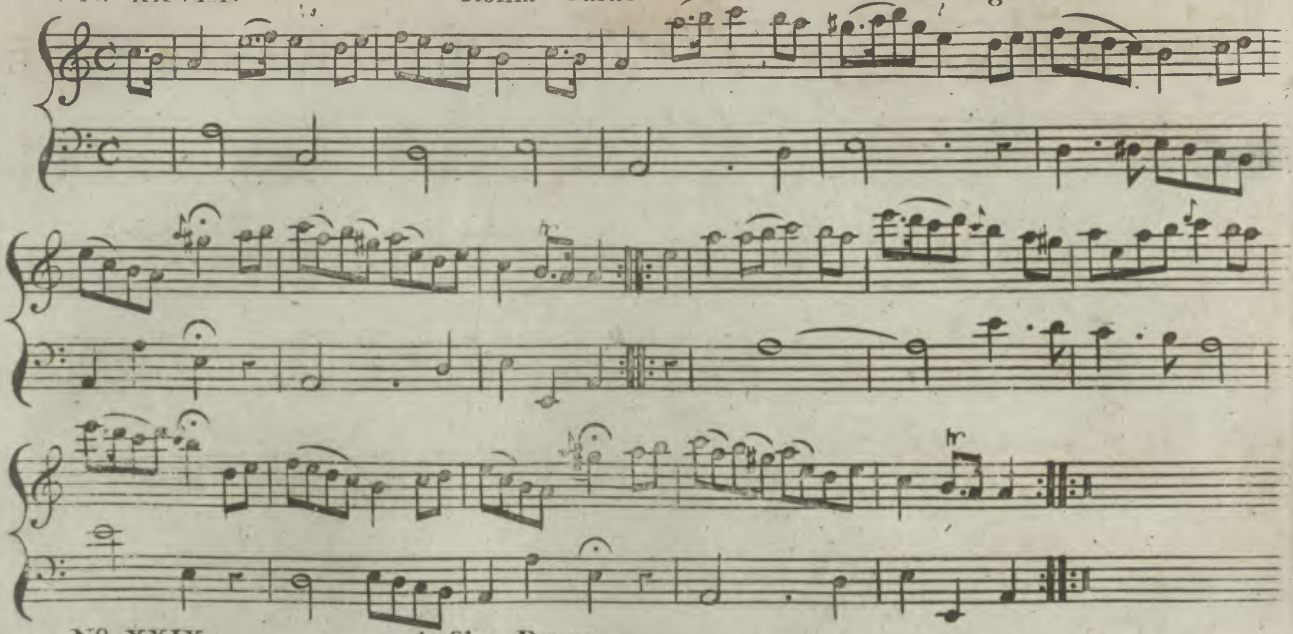

N°. XX.
Hithil-uil-agus.
Skye Air.
P
F
P
F
N°. XXI.
Low lies the mist on Mallavurich.
Highland Air.


Nº XXII.
Miſs Blair's Reel.
Nº XXIII.
Mrs Menzie's Strathſpey.

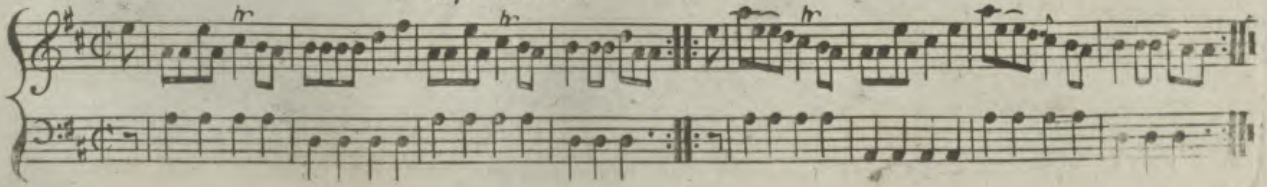

Nº XXIV.
Polworth Green.
In the Gentle Shepherd.
Nº XXV.
Struagh nach'eil bodaich.
Highland Air.

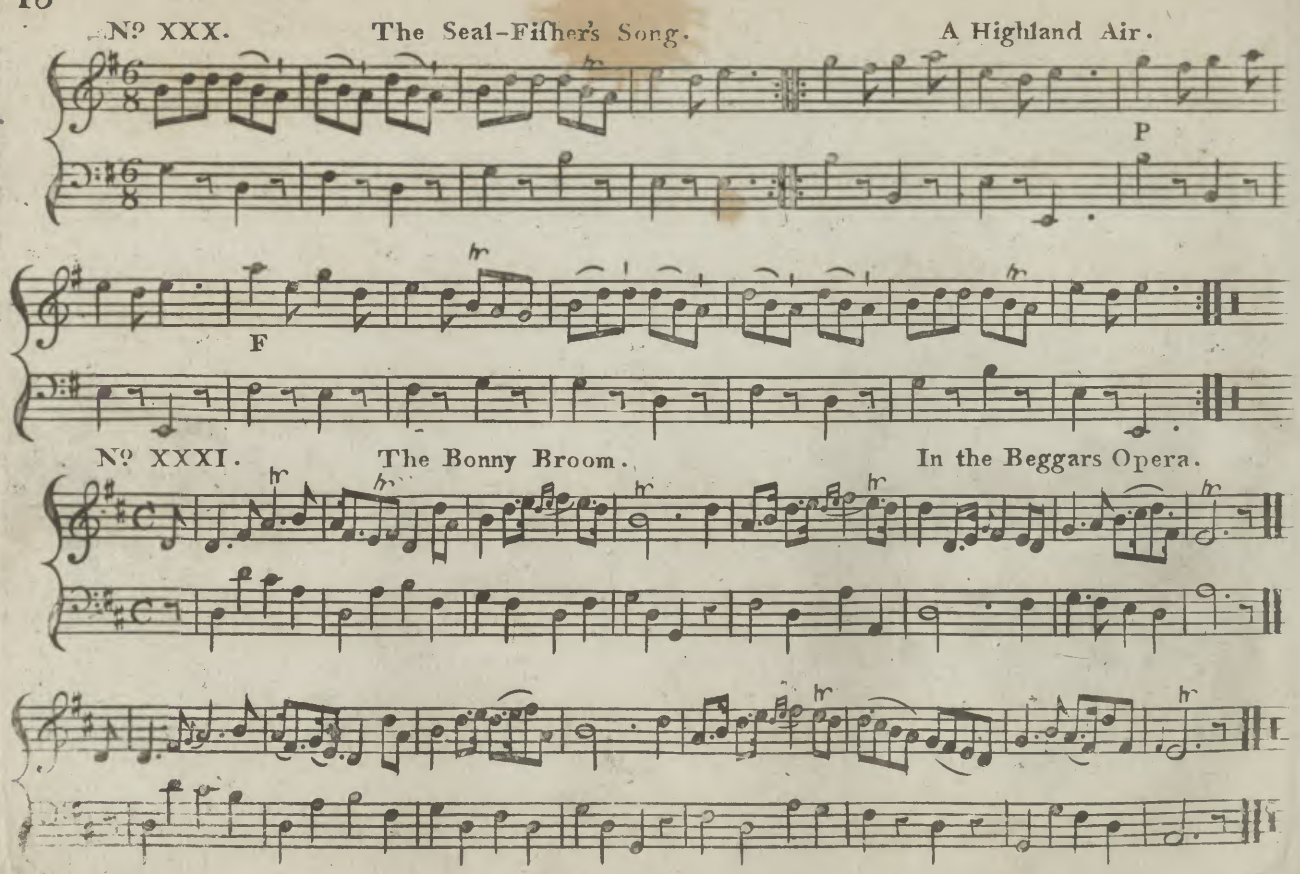

Nº XXVI.
Peggy is a young thing.
In the Gentle Shepherd.
Nº XXVII.
A Highland Reel.

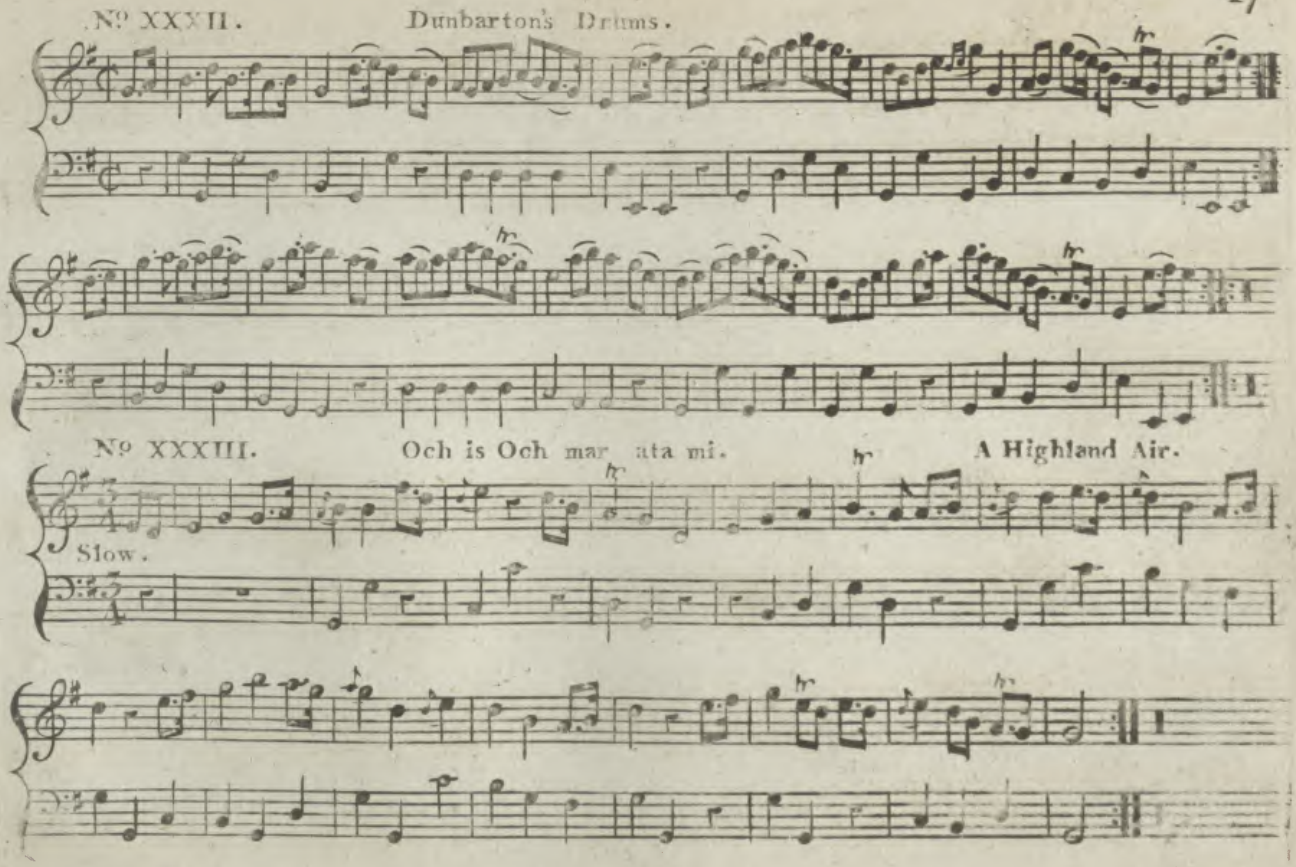
Nº XXVIII. Roslin Castle. In the Highland Reel.

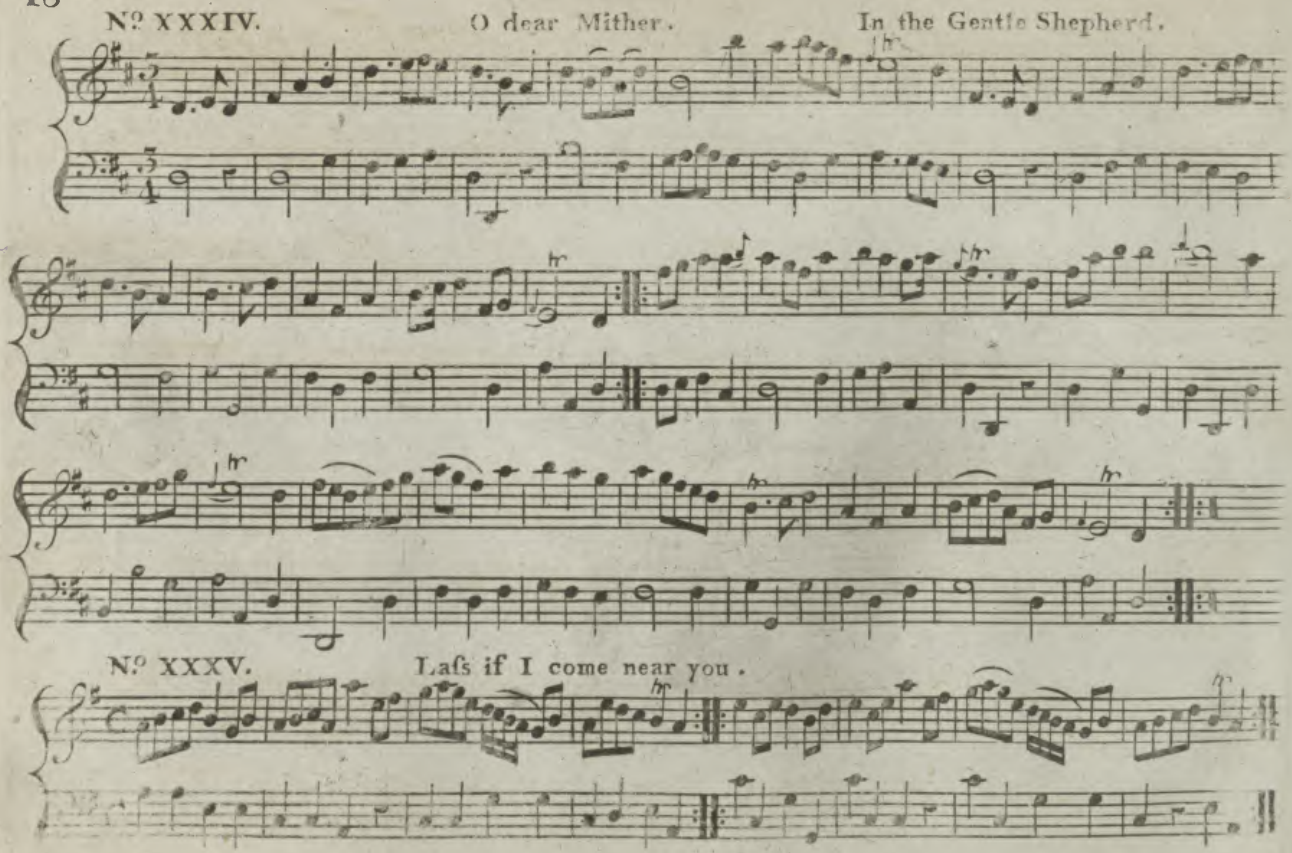


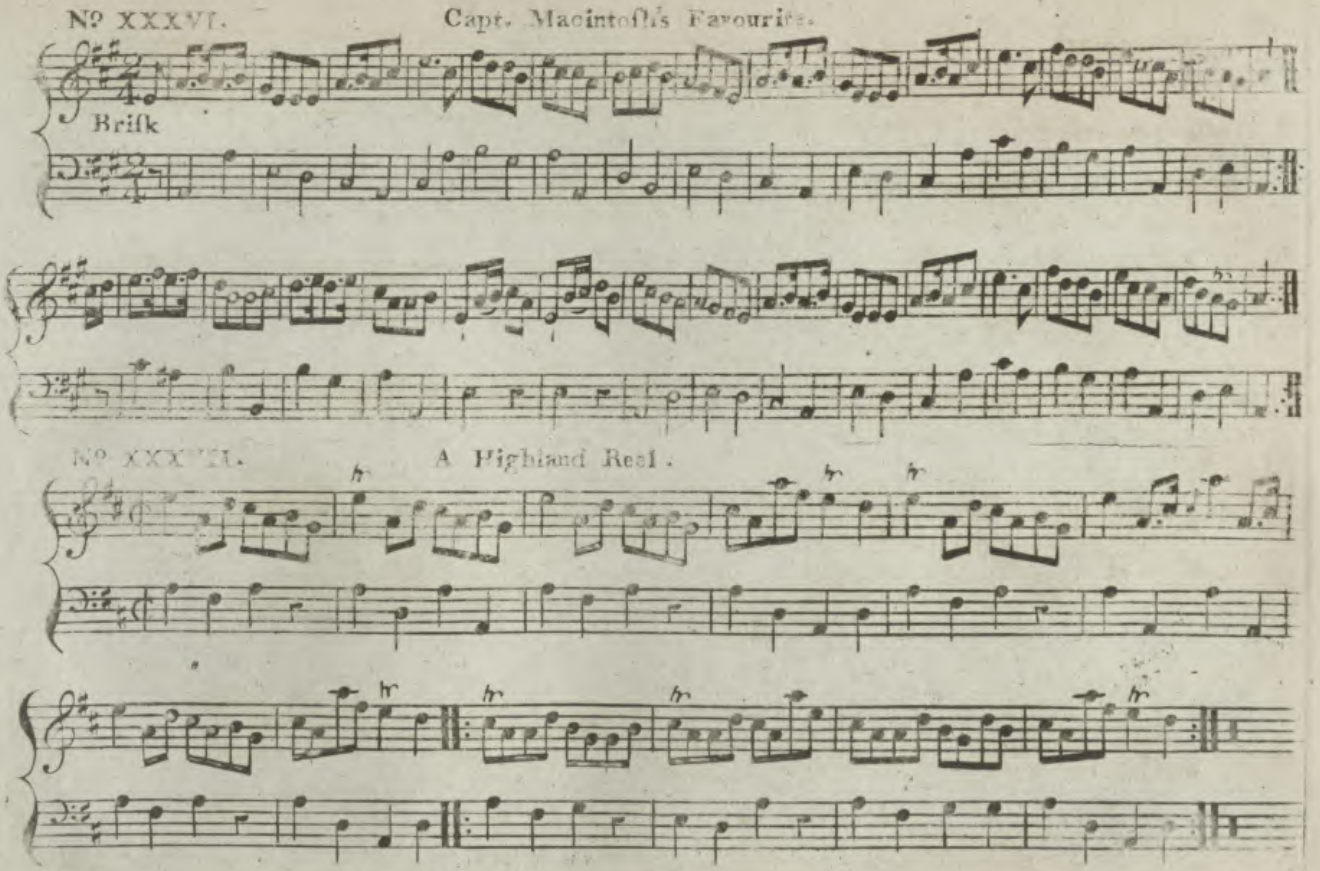
Nº XXIX. A Skye Dance.

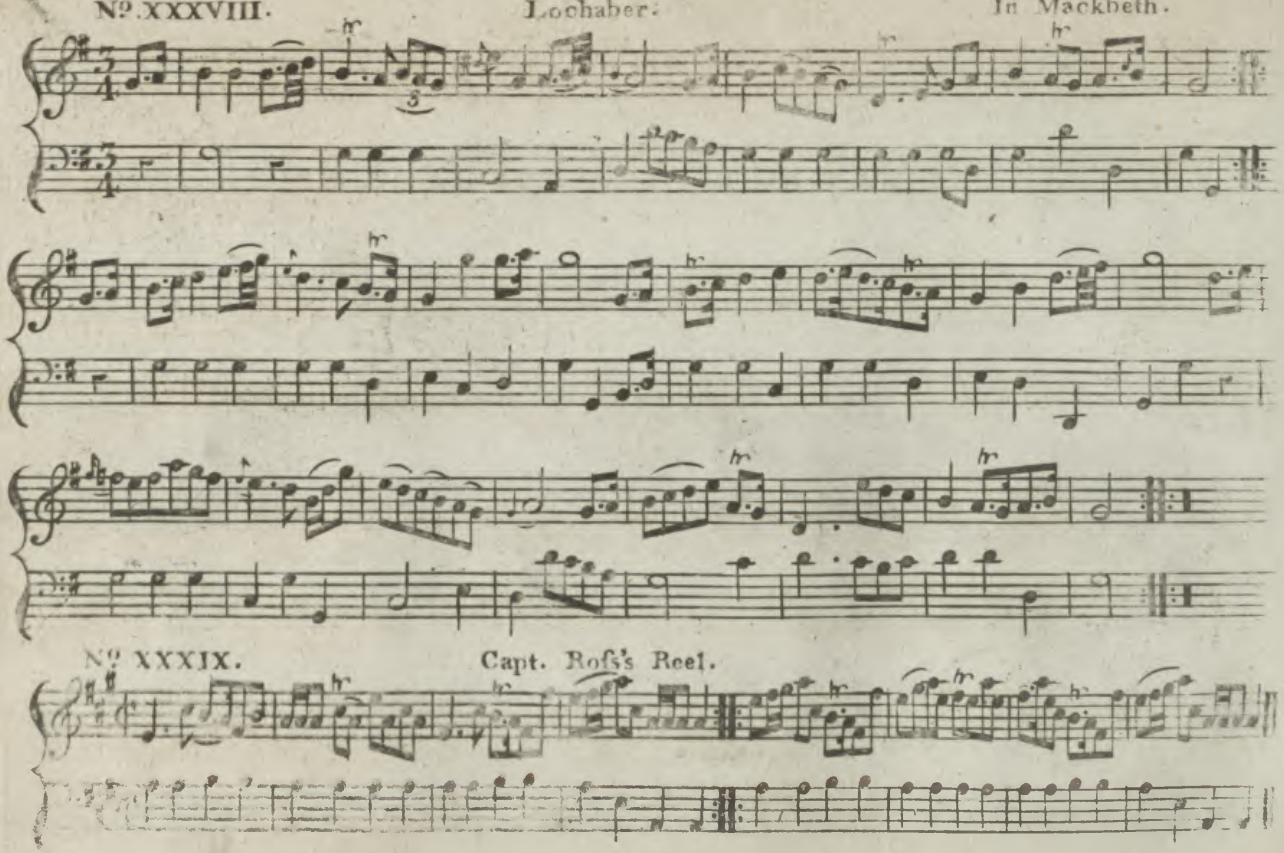



Nº XXX.
The Seal-Fisher's Song.
A Highland Air.
P
F
Nº XXXI.
The Bonny Broom.
In the Beggars Opera.

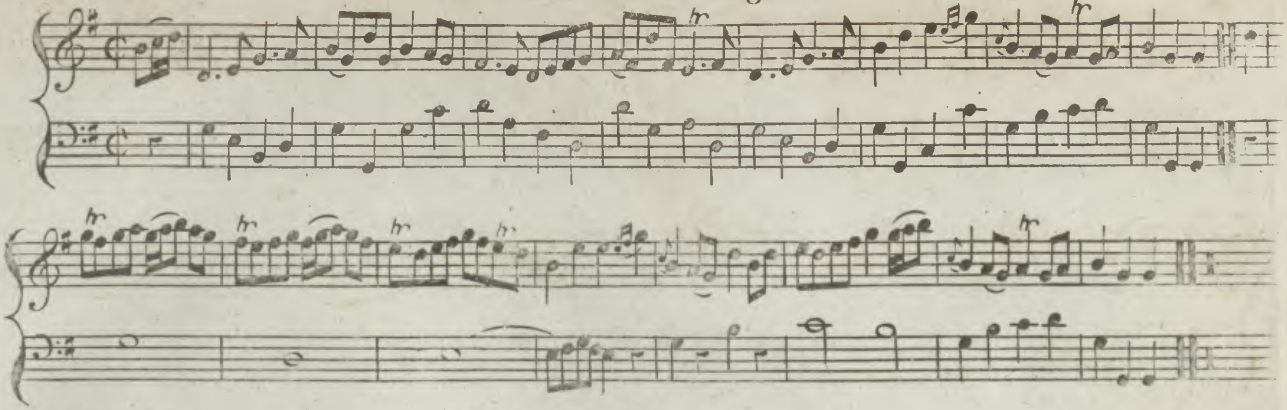

Nº XXXII.
Dunbarton's Drums.
Nº XXXIII.
Och is Och mar ata mi.
A Highland Air.
Slow.


Nº XXXIV.
O dear Mither.
In the Gentle Shepherd.
Nº XXXV.
Lafs if I come near you.

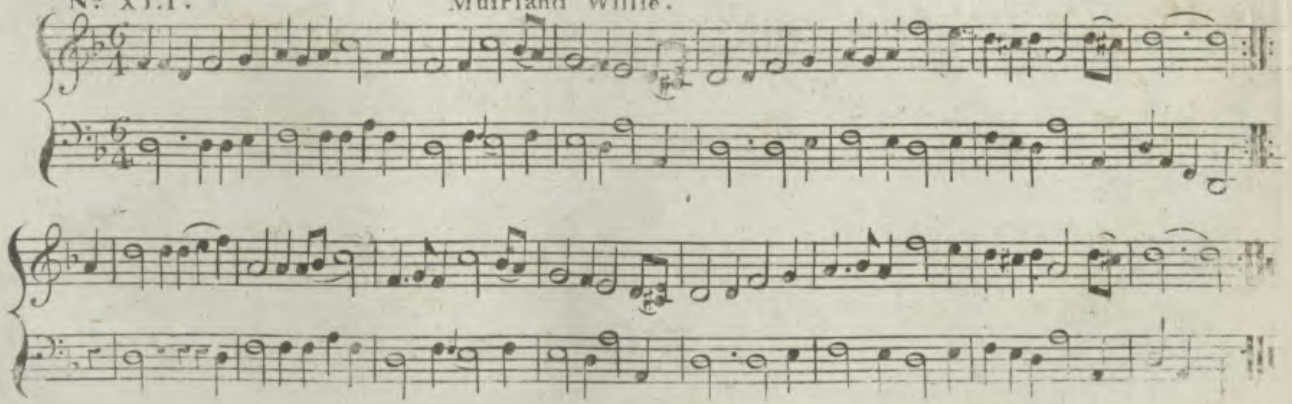

Nº XXXVI.
Capt. Macintosh's Favourite.
Brisk
Nº XXXVII.
A Highland Reel.


Nº. XXXVIII.
Lochaber.
In Mackbeth.
Nº XXXIX.
Capt. Rofs's Reel.

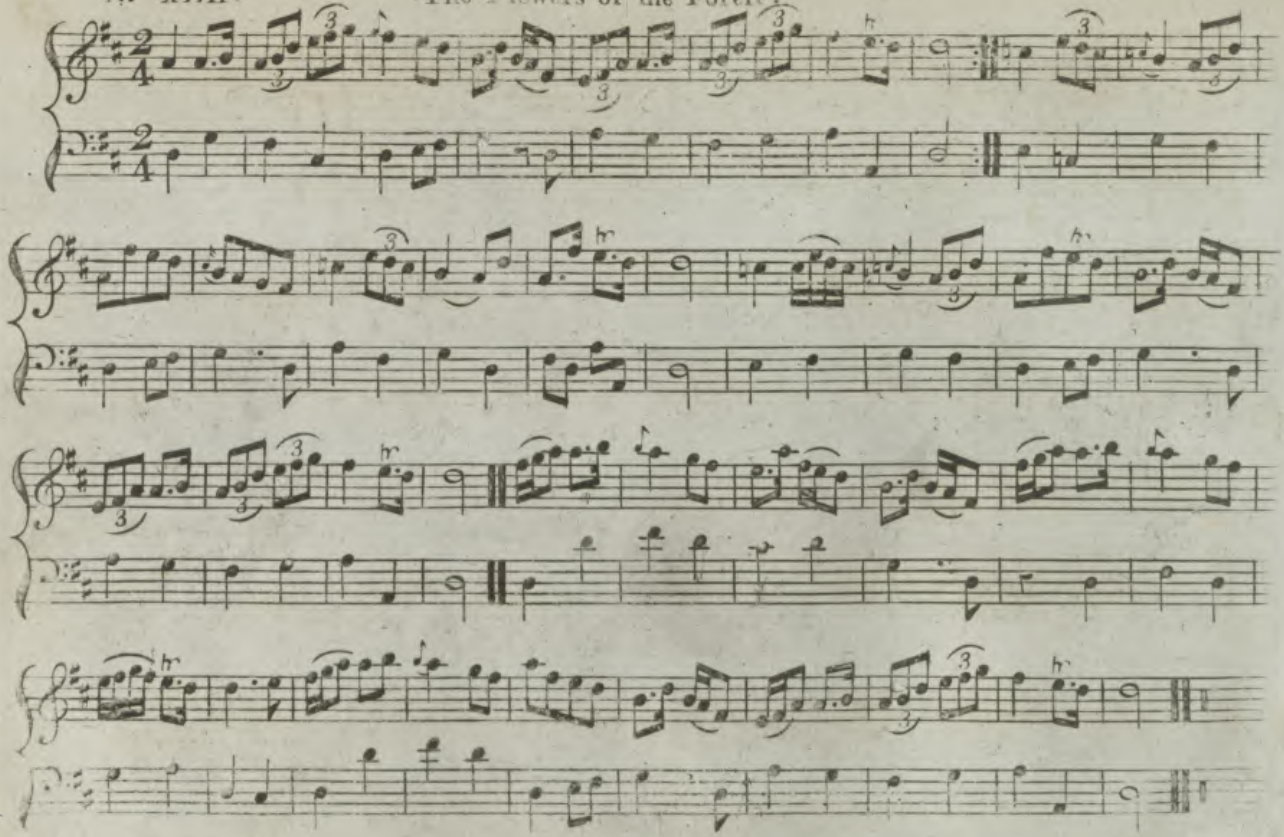
Nº XL. The Flower of Edenburgh.



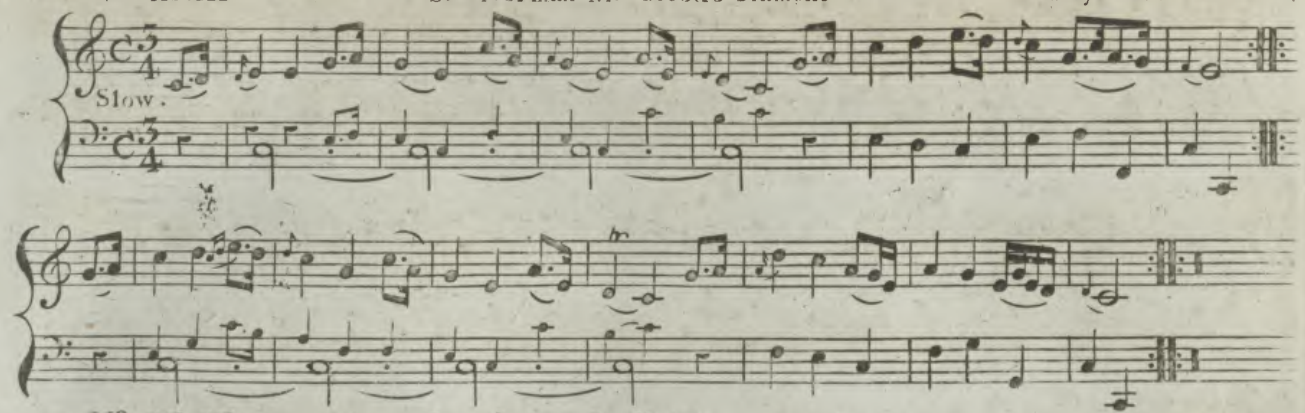
Nº XLI. Muirland Willie.



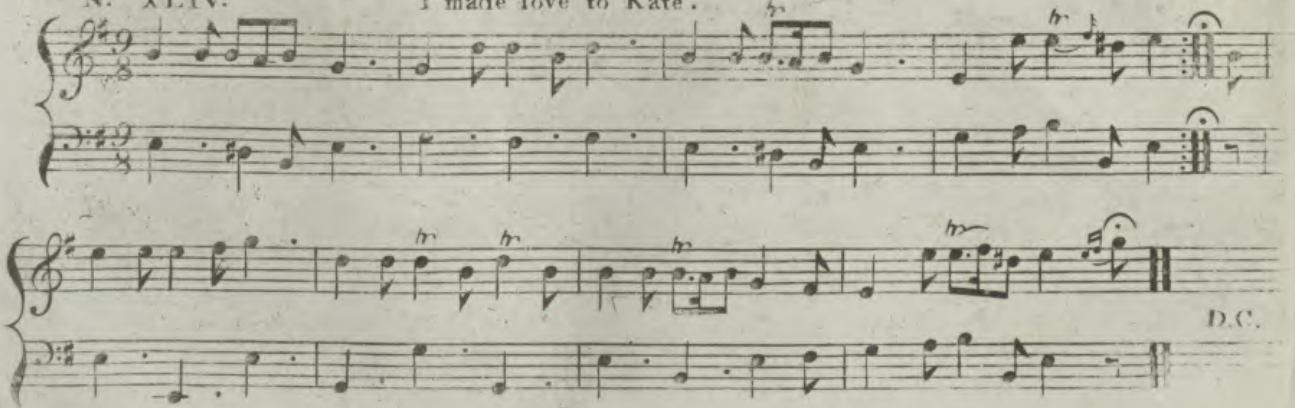
Nº XLII. The Flowers of the Forest.

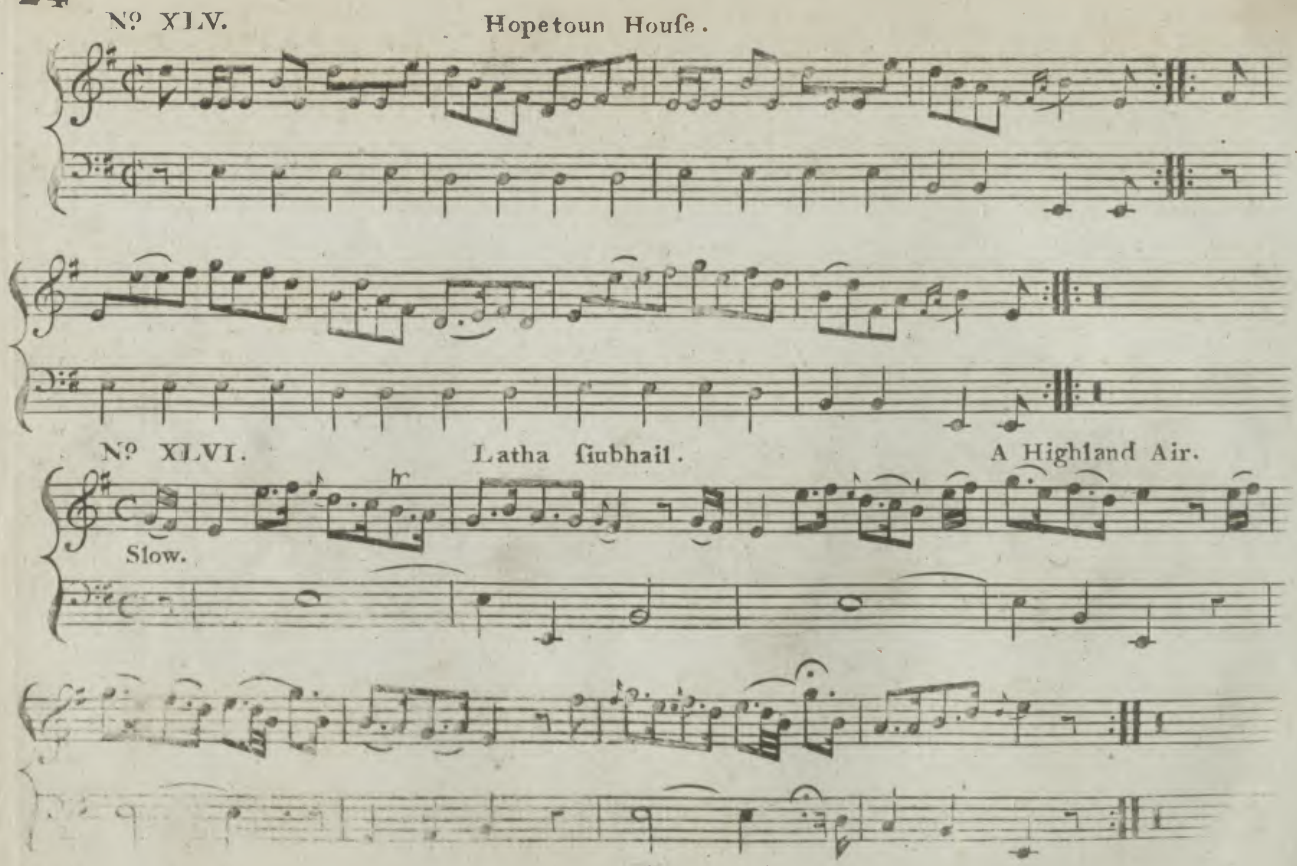


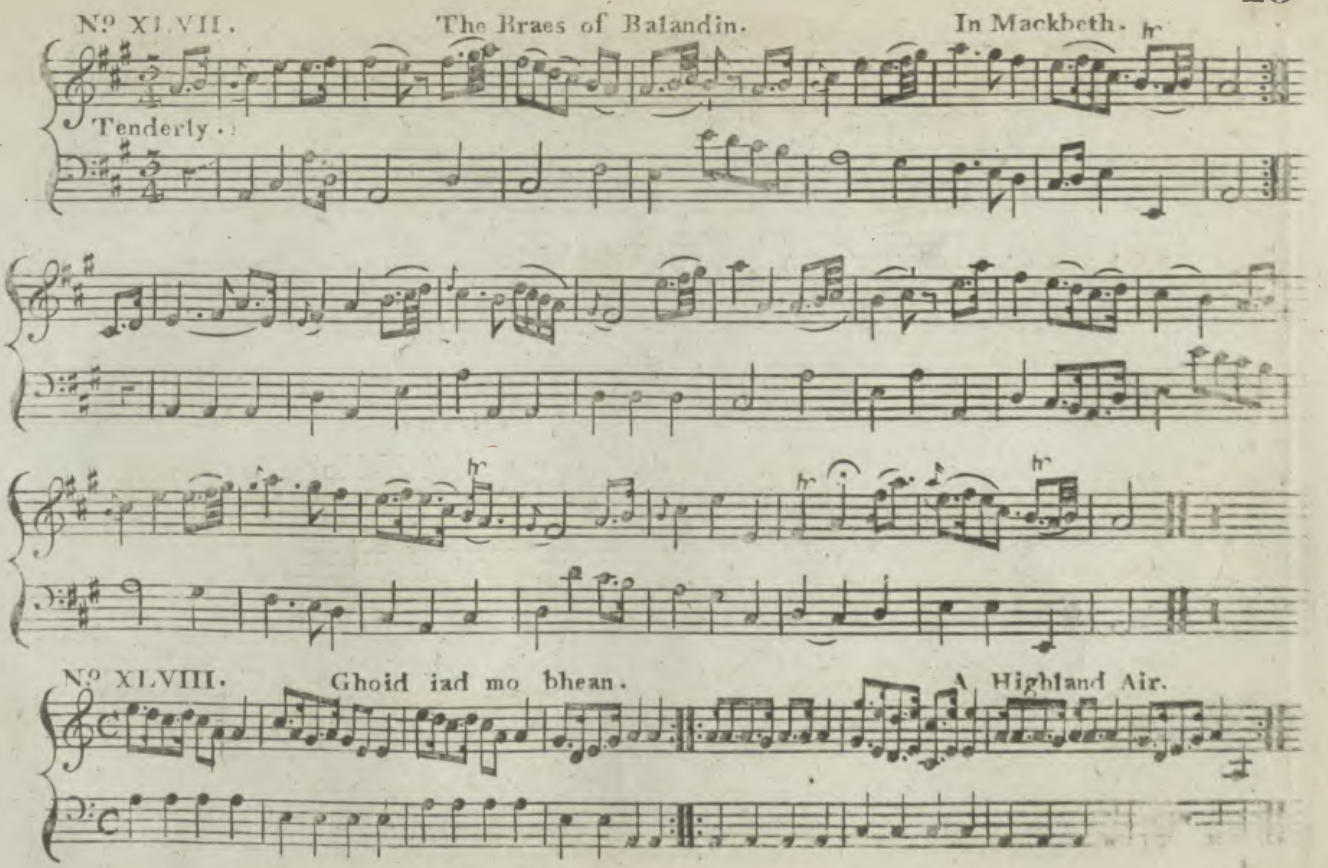
Nº XLIII. Sr Norman Mc Leod's Lament. A Skye Air.

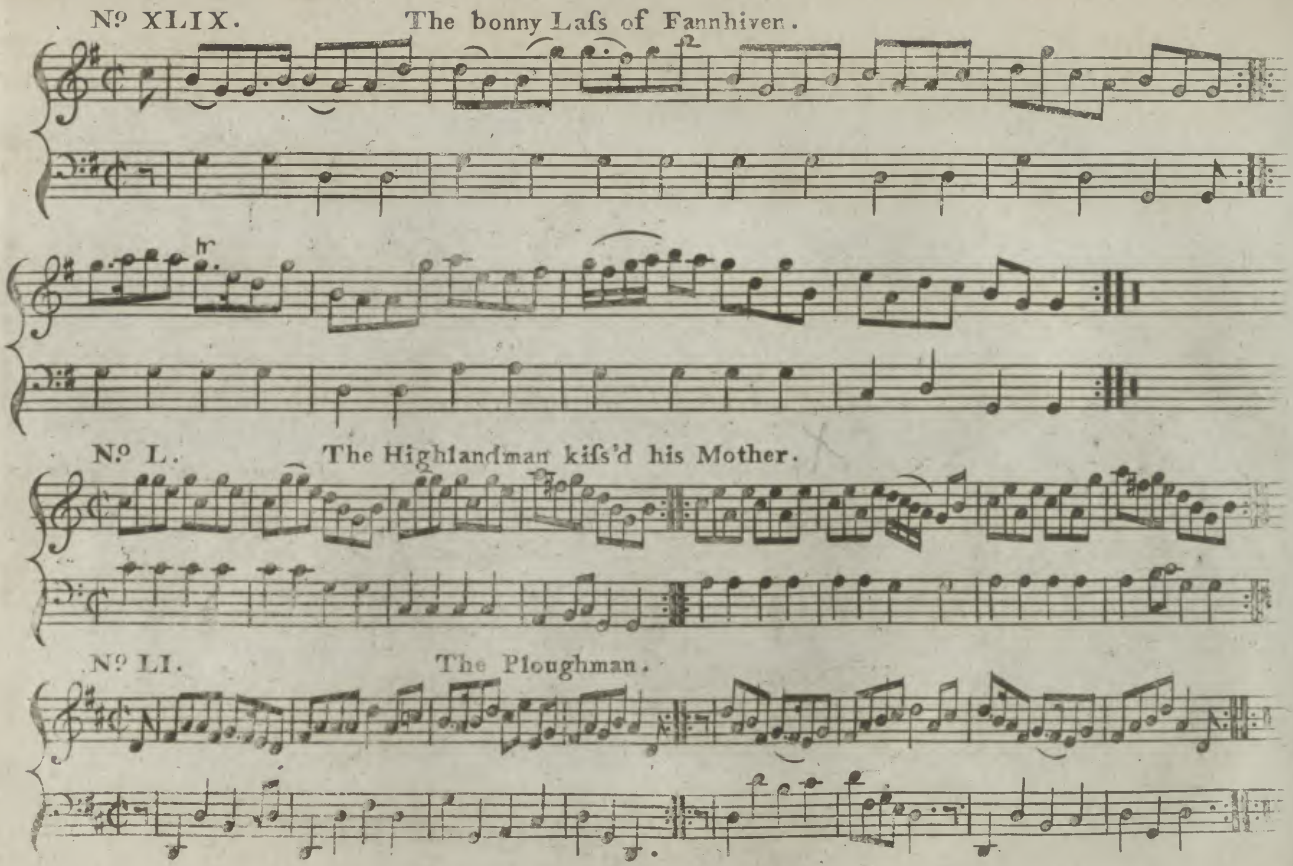


Nº XLIV. I made love to Kate.

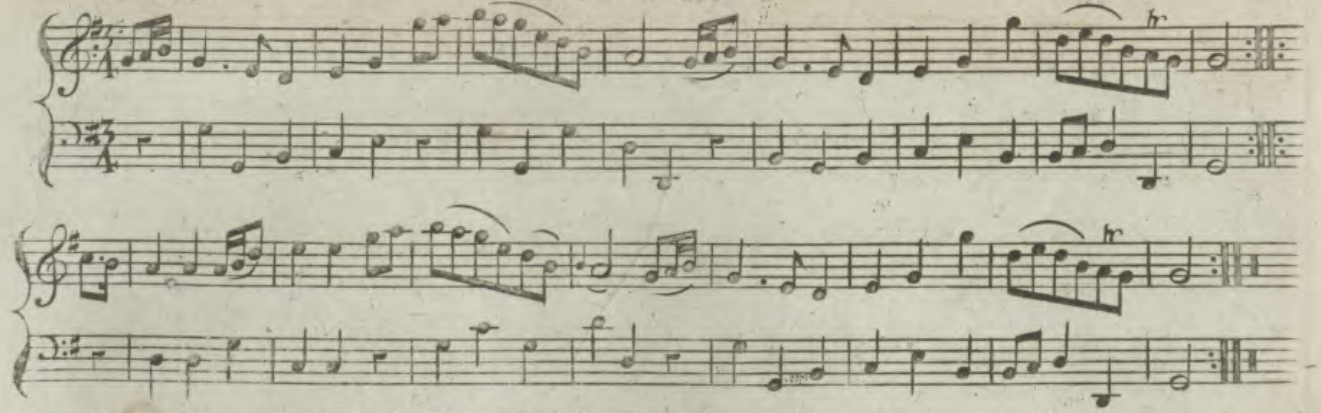



Nº XLV.
Hopetoun House.
Nº XLVI.
Latha fiubhail.
A Highland Air.
Slow.

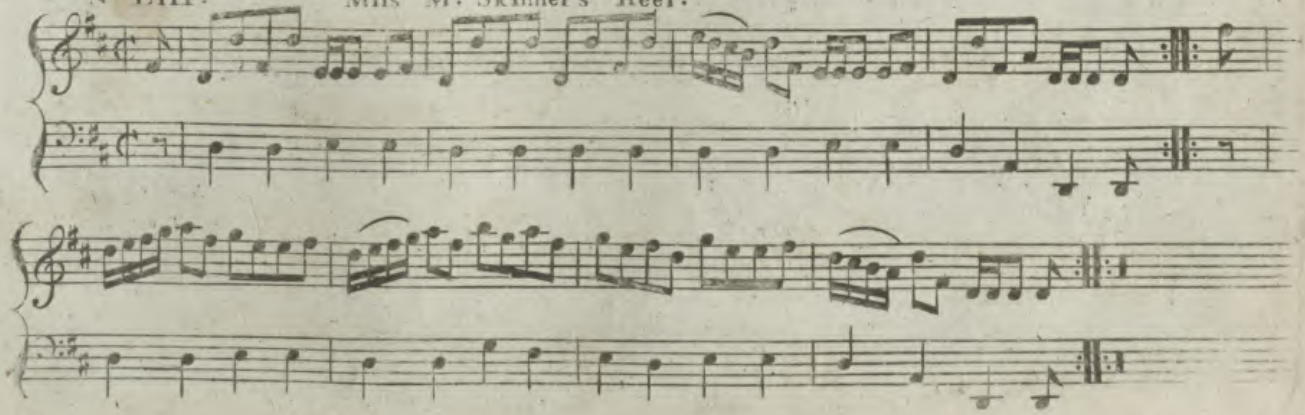

Nº XLVII.
The Braes of Balandin.
In Mackbeth.
Tenderly.
Nº XLVIII.
Ghoid iad mo bhean.
A Highland Air.


Nº XLIX.
The bonny Lafs of Fannhiven.
Nº L.
The Highlandman kifs'd his Mother.
Nº LI.
The Ploughman.

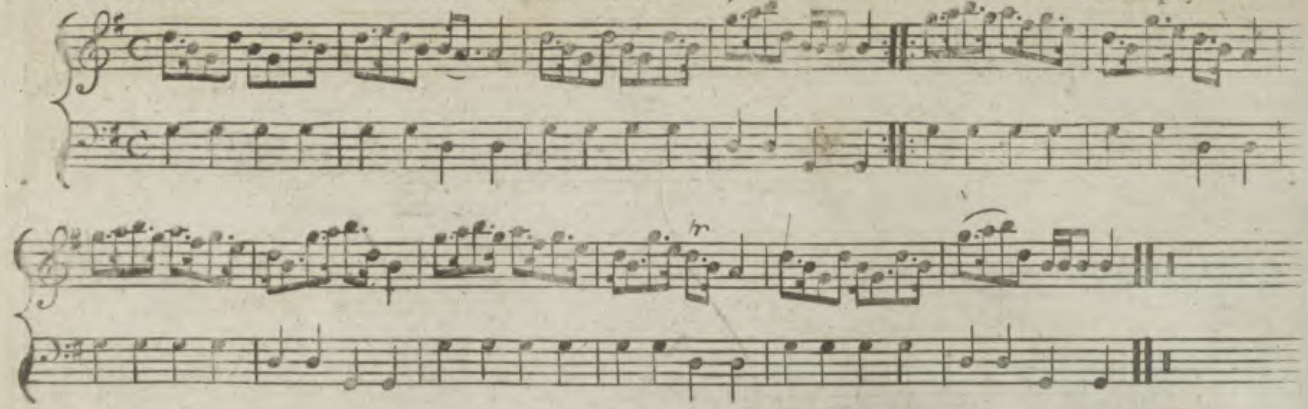
N° LII. Auld Rob Morris.



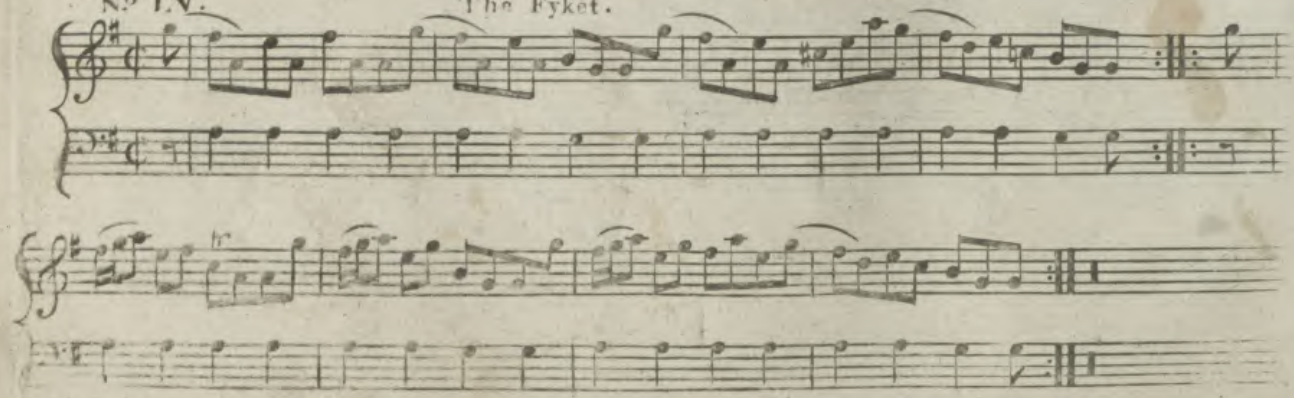
N° LIII. Miſs M. Skinner's Reel.

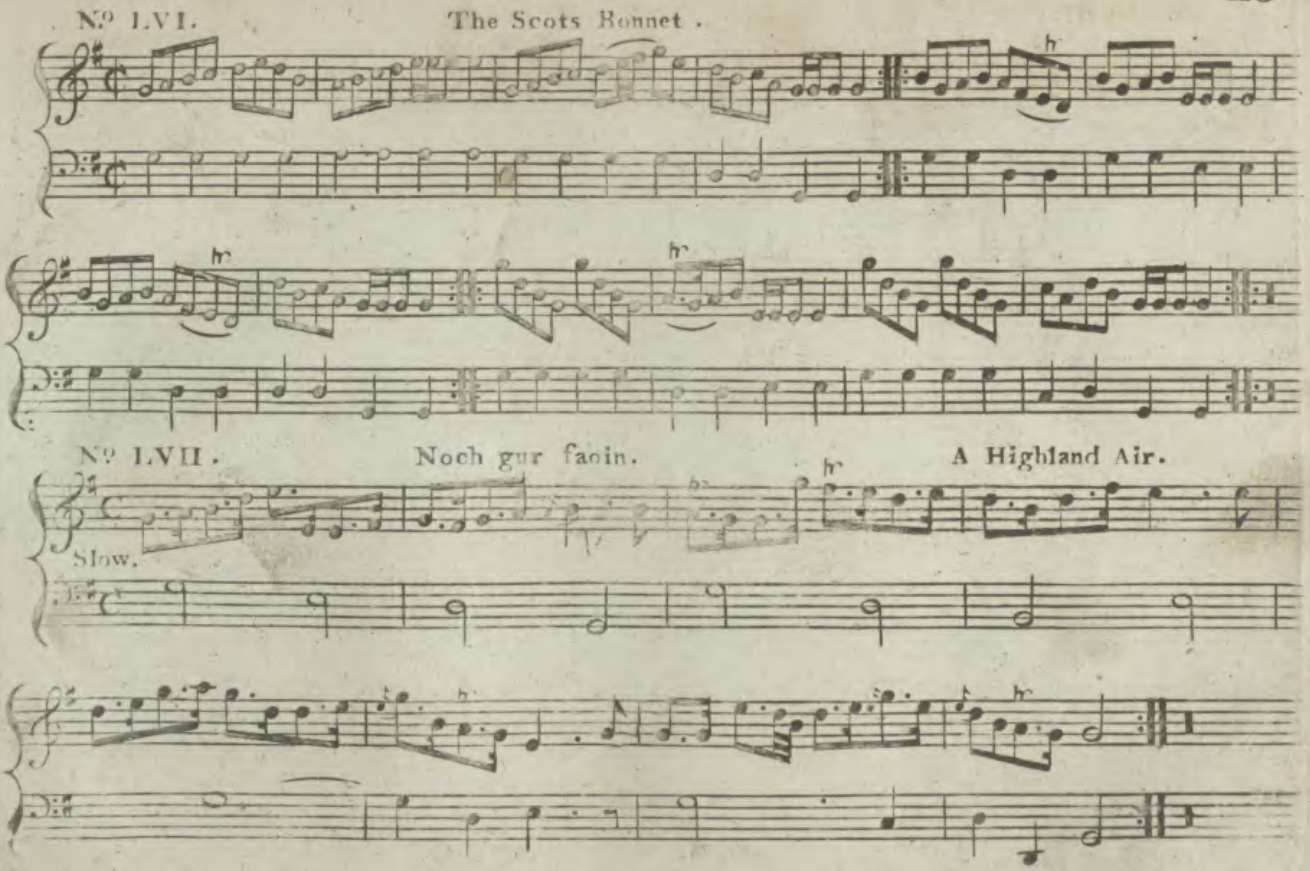


Nº LIV. Let's to the Ard. A Strathſpey.

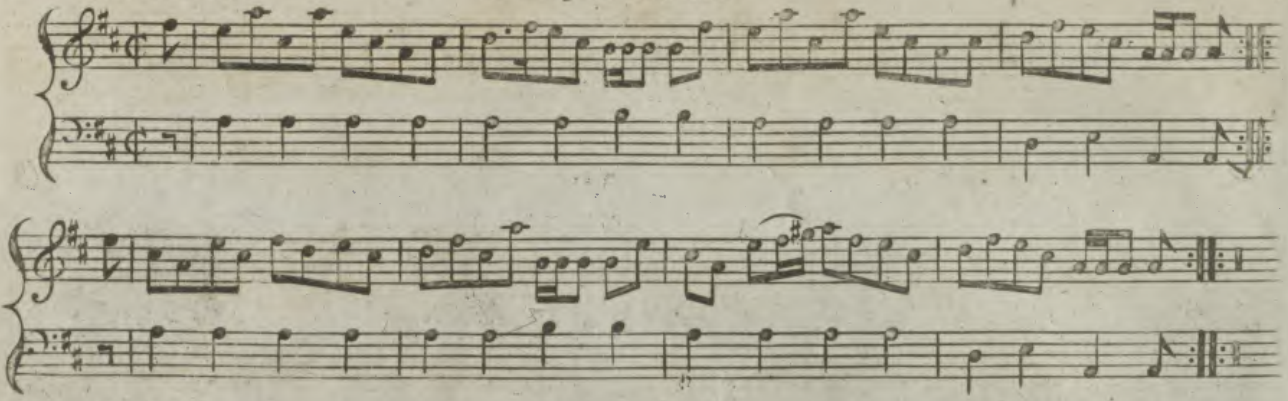


Nº LV. The Fyket.

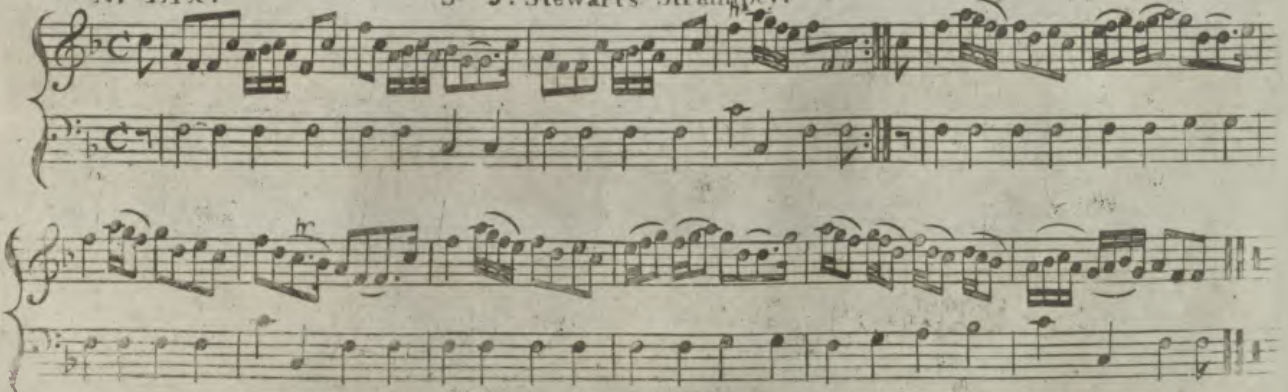



Nº LVI.
The Scots Bonnet.
Nº LVII.
Noch gur faoin.
A Highland Air.
Slow.

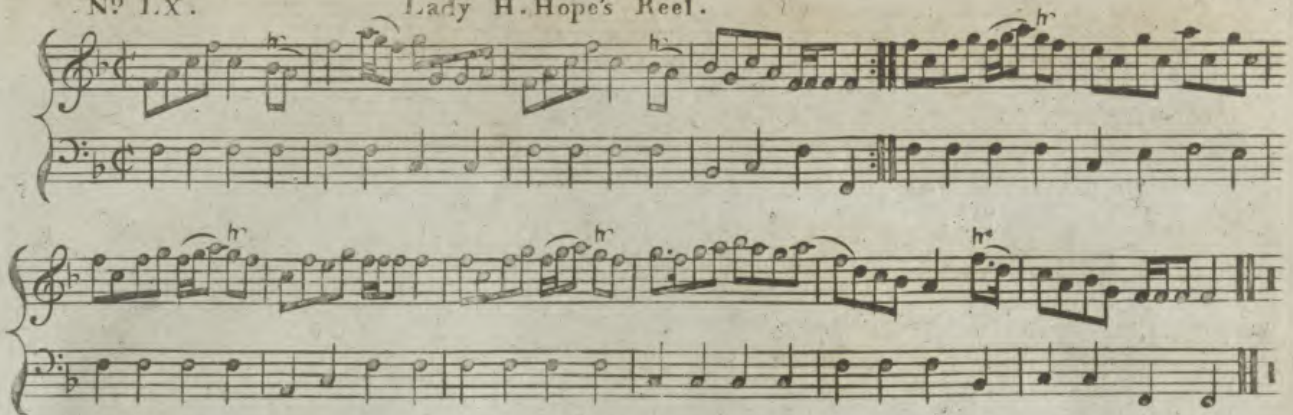
Nº LVIII. He hirpled till her.



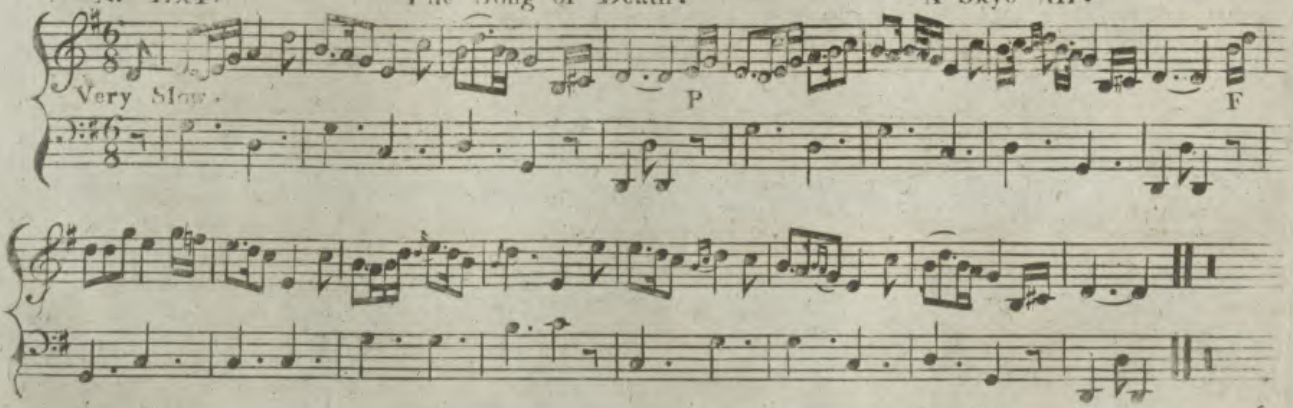
Nº LIX. Srr J. Stewart's Strathspey.



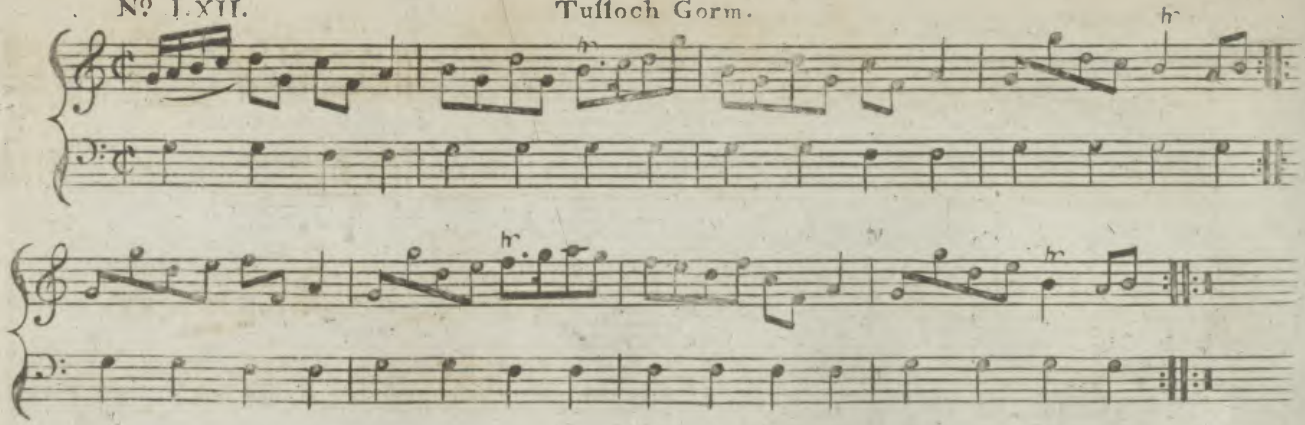
Nº LX. Lady H. Hope's Reel.



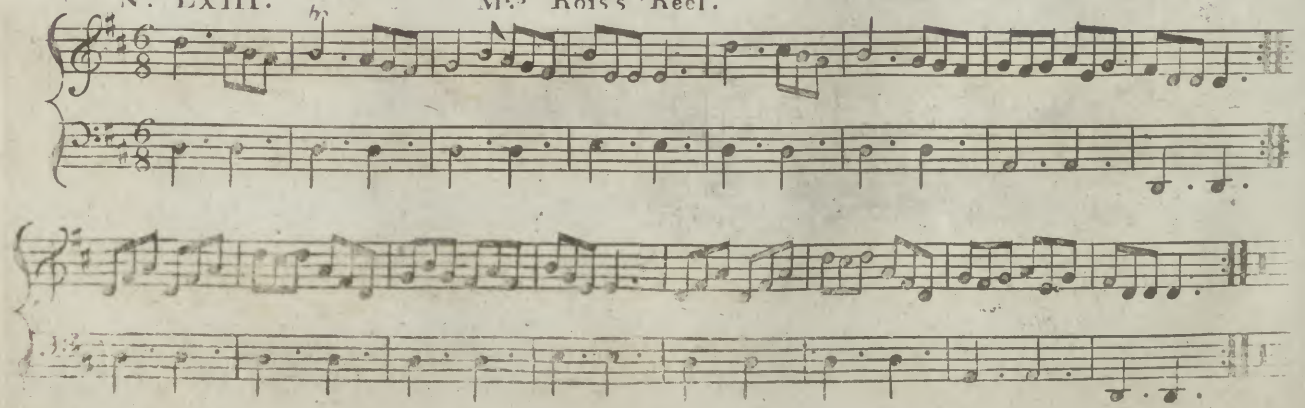
Nº LXI. The Song of Death. A Skye Air.

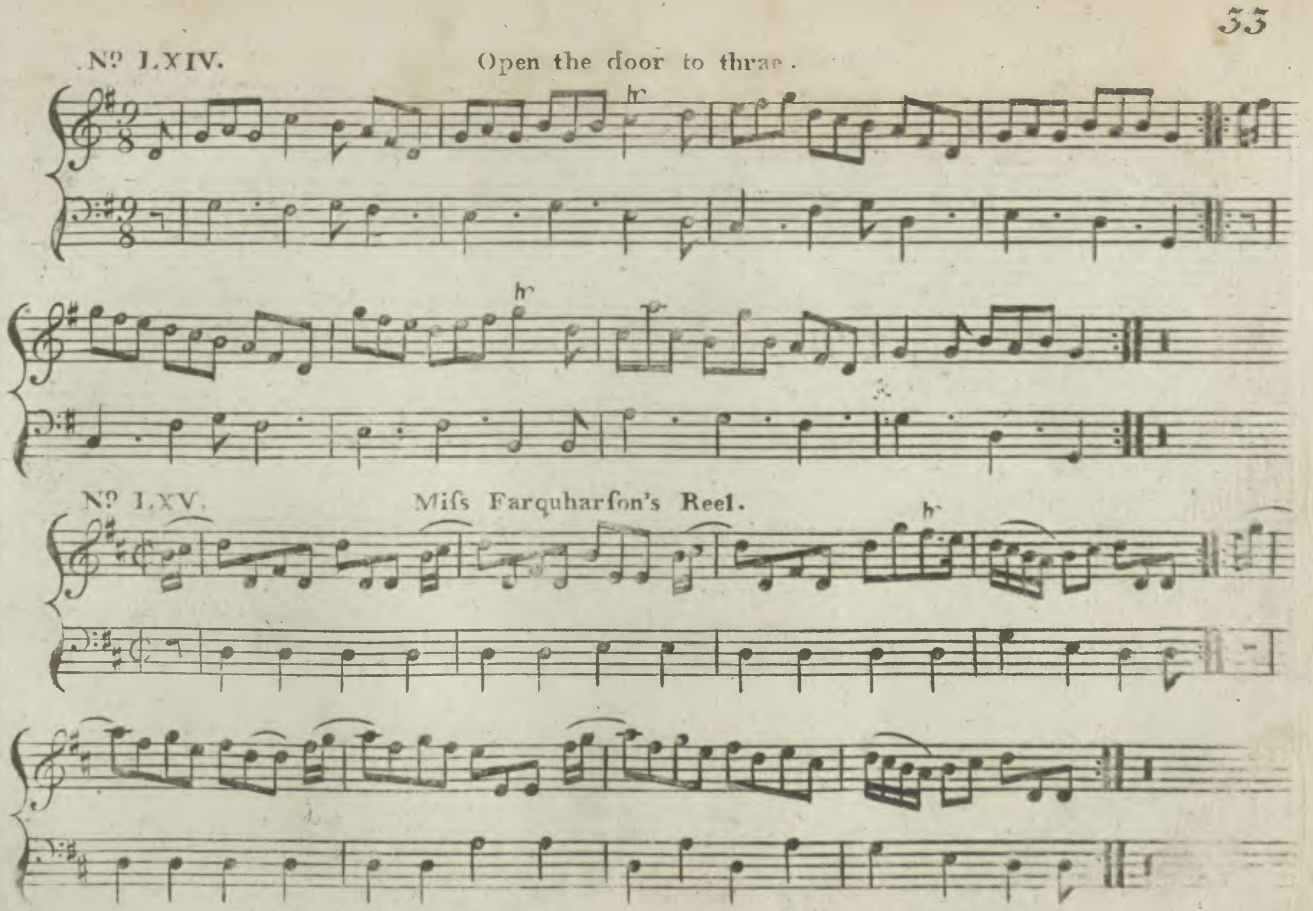


Nº LXII. Tulloch Gorm.

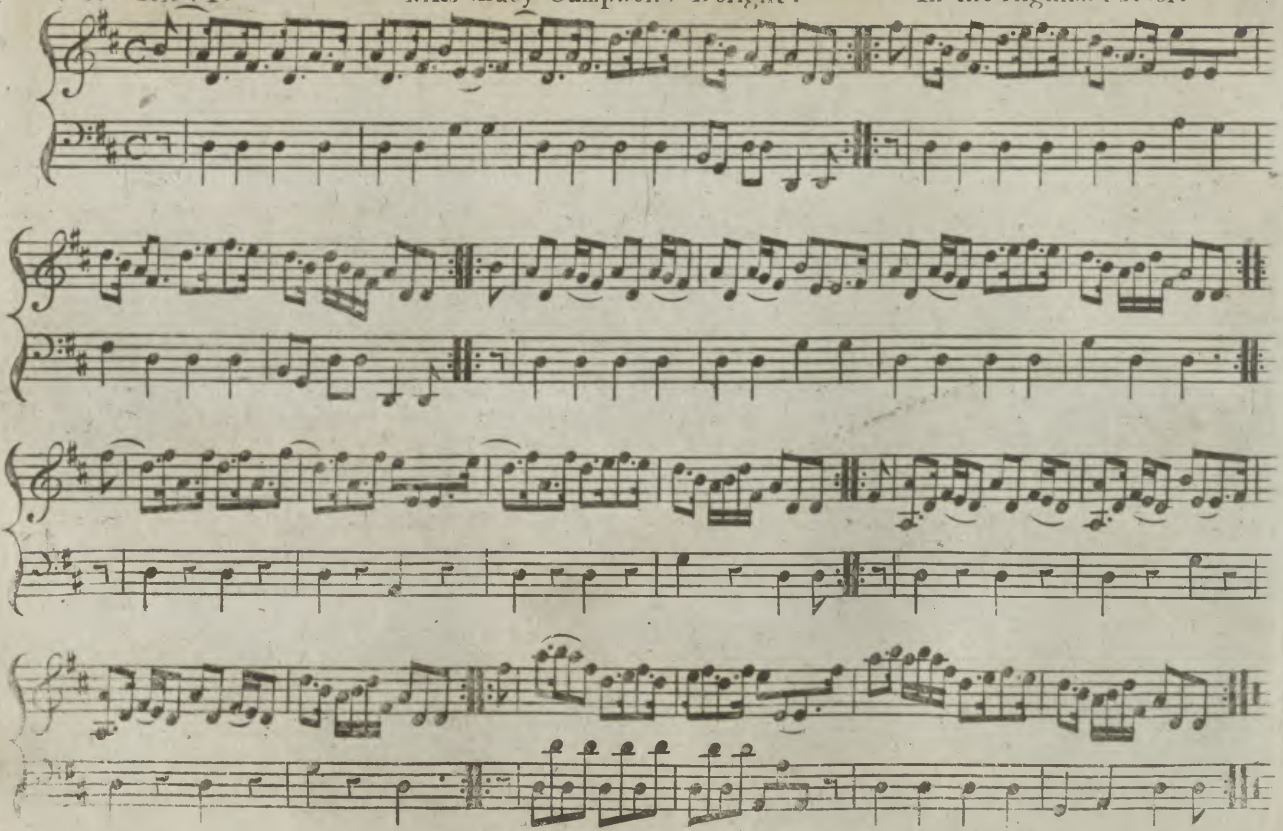


Nº LXIII. Mrs Ross's Reel.



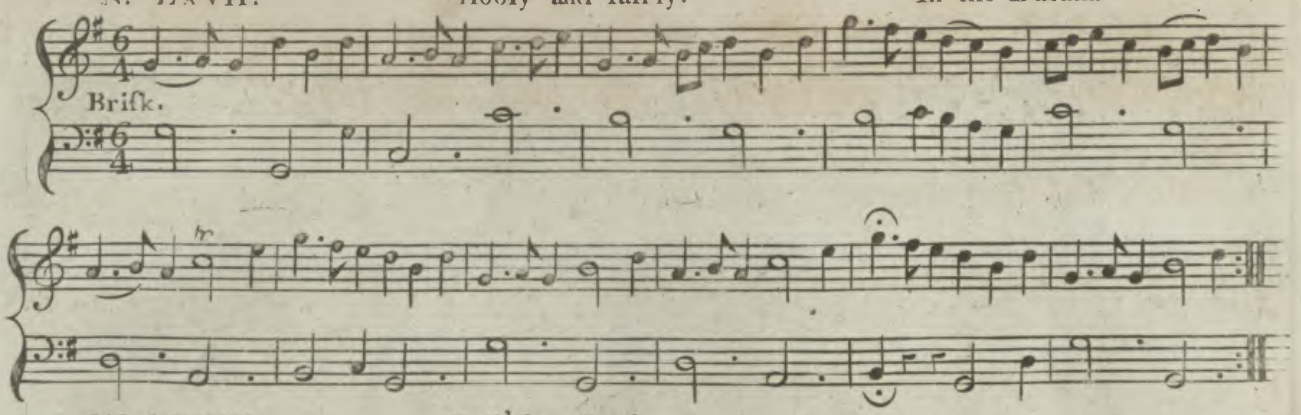

Nº LXIV.
Open the door to thrae.
Nº LXV.
Miſs Farquharſon's Reel.

Nº LXVI. Miſs Lucy Campbell's Delight. In the Highland Reel.

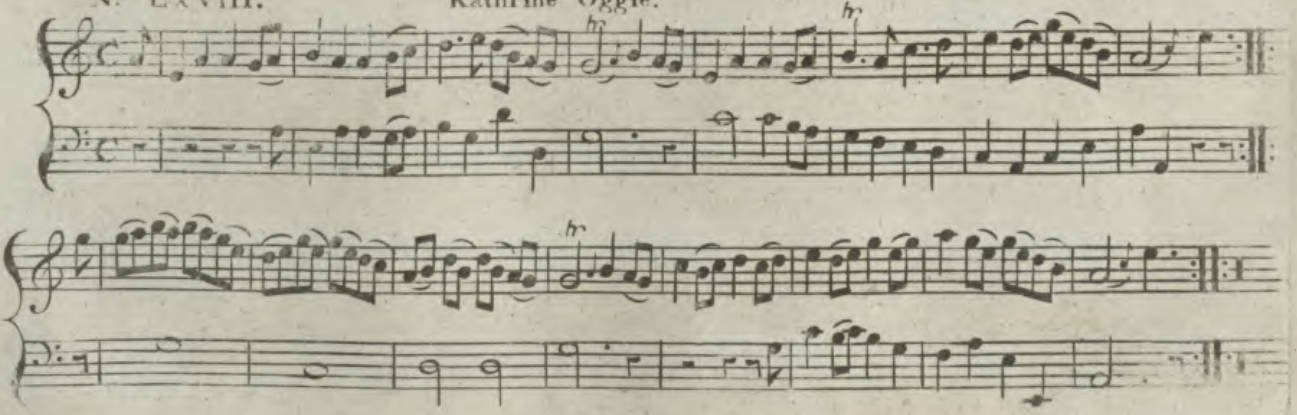


1775

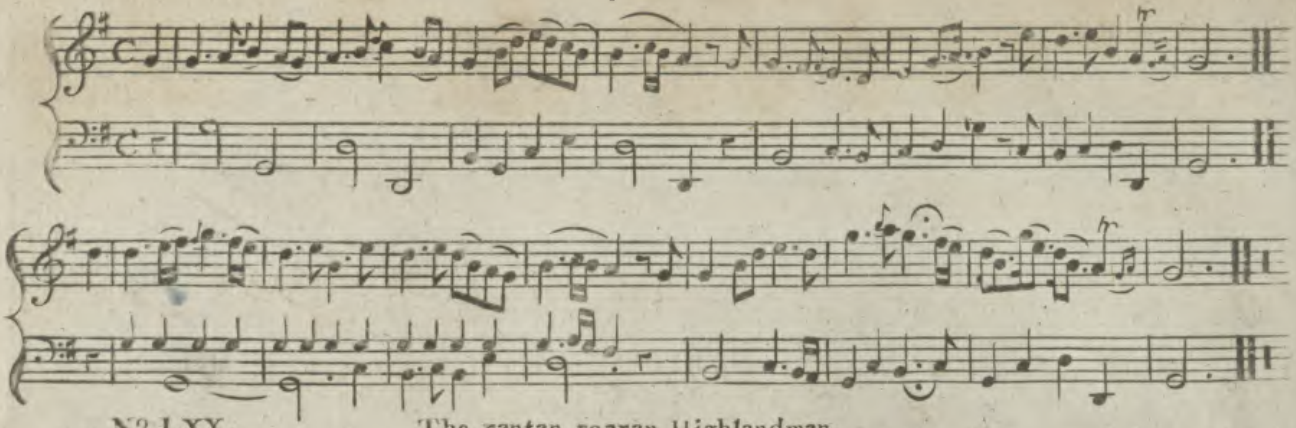
Nº LXVII. Hooly and fairly. In the Duenna.



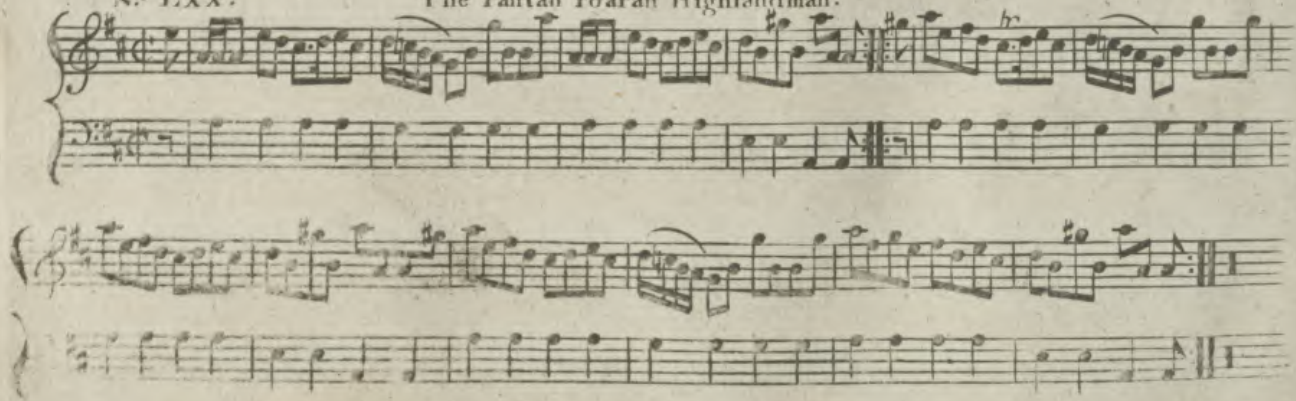
Nº LXVIII. Kathrine Oggie.



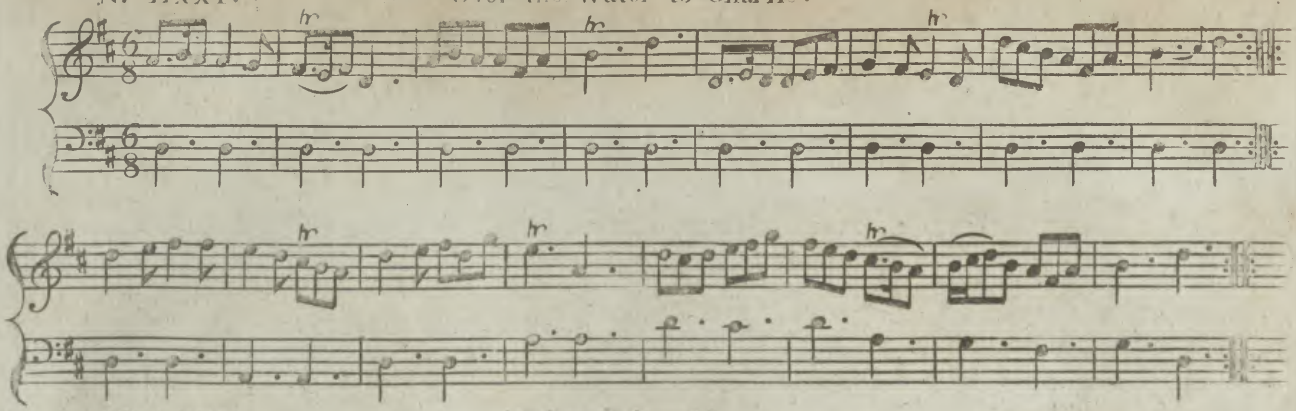
Nº LXIX. The waefu' Heart.



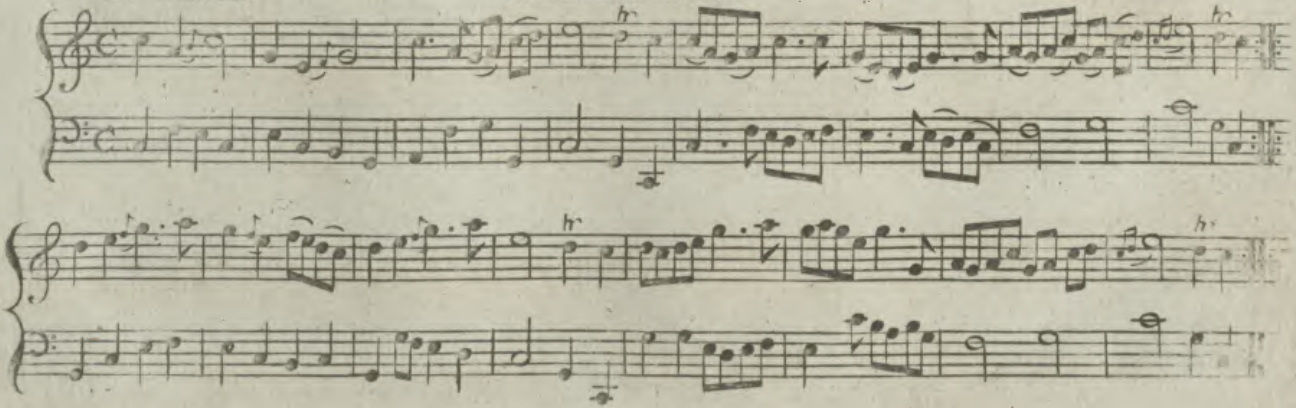
Nº LXX. The rantan roaran Highlandman.



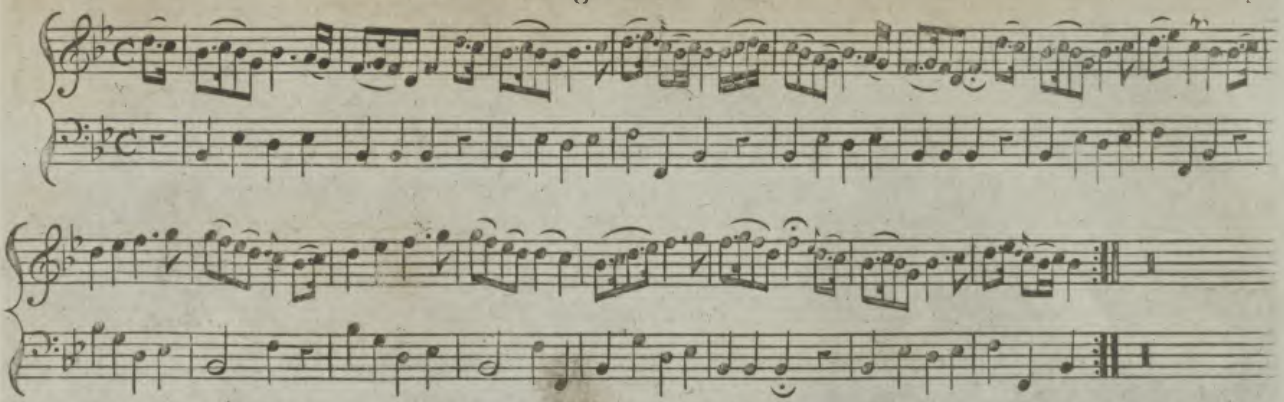
Nº LXXI. Over the Water to Charlie.



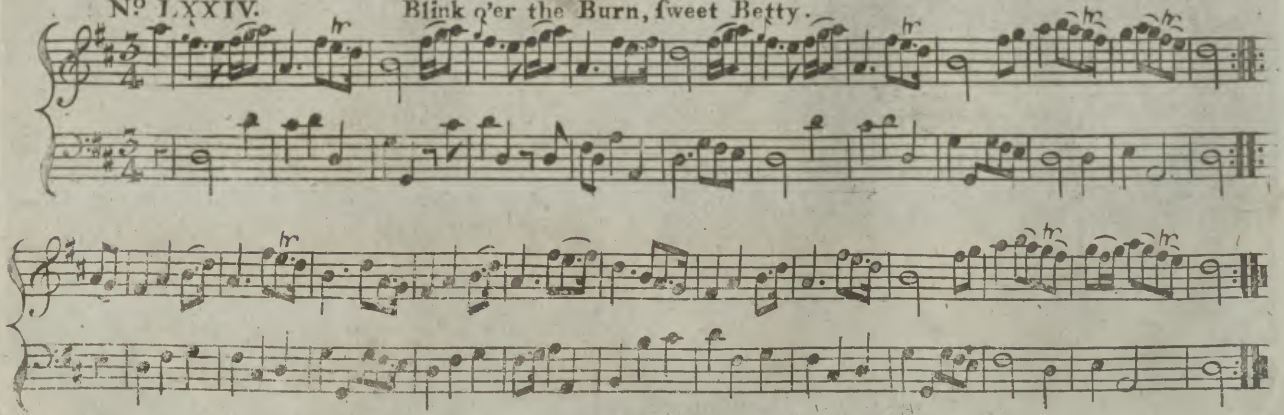
Nº LXXII. Had awa' Donald.



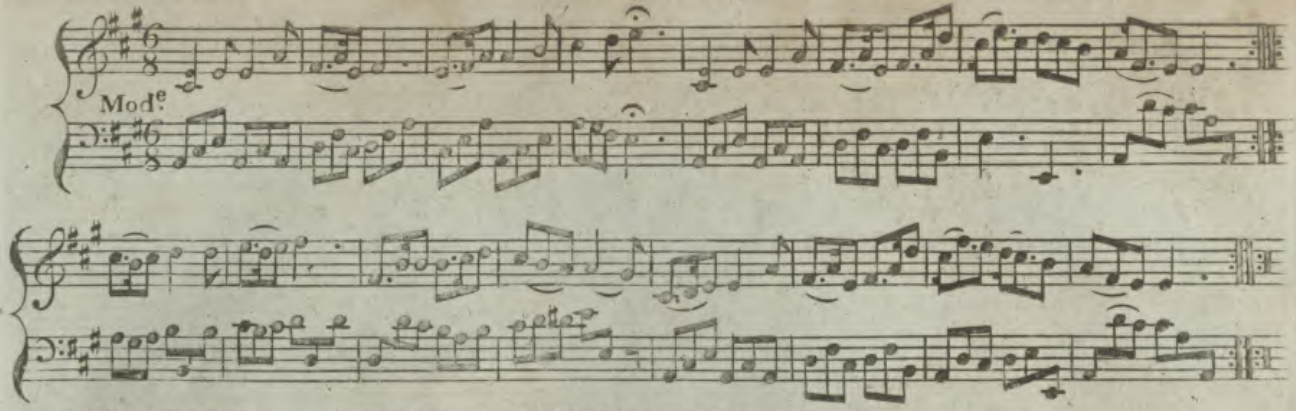
Nº LXXIII. Thou art gone awa' Mary.



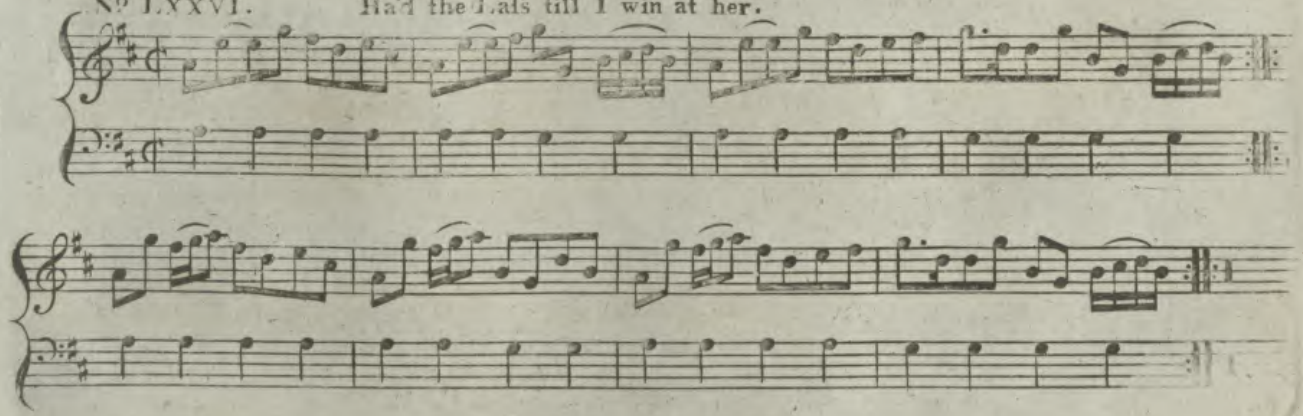
Nº LXXIV. Blink o'er the Burn, ſweet Betty.



Nº LXXV. I hae laid a herring in sa't. In Two to One.

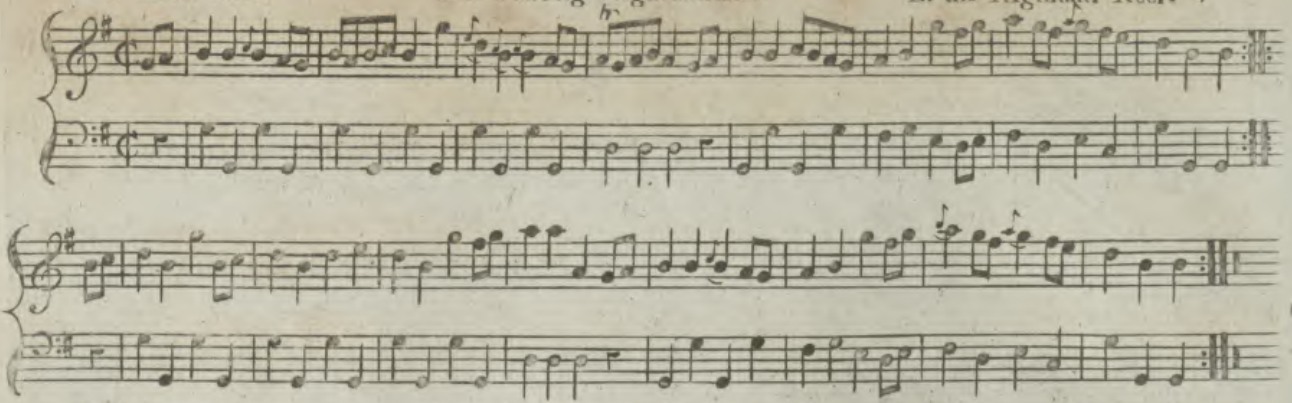


Nº LXXVI. Ha'd the Lass till I win at her.

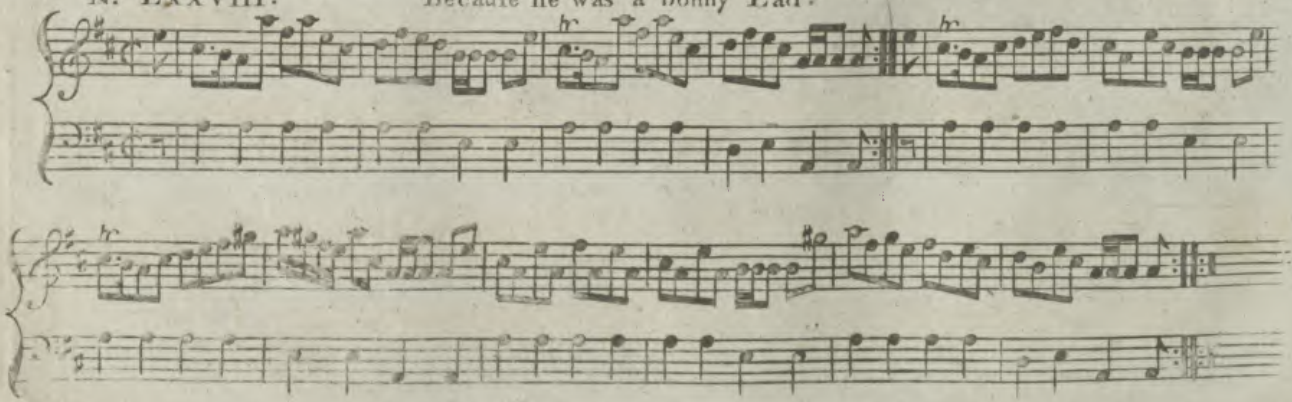


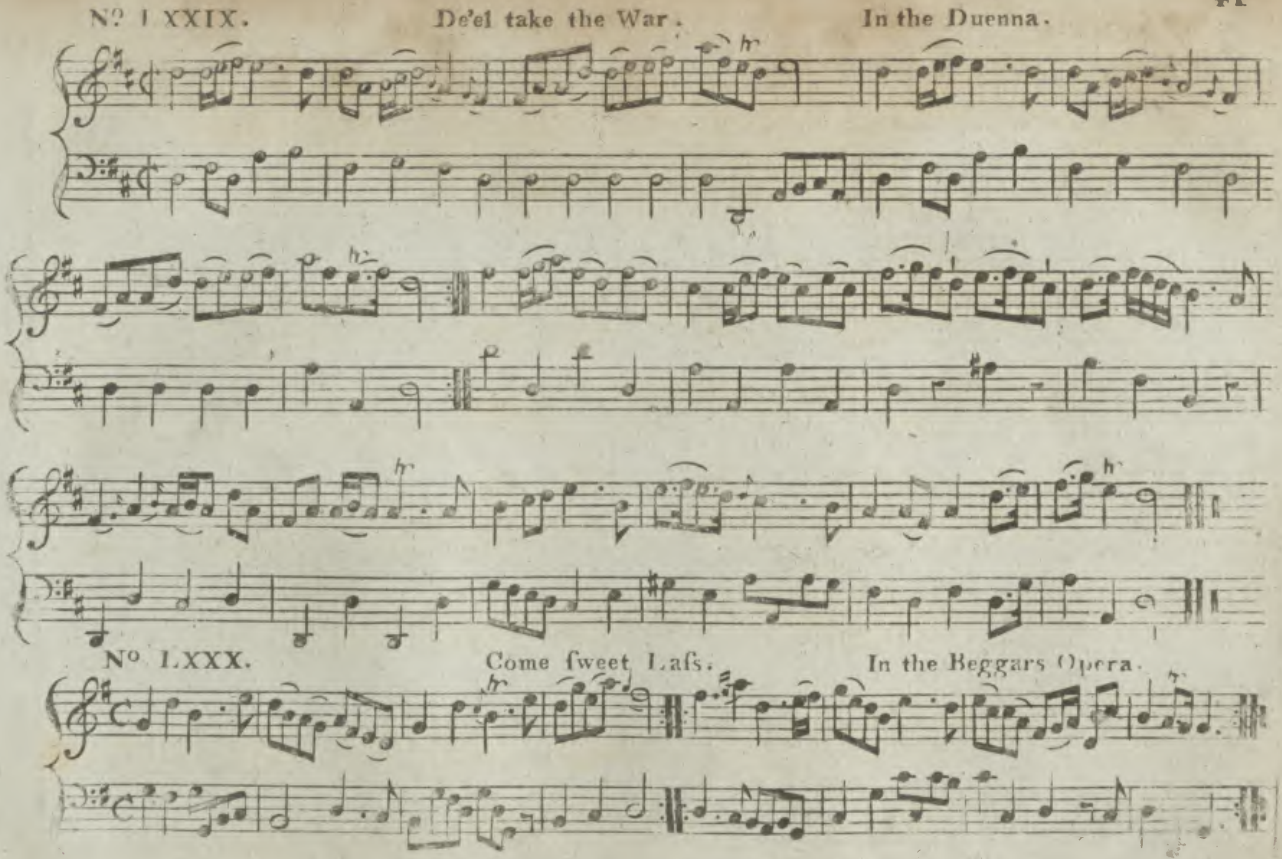
1788

Nº LXXVII. The ranting Highlandman. In the Highland Reel.

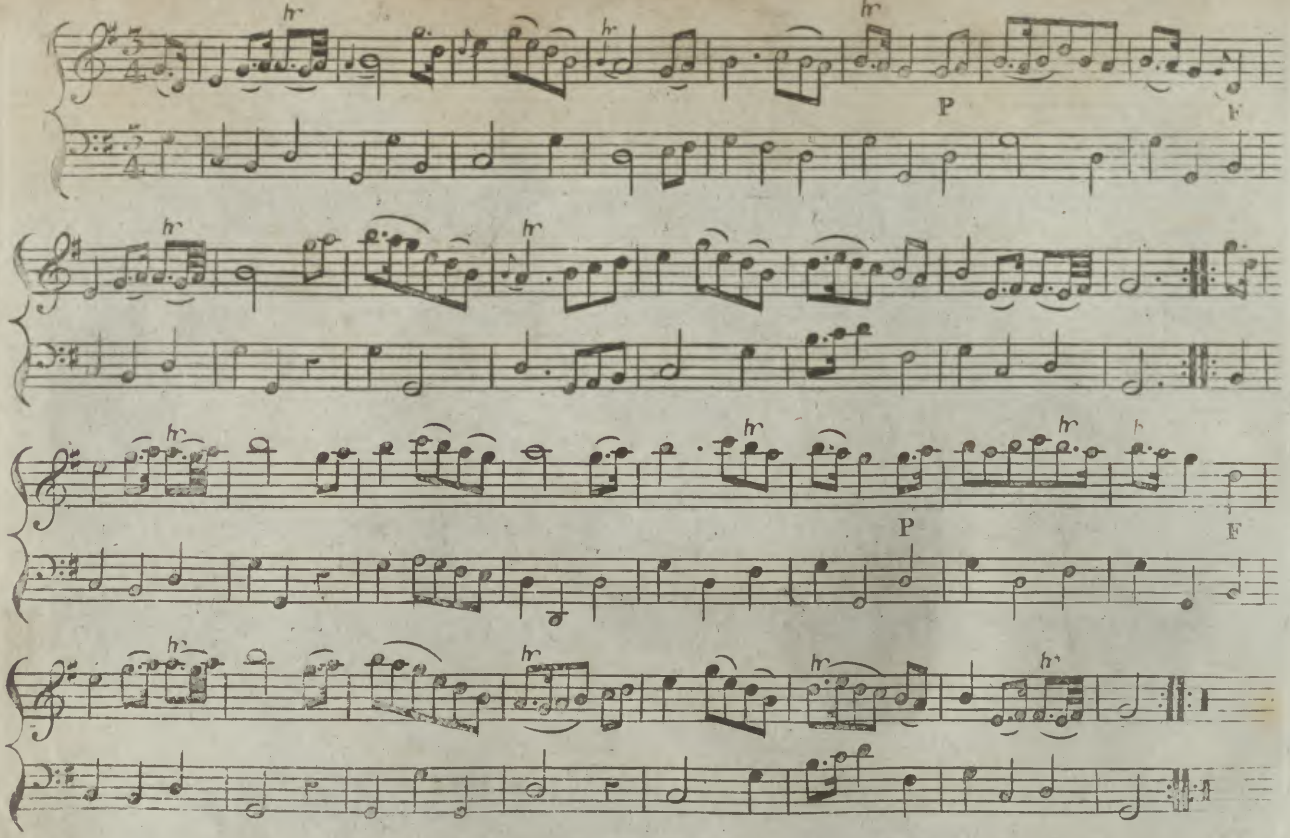


Nº LXXVIII. Becauſe he was a bonny Lad.

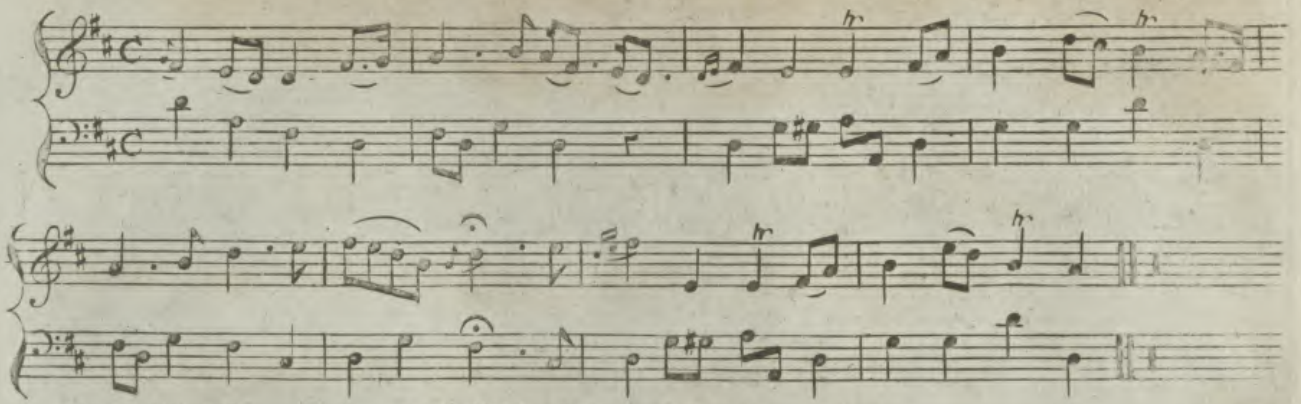



Nº LXXIX.
De'el take the War.
In the Duenna.
Nº LXXX.
Come fweet Lafs.
In the Beggars Opera.

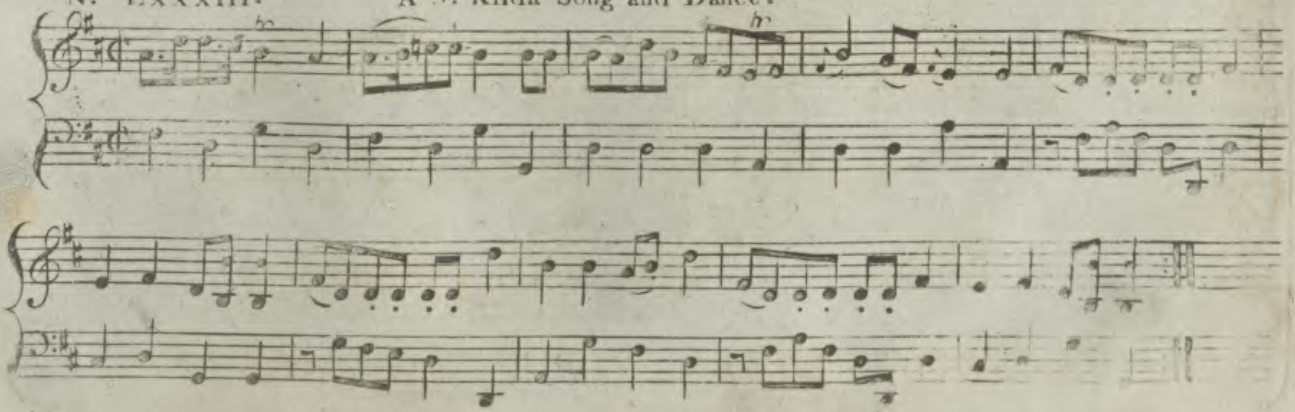
Nº LXXXI. Thro' the Wood Laddie.



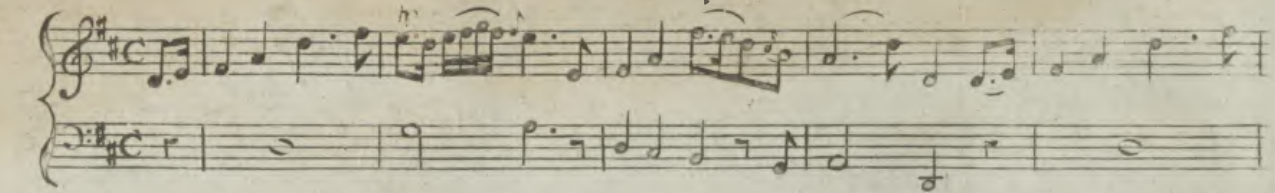
Nº LXXXII. The ſilken-ſnooded Laſsie.

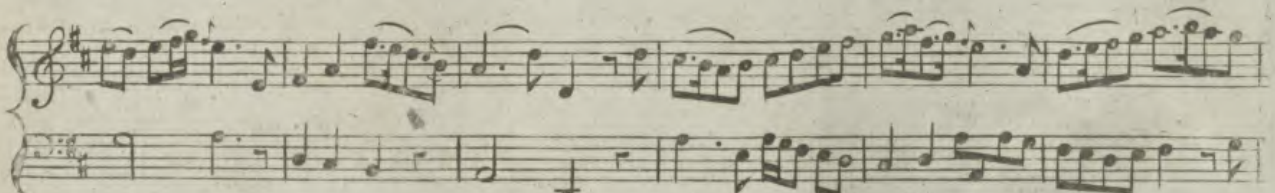


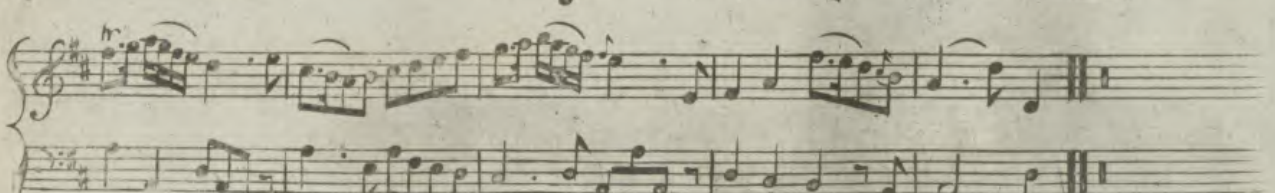
Nº LXXXIII. A St Kilda Song and Dance.



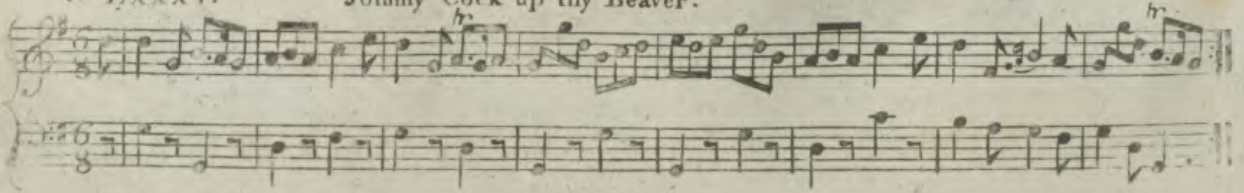
Nº LXXXIV. The Bush aboon Traquar. In the Duenna.

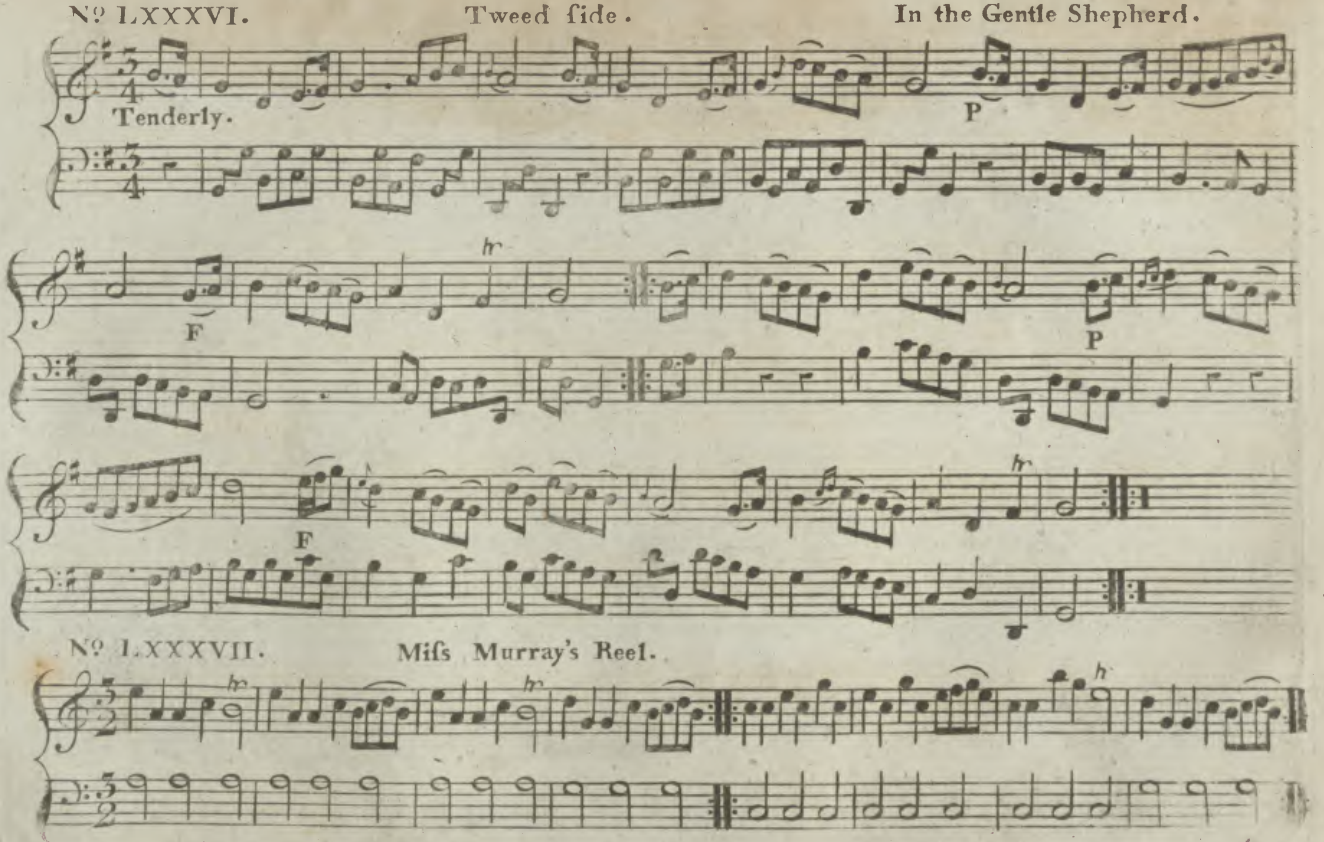




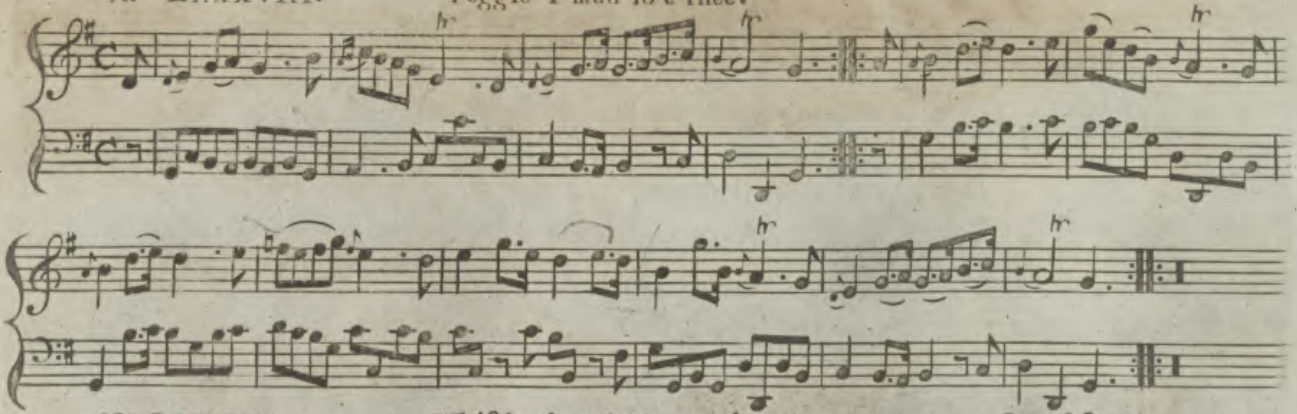


Nº LXXXV. Johnny Cock up thy Beaver.

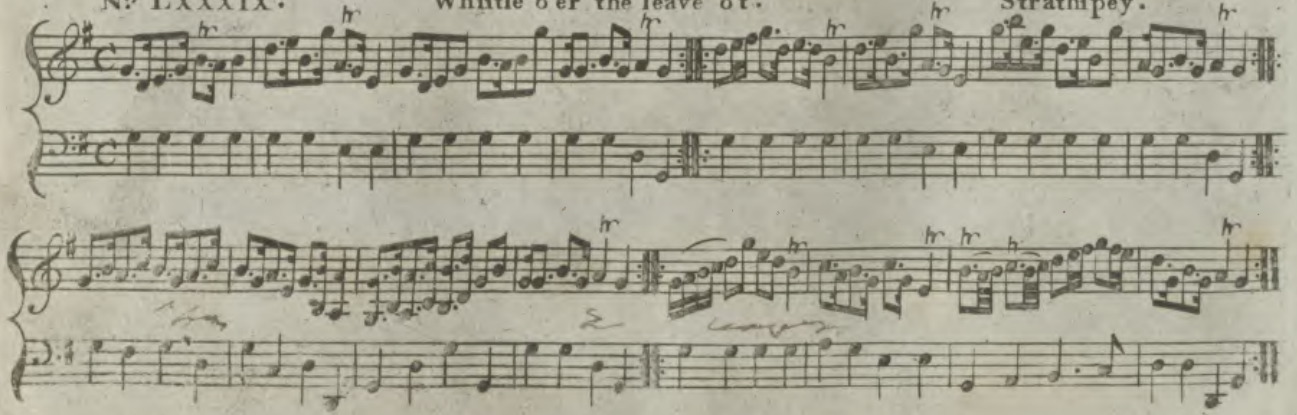



Nº LXXXVI.
Tweed side.
In the Gentle Shepherd.
Tenderly.
P
F
P
F
Nº LXXXVII.
Miss Murray's Reel.

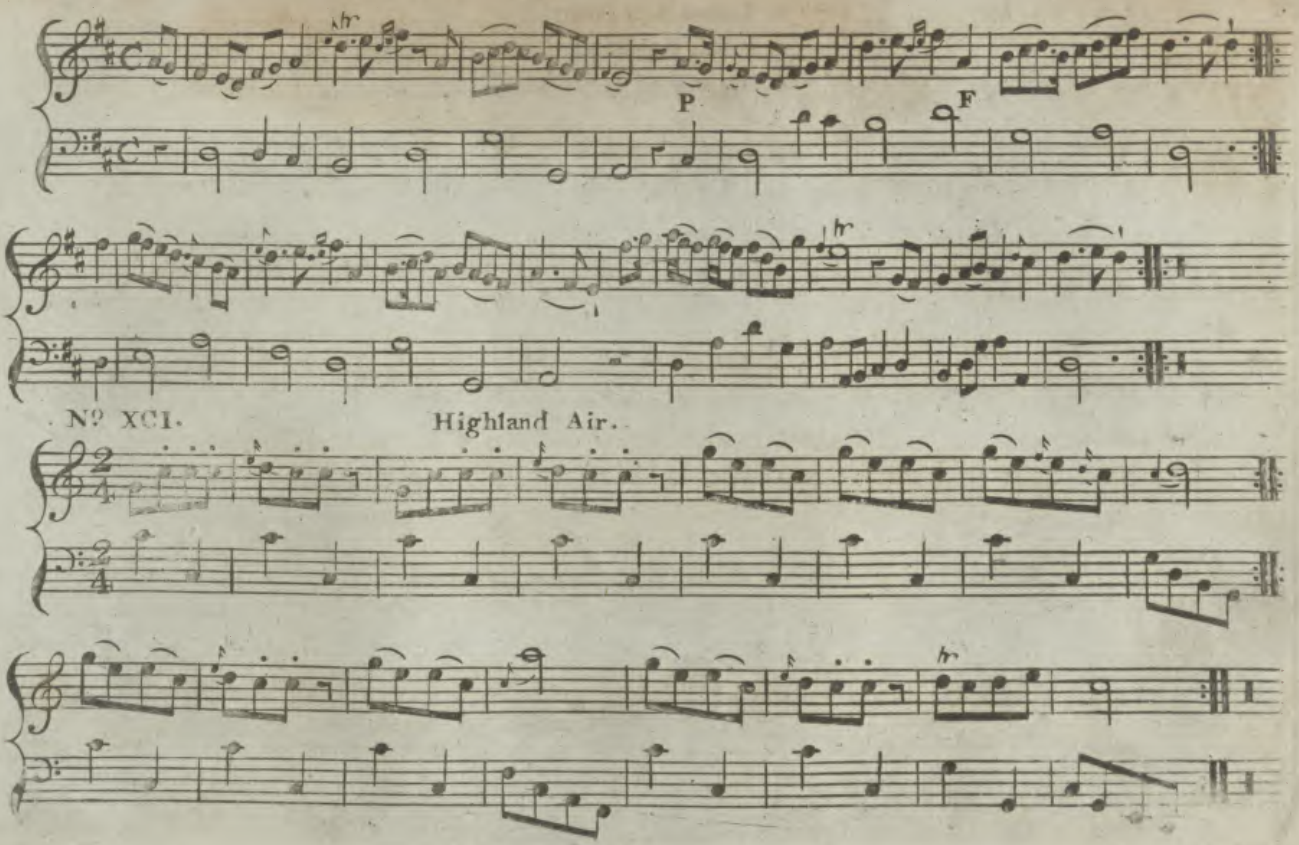
Nº LXXXVIII. Peggie I mun lo'e thee.



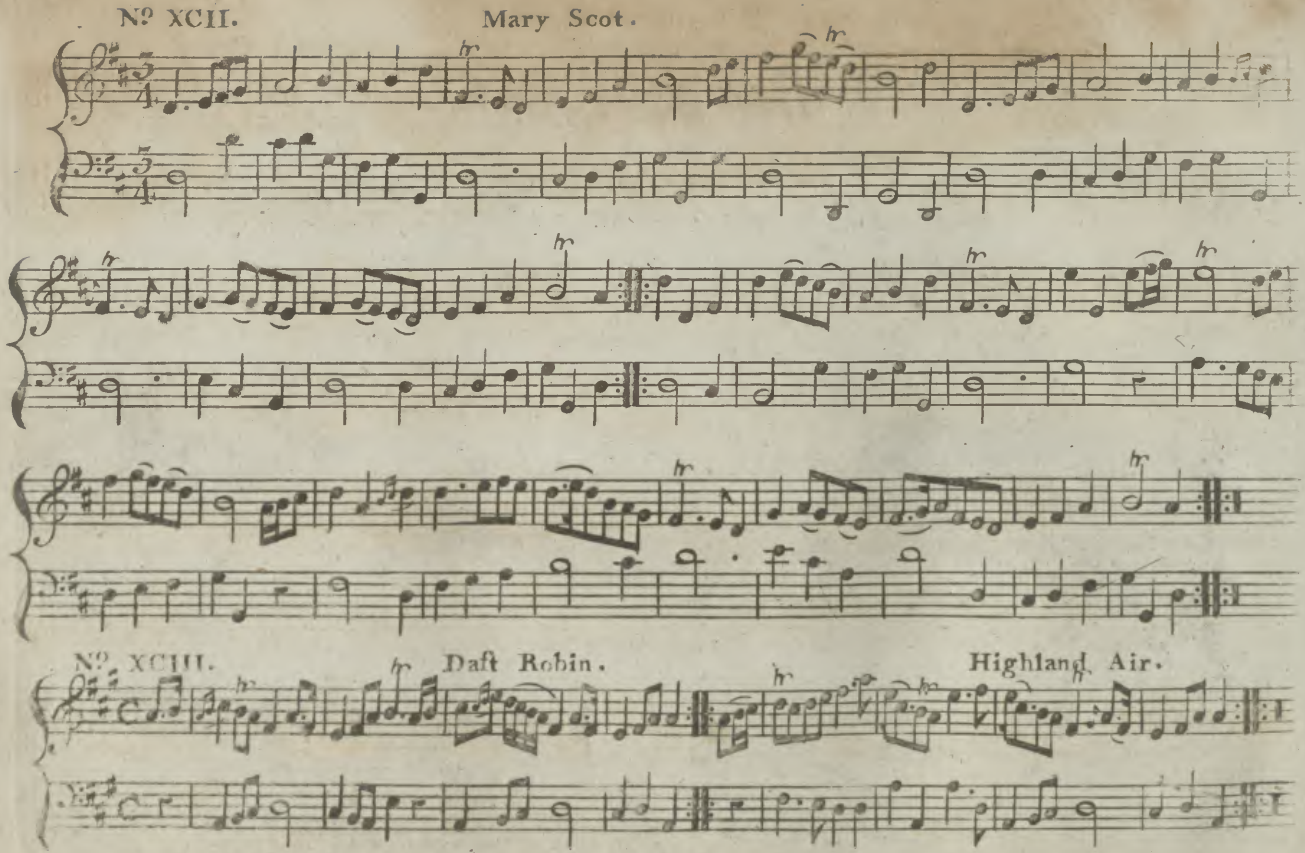
Nº LXXXIX. Whiſtle o'er the leave o't. Strathſpey.



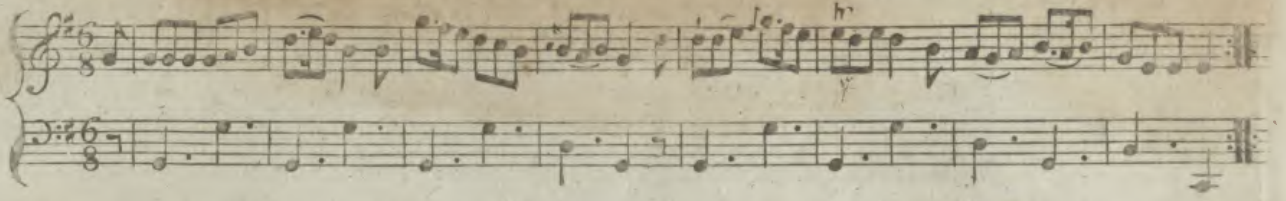
Nº XC. The Lafs of Peattie's Mill.



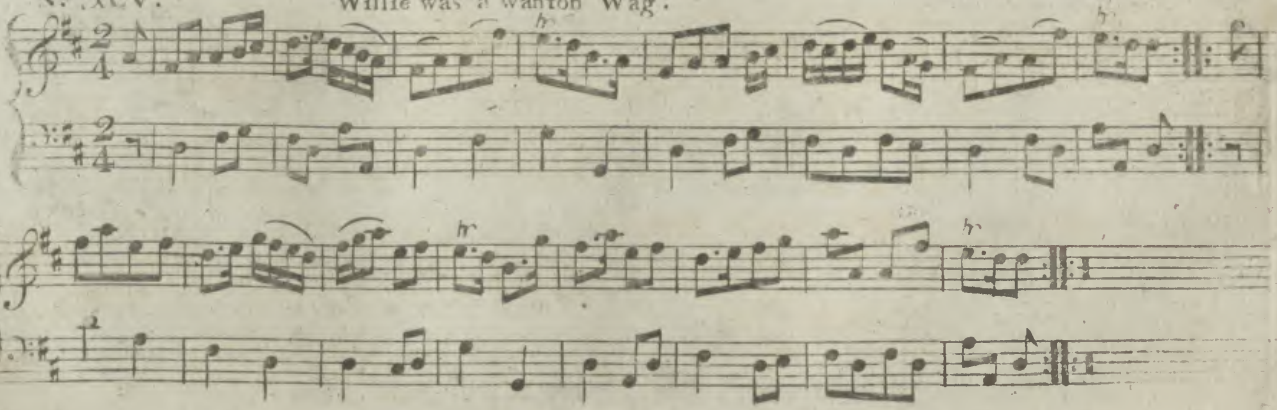
Nº XCI. Highland Air.

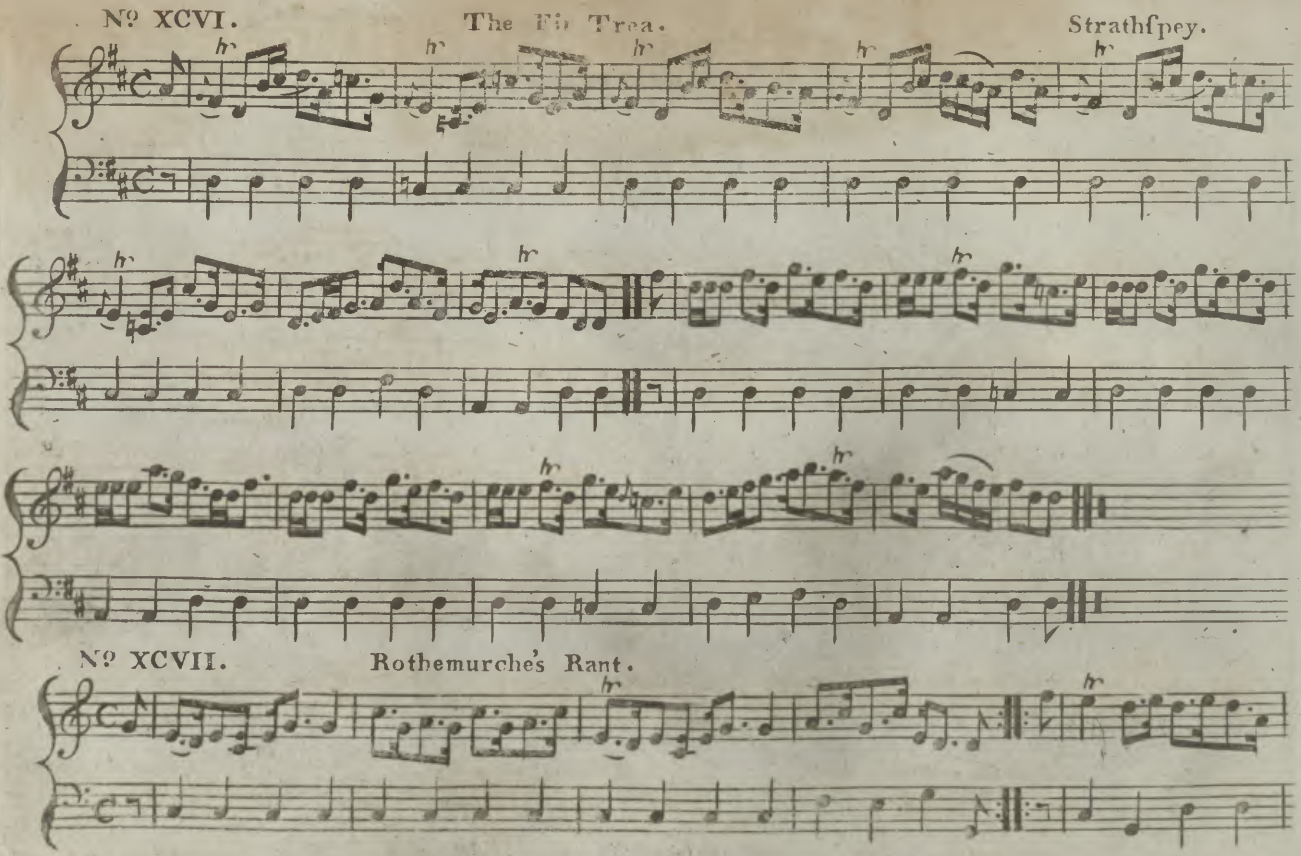

Nº XCII.
Mary Scot.
Nº XCIII.
Daft Robin.
Highland Air.

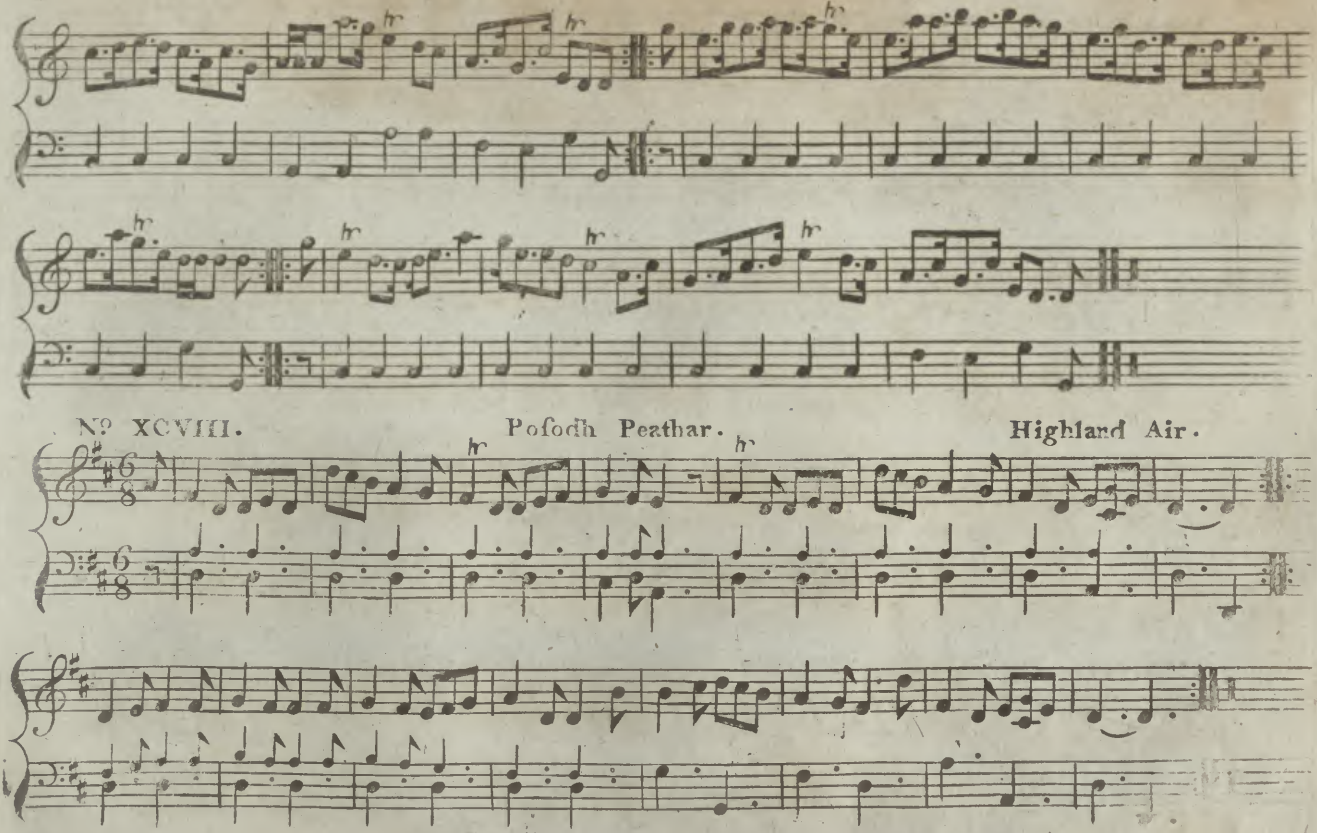
Nº XCIV. Soft May Morn. Highland Air.



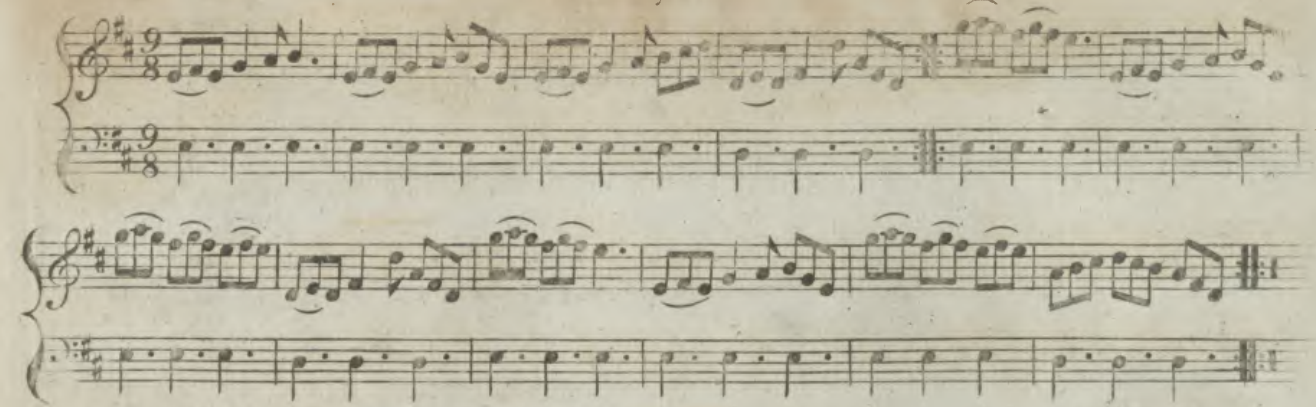
Nº XCV. Willie was a wanton Wag.



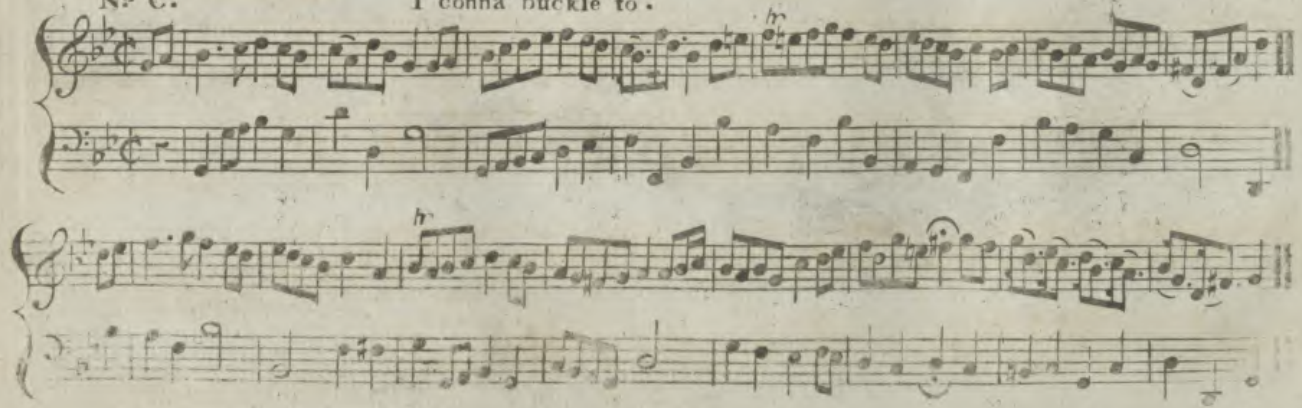

Nº XCVI.
The Fir Trea.
Strathspey.
Nº XCVII.
Rothemurche's Rant.


Nº XCVIII.
Posodh Peathar.
Highland Air.

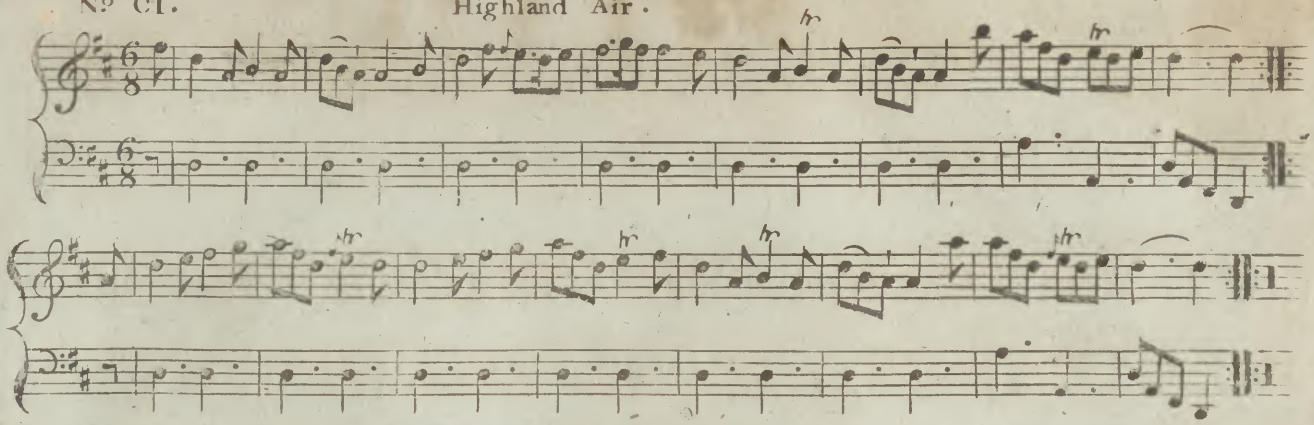
Nº XCIX. I have a Wife o' my ain.



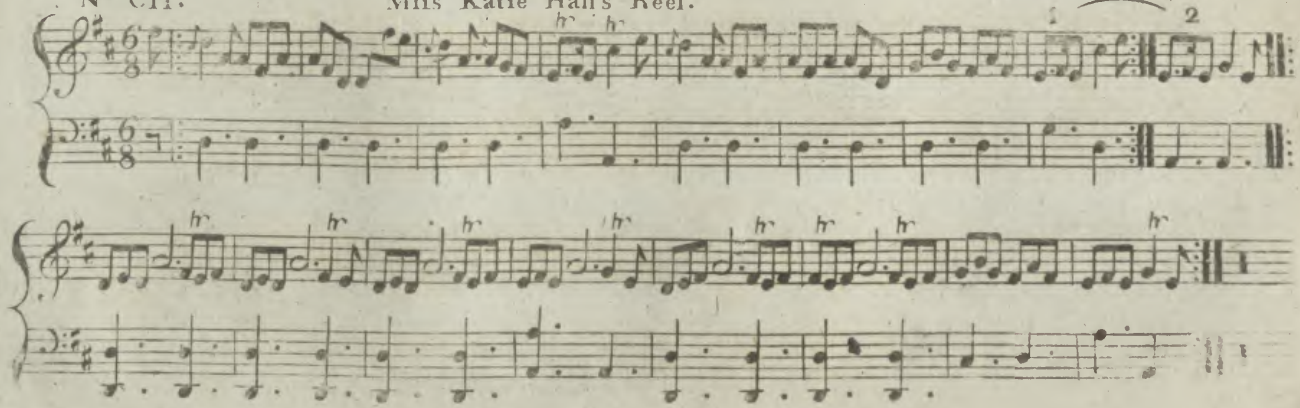
Nº C. I conna' buckle to.



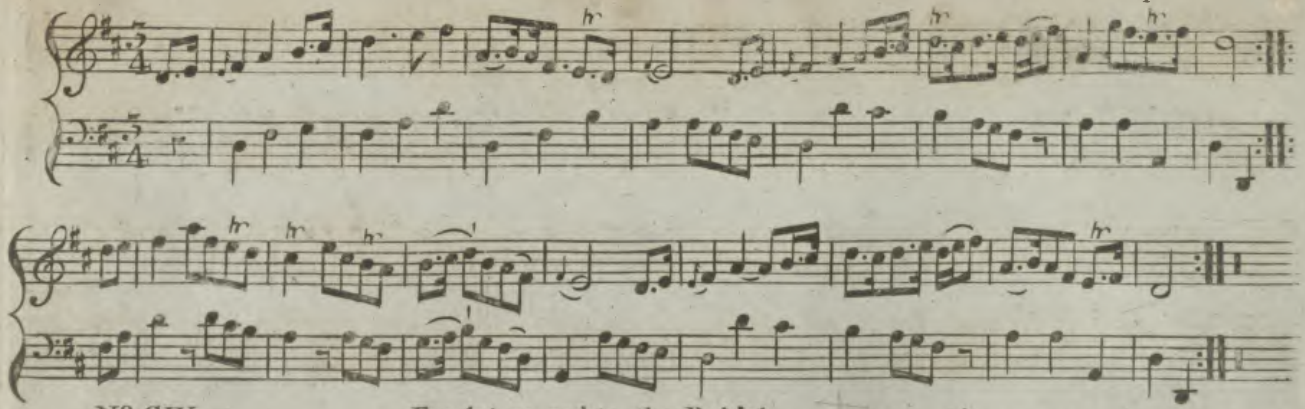
Nº CI. Highland Air.



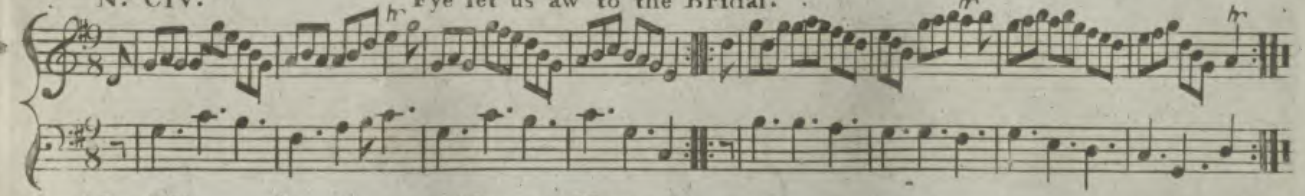
Nº CII. Miſs Katie Hall's Reel.



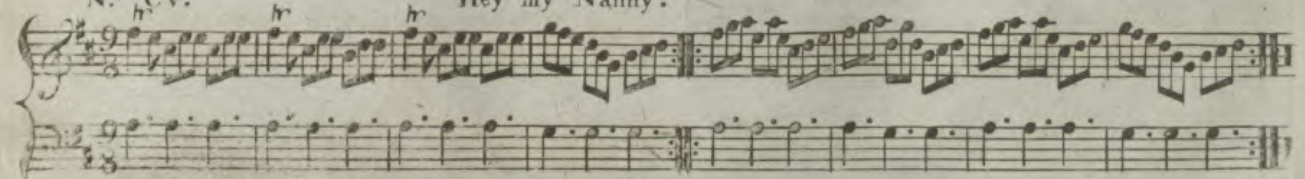
Nº CIII. The yellow-hair'd Laddie. In the Gentle Shepherd.



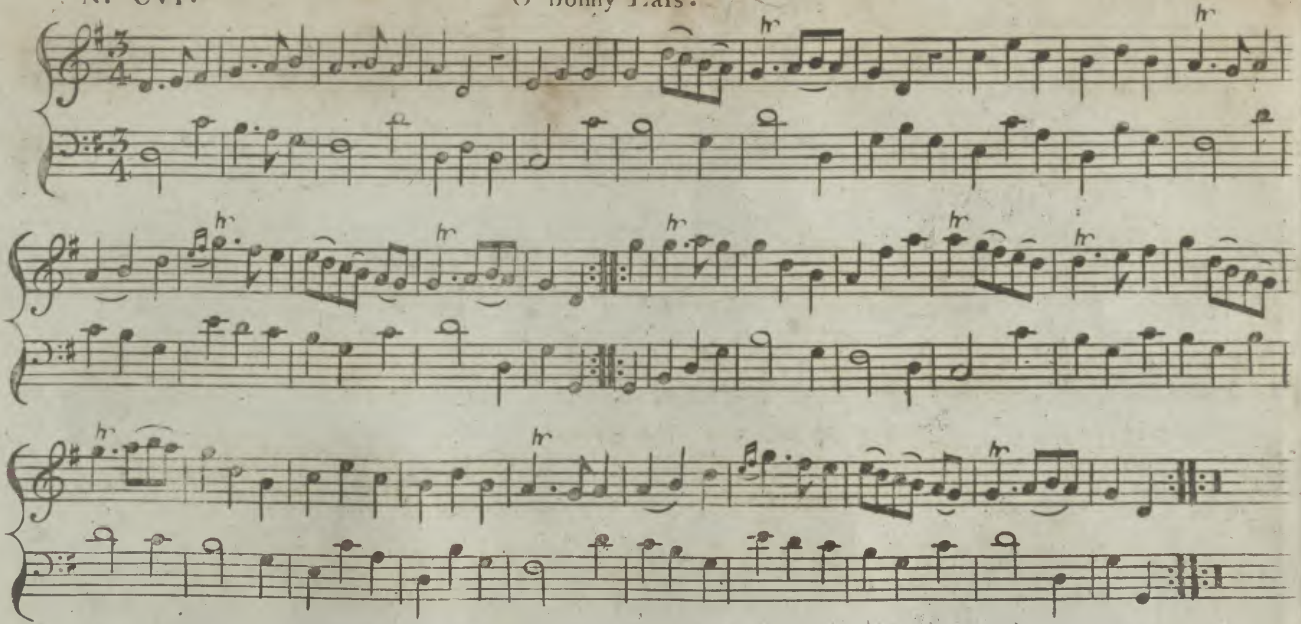
Nº CIV. Fye let us aw' to the Bridal.



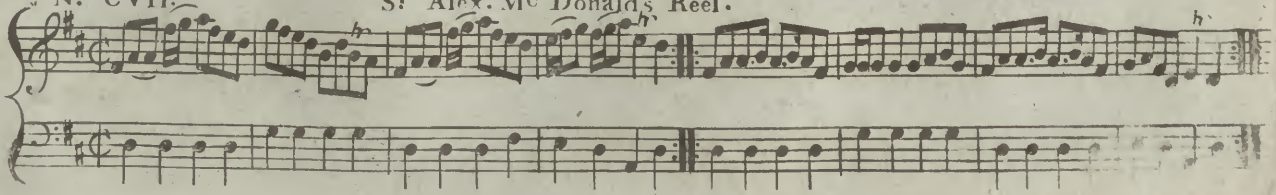
Nº CV. Hey my Nanny.

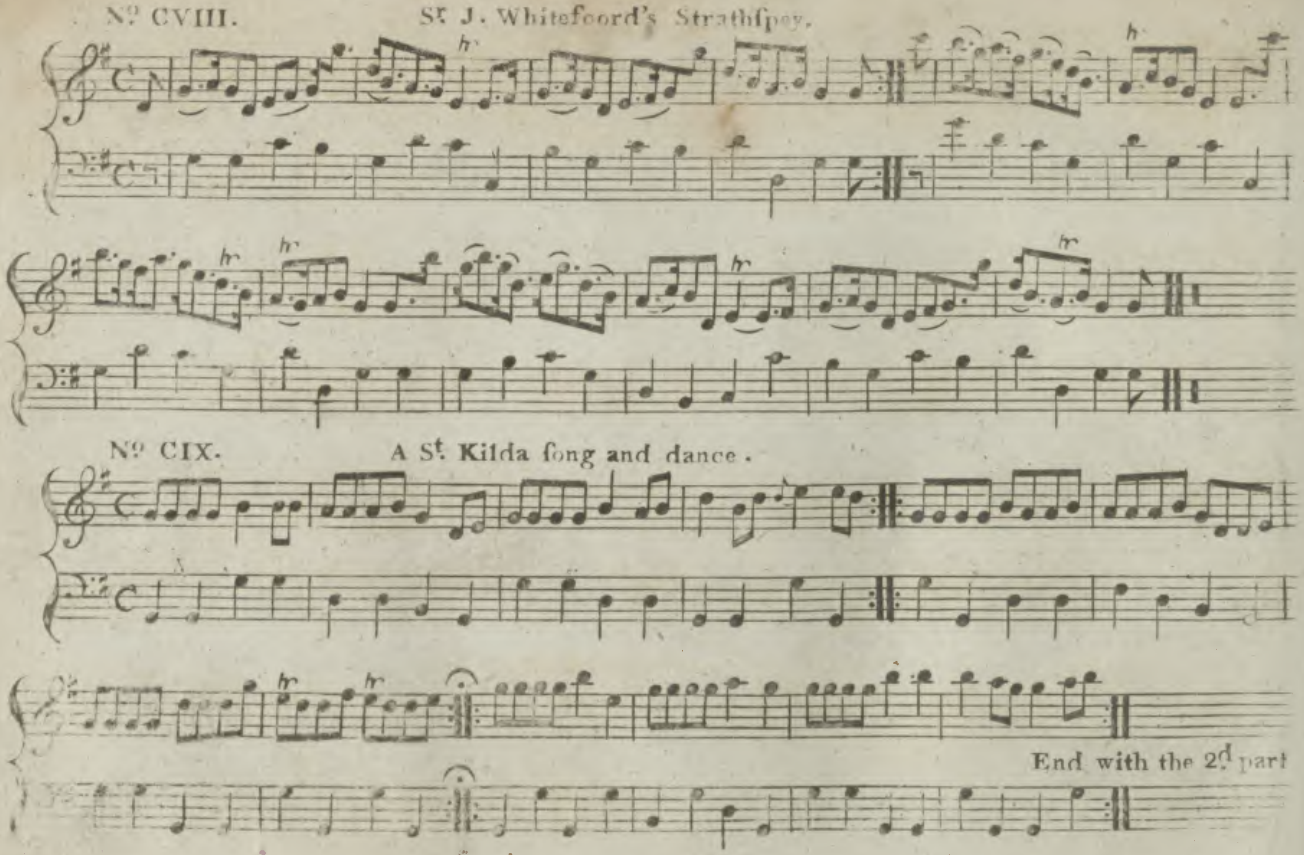


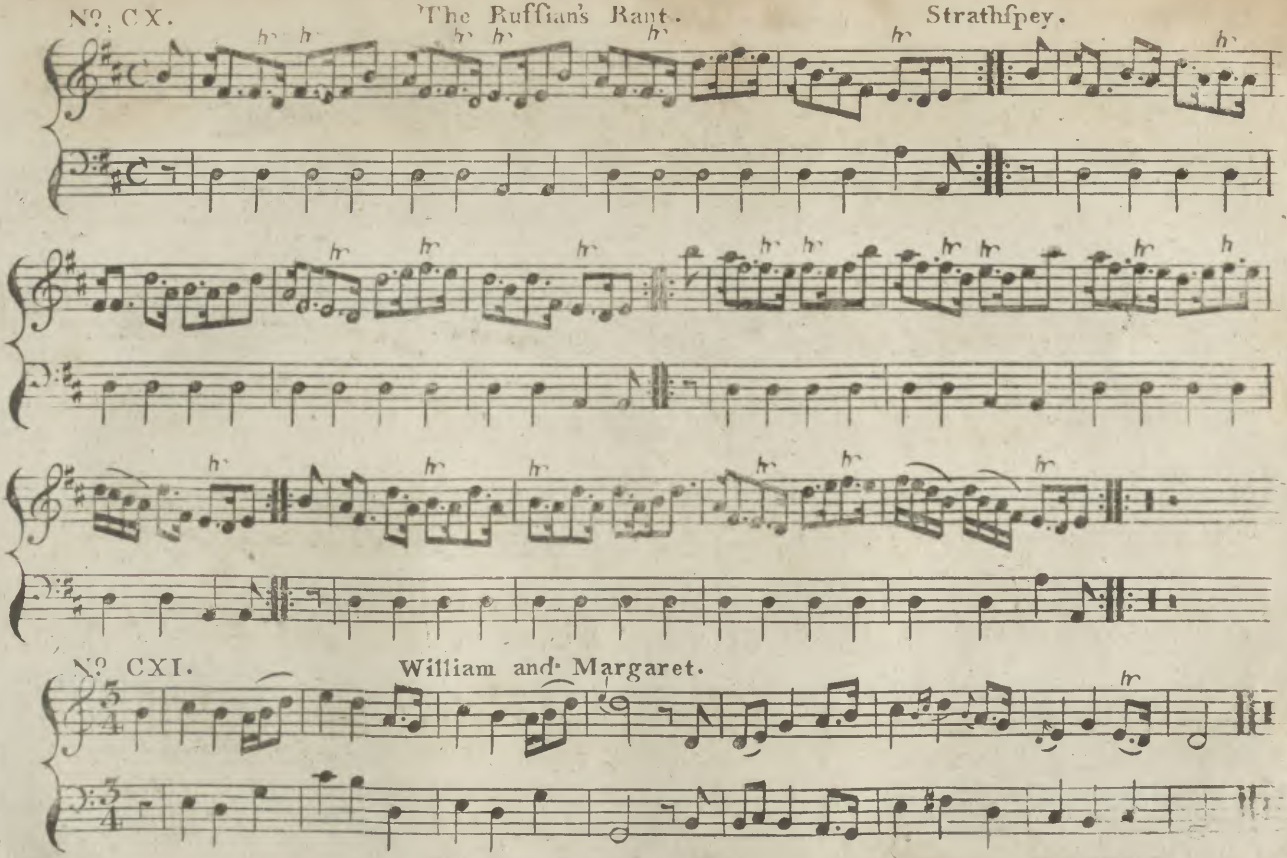
Nº CVI. O bonny Lafs.



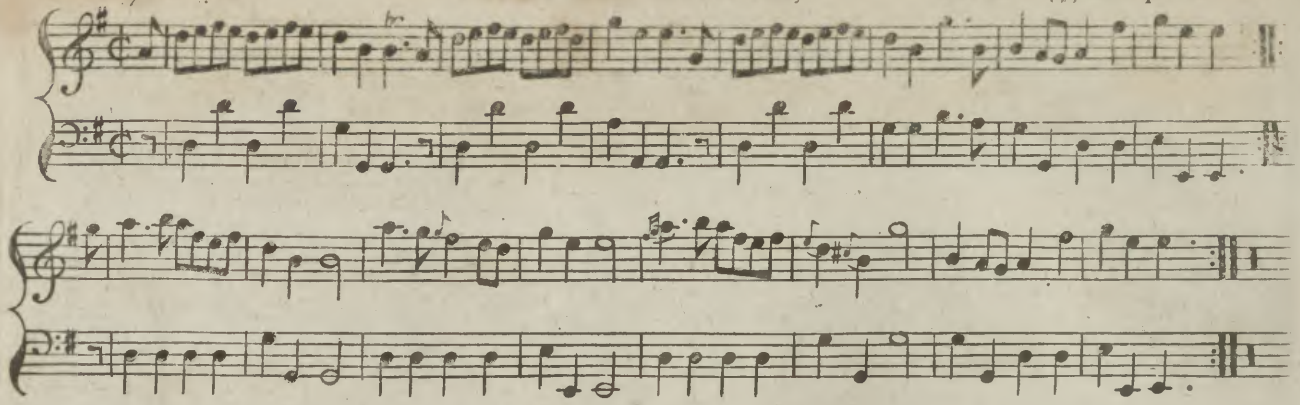
Nº CVII. Sr Alex. Mc Donald's Reel.



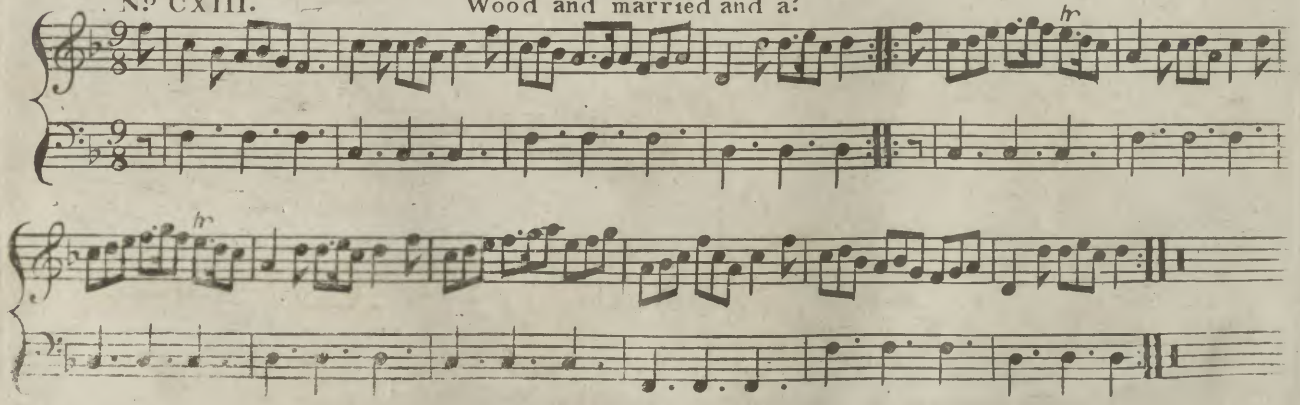

Nº CVIII.
St J. Whitefoord's Strathspey.
Nº CIX.
A St Kilda song and dance.
End with the 2d part

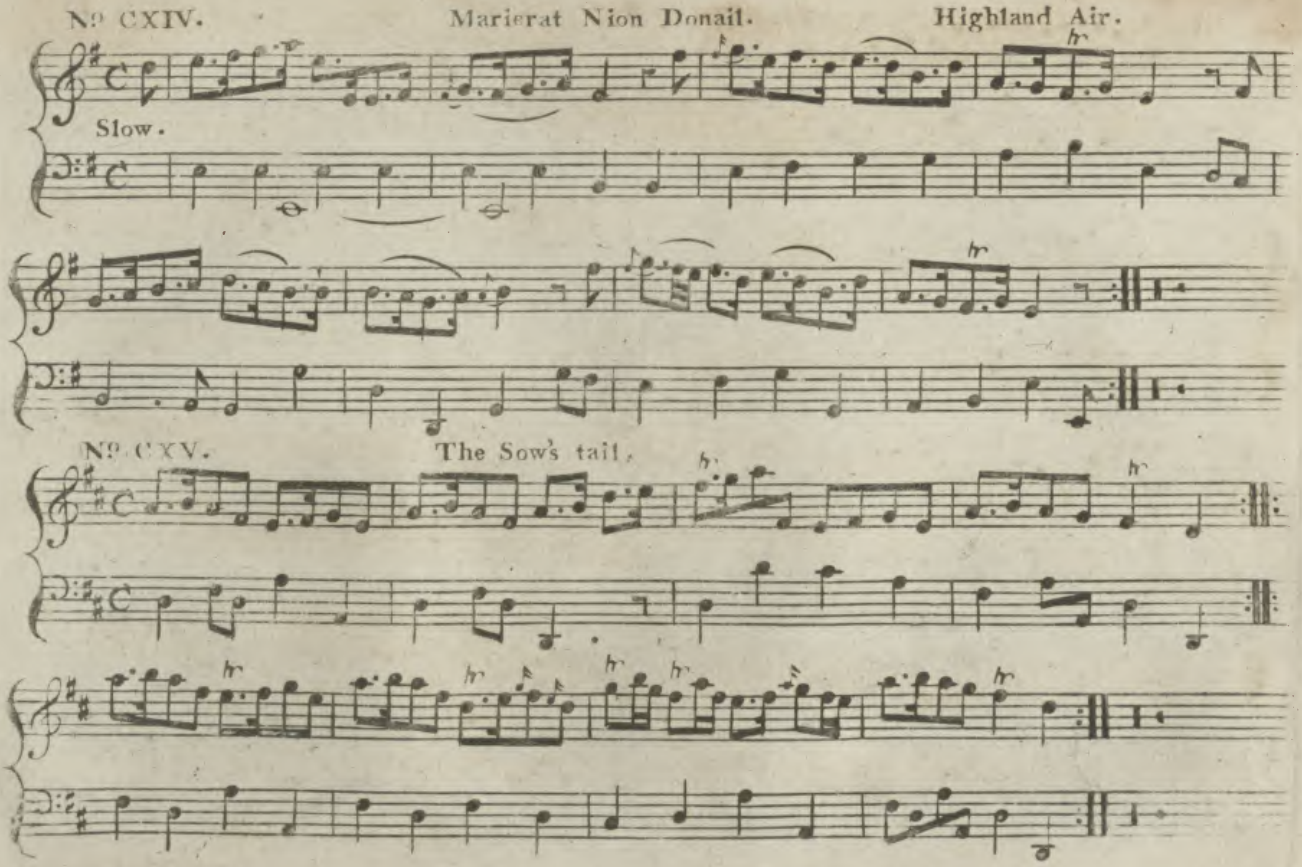

No. CX.
The Ruffian's Rant.
Strathſpey.
No. CXI.
William and Margaret.

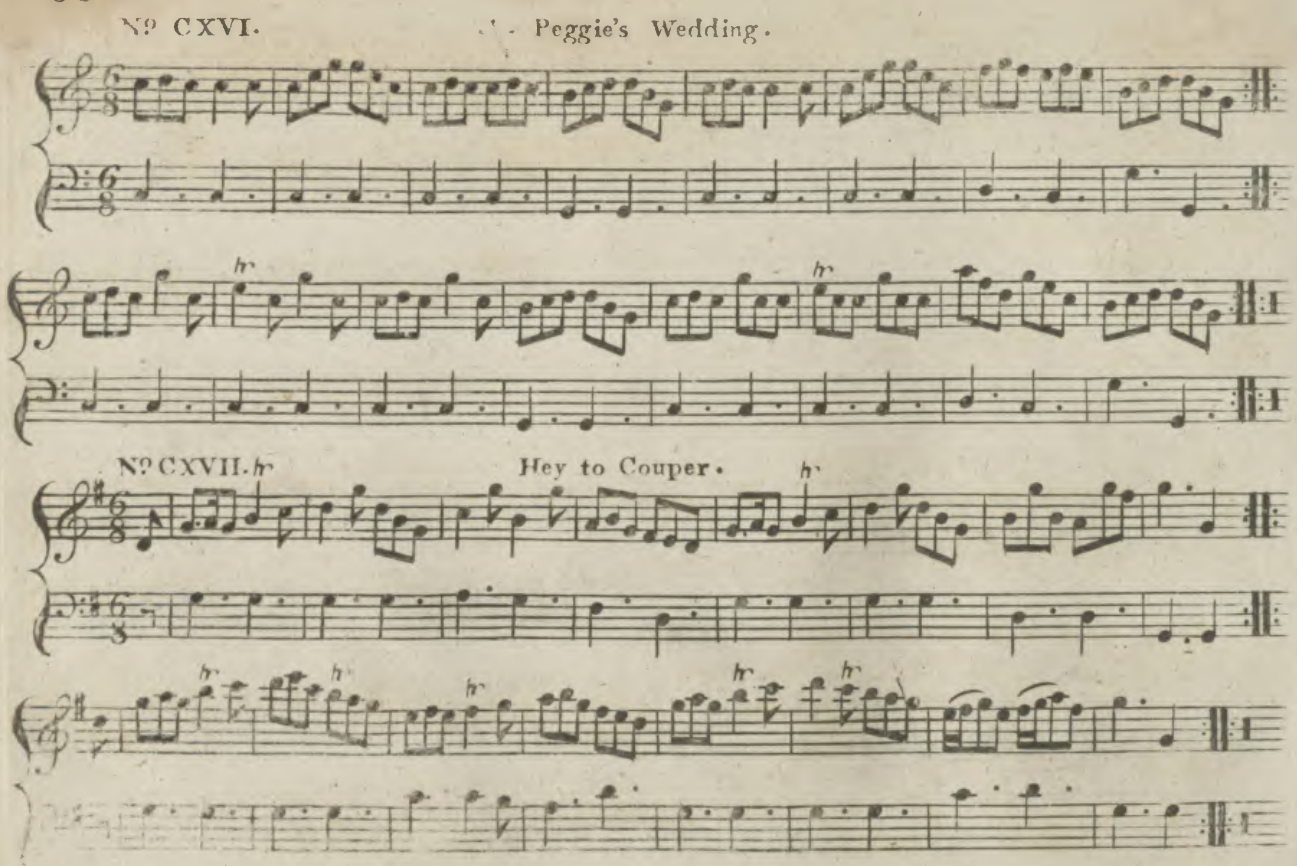
Nº CXII. O'er the Hills and far away. In the Beggar's Opera.



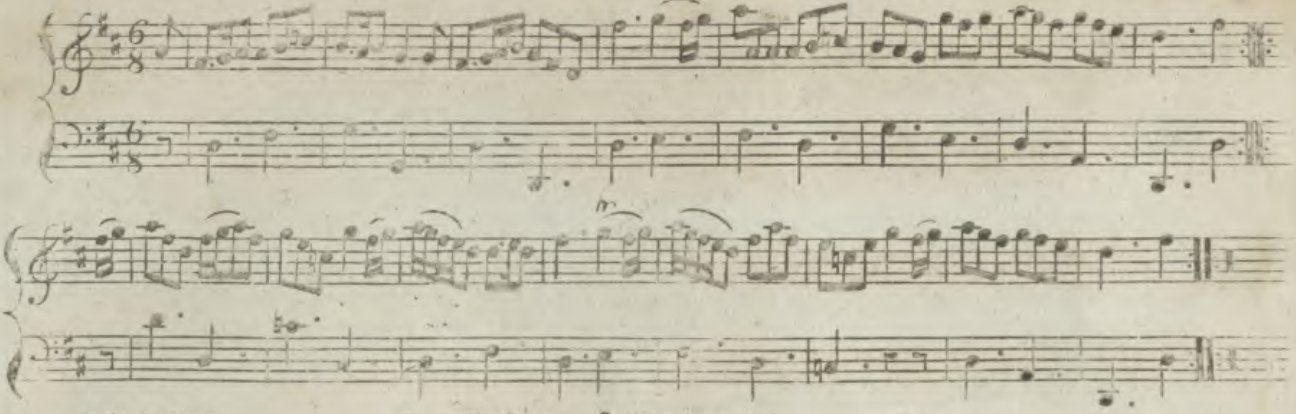
Nº CXIII. Woo'd and married and a?



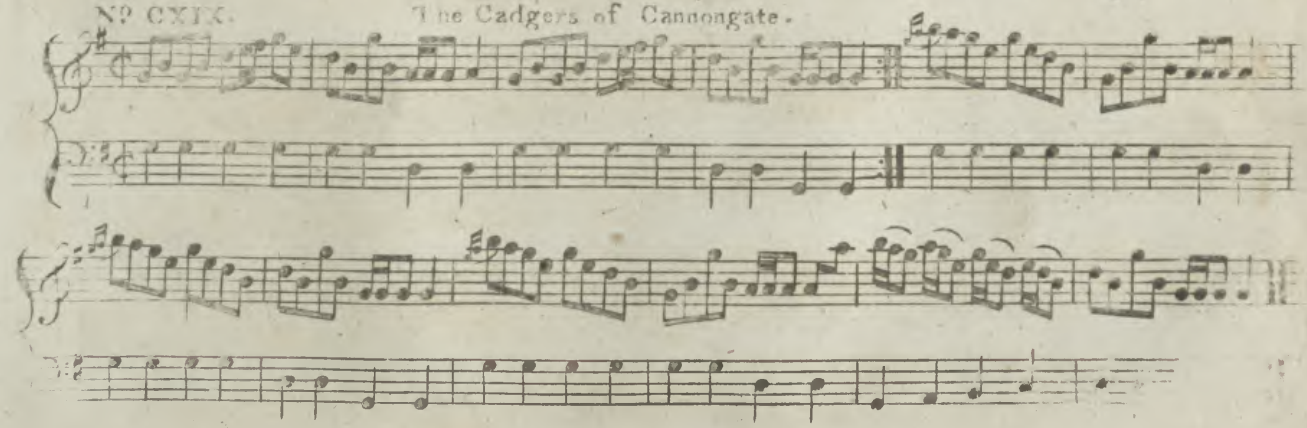

Nº CXIV.
Marierat Nion Donail.
Highland Air.
Slow.
Nº CXV.
The Sow's tail.


Nº CXVI. Peggie's Wedding.
Nº CXVII. Hey to Couper.

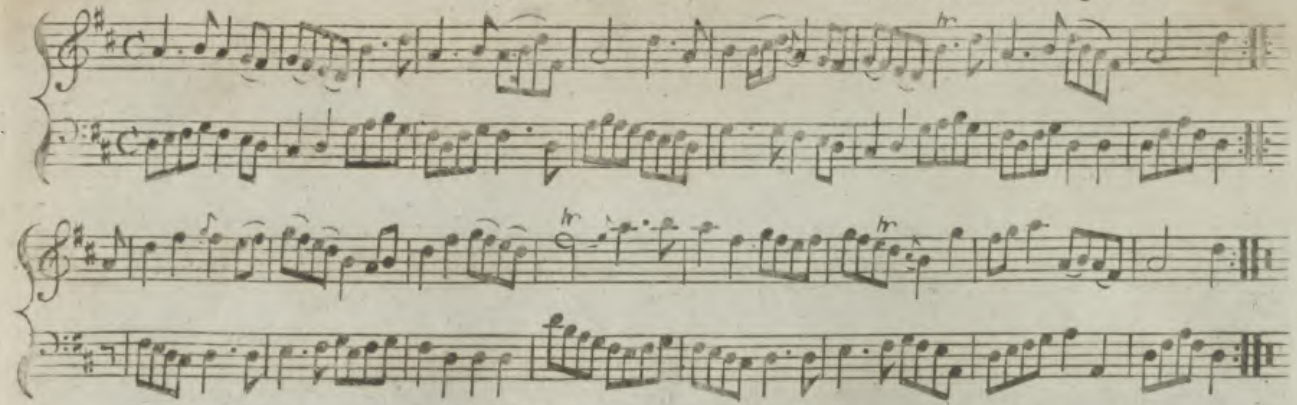
Nº CXVIII. Beffie Bell. In the Beggar's Opera.



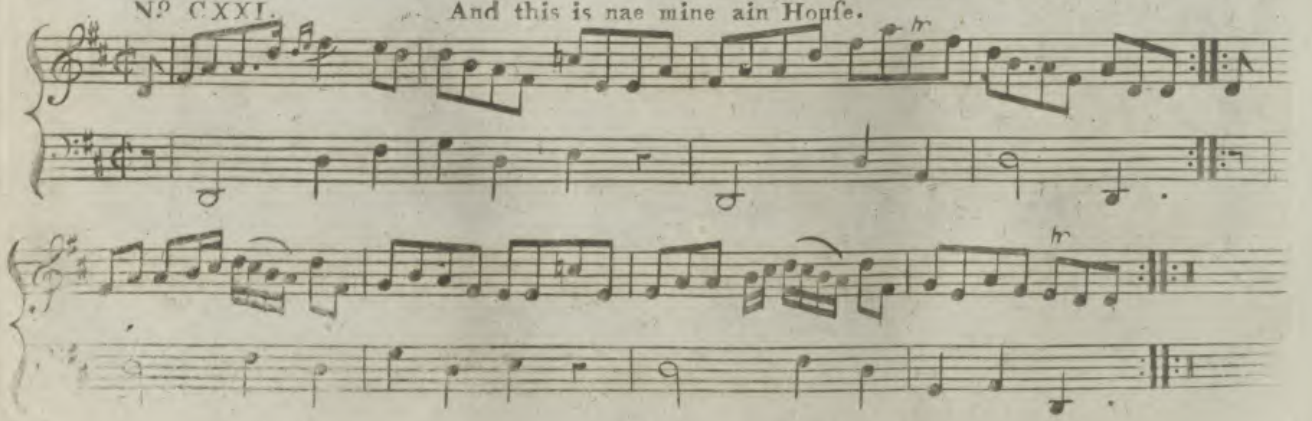
Nº CXIX. The Cadgers of Cannongate.



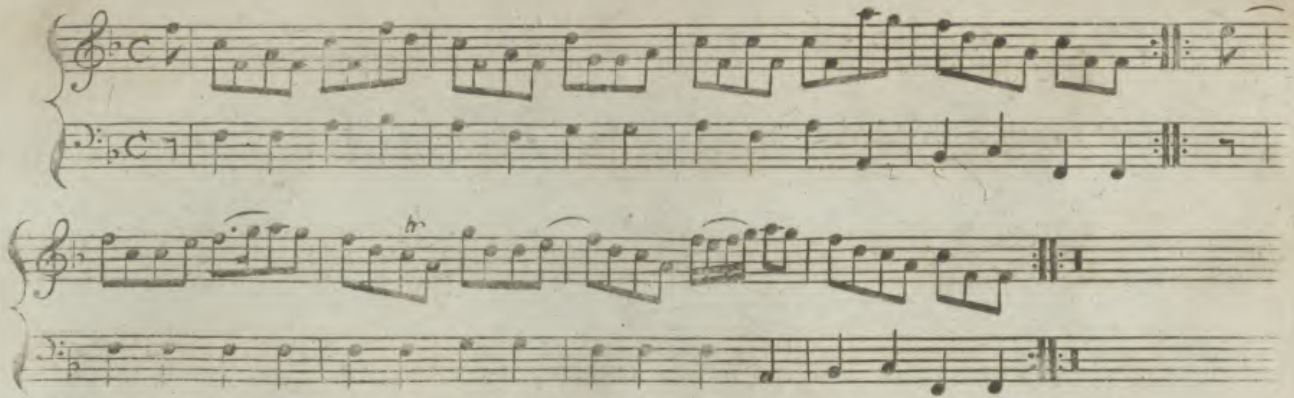
Nº CXX. Scornfu' Nancie. 'In the Gentle Shepherd.



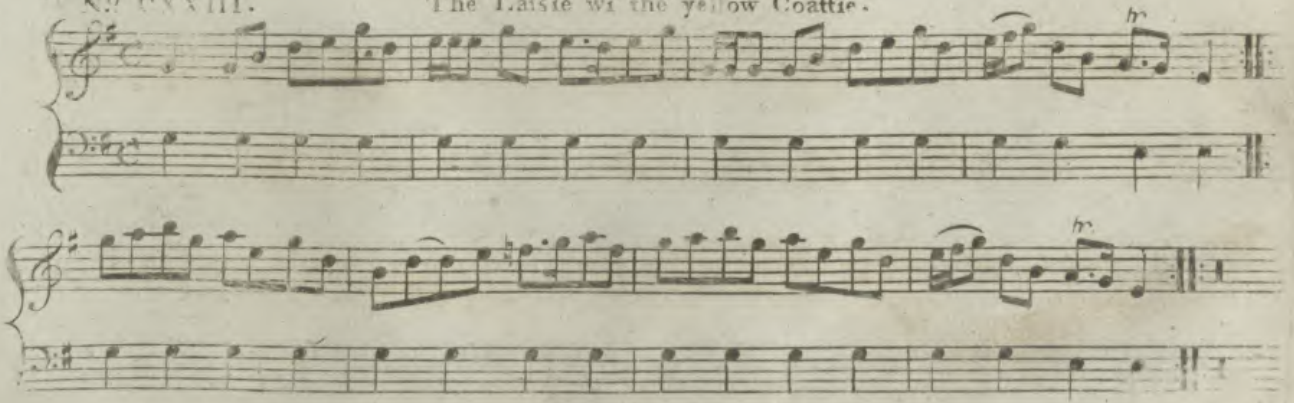
Nº CXXI. And this is nae mine ain Houſe.



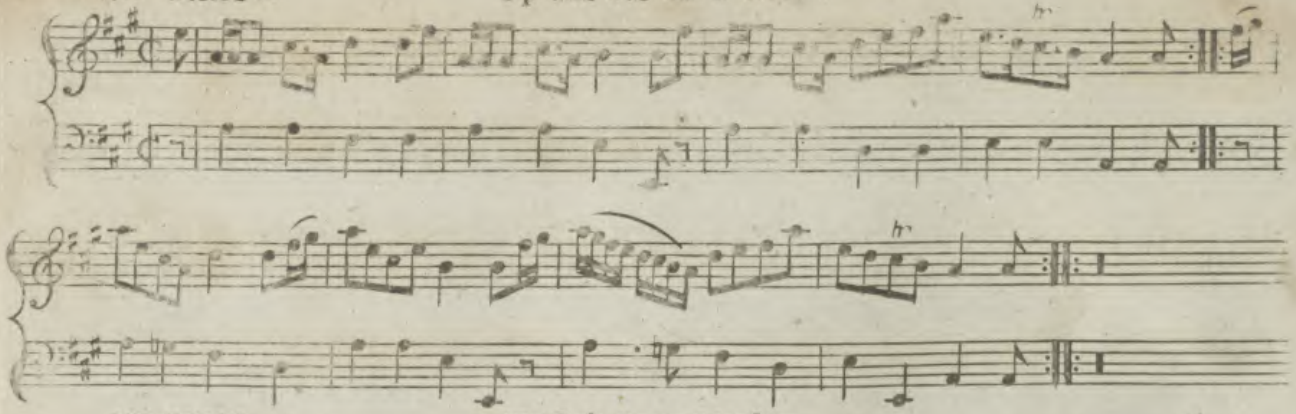
No. CXXII. Lady M. Menzie's Reel.



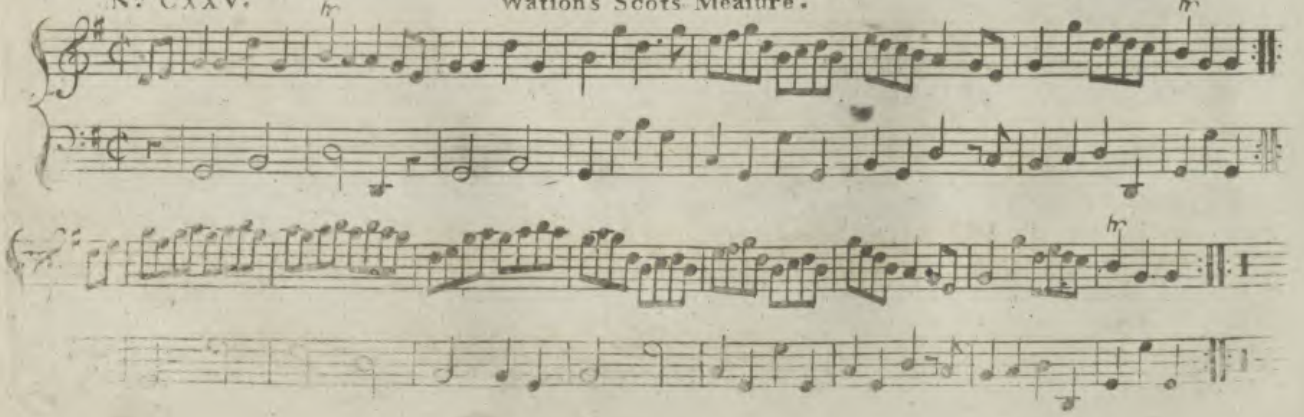
No. CXXIII. The Lafsie wi' the yellow Coattie.



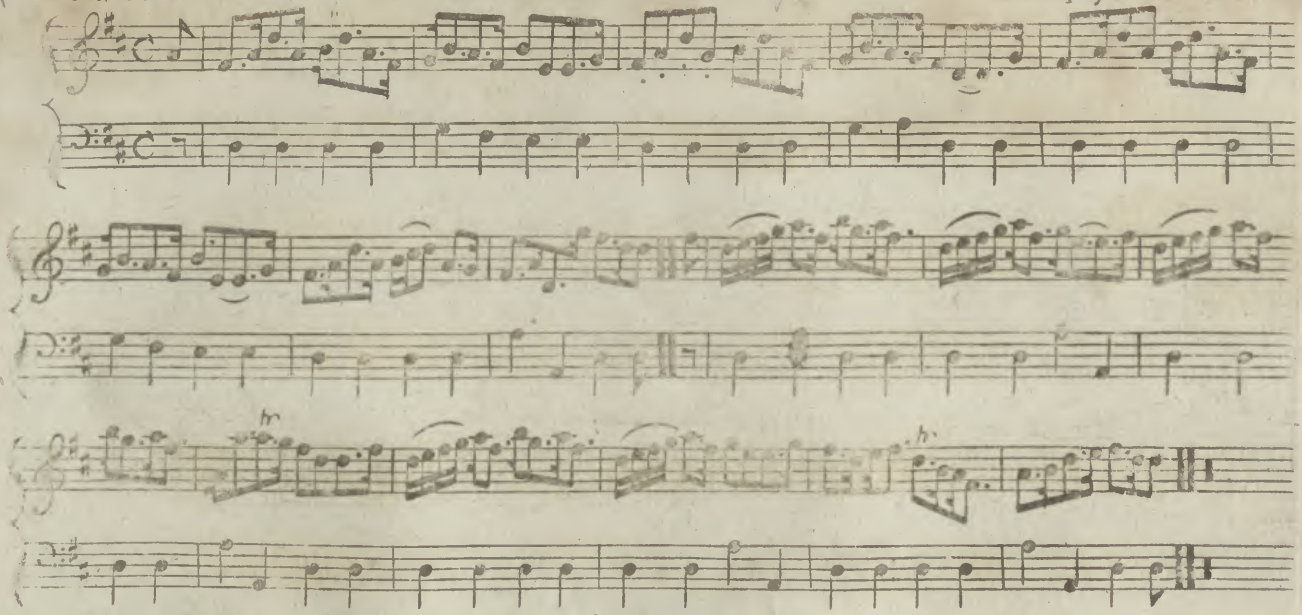
N? CXXIV. Up and war 'em a' Willie.



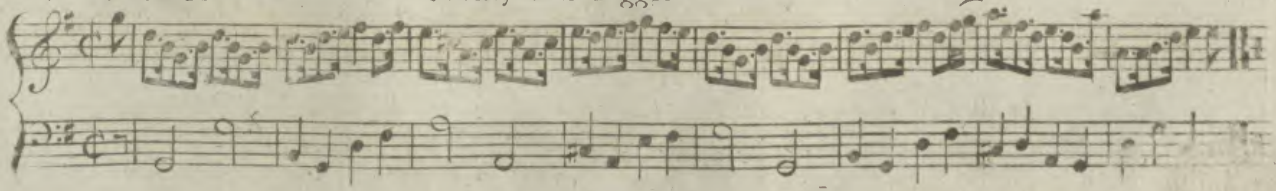
N? CXXV. Watſon's Scots Meaſure.

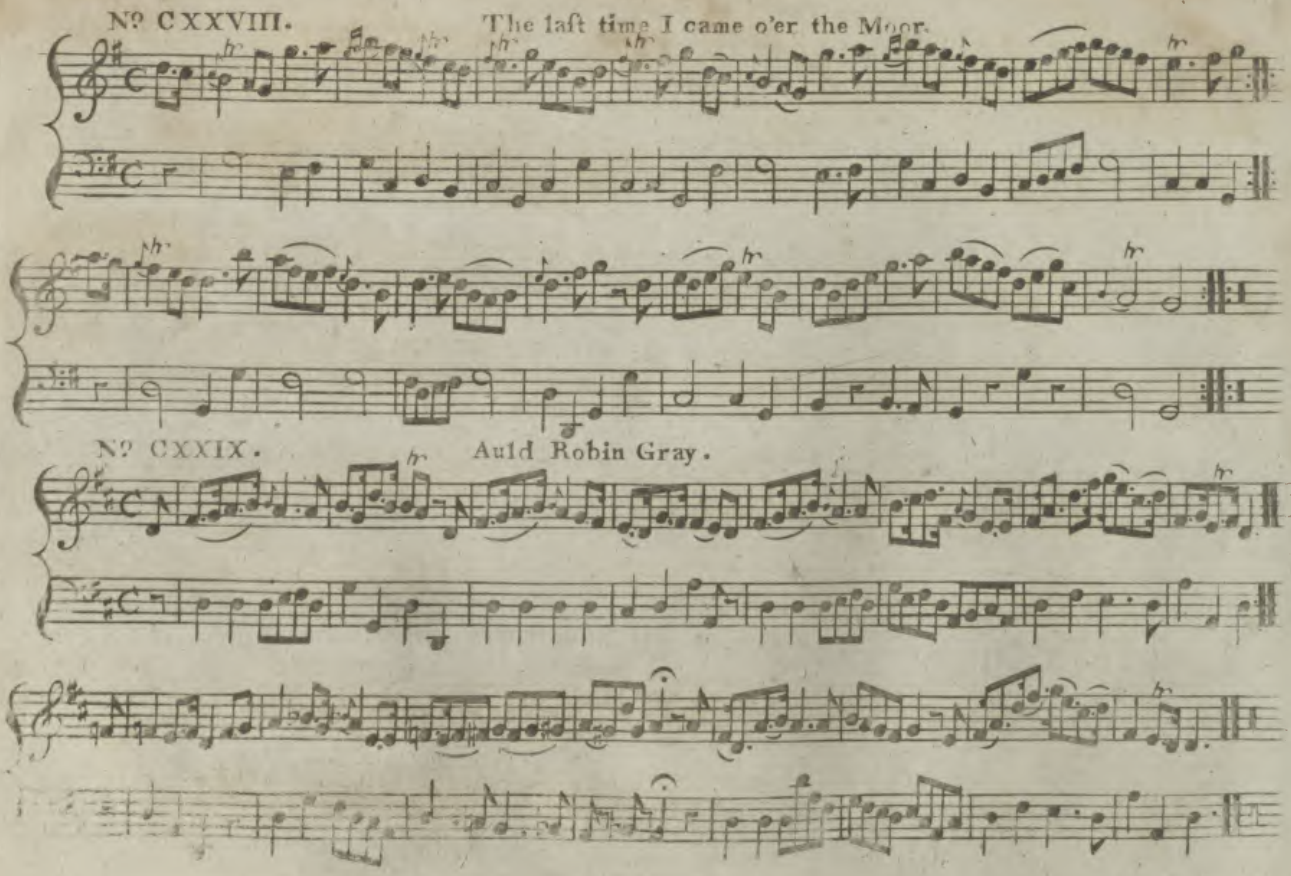


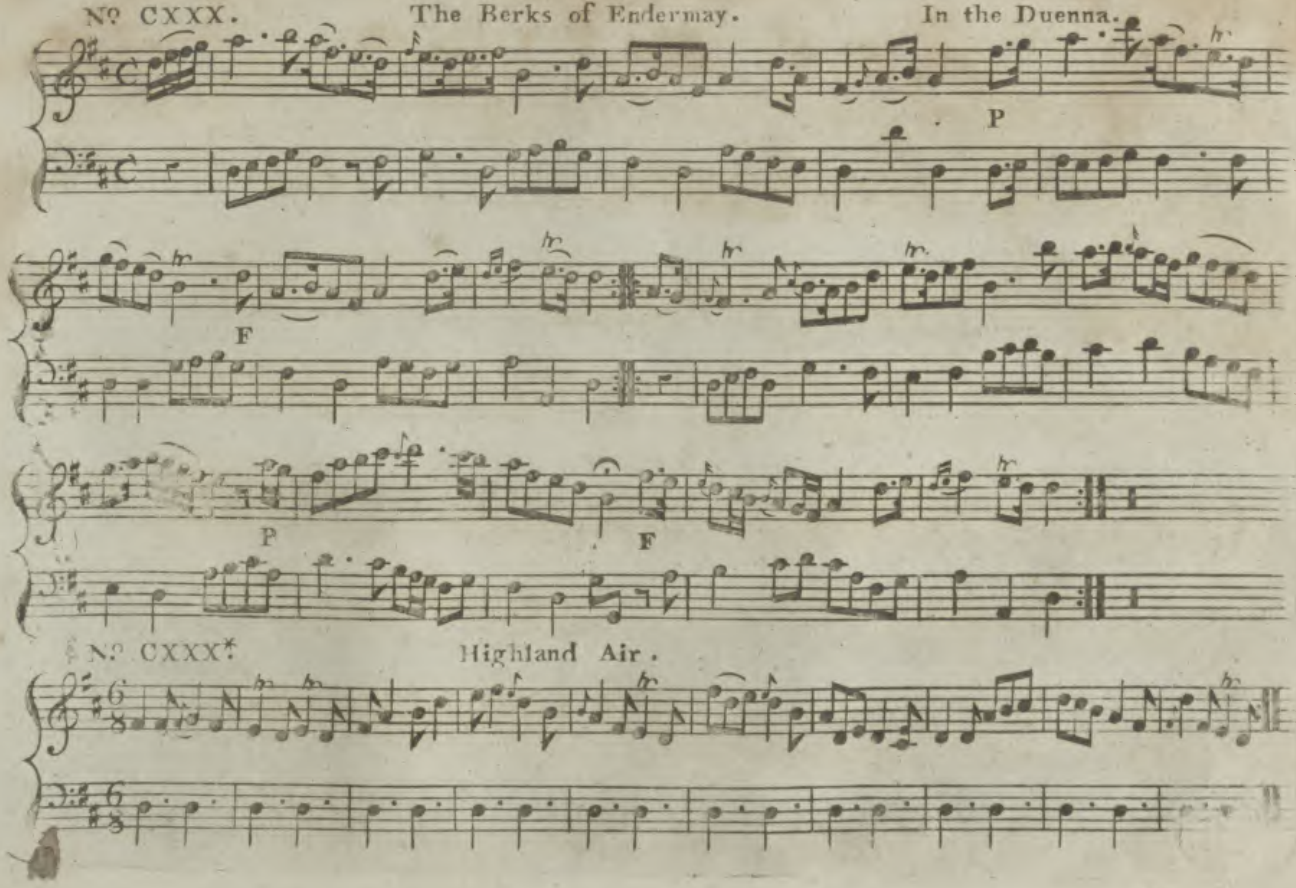
N? CXXVI. The Caledonian Hunt. Strathſpey.



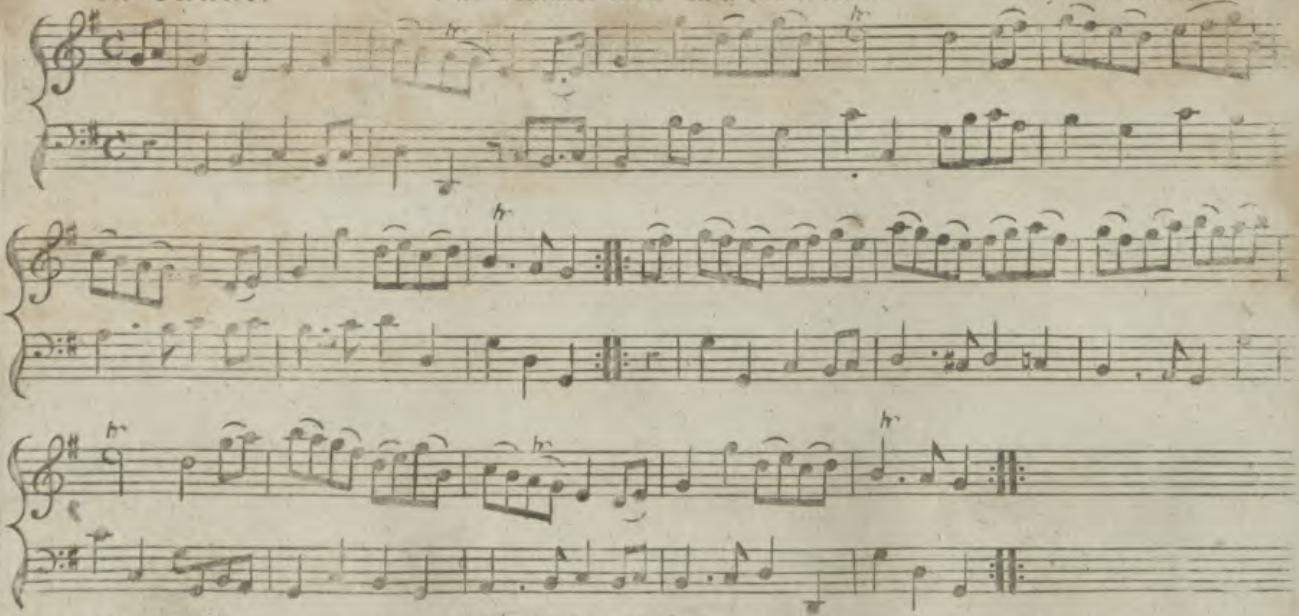
N? CXXVII. Jockey and Peggie.



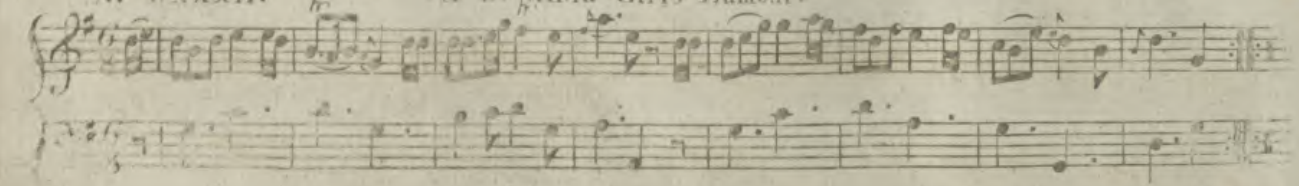

Nº CXXVIII.
The last time I came o'er the Moor.
Nº CXXIX.
Auld Robin Gray.

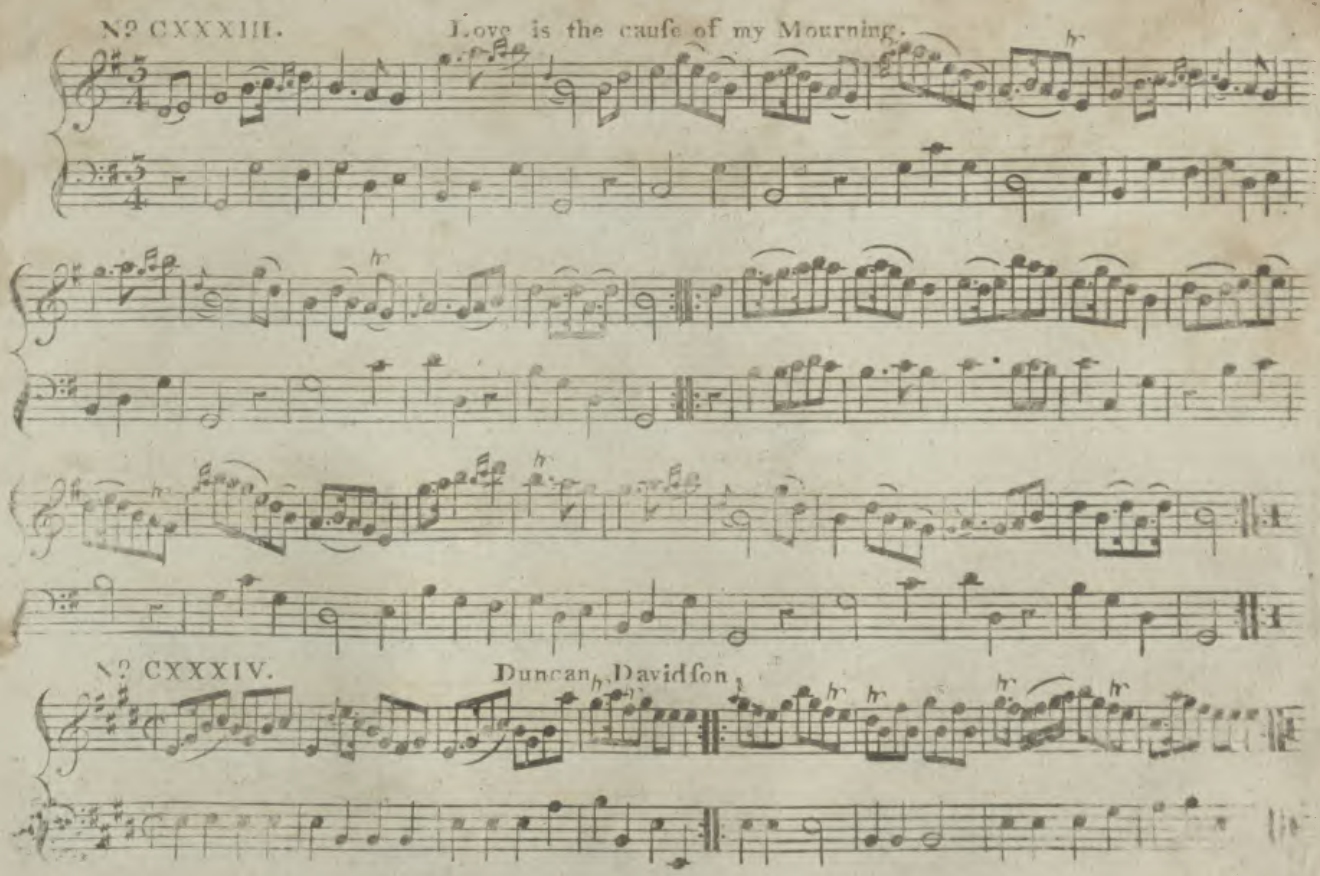

Nº CXXX.
The Berks of Endermay.
In the Duenna.
P
F
P
F
Nº CXXXI.
Highland Air.

Nº CXXXI. The bonnieſt Laſs in a' the World. By D. Rizzio.

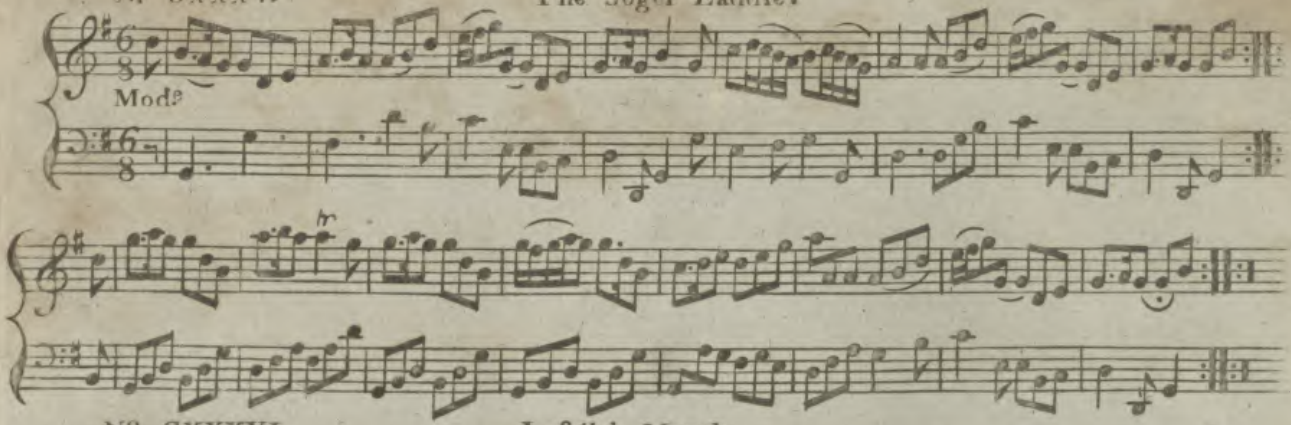


Nº CXXXII. A St Kilda Girl's Lament.

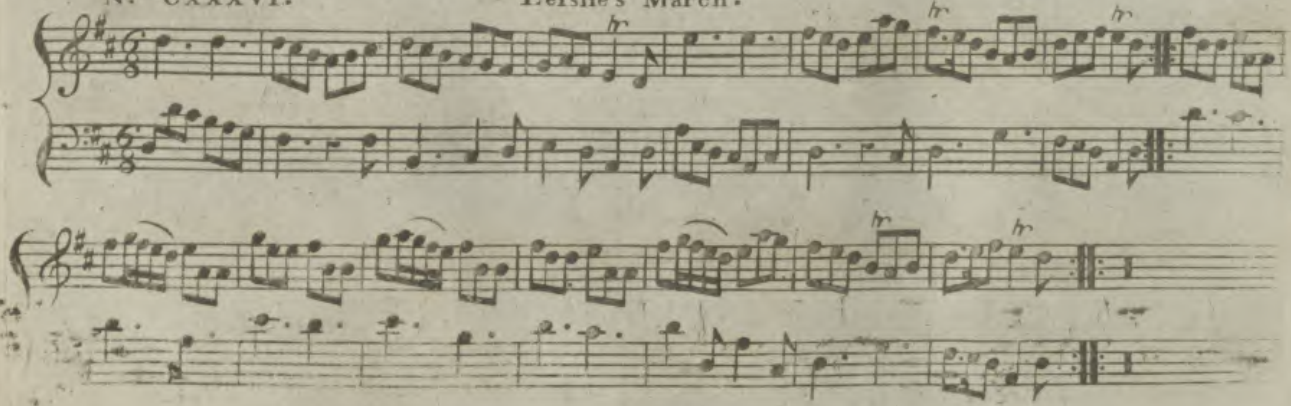



Nº CXXXIII.
Love is the cauſe of my Mourning.
Nº CXXXIV.
Duncan Davidſon

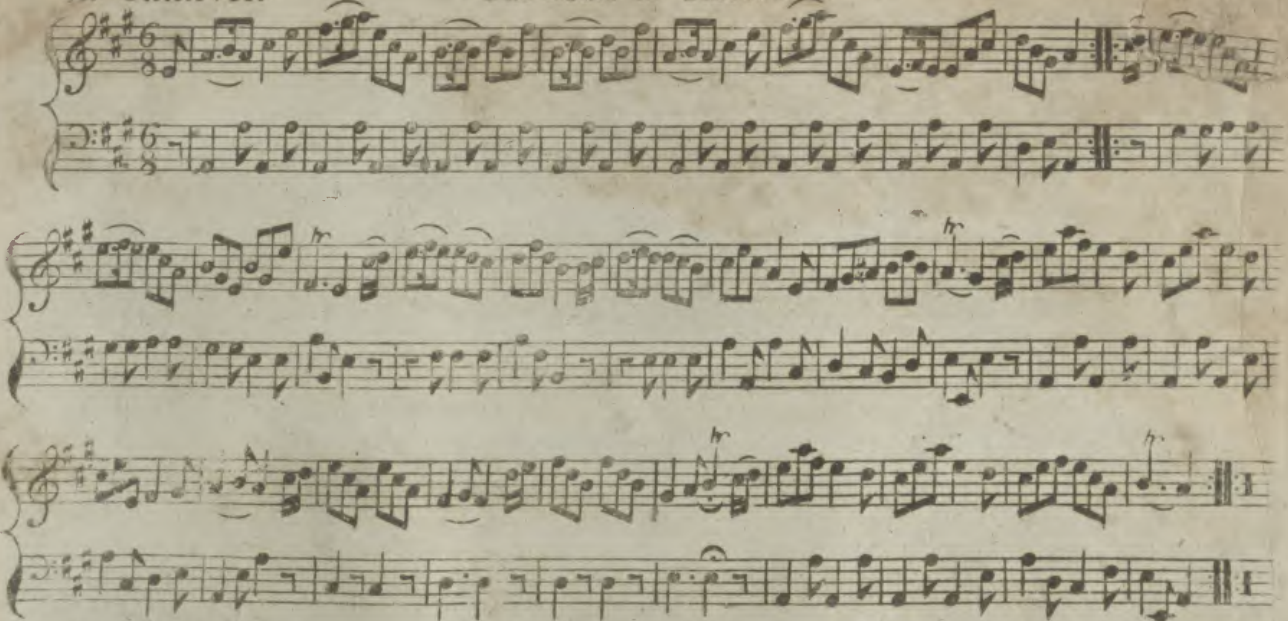
N? CXXXV. The Soger Laddie.



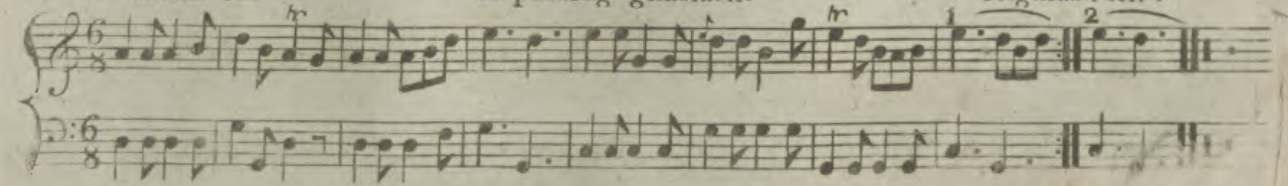
N? CXXXVI. Lefslie's March.

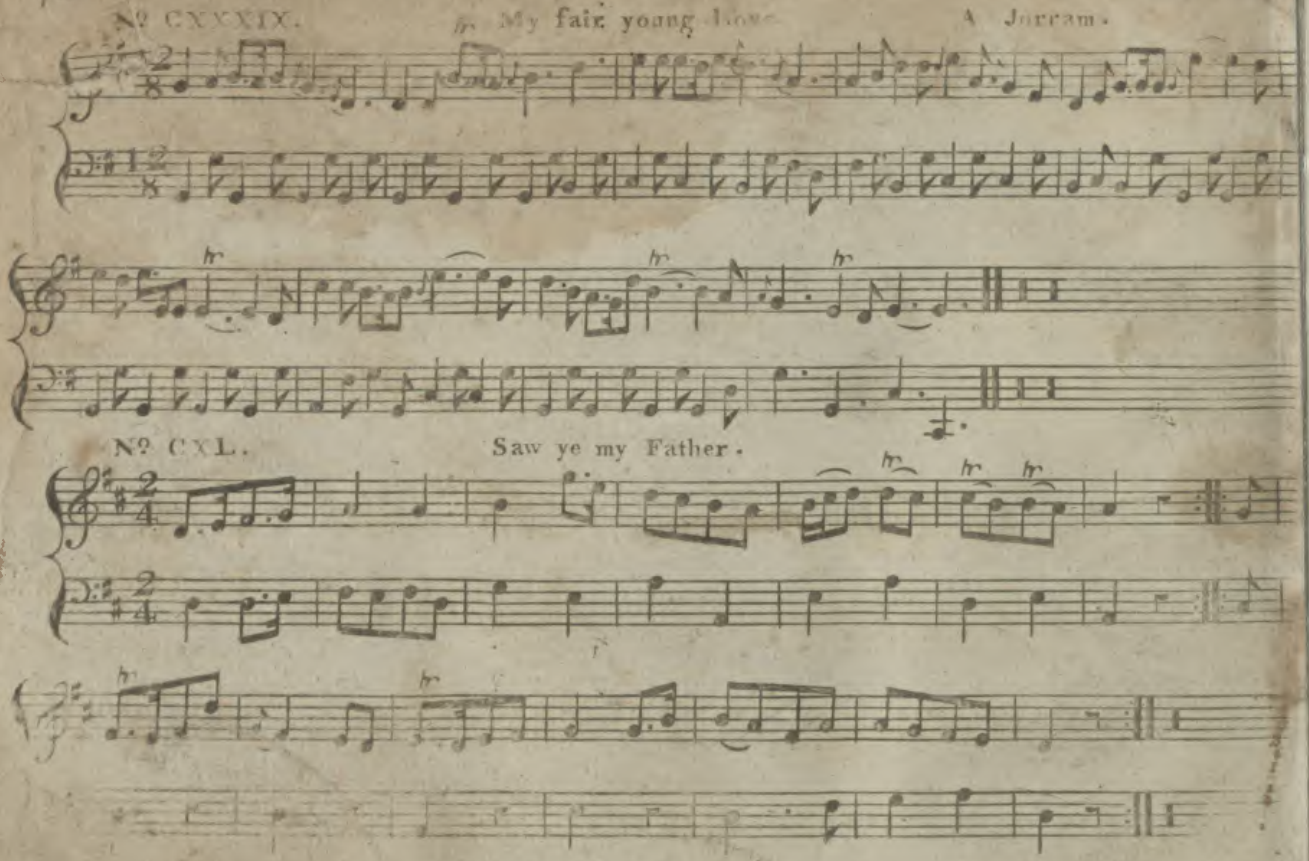


N° CXXXVII. The Braes of Yarrow.



N° CXXXVIII. A phiurag ghaolach. Highland Air.




Nº CXXXIX.
My fair young love
A Jorram.
Nº CXL.
Saw ye my Father.