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EXPRESSLY ADAPTED FOR

THE VIOLIN.

TO WHICH IS PREFIXED

A BRIEF DISSERTATION ON SCOTTISH MUSIC.

Ent.d in Sta. Hall.

BOOK I.

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CALEDONIAN REPOSITORY.

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THE EDITOR'S ADDRESS.

THE Editor of "THE CALEDONIAN REPOSITORY FOR THE VIOLIN" most gratefully returns thanks for the great patronage that publication has received; and begs to intimate that, in consequence of numerous and urgent requests for further exertions, he now presents to the public

No. I. OF A NEW SERIES OF

"THE CALEDONIAN REPOSITORY FOR THE VIOLIN,"

which will be continued for Four Numbers more, containing Airs different from the four already published, of which those to come may be considered a continuation.

The Second Series will be found to be quite as interesting and valuable as those which have preceded it; this the Editor can with confidence assert, having the manuscripts finished.

The present appears to be the proper period for collecting, and keeping together correct copies of the Music of Caledonia, arranged for the Violin—the instrument for which the greater part was composed;—especially as it is now so often assailed by the *Arrangers* of the present day, who, pandering for lucre to a vicious taste, cut, carve, and mangle our beautiful airs, without grace or mercy. The torture of being compelled to listen to fine old acquaintances, after having been thus converted into most unintelligible jargon, is beyond endurance. How must these "Arrangers," too, laugh in their sleeves at the simplicity of the British public paying so dearly for having our National Music dished up in "hash," and offered for sale at three or four times the price for which complete and correct copies can be obtained!

There seems, however, to be some indications of a reaction in favour of pure Scottish Music, which would, doubtless, be very desirable to a great many. It would be the means of improving the general taste for good music, which has miserably fallen off, in consequence of the rage for heterogeneous stuff now in use, under the name of Quadrilles, Waltzes, &c. It is hoped a change for the better in the taste of our publishers will soon enable pupils to procure correct copies of our excellent music in its primitive simplicity and beauty—"a consummation devoutly to be wished."

The Editor of "THE CALEDONIAN REPOSITORY" hopes that his humble, but strenuous exertions, in so good a cause will meet with a continuance of that approbation which has already been bestowed upon him; and he feels quite confident that there is no reason to fear a falling off in interest amongst those numbers yet to be published. Many fine Airs are as yet quite unknown to the public, which, but for the enterprise of some spirited individual, might in a few years be lost for ever.

The Editor will be most thankful to those who are possessed of Scottish Music, in print or manuscript (not generally known), if they would have the kindness to permit him to examine it; after which, it will be carefully returned to the owner, free of all expense.

Address—"JAMES DAVIE, Professor of Music, Aberdeen."

A BRIEF DISSERTATION ON SCOTTISH MUSIC.

IN our search for materials to assist in framing the present Introduction, we have been rather surprised to find no notice taken of the National Music of Scotland, even in works of the highest pretension, where it might at least have been expected. We have examined the Musical Histories of Dr. Bushby, Nathan, Stafford, and Hogarth, and have read Burgh's "Historical Anecdotes of Music," but in all of these we find little more allusion made to the Music of Caledonia than if such country had never existed. We have, however, met with two exceptions to the class of works now mentioned. The first is entitled "Ancient Scottish Melodies, from a Manuscript of the Reign of King James VI., with an introductory inquiry illustrative of the History of the Music of Scotland, by William Dauney, Esq. F.S.A. Scotland. Edinburgh, 1838." In this work will be found much information regarding Scottish Music; and we cannot too strongly recommend a perusal of it to all who take an interest in the music of our country. Mr. Dauney we knew, personally, to have been highly talented as a musical amateur, apart from his general reputation as a scholar and a gentleman. Greatly respected in life, as in death most sincerely regretted, he has in this work left a monument of musical research which will hand down his name with honour to posterity.*

The second work alluded to is "The Scottish Musical Museum, consisting of upwards of six hundred songs, with proper Basses for the Pianoforte, originally published by James Johnson, and now accompanied with copious notes and illustrations of the Lyric Poetry and Music of Scotland, by the late William Steinhouse, with some additional illustrations." Blackwood & Sons, Edinburgh, 1839. These *additional illustrations* are from the able pen of David Laing, Esq. Edinburgh.

* In this laborious task, Mr. Dauney has acknowledged deep obligation to George Farquhar Grahame, Esq. of Edinburgh (also an amateur), whose musical erudition has placed him amongst the first theorists of the present day. This gentleman succeeded in discovering the Key to the Tablature of the Skene Manuscript, by which he was enabled to reduce the whole into modern notation for Mr. Dauney. The Essay on the Theory and Practice of Musical Composition, in the "Encyclopedia Britannica," is from the pen of this gentleman, and has obtained so much celebrity, as to call for its republication very lately in a separate form. Mr. Grahame has also lately edited (in a cheap and popular form) for Messrs. Wood & Co. of Edinburgh, an excellent selection of Scottish Songs, with pianoforte accompaniments, for the pre-eminence of which his name will be ample guarantee.

To Mr. Dauney's Book is added an Analysis of the Structure of the Music of Scotland, by Mr. Finlay Dun, Teacher of Singing, &c. in Edinburgh—a gentleman well known as a most successful professor of the science. His Analysis will be found curious and valuable.

On these two excellent works, and the limited information which we have otherwise acquired in the course of our musical experience, we have to depend for the observations which we are now to offer; and in these, it is hoped, will be found information not hitherto afforded in any other published Treatise on Music. We trust, therefore, that our good intentions will be received without any severe strictures; for, although we do not flatter ourselves that we are infallible, we can positively assert that we shall not err intentionally; while our chief aim is to attempt, to the best of our ability, to do justice both to the *known* and *hitherto unknown* composers of Scotia's Minstrelsy.

It is impossible, from any evidence we now possess, to prove with certainty who were the veritable composers of the early Scottish Melodies, they being handed down traditionally, from generation to generation, without any specific information regarding their origin.

Burns, Ramsay, Scott, Campbell, Cunningham, Hogg, the Jacobite Poets, and many others, have placed the Songs and Ballad Poetry of Scotland on a proud and imperishable basis; inspiring our native minstrels, doubtless, with a corresponding enthusiasm in the composition of the many beautiful melodies we at present possess; but the earlier fragments preserved and improved by these show, nevertheless, that our country wanted not poets, in more ancient times, of merit sufficient to call forth the most spirit-stirring powers of their contemporary minstrels; and when we remember that, in those days, to be a skilful performer upon the various instruments in use was accounted one of the highest and most elegant accomplishments, we will not be accused of excess of vanity, when we acknowledge our impression that not a few of our ancient airs are of *noble*, nay, of *royal* composition.

Our unfortunate, but highly-talented Monarch, James I., was a most accomplished proficient in music, performing on the organ, harp, lute, psaltery, trumpet, flute, bagpipe, tabour, and shepherd's reed, and most probably on the virginal. From an old poem, called "The Houlate," of the year 1450, by Holland, we extract the following lines, enumerating the instruments probably in use about that period:—

"All thus our Ladye thai lofe, with lylting and lift,
Menstralis and meusicians, mo than I mene may:
The *psaltry*, (1) the *Citholis*, (2) the soft *atharift*,
The *croude*, (3) and the *monycordis*, the *gythornis* (4) gay;
The *rote* and the *recordour*, (5) the *ribus* the *rift*,
The *trump* and the *taburn*, (6) the *tympane* (7) but tray;
The *lilt-pype* (8) and the *lute*, the *cithil* (9) and *fift*,
The *dulsate* and the *dulsacordis*, the *schalm* (10) of affray;
The amyable organis usit full oft;
Clarions (11) loud knellis,
Portativis and *bellis*:
Cymballonis in the cellis,
That soundis so soft."

The name and nature of a few of these may even now be readily understood, notwithstanding the obsolete orthography; some cannot be recognised, others not only exist, but continue in use at the present. For farther illustration, see note.*

* (1) The psaltery was in the form of a flat-sided figure, like a triangle with the top cut off. It had three rows of strings, and was played either with the fingers or with plectra.

Bower (who wrote in 1444), giving an account of the state of music in his time, says it was the opinion of many that the Scottish music was much better than the music of Ireland; and John Major, the historian, who flourished about the end of the 15th century, asserts that the musicians of Scotland were as perfect as those of England, although not so numerous. In the families of the heads of clans, in the feudal times, the bard was a considerable personage, who, on festivals or other solemn occasions, used to sing or rehearse the martial achievements of the family, accompanying his voice with the music of the harp. About this time, also, there were itinerant minstrels, who travelled about the country, reciting heroic and other popular ballads; and it is likely that we are indebted to them for the preservation of many of our oldest and best melodies. All the monarchs of the House of *Stuart* were great cultivators and promoters of music—in particular, James I. (as before noticed), who is said to have invented a "new style of music," by some supposed to be the minor key. Tassoni, an Italian writer, who flourished above a century after the death of James, speaks of him thus—"We may reckon among us, moderns, James, King of Scotland, who not only composed many sacred pieces of vocal music, *but was also the inventor of a new kind of music, plaintive and melancholy, different from all others:* in which he was imitated by Carlo Gessualdo, Prince of Venosa, who, in our age, has improved music with new and admirable inventions." King James IV. also contributed a few valuable airs; while, in later times, Mr. Oswald and Mr. M'Gibbon added much to our National Music before the Gow Family began their career; but it is impossible to say with certainty what are the actual compositions of Oswald or M'Gibbon (with the exception of a few airs), for we believe that Oswald, at least, adopted the *ruse* of palming not a few of his own compositions on the credit and popularity of another name—that of Rizzio—to whom, it has been frequently asserted, the Scotch are much indebted for the superiority of their melodies; but a little inquiry will, in our opinion, set this question at rest. Airs said to be Rizzio's include "The bonny black Eagle," "The Cock Laird fu' cadgie," "Peggy, I must love thee," "The Lowlands of Holland shall ne'er be my hame," "William's Ghost," "The last time I came o'er the muir," "The Leslie's March," "Pinkie House," and others which it may be unnecessary to mention. Now all these airs are thoroughly Scottish in character, and completely correspond in structure with the other undoubted melodies of our country; whereas David Rizzio was a native of Italy, and it is reasonable to expect that his compositions would have partaken of the style of his country, and the period in which he lived; but the airs said to be his differ widely from both. There is a collection of Oswald's in the posses-

(2) Perhaps the "citole" or "cistole," a sort of "dulcimer," from "cistella"—a little box.

(3) The "Croude" was the viol or violin—the name as well as the instrument being obviously derived from the ancient British "crwth."

(4) "Gythornis"—guitars—sometimes spelt giternes or getrons.

(5) "Recordour"—a species of flageolet—the tone of which was particularly soft and sweet.

(6) The "Tabour"—a small drum, beaten with a drumstick.

(7) "Tympane"—the drum.

(8) The "Lilt-pype," or shepherd's pipe, on which lilts (slow plaintive airs) were performed.

(9) The "Cythill" may here be used as a quaint term to denote cythera or harp.

(10) "Schalm" and "Clarion"—The former appears to have been a rude and war-like species of the hautboy, and the latter a small instrument of the trumpet kind.

(11) "Portativi," or Regals, were a kind of diminutive portable organs, formerly much used in processions.

sion of David Laing, Esq. Edinburgh, with the following memorandum upon it, viz.—"The airs in this volume with the name of David Rizo affixed *are all Oswald's.* I state this on the authority of Mrs. Alexander Cumming and my mother—*his daughter* and *sister.*

(Signed) "H. O. WEATHERLY."

It appears that Rizzio was educated in France, and some of the writers of that country ascribe to him, in a similar manner (and probably with as little truth), the composition of several of *their* popular airs.

Of these French airs we can say nothing, but it is our firm opinion that most of our old Scottish airs are the genuine, unsophisticated productions of our own native shepherds, it being most unlikely that Rizzio's situation permitted his associating with the humble minstrels of Scotland, so as that they could have profited by his genius or skill in any great degree. He was a Lutinist; and we may be allowed to conjecture that, amongst the inmates of a Royal Palace, where our unfortunate Queen and her principal attendants had not forgotten the fascinations of the more luxurious French Court, the humbler native strains of Caledonia would be neglected for those of foreign lands. We may farther add that we have no evidence that Rizzio was actually a composer of any kind of music, for he was said to be a second-rate musician, and nothing more. Instead of an Italian composing, or even improving our national melodies then, it would rather appear, from what has been already quoted, that the Italians themselves have been indebted to us.

In days like those so beautifully described by Ramsay, in his "Gentle Shepherd" (and we believe that there were such days), Scotland was chiefly a pastoral country, and every shepherd had his bagpipe, chanter, (or "lilt pipe,") or flute. The rural life of those days was quite different from what it is now. When evening came, and labour was suspended, music and dancing were enjoyed with the greatest glee; and, as pastoral families were thickly planted, living in innocent happiness, there was much visiting and intercourse. *Then* Scotland might be said to possess a peasantry both virtuous and brave; and it was in such times and in such circumstances that much of our national poetry and music were composed and cherished. A contemporary says—"The Scotch songs are evidently full of heart and reality. They were not written for the stage, they were the slow growth of intense passion, simple taste, and a heroic state of society. Love, mirth, patriotism, are not the *ornaments,* but the *inspiration* of these songs; they are full of personal narrative, streaming hopes and fears, bounding joy in music, absolute disregard of prettiness, and then, they are thoroughly Scotch."* At present many districts appear to be almost destitute of population, when compared with what they formerly were, and the habits and manners of those who remain are so much altered, that both music and morality are less attended to; and the little music in use is in general some foreign trash of late introduction, and of a worthless description.

The attention of the nobility and gentry of Scotland has been almost entirely withdrawn from the minstrels; and their race is all but extinct. On the Continent, however, encouragement is given

* See Barry's Essay on Irish Songs.

to the cultivation of every description of vocal and instrumental music. Noblemen there have in their establishments composers, bands of instrumentalists, private chapels, and chapel masters, organists, and complete vocal choirs. These musicians are also well maintained, that they may have no occasion to direct their attention to anything beyond the study of music. Encouragement like this will always produce talent highly cultivated; while in our own country, where our faculties and genius are unsurpassed, we find neither opportunity nor encouragement to go forward. A *very* few of our noblemen, it is true, do yet keep a piper in their establishments, but how little this tends to our national advancement in the science it is needless to say.

Among the upper classes in Scotland, the harp,* the lyre, the lute, and the virginal were formerly in general use; and amongst the peasantry were to be found the bagpipe, the chanter or shepherd's pipe, the whistle, or Scotch flute (sometimes called the *flute a bec*, from the top or mouth resembling the beak of a bird), and the violin. The scales of the bagpipe, chanter, and Scotch flute are fingered in the same way.

The "peculiarity of the Scottish scale," so often mentioned by writers, seems to us to have a close connexion and dependence on these instruments, which have seven holes in front for fingers, and one behind, near the top, for the thumb; for, although it has been asserted that the old Scottish scale had but five notes in the octave (having neither the 4th nor 7th, as exemplified in many of our oldest airs), yet the omission of these intervals seems, in our opinion, to have arisen more from the difficulty of producing the 4th in proper tune, and of fingering the 7th in quick passages on these instruments, than from any national peculiarity of musical feeling in the adoption of the scale.

The music of Scotland is much more extensive than might be supposed. It may be said to consist of battle pieces, pibrochs, gatherings, ports, salutes, laments, lilts, vocal airs, pastoral airs, minuets, marches, jigs, strathspeys, reels, Scots measures, and hornpipes. Were all these collected together, they might number 6000 or 7000, exclusive of much trash under the designation of strathspeys or reels. This, indeed, would form a most valuable work to the lovers of Scotia's minstrelsy, and we hope that such a publication will yet appear, embracing all that is worthy of preservation in Scottish music. The minuet, strictly speaking, may not be ranked by many as belonging to Scottish music, and we have not inserted any in our collection, although many beautiful compositions have been written for this dance by Scottish composers, the credit of which they are entitled to. That graceful and dignified measure is at present, however, unfortunately nearly laid aside. We say *unfortunately*, for we believe the minuet to have been more useful in imparting gracefulness to the human body than all the other dances put together, although it is the fact that very few of the professors of dancing are now able to teach it.

In the performance of Scottish music about a century ago, the style was widely different from the present. It was then customary to introduce much ornament. The plain notation handed down to

* There are two ancient harps belonging to the family of Robertson of Lude. One was presented by Queen Mary to a lady who had married into that family, and the other an instrument of great antiquity, quite as old, if not older, than the celebrated harp of Brian Boiromh, the monarch of Ireland who was slain in the year 1014, and which is preserved in the museum of the University of Dublin.— *Dauney's Essay.*

us appears to be only the *ground* of the melody *as performed*, affording no idea of the shakes, trills, and other *graces* (as they were called), one or other of which was introduced in almost every bar of both vocal and instrumental music—a practice, indeed, which we suspect was then common all over Europe. At present it is usual to perform our native airs with a simplicity and expression, of late introduction, unknown to those of the middle of last century; and, beyond the appogiatura, very little ornament is now used until the termination, when in general a delicate shake is given on the last note but one. Towards the close of the last century, Signor Peter Urbani, a native of Italy, an excellent vocalist, and a good theoretical musician, settled in Edinburgh, and took great delight in arranging and singing in public our Scottish songs. His published collection of these shows how well he could harmonise; and he succeeded in an undertaking for which very few in his time were qualified. His style of singing was chaste and simple, blended with an occasional grace, and at the close he introduced a shake—and his shake was perfect—an ornament not now possessed by even some of our most admired public singers.

Contemporary with Urbani, Signor Stabilini (also an Italian), settled in Edinburgh. He was one of the first violinists of the day, and was highly popular. Like Urbani, he also took a strong interest in our Scottish melodies, and performed at concerts on the violin, much in the manner of Urbani's singing. Stabilini's fame was great on this account, as well as for his concerto playing; and when performing at concerts, he generally introduced, during the evening, one or two favourite slow airs, such as "Roslin Castle," "Tweedside," "The yellow-haired laddie," "The Birks of Abergeldie," &c. As might be expected, Stabilini had many imitators in this, and hence arose the once-common practice of playing slow Scotch airs at concerts. We have frequently been in this gentleman's company, and heard him once in a social party attempt "The Reel of Tullochgorum," in dancing time, but (as may be readily believed), he was as ridiculous in this, as he was excellent in slow airs. We were told by a friend that the late Signor Dragonetti, on his first visit to Edinburgh, at the time of the first musical festival there, practised the same air *on the double bass* with astonishing skill and dexterity, both in bowing and fingering that difficult tune.

The expressive pathos of the Scots airs in general is best elicited by being played slow; of which the immortal Burns seems to have been fully aware, when, evincing his superior judgment in melody as in verses, he selected a jig or country dance tune, composed by Mr. Millar, called "The Caledonian Hunt's Delight" (in Gow's second collection of reels), as the most appropriate inspiring air of "Ye banks and braes of bonny Doon." Otherwise, "The Caledonian Hunt's Delight" might have passed, like other and better dance music, into comparative oblivion. This, however, is not the only instance of the bard's skill in such matters; for his song "O a' the airts the wind can blaw," adapted to "Miss Admiral Gordon's Strathspey," (composed by Mr. Marshall), is another of his happiest thoughts.

The great popularity of Scottish Music in England has given rise to a number of imitators of its style, and at one time it was customary for composers in England *to manufacture their own Scots songs* for Vauxhall, and other places of public amusement in

London; the greater part of which, as might be expected, was supremely contemptible, both in words and music, as the following samples of their poetic effusions will sufficiently testify:—

"Woe is me, what *mun I doe?*
Drinking water I may rue;
Since my heart *soe muckle* harm befel,
Wounded by a bonny lass at Epsom well.
Ise ha bin at Dalkeith fair,
Seen the charming faces there;
But all Scotland now *geud feth defye.*
Sike a lipp to show, and lovely rowling eye."

"Farewell, my bonny, bonny, witty, pretty, Maggy,
And *aw* the rosie lasses milking on the down."

"Sawny was tall, and of noble race,
And loved me better than any *cane.*"

Farewell my bonny *Wully Craig.*" *

But while we condemn such as these, we most willingly acknowledge our obligations to talented English musicians who have given Scotch names to some very pretty airs, which now seem to be incorporated with our own more modern compositions. "The lawland lads think they are fine,"—or, as it is familiarly called—"The Highland Laddie," is a composition of the celebrated Dr. Arne; "Within a mile of Edinbro' town," is an air of Mr. Hook's; "The Blue Bell of Scotland," we believe to be also one of that gentleman's compositions; the beautiful air of "Donald" is supposed to have been composed by Mr. Harrison; and the modern "Auld Robin Gray" was composed by Mr. Leeves, an English clergyman; but while we think this air an excellent one, we must not omit to mention that we have a very good *old* air to the same song, which suits very well, and is much more in the Scotch style, although not so well known. Mr. Sheild is said to have composed the air of "Auld lang syne," for his overture to "Rosina," as a bagpipe tune; but we believe it to have been in existence long before the opera of "Rosina" was published. This air has been known by several names, the oldest of which is "Can you labour lea?" However the case may be, the popularity of this air is entirely owing to the excellent words of Burns. "O, Nanny, wilt thou gang wi' me?" is an air by Mr. Thomas Carter, a native of Ireland; and there are perhaps others that, had we time and space, should be similarly noticed.

It is much to be regretted that Oswald, M'Gibbon, and Bremner, when they published their collections, had not previously ascertained and inserted the names of the respective composers as far as possible. In their days, this might have been accomplished to a considerable extent; but the opportunity has been lost, and can never be recovered. Indeed, there appears in many old publications an inclination to prevent the real composers from being known; even in Gow's publications, we have observed something like unkindness to brother minstrels, both in withholding their music, and, even when inserted, concealing their names. In *latter* impressions of the "Collections" and "Repositories" of Gow & Son, some names have been added; but in the earlier impressions, Marshall, Dow, Riddel, Cooper, and others have had their strathspeys and reels frequently altered, and inserted in these publications, with the names changed,

* D'Urfey's Pills to Purge Melancholy, vol. 5, page 43.

and no author mentioned. We at least shall not follow so ungracious a course, for to every air shall be appended the name of its composer, so far as we can learn.

To these remarks on our native Scottish Melodies, we shall now only add a few brief Biographical Sketches of some of our more eminent native composers, beginning with—

MR. JAMES OSWALD,

Who has contributed many valuable airs to the general stock of Scottish Music. He also composed many minuets, which were named after the nobility and gentry of his day. The scene tunes to "Macbeth," which include "Lady Macbeth's Dream," "Banquo's Ghost," "The Braes of Birnam," are also of that gentleman's composition. His Seasons, or "Spring, Summer, Autumn, and Winter," contain twelve instrumental pieces for each "Season" and named after flowers in bloom during the respective periods. He also composed many concerted pieces of considerable merit; also "Master Mason Music," and a "Free Mason's Anthem," which are to be found, with other original pieces, in his Collection, "published for the use of the Orpheus' Club." Mr. Oswald was a teacher of dancing in Dunfermline, which he left about the year 1736, and settled in Edinburgh; thence he removed, in 1741, to London, where he commenced business as a music-seller and publisher, and there he appears to have remained during the remainder of his life. In 1761, he was honoured with the appointment of chamber musician to his Majesty, but we cannot discover when this talented man died.

MR. M'GIBBON

Was an excellent performer on the violin, and was capable of much execution on that instrument. He composed many minuets, and put variations to a great number of our favourite airs. He also composed "Graces" to most, if not all, of Corelli's Solos. We are not aware that they were ever published, and, as we are so fortunate as to be in possession of an old manuscript where they are inserted, we shall make an extract as a specimen of this composer's style, which may also afford an idea of the manner of playing about a century ago. The reader will find it at the end of this essay. The manuscript alluded to contains also a number of old tunes with names different from those by which they are now known; among the rest, "Tullochgorum," inserted under its old name of "The Cornbunting," the last part of which contains only six bars instead of eight, as at present. "Maggy Lauder" is also inserted, with variations, under the name of "Miss Lauder."

THE "FAMOUS" NEIL GOW,

So celebrated as a performer and composer of Scottish airs, was born at Inver in Perthshire, March 22, 1727; and died at the same place, 1st March, 1807. Four of his sons were also musicians viz.:—William, Andrew, John, and Nathaniel—the two former died before their father—of the latter we will speak anon. Neil was engaged by his father to be a weaver, at which trade he remained for some time; but having learnt to play on the violin, he soon abandoned the shuttle for the *more congenial* instrument,

while his industry and progress in the art of music soon placed him at the head of all the violinists in Perthshire, although there were then many excellent performers in that quarter. When still but a very young man, he was a candidate at a competition of reel and strathspey players, and the prize was awarded to him by the appointed judge—an old blind minstrel, who said "that he could distinguish the stroke of Neil's bow among a hundred players. After this he kept the ascendancy as the principal Scottish minstrel in Perthshire. He was especially patronised by the then Duke of Athol and his family; as well as by many of the principal nobility and gentry of Scotland in general. His compositions dedicated to these will point out his principal patrons.

Regarding "Neil," Dr. M'Knight (in the *Scots Magazine*) says —"In private life he was distinguished by a sound and vigorous understanding—by a singularly acute penetration into the character of those, both in the higher and lower spheres of society, with whom he had intercourse; and by a conciliating and appropriate accommodation of his remarks and replies to the peculiarities of their station and temper. In these he often showed a high degree of forcible humour, strong sense, and knowledge of the world, and proved himself to have at once a sound, naturally sagacious, and a very attentive and discriminating habit of observation. His figure was vigorous and manly; and the expression of his countenance spirited and intelligent. His whole appearance, indeed, exhibited so characteristic a model of what national partiality conceives a Scottish Highlander to be, that his portrait has been repeatedly copied. An admirable likeness of him was painted for Lord Panmure, by Raeburn; and he has also been happily introduced into the characteristic and well-known picture of *A Highland Wedding*, by the late ingenious Mr. Allan."

The immortal Burns, in a memorandum, has thus also graphically sketched the portrait of Neil:—"A short, stout-built, honest, Highland figure, with his grey hair shed on his social brow, an interesting face, marking strong sense, kind open-heartedness, mixed with unmistrusting simplicity."

Speaking of Neil's peculiar genius as a performer, Dr. M'Knight (himself a good violinist) says —"There is perhaps no species of music executed on the violin in which the characteristic expression depends more on the power of the bow, particularly in what is called the upward bow, or returning stroke, than the Highland Reel; *here*, accordingly, was Gow's *forte*. His bow-hand, as a suitable instrument of his genius, was uncommonly powerful; and when the note produced by the up-bow hand was often feeble and indistinct in other hands, it was struck, in his playing, with a strength and certainty, which never failed to surprise and delight the skilful hearer. As an example, may be mentioned his manner of striking the Tenor C in 'Athole House.' To this extraordinary power of the bow, in the hand of a great original genius, must be ascribed the singular felicity of expression, which he gave to all his music, and the native Highland *gout* of certain tunes, such as 'Tullochgorum,' in which his peculiar taste and style of bowing could never be exactly reached by any other performer. We may conceive the effect of the sudden shout *(hey!)* with which he accompanied his playing in the quick tunes, and which seemed to electrify the dancers; inspiring them with new life and energy, and rousing the spirits of the most inanimate."

Neil Gow's compositions amount to about 70, including the beautiful airs of "The Lament of Abercairney," "Loch Erroch Side," "Farewell to Whisky," "The Duchess of Atholl," "The Duchess of Atholl's Slipper," "Lady Grace Douglass," "Miss Drummond of Perth," &c.

MR. NATHANIEL GOW,

Composer of Scottish airs, and conductor and leader of the Scottish Band in Edinburgh, was the youngest son of the celebrated Neil, and was born at Inver, near Dunkeld, in Perthshire, 28th May, 1766, and died in Edinburgh, 17th January, 1831, at the age of sixty-five. Although the whole of Neil's sons inherited a strong inclination for music, yet Nathaniel was the most talented of the family, and studied the science under the first masters in Edinburgh, including the celebrated Robert M'Intosh (commonly known by the cognomen of Red Rob or Rab), whose talents as a violinist were the means of his being called to London. After Mr. M'Intosh's departure, Mr. Gow had instructions from Mr. M'Glashan (or King M'Glashan, as he was called, from his tall and dignified appearance, and the showy manner in which he dressed), who was much esteemed as a composer of Scottish airs; and also as a most effective leader of the fashionable bands in Edinburgh. Mr. Gow next studied the violoncello with Mr. Joseph Reinagle (an excellent performer on that instrument), after which he joined Mr. M'Glashan's band as the violoncellist. At the death of Mr. M'Glashan, William Gow, the elder brother, became leader and conductor; which situation he held until his death in 1791, and was succeeded by Nathaniel, who conducted the music with great credit to himself, and satisfaction to his employers, for the long period of forty years. In the year 1796, he commenced business as music-seller, publisher, and dealer in musical instruments, in partnership with a Mr. Shepherd, and succeeded prosperously for some years; but in 1813, after the death of Mr. Shepherd, upon the business being wound up (whatever had become of the profits), Mr. Gow was obliged to make good a considerable deficiency. Some years afterwards, he re-commenced as a music-seller, in partnership with his only surviving son, Neil Gow, jun., who had been bred a surgeon, but having a strong partiality for music, preferred joining his father, and carried on the business until 1823, when he died. The shop now lingered under bad management till 1827, when it was entirely relinquished, leaving Mr. Gow very dependent when age had overtaken him.

During the periods of Neil Gow, Neil Gow & Son, and Nathaniel Gow & Son, the publications of Scottish music consisted of 6 Books or Collections; 4 Repositories; 3 Books of Beauties; 3 Books of Vocal Airs, and 1 Curious Collection of Old Airs, with Variations. The third book of vocal airs was published after the death of Mr. Nathaniel Gow, who is said to have left it in a forward state prevous to his death; the manuscript of which book has been finished for the engraver by the able pen of the late Mr. James Dewar. There was also a book of Marches, &c., collected and composed by Mr. Gow, and published during the second partnership, and "A Collection of entirely original Strathspey Reels, &c. for the Pianoforte, Violin, or German Flute, by Ladies resident in a remote part of the Highlands of Scotland; corrected by Nathaniel

Gow," containing 57 airs, some of which have Variations. If we may include the posthumous compositions of Neil Gow, jun. which embrace 46 tunes, there are 20 collections altogether, forming a total of upwards of 1600 tunes, including perhaps about 150 twice inserted. Of this number Neil Gow (the elder) composed about 70; Nathaniel, 130; John, 12; William, 5; Andrew, 2; and Neil Gow (junior), 7, exclusive of 46 in the posthumous collection, previously mentioned. The above compositions of the Gow Family are exclusive of waltzes, &c. not in the Scottish style.

A few of the beautiful compositions of Nathaniel Gow may be mentioned, viz.:—"Caller Herrin'," "Bothwell Castle," "Miss Graham of Inchbraikie," "Sir George Clerk Pennycuick," "Lady Charlotte Bruce," "Lady Charlotte Campbell," "Lady Elizabeth Lindsay," "Lady Shaftsbury," &c.

MR. WILLIAM MARSHALL OF KEITHMORE,

An amateur, was an excellent composer of Scottish melody. At the early age of twelve, he entered into the service of the late Alexander Duke of Gordon, and resided in Gordon Castle, where his merits were rewarded by various steps of promotion by his Grace. The Duke was very fond of music, and, finding genius in Marshall, encouraged him to practise. Music and dancing were common in the Castle in those days, and his Grace used to take part in both. The celebrated Signor Stabilini was often invited to the Castle, and it was not improbable that his tasteful performances on these occasions proved highly conducive to Marshall's musical improvement; for it was there and then that the latter composed many of his best airs Marshall retired eventually from Gordon Castle, and resided for many years at Keithmore, as one of his Grace's factors; but finally removed to Newfield Cottage, where he lived highly respected, and died, much regretted, on 29th May, 1833, in the 85th year of his age, leaving behind him the name of an honest, upright, and amiable man. Volume II. of his compositions has now been published, containing the remainder of his melodies, which amount to 80. Some of his best slow airs in Vol. I. are "the Marchioness of Cornwallis," "Of a' the airts the wind can blaw," "The Marquis of Huntly's Farewell," "The Marchioness of Huntly's Favourite;" and, among the more lively, "The Duke of Gordon's Birthday," "Lady Madelina Sinclair's Strathspey," "The Marquis of Huntly's Reel," and "Craigellachie Bridge."*

MR. ISAAC COOPER OF BANFF

Was a teacher of dancing and music in that town, where he lived much respected; was an excellent teacher, and a man of great versatility of talent. An idea of his abilities may be learnt from the following extract from an advertisement of his, of date 30th March, 1783:—We think few professors of the present day will undertake one-half of what he promised to do, yet we believe he was capable of performing all. In addition to his giving lessons in dancing, he

* There is a very old tune, called "Grey day light," (page 31), so very like "Craigellachie Bridge" as its ground, that, had the latter been the composition of one of less respectability than Mr. Marshall, the charge of plagiarism might have been brought against him with some reason; but we believe him to have been far above such expedients—we can only wonder at the coincidence.

gave instructions "on the harpsichord, or pianoforte, violin, violoncello, psaltery, clarionet, pipe and tabor, German flute, the fife, in the regimental style, the hautboy, French horn, the Irish organ (bag) pipe; how to make flats, sharps, and the proper chords with the brass keys; and the guitar, after a new method of fingering (never taught in this country before), which facilitates the most intricate passages. He likewise begs leave to inform all who have a taste for Highland reels, that he has just now composed thirty strathspey reels for the violin and harpsichord, with agreeable and easy basses, all in the true Strathspey style.* His motive for publishing these was his observing the public so much imposed upon by people who have published reels and called them new, and at the sametime were only old tunes and new names, and most of them on the wrong key." * * In a subsequent advertisement, he informs the public that he had been in Edinburgh studying music and dancing; and the people of Banff having been imposed upon by ignorant teachers of dancing, who taught their pupils "last season for seven months without showing any of the scholars any of the positions," he promises to teach his pupils "all the dances in vogue, such as the Minuet de la Cour, the Prince of Wales' Minuet, the Devonshire Minuet, and variety of Cotillions and Allemands, &c. &c. He has likewise learnt from the best masters how to teach two performers to play upon one harpsichord, or pianoforte, which is greatly in vogue, and has a most beautiful effect, and never was taught in this country before." Then follows a discovery in guitar playing, by which a performer may transpose music into different keys, without the aid of a moveable bridge. Mr. Cooper was a clever man, and composed a number of beautiful airs, such as "Miss Forbes' Farewell to Banff," "Lord Banff's Strathspey," "Banff Castle," and many others of equal merit.

We hope, in the succeeding number of "The Caledonian Repository," to prefix a continuation of observations on other composers of our country's melodies; and we beg leave earnestly to solicit the aid of those who are possessed of old collections, in print or manuscript, to favour the Editor with a perusal of them (after which they will be carefully returned), or any information which may enable him to illustrate and preserve the music of his country, with all that is interesting concerning it. We shall close our labours for the present, with a promise to prefix to the next number a list of publications of Scottish Music, both vocal and instrumental, from the year 1565 downwards.

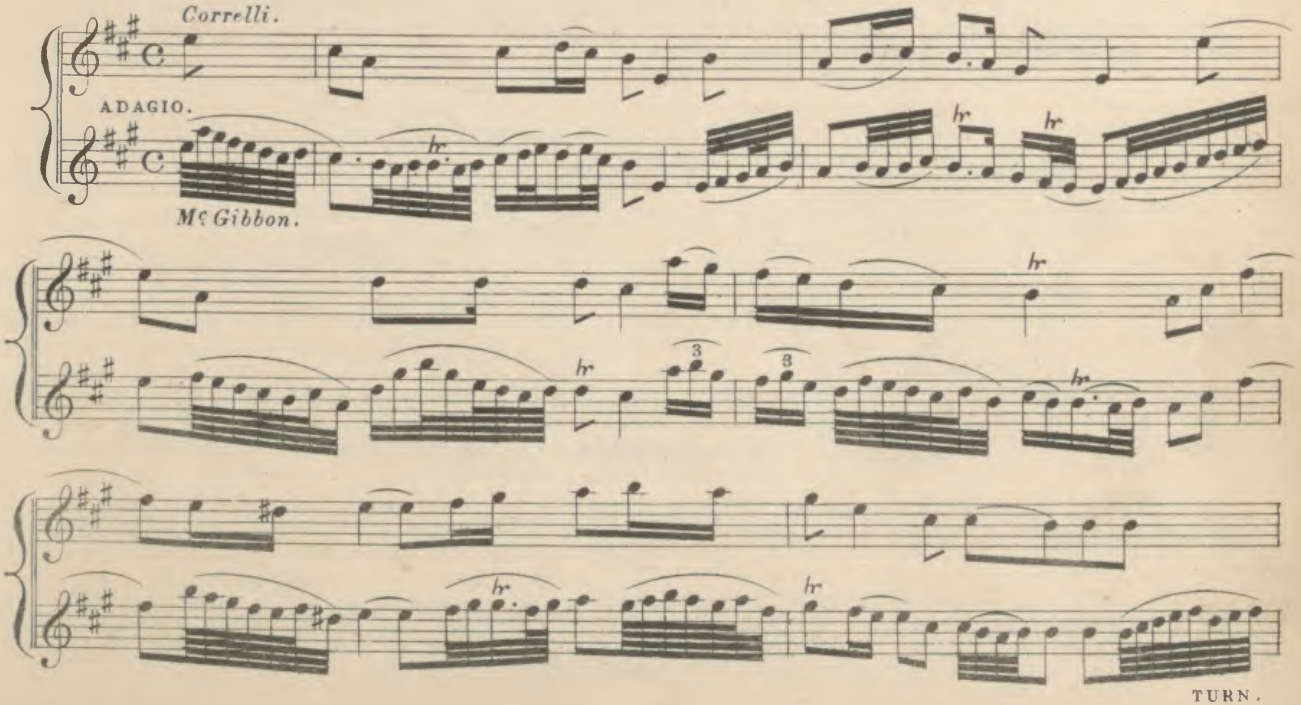
ABERDEEN.

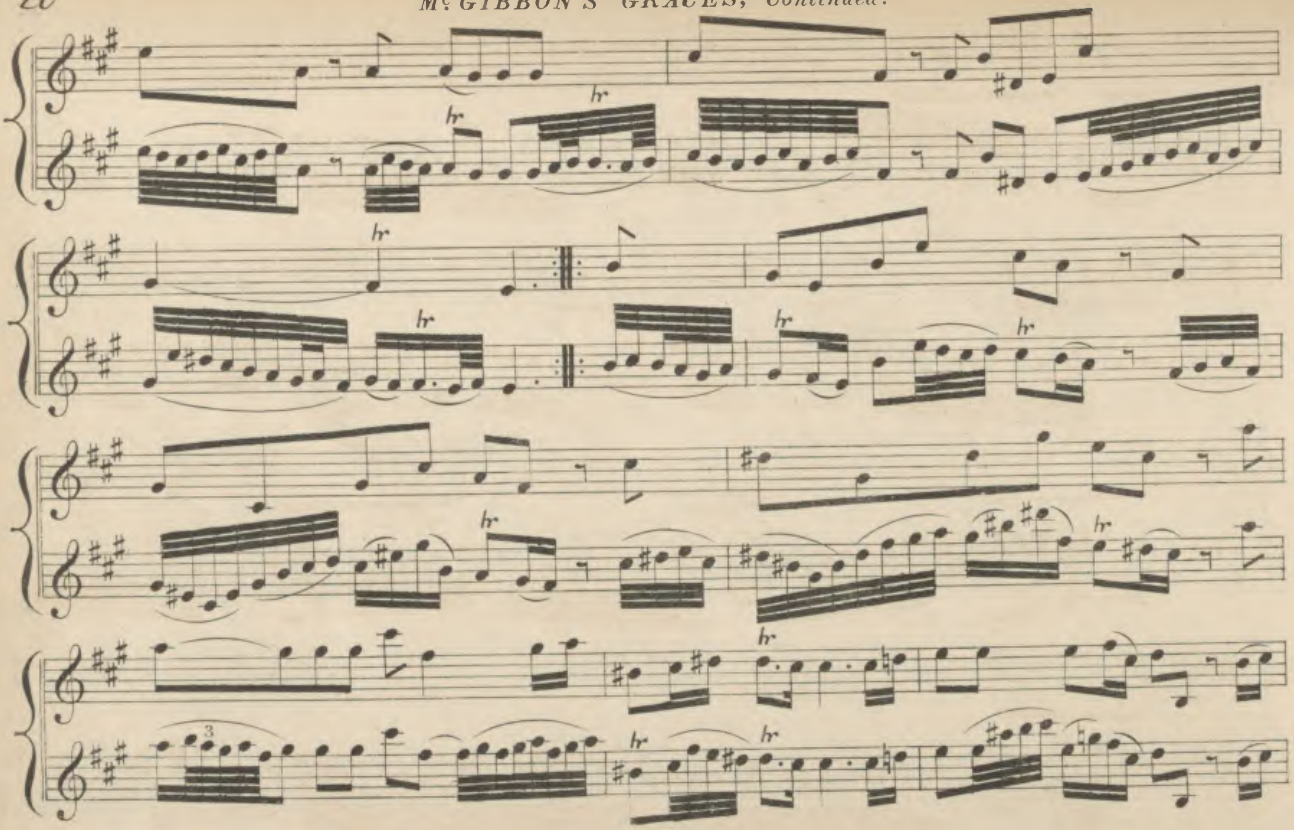
* The expression "Strathspey Reel," formerly meant a tune intended to be played and danced slowly—according to the fashion of the district or country called Strathspey; (*i.e.* the strath or valley of the river Spey), where that peculiar style of dancing probably originated—hence the use of the compound term in the title pages of Isaac Cooper, John Bowie, and others. The compound signification of the term is now disjoined, and applied separately to tunes of comparatively distinct character—"Strathspey" to those of slower movement, requiring strong characteristic emphasis in the bowing; and "Reel" to those of livelier movement, less accented.

Mr Mc GIBBON'S GRACES

ON THE ADAGIO OF CORRELLI'S IXth SOLO.

(SEE INTRODUCTION, PAGE 14)

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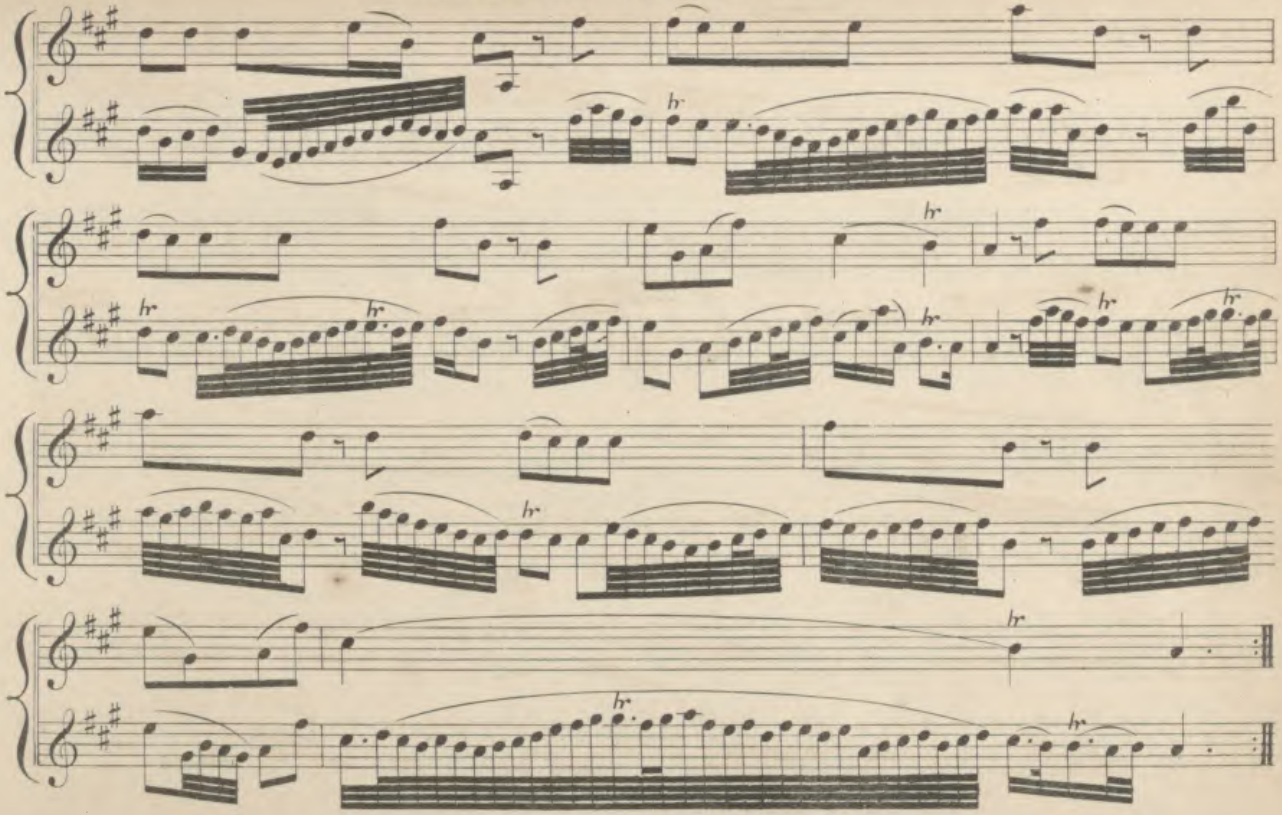
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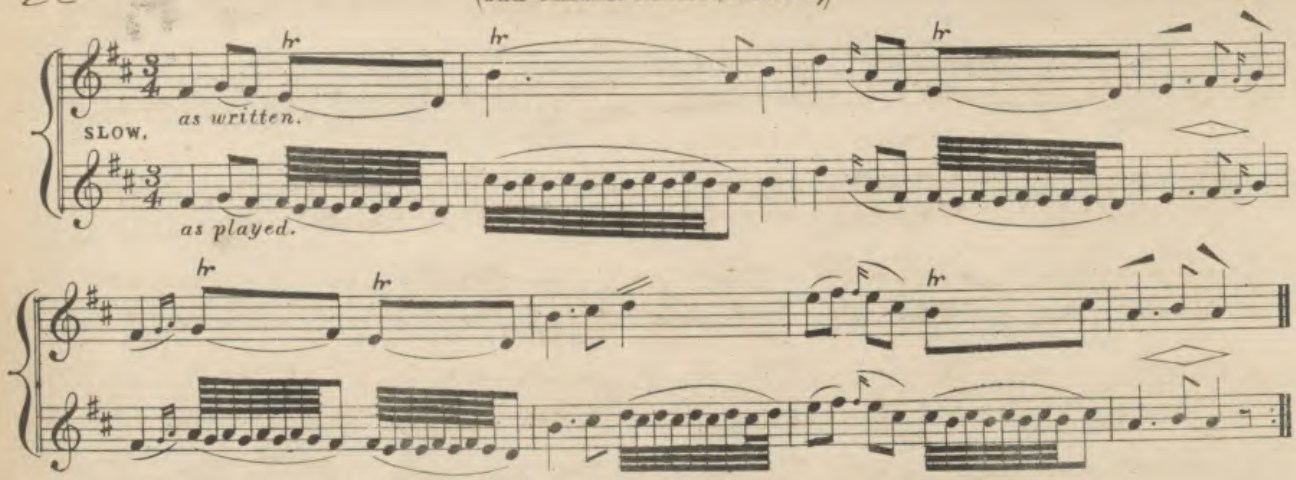
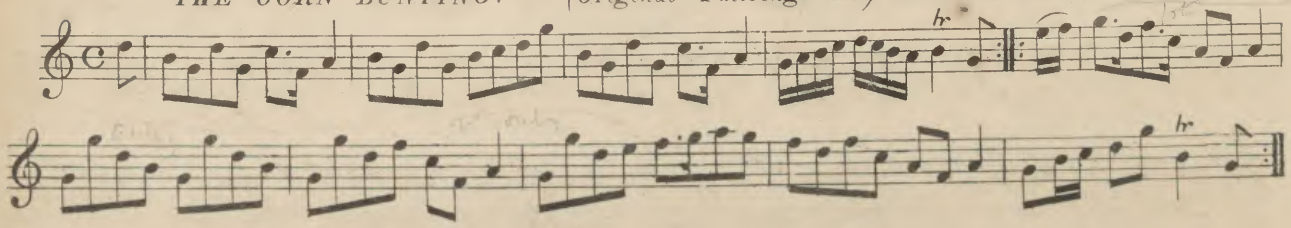
FIRST PART OF JOCKY BLYTH AND GAY.

(SEE INTRODUCTION, PAGE 14)



THE CORN BUNTING. (Original "Tullochgorum.")

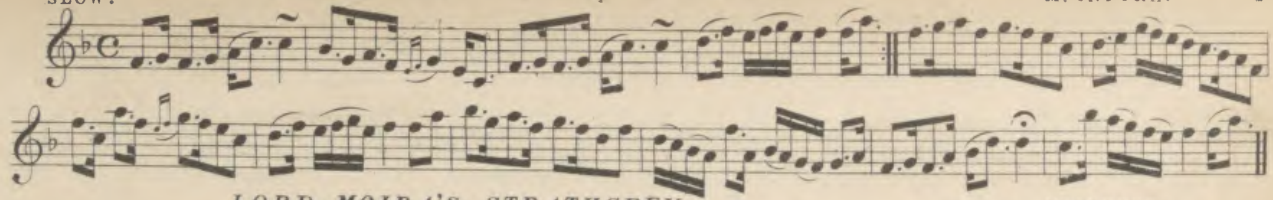
FROM AN OLD MANUSCRIPT.



SLOW.

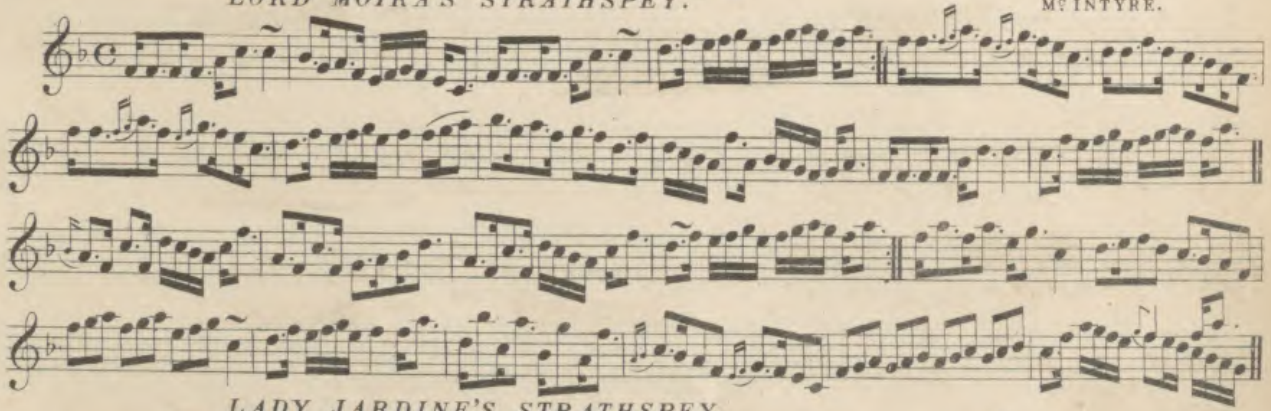
LOUDEN'S BONNY WOODS AND BRAES.

Mr INTYRE.

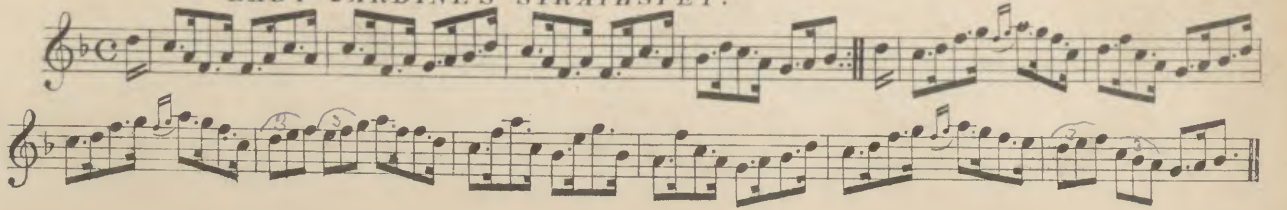


LORD MOIRA'S STRATHSPEY.

Mr INTYRE.



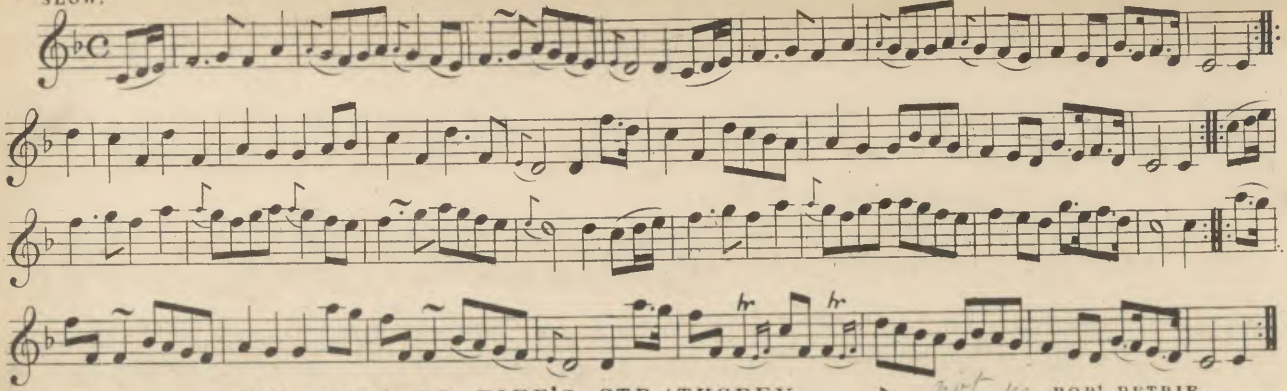
LADY JARDINE'S STRATHSPEY.



Mc PHERSON'S FAREWELL.

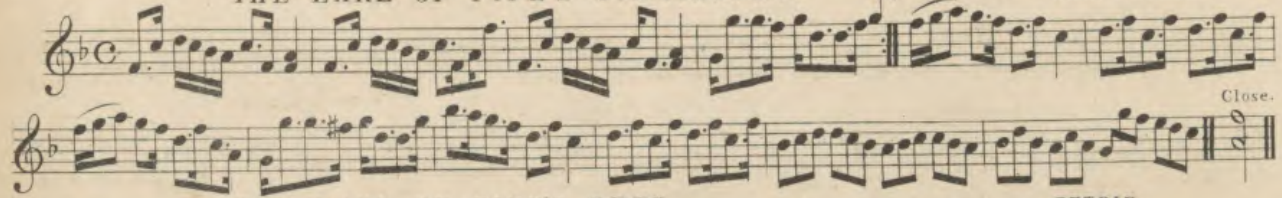
BY HIMSELF.

SLOW.



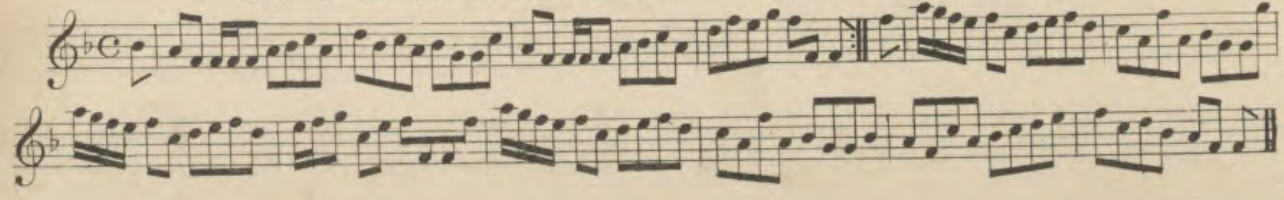
THE EARL OF FIFE'S STRATHSPEY.

not in ROBt PETRIE.

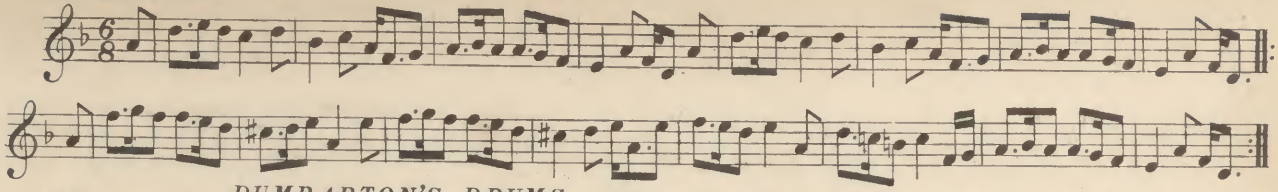


THE EARL OF FIFE'S REEL.

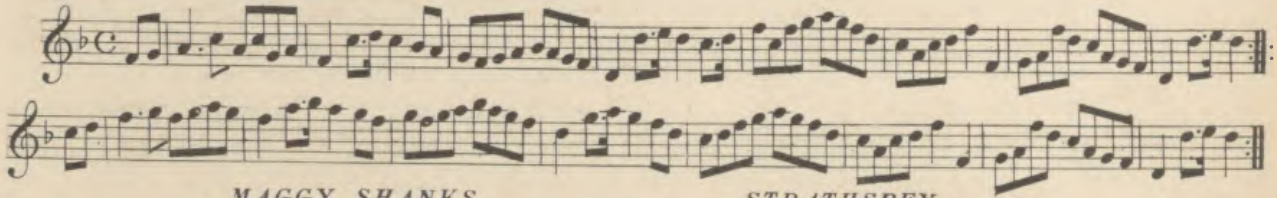
PETRIE.



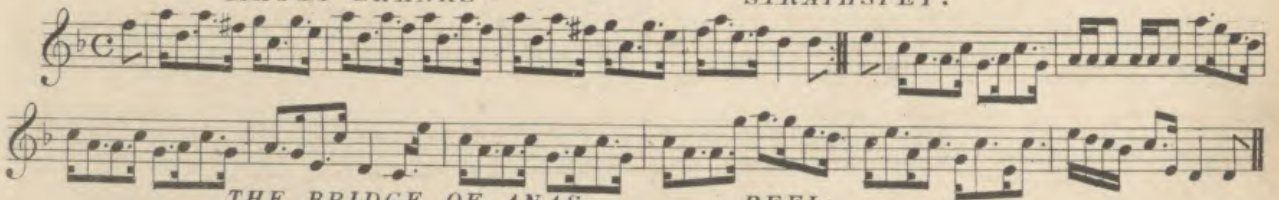
SLOW & DISTINCT. THE AULD WIFE OF THE GLEN.



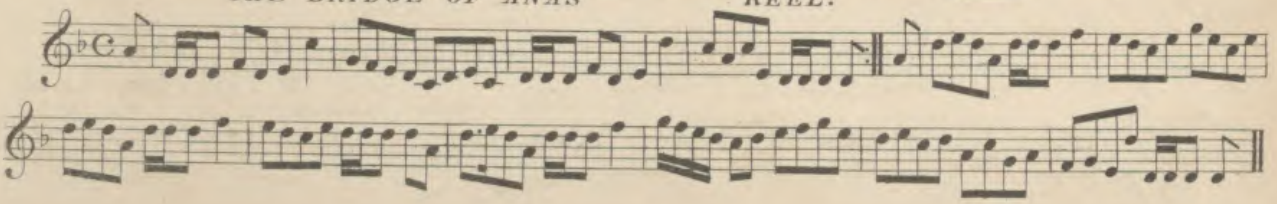
SLOWLY. DUMBARTON'S DRUMS.



MAGGY SHANKS STRATHSPEY.

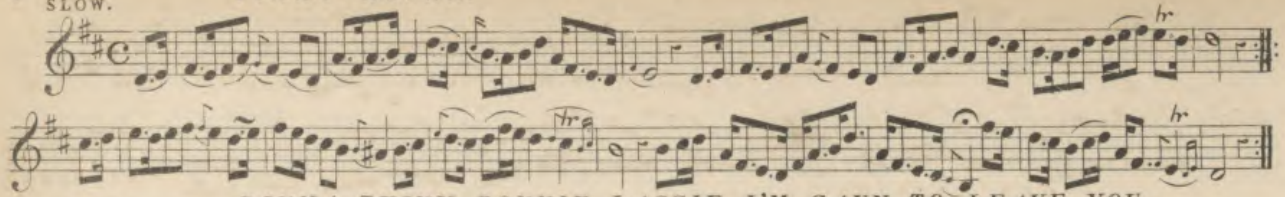


THE BRIDGE OF ANAS REEL.



SLOW.

PINKY HOUSE.



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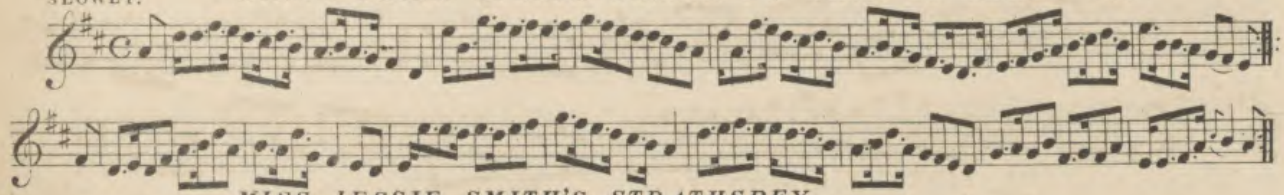
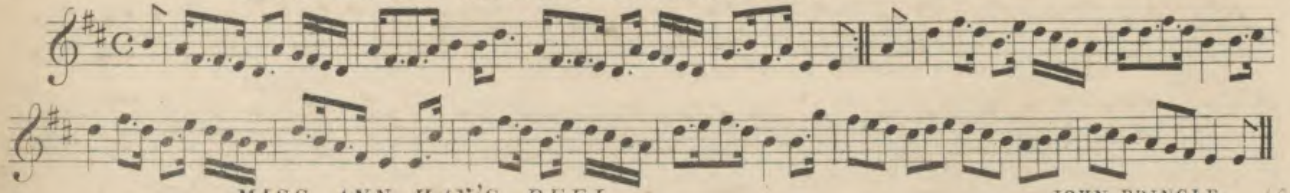
DINNA THINK BONNIE LASSIE I'M GAUN TO LEAVE YOU.

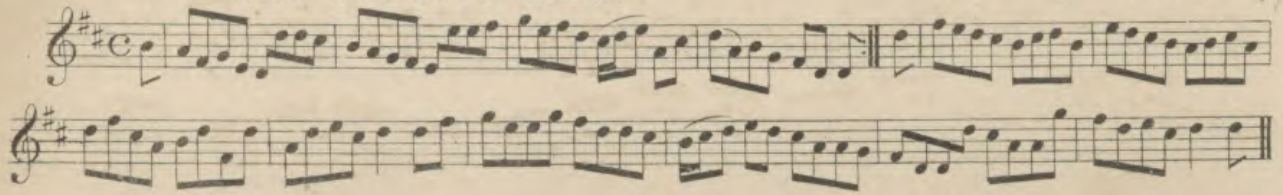


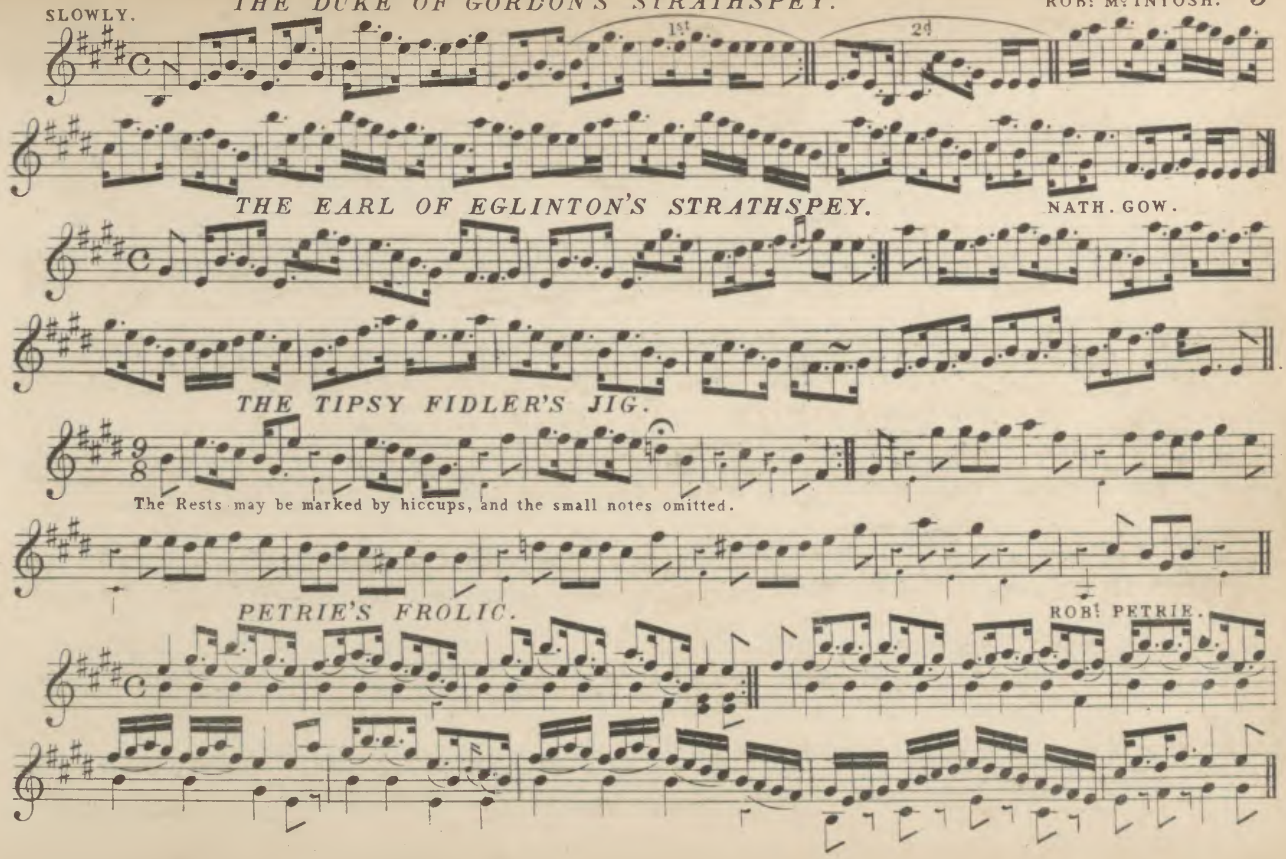
MISS JESSIE SMITH'S STRATHSPEY.



MISS ANN HAY'S REEL.

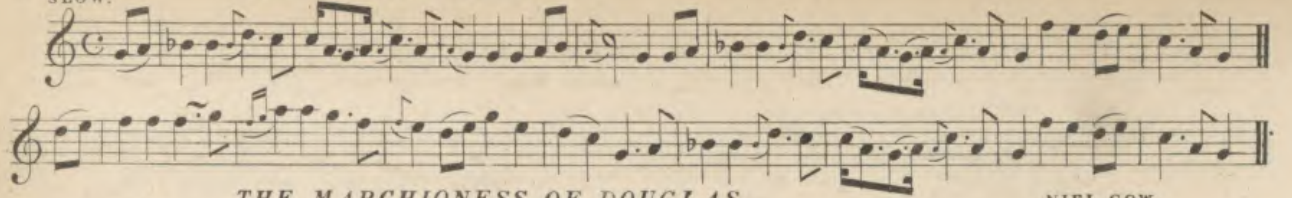
JOHN PRINGLE.




SLOWLY.
THE DUKE OF GORDON'S STRATHSPEY.
ROBt Mc INTOSH.
1st
2d
THE EARL OF EGLINTON'S STRATHSPEY.
NATH. GOW.
THE TIPSY FIDLER'S JIG.
The Rests may be marked by hiccups, and the small notes omitted.
PETRIE'S FROLIC.
ROBt PETRIE.

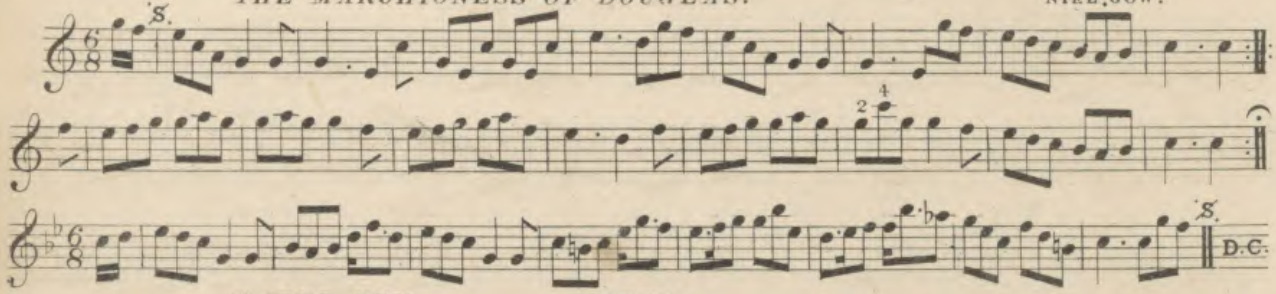
SLOW.

SIR PATRICK SPENS.

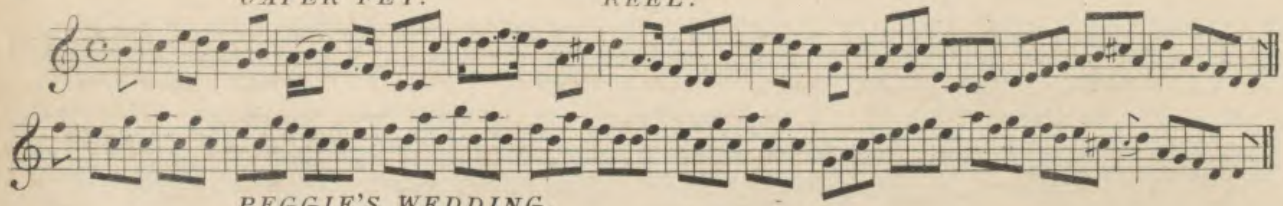


THE MARCHIONESS OF DOUGLAS.

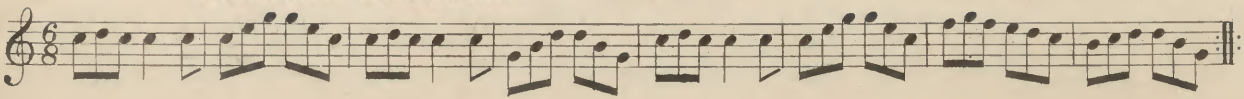
NIEL GOW.

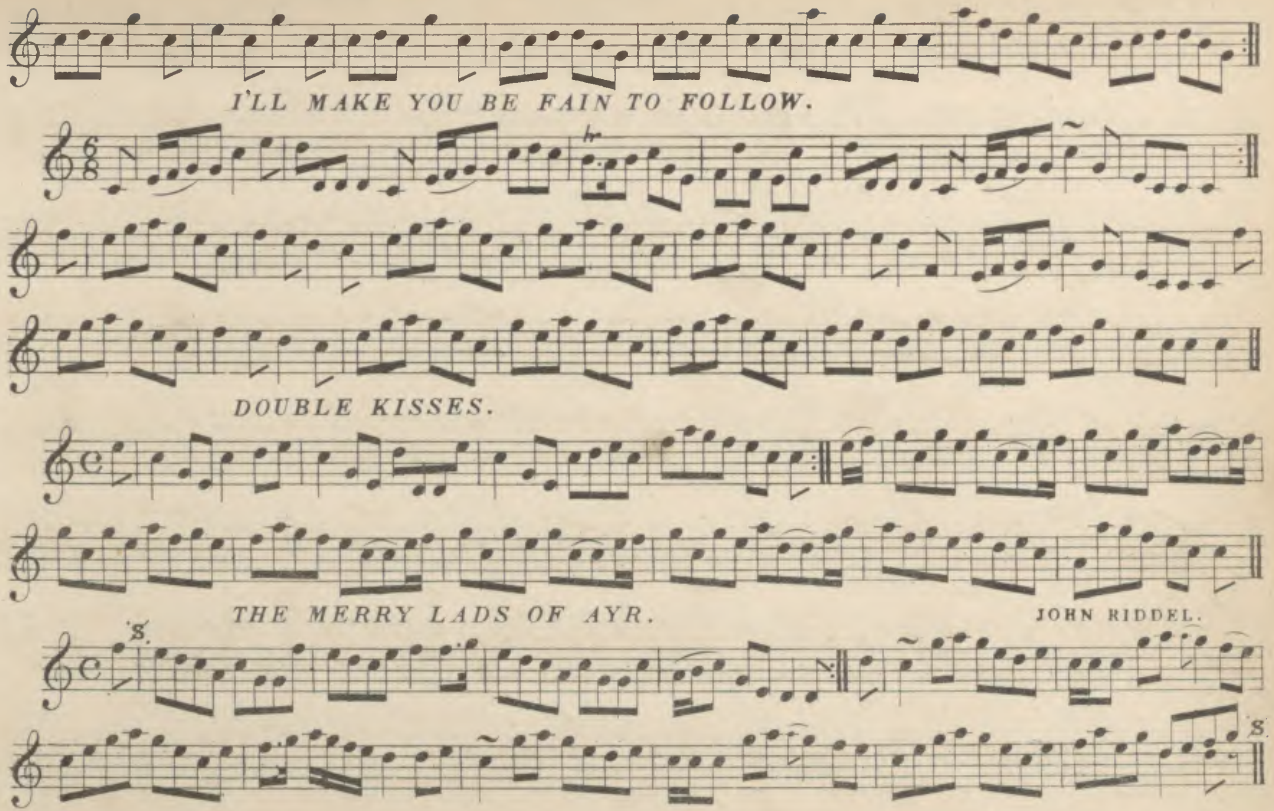


CAPER FEY. REEL.



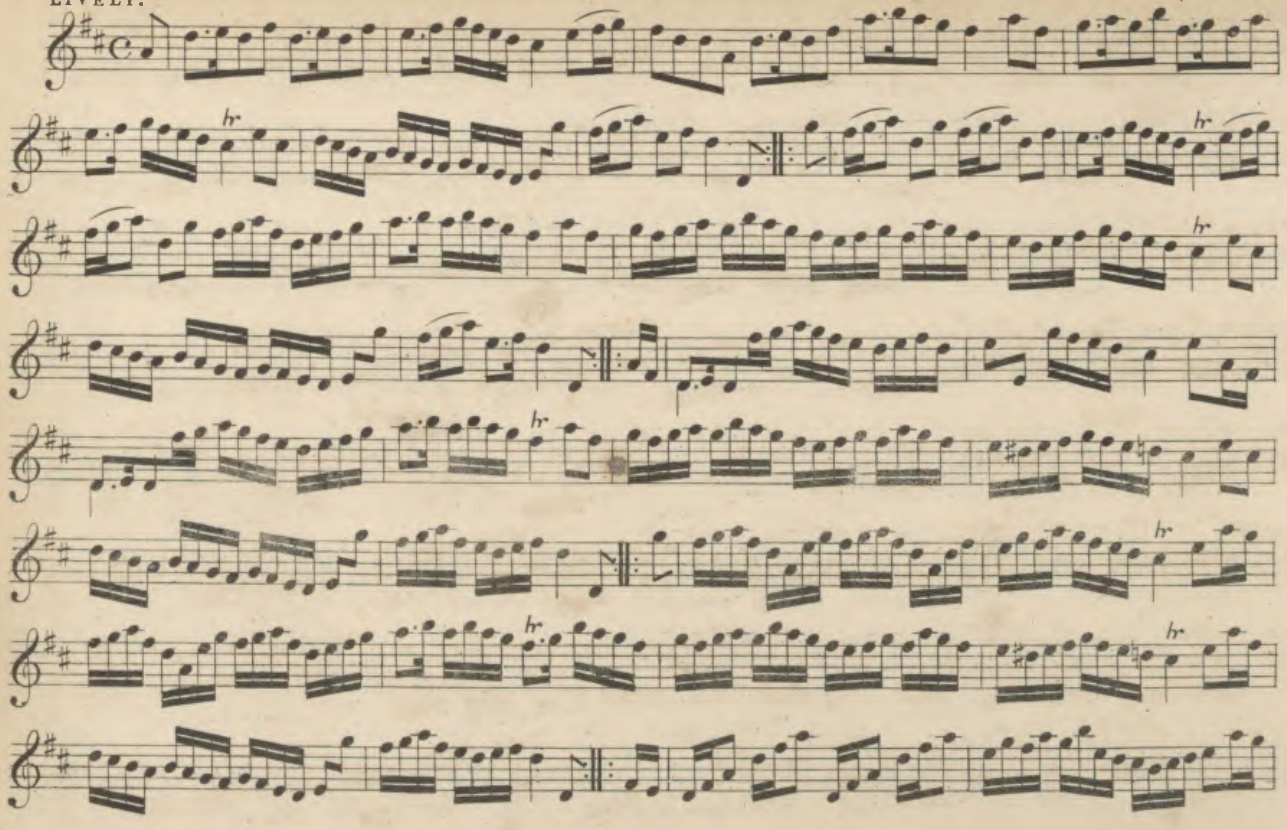
PEGGIE'S WEDDING.

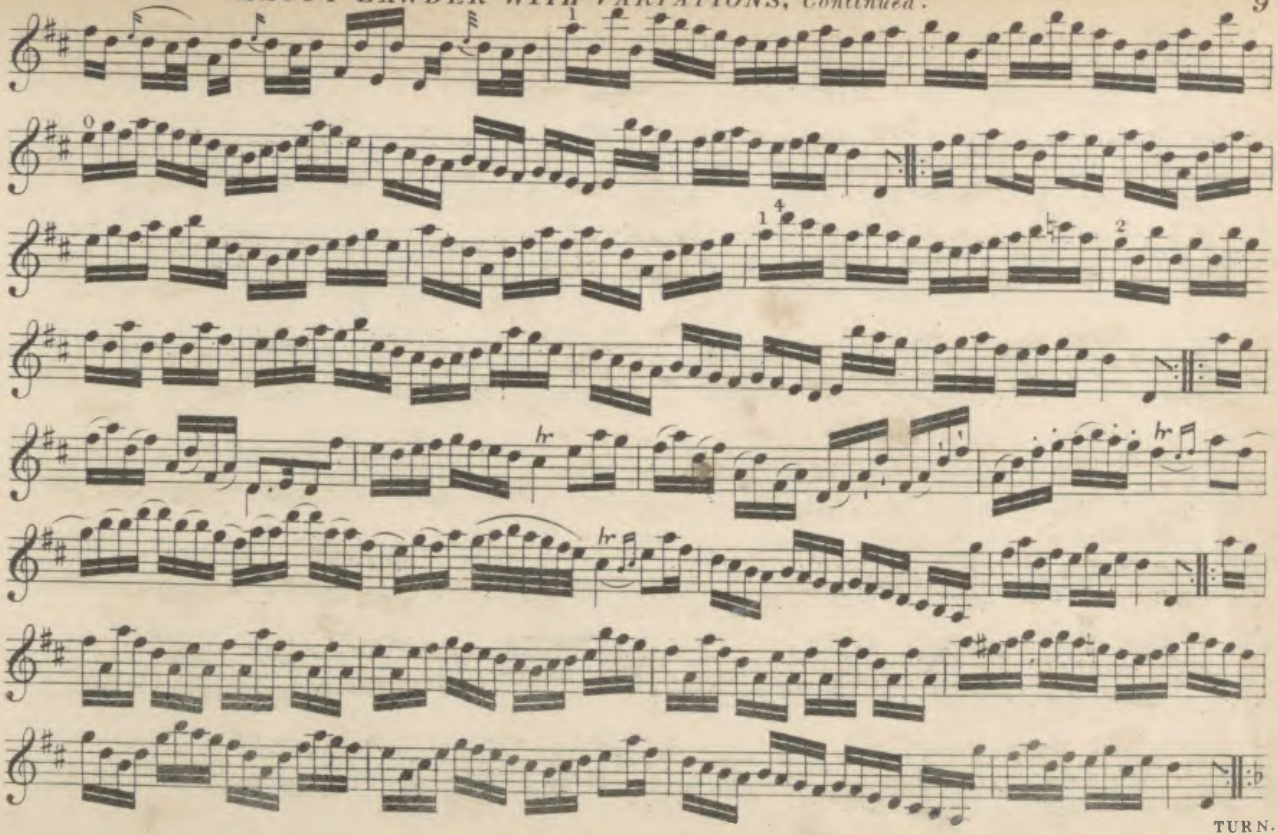



I'LL MAKE YOU BE FAIN TO FOLLOW.
DOUBLE KISSES.
THE MERRY LADS OF AYR.
JOHN RIDDEL.

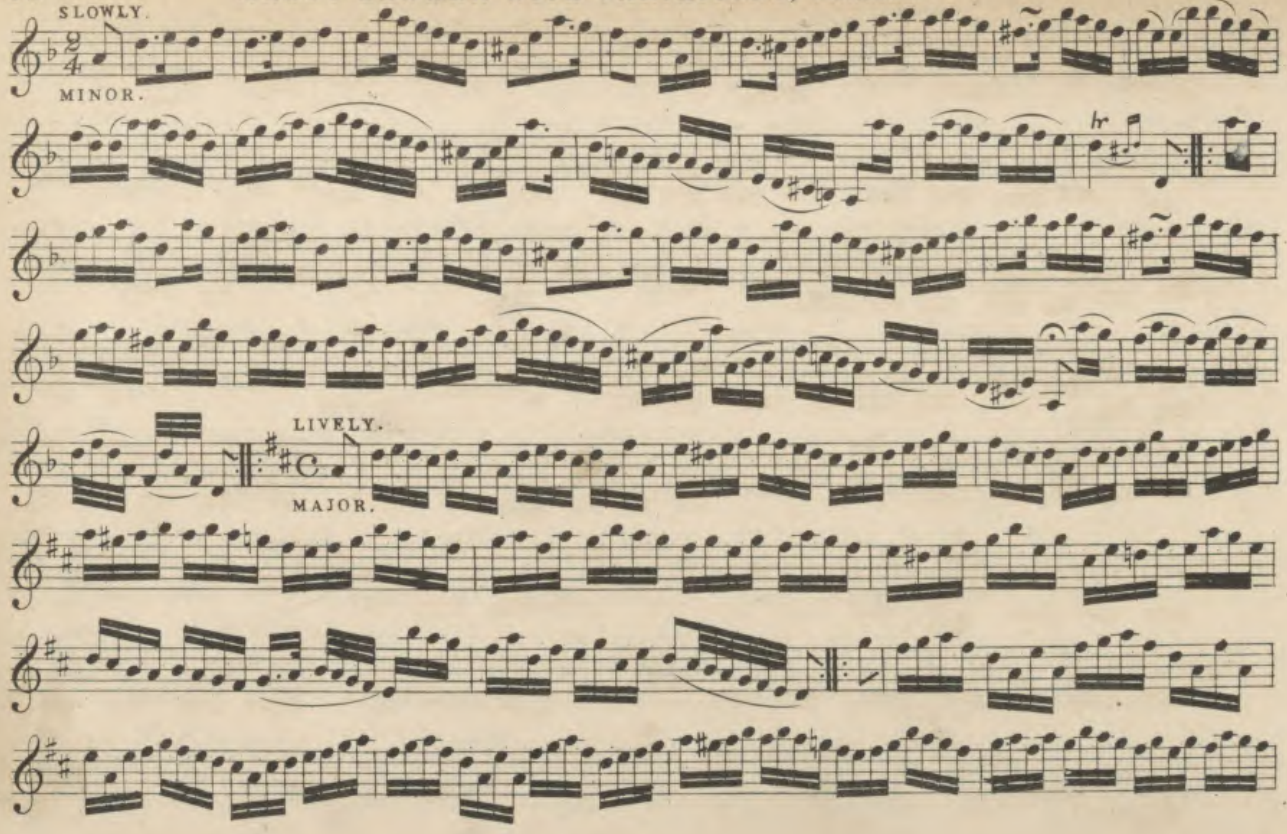
LIVELY.

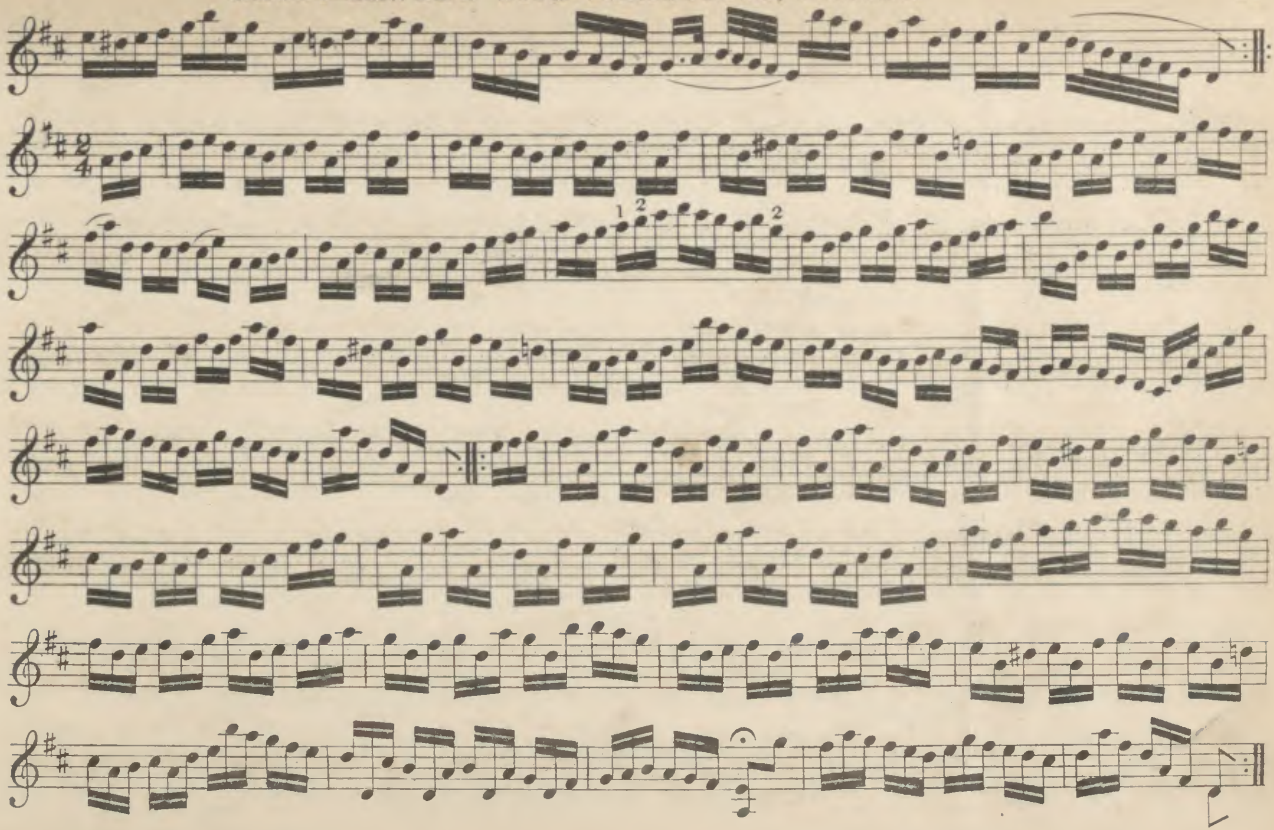
MAGGY LAWDER WITH VARIATIONS.





TURN.

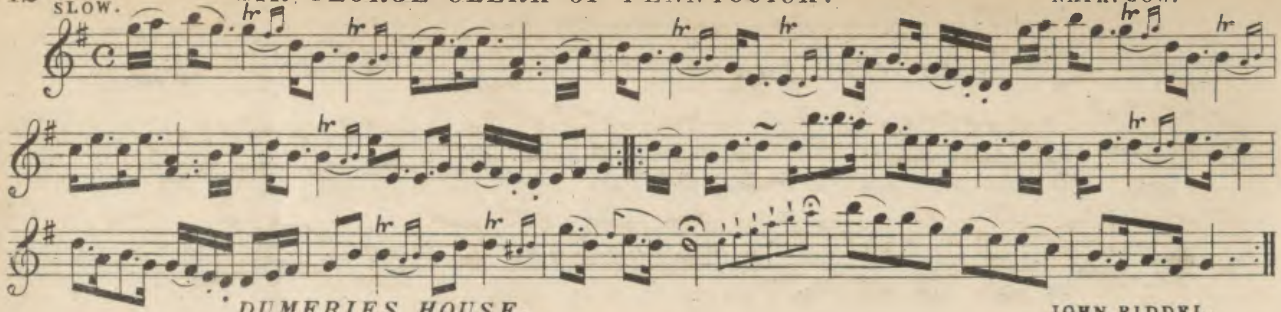

SLOWLY.
MINOR.
LIVELY.
MAJOR.



SLOW.

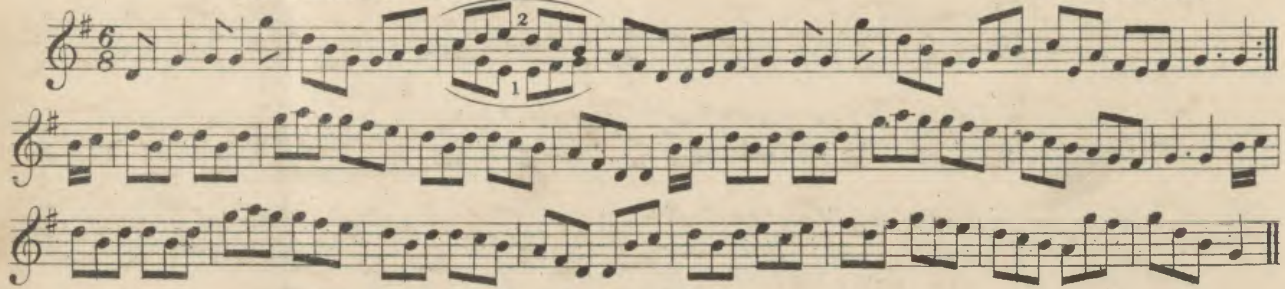
SIR GEORGE CLERK OF PENNYCUICK.

NATH: GOW.

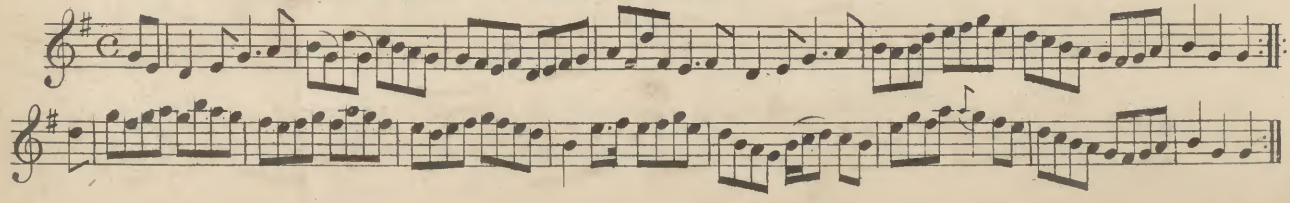


DUMFRIES HOUSE.

JOHN RIDDEL.

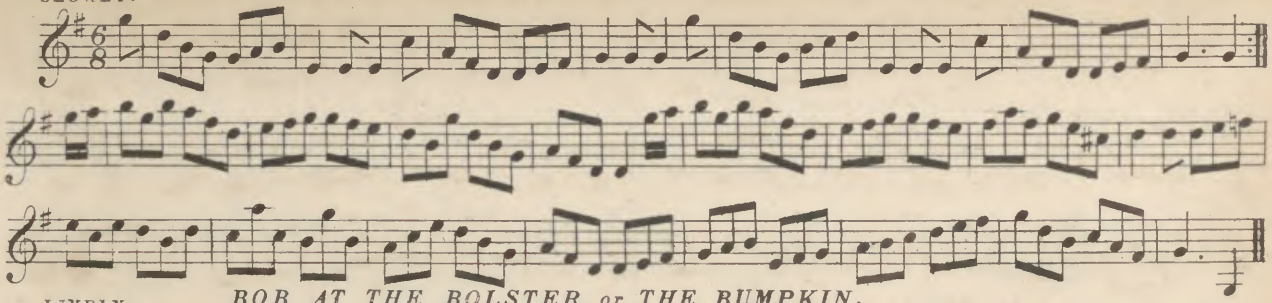


THE FLOWERS OF EDINBURGH.



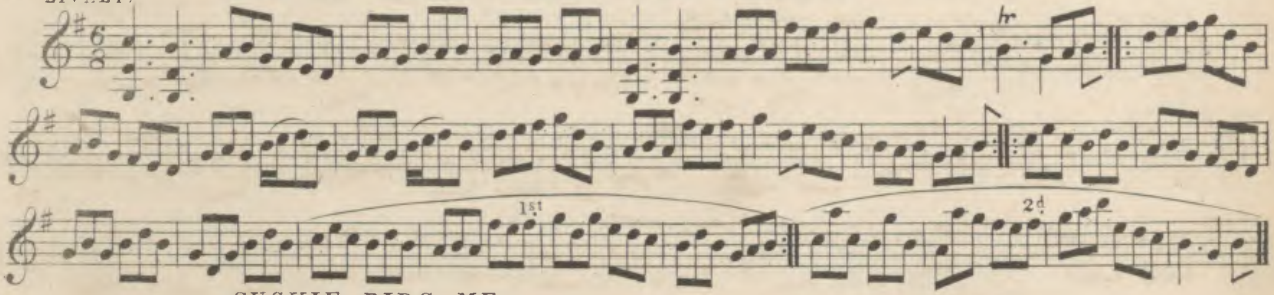
SLOWLY.

MISS MARGARET BROWN or LADY CAMBDEN.

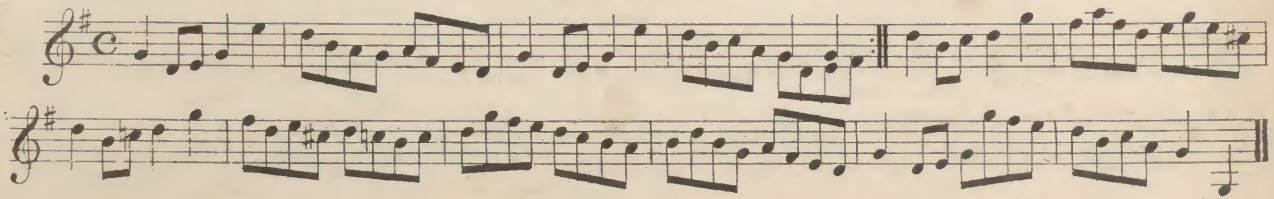


LIVELY.

BOB AT THE BOLSTER or THE BUMPKIN.

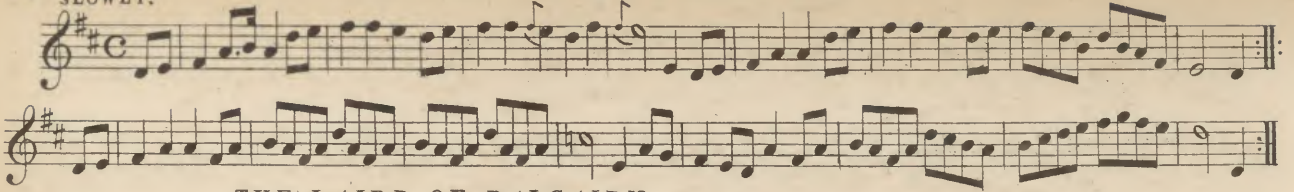


SUCKIE BIDS ME.



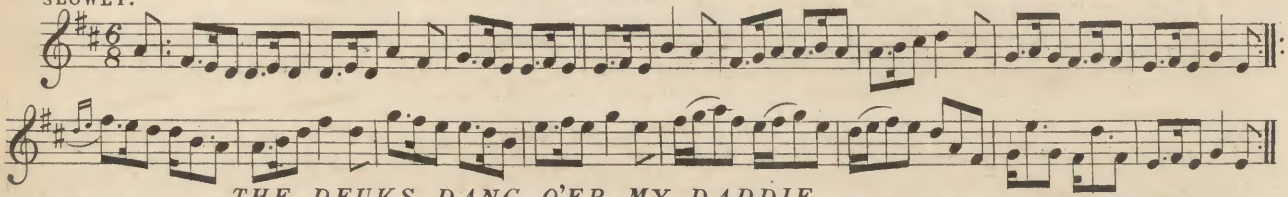
SLOWLY.

WHAT WILL I DO GIN MY HOGGIE DIE.

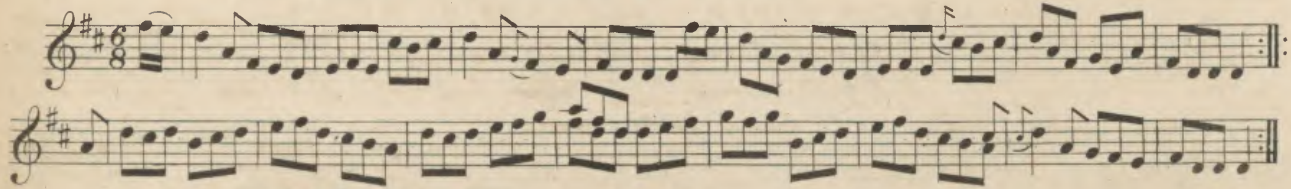


SLOWLY.

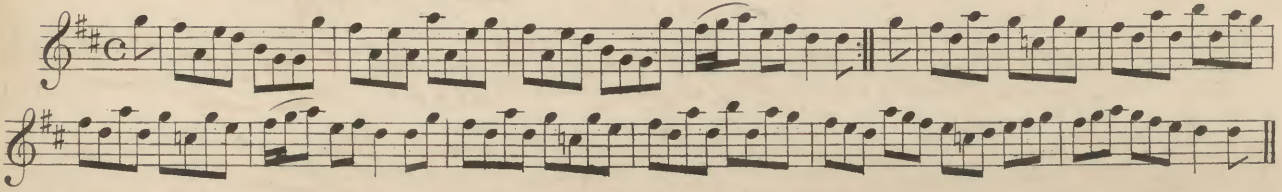
THE LAIRD OF BALCAIRN.



THE DEUKS DANG O'ER MY DADDIE.

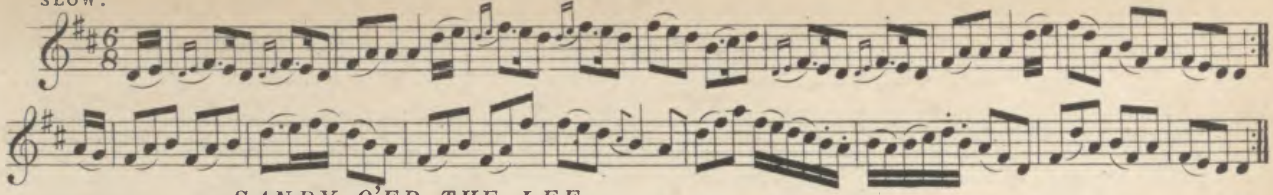


THE SMALL REEL.



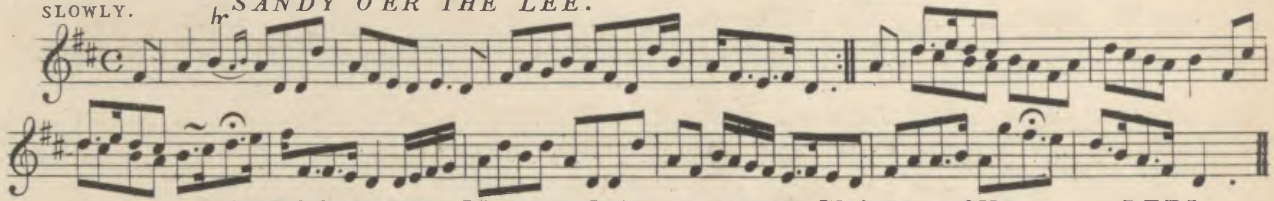
SLOW.

THE MAIDS OF ARROCHAR.

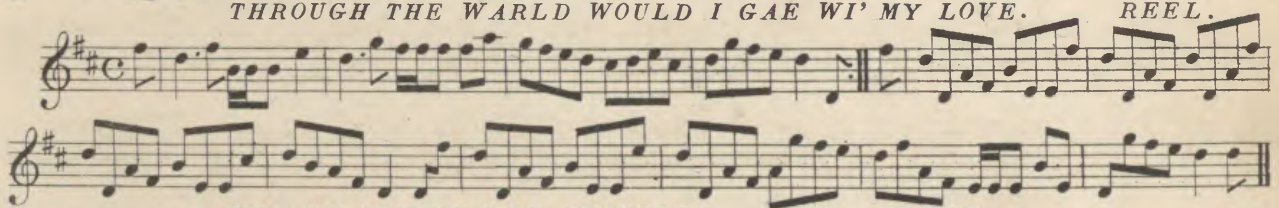


SLOWLY.

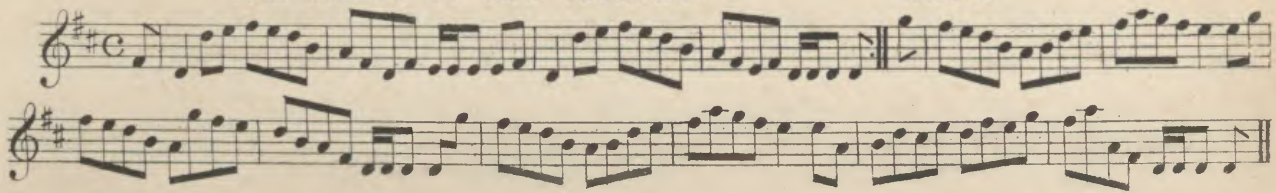
SANDY O'ER THE LEE.



THROUGH THE WARLD WOULD I GAE WI' MY LOVE. REEL.

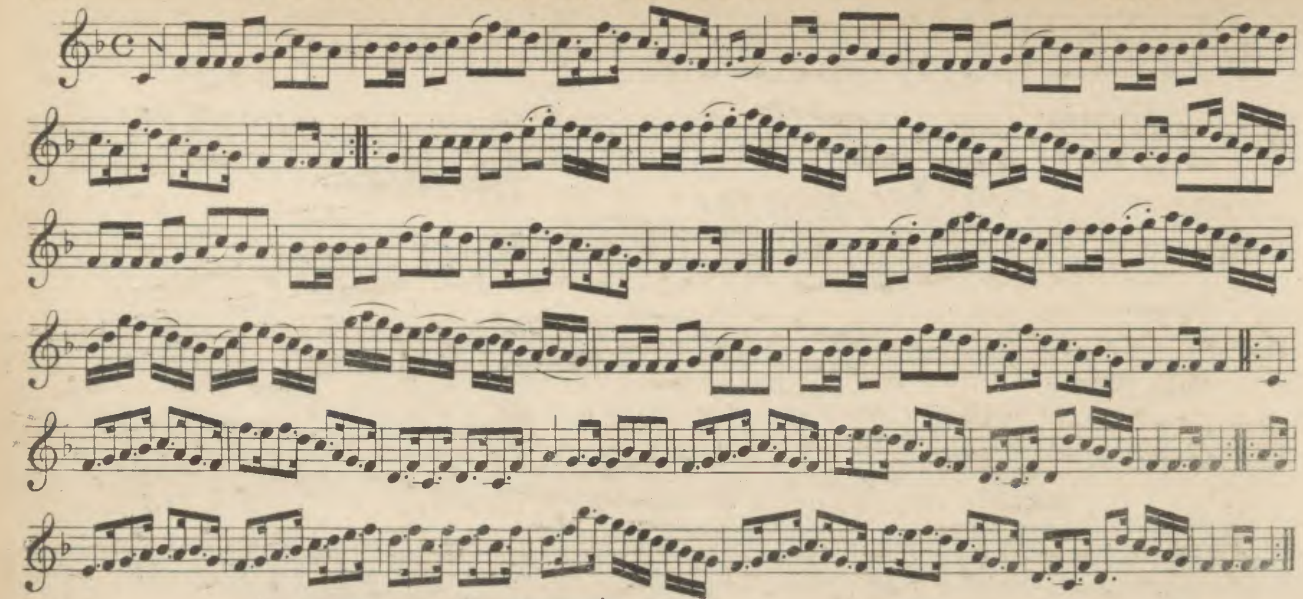


THE BEARD OF THE THISTLE. REEL.



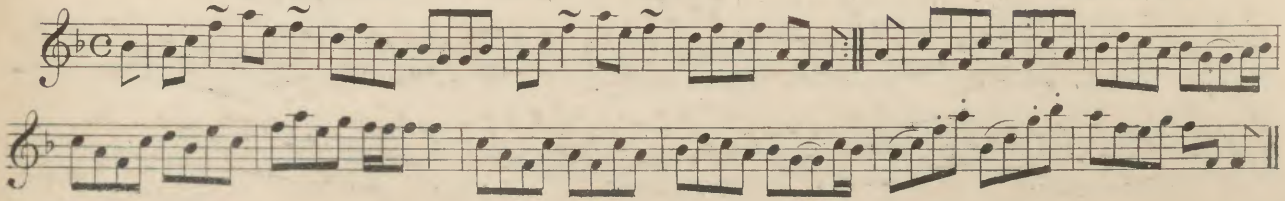
THE NEW CALEDONIAN MARCH.

J. SMITH.

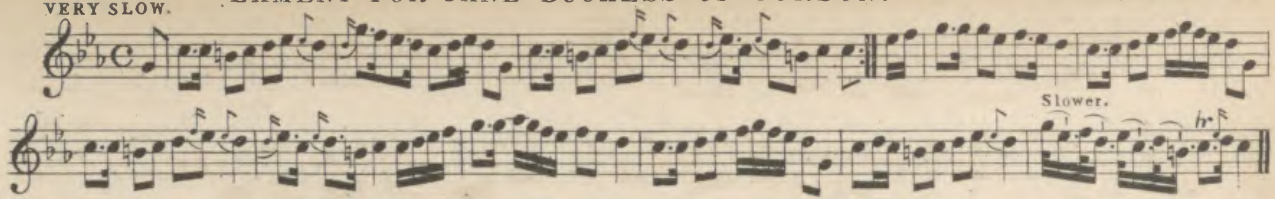


Mrs GARDEN OF TROUP'S REEL.

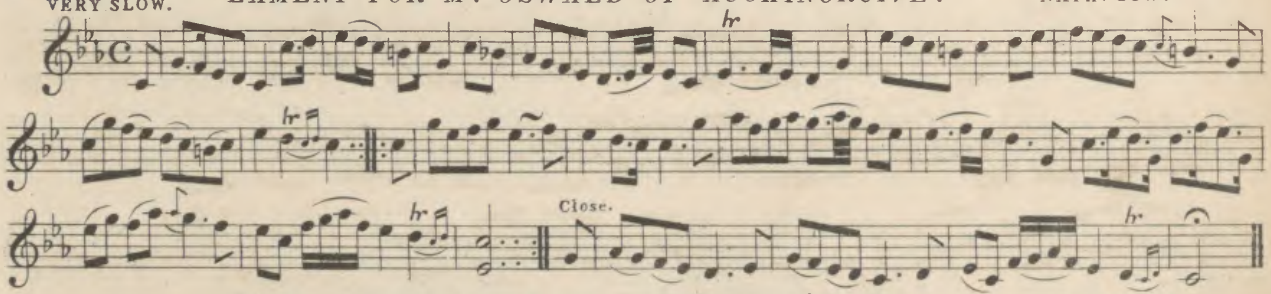
ROBt PETRIE.



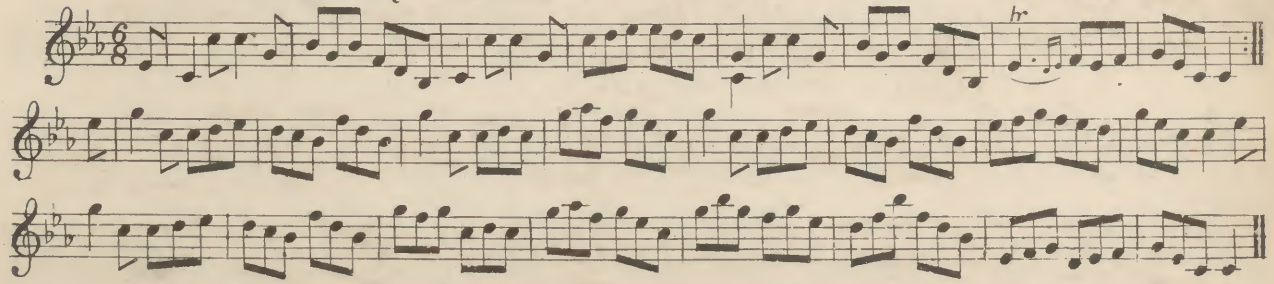
VERY SLOW. *LAMENT FOR JANE DUCHESS OF GORDON.* D. Mc DONALD.



VERY SLOW. *LAMENT FOR Mrs OSWALD OF AUCHINCRUIVE.* NATH: GOW.



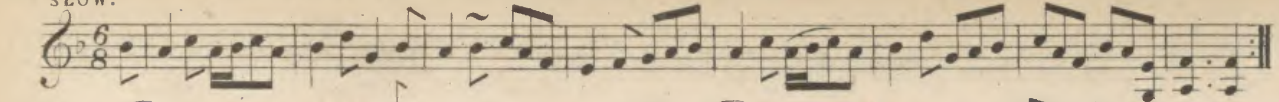
MISS FARQUHARSON OF INVERCAULD'S JIG. ROBt PETRIE.



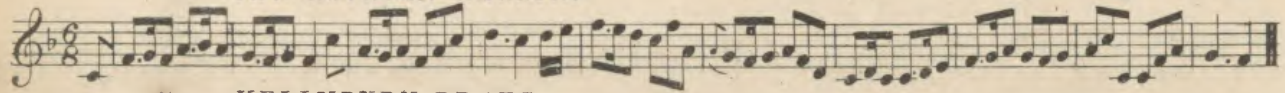
SLOW.

LADY CHARLOTTE BRUCE'S FAVORITE.

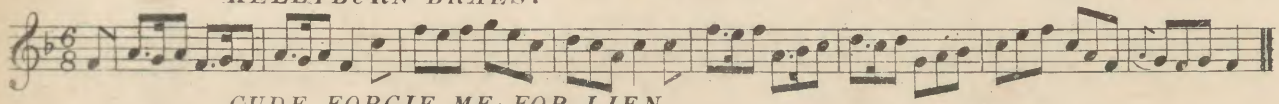
NATH: GOW.



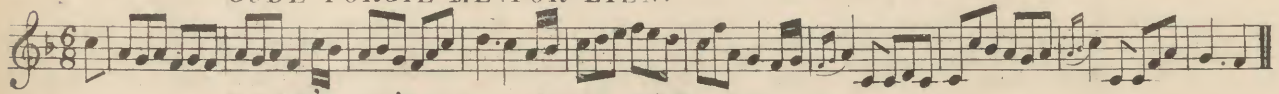
THE LOTHIAN LASSIE.



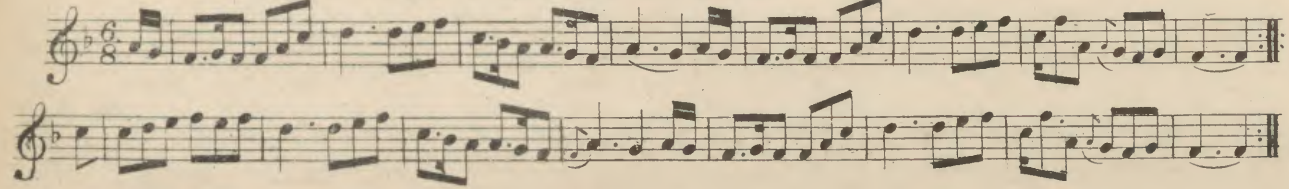
KELLYBURN BRAES.



GUDE FORGIE ME FOR LIEN.

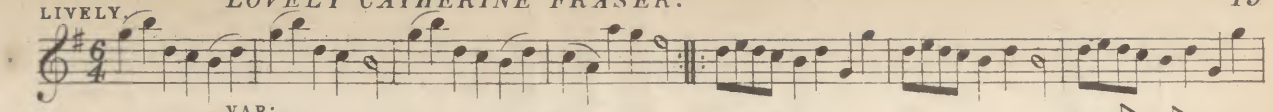


I LOV'D NE'ER A LADDIE BUT ANE.

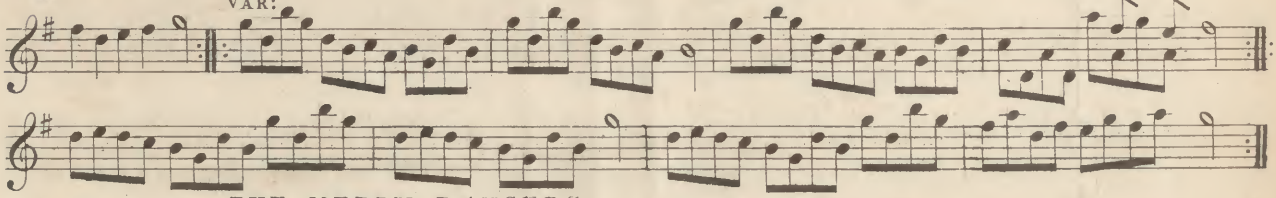


LIVELY.

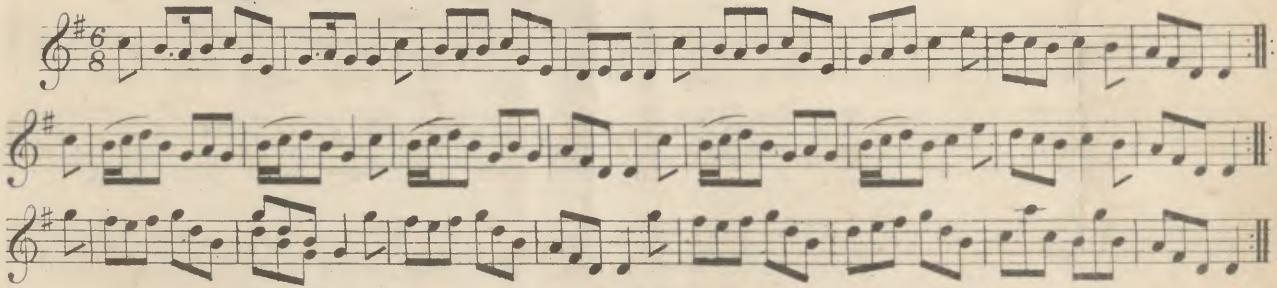
LOVELY CATHERINE FRASER.



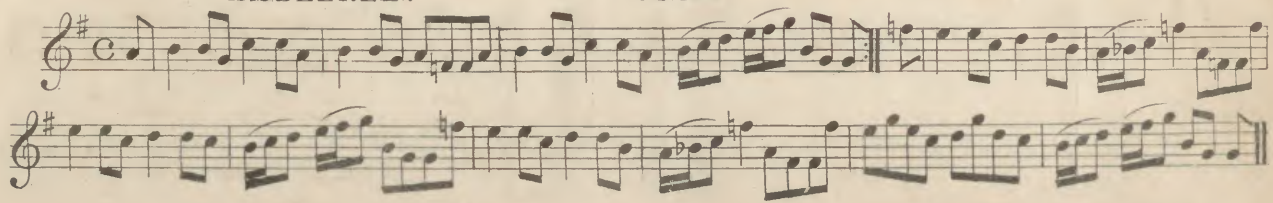
VAR:



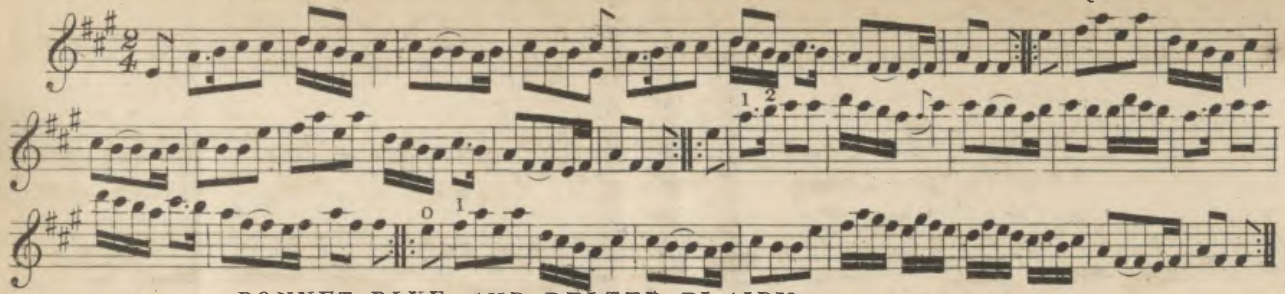
THE MERRY DANCERS.



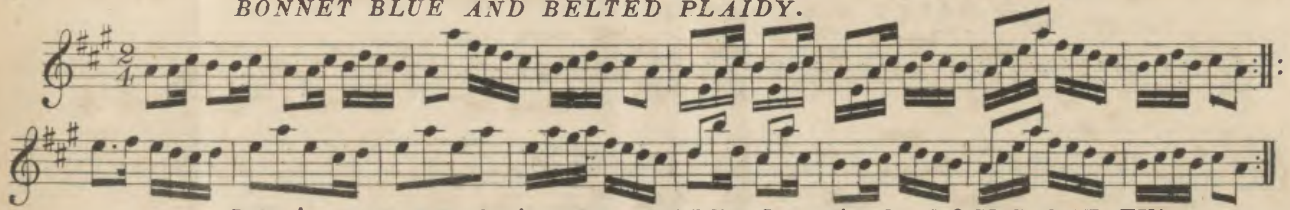
AMBELREE. REEL.



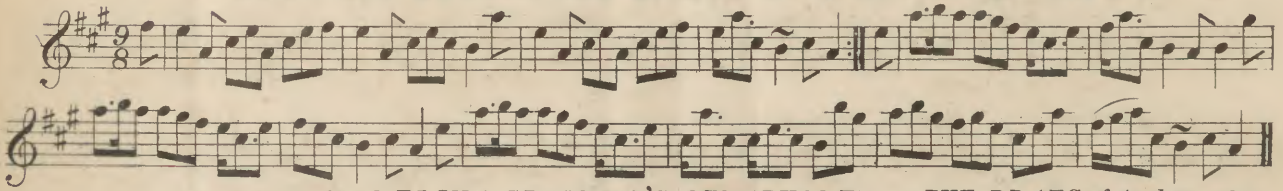
THE HIGHLAND LADDIE or THE ROYAL HIGHLANDERS' QUICK STEP.



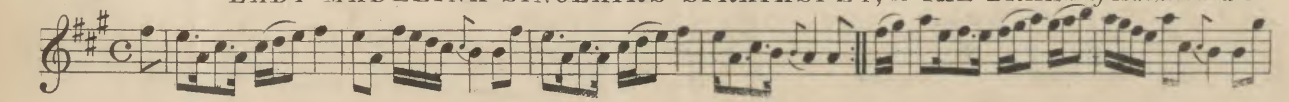
BONNET BLUE AND BELTED PLAIDY.

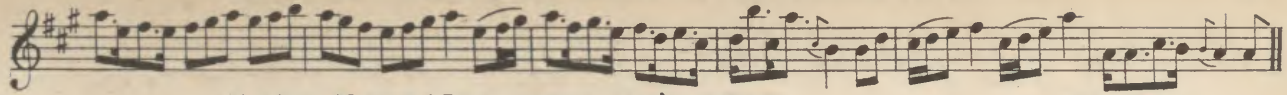


WHA'S SAE MERRY'S THE MILLER WI' A' HIS POCKS SAE FU'.



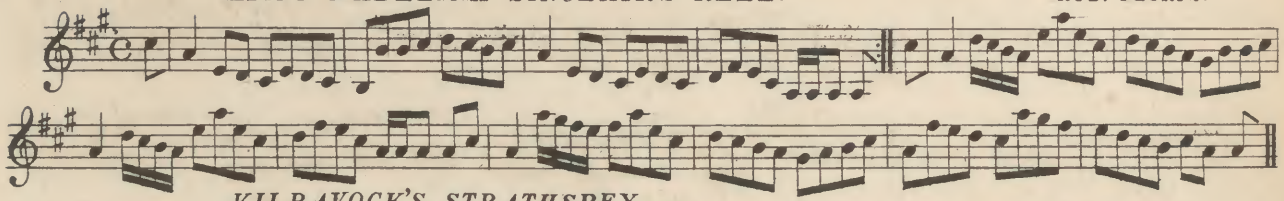
LADY MADELINA SINCLAIR'S STRATHSPEY, or THE BRAES of Auchterarder.



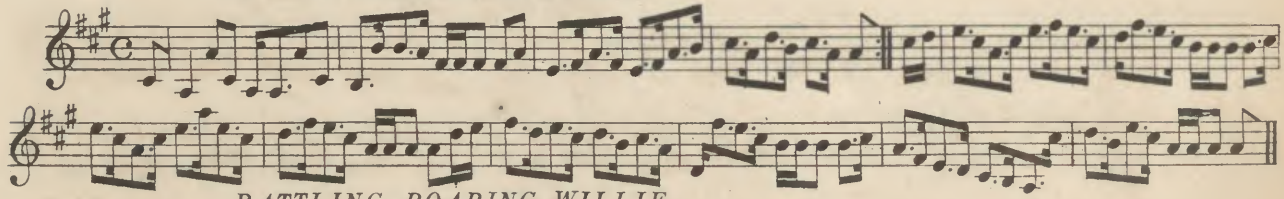


LADY MADELINA SINCLAIR'S REEL.

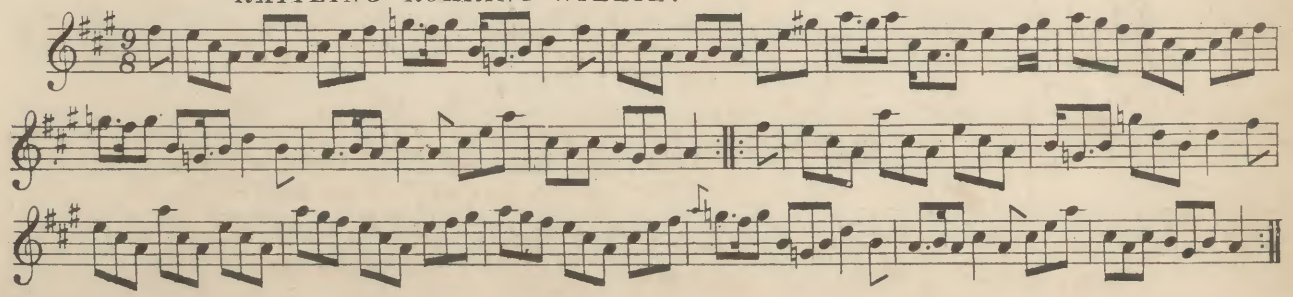
ROBT PETRIE.



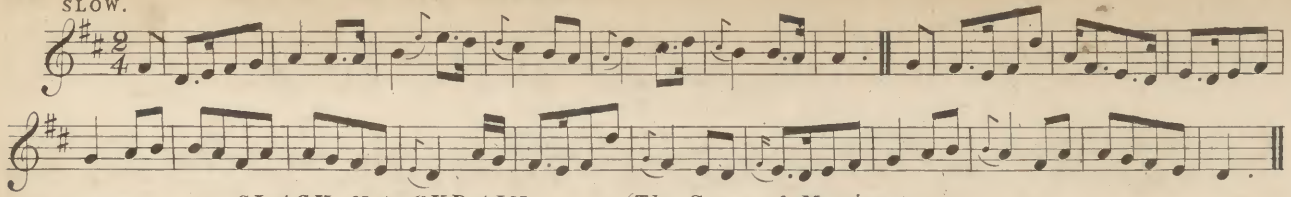
KILRAVOCK'S STRATHSPEY.



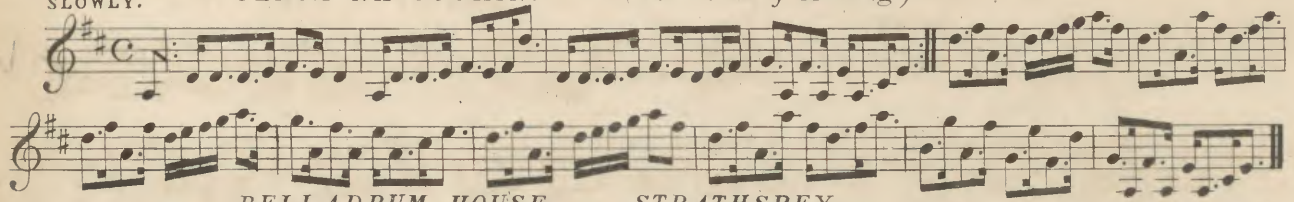
RATTLING ROARING WILLIE.



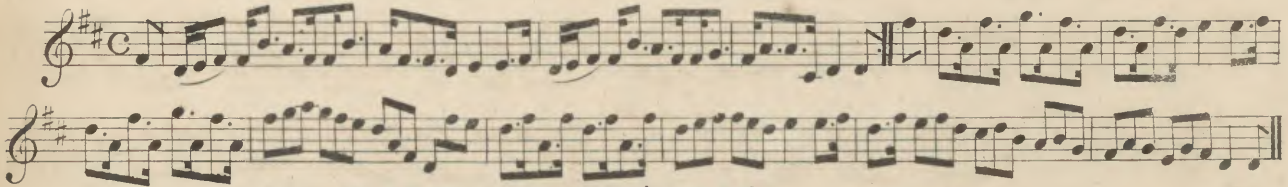
SLOW. *O SAW YE MY FATHER.*



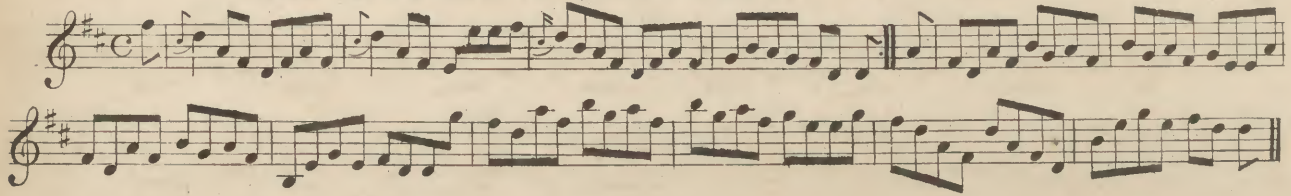
SLOWLY. *CLACH NA CUDAIN.* *(The Stone of Meeting.)*



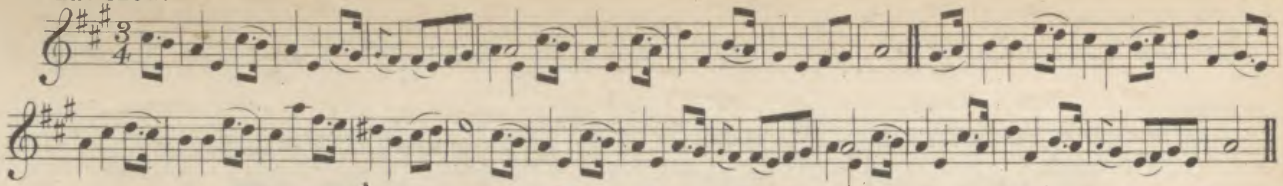
BELLADRUM HOUSE. *STRATHSPEY.*



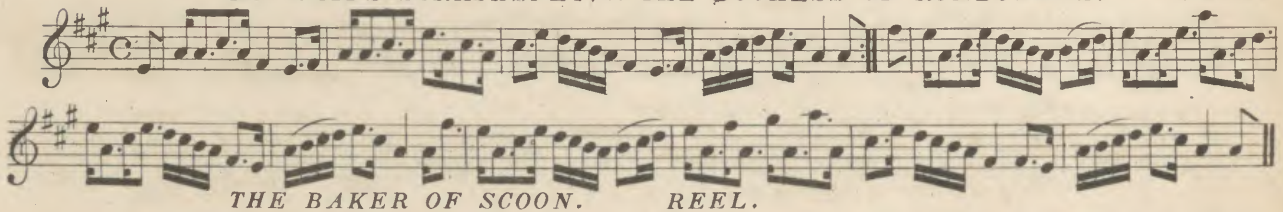
LADY Mc KENZIE OF COUL'S REEL.



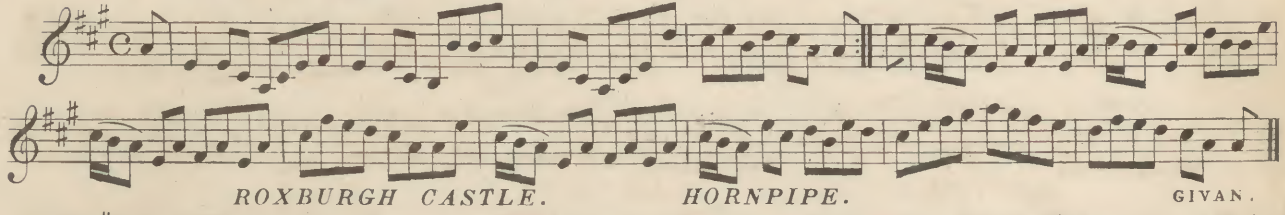
VERY SLOW. MY MARY LIES COLD.



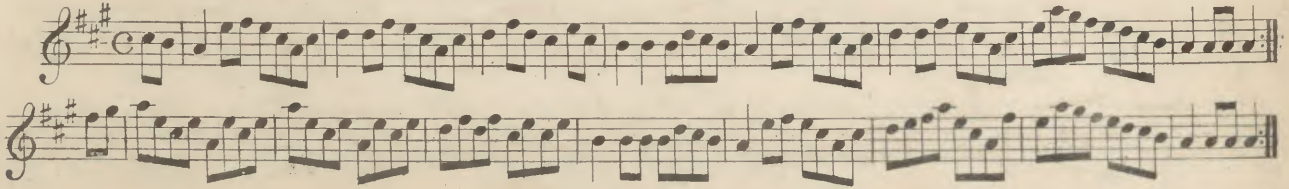
Mrs RAIT'S STRATHSPEY, or THE DUCHESS OF ROXBURGHE. J. BOICK.



THE BAKER OF SCOON. REEL.

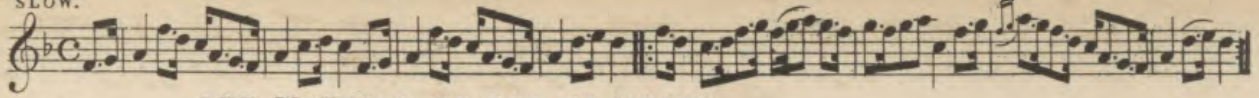


ROXBURGH CASTLE. HORNPIPE. GIVAN.



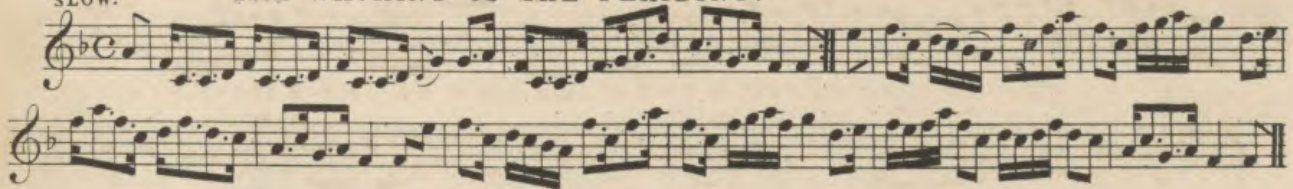
SLOW.

THE BLATHRIE O'T.

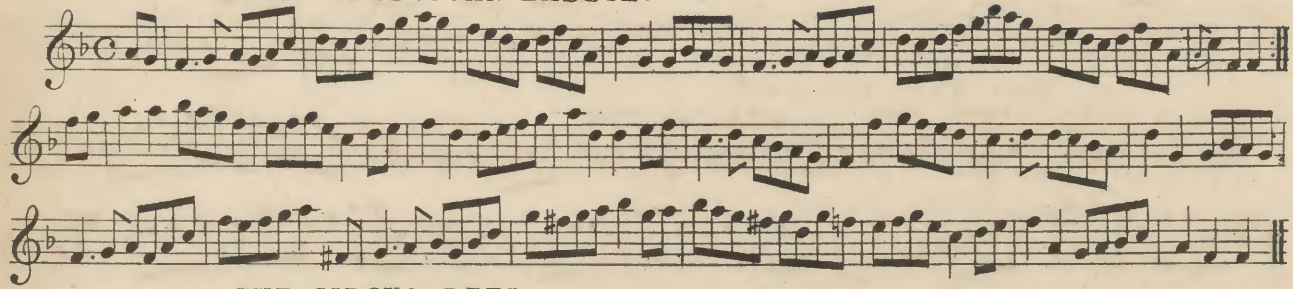


SLOW.

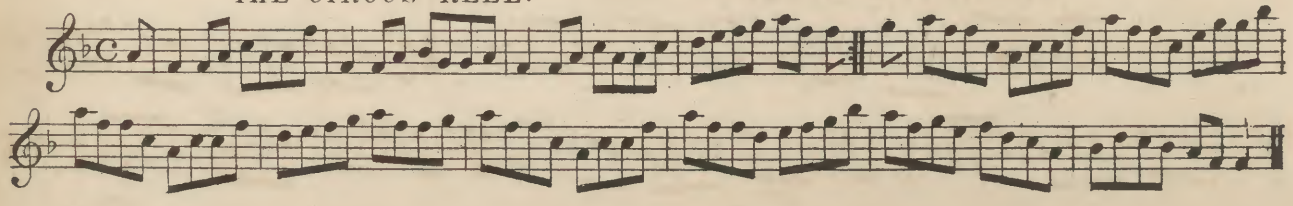
THE WAUKING OF THE PLAIDING.



THE CALEDONIAN LADDIE.

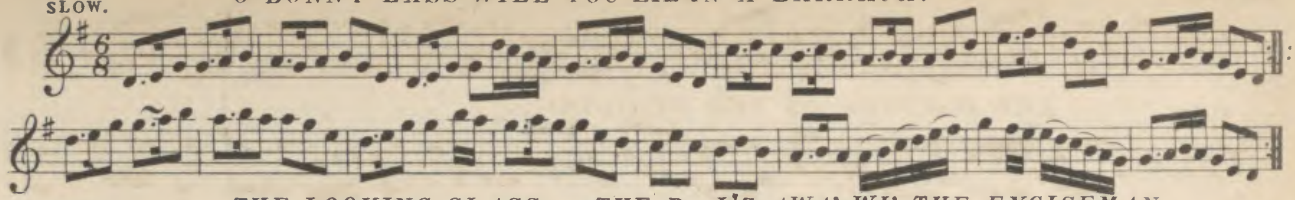


THE CIRCUS REEL.



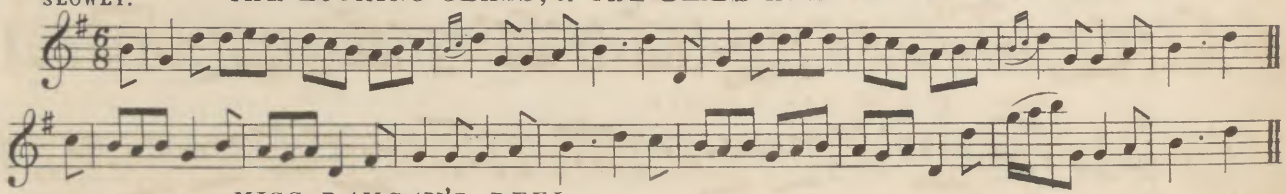
SLOW.

O BONNY LASS WILL YOU LIE IN A BARRACK.

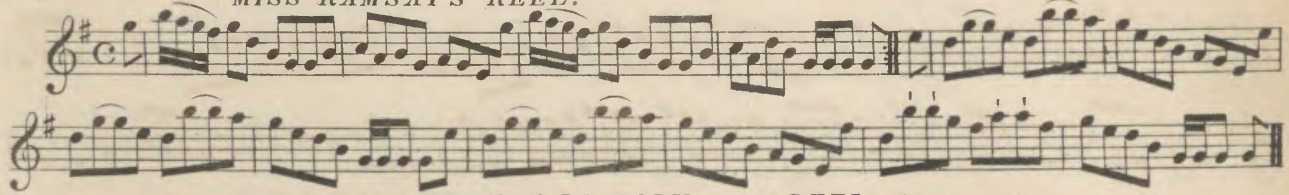


SLOWLY.

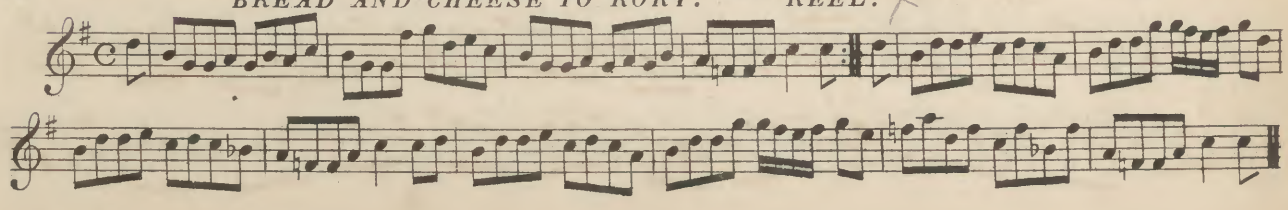
THE LOOKING GLASS, or THE D—L'S AWA' WI' THE EXCISEMAN.



MISS RAMSAY'S REEL.

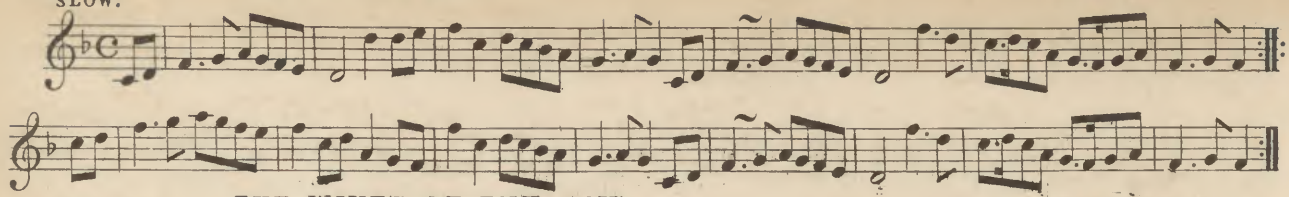


BREAD AND CHEESE TO RORY. REEL.

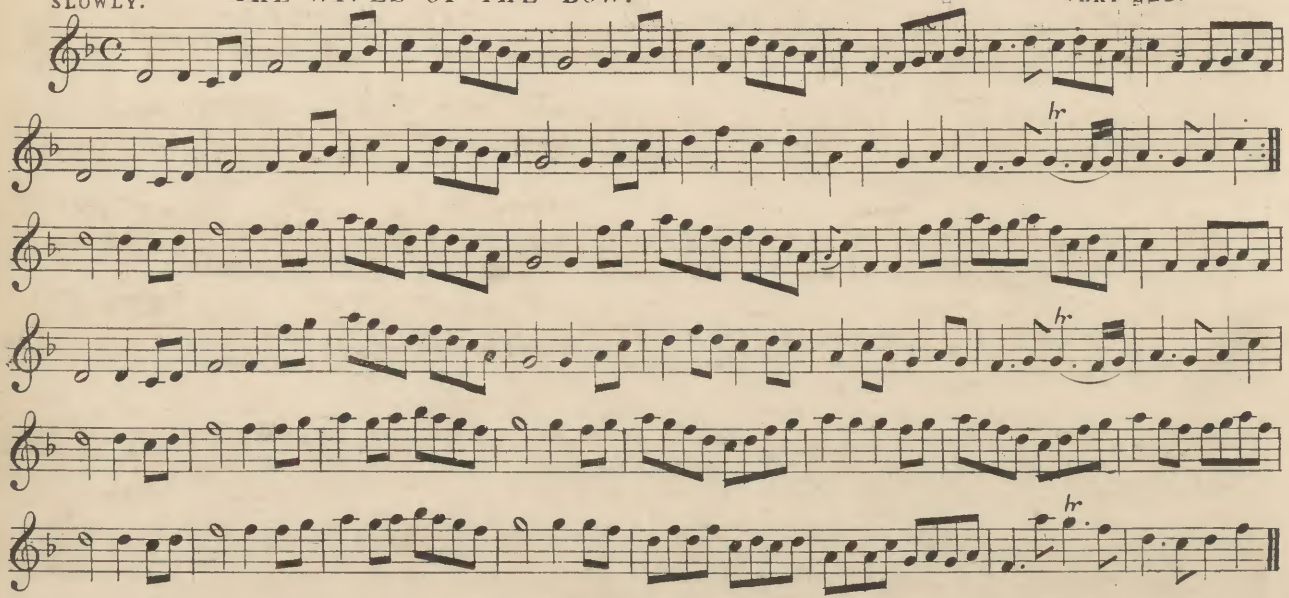


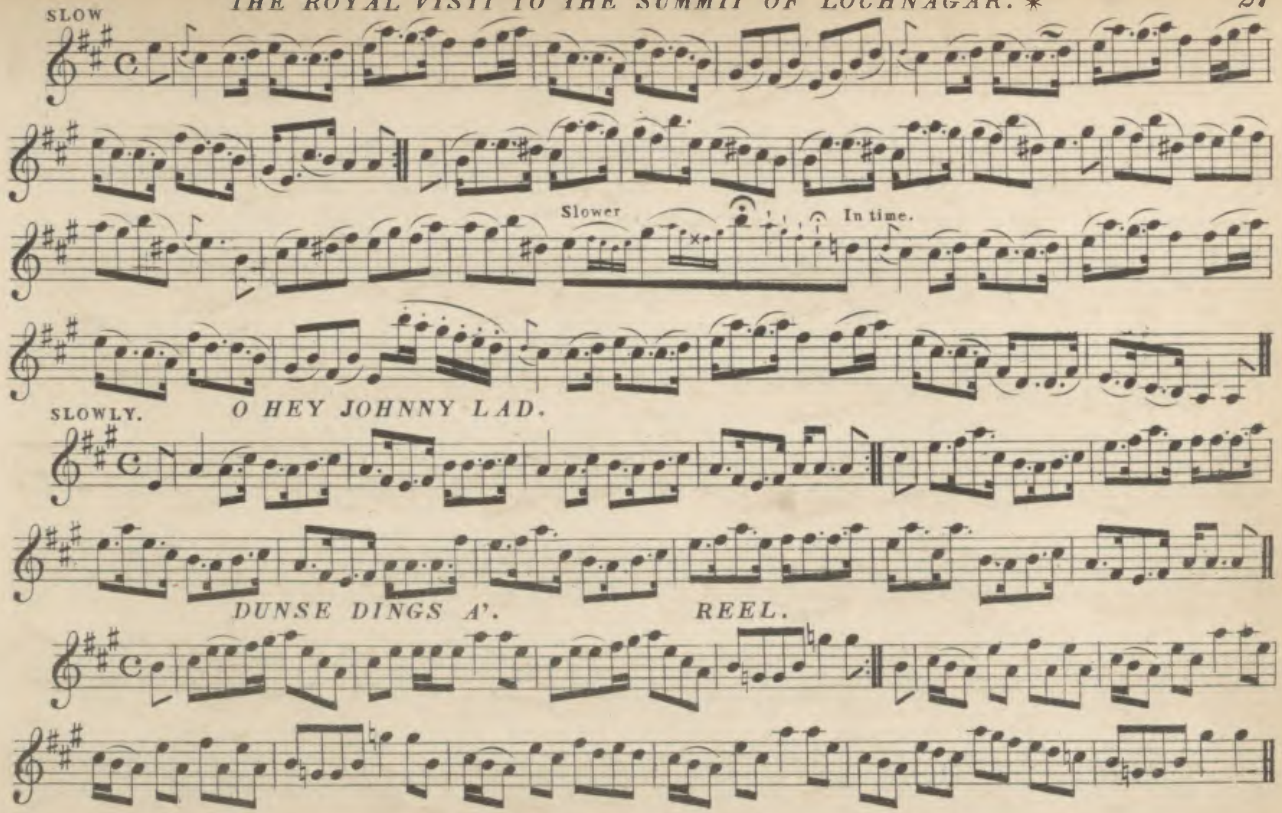
A Mongrel –

SLOW. *THE BLACK EWE.* VERY OLD.



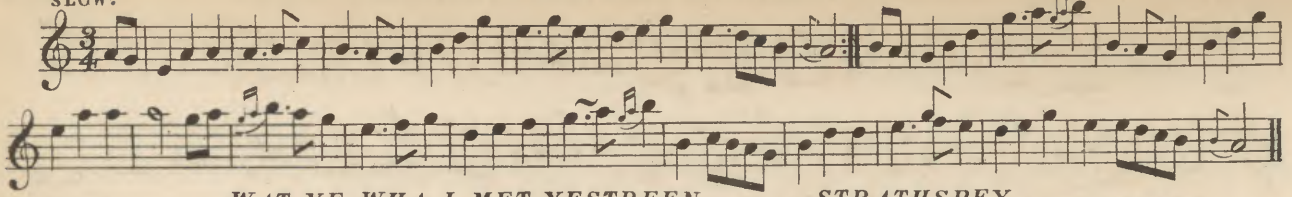
SLOWLY. *THE WIVES OF THE BOW.* VERY OLD.



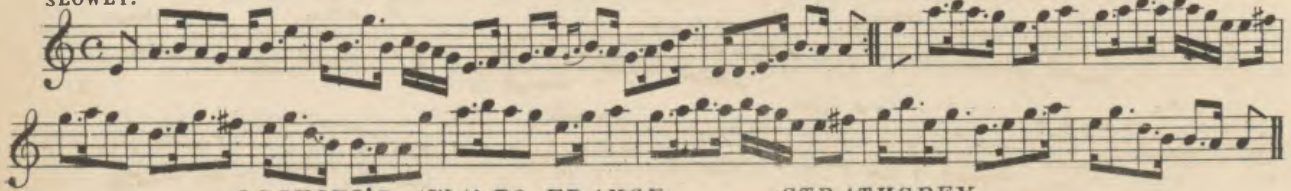


* In the summer of 1848.

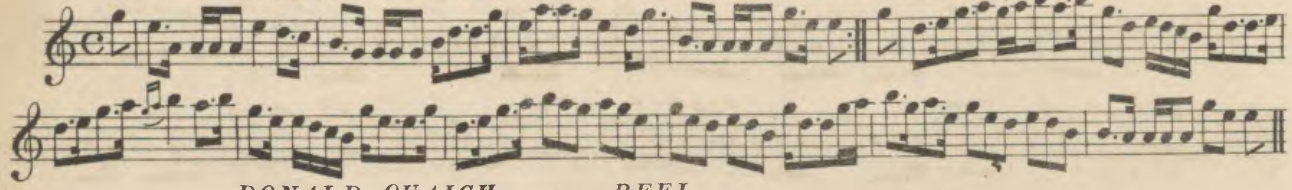
SLOW. *BONNY DUNDEE, or MARY OF CASTLECARY.*



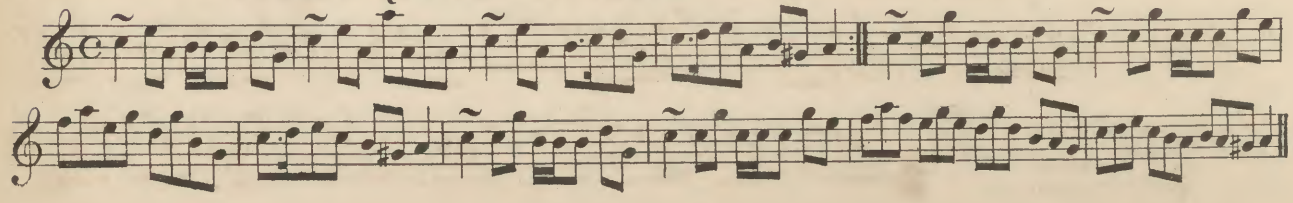
SLOWLY. *WAT YE WHA I MET YESTREEN.* *STRATHSPEY.*



LOCHIEL'S AWA' TO FRANCE. *STRATHSPEY.*

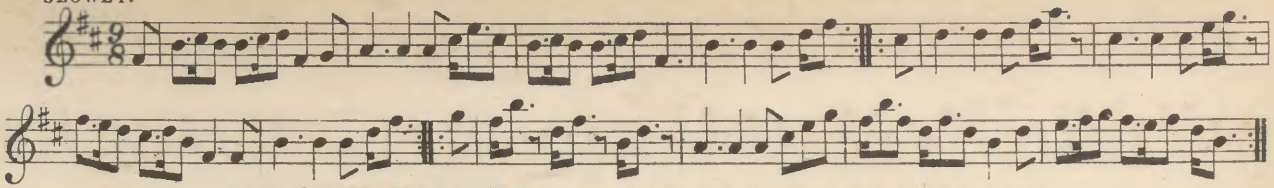


DONALD QUAICH. *REEL.*

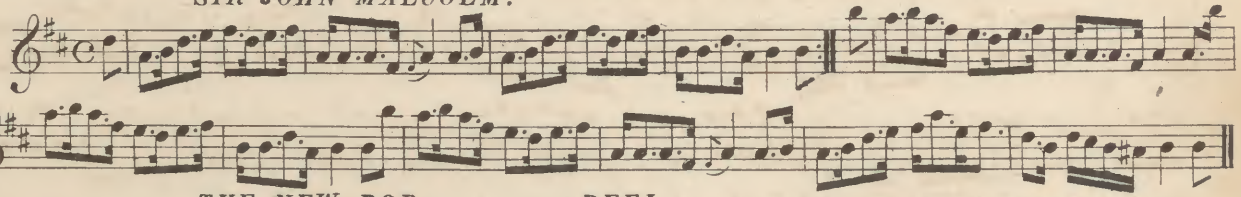


SLOWLY.

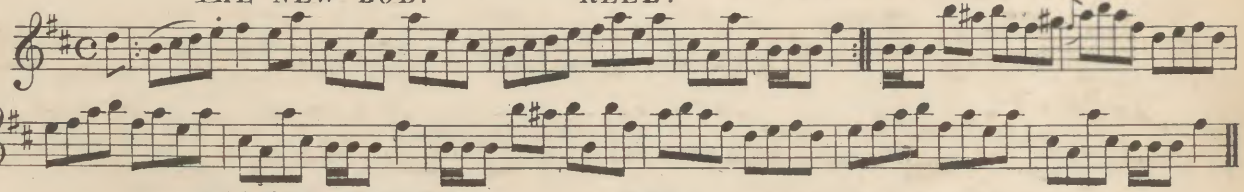
WE'LL PUT THE SHEEP'S HEAD IN THE PAT.



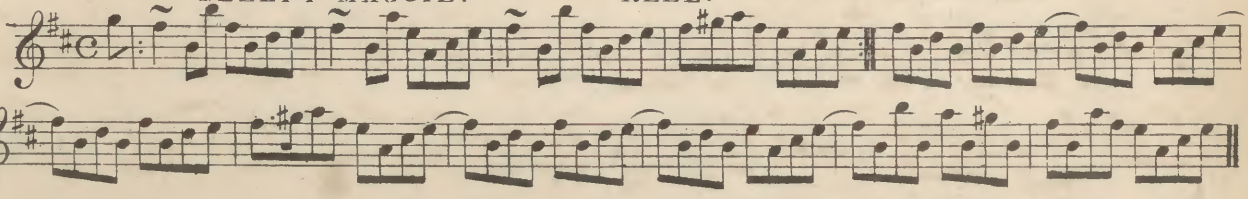
SIR JOHN MALCOLM.



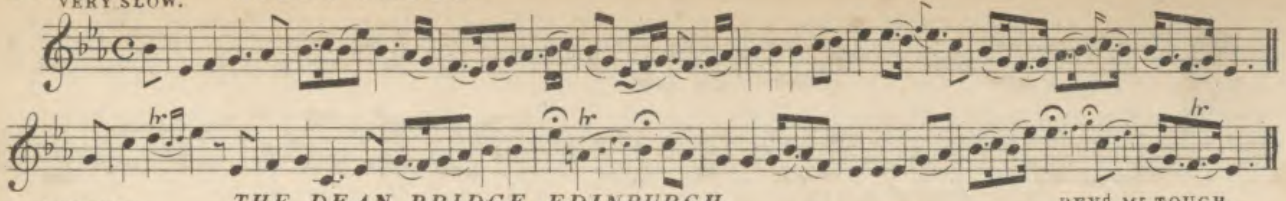
THE NEW BOB. REEL.



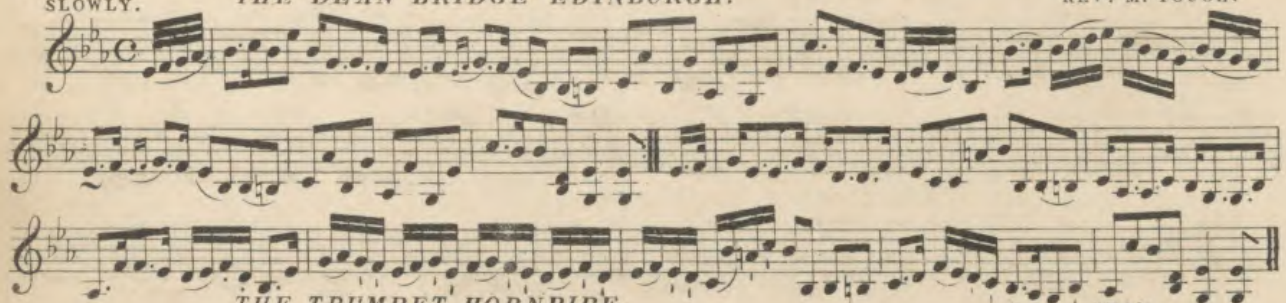
SLEEPY MAGGIE. REEL.



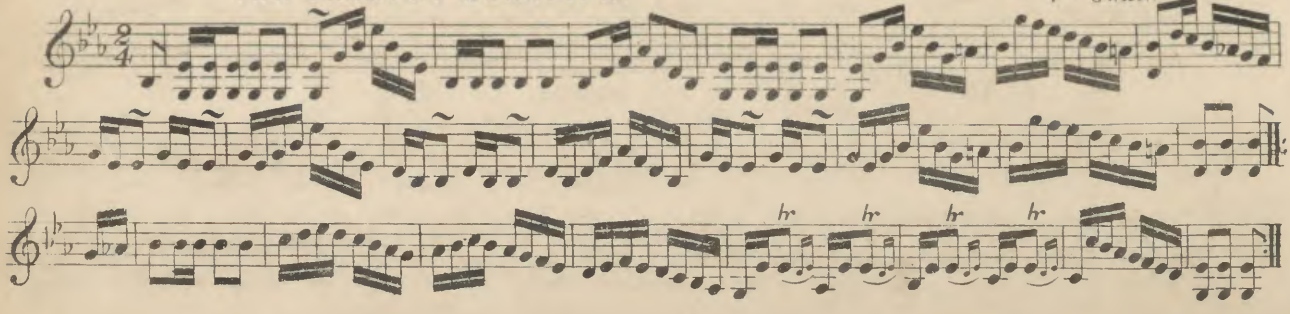
VERY SLOW. *MARY'S DREAM.*



SLOWLY. *THE DEAN BRIDGE EDINBURGH.* REVd Mr TOUGH.

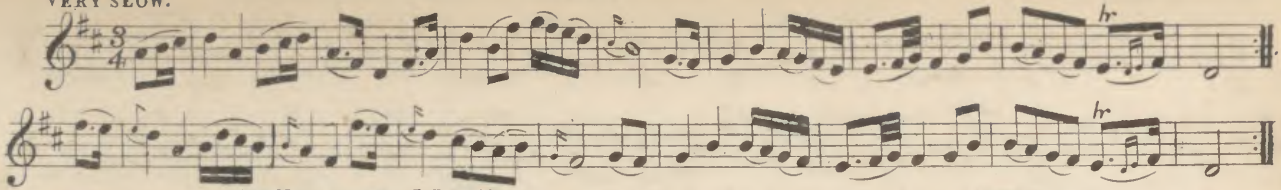


THE TRUMPET HORNPIPE. SWAN.



VERY SLOW.

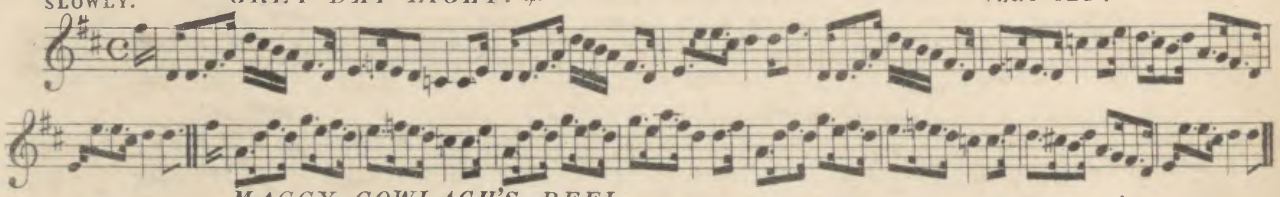
STRATHALLAN'S LAMENT.



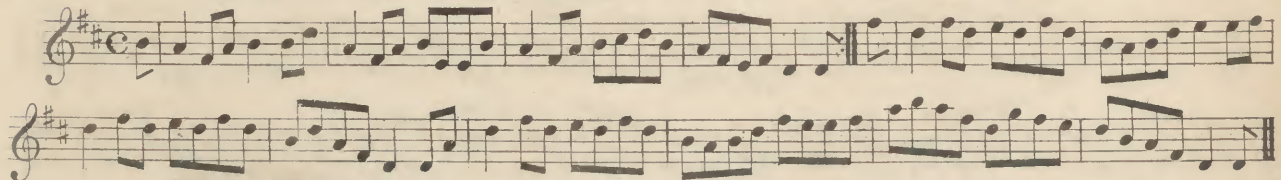
SLOWLY.

GREY DAY LIGHT. *

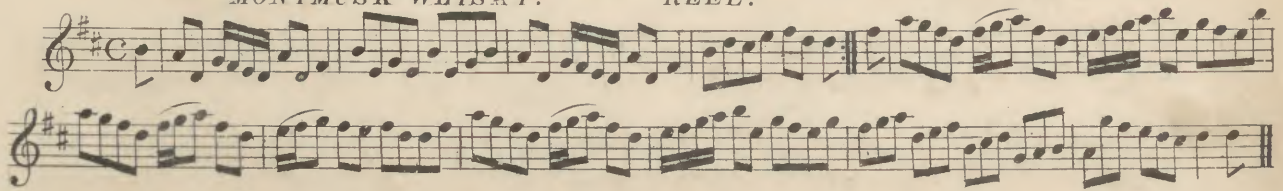
VERY OLD.



MAGGY GOWLACH'S REEL.



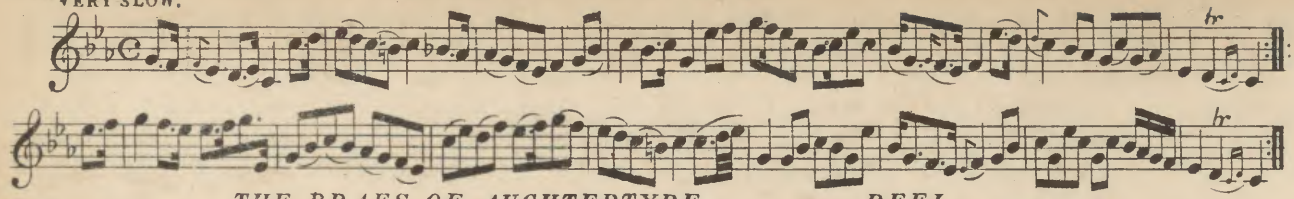
MONYMUSK WHISKY. REEL.



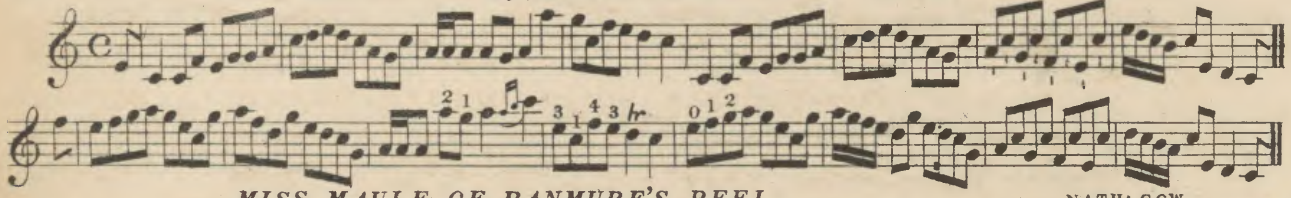
* See the similitude of this Air to Marshall's "Craigellachie Bridge."

Andrew's Flute Book
p 37 Petrie 2° 23

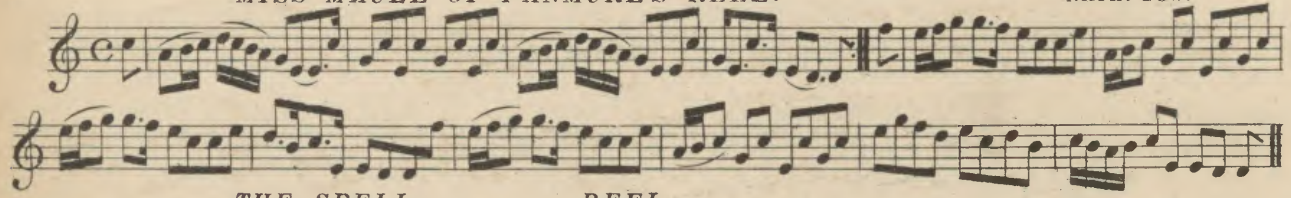
VERY SLOW. *GORDON CASTLE, or DONACHT HEAD.*



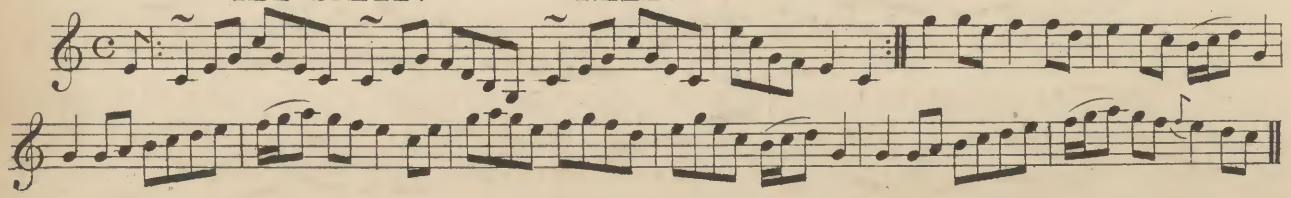
THE BRAES OF AUCHTERTYRE. *REEL.*



MISS MAULE OF PANMURE'S REEL. NATH: GOW.

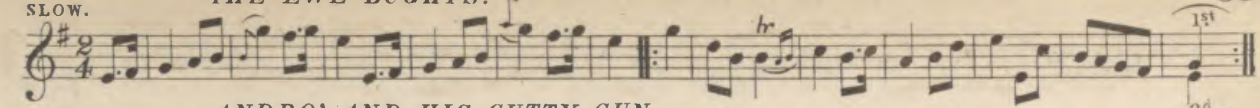


THE SPELL. *REEL.*



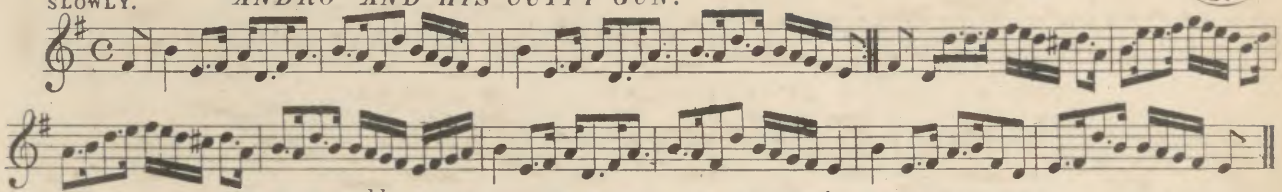
SLOW.

THE EWE BUGHTS.



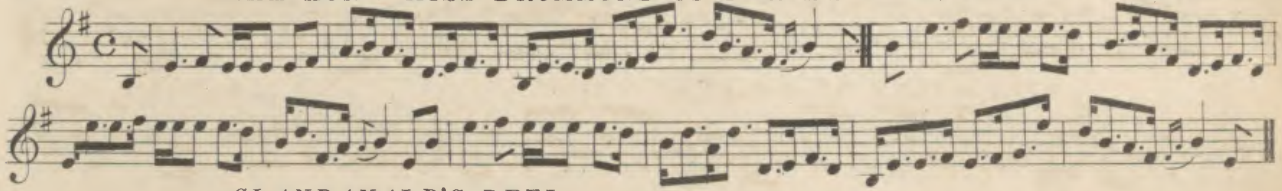
SLOWLY.

ANDRO' AND HIS CUTTY GUN.

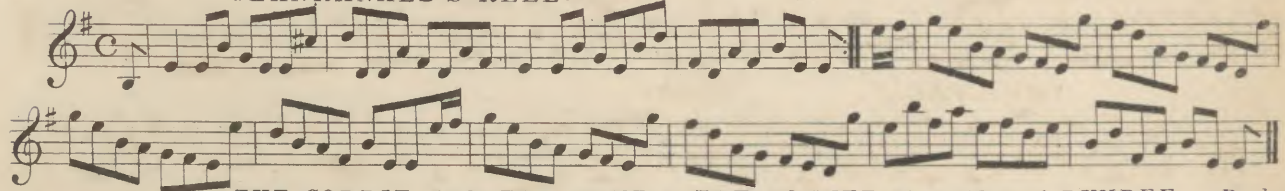


THE HON^ble MISS DRUMMOND OF PERTH'S STRATHSPEY.

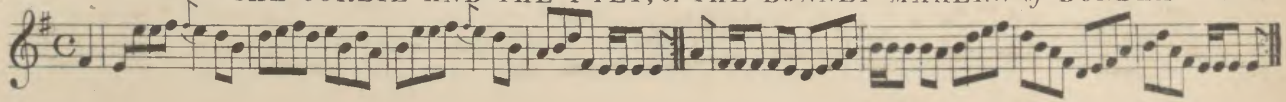
CAPTAIN ROSS.



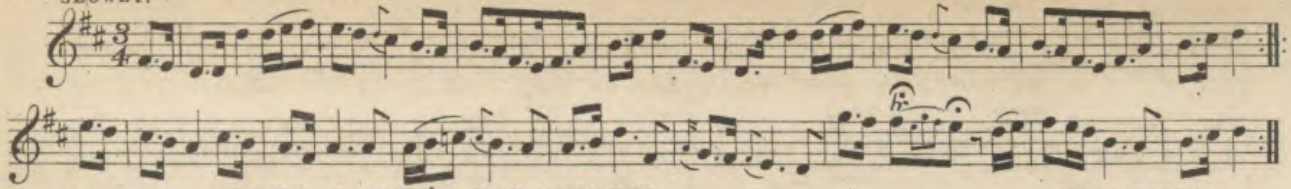
CLANRANALD'S REEL.



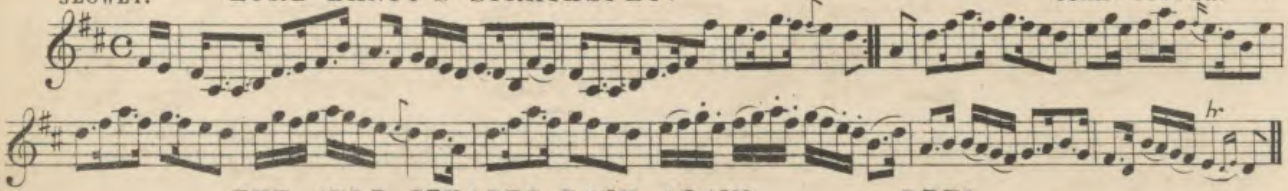
THE CORBIE AND THE PYET, or THE BONNET MAKERS of DUNDEE. *Reel.*



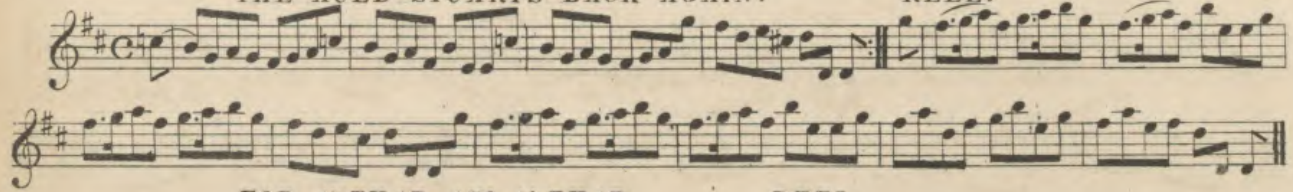
SLOWLY. *THE COUNTRY LASSIE.*



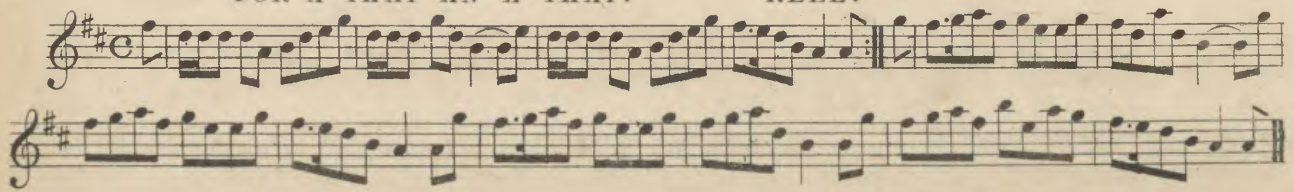
SLOWLY. *LORD BANFF'S STRATHSPEY.* ISAAC COOPER.



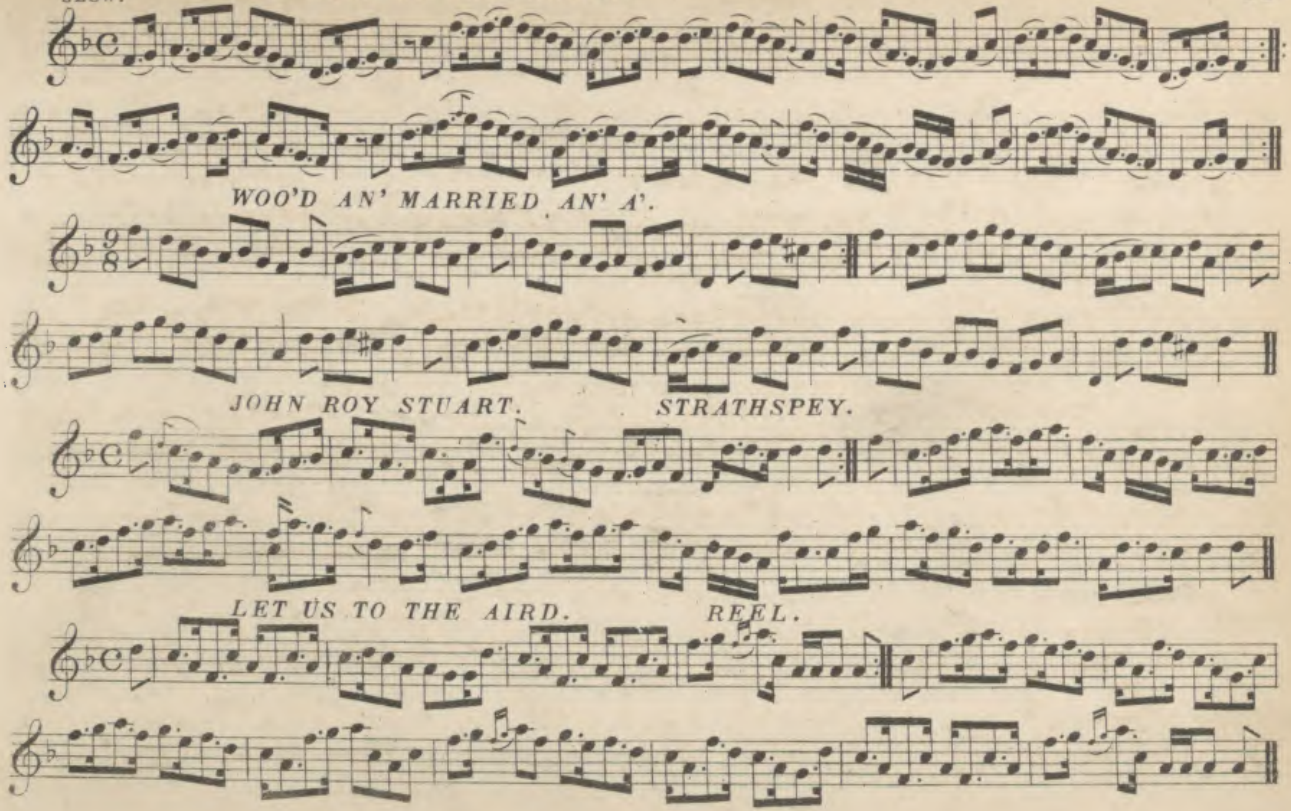
THE AULD STUARTS BACK AGAIN. *REEL.*



FOR A' THAT AN' A' THAT. *REEL.*



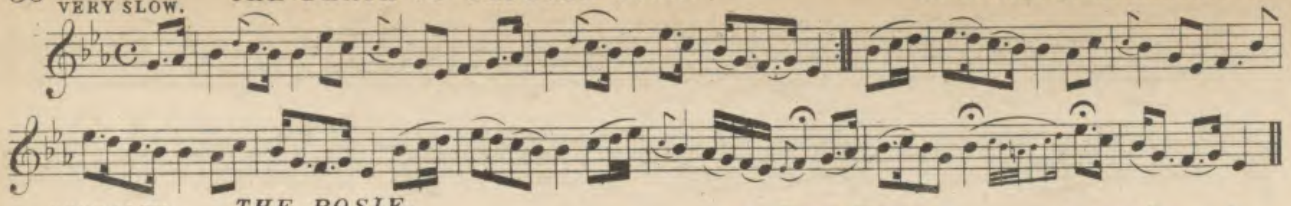
SLOW. THE LASS OF CALEDONIA.



VERY SLOW.

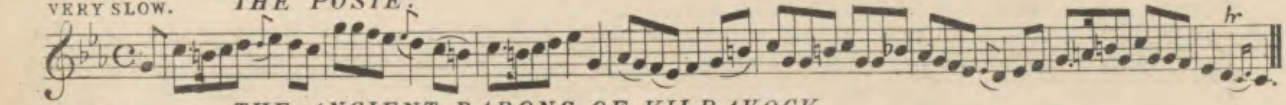
THE DEATH OF CAPTAIN COOK.

Mrs OSWALD OF AUCHINCRUIVE.



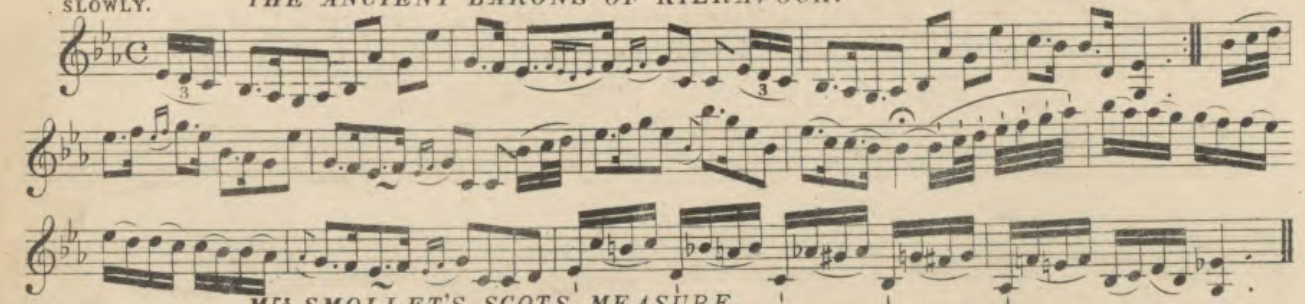
VERY SLOW.

THE POSIE.

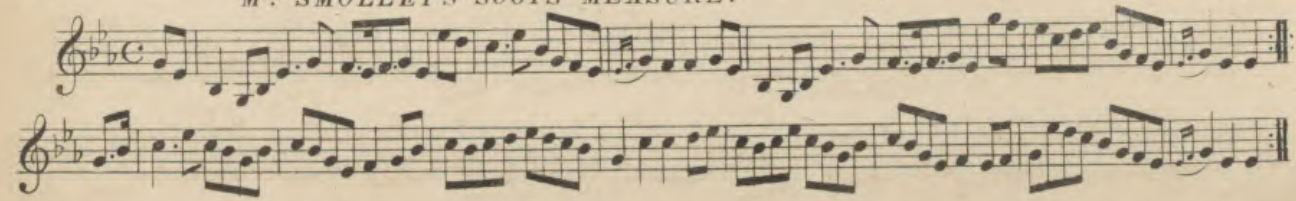


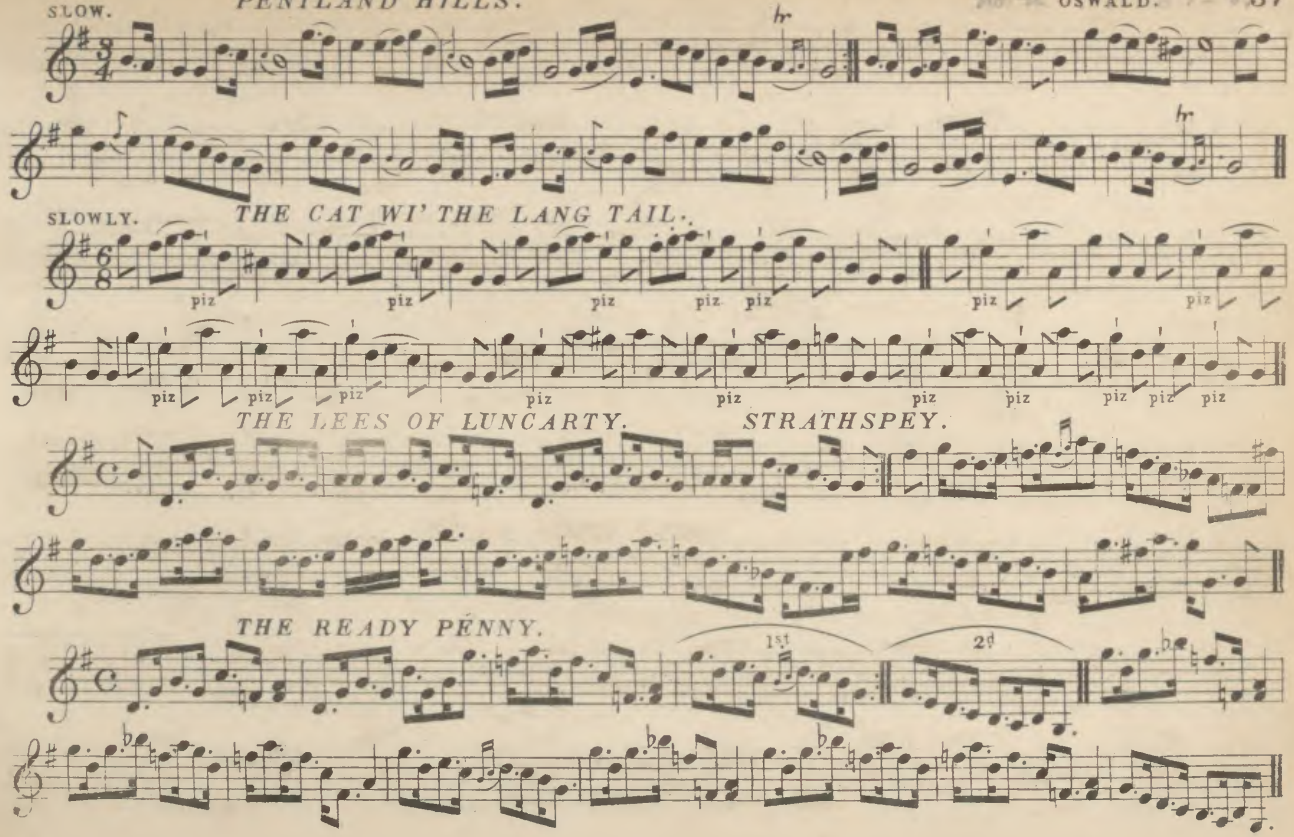
SLOWLY.

THE ANCIENT BARONS OF KILRAVOCK.



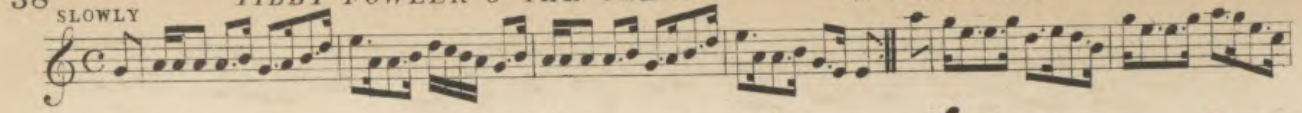
Mrs SMOLLET'S SCOTS MEASURE.

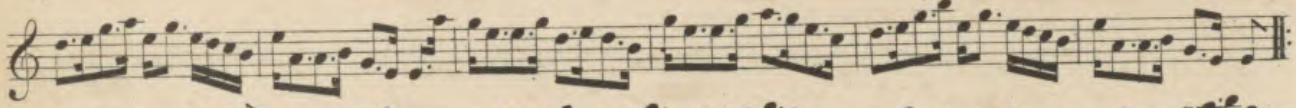


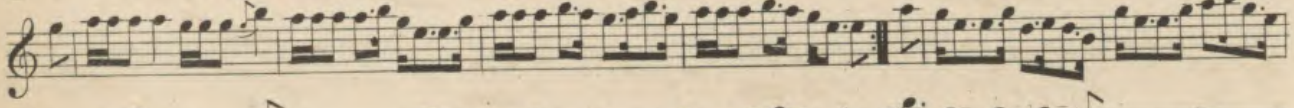

SLOW.
PENTLAND HILLS.
hr
hr
SLOWLY.
THE CAT WI' THE LANG TAIL.
piz
THE LEES OF LUNCARTY.
STRATHSPEY.
THE READY PENNY.
1st
2d

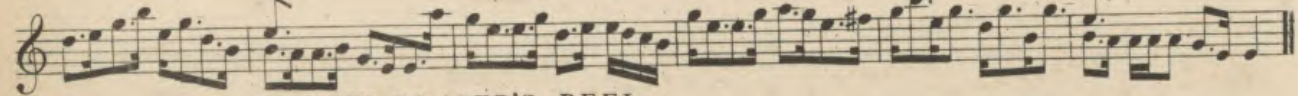
SLOWLY

TIBBY FOWLER O' THE GLEN. STRATHSPEY.

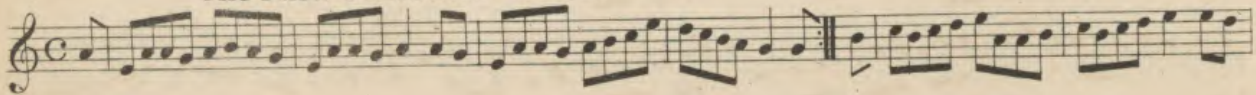


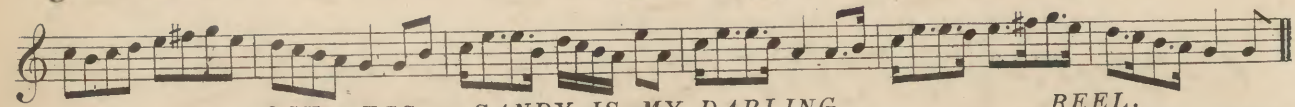




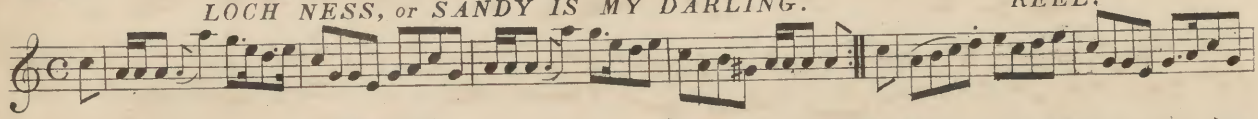


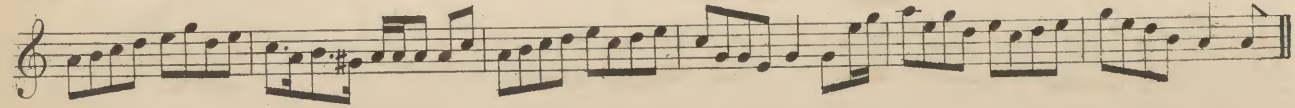
CAPTAIN FRASER'S REEL.

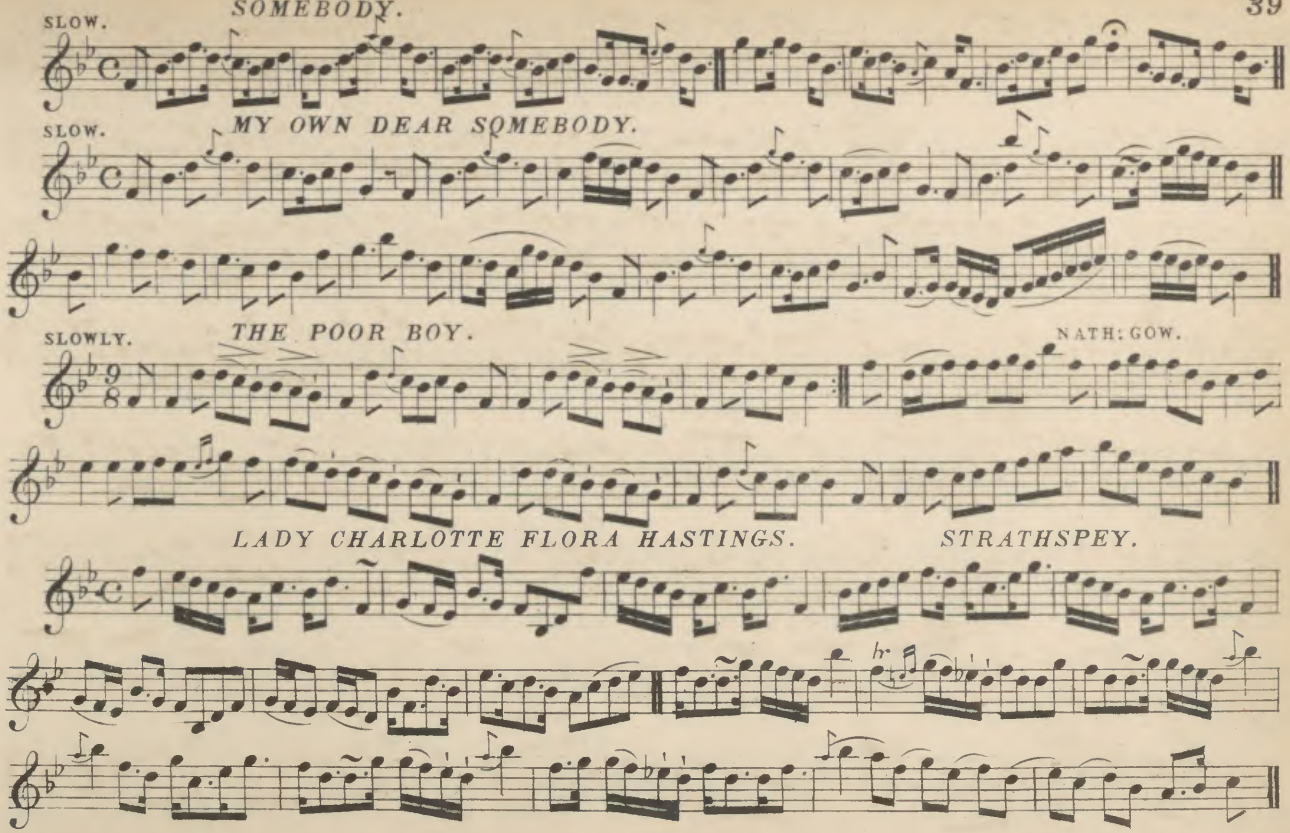




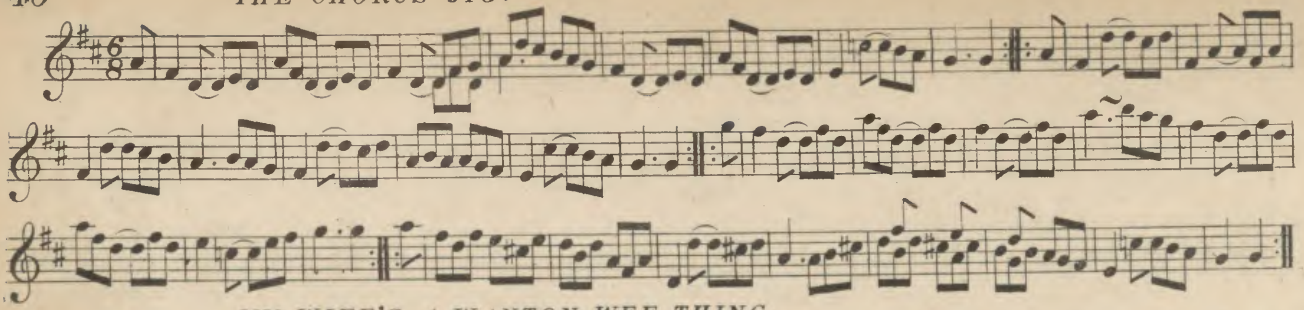
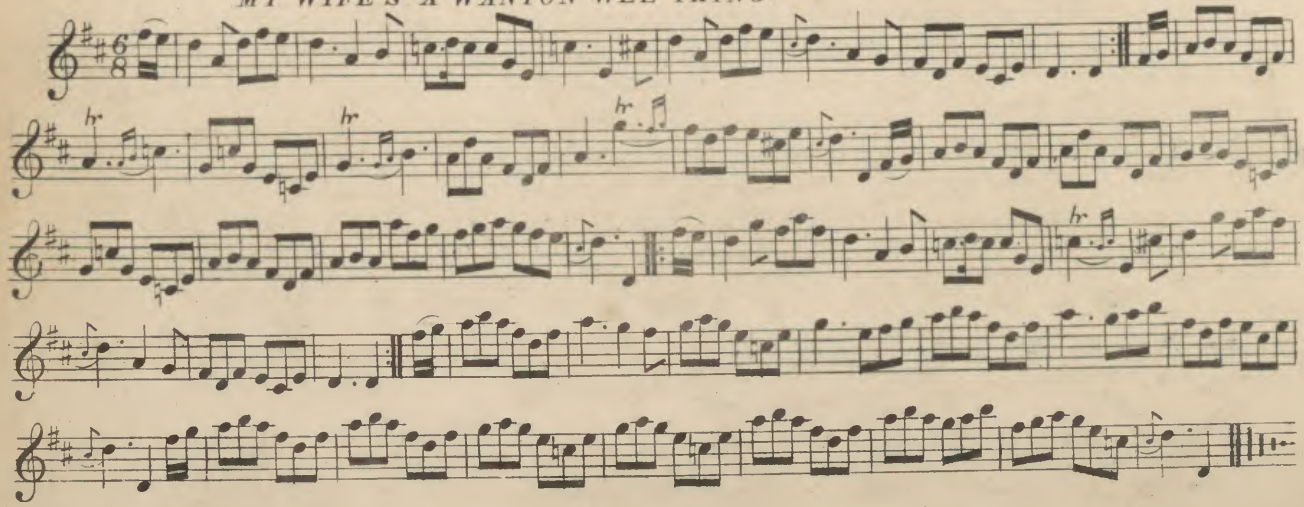
LOCH NESS, or SANDY IS MY DARLING. REEL.






SLOW.
SOMEBODY.
SLOW.
MY OWN DEAR SOMEBODY.
SLOWLY.
THE POOR BOY.
NATH: GOW.
LADY CHARLOTTE FLORA HASTINGS.
STRATHSPEY.

THE CHORUS JIG.



MY WIFE'S A WANTON WEE THING.