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To which is prefixed a CATALOGUE of the PRINCIPAL MANUSCRIPT and PRINTED PUBLICATIONS containing ANCIENT or MODERN SCOTTISH MUSIC;

By **JAMES DAVIE.**

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A. J. WIGHTON, Esq., *Dundee,*

MY DEAR SIR,

*I have much pleasure in dedicating this little work to you, a Gentleman with whom I have, for a number of years, been in communication upon the subject of our National Music. You are one of those—comparatively few in number—who have taken a lively interest in everything connected with this subject, to which, I believe, your attention was specially drawn by a perusal of the early numbers of*  
“THE CALEDONIAN REPOSITORY FOR THE VIOLIN.”

*The Nobility and Gentry of Scotland have not, for some time, given that attention to the Music of Caledonia which was given to it by their predecessors in former times, a circumstance very much to be regretted on various grounds. There now appears, however, to be something like a re-action in favour of National Music in Scotland; and, I would fain hope, that this feeling may increase, and that many may follow yourself in your laudable love for true Scottish Music. Gratefully acknowledging many musical favours,*

*I remain,*

MY DEAR SIR,

*Ever Yours,*

JAMES DAVIE.

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# MANUSCRIPT AND PRINTED PUBLICATIONS,

CONTAINING

## VOCAL AND INSTRUMENTAL MUSIC OF SCOTLAND.

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THE difficulty of making out correctly such a Catalogue as the following must be apparent to our readers, and we entreat them to be forbearing in their criticisms. We do not pretend to include *every* work of the kind published of late; but we are not aware that we have omitted any work of importance.

The Editor has to acknowledge having availed himself of the aid of some of the valuable Notes of David Laing, Esq., written for the new edition of "Johnson's Musical Museum," published by Messrs. Blackwood & Sons. His best thanks are also due to A. J. WIGHTON, Esq., Dundee, for his able co-operation in getting up this List. Mr. WIGHTON has an extensive Music Library of his own, in which are copies of all those Works in the following Catalogue with the dagger (†) attached; those with the asterisk (\*) are in the Library of the Editor.

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KNOX'S LITURGY AND PSALMS, 1665.—We begin with this book (although not strictly belonging to our department) as it is the earliest book printed in Scotland with musical notation. Edinburgh: Robert Lekprevik. Small 8vo.

WOOD'S MANUSCRIPTS, 1666-78.—Being the oldest in Scotland containing secular music; written and noted by Thomas Wood, Vicar of St. Andrews in 1666. Two volumes, only, out of four, have been preserved; the fate of the others is unknown. They contain Music for the Psalms, Canticles, and Hymns of the Church after the Reformation, and also specimens of secular airs.

THE SKENE MANUSCRIPT, 1614 and 1620.—This volume consists of seven little books, oblong 8vo., and now bound in one, and contains in all 114 Airs, &c., having on the first leaf the signature, "Magister Johannes Skeine." It is now the property of the Faculty of Advocates at Edinburgh, and was bequeathed to that learned body about the year 1818, with other documents relating to her family, by the late Miss Elizabeth Skene.

† PLAYFORD'S DANCING MASTER, 1650, containing Rules for Dancing, with the Tunes for each Dance, and their Figures "for the Treble Violin." This is

the first printed book which contains genuine copies of SCOTTISH AIRS. Small oblong 8vo. This volume has passed through eighteen editions. A second volume was added to the sixteenth edition in 1716, and a third volume was added in 1728. Of this work Mr. Wighton has the 8th edition, 1690; 12th edition, 1703; 14th edition, 1709, and 17th edition, 1721; the 4th edition of vol. second, 1728, and first edition of volume third, 1728.

† APOLLO'S BANQUET, 1669.—Apollo's Banquet, containing Instructions, and a variety of new Tunes, Ayres, Jiggs, and SCOTCH TUNES for the Treble Violin, by John Playford, London. Oblong 4to. The sixth edition, with additions, was published in 1690, pp. 84, by Henry Playford.

THE ABERDEEN CANTUS, 1662.—Cantus. Songs and Fancies to several musical parts, both apt for voices and viols, with a brief introduction to Music, as is taught in the Music School of Aberdeen, by John Forbes, printer to the ancient city of Bon-Accord. First edition, small oblong quarto, 61 songs. This is the first secular music printed in Scotland, and does not contain one Scottish melody, the contents being old English songs, madrigals, &c.

\* 1666.—THE ABERDEEN CANTUS, Second Edition.—Six songs in the first

edition are omitted in this, and there are added at the end a very curious "Plough Song," and two carols or songs. Small oblong 4to, 50 leaves, and 55 songs.

\* **1682.—The ABERDEEN CANTUS, Third Edition.**—This edition contains the same songs as the second edition, excepting the plough song and the two carols, which are omitted, but replaced by several of the choicest Italian Songs, composed by "Giovanni Giacomo Castaldi da Carravaggio, together with some of the best new English Ayres," by Henry Lewis, Simon Ives, William Webb, John Saville, and Dr. Wilson; with "Hail happy day," and "Gather Roses," without the composer's names. Small oblong 4to, 58 leaves and 55 songs. Neither of the editions contains any Scottish melody.

All the Editions of the "Cantus" have the print of the hand for explaining the "Scale of the Gam," as in use at that period. This print of the hand I find exactly the same in "Arte do Canto-Illano, Madrid, 1735. Hullah's book has a print of the hand also, but used in a different way.

\* **The BLACKIE MS., 1683.**—(Copy.) The Blackie Manuscript, written in Tablature, contains 112 Airs, in which are included 'Jockie wed a owing (wooting) go,' 'King James' March to Ireland,' 'Bonnie Nannie,' 'Yet Maggie, I must leave thee,' 'Jockie went to the wood,' 'Drumlerick's Ayre,' 'New way of owing,' (wooting), 'Montrose Lyns,' 'My Lord Aboyn's Ayre,' 'Tow to Spine' (Spin), 'Put up thy dager, Jennie,' &c. The staves have all six lines.

**PLAYFORD (HENRY) 1700.**—"A collection of original Scotch Tunes (full of the Highland Humours) for the Violin; being the first of this kind yet printed; most of them being in the compass of the Flute. London: Printed by William Pearson, in Red-Cross Alley in Jewin-Street, for Henry Playford, at his shop in the Temple-Change, Fleet-Street, 1700." Oblong 4to, pp. 16.

**WALSH (J.) 1708.**—"A Collection of Scotch AIRS for a single Flute. Printed and Sold by J. Walsh, Servant to Her Majesty, at the Harp and Hoboy in Katherine Street, near Somerset House, in the Strand, &c., &c., London." Advertised in No. 46 of the British Apollo, 1708.

† "The **COMPLETE COUNTRY DANCING MASTER:** containing Great Variety of Dances, both Old and New, &c. Together with all the choicest and most noted Country Dances performed at Court, &c., with their proper Tunes and Figures (or Directions) to each Dance; fitted to the Violin, &c. London: Printed by H. Moore for J. Walsh, &c., 1718." Oblong 8vo, pp. 364.

† "The **SECOND BOOK of the COMPLETE COUNTRY DANCING-MASTER,** &c., &c.," with this note:—"In this and the first book are contained all the Dances generally used, and more correct than the former Editions. Printed in the London Capital Character, far exceeding any of the Common Press. London: Printed by H. Moore, for J. Walsh, &c., 1719." Oblong 8vo, pp. 376. Both books contain upwards of 700 Tunes.

† "The **BRITISH MUSICAL MISCELLANY;** or the **DELIGHTFUL GROVE:** a Collection of English and Scotch Songs, set for the Violin, &c., with a Bass for the Harpsichord. London: J. Walsh." In six volumes, small 4to, 145 pages in each volume. Nearly one-sixth of this collection are Scotch Airs. Published 1740.

† **WALSH'S COLLECTION of ORIGINAL SONGS,** with Thorough Bass. Folio. London: 1740.

"**WALSH'S CALEDONIAN COUNTRY DANCES;** being a Collection of all the celebrated Scotch Country Dances, now in vogue, with the proper directions to each Dance. For the Violin, &c., with their Basses for the Harpsichord," &c. London: Small oblong 8vo, eight vols.

\* **D'UREFY'S COLLECTION, 1720.**—"Pills to purge melancholy." In six volumes, with Music, containing many fine Scottish Airs, with a number of Imitations of the Scottish style. London, 12mo. 1719-20.

† **THOMSON'S ORPHEUS CALEDONIUS, 1725.**—Orpheus Caledonius, or a Collection of the best Scotch Songs, set to Musick by W. Thomson. London: Folio, containing 50 Songs with Airs. Engraved on separate folios. \*† Republished with a second volume in 1733. In two volumes, 8vo, containing 100 Songs with Airs.

**TEA-TABLE MISCELLANY,** about 1726.—"Music for Allan Ramsay's Collection of Scots Songs; Set by Alexander Stuart. Edinburgh: Printed and Sold by Allan Ramsay." Small oblong volume, pp. 156.

\* † **WATTS' MUSICAL MISCELLANY, 1729, 1731,** with Music, in six volumes, 12mo. John Watts, London. The work contains many Scottish Songs and Airs, perhaps derived from the Orpheus Caledonius, or the Tea-Table Miscellany.

† **CRAIG'S COLLECTION, 1730.**—A Collection of the choicest Scots Tunes, for the Harpsichord or Spinet, &c., by Adam Craig. Oblong 4to, pp. 45.

† **JOHN MITCHELL'S SCOTS OPERA, 1731.**—The Highland Fair or Union of the Clans, an Opera, as performed at the Theatre Royal in Drury Lane, by His Majesty's Servants. Written by Mr. Mitchell. With Musick, which wholly consists of Select Scots Tunes, prefixed to each Song. London: Printed for J. Watts, &c., 1731. 8vo, pp. 78, with 51 Airs.

† **SCOTCH and ITALIAN AIRES.**—A volume in very old binding, labelled as above, without title-page, in royal 8vo., containing a collection of Scotch Airs. It begins on page 1st with "Mary Scott," and the "Broom of Cowden Knowes," ending, on page 48th, with "Pattie and Peggie," followed by 24 pages, containing Italian Airs, and 24 ditto with Marches. All have a Bass for the Harpsichord, &c. It appears to have been published between 1730 and 1740.

\* † **MUNRO'S COLLECTION, 1732.**—A Collection of the best Scots Tunes, fitted for the German Flute, with several Divisions and Variations, with a Bass, by A. Munro, at Paris. It has another title-page in French. The French Royal Privilege bears date 1732. Small folio, pp. 45.

**BAILLIE'S AIRS for the FLUTE, 1735.**—"Airs for the Flute, with a Bass for the Harpsichord." Small oblong 4to, pp. 27.

**JAMES OSWALD'S COLLECTIONS, 1735.**—A Collection of Minuets, adapted for the Violin and Bass Viol, with a Thorough-Bass for the Harpsichord or Spinet, &c. Composed by James Oswald, dancing-master, Dunfermline.

\* ———— 1740.—A curious Collection of Scots Tunes; as also a Sonata of Scots Tunes in three parts, and some Masons' Songs, with the Words for Three Voices. Dedicated to the Duke of Perth, with his Lordship's Arms thereon, by James Oswald, musician in Edinburgh. Oblong 4to, pp. 42.

\* ———— Collection of Musick, by several hands, both Vocal and Instrumental, most of which never before printed, and now published for the use of the

Orpheus's Club, by James Oswald, dancing-master in Edinburgh. Oblong 4to, pp. 33.

\* † A COLLECTION OF CURIOUS SCOTCH TUNES for the Violin and German Flute, or Harpsichord, by James Oswald. London: Charles and Samuel Thompson, 1742. Folio, pp. 46.

† A SECOND COLLECTION OF CURIOUS SCOTCH TUNES for the Violin and German Flute, with a Thorough Bass for the Harpsichord, by James Oswald. London: Charles and Samuel Thomson, 1742. Folio, pp. 47.

These two Collections originally appeared in 1742; they are included in the List of New Publications, in the *Scots Magazine*, November, 1742.

† COLLIN'S KISSES.—Set to Music by Mr. James Oswald. Printed for the Author, St. Martin's Church Yard, London, 1743. 4to, pp. 13.

\* † THE CALEDONIAN POCKET COMPANION.—Containing a favourite Collection of Scotch Tunes, with Variations for the German Flute or Violin, by Jas. Oswald. London (as above). Originally Published in Twelve Books, afterwards published in Two Volumes, vol. First, pp. 192; vol. Second, pp. 162. Royal 8vo.

\* † AIRS for SPRING, SUMMER, AUTUMN, and WINTER.—By James Oswald, St. Martin's Church Yard. This Work is a great curiosity, and contains many agreeable Melodies, well harmonized, and consists of four Parts, each of which contains twelve Airs, named after the flowers expected to be in bloom at that particular period of the Season. The privilege to publish the "Seasons" is dated the 23d of October, 1747. Folio; in all 96 pages.

\* † A COLLECTION OF SCOTCH TUNES.—With Variations particularly adapted for the Violin and Harpsichord. Most humbly Dedicated to the Right Hon. the Earl of Bute (arms of Lord Bute). By James Oswald. London: printed for the Author, at his Music Shop, of whom may be had the Caledonian Pocket Companion, in Seven Volumes. Folio, pp. 37.

† A COLLECTION OF THE BEST OLD SCOTCH AND ENGLISH SONGS.—Set for the Voice, with Accompaniments, and Thorough Bass for the Harpsichord. Dedicated to the Princess Dowager of Wales. By James Oswald, Chamber-Composer to his Majesty. London: printed for J. Oswald, at his Music Shop, St. Martin's Church Yard. Folio, pp. 36. Oswald's appointment as Chamber-Composer to George III., is dated 31st January, 1761. The Princess Dowager (mother of George III.) died in 1772.

SIX PASTORAL SOLOS for the Violin and Violoncello, with a Thorough Bass for the Harpsichord, composed by James Oswald. London, 1759.

† THE MUSICAL MAGAZINE.—By Mr. Oswald and other celebrated Masters. London, 4to, 89 leaves, printed on one side only.

\* THE TEMPLE OF APOLLO, 1747.—A Collection of Songs, as performed in the Public Gardens. Set to Music by James Oswald. London, 1751; price 2s. Book Second.—(as above).

Book Third.— Do. 1752; price 2s. The first and last are advertised in the *Scots Magazine*; August 1751—August 1752.

CHARLES MACLEAN, 1737.—Twelve Solos or Sonatas for a Violin and Violoncello, with a thorough Bass for the Harpsichord. Dedicated to the Musical Society. Composed by Charles Maclean, Opera prima. Edinburgh: printed by R. Cooper, 1737. Folio, pp. 46.

\* † A SELECTION OF FAVOURITE SCOTS TUNES; with Variations for

a Violin, and Bass for the Violoncello or Harpsichord. By the late Mr Chas. M'Lean and other eminent masters (perhaps Morrison of Disblair is one). Oblong folio, pp. 37. Neil Stewart, Edinburgh; 1773, or probably before this date.

M'PARLANE (MS.), 1740.—A collection of Scots Airs, with the latest Variations, written for the use of Walter M'Parlane of that ilk; David Young, W(riting) M(aster) E(linburgh). 3 vols., folio, one of which has been lent, and not returned.

The Editor, through the kindness of David Laing, Esq., Edinburgh, had the opportunity of examining the two remaining volumes, and he finds that the greater portion of their contents is to be found in Mr. Oswald's Pocket Companion, and his other publications.

BARSANTI'S COLLECTION, 1742.—A Collection of Old Scots Tunes, with the Bass for Violoncello or Harpsichord, &c. By Francis Barsanti. Edinburgh, folio, pp. 15.

M'GIBBON'S COLLECTIONS, 1740, 1755.—Six Sonatas or Solos for a German Flute or Violin, composed by William M'Gibbon. Edinburgh: printed by R. Cooper for the Author, 1740. Oblong folio.

\* † ————— A Collection of Scots Tunes, some with Variations for a Violin, Hautboy, or German Flute, with the Bass for a Violoncello or Harpsichord. By William M'Gibbon. Book I. Edinburgh: printed by Richard Cooper, 1742. Oblong folio, pp. 36.

\* † ————— A Second Collection, &c. Edinburgh (as above) 1746. Oblong folio, pp. 36.

\* † ————— A Third Collection, &c., Edinburgh (as above), 1746. Oblong folio, pp. 36.

\* ————— A Second Edition of the first two Collections (in 1755 or 1756), bears on the title "Edinburgh: Printed and Sold by R. Bremner."

\* † ————— Another Edition of the above three Collections, oblong folio, Book 1st, pp. 22: Book 2d, pp. 21; Book 3d, pp. 19. Edinburgh: Printed and Sold by Niel Stewart.

A COLLECTION OF SCOTS TUNES in Three Books, with some Additions by Bremner, is advertised in the *Scots Magazine*, February, 1762.

\* † A COLLECTION OF SCOTS TUNES for the Violin, &c., and Bass for Violoncello or Harpsichord, by William M'Gibbon, with some Additions by R. Bremner, in Four Books. London: Printed for R. Bremner. Oblong 4to; in all 120 pages, containing 153 Tunes or Airs. Another Edition, in upright 8vo, of three Books, bears "London: Printed for D. Rutherford, in St. Martin's Lane," &c.

SIX SONATAS FOR TWO GERMAN FLUTES, Composed by Mr. William M'Gibbon, of Edinburgh. London: Printed for J. Simpson, &c. Royal 8vo, pp. 22.

\* GRACES TO CORELLI'S Solos for Violin and Violoncello in MS., by Mr. W. M'Gibbon, with other old Airs, &c., &c., in the same book. Mr. M'Gibbon died at Edinburgh, the 3d of October, 1756. He bequeathed the whole of his estate and effects to the Royal Infirmary.

\* † BREMNER'S COLLECTIONS, &c., 1749.—Thirty Scots Songs for a Voice and Harpsichord. The Music taken from the most genuine sets extant; the Words from Allan Ramsay. Edinburgh: Printed for and Sold by R. Bremner. Folio, pp. 33.

\* † ————— A Second Set of Scots Songs, ditto, pp. 33.

————— A Third Set of Scots Songs, ditto.

\* † BREMNER'S RUDIMENTS OF MUSIC. Edinburgh, 1756, 12mo.



\* † A CURIOUS COLLECTION OF SCOTS TUNES, with Variations for the Violin, and Bass for the Violoncello or Harpsichord, by Robert Bremner. Edinburgh, 1759, oblong folio, pp. 20.

SONGS IN THE GENTLE SHEPHERD, adapted to the Guitar. Bremner, Edinburgh, 1759.

The FREEMASON'S SONGS, with Choruses, in Three or Four Parts, with a Bass, &c. June, 1759.

† INSTRUCTIONS for the GUITAR, with a Collection of Airs and Songs, by Robert Bremner, Edinburgh, 1760. Oblong 4to, pp. 18. <sup>1757</sup>

† TWELVE SCOTS SONGS for a Violin or Guitar, with a Bass, by Robert Bremner, Edinburgh, 1760. Oblong 4to, pp. 18.

\* † A COLLECTION of SCOTS REELS or COUNTRY DANCES, with a Bass for the Violoncello or Harpsichord. London: Robert Bremner, 1761. Oblong 4to, pp. 96.

\* † SECOND COLLECTION of SCOTCH REELS or COUNTRY DANCES, with a Bass, &c., and directions to each Dance. London: R. Bremner. Oblong 4to, from pages 97 to 112 inclusive.

A COLLECTION of MINUETS, published in Numbers, Number Four was published in April, 1761. Edinburgh: R. Bremner (See *Scots Magazine*).

\* MISCELLANY for the Harpsichord or Spinnet, by R. Bremner. London, 1761. Oblong folio, pp. 26.

\* THIRTY SCOTS SONGS by R. Bremner. The Words by Allan Ramsay. London: R. Bremner.

A COLLECTION of AIRS and MARCHES for Two Violins, or Two German Flutes, by R. Bremner. Oblong 4to, pp. 8.

\* † The DELIGHTFUL POCKET COMPANION for the German Flute, containing a choice Collection of the most celebrated Italian, English, and Scotch Tunes, curiously adapted to that Instrument. London: Printed for R. Bremner. Royal 8vo.

A COLLECTION of CATCHES for Three or Four Voices, by different Authors. Edinburgh: Printed for R. Bremner. Oblong 4to, pp. 8.

Mr. Robert Bremner, music-printer, in the Strand, London, died at Kensington, on the 12th May, 1789. He was the first who printed Collections of Scotch Reels and Country Dances.

\* † BURK THUMOTH'S AIRS, about 1760.—Twelve Scotch and Twelve Irish Airs, with Variations, set for the German Flute, Violin, or Harpsichord, by Mr. Burk Thumoth. London: Printed for John Simpson. Royal 8vo, pp. 49.

† ————— Twelve English and Twelve Irish Airs, with Variations, &c., &c., by Mr. Thumoth, London. Book 2. Printed for Henry Thorowgood, from pages 50 to 97 inclusive.

ANONYMOUS COLLECTION, about 1760.—The Land of Cakes. Book the First, containing six Songs set to Music, in the true Scots taste, to which is added the Tears of Scotland. London, folio, eight leaves.

† RUTHERFORD'S COMPLETE COLLECTION of 200 of the most celebrated Country Dances, both Old and New, which are now in vogue, performed at Court, and all public Assemblies, with the newest and last figures and directions to each Tune, by Mr. Rose, for the Violin, &c. Volume first. London, about 1760. Oblong small 8vo, 100 leaves. Printed on one side only. About one-third of them are Scotch.

† NIEL STEWART'S COLLECTIONS, 1760.—A new Collection of Scots and English Tunes, adapted to the Guitar. Songs from the Beggars' Opera, and other curious Ballads. Niel Stewart, Edinburgh. Oblong 4to, pp. 22.

† A COLLECTION of the NEWEST and BEST MINUETS, adapted to the Violin or German Flute, with a Bass for the Violoncello or Harpsichord. Niel Stewart, Edinburgh. Oblong 4to, pp. 96. N.B.—This Collection, which is almost entirely Scottish, contains some of Lord Kelly's compositions.

A COLLECTION of AIRS and MARCHES for two Violins, German Flutes, and Hautboys, with a Bass for the Violoncello or Harpsichord. N. Stewart, Edinburgh. Oblong 4to.

† A SECOND COLLECTION of AIRS and MARCHES (same as above) pp. 96.  
\* † THIRTY SCOTS SONGS, adapted for a Voice or Harpsichord. The Words by Allan Ramsay. N. Stewart, Edinburgh. Folio, pp. 31.

\* † ————— Book Second (same as above), folio, pp. 33.  
————— Book Third ditto folio, pp. 28.

\* † A COLLECTION of the NEWEST and BEST REELS and COUNTRY DANCES, adapted for the Violin or German Flute, with a Bass for the Violoncello or Harpsichord. Niel Stewart, Edinburgh. Oblong 4to, pp. 72.

† A COLLECTION of SCOTS SONGS, adapted for a Voice or Harpsichord, by N. Stewart, about 1790. Folio, pp. 28.

\* LORD KELLY'S COMPOSITIONS, 1761.—Six Overtures in Eight Parts, and a Thorough-Bass for the Harpsichord. Composed by the Earl of Kelly. Printed and published by R. Bremner, London, 1761.

The FAVOURITE MINUETS, performed at the Fete Champetre, given by Lord Stanley. Composed by the Earl of Kelly. Printed and Sold by William Napier, London, 1774. Oblong 4to.

MINUETS, SONGS, &c.—Composed by the Earl of Kelly, and now for the first time published, with an Introductory Notice by C. K. Sharpe, with Portrait and Plates, 1839. 4to.

† JOHN PARRY'S COLLECTION, 1761.—A Collection of Welch, English, and Scotch Airs, with new Variations, &c., with a Bass for the Harp or Harpsichord. Composed by John Parry, to which is added Twelve Airs for the Guitar. London: Printed and Sold by John Johnston, 1761. Folio, pp. 82.

\* † FRANCIS' PEACOCK'S COLLECTION, about 1762.—Fifty Favourite Scotch Airs for a Violin, German Flute, and Violoncello, with a Thorough-Bass for the Harpsichord. Dedicated to the Right Hon. James, Earl of Errol, Lord High Constable of Scotland, &c., by Francis Peacock, teacher of dancing, Aberdeen. His Lordship's Arms are on the title. Folio, pp. 35.

CORNFORTH GILSON, 1769.—Twelve Songs for the Voice and Harpsichord Composed by Cornforth Gilson. Edinburgh and London, 1769. Folio, pp. 14.

GENERAL REID'S MINUETS, &c., 1770.—A Sett of Minnets and Marches, inscribed to the Right Hon. Lady Catherine Murray, by [John] R[eid], Esq. London: Printed and Sold by R. Bremner. Oblong 4to, pp. 31.

\* † SIX SOLOS for the German Flute or Violin, with Thorough-Bass for the Harpsichord by [John] R[eid], Member of the Temple of Apollo. London: Printed for J. Oswald. Oblong folio, pp. 17.

† A Second Sett of SIX SOLOS, &c. (same as above), oblong folio, pp. 21.

"General Reid will be long and gratefully remembered in Scotland by his having bequeathed nearly £80,000 to the Principal and Professors of the University of Edinburgh, for the purpose of endowing a Professorship of Music." Note—In new edition of *Johnston's Musical Museum*, by David Laing, Esq. The Air of the song, "In the garb of Old Gaul, with the fire of Old Rome," and also known as the 42nd Regiment's March, is a composition of General Reid's, who held a commission in that regiment.

\* † **CLARK'S FLORES MUSICÆ, 1773.**—Flores Musicæ, or the Scots Musician, being a general Collection of the most celebrated Scots Tunes, Reels, Minuets, and Marches, adapted for the Violin, Hautboy, or German Flute, with a Bass for the Harpsichord. Published by J. Clark, engraver, &c. Edinburgh, 1773. Folio, pp. 82, and 126 Tunes. A small vignette portrait of Mr. William M'Gibbon is engraved in the centre of the title-page.

\* † **DANIEL DOW'S COLLECTIONS, about 1775.**—Twenty Minuets and Sixteen Reels or Country Dances, for the Violin, Harpsichord, &c. Composed by Daniel Dow. Edinburgh: printed for the Author. Oblong 4to, pp. 36.

\* † **THIRTY-SEVEN NEW REELS and STRATHSPEYS** for the Violin, Harpsichord, Pianoforte, or German Flute. Composed by D. Dow. Edinburgh: printed and Sold by N. Stewart. Oblong 4to, pp. 26.

\* † **A COLLECTION of ANCIENT SCOTS MUSIC** for the Violin, Harpsichord, or German Flute, never before printed, consisting of Ports, Salutations, Marches, or Pibrochs; dedicated to the Duchess of Athole, by Daniel Dow, Edinburgh. Oblong folio, pp. 46.

**THOMAS PHINN, 1776.**—A Collection of Airs, &c., for the Violin, or German Flute, with Bass for the Violoncello, or Harpsichord. Taken from the best Masters, in six numbers of 16 pages each. To be had at the shop of Thos. Phinn, engraver, Edinburgh. Oblong 4to. Supposed to have been collected and composed by General Reid.

**JOHN RIDDELL (of Ayr) about 1776.**—A Collection of Scots Reels or Country Dances and Minuets, with two particular Slow Tunes, with a Bass for the Violin, Violoncello, or Harpsichord. Composed by John Riddell, at Ayr, and sold by himself there; likewise by Mr. Robert Bremner, in Edinburgh. Oblong 4to, pp. 45.

\* † ————A Collection of Scots Reels, Minuets, &c., for the Violin, Harpsichord, or German Flute. Composed by John Riddell, in Ayr. The Second Edition greatly improved. Glasgow: James Aird. Oblong 4to, pp. 60.

\* † **ALEXANDER M'GLASHAN'S COLLECTIONS, about 1778.** A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord, by Alexander M'Glashan. Printed and Sold by Niel Stewart, Edinburgh. Oblong folio, pp. 46.

\* † ————A Collection of Scots Measures, Hornpipes, Jigs, Allemands, Cotillions, and the fashionable Country Dances, with a Bass for the Violoncello, or Harpsichord, by Alexander M'Glashan. N. Stewart, Edinburgh. Oblong folio, pp. 40.

✓ ————A Third Collection of Strathspey Reels, &c., as advertised on the Title-page of the Third Collection of Gow's Reels. Published by N. & M. Stewart, Edinburgh.

\* † **CUMMING'S COLLECTION, 1780.**—A Collection of Strathspeys, or Old Highland Reels, with a Bass. By Angus Cumming, at Grantown, in Strathspey, Edinburgh. 1780. Oblong folio, pp. 20.

† **JOHN & ANDREW GOW, 1780.**—A Collection of Slow Airs, Strathspeys,

and Reels, with a Bass for the Violoncello, Harpsichord, or Pianoforte. Dedicated to the Highland Society of London, by John and Andrew Gow. London: William Campbell, &c. Folio, pp. 36.

\* † **PATRICK M'DONALD'S COLLECTION, 1781.**—A Collection of Highland Vocal Airs, never hitherto published, with Dances of the North Highlands and Western Isles, by Patrick M'Donald, Minister of Kilmore, Argyllshire. Edinburgh: Corri & Sutherland. Folio, pp. 22. Preface and 43 pages, with Airs.

† **A COMPLETE THEORY of the SCOTS HIGHLAND BAGPIPE,** containing all the Shakes, Introductions, Graces, and Cuttings fully explained in 59 Tables and Examples, &c., &c., &c. The whole carefully collected and preserved in its ancient style and form, without alterations or amendment, by Joseph Macdonald, Edinburgh. Printed for Patrick M'Donald, &c. Dedicated to Sir John Murray, Macgregor, of Macgregor, &c., &c. Bart. Folio, pp. 34.

\* † **JOSEPH REINAGLE.**—A Collection of the most Favourite Scots Tunes, with Variations for the Harpsichord, by Joseph Reinagle. Aird, Glasgow. Folio, pp. 26.

— **ISAAC COOPER, of BANFF, 1783.**—A Collection of Forty (an advertisement says thirty) Original Strathspey Reels. Aberdeen and Banff.

\* † **NIEL GOW'S REELS, 1784.**—A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. By Niel Gow, at Dunkeld. N. Stewart, Edinburgh. (*Scots Magazine*, August, 1784). Folio, pp. 36. N.B.—A complete list of Gow's Works is given at page 7.

\* † **JAMES AIRD'S (Glasgow) COLLECTIONS, 1786.**—A Selection of Scots, English, and Irish Airs in six volumes. Small oblong 8vo. Glasgow. Each vol. contains 200 Tunes, except the last vol., which has 181 Tunes.

† **THE PERTH MUSICAL MISCELLANY, 1786.**—The Musical Miscellany, a Select Collection of the most approved Scots, English, and Irish Songs set to Music: Perth. Printed by J. Brown, 1786. 12mo. pp. 347. (Stevenson, Bookseller, Edinburgh, says in his Catalogue, that this is "The first publication of its kind attempted in Scotland.")

† **MALCOM M'DONALD'S (of Dunkeld,) COLLECTIONS, 1786.**—A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. Dedicated to Mrs. Baird of Newbyth. Composed by Malcom M'Donald. Edinburgh: printed for the Author. Oblong 4to, pp. 24.

† ————A Second Collection of Strathspey Reels, &c. Dedicated to the Earl of Breadalbane, by Malcom M'Donald at Dunkeld. Edinburgh. Folio, pp. 13.

† ————A Third Collection (as above.) Dedicated to Miss Drummond of Perth, by M. M'Donald, Dunkeld. Edinburgh. Folio, pp. 12.

† A Fourth Collection, (as above.) Dedicated to the Countess of Breadalbane by M. M'Donald at Dunkeld. Printed for the Author, and to be had at Gow and Shepherd's. Edinburgh. Folio, pp. 13.

\* † **JOHN HAMILTON, 1786.**—A Choice Collection of Scots Reels or Country Dances and Strathspeys, with a Bass for the Violoncello or Harpsichord. Edinburgh: J. Hamilton. Oblong 4to, pp. 40.

\* † ————The Caledonian Museum, containing a favourite Collection of Ancient and Modern Scots Tunes, adapted to the German Flute or Violin, Book, III. Edinburgh: J. Hamilton. Oblong 4to. From page 52 to 75 inclusive, containing 100 Airs.

\* † JOHN BOWIE of PERTH, 1786.—A Collection of Strathspey Reels, Country Dances, &c., with a Bass for the Violoncello or Harpsichord. Dedicated to the Countess of Kinnoull, by John Bowie of Perth. Corri and Sutherland, Edinburgh. Folio pp. 35.

\* † JAMES JOHNSTON, Engraver, Edinburgh, 1787 to 1803.—The Scots Musical Museum, in six volumes, consisting of Six Hundred Scots Songs, with proper Bases for the Piano-Forte, &c. Humbly dedicated to the Society of Antiquarians of Scotland. By James Johnston. Printed and sold by James Johnston, Music Seller, Edinburgh, &c. 8vo, see page 12.

\* † CORRI'S COLLECTIONS, about 1788.—A new and complete Collection of the most favourite Scots Songs, including a few English and Irish, with proper Graces and Ornaments peculiar to their character; likewise the new method of accompaniment of thorough Bass; by Signor Corri. Edinburgh: Corri & Sutherland. Book First, folio, pp. 33, and Index.

\* † ———— Book Second (same as above), folio, pp. 33 and Index. On the Title Page is a portrait of Neil Gow.

\* † ———— A Select Collection of the most admired Songs, Duets, &c., from Operas of the highest esteem, and from other Works in Italian, English, French, Scotch, Irish, &c. In Three Books. Dedicated, by permission, to the Queen, by Dominic Corri. Edinburgh: printed for John Corri, &c. Three volumes, folio.

The Music in this excellent work is divided into phrases, as in reading, sentences are marked by points, and to each are appropriated its graces, cadences, &c. A proper accompaniment is also arranged on a plan so distinct as to enable any Harpsichord player to accompany himself with ease, although unacquainted with thorough Bass.—John Corri, Edinburgh. (The Editor thinks this a very valuable work.)

\* † ———— A Select Collection of 40 of the most favourite Scots Songs. With introductory and concluding Symphonies, proper graces peculiar to their character, and accompaniments for the Piano-Forte. By D. and N. Corri. Edinburgh: N. Corri; folio, pp. 40. Advertised in the *Caledonian Mercury*, 14th April, 1800.

SHIRREFF'S AIRS, &c., 1788.—The Overture, Airs, Songs, and Duets in Jamie and Bess. By Andrew Shirreffs, A.M. Sold by the Author, at Aberdeen. Stewart, Edinburgh.

Forty pieces of Original Music.—By Andrew Shirreffs, A.M.; containing his Address to his Crutch, &c. Sold by the Author at Aberdeen; Stewart and Co., Edinburgh.

\* † CALLIOPE, or the MUSICAL MISCELLANY.—A Select Collection of (254) English, Scots, and Irish Songs, set to Music. C. Elliot, Edinburgh, 1788. 8vo, pp. 472.

\* † NAPIER'S COLLECTION, 1790.—A Selection of the most favourite Scots Songs, chiefly pastoral, adapted for the Harpsichord, with an accompaniment for a Violin. By eminent masters. Inscribed to the Duchess of Gordon; to which is prefixed, a Dissertation on Scottish Music, Glossary, List of Subscribers, and Index. Printed for William Napier, Music Seller to their Majesties, 1790. Folio. Volume First; containing 81 Songs, with Music.

† ———— A Selection of Original Scots Songs.—In three parts; the harmony by Hayden. Dedicated to H. R. H. the Duchess of York. Volume Second. London, &c., 1792. Folio, pp. 101, double.

† NAPIER'S COLLECTION, 1794.—A Selection of Original Scots Songs.—In three parts; the harmony by Hayden. Dedicated, by permission, to her Majesty. Volume Third. London: printed for Wm. Napier, &c., 1794. Folio.

† ———— Napier's Selection of Dances and Strathspeys, with new and appropriate Bases, adapted for the Piano-Forte, Harp, &c. Printed for Wm. Napier, Music Seller, Lisle Street, Leicester Square; where may be had Napier's three Vols. of Scots Songs. Folio, pp. 36.

† CAMPBELL'S COUNTRY DANCES, about 1790.—Campbell's First Book of new and favourite Country Dances and Strathspey Reels, for the Harp, Piano-Forte, and Violin. Printed and sold by William Campbell, No. 8, Dean Street, Soho (London). Oblong 4to. This Collection was continued to Book Twenty-seventh.

† JOHN MACDONALD, about 1790.—Nine Minuets for the Harpsichord or Pianoforte. Composed by John Macdonald, Teacher of Dancing in Dundee. Dedicated to the Duchess of Athole. Oblong 4to, pp. 11.

Mr. M'Donald also composed a number of other Tunes. On the title page of Charles Duff's Collection is this note:—"N.B.—The Tunes marked J, M'D. are composed by Mr. John M'Donald, late Dancing Master, Dundee." On looking over said collection, we find twenty-six tunes marked J. M'D., amongst which are four minuets and four marches, in three parts. Some of Mr. M'Donald's airs are to be found in the collection of John Bowie, Perth.

JOHN BRYSON, 1791.—A Curious Selection of Favourite Tunes with Variations, to which are added upwards of fifty Irish Airs for the Flute or Violin, with a Bass for the Harpsichord or Violoncello. John Bryson, Edinburgh.

\* † DAVID SYME, 1792.—Edinburgh Musical Miscellany, in 2 volumes of Scottish, English, and Irish Songs set to Music. Edinburgh: printed for W. Gordon, &c. 12mo.

† ABRAHAM MACINTOSH, 1792.—Thirty new Strathspey Reels, &c., with a Bass for the Violoncello or Harpsichord. Composed by Abraham Macintosh. Edinburgh: J. Bryson, at late Bremner's. Folio, pp. 11.

\* † ROBERT MACINTOSH'S COLLECTIONS, 1792.—Airs, Minuets, Gavotts, and Reels. Mostly for two Violins and a Bass for the Violoncello or Harpsichord. Composed by Robert Macintosh. Opera first. Edinburgh: printed for the Author, and sold at Corri & Sutherland's. Folio, pp. 40.

\* † ———— Sixty-eight New Reels, Strathspeys, and Quick Steps, &c., with a Bass. Composed by R. Macintosh, and dedicated to Mrs. Campbell of Lochell. Edinburgh: printed for the Author, &c. Folio. pp. 39. (Advertised in April, 1793).

† ———— A Third Book of Sixty-eight New Reels, and also about Forty Old famous Reels for the Violin and Pianoforte. Compiled and composed by R. Macintosh. Dedicated to Mrs. Oswald of Auchincruive. Edinburgh: printed for the Author, &c. Folio, pp. 39.

† ———— A Fourth Book of New Strathspey Reels, also some famous Old Reels for the Pianoforte, &c. Dedicated to the Duchess of Manchester. Compiled and composed by R. Macintosh. London: printed for the Author. Folio, pp. 44.

Robert Macintosh, or "Red Rob," as he was familiarly called, settled in London, where he died in 1807.

\* † JOHN MORRISON, PETERHEAD, 1793.—A Collection of original Reels and Strathspeys, with a Bass, &c. Published in Aberdeen. Folio, pp. 23.

GEORGE THOMSON'S COLLECTIONS OF SCOTTISH SONGS, 1793.—Select Collections of Original Scottish Airs for the Voice, to each of which is added Introductory and Concluding Symphonies, and Accompaniments for the Violin and Pianoforte, by Pleyel, Kozeluch, Haydn, Beethoven, Hummel, and Weber. In six volumes folio. Price of each volume, for the Voice and Pianoforte, One Guinea. The Violin and Violoncello parts separate, 6s. each. Preston, 97, Strand, London, and the Editor and Proprietor, Edinburgh. The publication of the different volumes was as follows:—

Vol. 1st, Part 1st, June, 1793.	Vol. 1st, Part 2d, August, 1793.
„ 2d, or 3d and 4th Books, July, 1799.	
„ 3d, or 5th and 6th do. July, 1802.	
„ 4th, or 7th and 8th do. June, 1805.	
„ 5th, or 9th and 10th do. Aug. 1818–1826.	
„ 6th, or 11th and 12th do. Sept. 1841.	

N.B.—An Edition of these Airs and Songs, in six volumes, Royal 8vo, was published in 1822 at 12s. per volume.

† ————— The Jolly Beggars. A Cantata by Burns. Set to Music, with Accompaniments for the Pianoforte, Violin, Flute, and Violoncello. By Henry R. Bishop, for George Thomson, Edinburgh, 1818. Folio, pp. 30.

NIEL AND NATHANIEL GOW'S COLLECTIONS are as follows:—\* † A First Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. Dedicated to the Duchess of Athole, by Niel Gow, at Dunkeld. Corri & Co., Edinburgh. Folio, pp. 36.

\* † ————— A Second Collection of Strathspey Reels, &c. Dedicated to the Gentlemen of the Caledonian Hunt, by Niel Gow, at Dunkeld. Corri & Sutherland, Edinburgh. Folio, pp. 36.

\* † ————— A Third Collection of Strathspey Reels. Dedicated to the Marquis of Tweeddale, by Niel Gow, Dunkeld. Nathaniel Gow, Edinburgh. Folio, pp. 36.

\* † ————— A Fourth Collection of Strathspey Reels. Dedicated to the Earl of Eglintoun, by Niel Gow, Dunkeld. Gow & Shepherd, Edinburgh. Folio, pp. 36. (Advertised in the *Caledonian Mercury*, 21st June, 1800.)

\* † ————— A Fifth Collection of Ditto. Dedicated to the Countess of Dalhousie. By Niel Gow & Sons. Gow & Shepherd, Edinburgh. Folio, pp. 36.

\* † ————— A Sixth Collection of Ditto. Dedicated to the Marchioness of Huntly. By Niel Gow & Sons. Alexander Robertson, Edinburgh, 1822. Folio, pp. 36.

\* † ————— Part First of the Complete Repository of Original Scots Slow Tunes, Strathspeys, and Dances. Dedicated to the Duchess of Gordon. By Niel Gow & Sons. Purdie, Edinburgh. Folio, pp. 38 (published in 1800).

\* † ————— Part Second of the Complete Repository (same as above). Dedicated to the Duchess of Buccleugh. By Niel Gow & Sons. Purdie, Edinburgh. Folio, pp. 38.

\* † ————— Part Third of Do. (same as above). Dedicated to the Coun-

tes of Loudon and Moira. By Niel Gow and Sons. Purdie, Edinburgh. Folio, pp. 38.

\* † ————— Part Fourth of Do. (same as above). Dedicated to the Nobility and Gentry of Scotland. By Niel Gow & Sons. Robertson, Edinburgh. Folio, pp. 38.

Being in all Six Collections, and Four Repositories, published by Neil Gow & Sons.

\* † ————— The Beauties of Niel Gow, being a Selection of the most favourite Tunes from his First, Second, and Third Collections of Strathspeys, Reels, and Jigs, &c., chiefly comprising the compositions of Niel Gow & Sons (with about sixty additional tunes not introduced in any other part of their works). Dedicated to the Nobleman and Gentlemen of the Caledonian Hunt. By Nathaniel Gow. Edinburgh: published by Alex. Robertson. In three parts of 38 pages each. Folio.

\* † ————— The Vocal Melodies of Scotland. Dedicated to the Duke of Buccleugh and Queensberry. Arranged for the Piano-Forte or Harp, Violin and Violoncello, by Nathaniel Gow. Edinburgh: A. Robertson. In three parts of 36 pages each. Folio.

\* † ————— The Ancient Curious Collection of Scotland; consisting of Genuine Scotch Tunes, with their original variations, arranged for the Piano-Forte, Harp, or Violoncello. Dedicated to Sir Walter Scott, Bart. By Nathaniel Gow. Edinburgh: Robertson, 1823. Folio, pp. 36.

\* † ————— A Selection of Original Dances, Waltzes, Marches, Minuets, and Airs. Dedicated to the Marchioness of Queensberry. Many of which are composed, and the whole arranged for the Piano-Forte and Harp, by Nath. Gow. Edinburgh: Robertson. Folio, pp. 36.

\* † ————— A Collection of Airs, Reels, and Strathspeys, being the Posthumous Compositions of the late Neil Gow, jun., arranged for the Piano-Forte, Harp, &c. Dedicated to the Earl of Dalhousie. By Nathaniel Gow. With a memoir of Neil and Nathaniel. Robertson, Edinburgh, 1849. Folio, pp. 22.

The Works of Neil Gow & Sons, and Nathaniel Gow, consist of:—6 Collections of Reels, &c.; 4 Parts of the Repositories; 3 Parts of the Beauties of Niel Gow; 3 Parts of the Vocal Melodies of Scotland; 1 Ancient Curious Collection of Scotland; 1 Select Collection of Original Dances; 1 Posthumous Collection of Neil Gow, jun.; in all 19 Parts, goes under the name of Neil Gow & Sons' Works.

The following COLLECTIONS were published by NATHANIEL GOW, towards the close of the last century:—† A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord, containing the most approved Old, and the most fashionable New Reels, some of which are composed, and others with additions, by Nathaniel Gow. To which are added, a few favourite Irish Airs. Printed by Corri Dussek & Co., London and Edinburgh. Folio, pp. 36.

† ————— New Strathspey-reels, for the Pianoforte, Violin, and Violoncello, composed by a Gentleman and given, with permission to be published, by Nathaniel Gow. N. Stewart, Edinburgh. Folio, pp. 24. (On Mr. Wighton's Copy is written, "Composed by the Earl of Eglintoun.")

† ————— A Collection of much-admired Marches, Quick-steps, Airs, &c., composed by a lady, and very generously given (with permission to be published) to Nathaniel Gow. Printed and sold by N. Stewart & Co., Edinburgh. Folio, price 2s. 6d. (Incomplete.)

\* † NATHANIEL GOW'S COLLECTIONS.—A Collection of entirely original Strathspey-reels, Marches, Quick-steps, &c., for the Piano-forte, &c., by Ladies resident in a remote part of the Highlands of Scotland. N.B.—Corrected by Nath. Gow. To be had of Gow & Shepherd, &c., Edinburgh. Folio, pp. 24.

† ——— A Complete Collection of Original German Valtz for the Piano-forte, &c., with a Second Violin Accompaniment. Dedicated to Lady Charlotte Campbell, by Nathaniel Gow. Edinburgh: Gow & Shepherd. Folio, pp. 24.

† ——— A Complete Repository of Old and New Scotch Strathspeys, Reels, and Jigs, adapted for the German Flute. Edinburgh: printed and sold by Gow and Shepherd. Oblong 4to, pp. 48.

† ——— Book Second (same title-page), pp. 50.

\* † PETER URBANI'S COLLECTIONS, 1792 or 1793.—A Selection of Scots Songs, harmonised and improved, with simple and adopted Graces. Dedicated to the Countess of Balcarra. By Peter Urbani. Edinburgh: printed for the Author, &c. Folio, pp. 51.

\* † ——— Book 2d is dedicated to Lady Catherine Douglas. Folio, pp. 50. Advertised as published in 1794.

\* † ——— Book 3d is dedicated to Lady Carnegie. Folio, pp. 54.

\* † ——— Book 4th is dedicated to Lady Lucy Ramsay. Folio, pp. 57.

\* † ——— Book 5th and 6th, completing the work, were published as "A Select Collection of Original Scottish Airs, with Verses, the most part of which were written by Robert Burns." Dedicated to the Duchess of Bedford. Is dated Edinburgh, 1st February, 1804. The Words and the Music are printed in opposite pages, and extend to 59 pages each, folio.

† ——— A Favourite Selection of Scots Tunes, properly arranged as Duettos for two German Flutes or two Violins, by P Urbani. Book 1st. Edinburgh: printed and Sold by Urbani & Liston. Oblong 4to, pp. 24.

————— Book Second (same title as above), from pages 25 to 48 inclusive.

————— Books First and Second, for Second Flute or Violin separately. Same size and number of pages.

† ——— A Selection of Minuets, High Dances, Cotillions, Scots Airs, &c., adapted for the Piano-forte, &c., by Peter Urbani. Book 1st. Urbani & Liston, Edinburgh. Folio, pp. 27.

† WILLIAM MARSHALL'S COLLECTIONS, about 1793.—A Collection of Strathspey Reels for the Violoncello or Harpsichord, composed by William Marshall. Neil Stewart, Edinburgh. Oblong folio, pp. 12, and 36 Tunes.

\* † ——— Marshall's Scottish Airs, Melodies, Strathspeys, Reels, &c., for the Piano-forte, Violin, and Violoncello, with appropriate Basses. Dedicated to the Marchioness of Huntly. Edinburgh: Alexander Robertson. Folio, pp. 60, and 170 Tunes. 1822.

\* † ——— Volume 2d of a Collection of Scottish Melodies, Reels, and Strathspeys, Jigs, Slow Airs, &c., for the Piano-forte, &c., being the Genuine and Posthumous Works of William Marshall. Edinburgh: Published by Alexander Robertson, 1847. Folio, pp. 35 and 81 Tunes. There is a Memorial of Marshall that accompanies the Work.

JOSEPH DALE'S COLLECTION, 1794.—Dale's Collection of Sixty Favourite Scotch Songs, taken from the original Manuscripts of the most celebrated Scotch

Authors and Composers, properly adapted for the German Flute. Book 2d. London: Printed for J. Dale. Oblong 4to. Three Books of this Collection were entered at Stationers' Hall in 1794.

————— A Fourth Collection of Sixty Scots Songs, with a Bass, &c., price 7s. 6d. Upright folio. London.

✓ † ROBERT RIDDELL of GLENRIDDELL, 1794.—A Collection of Scotch, Galwegian, and Border Tunes for the Violin and Piano-forte, with a Bass selected by Robert Riddell, of Glenriddell, Esq. Edinburgh: Johnston & Co., 1794. Folio, pp. 37.

✓ ——— New Music for the Piano-forte or Harpsichord. Composed by a Gentleman (R. Riddell of Glenriddell), consisting of a Collection of Reels, Minuets, Hornpipes, Marches, and two Songs in the old Scotch taste, with Variations to five favourite Tunes. Published by James Johnston, Edinburgh. Folio. *1821*

✓ † JOSEPH RITSON, 1794.—A Collection of Scottish Songs, in two volumes 12mo, with the Music; and an Historical Essay on Scottish Song. London: J. Johnston, 1794.

✓ † WILLIAM SHEPHERD, about 1794.—A Collection of Strathspey Reels, &c., with a Bass for the Violoncello or Harpsichord. Dedicated to Miss Abercrombie of Tullibody. Composed by William Shepherd. Edinburgh: Printed for the Author. Folio, pp. 26.

✓ † ——— A Second Collection of Strathspey Reels, &c., for the Piano-forte, Violin, and Violoncello. Dedicated to Lady Carmichael of Castlecraig. Composed by William Shepherd. Edinburgh: Gow & Shepherd. Folio, pp. 26.

William Shepherd, Musician, in 1793 resided in Hamilton's Close, Bristol; and having entered into Partnership with Nathaniel Gow in 1796, they carried on business as Music Sellers in Edinburgh, under the firm of Gow & Shepherd, on an extensive scale. Shepherd died at Edinburgh, on the 19th of January, 1812.

\* † JOHN CLARKSON, about 1796.—Clarkson's Musical Entertainment. A Selection of various Tunes and pieces of Music, adapted to the Piano-forte or Harpsichord. London. Folio, pp. 20.

————— Book Second (same title), folio, pp. 20.

✓ † ——— A Complete Collection of much admired Tunes, as danced at the Balls and Publics of the late Mr. Strange, by John Clarkson, jun. Hamilton, Edinburgh. Folio, pp. 50.

\* † WALTER CLAGGET, about 1796.—Six Solos of Scots Airs, with Variations for the Violin and Violoncello, with a Bass for the Harpsichord, composed by Walter Clagget, Opera 2do. Thompson & Son, London. Folio, pp. 39.

\* † ——— A New Medley Overture, consisting entirely of Scots Tunes, and thirty-six of the most favourite Scots Airs; to which is added, the favourite Air of Chivey Chase, all with variations for the Violin, &c., also adapted to the Piano-forte. The Airs selected, and the Variations composed, by Walter Clagget, London. Folio, pp. 28.

\* † ——— The part for the Second Violin or Flute is published separately, with same title as above. Folio, pp. 12.

\* ——— Thirty six Entire New Airs, in Eight Parts, for the use of the Theatres and other Orchestras, twenty-four intended for act tunes to comedies, and twelve for the same purpose in tragedies, composed by Walter Clagget, late of the Theatre-Royal, Covent Garden, and now leader of the band in the new Theatre,

Edinburgh. The Author, at Mr. Kinnaird's, Murdoch's Close, Edinburgh. Folio, pp.

N.B.—Pianoforte copy of the above printed and sold by J. Anderson, Music Seller, Perth, the father of the late J. Anderson, Engraver, Edinburgh.

† **SIBBALD'S VOCAL MAGAZINE**, 1797.—Containing a selection of the most esteemed English, Scotch, and Irish songs, ancient and modern. Adapted for the Harpsichord or Violin. Edinburgh: C. Stewart & Co., 1797. 8vo; containing 117 Songs, with the Airs.

† ———— Volume Second, (same as above), 1798, 111 Songs with the Airs.

† ———— Volume Third, (same as above), 1799.—98 Songs with the Airs.

\* † **T. H. BUTLER**, 1800.—A Selection of Original Scottish Airs arranged for one and two Voices, with Introductory and Concluding Symphonies, and Accompaniments for the Flute, Violin, and Pianoforte. Dedicated to the Earl of Cassillis.—Muir & Wood, Edinburgh. Folio, 25 pages with Music, and 25 with Words.

The following Collections appear to have been published about the close of the last, or the beginning of the present Century:—

\* † **ROBERT PETRIE**, of **KIRKMICHAEL**.—A Collection of Strathspey Reels and Country Dances, with a Bass for the Violoncello or Harpsichord.—Dedicated to Mrs Farquharson, of Monaltrie, by Robert Petrie, of Kirkmichael, Perthshire. Edinburgh: Printed for the Author, &c. Folio, pp. 22.

\* † ———— A Second Collection, Dedicated to Mrs. Garden of Troup. Edinburgh. Folio, pp. 26.

\* † ———— A Third Collection, Dedicated to Francis Garden, Jun., Esq. of Troup. Edinburgh. Folio, pp. 26.

\* † ———— A Fourth Collection, Dedicated to Mrs Garden, Jun., of Troup and Glenlyon. Edinburgh. Folio, pp. 24.

\* **DUNCAN MACINTYRE**.—A Collection of Slow Airs, Reels, Strathspeys, (&c.), Dedicated to Lady Charlotte Campbell. Composed by D. Macintyre, London. John Gow & Son, folio, pp. 40.

\* **DONALD GRANT** of **ELGIN**.—A Collection of Strathspey Reels, Jigs, &c., for the Pianoforte, Violin and Violoncello. Dedicated to Mrs Col. Grant, of Grant, by Donald Grant, (Teacher of Dancing, Elgin). Gow, Edinburgh; Davie, Aberdeen. Folio, pp. 38.

† **GEORGE JENKINS**, LONDON.—New Scotch Music, consisting of Slow Airs, Strathspeys, Quick Reels, Country Dances, and a Medley on a New Plan, with a Bass for a Violoncello or Harpsichord. Dedicated to His Royal Highness the Prince of Wales. Composed by George Jenkins, teacher of Scottish Dancing. To be had of the Author, High Holborn, Bloomsbury, London. Folio, pp. 70.

\* † ———— Eighteen Airs for two Violins and a Bass, Dedicated to The Duchess of Athole, by George Jenkins. The first Violin and Bass are put in Score. J. Brysson, Edinburgh. Oblong Folio, pp. 16.—Ditto for Second Violin, (same title), Oblong folio, pp. 9.

———— Jenkins' Thirty Highland Airs, Price 5s., 1791, London.

† **JOHN CLARK** of **PERTH**.—A Collection of New Strathspey Reels, and Country Dances, with a Bass for Violoncello or Harpsichord. Dedicated to the

Musical Society of Perth. Composed by John Clark. Anderson, Perth. Folio. pp. 21.

† **JOHN ANDERSON**, PERTH.—A Selection of the most approved Highland Strathspeys, Country Dances, English and French Dances, with a Harpsichord and Violoncello Bass. Dedicated to the Gentlemen of the Musical Society of Greenock. By John Anderson. Edinburgh: Printed for the Author, &c. Folio, pp. 36, and 105 Tunes.

† ———— Anderson's Pocket Companion of the most approved Highland Strathspeys and Country Dances, for the German Flute or Violin, in two Books: Oblong 8vo., in all 96 pages. Anderson, Perth.

✓ † **JAMES WALKER**, DYSART.—A Collection of Reels, Strathspeys, Jigs, &c.

✓ † ———— A Second Collection of Reels, Strathspeys, Jigs, &c., with a Bass for the Violoncello or Harpsichord; also, Marches for a Volunteer Corps. Dedicated to Lady St. Clair of Sinclair, by James Walker, Dysart. Edinburgh: printed for the Author, &c. Folio, price 4s.

\* † **JOHN GUNN**.—Forty favourite Scotch Airs, adapted for the Violin, German Flute, or Violoncello, with the phrases marked, and proper fingering for the latter instrument, &c.; by John Gunn, London. Folio.

✓ † **JOSHUA CAMPBELL'S COLLECTIONS**.—A Collection of New Reels and Highland Strathspeys, with a Bass for the Violoncello or Harpsichord, by Joshua Campbell; a number of which are his own Composition. Glasgow: printed for the Author, &c. Folio, pp. 48.

✓ † ———— A Collection of Favourite Tunes, with new Variations, adapted for the Violin, &c., with a Bass for the Violoncello, by Joshua Campbell. Glasgow; oblong 4to, pp. 81.

✓ † **CHARLES DUFF**, DUNDEE.—A Collection of Strathspey Reels, Jigs, &c. with a Bass for the Violoncello or Harpsichord. To which is added, Four Minuets, Four Marches, in 3 parts. Dedicated to his Grace the Duke of Athole, by Charles Duff, Dundee. Edinburgh: N. & M. Stewart & Co. Folio, pp. 36.

N.B.—The Tunes marked "J. M'D." are composed by Mr. John M'Donald, late Dancing-master, Dundee.

\* † **ALEXANDER LEBURN**, AUCHTERMUCHTY.—A Collection of Strathspey Reels, &c., with a Bass for the Violoncello or Harpsichord. Dedicated to Mrs. Moncrief of Reddie, by Alexander Leburn, Auchtermuchty. Edinburgh: Johnson & Co. Folio, pp. 12.

\* † **WILLIAM CHRISTIE**, CUMINESTOWN.—A Collection of Strathspeys, Reels, Hornpipes, &c., arranged as Medleys for the Harp, Pianoforte, Violin, and Violoncello, by Wm. Christie, Teacher of Dancing. Robertson, Edinburgh. Folio, pp. 40.

\* † **DANIEL ROBERTSON**.—A Collection of Reels, Strathspeys, Jigs, Waltzes, &c., for the Pianoforte, Harpsichord, and Violin, with a Bass for the Violoncello. Composed and dedicated to Miss Georgina Scott of Seabank, by Daniel Robertson. Muir, Wood, and Co., Edinburgh. Folio, pp. 26.

\* † **ALEXANDER MACKAY**.—A Collection of Reels, Strathspeys, and Slow Tunes, arranged for the Pianoforte. Chiefly composed by Alex. Mackay, musician, Islay. Dedicated to the Right Hon. Lady Elvira Campbell of Islay and Shawfield. J. M'Fadyen, Glasgow. Folio, pp. 36.

\* **H. P. MACLEOD.**—A new Selection of the most approved pieces, properly arranged as Duets for two German Flutes, by H. P. Macleod, teacher of Music, Book I. Edinburgh: printed by the Author.

Book II. Edinburgh: printed and sold by the Author, at his house, Richmond Court. Oblong 4to; the two books, pp. 96 and Index.

\* † **WILLIAM MORRISON** of **INVERNESS.**—A Collection of Highland Music, consisting of Strathspeys, Reels, Marches, Waltzes, and slow Airs, with variations, original and selected, for the Pianoforte, Violin, and Violoncello. Dedicated to the Right Hon. Lady Seaforth, by William Morrison. J. Young & Co., Inverness. Folio, pp. 36.

\* **MISS ABRAMS.**—A Collection of Scottish Songs, harmonized for two or three Voices, with an accompaniment for the Harp or Pianoforte, and dedicated to the Right Hon. Lady Amelia Grey, by Miss Abrams. Dale, London. Oblong folio, pp. 39.

\* † **WILLIAM WILSON** (once of Aberdeen).—Twelve Original Scotch Songs, for the Voice and Harpsichord, with an accompaniment for the Violin or Flute. Dedicated to His Royal Highness the Prince of Wales. Composed and adapted by William Wilson. Op. III. London: printed for the Author, &c. Folio, pp. 29.

Mr. Wilson had the reputation of being a first-rate performer of Scottish Songs, and had an engagement at the Subscription Concerts in Aberdeen.

**JOHN ROSS** of **ABERDEEN.**—A Select Collection of Ancient and Modern Scottish Airs, (with words) adapted to the Voice and Pianoforte, with Introductory and Concluding Symphonies, and Accompaniments, Composed by John Ross, Organist of St. Paul's Chapel, Aberdeen. John Hamilton, Edinburgh: Folio, pp. 62.

**JOHN PRINGLE** of **EDINBURGH.**—A Collection of Reels, Strathspeys, and Jigs, with a Bass for the Violoncello or Pianoforte, Dedicated to the Hon. Miss Elliot, by John Pringle. Edinburgh: Printed for the Author. Folio, pp. 19.

† **JAMES PORTEUS.**—A Collection of Strathspeys and Reels, &c., with a Bass for Pianoforte, &c., Composed by James Porteus. Edinburgh: Folio, pp. 40.

† **H. NICOLSON.**—A Collection of Favourite Dances, Composed and Arranged for the Pianoforte, by H. Nicolson, Teacher of Dancing. Edinburgh: Folio, pp. 34.

\* † **MUIR, WOOD, & Co.**—A Curious Collection of Scots Tunes, with Variations for the Violin, and a Bass for the Violoncello or Harpsichord. Muir, Wood & Co., Edinburgh. Folio, pp. 22.

**G. WALKER.**—Walker's Collection of Popular Scotch Songs for the Pianoforte, or German Flute. Printed for G. Walker, London. Folio. From pages 28 to 50 inclusive, being Book Second.

\* **ROBERT BARBER.**—Twenty-four favourite Scots Songs for the Pianoforte and Voice. Dedicated to James Currie, M.D.F.R.S., by Robert Barber, Liverpool. Folio, pp. 24.

\* † **JOSEPH CORFE.**—Twelve Gleees for three and four Voices, Dedicated to the Duke of Leeds. Composed from **ANCIENT SCOTCH MELODIES**, by Joseph Corfe, London. Oblong folio, pp. 35.

\* **KOSELUCH'S** Thirty Scots Songs.—The words by Allan Ramsay.

† **THOMAS DAVIS.**—Twenty familiar English and Scotch Airs, for two German Flutes or two Violins. Composed by Mr. Thomas Davis, London. Folio, pp. 15.

\* † **CHARLES STEWART.**—A Collection of Strathspeys, Reels, Jigs, &c., with a Bass for the Violoncello or Harpsichord. Dedicated to Lady Mary Hay, by Charles Stewart, Musician to Mr. Strange, (chiefly original). Muir & Wood, Edinburgh. Folio, pp. 25.

\* † ———— A Collection of Hornpipes, Minuets, Jigs, &c., with a Bass, by Charles Stewart. Muir & Wood, Edinburgh. Folio, pp. 25.

† **J. SUTHERLAND.**—Edinburgh Repository of Music, of Scotch and Irish Airs, Reels, and Strathspeys, for Flute or Violin. Volume first. Oblong 8vo. pp. 120.

† ———— Volume Second, (as above), J. Sutherland, Edinburgh, pp. 144.

\* † **JOHN M'FADYEN.**—The Repository of Scots and Irish Airs, Strathspeys, and Reels, &c. Part of the Slow Tunes adapted for two Violins and a Bass, others with Variations. The whole with improved Bases for the Pianoforte, Dedicated to Lady Mountstewart. J. M'Fadyen, Glasgow. Oblong 4to, 64 pages with Slow Airs, and 64 with Strathspeys and Reels—in all 128 pages.

\* ———— A Collection of Highland Strathspey Reels, Selected from the best Authors, with a Bass for the Violoncello or Harpsichord, Dedicated to Miss Campbell of Shawfield. J. M'Fadyen, Glasgow. Folio.

\* † **J. A. MAY**, Glasgow.—A Selection of the most favourite Scots Songs, Duets, Gleees, Waltzes, Marches; Scots, Irish, and Welsh Airs; with several pieces as performed at the Theatre of Edinburgh and Glasgow, &c.; Arranged for one, two, and three German Flutes, &c., by Jno. Alex. May. M'Fadyen, Glasgow. Oblong 4to, pp. 120.

† **JOSEPH HAYDN** (Mus. Doc.) 1804.—A Collection of Scottish Airs, harmonized for the voice and pianoforte, with introductory and concluding symphonies and accompaniments, for a Violin and Violoncello. Dedicated to Lady Charlotte Campbell, by Joseph Haydn, Mus. Doct. Published by the proprietor, Wm. Whyte, Edinburgh, 1804. Folio, pp. 40 with music, and 40 with words.

† ———— Volume Second (as above). Dedicated to the Countess of Dalkeith. Folio, pp. 67 with Music, and 63 with words.

\* † **CROSBY'S CALEDONIAN MUSICAL REPOSITORY.**—A choice Collection of Scottish Songs, set to Music for the Voice, &c. Crosby, London. 12mo, pp. 286.

\* † **J. ELOUIS.**—A Selection of favourite Scots Songs, with accompaniments for the Harp or Pianoforte, which may be performed on these Instruments, either with the Voice, or without it, as familiar lessons; to which are added, several airs with variations, composed and respectfully dedicated to Lady Montgomerie. by J. Elouis. Gow & Shepherd, Edinburgh. Folio.

\* † ———— Second volume of the above, dedicated to the Earl of Eglington (same as above), dated 1807. Each volume contains 50 airs with the songs, besides six airs with variations.

\* † **ARCHIBALD DUFF** of **ABERDEEN**, 1812.—A choice Selection of Minuets, favourite Airs, Hornpipes, Waltzes, &c., with upwards of forty of the most approved and fashionable Reels, Strathspeys, and Country Dances, as danced at the

publisher's Balls and Publics. Adapted for the Pianoforte, &c., and dedicated to Lady Ramsay of Balmain, by Arch. Duff of Aberdeen. Part First. Edinburgh, folio, pp. 50. (No part second ever appeared.)

\* † CAPTAIN SIMON FRASER, INVERNESS, 1816.—The Airs and Melodies peculiar to the Highlands of Scotland and the Isles, communicated in an original pleasing, and familiar style, &c., &c. Edited by Capt. Fraser, with preface, interesting notes, and altogether a most valuable work. Robertson, Edinburgh. Folio, pp. 119, and 232 airs. There is a vignette on the title page, embracing a very correct likeness of Neil Gow.

† THOMAS WILSON, 1816.—A Companion to the Ball Room, containing a choice Collection of the most original and admired Country Dances, Reels, &c., &c., with figures to each, &c., &c., by Thomas Wilson, Dancing Master, &c. London: printed for D. Mackay, &c., 1816. 12mo, pp. 251.

\* † ALEXANDER CAMPBELL, 1816.—Albyn's Anthology, or a select Collection of Melodies and Vocal Poetry, peculiar to Scotland and the Isles. Volume First, 1816, with Preface. Folio, pp. 100.

\* † ———— Volume Second of the above, 1818 (same Title). Folio, pp. 100. Both volumes published by Robertson, Edinburgh.

† THE BANQUET, 1817.—A Selection of the Music, vocal and instrumental, performed at the Grand Instructory Dinner of the Caledonian Asylum, arranged for the Pianoforte, by C. Stokes. Printed for the benefit of the Institution, by Chappell & Co., London, 1817. Folio, pp. 89.

\* † ALEXANDER WALKER, ENGRAVER, EDINBURGH, 1818.—The Miniature Museum of Scots Songs, written by Scots Poets, with music, arranged for the Voice and Pianoforte, by the most eminent Composers, in 2 vols., 12mo, in all 288 pages. Walker & Anderson, Edinburgh, 1818.

JOHN PARRY, LONDON.—New and correct Collection of Scottish Songs, arranged with Pianoforte accompaniments, for the Voice and Pianoforte, by John Parry. D'Almaine, London. 3 Volumes, folio.

\* † JAMES HOGG (the Ettrick Shepherd) 1819.—The Jacobite Relics of Scotland, being the Songs, Airs, and Legends of the House of Stuart, collected and illustrated by James Hogg, author of "The Queen's Wake," &c., &c. Blackwood, Edinburgh, 1819. Octavo, pp. 424.

\* † ———— Volume Second, or Second Series (as above), 1821. Blackwood, Edinburgh. 8vo, pp. 480.

\* † ———— No. 1 of the Border Garland, containing Nine New Songs, by James Hogg. The Music partly old, and partly composed by himself and Friends, with symphonies and accompaniments for the Pianoforte. Edinburgh, royal 8vo, pp. 19.

† HENDERSON, 1822.—Part First. Gow's Vocal Melodies of Scotland; arranged for the Flute by Mr. Henderson. Oblong 4to, pp. 30. Robertson, Edinburgh.

————— Part Second, (same as above), Robertson, Edinburgh. Oblong 4to, pp. 30.

† ROBERT ARCH. SMITH OF EDINBURGH.—The Scottish Minstrel. A Collection of Songs with Accompaniments and Symphonies for the Pianoforte, by R. A. Smith, in Six Volumes, Royal 8vo, Purdie, Edinburgh. The Advertisement to the Sixth Volume is dated January, 1824. The whole Work extends to 632 pages, with an Air and Song to each page.

\* † PETER BAILLIE, 1825.—A Selection of Original Tunes arranged for the Pianoforte and Violin. Composed by Peter Baillie. Edinburgh, folio, pp. 7, 1825.

\* † JAMES DEWAR, about 1826.—Popular National Melodies of Scotland as arranged for, and performed by, the Band of the Theatre Royal, Edinburgh: Adapted for the Pianoforte by James Dewar, Leader of the Orchestra. Robertson, Edinburgh, in 6 Numbers folio, now in 2 parts folio, of 21 pages each, with separate Accompaniments for the Flute or Violin. (An excellent Work.)

\* JAMES DAVIE, ABERDEEN.—A Manuscript containing upwards of an hundred Old Ballad Melodies, chiefly Scottish, which have been noted down from the singing of old people, and his own recollections. By James Davie, Aberdeen.

Many of these Airs belong to Ballads in the Collections of Bishop Piercy, Scot, Chambers Matherwell, Buchan, &c.

\* † 1829. THE CALEDONIAN REPOSITORY of Scottish Slow Airs, Marches, Strathspeys, Reels, Jigs, Curious Ancient Airs, Variations, &c., including the best Compositions of the Royal Stuarts, the Earl of Eglintoun, Mrs. Robertson of Ladykirk, Cooper, Daniel Dow, Cap. Fraser, the Gow Family, Jenkins, Major Logan, Marshall, M'Gibbon, M'Donald, M'Glashan, M'Intosh, Macintyre, M'Lean, Oswald, Petrie, Pringle, Riddell, R. A. Smith, Stewart, &c., &c., expressly adapted for the Violin. By James Davie, Aberdeen. In Four Volumes, oblong 4to, containing 550 Tunes. Lewis and James Smith, Aberdeen, and the Author.

\* † ———— CALEDONIAN REPOSITORY.—(same as above), with a brief dissertation on Scottish Music, and Notices of some of its Composers, &c. Book First.—Second Series, Oblong 4to, 151 Tunes. To be had as above.

\* † ———— CALEDONIAN REPOSITORY for the Violin. Book Second, Second Series. To which is prefixed a CATALOGUE of the PRINCIPAL MANUSCRIPT and PRINTED COLLECTIONS, CONTAINING ANCIENT and MODERN SCOTTISH MELODIES. Oblong 4to, to be had as above.

\* † DUNCAN M'KERCHER, DUNKELD, 1830.—A (2nd) Collection of Original Strathspeys and Reels, arranged for the Pianoforte, Violin, and Violoncello, Dedicated to Lady Elcho, by D. M'Kercher. Edinburgh: Printed for the Author, 1830, folio, pp. 22.

\* † DONALD M'DONALD, EDINBURGH, 1831.—A Collection of the Ancient Martial Music of Caledonia, called Piobaireachd, as performed on the Great Highland Bagpipe, now adapted to the Pianoforte, Violin, and Violoncello, &c., &c. Dedicated to the Highland Societies of London and Scotland. By Donald M'Donald, Pipemaker to these Societies. Robertson, Edinburgh: Folio. In all 130 pages.

\* † ———— A Collection of Quick Steps, Strathspeys, Reels, Jigs, arranged for the Highland Bagpipe, by Donald M'Donald & Son, Pipe Makers, Edinburgh. And sold by them, 1831. Oblong 8vo, pp. 78.

\* † ALEXANDER ROBERTSON, EDINBURGH—Select Melodies of Scotland. Arranged for the Flute, by Alex. Robertson, Edinburgh; in Six Numbers, 3s. each, Small 4to, in all 184 pages.

\* † THE CALEDONIAN MUSEUM, containing a favourite Collection of Ancient and Modern Scots Tunes, adapted to the Flageolet, Flute, or Violin, by Alexander Robertson, Edinburgh, in three Books, 3s. each. Oblong 4to, in all 72 pages.

\* † DUN & THOMSON, EDINBURGH, 1837.—The Vocal Melodies of Scot-



land, united to the songs of Robert Burns, Sir Walter Scott, and other distinguished Poets, arranged with symphonies and accompaniments for the Voice and Pianoforte. By Finlay Dun and John Thomson, in four volumes, folio, each containing 36 Songs. Paterson & Sons, Edinburgh.

\* J. M. MÜLLER, 1837-39.—The Vocal Gems of Scotland, arranged with new and appropriate symphonies and accompaniments for the Voice and Pianoforte, by J. M. Müller. Wood & Co., Edinburgh. In two volumes, folio.

\* † ANGUS MACKAY, EDINBURGH, 1838.—A Collection of Ancient Piobaireachd, or Highland Pipe Music, many of the pieces being adapted to the Pianoforte, with full instructions, &c., to which are prefixed, some Sketches of the principal hereditary Pipers, and historical and national notes, &c. Dedicated to the Highland Society of London, by Angus Mackay. Edinburgh: printed for the Author. Folio, in all 198 pages.

\* † WILLIAM DAUNEY, 1838.—Ancient Scottish Melodies, from a Manuscript of the reign of King James the Sixth, with an Introductory Enquiry, illustrative of the history of the Music of Scotland, by William Daune, Esq., F.S.A., Scot. Edinburgh, 1838, 4to. (A very valuable Work.)

\* † JAMES JOHNSON, ENGRAVER, EDINBURGH, 1839.—The Scottish Musical Museum, consisting of upwards of six hundred Songs, with popular basses for the Pianoforte, originally published by James Johnston in 1787-1803, and now accompanied with copious notes and illustrations of the Lyric Poetry and Music of Scotland, by the late William Stenhouse, with some additional illustrations (by David Laing, Esq.), in six volumes, 8vo. Blackwood & Sons, Edinburgh. (A most valuable work.)

In preparing a limited number of Copies of the Notes and Illustrations, in a separate form, to accommodate such persons or libraries as possess the earlier editions of the Scots Musical Museum, it has been considered advisable to alter the mode of arrangement which was adopted in 1839. Instead of keeping the work in its original form, as six volumes or parts, with the notes at the end of each, the musical portion is now comprised in three volumes, each containing two hundred songs, and the Notes and Illustrations form the fourth or concluding volume. In all other respects the Copies are alike. 1853; Blackwood & Sons, Edinburgh.

\* † JAMES DANIEL of ABERDEEN, 1840.—A Collection of Original Music, consisting of (127) Slow Airs, Strathspeys, Reels, Hornpipes, &c., &c., adapted for the Pianoforte or Violin, and Violoncello, by a Citizen (of Aberdeen). Daniel, Aberdeen. Folio, pp. 39.

\* † WOOD & CO.'S COLLECTIONS, 1841.—Dance Music of Scotland (Royal Arms of Scotland here). A Collection of all the best Reels and Strathspeys, both of the Highlands and Lowlands, arranged for the Pianoforte, and dedicated to the Duchess of Roxburgh, by J. T. Surenne (her Grace's Arms here). Wood & Co., Edinburgh. In four Books, or one Volume, folio, pp. 80, and contains 257 Dance Tunes.

(We take the liberty of expressing our humble belief that this work of Mr. Surenne's is the best arranged collection of Dances for the Pianoforte in print. He knows well the instrument he writes for; and, in selecting the Copies of his Melodies, he has very properly consulted *Davie's Caledonian Repository*.)

\* † WOOD & CO.'S COLLECTIONS, 1849.—The Songs of Scotland, adapted to their appropriate Melodies, arranged with Pianoforte accompaniments, by T. M. Mudie, J. T. Surenne, H. E. Dibdin, Finlay Dun, &c. Edited by G. F. Graham, author of the Article "Music," in the seventh volume of the *Encyclopædia Britannica*, &c. In three volumes, royal 8vo, 1848-49. Wood & Co., Edinburgh.

A very valuable Work, and contains upwards of 550 songs, with historical and critical notes.

\* † ———— Songs of Scotland, without words, arranged expressly for the Pianoforte, and edited by J. T. Surenne, Introduction by G. F. Graham. Wood & Co., Edinburgh. Royal 8vo.

Another valuable Work, and contains 380 Melodies, pp. 164, and 20 pages with introduction, &c.

————— Orain Na'h Albain, a Collection of Gaelic Songs, with English and Gaelic words, and an Appendix, containing traditionary notes to many of the Songs. The Pianoforte accompaniment arranged, &c., by Finlay Dun. One Volume, folio. Wood & Co., Edinburgh, &c., 1848.

THE GARLAND OF SCOTIA.—A Musical Wreath of Scottish Song, with Notes, adapted for the Voice, Flute, Violin, &c. By John Turnbull, &c., Glasgow, 1841. Royal 8vo, pp. 192.

WILSON'S SONGS OF SCOTLAND 1842.—Eight Books, folio.

VOCAL MELODIES OF SCOTLAND, Arranged for the Pianoforte, with an Accompaniment for the Flute and Violoncello (*ad libitum*), by Alfred Devaux. Six Books, folio. London: Cramer & Co. Edinburgh: Paterson & Roy, 1842.

† JOSEPH LOWE'S COLLECTIONS, 1844-45.—Lowe's Collections of Reels, Strathspeys, and Jigs, being a New and Complete Selection of the best Dancing Tunes, arranged for the Pianoforte and Violoncello, by Joseph Lowe. Edinburgh: Paterson & Roy, &c. In Six Books, folio, in all 136 pages.

† ———— Lowe's Selection of Popular Country Dances, &c. Dedicated to H. R. H., The Princess Royal. Edinburgh: 1853. Folio, pp. 22.

WILLIAM HAMILTON, 1844.—The British Minstrel, and Musical and Literary Miscellany, a Selection of Standard Music, &c. Glasgow: William Hamilton, Volume First, 1844. Royal 8vo, pp. 324.

† ———— Volume Second, (same as above), 1844, pp. 346.

† ———— Volume Third Do. 1845, pp. 314.

† ———— Hamilton's Universal Tune Book.—A Collection of the Melodies of all Nations, adapted for the Violin, &c., by James Manson, 1844. Vol. first, pp. 184. Glasgow: William Hamilton. Square 12mo.

† ———— Volume Second (same as above) 184, pp. 1846.

† ———— Hamilton's Select Songs of Scotland, with Music. Folio, pp. 208. Glasgow, 1848. Published in 13 parts, of 16 pages each.

LAYS FROM STRATHEARN, by Caroline Baroness Nairn, &c. Arranged &c., for the Pianoforte, by Finlay Dun. One vol., folio. London: Addison & Co. Edinburgh: Paterson & Roy, &c. 1850.

The Editor will be most thankful to those who are possessed of Scottish Music not generally known—print or manuscript—if they would have the kindness to permit him to examine it, after which it will be carefully returned to the owner free of expense.—Address, JAMES DAVIE, Professor of Music, Aberdeen.

1

A HIGHLAND BATTLE PIECE, or SIEGE OF KILDRUMMIE;  
Partly composed, the whole arranged, & inscribed to the memory of  
SIR WILLIAM WALLACE THE SCOTTISH CHAMPION, by JAMES DAVIE.

LIVELY.

THE WAR SONG.

Musical notation for 'THE WAR SONG'. It consists of three staves of music. The first staff is in G major, 6/8 time, and ends with a double bar line and repeat sign. The second staff continues the melody and includes a key signature change to G minor (indicated by a flat on the B) and a '6' above the staff. The third staff concludes the piece with a 'D.C.' (Da Capo) instruction.

QUICK STEP TOWARDS THE ENEMY.

(THE LADS WI' THE KILTS.)

Musical notation for 'QUICK STEP TOWARDS THE ENEMY'. It consists of two staves of music in G major, 6/8 time. The notation features many sixteenth notes and slurs, characteristic of a quick step. The piece ends with a double bar line and repeat sign.

ADDRESS TO THE ARMY.

(SCOTS WHA HAE WI' WALLACE BLEED.)

Musical notation for 'ADDRESS TO THE ARMY'. It consists of two staves of music in G major, 2/4 time. The first staff begins with the instruction 'BOLD.' and features a strong, rhythmic melody. The second staff continues the piece with a similar bold character, ending with a double bar line and repeat sign.

TURN.

THE ENGAGEMENT BEGINS. (JOHN PATERSON'S MARE GOES FOREMOST.)

SPIRITED.

FASTER.

The image shows a musical score for a piece titled "THE ENGAGEMENT BEGINS. (JOHN PATERSON'S MARE GOES FOREMOST.)". The score is written on eight staves of music, all in G major (one sharp) and 6/8 time. The first staff is marked "SPIRITED." and the fourth staff is marked "FASTER.". The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "h" (forte) and "h" (piano), and some slurs. The score ends with a double bar line and repeat dots.

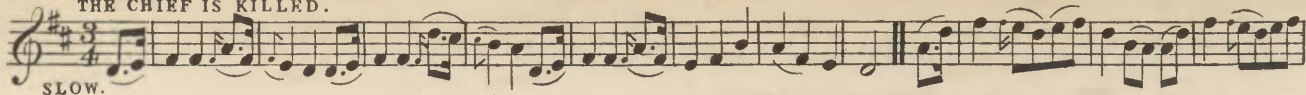
THE ENEMY FLIES AND IS PURSUED.

PURSUIT ENDED.

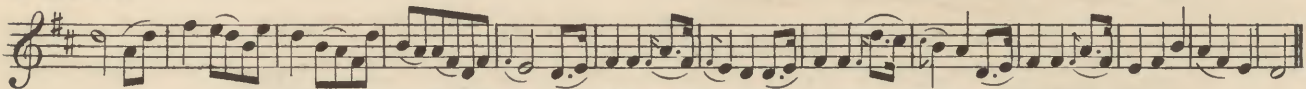
PIBROCH OF VICTORY.

TURN.

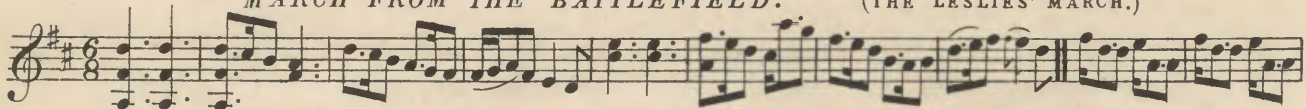
## THE CHIEF IS KILLED.



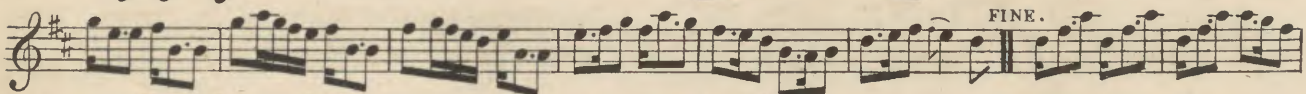
SLOW.



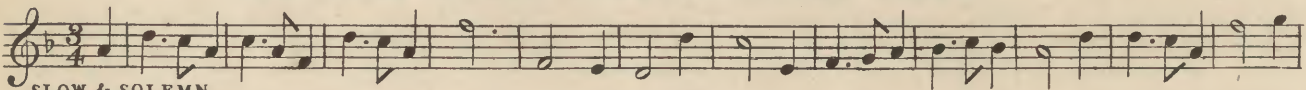
## MARCH FROM THE BATTLEFIELD. (THE LESLIES' MARCH.)



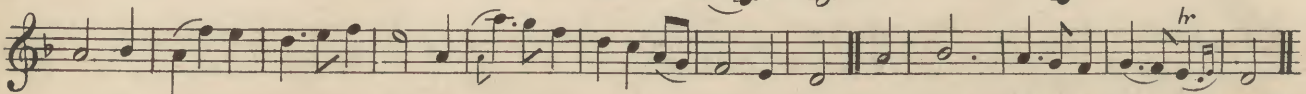
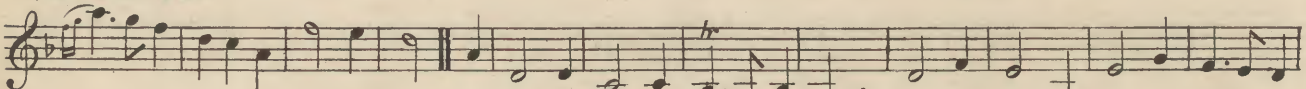
FINE.

REPEAT 2<sup>d</sup> PART  
AS PART 4<sup>th</sup>

## THE DIRGE AT THE FUNERAL OF THE CHIEF.



SLOW &amp; SOLEMN.



END OF THE BATTLE PIECE.

SLOWLY.

THE FIR TREE.

Musical notation for 'THE FIR TREE' in G major, common time. The piece consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. The melody is characterized by a slow, steady pace with a mix of eighth and sixteenth notes.

THE CALEDONIAN HUNT. STRATHSPEY. SIR A. DON.

Musical notation for 'THE CALEDONIAN HUNT' in G major, common time. The piece consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. The melody is more rhythmic and features many sixteenth notes.

SMITHS ARE GALLANT FIREMEN. REEL.

Musical notation for 'SMITHS ARE GALLANT FIREMEN' in G major, common time. The piece consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. The melody is a lively reel with many sixteenth notes.

SLOW.

BONNY BARBARA ALLAN

Musical notation for the first piece, 'Bonny Barbara Allan'. It consists of two staves of music in G major (one flat) and 3/4 time. The melody is written in a treble clef. The first staff ends with a repeat sign, and the second staff continues the melody.

SLOW.

BLACK MARY.

Musical notation for the second piece, 'Black Mary'. It consists of two staves of music in C major and 3/4 time. The melody is written in a treble clef. The first staff ends with a repeat sign, and the second staff continues the melody.

LADY CARMICHAEL OF CASTLE-CRAIG'S STRATHSPEY. JOHN GOW.

Musical notation for the third piece, 'Lady Carmichael of Castle-Craig's Strathspey'. It consists of two staves of music in C major and 2/4 time. The melody is written in a treble clef. The first staff ends with a repeat sign, and the second staff continues the melody.

GLENBUCKET'S BREEKS. STRATHSPEY. *MacLachlan's Reel*

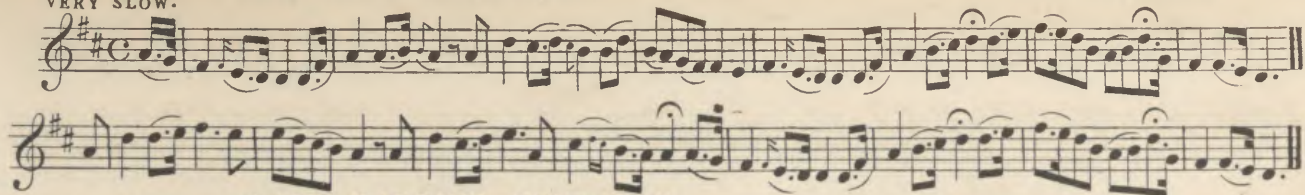
Musical notation for the fourth piece, 'Glenbucket's Breeks'. It consists of two staves of music in C major and 2/4 time. The melody is written in a treble clef. The first staff ends with a repeat sign, and the second staff continues the melody.

VERY SLOW.

THE AULD KIRKYARD.

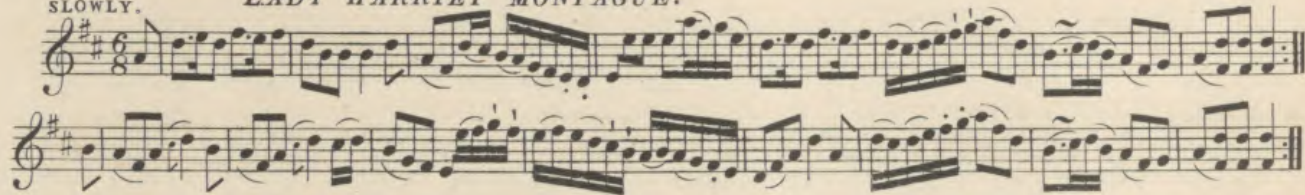
BY PERMISSION.

7

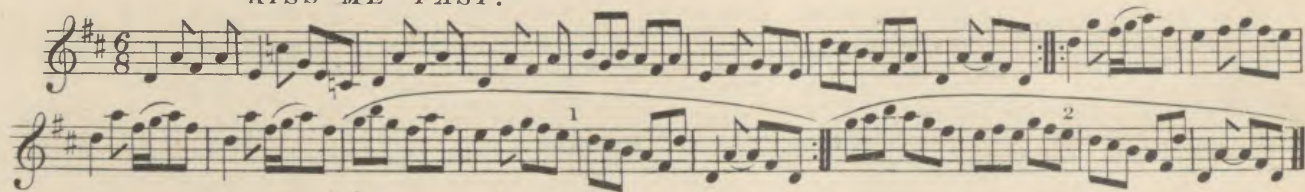


SLOWLY.

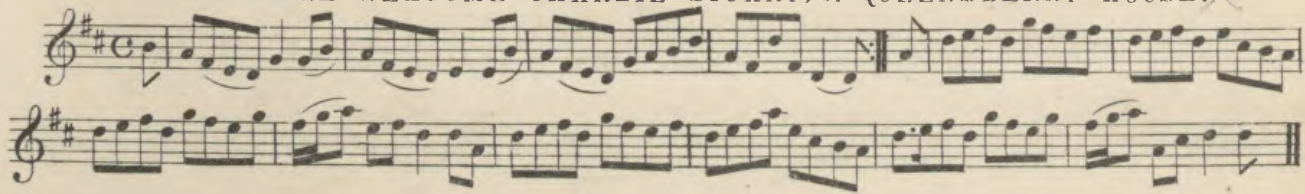
LADY HARRIET MONTAGUE.



KISS ME FAST.



YE'RE WELCOME CHARLIE STUART, or QUEENSBERRY HOUSE. X





## THE TEARS OF CALEDONIA.

MASTERTON.

SLOW.

Musical notation for 'THE TEARS OF CALEDONIA.' in G major, 3/4 time. The piece is marked 'SLOW.' and features a melody with a 'tr' (trill) marking above the final measure. The notation consists of two staves of music.

SLOWLY.

## MY BOY TAMMY.

Musical notation for 'MY BOY TAMMY.' in G major, 3/4 time. The piece is marked 'SLOWLY.' and features a melody with a 'tr' (trill) marking above the final measure. The notation consists of two staves of music.

SLOW.

## THE BOYNE WATER.

LADY MARISCHAL.

Musical notation for 'THE BOYNE WATER.' and 'LADY MARISCHAL.' in G major, 3/4 time. The piece is marked 'SLOW.' and features a melody with a 'tr' (trill) marking above the final measure. The notation consists of two staves of music.

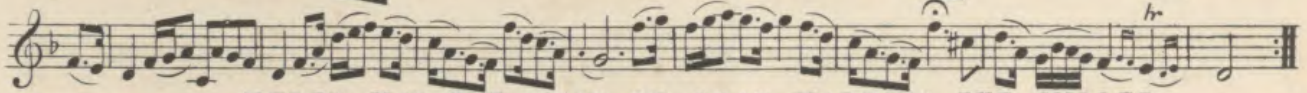
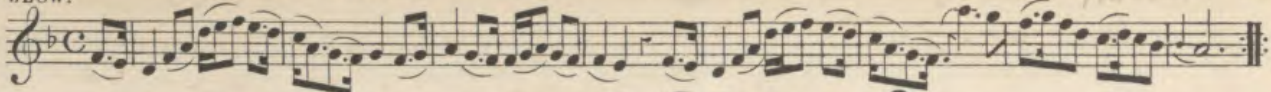
## THE MILLER LADS.

DUNMACGLASS.

Musical notation for 'THE MILLER LADS.' and 'DUNMACGLASS.' in G major, 3/4 time. The piece is marked 'SLOW.' and features a melody with a 'tr' (trill) marking above the final measure. The notation consists of two staves of music.

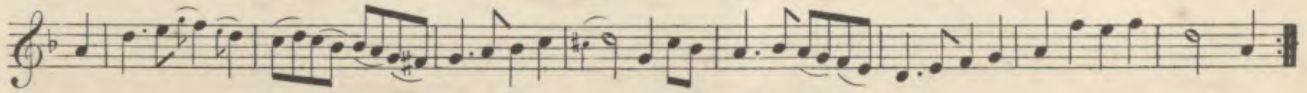
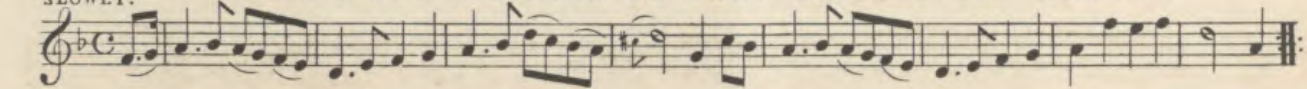
BENNY SIDE.

SLOW.



MERRY MAY THE MAID BE THAT MARRIES THE MILLER.

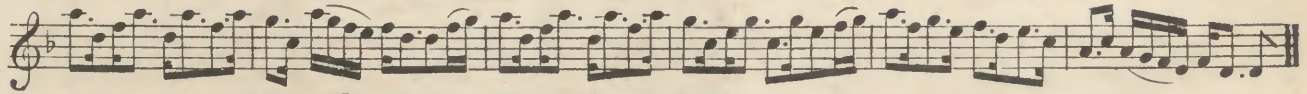
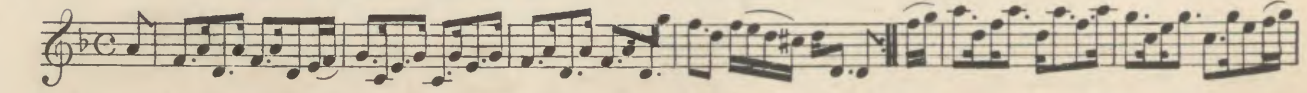
SLOWLY.



SAUNDERS BRANE,

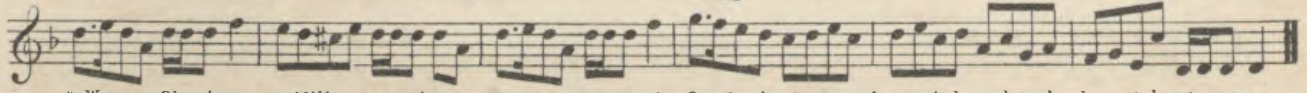
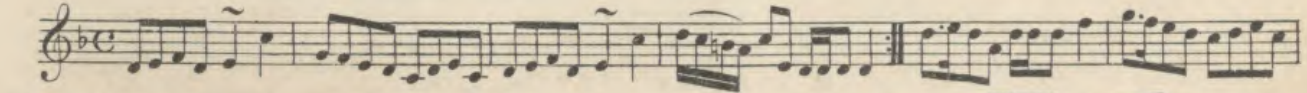
STRATHSPEY.

M<sup>r</sup> DUNCAN.



THE WEAPON SHAW. \*

REEL.



\* Weapon Shawings, or Military meetings were very common in Scotland at an early period, and took place at least once a year by order of the Sherriff. Dauneys Essay on the Skene M.S.

*The Bridge of Anas.*

THE LASS OF PATIE'S MILL.

SLOW.

Musical notation for 'THE LASS OF PATIE'S MILL.' consisting of two staves. The first staff is in treble clef, key of D major, and common time (C). The second staff is in treble clef, key of D major, and common time (C), featuring a 'tr' (trill) marking above several notes.

HAD YE BEEN WHERE I HAE BEEN, or THE BATTLE OF KILLYCRANKIE.

SLOWLY.

Musical notation for 'HAD YE BEEN WHERE I HAE BEEN, or THE BATTLE OF KILLYCRANKIE.' consisting of two staves. The first staff is in treble clef, key of D major, and 2/4 time. The second staff is in treble clef, key of D major, and 2/4 time.

THE RUFFIAN'S RANT, STRATHSPEY.

Musical notation for 'THE RUFFIAN'S RANT, STRATHSPEY.' consisting of two staves. The first staff is in treble clef, key of D major, and common time (C). The second staff is in treble clef, key of D major, and common time (C).

Musical notation for 'THE BRAES OF MARR.' consisting of two staves. The first staff is in treble clef, key of D major, and common time (C). The second staff is in treble clef, key of D major, and common time (C), featuring several triplet markings (indicated by a '3' above groups of notes).

THE BRAES OF MARR.

ORIGINAL SET.

Musical notation for 'THE BRAES OF MARR.' consisting of two staves. The first staff is in treble clef, key of D major, and common time (C). The second staff is in treble clef, key of D major, and common time (C).

The first piece consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes. The bottom staff provides a harmonic accompaniment with a similar rhythmic pattern.

Mc LAUHLANE'S SCOTTISH MEASURE.

The second piece, 'Mc LAUHLANE'S SCOTTISH MEASURE', consists of two staves of music. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by a mix of eighth and sixteenth notes, with some triplet-like figures.

DALRY HOUSE, STRATHSPEY.

The third piece, 'DALRY HOUSE, STRATHSPEY', consists of two staves of music. It is written in G major (one sharp) and common time (C). The notation includes a 'S.' marking above the first measure of the top staff, indicating a specific rhythmic or melodic feature.

THE ECCENTRIC. REEL.

The fourth piece, 'THE ECCENTRIC. REEL.', consists of two staves of music. It is in G major (one sharp) and common time (C). The melody is a simple, rhythmic reel. A 'S.' marking is present above the final measure of the top staff.

Mc BAYNE.

*Handwritten signature or note at the bottom right of the page.*

Three staves of musical notation for the piece 'Jacky Tar'. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. The piece concludes with a double bar line and repeat dots.

THE BRIG O' DEE.

STRATHSPEY.

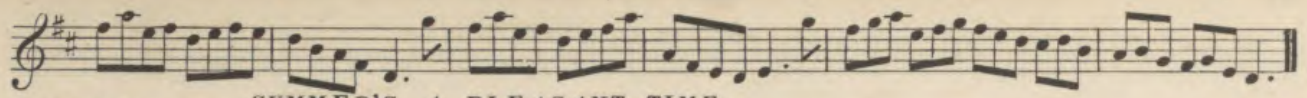
JAS YOUNG.

Two staves of musical notation for the piece 'The Brig o' Dee'. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody features a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece ends with a double bar line and repeat dots.

SANDY O'ER THE LEE.

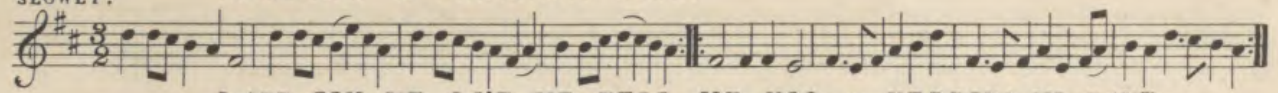
REEL.

Three staves of musical notation for the piece 'Sandy o'er the Lee'. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily composed of eighth notes, with some sixteenth-note runs. The piece concludes with a double bar line and repeat dots.

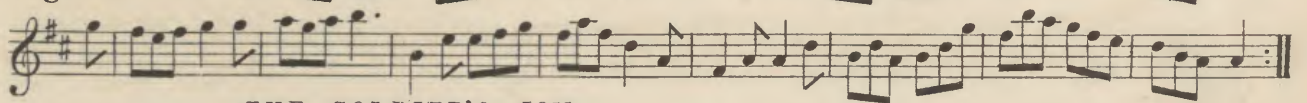
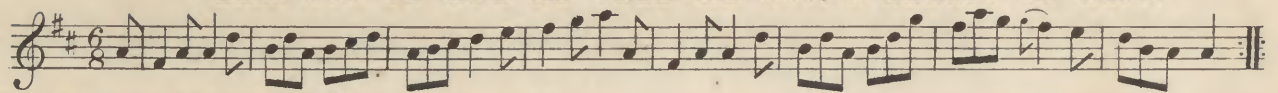


SLOWLY.

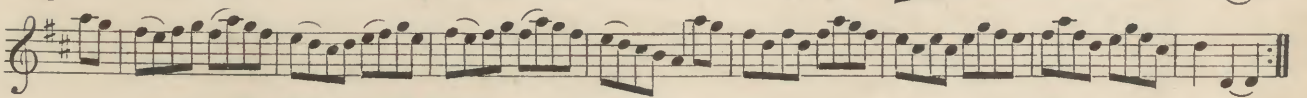
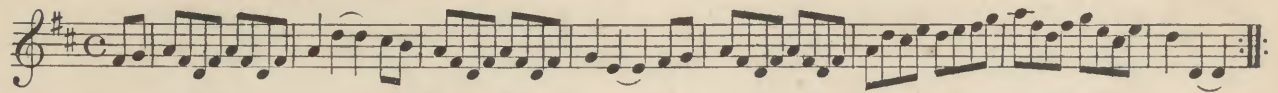
SUMMER'S A PLEASANT TIME.



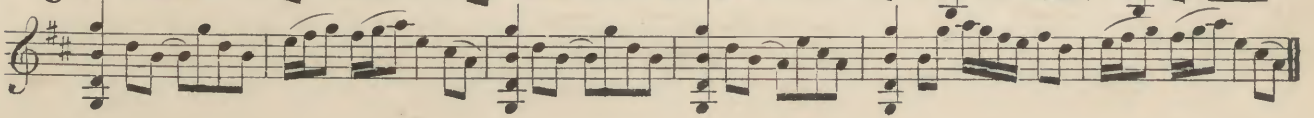
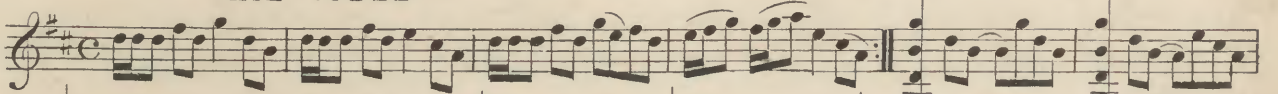
LASS GIN YE LO'E ME TELL ME NOO, or HERRIN' IN SAUT.



THE SOLDIER'S JOY.



TAIL TODLE.



THE MAID THAT TENDS THE GOATS.

SLOW.

Musical notation for the first piece, consisting of two staves of music in treble clef with a common time signature (C). The melody is written on a single line.

BROSE AND BUTTER.

Musical notation for the second piece, consisting of two staves of music in treble clef with a 9/8 time signature. The melody is written on a single line.

THE ROUGH TYKE OF TARLAND.

STRATHSPEY. *Balthus d'Alloch*

Musical notation for the third piece, consisting of two staves of music in treble clef with a common time signature (C). The melody is written on a single line.

THE HILLS OF CROMDALE.

REEL.

Musical notation for the fourth piece, consisting of two staves of music in treble clef with a common time signature (C). The melody is written on a single line.

SLOWLY BUT BOLD.

Musical notation for the first two staves of the song. The first staff is in 3/4 time and the second is in 3/2 time. Both are in the key of B-flat major.

SAW YE NAE MY PEGGY, or TELL ME HOW FOR TO WOO.

LIVELY.

Musical notation for the third and fourth staves of the song. The third staff is in 9/8 time and the fourth is in 6/8 time. Both are in the key of B-flat major. The fourth staff includes first and second endings.

MY MITHER'S AYE GLOWERING ME.

Musical notation for the fifth and sixth staves of the song. The fifth staff is in 6/8 time and the sixth is in 6/8 time. Both are in the key of B-flat major. The sixth staff includes first and second endings.

THE BOBBERS O' BRECHIN.

REEL.

MR MARSHALL

Musical notation for the seventh and eighth staves of the song. The seventh staff is in C major and the eighth is in B-flat major. Both are in 2/4 time.



Musical notation for the first piece, 'THE GALLOP TO KINROSS. JIG.' It consists of two staves of music in G major (one sharp) and common time (C). The melody is written on a treble clef. The first staff contains the main melody with a repeat sign. The second staff continues the melody, featuring several triplet markings (indicated by a '3' above the notes) and a five-measure rest (indicated by a '5' below the staff).

## THE GALLOP TO KINROSS.

JIG.

D. Mc DONALD.

Musical notation for the second piece, 'MY AIN KIND DEARY O. REEL.' It consists of one staff of music in G major (one sharp) and 6/8 time. The melody is written on a treble clef and includes a repeat sign at the end.

## MY AIN KIND DEARY O.

REEL.

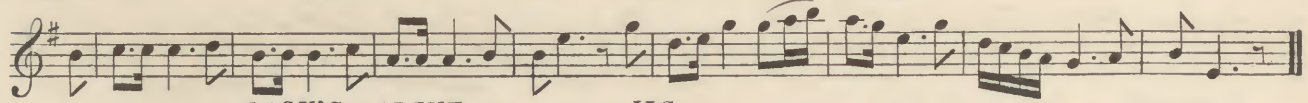
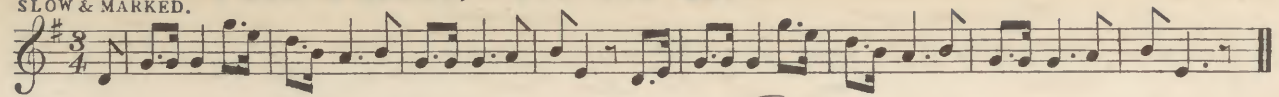
Musical notation for the third piece, 'THE RAILWAY REEL.' It consists of one staff of music in G major (one sharp) and common time (C). The melody is written on a treble clef and includes a repeat sign at the end.

## THE RAILWAY REEL.

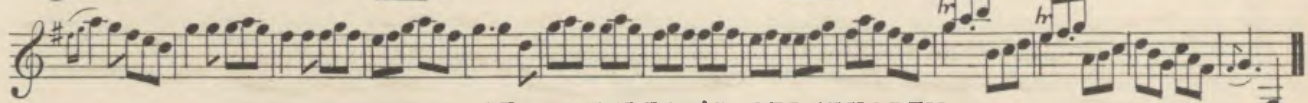
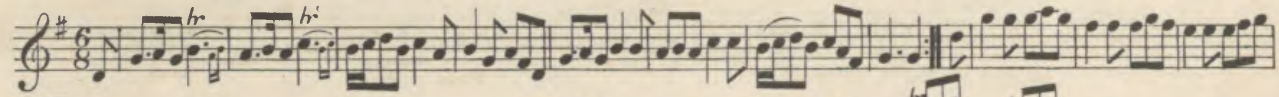
Musical notation for the fourth piece, 'THE RAILWAY REEL.' It consists of one staff of music in G major (one sharp) and common time (C). The melody is written on a treble clef and includes a repeat sign at the end.

Musical notation for the fifth piece, 'THE RAILWAY REEL.' It consists of one staff of music in G major (one sharp) and common time (C). The melody is written on a treble clef and includes a repeat sign at the end.

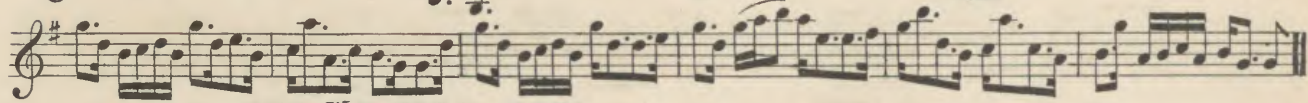
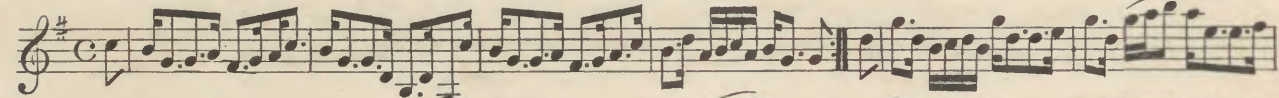
SLOW & MARKED.



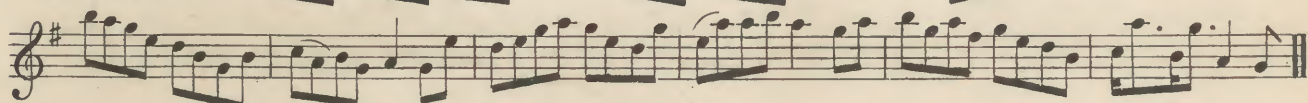
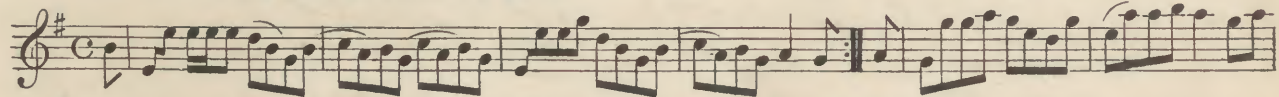
JACK'S ALIVE. JIG.



THE DUCHESS OF HAMILTON'S STRATHSPEY. JOHN BOWIE.



THE WEAVERS' REEL.



SLOW.

Musical notation for the first section of 'The Gaberlunzie Man', consisting of three staves of music in 3/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#).

SLOWLY.

O'ER SOON TO RISE. STRATHSPEY. VERY OLD.

Musical notation for the second section, 'O'er Soon to Rise', consisting of two staves of music in common time. The melody is written on a treble clef staff with a key signature of one sharp (F#).

THERE CAM' A YOUNG MAN TO MY DADDY'S DOOR.

Musical notation for the third section, 'There Cam' a Young Man to My Daddy's Door', consisting of two staves of music in 6/8 time. The melody is written on a treble clef staff with a key signature of one sharp (F#).

PATIE'S MILL. VERY OLD REEL.

Musical notation for the fourth section, 'Patie's Mill', consisting of one staff of music in common time. The melody is written on a treble clef staff with a key signature of one sharp (F#).

SLOWLY.

BONNIE JEANNIE GRAY

Musical notation for the first piece, 'Bonnie Jeannie Gray'. It consists of two staves of music in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line and repeat dots.

SLOWLY.

HE'S OWRE THE HILLS THAT I LO'E WEEL.

Musical notation for the second piece, 'He's Owre the Hills that I lo'e Weel'. It consists of two staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line and repeat dots.

MISS CAMPBELL OF MONZIE'S STRATHSPEY.

Musical notation for the third piece, 'Miss Campbell of Monzie's Strathspey'. It consists of two staves of music in treble clef, with a common time signature (C). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line and repeat dots.

THE BRANDER.

REEL.

PETRIE.

Musical notation for the fourth piece, 'The Brander Reel'. It consists of two staves of music in treble clef, with a common time signature (C). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line and repeat dots.

O BOTHWELL BANKS.

SLOW.

Musical notation for the first piece, 'O Bothwell Banks', consisting of two staves of music in 3/4 time with a key signature of one flat.

MISS McLEOD'S FAVORITE.

MR. MARSHALL.

SLOWLY.

Musical notation for the second piece, 'Miss McLeod's Favorite', consisting of two staves of music in 3/4 time with a key signature of one flat.

DANIEL DOW'S STRATHSPEY.

D. DOW.

Musical notation for the third piece, 'Daniel Dow's Strathspey', consisting of two staves of music in 3/4 time with a key signature of one flat.

THE HIGHLAND SKIP,

REEL.

D. DOW.

Musical notation for the fourth piece, 'The Highland Skip', consisting of two staves of music in 3/4 time with a key signature of one flat.

SLOW.

TARRY WOO.

Musical notation for 'TARRY WOO' in G major, 6/8 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by eighth and sixteenth notes, with some triplets. The second staff continues the melody with similar rhythmic patterns and includes a repeat sign at the end.

SLOWLY.

AWA' WHIGS AWA'. \*

Musical notation for 'AWA' WHIGS AWA'. \* in G major, 6/8 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is slower than the previous piece, featuring dotted rhythms and eighth notes. The second and third staves continue the piece, with the third staff ending with a repeat sign.

Var.

CAMBDELMORE.

STRATHSPEY.

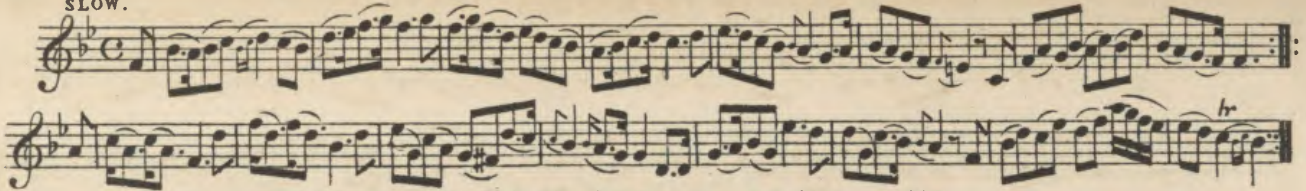
Musical notation for 'CAMBDELMORE' and 'STRATHSPEY' in G major, 6/8 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece is marked 'Var.' and features a more complex, rhythmic melody with many sixteenth notes. The second staff continues the piece with similar intricate patterns.

\* It is said by tradition that at the battle of Bothwell bridge, a Piper stood on the brink of the Clyde playing this Air with great glee, until shot by a bullet, when he rolled down the bank in the agonies of death; and always as he rolled over the bag, he made the pipes to yell out some more notes of it, until at last he plunged into the river, and was carried quietly down the stream amongst the rest of the floating Whigs.

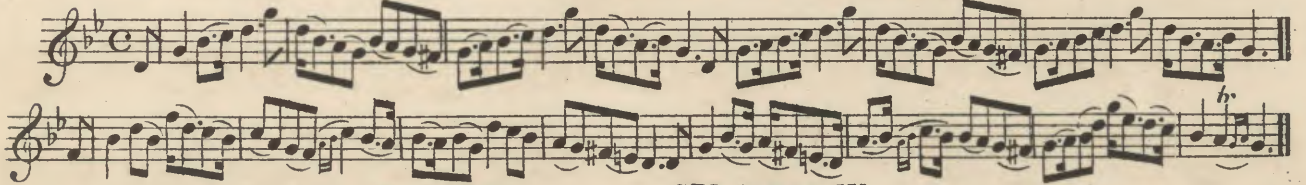
HOGG.

SLOW.

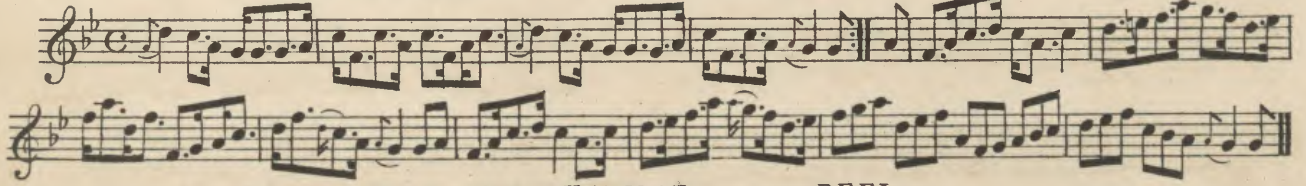
THE BONNY GREY EYED MORN.



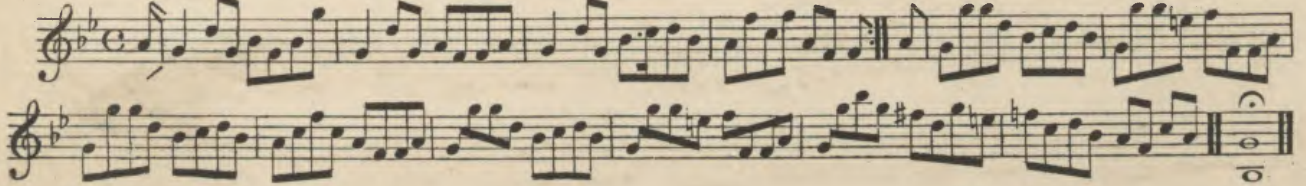
SWEET ANNIE FRAE THE SEA BEACH CAME.



CRAIG OF BARNES STRATHSPEY.



JOHN CHEAP THE CHAPMAN. REEL.



SLOW.

HEY TO CUPAR. JIG.

Detailed description: This block contains the first two staves of music. The first staff begins with the tempo marking 'SLOW.' and the title 'THE LOVELY LASS OF INVERNESS.' The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a treble clef. The second staff continues the melody and includes the tempo marking 'hr' (half rest) above the notes. Below the second staff, the titles 'HEY TO CUPAR.' and 'JIG.' are printed.

CORIMONIE'S RANT.

Detailed description: This block contains the third staff of music, which is a riant in 6/8 time. The key signature remains one sharp (F#). The melody is written in a treble clef. Below the staff, the title 'CORIMONIE'S RANT.' is printed.

STRATHSPEY. D. DOW.

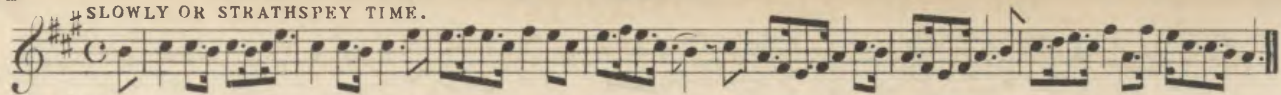
Detailed description: This block contains the fourth and fifth staves of music. The fourth staff continues the riant melody and includes first and second endings, marked with '1' and '2' above the notes. Below the fourth staff, the titles 'STRATHSPEY.' and 'D. DOW.' are printed.

GLENLYON'S REEL

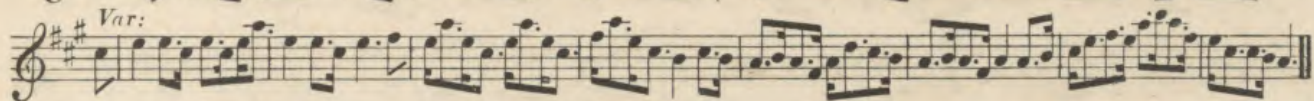
Detailed description: This block contains the sixth and seventh staves of music. The sixth staff begins with the title 'GLENLYON'S REEL' and continues the melody. The seventh staff concludes the piece with a double bar line. The key signature and time signature remain consistent with the previous staves.



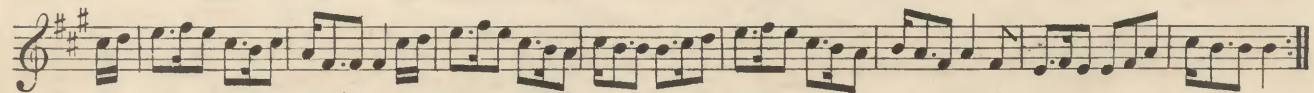
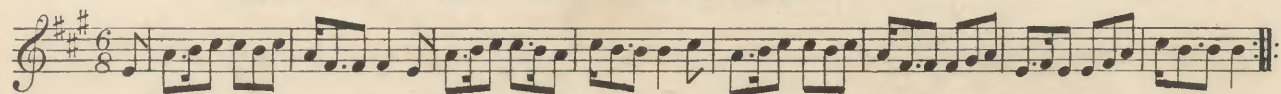
SLOWLY OR STRATHSPEY TIME.



Var:

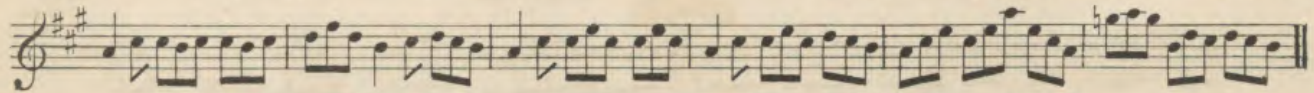
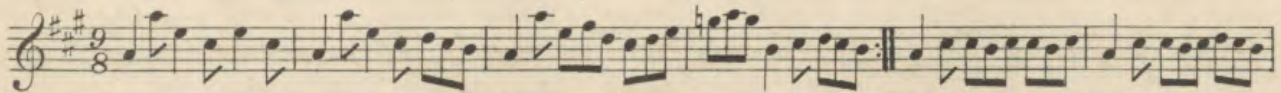


GALLOWAY TAM, or BARROCHAN JEAN.



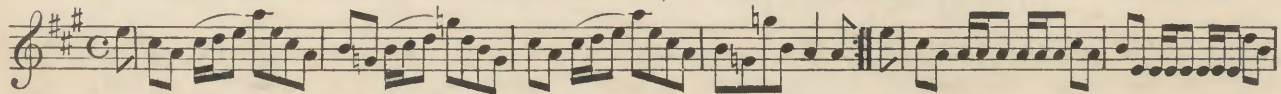
UP WIT' AILLY, NOW.

JIG.



THE BATTLE OF BROWNSIDE, or THE TAMINTOUL RANT

MCINTOSH.



SLOW.

MISS RUTHERFORD.

Musical notation for the first section of the piece, consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature.

SLOWLY.

THOU BONNIE WOOD OF CRIGIELEE.

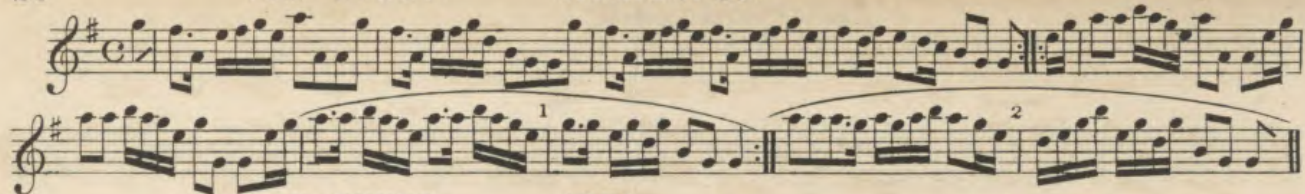
Musical notation for the second section of the piece, consisting of two staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature.

GREIG'S PIPES.

STRATHSPEY.

GREIG.

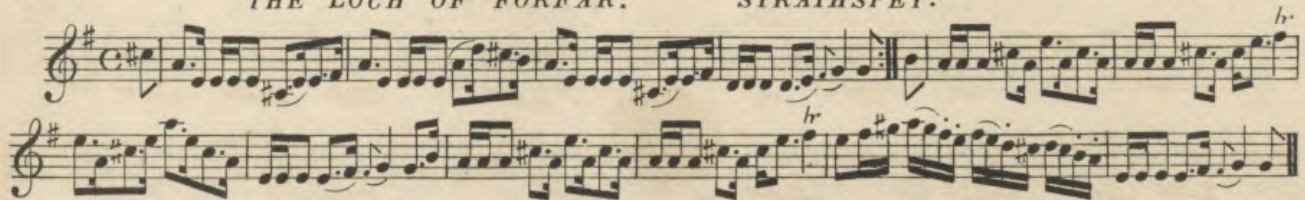
Musical notation for the third section of the piece, consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature.



THE FYKET. REEL.



THE LOCH OF FORFAR. STRATHSPEY.



THE LOCH OF FORFAR. REEL.



SLOW.

Musical notation for the first piece, 'MISS AUSTIN', featuring a treble clef, a key signature of one flat and one sharp, and a common time signature. The melody is written on a single staff with various note values and rests.

SLOWLY.

LOCHNESS SIDE.

STRATHSPEY.

Musical notation for the second piece, 'LOCHNESS SIDE. STRATHSPEY.', featuring a treble clef, a key signature of one flat and one sharp, and a common time signature. The melody is written on a single staff with various note values and rests.

INVERARY CASTLE.

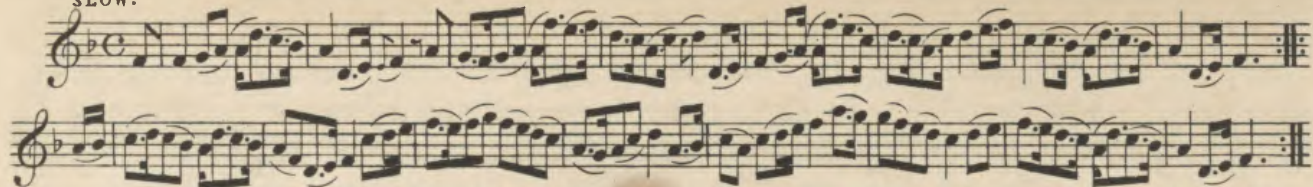
STRATHSPEY.

Musical notation for the third piece, 'INVERARY CASTLE. STRATHSPEY.', featuring a treble clef, a key signature of one flat and one sharp, and a common time signature. The melody is written on a single staff with various note values and rests.

THE OLD REEL.

Musical notation for the fourth piece, 'THE OLD REEL.', featuring a treble clef, a key signature of one flat and one sharp, and a common time signature. The melody is written on a single staff with various note values and rests.

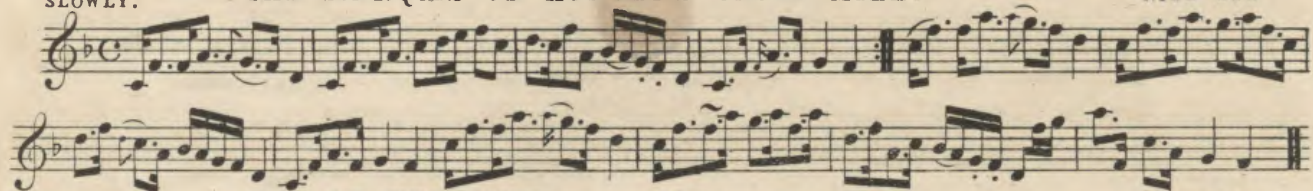
SLOW.



SLOWLY.

THE MARQUIS OF HUNTLY'S SNUFF MILL.

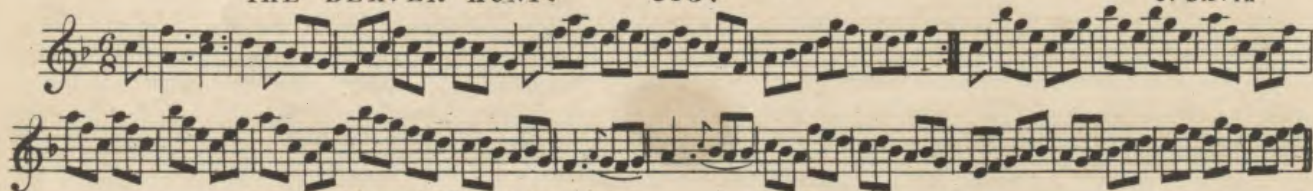
NIRL GOW



THE BEAVER HUNT.

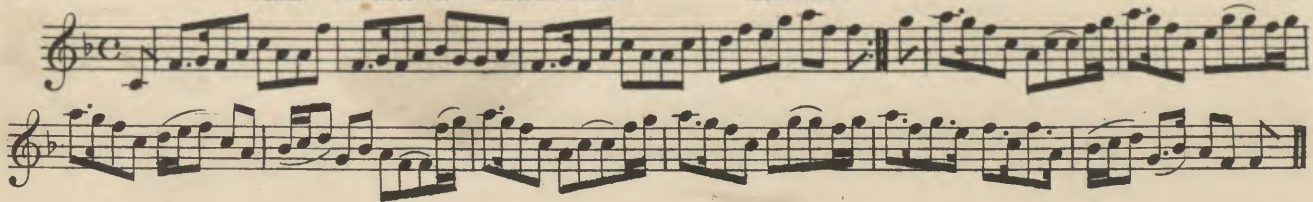
JIG.

J. DAVIE



THE GLASGOW LASSES.

REEL.



Musical notation for 'The March of the Cameron Men', consisting of two staves of music in 2/4 time with a key signature of one flat.

MISS McLEOD OF COLBECK'S STRATHSPEY.

Musical notation for 'Miss McLeod of Colbeck's Strathspey', consisting of two staves of music in 2/4 time with a key signature of one flat.

THE GUYPE'S FROLIC.

MIDDLETON.

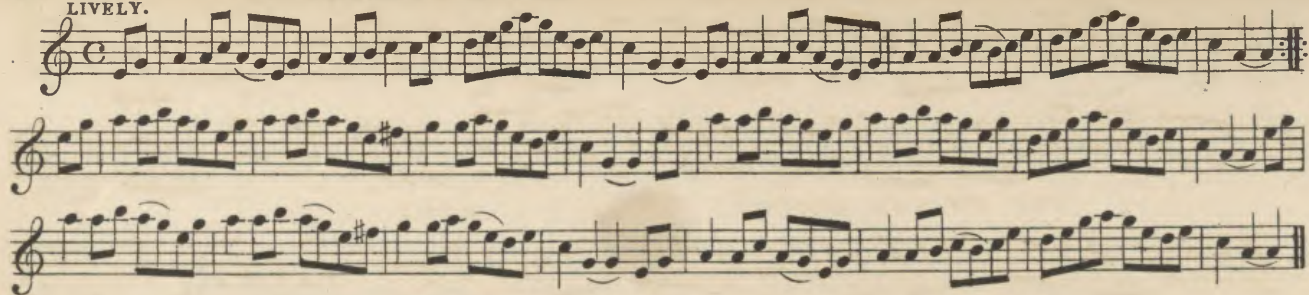
Musical notation for 'The Guype's Frolic', consisting of two staves of music in 2/4 time with a key signature of one flat.

THE BON-ACCORD, HORNPIPE.

Musical notation for 'The Bon-Accord, Hornpipe', consisting of two staves of music in 2/4 time with a key signature of one flat.

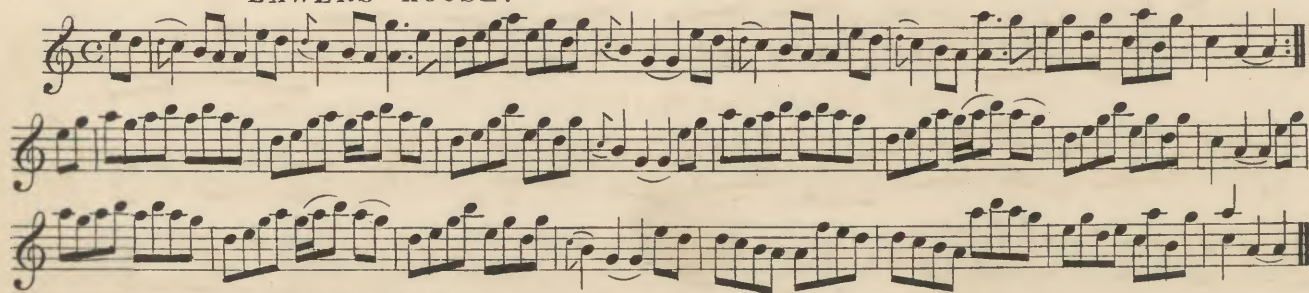
## LOCHLEVEN CASTLE.

LIVELY.



Musical score for Lochleven Castle, featuring three staves of music in common time (C). The melody is lively and consists of eighth and sixteenth notes. The first staff includes a repeat sign at the end. The second and third staves provide accompaniment with a consistent rhythmic pattern.

## LAWERS HOUSE.



Musical score for Lawers House, featuring three staves of music in common time (C). The melody is lively and consists of eighth and sixteenth notes. The first staff includes a repeat sign at the end. The second and third staves provide accompaniment with a consistent rhythmic pattern.

## DRUMMOND CASTLE.



Musical score for Drummond Castle, featuring two staves of music in 6/8 time. The melody is lively and consists of eighth and sixteenth notes. The first staff includes a repeat sign at the end. The second staff provides accompaniment with a consistent rhythmic pattern, including first and second endings marked with '1' and '2'.

Musical notation for the first piece, consisting of two staves of music in C major and 2/4 time. The melody is characterized by frequent eighth-note patterns and a lively, dance-like feel.

THE WHISKY BOTTLE.

REEL.

Musical notation for the second piece, consisting of two staves of music in C major and 2/4 time. The melody features a mix of eighth and sixteenth notes, with a clear repeat sign in the middle of the first staff.

CA' HAWKIE THRO' THE WATER.

REEL.

Musical notation for the third piece, consisting of three staves of music in C major and 2/4 time. The melody is more complex, with many sixteenth-note runs and a clear repeat sign in the middle of the first staff.



*slow.*

The first two staves of music are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single line. The first staff ends with a repeat sign. The second staff continues the melody and ends with a fermata over the final note.

SWEET IS THE LASS THAT LOVES ME.

*SLOWLY.*

The first two staves of music are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single line. The first staff ends with a repeat sign. The second staff continues the melody and ends with a fermata over the final note.

I HAE A WIFE O' MY AIN. JIG.

The first two staves of music are in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The melody is written on a single line. The first staff ends with a repeat sign. The second staff continues the melody and ends with a fermata over the final note.

SWEET MOLLY, or HOPTOUN HOUSE. REEL.

The first two staves of music are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single line. The first staff ends with a repeat sign. The second staff continues the melody and ends with a fermata over the final note.

SLOWLY.

Musical notation for 'The Blue Bonnets of Bonny Dundee', consisting of two staves of music in G major and 6/8 time. The melody is characterized by a series of eighth-note patterns.

LADY WEMYSS. \*

SLOW JIG TIME.

Musical notation for 'Lady Wemyss', consisting of two staves of music in G major and 6/8 time. The piece is marked 'SLOW JIG TIME' and features a rhythmic pattern of eighth notes.

SLOWLY.

DUNT THE GRUND AT LEASURE.

STRATHSPEY.

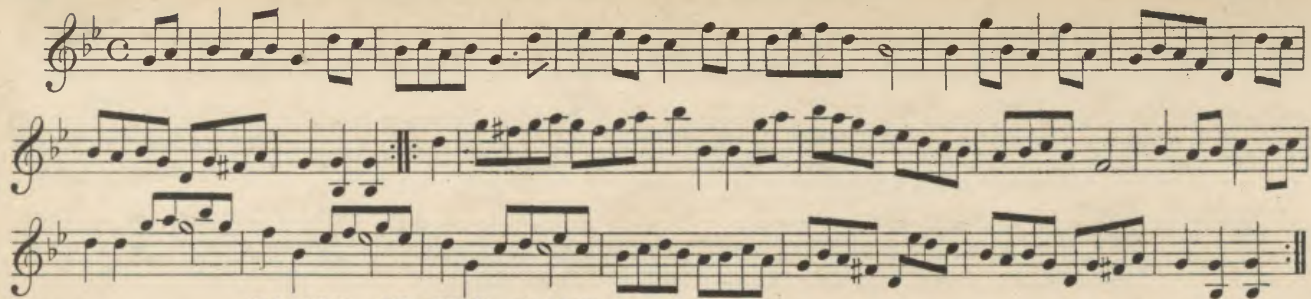
Musical notation for 'Dunt the Grund at Leisure' and 'Strathspey', consisting of two staves of music in G major and common time. The first part is marked 'SLOWLY' and includes a dynamic marking 'br'.

MARY GRAY.

REEL.

Musical notation for 'Mary Gray' and 'Reel', consisting of two staves of music in G major and common time. The piece is marked 'SLOWLY' and features a mix of eighth and sixteenth notes.

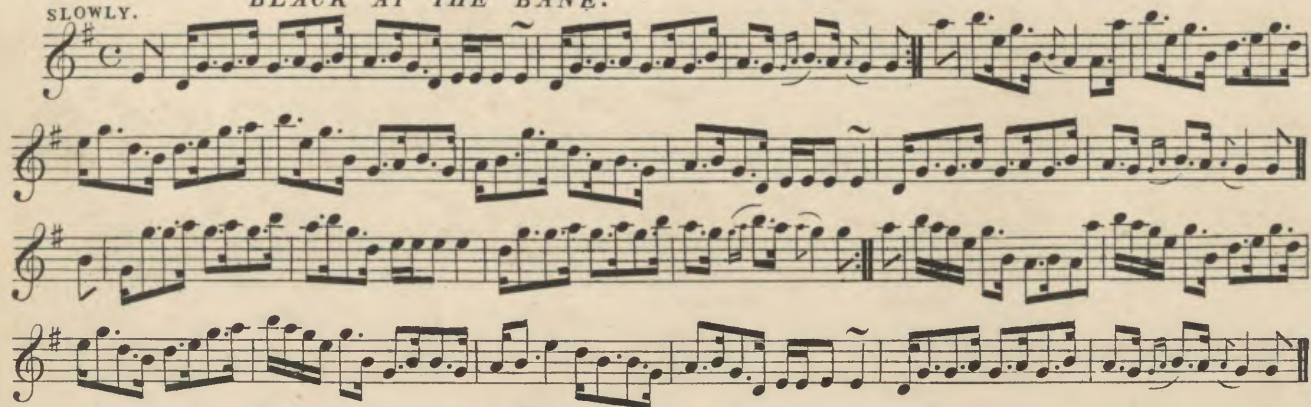
Prince Charles and Lady Wemyss danced in the Palace of Holyrood, to this tune, played upon the Bagpipe in the year 1745.



Musical score for 'THE PRINCESS ROYAL.' Hornpipe. The score consists of three staves of music in G major (one flat) and common time. The first staff begins with a treble clef and a common time signature. The second and third staves continue the melody and accompaniment. The piece concludes with a double bar line and repeat dots.

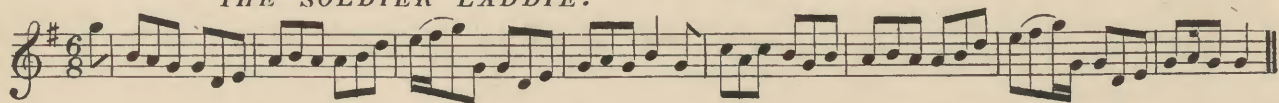
SLOWLY.

## BLACK AT THE BANE.



Musical score for 'BLACK AT THE BANE.' The score consists of three staves of music in G major (one sharp) and common time. The tempo is marked 'SLOWLY.' The first staff begins with a treble clef and a common time signature. The second and third staves continue the melody and accompaniment. The piece concludes with a double bar line and repeat dots.

## THE SOLDIER LADDIE.

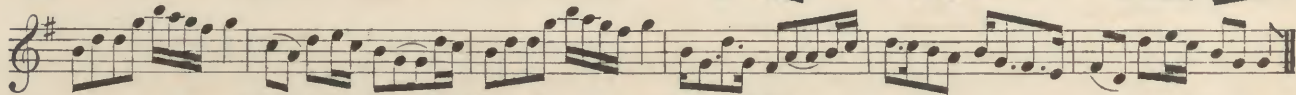
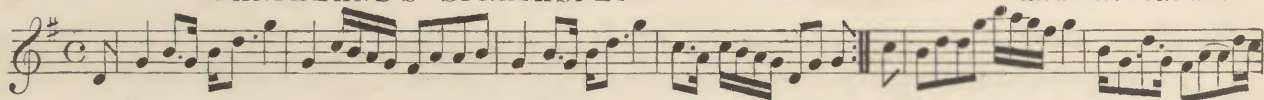


Musical score for 'THE SOLDIER LADDIE.' The score consists of one staff of music in G major (one sharp) and 6/8 time. The piece begins with a treble clef and a 6/8 time signature. The melody is written in a single line and concludes with a double bar line and repeat dots.



GARTHLAND'S STRATHSPEY.

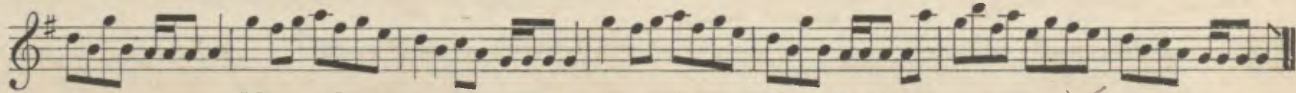
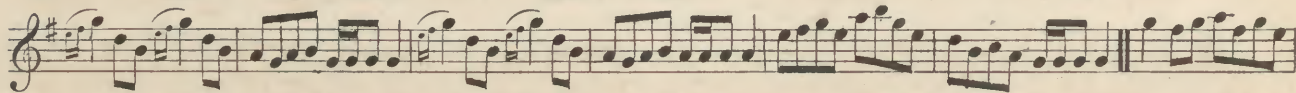
JAMES MCDONALD.



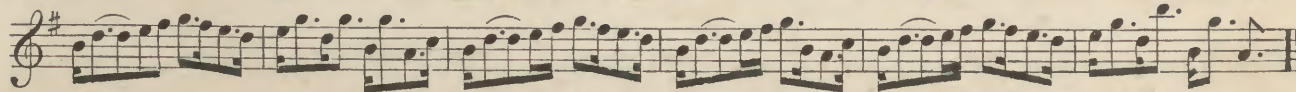
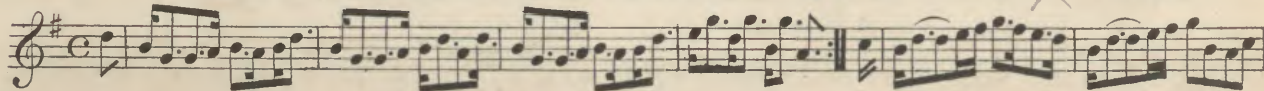
DALKEITH FAIR.

REEL.

MARSHALL.



WHA WADNA FECHT FOR CHARLIE, or MARRY KITTY. REEL.



VERY SLOW.

Two staves of musical notation in 3/4 time, key of B-flat major. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some triplets. The second staff continues the melody, including a measure with a sharp sign and a flat sign.

SLOW.

FAREWELL MY MARY.

ISLAY MELODY.

Two staves of musical notation in 3/4 time, key of B-flat major. The first staff is labeled 'SLOW.' and 'FAREWELL MY MARY.' and includes a measure with a sharp sign and a flat sign. The second staff is labeled 'ISLAY MELODY.' and features a more complex, rhythmic melody with many sixteenth notes.

LADY GRACE DOUGLAS' REEL.

NEIL GOW.

Two staves of musical notation in 2/4 time, key of B-flat major. The first staff is labeled 'LADY GRACE DOUGLAS' REEL.' and the second 'NEIL GOW.' The music is a reel, characterized by a steady eighth-note rhythm.

THE WHUMMEL BORE.

REEL.

Two staves of musical notation in 2/4 time, key of B-flat major. The first staff is labeled 'THE WHUMMEL BORE.' and the second 'REEL.' The music is a reel with a consistent eighth-note pattern.

THE HOUSE OF SKENE

J. DAVIE. 37

SLOW & EXPRESSIVE.

Musical notation for 'THE HOUSE OF SKENE' consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked 'SLOW & EXPRESSIVE.' and includes dynamic markings such as 'r' (ritardando) and 'h' (hairpins). The piece concludes with a double bar line.

THE FAIR CALEDONIAN.

J. DAVIE.

SLOW & EXPRESSIVE

Musical notation for 'THE FAIR CALEDONIAN' consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked 'SLOW & EXPRESSIVE' and includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line.

MISS STEWART NICHOLSON'S STRATHSPEY.

NATH: GOW.

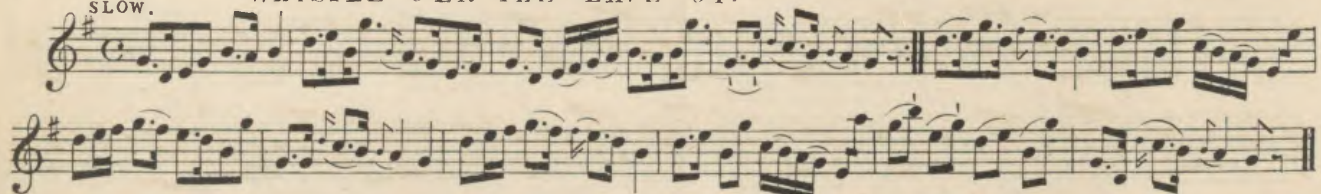
Musical notation for 'MISS STEWART NICHOLSON'S STRATHSPEY' consisting of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features intricate rhythmic patterns and concludes with a double bar line.

LIVELY.



WHISTLE O'ER THE LAVE O'T.

SLOW.



WHISTLE O'ER THE LAVE O'T.

STRATHSPEY.



Musical notation for the first piece, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a single melodic line with various note values and rests. The second staff continues the melody, ending with a double bar line and a repeat sign.

MY AIN FIRESIDE.

DC.

Musical notation for the second piece, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo marking 'SLOW.' is placed above the first staff. The music is written in a single melodic line. The second staff continues the melody, ending with a double bar line and a repeat sign.

THE DUNDEE LASSIE

Musical notation for the third piece, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking 'SLOWLY.' is placed above the first staff. The music is written in a single melodic line. The second staff continues the melody, ending with a double bar line and a repeat sign.

WHAS FOR SCOTLAND AND CHARLIE.

Musical notation for the fourth piece, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo marking 'SLOWLY.' is placed above the first staff. The music is written in a single melodic line. The second staff continues the melody, ending with a double bar line and a repeat sign.



*SLOW.*

ANNIE LAWRIE.

This section contains two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the tempo marking 'SLOW.' and features a melody of eighth and sixteenth notes. The second staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

*SLOW.*

IRVINE STEEPLE. STRATHSPEY.

This section contains two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with the tempo marking 'SLOW.' and features a melody of eighth and sixteenth notes. The second staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

MISS HAY OF YESTER'S REEL.

This section contains two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody of eighth and sixteenth notes. The second staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

MISS HAY OF YESTER'S REEL.

This section contains two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody of eighth and sixteenth notes. The second staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

SLOW.

Musical notation for the first piece, consisting of two staves in G major and 6/8 time. The melody is written on a treble clef staff with a key signature of one flat (F major). The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

O JOY OF MY HEART AND ARE YE AWA'.

SLOW.

Musical notation for the second piece, consisting of two staves in G major and 6/8 time. The melody is written on a treble clef staff with a key signature of one flat (F major). The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

PETER BAILLIE.

STRATHSPEY.

*retard* - - - *Tempo.*

BAILLIE.

Musical notation for the third piece, consisting of two staves in G major and 6/8 time. The melody is written on a treble clef staff with a key signature of one flat (F major). The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

MISS JESSIE FALCONER'S REEL.

JAS MITCHELL.

Musical notation for the fourth piece, consisting of two staves in G major and 6/8 time. The melody is written on a treble clef staff with a key signature of one flat (F major). The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

SLOW.

The first two staves of music are in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody is characterized by eighth-note patterns and includes a repeat sign with first and second endings. The second staff continues the melody with similar rhythmic patterns.

THE BRIG OF DON.\* REEL.

The next two staves continue the melody. The third staff features a 's.' marking above the first measure. The fourth staff concludes the piece with a final cadence and a 's.' marking above the final measure.

A. J. WIGHTON OF DUNDEE'S STRATHSPEY.

JOHN BROWN.

The fifth and sixth staves of music are in C major, 2/4 time. The fifth staff begins with a treble clef and a common time signature. The melody consists of eighth-note runs and includes a repeat sign. The sixth staff continues the melody.

A. J. WIGHTON'S REEL

The seventh and eighth staves continue the melody. The seventh staff features a 's.' marking above the first measure. The eighth staff concludes the piece with a final cadence and a 's.' marking above the final measure.

\* This Reel is intended to follow "The Brig of Dee" page 12, but it was too late to be put in its proper place.

