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Black Watch, killed in action in France in 1914.

28th January 1927.



In Paper Cover, 6s. ; Cloth, 7s. 6d. ; Half Bound, 10s. 6d.,

THE GLEN COLLECTION OF SCOTTISH DANCE MUSIC

ARRANGED FOR THE PIANOFORTE BY

JOHN GLEN,

Containing an Introduction on Scottish Dance Music, Sketches of Musicians and Music-sellers,
an Analytical Table to 1784, and a Chronological List of Works.

"Lovers of Scottish Dance Music will hail with unbounded pleasure the publication of this valuable work. It is, Mr Glen tells us, the result of many years' research, and it may be generally described as a critical inquiry into the antiquity and authorship of Scottish Dance Music. . . . The tunes have been furnished with new, easy, and effective accompaniments for the piano."—*People's Journal*.

"Presents quite a mass of fresh material on the interesting subject of national melody"—*Musical Opinion*.

"There is evidence of long and patient research on almost every page. It is satisfactory to know that in consequence of this laborious work many contested points as to the authorship of some of the best-known Scottish harmonies have been finally settled, and a collection has been formed of characteristic and pleasing melodies of the composers included in the period set down, which is at present unequalled. The sources of all the melodies published in this work have been traced by Mr Glen as far as may be, and where the authors are unknown the name of the work or collection of tunes in which they first appeared is given. To many, perhaps, the short biographical sketches of some of the composers and musicians which are prefixed to the music will prove as interesting as their melodies; while the facsimiles given of the title pages of the nine earliest known Collections of Scottish dance music will please all of antiquarian tastes."—*North British Advertiser*.

"Mr Glen is a true musician, a true Scot, and endowed with the capacity for patient research which forms one of the essential qualities which lead to success in a work such as this. . . . Mr Glen's intimate acquaintance with old Scottish music is shown in the way in which he has traced out the best 'setts' of particular tunes, and this also gives special value to the work. . . . It includes biographical sketches of a number of old composers, and accounts of some of the old Collections of Scottish music, in both of which there is matter that is not merely reprint gathering, but the result of careful sifting among little known sources of information. . . . A promised second part of the work cannot come too soon."—*North British Daily Mail*.

"For lovers of the national music, the Glen Collection of Scottish Dance Music may be commended. The collection is enhanced by an introduction on Scottish dance music."—*Scotsman*.

"The industry and research exhibited are deserving of unqualified praise, and the results will very materially help all future workers in this field."—*Aberdeen Free Press*.

"The work has been the result of many years' research and critical inquiry into the antiquity and authorship of many of the pieces in the collection. Mr Glen draws attention to the evils occasioned by music publishers in not dating their works, as invariably is the custom among book publishers. In accomplishment of this part of the work, Mr Glen has been obliged to search old files of Scots newspapers over a long series of years for advertisements and notices relating to the subject, to examine various public registers, and to obtain information through the

medium of watermarks, lists of subscribers, and other internal evidence. Another feature of the collection is the biographical sketches of early Scottish musicians and music-sellers. Many of our Highland friends will read this part of the volume with critical interest."—*Oban Times*.

"Mr Glen is evidently very fond of our old strathspeys, reels, and jigs, which have a nimbleness and cantiness all their own. Mr Glen has devoted many years of research to his subject, and the volume now published is of the nature of a critical inquiry into the antiquity and authorship of Scottish dance music. In particular he makes out a good case against Mr Chappell, who, in his 'Music of the Olden Times,' published in 1855-59, accused the Scots of filching the melodies of England. The Scots of old did indeed make occasional raids across the border, but it was not to steal tunes. . . . The Gow family are curiously left to be dealt with in a later volume. A list is further given of title pages of Collections of Scottish dance music published in Scotland between 1757 and 1784, and a page is devoted to reduced facsimile titles of the earliest Collections. . . . In Mr Glen's volume an interesting subject is treated with infinite painstaking and care."—*Glasgow Herald*.

"Mr Glen treats a most interesting subject in a painstaking and careful way. In his historical introduction the author presents a mass of fresh material on the subject of national melody, and shows conclusively that many of the pieces generally claimed as of English are of Scottish authorship. . . . Many serious errors regarding the origin, name, and authorship of tunes are corrected in Mr Glen's work."—*Scottish Leader*.

"Mr Glen has devoted enormous labour to his work. In tracing the origin of strathspeys and reels, he has worked as no investigator in that field has ever done before. Turning out of the beaten track, the study and comparison of musical literature itself, he has applied to this subject those methods of inquiry which have been adopted in general history and biography, and for many years has searched museums, newspaper files, and parish registers, for the sake of obtaining every scrap of contemporary mention of those quickly forgotten, though often lamented minstrels, to whom we owe many of the choicest gems of national melody. The Scots have ever been to the front in giving to the world their rich treasures, metrical and musical, and the lovers of old English music may take a lesson from Mr John Glen in the application of a scientific method of inquiring into the authorship and authenticity of their own national music."—*Leeds Mercury*.

"To our thinking the interest of the book centres on the twenty pages (folio size) of historical, biographical, and bibliographical matter which precede the music, and which include reduced facsimiles of the title pages of the nine earliest known collections, viz., Bremner's (1757), Stewart's (1761), Riddell's, Dow's, Campbell's, M'Glashan's, Cumming's, Ross's, and W. Marshall's. An alphabetical list of about 700 tunes, to each of which is appended the name of the collection in which it first appeared, is one of the features for which collectors who add Mr Glen's volumes to their libraries will have most reason to feel grateful."—*Musical Times*.

J. & R. GLEN, Music Publishers, 2 North Bank Street, Edinburgh,
AND AT THE MUSICSELLERS.

IN PREPARATION, A WORK ON
EARLY SCOTTISH MELODIES,

Dealing with disputed claims, correcting errors of former annotators, and giving comparative examples of tunes from various sources.



THE
GLEN
COLLECTION
OF
SCOTTISH

DANCE MUSIC

Strathspeys, Reels, and Jigs,

SELECTED from the EARLIEST PRINTED SOURCES,
or from the COMPOSER'S WORKS.

Arranged, with New Accompaniments for the
PIANOFORTE,

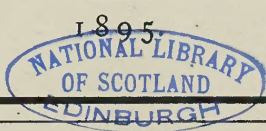
BY
JOHN GLEN.

Containing Biographical Sketches of Musicians and Musicsellers, with Portraits,
and a Chronological List of Works.

BOOK II.

ENT. STA. HALL.

EDINBURGH: PUBLISHED AT 2 NORTH BANK STREET.



GLEN, PRINTER, LEEDS.

P R E F A C E.



THE GLEN COLLECTION OF SCOTTISH DANCE MUSIC," published in 1891, brought the history of Scottish Dance Music down to the year 1792.

The present volume, which may be regarded as Book II. of the Collection, contains one hundred and forty-eight tunes, one hundred and ten of which were published for the first time between 1793 and 1800 inclusive. The remaining thirty eight, which are earlier, are as follows—"Athole House," by D. Dow; "Perthshire Hunt," by Miss Stirling; "Mr James Ramsay," "Sir James Grant," "The Bonny Links of Aberdeen," and "The New Bridge of Dumfries," by J. Anderson; "Miss Stewart," "Mrs Moray of Abercarney," "Loch Earn," "Miss Cathrine Chalmers," "Lady Charlotte Campbell," "The Bridge of Ballater," "The Tweeddale Club," "Mrs Muir Mackenzie," "Hilton Lodge," "Miss Campbell of Monzie," "The Dutchess of Athole's Slipper," "Honble Mrs F. Gray," "Mrs Fleming of Moness," "Master F. Sitwell," "Miss H. Hunter of Blackness," "Mrs Wright of Lawton," "Mr Baillie of Mellerston," "Dunkeld Hermitage," "Miss Johnston of Hilton," and "Lady Grace Stewart," in the Gow Collections; "Miss Jean Stewart," "The Road to Berwick," "Anderson's Rant," "Mr George Gordon," and "Miss Watson," by William Marshall (we give "Miss Jean Stewart," and "Anderson's Rant," as they did not appear in his collective and posthumous works); and seven compositions by Isaac Cooper.

The examples of the Gows given in this volume are spread over several of their Collections, and they were intentionally deferred until the notice of the Gows appeared. Those of Marshall, other than the two already mentioned, are given, as no tune in the same key, to form a medley, could be found in the earlier era, and to limit the number of his compositions in Book I. of the Glen Collection. In regard to Anderson's tunes, the Editor in 1891 had not seen a copy of his Collection, and he was doubtful of the propriety of including the seven examples of Cooper in the first part of his work, as at the date of its publication the only copy he had seen of Cooper's Collection was that issued by John Watlen, and could not have appeared before 1793. Since then he has been fortunate enough to secure a copy of the original edition of Cooper's book,* and a reference to the biographical notice of Isaac Cooper prefixed to the present volume, shews the date of publication to have been 1783. It may be stated that the late David Laing, as well as James Davie, include Cooper's Collection in their lists, but it is quite evident, from their descriptions, that neither had seen a copy. Mr Laing refers to it as "A Collection of Reels by Isaac Cooper of Banff, published

* The Editor's library now extends to upwards of 120 Collections of Scottish Dance Music, the greater portion being published more than a century ago, and none later than 1840. He likewise possesses an almost extensive number of Scottish Vocal and Instrumental Collections, including Manuscripts from 1710 onwards.

about 1783, advertised on the last page of Aird's Third Glasgow Collection, price 3s."; while Davie gives "Isaac Cooper of Banff, 1783, A Collection of Forty (an advertisement says thirty) original Strathspey Reels, Aberdeen and Banff."

The orthography used by the authors themselves in their various Collections has, as formerly, been retained.

The Editor has been engaged on the present work for many years, and it has been to him a labour of love. He trusts that his endeavours to present the original sets of the authors' tunes, and to set forth fairly the results of original research, will prove of interest to all admirers of our National Dance Music, and that the present volume will meet with the same approval and encouragement as its predecessor. He has in an advanced state of preparation a work on Early Scottish Melodies, which will deal with disputed claims, correct the errors of former annotators, that are being continually copied to the present time, and give comparative examples of tunes from various sources.

JOHN GLEN.

P.S.—The Editor will be extremely grateful if those possessed of rare or unknown collections of early Scottish Music, either vocal or instrumental, will communicate with him, and if desired, entrust him with a perusal of them, in connection with his forthcoming work.

EDINBURGH, 31st August 1895.

BIOGRAPHICAL SKETCHES

OF EARLY SCOTTISH

MUSICIANS AND MUSICSELLERS.

WILLIAM MARSHALL OF KEITHMORE.

WILLIAM MARSHALL, the most brilliant as well as the most prolific composer of strathspey music Scotland ever produced, was born in the town of Fochabers, Banffshire, on 27th December 1748 (old style). His parents were honest and industrious, though in humble circumstances. His father was Francis Marshall, and his mother Isabel Innes. They had a large family. William, the third son, was the favourite, on account of the early talent which he showed. He received very little education, and what he got was from his father and from a six months' attendance at the grammar school. It may be said that he was self-taught in all his varied attainments, especially in mechanics, astronomy, architecture, and music. The editor does not intend to expatiate on his many accomplishments, but simply to confine himself to a consideration of his musical talents. When about twelve years of age he entered the service of the Duke of Gordon, and for thirty years held several posts, including those of butler and house steward, in that family. Mr Marshall applied himself to music at an early period, and received from the Gordon family, who delighted in the art, much encouragement. Though only an amateur violinist, he was esteemed a thoroughly excellent performer of our national melodies and dance music. It is stated that he had no music instructor, so we must infer that he taught himself to play the violin and to write down his compositions, thus showing a wonderful amount of natural ability. His playing of reels and strathspeys was said by those who were privileged to listen to him to be so inspiring, that neither the old nor the young could readily overcome their inclination to dance, and in melodies, whether of a joyous or plaintive description, by the fine taste and feeling that he displayed, without the use of superfluous graces or unnatural ornaments, he never failed to entrance his audience. As an amateur violin player of Scottish music he was perhaps unequalled, and probably excelled by only a few professional musicians of that class in his day. Signor Stabilini, a celebrated violin player, who resided in Edinburgh, and led the concerts there for twenty-three years, and who occasionally visited in his professional capacity at Gordon Castle, and other seats of the Duke of Gordon, was not only exceedingly pleased with Marshall's compositions, but delighted also to hear his performance of them. Stabilini's performances, which Mr Marshall had frequent opportunities of hearing, may have had some effect on his playing the slow melodies he composed, but it is questionable whether that musician influenced him in any way in his style of composition, which partook of a truly national character. While at Gordon Castle, Mr Marshall afforded a great amount of pleasure to the ducal family, and was much in request by his master for the excellent music and performances with which he delighted him and his numerous noble and talented guests, whose admiration he readily gained, though accustomed elsewhere to listen to first-class music by distinguished musicians. In the estimation of his contemporaries, he held very high rank as a performer on the violin. It is said he possessed a very correct ear, and had considerable command over his instrument, which was greatly enhanced by the

skilful management of his bow. His style was excellent, he avoided trickery of all sorts, and excelled in breadth of intonation along with precision and splendid expression.

Mr Marshall's compositions may now be considered. So far as the editor's information extends, his Collections were four in number, and, with the exception of two tunes, consist entirely of his own compositions. It is said that he was far advanced in years before he could be induced to collect his compositions for publication, and that his tunes came out for a long time in single sheets, and under different auspices, having been first played and admired at Gordon Castle. If such sheets ever existed, the editor has failed to discover a single copy. His two earliest Collections were published by Neil Stewart, Parliament Square, Edinburgh,—the first in 1781, consisting of twelve pages, and shortly afterwards another of four pages, both having the same title page. In 1822, Mr Marshall, at the solicitation of a number of his friends, resolved to publish by subscription his Scottish Airs, Melodies, Strathspeys, Reels, &c., dedicated to the most noble the Marchioness of Huntly, and he announced, in an advertisement, that many of his tunes (although never published by himself) had long been familiar to the public. A few days before the publication appeared, and when his list of subscribers numbered upwards of 1200, the copyright was purchased from him by Alex. Robertson, 47 Princes Street, who issued the work, price 12s. 6d. to subscribers, and 15s. to non-subscribers. On the title page it is stated—"The author of the following sheets, now humbly submitted by him to the public, thinks it necessary to mention that several of his strathspeys and reels have occasionally been published by most of the collectors of Scottish music without his permission; of this, however, he does not much complain, especially as he had not till now any intention to publish them himself. His only complaint is their not mentioning his name along with those reels of his composition they published, which, for obvious reasons, were by some neglected, but, in particular, their changing the original names given by him to other names, according to their own fancy; and this being not generally known, the author has thought it necessary to apprise the public of it, assuring them that this work is entirely his own composition, and cannot be claimed by any other person whatever."

This is clearly a dig at other musicians, and especially at the Gows, who (as it will be afterwards shown) published Mr Marshall's tunes without his permission, depriving him of the authorship, as well as changing the names. Mr Marshall himself changed the names of twenty-seven tunes in the Collection of 1822, and ten tunes appeared in the posthumous work, either re-named by him or by Alexander Robertson, who published it (although it is stated on the title page, "All the airs in this Collection are now published for the first time"). The reasons for changing the names are not very obvious; however, a letter to his publisher, of date December 1825, throws some light on the subject. "I have copied, and likewise have sent, all I at present remember, but in the engraving take care that there be no repetitions, which is an unnecessary expense, and may be avoided by a careful comparison. I have named some of the tunes which must be attended to, and as to those

not named you can use your own discretion." In another of his letters he says, "One strathspey I have named to a lady, who found herself disappointed. If she likes the first one better, or any of the others, you can exchange." Whether any blame can be attached to Alexander Robertson, either on account of repetition or change of names, is very doubtful.

Some of the tunes were repeatedly baptised. "Miss Burnet's Reel," as it was originally named by the author, was first published about 1781. In John Pringle's Collection of 1801, it received the name of "Miss Jane Campbell's Strathspey." Gow called it "Johnny Pringle" in his Third Repository, 1806. Finally, Marshall re-issued it as "Miss Jane Stewart, Pittyvaich," in the Collection dedicated to the Marchioness of Huntly, 1822. One of his earliest tunes, "Lord George Gordon's Reel," he subsequently re-named "Miss L. Stewart of the Island of Java," after he had superseded the second strain for a much better one. Nathaniel Gow paid particular attention to Marshall's work. "The Countess of Dalkeith," "Honest Men and Bonnie Lasses," "Johnny Pringle," "Look Before You," "Look Behind You," "The Doctor," "The Duchess of Manchester's Strathspey," and "The North Bridge of Edinburgh," were not the names originally bestowed by the composer upon his tunes, but were those given them by Gow, who, at the same time, suppressed Marshall's name. Not confining themselves to altering names, the Gows tinkered some of their victim's tunes. A notorious instance is "Miss Dallas," which is found in Gow's Fourth Collection, 1800, as "The Marquis of Huntly's Snuff Mill," or "The Royal Gift," and asserted to be a composition of Niel Gow's. One or two notes are altered, the main difference being that the key of the tune is lowered one note—from G to F major. But the Gows tampered with other tunes than those of Marshall's. For example, D. Dow's "Miss Maclean of Duart" is transformed in 1788 by Gow into "Mrs Donaldson," although no claim is laid to its authorship until 1819, when Nathaniel Gow, in the first part of the "Beauties," asserted it to be by his father, the fact being that Dow published it about ten years before Niel Gow's first publication, in 1784, and had then been in his grave more than eighteen months.

To show the estimation in which Mr Marshall's tunes were held, it is related that when he, in 1790, left the Duke of Gordon's employment, his successor in the stewardship was Daniel Macdonald, a capital performer and composer, who, on occasions, when there were dinner parties at the Castle, the Duke frequently called up to the dining-room with his musical retainers, where, to the great delight of the assembled company, a number of Marshall's airs were played, his Grace usually concluding the entertainment by asking for a tune he was partial to, "The Marchioness of Cornwallis," an excellent melody.

The celebrated dancers, Mesdames Frederick and Hillsburgh, danced to compositions by Mr Marshall. The former tripped to a tune that afterwards received her name, from the frequency with which it was played to her steps, although it had previously been known as "The Recovery." The latter danced to "Lady Louisa Gordon's Strathspey," one of the tunes in his earliest publication. This tune had the questionable honour of being re-named by the Gows, "Miss M'Leod's Fancy," without Mr Marshall's name being appended to it, until it re-appeared under the same title in their Sixth Collection. In the Author's Posthumous Collection it is found as "Miss Farquharson of Invercauld."

The poets were attracted by the beauty of Marshall's work, and Robert Burns and John Skinner have each wedded some of their verses to his music; and George Thomson adopted "Mrs Hamilton of Wishaw" for "My Love's like the Red, Red Rose" in his Collection. In the opinion of Burns, Mr Marshall stood pre-eminent as a composer of strathspeys, the poet's words being, "the first composer of strathspeys of the age." It is to his tune, "Miss Admiral Gordon's Strathspey," that English-speaking people the world over sing the poet's words, "Of a' the airts the wind can blaw." To "The Marquis of Huntly's Strathspey," Skinner has wedded the words, "Tune your Fiddles, tune them Sweetly." The tune now universally known as "Of a' the airts the wind can blaw," is said by

William Stenhouse, in his "Illustrations to Johnson's Scots Musical Museum," to have been manufactured by Marshall from the old melody of "The Lowlands of Holland," by adding a second part to it. But that is only one of Stenhouse's many errors, though it is believed in, without a shadow of evidence, by many who think all our best airs have an unknown history, and have come down to us from some remote period. The editor has discussed the paternity of this tune in his first volume, but he considers it necessary to state here, that Mr Marshall's air was published before either "The Scots Musical Museum" or Urbani's "Collection of Scots Songs" had any existence. Nor is his claim to the authorship of the tune affected by Stenhouse's assertion, that "The Lowlands of Holland" "is inserted with the same title in an old MSS. Music-book which belonged to Mr Bremner, formerly music-seller in Edinburgh." Bremner only died in 1789, whereas the melody was published by Marshall in his First Collection in 1781, and in 1788 the so-called air of "The Lowlands of Holland" appeared in the second volume of "The Scots Musical Museum." Besides, its insertion in an old book is no proof that "The Lowlands of Holland" was an old tune, for it might have been recently placed there. Bremner was an extensive publisher, and had "The Lowlands of Holland" not been a new air, it would have found a place in an edition of William M'Gibbon's "Scots Tunes," with additions, which Bremner published in December 1768. The old air of "The Lowlands of Holland," as given in James Oswald's "Caledonian Pocket Companion," bears no resemblance to the one under notice. The editor has little doubt that an adaptation was made from Mr Marshall's tune, "Miss Admiral Gordon," for "The Lowlands of Holland," probably by Peter Urbani, since the Museum copy and Urbani's are identical. Stenhouse's assertions are implicitly followed by other writers, with the result that Mr Marshall is denied the merit of the composition, as if melody, the soul of music, could not be gifted to an amateur, but formed the exclusive birthright of professional musicians.

When Mr Marshall's tune was published in 1781, Stenhouse was only eight years old, and when "The Lowlands of Holland" was published in "The Scots Musical Museum," he was sixteen, a period at which his thoughts were unlikely to be taken up with questions relating to the disputed authorship of musical compositions. Surely the facts here set forth will dispose of the assertion, that Mr Marshall was not the real composer of the earlier melody. It appears also that the Gows had been constructing from his tune, as see "Major Graham of Inchbrakie," and "Sir John Whitefoord's Strathspey," both of which are in Gow's First Collection, issued in 1784.

One other tune, regarding which the charge of plagiarism has been made against Mr Marshall, may be referred to. James Davie, in his "Caledonian Repository," book first, second series (1850), writes of a tune called "Grey Daylight," as very old; and in a footnote adds—"See the similitude of this tune to Marshall's 'Craigellachie Bridge.'" In a short sketch of Marshall, which appears in the same book, Davie states in a footnote:—"There is a very old tune called 'Grey Daylight,' so very like 'Craigellachie Bridge' as its ground, that had the latter been the composition of one of less respectability than Mr Marshall, the charge of plagiarism might have been brought against him with some reason, but we believe him to have been far above such expedients. We can only wonder at the coincidence." Other individuals have not hesitated to express their opinion that "Craigellachie Bridge" is simply a re-modelling of "Grey Daylight," which they say is a very old tune. This "very old" tune made its first appearance in Robert Petrie's Second Collection, page 23, issued in 1796 under the name of "Mr Anderson's Strathspey," and three or four years later it turns up in a Collection published by J. Anderson, Perth, as "Grey Daylight." No doubt there is a resemblance in the first strain, although "Craigellachie Bridge" is immeasurably the better of the two. The date of the tune, judging from its name, cannot be earlier than 1812. Among Mr Marshall's friends there were some who found his

melodies too difficult to play, either on account of wide intervals or other transitions, while others complained of their compass being more extensive than that to which they were accustomed. To them his answer was that he did not write music for bunglers, and as all his tunes *could* be played, he advised them to practise more, and become better players. There were others who detected a resemblance in some of his airs to tunes they had heard. He reminded them that music was limited to a gamut of seven notes, and that sometimes it was not wonderful to find a certain similarity among their many transpositions. It is not known whether Mr Marshall knew anything about the rules of musical composition, but we rather suspect he did not, and that his melodies were solely his own musical ideas, however regular or irregular they may be in their construction.

Mr Marshall's contributions to our national music were as follows:—

Strathspeys, - - - -	114
Reels, - - - -	84
Jigs, - - - -	21
Hornpipes, Marches, and Slow Airs respectively, 3, 2, and 33	38
Total, -	257

the whole forming a collection of melodies which, for variety and beauty, are unsurpassed by any other Scottish composer. Mr Marshall was highly respected by the Gordon family, not only when he was in the Duke's service, but after he had retired. He received frequent visits from its members, and from them had many invitations to the castle. Over and above the many marks of kindness and consideration which he received from the family, the Duke (the last Duke of Gordon) requested him to sit for his portrait to Mr Moir, an artist of some reputation, who succeeded in producing an excellent likeness. His Grace had the painting engraved by Mr (E.) Turner, London, and distributed largely among Mr Marshall's friends and admirers. The original picture was hung up in the hall at Gordon Castle alongside of the great and noble, where it remained till the Duke of Richmond presented it to Mr M'Innes, Marshall's son-in-law. It is from Turner's engraving that the reproduction of his portrait is given in this volume.

Mr Marshall was married about the age of twenty-five to a respectable and exemplary young person, Jane Giles, with whom he lived a very happy life. He had a family of five sons and one daughter. His second son was a jeweller in London, but had to retire through bad health. The other four held commissions in the army. His eldest son, Alexander, attained the rank of Major in the East India Company's Service. He died at Keithmore in 1807. The fourth son, John, rose to the rank of captain in the 26th Regiment, or Cameronians, and was called the Hercules of his regiment, being a very powerful man. He died at Madras, of cholera, in 1829. The youngest son, George, was a lieutenant in the 92nd Highlanders, and after hard service with his regiment, died of fatigue in Spain, 1812. The only members of the family who survived him were his third son, William, who served with the 79th or Cameron Highlanders, and lost his right arm at Waterloo; and his only daughter married Mr John M'Innes, Dandaleith, by whom she had a large family. William rose to the rank of lieutenant-colonel; he resided in the house built and last occupied by his father at Newfield, which he considerably enlarged. Marshall in person was well built, and exceeded the average height. In youth he was good looking, and retained his looks in ripe old age. He always dressed neatly, without any attempt at foppery, and never appeared in shabby, worn-out garments.

Since writing the preceding notice, the Editor has been favoured with a copy of the inscription on the Marshall tombstone in Bellie Churchyard, which seems a fitting termination to these notes on the life of one of our most esteemed national composers.

ERECTED

BY LIEUT. COL. WILLIAM MARSHALL
AS A SINCERE BUT INADEQUATE TRIBUTE
TO THE MEMORY OF A REVERED PARENT
1857

This stone was originally placed by Wm. Marshall over the grave in memory of his son Major Alexander Marshall who died at Keithmore on the 31st day of January 1807 in the 33rd year of his age. And of his spouse Jean Giles, who died at Newfield Cottage Dandaleith on the 13th day of December 1824 in the 85th year of her age, both whose remains are here interred. Here also lie the remains of William Marshall Esqr., husband of the above Jean Giles, a man of virtue and integrity. From a humble station in life he rose to distinction by the industrious cultivation of a natural talent. Eventually he became Factor to Alexander His Grace the Duke of Gordon, an office which he held for many years, performing its duties with fidelity and to the satisfaction of his employer and the tenantry. Although self taught he made considerable progress in mechanics and other branches of natural science to which his leisure hours were frequently devoted. But he was chiefly noted for his skill and fine taste in music, the scottish airs and melodies composed by him being widely known and appreciated. He died universally esteemed at Newfield Cottage Dandaleith, on the 29th day of May 1833 in the 85th year of his age. Of a family of 6 children besides the above named Alexander, Francis a jeweller died in London, John a Captain in the Army died in India, and George a Lieut. in the Army died in Spain, Jane an only Daughter, widow of John McInnes Esq. Dandaleith, and William a retired Lieut. Col. of the army being the sole survivors. Here also lie interred the remains of the above named Lieut. Col. William Marshall of the 79th Cameron Highlanders, who after a long period of active and arduous service with his regiment and the loss of his right arm at Quatre Bras retired to Newfield Cottage, Dandaleith, where he spent the last 30 years of his life esteemed by all who knew him for his sincere piety and unostentatious charity he died here on the 29th August 1870 in the 91st year of his age.

Jane Marshall or McInnes died 14th December 1873 aged 95 years 10 months.

ISAAC COOPER.

HIS name first comes under our notice in an advertisement of 31st March 1783, beginning as follows:—"Isaac Cooper, musician in Banff, returns his most grateful thanks to those who have employed him in the musical way, and begs leave to inform them that he still continues to teach the following instruments, viz. :—

- | | |
|----------------------------|---------------------------|
| The Harpsichord. | The Irish Organ Pipe, how |
| The Violin. | to make flats and sharps, |
| The Violincella. | and how to make the |
| The Psaltery. | proper chords with the |
| The Clarionet. | brass keys. |
| The Pipe and Taberer. | And the Guitar, after a |
| The German Flute. | new method of fingering |
| The Scots Flute. | (never taught in this |
| The Fife in the regimental | country before), which |
| Stile. | facilitates the most in- |
| The Hautboy. | tricate passages. |

He likewise begs leave to inform all who have a taste for Highland Reels, that he has just now composed thirty strathspey reels for the Violin or Harpsichord, with agreeable and easy basses, all in the true Strathspey stile. His motive for publishing these was his observing the public so much imposed upon by people who have published reels, and called them new, and at the same time were only old reels with new names, and most of them end on the wrong key, than which nothing can be more disagreeable to a delicate ear. His reels are to be sold at the following places" (four addresses are given). In March the following year he styles himself teacher of music and dancing, and intimates that he has just now begun his school. In returning thanks for the encouragement he had last year, he mentions it as the first year of his dancing

school, and of the approval of his method of teaching, the Minuet de la Cour and the Cotillons taught having met with the greatest applause. Cooper appears frequently to have advertised the opening of his classes, and in an advertisement he says he intends to give a concert of vocal and instrumental music once a week for the improvement of his harpsichord scholars. Admittance gratis. He also gives information that "he has received from the best music shops in London a collection of the newest lessons and songs for the Harpsichord, Piano Forte, or Guitar, which may be had at the London prices, likewise new instructions for every instrument." In a subsequent year he publishes "New Instructions for the Harpsichord or Piano Forte. Sold by James Imlach and the Author. Price 3s." Judging from Cooper's advertisements and his compositions, he must have possessed considerable ability and enterprise. We are indebted to him for several excellent tunes, among them "Miss Forbes' Farewell to Banff," "Lord Banff's Strathspey," "Lieut. Abercromby's Reel," and others equally pleasing and attractive. Besides the book of Thirty Strathspey Reels and the Instructions, he afterwards published a sonata, and later on a "Collection of Slow Airs, Strathspeys, Reels, and Jigs," circa 1806. This talented individual is said by some to have died in 1810 or 1811, and by others in 1820, but we have no definite proof of the date.

THE GOW FAMILY.

THE name Niel Gow as a musician has been for generations a household word among those who have a love for our national Dance Music. He was the first of the family known to have followed that profession.

In the following memoirs, it is the intention to examine the claims of the Gows as performers, on the violin, of Scottish Reels and Strathspeys, as well as composers of that class of music, stating, moreover, several facts as well as fictions connected with them, so that the reader may form his own opinion as to whether the estimation in which they have been held hitherto is well founded.

The celebrated Niel Gow was born in March 1727, at Inver, near Dunkeld. His parents' names were John Gow and Catherine M'Ewan. It is said that they intended him to become a plaid weaver, but he showed a preference for music, and took so eagerly to the violin and bow, that he resolved finally to abandon the weaving. Niel began to study and practise the violin at an early age, but he got no lessons until he reached his thirteenth year, when he was placed under John Cameron, a follower of the house of Grandtully, who gave him some instruction. His progress, at any rate, is said to have been so rapid that he soon outstripped all the performers in the country, even though Perthshire produced more able strathspey and reel players than any county in Scotland. It is said that on one occasion he entered a competition in his native county before he reached manhood, and carried off the prize against all comers, being adjudged the winner by a blind and skilful musician, who declared he could detect the stroke of Niel's bow among a hundred players. This ascendancy he held, during his lifetime, over every player of reel and strathspey music, not only in his native place, but throughout Scotland. The preceding story is also given in Drummond's "Perthshire in By-gone Days" (1879, page 479), as follows—"Niel, the father, first became known as a violinist in the year of the Great Rebellion, 1745, when he played in competition with nine others, amongst whom were his own tutor John Cameron, and James Dow, the latter of whom afterwards became celebrated not only as a violin player, but as a composer of Dance Music. In order to avoid any favouritism, they appointed John M'Craw, a blind musician, as the judge, who at once declared in favour of young Gow, saying with emphasis, 'I would ken his bow hand among a hunder players,' thus defeating entirely the object they had in view when they appointed him judge." If the competition story is not an entire myth, the only Dow who is known to have become a celebrated violin player and

composer was named Daniel, not James, and who was at the time, 1745, only in his thirteenth year, and not likely to have entered a competition at that age. In all probability Gow did not obtain his ascendancy as a player until a subsequent date, and the competition above referred to must have been of a purely local character. His residence being in Inver, which is close to Dunkeld, he soon attracted the attention of the Duke of Athole, and secured the patronage of that nobleman and his family, as well as that of the nobility and gentry in the neighbourhood. He was much employed by them at balls and parties held at their seats, for in those days the upper classes were not given so much to foreign travel or absenteeism, and liked to see their neighbours, and to encourage national music and dancing. It may be set down, so far as has been discovered, that Niel Gow had not obtained any notoriety beyond Perthshire previous to the publication of his "First Collection, dedicated to Her Grace The Dutchess of Athole," 1784. He was greatly indebted to the Duke (who as a leader of fashion possessed much influence in his day) for the spread of his fame and support.

Niel Gow has been described as possessing an open, honest, and pleasing countenance, and a homely, easy, and unaffected manner, accompanied by an acute penetration into the character and peculiarities of others, strong good sense, and considerable quaintness and humour, and above all, by a perfect honesty and integrity of thought and action, placing him on a footing of familiarity and independence in the presence of the proudest of the land, which, perhaps, no one in his situation ever attained either before or since. The Rev. Dr Macknight, who knew him well, states in his biographical sketch, which appeared in the *Scots Magazine*, 1809: "His moral and religious principles were originally correct, rational, and heartfelt, and they were never corrupted. His duty in the domestic relations of life he uniformly fulfilled with exemplary fidelity, generosity, and kindness." It is strange that one possessing these many qualities should have lent himself to change the names of tunes composed by others, in order, no doubt, to make them appear fresh in the eyes of his own subscribers, at the same time, by such means depriving the real composers of any merit due to them. It seems quite unpardonable, and it is a pity that Gow did not hold to the original names of tunes, and furnish his subscribers and the public with information as to who were the real composers, which it was probably in his power to do, and would have been interesting to know in many cases.

Many anecdotes are related of Niel Gow, but it is only intended to give a few of them; and in dealing with his fame as a musician, it would not be right to overlook the following fiction, which appeared in the *People's Friend*, No. 1080, September 8th, 1890. The story is here curtailed. One season, when Niel's patron, the Duke of Athole, was going to London, he took Niel with him, with a view to purchase a first class fiddle. Niel, with one of his sons who was resident in town, went to one of the principal dealers in musical instruments (said to have been a Mr Hill). After trying several violins, Niel asked the price of one, and was told twenty pounds would not buy it. Niel shook his head and said, he "hadna sac muckle as that tae spare." After some talk the dealer said, "I shall give it you if you play 'The Ewie wi' the Crooked Horn,' in anything like the style in which I heard it in your country." Niel did his best, etc. The owner said, "I do not know who you are, sir, but you are worthy of the instrument, and I have the greatest pleasure in presenting it to you." Niel was so taken aback at his good fortune, that he forgot to thank the donor, hastened to the door, and said to his son, "Come awa, I'm feared he may rue and take it back." The present owner of the instrument (the story proceeds) took it to Dresden in 1880, and placed it in the hands of Moritz Hamming, the famous German fiddle doctor, who took it to pieces, and, to the owner's great delight, found written on a piece of paper pasted inside—"Broken on the ice at Stairdam in 1784, and mended in Aberdeen.—N. Gow." Moritz Hamming pronounced the violin to be a veritable "Gaspar di Salo in Brescia," etc.

If the preceding story has any grain of truth in it, it may have been a joke arranged by the Duke of Athole with the dealer, and the price, whatever it really was, paid by the Duke. Again, "The Ewie wi' the Crooked Horn" is first found in print in 1780, in both Cumming's and Ross's Collections. If the dealer had ever been in Scotland, it must have been after the publication of the tune, as only a short space of time could have elapsed before his interview with Gow, if the violin was broken in 1784. If the violin was a veritable "Gaspar di Salo," it would have been so stated to Gow by the dealer from whom it was got, and a record carefully kept of its value. The paper could only have been pasted inside in a position so that it could not be seen at the time of the repair, and that Niel should have written it, or instructed the repairer to state the peculiar circumstances (if true) for the benefit of future generations, is a most unlikely proceeding on his part.

Another story of the same class appears in Drummond's "Perthshire in By-gone Days," page 489. In this instance the locality is changed, and it is a bow, not a violin, which is the reward of dexterity. "In 1793, Niel went over to Edinburgh to play at the Caledonian Hunt Ball, and next morning he marched with firm but heavy step along Princes Street, to the shop of Penson, Robertson, & Co., and hammering in, asked for a sight of some fiddle bows. The party in charge first took a look at Niel, in order to guess, if possible, the price which he would be disposed to give, then selecting one at 2s. 6d., he handed it to him. It was pushed back with contempt. A second shared the same fate, which rather ruffled the shopkeeper, and to test his customer, he handed him one of the best bows in the shop, the price of which was 25s. Niel looked at it, and requested a fiddle and some rosin. To this the shopkeeper demurred, saying, 'We never allow our new bows to be rosined,' but, handing him a fiddle, he said, 'That fiddle has just been played on, and there is sufficient rosin on the strings to enable you to judge of the bow.' Niel took the fiddle in his hand, and casting his keen musical eye along the counter, he observed a copy of 'Peas and Beans'—a tune he had just published—and asked the shopkeeper to hand it to him, which was done. These confident movements began to amuse the latter gentleman, and feeling certain that his customer could not possibly have seen this, the newest piece out, he said rather sneeringly, 'If you play that over without a pause or a mistake, I will make you a present of the bow.' 'Done,' said Niel, and played the tune in such a way that his friend was astonished, and, in his astonishment, forgot his bargain; but Niel reminded him by handing over the bow, saying curtly, 'Put it in a piece of paper.' The shopkeeper hesitated, saying, 'You must have seen that piece before.' 'To be shoore,' said Niel, 'I saw it fifty times when I was making it,' and taking the bow in his hand, he walked out of the shop with the tails of his coat sailing behind him like the loose bunting of a first-rate man-of-war. Armed with his new bow, Niel went direct to Hamilton, to play at a military ball," etc.

To show the absurdity of these supposed incidents—1st, There was no music-seller in Princes Street in 1793; 2nd, Niel Gow died in 1807; 3rd, Penson, Robertson, & Co. began business in 1810; lastly, "Peas and Beans" was not a composition of Niel, but of his son Nathaniel, and not published in his father's lifetime.

In the same volume, page 485, the following occurs—"John Gibson Lockhart tells us that when he sang 'Donald Macdonald' at the Edinburgh Burns Club Dinner in presence of James Hogg, without knowing that he was the author, Hogg wept like a child; and when Niel Gow first heard James (Daniel) Dow play 'Farewell to Whisky,' he pulled his bonnet over his eyes, and rushed to the door," etc. The preceding appears to be an extraordinarily good joke, and no doubt Gow would behave as described, if Dow had performed the tune eighteen years after he was in his grave. Dow died in 1783. "Farewell to Whisky" was called forth on account of the distillation of whisky being prohibited in 1799, and the tune was published in 1801.

The reader must not be misled by such stories, as similar ones have been related of Paganini and other well-known

musicians. There is no doubt whatever about Niel Gow having been presented with violins on several occasions by his friends and admirers. It must be freely admitted that, whatever position Niel Gow might have attained as a violinist had he belonged to the present age, his performances very considerably influenced the lovers of the National Dance Music in his own time, and contributed to their enjoyment, so that he was the means, in a great measure, of it being still cultivated and retained in its native simplicity, and cherished by many in preference to exotic productions.

Niel was twice married, first to Margaret Wiseman, whose family consisted of five sons and three daughters. The sons were named William, John, Andrew, Nathaniel, and Daniel. The latter was the youngest, as found in the baptismal register of March 17th, 1765. He probably died in childhood. The other four were musicians. Two of them, William and Andrew, predeceased their father, after they had attained considerable proficiency in their profession; the former was organist in the New English Chapel, Cowgate, also a member of Alexander M'Glashan's band, and his successor to the leadership of the Assemblies, but not after M'Glashan's death (evidently a mistake). William Gow died in 1791, aged 40 years, and M'Glashan died in 1797. Andrew and his brother John settled in London about 1780 as musicians, and became music-sellers about the year 1788 in No. 60 King Street, Golden Square, as found on the title page of their father's Second Collection, 1st Edition. A few years afterwards, Andrew fell into bad health, and his father persuaded him to come home, as a change to his native air, and attentive nursing, might be beneficial; his illness, however, proved fatal, and he died at Inver on the 7th July 1794. After the publication of the Third Collection, his name does not appear in conjunction with that of John on any subsequent one. Andrew's brother and late partner (John Gow) continued to carry on the music business, besides being the leader of the Scottish Bands then fashionable; and at the time of his death, in 1827, he is reported to have amassed a considerable fortune.

The Scottish compositions of William, John, and Andrew, are respectively 7, 16, and 3 tunes. As to the remaining son, Nathaniel, he will receive a separate biographical notice.

Niel's second wife was named Margaret Urquhart or Orchard, Perth, whom he married June 1768. She had no family. Their married life extended over a period of more than thirty years, during which they lived happily together. Niel outlived her by only two years, according to the footnote on page 2, Fifth Collection, which obviously does not agree with the date of marriage. She and her husband are credited conjunctly as the composers of "Loch Eroch Side," though that tune appeared previously in Alexander M'Glashan's Third Book, which was published two years before the 1st Edition of Niel Gow's Second Collection, where it is found unclaimed by any one, and no claim is made on their account till the 2nd Edition was issued in 1803, fifteen years after M'Glashan's Collection, and nearly six years after his death.

Niel Gow's compositions, some of which are excellent, amount to eighty-seven tunes, to which his name is prefixed, in the Six Collections, viz.:—28 in First Book, 2nd Edition; 13 in Second Book, 2nd Edition; 5 in Third Book, 2nd Edition, 1807; 13 in Fourth Book; 21 in Fifth Book, and 4 in Sixth Book. In the "Beauties of Niel Gow" (the first and second parts of that Collection were published in 1819), the remaining three tunes appear: two of them, however, named "Mrs Fleming of Moness, a Strathspey," and "Mrs Donaldson's Strathspey," are found respectively in both Editions of the First and Second Collections without any claim whatever; the third, "Niel's Gow's Recovery," was published in a sheet *circa* 1804. The first strain of the "Recovery" may be compared with "This is no my ain house." "Mrs Donaldson's Strathspey" is a bare-faced plagiarism, in the second strain, of the second strain of D. Dow's "Miss M'Lean of Duart," and it is questionable if "Lady Grace Douglas's Reel," in the third Collection, is Gow's composition.

Among the eighty-seven claims, at least a fourth are constructed from old tunes, or are plagiarised to some extent, or

are claimed, in some cases about thirty years after they had been published in other Collections.

As examples of alterations of older tunes or plagiarisms, take the following. "Of a' the airts the wind can blaw" appears in the first, and is claimed in the second edition of Gow's First Collection as "Major Graham of Inchbrakie." "The Ewie wi' the Crooked Horn" is transformed in the Fourth Collection into "Cheap Mutton," while "This is no my ain house" appears in the Sixth Collection as "Colonel David Stewart of Garth's Reel."

A few examples of claims made long after the tunes were originally published by other musicians may suffice. "Mr Menzies of Culdare's Reel," page 17 in Gow's First Collection, 1784, was published by Alexander M'Glashan four years previously under the name of the "Braes of Glendochart," and the Gows made no claim till the 2nd Edition of their First Collection appeared in 1801, some years after M'Glashan's death. "Wha can help it," another tune in 6-8 measure, is claimed by Nathaniel Gow as his father's composition, in the Sixth Collection, 1822, though published in M'Donald's Second Collection at least thirty-three years before. "Miss Drummond of Perth's Strathspey," "Yester House Strathspey," and "Lord Airley's Reel," are all examples of tunes claimed by Niel Gow, or by his son Nathaniel on his behalf, but which were published previously by other composers. Observe also "The Marquis of Huntly's Snuff Mill," page 2 in the Fourth Collection, 1800, and compare with "Miss Dallas," by William Marshall, 1781. "Miss Margaret Graham of Inchbrakie," in the second edition of Gow's First Collection, may be compared with Marshall's "Marquis of Huntly's Strathspey." Dow's "Highland Skip" becomes "Hon. George Baillie's Strathspey." "The Hon. Miss Drummond of Perth's Reel," in the second edition of Gow's First Collection, is taken from "Miss Grace Gordon's Strathspey."

Without pointing out other instances of the same kind, the following ought to be noticed. The first four Collections are titled "By Niel Gow;" but the 2nd Edition, which was begun in 1801, has "By Niel Gow and Sons." The First, Second, and Third Collections, 1st Edition, have no tunes with Niel Gow's name prefixed, except three contained in their titles, viz.:—"Niel Gow's Lamentation for Abercarney," "Niel Gow's Compliments returned to Mr Marshall," and "Niel Gow's Lament for his Brother." From these circumstances it must be concluded that Robert Burns had good grounds for supposing that all the tunes were claimed by Niel Gow, if not otherwise stated, as shewn forth on the title pages. Then again, at the end of the Third Collection, 1st Edition, is found, "Nathaniel Gow hopes it will not appear ostentatious for prefixing his name to the tunes composed by himself, having seen severall of them published lately under fictitious names, and in a very incorrect manner." This was erased from the later editions, and the statement will be referred to again under "Nathaniel Gow." It must be held that Niel Gow could not or should not have been ignorant of the claims made on his behalf down to the publication of the 2nd Edition of the two first Collections inclusive, 1803.

That Niel Gow was highly respected, and a great favourite, is evident from the number of his portraits which Sir Henry Raeburn was employed to paint; the first for the County Hall at Perth, and separate ones as follows, for the Duke of Athole, Lord Gray, Honble. Mr Maule of Panmure, and Gow's family. His likeness was also introduced into pictures by other artists, and an engraved portrait was published in 1815. Niel Gow died at Inver, near Dunkeld (his birthplace) on 1st March 1807, in the 80th year of his age. His sons John and Nathaniel erected a marble tablet to his memory in Little Dunkeld Churchyard, where he is interred.

It may be right to state that "The Complete Repository of Original Scots Slow Strathspeys and Dances, &c., by Niel Gow & Son," extending to 4 parts or books of 38 pages each, the first three parts being published in Niel Gow's lifetime, does not contain a single tune of his composition.

To show what payments musicians received for their services at balls, etc., about the latter end of last century, the

following excerpt may not be uninteresting—"St Michael's Lodge of Freemasons, Crieff, 1783, 27th Dec.—Neell Gow, 15s., and John M'Neell, 2s. 6d." (This would likely include playing in the annual procession and in the hall thereafter. N. G. would have to travel from Inver, a distance of twenty miles.) "For years the sum paid to a musician was from 2s. 6d. to 5s. a small fiddler, and 2s. 6d. for basses; a drummer, 2s. 6d.; fifiers, 2s. 6d.; and pipers, 5s. each." The latter would require to travel from Kenmore, 22 miles.

NATHANIEL GOW.

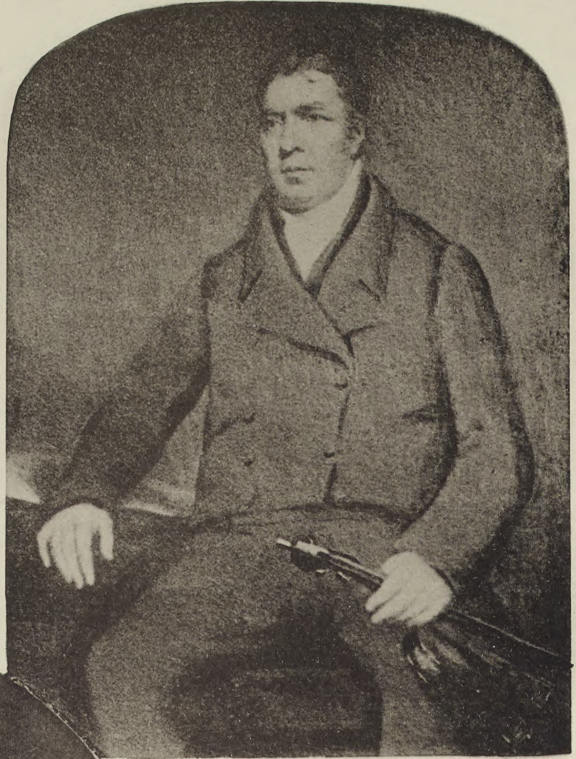
NATHANIEL GOW, the fourth (not as often stated the youngest) son of Niel Gow and Margaret Wiseman, was born at Inver, 28th May 1763, not, as erroneously given, 1766.* He followed his father's profession and was a violinist, likewise a composer of Scottish Music of deserved repute. He is said to have received his first lessons in violin playing from his father, who taught him on a small instrument called a Kit, which was extensively used in former days by dancing masters, when giving lessons at their pupils' residences: which instrument is said to have been the same his father made use of when he began to learn the violin, and is still retained in the family. In a biographical notice by Joseph M'Gregor, accountant in Edinburgh, it is said that Nathaniel Gow was sent at an early age to Edinburgh, for tuition under Robert Mackintosh, otherwise known as "Red Rob," which fact cannot be disputed, because Mackintosh was resident in Edinburgh in the year 1766; but that he continued to be taught by that individual until he went to London, and that he afterwards received instruction from Alexander M'Glashan, who was the leader of the fashionable assemblies, and a highly respected person as well as an excellent musician (to whom was applied the sobriquet of "King M'Glashan," from his majestic and stately appearance, and his showy style of dress), can easily be shown to be an entire misstatement of facts. Robert Mackintosh did not remove from Edinburgh before 1803, by which time Nathaniel Gow was forty years of age; besides, M'Glashan died in 1797, six years before Red Rob's removal to London. The same writer informs us that Nathaniel Gow's first professional appearance was as a violoncello player, in the band that M'Glashan conducted, and subsequent to the death of the latter, Nathaniel Gow's brother, William, became M'Glashan's successor, and held the appointment till his death in 1791. The fact of Nathaniel's first professional appearance may be perfectly correct, but the latter statement is without foundation. M'Glashan probably retired from the leadership only, as it is an ascertained fact that William Gow predeceased him by six years.

At what date Nathaniel Gow came to Edinburgh cannot now be ascertained, but in August 1782, when in his twentieth year, he received his commission as Herald Trumpeter, a post that he continued to hold during the remainder of his life, by officiating personally and by deputy, the remuneration in his time averaging about £80, though the Crown salary was, and still is, £16, 16s. 4d. per annum. In 1786, he apparently became a householder, as appears from the entry in Peter Williamson's Directory for 1786-88—"Nathaniel Gow, Musician, Bailie Fyfe's Close." In the latter year he seems to have removed, as the address given on the title page of his father's Second Collection, published in 1788, is "within the head of Halkerston's Wynd." The Third Collection title page shews he has returned to Bailie Fyfe's Close, 1792. In 1795, he gave a Concert in connection with the Volunteer Corps, in which he held the appointment of Bandmaster, and probably repeated another the following year. From 1797 onwards, he was in the habit of giving an Annual Ball. The first two announcements for this and the following, however, state, "in place of a Concert," and whether afterwards he ever gave a concert, the editor has been unable

* Register of the parish of Little Dunkeld.



NIEL GOW.
1727—1807.



NATHANIEL GOW,
1763—1831.



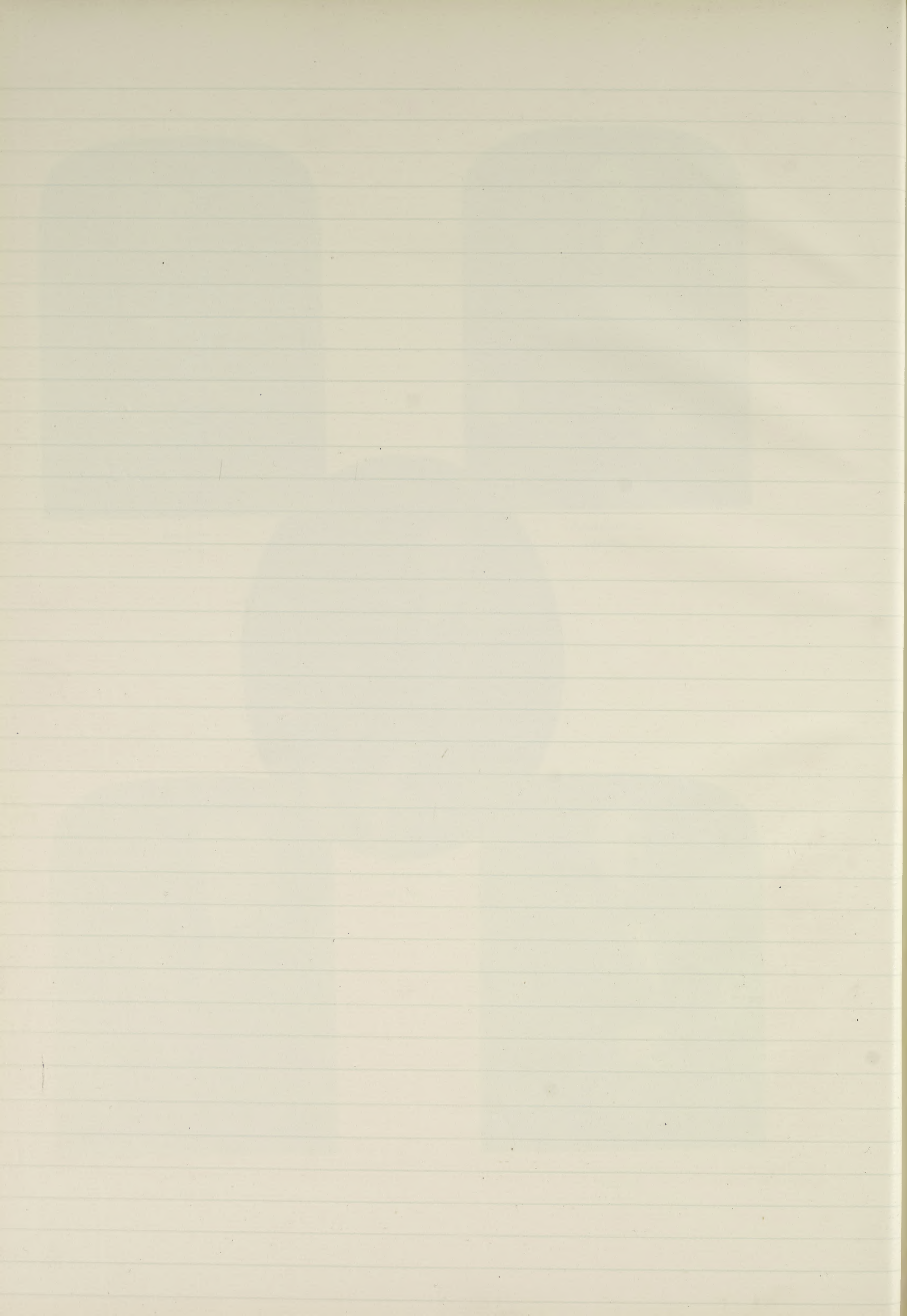
WILLIAM MARSHALL, Esq.
1748—1833.



CAPT. S. FRASER.
1773—1852.



JAMES ALLAN, Forfar.
1800—1877.



to discover. It is most likely that his fame was principally due to his performance of dance music. In 1802, Messrs Corri and Urbani, two celebrated musicians residing in Edinburgh, who had been in the habit of giving concerts conjunctly, which were carried on harmoniously for some years, quarrelled about their arrangements. The local members of their orchestra sided with the one or the other, and a newspaper war was the result. During the quarrel this advertisement appeared on the 18th of November: "The following musicians state that Urbani took upon himself to speak for the musicians in general, to which they did not assent. (Signed by) G. Schetky, Richd. Barnard, John Barnard, G. Muschat, J. Thomson, Robt. Ross, Nath. Gow, John Clarkson, jun., William Napier, Alex. Napier, Charles Stewart, Francis Gardner, C. F. Hartmann, and the rest of Lord Dalkeith's Band.—Edinburgh, 17th November 1802."

Urbani, in replying to the advertisement, says: "With the exception of Mr Schetky, however, the appellation (principal musicians) would certainly be improperly applied to the persons who subscribe the advertisement, however respectable they may be as individuals, and useful in the subordinate parts of the orchestra."

Nathaniel Gow is treated consequently as a subordinate by Urbani, and whether or not deservedly so, the readers are left to draw their own conclusions. Nathaniel Gow had many patrons, including the Duke of Athole, who had great influence, and apparently led the fashionable world, and also the Nobility and Gentlemen of the Caledonian Hunt about the end of last and beginning of this century, to whom he probably owed much of his success.

To Nathaniel Gow's name there have been no fabulous stories attached, such as are associated with the name of his father. An incident may be noticed in his private life that is not generally known, and is not stated in any former biographical notice. In 1812 he was sued in the Court of Session by Mary Hogg, for breach of promise of marriage, and was found liable in seven hundred pounds damages, besides full expenses of process. He afterwards married the lady, who was his second wife. The following announcement appeared in an Edinburgh newspaper, on 1st September 1814: "At Edinburgh, on the 30th ult., by the Reverend Dr Simpson, Mr Nathaniel Gow, Queen Street, to Mary, youngest daughter of Mr William Hogg, Prestonpans."

Nath. Gow began business in 1796, in partnership with William Shepherd, under the designation of Gow & Shepherd, at 41 North Bridge. In the announcement, Shepherd is described as a young man versant in music, and the management of the business was apparently entrusted to him. They removed to No. 16 Princes Street, where Gow had taken up his abode in 1801, and ten years later the street was re-numbered, and No. 16 was changed to No. 40. The business was very extensive, perhaps more so than that enjoyed by any similar establishment before or in his own time in Scotland. The success which attended it for about sixteen years, apparently fell off with the illness that terminated in the death of Shepherd, January 1812, after which it was seemingly neglected by those to whom the management was entrusted. Another circumstance which probably might account for the business declining after the death of Gow's partner, was the fact of the shop No. 41 being occupied by Natale Corri, who, in 1812, advertised the sale of his stock previous to giving up the premises. Nath. Gow, however, carried on his business till the beginning of 1814, when there was discovered a considerable deficiency, for which he had to account. He wound up by selling off by auction the whole stock of his music and musical instruments, on 1st March 1814, and following days. He resumed business a few years later, August 1818, in company with his son Niel Gow, jun., under the style of Nath. Gow & Son, at 60 Princes Street, where they remained for about five years. They removed then to No. 7 Hanover Street, and in 1823 his son died.

In May of the following year, he announces his return to 60 Princes Street, still under the firm of Nath. Gow & Son, which was changed afterwards to that of Gow & Galbraith; in February 1826, consequent on his having assumed as partner, "Mr

J. Murray Galbraith," a tuner from Messrs Broadwood's, London. The partnership was dissolved on 31st October, after lasting only some eight months. Gow's bankruptcy was advertised 5th May 1827, and in the following month another advertisement appeared, announcing the sale of the stock of music, &c., also of his heritable property at No. 2 Hanover Street, where he resided, and conducted his music teaching, likewise a notice stating that his examination would be held in the Sheriff-clerk's office, on the 5th and 26th July.

In Joseph M'Gregor's memoir, already referred to, the information is supplied, that he was forced to appeal to his old patrons and friends for their support, at a ball for his behoof, in March 1827, which he did by the following circular (probably private, as no advertisement appeared in the same terms): "When I formerly addressed my kind patrons and the public, I had no other claim than that which professional men generally have, whose exertions are devoted to the public amusement. By a patronage the most unvarying and flattering, I was placed in a situation of comfortable independence, and I looked forward without apprehension to passing the decline of my days in the bosom of my family, with competence and with happiness. Unfortunately for me, circumstances have changed. By obligations for friends, and losses in trade, my anxious savings have been gradually wasted, till now, when almost bed-ridden, unable to leave my house, or to follow my profession, I am forced to surrender the remnant of my means to pay my just and lawful creditors. In this situation, some generous friends have stepped forward and persuaded me, that the recollection of my former efforts to please may not be so entirely effaced, so as to induce the public to think that my day of distress should pass without notice, or without sympathy."

A public advertisement also appeared in the following terms:—"Gow's Ball—For Behoof of his Family, Nathl. Gow with most grateful remembrance to the Nobility, Gentry, and Public of Scotland, respectfully mentions, that many of his old and respected Patrons, sympathising in the change of circumstances, which a series of ruinous losses has produced in his situation, have strongly urged him once more to appeal to his former numerous friends and supporters in behalf of his family. They have persuaded him, that though he comes forward now, at the close of a long and active career, without the power of contributing to the public amusement, yet that the memory of his past efforts may be strong enough to procure for him a renewal of their generous countenance, when left in his old age, from unavoidable misfortunes, with nothing of all their long continued patronage and bounty but the remembrances of a grateful heart."

"To-morrow, the 13th March," &c. (the Programme follows).

It is said that one time he was worth at least £20,000, which he had gained by his balls, teaching, and playing, and that it was questionable if he ever derived any profit from his most extensively patronised trade in music and musical instruments. Such a statement as the latter may be doubted, for if this was the case, it is unlikely that the partnership with Wm. Shepherd would have lasted for a period of over fifteen years, and the result would have deterred him from trading in the same line at a future period. It is far more reasonable to think, that after his partner's death, the trade deficiencies arose from the business being left to servants to conduct, while Gow attended to other concerns.

His appeal was largely responded to, and the ball proved a great success: the proceeds from it were said to have been nearly £300. Three annual balls followed, and though not so remunerative as the first, they nevertheless yielded considerable sums, and in addition to these sums, the noblemen and gentlemen of the Caledonian Hunt voted from their funds the sum of fifty pounds yearly for the remainder of his life. An attempt was also made to raise a subscription, in order to give him an annuity of £200, but the scheme failed, though its chief promoter is said to have bestowed on him annually a very generous gift.

It is certain, that from 1791, when he succeeded his brother William in the leadership of the Assembly Balls, his band was considered the first in the country, and received the

principal engagements from the nobility and gentry, not only on public but also on private occasions. From the band being so frequently employed, the emoluments derived from it must have been of considerable value.

On the visit of His Majesty George IV. to Scotland, in 1822, Nathaniel Gow furnished the band for the banquet at Dalkeith Palace, held in honour of His Majesty, and there the king expressed to him the pleasure he had received from its delightful performances. It is stated that Mr Gow, during his latter days, enjoyed a pension from George IV. In fashionable circles, when arrangements were being made for parties, it was quite common for those who wished to secure his band, to make inquiries to know if Gow was disengaged, in order that they might fix, alter, or postpone the date to suit his convenience. As formerly stated, Nath. Gow gave or had annual balls. These continued from 1797 onwards (with one exception, 1826), and were, till the year of his death, usually held in March. A notice of one given in 1810 has, "Mr Gow's rout (we cannot call it a ball, there being no dancing) on Tuesday, was as usual crowded, with all the beauty and fashion in and about the metropolis." At his ball in 1811, he was presented by the Earl of Dalhousie with a massive silver goblet, the gift of that nobleman, and again he had, from Sir Patrick Murray of Ochtertyre, given to him a valuable violoncello, and from Sir Alexander Don, an excellent Italian violin. The generosity of his friends about that time was probably well deserved.

Nath. Gow is said to have had many pupils for the violin, as well as for pianoforte accompaniment, from whom he derived large fees. As an instance of this, he gave a lesson once a week at Dalkeith Palace, a distance of six miles from the city, for which he was paid two guineas and travelling expenses. From all these different sources, he could not fail to secure a very lucrative income.

It cannot be supposed that Nath. Gow lived on the best of terms with his brother musicians, as may be seen from the following circumstances. The only instances in which any compositions by Robert Mackintosh appeared in the Gow publications, are "Lady Hamilton Dalrymple," in the Fourth Collection (1800), p. 23; "Lady Wallace," and "Lady Charlotte Campbell's (medley) Reel and Strathspey," in the Second Repository (1802), pp. 14 and 31, and "Lady Betty Boyle," in the Third Repository (1806), p. 32, and in all cases excepting the last, Mackintosh's name is suppressed. The same treatment was given to Robert Petrie. There is no tune of his to be found in Gow's Collections, Repositories, and Beauties, except "Mrs Garden of Troup's Strathspey," which, though well known to be Petrie's, appears only in the First Repository unacknowledged. Another tune which has been claimed by Petrie, is in the Second Repository, p. 1, where it is called, "Honest Duncan." Gow prefixes no composer's name to it, and it might have been intended for a doubtful compliment bestowed on Duncan Macintyre. Macintyre is supposed to have died about 1807, though that has not been confirmed.* A song by James Hogg, or at least contained in his *Forest Minstrel*, 1810 (but may have been written earlier), is named "Honest Duncan," and sings to the air. It might have suggested the name to Nath. Gow. The tune is found in a Collection of Slow Airs, Reels, and Strathspeys, composed by Duncan Macintyre, under the title of "Miss Downie's Strathspey." It also appears in Robert Petrie's Third Collection, as "Garden Shiel." The editor has had copies of that collection containing the list of subscribers, in some of which Petrie had not placed his name to the tune, and in others it was printed or stamped, as if the omission was a mistake. Of these two latter Collections, Macintyre's, bearing water-mark 1795, appears to be the earlier, Petrie's paper having water-mark 1802. Of course these facts do not prove that the publications appeared immediately after the paper was made, so that no year can be assigned to either, which circumstance prevents the question being solved as to whether the tune was composed by Macintyre or Petrie, although the claim made by the latter is very doubtful.

* *Vide* Duncan Macintyre's Biographical Sketch.

It is difficult to account for some of the claims made by Nath. Gow. The following will serve as examples: A year or so after Malcolm M'Donald issued his Second Collection, and had supplied his subscribers, there appeared another edition of it, bearing on its title page, "Corrected by Niel Gow," in which are four tunes ascribed to Niel (the first being a composition by his son William), and five to Nathaniel. The "corrections" are limited to one note in a tune called "The Recovery," and two notes in its bass. The title page likewise announces Gow's First and Second Collections, which fact points probably to Gow having purchased the work from M'Donald, who had then become Niel's bass player. The strangest omission in that collection, however, is, that if any of the Gows composed "Miss Drummond of Perth's Strathspey," called by M'Donald "Miss Sarah Drummond of Perth's Strathspey," they did not then claim it. It appeared in the first edition of their Third Collection, 1792, without any claim, and remained so till the second edition, bearing water-mark 1807, when Niel Gow's name is prefixed to it, in all likelihood after his death (he died on 1st March 1807), and certainly after that of M'Donald, who predeceased him. "Wha can help it," is a claim of Niel's in that corrected edition of M'Donald's, but in none of the Gow publications did the tune appear till the Sixth Collection, 1822, and there considerably altered. The next in the same Collection claimed by Niel, is called "Miss Ferguson of Raith's Strathspey," which never appeared in any of theirs, and the fourth, named "Lawers House," published by Nathaniel in the Fifth Collection, 1809, but more probably in 1810. "Callam's Frollock" is claimed by Nathaniel, but never appears in any of their works; the second, "Mrs Landle's Delight," likewise; "Greenend Park," or otherwise called "Lady Shaftsbury's Strathspey," is claimed in the Third Collection, first edition, 1792; Mrs Duncan's Reel is not claimed before the publication of their Fourth Collection, 1800; the fifth or last claim, "Hon. Captain Maitland's Strathspey," is found in the Second Complete Repository, first edition, 1802, but is unclaimed. M'Donald's original edition of his Second Collection was published in 1789. "Mrs Graham of Orchill's Strathspey," remains the same in the so-called corrected one, having the signature of G major, although the tune is in D minor, one flat, but would require a natural placed before the B contained in it, and not a single F, though the latter is necessary in the bass. "The Earl of Elgin's Strathspey," by "Miss Stirling," has still the signature of G major, though it is in D major. Similarly, "Mrs Dr Stewart's Reel" contains one crotchet too many in the last bar, first part, and still remains unaltered. The first edition of Niel Gow's Third Collection bears, on page 36, "Nath. Gow hopes it will not appear ostentatious for prefixing his name to the tunes composed by himself, having seen severall of them published lately under fictitious names, and in a very incorrect manner." This observation was removed from all the later editions. Was it the sense of his own guilt in that way, or the sarcasm of his fellow-musicians directed against his shortcomings, that accounts for the erasure? In every edition he has placed the names of his brothers, William and Andrew, to their compositions; the following individuals, for their tunes; have also received recognition: Mr Sharpe of Hoddum, Miss Johnston of Hilton, Lord Macdonald, Miss Sharpe, and Mr Nisbet of Dirleton. Was it his modesty that prevented him from claiming till the second edition five tunes for his father? He likewise states, on the first page of the same collection, that "the tunes not composed by him, are published by the authority of the different composers, which induced him to secure the book in Stationers' Hall, according to Act of Parliament." Was it intended that the remaining tunes were to pass as the compositions of Niel Gow, "The Author," as he is styled on the title pages of the four earliest Collections, but which authorship is removed in the second edition? Did he get permission from Mr Wm. Marshall for "Lady Madelina Palmer's Strathspey," which he calls Mr Lumsdane of Blanterne's Strathspey? In a Collection published by Charles Duff, Dundee, if not before Gow's, at least as early, three tunes, "Miss Hunter of Burnside," "Mr Gray of Carse," and "The Braes of Aberarder," become

in Gow's edition respectively, "Mrs Macdouall Grant," "Lady Grace Douglas," and "Lady Madelina Sinclair;" of these he claims the first, and in the second edition he puts his father's name to "Lady Grace Douglas." Why did he not claim damages for infringement? Was Duff earlier, or were the two tunes not compositions of the Gows? It is much to be regretted that Nath. Gow was so unscrupulous, that in publishing tunes by his fellow-musicians, he did not state by whom they were composed. One conspicuous instance of this, is the tune named "Rev. Mr Patrick M'Donald of Kilmore," composed by Alex. Campbell, and inserted by Gow in his Fourth Collection, under the title of "Lord Balgonie's Delight," a very old Highland tune. Campbell claimed it in his "Albyn's Anthology," published in 1815; and Gow, in attempting to justify what he had done, told Mr George Thomson, as related by the latter in the fifth volume of his "Select Collection of Original Scottish Airs" (1818, page 215), that he got the tune from Mr Dalrymple of Orangefield, who had it of a gentleman from one of the Western Isles, as a very old Highland production." Gow must have been aware (1) that Campbell had published it under the title already stated; and (2) that D. M'Laren had also published it (although under another title) in his Collection of 1794; and his story may therefore be regarded as a mere subterfuge, to extricate him from his misrepresentation. Nor was Gow at all scrupulous in the use he made of his father's name.

As examples of how cheaply the Gows paid compliments to their patrons, the following show that they sometimes did so at the expense of other musicians—"Sir John Shaw Stewart," in the First Collection, page 4, is "Mrs Crawford of Donside's Reel," by John Riddell; and the "Earl of Dalkeith's Reel," Third Collection, page 20, is "Collonel Craford's Reel," from R. Bremner's Collection, 1759, page 49 (by altering the names of their tunes). Other instances of the same thing could be adduced. When the business of Gow & Shepherd was wound up, and the stock sold, the Gow publications consisted of five Collections and three Repositories. These passed into the hands of Robert Purdie, who advertised a new edition of the eight books in 1818, at the price of £2, 12s. 6d. At that time Nath. Gow issued the following announcement: "Nath. Gow & Son are revising Gow's 1st, 2nd, and 3rd Collections, to put into what they called the Beauties of Niel Gow all the tunes that are worth," presumably with the intention of taking the wind out of Purdie's (sails) sales. It may be observed, he makes no mention of the Repositories. There are no tunes in the first editions of books 1, 2, 3 of these Repositories by any of the Gows, but he presumed to claim for himself in the Second Complete Repository, "Hon. Captain Maitland's Strathspey," in the second edition, a tune which appeared in M'Donald. Later on, when the Fourth Repository was published, he includes one of John's and five of his own compositions.

The editor is not inclined to blame Niel Gow, though he thinks he was responsible for the first editions of the First, Second, and Third Collections; but he considers his son Nathaniel entirely to blame for the sins of omission and commission, as he believes him to be the editor of all the works appearing under "Niel Gow" or "Niel Gow & Son." Among others, the unjust claims of the Gows attracted the attention of our national poet, Robert Burns. In Cromek's "Reliques," published in 1808, appeared the following notes by the poet: "Speaking of 'MacPherson's Farewell,' it is said, Gow has published a variation of this fine tune as his own composition, which he calls the 'Princess Augusta.' Again, in the same book, 'My Tocher's the Jewel,' it is said, this tune is claimed by Nathaniel Gow. It is notoriously taken from the 'Muckin' of Geordie's Byre.' It is also to be found, long prior to Nathaniel Gow's era, in 'Aird's Selection of Airs and Marches,' the first edition, under the name of 'The Highway to Edinburgh.'" A reply to these statements of the poet was prefixed to Gow's Fifth Collection, published (1809) in the following terms: "To the public. Nath. Gow cannot for a moment suppose that Mr Burns meant anything injurious to him or any of his father's family. The bard evidently laboured under some mistake, which, owing to his death,

cannot now be accounted for. Suffice it to say that both assertions in the Reliques are false. Upon turning up Niel Gow's third book, pp. 32, 33, it will be seen that the tune named 'Princess Augusta' is unclaimed by him or any of his family; and with respect to the other tune, 'My Tocher's the Jewel,' by looking into Niel Gow & Son's second book, p. 18, it will be seen that it is unclaimed by Nathaniel Gow or any of his family. Mr Gow found the tune in 'Oswald's Caledonian Pocket Companion,' Book III., p. 28, as a quick jig; it struck him that it would be pretty if slow, and, being without a name, he called it 'Lord Elcho's Favourite.' Oswald's book was published as long prior to Aird's era as Aird's was to that of Gow." Burns was in error when he said that "My Tocher's the Jewel" was an adaptation of "The Muckin' o' Geordie's Byre," but to that extent only. The original sin of the Gows remains, for there can be no doubt that they meant to pass these two tunes on the public as their own compositions. The title pages of the First, Second, and Third Collections, first editions (which were all Gow's publications before Burns' death) bear, "By Niel Gow at Dunkeld," followed by "Edinburgh: Printed for the Author," etc. There is no one credited for a single tune in the First Collection except Sir Alexander Don, who has got one; the name of a gentleman is prefixed to another in the Second Collection; and in the Third are found, placed to tunes, the names of Niel's sons, and those of amateurs. Could Burns have supposed otherwise, than that Niel Gow claimed the authorship of all the remainder? This claim of authorship extends to the Fourth Collection, and in addition, this Collection has announced on its title, after different addresses, "where all the Author's Reels may be had."

Niel Gow was certainly a violin player, but Nathaniel, besides being so, was also a theoretical musician. It may be remarked, that no tunes composed by his partner Wm. Shepherd ever appeared in the works of Niel Gow & Son. Among Nathaniel's doubtful claims is "The Miller of Drone," in the Second Repository, first edition, which is found in John Pringle's First Collection, published as early as, if not before, that of Gow, and no claim was made by either of them; but in a later edition, Nath. Gow prefixed his name to it. Nathaniel Gow is, however, the composer of some exceedingly good melodies, among which are included, "Caller Herrin," "Bothwell Castle," "Lady Charlotte Durham," "Lady Elizabeth Lindsay's Strathspey," "Lady Charlotte Campbell's Strathspey," and several others. He claims to have composed 197 tunes, published through the various books and sheets by the Gows and others. That number includes, at least, some that are not genuine, others that are plagiarised to some extent, and several doubtful ones. The following may summarise his claims—

Reels,	33
Strathspeys (including Slow and Dance),	58
Jigs,	7
Quicksteps,	10
Laments,	6
Waltzes, Slow Airs, and Descriptive Pieces, &c.,	83
Total,	197

Nath. Gow was twice married. By his first wife, Janet Fraser, whom he married in August 1784, he had a family of five daughters and one son, Niel Gow, Junr., who was a musician of great promise, and the composer of the melodies "Bonnie Prince Charlie," and "Flora Macdonald's Lament," but who died in 1823, at the early age of 28 years. The family of his second wife, Mary Hogg (who died on 27th December 1838, aged 52 years), consisted of three sons and two daughters. One of the latter, named Augusta, possessed an excellent voice, and taught singing and piano in Edinburgh for some years after her father's death. She became the wife of Mr Packer, of Reading, who went to Australia, where she died a few years ago. So far as known, she was the only one who followed the musical profession.

Nath. Gow died on the 19th of January 1831, in his sixty-eighth year, and was buried on the 24th of that month in his

own ground, in Greyfriars' Churchyard, probably beside the remains of his son, though there is no inscription on the stone. His death is recorded in the *Caledonian Mercury*, January 22, as follows—"Death of Nathaniel Gow.—On Wednesday, Nathaniel Gow the well known Scottish Violinist and Composer of many popular national airs, expired at his house in Edinburgh after a painful illness of several years. In his latter days Mr. Gow had enjoyed a pension from King George IV. who, it will be recollected, treated him with some mark of Royal condescension on observing him at the head of his band in Dalkeith House in 1822." The first "Mrs Nath. Gow died November 1808."

JOHN WATLEN.

THE earliest notices of John Watlen occur in 1788, in the list of subscribers to Niel Gow's Second Collection, and in Peter Williamson's Directory. The former describes him as a "Music Master and Tuner," the latter a "Tuner St James Square."

In January the following year, he published "a Sonata for the Harpsichord or Piano-Forte, with Violin accompaniment obligato," and he also informed the public that he was "late of the Royal Navy." On the 22nd December 1791 appeared another publication, called "The Whole of the Celebrated Circus Music to which is added some new Reels, Strathspeys, Marches &c. . . . To be had at his house No. 17 Princes Street;" and he returns his most grateful thanks to the Subscribers to the Book, &c. He next announces by advertisement, in November 1792: "J. Watlen will open a New Music Warehouse in North Bridge after being seven years in the employment of Corri & Co." This latter statement implies an earlier settlement in Edinburgh than 1788. Again, in 1793, the following appears: "J. Watlen opened this day January 10th No. 13 North Bridge formerly possessed by Messrs Corri & Sutherland." Shortly afterwards he removed to No. 34—"Organ over the Door."

In August, he commenced his "Collection of Old Scots Songs No. 1 Price only 2s. No. 2 will be published in a few days." Of this work he issued some twelve numbers. He also notifies: "Author's Works Engraved and Printed. Everything in the Music way may be had at his Warehouse." In 1794, he advertises Piano Fortes, Harpsichords, &c. also Trumpets for the use of the Cavalry, several collections of dance music, and among them is found Donald M'Laren's Collection, &c.

The Collections he advertises in 1795 include Isaac Cooper's Reels, which he had probably purchased about that time, and what appears to be that of Archibald Duff, Montrosé. Another of his works, entitled "Watlens Complete Collection of Scots Songs plain and simple, without being Italianized in the least consisting of 120 pages of Scots Music dedicated to the Royal Edinburgh Volunteers with a letter from the Editor showing the original of the Scots Music, the History of David Rizzio, &c. &c. Vol. 1st price one Guinea," appeared in 1796. In pushing his business, Watlen seems to have advertised frequently, and apparently quoted lower prices than others in the trade. On the 27th of January 1798, Messrs Broadwood published in the Edinburgh newspapers as follows:—"Messrs Broadwood & Son Grand and Small Piano-Forte Makers of Great Pulteney Street London. Having seen an advertisement of Mr Watlen Music Seller, Edinburgh stating that he has instruments of their making J. B. & Son think it necessary to acquaint their Friends, that they have not the least connection with him. London Jan. 20, 1798." John Watlen takes notice of this in his advertisement of February 15th: "The Celebrated Circus Music. The Author begs leave to inform his respectable and numerous subscribers that the Second Volume of the above Book will be published the latter end of next week, when the price to non-subscribers will be raised. Subscriptions taken in and the names of subscribers will be published with the Book. Mr Watlen takes this opportunity of informing his Friends and the Public, that an advertisement

has lately appeared in all the Edinburgh papers, from John Broadwood and Sons Piano Forte Makers in London which has injured his reputation, credit and business in a very great degree—as the matter will be directly brought before a Court of Law, he will now only trouble his friends with a real state of the case. When Mr Watlen left his Majesty's Navy, he commenced business as a Music and Instrument Seller some years since in Edinburgh; among other Makers of Piano Fortes in London he wrote to Mr Broadwood to send him a few instruments and directed him to draw on him for ready money. His answer was as follows: that he had agreed with two other music dealers in Edinburgh not to serve any other tradesman with instruments. By this the Public will see that Mr Watlen never had any connection with Mr Broadwood nor what is more, never said he had any. Mr Watlen from time to time has sold a number of Broadwood's Piano Fortes since he had been in that line of business but he was always obliged to employ a correspondent in London to purchase them, for which he has letters and receipts to show any of his friends, who will please to call at No. 34 North Bridge—N.B. Those Ladies and Gentlemen who have for these twelve years past been in the habit of promoting and patronizing Mr Watlen's Musical Works, will please look into his advertisement of the 14th December 1797, and will there be convinced that he never said he had the least connection with Mr Broadwood.—North Bridge Street Feb. 12. 1798." The advertisement of the date referred to, simply states:—"Broadwood's Piano Fortes, which are in general sold at Twenty-two Guineas only Nineteen Guineas, and every other article proportionably low—Mr Watlen is aware of the Public saying, How is he able to sell lower than his contemporaries? the reason is obvious—as he is a Teacher himself he has no other Teachers to pay for recommending his Instruments." Whether or not Mr Watlen's averments were correct, and that he raised an action against Messrs John Broadwood & Son, and its result, has not been ascertained. However, the following appears on the 14th July: "Music and Musical Instruments To be Sold by Roup, and Notice to the Debtors and Creditors. To be Sold by Public Roup for behoof of Creditors at the Music Shop of John Watlen No. 34 North Bridge Edinburgh The whole Stock &c. The sale to begin on Tuesday the 24th July curt. &c. To be Let till Whitsunday the two Shops on the North Bridge lately possessed by said John Watlen also his Dwelling House in St Ann's Street."

The two shops he occupied were Nos. 24 and 34, as seen by his card intimating music teaching: "Card. The Organ, Piano Forte, Harpsichord, Singing and Violin taught by Mr Watlen at £1, 4/. 12 lessons. Grand and Small Piano Fortes Tuned and Repaired in the neatest manner, Instruments chose (gratis) for Ladies and Gentlemen. Orders addressed by the post to Mr Watlen Taylor's Hermitage Abbey Hill, he having at present declined business at Nos. 24 and 34 North Bridge Street, Edinburgh—N.B. Mr Watlen begs leave to inform his Friends and the Public that he has not the least connection with John Hamilton his former Shopman."

When Watlen published Isaac Cooper's Reels, he altered the title page by substituting after Cooper, "at Banff. Entd. in Stationrs. Hall—Price 3sh. Edinr. Printed and Sold by J. Watlen 34 North Bridge, and No. 1 Charlotte Row Long Lane Southwark London—Where may be had all the Works of the above Author &c." This indicates that he had either a business or an agency in London. After his failure he went to London, and settled there. A notice to his Creditors appears in the Edinburgh papers of September 1806: "To Creditors—Mr John Watlen's Creditors are requested to call on Mr Watson, No. 90 South Bridge, to receive their second and last dividend any Wednesday convenient. Another advertisement, in June 1807, is as follows:—"London No. 5 Leicester Place Leicester Square. Grand, Horizontal, Upright and Square Piano Fortes, Harp, Military Instruments &c. of any maker, fifteen per cent under the shop price. Mr Watlen who lived many years in Scotland and having received considerable favours from the Nobility, Gentry and Public has now, an opportunity, in some degree, of shewing his gratitude. From his extensive dealings with the manufacturers of the

Copied from the title page of a piece called "The Glorious Battle off Trafalgar", Composed and published by J. Watten we are informed he was, Formerly an Officer on Board the Defence 74 Guns one of the above Fleet. The title page bears W.M. 1805.

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above Instruments, he is enabled to serve his Friends and the Public, with the very best at the discount mentioned, and, if not approved of, may be exchanged. Mr W. has chosen and sent to various parts of the united kingdoms upwards of One Thousand Instruments which have all given satisfaction. Orders addressed to his house, will be punctually executed. His celebrated 'Battle of Trafalgar' by Wother, and all his other compositions may be had at all the Music Shops N.B. Ladies and Gentlemen who are not immediately in want of Piano Fortes, &c. will please take down his address—No. 5 Leicester Place, Leicester Square."

Watlen was the first Secretary of the Edinburgh Musical Fund, instituted 1790.

Watlen's attempts at the composition of Scottish melodies were, to say the least, far from being successful, but his set of the air "Comin' thro' the Rye" is the most popular one.

WILLIAM SHEPHERD.

THE earliest mention of Wm. Shepherd we have been able to discover is found among the subscribers to Niel Gow's First Collection of Strathspey Reels, &c, 1784, thus: "Mr William Shepherd, Edinburgh;" and he is also similarly described in the Second and Third Collections.

The following year he enters the bonds of matrimony, taking to himself a helpmate of the name of Janet Barron or Burn, Shepherd being designated in the marriage register as a gentleman's servant. His family consisted of three sons and three daughters. On the birth of his second child, named Janet, in 1787, he is styled a musician, and that date may be regarded as the beginning of his professional career. His first place of residence is given in "Peter Williamson's Edinburgh Directory for 1790-92," as "Shepherd, William, musician, Middleton's Entry." Whether he remained there till 1794 we are unable to say, but Williamson for 1794-96 has "Shepherd, William, musician, Hamilton's Entry, Bristo Street." According to the Directory for 1799-1800, he has changed his address to 3 Shakespear Square. In 1800 he removes to No. 44 South Bridge, east side, and finally settles, in 1807, at No. 23 Princes Street, which became No. 54 in 1811, when the street was renumbered.

He published two Collections of his own compositions, the first one before his business connection with Nathaniel Gow, which he dedicated to "Miss Abercromby of Tullibody." Whether it was advertised or not by Shepherd is uncertain; but the editor has a copy bearing the following inscription: "A present from the author to the Reverend Mr John Shepherd, Murekirk.—Edinburgh, 13th June, 1793" (perhaps he was related to the reverend gentleman), which is probably the year of publication.

In 1796, he began business as a music-seller, in partnership with Nathaniel Gow, under the designation of Gow & Shepherd, No. 41 North Bridge, Edinburgh. In their opening announcement, Shepherd is called a young man versant in music (though it is apparent he would be little or no younger than his partner), and to him the management of the business was seemingly entrusted. His Second Collection, dedicated to "Lady Carmichael of Castle Craig," was issued after the firm removed to Princes Street, and appeared between 1801 and 1806. Though no advertisement of its publication has been noticed, the editor has come across a copy having "Miss Douglas, 1806," inscribed on it, but he is inclined rather to the earlier date, as the Collection includes "William Shepherd's Lamentation for the Death of Sir Ralph Abercromby." Though Mr Shepherd claims to be the composer of the contents of both Collections, it must be admitted that in some of his tunes there is a want of originality, while others show considerable excellence and taste in their composition.

Whether he was talented as a performer on any instrument or not, we are unable to state, but his works contain evidence that he was not devoid of musical gifts or attainments. There is a suspicion that in some cases he has been copied by other

musicians, though some investigation would be required before it could be positively affirmed.

Shepherd has been referred to as the cause of the stoppage of the firm of Gow & Shepherd; but under our notice of Nathaniel Gow we have explained that the latter carried on the business fully two years after his partner's death. It is uncertain whether he had as large an interest as Gow in the music establishment, but we know Shepherd for many years kept lodgers; and that, in 1810, one of them was no other than Thomas Fraser, who charmed our national poet, Robert Burns, with his performance of "Saw ye Johnnie Cummin'" on the hautboy.

The following is the announcement of Shepherd's death, taken from the *Caledonian Mercury*, January 1812:—"At Edinburgh, on the 19th current, Mr Wm. Shepherd, music-seller, much and justly regretted." Neither his last resting place nor his age have been found in any of the Edinburgh burial records.

Two curious advertisements appeared long after his death. The first, in 1825, is as follows:—"Notice to the creditors of the late William Shepherd, music seller in Edinburgh, and John Shepherd, his son. Such of the creditors as have not lodged claims with William Knox, grocer, Bristo Street, the trustee, are requested to do so, with affidavits thereon, within fourteen days, else they will get no share of the funds to be divided 7th December 1825." And the second, "Notice to the creditors of the late William Shepherd, music seller in Edinburgh, and John Shepherd, his son. A state and scheme of division of the funds may be seen by applying to Mr Stone, W.S, 12 Broughton Place, and a dividend will be paid on 7th April next.—Edinr. 17th March 1828."

Shepherd's widow continued to occupy the same dwelling house, No. 51 Princes Street, until 1821, after which date all further trace of her is lost.

ALEXANDER LEBURN.

ALEXANDER LEBURN, a native of Auchtermuchty, followed the profession of musician in that good old town in the latter part of the eighteenth century, and is found as a subscriber to Chas. Duff's Collection, 1790; also in Gow's Third, M'Donald's Third, and James Walker's First Collections, in some of which he is styled a musician. In May 1793, he published a collection of tunes, which was advertised in March of that year as follows:—"About the end of May will be published (by subscription) a Collection of New Strathspey Reels &c. with a Bass for the Violincello or Harpsichord Dedicated by permission to Mrs Moncrieff of Reedie by Alex. Leyburn Auchtermuchty. Those who have not had an opportunity of subscribing and wishes to favour the Publisher, will find Subscription papers with Robert Ross Carrubber's Close, James Johnson and Co. Lawnmarket, Nathaniel Gow Baillie Fyffe's Close Edinburgh, or send their names to the Publisher at Auchtermuchty as soon as possible March 27th 1793." For his Collection he received subscriptions to the number of 231 copies; the book is now somewhat scarce. Leburn's Collection contains 36 tunes, ten of which he qualifies as the compositions of other individuals. He claims "Mrs Duncan's Reel," and judging from his style, and from the fact that he calls himself author, and no other unqualified tune could be challenged in his collection, we are inclined to think it is his composition, although Nathaniel Gow also lays claim to it.

What position Leburn attained as a player we have been unable to ascertain, but the editor has seen an old Italian violin which was presented to him by the Earl of Leven, no doubt for his performances. We are unable to say how long Alexander Leburn continued his musical career. Whoever wrote the following in the *Fifeshire Journal* either despised the musical profession or considered it beneath his notice, as he omits any reference to it:—"The death of Mr Leburn, one of the magistrates of this burgh, has made a deep impression on the inhabitants of this town and neighbourhood. After a

period of useful and laborious duty, he had settled into comparative retirement, when he was suddenly cut off by apoplexy. Mr Leburn was no ordinary man. Without the advantage of any better education than is usually obtained in a country school, he acquired considerable proficiency in mathematics, chemistry, astronomy, and general science. But mathematics was his *forte*, and in it he became so eminent as frequently to solve problems which few others could master. His desire for knowledge was so intense, that much of his time was devoted to reading, nothing delighting him more than a new book on any of his favourite studies. Whether sitting at home, or walking along the high road, his mind was absorbed in one study or another. Mr Leburn was therefore a self-taught philosopher of no mean order, considering the advantages he enjoyed. His manners were unostentatious, his habits so temperate as almost to amount to abstinence, his heart kind, his piety sincere without ostentation, his integrity incorruptible, and as he was much respected by all ranks, he is now universally regretted.—Auchtermuchty, 12th March 1836.”

Alexander Leburn was born 1767, and died 1836.

GEORGE JENKINS.

HE followed the profession of a teacher of Scotch dancing in London about the year 1794, at which date he probably published his Collection of New Scotch Music, &c., dedicated to the Prince of Wales. We are not aware of his nationality, though we are inclined to suppose he was a Scotsman, on account of having published an earlier work at Edinburgh,—viz., “Eighteen Airs for two Violins and a Bass, Dedicated to the Dutchess of Athole.” It was published for the author by John Bryson, 1789 or 1790. Oblong folio, pp. 9. We have heard of another publication, called “Jenkins’ Thirty Highland Airs,” price 5s., London, 1791, but have never seen a copy of that work. There are some tunes by Jenkins contained in “William Campbell’s Country Dances,” &c., begun about 1790, which were continued annually, and extended to 27 numbers. Jenkins composed a few good reels and strathspeys, which include the “Marquis of Huntly’s Highland Fling,” and “Lady Hamilton’s Reel,” but a number of his tunes do not possess the true Scottish character. Jenkins and his family were seemingly correspondents of Nath. Gow, as may be observed from the name being associated occasionally with tunes in the Gow publications. A daughter of Nath. Gow, named Mary, was married to a “Mr Jenkins of London,” but we rather suspect it was not to George, the teacher of Scotch dancing, as he died early in, or previous to, 1806, when Gow’s daughter had not arrived at the age of sixteen years.

DANIEL M’LAREN.

THE first mention of his name is found in the lists of subscribers to Niel Gow’s First (1784), Second (1788), and Third Collections (1792), as Daniel M’Laren, musician, Edinburgh. In 1794 he published a Collection of his own, dedicated by permission to Miss Dr Grant, which was advertised by John Watlen early in that year. In later editions of his Collection, published by Urbani & Liston, 10 Princes Street, Edinburgh, he is styled “Donald M’Laren of Taymouth,” of which locality he was probably a native. Nothing is known regarding his ability as a performer, nor the position he held among his fellow-musicians. He was a member of the Edinburgh Musical Fund (a benefit society), and in 1817 fell into bad health, and found it necessary to apply to the society for its sick allowance. At a committee meeting of the Fund, held on the 11th of April, called for the purpose of taking into consideration “the case of Mr D. Maclaren, it was agreed that he should be immediately put on the sick list for a few weeks, and should he not be likely to get better, then to be put on the superannuated list.” After that date no further

information has been obtained concerning him. In addition to his Collection he published several sheets, one of which contains four tunes he claims to have composed, named respectively, “Mr Macdonald of Staffa’s Strathspey,” and “Mr Macdonald of Staffa’s Reel,” and “Mr Colin Campbell’s Strathspey,” and “Mr Colin Campbell’s Reel.” The first mentioned strathspey is well known as “Niel Gow’s Second Wife,” which is imagined by many individuals to be one of Niel’s own compositions, but it was never claimed by any of the Gow family. Among the subscribers to the original edition of D. M’Laren’s Collection are to be found “Mr Alex. M’Glashan, Nath. Gow, Rob. Petrie, Mr Stabilini, Wm. Shepherd, Chas. Stewart,” and other well-known musicians. As far as ascertained, his only places of residence in Edinburgh were at Bell’s Wynd, and No. 32 Thistle Street. Neither when nor where he died has been discovered, but there is reason to suspect that he ended his days in the workhouse. The Musical Fund seemed to be badly managed, and collapsed in 1826.

ARCHIBALD DUFF, MONTROSE.

THE profession he followed was that of Dancing Master, and he first comes under our notice, in 1793, in an advertisement dated November, as follows:—“A Card. Mr Duff returns his most grateful thanks to the ladies and gentlemen of Montrose and its vicinity for their liberal support last season. Mr Duff having settled a correspondence in London and Edinburgh, by which he can be supplied with music and musical instruments upon the shortest notice, flatters himself that he can serve his friends upon the easiest terms. . . . He also begs leave to intimate that there will be put to press as soon as a sufficient number of subscribers is procured, A Collection of Reels, &c., violincello, or for the violin, with a bass for the harpsichord. Dedicated, by permission, to Lady Carnegie of Southesk. Price to subscribers, 5s., &c.—Montrose, 15th November 1793.” Another advertisement appears in September 1794, announcing when the publication will be ready. “Reels, Strathspeys, &c. Mr Duff, dancing master, Montrose, begs leave to inform his friends and the public that he is to publish his ‘Collection of Reels, Strathspeys,’ &c., in November next. He hopes those who have favoured him by accepting subscription papers will take the trouble to send their list of subscribers to him at Montrose, or to Mr Watlen, music seller, Edinburgh.” In April following he again returns his most grateful thanks to the ladies and gentlemen of Montrose, &c. &c.

His Reels were by this time issued and included in Watlen’s list of publications, along with those of Macintosh, Cooper of Banff, Donald M’Laren, and Cumming of Grantown. Archibald Duff removed from Montrose to Aberdeen, but we are unable to give the exact date. He settled in the latter city as a teacher of dancing, at the Concert Rooms, Broad Street, and in June 1804 he announces “Proposals for Publishing by Subscription a Collection of Minuets, Dances, Hornpipes, Allamands, Waltzes, Favourite Airs, &c., dedicated to Miss Russel of Blackhall by Archd. Duff of Aberdeen.”

The work was long in forthcoming, whether from lack of subscribers or otherwise is not apparent. However, it appeared as “The First Part of a Choice Selection, &c., dedicated to Lady Ramsay of Balmain,” either in 1811 or 1812. It bears on its last page a “N.B.—Early in the spring of 1813 Mr Duff will publish a second part, dedicated to the Most Noble the Marquis of Huntly.” The second part never appeared. Archibald Duff was a brother to Charles Duff, musician and music seller, Dundee, who has been noticed in Vol. I. of the “Glen Collection.” It is said that at one time Archibald Duff was the conductor of the Philharmonic Society in Aberdeen, and was succeeded by John Mackenzie, the grandfather of Sir A. C. Mackenzie, Principal of the Royal Academy of Music. We have no further information of Duff other than he taught dancing till 1820 in Aberdeen.

DUNCAN M'INTYRE.

OF this musician we are ignorant of his early history, and the little we are able to state about him is principally gathered from his publications. We neither know the date of his birth, nor where he was born. He followed the profession of dancing master in London, where he published his Collection of "Slow Airs, Reels, and Strathspeys," 1795.

Among the tunes contained in it are several which are not strictly original, but it also includes a number of his best and genuine compositions. We are not aware that he afterwards published any collection or sheets containing tunes he had composed, but we rather incline to think he contributed them to William Campbell and Nath. Gow.

It appears he had gone to India in some capacity, probably as a Master of Ceremonies to the Governor-General's Court. A tune, called "The Capture of Seringapatam," by D. Macintyre, Calcutta, confirms that fact. It is published in William Campbell's "16th Book of Strathspey Reels, Waltz's, and Irish Jiggs," circa 1801. Among the excellent tunes in his collection are the following strathspeys:—Mr Moore's, Miss E. Elphinstone's, Mrs Donaldson's, Lord Elphinstone's, Mrs Macintyre's, Mrs Gow's, and Miss Cumming's (the original of Lord John Campbell's strathspey in Gow), Miss Downie's (called by Petrie "Garden Shiel") and Niel Gow's; this latter is the air of the song "Kinrara; or, Red Gleams the Sun," by Robert Couper, Esq., M.D. Reels, Lady Frances Somerset's, and Mrs Davidson's. In a sheet, published by Gow and others, is "The Earl of Moira's Welcome to Scotland," better identified by Tannahill's song of "Louden's bonnie woods and braes." Whether this last strathspey was named by M'Intyre or not, it was published after his death, which is supposed to have happened about 1806; and though we have no information, it is probable he never returned from India.

JOHN CLARK.

WE have been unable to discover anything about this musician, further than he published his Collection in Perth, which we describe in our list of works. His collection appears to consist entirely of his own compositions, some of which are excellent dance tunes.

JAMES WALKER.

WALKER resided in the Royal Burgh of Dysart, of which he was a native. His profession, so far as we have been able to learn, was that of musician and teacher of music. He was greatly patronised by the gentry and upper classes of that district of Fife for his services at their dancing parties, balls, &c. We are indebted to his great-grandson for the following story, which he said he heard from an old gentleman over seventy years of age, whose son now (1894) stands high in the musical profession in Edinburgh. The narrative is given in the gentleman's words:—"Auld Jeems Walker—I will never forget that man. My father always invited the band to the big house after the ball was over to perform there. One named Rattray, from Cupar, was playing firsts, and your ancestor seconds, when suddenly Rattray's first string snapped, and I expected a collapse, but to my astonishment, the old man (whom I thought in my ignorance to be asleep, and not able to sustain the music) was immediately alive to the occasion, and carried through the piece to its close, after which he was highly complimented by the audience." Walker's great-grandson has in his possession the Burgess and Freeman's Ticket of the Royal Burgh of Dysart, granted to James Walker, shoemaker, 1784, the father of the musician, who was born in 1771.

Walker published two Collections of Reels, &c. The first he dedicated to the Right Worshipful Master Sir James

Erskine St Clair of Sinclair, Bart., and the Worthy Brethren of the Freemasons' Lodge in Dysart, and the second to Lady St Clair Erskine of Sinclair. Neither was advertised so far as known, but for the earlier one there were subscriptions received for 200 copies. His collections are exceedingly rare, and contain several good tunes, which are comparatively unknown. He had a son, also named James, who was a musician, dancing master, and pianoforte tuner, but he predeceased his father, whose death occurred in April 1840, and who was buried on the tenth of that month in the West Burial Ground, Dysart. The eldest sons of Walker's descendants have all been named James, down to his great-great-grandson, who is at present fourteen years of age.

ALEXANDER GIBB.

THE earliest information we have obtained of him is from an advertisement which appeared in 1786. We learn from it that he is a Dancing Master from Haddington, and persons wishing to secure his services are informed that "orders sent to Mr Gibb, at Mr Ross's, head of Carrubber's Close, will be particularly attended to." Where his first dancing school was situated we are unable to say; but an announcement in 1791 states that he has removed from Thistle Street to Skinner's Close, where it is evident he remained till 1809. Gibb frequently advertised, and on one occasion he "informs his friends and the public that he has not been to Paris this year, but that he has as many modern dances, and fashionable reel and country dance steps, as any of his line in the town. He continues his school in a large commodious room foot of Skinner's Close," &c. So far as we are aware, he never called himself a musician, although Urbani includes him among those who were useful in the subordinate parts of the orchestra. He published "a New Collection of Minuets, Medlies, High-dances, Marches, Strathspey and other Reels. With entertaining tunes," &c. No composer's name is prefixed to any tune, and the greater part of the Collection is undoubtedly from his own pen. The publication was probably issued shortly after the naval battle of Camperdown, in 1796, from the fact that it contains a medley which he has named after that engagement. We may therefore conclude that it appeared before the end of the eighteenth century. After 1809, all trace has been lost of Alexander Gibb, so that we are unable to state what became of him.

JOHN MACGLASHAN.

HIS name first appears in Aitchison's Edinburgh Directory for 1796-7, as Macglashan, John, piano teacher, 13 Thistle Street. Whether he was related to Alexander M'Glashan, otherwise styled "King M'Glashan," who died in May 1797, can only be surmised from the fact that a jig in the collection he published is called "Mrs Alexander Macglashan." The Post Office Directories from 1805 to 1811 give his address at Fountain Well, and that of 1811-12 at No. 28 High Street. His name is not found in any later one, and whether he died about that date, or removed elsewhere, has not been ascertained. In addition to his Collection of Strathspey Reels, which he "dedicated to the Honourable Mrs Charteris,"—probably issued by John Watlen in 1796 (as may be inferred from one of his advertisements), and afterwards by Muir, Wood & Co.,—he published a few fugitive sheets.

CHARLES STEWART.

"STEWART, musician, Leith Wynd," is found in Peter William's Edinburgh Directory for 1794-96, but whether the entry refers to the subject of our sketch is uncertain. His name, however, is entered in Aitchison's Directory for 1800-1, as

"Stewart, Chas, musician, Todrick's Wynd." We have no knowledge of his birthplace nor his parentage. He was musician to David Strange, a celebrated teacher of dancing in Edinburgh about the end of last century, though when he first received the appointment we have been unable to discover. In 1802, he became assistant and partner to Strange, who held classes in the same wynd, but had fallen into bad health. Whether Stewart took advantage of that circumstance or not, in December of that year he commenced as a teacher of dancing on his own account at 63 South Bridge, opposite the College, where, about twelve months later, he styles himself "successor to Mr Strange." He announces his removal in May 1805 to No. 5 Elder Street, and further states that his "First Book of Minuets, High Dances, Cotillions, &c. &c., as used by his late master, Mr Strange," will be ready for delivery at the end of the month. He conducted his classes in Elder Street till 1809, then changed his address to No 10 South St David Street, which was occupied by him for twelve months, and from that place advertised his annual ball, to be held on Friday, May 11. In the Directory for 1811-12, his latest residence is at 4 James Street, having removed there in 1810. ¹⁸¹¹

Stewart published a "Collection of Strathspey Reels Jiggs," &c., in 1799, on the title page of which he describes himself "Musician to Mr Strange," and the same description is to be found in his book of Minuets, &c., already mentioned, though Strange at the time was dead more than two years previous to its publication, 1805. He likewise published two sheets about the same date. Charles was the composer of some excellent dance tunes; one named "Miss Parker's Reel" appeared in a sheet published after his Collections.

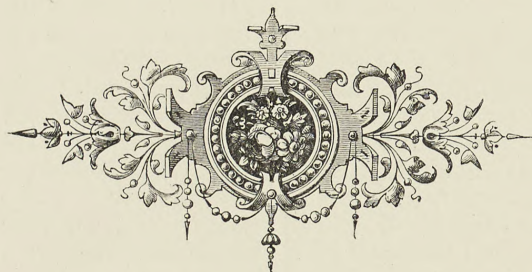
There are some grounds for suspecting that Stewart, in 1811 or 1812, had either been bereft of his reason, or had become an imbecile, as his name dropt out of the public announcements about that time. This suspicion is strengthened by the appearance of two appeals made by his wife on behalf of his family. We give the last one. "Benefit Ball. On 1st March, Mrs Stewart (wife of Mr C. Stewart, late teacher of dancing in Edinburgh) begs leave most respectfully to inform her friends and the public, that the pressing necessities of a young and

helpless family have again induced her humbly to solicit their countenance and support on the present occasion," &c. The death of Charles Stewart, late dancing master, was announced in June 1818, but without mention of his age. Whether Stewart had been twice married we have not been able to ascertain. Some discrepancy, however, appears in the birth register from that of the death register of his son, Robert Barclay Stewart; in the former his mother's maiden name is Matilda Johnston, and in the latter Jemina Strelly.

Robert was an excellent musician, and in his day held the positions of both leader and repetiteur in the orchestra of the Theatre Royal, Edinburgh. He died May 16th, 1885, in his 81st year.

JOHN MORISON, PETERHEAD.

JOHN MORISON resided in Rose Street, Peterhead, and was probably a native of that town. His name appears among the subscribers to Isaac Cooper's Second Collection, 1806 or 1807, where he is designated organist. We are aware that he held such an appointment in St. Peter's Episcopal Chapel, Peterhead, about that period. He published two collections of his compositions. Morison's first collection is said by James Davie to have been published in 1793, but it could not be before 1797, and in our opinion nearer the end of the century, from the internal evidence which it contains, and the fact that Morison, in 1793, was only in his twenty-first year. He describes himself as a musician and copier of music on the title page of his later collection, published about 1815. It consists of two printed pages, the title and another comprising the dedication to General Gordon Cuming Skene, the remainder being 18 pages, containing 17 tunes in manuscript, which he wrote for subscribers and others who wished copies. What his abilities were as a violinist or organist we have no knowledge. His death occurred in 1848, and is recorded as follows:—"John Morison, Fidler, Peterhead, 76, August 30th, 1848."



A LIST OF TITLE PAGES
OF COLLECTIONS OF
SCOTTISH DANCE MUSIC,
FROM WHICH SELECTIONS HAVE BEEN MADE IN BOOK II,
ARRANGED IN CHRONOLOGICAL ORDER.

ISAAC COOPER, 1783.

Thirty New Strathspey Reels For the Violin or Harpsichord Composed by Isaac Cooper Price 2s. 6d. Sold by James Imlach Book Seller Banff And at Rt. Bremner's Music Shop Edinr.
Oblong folio pp 10.

JOHN ANDERSON, 1790.

A Collection of New Highland Strathspey Reels. For the Violin or German Flute with a Harpsichord and Violoncello Bass Composed by John Anderson. Price 3/. Edinr. Printed for the Author and sold by Johnson & Co. Lawn Market and J Bryson, Music Sellers Edinr. Where may be had his first Selection of Strathspey Reels &c. Price 6/.
J JOHNSON Sculpt.

Entered at Stationer's Hall. folio pp 16.

JOHN WATLEN, 1791.

The Celebrated Circus Tunes Performed at Edinburgh this Season With the Addition of some New Reels and Strathspeys set for the Piano Forte or Violin and Bass By John Watlen. Pr—Entered in Stationers Hall—5/ Edinr. Printed for the Author, to be had at his House No. 17 Princes Street Whoever Reprints or Copy's any of the Original Tunes in this Book will be Prosicuted According to Act of Parliament.

Folio pp 30.

ROBERT MACKINTOSH, 1793.

Sixty eight New Reels Strathspeys and Quicksteps Also some Slow Pieces with variations For the Violin and Piano Forte With a Bass for the Violoncello or Harpsichord Composed by Robert Mackintosh Dedicated by Permission To the Honourable Mrs Campbell of Lochnell Entd. in Stationers Hall Price 6sh. may be had at the undermentioned places, the Authors first Book of Airs, Minuets, Reels, &c. Printed for the Author and to be had at his house Skinners Close, & of all the Music Sellers in Edinburgh A. MacGowan, Glasgow, & Longman & Brodrip, London.

Folio pp 39.

WM. SHEPHERD, 1793.

A Collection of Strathspey Reels, &c. With a Bass for the Violoncello or Harpsichord Dedicated by Permission to Miss Abercromby of Tullibody. Composed by William Shepherd. Entered in Stationers Hall. Edinburgh Printed for the Author and to be had at all the Music Shops in Town and Country GEOE. WALKER—Price 5/.—Sculpt. Edinr.

Folio pp. 26.

ALEXR. LEBURN, 1793.

A Collection of New Strathspey Reels &c. With a Bass for the Violoncello or Harpsichord Dedicated by Permission to Mrs Moncrieff of Reddie By Alexr. Leburn Auchtermuchty Price 2/6 Edinburgh Printed for the Author and sold by him at Auchtermuchty and Johnson & Co Music Sellers Edinr.

Folio pp 12.

J JOHNSON Sculpt.

G. JENKINS, 1793 or 1794.

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 by Permission to His Royal Highness The Prince of Wales Composed by George Jenkins Teacher of Scotch Dancing Price 10s. 6d. To be had of the Author No. 125 High Holborn Bloomsbury.

Folio pp 49-13- and 3.

(Subscribers Copy.)

ROBERT RIDDELL, 1794.

A Collection of Scotch Galwegian & Border Tunes For the Violin and Piano Forte with a Bass for the Violoncello or Harpsichord Selected by Robert Riddell of Glenriddell Esq Price 7sh. No. Edinr. Printed & Sold by Johnson & Co Music Sellers Lawn Market Folio pp 37.
J. JOHNSON, Script. & Sculpt.

DANIEL M'LAREN, 1794.

A Collection of Strathspey Reels &c. With a Bass for the Violoncello or Harpsichord Dedicated by Permission to Miss Dr. Grant by Daniel M'Laren Price 5/ Edinburgh Printed for the Author and to be had at all the Music Shops

Folio pp 22.

J JOHNSON Sculpt.

ARCHD. DUFF, 1794.

A Collection of Strathspey Reels &c. for the Piano Forte Violin and Violoncello Dedicated by Permission to Lady Carnegie of Southesk by Archd. Duff Dancing Master Montrose Price 6/. Entered in Stationers Hall Edinr. Printed for the Author & to be had at his House, Montrose, of Mr Watlen, North Bridge Edinr. and all the Music Sellers in Britain

Folio pp 30.

DUNCAN MACINTYRE, 1795.4

A Collection of Slow Airs, Reels and Strathspeys Dedicated by Permission to the Right Honble. Lady Charlotte Campbell Composed by D. Macintyre Teacher of Scotch Dancing—London Printed for the Author and sold by him at No. 22 Great Marlborough Street, T. Skillern No. 17 St Martins Lane, and W Campbell No 8 Dean Street Soho Price 10/6

JOHN CLARK, 1795.

No.

3

A Collection of New Strathspey Reels and Country Dances with a Bass for the Violoncello or Harpsichord Dedicated to the Musical Society of Perth. Composed by John Clark Perth printed and sold by Appointment by Anderson Music Seller, and Music Engraver, Georges Street. N.B. Such copies who are not signed & numbered by the Composers own hand write are a Forgery and will be strictly looked after.

JOHN

Price 4/. Folio pp. 21.

CLARK.

MR SIMON FRASER, 1795.

Thirty Highland Airs, Strathspeys &c., With a Bass for the Violoncello or Harpsichord Consisting Chiefly of Tunes entirely New with a Few Old Tunes never before Published Selected and Composed by Mr S. F****r. The Publisher never intended these Tunes for the Press. But having some time ago given his first Manuscript of them in order to get Bases made, neither the Bases or Manuscript have yet been returned; which gives him reason to suspect, that they were kept with a view of Publishing them under a fictitious name, and with wrong names to the Tunes—He was therefore advised to prevent that, by making a Second Manuscript of them for Publication, adding his Name to the Tunes composed by himself, and securing them in Stationers Hall, which he has accordingly done.

G. WALKER,

Folio pp 11.

Sculpt.

ROBERT MACKINTOSH, 1796.

A 3d Book of Sixty eight New Reels and Strathspeys Also above forty old Famous Reels For the Violin and Piano Forte with a Bass for the Violoncello or Harpsichord Compiled & Composed by Robert Mackintosh & Dedicated by Permission to Mrs Oswald of Auchincruive Entd. in Stationers Hall Price 7sh. may be had at the undermentioned places, the Authors 1 & 2 Book of Airs, Minuets, Reels, &c. Printed for the Author & to be had at his house Skinners Close, & of all the Music Sellers in Edinburgh, A. MacGowan Glasgow & Longman & Brodrip London

Folio pp 39.

EARL OF EGLINTON, 1796.

New Strathspey Reels for the Piano Forte Violin and Violoncello Composed by a Gentleman and given with Permission to be Published By Nathl. Gow. Entd. in Stationers Hall Pr. 5/. Edinr Printed and Sold by N Stewart and Co. Music Sellers No 37 South Bridge Where may be had Niel Gows Third Collection 6/ also all the Works of the Most Celebrated Composers for the Harpsichord or Piano Forte,—A Complete Variety of Broadwood's Grand and Square Piano Fortes—Longman & Broderips, Houston & Co, and every other eminent Maker all with or without Additional Keys—

Folio pp 24.

ROBERT PETRIE, 1796.

A Second Collection of Strathspey Reels &c. for the Piano-Forte, Violin, and Violoncello Humbly Dedicated to Mrs Garden of Troup by Robert Petrie at Kirkmichael Edinr. Printed for the Author and Sold by all the Music Sellers in Town and Country GEO WALKER Sculp. Edinr. Price to Subscribers 5/ to Nonsubscribers 6/.

Folio pp 24.

NATHL. GOW, 1797.

A Collection of Strathspey Reels with a Bass for the Violoncello or Harpsichord Containing the most approved Old & the most fashionable New Reels some of which are Composed and others with Additions By Nathl. Gow. To which are added a few Favourite Irish Airs Price 6/. Printed by Corri Dussek & Co. Music Sellers to the Royal Family No. 67 Dean Street Soho, No. 28 Hay Market London—No. 8 South St Andrew Street & No. 37 North Bridge Street Edinburgh. NB. All the Original Tunes in this Collection are Entered in Stationers Hall according to Act of Parliament.

Folio pp 36.

J JOHNSON Sculp.

MALCOLM M'DONALD, 1797.

A Fourth Collection of Strathspey Reels &c. With a Bass for the Violoncello or Harpsichord Dedicated by Permission to the Right Honourable The Countess of Breadalbane By Malcolm M'Donald at Dunkeld Pr. 3/ Printed for the Author and to be had at Gow & Shepherd Music Sellers No. 41 North Bridge Street also at J. Johnson's Lawn Market Edinburgh

Entered at Stationers Hall

JOHNSON Sculp.

Folio pp 13.

JAMES WALKER, 1797.

A Collection of New Scots Reels, Strathspeys, Jigs, &c. with a Bass for the Violoncello or Harpsichord Dedicated to the Right Worshipful Master Sir James Erskine St Clair of Sinclair Bart. & the Worthy Brethren of the Free Mason Lodge in Dysart by James Walker. Price 3/. Printed for the Author and to be had at his house in Dysart—Sold also by Johnson & Co. Music Sellers Lawn Market Edinburgh

Folio pp 14.

J JOHNSON Sculp.

JOHN WATLEN, 1798.

The Celebrated Circus Tunes performed at Edinburgh this Season With the Addition of some New Reels and Strathspeys set for the Piano Forte or Violin and Bass By John Watlen Book II—Entered in Stationers Hall—Pr 6/. Edinr. Printed for the Author, to be had at his Music Warehouse No. 34 North Bridge Street—Also all the Scots Music &c &c &c. Whoever Reprints or Copy's any of the Original Tunes in this Book Will be Prosecuted According to Act of Parliament—The Tunes in Oscar and Malvina are Added to this Collection—The most of the Tunes in this Book are Adapted for the Accompaniment of the Tambour de Bass.

Folio pp 36.

JOHN MACGLASHAN, 1798.

A Collection of Strathspey Reels for the Piano Forte, Violin, or German Flute Dedicated by Permission to the Honble. Mrs Charteris by Mr Macglashan Price 4/. Entered in Stationers Hall. Edinburgh Printed by Muir Wood & Co No. 16 Georges Street.

Folio pp 15.

MISSES WHITE, 1798.

A Collection of entirely Original Strathspey Reels, Marches, Quick Steps &c for the Piano-Forte Violin, German Flute &c &c by Ladies resident in a remote part of the Highlands of Scotland. NB Corrected by Nath. Gow. Price 5/ To be had of Gow & Shepherd North Bridge Street Edinburgh, and of all the Principal Music Sellers in Town and Country.

J JOHNSON, Sculp.

Folio pp 24.

A. GIBB, 1798.

A New Collection of Minuets, Medlies, High Dances, Marches, Strathspey and other Reels With Entertaining Tunes &c. for the Piano-Forte Violin & Violoncello Dedicated to Miss C. Dalrymple By A. Gibb Price 6/. Edinburgh Printed for the Author to be had at his House foot of Skinner's Close, and at all the Music Shops in Town. A Gibb takes this opportunity to inform his Friends, that at desire he makes Steps for New and Old Tunes—Besides public Teaching, he Teaches privately on very moderate terms.

Folio pp 36.

GEO. WALKER Sculp.

NIEL GOW, 1799.

A Complete Repository of Original Scots Slow Strathspeys and Dances (the Dances arranged as Medleys) for the Harp Piano Forte Violin and Violoncello &c Humbly dedicated to Her Grace the Dutchess of Gordon by Niel Gow & Son's Entered at Stationers Hall Pr. 7/6 Edinburgh Printed & Sold by Gow & Shepherd at their Music Shop No. 41 North Bridge Street, & to be had of John Gow No. 31 Carnaby Street Golden Square London & at all the Music Shops in Town & Country NB. 80 of the Tunes will suit for the German Flute and the whole may be adapted for Military Bands.

Folio pp 38.

NATHL. GOW.

J. JOHNSON Sculp. Edinr.

CHAS. STEWART, 1799.

A Collection of Strathspey Reels Gigg's &c. With a Bass for the Violoncello or Harpsichord Dedicated (by Permission) to the Right Honourable Lady Mary Hay by Chas. Stewart Musician to Mr Strange. Price 5/. NB. A few New Hornpipes, Minuets and Cotillions by the most Esteemed Composers Edinr. Printed for the Author and to be had at Muir Wood & Co. Musical Instrument Makers to His Majesty No. 16 Georges Street. J JOHNSON Sculp.

Entered at Stationers Hall. Folio pp. 25.

NIEL GOW, 1800.

A Fourth Collection of Strathspey Reels &c. for the Piano Forte, Violin & Violoncello Dedicated to the Right Honorable the Earl of Eglintoun by Niel Gow at Dunkeld Entered at Stationers Hall Pr. 6/. Edinr. Printed by Gow & Shepherd No. 41 North Bridge Street. To be had of the Author at Dunkeld, & John Gow No. 31 Carnaby Street Golden Sqr. London, where all the Author's Reels may be had.

Folio pp 36.

J. JOHNSON Sculp. Edinr.

JAMES WALKER, 1800.

A Second Collection of Reels, Strathspeys, Jigs, &c. With a Bass for the Violoncello or Harpsichord Also defferent Marches for Volunteer Corps Dedicated by Permission to Lady St. Clair Erskine of Sinclair By James Walker Price 4/. Printed for the Author and to be had at his house in Dysart—Sold also by Jas. Johnson Music Seller Lawn Market and at all the other Dealers of Music, Edinburgh.

Folio pp 14.

J. JOHNSON, Sculp.

JOHN MORISON, 1800.

A Collection of New Strathspey Reels, With a few favourite Marches For the Piano-Forte Violin and Violoncello Most Humbly Dedicated by permission To Mrs Duff of Fetteresso by John Morison Peterhead Price 5/. Edinburgh Printed for the Author and sold by Gow & Shepherd Goulding, Phipps & D'Almaine London and A. Brown, Aberdeen.

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Gavin & Son Script. et Sculp.

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THE GLEN COLLECTION

OF

Scottish Dance Music.

BOOK II.

MISS C. ELPHINSTONE.

Strathspey. DUNCAN MACINTYRE.

The first system of music for 'Miss C. Elphinstone' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic melody in the treble and a harmonic accompaniment of chords in the bass.

The second system continues the piece with two staves. The treble staff shows a more active melody with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of chords.

The third system concludes the piece with two staves. The treble staff has a melodic line that ends with a repeat sign, and the bass staff continues with its accompaniment.

MRS LEITH OF GLENKENDYS.

Reel.

R. PETRIE 2nd Coll.

The first system of music for 'Mrs Leith of Glenkendys' consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The piece is marked as a 'Reel' and includes trill ornaments (tr.) in the treble staff.

The second system continues the reel with two staves. The treble staff features a melodic line with several trill ornaments, and the bass staff provides a consistent accompaniment.

Mr^s JAMES DUFF.

Strathspey.

ISAAC COOPER.

Musical score for Mrs James Duff's Strathspey by Isaac Cooper. It consists of three systems of piano accompaniment. The first system includes a trill (tr) in the right hand. The second system also includes a trill (tr). The third system includes dynamic markings: *f*, *p*, *f*, *p*, *f*.

MISS MARGARET CAMPBELL. (of Saddell's.)

Reel

R. MACKINTOSH.

Musical score for Miss Margaret Campbell's Reel by R. Mackintosh. It consists of two systems of piano accompaniment. The first system includes a repeat sign and a fermata over the final measure.

CROWHILLOCK.

Strathspey.

ARCHD^d DUFF.

Musical score for Crowhillock Strathspey by Archd Duff. It consists of three systems of piano accompaniment.

GOODEN WELL.

Reel.

JAMES WALKER.

Musical notation for the first system of 'Gooden Well', featuring a treble and bass staff with a key signature of two sharps and a common time signature.

Musical notation for the second system of 'Gooden Well', continuing the melody and accompaniment.

MR JAMES RAMSAY.

Strathspey.

J. ANDERSON.

Musical notation for the first system of 'Mr James Ramsay', featuring a treble and bass staff with a key signature of two sharps and a common time signature. Includes a trill (tr) marking.

Musical notation for the second system of 'Mr James Ramsay', including a 'Red.' marking above the treble staff.

Musical notation for the third system of 'Mr James Ramsay', including a trill (tr) marking above the treble staff.

THE FOX.

Reel. Abr: MACKINTOSH. JOHN WATLEN'S 2nd Coll.

Musical notation for the first system of 'The Fox', featuring a treble and bass staff with a key signature of two sharps and a common time signature.

Musical notation for the second system of 'The Fox'.

Musical notation for the third system of 'The Fox'.

MISS JEAN STEWART.

Strathspey.

WM MARSHALL.

Mrs GRAY OF QUEBEC.

Reel.

JOHN CLARK.

LADY GLASGOW.

Strathspey.

EARL of EGLINTON.

MISS STEWART.

Reel.

NIEL GOW.

LADY CHARLOTTE BRUCE.

Strathspey.

W^m SHEPHERD.

PERTH-SHIRE HUNT.

Reel.

By MISS STIRLING OF ARDOCH.

THE LOCH OF FORFAR.

Strathspey.

WM ALLAN.

Musical score for 'THE LOCH OF FORFAR.' in G major (one sharp) and common time (C). The score consists of three systems of piano accompaniment, each with a treble and bass staff. The first system includes a fermata over the final measure of the treble staff. The second and third systems include trills (tr) in the treble staff.

MISS MONCRIEFF OF PITLOWER.

Reel.

ALEX. LEBURN.

Musical score for 'MISS MONCRIEFF OF PITLOWER.' in G major (one sharp) and common time (C). The score consists of two systems of piano accompaniment, each with a treble and bass staff. A repeat sign is present at the beginning of the second system.

PERTSHIRE VOLUNTEERS.

Strathspey.

GOW. Coll.

Musical score for 'PERTSHIRE VOLUNTEERS.' in G major (one sharp) and common time (C). The score consists of three systems of piano accompaniment, each with a treble and bass staff. A trill (tr) is marked in the first measure of the treble staff in the first system.

MISS ROBERTSON.

Reel.

R. MACKINTOSH.

Musical score for 'MISS ROBERTSON.' in G major (one sharp) and 2/4 time. It consists of three systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble clef, featuring eighth and sixteenth notes with some slurs. The bass clef provides a steady accompaniment with chords and single notes.

MISS JESSY CUMING.

Strathspey.

R. MACKINTOSH.

Musical score for 'MISS JESSY CUMING.' in G major (one sharp) and 2/4 time. It consists of three systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble clef, featuring dotted rhythms and slurs characteristic of a strathspey. The bass clef provides a steady accompaniment with chords and single notes.

GLASSA HOUSE.

Reel.

I. COOPER.

Musical score for 'GLASSA HOUSE.' in G major (one sharp) and 2/4 time. It consists of two systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble clef, featuring eighth and sixteenth notes. The second system includes a first ending (marked '1.') and a second ending (marked '2.'). The bass clef provides a steady accompaniment with chords and single notes.

THE BIRTHDAY 1790.

Strathspey.

LORD MACDONALD.
NATH GOW'S Coll.

Musical score for 'THE BIRTHDAY 1790.' in G major, 2/4 time. The score consists of four systems of piano accompaniment, each with a treble and bass staff. The first system includes a key signature change to G major and a time signature change to 2/4. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill is marked in the third system.

Mrs GORDON. UVIE.

Reel.

Wm MARSHALL.

Musical score for 'Mrs GORDON. UVIE.' in G major, 2/4 time. The score consists of two systems of piano accompaniment. The first system includes a key signature change to G major and a time signature change to 2/4. The piece features a mix of eighth and sixteenth notes. A trill is marked in the first system.

MISS URQUHART OF MELDRUM.*

Strathspey.

I. COOPER.

Musical score for 'MISS URQUHART OF MELDRUM.*' in G major, C time. The score consists of two systems of piano accompaniment. The first system includes a key signature change to G major and a time signature change to C. The piece features a mix of eighth and sixteenth notes, with several trills and triplets marked throughout.

* re-named Miss Gordon of Nethermuir.

THE JOCKEY CLUB.

Reel.

R. MACKINTOSH.

Musical score for 'THE JOCKEY CLUB' in G major, 2/4 time. It consists of three systems of piano accompaniment. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

M^r. MACINTYRE OF GLENOE.

Strathspey.

D. MACINTYRE.

Musical score for 'M^r. MACINTYRE OF GLENOE' in G major, 2/4 time. It consists of two systems of piano accompaniment. The first system has 8 measures, including a first ending (marked '1.') and a second ending (marked '2.'). The second system has 8 measures. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

MISS ROBERTSON.

Reel.

CHARLES STEWART.

Musical score for 'MISS ROBERTSON' in G major, 2/4 time. It consists of three systems of piano accompaniment. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

Mr's GREGORY.

Strathspey.

WHITE.

Musical score for 'Mr's GREGORY' in G major, C time signature. The score consists of two systems of piano accompaniment. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the piece, featuring trills (tr.) in the treble clef.

MISS STEWART OF GARTH.

Reel.

M. Mc DONALD.

Musical score for 'MISS STEWART OF GARTH' in G major, C time signature. The score consists of two systems of piano accompaniment. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the piece, featuring trills (tr.) in the treble clef.

MISS MILLER OF DALSWINTON.

Strathspey.

R. RIDDELL.

Musical score for 'MISS MILLER OF DALSWINTON' in G major, C time signature. The score consists of two systems of piano accompaniment. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the piece, featuring trills (tr.) in the treble clef.

DUNNICHEN HOUSE.

Reel.

ARCHD DUFF.

Musical score for 'DUNNICHEN HOUSE' in G major, C time signature. The score consists of two systems of piano accompaniment. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the piece, featuring first and second endings (1. and 2.) in the treble clef.

MISS EDMONDSTONE OF NEWTON.

Strathspey.

WM SHEPHERD.

Musical score for 'Miss Edmondstone of Newton' in G major, common time. It consists of three systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes with some triplet patterns. The bass staff provides a steady accompaniment with chords and single notes.

THE ROAD TO BERWICK.*

Reel.

WM MARSHALL.

Musical score for 'The Road to Berwick' in G major, common time. It consists of two systems of piano accompaniment. The first system includes a repeat sign. The melody is in the treble staff, characterized by a rhythmic pattern of eighth notes and sixteenth notes. The bass staff provides a simple accompaniment with chords.

MRS MORAY OF ABERCARNEY.

Strathspey.

N. GOW.

Musical score for 'Mrs Moray of Abercarney' in G major, common time. It consists of three systems of piano accompaniment. The melody is in the treble staff, featuring a mix of eighth and sixteenth notes. The bass staff provides a steady accompaniment with chords and single notes.

*re-named The Buck of the Cabrach.

MISS KINLOCH OF GILMERTON.

Reel.

Wm SHEPHERD.

Musical score for 'Miss Kinloch of Gilmerton' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The first system includes first and second endings. The melody is primarily in the right hand, with a simple bass line in the left hand. The piece concludes with a final cadence in the right hand.

MISS INNES OF EDINGIGHT.

Strathspey.

I. COOPER.

Musical score for 'Miss Innes of Edingight' in G major, 2/4 time. The score consists of two systems of piano accompaniment. The melody is primarily in the right hand, featuring characteristic strathspey ornamentation. The left hand provides a steady bass accompaniment. The piece concludes with a final cadence in the right hand.

HON^{ble} MISS SEMPILL.

Reel.

R. MACKINTOSH.

Musical score for 'Honble Miss Sempill' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The melody is primarily in the right hand, with a simple bass line in the left hand. The piece concludes with a final cadence in the right hand.

MISS LAMONT OF LAMONT.

Strathspey.

W. SHEPHERD.

Musical score for 'Miss Lamont of Lamont' in G major, C major time signature. The score consists of three systems of piano accompaniment. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef part features a 7-measure rest at the beginning. The second system includes a treble clef with a 3-measure triplet in the final measure. The third system concludes the piece with a double bar line.

MISS SUSAN ELLIOT.

Reel.

D. MACINTYRE.

Musical score for 'Miss Susan Elliot' in G major, C major time signature. The score consists of two systems of piano accompaniment. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef part features a 7-measure rest at the beginning. The second system concludes the piece with a double bar line.

MISS MARIANE OLIPHANT. (Rossie.)

Strathspey.

R. MACKINTOSH.

Musical score for 'Miss Mariane Oliphant (Rossie)' in G major, C major time signature. The score consists of two systems of piano accompaniment. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef part features a 7-measure rest at the beginning. The second system concludes the piece with a double bar line.

MR. A. Mc WHINNIE.

Reel.

D. MACINTYRE.

Musical score for 'Mr. A. Mc Whinnie' in G major, C major time signature. The score consists of two systems of piano accompaniment. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef part features a 7-measure rest at the beginning. The second system concludes the piece with a double bar line.

MISS ELIZA FORSYTH.

Strathspey.

JOHN MORISON.

The first system of music for 'Miss Eliza Forsyth' consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the melody and accompaniment from the first system, showing the progression of the piece.

The third system concludes the piece with a final cadence in the treble staff and a sustained bass line.

LORD ELCHO.

Reel.

R. MACKINTOSH.

The first system of 'Lord Elcho' is a reel, characterized by a more rhythmic and repetitive melody in the treble staff, with a steady accompaniment in the bass staff.

The second system continues the reel's melody and accompaniment.

Sir JAS G. BAIRD Bart.

Strathspey.

R. MACKINTOSH.

The first system of 'Sir Jas G. Baird Bart' features a melody with dotted rhythms and eighth notes in the treble staff, supported by a bass line.

The second system continues the piece, showing the development of the melody and accompaniment.

The third system concludes the piece with a final melodic flourish in the treble staff and a resolved bass line.

LOCH EARN.

Reel.

NATH. GOW.

MISS BARBARA CUNNINGHAM.

Strathspey.

R. MACKINTOSH.

MISS CATHRINE CHALMERS.

Reel.

NATH. GOW.

Col. H. F. CAMPBELL.

Strathspey.

WHITE.

MISS MARGARET GORDON OF LESSMORE. Reel.

JOHN MACGLASHAN.

LADY CHARLOTTE CAMPBELL.

Strathspey.

NATH. GOW.

BRECHIN LASSES.

Reel. C. STEWART, J. WALKER, Coll.

First system of the musical score for 'Brechin Lasses'. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music is a reel, featuring a series of eighth and sixteenth notes in the treble and block chords in the bass.

THE BRIDGE OF BALLATER.

Strathspey.

N. GOW.

First system of the musical score for 'The Bridge of Ballater'. It consists of two staves: a treble clef staff with a common time signature (C) and a bass clef staff with a common time signature (C). The music is a strathspey, featuring dotted rhythms and grace notes in the treble and block chords in the bass.

HON^{ble} Mrs CAMPBELL. (of Lochnell.)

Reel.

R. MACKINTOSH.

First system of the musical score for 'Honble Mrs Campbell'. It consists of two staves: a treble clef staff with a common time signature (C) and a bass clef staff with a common time signature (C). The music is a reel, featuring eighth and sixteenth notes in the treble and block chords in the bass.

THE TWEEDDALE CLUB.

Strathspey.

NATH. GOW.

MRS MUIR MACKENZIE.

Reel.

Wm GOW.

MRS WILLS.

Strathspey.

GEORGE JENKINS.

ANDERSON'S RANT.

Reel.

W^m MARSHALL.

The first system of musical notation for 'Anderson's Rant' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C) and features a rhythmic pattern of eighth and sixteenth notes. A repeat sign is present at the end of the first measure.

The second system of musical notation continues the piece, maintaining the same two-staff format and rhythmic complexity as the first system.

HILTON LODGE.

Strathspey.

N. GOW.

The first system of musical notation for 'Hilton Lodge' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C) and features a rhythmic pattern of eighth and sixteenth notes. A trill (tr) is indicated above the first measure. A repeat sign is present at the end of the first measure.

The second system of musical notation continues the piece, maintaining the same two-staff format and rhythmic complexity as the first system.

The third system of musical notation continues the piece, maintaining the same two-staff format and rhythmic complexity as the first system.

MISS CAMPBELL OF MONZIE.

Reel.

Anon, GOW'S 3rd Coll.

The first system of musical notation for 'Miss Campbell of Monzie' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C) and features a rhythmic pattern of eighth and sixteenth notes. A trill (tr) is indicated above the first measure. A repeat sign is present at the end of the first measure.

The second system of musical notation continues the piece, maintaining the same two-staff format and rhythmic complexity as the first system.

The third system of musical notation continues the piece, maintaining the same two-staff format and rhythmic complexity as the first system.

MISS HENRIETTA ABERNETHIE.

Strathspey.

I. COOPER.

Mrs GENERAL MAXWELL OF PARKHILL.

Reel.

M. Mc DONALD.

MISS HALDANE OF GLENEAGLES.

Strathspey.

Wm SHEPHERD.

MISS CHRISTIE OF DURRIE.

Reel.

J. WALKER.

First system of musical notation for 'Miss Christie of Durrie'. It consists of a grand staff with a treble clef and a bass clef. The music is in C major and 2/4 time. The first measure is a repeat sign. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment.

MISS JEANY ABERNETHIE.

Strathspey.

I. COOPER.

First system of musical notation for 'Miss Jeany Abernethie'. It consists of a grand staff with a treble clef and a bass clef. The music is in C major and 2/4 time. The melody in the treble clef includes trills (tr) and slurs. The bass clef provides a simple harmonic accompaniment.

Second system of musical notation for 'Miss Jeany Abernethie'. It continues the melody and accompaniment from the first system, featuring several trills (tr) in the treble clef.

MISS SCOTT OF BELVUE.

Reel.

WM SHEPHERD.

First system of musical notation for 'Miss Scott of Belvue'. It consists of a grand staff with a treble clef and a bass clef. The music is in C major and 2/4 time. The melody in the treble clef includes trills (tr) and a section marked with a 'S' symbol. The bass clef provides a simple harmonic accompaniment.

Second system of musical notation for 'Miss Scott of Belvue'. It continues the melody and accompaniment from the first system, ending with a section marked with a 'S' symbol.

THE DUTCHESS OF ATHOLE'S SLIPPER.

Strathspey.

NIEL GOW.

First system of musical notation for 'The Dutchess of Athole's Slipper'. It consists of a grand staff with a treble clef and a bass clef. The music is in B-flat major and 2/4 time. The melody in the treble clef includes trills (tr) and slurs. The bass clef provides a simple harmonic accompaniment.

Second system of musical notation for 'The Dutchess of Athole's Slipper'. It continues the melody and accompaniment from the first system, featuring several trills (tr) in the treble clef.



MISS BARTLET.

Reel.

J. MACGLASHAN.

MISS GORDON OF LESMORE.

Strathspey.

DANIEL M^c LAREN.

M^s M^c LEOD OF COLBECK.

Reel.

CHARLES STEWART.

MRS OSWALD. (of Auchincruives.) New.

Strathspey.

R. MACKINTOSH.

LORD JOHN CAMPBELL.

Reel.

D. MACINTYRE.

COUNTESS OF ROTHES.

Strathspey.

R. MACKINTOSH.

MISS TINKER.

Reel.

ARCHD DUFF.

Mrs GARDEN OF TROUP.

Strathspey.

R. PETRIE.

Mrs GARDEN OF TROUP.

Reel.

R. PETRIE.

HON^{ble} Mrs F. GRAY.

Strathspey.

NATH GOW.

ATHOLE HOUSE.

Reel.

D. DOW.

Musical score for 'ATHOLE HOUSE' in G major, 2/4 time. The score consists of two systems of piano accompaniment. The first system includes a repeat sign. The melody is written in the treble clef, and the bass line is in the bass clef.

LORD ELPHINSTONE.

Strathspey.

D. MACINTYRE.

Musical score for 'LORD ELPHINSTONE' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The melody is written in the treble clef, and the bass line is in the bass clef.

MRS JAMES CAMPBELL.

Reel.

M. MC DONALD. 4th Coll.

Musical score for 'MRS JAMES CAMPBELL' in G major, 2/4 time. The score consists of two systems of piano accompaniment. The melody is written in the treble clef, and the bass line is in the bass clef.

LADY CHARLOTTE CAMPBELL.

Strathspey.

R. MACKINTOSH.

Musical score for 'Lady Charlotte Campbell' (Strathspey) by R. Mackintosh. The score is written in G minor (one flat) and common time (C). It consists of three systems of piano accompaniment, each with a treble and bass staff. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody with some grace notes. The third system concludes the piece with a final cadence.

LADY CHARLOTTE CAMPBELL.

Reel.

R. MACKINTOSH.

Musical score for 'Lady Charlotte Campbell' (Reel) by R. Mackintosh. The score is written in G minor (one flat) and common time (C). It consists of three systems of piano accompaniment, each with a treble and bass staff. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody with some grace notes. The third system concludes the piece with a final cadence.

MISS CAMPBELL. (of Saddell.)

Strathspey.

R. MACKINTOSH.

Musical score for 'Miss Campbell (of Saddell)' (Strathspey) by R. Mackintosh. The score is written in G minor (one flat) and common time (C). It consists of two systems of piano accompaniment, each with a treble and bass staff. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody with some grace notes and concludes the piece with a final cadence.

LADY FRANCES SOMERSET.

Reel.

D. MACINTYRE.

Musical score for 'Lady Frances Somerset' in G minor, 2/4 time. The score consists of four systems of piano accompaniment. The first system includes a trill (tr) in the right hand. The melody is primarily in the right hand, while the left hand provides a steady bass accompaniment.

MRS FLEMING OF MONESS.

Strathspey.

N. GOW.

Musical score for 'Mrs Fleming of Moness' in G minor, 2/4 time. The score consists of four systems of piano accompaniment. The first system includes a trill (tr) in the right hand. The melody is primarily in the right hand, while the left hand provides a steady bass accompaniment.

MISS WEMYSS OF DUNDEE.

Reel.

J. WALKER.

The first system of music for 'Miss Wemyss of Dundee' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef is a series of eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment of chords and single notes.

The second system continues the piece. It features a trill (tr) in the treble clef on the second measure of the system. The accompaniment in the bass clef continues with block chords and moving lines.

The third system concludes the piece. The treble clef melody ends with a final cadence, and the bass clef accompaniment provides a solid harmonic base.

MASTER F. SITWELL.

Strathspey.

NATH. GOW.

The first system of 'Master F. Sitwell' is in common time (C) with a key signature of two flats. It features a trill (tr) in the treble clef on the second measure. The melody is more complex than the first piece, with many sixteenth notes. The bass clef accompaniment consists of chords and a steady eighth-note line.

The second system continues the Strathspey. It includes another trill (tr) in the treble clef on the second measure. The piece is characterized by its intricate melodic patterns and rhythmic complexity.

The third system concludes the piece. The treble clef melody ends with a flourish, and the bass clef accompaniment provides a final harmonic resolution.

Lieut. ABERCROMBY.

Reel.

I. COOPER.

The first system of 'Lieut. Abercromby' is in common time (C) with a key signature of two flats. The melody in the treble clef is a series of eighth and sixteenth notes. The bass clef accompaniment is a simple harmonic accompaniment of chords and single notes.

The second system concludes the piece. The treble clef melody ends with a final cadence, and the bass clef accompaniment provides a solid harmonic base.

MR J ROSE.

Strathspey.

MRS MACINTYRE.

The first system of music for 'Mr J Rose' consists of a treble and bass staff. The treble staff begins with a melodic line in G minor, featuring a trill (tr) on the second measure. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, showing the melodic development in the treble and the accompaniment in the bass.

The third system concludes the piece, ending with a final chord in the bass and a melodic flourish in the treble.

LADY HAMILTON.*

Reel.

G. JENKINS.

The first system of 'Lady Hamilton' is a reel in G minor. It features a treble staff with a melodic line and a bass staff with accompaniment. A triplet of eighth notes is marked in the treble staff.

The second system continues the reel, showing the melodic and accompaniment parts.

MISS CAMPBELL OF MONZIE.

Jig.

R. MACKINTOSH.

The first system of 'Miss Campbell of Monzie' is a jig in 6/8 time, G minor. The treble staff has a lively melodic line, and the bass staff has a steady accompaniment.

The second system continues the jig, showing the melodic and accompaniment parts.

The third system concludes the jig, ending with a final chord in the bass and a melodic flourish in the treble.

COUNTESS OF BREADALBANE.

Reel.

M. Mc DONALD.

Musical score for 'COUNTESS OF BREADALBANE.' in G minor, 2/4 time. The score consists of two systems of piano accompaniment. The first system includes a repeat sign. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment.

MISS CHARLOTTE DUNDAS.

Strathspey.

Wm SHEPHERD.

Musical score for 'MISS CHARLOTTE DUNDAS.' in G minor, 2/4 time. The score consists of five systems of piano accompaniment. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment.

MISS HANBURY'S FANCY.

Reel.

D. MACINTYRE.

Musical score for 'MISS HANBURY'S FANCY.' in G minor, 2/4 time. The score consists of two systems of piano accompaniment. The first system includes a repeat sign. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment.

SIR JAMES GRANT.

Strathspey.

J. ANDERSON.

The first system of musical notation for 'SIR JAMES GRANT' consists of a treble and bass staff. The treble staff begins with a C-clef and a key signature of two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes with slurs and ties. The bass staff begins with a C-clef and a key signature of two flats, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece, featuring a treble staff with a triplet of eighth notes and a trill (tr) in the fifth measure. The bass staff continues with a steady accompaniment.

The third system concludes the piece, ending with a trill (tr) in the treble staff. The bass staff provides a final accompaniment.

THE BONNY LINKS OF ABERDEEN.

Reel.

J. ANDERSON.

The first system of 'THE BONNY LINKS OF ABERDEEN' is a reel in 2/4 time, featuring a treble and bass staff. The treble staff has a key signature of two flats and contains a melody of eighth and sixteenth notes. The bass staff provides a simple accompaniment.

The second system continues the reel, showing the continuation of the melody in the treble staff and the accompaniment in the bass staff.

CAPT HUGH MUNRO.

Strathspey.

D. MACINTYRE.

The first system of 'CAPT HUGH MUNRO' is a strathspey in 2/4 time, featuring a treble and bass staff. The treble staff has a key signature of two flats and contains a complex melody with many sixteenth notes. The bass staff provides a rhythmic accompaniment.

The second system continues the strathspey, showing the intricate melody in the treble staff and the accompaniment in the bass staff.

The third system concludes the strathspey, ending with a final flourish in the treble staff and a concluding accompaniment in the bass staff.

MISS H. HUNTER OF BLACKNESS.

Reel.

NATH. GOW.

The first system of music for 'Miss H. Hunter of Blackness' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, including a trill (tr) in the second measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The upper staff shows a continuation of the melodic line with a trill (tr) in the second measure. The lower staff continues the harmonic accompaniment.

MR MOORE.

Strathspey.

D. MACINTYRE.

The first system of music for 'Mr Moore' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the piece with two staves, showing the continuation of the melodic and harmonic lines.

The third system continues the piece with two staves, including a trill (tr) in the upper staff.

LADY MARY HAY.

Reel.

C. STEWART.

The first system of music for 'Lady Mary Hay' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes, including a trill (tr) in the second measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the piece with two staves, showing the continuation of the melodic and harmonic lines.

The third system continues the piece with two staves, including a trill (tr) in the upper staff.

HON^{ble} MISS JESSIE A. RUTHVEN.

Strathspey.

A. LEBURN.

Musical score for 'Honble Miss Jessie A. Ruthven' by A. Leburn. The score is in G major (one flat) and common time (C). It consists of three systems of piano accompaniment, each with a treble and bass staff. The first system includes trill ornaments on the final notes of the first and second measures. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment with chords and single notes.

Mrs LINLEY.

Reel.

MACINTYRE.

Musical score for 'Mrs Linley' by Macintyre. The score is in G major (one flat) and common time (C). It consists of two systems of piano accompaniment, each with a treble and bass staff. The first system includes repeat signs and trill ornaments on the final notes of the first and second measures. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment with chords and single notes.

MISS STEWART OF ALLANBANK.

Strathspey.

WM. SHEPHERD.

Musical score for 'Miss Stewart of Allanbank' by Wm. Shepherd. The score is in G major (one flat) and common time (C). It consists of three systems of piano accompaniment, each with a treble and bass staff. The first system includes trill ornaments on the final notes of the first and second measures. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment with chords and single notes.

MISS GORDON OF GIGHT.

Reel.

I. COOPER.

Musical score for 'Miss Gordon of Gight' in G minor, 2/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef with a trill (tr) over the eighth measure and a repeat sign. The second system continues the melody and accompaniment.

MRS A. MACGLASHAN.

Jig.

JOHN MACGLASHAN.

Musical score for 'Mrs A. Macglashan' in G minor, 6/8 time. It consists of five systems of piano accompaniment. The first system has a treble clef and a repeat sign. The second system has a trill (tr) over the first measure. The third system has a repeat sign. The fourth and fifth systems continue the piece.

MISS JOHNSON. PITWORTH.

Reel.

J. WALKER. 2nd Coll.

Musical score for 'Miss Johnson Pitworth' in G minor, 2/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef and a repeat sign. The second system has a trill (tr) over the eighth measure and continues the piece.

Sir ALEXANDER DON.

Strathspey.

R. MACKINTOSH.

Musical score for 'Sir Alexander Don' in G minor, 2/4 time. The score consists of five systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes with some triplet patterns. The bass staff provides a steady accompaniment with chords and single notes. The piece concludes with a double bar line.

Mr GEORGE GORDON.*

Reel.

Wm. MARSHALL.

Musical score for 'Mr George Gordon' in G minor, 2/4 time. The score consists of three systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes with some triplet patterns. The bass staff provides a steady accompaniment with chords and single notes. The piece concludes with a double bar line.

*re-named the Strathbogie Toast.

LADY DALRYMPLE. (North Berwick.)

Strathspey.

R. MACKINTOSH.

Musical score for 'Lady Dalrymple' in G minor, 2/4 time. The score consists of three systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes with some grace notes. The bass staff provides a steady accompaniment with chords and single notes.

Lieut. Col. LUMSDEN.

Reel.

D. MACINTYRE.

Musical score for 'Lieut. Col. Lumsden' in G minor, 2/4 time. The score consists of three systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes with some grace notes. The bass staff provides a steady accompaniment with chords and single notes.

MR. MACDONALD OF STAFFA.*

Strathspey.

D. MC LAREN.

Musical score for 'Mr. MacDonald of Staffa' in G minor, 2/4 time. The score consists of two systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes with some grace notes. The bass staff provides a steady accompaniment with chords and single notes.

* Known as Niel Gow's wife.

MR MACDONALD OF STAFFA.

Reel.

D. Mc LAREN.

Musical score for 'Mr Macdonald of Staffa' in G minor, 2/4 time. The score consists of four systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth notes with some grace notes. The bass staff provides a simple harmonic accompaniment with chords and single notes.

MISS SOPHIA CAMPBELL.

Jig.

R. MACKINTOSH.

Musical score for 'Miss Sophia Campbell' in G minor, 6/8 time. The score consists of four systems of piano accompaniment, each with a treble and bass staff. The melody is in the treble staff, featuring eighth and sixteenth notes with trills and grace notes. The bass staff provides a harmonic accompaniment with chords and single notes. A repeat sign is present at the beginning of the second system.

MISS M^C LEAN OF INVERSCADLE.

Reel.

M M^C DONALD. 4th Coll.

Musical score for 'Miss Mc Lean of Invercadle' in G minor, 2/4 time. It consists of three systems of piano accompaniment, each with a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with chords and single notes.

M^{RS} WALTER BIGGAR.*

Strathspey.

D. M^C LAREN.

Musical score for 'Mrs Walter Biggar's' in G minor, 2/4 time. It consists of two systems of piano accompaniment. The first system includes a trill (tr) and a first ending (1.). The second system includes a second ending (tr 2.) and a second ending (2.). The melody is in the treble staff, and the bass staff provides accompaniment.

M^{RS} DAVID PATRICK'S FAVOURITE.

Reel.

J. CLARK.

Musical score for 'Mrs David Patrick's Favourite' in G minor, 2/4 time. It consists of three systems of piano accompaniment. The melody is in the treble staff, featuring eighth and sixteenth notes. The bass staff provides accompaniment with chords and single notes.

*re-named Miss Alicia Heggie.

LORD DOWN.

Strathspey.

M. Mc DONALD. 4th Coll.

Musical score for 'LORD DOWN' in G minor, 2/4 time. It consists of three systems of piano accompaniment. The first system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a fermata. The second system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a fermata. The third system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a fermata.

THE NEW BRIDGE DUMFRIES.

Reel.

J. ANDERSON.

Musical score for 'THE NEW BRIDGE DUMFRIES' in G minor, 2/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a fermata. The second system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a fermata.

MISS GRACE STEWART.

Strathspey.

EARL OF EGLINTON.

Musical score for 'MISS GRACE STEWART' in G minor, 2/4 time. It consists of three systems of piano accompaniment. The first system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a fermata. The second system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a fermata. The third system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a fermata. Trills are indicated with 'tr' above notes in the treble clef of all three systems.

MRS JAMES ERSKINE OF KIRKWALL.

Reel.

D. MACINTYRE.

MRS J. ROSE.

Strathspey.

D. MACINTYRE.

MISS CAMPBELL OF SADDLELL.

Reel.

R. MACKINTOSH.

MAJOR JAMES MONRO.

Strathspey.

R. MACKINTOSH.

Musical score for 'Major James Monroe' in G major, 2/4 time. It consists of three systems of piano accompaniment. The first system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a '7' below it. The second system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a '7' below it. The third system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a '7' below it. The music features a mix of eighth and sixteenth notes with various ornaments and slurs.

IT WINNA DO.

Reel.

D. M'CLAREN.

Musical score for 'It Winna Do' in G major, 2/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a '7' below it. The second system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a '7' below it. The music is a reel, characterized by a fast tempo and a mix of eighth and sixteenth notes.

BUCKINGHAM HOUSE.*

Strathspey.

ABR. MACKINTOSH.
R. MACKINTOSH Coll.

Musical score for 'Buckingham House' in G major, 2/4 time. It consists of three systems of piano accompaniment. The first system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a '7' below it. The second system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a '7' below it. The third system has a treble clef with a common time signature 'C' and a bass clef with a common time signature 'C' and a '7' below it. The music features a mix of eighth and sixteenth notes with various ornaments and slurs.

*or Athole Brose.

MISS MARY MACDONALD OF CLANRANALD. Reel.

R. MACKINTOSH.

Musical score for Miss Mary Macdonald of Clanranald, Reel. The score is in 2/4 time and consists of two systems of piano accompaniment. The first system includes a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff. The second system continues the piece with similar notation.

MISS NAPIER OF MERCHISTON HALL.

Jig.

R. MACKINTOSH.

Musical score for Miss Napier of Merchiston Hall, Jig. The score is in 6/8 time and consists of two systems of piano accompaniment. The first system includes a treble clef staff with a key signature of one flat and a 6/8 time signature, and a bass clef staff. The second system continues the piece with similar notation.

LADY GEORGINA GORDON.

Reel.

R. MACKINTOSH.

Musical score for Lady Georgina Gordon, Reel. The score is in 2/4 time and consists of two systems of piano accompaniment. The first system includes a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff. The second system continues the piece with similar notation.

MISS ERSKINE OF TORRY.

Strathspey.

J. WALKER.

Musical score for 'Miss Erskine of Torry' in C major, 2/4 time. It consists of three systems of piano accompaniment. The first system is in C major. The second system changes to D major. The third system features triplets in the right hand.

MISS JANE WEDDERBURN.

Reel.

R. MACKINTOSH.

Musical score for 'Miss Jane Wedderburn' in D major, 2/4 time. It consists of two systems of piano accompaniment. The first system includes a repeat sign. The second system continues the melody and accompaniment.

MISS SARAH DRUMMOND OF PERTH.

Strathspey.

M. Mc DONALD. 2nd Coll.

Musical score for 'Miss Sarah Drummond of Perth' in C major, 2/4 time. It consists of three systems of piano accompaniment. The first system is in C major. The second and third systems continue the piece.

LADY ERSKINE.

Reel.

J. WALKER.

Musical score for 'Lady Erskine' by J. Walker. It consists of two systems of piano accompaniment. The first system has a treble clef with a common time signature and a bass clef with a common time signature. The second system has a treble clef with a key signature of one sharp (F#) and a common time signature, and a bass clef with a common time signature. The music is a reel, characterized by its rhythmic patterns and repeat signs.

MRS WRIGHT OF LAWTON.

Strathspey.

N. GOW.

Musical score for 'Mrs Wright of Lawton' by N. Gow. It consists of two systems of piano accompaniment. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature, and a bass clef with a common time signature. The second system has a treble clef with a key signature of one sharp (F#) and a common time signature, and a bass clef with a common time signature. The music is a strathspey, featuring a mix of eighth and sixteenth notes.

MR LINDSAY.

Reel.

D. MC LAREN.

Musical score for 'Mr Lindsay' by D. McLaren. It consists of two systems of piano accompaniment. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature, and a bass clef with a common time signature. The second system has a treble clef with a key signature of one sharp (F#) and a common time signature, and a bass clef with a common time signature. The music is a reel, featuring first and second endings marked '1.' and '2.'.

M^r BAILLIE OF MELLERSTON.

Strathspey.

NATH. GOW.

MISS BISSET. LOGIERAIT.

Reel.

M. M^c DONALD.

MISS GRANT.

Strathspey.

D. M^c LAREN.

MIS MELVILL. DYSART.

Reel.

J. WALKER.

Musical score for 'MIS MELVILL. DYSART.' featuring two systems of piano accompaniment. The first system includes a first ending bracket, and the second system includes a second ending bracket. The music is in G major and 2/4 time.

MISS BUCHANAN OF CAMBUSMORE.

Jig.

WM SHEPHERD.

Musical score for 'MISS BUCHANAN OF CAMBUSMORE.' featuring four systems of piano accompaniment. The music is in G major and 6/8 time.

MISS FORDYCE. AYTON.

Reel.

R. MACKINTOSH.

Musical score for 'Miss Fordyce. Ayton.' in G major, 2/4 time. The score consists of four systems of piano accompaniment. Each system has a treble and bass staff. The melody in the treble staff is characterized by eighth and sixteenth notes, often with slurs. The bass staff provides a steady accompaniment with chords and single notes. The piece concludes with a double bar line.

MISS DRUMMOND OF LOGIEALMOND.

Strathspey.

WM SHEPHERD.

Musical score for 'Miss Drummond of Logiealmond.' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The treble staff features a more complex melody with many sixteenth notes and some grace notes. The bass staff provides a rhythmic accompaniment with chords. The piece ends with a double bar line.

DUNKELD HERMITAGE.

Reel.

N. GOW.

Musical score for 'Dunkeld Hermitage' by N. Gow. The score is in G major and 2/4 time. It consists of three systems of piano and violin parts. The piano part is in the bass clef, and the violin part is in the treble clef. The first system includes trill ornaments (tr) above the first and fifth notes of the violin line. The second system also includes trill ornaments above the first and fifth notes. The third system concludes the piece with a repeat sign.

BELLADRUM.

Strathspey. (S. F.)

CAPT FRASER.

Musical score for 'Belladrum' by Capt Fraser. The score is in G major and 2/4 time. It consists of three systems of piano and violin parts. The piano part is in the bass clef, and the violin part is in the treble clef. The first system includes a fermata over the final note of the violin line. The second system includes a fermata over the final note of the violin line. The third system concludes the piece with a repeat sign.

MISS JOHNSTON OF HILTON.

Reel.

N. GOW.

Musical score for 'Miss Johnston of Hilton' by N. Gow. The score is in G major and 2/4 time. It consists of two systems of piano and violin parts. The piano part is in the bass clef, and the violin part is in the treble clef. The first system includes a repeat sign. The second system concludes the piece with a repeat sign.

MISS WATSON.*

Strathspey.

Wm MARSHALL.

The first system of music for 'MISS WATSON' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes in the right hand, with a trill (tr) over the final measure of the first phrase. The left hand provides a simple harmonic accompaniment with chords and single notes.

The second system continues the piece. It features more intricate sixteenth-note patterns in the right hand, including a trill (tr) over a measure. The left hand continues with a steady accompaniment of chords and single notes.

LADY BAIRD'S NEW REEL.

R. MACKINTOSH.

The first system of 'LADY BAIRD'S NEW REEL' is in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with chords and single notes.

The second system continues the piece with similar melodic and harmonic patterns in both hands.

LADY GRACE STEWART.

Strathspey.

NATH. GOW.

The first system of 'LADY GRACE STEWART' is in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The right hand features a melodic line with eighth notes and slurs. The left hand has a bass line with chords and single notes.

The second system continues the piece. The right hand has a trill (tr) over a measure. The left hand continues with a steady accompaniment.

The third system concludes the piece. The right hand features a trill (tr) and a triplet of eighth notes. The left hand continues with a steady accompaniment.

HON^{ble} MR FRASER. (of Lovat.)

Reel.

R. MACKINTOSH.

Musical score for 'HONBLE MR FRASER. (of Lovat.)' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The music features a mix of eighth and sixteenth notes with some triplets and slurs.

MISS ANN MONRO.

Jig.

R. MACKINTOSH.

Musical score for 'MISS ANN MONRO.' in G major, 6/8 time. The score consists of three systems of piano accompaniment. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The music is characterized by a steady eighth-note bass line and a more melodic treble line.

MAJOR MOLLE.

Reel.

ANDW GOW.

Musical score for 'MAJOR MOLLE.' in G major, 2/4 time. The score consists of two systems of piano accompaniment. The first system has 8 measures and includes a trill (tr) and a fermata. The second system has 8 measures and includes a repeat sign and a fermata. The music is a lively reel with many sixteenth notes.

