

THE  
GLEN COLLECTION  
OF  
Scottish Dance Music.



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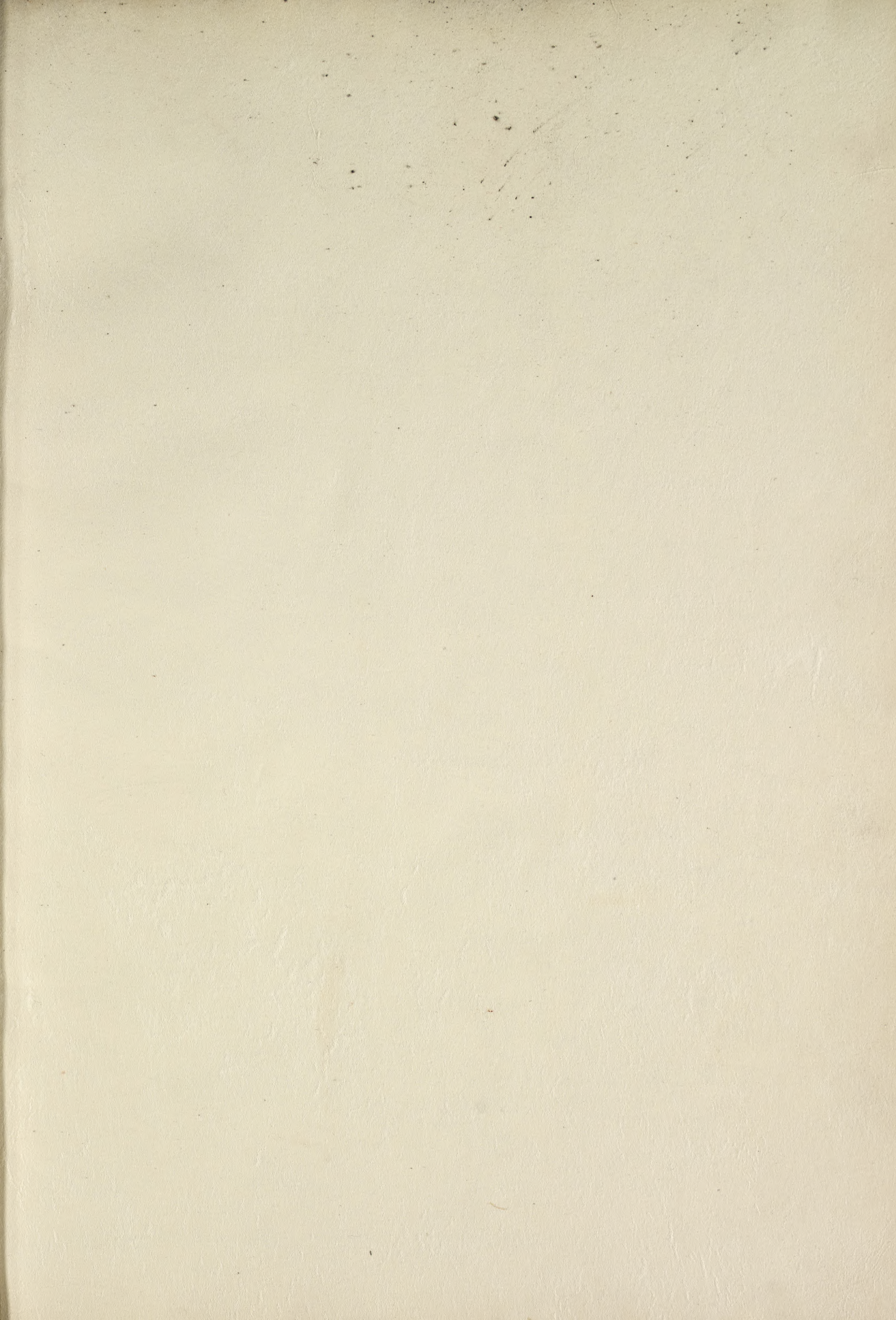
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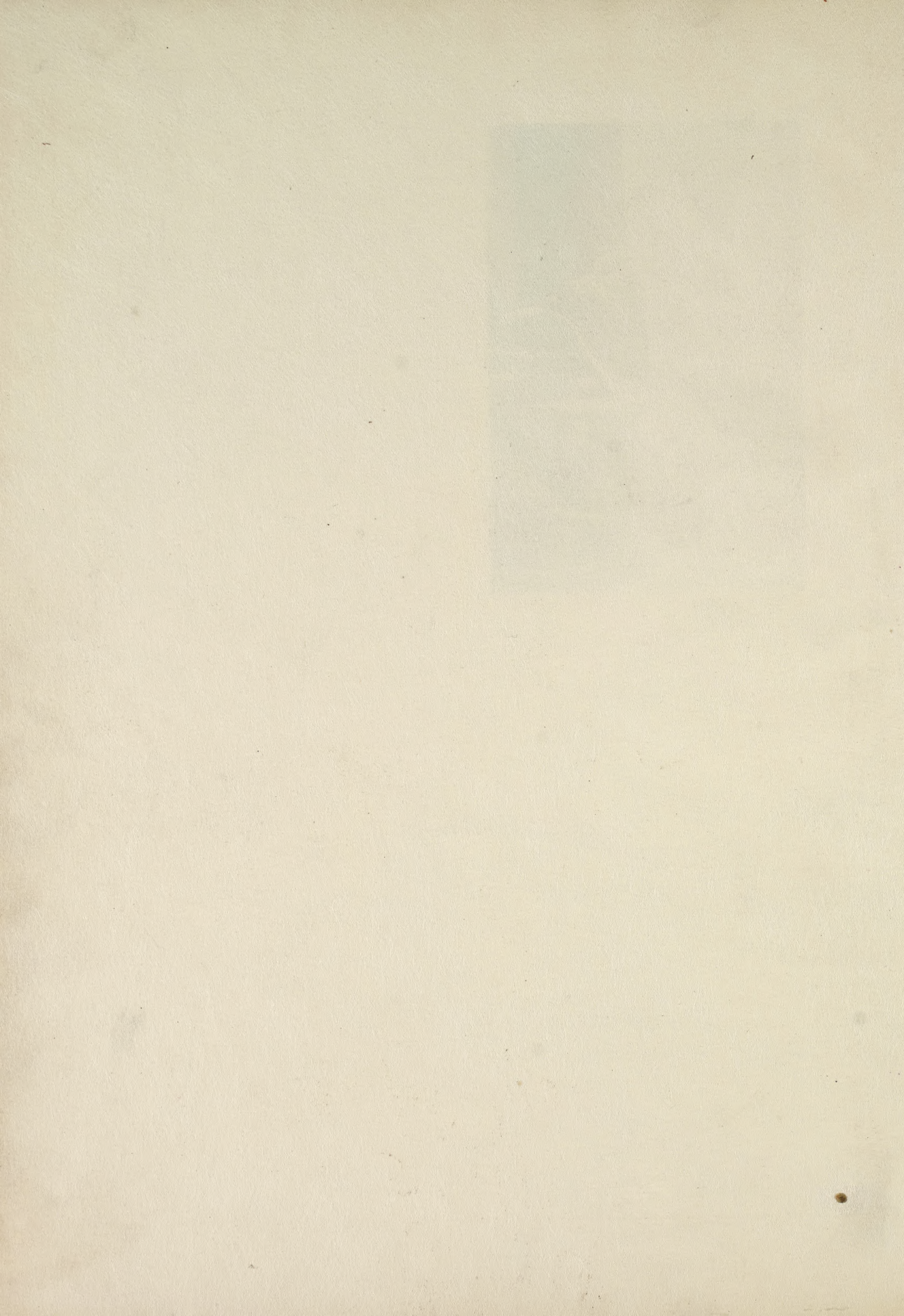
28th January 1927.













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,*

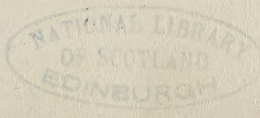
BY  
JOHN GLEN.

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

ENT. STA. HALL.

EDINBURGH: PUBLISHED AT 2 NORTH BANK STREET.

1891.



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# INTRODUCTION.

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IN laying the GLEN COLLECTION of Scottish Dance Music before the public, the Editor ventures to make a few remarks of an introductory nature, on some points of general interest which have come under his observation.

The Scottish Reels, or "Country Dances," as they are called in the earliest printed Collections, are, no doubt, of great antiquity, and must have been handed down by ear from one generation of musicians to another, until they appeared in a printed form,—by which time the names of the original composers were entirely forgotten. The first book of the kind to make its appearance in Scotland was that published by Robert Bremner,—not quite a century and a half ago. It is true that John Playford, in several editions of his "Dancing Master," published in the end of the seventeenth and beginning of the eighteenth century, as well as in other works issued by him, prints some examples of what he terms a "Scotch Dance"; but if that name can be truly applied to them, they are not of the class under notice in the present work; and in no sense can a few stray tunes scattered through various volumes be said to form a Collection.

In Scotland, during last century and well into the present, dancing was much practised by all grades of society, and was widely patronised by the noble and wealthy; and many of the publications and tunes of the period were dedicated to, or named after, members of the nobility and gentry. Balls and dancing assemblies were very frequent, and the compositions and performances of the Gows, Dow, Mackintosh, Marshall, and other musicians, did much to foster a taste for the exercise of, and an admiration for, the music. The poet, too, lent his aid. Robert Ferguson writes in his "Daft Days,"—

" Fiddlers ! your pins in temper fix,  
And rosit weel your fiddlesticks,  
But banish vile Italian tricks  
From out your quorum ;  
Nor fortes wi' pianos mix,—  
Gie's Tullochgorum.  
For nought can cheer the heart sae weel  
As can a canty Highland reel ;  
It even vivifies the heel  
To skip and dance :  
Lifeless is he wha canna feel  
Its influence."

And Skinner's lines, though often quoted, will bear repetition :—

" What needs there be sae great a fraise,  
Wi' dringing dull Italian lays ?  
I wadna' gie our ain Strathspeys  
For half a hunder score o' em :  
They're dowf and dowie, dowf and dowie,  
Dowf and dowie at the best,  
Wi' a' their variorum.  
They're dowf and dowie at the best,  
Their allegros and a' the rest,  
They canna' please a Scottish taste,  
Compared wi' Tullochgorum."

The charm of the music does not end with the dance; and, although Strathspeys and Reels were primarily composed for dancing to, they have in many cases been wedded to song. There are many examples which, played in slow time, are susceptible of much expression and beauty. Allan Ramsay, Burns, Lady Nairne, Skinner, Hector Macneil, Tannahill, and a host of lesser lights, have all in turn been captivated by the music. A few examples of the tunes they have allied to verse may be quoted:—

“O'er Boggie,”—Ramsay; “Green grows the Rashes” (The Grant's Rant), “A Man's a Man for a' that” (Lady Macintosh's Reel), “Lassie wi' the lint white Locks” (Rothiemurchus Rant), “A' the airts the wind can blow” (Miss Admiral Gordon),—Burns; “The Ewie wi' the crookit horn” (Carron's Reel), and “Tullochgorum,”—Skinner; “Louden's bonnie woods and braes” (Earl of Louden and Moira), “Gloomy Winter” (Strathspey, Rev. Mr Patrick Macdonald of Kilmore),—Tannahill; “County Meeting” (Crieff Meeting), “The Fife Laird” (The Fife Hunt), “Cairney Burn” (The Bog o' Gight), “Bonnie ran the Burnie doon” (Calder Fair),—Lady Nairne; “Dinna think, bonnie lassie” (Carrick Rant),—Hector Macneil; and “Wha wadna fecht for Charlie” (Will you go and marry Katie), modern—by an unknown author.

Regarding the authorship of “Gloomy Winter,” there has been considerable discussion. It was inserted in Niel Gow's fourth Collection, published in 1800, under the title of “Lord Balgonie's Delight,—a very old Highland Tune.” Alexander Campbell claims in his “Albyn's Anthology,” 1815, to have composed it about 1783, and published it in a single sheet about 1791 or 1792 under the title of “Strathspey, Rev. Mr Macdonald of Kilmore.” Stenhouse, in his “Illustrations of the Lyric Poetry of Scotland,” which appeared in 1853, made an attempt to settle the rival claims set up by Gow and Campbell; but, not being able to find the sheet referred to, he states, “The writer of this article has made a diligent search for this production, but has met with no copy to decide the question between Messrs Gow and Campbell.” Stenhouse's own opinion, however, was that the tune was an old one, and he endeavours to prove its antiquity by tracing some resemblance between it and other tunes. The present Editor has discovered the tune under the title of “Mr Nairne's Strathspey,” in a Collection published six years before that of Gow, without any remark as to age or authorship; moreover, he is fortunate enough to possess in his Collection a copy of the sheet referred to by Campbell, which escaped Stenhouse's search, and proves the justice of Campbell's claim. Nor is there anything, so far as the Editor is aware, in any work *previous* to the issue of Campbell's sheet, on which Gow could support his claim.

Again, Mr Stenhouse makes a mistake when he states that Mr William Marshall formed the tune called “Miss Admiral Gordon's Strathspey” principally by adding a second part to the old air (not the “Lowlands of Holland” as found in Oswald), but “the air in the Museum which is the genuine one.” He says, “it is inserted with the same title in an old MS. Music Book, which belonged to Mr Bremner, formerly Music Seller in Edinburgh.” Mr G. F. Graham, the Editor of Wood's Songs of Scotland, has also erred when he said, “The late Mr William Marshall, butler to the Duke of Gordon, borrowed his highly popular tune, ‘Miss Admiral Gordon's Strathspey,’ from the ‘Lowlands of Holland’ as given by Johnson and Urbani.” The fact is, Johnson published the second volume of the *Scots Musical Museum* in April 1788, and Urbani's second volume did not appear till April 1794 (the two sources quoted), but “Miss Admiral Gordon's Strathspey” was published by Mr Marshall in April 1781, clearly shewing that the latter used neither of those books when he composed his Strathspey.

The question of the authorship of many of our most beautiful examples of Scottish Dance Music is, however, a wide and important one. Should the present volume prove sufficiently interesting to the public to justify the Editor in the preparation of a second,—for which ample materials exist,—he hopes to enter into a fuller discussion of that most interesting subject.

Regarding what may be termed *outside* claims to the Music, the English, it is well known, claim many of our tunes, on the ground that they are to be found among the early English printed Collections. One or two examples of these claims may be discussed. Mr Chappell, in his “Music of the Olden Times,” published in 2 vols., 1855–59,—a very valuable book,—shews distinctly that England has a good claim to National Music. Had he rested there all would have been well; but he proceeds to accuse the Scots of poaching on English preserves, and points to the fact that Allan Ramsay and other writers admitted English tunes into their Collections. Ramsay and others certainly admitted English tunes, but they did not claim them as Scot-

Mr Geo Thomson in his Select Collection of Original Scottish Airs Vol V. page 215 - 1818 says of the melody best known as Gloomy Winter, that it made its first appearance in Gow's Collection of Strathspeys and Reels some twenty years ago, and as since been published by different persons both with and without verses. Mr Gow tells the Editor that he got it from Mr Dalrymple of Orangefield who had it of a Gentleman from one of the Western Isles, as a very old Highland production, and as such the Editor sent it to Beethoven. But how uncertain is the history of Melodies! It has very lately been published in Albyn's Anthology as a composition of the Editor of that collection - Gow's Collection 1800; "Mr Nairne's Strathspey" in Daniel McEaren's Collection 1794 - and Campbell's "Rev Mr Macdonald of Kilmore" as already stated. Nath Gow's story cannot be a true one, he was certain to know it was in McEaren's book, though it was sufficient to shelter himself. See Stenhouse's remarks on William Marshall's Compositions page 190. "he having subscribed for that work."

Arch<sup>d</sup> Buff's Collection p 25. 1796. - Arch<sup>d</sup>'s Selection p 1788. - Joshua Campbell's Collection p 1778. - It is called  
"Jennies Baubie" or "Milly put the kettle on". in Dale's Collection of Reels and Dances No 2 page 8. Not Polly put etc  
The popular verses are from the pen of Alex. Boswell - J Thomson asked for the exclusive right to publish the word but was  
refused.

tish. Again, Mr Chappell attempts to prove, on the ground that the titles of many tunes are somewhat similar, their existence in England at a date earlier than in Scotland; but in support of this claim he does not produce any evidence of the musical identity of the tunes,—which in many cases are totally distinct in the Scottish and English versions. Another position on which he founds is the priority of date of publication; but he forgets to point out that his countrymen were in advance of Scotland in the art of music-printing. According to Mr Chappell, when Scotsmen went to England they had no music of their own, but went to learn; and, when Scottish tunes first happen to appear printed in England, they are claimed by him as English. In alluding to Scottish MSS., he attempts to make out that they are not so old as represented, on the ground that several tunes appearing in them were first published in England at a subsequent date. It is true that the tunes in question were so published; but Mr Chappell would no doubt have admitted that they may have been in *manuscript* previously.

To some he has assigned authors; but even the words, “set to music by,” or “composed by,” do not always imply that the name following was that of the *true* composer. Mr Chappell says, in page 615, “It is time, however, that we should have one Collection to consist exclusively of Scottish Music.” He mentions that Stenhouse nominally attempted to separate English and Irish tunes from Scottish in “Johnson’s Musical Museum,” and states that Stenhouse frequently invented stories as to the origin of the tunes when other means failed, and also made mistakes, and misquoted authorities. When a writer is voluminous, mistakes will occur. Even Mr Chappell’s first example of Mr Stenhouse’s mistakes, page 616,—“Note,” “Katherine Ogie,”—shews that Mr Chappell himself has erred, through his own authority John Playford. That there are no mistakes in Stenhouse, or that he can be entirely trusted, no sensible man would admit; neither would he contend that all our oldest music is on a pentatonic scale, as if there were no voices in Scotland, or that all our instruments were imperfect, though sometimes Mr Chappell applies the pentatonic as a test when suited to his argument. It is certainly a task that never will be accomplished, to establish claims to all National tunes.

Mr Chappell claims “Katherine Ogie” and “Jenny’s Bawbee” as English. He accuses Stenhouse of misleading Daune as to the origin of “Katherine Ogie,” and, to prove his position, he quotes an Appendix (1688) to John Playford’s “Dancing Master,” published in 1686, as having the earliest known copy of the tune under the title of “Lady Catherine Ogle; a new Dance,” from which circumstance, and Tom D’Urfey’s writing words for the music, he classifies it as “Anglo-Scottish.” Mr Chappell, however, has overlooked the fact that Playford, in his “Apollo’s Banquet,” published in 1687, calls it a “Scotch tune,” confirming the title in a footnote, in which he remarks, “These Scotch tunes were omitted in the first part of this book, and are to follow 121.” In the first part of the “Banquet,” No. 73 is a “New Scotch Hornpipe,” and No. 96 “Lady Catherine Ogle, a new Dance.” Both are repeated in the second part, which consists of the French Dances performed at Court, and in the Dancing Schools. Introduced are seven Scotch tunes as referred to in the footnote,—the former (73) being “Dumbarton’s Drums,” and the latter (96) “Katherine Ogie,”—although each appears under the title of “*A Scotch Tune*” only.

Regarding “Jenny’s Bawbee,” Mr Chappell not only claims the tune as English, but he accuses a countryman of his own, Stephen Clarke,\* of making changes in well known airs to fit them for the “Scots Musical Museum,” of which Clarke was the ostensible Musical Editor. “Little scruple was shewn in making such changes, for even the well-known country dance and nursery song, ‘Polly put the kettle on,’ was transformed into a Scotch tune for the *Museum* in 1797.” Mr Chappell further had the hardihood to say that “the words of ‘Jenny’s Bawbee’ were adapted to it; although, as they begin, ‘A’ that e’er my Jenny had, my Jenny had, my Jenny had,’ they were evidently intended for the tune of ‘Sike a wife as Willy had, as Willy had, as Willy had.’” Now, while it is quite true that “Jenny’s Bawbee” appears in the “Scots Musical Museum” for 1797, and that three years previously the same tune, under the title of “Polly put the kettle on,” had “become very popular with young ladies, by means of Dale’s ‘Variations for the Pianoforte,’” it is equally true that if Mr Chappell had extended his researches a little further, he would have found “Jenny’s Bawbee” in Scots Collections of 1794, 1788, and 1778.

Mr Chappell’s allusion to “Ye Banks and Braes o’ bonny Doon” is not a happy one. He states that

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\* Clark died on 6th August 1797,—three months after Johnson published the fifth volume of the “Scots Musical Museum.”

“the air appears (under the title of ‘Lost is my quiet’) in a Collection of English Songs by Dale, who began printing in 1780,” and that the exact date of Dale’s English Collection cannot be given, as it consisted exclusively of *old songs*, and so was not entered at Stationers’ Hall. But then Dale’s Collection of Scots Songs are *all old*, and it is entered at Stationers’ Hall in 1794. Why one Collection should be registered, and the other omitted, makes Mr Chappell’s explanation of no value whatever. Yet Mr Chappell claims the music as English, on the ground of its appearance in a Collection, the date of the publication of which he has been unable to ascertain, adding that “Lost is my quiet” is unquestionably anterior to “Ye Banks and Braes.” Referring to Burns’ account of the music, Mr Chappell says the poet considered it the joint production of an amateur and Stephen Clarke; but he does not quote the poet’s words in writing to George Thomson. Burns wrote, under date November 1794:—“Do you know the history of the air? It is curious enough. A good many years ago, Mr James Miller, writer in your good town” (*i.e.*, Edinburgh),—“a gentleman whom, possibly, you know,—was in company with our friend Clarke; and talking of Scottish music, Miller expressed an ardent ambition to be able to compose a Scots air. Mr Clarke, partly by way of joke, told him to keep to the black keys of the harpsichord, and preserve some kind of rhythm, and he would infallibly compose a Scots air. Certain it is, that, in a few days, Mr Miller produced the rudiments of an air which Mr Clarke, with some touches and corrections, fashioned into the tune in question. Ritson, you know, has the same story of the black keys; but this account which I have just given you, Mr Clarke informed me of several years ago.”

The tune so referred to by the poet,—the true original of “Ye Banks and Braes,”—was first published under the title of “The Caledonian Hunt’s Delight” (the name given to Miller’s tune) in Gow’s second Collection issued in the year 1788, which was six years before Burns related his story to George Thomson. Is it not more likely that “Lost is my quiet” is a poor adaptation, and nothing else? See the clumsy way the words suit the melody in the 9th, 10th, and 11th bars in Chappell’s “Popular Music of the Olden Times,” or in Wood’s *Songs of Scotland* (new edition). There is a tune having a supposed resemblance in Playford’s “Apollo’s Banquet,” 1690, No. 68. The Editor having an opportunity, in July 1890, of examining that book in the British Museum, found it entitled “A Scotch tune.” Thus neither Chappell’s arguments nor facts are strong enough to deprive Mr Miller of his claim. “Ye Banks and Braes” has been thus noticed at length on account of its association with Burns.

The most serious obstacle to the preparation of a thoroughly reliable catalogue of the various Collections of Scottish Dance Music in a perfect chronological form, is the practice of abstaining from dating works as they issue from the press. Why music publishers do not date their works is incomprehensible. Even those pieces which bear on their titles, “Entered at Stationers’ Hall,” are not always entered there; so that, unless collateral evidence is forthcoming, it sometimes becomes impossible to ascertain with certainty the date of any given publication. Other difficulties arise, owing to changes of address on the part of authors and publishers, or the sale of Collections to third parties, or to successors in business, who would re-issue the work with an altered title. Notwithstanding these difficulties, however, the Editor ventures to think that the list now published will be found virtually complete. In the accomplishment of this portion of the work, it has been necessary to search the files of all the leading Scottish newspapers over a long series of years, for advertisements and announcements relating to the subject, to examine various public registers, and to obtain information through the medium of water marks, lists of subscribers, and other internal evidence.

One source of difficulty will be at once appreciated by those who have made inquiries into the history of old music, *viz.* :—the frequent changes in the names of tunes, and the calling of distinct tunes by the same name. Names were sometimes changed by compilers of Collections, probably to make the music appear new to their purchasers; and to some tunes local names were applied. Cases of composers giving identical names to their compositions are frequent. Miss Drummond’s favourite, Miss Stewart’s, Miss Campbell’s, or Miss Murray’s, is difficult to identify, unless the name of the author or compiler is mentioned.

For the special purpose of aiding those curious in this matter, an Analysis of the various Collections published in Scotland down to 1784, has been prefixed to this Collection. The original spelling has been adhered to by the Editor.

The Editor takes this opportunity of cordially thanking his numerous friends and correspondents in various parts of the country, for their courteous replies to his inquiries, and especially to Mr W. M. Hobkirk, for his professional assistance.

JOHN GLEN.



Stewart) and by another advertisement of date Feb. 28-1767 he still carried on business in the Exchange, and informs his Customers that he has given up his warehouse in Dublin and being overstocked has a Sale from 11 till 2 each day to dispose of it.

# BIOGRAPHICAL SKETCHES

## OF EARLY SCOTTISH

# MUSICIANS AND MUSICSELLERS.

### ROBERT BREMNER.

ROBERT BREMNER is stated to have been born about the year 1720, although it is more likely that the event took place seven years previously. The place of his birth is unknown. He is the earliest Scottish musicseller of whom we have any knowledge, and was probably a musician or teacher of music before starting in business. The first mention of his name is in connection with a concert which he gave on 13th December 1753 in the High School of Leith, and it would appear by the following advertisement that he began business as a musicseller on "July 11th, 1754. Robert Bremner at the Sign of the Golden Harp opposite to the Head of Blackfriars Wynd Edinburgh sells all sorts of Musical Instruments viz Bass violins, violins &c. *N.B.* As the undertaker intends to serve Gentlemen and Ladies with everything in his way at the London price it is therefore hoped they will encourage him and whatever music is wanted that he has not shall be immediately sent for." The same advertisement reappears on the 15th of that month.

Grove's Dictionary and other sources have given earlier dates, which have been frequently copied by booksellers in their catalogues, and by many others. These dates appear to be founded upon an assertion by W. Stenhouse, who says, "Bremner's Thirty Scots Songs *circa* 1749. This is a genuine copy of the first impression before Bremner went to London, it is extremely rare. The title page was afterwards altered." The date given by Stenhouse will later on be found to be incorrect. Bremner established himself in London in 1762 (which is a date earlier than that hitherto given), at the sign of the Harp and Hautboy, opposite Somerset House in the Strand, being the same sign as his Edinburgh shop, and both places of business he carried on until his death in 1789. His first sign of the Golden Harp he appears to have retained only for one year. When Bremner went to London, he appears to have left the Edinburgh business under the management of John Bryson, who was afterwards his successor. This is inferred from the tenor of an advertisement issued in 1769, quoted in the notice of John Bryson. Bremner, in 1759, removed from his shop near the head of Blackfriar's Wynd to other premises at the Cross Well, which he occupied till his death, which occurred at Kennington Gore, London, on 12th May 1789. His extensive London stock was purchased by Preston & Son of 97 Strand. Bremner published many works of Scottish music, besides other music much thought of in his day, among them Nicolo Pasquali's "Thorough Bass," "Bremner's Rudiments of Music," &c.

That the date assigned by Stenhouse to the issue of the Thirty Scots Songs already alluded to is incorrect, may be proved from the following excerpt, taken from an advertisement which appeared on 23rd April 1757:—"In the Press, and speedily will be published Thirty Scots Songs some of which are for two voices, with a thorough Bass for the Harpsichord or Spinnet, the music taken from the most authentic sets extant. The words from Allan Ramsay except a few never before printed. Edinburgh, Robt. Bremner at the Harp and Hautboy." Subsequent advertisements announce the appearance of these songs by the beginning of July of that year.

### NEIL STEWART

Is the next musicseller and dealer in musical instruments in Edinburgh, regarding whom there is any information. The earliest notice observed of him, is in an advertisement, dated 14th November 1759, his place of business being then in the Exchange, at the sign of the Violin and German Flute. In January 1761, he advertises from his shop opposite to the head of Blackfriars' Wynd. He returns at some later date to the Exchange, as appears by an advertisement in February 1765, his shop then bearing the sign of the Violin and Guitar. In July 1770, we find "Neil Stewart junior at his shop within the entry leading to Miln's Square facing the Tron Church Edinburgh," but whether this was the same individual using junior to distinguish him from another of the same name in Miln's Square, or a son and successor of the Neil Stewart of 1759, is not certain. There is no reference to a "senior" carrying on in the music line either immediately before or after 1770, nor so far as known has "junior" been appended to any music published by Neil Stewart. The conjecture therefore is that they may be either one and the same person, or, what is more likely, father and son. In May 1773, "Neil Stewart" removes to the Parliament Close, as the following announcement intimates:—"This is to inform the public that Neil Stewart has removed his shop from Miln's Square to the Parliament Close," &c.: and from what follows it is apparent he was a teacher of dancing, "*N.B.* Neil Stewart who taught dancing in Newcastle upon Tyne for eight years &c has now opened school in partnership with Mr M'Lean," &c. The partnership was dissolved in May 1775 having lasted two years only. In another advertisement, November 1787, the business is announced as being carried on under the style of Neil Stewart & Company, and it is stated that one of the partners has lately been in London, selecting the "best and newest of every article in the music and musical instrument line." In the following year, the firm open new premises at No. 40 South Bridge Street in conjunction with those in Parliament Square, and from both of these shops they remove at Whitsunday 1792 to No. 37 South Bridge Street, being the first south of the Cowgate Arch, east side," where they remained until 1802, when they left it for a commodious warehouse on the flat immediately above entering by No. 39. These premises they vacated in 1804, when they opened at No. 69 Adam Square, "next door to Mr Spottiswood's Carron Warehouse." In June of the following year, was advertised a sale of their whole stock, consisting of plates for printing music, &c., but it was postponed. The sale took place in December 1805, when the whole stock of "N Stewart & Co. Music Sellers No. 88 West side South Bridge" was sold off on the 9th and following days by R. Smith, auctioneer. From 1787 onwards, the firm was styled at one time "N. & M. Stewart;" at another, "N. Stewart & Co." Whether its collapse was due to financial difficulties or to a natural termination, has not been ascertained. The Stewarts carried on an important publishing trade, and many works on Scots music came from their establishment, including besides his own "collection of the newest and best reels or country dances," those of Daniel Dow, Alexander M'Glashan, and the early publications of Marshall and Gow. Neil Stewart, musicseller, married

Catherine Butter on 18th October 1772. The marriage of Malcolm Stewart, musicseller, to Dorothy Walker, was proclaimed on 25th November 1805—fourteen days before the sale of the stock in the South Bridge.

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#### ROBERT ROSS.

ROBERT ROSS now follows as the third Edinburgh musicseller. The first notice of Mr Ross (who was evidently a professional musician) is the following advertisement, of date 7th June 1769:—"New Music—Just published and to be had at the house of Mr Ross Playhouse Close Canongate—Two favourite airs sung by Mr Tenducci in the Royal Shepherd viz Coming through the Broom &c (Bremner, page 25) and Thro' heaven's good pleasure &c—At the same place—Musick copied in the most correct manner." On 31st January of the following year, Ross opened a music shop at the back of the Fountain Well, where he carried on business until 1785, when he moved to a more commodious shop at the head of Carrubber's Close. There he remained until 1805. He probably retired in that year, but continued to follow the profession of musician, which he seemingly never abandoned when he went into business, as an advertisement in 1775 announces his concert, and tickets to be had at his shop back of Fountain Well. He resided at Shakespeare Square, where a Robert Ross under that designation is to be found until 1811. A Robert Ross died in 1808, aged 60, and he is believed to have been the same individual, although for some reason, possibly on account of a portion of his stock still remaining at his house unsold, his name was retained in the Directory. His widow died in December 1820, at the age of 80. Ross did not publish to any extent, but his name is associated frequently with others on the title pages of music announced for sale at his shop. He published, in 1780, a book of reels and country dances, which is noticed in its proper place. This work was subsequently reissued by John Hamilton, musicseller, North Bridge, Edinburgh.

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#### CORRI AND SUTHERLAND.

THE writer has not been able to trace any additions to the music selling trade in Edinburgh between 1769 and 1783. In the latter year it was announced, that a "New music, book, and stationery shop was to be opened at the North Bridge by Messrs Corri and Sutherland." Dominico Corri, the principal partner, and his wife, were engaged in Italy, to sing at the "Gentlemen's Concerts" in Edinburgh, where they arrived in 1771. The date 1781, mentioned in Corri's Memoirs, published in the "Singer's Preceptor," issued in May 1811, is evidently a printer's error. Corri was of a speculative turn of mind, and catered for the public. He opened, in 1776, Ranelagh Gardens, situated at the Kirkbraehead—a site now occupied by Queensferry Street—and in the following year Comely Garden. He became Manager of the Theatre Royal in Edinburgh, and experienced the almost invariable fate of his predecessors, being sequestered in 1779. In 1778, he was obliged to live in Abbeyhill, to protect himself against his creditors. The musicselling business, established in 1783, was carried on until 1790, when it was dissolved by the death of James Sutherland, who was the acting partner. It has not been ascertained whether Sutherland was a musician or not. In the advertisements announcing the dissolution, Sutherland's partner is designed as John Corri, Dominico having probably made use of his son's name to protect the firm from his own creditors. Whether that is the case or not, the business terminated on Sutherland's death. Corri, in the "Singer's Preceptor," already referred to, states that his connection with Edinburgh lasted for eighteen years, a statement which would bring us from 1771 to 1790. A firm styled "Corri & Co." commenced business in January 1791, but it is not certain that

Dominico was one of the partners. Corri was an accomplished singer. He published several works of his own composition, but they do not come under the classification of Scottish Dance Music. They were all issued by the firm of Corri & Sutherland, who had a most extensive business in their day, among their publications being the first work issued by Niel Gow. Corri's wife, besides being a singer, was also a teacher of drawing. Dominico Corri died at Hampstead, on 22nd May 1825, in the 79th year of his age.

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#### JOHN BRYSON.

JOHN BRYSON, the successor of Robert Bremner, who died in London in May 1789, probably purchased Bremner's Edinburgh stock, as he carried on business in the same premises at the head of Old Assembly Close, behind the Cross Well. Bryson was probably twenty-three years of age when he became manager of Bremner's Edinburgh shop, on the latter's settlement in London. This may be inferred from the purport of the following advertisement, which appeared on 1st March 1769:—"Proposals for publishing by subscription twelve songs for a Voice and Harpsichord. Composed by Cornforth Gilson. Subscriptions to be taken in by Mr Bryson at Mr Bremner's shop," &c. In the year 1811, he removed to No. 429, at the head of Bank Street, and in the following year to No. 16 Bank Street, where, according to the Edinburgh Directory, the business was carried on up to the year 1821. His death, however, was announced on 5th March 1818, as appears by the following notice in the *Courant*:—"Died at his house Castle Hill on the 28th February Mr John Bryson Music Seller Bank Street Edinburgh." The age is not stated, but probably he was about 80. Among his publications were "Abraham Macintosh's Collection of Reels," &c., also a "Curious Selection of Favourite Scots Tunes with variations for a German flute or violin with a bass for the Harpsichord," and a number of songs in sheets, along with a variety of other music. As to whether John Bryson was himself a musician, the editor has been unable to gain any information.

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THE earliest name that has come down to us as a composer of Scottish Dance Music, is that of "John Riddell of Air," as the name is spelt in the second edition of his collection, which was published by James Aird, Glasgow, in 1782. The late Dr David Laing, in his Introduction to Blackwood's edition of Johnson's "Scots Musical Museum," gives the title of the first edition as follows:—"A Collection of Scots Reels or Country Dances and Minuets with two particular slow tunes, with a bass for the Violin, Violincello, or Harpsichord. Composed by John Riddle at Ayr, and Sold by Himself there; likewise by Mr Robt Bremner in Edin<sup>r</sup>, also at his Shoppe at the Harp and Hautboy, opposite Sumerset House in the Strand, London. Price 5s. Enter'd Stationers Hall. W<sup>m</sup>. Edward, Sculpt<sup>r</sup>. Dun Cameron Prints it Edin<sup>r</sup>." The work is an oblong quarto of 45 pages, and Dr Laing places the date of it about 1776, a date which is apparently erroneous. In the first Directory published by Peter Williamson in 1773, the name of neither the engraver nor the printer of Riddell's work appears, nor does either occur in any of the subsequent issues. In all likelihood, Riddell's collection was out ten or twelve years before the date assigned by Laing, and several of his tunes even earlier. In the "Introduction to the Ballads and Songs of Ayrshire, 1846," Riddell is stated to have been the composer of "Jenny's Bawbee" and "Stewarton Lassies," and there is probably some truth in the assertion, although his name has not been found associated with these tunes by any other authority. The same introduction refers to several incidents in his life,

Herbert Ross kept his Shop till 1805 - and after war he lived in Shakespear Square where he died  
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Catherine Butter on 18th October 1772. The marriage of Malcolm Stewart, musicseller, to Dorothy Walker, was proclaimed on 25th November 1805—fourteen days before the sale of the stock in the South Bridge.

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#### ROBERT ROSS.

ROBERT ROSS now follows as the third Edinburgh musicseller. The first notice of Mr Ross (who was evidently a professional musician) is the following advertisement, of date 7th June 1769:—"New Music—Just published and to be had at the house of Mr Ross Playhouse Close Canongate—Two favourite airs sung by Mr Tenducci in the Royal Shepherd viz Coming through the Broom &c (Bremner, page 25) and Thro' heaven's good pleasure &c—At the same place—Musick copied in the most correct manner." On 31st January of the following year, Ross opened a music shop at the back of the Fountain Well, where he carried on business until 1785, when he moved to a more commodious shop at the head of Carrubber's Close. There he remained until 1805. He probably retired in that year, but continued to follow the profession of musician, which he seemingly never abandoned when he went into business, as an advertisement in 1775 announces his concert, and tickets to be had at his shop back of Fountain Well. He resided at Shakespeare Square, where a Robert Ross under that designation is to be found until 1811. A Robert Ross died in 1808, aged 60, and he is believed to have been the same individual, although for some reason, possibly on account of a portion of his stock still remaining at his house unsold, his name was retained in the Directory. His widow died in December 1820, at the age of 80. Ross did not publish to any extent, but his name is associated frequently with others on the title pages of music announced for sale at his shop. He published, in 1780, a book of reels and country dances, which is noticed in its proper place. This work was subsequently reissued by John Hamilton, musicseller, North Bridge, Edinburgh.

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#### CORRI AND SUTHERLAND.

THE writer has not been able to trace any additions to the music selling trade in Edinburgh between 1769 and 1783. In the latter year it was announced, that a "New music, book, and stationery shop was to be opened at the North Bridge by Messrs Corri and Sutherland." Dominico Corri, the principal partner, and his wife, were engaged in Italy, to sing at the "Gentlemen's Concerts" in Edinburgh, where they arrived in 1771. The date 1781, mentioned in Corri's Memoirs, published in the "Singer's Preceptor," issued in May 1811, is evidently a printer's error. Corri was of a speculative turn of mind, and catered for the public. He opened, in 1776, Ranelagh Gardens, situated at the Kirkbraehead—a site now occupied by Queensferry Street—and in the following year Comely Garden. He became Manager of the Theatre Royal in Edinburgh, and experienced the almost invariable fate of his predecessors, being sequestered in 1779. In 1778, he was obliged to live in Abbeyhill, to protect himself against his creditors. The musicselling business, established in 1783, was carried on until 1790, when it was dissolved by the death of James Sutherland, who was the acting partner. It has not been ascertained whether Sutherland was a musician or not. In the advertisements announcing the dissolution, Sutherland's partner is designed as John Corri, Dominico having probably made use of his son's name to protect the firm from his own creditors. Whether that is the case or not, the business terminated on Sutherland's death. Corri, in the "Singer's Preceptor," already referred to, states that his connection with Edinburgh lasted for eighteen years, a statement which would bring us from 1771 to 1790. A firm styled "Corri & Co." commenced business in January 1791, but it is not certain that

Dominico was one of the partners. Corri was an accomplished singer. He published several works of his own composition, but they do not come under the classification of Scottish Dance Music. They were all issued by the firm of Corri & Sutherland, who had a most extensive business in their day, among their publications being the first work issued by Niel Gow. Corri's wife, besides being a singer, was also a teacher of drawing. Dominico Corri died at Hampstead, on 22nd May 1825, in the 79th year of his age.

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\* Jones's Glasgow Directory 1789. Campbell Joshua, teacher of instrumental music, Tilloch's Cross, High Street.

⊙ Daniel Drowe "Twenty Minuets and sixteen Reels" was advertised 27/2/1773.

and to some of his pupils, and states that it is believed Riddell was blind from his infancy. It contains no reference, however, to either his birth or death. In Cromek's *Reliques*, Burns refers to the tune of Finlayston House in the following terms:—"This most beautiful tune is I think the happiest composition of that bard born genius John Riddell of the family of Glencarnock at Ayr." Whether Riddell had any connection with the Glencarnock family has not been ascertained, but the names of his parents, as well as the dates of his own birth and death, are contained in Ayr Parish Register as follows:—"John, son lawful of James Riddell, wigmaker, Ayr, and Susanna M'Culloch his spouse, was born on Tuesday 2<sup>nd</sup> September, 1718."

"5<sup>th</sup> April 1795, Died John Riddle, Musician, aged 76 years and six months. Fever."

On computing the difference between the Old and the New Style, and comparing the dates, we may plainly see that both of these entries refer to the same individual. When Robert Bremner published in his Collection of 1757 "The Merry Lads of Air," John Riddell was 39 years of age, a circumstance which strengthens the supposition, that the first edition of Riddell's "Collection" must have been issued considerably before 1776. Riddell's name appears among the list of subscribers to the first and third Collections of Niel Gow's "Strathspey Reels," &c. John M'Gill, another Ayrshire musician, born in 1707, and said to have composed the tune bearing his name (now known as "Come under my Plaidie"), is said to have been associated with Riddell.

#### DANIEL DOW.

DANIEL or DONALD DOW first comes under our notice in connection with a series of concerts (probably annual) which he was in the habit of giving. The earliest advertisement discovered appears under date 30th March 1765,—“Mr Dow's Concert of Vocal and Instrumental Music on 2<sup>nd</sup> April. Tickets to be had at the Old Coffee House, and at Mr Dow's rooms, first Turnpike within the head of Blackfriars Wynd left hand and second door.” In an announcement in 1768, his address is given as, “Mrs Low's, inside of the Entry opposite to the Meeting House within the foot of Blackfriar's Wynd.” In 1771, his address is “Mr Dow's lodgings, first scale stair within the head of the Fleshmarket Close, fifth door up stairs.” In the year following he moves to the fourth door; in 1774, he returns to Mrs Low's; and in 1777, his house is situated in the middle of “Todrick's Wynd.” Dow was no doubt a teacher of music, although no advertisement to that effect has been discovered. Dr David Laing was informed by Charles Kirkpatrick Sharpe, who had it from his mother, that when she was a young girl, Dow taught music, particularly the guitar. Joshua Campbell of Glasgow, who advertises that he “proposes to teach the guitar having returned from Edinburgh where he had been at some expense in perfecting himself under the best masters,” may possibly have been one of Dow's pupils.

Dow appears to have been a man of considerable energy and attainments. His concerts were usually held in St Mary's Hall, Niddry's Wynd, Edinburgh.

Of the several books which he published no advertisements appear in the newspapers, but a notice appears in the November and December numbers of the *Edinburgh Magazine and Review* for 1773, which contains the tunes, “Athol House and Ossian's Hall,—a new Reel.” In a foot note appended to this reel is found, “Inscribed to Sir James Clerk of Pennycuik 'Ossian's Hall' a new country dance composed by Mr Dow. This piece and the former by the same composer are inserted at his desire.” His various publications of Strathspeys, Reels, Jigs, and Minuets, &c., probably did not appear until after his marriage, which took place in December 1774, to Susanna Small, from Kirkmichael, Perthshire, of which place he himself is believed to have been a native. Dow died from fever, at the age of 51, in January 1783, and is buried in the

Canongate Churchyard, Edinburgh. He was survived by his widow and four children, for whose benefit a concert was given, shortly after his death, in St Cecilia's Hall.

Regarding the dubiety attaching to his Christian name, it may be pointed out that in the Marriage Register for 1774 he is called “Donald,” but on all his books, as well as in the Recorder's entry relating to his death, he is named “Daniel.” Many of his tunes are excellent and great favourites, such as “Athol House,” “Bonnie Annie,” “Comely Garden,” “Donald Dow,” and “Monymusk.” The two latter he named respectively “Lady Charlot Murray's Reel,” and “Sir Archibald Grant of Monemusk's Reel.” It is important to observe that Nathaniel Gow and others, changed the names of several of Dow's tunes, when including them in their own collections.

#### JOSHUA CAMPBELL.

JOSHUA CAMPBELL, musician in Glasgow, who published three collections, two of which are of dance music, is brought into notice through his advertisement in 1762, which is as follows:—“Joshua Campbell Musician proposes to teach the guitar having been at some expense at Edinburgh in perfecting himself with the best masters there. Ladies and gentlemen that want to be taught the above instrument shall be carefully attended by the above person who will be found in the third close above Bell's Wynd Glasgow.” Probably Daniel Dow was one of Campbell's teachers, although none of Dow's advertisements have been found so early as 1762. The next notice observed of Campbell is an announcement of a concert of music, on Friday, 29th January 1779, in the Assembly Hall, after which there was to be a ball; tickets 2/6 each, and the advertisement concludes thus:—“Just Published by the said Joshua Campbell a large collection of Scots Tunes with new variations never before in print adapted for the Violin and German Flute with a bass for the Violincello and a Thorough bass for the Harpsichord. Likewise a collection of new reels composed by himself, a number of which he has conferred on the new raised Regiments in Scotland,—Price of the first Collection 5s and the Reels 5s 6d both of which may be had of any of the Music Shops in Glasgow or of the Publisher at his house first close above the Blackfriar's Wynd High Street Glasgow.”

In 1788, James Aird, Junior, Glasgow, advertises—“Just now published Joshua Campbell's Collection of the Newest Scots Reels &c price 5s.” This book is probably the one republished, with additions, in 1798 by Urbani and Liston, Edinburgh.

What are Campbell's own compositions can only be surmised from their titles, or from the fact of their having first appeared in his collection, as he never put his name to any of them.

In the first Glasgow Directory, published in 1783, is found the entry, Joshua Campbell “teacher of music” High Street, and in Jones's Glasgow Directory for 1787, he is styled “ringer of the Music Bells and teacher of Instrumental Music.”

The first mention of his receiving salary in the capacity of Bell-ringer is November 1786, when he received a year's pay, £20. In the year previous no name is given in the Chamberlain's books, the entry standing to “the ringer of the M Bells.” He continued to receive his salary regularly till November 1800, and in February 1801 is found the following curious entry—“A quarter's salary paid to the late Joshua”—most likely to his representatives. His successor was John Weir. No record of his death can be found, although it is known that he died between November 1800 and February 1801.

Senex in his *Reminiscences* (p. 145) says, “They (the bells) consisted originally of twenty-eight in number, and in my younger days were played upon by old Joshua Campbell.”

The information about Joshua's salary was kindly afforded the Editor by Mr Nicol, the City Chamberlain of Glasgow.

## ALEXANDER M'GLASHAN.

ALEXANDER M'GLASHAN, who from his stately and dressy appearance acquired the name of "King M'Glashan," was long connected with the musical profession in Edinburgh. He is found residing at the back of Bailie Fyfe's Close in 1759. He was in the habit of giving concerts annually, and his advertisements relating to such events are to be found with great regularity from 1766 to 1779. Mr M'Glashan announces in the former year as follows:—"Mr M'Glashan's Concert in St Cecelia's Hall on Wednesday 26<sup>th</sup> March. Tickets at Bremner's, and Stewart's and at Mr M'Glashan's house in Morocca Close, Lawnmarket." In the following year he is at the same address, but in 1768 he changes to "Trunk Close first entry, right hand down the Close," and next year he moves to Barringer's Close, which he leaves in 1771 for "Skinner's Close first turnpike third door right hand down the Close." There he resided till his death. His last concert was a joint concern along with Reinagle, the performance being in St Cecelia's Hall. On 15<sup>th</sup> March 1780 he published his first collection. It is announced as follows:—"Just Published Price 5s Strathspey Reels—A Collection of Strathspey Reels with a Bass for the Violincello or Harpsichord by Alexander M'Glashan Musician in Edinburgh. The Publisher humbly hopes that this Collection, so much wanted will be acceptable to the Public, as he flatters himself that upon comparing it with others of the kind it will be found preferable to any yet printed. Edinburgh Printed for the Publisher and Sold by Mr Stewart at his Music Shop Parliament Square &c" In September of the following year he published his collection of Scots Measures, Hornpipes, Jigs, Allemandes, Cotillons, and the Fashionable Country Dances. No other announcement occurs till May 1786, when the following advertisement appears:—"Just Published A Second Collection of Strathspeys, Athole Reels &c with a Bass for the Violoncello or Harpsichord by Alex. M'Glashan." Stewart was publisher of all his collections, and this last work seems the only one that had been subscribed for, as M'Glashan says,— "Subscribers will please send for their copies to any of the Music Shops or to the Publisher's house in Skinner's Close Edinburgh." In a memoir of Nath. Gow, by "J. M'G" (Joseph M'Gregor), written over 50 years ago, it is stated that Gow received lessons from M'Glashan on the violin, and that he played the violoncello in the band of the assemblies of which the latter was leader. He also states, that on the death of M'Glashan, the leadership was conferred on Nath. Gow's brother, William, who held it till his death. Wm. Gow died April 1791, but M'Glashan's death occurs six years later—in May 1797. Both are buried in Greyfriars' Churchyard. M'Gregor's memoir of Gow, whether written from information supplied by the Gow family or otherwise, contains other errors, which will be subsequently noticed in this work. M'Glashan is reputed to have been an excellent musician and composer, but throughout his works it is to be observed that he makes no claim to the latter appellation.

## ANGUS CUMMING.

THE only information obtained regarding this musician is contained (1) in an advertisement,—issued in March 1780.—which runs as follows:—"Strathspey Reels.—On Wednesday next the 22<sup>nd</sup> instant will be published, price Five Shillings—A Collection of Strathspey or Old Highland Reels, with a Bass for the Violincello and Harpsichord by Angus Cumming, Musician at Grantown in Strathspey. The Publisher flatters himself, from the advantage he has enjoyed of being in that country where this species of Scots Music is preserved in the greatest purity, and by cultivating it with the greatest care and assiduity from his earliest years, that this Collection will not be found altogether unworthy of the approbation of the Public.—To be had at the Shop of Mr Donald-

son, bookseller, and at the house of Mr M'Donald, Musician, Castlehill, to either of which places such Subscribers as have not yet received their copies will please to send:" and (2) in the preface to the first edition of his collection, where it is stated that "The Publisher follows the profession of his forefathers; who have been for many generations Musicians in Strathspey;" and he mentions that he had spent several years in forming this collection.

## JAMES AIRD.

JAMES AIRD followed the occupation of a Music Seller in Glasgow. An advertisement of Joshua Campbell's, of January 1779, proves the existence of several music shops in Glasgow; but in what year Aird began business has not been ascertained. The Editor has a copy of Joshua Campbell's book, and he has given a facsimile of the title page bearing Aird's address as Candleriggs.

Aird's first announcement, which appears in December 1779, is in the following terms:—"James Aird at his Shop, the corner of Gibson's Wynd, New Street, Glasgow, &c.—At the same Shop may be had, &c.—also the following Musical Instruments, Spinets, Violins, German Flutes, fifes, hautboys, Clarionets with books of instructions and a great choice of Songs, &c.—N.B. J. Aird removes at Whitsunday next to the Shop presently possessed by Mr Alexander Givan, Mr M'Nair's Land, New Street, being the Shop immediately above the Close." In June 1780, the following notice appears:—"Music, Stationary, &c. James Aird Jun<sup>r</sup> has removed from his Shop, the corner of Gibson's Wynd to that formerly possessed by Mr Alex<sup>r</sup> Givan, next door to Mess<sup>rs</sup> M'Callum and Wylie's Candle Shop in Mr M'Nair's Land, New Street, &c. &c. Wanted for the above Shop a stout young man willing to engage for some years as an apprentice to the copper plate Printing." The announcement of the publication of his First Selection was made in August, 1782. It is as follows:—"Just Published and to be had at James Aird's Shop in King Street, Glasgow, 1:—A Selection of 200 Scots English Irish and Foreign Airs, adapted to the Fife, Violin, or German Flute Vol. 1<sup>st</sup> price 3s.; 2:—John Riddel's (in Air) Collection of Scots Reels, &c. the 2<sup>nd</sup> Edition greatly improved for the Violin, German Flute, or Harpsichord, 5s.; 3. Cumming's Strathspey Reels for the Violin, German Flute, with a Bass for the Harpsichord or Piano Forte 5s, &c. N.B. Vol 2 of the Selection is near finished, and will be delivered to Subscribers at 3s each copy." He likewise informs his customers that he prints his own music by an able hand from Edinburgh. It may be stated that the three works referred to in the advertisement just quoted were published before Aird left New Street, as the two latter bear that address, and refer to the first mentioned work. Volume 2nd of the Selection appeared three weeks after the same advertisement. In Tait's 1st Glasgow Directory, 1783-4, the entry stands, James Aird, toy and musick shop, King Street. Niel Gow's First Collection (issued in 1784) was to be had of Aird. No further information is to be found until 1788, when this announcement is made:—"A Sale of Music Books and Musical Instruments, &c. There is to be sold off immediately, considerably lower than usual (here follows an enumeration of the articles). For further particulars enquire at James Aird Junior at his room in Mr M'Nair's Land, New Street, Glasgow, who will show the above articles to any who intend to purchase. N.B. Subscribers for J. Aird's 3<sup>rd</sup> Selection of 200 Airs will please call or send for their Subscription copies. Non subscribers may also be served at 3s 6d each," &c. In less than a month thereafter a similar advertisement appears containing, in addition, notice of the publication of "Joshua Campbell's Collection of the Newest Scots Reels, &c [price 5/] & a Collection of Strathspeys for Violin or Spinnet by Malcolm M'Donald [price 2/6]." In March and July 1792, we find Aird's business was located in New Wynd, Glasgow, and in December 1795 the sale of his stock was announced in these terms:—"Music, Musical In-





struments, Plates, &c. To be exposed to sale within the Shop of the deceased Mr James Aird, Music Seller, King Street, Glasgow, on Monday the 28<sup>th</sup> curt. [enumeration]" "W<sup>m</sup> Mudie, Auctioneer," Aird's 4<sup>th</sup> Selection was published in 1794; and in the following year he died of fever aged 45, and was buried on 15<sup>th</sup> September in the High Church Yard, Glasgow. M'Fadyen issued the 5<sup>th</sup> Selection in 1797. The 6<sup>th</sup> Selection appeared later on.

### ROBERT MACKINTOSH.

THE earliest notice of Robert Mackintosh, alias "Red Rob," is to be found in Peter Williamson's Directory for 1773-74, where his profession and address are given as "Musician, Skinner's Close." He removed in 1774 to Trunk Close. In February 1775, in conjunction with Mr Muschet, he gave a concert of vocal and instrumental music. In 1780, he announces a concert, for which tickets were to be had at his house in Barranger's Close. Shortly afterwards, he advertises a public class for the violin, stating his terms, &c., as follows;—"Admittance to the public class one guinea per quarter only. Any gentleman may have a private hour, either at his own lodging or at Mr Mackintosh's house in Barranger's Close, at one guinea per month." His residence in 1782 is in Burnet's Close. In 1783, he gave a concert of vocal and instrumental music, at which Mr Salomon, a celebrated musician of his time, performed several favourite pieces. "Tickets 3/- each at Mr Mackintosh's lodgings Advocate's Close." Before the close of the year he published his first book, which, along with airs, minuets, and gavottes, contains some excellent reels. In December 1788, he advertises as follows:—"Music Teaching, Robert Mackintosh begs leave most respectfully to inform his friends and the public, that he has again taken up his residence in Edinburgh after an absence of three years during which period he led the band in the Gentlemen's Concerts at Aberdeen." "Apply at Bremner and Stewart's Music Shops." It was probably when residing in Aberdeen that he became acquainted with Andrew Sherrefs, the author of "Jamie and Bess," &c., and to whose song, "A cogie o' ale and a pickle ait-meal," he composed the air. Mackintosh announced his second book of reels, &c., in February 1793, and the work appeared about two months later, under dedication to Mrs Campbell of Lochnell; "to be had at his house in Skinner's Close." Towards the end of 1794 he advertises a new march, dedicated to Sir Robert Stirling, "to be had at his house head of Skinner's Close and at Mr Stewart's Music shop," where it is also announced that several other pieces by him are to be had. In 1796, he advertises a third book, which appeared in April of that year, dedicated to Mrs Oswald of Auchencruive. Whether Mackintosh gave annual concerts has not been ascertained, but in 1798 he advertises that "his ball (in place of a concert) is fixed for Tuesday the 13<sup>th</sup> curt in Bernard's Room Thistle Street &c; Tickets 5/ each at Hyndford's Close and Stewart & Co. Tea will be provided." In 1796, he set the music to a song called "Athol Brose," written by a young Edinburgh gentleman; and in the following year he conducted the orchestra of the Theatre Royal, on the occasion of the performance of "Jamie and Bess," for the benefit of Andrew Sherrefs, M.A. Mackintosh left Edinburgh about 1803 and went to London, where he resided in Little Vine Street, Piccadilly, and published his fourth book. According to Stenhouse, he died in London in February 1807. Stenhouse states that he was an excellent performer on the violin. However that may be, his numerous compositions stamp him as a musician of the first order in Scottish music.

In his Memoir of Nathaniel Gow, prefixed to the posthumous collection of Niel Gow, Junior, issued in 1837, Joseph M'Gregor has seriously erred regarding certain of his dates: these inaccuracies we desire to set to rights. To quote M'Gregor's own words:—"At an early age he (*i.e.*, Nathaniel Gow) was sent to Edinburgh, where he continued the study of the violin,

first under Robert M'Intosh, or Red Rob, as he was called, until the latter, from his celebrity, was called up to London. He next took lessons from M'Glashan. . . . who was in high estimation as an excellent composer of Scottish airs, and an able and spirited leader of the fashionable bands. . . . Gow's first professional appearance, it is believed, was in the band conducted by King M'Glashan, in which he played the violoncello. After the death of M'Glashan, he continued under his elder brother William Gow, who succeeded as leader,—a situation for which he was well fitted by his bold and spirited style."

Mackintosh, as previously stated, left Edinburgh for London in 1803, where he resided till his death in 1807.

That Gow could have taken lessons from M'Glashan after 1803 was an impossibility, as the latter died in 1797; neither could William Gow have succeeded M'Glashan after his death, as William Gow died in 1791, but it is probable that M'Glashan retired from the leadership about the last mentioned date, and that William Gow held it for a short time.

Instead of Nathaniel Gow being taught by M'Glashan after Mackintosh went to London, it is more than likely to have been after he went to Aberdeen.

By his wife, Margaret Mill, Mackintosh had 13 children, born between 1767 and 1797. Three of these were named Robert, the first being born in 1771, the second in 1774, and the third in 1797. The second and third Roberts were alive at the same time. The former (who followed the musical profession) married an "Edward" Johnston, and on 18<sup>th</sup> January 1799 a son was born to them, named James.

The Editor ascertains from Mr James M'Intosh, of Boatlands, near Coupar-Angus, Forfarshire, that he is a great-grandson of James M'Intosh (a brother of Red Rob), who followed the vocation of blacksmith at Tinereoch, in the Vale of Athole (near Tullymet), and had five sons, all of whom were violin players. Of these, John was at one time bandmaster to the 42<sup>nd</sup> Highlanders (Black Watch), and afterwards settled as a music-seller in Dublin. Another, David, was pipe-major to the 93<sup>rd</sup> Highlanders; he died in Portugal. The other three nephews did not follow the profession of music.

### PATRICK MACDONALD.

PATRICK MACDONALD was born in the Manse of Durness, Sutherlandshire, on 22<sup>nd</sup> April 1729. His grandfather and father were musically inclined. The latter, the Rev. Murdo Macdonald, to whose memory Rob Donn composed an elegy, was a man of wonderful talents, and he taught his children the principles of music, besides encouraging them in that art.

Mr Murdo's career is worthy of notice. He was born on 3<sup>rd</sup> May 1696, educated at St Andrews, licensed to preach the Gospel on 25<sup>th</sup> September 1725, and ordained minister of Durness on 28<sup>th</sup> September 1726. On 23<sup>rd</sup> May 1728, he married Agnes, daughter of the Rev. Patrick Cooper of Pittenweem, by whom he had four sons and seven daughters. He kept a Diary,\* extending to 7 volumes, and which contains numerous entries of remarkable interest. It was during his ministry that Robert Calder, usually called Rob Donn, the bard of the Reay country, composed his songs; and the poet's intercourse with the family was, no doubt, of mutual advantage.

Patrick and his brother Joseph (who was born on 26<sup>th</sup> February 1739) were at an early age the pupils of Kenneth Sutherland of Cnocbreac, who was known for his remarkable skill in violin-playing. Joseph was the more apt pupil, however, and in addition to being a good violinist, he had some ability as a vocalist. His father relates that, at the age of eight, Joseph led the psalmody in church.

Their sister Flora, afterwards married to Dr Touch, minister of St Cuthbert's Chapel of Ease, equalled, if she did not excel, her brothers as an instrumentalist; and the father not infrequently held a musical evening, when the musicians of his

\* Now in the possession of Hew Morrison, Esq., Public Library, Edinburgh.

family competed with one another, not only in playing airs, but also in composing them. Joseph excelled in composition, and not a few of his airs enjoyed the distinction of having the songs of the local poet made to suit them.

Joseph was educated at the Grammar School of Haddington, the master of which was a friend of his father's. Receiving an appointment in India, he proceeded thither in 1760, leaving a collection of airs,—compositions of his youth—as a parting gift to one of his sisters. In Persia he got the natives to make for him two or three whistles (*Feadaín meaghra*) on which he practised, and thereby revived and sustained his recollections of the airs he used to play. His career in India, however, was destined to be short; for in 1762, he was seized with a malignant fever, from which he did not recover. A Treatise on the Theory of the Scots Highland Bagpipe written by him, was discovered in Bengal by Sir John Murray Macgregor, Bart., and delivered by him to Patrick, who published it in 1803. From the preface to the collection of Patrick Macdonald, published in 1784 (which is referred to in the Chronological List appended to this work), it may be inferred that the whole of the North Highland Airs,—eighty-six in number,—were those given by Joseph to his sister.

Patrick (the subject of this article) was in 1737 sent to his grandfather's at Pittenweem, where he spent some time. On his return home, his father took charge of his education, and in 1747 sent him to the University of Aberdeen. He was duly licensed a preacher, and on 12th October 1756 was presented to Kilmore, where he laboured as minister of the parish for the long space of sixty-nine years. He was married to Barbara M'Donald, by whom he had a family of nine sons and four daughters. He died father of the Church, on the 25th of September 1824. His ministerial office appears to have deterred him from becoming a bagpipe player like his brother Joseph, but in his handling of the violin, he is acknowledged to have been unexcelled among his presbyterial brethren. An anecdote is related of him, that being in Edinburgh on one occasion as a member of the General Assembly of the Church, he was urged by Stabilini (who was indisposed) to act as his substitute for the evening. He agreed to do so, and it is said that he executed his part so well that his audience were charmed and delighted. It is also said that there was some talk of his clerical brethren taking him to task for this performance in a playhouse, but that the general esteem in which he was held saved him from being brought to book.

#### ROBERT RIDDEL OF GLENRIDDEL.

ROBERT RIDDEL of Glenriddel was a gentleman of antiquarian tastes, and a musical amateur. He was a descendant of the famous Sir Robert Lawrie of Maxwelton, the successful opponent of the Dane who brought over the whistle and challenged the Bacchanalians of his time to contest the same over their wine; and at his house at Friars Carse the whistle was last contended for, as celebrated by our National Bard, Robert Burns, in his well-known poem of "The Whistle." Riddel was an intimate and esteemed friend of Burns.

In 1787, Riddel published "New Music for the Piano Forte or Harpsichord, composed by a gentleman,"—which was advertised as follows by James Johnson on the same day on which the first volume of the *Scots Musical Museum* made its appearance:—"Where also may be had a Collection of Reels, Minuets, Marches, and Scots Songs with variations for the Harpsichord by a Gentleman—Price 4/." He also published a "Collection of Scotch, Galwegian, and Border tunes for the Violin, &c., Selected by Robert Riddell of Glenriddell Esq. price 7 sh":—a work which Johnson advertised in May 1794, about a month after Riddel's death (which occurred on 21st April). For three songs written by Burns he composed the airs,—"The Blue-eyed Lassie"; "Nithdale's Welcome Hame"; and "The Day returns, my bosom burns." Mr David Laing in his Introduction to Johnson's *Scots Musical Museum*, states

that "Mr Riddell was an excellent man but no musician, as I have been assured by a competent judge whose partiality to the Author would have made him very sensible of any merit his compositions might possess." Mr Sharpe, in addition to this note, says with reference to a poem, "The Bedesman of Nithside," 1792, 4to, with a vignette, by Captain Grose—"Sir Walter Scott told me that this production puzzled him—it was much too good for the one, and much too bad for the other." Whether the above be or be not a true estimate of Riddel's musical abilities, his reels and other dances which the Editor has seen in various Collections have little or no merit.

#### MALCOLM M'DONALD.

MALCOLM M'DONALD published four collections of Strathspey Reels, &c. The first of these, as its title-page indicates, was entirely made up of his own exclusive compositions; but the subsequent three contain a number of tunes which are unquestionably the productions of other musicians. Many of the tunes composed by, or attributed to M'Donald, are of that strange wild nature so characteristic of the compositions of Daniel Dow.

Of M'Donald's personal history little or no authentic information can be obtained. The place of his birth is unknown. His second and subsequent collections, however, bear on them that, at the time of their appearance, he resided "at Dunkeld." The present editor has been informed that his residence was at Inver, in the Parish of Little Dunkeld: and in the list of Subscribers to Niel Gow's Second Collection, we find the entry "Mr Malcolm Macdonald, Inver."

In a footnote appended to M'Donald's Reel "Lady Haddo," in Part II. of "The Beauties of Niel Gow" (a work published by Nathaniel Gow), we are informed that M'Donald played the violoncello to Niel after the death of the latter's brother Donald Gow.

M'Donald is said to have died at Inver, but we can find no record of the date of his death. He is supposed, however, to have predeceased Niel Gow by a few years. The Parish Registers of the locality were burned or otherwise destroyed about the beginning of the present century, for the supposed purpose of preventing information being procured regarding the ages of persons required to join the Volunteers, Fencibles, or Militia of that period.

#### JOHN BOWIE.

JOHN BOWIE, Musician, Perth, and for some time musicseller there, is first found advertising in July 1785 as follows:—"John Bowie, Musician, Perth, tunes Harpsichords, Piano Fortes &c." Nothing more appears until he advertised his collection four years later; and then again, in 1797, he announces a single sheet containing "Four new Tunes composed by John Bowie, Huntingtower, near Perth, one of which is the much admired new Strathspey called the Loyal Farmers, with addition of the Slow Set of the Braes of Mar &c." In 1801 he issued another single sheet—"Just published and Sold at the Music Shops A New Strathspey called the Perthshire Yeomanry and Lady Herriot Hay's Reel composed by John Bowie, Author of Miss Murray of Ochertyre's Strathspey, and others so much danced of late, to which is added three Favourite New Tunes &c."

John Bowie commenced business as a Musicseller in 1803, as the following advertisement shews—"Music Shop Perth J. Bowie Musician having entered into Partnership with T. Hill George Street begs leave to inform the Nobility, Gentry and

\* This tune does not appear in any of M'Donald's Collections.

X March 7<sup>th</sup> 1829 Rev<sup>d</sup> Patrick M<sup>c</sup>Donald in the 96<sup>th</sup> year of his age - N. B. A.

About 1804 or shortly after the firm began there was a sheet published by them, the original  
tune being Lady Montgomery but none were composed by Bowie. In 1811 or 1812  
Bowie & Hill issued another sheet containing

Between the two books, which he called Selections, John Anderson published a Collection  
of New Highland Strathspey Reels for the Violin or German Flute With a  
Harpsichord & Violoncello Bass Composed by John Anderson Price 3/-  
Edin<sup>r</sup> Printed for the Author and sold by Johnson & Co. Lawn Market and  
J Bryson Music Sellers Edin<sup>r</sup> Where may be had his first Selection of  
Strathspey Reels &c Price 6/- & Johnson's Sculpt<sup>r</sup> Entered at Stationers Hall  
folio pp 16 - and containing 33 tunes - In an advertisement of 21<sup>st</sup> Nov<sup>r</sup> 1791  
headed Ball Music - Proposals for publishing by subscription a Second Selection  
of favourite Highland Strathspeys Country Dances &c &c By John Anderson  
price 5s to be paid on delivery. Just come to hand a second impression of his  
first Selection so well known by the plea it once occasioned before the Court of  
Session which was decided in his favour &c &c. Anderson was apparently a  
musician who traveled with theatre companies - The Collection is circa 1791.

"M<sup>rs</sup> Gray of Course" in Gow's Third Collection April 1792 - not claimed till 2<sup>d</sup> edit 1807 as "Lady Grace Douglas"

Public, that he and his partner will constantly have on hand an assortment of all kinds of Music and Musical Instruments &c." The Mr T. Hill here referred to was the father of Mr D. O. Hill, R.S.A. Bowie appears also to have been in the habit of giving balls, in conjunction with his brother; they advertise on March 16th, 1807, "J & P. Bowie's Annual Ball on Thursday the 26<sup>th</sup> current. Tickets 3s each from Mr Thomas Hill Stationer George Street," &c. The music shop of Bowie & Hill was next door to that occupied by Thomas Hill (Bowie's partner), who carried on therein a separate business as a bookseller and stationer. Other advertisements shew that the music business was continued by Mr Hill after Bowie's death. An advertisement of date 3rd October 1816 runs as follows:—"T. Hill Bookseller Stationer & Music Seller Perth. . . . . a Large assortment of Piano Fortes from the best London Makers, and other Musical Instruments, with Sheet Music in its greatest variety at the lowest prices &c P.S. Piano Fortes lent out by the month." Peter Bowie, the brother of John, in the preceding month announces that he "Commences teaching on Monday the 16<sup>th</sup> curt, and that he devotes his whole time to teaching the Piano Forte (having declined to perform at balls &c). . . . . Orders left at his house Atholl Street or at Mr John Ross junr grocer, &c. N.B. Musical Instruments tuned on reasonable terms." Peter's resolution to give up ball playing was doubtless owing to his brother's death. Bowie died in 1815, in his 56th year, and was buried in Tibber More (his native place), near Perth.

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JOHN ANDERSON.

JOHN ANDERSON, who published two books of Highland strathspeys, country dances, English and French dances, &c., the first of which he dedicated to the gentlemen of the Musical Society of Greenock, cannot be traced either by advertisements or otherwise; and whether he is the same person who started a music warehouse in Perth about 1793, and continued there till 1798, is very doubtful, from the fact that no copy of either of his two collections has been seen bearing a Perth address. Nor can he be identified with the Anderson who was associated with James Johnson the engraver, afterwards as a partner of the firm of Walker & Anderson, engravers. That Anderson composed much cannot be said, as in his earliest book there are only four tunes, and the variations to the Marquis of Huntly's Farewell, to which he has adhibited his name, and seven others in his second publication, which was probably issued between 1790 and 1794, as one of the tunes therein contained—"Buff and Blue,"—was composed by Captain Riddell, who died early in the latter year. This work bears the names of only two Edinburgh musicsellers on the title page, viz., Johnson & Co., and Bryson. A copy of the Second Collection is in the British Museum.

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CHARLES DUFF.

CHARLES DUFF, who published the Collection bearing his name, was a Musician. He is stated to have been the leader of the Musical Society in Dundee for some time. As to whether he combined the teaching of dancing with music at any time, there is no information. His brother Archibald, however, was a dancing master in Montrose and Aberdeen. For reasons deduced from the title page of his Collection, it may be presumed that the work was published in 1792, or perhaps a short time before that date, though no advertisement has been discovered relating to it. Duff includes in his Collection a number of tunes composed by John M'Donald, late dancing master, Dundee, which were probably given to him by that individual, or purchased at the sale of M'Donald's effects,

which took place on Thursday, the 22nd October 1789. Prolonged search has failed to make known where Duff was born, whether in Dundee or about that locality. The John M'Donald above referred to, advertised in June 1782 for a person properly qualified in playing ball music on the violin &c., and it is believed that Duff obtained that situation. In 1798, there appears the advertisement, that "Charles Duff, Musician, begs to inform the public that he will remove at Whitsunday next from Dundee to Montrose." When he again returned to Dundee is not ascertained, but about ten years afterwards (January 1808), the following announcement appears:—"Charles Duff Musician and James Chalmers\* Bookseller No. 3 Castle Street Dundee have commenced business jointly in the music line." The firm's name is to be found in the Dundee Directory for 1809, as Duff and Chalmers, Music shop, Castle Street. In March 1810, Duff and Chalmers opened a new shop near the bottom of Castle Street, Dundee, and towards the end of that year the following advertisement appears:—"New Music—Speedily will be published, A Selection of Minuets, Slow Scottish Tunes, &c., Dedicated to Miss Russel of Blackhall," &c., &c., a work which Duff states to have been the result of his professional efforts during twenty-five years. He advertised in July 1811, that he leaves town to tune pianos in the districts of Montrose, Aberdeen, Brechin, and Forfar. Four years later, he informs us that he has begun business on his own account:—"Music warehouse—Charles Duff Musician intimates that he has dissolved Partnership by mutual consent and that he has opened on his own account on the west side of Castle Street adjoining to the Theatre," &c., and he also makes reference to the knowledge which Alexander Duff, his nephew, has attained in music and tuning, &c. Duff again advertises in August 1817, that he "will close his instructions in Music on Saturday the 8th and will resume teaching on Monday 14th September." In the Dundee Directory for 1818, the entry "Charles Duff Music-Seller 30 High Street" appears, shewing that he has removed from Castle Street; and an advertisement, of date November 10th, indicates another change of address, "Charles Duff, Musician, Music-Saloon opposite the English Chapel, Nethergate, Dundee." In March 1821 he makes this announcement, "Sale of Music and Musical Instruments. Charles Duff respectfully intimates to his numerous friends and the public. A Sale of his stock of musical instruments at a reduction of price, &c., and that the sale will continue till Whitsunday. Charles Duff will remove to the flat above Mrs Wallace, Brewer, South side of the English Chapel." Duff's address appears in the Dundee Directory for 1822, and he probably died about that time, as all further trace of him has been lost. The editor has seen a bill granted to him in November 1821, and has been informed by one of his pupils that he died an old man in the twenties. Duff was frequently employed at concerts and balls.

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ROBERT PETRIE.

ROBERT PETRIE was born at Kirkmichael, Perthshire, in February 1767. His father was named John Petrie, and his mother Elizabeth Read; and he was baptised as "Robertus." There is little known of his early history; but he was regarded in and about his native place as an excellent violin player, although from his personal habits and propensities he has been described as a "ne'er-dae-weel." He was much employed at balls, weddings, &c., and was associated with a partner, by name John Fleming, who played the violoncello on such occasions. Both Fleming and Petrie are said to have participated with the Hon. William Maule in one of those mad freaks which were so characteristic of the latter. On this occasion a mock resurrection had been organised and was performed in the churchyard of Logie, Dundee. Fleming it is said

\* To James Chalmers is attributable, in the opinion of many people, the entire credit of introducing adhesive postage stamps, for which a rival claim is set up on behalf of Sir Rowland Hill.

afterwards regretted having been concerned in the frolic, and he declared that none of those who took part in it would die a natural death. To verify his prophecy, he kept a book, in which he might record the various deaths. So far as Maule and he himself were concerned, however, his prediction proved wrong; but (whatever had been the fate of the rest of their associates) we know that Petrie was found dead one morning in the end of August or beginning of September 1830 by the side of a small stream. He had suddenly expired when on his way home from a party.

Petrie is mentioned as having taken part in a competition for violin playing held in Aberdeen about 1822. Feeling himself somewhat handicapped in the course of it by his opponents, he expressed to his friend Fleming his doubts as to the final result. Fleming, however, reminded him that he had still one tune to play ere the final decision would be made—"The Ewie wi' the crookit horn." This Petrie performed so well that amid the plaudits of the audience he was declared the first prize-winner. The cup awarded him, however, never reached Kirkmichael—a fact probably to be attributed to the irregularity of his habits.

## ABRAHAM MACKINTOSH.

ABRAHAM MACKINTOSH, a son of "Red Rob" and Margaret Mill, was born in Edinburgh on 15th June 1769. In early life he followed his father's profession; and in December 1792, he published a collection of thirty new strathspey reels, &c., of which he was the composer. A few stray tunes bearing the name of Mackintosh, junior (but whether this refers to Abraham or to his brother Robert, it is impossible to say, as the latter never published any collection), are also to be found in other collections, one of these being "Buckingham House" or "Athole Brose," which appears in his father's third book. It is repeated almost note for note in Gow's Collection, and it has sometimes been erroneously attributed to that composer (although he never claimed it), on account of its being styled "Neil Gow's favourite." From 1793 to 1797, Abraham Mackintosh, according to "Aitchison's Directory," resided in Todrick's Wynd; there is no trace of him after the latter year in Edinburgh, but he is subsequently found in Newcastle, where he was professionally employed as a teacher of dancing, though probably he also continued as a musician till the year 1807. In the beginning of this century, he published other two books or collections, and a sheet or two.

The Editor does not purpose in the present volume to refer in detail to the lives and compositions of William Marshall and the Gow family, and other Scottish Composers, for which he possesses ample material, but they will receive due consideration in a subsequent volume.



Abraham Mackintosh if he left Newcastle about 1807, must have returned again, as the editor has got in his possession a sheet containing a tune called The Royal Jubilee (1810) bearing "Newcastle, Printed and Sold by A Mackintosh at his House in Newgate Street Price 1s".

D.R. 2010

Bank of the Exchange House - Common of Edinburgh's Bank 1742

Massey Coaker - Bank of Glasgow 1742

D.R. 57

Liste van Doder Jan 1782

The Caledonian Hunt Pass; see Col Campbell, Jos Campbell, Mrs Col Campbell Jan 3<sup>d</sup> Repository 1886

Major signature

Minor signature

Major signature

Mrs Crawford of Donside Perthshire

Mrs of Malgobuder 1742

D.R.

# ANALYTICAL TABLE

OF ALL THE KNOWN COLLECTIONS OF SCOTTISH DANCE MUSIC PUBLISHED  
IN SCOTLAND TO THE YEAR 1784.

The following Table has been prepared in order to trace the Collection in which any given tune first appeared. The tune appears in the Table under its earliest name with the Collection in which it is found. In those cases where it appeared in a subsequent Collection, under a different name, a cross reference is given.

- Abercarney's Reel (*M'Glashan*, 25).  
A' Body looes me (*Stewart*, 18).  
Acharnac (*Cumming*, 2). See Lady Mary Menzies.  
Ale Wife and her Barrel, The (*Stewart*, 52).  
Always's Pleased (*M'Glashan*, 2).  
Anderson's Farewell (*Ross*, 31).  
Anderson's Rant (*Marshall*, 7).  
Anthony Murray (*M'Glashan*, 15).  
Appin House (*M'Glashan*, 21).  
Argyll's Bouling Green (*Bremner*, 70).  
Armdilly's Reel (*Cumming*, 8). See Canty Body.  
Arne's Reel (*Stewart*, 60).  
Arthur's Seat (*Marshall*, 1).  
As Black as a Coal (*Bremner*, 60).  
Athol Cummers (*Bremner*, 78).  
Athole House (*Dow*, 1).  
Atholian Hills (*Dow*, 12).  
Auld Stuart's Back again, The (*Stewart*, 23).  
Auld Wife ayont the Fire (*Bremner*, 90; *Stewart*, 12).  
Back of the Change House, The (*Bremner*, 93).  
Balgeny's Bouling Green (*Bremner*, 39; *Riddell*, 46).  
Balendaloch's Dream (*Bremner*, 33).  
Ballnadallach (*Stewart*, 55).  
Barley Cakes (*Bremner*, 68).  
Barns of Clyde, The (*Campbell*, 77).  
Because he was a bonny lad (*Bremner*, 14).  
Beggars' Bennison (*Cumming*, 14).  
Bernard's Well (*Stewart*, 25).  
Big Bow Wow (*Ross*, 32).  
Birks of Abergeldy, The (*Bremner*, 35).  
Birks of Invergary, The (*Ross*, 4).  
Bishop, The (*Cumming*, 11).  
Black at the Bane (*M'Glashan*, 25).  
Black Dance, The (*Campbell*, 58).  
Blackmoor's Jig, The (*Ross*, 35).  
Blair Drummond (*Bremner*, 87).  
Blue Britches (*Bremner*, 67).  
Bonintown Well (*Bremner*, 96).  
Bonnet Makers of Dundee, The (*Bremner*, 46).  
Bonnie Annie (*Dow*, 18).  
Bonny Banks of Clyde, The (*Riddell*, 54).  
Bonny Black Ladie, The (*Stewart*, 70).  
Bonny Braes of Skelmorly, The (*Riddell*, 44).  
Bonny Green of Glasgow, The (*Riddell*, 36).  
Bonny Lass of Fannhiven, The (*Bremner*, 20).  
Bonny Lass of Fisherrow, The (*Stewart*, 65; *Dow*, 2).  
Bonny Lass of Luss, The (*Bremner*, 51).  
Bonny Lass to marry me, A (*Bremner*, 24).  
Bonny Lass will you lie in a Barrack (*Campbell*, 80).  
Bonny Wi Thing (*Bremner*, 40).  
Borlum's Reel (*M'Glashan*, 23).  
Braes of Angus (*Aird*, No. 154). See Bridge of Anas.  
Braes of Auchtertyre, The (*Stewart*, 45; *Campbell*, 4).  
Braes of Balquheder, The (*Bremner*, 37).  
Braes of Glendochert, The (*M'Glashan*, 5).  
Braes of Glenorchy, The (*M'Glashan*, 12).  
Braes of Mor, The (*Bremner*, 34).  
Braes of Tullymet, The (*Stewart*, 64).  
Braes of Athol, The (*Bremner*, 78).  
Bride, The (*Cumming*, 9).  
Bride is a bonny thing, The (*Bremner*, 34).  
Bridge of Anas, The (*Bremner*, 58). See Braes of Angus.  
Bridge of Forth, The (*Campbell*, 65).  
Bridge of Foss, The (*Ross*, 1).  
Bridge of Nairn, The (*Bremner* 2nd, 109). See Old Man ill never die, The. *R 108*  
Bridge of Perth, The (*Dow*, 9).  
British Hero, The (*Stewart*, 30).  
British Tarrs, The (*Dow*, 10).  
Brose and Butter (*Bremner*, 32).  
Brown's Reel (*Stewart*, 41).  
Buchanan's Reel, *Campbell*, 61).  
Bung your Eye (*Ross*, 1).  
Burn of Carnie, The (*Bremner*, 53).  
Cadgers of the Cannongate, The (*Bremner*, 51).  
Caledonian Hunt, The (*Ross*, 6).  
Cambdelmore (*Bremner*, 92).  
Cameronian's Rant (*Bremner*, 82). *R*  
Campbells are coming O ho, The (*Bremner*, 83). *R*  
Campbell's Reel, The (*Campbell*, 50).  
Camron has got his Wife again (*Bremner*, 4).  
Cantie Creetek (*Stewart*, 16). *R 176*.  
Canty Body (*M'Glashan*, 27).  
Caper Fey (*Bremner* 2nd, 102).  
Captain Cuninghame of Auchinskeigh (*Riddell*, 40).  
Captain Cuninghame of Corsehill (*Riddell*, 13).  
Captain Keller (*Stewart*, 47).  
Captain Lockhart of the Tartar (*Bremner*, 27).  
Captain M'Duff (*Stewart*, 68).  
Captain M'Duff (*Dow*, 6).  
Captain M'Duff's Delight (*M'Intosh*, 31).  
Captain MacKenzie (*Stewart*, 36).  
Captain M'Kenzie (*Ross*, 2).  
Captain Ross (*Bremner*, 8).  
Captain Sinclair (*Dow*, 13).  
Carle he came o'er the Craft, The (*Bremner*, 30).  
Carle's Rant, The. See Port a Bhodich.  
Carrick Reel (*Bremner*, 94).  
Carron's Reel (*Cumming*, 17).  
Charles Street Bath (*Campbell*, 34).  
Chase, The (*Campbell*, 15).  
Cheap Meal (*Stewart*, 39).  
Clark's Reel (*Campbell*, 62).  
Clean Peas Straw (*Bremner*, 65).  
Cleek him inn (*Bremner*, 66).  
Clodun Reel (*Bremner*, 19).  
Clurie's Reel (*Cumming*, 19). See Carrick.  
Collier's Daughter, The (*Stewart*, 43).  
Colonel Campbell (*Campbell*, 68).  
Colonel Cathcart (*Riddell*, 59).  
Collonel Craford (*Bremner*, 49).  
Colonel M'Bain (*Bremner* 2nd, 101).  
Colonel M'Kay (*Bremner* 2nd, 112; *Dow*, 12).  
Colonel Montgomerie's Welcome hame (*Riddell*, 19).  
Comely Garden (*Dow*, 10).  
Coming thro' the Broom my Jo (*Bremner*, 25).  
Corimonie's Rant (*Dow*, 21).  
Corrimonie's Reel, (*Cumming*, 10).  
Corporal, The (*Bremner*, 79).  
Countess of Dumfries Junr. (*Riddell*, 52).  
Countess of Percy (*Riddell*, 25).  
Countess of Sutherland, The (*Dow*, 24).  
Country Bumpkin (*Stewart*, 71).  
Craig Elachie (*Cumming*, 1).  
Cream Pot, The (*Ross*, 21).  
Crichton Castle (*Ross*, 25).  
Crief Fair (*Bremner*, 69).  
Cross Well of Edinburgh, The (*Bremner* 2nd, 110).  
Crough, Patrick (*Bremner* 2nd, 112).  
Cuddie's Wedding (*Ross*, 6). See Shogallie's Reel.  
Cut and Dry (*Stewart*, 68). See Jock's Lodge.  
Cut him down Shusie (*Stewart*, 35).  
Cuzle together (*Bremner*, 85).  
David Earl of Cassil's Reel (*Riddell*, 21).  
Davie Rae (*M'Glashan*, 14). See Struen Robertson.  
Deacon of the Weavers (*Bremner* 2nd, 104).  
Delachaple's Reel (*Cumming*, 3).  
Delvin Side (*M'Glashan*, 33).  
Diamond Reel, The (*M'Intosh*, 30).  
Dr. William Grant (*Cumming*, 9). See Shaun Truish.  
Don Side (*Bremner*, 63).  
Double Kisses (*Bremner*, 75).  
Drown Drouth (*Bremner*, 65).  
Drummer, The (*Stewart*, 28).  
Drummore's Rant (*Bremner*, 11).  
Drumsheugh (*Bremner* 2nd, 106).  
Drunken Friday (*Stewart*, 38).  
Drunken Wife, The (*Bremner*, 48).  
Duckers of Down (*Campbell*, 72).  
Duke of Athol's Rant (*Stewart*, 31).  
Duke of Buccleugh and his Fencibles, The (*Campbell*, 55).  
Duke of Gordon and his Volunteers, The (*Campbell*, 50).  
Duke of Gordon's Rant (*M'Glashan*, 7).  
Duke of Gordon (*Marshall*, 12).  
Duke of Hamilton (*Bremner*, 86).  
Duke of Hamilton and his Volunteers, The (*Campbell*, 51).  
Duke of Perth (*Bremner*, 8).  
Dumbarton Castle (*Campbell*, 77).  
Dumfries House (*Riddell*, 32).  
Duncan Davidson (*M'Glashan*, 14). See Duncan Davie.  
Duncan Davie (*Campbell*, 31).  
Dunrobin Castle (*Ross*, 26). See Tibby Foulter.  
Dunse Dings a' (*Stewart*, 43).  
Dusty Miller, The (*Bremner*, 27).  
Dutchess of Argyle, The (*Campbell*, 78).  
Dutchess of Athole (*Cumming*, 4). See Let's to the Ard.  
Dutchess of Athol (*Dow*, 25).  
Dutchess of Buccleugh (*Cumming*, 4). See Shoemaker's Daughter.  
Dutchess of Gordon (*Riddell*, 17).  
Dutchess of Gordon (*Cumming*, 4).  
Dutchess of Gordon (*Dow*, 1).  
Dutchess of Gordon (*Marshall*, 11). Renamed Linlithgow Loch.  
Dutchess of Hamilton (*Riddell*, 9).  
Dutchess of Hamilton (*Dow*, 11).  
Dutchess of Hamilton (*Cumming*, 3). See Ruffian's Rant.  
Earl Marshal (*Bremner*, 73).  
Earl of Glencairn (*M'Glashan*, 6). Now known as The Black Watch's Farewell.  
Earl of Seaforth, The (*M'Glashan*, 19).  
Eight Men of Mudardt (*Bremner*, 88); (*Stewart*, 23).  
Elsie Marly (*Bremner*, 26). *R 135*  
Eppie M'Knab (*Bremner* 2nd, 111).  
Ewie wi' the crooked horn (*Ross*, 16). See Carron's.  
Fair Field House (*Riddell*, 11).  
Feg for a kiss. A (*Bremner*, 74).  
File Bek is ay ready, The (*Bremner*, 77).  
Fill the Stoup (*Ross*, 36).  
Finlayston House (*Riddell*, 55).  
Fir Tree, The (*Bremner*, 38).  
Fordell House (*Ross*, 22).  
Fouller's Rant (*M'Glashan*, 3).  
Frolik, The (*Campbell*, 14). *R 121*  
Fyket, The (*Bremner*, 6).  
Gallochy's Farewel (*Marshall*, 2).  
George Square (*Marshall*, 2).  
General Grant (*Cumming*, 11).  
Gig (*Campbell*, 71).  
Gig (*Campbell*, 28).  
Gillie Callum. See Keellum Kallum. *R 160*  
Glasgow Bells (*Campbell*, 32).  
Glasgow College (*Campbell*, 74).  
Glasgow Flourish (*Campbell*, 65).  
Glasgow Ladys (*Campbell*, 3).  
Glasgow Lasses (*Stewart*, 49).  
Glenfiddich (*Marshall*, 4).  
Glengarry's Reel (*Cumming*, 18).  
Glenlyon's Reel (*Stewart*, 18).  
Glenmorison (*Cumming*, 12).  
Gordon Castle (*M'Glashan*, 26). See Ballnadalloch.  
Grant's Rant, The (*Bremner*, 64). See Green grows the Rashes.

- DR 43 - Green grows the Rashes (*Stewart*, 13).  
 Greig's Pipes (*Stewart*, 44; *Campbell*, 11).  
 Grogg (*Ross*, 2).  
 Grove, The (*Ross*, 5).  
 Haddington Assembly, The (*Dow*, 6).  
 Haddington Lassies (*Ross*, 25).  
 DR 40 x Had the Lass till I winn at her (*Bremner*, 12).  
 Hallow Fair (*Stewart*, 21).  
 Harlequin Tune (*Stewart*, 53).  
 Harlequin Tune (*Stewart*, 56).  
 Harlequin Tune (*Campbell*, 28).  
 Haugh's of Cromdale (*Cumming*, 15). See Merry Maids Meeting. *Wedding*  
 He hirpl'd till her (*Bremner*, 12).  
 Hey to Couper (*Bremner*, 89).  
 Hey my Nanny (*Bremner*, 46).  
 Highland Dress, The (*Stewart*, 61).  
 Highland Hills, The (*Campbell*, 20). Now known as 'The Bob of Fettercairn'.  
 Highland Laddie, The (*Bremner*, 47).  
 Highlandman kiss'd his mother, The (*Bremner*, 10).  
 Highland Plaid, The (*M'Glashan*, 30).  
 Highland Skip, The (*Dow*, 22).  
 Highland Watch's Farewell to Ireland (*Stewart*, 27).  
 Highway to Bourtrie Hill, The (*Riddell*, 42).  
 Highway to Coilsfield, The (*Riddell*, 16).  
 Highway to Colain, The (*Riddell*, 18).  
 Highway to Cragie House, The (*Riddell*, 31).  
 Highway to Edinburgh, The (*Campbell*, 75).  
 DR 87 Highway to Eglintoune, The (*Riddell*, 27).  
 Highway to Greenvale, The (*Riddell*, 35).  
 Highway to London, The (*Campbell*, 76).  
 Highway to Newfield, The (*Riddell*, 11).  
 Hoble About (*Bremner*, 59).  
 Honourable Peace, An (*Dow*, 4).  
 Hoptoun House (*Bremner*, 9).  
 Hornpipe, A (*Marshall*, 8).  
 DR 45 House of Gray, The (*Bremner* 2nd, 101).  
 House of Rew, The (*Riddell*, 45).  
 Hume Castle (*Dow*, 20).  
 Humours of Kilkenny, The (*Campbell*, 63).  
 Humours of Limerick, The (*Campbell*, 66).  
 I have a wife of my ain (*Bremner*, 45).  
 I'll gae nae mair to your town (*Bremner*, 6). DR 161  
 I'll make you be fain to follow me (*Bremner*, 24).  
 Illumination, The, 1781 (*Marshall*, 41).  
 I'll touzle your kurthery (*Aird*, 4).  
 I love a bonny lass (*Ross*, 23).  
 Indernytie's Rant (*Stewart*, 28).  
 Insh of Perth, The (*Bremner*, 69).  
 Invercald's Strathspey (*Stewart*, 31).  
 Invercald's Strathspey (*Stewart*, 54).  
 Invercaul's Reel (*Bremner* 2nd, 107).  
 Inverey's Rant (*Dow*, 22).  
 Irvin Stiple (*Bremner*, 36). DR 129  
 Isle of Sky (*Bremner*, 7).  
 I wish you wou'd marry me now (*Bremner*, 58).  
 Jacky Stewart's Reel (*Bremner*, 7).  
 Jennys Babee (*Campbell*, 79).  
 DR 71 x Jenny dang the weaver (*Bremner*, 54).  
 Jenny Nettles (*Bremner*, 80).  
 Jock's Lodge (*Bremner*, 93).  
 Johnie M'Gill (*Campbell*, 31). Now known as Come under my Plaidie.  
 Johnie's made a wadding o't (*Campbell*, 6).  
 John Roy Stewart (*M'Glashan*, 30).  
 Johnston's Strathspey (*Marshall*, 10).  
 Jolly Plowman, The (*Bremner*, 89).  
 Jorum, The (*Campbell*, 33).  
 Joy go with my love (*Stewart*, 24).  
 Just as I was in the morning (*Bremner*, 64).  
 Keellum Kallum taa fein (*Bremner* 2nd, 108).  
 Keep the Country bonny lassie (*Bremner*, 32).  
 DR 74 x Kick the Rogues out (*Bremner*, 36).  
 Kilrack's Reel (*M'Glashan*, 16).  
 Kilravock's Reel (*Cumming*, 17).  
 Kilwinan Lodge (*Bremner*, 38).  
 King of France, The (*Campbell*, 73). See Lady Doll Sinclair.  
 King of Prussia (*Bremner*, 25).  
 Kiss of Nothing, A (*Bremner*, 74).  
 Kiss me fast (*Stewart*, 14).  
 Kiss me sweetly (*Bremner*, 4).  
 Kiss the lass ye like best (*Bremner*, 55).  
 Knit the Pocky (*Bremner*, 84).  
 Knockandoe's Reel (*Cumming*, 8).  
 Lads of Elgin, The (*Bremner*, 59).  
 Lads of the Printfield, The (*Campbell*, 26).  
 Lads of the Shaws, The (*Campbell*, 16).  
 Ladies of Argyle, The (*Campbell*, 60).  
 Lady Ann Erskin (*Bremner*, 86).  
 Lady Anne Gordon (*Marshall*, 12).  
 Lady Anne Hope (*Marshall*, 2).  
 Lady Ann Hamilton (*Riddell*, 29).  
 Lady Augusta Murray (*Dow*, 6).  
 Lady Baird of Saughtonhall (*Dow*, 13).  
 Lady Balcarras (*Riddell*, 57).  
 Lady Betty Boyle (*Stewart*, 63; *M'Intosh*, 32).  
 Lady Betty Cochran (*Bremner*, 72; *Dow*, 4).  
 Lady Betty Cochran (*Stewart*, 58; *M'Intosh*, 32).  
 Lady Betty Hay (*Bremner* 2nd, 106).  
 Lady Betty Ramsay (*Dow*, 16).  
 Lady Betty Wemyss (*Bremner*, 21).  
 Lady Cathcart of Earlston (*Riddell*, 21).  
 Lady Charlotte Gordon (*Marshall*, 3).  
 Lady Charlot Murray (*Dow*, 23).  
 Lady Crawford (*Riddell*, 34).  
 Lady Cunningham (*Stewart*, 37).  
 Lady Doll Sinclair (*Bremner*, 1).  
 Lady Dumfries (*Riddell*, 43).  
 Lady Eglintoune (*Riddell*, 41).  
 Lady Elenora Home (*Dow*, 5).  
 Lady Elenora Home (*Stewart*, 57; *M'Intosh*, 34).  
 Lady Elgin (*Bremner*, 62).  
 Lady Elizabeth Crichton (*Ross*, 22).  
 Lady Emellia Ker (*Stewart*, 72).  
 Lady Forbes (*Dow*, 2).  
 Lady Frances Scot (*Dow*, 26).  
 Lady George Beauclark (*Bremner*, 33).  
 Lady Grant of Dalvey (*Cumming*, 6).  
 Lady Grant of Grant (*Cumming*, 2). See Athol Cummers.  
 Lady Grant of Munymusk (*Cumming*, 6).  
 Lady Hariot Hope (*Bremner*, 10).  
 Lady Helen Dalrymple's New Reel (*Riddell*, 23).  
 Lady Helen Douglas (*Stewart*, 69).  
 Lady Jean Hume (*Bremner*, 50).  
 Lady Jean Murray's Rant (*Bremner*, 35). DR 189  
 Lady Louisa Gordon (*Marshall*, 7).  
 Lady M'Intosh (*Bremner*, 52). Now known as A man's a man for a' that. DR 130 x 138  
 Lady M'Intoshe (*Stewart*, 20). See Knit the Pocky.  
 Lady Madaline Gordon (*Marshall*, 6).  
 Lady Margaret Macdonald (*Stewart*, 34). DR 84  
 Lady Mary Lindsay (*Riddell*, 33).  
 Lady Mary Menzies (*Bremner*, 82).  
 Lady Maxwell (*Campbell*, 25).  
 Lady Maxwell of Monreath (*Riddell*, 32).  
 Lady Nelly Wemyss's Reel (*Bremner*, 13). DR 78  
 Lady Susan Gordon (*Marshall*, 5).  
 Lady Wallace (*Riddell*, 16).  
 Lady Wallace (*M'Intosh*, 12).  
 Lady Whiteford (*Riddell*, 38).  
 Lady's Breast Knot, The (*Bremner*, 31).  
 Larickille (*M'Glashan*, 8).  
 Lass among the Actnach (*M'Glashan*, 27).  
 Lassies likes nea Brandy (*Bremner*, 83).  
 Lassies of Irvin (*Campbell*, 4).  
 Lassies of Stewarttown (*Stewart*, 46).  
 Lassies of the Ferry (*Stewart*, 33). Now known as Hech how Johnnie Lad.  
 Lassie wi the yellow coatie (*Bremner*, 76). DR 175  
 Last Pint Aie (*Bremner*, 37).  
 Lawland Lads wi Highland Kilts (*Ross*, 18). See Never out of Humour.  
 Lenox Love to Blantyre (*Bremner*, 17).  
 Lethens (*Cumming*, 19). See Bonnie Annie.  
 Let's to the Ard (*Bremner*, 62).  
 Lick the ladle Sandie (*Stewart*, 21). See Lassies likes nea Brandy.  
 Light and Airy (*Ross*, 13).  
 Links of Leith (*Bremner*, 57).  
 Little Men of the Mearns (*M'Glashan*, 20).  
 Lochgery's Rant (*M'Glashan*, 13).  
 Lochiel's Rant (*Bremner*, 44). DR 127  
 Loch-Ness (*Bremner*, 29).  
 Lord Albremarle (*Stewart*, 32). DR 133  
 Lord Alexander Gordon (*Marshall*, 3).  
 Lord Binny (*Dow*, 11).  
 Lord Cassil (*Riddell*, 14).  
 Lord Cassil (*Stewart*, 26; *Riddell*, 51).  
 Lord Dumfries's Bowling Green (*Riddell*, 15).  
 Lord Dumfries's Bridge (*Riddell*, 35).  
 Lord Eglinton, (*Bremner*, 95).  
 Lord Eglintoune (*Riddell*, 33).  
 Lord Fife (*Cumming*, 16).  
 Lord Finlater (*Cumming*, 8). See Lord Macdonald.  
 Lord Frederick and his Fencibles (*Campbell*, 51).  
 Lord Garlie (*Riddell*, 18).  
 Lord George Gordon (*Marshall*, 1).  
 Lord Kelly (*Bremner*, 57).  
 Lord Kinaird (*Bremner*, 81).  
 Lord Kilmaur (*Riddell*, 12).  
 Lord Lewis Gordon (*M'Glashan*, 1).  
 Lord Lovate (*Cumming*, 5).  
 Lord Macdonald (*M'Glashan*, 19).  
 Lord Seaforth (*Cumming*, 8). See Highland Plaid.  
 Lothian Lassies (*Ross*, 17).  
 Lurg's Reel (*Cumming*, 15).  
 M'Kinnon's Reel (*Ross*, 36).  
 Maclachlan's Reell (*Cumming*, 16).  
 M'Lachlan's Rant (*Stewart*, 29).  
 Macleod's Reel (*M'Glashan*, 8).  
 Macpherson's Rant (*Cumming*, 12).  
 Maggy's weam is fu I true (*Bremner*, 85).  
 Major Montgomery (*Campbell*, 68).  
 Maltman comes a Monday, The (*Bremner*, 47).  
 Marchmont house (*Bremner*, 23).  
 Marquis of Huntly (*Marshall*, 6).  
 Marquis of Huntly's Farewell (*Marshall*, 1).  
 Mary Gray (*Bremner*, 81).  
 Mr Alexander Montgomerie (*Riddell*, 59).  
 Mr Crawford of Ardmillan (*Riddell*, 12).  
 Mr Johnson (*Marshall*, 1).  
 Mr Riedhead (*Stewart*, 1).  
 Mr Robert Kenedy (*Bremner*, 5).  
 Mr Sharp (*Campbell*, 67).  
 Mason Laddie, (*Ross*, 9). See Braes of Glenorchy.  
 Merrily danced the Quaker (*Bremner*, 53).  
 Merry Dancers, The (*Bremner*, 94).  
 Merry Lads of Air (*Bremner*, 15; *Riddell*, 10).  
 Merry Lads of Banff (*Ross*, 14).  
 Merry Maids (*M'Glashan*, 31). *Wedding*  
 Milk Maids of Blantyre, The (*Bremner*, 2).  
 Miller's Daughter, The (*Stewart*, 45).  
 Miller's Daughter, The (*M'Glashan*, 5). See The Miller's Wedding.  
 Miller's Wedding, The (*Bremner*, 41).  
 Miss Abercromby (*Marshall*, 5).  
 Miss Adam (*Dow*, 33).  
 Miss Admiral Gordon (*Marshall*, 3). Now known as Of a' the airts the wind can blow.  
 Miss Agnes Ross (*Marshall*, 12).  
 Miss Anne Carre (*Stewart*, 57; *M'Intosh*, 35).  
 Miss Annie Livingston (*Stewart*, 47).  
 Miss Ann Stewart (*Marshall*, 4).  
 Miss Baby Montgomery (*Stewart*, 53).  
 Miss Balaour (*Stewart*, 71).  
 Miss Barbara Stewart (*Marshall*, 8).  
 Miss Bell Kennedy (*Riddell*, 58).  
 Miss Betty Campbell (*Stewart*, 62; *M'Intosh*, 34).  
 Miss Betty Cathcart (*Riddell*, 49).  
 Miss Betty M'Donald (*Bremner* 2nd, 99).  
 Miss Betty Plummer (*Stewart*, 64).  
 Miss Betty Shaw (*Stewart*, 62).  
 Miss Blair (*Bremner*, 5).  
 Miss Bruce (*Stewart*, 70).  
 Miss Bruce of Kinross (*Stewart*, 33).  
 Miss Burnet (*Marshall*, 3).  
 Miss Burnet of Monboddio (*M'Intosh*, 31).  
 Miss Cahoon (*Bremner* 2nd, 98).  
 Miss Chalmers (*Ross*, 24).  
 Miss Chamers, (*Stewart*, 27).  
 Miss Charter (*Dow*, 7).  
 Miss Dallas (*Marshall*, 1).  
 Miss Dalrymple (*Dow*, 7).  
 Miss Dinwiddie (*Campbell*, 78).  
 Miss Douglas (*Stewart*, 55).  
 Miss Dundas (*Dow*, 14).  
 Miss Dunlop (*Campbell*, 9).  
 Miss Edmondston (*Stewart*, 41).  
 Miss Eleanora Hamilton (*Riddell*, 52).  
 Miss Eleanora Ker (*Riddell*, 50).  
 Miss Elliot (*Stewart*, 63; *M'Intosh*, 33).  
 Miss Erskine of Alva (*Dow*, 4).  
 Miss Erskine of Barjarg (*Riddell*, 53).  
 Miss Ewing (*Campbell*, 67).  
 Miss Farquharson (*Bremner*, 19). Now known as My love she's but a Lassie yet.  
 Miss Ferguson of Kilkerran (*Riddell*, 40).  
 Miss Flora M'Donald (*Bremner*, 21). DR 190  
 Miss Fraser (*Bremner*, 18).  
 Miss French (*Campbell*, 66).  
 Miss Gardiner (*Dow*, 36).  
 Miss Gordon (*Stewart*, 37).  
 Miss Gordon of Bellie (*Marshall*, 10).  
 Miss Gordon of Cairnfield (*Marshall*, 4).  
 Miss Gordon of Glastirum (*Marshall*, 6).  
 Miss Gordon of Lesome (*Ross*, 9).  
 Miss Grace Stewart (*Stewart*, 54; *M'Intosh*, 35).

is in the Yellow Book 1812.

Edmondston is called by Gow & others Miss Gibson or the Cumberland Peal.

Seil Stock the Simons Walsh 1742 Playford 1700

The Pass of Keldcrankie McQuarrie x

The Syket. x

Piper's Maggot - Walsh 1742 -

Ruffian's Row - Lady Frances Murray's Row - Walsh 1742

The Bony Lass of Luss Row.

- Miss Grant (*Dow*, 14).  
 Miss Grant of Grant (*M'Intosh*, 34).  
 Miss Grant of Grant (*Cumming*, 16). See Braes of Tullymet.  
 Miss Grant of Knockando (*Marshall*, 1).  
 Miss Grizie Kennedy (*Riddell*, 53).  
 Miss Halket (*Marshall*, 3).  
 Miss Hamilton of Sundrum (*Riddell*, 51).  
 Miss Harriot MacDonald (*Dow*, 18).  
 Miss Hay (*Stewart*, 5).  
 Miss Henderson of Fordel (*Dow*, 9).  
 Miss Henny Mitchelston (*Stewart*, 49).  
 Miss Hopkins (*Marshall*, 11).  
 Miss Jackson (*Stewart*, 67).  
 Miss Jeanie Mercer (*Stewart*, 34).  
 Miss Jean Stewart (*Marshall*, 2).  
 Miss Jean Scott (*Stewart*, 59; *M'Intosh*, 33).  
 Miss Jeanny Ross (*Marshall*, 10).  
 Miss Jeanny Williamson (*Marshall*, 7).  
 Miss Jenny Duff (*Riddell*, 26).  
 Miss Jenny Wedderburn (*Ross*, 13). See Burn of Carnie.  
 Miss Jessie Campbell (*Campbell*, 59).  
 Miss Jessie Dalrymple (*Stewart*, 51; *M'Intosh*, 35).  
 Miss Jessie Millar (*Campbell*, 2).  
 Miss Johnston of Hilton (*Dow*, 24).  
 Miss Johnston of Hilton (*Dow*, 14).  
 Miss Katty Gordon of Earlston (*Riddell*, 24).  
 Miss Katty Maxwell (*Riddell*, 30).  
 Miss Katty Trotter (*Stewart*, 59; *M'Intosh*, 31).  
 Miss Kitty Allan (*Marshall*, 3).  
 Miss Lillie Ritchie (*Riddell*, 36).  
 Miss Lindsay (*Dow*, 36).  
 Miss Louisa Campbell's Delight (*M'Glashan*, 2). See Lady Mary Menzies.  
 Miss Lucy Campbell (*Stewart*, 51).  
 Miss M'Kenzie of Coul (*Ross*, 27).  
 Miss Maclean of Duart (*Dow*, 19).  
 Miss M'Niell (*Ross*, 23).  
 Miss M'Queen (*Marshall*, 5).  
 Miss M'Queir (*Riddell*, 24).  
 Miss Mary Grant (*Cumming*, 20). ✕  
 Miss May Hay (*Dow*, 20).  
 Miss Meynell (*Ross*, 12).  
 Miss Molly Daker (*Stewart*, 65).  
 Miss Molly Grant (*M'Intosh*, 33).  
 Miss Morison (*Stewart*, 50).  
 Miss Murray (*Bremner*, 11).  
 Miss Murray (*Campbell*, 30).  
 Miss Nancy Kennedy (*Riddell*, 48).  
 Miss Napier (*Dow*, 3).  
 Miss Nelly Ferguson (*Riddell*, 43).  
 Miss Nelly Kennedy (*Riddell*, 37).  
 Miss Oswald of Dunakeer (*Dow*, 3).  
 Miss Park (*Campbell*, 57).  
 Miss Peggy Montgomery (*Riddell*, 54).  
 Miss Penny M'Kinnon (*Ross*, 30).  
 Miss Polly Skinner (*Bremner*, 2).  
 Miss Polly Welsh (*Stewart*, 56).  
 Miss Pringle (*Stewart*, 58; *M'Intosh*, 32).  
 Miss Proud (*Stewart*, 48).  
 Miss Ramsay (*Bremner*, 3).  
 Miss Ross (*Marshall*, 11).  
 Miss Sally Eglison (*Marshall*, 2).  
 Miss Steuart of Urrard (*Dow*, 16).  
 Miss Stewart of Grandtully (*Dow*, 2).  
 Miss Swinton (*Stewart*, 52).  
 Miss Vearie Hay (*Dow*, 8).  
 Miss Wallace (*Campbell*, 26).  
 Miss Watson (*Marshall*, 4).  
 Miss Wedderburn (*Campbell*, 75).  
 Miss Wedderburn (*Marshall*, 4).  
 Miss Whitefoord (*Stewart*, 69).  
 Miss Whiteford (*Riddell*, 57).  
 Miss Whiteford (*Ross*, 15).  
 Mrs Arnot (*Riddell*, 60).  
 Mrs Crawford of Ardmillan (*Riddell*, 20).  
 Mrs Crawford of Donside (*Riddell*, 25).  
 Mrs Cuningham of Corsehills (*Riddell*, 20).  
 Mrs Dalrymple of Orangefield (*Riddell*, 41).  
 Mrs Fullarton of Fullarton (*Riddell*, 22).  
 Mrs Fullarton of Rosemount (*Riddell*, 48).  
 Mrs Gordon of Bellie (*Marshall*, 9).  
 Mrs Graham of Balgowan (*Dow*, 8).  
 Mrs Graham of Orchil (*Dow*, 14).  
 Mrs Hamilton of Bargenny (*Riddell*, 44).  
 Mrs Hamilton of Sundrum (*Riddell*, 49).  
 Mrs Hunter (*Riddell*, 28).  
 Mrs Kennedy of Dunure (*Riddell*, 45).  
 Mrs Kennedy of Grennan (*Riddell*, 58).  
 Mrs M'Adam of Craigenhillan (*Riddell*, 47).  
 Mrs M'Ghie (*Riddell*, 28).  
 Mrs M'Gregor (*Stewart*, 61).  
 Mrs Montgomery of Coilsfield (*Riddell*, 39).  
 Mrs Ritchie (*Riddell*, 10).  
 Mrs Ross (*Bremner*, 20).  
 Mrs Ross (*Marshall*, 4).  
 Mrs Stirling (*Campbell*, 70).  
 Mrs Wallace (*Campbell*, 79).  
 Monro's Rant, The (*Cumming*, 15).  
 Mount your Baggage (*Bremner* 2nd, 109).  
 Mulchard's Dream (*Cumming*, 17). See Will you go & marry Kettie.  
 My ain kind Dearie (*Bremner*, 76). Now known as The Lee Rigg.  
 My Mither's ay glowran' (*Bremner*, 87).  
 My Wite's a wanton wee thing (*Stewart*, 30).  
 Ness Side (*Ross*, 5).  
 Nether Bow has vanished, The (*Bremner* 2nd, 104).  
 Never out of Humour (*M'Glashan*, 7).  
 New Bridge of Edinburgh (*Campbell*, 60).  
 New Bridge of Glasgow (*Campbell*, 24).  
 New Bridge of Rutherglen (*Campbell*, 71).  
 Newbyth House (*Dow*, 17).  
 New Christmas (*Bremner*, 91).  
 New Claret (*Bremner*, 70).  
 New Mills House (*Bremner*, 72).  
 New Town of Edinburgh (*Bremner* 2nd, 97).  
 North Loch, The (*Bremner*, 44).  
 O as I was kiss'd the streen (*Bremner*, 75).  
 O'er Boggie (*Bremner*, 90; *Stewart*, 16).  
 O'er the Moor among the Heather (*Bremner*, 77).  
 O'er young to marry yet (*Bremner*, 28). *R.R.* 7.  
 Old man ill never die, The (*Stewart*, 67).  
 Old Stuarts back again (*Bremner*, 88).  
 Open the Door to Three (*Bremner* 2nd, 100).  
 Ossian's Hall (*Dow*, 10).  
 Over the water to Charlie (*Bremner*, 16).  
 Oyster Wives Rant, The (*Bremner*, 80).  
 Paddy Whack (*Ross*, 7).  
 Padlock, The (*Ross*, 31).  
 Paisley Ladies (*Campbell*, 72).  
 Parks of Dunlop, The (*Riddell*, 30).  
 Parks of Kilburnie, The (*Bremner*, 3).  
 Parson & his Boots, The (*Bremner*, 15).  
 Pass of Kelecrankie, The (*M'Glashan*, 18). See Miss Lucy Campbell.  
 Peep of Day, The (*Ross*, 33).  
 Peggie's Wedding (*Bremner*, 54).  
 Piper's Maggot (*Bremner*, 29).  
 Pippingo (*Riddell*, 37).  
 Pitkerie's Reel (*Bremner*, 66).  
 Port a Bhodich (*M'Glashan*, 28).  
 Port Patrick (*Bremner*, 55).  
 Prince's Welcome into Inverness (*M'Glashan*, 19).  
 Pudding Maggie (*Bremner*, 50).  
 Queensberry House (*Bremner*, 40). *R.R.* 73.  
 Rams Horns (*Bremner*, 30).  
 Ranting Highlandman, The (*Aird*, 1). Now known as The White Cockade.  
 Rantan' roaran' Highlandman (*Bremner*, 31).  
 Ratha Fair (*Bremner*, 1).  
 Raza's Reell (*Cumming*, 12). See John Roy Stewart.  
 Reel in Love in Village, A (*Stewart*, 60).  
 Reel of Tulloch (*Bremner*, 84).  
 Ring, The (*Stewart*, 32).  
 Rise lazy lubber (*Cumming*, 8).  
 Road to Berwick, The (*Marshall*, 3).  
 Robin shore in herst (*Bremner* 2nd, 103).  
 Ross House (*Stewart*, 26).  
 Rothemurches Rant (*Bremner*, 42).  
 Royal Edinburgh Volunteers (*Campbell*, 49).  
 Royal Glasgow Volunteers (*Campbell*, 49).  
 Ruffians Rant, The (*Bremner*, 43). Now known as Roy's Wife.  
 Runaway, The (*Ross*, 27).  
 Run down the Town in haste (*Marshall*, 2).  
 Sailor Lassie, The (*Bremner* 2nd, 107).  
 Sailor Laddie (*Stewart*, 15). See Sodger Laddie.  
 Sailor's Wife, The (*Ross*, 24). *R.R.* 163.  
 Sally Kelly (*Ross*, 40).  
 Scots Bonnet (*Bremner*, 28).  
 Seme rune Tallanach (*Cumming*, 2). See Foulter's Rant.  
 Shamboe Breeches (*Stewart*, 35).  
 Shaun Truish Willichan (*Bremner*, 71). *R.R.* 118.  
 Shoe Maker's Daughter (*Stewart*, 72).  
 Shogallie's Reel (*Cumming*, 20).  
 Short Apron (*Bremner*, 9).  
 Sir Adam Ferguson (*Riddell*, 14).  
 Sir Alexander M'Donald (*Bremner*, 22). *R.R.* 118.  
 Sir Allan M'Lean (*Ross*, 37).  
 Sir Archibald Grant of Monemusk (*Dow*, 5).  
 Sir Harry Innes (*Cumming*, 18).  
 Sir James Colquhoun (*Cumming*, 9). See Earl of Glencairn.  
 Sir John Cathcart (*Riddell*, 27).  
 Sir John Maxwell (*Campbell*, 74).  
 Sir John Malcolm (*Bremner*, 96).  
 Sir John Stewart of Grandtully (*Dow*, 15).  
 Sir John Stuart of Garntullie's Rant (*Stewart* 29).  
 Sleepy Maggy (*Bremner*, 48).  
 Smiling Kattie (*Ross*, 11).  
 Sodger Laddie (*Bremner*, 22).  
 Soldier's Joy (*Campbell*, 56).  
 Space and compass (*Ross*, 4).  
 Spark's Rant (*Stewart*, 22).  
 Spell, The (*Bremner*, 73).  
 Spoigan (*Ross*, 8).  
 Sport, The (*Cumming*, 10).  
 Steer the gil (*Bremner*, 13).  
 Strathdown (*Marshall*, 10).  
 Straglass House (*Bremner* 2nd, 100).  
 Strathspay Reel, A (*Stewart*, 50).  
 Struan Robertson's Rant (*Stewart*, 19).  
 Struan Robertson's Rant (*Bremner*, 17).  
 Stuart's Rant, The (*Bremner*, 45).  
 Stumpie (*Aird* II., No. 44).  
 Sugarcandy (*Bremner*, 91).  
 Suttor's Daughter (*M'Glashan*, 6). Wilt thou be my dearie, is derived from this set. See Shoe Maker's Daughter.  
 Swallow, The (*Stewart*, 36).  
 Sweet Molly (*Stewart*, 11). See Hoptoun House.  
 Symon Brodie (*Campbell*, 76).  
 Tadie's Wattle (*Aird* II., No. 11) Now known as Torryburn.  
 Tail Toddle (*Aird* II., No. 97).  
 Taymouth (*Dow*, 12).  
 There's nae harm done goodwife (*Marshall*, 7).  
 There's nae luck (*Aird*, No. 198). Now known as Janny Cameron.  
 This is not my ain House (*Aird* II., No. 176).  
 Thomas and Sally (*Stewart*, 66).  
 Thomson's got a dirk (*Cumming*, 8). See Canty Body.  
 Three Graces, The (*Campbell*, 63).  
 Thro' the Moor she ran (*Ross*, 20).  
 Tibby Foulter o' the Glen (*M'Glashan*, 3).  
 Trip to London, A (*Bremner*, 18).  
 Troon House (*Riddell*, 56).  
 Tulloch Gorm (*Bremner*, 16).  
 Up & war them a' Willie (*Bremner*, 60). *R.R.* 72.  
 Was yow at the Wadding (*Campbell*, 22). See Stuart's Rant.  
 Waterman, The (*Campbell*, 58).  
 Waterman's Rant, The (*Bremner* 2nd, 105).  
 Wedding, The (*Cumming*, 9). See My ain kind dearie.  
 We're all merry (*Stewart*, 40).  
 We'll all to Kelso go (*Bremner* 2nd, 105).  
 Wet and weary (*Stewart*, 25).  
 What the d—I ails you (*Bremner*, 67).  
 Whigs of Fife, The (*Stewart*, 24).  
 Whim, The (*Ross*, 12).  
 Whistle o'er the leave o't (*Bremner*, 56).  
 White Jock (*Ross*, 38).  
 Willie Winks (*Bremner*, 61).  
 Will you go & marry Kettie (*Stewart*, 22).  
 Will you go to Sheriff Moor (*Bremner*, 49).  
 Wives of Kilwinning, The (*Bremner* 2nd, 111).  
 Wives of Torphichan, The (*Bremner*, 42). *R.R.* 88.  
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 Wright's Rant, The (*Bremner*, 92).  
 Yeal yeal (*Bremner*, 68).  
 Ye'll ay be welcome back again (*Bremner*, 56).  
 Your welcome into Bervie (*Ross*, 16).  
 Your welcome to your feet again (*Bremner*, 14).  
 You've been long away, Wellcome home my dearie (*Stewart*, 20).

A LIST OF TITLE PAGES  
OF COLLECTIONS OF  
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ROBERT BREMNER, 1757.

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NEIL STEWART, 1761.

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Published in 9 Numbers of 8 pages:—1761, Nos. 1, 2; 1762, Nos. 3, 4, 5, 6; date of remaining three Numbers uncertain. Oblong 4<sup>to</sup>.

JOHN RIDDLE (*circa* 1766).

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W<sup>m</sup> EDWARD Sculp<sup>t</sup> } Edin<sup>r</sup>  
DUN CAMERON Prints it }

Oblong 4to, pp. 45.

R. BREMNER, 1768.

A Second Collection of Scots Reels or Country Dances with a Bass for the Violoncello or Harpsichord and proper directions to each Dance—London—Printed by R Bremner at the Strand and at his Music Shop in Edinburgh—"Where may be had all sorts of Music and Musical Instruments with every Article in the Musical way at the London Price"

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DANIEL DOW (*circa* 1775).

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Oblong 4to, pp. 26. J JOHNSON Sculp<sup>t</sup>.

(2.) Another Book with same title, omitting the Number Thirty Seven (*Circa* 1775.) Oblong 4to, pp. 14.

(3.) Twenty Minuets, and Sixteen Reels or Country Dances for the Violin Harpsichord, or German Flute, Composed by Daniel Dow. Edinburgh printed for the Author and Sold at the Music Shops in town and Country Entered at Stationers Hall. Price 2/6.  
(*Circa* 1775, probably earlier.) Oblong 4to, pp. 36.

JOSHUA CAMPBELL, 1778.

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Oblong 4to, pp. 80. J MONACH Scr Ready Sculp

ALEXANDER M'GLASHAN, 1780.

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J JOHNSON Sculp<sup>t</sup>.

Oblong Folio, pp. 34.

ANGUS CUMMING, 1780.

A Collection of Strathspey or old Highland Reels By Angus Cumming at Grantown in Strathspey.

Come and trip it, as you go  
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Edinburgh, 1780

MILT.

Oblong Folio, pp. 20.

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Folio, pp. (?).

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Folio, pp. 36. J. JOHNSON Sculp<sup>t</sup>

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Folio, pp. 13.

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J JOHNSON Sculp<sup>t</sup>

*N.B.* The Tunes mark<sup>t</sup> J M<sup>c</sup>D. are composed by M<sup>r</sup> Jn<sup>o</sup> M<sup>c</sup>Donald late Dancing Master Dundee N<sup>o</sup>—

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Folio, pp. 11.

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INVEREY'S RANT.

Strathspey. D. DOW.

Musical score for 'INVEREY'S RANT' in G major (one sharp) and 2/4 time. The score consists of three systems of piano accompaniment. Each system has a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The first system includes a repeat sign at the beginning. The music features characteristic Strathspey patterns with eighth and sixteenth notes.

MISS HENDERSON OF FORDEL.

Reel. D. DOW.

Musical score for 'MISS HENDERSON OF FORDEL' in G major (one sharp) and 2/4 time. The score consists of three systems of piano accompaniment. Each system has a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The first system includes a repeat sign at the beginning. The music is a reel, characterized by a steady eighth-note accompaniment in the bass.

MISS LUCY CAMPBELL.

Strathspey. STEWART Coll.

Musical score for 'MISS LUCY CAMPBELL' in G major (one sharp) and 2/4 time. The score consists of two systems of piano accompaniment. Each system has a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The first system includes a repeat sign at the beginning. The music is a Strathspey, featuring a mix of eighth and sixteenth notes.

THE CALEDONIAN HUNT.

Reel.

R. ROSS Coll.

The first system of musical notation for 'THE CALEDONIAN HUNT.' 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 of musical notation continues the piece, showing further development of the melody and accompaniment in both staves.

GLENFIDDICH.

Strathspey.

WM MARSHALL.

The first system of musical notation for 'GLENFIDDICH.' features a treble and bass staff. The treble staff has a melody with dotted rhythms and eighth notes, and the bass staff has a steady accompaniment.

The second system of musical notation continues the piece, showing further development of the melody and accompaniment in both staves.

The third system of musical notation continues the piece, showing further development of the melody and accompaniment in both staves.

The fourth system of musical notation continues the piece, showing further development of the melody and accompaniment in both staves.

MR JOHNSON.

Reel.

WM MARSHALL.

The first system of musical notation for 'MR JOHNSON.' features a treble and bass staff. The treble staff has a melody with eighth notes and rests, and the bass staff has a steady accompaniment.

The second system of musical notation continues the piece, showing further development of the melody and accompaniment in both staves.

CUT HIM DOWN SHUSIE.

Strathspey.

STEWART Coll.

The first system of music for 'CUT HIM DOWN SHUSIE.' 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 melody in the treble and a harmonic accompaniment in the bass.

The second system of music continues the piece. It features a more complex melody in the treble staff with many sixteenth notes and slurs, while the bass staff continues with a steady accompaniment.

CANTIE CRECKET.

Reel.

STEWART Coll.

The first system of music for 'CANTIE CRECKET.' 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 melody in the treble is characterized by eighth-note patterns.

The second system of music continues the piece. The treble staff features a melody with many sixteenth notes and slurs, while the bass staff provides a consistent accompaniment.

The third system of music continues the piece. The treble staff features a melody with many sixteenth notes and slurs, while the bass staff provides a consistent accompaniment.

MISS KATTY GORDON OF EARLSTON'S REEL.

Strathspey.

J. RIDDELL.

The first system of music for 'MISS KATTY GORDON OF EARLSTON'S REEL.' 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 melody in the treble is characterized by eighth-note patterns.

The second system of music continues the piece. The treble staff features a melody with many sixteenth notes and slurs, while the bass staff provides a consistent accompaniment.

The third system of music continues the piece. It includes two first endings, labeled '1.' and '2.', which lead to different conclusions of the piece. The treble staff features a melody with many sixteenth notes and slurs, while the bass staff provides a consistent accompaniment.

THE COUNTESS OF PERCY.

Reel.

J. RIDDELL.

Musical score for 'THE COUNTESS OF PERCY' in G major, 2/4 time. It consists of three 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 bass clef part features a 7-measure rest followed by chords. The melody in the treble clef consists of eighth and sixteenth notes with slurs. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and repeat dots.

DRUMSHEUGH.

Strathspey.

BREM. 2<sup>nd</sup> Coll.

Musical score for 'DRUMSHEUGH' in G major, 2/4 time. It consists of three 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 bass clef part features a 7-measure rest followed by chords. The melody in the treble clef consists of eighth and sixteenth notes with slurs. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and repeat dots.

JENNY'S BABEE.

Reel.

JOS CAMPBELL Coll.

Musical score for 'JENNY'S BABEE' in G major, 2/4 time. 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 (C). The bass clef part features a 7-measure rest followed by chords. The melody in the treble clef consists of eighth and sixteenth notes with slurs. The second system continues the melody and accompaniment, including a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a double bar line and repeat dots.

CORIEMONIE'S RANT.

Strathspey. D. DOW.

BRAES OF GLENDOCHERT.

Reel. A. MC GLASHAN Coll.

WHISTLE O'ER THE LEAVE O'T.

Strathspey. BREM. Coll.

SCOTS BONNET.

Reel.

BREM. Coll.

The first system of music for 'SCOTS BONNET' 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). It features a melodic line with eighth and sixteenth notes, including some slurs and ties. 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 maintains the melodic line, showing more complex rhythmic patterns and slurs. The lower staff continues the harmonic accompaniment with consistent chordal support.

The third system concludes the piece with two staves. The melodic line in the upper staff ends with a final cadence, and the bass line in the lower staff provides the final harmonic resolution.

THE COLLIER'S DAUGHTER.

Strathspey.

STEWART Coll.

The first system of music for 'THE COLLIER'S DAUGHTER' 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 melody is characterized by a mix of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of chords.

The second system continues the piece with two staves. The upper staff shows more intricate melodic passages with slurs, while the lower staff maintains the harmonic accompaniment.

FORDELL HOUSE.

Reel.

R. ROSS Coll.

The first system of music for 'FORDELL HOUSE' 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 melody features a mix of 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. The upper staff shows the continuation of the melodic line with various rhythmic values and slurs. The lower staff continues the harmonic accompaniment.

The third system concludes the piece with two staves. The melodic line in the upper staff ends with a final cadence, and the bass line in the lower staff provides the final harmonic resolution.

MISS DALLAS.

Strathspey.

W<sup>m</sup> MARSHALL.

Musical score for 'MISS DALLAS' in G major, 2/4 time. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The melody is in the right hand, and the bass line is in the left hand.

THE HIGHLAND PLAID.

Reel.

A. M<sup>c</sup> GLASHAN Coll.

Musical score for 'THE HIGHLAND PLAID' in G major, 2/4 time. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The melody is in the right hand, and the bass line is in the left hand.

MISS GRANT OF GRANT.

Strathspey.

R. MACKINTOSH.

Musical score for 'MISS GRANT OF GRANT' in G major, 2/4 time. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The melody is in the right hand, and the bass line is in the left hand.

MISS KATTY TROTTER.

Reel.

R. MACKINTOSH.

Musical score for 'Miss Kitty Trotter' in G major and common 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 line provides a steady accompaniment with chords and single notes.

YOU'RE WELCOME TO YOUR FEET AGAIN.

Strathspey.

BREM.-Coll.

Musical score for 'You're Welcome to Your Feet Again' in G major and common time. It consists of two systems of piano accompaniment, each with a treble and bass staff. The melody is in the treble clef, characterized by a mix of eighth and sixteenth notes. The bass line features a consistent rhythmic accompaniment with chords.

CAPT LOCKHART OF THE TARTAR.

Reel.

BREM. Coll.

Musical score for 'Capt Lockhart of the Tartar' in G major and common time. It consists of three systems of piano accompaniment, each with a treble and bass staff. The melody is in the treble clef, featuring eighth and sixteenth notes. The bass line provides a steady accompaniment with chords and single notes.

MISS KATTY MAXWELL'S REEL.

Strathspey. J. RIDDELL.

LADY MARY LINDSAY.

Reel. J. RIDDELL.

ROTHEMURCHES RANT.

Strathspey. BREM. Coll.

LADY GEORGE BEAUCLARK.

Reel. BREM. Coll.

The first system of music for 'Lady George Beauclark' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music features a series of eighth and sixteenth notes in the treble, and block chords in the bass.

The second system of music for 'Lady George Beauclark' continues the melody and accompaniment from the first system, ending with a double bar line.

MACLACHLAN'S REEL.

Strathspey. CUMMING Coll.

The first system of music for 'MacLachlan's Reel' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The melody in the treble is characterized by dotted rhythms and eighth notes.

The second system of music for 'MacLachlan's Reel' continues the melody and accompaniment from the first system.

The third system of music for 'MacLachlan's Reel' continues the melody and accompaniment from the first system.

LADY BETTY WEMYSS.

Reel. BREM. Coll.

The first system of music for 'Lady Betty Wemyss' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The melody in the treble is simple and rhythmic.

The second system of music for 'Lady Betty Wemyss' continues the melody and accompaniment from the first system.

The third system of music for 'Lady Betty Wemyss' continues the melody and accompaniment from the first system.

COLLONEL CRAFURD'S REEL.

Strathspey.

BREM. Coll.

Musical score for 'COLLONEL CRAFURD'S REEL' in G major, 2/4 time. The score consists of three systems of piano accompaniment. Each system has 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 harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots.

THE PARKS OF KILBURNIE.

Reel.

BREM. Coll.

Musical score for 'THE PARKS OF KILBURNIE' in G major, 2/4 time. The score consists of two systems of piano accompaniment. Each system has 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 harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots.

MISS STEWART'S REEL.

Strathspey.

R. MACKINTOSH.

Musical score for 'MISS STEWART'S REEL' in G major, 2/4 time. The score consists of three systems of piano accompaniment. Each system has 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 harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots.

LADY WALLACE.

Reel.

Musical score for 'Lady Wallace' in G major, 2/4 time. It consists of three systems of piano accompaniment. Each system has a treble clef staff with a melody and a bass clef staff with a chordal accompaniment. The first system includes repeat signs at the beginning and end.

THE HIGHLAND SKIP.\*

Strathspey.

D. DOW.

Musical score for 'The Highland Skip' in G major, 2/4 time. It consists of three systems of piano accompaniment. Each system has a treble clef staff with a melody and a bass clef staff with a chordal accompaniment. The first system includes repeat signs at the beginning and end.

MISS GRANT.

Reel.

D. DOW.

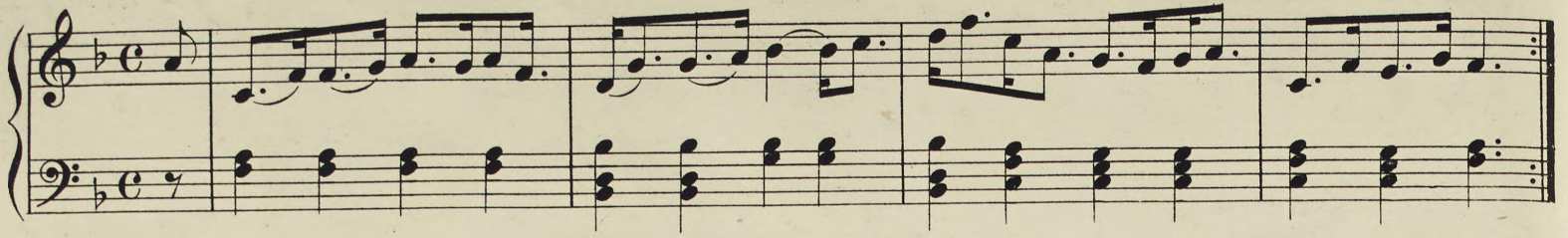
Musical score for 'Miss Grant' in G major, 2/4 time. It consists of two systems of piano accompaniment. Each system has a treble clef staff with a melody and a bass clef staff with a chordal accompaniment. The first system includes repeat signs at the beginning and end.

A small musical notation block showing an alternative bass line for the piano accompaniment. It features a treble clef staff with a melody and a bass clef staff with a chordal accompaniment, marked with an asterisk.

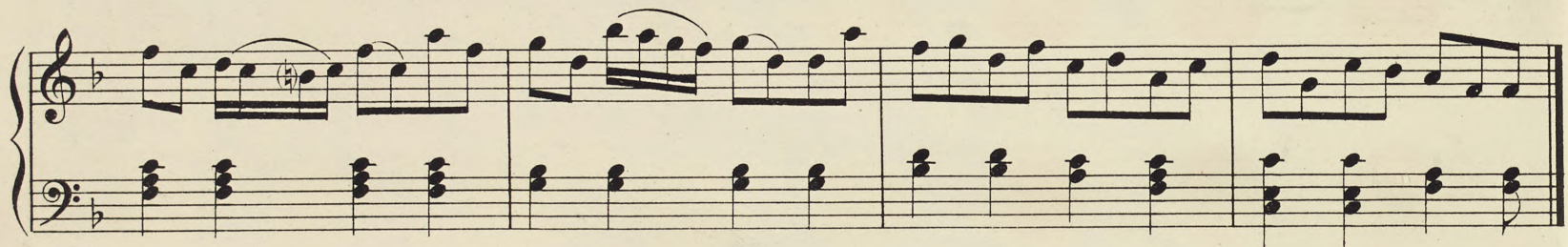
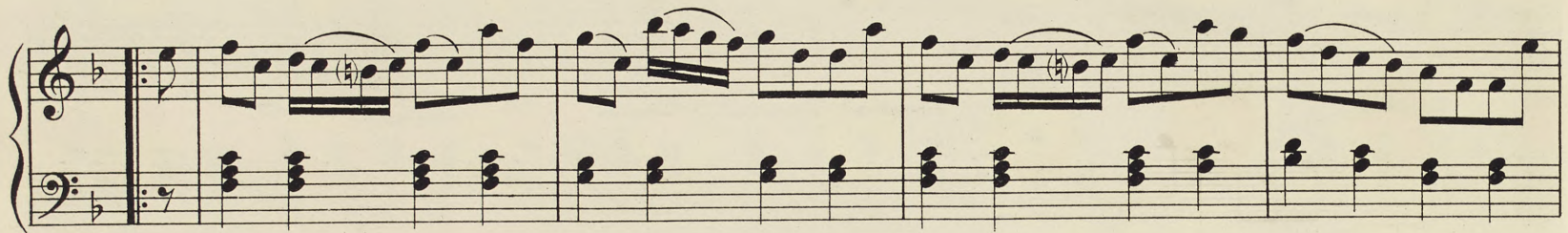
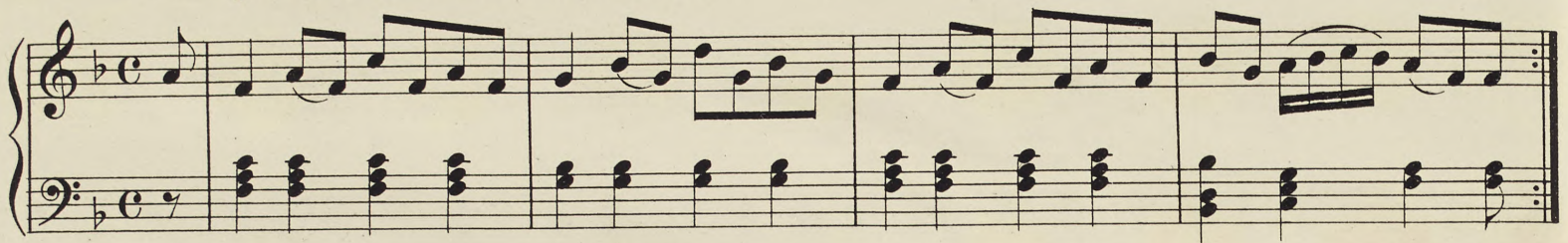
This form of accompaniment may be used in "The Highland Skip," at bars 1, 2, 3, 5, 6, 7, 9 & 13.

LADY LOUISA GORDON.<sup>‡</sup>

Strathspey.

W<sup>m</sup> MARSHALL.MISS JEANNY WILLIAMSON.<sup>⊕</sup>

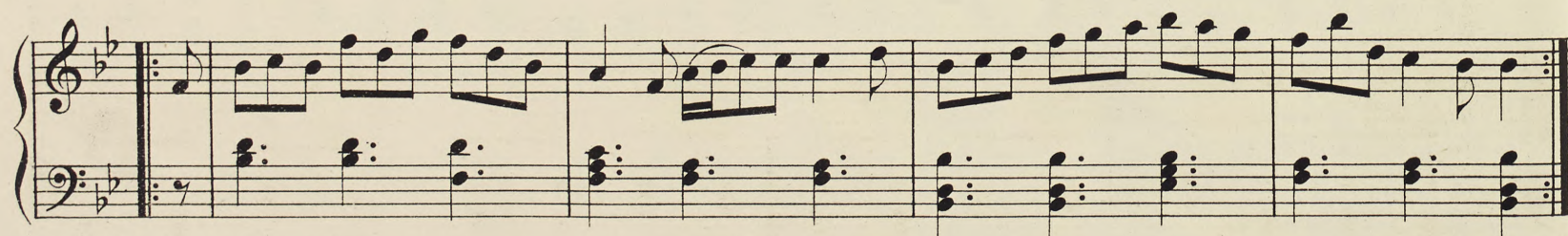
Reel.

W<sup>m</sup> MARSHALL.

## DROWN DROUTH.

Jig.

BREM. Coll.



‡ Re-named Miss Farquharson of Invercauld.

⊕ Re-named The Mortlach Reel.

MISS EDMONDSTON.

Reel.

STEWART Coll.

First system of musical notation for 'Miss Edmondston'. It consists of a treble clef staff with a melody in 2/4 time and a bass clef staff with a harmonic accompaniment. The key signature has two flats (B-flat and E-flat).

Second system of musical notation for 'Miss Edmondston', continuing the melody and accompaniment from the first system.

MISS DALRYMPLE.

Jig.

D. DOW.

First system of musical notation for 'Miss Dalrymple'. It features a treble clef staff with a melody in 6/8 time and a bass clef staff with a harmonic accompaniment. The key signature has two flats.

Second system of musical notation for 'Miss Dalrymple', continuing the melody and accompaniment.

Third system of musical notation for 'Miss Dalrymple', continuing the melody and accompaniment.

LORD EGLINTOUNE.

Reel.

J. RIDDELL.

First system of musical notation for 'Lord Eglintoune'. It consists of a treble clef staff with a melody in 2/4 time and a bass clef staff with a harmonic accompaniment. The key signature has two flats.

Second system of musical notation for 'Lord Eglintoune', including a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Third system of musical notation for 'Lord Eglintoune', including a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

MISS ANN STEWART.

Strathspey.

W<sup>m</sup> MARSHALL.

Musical score for 'Miss Ann Stewart' in G minor, 2/4 time. It consists of three systems of piano accompaniment. The first system shows the initial melody in the treble clef and a simple harmonic accompaniment in the bass clef. The second and third systems continue the piece with more complex melodic lines and accompaniment.

MISS SCOT.

Reel.

R. MACKINTOSH.

Musical score for 'Miss Scot' in G minor, 2/4 time. It consists of two systems of piano accompaniment. The first system includes a repeat sign and a first ending. The second system continues the melody and accompaniment.

GOLLOCHY'S FAREWELL.

Strathspey.

W<sup>m</sup> MARSHALL.

Musical score for 'Golloch's Farewell' in G minor, 2/4 time. It consists of three systems of piano accompaniment. The first system shows the initial melody and accompaniment. The second and third systems continue the piece with more complex melodic lines and accompaniment.

LADY SUSAN GORDON.

Reel.

W<sup>m</sup> MARSHALL.

Musical score for 'Lady Susan Gordon' 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, while the bass staff provides a harmonic accompaniment with chords and moving lines.

MRS. MC GEE'S REEL.

Jig.

J. RIDDELL.

Musical score for 'Mrs. McGee's Reel' in G minor, 6/8 time. It consists of three systems of piano accompaniment. The treble staff features a lively melody with eighth and sixteenth notes, while the bass staff provides a steady accompaniment with chords and eighth notes.

CAPT. MC DUFF.

Reel.

STEWART Coll.

Musical score for 'Capt. McDuff' in G minor, 2/4 time. It consists of two systems of piano accompaniment. The treble staff contains the main melody, and the bass staff provides a supporting accompaniment with chords and moving lines.

TIBBY FOULLER O' THE GLEN.

Strathspey.

A. Mc GLASHAN Coll.

Musical score for 'Tibby Foulter o' the Glen' in G minor, 2/4 time. It consists of three systems of piano accompaniment. The first system has 6 measures, the second has 6 measures, and the third has 6 measures. The melody is in the treble clef, and the bass line is in the bass clef. The piece features a mix of eighth and sixteenth notes in the treble, with a steady bass accompaniment of chords and eighth notes.

Mrs. CRAWFURD OF DONSID.

Reel.

J. RIDDELL.

Musical score for 'Mrs. Crawford of Donside' in G minor, 2/4 time. It consists of two systems of piano accompaniment. The first system has 6 measures, and the second has 6 measures. The melody is in the treble clef, and the bass line is in the bass clef. The piece features a mix of eighth and sixteenth notes in the treble, with a steady bass accompaniment of chords and eighth notes.

MISS DUNDAS'S REEL.

Strathspey.

D. DOW.

Musical score for 'Miss Dundas's Reel' in G minor, 2/4 time. It consists of three systems of piano accompaniment. The first system has 6 measures, the second has 6 measures, and the third has 6 measures. The melody is in the treble clef, and the bass line is in the bass clef. The piece features a mix of eighth and sixteenth notes in the treble, with a steady bass accompaniment of chords and eighth notes.

MISS OSWALD OF DUNAKEER.

Reel.

The first system of music for 'Miss Oswald of Dunakeer' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. 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 treble, and block chords in the bass.

The second system of music continues the piece. It features a repeat sign at the beginning of the treble staff. The melody continues with eighth and sixteenth notes, while the bass provides harmonic support with block chords.

The third system of music continues the piece. The treble staff shows a melodic line with eighth and sixteenth notes, and the bass staff continues with block chords.

THE MARQUIS OF HUNTLY'S REEL.

Strathspey.

WM. MARSHALL.

The first system of music for 'The Marquis of Huntly's Reel' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. 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 treble, and block chords in the bass.

The second system of music continues the piece. It features a repeat sign at the beginning of the treble staff. The melody continues with eighth and sixteenth notes, while the bass provides harmonic support with block chords.

The third system of music continues the piece. The treble staff shows a melodic line with eighth and sixteenth notes, and the bass staff continues with block chords.

MISS GORDON OF GLASTIRUM.

Reel.

WM. MARSHALL.

The first system of music for 'Miss Gordon of Glastirum' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. 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 treble, and block chords in the bass.

The second system of music continues the piece. It features a repeat sign at the beginning of the treble staff. The melody continues with eighth and sixteenth notes, while the bass provides harmonic support with block chords.

WOOD AN' MARRIED AN' A.

Jig.

BREM. Coll.

Musical score for 'WOOD AN' MARRIED AN' A.' in 9/8 time, featuring a treble and bass staff with a key signature of one flat. The piece consists of three systems of music, each with a treble and bass staff. The melody in the treble staff is characterized by eighth and sixteenth notes, while the bass staff provides a steady accompaniment of chords and single notes.

KNIT THE POCKY.

Reel.

BREM. Coll.

Musical score for 'KNIT THE POCKY.' in 6/8 time, featuring a treble and bass staff with a key signature of one flat. The piece consists of three systems of music. The treble staff contains a lively melody with eighth and sixteenth notes, and the bass staff provides a rhythmic accompaniment with chords and single notes.

THE SAILORS WIFE.

Jig.

R. ROSS. Coll.

Musical score for 'THE SAILORS WIFE.' in 6/8 time, featuring a treble and bass staff with a key signature of one flat. The piece consists of two systems of music. The treble staff features a melody with eighth and sixteenth notes, and the bass staff provides a rhythmic accompaniment with chords and single notes.

LADY HELEN DOUGLAS.

Reel.

STEWART Coll.

The first system of music for 'LADY HELEN DOUGLAS.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) 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 melody in the treble and a harmonic accompaniment of chords in the bass.

The second system of music continues the piece 'LADY HELEN DOUGLAS.' with two staves in the same key signature and time signature as the first system.

BARGENNY'S BOWLING GREEN.

Jig.

J. RIDDELL.

The first system of music for 'BARGENNY'S BOWLING GREEN.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is characterized by eighth-note patterns.

The second system of music continues the piece 'BARGENNY'S BOWLING GREEN.' with two staves in the same key signature and time signature.

The third system of music continues the piece 'BARGENNY'S BOWLING GREEN.' with two staves in the same key signature and time signature.

The fourth system of music continues the piece 'BARGENNY'S BOWLING GREEN.' with two staves in the same key signature and time signature.

THE COUNTESS OF SUTHERLAND.

Reel.

D. DOW

The first system of music for 'THE COUNTESS OF SUTHERLAND.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature.

The second system of music continues the piece 'THE COUNTESS OF SUTHERLAND.' with two staves in the same key signature and time signature.



JOHN ROY STEWART.

Strathspey.

A. M<sup>c</sup> GLASHAN.

Musical score for 'Strathspey' by John Roy Stewart, composed by A. M. Glashan. The score consists of five systems of piano accompaniment, each with a treble and bass staff. The music is in 2/4 time and features a mix of eighth and sixteenth notes in the treble, with block chords in the bass.

THE BARNES OF CLYDE.

Reel.

JOS. CAMPBELL.

Musical score for 'The Barnes of Clyde' by John Roy Stewart, composed by Jos. Campbell. The score consists of three systems of piano accompaniment, each with a treble and bass staff. The music is in 2/4 time and features a mix of eighth and sixteenth notes in the treble, with block chords in the bass.

COMING THROW THE BROOM MY JO.

Strathspey.

BREM. Coll.

Musical notation for the first piece, 'COMING THROW THE BROOM MY JO.', featuring a treble and bass staff in common time. The melody is in the treble clef, and the bass line consists of chords. The piece concludes with a double bar line and repeat dots.

Continuation of the musical notation for 'COMING THROW THE BROOM MY JO.', showing the second system of the piece.

I WISH YOU WOULD MARRY ME NOW.

Reel.

BREM. Coll.

Musical notation for the second piece, 'I WISH YOU WOULD MARRY ME NOW.', in common time. It features a treble and bass staff. The melody is in the treble clef, and the bass line consists of chords. The piece concludes with a double bar line and repeat dots.

Continuation of the musical notation for 'I WISH YOU WOULD MARRY ME NOW.', showing the second system of the piece.

HIGHLAND WATCH'S FAREWELL TO IRELAND.

Strathspey.

STEWART Coll.

Musical notation for the third piece, 'HIGHLAND WATCH'S FAREWELL TO IRELAND.', in common time. It features a treble and bass staff. The melody is in the treble clef, and the bass line consists of chords. The piece concludes with a double bar line and repeat dots.

Continuation of the musical notation for 'HIGHLAND WATCH'S FAREWELL TO IRELAND.', showing the second system of the piece.

BONNIE ANNIE.

Reel.

D. DOW.

Musical notation for the fourth piece, 'BONNIE ANNIE.', in common time. It features a treble and bass staff. The melody is in the treble clef, and the bass line consists of chords. The piece concludes with a double bar line and repeat dots.

Continuation of the musical notation for 'BONNIE ANNIE.', showing the second system of the piece.

THE BISHOP.

Strathspey.

CUMMING Coll.

Musical score for 'THE BISHOP.' in C major, 2/4 time. The score consists of two systems of piano accompaniment. The first system has a treble clef and a common time signature 'C'. The melody is in the right hand, and the bass line is in the left hand. The second system continues the piece with a repeat sign at the beginning.

LOCH NESS.

Reel.

BREM. Coll.

Musical score for 'LOCH NESS.' in C major, 2/4 time. The score consists of two systems of piano accompaniment. The first system has a treble clef and a common time signature 'C'. The melody is in the right hand, and the bass line is in the left hand. The second system continues the piece with a repeat sign at the beginning.

RISE LAZY LUBBER.

Strathspey.

CUMMING Coll.

Musical score for 'RISE LAZY LUBBER.' in C major, 2/4 time. The score consists of two systems of piano accompaniment. The first system has a treble clef and a common time signature 'C'. The melody is in the right hand, and the bass line is in the left hand. The second system continues the piece with a repeat sign at the beginning.

FAIR FIELD HOUSE.

Reel.

J. RIDDELL.

Musical score for 'FAIR FIELD HOUSE.' in C major, 2/4 time. The score consists of two systems of piano accompaniment. The first system has a treble clef and a common time signature 'C'. The melody is in the right hand, and the bass line is in the left hand. The second system continues the piece with a repeat sign at the beginning.

MRS MURRAY OF ABERCARNY.

Strathspey.

M. M<sup>c</sup> DONALD 2<sup>nd</sup> Coll.

LADY MADELINA SINCLAIR.

Reel.

M. M<sup>c</sup> DONALD 3<sup>rd</sup> Coll.

MR CHARLES GRAHAM.

Strathspey.

J. BOWIE Coll.

THE CRIEFF MEETING.

Reel.

J. BOWIE Coll.

Musical score for 'THE CRIEFF MEETING'. It consists of three systems of piano accompaniment. Each system has a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The bass clef staff has a key signature of two sharps and a common time signature. The music is a reel, characterized by its rhythmic and melodic patterns.

MISS CLEMENTINA SARAH DRUMMOND OF PERTH. Strathspey. J. BOWIE Coll.

Musical score for 'MISS CLEMENTINA SARAH DRUMMOND OF PERTH'. It consists of three systems of piano accompaniment. Each system has a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The bass clef staff has a key signature of two sharps and a common time signature. The music is a strathspey, characterized by its slower tempo and specific rhythmic patterns.

MISS ANNY STEWART, BOHALLY.

Reel.

M. M<sup>c</sup> DONALD.

Musical score for 'MISS ANNY STEWART, BOHALLY'. It consists of two systems of piano accompaniment. Each system has a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The bass clef staff has a key signature of two sharps and a common time signature. The music is a reel, characterized by its rhythmic and melodic patterns.

LADY HAMPDEN.

Strathspey.

M. Mc DONALD 3<sup>rd</sup> Coll.

The first system of music for 'LADY HAMPDEN' consists of a treble and bass staff. The treble staff begins with a quarter rest followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the melody in the treble staff and accompaniment in the bass staff. It features a repeat sign at the beginning of the treble staff.

The third system concludes the piece with a final cadence in both the treble and bass staves.

MR DAVID STEWART.

Reel.

M. Mc DONALD.

The first system of 'MR DAVID STEWART' is a reel, featuring a more rhythmic melody in the treble staff and a steady accompaniment in the bass staff.

The second system continues the reel, showing the characteristic eighth-note patterns of the melody and the supporting bass line.

DOD HOUSE.

Strathspey.

CHAS. DUFF Coll.

The first system of 'DOD HOUSE' begins with a treble staff melody and a bass staff accompaniment, characteristic of a strathspey.

The second system continues the strathspey, with the treble staff showing more intricate melodic figures.

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

MISS M<sup>c</sup> LAUHLAN.

Reel.

J. BOWIE Coll.

Musical score for Miss M'Lauchlan, Reel, J. Bowie Coll. The score is in G major (one sharp) and common time (C). It consists of two systems of piano accompaniment. The first system has a treble clef staff with a melody and a bass clef staff with chords. The second system continues the melody and accompaniment.

M<sup>r</sup>s LAIRD OF STRATHMARTIN.

Strathspey.

ABR. MACINTOSH.

Musical score for Mrs Laird of Strathmartin, Strathspey, ABR. Macintosh. The score is in G major (one sharp) and common time (C). It consists of three systems of piano accompaniment. The first system has a treble clef staff with a melody and a bass clef staff with chords. The second and third systems continue the melody and accompaniment.

LADY CHARLOTT MURRAY.

Reel.

M. M<sup>c</sup> DONALD 2<sup>nd</sup> Coll.

Musical score for Lady Charlotte Murray, Reel, M. McDonald 2nd Coll. The score is in G major (one sharp) and common time (C). It consists of three systems of piano accompaniment. The first system has a treble clef staff with a melody and a bass clef staff with chords. The second and third systems continue the melody and accompaniment.

CAPT FRANCIS WEMYSS.

Strathspey.

J. BOWIE Coll.

The first system of music for 'CAPT FRANCIS WEMYSS.' consists of a treble and bass staff. The treble staff features a melody in D major with a common time signature, starting with a quarter rest followed by eighth and sixteenth notes. 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 'CAPT FRANCIS WEMYSS.' with a final cadence in the treble staff.

LADY MARY MONTAGUE.

Reel. (By J. M<sup>c</sup> DONALD.)

J. BOWIE Coll.

The first system of music for 'LADY MARY MONTAGUE.' is a reel in D major, common time. The treble staff has a lively melody, and the bass staff has a steady accompaniment.

The second system continues the reel 'LADY MARY MONTAGUE.', showing the characteristic rhythmic patterns of the genre.

MISS WILLIAMSON.

Strathspey.

M. M<sup>c</sup> DONALD.

The first system of music for 'MISS WILLIAMSON.' is a strathspey in D major, common time. The melody in the treble staff is characterized by its grace notes and rhythmic complexity.

The second system continues the strathspey 'MISS WILLIAMSON.', highlighting the intricate melodic lines.

The third system concludes the strathspey 'MISS WILLIAMSON.' with a final melodic flourish.

M<sup>r</sup> HANNY OF BARGALY.

Reel.

ABR. MACINTOSH.

Musical score for 'M<sup>r</sup> HANNY OF BARGALY'. It consists of three systems of piano accompaniment. Each system has a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The bass clef staff provides a harmonic accompaniment with chords and some eighth-note patterns. The first system is 8 measures long. The second system is 8 measures long and includes a repeat sign at the beginning. The third system is 8 measures long and ends with a double bar line.

M<sup>r</sup> GRANT OF GLENQUICH.

Strathspey.

A. S. CHAS. DUFF Coll.

Musical score for 'M<sup>r</sup> GRANT OF GLENQUICH'. It consists of three systems of piano accompaniment. Each system has a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The bass clef staff provides a harmonic accompaniment with chords and some eighth-note patterns. The first system is 8 measures long. The second system is 8 measures long and includes a repeat sign at the beginning. The third system is 8 measures long and ends with a double bar line.

MISS MENZIES OF CULDER.

Reel.

M. M<sup>c</sup> DONALD.

Musical score for 'MISS MENZIES OF CULDER'. It consists of two systems of piano accompaniment. Each system has a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The bass clef staff provides a harmonic accompaniment with chords and some eighth-note patterns. The first system is 8 measures long and includes a repeat sign at the end. The second system is 8 measures long and ends with a double bar line.

HON. CAPT MAITLAND.

Strathspey.

M. Mc DONALD 2<sup>nd</sup> Coll.

The first system of music for 'HON. CAPT MAITLAND.' consists of a treble and bass staff. The treble staff features a melody in G major with eighth and sixteenth notes. 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 'HON. CAPT MAITLAND.' with a final cadence in the treble staff.

LADY ANN MAITLAND.

Reel.

M. Mc DONALD 2<sup>nd</sup> Coll.

The first system of music for 'LADY ANN MAITLAND.' is a reel, featuring a more rhythmic melody in the treble staff and a steady accompaniment in the bass staff.

The second system continues the reel 'LADY ANN MAITLAND.', maintaining the characteristic rhythmic pattern.

COUNTESS OF AIRLY.

Strathspey.

By J. BOWIE. CHAS. DUFF Coll.

The first system of music for 'COUNTESS OF AIRLY.' shows a melodic line in the treble staff and a supporting bass line.

The second system continues the piece 'COUNTESS OF AIRLY.', showing the development of the melody.

The third system concludes the piece 'COUNTESS OF AIRLY.' with a final melodic flourish.

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MISS CLEMENTINA STEWART.

Reel.

M. Mc DONALD 2nd Coll.

SKENE OF SKENE.

Strathspey.

By G. S. CHAS. DUFF Coll.

MISS JEAN STEWART OF BOHALLY.

Reel.

M. Mc DONALD.

MANDERSTON HOUSE.

Strathspey.

ABR. MACINTOSH.

The first system of music for 'MANDERSTON HOUSE' 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 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 continuation of the melodic line with some slurs and accents. The bass staff provides a steady accompaniment with chords.

The third system concludes the piece. The treble staff features a triplet of eighth notes. The bass staff continues with the harmonic accompaniment.

DUNSE CASTLE.

Reel.

ABR. MACINTOSH.

The first system of 'DUNSE CASTLE' is a reel, consisting of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff is in bass clef with the same key signature and time signature. The melody is characterized by eighth-note patterns.

The second system continues the reel with two staves. The treble staff shows a melodic line with slurs, and the bass staff provides a rhythmic accompaniment.

The third system concludes the reel with two staves. The treble staff features a melodic line with a final flourish, and the bass staff provides the accompaniment.

MISS CAMPBELL, MONZIE.

Strathspey.

J. BOWIE Coll.

The first system of 'MISS CAMPBELL, MONZIE' consists of two staves. The treble staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass 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 in the bass.

The second system continues the piece with two staves. The treble staff shows a continuation of the melodic line with slurs and accents. The bass staff provides a steady accompaniment with chords.

THE HON. MISS ROLLO.

Reel.

J. BOWIE Coll.

Musical score for 'THE HON. MISS ROLLO.' in C major, 2/4 time. The score consists of two systems of piano accompaniment. The first system has a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line.

THE BRIDGE OF DEE.

Strathspey.

ABR. MACINTOSH.

Musical score for 'THE BRIDGE OF DEE.' in C major, 2/4 time. The score consists of three systems of piano accompaniment. The first system has a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The second and third systems continue the melody and bass line.

MRS ANDERSON OF BALGAY.

Reel.

ABR. MACINTOSH.

Musical score for 'MRS ANDERSON OF BALGAY.' in C major, 2/4 time. The score consists of three systems of piano accompaniment. The first system has a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The second and third systems continue the melody and bass line.

MISS FARQUHARSON OF BALDOVIE

Strathspey.

CHAS. DUFF Coll.

The first system of music for 'Miss Farquharson of Baldovie' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C) and a '7' below it, indicating a 7/8 time signature. The music features a melody in the treble and a harmonic accompaniment in the bass.

The second system of music continues the piece. It features a repeat sign at the beginning of the treble staff. The melody and accompaniment continue across the system.

The third system of music continues the piece. It features a repeat sign at the beginning of the treble staff. The melody and accompaniment continue across the system.

MISS CHIRSTY STEWART.

Reel.

M. Mc DONALD.

The first system of music for 'Miss Chirsty Stewart' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C) and a '7' below it, indicating a 7/8 time signature. The music features a melody in the treble and a harmonic accompaniment in the bass.

The second system of music continues the piece. It features a repeat sign at the beginning of the treble staff. The melody and accompaniment continue across the system.

Mrs FARQUHARSON OF INVEREY.

Strathspey.

R. PETRIE 1st Coll.

The first system of music for 'Mrs Farquharson of Inverey' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C) and a '7' below it, indicating a 7/8 time signature. The music features a melody in the treble and a harmonic accompaniment in the bass.

The second system of music continues the piece. It features a repeat sign at the beginning of the treble staff. The melody and accompaniment continue across the system.

The third system of music continues the piece. It features a repeat sign at the beginning of the treble staff. The melody and accompaniment continue across the system.

MISS CAMPBELL, LOCHEND.

Reel.

M. Mc DONALD.

The first system of music for 'Miss Campbell, Lochend' consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat) and the time signature is common time (C). The melody in the treble clef is a simple, rhythmic line, while the bass clef provides a steady accompaniment of chords.

The second system continues the melody and accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

The third system concludes the piece 'Miss Campbell, Lochend' with a final cadence in the treble clef.

CAPT FIFE.

Strathspey.

CHAS. DUFF Coll.

The first system of 'Capt Fife' is in the key of B-flat major and common time. It features a more complex melody in the treble clef with some grace notes, and a bass line with a mix of chords and single notes.

The second system continues the 'Capt Fife' piece, showing the intricate interplay between the treble and bass staves.

MRS RONALD.

Reel.

CHAS. DUFF Coll.

The first system of 'Mrs Ronald' is in the key of B-flat major and common time. The melody in the treble clef is characterized by eighth-note patterns, and the bass line provides a simple harmonic support.

The second system continues the 'Mrs Ronald' piece, showing the rhythmic flow of the melody and accompaniment.

The third system concludes the 'Mrs Ronald' piece with a final cadence.

MISS MONTGOMERIE OF SKELMORLIE

Strathspey.

M. Mc DONALD 3rd Coll.

The first system of music for 'Miss Montgomerie of Skelmorlie' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

MR STEWART OLIPHANT OF ROSSIE.

Reel.

M. Mc DONALD 3rd Coll.

The first system of music for 'Mr Stewart Oliphant of Rossie' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, including slurs and ties. 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 of music for 'Mr Stewart Oliphant of Rossie' consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the harmonic accompaniment with chords and single notes.

The third system of music for 'Mr Stewart Oliphant of Rossie' consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment with chords and single notes.

MRS FERGUSON OF RAITH.

Strathspey.

R. PETRIE 1st Coll.

The first system of music for 'Mrs Ferguson of Raith' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, including slurs and ties. 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 of music for 'Mrs Ferguson of Raith' consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment with chords and single notes.

The third system of music for 'Mrs Ferguson of Raith' consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment with chords and single notes.

MR JOHN STEWART.

Reel.

M. M<sup>c</sup> DONALD.

Musical score for Mr John Stewart's Reel. The piece is in G minor (one flat) and 2/4 time. It consists of two systems of music. The first system has four measures, and the second system has four measures. The treble staff contains the melody, and the bass staff provides a piano accompaniment with chords and single notes.

MISS M<sup>c</sup> LEOD OF COLBECK.\*

Strathspey.

M. M<sup>c</sup> DONALD 3<sup>rd</sup> Coll.

Musical score for Miss McLeod of Colbeck's Strathspey. The piece is in G minor (one flat) and 2/4 time. It consists of two systems of music. The first system has four measures, and the second system has four measures. The treble staff contains the melody, and the bass staff provides a piano accompaniment with chords and single notes.

MONALTRIE'S.

Reel.

R. PETRIE 1<sup>st</sup> Coll.

Musical score for Monaltrie's Reel. The piece is in G minor (one flat) and 2/4 time. It consists of two systems of music. The first system has four measures, and the second system has four measures. The treble staff contains the melody, and the bass staff provides a piano accompaniment with chords and single notes. The second system includes first and second endings, indicated by '1.' and '2.' above the treble staff.

\* In Petrie's 1<sup>st</sup> Coll. M<sup>rs</sup> Capt Stewart another set. The Glen Collection.

WEMYSS CASTLE.

Strathspey.

R. PETRIE 1<sup>st</sup> Coll.

MISS DRUMMOND OF KELTIE.

Reel.

J. BOWIE Coll.

KIRKMICHAEL PLOUGHS.

Strathspey.

R. PETRIE 1<sup>st</sup> Coll.

MISS E. ELDER.

Reel.

R. PETRIE 1<sup>st</sup> Coll.

Musical score for Miss E. Elder, Reel, R. Petrie 1st Coll. The score is in G minor (one flat) and common time (C). It consists of two systems of piano accompaniment. The first system has a treble clef staff with a melody and a bass clef staff with chords. The second system continues the melody and accompaniment.

M<sup>r</sup> DOUGLAS OF BRIGTON.

Strathspey.

By G.S. CHAS. DUFF Coll.

Musical score for Mr Douglas of Brigton, Strathspey, G.S. Chas. Duff Coll. The score is in G minor (one flat) and common time (C). It consists of two systems of piano accompaniment. The first system has a treble clef staff with a melody and a bass clef staff with chords. The second system continues the melody and accompaniment.

M<sup>r</sup> GRANT OF KINAIRD.

Reel.

M. M<sup>c</sup> DONALD 3<sup>rd</sup> Coll.

Musical score for Mr Grant of Kinaird, Reel, M. McDonald 3rd Coll. The score is in G minor (one flat) and common time (C). It consists of two systems of piano accompaniment. The first system has a treble clef staff with a melody and a bass clef staff with chords. The second system continues the melody and accompaniment.

MISS STEWART.

Strathspey.

ABR. MACINTOSH.

Musical score for 'MISS STEWART' in G minor, 2/4 time. It consists of three systems of piano accompaniment. The first system has a treble clef with a key signature of two flats and a common time signature. The bass clef part starts with a 7-measure rest. The second and third systems continue the melody and accompaniment.

THE HON. CHAS. BRUCE.

Reel.

By MISS MAGDELINA STIRLING. J. BOWIE Coll.

Musical score for 'THE HON. CHAS. BRUCE' in G minor, 2/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef with a key signature of two flats and a common time signature. The bass clef part starts with a 7-measure rest. The second system continues the melody and accompaniment.

GREENEND PARK<sup>‡</sup>

Strathspey.

M. Mc DONALD 2<sup>nd</sup> Coll.

Musical score for 'GREENEND PARK' in G minor, 2/4 time. It consists of three systems of piano accompaniment. The first system has a treble clef with a key signature of two flats and a 2/4 time signature. The bass clef part starts with a 7-measure rest. The second and third systems continue the melody and accompaniment.

<sup>‡</sup>Lady Shaftsbury claimed by Nath. Gow.  
The Glen Collection.

MR JOHN SMITH.

Reel.

J. M<sup>c</sup> D. CHAS. DUFF Coll.

Musical score for 'Mr John Smith', a Reel. It consists of two systems of piano accompaniment. The first system has a treble clef with a key signature of two flats and a common time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the piece with similar notation.

LADY BURNSIDE'S BIRTHDAY.

Strathspey.

CHAS. DUFF Coll.

Musical score for 'Lady Burnside's Birthday', a Strathspey. It consists of two systems of piano accompaniment. The first system has a treble clef with a key signature of two flats and a common time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the piece.

Continuation of the piano accompaniment for 'Lady Burnside's Birthday', showing the final measures of the piece.

MISS JEAN ABERDEIN.

Reel.

J. ANDERSON 1<sup>st</sup> Coll.

Musical score for 'Miss Jean Aberdeen', a Reel. It consists of three systems of piano accompaniment. The first system has a treble clef with a key signature of two flats and a common time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second and third systems continue the piece.

M<sup>r</sup> STEWART ROBERTSON.

Strathspey.

R. PETRIE 1<sup>st</sup> Coll.

The first system of music for 'M<sup>r</sup> Stewart Robertson' consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, including some grace notes. 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 a continuation of the rhythmic and melodic patterns.

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

MISS CLEMENTINA STEWART.

Reel.

CHAS. DUFF Coll.

The first system of music for 'Miss Clementina Stewart' 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, maintaining the characteristic rhythmic drive of the piece.

SPRING FIELD.

Strathspey.

ABR. MACINTOSH.

The first system of music for 'Spring Field' is a strathspey, featuring a melody with a mix of eighth and sixteenth notes, and a harmonic accompaniment.

The second system continues the melody and accompaniment, showing the characteristic phrasing of a strathspey.

The third system concludes the piece, featuring a triplet of eighth notes in the treble staff and a final chord in the bass staff.

KELO HOUSE.

Reel.

ABR. MACINTOSH.

Musical score for 'KELO HOUSE' in G minor, 2/4 time. It consists of three systems of piano accompaniment. The first system has four measures. The second system has four measures, including a repeat sign at the beginning. The third system has four measures. The melody is primarily in the right hand, while the left hand provides harmonic support with chords and single notes.

MISS HUTTON.

Strathspey.

J. BOWIE Coll.

Musical score for 'MISS HUTTON' in G minor, 2/4 time. It consists of three systems of piano accompaniment. The first system has four measures. The second system has four measures, including a repeat sign at the beginning. The third system has four measures. The melody is primarily in the right hand, while the left hand provides harmonic support with chords and single notes.

MISS MURRAY OF ABERCARNEY.

Reel.

M. Mc DONALD 2nd Coll.

Musical score for 'MISS MURRAY OF ABERCARNEY' in G minor, 2/4 time. It consists of two systems of piano accompaniment. The first system has four measures. The second system has four measures, including a repeat sign at the beginning. The melody is primarily in the right hand, while the left hand provides harmonic support with chords and single notes.

MR STEWART OF DALGUISE.

Strathspey.

M. M<sup>c</sup> DONALD 3<sup>rd</sup> Coll.

First system of musical notation for 'Mr Stewart of Dalguise'. It consists of a treble clef staff with a melody in G minor and a bass clef staff with a harmonic accompaniment. The time signature is common time (C).

Second system of musical notation for 'Mr Stewart of Dalguise'. It continues the melody and accompaniment from the first system.

Third system of musical notation for 'Mr Stewart of Dalguise'. It continues the melody and accompaniment from the first system.

MISS GRANT OF KINAIRD.

Reel.

M. M<sup>c</sup> DONALD 3<sup>rd</sup> Coll.

First system of musical notation for 'Miss Grant of Kinaird'. It consists of a treble clef staff with a melody in G minor and a bass clef staff with a harmonic accompaniment. The time signature is common time (C).

Second system of musical notation for 'Miss Grant of Kinaird'. It continues the melody and accompaniment from the first system.

PEASE BRIDGE.

Strathspey.

ABR. MACINTOSH.

First system of musical notation for 'Pease Bridge'. It consists of a treble clef staff with a melody in G minor and a bass clef staff with a harmonic accompaniment. The time signature is common time (C).

Second system of musical notation for 'Pease Bridge'. It continues the melody and accompaniment from the first system.

Third system of musical notation for 'Pease Bridge'. It continues the melody and accompaniment from the first system, ending with a triplet in the treble staff.

WEDDERBURN HOUSE.

Reel.

ABR. MACINTOSH.

The first system of musical notation for 'Wedderburn House' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass staff begins with a bass clef and a common time signature. The accompaniment consists of a series of chords, primarily triads and dyads, in the left hand.

The second system of musical notation continues the piece. The treble staff features a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass staff continues with a steady accompaniment of chords.

CAPT CAMPBELL OF CARPHEN.

Strathspey.

M. Mc DONALD 2<sup>nd</sup> Coll.

The first system of musical notation for 'Capt Campbell of Carphen' consists of a treble and bass staff. The treble staff begins with a treble clef and a common time signature (C). The melody is composed of eighth and sixteenth notes. The bass staff begins with a bass clef and a common time signature, featuring a simple accompaniment of chords.

The second system of musical notation continues the piece. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff continues with a steady accompaniment of chords.

The third system of musical notation continues the piece. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff continues with a steady accompaniment of chords.

MORDINGTON HOUSE.

Reel.

ABR. MACINTOSH.

The first system of musical notation for 'Mordington House' consists of a treble and bass staff. The treble staff begins with a treble clef and a common time signature (C). The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass staff begins with a bass clef and a common time signature. The accompaniment consists of a series of chords, primarily triads and dyads, in the left hand.

The second system of musical notation continues the piece. The treble staff features a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass staff continues with a steady accompaniment of chords.

The third system of musical notation continues the piece. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff continues with a steady accompaniment of chords.

Mrs BAIRD OF NEWBYTH.

Strathspey.

M. Mc DONALD.

First system of musical notation for Mrs BAIRD OF NEWBYTH, Strathspey. It consists of a treble and bass staff in G major and common time. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for Mrs BAIRD OF NEWBYTH, Strathspey. It continues the melody and accompaniment from the first system, ending with a double bar line and repeat dots.

MISS JOHNSTON.

Reel.

M. Mc DONALD.

First system of musical notation for MISS JOHNSTON, Reel. It consists of a treble and bass staff in G major and common time. The treble staff has a simple melody, and the bass staff has a steady accompaniment.

Second system of musical notation for MISS JOHNSTON, Reel. It continues the melody and accompaniment from the first system.

Third system of musical notation for MISS JOHNSTON, Reel. It continues the melody and accompaniment from the first system.

FORTINGALL FAIRS.

Strathspey.

M. Mc DONALD.

First system of musical notation for FORTINGALL FAIRS, Strathspey. It consists of a treble and bass staff in G major and common time. The treble staff has a melody with some grace notes, and the bass staff has a rhythmic accompaniment.

Second system of musical notation for FORTINGALL FAIRS, Strathspey. It continues the melody and accompaniment from the first system.

Third system of musical notation for FORTINGALL FAIRS, Strathspey. It continues the melody and accompaniment from the first system.

MISS SUSANNA BAIRD.

Reel.

M. M<sup>c</sup> DONALD.

Musical score for 'Miss Susanna Baird'. 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 (C). The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the piece with similar notation.

EARL OF BRADALBAN'S BIRTHDAY.

Strathspey.

M. M<sup>c</sup> DONALD 2<sup>nd</sup> Coll.

Musical score for 'Earl of Bradalban's Birthday'. 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 (C). The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the piece with similar notation.

MISS ELDER.

Reel.

R. PETRIE 1<sup>st</sup> Coll.

Musical score for 'Miss Elder'. 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 (C). The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the piece with similar notation.

## ERRATA.

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- Page 4. Cantie Creetket, 5th bar, bass, last chord should be D, F, A.  
„ 12. The Parks of Kilburnie, 6th bar, treble, 6th and 7th notes should be G's.  
„ 13. Accompaniment at foot, bass stave should read F, A, C.  
„ 17. Mrs M'Gee's should be Mrs M'Ghie's.  
„ 36. Capt. Fife, 2nd bar, bass, 3rd and 4th chords should be B, F, B.  
„ 39. Kirkmichael Ploughs, 4th bar, treble, 8th note should be C.  
• 47 Fortingall Train 6<sup>th</sup> & 10<sup>th</sup> bars treble last note should be D.

APPENDIX

- 1. The first of these is the fact that the...
- 2. The second is the fact that the...
- 3. The third is the fact that the...
- 4. The fourth is the fact that the...
- 5. The fifth is the fact that the...





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## GENERAL OBSERVATIONS.

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It may be useful to point out here, that modern rules of Harmony cannot in every case accommodate themselves to our Scots Reel and Strathspey Music, on account of the peculiar construction of many of the tunes: for example—"Lady Burnside's Birthday" (Strathspey) and "Miss Jean Aberdein" (Reel). Where these rules do agree with the melodies, they have been used.

There is another matter the Editor has considered it necessary to notice. Many performers do not appear to have studied with sufficient care the Time in which to play the Reel and Strathspey to suit the dance, the former being usually played too slowly, and the latter too quickly, with the result that the dancers are allowed no rest after the rapid movement of the Reel, and have no opportunity of shewing the gracefulness of their Strathspey steps. In the opinion of the Editor the correct dancing time in which to play the Reel is  $\text{♩} = 126$ , and the Strathspey  $\text{♩} = 84$ ; or, the Reel about 64 bars in the space of one minute, and the Strathspey about 40 bars in one minute. On other occasions the performer may play according to his own taste or fancy.















