

Early Scottish Melodies.



WILLIAM MCGIBBON,
Obiit 1756.

Early Scottish Melodies:

INCLUDING EXAMPLES FROM MSS. AND EARLY
PRINTED WORKS, ALONG WITH A NUMBER
OF COMPARATIVE TUNES, NOTES ON
FORMER ANNOTATORS, ENGLISH
AND OTHER CLAIMS, AND
BIOGRAPHICAL
NOTICES,
ETC.

WRITTEN AND ARRANGED

BY

JOHN GLEN.

"Facts are chiels that winna ding,
And downa be disputed."—BURNS.

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TO
SIR ALEXANDER C. MACKENZIE,
MUS. DOC.,
PRINCIPAL OF THE ROYAL ACADEMY OF MUSIC,
THIS VOLUME IS DEDICATED
(WITH PERMISSION)
BY
THE AUTHOR.

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P R E F A C E.

IN placing this volume before the public, we have little doubt that many may think it uncalled for. Our Scottish Songs have already been published in so many and so varied forms, that any further issue may well seem superfluous. Our intention, however, is not to add to the number of these editions, but to reclaim *Melodies which primarily and properly belong to Scotland*, and to renounce others erroneously supposed to be Scottish productions. The necessity for such a work will be apparent when it is understood that a considerable number of our National Melodies have been claimed for England, while on the other hand many Anglo-Scottish tunes manufactured in London and elsewhere for the English market, have found admittance into our National Collections, and so given rise to perplexities and misunderstandings. One great transgressor in the domain of Scottish Song is the late William Stenhouse, whose work, "Illustrations of the Lyric Poetry and Music of Scotland," contains many errors of this and other descriptions. We may well believe that this Author sinned chiefly in ignorance, or at worst, in carelessness, but as he is frequently accepted as an authority, it becomes a matter of importance to indicate, and as far as possible correct, his numerous inaccuracies, all the more because many later annotators have quoted largely from his pages without taking trouble to verify his statements or to collate them with original sources of information. Another offender is the late William Chappell, who, in his otherwise admirable work, "Popular Music of the Olden Time," appropriates as English Melodies a number of undoubtedly Scottish Tunes simply because they happened, for reasons hereafter explained, to be first published

in London. These London Collections included also a quantity of the spurious Anglo-Scottish species, which being performed at Vauxhall and other places of entertainment, and circulated in their printed form in Scotland as well as England, naturally gave rise to the errors and misunderstandings already alluded to. In the following pages an effort has been made to dispose of many absurd allegations which have gained credence on both sides of the Border. Our purpose is not to assert, but to convince, by furnishing appropriate evidence for the statements which we shall bring forward. Whether we succeed or fail, we shall at least have the consciousness of having made an honest effort, and shall leave the result to the judgment of our readers.

We have to acknowledge our indebtedness for aid and information to Mr Frank Kidson, Leeds; Mr T. W. Taphouse, Oxford; Mr Alfred Moffat; Mr A. W. Inglis, Edinburgh; and other Gentlemen, for whose kind and cordial assistance we tender our warmest thanks.

30th November 1900.



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Note.—We have not included in our Bibliography the "Crockat MS." so often quoted by Stenhouse. We have failed to find any trace of it, and consequently cannot verify its contents.

The "Straloch," the "Blaikie," and the "Leyden" have proved equally unattainable, but in each case we have seen trustworthy transcripts of at least a portion of the contents.

It would be very desirable to ascertain where these MSS. (if still in existence) can be found.

In quoting from Authorities, the original spelling has in all cases been retained.





EARLY SCOTTISH MELODIES.

CHAPTER I.

SCOTTISH MELODIES.

MUCH has been written in the attempt to prove by analysis what are the characteristic features of Scottish as opposed to English and Irish melody; but, notwithstanding this fact, no hard and fast rules can be drawn. Some writers on the subject lay great stress upon scales, and imagine the ancient scale of Scotland to have been pentatonic, relying on the supposition that some instrument possessed only of five notes, or sounds, was formerly in use, though they have failed to discover any such instrument. Without seeking to enumerate in detail the musical instruments used in Scotland in early times, we may state that among the more primitive were the harp, horn, and pipe or bagpipe. The first of these, *i.e.* the harp, for some centuries was strung with twenty-eight or thirty strings, and although it may or may not have been tuned in accordance with modern methods, it was at all events capable of producing all the sounds of our diatonic scale. The horn, again, is understood to have been a small instrument frequently referred to by early historians. It was a wind instrument, from which—except it were constructed of long dimensions—only two to five or six sounds could be produced. The tones it emitted, being harmonic, were C G C E G C, which actually meant only three distinct notes, the C's and G's being repeated in octaves. It was consequently minus D F A B, the second, fourth, sixth, and seventh intervals of the present gamut, and therefore could not furnish a pentatonic scale. The pipe or bagpipe is a reed instrument, and whether it is blown direct from the mouth, or inflated by means of a bellows, it has a scale of nine notes, produced like those of other reed instruments by opening the eight finger holes or ventages with which the pipe or chanter is furnished. The gamut consists of the following notes, G A B C D E F G A, which admit of no modification or change of any kind; and the usual pitch of the instrument is A major. We do not of course affirm that it possesses a

perfect scale in any key, and we may explain that neither of its two G's or sevenths can be called natural, sharp or flat. The same holds good of C, its third. Whether this be the reason why bagpipe music fails to be universally appreciated we do not venture to say.

Chappell, while he admits that he never knew of any instrument wanting either the fourth or seventh, far less both of these intervals of the modern scale, hints that the collectors of Scottish music have endeavoured to trace the origin of their melodies to some such ancient instrument. He further says, "The Scotch Highland bagpipe has not only a fourth, but also the two sevenths, major and minor, can be produced upon it." The bagpipe cannot therefore come under the designation of a pentatonic instrument. In dismissing the imperfect instrument theory, we do not deny that many Scottish melodies want either the fourth or the seventh of the scale, and that others lack both of these intervals. The following queries, nevertheless, still demand an answer:—Were our ancestors incapable of singing any of the intervals of the scale, because on certain occasions they did not make use of them? Can it be asserted that the use of the flat or minor seventh in many compositions shewed inability to produce the sharp or major interval?

Instead of discussing other characteristics of Scottish music, such as the employment of the minor seventh, modulations, sequences, and cadences, or closes, we shall rather point out the reason why the fourth and seventh intervals of the scale were so sparingly used. In our opinion, the basis or foundation of the Scottish scale consists of the first, second, third, fifth and sixth intervals of the modern gamut, with the flat seventh afterwards added, and we think that here is found the true explanation of the predominating use of these intervals. In examining Scottish airs in which the other two intervals occur, it will be observed in many instances that they are merely passing notes, which could easily be dispensed with, without injury to the melody. Another argument that suggests itself is this: our old tunes were not intended for full or intricate harmonies, and the five notes were easily accompanied by a simple bass. The construction of the bagpipe scale, which we have already given, also accounts for this in some measure; for the notes it produces are better suited to a drone accompaniment.

Many of our Scottish tunes terminate in intervals other than their keynotes, but however uncouth such tunes may sound in the ears of those accustomed to modern or classical music, should they try to alter or attempt to make those melodies conform to the general rule, they would simply spoil the character of the airs, and make themselves ridiculous. With even these deviations from ordinary rules and distinctive features, it is still a matter of difficulty to prove what constitutes a genuine Scottish melody, for there is yet something in the nature of Scottish music which appeals alone to a Scot, and which cannot be communicated, expressed, or defined.



CHAPTER II.

ANNOTATORS ON SCOTTISH MELODIES.

It is unfortunate that we have almost no history, and scarcely any record of our early musicians. There is evidence, however, that many of them had gone south and apparently settled in London,—a fact of which we are convinced from the number of Scots tunes published in that city, before they made their appearance in a printed form in Scotland.

Passing over the musicians who were attached to the Court, as well as those of the academic order, we mean rather to turn our attention to those to whom we are indebted, either as composers, or at least as preservers of many of our oldest national melodies. Whether our early airs were composed by real shepherds, musicians, or persons of gentle blood, it is now impossible to say; one thing, however, is certain,—that they were not the productions of persons having any knowledge of rules as to the scales, modes, modulations, and systems which regulate modern music. These compositions were seemingly the spontaneous product of natural melody, irrespective of any established principles whatever. In the course of our research we have found the names of a number of musicians in various records of the beginning of last century, but we have not been able to acquire the least knowledge of their attainments. As teachers, or members of some society, we know, however, that they were in the habit of giving annual concerts as well as of accepting engagements to perform either as vocalists or instrumentalists on other social occasions. Printed in the “Transactions of the Society of Antiquaries of Scotland,” vol. i., 1792, William Tytler, Esq., of Woodhouselee, a musical amateur, informs us of several musicians who took part in the Feast of St Cecilia, at the Gentlemen’s Concert in 1695, of whom he says Adam Craig was one of the violinists, Matthew M’Gibbon was “hautbois,” and Daniel Thomson was “trumpet,” the two latter being the fathers of William M’Gibbon and William Thomson,—M’Gibbon known as a violinist, and Thomson as a vocalist and publisher of the *Orpheus Caledonius*.

In estimating the efforts of former annotators and essayists on the

subject of Scottish music, we shall begin with the dissertation of Tytler of Woodhouselee, published in 1779. In so far as he has treated of the national melodies, he has divided them into four epochs: (1) James I. to James IV.; (2) James IV. to Queen Mary; (3) Queen Mary to the Restoration; (4) The Restoration to the Union of 1707. A number of the tunes referred to by him can be traced back to the seventeenth century, either in print or in manuscript, but others to which he assigns an earlier origin have been derived only traditionally, and their dates are merely conjectural. As to many of the tunes, we have no evidence except the similarity of title to a song or dance mentioned by some historian or writer of or before the seventeenth century; but whether the original melody be the same as that now known we are left in doubt. Without taking any notice of the foolish allegations that Rizzio was either the composer or the improver of any of our melodies, Tytler proceeds to say, "The most ancient of the Scottish (airs) songs, still preserved, are extremely simple, and void of all art. They consist of one measure only, and have no second part, as later or more modern airs have. They must, therefore, have been composed for a very simple instrument,—such as the shepherd's reed or pipe, of few notes, and of the plain *diatonic scale*, without using the semi-tones, or sharps and flats." We are unable to understand this reasoning, for we have never seen nor heard of any instrument being in use in Scotland with a diatonic scale of few notes. The bagpipe, which we consider the most limited in scale or compass, has no fewer than nine notes. Those that have come down to us as the shepherd's pipe, Scots whistle, or flute-a-bee (formerly or anciently called the common flute), possess a more extended scale: those denominated shepherd's reed, piggorn, and stock and horn, are similar to the chanter of the bagpipe, and have the same compass. Though a number of our melodies are pentatonic,—viz., having only five notes in their construction,—this fact does not prove them to be older than others in which the complete scale is used. Surely our ancestors were as competent to sing a perfect scale as their descendants?

To suppose a song written, or an air composed, commemorative of an historical event, immediately after the event, and to fix the date accordingly, is absurd. Can any one prove that the air of "Scots wha hae" existed at the time of the Battle of Bannockburn, or even in the reign of Robert the Bruce? or again, that either the song or melody of "Charlie is my Darling" was known at the time of the "Forty-five"? Tradition is quite unreliable when unconfirmed by early writers or historians. Ritson remarks that "Scottish traditions are to be received with great caution"; and to this remark we would add that the traditions of every nationality are equally open to suspicion. We entirely agree with Tytler, when, alluding to a supposition that our melodies were indebted to the church music before the Reformation, he says,—“If the other tunes preserved of the old church music were in the same style of ‘John, come kiss me now,’ our fine old melodies, I think, could borrow nothing from

them." We hold also to the belief that our old melodies owe nothing to the educated musician versed in theory and the rules pertaining to his craft, nor even to those in high station, but rather to persons possessing natural gifts, who expressed their feelings in joy or sorrow,—song or dance,—according to the circumstances in which they were placed.

It would be difficult to prove that any of our Scottish monarchs, from James I. onwards, composed a single melody that has descended to our times, or to attribute to a composer any of our melodies that existed prior to 1740. Whatever may be the value of Tytler's dissertation, he has given excellent advice as to the singing or performing of Scottish songs and tunes.

The next author we would notice after Tytler is Joseph Ritson, who, in his "Scottish Songs," published in 1794, takes up this subject from an antiquarian point of view.

While acknowledging that we Scots have many ancient tunes, he rejects those handed down entirely by tradition, and demands more direct proof of their antiquity. His doubts begin with the tune called "Hey tutti taiti," said by tradition to have been King Robert Bruce's march at the Battle of Bannockburn in 1314. "It does not, however, seem at all probable that the Scots had any martial music in the time of this monarch, it being their custom, at that period, for every man in the host to bear a little horn, with the blowing of which, as we are told by Froissart, they would make such a horrible noise as if all the devils of hell had been among them. It is not, therefore, likely that these unpolished warriors would be curious 'to move in perfect phalanx to the Dorian mood of flutes and soft recorders.' These horns, indeed, are the only music (instrument he means) ever mentioned by Barbour, to whom a particular march would have been too important a circumstance to be passed over in silence; so that it must remain a moot point whether Bruce's army were cheered by the sound of even a solitary bagpipe."

We certainly agree with Ritson's reasoning, that there is nothing but tradition to suggest the age of the tune above referred to. We may, however, infer from the fact of the discovery in the High Treasurer's accounts, of sums paid to pipers in the reign of David II., Bruce's son, about thirty years after Bannockburn, that the bagpipe was not unknown in his father's day. The tune could not have been played on their little horns; it is commonly played on the bagpipe at the present time.

The evidence desired by Ritson was to ascertain how far back the tune could be actually traced. With other melodies he pursues the same course, demanding direct proof as to their age.

It is not to be supposed that we shall be able to trace every melody back to its composer, or to affirm that the tune which is now current is the same as that which was at first attached to the song or dance bearing its name, unless it has come down to us from the time the words were written or the dance was fashionable, preserving traits of its early form.

Our own desire is, like Ritson, to obtain manuscript or printed evidence of the melodies, and not merely to find mention of them, unless there is proof that they have descended to us from an early time in something like their original form. As an example, the tune called the "Battle of Harlaw," said to be commemorative of the battle fought in 1411, is first mentioned by Drummond of Hawthornden, in his "Polemio-middinia," written about 1650, but we have no tune of that name printed before D. Dow's collection of Ancient Scots Music *circa* 1775, and though Stenhouse states in his Illustrations that the air he gives as the "Battle of Harlaw" is from "a folio manuscript of Scots tunes of considerable antiquity;" the two versions differ considerably. Which, therefore, can we affirm to be the original? Ritson says that "the tune 'Flowden Hill' or 'The Flowers of the Forest,' is one of the most beautiful Scottish melodies now extant, and, if of the age supposed, must be considered as the most ancient." Regarding the words of this song he says, "its antiquity, however, has been called in question; and the fact is, that no copy, printed or manuscript, so old as the beginning of the present (eighteenth) century, can be now produced." He follows the "Flowers of the Forest" with "The Souters of Selkirk," and says, "if it were actually composed upon the same occasion, it must be left to dispute the precedency." Next in antiquity, he gives "The Gaberlunzie Man," "The Beggars Meal-pokes" and "Where Helen Lies;" and after these the old ballad of "Johnie Armstrong," those mentioned in Wedderburn's "Complainte of Scotlande," and "The Compendium of Godly Sangs." After the last work, he notices Tytler's assertion that "our fine old melodies could borrow nothing from them," and says, "This, however is not so clear, as 'John come kiss me now' is certainly a very fine tune."* He continues with "Robs Jock," "The bonny Earl of Murray," "Tak up your auld cloak about ye," and "Waly waly up the bank," as airs of the sixteenth century, and concludes with "General Leslie's March" (1644) as one of which he is able to fix the date, and "The Aberdeen Collection," printed in 1666. We cannot agree with Ritson's statement that "No direct evidence, it is believed, can be produced of the existence of any Scottish tune, now known, prior to the year 1660, exclusive of such as are already mentioned; nor is any one, even of those to be found noted, either in print or manuscript, before that period." At the time of this assertion the existence of the Straloch, Mure, and Skene manuscripts was unknown, and in these were contained many Scottish tunes other than those enumerated by him.

We would now refer briefly to William Stenhouse, who undertook an engagement to supply explanatory notes relative to the songs and tunes included in the "Scots Musical Museum," for William Blackwood, bookseller, who, after the death of the original publisher, James Johnson, engraver (to whom Burns gave many of his songs, and solicited contributions from brother poets), became the purchaser of that work. The

* Our opinion is, that Ritson had not seen an early copy of this tune.

preparation of Stenhouse's work,—which was entitled “Illustrations of the Lyric Poetry and Music of Scotland,”—was, we are told, “finished, and the printing was commenced, towards the close of 1820, and in the course of a few months was completed, extending in all to 512 pages. Some delay unfortunately occurred in regard to a general preface for the work, which eventually occasioned the publication to be laid aside.” Printed in sheets, it remained neglected for about twenty years (during which time both the editor and proprietor died), till in 1839 it was presented to the public. The publication was then received as an authority, and is referred to and regarded as such even at the present time by many scribblers who are content to copy it at random and without the least reservation. Whether Stenhouse was prejudiced in any of his remarks, or was misinformed, it is impossible to say, though probably both may be alleged. All this notwithstanding, his work was an onerous one, and may, we think, be regarded as of considerable importance. It contains many errors and worthless assertions, but, nevertheless, we are indebted to his exertions, for the fact remains that his frequent shortcomings and mistakes have furnished an incentive to further enquiry and research.

In 1848, the editor of the “Songs of Scotland,” George Farquhar Graham, in his notes to that work, revealed a number of errors on the part of Stenhouse, but at the same time himself fell into other misstatements. We may give an example of this from his note to the song, “Oh! Why left I my hame?” (Vol. I., page 13), where he states,—“Mr Stenhouse erred in saying that the tune No. 115 in Johnson's Museum was published by James Oswald in 1742; for, on looking into Oswald's Second Collection, we find, page 25, ‘The Lowlands of Holand,’ a tune totally unlike the one under the same name in Johnson. The original of that tune, published by Oswald, is to be found in No. 17 of the Skene MS.; a fact which at once demolishes Oswald's claim to the tune, and brings additional proof of his utter untrustworthiness.” Now Graham, while he corrects Stenhouse, errs himself, because Oswald never claimed “The Lowlands of Holand” in any of his works, and therefore cannot with any truth or reason be charged with its appropriation. (See our biographical notice of Oswald.) Graham has done excellent work on the whole, despite the errors into which he has fallen, and we do not intend citing further instances of inaccuracy here, our object being to allude to them in our notes under the respective songs or airs. It would be unfair, however, if we omitted to inform our readers that G. F. Graham, whom we knew well, was a gentleman thoroughly competent for the work he took in hand, and when he expressed himself on the internal or structural evidence of an air, either as to its antiquity or nationality, his opinion was of very great value.

John Muir Wood, the proprietor of “The Songs of Scotland,” in order to meet the demand for a cheaper issue, revised G. F. Graham's notes, which he published in 1884 with the following new title, “The Popular Songs and Melodies of Scotland, Balmoral Edition.” We do not

agree with certain of the changes he has made in the notes, nor with some of his new notes. Our opinion is that, being at this time in his 79th year, he had not undertaken personal research, but had relied on others for information, and had, besides, placed considerable confidence in Chappell's "Popular Music of the Olden Time," which he occasionally quotes. In a preliminary note, Wood, unfortunately, belies the title of his book, by stating, "We still assert our right to include these (English) airs in our Scottish collections"; and he further says, "In the present work no attempt has been made to eliminate the English airs; they have been retained in some cases for the purpose of pointing out that, notwithstanding the Scottish words, they are really English; in others,—as in 'The Banks of Doon,'—because the poetry has saved the English air from oblivion, which its own words never could have done." The assertion that "The Banks of Doon" is an English tune is the result of his faith in Chappell's work. We have alluded to this English claim in our "Scottish Dance Music," but we shall shew also in this volume its want of foundation. This is not the only instance in which Wood has erred. His efforts have, on the whole, added little to Graham's work; he has omitted some notes, and others would have been better without alteration. A number of the tunes in the original have been left out, and different airs inserted in the Balmoral edition. With these reservations, the work on the whole is a good one.





CHAPTER III.

MANUSCRIPTS AND EARLY PRINTED WORKS.

THE ROWALLAN MS.—This Manuscript is a tablature Lute book, and is probably the oldest Scottish musical manuscript now in existence. It belongs to the Edinburgh University, and is deposited in the College Library. This small manuscript book was written by Sir William Mure of Rowallan about or between the years 1612 and 1628. The bulk of its contents are foreign airs, though a few Scottish melodies are included in its fifty pages. At one time the volume was in the possession of Mr Lyle, a surgeon in Airth. Sir William Mure died in 1657, aged 63 years. A fuller description of the MS. is given by William Dauney in his "Ancient Scottish Melodies," 1838.

THE STRALOGH MS.—We cannot do better than describe it from the account given in the "Gentleman's Magazine," February 1823, which is as follows:—"Old Scotch Musick. The late Dr. Burney possessed a valuable volume in Manuscript of Scottish Musick. It had been presented to him from Dr. Skene, professor of Humanity and Philosophy in Marischal College, Aberdeen, June 1781: and it was supposed the Collector was the first person who received the degree of Master of Arts in Marischal College. The title of the work is, *An Playing Booke for the Lyte. Wherin ar contained many currents and othir mvsical things. Musica mentis medicina mæstæ, At Aberdein. Notted and collected by Robert Gordon. In the yeere of our Lord 1627, In Februarie.* The back of the title has a drawing of a person playing on the lute, and named on a ribband *MUSICA.* With several tunes that have no better distinguishment than 'A Ballat,' or 'A Current,' are others with the following titles, of which only a few are now known (here is given a list of eighty tunes, ending thus), *Finis huic libro impositus. Anno D. 1629. Ad finem Decem 6.* In Straloth. In the list of tunes Haddington's mask appears twice, and four tunes are marked with an asterisk that are mentioned by Ritson in his *Historical Essay on Scottish Song*" (p. lvi.), etc. The original Manuscript contains some of our oldest Scottish melodies. In form it is a small

oblong 8vo. It passed into the possession of George Chalmers, Esq., London, and after the death of his son, was sold along with the books and manuscripts that formed his library, as advertised in *The Athenæum*. The following are the announcements, the library being sold in two portions:—

“September 25th, 1841. Messrs Evans will sell at 93 Pall Mall on Monday next, September 27th, and eight following days, the very curious and valuable Library of the late George Chalmers, Esq., Author of the ‘Life of Mary Queen of Scots,’ ‘Caledonia Antiqua,’ etc.”; and again, “March 5th, 1842. Sales by Auction—Library of the late George Chalmers, Esq. Messrs Evans will sell on Monday next, March 7th, at No. 93 Pall Mall, the Second Part of the extensive and curious Library of the late George Chalmers, Esq., F.R.S., F.S.A., etc.” The Lute Book was sent to Edinburgh by Mr James Chalmers for the late Dr D. Laing’s inspection in January 1839, and George Farquhar Graham obtained permission to copy it, and to translate and publish it. We now quote from a copy of the Extracts taken from the original volume and presented to the Faculty of Advocates in 1847, on which G. F. Graham has written, “I translated the whole of it, and also transcribed exactly from the original such of the pieces of music as I thought most important, omitting a number of Dance Tunes, as will be seen from the list of contents which I give below. My translation I lent to a musical friend some years ago, and he has lost it. The original was returned by Mr Laing to Mr. Chalmers, and after Mr Chalmers’s death was sold along with the rest of his library. I lately wrote to my friend Mr William Chappell, 201 Regent Street, London, asking him if he knew what had become of the Straloch MS. His answer is as follows: ‘9th Sept. 1845. I cannot tell where Sir Robert Gordon’s Lute Book went. I fully intended to buy it, but was deterred from going by the extravagant prices the books were being sold for. Unluckily it went for a mere trifle, and was bought in a name quite unknown to collectors.’” The answer received by G. F. Graham shows, evidently, that the name of the buyer was known, but perhaps it suited the interest of some one to keep it concealed. Should the manuscript Lute Book still exist, it would be a matter of considerable difficulty to discover it after a lapse of nearly sixty years. From another copy of the extracts, also written by G. F. Graham, now in the possession of Mr. T. W. Taphouse, Oxford, we get the information that the musical friend who lost the complete translation was Mr Finlay Dun. In Chalmers’s sale catalogue, March 1842, the manuscript was lot No. 1642, and the following note was appended to it: “This extremely curious manuscript was presented to Dr Burney in 1781 by Dr Skene, Professor of Humanity at Aberdeen. The Collector and Writer of this MS., and Notes of the Music, was R. Gordon of Straloch. He was the first person who received the degree of Master of Arts at the College of Aberdeen. It contains many curious old airs, as the Air ‘Gray Steel,’ ‘Green greus ye Rashes,’ and many others. A particular account of this MS. will be found in Dauneys’s ‘Ancient Scottish Melodies,’ p. 84, 147,

and more in detail at p. 368 and 369, where a list of the greater part of the contents is given. See also Johnson's 'Scots Musical Museum,' p. 21 of Preface, and p. 138-9." George Chalmers died 31st May 1825. His library was retained by his son, and sold, at his death, in 1841-42.

THE SKENE MS.—This Manuscript, which has found a resting-place in the Library of the Faculty of Advocates, Edinburgh, consisted originally of seven separate portions. It was bequeathed to that body about the year 1818 by Miss Elizabeth Skene, the last survivor in a direct line of the family of Skene of Curriehill and Hallyards, Midlothian. The Curators of the Library had the seven parts bound together in one volume. A list is given of the airs it contains in Dauney's "Ancient Scottish Melodies," 1838, which treats mainly of the Skene manuscript. This MS. collection, which is a tablature for the Mandora (a species of Lute), is undated,—it was either written for John Skene of Hallyards or by him, and was generally considered to have been made about 1615; but the late Dr David Laing was of opinion that its age was ten or fifteen years later. For further information see Dauney's work and Stenhouse's "Illustrations of the Lyric Poetry and Music of Scotland," with additional notes. Edinburgh, 1853."

THE GUTHRIE MS.—This Manuscript, which belongs to the University Library, Edinburgh, was bequeathed to the College by the late David Laing, LL.D., the Scottish Antiquary, who considered it to have been written not later than 1675-80. It was found by Laing bound up in a volume of Sermon Notes preached by James Guthrie, the Covenanting minister, who was executed in 1661. We have come to the conclusion that it contains not one of the forty tunes supposed to be included in it. Our belief is that the Guthrie MS. tablature consists entirely of accompaniments for the tunes named, written for some instrument which is not indicated. We have copied nine of the supposed airs, some of which are well known by name; and though we have made many efforts to translate them from the tablature, we have been unable to produce a single melody. The manuscript was described by Dauney in his "Ancient Scottish Melodies," 1838, and we suspect attempts have been made subsequent to that date to unravel its contents, probably by G. F. Graham and others, which, however, have proved fruitless, further than showing that the melodies did then exist. In conclusion, we may say there is no work that presents an example of a tune in modern notation taken from the Guthrie manuscript.

THE BLAIKIE MSS.—These Manuscripts belonged to an engraver in Paisley named Andrew Blaikie, who died upwards of fifty years ago. They were two in number, and were apparently written by the same person, one of them dated 1683 and the other 1692. Both volumes were written in tablature; the earlier one was lost by Blaikie, but we are

told that its contents, with few exceptions, were the same as that of 1692. The latter was written for the Viol da Gamba. From a transcript made by the late James Davie, of Aberdeen, we learn that there were at least 112 tunes in the manuscript of 1683, and that he made a copy of forty airs from it, which A. J. Wighton, of Dundee, also transcribed, and which are in the collection he bequeathed to the Dundee Public Library. We have not been able to discover what has become of either of the original manuscripts, if indeed they still exist. In "Ancient Scottish Melodies," 1838, pp. 144-5, Daunev gives the names of fifty-three tunes from one of them.

THE LEYDEN MS.—So far as known to us this Tablature Manuscript belonged originally to the celebrated Dr John Leyden. It afterwards passed into the possession of James Telfer, schoolmaster, Saughtrees, Roxburghshire, but at what date we have been unable to ascertain. The manuscript is written for the Lyra Viol, and contains upwards of eighty tunes in tablature, along with a few others in the present staff notation. In 1844 it was sent to George Farquhar Graham, who had permission to copy from it, which he did to the extent of all the tunes written in tablature. His manuscript is now in the library of the Faculty of Advocates, Edinburgh. The original manuscript bears no date; it cannot, however, be earlier than 1692, for among the Scottish tunes it contains are two airs relating to events which occurred about that time, viz., "King James March to Irland," and "The Watter of Boyne," but the latter is not the tune now known by the name of "Boyne Water." About three years ago we communicated with Miss Telfer, the daughter of the schoolmaster, to ascertain what had become of the manuscript, but that lady could give no information whatever as to where it had gone or its present owner. James Telfer died 18th January 1862, aged sixty-one years.

The following manuscripts in the present notation may also be noticed:—

THE CROCKAT MANUSCRIPT.—Mr Stenhouse, who was in possession of this Manuscript, frequently referred to it in his Illustrations to Johnson's "Scots Musical Museum." It is said to have belonged to a Mrs Crockat, and dated 1709, but we have not been able to obtain any information whatever regarding that lady. After Mr Stenhouse's death the Manuscript became the property of the late Charles Kirkpatrick Sharpe, Esq., of Hoddum.

MARGARET SINKLER'S MS.—This music book, now in our possession, has inscribed in it, "Margaret Sinkler Aught this Music Book written By Andrew Adam at Glasgow October the 31 day 1710." It also bears the name of "George Kincaid at Glasgow the 24th May 1717," and that of "G. Kincaid Pitcairn 50 Castle Street 1829." The manuscript contains upwards of one hundred tunes, one half of the number being for the harpsichord or spinnet.

Other Manuscripts of lesser importance are, with the exception of the M'Farlan, mentioned by Dauney in his "Ancient Scottish Melodies," 1838, pp. 146-7. Two of these belonged to the late David Laing, LL.D., the earlier supposed to have been written at the beginning of the eighteenth century, the other dated 1706. A third is in the Advocates' Library, bearing the inscription of Agnes Hume 1704, and another, of supposed date 1715, is in the possession of Mr George Waterston, stationer, Edinburgh.

THE M'FARLAN MSS.—These Manuscripts consisted of three volumes, bearing on their title pages, "A Collection of Scotch Airs With the Latest Variations written for the use of Walter M'Farlan of that Ilk (a subscriber to James Oswald's 'Curious Scots Tunes'), By David Young W.M. in Edinr. 1740." The second and third volumes of this collection were presented to the Society of Antiquaries, Scotland, by the Hon. Henry Erskine, July 23rd 1782, and the first volume was also presented to that body by Miss M'Farlan of M'Farlan, on the 12th of June 1784. The first volume contained tunes to the number of 243; the second, 150; and the third, 292; in all, 685 airs. A part of the title page of the third volume is torn away, but it may not have been dated later than 1742. Many years ago the first volume was borrowed and never returned. A considerable number of the melodies in the two remaining volumes are not Scottish.

Among early printed collections containing Scottish Melodies are "The Dancing Master," and other works of John Playford, see page 15; "Original Scotch Tunes," 1700, Henry Playford; "The Orpheus Caledonius," 1725 and 1733, William Thomson; "The Musick for the Songs in the Tea Table Miscellany," circa 1725-6; "A Collection of the Choicest Scots Tunes," 1730, Adam Craig; "A Curious Collection of Scots Tunes," 1740; "A Collection of Curious Scots Tunes," 1742; "The Caledonian Pocket Companion," and other publications of James Oswald; "A Collection of Scots Tunes," 1742, 1746, 1755, by William M'Gibbon; "A Collection of Old Scots Tunes," 1742, by Francis Barsanti; and various publications of Robert Bremner and Neil Stewart, besides several ballad operas, and the yearly Dance Books of Walsh, Wright, Johnson, Thompson, Rutherford, and other London publishers.

"Queen Elizabeth's Virginal Book," see Appendix.



CHAPTER IV.

WILLIAM CHAPPELL.

WILLIAM CHAPPELL'S "Popular Music of the Olden Time" (an excellent work, in which he shows that the English have an abundance of national melodies) was written to refute the common assertion that England possessed no national music whatever. In this work, however, he has made a number of allusions to Scottish music and composers which cannot be allowed to pass unquestioned. At page 57 he says, "The writer of a quarto volume on Ancient Scottish Melodies (Dauney) has asserted that all the Ancient English Music in Ritson's or other collections is of a heavy drawling character. An assertion so at variance with fact must either have proceeded from narrow-minded prejudice, or from his not having understood ancient musical notation. That he could not discriminate between Scotch and English music, is evinced by the fact of his having appropriated some of the best known English compositions as ancient Scottish melodies. The following song ('Western Wind') is one of those adduced by him in proof of the drawling of English music, but I have restored the words to their proper places, and it is by no means a drawling song. It should be borne in mind that these specimens of English music are long anterior to any Scottish music that has been produced." That William Dauney expressed himself in any such terms is quite beyond the truth. The passage on which Chappell comments seems to be the following: "Alluding to the songs and ballads, with easy tunes adapted to them, Hawkins says, hardly any of these, with the music of them, are at this day to be met with, and those few that are yet extant are only to be found in *old-part* books, &c. Ritson cannot conceive what common popular tunes had to do in odd-part books; but if he had been at all acquainted with music, of which he candidly confessed himself to be wholly ignorant, he would have seen that Hawkins here meant it to be implied that the common popular tunes of the English were all composed to be

sung in parts; and in his own 'Ancient Songs' we see none which do not answer that description,—with one exception, and that consists of a class of songs without harmony, and, we may add, at the same time, without grace, animation, accent, or rhythm—mere fragments, in short, of the Catholic ritual." Dauneey criticised the tune as he found it in Ritson (who held it wrong to alter any word or note whatever), a sufficient answer to Chappell, who admits that—to get rid of the objectionable qualities complained of by Dauneey—he found it necessary to re-arrange the words.

Before we turn our attention to the English claims, and to the Anglo-Scottish Songs mentioned in the "Popular Music of the Olden Time," we desire to make some observations on the publications of John Playford, frequently quoted by W. Chappell. The first work coming under our notice is "The English Dancing Master," bearing the date 1651 on its title page. It contains 112 tunes. In the following year, 1652, the second edition appeared, but the title given was, "The Dancing Master"—containing the same tunes, 112 in number;—described as follows, "With the tune to each dance to be play'd on the treble violin; the *second edition* enlarged and corrected from many grosse errors which were in the former edition." Why did "Honest John," as he is called by Chappell, change the title? May we not infer that his reason was to correct one of the "gross errors"? that of having included other than English tunes. By dropping the word English he got greater scope for his publications, and was enabled to make use of melodies belonging to other nationalities. There were eighteen editions of "The Dancing Master" issued between 1651 and 1728, all bearing their respective dates, and all or nearly all differing and extending their contents. Those after 1696 were published by his son Henry Playford, and his successors. Other publications of Playford occasionally referred to are, "Musick's Handmaide," "Musick's Reerecreation on the Lyra Viol," "Musick's Delight on the Cithren," and "Apollo's Banquet."

Chappell, treating of Anglo-Scottish songs, says, "As the works of Scotch poets are now sometimes included under the head of English literature, where the preponderance is English, so Allan Ramsay entitled his Tea-Table Miscellany, 'A Collection of Scots Sangs,' the preponderance in the two first volumes (of which the work originally consisted) being Scotch. Although it was soon extended to three volumes, and the third was entirely English, still the exclusive title of Scots Sangs was retained. In 1740 a fourth was added, partly consisting of Scotch and partly of English. In this are twenty-one songs by Gay, from 'The Beggars' Opera,' ranged consecutively." We are not aware that Ramsay represented all his four volumes as consisting entirely of Scottish Songs, though the bulk in the first and second volumes are Scots. In an edition of the first three volumes dated 1734, we find the two first only termed Scots Sangs, while the third volume is entitled, "A Collection of Celebrated Songs." There are ten Scots songs at the end of this volume, which were

afterwards transferred to the end of the first volume, published in the Collected edition of 1740, under the title of "The Tea-Table Miscellany; or, A Collection of Choice Songs, Scots and English," in four volumes. Chappell's reference to the works of Scotch poets as included in English literature, is a sufficient answer to his remarks on "The Tea-Table Miscellany." It appears to us that he paid little attention either to the title of Ramsay's work or to its contents.

His next complaint is that Ramsay, in mixing up English with Scottish songs, omits to give the names of the tunes by which they were previously known. He also names half a dozen tunes which he maintains are English compositions. These we shall refer to later on under their respective titles. Chappell proceeds to say, "If a scrutiny were carried through the songs in the 'Tea-Table Miscellany,' in Thomson's 'Orpheus Caledonius,' or any other collection, the bulk of Scottish music would be sensibly diminished; but on the whole it would gain in symmetry. Many good and popular tunes would be given up, but a mass of indifferent would be rejected at the same time." This sort of reasoning goes on the assumption that English tunes in Ramsay and others were claimed as Scottish, but surely English words do not prove tunes to be English. If so much were to be gained by the scrutiny, why did Chappell not undertake it, instead of accusing the Scots of condoning these alleged plagiarisms?

After insinuating an increase of poaching on English preserves since the time of Thomson (1725), he makes an attack on Johnson's "Scots Musical Museum," by quoting letters written by Burns to two of his correspondents. "The first, to Mr Candlish, is dated June 1787: 'I am engaged in assisting an honest Scotch enthusiast, a friend of mine, who is an engraver, and has taken it into his head to publish a collection of all our songs set to music, of which the words and music are done by Scotchmen.' And again in October, to another correspondent (Rev. John Skinner), 'An engraver, James Johnson, in Edinburgh, has, not from mercenary views, but from an honest Scotch enthusiasm, set about collecting all our native songs,' &c.—And yet within the first twenty-four songs of the only volume then published, are compositions by Purcell, Michael Arne, Hook, Berg and Battishill."

Burns arrived in Edinburgh at the end of November 1786, and took up his lodging in Baxter's Close, Lawnmarket. Johnson at that date did not live there, and it may be taken for granted that the poet was not acquainted with the engraver before the first announcement of the latter's projected work in February 1787. It is as follows: "James Johnson proposes publishing by subscription under the inspection of the ablest masters, a New and Complete Collection of Scots English and Irish Songs for the Voice harpsichord and piano-forte, in two neat 8vo. Vols., each Volume containing 100 Songs with thorough basses to each song—Subscriptions," &c. The first volume of the "Scots Musical Museum"

was announced in an advertisement of "May 19. This day was published (Dedicated to the Catch Club, instituted at Edinburgh, in June 1771) by James Johnson, Vol I. of the Scots Musical Museum," &c. The admission of English music in this volume has been further explained in the preface under the heading of "To the true lovers of Caledonian Music and Song. Signed James Johnson, Edin. Bell's Wynd, May 22, 1787." The work of this first volume was probably far advanced, and Johnson was naturally unwilling to cast it aside. The title "Scots Musical Museum" was, we think, afterwards suggested by Robert Burns, who is credited with only one song (Green Grows the Rashies) in the first volume. Chappell proceeds to say, "Although the popularity of Scottish Music in England cannot be dated further back than the reign of Charles II., it may be proved from various sources, that English music was in favour in Scotland from the fifteenth century, and that many English airs became so popular as at length to be thoroughly domiciled there." In support of this assertion he says, "The Extracts from the Accounts of the Lords High Treasurers of Scotland, from the year 1474 to 1642, printed by Mr Daunej, show that there were English harpers, lutenists, pipers, and pipers with the drone, or bagpipers, among the musicians at the Scottish Court, besides others under the general name of 'English Minstrels.'" The Extracts which contain reference to English musicians are the following:—"1489, A payment to Inglis pyparis that cam to the castel yet and playit to the King viij li. viij s. 1491 Item to iiij Inglis pyparis viij unicorns vij li. iiij s. 1503 Aug. 13—Item, to viij Inglis menstrales be the kingis command xl french crownis xxviij l. Item, to the trumpetis of England, xxviij l. Item, to the Quenis four menstralis that remanit with hir, vij l. Item, to the Erle of Oxfordis twa menstrales v l. xij s. Item to the five lowd menstrales xxviij l. Aug. 21—Item, that nyecht to the cartis to the king, and syne giffin to the Inglis harparis iij li. x s. Item, to Robert Rudman, Cuddy the Inglis boy, Soutar lutar, Adam Dikesoun, and Craik. lutaris, ilk ane, xiiij s. iij li. x s. 1504. Aug. 21.—Item, to twa Inglise wemen that sang in the Kingis pailzesune, xxiii s. 1505.—Item, the xiiij day of Aprile to the twa piparis of Edinburgh, the franch quhissalar, the Inglis pipar with the drone, ilk man, ix s. xxxvj s."

Extract from the Household book of Lady Marie Stewart, Countess of Mar, Edinburgh (no date): "1642. June 20.—Item, that day given to three English piffereris, xviiij. s."

Though Daunej gives many other extracts, these are the only ones relating to English musicians. At a glance it will be seen there are nearly one hundred and forty years between the two last entries. Chappell's reference to the "Extracts" fails entirely to prove that any of those English musicians belonged to the Scottish Court. The pipers mentioned in the first two items were apparently strollers, while those musicians in the years 1503-4-5, seem to have been some of the retinue that came along with the Princess Margaret, daughter of Henry VII., whom James

IV. married. The three pipers at the later date in 1642 appear to have received some recompence from the Countess of Mar. We may conceive it probable that these musicians would carry away more music than they brought and left to be domiciled.

Chappell then refers to Scottish manuscripts, and says, "English tunes have hitherto been found in every Scottish manuscript that contains any Scotch airs if written before 1730. There is, I believe, no exception to this rule—at least I may cite all those I have seen, and the well-authenticated transcripts of others. They include Wood's manuscripts; the Straloch, the Rowallan, and the Skene MSS.; Dr Leyden's *Lyra-viol* book; the MSS. that were in the possession of the late Andrew Blaikie; Mrs Agnes Hume's book, and others in the Advocates' Library; those in the possession of Mr David Laing, and many of minor note. Some of the Scotch manuscripts contain English music exclusively." This is a rather formidable list. But it nevertheless seems to us that Chappell's treatment of the whole subject is perfunctory and inconclusive. Not that we dispute his statement—undoubtedly the writers inserted in their manuscripts whatever tunes pleased their fancy; but we may ask if all English manuscripts, whether written before 1730, or after that date, were exclusively confined to English melodies? Chappell, continuing his remarks on Scottish manuscripts, says, "Before the publication of Ramsay's *Tea-Table Miscellany*, the 'Scotch tunes' that were popular in England were mostly spurious, and the words adapted to them seem to have been invariably so." Of this he thinks it may suffice to give an instance from *A second Tale of a Tub*, which, being printed in 1715, is within nine years of Ramsay's publication. "Each party call (fell to bawling and calling) for particular tunes . . . the blue bonnets (*i.e.* the Scotch) had very good voices, but being at the furthest end of the room, were not distinctly heard. Yet they split their throats (wems) in hollowing out Bonny Dundee, Valiant Jockey, Sawney was a dawdy lad [bonny lad?], and 'Twas within a furlong of Edinborough town." These are given as samples of spurious Scotch songs—certainly the words are of Grub Street manufacture, but it does not follow that in every instance the tunes were. The author's intention was to make a grotesque comparison between the two nationalities, and for that purpose any tunes sufficed. Inquiry into their authenticity was quite beyond the scope of the pamphlet. Next, we are told that "the subject of the ballad (Bonny Dundee) is 'Jockey's Escape from Dundee,' and it ends, Adieu to Bonny Dundee, from which the tune takes the title of Adew Dundie in the Skene manuscript, and of Bonny Dundee in *The Dancing Master*." It first appeared in the latter publication in a second appendix to the edition of 1686, which was printed in 1688. In this way Chappell endeavours to drag down the age of the Skene MS. Chappell continues, "Songs in imitation of the Scottish dialect seem to have been confined to the stage till about the years 1679 and 1680." Are we to understand from this that Scottish melodies were not popular till the

productions of Tom D'Urfey appeared? The contention is utterly fallacious. The use of imitations on the stage proves that they were in demand, and that circumstance points to the favourable reception of genuine Scots songs and tunes, hence the introduction of the spurious. Along with this information about the imitations, we have, "Perhaps the earliest extant specimen of a ballad printed in Scotland may also be referred to this period;—I mean by 'ballad' that which was intended to be sung, and not poetry printed on broadsides, without the name of the tune, even though such may sometimes have been called 'ballets' . . . but as a real ballad, intended to be sung about the country, as English ballads were, I know none earlier than 'The Banishment of Poverty, by his R. H. J. D. A. [James, Duke of Albany], to the tune of the Last Good Night.'" This tune also is claimed by Chappell to be English.

Then we are regaled with a list of spurious broadsides that were printed in Scotland, with the names of the airs to which they were sung, and further on, the following is introduced: "The mixture of English music in Scotch Collections is not without inconvenience to the Scotch themselves. Dr Beattie, in one of his published letters, says of the celebrated Mrs Siddons, She loves music, and is fond of Scotch tunes, many of which I played to her on the violoncello. One of these, *She rose and let me in*, which you know is a favourite of mine, made the tears start from her eyes. 'Go on,' said she, 'and you will soon have your revenge;' meaning that I should draw as many tears from her as she had drawn from me by her acting [Life of James Beattie, LL.D., by Sir W. Forbes, ii. 139]. Dr Beattie was evidently not aware that both the music and words of *She rose and let me in* are English. There is also another illustration from Dr Beattie's Essays: 'I do not find that any foreigner has ever caught the true spirit of Scottish music;' and he illustrates his remark by the story of Geminiani's having blotted quires of paper in the attempt to write a second part to the tune of *The Broom of Cowdenknows*. 'This air is, to say the least, of very questionable origin.'" Our remarks in reply to this contention are given under the notice of the tune, page 35.

Chappell next assails Daune in this curious fashion:—"It is not only by essayists that mistakes are made, for even in historical works like 'Ancient Scottish Melodies from a Manuscript of the reign of James VI., by William Daune, F.S.A., Scot.,' Airs which bear no kind of resemblance to Scottish music are claimed as Scotch. Mr Daune seems to have been a firm believer in the authenticity of the collections of Scottish music, and to have thought the evidence of an air being found in a Scotch manuscript sufficient to prove its Scottish origin. In such cases dates were to him of minor importance." It is impossible to understand what Chappell means by such general remarks. Has he disproved what Daune said? Daune's works shew plainly that he did not believe that everything contained in Scottish MSS. belonged to Scotland. Had Chappell read carefully Daune's

Ancient Scottish Melodies, page 4, he would have found that his comments were absolutely baseless. Dauneŷ says, "Well may the Editor in his turn exclaim, How would Mr Ritson and his collaborateurs have rejoiced in the recovery of so rich and varied a collection of ancient Scotch and English melodies as that which is now submitted to the public!" Chappell goes on: "Franklin is fled away; When the King enjoys his own again; I pray you, love, turn to me; Macbeth; The Nightingale; The Milking-pail; Philporter's Lament, and many others, are set down as airs of which Scotland may claim the parentage;" one would suppose that these tunes were all found in the Skene Manuscripts, whereas "The Nightingale" is the only one, and there is not the slightest attempt to claim it as a Scottish tune. The others are from the Blaikie MS. He then proceeds: "As to the Anglo-Scottish and English Northern songs, at the very opening of his book Mr Dauneŷ claims five in Pills to Purge Melancholy, without noticing Ritson's counter-statement as to two (yet appropriating them under those names), or that a third was stated to be a country-dance in the book he quotes. This is indeed driving over obstacles." It is evident rather that Chappell is driving over obstacles; why is he not more explicit? Had he mentioned the five tunes by name, it would have removed any doubt as to those he has in view; though we presume he refers to "Dainty Davie," "Corn Rigs," "My Mother's aye glowrin o'er me," "Over the hills and far away," and "Bonny Dundee." All that needs be said is, that Ritson's reference is to the songs, Dauneŷ's to the melodies; the songs in the Pills are no doubt English, the airs, in our opinion, are Scottish.

We return to the *Skene Manuscripts*. Chappell says, "Mr Dauneŷ admits that a portion of the airs are English, but follows the Ramsay precedent in the title of his book;" but Chappell himself allows that where the preponderance is Scottish or English in any work it must in such a case rule the title of the volume. Chappell goes on to question the age of the documents. He says, "I have recently examined these manuscripts with some care, and am decidedly of opinion, both from the writing and from the airs they contain, that they are not, and cannot be of the reign of James VI. James VI. of Scotland and I. of England died in 1625." We again refer to Dauneŷ, who does not maintain that all the MSS. are of James's reign; he states, page 11, "There is just one portion of the MS. which appears to be rather newer than the rest, this is Part IV. There is here a tune called 'Sir John Hope's Currant.' Hope 'was knighted and appointed a Lord of Session in 1632.' It so happens, however, that there has been an obliteration in this place. The name first given to this tune in the MS. was 'Currant Royal.' This appears to have been deleted, and 'Sir John Hope's Currant' afterwards interpolated, though evidently in the same hand." Chappell expresses himself in a footnote thus:—"My attention has recently been drawn to these manuscripts, which I had not seen for twenty years, from finding, in the course of my attempts at chronological arrangement, that their supposed date could not be reconciled with

other evidence. I have hitherto quoted the Skene MSS. as about 1630 or 1640, and many of the airs they contain are undoubtedly of that date,—some, like those of Dowland and the masque tunes of James I., unquestionably earlier. In Mr Dauneys's book, the airs are not published in the order in which they are found in the manuscripts, and some airs (besides duplicates) are omitted. The printed index is not very correct,—for instance, 'Let never crueltie dishonour beauty,' is not included in it. The earliest writing appears to be 'Lady, will thou love me?' at the commencement of Part II., but all the remainder of that part seems to be a century later. Pages 62 to 80 are blank. At the end of the first manuscript are the words 'Finis quod Skine,' which Mr Dauneys considers to be the writing of John Skene, who died in 1644. Independently of other evidence, the large number of duplicates would shew the improbability of the collection having been made for one person. For instance, 'Horreis Galziard' is contained in Parts I. and III.,—'I left my love behind me,' in Parts II. and III.—'My Lady Lauckian's Lilt,' 'Scerdustis,' 'Scullione,' and 'Pitt on your shirt on Monday,' in Parts III. and V.—'My Lady Rothemais Lilt,' in Parts III. and VI.—'Blew Breiks,' in Parts III. and VII.—'I love my love for love again,' in Parts V. and VI."

He now proceeds to give his opinion on the manuscripts, and begins, "Among the airs in the fifth, we find Adieu, Dundee, which was not included in *The Dancing Master* before the appendix of 1688; and Three Sheep-skins, an English country-dance (not a ballad tune), which first appeared in *The Dancing Master* of 1698. In the Sixth, 'Peggy is over the sea with the Soldier,' which derives its name from a common Aldermary Churchyard ballad, to which, I believe, no earlier date than 1710 can reasonably be assigned."

The seven tunes mentioned by Chappell are in Dauneys's List of 53, taken from what is known as the Blaikie manuscript, 1692. We have failed to see what they are like (with the exception of "Macbeth," which we got from a transcript made about 1840), because we cannot ascertain where the original manuscript is, if still in existence. "Macbeth" at any rate is a stage tune, which from its character may have been composed by an Englishman, Scotsman, or Irishman, and its nationality cannot be proved simply by the name. The words used by Dauneys (page 143) are—"Great part of the collection consists of popular English songs and dances which we need not enumerate. The following are among those of which Scotland may claim the parentage" (here he adds a list). Referring to "When the King enjoys his own again," whether it can be classed as English or not, its prototype is found in No. 55 of the Skene MSS. Part IV., which we do not concede to be later than 1630, under the title of "Marie me marie me quoth the bonnie lass." "The Nightingale," already mentioned, though not claimed, is probably a Scottish version;—we have seen a copy of it published in 1649, also one of a later date, but both are much inferior. We may remark here, that Chappell blamed Dauneys for having omitted

from his index "Let never Crueltie dishonour beauty," while at the same time "The Nightingale" was not included in his own index to "The Popular Music of the Olden Time."

In answer to Chappell's arguments, we have to say, (1) It has not been proved by him that the Skene Manuscripts, or part of them, were written after 1640,—though David Laing expressed his opinion that they should probably "be considered as ten years subsequent in date, either to 1615 or 1620," to which Dauneŷ assigned them. (2) Mr Dauneŷ did not profess to give all the airs from the Skene MSS., nor to place them in any particular order, and no doubt he considered it unnecessary to print any duplicates. (3) The index printed in his work is that of the manuscripts (not of the melodies he has given), and it is practically complete, barring the solitary omission, and the indelicate titles of two other tunes. (4) The statement that all the writing in Part II. is a century later than the tune "Lady wilt thou love me," given at the commencement, is pure conjecture. (5) Chappell, in introducing what he calls "the large number of duplicates," (nine) as evidence of the improbability of the collection having been made for one person, decidedly shews want of "some care" when examining the manuscripts, otherwise he would have seen, had he understood the tablature, that the airs were only transposed into other keys, or had an altered fingering; which proves his supposition to be worthless. (6) The fact that "Adieu Dundee" is first printed in "The Dancing Master" appendix of 1688, "The Three Sheep-Skins" in "The Dancing Master" of 1698, and that he does not believe "Peggy is over the sea with the Soldier" to be older than 1710, does not disprove the existence of these tunes in manuscripts of earlier dates, nor does it show that they were copied from these sources.

Chappell's sole test in judging such matters was apparently "The Dancing Master." He says, "When Dauneŷ expressed his opinion that the sixth was the oldest part, he was evidently deceived by the shape of the (lozenge shaped) note," and further, that "The Scotch adhered to old notation longer than the English, especially in writing music on six lines." This reference to music written on six lines has no bearing on any tablature whatever; that of the Skene consists of four lines only; again, Dauneŷ's observations were not confined to the shape of the note, but included, in addition to other evidence, "the appearance of the paper, besides which it looks as if it had been penned by a different and an older hand." From what we have already mentioned, we think the following advice given by Mr Chappell is quite superfluous: "I leave it to Scottish antiquaries to determine whether corroborative evidence of the date of the manuscripts may not be found among the titles of their own airs. Mr Dauneŷ even passed over 'Leslei's Lilt' without a suspicion that it derived its name from the Scotch general in the civil wars." Judging from his former argument, Chappell wished it to be believed that the MSS. were not older than 1710, though he was not

bold enough to say so. Apparently his Scottish history must have been defective, or his memory failed him, for there were other Leslies of note before the general's time, among whom were John Lesly, Bishop of Ross, and Norman Leslie, who was concerned in the assassination of Cardinal Beaton. Dauney's note to the air is, "There were various families of this name in the early part of the seventeenth century, so that to fix upon any one in particular to whom this lilt related is impossible." If Chappell had read Dauney's work with any care, he would have found that his strictures did not apply. He next complains, "It is time, however, that we should have one collection to consist exclusively of Scottish Music. Burns and George Thomson confess in their published correspondence to having taken any Irish airs that suited them, and even in Wood's Songs of Scotland the publisher's plan had been to include all the best and most popular airs, and not to limit the selection to such as are strictly of Scottish origin." Chappell did not seem to regret that English collections contained Scottish and Irish airs, and were not confined to those of strictly English origin. In referring to "The Three Sheep-Skins," as an English country dance, does he imagine that melodies were limited merely to ballads and songs? If so, what was his reason for introducing many country dances into his own work, which is headed on most of its pages, "English Song and Ballad Music"? Chappell insinuates that "The separation of the English and Irish tunes from the Scotch in these collections was nominally attempted by Mr Stenhouse in his notes upon airs in Johnson's Scots Musical Museum. I say 'nominally,' for these notes are like historical novels,—wherever facts do not chime in with the plan of the tale, imagination supplies the deficiencies. Mr Stenhouse's plan was threefold,—firstly, to claim every good tune as Scotch, that had become popular in Scotland; secondly, to prove that every song of doubtful or disputed parentage came to England from Scotland 'at the Union of the two Crowns;' and, thirdly, to supply antiquity to such Scotch airs as required it. All this he accomplished in a way quite peculiar to himself. Invention supplied authors and dates, and fancy inscribed the tunes in sundry old manuscripts, where the chances were greatly against any one's searching to find them. If the search should be made, would it not be made by Scotchmen? Englishmen care only for foreign music, and do not trouble themselves about the matter; and will Scotchmen expose what has been done from such patriotic motives? Upon no other ground than this imaginary impunity can I account for the boldness of Mr Stenhouse's inventions."

Chappell now sums up with the following remarks: "Unfortunately for his fame, two of his own countrymen did not think all this ingenuity necessary for the reputation of Scottish music. Mr David Laing, therefore, made a tolerably clean sweep of his dates, and Mr George Farquhar Graham of his quotations from old musical manuscripts. The former supposed Mr Stenhouse 'mistaken,' 'deceived;' the variety of his accomplishments was not to be discovered at once. The second occasionally administered

rebuke in more explicit language; but, to the present day, the depths of Stenhouse's inventions have not been half fathomed. Some of the effects of his ingenuity will never be wholly obviated. One class of inventions is very difficult to disprove, where he fixes upon an author for a song, or makes a tale of the circumstances under which it was written. Such evidence, as in the case of 'She rose and let me in,' will not always be at hand to refute him (*ante*, p. 509 to 511), and much of this class of fiction still remains for those who are content to quote from so imaginative a source. It is to be hoped that any who may henceforth quote from him will give their authority, for he has sometimes been copied without acknowledgment, and thus his fictions have been endorsed by respectable names." In a footnote he endeavours to shew that Dauney was led into an error by using one of Stenhouse's notes. We shall refer to this under "Katherine Ogie." Without undertaking a defence of William Stenhouse, or condoning his numerous inaccuracies, we nevertheless hold that Chappell's treatment of him is unjust and exaggerated, and that to exhibit him as having purposely pursued a course of deceit is, to say the least, entirely unwarranted. We should like to hear of a perfect book or individual; we see that even William Chappell is not infallible. Who can believe such charges without proof? To point out errors does not prove that the person who made them was guilty of fabrication, or wilful deceit. Neither is the case strengthened by alluding to the late Dr David Laing, nor to George Farquhar Graham. That the former corrected a number of Stenhouse's dates, and supposed him 'mistaken,' 'deceived,' does not support Chappell's accusations, and it is easy to show that Laing committed mistakes in dates himself. Stenhouse's efforts embraced notices of the songs as well as the airs, and his information concerning both the words and music had to be gathered from various quarters, for he had neither public libraries, nor yet the British Museum at his elbow. We have still to learn how G. F. Graham administered rebuke to an individual who was dead twenty years before he took up the subject of "The Songs of Scotland." These charges were made after Stenhouse's decease, and he had no opportunity of vindicating himself, nor of shewing such manuscripts as he possessed. Chappell's only attempt to prove his accusations, is the endeavour to establish them through the doubtful air, "She rose and let me in," see page 35.

In concluding his chapter entitled Anglo-Scottish Songs, Chappell pays a tribute to G. F. Graham, the editor of "Wood's Songs of Scotland;" but at the same time, he regrets that Graham did not go far enough in support of his (Chappell's) own opinions, and finished by stating, "The following two specimens of Anglo-Scottish songs will suffice as examples of that class of popular music of the olden time," viz., "Fife and a' the lands about it," and "Sawney was tall and of noble race" (Corn riggs). These and other tunes included in his footnotes, we shall refer to under their respective titles.



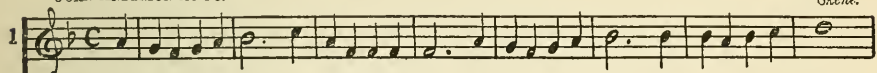
CHAPTER V.

ENGLISH CLAIMS.

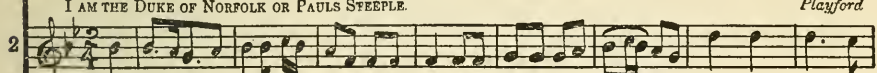
JOHN ANDERSON MY JO.

IN "The Popular Music of the Olden Time," page 117, and in the Appendix thereto, page 770, "John Anderson my jo" has been claimed for England

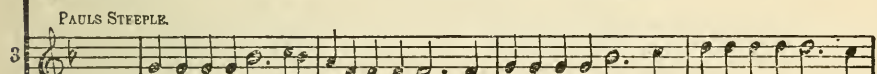
JOHN ANDERSON MY JO. *Skene.*

1 

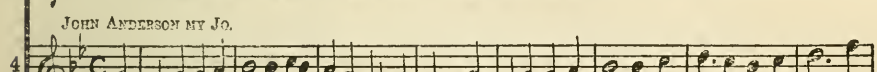
I AM THE DUKE OF NORFOLK OR PAULS STEEPLE. *Playford*

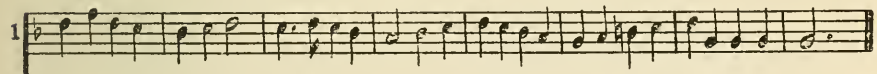
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PAULS STEEPLE

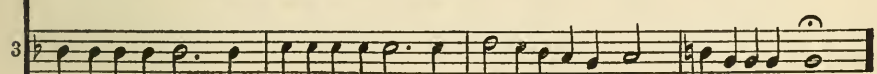
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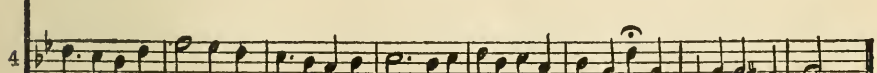
JOHN ANDERSON MY JO.

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by Chappell as "a mere modification of the very old English tune, "I am the Duke of Norfolk, or "Paul's Steeple." His argument is based on the publication of a tune called Paul's Steeple" in John Playford's "Dancing Master" (which he dates 1650, though the correct date is 1651), and on the fact that Paul's Steeple had been destroyed by lightning about one hundred years earlier (1561), a catastrophe lamented in a ballad printed a few days after,—all which we may grant to be the case. But as Chappell gives no evidence as to the tune earlier than 1650, we may, on the same reasoning, affirm that the tune named "The Old Hundred" is as old as the Psalm. He next endeavours to support his argument by dragging down the age of the Skene MSS. (in which "John Anderson" appears) to 1710, claiming in this way a considerable priority for "Playford." Chappell, however, does not inform us what David Laing, in his additional notes to Stenhouse's Illustrations, says regarding the Skene MS. :—"I have some doubts whether it should not be considered as ten years subsequent in date either to 1615 or 1620." Accepting Laing's opinion, his latest estimate still leaves a margin for Skene of over twenty years. To shew Chappell's perfunctory and misleading treatment of the Skene and other Scottish manuscripts, we refer the reader to pages 20, 21, 22. Without better proofs than those adduced, therefore, Chappell's claim lacks foundation. As to his allusion to the Irish "Cruiskeen Lawn," we shall leave our neighbours across the Channel to defend themselves. The version of "Paul's Steeple" given in the 1893 edition of Chappell's work prepared by H. Ellis Wooldridge differs slightly from that given in "The Popular Music of the Olden Time."

JOHN, COME KISS ME NOW.

In "The Popular Music," pp. 147-8, Chappell says, "This favorite old tune will be found in 'Queen Elizabeth's Virginal Book'; in 'Playford's Introduction';" and in several other books that he mentions: but the first work to which he appends a date is "Playford's *Division Violin* (1685)." He further gives quotations from some plays in which the name of the tune occurs; the earliest of which plays is Heywood's "*A woman killed with kindness*," 1600: '*Jack Slime*—I come to dance, not to quarrel; come, what shall it be? *Rogero? Jenkin—Rogero*, no; we will dance *The Beginning of the World*. *Sisly*—I love no dance so well as '*John come kiss me now*.'" We may remark here that "The Companion to the Playhouse," 1764, and "The Theatrical Dictionary," 1792, give the date of the play as 1617. Chappell states that the tune has no Scotch character, but here we differ from him, as in our opinion its characteristics are as much Scottish as English. He also informs us that it is one of the songs parodied in Andro Hart's *Compendium of Godly Songs*, 1599, on the strength of which it is claimed as Scotch. Chappell, to strengthen his position, adds in his appendix, pp. 771-2:—"This tune is also included in 'Musick's

Delight on the Cithern,' 1666 ;" and he further takes exception to what he had already said, that the tune was not to be found in any old Scotch copy, by admitting it to be in the Blaikie MS. We refer our readers to the Appendix to this volume for the Queen Elizabeth Virginal Book, and to page 11 for the Blaikie Manuscript. It may as well be stated that we have found "John come kiss me now" in one of Playford's earliest publications, viz. :—"A Book of Instructions for the Cithern and Gittren, 1652," where it is given in three different ways, but none of them resemble the version produced by Chappell, nor the Scottish copies of Blaikie, 1692, nor Margret Sinkler, 1710. In all probability the Scottish air was different from the English one. The version of the tune which Chappell gives is a compound from two sources, "Playford" and "Walsh's Division Violin,"—the dates of both of which are doubtful. Mr Wooldridge prints the tune from the *Fitzwilliam MS.*, which Chappell always styles "*Queen Elizabeth's Virginal Book.*" Stenhouse's assertion that the second strain of the tune called "The New-rigged Ship" is a mere copy of the second part of "John come kiss me now," thrown into triple time, is fallacious.

The image displays six musical staves, each representing a different historical version of the tune "John Come Kiss Me Now". Each staff is labeled with the title and a date or source reference:

- Staff 1: JOHN COME KISS ME NOW. 1652.
- Staff 2: JOHN COME KISS ME NOW. (1685)
- Staff 3: JOHN COME KISS ME NOW. 1692
- Staff 4: JOHN COME KISS ME NOW. 1710.

The notation varies across the staves, showing different rhythmic patterns and melodic lines. The first staff is in 4/2 time, while the others are in 2/4 or 3/4 time. The notation includes treble clefs, key signatures (one sharp), and various note values and rests.

PEG-A-RAMSEY.

Under the above title Chappell, in his "Popular Music," pp. 218-20, gives two tunes. "The first is called '*Peg-a-Ramsey*' in William Ballet's Lute Book, and the second in the Dancing Master, 665, is named

'Watton Town's End,' and to both tunes several songs are sung, including that of 'Bonny Peggy Ramsay.'" To "Watton Town's End," we make no claim; but we are informed by Steunhouse that the song by Burns commencing "Cauld is the e'enin' blast" in Johnson's Scots Musical Museum, No. 583, is adapted to an old Scottish Air called "Peggy Ramsay." This tune, however, bears no relation to the tunes in "The Popular Music of the Olden Time," though it suggests that there was a Scottish tune of the same name. We find the original Scottish air in the "Rowallan Manuscript," *circa* 1629, as "Maggie Ramsay," and of this, the tune taken from William Ballet's Lute Book is merely an English version. Chappell adds that "'Ballet's Lute Book' contains many favourite tunes of the 16th century," but this is no evidence of the age of the book, and we are doubtful if it is so early as Elizabeth's reign. See note on "Cauld is the E'enin' Blast," page 237.

The image shows two staves of musical notation. The top staff is labeled 'PEGGY RAMSEY.' and the bottom staff is labeled 'MAGIE RAMSAY.' with 'ROWALLAN MS.' written below it. Both staves are in G major (one sharp) and 2/4 time. The melody consists of eighth and sixteenth notes, with a repeat sign in the middle of each staff. The two versions are identical in notation.

UP IN THE MORNING EARLY.

Whether the air to the Scottish song of the above name, or that which Chappell gives from Playford's Dancing Master, 1651 or 1652, called "Stingo or the Oyle of Barley," be of Scottish or English origin, we shall not presume to determine. According to Chappell, it is a question of dates. He states correctly that it is found "in every edition of the Dancing Master and in many other publications." The tune appears under the title of "Stingo or the Oyle of Barley" in Playford, 1651 up to 1690, and afterwards as "Cold and Raw," said to be derived from a "New Scotch Song" written by Tom D'Urfey. Notwithstanding all this, we shall present to our readers what Chappell omitted to mention when he refers to John Hilton's work, "Catch that catch can," 1652. The tune is there called "Northern Catch," which raises the presumption that it may not be English. Again, in quoting D'Urfey's "Pills to Purge Melancholy," 1719, Chappell neglects to state, that immediately following "The Farmer's Daughter," printed with the air in vol. ii., page 169, is a "New Song to the Scotch Tune of 'Cold and Raw.'" In relating Sir John Hawkins's anecdote about Queen Mary, the consort of King William III., he says, "Mr Gosling and Mrs Hunt sung several compositions of Purcell, who accompanied them upon

the harpsichord; at length the Queen beginning to grow tired, asked Mrs Hunt if she could not sing the ballad of "Cold and Raw." In this quotation, he suppresses the words "old Scots," which precede the word "ballad" as related by Sir John. In a footnote he gives as his reason for this omission, that Hawkins "had evidently seen no older copy of the tune than that contained in the Catch (he elsewhere mentions Hilton's Catches as Playford's first publication)."

STINGO, OR THE OYLE OF EARLY. 1651.

NORTHERN CATCH 1652.

COLD AND RAW. 1695.

UP IN THE MORNING. (1758)

UP IN THE MORNING.

"Stingo," or "Cold and Raw," is, however, much inferior to the Scottish version of "Up in the morning early," even if the latter were evolved out of either or both of them. In the Straloch Manuscript, written in tablature for the lute, said to be dated 1627, there is a tune named "Earlie in the

Morning," but as the manuscript disappeared over fifty years ago, we are not in a position to assert whether it is or is not the same air. The manuscript, we understand, passed into unknown hands at the sale of Mr Chalmers's library in 1845, and a copy which had been made by G. F. Graham, who lent it to a friend, is unfortunately lost. It is entirely doubtful which country produced the melody. In noticing the tunes "Stingo, or Oyle of Barley" and "The Broom, the bonny broom," Chappell places the former in the reign of Charles I., and the latter in the time of the Commonwealth, though both are found in "The Dancing Master," 1651, for the first time, and Charles was executed in January 1649.

A HEALTH TO BETTY.

This air, which is better known under the title of "My mither's ay glowran o'er me,"—the opening line of Allan Ramsay's song,—stands in the Popular Music of the Olden Time, pp. 366-7, as an English country dance, to which the following words have been added, "Fourpence, half-penny, farthing," and the tune is claimed on the strength of its being found

A HEALTH TO BETTY. 1651.

A HEALTH TO BETTIE. 1692.

MY MITHER'S AY GLOWRIN' O'ER ME. (1726)

FOURPENCE HALFPENNY. 1711.

The image contains four staves of musical notation. The first staff is for 'A Health to Betty' (1651) in 6/8 time. The second staff is for 'A Health to Bettie' (1692) in 6/8 time. The third staff is for 'My Mither's Ay Glowrin' O'er Me' (1726) in 6/8 time. The fourth staff is for 'Fourpence Halfpenny' (1711) in 6/8 time. Each staff includes a treble clef, a key signature of one flat (B-flat), and a common time signature of 6/8. The notation includes various note values, rests, and bar lines.

in Playford's Dancing Master, 1651. Stenhouse, in his notes to Johnson's Scots Musical Museum, says, "Ramsay's verses are adapted to an ancient tune, in triple time, called 'A Health to Betty,' which originally consisted of one strain, and is printed in this simple style in Thomson's 'Orpheus

Caledonius' in 1725. This tune appears to have been one of those which were introduced into England about the union of the crowns; for it is one of those collected and published by old John Playford in his *Dancing Master*, printed in 1657. The second strain is a modern addition." Stenhouse has not given the earliest date for Playford, but that is of slight importance. G. F. Graham accepts the statement, and adds, "The imperfect close upon the second of the key is a peculiarity not often found in minor airs of any country." We are prepared to uphold the above opinions against those of Chappell, for the following reasons:—If the original words of "A Health to Betty" did not take root in England, the tune was received as a country-dance under that name, and we have never seen any attempt to prove an English version of the song given by Thomson, though D'Urfey wrote to this tune "The Female Quarrel," a lampoon upon Phillida and Chloris, in the "Pills to Purge Melancholy," previous to the "Orpheus Caledonius;" nor have we seen any English song bearing a reference in its words to the name of the tune. The air is contained in the Blaikie manuscript, and has a second strain. Chappell, quoting another song under the same head, gives, "'The Northern Turtle,' to a Northern Tune, or 'A Health to Betty.'" In this instance, he tries to make out that "*A Health to Betty*" was not a Northern, but an alternative tune, though in other cases he takes a different view of the conjunction. See our remarks on "The English Dancing Master," page 15.

MONTROSE'S LYNS.

Chappell, in "The Popular Music," pp. 378-381, gives an account of a song called "Never love thee more," commencing "My dear and only love take heed," which is contained in a manuscript volume of songs and ballads,

I'LL NEVER LOVE THEE MORE.

MONTROSE LYNS. 1692.

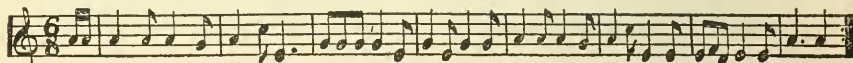
with music, dated 1659, in the handwriting of John Gamble, the composer. After mentioning that the air had been sung to other words, he

states that "James Graham, Marquis of Montrose, also wrote lines to this tune, retaining a part of the first line, and the burden of each verse;" and further, "It was, no doubt, the Marquis of Montrose's song that made the tune popular in Scotland. It is found under the name of Montrose Lys, in a manuscript of lra-viol music, dated 1695, recently in the possession of Mr A. Blaikie. The tune has therefore been included in collections of Scottish Music; but "My dear and only love, *take heed*" continued to be the popular song in England, and from that it derives its name." Observe Chappell's animus in quoting dates of Scottish manuscripts. Whether John Gamble's tune is the original, we shall not pretend to say, but the verses of the Marquis of Montrose were certainly written before the dates of 1657 or 1659, as he was executed in 1650. Robert Chambers gives no opinion in his *Scottish Songs*, 1829, and in his "Songs prior to Burns," he merely quotes Chappell's words. That our readers may compare the two, we give the air taken from Gamble's MS. and that from the Blaikie MS.; they differ from each other very considerably.

BY THE BORDER SIDE AS I DID PASS.

In "The Popular Music," page 439, is a song claimed for the south of the Border, the words of which we do not intend to dispute. It is given as "A border-song, entitled 'Ballad on a Scottish Courtship,' from Ashmolean MSS., Nos. 36 and 37, article 128; and we are also told that tune is, in character, like *Cavabilly man*. Ashmole held a captain's commission

BY THE BORDERS SIDE AS I DID PASS.



CALDER FAIR.



under Charles I., in the civil war, and probably noted it down from hearing it sung." We have not a doubt that Ashmole heard the air, which is no other than a rude version of the old Scottish tune of "Calder Fair" given in $\frac{6}{8}$ measure, and that he likely wrote it down from memory. Apparently the words were from his own pen, as it is evident no Scotsman would sing such nonsense to his lass, as the words given us by Chappell.

By the border's side as I did pass,
All in the time of Lenton it was,
I heard a Scotsman and his lass,
Were talking love and lee.

He courted her in Scottish words,
Like language as the land affords,
Wilt thou not leave these lairds and lords
My Joe, and gang with me.

Although this account does not prove that the tune found its way into England at the union of the two Crowns, it shows that it was

carried across the Border in the reign of Charles I., notwithstanding which Chappell says, "the popularity of Scottish music in England cannot be dated further back than the reign of Charles II."

THE BROOM OF COWDENKNOWS.

In "The Popular Music," pp. 458-461, a tune called "The Broom, the bonny Broom," is given from the earliest edition of "The Dancing Master," 1650; * it is also found in "Musick's Delight on the Cithren," 1666. Chappell says, "I believe this to be the tune of *The new Broome on hill*, as well as of another ballad in the same metre, and issued by the same printer, entitled, 'The lovely Northern Lasse'—

' Who in the ditty here complaining shews
What harme she got milking her daddies ewes,'

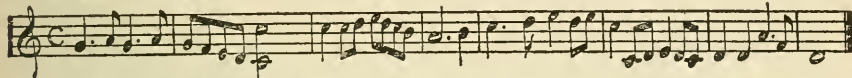
to a pleasant Scotch tune called *The broom of Cowdon Knowes*. London printed for Fr. Coles in the Old Bayly (Mr Halliwell's Collection). This is the English ballad of *The broom of Cowdenowes*, and the tune is here said to be Scotch. I believe it not to be Scotch, for the following reasons:—Firstly, the tune is not in the Scottish scale, and is to be found as a three-part song in Addit. MSS., No. 11,608, British Museum. Secondly, because English tunes or songs were frequently entitled 'Scotch' if they related to Scottish subjects, or the words were written in imitation of the Scottish dialect; . . . and I rely the more upon this evidence from having found many other ballads to the tune of *The broom, the bonny, bonny broom*, but it is nowhere else entitled Scotch, even in ballads issued by the same printer. Thirdly, Burton, in his *Anatomy of Melancholy*, quotes it as a common English tune. Fourthly, because 1650 is too early a date for Scotch tunes to have been popular among the lower classes in England,—I do not think one can be traced before the reign of Charles II. It is a common modern error to suppose that England was inundated with Scotch tunes at the union of the two crowns." Let us reply in the same order to Chappell's reasons:—Firstly, Scottish music was never confined to any particular scale, though some writers would have us believe it was limited to a pentatonic scale, *i.e.* one of five notes, in consequence of the use of some supposed instrument having just that number of distinct sounds. Why Chappell advances this argument we cannot understand, because at page 790 he says, "Every Bagpipe that I can trace had a fourth. The Scotch Highland Bagpipe has not only a fourth, but also the two sevenths, major and minor, can be produced upon it. Every scale, under the old system of music, had a fourth." After his own admission we have only to ask, Were our ancestors' voices deficient in those two intervals? Secondly, we find that spurious as well as genuine Scotch tunes and songs were inserted in "The Dancing Master" and other works of Playford,

* The earliest edition is "The English Dancing Master," dated 1651.

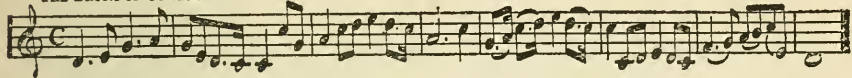
and were also printed by Walsh; further, Tom D'Urfey and other Grub Street writers made attempts to write in the Scottish dialect, which shews conclusively that both Scottish tunes and songs had become fashionable and worth imitation. Neither is it of any consequence that the printer, Fr. Coles, afterwards omitted to insert the word "Scotch" when linking the tune to other ballads. Thirdly, Burton's subject was not a musical one, and the mere naming of a tune was sufficient to serve his purpose. He was probably incompetent to decide its nationality. Fourthly, Chappell thinks a Scottish tune cannot be traced before the reign of Charles II. For evidence on that point, we refer the reader to Lashley's March, page 40. Chappell gives the tune from "The English Dancing Master," and adds, "The first *Scotch* song of *The broom of Cowdenknows* was printed in Allan Ramsay's *Tea-Table Miscellany*, 1724. It is there classed among the 'new words by different hands,' and commences, 'How blyth ilk morn was I to see.' The subject of the older English burden is there retained. The above version of the tune is not so good as that in *The Beggars' Opera*, or in Thomson's *Orpheus Caledonius*; but those copies are of more than seventy years later date." Robert Chambers, in "The Songs of Scotland prior to Burns," says "that the tune, which is a ballad one in one part, was recommended to Dr Pepusch by its sweetness and simplicity, and adopted by him as the parting strain of Macheath and Polly in *The Beggars' Opera*." He likewise remarks, in connection with "The Lovely Northern Lasse," that "Coules, the printer, was a publisher of broadside ballads in the reign of Charles II., if not also somewhat earlier." He further states, that in "the Roxburghe Collection one of these pieces bears the initials of 'L.P.,' which we may consequently regard as a shadow of the name of the author of *The Northern Lass*." He also drags in "The new broom" in the Pepys Collection commencing, "Poore Coridon did sometime sit hard by the broome alone," but it has no weight whatever, as Chappell shews that Pepys in his diary first refers to Scotch music in 1666. Such authorities as Stenhouse, G. F. Graham, and John Muir Wood, consider the melody a genuine Scottish one. The first says, "This is, in all probability, one of the Scottish tunes that were introduced into England not long after the union of the crowns in 1603." Graham says, "This is a very ancient and beautiful air of one strain," and adds, "that in all the versions given in the older Scottish collections, the air begins on the second note of the scale, while in Playford's 'Dancing Master' 1651, it begins on the fifth, and in Watt's 'Musical Miscellany,' and some other works, on the key-note itself." We concur in what these gentlemen have stated; the utmost that can be said for Playford's version is, that it ends on the second of the key like the Scottish one, but it differs in other respects, and is very insipid. May not this be a tune that had found its way into England before the reign of Charles II.? When it is called by Coles "a pleasant Scotch tune," he does not say "a pleasant new tune," nor "a pleasant new Scotch tune." Does not the refrain of the song itself suggest its Scottish origin,—"*The Broom of Cowden-*

knowes" being on the north side of the Tweed? Had the original song been English, would it not have been more likely for the broom to be that of Richmond Hill or Hounslow Heath? The three different songs in "The Tea Table Miscellany" to the tune of "The Broom of Cowdenknows" prove sufficiently that it was well known to Ramsay's contributors, and suggest the possible existence of earlier words.

THE BROOM OF COWDENKNOWS.



THE BROOM OF COWDENKNOWS.



The first version is from Playford, the second from Ramsay.

SHE ROSE AND LET ME IN.

In "The Popular Music of the Olden Time," pp. 509-511, under the title of "The Fair one let me in," Chappell informs us that "The words of the original song, 'The night her blackest sables wore,' or 'The Fair one let me in,' were written by D'Urfey, and the tune *composed* by Thomas Farmer. They were published together in 'A New Collection of Songs and Poems by Thomas D'Urfey, Gent. Printed for Joseph Hindmarsh at the Black Bull in Cornhill' 1683 (8vo), and there entitled 'The Generous Lover, a new song *set* by Mr Thomas Farmer.' Although there can be no doubt of the words and music of this song, it has been claimed as Scotch. About fifty years after its first publication, the tune appears in a corrupt form in Thomson's 'Orpheus Caledonius,' ii. 14, 1733. The alterations may have arisen from having been traditionally sung, or may have been made by Thomson. There are also a few changes in the words, such as the name of 'Stella,' altered to 'Nelly,' and 'She rose and let me in' to 'She raise and loot me in.' These were copied from vol. ii. of Ramsay's 'Tea Table Miscellany,' in which the song is marked 'Z' as being old. Allan Ramsay was not particular as to the nationality of his songs,—it sufficed that they were popular in Scotland. His collection includes many of English origin; and several of the tunes to which the songs were to be sung are English and Anglo-Scottish. Ritson claimed this, in his *Essay on Scottish Song*, as an English song of great merit, which has been scotified by the Scots themselves." Ritson, however, does not say that the song is by Tom D'Urfey nor the music by Farmer, and he adds, "The modern air, a fine composition (probably by Oswald), is very different from that in the Pills." Ritson here pays a compliment to James Oswald. Stenhouse disputes Ritson's assertion, upon which Chappell remarks, "Mr Stenhouse's opinion of the merits or demerits of the song are of little importance, it suffices to say that Burns differed from him;"—further on Chappell says, "It would have

been unnecessary to refer at such length to Mr Stenhouse's 'notes' if they had not been transferred to more recent works; but, in the first place, the editor of Messrs Blackie's *Book of Scottish Song* repeats his statement, that 'the original *Scotch* words are to be found in Playford's *Choice Ayres*.' In the second, Mr Stenhouse telling us that this song was 'originally written by Francis Semple, Esq., of Beltrees, about the year 1650,' it has been recently printed among poems by Francis Sempill. Even the learned editor of Wood's *Songs of Scotland* does not question statements so audaciously put forth, although he has frequently had occasion to convict Mr Stenhouse of mis-quoting the contents of music-books that he pretended to have read, but was unable to decipher." We would first direct attention to the words "set by," to which Chappell himself applies two meanings. Whether

The image shows two musical staves for each of two songs. The first song, 'THE FAIR ONE LET ME IN.' (1683), is written in C major and common time. The second song, 'SHE ROSE AND LET ME IN.' (1710), is also in C major and common time. Each song has a vocal line (labeled 1) and a lute accompaniment line (labeled 2). The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes, with some rests and accidentals.

they signify composed by, or simply adapted to the words of the song, or refer solely to the addition of an accompaniment to the tune,—they have a very doubtful significance.* Chappell, referring to Stenhouse, page 616, says, "One class of his (Stenhouse's) inventions is very difficult to disprove, where he fixes on an author for a song, or makes a tale of the circumstances under which it was written. Such evidence, as in the case of '*She rose and let me in*,' will not always be at hand to refute him (*ante*, p. 509 to 511), and much of this class of fiction still remains for those who are content to quote from so imaginative a source."

Without expressing any opinion on Stenhouse's assertions, or on the appearance of the tune in the "*Orpheus Caledonius*," 1733, in a corrupt form, or on any alterations by Allan Ramsay, or anything copied from him, the editor simply states that he has the air in "*Margaret Sinkler's MS. Musick Book 1710*," under the title of "*She roase and let 'n In*," proving that it was known by that name much earlier than the publication of "*The Tea Table Miscellany*." The version given in "*Sinkler*" is natural

*We are of opinion that the word *set* may denote simply the writing down of the tune, from some one who had not the ability to do so, and who sang or played entirely by ear. See Chappell's own definition of the word *set* in his appendix, page 786, under *Lilliburlero*.

and assuredly superior to the strained artificial set presented by Chappell from D'Urfey. It is absurd to say that Ramsay altered "She rose and let me in;" for these words do not occur in D'Urfey's song, although the last line of his third stanza is, "She'd rise and let me in." The question, however, is not one of words, so we give the two versions of the tune, those of D'Urfey and Sinkler, from which our readers can judge of their character and nationality.

MUIRLAND WILLIE (THE NORTHERN LASS).

In "The Popular Music of the Olden Time," pp. 559-561, under the title of "The Northern Lass," Chappell contends that the air is English; and in support of his claim he states that "Oldys, in his MS. Additions to Langbaine, says, 'In a collection of Poems called *Folly in Print, or a Book of Rhimes*, 8vo, 1667, p. 107, there is a ballad called "The Northern Lass,"—She was the Fair Maid of Doncaster, etc.' There are two songs on the Fair Maid of Doncaster in *Folly in Print*, the first entitled, *The Day Starre of the North, etc.*: it consists of sixteen stanzas of four lines and commences thus—

' This wonder of the Northern Starre,
Which shines so bright at Doncaster,
Doth threaten all mankind a warre,
Which nobody can deny.'

The above was evidently written to the tune of Green Sleeves. The second song is entitled, 'The Northern Lass, to the same person, to a *new tune.*' It begins thus:—

' There dwells a maid in Doncaster
Is named Betty Maddocks,
No fallow deer, so plump and fair,
E'er fed in park or paddocks,' etc.

The new tune is found in *Apollo's Banquet*, 1669 (within two years of the date of the book), under the name of *The Northern Lass*. It is there arranged for the Violin, and seems to have been copied from some pipe-version of the air. By the repetition of one phrase, the second part of the tune is extended to sixteen bars (instead of eight, which the words require), but if bars twelve to nineteen, inclusive, were omitted, it would be of the proper ballad-length. All later versions contain only eight bars in each part. The above is still popular, but in a different form. Instead of being a slow and plaintive air, it has been transformed into a cheerful one. In 1830 it was published under the title of 'An old English air,' arranged as a Rondo by Samuel Wesley, but between 1669 and 1830, it appeared in *Pills to purge Melancholy*, in *The Merry Musician*, and in several ballad operas. It is printed twice in *The Merry Musician*: firstly, to a song by

D'Urfey; and secondly, to one from the ballad-opera of *Momus turn'd Fabulist*, commencing—

' At Athens in the market-place
A learned sage mounted a stage.'

NORTHERN LASS?

MUIRLAND WILLIE. 1725.

MUIRLAND WILLIE. 1762.

AN OLD ENGLISH AIR. 1830.

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THE NORTHERN LASS.

This won - der of the North - ern starre Which shines so bright at Don - cas-ter Doth
threat - on all man - kind a warre Which no - bod - y can de - ny. The
French, the Dutch, the Dan - ish Fleet, If ever they should chance to meet, Must
all lye cap - tive at her feet, Which no - body can de - ny.

In the ballad-operas it generally takes the name from D'Urfey's song, commencing—' Great Lord Frog to Lady Mouse,' etc. The versions in the ballad-operas—even the two in *The Merry Musician*—differ considerably, but

it may suffice here to give the tune as it is now known, and in the form in which it was published by Samuel Wesley." In his appendix, page 786, Chappell tells us, regarding "The Northern Lass,"—"The Scotch sing the song of *Muirland Willie* to this tune,—not to the slow version, which is evidently the original,—but to the air in its abbreviated dancing form. We do not find *Muirland Willie* sung to it until after it had been turned into a lively air by D'Urfey, and although the words of the Scotch song are old, we have no indication of any tune to which they were to be sung in early copies. They seem to have been intended for *Green Sleeves*, more likely than any other air. *Muirland Willie* was first printed to this tune by Thomson in his *Orpheus Caledonius*, folio, entered at Stationers' Hall on 5th January 1725-6. The tune had then been published, as *Great Lord Frog*, in Walsh's *24 New Country Dances for the year 1713*, with words in vol. i. of *The Merry Musician*, dated 1716, and in vol. i. of *Pills to purge Melancholy*, 1719."

In answer to the preceding arguments, our views are as follow:— I. It may be stated as against Chappell's 1669 version of the air, that another tune called *Northern Lass* is contained in Apollo's Banquet, 1687, which suits the words of *There dwells a maid in Doncaster* admirably, without requiring any curtailment. II. The version of the tune published under the name of *Great Lord Frog and Lady Mouse*, by Walsh, D'Urfey, and others, though somewhat resembling, is much inferior to the Scottish version of *Muirland Willie*. III. The Scottish versions have never essentially differed from each other since Thomson's time to the present day, though the tune has been very frequently published, and that always under the title of "Muirland Willie." IV. Chappell does not shew his readers any version of the air from the sources he quotes between 1669 and 1830, nor does he say where Samuel Wesley got the tune under the title of "An old English air;" but he brings forward his favourite conjecture—"They (the words) seem to have been intended for 'Green Sleeves' more likely than any other air." This statement is quite on a par with his assertion that "Jenny's Bawbee" was meant to be set to "Sike a wife as Willy had." Whether the tune of "The Northern Lass" as found in Oswald be Scottish or English, it is entirely different from those before referred to in connection with "Muirland Willie."

IN JANUARY LAST.

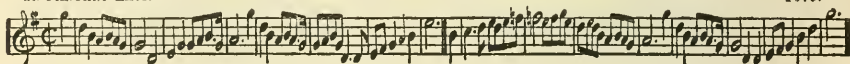
This tune is claimed for England in "The Popular Music of the Olden Time," pp. 575-6. Chappell, in asserting his country's right to the air, says, "This is a song in D'Urfey's play *The Fond Husband*, or *The Plotting Sisters*, which was acted in 1676.* The words and music are to be found in Playford's *Choice Ayres*, ii. 46, 1679, and in vol. i. of all editions of *Pills to Purge Melancholy*. The tune is in Apollo's *Banquet*, 1690, and

* "The Companion to the Play-house" has 1678.

probably in some of the earlier editions which I have not seen." He also makes reference to some other ballads, and mentions that "Allan Ramsay included 'In January Last' in vol. ii. of the Tea-Table Miscellany as a 'song to be sung to its own tune.' He altered some of the lines, and improved the spelling of the Anglo-Scottish words, but made no addition. Ramsay's version was followed by Thomson in his *Orpheus Caledonius* (ii. 42, 1733), but he changes the name to 'The Glancing of her Apron;' taking that title from the seventh line of the song. In one of the Leyden MSS. (about 1700), the tune bears the name of *The bonny brow*, from the eighth line of the same." Chappell then gives the air, saying, "The following is the old tune, with the first stanza of the old words"—but he omits to state the source of his version. Playford, in "*Apollo's Banquet*," 1687, gives

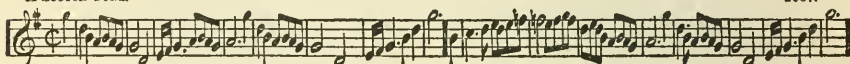
IN JANUARY LAST.

1679.



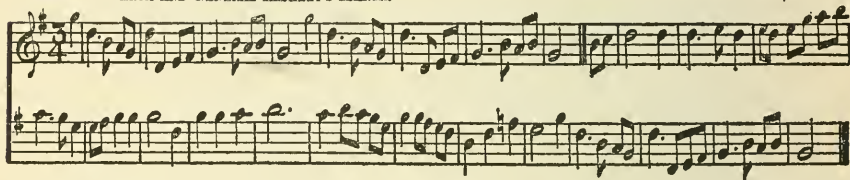
A SCOTCH TUNE.

1687.



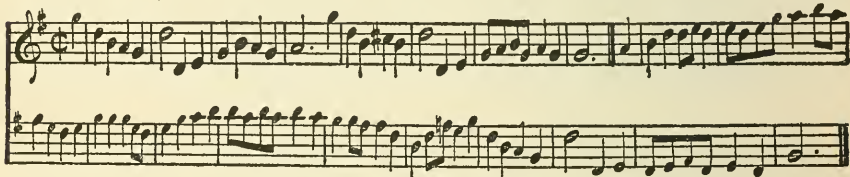
LASHLEY'S MARCH AND GENERAL LESHLEY'S MARCH.

1652, 1656.



LADY BINNY'S LILT.

1692.



the air, No. 55, called "A Scotch Tune," without any distinctive title, and it is but slightly different in the first strain from that given by Chappell. The tune, we are informed by Chappell, is said to bear the name of "The Bonny Brow" in the Leyden MSS., but he makes no mention of the Blaikie MS., which he quotes so frequently—where it is No. 80, "The bony brow"; No. 94, "In January Last"; and No. 96, "Lady Binny's Lilt,"—all differing from one another though derived apparently from the same source. He gives us also the following narrative: "In 1815, Mr Alexander Campbell was on a tour on the borders of Scotland for the purpose of collecting Scotch airs; he received a traditional version of the air from Mr Thomas Pringle, with a verse of other words, which Mr Pringle had heard his mother sing to it. This was the first stanza of the now celebrated song of Jock o' Hazledean, which Sir Walter Scott so admirably completed. It was first printed in Albyn's Anthology (vol. i, 1816, fol.), with the air arranged by Campbell.

Campbell mistook it for an old border melody." Stenhouse in his Illustrations, under "The Glancing of her Apron," gives an air called "Willie and Annet," and says, "'In January Last' is evidently a florid set of this old simple tune which has lately been published in Albyn's Anthology under the new title of 'Jock o' Hazledean.'" There is no mention, however, of "Willie and Annet" in Campbell's publication, and Stenhouse leaves us in ignorance where the tune is found with that title. Whether the old words were Anglo-Scottish or not, they prove nothing in regard to the tune. It may be stated that whatever was the name or the nationality of the original melody, "Lady Binny's Lilt" is the nearest approach of all those mentioned to the now celebrated "Jock o' Hazledean," the supposed Border melody. After all, what can be more convincing;—the tune, on Chappell's own reasoning, is proved to be of Scottish origin; it is found in one of Playford's publications, "New Lessons on the Gittern," 1652, entitled "Lashley's March." In 1652 Tom D'Urfey was only three years old.

THE DUSTY MILLER.

In "The Popular Music," page 608, it is said of "The Dusty Miller": "This is contained in the first volume of Walsh's *Compleat Country Dancing Master* and in *The Lady's Banquet*, published by Walsh" (therefore the tune must be English); "also in a manuscript which was recently in the possession of the late Andrew Blaikie, of Paisley, and there entitled *Binny's Jigg*." The fact that Chappell found "Binny's Jigg" in Blaikie's manuscript shows

THE DUSTY MILLER.

The image displays two musical staves. The first staff is titled "THE DUSTY MILLER" and is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of two lines of music, labeled "1" and "2". The second staff is titled "BINNY'S JIGG." and is also in treble clef with a key signature of one sharp and a 2/4 time signature. It also consists of two lines of music, labeled "1" and "2". The year "1692" is printed at the end of the second staff. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

distinctly that his examination had been very superficial and his translation of it wrong;—as may be seen by comparing the tunes. It is questionable whether "Binny's Jigg," though it contains in the first strain a series of notes nearly identical with "The Dusty Miller," is really meant for the same tune. The tablature in the manuscript is not barred properly, and does

not clearly indicate in what measure the melody should be played. Jig tunes are mostly in $\frac{6}{8}$ and $\frac{9}{8}$ measure. It may be stated, that we are not informed from what source the tune given in "The Popular Music" is taken.

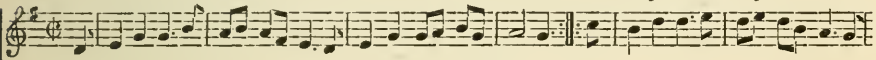
Stenhouse in his notes says that "The Dusty Miller" is found in Mrs Crockat's Collection, 1709. Mr Frank Kidson gives the date of Walsh's Compleat Country Dancing Master as 1718.

PEGGY I MUST LOVE THEE.

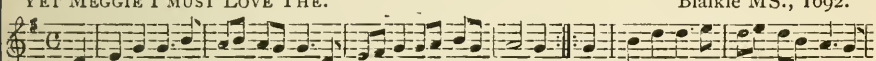
In his "Popular Music of the Olden Time" (page 609), and under the heading of "Anglo-Scottish Songs," Chappell, "supplying the names of the tunes to half a dozen of Ramsay's own songs," gives the name "'Peggy, I must love thee' to the tune of 'The Deel assist the plotting Whigs,' composed by Purcell,"—thereby meaning that "Peggy, I must love thee" is not a Scots tune; and, in a footnote to the same page, he states that "'The Deel assist the plotting Whigs' is the first line of 'The Whigs' lamentable condition'; or, 'The Royalists' Resolution': To a *pleasant new tune*"; and he continues, "The words and music are contained in 180 *Loyal Songs*, 1685 and 1694, and the music alone in *Musick's Handmaid*, Part II., 1689, as 'a Scotch tune,' composed by Purcell." Now, in his notes upon airs in "The Scots Musical Museum," Stenhouse maintains that the Scots tune existed before Purcell was born, and says that Purcell "might have put a bass to it"; and although we cannot exactly contend for all that Stenhouse has stated, we are of opinion that he is correct in his idea as to Purcell. Chappell concludes that "The Deel assist the plotting Whigs" in the 180 *Loyal Songs*, and the Scotch (should be "New" Scotch) tune with Purcell's name in *Musick's Handmaid*, are alike; whereas the latter is our "Peggy I must love thee" The latter collection, however, has not the words "composed by," but has a bass part for the harpsichord, with Purcell's name at the end of it. Of what value, then, is Chappell's argument for the tune being English, when it is found in the fifth edition of "Apollo's Banquet" (1687), published by John Playford, and termed, "A Scotch Tune in fashion"? There is no indication in that work, either that it was a *new* Scots tune, or that it was composed by Purcell—facts which it is very unlikely Playford would have omitted to note in "Apollo's Banquet." The same edition of the "Banquet" contains a number of "Scotch tunes" without distinctive titles,—and this may be accounted for, either because of Playford's want of information as to their names, or by reason of his inability to give the correct Scots spelling of them. With reference to Chappell's statement regarding Allan Ramsay, it is of little moment whether Ramsay wrote the words of the song, or only published them, for his "Tea Table

Miscellany" was not published before 1724. The air itself is to be found in both the Leyden and Blaikie MSS.,—named in the former, "Maggie I must love thee," and in the latter "Yet, Meggie, I must love thee." The date of the Blaikie MS. is 1692; and the version of the air there given differs somewhat from Playford's (especially in the second strain), shewing that it had not been copied from Playford. In Margaret Sinkler's MS. Music Book, 1710 (now in the possession of the writer), the air is found under the title, "Magie I must love thee," and here also it differs from Playford in the second strain. See page 12. The tune, "The Deel assist the plotting Whigs," as contained in 180 *Loyal Songs*, may have been a composition of Purcell's, although we doubt it. In any case, it does not bear the least resemblance to "Peggy [or Maggie], I must love thee." Chappell's assertion regarding "The Deel assist the plotting Whigs" is absurd,—as may be seen from a comparison between the two airs, which we have reproduced for the study of our readers.

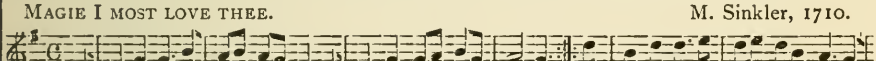
A SCOTCH TUNE IN FASHION. Apollo's Banquet, 1687.

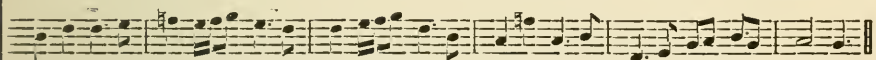
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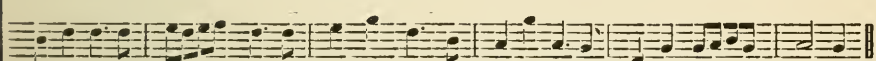
YET MEGGIE I MUST LOVE THEE. Blaikie MS., 1692.

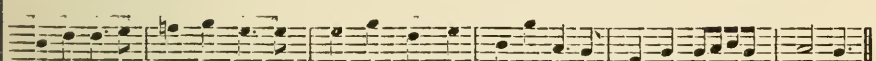
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MAGIE I MOST LOVE THEE. M. Sinkler, 1710.

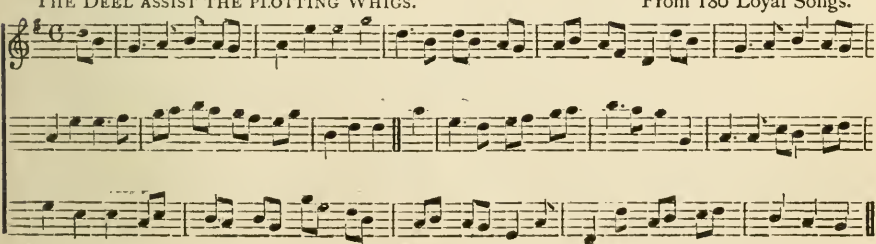
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1 

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3 

THE DEEL ASSIST THE PLOTTING WHIGS. From 180 Loyal Songs.



MY NANNY O.

At page 610, "Popular Music of the Olden Time," Chappell asserts that this tune is English: "'Nanny O,' to the tune of the English ballad of Nanny O." His total evidence in support of the claim is contained in a footnote,—“This ballad and the answer to it are in the Roxburghe Collection. The first (ii. 415) is The Scotch Wooing of Willy and Nanny: To a pleasant new tune, or Nanny O, Printed by P. Broooksby. Although entitled ‘The Scotch Wooing,’ it relates to the most southern part of Northumberland. It commences, ‘As I went forth one morning fair,’ and has for its burden—

‘It is Nanny, Nanny, Nanny O,
The love I bear to Nanny O,
All the world shall never know
The love I bear to Nanny O.’

Tynemouth Castle is spelled ‘Tinmouth’ in the ballad, just as it is now pronounced in the North of England; it is therefore, probably, of Northumbrian origin.” G. F. Graham says that “It is one of the best of our Scottish melodies,” an opinion which we cordially endorse. The entire evidence in support of the English claim is, that it was “Printed by P. Brooksby,” who spelt “Tinmouth” for Tynemouth. We are not furnished, however, with any date, nor any proof that he was the same Brooksby (of April 1677) mentioned at p. 541 “Popular Music”; and no doubt he was, as an Englishman, unaware that there was a Tyne and a Tynemouth in the county of Haddington in Scotland. The mis-spelt word is of little or no account; and the burden of the song indicates no locality whatever,—which might as well be the Antipodes. The title given from the Roxburghe Collection makes no mention of the *English ballad tune* of “Nanny O,” but merely of a pleasant new tune, *or Nanny O*. The *or* probably refers to “Nanny O” as an alternative tune. Had the melody of “Nanny O” been printed with “The Scotch Wooing of Willy and Nanny,” Chappell would not have failed to mention it. He ought to have given his English version of the air, and to have stated from what source he had derived it. The melody is contained in the “Orpheus Caledonius,” 1725, and in the “Musick for the Scots Songs” in the “Tea-Table Miscellany.” Ramsay’s song, which was published in 1720, was probably written a year or two before that date.

BONNIE DUNDEE.

“Popular Music,” page 611. This melody is considered by Chappell to be English, or at least a spurious Scottish one; an opinion calculated to strengthen his efforts to reduce the age of the Skene Manuscripts. The ground he takes for his assertion is, “that before

the publication of Ramsay's 'Tea-Table Miscellany,' the 'Scotch tunes' that were popular in England were mostly spurious, and the words adapted to them seem to have been invariably so." "Bonnie Dundee" is assumed to be one of these tunes, on account of (1) its first appearance in printed form occurring in the Second Appendix, 1688, to the "Dancing Master," 7th edition, 1686; and (2) because of some absurd and indelicate verses which had been written to the tune by some Grub Street scribbler, and inserted in D'Urfey's "Pills to purge Melancholy." These arguments are not sufficiently strong, however, either to upset the Scottish nationality of the air, or to disprove its existence in manuscript before 1688. The popularity of the tune in England may be due to the residence in Scotland of James II. when Duke of York, which ended in 1682. Several years previous to the publication of the tune in Playford's "Dancing Master," or of the verses in D'Urfey's "Pills to purge

The image displays three staves of musical notation for the tune 'Bonnie Dundee'.
 - The first staff is labeled 'ADEW DUNDIE' and 'SKENE MS.' It shows a single melodic line in treble clef with a 3/4 time signature.
 - The second staff is labeled 'BONNY DUNDEE' and '1688.' It features two parts: a treble clef part and a bass clef accompaniment part.
 - The third staff is also labeled 'BONNY DUNDEE' and features two parts: a treble clef part and a bass clef accompaniment part.
 The notation includes various rhythmic values, accidentals, and bar lines, representing different historical versions of the same tune.

Melancholy," the melody may have been carried south by some of James's courtiers. It must at least be admitted that manuscript copies of tunes usually precede printed ones. This applies especially to the earliest tunes, whether the tunes are in the form of tablature or in modern music notation. After such tunes were first printed they would certainly be multiplied in the various works published from time to time. It cannot be affirmed that the copy of the tune "Bonnie Dundee" in the Skene Manuscripts was drawn either from "The Dancing Master" or from "The Pills to purge Melancholy," nor was the title "Adew Dundie" in the Skene Manuscripts taken from the last line of the song as printed in

D'Urfey—which runs, “And so bid adieu to *bonny* Dundee.” The air in its modern form is now sung to Macniel's song, “Mary of Castlecary.”

THE BONNY GREY EY'D MORN.

In “Popular Music of the Olden Time,” page 610, we find “We have no hesitation in saying that this tune is decidedly English, and has no Scottish character whatever. Though it appeared in Johnson's “Scots Musical Museum,” volume i, it was not that publisher's intention to palm it off as a Scottish air. We have already referred to that volume. Stenhouse in his note on the song states, “Oswald, in his collection of Scottish Tunes, calls it, by way of distinction, ‘The Old Gray-ey'd morning.’ It appeared as such in the seventh book of ‘The Caledonian Pocket Companion,’ but Oswald has given a different version of the tune, in $\frac{3}{4}$ measure, entitled, The Gray Ey'd morning, in the second book of that collection.” Chappell calls it a composition of Jeremiah Clarke, and says that it was sung in D'Urfey's Comedy of “The Fond Husband, or The Plotting Sisters,” 1676. We may question Stenhouse's view as to the nationality of the melody, but we consider that he had good reason to doubt whether the melody was the composition of Jeremiah Clarke, because there is much uncertainty about the date of his birth. Clarke, according to “Grove's Dictionary,” as well as “Brown and Stratton's,” would be only six or seven years old when “The Fond Husband,” etc., was produced. The presumption therefore is that “The Old Gray-Ey'd morning” must be the original air, but we admit we have not seen a copy of the tune in “The Fond Husband,” 1676, to determine which of the versions is the earlier, or whether Clarke made a claim to any of them. The air appears in “The Beggars' Opera,” but that production was subsequent to Ramsay's Gentle Shepherd.

KATHERINE OGGIE.

In “Popular Music,” page 616, this is classed by Chappell as an Anglo-Scottish air, by which he means the tune to be an English imitation of the Scots style, or an English production to which a Scots song has been written. We have already referred to his claim in the “Glen Collection of Scottish Dance Music,” Book I. He begins with an attack on Stenhouse's “fictions,” as he termed that gentleman's “Illustrations” and accuses him of misleading Mr Dauney. In support of his contention, Chappell quotes from Stenhouse:—“This fine old Scottish song, beginning, ‘As I went furth to view the plain,’ was introduced, and sung by Mr John Abell, a gentleman of the Chapel-Royal, at his concert in Stationer's-hall, London, in the year 1680, with great applause. It was printed, with the music and words, by an engraver of the name of Cross,

as a single sheet song, in the course of that year, a copy of which is now lying before me." To refute this story Chappell says, "In the first place, Cross did not engrave in 1680, and the single-sheet song *Bonny Kathern Oggy*, as it was sung by Mr Abell at his consort in Stationers' Hall, bears no date." He goes on: "Stenhouse, to make his story complete, tells us that Abell died 'about the year 1702,' although Hawkins (from whom he was copying so much of the story as suited his purpose) says that, about the latter end of Queen Anne's reign, Abell was at Cambridge with his lute." Now, though Chappell asserts that Cross did not engrave in 1680, he produces no evidence to that effect, and it may be that the single-sheet song which bears no date was one which he had seen in "A Collection of original Scotch Songs with a thorough Bass to each Song, for the Harpsichord etc.," published by J. Walsh *circa* 1740.* This collection consists entirely of half sheet songs, some of which are much older than others, if we may judge from the style of engraving, and among the earliest is No. 56, "*Bonny Kathern Oggy*, as it was sung by Mr Abell at his Consort in Stationers Hall." This tune is followed in the same collection, and to the same melody, No. 69, by "*Bonny Kathern Loggy*" in a later style of engraving. Might it not be the case that Walsh erased both Cross's name and the date, and that Stenhouse had seen a copy with both? Again, though Chappell concludes his arguments by giving the first stanza of what Stenhouse terms the "fine old Scottish song" sung by Abell, he misquotes both words and spelling, as may be seen by reference to the Illustrations. As to Abell's death, we have only, "*about* the year 1702," and Hawkins has also "*about* the latter end of Queen Anne's reign." In both cases there is nothing beyond surmise; but further, it may be said that Stenhouse's notes were not printed during his lifetime, and 1702 may be a printer's error. Chappell also remarks of Stenhouse, "Now, why all this invention? It was to get rid of the fact that the earliest known copy of the tune is in the Appendix to *The Dancing Master* of 1686 (why does he omit the date of the Appendix—1688?) under the title of '*Lady Catherine Ogle*, a new Dance.'" He goes on: "D'Urfey wrote the first song to it, '*Bonny Kathern Loggy*.'" We can now supply the information that "*Lady Catherine Ogle*,—a new Dance," appears in "*Apollo's Banquet*," 1687, and the tune is singularly enough repeated in the second part of that work under the title of "A Scotch Tune," No. 64, without any distinctive name, and evidently more Scottish, by the first bar descending to the minor seventh, the page on which it appears having a footnote stating, "These Scotch Tunes were omitted in the First Part of this Book, and are to follow 121." This second part, which is not an Appendix, contains the usual tunes of the French dances. As to whether D'Urfey wrote the first song or not, we have no proof, nor are we supplied with any date. The air "*Katherine Ogie*" is found in the Leyden Manuscript,

* A copy of which is in the possession of Mr Frank Kidson, Leeds.

though it is not the exact version given by Playford. The argument on which Chappell's claim rests is decidedly against his own contention. His authority, John Playford, calls it "a new Dance," which it probably was, though Playford does not affirm that it was a new tune, but that it was "A Scotch Tune." In Wood's "Songs of Scotland," 1st ed., G. F. Graham does not express his opinion on the nationality of the air, but merely says, "The air appears as Scottish in D'Urfey's Pills, and various subsequent publications." J. M. Wood, in "The Popular Songs and Melodies of Scotland," 1887, states, "I believe the air to be Scottish chiefly from internal evidence, but partly from the facts mentioned above." In this latter statement we fully concur.

LADY CATHERINE OGLE, a new Dance. 1687.

A SCOTCH TUNE. 1687.

KATHERINE OGIE.

FIFE AND A' THE LANDS ABOUT IT.

The tune is called "Fairest Jenny" in "The Popular Music," page 617. Chappell says, "This is included in Scotch collections under the name of *Fife and a' the lands about it*. It was first printed in the Gentleman's Journal, of Jan. 1691-2, under the title of Jockey and Jenny, a Scotch song set by Mr Akeroyde." In this instance we admit that Chappell has discovered a spurious composition; at the same time it is doubtful if he

could have said it was claimed by any Scottish musician as a Scottish production. It may be mentioned that the earliest Scots collections in which it appears are those of Oswald, 1740, and of William M'Gibbon, Second Collection, 1746; and we suspect that the reason why it was included in those collections is, that it had become popular about that time. On no other grounds can we account for its admission into any Scottish publication: though Stenhouse, in his *Illustrations to "The Scots Musical Museum,"* contends that the air is Scottish, because "This tune appears in the old Virginal Book already mentioned in the editor's possession, under the title of 'Let Jamie's Lad allane,' which was probably the original title," and adds, "Mr Samuel Akeroyde put a bass to it," only. Still the "Virginal Book" may not have been confined entirely to Scottish tunes, and its age also may have been over-estimated. The melody has no pronounced Scottish character, and we frankly hand over both words and tune to the keeping of Akeroyde's countrymen.

MAGGIE LAUDER, AND LOGAN WATER.

In "Popular Music," pp. 619-20, footnote b,—there is evidently a claim on behalf of England for those two tunes. Chappell says in reference to 'Corn Riggs,' "This is one of Stenhouse's favorite remedies for deficient evidence of antiquity. He produces some 'original words,' stating them to be of the age required to meet the necessities of the case, but they rarely tally with information derived from other sources. Francis Semple of Beltrees, is one of his favorite scapegoats in these cases. He gives him the credit, among other songs, of Maggie Lauder. Now, in the ballad opera of the *Beggars' Wedding*, 2nd edit., 8vo, 1729, it is called 'Moggy Lawther on a day,' which does not at all agree with the song of which Francis Semple is the *supposed* author." But, the *Beggars' Wedding*, 2nd edit., has no music, and Chappell makes no reference to the *Quaker's Opera*, 1728 (though he quotes the latter in his note on "The Spanish Lady"), in which the tune appears simply as "Moggy Lawther." "Again, as to 'Logan Water' in *Flora*, 8vo., 1729,* it is named 'The Logan Water is so deep,' which is not at all like the words that Stenhouse gives. It would be easy to multiply instances of this kind." The fact that the titles do not agree with those of the "Beggars' Wedding" in the one instance, and of "Flora" in the other, is in no way conclusive. Chappell himself has given us many examples of tunes having different and altered titles. It may be remarked that he had no knowledge of any earlier edition of Craig's Collection than that of 1730, which certainly shews that "Moggy Lawther" is not older than "Maggie Lauder," but only an Anglo-Scottish name. A copy of an earlier edition of

* The date of 1732 is given to the Opera of "Flora" in the *Theatrical Dictionary* of 1792, but Chappell omits to note that it appeared in the "Village Opera," 1729.

Craig is in our possession. The title is as follows: "A Collection] [of the Choicest of the] [Scots Tunes] [Adapted for the Harpsicord or Spinnet] [and within the Compass of the Voice] [Violin or German Flute] [By Adam Craig] Edinburgh R. Cooper fecit." The title differs from that of 1730 by the erasure of the words "*of the*" between "Choicest" and "Scots," and by the absence of any date, nor is the engraving of the work the same, nor the accompaniments alike. As to "Logan Water," Chappell's claim rests entirely on the disagreement of titles, and he quite ignores the reference to Mrs Croekat's Manuscript Book, 1709, in which Stenhouse declares the tune is to be found. Chappell probably founded his remarks on Stenhouse's error in quoting the "Orpheus Caledonius," 1725, while the tune, to the words of James Thomson's "For ever, Fortune, wilt thou prove," is in the second volume, 1733. To our astonishment, Chappell's statement concerning "Logan Water" has escaped observation by George Farquhar Graham and John Muir Wood. The former has simply mentioned that, "The Melody is of considerable antiquity, pathetic, and Scottish in its character," and has contented himself with pointing out in the second strain that the un-vocal leap from F \sharp to F \natural in the octave, as given in some modern publications, is wrong. The latter gentleman has only repeated Graham's note. We may state that both have overlooked the fact that Logan Water is contained in "Musick for Allan Ramsays collection of Scots Songs; Set by Alexander Stuart, and engraved by R. Cooper Vol. 1. Edinburgh; printed and sold by Allan Ramsay," page 56. The tune is also mentioned in "The Tea-Table Miscellany," 1724, where Ramsay directs a song, beginning, "Tell me, Hamilla, tell me why," to be sung to "Logan Water." Surely these facts dispose of Chappell's contention regarding the melodies.

CORN RIGGS.

In "Popular Music of the Olden Time," pp. 618-620, we have this tune claimed for England by Chappell, under the title of "Sawney was Tall and of Noble Race"; and he informs us that "This is one of Tom D'Urfey's songs, in his comedy of The Virtuous Wife, 4to, 1680. I have not seen any copy bearing the name of a composer; but, as other music in this play (such as 'Let traitors plot on,' and the chorus, 'Let Caesar live long') was composed by Farmer, this may also be reasonably attributed to him." Why all this beating about the bush, when there is no music whatever printed in D'Urfey's comedy, and no mention made of Farmer? Can it be said, because Shield wrote some airs for the opera of "Rosina," that all of them are his compositions? In D'Urfey's comedy there is what he calls "A Scotch Song," beginning, "Sawney was tall, and of Noble Race," but no tune whatever is indicated. The tune is given, however, in Playford's "Choice Ayres," vol. iii., page 9, along with D'Urfey's words, as "A Northern Song," without the name of any composer.

LOVELY NANCY.

In his "Popular Music," page 715, Chappell says, "This is one of the songs contained in the folio edition of *The Jovial Crew* (which has the basses to the airs) but not in the octavo." This air, however, does not occur in "*The Jovial Crew*" before the revival of that opera in February 1760, and the tune given to the song, "Can nothing, Sir, move you," in the edition of 1731, is a totally different one, entitled, "As down in a meadow." Chappell in the appendix to his work, p. 787, remarks, "I observe that in Book 2. of Oswald's *Caledonian Pocket Companion*, the tune is printed as 'Lovely Nancy' by Mr Oswald. I have no doubt that he meant to claim the variations only, for he had previously printed the air, with some difference in arrangement, in his *Curious Scots Tunes for a Violin and Flute*, and then without making any claim." He further states, "I have seen many half-sheet copies of the Song of 'Lovely Nancy' but never with an author's name, and I doubt whether any one could properly claim it, for it seems to be only an alteration of 'Ye virgins so pretty; (ante, p. 682)." The tune of "Lovely Nancy" with variations occurs in Oswald's "*Collection of Curious Scots Tunes for a Violin, German Flute or Harpsichord*," 1742, and we believe it to be his composition, though his name was not attached to it till it appeared in the second book of the "*Caledonian Pocket Companion*." This, however, is no proof that the tune and variations were not his composition. The sole difference in the two works is the order in which the variations occur,—in the "*Curious Scots Tunes*," variations 1-2-3-4-5-6-7-8 being respectively 5-6-1-2-7-8-3-4 in "*The Caledonian Pocket Companion*." Oswald's "*Collection of Curious Scots Tunes*" and the first and second books of his "*Caledonian Pocket Companion*," were the property of John Simpson, the original publisher, and we believe that Oswald purchased the latter collection, which he continued to publish till it was completed in twelve books or parts.

In the first volume of "*Calliope, or English Harmony*," 1739, page 176, published by J. Simpson, there is a song called "*Strephon's Complaint*," beginning "How can you, Lovely Nancy," and the air is "Lovely Nancy," but we think the tune had been contributed to that collection by Oswald before he left Edinburgh. Again, in the second volume of "*Calliope, or English Harmony*," page 36, there is another song entitled "Lovely Nancy," commencing, "There never was, nor e'er shall be," printed to an air that might be the true English melody, although it does not bear the least resemblance to that of Oswald. The many half-sheets observed by Chappell without a composer's name are no evidence whatever, and by giving our readers "Ye virgins so pretty,"* along with Oswald's "Lovely Nancy," they will be able to judge whether the latter is

* The air is called "Over hills and high mountains."

an alteration of the former. Chappell in his footnote, page 787, referring to Oswald's Collection of "Curious Scotch Tunes," says, "It is difficult to know why the tune should have been included in a collection of *Scotch* tunes, but no one will be surprised who examines the remainder of the selection. It was not the fashion of that day to attempt accuracy in the slightest degree,"—a remark which applies to English as forcibly as to Scottish Collections. In "Calliope, or English Harmony," the first song and air it contains is the Scottish "Bush aboon Traquair." Chappell deprecates the inclusion of English tunes in *Scottish* Collections, but gives no reason why the "Bush aboon Traquair" should be the initial song in an *English* Collection. Had he examined the remainder of that work, he would have found in it a considerable number of other Scots tunes, and would doubtless have been surprised to find himself in such an awkward dilemma.

The image shows a musical score for two pieces. The first piece, "LOVELY NANCY," is written for two staves (1 and 2) in 2/4 time. The melody is on staff 1, and the accompaniment is on staff 2. The second piece, "Calliope," is also written for two staves (1 and 2) in 2/4 time. The melody is on staff 1, and the accompaniment is on staff 2. The score is printed in black ink on a light-colored background.

I MADE LOVE TO KATE.

Under the above title, in "The Popular Music of the Olden Time, pp. 723-4, is a version of the Scottish tune "Woo'd and Married and a'." We are told that the song "I made love to Kate" was sung by Mr Beard at Ranelagh (?) and introduced by him into the ballad opera of "The Jovial Crew," when it was revived at Covent Garden Theatre, February 1760. "Woo'd and married and a'," which differs, however, from the version of Mr Beard, was published in Robert Bremner's "Collection of Scots Reels

or Country Dances," seventh number, 1759. It appeared also in Oswald's "Caledonian Pocket Companion," Book x., which is probably earlier than Bremner's Reels, and it is included in Walsh's "Country Dances Selected," n.d., under its Scottish name. If the original words of the song "Woo'd and Married and a'" were from the pen of Alexander Ross, the author of "The Fortunate Shepherdess," they must have been written several years prior to 1768, the title of the tune being suggestive of some song of an earlier date.

The image shows a musical score for two tunes. The first tune, "Woo'd an' Married an' a.", is dated 1759 and is written in 3/8 time. It consists of a single melodic line on a treble clef staff. The second tune, "I Made Love to Kate.", is dated 1760 and is also in 3/8 time. It is presented as a two-part setting: the first part is a single melodic line on a treble clef staff, and the second part is a bass line on a bass clef staff. Both tunes feature a series of eighth and sixteenth notes, characteristic of early Scottish dance music.

PETTICOAT LOOSE.

At page 724, "Popular Music of the Olden Time," Chappell gives the above tune, which he characterises as "A favorite old Country dance." He further states, "It is included in Peter Thompson's Collection (1753), in that of Charles and Samuel Thompson (1765), and of Samuel, Ann, and Peter Thompson (1790). Also in Rutherford's and several others."

The tune is contained in Walsh's "Caledonian Country Dances," volume ii, part i, page 51, entitled "Petticoat Loose," or "Curickle," and though the volume is undated, we know that it was published about 1748, which is some years earlier than that of Peter Thompson. Walsh's version of the tune is better and more Scottish in character than that given by Chappell, which we presume he has taken from Thompson. The tune has long been known as a Scottish Jig.

SAW YOU MY FATHER ?

We are informed in "Popular Music of the Olden Time," page 731, "This song is printed on broadsides, with the tune, and in Vocal Music or the Songster's Companion, vol. ii, 36, 2nd Edition, 1772. This collection was

printed by Robert Horsfield in Ludgate Street, and probably the words and music will be found in the first edition, which I have not seen. Herd included a Scottified version of the words in his *Ancient and Modern Scottish Songs*, 2d edition, 1776, and he has since been copied by others. James Hook (the author of *The Lass of Richmond Hill*, and many other charming songs) composed variations to the air, if not the air itself. It is much in his style of composition." Without further quoting Chappell, we may state that Neil Stewart, Edinburgh, published in his "Collection of Scots Songs," February 1772, both words and music, omitting the second, third, and fifth verses, given by Herd. He could not have been indebted to Herd for the words, unless they had been included in the first edition of his songs, 1769. If it cannot be proved from an earlier edition of "Vocal Music" than 1772, it is evident that the song was Anglified rather than Scottified. If the English claim be substantiated, the tune had taken root in Scotland with wondrous rapidity.

In Stenhouse's "Illustrations to Johnson's Scots Musical Museum," page 23, he says, "Robert Horsfield's *Vocal Music, or the Songster's Companion*, 2 vols., first edition, 1770." We are able to prove there was no second volume published in that year.

Chappell's evidence in support of the English parentage of "Saw you my father?" cannot therefore be sustained.

YE BANKS AND BRAES O' BONNY DOON.

Chappell's allusion to this tune in "The Popular Music of the Olden Time," vol ii., page 794, is as follows: "Although Burns thought the tune of 'Ye banks and braes o' bonny Doon' to have been made by an amateur, in trying over the black keys of the pianoforte, with the aid of Stephen Clarke, the English editor of Johnson's *Scots Musical Museum*, it is clear that nothing more was effected than the alteration of a note or two, and the transposition of the symphony of an older song. The following (named, "Lost is my quiet") was printed upon half-sheets, and was included in Dale's *Collection of English Songs* (i. 157). Dale commenced printing in 1780, but I cannot give the date of this publication, because, the collection consisting exclusively of old songs, he made no entry at Stationers' Hall, as in other cases. It is unquestionably anterior to 'Ye banks and braes o' bonny Doon.'" Chappell, however, does not explain how Dale's "Collection of Scots Songs," which are all old, was entered at Stationers' Hall in 1794. If the English Collection was not entered, Chappell's assertion does not prove the age of either Dale's English Collection or "Lost is my quiet." Referring to Burns's account of the music, Chappell says "the poet considered it to be the joint production of an amateur and Stephen Clarke"; but he does not quote

the letter of Burns to George Thomson, dated 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 Scotch 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 thus 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. May the "good many years ago" not go back to ten,—Clarke was an organist in Edinburgh from 1774? Is it not more likely that "Lost is my quiet" is a poor adaptation, and nothing else? See the clumsy way in which 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 "Popular Songs and Melodies of Scotland," 1887. In further support of our view, that "Lost is my quiet" is of later date than "The Caledonian Hunt's Delight," we have obtained the following information. Dale's "Collection of English Songs" is a folio, and consists of 20 books, of 12 songs each, comprising 320 pages in all. These songs were published in separate sheets at 6d. each, and their titles are displayed in large characters, with Dale's name and address added. Book X contains the song and tune "Lost is my quiet," but the title, whatever it had been, bears evidence of having been erased from the engraved plate, the only words heading the song being *with an accompaniment* (Dale's Collection, pp iii & 157). The Collection embraces tunes from various ballad operas, such as "The Farmer," 1787; "The Haunted Tower," 1789; "The Siege of Belgrade," 1791, and others, which prove that its contents were not exclusively old songs; and on some of the pages of the book water-marks of 1806 and 1808 are to be found, shewing that a portion at least of the collection was evidently not published earlier than those years. Another proof is that throughout the English Collection, Dale's address, No. 151 New Bond Street, is given, although he did not occupy these premises prior to 1800.* The stories given by Burns regarding the tune, such as,—“An Irish gentleman affirming he had heard it in Ireland among the old women; while on the other hand, a Countess

* For the information regarding Dale's Collection of English Songs, we are indebted to Mr Frank Kidson, Leeds.

informed me that the first person who introduced the air into this country was a baronet's lady of her acquaintance, who took down the notes from an itinerant piper in the Isle of Man," amount only to assertions, hearsay evidence—not facts: at the same time it is right to state that "The Caledonian Hunt's Delight" had "*Irish*" affixed to it by James Aird, Glasgow, in the fourth volume of his "Selection of Scotch, English, Irish and Foreign Airs."

GIN A BODY MEET A BODY.

In "The Popular Music of the Olden Time," page 795, Chappell says, I have *no intention* of analyzing the collections of Scottish Music; yet, having in a few cases reclaimed tunes that many have supposed to be Scotch, owing to their having been included in these publications, it becomes incumbent upon me to shew that popularity only was considered by the collectors, without any care for accuracy." He also repeats that Johnson palmed upon his countrymen as Scotch the compositions of Hook, Berg, Battishill, and other living musicians, and that "Thomson in his *Orpheus Caledonius* did nearly the same." As we have already answered this general accusation, let us take up what he affirms concerning "Gin a body meet a body." He says, "There was a popular song which had been sung in a London pantomime:—

"If a body meet a body going to the Fair,
If a body kiss a body need a body care?"

This was altered for the *Museum* into—

Gin a body meet a body *comin' thro the rye,*
Gin a body kiss a body, need a body *cry?*

The pantomime came out at Christmas 1795-6, and the alteration seems to have been made within about nine months of the publication; for Broderip and Wilkinson's entry of the *original* song at Stationers' Hall was on the 29th June, 1796." Again, he states in a footnote, "The entry at Stationers' Hall is as follows—'If a body meet a body,' sung by Mrs Henley at the Royal Circus in the favorite new Pantomime called *Harlequin Mariner*, the music adapted by J. Sanderson, the words by Mr Cross." Regarding Chappell's "no intention of analyzing," etc., and his would be exposure of others, we shall pass over what we have already said of Johnson's "Scots Musical Museum," and shall simply give such information as will shew that the fault-finder has himself erred. John Watlen, music seller, Edinburgh, published "Gin a body meet a body," with the most approved version of the air, in his collection of "Old Scots Songs," the first and second numbers of which collection were issued in August 1793, and the subsequent ones at intervals of two months each. The song in question therefore, which appeared in the eighth number, must have been published in August 1794.

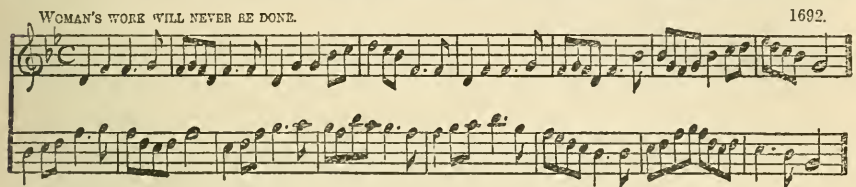
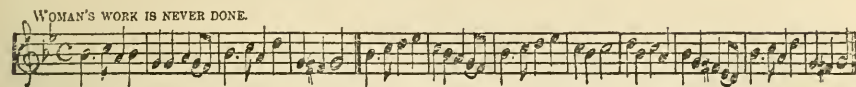
In concluding this chapter we shall make a few observations on a perplexing subject, and state an example or two, in order to fix the meaning of the word *or* in such instances as, "To a new Northern tune, or *In January last*"; and "Northern Nanny, or *The Loving Lasses Lamentation*." The question comes to be, Does the *or* mean an alternative tune, or is it another name by which the tune is known? In the following case, Locke's "My lodging it is on the cold ground" is called in the "Dancing Master" "On the cold ground," and in Apollo's Banquet "I prithee Love turn [to] me," although the tune is one and the same; while "Come, boys fill us a bumper," or "My lodging is on the cold ground," are two distinct tunes. Chappell claims the modern version of "My lodging is on the cold ground" as an English air, on the strength of its first appearance in print in "Vocal Music, or the Songster's Companion," 1775, but that collection does not pretend to be one of English songs and music exclusively, or to be confined to any particular nationality. See also page 148. Another instance is "Greenwich Park, or Come Sweet Lass," two names for the same tune. When tunes having the same or similar names, but bearing no resemblance to each other, are referred to, a more distracting difficulty arises in ascertaining which tune is meant, so that its nationality can be determined from internal evidence or structure.

The first example showing the same air under different names, is "The Duke of Albany," called also "My Lord Aboyn's Air" or "Cumbernauld House." The latter version is musically correct, but "The Duke of Albany" is wrong, as is shown in the the three notes under the asterisks.

THE DUKE OF ALBANY. 1687.

MY LORD ABOYN'S AYRE. 1692.

The following are different tunes under the same titles, the first English, and the second Scottish :



The latter or Scots tune is also called "The Black Eagle," and "The Bonny Black Eagle."

We also give the tune of "The Spanish Lady," which Chappell apparently discovered in the Skene Manuscript, along with another copy furnished by himself, merely to shew the transmutation it has undergone in the course of a century. Many persons believe that it is not the same air. Scotland does not assert any claim to the tune.





CHAPTER VI.

THE SCOTS MUSICAL MUSEUM.

BEFORE proceeding to treat of the airs in this chapter, we desire to draw the attention of the reader to the publisher's original intention, already mentioned on pages 16, 17. Johnson's proposal was to publish "A New and Complete Collection of Scots, English, and Irish Songs for the Voice," &c. When this work was in progress, Robert Burns became acquainted with James Johnson, and induced him to abandon his original purpose, though he was far advanced with his matter, and to change the title to *The Scots Musical Museum*. We cannot imagine Johnson casting aside entirely all that he had prepared, so, we are not in the least surprised that the first two volumes of the "Museum" contain a number of songs and tunes which are not Scottish productions. This may be gathered from the date of the bard's first letter to Mr Candlish, subsequent to the issue of the first volume of the "Scots Musical Museum," in which the name of Burns is attached to one song only, "Green grows the Rashies." We accordingly omit in our notes the following songs in the first volume, being quite convinced that Scotland has no claim either to the words or music of: "The Banks of the Tweed"; "Jamie Gay"; "My dear Jockey"; "The Happy Marriage"; "Blyth Jockey"; "Leander on the Bay"; "He stole my tender heart away"; "Blyth Jockey young and gay"; "May-eve, or Kate of Aberdeen"; "Water parted from the Sea"; and "Johnny and Mary." We have, however, noticed Nos. 7, 32, 48, 79, and 84, which are erroneously supposed to be Scottish airs; and we dispute the English claims to numbers 3, 42, 69, 76, 83, 88, 93, 98, and 99.

VOLUME I.

1. THE HIGHLAND QUEEN.

The words and music of this Song, we are told by Johnson, were by a Mr M'Vicar, once of the *Solby* man-of-war, which statement is repeated by Stenhouse, who adds, "It was originally published as a half-sheet song, and

Oswald afterwards inserted the music in his Caledonian Pocket Companion, book xi., in 1750." The date of Oswald's book xi. is wrong, it was probably not issued till 1759. We have never seen a half-sheet copy. David Herd included the words in his Scottish Songs, vol. i., 1776.

2. AN THOU WERE MY AIN THING.

The melody of this song is one of seven tunes which William Thomson in his Orpheus Caledonius, 1725, attributed to David Rizzio. That the air, whatever age it may be, was Rizzio's composition, there is no evidence, nor is it likely to be discovered. William Tytler of Woodhouselee was of opinion that it was composed between the Restoration and the Union. That it is a tune of some antiquity, is proved from the fact that an early version of the melody is contained in the Straloch Manuscript, entitled, "An thou wer myn own thing." Ramsay gives the song in his Tea-Table Miscellany, 1724, but he omits the first verse found in Thomson and in the Museum. The letter X annexed to it by Ramsay signifies only that the author is unknown. He, however, added six other verses to it, and the tune was published in the "Musick for the Songs in the Tea-Table Miscellany."

3. PEGGY I MUST LOVE THEE.

See English Claims, page 42.

4. BESS THE GAWKIE.

The air belonging to this song we believe to be no older than the words. It is not found printed in any collection we know of before the publication of the "Scots Musical Museum." The song is published by Herd in his collection in 1776.

5. LORD GREGORY.

This song is founded on the ballad called the Lass of Lochroyan. The air, which is supposed to be traditional, we have been unable to discover in any of the ancient musical MSS. that have yet been brought to light. The first printed source of this melody known to us is "The Scots Musical Museum," 1787. Urbani afterwards printed it in his "Selection of Scots Songs," page 1, in 1792.

7. THE BEDS OF SWEET ROSES.

This tune in our opinion has no Scottish character whatever, though Stenhouse calls it a Border melody. We are inclined to think it hails from some locality considerably south of the English side of the Border. It was communicated by Mr Clarke to Johnson.

8. ROSLIN CASTLE.

This tune has been ascribed to Oswald as one of his own compositions, but he never claimed it. It was inserted in his *Caledonian Pocket Companion*, book iv., also in the collection which he dedicated to the Earl of Bute, but both of these were published subsequent to "William M'Gibbon's second collection of Scots Tunes," 1746, where it appears under the name of the "House of Glams," page 31. Whether M'Gibbon's music preceded Hewitt's song of Roslin Castle we have not been able to ascertain. This is one of two tunes ascribed to Oswald in an obituary notice of date 1821.

9. SAW YE JOHNNIE CUMMIN? QUO SHE.

The first Scottish collection in which this air appears as it is now sung, is Robert Bremner's *Thirty Scots Songs*, 1757, page 6, under the name of "Fee him, Father, Fee him." A bastard copy of both words and music was published some years earlier by John Walsh, in a work entitled, *A Collection of Original Scotch Songs, with a Thorough Bass to each Song for the Harpsichord*, part iii., under the title, "Saw ye John a coming," a Scotch song. Its Scottish origin is not denied, though published in London probably ten years or more before Bremner.

10. WOO'D AND MARRIED AND A'.

Stenhouse remarks, "This humorous old song was omitted by Ramsay in his *Tea-Table Miscellany*, 1724, although it was quite current on the Border long before his time." In the absence of any evidence we are very doubtful of this assertion. For further remarks on this melody we refer the reader to page 53.

11. SAW YE NAE MY PEGGY.

Stenhouse remarks, "The melody, however, is inserted in an old MS. music book in the editor's possession, before alluded to, and was also printed in the first edition of the *Orpheus Caledonius*, 1725." We have little or no knowledge of the MS. which is occasionally referred to by Stenhouse, and we have no idea what has become of it. The air is contained in Margaret Sinkler's MS. Music Book, dated 1710, in our possession, and it is more melodious than the version given in the Museum. We are not aware of its presence in any earlier collection, though it is probably somewhat older than the earliest date here mentioned.

12. THE BOATMAN.

This air is contained in the *Orpheus Caledonius*, 1725, but we have no evidence of its having been found in any earlier source, though it was ascribed by William Thomson to Rizzio, along with six other tunes, in the first edition of his *Orpheus*, a statement which he omitted in the second edition, 1733. The assertion is quite absurd. Ramsay gives a superior version of the tune in the "Musick for the Songs in the Tea-Table Miscellany."

13. THE FLOWERS OF EDINBURGH.

We are uncertain when this song first saw the light; it was not at any rate in Ramsay's *Tea-Table Miscellany*. Whether the melody was at first called "The Flowers of Edinburgh" is very doubtful. It is not in the *Orpheus Caledonius*, nor in Craig's or M'Gibbon's Collections. At the same date as the last mentioned, however, it is found in the Collection of Curious Scots Tunes, vol. ii., page 13, which James Oswald dedicated to the Prince of Wales, and it is published in 1742 under the title of "My Loves bonny when she smiles on me," and he included a slightly better version in his *Caledonian Pocket Companion*, book iii., page 19, as the "Flowers of Edinburgh." Stenhouse assigns a too early date for book iii., which we know was not published till 1751. The tune was erroneously ascribed to David Rizzio in the "Muses Delight," published at Liverpool, 1754.

16. FY GAR RUB HER O'ER WI STRAE.

This melody we believe to be very old and thoroughly Scottish. Stenhouse says, "It is at least as old as the reign of Queen Mary, as it is contained in an MS. Music book written in the old notation or tablature for the lute, about the beginning of the reign of her son and successor James VI." We have no idea what MS. he refers to, and he gives no information as to the possessor of it, nor of its name. The first collection we know in which the tune is found, is the *Orpheus Caledonius*, 1725. The words are in the *Tea-Table Miscellany*, vol. i., 1724, and are understood to be by Ramsay. The tune is also in the music for the *Tea-Table Miscellany* published about the same time. The air is said to have been popular in England about the beginning of the eighteenth century, and is found with English words in Watt's *Musical Miscellany*, vol. v., 1731. We may add that there is a tune called "Rub her down with Straw" in the 11th edition of the *Dancing Master*, 1701, but it is not the Scottish melody.

17. THE LASS OF LIVINGSTON.

Stenhouse says, "This tune is inserted in Mrs Crocket's Music Book, with many other old Scottish Airs, in 1709: but, in all probability, it is fully a century older; for Ramsay, who was born in 1684, gives it as an ancient tune." Ramsay published in 1720 twelve "Scots Songs," in which "The Penitent," to the tune of the Lass of Livingston, is the eighth of the collection, and he also included it in his Tea-Table Miscellany, vol. i., 1724, under the simple title of The Lass of Livingston, without indicating any tune. Ramsay has said nothing whatever about the age of this particular tune, although, in his preface to the Tea-Table Miscellany, referring to the tunes generally, he states, "What further adds to the esteem we have for them is their antiquity and their being universally known." Stenhouse does not say what the tune is called in "Mrs Crockat's MS.," or whether it corresponds with the air in the "Scots Musical Museum." There was certainly a tune known as the "Lass of Living-Stone" before 1709. It is in Henry Playford's Original Scotch-Tunes, 1700, page 14, but it is totally different from the one under our notice. There is said to be only one copy of the work referred to extant. George Farquhar Graham, in his notes to Wood's Songs of Scotland, vol. iii., page 99, says, "The tune called 'The Lass of Livingston' is another version of 'Cockle Shells;'" though Stenhouse says "Cockle Shells" was printed in Playford's "Dancing Master," first edition, 1657, it is not found in that work till 1701. We are now able to show that the melody was known under another name previous to 1701, but we may presume it got the title of the Lass of Livingston before Ramsay wrote his song. It also appears in Margaret Sinkler's Music Book, 1710, under the title of "Highland Laddie." See page 241.

18. THE LAST TIME I CAME O'ER THE MOOR.

Stenhouse tells us this tune is of undoubted antiquity, and quotes the following from Cromek's "Reliques": "Burns says that 'Ramsay found the first line of this song, which had been preserved as the title of the charming air, and then composed the rest of the verses to suit that line. This has always a finer effect than composing English words, or words with an idea foreign to the spirit of the old title. When old titles of songs convey any idea at all, they will generally be found to be quite in the spirit of the air.'" Stenhouse proceeds to mention that Burns, in one of his letters to Mr Thomson concerning the song, says: "There are several lines in it which are beautiful, but, in my opinion—pardon me, revered shade of Ramsay!—the song is unworthy of the divine air." So much for the antiquity of the melody, and the comment of Robert Burns. William Dauney, in his Ancient Scottish Melodies, tells us that the title found by Ramsay "was scarcely so fortunate—what he found was something much

less poetical,—‘The last time I came o’er the Moor’ is but a poor substitute for the impassioned ejaculation—‘Alas! that I came o’er the Moor.’” And he characterises Ramsay’s song as very “namby-pamby.” He afterwards lauds the melody as it appears in the Skene MSS. (in terms unintelligible to the general reader) as very superior to the more modern versions; but we may state that this is a mere matter of opinion. Granting that Ramsay’s title is less poetic than “Alas! that I,” etc., neither he nor Burns had any knowledge of it, and the tune was known by the title given by Ramsay as early as 1692. Geo. F. Graham—who translated the Skene MSS.—in editing Wood’s Songs of Scotland, in 1848, did not go back to the Skene version of the air. The tunes in the Skene and the Blaikie MSS., though different from one another, are early versions of that given in the “Scots Musical Museum,” which is taken from the “Music for the Tea-Table Miscellany,” but neither of the early tunes is identical with the later version, as alleged by Stenhouse; Ramsay’s song was published in 1720. This is another of the airs which William Thomson in his “Orpheus Caledonius” attributed to Rizzio.

20. THE LASS OF PEATY’S MILL.

We have a long account of the origin of this song given by Stenhouse, who states that it was written about a daughter of a John Anderson, a proprietor in Aberdeenshire, about 1550. He relies on a statement made by a great grandson of the lady, born in 1703, and living in 1791, who remembered the following words from a song written by her discarded lover,

“Ye’ll tell the gowk that gets her
He gets but my auld sheen,”

but, “a more favoured lover composed a song to her praise, the air of which only is now preserved.” Such statements as the above, without any evidence of the melody till we find it in the Orpheus Caledonius, 1725, set down as a composition of David Rizzio, are quite inadmissible as evidence of the age assigned to it. From internal evidence of the structure of the air it is more likely to have first appeared in the beginning of the eighteenth century. Ramsay calls his song *The Lass of Peattie’s Mill*, and he makes no mention of the tune in his *Scots Songs*, 1720, nor in the *Tea-Table Miscellany*, 1724.

21 AND 22. THE HIGHLAND LADDIE.

The two songs in the Museum were written by Allan Ramsay. The first he calls the “Highland Laddie,” and it is printed in the first volume of the *Tea-Table Miscellany*, 1724. The other, beginning, “The Lawland Maids,” is found in the second volume as “The Highland Lassie.” We are indebted to Dr Arne for the second melody. Of the other Stenhouse says, “With

regard to the tune it is very ancient, a set of it appears in a manuscript collection of airs in 1687." It is impossible to make anything of this assertion, because he gives no clue to the name of the MS. or where it is to be found, to enable us to verify the statement; and we know no tune of the name so early as that date. There is quite an array of "Highland Laddies" and of versions of tunes set to different words, which we will present alongside of each other, beginning with the earliest we have discovered, of date 1692.

23. THE TURNIMSPIKE.

Tune—"CLOUT THE CALDRON."

This melody is supposed to be ancient. Stenhouse, alluding to the song, says, "It is adapted to the ancient air of Clout the Caldron, of which tradition relates, that the second Bishop Chisholm of Dunblane used to say, 'that if he were going to be hanged, nothing would sooth him so much as to hear this tune played by the way.'" He also states, "The old song beginning, 'Have you ony pots or pans,' may be seen in the 'Tea-Table Miscellany,' and the 'Orpheus Caledonius,' 1725." We can put no trust in his tradition story, and his assertion that the old song may be seen in the Orpheus Caledonius, 1725, is mistaken; it does not appear before the second edition of that work, vol. ii., 1733. Whatever age the tune may be, we cannot find it earlier than 1733 in any printed or MS. collection. In the "Ancient Music of Ireland, from the Petrie Collection," by F. Hoffmann, 1877, a copy of the tune is given, under the title of "About the Caldron," identical with that in M'Gibbon's third collection, 1755.

25. AULD LANG SYNE.

The tune to this song in the Museum is not to be confounded with that which is sung to Burns's own song of the same name. The former belongs to the seventeenth century, though the words printed to the air are those of Allan Ramsay, entitled, "The Kind Reception," in his Scots Songs, 1720. We are not indebted at any rate to either the Tea-Table Miscellany Music, or to the Orpheus Caledonius for the earliest copy in print. It was published by Henry Playford, London, in his work, "A Collection of Original Scotch Tunes (Full of the Highland Humours), for the Violin," etc., 1700, page 11, as "For Old long Gine my Joe": it is also found in Margaret Sinkler's Manuscript, 1710, without any name. In Playford and Sinkler, the versions of the tune differ, shewing that the latter was not copied from the former. It continued to be published, though slightly varied, from time to time, by nearly all the compilers of Scots tunes from 1700 to 1799, when George Thomson introduced the present air, which has entirely superseded it. The melody was the only one known as "Auld Lang Syne" for at least one hundred years previously. The

version in the Museum has been taken note for note from Neil Stewart's Scots Songs, 1772. A different song from that of Ramsay, taken from broadsides issued in the latter part of the seventeenth century, was printed in James Watson's collection, 1711.

27. THE GENTLE SWAIN.

The air to this song is known as "Johnny's gray Breeks." In Oswald's "Collection of Curious Scots Tunes," published by John Simpson, London, in 1742, it is included in the second volume, page 6, under the name of "Jocky's Gray Breeches." The tune is in three-four time, but following it is another version in common time, having "Brisk" prefixed to it. The latter is entirely pentatonic, and bears a considerable resemblance to the modern melody. It is uncertain whether there were two sets of the air current at this time, or whether Oswald constructed the one tune from the other.

"Johnny's Gray Breeks," so far as we can discover, is not found in any earlier collection.

30. BONNY BESSIE.

Tune—"BESSEY'S HAGGIES."

This is one of Ramsay's songs in the first volume of the Tea-Table Miscellany, but it was not included in the original edition, 1724. It was added along with some others in a later edition of that volume.

Stenhouse blunders again in saying, "Ramsay's words, adapted to the music, appear in the Orpheus Caledonius, 1725." They do not appear till the second edition, 1733. We suspect Stenhouse misquoted these volumes intentionally, from the number of errors he makes when referring to them. Ramsay mentions the tune, with his song, which is a proof of its age, and Adam Craig gives it in his Collection, page 6, as a genuine Scots tune. We have not discovered the original words to this melody.

31. TWINE WEEL THE PLAIDEN.

Stenhouse says, "I remember an old lady who sang these verses to a very plaintive and simple air, in slow *treble* time, a copy of which, but much corrupted with embellishments, appears in Oswald's Collection, No. 12, under the title of 'The Lassie lost her silken snood.'" Surely Stenhouse's memory was defective, otherwise he could have given us the old lady's version for comparison; for we have no doubt that after some manipulation of Oswald's tune, she may have sung the words to it. He also states that "Napier, who first published the song, being unacquainted perhaps with the original melody, adapted the verses to the same air which is inserted in Johnson's Museum." This is perfect absurdity. Napier's first Selec-

tion of Scots Songs, 1790, was not published for fully three years after the Museum, 1787; and the following is more conclusive still,—Johnson took it word for word and note for note from *The Musical Miscellany*, 1786, published at Perth more than a year before the Museum.

Urbani was very fond of this song.

32. THE FAIREST OF THE FAIR.

The air in the Museum given to the Scottified copy of Bishop Percy's beautiful song we are totally unacquainted with, but we suppose we are not singular in this respect, as neither Stenhouse nor any other annotator we know of has taken any notice of it. Our opinion is that it is an imitation, or attempt to compose a Scottish air by some English musician. Percy's song has been wedded to a very pretty melody by an Irish musician, Thomas Carter, and was sung at Vauxhall in 1773. The latter is entirely different from the one given by Johnson.

33. THE BLATHRIE O'T.

The air of this song is, we think, much older than the earliest copy of it we have been able to discover. We do not find it either in manuscript or print, before it appears in Oswald's *Caledonian Pocket Companion*, book v., or in M'Gibbon's *Third Collection*, 1755, both being published about the same time. Oswald's version, however, is so inferior that it can scarcely be recognised, while that of M'Gibbon is not far from the version in the *Scots Museum*. In the *Caledonian Pocket Companion*, it is called "Deil take the Gair and the Bragrie o't," and by M'Gibbon, "Deil take the Geir and the Bladrie o't." Hogg's song of "The Kye comes hame" is set to this air, considerably altered.

34. L U C K Y N A N C Y.

Tune—"DAINTY DAVIE."

Of this melody, Stenhouse says with his usual inaccuracy, "The tune of Dainty Davy is inserted in Playford's *Dancing-Master*, first published in 1657." The fact is, the tune does not appear in any of the *Dancing-Masters* till the 10th edition, 1698: the first edition of the work was published in 1651, instead of which, Stenhouse always gives 1657. We are told that the tune was named after the Rev. David Williamson, who had an adventure in the Covenanted times, and who afterwards became Minister of the West Kirk. It is quite probable that tradition in this instance may be trusted.

The melody, without title, is contained in Margaret Sinkler's *MS. Music Book*, 1710.

36. TWEED SIDE.

This is one of two tunes mentioned in an obituary notice quoted in the Introduction to Stenhouse's "Illustrations of the Lyric Poetry and Music of Scotland," in which it is said that James Oswald was "justly celebrated as the author of 'Roslin Castle,' 'Tweedside,' and numerous compositions of lasting eminence." We may mention that Oswald never claimed either of these tunes in any of his publications, and the statement is, therefore, a pure fabrication. It is a fact, moreover, that the tune of "Tweedside" was known long before his birth. The melody occurs in the Leyden manuscript, called "Twide Syde," also in the Blaikie manuscript, 1692, under the name of "Down Tweedside," and it was probably in the older MS. of 1683, which was, unfortunately, lost by Blaikie.

37 AND 38. MARY'S DREAM.

In the Scots Musical Museum there are two tunes given with the words of this song. The first is the composition of John Lowe, a native of Galloway, who is also the author of the verses. Stenhouse says, "the second set of the air to Lowe's song is, I believe, the composition of my friend Mr Schetky, the celebrated Violoncello player in Edinburgh." This statement is contradicted by G. F. Graham, who says that a member of Mr Schetky's family, when the question was referred to him, flatly denied it. The second air belongs to a more modern school, and is not Scottish in character, while that of Lowe's composition is very pathetic, better suited to the song, and is an excellent Scottish melody in the minor key.

40. THE MAID THAT TENDS THE GOATS.

We are informed by Stenhouse that "this song was written by Mr Robert Dudgeon, farmer at Preston, near Dunse." He also states, that "The air of this song is said to be of Gallic origin, and that it is called, 'Nian doun nan gobhar' (see Fraser's Highland Melodies). The editor never met with this Highland song, neither did he ever hear the tune until it was published with Mr Dudgeon's verses." Whether Stenhouse was ignorant of the Highland song, or never heard the air, is not of any consequence. He certainly was not aware that the tune was published by the Rev. Patrick M'Donald in his "Collection of Highland Vocal Airs, etc.," under the title of "Nighean doun nan gabhar,"—"The Maid that tends the Goats,"—in 1784 (see page 21 of that work).

41. I WISH MY LOVE WERE IN A MIRE.

This is an excellent old tune. Stenhouse assures us, that, "This old melody is inserted in a manuscript music-book, which, from an inscription,

appears to have belonged to a Mrs Croekat in 1709,—now in the editor's possession." Though we have not seen this manuscript, we do not think it necessary to dispute his statement. We know the tune to be in all the old collections, from those of Ramsay, and Thomson's Orpheus Caledonius, onwards. We have not, however, traced the air to any earlier source, though we believe it to be ancient.

42. LOGAN WATER.

See English Claims, page 49.

43. ALLAN WATER.

We are told by Stenhouse,—“This tune is inserted in a very old manuscript in the possession of the editor, written in square shaped notes. It has no title prefixed to it, so it is uncertain what it was called prior to the year 1724.”

The tune, which must be very old, is contained, we are told by Dauney, in the Blaikie MS., 1692, and it occurs also in the Atkinson MS., 1694, as well as the Sinkler MS., 1710. The tune in the two last mentioned is pentatonic in form, and all versions have Allan Water as their title. These facts shew it was well known by that name long before 1724. We consider the tune in ‘Sinkler’ to be the most melodious.

44. THERE'S NAE LUCK ABOUT THE HOUSE.

It does not concern us who was the author of the song. Whether it was Jean Adams, or William Julius Mickle, we leave to be decided by those possessed of literary proclivities. The tune, however, we are inclined to think, has been evolved out of “Up an' waur them a',” to which it bears a strong resemblance. The melody is contained in “Johnson's 24 Country Dances for the year 1752,” a London publication. It is not under the same title, and is not exactly note for note, but it is nevertheless the above air.

We are not aware of it having been found in any earlier source.

45. TARRY WOO.

We are informed by Stenhouse that, “This beautiful song was copied from the third volume of Ramsay's Tea-Table Miscellany; but the name of its author has hitherto eluded research.” The first part of this statement is wrong; the song is not contained in the third, but in the fourth volume. He also tells us that “the air appears in M'Gibbon's first Collection, page 20.” Neither is this correct; it is in the Second Collection, 1746. We cannot understand what Stenhouse meant by

giving the wrong volume. The more modern tune of "Lewie Gordon" is a mere modification of this melody, and strange to say, is included in "The Seraph: a Collection of Sacred Music," London, 1818. It is set to Milton's Hymn, and has the following note: "This fine air was composed by the celebrated David Rizzio, who was murdered in the presence of Mary Queen of Scots."

46. THE MAID IN BEDLAM.

It may be a difficult matter to determine whether this is an Irish or Scottish melody. On that point we are quite in accordance with Stenhouse. He falls into an error, however, in quoting M'Gibbon. The tune is not in his first collection, but is printed on the second page of the second collection, 1746, under the title of "Will ye go to Flanders." James Oswald published it with the same name in his second collection of "Curious Scots Tunes," 1742, page 37. We are not prepared to say from this circumstance that we have proved its Scottish origin, but merely that we have not seen it elsewhere traced to so early a date. We are at a loss to know on what grounds the Irish claim the tune under the title of "Molly Astore." Bunting, their authority, states simply, "Author and date unknown, from C. Fannin, harper, 1792."

47. THE COLLIER'S BONNY LASSIE.

"This old song, which appears to have been retouched about the beginning of last century, is printed along with the music in the Orpheus Caledonius, 1725," see Stenhouse's Illustrations, page 51. We express no opinion whatever about the song, but Stenhouse has apparently known no earlier source for the air than the Orpheus, though the tune was published in English works of prior dates. It is contained in Walsh's Compleat Country Dancing Master, 1719, and in an "Extraordinary Collection of Pleasant and Merry Humours," etc., published by Daniel Wright, London, *circa* 1713. The melody as the "Coallior's daughter" is also in the Sinkler Manuscript, 1710, a much superior version to the English sets, and it has the minor seventh throughout. Henry Playford also gives an excellent form of the air in his Original Scotch Tunes, 1700, under the title of "Collier's Lass," and thus admits its nationality.

48. WITHIN A MILE OF EDINBURGH.

The tune in the Museum is not to be confounded with another called "Within a furlong of Edinborough town," published by Tom D'Urfey about the end of the seventeenth century; neither, however, can be claimed as Scottish. The one under our notice, which is still sung, and somewhat popular, is the production of an English musician of last century named James Hook, who composed the music for a number of Vauxhall songs.

It is a fair imitation of a Scottish melody (but rather overdone in what is usually termed the Scottish snap), and has in a sense become naturalised. The words of the present song are simply an improved version of the original one said to be written by D'Urfey.

49. MY AIN KIND DEARY O.

This melody is better known by the title of Robert Ferguson's song "The Lea Rig." James Oswald published it under that name in his *Caledonian Pocket Companion*, book viii., page 20. A dance version of the tune is also found in Robert Bremner's "Collection of Scots Reels or Country Dances," page 76, called "My ain kind Dearie." Whether the song or the dance version is the more ancient we cannot affirm, but doubtless one of them has been constructed from the other. Bremner's Reels were published in 1760, Oswald may be a few years earlier. Our opinion is, that Walsh's collection was in circulation previous to that of Oswald or Bremner; though we are unable to affix a date. Walsh evidently published two volumes of the work, and his successor continued it. We have in our possession vol. ii., part i., which is apparently the fifth book, and on its title page there is printed, "N.B. Just Published Caledonian Dances Vol I in 4 Books Each 2s. 6d." We have seen other two books belonging to the first volume, bearing on their titles "Book the Second" and "Book the Third." In G. F. Graham's note we find given, "Oswald's Caledonian Pocket Companion, vol. iii.," instead of vol. viii., and later annotators have copied and transmitted his error.

50. NANCY'S TO THE GREEN-WOOD GANE.

Stenhouse contents himself by mentioning that the air of this song is found in the *Orpheus Caledonius*, 1725. Ramsay published the song under the name of "Scornfu' Nancy" in the first volume of his *Tea Table Miscellany*, attaching to it the letter Z, which he used in that work to denote old songs. Stenhouse says, "It may fairly be conjectured that the song itself is at least as ancient as the union of the crowns in 1603." We think, however, his assertion is founded on the letter Z, and not on any evidence. The song or the tune may have been known by Ramsay's title or the first line of the song, previous to the *Tea-Table Miscellany*, but of that we have no proof. The melody is contained in the *Blaikie Manuscript*, 1692, entitled "Tow to Spine" (spin), and an excellent version is given in Margaret Sinkler's MS., 1710, unnamed.

51. BLINK O'ER THE BURN SWEET BETTIE.

This air was first published in Thomson's *Orpheus Caledonius*, 1725, and about the same date it is found in the *Musick for the Tea-Table*

Miscellany. Oswald and McGibbon also included the tune in their collections. Stenhouse says, "Thomson in his Orpheus Caledonius has taken some liberties with the melody," and again, "These blunders were rectified in the Museum." We cannot endorse the statement about Thomson, as all the early publications give different versions of the melody. Stenhouse gives the original words of the song, "Blink o'er the burn sweet Betty," "It is a cauld winter night," etc., but he omits to quote his authority, or to show what the melody was like prior to the Orpheus. Of the various sets we prefer that of Oswald.

52. JENNY NETTLES.

This song is said to have been written by Allan Ramsay, who has printed it in the second volume of his Tea-Table Miscellany. Stenhouse states "Some of the lines belong to a much more ancient, though rather licentious, song." We have never found any older verses than those of Ramsay, nor have we been able to trace the tune prior to Bremner's Scots Reels or Country Dances, page 80, 1760. It is a nice cheerful melody, and when played quickly makes an excellent dance tune. What may be considered the prototype of the first strain of "Jenny Nettles" is found in the Skene MSS., No. 5, called "I love my Love for love again."

53. WHEN ABSENT FROM THE NYMPH.

Tune—"O JEAN, I LOVE THEE."

Stenhouse says in his note, "This delightful air was formerly called 'O Jean, I love thee,' but the words of this ancient song are supposed to be lost. The song to which this old air is adapted in the Museum, beginning, "When absent from the Nymph," was written by Ramsay, and printed in 1724, and again in 1725, with the music, in the Orpheus Caledonius." He also states, "The English air by Farmer is in *treble* time, but greatly inferior to the old Scotch tune, in common time, called "O Jean, I love thee,' to which William Thomson adapted Ramsay's verses in 1725." We have reason to doubt most of the above statements. The earliest copy of the tune we can discover is in The Caledonian Pocket Companion, book v., page 25, as "My love is lost to me." The song of "When absent from the Nymph" is in the second volume of the Tea-Table Miscellany, which however was not published in 1724, and neither words nor music are inserted in the Orpheus Caledonius, 1725. The song occurs in the second edition, 1733, but not to the tune in the Museum. The tune "O Jean, I love thee," is first found under that name in "Francis Peacock's 50 Favourite Scotch Airs, 1761"—a *very old* tune.

54. BONNY JEAN.

The song in the Museum commencing, "Love's Goddess in a Myrtle Grove," was written by Ramsay, and published in his poems, 1720, under the name "Bonny Jean." The melody, so far as we are aware, is first found printed in the Orpheus Caledonius, 1725. "Bonny Jean" is now much better known as the air to James Ballantine's popular song, "Castles in the Air." A musical manuscript written in tablature, which has received the title of the "Guthrie," and is said by D. Laing to be not later than 1680, contains a supposed tune named "Bonnie Jean," along with a number of others having well known titles, but after a careful examination we have come to the conclusion that there is not a single tune in it. It appears to us that the whole contents are accompaniments for the voice, to be played on some instrument that is not mentioned.

55. O'ER THE MOOR TO MAGGY.

Stenhouse begins his note thus—"This old air of one strain (for the second strain is only a slight variation of the first) was united to some verses which Ramsay very properly rejected in the Tea-Table Miscellany, and substituted one of his own composition, which is that in the Museum beginning, 'And I'll o'er the muir to Maggie.' Thomson did not insert Ramsay's song in his Orpheus Caledonius." He further tells us,— "Daniel Wright's British Miscellany, or the Harmonious Grove, 1733, contains it, entitled, 'O'er the moor to Maggie,' within the compass of the flute, never before printed." Stenhouse evidently knew nothing about the "Musick for the Tea-Table Miscellany," *circa* 1726, where the air is inserted. So far as stated concerning the one strain, he is not correct, with those already named, and even the publications that followed; but the tune is said to be in the Blaikie MS., 1692, though we have not seen it. "Over the Mure to Maggie" is in the Leyden MS., 1692, and "Ore the mure to Magie" in the Sinkler, 1710, both melodies with two distinct strains, and superior versions to those printed. Ramsay's song appeared in 1720. Probably there were no early words. The tune is a Scots measure.

56. PINKY HOUSE.

Stenhouse informs us that, "The air of Pinky House was anciently called 'Rothes Lament.' Of this old song the melody and title are all that remain." In the Tea-Table Miscellany, Ramsay has given no title to the verses beginning, "As Sylvia in a forest lay": he simply heads it "Song"; but the words are prefaced, "To the tune of 'Rothes's Lament,' or 'Pinky

House," and we hold that Pinky House was not the same melody as "Rothes's Lament," but an alternative tune. Our inference is further strengthened because all the copies of the tune we have seen are called "Pinky House," until we arrive at Ritson, who in his *Scottish Songs* uses Ramsay's words. No copy, whether in vocal or instrumental collections, in manuscript or print, is cited in support of Stenhouse's assertion. The tune is first published in the *Musick for the Tea-Table Miscellany*, *circa* 1726, and is not in the *Orpheus Caledonius* till 1733. It is in nearly all the Scottish collections, Craig's excepted.

57. HERE AWA', THERE AWA'.

To Oswald we are indebted for preserving this fine tune. It is inserted in book viii. of his *Caledonian Pocket Companion*, page 1, and not in book vii. as stated by Stenhouse. Oswald made no claim to it, and its publication shortly afterwards by Robert Bremner in his "Second Set of Scots Songs," 1757, proves that it was not one of Oswald's compositions. Stenhouse delights in making observations about old words, but he seldom attempts to verify what he asserts. He remarks, "The last four silly lines, which are attached to them in the Museum, have no earthly connection with the preceding stanzas; they belong to a still more ancient but inadmissible version of the song." We have simply to say that the words in the Museum are identical with those of Bremner, and that, if Stenhouse is to be believed, he must have possessed most remarkable editions of the works he so often misquotes.

58. THE BLITHSOME BRIDAL.

This song, which was first printed in Watson's *Choice Collection*, 1709 has been attributed to Semple of Beltrees; and has also been claimed as the composition of Sir William Scott of Thirlestane. We pass this matter over, as it is not our province to decide who was the author of the words, The melody, which we think is much older than 1725, was not printed till that year, William Thomson being the first to include both words and music in his *Orpheus Caledonius*. In Adam Craig's *Collection*, the tune occurs under what is said to be the more ancient name of "An the Kirk wad let me be." Allan Ramsay, in his *Poems*, 1721, directs his song, "'The Satyr's Comick Project,' to be sung to the tune of 'If the Kirk wad let me be.'" In proof of the age of the tune we may mention that the last quoted title is applied to what is supposed to be the melody, in the tablature known as the Guthrie MS., which we have noticed under "Bonny Jean." The song of "Kirk wad let me be" is contained in Herd's *Ancient and Modern Scottish Songs*, 1776, and in Robert Chambers's

Scottish Songs, 1829. The tune is in John Walsh's "Caledonian Country Dances,"—the title, "Silly old Man," being taken from the first line of the song, "I am a poor silly old man." Craig has given the air in $\frac{6}{4}$ instead of $\frac{9}{4}$ measure, and Walsh in $\frac{6}{8}$ instead of $\frac{9}{8}$ measure, which places the accented notes in a wrong position, and gives each strain six bars in place of four. Two other of Ramsay's songs, viz., "Slighted Nancy," and "The Step-Daughter's Relief," in the Tea-Table Miscellany, and a verse in "The Gentle Shepherd," "Duty and part of reason," are also sung to this tune.

59. SAE MERRY AS WE TWA HAE BEEN.

This tune is one of the most ancient, and is remarkable as having a three-bar rhythm, which is seldom used. The melody has been preserved in both the Straloch and Skene manuscripts, and it occurs in most of the early printed Scottish Collections of Music. In the Skene Manuscript it is called "Sa mirrie as we have bein." If the air possessed words before those written by Ramsay they are now entirely forgotten.

60. BONNY CHRISTY.

This is the first song in Ramsay's Tea-Table Miscellany, 1724, but whether it is one of the earliest of his productions we have not ascertained. The melody appears to be an ancient one. Its title, "Bonnie Christian," is contained in the manuscript which we have alluded to as the "Guthrie" tablature; date, according to D. Laing, LL.D., between 1670-1680. In that little volume it is incomprehensible as a melody, and seems to be a mere accompaniment, as we have stated in our note to "Bonny Jean." The manuscript of 1692, which belonged to Andrew Blaikie, has also "Bonny Christon," but *his* translation of the tablature cannot be understood, and it is not known where that MS. now is. The tune was first printed in the Orpheus Caledonius, 1725, and shortly after in the Musick for the Tea-Table Miscellany, where it is also the first air. It is included in many of the later collections.

61. JOCKY SAID TO JEANY.

This song is given in the first volume of the Tea-Table Miscellany, 1724, with the letter Z attached to it, signifying that it is old and the author unknown. The tune has certainly the characteristics of age, though we have not found it earlier than in the "Musick for the Scots Songs in the Tea-Table Miscellany." Stenhouse says it is inserted in the "Orpheus Caledonius," 1725, but it appears only in

the second edition, vol. ii., 1733. His note is entitled, "Jockey said to Jenny," and he says it "is another little poetic gem of some ancient though now forgotten minstrel." "Ramsay's song is entitled 'For the love of Jean.' This title, however, does not appear to have any sort of relation to the old comic verses." We may remark that the title Ramsay gives indicates a relationship to the song, and the tune in the Tea-Table Music, the "Orpheus Caledonius," and Oswald's "Caledonian Pocket Companion, bears the same title as is given in the Museum. What about the old comic verses ?

62. O'ER THE HILLS, AND FAR AWAY.

Stenhouse alludes to the air as an old pipe tune, "of which a manuscript copy of considerable antiquity is in the possession of the editor." Again, he says, "The song in Ramsay's Tea-Table Miscellany, entitled 'O'er the hills and far away,' beginning, 'Jockey met with Jenny fair,' is not a genuine Scottish production. It was made by one of the Grub Street poetasters about the year 1700, and afterwards inserted with the music in the fourth volume of the Pills to Purge Melancholy, a second edition of which, by Mr John Lenton, was printed in 1709. It is there called 'Jockey's Lamentation,' see p. 63. In the index to the reprint of 1719 it is in the fifth volume under 'Jockey met with Jenny fair.'" Though the tune is so far as we know first printed in the "Pills," that does not prove its English nationality, and we have reason to believe it to be Scottish, and older than that publication. We may state that the tune as printed is not entirely suited to the words, a much better version of the melody, called "My Plaid away," is contained in Margaret Sinkler's MS. book, 1710.

63. THE FLOWERS OF THE FOREST.

It is not our purpose to make any remarks about the authorship of the various songs that have been written to this melody in the Museum. To many persons, Stenhouse's note would be understood to refer to the tune which is printed by James Johnson, whereas he confounds it with the more ancient one contained in the Skene Manuscript. The modern air we have not been able to trace to an earlier source than Oswald's Caledonian Pocket Companion, book xi., *circa* 1759, and to M'Gibbon's "Scots Tunes, with some Additions," by Robert Bremner, 1762. From which circumstance we are inclined to think it a composition of about that time. The old melody in the Skene Manuscript is, in our opinion, a far superior production, so natural and plaintive, full of pathos and expression, requiring none of the so-called graces or embellishments of the modern tune.

64. BUSK YE, BUSK YE.

This tune, called "The Braes of Yarrow," is found for the first time in the second volume of the *Orpheus Caledonius*, 1733,—the date 1725 being another of Stenhouse's mistakes. He tells us that the first four lines "is all that remains of the original song"; referring to both Ramsay and Hamilton. The fourth line of their verses conveys a different meaning. G. F. Graham, who says "the first three lines," is probably correct. That gentleman states that a tune called "The lady's Gounne," in the Leyden tablature manuscript, seems to be an old and simple set of "The Braes of Yarrow." In that remark we think he errs, as his own translation of the "Lady's Gounne" does not suit the first three lines of either of the songs; but we entirely agree with his statement, that in many cases the translation of tablature tunes is quite conjectural, in the absence of the measure and duration of notes, so characteristic of these manuscripts.

65. THERE'S MY THUMB, I'LL NE'ER BEGUILÉ THEE.

Stenhouse tells us, "This ancient Scottish melody formerly consisted of one strain. It appears in the *Orpheus Caledonius* of 1725 in this simple garb, with the same verses that are inserted in the *Scots Musical Museum*, beginning, "Betty early gone a Maying." It was afterwards printed in the fourth volume of Watt's *Musical Miscellany*, 1730. There are some verses to the same air in Ramsay's *Tea-Table Miscellany*, 1724, beginning, "My sweetest May let love incline thee," in stanzas of eight lines each. From this circumstance it is evident that a second strain had about this time been added to the tune, though unknown to the editor of the "*Orpheus Caledonius*." Can anything be more apparent than that Stenhouse took no trouble to ascertain when the second strain was first added to the melody. The tune appears in the *Musick for the Scots Songs* in the *Tea-Table Miscellany*, and in Craig's, M'Gibbons, and Oswald's *Collections*; the three latter give variations but no second strain. Robert Bremner was the first to print the second strain in his "*Thirty Scots Songs*," 1757, a volume which Stenhouse wrongly dates 1749, and from that work it has been taken bodily for the *Scots Musical Museum*.

66. GILDEROY.

We have a long dissertation in Stenhouse's *Illustrations*, concerning the songs, the authors, the publications, and the hero called Gilderoy, but little is said about the melody. Different authorities are at variance with one another, and even as to the date of the free-booter's execution they do not

agree. Stenhouse in his note has 1638, while in the additional notes, page 320,* 1636 is given. We now turn our attention to the tune of "Gilderoy." Ramsay, in the first volume of the *Tea-Table Miscellany*, directs the song of "Ah! Chloris cou'd I now but set" to be sung to the tune of Gilderoy, and the melody was shortly afterwards published in the *Musick for the "Scots Songs"* in the "*Tea-Table Miscellany*" (*circa* 1726). In that collection it is not very different from the version at present in use. D'Urfey has the song of Gilderoy with a set of the tune in the fifth volume of *Pills to Purge Melancholy*, page 39, 1719, but we consider both words and music as given by him to be of a bastard description. The air as now in use was printed in 1742.

67. JOHN HAY'S BONNY LASSIE.

This tune is to be found not only in the *Orpheus Caledonius*, 1725, but also in the music for the "Scots Songs" in the *Tea-Table Miscellany*, and in Craig's, Oswald's, Bremmer's, Peacock's, and later collections. That is sufficient evidence of its popularity in the first half of the eighteenth century. Stenhouse says, "The verses are generally attributed to Allan Ramsay; but, from the circumstances about to be mentioned, they would rather seem to be the production of an older and somewhat inferior poet." We will not enter into Stenhouse's arguments, but simply state that Ramsay published it previous to 1724, in a small collection of "Scots Songs," eight in number, in 1720. The tune may be little older than the words, but Craig does not say that all the airs in his collection are old, nor does Thomson. If Stenhouse knew the *Tea-Table* music he did not require to quote Watt's *Musical Miscellany*, 1730.

68. THE BONNY BRUCKET LASSIE.

In his note Stenhouse says, "This air appears in Oswald's first collection, published in 1741." He usually assigns a too early date, but in this instance he errs on the other side. The "curious collection of Scots Tunes," the work he refers to, was published in 1740. The song in the *Museum* was written by James Tytler, who was commonly called Balloon Tytler, because he was the first person in Edinburgh who ascended in one. We have no knowledge of the earlier song. The melody, however, is said to be contained in the Leyden manuscript, 1692, entitled, "The bonie brocket lassie, blew beneath the eyes," and we have it in the Sinkler manuscript, 1710, without name—the latter is in our possession.

69. THE BROOM OF COWDENKNOWS.

See *English Claims*, page 33.

70. OSCAR'S GHOST.

The words of this song were written by an old maiden lady, Miss Ann Keith. The melody is the composition of Mrs Touch, the wife of the Rev. Dr John Touch, minister of St Cuthbert's Chapel of Ease, Edinburgh. She was the sister of the Rev. Patrick M'Donald, who published a "Collection of Highland Vocal Airs," etc., in 1784. It is said that she excelled her brother both as an instrumentalist and as a composer. The tune has considerable Highland character, and is well suited to the words. "Oscar's Ghost," both words and music, was printed previous to the Scots Musical Museum in Neil Stewart's Thirty Scots Songs, 1781. The first and second verses appeared in the "Scots Nightingale," 1779.

71. HER ABSENCE WILL NOT ALTER ME.

The tune is called "When absent from the Nymph I love," the words of which song Johnson gave to the tune of "O Jean I love thee," No. 53. The melody was first printed in the Orpheus Caledonius, 1733, not in 1725 as stated by Stenhouse. The air, however, is considerably older, it is contained in a manuscript book for the flute which belonged to a William Graham, 1694. A former possessor of the MS. was David Laing, LL.D., who died in 1878. It was borrowed from William Chappell by John Muir Wood in 1876. The tune in Graham's volume is in $\frac{3}{4}$ measure.

72. THE BIRKS OF INVERMAY.

Stenhouse states that the tune is contained in Thomson's Orpheus Caledonius, but he neglects to mention in the second volume, published 1733. He says also, Mallet wrote the two first stanzas of the song, beginning, "The smiling morn, the breathing spring," and directed them to be sung to a Scotch tune, "The Birks of Endermay." He affirms that "Ramsay inserted Mallet's song in the third volume of his Tea-Table Miscellany, whereas it appeared as the second song in the fourth volume." The air is not in any collection before 1733. It occurs in those of M'Gibbon and Barsanti, both published in 1742, as the "Birks of Envermay," in Oswald's Caledonian Pocket Companion, book ii., as the Birks of Endermay, and in Bremner's Scots Songs, 1757, who in the words, however, gives "Invermay." With the title of "The Birks of Invermay" it appears in Peacock's Scotch Tunes, 1762; the same as in the Tea-Table Miscellany. As Mallet's Poems, Thomson's Orpheus, and Oswald's Caledonian Pocket Companion were all published in London, we presume that "Ender" was more easily pronounced by the Southerners than Invermay, which is the correct form.

73. MARY SCOT.

Stenhouse says, "This ancient Border-air originally consisted of one simple strain. The second, which, from its skipping from octave to octave, is very ill adapted for singing, appears to have been added about the *same* year, 1709 (what does he mean by *same* when he has not alluded to any year), and was printed in Thomson's Orpheus Caledonius, 1725." Stenhouse is wrong about the second strain; the tune, with both strains, is found in Apollo's Banquet, 1687, and is there called "Long Cold Nights." Gow in his first "Repository" gives "'Carrack's Rant,' a strathspey. The old Scotch Song of Mary Scott is taken from this tune." We agree with Stenhouse in saying that, "The converse of this supposition is the fact; for Carrick's Rant is nothing else than Clurie's Reel, printed in Angus Cumming's Collection. But the tune of Mary Scott was known at least a century before either Clurie's Reel or Carrick's Rant were even heard of." We cannot, however, endorse Stenhouse's assertion regarding the age of Carrick's Rant, for we know it to have been published in Walsh's Caledonian Country Dances about forty years before Cumming's Collection of 1780.

74. DOWN THE BURN DAVIE.

This is a fine old tune; it is the last air in the Orpheus Caledonius, 1725. It appears also in the second edition, first volume, 1733, where it is considerably altered and improved. The tune we have not found in any earlier source, and is probably not much older than the date of the Orpheus. It is one of the airs which Thomson ascribes to David Rizzio, a piece of sheer nonsense. The song of "Down the burn Davie" is now usually sung to music by James Hook, an English composer, but we greatly prefer the Scottish tune, as given in the Musical Miscellany, 1786, and in the Museum, 1787, which are identical. According to Stenhouse, "Mr Burns says, I have been informed that the tune of 'Down the burn Davie' was the composition of David Maigh, Keeper of the blood slough hounds belonging to the Laird of Riddell in Tweed-dale. But he was probably misinformed, for the tune occurs note for note in the Orpheus Caledonius printed in 1725." This latter statement is a gross exaggeration. It is probable that Burns meant the version printed in the Museum, which is infinitely superior to any of the earlier sets, though not greatly different from the Orpheus of 1733.

75. THE BANKS OF FORTH.

This melody is a composition of James Oswald, who published it in his "Curious Collection of Scots Tunes," 1740. It also appeared in the

"Caledonian Pocket Companion," book i., page 20; but for that work the date 1741 assigned by Stenhouse is too early. The tune we consider to be better suited for the flute or violin than for the voice. It is very florid, especially for a Scottish song, if the verses deserve that name.

76. O SAW YE MY FATHER.

See English Claims, page 54.

77. GREEN GROWS THE RASHES.

It need scarcely be mentioned that this song was written by Robert Burns.

The melody, according to Stenhouse, "is old, a bad set of it occurs in Oswald's first collection, 1740; but he seems to have forgot that the tune had been used as a reel, as well as a song, in Scotland time out of memory." It would be very difficult to recognise the present tune in Oswald's. Stenhouse says again, "The tune, however, appears to have been also known by the title of 'Cow thou me the Rashes green,' quoted in the 'Complaint of Scotland' in 1549." There is not the least evidence that the tunes are the same, it is a case of presuming on similarity of titles. Laing, in the additional notes, states, "The tune of 'Green Grows the Rashes' occurs in the Straloch manuscript." The tune in the MS. bears some resemblance to the first strain, but it must have undergone a strange metamorphosis to become the one under consideration. We have the tune in Walsh's "Caledonian Country Dances," book second, called, "John Black's Daughter." This publication may be as early as Oswald's, but we have not been able to ascertain its date. The air, however, is in Johnson's Twelve Country Dances for the Harpsichord, collected for the year 1749, as "Foot's Vagaries," and a better version is contained in D. Rutherford's "Twenty-four Country Dances for the year 1750," called "Foot's Vagaries," or "Green grows the Rashes," which is superior to the "Grant's Rant" in Bremner's "Collection of Scots Reels or Country Dances," 1759, and at least equal to that in the Museum.

78. LOCH EROCH SIDE.

This tune has been claimed as the joint composition of Niel Gow and his second wife. It was published, however, by Alexander M'Glashan in 1786 as a Strathspey, named "Loch Eireachd Side," and in his collection it is followed by another tune, "Over young to marry yet," from which it has evidently been taken, apparently that it might be contrasted with it. Niel Gow inserted "Loch Erroch Side" Strathspey in his second collection,

1788, but no claim was made for the authorship till the second edition of 1803, six years after Mc'Glashan's death, and fifteen after its first publication. The song which follows, "Young Peggy blooms our boniest lass," had not Burns's name prefixed to it till after his death.

79. THE BONNY GREY EY'D MORN.

We consider this to be an English tune, and we agree with Stenhouse that no proper claim to it has been established on behalf of Jeremiah Clarke.

80. THE BUSH ABOON TRAQUAIR.

Stenhouse says, "This charming pastoral melody is ancient. It was formerly called 'The bonny Bush aboon Traquair.'" It appeared first in the Orpheus Caledonius, 1725, and is there said to be composed by David Rizzio. The song, with the letter C attached, indicating the words to be new, appeared in Ransay's Tea-Table Miscellany, 1724. We have no clue to any older words, nor even to the tune. The title is that of the song, which seems to be derived from its recurring twice in the verses. The melody next occurs in the "Musick for the Scots Songs in the Tea-Table Miscellany."

81. ETRICK BANKS.

Stenhouse tells us, "This is another of those delightful old pastoral melodies, which has been a favourite during many generations. It is inserted in the Orpheus Caledonius in 1725, with the same elegant stanzas that appear in the Museum." This is another fabrication, because the words and air do not appear together till the second edition of the Orpheus, 1733. How Stenhouse came to discover so many tunes in the Orpheus of 1725 is quite a mystery to us. The next collection in which the tune occurs is "Oswald's Curious Collection of Scots Tunes," 1740. The song itself does first appear in the fourth volume of the Tea-Table Miscellany, which begins with it. We doubt if the tune is much earlier than 1733.

82. MY DEARY, IF THOU DIE.

We are informed by Stenhouse that, "This beautiful melody is ancient, but of the old song only a fragment remains, ending with 'My dearie, an thou die.'" To this statement we agree, but he errs in saying, "the song appeared in 1725 in the Orpheus Caledonius, with the music," instead of

in 1733. The melody, however, did appear in the "Musick for the Scots Songs in the Tea-Table Miscellany," published about 1725, and in Adam Craig's Collection of the Choicest Scots Tunes; both of which works precede the "Orpheus" of 1733. The tune, "My dearie, if thou dye," is contained in the Blaikie and also in the Leyden MSS. of 1692. It possesses the characteristics of an early period.

83. SHE ROSE, AND LET ME IN.

See English Claims, page 35.

84. SWEET ANNY FRAE THE SEA-BEACH CAME.

This melody is a very good imitation of the Scottish style. It is the composition of Dr Greene, and was published in 1739 in the first volume of "Calliope, or English Harmony," a work which contains about two dozen Scottish songs, with the music. The publishers are Henry Roberts and John Simpson, London.

85. GO TO THE EW-BUGHTS, MARION.

This song appears in the first volume of Allan Ramsay's Tea-Table Miscellany, 1724. It has the letter Q appended to it, which means it is an old song with additions. Of this we have no doubt, and we believe the air, from its construction, to be considerably more ancient than Ramsay's time. Stenhouse errs again by saying that the tune occurs in the Orpheus Caledonius 1725, instead of in the second volume, 1733. The version of the tune given there is not identical with that now sung. The earliest copy we have been able to discover of the present set is in a collection of Scots songs published by Neill Stewart in 1781.

86. LEWIS GORDON.

The air to this Jacobite song is like the words, not old. The song is said to have been written by the Reverend Alexander Geddes, a Roman Catholic priest who attempted a new translation of the Bible, which, owing to his death, was never finished. The earliest copies of the verses, together with the music, we have found is in Corri's Scots Songs, 1783. The melody bears a great resemblance to the older tune of "Tarry Woo," from which it has been evidently borrowed. "Lewis Gordon" has been used for a hymn tune in a publication called the Seraph, see note No. 45.

87. THE WAUKING OF THE FAULD.

This air, judging from its structure, is apparently very ancient, though we have failed to find it in any collection earlier than the Orpheus Caledonius of 1733. It is not in the 1725 edition, as asserted by Stenhouse; and strangely, it does not turn up again until 1751, in Oswald's "Caledonian Pocket Companion," book iii. Still later, 1760, it appears in the "Music to the Songs in the Gentle Shepherd," published by Robert Bremner. The version of the tune in the Orpheus, and that of Bremner, are pentatonic; the former wanting B and E, and the latter C and F in their scales.

88. MY NANNY O.

See English Claims, page 44.

89. OH ONO CHRIO.

Stenhouse in his note says, "Dr Blacklock informed Burns that this song, which is adapted to a wild and plaintive Gaelic air in the Museum, but quite different from that which appears in Oswald's Collection, was composed on the horrid Massacre of Glencoe, in 1691," etc. This statement is rather ambiguous. Does Stenhouse mean that the song was written in 1691, or that the air was composed at or about that date? And what collection of Oswald's works is meant? Had Stenhouse examined the air called "Oh Onochie O," in the ninth book of Oswald's "Caledonian Pocket Companion," with any care (we know no other tune in Oswald with a title resembling that given in the Museum), he would have found it to be another version of the Highland Melody in a different key. Oswald also included it, under the same name, in the collection which he dedicated to the Duke of Perth, 1740.

90. LOW DOWN IN THE BROOM.

Stenhouse makes the following observation respecting this tune: "Sibbald states it as his opinion that one of Wedderburn's godly ballads, first printed about the year 1549, and again by Robert Smyth at Edinburgh, 1599, was sung to this old tune." The above is pure conjecture, not being supported by any evidence. Stenhouse further says, "David Herd rescued it (the song) from the stalls, and gave it a place in his Collection. Oswald has inserted a wretched copy of the melody in his Caledonian Pocket Companion, under the title of 'My Love's in the Broom.' In the Museum there is a genuine copy both of the words and air." If we are indebted

to Herd for the song, we are also indebted to Francis Peacock, who gives the melody in his *Fifty Favourite Scotch Airs*, 1762, under the title of "Down in the Broom," exactly as printed by Johnson in the Museum.

91. I'LL NEVER LEAVE THEE.

The tune in the Museum, though Stenhouse calls it by the above name, is not the one that appears with the words of Ramsay's song in the *Orpheus Caledonius* of 1725; nor with that which was printed with Ramsay's words in *Watt's Musical Miscellany*, 1730. In both of these works the tune given is a corrupt version of "Bannocks of Bear Meal." The tune in the Museum, adapted to "One day I heard Mary say," is the one published with the title of "I'll never leave thee," in the *Musick for the Scots Songs in the Tea-Table Miscellany*, *circa* 1726. Ramsay's song, "Tho' for seven years and mair Honour shou'd reave me," was published in 1720, and Crawford's "One day I heard Mary say," not till the second volume of the *Tea-Table Miscellany* was printed.

92. BRAES OF BALLENDEN.

Stenhouse says, "The composition of this fine air has been attributed to Oswald, but upon what authority I am at a loss to discover." He adds, "The editor of Albyn's *Anthology*, in the introduction to that work, asserts that Oswald was the composer in the following terms: 'In the year 1759, James Oswald, one of the most successful musical adventurers in London, published his *Caledonian Pocket Companion*, in twelve thin octavo volumes, usually bound up in two,'" etc. We have no intention of defending Alexander Campbell's assertion, nor his date for the *Caledonian Pocket Companion*, but we may say that, though he is in error as to the tune, he is much nearer the mark than Stenhouse as to the publication. The latter describes it thus: "Oswald published his *Pocket Companion* in periodical numbers which he calls volumes, each consisting of from 32 to 36 pages; six of these in two parts, called his First and Second Collection, price ten shillings, were advertised in the *Scots Magazine* for November 1742." That Stenhouse ever saw or possessed a copy of Oswald's *Caledonian Pocket Companion* is doubtful, but if he did, his description of that work amounts to a fraud. Oswald does not term "volumes" what Stenhouse calls periodical numbers, but he names them books, the first and second of which contain 36 pages each, the third 28, the fourth and fifth 32 each, and the sixth 28, making the first volume; the seventh book has 33 pages, the eighth 28, the ninth and tenth 24 each, the eleventh 28, and the twelfth 24, completing the work. The *Caledonian Pocket Companion* was not published in 1742, but it began a year or two later, and it was probably not finished before the year 1760: positive information, however,

is wanting. The advertisement to which Stenhouse alludes does not refer to the "Caledonian Pocket Companion," but to the "Collection of Curious Scots Tunes." The following is a verbatim copy, from the Scots Magazine of November 1742: "A second Collection of Curious Scots tunes, by James Oswald, 6s., or 10s. both collections."

93. CORN RIGGS.

See English Claims, page 50.

94. MY APRON, DEARIE.

This charming tune, though we possess no copy of it earlier than 1725, must be of some antiquity. Allan Ramsay, in the first volume of his Tea-Table Miscellany, has a song beginning, "Ah, Chloe! thou treasure," which he directs to be sung to the tune of "My Apron, Deary"; so the air must have been well known at that time. A claim has been made by Captain Fraser in his "Airs and Melodies peculiar to the Highlands of Scotland and the Isles," who says in his notes,—“No. 39, ‘N’t aparan goired,’—‘Short Apron,’—This air, from having been new-modelled by Macgibbon or Oswald, is claimed as a Lowland Scots melody,” &c. We would require more than mere assertion to convince us that it was anything else, seeing that it was published by William Thomson in 1725.

95. LOCHABER.

George Farquhar Graham, in his note to "Lord Ronald" in Wood's "Songs of Scotland," 1848, volume ii., page 75, states, "We demur to Burns' theory of 'Musical Shepherds,' . . . but we have no reason to doubt Burns' opinion that the air of 'Lord Ronald' was the original of 'Lochaber.' In Dr John Leyden's MS. Lyra-Viol Book, formerly referred to in this work, p. 25, *et passim*, we find (No. 2) an air called 'King James' March to *Ireland*.' It differs considerably from the air of 'Lord Ronald,' and from the more modern air of 'Lochaber,' but still resembles both so strongly as to point to the same family origin. But the air of 'Lord Ronald' consists of *one strain*, as happens in most of our oldest Scottish melodies; while 'Lochaber' and 'King James' March to *Ireland* consist each of *two strains*; thus throwing back the greater probability of antiquity upon 'Lord Ronald.' James II. landed at Kinsale, in Ireland, on 12th March 1689. The Battle of the Boyne took place on 30th June 1690, when James was defeated, and fled back to France. As to the name of 'Limerick's Lamentation,' given by the Irish to a modified version of the

air of 'Lord Ronald,' the title may refer to the capitulation of Limerick to William's forces, soon after the Boyne battle; or to the taking of Limerick in 1649, by Cromwell's troops, aided by pestilence and treachery." We shall throw no doubt on Burns having sent to Johnson's "Museum" the two stanzas of the so-called ancient ballad ("Lord Ronald"), with the simple and pathetic melody, recovered by him in Ayrshire, but we have no evidence that the melody, though slightly different, is older than "Lochaber" as found in Adam Craig's Collection, 1730. Probably the second strain was unknown (or at least not required for "Lord Ronald") in Ayrshire. The single strain is no proof of antiquity. We may as well affirm that the lines of some one who has written a single verse to a tune, must be earlier than another's song of four or more stanzas. Without reference to an early printed or manuscript copy, we cannot accept "Lord Ronald" as the parent melody. In alluding to the Irish claim under the title of "Limerick's Lamentation," especially if that title referred to the taking of Limerick in 1649, we should think it very unlikely that James's army would march to the "Lamentation," when it was apparent that the town was held for him. In Alfred Moffat's "Minstrelsy of Ireland," 1898, we find a footnote to the song "When cold in the earth," in which he says, "Thomas Duffet's song 'Since Coelia's my foe,' published in that author's 'New Poems,' London, 1676, is marked 'Song to the Irish tune.' There is no music in this work, but in the Lover's Opera, 1730, we find the air designated 'Since Coelia's my foe' to be the tune claimed by the Irish as 'Limerick's Lament,' and by the Scotch as 'Lochaber no more.' We may therefore fairly presume that as far back as 1676, *i.e.*, just fifty years prior to the appearance of Ramsay's 'Tea-Table Miscellany,' vol. ii., in which 'Lochaber' was first printed, the air was known as an Irish Tune." This inference of Mr Moffat's we cannot uphold; for in the second volume of Ramsay's work, we find no title to his song, but simply prefixed to it "A Song, To the tune, Lochaber no more," which air must have been known by that name before the publication of his verses, otherwise his direction would have been useless. Until there is actual evidence produced anterior to "The Lover's Opera," we cannot admit that the Irish claim is well founded. The air in "The Lover's Opera" merely proves that it could be sung to Duffet's song. It is after the date of the Opera, 1730, that the tune first appears under the name of "Limerick's Lamentation," or "Sarsfield's Lamentation." "Limerick's Lamentation" and "Sarsfield's Lamentation" are given in "The Aria di Camera" (the collection which Mr Moffat quotes) to totally different tunes. Duffet's song, "Since Coelia's my foe," has been given to the air of "Lochaber" in "The Lover's Opera," 1730, but is the tune to be found under the title of Duffet's song at an earlier date? Our opinion is that "King James' March to Irland," which is found in both the Blaikie and Leyden MSS, is the original or parent tune. It is contained in Margaret Sinkler's MS. music book, 1710, as "King James' March," and

it approaches nearer to "Lochaber" than either of the versions given by Blaikie or Leyden. We differ from the opinions of Burns and Graham, that the air of "Lord Ronald" was the parent of "Lochaber no more," for the reason that there is no proof of the earlier existence in any form whatever of "Lord Ronald," while we have ample evidence of the existence of "King James' March," "Reeves Magot"—Playford's Dancing Master, 1701.

The image displays a musical score for two pieces, each with four staves. The first piece, 'KING JAMES MARCH TO IRELAND' (1692), is in 6/8 time and G major. The second piece, 'LOCHABER NO MORE' (1730), is in 2/4 time and G major. The score is arranged in two systems, each with four staves numbered 1 to 4. The first system contains the first two pieces, and the second system contains the remaining two pieces. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes.

96. THE MUCKING OF GEORDIE'S BYAR.

This excellent tune is contained in the *Orpheus Caledonius*, 1725, under the title of "My Dady's a delver of Dykes." In the *Tea-Table Miscellany*, Allan Ramsay has a song called "Slighted Nancy," of which "My dady's a delver of dikes" is the commencement of the second verse. He directed it to be sung to the tune of "The Kirk wad let me be." Stenhouse tells us "Ramsay wrote an introductory stanza to this old song, beginning, "'Tis I have seven new gowns"; and in place of the last stanza, which he has suppressed, he added two of his own, beginning, "When I was at my first prayers." He adds, "The editor of the *Orpheus Caledonius*, however, adhered to the words and tune of the old song," etc. Stenhouse

omits to say where he finds the old song except in Thomson's Orpheus. As he is so unreliable, we suspect both the words and tune weré new. He further says, "The tune appears in Mrs Crockat's Book in 1709, under the title of 'The three good fellows,'" a statement which may or may not be correct. We have not had an opportunity of seeing that manuscript. The melody afterwards received the name of "The Mucking of Geordy's Byar," and was published as such in 1742.

97. BIDE YE YET.

This lively tune is not noticed by Stenhouse, but to the song itself he refers, as appearing for the first time in David Herd's Ancient and Modern Scottish Songs. The author is unknown. So far, we have not discovered the words prior to this source. Robert Chambers, in "Songs Prior to Burns, states," "We are indebted to Johnson for giving us the air," and J. M. Wood in his note in the Balmoral Edition of "The Popular Songs and Melodies of Scotland," 1887, says, "The song first appeared in Herd's Collection (1776), and with its tune in Johnson's Museum (1787). Both these statements are incorrect, as the song "Bide ye yet," along with the melody, is contained in "The Musical Miscellany: a Select Collection of Scots, English, and Irish Songs set to Music. Perth, printed by J. Brown, MDCCLXXXVI."

98. THE JOYFUL WIDOWER.

Tune—"MAGGIE LAUDER." See English Claims, page 49.

In Allan Cunningham's edition of Robert Burns's works, we find the following note regarding this song: "The old Scottish lyric bards loved to sing of the sorrows of wedlock and the raptures of single blessedness. 'The Auld Guidman' is an admirable specimen of matrimonial infelicity; it forms a sort of rustic drama, and the pair scold verse and verse about. Burns when he wrote 'The Joyful Widower' thought on the strains of his elder brethern, and equalled if he did not surpass them. It was first printed in the Musical Museum." It is disputed whether or not the song was written by Burns at all. Cunningham's statement is not in the least convincing, but, if it can be proved, it must have been one of Burns's earliest productions. At all events, those who ascribe the song to him have a hard nut to crack, as we are able to prove its existence in an Edinburgh publication* seven years before the appearance of the Kilmarnock Burns of 1786; and surely his poetic genius had not gone so far at that date. It was, therefore, not first printed in the "Scots Musical Museum," 1787. In the

* "The Scots Nightingale," Edinburgh, 1779.

first volume of that work (1787) Burns is credited only with "Green Grows the Rashes," and it is not till the completed issue of 1804 that his name is attached to "Young Peggy blooms our boniest lass."

99. BONIE DUNDEE.

See English Claims, page 45.

VOLUME II.

101. WHEN GUILDFORD GOOD OUR PILOT STOOD.

Tunc—"M. FREICEDAN."

Stenhouse says, "The Gaelic air, to which this song is set, was composed, it is said, by the pipe-major of the old Highland regiment about the period when it was first embodied under the appellation of *An freiceadan dubh*, or 'The Black Watch.'" We are afraid the above claim is groundless, for the following reasons. We doubt whether there were pipers or pipe-majors in the army who could read music notation before the first or second decade of the present century, and but few could do so as late as 1850. They learned to play their instrument entirely by ear. The tune is contained in D. Dow's "Ancient Scots Music," called "The Highland Watch," and under the name of The Earl of Glencairn's (*Strathspey*) in Alexander M'Glashan's "Collection of *Strathspey Reels*," 1780. Dow is about the same date. Burns selected it for his song, probably in compliment to his patron, from M'Glashan's collection. If the tune is given in its original form in the Museum, or in either of the two collections mentioned, it could not be played on the bagpipe, as the scale of that instrument is too limited. It is, however, quite reasonable to suppose that some pipe-major adapted the air to the bagpipe, as it is played in an altered form by pipers.

102. TRANENT MUIR.

All that is said by Stenhouse about this tune is stated in a few words. "This ballad, beginning, 'The Chevalier being void of fear,' is adapted to the old tune of *Gillicrankie*." The tune called *Gillicrankie* or the "Battle of *Killiecranky*" is not found in any of our old printed collections before the third book of Oswald's *Caledonian Pocket Companion* (1751), and M'Gibbon's third collection, 1755. It is, however, said to be contained in a small manuscript which at one time belonged to D. Laing, dated 1694, but we have not had an opportunity of seeing it. In another manuscript of the same date, known by the name of the "Atkinson," it goes under the title

of the "Irish Gilchranky," and is a version of the air printed in the Museum. The song appeared in "The Charmer," Edinburgh, 1751.

103. TO THE WEAVER'S GIN YE GO.

The tune to this song is called "The Weaver's March," and is contained in the second volume of James Aird's "Selection of Scotch, English, Irish, and Foreign Airs," 1782, under the same title as the song.

104. STREPHON AND LYDIA.

Tune—"THE GORDONS HAS THE GUIDING O'T.

We have failed to discover this tune in any collection whatever before the publication of the Museum, therefore we do not venture to say anything about its age. We may remark of the tune that the second strain differs very little from the first one.

105. ON A ROCK BY SEAS SURROUNDED.

Tune—"IANTHY THE LOVELY."

In the Museum the tune has been misnamed; it is not "Ianthy the lovely," which we have already noticed. Both the melody and song are said to be the composition of Dr Beattie of Aberdeen, from whom Johnson received them. At any rate, neither are to be found earlier than the Museum.

106. WHISTLE AN I'LL COME TO YOU, MY LAD.

It is said by Stenhouse, "This air has generally been considered of Irish origin, because it was adapted to a song written by John O'Keefe, Esq., in his comic opera of the 'Poor Soldier,' which was first acted at Covent Garden in 1783." Stenhouse adds, "But the tune was composed by the late John Bruce, an excellent fiddle-player in Dumfries, upwards of thirty years before that period." Burns says, "This I know, Bruce, who was an honest man, though a red-wud Highlander, constantly claimed it, and by all the old musical people here (viz. Dumfries) he is believed to be the author of it." (Cromek's "Reliques.") The air was known to Burns before he went to Ellisland, as the second volume of the Museum was issued in April 1788. John Mayne, the author of "The Siller Gun," who was born in Dumfries, but left that town when twenty years of age, says, "Bruce never was known as a composer of music," while Burns, who in riper years lived

in Dumfries, affirms the melody to have been his composition. As the tune is said to have been a favourite with Burns, he is more likely to be correct. R. A. Smith in his "Irish Minstrel" claims it for Ireland, under the name of "Noble Sir Arthur," to which he supplies Burns's song. This we consider mere assertion, for he does not produce the least evidence.

107. I'M O'ER YOUNG TO MARRY YET.

The air to this song is known by the same name. It is a dance tune, and was originally published as such in Bremner's Collection of Scots Reels or Country Dances, 1758. Stenhouse gives what he calls a specimen of the old words, but as he does not refer to any source, we suspect they were written by some wit about his own time. Such lines were common in the first half of this century. Another song on the same subject, having the identical chorus, written at a later date, became very popular about sixty years ago. It was sung to an adaptation of "The Braes of Balquidder," and not to the air in the Museum.

108. HAMILLA.

Tune—"THE BONNIEST LASS IN A' THE WARLD."

The air to this song is the above-named tune, which is prefixed to it in the first volume of Allan Ramsay's Tea-Table Miscellany, 1724. The tune itself is included in the Music for the Scots Songs in that work, *circa* 1726. Stenhouse says, "Both the words and the music are in the Orpheus Caledonius, 1725," but that is simply another of his blunders, it appears only in the second volume of 1733. There is no doubt that the tune was an old one, selected by the author of the song, and was known as what is called a Scots Measure.

109. LOVE IS THE CAUSE OF MY MOURNING.

The melody is known by the above title. The song appears in Allan Ramsay's Tea-Table Miscellany, 1724, with the letter X attached, to denote that the author was unknown. The tune, along with the words, is contained in the Orpheus Caledonius of 1725, and the tune alone in the Music for the Scots Songs in the Tea-Table Miscellany, *circa* 1726. The melody is considerably older than 1724. An excellent version of it is given in Henry Playford's Original Scotch Tunes, 1700. It is also included in a manuscript flute-book, which belonged to a William Graham, dated 1694, which passed from David Laing into William Chappell's possession.

110. BONNIE MAY.

We have not discovered the tune of this song in any collection prior to the Scots Musical Museum. The song is said to have been rescued from oblivion by old David Herd, and is inserted in his *Ancient and Modern Scottish Songs*. Though Stenhouse says, "Both the air and words of this ballad are unquestionably ancient," his reasons for thinking so are not at all conclusive. He states, "The music, it will be observed, consists of one strain only, which is in the minor mode, and the sixth of the key is altogether omitted. These are strong proofs of its antiquity." The tune is a good one, but we demur to his proofs of age; it may be merely an imitation of our old style, and there is nothing in the words to suggest antiquity.

111. MY JO JANET.

This tune is very ancient, it is contained in the Straloch, the Skene, and the Leyden manuscripts. All the versions in these collections are very primitive, but are certainly the early forms of the air, which can be traced into the Orpheus Caledonius, and down to the present time. The tune has no peculiarities, such as the absence of this or that interval of the scale, to which some individuals attach great weight as evidence of antiquity, and it may be observed that the music is written for a stringed instrument, the lute, a species of guitar, possessing a complete scale.

Stenhouse is wrong in saying that the tune is "The Keiking Glass" in the Skene manuscript, instead of "Long E'r onie old man."

112. HE WHO PRESUM'D TO GUIDE THE SUN.

Tune—"THE MAID'S COMPLAINT."

This melody James Oswald published in his *Curious Collection of Scots Tunes*, 1740. In that volume he did not put his name to it, nor did he do so in the *Caledonian Pocket Companion*, book iv., but in the Index to the latter he added an asterisk to denote that it was his composition. The collection of 1740 was issued by him before leaving Edinburgh. The tune is somewhat altered in the Museum. It is one of Oswald's best Scots Airs.

113. THE BIRKS OF ABERFELDY.

Tune—"BIRKS OF ABERGELDIE."

"This fine old tune," Stenhouse says, "appears in Playford's *Dancing-Master*, first printed, in 1657, under the title of a 'A Scotch Ayre.'" In

quoting from the Dancing-Master he is usually at fault, and in this instance we may mention that the first edition of Playford's Dancing-Master was printed in 1651, and that "The Scotch Ayre" does not appear in any of the editions before 1690. It was published later by Henry Playford in his "Original Scotch Tunes," London, 1700, under the title of "The Berks of Abergelde."

— 114. M'PHERSON'S FAREWELL.

Under the ballad of this name we are treated to a long notice of the freebooter, and of the romance of his composing the melody in prison, and of playing it on the violin under the gallows tree. Stenhouse tells us of "another ballad composed upon the execution of this robber long before Burns was born," yet he states nothing more about it than that it is preserved in Herd's Collection, and makes no mention whatever of the air. The first appearance of the tune in print, under the title of "M'Pherson's Farewell," is in Oswald's "Caledonian Pocket Companion," book vii., page 14, published about 1755, ten years or more previous to the publication of the ballad in Herd's collection. The melody is included in Margaret Sinkler's Manuscript, 1710, entitled, "M'farsance's testament." We cannot say whether it was or was not the composition of M'Pherson, but we disbelieve in his performance at the gallows.

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115. THE LOWLANDS OF HOLLAND.

Stenhouse states, "This ballad, the editor is informed, was composed about the beginning of last century, by a young widow in Galloway whose husband was drowned on a voyage to Holland. . . . Herd published a fragment of this ballad in his Collection in 1769. In Oswald's second book, printed about the year 1740, there is a tune apparently of English origin, to the same dirge, which Ritson adapted to that part of the ballad taken from Herd's copy; but the tune is very indifferent. The air in the Museum is the genuine one. The ballad is constantly sung to this Lowland melody, and it is inserted with the same title in an old MS. music-book which belonged to Mr Bremner, formerly music-seller in Edinburgh. It was from this air that the *late* Mr William Marshall, butler to the Duke of Gordon, formed the tune called 'Miss Admiral Gordon's Strathspey,' principally by adding a second part to the old air." We shall leave out of consideration what Stenhouse *was informed* with regard to the ballad, and shall draw attention solely to the air, which we briefly referred to in the First Volume of the "Glen Collection of Scottish Dance Music." The air printed by Oswald appeared in 1742, and to it he affixed the name of "Rizo" as composer, but this air is entirely different from the one now under notice. Stenhouse's assertion about Mr Bremner's MS. music-book

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is of no value whatever. Marshall published his strathspey eight years before Bremner's death, and the latter had an opportunity of putting it in his MS. music-book as "The Lowlands of Holland," for it appeared in the "Museum" under that name more than twelve months before he died.* We distinctly affirm that, instead of Marshall taking "Miss Admiral Gordon's Strathspey" from "The Lowlands of Holland," the reverse is the case. G. F. Graham, the editor of Wood's "Songs of Scotland," and J. M. Wood, who issued a later edition, have both erred in their observation that, "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." Could Marshall in 1781 have borrowed from volumes that did not then exist?—Johnson, May 1788, and Urbani, April 1794. Our impression is that Stenhouse derived his information from Nathaniel Gow, who was guilty of renaming the tunes of other musicians, and in some cases, with slight alteration, appropriating them as his own compositions. Examine, for instance, "Major Graham," and "Sir John Whitefoordes Strathspey," both in Gow's First Collection (1784), where they appear without any claim to them till the issue of the second edition (1801), when Niel's name is attached to the former, and Nathaniel's to the latter, and then compare them with "Miss Admiral Gordon's Strathspey." We suspect that Marshall's tune was adapted by Nathaniel Gow or Urbani to suit the words of "The Lowlands of Holland." Stenhouse is therefore to blame for publishing if not inventing this groundless assertion, and his notes Marshall had no chance of answering, for they were not published till 1839.† There are individuals who trade upon tradition, and some of them have asserted that the tune given by Johnson and Urbani is modelled upon the air in the Skene Manuscript, "My love shoe winns not her away," while others give "Alace I lie my alone I'm like to die awld," which is also in that manuscript. Such persons would assign every air to a remote antiquity, and deny to composers of the eighteenth century any ability whatever. Some even go the length of saying that the latter air in the Skene MS. had been floating down from the time it was written, and that Marshall constructed his strathspey from it. Such an idea is quite absurd, and even if the assertion were true, some musician would doubtless have grasped the original air before 1781. Mr Alfred Moffat in his "Minstrelsy of Scotland," page 217, states that Mr John Glen, in his Collection of Scottish Dance Music, 1891, "does not prove that Marshall was unacquainted with the air prior to its being published by Johnson; and certainly the structure of 'The Lowlands of Holland' is distinctly older than that of Marshall's tune." We entirely disagree with Mr Moffat. His negatives do not prove an affirmative. He should have mentioned some earlier source than Marshall's own publication (1781)

* Robert Bremner died May 1789.

† William Marshall died May 1833.

from which he could have taken the air, instead of supposing that it had been drifting down from the sixteenth or seventeenth century, and suggesting that Marshall became acquainted with it. As to structure, the air is not that of "Alace I lie my alone I'm like to die awld," though it has some resemblance to it. Ritson, 1794, who gives the ballad from Herd's copy, which Stenhouse characterises as a fragment without stating where it is found earlier, does not consider the tune given by Johnson to be the original, otherwise he would have adopted it instead of that taken from Oswald, which Stenhouse says "is apparently of English origin." The air found in Oswald is evidently "My Love Shoe winns not her away," in the Skene MSS., and it was probably the original tune united to the words of "The Lowlands of Holland."

Captain Simon Fraser's allegation, that it is a Highland air to which he gives a Gaelic name, is of no account.

We will give the tunes from the "Skene" in juxtaposition with that of Marshall, so that our readers can make their own observations. We may state that some resemblance exists in the first named to Marshall's tune, but it concludes somewhat like "The British Grenadiers," which, it may as well be affirmed, has been taken from the same source. Again, at the time when Marshall wrote his strathspey, was it probable that he had ever seen or heard of the Skene MSS.? These MSS., we are informed by Wm. Daune, are the property of the Faculty of Advocates at Edinburgh. The collection, he states, "was bequeathed to that learned body about twenty years ago (*i.e.* 1818) by the late Miss Elizabeth Skene, the last surviving member in a direct line of the family of Skene of Curriehill and Hallyards in Midlothian." Having said so much on the subject of the origin of the "Lowlands of Holland," we would put this question and offer the succeeding remarks:—

(1) Was Stenhouse honest in the notes he supplied in reference to the AIRS in Johnson's "Scots Musical Museum"? If so, he must have derived a good deal of information from third parties, without taking any trouble to verify it.

(2) When quoting from Playford's "Dancing Master," Stenhouse must have employed only a late edition, probably the eighteenth, and supposed its contents to be the same as those of the first edition.

(3) In regard to the "Orpheus Caledonius," Stenhouse must have thought that the edition of 1725 was identical with that of 1733, whereas the earlier one contained only the fifty songs which appeared in the first volume of 1733.

(4) Stenhouse's dates of Oswald's works, and even his descriptions of them, are not at all trustworthy.

(5) We suspect that if his work was done with an honest intention Stenhouse was played upon by some unscrupulous person.

Owing to the many blunders in Stenhouse's "Illustrations," we look on all his notes with suspicion. If these notes have not been tampered with, he

displays either ignorance or enmity when, under "The Lowlands of Holland," he refers to the *late* Mr William Marshall, butler to the Duke of Gordon, and repeats the word in his note No. 201, "Tune your Fiddles," but in note No. 235, "I love my Jean," omits it.* In the short biographical sketch of Marshall given in the Additional Notes to the Illustrations, pp. 413*–416*, William Marshall is shewn in a quite different light from that in which he is represented by Stenhouse, who apparently

ALACE I LIE MY ALON I'M LIK TO DIE AWLD.

1 MISS ADMIRAL GORDON'S STRATHSPEY. 1781.

2 THE LOWLANDS OF HOLLAND. 1797.

3

2

1 MY LOVE SHOE WINNS NOT HER AWAY.

2 THE LOW LANDS OF HOLLAND. 1742.

1

2

knew nothing of Marshall's character or position. James Davie of Aberdeen, who edited the work known as "Davie's Caledonian Repository," says of Marshall—"There is a very old tune called 'Grey day light,' so very like 'Craigellaehie Bridge' as its ground that, had the latter been the composition of one of less respectability than Mr Marshall, the charge of plagiarism might have been brought against him with some reason; but we believe him to have been far above such expedients—we can only wonder at the coincidence." See also "The Glen Collection," volume ii., for a sketch of William Marshall.

* William Stenhouse died November 1827.

We think it is time for Marshall's detractors to produce the tune as given in the Museum at an earlier date than 1781, and to answer our arguments, rather than attempt to deprive him of the merit of his compositions.

116. THE MAID OF SELMA.

The many conjectures of Stenhouse concerning the melody of "this prosaic song," as he terms it, may be summed up as follows:—The air commences in the same strain as the old tune of "Todlin Hame," and continues with what may be described as something like variations on that melody. The tune, if it may be called one, appears never to have been popular. It first appeared in Neil Stewart's "Collection of Scots Songs," 1772, and afterwards in Corri's Collection of the most Favourite Scots Songs, 1783, finally disappearing, so far as we know, with the copy in the Museum.

117. THE HIGHLAND LASSIE O.

The tune to which this song is adapted, Stenhouse says, is the old dancing tune called "M'Lauchlin's Scots Measure." Whether the proper name of the Scots Measure is that given by M'Gibbon in 1755, or M'Glashan in 1781, it seems to be well known as M'Lachlan's. The tune, however, is much older than these collections, and must have figured in the seventeenth century, as it was published by Henry Playford in his Collection of Original Scotch Tunes, 1700. It is the first tune there, and is called "Mr M'Laine's Scotch-measure;" the next is named "Mr M'Clanklaine's Scotch-measure;" probably the titles were transposed by mistake, though we cannot tell. The tune is almost note for note the same as that in the Museum.

118. THE NORTHERN LASS.

Stenhouse informs us that, "The air of the 'Northern Lass' appears in Oswald's first book, page 5, which was published about the year 1740. The tune is pretty enough, but we rather think it is an imitation of our style, and not a genuine Scottish air." He says also, "The original words began, 'Come take your glass, the Northern Lass,' and another tune to the same words was written by Mr William Fisher, and published in the first volume of the Calliope, 1739." The "first book" which Stenhouse refers to is the Caledonian Pocket Companion, which was not published before 1743, but Oswald published the tune in his Curious Collection of Scots Tunes, 1740, page 2. We are of the same opinion about the air as Stenhouse, and do not regard it as of Scottish origin.

119. THE SONG OF SELMA.

We know of no earlier source for the melody to which this song is adapted than Neil Stewart's *Thirty Scots Songs*, book iii., page 30, published in 1781. Stenhouse says, "This wild and characteristic melody is said to be the composition of Oswald. It was published along with the words, which are selected from Ossian's 'Songs of Selma,' in 1762." If Oswald composed the tune we are unable to find it in any of his works

120. FIFE, AND A' THE LANDS ABOUT IT.

This tune is said to be included in an old Virginal Book which Stenhouse possessed, "under the title of 'Let Jamie's Lad alane,' which was probably the original title." He adds, "Mr Samuel Akeroyde put a bass to it." Our opinion is that it was entirely composed by Akeroyde. The tune is a wretched imitation of a Scottish melody, and the original words of the song are exceedingly vulgar and indecent. We have no doubt about Stenhouse's old Virginal Book, but he probably over-estimated its age.

121. WERE NA MY HEART LIGHT, I WAD DIE.

The melody to this song is of a light, jaunty character; it is nevertheless very well suited for the words. We are not aware that it is to be found in any collection prior to the *Orpheus Caledonius* of 1725. The tune appears to be an early one, and would certainly be considered ancient by those who judge by the omission of intervals. The words of the song are in *The Tea-Table Miscellany*, but not in 1724, as stated by Stenhouse, they are contained in the fourth volume, 1740.

122. THE YELLOW-HAIR'D LADDIE.

We have not been able to discover this tune before its appearance in the *Orpheus Caledonius*, 1725. Stenhouse, however, says it appears in Mrs Crockat's *Music Book*, written in 1709. John Muir Wood, in his "*Balmoral Edition*" of the "*Popular Songs and Melodies of Scotland*," says, that "Mr Chappell points out that 'The countryman's care in choosing a wife,' is to be sung to the tune of 'I'll have one I love,' or 'The Yellow-Haired Laddie,' and that as Brooksby, who printed the broadside, dates from 1672 to 1695, we have here a proof of the air having been popularly known in England long before it is claimed for Scotland." All that we get from this statement is that a tune existed, called "*The Yellow-Haired Laddie*," but there is no proof that it was not known in Scotland, and

though Brooksby flourished between 1672 and 1695, we have no evidence of the date of the broadside, nor have we got a copy of the melody as known at that time. "The Auld Yellow-Haired Laddie" in the Tea-Table Miscellany only indicates that the words of that song were older than the one Ramsay wrote himself. We are of opinion that the air is a composition of about the end of the seventeenth century. In manuscript notes that belonged to J. Muir Wood, in our possession, we find,—“This can't be Scotch: see the sharp seventh.—*W. Chappell.*” This is sheer absurdity—and would imply that it was impossible for Scots people to use this interval. We may mention that the flat seventh is mostly confined to minor keys, whereas “The Yellow-Haired Laddie” is in the major mode. The tune appears in nearly every collection of Scottish music printed after the Orpheus Caledonius. Ramsay published his song in 1720.

123. THE MILLER.

According to Stenhouse,—“This song, with the exception of the first verse, which is said to belong to a much older song, was written by Sir John Clerk of Pennycuik; and was published in Yair's Collection of Songs, called 'The Charmer,' vol. ii., 1751.” The melody does not appear in any collection known to us before the Museum, and it is our belief that such a good tune would not have escaped either the musician or compiler if current much before 1788. We conclude that its age is not earlier than the middle of last century. It is now sung to the song “Mary Morison.”

124. WAP AT THE WIDOW, MY LADDIE.

This good old tune, we are informed, belonged to a song so indelicate that Ramsay remodelled it, retaining the wit of the original words, and rejecting all offensive expressions. Stenhouse tells us that it was printed by Thomson in his Orpheus Caledonius, in 1725. This, however, is another of his mis-statements, as it did not appear till the second volume was published in 1733. The age of the tune is not in the least affected by his reference. Henry Playford included it in his “Original Scotch Tunes,” 1700, under the title of “Wappat the Widow, my Lady,” and it is also contained in William Graham's Manuscript book for the Flute, 1694.

125. BRAW, BRAW LADS OF GALLA WATER.

We are told by Stenhouse,—“This charming pastoral air, which consists of one single strain, terminating on the fifth of the key in the major mode, is very ancient.” Referring to its antiquity, he states,—“A very indifferent set of the tune, under the title of 'The brave Lads of Gala Water,' with

variations by Oswald, appears in his *Pocket Companion*, book viii. That in the *Museum* is genuine." Oswald's version, though not so vocal as that in the *Museum*, is not so very indifferent, and it is our earliest authority, but the tune itself may be older. The air occurs in Neil Stewart's *Thirty Scots Songs* for a voice and Harpsichord, under the name of "Coming thro' the Broom," nearly note for note with the *Museum*, or as now sung. Stewart's collection was published in 1772, Oswald's in 1756.

126. THE YOUNG MAN'S DREAM.

The melody to which this song is adapted was probably a composition of the time when Tytler wrote the words. The first strain of the air is very simple, it has a two-bars rhythm, which is repeated four times. The second strain is much more melodious, with its four-bar measure repeated in an altered form. It is a rather pleasant air, but we should think it tedious for the listener when sung to the seven verses of the song.

127. O, MITHER DEAR.

Tune—"JENNY DANG THE WEAVER."

We have no knowledge of the appearance of this tune in any printed collection before the second edition of the *Orpheus Caledonius*, 1733. Stenhouse, with his usual inaccuracy, states,—“Thomson published the song, with Ramsay's additions, in his *Orpheus Caledonius*, in 1725.” Our opinion is that, as a dance tune, it is of an earlier date; but we have no collection of dance tunes printed so early as 1733.

128. BESSY BELL, AND MARY GRAY.

Whether Allan Ramsay wrote the whole of this song, or only eked out a fragment of an old one with some verses of his own, we shall not stop to inquire. The melody, however, we have been able to trace in a printed form to Henry Playford's *Original Scotch Tunes*, 1700, under the title of "Bess Bell." C. K. Sharpe says that the incident on which the song is founded occurred as far back as 1645. In the Guthrie tablature MS. book we have already alluded to, we find "Bessy Bell" prefixed to what may be an accompaniment for an instrument. Ramsay's song was published in 1720, and the air appears in "*Musiek for the Scots Songs in the Tea-Table Miscellany*."

129. STAY, MY CHARMER, CAN YOU LEAVE ME?

Tune—"AN GILLE DUBH CIAR DHUBH."

The words of this song were written by Burns, and it is said in Allan Cunningham's edition of Burns's Songs and Ballads, that "he picked up the air in the north." We are doubtful about this statement, for we know that the Rev. Patrick M'Donald included the tune in his Collection of Highland Vocal Airs, etc., which he published in 1784,—more than three years previous to Burns's first Highland tour. Stenhouse must have been ignorant of M'Donald's Collection, for he never alludes to it; but he inveighs against Capt. Fraser's publication of 1816. The melody is No. 142 in M'Donald's book.

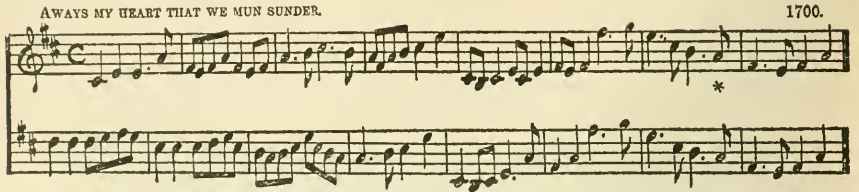
130. LADY BOTHWELL'S LAMENT.

This is a very beautiful lullaby. Stenhouse says, "it appears in Watson's first Collection, printed at Edinburgh in 1711. This ballad, with the music, was afterwards published by Thomson in his Orpheus Caledonius in 1725, from whence it was copied into Johnson's Museum." This is all wrong; it does not appear in the Orpheus Caledonius till the second edition, issued in 1733. We find it again in Oswald's Caledonian Pocket Companion, book i, *circa* 1745; but it does not occur in any of our Scottish Music Collections from that date till 1788, when it is inserted in the Museum. Allan Ramsay published the ballad in the second volume of his Tea-Table Miscellany, and in the index he placed the letter X to denote that the author was unknown. Literary and antiquarian authorities disagree as to the persons who are implicated in the incidents mentioned in the song.

131. WOE'S MY HEART THAT WE SHOUD SUNDER.

"This tune," Stenhouse says, "occurs in Skene's MSS., written prior to 1598, under the title, 'Alace this night yat we suld sinder'; and it is clear that it was a well-known song in Scotland during the reign of James the Sixth." We agree with Stenhouse that the tune in the Skene MSS., to which he refers (notwithstanding G. F. Graham's statement in the Songs of Scotland), is the early form of the present one; and that "To dance about the Bailzeis Dubb," contributes merely two bar measures to the first, and two and a half bar measures to the second strain, of the entire air. Stenhouse, however, overrates the age of the Skene MSS., and he draws upon his imagination in saying that it was a well-known song in the reign of James the Sixth. A very good version of the air, called "Always my

Heart that we mun sunder," is contained in Henry Playford's Original Scotch Tunes, 1700. The words of both songs in the Museum are by Allan Ramsay; the latter was sung by Peggy, in "The Gentle Shepherd."



The note with the asterisk under it is G in Playford, evidently an error.

132. STRATHALLAN'S LAMENT.

The words of this song were written by Robert Burns. The air is the composition of Allan Masterton, teacher of writing at the High School of Edinburgh; an intimate friend and crony of the poet. He was the Allan of the song, "Willie brew'd a peck o' maut."

133. WHAT WILL I DO GIN MY HOGGIE DIE?

The melody of this song is said, in Cromek's Reliques, to have been acquired in the following way. Dr Walker, who was minister at Moffat in 1772, and is now (1791) Professor of Natural History in the University of Edinburgh, told Mrs Riddel the following anecdote concerning this air. He said that some gentlemen, riding a few years ago through Liddesdale, stopped at a hamlet consisting of a few houses, called Mosspaul, when they were struck with this tune, which an old woman, spinning on a rock (distaff) at her door, was singing. All she could tell concerning it was, that she was taught it when a child, and it was called, "What will I do gin my Hoggie die?" No person, except a few females at Mosspaul, knew this fine old tune, which in all probability would have been lost had not one of the gentlemen, who happened to have a flute with him, taken it down. Stenhouse says, "The gentleman who took down the tune was the late Mr Stephen Clarke, organist, Edinburgh; but he had no occasion for a flute to assist him, as stated by Dr Walker." The preceding story reads exceedingly well, but is quite superfluous, for the tune was published by Alexander M'Glashan in his "Collection of Scots Measures," 1781, as, "What will I do ann my Hoggy die," and about the same date in Alexander Reinagle's Collection, under the name of "Moss Plate."

134. THE CARLE HE CAME O'ER THE CRAFT.

We have not discovered this tune in any collection prior to the Orpheus

Caledonius of 1725. It appears to be an old dance tune of the Strathspey class, and probably was a Bagpipe composition, as it is entirely of that character.

135. GAE TO THE KY WI ME JOHNNY.

Stenhouse claims this as a very old song, because he had been told by a respectable lady who was born in 1738, that it was so reckoned even in her infancy. He mentions also that Burns slightly touched the fragment of the ancient song, as contained in Herd's second volume, 1776. Of the melody he makes no mention whatever. Whether the song is ancient or not, we do not find the tune prior to its publication in D. Dow's "Ancient Scots Music," *circa* 1775, entitled, "Gae to the Ky wi me Johnnie." We take it to be a Border tune.

136. WHY HANGS THAT CLOUD?

Tune—"HALLOW EV'N."

This is a good old melody. Stenhouse says, incorrectly, that it was published by Thomson in his "Orpheus Caledonius" in 1725, whereas it did not appear till 1733. The statement is of little moment, as the tune is contained in the Music for the Scots Songs in the "Tea-Table Miscellany," *circa* 1726, besides being found in Henry Playford's Original Scotch Tunes, 1700. It also occurs in Margaret Sinkler's Manuscript "Music Book," 1710, and it is said to be in the Leyden MS., 1692. The tune was originally a Scots measure.

137. WILLY WAS A WANTON WAG.

Stenhouse is wrong in stating that this air appeared in the Orpheus Caledonius in 1725. It was not included in that work before 1733. The melody, however, is older than either of these dates, as it is found under the name of "Lady Streathelens Tune" in Agnes Hume's Manuscript Music Book, 1704, a small volume belonging to the Library of the Faculty of Advocates, Edinburgh. It is almost identical with the version now sung.

138. JUMPIN JOHN.

In our opinion this tune is not a Scottish one, though Stenhouse supposes that it is. He says, "This old air appears in Oswald's Collection. It seems clearly to be the progenitor of the well-known tune called 'Lillibulero,' which is claimed as the composition of Henry Purcell, who

died in 1695." From the character of the melody we are inclined to consider it of English origin. It appears for the first time in Playford's "Dancing Master" not earlier than 1686 as "Joan's Placket," and as to its being the progenitor of "Lillibulero," we think it very doubtful, though it bears some resemblance to that tune. We may affirm, however, that it is the parent air of the now popular bagpipe tune, "The Cock of the North." The melody occurs in Oswald's Caledonian Pocket Companion, book ix., as "Jumping Joan," but that does not in the least prove Stenhouse's contention, as Oswald's work contains several tunes that are not Scottish. We think that Burns had nothing to do with the words given in the Museum.

139. HAP ME WI THY PETTICOAT.

This tune appears in the Orpheus Caledonius of 1725, also in the Music for the Scots Songs in the Tea-Table Miscellany. The song is found in the first volume of the Tea-Table Miscellany, and we presume it is one of Ramsay's, as there is no letter attached to it. In some collections of music the tune is greatly spoiled by so called embellishments, and in others it is as plain as the version given by Stenhouse. The melody is much used as a Strathspey tune, for which we think it was originally intended.

140. UP IN THE MORNING EARLY.

See English Claims, page 28.

141. THE TEARS OF SCOTLAND.

The words of this song are said to have been written by Tobias Smollett. They depict the sorrows of Scotland after the Battle of Culloden, the outcome of the dreadful cruelty and spoliation inflicted on the Highlands by the Duke of Cumberland and his forces. The melody is a composition of Oswald's, and published in the fourth book of his Caledonian Pocket Companion. It is beautiful and pathetic, and well suited to the verses, whether it was written for them or *vice versa*.

142. WHERE WINDING FORTH ADORNS THE VALE.

Tune—"CUMBERNAULD-HOUSE."

This song is from the pen of Robert Ferguson the Scottish Poet, who died in 1774, and to whom Burns caused a stone to be erected in the Canongate Churchyard, where he is buried. Stenhouse informs us, "That the fine old air is inserted both in M'Gibbon's and Oswald's collections;

and the original song of Cumbernauld House has escaped every research of the editor." We suppose Stenhouse knew nothing of Barsanti's collection of 1742, in which it bears the title, "Lord Aboyne's Welcome;" and probably Blaikie's MS. of 1692, where it goes under the name of My Lord Aboyn's Ayre, was unknown when he wrote. It is also found in the fifth edition of John Playford's Apollo's Banquet, 1687, called, The Duke of Albany's Tune, see page 58, and is included in "Ancient Music of Ireland," 1877, name unknown, page 46.

143. THE YOUNG HIGHLAND ROVER.

Tune—"MORAG."

Stenhouse appears to have had some difficulty with this beautiful Highland melody, as instead of informing us of any collection in which it is found prior to the Museum, and so proving its antiquity, he proceeds to Captain Fraser's collection of 1816. He tells us that "Morag" is the Highland name for "Marion," and then he renews his attack on Fraser, which, in this instance, is justly deserved. He says, "Fraser has corrupted the melody by introducing the sharp seventh of the minor key twice instead of the perfect fifth, and with embellishments quite uncalled for, that are entirely foreign to the spirit of the air." Probably Stenhouse was not aware that an excellent set of the tune is contained on the last page of Daniel Dow's "Collection of Ancient Scots Music for the Violin, Harpsichord, or German Flute, never before published," etc. This collection appeared some eight or ten years before the Museum.

144. DUSTY MILLER.

See English Claims, page 41.

145. THE WEDDING-DAY.

This tune we have not discovered in any collection before book v. of Oswald's Caledonian Pocket Companion. It must, however, be considerably earlier, as it is one of the airs in Ramsay's Pastoral of "The Gentle Shepherd." The song to which it is adapted commences, "How shall I be sad when a husband I hae," so it must have been well known to Allan Ramsay at least a quarter of a century before it appeared in Oswald's publication.

146. I DREAM'D I LAY, ETC.

The air to this early song by Burns has fairly puzzled us. We have no knowledge where the poet obtained it, nor is it to be found in any of our

Scottish collections before its publication in the Museum. Stenhouse says the melody was harmonised by Stephen Clarke, but we understand that Clarke harmonised most of the tunes in the Museum. The nationality of the air is doubtful, though we think it has something of an Irish character.

147. I, WHO AM SORE OPPRESSED WITH LOVE.

Tune—"LOVELY LASS OF MONORGON."

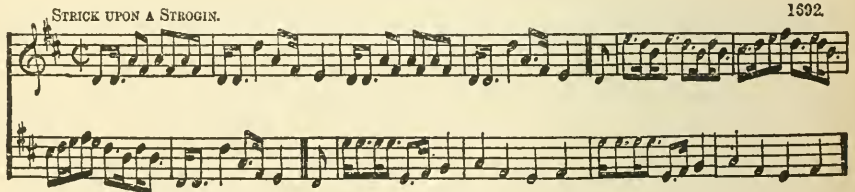
This is a melody taken from Oswald's Caledonian Pocket Companion, book ix., page 20. We have no further knowledge of it, nor are we sure of its nationality, though the air possesses some traits of Irish character. Stenhouse says the verses are by Alexander Robertson of Struan, and "It was published among his other poems at Edinburgh after the author's decease," but we are not informed when the melody was selected for the words.

148. A COCK LAIRD, FU' CADGIE.

We have not discovered the air of this song under the present or any other title previous to its publication in the Orpheus Caledonius of 1725. The song, especially in its original form, is much too gross for modern use, though it was not considered unfit for singing in public or in the drawing-room during the reign of George II. Allan Ramsay toned it down considerably, and published it in his Tea-Table Miscellany. The tune does not occur in any Scottish collection (excepting the second edition of the Orpheus) between 1725 and 1742, when it appears in Oswald's Collection of Curious Scots Tunes attributed to "Rizo."

149. DUNCAN DAVISON.

This tune is apparently an old dance or strathspey, formerly known as "Ye'll ay be welcome back again." It is contained under that title in Robert Bremner's "Collection of Scots Reels or Country Dances," 1759,



also in John Walsh's Caledonian Country Dances, called, "You be welcome here again," which is of earlier date, but we are uncertain when it was published, and we think Stenhouse overrates its age. In

the Leyden MS., 1692, there is a tune named "Strick upon a Strogin," which is evidently the original from which "Duncan Davison" has been derived. Our opinion is that Burns wrote the song although he did not acknowledge it, and we have not found any trace of prior words.

150. LOVE WILL FIND OUT THE WAY.

Stenhouse states, "Both the words and music of this ancient song appear in Forbes' Cantus, printed at Aberdeen in 1662, again in 1666, and lastly in 1682." He refers also to the tune as printed in the Museum, and says, "The simple melody of this fine old song is scarce discernible amidst the superfluous extravagance of modern embellishments." We cannot admit that the tune he gives from the Cantus is the same as that printed in the Museum, even though it were divested of the so-called embellishments. We have no knowledge where Johnson obtained it, but neither his air nor that in the Cantus is, in our opinion, Scottish.

151. AH! THE POOR SHEPHERD'S MOURNFUL FATE.

Tune—"GALLASHIELS."

The tune to which the song in the Museum is adapted, is called in the Orpheus Caledonius of 1725, "Sow'r Plumbs of Gallow Sheils." This is the first collection in which the tune is printed, but it was followed shortly afterwards by Adam Craig's "Collection of the Choicest Scots Tunes," Watt's Musical Miscellany, and other publications. Stenhouse says, "The tune of Galashiels was composed about the beginning of last century, 1700, by the Laird of Galashiels' piper." We shall not dispute the date, but we doubt its composition by any piper, as the scale of his bagpipe is nine notes only, and therefore the tune in any of its forms could not be played by him on his instrument.

152. MY LOVE HAS FORSAKEN ME.

According to Stenhouse, "The words and music of this song were furnished by Dr Blacklock for Johnson's Museum, about the close of 1787. Allan Masterton copied both for the Doctor. The song possesses merit, but some of the lines are a little deficient in measure, and the first part of the tune appears to have been incorrectly taken down." As to Stenhouse's remarks about the deficiency of the lines of the song, and the incorrectness of the first strain of the tune, we express no opinion, but we can say that the melody in the first part is ill suited to the words.

153. MY LOV'D CELESTIA.

Tune—"BENNY SIDE."

This pleasant melody is contained in Oswald's Caledonian Pocket Companion, book xii.; also in Francis Peacock's Fifty Scotch Airs. In both of these collections the name of the tune is spelled "Benney Side," and Peacock adds, "a new Scotch air." We may conclude from this circumstance that the tune was composed two or three years before 1762, the date of his collection. Stenhouse states, "the editor has not been able to procure a copy of the original song of Benny Side": probably there was none, it being only a name for the air. The song in the Museum is said to be written by Alexander Robertson of Struan.

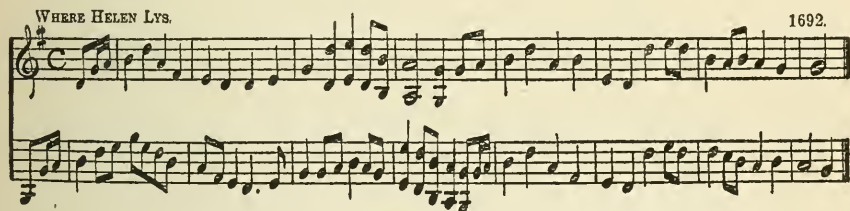
154. THRO' THE WOOD, LADDIE.

There are two songs to this tune in the Museum, the first, beginning, "O, Sandy, why leaves thou thy Nelly to mourn?" was written by Allan Ramsay, and is contained in his Tea-Table Miscellany, 1724, page 44. Of the second, Stenhouse says, Dr Blacklock communicated to Mr Johnson the original verses to the air. They were probably his own instead of the original verses. Of the melody, Stenhouse informs us, "It ought to be observed here, that the old melody consisted only of one strain, and it is so printed in Thomson's Orpheus Caledonius. The second strain, which is only a repetition of the first, an octave higher, was added by Adam Craig in 1730," etc. We suspect Stenhouse never saw a copy of the Orpheus Caledonius of 1725, as that publication contains the two strains almost identical with the tune as given in the Museum. Our opinion is that the air is English, without any Scottish character whatever. A song commencing "Cam lend, lend y'are lugs, Joes," is directed to be sung to the tune of "Through the Wood, Lady," in the first part of the Rump Collection of Songs, 1662, which we presume to be the same air. The Rump song is in ridicule of the Scots army. Ramsay probably substituted "Laddie" for "Lady." The melody must have been greatly in fashion to account for its being included in most of the Scottish Collections published between 1725 and the Museum.

155. WHERE HELEN LIES.

There are many versions of both the words and music of this song. We confine our remarks, however, to the tune. The first printed set we have observed is in Francis Barsanti's Collection of Old Scots Tunes, 1742. It is a strange fact that neither Thomson, Ramsay, Craig, Oswald, nor M'Gibbon have included it in their collections. It next appears

in the edition of M'Gibbon's Scots Tunes, with additions by Robert Bremner, book iv., 1768: it is one of Bremner's additions, and does not turn up again till its insertion in the Scots Musical Museum. In a manuscript volume written by the late John Muir Wood (which was kindly given to the editor by his widow), we find five comparative sets of the melody, viz., by Bremner (whom he calls M'Gibbon), Johnson, Napier, Kirkpatrick Sharpe, and one he has heard sung in Roxburghshire. Of the last, he says it is "substantially the same as that given by Stenhouse, but without his drawl, and converts his faulty fifteen bars into correct rhythm of eight. Napier is followed by Ritson (George) Thomson, and R. A. Smith. It has a second part made from the first. It was probably brought into notice by Pennant's Tour in Scotland, 1775." G. F. Graham and J. M. Wood knew that the air was in the Blaikie MS., 1692, but neither has given a translation of it. We give the tune from that manuscript, which we consider to be the original: it has a second strain, which may be sung or treated as a



variation. We may mention that Barsanti's and Bremner's versions of the air are exactly alike. Charles Kirkpatrick Sharpe's tune, Stenhouse's faulty version, and Johnson's, taken from the Scots Musical Museum, are in the third volume of Wood's Songs of Scotland, edited by George Farquhar Graham. All the printed sets are in three-four measure, except Stenhouse's Illustration, which is in two-four. Wood's manuscript tune is identical with it, but changed into three-four measure. Stenhouse may be corrected thus:



156. THENIEL MENZIES' BONIE MARY.

Tune—"RUFFIAN'S RANT."

Stenhouse declares, "This humorous song, as well as that which follows it in the Museum, beginning, 'A' the lads of Thornie Bank,' were composed by Burns towards the end of the year 1787." The fact is they were partly written and partly improved by the poet, as the letter Z is prefixed to both in Johnson's first edition of the Museum. Of the tune Stenhouse tells us the songs "are adapted to the old tune called 'The Ruffian's Rant,' which is

likewise the melody of Roy's wife of Aldivalloch," and makes no further remark. This air has been alluded to in *The Popular Songs and Melodies of Scotland*, 1887, as "Cog na Scalan" in the Macfarlan MS. (1740), and in Angus Cumming's Collection, 1780; also in "The Minstrelsy of Scotland," 1895, as "The Ruffian's Rant," which is the name in Bremner's "Scots Reels or Country Dances," 1759, and in other authorities. It is reserved for us to mention that we have discovered it under the name of "Lady Frances Weemys' Reel" in Walsh's "24 Country Dances for the year 1742," printed in London, a small collection in our possession. We may say that the date of the Mcfarlan MS. is conjectural. We have seen another manuscript volume of Scots Tunes for the Violoncello written by David Young in Aberdeen, about twenty years later, with the date 1760. The Mcfarlan MSS. were also by David Young.

157. THE BANKS OF THE DEVON.

Tune—"BHANNERACH DHON NA CHRI."

This Highland melody is not found in any collection of printed music prior to the Museum. It has appeared in several publications since, notably "Albyn's Anthology," and Captain Fraser's "Airs and Melodies peculiar to the Highlands of Scotland and the Isles," both issued in 1816. The set of the air given by Johnson, which Burns received from a lady in Inverness, is infinitely better than that of Fraser, though the latter alleges that the lady must have had access to the compilations of his progenitor and Mr Fraser of Culduthel. Campbell gives a different version of the melody, of less vocal compass and probably older, but he makes no boast of its being the original, or hitherto unpublished.

158. WALY, WALY.

"Both the words and air of this song, beginning, 'O, Waly Waly! up yon bank,' are very ancient." With these words Stenhouse begins his note in the Illustrations. We take no notice of the many conjectures connected with the words of the song. The air, judging from its construction, may be considerably older than its first appearance in any printed collection, although we possess no positive evidence. It is contained in the *Orpheus Caledonius*, 1725; in Oswald's "Curious Collection of Scots Tunes," 1740, and in nearly all the subsequent collections of Scottish Tunes, little modified up to the present time, but purged of several so called graces or embellishments.

159. THE SHEPHERD ADONIS.

Though Ramsay published this as an old song in the second volume of his *Tea-Table Miscellany*, we suspect both words and music to be Anglo-Scottish.

160. DUNCAN GRAY.

Stenhouse says, "It is generally reported that this lively air was composed by Duncan Gray, a carter or carman in Glasgow, about the beginning of last century, and that the tune was taken down from his whistling it two or three times to a musician in that city." We are dubious of the statement, especially the alleged era, for although the tune is rather a favourite one, it did not appear in any collection before the third book of Oswald's "Caledonian Pocket Companion," 1750, and M'Gibbon's Third Collection, 1755. We doubt if the old song printed in the Museum can be found at any earlier date.

161. DUMBARTON'S DRUMS.

Stenhouse makes his first reference to this tune as follows: "This song is inserted in the second edition of Thomson's Orpheus Caledonius, published in 1733. It also appeared in Daniel Wright's Miscellany for December 1733, under the title of "Dumbarton's Drums," never before printed to music. The words were inserted in the Tea-Table Miscellany in 1724, but the author is unknown." It may be stated that the song appeared in the first volume of the Tea-Table Miscellany, with the letter C appended to it; it is therefore one of those that were contributed to Ramsay's work. The tune is contained in the "Musick for the Scots Songs" in the "Tea-Table Miscellany," *circa* 1726, a work which has not been known to Stenhouse. The air, however, is much earlier; a primitive version of it is given in the Skene MSS., called, "I serve a worthie ladie," and another set, with variations, is twice included in "Apollo's Banquet," 1687, first as "A New Scotch Hornpipe," and again as "A Scotch Tune." Stenhouse adds, "Burns says, that this is the last of the West Highland Airs," but we cannot see the least Highland character about it. Our opinion is that the tune was at first a Scots measure, and afterwards became the march of the regiment raised by the Earl of Dumbarton. It is still so used by the 1st Regiment, or Royal Scots.

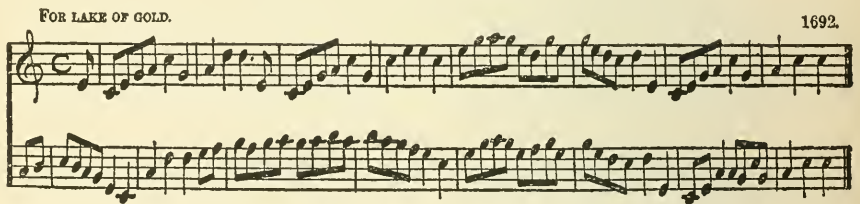
162. CAULD KAIL IN ABERDEEN.

What Stenhouse says of this melody is so far true: "This beautiful air does not appear in any of our old collections by Thomson, Craig, M'Gibbon, or Oswald." Had he simply made the statement that it is not to be found prior to the Scots Musical Museum, it would have been all that was necessary. We are told in the preface to his book that the printing of the work was begun at the end of 1820, and finished in a few months. Yet he adds, "For upwards of half a century few, if any,

of our tunes have been greater favourites with the poets than that of "Cauld Kail in Aberdeen," an assertion which, in the absence of any evidence prior to the Museum, we take to be nonsense. In the second volume of the Tea-Table Miscellany there is indeed a song from the "Gentle Shepherd" entitled, "Cauld Kale in Aberdeen," but the air is a Strathspey tune, bearing no relation whatever to the one under review, and it has appeared as late as 1783 with the same name. We have made an exhaustive search, and have arrived at the conclusion that the present tune is not older than the Museum. Stenhouse refers to the words in Herd's Collection, but there are no tunes in that publication.

163. FOR LAKE OF GOLD.

This song, we are told by Stenhouse, "was composed by Dr Austin, physician in Edinburgh, who had courted Miss Jean Drummond of Megginch, and to whom he was shortly to have been married." However, she jilted the doctor. Again, "Dr Austin adapted his words to the tune of an old song, which has a similar beginning, called, 'For the Lak of Gold I lost her, O;' the melody of which is inserted in Oswald's Pocket Companion, book iii., page 2. There are several passages in the tune, however, the very same as in that called 'I love my Love in Secret.'" The latter tune is probably not older than "For lake of Gold she left me," as both are contained in the Blaikie Manuscript of 1692. If there was no older song than Dr Austin's, the title of the tune must have suggested the subject of his verses. We give the melody as in the Manuscript.



164. KATHARINE OGIE.

See English Claims, page 46.

165. THE PLOUGHMAN.

Stenhouse asserts, "This pretty little tune, in common time, consists only of one strain, like that of the original melody, in triple time, called, 'Sleepy Body,' from which it is evidently taken." He also gives the air, under the name of "The Ploughman's Whistle," from an old manuscript in

his possession, without mentioning its age. His assertion that "The Ploughman" and "Sleepy Body" are in different times or measures is entirely wrong; perhaps he was ignorant of what distinguishes common from triple time. The first named tune is in $\frac{2}{4}$, and the other in $\frac{6}{8}$ time, both being in common measure. He may, however, be correct in stating that "Sleepy Body," published in 1733, was the original melody. "The Ploughman" first appears in print in the fourth book of Oswald's Caledonian Pocket Companion, 1752, and Robert Bremner gives it as "Jolly Plowman" in his collection of Scots Reels or Country Dances, 1761. Stenhouse informs us that the last verse of the song in the Museum conveys a double meaning, and says, "This was one of those few things which Burns hinted to Johnson might be amended if the work were to begin again." Had the Musical Miscellany, 1786, been referred to, "The Plowman he's a bonny lad" would have been found there, *plein de double entendre*.

166. TO ME WHAT ARE RICHES ?

Tune—"HERE'S A HEALTH TO MY TRUE LOVE, &C."

This song, "To me what are riches?" is said to have been written expressly for the Museum by Dr Blacklock. Stenhouse says, "The verses are adapted to an ancient air called, 'Here's a health to my true love wherever he be,' which tradition reports to have been a composition of our gallant Scottish monarch, James IV., who fell with the 'Flowers of the Forest' on Flodden Field in 1513." Ritson (whom Stenhouse quotes) says, "One would be glad of some better, or at least some earlier authority, as Scottish traditions are to be received with great caution." We concur with Ritson, and it would have been more to the purpose if Stenhouse, instead of vapouring about Scottish credibility and traditions, had made some effort to obtain positive evidence of the earlier existence of the tune than the Scots Musical Museum. Surely if the melody had been composed by a monarch before 1513, some musician would have found a place for it in a collection prior to 1788. We very much doubt the traditional story, and we should have liked some samples of the compositions of the *Blacksmith* of whom Stenhouse boasts.

167. HEY, JENNY COME DOWN TO JOCK.

This song appears to be very ancient. Robert Chambers says, "It dates not later than the regency of Moray, as it is inserted in the Bannatyne Manuscript, 1568." Stenhouse gives a similar story, and tells us it was entitled "Rob's Jock," but he says nothing about the air, further than that

it is the original melody. He gives no proof of his assertion, and so far as we have been able to discover, the first printed copy of the tune is contained in Wm. M'Gibbon's third collection, 1755. Ritson, in his "Scottish Songs," 1794, has given no air to the verses, but leaves the staves that precede the song blank. There is another tune in the Blaikie Manuscript, 1692, named, "Jocky wood a wooing go," which suits the words of the old song, and is perhaps the original melody. The air in the Museum is not given in the "Orpheus," the "Tea-Table Music," Craig's and Oswald's collections, or any other before 1755.

168. O'ER BOGIE.

This quaint old melody was first printed in the Orpheus Caledonius, 1725, and it was used for one of the songs in Ramsay's "Gentle Shepherd." It is also contained in the Musick for the Scots Songs in the "Tea-Table Miscellany" which Ramsay published, *circa* 1726. The song is one of his own, and was printed by him in 1720. Stenhouse, who shows a great liking for the tune, says, "The uncommonly wild structure of this melody, a copy of which is inserted in Mrs Crockat's Music Book, written in 1709, evinces it to be of very high antiquity," etc.; and again, "Before the days of Ramsay the tune of 'O'er Bogie' was adapted to an old silly song, the first stanza of which ran thus:—

'I'll awa wi my luv, I'll awa wi her,
Tho' a' my kin had sworn and said, I'll o'er Bogie wi her ;
I'll o'er Bogie, o'er scrogie, o'er Bogie wi her ;
In spite o' a' my kin hae said, I will awa wi her.'"

Though the air is in Mrs Crockat's Music Book, 1709, we have no evidence that the "old silly song" was prior to Ramsay—indeed, silly words are no proof of age whatever. The tune has been long played as a reel.

169. LASS WI A LUMP OF LAND.

This excellent and humorous song was written by Allan Ramsay, and published by him in the second volume of the "Tea-Table Miscellany." The tune was first printed in 1731, and is contained in "The Musical Miscellany" and Mitchell's "Highland Fair." These two works, which have the same melody note for note, were published by John Watts, London. Stenhouse asserts, as usual erroneously, that "Thomson preferred Ramsay's version, and adapted it to the original melody in his Orpheus Caledonius, 1725;" whereas it does not appear in that work before the second edition, 1733. The tune in Thomson is superior, however, to the one given by Watts, and nearly identical with that in the Museum.

170. HEY TUTTI TUTTI.

This is undoubtedly an ancient tune, though its age rests entirely upon tradition. Burns refers to the tradition held about Stirling and elsewhere, that it was played at the Battle of Bannockburn. Ritson alleges "That the Scots at that period had a little horn, with the blowing of which, as we are told by Froissart, they would make such a noise as if all the devils in hell had been amongst them. These horns are the only music (instrument of music) ever mentioned by Barbour." Though we do not affirm that the tune was played at Bannockburn, there seems to be little doubt that Ritson was wrong in stating that the Scots had only these little horns. We have positive evidence from the Exchequer Rolls, that David, Bruce's son, had pipers not many years after the battle, and it requires no great stretch of imagination to suppose that his father had pipers also. The tune, now better known as "Scots wha hae," or as "The land o' the leal," is played on the bagpipe at the present day. We allow, however, that its first appearance in print is in Oswald's Caledonian Pocket Companion, book iii., about 1750, and it afterwards found a place in M'Gibbon's Third Collection, 1755.

171. THE YOUNG LAIRD AND EDINBURGH KATY.

This song is by Allan Ramsay, and was printed by him in 1720, four years before the first volume of his "Tea-Table Miscellany." The melody appeared in the music for that work, which was published, *circa* 1726, under the title of "Now wat ye wha I met yestreen." It is to be found in most of our Scots Collections, with the exception of the "Orpheus Caledonius" and Adam Craig's "Scots Tunes," either as "Now wat ye wha I met yestreen," or "Coming thro the Broom my Jo."

172. KATY'S ANSWER.

This song is also by Ramsay, and was printed along with the previous one in 1720. The melody is better known by the first line of the words, "My mither's ay glowran o'er me;" and is found in John Playford's Dancing Master, as far back as 1651, entitled "A health to Betty." From this circumstance its nationality has become a bone of contention. If of English origin, it has been much improved on Scottish soil, the version given in the Blaikie Manuscript, 1692, being more sprightly and melodious, whereas the English version is insipid, and unworthy of comparison with the air in its present form. It has two strains in Blaikie's MS., though in the Orpheus Caledonius, 1725, it is printed with one only.

173. RAVING WINDS AROUND HER BLOWING.

Tune—"M'GREGOR OF RORO'S LAMENT."

This song was written by Burns. The melody is said to be an old Highland one, but we can give no information as to its age. It is contained in the Rev. Patrick M'Donald's "Collection of Highland Vocal Airs" (No. 88), which was published in 1784.

174. YE GODS, WAS STREPHON'S PICTURE BLEST.

Tune—"14TH OF OCTOBER."

This song, Stenhouse says, was written by William Hamilton of Bangour. We note that the song in the "Tea-Table Miscellany," 1740, has no letter attached to it, but in the edition of 1734 it is marked with an L, meaning new words by different hands. Ramsay says, "My being well assured how acceptable new words to known good tunes would prove, engaged me to the making verses for above sixty of them in this and the second volume, about thirty more were done by some ingenious young gentlemen," etc. Stenhouse, however, commits an error in regard to the tune; it does not appear in the Orpheus Caledonius of 1725, but in the second volume of the second edition, 1733. It occurs again in M'Gibbon's second collection, 1746, and Oswald's Caledonian Pocket Companion, book iii., about 1750, as well as in other later publications,

175. HOW LONG AND DREARY IS THE NIGHT.

Tune—"A GALICK AIR."

The Gaelic melody, to which this song is sung, was picked up, we are told, in the North of Scotland by Robert Burns. We are not aware that it is to be found in any collection prior to the Museum. Burns altered and enlarged the song for George Thomson, as he states in his letter of 19th October 1794: "'How long and dreary is the night.' I met with some such words in a collection of songs somewhere, which I altered and enlarged; and to please you, and to suit your favourite air," etc. Thomson's favourite air, to which he set it in his collection, is "Cauld Kail in Aberdeen." See Appendix.

176. SINCE ROBB'D OF ALL THAT CHARM'D MY VIEW.

Tune—"MISS HAMILTON'S DELIGHT."

We are informed by Stenhouse that, "This song was written by Dr

Blacklock in 1787, to the tune of Miss Hamilton's Delight, and presented to Johnson for the Museum." What the age of the tune is we are unable to say, but it was published in 1762, twenty-five years before the Museum, in M'Gibbon's Collection of Scots Tunes, with additions and variations by Robert Bremner. The tune is claimed by Bunting for Ireland, his authority being a harper in 1802.

177. THE BONNY EARL OF MURRAY.

Whatever may be the age of this song, which relates to the murder of the Earl of Murray by the Earl of Huntly in 1592, we cannot trace the melody in a printed form prior to 1733. It appears in the second edition of the "Orpheus Caledonius," and again is found in Francis Barsanti's Collection, 1742. These are the two earliest sources from which we get the tune. Stenhouse neither mentions the air nor tries to discover its age.

178. YOUNG DAMON.

Tune—"HIGHLAND LAMENTATION."

The melody is one of James Oswald's compositions, and is contained in his Caledonian Pocket Companion, book iii., page 24. From its name the tune may be supposed to have been composed after the suppression of the Rebellion of 1745-6, and published about 1749 or 1750. The words to which it is adapted in the Museum are by Robert Fergusson. The air has an extensive compass for the voice.

179. MUSING ON THE ROARING OCEAN.

Tune—"DRUMMON DUBH."

This tune, we assume from its name, belongs to the Highlands. Stenhouse says, "In Oswald's Pocket Companion there is a slow air, in triple time, called 'Drimen Duff,' but it is quite a different tune from that in the Museum." The Museum melody was published, however, by the Rev. Patrick M'Donald in his "Collection of Highland Vocal Airs, never hitherto published," etc., 1784. Stenhouse was evidently unacquainted with this work.

180. BLYTH WAS SHE.

In the Museum there are two songs to which this melody has been adapted. The first is by Burns, and the other, called "Andro and his cutty Gun," is published by Allan Ramsay in the fourth volume of the Tea-Table Miscellany, 1740. We do not find the tune, however, before its appearance

in Oswald's Caledonian Pocket Companion, book vi., published about 1753. The air, we think, was originally a bagpipe tune; it is quite suited for, and is played on, that instrument. It is constructed in the minor mode, and is pentatonic, wanting the third and sixth of the scale. Our opinion is that the tune may be considerably older than 1753.

181. JOHNY FAA, OR THE GIPSIE LADDIE.

This air is better known at the present time as "Waes me for Prince Charlie." It is very ancient, a version of the tune being contained in the Skene MSS., under the title of "Ladie Cassilles Lilt." For the first printed copy of the melody, we are indebted to a foreigner; it is included in Francis Barsanti's "Collection of Old Scots Tunes," 1742, identical with its present form. We incline to think that the Skene Manuscript copy had been much altered at the hands of later musicians, as was supposed by George F. Graham, and that Barsanti had taken down a traditional set which he had heard sung or played.

182. TO DAUNTON ME.

This is an ancient tune. We believe that it is contained in what is known as the Atkinson MS., 1694, under the title of "This wife of mine." So far as we know, it first appeared in print to a song called "Be vallient still," in Mitchell's "Highland Fair," 1731, a ballad opera consisting of Scots Tunes. Afterwards, it occurs in Oswald's Curious Collection of Scots Tunes, 1740; Barsanti's Old Scots Tunes, 1742; and M'Gibbon's Second Collection, 1746. Stenhouse in his note says, "The composer has stolen some bars of the second part of this tune from the old air of 'Andro and his Cutty Gun.'" We rather suspect that "Andro and his Cutty Gun" is taken from "To Daunton Me," because we can trace the latter to the 17th, the former only to the 18th century.

183. POLWART ON THE GREEN.

This song was written by Allan Ramsay, and published by him in 1720. Burns was misinformed as to the author. The tune was first printed in the Orpheus Caledonius, 1725, and shortly afterwards by Ramsay in the "Musick for the Scots Songs" in the Tea-Table Miscellany; also by Craig, 1730; Oswald, 1740; and M'Gibbon, 1742. Stenhouse says the melody is contained in Mrs Crockat's Manuscript, 1709. It must have been well known in Ramsay's day.

184. ABSENCE.

We are informed by Stenhouse that both the words of this song and the

tune to which it is set in the Museum, were written and composed by Dr Blacklock, who presented the same to Johnson for his publication. The melody is pretty, and in a nice flowing style.

185. I HAD A HORSE, AND I HAD NAE MAIR.

This humorous song, under the title of "The Surprise," made its first appearance in Herd's "Scots Songs: Ancient and Modern," vol. ii., 1776. The tune to which the words of the song are adapted we have failed to discover in any collection, manuscript or printed, earlier than the publication of the Scots Musical Museum. The melody was probably composed after the song found a place in Herd's Collection.

186. TALK NOT OF LOVE, IT GIVES ME PAIN.

Tune—"BANKS OF SPEY."

The air to which this song is adapted is an excellent one. It was first published in 1755, by William M'Gibbon in his third collection, and somewhat later it was included in Oswald's "Caledonian Pocket Companion," book xi. Stenhouse says, "The original song of 'The Banks of Spey' is supposed to be lost." We are doubtful if there was a song: it was probably only a name for the tune. Oswald has "The Banks of Forth," "The Banks of Tay," "The Banks of Sligoe," "The Banks of Severn," as the names of tunes in his Caledonian Pocket Companion.

187. O'ER THE WATER TO CHARLIE.

In Johnson's 200 Country Dances, vol. iv., page 9, a London publication of 1748, there is a version of this tune under the title of "The Pot Stick." Though not exactly the same as given by Rutherford, 1750, and Oswald, 1752, as "Over the Water," and "Over the water to Charlie" respectively, we are of opinion that the name of "The Pot Stick" was merely that of the dance, not the tune. Oswald gives another melody resembling "O'er the Water to Charlie," called "Shanbuie" in book xi., while "Pot Stick," page 14, and "The Irish Pot Stick," appear at page 15, in book ix. of the Caledonian Pocket Companion. The two latter "Pot Sticks," however, bear no relation to Charlie, and are no doubt Irish tunes, the one in six-eight, and the other in nine-eight measure. Stenhouse in his note says, "The fourth number of Oswald's work having been printed as early as 1741, four years before Prince Charles arrived in Scotland, it is probable that another and a much older song, which had no relation to the Jacobite verses whatever, was then in fashion," etc. So far as the date of Oswald's book iv. of the Caledonian Pocket Companion is concerned, he is eleven years too early, and as to an older song, it is pure conjecture. We consider the tune to be a Scottish one.

188. UP AND WARN A', WILLIE.

The oldest copies of this tune we have found are in John Walsh's Caledonian Country Dances, book ii., page 37, called "Up to war a', Willie," and in Oswald's Caledonian Pocket Companion, book iii., page 1. We are of opinion that Walsh published his book ii. somewhat before Oswald, but we are unable to state an approximate date. The point, however, is of no consequence, as Walsh admits the Scottish origin of the tune. Stenhouse is wrong in the statement that the third volume of Oswald's Caledonian Pocket Companion was issued in 1741: it did not appear till 1750 or 1751. He also says, "The Ballad, to which this air is now adapted in this Museum, was composed after the battle of Sheriffmuir or Dunblane, fought on the 13th of November 1715," but how long after he does not tell us.

189. A ROSE BUD BY MY EARLY WALK.

We are informed by Stenhouse that the air to this song was the composition of David Sillar, Schoolmaster, Irvine, a contemporary of Burns, and likewise a poet.

190. TO A BLACKBIRD.

Tune—"SCOTS QUEEN."

This tune, the "Scots Queen," is contained in Oswald's Caledonian Pocket Companion, book xii., page 1. In his note to this song, Stenhouse says, "Mr Stephen Clarke, however, made an addition of four bars to the first strain, in order that the melody might suit the verses better." This assertion is sheer nonsense: the tune is the same as given in the Museum; the first strain, which Johnson has printed *in extenso*, is by Oswald simply marked for repetition, which shows the value of Stenhouse's observation.

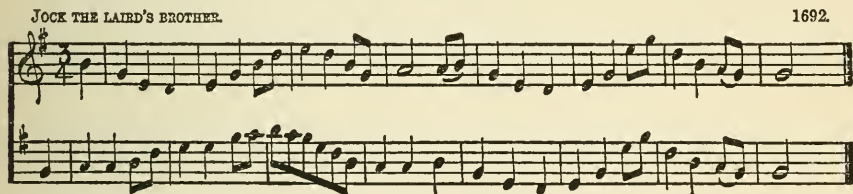
191. HOOLY AND FAIRLY.

This song and tune, with the above title, are printed in Robert Bremner's "Thirty Scots Songs, for a Voice and Harpsichord," page 10. Oswald included the air in the tenth book of his "Caledonian Pocket Companion," page 8, called "The Drunken Wife of Galloway." Stenhouse states, "it is only a slight variation of the old melody of 'Faith I defy thee,' which may be seen in the fifth volume of the same work, page 32." He mentions also, "The earliest edition of this very humorous song which I have met with, is that in Yair's Charmer, vol. ii., printed at Edinburgh in 1751": and

again adds, "As the copy of the song inserted in the Museum was altered considerably, though I do not think improved by Burns, some of the best stanzas being altogether omitted, it is here given entire from Yair's Collection in 1751." It is true there is only a slight variation, but it is difficult to say which is the earlier if we take Stenhouse's estimate of the date of Bremner's work, *circa* 1749. In the Museum we find the words exactly as in Bremner, with the difference that the third verse is added. Burns was born in 1759. The Thirty Scots Songs were published in 1757.

192. AULD ROB MORRIS.

This fine old tune was published by William Thomson in his *Orpheus Caledonius*, 1725. It was one of seven he ascribed to Rizzio, though there is not the slightest evidence that the Italian ever composed a Scots tune. The tune, however, is known to be much earlier than 1725. It is contained in the Blaikie Manuscript, 1692, called "Jock the Laird's Brither." The verses in Ramsay's *Tea-Table Miscellany* have the letter Q, which denotes that it is an old song with additions. Whether Ramsay altered, added, or curtailed it for its coarseness, we are unable to say.



193. AND I'LL KISS THEE YET, YET.

Tune—"BRAES O' BALQUHIDDER."

The words of this song are said to be by Burns, but whether rightly or otherwise Johnson has placed the letter Z to it, which signifies old verses with corrections or additions. In all our researches we have not discovered the melody in any collection printed or published in Scotland earlier than Walsh's *24 Country Dances* for the year 1742, where it appears under the Scottish name of "The Braes of Balquhider." Surely this is evidence that many of our tunes travelled southwards with our musicians, and that they were included in English publications before being printed in Scotland: the proper spelling of the words is a further corroboration.

194. RATTLIN', ROARIN' WILLIE.

This tune does not appear in any printed Scottish collection before book

vii. of Oswald's Caledonian Pocket Companion, page 9. It is, however, included in the Blaikie MS., 1692, and in the Leyden Manuscript, under the name of "Bony Roaring Willie." The bars in these tablatures are not correctly placed, and the duration of the notes is somewhat faulty, nevertheless they produce the air. G. F. Graham made a translation from the Leyden, which we have carefully examined, and can vouch for its accuracy.

195. WHERE BRAVING ANGRY WINTER'S STORMS.

Tune—"N. GOW'S LAMENTATION FOR ABERCAIRNY."

This slow air was composed by Niel Gow, and printed in his collection dedicated to the Dutchess of Athol, and published in the year 1784.

196. TIBBIE, I HAE SEEN THE DAY.

Tune—"INVERCAULD'S REEL."

This is said to be one of Burns's earliest songs. Invercauld's Reel, an excellent Strathspey, was published in Neil Stewart's Collection of the Newest and Best Reels or Country Dances, page 31, the fourth number, 1762; and in Bremner's Reels, second volume, 1768.

197. NANCY'S GHOST.

Tune—"BONIE KATE OF EDINBURGH."

This is said to be one of Dr Blacklock's songs which he gave to Johnson for the Museum. The melody occurs in "The Caledonian Pocket Companion," book v., page 5. It is somewhat altered in the Museum from the version given by Oswald. In our opinion, the melody is not Scottish, but one of the Anglo-Scottish species, and a decent imitation.

198. CLARINDA.

The air to this song by Burns is supposed to be the composition of Mr Schetky. We are not informed which of the Schetkys is referred to, but it was probably John. It is, however, a very poor melody, and without the least Scottish character.

199. CROMLET'S LILT.

This song has a long traditional story, but its first appearance in print,

so far as we know, is in the second volume of Ramsay's Tea-Table Miscellany. Stenhouse says, "The melody to this old song is inserted in the Orpheus Caledonius in 1725." This is another of his fables or blunders; it does not occur in that work till the second edition in 1733, and we have no evidence of the tune prior to that date. It is contained in Oswald's Curious Collection of "Scots Tunes," 1740, and two years later in Barsanti's Collection of "Old Scots Tunes"; but it has found no place in M'Gibbon.

200. THE WINTER IT IS PAST.

The melody to which these verses are given in the Museum is contained in Oswald's Caledonian Pocket Companion, book x., page 9 (not in book seven, as many have it who have copied from Stenhouse), probably published about 1759. Dr Petrie, in his Ancient Music of Ireland, 1855, has set up a claim to the words and air. As it is not our province to deal with the song, we pass to the tune as given in the Museum. Petrie says of the song, "at least so much of it was known in Scotland during the latter part of last century; and it is in the highest degree probable that it was known as early as 1750, about which time the *Scottish air* to which it has been united, and which in my opinion was obviously composed for it, first appeared in Oswald's 'Pocket Companion' as already alluded to, under the name of 'The Winter it is past.' The Scottish claim to this song, as well as *to the tune* to which it is sung, might therefore appear to be incontrovertible. But the same song, united to a melody unquestionably Irish, has been equally, if not better known in Ireland, and from an equal, if not a much longer period; and it appears to me that of the claims of the two countries to this song, the Irish one is decidedly the stronger . . . the song as sung in various parts of Ireland for more than a century," etc. As to Petrie's proof, it amounts to the following: in the Index to his volume we have "'The winter it is past' (or The Curragh of Kildare),—Betty Skillin, noted about half a century ago by —," and at page 168, "The following is one of the many airs noted in my young days from the singing of a near connection of my own, and which, as I have already stated, had been learned in that lady's childhood from the singing of Betty Skillin." Again, at page 40, we get: "Molly Hewson is one of many tunes noted down about forty years since from the singing of a now aged lady,—a near connection of my own; these airs having been learned in her child-days from the singing of an old woman who was frequently brought in to assist in washing in her father's house." The old woman in both instances is Betty Skillin, and forty or fifty years ago only reaches back to 1805, Petrie's date being 1855. How, then, can Petrie assure us it was sung in various parts of Ireland for more than a century? The Scottish claim is not for the Irish tune given by him, but he has failed to prove his claim even for the Irish one. Whatever the history

of Betty Skillin, he does not account for the non-publication of the air till 1855. Dean Christie states that the hero of the song was a highwayman called Johnson, who was hung for committing many robberies at the Curragh of Kildare about the middle of last century.

VOL. III.

201. TUNE YOUR FIDDLES, &c.

Tune—"MARQUIS OF HUNTLY'S REEL."

In Stenhouse's note on this song, written by the Rev. Mr Skinner, he tells us, "the tune to which Mr Skinner's verses are adapted in the Museum is called 'The Marquis of Huntly's Reel,' which was composed by the *late* Mr William Marshall, butler to the Duke of Gordon." He next proceeds with some hearsay information taken from the "Reliques," along with his comment on it, and his allusion to "Miss Admiral Gordon's Reel," which we notice at page 95. He goes on further: "In my opinion, 'The Marquis of Huntly's Reel' is not only one of the best and most original airs, but likewise more free from plagiarisms than any other tune Marshall ever composed. The air in the Museum is very injudiciously altered and curtailed. A genuine set of the tune with the first verse of Mr Skinner's song is therefore annexed." The annexed set is not that first published by Marshall. If this note was indeed penned by Stenhouse, it is rather a doubtful compliment, which really means that Marshall was a plagiarist in most of his compositions. 'This opinion is worthless: he neither knew Marshall nor his compositions. Who was the *late*? Stenhouse died in 1827, Marshall in 1833.

202. GLADSMUIR.

Stenhouse informs us that the melody to this song or poem was set to the words by William M'Gibbon. We have not been able to find it, however, in any of the Collections he published, but that may be accounted for if the statement in the Additional Notes to Stenhouse's Illustrations is correct. "The Ode on the Battle of Gladsmuir, 1745, was originally printed for private distribution, and was set to music by M'Gibbon."

203. GILL MORICE.

Stenhouse has given a long note to this song, including the whole fifty verses, which occupies a space of seven pages in his Illustrations. It is not our purpose to meddle with the history of the ballad, nor to refer to what

may be deemed real and spurious stanzas; we direct our attention to the melody, or rather the earliest version of it we can discover. We find no trace of it previous to Bremner's "Thirty Scots Songs for a Voice and Harpsichord," published in 1757. The melody alone appears in Oswald's "Caledonian Pocket Companion," book xii., also in Francis Peacock's "Fifty Favourite Scotch Airs," 1762; where it is marked "very slow." Stenhouse says, "In singing or rather chanting this old Ballad, the two last lines of every stanza are repeated. In 1786 I heard a lady, then in her 90th year, sing the Ballad in this manner." We doubt the truth of this statement, as we are convinced it would take the nonagenarian about an hour to get through all the verses. Bishop Percy says that "Gill Morice" was printed at Glasgow for the second time in 1755. When was the first? We have no evidence of the air before 1757, but though not in any of his Collections, it was probably, as supposed by Riddell of Glenriddell, composed by M'Gibbon, who died the previous year.

204. I LOVE MY LOVE IN SECRET.

In the Museum, Johnson has printed two songs to this old air of the Scots measure class. It is found in Henry Playford's "Collection of Original Scotch Tunes," 1700, page 2, entitled, "I love my love in secret," also in Margaret Sinkler's MS. Music Book, 1710; and Stenhouse says it is inserted in Mrs Crockat's MSS., written in 1709, and without name in Agnes Hume's, 1704.

205. WHEN I UPON THY BOSOM LEAN.

Tune—"SCOTS RECLUSE."

This song is by John Lapraik, a contemporary of Burns, who published it to the tune of "Johnny's Gray Brecks" in *Poems on Several Occasions*, by John Lapraik, printed by Wilson, Kilmarnock, in 1788. The tune in the Museum, the Scots Recluse, is an early composition of James Oswald, which he published in his *Curious Collection of Scots Tunes* in 1740. In that work he did not claim the tune, nor several others which he afterwards claimed in the *Caledonian Pocket Companion*, by putting to their titles in the Index the asterisk which denotes his own compositions.

206. COLONEL GARDENER.

Tune—"SAWNIES PIPE."

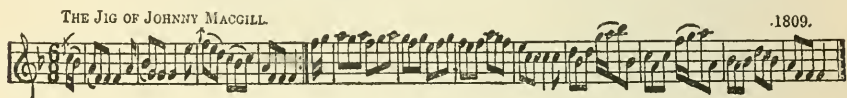
This melody is contained in Oswald's *Caledonian Pocket Companion*, book ix., page 20, under the title of "Sawney's Pipe." It is a very pretty

air, in thorough Scottish style: but we possess no knowledge of the composer. The author of the song is said to be Sir George Elliot of Minto, Bart.

207. TIBBIE DUNBAR.

Tune—"JOHNNY M'GILL."

This is a sprightly Scottish jig, named after its composer, an Ayrshire musician who lived in the first half of the eighteenth century. We are not aware, however, that it was printed prior to Joshua Campbell's "Collection of the Newest and Best Reels," etc., 1778. It also appeared in Robert Riddell's "Scotch Galwegian and Border Tunes," 1794, as "My silly auld man": and he states, "This tune is said to have been composed by John M'Gill, Town Piper of Girvan." The Irish have a tune of the same name, which is contained in John Macpherson Mulhollan's Selection of Irish and Scots Tunes, 1804, but it is not the Scottish melody; and in ignorance of their own jig, they have claimed our Johnny M'Gill for Ireland. This



assumption, for it can be nothing more, arose probably through the employment by Moore of the first strain of the Scottish tune as the second to the old melody of "Green Sleeves," and dubbed the mongrel "The Basket of Oysters" in his "Irish Melodies," fifth volume, 1834.* F. Hoffmann has included the Scottish air in an Irish form, apparently derived from some itinerant musician, in "Ancient Music of Ireland, from the Petrie Collection," 1877, as "Oh, what shall I do with this silly old man?" By such mistakes the wrong melody has been claimed for Ireland by many of her sons. The song of "Come under my plaidie" is sung to this tune.

208. JENNY WAS FAIR AND UNKIND.

Tune—"SCOTS JENNY."

This song is another effusion of John Lapraik, who has already been noticed as the writer of "When I upon thy bosom lean." The melody is furnished from one of Oswald's compositions, called "Scots Jenny," which was published in the second volume of "The Collection of Curious Scots Tunes, dedicated to the Prince of Wales," 1742, page 31. He made his claim to the tune about ten years previous to the publication of book v. of the "Caledonian Pocket Companion."

* See "The Basket of Oysters," Irish, in Aird's Fifth Selection, 1797.

209. MY HARRY WAS A GALLANT GAY.

Tune—"HIGHLANDER'S LAMENT."

The melody to this song we cannot find in any form prior to Neil Stewart's "Collection of the Newest and Best Reels or Country Dances," 1762. It is inserted on page 27 as "Highland Watch's farewell to Ireland," and we therefore conclude it was composed about that date. We have seen it named the "Highlander's Farewell," but cannot discover it as the "Highlander's Lament" before the Museum copy. The tune we believe to be a bagpipe composition.

210. THE HIGHLAND CHARACTER.

The air of this song is better known under the title of "The Garb of old Gaul," from the first line of the song. It is the composition of General John Reid, who endowed the Chair of Music in the University of Edinburgh. So far as we know it was first published in Robert Bremner's "Collection of Airs and Marches," second number, 1756, entitled "The Highland March," by Capt. Reid. The song is from the pen of Sir Harry Erskine, Bart., and is said by D. Laing to be included in "The Lark," a collection of songs printed in 1765.

211. LEADER HAUGHS AND YARROW.

This tune appears for the first time in the second volume of the Orpheus Caledonius, 1733, though it must have been known before Ramsay published the Tea-Table Miscellany. It is not found in any manuscript of an earlier date that has come down to us, so we may infer it was not old in 1724, or at least not held in estimation. The next time it occurs is in Bremner's edition of "M'Gibbon's Scots Tunes with additions," book iv., 1768, and four years later in Neil Stewart's "Collection of Scots Songs, adapted for a Voice and Harpsichord." Stenhouse says in his note, "Both the old ballad of 'Leader Haughs and Yarrow' and the tune are said to be the composition of Nicol Burn, a border minstrel who flourished about the middle of the sixteenth century." Laing in his additional note states, "There is no evidence for giving Minstrel Burn the Christian name of Nicol, or making him flourish about the middle of the sixteenth century. His ballad belongs to the first half, or perhaps the middle of the following century." We suspect both notes to be pure conjecture, as we have the two songs, "The morn was fair," and "When Phœbus bright," in the second volume of the Tea-Table Miscellany, 1740, without any letter to denote that they were old, though the latter appeared in the original edition with the letter Z. Further, "Thirlstane Castle," the house men-

tioned in the fourth verse, was not built till 1674, the date above the doorway. We have no proof of the existence of the songs before Ramsay's work, and he may be the author of the former. See Chambers's "Scottish Songs," 1829, and "Songs prior to Burns."

212. THE TAYLOR FELL THRO' THE BED, ETC.

The air to which this song is sung has received the name of "The Taylor's March" in James Aird's "Selection of Scotch, English, Irish, and Foreign Airs," etc., published in 1782. Stenhouse says, "It is generally played at the annual meetings for choosing the deacons and other office-bearers of the (corporation of Tailors) Society. The popular air of 'Logie o' Buchan' is only a slight variation of the 'Taylor's Old March.'" This statement is doubtful, and the converse may be the case. A tune in the Atkinson Manuscript, 1694, called, "Tak tent to the ripples gudeman," is supposed to be the parent melody, but we think this rather too far fetched. Oswald, however, gives an air in the "Caledonian Pocket Companion," book xi., entitled, "Beware of the Ripples," which is identical with "The Taylor's March" in Aird, minus the embellishments. See Note 358, tune No. 2.

213. AY WAUKIN O.

This beautiful little melody was published by William Napier in his "Selection of the most Favourite Scots Songs," etc., a short time before the third volume of the Museum appeared. Though the preface is dated February 1790, Johnson's work was not issued till July. Napier's version of the air is that which Captain Riddell communicated to Stephen Clarke, and which was printed in the fourth volume of the Museum. John Watlen, in 1793, published another set of the air with the song of "Jess Macpharlane." Urbani in his second volume, 1794, and Ritson in his "Scottish Songs," 1794,—“from a manuscript copy transmitted from Scotland,”—adhere to Napier. Johnson's version occurs again in the second volume of the Vocal Magazine, 1798. Stenhouse gives what he calls the ancient tune in his Illustrations, but we have no more than his word for it. Which is the original? and has its date been ascertained? The editor of a recent collection of Scottish Songs states, "Ritson is of opinion that the air, 'Ay wakin O,' from its intrinsic evidence, is very ancient," whereas Ritson merely says (we give his own words): "Those songs and tunes, of which intrinsic evidence alone may be supposed to ascertain the age, are left to the genius and judgment of the connoisseur."

214. THE BREAST KNOT.

The melody to this song is a dance tune, and an example in opposition to the statement which Stenhouse makes, that many of our strathspeys,

reels, and jigs have been derived from our old vocal airs. He is, however, very wide of the mark with many of his statements. The tune was published by Robert Bremner in his "Collection of Scots Reels or Country Dances," 1758, page 31, as "The Lady's Breast Knot." It is quite evident that the writer of the song knew the air to be a dance tune, as he makes the bride ask the piper to play it. The song is now sung to a different melody, introduced by John Sinclair in 1826, and published by Alexander Robertson, Edinburgh, who, in his list of publications, ascribes the composition to Sinclair. The original song consists of fifteen verses.

215. BEWARE O' BONIE ANN.

This song was written by Robert Burns in compliment to Miss Ann Masterton, whose father, the composer of the air, was an intimate friend of the poet.

216. THIS IS NO MINE AIN HOUSE.

The melody given in the Museum to this song is an old air called "The deal stick the Minister," contained in Henry Playford's "Original Scotch Tunes," 1700. It receives the name of "Shaun Truish Willichan" in Robert Bremner's Scots Reels or Country Dances, page 71, 1760. The tune, however, has been long discarded for the present air, of which Stenhouse gives an early version "from Mrs Crockat's book, written in 1709." Ramsay is said to be the author of the song.

217. MY WIFE'S A WANTON WEE THING.

This song is sung to a lively jig tune, which is found in Henry Playford's "Original Scotch Tunes," 1700, called "Bride Next." We find it in Mitchell's Highland Fair, a Scots opera, 1731, named "My Wife's a wanton wi Thing," also in Oswald's "Caledonian Pocket Companion," book vi., and in Aird's Selection, vol. i., 1782. The author of the song is unknown.

218. LADDIE LIE NEAR ME.

The air to the two songs in the Museum, named "Laddie lie near me," was not known to Burns. In September 1793, George Thomson sent the poet a list of tunes which included it, and in answer the bard says, "I do not know the air; 'Laddie lie near me' must lie by me for some time," etc. Our impression is that the tune first saw the light in Oswald's "Caledonian Pocket Companion," book xii., about the year 1760, and was probably better known on the south side of the Tweed, as it was next

published by Robert Bremner in the additions to M'Gibbon's Scots Tunes in 1768. These reasons may not be conclusive, but we do not find the songs anywhere prior to the Museum. Chappell refers to a tune called "Lady lie near me," but he admits it is not the melody which Thomson sent to Burns.

219. THE BRISK YOUNG LAD.

The tune wedded to this old humorous song is called "Bung your eye." Stenhouse informs us that it appears in Gow's Complete Repository, part i., under this strange title. His knowledge of dance music collections, however, must have been very limited. The Repository was published in 1799; but the tune, a country dance, was included in John Walsh's "Caledonian Country Dances," entitled, "Bung your eye," nearly sixty years earlier. It also appeared in Robert Ross's "Choice Collection of Scots Reels, Country Dances, and Strathspeys," 1780, and in James Aird's "Selection of Scotch, English, Irish, and Foreign Airs," 1782. The ballad appears in Herd's "Ancient and Modern Scottish Songs," without mention of any air, and this was probably adapted to it afterwards. Who was the author of the song has not been ascertained.

220. THE GARDENER WI' HIS PAIDLE.

The words of this song are by Burns. In former times most of the trades had either a dance tune or a march connected with their body, and this one is styled the "Gardener's March." Stenhouse tells us, "This old tune has some bars which have a considerable affinity to a tune called 'The March of Charles the 12th, King of Sweden.'" After carefully examining the two airs, we are unable to see the affinity. We are not aware of any collection in which the "Gardener's March" is printed prior to Aird's Selection of 1782.

221. BONNY BARBARA ALLAN.

It is not our intention to enter into the history of the ballad or ballads known under the title of "Barbara Allan." Our purpose is to draw attention to the melody. There are three distinct tunes of that name claimed by Scotland, England, and Ireland respectively. Of the Scottish and English Chappell says, "A comparison will show that there is no similarity in the music." The English tune is in the major mode, and in $\frac{3}{4}$ measure, while the Scottish and Irish are in the minor mode, and in common measure. The Irish air, given in Joyce's "Ancient Music of Ireland," 1873, partakes somewhat of both the other versions. Ireland has

two bars in the first strain identical with the Scottish final bars in the second strain, otherwise the progression of the two tunes is totally different; where the Scottish ascends the Irish descends, and *vice versa*. We have never seen any claim made for Ireland before Joyce's publication, and we should like to know his authority for it. Our Scottish melody is contained in Oswald's "Curious Collection of Scots Tunes," 1740. There is not a single word as to the origin of the tune given in Stenhouse's Illustrations, nor in the additional notes to that work.

222. YOUNG PHILANDER.

Although the words of this song are contained in the second volume of Ramsay's "Tea-Table Miscellany," they are directed to be sung to the tune of "The Gallant Shoemaker." Stenhouse gives a tune so called in his Illustrations, without informing us where he obtained it, but as he alludes to Coffey's Opera of "The Fenale Parson," we conclude it is from that source. The melody in the Museum we first discover in Adam Craig's "Collection of the Choicest of the Scots Tunes," in or before 1730, next in the Orpheus Caledonius, 1733. In both of these works it is named "The Peer of Leith." The Scottish melody is entirely different from "Philander," which Daniel Purcell set to a song in D'Urfey's Opera "The Rise and Fall of Massaniello," 1699, and which afterwards appeared in the first volume of the "Pills to Purge Melancholy," 1719.

223. ON A BANK OF FLOWERS.

This is not a Scottish tune, it was composed by a German musician called Galliard, who died in London about the middle of last century.

224. THE DAY RETURNS, MY BOSOM BURNS.

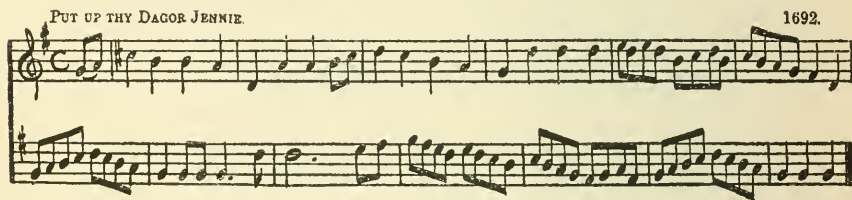
Tune—"SEVENTH OF NOVEMBER."

This song was written by Robert Burns in compliment to his friend Captain Robert Riddell of Glenriddell. The tune is one of Riddell's compositions, and was published in his "Collection of New Music for the Piano-Forte or Harpsichord," 1787. The seventh of November is said to be the anniversary of the Captain's marriage.

225. MY LOVE SHE'S BUT A LASSIE YET.

We are told by Stenhouse, "The title and the last half stanza of the song are old: the rest was composed by Burns." This last half stanza is taken

from "Green grows the Rashes," in Herd's second volume, p. 224, 1776. The tune has got the above title in Aird's "Second Selection," 1782. Stenhouse says that it appears under the name of Lady Badincoth's Reel, in an old MS. copy inserted in page 8, vol. ii., of an original edition of M'Gibbon's Scots Tunes, belonging to Mr David Laing of Edinburgh, bookseller. M'Gibbon's second volume was published in 1746, but that is no proof of the age of the tune; it might have been inserted many years afterwards. It proves it to be a dance tune, however. In an additional note to Stenhouse's Illustrations, signed (C. K. S.), we are told that "The old title of the air was 'Put up thy dagger Jamie.' The words to this air are in *Vox Borealis*, or the Northern Discoverie, by way of dialogue between Jamie and Willie,' 1641. 'This song,' says the author, 'was played and sung by a fiddler and a fool, retainers of General Ruthven, Governor of Edinburgh Castle, in scorn of the Lords and Covenanters for surrendering their strongholds.'" The initials are those of Charles Kirkpatrick Sharpe, and the story is a romance; there is neither an air given nor mentioned in *Vox Borealis*. The tune of "My Love she's but a Lassie yet" is first printed in Bremner's "Scots Reels or Country Dances," 1757, as Miss Farquharson's Reel. We give the tune, "Put up thy Dagor Jennie," from a transcript of the Blaikie manuscript, 1692.



226. THE GABERLUNZIE-MAN.

Stenhouse says, "This ballad is attributed to James V., King of Scotland, about the year 1524." He also regales us with his opinion, that the tune in the Museum, though ancient, is but ill adapted to the ballad, and that he had often heard it sung to the tune of "Muirland Willie," which is as ancient as the ballad, and is probably the original. The words are first printed in the first volume of the Tea-Table Miscellany, 1724, and the tune in the Orpheus Caledonius of 1725. We shall speak, however, more particularly about the tune. Tytler in his dissertation, published in 1779, at the end of Arnot's "History of Edinburgh," places it in an era including James IV. and Queen Mary, though he does not ascribe it to James V. Stenhouse has therefore added to Tytler's conjecture, but there is a long interval between 1524 and 1725. If there was a tradition, we put no faith in it, for had the ballad or tune been from the pen of the

king we should have heard something about them long before 1725. The tune is not found in any manuscript prior to the latter date, and we believe it to be not older than the beginning of the eighteenth century.

227. CAULD FROSTY MORNING.

Whether the air of this song is Irish, or belongs to the Highlands of Scotland, there being rival claims to it, may be a difficult matter to determine. There are many versions of the melody, all bearing a great similarity in the first strain or theme, but differing considerably in the following one, the Irish tune especially. In the *Musick for the Scots Songs* in the *Tea-Table Miscellany*, *circa* 1726, it is called "Cha mi ma chattle;" another version is found in the *Mcfarlan MS.*, *circa* 1740; and in *Oswald's Caledonian Pocket Companion*, book iv., 1752, we get it entitled, "Cold Frosty Morning." The Irish version appears in *Burk Thumoth's "Twelve Scotch and twelve Irish Airs,"* named "Past one o'clock." All these collections are prior to the *Museum*. *Stenhouse* in his note quotes wrongly the first line of the song in the *Museum*: he has, "'Twas past twelve o'clock on a cauld frosty morning," instead of "'Twas past *one* o'clock *in* a cauld frosty morning." We may state that the Highlands appear to have the better claim to the tune in point of date.

228. THE BLACK EAGLE.

This song is by *Dr James Fordyce*. The air is found in the second volume of *James Oswald's "Collection of Curious Scots Tunes, dedicated to the Prince of Wales,"* 1742, under the same title, and is one of the tunes he attributes to *David Rizzio*. It also occurs in *William M'Gibbon's "Third Collection of Scots Tunes,"* 1755, as "The Bonnie Black Eagle"; from which it has been copied into the *Museum*, with an alteration in the two last bars. "The high way to Edinburgh," in *Oswald's Caledonian Pocket Companion*, is the same tune, and it is found in the *Blaikie MS.*, 1692, as "Woman's Work, etc." See page 59.

229. JAMIE COME TRY ME.

This tune is one of *Oswald's* compositions, and is found in his "Collection of Curious Scots Tunes," volume ii., page 26, entitled, "Jamy come try me." He claimed it in book ii. of the "Caledonian Pocket Companion" by putting his name to it. *Stenhouse* blunders by giving to the "Pocket Companion" the date of the "Collection of Curious Scots Tunes." Of the latter work he probably never heard, or at least never saw a copy. In no other way can we account for many of his errors.

230. MAGIE'S TOCHER.

In the first volume of the "Tea-Table Miscellany," this song is found, beginning, "The meal was dear short syne," Ramsay has put to it the letter Z, to denote that it is an old one. The fine old tune to which it is sung was printed with the words in Thomson's *Orpheus Caledonius*, 1725. It also occurs in Playford's "Dancing Master," volume ii., 1728, and in John Walsh's "Dancing Master," vol. i., under the name of "A trip to Marrowbone."

231. MY BONY MARY.

This beautiful song was written by Robert Burns, with the exception of the first four lines, which it is said he borrowed from an older song. The old or original words stand no comparison whatever with those penned by Burns. We proceed now to quote what Stenhouse says about the tune,— "This fine *old* air, called 'The Silver Tassie,' was recovered and communicated by Burns." His statement would have been appreciated greatly had he mentioned where he found the air under this name. Allan Cunningham, in his edition of the "Works of Robert Burns," states that the poet in his notes on the Museum says the air is Oswald's. In our opinion this excellent melody is one of Oswald's finest compositions, and it is contained in the "Caledonian Pocket Companion," book iv., entitled "The Secret Kiss." It is also found in "Colin's Kisses," published by J. Oswald.

232. THE LAZY MIST.

The tune to this song occurs under the same title in Oswald's *Caledonian Pocket Companion*, book xii. The words are claimed for Burns in the *Reliques*. Oswald in his collection annexed a considerable number of melodies that ought not to have been included under the title of "Caledonian." There is no Scottish character whatever about this tune, and our impression is, that it is thoroughly Irish in structure, and belongs to the sister isle.

233. THE CAPTAIN'S LADY.

This strange old tune appears in Oswald's *Caledonian Pocket Companion*, book vii., entitled "Mount my baggage." It is also found in Walsh's *Caledonian Country Dances*, vol. ii., called "The Cady Laddie." Stenhouse says John Walsh of London published the "Caledonian Country Dances" about a century ago. His date, we think, is too early: though we have no sure evidence, we should say the work was commenced about 1734. Stenhouse

alludes to a Strathspey named "Dalry House," contained in Gow's Third Complete Repository, which he says has been evolved out of this curious old tune. His remark this time is assuredly well founded.

234. JOHNNIE COPE.

In his note to this song, Stenhouse says, "This old air, which originally consisted of one strain, was formerly adapted to some silly verses of a song entitled 'Fye to the Hills in the Morning.' The chorus or burden of the song was the first strain repeated an octave higher. An indifferent set of the tune, under the name of 'Johny Cope,' appears in Oswald's Caledonian Pocket Companion, volume ix." So much he states about the air, but he cites no earlier source for a better set than Oswald; and gives no evidence of the existence of any version of the tune prior to his work. Are we to believe Stenhouse's assertion? We get from him also what he calls the original words of the song, but we are doubtful if they are, as he gives no particulars about their date. They are ascribed by him to Mr Skirven, and he tells us there are several variations of the original, but so far as we can judge, they cannot be styled improvements. We suspect the song was not published till probably ten years after the rout at Prestonpans. Oswald spells "Johnny."

235. I LOVE MY JEAN.

Tune—"MISS ADMIRAL GORDON'S STRATHSPEY."

See Note 115, page 95.

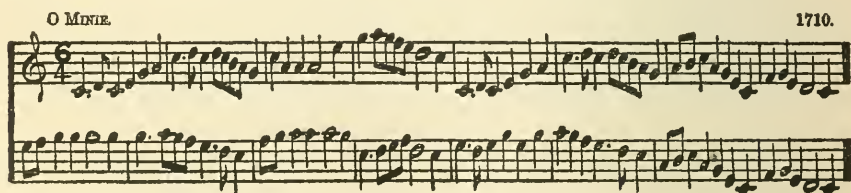
236.

Tune—"O DEAR MOTHER, WHAT SHALL I DO."

The tune in the Museum bearing this name was an old and well known one in Ramsay's lifetime, and he adapted it to his song in the Gentle Shepherd, beginning "O, dear Peggy, love's beguiling." Stenhouse refers to the old words printed in addition to those of Ramsay, and says they were "transmitted in a letter from Burns to the publisher, wherein the bard says,—Dear Sir, the foregoing is all that remains of the old words. It will suit the tune very well.—R. Burns." This, however, is no guarantee that they were the original words, nor that the tune was associated with them. Stenhouse further adds, "The melody of this ancient song has latterly been modelled into a reel tune in common time, now called 'The Braes of Auchtertyre,'—see Gow's Repository, vol. i., page 20. The editor of

the Repository, indeed, says that the reel tune is the progenitor of the melody of the song." We consider Gow's assertion to be pure conjecture. Stenhouse then states, "The reel tune was modelled from the old air about the year 1723, by James Crockat, son of the lady to whom the old manuscript Music-book originally belonged, which has been so frequently referred to in the course of this work. James Crockat gave his reel tune the strange title of 'How can I keep my Maiden-head,' which was the first line of an old indelicate song now deservedly forgotten. The first attempt to make the old tune into a reel, in the handwriting of James Crockat, is now in the possession of the editor. Bremner altered the old title, and published the tune about the year 1764, under the name of 'Lennox's Love to Blantyre.' It is now called The Braes of Auchtertyre. Many of our modern reel tunes, strathspeys, jigs, etc., are indeed palpably borrowed from the subjects of our ancient vocal melodies. Several instances of this fact have been already pointed out in the preceding part of this work, and the reader will find more of them in the course of the sequel."

This long passage of Stenhouse we have produced in its entirety, as we wish to point out its many errors, and to shew its absurdity. As we have already remarked on the relation of dance tunes to vocal melodies, we shall not return to that subject in this note. It is evident that Stenhouse was ignorant of our national dance music, or at anyrate was unacquainted with many collections of reels, strathspeys, jigs, etc. Our first observation is on his note on song No. 483, "The Wren, or Lennox's Love to Blantyre," where he states—"This tune is modelled from the air called 'O dear, Mother, what shall I do.'" Now we aver, that if any mortal with either eyes or ears says there is the least relationship between the two tunes, he is simply insane. Had he known Bremner's Reels, he could not have said that "Lennox Love" is now "The Braes of Auchtertyre," nor that Bremner had given a new name to the tune. It was known as "Lennox love to Blanter" nearly fifty years before it was published by Bremner. John Walsh inserted it under the name of "How can I keep my Maiden-head," in his Caledonian Country Dances, vol. ii., *circa* 1736. The most curious point is, how did Crockat turn "O dear, Minny, what shall I do" into "Lennox love to Blantyre," or why has he called it "How can I keep my Maiden-head"? The fact is, both of the tunes are contained in Margaret Sinkler's Musick-Book, 1710, entitled respectively, "O, Minie," and "Lennox love to Blanter." What has become of James Crockat's first attempt? It would be a curiosity.



237. THE LINKIN LADDIE.

The melody, which it is said Burns transmitted to Johnson with the words of this song, is without doubt a modern mongrel. The first strain is nearly note for note the same as "Jenny, come down to Jock," and the second strain bears a great resemblance to "Here's to the Maiden of bashful fifteen." Stenhouse assumes the second strain to resemble "Saw ye Johnie coming, quo' she," but "The Linkin Laddie" would require a considerable manipulation and change of measure to turn it into that air. The tune, so far as we know, appears for the first time in the Museum.

238. ALLOA HOUSE.

The melody adapted to this song by the Rev. Dr Alexander Webster was composed by James Oswald, and published in his "Curious Collection of Scots Tunes," 1740. He entitled it "Alloway House," and in the index to the Caledonian Pocket Companion, placed an asterisk at it to denote his own composition. The tune is one of his best efforts. Stenhouse, merely to have something to say, expresses a doubt about the locality of the song or air from the different spellings, but it is evident "Alloa" is meant, as Oswald resided in Dunfermline, and the two towns are at no great distance from each other.

239.

Tune—"CARLE, AN' THE KING COME."

Our intention is not to allude to the song or words, however old, but to mention that the tune is referred to in the first volume of the "Tea-Table Miscellany." The air itself is contained in the Musick for the Scots Songs in the Tea-Table Miscellany, *circa* 1726. It occurs also in the Music for the Gentle Shepherd, 1736, in M'Gibbon's Third Collection of Scots Tunes, 1755, and in Oswald's Caledonian Pocket Companion, book vi., page 13. The versions are all different from one another, including that of the Scots Musical Museum. Daune's statement that "The new way of Wooing" is the same tune is somewhat doubtful.

240. THE SILLER CROWN.

We are informed by Stenhouse that "This fine song was published by Napier as a single sheet song, from which it was copied into the Museum, but neither the author nor the composer are yet known." We are somewhat

doubtful as to the sheet, having never seen one: and the tune is not taken from Napier's Selection, which appeared almost simultaneously with the third volume of the Museum. Patrick Maxwell, Esq., in his edition of Miss Susanna Blamire's Poems, assigns the song to that authoress.

241. ST KILDA SONG.

This air is found in the Rev. Patrick M'Donald's Collection of Highland Vocal Airs, etc., 1784. Stenhouse says "the song is a translation by M'Donald of a favourite Gaelic song sung by the natives of St Kilda, the most remote of the Western Isles of Scotland." It is certainly not a translation, as the St Kildans have neither ivy nor willows. In an additional note, we are told that the author (not translator) of the song is Andrew Macdonald, son of George Donald, a gardener near Leith, where he was born in 1757. He prefixed Mac to his name on becoming a clergyman of the Episcopal Church, a vocation afterwards relinquished for literary work. He published under the *nom de plume* of Matthew Bramble. His death occurred in 1790.

242. THE MILL, MILL, O!

The words of this song were written by Allan Ramsay, and published by him in 1721. Stenhouse states, "This beautiful Scottish melody is very ancient, and is inserted in Mrs Crockat's MSS., written in 1709." We doubt this affirmation, because, as is his custom, he did not refer to any older words than Ramsay's. Still, the air may be as early as 1709, but having had no opportunity of examining the manuscript, we cannot positively admit it. That it existed before 1721 we allow, as the tune given by William Thomson differs from that of Allan Ramsay; the latter, however, has the better first strain, while the former is superior in the second, a fact which points to various versions being current at the time. The air is first found in print in the Orpheus Caledonius, 1725, and again it occurs in the Musick for the Scots Songs in the Tea-Table Miscellany, circa 1726. Barsanti, M'Gibbon, and Oswald include it in their collections. Robert Burns's beautiful song, "The Soldier's Return," is sung precisely to the set of the melody given by Francis Barsanti in 1742.

243. THE WAEFU' HEART.

Stenhouse says in his note, "Both the words and music of this elegant and pathetic song were taken from a single sheet printed at London about the year 1788, and sold by Joseph Dale, No. 19 Cornhill; sung by Master Knyvett. From these circumstances I am led to conclude that it is a modern Anglo-Scottish production, especially as it does not appear in any

of the old collections of our songs." This is one of Stenhouse's droll discoveries and conjectures, which has been copied by many compilers. A footnote on page 62 of Dale's *Collection of Sixty Scotch Songs*, 1794, clearly proves that the sheet was published subsequent to the collection. It was unlikely that Johnson should copy from Dale, as he published the song in 1790, and probably engraved both the words and music for Domenico Corri's "New and Complete Collection of the most favourite Scots Songs," book ii., 1783. Corri added to the title of the song, "Scotch Air," which we may suppose to be correct. According to Brown and Stratton's *British Musical Biography*, 1897, Master Knyvett was born in 1779, so he was only four years old when Corri published his collection! Patrick Maxwell, Esq., the editor of *Miss Blamire's Poems, etc.*, believed that lady to be the authoress of the verses.

244. LASS, GIN YE LO'E ME, TELL ME NOW.

This song, which is of the comic or humorous type, is said to be very ancient. Similar ones are found in Scotland as well as England at early dates. We are doubtful, however, of the versions given in the Museum and Herd's *Collection of 1776*; in the latter of which it is classed among "Fragments." The English songs are different both in words and music from that in the Museum. The tune has evidently been taken from James Aird's "Selection of Scotch, English, Irish, and Foreign Airs," vol. ii., 1782. It is not printed in any earlier collection, so far as we know, nor is it found in any manuscript prior to that date. Ritson has copied every word and note, both of song and tune, from the Museum. Some individuals consider the tune to be ancient from its construction, but that is entirely conjecture, — a house can be built in an old style, a ship on old lines, and a melody composed without the intervals of the fourth and seventh of the scale, without proving an early date.

245. THE LOVER'S ADDRESS TO ROSE-BUD.

BY A LADY.

The words of this song, and the composition of the air, are due to a Lady Scott of Wauchope. The tune appears to us to be the result of an ambitious attempt to produce a fine melody, which has resulted in complete failure.

246. CEASE, CEASE, MY DEAR FRIEND, TO EXPLORE.

The Rev. Dr Blacklock, we are informed, is the author of this song, as well as the composer of the tune to which it is sung. According to Stenhouse, both were given to Johnson for insertion in the Museum.

247. AULD ROBIN GRAY.

The air which is given to the words of this song in the Museum is said to be old, and was known by the title of "The Bridegroom grat when the Sun gaed down." We have not found the melody under this name in any collection, but it appeared with the words of "Auld Robin Gray" in Neil Stewart's *Thirty Scots Songs*, 1781, and though we have failed to find it earlier, we do not doubt its Scottish origin. This tune has been superseded by another of decidedly dramatic character, and English composition, claimed by a clergyman named the Rev. William Leeves of Wrington. This gentleman first asserts his claim to the melody in the year 1812, when he published "*Six Sacred Airs or Hymns.*" In his preface to that work he informs us that "in the year 1770, when residing with his family at Richmond in Surrey, he received from the Honourable Mrs Byron a copy of Lady Ann Lindsay's verses, which he immediately set to music." He then adds, "it may not be unsatisfactory to declare, which can be done with the clearest conscience, that he never heard of any other music than his own being applied to these interesting words, till many years after that was produced, to which he now asserts an individual claim; that his friend Mr Hammersley was well acquainted with this Ballad long before its surreptitious appearance in print; and the still more convincing testimony might be added of a respectable relation now residing at Bath (12th June 1812), who was on a visit to the author's family at Richmond when the words were received and the first manuscript (of the music) produced." The story of the reverend gentleman (who seems to have been a veritable "Rip Van Winkle") appears somewhat doubtful. Robert Chambers and others say that 1772 was the date when the words were written; the tune which Leeves claims was published along with the original melody twenty-nine years before he made his assertion, by Corri and Sutherland in *Signor Corri's New and Complete Collection of the most favourite Scots Songs*, 1783. The first verse is headed—"Auld Robin Gray," Scotch Air, and the remaining verses have prefixed to them—New Sett of "Auld Robin Gray," the latter being the subject of Leeves' claim. Both versions appeared in *Calliope*, 1788, and afterwards in other works. Mr Leeves has not explained how his alleged tune got surreptitiously printed. The ballad is printed in the second volume of *Herd's Ancient and Modern Scottish Songs*, 1776, page 196.

248. LEITH WYND.

This tune is none other than "Hap me wi' thy Petticoat." In *Craig's Collection of the most Choice Scots Tunes*, it is found very much

embellished, under the title of "Leith Wynd." The words of this song, beginning, "Were I assured you'd constant prove," were written by Allan Ramsay for his "Gentle Shepherd," and the tune in the Tea-Table Miscellany receives the name of "Leith Wynd." It is printed, however, in the Orpheus Caledonius, 1725, entitled, "Hap me wi' thy Petticoat," and has that name given to it in Robert Bremner's Music for the Gentle Shepherd, published in 1760.

249. WHISTLE O'ER THE LAVE O'T.

Stenhouse says, "The air was composed about the year 1720, by John Bruce, a musician in the town of Dumfries, and Oswald afterwards published it with variations in the last volume of his Caledonian Pocket Companion." Mayne, the author of "The Siller Gun," 1836 edition, in his notes to the poem, states, "John Bruce was born at Braemar; he was actively engaged in the Rebellion of 1745, but was taken prisoner, and for a time confined in Edinburgh Castle. He afterwards settled at Dumfries, where he spent the remainder of his days. Burns supposed him to have been the composer of the favourite Scots air of 'Whistle o'er the lave o't,' but this opinion is altogether erroneous, for although John Bruce was an admirable performer, he never was known as a composer of music. The air in question was composed long before he existed." Such is Mayne's comment on Burns's statement. It would have been more convincing had Mayne indicated the source of the air before Bruce, instead of contradicting Burns. There seems to have been a craze to manufacture antiquity for some tunes, without adducing the least proof in support of the contention. John Mayne was born in the same year as Burns—1759. He left Dumfries about 1782. Burns went to Ellisland, near Dumfries, in 1788, and died in that town in 1796. Both Mayne and Burns seemed to have been acquainted with Bruce. In the year 1788 Johnson received "Whistle and I'll come to you, my lad," and in 1790 he published "Whistle o'er the lave o't"; so we may infer that Burns knew John Bruce, whom he described as "an honest man, though a red-wud Highlander who constantly claimed it,"—*i.e.*, the tune of "Whistle and I'll come to you, my lad." In our opinion, Burns was likely to know Bruce's claims better than Mayne, being more interested in the subject, through his two songs. The tune under review, "Whistle o'er the lave o't," is contained in the 7th number of Robert Bremner's Reels, &c., 1759, and with variations in Oswald's Caledonian Pocket Companion, book xii., of the same date. We are unable to say whether Stenhouse's date, 1720, is correct, as we neither know when Bruce was born nor when he died. Dauney, in his Ancient Scottish Melodies, page 145, says, "My Ladie Monteith's Lament," in the Blaikie MS., is "Whistle o'er the lave o't." If this statement is correct it defeats Bruce's claim, but as the manuscript has disappeared we cannot verify it.

250. TAK' YOUR AULD CLOAK ABOUT YE.

We are unable to trace this Scottish song in print to a more remote period than the first volume of Ramsay's *Tea-Table Miscellany*, though it is said to be of a much more ancient date. Shakespeare gives a snatch of it to Iago in *Othello*, but gives King Stephen in place of King Robert. The air we find first printed in Oswald's *Caledonian Pocket Companion*, book ii., page 29, *circa* 1745, but not in the first edition. Bremner afterwards gives a much better version in his *Thirty Scots Songs*, 1757. The tune has long been a favourite one. In a footnote given by Chappell in "The Popular Music of the Olden Time," page 505, he states, "I may here remark that the tune to *Take thy old cloak about thee* (one of the ballads quoted by Shakespeare) is evidently formed out of *Green Sleeves*. The earliest known copy of the words is in English idiom in Bishop Percy's folio manuscript, and I have little doubt that both words and music are of English origin." We may remark that there is not the least affinity between the tunes, as a comparison of the two versions of *Green Sleeves* printed by Chappell with the air of "Tak your auld cloak about you" will satisfy any candid reader.

251. HAPPY CLOWN.

The song in the Museum was written by Allan Ramsay for his Pastoral "The Gentle Shepherd"; he had also another in *The Tea-Table Miscellany*,—both are in vol. ii. The tune, however, is no doubt an English one, which does not appear in any of our collections before *The Caledonian Pocket Companion*, book vii., 1755, and five years later in Bremner's *Songs in the Gentle Shepherd*. Stenhouse says it is contained in Mrs Crockat's MS., 1709.

252. DONALD AND FLORA.

Stenhouse informs us that this song was written by Hector Macneill on an officer who fell at the Battle of Saratoga, in America. He also says, "The words are adapted to a fine old Gaelic air." The song with the same words as the Museum appears with the music in "The Musical Miscellany," printed by J. Brown, Perth, 1786.

253, 254. BY THE DELICIOUS WARMNESS OF THY MOUTH.

These two numbers are but one song with chorus, though Stenhouse says, "Both these songs were inserted without music in the Pastoral of 'Patie and Peggy,' which was published some years before Ramsay wrote his comedy of the Gentle Shepherd." Ramsay, however, printed it in his

Poems, 1721, without any allusion to a Pastoral, under the title of "Patie and Pegie," A Song. He made no mention of any air, but this appeared in the *Musick for the Scots Songs in the Tea-Table Miscellany*, *circa* 1726. It may be a composition of some musical friend of Ramsay, as Stenhouse says, but this we cannot affirm. We may state that the melody is not devoid of merit, though it has none of the characteristics of a Scots tune. It is not found in any collection of Scots tunes previous to 1726.

255. O, WERE I ON PARNASSUS HILL.

Tune—"MY LOVE IS LOST TO ME."

This very beautiful melody is the composition of James Oswald, and it is included in his "*Caledonian Pocket Companion*," book v., page 25. In compass it is rather extensive for the voice, but could be judiciously altered. The song was written by Robert Burns.

256. SONG OF SELMA.

This air, Stenhouse says, is another of Oswald's compositions. We have not been able, however, to discover it in any of his works known to us. Neil Stewart published the tune with the words in his *Thirty Scots Songs for a Voice and Harpsichord*, 1781; from which source it has evidently been copied into the Museum.

257. THE CAPTIVE RIBBAND.

"A GAELIC AIR."

The tune is a Highland one called "Robie donna gorrach," or "Daft Robin," and is contained in D. Dow's "*Ancient Scots Tunes*," *circa* 1775, also in the Reverend Patrick M'Donald's "*Collection of Highland Vocal Airs*," etc., 1784. It is contained also in the M'Farlan MS., 1740.

258. THERE'S A YOUTH IN THIS CITY.

"A GAELIC AIR."

The tune to which this song is adapted is none other than Niel Gow's Lament for the death of his brother Donald. It is claimed by Niel Gow, and is published in his "*Second Collection of Reels*," etc., 1788.

259. MY HEART'S IN THE HIGHLANDS.

Tune—"FAILTE NA MIOSG."

This song is adapted to a melody bearing the above Gaelic title found in

James Oswald's "Curious Collection of Scots Tunes," which he dedicated to the Duke of Perth, 1740. It occurs again in his Caledonian Pocket Companion, book i., page 22. The English name of the tune is "The Musket's Salute."

260. JOHN ANDERSON MY JO.

See English Claims, page 25.

261. AH! WHY THUS ABANDON'D, &c.

Neither the author of this song nor the composer of the tune are known. Johnson received anonymously the verses and music, which Burns considered worthy of a place in the Museum.

262. DEIL TAK' THE WARS.

Stenhouse says, "This beautiful air was early introduced into England." We think it would be more correct to say introduced into Scotland, as it has not the least character of an early Scots tune; besides, the original words are by Tom D'Urfey. Stenhouse adds, "Both the words and the music (D'Urfey's) appear in the first edition of the Pills in 1698, and the tune may be seen in a "Collection of Original Scotch Tunes" published by Henry Playford in the same year." We are unable to verify this statement, as we have not seen that edition of the Pills, but the tune is not contained in Playford's "Collection of Original Scotch Tunes," dated, not 1698, but 1700. Stenhouse seems to have given dates at random.

263. AWA, WHIGS, AWA.

The tune in the Museum is not that which is now sung to the song. Stenhouse says, "This is undoubtedly one of our oldest melodies. I have now lying before me a very ancient copy of it in one strain, entitled 'Oh, silly soul, alace!' The second strain appears to have been added to it, like many others of this kind, at a much later period," etc. He also says, "the ancient air of 'Oh, silly Soul alace!' is evidently the progenitor of the popular tune called . . . 'My Dearie an thou die.'" For the following reasons we are inclined to differ from his conclusions. "Awa, Whigs, awa," is not found in any Scots collection before book vi. of the "Caledonian Pocket Companion," page 19; nor are the words contained in any early publication. Our opinion is, that instead of "My dearie an thou dye" having been constructed from "Awa, Whigs, awa," the reverse is the case; it is only in the second strain that there is any resemblance. The only tune called "Oh, silly Soul Alace" we know is contained in the Skene

MS., but it bears no resemblance to the tune under notice. We may further mention, "Awa, Whigs, awa" seems to be indebted to "Hey tuttie tati" for four bars in the first strain. "My Dearic, if thou Dye" is in the Blaikie MS., 1692, and has two strains.

264. CA' THE EWES TO THE KNOWES.

In a letter from Burns to George Thomson, of date September 1794, he says, "I am flattered at your adopting 'Ca' the yowes to the knowes,' as it was owing to me that it saw the light. About seven years ago, I was well acquainted with a worthy little fellow of a clergyman, a Mr Clunie, who sung it charmingly, and at my request Mr Clarke took it down from his singing." This is all the history we have of either song or melody.

265. HIGHLAND SONG.

This, we are informed by Stenhouse, has been copied entirely from Sibbald's "Edinburgh Magazine," 1785. Gaelic words, translation, and music. Alexander Campbell, in his "Albyn's Anthology," 1816, p. 53, states that "This original Hebridean air was noted down from the mouth of a young girl, a native of the Lewis, by an accomplished lady (a namesake of the Editor), in 1781. In the Edinburgh Magazine for *anno* 1785, this fragment, for it is no more, will be found as given by the present Editor to the late Mr James Sibbald."

266. THE JOLLY BEGGAR.

Stenhouse gives the following account of this song: "This very humorous, though somewhat licentious Ballad (words and music), is uniformly attributed to James V. of Scotland, about the year 1534." He does not state on what grounds (historical or traditional) the monarch is credited with the composition. We are inclined to think its basis rests upon some chap-book story. The words are in Herd's "Ancient and Modern Scottish Songs," &c., 1776, without reference to any King James. The tune occurs in Oswald's "Caledonian Pocket Companion," book ix., page 16, called "The Beggar's Meal Pokes," composed by King James VI. Our belief is that both statements are absurd; the tune has modern stamped upon it, and we suppose the words to date about 1750.

267. I LO'E NA A LADDIE BUT ANE.

In his Illustrations, Stenhouse remarks that our Scots tune has a striking similarity to the Irish "My lodging is on the cold ground." Chappell, however, avers that the tune is not Irish, but English, and states it was first printed in "Vocal Music, or, The Songster's Companion," 8vo., 1775, and

he refers to the opinion of Bunting, along with four other authorities, who agree that it is not an Irish melody. J. M. Wood, in the "Popular Songs of Scotland," 1887, expresses himself as follows: "The air has been claimed alike by England, Scotland, and Ireland: the probability, however, seems to be that it is an old English dance tune, and that the Scottish version, with the long note in the 2nd and 6th bars, is an early form of it (*see* Aird's Collection, Glasgow, 1784)." This conjecture is not, however, supported by any evidence. The version in Aird's Selection, 1782, is called "My lodging is on the cold ground"; it is almost the present form of "I lo'e na a Laddie but ane," but was probably used as a quickstep. The words of the Scottish song were published in 1779. Ritson has the song by "J. D.," but we presume he has copied from "The Scots Nightingale," where "I. D." is appended to the words, and the song is preceded by "Happy Dick Dawson," which he names as the melody. Though we have not got the Scottish tune printed as early as 1775, it is still undetermined whether the curtailed air, as Chappell calls it, or "My lodging is on the cold ground," is the original. As a lively tune, the Scottish one excels. Mr Moffat, in his *Minstrelsy of Scotland*, errs in saying "this air belongs to the 17th century: it is the composition of Matthew Locke, and is therefore English." Locke's tune is entirely different, and has been superseded for more than a century.

MY LODGING IS ON THE COLD GROUND. 1775.

The image shows a musical score for two songs. The first song, "MY LODGING IS ON THE COLD GROUND," is dated 1775. It is written in 6/8 time and consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The second song, "I LO'ED NA A LADDIE BUT ANE," is written in the same 6/8 time and also consists of two staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

268. I'LL MAK' YOU BE FAIN TO FOLLOW ME.

We quote the following from Stenhouse's *Illustrations*: "Ramsay inserted a song by an anonymous hand to this lively old tune, beginning 'Adieu, for a while, my native green plains,' in the second volume of his *Tea-Table Miscellany*, but he omitted the original song, beginning 'As late by a soldier I chanced to pass,' now inserted in the *Museum*. The tune appears in Oswald's *Collection*, and in many others." Stenhouse cites no earlier authority for the air than Oswald, who gives it in his *Caledonian*

Pocket Companion, book ix., page 10, but the melody appears to have been known about fifty years before Oswald's publication, as the tune is written twice in Margaret Sinkler's Musick Book, 1710. It is not named, and seems to have been written the second time owing to mistakes in the first copy. We cannot say whether or not the song in the Museum is the original, and Stenhouse does not refer to any copy of the words prior to the Tea-Table Miscellany. From the edition of 1734, we find that the song "Adieu for a while" was written by Ramsay.

269. THE BRIDAL O'T.

Tune—"LUCY CAMPBEL."

The tune adapted to this song is a strathspey called "Miss Louisa Campbell's Delight," which makes its first appearance in Alexander M'Glashan's "Strathspey Reels," 1780, a short time previous to the publication of Angus Cumming's collection. The tune seems to have been a favourite, and was probably a composition of about that date. Gow in his collection has not changed the name of the tune, but Cumming has applied Gaelic titles to the tunes in his publication, which in some cases had English names previously.

270. MERRY HAE I BEEN TEETHIN' A HECKLE.

Tune—"BODDICH NA'MBRIGS, OR LORD BREADALBINES MARCH."

This tune is a Highland melody taken from Daniel Dow's "Collection of Ancient Scots Music for the Violin, Harpsichord, or German Flute, never before printed," etc., *circa* 1775. It is to be found on page 32 under the above title. The tune is a favourite bagpipe march.

271. A MOTHER'S LAMENT FOR THE DEATH OF HER SON.

Tune—"FINLAYSTON HOUSE."

This song was written by Burns in 1789, and sent to Johnson for insertion in the Museum. The poet desired it to be set to the air called "Finlayston House," the composition of Mr John Riddell, which was accordingly done by Mr Clarke. "Finlayston House" was published in the 2nd edition of John Riddell's "Collection of Scots Reels, Minnets," etc., 1782, but whether it appeared in the first edition we are unable to say. D. Laing, who describes the title of Riddell's first publication, places its date *circa* 1776, but we think that is too late by ten or twelve years. *Vide* the biographical sketch of John Riddell, in the "Glen Collection of Scottish Dance Music," book i., 1891, and page 256 of this work.

272. THE WHITE COCKADE.

The tune to this Jacobite song made its first appearance in print under the title of "The Ranting Highlandman," in Aird's "Selection of Scotch, English, Irish, and Foreign Airs," 1782, in which work it is the first tune. In a recently published volume entitled "Stories of Famous Song," by C. J. Adair Fitzgerald, a most absurd claim is made that the air is Irish. He says, "'Clarach's Lament,' by John M'Donnell, supplies the air for the Scottish song," without the least evidence being given to support the statement. This is not the only irrational claim in his volume.

273. ORAN GAOIL.

A GALLIC SONG TRANSLATED BY A LADY.

This tune with the same title is contained in Corri's "New and Complete Collection of the most favourite Scots Songs," 1783. It has but one Gaelic verse in that publication. Stenhouse expresses himself in the following terms on the subject of Highland tunes, which so far we consider correct: "It may be remarked, however, that almost every Highland family of rank and fortune have long been in the habit of sending their children to the low country for their education, in which music has always been one of the principal ornamental branches. There cannot be a doubt, therefore, that the airs peculiar to Tweedside, Ettrick, Leader, Yarrow, Gala, etc., have long been as familiar to the Highlanders as to the inhabitants of those Lowland pastoral districts where they had their origin."

We may state that, in the Pipers' College in Skye there was no musical notation employed: the pupils were taught entirely by ear; the teacher playing the tune, or humming it in words formed of syllables having no meaning in Gaelic, nor equivalents in music, to assist the memory. We have the testimony of a gentleman who has lived in different parts of the Highlands, where only Gaelic is spoken, and who assures us that he has heard many airs claimed as Highland that have been known for more than two centuries in the Lowlands, which they believe to be indigenous, but have simply travelled north. We believe the melody is a Highland one, notwithstanding Irish or other claims; and if the "Old Jew" in Oswald's Caledonian Pocket Companion is the same air, the only resemblance is in the first strain. Fraser has altered his progenitor's version in a later edition: can we depend on what he alleges? He gives no reason for the change.

274. SANDY O'ER THE LEE.

Both the song and the air given in the Museum are Anglo-Scottish. The tune was composed by James Hook, who furnished a number of song

tunes for the Vauxhall Garden concerts of the last century. Stenhouse in his notes gives what he says is an earlier Scottish air of the same title, taken from a manuscript that belonged to Mr Bremner, and afterwards to his successor, Mr Bryson. He states that "the words are nearly similar to those Mr Hook had recourse to when he composed his air." Stenhouse also mentions a mongrel tune in Gow's Second Repository, called "He's aye kissing me," but this was probably not intended for the same song as "Sandie o'er the Lee," in Gow's Second Collection, which is the old air with considerable alterations. What the words of the Scottish song were we do not know.

275. TODLEN HAME.

This song is contained in Ramsay's Tea-Table Miscellany, vol. ii. The air is well known, and is now sung to "My ain Fireside." It has received at various times slight alterations, and assumed different names, such as "Armstrong's Farewell," "Robie donna gorrach," "Earl Douglas's Lament," "Lude Lament," and others, but these have all appeared at later dates. The tune in the Museum is not the one given in the Orpheus Caledonius, 1733, under the title of "Todlen butt and todlen ben."

276. THE BRAES O' BALLOCHMYLE.

The air to this song was composed by Allan Masterton, the companion of Burns, already alluded to. It is quite a gem of melody, which the bard seemed to be fond of, as he wrote for it another beautiful song, "The Lass o' Ballochmyle," besides the one in the Museum. The air, which is not too extensive for the voice, is very pleasing and effective. George Thomson inserts in his fourth volume, 1805, "written for this work," whereas Johnson published it in 1790.

277. THE RANTIN' DOG THE DADDIE O'T.

Tune—"EAST NOOK O' FIFE."

This song Johnson gives in the Museum as an old song with additions or corrections, having placed the letter Z to it, but Stenhouse says the verses were written by Burns, and "originally intended for the air of 'Whare will our Gudeman lie,' which would have suited them better." We are not aware that this was the bard's intention, and cannot say that the tune mentioned would have been an improvement, but probably "O, gin you were dead, Gudeman" was the one meant, the tune now sung to "There was a lad was born in Kyle." Burns did not contribute "There was a lad was born in Kyle" to either Johnson's Museum

or to Thomson's Songs, and Allan Cunningham states that the original air was "Dainty Davie." The "East nook o' Fife" is an old Scots measure, which first occurs in Oswald's "Caledonian Pocket Companion," book iv., page 5, 1752, as "She griped at ye greatest on't." M'Gibbon has it in his "Third Collection," 1755, and Bremner in his "Curious Collection," 1757; the title in both being "The East nook o' Fife." It is a very lively tune.

278. THE SHEPHERD'S PREFERENCE.

We are unable to find the melody to which this song is adapted in any Scottish collection prior to the Museum. Our impression is that the tune is an Irish one, a fact on which our friends across the Channel probably found their claim for "O whistle and I'll come to you, my Lad," as there is a slight resemblance between the tunes.

279. MY MARY, DEAR DEPARTED SHADE.

Tune—"CAPTAIN COOK'S DEATH," &c.

The tune to which the words of this song are adapted is the composition of Miss Lucy Johnston of Hillton. She became the Mrs Oswald of Auchincruive, to whom several musicians dedicated their collections of dance music, about the end of last century.

280. HARDYKNUTE: OR, THE BATTLE OF LARGS.

In his Illustrations to Johnson's Museum, Stenhouse has given a long account of the Battle of Largs, as connected with this ballad, but in regard to its age he has been studiously cautious. He says, "that such a celebrated personage as 'Lord Hardyknute' ever existed in Scotland has not yet been discovered in any of her annals: the name therefore must either be fictitious or corrupted," etc. Again, "It is equally improbable that so important a battle as that of Largs, and the actions of those gallant heroes who obtained so signal a victory, remained unnoticed and unsung by the Scottish bards of that era. That such a ballad indeed did exist there seems little reason to doubt, for Mr William Thomson (a person of whom we have scant knowledge), who was one of the performers at Edinburgh in 1695, and afterwards settled in London, solemnly assured Mr Tytler of Woodhouselee, and Dr Clarke, that he had heard several stanzas of it sung long before its first appearance in print, in 1719. Nay, more,—Oswald, who was born about the beginning of last century, has in his Caledonian Pocket Companion preserved the very tune." These assertions of Stenhouse amount to very little, as we shall shew. The

ballad has not been traced to a more remote date than near the end of the seventeenth century, and the original is evidently the composition of Lady Elizabeth Wardlaw, *in toto*, a mere metrical romance founded on the battle. It may as well be asserted that Robert Burns did not write "Scots wha hae," but that it was penned shortly after Bannockburn was fought, and he put it only in a more modern form. That William Tytler of Woodhouselee had any solemn assurance from William Thomson we have great reason to doubt, as according to Burney, Thomson had a benefit concert in 1722, presumably in London; and when he published his "Orpheus Caledonius" in 1725, he resided in Leicester Fields. At the latter date, Tytler was only in his 14th year, and in his 21st year when Thomson published his second edition in 1733. Nothing has been learned of the latter's subsequent history. Our opinion is that Thomson and Tytler were unknown to one another. The reference to Oswald's "Caledonian Pocket Companion," book v., which was published about 1754, was unnecessary, as the tune is printed in the "Second Collection of Curious Scots Tunes," dedicated to the Prince of Wales, in 1742. Thomson could not possibly have told Tytler that he heard several stanzas of the ballad sung long before 1719.

281. EPIE ADAIR.

The melody to which this song has been adapted is found in Oswald's Caledonian Pocket Companion, book xi., page 19, called "My Appie," not in book xii., as erroneously stated by Stenhouse. Burns is said to have contributed the song to Johnson.

282. THE BATTLE OF SHERRA-MOOR.

Tune—"CAMERONIAN RANT."

Stenhouse in his note tells us that Johnson was fond of the tune "which is called the Cameron's March, and sometimes 'The Cameronian's Rant or Reel.'" We have never seen the first name applied to the tune, and it is evidently a mistake. It is a reel, which appears in print under the latter title in D. Rutherford's "24 Country Dances, for the year 1750." Oswald has it in "The Caledonian Pocket Companion," book xi., and Walsh in his "Caledonian Country Dances," volume ii., part 1st (which means book v. of the work), and its publication may be anterior to Rutherford's Country Dances.

283. SANDY AND JOCKIE.

This is Anglo-Scottish, or at least a parody on a song and tune of the

Grub Street species, which appeared in the first volume of "Calliope, or English Harmony," about 1739, published by Henry Roberts, London. It was entitled in that work "Jenny's Lamentation."

284. THE BONIE BANKS OF AYR.

This song Burns believed would be the last from his pen before leaving his native Caledonia. His prospects, however, were entirely changed by the advice he received from Dr Blacklock, and instead of leaving the country for Jamaica, he set out for Edinburgh, where he was patronised by, and mingled in, the best society of the time. He there formed the acquaintance of Allan Masterton, one of his greatest cronies, who composed the melody for the words in the Museum.

285. JOHN O' BADENYOND.

The air, adapted to this song from the pen of the Reverend John Skinner, is a strathspey, first printed in Alexander M'Glashan's "Collection of Reels," etc., 1786, and in Aird's Selection, vol. iii., 1788, under the same title. In the Rev. Patrick M'Donald's "Collection of Highland Vocal Airs," etc., 1784, there is a tune of one strain without name, No. 35, bearing a considerable resemblance to it; and a second, called "Latha sinbhail sleibh dhomh," No. 128, has also a likeness.

286. FRENNETT HALL.

Stenhouse has covered four pages in his Illustrations with what are supposed to be the incidents commemorated in this ballad, without noticing in the least the tune to which it is adapted in the Museum. We would remark that the melody appears to be of Irish origin, and that, after a most diligent search, we have been unsuccessful in finding it in any Scottish collection prior in date to the Museum.

287. YOUNG JOCKEY WAS THE BLYTHEST LAD.

The air to which this song is adapted is a slight alteration of the melody published by Oswald in his "Caledonian Pocket Companion," book vii., page 8. It is one of the Anglo-Scottish productions that were so common in last century for the Vauxhall entertainments. Oswald calls it "Jockie was the Blythist Lad in all our Town." Johnson put the letter Z to the song to indicate that it was an old one with additions or corrections, but Stenhouse avers that Burns wrote the whole of it, with the exception of three or four lines. Cunningham says what is old of it may be found in Oswald's

Collection, under the title of "Jockie was the blythest lad in a' our town," but this is nonsense. Oswald gives no words to any of the tunes in the "Caledonian Pocket Companion."

288. A WAUKRIFE MINNIE.

We are told by Cromek in the "Reliques" that Robert Burns says, "I picked up this old song and tune from a country girl in Nithsdale." We have no doubt of this statement, as it is not found in any collection published prior to the Museum. The melody appears to be a modification or variation, probably of "To the Weaver gin we go."

289. TULLOCHGORUM.

To this old tune the Rev. John Skinner wrote his famous song "Tullochgorum," which our national bard pronounced to be the author's masterpiece. The tune is what in former times was called a "Strathspey Reel." Whether Stenhouse is right in saying the composer of "Tullochgorum" has evidently taken the subject of it from the old Scottish song-tune called "Jockie's fou and Jenny fain," we cannot tell, but the tune is considerably changed even from the version which he gives as a genuine copy of that melody. Robert Bremner is the first who has printed "Tullochgorum": it is in his "Collection of Scots Reels or Country Dances," 1757. Dauney refers to a tune called "Corn Bunting" in a tablature MS. that belonged to David Laing, stating, "the tune is now better known as Tullochgorum." We defy any one to discover a key to that tablature which will produce any of the well known tunes which are named in it. As to the derivation of "Stotis Quhip Megmorum," or Skinner's "Whigmigorum," we leave etymologists to determine among themselves.

290. FOR A' THAT, AN' A' THAT.

The air to this song in its original form has proved a matter of no small effort to obtain. Some years ago it was found in Robert Bremner's "Scots Reels or Country Dances," under the name of "Lady M'Intosh's Reel," page 52, 1759. It must have been known, however, somewhat earlier, as we have discovered it printed in David Rutherford's "24 Country Dances, for the year 1754," under two different titles; version first, "Lady M'Intosh's Rant," and second, "The Prince's Reel,"—the latter being the better one. It is nearly identical with Bremner's version, and quite as good. Rutherford seems to have been in business at least six years before 1754. He was probably a Scotsman, as we may infer from his name, and that may account in some measure for many Scots tunes being printed first in London.

291. WILLIE BREW'D A PECK O' MAUT.

This song has the original air, which was a composition of Allan Master-ton,—the Allan of the three worthies commemorated in the song. The melody as it is now sung is very much changed, having received alterations in the first strain, and the second being discarded, another taking its place. As the tune was gradually improved it must have passed through several hands.

292. KILLIECRANKIE.

This air was probably written to the song shortly after the battle. It is contained in the Leyden Tablature MS., 1692, styled "Killie Crankie." That portion of it which is sung to the chorus is still more ancient; it forms a part of the tune called "My Mistres blush is bonny," in the Skene Manuscripts. With the exception of the chorus, the verses in the Museum were written by Burns. The old song has apparently been lost.

293. THE EWIE WI' THE CROOKED HORN.

The tune to which the Reverend John Skinner's song has been adapted is not found in any of our collections before 1780. In that year it appears in Angus Cumming's "Collection of Strathspeys, or Old Highland Reels," called "Carron's Reel," or "U Choira Chruim," and in Robert Ross's "Choice Collection of Scots Reels or Country Dances and Strathspeys," entitled "The Ewie wi' the Crooked Horn." Skinner, in a letter he sent to Burns, of date 14th Nov. 1787, alluding to his own poetic contributions, says, "While I was young, I dabbled a good deal in these things, but on getting the black gown I gave it pretty much over, till my daughters grew up, who, being all tolerably good singers, plagued me for words to some of their favourite tunes," etc. Whether the tune was one of their favourites, or the words were one of their father's early efforts, and the air composed for the song, we cannot now discover.

294, 295. THE BLUE-EYED LASSIE, AND THE BANKS OF NITH.

Tune—"ROBIE DONNA GORACH."

These are two songs which Burns wrote for his friend Robert Riddel, Esq., of Glenriddel, who composed both of the tunes, to very inferior words written by himself, and published them in 1787 in his "Collection of New Music for the Piano-Forte or Harpsichord," etc. The first tune is good, but it possesses a compass too extensive for the voice. The second is a weak composition, which has borrowed somewhat from "My Nanny O!"

"The Banks of Nith" is Riddel's tune wrongly named "Robie donna Gorach" in the Museum, and, strangely enough, Johnson has omitted that song in his index.

296. TAM GLEN.

The tune given in the Museum to this excellent song from the pen of Burns, is an English one, called "My name is old Hewson the Cobbler." This air was introduced into the ballad opera of "The Jovial Crew," 1731, and into later operas of the same class. The song, however, is never sung to that melody now; it has been entirely superseded by the Scottish tune "The Mucking o' Geordie's Byre."

297. DRAP O' CAPIE O!

This song is adapted to an old reel tune called "The Rantan Roarin' Highlandman," which Bremner published in his "Scots Reels or Country Dances" in 1758. It was also included by John Walsh in the first volume of his "Caledonian Country Dances," circa 1734, entitled "The Ranting Highlandman." The tune is a lively one, but the words are not recommended to be sung in the drawing room. Herd printed the song from a stall copy in his "Scottish Songs Ancient and Modern," 1776.

L 1769

298. ON THE RESTORATION OF THE FORFEITED ESTATES,
1784.

Tune—"AS I CAME IN BY AUCHINDOWN."

This tune is widely known as "The Haughs of Cromdale," and is frequently played as a strathspey. It is very old, though not found in any printed collections before those of Alexander M'Glashan, and Angus Cumming, in 1780. In the former it is called "The Merry Maid's Wedding," and in the latter, "Haughs of Cromdale." We have found it in Margaret Sinkler's Manuscript-Music Book, 1710, entitled "New Killiecrankie." The song is said to have been written by the Rev. William Cameron, Kirknewton, near Edinburgh.

299. THE CAMPBELLS ARE COMIN'.

In the index to the third volume of Johnson's Museum, it is said that "this song was composed on the imprisonment of the unfortunate Mary Queen of Scots in the Castle of Lochleven, in 1567." Stenhouse, however, adds, "Nevertheless, the words of the song contain intrinsic evidence that it is not much above a century old. In all probability it was written about

the year 1715." We might, judging from the first appearance of the tune in print, say, that it was somewhat later. It is contained in Walsh's Caledonian Country Dances, *circa* 1745, under the name of "Hob or Nob"; which may be the title of the dance, instead of the proper name of the tune. In 1750, Oswald printed it in the "Caledonian Pocket Companion," book iii., page 12, entitled "Campbells are coming, a Oha."

300. GET UP AND BAR THE DOOR.

This song was published by David Herd in the second volume of his "Scottish Songs Ancient and Modern," 1776; and the air is found in James Aird's "Selection of Scotch, English, Irish, and Foreign Airs," vol. ii., page 3, 1782, under the title of "The Barring of the Door."

VOLUME IV.

301. CRAIGIE-BURN WOOD.

The melody of this song is not contained in any collection previous to the Museum, therefore we must accept the statement that it was taken down from the singing of a country girl. It is really a beautiful tune: the set now in use is slightly altered from that given by Johnson, and is more vocal. The words were revised and curtailed by Burns (the chorus, being part of an old song, was discarded), and sent to George Thomson for his Scottish Songs, who published it in his second set of twenty-five, July 1798.

302. FRAE THE FRIENDS AND LAND I LOVE.

Tune—"CARRON SIDE."

This melody is included in Oswald's Caledonian Pocket Companion, book viii., page 10, date about 1756, and in his Collection of Scots Tunes, with variations, dedicated to the Earl of Bute. The air is a pleasant one; but to some extent the first strain is indebted to the tune of "Todlin hame." It has some Celtic character in the second strain.

303. HUGHIE GRAHAM.

This air, as stated by Stenhouse, is contained in Oswald's Caledonian Pocket Companion, book viii., page 12, under the title of "Drimen Duff." In the work published by Burk Thumoth, viz., Twelve Scotch and Twelve Irish Airs, the same name is given to a similar Irish tune, or at least one included among the Irish airs. Our opinion is that of G. F. Graham, endorsed by J. M. Wood, that the version printed in Oswald's work is

really of Highland origin. It has many traits of Celtic music. We hold the idea that Thumoth probably published his book before Oswald's viii., and that the latter adopted the name as more consonant to English ears than "Drumion dubh," its Highland name. We have very great doubts of Thumoth's accuracy, as he includes in his book of Twelve English and Twelve Irish Airs "Bumpers Esquire Jones" among the English tunes, though claimed as Irish, and he has the Scots tune of "My Nanny, O" among his Irish airs.

304. MY GODDESS WOMAN.

Tune—"THE BUTCHER BOY."

This air, so far as we can discover, is not in any of our Scottish collections of an earlier date than the Museum. Our suspicion is that we have no claim to the melody, and the resemblance it bears to the Irish style is so marked that it may be considered a native of the sister isle.

305. JOHN, COME KISS ME NOW.

See English Claims, page 26.

306. I'VE BEEN COURTING AT A LASS.

Referring to this tune, Stenhouse says, "The verses are adapted to the old air of 'Ah ha! Johnie lad, ye're nae sae kind's you sud hae been.'" This remark is misleading; the tune bears greater kindred to the "Miller's Daughter," as given by M'Glashan and by Cumming in their respective collections, 1780.

307. PEAS STRAE.

This is an old Strathspey tune, and is found in Walsh's Caledonian Country Dances, vol. 4, page 61, 2nd edition, *circa* 1745. The version given in that collection is, however, a very poor one. A much better setting is contained in Robert Bremner's "Scots Reels or Country Dances," 1760, page 65, under the title of "Clean Peas Straw."

308. A SOUTHLAND JENNY.

Stenhouse, quoting Burns from Cromek's "Reliques," observes, "This is a popular Ayrshire song, though the notes were never taken down before."

It, as well as many of the ballad tunes in this collection (the Museum), was written down from Mrs Burns's voice." The song was given by Ramsay in the second volume of the "Tea-Table Miscellany," and to the words he annexed the letter Z, to denote that they were old even in his own day; but he gave no indication of the air. Whether this in the Museum is the original tune which has descended to us traditionally, we are unable to say; but at any rate it is a very insipid production, and probably first saw the light a long way south of the Scottish Border.

309. COCK UP YOUR BEAVER.

It is said by Stenhouse that, "This lively old Scottish tune, under the title of 'Johnny, cock up thy Beaver,' is to be found in the Dancing Master, published by old John Playford of London in 1657." This statement is simply one of his many errors. The tune, however, is not contained in any of our Scottish collections before William M'Gibbon's Third Book, 1755, and the Caledonian Pocket Companion, book vii., about the same date. An excellent version of it is included in Margaret Sinkler's MS. Book, 1710. Chappell, in the appendix to his "Popular Music of the Olden Time," says, "The words of 'Johnny, cock thy Beaver' are so much in the style of 'Jockey is grown a gentleman,' that I think them rather a good-humoured joke upon the Scotch than a genuine Scotch song." This is a fair specimen of Cockney wit, and need not be taken seriously. The tune appeared in the "Dancing Master," 1686, and in "The Division Violin," entitled, "Johne Cock thy Beaver, A Scotch Tune."

310. O, LADDIE I MAUN LO'E THEE.

Stenhouse says, "This is another edition of the old Scottish song, 'Come hap me with thy petticoat'; see the remarks on Song No. 139, beginning, 'O Bell, thy looks have kill'd my heart.'" On referring to this note we find no more of "O, Laddie I maun lo'e thee" than a quotation from Tytler's Dissertation on Scottish Music, in which that air is supposed to be ancient, as judged by his artless standard. This would have been much more convincing had Tytler given us information where the tune is to be found prior to Napier. If the air existed in the time of James I. of Scotland, as he imagines, we scarcely think it would have remained unpublished so long, or that the discovery would have been reserved for him. Perhaps he communicated the song and tune, along with the Dissertation, to Wm. Napier, as it appears in his Selection, published in 1790.

311. LET ME IN THIS AE NIGHT.

This is, no doubt, a very old tune, seemingly of the Scots measure class, but whether the vulgar words given in Herd's Collection can claim the same age is very dubious. That the melody was well known under another name the following will show. Stenhouse says, "There is a copy of it in square-shaped notes in a manuscript book for the Virginals in the Editor's possession, under the title of 'The newe Gowne made.'" Another copy is found, as "The Gowne made," in a Manuscript Music-Book for the Flute, latterly in Chappell's possession, which belonged to a William Graham, 1694; and it is also contained in Margaret Sinkler's "Manuscript Music-Book," 1710, as "I would have my gowne made." The verses printed by Herd, as well as those in the Museum, though somewhat altered and curtailed, are so objectionable that they would not be tolerated now. Burns, however, wrote other words for the air, retaining only the first four lines of the old song.

312. MY TOCHER'S THE JEWEL.

This beautiful melody, so far as we can discover, made its first appearance in Oswald's "Caledonian Pocket Companion." It is found on the last page (28) of book iii. as a jig, under the tune called "The Highway to Edinburgh." Stenhouse erroneously states that the jig was composed by Oswald turning the tune into $\frac{6}{8}$ measure. On examination it can be seen that there is no foundation for such an assertion, and it was never claimed by Oswald. The song is by Burns. When the "Reliques" were published, more than ten years after the bard's death, the volume contained a statement that the Gows claimed this melody under the name of "Lord Elcho's Favourite." On the title-page of their Fifth Collection Nathaniel Gow replied, declaring Burns to be in error, "as by looking into Niel Gow & Son's Second Book, page 18, it will be seen that it is unclaimed by Nathaniel Gow or any of his family." That the poet was correct, see account in the Glen Collection of Scottish Dance Music, book ii., page 13.

313. THEN GUIDWIFE COUNT THE LAWIN'.

This melody is said to have been supplied by Burns along with the song to Johnson, for the Museum. We see no reason to doubt this, as we cannot find the air in any prior collection. Stenhouse's opinion is that the tune was partly borrowed from "The Auld Man's Mare's dead," especially the chorus. We are unable to say which is the older of the two tunes.

314. THE WHISTLE.

We would not be surprised to find that this tune was composed by Robert Riddel, Esq., of Glenriddel, one of the competing bacchanalians for the possession of the much coveted whistle. It is not, however, among the tunes published in his two collections. The first one was issued before the contest, and the second after his death. It reminds us somewhat of the Irish air "One Bottle more."

315. THERE'LL NEVER BE PEACE TILL JAMIE COMES HAME.

The first publication of this melody is in "The Curious Collection of Scots Tunes," dedicated to the Duke of Perth, by James Oswald, 1740, page 22. It next appears in William M'Gibbon's "Collection of Scots Tunes," 1742, page 30, under the above title, whereas Oswald names it, "There are few good Fellows when Jamie's awa." Mr Moffat, in his "Minstrelsy of Scotland," says, he has adopted Johnson's version, but this is a mistake, for he omits the second strain and the second verse. The second strain is nearly the same as the first, only an octave higher.

316. WHAT CAN A YOUNG LASSIE DO WI' AN AULD MAN.

This old Scottish tune is contained in Oswald's Caledonian Pocket Companion, book vi., page 5. It is there entitled, "What should a Lassie do wi an auld man." That title is suggestive of an earlier song than the one written by Burns.

317. THE BONIE LAD, &c.

This melody we have failed to discover in any collection of Scottish music published prior to the Museum. It was probably an air that had some popularity at the farmers' ingles, and it is said Burns picked it up from the singing of his mother.

318. THE AULD GOODMAN.

This song, so far as we have been able to learn, was first printed in the second volume of Allan Ramsay's "Tea-Table Miscellany," and the tune with the words found a place in the "Orpheus Caledonius," second edition, 1733. Stenhouse tells us that both the words and music were copied into the Museum from the Orpheus of 1725. This is not the case; the 1725 edition, which is the original, does not contain "The Auld Goodman." The air occurs again in Oswald's "Caledonian Pocket Companion," book iii., page 15, and in many later publications.

319. O AS I WAS KIST YESTREEN.

The earliest copy of this lively tune is contained in Oswald's "Caledonian Pocket Companion," book v., page 5, but the air is found in many later Scottish collections. Stenhouse says, "The old title of the air was 'Lumps of Pudding.' It appears in the 'Dancing Master,' printed in 1657." Nothing could be more absurd than this statement. "Lumps of Pudding" is a totally different tune, and it does not appear in any of Playford's "Dancing Masters" prior to 1701. We doubt whether Stenhouse ever saw the edition of 1657, which he so often refers to, as he seems to imagine it contained all the tunes given in later editions. His assertion that Gay introduced the melody into the "Beggars' Opera" is also wrong. "O as I was kissed yestreen" was probably, from its construction, originally a bagpipe tune.

320. FINE FLOWERS IN THE VALLEY.

This is a plaintive little tune. Stenhouse says of it, "This ancient and beautiful air, with the fragment of the old ballad beginning, 'She sat down below a thorn,' were both transmitted by Burns to Johnson for the Museum." We have, after diligent search, been unable to find the tune in any source previous to the Museum, therefore, in the absence of other evidence, Stenhouse's assertion as to the antiquity must be taken for what it is worth.

321. I DO CONFESS THOU ART SAE FAIR.

The melody given to this song is well known as "Jacky Tar." Stenhouse says, "The fine old tune, to which the Scottish version of the song by Burns is adapted, is called 'The Cuckoo.' There was a Jacobite song to the same air, a fragment of which is inserted in Hogg's Jacobite Relics, vol. i." Another version of the tune, in the major key, called "The Cuckoo's Nest," is given in Rutherford's "Complete Collection of 200 of the most Celebrated Country Dances," vol. iii., *circa* 1770. It is published also in Straight & Skillern's "204 Favourite Country Dances," 1774. In Aird's Selection, vol. i., 1782, we have the tune as "Come ashore Jolly Tar and your trowsers on." The two latter are in the minor key, the last probably furnished the tune for the Museum. Bunting has claimed the tune for Ireland, and has given a version in the major key in his collection of 1840, called "The Cuckoo's Nest," very ancient, author and date unknown, from an old music book of 1723. We ask for more explicit evidence. The Irish have a different air, called "The Cuckoo and The Pretty Cuckoo."

322. IF E'ER I DO WELL 'TIS A WONDER.

The air set to this strange song occurs in "The Curious Collection of Scots Tunes," dedicated to the Duke of Perth, by James Oswald, page 5, 1740. It is under the title of "If e'er ye do well its a wonder," and probably may refer to another song than the one in the Museum, which is taken from the fourth volume of Ramsay's "Tea-Table Miscellany." The tune also has Oswald's title in William M'Gibbon's second Collection, 1746.

323. THE SOGER LADDIE.

Regarding this tune Stenhouse says, "Both the words and music of this song appear in Thomson's 'Orpheus Caledonius,' 1725, from whence they were copied into the Museum. The tune must, therefore, have been known long before that period by the name of 'My Soldier Laddie,' which is the title prefixed to it in Thomson's work. This song was *reprinted* in the sixth volume of 'Watts' Musical Miscellany' in 1731." The above statement is grossly misleading; the words and music are not in the Orpheus of 1725, but in the second edition, 1733. Watts' accordingly preceded Thomson's publication. That the tune was known earlier is certain, for it is included in Margaret Sinkler's Music Book, 1710, under the title of "Northland Laddie."

324. WHERE WAD BONIE ANNIE LY.

It is somewhat doubtful whether this is a Scottish or an English air. A version of the tune is found in Playford's Dancing Master, 1695, under the title of "Red House." Ramsay, in his Tea-Table Miscellany, 1724, published a song, to which he gave the name of "The Cordial," and directed it to be sung to the tune of "Where shall our Goodman ly." About 1690 Scottish tunes and songs were fashionable in England, and it must be borne in mind that a number of our tunes were first printed in London, as there were no music publishers in Scotland at this date. In 1700, Henry Playford's "Original Scotch Tunes" appeared, a small collection consisting of thirty-nine airs. Though the tune is not contained in that work, it was probably well known at the time by its Scots title of "Where shall our Goodman ly." It is a favourite bagpipe tune.

325. GALLOWAY TAM.

This air occurs in Oswald's "Caledonian Pocket Companion," book vi., page 25, entitled "Galloway Tam." It is also contained in Walsh's "Caledonian Country Dances," the 3rd edition, *circa* 1736, under the name of

“Gallay Tom.” Though not agreeing with Stenhouse “that it is the old air of ‘O’er the Hills and far away,’ changed from *common* into *treble* time,” we admit it bears some resemblance to that melody. According to Dauney “Galua Tom” is contained in the Straloch MS. Lute Book, but we have seen a copy of the tune in the transcript, and find it to be a different air.

326. AS I CAM DOWN BY YON CASTLE WA.

This is a pretty little air, but whether ancient or modern it would be difficult to determine. The first source in which it is found is apparently the Museum; in the first two bars it reminds us of “The Ewe Bughts,” and it is probable the composer availed himself of that tune.

327. LORD RONALD MY SON.

It has been stated that the air to this ballad is probably the original of “Lochaber no more.” Before we can accept this statement there must be evidence (not an unsupported tradition merely) that the ballad of “Lord Ronald” is an earlier production than Ramsay’s “Lochaber.” We consider the air to be a different version of the same tune, the probable origin for both being “King James March,” and we refer to our remarks under the note to “Lochaber” (see page 87), instead of repeating them here. The following notice of the tune is given in the “Reliques of Robert Burns,” Cromek, 1808: “Burns says, This air, a very favourite one in Ayrshire, is evidently the original of ‘Lochaber.’ In this manner most of our finest more modern airs have had their origin. Some early minstrel or musical shepherd composed the complete original air, which being picked up by the more learned musician, took the improved form it bears.” Though some accept this statement, we neither believe in the musical shepherd theory, nor that “Lord Ronald” is the original of “Lochaber no more.” On the latter point we may remark there is nothing but conjecture concerning the origin of the ballad, and to estimate the age of the melody because it was known in Ayrshire with only one strain, on the supposition that the second strain was later, is no evidence whatever. We see no reason why the composer of the one strain did not or could not write the other.

328. O’ER THE MOOR AMONG THE HEATHER.

The words of this song are attributed to a strolling singer named Jean Glover, born in 1758. Stenhouse says there were much older verses, but makes no reference whatever as to where they are to be found. If the song

in the Museum is Glover's, and there was no previous one, it is evident that the tune was first a dance tune, as it is contained in' Bremner's "Collection of Scots Reels or Country Dances," 1760, when Jean was only two years old.

329. SENSIBILITY HOW CHARMING.

This song is set to a melody called "Cornwallis's Lament for Colonel Muirhead." It was composed by Malcolm Stewart, of the firm of Music-sellers in Edinburgh, known as M. & N. Stewart, an establishment that existed for nearly fifty years, and which published many Scottish Collections in its day.

330. TO THE ROSE BUD.

This song is understood to have been written by a joiner in Belfast called Johnston. Stenhouse says, "The tune is evidently the progenitor of the air called 'Jocky's Gray Breeks.'" It is certainly found in Oswald's Second Collection of Curious Scots Tunes, 1742, at page 6, entitled "Jocky's Gray Breeches," but the nameless tune which follows it in common time is far more akin to the present version of "Johnny's Gray Breeks" than the melody of this song.

331. YON WILD MOSSY MOUNTAINS.

The tune for this song is one of James Oswald's compositions. It is contained in his Caledonian Pocket Companion, book iv., page 19, and is called "Phebe." Stenhouse dates book iv. 1742, but that is certainly ten years too early. The tune has Oswald's name in "Universal Harmony," 1745.

332. BONNIE LADDIE HIGHLAND LADDIE.

We shall reserve our remarks on this melody for a special note, in which we intend to review all the "Highland Laddies" in perfect brigade order, including the various tunes according to their seniority.

333. IT IS NA, JEAN, THY BONIE FACE.

This beautiful melody is another of James Oswald's compositions. The tune is called by him "The Maids Complaint," and appears in the "Curious Collection of Scots Tunes" dedicated to the Duke of Perth, which he published before leaving Edinburgh, 1740. Stenhouse says, "It is certainly one of the finest Scottish airs that Oswald ever composed."

334. DONALD COUPER.

Stenhouse makes more than one *faux pas* in describing this tune. He states, "This old tune is mentioned by Colonel Cleland in his mock poem on the 'Highland Host,' *written* in 1697:

' Trumpets sounded, skenes were glancing,
Some were Donald Couper dancing.'

But it was current in England long before this period, as it appears in Playford's *Dancing Master* in 1657, under the title of "Daniel Cooper." Now the "Highland Host" in which it is mentioned was published in 1697. Colonel Cleland was killed at Dunkeld in 1689, so it must have been *written* in that year or earlier. Again, Daniel Cooper is not in any of Playford's *Dancing Masters* before 1695. Stenhouse's dates are really very amusing; he apparently took for granted that every edition of Playford's work contained the same tunes. The second strain resembles "Macpherson's Lament."

335. THE VAIN PURSUIT.

Both the song and tune are said by Stenhouse to be productions of Dr Blacklock, and sent by his amanuensis to Johnson. The melody, however, has considerable Highland character about it.

336. EPIE M'NAB.

This tune was published by Oswald in his *Second Collection of Curious Scots Tunes*, 1742, page 46. It also appears in his *Caledonian Pocket Companion*, book vi., page 18, published twelve years later. In both works it is called "Appie M'Nab."

337. WHA IS THAT AT MY BOWER DOOR.

The words of this song, written by Burns, are set to a tune called "Lass if I come near you," contained in the first volume of Aird's "Selection of Scotch, English, Irish, and Foreign Airs. Adapted to the Fife, Violin, or German Flute, 1782." Stenhouse says, "This tune in old times was known by the name of Lass an I come near thee."

338 & 339. THOU ART GANE AWA.

The old tune of "Haud awa frae me Donald" has certainly contributed much to both versions of the more modern air. Stenhouse blunders again, especially in his dates. He states, "'Haud awa frae me Donald' appeared

with considerable embellishments in the Orpheus Caledonius, 1725," whereas it does not appear till the second edition, 1733; and referring to Playford's "Dancing Master" he asserts that it contained the tune, under the title of "Welcome Home Old Rowley," in 1657. This is not the case; it first appeared in the seventh edition of the Dancing Master, 1690. The melody, we think, is a Scottish one that had crossed the Border, it was evidently well known in Scotland. In the Blaikie manuscript, 1692, the tune occurs entitled, "Hold away from me Donald," though it was published by Henry Playford two years earlier; we consider his title, "Welcome Home Old Rowley," to be a name adopted for the dance. Urbani is said to have introduced the modern set of the melody, but Corri published it nine years before Urbani's work appeared.

340. THE TEARS I SHED, &c.

The beautiful melody to which the words of this song are wedded is not a Scottish one. It is included in Oswald's Caledonian Pocket Companion, book iv., page 8, and in other of his publications as "Anthy the lovely." The composer is not acknowledged, but is now ascertained to have been a London musician named John Barret.

341. THE BONNY WEE THING.

This charming tune is also contained in Oswald's Caledonian Pocket Companion, book ix., page 1, under the title of "The Bonny wi thing." We are not aware of any earlier source. Stenhouse is inaccurate, he gives book viii. instead of ix.

342. ROY'S WIFE OF ALDIVALLOCH.

The earliest collection in which this tune appears under the name of the "Ruffian's Rant," is, so far as we have discovered, Bremner's Scots Reels or Country Dances, 1759, but the air is considerably older. It is found in Walsh's Twenty-four Country Dances for the year 1742, as "Lady Frances Wemys's Reel," and is said to be in the Macfarlane Manuscript, *circa* 1740. The date of this collection is doubtful. In Angus Cumming's Collection of Strathspeys, 1780, it is entitled "Coig na Scalan." It has originally been a dance tune.

343. LADY RANDOLPH'S COMPLAINT.

Tune—"EARL DOUGLAS'S LAMENT."

This melody is contained in the Caledonian Pocket Companion, book vii., page 30. Stenhouse says, "This beautiful tune, if it be not the progenitor of the melodies of 'When I hae a sixpence under my thumb,'

Robidh donna Gorrach, etc., etc., is evidently nearly connected with them. The song seems to have been written subsequent to the appearance of Home's celebrated tragedy of 'Douglas,' in which Lady Randolph is one of the principal characters."

We are inclined to agree with Stenhouse, because neither the tune in the Museum, called "Todlen Hame," nor the other airs, excepting Robidh donna Gorrach, mentioned by him, are found in any collection at an earlier date. It is probable both the song and tune were written for Home's tragedy, which was produced in December 1756. The song, "Todlen but an' todlen ben," in the Orpheus Caledonius, has a totally different tune from that in the Museum, and neither of them is found in the Music for Ramsay's Tea-Table Miscellany.

344. COME, HERE'S TO THE NYMPH THAT I LOVE.

Tune—"AULD SIR SIMON THE KING."

The tune of this song is without doubt very old; according to Chappell it is printed in Playford's "Recreation on the Lyra Viol," 1652. Though ancient, we think it of no importance to discuss its origin, as we consider it devoid of merit. There are several versions of the melody.

345. THE TITHER MORN.

Stenhouse quoting from Cromek's "Reliques" has: "Burns says, this tune is originally from the Highlands." He then remarks, "The musical reader will easily observe that the second strain of this *Highland* tune is almost note for note the same with the second part of the air, 'Saw ye Johnie comin quo' she.' It is, however, a fine tune for all that, and was sent by Burns to Mr Johnson, amongst with the pretty verses adapted to it; which, it is believed, are the composition of our bard." This is evidently a mis-statement; the song appears in the "Goldfinch," 2nd edition, 1782, and may have been included in that of 1777. His praise we may admit, but the musical reader will see he has not observed that the first strain is a version of "The Minstrel Boy," and the final bar of the second a return to that air, therefore the Highlands have been indebted both to Ireland and the Lowlands for this extraordinary production.

346. A COUNTRY LASS.

Our purpose is to direct attention to the tune, not to contend for the nationality of the song. Apparently there was more than one "Country Lass." The song referred to by Stenhouse in Thomson's Orpheus Caledonius (the Second Edition, not that of 1725), consists of the same words,

but the tune is entirely different from No. 346 in the Museum. The same song is given in "Pills to purge Melancholy," but the tune is "Cold and Raw." Ramsay also has the song in the second volume of the Tea-Table Miscellany, and directs it to be sung "to its ain tune." What that air was we have no knowledge, as it is not contained in the Musick for the Scots Songs in the Tea-Table Miscellany. Stenhouse alludes to this melody as follows: "The fine original air, of one simple strain, was recovered by Burns, and transmitted to Johnson; and the verses were at last adapted to *their ain tune* in the Museum." Whether this original air, said to have been recovered by Burns, is the true melody, or simply a version of "Oscar's Ghost," Corri, 1783, to which it has a strong resemblance, may be doubtful. It has certainly nothing to do with "Sally in our Alley."

347. RORY DALL'S PORT.

Of this song, beginning, "Ae fond kiss, and then we sever," Stenhouse says: "Burns, in his original MS. now before me, directs it to be set to the tune of Rory Dall's Port in Oswald's Caledonian Pocket Companion, book viii." This melody was also published by John Walsh in his "Country Dances Selected," under the name of "Rosey Doll." We have been unable to ascertain whether Walsh's work preceded that of Oswald, whose book viii. was published not later than 1757. Walsh died in 1766. It is a matter of indifference who Rory Dall was, or whether he composed the tune. We have not found it earlier than the two sources named. The Rory Dall Port in the Straloch Manuscript is wholly unlike it. Rory Dall, in Gaelic, means simply Blind Rory or Roderick.

348. AS I WAS A WAND'RING.

Tune—"RINN MI CUDIAL MO MHEALLADH."

A Gaelic air.

We are at a loss to understand where Stenhouse received his information about this tune. He says, "This beautiful Gaelic melody was obtained by Burns during his excursion in the North of Scotland, in the year 1787. It is entitled Rinn m'cudial mo mhealladh, *i.e.*, My dear did deceive me." What proof have we for that assertion? It is probable that Burns received the tune from another source altogether. The Rev. Patrick M'Donald included it in his Collection of Highland Vocal Airs, etc., 1784, under the exact Gaelic title, with the English translation, "My love has deceived me." The tune is No. 143 in the collection. Johnson engraved M'Donald's work.

349. LOVELY DAVIES.

Tune—"MISS MUIR."

Stenhouse says no more about this air than that "Burns's verses, beginning 'O how shall I unskilfu' try,' were adapted to the tune called 'Miss Muir,' at his own request." The melody does not appear to have been published prior to the Museum; at any rate, we have failed to discover it in any earlier collection.

350. THE WEARY PUND O' TOW.

We are indebted to Oswald's Caledonian Pocket Companion, book viii., for this melody. It bears the same title in that collection, but whether there was any song to the tune before the one Burns supplied to Johnson for the Museum, we have not been able to find. Perhaps there was none. Sir Walter Scott recited a verse which seems to imply an older song:

"Gin my wife and thy wife were in a boat thegither,
Out o' sicht o' ony land and nane to steer them thither,
And gin the boat was bottomless, and seven leagues to row,
We'd never wish them back again to spin the Tap o' Tow."

351. NOW WESTLIN' WINDS.

Tune—"COME KISS WI' ME, COME CLAP WI' ME."

The title Johnson has given to the tune for this song is that of an entirely different melody. The air is well known as "Boyne Water," or "When the king comes o'er the water." It was discovered by the late John M. Wood under the name of "Playing amang the Rashes," in a manuscript Flute-book (1694), with the name William Graham inscribed on it, and we infer, from the fact that Oswald included it in his Caledonian Pocket Companion, book v., page 26, entitled "The Rashes," that there was evidently an early Scottish song of that name. It received the name "When the king comes o'er the water" in M'Gibbon's Third Collection, 1755. In the Leyden MS., 1692, is another tune called "The Watter of Boyne," but it bears no resemblance to the one under our notice.

352. I HAE A WIFE O' MY AIN.

This tune we find printed in John Walsh's Caledonian Country Dances, book ii., under the name "I've got a wife of my ain," and somewhat later in Oswald's Caledonian Pocket Companion, book x., entitled, I have a wife of my ain. It is either not of early date, or being a dance tune to which some silly words were added, has received no attention. The Scottish origin of the air, however, is stamped on its title, as well as by being included in these Collections.

353. WHEN SHE CAM' BEN, SHE BOBBED.

This tune is probably one of our oldest, though we have not seen it either in manuscript or print earlier than the Leyden MS., 1692. It appears also in Mrs Croekat's MS., 1709, and in Margaret Sinkler's MS., 1710. After these dates the tune is printed in English collections under the name of "Buckingham House." In the "Music for Ramsay's Scots Songs in the Tea-Table Miscellany," and also in later collections, it appears under its Scottish name. It is now better known as "The Laird o' Cockpen."

354. O FARE YE WEEL, MY AULD WIFE.

We are informed by Stenhouse, "This fragment of a humorous old Scottish ballad, with its original melody, was communicated by Herd." The words are contained in the second volume of Herd's Ancient and Modern Scottish Songs, without indication of any tune. Whether it be original or not, it is none other than "Alister" from Walsh's Caledonian Country Dances, book iii.; or "Sir John Malcolm" in Bremner's Scots Reels or Country Dances. Herd ends each verse with,—“sing bum, bum, bum,” and “wi' some, some, some,”—while “bum” and “some” are not repeated in the Museum, and the tune ends more abruptly with the lengthened note in the music.

355. O FOR ANE AND TWENTY, TAM!

Tune—“THE MOUDIIEWORT.”

The name given to the tune of this excellent song by Burns is "The Moudiewort." We think this was certainly the original title of the melody. Its first appearance, so far as we have been able to discover, is in Walsh's Caledonian Country Dances, book iii., page 30, named "Mowdewort," and again at page 62 it occurs as "Porto-Bello"; while in Oswald's Caledonian Pocket Companion, book iv., page 8, it is simply entitled, "Scotch Gig," probably because he was not aware of its real name. Burns shewed great discrimination in his choice of the air for his song.

356. JOHNNIE ARMSTRONG.

We think it certain that the air of this ballad, and perhaps the words also, did not exist in the early part of last century, though commemorating an event in 1529. Stenhouse says, "It would appear to be the progenitor of that class of airs so frequently noticed under the name of 'Todlen Hame,' 'Lament for the Chief,' 'Robidh donna gorradh,' and several others." He omits to mention "Earl Douglas's Lament," of which he declares, "if

it be not the progenitor of the melodies 'When I hae a sixpence under my thumb,' 'Robidh donna Gorrach,' etc., it is evidently nearly connected with them." See Notes 343 and 275. Both tunes, viz., "Earl Douglas's Lament" and "Armstrong's Farewell," are in Oswald's Caledonian Pocket Companion, the former in book vii., and the latter in book ix., page 13.

357. HEY, HOW, JOHNNIE LAD.

Stenhouse tells us, "This humorous song was picked up by Herd, and included in his Collection of 1776. He asserts that the tune is in Bremner's Collection (which is erroneous), instead of in Stewart's Collection of the Newest and Best Reels or Country Dances, 1762, under the name of "The Lassies of the Ferry." It also appears in Walsh's Country Dances Selected, part ii., entitled "Lads of Saltcoats," a work published about the same date, or perhaps a year or two earlier.

358. LOGIE O' BUCHAN.

This song has been claimed for two different persons. Stenhouse says, "the old verses are said to be the composition of Lady Ann Lindsay,

1 TAK TANT TO THE RIPPELS GUDEMAN. 1694.

2 BEWARE OF THE RIPPLES. 1759.

3 LOGIE O' BUCHAN. 1792.

4 LOGIE OF BUCHAN. 1792.

The image displays four staves of musical notation, numbered 1 through 4. Each staff begins with a treble clef and a 3/4 time signature. Staff 1 is titled 'TAK TANT TO THE RIPPELS GUDEMAN' with the year '1694.' Staff 2 is titled 'BEWARE OF THE RIPPLES.' with the year '1759.' Staff 3 is titled 'LOGIE O' BUCHAN.' with the year '1792.' Staff 4 is titled 'LOGIE OF BUCHAN.' with the year '1792.' The notation consists of rhythmic patterns of eighth and sixteenth notes, with some rests and bar lines. The music is arranged in a single system with four staves.

authoress of 'Auld Robin Gray.' Peter Buchan, in his "Gleanings of scarce old Ballads," Peterhead, 1825, says, "Lady Anne Lindsay was certainly not the authoress of this song or ballad, which is said to have been composed by George Halket, Schoolmaster at Rathan, in the year 1736-7." So far as we have seen, there is no direct proof to substantiate either assertion, but as this is not our province, we pass on to the air. The late John Muir Wood, searching for ancient tunes or their origins, fixed upon a tune called "Tak tent to the Rippells," in a manuscript of 1694; also on "Beware of the Ripples," in Oswald's Caledonian Pocket Companion, book xi., but we consider this to be rather far fetched, and offer our readers copies of both, along with the version of Johnson and Napier for comparison. The Museum melody is in the minor key. In 1798 there appeared a song on the surrender of the French to Earl Cornwallis at Ballinamuk in Ireland, to the tune "Logie o' Buchan," which shows that the air had become popular, but we have no knowledge of the version used.

359. O KENMURE'S ON AND AWA, WILLIE.

It is not our intention to make any remarks on this song commemorating the part taken by Lord Kenmure in the Rebellion of 1715, further than to state that, like "Scots wha hae," it was not written at the time. We have not seen any copy of this tune in any publication prior to the Museum, and we suspect that neither verses nor melody existed earlier. At least we have no knowledge that either were printed before 1792.

360. BESS AND HER SPINNING WHEEL.

This song was written by Burns for the Museum. Stenhouse makes the following reference to the tune: "The beautiful melody to which the verses are adapted was composed by Oswald, and published in the fifth book of his Caledonian Pocket Companion, page 10, under the title of 'Sweet's the Lass that loves me.'" This is an error for which we cannot entirely blame Stenhouse, as an asterisk is attached to the title in the index to Oswald's publication denoting that it was his own composition. We think it probably a mistake of the engraver: the index has been carelessly got up, and is defective. The tune is an old Scots measure, and was in print before Oswald was born. It appeared in Henry Playford's Original Scots Tunes, dated 1700, under the title of "Cosen Cole's Delight."

361. MY COLLIER LADDIE.

In this instance we cannot do better than quote a part of Stenhouse's note:—"The words of this song, beginning 'Where live ye, my bonny lass,'

as well as the tune, were transmitted by Burns to Johnson in the poet's own handwriting. It appears in no other collection." After a very diligent search we have found no evidence that either words or music existed before the Museum. At any rate, they do not appear in any printed collection which we have overhauled.

362. THE SHEPHERD'S WIFE.

We cannot fully accept what Stenhouse says regarding this song and the air in his note. "This old comic song appears in Herd's Collection, vol. ii. It contains two verses more than the copy inserted in the Museum, which were chiefly omitted on the score of delicacy." Only one verse is left out entirely, and a substitute is provided for the second. Stenhouse adds, "The pretty tune to which the words are adapted in the Museum was communicated by Burns; but a respectable old lady informed the editor that in her early days the verses were usually sung to the well known air of Bab at the Bowster, *alias* 'The Country Bumpkin.'" Robert Chambers, in "Songs Prior to Burns," says,—“In Herd's Collection is a long rambling dialogue song of not much merit, but sustained by a melody of uncommon beauty, and for a Scotch sentimental air, animation.” We may remind our readers that there is not a single tune printed in Herd's Collection, and few are named, except those of which words and music bear the same title. The tune in the Museum does not occur in any earlier publication. Chambers gives a superior tune, which is the one in use at this date. It first appeared in Wm. Napier's Collection, vol. iii., 1794.

363. WILLIAM'S GHOST.

Stenhouse tells us, “‘There came a ghost to Margaret's door’ was recovered by Ramsay, and printed in his Tea-Table Miscellany, 1725.” The truth is, it occurs in the fourth volume, which was published in 1740, and completed the work entitled “The Tea-Table Miscellany, or a Collection of the most choice songs, Scots and English.” As the second and third verses of the song contain the words, “From Scotland new come home,” we suspect it to be of English origin, and probably the melody is also English. The tune first appears along with the words in Wm. Napier's “Selection of the most favourite Scots Songs,” 1790. The genuine tune (according to Stenhouse) was therefore published two years before the Museum, and four previous to Ritson. We have no evidence for the song beyond Ramsay's Tea-Table Miscellany. Ritson says the last two verses are spurious and were probably added by Ramsay, but he cites no earlier source. The tune is not the “William's Ghost” attributed to Rizzio by Oswald.

364. NITHSDALL'S WELCOME HAME.

About this song, Stenhouse informs us, "The verses are adapted to an air composed by the late Robert Riddel, of Glenriddel, Esq." Though the tune does not appear in the two collections composed and compiled by that gentleman, we have no reason to doubt the statement. The melody was probably first given to Johnson along with the song for the Museum, or it may be a fugitive tune, as several of Riddel's compositions are found in other collections.

365. JOHNNIE BLUNT.

In Stenhouse's note, it is said that this song is the original of "Get up and bar the door," inserted in the third volume of the Museum. This assertion we are rather inclined to doubt, because it is unlikely that copies would precede the publication of the original, and we have neither the song nor tune till it appeared in the fourth volume of the Museum, while the tune of "The Barring of the Door" was published ten years earlier by Aird in his "Selection of Scotch, English, Irish, and Foreign Airs, adapted to the Fife, Violin, or German Flute."

366. COUNTRY LASSIE.

A different song and tune under a similar title has been treated in note 346. This melody, entitled "The Country Lass," appears to words beginning, "Although I be but a country lass," in the Orpheus Caledonius, 1733, but not in that of 1725, as stated by Stenhouse. He tells us, "Henry Carey, in composing the melody to his song, 'Of all the girls that are so smart,' or 'Sally in our Alley,' has evidently borrowed from this tune." Whether Carey did or not, there exists no resemblance to his composition, but we observe a similarity in the thirteenth and fourteenth bars of the air now sung to his verses, which Chappell, in "The Popular Music of the Olden Time," page 375, says is an older melody. With that exception the tune in the Museum is quite Scottish in character, and does not suggest having been cribbed. The song is said to be by Burns, but his name was not put to it in 1792.

367 and 368. FAIR ELIZA.

A GAELIC AIR.

These are two different Highland tunes to the same song, written by Burns, who mentions them as alternative airs for the words. Johnson gives both in the Museum. They are taken from the Rev. Patrick

M'Donald's Collection of Highland Vocal Airs, 1784; being respectively No. 112 and No. 133 of that work, the former a Perthshire and the latter an Argyleshire melody. In our estimation the second is the prettier, though both are fine tunes.

369. MUIRLAND WILLIE.

See English Claims, page 38.

370. THE WEE, WEE MAN.

This tune is better known at the present time under the name of "Bundle and go." Stenhouse says, "Herd published it in his Collection, first edition, 1769, and Ritson copied it with the melody from the Museum, in which the words and music appeared together for the first time." That statement we leave unquestioned, but the tune itself is found in Aird's Selection of Scotch, English, Irish, and Foreign Airs, 1782, entitled, "I'd rather have a piece than a kiss of my Jo."

371. YE JACOBITES BY NAME.

In his note Stenhouse says, "This song is another unclaimed production of Burns. It is adapted to an air which has always been a favourite in the low country, and to which several of their songs have been sung. The ballad on the celebrated pirate Paul Jones, beginning, 'You've all heard of Paul Jones, have you not? have you not?' was sung to the same tune. There is another ballad to the same air, beginning, 'My love's in Germany, send him hame, send him hame,' published as a single-sheet song by N. Stewart & Co., Edinburgh, said to have been written by a lady on the death of an officer, 1794. The late Hector Macniell, Esq., told me, however, that he was the author of this ballad himself." In a note to Macneill's song by the late J. Muir Wood, in the "Popular Songs and Melodies of Scotland," 1887, he mentions "an English sea-song written on 'Admiral Benbow,' 'Come all you sailors bold, lend an ear, lend an ear,' the air of which bears sufficient resemblance to justify one in thinking that it gave rise to the present tune, probably through the unintentional variation of an untrained singer imperfectly catching up by ear what he supposed to be the correct melody." This is mere conjecture; the only resemblance lies in the rhythm of the words, "lend an ear, lend an ear," and "send him hame, send him hame," not in the airs. The tune in the Museum is not found prior to 1792, and we doubt the existence of the song "You've all heard of Paul Jones" to be earlier than that date.

372. THE POOR THRESHER.

Whether this song is a Scottish, English, or Irish production we will not presume to determine, but our opinion is that the air belongs to Ireland. It is much more in the style of the Irish ballad tune than in that of the other two countries.

373. THE POSIE.

This song was written by Burns. In Cromek's Reliques, Burns says, "It appears evident to me that Oswald composed his Roslin Castle on the modulation of this air. In the second part of Oswald's, in the first three bars, he has either hit on a wonderful similarity to, or else he has entirely borrowed the three first bars of the old air; and the close of both tunes is almost exactly the same. The old verses, to which it was sung when *I took down the notes from a country girl's voice*, had no great merit." Again, Burns in a letter to Mr Thomson, printed in Dr Currie's edition of Burns's Works, dated 19th October 1794, says, "'The Posie,' in the Museum, is my composition; *the air was taken down from Mrs Burns' voice*." Which statement is the true one? Burns was certainly in error about "Roslin Castle." Oswald never claimed the tune under any name, and it was published by M'Gibbon in his Second Collection, 1746, entitled, "The House of Glams," some years previous to the fourth book of Oswald's Caledonian Pocket Companion. It may be necessary to add that we have not the least evidence that the tune of "The Posie" is old, neither do we get the song beginning, "There was a pretty May, and a milken she went" (which Stenhouse gives as a specimen), in any old collection. The tune, instead of being the source of Roslin Castle, has probably borrowed the three bars from it.

374. THE BANKS O' DOON.

See English Claims, page 55.

375. DONOCHT HEAD.

This excellent song has received its melody from a fine old air contained in William M'Gibbon's Second Collection of Scots Tunes, 1746, page 3, entitled, "Gordon Castle." It occurs also at a later date under the same name in Oswald's Caledonian Pocket Companion, book x.; not in book ix., as stated by Stenhouse.

376. SIC A WIFE AS WILLIE HAD.

Stenhouse says, "This very humorous song beginning, 'Willie Wastle dwalt on Tweed,' was written by Burns purposely for the Museum." His note concerning the melody, however, is entirely erroneous; he states,— "The words are adapted to a tune called 'The Eight Men of Moidart,' which was formed into a Strathspey, and published by Bremner in his 'Collection of Reels and Country Dances,' about the year 1764." There is no Strathspey of that name in Bremner's work, but "The Eight Men

The image shows two musical staves. The top staff is labeled "BLUE BRITCHES." and "1760." and contains a single melodic line. The bottom staff is labeled "SIC A WIFE AS WILLIE HAD." and "1792." and contains two parts, numbered 1 and 2, representing a Strathspey. Both pieces are in C major and 2/4 time.

of Moidart" is contained in Neil Stewart's "Collection of the Newest and Best Reels and Country Dances," and it bears not the slightest resemblance to "Sic a wife as Willie had." It is evident that the vocal melody has been adapted from a reel taken from Bremner's Collection, 1760, called "Blue Britches," and occurring, twenty-four years later, in Gow's First Collection, page 13, first edition, as "Link him Dodie" Strathspey. It is not the "Blew Breiks" of the Skene Manuscripts.

377. LADY MARY ANN.

The tune in the Museum for this song by Burns is called by Stenhouse, "*the very beautiful old air*," though it does not occur in any collection prior to Johnson's publication. In the Works of Robert Burns, edited by Allan Cunningham, 1864, on page 73, volume ii., we are informed, "An old ballad, called 'Craigton's growing,' was chanted to him (Burns) in one of his Highland excursions; *he caused the tune to be noted down*, and musing over the old rhyme, produced 'Lady Mary Ann,' and sent both music and words to the Museum." What may be the age of the melody is quite uncertain. Our impression is that it is not a genuine old melody, but one compounded, to some extent, from the tunes of "Pinkie House" and "The Blathrie o't." In cases where songs and tunes are gathered promiscuously, unfounded tradition is frequently added to give plausibility. We suspect Stenhouse occasionally made assertion suffice for what could not be proved.

378. SUCH A PARCEL OF ROGUES IN A NATION.

Stenhouse says, "This song, beginning, 'Farewell to a' our Scottish fame,' is likewise an unclaimed production of Burns." We are not surprised that the poet suppressed the authorship of the song, for at the date he lived it might have caused him trouble. The melody is an old one, which appeared in Oswald's Caledonian Pocket Companion, book iv., and two or three years later in William M'Gibbon's Third Collection, 1755. In both these works its title is "A parcel of Rogues in a nation," a very appropriate one at the present time. The tune is really a charming one.

379. KELLYBURN BRAES.

That we are suspicious about the old song and its air need not excite wonder. The original verses given by Stenhouse never appeared in any form till Cromeke gave them a place in his "Remains of Nithsdale and Galloway Song." We think the lines have been written by some wit, who palmed them off as traditional. The melody, which cannot be found in any collection issued before the Museum, has the ring of a good modern tune.

380. EVANTHE.

This song is said to have been written by Dr Blacklock, and he is also credited with the melody. The tune is a rambling sort of air, here and there reminding us of others, especially the first strain of "O'er the hills and far awa."

381. JOCKY FOU, AND JENNY FAIN.

The air of this song under the above title is contained in Adam Craig's "Collection of the Choicest of the Scots Tunes." Stenhouse says it has been greatly embellished by Craig, and gives another version in his note, No. 289, which he calls the original, but he neglects to mention the source whence he obtained it. He says also, "The composer of 'Tullochgorum' has evidently taken the subject of it from this old tune." Absurd!

382. AY WAKIN' OH!

This is another version of the tune No. 213 of the Museum. It was received by Mr Stephen Clarke from Captain R. Riddell of Glenriddell. Though Stenhouse prints in his "Illustrations," page 206, what he calls

the original, this air, differing little from it, was published by Napier in his Selection, 1790, and Ritson adopted his version. We think it the better one.

383. PATIE'S WEDDING.

Though the verses are to be found in Herd's "Ancient and Modern Scottish Songs," etc., the song may be relatively modern. So far as we have been able to ascertain, it is not included in any earlier Scottish collection, nor is the foolish old ballad, "We'll put the Sheep-head in the pat," the tune of which Stenhouse says this air is a modernized version.

384. THE SLAVE'S LAMENT.

This song is not furnished with a Scottish tune. It is said both words and music were communicated by Burns. The air is understood to be an African melody.

385. ORANANAOIG: OR, THE SONG OF DEATH.

A GAELIC AIR.

This is a beautiful song written by Burns to a Highland melody contained in the Rev. Patrick M'Donald's "Collection of Highland Vocal Airs," etc., 1784. The tune is an excellent one. In Wood's "Songs of Scotland," edited by G. F. Graham, an incident is mentioned in connection with the death of Cameron of Fassifern, taken from James Grant's work entitled "The Romance of War." The piper, at the request of Cameron, is said to have played "The ancient Death-Song of the Skye-men—'Oran an Aoig.'" This is indeed a romance. The tune cannot be played on the bagpipe in any form; the compass being too great. That instrument has only nine notes, whereas the melody contains thirteen. Even by raising the two lowest notes of it an octave, eleven remain.

386. AFTON WATER.

The melody to which this song is sung is not contained in any earlier collection. It seems to be contemporary with the words, and is probably a composition of Major Logan, or some Ayrshire worthy. The popular air for the song is a composition about half a century old, by Alexander Hume, who has written a number of Scottish melodies. The original tune, however, is not altogether discarded; by some it is even preferred.

387. BONIE BELL.

Burns is said to have communicated the air for this song along with the words. The song is his own, but how he acquired the tune we are unable to say. Our suspicion is that it is not Scottish. We are told that the poet never wrote any verses until he had thoroughly mastered the tune. We cannot find it in any old collection. It may be modern, or more likely, Irish, as it has several traits of their style. After adopting the title of "The Scots Musical Museum," and avowing the intention to confine the work to really Scottish songs and tunes, those frequent excursions are to be deplored, especially when no explanation is given.

388. GREEN SLEEVES.

Though this song is the production of Allan Ramsay, and published in the first volume of the "Tea-Table Miscellany," 1724, we have no hesitation in pronouncing the melody to be English. The tune was long and greatly in favour in Scotland, but that does not alter its character, although it is sung to many English songs. It has original words of its own, from which the name is derived. Ramsay's adaptation does not affect either its character or nationality.

389. THE GALLANT WEAVER.

The melody united to the words of Burns's song, "Where Cart rins rowin' to the sea," is called "The Weaver's March: or, the 21st August." The air is contained in James Aird's First "Selection of Scotch, English, Irish, and Foreign Airs, adapted for the Fife, Violin, or German Flute," 1782, a work apparently well known to the poet. The tune, however, is much earlier, as it is included in the second volume of Playford's Dancing Master, 4th edition, 1728, entitled, "Frisky Jenny; or, The Tenth of June."

390. SLEEPY BODY.

The melody united to this song is found in the Orpheus Caledonius of 1733, and is the last tune given in that work. The version contained in the Museum is not identical with that of William Thomson. Stenhouse mentions as a curious circumstance, that Oswald has a jig to the air of The Plowman, nearly in the notes which constitute the melody of "Sleepy Body." We scarcely think the circumstance is curious, as apparently both the tunes have the same parentage.

391. I LOVE MY JOVIAL SAILOR.

The pretty tune that is wedded to this song has much in common with the air of "The Auld Man's Mare's Dead." The closing bars of the first strain and the whole of the second of this melody have strong Irish features, from which we are inclined to consider it a production of the Sister Isle entirely. Stenhouse states that, both the song and tune were received by Johnson anonymously, and "they are to be found in no other work yet extant."

392. HEY CA' THRO'.

The origin of this air is quite a mystery. We do not know anything about it prior to its insertion in the Museum. The words of the song refer to Fifeshire, and Stenhouse might have acquired some information about the composition which cannot now be obtained. The song begins, "Up wi' the Carles of Dysart." An old musician of that town, named James Walker, who published two Collections of Tunes about the end of last century, and lived till the year 1840, could probably have told something about it.

393. WHILE HOPELESS, &c.

The author of this song was Dr Robert Mundell, the Rector of an Academy in Dumfriesshire. He is said also to have composed the air, and transmitted both words and music to Johnson for the Museum.

394. O CAN YOU LABOR LEA, YOUNG MAN.

Whether as an old song this was well known to the inhabitants of Nithsdale and Galloway in Burns's day, we shall not dispute. We have never discovered the tune with the above title in any work antecedent to the Museum. The melody of Burns's "Auld Lang Syne" is said to be derived from it, but this tune in its turn is only a variation of a still older one. We discuss the subject under "Auld Lang Syne," No. 413.

395. ON THE DEATH OF DELIA'S LINNET.

The air is a modern one, but, nevertheless, an excellent melody. The author of the song probably composed the tune. The words and music were first inserted in the Museum. Johnson received both anonymously, and their author is still unknown.

396. THE DEUK'S DANG O'ER MY DADDIE. '

We have no hesitation in pronouncing this tune to be of English origin. We certainly agree, however, with G. F. Graham, that our Scottish version is much the better in melodic form and animation. It has been long known in Scotland by the above title. In England it was entitled "The Buff Coat."

397. AS I WENT OUT AE MAY MORNING.

This tune is not found in any Scottish collection prior to the Museum. It appears to be a mongrel. The latter half of it is a palpable plagiarism of "When the King cam' o'er the Water." Stenhouse begins his note by saying, "The *words* and *music* of this old ballad," but he does not prove the age of either the one or the other. He says Burns altered the words of it, but it would have been better had he done it somewhat more. We are doubtful if the song was ever printed before the Museum.

398. SHE'S FAIR AND FAUSE, &c.

Stenhouse tells us, "Burns picked up this charming old melody in the country, and wrote the verses to which it is so happily adapted in the Museum." We are afraid this statement about the melody is not a correct one. The tune was well known by its old name, "The Lads of Leith," under which title it appears in the fourth book of Oswald's Caledonian Pocket Companion. It occurs also in Walsh's Caledonian Country Dances, book i., 3rd edition, which was published, we believe, not later than 1736, or fully sixteen years before Oswald. The latter has been credited for preserving the tune in his publication, and we are not aware that Walsh changed the tunes in his various editions, after the manner of John Playford.

399. THE DEIL'S AWA' WI' TH' EXCISEMAN.

This old tune is not Scottish. Its original name is "The Hempdresser," an English country dance tune, which appears in John Playford's English Dancing Master, 1651, and in later editions of that work, as the English Gentlewoman, or "The Hempdresser." But for Burns's words, the tune would not have been heard of now.

400. MISS WEIR.

We cannot find this melody in any earlier collection, therefore think it is the composition of the writer of the song, who Stenhouse says was a dissenting clergyman at Biggar. It is a fine melody, and being within the compass of nine notes, is well suited for the voice.

VOLUME V.

401. THE LOVELY LASS OF INVERNESS.

This song, Stenhouse tells us, was written by Burns with the exception of the first half stanza, which is old; and Cromek says, "Burns took up the idea from the first half verse, which is all that remains of the old words, and this prompted the feelings and tone of the time he wished to commemorate." Nowhere can we find any earlier trace of this ancient half-stanza. Where does it occur? In our opinion Burns was not indebted to any such fragment. The song evidently received its title from Oswald's melody, which was published about six years before the Battle of Culloden in his *Curious Collection of Scots Tunes*, dedicated to James Duke of Perth, 1740. The tune is a good one, but its compass is too extensive for the voice.

402. A RED RED ROSE.

Stenhouse says, "This song, beginning *O, my luvies like a red red rose*, was written by Burns, and sent to Johnson for the Museum. The original manuscript is now before me. Burns, in a note annexed to the verses, says, 'The tune of this song is in Neil Gow's first collection, and is there called *Major Graham*.' It is to be found on page 6 of that collection." In the advertisement prefixed to the second volume of P. Urbani's *Selection of Scots Songs* the following occurs: "The words of the '*Red Red Rose*' were obligingly given to him by a celebrated Scots Poet, who was so struck with them when sung by a country girl, that he wrote them down, and, not being pleased with the air, begged the author to set them to music in the stile of a Scots Tune, which he has done accordingly." George Thomson, in the index to the poetry of his second volume, second edition, states, "*O my love's like, &c., Author unknown*," and on page 89 gives the song under the title of "*O, my Love's like the Red Red Rose*." From an old MS. in the Editor's possession, "*Air—Wishaw's Favourite—composed by Mr Marshall*." Johnson gives another air to the same song, No. 403, entitled "*Old set—Red, Red Rose*," which we refer to in our note to the following song, No. 404. The tune "*Major Graham*" is a palpable plagiarism of Marshall's "*Miss Admiral Gordon's Strathspey*." Stenhouse, in his note, blames Mr Clarke, who, he says, has made the second strain twice the length of the first, and he states what was evidently the poet's intention. It is not Clarke that is wrong, for he added nothing to Gow's second strain, and we have no evidence whatever of the poet's intention, only Stenhouse's assertion. The song first appeared with Urbani's air, April 1794; next, in the Museum with "*Major Graham*" and the "*old set*," May 1797; afterwards with "*Wishaw's Favourite*" in Thomson's *Selection*, July 1799. W. Scott Douglas has in his index, "*A Red Red Rose*," 1794, and "*Johnson's Museum*, 1796." He adds, "Burns did not live to see the song attached to

its melody. He appears to have intended it to be sung to the simple and pretty air, which we subjoin, 'Lament for Mary Queen of Scots.' Is there any warrant for such an assertion? We shall not pronounce any opinion on the merits of the various tunes, but simply mention that the words are now usually sung to an altered version of "Low down in the Broom."

404. MARY QUEEN OF SCOTS LAMENT.

This song was written by Robert Burns. It is united to the same melody as the second setting of the "Red Red Rose." Stenhouse states, "The verses are adapted to the ancient air, entitled 'Mary Queen of Scots Lament,' which Burns communicated to the Editor of the Museum amongst with the Ballad. It consists of one simple plaintive strain, ending on the fifth of the key, and has every appearance of being one of our earliest tunes." Stenhouse fails to notice that Johnson, with the "Red Red Rose," has printed the melody in two strains, both having repetition marks, which render the words absurd if repeated. We doubt the story connected with the tune. Did Burns call the air *ancient*? Does the circumstance of the tune ending on the fifth of the key, or Stenhouse's mere assertion, afford any proof of its age? The melody is not contained in any collection prior to the Museum, nor is it the one called by Corri and others, "Queen Mary's Lamentation."

405. A LASSIE ALL ALONE.

Tune—"CUMNOCK PSALMS."

The verses of this song by Burns are exceedingly fine, but the melody to which they are adapted is a silly chant. Burns is said to have communicated the tune, which we are unable to find in any collection prior to the Museum.

406. THE WREN'S NEST.

Stenhouse says, Mr Clarke has the following note on his manuscript of the words and music: "The tune is only a bad set of Johnny's Gray Breeks; I took it down from Mrs Burns' singing." Is Clarke accountable for the note? The tune appears to be constructed from three airs, "Johnny's Gray Breeks," "Where Gaudie rins," and "The Highland laddie."

407. PEGGY IN DEVOTION.

This tune is not Scottish; it is simply an imitation of the Grub Street order. It was originally sung to some very vile words entitled "The Scotch Parson's Daughter," contained in Tom D'Urfey's Pills to Purge Melancholy.

408. JAMIE O' THE GLEN.

This tune is of a trifling and mongrel description. So far as we can discover, it appears for the first time under the name of "Auld Rab the Laird" in James Aird's Selection of Scotch, English, Irish, and Foreign Airs, vol. iv., 1794. The air in its second strain bears much resemblance to the old tune, "O'er the muir among the heather."

409. O GIN YE WERE DEAD, GUDEMAN.

Stenhouse, in his note, says, "This ancient tune originally consisted of one strain. The second part was taken from one of Oswald's variations of the original melody, printed in the fourth volume of his Pocket Companion." He follows with what he calls "a correct set of the original melody, from a very old manuscript." It is only the first strain slightly different in the fifth bar. To show the absurdity of his statement, the tune with both strains is contained in the Dancing Master of 1709, entitled "The Fidler's Morris," more than forty years before Oswald published it. The melody is understood to be one of those the Reformers sang to their spiritual songs about 1549. Oswald entitled it in the Caledonian Pocket Companion, "I wish that you were dead, goodman," and a few years later it bears the name of "Watson's Scots Measure," in M'Gibbon's Third Collection.

410. MY WIFE HAS TAEN THE GEE.

This song does not appear in any collection we are aware of antecedent to Herd's Ancient and Modern Scottish Songs, 1769. The tune united to the words in the Museum, so far as we can discover, is not contained in any earlier publication, and though Stenhouse says it "was communicated by Burns," we mistrust his assertion. It is said to have been constructed from an older air, "The Miller," or "Merry may the maid be that marries the Miller." There is a great similarity between the two tunes, but we possess no evidence as to which is the older melody. Other two tunes have been used for the song: one, printed by Ritson; another, said to be old, is in Gow's Fifth Collection as "My Wife she's taen the Gee," communicated by Mr Gibson Hunter of Blackness. Neither of these two tunes suits the words so well as the present melody, though Stenhouse says the latter may be the original. Hunter's air reminds us much of "John of Badenyon."

411. TAM LIN

This ballad is, as Stenhouse says, "of unquestionable antiquity," which, however, is no proof that the tune is as old. In the additional illustrations to the Museum we are informed that the music, instead of being written in

1566, could not have been written before 1600 or 1620. It had been inserted, along with various miscellaneous airs, by a different hand, probably between the two latter dates. Though Stenhouse says that he had the manuscripts written by Thomas Woode before him, he omits to show what the soprano and bass parts were like, or if any melody is contained in them. Our endeavour is always to find proof of the age of the airs, instead of inventing traditional antiquity, and assuming it to be true. We have no desire to throw away tradition when there is any support for it, but we cannot accept mere assertion. We have not discovered the tune of "Tam Lin" before its appearance in the Museum.

412. HERE'S A HEALTH TO THEM THAT'S AWA.

Stenhouse says: "The words and air of this song were communicated by Burns, but neither of them are genuine. The words consist of a verse of a Jacobite song, with verbal alterations by Burns himself. The tune has half a bar in the first strain more than it should have; and Johnson, to mend the matter, has marked the tune $\frac{9}{8}$ in place of $\frac{3}{8}$." These remarks he follows with what he calls "a correct copy of the words and music," but neglects to state where he obtained them. Though Johnson erred in prefixing $\frac{9}{8}$ to the tune, Stenhouse apparently did not observe that it was printed in $\frac{9}{8}$ measure, and in calling attention to the redundancy of half a bar, he fails to note that nothing was needed to correct it but to turn the first two notes into semi-quavers, and the final dotted minims in both strains into dotted crotchets, and crotchets tied. Johnson's version is the better of the two. Some compilers have substituted for the final crotchet the third and fifth of the key, and added the word "Hinnny." The tune, which bears a strong resemblance to "Kenmure's on and awa," is first found printed in the Museum. We believe that the song was written entirely by Burns, notwithstanding Hogg's assertion in his *Jacobite Relics*. Stenhouse offers no proof to the contrary.

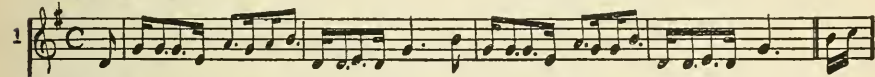
413. AULD LANG SYNE.

The words of this song were written by Robert Burns. This tune was the one first applied to them. See our note, No. 25, page 66.

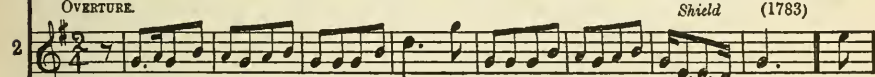
There has been a good deal of controversy about the melody now known as "Auld Lang Syne." Certain writers have assigned its composition to William Shield, and therefore claim it for England, while others contend that it is of Scottish origin. Now and again the discussion is renewed by a class of superficial explorers, who are content to quote oft-repeated assertions, as if such assertions constituted evidence of fact. That the claim in favour of Shield cannot be upheld, however, we hope to be able to convince our readers. The dispute in question seems to have had its origin in a

note by the erratic William Stenhouse ("Illustrations to the Scots Musical Museum;" "O can you labour lee young man," No. 394, page 358), in which he says, "The old tune was modelled into a Strathspey called 'The Miller's Daughter,' which Shield *selected* for one of his airs in the Overture to Rosina, and Gow afterwards printed the air from that Overture under the name of 'Sir Alexander Don's Strathspey.' It is now called Auld Lang Syne." In his note to Auld Lang Syne (pp. 373-376), Stenhouse further states—"As Burns had mentioned that the old tune was but *mediocre*, Mr Thomson got the words arranged to an air *introduced* by Shield in his Overture to the Opera of Rosina, written by Mr Brooks, and

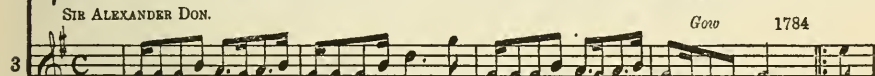
THE MILLER'S DAUGHTER. *M^r G^lashan & C^um^ming.* 1780

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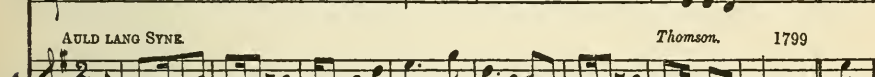
OVERTURE. *Shield* (1783)

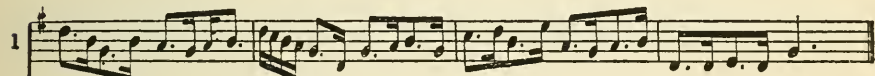
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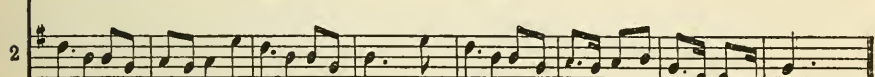
SIR ALEXANDER DON. *Gow* 1784

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AULD LANG SYNE. *Thomson.* 1799

4 

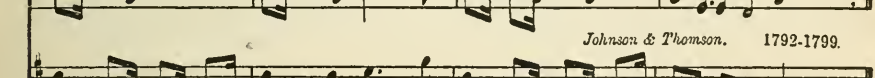
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2 

(Inverted notes for repeat.)

3 

Johnson & Thomson. 1792-1799.

4 

acted at Covent Garden in 1783. It is the last movement of that overture, and in imitation of a Scottish bagpipe tune, in which the oboe is substituted for the chanter, and the bassoon for the drone. Mr Shield, however, *borrowed* the air, almost note for note, from the third and fourth strains of the Scottish Strathspey in Cumming's Collection under the title of 'The Miller's Daughter,' but the strathspey itself is modelled from the Lowland melody of 'I fee'd a lad at Michaelmas.' See Note on Song No. 394. Gow also introduced the air, as slightly altered by Shield, in his Collection of Reels, &c., Book I, and gave it the name of 'Sir Alexander

Don's Strathspey,' in compliment to his friend the late Baronet of Newton-Don, in the county of Roxburgh, who was a good violin player, and a steady patron of the musical art."

On the previous page we present our readers with the tunes from the collections of Alexander M'Glashan and Angus Cumming, 1780, from Shield's Overture of 1783 or 1784, from Niel Gow's First Collection, 1784, and also the tunes "O can ye labour lee young man" (1792), and "Auld Lang Syne" (George Thomson, 1799), showing the variations on the melody from 1780 to 1799. Allowing that Shield improved on M'Glashan's version, no great merit is due to him. The melody is introduced at the end of the overture, and we have no proof that the overture included the air at the time the opera was first produced. Our opinion is that Shield probably added the Scots melody at a later date. *Rosina* was performed in Edinburgh in January 1784, and in order to tickle the ears of the audience Shield inserted the tune, obtained from some local musician, or from William Napier, who first published the opera (afterwards sold to Joseph Dale). The opera of "*Rosina*," like others by Shield, was not entirely his own composition. The title is "*Rosina*, A Comic Opera as performed at the Theatre Royal, Covent Garden, composed and selected by William Shield." Beside the airs claimed by him there is one by Paxton, another by Sacchini, also two French tunes, and two Scots tunes. We have never seen nor heard of any claim made by Shield to the tune of *Auld Lang Syne*.

In a recent publication, "*Stories of Famous Songs*," 1897, the author says of "*Auld Lang Syne*": "To come to the point at once, the melody to which the lyric is now sung was, beyond dispute, composed by William Shield, who was born at Durham, 1748." He also asserts that the overture in which the melody occurs was published separately in 1783, but we have no evidence whatever of such a fact, and without telling us where Shield says so, he adds, "The air known as '*Auld Lang Syne*' he distinctly claimed as his own composition." We shall give one other quotation from this *able author's famous stories*. He says, at page 309 of his work, "Allan Ramsay, when he came across '*Blue Bonnets over the Border*,' inserted it in his '*Tea-Table Miscellany*,' and labelled it '*ancient*,' little knowing that it was written by Sir Walter Scott, who founded it on '*General Leslie's march to Longmarston Moor*.' But most collectors of old songs are bound to be deceived occasionally by falling victims to their own enthusiasm." Further comment on "*Famous Songs*" is needless. Ramsay died in 1758, Scott born 1771.

It remains for us to show that Gow did not copy the air from Shield. Niel Gow has one note nearer to the present version of the air in the first strain; he also ascends in his repeat of the second strain to E-G, instead of remaining at B-E like Shield, and Gow has anticipated Johnson's version of the air of "O' can you labour lee, young man," and Thomson's air of "*Auld Lang Syne*," with these two notes. No reference to "*Rosina*" appeared in Gow's Collection before the second edition in 1801—fully

seventeen years after the first edition—and there is no doubt it was made then because he could not appropriate Thomson's popular version of the melody. The tune is simply a development of the old Scottish strathspey called "The Miller's Daughter."

From the Report of the Northumbrian Small Pipes Society, Annual Meeting, 1897, pp 21-2: "Here (Newcastle-on-Tyne), and probably previously, Shield must have become familiar with the Northumbrian pipes, and it is interesting to find that, in composing the overture to 'Rosina,' a ballad opera, in the year 1782, he wrote a coda or finale as an air for the oboe, accompanied by bassoons, expressly 'to imitate the bagpipe.' Here is a copy of the music as published by him, and here we find the words I have quoted. The music is in C major, and there cannot be a doubt that Shield had the Northumbrian pipes in his mind. The overture speedily became popular, and was greatly in vogue with lady performers on the harpsichord and pianoforte. Twelve years after the production and performance of Shield's opera, the song 'Auld Lang Syne' was published with a new tune, which, I think, cannot be doubted was taken or adapted from Shield's music. That new tune is the one we all know so well, and which appeals to the hearts of Britons at home and abroad, with an effect which passes description.

"I must tell you that 'Auld Langsyne' was published in 1793 with a tune which is now quite forgotten, and it was not till twelve years after Shield published his music that the song appeared (published by Thomson) with the tune as we now hear it. I believe the late William Chappell, and your own learned Dr Bruce, were both of opinion that the music must have been adapted from Shield, but I do not think either of them remarked on the interesting fact that Shield specially describes the air as an imitation of bagpipes, and that he, as a Northern man, must naturally have thought of the pipes with which he had been so familiar when a boy."—*Address by the President, W. H. Cummings, F.S.A., on National Music.*

Mr Cummings, in his Address, ignores "The Miller's Daughter," which tune, in its turn, is taken from "The Miller's Wedding," Bremner's Reels, 1759.

414. LOUIS, WHAT RECK I BY THEE?

This tune we have failed to discover in any collection published prior to the Museum. Although the melody is good, it cannot be said that it is original. The first four bars of the tune appear to have been derived from "The British Grenadiers," written in the minor key. Stenhouse calls it "the fine old air." It seems to be so only in his imagination.

415. HAD I THE WYTE SHE BAD ME.

This tune was formerly known by the name of "Come Kiss wi' me, come clap wi' me." It is contained in the Musick for the Scots Songs in the

Tea-Table Miscellany, *circa* 1725. The air also occurs in the Orpheus Caledonius, 1733, and in many later collections. Oswald published it in the Caledonian Pocket Companion, Book VII., entitled, "Had I the wate she bade me." In Ramsay's music the melody has but one strain. Being a dance tune, however, it probably had the second strain long before Oswald printed it.

416. THE AULD MAN, ETC.

In his note Stenhouse says, "The tune is said to be very old." Our opinion is, that it has been constructed from "The Queen o' the Lothians," with a slight touch of "The Carle he cam o'er the craft," and its age is another of his pious imaginations.

417. COMIN' THRO THE RYE, 1ST SETT.

This air is closely allied to the tune now known as "Auld Lang Syne." No. 418 is another version, which was issued by John Watlen in 1794. See English Claims, page 57.

419. THE DUKE OF GORDON HAS THREE DAUGHTERS.

Stenhouse states that, owing to ignorance of the original air, this ballad was sometimes sung to that of the "Ewe-bughts" in the South of Scotland. Mr Clarke took down the air as it was chanted by a lady of his acquaintance, and thus restored the ballad to its original tune. The words and music first appeared together in the Museum. Ritson does not give any air with the words. To us the lady's tune seems a silly chant. Dean Christie has two distinct melodies to the ballad in his "Traditional Ballad Airs," to which he adds footnotes. What can evidently be trusted to tradition? There is a tune called "Gordon Castle" in William M'Gibbon's Second Collection, 1746, which suits the words well, and may perhaps be the original melody.

420. YOUNG JAMIE, PRIDE OF A' THE PLAIN.

Tune—"THE CARLIN OF THE GLEN."

The tune given to this song in the Museum is none other than the fine old air of "Barbara Allan," the Scottish version, considerably embellished. The title of the melody is evidently obtained from Clark's "Flores Musicae," the only source where it is to be found previous to its appearing in the Museum.

421. OUT OVER THE FORTH, ETC.

In his note Stenhouse says, "This song was written by Burns and adapted to the air entitled 'Charles Gordon's Welcome Home.'" He adds, "At the end of the song Burns has the following note:—'The enclosed tune is a part of Gow's "Charles Gordon's Welcome Home;" but I do not think the close of the second part of the tune happy. Mr Clarke, on looking over Gow's air, will probably contrive a better.' Mr Clarke has retained Mr Gow's tune, but, at the close of the second strain, he has attended to the hint given him by the bard." Whether Burns is accountable for an error, or it originated with Stenhouse, we cannot tell, but there is no tune called "Charles Gordon's Welcome Home" in Gow's Collection. On page 20, Second Collection, however, we find "Mr Charles Graham's Welcome Home." As to Clarke's amendment the second part of the tune was too long for the words, and he simply used the first six bars of it, adding the two last of the first strain. The wrong name is given to the tune by all who derive their information from Stenhouse.

422. WANTONNESS FOR EVER MAIR.

Stenhouse furnishes the following note: "This bagatelle was written by Burns. Clarke thought it worthy of a place in the Museum, that the tune might be preserved, which is *ancient*, and deserving of better lines than those furnished by the bard." The first appearance of this so-called *ancient* but charming melody is found in Aird's Third Selection, 1788, a work evidently well known by Burns.

423. THE HUMBLE BEGGAR.

The tune of this old Ballad was contributed to the Museum by Robert Mackintosh, *alias* "Red Rob," a well-known musician in Edinburgh in the latter part of the eighteenth century. He is said to have taken it down from an acquaintance who used to sing the ballad with great glee. According to Johnson the publisher, the song was in much request. The ballad is humorous but not very consistent. The second line informs us "He had neither house or hald, nor hame;" and the second last line of the song, which consists of ten verses, declares, "But he was first hame at his ain ingle-side." The air is mostly recitative, and the two last bars are identical with the Irish tune of the Boys of Kilkenny.

424. THE ROWIN'T IN HER APRON.

The Museum is the first source in which we find this air, whether it be old or modern. Stenhouse says, "This *ancient* fragment, beginning, 'Our

young lady's a hunting gone,' with its original air, was recovered by Burns." He omits, however, to give any further information as to where, when, or how Burns obtained the words and tune. We have seen a MS. of Charles II.'s time, having a tune written in tablature, called, "Shoe row'd it in hir aprone," but it was not the same as that given in the Museum. It may be mentioned that neither Scott Douglas nor Allan Cunningham, in their editions, give the words and music of this *ancient* fragment said to have been recovered by the poet.

Nos. 425, 426, 427. THE BOATIE ROWS.

This song in the Museum is set to three different tunes. The first is a mongrel air, its first four bars are taken from "The Keel row," and the remainder made up from "There's nae luck about the house." The second is an original melody which never took the popular fancy, and the third may be described as a wretched version of the tune as now sung. The present excellent melody appears in the fourth volume of R. A. Smith's *Scottish Minstrel*, 1822, but to whom we are indebted for it is not stated.

428. CHARLIE, HE'S MY DARLING.

Stenhouse asserts that the reader will find a genuine copy of the old air in Hogg's *Jacobite Reliques*, vol. ii, p. 92. He also says, "The air was modernized by Mr Clarke," but without stating where Clarke got the old air to alter; it was certainly not from the *Reliques*, in which Stenhouse assisted Hogg with the music. Stephen Clarke died about a quarter of a century before Hogg's second volume was issued. The present excellent version of the melody has been modelled from the set in the Museum, but by whom we have not discovered. It is contained, however, in R. A. Smith's *Scottish Minstrelsy*, vol. i., with the latest version of the words.

429. AS SYLVIA IN A FOREST LAY.

The excellent melody adapted to the verses in the Museum, is the composition of James Oswald, who published it under the name of "The Maid's Complaint" in his *Curious Collection of Scots Tunes* dedicated to the Duke of Perth, 1740, p. 14. He also included it in the *Caledonian Pocket Companion*, book iv, p. 30. Stephen Clarke made some slight alterations to render the tune more vocal, which might have been more effectively done.

430. THE LASS OF ECCLEFECHAN.

This song is wedded to a tune called "Jack Latin," which occurs in Oswald's *Caledonian Pocket Companion*, book xii, p. 6. It is also con-

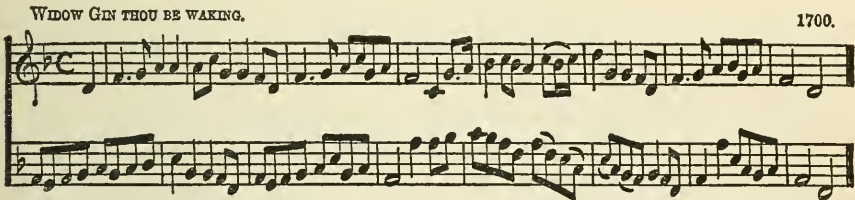
tained in John Walsh's Caledonian Country Dances, book ii., under the same title. Walsh's Collection was published somewhat earlier than Oswald's, but we are unable to state the year of its issue. The first book of the Caledonian Country Dances was published about 1735, but the tunes contained in that work were probably taken from his yearly publication of Twenty-four Country Dances. Hence it is difficult to ascertain the dates of the various books or parts of which the collection consisted. The song of "The Lass of Ecclefechan" was written by Burns.

431. THE COOPER O' CUDDY.

The air adapted to this song is well known as "Bab at the Bowster." It is very doubtful whether the tune is Scottish, the fact being that it is found in the Cobbler's Opera, 1729, as "The Country Bumpkin," and does not possess the peculiar character of a Scottish dance tune. It also occurs in Walsh's Caledonian Country Dances, entitled, "The Country Bumpkin," and in Aird's Selection, 1782, as Bab at the Bowster.

432. WIDOW, ARE YE WAKING ?

This melody is very old; it dates back to the seventeenth century, and appears in Henry Playford's Original Scotch Tunes, 1700, under the title of "Widow, gin thou be waking." Playford's set is more vocal than the version given in the Museum, and only ascends to high A in the fifth bar of



the second strain. The tune is also contained in M'Gibbon's Second Collection, 1746, and in two of Oswald's publications. The words occur in Ramsay's Tea-Table Miscellany, vol. ii. The following is the tune from Henry Playford. 1760c

433. THE MALTMAN.

The tune to which this song is sung is well known in England as "Roger de Coverley." It is included in Playford's Dancing-Master, 1696. The air is a quaint and lively one, in $\frac{2}{4}$ measure, but we are uncertain as to its nationality, and consider it more English than Scottish in character. The words of the song are from the first volume of the Tea-Table Miscellany.

434. LEEZIE LINDSAY.

In his note Stenhouse declares, "This beautiful old air was communicated by Burns," and he adds, on the strength of a memorandum written by Johnson on the original manuscript of the music, "Mr Burns is to send words," but they were never transmitted. We give the above statement for what it is worth. G. F. Graham says, "The old air, probably Highland, was sent by Burns to Johnson." It is the music to which we desire to turn our attention. Both Stenhouse and Graham say *old* air, but neither have adduced any proof of its age, and the latter says, *probably Highland*, which is simply conjecture. No such melody is found in any collection whatever prior to the Museum having the name "Leezie Lindsay," or any other title; and we therefore consider the tune coeval with the stanza. Those who possess Stenhouse's Illustrations will observe that Burns is not committed to a single word in it: "communicated by Burns," "was written by Burns," and "Mr Burns is to send words," are not his; does the last not suggest that he never wrote the verse in the Museum? and Johnson has not prefixed to the tune "Written for this work by R. Burns." The tune in the Museum we prefer to what is the more modern one.

435. THE AULD WIFE AYONT THE FIRE.

This tune, we are informed by Stenhouse, is contained in Mrs Crockett's Manuscript Music-Book, written in 1709, under the title of "The old Wife beyond the Fire." If the statement is correct, it is the earliest source we have for the melody. The air is also included in Walsh's Caledonian Country Dances, book ii., entitled, "Set the old Wife beyond the Fire"; and in Oswald's Caledonian Pocket Companion, book v., page 2, "The old Wife beyond the Fire." We have now ascertained that Walsh is the earlier of the two printed collections. This melody is sung to the song of "Welcome Royal Charlie." "The auld Wife ayont the Fire" is one of several songs that were added to the first volume of the Tea-Table Miscellany.

436. FOR THE SAKE O' SOMEBODY.

This song was written by Burns for the Museum, with the exception of two lines. These were taken from a song of the same name in the second volume of the Tea-Table Miscellany. The tune united to Burns's words is not that now sung, and is taken from Oswald's Caledonian Pocket Companion, book iv. It consists of one strain only. For the excellent melody now in use we are indebted to Urbani, in whose Selection, book iv., 1800, it appears (but not claimed by him), three years only after the Museum.

437. THE CARDIN O'T, &c.

All the information which Stenhouse gives about the tune to this excellent song written by Burns amounts to the following:—"The words are adapted to a lively old Scotch measure called "Salt Fish and Dumplings," and G. F. Graham (who apparently could not find the air elsewhere) adds, "but he does not mention where else it is to be found but in Johnson's Museum." We may state that the tune is contained in James Aird's Selection of Scotch, English, Irish and Foreign Airs, &c., vol. iii. No. 487, 1788, under the title of "Salt Fish and Dumplings." It is, however, very much older, as it occurs in Margaret Sinkler's Musick Book, written in 1710, entitled "Queensbury's Scots Measure."

438. THE SOUTERS O' SELKIRK.

Without referring to any traditional account of either the words or music, we have evidence that the tune reaches back to the seventeenth century. It is included in John Playford's Apollo's Banquet, 1687, entitled "A Scotch Hornpipe." The air may be, however, of a much earlier date. It does not occur in any printed collection of Scottish music before that of Adam Craig. There were no music engravers in Scotland before Richard Cooper, whose first known work was the music for Allan Ramsay's Scots Songs in the Tea-Table Miscellany, *circa* 1726. We do not think it marvellous that a number of our melodies were first printed in London, where, no doubt, some of our Scottish musicians had settled at an early date.

439. ROCK AND WEE PICKLE TOW.

This is another very ancient tune. So far as known to us, we are indebted to John Playford for its earliest publication. Stenhouse says, "A copy of the tune, under the title of 'A Scottish March,' appears in John Playford's Musick's Hand-Maid, published in 1678: but the second strain contains a redundant bar which spoils the measure." That, however, is not its first publication. Playford included it in the 1663 edition of Musick's Hand-Maid; and in both he spells Scottish with one "t" only. He also inserted it in Musick's Recreation, 1669, under the title of "Montrose's March." It has come down to us nearly in its early form, minus the redundancies, though Oswald applies the title of "A Rock and a wi Pickle Tow" to it in his Curious Collection, 1740.

440. TIBBIE FOWLER.

The tune united to this song probably belongs to the beginning of last century. Allan Ramsay has a song in his Poems, 1720, called "Genty

Tibby and Sonsy Nelly," without directing it to be sung to any air, and it also appears in the first volume of "The Tea-Table Miscellany"; but whether the tune of "Tibbie Fowler" is referred to in the first edition of that work we are unable to say, though it is mentioned in that work as early as 1734. However, a very good version of the melody is given in "The Musick for the Scots Songs in the Tea-Table Miscellany," *circa* 1726, entitled "Genty Tibby." It is remarkable, nevertheless, that the tune does not occur again till 1780, when it is contained in three different collections as "Tibbie Fowler." Stenhouse remarks that two modern stanzas were added to the song since the publication of the Museum. The verses he refers to are included in William Napier's Selection, vol. ii., 1792, five years previous to the Museum. The tune, we consider was originally a dance one.

441. ON HEARING A YOUNG LADY SING.

Both the words and music of this song are understood to be from the pen of Allan Masterton, an intimate friend of Burns, and the Allan of his song, "Willie brewed a peck o' maut."

442. THERE'S THREE GUDE FELLOWS AYONT YON GLEN.

In Stenhouse's note we are told, "the tune is taken from M'Gibbon's First Collection of Scots Tunes, p. 18." This may be an innocent mistake, as it is in the Second Collection, at page 18, where it occurs, entitled, "There's three good fellows ayont yon glen." Oswald has the melody somewhat later in "The Caledonian Pocket Companion," book v., page 1, under a slightly altered title.

443. THE WEE THING ; OR MARY OF CASTLE CARY.

We cannot find the tune for this song in any collection anterior to the Museum. Stenhouse mentions that Macneill, the writer of the words, informed him "that the tune to which his song is adapted in the Museum is the genuine melody that he intended for the words." The tune, which is a good one, never became popular, probably because it required to be repeated so often, for the ten verses of the song, and the words for a very long period have been sung to the tune "Bonnie Dundee." The song is adapted to another air in "The Caledonian Musical Repository."

444. O CAN YE SEW CUSHIONS.

With the exception of the following, "The late Mr Urbani of Edinburgh, an excellent musician and composer, was very fond of the melody,"

we entirely scout Stenhouse's note. There is no proof that the words and music were communicated by Burns to Johnson, and not the least truth in the statement that they were first published in the Museum, nor that Urbani afterwards introduced them into his second volume. The facts are, Napier in his "Second Selection of original Scots Songs," and Urbani in his second "Selection of Scots Songs," published the song and air respectively in 1792 and 1794, and the fifth volume of the Museum was issued in 1797. Stenhouse's musical history has been very defective. In George Thomson's 4th volume the second strain of "Cro Challin" resembles this air.

445. THE GLANCING OF HER APRON.

We refer the reader to our note on this melody, page 40. The set of the tune given in the Museum is almost identical with the one in the Orpheus Caledonius, 1733, which differs considerably from the version given to D'Urfey's stanzas.

446. WALY, WALY.

This is merely another version of the melody which has been treated by us in note 158. It is more florid, and probably an instrumental set of the tune. Johnson had been requested to insert it in the Museum by Robert Riddell, who died three years before its appearance, and it was likely done as a mark of respect to the deceased.

447. SHE SAYS SHE LO'ES ME BEST OF A'.

This song, beginning "Sae flaxen were her ringlets," was written by Burns for the Museum. In a letter to George Thomson of September 1794, Burns says, "Do you know a blackguard Irish song called 'Onagh's Waterfall?' The air is charming, and I have often regretted the want of decent verses to it." What the coarse verses were we do not know, but Burns seemed to be well acquainted with the melody. We have not been able to discover the tune in any Scottish publication prior to the Museum, 1797. It was introduced by Shield into "Marian," a ballad opera, 1788, and appears in Watlen, 1798, as "Una's Lock."

448. THE BONIE LASS MADE THE BED TO ME.

The tune allied to this song, whether it be ancient or not, is not contained in any collection we know prior to the Museum. For several bars it has a strong resemblance to the tune of Johnny Cope, but changes entirely. In a collection of Twenty-four Scots Songs, published by John Hamilton some years before the fifth volume, is one called "The Lass that

made the bed to me," but its tune is quite different to that in the Museum, neither is it the same as The Cumberland Lass, which Chappell gives in the "Popular Music of the Olden Time."

449. SAE FAR AWA.

The melody given to this song is entitled "Dalkeith's Maiden Bridge," a Scots measure or hornpipe, which made its appearance probably for the first time in James Aird's Selection of Scotch, English, Irish, and Foreign Airs, vol. iii., 1788.

450. PUT THE GOWN UPON THE BISHOP.

The few lines given in the Museum are said to be a remnant of a ballad supposed to have been "written about the period of the Reformation," but we suspect there is no foundation for such a statement. The air occurs in "Aria di Camera," *circa* 1732, M'Gibbon's Third Book, 1755, and about the same date in Oswald's Caledonian Pocket Companion, book vii.; the latter differing considerably from the former. The version in the Museum is taken from Bremner's "M'Gibbon's Scots Tunes, *with additions*," 1762, and is much nearer to that of Oswald than to M'Gibbon of 1755. It is probable the doggerel words to the tune are little more than a rhyme coined about the beginning of last century.

451. HALLOW FAIR.

THERE'S FOOTH OF BRAW JOCKIES, &C.

The tune to which the words of this song are adapted is found in James Oswald's Caledonian Pocket Companion, book vii., page 3, entitled "Walley Honey." The song, which possesses a deal of humour of a racy description, was written by Robert Ferguson.

452. I'LL NEVER LOVE THEE MORE.

See English Claims, page 31.

453. MY FATHER HAS FORTY GOOD SHILLINGS.

In Popular Music of the Olden Time, at page 462, under the title of "I am a poor Shepherd undone," Chappell makes mention of a black letter ballad called "The Maiden's sad complaint for want of a Husband," etc., to the new west country tune, or "Hogh, when shall I be married." Ritson

also refers to it. Chappell states that three stanzas commencing "My father has forty good shillings," have been appropriated in collections of Scotch songs. Whether they were appropriated by Scotland or England we shall leave for others to determine: what is of more importance, the Museum tune is not the air given by Chappell.

454. OUR GOODMAN CAME HAME AT E'EN, &c.

This very strange ballad is considered by many persons to be a remnant of the Jacobite times. It is contained in David Herd's Scots Songs, Ancient and Modern, 1776. Stenhouse tells us that Mr Clarke took down the tune for Johnson from the singing of an old man named Geikie, a hair-dresser in the Candlemakers' Row, who sung it with great glee. We do not doubt this statement, for so far as we are aware it does not occur in any earlier collection.

455. SIR JOHN MALCOLM.

We have referred already to this tune in note 354. It is evidently taken from Robert Bremner's Collection of Scots Reels or Country Dances, curtailed in the second strain, and the two final notes changed. The tune is contained in John Walsh's Caledonian Country Dances, book iii., *circa* 1741, entitled "Allister."

456. LIZAE BAILLIE.

This ballad is taken from the fragments in D. Herd's second volume of Scots Songs, Ancient and Modern, 1776, omitting the first verse. Stenhouse says, "This charming old simple melody of one strain, to which the verses are adapted in the Museum, was communicated by Burns. It is the genuine original air of the song, which has long been a favourite at every farmer's fireside in Scotland. The words and music never appeared together in print, however, until the publication of the Museum." We are inclined to doubt the antiquity of the tune, and Stenhouse's assertion is not correct; the first six verses given in the Museum were published along with the air in Wm. Napier's Selection of Scots Songs, vol. ii., 1792.

457. THE REEL O' STUMPIE.

This old reel tune had no words till Burns wrote the two verses for the Museum of "Wap and row the feetic o't." The tune is in Aird's and many other collections called "Stumpie," but its earliest appearance so far as known is in John Walsh's Caledonian Country Dances, book i., *circa*

1734, entitled "Butter'd Pease." Stenhouse says, "The Reel of Stumpie was formerly called 'Jocky has gotten a wife,' and was selected by Mr Charles Coffey for one of his songs, beginning 'And now I'm once more set free,' in the opera of 'The Female Parson, or Beau in the Suds,' acted at London, 1730." We understand this opera was condemned on its first performance, and if that tune was introduced into it the former name was evidently not "Jocky has got a wife," which Walsh includes in his third book—an entirely different melody in $\frac{3}{8}$ measure, erroneously given in $\frac{6}{8}$ measure.

458. I'LL AY CA' IN BY YON TOWN.

The two songs in the Museum which are sung to this air were written by Burns. The earliest authorities we have for the melody, however, are James Oswald and Robert Bremner, both of whom published it about the same date, the former in his *Caledonian Pocket Companion*, book x., page 15, and the latter in his *Scots Reels or Country Dances*, page 6, in 1757. In both these works it is entitled, "I'll gae nae mair to your Town," and is identical in every respect.

459. WILL YE GO AND MARRY KATIE?

The old reel to which the words of the song are adapted in the Museum is contained in Neil Stewart's *Collection of the Newest and Best Reels or Country Dances*, called "Will ye go and marry Kettie," page 22. It is not in Bremner's *Collection*, as asserted by Stenhouse. The tune occurs in many later collections, and is that sung to "Wha wadna fecht for Charlie?"

460. BLUE BONNETS.

We are informed by Stenhouse that "This fine old pastoral air appears in the *modern part* of Mrs Crockat's *Manuscript Music-Book*, dated 1709, under the title of 'Blue Bonnets.'" It is apparent from this note he admits the manuscript was not wholly written in 1709. Oswald published the tune in 1742, and M'Gibbon in 1746; the latter version being the more embellished. Oswald's is nearly the same as that in the Museum. Though Stenhouse says the two songs, "Wherefore sighing art thou, Phillis?" and "Powers Celestial! whose protection," were written by Burns, we are doubtful if either is from his pen, as Johnson in his fifth volume placed in the index "Burns" to the songs which he wrote, and to a number throughout the volume, "Written for this work by Robert Burns." Nevertheless we are of opinion the melody is not a genuine Scottish one, but an English imitation so common in last century. Notwithstanding its publication by Oswald and M'Gibbon, it possesses no Scottish characteristics

461. THE BROOM BLOOMS BONIE.

Stenhouse says, "This fragment of an ancient song, etc., together with the elegant original little air of one strain, etc., were recovered by Burns, and transmitted to Johnson for the Museum. This song is to be found in no other work." We quite agree with the last sentence, but are doubtful about the recovery of the song and air, with its alleged antiquity. It was probably a street ballad.

462. THE RANTIN' LADDIE.

This old ballad with its original air, Stenhouse states, was communicated by Burns to Johnson for the Museum. Whether either the verses or air are old, the latter is a good melody of a single strain, and has apparently a Northern origin. Gow has it in his second Repository, 1802, called "Lord Aboyne."

463. THE LASS THAT WINNA SIT DOWN.

This song was the production of Alexander Robertson, an engraver in Edinburgh. The verses are adapted to a tune in Niel Gow's First Collection, 1784, called "Mr Graham of Orchills Strathspey," page 3, and it also occurs in Aird's Third Selection, 1788. The air is slightly altered in the Museum, and is evidently a plagiarism of Daniel Dow's Highland Skip.

464. O MAY THY MORN.

This song is headed in the Museum, "Written for this work by Robert Burns." Stenhouse says the air is evidently a slight variation of the ancient tune called "Andro and his Cutty Gun," inserted in a former part of the work. On examining the two melodies we find "O May thy Morn" to be indebted for two bars to "Andro and his Cutty Gun," and no more; we think rather it is derived from "The Boyne Water." Stenhouse also states Burns's manuscripts of the music and words are in the editor's possession. Observe neither he nor Burns call it an old tune, nor state whether it is to be found anywhere prior to the Museum. It is the air given by Hogg to "The Wee Wee German Lairdie."

465. MY MINNIE SAYS I MANNA.

The tune to which this song is adapted in the Museum is contained in Oswald's Caledonian Pocket Companion, but, though it is found there, we

do not believe it is Scottish. Both the song and the melody we consider to be imitations which were so common last century, and sung at Vauxhall Gardens and other places of public entertainment. Neither would its appearance as a Scottish song or air in "Pills to Purge Melancholy," nor in the "Beggars' Opera," convince us.

466. THE CHERRY AND THE SLAE.

Tune—"THE BANKS OF HELICON."

Without making any remark concerning this ballad, we would express ourselves as to the melody in the Museum given by Johnson. It is our opinion, whether ancient or not, there is a somewhat of "Duncan Davidson, or Ye'll a' be welcomed back again," contained in it, and we cannot receive it as the original. The tune which Stenhouse gives in his *Illustrations* may be of a much earlier date, but to affirm it to be Scottish is a different matter. It rather seems the production of some learned musician from its form and regular modulation.

467. AS I CAME O'ER THE CAIRNEY MOUNT.

The air to this song is not one of the many tunes which bear the title of "Highland Laddie." It appears in Oswald's "Curious Collection of Scots Tunes," dedicated to the Duke of Perth, 1740, under the name of the "Highland Lassie," and it also occurs in two of his later publications. We presume it was composed about that date, but it is not claimed by Oswald. In the additional notes to Stenhouse's *Illustrations*, we are informed Burns sent other verses to Johnson, entitled "The German Lairdie." Aird, in his *Third Selection*, 1788, has included the air, and named it, "As I came o'er the Cairney Mount."

468. HIGHLAND LADDIE.

The tune given in the Museum to this song is found in Oswald's "Collection of Curious Scots Tunes," dedicated to the Prince of Wales, 1742. It has got no name attached to it, but it is preceded by a slow tune entitled "The Highland Laddie." In a number of later collections the tune receives the title of The Black (dark) Highland Laddie, though in Bremner's *Scots Reels*, 1759, it is simply styled "The Highland Laddie."

469. CHRONICLE OF THE HEART.

Tune—"GINGLING GEORDIE."

This air we have failed to find in any printed collection prior in date to the Museum, nor apparently did Stenhouse make any such discovery. He

remarks, however, "it has such a striking resemblance to the air published in Oswald's Caledonian Pocket Companion under the title of 'Pìoberachd Mhic Dhonuil,' &c., that there can scarcely be a doubt as to the locality of the air." So far as resemblance goes he might have said "Johnny Cope," as there is absolutely none. A superior and plainer version of the tune is in Margaret Sinkler's Manuscript, 1710, entitled "jingiling Gordy."

470. WILT THOU BE MY DEARIE?

Johnson has, "Written for this Work by Robert Burns." The air to which it has been adapted is contained in Neil Stewart's Collection of the Newest and Best Reels, &c., a work published in numbers, the first in 1761, six being issued as early as 1762, but the date of the remaining three numbers, which complete the collection, we have been unable to discover. It is called "Shoe Maker's Daughter," and is printed on page 72, the last of the collection. In Alexander M'Glashan's Reels, &c., 1780, it is named "The Suttor's Daughter," and in the collection published by Angus Cumming the same year, it is styled "The Dutchess of Buccleugh's Reell." The tune does not appear in Bremner's Scots Reels, though said to be by Stenhouse.

471. LOVELY POLLY STEWART.

Tune—"YE'RE WELCOME CHARLIE STEWART."

Stenhouse asserts, that "the words are adapted to an old favourite tune called 'Miss Stewart's Reel,' to which some Jacobite verses, written about the year 1748, were adapted when the tune received the new name of 'You're Welcome Charlie Stewart.'" We are not informed where Stenhouse found the tune under the name of "Miss Stewart's Reel." Robert Bremner's "Collection of Reels" is the first printed in Scotland, and the tune called "Queensberry House" appears in the fifth number, which was published in 1758. Whether "Miss Stewart's Reel" or "Queensberry House" was the original title, an older set of the same air, entitled "The Confederacy," is found in Walsh's Caledonian Country Dances, book ii., *circa* 1736.

472. THE HIGHLAND BALOW.

In the "Illustrations" Stenhouse says, "This curious song beginning 'Hee balow, my sweet wee Donald,' is a versification by Burns of a Gaelic nursery song, the literal import of which, as well as the air, were communicated to him by a Highland lady. The bard's original Manuscript is in the Editor's possession." However this may be, both words and tune are trifling and of no account. The music is not worth calling a melody, even as an old Highland Croonan.

473. AULD KING COUL.

England, according to William Chappell, possessed more than one tune bearing this title. The first authority he quotes for the air is Gay's "Achilles," a ballad opera published in 1733. "Old King Cole," he adds, "is also sung to another tune," which we find in no way resembles that in the ballad opera, but seems reminiscent of the melody "The British Grenadiers," in the minor. The air in the Museum appears to be a version of the tune in Gay's "Achilles," changed from the minor into the major mode. Scotland, in our opinion, has no claim to the melody, and it is not contained in any earlier Scottish collection.

474. THE RINAWAY BRIDE.

This song is considerably older than the Museum. It is contained in Yair's Collection, Edinburgh, 1751, and in Herd's Collection, vol. ii., 1776. The tune we cannot find anywhere before its appearance along with the words in the Museum, so we are indebted apparently to the Roxburghshire gentleman who communicated it to Mr Clarke.

475. BANNOCKS O' BEAR MEAL.

Stenhouse tells us that "the air was originally called 'The Killogie,' and in 1688 Lord Newbottle wrote a satirical song on the Revolution, to the tune which he named Cakes of Crowdy." The reference to Lord Newbottle is evidently taken from Hogg's *Jacobite Relics*, 1819. Surely if the song was written in 1688, the orthography would differ from that given by Hogg. The air, however, is found in Margaret Sinkler's *Manuscript Book*, 1710, entitled "Bonox of beare meal, Cakes of Croudie." It appears also in Oswald's *Caledonian Pocket Companion*, book iii., as "Banoks of Bear Meal," and as "There was a lad and a lass in a Kilogie," in book vi.

476. WAE IS MY HEART.

We are frequently told by Stenhouse that Burns recovered this or that air, but occasionally no explanation is given how they were acquired. He also states that Burns never wrote any of his songs until he was well acquainted with the melody. Whether the verses of this song are beautiful or otherwise is not our concern, but we may point out that Johnson neither prints letter nor name to signify that they were written by Robert Burns, although he was careful to do so in the fifth volume, which was published after the bard's death. Our impression is that a number of compositions

of the time were palmed on Burns as old tunes, and, in our opinion, this is one. It is evidently a compound of "Gala Water" and "Will ye go to Flanders." There is great discrepancy in the account given of the words by Stenhouse, Cunningham, and Scott Douglas.

477. THERE WAS A SILLY SHEPHERD SWAIN.

This melody we may class as belonging to the wandering minstrel or ballad-singer fraternity, and through them would find entrance into farms and country houses. Both the song and tune are destitute of Scottish character if we except the flat seventh in the latter, which, we think, is wrong. The verses seem to be English slightly clad in Scottish idiom.

478. KIND ROBIN LOES ME.

In the "Illustrations" we are informed by Stenhouse that "The words of this song, beginning 'Robin is my only jo,' are taken from Herd's Ancient and Modern Songs, printed in 1776. There is a much older set of verses to the same air, however, but they are not quite fit for insertion. In the 'Scotch Presbyterian Eloquence,' which was written in the year 1692, it is said, that Mr James Kirkton, in October last, preaching on hymns and spiritual songs, told the people—there be four kinds of songs—profane songs, malignant, allowable, and spiritual songs; as,

' My mother sent me to the well—
She had better gane her sell ;
For what I gat I darna tell,
But kind Robin lo'es me.'

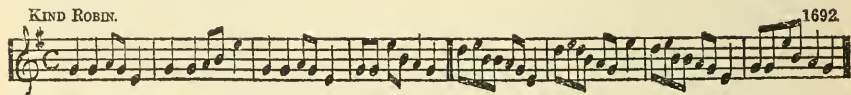
This author of the Presbyterian Eloquence, however, was incorrect in giving these four lines as a verse of 'Kind Robin lo'es me,' for the three first lines belong to an old song called 'Whistle o'er the Lave o't,' which may be seen in Herd's Collection above referred to. The old words of 'Kind Robin lo'es me' begin thus—

' Hech hey ! Robin, quo' she,
Hech hey ! Robin, quo' she,
Hech hey ! Robin, quo' she,
Kind Robin lo'es me.

Robin, Robin, let me be
Until I win the nourrice fee :
And I will spend it a' wi' thee,
For kind Robin lo'es me.'
&c. &c. &c."

Stenhouse gives the words said to belong to the old song, but does not state where they are to be found. We have drawn attention to his account for the following reasons—(1) There is an earlier melody contained in the

Blaikie Manuscript called "Kind Robin," which has furnished the basis for the modern air, and which suits the old words perfectly, including also "My mother sent me to the well." (2) While we find in Herd the four lines beginning "My mother," &c., we think he may have been mistaken in assigning them to "Whistle o'er the lave o't," because the author of the "Presbyterian Eloquence," who wrote upwards of eighty years before him, was more likely to know the song then current. (3) Stenhouse says of "Whistle o'er the lave o't," "The air was composed about the year 1720 by John Bruce, a musician in the town of Dumfries" (see our note). The modern air is first printed in William M'Gibbon's Collection, 1742, under the title of "Robin Cushie."



479. WE'LL PUT THE SHEEP-HEAD IN THE PAT.

This curious old song appears to be a version of one called "Miss Cuddy," contained in the sixth volume of "The Pills to Purge Melancholy," and commencing "Poor Sawney had marry'd a wife." Three verses of it, however, are omitted in the Museum. In the Pills, it is set to a tune in $\frac{3}{4}$ measure, totally different from the Scottish air in Johnson, and very much inferior. We have failed to discover the melody in any prior collection, though we suspect it is considerably older.

480. HERE'S HIS HEALTH IN WATER.

The tune to which the words of this song are adapted is called "The job of journey work." It is contained in Aird's Third Selection of Scotch, English, Irish, and Foreign Airs, &c., 1788, and is the first tune in that volume. The melody is somewhat sprightly, though not original, the composer having borrowed several bar measures from "My wife has ta'en the gee."

481. THE MAID GAED TO THE MILL.

We are at a loss to comprehend how Johnson should have admitted such a song into the Museum, after finding fault with "Ae day a braw woo'er," by Burns, on the score of its *double entendre*, and more especially as the tune adapted to it is "John Anderson my jo." It would have been better omitted altogether, as the melody is previously given, but perhaps it was needed to fill the fifth volume.

482. SIR PATRICK SPENS.

There is a long account given in Stenhouse's *Illustrations* of what is called "The fine old ballad," and its real or supposed connection with events that occurred in Scottish history, but not a single word respecting the air. We pass over the ballad, and direct our attention to the melody in the Museum. It is not printed in any earlier work that we know of, from which circumstance we conclude that it is a contemporary production. The last four bars are taken from "Will ye go to Flanders," or "Gramachree Molly." In his *Scottish Songs*, 1794, three years before the Museum, Ritson gives the ballad, leaving a blank space for the tune. A different tune is given by George Thomson in his fourth volume, and still another one in Hopkins' edition of Ritson's work, 1869. We may ask, therefore, which of the three is the original melody? even if we admit the ballad to be ancient.

483. THE WREN, OR LENNOX LOVE TO BLANTYRE.

This air is of considerable age. It is a dance tune of the Strathspey kind, which is included in Robert Bremner's *Scots Reels*, 1757, page 17. Stenhouse repeats his assertion that "This tune is modelled from the air called O dear Mother what shall I do." For further remarks we refer our readers to note No. 236.



484. GUDE WALLACE.

Whatever merit may be found in the so-called old ballad, there is not the least in the melody. We may state that the air is not contained in any source, manuscript or print, that we know of anterior to the Museum, nor has it since been reprinted. Stenhouse says, "The bard's (Burns) MSS. of the music and the words are in the possession of the editor." What has become of these MSS? They would be both important and curious!

485. THE AULD MAN'S MARE'S DEAD.

Stenhouse informs us that the words and tune of this strange old song were believed to be the composition of Patie Birnie of Kinghorn. Allan

Ramsay, whose "Elegy on Patie Birnie" is dated January 25th, 1721, introduces him as—

"The Famous Fidler of Kinghorn,
Wha slaid the stick out o'er the string,
With sic an art,
Wha sang sae sweetly to the Spring,
And rais'd the heart."

He makes Patie both vocalist, instrumentalist, and author in the following :

"This sang he made frae his ain head,
And eke, The Auld Man's Mare she's dead.
Tho' Peets and Tures and a's to lead,
O fy upon her !
A bonny auld thing this indeed,
An't like ye'r Honour."

Stenhouse alleges that it was composed as early as 1660. It is remarkable, however, that the song is not found in any collection prior to the Museum, nor the melody before Aird's Selection of Scotch, English, Irish, and Foreign Airs, vol. ii., 1782, though we have no reason to doubt that both are much earlier.

486. THE WINTER OF LIFE.

We are informed by Stenhouse that "This song was written by Burns for the Museum. He likewise communicated the plaintive air to which his verses are adapted. It is apparently borrowed from the English tune 'Chevy Chase,' in Dale's Collection." Granting that it has been borrowed from Dale, we do not admit that the melody is English, though the words are the English version. Dale gives the identical air published by Bremner in the fourth volume of M'Gibbon's Scotch Tunes with additions, 1768, while Chappell claims for England two entirely different tunes as those of "Chevy Chase."

487. GOOD MORROW, FAIR MISTRESS.

The words of this song are taken from Herd, 1776. The melody probably made its first appearance in the Museum, and Stenhouse tells us "that the beautiful air was communicated to Mr Clarke by a gentleman who sung the song with much pathos and feeling." Still this original air may not be a Scottish one. The melody has much Irish character, and being in the minor mode, with its sixth sharp or major throughout, we are doubtful of its nationality.

488. THE HAWS OF CROMDALE.

This song is a complete absurdity. It is well known that the great Montrose never fought any battle at Cromdale. The only battle fought at

Cromdale occurred in 1690, long after the death of Montrose, when Sir Thomas Livingston defeated the Highland army under General Buchan, who espoused the cause of King James. Stenhouse says, "The old name of the tune, as appears from a manuscript of it in the editor's possession, was 'Wat ye how the Play began?' and this is likewise the title of it in Oswald's Caledonian Pocket Companion." That either Stenhouse's old name, or "The Haughs of Cromdale," was the original title of the tune, we consider not proven. The melody is contained in Margaret, Sinkler's MS. Book, 1710, entitled "New Killiecrankie," the name probably being derived from the engagement in which Dundee fell in 1689.

489. NO DOMINIES FOR ME, LADDIE.

This song in the Museum, we are told by Stenhouse, "was copied from Yair's Charmer, vol. ii., page 347, printed at Edinburgh in 1751." He likewise says, "The editor is credibly informed that this ballad was written by the late Rev. Mr Nathaniel Mackay, Minister of Cross-Michael, in the Stewartry of Kirkcudbright." In the additional Illustrations we get the following extract, copied from "Buchan's Gleanings of Scarce Old Ballads," Peterhead, 1825, 12mo:—"The author of this excellent song," says Mr B., "was the Rev. John Forbes, Minister at Deer, Aberdeenshire." This dispute is a matter of indifference to us, as it does not in the least affect the melody, which, so far as we have been able to discover, does not appear in print before the Museum. Ritson gives the ballad in his "Scotish Songs," 1794, but he has left a blank space for the tune, which Hopkins has supplied in his reprint, 1869, from the Museum. The air is evidently a Scottish composition.

490. THE TAYLOR.

This song is adapted to a tune called "The Drummer." Stenhouse says, "it is an old reel tune in Bremner's Collection, 1764." We cannot account for such mistakes: the tune does not appear in that collection. Possibly Stenhouse did not possess Bremner, and had mistaken for it (title perhaps being lost) Neil Stewart's Collection of the Newest and Best Reels, etc. "The Drummer," however, was published by John Walsh in his "Caledonian Country Dances," book iii., *circa* 1741, a date considerably earlier than either Bremner or Stewart.

491. THERE WAS A WEE BIT WIFFIKIE.

"This queer auld sang," Stenhouse informs us, "was written by Dr Alexander Geddes, a Catholic Clergyman, author of 'Lewie Gordon' and several other poetical pieces of merit." He adds, "The words of the song

are adapted to a Highland Strathspey composed by the same author but it is evidently modelled from the tune called 'The Boatie Rows.' We are at a loss to understand Stenhouse's assertion. The tune is a compound of the old air "Over young to marry yet," and "Cameron's got his wife again." To "The Boatie Rows" we fail to see any resemblance. The song possesses considerable humour. In the *Scotsman*, Jan. 22, 1831, it is stated, "The Author of the songs, 'The Wee Wifiekie,' and 'The Kail Brose o' Auld Scotland,' is said to be Deacon Alexr. Watson, Tailor, Aberdeen, who died on the 5th inst., in his 85th year."

492. THERE GROWS A BONIE BRIER BUSH, Etc.

This song, with the exception of a few lines which are old (according to Stenhouse), was written by Burns for the Museum. It is accordingly marked with the letter Z, to denote its being an old song with additions. Burns also communicated the air to which the words are adapted. It is apparently the progenitor of the improved tune called "For the lake of gold she's left me." In the fifth volume of the Museum, Johnson inserts the following note:—"The songs in the four preceding volumes marked B, R, X, and Z, and the Authors' names, cannot be inserted in this Index, as the Editor does not know the names of those Gentlemen who have favoured the Public and him with their productions. There are a number marked B and R which the Editor is certain are Burns's composition." Yet in this volume there are some attributed to Burns which are not by him. Whether Stenhouse is right in ascribing "There grows a bonie brier bush" to Burns, we know he is wrong concerning the melody. Instead of assertion we want proof as to which is "the progenitor." "For Lake of Gold she left me" is contained in the Blaikie Manuscript, 1692.

493. COULD AUGHT OF SONG.

This song was written for the Museum by Burns. The air, however, is an Anglo-Scottish one by Dr Samuel Howard, which is set to Ramsay's song in "The Gentle Shepherd," beginning, "At setting day and rising morn," and included in "Calliope, or English Harmony," vol. ii., page 63, as "The Faithful Shepherdess." The modulation in the first strain seems too academic for a Scottish melody.

494. O! DEAR, WHAT CAN THE MATTER BE.

Both this song and its melody are Anglo-Scottish, although neither the author nor the composer are known. The words and music are not much earlier than the Museum, 1797; at most a few years. The song was very popular for a considerable length of time, and the tune also in many forms.

495. HERE'S TO THY HEALTH, MY BONNIE LASS.

Tune—"LOGGAN BURN."

Burns, it is said, communicated the air along with the song, and he called the tune Laggan Burn. It is apparently a modification of a Strathspey in Gow's Third Collection, 1792, page 15, claimed by Nathaniel Gow under the title of "Lady Shaftsbury's Strathspey," but the tune was published in Malcolm M'Donald's Second Collection, 1789, entitled "Greenend Park." The melody has been somewhat abbreviated in the second strain to suit the words. We have never seen the tune styled "Laggan or Loggan burn" before its insertion in the Museum.

496. JENNY'S BAWBEE.

Mr William Chappell has set up an absurd claim for this tune as an English composition. We simply repeat our argument, given in the introduction to the Glen Collection of Scottish Dance Music, vol. i., in order to expose the fallacy. 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 shown 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 has 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 farther, he would have found "Jenny's Bawbee" in Archibald Duff's Collection, Aird's Selection, vol. iii., and Joshua Campbell's Collection, 1794, 1788, and 1778 respectively. In Dale's Collection of Reels and Dances, No. 2, p. 8, it is called "Jennie's Bawbie," or "Molly put the Kettle on," not Polly. The popular verses are from the pen of Alexander Boswell. George Thomson asked for the exclusive right to publish the words, which was refused.

497. IT WAS A' FOR OUR RIGHTFU' KING.

We have neither found the words nor the melody of this song in any work prior to the Museum, and Stenhouse does not mention any publication that contains either of them. Charles Kirkpatrick Sharpe does not believe the verses were written by Burns, nor do we; Johnson does not in any way claim them.

498. THE HIGHLAND WIDOW'S LAMENT.

This pathetic song, Stenhouse says, was wholly composed by Burns for the Museum, unless we except the exclamation, *Och on, ochon ochrie!* We are doubtful if this is the truth; Johnson neither places name nor letter to it. The air is a perfect little gem, which we have failed to discover in any earlier collection. It is evidently a Highland melody.

499. GLOOMY DECEMBER.

Johnson has not failed to state, "Written for this work by Robert Burns," nor to add the letter "R" at the end of the verses; we cannot doubt the authorship. The melody to which the words are adapted is beautiful, and worthy of being united to them. It appears to have been chosen by Johnson, as the verses were intended for the tune of "Wandering Willie," which he had already published. The tune is seemingly of Highland origin.

500. EVAN BANKS.

The tune to which the words of this song are adapted is called "Green grows the Rashes." It is the last melody in Oswald's Curious Collection of Scots Tunes dedicated to the Duke of Perth, 1740, slightly altered in the final cadence. This is not the tune now known as the "Green grows the Rashes" of Burns. Johnson was wrong in attributing to Burns the song of "Evan Banks" though found in the poet's handwriting, and his mistake has been followed by various editors. It has been ascertained to be a composition of Helen Maria Williams.

*VOLUME VI., 1803.**

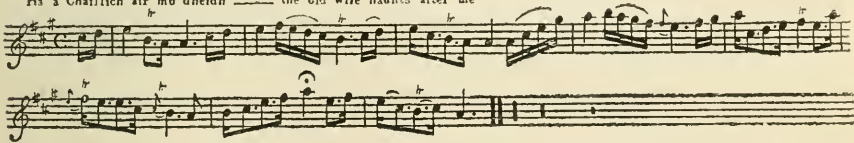
501. MY PEGGY'S FACE.

To this song Johnson has prefixed, "Written for this Work by Robert Burns." The poet after the verses adds the following note:—"Dear Mr Publisher,—I hope against I return, you will be able to tell me from Mr

* Preface dated June 4th, 1803. Issued March 5th, 1804.

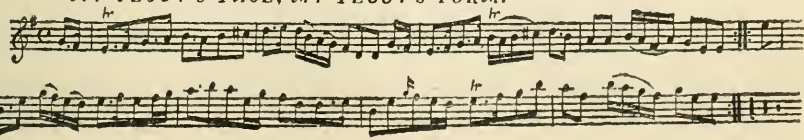
Clarke if these words will suit the tune. If they don't suit, I must think on some other air; as I have a very strong private reason for wishing them in the 2d volume. Don't forget to transcribe me the list of the Antiquarian Music.—Farewell, R. Burns.” We have not the least doubt that the words were the bard's, but we have no evidence that the music published in the “Museum” accompanied the verses. Stenhouse states, “the song having been mislaid, it did not make its appearance till the publication of the last volume of that work.” We are afraid Stenhouse has gone too far, and the melody being new no name was given it but that of “My Peggy's face,” and that title probably bestowed on it after the Poet's death. At any rate this excellent melody is not contained in any collection published prior to the “Museum.” The following extract we give from Scott Douglas's edition of Burns's Works:—“This other poetic tribute to the immortal charms of Peggy Chalmers, was intended to appear along with the one immediately preceding, in Johnson's second volume; but the Gaelic tune selected for it (“Ha a chaillich air mo Dheith”) seems to have been pronounced unsuitable. The song accordingly was not included in Johnson's collection till many years after the poet's death, when William Clarke (son of the deceased friend of Burns) set it for the sixth volume, to the Highland air referred to. Instead of reproducing the Gaelic tune, which does not echo the sentiment of the song, we present the reader with the following simple Scots melody, which is faultless in that respect.” The assertion made by Scott Douglas regarding the tune, we consider to be a mere invention. Granting the Gaelic air was sent to Johnson by Burns, it is not the one given in the Museum. We reproduce the Gaelic air and Johnson's air. There is no proof that the note Burns sent to Johnson contained any tune. The Poet was probably in Edinburgh, and had previously mentioned some particular tune to Johnson, desiring him to ask Clarke if the words would suit it. We think the note was hurriedly written (being undated), when Burns was about to set out on a tour, and he desired the information against his return. It seems to have been no more than a reminder. If Burns wrote the song, and was urgent for it to appear in the second volume, 1788, there is no good reason given for its omission till 1804.

Ha a Chaillich air mo dheith — the old wife haunts after me



MY PEGGY'S FACE, MY PEGGY'S FORM.

Rather
Slow.



502. MY BOY TAMMY.

This song, along with the air, was first published in an Edinburgh Magazine called "The Bee," May 1791. The words were written by Hector Macneill, but by whom the music was composed we have been unable to ascertain; at any rate, the tune seems to have been derived from the old melody of "Muirland Willie." The following year we find it included in William Napier's "Second Selection of Original Scots Songs." George Thomson also has it in his "Select Original Scottish Airs," vol. ii., 1799, under the name of "The Lammy." Urbani published the song in his fourth volume, 1800, which shows it had become a favourite at an early date.

503. RED GLEAMS THE SUN.

The words of this song are adapted to the tune called "Niel Gow's Strathspey." It was composed by Duncan M'Intyre, a teacher of Scotch dancing in London, about the end of last century, and published by him in his Collection of Slow Airs, Reels, and Strathspeys. As a Strathspey the tune is a great favourite, but is not so effective as a setting to the verses.

504. O STEER HER UP AND HAD HER GAUN.

This song has been wedded to an excellent and very ancient Scots measure, which dates from the seventeenth century. A very much better version of the melody than that given by Johnson is included in Henry Playford's "Original Scotch Tunes," published in 1700, entitled "Steer her up and hold her ganging." It appears also in other publications.

505. WHEN I GAED TO THE MILL.

The melody to which this song is written is an adaptation of "The Birth of Kisses," a tune contained in Oswald's Caledonian Pocket Companion, book x., page 13, not in book ix. as stated by Stenhouse. We suspect that the air is not a Scottish one; there is a considerable touch of the Irish style about it, which is even more pronounced in the version Johnson gives in the Museum.

506. WHAR' ESK ITS SILVER STREAM.

This song is united to a melody taken from Oswald's Caledonian Pocket Companion, called "I'll never see him more." The second strain of the

tune, given by Oswald in his sixth book, page 16, consists of six bars (probably the original words did not require more), whereas in the Museum two bars more have been introduced. Stenhouse must have examined the "Caledonian Pocket Companion" in a careless manner, otherwise he could not have said, "This tune is omitted in the Index of Oswald's Work." It is found there, but out of its alphabetical order, placed at the end of the index to the sixth book.

507. THO' FOR SEVEN YEARS.

The old tune of "Bannoks of Bear Meal and Bannoks of Barley" is attached to this song. As mentioned by Stenhouse, the same words are united to a poor version of the tune in Watts' Musical Miscellany, vol. iv., 1730, entitled "I'll never leave thee." Watts calls the song "a dialogue between Jonny and Nelly." Stenhouse says, "A lad and a lassie lay in a Killogie" was the name of the melody, which was afterwards called "Bannocks o' Bear Meal and Bannocks o' Barley," but his assertion wants corroboration. He also alleges that the song "One day I heard Mary say," with the tune of "I'll never leave thee," is given in the Orpheus Caledonius of 1725. It does not occur till the second volume of the edition, 1733. See note 475.

508. ROW SAFTLY, THOU STREAM.

The air to which this song is adapted bears the title of "Captain O'Kaine," and is certainly Irish, but whether it had any words before those written by Richard Gall, we are unable to find. Gall's song was published in a sheet and was called "Captain O'Kaine," under which name the melody appears in James Aird's Selection of Scotch, English, Irish, and Foreign Airs, vol. iii. 1788. At that date Gall was only in his twelfth year, and it must have been several years later when he wrote the verses, which were probably inspired by the beautiful melody. He died in 1801, in his twenty-fifth year.

509. AS I WENT O'ER, &c.

This song is also wedded to an Irish air called Peggy Bawn. The melody is a very pretty one, but we are doubtful of its being old, because it is not found in any collection of Irish or other airs much anterior to the Museum. Neither the author of the song, nor the composer of the tune, has been discovered.

510. O CHERUB CONTENT.

The melody given to this song is again an ancient Irish one. Its present name is "The Coolin," but it was known in the beginning of the eighteenth century as Molly St George. It is a moot point among Irish authorities who was the composer. Some consider it to be by Carolan, while others attribute it to Connallon. Many of the Irish people suppose that the tune is older than either of them.

511. AS WALKING FORTH.

The tune adapted to this song in the Museum, is neither that contained in the Skene manuscripts, nor in Oswald's Caledonian Pocket Companion, under the name of "Omnia vincit Amor," and we have failed to find it in any book anterior to the Museum. The song is in Allan Ramsay's Tea-Table Miscellany under its Latin title, but without a reference to any tune. Although Stenhouse says "neither of the airs published by Oswald or Johnson are so old as the words," we are convinced that the song was not intended to be sung either to the Skene or Oswald's melodies, which clearly differ from each other. We have no knowledge whatever of the source from which Johnson derived his tune.

512. THE BATTLE OF HARLAW.

In his Illustrations Stenhouse gives a long account of the battle, and mentions "a folio manuscript of Scots tunes of considerable antiquity," from which he presents us with a pibroch called "Battle of Hardlaw." It is apparently a bagpipe version of the tune in the Museum, which Johnson has taken from Daniel Dow's Ancient Scots Tunes [1775], but has altered the second strain.

THE BATTLE OF HARLAW.

BATTLE OF HARA LAW.

The image shows two staves of musical notation. The first staff is titled "THE BATTLE OF HARLAW." and the second staff is titled "BATTLE OF HARA LAW." Both staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation consists of eighth and sixteenth notes, with some rests and dynamic markings.

513. O BOTHWELL BANK.

This tune is the composition of John Fergus, organist in the English Chapel, Glasgow, 1789. It is a fine air, but partakes somewhat too much of the character of psalmody.

514. WEE WILLIE GRAY.

In the Museum we are told that the song is "Written for this Work by R. Burns." Stenhouse says, "It is adapted to the lively tune called 'Wee Totum Fogg,' the first line of a much older ditty of the same description, which Burns must have had in view when he wrote the words for the Museum." He also mentions that "These old tunes—Wee Totum Fogg, The Dusty Miller, Go to Berwick Johnnie, Mount your Baggage, Robin Shore in Har'est, Jockey said to Jenny, &c., &c., have been played in Scotland time out of mind, as a particular species of *the double hornpipe*." We need only remark that all the tunes stated are easily got in old collections, with the exception of "Totum Fogg." We have never been fortunate enough to come across it, and thus are left in a "fog."

515. WHEN THE DAYS THEY ARE LANG.

The air to this song is evidently a modern composition, written about the time of, and probably for the verses. The composer is unknown, but the author of the song was a Mr Macaulay, an acquaintance of Johnson.

516. THE BANKS OF THE DEE.

This fine song was written in 1775 by John Tait, who for some time sat as judge in the Police Court, Edinburgh. It is sung to the tune "Langolee," otherwise called "New Langolee," to distinguish it from an older melody of that name. It is said to be Irish, but is not contained in any of their collections till the close of last century. The tune seems to have been well known in Scotland in 1775, because, in addition to Tait's song, there are in Wilson's *St Cecilia*, 1779, two other songs to the air. The melody is published in James Aird's *Selection*, vol. i. 1782, but it previously appeared in Thompson's *Country Dances* for 1775.

517. SCENES OF WOE AND SCENES OF PLEASURE.

In the Museum, Johnson prefixed to this song, "Written by R. Burns." It is now well known that it is not a production of the bard's, though it would have been worthy of him. The lines were from the pen of Richard Gall, and are extremely beautiful. The melody to which the song is wedded is said by Stenhouse to be the composition of Allan Masterton. If so, it is a perfect gem, and we think the best he has written.

518. GO TO BERWICK, JOHNNY.

This is an early tune; whether or not the words first sung to it were the silly verses used by nurses to divert children, those in the Museum were written by John Hamilton, the author of the favourite song of "Up in the morning early," "Bannocks o' Barley meal," and several others of considerable merit. Stenhouse says, "Oswald published the tune with variations," but the melody with variations is included in Margaret Sinkler's *Musick Book*, 1710, under the title of "Berwick Johny," which proves its existence in that form before Oswald was born.

519. 'T WAS AT THE SHINING MID-DAY HOUR.

The tune to which the words of this song are adapted is called "The Maid in the Mill." It is contained in Oswald's *Caledonian Pocket Companion*, book vii., page 27. The song entitled "Watty and Madge," said to be written by Allan Ramsay in imitation of "William and Margaret," is published in the fourth volume of the *Tea-Table Miscellany*.

520. HAVE YOU ANY POTS OR PANS?

This song is known as "Clout the Caldron," but the tune which Johnson has given it, with the remark, "See another set of this tune, vol. i. page 24," is entirely different, and is not the original "Clout the Caldron." The air now under consideration is a strathspey tune called "Cameron has got his wife again," which appears in Robert Bremner's *Scots Reels or Country Dances*, page 4, published in 1757. The writer of the original verses is unknown, those in the Museum are attributed to Allan Ramsay, and appear in the *Tea-Table Miscellany*, near the end of the third volume.

521. NOW BANK AND BRAE.

The really fine melody to which this song is sung, we believe to be a modern one. The name of "Cassilis Banks" is probably derived from the recurrence of these words in the verses. We are not aware of the tune occurring in any collection prior to the Museum. The song was written by Richard Gall, a poetic genius, who followed the occupation of printer, and who died in his twenty-fifth year. It has been erroneously ascribed to Burns by Allan Cunningham and others.

522. AE DAY A BRAW WOOER, &c.

We are told by Stenhouse that the tune to which the words of this song are adapted is "called 'The Queen of the Lothians,' the name of a *curious*

old ballad which is produced in the sixth volume of the Museum, and inserted after the modern verses of Burns." It is not our intention to discuss the merits or demerits of the song which came from the pen of the bard, nor to give our opinion respecting the versions published either by Thomson or Johnson. We turn our attention to the melody of the "Queen of the Lothians," sometimes designated "The Lothian Lassie," and its curious old ballad. Neither the one nor the other can we find in any collection of tunes or songs prior to the sixth volume of the Museum. We question the age of either song or melody, and require evidence beyond Stenhouse's assertion to prove that his statement is not a mere fiction. Had the melody been old, some musician would have found a place for it in his collection. It is said Burns never wrote any of his songs until he was well acquainted with the air, which he usually indicated; but so far as we know, he did not refer to any melody when he gave this song to either Johnson or Thomson, and neither of the versions of it were published in his lifetime. Thomson printed it first in 1799, and Johnson in 1804, though his preface is dated June 4th, 1803. We are of opinion that the melody was unknown till 1799, and that it bears the stamp of a modern air.

—523. GUDEEN TO YOU KIMMER.

Stenhouse states in his Illustrations: "This comic song was corrected by Burns, and the words are adapted to the old tune of 'We're a' nid noddin' in our house at hame.'" We think his statements are at variance with facts: had either the words or air been old, we may be sure he would have referred to the source. There are several songs said to have passed through the hands of Burns, and ascribed to him by some authorities, which must be received with caution, and Stenhouse alleges certain airs to be old without the least evidence. We have failed to find a copy of either song or tune before the Museum.

524. IN BRECHIN DID A WABSTER DWELL.

This song is, we are convinced, one of those silly rhymes which were common about the end of last and the beginning of this century. The melody, however, is both pretty and lively, but so far as we are aware does not appear in any work published prior to the Museum.

525. WILLY'S RARE, AND WILLY'S FAIR.

Stenhouse says, "This ancient fragment, with its original air, was copied from Thomson's Orpheus Caledonius, London, 1725," but it was not published till the second edition, in 1733. The poem given in the Orpheus

may be the original, but a more simple and beautiful version of the melody is contained in the Blaikie and the Leyden manuscripts, 1692, under the name of "Sweet Willie."



526. MY DADDY LEFT ME, &c.

This song is merely a humorous inventory of the goods and chattels bequeathed by a father to his son, winding up with their estimated value. The words, along with the melody called Willie Winkie's Testament, are contained in the second volume of the *Orpheus Caledonius*, 1733, but not in the first edition of that work, 1725, as stated by Stenhouse. In the preliminary dissertation to Dauney's *Ancient Scottish Melodies*, page 146, a tune called "Willie Winkie's dead away" is mentioned as occurring in a small manuscript which belonged to the late David Laing, probably not older than the early part of the eighteenth century; but not having seen the MS., we are unable to say whether it is or is not the same air. In our opinion the tune is an old dance one, and it is found in Walsh's *Caledonian Country Dances*, book i., entitled "Willey Winkey," *circa* 1734.

527. STERN WINTER HAS LEFT US.

Stenhouse informs us, "This ballad was copied from Yair's 'Charmer,' vol. ii., printed at Edinburgh in 1721." The date is evidently a misprint for 1751, as the first volume appeared only in 1749. Our impression is that the ballad is English. "The Charmer" is a collection of choice songs, English and Scots, and the words of the song are pure English. Stenhouse also says, "The original air, under the title of 'Jockey and Jenny,' is inserted in the fifth volume of Oswald's 'Caledonian Pocket Companion,' page 31." If it is indeed the original tune, we believe it to be an English air. The beautiful melody in the Museum is said to be Gaelic, but we have failed to discover it in any collection of Highland music published before 1803. We suspect it first occurred in the Museum.

528.

The second tune to the same words is the well known Irish air called "Kitty Tyrell."

529. AH! MARY, SWEETEST MAID.

The air to which this song is adapted is taken from Gow's Fourth Collection, 1800. It is called "The Maid of Isla," and a footnote states, "I

am indebted to Col. and Lady Charlotte Campbell for this beautiful tune." The song was published about the same date in a single sheet, entitled "The Lass of Isla," the words by a gentleman who Stenhouse informs us was Alexander Boswell of Auchinleck, and states, "Mr Nathaniel Gow tells me it was at his particular request that Mr Boswell furnished him with the words."

530. ANNA, THY CHARMS MY BOSOM FIRE.

Robert Burns is the writer of this song, which was published in 1787. The melody is a composition by James Oswald, and is printed in his "Curious Collection of Scots Tunes," 1740, under the title of "Bonny Mary." It is also included in book i. of "The Caledonian Pocket Companion." Johnson has taken some liberties with this beautiful slow melody, which is one of Oswald's best productions.

531. THY CHEEK IS O' THE ROSE'S HUE.

This is another of those elegant songs which were written by Richard Gall. It was produced "at the earnest request of Mr Thomas Oliver, Printer and Publisher, Edinburgh, an intimate acquaintance of the author." It is probable that both Gall and Oliver were at one time together in the employment of D. Ramsay of the *Edinburgh Courant*. Mr Oliver apparently communicated the melody, which he had heard sung in a pantomime. It is frequently named "My only Jo and dearie O." Dean Christie, in his "Traditional Ballad Airs," observes of a tune called "Caw the Gowan": "The fifth and sixth bars of the above are almost the same as the first two bars of 'My only Joe and Dearie.'" We, however, scout the idea of any resemblance in the melodies. Gow in his "Third Repository," 1806, under the latter title, has added—"supposed Irish"; but we can see no Irish character in the air, and if the line,—"*Wi' the op'ning gowan wet between,*" was one heard sung by Oliver, we think it goes far to overturn Gow's assumption. We have not found the melody printed in any collection prior to the Museum.

532. O AY MY WIFE SHE DANG ME.

In the Museum, Johnson says the song was "Written for this work by Robert Burns." It is a humorous production, whether original or suggested by the name of the melody to which it is adapted. The tune called "My wife she dang me" is contained in the sixth book of Oswald's "Caledonian Pocket Companion." Stenhouse says, "the old air originally consisted of one strain, but Oswald made two variations to it." His

assertion, however, must be taken for what it is worth, as he adduces no evidence in support of it. The tune is a lively one, of the Scots Measure class.

533. COME UNDER MY PLAIDY.

This song shows the power that riches have over some of the fair sex, who, when they get an offer of marriage, are unconcerned about the age of a wealthy suitor. It is an excellent effusion, from the pen of Hector Macneill, who has written several good songs, some of which are given in the Museum. The air is "Johnny M'Gill," which has been already noticed (see No. 207).

534. COME FOLLOW, FOLLOW ME.

The words of this song, and the melody which is adapted to it, are both English compositions.

535. LORD THOMAS AND FAIR ANNET.

We have no intention of making any remarks on this ballad. The air to which it is adapted in the Museum is called, "The Old Bard." It was published by James Oswald in book xii. of the "Caledonian Pocket Companion," page 10. The tune is a sweet little melody, but is probably not Scottish.

536. WILLIAM AND MARGARET.

This song, though it is called an old ballad by Allan Ramsay in his "Tea-Table Miscellany," and by William Thomson in the "Orpheus Caledonius," 1725, was written by D. Malloch, or Mallet, in 1723. In the Orpheus, Thomson calls it "an old Scotch Ballad with the Original Scotch Tune." Stenhouse, however, says that it is the "well known tune, 'Chevy Chase'"; but the tune under this latter name is not found in any Scottish collection before 1742. Oswald, in his "Curious Collection," 1740, has a melody entitled, William and Margaret, and in his Collection of Curious Scots Tunes, 1742, another called, "The old Tune of William and Margaret"; but neither of these two tunes suit the ballad as given by Thomson. In an edition of the Tea-Table Miscellany, 1734, the ballad is given in the index under the heading, "New Words by Different Hands," though above the words it is called "An Old Ballad." The tune in the Museum is one adapted to it by Stephen Clarke.

537. WHAT AILS THE LASSIE AT ME?

This humorous song, we are informed, was written by Alexander Ross, the author of several other good songs. Besides this, two more of his productions are contained in the Museum. It was first printed in the author's works at Aberdeen in 1768, and directed to be sung to the tune of "An the Kirk wad let me be." Johnson, however, has supplied another lively melody, which is not found in any earlier Scottish collection. In our opinion it is probably an Irish air.

538. THE SUN IN THE WEST.

This is another of Richard Gall's lyrics, written in the pathetic style. Stenhouse says, "The beautiful air to which the words are adapted is supposed to be of Gaelic origin." We are inclined to think it rather an imitation of a Highland melody, drawn considerably from the old tune of "Bonnie Dundee"; at any rate, it bears a strong resemblance to that tune.

539. SCROGGAM.

In the Museum this song is said to be written by Robert Burns. Stenhouse says, "This humorous and eccentric song, beginning "There was a wife wonn'd in Cockpen," was written by Burns for the Museum. There is another and a very old song to the same air, but it is quite inadmissible." Scott Douglas merely mentions, "This singular song has Burns's name attached to it in the Museum. We place it here in consequence of its connection with the preceding song, so far as locality is concerned," &c. The authorship is thus involved in doubt, and Stenhouse adds to the uncertainty by withholding the name of the inadmissible song, and giving no clue to the previous history of the air.

540. O TELL ME MY BONNY, &c.

This is one of Hector Macneill's love songs, in which he makes the "dear lassie," in order to try her lover's affections, assert that he has broken his vow, and that his motive was simply to possess her tocher. The tune is an excellent one, which Macneill is said to have picked up in Argyleshire. In character it smells strongly of the heather.

541. O MARY TURN AWA.

This, and the following song, are two excellent effusions of the Muse. The first was written by Richard Gall, and the second, beginning "What

ails this heart of mine?" is from the pen of Miss Blamire of Carlisle. They are both adapted to the old melody of "My Dearie, if thou die," which we have already noticed. See No. 82, page 83.

542. O GUDE ALE COMES, &c.

In the Illustrations Stenhouse says, "This humorous drinking song, with the exception of the chorus, which is old, was written by Burns." Scott Douglas states, "The bulk of this song is by Burns, although a line here and there belongs to an older strain of even less delicacy." The air adapted to the words is "The Bottom of the Punch Bowl," a tune belonging to the first half of last century. It is included in Oswald's "Collection of Curious Scots Tunes," 1742.

543. ROBIN SHURE IN HAIR'ST.

Stenhouse says, "The tune and title of this song are ancient, but the rest is by Burns. In Oswald's 'Caledonian Pocket Companion,' book v. page 11, the air, with variations, is inserted under the title of 'Robin Shear'd in Her'st,' but the old words of the song are probably lost. The tune, in some modern collections, is called 'Bobbing John,' but erroneously, for that is the name of a very old English air printed in Playford's Dancing Master, in the time of $\frac{9}{8}$ or six quavers in the bar, so far back as 1657, and in all the subsequent editions of that work. It is quite different from the Scottish air." The above note is very far wrong. Should the reader turn to Oswald he will find a different air, called "Rob shear'd in Her'st." The tune in the Museum is assuredly named "Bobbin John" in some collections, and "Bob and Joan" in others, but the name of the very old English air in the Dancing Master is not "Bobbing John" but "Bobbing Joe." It was printed in 1651, and is quite different from the one under review. The tune Johnson gives is popularly known as "Bob and Joan" and "Bobbin John," and is at the present date sung to a song called "Ta Phairson." The melody, however, occurs in "Walsh's Caledonian Country Dances," book iii., as "The Key of the Cellar." The tune given by Oswald, and later by Bremner, is also found in "Walsh's Caledonian Country Dances," book ii., as "Rob shear in Harvest," but in common instead of $\frac{3}{2}$ measure.

544. WHA WADNA BE IN LOVE, &c.

This tune is "Maggie Lauder." See English and other claims, page 49.

545. A COGIE OF ALE, AND A PICKLE AIT MEAL.

This song was written by Andrew Sheriffs, A.M., the author of "Jamie and Bess," a pastoral comedy in the style of "The Gentle Shepherd," in 1797. The melody attached to the song was composed by Robert Mackintosh, familiarly known as Red Rob, a prominent musician in Edinburgh, who left that city about 1802 and settled in London, where he died a few years later.

546. THE DUMFRIES VOLUNTEERS.

This song was written by Burns, and sent to Johnson for the Museum. Stenhouse says, "The charming tune to which the words are adapted, was composed by Stephen Clarke, organist." It is a good martial air, somewhat in the style of Hearts of Oak.

547. HE'S DEAR DEAR TO ME, &c.

It appears from the Illustrations that Mr Stenhouse was delighted with this song, for he says, "This sweet little pastoral made its appearance about the year 1796, as a single sheet song, written by a gentleman." We do not wonder that he was unable to discover the name of the author; the lines are so feeble that the writer probably did not wish to own them. Stenhouse's admiration for the "pretty melody, which belongs to the ancient class of one strain," seems ridiculous. In our opinion it is a poor mongrel tune, not older than the words.

548. THE BLUE BELLS OF SCOTLAND.

This song is said to be a parody on one of the same name, sung by Mrs Jordan, to which she composed the music. Both are puerile productions. The air in the Museum has no Scottish character, nor is Mrs Jordan's better in that respect, though hers is a good melody which has become somewhat naturalised. Both, however, are English tunes of the end of the eighteenth century.

549. COLIN CLOUT.

This song is described by Stenhouse as a fragment, which was communicated by Mr Gall to Johnson. The author is unknown. The melody to which the words are adapted is a fine one, composed by Stephen Clarke; but we cannot say it is in the Scottish style.

550. 'TIS NAE VERY LANG SINSYNE.

The tune to which the words of this song have been adapted, is erroneously called by Stenhouse, "We'll kick the world before us." The air, however, appears in book xii. of Oswald's Caledonian Pocket Companion, page 4, under the title of "We'll kiss the world before us." It consists of six strains, and the song is sung to the first and fourth. Stenhouse seems to have confounded the name of this tune with that of "Kick the world before you," contained in the Caledonian Pocket Companion, book x., page 15. The song is taken from Herd's Ancient and Modern Scottish Songs, 1776.

551. O ONCE I LOV'D.

This song is said to be Robert Burns's first attempt at lyric, and he directed it to be sung to a reel tune, a favourite of his heroine, called, "I am a man unmarried." Stenhouse tells us, so the story goes, that Burns abandoned the idea of using this tune, "and had it set to the beautiful slow melody in the Museum, which he picked up and transmitted to the publishers of that work; it is said to be very ancient." We are afraid Stenhouse's story cannot be trusted. Why was the song, with its beautiful melody, not published before the death of the poet and of Stephen Clarke? It may be remarked that the sixth volume of the "Scots Musical Museum" did not appear till March 1804, though its preface is dated 4th June 1803. We have failed to find any tune whatever bearing the name of "I am a man unmarried." It might have been a local name for some well-known reel, which cannot now be discovered. The supposed ancient air given in the Museum is, we are disposed to think, from the style of its concluding cadence, composed for that work by some precentor.

552. WHEN I THINK ON MY LAD.

This song was written by Allan Ramsay. Stenhouse tells us, "Ramsay published it in his Tea-Table Miscellany under the title of 'Her Daddy forbad, her Minny forbad,' in 1724." This is another of his mistakes, it did not appear in that year. Ramsay named his song "My Dady forbad, and my Minny forbad," and made no reference to any air. The tune adapted to the words in the Museum is an English melody composed by Jeremiah Clarke, a musician who lived at the end of the seventeenth and commencement of the eighteenth centuries. It is contained in Oswald's "Caledonian Pocket Companion," book x., page 1, called "Hark, the cock crow'd."*

* We possess a copy of "The Tea-Table Miscellany, or a Collection of Scotch Sangs. The Tenth Edition. Being the Whole that are contain'd in the Three Volumes just Published. By

553. RETURN HAMEWARD.

This song, though Stenhouse says it is in the Tea-Table Miscellany, 1724, does not appear before the end of the third volume in the edition of 1734, mentioned in the previous note. It bears the name of "Fint a crum of thee she faws" in the Miscellany, and has the letter Z attached to it, but no tune is mentioned. The tune in the Museum, however, is contained in "Aird's Selection of Scotch, English, Irish, and Foreign Airs," 1782, as "The Spinning Wheel," and that song is included in the second volume of the Tea-Table Miscellany. We know of no tune in any collection prior to the Museum entitled "Fint a crum of thee she faws." Oswald's "Spinning Wheel" is not the same air. Since writing the above we have discovered the melody, entitled "A Scotch Tune," in a London publication of 1729.

554. MY LADY'S GOWN THERE'S GAIRS UPON 'T.

This is another song having prefixed to it in the Museum, "Written for this work by Robert Burns." It may be his, but we hesitate to believe that Johnson retained in his possession sixteen songs written by Burns till he published his sixth volume, seven years after the bard's death. The air to which the words are adapted is a strathspey believed to be the composition of James Greig, a teacher of dancing in Ayrshire. It is much in the style of Greig's Pipes, a tune named after the same composer.

555. MAY MORNING.

This song of "May Morning" is a mere trifle, which was anonymously given to Johnson. Stenhouse says, "It is adapted to an old strathspey tune which is very pretty," but his opinions anent dance music seem to us of little value. What its name is or where he found it, we know not; but the second strain somewhat reminds us of "My love she's but a lassie yet."

Allan Ramsay. Dublin, 1734." We find the last ten songs in the third volume are taken from it, and along with them five other songs, not previously published by Ramsay, have been added to the first volume of 1724 in the collected edition, 1740. The names of the songs are: "To L. M. M." beginning "O Mary! thy graces and glances"; "This is no mine ain House"; "Fint a Crum of thee she faws"; "To Mrs E. C.," commencing "Now Phœbus advances on high"; "My Dady forbad, and my Minny forbad"; "Steer her up, and had her gaun"; "Clout the Caldron"; "The Malt-Man"; "Bonny Bessie"; "Omnia vincit amor"; "The auld Wife beyond the Fire"; "I'll never love thee more"; "The Black Bird"; "Take your Auld Cloak about you"; and "The Quadruple Alliance."

556. DINNA THINK BONIE LASSIE I'M GAUN TO LEAVE YOU.

In the Illustrations Stenhouse says, "Hector Macneill, Esq., informed the editor that he wrote the whole of this song except the last verse, which the late Mr John Hamilton, musicseller in Edinburgh, took the liberty to add to it, and to publish as a sheet song. "It was on this account (Mr Macneill added) that I did not include this song in the collecting my poetical works for the uniform edition in two volumes, which has been given to the public." For a similar reason he omitted another song, likewise written by him, beginning "My love's in Germany." Taking this story for granted, Macneill's action was absurd; he could have omitted Hamilton's verse, the addition to the song harmed nobody. Burns and many other poets have done the like to several songs, and it is not alleged that Hamilton altered or mangled any of Macneill's verses. If Stenhouse had said that Clunie's Reel (taken from Cumming of Granton's Reels and Strathspeys), is adapted to the song instead of the song to it, he would have been very much nearer the mark. The same tune is found in Robert Bremner's Reels called "Carrick's Reel," twenty years before A. Cumming's collection.

557. O GIN I WERE FAIRLY SHOT O' HER.

Stenhouse in his Illustrations states, "This old song received some additions and corrections from the pen of Mr John Anderson, engraver of music in Edinburgh, who served his apprenticeship with Johnson the publisher. The air, under the title of 'Fairlie Shot of Her,' appears in Mrs Crockat's Manuscript Music-Book, so that the tune is very old. It is also preserved in Oswald's 'Caledonian Pocket Companion,' and various other collections." We are left in entire ignorance as to these additions and corrections. The original words of the song, however, were probably Irish, as we suspect was also the melody, although we are able to trace it as far as Walsh's Caledonian Country Dances, book i., circa 1734, and in "Aria di Camera."

558. HEY MY KITTEN MY KITTEN.

In the Illustrations we are informed, "This humorous nursery song was written about the beginning of last century by the celebrated Dean Swift. The words are adapted to the old Scottish air, called 'Whip her below the Coving,' which is inserted in the 'Crockat Manuscript,' and was printed in the 'Dancing Master' by Playford, under the name of 'Yellow Stockings,' in 1657. This tune has been a great favourite time out of mind, in both kingdoms." Whether the tune appears in the Crockat MS. under any name whatever, we are unable to say, but it is certainly not *found* in any

of Playford's Dancing Masters as "Yellow Stockings," nor is it either "Mad Moll" or "The Virgin Queen," as given in Chappell's "Music of the Olden Time." It may nevertheless be a Scottish jig, entitled "Yellow Stockings," though we have failed to discover it. The song is printed in the fourth volume of the Tea-Table Miscellany, as "The Nurse's Song," tune "Yellow Stockings."

559. SWEETEST MAY.

This song is headed in our copy of the Museum, "Written for this work by Robert Burns." Was it so in the first edition of the sixth volume, or was it afterwards interpolated? It is a mere plagiarism of the first verse of "There's my thumb I'll ne'er beguile thee," from the first volume of the Tea-Table Miscellany, 1724. Stenhouse says, "This *petit morceau*, words and music, was communicated by Burns." We have our suspicions about the music, because we think that the air was probably unknown to Burns, and that it first appeared under the appellation of "Kinloch" in John Watlen's "Second Collection of Circus Tunes," 1798. It is now well known as Kinloch of Kinloch.

560. ARGYLE IS MY NAME.

It is of little consequence who was the author of this song, which appears in Herd's Collection, 1776, beginning "My name is Argyll." Stenhouse thinks the melody of Gaelic origin. G. F. Graham considers it to be Irish, or in imitation of an Irish air, though not found in any Irish collection, nor yet claimed for that country. We hold to Stenhouse's opinion, and think it a modern Highland tune, of which those in $\frac{6}{8}$ measure sometimes have Irish traits.

561. AN I'LL AWA' TO BONNY TWEED-SIDE.

Ramsay published this song in the Tea-Table Miscellany, volume ii., and directed it to be sung to the tune of "We'll a' to Kelso go." This air appears in Oswald's Caledonian Pocket Companion, book vi., but it is only a slightly altered version of "The Geud man of Ballangigh," a "new Scotch jig," found in Playford's Dancing Master, 1696.

562. GENTLY BLAW, &c.

This song is said to have been written by John Anderson, the music engraver, who for a short time after Johnson's death carried on the business for his widow. The tune to which the words are sung is called "O gin my love were but a rose," but we cannot find the air under this name

before the Museum. There is, however, a version of the same melody entitled "Under her apron," in the Macfarlan MS. supposed to have been written 1740.

563. IN YON GARDEN, &c

Stenhouse says he was informed by Mr Anderson, the author of the previous song, "that the words and music of this were taken down from the singing of Mr Charles Johnson, father of Mr James Johnson, the publisher of the Museum. We are not aware that the air appeared in any collection prior to the Museum. It is contained in John Hamilton's Caledonian Museum a few years later, under the same title, with four bars of the music repeated for the two last lines of each verse.

564. THE POOR PEDLAR.

We consider that neither the words nor the air of this song are worthy of notice, whatever their nationality. The song contains a strain of *double entendre*, and the melody is of no merit.

565. YOU ASK ME CHARMING FAIR.

This very elegant song was written by William Hamilton of Bangour. It probably had no air attached to it before the one printed in the Museum. Stenhouse says, "The composer of the charming melody, to which the verses are united, has hitherto escaped the researches of the editor." We think the adjective in this instance superfluous; the composer was probably the same who produced the air for No. 551.

566. O KEN YE WHAT MEG O' THE MILL HAS GOTTEN?

In the Museum, we find following the title of the song, "Written for this work by Robert Burns." Whether the poet wrote this song, or, according to Stenhouse, simply retouched it in 1788, it seems strange that it was not published till nearly eight years after his death. In a letter to George Thomson in 1793 Burns says, "Do you know a fine air called Jackie Hume's Lament? I have a song of considerable merit to that air." The verses sent to Thomson are entirely different, but we are not sure that he published them. "Jackie Hume's Lament" we have failed to find in any collection of tunes issued prior to the Museum.

567. HOW SWEET IS THE SCENE.

This song is another fine effusion of Richard Gall. It is wedded to an old Irish melody called "The Humours of Glen," which is frequently found in Scottish collections, and was published with variations by Niel Stewart in 1772.

568. SURE MY JEAN.

This is another song of which Richard Gall is the author. Stenhouse says, "The words are adapted to a very pretty modern air, which was communicated by Mr Gall himself." It is probably an Irish tune.

569. HOW SWEET THE LONE VALE.

This song, according to Stenhouse, was written by Andrew Erskine, brother of Thomas the musical Earl of Kelly. Burns, in a letter to George Thomson of April 1793, says, "Mr Erskine's songs are all pretty, but his 'Lone Vale' is divine." Burns, however, condemns Erskine's reference to the nightingale in a Scottish song. The air to which the verses are adapted is called "Lord Bradalbane's March or Boddich n'am Brigis," and was first published in Daniel Dow's *Ancient Scots Tunes*, circa 1775.

570. JOCKEY'S TA'EN THE PARTING KISS.

We find "Written for this work by Robert Burns" after the title of the song in the Museum. The melody adapted to the words is an old tune called "Bonny Lassie tak a man." It is one of the airs contained in Mitchell's "Highland Fair," a Scots opera, 1731, and it is also included in Oswald's "Caledonian Pocket Companion," book xi. p. 18. Whether there was an old song bearing the name of the tune, or the title was simply given to a Scots measure, we have not been able to discover, but Johnson has spoiled the music.

571. WHAT'S THAT TO YOU ?

This is an Anglo-Scottish song written by D'Urfey, somewhat modified by Allan Ramsay, who directed it to be sung to the tune of "The Glancing of her apron." The melody appears to be a modern Scottish production of a lively character, probably a composition of Robert Mackintosh, and first published in the Museum.

572. LITTLE WAT YE WHA'S COMING.

In the Illustrations Stenhouse says, "This Jacobite ballad was written about the time of the Rebellion in 1715. Its old title was The Chevaliers Muster-Roll, 1715. The author, of course, is anonymous." We are unable to say whether these statements are correct, but we rather think it is to James Hogg we are indebted for the title of The Chevalier's Muster-Roll. Stenhouse adds, "The old tune to which the words are adapted was formerly called 'Fiddle Strings are dear Laddie,' from the first line of an ancient though almost now forgotten song." In recent collections it goes under the name of "Tail Toddle." We have not found the tune under the appellation "Fiddle Strings are dear Laddie," but in Walsh's Caledonian Country Dances it bears the name of "Fiddle Faddle." In Margaret Sinkler's Musick Book, 1710, there is another version of the tune without name.

573. O LEAVE NOVELS, &c.

This song was written by Burns, and intended in a humorous way to give wholesome advice to the ladies of Mauchline. The tune to which the words are wedded is a spirited one of the Scots measure class. Stenhouse calls it "a favourite Scots measure or dancing tune." Burns, so far as we know, did not direct the song to be sung to any air, and we are not aware of this favourite Scots measure having seen the light before its insertion in the Museum. It is an excellent example of a Scottish melody falling one tone to the key immediately below, and rising again to the original key, which cannot be treated as a flat-seventh in the major mode. It is also minus the sixth of the key throughout, no A note occurring in the tune.

574. O LAY THY LOOF IN MINE, LASS.

This song is one which Burns wrote for the Museum. The air to which the words are adapted is called "The Cordwainer's March," which was played by the band that headed the procession of that ancient craft, *i.e.* shoemakers, on the occasion of their celebrating St Crispin's day, the patron saint of the brotherhood. This is another remarkable tune, which in the first strain begins in the minor and ends in the major key, and in the second strain commences in the major and finishes in the minor key. The melody is included in Aird's Selection of Scotch, English, Irish, and Foreign Airs, vol. i. 1782.

575. SAW YE THE THANE O' MEIKLE PRIDE?

This song is a production of Henry Mackenzie, the author of "The Man of Feeling," when a lad of seventeen. The words had no tune adapted to them till they found a place in the Museum. The melody is a sweet and plaintive one; its composer's name is unknown.

576. GO PLAINTIVE SOUNDS.

The words of this song were from the pen of William Hamilton of Bangour. It was published to music composed by William Shield; but the air attached to it in the Museum is a modern Scottish one, which we have failed to trace to an earlier date. It seems to be the composition of the same person who contributed the tunes Nos. 551, 565, 570, in Johnson's sixth volume.

577. BRUCE'S ADDRESS TO HIS ARMY.

This well-known song, "Scots wha hae," was written by Burns. The air to which it is sung was formerly called "Hey tuttie tattie," and it was supposed to be as old as the Battle of Bannockburn. It would be presumptuous to attempt to confirm the tradition, but we may say that Ritson's assertion, that the Scots in 1314 had no musical instruments capable of playing the tune, is assuredly an error. David II., son of the Bruce, had pipers thirty years after the battle, and it is probable that his father also had them. Whatever the age of the melody, its earliest appearance in print is in Oswald's Caledonian Pocket Companion, book iii., page 13, *circa* 1747. It is also found in William M'Gibbon's Third Collection of Scots Tunes, 1755. The tune is a common bagpipe air.

578. FAREWELL YE FIELDS, Etc.

This song was written by John Hamilton, musicseller, Edinburgh. He was the author of many other ballads, one of which is the popular version of "Up in the morning early." The tune to which this song is united was composed by Isaac Cooper of Banff, a teacher of music and dancing in that town. Cooper published two collections of dance tunes and a number of fugitive pieces at the end of last and beginning of the present century. The melody is called Miss Forbes's Farewell to Banff. It is an excellent tune, but Johnson's editor has taken some liberties with it.

579. O HEARD YE E'ER OF A SILLY BLIND HARPER.

The words of this song, as well as the air, seem to be of Border origin, and of a class which probably wiled away the long winter nights at the fireside of many a farmer. The melody possesses little or no merit, but suits well enough a ballad of twenty-one verses.

580. MY NANNIE O.

The words of this excellent song were written by Burns, and published in the edition of his Poems, 1787. The poet directed the song to be sung to the old melody "My Nanny O." Johnson, however, had already published that air to other verses, and he substituted a melody composed by Thomas Ebdon of Durham. It is a fine air, in the style of a Scottish quickstep, or hornpipe, but not in accordance with the spirit of the words, it is of a too lively description. The song is now sung to the ancient melody.

581. AS I LAY ON MY BED ON A NIGHT.

"This fragment of an ancient ballad, with its melody, was recovered by Burns, and transmitted to Johnson for the Museum,"—Illustrations. We suspect the statement to be one of Stenhouse's inventions; even the unscrupulous Allan Cunningham did not insert it in his edition of Burns's Works. The melody we believe to be ancient, though the song in Wedderburne's "Ane compendious Booke of Godly and Spirituall Songs" has not any tune printed to it, at anyrate in D. Laing's reprint of the work. We have evidence that Wedderburne's songs were known in England in the reign of Elizabeth, as John Dowland composed a melody for "Go from my window, goe." His tune, however, is not that printed in the Museum, nor the more ancient set given in the Illustrations. Stenhouse has omitted to state the source from which he obtained it, and we have not discovered any early copy of the tune.

582. THE RAIN RINS DOWN, Etc.

It is questionable whether the words or the air of this song have the antiquity assigned to them. No doubt the verses refer to a time when the population, through ignorance and superstition, encouraged and fed by the monks, believed in such tales, and without the least evidence made them a pretext for robbing and killing unfortunate and unoffending Jews, who were accused of murdering Christian children. According to Stenhouse, the ballad in the Museum is Scottish, and was received by Bishop

Percy from Scotland, and published by him in 1765. We get no account whatever of the melody, and we are doubtful if it ever appeared in any collection prior to the Museum. We consider it to be of the mongrel species, compounded from "The Mason's Anthem, Merrily danced the Quaker," &c.

583. CAULD IS THE E'ENIN' BLAST.

"This short song was written by Burns for the Museum. It is adapted to the old Scottish air called 'Peggy Ramsay,' which in several bars resembles the tune of 'O'er Bogie,'—Illustrations. We fail to see the likeness which Stenhouse refers to, but had he said that the tune has a considerable resemblance to the first strain of the reel called "The Mason Laddie," or "The Mason's Apron," he would have been nearer the mark. We have not found the air before the Museum, but in the Rowallan Manuscript there is one called "Maggie Ramsay," a version of which Chappell has given in his "Popular Music of the Olden Time" as an English tune. See English Claims, page 28.

584. O TURN AWAY THOSE CRUEL EYES.

The author of this song is unknown. Stenhouse says, "this song is adapted to an old air called 'Be Lordly Lassie,'" but he has not given the least evidence in support of his assertion. We do not believe it to be Scottish; its characteristics are those of an Irish tune.

585. O MARY YE'S BE CLAD IN SILK.

This is a new melody written to a slightly altered version of the "Siller Crown," No. 240. It was composed by a Miss Grace Corbett when only eleven years of age, and first appeared in Urbani's Selection of Scots Songs, book ii., page 34, 1794, from whence it was taken for the Museum.

586. THERE WAS A BONIE LASS.

This song, we are informed, was written by Burns. Stenhouse says, "the words are adapted to the tune of a favourite slow march," but he mentions neither the name of the march nor the source from which it is derived. As a march tune it is a very feeble composition, and we have not found it elsewhere.

587. NO CHURCHMAN AM I.

This is another song from the pen of Robert Burns. The tune to which it has been adapted is called "The Lazy Mist," but is somewhat altered in the second strain. It is contained in Oswald's Caledonian Pocket Companion, book xii., page 20. We are quite convinced that it is an Irish melody.

588. THE HIGHLANDER'S LAMENT.

In the Illustrations we are told, "This song is a fragment of a larger poem, supposed to have been written by an anonymous hand after the battle of Culloden, in 1746. The tune is said to be a Gaelic melody." In the Rev. Patrick M'Donald's Collection of Highland Vocal Airs, etc., 1784, it is inserted as an Irish air, the only example he gives of an Irish melody in his work. Gow, in his Fourth Collection, 1800, on page 11, calls it "'Cairngoram Mountain,' a very old Gaelic air." We may state that the sets are nearly identical, but Johnson has copied from Gow.

589. THERE'S NEWS, LASSES, NEWS.

In the Museum we find, "Written for this work by Robert Burns." Stenhouse, however, states, "This humorous song was refouched by Burns from a very ancient one called 'I winna gang to my bed until I get a man.' It is adapted to the lively old original air, which may be considered one of the earliest specimens of Scottish Reels. It appears in Skene's MSS., *circa* 1570, under the title of I winna gang to my Bed till I sud die." Stenhouse draws erroneous conclusions both as to the age and contents of the Skene MSS. The tune called "I will not goe to my bed till I suld die," is entirely different from that in the Museum. It was published in a small collection of Reels by Aird, and is found on page 5 of the first number. The first strain is nearly "There's nae luck about the House."

590. HARD IS THE FATE OF HIM WHO LOVES.

This beautiful song is from the pen of James Thomson, the author of "The Seasons." We suspect it had no air previous to its appearing in the Museum. The melody is an excellent one; really Scottish in character, but seemingly modern. Its composer, who is unknown, has been somewhat indebted to the tune of "The Spinning Wheel." See "Return Hameward," No. 553.

591. YE MUSES NINE, O LEND YOUR AID.

In his note, Stenhouse says, "This song, entitled *The Highland King*, made its first appearance soon after the publication of the '*Highland Queen*,' by Mr Macvicar, to which it was intended for an answer,—*vide* song *No. 1, vol. 1 of the Museum*. It was printed as a sheet song, and did not appear in any regular collection until the publication of Wilson's '*St Cecilia*' at Edinburgh in 1779. The author of this song, as well as the composer of the melody, have hitherto escaped the Editor's researches." It is doubtful whether Wilson's was the first collection in which the song appeared. It is found in the second edition of the *Scots Nightingale*, 1779, and probably occurs in the first edition of 1778, which, however we have not seen. The tune is taken from Oswald's *Caledonian Pocket Companion* book xi., *circa* 1760, page 20, entitled "*Highland King*." It is a beautiful melody.

592. NELLY'S DREAM.

This song was written by John Hamilton, musicseller in Edinburgh, who died in 1814. He probably composed the pretty air to which the words are adapted, for he was a musician as well as poet.

593. O THAT I HAD NE'ER BEEN MARRIED.

Johnson says this song was corrected by Burns, who added the second verse. Stenhouse tells us, the Bard likewise "communicated the beautiful old air to which it is united." We are inclined to doubt the statement about the beautiful old air, as we find no evidence of its existence in any form prior to the *Museum*.

594. O GIN MY LOVE WERE YON RED ROSE.

This fragment is taken from the second volume of Herd's Collection, 1776. The author unknown. The tune Johnson has printed to the song in the *Museum* is one which Gow published in his *Fourth Collection of Reels, etc.*, 1800, entitled "*Lord Balgonie's Favourite*," and he calls it "*a very old Highland tune*." It had previously appeared in Daniel M'Laren's *Collection of Strathspeys, Reels, etc.*, 1794, as "*Mr Nairne's Strathspey*," to which collection Gow was a subscriber for two copies. In 1816 it was printed, along with other airs, by Alexander Campbell, author of "*Albyn's Anthology*," and in that work Campbell asserts that he composed it in 1783 and published either in 1791 or 1792, inscribed to the Rev. Mr Patrick M'Donald of Kilmore. Stenhouse in his note says, "The writer of this

article has made a diligent search for this production (Campbell's sheet), but has met with no copy to decide the question between Messrs Gow and Campbell." Stenhouse, however, tries to support Gow, from whom he doubtless obtained much false information, but we have in our possession a copy of the sheet Stenhouse could not find, and it entirely corroborates Campbell's claim. We add the following extract from George Thomson's Select Collection of Original Scottish Airs, 1818, vol. v., page 215,—“ This melody . . . made its first appearance in Gow's Collection of Strathspeys and Reels some twenty years ago, and has 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 from 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.” This story to Thomson is nothing more than an attempt to cover the fraud committed by Nathaniel Gow. The air is now well known as “Gloomy Winter's now awa,” from Tannahill's beautiful song, to which it has been most happily adapted.

595. NAE LUCK ABOUT THE HOUSE, WHEN OUR GOOD
WIFE'S AWA.

This song contains some humour, but it is of a vulgar description. The tune to which it is adapted bears no relation to that which has *gudemán* in its title instead of *goodwife*. It is a modern melody, not found in any work earlier than the Museum. Stenhouse says, “Johnson inserted this sprightly modern tune for the sake of variety.”

596. LIV'D ANCE TWA LOVERS IN YON DALE.

This old ballad was printed in Herd's Collection, 1776, entitled “Willie and Annet.” The tune united to the song in the Museum is taken from Sibbald's Vocal Magazine, and, it is said, was furnished for that work by a lady in Orkney. In Ritson's Scottish Songs, 1794, the words are printed; but he gives no tune.

597. O MALLY'S MEEK, MALLY'S SWEET.

Burns wrote this song for the Museum. He is also said to have given Johnson the air to which it is joined. Stenhouse remarks, “it is evidently borrowed from the fine old Lowland melody of ‘Andro and his Cutty Gun.’” On comparing the two tunes we cannot endorse his opinion; though the rhythm is somewhat similar. The tune was published probably about fifteen years before the sixth volume of the Museum, with the strange title of “Devil fly o'er the water wi' her,” in No. 2 of J. Aird's Reels.

598. TELL ME, JESSY, TELL ME WHY.

This song is from the pen of John Hamilton the music-seller, whom we have already mentioned in our note to song No. 592. The modern air has evidently been indebted to "Corn Riggs," which it resembles very much. Its composer is unknown.

599. I CARE NA FOR YOUR EEN SAE BLUE.

Hamilton is also the writer of this excellent song, which is wedded to a pretty melody. We are not aware of its appearance in any earlier collection, but it was probably published by Hamilton in sheet form. The composer of the air is unknown. Stenhouse says Johnson received permission from Mr Hamilton to include this and the previous song in the Museum.

600. GOOD NIGHT, AND JOY BE WI' YOU A'.

This song, with which Johnson concludes the Museum, was written by Robert Burns. The tune, Stenhouse says, "has time out of mind been played at the breaking up of convivial parties in Scotland." It has been employed by many compilers and publishers as the last tune of their collections. The antiquity of the air is undoubted. It is included in the Skene Manuscript, under the title of "Good night, and God be with you," and we consider its nationality proved by its appearance under the same title in Henry Playford's "Original Scotch Tunes (Full of the Highland Humours) for the Violin; Being the first of this kind yet printed," etc., 1700. This work was published in London by the son of John Playford.

 CHRONOLOGICAL LIST OF "HIGHLAND LADDIES."

The first tune called "Highland Ladie" is from the Leyden MS. 1692. It is not referred to in any of our notes, but a version of it (the earliest in print) appears in Henry Playford's "Original Scotch Tunes," 1700, entitled "The Lord of Cockpen's Scotch Measure," and it occurs again in Margaret Sinkler's MS. book, 1710, as "Helen Home's Scots Measure."

"New Hilland Ladie" is found in the Blaikie MS., 1692. It appears as "Cockle Shells" in Playford's "Dancing Master," 1701, and as "Highland Ladie" in Margaret Sinkler's MS. 1710. These are different versions of the same melody. The tune called "The Lass of Livingston, No. 17

HIGHLAND LADIE. 1692.

1st time. 2nd time.

NEW HIGHLAND LADIE. 1692.

COCKLE SHELLS. 1701.

HIGHLAND LADIE. 1710.

THE HIGHLAND LADDIE. 1742.

THE BLACK HIGHLAND LADDIE. 1742.

THE NEW HIGHLAND LADDY. 1749.

THE NEW HIGHLAND LADDIE. 1764.

in the "Scots Musical Museum," which has been copied from "The Musick for the Scots Songs in the Tea-Table Miscellany," circa 1726, is merely another version of Sinkler's "Highland Ladie," 1710.

No. 21 in the Museum is a version of "The Highland Laddie" taken from Oswald's "Curious Scots Tunes," 1742. Other settings, which differ slightly from one another, appear in "The Orpheus Caledonius," 1725, and in Watts's "Musical Miscellany," 1729.

The next tune is a version of the melody "Highland Laddie," which appears as No. 468 in the Museum. In Oswald's "Curious Scots Tunes," it follows the preceding air, without any title. In later collections it is called "The Black Highland Laddie."

"Bonie laddie Highland laddie," No. 332 of the Museum, occurs in D. Rutherford's "Twenty-four Country Dances," published in 1749 under the name of "The New Highland Laddy." It is now better known as "Kate Dalrymple."

No 22 of the Museum, called "'Highland Laddie' New Sett," is a composition of Dr Arne published in 1754, an excellent melody, also known as "The New Highland Laddie."





CHAPTER VII.

EARLY SCOTTISH MUSICIANS AND ENGRAVERS.

WILLIAM THOMSON.

WE do not possess much knowledge of our early musicians, and what we do know is mostly gathered from their works. According to William Tytler of Woodhouselee, William Thomson was the son of Daniel Thomson, one of the King's Trumpets (*i.e.*, a Herald Trumpeter). William was born towards the end of the seventeenth century, and when a boy took part, as a singer, at a concert called "The Feast of St Cecilia," in 1695. Tytler says, "William Thomson was early distinguished for the sweetness of his voice, and the agreeable manner in which he sung a Scots song." He settled in London, and we are told that he received frequent royal commands to sing Scots songs at Court, on which occasions he was much taken notice of.

From Burney's "History of Music" we find that, "In February 1722, there was a benefit concert for Mr Thomson, the first editor of a collection of Scots tunes in England. To this collection, for which there was a very large subscription, may be ascribed the subsequent favour of these national melodies south of the Tweed. After this concert, at the desire of several persons of quality, was performed a Scottish Song." Burney is wrong in calling Thomson the first editor in England of a collection of Scots tunes; had he mentioned Scots songs, however, we could not have objected to his statement. In 1725, Thomson published his "Orpheus Caledonius, or a collection of the best Scotch Songs set to Musick," a folio volume, containing fifty songs, dedicated to the Princess of Wales (afterwards Queen of George II.). A second edition was published in 1733, in two volumes 8vo. The first volume, containing the same fifty songs as the folio, revised and considerably altered, was now dedicated to the Queen, and the second volume, with fifty other songs, was dedicated to Her Grace the Duchess of Hamilton. It was also largely patronised, as is seen from the

number of subscribers. Allan Ramsay, in the preface to "The Tea-Table Miscellany," second edition, accuses Thomson as follows:—"From this Volume, Mr Thomson (who is allowed by all, to be a good Teacher and Singer of Scots songs), culled his Orpheus Caledonius, the Musick both for the Voice and Flute, and the Words of the Songs, finely engraven in a folio Book for the Use of Persons of the highest Quality in Britain, and dedicated to her Royal Highness, now her Majesty our most gracious Queen. This by the by I thought proper to intimate, and do myself that Justice which the Publisher neglected; since he ought to have acquainted his illustrious List of Subscribers, that the most of the Songs were mine, the Musick abstracted." (Copied from the edition of 1734.) It will be seen that Ramsay does not claim all the songs, several of which do not appear in the first volume of "The Tea-Table Miscellany." The following is Hawkins's estimate of Thomson: "The editor (of the Orpheus) was not a musician, *but a tradesman*, and the collection is accordingly injudicious, and very incorrect." In the Introduction to the Illustrations Stenhouse says, "I should think he (Hawkins) must have been misinformed in making such a statement"; but if Hawkins judged by the accompaniments to the melodies, he was no doubt correct. We have not been able to ascertain when Thomson died, but a manuscript note found among the papers of George Chalmers shows that, in March 1753, he received from Robert Dodsley, the London bookseller, the sum of £52, 10s. for the copyright and plates of the 1733 edition of his "Orpheus Caledonius."

ADAM CRAIG.

Of his early history we have been unable to find any record. In 1695, he was one of the professional musicians who took part in the performance at a concert called "The Feast of St Cecilia." As a violinist he must have possessed some ability, for he appears in the programme of the concert as principal second violin; and in a concerted piece for a few instruments the violin part was allotted to him. William Tytler, in "The Transactions of the Society of Antiquaries of Scotland," 1792, says:—"Adam Craig was reckoned a good orchestra player on the violin, and teacher of music. I remember him as the second violin to M'Gibbon in the Gentleman's Concert." Craig is better known by his publication, "A Collection of the Choicest Scots Tunes for the Harpsichord," etc., dated 1730. We possess, however, an undated copy of this work, which we believe to be earlier. In the "Catalogue of Musick," styled "the complete and curious collection of the late Lord Colville," one of the lots is Mr Adam Craig's Works, in one book, folio, MS. This sale took place on November 26, 1728, and the announcement goes to confirm our belief that Craig's work was published before 1730. Stenhouse says Craig was a very old man when he published his collection, clearly an inference from

his performance in 1695. In the Introduction to the Illustrations, it is stated that, according to Professor Mackie's MS. Obituary, Adam Craig, musician, died in October 1741. We find, however, that the entry of Craig's burial in the Greyfriars' Records is September 3rd, 1741.

JAMES OSWALD.

THE first notice of Oswald we have been able to discover is an advertisement of 12th August 1734, announcing "A Collection of Minuets" to be published by subscription, "Composed by James Oswald, Dancing Master." Oswald, born 1711, was a Scotsman, but the place of his birth we have been unable to ascertain. At the date of the advertisement, he was twenty-three years of age. His book of Minuets, however (as we are informed by a subsequent advertisement), did not appear till January 1736; by which time Oswald had removed from Dunfermline to Edinburgh, where, in company with Mr Jones, he taught dancing at his lodgings in Skinner's Close, and where his subscribers were to receive their copies.

David Laing, in the additional illustrations to Part IV of Stenhouse's "Illustrations of the Lyric Poetry and Music of Scotland," page 406,* says of Oswald, "He probably held the office of 'Music Master of Dunfermline and Precentor,' which was advertised as vacant 12th January 1736."

Through the kindness of Mr Fairley, Session-Clerk of the Abbey Church, Dunfermline, we recently examined the kirk records of the parish for the five years preceding 1736. The result of the search showed that the office of music master and precentor had been vacant during the whole of that period on account of congregational opposition to the presentee of the Marquis of Tweeddale, and that eventually Alexander Scott from Aberdeen had been appointed thereto,—24th June 1736. There is no mention whatever of James Oswald, so Dr Laing's surmise would appear to be groundless.

In May 1740, Oswald advertises that, "he is at the request of several ladies and gentlemen publishing by subscription, before he sets out for Italy, a Collection of Scots Tunes, which will consist of above 50 Tunes, many of which were never before printed," etc. Subscriptions were to be taken at his lodgings in Carrubber's Close, Edinburgh.

Whether he ever did set out for Italy is unknown; but at all events the work referred to was published before he left the Scottish capital. In 1741 or 1742 Oswald settled in London, which he doubtless considered a better field for his labours; and there all his subsequent works were published. He commenced business as a Music-seller in St Martin's Church-yard probably not earlier than 1747, as the following advertisement would seem to indicate:—

GEORGE R.

George the Second, by the Grace of God, King of Great Britain, France,

and Ireland, Defender of the Faith, &c.—To all to whom these Presents shall come, Greeting; Whereas James Oswald of Saint Martin's Churchyard in the Strand, London, Music Master, hath, by his Petition, humbly represented to Us, that he has composed and employed others to compose two Operas of Vocal and Instrumental Music intituled *The Temple of Apollo*, in order to be printed and published; And Whereas the said Petitioner in order to the ascertaining and securing his Property therein hath humbly prayed Us to grant him Our Royal Privilege and Licence for the sole Printing, Publishing, Vending, and Selling the same, for the Term of Fourteen Years, according to the Statute in that Case made and provided; We being willing to give all due Encouragement to Arts and Sciences, are graciously pleased to condescend to his Request, And We do therefore, by these Presents (so far as may be agreeable to the Statute in that Behalf made and provided), grant unto him, the said James Oswald, his Heirs, Executors, Administrators, and Assigns, Our Royal Privilege and Licence, for the sole Printing, Publishing, Vending, and Selling the said Operas for the Term of Fourteen Years, to be computed from the Day of the Date hereof, strictly forbidding all Our Subjects within Our Kingdoms and Dominions, to reprint or abridge the same, in the like or any other size or manner whatsoever, or import, buy, vend, utter or distribute any Copies thereof reprinted beyond the seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said James Oswald, his Heirs, Executors, Administrators, and Assigns, under the Hands and Seals, first had obtained, as they will answer the contrary at their Perils, whereof the Commissioners and other Officers of Our Customs, the Master, Wardens, and Company of Stationers are to take Notice, that due Obedience be render'd to Our Pleasure herein declared.

Given at Our Court at Kensington

The 23rd Day of October 1747, in the Twenty-First Year of Our Reign.

By His Majesty's Command,

HOLLES NEWCASTLE.

It is evident that Oswald's two collections of "Curious Scots Tunes dedicated to the Prince of Wales," and the first and second books or parts of his "Caledonian Pocket Companion," published by John Simpson at the Bass Viol and Flute in Sweeting's Alley, opposite the East Door of ye Royal Exchange, appeared before Oswald commenced business in London. Simpson also published several contributions by Oswald in the second volume of "Calliope, or English Harmony."

Dr Laing states in the introduction to Stenhouse's *Illustrations*, already referred to (page lvii.),—"The 'Caledonian Pocket Companion' was originally published in successive books or parts at London; printed for the Author, and sold at his Musick Shop in St Martin's Churchyard in the Strand. This imprint was afterwards altered to 'London; printed for J. Simpson in Sweeting's Alley,'" etc. Laing's statement is clearly erroneous,

as can be seen by comparing the fac-simile reproductions annexed, which prove that Simpson's publication was the earlier, and that Oswald had the two books re-engraved.

A belief was prevalent in Scotland about the beginning of last century, that David Rizzio was the composer of some of our oldest and finest melodies. Whether this belief originated with Wm. Thomson in his "Orpheus Caledonius,"—published in 1725,—or was current earlier, it would be difficult to say. The date is about 160 years after the murder of Rizzio, and the idea probably arose in fashionable quarters, where exotic are even yet preferred to native productions. In his edition of the "Orpheus Caledonius," London, 1725, Thomson prefixed Rizzio's name to the following seven tunes, viz.:—"The Lass of Patie's Mill," "Bessie Bell," "The Bush aboon Traquair," "The Bonny Boatman," "An' thou wert my ain thing," "Auld Rob Morris," and "Down the Burn, Davie"; but in his second edition (1733), he omitted the name of Rizzio. In Watts's Musical Miscellany, London, 1729-31, the tunes, "Pinkie House" (Vol. V.), "The Bonniest Lass in all the World," and "Lesley's March" (Vol. VI.), are ascribed to Rizzio, and in "The Muses Delight," Liverpool, 1754, "Tweedside" appears as a composition of Rizzio. In the preface to Francis Peacock's "Fifty Scotch Airs" (1762), the Italian is alluded to as follows:—"No species of Pastoral Music is more distinguished by the applause and admiration of all good Judges than the Songs of David Rizzio. We cannot indeed with certainty distinguish his Compositions from those of his Imitators, nor can we determine whether he formed the musical taste of the Scots, or only adapted himself to the national taste established before his time: but if we believe tradition, it is to him that the Scots are indebted for many of their finest Airs, and custom has now affixed his name to this particular Mode of Musical Composition."

The second volume of Oswald's "Curious Scots Tunes" contains six airs ascribed to David Rizo, viz.:—"The Cock Laird," "The Black Eagle," "Peggy, I must love Thee," "The Lowlands of Holand," "William's Ghost," and "The last time I came o'er the moor"; and though this is the only work in which he uses the Italian's name, Oswald has been denounced as "unscrupulous," "a noted imposter," etc., because he followed a common tradition, which passed unchallenged in every publication before that of Clark, who states in the preface to his "Flores Musicae," published in 1773:—"David Rizzio is now generally fixed upon as the Composer of the best of those delicate songs; but how so gross a falsehood comes to be so universally believed, is not easy to determine." Oswald has also been accused by G. F. Graham of palming off his own compositions as Rizzio's, yet not a single example in support of such an accusation has been adduced; and while he has been credited with tunes to which he never made any claim, he has also been charged with having put his name to others which were evidently not his own composition.

In illustration of the first of these allegations, the following may be

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 A favourite Book of Duets for two Guitars
 Duetty, Sonatas and Divertimenti,
 Of *Scotch* tunes for the Harpsicord,

The Denkes dang over my Daddie

The Denkes dang over my Daddie



quoted from the introduction to Stenhouse's work, page li., referring to an MS. note inserted in a copy of Oswald's "Curious Scots Tunes," in which David Rizzio's name is found:—"The Airs in this volume, with the name of David Rizo affixed, are all Oswald's. I state this on the authority of Mrs Alexander Cumming and my mother,—his daughter and sister—(Signed), H. O. Weatherley."—"Died at Chester le Street, in the county of Durham, in her 80th year, Nov. 13, 1821, Mrs Weatherley, relict of the late Edward Weatherley of Garden House in the same county, and sister of the late James Oswald, Esq., Chamber Composer to his late Majesty, and justly celebrated as the author of 'Roslin Castle,' 'Tweedside,' and numerous compositions of lasting eminence."

Why Dr Laing gave such an absurd note to the public without the least comment, we are at a loss to comprehend. He must or should have known that four of the tunes, viz.,—"The Black Eagle,"* "Peggy I must love thee," "The Lowlands of Holland,"† and "The last time I came o'er the moor," claimed by H. O. Weatherly, were in existence long before Oswald was born. Oswald is further credited in the obituary notice with the tunes "Roslin Castle" and "Tweedside," yet, so far as we are aware, he never attached his name to either in any of his publications. We question the relationship claimed for Mrs Cumming and Mrs Weatherley. What assurance have we that the latter was Oswald's sister? Her age as given above proves that Oswald was nearly thirty years old before she was born. The assertion that Oswald palmed off any of his his own tunes as those of Rizzio, has, we believe, nothing to support it beyond a poetic epistle that appeared in the *Scots Magazine* in 1741, *i.e.*, after his departure from Edinburgh, which runs thus:—

"When wilt thou teach our soft Æidian fair
To languish at a false Sicilian Air; ‡
Or when some tender tune compose again,
And cheat the town wi' David Rizo's name?"

The author of these lines probably used a mere poetic licence, without any evidence that Oswald was guilty of such a practice. The melodies ascribed to Rizzio in the "Curious Scots Tunes" (including three not found in any prior printed collection) were never claimed by Oswald, and the declaration of his *soi-disant* relations is thus seen to be downright nonsense. The ascription to Oswald of "The Braes of Ballenden," by Alexander Campbell in his "Albyn's Anthology," is derived either from the *Scots Magazine*, or from Ritson's *Scottish Songs*.

The assertion that Oswald put his name to tunes evidently not his own composition, has been made by Chappell with reference to a tune called "Lovely Nancy." Chappell's suggestion is, however, that Oswald meant merely to claim the variations. We have discussed this debateable question in our notice of the air "Lovely Nancy,"—page 50.

* Or "Woman's work will never be done," Leyden MS.

† Or "My Love shoe wins not her away," Skene MS.

‡ An air in that style.

In Oswald's "Caledonian Pocket Companion" there are two airs to which asterisks are added in the Index; these are, "Sweet's the lass that loves me," and "Kitty's Scots Measure"; but Oswald never attached his name to either. In Henry Playford's *Original Scots Tunes*, 1700, they are named respectively "Cozen Cole's Delight," and "Madam McKeeny's Scotch Measure." Our opinion is, that the two asterisks are simply an engraver's error, which has been overlooked. It may be noted that the names of a number of the tunes in the collection have been omitted in the Index, and that others are not in alphabetical order.

We are unable to understand why George Farquhar Graham, in his "Songs of Scotland" has used such terms regarding Oswald in his notes to the songs, "Tweedside," "Afton Water," and "Louden's bonnie woods and braes," and how John Muir Wood, who edited later editions, should have retained these notes. Neither can have critically examined the allegations against Oswald. In the note to "Tweedside," for example, we find James Oswald described as "a very unscrupulous man, who ascribed several of our Scottish melodies to Rizzio, for the purpose of enhancing the value of his collections of Scottish airs in the eyes of the public;" and again, in the note to "Afton Water," it is said, "We thus see clearly enough that no dependence can be placed on these men" (James Oswald and William Thomson). Further, we are told "that the contemporaneous Edinburgh collections, Allan Ramsay's, circa 1726, Adam Craig's, 1730, and William M'Gibbon's, 1742, while they contain most if not all the airs already named, make no mention whatever of Rizzio;" but in these collections there are only three of the six airs ascribed by Oswald to Rizzio, viz., "The Cock Laird," "Peggy, I must love thee," and "The last time I came o'er the moor." Again, in the note to "Louden's bonnie woods and braes," we find Thomson whitewashed by Graham, while he adds, "James Oswald, a noted impostor, in his 'Second Collection of Scottish Airs,' also printed in London, again resumed the ridiculous deception regarding Rizzio," etc. We believe neither of these gentlemen capable of intentional deception, and yet a similar attack might with equal justice be made upon them. Both have erred in accepting Stenhouse's statement anent the authorship of "Miss Admiral Gordon's Strathspey" (better known as "Of a' the airts the wind can blow"), and by adding their own suggestion of an earlier origin for the melody, they have done what they could to rob Marshall of his tune. Still, for this and other errors, we would shrink from treating them in the way in which they have branded Oswald.

The allegation that Oswald was guilty of publishing his own compositions as those of other persons, appears to have arisen from a wrong interpretation of the announcement which we are about to quote. At the end of a copy of "The Comic Tunes in Queen Mab, as they are performed at the Theatre Royal in Drury Lane," etc., there has been found the following notice of an edition of Oswald's works:—"Some time before Mr Oswald's death, he had fitted for the press a correct edition of his works, as well

those that were known and acknowledged to be his, as those that were really such, but had formerly been published under the names of others, for reasons not difficult to guess. There are many excellent composers whose circumstances will not permit them to please themselves, by addressing their compositions to the heart, instead of the ear only. His fine taste, his elegant compositions, his pathetic performance, were well known and justly admired. In compliance with his own intentions, a genuine edition of his works is now presented to the public. For such a publication no apology is necessary. That they are his is sufficient to justify their appearance and recommend them to all good judges and true lovers of musick." The notice bears no date, and it is uncertain what publication is here referred to.

Our belief is that Oswald retired from business some time before his death, and that having retired, it was his desire to inform the public as to such of his own compositions as had been issued under various *noms de plume*. The above notice was intended to refer, not to his "Scots Tunes," or to the "Caledonian Pocket Companion," but to his miscellaneous works; and we have further proof of such an intention from the occurrence of the same notice on the back of the title-page of another publication, viz. :— "Six Divertimentis or Solos, For a German Flute or Violin and Violoncello, Composed by James Oswald, Op. 2nd. First published with the Title of 'Six Divertimentis or Solos, by Dottel Figlio, Op. 2nd.' London: Sold by Wm. Randall in Catharine Street, and by Straight and Skillern in St Martin's Lane near the Strand."

Besides the *nom de plume*, "Dottel Figlio," we find on some of the titles of the "Caledonian Pocket Companion," "Six Solos for the German Flute, by J. R., Esqr.," and "Six Sonatas for two German Flutes, by Sigr. Giuseppe St Martini of London,"—designations which we suspect he adopted. Is the last of these not suggestive of the locality of his house or shop?

As a Scottish composer Oswald has been lightly spoken of. This may, however, be accounted for by his early settlement in London, and by the style of his compositions becoming more adapted to English tastes and tendencies,—from which circumstances his music lost much of the native character and simplicity of our older Scottish airs. We have no desire to laud Oswald's abilities, or to over estimate his compositions, but feel it our duty to show that he has not received fair treatment. He has claimed in all about forty tunes in his "Caledonian Pocket Companion," and other collections of Scots tunes, and these have been wrongly compared with melodies written for songs, though it is evident they were not intended for the voice, as, with scarcely an exception, they have too large a compass for vocal purposes. His collections were published for the German Flute and Violin, and this accounts for the wide range of notes he made use of. Among his compositions there are several excellent tunes for these instruments. Five songs written by Robert Burns,—“O, were I on Parnassus Hill,” “It is na, Jean, thy bonnie face,” “Bess and her Spinning Wheel,” “Anna thy charms my bosom fire,” and “My Bonny Mary,”—have been

set to the following tunes of Oswald's, viz. :—"My love is lost to me," "The Maid's Complaint," "Sweet's the lass that loves me," "Bonny Mary," and "The Stolen Kiss," from "Colin's Kisses" (erroneously called "The Secret Kiss" in the "Caledonian Pocket Companion"). His tune "Alloa House" is set to a song of the same name written by the Rev. Dr Alexander Webster, an Edinburgh minister. If the poets chose the airs, which, from their extensive compass, were beyond most voices, unsuited to their verses, surely the composer is not responsible. One of the tunes ascribed to Oswald, "Sweet's the Lass that loves me," is not his, as we have already shown.

Oswald, as a compiler, has preserved for us in his Collections a number of fine Scots tunes,—both of an early date and of his own time,—that might otherwise have been lost. He is, therefore, entitled to our respect and gratitude. "The Lads of Leith," now known as "She's fair and fause," is one; another is the jig without name to which the words of "My tocher's the jewel" are sung. This tune is erroneously called "The Highway to Edinburgh" by Aird, apparently from the title of the preceding tune in the "Caledonian Pocket Companion," in which mistake he is followed by Stenhouse, who asserts that "the jig is the 'Highway to Edinburgh' thrown in *treble* time,"—a clear error, as the two tunes bear not the slightest resemblance to one another.

Oswald dedicated two of his Collections to Frederick Prince of Wales, and we think it probable that he taught music to the family of His Royal Highness,—for George III., soon after his accession to the throne, conferred on Oswald the title of Chamber Composer to His Majesty, as announced in the *Gentleman's Magazine* for January 1761. Oswald probably did not continue long in business after receiving this appointment, for we know of only one of his subsequent publications that bears on its title, "Chamber Composer to His Majesty." Our surmise is further strengthened by the fact that the XI. and XII. Books of the "Caledonian Pocket Companion" bear merely the imprint, "Printed for the Author, and Sold at the Musick Shops." After a busy life, and having relinquished business, Oswald seems to have gone to reside in Knebworth, Herts, and to have died there on the 2nd of January 1769, in the fifty-ninth year of his age.

WILLIAM M'GIBBON.

This musician was born about the end of the Seventeenth Century. He was the son of Mathew M'Gibbon who played the hautboy in the Edinburgh concert called "The Feast of St Cecilia," 1695. Tytler says, "William was sent at an early age to London, and studied the Violin under Corbet (a distinguished master and composer) for many years. After his return to Edinburgh, he was appointed leader of the orchestra in the Gentlemen's Concert, which position he held for a long time. He was considered an excellent performer, and had great command over his instrument

for a violinist in those days." M'Gibbon composed Six Sonatas or Solos for a German Flute or Violin, which were published in 1740, and he also compiled a collection of "Scots Tunes" in three books, dated 1742, 1746, and 1755. Besides these he wrote several minuets, marches, and airs, which appeared in various collections by Bremner and other publishers. M'Gibbon died at Edinburgh in 1756. He bequeathed his whole estate and effects to the Royal Infirmary of that City. Robert Ferguson, the poet, wrote in his "Elogy on Scots Music," the following lines in praise of M'Gibbon—

" Macgibbon gane, a' waes my heart :
The man in music maist expert,
Wha could sweet melody impart,
And tune the reed
Wi' sic a slee and pawky art,
But now he's dead.

Ferguson could have had no actual knowledge of M'Gibbon, as he was only about 6 years old when the musician died.

EARLY SCOTTISH ENGRAVERS.

RICHARD COOPER.

Of the early Scottish music engravers very little is known. The first to come under our notice is Richard Cooper, who engraved the following works:—"Musick for the Scots Songs in the Tea-Table Miscellany," *circa* 1725; Adam Craig's "Collection of the choicest Scots Tunes," 1730; and the first editions of William M'Gibbon's "Collection of Scots Tunes," in three books, dated respectively 1742, 1746, and 1755. David Laing, in his introduction to Stenhouse's "Illustrations of the Lyric Poetry and Music of Scotland," 1853, mentions Oswald's Minuets, 1736, Charles Macklean's Twelve Solos or Sonatas, 1737, and M'Gibbon's Six Sonatas or Solos, 1740, as the work of Cooper. It may be presumed that James Oswald's "Curious Collection of Scots Tunes," dedicated to the Duke of Perth, 1740, was also engraved by him, as his name is found in the list of subscribers for two copies of the work. Besides these musical works, the beautiful portrait of Allan Ramsay which adorns the second volume of the quarto edition of the poems, 1728, is by Cooper. On 11th February 1736, he was admitted a free burghess of the city of Edinburgh "for the good services done by him to the interests of the burgh, conform to an act of the Town Council, dated 28th January 1736." What services he rendered to the town are not set forth in the act of Council, but as we find his son George, on the occasion of his admission to the Society of Writers to the Signet, designated as "second son of Richard Cooper, Civil Engineer in Edinburgh," we may form

some conjecture as to their nature. His death is noted in the *Scots Magazine*, under date 20th January 1764: "At Edinburgh, Mr Richard Cooper, engraver in that city," &c. The entry in the *Edinburgh Courant* refers to him as "a curious artist." From the Burgh Register of Edinburgh, under date 28th January 1764, we find that a disposition is recorded by Richard Cooper, in which he is styled "engraver in Edinburgh," and from which it can be seen that he must have been possessed of considerable means and heritable property, situated in the Canongate, "opposite to the church thereof," where he had his dwelling-house, workshop, and garden. His eldest son, Richard, was an engraver in London, and to him he left by special bequest his "pictures, prints, instruments, and all materials relating properly to his occupation and business." On the same date is recorded the will, wherein he describes himself "Richard Cooper Engraver in Canongate." Cooper is said to have been buried in the Canongate Churchyard, but on this point it seems hopeless to get accurate information. His widow died at Restalrig, 23rd September 1775.

ALEXANDER BAILLIE.

We have very little information of this engraver beyond that furnished by himself. He states that his first essay at music engraving was the small collection entitled "Airs for the Flute, with a Thorough Bass for the Harpsichord," which he dedicated to the Right Honorable the Lady Garlies, December 1735. Another work bearing his name is a "Collection of Old Scots Tunes, etc.," by Francis Barsanti, published in 1742, printed by Alexander Baillie, and sold by Messrs Hamilton & Kincaid. We may assume that he engraved as well as printed this work. Dr David Laing, in his Appendix to the Introduction of Stenhouse's Illustrations, says, "there was a small treatise on Thoro' Bass, by A.B., printed in 1717; whether it should be ascribed to Alexander Baillie can only be conjectured." As there is no music engraving in that work the conjecture is probably baseless, and he himself states that his first essay was made eighteen years later.

THOMAS PHINN.

The next who comes under our notice is Phinn. He advertises in January 1752:—"Thomas Phinn, Engraver, First Turnpike on the Right-hand, Top of Stair within the head of the uppermost Baxter's Close, Lawnmarket, Edinburgh, engraves all kinds of Copper Plates," etc. In 1757 he engraved "Thirty Scots Songs" for Robert Bremner, a copy of which work is in the possession of Mr Frank Kidson, Leeds, bearing Phinn's name on the title-page. The ensuing advertisement shows that he had a partner in 1764:—"The Vocal Museum—Wherein the grounds of Music, the

intervals, solomization, pronounciation, transposition, etc., are all distinctly handled. By John Girvin. 1s. Phinn & Mitchelson, and Stewart." In January 1767 another advertisement appears as follows:—"Just published, and Sold at the Shop of Thomas Phinn Engraver Luckenbooths, A Map of Scotland. Price 5s. Also just now published and Sold at the above Shop, the first three Numbers of a Collection of *Airs &c* for the Violin or German Flute, with a Bass for the Violincello or Harpsichord taken from the best masters and published in Six Numbers, each Number consists of 16 pages. Price 1s.," etc., etc. Phinn's death, though we have failed to find it recorded, probably occurred before the following announcement, dated April 1769: "Music—This day was published a Collection of Lessons for the Harpsichord or Piano Forte, composed by Mr Tenducci, dedicated to Lady Hope, to be had at Mrs Phin's the Engraver, and at Bremner's Shop. Price five shillings." We are inclined to think that Phinn's music engraving business was very limited.

JAMES READ.

We have an impression that Read was the successor to Richard Cooper, at least he executed the largest amount of music engraving in Edinburgh between 1756 and 1772. Among the works bearing his name are, *The Second Set of Bremner's Scots Songs*, 1757; "*A Curious Collection of Scots Tunes*," 1759; "*Twelve Scots Songs*," 1760; "*The Harpsichord or Spinnet Miscellany*," 1761, published by Robert Bremner. He also executed for Neil Stewart "*A Collection of the Newest and Best Reels or Country Dances*," of which six numbers were issued, 1761-2. Though without any direct evidence, we may assume that, with one or two exceptions, he engraved the whole of the music published in Edinburgh by R. Bremner. An examination of his work shows that Read was an excellent engraver, but how long he was in business or what became of him, we have no information. His name does not appear in any of the editions of Peter Williamson's *Edinburgh Directory*, the earliest publication of its kind in Scotland.

WILLIAM EDWARD.

An engraver of this name, probably an Englishman who had been in the employment of Richard Cooper (who had retired from business some years previous to his death), engraved two works about 1760. One, "*Six Solos for a Violin with a Bass for the Violoncello and Thorough Bass for the Harpsichord*," for Neil Stewart, ob. 4to, pp. 35; the other, a "*Collection of Scots Reels or Country Dances and Minuets*," etc., oblong 4to, pp. 45, for Robert Bremner. Edward had apparently left Edinburgh soon afterwards, as we are unable to find any further information about him.

JAMES JOHNSON, ENGRAVER.

James Johnson was born in 1753, or early in the following year. We have no knowledge of his birthplace. His father, Charles Johnson, was a stay-maker, who, in 1773, resided opposite the Meal-market.

Though we have no definite information as to how Johnson gained experience in his craft, we are of opinion, from a comparison of his early work, that he was apprenticed to James Read. It is evident that Johnson had begun business in 1772, because the following works—"A Collection of Favourite Scots Tunes with Variations for the Violin," etc., and "A Collection of Scots Songs adapted for a Voice & Harpsichord," for Neil Stewart, Miln's Square,—bear "J. Johnson, Sculpt." on their titles. He had probably done some work for Robert Bremner about the same date, as may be inferred from the lines entitled "Kinghorn Verses in the Fife dialect":—

To play the same tune without cease
 Wou'd tyre even the dowest I trow ;
 So we have chang'd Oswald's Bass
 For John com' kiss me now.

The Johnstons and Jardines of auld
 Were said to be wonderfu' lowns ;
 But here is a Johnston sae bauld,
 He has lifted a couple o' towns.

Bremner's Music Shop.

From the many works on which his name is found, it can be clearly seen that Johnson had obtained most of the music engraving in Scotland between 1772 and 1811. Peter Williamson's Edinburgh Directories contain no entry of Johnson, engraver, before 1775-6. In it he appears as "Johnstone, James, Engraver, Reoch's Land, Cowgate," the address to which his father had removed the previous year. In all the subsequent directories his name is invariably printed Johnst~~on~~ instead of Johnson, till 1805.

In 1782 he is located in the Luckenbooths, but we presume this was merely a workshop, which he held till 1790 or '91, for throughout this period he continued to live with his father at the foot of Old Fishmarket Close and in Bell's Wynd. He published the first three volumes of the "Scots Musical Museum" at the latter address, and resided there when Burns made his acquaintance.

In July 1790, Johnson advertised under the firm of James Johnson & Co., at a shop in the Lawnmarket, at the head of Baxter's Close, and there he carried on his business of engraver and music-seller till 1811, in which year he died of fever, aged 57 years. His widow continued to carry on his business at 475 Lawnmarket, under the designation of Johnson & Anderson, assuming as partner John Anderson, a former apprentice of Johnson, who had begun engraving on his own account in 1809, at North Gray's Close.

In 1812, the firm transferred their business to North Gray's Close, where it came to an end in 1815—in which year Anderson joined George Walker, the new firm being called Walker & Anderson.

In a notice of his death he is stated to be the first person to strike music on pewter plates, thereby effecting a considerable reduction of expense; but music was struck on such plates much earlier than his day, though he may have been the first to introduce pewter into Scotland in place of copper,—the metal previously used. Brown & Stratton, in "British Musical Biography," 1897, state that Dr William Croft, who died in 1727 introduced the printing of music from pewter plates, a practice which was generally followed afterwards.

GEORGE WALKER.

We have discovered from a dated copy of a set of Sonatas that George Walker had begun business in 1790. He had probably been one of Johnson's apprentices, who, seeing the demand for music engraving about that date, set up in opposition to his former master, and we find that he engraved several Collections which were previously in Johnson's hands. He seems to have had a considerable business even in Johnson's day, but whether it arose from a demand which the latter could not overtake, or from other causes, we are unable to say. In 1793, Walker's address was at the head of Galloway's Close, from which he removed in 1796 to the head of Skinner's Close. He is found at the Fountain Well in 1805, where he remained till 1811; he then removed to Foulis Close and formed a partnership with William Hutton, which lasted till 1815. He now assumed as a partner John Anderson (who was formerly associated with Johnson's widow), and carried on business as Walker & Anderson at 42 High Street, which partnership was dissolved in 1826. The business was then conducted as Walker & Co. at the same address, and in 1829 it was removed to No. 2 North Bridge, where it terminated in 1848, after lasting fifty-eight years. We have not been able to ascertain when George Walker died, but we know that the business was carried on by his widow for a number of years previous to 1848.

MATTHEW HARDIE, VIOLIN MAKER.

Matthew Hardie was born 23rd November 1754. His father, Stephen Hardie, was a clock maker in Jedburgh. Matthew learned the trade of a joiner, and on 19th May 1778 he and a younger brother named Henry, also a joiner, enlisted in the South Fencible Regiment, commanded by His Grace Henry Duke of Buccleuch, giving his age as 26, which was plainly an overstatement. He obtained his discharge on 21st October 1782, on presenting as his substitute a certain John Scott.

Matthew Hardie's name is first found in connection with music in the list of subscribers to Niel Gow's Second Collection, 1788. After that it appears in Peter Williamson's Directory for 1790-92 as "Matthew Hardie, Musical Instrument Maker Lawnmarket." In Williamson for 1794-96 he is styled "Fiddle Maker," and has changed his residence to Carrubber's Close, but apparently he did not remain long there, for he is entered in Aitchison's Directory for 1795-6 as "Musical Instrument Maker, head of Baxter's Close, Lawnmarket." In 1799, Hardie removed to "opposite the Fountain Well north side," where he remained till 1811. It may be mentioned that in 1800, the year of the dearth, the following appeal was made on his behalf in an advertisement dated 3rd May.

"Subscription Concert and Ball For the Benefit of Matthew Hardie and his Family Who have been honoured with the patronage of Her Grace the Duchess of Buccleuch Right Hon. Lady Charlotte Campbell Hon. Mrs Dundas of Arniston Besides several other Ladies and Gentlemen of distinction To be held in Bernard's Room Thistle Street on Tuesday the 9th May curt at eight o'clock in the evening Leader of the Band Mr Bird, Piano Forte Mr Clark.

PLAN OF THE CONCERT.

ACT I.		ACT II.	
Grand Overture	Haydn.	Song	Mr Cooke.
Song	Mr Cooke.	Pleyel's celebrated Concertante	
Overture	Pleyel.	Mess. Bird, Bernard &c.	
Song	Mrs Bramwell.	Song	Mrs Bramwell.
		Glee—The Erl King	Mrs Bramwell,
			Mr Stewart, and Mr Cooke.

Tickets (Three Shillings each) to be had at Mr Hardie back of Fountain Well, at all the Music Shops, and at the Door of the Rooms."

The next year he is again appealing for funds on account of his *numerous* family, in the following terms—"Ball—Under the Patronage of the Right Hon. the Earl & Countess of Dalkeith and the Officers of the 4th Regiment N B M Will be held on Tuesday the 24th Feb. 1801 in Bernard's Rooms, Thistle Street For the Benefit of Matthew Hardie Violin Maker To begin at Eight o'clock Evening Since the conclusion of the American War, when the South Fencibles were discharged in which corps M. H. had the honour of serving, he has applied himself to making Violins etc. but on account of his numerous family, has never been able to acquire a sufficient stock to carry on trade to advantage, Therefore the Right Hon. the Earl and Countess of Dalkeith, with the Officers of the Regiment commanded by his Lordship have generously agreed to patronise him. His Lordship has likewise permitted the Band of the Regiment, so much and justly admired to perform some Favourite Pieces before the opening of the Ball. Tickets 3s each to be had at M. Hardie's house back of Fountain Well, at all the Music Shops and at the doors of the Rooms."

Judging from these advertisements, one is forced to the conclusion that Matthew Hardie was a man of no fixed principle, for, so far as can be

discovered, his numerous family at the date of the Ball in 1801 consisted of his wife and two children. Hardie was twice married, first to Juliet Baillie, but no entry of this marriage can be found. A son was born on 3rd July 1796, named William, and another on 14th January 1801, named Charles William; these were evidently the whole family at the date of the Ball. His wife died September 17th, 1801, and his son Charles April 26th, 1802. He contracted a second marriage on 29th May 1802 with Hannah M'Laren. A son Thomas, who afterwards succeeded him in business, was born on 14th February 1803. He had also two daughters, named Hannah, born 14th September 1804, and Henrietta Erskine, born 7th February 1806. With the exception of Thomas, nothing is known of his family. Matthew Hardie was a really good artificer, and he turned out a considerable number of excellent violins and violoncellos, though at the beginning of the century he was not able to procure the best of materials. His instruments were powerful in tone, and after several years' use became more mellow in quality, still retaining their power. Unfortunately he did not follow temperance principles, and when under the influence of liquor his productions were inferior. A very good story is related of Hardie, which the writer heard upwards of forty years ago from the late Mr W. S——n, a gentleman amateur who knew him well. Previous to the visit of George IV. in 1822, a number of gentlemen started a proposal to present His Majesty, who was a Violoncello player, with an instrument by Hardie, which was to be made from old Viol di Gambas, and they started a subscription for the purpose of paying the cost, Hardie evidently receiving the subscriptions personally. Mr S——n, one day being at Hardie's house, saw a letter delivered to Mrs Hardie, who passed it to her husband. On opening it he found a guinea enclosed, which he put into his pocket, with the remark, "The drappin' guse again," alluding evidently to another of the subscriptions. The Violoncello, it may be added, was never completed, and the belly made from the Viol di Gambas fell into the hands of the writer's father, and was fitted by him to an instrument of Hardie's make. Hardie was located at the back of the Fountain Well longer than at any former or subsequent residence. His name does not appear in the Directory for 1811-12, but after that date he is found in Bailie Fyfe's Close, from which place he removed in 1814 to 24 Low Calton, where he remained till 1822, and in that year he changes to No. 10 Paul's Work. His name then disappears, but in 1824-25 the firm of Matthew Hardie & Son appears again at 15 Shakespear Square. Whether Hardie actually resided there, or as the result of his intemperate habits was already in the Charity Workhouse, is uncertain—probably his name was used with the sole intention of transferring the business to his son. Matthew Hardie was a member of the Edinburgh Musical Fund, but apparently could not keep up his payments, and as a result of not clearing his arrears, his name was, after several warnings, struck off the membership in April 1825 (arrears from 1817 onwards).

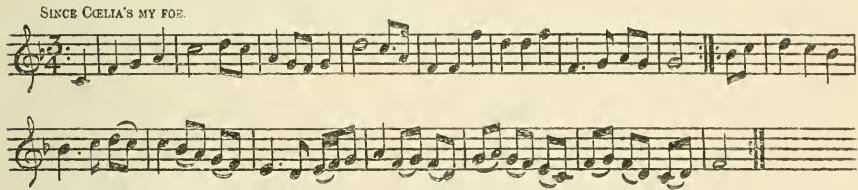
The following entry is from the Greyfriars Burial Register: "Matthew Hardie Violin Maker died 30th August 1826 C W H (Charity Workhouse) buried in Greyfriars on 31st." His age (71) is not recorded in the entry.





APPENDIX.

No. 95. "LOCHABER."—In opposition to Mr Moffat's presumption, we give the tune, "Since Cœlia's my foe," from John Playford's "Choice Ayres and Songs," 1676—where it is printed along with Duffet's verses. It is evident from this work that the air of "Lochaber" was not originally used for Duffet's song—and probably in ignorance of the "Irish tune,"—"Lochaber" was substituted with the title, "Since Cœlia's my foe," in the Lover's Opera, 1730. It is absolutely necessary to prove the Irish claim to "Lochaber" by demonstrating its publication under another name, at a more remote date than that of "The Aria di Camera." In the Appendix to Moffat's "Minstrelsy of Ireland," he says, "The air entitled 'Sarsfield's Lamentation' in the Hibernian Muse, c. 1789, is entirely different from Limerick's Lamentation." He could have ascertained this fact from "The Aria di Camera," in which both appear.



No. 133. "WHAT WILL I DO GIN MY HOGGIE DIE?"—It is said, "This song might have been lost, but for the old woman singing it," but the tune was not so likely to perish. Beside the two sources mentioned in our note, we have discovered it under the strange title of "Cocks Louns walie hoyn" in "A Collection of Original Scotch Tunes for the Violin—The Whole Pleasant and Comickall being full of the Highland Humour," published by John Young, London, *circa* 1727.

No. 175. "HOW LONG AND DREARY."—We present our readers with another melody for this song.

HOW LONG AND DREARY IS THE NIGHT.

How long and dreary is the night, When I am free my dea - rie, I rest - less lie frae
e'en to morn, Tho' I were ne'er see you - ry. For, oh! her lone - ly nights are lang. And
oh! her dreams ere es - sie. And, oh! her wi - dow'd heart is sair, That's ab - sent frae her dea - rie.

No. 309. "COCK UP YOUR BEAVER."—We have noticed Chappell's remarks about the words of "Johnny Cock thy Beaver," but we omitted to state that the tune appears in "Choice New Songs. Never before Printed. Set to Severall New Tunes by the Best Masters of Music. Written by Tho. D'Urfrey, Gent. London Printed by John Playford, for Joseph Hindmarsh (Bookseller to His Royal Highness) at the Black Bull in Cornhill, 1684," entitled, "The Horse Race; a Song made and sung to the King at Newmarket; Set to an excellent Scotch Tune, called, Cock up thy Beaver, in four Strains." Chappell's ideas about evidence are curious and perplexing. In his note to Liliburlero, *Pop. Music App.*, p. 786, he carefully distinguishes between the terms "composed" and "set," shewing that the latter term simply means the adaptation of an existing tune to a certain instrument or song. In the same work, p. 511, he argues that the tune, "She rose and let me in," is composed by Thos. Farmer—his sole evidence being that in D'Urfey's *New Collection*, the tune is "set" by Thos. Farmer. Surely W. Chappell is here "hoist with his own petard." See "She rose and let me in," page 35.

410. "MY WIFE HAS TA'EN THE GEE."—The original melody for this song is not given in "The Scots Musical Museum." The tune contributed by Mr Hunter of Blackness to Gow's "Fifth Collection" is, however, an indifferent setting of the original air, which we have found in a small "Collection of Scots Tunes," published in numbers by James Aird, Glasgow, *circa* 1788. Stenhouse says, "the tune in the Museum was communicated by Burns," but without producing the least evidence in support of his statement. Burns, who was well acquainted with Aird's publications, was not likely to furnish a tune totally distinct from Aird's accepted and most appropriate melody.

MY WIFE HAS TA'EN THE GEZ.

A musical score for the song 'My Wife Has Ta'en the Gez.' consisting of three staves of music in treble clef with a common time signature. The lyrics are written below the notes.

A friend of mine came here yes-treen, And he wu'd hae me down To drink a pot of
 ale wi' him, In the neist bor-rows town. But, oh! a-lake it was the waur. And
 sair the waur for me, For lang nr e'er that I 'cam' hame, My wife had ta'en the ge.

No. 491. "THERE WAS A WEE BIT WIFFIKIE."—We find in the *Scotsman*, of January 22nd, 1831, the following obituary notice:—"At Aberdeen, on the 5th inst., Deacon Alexander Wilson, tailor, in the 87th year of his age. Mr Wilson was possessed of considerable poetic talent, and was well known as the author of that popular song, 'The Kail Brose of Auld Scotland;' but it is not perhaps so generally known, that, besides several pieces of inferior note, he was the author of that truly original and humorous song, called 'The Wee Wifkie.' Indeed, when he heard this song ascribed to such men as Bishop Geddes, the Rev. John Skinner, and others ranking high in literary talent, it seemed to gratify him not a little, but he would only remark, 'Mony ane has gotten the wyte o' that bit thing.' On the writer of the present notice asking him how such a ludicrous idea could enter his brain as the subject of the song in question? he said, 'If there be any merit in clinking it together, it is mine: but I have none whatever in framing the story, for it was told me by a loon from the country while working beside me.'"—*Aberdeen Journal*.

Readers may form their own opinion as to the statement here quoted. It may not be generally known that there is an English version of the song identical in motive but entirely wanting in the pawky humour of the Scottish verses. We quote a sample—

By came a Pedler	He cut off her petticoats
His name was Stout	Round by the knees
He cut off her petticoat	Which made the old woman
Short round about.	To shiver and to freeze.

It matters not who composed or adapted the melody in the "Museum" there cannot be any doubt of its Scottish nationality.

“QUEEN ELIZABETH’S VIRGINAL BOOK.”—The English manuscript which goes under the above title, whatever its age may be, was not written in Elizabeth’s reign. We quote the following from Chappell’s “Popular Music of the Olden Time” :—“Dr Burney speaks of this manuscript first as going under the name of Queen Elizabeth’s Virginal Book, and afterwards quotes it as if it had really been so. I am surprised that he should not have discovered the error, considering that he had it long enough in his possession to extract one of the pieces, and to give a full description of the contents (iii. 86, *et seq.*). It is now so generally known by that name, that for brevity’s sake I have employed it throughout the work. Nevertheless it can never have been the property of Queen Elizabeth. It is written throughout in one handwriting, and in that writing are dates 1603, 1605, and 1612.” Chappell describes the manuscript thus :—“It is a small-sized folio volume in red morocco binding of the time of James I., elaborately tooled and ornamented with fleurs de lis, etc., gilt edges, and the pages numbered to 419, of which 418 are written.” He says also, “The manuscript was purchased at the sale of Dr Pepusch’s collection in 1762 by R. Bremner, the music publisher, at the price of ten guineas, and by him given to Lord Fitzwilliam.” We cannot believe that Bremner, who only began business in London in December 1762, would pay ten guineas for the MS. and give it away to a nobleman. Note that the date of the sale is ten years subsequent to Dr Pepusch’s death, July 20, 1752, *vide* J. D. Brown’s “Biographical Dictionary of Musicians,” 1886. The history of the manuscript before it fell into the hands of Pepusch appears to be obscure, and its age can only be conjectured from the dates in the transcriber’s handwriting which are found in it.



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ERRATA.

Page 10, line 2, for "son" read "nephew."

Page 11, line 4, for "son" read "nephew."

Page 103, last line, for "Always" read "Aways."

Page 195, line 23, for "following" read "above."

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In the above Index the popular title is always given first.



ADDENDA.

Since the completion of the preceding work the author has fortunately secured a copy of the first Edition of "Herd," the title page of which runs— "The Ancient and Modern Scots Songs, Heroic Ballads, &c. Now first Collected into one Body, from the various Miscellanies wherein they formerly lay dispersed. Containing likewise, a great number of original songs, from Manuscripts, never before published. Edinburgh: Printed by and for Martin & Wotherspoon, MDCCLXIX." This Edition is exceedingly rare, and the present author has ascertained from the catalogues and by personal inquiry that no copy is possessed by the Advocates' or any other public library in Edinburgh. He finds on collation of the two editions that Stenhouse's references to Herd in his "Illustrations to the Scots Musical Museum" require correction in the following important particulars:—

- I. Songs stated by Stenhouse to have been published in Herd's second Edition of 1776, but which really appeared in the first Edition of 1769:—Nos. 1, 4, 8, 114, 135, 162, 185, 219, 297, 300, 306, 452, 455, 474, 477, 496, 550, 595, 596.
- II. Songs stated by Stenhouse to have been published in Herd's first Edition of 1769, but which appear only in the 1776 Edition: Nos. 23, 115, 370.
- III. Song stated by Stenhouse to be in Herd's Edition of 1776, but does not appear in either Edition: No. 311.
- IV. Song noted by Stenhouse as appearing in a street ballad in 1771, but which is included in Herd's first Edition of 1769: No. 44.

With reference to the note on page 54 of the present work, we find Chappell's insinuation, that Herd annexed and Scottified the song No. 76 from William Horsfield's Edition of 1772, to be without foundation. The song is included in Herd's Edition of 1769. It is clear therefore that Horsfield was indebted to Herd, and not Herd to Horsfield.

"The Ploughman," No. 165. There can be no doubt that Herd's version of this song, which appears in both his Editions, is superior to either the "Museum" or the "Perth" Examples.



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