

ILLUSTRATIONS
OF
THE LYRIC POETRY AND MUSIC
OF
SCOTLAND.

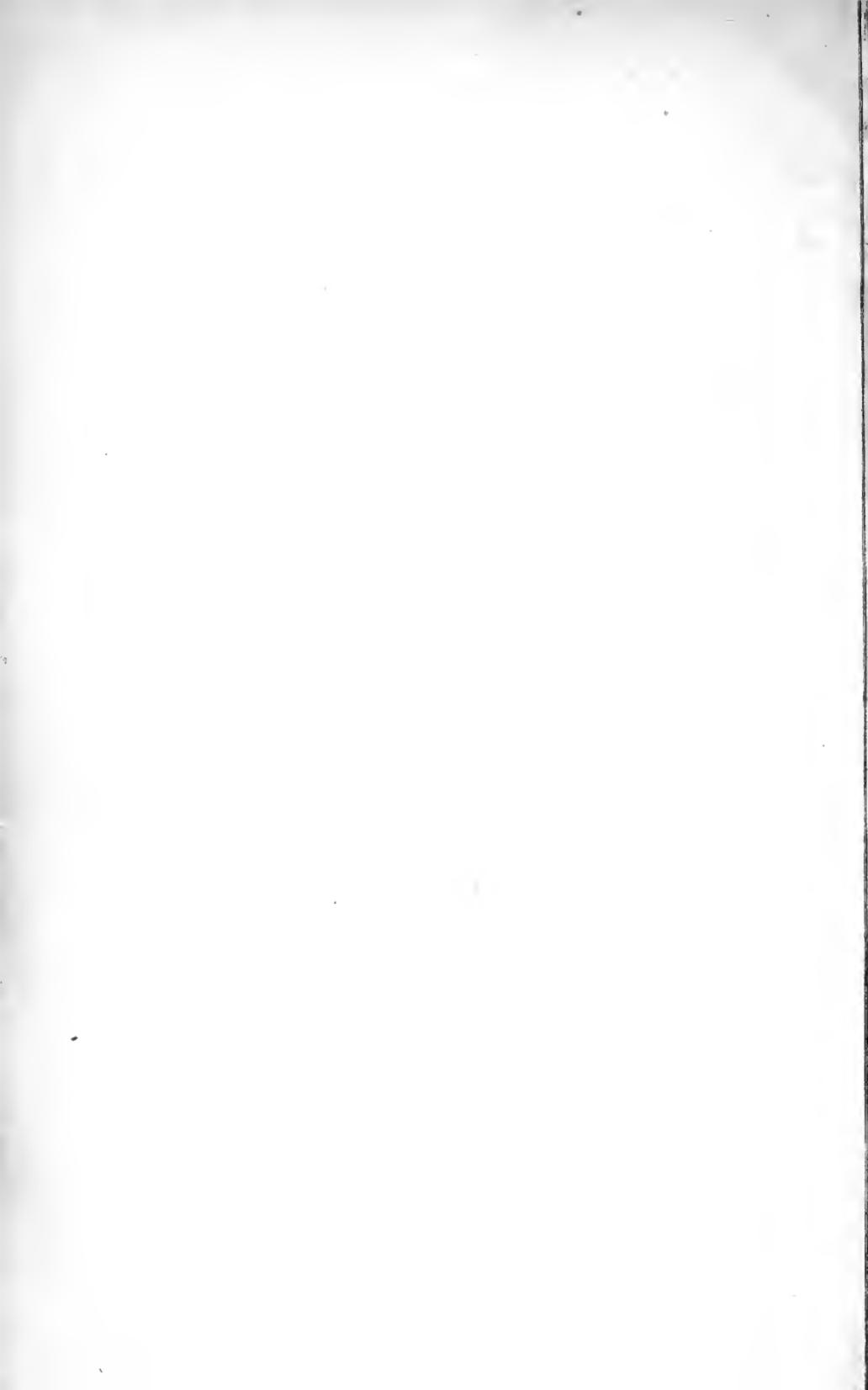
BY THE LATE
WILLIAM STENHOUSE.

ORIGINALLY COMPILED TO ACCOMPANY THE "SCOTS MUSICAL MUSEUM,"
AND NOW PUBLISHED SEPARATELY, WITH

ADDITIONAL NOTES AND ILLUSTRATIONS.

WILLIAM BLACKWOOD AND SONS
EDINBURGH AND LONDON
MDCCCLIII





P R E F A C E.

IN bringing before the Public a new edition of Johnson's collection of Scottish Songs, entitled THE SCOTS MUSICAL MUSEUM, a few words of preface may be required, both in regard to the history of the work itself, and to the nature of the Notes or Illustrations with which it is now accompanied.

The original publisher and the ostensible editor of the work, was JAMES JOHNSON, a Musicseller and Engraver in Edinburgh. His object, as first announced, was, "in a portable form, to unite the Songs and Music of Scotland in one general collection;" and it was commenced in May 1787, by the publication of the First Part, or volume, containing One Hundred Songs, which appeared "under the patronage, direction, and review of a number of gentlemen of undisputed taste, who have been pleased to encourage, enrich, and adorn the whole literary part of the performance." Johnson has nowhere stated who these gentlemen were, nor does it appear that any one of them took a prominent share in the publi-

cation.¹ Dr Blacklock was an occasional contributor both of songs and airs; Dr Beattie has also been mentioned, along with Mr Tytler of Woodhouselee, as persons who interested themselves in the progress of the work; but, whatever aid Johnson might have derived from these or other gentlemen “of undisputed taste,” it may be confidently asserted, that, unless for one fortunate circumstance, “The Scots Musical Museum” might never have extended beyond a couple of parts or volumes; or, at least, might never have acquired the reputation which it has enjoyed for half a century, and which it still promises to retain.

The circumstance to which we allude was the visit of BURNS the Poet to Edinburgh, in November 1786. Having become acquainted with the publisher before the first part was completed, he furnished Johnson with two original Songs, Nos. 77 and 78, *Green grow the Rashes*, and *Young Peggy blooms*, to the tune of *Loch Eroch Side*; and probably also rendered him other assistance. The Musical Museum was a work so congenial to the Poet’s mind, that it evidently had a decided effect in directing his efforts more exclusively to Song-writing. The early associations connected with his love of ballad-poetry, and the rustic strains familiar to the peasantry, were thus awakened, and his intimate

¹ The volumes of the Musical Museum, as originally published, were “Humbly dedicated to the Catch Club, instituted at Edinburgh June 1771.” On the completion of the Sixth and last volume, in 1803, Johnson substituted a new set of title-pages, dedicating the work “To the Society of Antiquaries of Scotland.”

acquaintance with the older and more popular melodies with which such strains had long been happily united, enabled him, with a rare degree of felicity, thus to give vent to his feelings, by which he has attained the first rank as a Lyric Poet. The interest, or rather enthusiasm, which he felt in contributing to the success of Johnson's undertaking, appears very manifest in his correspondence; and Burns, from this period, ought to be considered not simply as a contributor, but as the proper and efficient editor of the work. He not only contributed a large number of original songs, expressly written for it, but he applied to every person likely to render assistance; and, while visiting different parts of the country, he diligently gleaned fragments of old songs, hitherto unpublished, which he completed with additional lines or stanzas, as might be required; and, at the same time, he frequently determined the airs to which the words should be set, besides writing the prefatory notices to the several parts or volumes of what he esteemed to be a national work.

The following are the terms in which Burns writes to some of his friends respecting Johnson's collection. To Mr Candlish, then at Glasgow, in June 1787, he says, "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 Scotsmen. This, you will easily guess, is an undertaking exactly to my taste. I have collected, begged, borrowed, and stolen, all the songs I could meet with." To the Rev. John Skinner,

author of *Tullochgorum*, in October 1787, he says, in reference to the *Museum*, "I have been absolutely crazed about it, collecting old stanzas, and any information remaining respecting their origin, authors, &c." In the same month, he informs another correspondent in the North, that "an engraver, James Johnson, in Edinburgh, has, not from mercenary views, but from an honest Scotch enthusiasm, set about collecting all our native songs, and setting them to music, particularly those that have never been set before. Clarke, the well-known musician, presides over the musical arrangement; and Drs Beattie and Blacklock, Mr Tytler of Woodhouselee, and your humble servant, to the utmost of his small power, assist in collecting the old poetry, or sometimes, for a fine air, make a stanza when it has no words." To Johnson himself, in November 1788, he remarks, "I can easily see, my dear friend, that you will very probably have four volumes. Perhaps you may not find your account lucratively in this business; but you are a patriot for the music of your country, and I am certain posterity will look on themselves as highly indebted to your public spirit. Be not in a hurry; let us go on correctly, and your name shall be immortal." Johnson appears most wisely to have followed Burns's directions, and with such aid, he was enabled to give his collection a distinct original character, as well as greatly to extend his original plan; a Second, Third, and Fourth Part, each containing One Hundred Songs, having successively appeared in the months of March 1788, February 1790, and August 1792.

Shortly after the appearance of the Fourth Part, Burns had engaged with a like congenial spirit to assist MR GEORGE THOMSON in his projected collection of Scottish Songs. His correspondence with that gentleman, extending from September 1792, to July 1796 (the month in which the Poet died), has now been nearly forty years before the public. This correspondence included upwards of sixty songs, written expressly for Mr Thomson's select and elegant publication. That the progress of the Musical Museum was retarded in consequence of this engagement, need scarcely be remarked. Hitherto, an average interval of two years had intervened between the publication of each part; but five years elapsed, and the Poet himself died before the Fifth Part was completed, to which he had, however, furnished the chief portion of the contents; and the Sixth Part, with which the work terminates, did not appear till June 1803, or eight years after the death of the Ayrshire bard.

Although Burns's attention had been thus diverted into another channel for a space of nearly four years, while giving form and vitality to that collection, his original predilection in favour of the Musical Museum was unchanged, as appears from his letters addressed to Johnson while the Fifth Part was in progress; and more particularly from his last letter, which has no date, but which both Johnson and Cromek fix as having been written on the 4th of July 1796, or seventeen days before the Poet died. An accurate facsimile of that interesting and affecting letter is given at the end of this Preface, as

a suitable accompaniment to a work which the publisher might well acknowledge was indebted to him “for almost all of those excellent pieces which it contains.” In this letter, Burns says, “You may probably think, that for some time past I have neglected you and your work; but, alas! the hand of pain, and sorrow, and care, has these many months lain heavy on me! Personal and domestic afflictions have almost entirely banished that alacrity and life with which I used to woo the rural Muse of Scotia.” And, in another part, he adds, “Your work is a great one; and now that it is near finished, I see, if we were to begin again, two or three things that might be mended; yet, I WILL VENTURE TO PROPHECY, THAT TO FUTURE AGES YOUR PUBLICATION WILL BE THE TEXT-BOOK AND STANDARD OF SCOTTISH SONG AND MUSIC.”

To enlarge, in this place, on the services which BURNS rendered to the Lyric Poetry of Scotland, might well be regarded as superfluous. It is but proper, however, to consider, in how far such services were influenced by his connexion with the present work. It has often been asserted, that all his best songs were expressly written for Mr Thomson's collection, thus virtually claiming for it a distinction to which it is in no respect entitled, that of having directed his mind to the subject of song-writing. It is with no wish to lessen the importance of that work, the merits of which rest on somewhat different grounds from that of Johnson's, that I conceive it necessary in this place to remark, that for six

years previous to its commencement, Burns had exclusively contributed songs to Johnson's Museum, written too in his happiest moods, when nothing had occurred permanently to depress his spirits; and that the original songs which it contains, not only exceed in number, but may fairly be put in competition in regard to merit, with those that were written for the later publication. In considering his contributions to these respective collections, there is likewise this marked difference, that while for the one the airs and subjects were generally suggested to the poet, for the other his fancy was altogether uncontrolled; and although he was frequently led to write with a degree of carelessness, and with less delicacy, than if such effusions had to undergo the ordeal of criticism, and to bear his name as the author, this want of polish is amply compensated by the greater freshness, spirit, and vivacity of his compositions. But, on this point, I cannot do better than quote Dr Currie's words, prefixed to his selection of the Songs by Burns contained in the Museum. "In his communications to Mr Johnson, to which his name was not in general affixed, our Bard was less careful than in his compositions for the greater work of Mr Thomson. Several of them he never intended to acknowledge, and others, printed in the Museum, were found somewhat altered afterwards among his manuscripts. In the selection [consisting of 47 Songs] which follows, attention has been paid to the wishes of the Author as far as they are known. The printed songs have been compared with the MSS., and the last corrections have been uniformly

inserted. The reader will probably think many of the Songs which follow, among the finest productions of his Muse.”²

Nor was it alone by his original productions that Burns enriched the Musical Museum and the literature of his country. The diligence which he used in collecting, from all quarters, the remains of old unpublished ballads and songs, and snatches of popular melodies, has been emulated by persons without one spark of genius, and possessed of more zeal than judgment ; but the skill and happiness with which, as with a master-hand, he imparted spirit and life to mutilated fragments, or remodelled those effusions unfit for ordinary society, attributed to the Scottish Muse as she went “high-kilted o’er the lea,” have never been surpassed. “Burns, who, of all poets that ever breathed (to use the fine words of a kindred spirit), possessed the most happy tact of pouring his genius through all the meanderings of music, was unrivalled in the skill of brooding over the rude conceptions of our old poets, and in warming them into grace and life. He could glide like dew into the fading bloom of departing song, and refresh it into beauty and fragrance.”³ He himself says, “The songs marked Z in the Museum, I have given to the world as old verses to their respective tunes ; but, in fact, of a good many of them little more than the chorus is ancient, though there is no reason for telling every body this piece of intelligence.”⁴ In regard to this skill, Sir Walter Scott remarks : “The Scottish

² Burns’s Works, by Currie, vol. iv. p. 269.

³ Cunningham’s Songs of Scotland, vol. i. p. 66.

⁴ Letter quoted in Cromek’s Select Scottish Songs, vol. ii. p. 194.

Songs and Tunes preserved for Burns that inexpressible charm which they have ever afforded to his countrymen. He entered into the idea of collecting their fragments with all the zeal of an enthusiast; and few, whether serious or humorous, past through his hands without receiving some of those magic touches, which, without greatly altering the song, restored its original spirit, or gave it more than it ever possessed. So dexterously are these touches combined with the ancient structure, that the *rifacimento*, in many instances, could scarcely have been detected, without the avowal of the Bard himself.”⁵ It has indeed been questioned, by the same high authority, whether it were fortunate, or otherwise, that Burns, during the latter period of his life, should have exclusively confined himself to Song-writing. “Notwithstanding the spirit of many of the lyrics of Burns, and the exquisite sweetness and simplicity of others, we cannot but deeply regret that so much of his time and talents was frittered away in compiling and composing for musical collections. . . . Let no one suppose that we undervalue the songs of Burns. When his soul was intent on suiting a favourite air with words humorous or tender, as the subject demanded, no poet of our tongue ever displayed higher skill in marrying melody to immortal verse. But the writing of a series of songs for large musical collections, degenerated into a slavish labour, which no talents could support, led to negligence, and above all, diverted the Poet from his grand plan of Dramatic composition.”⁶

⁵ Quarterly Review, vol. i. p. 30.

⁶ *Ib.* p. 32.

That Burns in many instances overtasked himself while complying with continuous requests to furnish songs to suit particular airs, is undeniable, but that the proper bent of his genius tended more especially to lyric poetry, is equally certain. The instantaneous and lasting popularity of his songs can be ascribed to no fortuitous circumstance, but solely to the mode in which he expressed those feelings, so true to nature, which could be appreciated alike by all classes. How many collections of Songs before and since his time have appeared and been forgotten; and in the two works which owe their chief distinction to his aid, how immeasurably superior are the songs of Burns to the united contributions of the many distinguished names which are found standing in juxtaposition with his own. May we not therefore be justified in expressing a doubt, whether, if Burns had succeeded in writing one or two successful dramas, this would in any way have been comparable to the advantage which our literature has gained by his Songs, or would have outweighed the almost unequalled influence which they have exercised not among his countrymen only. Happy, indeed, had it been, could the mention of Burns's name only call up the vision suggested by the words of our great English poet, when he speaks of

Him who walked in glory and in joy,
Following his plough upon the mountain side.

But it is impossible to forget the depressing circumstances in which Burns was placed; his scanty annual income, which "was for some time as low as fifty,

and never rose to above seventy pounds a-year ;” his increasing cares, and his unremitting attention to the vexatious and harassing duties of his official situation, appointed “to guard ale-firkins ;” all these conjoined, left him neither time nor disposition for any such sustained literary efforts. It must always be a humiliating consideration to think, that some suitable occupation or place had not been found, which might have left him unharassed by pecuniary difficulties. From the date of publication of the subscription edition of his Poems at Edinburgh, to that of his decease, being a period of nine years, he may be said absolutely to have received no pecuniary advantage from his writings. This doubtless was in some degree owing to his own lofty but mistaken notions, which led him to reject any stipulated recompense, as if this implied a mere sordid or speculating inducement to literary enterprise. There is no distinct proof that he ever received any acknowledgment for his contributions to the present work,⁷ beyond the occasional donation of copies to be presented to his friends. All the world likewise, unfortunately knows the extent of benefit which he derived from his connexion with its more costly and ambitious rival collection. With no prospect of amended circumstances, need we wonder, therefore, (as Dr Currie remarks,) “that as his health decayed, his proud and feeling heart sunk under the secret conscious-

⁷ In a printed paper, dated 15th of March 1819, soliciting Subscriptions in favour of Johnson’s widow, it is stated, that her husband had “on more than one occasion befriended our favourite Scottish Poet in *his* pecuniary distresses ;” but I am not aware of any thing to justify such a statement.

ness of indigence and the apprehensions of absolute want. Yet poverty never bent the spirit of Burns to any pecuniary meanness ;”⁸ and the character of the Poet stands only the more nobly in having thus, in midst of poverty and personal distress, and the increasing cares of a rising family, earned such an enduring fame. All the lamented and unfortunate circumstances connected with his literary career are indeed long since past, and cannot be recalled ; but the recollection of them will remain indelible, as such incidents in the lives and fortunes of men of genius retain a peculiar and lasting degree of interest ; and these Songs, the fruits of his genius in matured life, for which he gained neither fee nor reward, “are likely to transmit the name of Burns to all future generations.”⁹—He died on the 21st of July 1796, in the thirty-eighth year of his age.

JAMES JOHNSON, the original publisher of the Musical Museum, survived the completion of the work nearly eight years. Of his personal history not much is known. From the few letters still preserved, or that have been published, it appears that Burns entertained for him a sincere personal regard. In his first letter, 3d of May 1787, before setting out on his Border Tour, he sends him a song received from Dr Blacklock, and says, “Farewell, my dear Sir! I wished to have seen you, but I have been dreadfully throng [busy], as I march to-morrow. Had my acquaintance with you been a little older,

⁸ Burns's Works, by Currie, vol. i. p. 229.

⁹ Edinburgh Review, vol. xiii. p. 263.

I would have asked the favour of your correspondence, as I have met with few people whose company and conversation gave me so much pleasure, because I have met with few whose sentiments are so congenial to my own." In a letter written in 1794, he says, "As to our Musical Museum, I have better than a dozen songs by me for the fifth volume to send with Mr Clarke when he comes. . . . If we cannot finish the fifth volume any other way, what would you think of Scots words to some beautiful Irish airs? In the mean time, at your leisure, give a copy of the Museum to my worthy friend Mr Peter Hill, bookseller, to bind for me, interleaved with blank leaves, exactly as he did the Laird of Glenriddell's, that [I may insert every anecdote I can learn, together with my own criticisms and remarks on the songs. A copy of this kind I shall leave with you, the editor, to publish at some after period, by way of making the Museum a book famous to the end of time, and you renowned for ever]." ¹ In another letter, about the same time, but without date, he says, "My dear Sir, I send by my friend Mr Wallace, forty-one songs for your fifth volume. Mr Clarke has also a good many, if he have not, with his usual indolence, *cast them at the cocks*. I have still a good parcel among my hands, in scraps and fragments, so that I hope we will make a shift for our last volume. You should

¹ The words within brackets, in consequence of the original letter being mutilated, have been supplied from Cromek's *Reliques*. He, however, has formed strange compounds, by gleaning sentences out of three distinct communications to Johnson, and printing them as one letter.

have heard from me long ago ; but over and above some vexatious share in the pecuniary losses of these accursed times, I have all this winter been plagued with low spirits and blue devils, so that I have almost hung my harp on the willow-trees." And in his last letter, already quoted (of which an exact fac-simile is afterwards given), he says to Johnson, "I am extremely anxious for your work, as indeed I am for every thing concerning your or you welfare. You are a good, worthy, honest fellow, and have a good right to live in this world—because you deserve it. Many a merry meeting this publication has given us, and possibly it may give us more, though, alas! I fear it."

Although numerous collections of Scottish Songs, with or without music, and in every possible form, have appeared during the last fifty years, the Musical Museum still keeps its ground. Such collections as those of Mr George Thomson, of the late R. A. Smith, and of Messrs John Thomson and Finlay Dun, possess each of them strong and individual claims; but the present work far exceeds these, or any others that have appeared, in the number of the genuine old melodies of Scotland. When the publication was first projected, Johnson's chief advisers, Dr Blacklock and Mr Tytler of Woodhouselee, it has been remarked, "were of opinion that these wild yet pathetic and melodious strains, these fine breathings and heartfelt touches in our songs, which true genius can alone express, were bewildered and utterly lost in a noisy accompaniment of instruments. In their opinion, the full chords of a thorough bass

ought to be used sparingly and with judgment, not to overpower, but to support and strengthen the voice at proper pauses: that the air itself should be first played over, by way of symphony or introduction to the song; and at the close of every stanza, a few bars of the last part of the melody should be repeated, as a relief to the voice, which it gracefully sets off;" &c. . . . "The plan of publishing our Scottish songs in this simple, elegant, and chaste manner, was highly approved of by the late MR STEPHEN CLARKE. This celebrated organist and musician readily agreed to select, arrange, and harmonize the whole of the melodies; a task which, from his brilliant genius, fine taste, and profound scientific knowledge, he was eminently qualified to perform."² This want of every thing like florid accompaniments, has been held as a peculiar recommendation. In regard also to the Songs, the collection is unrivalled for the extent of the good old standard productions of the Lyric Muse, including so many of Burns's finest compositions.

Johnson died at Edinburgh on the 26th of February 1811.³ He left a widow in such indigent circumstances, that at a subsequent period, it has been

² Blackwood's Edinburgh Magazine, July 1817, p. 377.

³ "Died at Edinburgh [26th of February 1811], much regretted, Mr James Johnson, Engraver, Musicseller, and Copperplate Printer;—being the first who attempted to *strike* music upon pewter, whereby a great saving is made in the charge of that article. Mr Johnson will long be remembered in the musical world. He published several interesting pieces of late; and in none was more successful than in his elegant work, 'The Scots Musical Museum,' in six volumes, &c."—(Scots Magazine, 1811, p. 318.)

stated, she had nothing more to subsist on than "the occasional donations of a few of her husband's old friends and acquaintance;" and, after remaining for some time as an out-pensioner, she at length found shelter as an inmate of the Edinburgh Charity Workhouse.⁴

Three or four years after Mr Johnson's death, the original pewter plates and remaining copies of "The Scots Musical Museum," including the copyright, and such of Burns's manuscript communications⁵ as had been preserved, were exposed to sale, and became the property of the late MR WILLIAM BLACKWOOD, bookseller. In the view of bringing out the work in a new and improved form, he was desirous to have it accompanied with notes or illustrations. This was indeed part of the scheme originally contemplated by Burns, as appears from passages in other letters, besides the one above quoted. Mr Thomson having informed him that he expected to receive from Dr Beattie, "an Essay upon the subject of our National music," to illustrate his own collection, Burns in his letter, dated 26th of January 1793, immediately replied: "Dr Beattie's essay will, of itself, be a treasure. On my part, I

⁴ This appears from a printed paper entitled "Notice respecting Mrs Johnson, widow of the late Mr James Johnson, Engraver in Edinburgh," dated March 15, 1819.

⁵ When Cromek was in Edinburgh collecting materials for his "Reliques of Burns," in the year 1808, he mentions having seen 180 Songs and Poems in Burns's autograph, which he had transmitted to Johnson for the Musical Museum. The greater portion of these interesting transcripts are still preserved.

mean to draw up an appendix to the Doctor's essay, containing my stock of anecdotes, &c., of our Scots Songs. All the late Mr Tytler's⁶ anecdotes I have by me, taken down in the course of my acquaintance with him, from his own mouth. I am such an enthusiast, that in the course of my several peregrinations through Scotland, I made a pilgrimage to the individual spot from which every song took its rise, 'Lochaber' and the 'Braes of Ballenden' excepted. So far as the locality, either from the title of the air or the tenor of the song, could be ascertained, I have paid my devotions at the particular shrine of every Scots Muse." Neither the Essay nor the Appendix was undertaken; but Burns, in an interleaved copy of the first four volumes of the Musical Museum, which belonged to Riddell of Glenriddell, had inserted a number of occasional notes and remarks regarding the songs. Mr Cromek⁷ having obtained the use of this copy, transcribed and published them in his volume of Burns's Reliques, 1808, and again in his collection of "Select Scottish Songs," 1810; and these notes usually form an integral part in the modern editions of the Poet's works.

In preparing, therefore, to publish an edition of the Musical Museum, with notes, illustrative of the

⁶ William Tytler of Woodhouselee, Esq., writer to the signet, and author of a Dissertation on Scottish Music, a Vindication of Mary Queen of Scots, and other works. He died on the 12th of September 1792, in the eighty-first year of his age.

⁷ R. H. Cromek was an engraver in London. He died in 1812. See note respecting him in vol. v. p. 456*.

Lyric Poetry and Music of Scotland, Mr Blackwood applied, according to my recollection, to more than one individual supposed to be most competent, for such a task. It was finally intrusted to the late WILLIAM STENHOUSE, Esq., Accountant in Edinburgh, who, along with more than ordinary antiquarian research, and much general information, possessed a thorough practical knowledge of music, and who, moreover, had been personally acquainted with Johnson, the publisher of the work, and with Clarke,⁸ by whom the airs had been chiefly harmonized. To one of the earliest numbers of "Blackwood's Edinburgh Magazine," Mr Stenhouse, under the signature of "Scotus," communicated a notice of the projected edition, accompanied with two specimens of his illustrations to Songs 37 and 66; which shows that at the time, in July 1817, he must have made considerable progress in his undertaking. Having completed his series of Illustrations, 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. Whether this preface was intended to

⁸ STEPHEN CLARKE was a teacher of music, and organist of the Episcopal Chapel in the Cowgate, Edinburgh. He survived Burns little more than twelve months, having died at Edinburgh on the 6th of August 1797. "He was composer of many musical pieces of considerable merit;" and after his death, his son and successor, William Clarke, appears to have rendered Johnson the like service in harmonizing the airs for the concluding volume of the Musical Museum. Clarke died about the year 1820.

embrace a detailed historical essay on Scottish Song, and Mr Stenhouse's declining health or other avocations prevented its being completed, or whether such a preface was actually written, I cannot distinctly remember; but this point cannot now be ascertained, as no traces of such a preface were found among his papers; and in the lapse of time both the Editor⁹ and the Proprietor died, and the copies of the printed sheets remained in the printer's warehouse neglected as an imperfect work.

⁹ Although I knew Mr Stenhouse personally for many years, I regret my inability to furnish any particular details of his history. He was, I believe, a native of Roxburghshire, and was born in the year 1773. He was brought up as an accountant in Edinburgh, in the office of Charles Selkirk, Esq. His chief work was published under the title of "Tables of Simple Interest, and of Commission, Brokerage, or Exchange, at all the usual rates per cent, constructed on a plan entirely new, easy, and mathematically accurate. By William Stenhouse, accountant." Edinburgh, 1806, large 8vo. These Tables have always been highly esteemed.

In a MS. tour, written in 1816, by Mr Alexander Campbell (see the present work, vol iv. p. 373*), he thus describes, while waiting for the Jedburgh coach, his meeting with Mr Stenhouse's father: "Mr Scott of Maxpoffle (he says) accompanied me to New Elden, where, on entering the smithy, he kindly took an old gentleman by the hand, and calling him Mr Stenhouse, who turned out to be the father of my acquaintance Mr William Stenhouse, the accountant in Edinburgh. The old gentleman is above eighty, is still pretty active, has all his faculties, his sight excepted (being a little impaired), is sensible, conversable, and cheerful. He told me many entertaining anecdotes of my friend, his son William, who showed a very early turn for mental acquirements. The Blucher (a diligence coach) coming up, we nodding, parted."

Mr William Stenhouse died at Edinburgh on the 10th of November 1827, at the age of fifty-four, and was interred in St Cuthbert's churchyard.

At this time, when the new edition of the Musical Museum appears after such a protracted interval, it may be stated, that the Publishers have brought it out in compliance with the request of several persons interested in such works, or who knew Mr Stenhouse, and were aware that his Illustrations contained a mass of curious matter regarding the poetry and music of the last century. In regard to this edition, therefore, I have only to remark, that the Work itself remains substantially the same as when originally published by Johnson, retaining the old title-pages and prefaces, most of which were written by Burns, as showing the progressive advancement of the work, and the information obtained or communicated regarding the names of the authors of the Songs; but the whole has been printed off, by a new process, in a superior style as to external appearance. To each volume is now added the portion of Mr Stenhouse's Illustrations that relates to the songs which it contains; and these are accompanied with a series of additions and corrections, distinguishing those which have been obligingly contributed by C. K. Sharpe, Esq., by having his initials subjoined. Mr Stenhouse's Notes, it will be observed, remain precisely as they were thrown off nearly twenty years ago. Had they been reprinted, I should have presumed to make various changes, by omission or correction. It will be remarked, that many of our old favourite Songs are the composition of persons who never appeared as professed authors; and although most of them flourished at so late a period as during the last century, the infor-

mation to be obtained respecting their personal history is far less satisfactory than could have been desired. In the Additional Illustrations, therefore, without entering too much into detail, our chief endeavour has been to ascertain some particulars respecting the history of the less known Song-writers, whose names appear in the pages of the Musical Museum, and more especially of those Ladies who have enriched our Lyric poetry with some of its finest compositions. If this attempt has not been successful, it was not from any want of research or direct application, where it could be made, to the relations or personal friends of the several authors; and I have availed myself of many obliging communications, which are duly acknowledged, as the surest mode of giving authenticity to the information thus recorded.

I cannot conclude this Preface without expressing my best thanks to JAMES CHALMERS, Esq., for the loan of Sir Robert Gordon of Straloch's MS. Lutebook, written in 1627; to GEORGE FARQUHAR GRAHAM, Esq., for the very obliging manner in which he deciphered a variety of ancient airs from that manuscript, some of which, rendered into modern notation, have been introduced in the Additional Illustrations; to WILLIAM DAUNEY, Esq., Advocate, for frequent advice and assistance in regard to these old airs; and above all, to CHARLES KIRKPATRICK SHARPE, Esq., my coadjutor in what may be truly described as a labour of love.

DAVID LAING.



INTRODUCTION.

THE high estimation in which the National Music of Scotland has always been held, renders it a theme of more than ordinary interest. There is indeed so much beauty and unaffected simplicity in the modulation and general character of our native melodies, that they seldom fail to convey delight to persons of all classes, although uninfluenced by early or local associations. These melodies have likewise been long inseparably connected, or identified with the singularly varied effusions of the Lyric Muse of Scotland; and it is scarcely necessary to remark, how happily the words and airs are usually adapted to each other, whether it be in strains of tender passion and refined sentiment, or of comic humour and rustic festivity. It would have been singular, therefore, had there been no attempts made to ascertain the origin of such a style of national music; yet, notwithstanding the ingenious speculations of several learned writers, it must be confessed that the subject remains as obscure and uncertain as ever. What is it, at best, but idle conjecture, whatever view may be adopted? It has been imagined, for instance, that our native melodies, in their structure and succession of intervals, have preserved an affinity to the old Enharmonic scale

of the Greek Music; or assuming for Scottish Melody an Oriental origin, that it found a resting-place in this remote and barren clime, in the Westward progress of civilisation. While some persons have, in general terms, deduced the history of Scottish Music from the time of the Romans; others, without ascending to so remote a period, discover in our popular airs, what they consider a striking resemblance to the ecclesiastical modes, or the Canto-fermo of the Romish Church-service. The invention or improvement of our Melody has likewise been assigned to particular individuals,—to James the First, King of Scotland, (1424—1437;) or to David Rizzio, (1563—1566.) Such a distinction has also been claimed for certain nameless shepherds and shepherdesses, inhabiting at some undefined period (called a pastoral age) the secluded pastoral vales of the South of Scotland. Unfortunately, the absence of all historical evidence of any considerable antiquity, and the inability to produce any proofs, in a written form, of the existence of our present popular tunes of an older date than the close of the sixteenth century, is but poorly compensated for by uncertain traditions or conjectures, however ingenious and plausible.

It would be altogether foreign to the purpose of the present work, to attempt any thing like an Historical Inquiry into the origin and progress of Scottish Music. An eminent English antiquary, Joseph Ritson, whose accuracy and research deserve unqualified praise, suggested, that the previous step to any such inquiry would be, “to determine which of the airs now extant are to be considered as the original or most ancient;” and he himself, with great care, embodied in his “*Historical Essay on Scottish Song*,” the various dispersed and incidental notices that

he was able to glean from authentic writers. He was led, however, to conclude, that no direct evidence could be produced of the existence of scarcely any Scottish tunes now known, prior to the year 1660 ; and that not so much as one of these could be “ found noted, either in print or manuscript, before that period.”

Since Ritson’s time, more extensive research has thrown additional light on this head ; and the subject has been resumed in the Preliminary Dissertation to a volume recently published under the title of “ Ancient Scottish Melodies,” from the Skene MS. The author, Mr Dauney, has, with great zeal and diligence, retraced Ritson’s steps, and brought to light much new and interesting information, both respecting the history of music, and the musical instruments commonly used in Scotland prior to the seventeenth century ; and this work bears ample evidence, that to an accurate and enlightened acquaintance with musical science, he unites an enthusiastic antiquarian zeal, so requisite for the proper investigation of such a subject. This volume is further enriched by a valuable addition contributed by Mr Finlay Dun, an eminent professional musician, in the form of an Analysis of several of our old popular Melodies, which cannot fail to be highly esteemed by competent judges.— Still, it may be asserted, that the history of Scottish Music is yet in its infancy of illustration ; and although there is little probability that it ever can be completely elucidated, it may be suggested, whether it might not be the most effectual mode to remove in part the obscurity that surrounds the origin of our music, to institute a more profound and comprehensive inquiry into the affinities of the National music of other countries.

In this place, it occurred to the Editor, that however

humble the attempt, and but of limited interest, it might not be unsuitable to present a Chronological List of the various publications of Scottish Music, of a date prior to the completion of Johnson's Museum. The following list cannot pretend to be either complete, or the arrangement correct. The common absurd practice in all kinds of music, of omitting the dates of publication, and the frequent alteration of publishers' names on the title-pages, renders accuracy in such details a matter of some difficulty. Occasional biographical notices of the Composers or Collectors during the last century, are also added, to relieve a dry catalogue of title-pages.

Of the works described, the Editor possesses several of the earlier ones, but by far the greater number of those printed during the last century are in the possession of Charles Kirkpatrick Sharpe, Esq.

CHURCH MUSIC OF THE REFORMERS.—1565.

THE work commonly but improperly known under the name of "Knox's Liturgy and Psalms," is here noticed from the circumstance, that the first edition of it, in 1565, is the earliest book printed in Scotland that contains musical notation. It is so extremely rare, that perhaps not two perfect copies are in existence. It has the following title:—"THE FORME OF PRAYERS AND MINISTRATION OF THE SACRAMENTS, &c., vsed in the English Church at Geneua, approved and receiued by the Church of Scotland. whereunto besydes that was in the former bokes, are also added sondrie other prayers, with the whole Psalmes of Dauid in English meter. PRINTED AT EDINBURGH, BY ROBERT LEKPREVIK. M.D.LXV." Small 8vo.

The several Psalms are set to particular tunes, which are printed with music types, at the head of each; or a reference is made when the same tune was appropriated to more than one Psalm. It may be added, that nearly all the subsequent editions of this old version of the Psalms, previous to 1650 when its use in Scotland was superseded by the present version, also contain the tunes. This seems to show, that some knowledge of sacred music must have been very general; which may be easily accounted for, as music schools existed in different parts of the country. The following anecdote confirms such a supposition:—James Melvill, in his Diary, in 1582, noticing the return of John Durie, one of the ministers of Edinburgh, who had incurred the displeasure of the Court, says, “Within few days thereafter, Ihone Durie gat leive to ga hame to his awin flok of Edinbruche; at whase retourning thair was a great concours of the hail town, wha met him at the Nather Bow; and, going up the streit, with bare heads and loud voices, sang to the praise of God, and testifeing of grait joy and consolation, the 124th Psalm, ‘*Now Israel may say, and that trulie,*’ &c., till heavin and earth resoundit. This noyes, when the Duc [of Lennox] being in the town heard, and ludgit in the Hiegat [High street], luiked out and saw, he raue his barde for anger, and hasted him af the town.” (Diary, p. 95.) Such a procession, consisting probably of some thousand persons singing this tune, (still used in our churches as the ‘Old 124th,’) is characteristic enough of the good old Scottish Presbyterians.

WOOD’S MANUSCRIPTS—1566–1578.

THE oldest Manuscripts written in Scotland that have yet been discovered containing any specimens of secular music, are two volumes out of four, written and noted by

Thomas Wood, who styles himself Vicar of St Andrews, in 1566. It is, however, at the end of these volumes, and evidently written at a subsequent date, that the airs alluded to are contained.

In making an exception by noticing Wood's Manuscripts, it is partly because Mr Stenhouse, in his Notes, has more than once referred to these volumes, and has fallen into a mistake regarding their exact date; and also, because they have not elsewhere been described. It appears that Wood, in the year 1566, employed himself in writing four different volumes, each containing a distinct part of the music for the Psalms, Canticles, and Hymns of the Church used in this country after the Reformation. Wood himself records, that this task occupied him four years, and it seems to have been a laborious employment, from the care which he took to adorn the volumes with rude designs and ornamented capitals. One of the set, containing the Contra-tenor, is preserved in the University Library of Edinburgh, having been presented to the Library by Mr James Browne, in the year 1672. Another, the "Bassus," was purchased by the late Mr Blackwood, some twenty years ago, and, after his death, when part of his stock was disposed off by auction, the present Editor was lucky enough to secure it. The fate of the two other parts has not been ascertained.

On the blank leaves of the latter volume, some subsequent possessor has inserted the Bases of a number of secular airs, with the first words of the songs. The handwriting is evidently not earlier than 1620; yet Mr Stenhouse refers to this portion of the volume, as if written by Wood in 1566. Most of these airs are apparently English, and were no doubt taken from some of the printed collections of the time. The Christmas Carol, and the Medley which Mr S. quotes, must be considered as inserted in this

MS. nearly half a century after Wood's time; and they are also contained in the second edition of "Cantus, Songs, and Fancies," Aberdeen, 1666, 4to.

Being well acquainted with Wood's volumes, the Editor was surprised (in the autumn of 1835), while having the privilege of examining the manuscripts preserved in Trinity College Library, Dublin, to meet with a small volume in 4to (F. 5. 13,) lettered "Airs and Sonnets," and bearing the following title:—"This is the fyft Buke addit to the four Psalme Bukkis, for Songis of four or fyve pairtis, meit and apt for musitians to recreat their spirittis, when as they shall be overcum with hevines or any kynd of sadnes; not only musitians, but also euin to the ingnorant (sic) of a gentle nature hearing shal be comforted, and be mirry with us. 1569." 4to. pp. 112.

Wood's portion of this volume, however, extends only to page 33. This is followed by a great variety of "Airs and Sonnets"—"which are all notted heir with the Tennor or common pairt they ar sung with." The handwriting of this portion corresponds with the additional pages at the end of the "Bassus," and, indeed, presents the same airs, with the advantage of having, in most instances, the words of the songs added.

Wood, who uniformly styles himself Vicar of St Andrews, survived probably till the close of the sixteenth century. Some additions, at least, in his hand occur, as late as 1584, and 1592. It was not an uncommon name, and therefore we cannot be certain that he was the same person with Thomas Wood, who was admitted minister or rather vicar of Carnbee, in Fife, November 7th, 1576. That he was only vicar, is probable, for William Laing, in 1582, and Andro Huntar, in 1585, appear successively as ministers; while Thomas Wood is specially named as vicar of Carn-

bee, in 1585. Another Thomas Wood was admitted first minister of Dysart, in November 1584.

These manuscripts contain a few notices of persons distinguished during the sixteenth century as musical composers. It may not be uninteresting to collect such notices under one point of view.

ANGUS, JOHN, in Dunfermline. In Wood's MS. he is usually styled 'gude Angus,' or 'gude and meike Johne Angus.' The editor of the Psalms, in 1635, calls him Dean John Angus; and in one place, Wood says, "quod Angus in Dumfermling."

BLACKHALL, MR ANDREW. According to Wood's authority, he was a canon in the Abbey of Holyroodhouse, before the Reformation. He afterwards became one of the Protestant ministers; and in 1567, and again in 1569, his name occurs as minister of Ormiston. He was translated before 1576, to the parish of Inveresk or Musselburgh, and here he spent the remainder of his life. In October 1592, the Synod of Lothian and Tweeddale, having inquired if any of their brethren were "greifit with the greit charge of their flock?" Mr Andro Blackhall declared, that he was "greifit with his greit congregation;" and in October 1593, the following entry occurs in the Minutes of the Synod:—"Anent the desyre of thair brother, Mr Andro Blackhall, minister of Mussilburgh, crauing, in respect of his adge [age] and greitnes of his flock, That the Assemblie wald causs the presbytery of Dalkeyth deal with the parochinaris of Mussilburgh for a secund minister to serwe in the cure of that kirk, and for sum prouisioun for him. The Assemblie, considering the greitnes of the said congregatioun, as also the adge of thair brother, Ordanis the presbytrie of Dalkeyth to trawell with the town."

In reference to the above commission, the Presbytery of Dalkeith, in October 1594, reported, that “they have bene deilling in that matter; Quhais declaratioun being considerit, the Assemblie ordanis, That thai insist in the samin.” The subsequent minutes have not been preserved; but it appears from the Books of the Thirds of Benefices, in 1601, in 1607, and 1608, that Adam Colt was Blackhall’s colleague, and that Edward Leyn was reidar at Inveresk or Musselburgh, at the same time. Blackhall probably died about 1610, when he must have attained a very advanced age.

FUTHY, SIR JOHN. The title of *Sir* denotes that he was a priest. A moral song, beginning, ‘O God abufe,’ in four parts, was composed by him, ‘baith letter and not,’—that is, both the words and notation. “This man (says Wood, in the Dublin MS.) was the first organeist that ever brought in Scotland the curious new fingering and playing on organs; and zit is mair nor threscore zeiris since he com hame: this is wreatin in I^m v^e fourscore & xij. (1592.)” He must thus have attained a very advanced age; for, according to Wood’s statement, he had returned before the year 1532, and, we may presume, that he was then upwards of twenty. In Bannatyne’s MS., written in 1568, there are two poems, signed ‘Fethy,’ and ‘Fethe,’ which no doubt were by the same person. (Memorials of Geo. Bannatyne, pp. 74 and 76. Edinb. 1830, 4to.)

HEGGIE, FRANCIS. See under Peblis, David.

JOHNSON, ROBERT. Wood calls him “Ane Scottis preist, borne in Dunse, his name Robert Johnson; fled for accusation of heresy: Thomas Hutson’s [Hudson’s] father knew him weil.” In another volume, Wood had added to the hymn, ‘*Dominus in virtute tua letabitur Rex,*’ in five

parts, "quod ane Inglishe man; and, as I have heard, he was blind quhen he set it." This he has erased, and says, "This was set in Ingland be ane Scottis preist baneist." Ben Jonson, when at Hawthornden, informed Drummond that he understood his grandfather had come from Annandale to Carlisle; and that his father was a minister, and had fled or was imprisoned for heresy during the reign of Queen Mary, he himself being a posthumous son. Query, could this Robert Johnson have been related to the great Dramatic Poet?

KEMP, ANDREW. Wood styles him a minister; but this probably was an error, as no such name occurs in the Registers of Scottish Ministers at that period; while it appears that Andrew Kemp was appointed by the Magistrates of Aberdeen, Master of their Music School, in the year 1570. (Kennedy's Annals of Aberdeen, vol. ii. p. 135.) One of the airs contains this memorandum by Wood:—"Quod Kemp, and noted (or written) be his awin hand, and not myne."

LAUDER, JAMES, was Chaplain of St Catharine's Altar in the Collegiate Church of St Giles, Edinburgh, before the Reformation. This appears from the following entry in the Council Register, January 26th, 1552-3:—"The quhilk day the Provest, Baillies, Counsale, and Dekynes, sittand in jugement anent the Supplicatioun given in be James Lawder, Prebendar of thair queir, grantis license to the said James to pas furth of the realme to the partis of Ingland and France, thair to remaine for the space of ane year nixt efter the dait hereof, to the effect that he mon have and get better eruditioun in musik and playing nor he hes; provyding always that the said James caus ane Chaplain to keep his foundatioun of Sanct Kathyranis altar

be ane preist quhill the said year be done." In 1567, we find a James Lauder holding the office of Exhorter in the Church of Logybryde, in Stratherne; but whether he was the same person must be left to conjecture.—In one of Wood's volumes is inserted a tune, entitled "My Lord Marche Pauen. Set be Jamis Lauder, 1584."

PEBLIS, DAVID, styled an "honourable man," and one of the Canons of St Andrews before the Reformation, set the Canticle, '*Si quis diligit me,*' in five parts. In the MS. Bassus, Wood says, this was "Set be David Pablis in four pairtis, in the zeir of God 1530 or thairby; ane noueice FRANCY HEAGY, and wes this Dauid Pablis awin dissypel, set the Fyft [part] a lytill before Pinky—[1546], and that verray weill." In the Dublin MS., we find, "Quod David Pablis, sumtyme ane chanone in the Abbay of Sanctandrous, ane of the principal musitians in all this land, in his tyme. This sang was set about the zeir of God Im. v^c. xxx zeiris." Wood elsewhere mentions that David Pablis set in four parts the Psalm, '*Quam multi, Domine, sunt,*' at the desire of my Lord of March, in 1576.

The Editor of the edition of the Psalms, with the music, "Printed at Edinburgh by the Heires of Andrew Hart, 1635," 8vo, in a prefatory notice, after mentioning the pains he had taken to give the Psalm Tunes correctly, in all the four parts, has thus mentioned the names of some of the composers of Sacred Music in Scotland at the time of the Reformation, which corroborates Wood's notices. The Editor signs his name E. M. I regret that we should be so ignorant respecting this enthusiastic lover of sacred melody, as even not to know his name:—

"I acknowledge sincerely the whole compositions of the parts to belong to the primest Musicians that ever this kingdome had, as Deane JOHN ANGUS, BLACKHALL, SMITH, PEBBLES, SHARP, BLACK, BUCHAN,

and others, famous for their skill in this kind. I would bee most unwilling to wrong such Shyning-lights of this Art, by obscuring their Names, and arrogating any thing to myselfe, which any wayes might derogate from them: For (God is my witnes) I affect not popular applause, knowing how little soliditie there is in that shadow-like seeming substance, studying to approve myself to God in a good conscience; which testimonie finding in my soul, I contemne all worldly approbation, or opprobation. The first copies of these parts were doubtlesly right set down by these skilfull Authors, but have been wronged and vitiat by unskilfull copiers thereof, as all things are injured by tyme: And heerein consisted a part of my paines, that, collecting all the sets I could find on the Psalmes, after painfull tryal thereof, I selected the best for this work, according to my simple judgement."

PLAYFORD'S DANCING-MASTER—1657.

MR STENHOUSE, in the course of his Illustrations to the Musical Museum, has repeatedly mentioned this work, and has copied from it several Scottish airs. See, in particular, pages 129, 316, and 318. At the end of Playford's "Catch that catch can; or the Musical Companion," 1667, it is thus described in "A Catalogue of late printed Musick-books,"—"The Dancing-Master; or a Book of Rules for Dancing Country Dances, with the Tunes to each Dance; and other New Dancing Tunes for the Treble-Violin."—It passed through several editions, but the first, of 1657, is very rare, and is interesting, as perhaps the earliest printed work that exhibits several genuine Scottish airs.

THE ABERDEEN CANTUS—1662.

"Cantus, Songs and Fancies. To Thre, Foure, or Five partes, both apt for voices and viols. With a briefe Introduction of Musick, as is taught in the Musick-Schole of Aberdene, by T. D. Mr. of Musick. Aberdene, printed by Iohn Forbes, and are to be sold at his Shop. Anno Dom. M,DC,LXII." Small oblong 4to—leaves.

This collection, the earliest printed in Scotland, is un-

fortunately a set of English tunes, or of tunes composed in an English style, rather than of genuine Scotch melodies. The above title is printed within a rude wood-cut border, representing a lady with a lute on one side, and a gentleman with a music-book on the other. This cut is repeated in the two subsequent impressions. It usually passes under the printer's name, as "Forbes's Cantus;" although Mr T. D., or Thomas Davidson, may have been the editor; and it may be objected that the word "Cantus" is improperly used, as applied to a collection of airs, instead of to only one of the Parts.

THOMAS DAVIDSON succeeded his father Patrick Davidson, as Teacher of the Music-School at Aberdeen, in the year 1640. (Kennedy's Annals, vol. ii. p. 135.)—The first edition of the "Cantus" is of very great rarity, and contains sixty-one songs. The dedication, by Forbes, is in such a singular style of bombast, that it may amuse the reader to hear of the heavenly melody and the nightingales of Bon-Accord, or Aberdeen.

" Unto the Right Honourable William Gray, *L. Provost*; Alexander Alexander, John Scot, John Duncan, Charles Robertson, *Bailies*; Thomas Mitchell, *Dean of Guild*; John Ross, *Treasurer*; and the rest of the Honourable Councill of the City of Aberdene.

" *Right Honourable,*—

SEEING it hath been the chief Honor and singular Praise of this famous CITY, to have been the Sanctuary of Sciences, the Manse of the MUSES, and Nurserie of all Artes; So that under you, and your Honors' Predecessors prudent patrocinie, vigilant care, and fatherly inspection, so little a Plate of Ground hath yeilded many Plants of renowne, who hath flourished as Trees of delight, both in Church and State, through out all the corners of Great BRITTAINE: Notwithstanding of many strange Stormes, dismall Disasters, and malicious Designes; endeavouring to blast the Beautie of BON-ACCORD, to spoile HER of all HER Decorements; and amongst the rest to rob Her of that famous Ornament of Vocall and Instrumentall MUSICK, which allwayes SHE

could have claimed, as the proper native and heritable Jewell of the PLACE; In which HER Excellency hath been so eminent, that to have been Borne or Bred in ABERDENE, hath been sufficient Argument, and Testimony, to advance any to the Profession of that Science elsewhere. Yea, How many have come of purpose from the outmost partes of this ILAND, to hear the cheerfull PSALMS and heavenly melody of BON-ACCORD? till of late, some who had monopolized Crotchets to their own Pates, dauncing to the Pype of these tratarous times, contrare to the express Command of the ALMIGHTY, and laudable practise of all Christian Churches in the world, that their Vocal-Worship might be consonant to the harsh howling of their Hell-hatched Common-wealths, would levell and astrict the Praises of the MOST HIGH at all times to a Common-Tune. But now, seeing it hath pleased the grand Ruler of Heaven and Earth, with the greatest of Blessings, Our Dread SOVERAIGNE, CHARLES, by the Grace of GOD, KING OF GREAT BRITTAINE, FRANCE, AND IRELAND, Defender of the True Apostolicke Faith, &c. ; to bring all things to their ancient Order, put an end to these dismall Discords, string the Hearts of BRITTAINE with true Loyalty; and turne them to their proper Tunes: Elevating and Rousing all loyall Spirits to see the royall Harpe blase in the royall Scutcheon: I who hath made it my resolute purpose and constant resolution, to saile all winds, and serve up the weake partes which God and Nature hath bestowed on me: that so, at least with the *Ephesian-BEE*, I might contribute my little Wax, and sillie Bumb, to the Hyve of BON-ACCORD's Common-well, that the paines of your Children in attaining the first elements of MUSICK may be lesned, and the Scarr-craw of difficultie taken off the Hinges of the School-doore, hath endeavoured with all the clearnesse I can, to make the entry so patent, that the feeblest be not afrighted to step in. I shall not weary your patience with the commendation of this heasty embrio, seeing it must owe its Life and Beeing to Your Honors. It's wealing in the Cradle; holding out its Hand for your assistance, suffer it not to perish, shine on it with a beninge Aspect; let it appeare to the World that the meanest Schrub in BON-ACCORD, can share of your Influence as well as the tatest Cedar; who knowes? but this humble creeping Ivy, if suffered to lay hold on your Favour, and lean on your Goodness, may flowrish and winter its greenness with its growth, as the Summer Bowre, and Winter Bush of many sweet singing Nightingales: while either it answer the expectation of many, or get its stature and perfect period, from your Hs. ever acceptable commands. Accept of it as an Interlude to your more serious Effaires, and measure not the minde of the offerer, by the Leannesse and Leamness of the offering, whose Honor and Dignity depends on your gracious acceptance; which is onely able to cover its escapes, attonne its presumption, and shield it

from all the poysoned Dartes of back-byting envy: So posterity shall sing your Praises, and you shall be the soul of that, to which (if we shall beleve divine *Plato* and his followers) the Vniverse doth owe that heavenly soule, by which it is animate, and you and your children may make that your recreation in time, which most be the worke of all Saints throughout all Eternity: and that BON-ACCORD may resemble Heaven in an harmonious-Concord, and your Honors meet with the out-bearing and best blessings of the ALMIGHTY, on all your Designes and Enterprises, shall be the daily Prayer of

“ Your Honors’ most engaged Servant,

“ IOHN FORBES.”

THE ABERDEEN CANTUS, 2d edit.—1666.

“ Cantus, Songs and Fancies, to three, four, or five Parts, both apt for voices and viols. With a brief Introduction to Musick, as is taught by Thomas Davidson, in the Musick-School of Aberdene. Second Edition, corrected and enlarged. Aberdene, printed by John Forbes, and are to be sold at his shop, Anno Domini, M.DC.LXVI.” Small oblong 4to. 50 leaves.

A perfect copy of this edition is very rare. It has on the title the same rude wood-cut border as in the first edition. The dedication to the Magistrates of 1666 is changed, but it is also in a similar strain of bombast. It contains only 55 songs; the six following songs, for some reason, not easily to be divined, having been omitted.

- 37th. The time of Youth sore I repent.
- 42d. Yee Gods of Love looke downe in pity.
- 47th. Now, O now, I needs must part.
- 55th. Martine said to his Man.
- 56th. A Shepherd in a shade.
- 60th. Come againe, sweet Love doth thee invite.

There are added, however, at the end of the volume, the

celebrated medley, entitled a “ Pleugh-Song. Cantus. Three voices,” beginning—

My hearty service to you, my Lord,
I recommend, as should accord ;
There is an Ox into your Pleugh, &c.

And two Carols, or Songs, for three voices, viz.—

All sons of Adam, &c.,
Trip and go, hey, &c.

The following is a portion of the dedication to this second edition.

“ Unto the Right Honble. Gilbert Gray, Lord Provost, &c. &c., and to the rest of the Honorable Counsel of the City of Aberdene.

Right Honorable,—

A FEW years ago, that I might approve myself no less an observant Citizen than a provident Parent, being invited by the desires of some, allured by the kindness of others, and encouraged by the expectation and good hopes of the usefulness of the thing itself to the Place, I did lay down my First-born as a fondling, at the feet of your Honorable Bench; solemnly engaging that, as it received its being from BON-ACCORD, and its growth from your goodness, so it should period its stature with your pleasure. This promise hath pressed me, that my Press might always bear the impress of your vertues; and express (though in a small type) my thankfulness, according to the laudable custom of votaries, in all ages, after a few years' growth, to represent the same to your Sanctuary, that it may be confirmed in your favour.

. And now, seeing it hath pleased Providence, in your Wisdom's Persons, to bless the Bench of Bon-Accord with such an harmonious Consort, of as many Musicians as Magistrats, that all under your Magistracie may descant on your labors, and posteritie sing your praises to coming ages; admit this poor present to your acceptance, its breath and being depends on your brow, being willing to receive its sentence from the same, whether it shall be smothered in the birth, or view the public under your patrocinie. However, that the best blessings and out-bearing of the Almighty may accompany your Wisdoms in all your honorable designs, shall be the daily prayer of your Honors' own servant,

“ JOHN FORBES.”

THE ABERDEEN CANTUS, 3d edit.—1682.

“Cantus, Songs, and Fancies, to three, four, or five Parts,” &c., ornamented title like the preceding editions—and a second title as follows :

“Cantus, Songs, and Fancies, to severall Musicall Parts, both apt for voices and viols. With a brief Introduction to Musick, as is taught into the Musick-School of Aberdeen. The Third Edition, exactly corrected and enlarged. Together also, with severall of the choisest Italian-Songs, and New English-Ayres, all in three parts, (viz.) Two Trebles and a Bass : most pleasant and delightfull for all humours. Aberdeen, printed by John Forbes, Printer to the Ancient City of Bon-Accord, Anno Dom. 1682.” Small oblong 4to, 58 leaves.

This edition is not uncommon. It contains only fifty-five Songs, like the second edition ; but the Plough Song and the two Cantus are omitted, to make room for “Severall of the choisest Italian Songs, composed by Giovanni Giacomo Castoldi da Carravaggio : together also, with some of the best new English-Ayres, collected from their chiefest authors, all in three parts.”

As the Printer still preserved his peculiar style of complimenting the Aberdeen Magistrates, a portion of his dedication, and his address to all true lovers of Musick, may be quoted. But, in taking leave of this collection, we cannot but regret that the publisher should have substituted ‘Choice Italian-Songs and new English-Ayres,’ instead of a series of the popular Scotch melodies of his time.

“Unto the Right Honorable Sir George Skene of Fintray, Lord Provost, &c. &c. &c., and to the rest of the Honorable Counsell of the City of Aberdeen.

Right Honorable,—

YOUR Honors’ servant having had the good opportunity some years

ago, at two severall occasions, to present your Honors' worthy predecessors with the patronage of this Musick Book, of which two impressions there are few extant; and he being again (of new) invited by the earnest desires of some, yea allured by the kindness of others, and encouraged by the expectation and good hopes of the usefulness and profitableness of the book itself, not onely to this famous city, but also to all lovers of musick within this nation, hath (according to his very bound duty) presented your Honors with the patronage of this third edition; especially seeing it hath ever been the chief honor and singular praise of this famous city, to be the sanctuary of sciences, the manse of the muses, and nurserie of all arts; so that under your (and your Honors' worthy predecessors) prudent patrocinie, vigilant care, and fatherly inspection, so little a plate of ground hath yielded very many plants of renown, who have always flourished, as trees of delight, both in church and state, throughout all the corners of Great Brittain; yea, whose excellency hath ever been so eminent, that to have been born or bred in Aberdeen, hath been a great argument and ground to procure promotion for any, to places of any profession elsewhere: yea, the fame of this city for its admirable knowledge in this divine science, and many other fine enduements, hath almost overspread whole Europe, witness the great confluence of all sorts of persons from each part of the same, who, of design have come (much like that of the Queen of Sheba) to hear the sweet chearful Psalms, and heavenly melody of famous Bon-Accord, whose hearts have been ravished with the harmonious concord thereof. If then the Almighty hath bestowed such a grand blessing upon the same, sure the heavenly and divine use will much more redound to our eternall comfort, if with our voices we joyn our hearts, when we sing in His holy place.

Courteous Reader,—

“ To all Ingenuous and True Lovers of Musick.—The two former Impressions of this Musick-Book, finding so generall acceptance, hath encouraged me to adventure upon the printing of this Third Edition, in which I have not only made it my care to amend some defects which were into the former impressions, but indeed to new modell the whole, by adding a considerable number of choise Italian-Songs and English-Ayres, all in three parts, (viz.) two treebles and a bass, which were never printed with the former Impressions, and that for the severall humour of all persons, male and female, old and young; wherefore (I may truly say) this Musick-Book, (as it is now published,) for such sweet harmonious songs, hath never been extant in this nation. You have also herewith printed, for the encour-

agement of young beginners in vocall musick, the print of the hand, for teaching the Gam thereon, with the scale of the Gam, and parts thereof; as also a full exposition of the Gam, and eliefs, moods, degrees, concords, and discords, &c., and that into a plain and brief manner, for every one's capacity. I must confess, the work as to the musick is not mine, but for printing and publishing hereof, I am still ready, and most willing in my generation to improve my talent and parts (which the Almighty of his infinite goodness hath been pleased to bestow upon me,) both for the good of this City and of my Countrey; therefore, if these my labours prove pleasant and delightfull by your favorable acceptance, the same shall incite me very shortly to publish abroad, severall other Musicall Songs and Ayres of various kinds, both Catches, and Parts-Songs, which are not readily to be found within this kingdom, with a brieff and plain introduction to musick, conform to each severall book, all very pleasant for every humour, yea harmful to none: and that all my painfull labors may tend for this City and my Countrey's good, shall be the hearty prayer and earnest desire of

“ JOHN FORBES.”

D'URFEY'S COLLECTION—1720.

“ There are many fine Scots airs in the Collection of Songs by the well known Tom D'Urfey, intituled ‘ Pills to purge Melancholy,’ published in the year 1720, which seem to have suffered very little by their passing through the hands of those English Masters who were concerned in the correction of that book; but in the multiplicity of Tunes in the Scots style that have been published in subsequent collections, it is very difficult to distinguish between the ancient and modern.” (Hawkins' Hist. vol. iv. p. 6.)—The earlier volumes of this well-known collection passed through several editions, which was enlarged in 1720, by the publication of a sixth volume.

THOMSON'S ORPHEUS CALEDONIUS—1725.

“ Orpheus Caledonius, or a collection of the best Scotch Songs, set to musick, by W. Thomson. London; engraved and printed for the Author, at his house, in Leicester Fields.

Enter'd at Stationers' Hall, according to Act of Parliament." Folio.

This volume is dedicated to Her Royal Highness the Princess of Wales, afterwards Queen Caroline, and contains fifty songs, engraved on separate folios, followed by eight leaves, containing the airs of the songs "for the flute." This work may be considered as entitled to the distinction of being the first professed collection of Scottish Tunes. Although it bears no date, the year usually given to it is correct, as the Editor appeared, and entered his work in the books at the Stationers' Hall, 5th of January 1725.

In the index, Thomson affixes a (*) to the seven following Songs, as having been "composed by David Rezzio." "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." In republishing this work, as the first volume of his *Orpheus*, in 1733, no such marks are affixed.

✓ THOMSON'S ORPHEUS—1733.

"ORPHEUS CALEDONIUS: OF a Collection of Scots Songs, set to musick, by W. Thomson. London; printed for the author, at his house in Leicester-Fields, 1733," 2 vols. 8vo.

The license granted by George I. for printing this work, to "our trusty and well-beloved William Thomson, of our City of London, Gent.," for the term of fourteen years, is dated 11th May 1733. Each volume contains fifty Songs. The 1st vol., as in the folio edition, is dedicated "To the Queen;" the 2d vol. "To her Grace the Dutchess of Hamilton."

WILLIAM THOMSON was the son of Daniel Thomson,

one of the King's Trumpeters, and when a boy made his appearance at the grand concert on St Cecilia's day, at Edinburgh, in November 1695.—“ Daniel Thomson (says Mr Tytler in his account of that concert) was one of the King's trumpeters, and was said to have understood music, and to have been a good performer of the obligato, or solo parts, in the trumpet songs of Purcell's Opera of Dioclesian, Bonduca, and other theatrical pieces then exhibited on the stage. . . . His son, William Thomson, was early distinguished for the sweetness of his voice, and the agreeable manner in which he sung a Scots song. He went to London; and at the time when the Opera, and the compositions of Handel, were at their height, the sweet pathetic manner of Thomson's singing a Scots song, which he accompanied with a thorough bass, became a fashionable entertainment at Court, where he often performed.”

“ 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's Hist. vol. iv. p. 647.)

Hawkins (vol. iv. p. 7) says of Thomson—“ The editor was not a musician, *but a tradesman*, and the collection is accordingly injudicious, and very incorrect.” I should think he must have been misinformed in making such a statement.

TEA-TABLE MISCELLANY—circa 1726.

“ Musick for Allan Ramsay's collection of Scots Songs: Set by Alexander Stuart, and engraved by R. Cooper, Vol. First. Edinburgh; printed and sold by Allan Ramsay.”

St. John's

This is a small oblong volume of pp. 156, divided into six parts, and contains the music of seventy-one Songs, selected from the first volume of the Tea-Table Miscellany, printed in 1724. It is very scarce, and no second volume ever appeared. There is a frontispiece to the volume, of a lady touching a harpsichord (on which is the name of the maker, Fenton), and a gentleman with a violin in his hand. Each part has a separate title,—“Musick for the Scots Songs in the Tea-Table Miscellany. Part First,” &c.

“Part First—incrib'd to the Right Honourable Countess of Eglintoun,”—(Susanna Kennedy. To this lady Ramsay dedicated his Gentle Shepherd.)

“Part Second—incrib'd to the Right Honourable Lady Somerville,”—(Anne Bayntun, grand-daughter of the witty Earl of Rochester.)

“Part Third—incrib'd to the Honourable Lady Murray of Stanhope,”—(Grizzel Baillie, the lady who was the authoress of Memoirs of her Parents. See vol. ii. p. *100 of the present work.)

“Part Fourth—incrib'd to the Honourable Lady Weir” (of Blackwood—Christian Anstruther, afterwards Countess of Traquair.)

“Part Fifth—incrib'd to Miss Christian Campbell.”

“Part Sixth—incrib'd to Mrs Young.”

BOCCHI'S SONATAS—1726.

“Signor LORENZO BOCCHI has published an Opera of his own composition, by Subscription, containing 12 Sonatas, or Solos, for different instruments, viz. a Violin, Flute, Violoncello, Viola de Gamba, and Scots Cantate; with instrumental parts, after the Italian manner, the words by Mr Ramsay; with a thorow Bass for the Harpsichord. Subscribers may have their copies at Mr John Steill's any

time before the first of March ensuing. Any person that has not subscribed, may likewise be furnished, there being more copies cast off than will serve the Subscribers.”—*Caledonian Mercury*, February 22, 1726.

In Allan Ramsay's Poems, vol. ii. p. 271, is inserted “A Scots Cantata,—Music by L. Bocchi.” It begins, “*Blate Johnny faintly tald.*” Whether Mr John Steill was a Music-seller, is uncertain; but there was advertised for the 26th of February 1729, a “Sale by Auction, of the hail Pictures, Prints, Musick-books, and Musical Instruments belonging to Mr John Steill.”—(*Caled. Mercury.*)

WATTS'S MUSICAL MISCELLANY—1729—1731.

“The Musical Miscellany; being a Collection of Choice Songs, set to the Violin and Flute, by the most eminent Masters.

The man that hath no musick in himself,
And is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils.

SHAKESPEAR.

Volume First. London, printed by and for John Watts, at the Printing-office in Wild Court, near Lincoln's-Inn Fields, 1729.” 2 vols. small 8vo.

“The Musical Miscellany; being a Collection of Choice Songs and Lyrick Poems; with the Basses to each Tune, and transpos'd for the Flute, by the most eminent masters. Vols. 3 and 4, London, &c., 1730: Vols. 5 and 6, London, &c., 1731, small 8vo.

This collection, forming six volumes, includes several Scottish airs and songs, evidently derived from Thomson's Orpheus, 1725, or the Tea-Table Miscellany.

✓ CRAIG'S COLLECTION—1730.

“ A Collection of the choicest Scots Tunes, adapted for the Harpsichord or Spinnet, and within the compass of the Voice, Violin, or German Flute. By Adam Craig. Edinburgh, 1730. R. Cooper, fecit. Entered in Stationer's Hall.” Oblong folio, pp. 45, besides the titles and dedication. It is thus dedicated “ To the Honourable Lords and Gentlemen of the Musical Society of Mary's Chappell :” “ As you are generous encouragers and great promoters of Musick, it is natural for me, on this occasion, to beg your patronage, which is my highest ambition. The following collection, being the first of the kind, and the nature and genuine product of the country, I flatter myself that the countenance and protection of so noble a Society will make it generally acceptable, and contribute much to the benefit of, my Lords and Gentlemen,

“ Your most dutiful and most obedient servant,

“ ADAM CRAIG.”

ADAM CRAIG was a leading performer at the Concert on St Cecilia's Day, in 1695, at Edinburgh. Mr Tytler, in the Transactions of the Antiquarian Society, vol. i. 1792, published an interesting paper, containing a programme, “ The Order of the Instrumental Music for the Feast of St Cecilia, 22d November 1695 ;” and giving the names of the performers. Mr T. 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.” In the “ Catalogue of Musick, being the complete and curious Collection of the late Lord Colville, to be sold by auction, on the 26th day of November 1728,” 4to, pp. 70, are several manuscript articles, as well as printed works, some of which are noted

as "brought from Italy," or "brought from Rome," by Mr Michael Kinkaid. One article in the Catalogue is "Mr Adam Craig's Works, in one book, folio MS." Robert Lord Colville of Ochiltree, it may be added, was a celebrated musical amateur, as well as collector. Lord Colville succeeded his father in February 1671, and died unmarried 26th of March 1728. He is said to have been "a thorough master of Music, and to have understood counterpoint well." He played on the Harpsichord and Organ; and he was one of the performers at "the Feast of St Cecilia," in 1695.

The God of Musick joins when Colvil plays,
 And all the Muses dance to Haddington's Essays;
 The charms are mutual, peircing, and compleat—
 This in his art excells, and that in wit."

De Foe's Caledonia, 1706.

According to Professor Mackie's MS. Obituary, (see vol. iv. p. *384,) "Adam Craig, musician," died in October 1741.

MUNRO'S COLLECTION—1730.

ALEXANDER MUNRO'S Collection, is thus quoted by Hawkins (Hist. of Music, vol. iv. p. 7):—

"About the year 1730, one Alexander Munroe, a native of Scotland, then residing at Paris, published a collection of the best Scotch Tunes fitted to the German Flute, with several divisions and variations; but the simplicity of the airs is lost in the attempts of the author to accommodate them to the style of Italian music."

Riddell, in the preface to his Border Tunes, also mentions that this collection was printed at Paris; and that its chief excellency is the fine basses that accompany the

tunes. I regret not having had an opportunity to see this collection.

✓ AIRS FOR THE FLUTE—1735.

“Airs for the Flute, with a thorough Bass for the Harpsichord.” Small oblong 4to, pp. 27. Dedication.—“To the Right Honourable the Lady Gairlies (Lady Catharine Cochrane.) Madam,—The following airs having been composed by a Gentleman for your Ladyship’s use when you began to practice the Flute à Beque, I thought I could not chuse a better subject for my First Essay, as an engraver of musick, than these airs; as well because they were made for beginners on the Flute and Harpsichord, as that they were composed by a gentleman who first put a pencil in my hand, and then an engraver; but chiefly because they were originally made for your ladyship’s use, which gives me so fair a handle to send them into the world under the protection of your Ladyship’s name. I am, with the greatest respect, Madam,

Your Ladyship’s most obedient and most humble servant,

“ALEX. BAILLIE.

“*Edinburgh, December 1735.*”

Who the gentleman was that composed these Airs has not been stated.

JAMES OSWALD—1735–1742.

The earliest notices of this eminent collector and composer of Scottish Melodies, which I have been able to meet with, are the following advertisements in the Caledonian Mercury. From these it appears that Oswald was originally a dancing-master in Dunfermline, and that he afterwards came to Edinburgh, where he taught both dancing and music.

“ There is to be published by subscription, a Collection of Minuets, adapted for the Violin and Bass Viol, with a thorough Bass for the Harpsichord or Spinnet—most of them within the compass of the Hautboy or German Flute. Composed by JAMES OSWALD, Dancing-master. Each subscriber to give in two shillings at subscribing, and three shillings on receipt of the book. Subscriptions will be taken in at Edinburgh, by Mr Cooper, engraver; and at Dunfermline, by the author. 'Tis expected that such as do not incline their names should be prefixed, will signify it. The author desires they who have taken the trouble to get subscriptions will send the lists to him at Dunfermline, with first occasion.—*N. B.* The author has by him several Sonatas and Solos, one of which is to be published along with this collection: if it is well received, the rest, with some other pieces of Musick, may in time be published.”—(August 12th, 1734.)

“ MR OSWALD is to publish his book of Musick, against Friday the 16th of January inst. Therefore, all subscribers for said book, are desired to call at Mr Andrew Martin, Bookseller, at his Shop, in the Parliament Close; or at the Author's Lodgings in Skinner's Close (where he teaches Dancing, in company with Mr Jones), to receive their Copies, upon paying the full Subscription, being three shillings to those who have paid the first moiety, and five shillings to those who have not.”—(January 6th, 1736.)

“ Whereas MR OSWALD, musician in Edinburgh, is, at the request of several ladies and gentlemen, publishing by subscription a Collection of Scots Tunes before he sets out for Italy, which will consist of above 50 Tunes, many of which were never before printed, and all within the compass of the Hautboy and German Flute, with Thorough Bass for the Harpsichord and Spinnet; and amongst which there are several new Mason Songs, with words for three voices. Subscriptions taken in at his lodgings in Carrubber's Close; at Messrs A. Kincaid, G. Hamilton & Co., A. Martin, W. Miller, Booksellers; and at the Exchange Coffee-House, Edinburgh.—*N. B.* The Subscribers will please send in their names, as also those who have Subscription Papers, before the 1st of June next, by which time the book will be published. The Price to Subscribers is 5s., on delivery of the Book, and to others 6s.”—(May 8th, 1740; repeated on the 15th, 19th, and 22d of the same month.)

Whether Oswald visited Italy, and how long he remained are uncertain; but London appearing a wider field for his exertions than the Scottish Metropolis, he settled there in 1741 or 1742. See the Epistle in verse, addressed to

him on his leaving Edinburgh, in vol. iv. p. 405, of the present work; where some further notices respecting him are given.

✓ OSWALD'S SCOTS TUNES—1740.

“ A Curious Collection of Scots Tunes, for a Violin, Bass Viol, or German Flute, with a thorough Bass for the Harpsichord; as also a Sonata of Scots Tunes, in three parts, and some Mason's Songs, with the Words, for three voices; to which is added a number of the most celebrated Scots Tunes, set for a Violin or German Flute. By James Oswald, Musician in Edinburgh.” No date; oblong folio, pp. 42.

This work is dedicated “ To His Grace James Duke of Perth;” and it might be inferred, from the name of James Colquhoun, Esq., as “ Lord Provost of Edinburgh,” appearing in a numerous list of subscribers, that it was published either in the year 1738 or 1739. The above advertisement proves that it did not appear till June 1740.

“ A Collection of curious Scots Tunes, for a Violin, German Flute, or Harpsichord. By Mr James Oswald. London; printed for Charles and Samuel Thompson in St Paul's Churchyard.” The name of some former publisher has been erased. Folio, pp. 46. At the end, “ Philips, Sculp.”

“ A Second Collection of curious Scots Tunes for a Violin and German Flute, with a thorough Bass for the Harpsichord. By Mr James Oswald. London, &c. (as above.)” Folio, pp. 47.

These two collections originally appeared in 1742; they are included in the list of new publications in the Scots Magazine, November 1742.—The following tunes in the first part—“ The Cock Laird”—“ The Black Eagle”—

“Peggy, I must love thee”—“The Lowlands of Holland”—“William’s Ghost”—and “The last time I came o’er the moor,” are ascribed to “David Rizo.” The following MS. note, however, inserted in a copy of the work, contradicts this, and claims them as Oswald’s compositions.

“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 Mr 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.”

MACFARLANE’S COLLECTIONS—1740.

“A Collection of Scotch Airs, with the latest Variations, written for the use of Walter M’Farlan of that ilk. By David Young, W. M. in Edinburgh, 1740.” MS. 3 vols. folio.

The Laird of Macfarlane, for whom this collection was compiled, was an eminent antiquary, who died in 17 . His manuscripts having been disposed of after his death, the chief portions were acquired for the Advocates’ Library. The above collection is chiefly curious from the number of tunes it contains. They are written with all the care of a person, who, from the initials W. M. added to his name, we may conclude, was a writing-master: The volumes were presented by the Honourable Henry Erskine (brother of the Earl of Buchan), to the Society of the Antiquaries of Scotland, 23d of July 1782. Unfortunately, the first

volume was borrowed from the Society many years ago, and has never been recovered. The second volume, dated 1740, contains pp. 288, and 250 airs. In the third volume, the date of which is torn off, there are pp. 288, and 292 airs. None of the airs have basses; and to some of them the names of the composers are given, viz., Oswald, M'Gibbon, [—Forbes of?] Disblair, and M'Lean. A few also have the initials of the compiler, D. Y[oung].

WALSH'S COLLECTION—circa 1740.

“A Collection of original Scotch Songs, with a thorough Bass to each Song, for the Harpsichord. London; printed for and sold by I. Walsh, servant to his Majesty, at the Harp and Hoboy, in Katharine Street, in the Strand.” Folio.

This is merely a collection of Songs which had been engraved and sold as single leaves, without any order or arrangement, and including English imitations of Scottish Songs, sung at Vauxhall Gardens, and other places of public amusement.

✓ WALSH'S COUNTRY DANCES.

“Caledonian Country Dances, being a Collection of all the celebrated Scotch Country Dances now in vogue, with the proper Directions to each Dance, as they are performed at Court and public entertainments. For the Violin, Hoboy, or German Flute, with their Basses for the Bass Violin or Harpsichord. Engraven in a fair character, and carefully corrected. London, printed for, and sold by J. Walsh, music printer and instrument maker to His Majesty, at the Harp and Hoboy in Catherine Street in the Strand.” Small oblong 8vo. Eight vols. Many of the dances are not Scottish.—There are later impressions of this work.

↳ BARSANTI'S COLLECTION—1742.

“ A Collection of Old Scots Tunes, with the Bass for Violoncello or Harpsichord, set, and most humbly dedicated to the Right Honourable the Lady Erskine, (Lady Charlotte Hope,) by Francis Barsanti. Edinburgh, printed by Alexander Baillie, and sold by Messrs Hamilton and Kincaid; price 2s. 6d.” Folio, pp. 15.

This collection was published 14th of January 1742, (Caledonian Mercury, and Scots Magazine for January 1742.)

BARSANTI, a native of Lucca, was born about the year 1690. He commenced his studies of civil law at Padua, but afterwards chose music for his profession, and came to England in the year 1714. He continued many years a performer at the Opera house; but at length, with some favourable prospects, he settled in Scotland; “and, with greater truth than the same is asserted of David Rizzio, he may be said to have meliorated the music of that country, by collecting and making basses to a great number of the most popular Scots Tunes.” About the year 1750, Barsanti returned to England, (Hawkins, History of Music, vol. iv. p. 37.)—Barsanti had a daughter who made a considerable figure on the stage. Her portrait is prefixed to Bell's edition of Shakspeare's *Midsummer Night's Dream*.

↳ MACGIBBON'S COLLECTIONS—1746–1755.

“ Six Sonatos or Solos for a German flute or violin, composed by Willm. M'Gibbon. Edinburgh; printed by R. Cooper for the author. 1740.” Oblong folio.

“ A Collection of Scots Tunes, some with Variations for a Violin, Hautboy, or German Flute, with a bass for a Violoncello or Harpsichord. By William M'Gibbon. Book 1st.

—*N. B.* Where there is double notes, the highest is for the flute, and the lowest for the violin. Edinburgh; printed by Richard Cooper. 1742." Oblong folio, pp. 36.

"A Second Collection, &c. Edinburgh; printed by Richard Cooper, 1746." Oblong folio, pp. 36.

"A (Third) Collection, &c. Edinburgh; printed by Richard Cooper. 1755. Oblong folio, pp. 36.

A second edition of the first two collections (in 1755 or 1756) bears on the title, "Edinburgh; printed and sold by R. Bremner, at the Harp and Hautboy."

Another edition in 8vo, of the three books, bears "London; printed for D. Rutherford, in St Martin's Lane," &c.

An edition of M'Gibbon's Collection, in three books, with some additions, by Bremner, is advertised in the Scots Magazine, February 1762. There is also an edition, "With some additions, by Robert Bremner. London, printed and sold at the Music-shop of Robert Bremner, opposite Somerset-house." Oblong 4to, pp. 120. It contains 4 books.

WILLIAM MACGIBBON, was "well known and celebrated in his time for his great execution on the violin." His father, Matthew Macgibbon, was esteemed a good performer on the Hautboy; and was one of the performers at St Cecilia's Concert, in 1695. His son William (according to Mr Tytler) "was sent early to London, and studied many years under Corbet, then reckoned a great master and composer. Corbet's sonatas for two Violins and a Bass were esteemed good, and often played as act-tunes in the play-house. His scholar William M'Gibbon was for many years leader of the orchestra of the Gentlemen's Concert at Edinburgh, and was thought to play the music

of Corelli, Geminiani, and Handel, with great execution and judgment. His sets of Scots tunes, with variations and basses, are well known." This eminent composer, and editor of the above collections of Scottish tunes, between 1740 and 1755, died at Edinburgh the 3d of October 1756. According to the obituary notice in the Scots Magazine, 1756, p. 470, he bequeathed the whole of his estate and effects to the Royal Infirmary.

Fergusson the poet, in his "Elegy on Scots Music," pays the following compliment to Macgibbon. He was too young, however, to have had any personal recollection of the musician.

Macgibbon's gane: ah! wae's 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.

Ilk carline now may grunt and grane,
 Ilk bonny lassie make great mane,
 Since he's awa', I trow there's nane
 Can fill his stead;
 The blythest sangster on the plain!
 Alake, he's dead.

There is a miniature portrait of Macgibbon introduced, as a vignette, in the title-page of "Flores Musicae, or the Scots Musician," published by J. Clark, at Edinburgh, in 1773.

↳ BREMNER'S COLLECTIONS, &c.—1749.

"Thirty Scots Songs for a Voice and Harpsichord. The music taken from the most genuine sets extant; the words from Allan Ramsay. Price 2s. 6d. Edinburgh; printed for, and sold by R. Bremner, at the Harp and Hoboy." Folio, pp. 33. "Circa 1749. This is a genuine copy of

the first impression before Bremner went to London; it is extremely rare. The title page was afterwards altered.”— (MS. note by Mr Stenhouse.)

✓ “A Second Set of Scots Songs for a Voice or Harpsichord. Price 2s. 6d. Edinburgh, printed, &c. (as above.)” Folio, pp. 33.

“Twelve Scots Songs, for a Voice or Guitar, with a thorough Bass adapted for that instrument. By Robert Bremner. Price 1s. 6d. Edinburgh, printed and sold at his music-shop,” &c. [1760.] Oblong 4to, pp. 18; advertised in Scots Magazine, May 1760.

✓ “A Collection of Scots Reels or Country Dances, with a Bass for the Violoncello or Harpsichord. Price 6s. London, printed and sold by Robert Bremner, at the Harp and Hautboy, in the Strand.” [1764?] Oblong 4to.

✓ “A curious Collection of Scots Tunes, with Variations for the Violin, and a Bass for the Violoncello or Harpsichord. Music, 2s. 6d. Bremner.” Advertised in Scots Magazine, Aug. 1759.

✓ “The Songs in the Gentle Shepherd, adapted to the Guitar. Music 1s. 6d. Bremner.” Scots Magazine, December 1759.

“Thirty Scots Songs, by Robert Bremner. The words by Allan Ramsay. London, printed and sold by R. Bremner, opposite Somerset House, in the Strand.”

✓ “The Freemason’s Songs, with Choruses, in three and four parts, and a Bass for the Organ or Violoncello. Music 1s. Bremner.” Scots Magazine, June, 1759.

Bremner, as above stated, settled in London. This probably was about 1764, and he continued for a number of years to carry on an extensive business as a music-seller. “Mr Robert Bremner, Music-Printer in the Strand, died at Kensington, 12th of May, 1789.”

✓ OSWALD'S POCKET COMPANION—1759.

“The Caledonian Pocket Companion, containing a favourite Collection of Scotch Tunes, with Variations for the German Flute or Violin. By James Oswald.”

This work 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,” &c. Later copies bear “London; printed for Straight and Skillern, St Martin’s Lane;” but all of them without dates. Oswald himself, on completing the 7th part, published them with the general title, “The Caledonian Pocket Companion, in seven volumes;” but the entire work extends to 12 parts, usually bound in two volumes.

Among Oswald’s miscellaneous compositions are the following:—

“Colin’s Kisses, set to musick by Mr Oswald. Printed in the year 1743.” (The Kisses, as appears from a MS. note, were written by Robert Dodsley). 4to.

“Six pastoral Solos for a Violin and Violoncello, with a thorough Bass for the Organ or Harpsichord, composed by James Oswald. Printed for the author, and sold at his music shop in St Martin’s Churchyard. Price 5s.” Ob-long folio, pp. 16.

“Airs for the Spring, Summer, Autumn, and Winter. By James Oswald. Printed for the author, and sold at his music shop, St Martin’s Churchyard.” 4 parts, folio, The same engraved frontispiece serves for all the Seasons, which were published separately.

At the end of “The Comic Tunes in Queen Mab, as they are performed at the Theatre-Royal in Drury Lane; set for the Violin, German Flute, or Hoboy, with a thorough

Bass for the Harpsichord, composed by James Oswald," is the following notice of an edition of Oswald's works. It has no date; but what publication was here meant is uncertain:—

"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."

✓ BURK HUMOTH'S AIRS—circa 1760.

"Twelve Scotch and twelve Irish Airs, with Variations, set for the German Flute, Violin, or Harpsichord, by Mr Burk Humoth. London; printed for, and sold by John Simpson, at the Bass Viol and Flute, in Sweeting's Alley," &c. Royal 8vo, pp. 49.

GENERAL REID'S MINUETS, &c.—1770.

"A Sett of Minuets and Marches, inscribed to the Right Hon. Lady Catharine Murray, by J[ohn] R[eid], Esq. London; printed and sold by R. Bremner, in the Strand." Price 5s. Oblong 4to, pp. 31. This contains, at the end of the minuets, three marches, and Athole House, ditto.

“ Six Solos for a German Flute or Violin, with a thorough Bass for the Harpsichord, by J[ohn] R[eid], Esq., a member of the Temple of Apollo. London; printed for J. Oswald, and sold at all the musick shops.” Oblong folio.
 “ A Second Sett of Six Solos,” &c.

“ Captain Reid’s Solos.” Sold also by Bremner, as appears from his catalogue of music.

The name of GENERAL REID, in regard to the “ Musical Museum,” is only connected with one air, (according to the note at page 202;) but as it is likely he will be long and gratefully remembered in this country, a more than casual notice in this place may be excused. In his Will, dated at London 19th of April 1803, he styles himself “ JOHN REID of Woodstock Street, Oxford Street, in the county of Middlesex, Esquire, General in His Majesty’s Army, and Colonel of the 88th regiment of foot;” and states, that he was “ the last representative of an old family in Perthshire, which on my death will be extinct in the male line.”

General Reid was the son of Robertson, alias Reid of Straloch, a property near Strathardel, in Perthshire—a family whose head was anciently designated as Baron Reid.

He mentions that his birthday was the 13th of February, but he omits to say in what year. It must have been about 1720, or 1721. He was sent to the University of Edinburgh, and we find his name in the list of Professor Stevenson’s Classes, in 1734 and 1735. How long he continued at the University, where he says, “ I had my education, and passed the pleasantest part of my youth,” or what other classes he attended is uncertain, as the lists of students at that time have only been partially preserved. But this recollection of his earlier days had no doubt its influence, when he bequeathed the reversion of his property to the University. Having embraced a military profession, he

himself mentions his having been a lieutenant in the Earl of Loudon's regiment, raised in the year 1745.

By his will, General Reid bequeathed the bulk of his fortune to the Principal and Professors of the University of Edinburgh, with the special provision for endowing a Professorship of Music; and as his property (to the amount of nearly L.80,000) has now become available by the death of his relations, who had a liferent of the property, we may speedily expect this part of his will carried into effect; and there can be no doubt that the appointment of a gentleman thoroughly acquainted with the history, theory, and practice of music, may be the means of raising the character, and giving an impetus to the progress, of that science in this country, that will tend to perpetuate the name and liberality of the founder. General Reid died at his house in the Haymarket, London, 6th of February 1807, aged 87. He directs in his will, that annually on his birthday, the 13th of February, there shall be a concert of music, including a full military band, and to perform some specimens of his own compositions, to show the style of music that prevailed about the middle of the last century.

CLARK'S FLORES MUSICÆ—1773.

“Flores Musicæ, or the Scots Musician, being a general Collection of the most celebrated Scots Tunes, Reels, Minuets, and Marches. Adapted for the Violin, Hautboy, or German Flute, with a Bass for the Violincello or Harpsichord. Published the 1st June, 1773, by J. Clark, plate and seal engraver, printer, &c., first fore stair below the head of Forrester's Wynd, Edinburgh.” Folio, pp. viii. 8vo.

From an advertisement in the Scots Magazine, May 1773, this collection was to be published in twenty numbers; but probably no second part ever appeared. The editor's name is

not mentioned. A small vignette portrait of “W. Macgibbon,” is engraved in the centre of the title page. In the preface, it is stated that “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. That the Scots music is of no older a date than two centuries ago, no one, we hope, will venture to assert, who is in the least acquainted with the history of the kingdom,” &c. The editor professes to have “examined a great variety of old manuscripts, and endeavoured with the utmost accuracy to trace out the errors that have of late but too frequently appeared in the editions of Scots tunes,” and to have “adhered as closely as possible to their primitive simplicity.” The number of tunes given is 22.

✓ LORD KELLY'S MINUETS, &c.—1774.

“The favourite Minuets, perform'd at the Fete Champetre, given by Lord Stanley at the Oaks, and composed by the Right Honourable the Earl of Kelly. Price 2s. London; printed for and sold by William Napier, the corner of Lancaster Court, Strand.” Oblong 4to, published 1774 or 5. Lady Betty Hamilton, daughter of the Duke of Hamilton, was married to Lord Stanley, afterwards Earl of Derby, in 1774. This fete was given on occasion of their nuptials.

Some notice of Lord Kelly is given in a subsequent part of this work. (See vol. vi. pp. 529 and 532.) He died at Brussels, 9th of October 1781, in the fifty-first year of his age.

FRAZER'S COUNTRY DANCES—1774.

“The Dancer's Pocket Companion, being a Collection of Forty Scots and English figures of Country Dances, with two elegant copperplates, showing all the different

figures made use of in Scots or English Country Dancing. Properly explained, by William Frazer, Dancing-master. Edinburgh, printed in the year 1774." 12mo., pp. 16.

There is, however, no music to the figures.

✓ NEILL STEWART'S COLLECTION, circa 1775.

"Thirty Scots Songs, adapted for a Voice or Harpsichord. The words of Allan Ramsay. Edinburgh. Book 1st, price 3s. 6d. Printed and sold by N. Stewart and Co., No. 37, South Bridge Street. J. Johnson, sculpt." Folio, pp. 31.—The same, book second, price 3s., pp. 33. Book third. Printed and sold by Neil Stewart, at his Shop, No. 37, South Bridge Street. J. Johnson, sculpt. Edinburgh, pp. 28.

✓ "A New Collection of Scots and English Tunes, adapted to the Guitar, with some of the best Songs out of the Beggar's Opera, and other curious Ballads, most of them within the compass of the common flute. Price 1s. 6d. Printed and sold by Neil Stewart, at the music-shop opposite the head of Blackfryers Wynd, Edinburgh." Oblong 4to, circa 1760.

"A Collection of the newest and best Minuets, adapted for the Violin or German Flute, with a Bass for the Violoncello or Harpsichord. Edinburgh; printed for and sold by Neil Stewart, at his music-shop, opposite to the Tron Church." Oblong 4to, pp. 94, circa 1770.

This collection, which is almost entirely Scottish, contains some of Lord Kelly's compositions.

"A Second Collection of Airs and Marches for Two Violins, German Flutes, and Hautboys, all of which have Basses for the Violoncello or Harpsicord. Edinburgh; printed and Sold by N. Stewart, at his shop, Parliament

Closs. Where may be had, The first Collection of Marches and Airs. Price 6s."

✓ "A Collection of Scots Songs, adapted for a Voice or Harpsichord. Edinburgh; printed and sold by Neil Stewart, at his shop, Parliament Square." Folio, circa 1790, pp. 28.

✓ DOW'S MINUETS—circa 1775.

"Twenty Minuets, and sixteen Reels or Country Dances, for the Violin, Harpsichord, or German Flute. Composed by Daniel Dow. Edinburgh; printed for the author, and sold at the music-shops, in town and country. Entered at Stationers' Hall. Price 2s. 6d." Oblong 4to, pp. 36. Mr Sharpe mentions, that his mother told him that Dow was a teacher of music, particularly the guitar, when she was a young girl.

Collection of Ancient Scots Music, (Highland Airs,) by Daniel Dow, (title-page wanting,) about 1778. Oblong folio, pp. 44.

✓ PEACOCK'S AIRS—circa 1776.

"Fifty favourite Scotch Airs, for a Violin, German Flute, and Violoncello, with a thorough Bass for the Harpsichord. Dedicated to the Right Honourable James Earl of Erroll, Lord High Constable of Scotland, &c., by Francis Peacock. London; printed for the publisher in Aberdeen, and sold by Mrs Johnson in Cheapside; Thompson & Sons, St Paul's Churchyard; R. Bremner, N. Stewart, in Edinburgh; and A. Angus in Aberdeen." Folio, pp. 35, with Lord Errol's arms engraved on the title page. His Lordship died 3d of July 1778.

The preface contains this silly passage—"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, certainly 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 musical taste established before his time ; but if we may 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 book was published by subscription.

FRANCIS PEACOCK died on the 26th June 1807, aged eighty-four years, as is stated on a marble tablet, erected to his memory on the wall of Collison’s Aisle, on the north side of St Nicholas Church, at Aberdeen. The aisle has been lately taken down. There is a notice of him in *The History of Aberdeen*, by Walter Thom, vol. ii. p. 192. Aberdeen, 1811. 2 vols. 12mo. Mr Peacock died in pretty easy circumstances, leaving a considerable sum to the charitable institutions of the town. A lane on the north side of the Castlegate is called after him Peacock’s Close. His dancing-school was in an old house called Pitfoddell’s lodging, in the Castlegate, which was taken down about the year 1800, to make way for the office of the Aberdeen Banking Company.

I am indebted for the above information to Joseph Robertson, Esq., F.S.A. Scot. ; and for the following communication to William Daune, Esq., advocate.

Francis Peacock, the author of the *Collection of Scottish Tunes* published at Aberdeen, was a dancing-master in that place, where he died about the year 1806. He was well versed in the science of music, and an excellent player on the violin and violoncello, upon both of which instru-

ments he used to perform at the concerts of the Aberdeen Musical Society, an institution on the model of the St Cecilia Hall, and supported by the nobility and gentry of that part of the country, among whom were the father of the late Duke of Gordon, the grandfather of the present Earl of Kintore, Dr Beattie, &c. Dr Beattie himself was a tolerable performer on the violoncello. Another gentleman who distinguished himself as an amateur of this Society was Mr Littleton, a brother of Sir George Littleton, who lived for many years in Aberdeen. He had been a barrister, but had retired from public life, and selected Aberdeen for his residence, as a comparatively secluded part of the world, where he might enjoy the amusements of shooting, fishing, and music, free from the cares and bustle of society; and, to disconnect himself the more completely from his family, he changed his patronymic to Smith, and was usually known in that quarter under the name of 'Fishing Smith.' Some account of him will be found in Mr Pryse Gordon's very amusing Memoirs, published a few years ago."

FOULIS'S SOLOS—circa 1776.

"Six Solos for the Violin, with a Bass for a Violoncello or Harpsichord. Composed by a Gentleman." Inscribed to the Honourable Francis Charteris, Esq. of Amisfield, (afterwards Earl of Wemyss.) In a copy that belonged to the late Charles Sharpe of Hoddam, Esq., the author's name is given as "Foulis." Folio, pp. 26.—The above date 1776, is perhaps a few years too recent.

✓ MACLEAN'S COLLECTION—circa 1776.

"A Collection of favourite Scots Tunes, with Variations for the Violin, and a Bass for the Violoncello or Harpsichord. By the late Mr Charles M'Lean and other eminent masters.

Edinburgh; printed for, and sold by N. Stewart, at his music-shop, Parliament Square." Oblong folio, pp. 37.

✓ M'GLASHAN'S COLLECTION—circa 1778.

“A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. By Alexander M'Glashan. Edinburgh; printed for A. M'Glashan, and sold by Neil Stewart, at his music-shop, Parliament Square." Oblong folio, pp. 34.

✓ “A Collection of Scots Measures, Hornpipes, Jigs, Allemands, Cotillons, and the fashionable Country Dances, with a Bass for the Violoncello or Harpsichord. By Alexander M'Glashan. Edinburgh; printed for the publisher, and sold by Neil Stewart, Parliament Square." Price 5s. Oblong folio, pp. 36.

ALEXANDER M'GLASHAN, “better known by the appellation of King M'Glashan, which he acquired from his tall stately appearance, and the showy style in which he dressed; and who, besides, was in high estimation as an excellent composer of Scottish airs, and an able and spirited leader of the fashionable bands.”—(Chambers's Dict. vol. ii. p. 477.)

✓ CUMMING'S COLLECTION—1780.

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

Come and trip it, as you go
On the light fantastic toe,
And in thy right hand lead with thee
The mountain nymph, sweet Liberty.

MILT.

Edinburgh, 1780." Oblong folio, pp. 20.

✓ M'DONALD'S HIGHLAND AIRS—1781.

“ A Collection of Highland Vocal Airs, never hitherto published. To which are added a few of the most lively Country Dances, or Reels, of the North Highlands and Western Isles ; and some specimens of Bagpipe Music. By Patrick M'Donald, Minister of Kilmore in Argyleshire. Edinburgh ; printed for the publisher, and to be had at the Music-shops of Corri and Sutherland, Bridge Street, and N. Stewart, Parliament Square.” [1781.] Folio, pp. 22 and 43. Dedicated “ To the Noblemen and Gentlemen who compose the Highland Society in London.”

The preface states, that “ this is the largest collection of the Vocal music of the Highlands of Scotland that has ever been offered to the public.” “ Almost the whole of the North Highland airs, which form the first and the largest division of the following work, were collected by the late Mr JOSEPH M'DONALD, the publisher's brother ; whose musical genius and attainments, as well as the enthusiastic attachment which he had to the peculiar music of his native country, are still remembered by many. He was born in Strathnaver, the most northerly district of Scotland, and passed the first years of his life under the tuition of his father, who was a minister in that part of the country.” He afterwards completed his studies at Haddington and Edinburgh, where he had the benefit of professional musical instruction. Previous to his going to the East Indies, in 1760, “ he wrote out a copy of a number of the vocal airs which he had collected, and left it with a sister as a token of affection. All his other collections and papers relating to Highland music and poetry, he carried along with him. He did not live to accomplish his plan (of completing his collection of Highland airs.) A malignant fever cut him off, in the prime of life, before he had been much more than a

twelvemonth in the country. His premature death will be considered, by the lovers of Highland music, as a public misfortune; as, from the collection which he had made, from his abilities and zeal, there was reason to expect from him a large and correct publication."

His brother, the Rev. Patrick M'Donald, was settled as minister of Kilmore, Presbytery of Lorn, Argyleshire, 12th of May 1757; and, after holding the incumbency for the very lengthened period of sixty-eight years, he died 25th of September 1824.

Prefixed to this volume is a Dissertation "On the influence of Poetry and Music upon the Highlanders." It is anonymous, but was written by the Rev. Walter Young (afterwards D.D.), who composed the basses. Dr Young, who was profoundly skilled in the theory of music, was settled as minister of Erskine in Renfrewshire, in 1772, and died at an advanced age, 6th of August 1814.

✓ NEIL GOW'S REELS—1784.

"A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. By Neil Gow, at Dunkeld, 5s. N. Stewart, Edinburgh."—(Scots Magazine, August 1784.)

NEIL Gow, so celebrated as a performer on the violin, and also as a composer of Scottish airs, was born in Perthshire on the 22d of March 1727. In the Scots Magazine for January 1809, appeared "A brief Biographical Account of Neil Gow," which has been attributed to the late Rev. Dr Macknight. A fuller account of Neil Gow, with a memoir of his son, Nathaniel Gow, and notices of their several publications, contributed by Joseph Macgregor, Esq., will be found in Chambers's Scottish Biography. Without attempting to give any analysis of these accounts, it may

be sufficient to add, that Neil Gow died at Inver, near Dunkeld, on the 1st of March 1807; and his son at Edinburgh, 17th of January 1831.

✓ AIRD'S COLLECTION—circa 1784.

“ Selection of Scots, &c. Airs, adapted to the Fife, Violin, or German Flute. 3 vols.—each containing 200 airs. Price of each vol. 3s. 6d.” Advertised in the title-page of Malcolm Macdonald's Strathspey Reels.

JAMES AIRD appears to have been settled in Glasgow, and to have carried on an extensive business as a Music-seller, during the latter half of the last century.

✓ JOHN RIDDELL'S COLLECTION—circa 1786.

“ A Collection of Scots Reels, Minuets, &c., for the Violin, Harpsichord, or German Flute. Composed by John Riddell, in Ayr. The second edition, greatly improved. Entered in Stationers' Hall. Glasgow; printed and sold by James Aird, at his music-shop in New Street.” Oblong 4to, pp. 60.

Riddell's Scots Reels for Violin or Pianoforte. Published by J. Aird, Glasgow, price 5s. Advertised in the title-page of Macdonald's Strathspey Reels.

Burns, referring to the Air, No. CCLXXI. in the present collection, considered it to be “ the happiest composition of that bard-born genius, John Riddell, of the family of Glencarnock, at Ayr.”

✓ MACDONALD'S REELS—circa 1786.

“ A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord, dedicated to Mrs Baird of Newbyth. Composed by Malcolm Macdonald, Glasgow.

Printed and sold by J. Aird, and by the Author," &c. No date. Oblong 4to, pp. 24.

✓ CORRI'S COLLECTION—circa 1788. 1788

“ A New and Complete Collection of the most favourite Scots Songs, including a few English and Irish, with proper Graces and Ornaments peculiar to their character ; likewise the New Method of Accompaniment of thorough Bass. By Sig. Corri. Edinburgh, printed for, and sold by Corri and Sutherland.” Two thin vols. folio. The title-page was probably from a design by D. Allan, and contains a portrait of Neil Gow. Folio.

DOMENICO CORRI, in 1810, published “ The Singer’s Preceptor, or Corri’s Treatise on Vocal Music,” in 2 vols. folio. To this he prefixed a “ Life ” of himself, from which we learn, that he was born at Rome, 4th of October 1746. He early showed an inclination for Music, and was benefited by the instructions of several eminent masters. The Cardinal Portocaro, in whose establishment Corri’s father was confectioner, in his zeal for the religious orders, used all his endeavours to persuade young Corri to study for the priesthood ; but, after a few years, the Cardinal’s death left him at liberty to follow the natural bent of his genius, to which his father was in no way disinclined.

“ At Naples (he says) I lived and boarded with Porpora for five years, attended with great expense to my parents, and at his death returned again to Rome. The name of my preceptor, Porpora, was of great weight and service in my introduction to the first society in Rome, among whom were then residing many English noblemen and gentlemen, to whom I had soon the honour of becoming known ; namely, the Dukes of Leeds and Dorset, Messrs Harley, Jones,

Lighton, Hanbury, Sir William Parsons, &c., &c., and particularly my highly esteemed friend Dr Burney. These fortunate connexions contributed to place me in a situation consonant to my wishes and interest, being appointed to conduct the concert parties which then took place among the Roman and English nobility. This period was the pontificate of Ganganelli, who was the friend of Prince Charles, the Pretender, brother of Cardinal York. That prince frequently gave entertainments and concerts to the nobility, the conducting of which was also assigned to me. With Prince Charles I had, previously to this period, lived two years, during which time he had kept entirely private, not seeing any one whatever, it being in the reign of the preceding Pope, who had refused to acknowledge the title he assumed. In his retired life Prince Charles employed his hours in exercise and music, of which he was remarkably fond. I usually remained alone with him every evening, the Prince playing the violoncello and I the harpsichord, also composing together little pieces of music; yet these *tête à tête's* were of a sombre cast. The apartment in which we sat was hung with old red damask, with two candles only, and on the table a pair of loaded pistols, (instruments not at all congenial to my fancy,) which he would often take up, examine, and again replace on the table; yet the manners of this prince were always mild, affable, and pleasing."

Before leaving his native country he married Miss Bacchelli; and he gives the following account of his coming to Edinburgh:—

"About this time (in 1780) the Musical Society of Edinburgh, wanting a singer and conductor for their concerts, wrote to P'Abbé Grant at Rome, desiring him to obtain for them, if possible, either of the two persons mentioned by Dr Burney. At the arrival of this letter, P'Abbé

Grant found these two persons, namely Miss Bacchelli and myself, united in marriage. This circumstance being no impediment to the proposal from Edinburgh, on the contrary a favourable occurrence, he immediately concluded for us an engagement for three years, at Edinburgh, with a handsome provision for our journey. We accordingly left Italy about three months after, and arrived at Edinburgh, August 1781; and here I beg leave to make my most sincere and grateful acknowledgements for the liberal favour and support we received from the noble families of Buccleuch, Gordon, Hamilton, Lauderdale, Argyle, Athol, Elphinstone, Kelly, Elgin, Errol, Haddo, Hopetoun, Melville, Haddington, Selkirk, Breadalbane, and Lothian, also the Gentlemen Directors of the Musical Society, and the Scotch nation in general. The second year of our Edinburgh engagement, proposals were made to me from London by Mr Yates, to compose for the Opera House, and by Messrs Bach and Abel to Mrs Corri, to sing at the first opening of the Hanover Square Rooms. These proposals we were enabled to accept through the kind indulgence of the directors of the Edinburgh society. After this season in London we again returned to Edinburgh, which engagement we continued eighteen years."

During that period, he lived alternately at London and Edinburgh; but, unfortunately, he involved himself in difficulties by the multiplicity of his affairs, in his management of the Theatre, his Pianoforte manufactory, his Musicselling, &c. At length, finding it necessary on account of his family to settle in London, he thus concludes the sketch of his life.

"I now conclude this short sketch of my professional life, adding, that at the age of sixty-four, still blessed with good health, I am enabled to pursue my musical career,

and accustomed avocations of instructing in Vocal Music, the Pianoforte, thorough Bass, and Composition. I also continue to take young persons as apprentices, to qualify them as public professors, or private tutors.—N.B. Mrs Corri also instructs in Vocal and Instrumental Music.”

Domenico Corri, died at Hampstead, 22d of May 1825. His younger brother, Natale Corri, as early as the year 1790, had also settled at Edinburgh as a Teacher of Music and Musicseller. He died at Weisbaden, 24th of June 1822, in the 57th year of his age.

SHIRREFFS'S AIRS, &c.—1788.

✓ “The Overture, Airs, Songs, and Duets, in Jamie and Bess, by Andrew Shirreffs, A.M., 4s.”—(Advertised along with the following in the Scots Magazine, May 1788.)

“Forty Pieces of Original Music, by Andrew Shirreffs, A.M., containing his Address to his Crutch, &c., 6s. Sold by the Author at Aberdeen: Stewart and Co. Edinburgh.”

For some notice of Shirreffs, see vol. vi. pp. 479 and 525.

CLARKE'S SONATAS—circa 1790.

“Two Sonatas for the Piano-Forte or Harpsichord, in which are introduced favourite Scotch Airs, composed and respectfully dedicated to Mrs Erskine, jun^r. of Mar, by Stephen Clarke, Organist of the Episcopal Chapel, Edinburgh. Price 5s. Printed for and sold by the author,” &c. Oblong folio, pp. 16.

Some account of STEPHEN CLARKE, who harmonized the airs in the present collection, is given in the Preface, p. xviii.

NAPIER'S COLLECTION—1790.

✓ “A Selection of the most favourite Scots Songs, chiefly Pastoral, adapted for the Harpsichord, with an accompani-

ment for a Violin. By eminent Masters. Respectfully inscribed to Her Grace the Duchess of Gordon. Price L.1, 6s. London; printed for William Napier, Musicseller to their Majesties, No. 474, Strand." [1790.] Folio.

This was published by subscription, and contains Mr Tytler's dissertation at the beginning. The sets are excellent. Napier printed a second volume, "A Selection of original Scots Songs, in three Parts, the harmony by Haydn. Dedicated to H. R. H. the Duchess of York. London," &c. [1792.] Folio, pp. 101.—A Third volume was entered at Stationers' Hall in 1794.

CAMPBELL'S COUNTRY DANCES—circa 1790.

"Campbell's First Book of new and favourite Country Dances and Strathspey Reels, for the Harp, Piano-forte, and Violin. Printed and sold by Wm. Campbell, No. 8, Dean Street, Soho." This collection, in oblong 4to, was continued to Book 12th. Price each, 2s. 6d. Some of the tunes are marked as composed by W. Campbell.

BRYSON'S COLLECTION—1791.

"A curious selection of favourite tunes, with variations. To which are added upwards of fifty favourite Irish airs, for the German Flute or Violin; with a Bass for the Harpsichord or Violoncello, 5s. J. Bryson."—(Scots Magazine, June 1791.)

THE MUSICAL MISCELLANY—1792.

"The Edinburgh Musical Miscellany: a Collection of the most approved Scotch, English, and Irish Songs, set to Music. Selected by D. Sime, Edinburgh. Edinburgh, printed for W. Gordon, &c. 1792." The same, "Vol. II. Edinburgh, printed for John Elder, &c. 1793," 2 vols. 12mo.

The Editor speaks of "the professional abilities of the Compiler."—DAVID SIME also selected the Songs in

Haydn's Collection, published by Mr Whyte; see page lxxx. He was a teacher of Music in Edinburgh, and died many years ago.

✓ GEORGE THOMSON'S COLLECTION—1793, &c.

“ A Select Collection of original Scottish Airs for the voice, to each of which are added introductory and concluding Symphonies, and accompanyments for the Violin and Pianoforte, by Pleyel, with select and characteristic verses, by the most admired Scottish Poets, adapted to each air; many of them entirely new. Also suitable English verses to such of the Songs as are written in the Scottish dialect. Entered at Stationers' Hall. London, printed and sold by Preston and Son, at their wholesale warehouse, No. 97, Strand, for the Proprietor. First set, price 10s. 6d.” Folio. The preface dated “ Blair Street, Edinburgh, 1st May 1793.” *Aut. Copy*

This well-known collection was originally published at considerable intervals, in books, or half-volumes, each containing twenty-five Songs; and has passed through many editions. An edition, in 6 volumes, royal 8vo, was published in 1822; and another in five volumes folio, has appeared while this sheet is at press.

MACKINTOSH'S REELS, &c.—1793.

✓ “ Sixty-eight new Reels, Strathspeys, and Quick Steps; also some slow Pieces, with variations, for the Violin or Pianoforte, with a Bass for the Violoncello or Harpsichord. Composed by Robert Mackintosh, and dedicated by permission to the Hon. Mrs Campbell of Lochnell. Price to subscribers, 5s.; non-subscribers, 6s. Printed for the Author.” (Scots Magazine, April 1793.)

Mr Stenhouse, in his note at page 479, has given a short notice of Mackintosh, who, he says, died at London, in February 1807.

DALE'S COLLECTION, 1794.

✓ Collection of Scottish Songs, quoted by Mr Stenhouse. Three books of this Collection were entered at Stationers' Hall in 1794.

RIDDELL'S COLLECTION.—1794.

- ✓ “A Collection of Scotch, Galwegian, and Border Tunes, for the Violin and Piano-Forte, with a Bass for the Violoncello or Harpsichord. Selected by Robert Riddell of Glenriddell, Esq. Price 7s. Edinburgh; printed and sold by Johnson & Co., Musicsellers, Lawnmarket.” Folio, pp. 37. Published in 1794, (Scots Magazine, 1st May 1794.)
- ✓ “New Music for the Piano-forte or Harpsichord, composed by a gentleman, (R. Riddell of Glenriddell;) consisting of a Collection of Reels, Minuets, Hornpipes, Marches, and two Songs in the old Scotch taste, with variations to five favourite tunes. Published by James Johnson, engraver, Bell's Wynd, Edinburgh.” Folio.

ROBERT RIDDELL of Glenriddell, Esq., was much respected, and obtained some celebrity as an antiquarian, although his researches were not very profound, and some of his theories fanciful.

“Mr Riddell was an excellent man, but no musician; as I have been assured by a competent judge, whose partiality to the author would have made him very sensible of any merit his compositions might possess.” Mr Sharpe, in addition to this note, says in reference to a poem, “The Bedesman of Nithside,” 1792, 4to, with a vignette, by Captain Grose,—“Sir Walter Scott told me that this production puzzled him—it was much too good for the one and much too bad for the other.”

Mr Riddell was member of several learned societies, and communicated various papers which were inserted in their

Transactions. He was a particular friend of Captain Grose; and was likewise a neighbour and friend of Burns, who honoured his memory by writing a Sonnet on his death, which took place at his house at Friar's Carse, near Dumfries, 21st of April 1794.

✓ RITSON'S COLLECTION—1794.

“*Scottish Songs*, in two volumes. London; printed for J. Johnston in St Paul's Churchyard; and J. Egerton, Whitehall, 1794.” 2 vols. 12mo.

An excellent collection, edited by JOSEPH RITSON, an eminent English antiquary, who has prefixed a very elaborate “*Historical Essay on Scottish Song*.” The music consists of the simple airs, without basses, and is chiefly taken from the collections already mentioned, with the assistance of William Shield, the well-known English Composer, who supplied some original airs. Ritson died in September 1803, and Shield in January 1828.

✓ URBANI'S COLLECTION—circa 1794.

“*A Selection of Scots Songs*, harmonised and improved, with simple and adapted graces. Most respectfully dedicated to the Right Honourable [Elizabeth Dalrymple] the Countess of Balcarras, by Peter Urbani, professor of music. Book I. Entered at Stationers' Hall. Price 12s. Printed for the author, and sold at his house, foot of Car-rubber's Close, and at all the music-shops, Edinburgh; M'Gown's, Glasgow; Longman and Brodrip, London; Mrs Rhimes and Mr Lee, Dublin.” Folio, pp. 51. Book II. is dedicated to Lady Katharine Douglas, daughter of the Earl of Selkirk.—Of this Collection, vol. i. (perhaps a new edition,) was entered at Stationers' Hall in 1797; vol. ii. in 1794; and vol. iii. in 1799.

In vol. iv. p. 318-19, of the present work, Mr Stenhouse has given a short notice of Urbani. The following ex-

tract is from the Obituary in the Scots Magazine, December 1816.

“Died lately, in South Cumberland Street, Dublin, aged 67, after a painful and tedious illness, which he bore with Christian resignation, PETER URBANI, professor of music, a native of Milan, in Italy, where he obtained the degree of Doctor of Music. The celebrated Rontzini and Urbani were the only remaining two of that great school of science. They finished their studies nearly about the same time, quitted their native home together, and arrived in London. After some years, Rontzini went to Bath, Urbani to Edinburgh, where he resided for many years with distinguished eclat. He has left an aged widow behind, a foreigner, now deprived of every thing, even the means of subsistence.”

THE VOCAL MAGAZINE—1797.

“The Vocal Magazine, containing a Selection of the most esteemed English, Scots, and Irish Songs, ancient and modern, adapted for the Harpsichord or Violin. Edinburgh; printed by C. Stewart & Co., 1797;” Vol. II. 1798; and Vol. III. 1799; royal 8vo. Each volume price 10s. 6d. bound.

The editor of this collection is said to have been James Sibbald, bookseller in Edinburgh. It was published in Nos. every second month, at 1s. 6d. After it had reached No. 19, being the first No. of vol. IV., it terminated, without any cause being assigned.

A new series of the Vocal Magazine was afterwards commenced, including a number of foreign airs. It is also in large 8vo. but only a few numbers appeared, containing 79 airs; the publication apparently terminating abruptly, when its publisher, James Sibbald, died, in the year 1803.

ROSS'S COLLECTION.

“ A Select Collection of Ancient and Modern Scottish Airs, adapted for the Voice, with introductory and concluding Symphonies and Accompaniments for the Pianoforte, composed by John Ross, Organist, St Paul's, Aberdeen. Vol. I. Price 12s. Edinburgh ; printed and sold by John Hamilton, No. 24, North Bridge Street, &c.” Folio pp. 62.

“ MR JOHN ROSS, late organist of St Paul's Chapel, Aberdeen, was born in the town of Newcastle, Northumberland, on the 12th of October 1763. He was called to St Paul's when very young ; and arrived in Aberdeen on the 18th of November 1783. He studied under Mr Handen seven years, who recommended him to the managers of St Paul's Chapel. He continued to do the duty of organist in the above chapel for 53 years. He died at Craigie Park, near Aberdeen, on the 28th July 1837, in his 74th year. He was married to Miss Tait, eldest daughter of Mr Tait, who was 44 years organist of St Paul's, and Mr Barber's predecessor when Mr Ross succeeded. On his retiring from the duties of St Paul's, he was presented with an elegant piece of plate, in testimony of esteem, by the congregation, and also with a splendid edition of Bagster's large Bible, by the Rev. John Brown, senior clergyman of St Paul's Chapel. Two notices of him appeared in the Aberdeen Journal of the 9th August 1837, bearing testimony to his private virtues. In the one it is said, ‘ He possessed eminent talents both as a performer and as a composer of music ;’ and in the other that he was ‘ celebrated as a musical composer, at once chaste and original in his style.’ The last was written by the Rev. John Brown of St Paul's.”—(MS. communication by Joseph Robertson, Esq.)

HAYDN'S COLLECTION.

“ A Collection of Scottish Airs, harmonized for the

Voice or Pianoforte, with introductory and concluding Symphonies; and accompaniments for a Violin and Violoncello. By Joseph Haydn, Mus. Doct. (Vol. I. and II.) Edinburgh, published by the proprietor, William Whyte, No. 1, South St Andrew's Street; and sold by Clementi and Co. 26 Cheapside." Folio, two thin volumes, pp. 67; the first containing 40, the second 25 *Airs*.

In the advertisement to this Collection, dated 1st March 1806, the Publisher says, "The Harmonies of the Songs, in all existing editions of *Scottish Airs*, are the productions of Composers of various descriptions and degrees of genius and talent. The Harmonies of the present are composed exclusively by HAYDN; confessedly the first of modern masters. From this circumstance it is, that while the genius of the composer, indulging in all the varieties of its luxuriance, has accommodated itself to the specific characteristics of each different air, there yet arises a general uniformity, which can hardly fail to give pleasure to the classical ear.

"The selection of the melodies, it is hoped, will be found to comprise the most beautiful of the different classes to which they belong. The proprietor has, in this respect, to acknowledge his obligations to the taste and professional abilities of Mr Sime, by whom the selection was made, and who has exerted himself to conduct the work to its completion, with so much industry and care, as must, in a great measure, be considered as a pledge for its accuracy."

JOHNSON'S SCOTS MUSICAL MUSEUM.

The present work, extending to six parts or volumes, was commenced in 1787, and completed in 1803. See the Preface to this new edition.

APPENDIX TO THE INTRODUCTION.

THOMAS WOOD'S MANUSCRIPTS—1566—1578.

(See page xxvii.)

ON the 21st March 1575-6, Thomas Wod, having obtained from "my Lord Regent's Grace, a presentation to the vicarage of Sanctandros, Mr John Wynrame, Superintendant of Fyfe, was charged to admit him to the said vicarage."—(Registrum Secreti Sigilli.)

After the paragraph at p. xxviii., ending "the fate of the two other parts has not been ascertained," I might have added, that one of these, which belonged to the late Archibald Constable, Esq., afterwards came into my possession; but having, several years ago, given the loan of it to a friend, it was unfortunately lost. The following note was written at the foot of one of the pages:—"Thir four bukks was only pennit be me, Thomas Wod, Vicar of Sanctandros, [after] four yeiris labours." Like the other volumes, we may presume it had also secular airs added at a subsequent period; but the volume happened to be imperfect both at the beginning and end.

Of the Composers of Sacred Music at the period of the Reformation, whose names occur in Wood's Manuscripts, as detailed at pp. xxx.-xxxiii., some additional particulars have since been discovered.

ANGUS, JOHN. He was one of the Conventual brethren of the Monastery of Dunfermline. Besides some similar deeds of a later date, I have one in which his name, "Et ego Johannes Anguss," occurs, in a discharge granted by George, Commendator of Dunfermline, "with assent and consent of the Convent of the samyn chaptourlie convent," to Master Hew Rig and his spouse, "of our landis of Carberry," dated at "our said Abbey, May 22, 1543." After the Reformation, Angus, having joined the Protestants, was appointed to one of the livings attached to the Chapel-Royal of Stirling. On the 24th December 1584, he received the Confirmation "of the preceptorie and eleemozinarie of St Leonardis in Dunfermling,"—"as he has bene thir dyvers yeiris bypast preceptor and eleemosinar of the Hospitalle of St Leonardis besyd Dunfermling."—(Register of Presentations to Benefices). Pensions of £10 each were assigned out of the Abbey of Dunfermline, "to his lovit daylie oratouris, John Angus (and seven others), Conventual brether of the said Abbay of Dunfermling," 22d December 1584, and were confirmed 27th May 1587.—(*Ib.*) He died probably in 1596, as, on the 2d March 1596–7, Mr David Drummond, Minister of Crieff, was presented "to the personage of Creif, callit *Creif Secundo*, vacand be deceis of umquhile Deane John Angus, last person and possessor thereof."—(*Ib.*) This presentation, it seems, was not confirmed, as the same living was granted, on the 9th March 1598–9, to Mr Thomas Gray, "to use and exerce of ane musician in His Hienes Chappell-Royall of Stirling;" and on the 4th of January 1602, the parsonage and vicarage of Kirkcowen (one of the livings attached to the Chapel-Royal) was granted to Mr Andrew Lamb, Minister of the King's House; both livings being said to be vacant "be deceis of umquhile Deane John Angus, ane of the Conventuall brether of the Abbacie of Dunfermling."

BLACKHALL, MR ANDREW. In Wood's Manuscripts, the CI. Psalm, set in five parts, is said to have been composed "by Maister Andro Blakehall in Halyrudehous, 1569 (now minister of Musselburgh), and giffin in propyne to the Kyng."

On the 22d July 1582, James the Sixth granted a confirmation "of a pension to Mr Andro Blackhall, Minister, ane of the Conventuall brether of the Abbay of Halyrudhous, and to Andro Blackhall his son." In October 1593, he applied to the Synod of Lothian, craving, in respect of his advanced age, and the greatness of the congregation, that a Second Minister be provided for the parish. According to the following inscription, he was born in 1536, became minister of Inveresk or Musselburgh in 1574, and died in 1609. When Inveresk church was rebuilt in 1805, a large slab was built into the wall near the south porch of the church, with this inscription:—

"Here lyes Mr Andrew Blackhall, Pastor of this Church 35 years. Who dyed 31 January 1609, aged 73." His son, of the same name, became minister of Aberlady.

BUCHAN, ANDREW. The editor of the Psalms, in 1635, has named him among "the prime musicians" of his age connected with the Chapel-Royal. He was probably related to Alexander Buchane, clerk and singer in the King's College within the Castle of Stirling, who obtained a grant of £20 yearly, 11th November 1500.—(Privy Seal Register). He died before 1584, as "Our Soverane Lord ordanis ane letter disponand to Johne Buchane, Maister of the Sang Scule of Hadington, all and hail the prebendarie of the Chapell Royall of Striveling callit the Parsonage of Dalmelington, in Kingis Kyle, with all the ruites, &c., vaikand be deceis of umquhile Andro Buchan, last possessour thair-of."—(Register of Presentations to Benefices, 13 March

1583-4.) This presentation was superseded by another grant of the same parsonage, "vaikand be deceis of umquhile Andro Buchan," to John Gib, "ane of the vallettis of his Majesteis chalmer," which was confirmed 4th January 1585-6.—(*Ib.*)

HAGIE, ANDREW. On the 29th January 1582-3, the vicarage of Martoun was "vacant be deceis of umquhile Sir Andro Hagie."—(Register of Presentations to Benefices).

HENRYSON, EDWARD, "Maister of the Sang Schole of Edinburgh, and Prebendare of St Geilis Queir," died on the 15th of August 1579.—(Register of Confirmed Testaments).

PEBLIS, DAVID, "sumtyme ane of the Conventuall brether of the Abbay of Sanctandris," died in December 1579.—(Register of Confirmed Testaments.)

At page xxxiii., in mentioning "E. M." the editor of the Psalms in Four Parts, published in 1635, I expressed regret "that we should be so ignorant respecting this enthusiastic lover of Sacred Melody, as even not to know his name." It is some satisfaction, therefore, now to be able to identify him with Mr EDWARD MILLAR, a Prebendary of the Chapel-Royal, who resided in Edinburgh as a teacher of music.

This appears from the "Register of Presentations to Benefices," in which we find that "Mr Edward Millar, musitiene, indwellar in Edinburgh," was presented, in 1634, to the parsonage and vicarage of St Mary Kirk of the Lowis. The presentation is in the following terms:—

"CHARLES R.—Oure Soverane Lord ordaines ane letter to be maid under His Hienès Privie Seal in dew forme, makand mentioun, That His Maiestie being credible in-

formed of the qualificatioun and abilitie of Mr Edward Millar, musitiane, indwellar in Edinburgh, to undergoe the functione and charge of ane prebendar within His Hienes Chappell Royall of Stirling, and of the said Mr Edward his experience and skill in the airt of Musick, Thairfoir nominating and presenting, likeas be the tennour hereof nominatis and presentis the said Mr Edward Millar, during all the dayes of his lyftyme, in and to the personage and vicarage of the kirk and parochine of Sanct Marie Kirk of the Lowis, lyand in Atrik Forrest, the whole fruittis, rentis, emolumentis, and duties of the same as being ane of the kirkes belonging to His Hienes said Chappell Royall of Strivieling and prebendaries of samyn, now vacand in his Majesties handis, and at his Hienes presentatioun be deprivatione of Edward Kellie, last prebendar thairof, &c. Requiring heirby ane Reverend father in God, Adame Bishope of Dunblane, and Deane of the said Chappell Royall, to tak tryall of the literature, qualificatioun, lyfe, and conversatioun of the said Mr Edward Millar; and he being fund meitt and abill to use and exerce the chairge and functione of ane prebendare within the said Chappell Royall, to admit him thairto; to tak his aith for acknowledging of his Hienes autoritie and prerogative royall, and dew obedience to the said Bishope his Ordinar, &c. Gevin at Quhythall, the 15th day of February 1634."—(Vol. vii. f. 24.)

The reference by "E. M." to his brethren of the Chapel-Royal leaves no doubt in regard to his identity. It may therefore be added, that Millar pursued his studies at the University of Edinburgh, where he took the degree of A.M. in August 1624. Previously, however, to the above presentation, he had been connected with the Chapel-Royal. In some MS. lists, dated in 1627, the name occurs of "Mr Edward Millar, in Blackfriars Wynd, [who] teaches bairns."

Also of "James Crichtone, blind : Mr Edward Millar stays with him."—(Balcarres Papers, vol. vii.) But how long he survived has not been ascertained.

THE SKENE MANUSCRIPT—circa 1620.

The original proprietor or compiler of this manuscript was probably "Mr John Skene of Halyairds, ane of the Ordinar Clerks of Session," who died in 1640, and whose testament was confirmed 1st June 1650. See the additional note, p. 110. The MS. bears internal evidence of having been written between the years 1614 and 1620; and the publication by Mr Daunev, referred to, in which his zeal and research—aided by his learned friend George Farquhar Graham, Esq.—was so signally displayed, appeared in a handsome volume, 4to, in 1838. The Editor, WILLIAM DAUNEY, Esq., was born in Aberdeen in the year 1800. He received his early education under Dr Glennie, at Dulwich, near London; and having completed his studies at the University of Edinburgh, he was called to the Scottish Bar in 1823. Soon after the publication of his volume of "Ancient Scottish Melodies," from the Skene MS., he went to Demerara, where he practised successfully as a Barrister, and rose to be Solicitor-General in British Guiana, but died at Demerara on the 28th of July 1843.

SIR WILLIAM MURE'S LUTE-BOOK, MS.—circa 1625.

This manuscript is now in my possession. It was given to me by Mr Lyle, surgeon in Airth, in place of another volume of Mure's, which I happened to purchase at the sale of Mr Motherwell's library, but which Mr Lyle was desirous to have restored to Mr Andrew Blaikie of Paisley, from whom, it appeared, he obtained it, and having lent it to Mr Motherwell, it had remained in his possession at the time of

his lamented decease. I do not know who is now the possessor of Mr Blaikie's manuscripts.

PLAYFORD'S DANCING-MASTER—1651.

Although Mr Stenhouse quotes this work as first published in 1657, it is by no means certain that he actually made use of that, which is the second edition; and being a very popular work, the successive editions were constantly altered, and numerous additions made, so that scarcely any two of the editions are found to correspond. In the third edition, as announced in "Playford's Musick's Delight," 1666, there were "an 100 new Tunes added, to be played on the Treble Violin."

The first edition bears the following title: "The English Dancing Master: or, Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance (small engraving, W. Hollar, fecit). London: printed by Thomas Harper, and are to be sold by John Playford, at his Shop in the Inner Temple near the Church doore." Oblong 4to, pp. 104, containing a separate tune on each page.

Of this volume a copy is preserved in the British Museum; and another, marked as a Museum duplicate for sale, was bought for a small sum at Heber's sale, and is now in the Britwell Library. The second edition of "The Dancing Master, containing 132 New and choice Country Dances," was printed in 1657. There is a copy of this edition in the Pepysian Library, Cambridge. According to a list of editions kindly furnished by Dr E. F. Rimbault, the 3d edition appeared in 1665, the 4th in 1670, the 5th in 1675, the 6th in 1680, the 7th in 1686, the 8th in 1690, and the 9th in 1695. In the 10th edition, 1698, and five subsequent editions, bearing the respective dates 1700, 1703, 1706, 1711, and 1713, a Second Part was added. The 16th, 17th, and 18th

editions, in the years 1716, 1721, and [1725], consist of two volumes; and in 1728, Young printed a third volume of the "Dancing Master."

The 17th edition, containing 358 Tunes, the whole revised, &c., was published at London, printed by W. Pearson, 1721, in oblong 8vo. The 18th edition has no date. Of this work William Chappell, Esq., editor of the valuable "Collection of Ancient English Melodies, with illustrations," possesses the 5th edition, 1675; the 7th, 8th, 9th, and 10th; also the 15th, 16th, and 17th, with the above dates, and the 18th, without date, but printed in the year 1725.

JOHN PLAYFORD'S MUSICK'S DELIGHT—1666.

"Musick's Delight on the Cithren, restored and refined to a more easie and pleasant Manner of Playing than formerly; And set forth with Lessons *A la Mode*, being the choicest of our late new Ayres, Corants, Sarabands, Tunes, and Jiggs. To which is added several New Songs and Ayres to Sing to the Cithren. By John Playford, *Philomusicæ*. London, printed by W. G., and are sold by J. Playford, at his shop in the Temple, 1666." Small oblong volume, with an engraved frontispiece, "R. Gaywood, fecit." In this volume there are some tunes, with at least Scottish titles, such as "Gen. Leshley's March," p. 31; "Highlander's March," p. 66; "Montrosses March," p. 67.

In a note to the Hon. Roger North's interesting "Memoirs of Musick," Dr Rimbault has given a notice of the editions of Playford's popular collections of Catches, Songs, and Gleees, under the title of the "Musical Companion," (p. 109, Lond. 1846, small 4to.)

"Apollo's Banquet, or the Violin Book, containing New Ayres, Theater Tunes, Horn-pipes, Jiggs, and *Scotch Tunes*. The Second part of this Book contains a collection of French

Dance Tunes, used at Court, and in Dancing-Schools ; as several new Brawls, Corants, Bores, Minuets, Gavots, Sarabands, &c., most of which are proper to play on the Recorder or Flute, as well as on the Violin. Newly printed, with large additions, price 1s. 6d." The same is advertised in Vol. 2d of the Theater of Music, published 1685.

As Playford's name is connected with so many curious works on music, it may be noticed that he was born in the year 1623. This appears from one of his engraved portraits, marked "A.D. 1663, ætat. 40." According to the Ashmole MS., quoted in Busby's "History of Music" (vol. ii. p. 206), Playford was Clerk of the Temple Church, near the door of which his music-shop was situated. His dwelling-house was in Arundel Street, in the Strand. In 1659, he styles himself "A faithfull servant to all Lovers of Musick;" and was highly esteemed by most persons of distinction in his time. His "Introduction to the Skill of Music" was a very popular work. It was first published in 1655, and he lived to superintend the 10th edition in 1683, which is enlarged with An Introduction to the Art of Descent, in place of Campion's treatise under a similar title. Sir John Hawkins, in mentioning Playford, is mistaken when he says, "he lived to near the age of fourscore, dying, as it is conjectured, about the year 1693."—(Hist. of Music, vol. iv. p. 473.) The 11th edition of the "Introduction to the Skill of Music" was printed for his son and successor, Henry Playford, 1687; and in this volume there is "An Ode on the Death of Mr John Playford."

✓ HENRY PLAYFORD'S SCOTTISH TUNES—1700.

"A Collection of Original Scotch-Tunes (full of the Highland Humours) for the Violin: Being the first of this kind yet Printed: most of them being in the compass of the Flute. London: Printed by William Pearson, in Red-

1687
1683
61

Cross Alley in Jewin-street, for Henry Playford, at his shop in the Temple-Change, Fleet-street, 1700." Oblong 4to, pp. 16.

Henry Playford, the publisher of this Collection, as above mentioned, was the second son of John Playford. The eldest son, John Playford, also was a music-seller, "at his shop near the Temple Church, 1699."

As Henry Playford's seems to be the earliest collection in a substantive form of Scottish Tunes, and is so rare that no second copy is known, a list of the Tunes may be added:—

ORIGINAL SCOTCH TUNES.

Mr Mc.Laine's Scotch-measure,	Dick a Dollis.
Mr Mc.Clauklaine's Scotch-measure.	A new Scotch-measure.
I love my Love in seacreit.	Wappat the Widow my Lady.
Madam Mc.Keeny's Scotch-measure.	If Love is the cause of my mourning.
Cronstoune.	The Berks of Abergelde.
Keele Cranke.	For old long Gine my Joe.
The Berkes of Plunketty.	Allen Water.
Good night, and God be with you.	Madam Sefoth's Scotch-measure.
The Laird of Cockpen's Scotch-measure.	Wallis' Humour in Tapping the Ale.
My Lord Sefoth's Scotch-measure.	The Lard of Cockpen's Scotch-measure.
Ginleing Georde.	A New Scotch-measure.
The Collier's Lass.	Widow, gin thou be waking.
Sir William Hope's Scotch-measure.	Always my Heart that we mun sunder.
Stir her up, and hold her ganging.	The Lass of Leving-Stone.
Oreck's Scotch-measure.	I fix my Fancy on her, a Round O.
My Lady Hope's Scotch-measure.	Quoth the Master to the Man.
Peggy was the pretiest Lass in aw the Town.	Cosen Cole's Delight.
Bride next.	Holy Even, a Scotch-measure.
The comers of Largo, A reell.	The Deal stick the Minster.
Bess-Bell.	Finis.

ADAM CRAIG.—(Page xlvi.)

From the Confirmed Testaments, we find that Adam Craig, Music Master in Edinburgh, and Ann Montire his relict, both died at Boroughmuirhead, near Edinburgh, the said Adam in [the date blank, but in October 1741, see p. xlvi.], and the said Ann Montire 3d February 1763, leaving a daughter, Helen Craig, married to James Craighead,

Teacher of English in Leith.—(Conf. Test. Commiss. of Edinb. 6th March 1766.)

WALSH'S MUSICAL MISCELLANY.

✓ “The British Musical Miscellany; or, the Delightful Grove: Being a Collection of Celebrated English and Scotch Songs. By the best Masters. Set for the Violin, German Flute, the Common Flute, and Harpsicord. Vol. 1. Engraven in a fair Character, and Carefully Corrected. London: Printed for and sold by J. Walsh, Musick printer and Instrument Maker to his Majesty, at the Harp and Hoboy in Cathrine Street in the Strand.” In 6 volumes small 4to, 145 pages in each volume, and nearly one-sixth of the collection are Scotch airs.

MUNRO'S COLLECTION—1732.

This collection, noticed at p. xlvii., is curious on account of its having been published in France. It is of importance only for its scarcity. Mr A. J. Wighton, Dundee, possesses a copy, from which the following note was taken. It has two title-pages, viz.: (1.) “A Collection of the best Scots Tunes, fitted to the German Flute, with several Divisions, and Variations, by A. Munro. Dumont, sculpsit. At Paris.” (2.) “Recueil des Meilleurs Airs Ecossois, pour la Flûte Traversière, et la Basse. Avec plusieurs Divisions, et Variations, par Mr Munro. Gravé par Dumont. A Paris, avec Permission,” folio, pp. 45; besides the royal warrant for printing, dated at Paris, 18th July 1732. It contains only the following twelve tunes:—Wallace March, Mary Scott, The Bush aboon Traquair, The Boatman, Bonny Christy, Nancy's to the Greenwood gane, Bonny Jean, Tweedside, Galla Sheils, The Souters of Selkirk, Corn Riggs, Fy gar rub her o'er wi' strae.

THOMSON'S ORPHEUS CALEDONIUS—1733.

Among the MS. collections of George Chalmers, I find it stated, from Dodsley's Receipt Books, that, on the 3d of March 1753, Thomson received from Dodsley, the well-known London bookseller, the sum of £52, 10s. for the copyright, with the plates of his *Orpheus Caledonius*. The booksellers, Hicks, Millar, and Rivington, it is added, were equally concerned in this purchase. Copies of the work itself remained in quires, till a comparatively recent period, in the warehouse of the Messrs Rivington.

AIRS FOR THE FLUTE—1735.

There was a small treatise, on Thorough Bass, "by A. B.," printed in 1717; whether it should be ascribed to Alexander Baillie can only be conjectured. The title is, "An Introduction to the Knowledge and Practice of the Thoro' Bass. Humbly Inscríb'd to the Right Honourable the Lord Colvill. By A. B. Edinburgh: Printed in the year M.DCC.XVII." Folio, pp. 11. The dedication copy, having an inscription on the title-page, "To my Lord Colvill," is in the possession of James Maidment, Esq., advocate. In the same volume there is a neatly-written MS., "Institutions of Musick, wherein are sett forth the Practicall Principles of Musicall Composition, in Two Parts," pp. 22.

MACLEAN'S COLLECTION—1737.

"Twelve Solos or Sonatas for a Violin and Violoncello, with a Thorough Bass for the Harpsicord. Dedicated to the Honourable the Governour and Members of the Musical Society. Composed by Charles Macklean. Opera Prima. N.B.—The four last Solos are adapted for the German

Flute. Edinburgh, printed by R. Cooper for the Author, and sold by him and Mr And. Martin, bookseller in the Parliament Closs, 1737." This title, within a narrow engraved border, is followed by a list of Subscribers. Folio, pp. 46.

"A Collection of Favourite Scots Tunes, with Variations for the Violin, &c. And a Bass for the Violoncella and Harpsichord, by the late Mr Chs. M'Lean, and other Eminent Masters. Edinburgh, printed for and sold by N. Stewart, at his music shop, opposite the Tron Church. J. Johnson, sculpt. Edinr." Oblong folio, pp. 37. Another edition, with the imprint slightly varied, is noticed at page lxxv.

MACFARLANE'S COLLECTION—(See page li.)

Walter Macfarlane, of Macfarlane, in Dumbartonshire, was "descended in a direct male line from the old Earls of Lennox." An account of the family is contained in Douglas's Baronage of Scotland, pp. 93-97. He was esteemed the best genealogist of his time; and his collections, made at great expense, have proved highly useful to antiquaries and other persons engaged in historical investigations. He married Lady Elizabeth Erskine, daughter of Alexander, sixth Earl of Kelly, and died at his house in Canongate, Edinburgh, on the 5th of June 1767.

OSWALD'S COLLECTIONS.

✓ "A Collection of Scots Tunes, with Variations, particularly adapted for the Violin and Harpsichord: Most humbly Dedicated to the Right Hon^{ble}. the Earl of Bute (arms of Lord Bute). By James Oswald. London, printed for the Author, at his music shop on the pavement in St Martin's Churchyard; of whom may be had, the Caledonian Pocket Companion, in seven volumes, for the German Flute, with variety of New Musick printed abroad." Folio, pp. 37.

In a later edition, the number of Tunes, 43, is added on the title; and the imprint is thus altered, "London, printed and sold by J. Bland, at his music warehouse, No. 45 Holborn."

✓ "A Collection of the best Old Scotch and English Songs set for the Voice, with accompaniments and Thorough Bass for the Harpsichord: Most humbly Dedicated to Her Royal Highness the Princess Dowager of Wales, by James Oswald, Church Composer to his Majesty. London, printed for J. Oswald, and sold at his music shop on the pavement in St Martin's Churchyard, where may be had a variety of New Music, &c. J. Phillips, sculpt." Folio, pp. 36. Oswald's appointment as Church Composer to George the Third is dated 31st January 1761; the Princess Dowager (mother of George the Third) died in 1772.

It may be noticed, that after the imprint is added, "*Where may be had*, Two Collections of all the most favourite old and new Scotch Tunes, several of them with Variations entirely in the Scotch taste, set for the German Flute, Violin, or Harpsichord; in two Books, the First Book now engrav'd the size of the Second Book, with addition of several new Airs, with Variations. Dedicated to his Royal Highness the Prince of Wales, by Mr James Oswald."

A Collection of Scottish Airs, &c., wanting the title-page, in royal 8vo. This was probably by Oswald, and published before the year 1760. It begins on page 1 with Mary Scott and the Broom of Cowdenknows; ending, on page 48, with Pattie and Peggy. The music consists of the Air and the Bass; and may be the First Book above mentioned.

Sir Walter Scott, in "Redgauntlet," mentioning "the favourite air," Roslin Castle (No. viii.), introduces the blind fiddler Willie Steenson, who says of it, "Here's another;

it's no a Scots tune, but it passes for ane. Oswald made it himsell, I reckon—he has cheated mony a ane, but he canna cheat Wandering Willie." It is proper, however, to add, that Oswald has not claimed this air as his own composition, whilst, as Mr Stenhouse has pointed out, it occurs in M'Gibbon's Collection under the name of "The House of Glams."

M'GIBBON'S COLLECTIONS—1746-1762.

The following is a note of the titles of two of the editions mentioned at p. liv.:—"A Collection of Scots Tunes, some with Variations for a Violin, Hautboy, or German Flute: With a Bass for a Violoncello or Harpsichord. By William M'Gibbon. Book First. London; printed for D. Rutherford, at the Violin and German Flute, in St Martin's Court, near Leicester Fields, where may be had all the most favourite Minuets and Country Dances, likewise Books of Instructions for all Instruments," pp. 21. Book II., same title, pp. 21. Book III., same title, pp. 21.

TUNES IN BOOK FIRST.

Sae merry as we have been.
The bonniest Lass in a' the World,
and 2 variations.
The Bush aboon Traquair.
I love my Love in secret.
Steer her up, and haud her gaun.
Polwart on the Green.
Mary Scot.
An thou were my ain thing.
Tweedside.
The Highland Laddie.

Love is the cause of my moaning.
Mucking of Geordy's Byer.
The Lass of Patie's Mill.
I wish my Love were in a myre.
Peggie, I must love thee.
Alloa House.
Leith Wynd.
If e'er you do well, it's a wonder.
Green grows the rashes.
Robin Cushie.
I'll never leave thee.

"A Collection of Scots Tunes for the Violin, or German Flute, and a Bass for the Violoncello or Harpsichord. By William M'Gibbon. With some additions by Robert Bremner. Book I., price 1s. 6d. London; printed and sold at the Music shop of Robt. Bremner, opposite Somerset House." Oblong 4to. Along with Books II., III., and IV., pp. 120.

The First Book contains 32 Tunes; the Second, 36; the Third, 44; and the Fourth, 41—in all, 153 Tunes or Airs.

Six Sonatas for two German Flutes, compos'd by Mr Wm. M'Gibbon of Edinburgh. London; printed for J. Simpson, in Sweeting's Alley, opposite the East door of the Royal Exchange. Royal 8vo, pp. 22.

BARSANTI'S COLLECTION—1742.

Before leaving Scotland, Barsanti dedicated a set of Six Anthems to the Right Hon. Lady Catharine Charteris, expressing the obligations he was under to her Ladyship and her Noble Family. The title bears, "Sei Antifone composte, da Francesco Barsanti. Opera Quinta." No date. Folio, pp. 32.

BREMNER'S COLLECTION—1749-1789.

Additions to M'Gibbon's Collection. See pp. liv. and xcv.

The later impressions of the "Thirty Scots Songs," and "A Second Set of Scots Songs," with a portrait of Allan Ramsay, were published at London. "Printed and sold by Preston and Son, at their warehouses, 97 Strand, and Exeter Change," price 3s. each.

"A curious Collection of Scots Tunes, &c. (see p. lvi.) Edinburgh; printed and sold by R. Bremner, price 2s. 6d. James Read, sculpt., Edinburgh." Oblong folio, pp. 20.

"Twelve Scots Songs, for a Voice or Guitar, &c. By Robert Bremner. London, printed and sold at his Music shop in the Strand." (Circa 1785). Oblong 4to, pp. 18. This is a later edition of the small work, published in 1760. See p. lvi.

"A Collection of Scots Reels, &c." (See p. lvi.) This work is an oblong 4to, pp. 96.

✓ "A Second Collection of Scots Reels or Country Dances,

with a Bass for the Violoncello or Harpsichord, and proper Directions to each Dance. London: Printed by R. Bremner in the Strand, and at his Music shop in Edinburgh, &c." Oblong 4to, from page 97 to page 112 inclusive. This Collection is advertised in the Scots Magazine for April 1761. He also published a Collection of Minuets in numbers; and No. 4 is advertised along with the above 11th and 12th No. of Reels.

"A Collection of Catches, for Three and Four Voices, by different Authors. Price 6 pence. Edinburgh; printed for R. Bremner, at his Music shop," &c. Oblong 4to, pp. 8.

✓ "Miscellany for the Harpsichord or Spinnet, by R. Bremner, London." 3s., and advertised in Scots Magazine for August 1761. Oblong folio, pp. 26.

"Instructions for the Guitar, with a Collection of Airs, Songs, and Duets, fitted for that Instrument. By Robert Bremner, London. Printed for the Author, and sold at his Music-shop, facing Somerset-House in the Strand." Oblong 4to, pp. 28. Price 1s. 6d.

✓ "A Collection of Airs and Marches, for Two Violins or German Flutes. Printed for, and sold by Rob^t. Bremner, at the sign of the Harp and Hautboy, Edinburgh. Where may be had, the Rudiments of Music, price, bound and gilt, 3s. As also all Sorts of Music and Musical Instruments, at the London price." Oblong 4to, pp. 8. Bremner's "Rudiments of Music" is a small volume, Edinburgh, 1756; a second edition, "with considerable additions, printed for the Author, and sold at his Music shop," appeared in 1762; and a third edition, London, 1763, 12mo.

ANONYMOUS COLLECTION—circa 1760.

"The Land of Cakes. Book the first, containing Six Songs set to Musick in the True Scots Taste. To which is

added, *The Tears of Scotland*. London; printed for R. Williams, price 1s. T. Kitchen, sculpt." Folio, 8 leaves.

BURK THUMOTH'S AIRS—circa 1760.

By a typographical mistake, his name, at p. lviii., is printed "Humoth."

GENERAL REID'S SOLOS.

"Six Solos for a German Flute or Violin, with a thorough Bass for the Harpsichord. Inscribed to the Countess of Ailsbury, by J. R., Esq., a Member of the Temple of Apollo. London, printed for William Randall, successor to the late Mr Walsh, in Catharine Street, Strand. Price 3 sh. J. Shuter, Sculpt. John Shuter." Oblong folio, pp. 17.

"Three Grand Marches, and Three Quick-steps, for a full Military Band, by an Eminent Master [query, General Reid?] Price 6s. London, printed for William Napier, Musician in Ordinary to his Majesty, &c. Lisle Street, Leicester Square." Oblong 4to, in separate sheets for the different instruments.

GILSON'S COLLECTION—1769.

"Twelve Songs for the Voice and Harpsichord, composed by Cornforth Gilson. Edinburgh; printed for, and sold at Mr Gilson's lodgings, and at Mr Bremner's music-shop, Edinburgh and London. 1769." Folio, pp. 14.

Gilson was a teacher of music, and had previously published "*Lessons on the Practice of Singing, with an Addition of the Church Tunes, in four Parts, and a Collection of Hymns, Canons, Airs, and Catches, for the improvement of beginners*. By Cornforth Gilson, Teacher of Music in Edinburgh. Edinburgh, 1759." 4to, pp. vi. 40. In the *Scots Magazine*, May 1759, it is advertised as published, price 2s. 6d. In his Introduction he says, "I need not trouble

the Public with any Preface to a performance of this kind. The utility of such performances is now well known; especially since the introduction of the late improvement in Church Music, which now so happily prevails in this country."

In the Scots Magazine for May 1755, April and December 1756, various notices are given of the improvement which took place in singing in the different Edinburgh congregations. Bremner, in the second edition of his "Rudiments of Music," 1762, also makes special reference to such improvement in congregational singing. By an Act of the Town Council, "for improving the Church Music in this City," candidates for the office of "Master of Music" were invited to come forward, among whom was Gilson from Durham, who, being tried and approved by the Musical Society, was elected to the said office in 1756.

CLARK'S FLORES MUSICÆ—1773.

Clark republished, or rather completed, this work, under the same title, containing 126 Tunes, on 82 pages, folio. The 22 Tunes in the separate Number, mentioned at pp. lx. lxi., are interspersed.

EARL OF KELLY'S MINUETS, &c.—1774.

Robert Bremner, musician and musicseller in Edinburgh, obtained a Royal license for the sole printing and publishing of the Earl of Kelly's compositions in music, for the space of nineteen years, on the 17th of July 1761. He accordingly published at that time "Six Overtures in eight parts, and a thorough Bass for the Harpsichord, composed by the Right Hon. the Earl of Kelly." A list of other compositions of this very eminent musical genius, with a biographical notice, is given in the Introduction of a volume of "Minuets, &c., composed by the Right Hon. Thomas Earl

of Kelly." Edinburgh, 1836. 4to. Edited by the late Charles Kirkpatrick Sharpe, Esq., and embellished with an engraved title and vignette, and a portrait of Lord Kelly.

In mentioning this volume, which was printed for private distribution, it will not be considered out of place to add, that Mr SHARPE, who with a singular amount of antiquarian taste, skill, and knowledge joined the accomplishments of a musical amateur, and who so cheerfully contributed to the Notes and Illustrations in the present collection in 1839, was the second son of Charles Sharpe, Esq. of Hoddam, Dumfriesshire. He was educated at Christ's Church, Oxford, but spent the latter period of his life at Edinburgh, where he died, October 1851, aged 71, and was interred in the family burying-vault, in the churchyard of Hoddam.

The chief portion of Mr Sharpe's musical collections was purchased, after his death, by the Right Hon. Lady John Scott.

ANGUS CUMMING.

The original copies have no printer or publisher's name, but the title is followed by two leaves of letterpress, containing a long list of upwards of 340 subscribers (of whom the half were of the name of Grant), several of them subscribing for two and four copies of the work. In the Preface Cumming says, "The Publisher follows the profession of his forefathers, who have been for many generations Musicians in Strathspey;" and states that he had spent several years in forming this collection.

In another edition, bearing the following title, the list of subscribers and preface are suppressed:—

"A Collection of Strathspeys, or Old Highland Reels. By Angus Cumming, at Grantown in Strathspey. With a Bass for the Violoncello, Harpsichord, or Piano Forte. Glasgow, printed and sold by James Aird, at his music shop in New

Street. Where may be had, a Collection of Scots Reels, Minuets, &c. by John Riddell, Musician in Ayr, price 5s. A Selection of Favourite Scots, English, Irish, and Foreign Airs, Adapted to the Fife, Violin, or German Flute, in a Neat Octavo Voll., price 3s. Clagget's 6 Easy Duets for 2 Ger. Flutes or Violins. Op. 6th, 3 sh. Favourite Scots Medleys, each 6d. With great variety of Music or Musical Instruments at the London prices. Musical Instruments repaired or lent out per month or quarter. Graved by J. Johnson, Edinburgh." Oblong folio, pp. 20.

DANIEL DOW.

"A Collection of Ancient Scots Music, for the Violin, Harpsicord, or German Flute, never before printed, consisting of Ports, Salutations, Marches or Pibrachs, &c. By Daniel Dow. Edinburgh: Printed for and sold by the Publisher, and to be had at the Music shops in Town and Country. Price 10s. 6d." James Johnson, sculpt. Edinr. Oblong folio, pp. 46, with list of subscribers, and dedication to the Duchess of Athole.

✓ "Thirty-seven New Reels and Strathspeys, for the Violin, Harpsichord, Pianoforte, or German Flute. Composed by Daniel Dow. Entd. Stat. Hall. Price 2s. Edinburgh: Printed and sold by N. Stewart, at his music shop, Parliament Square, where may be had, Scots Songs with Symphonies; each Book 2s. 6d." (J. Johnston, sculpt.) Oblong 4to, pp. 26. *Circa 1780*

JOHN RIDDELL, AYR—circa 1776.

"A Collection of Scots Reels, or Country Dances and Minuets, with two particular Slow Tunes, with a Bass for the Violin, Violincello, or Harpsichord. Composed by John Riddle at Ayr, and Sold by Himself there; likewise by Mr

Robt. Bremner in Edin^r., also at his shope at the Harp and Hautboy, opposite Sumersset House, in the Strand, London. Price 5s. Enter'd Stationers Hall.

Wm. Edward, Sculpt^r. }
Dun. Cameron Prints it. } Edin^r."

Oblong 4to, pp. 45. This is the first edition of the Collection described at page lxix.

According to a note by the Editor of the Ballads and Songs of Ayrshire, "old John Riddell" had a small salary from some gentlemen of note in the county, and had several pupils who obtained local celebrity. In stating that "Riddell was blind, it is believed, from infancy," (p. v.), this probably is not correct.

ANONYMOUS COLLECTION—circa 1776. ✕

"A Collection of Airs, &c. for the Violin or German Flute, with a Bass for the Violoncello or Harpsichord, taken from the best Masters, and published in Six numbers. Each number consists of sixteen pages, price One Shilling. To be had at the shop of Tho^s. Phinn, Engraver, Luckenbooths.

"N.B.—As the Person who has collected the above Numbers has avoided inserting any one Air found in other Collections of the kind, and has been carefull of his choice, only adding a few Scots tunes in his own taste, with some Airs of his Composition, it is hoped this Collection will meet with a favourable reception."

Oblong 4to. Query, by General Reid? The copy I have extends only to page 48, or equal to three numbers; and I cannot ascertain whether it was ever completed.

x *ed. by Stewart's Collection of Catches*

STEWART'S COLLECTION OF CATCHES—1780.

"A Collection of Catches, Canons, Glees, Duettoes, &c. Selected from the works of the most eminent Composers,

antient and modern. Edinburgh; printed for N. Stewart, and sold at his music shop, Parliament Close. Where may be had,

✓ 3 books of Scots Songs, with Symphonies, each 2s. 6d.

A New Collection of Strathspey Reels, 5s.

M'Lean's Scots Tunes, with Variations, 5s."

In oblong 4to, pp. 112. The dedication, "To the Catch Club, instituted at Edinburgh June 1771," by the publisher, N. Stewart, is dated Edinburgh, June 1780.

NIEL GOW'S COLLECTIONS—1782—1809.

"A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord, most humbly dedicated to her grace, the Dutchess of Athole. By Niel Gow, at Dunkeld. Edinburgh, printed for the Author, and sold by Corri and Co., Music sellers to Her Majesty." Folio, pp. 36.

"A Second Collection, &c. Dedicated (by permission) to the Noblemen and Gentlemen of the Caledonian Hunt." Edinburgh, printed for Corri and Sutherland, &c. Pp. 36.

"A Third Collection of Strathspey Reels, &c., for the Pianoforte, Violin, and Violoncello. Dedicated to the Most Noble, the Marchioness of Tweeddale. By Niel Gow, at Dunkeld. Price 6s. Edinburgh, printed for the Author, and to be had of him, at Dunkeld; Nath. Gow, Baillie Fyffe's Close, Edinburgh; John and Andrew Gow, No. 60 King's Street, Golden Square, London." Pp. 36.

William, John, and Andrew Gow, all sons of Niel Gow, gave early indications of musical talent, but were eclipsed by their younger brother Nathaniel, who was born at Inver, 28th May 1766. John and Andrew, it appears from the above title, had settled in London as music-sellers; and it will be seen, from some of these publications, that Nathaniel also carried on business in Edinburgh for some years. An-

other edition of this Third Collection has "Edinburgh, printed and sold by N. and M. Stewart, Music sellers, 37 South Bridge, &c. Where may be had M'Glashan's First and Third Collection of Strathspey Reels, &c."

"A Fourth Collection of Strathspey Reels, &c., for the Pianoforte, Violin, and Violoncello, dedicated to the Right Honourable the Earl of Eglintown, by Niel Gow, at Dunkeld. Entered at Stationers' Hall. Price 6s. Edinburgh, printed by Gow and Shepherd, Music sellers, No. 41 North Bridge Street; to be had of the author at Dunkeld, and John Gow, No. 31 Carnaby Street, Golden Square, London, where all the author's Reels may be had. J. Johnson, sculpt., Edinburgh." Folio, pp. 36. On the last page is this intimation, "And [I] add, for the information of those who wish to possess themselves of my Reels, or what is called GOW'S REELS, that the books I have published are five in number, and are as follows:—

A Collection (my first) of Strathspey Reels, dedicated to the Dutchess of Athole. Price 6s.

A Second Collection of Strathspey Reels, dedicated to the Caledonian Hunt. 6s.

A Third Collection of Strathspey Reels, dedicated to the Marchioness of Tweeddale. 6s.

A Complete Repository of the Original Scotch Slow Strathspeys and Dances, dedicated to the Dutchess of Gordon. 7s. 6d.

And the Fourth Collection, dedicated to the Earl of Eglintown. 6s."

Another edition of this Fourth Collection has on the title, "Edinburgh, printed by Gow and Sutherland, 16 Princes Street."

A Fifth Collection, by Neil Gow and Sons, "Edinburgh, printed for Gow and Sutherland," appeared subsequently to 1808. The date is ascertained by the reference on the title-page to CROMEK'S *Reliques of Burns*, which was published in the year 1808.

"Sixth Collection of Strathspeys, Reels, &c. Dedicated

to the Marchioness of Huntly." Price 8s. Published 1822. Pp. 36.

"Part Second of the Complete Repository of Original Scots Slow Tunes, Strathspeys, and Dances. Dedicated to the Duchess of Buccleuch." Price 8s. Pp. 38.

"Part Third of Ditto. Dedicated to the Countess of Loudoun and Moira." Price 8s. Pp. 38.

"Part Fourth of Ditto. Dedicated to the Nobility and Gentry of Scotland." Price 8s. Pp. 38.

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

"The Beauties of Neil Gow, being a Selection of the most favourite Tunes from his First, Second, and Third Collections of Strathspeys, Reels, and Jigs, chiefly comprising the Compositions of Neil Gow & Sons. (The Dances arranged as Medleys). All of which are adapted for the Harp, Pianoforte, Violin, and Violoncello. Respectfully dedicated to the Noblemen and Gentlemen of the Caledonian Hunt, by Nathaniel Gow. Entd. Stat. Hall. Price 6s. Edinburgh: Published and sold by Alex. Robertson, 39 Princes Street," &c. Part 1st, pp. 38; part 2d, pp. 38; part 3d, pp. 38—all folio.

"The Vocal Melodies of Scotland. Dedicated to his Grace the Duke of Buccleugh and Queensberry. Arranged for the Pianoforte, or Harp, Violin, and Violoncello, by Nathaniel Gow. Entd. Stat. Hall. Edinburgh: Printed and sold by A. Robertson, 39 Princes Street." In three parts, at 8s. each, and 36 pages each.

1823 "The Ancient Curious Collection of Scotland, consisting of Genuine Scotch Tunes, with their Original Variations, with Basses throughout for the Pianoforte, or Harp, Violin, and Violoncello. Dedicated to Sir Walter Scott, Bart., by Nathaniel Gow. Entd. Stat. Hall. Price 8s. Edinburgh:

Published by Robertsons, 39 Princes Street." 1823. Folio, pp. 36.

"A Select Collection of Original Dances, Waltzes, Marches, Minuets, and Airs. Respectfully dedicated to the Most Noble the Marchioness of Queensberry. Many of which are composed, and the whole arranged for the Pianoforte and Harp, by Nath. Gow. Entd. Stat. Hall. Price 8s. Edinburgh: Published by Alexander Robertson & Co., 39 Princes Street." Folio, pp. 36.

"A Collection of Airs, Reels, and Strathspeys, being the Posthumous Compositions of the Late Neil Gow, Junr. Arranged for the Pianoforte, Harp, Violin, and Violoncello. Gratefully dedicated to the Right Honourable the Earl of Dalhousie, by his much obliged servant, Nathaniel Gow. Entd. Stat. Hall. Price 6s. Edinburgh: Published and sold by Alex. Robertson & Co., 39 Princes Street." Folio, pp. 22. Published 1849. There is a Memoir of Neil and Nathaniel that accompanies the work.

The Works of Neil Gow and Sons, and Nathaniel Gow, consist of—

- 6 Collections of Reels, &c.
- 4 Parts of the Repositories.
- 3 Parts of the Beauties of Neil Gow.
- 3 Parts of the Vocal Melodies of Scotland.
- 1 Ancient Curious Collection of Scotland.
- 1 Select Collection of Original Dances.
- 1 The Posthumous Compositions of Neil Gow, jun.

In all 19 Parts, goes under the name of Neil Gow & Sons Works.

The following Collections were published by Nathaniel Gow towards the close of last century:—

"A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord, containing the most approved

Old and the most fashionable New Reels, some of which are composed, and others with additions, by Nathl. Gow. To which are added, a few favourite Irish Airs. Price 6s. Printed by Corri Dussek & Co., Music-sellers to the Royal Family, No. 69 Dean Street, Soho, No. 28 Haymarket, London; No. 8 South St Andrew Street, and 37 North Bridge, Edinburgh. N.B.—All the original tunes in this Collection are entered in Stationers' Hall, according to act of Parliament. J. Johnson, sculpt." Folio, pp. 36.

"New Strathspey Reels for the Pianoforte, Violin, and Violoncello. Composed by a Gentleman, and given with permission to be published by Nathl. Gow. Price 5s. Edinburgh: Printed and sold by N. Stewart & Co." Folio, pp. 24. (On Mr Wighton's copy is written "Composed by the Earl of Eglintoun.")

"A Collection of much-admired Marches, Quick-steps, Airs, &c. Composed by a Lady, and very generously given (with permission to be published) to her much obliged and very humble servant, Nath. Gow. Price 2s. 6d. Entd. Stat. Hall. Edinburgh: Printed and sold by N. Stewart & Co., Music-sellers, No. 37 South Bridge, where may be had all the different Collections of Reels, by Gow, M'Glashan, &c." Johnson, sculpt. Folio.

"A Collection of entirely Original Strathspey Reels, Marches, Quick-steps, &c. for the Pianoforte, Violin, German Flute, &c. &c., by Ladies resident in a remote part of the Highlands of Scotland. N.B.—Corrected by Nath. Gow. Pr. 5s. To be had of Gow & Shepherd, and of the principal Music-sellers in Town and Country." Johnson, sculpt. Folio, pp. 24.

"A Complete Collection, of Original German Valtz, for the Pianoforte or Violin and Violoncello, with a Second Violin Accompaniment. Dedicated to Lady Charlotte Camp-

bell, by Nath. Gow. Price 6s. Entered at Stationers' Hall. Edinr., printed for Gow & Shepherd, No. 16 Princes Street. Where may be had, Petrie's New Reels, Miss Sitwell's Reel, and every Foreign and London publication, &c. &c. J. Johnson, sculpt. N.B.—A Second Collection will be published soon." Folio, pp. 24.

"A Complete Repository of Old and New Scotch Strathspey's, Reels, and Jigs, adapted for the German Flute. Edinburgh: Printed and sold by Gow & Shepherd, No. 40 Prince's Street." Oblong 4to, pp. 48, including two pages with Index. Price 5s.

Book Second, same title-page, pp. 50. 5s.

MALCOLM M'DONALD'S REELS.

The Collection, mentioned at the foot of page lxix., in other copies has this imprint: "Edinburgh, printed for the Author, and sold by all the Music shops in Town and Country. Price 2s. 6d." It was followed by three others, viz. :—

"A Second Collection of Strathspey Reels, &c. With a Bass, &c. Dedicated to the Right Hon. the Earl of Breadalbane. By Malcolm M'Donald, corrected by Niel Gow, at Dunkeld. Edinburgh, printed by Corri and Sutherland, where may be had Gow's First and Second Set of Reels." Folio, pp. 13.

"A Third Collection of Strathspey Reels, &c. (same as first and second collections). Dedicated by permission to Miss Drummond of Perth, by Malcolm M'Donald, at Dunkeld. Price 2s. 6d. Edinburgh, printed for the author, and sold by Corri and Co., Johnson and Co., R. Bryson, and all the Music sellers in Town and Country. J. Johnson, sculpt." Some copies have in the title, "Edinburgh, printed for J. Brysson, &c. Price 3s." Folio, pp. 12.

“A Fourth Collection of Strathspey Reels, &c. (same as above). Dedicated to the Right Honble. the Countess of Breadalbane, by Malcolm M'Donald, at Dunkeld. Price 3s. Edinburgh, printed for the Author, and to be had at Gow & Shepherd's.” Folio, pp. 13.

CORRI'S COLLECTIONS.

One of Corri's most important publications is, “A Select Collection of the most admired Songs, Duets, &c., from Operas of the highest esteem, and from other works, in Italian, English, French, Scotch, Irish, &c. In Three Books. By Dominico Corri. Edinburgh, printed for John Corri, sold by him, and by C. Elliot, Parliament Square.” 3 vols. folio.

“A Select Collection of Forty of the most favorite Scots Songs. With introductory and concluding symphonies, proper graces peculiar to their character, and accompaniments for the Pianoforte. By D. & N. Corri. The fourth Edition, with additions and improvements, price 7s. 6d., folio. Edinr., printed and sold by N. Corri, &c., at his Concert Room, head of Leith Walk.”

M'INTOSH'S REELS, &c.—1793.

The Collection, described at page lxxv., folio, pp. 39, was continued by the publication of “A Second Book of Sixty-eight new Reels and Strathspeys.”

✓ And by “A Third Book of Sixty-eight new Reels and Strathspeys, &c., compiled and composed by Robert M'Intosh, and dedicated to Mrs Oswald of Auchincruive. Price 7s.” Folio, pp. 39.

✓ “Airs, Minuetts, Gavotts, and Reels. Mostly for two Violins, and a Bass for the Violoncello or Harpsichord. Composed by Robert Macintosh. Opera first. Price 7s. 6d. To which is added a Solo, intended as a Specimen of a set

of Solos for the Violin, which the Author purposes to publish afterwards. Edinburgh; printed for the Author, and sold at his house in Advocate's Close, and at Corri & Sutherland's, and the other Music shops. J. Johnson, sculpt., Edinburgh." Folio, pp. 40.

"Sixty-eight New Reels, Strathspeys, and Quick Steps; also some Slow Pieces, with Variations, for the Violin and Pianoforte, with a Bass for the Violoncello or Harpsichord. Composed by Robert Mackintosh, and Dedicated, by permission, to the Honourable Mrs Campbell of Lochnell. Entd. in Stationers' Hall. Price 6s. Where may be had, at the undermentioned places, the Author's first Book of Airs, Minuets, Reels, &c. Printed for the Author, and to be had at his house, Skinner's Close, & of all the Music sellers in Edinburgh; A. Macgowan, Glasgow; & Longman & Brodrip, London." Folio, pp. 39.

"A 3rd Book of Sixty-Eight New Reels and Strathspeys, also above forty old Famous Reels. For the Violin and Pianoforte, with a Bass for the Violoncello or Harpsichord. Compiled & Composed by Robert Mackintosh. Dedicated, by permission, to Mrs Oswald of Auchincruive. Entd. in Stationers' Hall. Price 7s. May be had at the undermentioned places the Author's 1st & 2nd Book of Airs, Minuets, Reels, &c. Printed for the Author, and to be had at his house, Skinner's Close, & of all the Music sellers in Edinburgh; A. Macgowan, Glasgow; & Longman & Brodrip, London." Folio, pp. 39.

"A Fourth Book of New Strathspey Reels, also some Famous old Reels, for the Pianoforte or Harp. Dedicated, by permission, to her Grace the Dutchess of Manchester. Compiled and Composed by Robert Mackintosh. Entd. at Stationers' Hall. Price 8s. London; printed for the Author, 3 Little Vine Street, Piccadilly, by Lovenu and Mitchell,

Music Sellers to his Royal Highness the Prince of Wales, No. 29 New Bond Street."

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

NAPIER'S COLLECTIONS—1790—1792.

It may be added, that the first volume of this Collection, published in February 1790 by William Napier, music-seller in the Strand, contains 81 Songs, the Airs harmonised by four professional Musicians—Dr S. Arnold, William Shield, Thomas Carter, and F. H. Barthelemon. The Harmony consists of a figured bass for the Harpsichord, with a Violin Accompaniment. The second volume contains 100 Songs, the whole of the Airs harmonised by Joseph Haydn; but in neither volume are there any Symphonies. This Second volume, "Printed for William Napier, Music seller to their Majesties, No. 9 Great Queen Street, Lincoln's Inn Fields," [1792], has an engraved frontispiece by Bartolozzi, from a design by W. Hamilton, R.A.

"A Selection of Original Scots Songs, in Three Parts. The Harmony by Haydn. Dedicated by permission to Her Majesty. Vol. III., price 26s. London; printed for Willm. Napier, Music seller to their Majesties, No. 49 Great Queen Street, Lincoln's Inn Fields. Neele, sc. Strand. The above vol. may be had, in four separate Numbers, at 7s. each. Entered at Stationers' Hall."

✓ "Napier's Selection of Dances and Strathspeys, with new and appropriate Basses, adapted for the Pianoforte, Harp, &c., price 10s. 6d. Entd. Stationers' Hall. Printed for Wm. Napier, Music Seller, and Musician in Ordinary to his Majesty, Lisle Street, Leicester Square. Where may be had, Napier's Three Volumes of Scots Songs. The Harmony by Haydn and other eminent Composers." Folio, pp. 36.

“Died lately at Somerston, Mr William Napier, in the 72d year of his age. He was distinguished for his musical skill, and for the beautiful selections of Scotch Ballads which he edited. For many years he belonged to his Majesty’s Band, and to the professional concert, but was obliged to retire on account of the gout in his hands, to which he became a victim.”—See Scots Magazine, August 1812, pp. 648.

URBANI’S COLLECTIONS—1792, &c.

The notice of Urbani’s works, at page lxxvii., is by no means complete; and the publication of Book I. should be referred to 1792, or the beginning of 1793. In a letter, dated 2d May 1793, a request is made to a lady, by a friend of the writer, to purchase for her “a copy of Urbani’s new publication of Songs, at Corri’s or any other Music shop.” Book II., dedicated to Lady Catherine Douglas, has a portrait of Allan Ramsay and the same imprint as the first, and contains pp. 50. Book III. is dedicated to the Hon. Lady Carnegie. Edinburgh, printed and sold by Urbani and Liston, 10 Princes Street, pp. 54. Book IV. is entitled “A Selection of Scots Songs,” &c., and is dedicated to the Right Hon. Lady Lucy Ramsay, with the same imprint as Book III. Books V. and VI., completing the work, were published together, as “A Select Collection of Original Scotch Airs; with Verses, the most part of which were written by the celebrated Robert Burns.” The imprint is the same; and the dedication, to the Duchess of Bedford, is dated from Edinburgh, February 1, 1804. The Words and the Music are printed on opposite pages, and each extend to pp. 59.

A new edition of this Collection bears “Edinburgh, printed and sold by John Sutherland,” as four volumes in three, the first corresponding with Books I. and II.; the

second with Books III. and IV. ; the third and fourth in one, with Books V. and VI., retaining, in this volume, the original dedication to the Duchess of Bedford. In this Collection, as Mr Graham remarks, "The Melodies were harmonised by Urbani, with an accompaniment for the Pianoforte, the Harmony filled up in notes for the right hand ; and the first four volumes have, besides, Accompaniments for Two Violins and a Viola, all printed in score, along with the Voice part. Each song has introductory and concluding Symphonies. Urbani's Selection is remarkable in three respects—the novelty of the number and kind of instruments used in the Accompaniments ; the filling up of the Pianoforte Harmony ; and the use, for the first time, of introductory and concluding Symphonies to the Melodies."

"A Favourite Selection of Scots Tunes, properly arranged as Duettos, for Two German Flutes or Two Violins, by P. Urbani. Book 1st, price 5s. N.B.—The first part arranged to play as Solos, price 3s. Edinburgh: Printed and sold by Urbani and Liston. Entd. Stat. Hall." Oblong 4to, pp. 24.

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

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

THE EDINBURGH COLLECTION OF CATCHES.

"A Collection of Catches, Canons, Glees, Duettos, &c. Selected from the Works of the most eminent Composers, Antient and Modern. Vol. I. Edinburgh: Printed for J. Sibbald, Parliament Square, and Messrs Corri and Sutherland, Music sellers to Her Majesty. J. Johnson, sculpt., Edin^r." 4 vols. oblong 4to, each volume containing pp. 112. The first volume of this Collection is a republication of that

of Stewart, in 1780, described *supra*, p. xcv. The imprint in some copies was changed to "Edinburgh, printed for J. Sibbald & Co., and sold at their Circulating Library, Parliament Square." A still later edition of the same Collection has this imprint: "Edinburgh, printed and sold by Gow & Shepherd, Music sellers, No. 41 North Bridge, price 8s. 6d." There is also an edition of the first two volumes: "Printed and sold by John Watlen, Music seller, 34 North Bridge. Price 8s. 6d."

EDINBURGH COLLECTION OF DUETTS. *entre 1792-7*

"A Collection of Duets for Two German Flutes or two Violins. Selected from the best Authors, and containing many scarce and valuable pieces. By a Society of Gentlemen. Price 4s. 6d. Edinr.: Printed and sold by J. Brysson, Music seller, Cross, where may be had, The Scots Musical Museum in Four Volumes, each Volume consisting of 100 Scots Songs, each Vol. 6s.—24s." In oblong 4to, pp. 60.

AIRD (JAMES).

"A Selection, &c." See p. lxix. This collection, in place of three, consists of six volumes. It was twice republished by Aird's successor, under the following titles:—

"A Selection of Scotch, English, Irish, and Foreign Airs, adapted for the Fife, Violin, or German Flute. Vol. I. Humbly dedicated to the Volunteer and Defensive Bands of Great Britain and Ireland. (Glasgow Musical Circulating Library.) Printed by J. McFadyen, Glasgow. Price 3s. 6d. Where may be had the other Five Volumes."

The same engraved title serves for each of the six volumes, the number of the volume being filled in with the pen. In small oblong 8vo. Vol. I., pp. 74; Vol. II., pp. 80; Vol. III., pp. 155 to 233; Vols. IV., V., and VI., each pp. 80.

Except the last volume, which ends with 181, the other volumes have each 200 Airs.

“Aird’s Selection of Scotch, English, Irish, and Foreign Airs, adapted to the Fife, Violin, or German Flute. Glasgow, printed and sold by J. M’Fadyen.” Volumes First to Fifth, small oblong 8vo.

“Aird’s 6th and Last Volume of Scotch, English, Irish, and Foreign Airs, adapted for the Fife, Violin, or German Flute. Glasgow, printed and sold, with the other 5 volumes, by J. M’Fadyen, Music seller and stationer, Willson Street, &c. G. Walker, sculpt.” Pp. 80.

ANDERSON (JOHN).

✓ “A Selection of the most approved Highland Strathspeys, Country Dances, English and French Dances, with a Harpsichord & Violoncello Bass. Dedicated to the Gentlemen of the Musical Society of Greenock. By John Anderson. Edinburgh: Printed for the Author, and sold by Corri and Sutherland, Music-sellers to her Majesty, and by all Music and Booksellers in Scotland. Price 6s. J. Johnson, sculp.” Folio, pp. 36, and 105 tunes.

BOWIE (JOHN).

✓ “A Collection of Strathspey Reels and Country Dances, with a Bass, &c. Dedicated to the Countess of Kinnoul. By John Bowie, at Perth. Edinburgh, printed for the Author.” Folio, pp. 35.

BUTLER (T. H.)

✓ “A Select Collection of Original Scottish Airs, arranged for one and two voices. With Introductory and Concluding Symphonies, for the Flute, Violin, and Pianoforte. By T. H. Butler.” (Entd. Stationers’ Hall. Folio, price 8s.) Most

respectfully Dedicated to the Right Hon^{ble}. the Earl of Cassilis. (His Lordship's arms engraved on the title-page.) Printed and sold by Muir, Wood, & Co., Music-sellers, Edinburgh, and A. Macgown, Glasgow. 25 pages with music, 25. with words, 25 Airs, and 49 Songs.

CAMPBELL (ALEXANDER).

“Sangs of the Lowlands of Scotland, carefully compared with the original editions, and embellished with characteristic designs composed and engraved by the late David Allan, Esq., Historical Painter. Edinburgh: printed and sold by Andrew Foulis, Strichens Close, High Street, 1799.” 4to, pp. 222.

This collection, which scarcely comes within the scope of the present List, is connected with a work entitled “An Introduction to the History of Poetry in Scotland; together with a Conversation on Scottish Song, by Alexander Campbell.” Edinburgh, 1798, 4to. At the end of the volume is advertised “Twelve Songs set to Music,” by the same author. He was employed by the Highland Society to collect Highland Airs, and the result of his Tours for that purpose appeared in two volumes in folio, under the title of “Albyn's Anthology,” 1816 and 1818.—Campbell was born in 1764, and died at Edinburgh in 1824. A notice of his life is contained in Chambers's Scottish Biography, vol. i. p. 463.

CAMPBELL (JOSHUA).

✓ “A Collection of New Reels and Highland Strathspeys, with a Bass for the Violoncello or Harpsichord, by Joshua Campbell. A number of which are his own Composition. Glasgow, printed for the Author, and sold at the Music shops in Edinburgh and Glasgow. Price 5s. 6d. J. Johnson, sculpt. Edin.” Folio, pp. 48.

✓ “A Collection of Favourite Tunes, with New Variations, adapted for the Violin and German Flute, with a Bass for the Violoncello, and Thorough Bass for the Harpsichord, by Joshua Campbell. Glasgow, printed for” (the rest cut off in the binding). Oblong 4to, pp. 81.

CLAGGET (WALTER). 1795

✓ “A New Medly Overture, consisting entirely of Scots Tunes and Thirty-Six of the most favorite Scots Airs, to which is added the favorite air of Chivey Chase, all with Variations for two Violins or two German flutes and a Violoncello, also adapted to the Pianoforte. The Airs selected and the Variations composed by Walter Clagget. Entd. Stat. Hall. Edinburgh, printed for the Author, and to be had at all the Music shops.” (Engraved by George Walker). Folio, pp. 28.

The Part for the Second Violin or Flute is published separately, with title-page same as above ; folio, pp. 12.

Clagget's Scots Tunes for the Pianoforte or Flute, price 6s.

In a list of favourite music, sold by J. M'Fadyen, at the Glasgow Musical Circulating Library, we find “Six Solos and Six Scots Airs, with Variations for the Violin or Violoncello, with a Thorough Bass for the Harpsichord. Composed by Walter Clagget. Opera, 2do. London, printed for the Author, and sold by him at the Sedan Chair, Great Hart street, Covent Garden, and Messrs Thompson & Sons in St Paul's Church yard.” Folio, pp. 39.

CLARK (JOHN).

✓ “A Collection of New Strathspey Reels and Country Dances, with a Bass for the Violoncello or Harpsichord. Dedicated to the Musical Society of Perth. Composed by John Clark, Perth. Entd. Stat. Hall.” Folio, pp. 21.

CLARKSON (JOHN).

✓ “Clarkson’s Musical Entertainment, being a Selection of various Tunes and Pieces of Music, adapted for the Piano-forte or Harpsichord. London: Published for the Author; to be had at his House, Carrubber’s Close, Edinburgh. Price 3s. 6d.” Folio, pp. 20.

Died at St Andrews, 20th January 1812, “Mr John Clarkson, many years an eminent Teacher of Dancing there, and at Kirkaldy, Cupar, and Dunfermline.”—(Scots Mag. 1812, p. 158.)

CLARKSON (JOHN), JUNIOR.

✓ “A Complete Collection of much-admired Tunes, as Danced at the Balls & Public’s of the late Mr Strange. Purchased and arranged for the Pianoforte, and respectfully Dedicated to his Scholars, by John Clarkson, Junr., Teacher of Dancing, Edinburgh. Edinburgh: Printed and sold by J. Hamilton, 24 North Bridge street, opposite the Post Office.” Folio, pp. 50. Price 10s. 6d.

COOPER (ISAAC).

✓ “A Collection of Reels, by Isaac Cooper of Banff.” Published about 1783; advertised on the last page of Aird’s third Glasgow Collection. Price 3s.

DALE (JOSEPH).

“Dale’s Collection of Sixty favourite Scotch Songs, taken from the Original Manuscripts of the most celebrated Scotch Authors and Composers, properly adapted for the German Flute. Book II., price 5s. London; printed for J. Dale, No. 19 Cornhill, and the corner of Holles Street, Oxford Street.” Oblong 4to.

“Dale’s Collection of Duets for two performers on one Piano Forte, by the most celebrated Composers.” Folio, in four books, and containing six tunes. A list of “Music published by Joseph Dale, Piano Forte maker to his Royal Highness the Prince of Wales,” prefixed to one of these books, has the date 1809.

DANIEL (JAMES).

“A Collection of Original Music, consisting of Slow Airs, Strathspeys, Reels, Quadrilles, Waltzes, Hornpipes, &c. Adapted for the Pianoforte, or Violin and Violoncello. By a Citizen. Aberdeen: Engraved and printed and published by James Daniel, Engraver, &c.” Folio, pp. 39.

DING (LAWRENCE). *approx. 1780.*

“The Anacreontic Museum, or, Thirty Select Catches, Canons, Glees, &c. (from the works of the most eminent Masters). Inscribed to all Catch Clubs and Practitioners of Music; by Lawrence Ding, Φιλο-ἁρμονια, Editor of the Songster’s Favourite and Scholar’s Assistant. Edinburgh: printed for and sold by the Editor, at his house, first entry within the Netherbow, north side, and at the Music Shops of Messrs R. Bremner, Stewart and Co., &c.” Oblong 8vo, pp. 16.

DUFF (CHARLES).

✓ “A Collection of Strathspey Reels, Jigs, &c., with a Bass for the Violoncello or Harpsichord. To which is added Four Minuets, Four Marches, in 3 Parts. Dedicated (by permission) to his Grace the Duke of Athole. By Charles Duff, Dundee. Price 6s. Edinburgh: N. & M. Stewart & Co., Corri & Co., Johnson & Co., R. Ross, and J. Brysson; and by A. M’Gowan, Glasgow; and Longman & Broderip, London. J. Johnson, sculpt. N.B.—The Tunes marked

J. M'D. are composed by Mr Jno. M'Donald, late Dancing-Master, Dundee." Folio, pp. 36.

ELOUIS (J.)

"First Volume of a Selection of Favorite Scots Songs, with Accompaniments for the Harp or Pianoforte, which may be performed on these Instruments either with the Voice or without it, as Familiar Lessons; to which are added Several Airs, with Variations. Composed and Respectfully Dedicated, by permission, to the Right Honorable Lady Montgomerie, by J. Elouis. Ent^d. at Sta. Hall. Price each vol. One Guinea. Edinburgh: Sold by Messers Gow & Shepherd; Messers Muir, Wood, & Coy., Music-sellers; and by Robt. Birchall, at his music warehouse, No. 133 New Bond Street, London. The music is engraved by J. Johnson, and the letterpress by Oliver & Co. Every copy is signed by the Author and Proprietor, J. Elouis." Folio. The words and music are printed on opposite pages. The former, pp. 49; the latter, 51; also pp. 11, with 3 Airs (without the words) repeated with Variations, and a Glossary. In the preface it is said,—“There is *not one* Edition of *Scottish Songs* in which lines with two, three, and sometimes four syllables *too much or too little* are not frequently to be met with. The troublesome and ungrateful task of restoring the verses to their proper measure, by retrenching or adding words to the defective lines (without encroaching upon the sense), was undertaken by Mrs Elouis, the author's wife. It can now be safely asserted that there is *no other* selection of *Scottish Songs* but this, in which the verses, from being uniformly correct, *always* suit their respective airs.”

“Second” Volume of a selection of Favorite Scots Songs, &c. “Dedicated to the Right Honorable the Earl of Eglington,”—in other respects the title same as the first vol. Pp.

50 with words, and 50 music; and 7 pp. with 3 tunes with variations. Each vol. contains 50 *Airs* with the words, besides the *Airs* with variations. Published by subscription. The Queen and thirteen others of the Royal Family are amongst the subscribers. The advertisement to the second volume is dated 1807.

GOW (JOHN AND ANDREW).

✓ "A Collection of Slow *Airs*, *Strathspeys*, and *Reels*, with a Bass for the *Violoncello*, *Harpichord*, or *Pianoforte*. Dedicated by permission to the Highland Society of London, by Jno. and Andw. Gow. London; printed and sold by Wm. Campbell, No. 8 Dean Street, Soho; and to be had of the Authors, No. 60 King Street, Golden Square, price 7s. 6d." Folio, pp. 36.

GRANT (DONALD).

✓ "A Collection of *Strathspey Reels*, *Jigs*, &c., for the *Pianoforte*, *Violin*, and *Violoncello*. Dedicated to Mrs Col. Grant. By Donald Grant. Price 8s. 6d." (Folio, pp. 38; 121 Tunes, 76 original.) "Edinburgh, printed for the Author at Elgin, and Mr Gow, Edinburgh, and Mr Davie, Aberdeen."

GUNN (JOHN).

✓ "Forty favorite Scotch *Airs*, adapted for the *Violin*, *German Flute*, or *Violoncello*, with the phrases mark^d., and proper fingering for the latter instrument; being a Supplement to the Examples in the Theory and Practice of fingering the *Violoncello*. By John Gunn." Ent. Stat. Hall. Price 7s. 6d. Folio. London.

Gunn was the author of other works—"The Art of playing the *German Flute* on new principles, price 10s. 6d.;"

also, "The School for the German Flute, Part. I., 5s.," are advertised along with his Forty Scotch Airs, on the title-page of "The Theory and Practice of fingering the Violoncello, &c., by John Gunn, Teacher of the Violoncello. The second edition. London, printed for the Author, and sold by him, at No. 1 Bennet Street, Rathbone Place, and by Preston, &c." Folio, pp. 64.

Another work which he published was, an "Historical Enquiry respecting the performance on the Harp in the Highlands of Scotland, from the earliest times until it was discontinued, about the year 1734. Drawn up by desire of the Highland Society of Scotland, and published under its patronage, by John Gunn, F.A.S.E., &c." Edinburgh, 1807, large 4to, pp. 112, with three engravings of Queen Mary's Harp and the Caledonian Harp. The Author announces, in a postscript, his intention of publishing a much more detailed work; but it never appeared.

HAMILTON (JOHN).

"A Choice Collection of Scots Reels, or Country Dances, and Strathspeys, with a Bass for the Violoncello or Harpsichord. Edinburgh, printed and sold by J. Hamilton, North Bridge. Price 3s." Oblong 4to, pp. 40.

✓ "The Caledonian Museum, containing a favorite Collection of Ancient and Modern Scots Tunes, adapted to the German Flute or Violin. Book III. Price 3s. Edinburgh: J. Hamilton, 24 North Bridge Street." Oblong 4to. From page 52 to 75 inclusive, containing 100 Airs.

Hamilton died in 1814. See note to Song 592, p. 537.

JENKINS (GEORGE).

"Eighteen Airs for Two Violins and a Bass, dedicated (by permission) to her Grace the Duchess of Athol, by George

Jenkins. Price 3s. N.B.—To render this work useful for Harpsichord performers, the first Violin and Bass are put in Score. Printed for and sold by J. Brysson, at his Music shop, Edinburgh." Oblong folio, pp. 9.

✓ "New Scotch Music, consisting of slow Airs, Strathspeys, quick Reels, Country Dances, and a Medley on a new plan, with a Bass for a Violoncello or Harpsichord. Dedicated by permission to his Royal Highness the Prince of Wales. Composed by George Jenkins, Teacher of Scotch Dancing. Price 10s. 6d. To be had of the Author, No. 125 High Holborn, Bloomsbury." Folio, pp. 70.

In the list of New Music, published by George Goulding, (upon the last page of Sir Adam Gordon's Psalms, with music by Drs Arnold and Calcott, in 1791), we find "Jenkins's Thirty Highland Airs, price 5s."

LEBURN (ALEXANDER).

✓ "A Collection of Strathspey Reels, &c., with a Bass for the Violoncello or Harpsichord. Dedicated, by permission, to Mrs Moncrieff of Reedie, by Alex. Leburn, Auchtermuchty. Price 2s. 6d. Edinr., Johnson & Co." Folio, pp. 12.

MACDONALD (JOHN).

"Nine Minuets for the Harpsichord or Pianoforte. Composed by John M'Donald, Teacher of Dancing in Dundee. Dedicated to her Grace the Duchess of Athole." Oblong 4to, pp. 11.—See under Duff (Charles), p. cxix.

M'FADYEN (JOSEPH).

✓ "The Repository of Scots and Irish Airs, Strathspeys, Reels, &c. Part of the Slow Tunes adapted for two Violins and a Bass, others with variations. The whole with improved

Bass for the Harpsichord or Pianoforte. Most respectfully Dedicated to the Right Hon^{ble}. Lady Montstewart. Vol. 1st, price 6s.; bound, 7s. 6d. Glasgow; J. M^cFadyen." Oblong 4to. 64 pages with Slow Airs, and 64 of Strathspey Reels, &c.; in all 128 pages.

MACINTOSH (ABRAHAM).

✓ "Thirty New Strathspey Reels, &c., with a Bass for the Violoncello or Harpsichord. Composed by Abrm. Macintosh. Price 3s. Edinr., printed for and sold by the Author, and by J. Brysson, at late Bremner's. A. Macintosh, sc." Folio, pp. 11. Advertised in the Scots Magazine, December 1792.

MACINTYRE (D.)

✓ "A Collection of Slow Airs, Reels, Strathspeys. Dedicated, by permission, to the Right Hon^{ble}. Lady Charlotte Campbell. Composed by D. Macintyre. Price 8s. London, John Gow & Son." Folio, pp. 40, and 79 Tunes.

MACKAY (ALEXANDER).

✓ "A Collection of Reels, Strathspeys, and Slow Tunes, arranged for the Pianoforte. Chiefly composed by Alexr. Mackay, Musician, Islay. (Subscribers, 5s.; non-sub., 6s.) Dedicated, by permission, to the Right Hon^{ble}. Lady Elinor Campbell of Islay and Shawfield. Glasgow, published by J. M^cFadyen." Folio, pp. 36.

MACLEOD (H. P.)

"A New Selection of the most approved Pieces, properly arranged as Duetts for two German Flutes, by H. P. Macleod, Teacher of Music. Book I. Edinburgh: Printed by the Author, and sold at all the Music Shops. Price 5s. Book II. Edinburgh: Printed and sold by the Author, at

his house, Richmond Court. J. Johnson, Sculpt^t." Oblong 4to, the two books pp. 96, and Index.

MARSHALL (WILLIAM).

✓ "A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. Composed by Wm. Marshall. Price 2s. 6d. Printed for Neil Stewart, and sold at his Music shop, Parliament Square, Edinburgh. Where may be had—3 Books of Scots Songs, with Symphonies, each 2s. 6d.; M'Glashan's Strathspey Reels, 5s.; M'Lean's Scots Tunes, with Variations, 5s.; M'Gibbon's Scots Tunes, 3 Numbers, each 2s. 6d.; Marches and Airs, 1st and 2d Books, 6s. Johnson, sculpt^t." Oblong folio, pp. 12, and 36 tunes.

✓ "Marshall's Scottish Airs, Melodies, Strathspeys, Reels, &c., for the Pianoforte, Violin, and Violoncello, with appropriate Basses. Dedicated to the Most Noble the Marchioness of Huntly. Entd. Stat. Hall. Price 12s. 6d.; to non-subscribers, 15s. Edinburgh: Published for the Author, and sold by Alex. Robertson, 47 Prince's Street, &c." Folio, pp. 60, and 176 Tunes. 1822.

✓ "Volume 2d of a Collection of Scottish Melodies, Reels, Strathspeys, Jigs, Slow Airs, &c., for the Pianoforte, Violin, and Violoncello, being the Genuine and Posthumous Works of William Marshall. All the Airs in this Collection are now published for the first time. This work is Copyright. Entd. Stat. Hall. Price 6s. Edinburgh: published by Alex. Robertson, 39 Princes Street," &c., [1847]. Folio, pp. 35, and 81 Tunes.

MORRISON (WILLIAM).

✓ "A Collection of Highland Music, consisting of Strathspeys, Reels, Marches, Waltzes, and Slow Airs, with Variations, original and selected, for the Pianoforte, Violin, and

Violoncello. Dedicated to the Right Hon^{ble}. Lady Seaforth, by William Morrison. Price 7s. 6d. Printed for, and sold by J. Young & Co., Inverness, &c. Entd. Stat. Hall." Folio, pp. 36.

PEACOCK (FRANCIS).

To the notices given at page lxiv. it may be added, that he was the author of a volume entitled "Sketches relative to the History and Theory, but more especially to the Practice of Dancing, as a necessary accomplishment to the youth of both Sexes, &c. By Francis Peacock, Aberdeen." Aberdeen: printed by J. Chalmers & Co. Sold by Angus and Son, &c. 1805, 8vo. It is dedicated to the Duchess of Gordon; and in the list of subscribers may be found the names of all the leading persons in Aberdeenshire. It also marks the estimation in which the author was held, to find added to this list, "By order of the Town Council of Aberdeen, 20 copies." In his advertisement, dated April 1805, he refers to "the experience of upwards of sixty years, during which he has been a teacher of Dancing;" and states that if any emolument should be derived from the publication, it would be appropriated towards the Lunatic Asylum, then lately established in Aberdeen.

PETRIE (ROBERT).

✓ "A Collection of Strathspey Reels and Country Dances, &c., with a Bass for the Violoncello or Harpsichord, humbly dedicated to Mrs Farquharson of Monaltrie, by Robert Petrie, at Kirkmichael, Perthshire. Price 4s. Edinburgh: Printed for the Author, and sold by Stewart & Co., Johnston & Co., Lawnmarket, and all the Music-sellers in Town and Country. J. Johnson, sculpt." Folio, pp. 22.

- ✓ "A Second Collection of Strathspey Reels, &c., for the Piano Forte, Violin, and Violoncello, humbly dedicated to Mrs Garden of Troup, by Robert Petrie at Kirkmichael. Edinburgh, printed for the Author, and sold by all the Music sellers in Town and Country." Later copies have, "Edinburgh, printed for Gow and Shepherd, 41 North Bridge Street. George Walker, sculpt^r." Folio.
- ✓ "A Third Collection of Strathspey Reels, with a Bass for the Violoncello or Pianoforte, humbly dedicated to Francis Garden, Esq., junior, of Troup, by Robert Petrie, at Kirkmichael. Price 6s. London: Printed for the Author, and to be had at all the Music-sellers in Town and Country." Folio, pp. 26.
- ✓ "A Fourth Collection of Strathspeys, Reels, Jiggs, and Country Dances, for the Pianoforte, Violin, and Violoncello. Composed and respectfully dedicated to Mrs Garden Junr., of Troop and Glenlyon, by Robert Petrie. Price 5s. Edinburgh, printed for the Author, and to be had of him at Kirkmichael, Perthshire, and at all Music shops. Engraved by W. Hutton, High Street, Edin." Folio, pp. 24.

PORTEUS (JAMES).

- ✓ A Collection of Reels and Strathspeys, &c. Edinburgh. Folio, pp. 40. Wants title-page, &c.

PRINGLE (JOHN).

- ✓ "A Collection of Reels, Strathspeys, and Jigs, with a Bass for the Violoncello or Pianoforte, dedicated by permission to the Hon. Miss Elliot, by John Pringle. Entered at Stationers' Hall. Price 5s. Edinburgh, printed for the author, to be had of him, No. 16 Rose Street, and at all the Music shops." Folio, pp. 19.

ROBERTSON (DANIEL).

✓ “A Collection of Reels, Strathspeys, Jigs, Waltzes, &c., for the Pianoforte, Harpsichord, and Violin, with a Bass for the Violoncello. Composed and dedicated, by permission, to Miss Georgina Scott of Seabank, by Daniel Robertson. Price 6s. Edinr., printed by Muir, Wood, & Co., No. 7 Leith Street. Entd. Stat. Hall.” Folio, pp. 26.

ROSS (JOHN).

“A Complete Book of Instructions for beginners on the Harpsichord or Piano-Forte. To which is added, a select set of Airs, Scots Songs, and Lessons, composed by John Ross, Organist of St Paul’s Chapel, Aberdeen. Price 8s. 6d. London, printed for the Author, by Broderip & Wilkinson, No. 13 Haymarket.” Oblong folio, pp. 67.

A notice of Ross is already given at page lxxix.

SHEPHERD (WILLIAM).

✓ “A Collection of Strathspey Reels, &c., with a Bass for the Violoncello or Harpsichord. Dedicated by permission to Miss Abercromby of Tullibody. Composed by William Shepherd. Edinburgh, printed for the Author, and to be had at all the Music shops in town and country. Price 5s. George Walker, Sculp^t., Edinburgh.” Folio, pp. 26.

✓ “A Second Collection of Strathspey Reels, &c., for the Pianoforte, Violin, and Violoncello. Dedicated to Lady Carmichael of Castlecraig. Composed by William Shepherd. Entd. Stat. Hall. Price 6s. Edinburgh, printed and sold by Gow & Shepherd, Music-sellers, No. 16 Princes Street. (J. Johnson, sculp^t.)” Folio, pp. 26.

William Shepherd, musician, in 1793 resided in Hamilton’s Close, Bristo; and having entered into partnership

with Nathaniel Gow in 1796, they carried on business as music-sellers in Edinburgh, under the firm of Gow and Shepherd, on an extensive scale. Shepherd died at Edinburgh on the 19th of January 1812.

STEWART (CHARLES).

✓ “A Collection of Strathspeys, Reels, Giggs, &c., with a Bass for the Violoncello or Harpsichord. Dedicated (by permission) to the Right Hon^{ble}. Lady Mary Hay. By Charles Stewart, Musician to the late Mr Strange. Price 5s. N.B. A few New Hornpipes, Minuets, and Cotillions, by the most esteemed Composers. Edinr., printed for the Author, and to be had at Muir, Wood, & Co. Entd. Stat. Hall.” Folio, pp. 25.

✓ “A Collection of a few New Hornpipes, Minuets, Cotillions, Jigs, &c. By Charles Stewart.” Folio, pp. 25.

THOMSON (GEORGE).

A list of the dates of publication of the several volumes or books of Thomson's Collection, as entered in Stationers' Hall, was communicated to Mr G. F. Graham, and is printed in “The Songs of Scotland,” vol. i. p. vi. Mr Thomson, for many years Principal Clerk of the Board of Trustees, Edinburgh, died at Leith Links, on the 18th February 1851, at the very advanced age of 94.—It may be noticed as a singular fact that he should never have seen Burns, or at least have had any personal intercourse with him, notwithstanding the aid so liberally awarded by the Poet, during the four years of their correspondence. The series of the original letters and songs addressed by Burns to Thomson, arranged and bound in one volume, were exposed to sale by auction in November 1852, at the upset price of £210, and fetched Two Hundred and Sixty Guineas.

WALKER (ARCHIBALD).

“A Collection of the most approved Church Tunes now used in the Church of Scotland. To which is added, a few Catches and Songs, by Archd. Walker. Price 1s. Edinburgh, printed and sold at J. Brysson’s Music shop, Southside Cross Well. Third edition, with additions. J. Johnson, sculpt.” 12mo, pp. 40.

v A Collection WALKER (JAMES).

v “A Second Collection of Reels, Strathspeys, Jigs, &c., with a Bass for the Violoncello or Harpsichord. Dedicated to Lady St Clair of Sinclair, by James Walker, Dysart. Printed for the Author, and to be had at his house in Dysart. Sold also by Jas. Johnson, Music-seller, Lawnmarket, and at all the other dealers of Music in Edinburgh. J. Johnson, sculpt.” Folio, price 4s.

WILSON (WILLIAM).

“Twelve Original Scotch Songs, for the Voice and Harpsichord, with an Accompaniment for the Violin or Flute, dedicated by permission to His Royal Highness the Prince of Wales. Composed and adapted by William Wilson. Entered at Stationers’ Hall. Op. III. Price 10s. 6d. London, printed for the author, No. 2 Camden Place, Hampstead Road, by Longman and Broderip, No. 26 Cheapside, and No. 13 Haymarket,” &c. Folio, pp. 29, besides title and printed list of Subscribers. One of these “Original Scotch Songs,” is “Roy’s Wife of Auld Wallach.”

Of the preceding Collections, some are no doubt posterior to the period which this Catalogue was intended to comprise. Others again are purposely omitted, when the dates of publication were well ascertained not to fall within that period—such, for instance, as the later publications of George Thomson; the *British Minstrel*, by R. A. Smith; the *Melodies of Scotland*, by Finlay Dun; the *Dance Music of Scotland*, by J. T. Surenne; the *Caledonian Repository*, by James Davie, Aberdeen; the *Complete Repository*, by Malcolm Keith; with many others, of more or less importance.

To this list might be added the principal collections of Highland Airs, such as *Albyn's Anthology*, by Alexander Campbell; *Airs and Melodies peculiar to the Highlands of Scotland and the Isles*, by Captain Simon Fraser; the *Ancient Martial Music of Caledonia*, called *Piobaireachd*, by Donald Macdonald; and the *Ancient Piobaireachd or Highland Pipe Music*, by Angus Mackay.

But before concluding these Notices, it may not be out of place to mention a volume entitled "*Musical Memoirs of Scotland, with Historical Annotations, and numerous illustrative Plates*," by the late Sir John Graham Dalyell, Edinburgh, 1849, 4to. The title of this volume furnishes no very distinct notion of its contents, which exhibit the result of a long-continued and laborious investigation into the History of Music in Scotland, "selected from copious collections on the subject of Scottish history, the accumulation of many years;" and accompanied with plates of the various Musical instruments in use from the earliest times.

Another work, published by Messrs Wood, and edited by Mr Farquhar Graham, may also be mentioned, as the information contained in the Notes to *JOHNSON'S MUSICAL MUSEUM* has been copiously employed by the Editor, and

duly acknowledged in the following terms:—"The kind liberality of the Messrs Blackwood has enabled the publishers of this work to avail themselves of those valuable Notes and Illustrations above referred to; and thus to render this new Collection much more interesting than it could otherwise have been." The work referred to contains an extensive and judicious selection, with interesting notices and remarks by the Editor, under the title of "The Songs of Scotland adapted to their appropriate Melodies, arranged with Piano-forte Accompaniments, by G. F. Graham, T. M. Mudie, J. T. Surenne, H. E. Dibdin, Finlay Dun, &c. Illustrated with Historical, Biographical, and Critical Notices, by G. F. Graham. Wood and Co., 12 Waterloo Place, Edinburgh, 1848." 3 vols. royal 8vo.

As reference is made in the previous Introduction to some of the early composers of Sacred Music, I may also be permitted here to specify a recent publication, containing a very extensive and elaborate Collection of Church Tunes, from the earliest and most authentic editions of the English, Scottish, and German Psalters, skilfully harmonised. The volume is entitled "The Standard Psalm-Tune Book, containing upwards of 600 specimens, comprising all the available Tunes in the English, Scotch, and Geneva Psalters, with many others from the German 'Choral Bucher,' and other authentic sources, many of them rare, the whole faithfully compiled from the original editions, and arranged for 4 Voices, with an Organ accompaniment, by Henry Edward Dibdin, Organist of Trinity Chapel, Edinburgh." 1852. Folio.

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