



ROBERT BURNS.

Published by G. Thomson Edinburgh 1822.

T H C

SELECT MELODIES OF SCOTLAND,

INTERSPERSED WITH THOSE OF

Ireland and Wales,

UNITED TO THE SONGS OF

ROBT BURNS, SIR WALTER SCOTT BART
and other distinguished Poets:

WITH

Symphonies & Accompaniments

For the

PIANO FORTE

BY

Mozart, Haydn & Beethoven

The whole Composed for & Collected by

GEORGE THOMSON, F.A.S.E.

IN FIVE VOLUMES.

Vol. I.

Ent'd at Sta. Hall.

Price 12/

Farewell to Lochaber & Farewell my Jean.



Stothard Del.

WILLIAMS Sculp. et sculp.

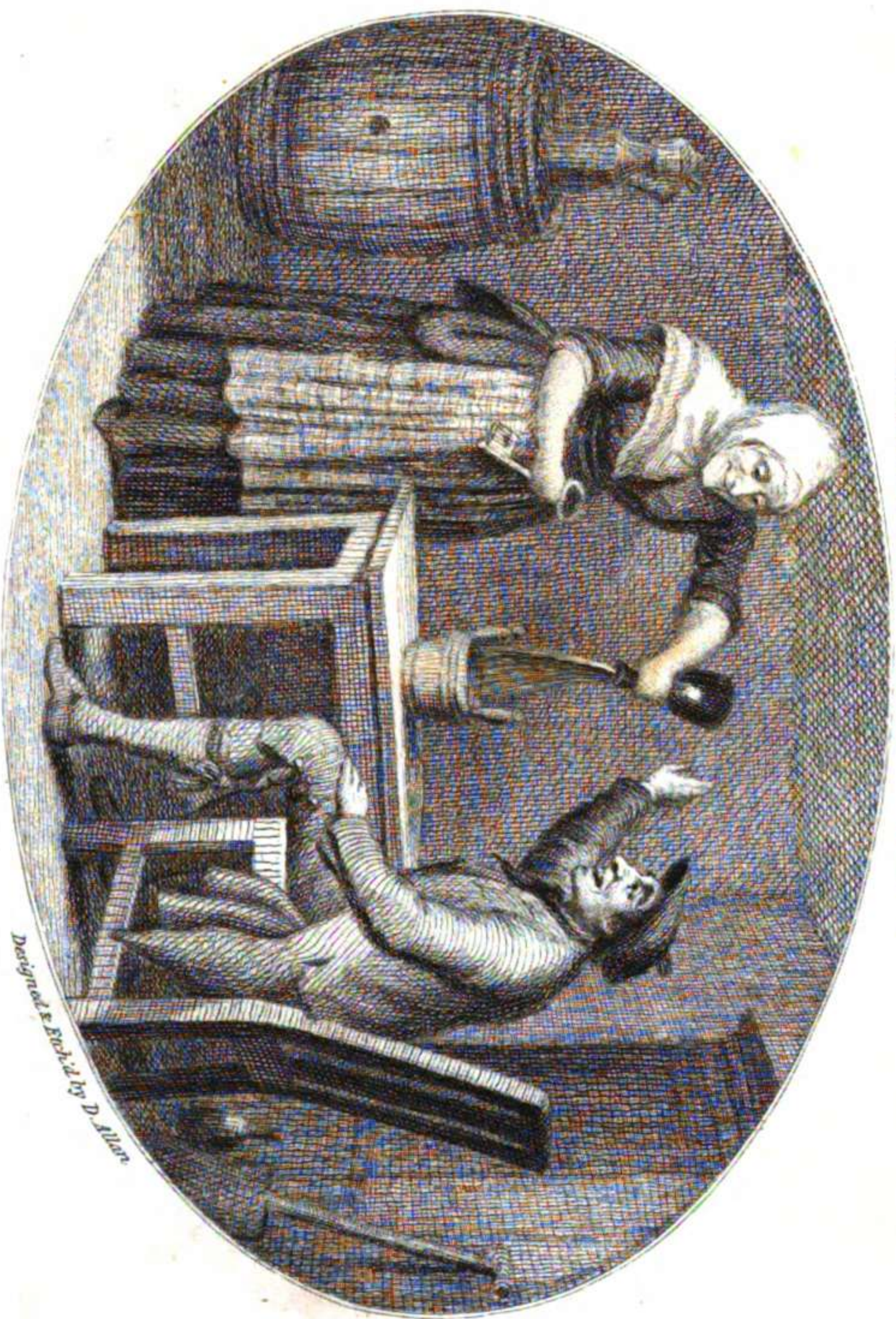
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BIBLIOTHECA
REGIA
MONACENSIS

Published as the Act directs by G. Thomson Edinburgh 1822



*Comented wi' hile, & cany wi' main,
Whenever I forgather wi' sorrow & care
I gi'e them a skip as they're creeping along,
Wi' a cog of good ale & an auld Scottish sang.*



PREFACE.

THE approbation bestowed by the Public on the National Melodies and Songs collected and published by Mr Thomson, and the wish expressed by many of his Musical Friends to see them in a smaller and cheaper form, calculated to promote their wider circulation, have induced him to bring forward the present Work.

In the original selection of the *Melodies* for his folio works, the Editor was at the utmost pains to obtain them in the purest and best form; having carefully examined every Collection extant; availed himself of the communications of such intelligent friends as had been much conversant with their native music; and visited distant parts of the country, to collect on the spot what he could not obtain by means of Correspondents; invariably preferring that set or copy of every Melody which seemed the most simple and beautiful, whether he found it in print, or in manuscript, or got it from a voice, or an instrument.

The *Symphonies and Accompaniments* next engaged his solicitude. For the composition of these, he had the peculiar good fortune to enlist the talents of Pleyel, Kozeluch, Haydn, and Beethoven; and thus to give an additional interest to the Melodies, very far exceeding what they before possessed. About one half of those Symphonies and Accompaniments were composed by Haydn alone, who, to the inexpressible satisfaction of the Editor, proceeded all along with the work *con amore*. It occupied the leisure of that inimitable Composer for upwards of three years, and, on finishing it, he thus wrote to the Editor: "*I boast of this Work, and by it I flatter myself my name will live in Scotland many years after my death.*"

The Symphonies form an Introduction and Conclusion to each Melody, so characteristic and delightful, and comprise in themselves such a rich collection of new and original composi-

tions, as to form an invaluable appendage to the Melodies: while the Accompaniments will be found to support the voice, and to beautify the Melodies, without any tendency to injure their simple character.

Second-voice parts were also composed by these great Masters, for such of the Melodies as seemed best fitted to be sung as DUETS; as well as for the Chorus parts, formerly sung by one voice only, or by different voices in unison.

The *Poetical* part of the Work was, to the Editor, a subject of most anxious consideration, and attended with far greater difficulty than he had ever anticipated: for although a considerable portion of the *Airs* had long been united to unexceptionable Songs, yet a far greater number stood matched with Songs of such a silly, vulgar, or indelicate character, as could no longer be sung in decent society, or among persons of good taste: and it became necessary, in order to preserve and perpetuate those beautiful Melodies, to rid them of their coarse metrical associates, and to get them matched with others more congenial to their nature and worthy of their beauty. It is observed by Dr Currie, in his interesting *Life of Burns*, that "there is no species of Poetry, the productions of the drama not excepted, so much calculated to influence the morals, as well as the happiness of a people, as those popular verses which are associated with national airs, and which being learnt in the years of infancy, make a deep impression on the heart, before the evolution of the powers of the understanding."

It was under a similar impression with respect to the Poetry, that the Editor undertook its revisal and purification. Most fortunately for the lovers of music and song, he applied to our great National Poet, ROBERT BURNS; who, in the most liberal and cordial manner, undertook to write a large proportion of the Songs

wanting. He performed what he promised, in a manner that transcended the most sanguine expectations of the Editor, having enriched the Work with the most exquisite Songs, both Scottish and English, that exist in any language: they exhibit all the charms of the Poet's genius in the utmost variety, both of serious and humorous composition; and every intelligent reader will contemplate his luxuriant fancy, his ardent feeling, and manly sentiment, and the impressive energy and simplicity of his style, with equal wonder and delight. All his tender and impassioned Songs breathe the genuine, glowing, unaffected language of the heart; while the scenes, the manners, the innocence, and the pleasures of rural life, are pourtrayed with a pencil so true to nature, as to engage our warmest sympathies and admiration.

On the lamented death of BURNS, the Editor, after a considerable pause, sought, and fortunately obtained the assistance of MRS JOANNA BAILLIE, MRS GRANT, MRS JOHN HUNTER, SIR ALEXANDER BOSWELL, SIR WALTER SCOTT, THOMAS CAMPBELL, and WILLIAM SMYTH, Esqrs., whose valuable contributions to his Scottish, Irish, and Welsh Collections, exceed 150 Songs; which, with those of BURNS, form upwards of TWO HUNDRED AND FIFTY NEW SONGS—in addition to the best anonymous Songs of the olden time—and the select ones of RAMSAY, CRAWFORD, HAMILTON, THOMSON, SMOLLETT, SKINNER, MACNEIL, HOGG, &c.

Dr. Burney says, "It should be a principal object of mankind to attach the fair sex by every means to music, as it is the only amusement that may be enjoyed to excess,

"and the heart still remain virtuous and uncorrupted." The great object of the Editor has been to heighten and refine that amusement: and accordingly, amidst all the variety of Songs contained in his Volumes, whether plaintive, amatory, gay, or humorous, not one will be found inimical to the most virtuous and delicate feeling; not one which he hesitates to put into the hands of his own daughters, or, one, "which dying, he could wish to blot."

The present Work will be found to contain nearly the whole of the Scottish Melodies, together with a selection of the most popular Irish and Welch Melodies, in the Editor's folio edition of those three Works.

The Symphonies and Accompaniments of the folio volumes have been adopted in the present Work, and arranged so as to be complete for the *Piano-Forte*, without the addition of the Violin and Violoncello. The Poetry attached to the Melodies in the great Works, is also retained in the present Publication, and includes a number of additional *new* Songs.

The characteristic Engravings, from Scottish song, which embellish this Work, from Designs of ALLAN and STOTHARD, will, it is hoped, be duly appreciated by every person of taste.

To what period, and to what description of persons, the Public are indebted for the original production of the Scottish Melodies, have long been questions for the investigation of the Antiquary. Whether, in the annexed Dissertation, a near approach has been made to the solution of these questions, the Editor will not presume to decide.

Edinburgh, Royal Exchange, March 1822.

* * * With respect to the *mode of singing* the Scottish Melodies, there is one great error which the Editor has frequently observed with peculiar regret; that is, the very slow time, and languid manner, which many of his fair countrywomen have been taught to adopt. This not only imparts a lifeless character to the Music, but occasions such a very indistinct and imperfect pronunciation of the words, that the hearers, far from receiving any mental pleasure, can scarcely find out the subject of the song. The Scottish Songs, when performed in this very slow drawling way, lose their proper character; and, instead of delighting the fancy or touching the heart, as they must do, if sung and spoken with feeling and animation, they rather tend to lull the passive hearers asleep.



DISSERTATION

CONCERNING THE

NATIONAL MELODIES OF SCOTLAND.

THE National Music of Scotland comprehends a very great number of Melodies, adapted to the expression of emotion and passion in their various gradations, from the most plaintive to the most joyous. The Melodies of the Lowlands are essentially different from those of the Highlands; the Vocal Melodies are, of course, very different from the tunes composed for instruments; and the old Vocal Melodies, or what may be considered as the original stock of our national music, differ from the Melodies of more modern date, which have been added to that stock at various periods. An inquiry into the nature and causes of these diversities, would lead to a very long discussion; but an attempt to ascertain the origin and antiquity of the Vocal Melodies of the Lowland Scots, and a few remarks on their style and character, compared with the national music of other countries, may form an appropriate introduction to a Collection of the best of those Melodies.

There is hardly any people, however rude, that has not its music. The warrior, the hunter, and the shepherd, sing their triumphs, their exploits, and their loves, in strains dictated by nature, and inspired by feeling. Even among the most barbarous tribes, if there are any traces of the softer and better emotions, it is in their Songs that these traces are to be found; and music is thus, not merely the most innocent and refined pleasure which a rude

people can enjoy, but a powerful instrument in quickening the progress of improvement, by cherishing the best feelings of our nature.

It is to be expected that the original music of different nations, though differing in its character according to the varieties of their situations and manners, will yet, as being prompted by nature, agree in containing the most simple and elementary sounds of the musical scale. Our musical scale of the present day, though it appears simple and natural to us, is, in reality, the gradual result of theoretical deduction and practical improvement; and it is certain, that a great part of what is called *national music*, is constructed according to a scale, which, though different from the regular scale of the moderns, is found to be the same in the most remote and unconnected parts of the world. When the nature and properties of this scale, which, for the sake of distinction, shall be called the *national scale*, are precisely defined, it becomes a criterion for separating our old national music from that which is modern, and for ascertaining what must have been the primary form of the original airs.

In Scotland, as well as every other country in Europe which possesses a body of national music, this music has been much changed and modified by the cultivation of the art during a long period, in the course of which a knowledge of it has been gradually diffused among

the people, and instruments introduced that were formerly unknown. The old Scottish airs, however, are so strongly marked, that it is by no means difficult, by analysing, and comparing them, to discover in what their peculiar character consists, and thus to find a test by which to try their antiquity.

The peculiarity of the Scottish scale has been frequently remarked, though its properties, so far as we know, have never yet been accurately defined. Attempts have indeed been made to deduce, from the character and structure of the Melodies, some conclusions as to their antiquity, particularly by Mr Tytler, in his Dissertation on Scottish Song:—"The distinguishing strain," he remarks, "of our old Melodies, is plaintive and melancholy; and what makes them soothing and affecting to a great degree is, the constant use of the concordant tones, the third and fifth of the scale, often ending upon the fifth, and some of them upon the sixth of the scale." Upon this slender foundation he grounds a number of conclusions respecting the comparative age of the most noted melodies. But it must be obvious to every musician, that his account of the structure of the airs can afford no data from which any satisfactory conclusion can be drawn.

Other enquirers have remarked the circumstance, which, in truth, forms the sole peculiarity of the national scale,—the want, namely, of the *fourth* and *seventh* of the key; but, not having been able to account, in this manner, for the seeming variety arising from the airs being sometimes in the major and sometimes in the minor mode, they have been under the necessity of supposing that there are two different scales, the one major, and the other minor. Thus, they have said, that while the major scale wants the *fourth* and *seventh*, the minor wants the *second* and *sixth* of the key; and, even this not being sufficient to account for the structure of many airs, they have imagined another minor scale, similar to the major, except in having the *third* and *sixth* flattened. This obviously implies the supposition, that the national scale, instead of consisting of one simple series of sounds, without semitones, and of the

most natural and easy intonation, contained different series, in some of which semitones were introduced. Besides, it will immediately be shewn, that it is incorrect to say that the minor scale wants the *second*, for there are some minor airs which have this interval, and (strange as it may appear) want the *third*; and that there can be no such thing in the national scale, as the interval of a *semitone*. The truth, in short, is, that there is but one series of sounds in the national scale, upon which every ancient Scottish air is constructed, whatever may be its varieties, either of mode or of character.

This *national scale* is the modern diatonic scale, divested of the *fourth* and *seventh*;—thus:



It is impossible to hear this scale without feeling how entirely it possesses the character of Scottish melody; and, from a careful examination of the whole body of our national music, it appears that every air (with a very few exceptions) which is really ancient, is constructed precisely according to this scale, and does not contain a single note which is foreign to it,—excepting only in the case of those airs (which are few in number) of which the series has occasionally been altered by the introduction of the *flat seventh*. The truth of this remark will appear from an analysis of some of the airs which are most diversified in their character.

In saying, that an air is constructed upon a certain scale, it is meant that the melody is strictly confined to the notes of that scale, though they may be taken in any order, or carried upwards or downwards to any extent. Our primitive musicians might wander up and down the scale, forming such successions of notes, and dwelling or stopping on such parts of the scale as pleased them; but they could no more introduce minuter divisions of the scale, or sounds not comprehended in it, than a musician of the present day could introduce sounds not to be found in the scale to which his ear has been accustomed. A person, whose

ideas are confined to the diatonic scale, could never introduce chromatic intervals into his melodies ; and even those who are familiar with the chromatic scale, cannot introduce enharmonic intervals, though those intervals seem to have been in common use among the Greeks, in consequence of their musicians having discovered and introduced into practice the enharmonic scale. From this manner of wandering up and down the scale, and stopping on any part of it at pleasure, our old airs are found not always to close on what we call the key-note, but frequently on other parts of the scale ; and a greater or lesser degree of wildness is given to the melody, in consequence of its close being more or less different from what we are used to in modern music. A considerable variety of character will be given to the airs, as they happen to rest chiefly, or close upon certain parts of the scale, which will thus become principal, or key-notes, and will give the airs the appearance of being composed in different keys, and in different modes, though they contain invariably no sounds but those in the simple series which has already been given. A strain beginning and ending, for instance, with C, and running through the series of sounds already given, as filling up the distance between C and its octave, will appear to be in the modern key of C major. An air beginning and closing on A, and running through the sounds in the same series between that note and its octave, will have an effect similar to a modern composition in A minor ; and similar varieties will be produced by taking D, or E, as the predominating note in the melody. Thus, a scale producing an impression like that of A minor, is formed by merely placing the note A at the beginning of the scale already given ;



and, by commencing with D, or E, the following scales are produced :



By singing or playing these scales, it will be found that they have a character different from the scale commencing with C, as well as from each other. The scales beginning with A and E have an effect resembling very nearly the modern minor scale. They agree in having the minor third, the great characteristic of the minor mode, and the flat seventh ; but the one has the fifth without the sixth, and the other has the sixth without the fifth. A scale, however, without so essential a note as the fifth of the key, seems not adapted for practical use ; and, therefore, it will be found, on examining the old melodies in the minor mode, that they generally contain the notes in the series commencing with A. Various airs are to be found consisting of the notes in the series beginning with D ; and although this series wants the third, yet these airs give the impression of being in the minor mode, and require minor harmony.

It will be observed, however, that, as all these different kinds of airs are, in reality, constructed upon one series or scale of sounds, and as their composers had no idea of the distinction of major and minor modes, but were prompted merely by their taste or feeling to rest or close upon particular notes of the scale, we cannot expect that exact distinction of modes which is to be found in modern music. The melody is frequently equivocal in this respect, and may be considered as belonging either to one mode or the other ; modern composers, in harmonizing these airs, find it necessary to make frequent transitions from the harmony of the major mode to that of the minor, and *vice versa*: and it is in the skill with which these transitions have been managed, so as to gratify the ear with beautiful harmony, without impairing the original character of the air, that the celebrated composers, whose labours have contributed so much to the value of this work, have so greatly distinguished themselves.

All this will be clearly illustrated by a few passages from different melodies.

In the series of C—the air “ Auld lang syne,”



In the series of A—the air “Wandering Willie,”



The air, of which this is the first part, is considered as in the minor mode, because both the first and second parts terminate in that mode; but it is evident, that a considerable portion of the above passage must be treated as being in the key of C major.

The following (in the same series) is a remarkable instance of the same sort of equivocal modulation.

The Mucking of Geordie's Byre.



The close in A minor here determines the key, and renders it necessary, in harmonizing the air, to preserve the impression of this key as much as possible; but if the final note were changed from A to C, and a slight change made on the preceding bar, the whole air might be considered and harmonized as in the key of C major.

The following passage (the first part of “Bonny Dundee”) is constructed upon the series of D; and, though the third is always passed over, yet it is felt to be in the key of D minor.



The second part of the same air is a curious

instance of that mixture of modes already mentioned:

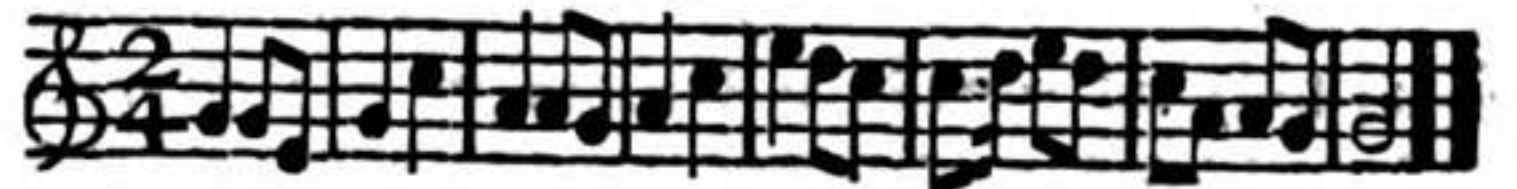


This strain begins in C major, and passes into A minor, on which there is a decided close; it then returns to C major, and finally closes in D minor, the original key. It would be difficult to find, in the works of the most skilful composer, any passage so short as this, so full of variety in its modulation, and yet so unaffectedly sweet and simple in its expression.

Other varieties in the character of Scottish airs are produced by their closing on the second, third, fifth, or sixth of the scale. One or two instances of these will be sufficient.

The close on the fifth is of very frequent occurrence.

Hey Tutti Talti.

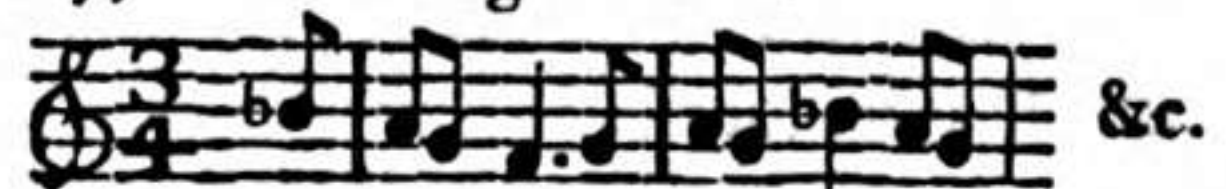


The close on the sixth has a very wild effect.

Woo'd and Married and a'.



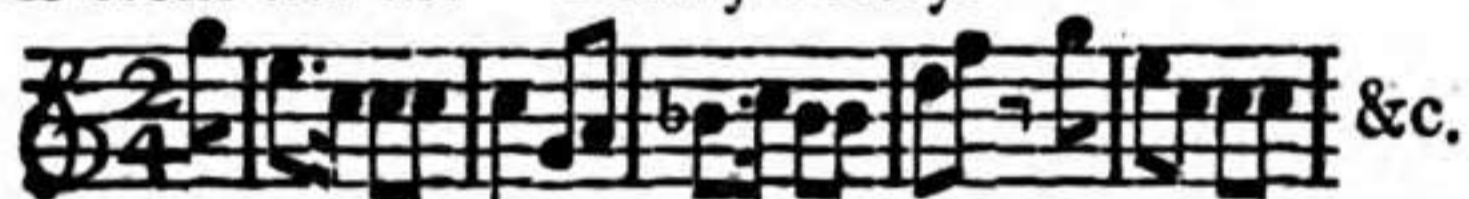
All the varieties which have been hitherto noticed, are produced without the slightest deviation from the original scale. There are, however, some few instances of old airs in which this series is not precisely adhered to. This happens, in the first place, where the flat seventh is introduced, as a note of great emphasis and expression, without any other change in the series. It is done, with the most exquisite effect, in the second part of the air “Waly waly,” which begins thus:



† It is perhaps scarce necessary to mention that, in the above examples, the Airs are given in their primitive form, divested of all modern embellishment.

The same effect is produced by the same means, in "The Flowers of the Forest," "Lochaber," &c. Of this last air, however, it may be observed, that the introduction of the flat seventh, in the second part, which adds so much pathos to the melody, seems of modern date,—for the air, as printed in the *Orpheus Caledonius*, wants it. There is something, however, so natural and pleasing in sliding from the sixth to the flat seventh, while it has such a melancholy and *sighing* expression, that a minstrel of more than ordinary refinement and feeling may easily have hit upon it, in a moment of inspiration, even at a very early period of the art.

The only other variety, arising from a deviation from the original scale, happens where the flat seventh is introduced, not merely as a note of expression, but as the primary note of a new series of sounds, or, in modern language, as the fundamental of a new key. There are very few instances of this; and the airs in which it occurs are not good, the effect being harsh and displeasing. The following example is from the air "Bonny Lesly."



This is a modulation from one major key to another, on the note immediately below; a modulation utterly inadmissible in regular music.

It thus appears, that, unless in those few instances in which a variety is produced by the introduction of the flat seventh, the Scottish Melodies are constructed upon a scale which differs from the modern diatonic scale, *in its wanting the fourth and seventh*; from which it may be inferred, that it is *natural* to leave out these notes, and that their introduction into the modern scale is an artificial process. This inference is confirmed, in the first place, from observing the difficulty which untaught singers have in sounding one of its most predominating notes, the sharp seventh, particularly in the minor mode. To a cultivated taste, it appears quite barbarous to rise from the *flat* seventh to

the octave, and yet we hear this invariably done in minor airs, by rustic musicians, who do not exhibit either want of ear or musical feeling. It has often been remarked, too, that the *fourth* is not easily sung in tune by uneducated singers: And it thus appears, that the notes of the modern scale the most difficult to be sung, are those which involve the interval of a *semitone*; and that the national scale, by passing over these notes, avoids the difficulty of sounding this minute interval. The same conclusion is still more remarkably confirmed by observing, not only that our national scale has been ascertained to be the same with that of various other countries, but that it appears to be precisely the same with the most ancient scale of the Greeks.

The Vocal Music of the Highlands of Scotland, though differing greatly from the Lowland airs in its expression, is of precisely the same structure in regard to its scale, a circumstance of which ample proof is to be obtained from the Rev. Mr M'Donald's valuable collection of Highland airs. The vocal airs of the Highlanders are of a character totally different from their instrumental music, a great part of which (their pibroch, for example,) is elaborate and complicated in its structure, and contains all the notes of the diatonic scale, extended to a very considerable compass. There is reason to believe, from the researches of Mr Gunn,* that instrumental music was much cultivated in the Highlands at a very remote period, and that the harp was used at an era prior to the introduction of the bagpipe. In like manner, most of the *old* Irish vocal airs (for many of the finest of their airs have been composed by Carolan, and other modern harpers) are constructed according to the same scale with our own; while their dances, and other tunes composed for their instruments, are more regular and extensive in their scale. The music of Wales is almost entirely instrumental.† The harp has been generally used in

* Historical Enquiry into the Performance on the Harp.

† The Editor was informed, by a lady of rank in Wales, that the common people in that country are not

much in the habit of singing, and that their musical recreation consists chiefly in listening to the performances of their harpers, of whom there is one in almost every village.

that country from a very remote period, and still continues to be so; and the natural consequence of the use of an instrument of such powers, is, that the Welch airs are almost as regular in their structure as modern compositions. The popular airs of Italy, and particularly of Venice, (which are the most remarkable,) though simple, are exquisitely polished and elegant; but no rudeness could be expected in the music of a people among whom the *gondolieri*, and other common classes, have made it their amusement to recite the poetry of Tasso. The French national airs of the present day may plainly be traced from the airs of the Troubadours in Provence and the other southern provinces;* the oldest even of which possess very few of the peculiarities of national melody. The same is the case with the Melodies of Spain, which, though often wild and singular in their *measure*, are, in general, perfectly smooth and regular, in so far as regards the succession of notes,—a circumstance easily explained from the prevalence of the guitar for so many centuries in that country. It is

not equally easy to account for the peculiar character of the national music of the Danes, Norwegians, and other Scandinavian tribes, which, though exceedingly simple, gives free admission to notes which are not to be found in our national scale. The airs of those countries are almost always in the minor mode; and, not only is the sharp seventh of common occurrence in them, but they contain intervals which are rarely met with, even in modern music.† It is difficult, certainly, to understand how this music should contain passages of such nice and difficult intonation; though there seems reason to believe, that music was cultivated, and the use of the harp known, among the Scandinavian nations, at a very early period.‡ But, notwithstanding this exception, and perhaps some others, the general fact of the extensive prevalence of the national scale is sufficiently established. It has been ascertained, that the Chinese music is exactly conformable to this scale, and has, consequently, a great deal of the Scottish character. Dr Burney gives

* The most ancient Melodies, known to be such by positive evidence, (not to speak of the fragments of Greek melody which have been preserved) are those set to the verses of the Provençal poets, or Troubadours, who were also the composers and performers of their music. A number of these songs and melodies are to be found in the "*Essai sur la Musique Ancienne et Moderne*," by Mr Laborde, a very splendid work published at Paris in 1780, (Vol. II.)—and Dr Burney gives a few of those of which the authenticity is best established. The Provençal poetry and music seem to have flourished chiefly during the 13th and 14th centuries; and the airs of those days, composed by the Troubadours, appear, from the specimens preserved, to have been almost as polished and regular as the French airs of the present day. This is particularly the case with regard to two of the airs composed by Thibaut, King of Navarre, who died in 1254, which are given by Burney, Vol. II. pages 297 and 300,—and also an air given by the same author, (p. 290,) from a manuscript of the 14th century in the Bodleian Library; and this is to be ascribed to the attention which was then paid to the cultivation of music, and the variety of instruments in general use. But it is a remarkable circumstance, that the beautiful and celebrated songs of the *Chatelain de Coucy*, (whose romantic and melancholy story is so well known to the readers of old poetry

and romance,) are, though belonging to the same period, set to airs of a very different character, resembling the rudest of our own melodies in their structure and conformity to the national scale. The history of the *Chatelain de Coucy*, and a number of his songs, some of them accompanied with their music, are given in the "*Essai sur la Musique*," (Vol. II. p. 251. et seq.) and two of the most pleasing of them are selected by Dr Burney, who has given them in modern notes, and with a bass, (Vol. II. p. 283, 286.) These songs are exactly copied from manuscripts near 500 years old; and it is perfectly evident, from their whole character and structure, that, in their original state, they must have been precisely according to the national scale: though, when they were united to the poetry of the *Chatelain de Coucy*, and reduced to writing, (which must have been the work of a regular musician,) they were smoothed and embellished by the introduction of notes of taste,—in the same manner as has happened to our own melodies. It may, therefore, be inferred that these airs, so unlike the other melodies of that time of which specimens have been preserved, are the remains of the popular music of a still older period, prior to the cultivation of music as an art, and the general use of musical instruments.

† A number of these airs are given in the *Essai sur la Musique Ancienne et Moderne*.

‡ Vide Encyclopædia Britannica, Art. *Minstrel*.

an account of a Chinese musical instrument, which could produce only the intervals of this scale.* Rousseau,† gives a Chinese air precisely according to it; and other Chinese airs of the same kind have been collected by different travellers.‡ Many wild and beautiful airs, strongly resembling our own, have been found in Persia, and the mountainous parts of India; and melodies of the same cast have been remarked among the Moors in Barbary, and the natives of North America.

The musical scale of the Greeks, it is well known, assumed a very artificial and complex form in the *later* ages of that people. But it appears to be the result of Dr Burney's laborious enquiries into this subject, that, at an early period, there was a scale, called by him the *old Enharmonic scale*, which he conceives to have been formed, not from the deductions of science, but from a natural feeling of its beauty; and which, he observes, has a very remarkable resemblance to the Scottish scale. Dr Burney concludes, that the old Enharmonic scale existed in two varieties, which, in modern notes, are as follow:



The first of these scales, however, differs from the Scottish scale in the very essential circumstance, that it contains the interval of a semitone between the B flat and A. The second possesses the Scottish character in a very striking degree; for (to use Dr Burney's words) "if we suppose the key note to be G instead of E, a major key instead of a minor, this omission gives precisely the Scots scale." But Dr Burney seems to have made a mistake in expressing this last variety of the scale in modern notes, by correcting which, the identity of the old Enharmonic with the Scottish scale becomes still more apparent.

Dr Burney quotes § the passage in Plutarch, in which an account is given of the origin of the old Enharmonic scale. From this account, it appears, that this scale was formed in the Dorian mode, by skipping or passing over the note called *Lichanos*, in each tetrachord of which that mode consisted; and Plutarch further says,|| that it was likewise usual for the old Grecian minstrels to pass over the note called *Trite*. To make this understood, it is necessary to attend to the structure of the Greek diatonic scale, as it subsisted till after the days of Pindar. It did not consist, like ours, of two *separate tetrachords*, or series of four notes each, forming the octave; but it consisted of two *conjoint tetrachords*; the highest note of the first tetrachord being the lowest note of the second. The Greek diatonic scale thus consisted, strictly speaking, of only seven notes; and a note was added to the bottom of it to complete the *diapason* or octave. Thus,

1st Tetrachord. 2d Tetrachord.



Added note.

Now, the third sound from the bottom of a tetrachord was called *Lichanos*, and the third sound from the *top* was called *Trite*. And, therefore, the first variety of the old Enharmonic scale was formed by leaving out the third sound from the *bottom* of each tetrachord, while the second variety was produced by leaving out the third sound from the *top* of each. Plutarch says, that it was in the *Dorian mode* that this was done. The Dorian mode was just a transposition of the foregoing series into a similar series, commencing with D; and its scale, accordingly, was the following:

1st Tetr. 2d Tetr.



Added note.

* Vol. L p. 38.

† Dict. de Musique.

‡ Burney, Vol. L p. 34.

§ See the *Essai sur la Musique Ancienne et Moderne*.

|| Ibid, p. 39.

The third sounds from the *bottom* of each tetrachord in this scale, are G and C; and by leaving them out, we have exactly the first series of the old Enharmonic scale, as given by Dr Burney. The third sounds from the *top* of each tetrachord are F and B *b*; and by leaving them out, we have, not the scale given by Dr Burney as the second variety of the old Enharmonic, but the following:



which is *precisely* the series of the Scottish scale, commencing with D: and thus the remarkable circumstance is clearly established, that the most ancient scale of the Greeks consisted of the *very same* series of notes with that which is found in the Scottish scale.*

It will now be pretty evident, that, by the application of this *national scale* (which has thus been ascertained to be of so ancient a date, and of such general prevalence) to our Scottish melodies, a good deal may be done towards discriminating between such of them as are really ancient, and such as are modern. In doing this, however, it is necessary to keep in view some general conclusions, which may be deduced from what has already been said.

The prevalence of the national scale appears

plainly to belong to a very rude and primitive state of society, when music is nothing more than the art of giving utterance to the few elementary tones which are immediately prompted by nature. As soon as music is more cultivated, and instruments of some power and compass are introduced, the airs must begin to assume a different character, and to shew marks of being constructed according to a scale formerly unknown. From Allan Ramsay's *Tea-Table Miscellany*, we are informed what were the airs which were considered old in the year 1724, when that work was published. On examining these airs, it appears, that, by far the greater proportion of them are precisely agreeable to the national scale, while a small number are of a more artificial structure. The former, it may be concluded, were formed at a period when music, as an art, was unknown in Scotland;† and the latter at periods comparatively modern, when, from the cultivation of the art, the people came to have the idea of sounds not to be found in the primitive scale. Of this latter class, those airs may be considered the oldest which deviate from the scale merely by the introduction of the flat seventh in the manner already pointed out; while those airs which contain all the intervals of the diatonic scale may be considered as the most recent. A short time before the

* The scale given by Dr Burney, as formed by passing over the note called *Trite*, may certainly be obtained, by leaving out the *Trite* of the three last of the five tetrachords, of which the Greek diatonic scale consisted, in its *latest* and most improved state. But these three tetrachords were not added till after the time of Pindar; and Olympus, (who flourished before the Trojan war,) and the other *old* musicians of whom Plutarch speaks, could have had no scale but that already described, which consisted only of two tetrachords, corresponding, in the Dorian mode, to our key of *D* minor. In making the above remarks, we by no means wish to convey any reflection unfavourable to that learned and excellent writer, Dr Burney. His discussion on the nature of the old Enharmonic scale of the Greeks is highly ingenious and original, and throws much light on one of the most curious questions in musical antiquities; while his error, as to the precise notes of one of the forms of that scale, is trivial, when considered in relation to the object he had in view, which was not an investigation into the

ancient history of Scottish music. Succeeding writers who have noticed Dr Burney's discovery of the resemblance of the Scottish to the old Enharmonic scale, have attended only to the *first* variety of that scale, which differs essentially from the Scottish scale, in containing the interval of a semitone. This has been done by Mr Graham, in his *Essay* subjoined to his elegant account of the Edinburgh Musical Festival in 1815. Mr Graham, however, like Dr Burney, was not engaged in any inquiry respecting Scottish music, and merely mentioned the subject incidentally. Dr Burney's authority upon this subject has also been followed in a paper upon Scottish music in the 12th number of the *Quarterly Musical Magazine and Review*, a work conducted with very considerable talent.

† The Editor, of course, does not speak of the Highlands of Scotland, where, if we may believe some writers, music was scientifically cultivated at a period more remote than either in Wales or Ireland. (See Mr Gunn's ingenious work on this subject.)

publication of the Tea-Table Miscellany, it had become very much the fashion in London to write and compose songs and tunes in the Scottish style, for the theatres and public gardens. Some of these were adopted by Ramsay; and, by this means, have obtained a place among our popular airs, though they possess very little of the Scottish character. The composers of those airs, from Dr Green down to Dr Arne, seem to have adopted a kind of conventional style, which they chose to call Scottish; and a good many of their airs having found their way into Scotland, have become naturalized among us.

With regard to the first class of the airs mentioned by Ramsay, or those which are of the most antique structure, it may safely be concluded, that these airs could not have been composed by persons conversant in music. They must, at all events, have been of considerable antiquity in Ramsay's time; and several of them are supposed to have been the work of some of our Scottish kings,—particularly of James I. and James IV. But it may be almost demonstrated, that this could not have been the case. It is well known to those who are at all acquainted with musical history, that, from the revival of learning after the dark ages, down to the middle of the seventeenth century, music, as scientifically studied, was infinitely more remote from *popular* or *national* music than it is at the present day. Music, as then studied and practised, was totally destitute of melody and rhythm, of which national music is entirely made up, and consisted of elaborate harmonical combinations, and of all the puzzles and intricacies of fuge and canon. This was the only kind of music which was cultivated by the great masters of those

days, or by the *dilettanti* who followed their footsteps; and it was not till a comparatively recent period, that the Italian composers began to discover, that many beauties might be borrowed from the national airs of their country. If James the First, or James the Fourth, therefore, or any other *dilettante* of high rank in our country, studied music in those days, it must have been the music fashionable throughout Europe at that period;—and it is impossible to suppose, that such a student, wholly occupied with madrigals in six and seven parts, consisting of nothing but harmony and contrivance, could ever have composed any thing like one of our national airs. This evidently shews the absurdity of the often-repeated story, that James I. introduced a sweet and plaintive music, in which he was imitated by Carlo Gesualdo, Prince of Venosa. The works of the Prince of Venosa are still extant, consisting of laboured madrigals, in a great number of parts, but totally destitute of melody, or rhythm, or indeed of any thing at all resembling *an air* of any kind.* This illustrious amateur employed himself like every other musician of his day; and if James I. ever attempted musical composition, it would doubtless be in a similar style. The words of Tassoni, therefore, as Dr Burney justly remarks, can only be understood to imply that these princely dilettanti were *equally* cultivators and inventors of music.† The same conclusion may be drawn from an examination of the noted collection of songs, with music, published at Aberdeen in 1666. The music of these songs is evidently composed by a scientific musician, and resembles, in style, the English music of that period. It is in parts, and of regular structure; but it has that air of psalmody which pervaded all mu-

* Specimens of the compositions of Gesualdo are given both by Dr Burney and Sir John Hawkins. These authors differ widely in their estimate of the merit of these productions; but the specimens speak for themselves.

† Pinkerton, in his *History of Scotland*, Vol. I. p. 180, on the authority of Bower, says, that "James I. sung well, and played on the tabor, bagpipe, psaltery, organ, the flute, the harp, the trumpet, the shepherd's reed; on the harp, in particular, his performances were ad-

"mirable, and were highly applauded both by Irish and English masters." That this prince must have encouraged music greatly, is evident from a passage in Bellen-den's *Chronicle*, B. xvii. c. 5., which, after mentioning his patronage of learning, proceeds thus: "Thairfore all maner of virtew spred fast during his time: and above al other commoditeis, the service of God incressit with gret reverence and honour, *in maist crafty musick*, as yet occures to our dayes."

sic in those days, from the total want of rhythm and accent; and is as remote as possible from the character of our national airs. It is impossible, then, to suppose, that the musical composers of those times, whose thoughts were wholly bent on the weighty matters of learned harmony and deep contrivance, and who do not seem to have even had an idea of melody or rhythmical movement, could ever have composed any of those fine airs which derive from these qualities almost all their beauty.

We are, therefore, warranted in concluding, that the era of the melodies mentioned as old by Ramsay, which conform to the national scale, must have been a very remote one, anterior to the common use, among the people, of those instruments which are capable of producing the diatonic scale. Now, it appears, that different musical instruments have been in use in Scotland from a very distant period; and, without going into much detail on this subject, it may be observed, that the Scottish Lowland bagpipe, (a distinct instrument from the great Highland bagpipe) was a favourite and popular instrument for many centuries. It is mentioned as a popular instrument in James the First's celebrated poem of *Peblis to the Play*; and this prince was murdered in 1437. It is also mentioned as a popular instrument in a poem of Sir David Lindsay, written about 1550. From the following curious passage in *Brantome*, who accompanied Queen Mary to Scotland, and describes the reception she met with from the populace of Edinburgh, it appears that violins, or rather viols and *rebecs*, were in common use among them:—"Estant logée en bas en l'Abbaye de l'Islebourg, vindrent sous la fenestre cinq ou six cents marauts de la ville, lui donner aubade de *meschants violons et petits rebecs dont il n'y en a faite en ce pays la*; et se mirent à chanter pseumes, tant mal chantez, et si mal accordez, que rien plus. He! (adds Brantome,) quelle musique, et quel repos pour sa nuit!" The scale of the Lowland bagpipe, as well as of the viol and rebec, was the regular diatonic scale; and the inter-

vals of that scale, though unknown when a large body of Scottish airs were composed, must have been pretty familiar to the ears of the people, so far back as the age of James I. or the beginning of the 15th century. It is probable, indeed, that this was the case at a much earlier date; for an instrument which was popular at that time, may be presumed to have been known for a long time before.

What has already been said, applies to those airs which appear to have been of some standing in the time of Allan Ramsay, or of which historical notices are to be found of a still earlier date. There are, besides these, however, a great many airs, of which nothing whatever is historically known, and whose antiquity must be judged of entirely by internal evidence. A number of these airs speak for themselves, being evidently so modern in their style and structure, that it is impossible to doubt that they are mere imitations, composed during the eighteenth century. Others, again, are marked with all the peculiarities of the national scale and character; and, though this renders it more than probable that they are old airs, yet it does not positively prove them to be so, because it is very possible for a modern composer, who is acquainted with the peculiar character of our melodies, to imitate them very exactly. Thus, the "Banks and Braes of Bonny Doon" was composed by a gentleman of Edinburgh, who had been jocularly told that a Scottish air could be produced by merely running the fingers over the black keys of a piano-forte, which give precisely the progression of the national scale. It is certain, however, that the imitators of Scottish airs have never been sufficiently aware of the properties of this scale; and therefore, their productions, though often pretty, and sometimes tolerably Scottish in their style, can, in general, be easily detected, from their containing notes, essential to the melody, which do not belong to the national scale. Among all the numerous airs which are *known* to be imitations, it may safely be affirmed, that, with the single exception just mentioned, there is not one which could be mistaken for an ancient

air; and therefore it is, at least, more than probable, that those airs which possess strictly the character of the old airs, are really old,—and, if so, coeval with the airs of the oldest class which has been described.

In pursuing this investigation, there is another consideration very necessary to be attended to, that almost all the old airs, in the form in which they are now found in our collections, differ more or less from their primitive shape. In some few cases, the air is essentially altered, so that it can no longer be reconciled to the scale on which it was originally constructed; while, in all the other instances, the air is merely rendered smoother and more graceful, without any essential change in its structure.

Of the first kind of alterations, the following appear to be some of the most remarkable instances. The "*Ewe Bughts*" is known to be an old air; yet, in its present shape, it is irreconcilable to the national scale. But in its more ancient form, as given in the *Orpheus Caledonius*, it is quite antique in its structure. In that form, the melody is rude and ungraceful; and the air owes almost all its beauty to the refinement which it has borrowed from modern taste. It has already been observed, that the exquisite flat seventh in the air of "*Lochaber*" is a modern innovation. The "*Mill, Mill, O*," as given in the *Orpheus Caledonius*, is very rugged, and contains little of the beauty of the air as it now stands. Similar changes have been made on the "*Auld Gudeman*," "*Lass of Patie's Mill*," and some other melodies.

Though such material changes as these seem few in number, yet almost every one of the old airs has, in the progress of taste and refinement, undergone those slighter changes which consist merely in softening or rounding the *contour* of the melody (if the expression may be allowed) so as to make it more agreeable to modern taste,—not in mutilating its body, or altering any of its essential lineaments, but only in bestowing on the same form and features a greater degree of grace and elegance. These changes do not

in the least conceal the original form of the air, or render it at all difficult to reduce it to its primary elements;—so that it is perfectly easy, by observing, from the general tenor of an air, upon what variety of the scale it has been constructed, to divest it of all modern embellishment, and to discover with unerring certainty what must have been its primitive form. This is of great use in a speculative point of view; but surely nothing but pedantry or gross affectation can dictate those complaints, which are sometimes heard, of the modern graces of our airs, and the deviations which have been made from their native simplicity. One might just as reasonably complain of the gradual refinement or civilization of a rude people.

HAVING thus explained the principles upon which, it is conceived, the comparative antiquity of our different airs may be ascertained, we shall next endeavour to give a view of the opinions of the principal writers on this subject, and the amount of the positive information which we have been able to collect regarding it.

It has been asserted, without the shadow of proof or probability, that some of our finest melodies were composed by DAVID RIZZIO; and the Editor of the *Orpheus Caledonius* takes it upon him to mark *The Lass of Patie's Mill*, *Bessy Bell*, *The bush aboon Traquair*, *The Bonny boatman*, *An thou wert my ain thing*, *Auld Rob Morris*, and *Down the burn, Davie*, as the composition of that Italian! But the assertion, as Ritson justly observes in his historical *Essay on Scottish Song*, is a proof at once of his ignorance and absurdity.

Dr Campbell, in his philosophical survey of the south of Ireland, 1777, contends, that "the honour of inventing the Scots music" must be given to Ireland, the ancient Scotia; "from whence, he says, the present Scotia derived her name, her extraction, her language, her poetry." Ritson thinks this conjecture by no means improbable; though, in the same sentence, he admits, that "there exists a sensible difference between the native

“ strains of Hibernia, and the peculiar melodies
“ of the Lowland Scots, as well in the mourn-
“ ful as in the festive strain.” Some airs, in-
deed, are claimed by both countries; but, by
means of the harpers or pipers, who used to
wander through the two, particular airs might
become so common to both, as to make it ques-
tionable which of the countries gave them birth.

Giraldus Cambrensis, who wrote in the 12th
century, and had visited France and Italy, af-
ter praising the instrumental music of the
Irish, as superior to that of any nation he had
ever seen, says, that Scotland endeavoured
with the greatest emulation to rival Ireland in
musical excellence, and that, in the opinion of
many, she even surpassed her mistress.

Whether it was the music of the Lowland
or Highland Scots to which the compliment of
Giraldus refers, is left to conjecture. Martin,
in his description of the Western Islands,
characterises the people of the isle of Skye as
having a great genius for music. He says,
“ there are several of ’em who invent tunes
“ very taking in the south of Scotland and else-
“ where;” adding, that “ some musicians have
“ endeavoured to pass for first inventors of
“ them by changing their name; but this has
“ been impracticable: for whatever language
“ gives the modern name, the tune still con-
“ tinues to speak its true original; and of this
“ (says he) I have been shew’d several in-
“ stances.”—“ It is to be wished,” says Rit-
son, “ that he had condescended to particu-
“ larise, as the late publication of Highland airs
“ affords no support, it is believed, to that hy-
“ pothesis.” It certainly does not; we have
examined that publication, (Macdonald’s,) but
not a single air is to be found in it which is
popular or even known in the south of Scot-
land; so that Martin’s account is altogether
vague and unworthy of credit.

Dr Beattie, in his Essay on Poetry and Mu-
sic, observes, that the native melody of the
Highlands and Western Isles is as different
from that of the southern parts of the king-
dom, as the Irish or Erse language is different
from the English or Scotch. Of the Highland
music, he adds: “ The wildest irregularity ap-

“ pears in its composition; the expression is
“ warlike and melancholy, and approaches even
“ to the terrible;” while several of the old
Scotch Songs “ are sweetly and powerfully
“ expressive of love and tenderness, and other
“ emotions suited to the tranquillity of a pas-
“ toral life.” And hence the Doctor gives it
as his opinion, that the music took its rise
among real shepherds, probably those who in-
habited the pastoral country adjoining the
Tweed and the other streams from which
many of the Songs took their names.

Of all who have inquired into this subject,
no one certainly has hitherto bestowed nearly
the same pains on the investigation as Mr
RITSON; whose acuteness and extensive read-
ing as an antiquary, enabled him easily to de-
tect, and successfully to expose, the inconsi-
derate assumptions and reasonings of less dili-
gent inquirers. The result of all his reading
and researches has led him to form an opinion
similar to that of Dr Beattie; for, after stating
most of the theories and conjectures of former
writers, he adds: “ After all, admitting the
“ Irish origin of the Scottish music, it cannot
“ be reasonably doubted, that many, if not most,
“ or even all of the most celebrated and popu-
“ lar Scottish melodies now extant, as distin-
“ guish’d from the Highland airs, have actual-
“ ly been composed by natives of the Low-
“ lands, speaking and thinking in the English
“ language; by shepherds tending their flocks,
“ or by maids milking their ewes; by persons,
“ in short, altogether uncultivated, or, if one
“ may be allowed the expression, uncorrupted
“ by art, and influenced only by the dictates of
“ pure and simple nature.”

Dr Franklin, in his Letter to Lord Kaimes
in the Encyclopædia Britannica, is of opinion,
that the Scottish tunes were composed by the
Minstrels to be played on the harp, accompa-
nied by the voice. He says, “ the harp was
“ strung with wire, which gives a sound of
“ long continuance; and had no contrivance
“ like that of the modern harpsichord, by which
“ the sound of the preceding note can be stop-
“ ped the moment a succeeding note begins.
“ To avoid actual discord, it was therefore ne-

“cessary that the succeeding emphatic note should be a chord with the preceding, as their sounds must exist at the same time. Hence arose the beauty in those tunes that has so long pleased and will please for ever, though men scarce know why. That they were originally composed for the harp, and of the most simple kind, I mean a harp without any half notes but those in the natural scale, and with no more than two octaves of strings from C to C, I conjectured from another circumstance, which is, that not one of these tunes, really ancient, has a single half note in it; and that in tunes where it is most convenient for the voice to use the middle notes of the harp, and place the key in F, then the B, which, if used, should be a B flat, is always omitted, by passing over it with a third.”

It is evident, on considering this passage, that Dr Franklin's supposition, that the old airs were composed by performers on the harp, is not borne out by his reasoning in support of it. It has already been shewn, that the omission of certain notes in the scale of these airs is not peculiar to *them*, but extends to national music in general; a circumstance of which Dr Franklin does not seem to have been at all aware. But, at any rate, his theory is insufficient to account for the fact. He admits, “that not one of those tunes, really ancient, has a single half note in it,” which is stating in effect, that both the *fourth* and *seventh* of the scale are *always* omitted; while his theory accounts for the omission of the fourth only; and that only in some particular cases, namely, those in which the air was *not* pitched upon the natural key of the instrument. What he says as to the necessity of passing over certain notes, in order to produce consonant sounds, has been shewn by other writers to be destitute of foundation.

That Minstrels, who were generally harpers, and sometimes sung with the instrument, were formerly common in the Lowlands of Scotland, admits of no doubt: and that many of our more regular melodies may have been composed by them, is not improbable; but that

our oldest simple melodies were the productions of an age anterior to the existence of performers on the harp in the Lowlands, appears beyond a doubt.

The Minstrels of the Lowlands were by no means such a dignified class as the *Bards* of the Highlands of Scotland, and of other countries. And here, perhaps, a brief digression relative to an order of men who exercised so much influence, and were treated with so much distinction in the early ages, on account of their poetical genius and musical talents, may not be thought out of place, or unconnected with our present inquiry.

The bards were the poets, the musicians, the historians, and the heralds of ancient times. They perpetuated, in their heroic odes, the celebrity of their warriors and princes; composed those animating strains that led them to emulate, in the day of battle, the valorous deeds of their fathers; and recorded in song their triumphs or their fall. Their compositions handed down to a succeeding age some account of the signal achievements and events they had witnessed, though perhaps tinged by prejudice, or coloured by fancy; and, being given in verse, were the more easily treasured up in the memory of all who heard their recital: and thus tradition preserved some knowledge of remarkable occurrences, great actions, and national manners. The poems of Homer were recited or sung in Greece for ages before any prose history appeared. Diodorus Siculus is the first author among the ancients who mentions the bards as the composers of verses, which they sung to the sound of an instrument not unlike a lyre, (l. 5. § 31.) And Amianus Marcellinus tells us, that the bards celebrated the brave actions of illustrious men in heroic poems, which they sung to the sweet sounds of the lyre, (l. 12. c. 9.) The account given by these Greek and Latin writers is corroborated by many parts of the poems of Ossian: “Such were the words of the bards
“in the days of song; when the king heard
“the music of harps, the tales of other times!
“The chiefs gathered from all their hills, and
“heard the lovely sound. They praised the

“ voice of Cona! the first among a thousand
“ bards !”

The earliest productions of the WELCH bards which have reached us, are those of Aneurin, Lewarch-hen, and Taliesin, who lived in the sixth century; and if we may judge of their merit by the translation of the Death of Hoel, by Gray, it were to be wished that those reliques could find translators of equal talents.

The songs of the IRISH bards, says Warton, in his History of English Poetry, (Diss. I. Vol. I.) are by some conceived to be strongly marked with the traces of Scaldic imagination; and these traces are believed still to survive among a species of poetical historians, whom they call *Tale-tellers*, supposed to be the descendants of the original Irish bards. The Irish historians tell us that St Patrick, when he converted Ireland to the Christian faith, destroyed 500 volumes of the songs of the Irish bards. Such was their dignity in that country, that they were permitted to wear a robe of the same colour with that of the royal family.

In the HIGHLANDS of Scotland, many compositions of their old bards are still preserved. But the most valuable remains of these, and among the noblest specimens of uncultivated genius, are the poems of Ossian, a prince, a poet, and a hero, who is supposed to have flourished so early as the third or beginning of the fourth century; and who, (to use the words of an elegant female writer) “ sung the loves, the wars, the woes of his contemporary heroes, and arrayed them in such truth of character and beauty of diction, as cannot fail to attract and delight through every age.” That strong doubts have been entertained, and much ingenious reasoning has been brought forward to prove the non-existence of any such ancient manuscripts, as those from which the poems are said to have been translated, and that Dr Johnson pronounced the whole a forgery, is well known. There are few who believe that the poems of Fingal and Temora originally existed as long connected narratives:—but, that the subjects of them existed in the shape of heroic ballads, fragments, and unconnected

pieces, which the poetical genius of Macpherson prompted him to enlarge, and to unite by connecting links, seems to be the general and well grounded conviction. Many persons in different parts of the Highlands, (as we are assured by all Highlanders,) used to recite parts of those poems in the original Gaelic long before Macpherson’s translation was thought of. The very respectable Lady above alluded to, who passed the best part of her life in the center of the Highlands, acquired the language of the country, and personally knew and often conversed with the man that accompanied Macpherson in his journey to the Western Highlands and Islands in quest of the original poems, has repeatedly assured the Editor, that no person who lived in the country ever doubted the existence of the poems, generally speaking; and that every stream, mountain, song, and tale, retained some traces of the generous hero, or the mournful bard. But while she gave the Translator the credit of always rendering the sense of his original in a pleasing, and frequently in a faithful manner, she allowed, that on many occasions he had forfeited all claim to the praise of literary integrity.

These poems, says Warton, notwithstanding the difference between the Gothic and Celtic rituals, contain many visible vestiges of Scandinavian superstition. The allusion, in the songs of Ossian, to Spirits who preside over the different parts and direct the various operations of nature, who send storms over the deep, and rejoice in the shrieks of the shipwrecked mariner,—who call down lightning to blast the forest or cleave the rock, and diffuse irresistible pestilence among the people,—beautifully conducted and heightened under the skilful hand of a master bard, entirely correspond with the Runic system, and breathe the spirit of its poetry.

But to return to the Minstrels, whom Dr Franklin supposes to have been the composers of the Lowland Scottish melodies. These Minstrels were in general not poets, but musicians, though it must have occasionally happened, as among the bards, that the two characters were

united. Mr Pinkerton tells us, that James III. favoured the minstrels or musicians so highly, as to permit them to equal knights and heralds in their apparel. And it appears, that a part of the choristers at the chapel royal at Stirling always attended that monarch, "to make him merry."* The most skilful of the minstrels were probably retained in the halls of the great, to enliven their festive hours; and the rest sought a livelihood by travelling over the country; but, in process of time, became so numerous, degenerate, and intolerable, as to be classed with rogues and vagabonds, and interdicted, by statutes and proclamations, from molesting the public. Dr Burney observes, that "the first *Greek* musicians were gods; the second heroes; the third bards; the fourth "beggars!" And although the Scottish minstrels never could even dream of celestial honours, yet the fraternity in both countries unhappily came at last to be on an equal footing.†

The musical compositions of the Celtic tribes, (we do not refer to the age of Ossian,) were chiefly marches, pibrochs, laments, &c. complicated in their structure, and of a warlike character; while the Lowland music, on the contrary, consisted of little simple melodies of the most artless cast, adapted entirely to express the feelings of individuals,—their hopes, their loves, their joys, or their griefs. It has already been shewn, that, from their conformity to that scale which is natural to the human voice in an uncultivated state, the greater part of them must have originated at a period an-

terior to the introduction of any tolerable instrumental music; and, consequently, before the existence of that class of men with whom Dr Franklin supposes them to have originated.

While we, therefore, are very much inclined to believe, with Mr Ritson and Dr Beattie, that the Lowland melodies originated among the pastoral inhabitants of the country; yet, we are also disposed to think, that many of the more artificial and less ancient melodies may have been produced by the minstrels or harpers,—and thus far only can we agree with Dr Franklin. It may be too much, perhaps, to assign the honour to the shepherds and milkmaids in the district of the Tweed, to the exclusion of other classes and other districts; yet it must be confessed, that the names of a number of the melodies and songs, such as Tweedside, Braes of Yarrow, Ettrick banks, Broom of Cowdenknows, Gala water, &c. give a fair colour for the local preference. What a highly favoured district, then, is that of the Tweed, and its tributary streams, if it produced our best ancient airs and ballads; while, in our own day, it has given birth to that mighty master of the lyre, whose transcendent genius commands universal homage wherever our language is known, from the Tweed to the Orcades, and from the Mississippi to the Ganges!

Before concluding, we shall advert to a few particular Melodies which have been mentioned in publications of the 16th and 17th centuries.

* Lindsay says, (Dalyell's edition, Vol. I. p. 210.)

"Also he maid in the said chappel royal all kynd of office men, to wit, the Bischope of Galloway, the Dean, and the Archdean, Thesaurer, Sub-deane, Chanter, and Subchanter, with all kynd of other officieris, pertaining ane colledge; and also doubled them for that effect, that the one-half should ever be ready to sing and play with him, and hold him mirrie."

† It appears, from Bellenden's highly curious translation of Boece's Chronicles of Scotland, (reprinted in a very elegant manner, for W. & C. Tait, Edinburgh, 1821, Buke 10. chap. 12.) that so early as the reign of Kenneth II. "who drew all the confusit laws of Scotland in ane compendius volumen," it was ordered, that "all vagabondis, fulis, bardis, scudlaris, and all siclik idill

"pepill, sal be brint on the cheik, and scurgit with wandis, bot (unless) they find sum craft to win their leving."

In the reign of Macbeth, too, the minstrels must have been deemed very troublesome subjects; for we find from the same Chronicle, (Buke 12. chap. 4.) in an enumeration of a set of singularly curious "lawis maid by him for the commoun weil," the following enactment: "Fulis, menstralis, bardis, and al othir sic idil pepil, bot gif thay be specially licent be the king, sal be compellit to seik sum craft to win thair leving;—gif thay refuse, they sal be drawin, like hors, in the pluch and harrowis." The Chronicler adds, "Thir and siclik lawis war usit be King Makbeth: throw quhilk he governit the realme x yeris in gud justice!"

In the Preface to a small volume of Spiritual Songs, called "The Saints' Recreation," published at Edinburgh in 1683, compiled by Mr William Geddes, minister of the gospel, we are told, that "grave and zealous Divines in the kingdom have composed godly Songs to the tunes of such old songs as these, —*The bonny broom,—I'll never leave thee,—We'll all go pull the hadder; and such like.*" Mr Geddes proceeds to speak of the tunes as *angelical*, and, after reprobating the *diabolical amorous sonnets* to which they were sung, suggests the *probability* of their having formerly been connected with spiritual hymns and songs. There is a singular little Work, which first appeared before the end of the 16th century, a *new* edition of which was published by Andrew Hart, Edinburgh, in 1621, and re-published by A. Constable, Edinburgh, in 1801, entitled, "Ane compendious Booke of Godly and Spirituall Songs, collectit out of sundrie partes of the Scripture, with sundrie of other Ballates, changed out of prophaine Sanges, for avoyding of Sin and Harlotrie," &c. In this, we find a number of puritanical rhapsodies, several of which, from the first lines, and from the measure in which they are written, *seem* applicable to particular Scottish tunes. One of these Godly Songs *begins* in the very words of a well known old Scottish one, viz.

Johne cum kis me now, The Lord thy God I am,
 Johne cum kis me now, That Johne dois the call.
 Johne cum kis me now, Johne represents man
 And make no more adow. By grace celestiall.*

Another of the Godly Songs begins thus :

Hey now the day dallis, Now wealth on our wallis,
 Now Christ on us callis, Apperis anone, &c.

This exactly suits the tune, *Hey tutti taiti*, which used to be sung to words beginning, "Landlady count the lawin, *the day is near the dawin.*" And there is every probability of

its being the same with *The jolly day now dawis*, mentioned by Gawin Douglas in the last prologue to his translation of Virgil, written in 1513; and also by the poet Dunbar who, addressing the merchants of Edinburgh, says,—

Your common Menstrals hes no tone
 But Now the day dawis—and Into Journ.

Thus, whatever may be thought of the tradition, that *Hey tutti taiti* was Robert Bruce's march at the battle of Bannockburn in 1314, it appears to be one of the oldest Scottish tunes concerning which we have any written evidence. There is a third Godly Song in the same publication, beginning—

Till our Gudeman, till our Gudeman,
 Keep faith and love till our Gudeman,
 For our Gudeman in hevin does reigne,
 In glore and bliss without ending," &c.

This is perfectly adapted to the well known tune, called *Our gudeman*, or, *The auld gudeman*; it is probable, therefore, that the latter was another of the popular Scottish tunes when the Compendious Book was published.

There is a tradition, that *John Anderson, my jo—Maggie Lauder—Kind Robin loes me*—and some other favourite Scottish airs, were originally attached to hymns in the *Latin* service. But Mr Ritson shews the absurdity of this idea: "No vestige, (says he) of any Scottish melody ever was, or ever will be found in the old Scottish Church-service, which did not, (for one of their service-books is preserved,) and could not possibly, differ from that of other Catholic countries, and must therefore have consisted entirely of chant and counterpoint. We may, therefore, safely conclude, that the Scottish Song owes nothing to the Church-Music of the Cathedrals and Abbeys before the Reformation," &c.

The *Orpheus Caledonius* seems to have been the earliest Collection in which the favourite

* The very same Air with "John come kiss me now," is found among the Welch Melodies, under the name of "Pen Rhaw," as well as in an old M. S. collection of Music called Queen Elizabeth's Virginal Book, with variations

by the celebrated Bird. It is very improbable, therefore, that it is of Scottish origin, more particularly as it does not conform to the Scottish scale.

Scottish Airs appeared in conjunction with the Songs. It was published about the year 1725, by W. Thomson, London, who republished it, and added a second volume, in 1733.

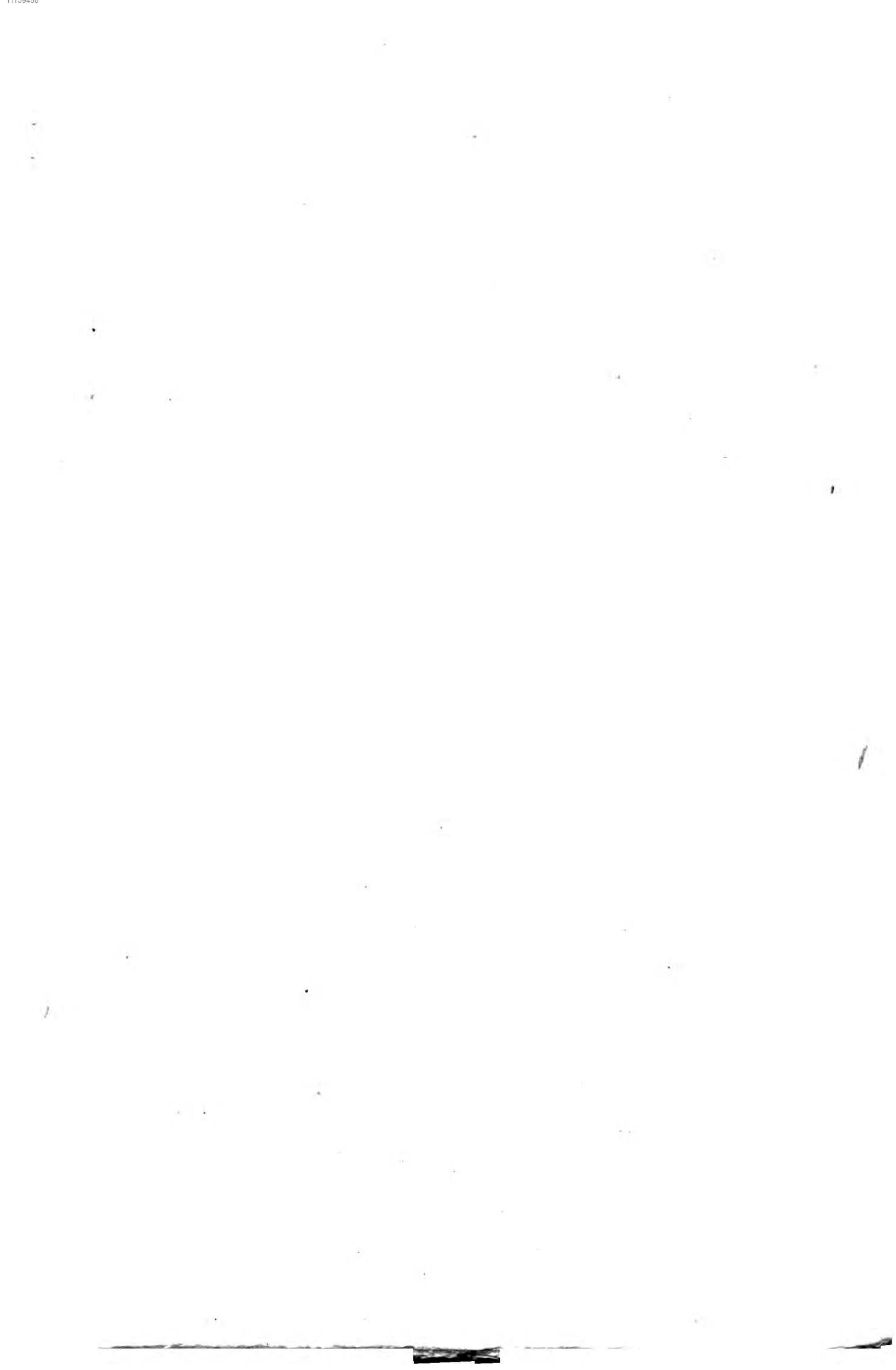
The *Tea-table Miscellany*, published by the celebrated Allan Ramsay, in 1724, was the first general Collection in which the admired Scottish Songs appeared without the Airs, though the poet had brought forward a *smaller* publication of the Songs some years before. In a separate Work, consisting of six very small books, he also published about 70 of the Airs, with a bass to each. To Ramsay's book, the publisher of the *Orpheus Caledonius*, as well as every succeeding publisher, has been particularly obliged,—most of the Songs which have so long been favourites, being found in the *Miscellany*. These were chiefly written by Ramsay and his friends for such Scottish Airs as they thought ill-suited with words,—Airs of which he says in his preface,—“What further adds to the esteem we have for them, is, their *antiquity*, and their being universally known.”

Some of the best Songs in the *Miscellany*, such as, *The Gaberlunzie Man*; *Muirland Willie*; *Nancy's to the Greenwood gane*; *My Jo, Janet*; *Tak' your auld cloak about ye*; *Waly Waly*, &c. were collected by Ramsay; and, but for him, it is probable, that these admirable specimens of ancient song would have been irretrievable. When, or by whom, these were written, is unknown: tradition indeed gives the *Gaberlunzie Man* to James V., and says it was written upon an adventure of his own, he being noted for his gallantries while strolling about his dominions in disguise; and his celebrated poem of Christ's Kirk on the Green no doubt gives probability to the tradition respecting

the song. An English version of the song “Tak' your auld cloak about ye,” was recovered by Dr Percy, and published in his *Reliques of Ancient Poetry*: and as a stanza of it, beginning “King Stephen was a worthy peer,” is introduced by Shakespeare in the drinking scene in *Othello*, and as the air is not marked with the Scottish stamp, it seems somewhat doubtful whether we have an exclusive claim either to the air or the words. The much admired song, set to the *Flowers of the Forest*, beginning, “*I've heard o' liltin*,” written on the battle of Flodden, though it has been *supposed* a production of that remote period, is said to have been written about the year 1755, by a sister of Sir Gilbert Elliot of Minto.

It only remains to be mentioned, that the results of the investigation which has now been attempted, as applied to the whole Airs, will be found in the index; where a mark will be affixed to each Air, indicating, according to the principles already stated, that it is either of the most ancient class,—or of a more recent era, when music was cultivated as an art,—or a modern production,—or an English imitation.

In conclusion, we beg it may be understood that we are far from thinking that the attempt now made may not be very imperfect, notwithstanding the great pains bestowed on it, and our anxiety to render this *Dissertation* as intelligible and complete as our narrow limits would permit. The subject is interesting and of some importance, in so far as importance can be said to belong to subjects of this nature: and we shall be glad if what we have done, should incite some more able and learned enquirer to prosecute the investigation.





1.

THE BIRKS OF INVERMAY.

Haydn.

ANDANTE.

The smiling morn the breathing spring In-vite the tune-ful birds to sing And

while they war-ble from each spray Love melts the u-ni-ver-sal lay.

Let us A-man-da time-ly wise Like them improve the hour that flies And

in soft raptures waste the day A-mong the birks of In-ver-may.

THE BIRKS OF INVERMAY.

THE SONG BY MALLET.

THE smiling morn, the breathing spring,
 Invite the tuneful birds to sing ;
 And while they warble from each spray,
 Love melts the universal lay :
 Let us, Amanda, timely wise,
 Like them improve the hour that flies,
 And in soft raptures waste the day,
 Among the birks of Invermay.

For soon the winter of the year,
 And age, life's winter, will appear :
 At this thy lively bloom will fade,
 As that will strip the verdant shade :
 Our taste of pleasure then is o'er,
 The feather'd songsters please no more :
 And when they droop, and we decay,
 Adieu the birks of Invermay !

SONG FOR THE SAME AIR.

BY R. B. SHERIDAN, ESQ.

How oft, Louisa, hast thou said,
 (Nor wilt thou the fond boast disown,)
 Thou wou'dst not lose Antonio's love,
 To reign the partner of a throne !
 And by those lips that spoke so kind,
 And by that hand I've pressed to mine,
 To be the lord of wealth and power,
 By Heav'ns, I would not part with thine.

Then how, my soul, can we be poor,
 Who own what kingdoms could not buy ?
 Of this true heart thou shalt be queen,
 And, serving thee,—a monarch I.
 Thus uncontroll'd, in mutual bliss,
 And rich in love's exhaustless mine,
 Do thou snatch treasures from my lips,
 And I'll take kingdoms back from thine !

HERE AWA', THERE AWA'.

WRITTEN FOR THIS WORK

BY BURNS.

HERE awa', there awa', wandering Willie,
 Here awa', there awa', haud awa' hame ;
 Come to my bosom, my ain only deary,
 Tell me thou bring'st me my Willie the same.

Winter winds blew, loud and cauld, at our parting,
 Fears for my Willie brought tears in my e'e ;
 Welcome now Simmer, and welcome my Willie ;
 The Simmer to Nature, my Willie to me.

Rest, ye wild storms, in the cave of your slumbers,
 How your dread howling a lover alarms !
 Wauken, ye breezes ! row gently, ye billows !
 And waft my dear Laddie ance mair to my arms.

But oh, if he's faithless, and minds na his Nanie,
 Flow still between us, thou wide roaring main :
 May I never see it, may I never trow it,
 But, dying, believe that my Willie's my ain !

2.

HERE AWA, THERE AWA.

Pleyel.

LARGHETTO.

Here a--wa, there a--wa, wand-er-ing

WIL--LIE, Here a--wa, there a--wa, haud a--wa hame.

Come to my bo--som, my ain on--ly Dea----rie, Tell me thou

bring'st me my WIL--LIE the same.

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3.

TWEEDSIDE.

Pleyel.

DUET.

LARGHETTO.

What beauties does Flora dis_close, How sweet are her smiles upon Tweed; Yet
 What beauties does Flora dis_close, How sweet are her smiles upon Tweed; Yet
 MARY'S still sweeter than those; Both na_ture and fan_cy ex_cceed.
 MARY'S still sweeter than those; Both na_ture and fan_cy ex_cceed.
 No dai_sy nor sweet blushing rose, Nor all the gay flow'rs of the field, Nor
 No dai_sy nor sweet blushing rose, Nor all the gay flow'rs of the field, Nor
 Tweed gliding gent_ly thro' those, Such beau_ty and pleasure does yield.
 Tweed gliding gent_ly thro' those, Such beau_ty and pleasure does yield.

TWEEDSIDE.

THE SONG BY ROBT. CRAWFORD, ESQ.

OF THE AUCHNAMES FAMILY.

BURNS mentions that the heroine of this song was MARY STEWART of the Castlemilk family, afterwards Mrs JOHN RITCHIE;— while Sir WALTER SCOTT, in his notes to Canto II. of *Marmion*, says, that the song was written in honour of MARY LILIAS SCOTT of the Harden family, the second flower of Yarrow. Sir WALTER adds, that “he well remembers the talent and spirit of “the latter flower of Yarrow, though age had then injured the “charms which procured her the name.”

WHAT beauties does Flora disclose?
 How sweet are her smiles upon Tweed?
 Yet Mary's, still sweeter than those,
 Both Nature and Fancy exceed.
 No daisy, nor sweet blushing rose,
 Not all the gay flowers of the field,
 Nor Tweed gliding gently through those,
 Such beauty and pleasure can yield.

The warblers are heard in each grove,
 The linnet, the lark, and the thrush,
 The black-bird, and sweet cooing dove,
 With music enchant ev'ry bush.
 Come, let us go forth to the mead,
 Let us see how the primroses spring;
 We'll lodge in some village on Tweed,
 And love while the feather'd folks sing.

How does my Love pass the long day?
 Does Mary not tend a few sheep?
 Do they never carelessly stray,
 While happily she lies asleep?
 Tweed's murmurs should lull her to rest;
 Kind Nature indulging my bliss;
 To relieve the soft pains of my breast,
 I'd steal an ambrosial kiss.

'Tis she does the virgins excel,
 No beauty with her can compare;
 Love's graces around her do dwell,
 She's fairest where thousands are fair.
 Say, charmer, where do thy flocks stray?
 Oh! tell me at noon where they feed:
 Shall I seek them on sweet-winding Tay?
 Or the pleasanter banks of the Tweed?

MY NANIE, O'.

WRITTEN

BY BURNS.

The heroine of this beautiful song was Miss FLEMING, whose father was a farmer in the parish of Tarbolton, Ayrshire.

BEHIND yon hills where Lugar flows,
 'Mang muirs, and mosses many, O,
 The wint'ry sun the day has clos'd;
 And I'll awa to Nanie, O.

Tho' westlin winds blaw loud and shill;
 And its baith mirk and rainy, O;
 I'll get my plaid, and out I'll steal,
 And o'er the hill to Nanie, O.

My Nanie's charming, sweet, and young;
 Nae artfu' wiles to win ye, O:
 May ill befa' the flattering tongue
 That wad beguile my Nanie, O.

Her face is fair, her heart is true,
 As spotless as she's bonie, O;
 The op'ning gowan, wet wi' dew,
 Nae purer is than Nanie, O.

A country lad is my degree,
 And few there be that ken me, O;
 But what care I how few they be,
 I'm welcome ay to Nanie, O.

My riches a' 's my penny fee,
 And I maun guide it cannie, O;
 But world's gear ne'er troubles me,
 My thoughts are a', my Nanie, O.

Our auld guidman delights to view
 His sheep and kye thrive bonie, O;
 But I'm as blythe that hauds his pleugh,
 And has nae care but Nanie, O.

Come well, come woe, I carena by,
 I'll tak' what Heav'n will send me, O;
 Nae ither care in life have I,
 But live, and love my Nanie, O.

ANDANTE
 ESPRESSIVO.

Be-hind yon hills where Lu-gar flows, Mang muirs and mosses ma-ny, O, The
 wint'ry sun the day has clos'd, And I'll a--wa to NAN--NIE, O.
 Tho' westlin winds blaw loud and shill; And its baith mirk and rai-ny, O, I'll
 get my plaid, and out I'll steal, And o'er the hill to NAN--NIE, O.

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5.

ILL NEVER LEAVE THEE.

Pleyel.

ADAGIO.

First system of piano introduction. Treble and bass staves with a 7/4 time signature and a key signature of two sharps (F# and C#). The music begins with a forte (f) dynamic. The right hand features a melodic line with grace notes and trills, while the left hand provides a harmonic accompaniment.

Second system of piano introduction, continuing the melodic and harmonic development from the first system.

First system of the vocal line. The lyrics are: "One day I heard MA - - RY say How shall I leave thee." The melody is written on a single staff with a treble clef, accompanied by piano accompaniment on a grand staff.

Second system of the vocal line. The lyrics are: "Stay, dearest A - - DO - - NIS, stay Why wilt thou grieve me." The melody continues with a similar rhythmic pattern.

Third system of the vocal line. The lyrics are: "A - - las! my fond heart will break, If thou should'st leave me." The melody shows a slight change in rhythm and dynamics.

Fourth system of the vocal line. The lyrics are: "I'll live and die for thy sake; Yet ne - - ver leave thee." The melody concludes with a final cadence. The piano accompaniment ends with a double bar line.

I'LL NEVER LEAVE THEE.

THE SONG BY ROBERT CRAWFORD, ESQ.

There is an incongruity in coupling a Greek with a Scottish name ; and the Editor has sometimes heard *Montgom'ry* substituted for Adonis in this Song. The critical reader, it is hoped, will excuse the omission of a stanza of the Song.

ONE day I heard Mary say,
 How shall I leave thee ?
 Stay, dearest Adonis, stay,
 Why wilt thou grieve me ?
 Alas ! my fond heart will break,
 If thou shou'dst leave me ;
 I'll live and die for thy sake,
 Yet never leave thee.

Say, lovely Adonis, say,
 Has Mary deceiv'd thee ?
 Did e'er her young heart betray
 New love that's griev'd thee ?
 My constant mind ne'er shall stray,
 Thou may'st believe me ;
 Such true love can ne'er decay,
 Never deceive thee.

But leave thee, leave thee, lad,
 How shall I leave thee !
 O ! that thought makes me sad,
 I'll never leave thee.
 Where would my Adonis fly ?
 Why does he grieve me !
 Alas ! my poor heart will die,
 If he should leave me !

CORN RIGGS.

THE SONG

BY ALLAN RAMSAY.

MY PATIE is a lover gay,
 His mind is never muddy,
 His breath is sweeter than new hay,
 His face is fair and ruddy :
 His shape is handsome, middle size,
 He's stately in his walking :
 The shining of his e'en surprise :
 'Tis heav'n to hear him talking.
 Last night I met him on a bawk,
 Where yellow corn was growing,
 There mony a kindly word he spake,
 That set my heart a glowing.
 He kiss'd and vow'd he wou'd be mine,
 And lo'ed me best of ony :
 That gars me like to sing sinsyne,
 " O corn riggs are bonny."

 COME, DEAR AMANDA, QUIT THE TOWN.

FOR THE SAME AIR.

COME, dear Amanda, quit the town,
 And to the rural hamlets fly ;*
 Behold, the wintry storms are gone,
 A gentle radiance glads the sky :
 The birds awake, the flow'rs appear ;
 Earth spreads a verdant couch for thee ;
 'Tis joy and music all we hear !
 'Tis love and beauty all we see !
 Come, let us mark the gradual spring,
 How peep the buds, the blossom blows,
 'Till Philomel begins to sing,
 And perfect May to spread the rose.
 Let us secure the short delight,
 And wisely crop the blooming day :
 For soon, too soon, it will be night !
 Arise, my love, and come away !

* Although the 2d, 4th, 6th, and 8th lines of this Song are each a syllable longer than the corresponding lines of the Scottish verses, they are more exactly suited to the Air, which requires lines of eight syllables each.

6.

CORN RIGGS.

Pleyel.

DUET.

ALLEGRETTO.

Dol.

My PATIE'S a lo-ver gay, His mind's ne'er mud-dy,
 My PA-TIE is a lo-ver gay, His mind is ne-ver mud-dy, His

His breath's sweeter than new hay, His face is fair and rud-dy.
 breath is sweet-er than new hay, His face is fair and rud-dy.

His shape's handsome, mid-dle size, He's state-ly wal-king,
 His shape is hand-some, mid-dle size, He's stately in his wal-king, The

The shining of his e'en sur-prise, 'Tis heav'n to hear him tal-king.
 shin-ing of his e'en sur-prise, 'Tis heav'n to hear him tal-king.

7.

THE BUSH ABOON TRAQUAIR.

Pleyel.

ANDANTE
ESPRESSIVO.

Hear me, ye Nymphs, and ev'ry Swain I'll tell how PEG-GY grieves me; Tho'

thus I lan-guish and complain, A-las! she ne'er be-lieves me.

My vows, and sighs, like si-lent air, Un-heed-ed ne-ver move her, The

bon-ny bush a-boon Tra-quair, 'Twas there I first did love her.

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* Take either the upper or under notes.

THE BUSH ABOON TRAQUAIR.

THE SONG

BY ROBERT CRAWFORD, ESQ.

HEAR me, ye nymphs, and ev'ry swain,
 I'll tell how Peggy grieves me ;
 Though thus I languish, thus complain,
 Alas! she ne'er believes me.
 My vows and sighs, like silent air,
 Unheeded, never move her ;
 At the bonny bush aboon Traquair,
 'Twas there I first did love her.

That day she smiled, and made me glad,
 No maid seem'd ever kinder :
 I thought myself the luckiest lad,
 So sweetly there to find her.
 I tried to soothe my am'rous flame,
 In words that I thought tender :
 In nought that pass'd was I to blame,
 I meant not to offend her.

Yet now she scornful flies the plain,
 The fields we then frequented :
 If e'er we meet, she shews disdain,
 She looks as ne'er acquainted.
 The bonny bush bloomed fair in May,
 Its sweets I'll ay remember :
 But now her frowns make it decay,
 It fades as in December.

Ye rural powers, who hear my strains,
 Why thus should Peggy grieve me ?
 Oh! make her partner in my pains,
 Then let her smiles relieve me.
 If not, my love will turn despair,
 My passion no more tender ;
 I'll leave the bush aboon Traquair,
 To lonely wilds I'll wander !

When BURNS visited this far-famed bush in 1787, it consisted of eight or nine ragged birches. The Earl of TRAQUAIR has planted a clump of trees near it, which he calls "The New Bush."

THE EWE-BUGHTS.*

WILL ye go to the ewe-bughts, Marion, And wear in the sheep wi' me? The sun shines sweet, my Marion, But nae half so sweet as thee. <i>The sun, &c.</i>	I'll gi'e them a' to my Marion Upon her bridal-day. <i>I'll gie, &c.</i>
O Marion's a bonny lassie, The blythe blink's in her e'e; And fain wad I marry Marion, Gin Marion wad marry me. <i>And fain, &c.</i>	And ye's get a green say apron, And waistcoat o' London brown; And wow but ye will be vap'ring Whene'er ye gang to the town. <i>And wow, &c.</i>
I've nine milk-ewes, my Marion, A cow and a brawney quey;	I'm young and stout, my Marion, Nane dances like me on the green; And gin ye forsake me, Marion, I'll e'en draw up wi' Jean. <i>And gin, &c.</i>

* Though this beautiful old Air is commonly reckoned a production of the south of Scotland, BURNS doubts whether it may not be a northern composition, because there is a Song, apparently as ancient as "Ewe-bughts, MARION," which is sung to the same Air, and is evidently of the north; it begins thus:

" The Lord o' Gordon had three daughters,
" Mary, Marget, and Jean,
" They wad na stay at bonie Castle-Gordon,
" But awa' to Aberdeen."

The following Song was a juvenile production of the Poet, who, when he transmitted it to the Editor, wrote thus of it:
" In my very early years, when I was thinking of going to the West Indies, I took the following farewell of a dear girl; it is quite trifling, and has nothing of the merit of the Ewe-Bughts. You must know that all my earlier love-songs were the breathings of ardent passion; and though it might have been easy in after-times to have given them a polish, yet that polish to me would have defaced the legend of my heart, which was so faithfully inscribed them. Their uncouth simplicity was, as they say of wines, their *race*."

WILL YE GO TO THE INDIES, MY MARY.

BY BURNS.

THE SAME AIR.

WILL ye go to the Indies, my Mary, And leave auld Scotia's shore? Will ye go to the Indies, my Mary, Across th' Atlantic's roar!	And sae may the Heavens forget me, When I forget my vow!
O sweet grows the lime and the orange, And the apple on the pine; But a' the charms o' the Indies, Can never equal thine.	O plight me your faith, my Mary, And plight me your lily white hand; O plight me your faith, my Mary, Before I leave Scotia's strand.
I hae sworn by the Heavens to my Mary, I hae sworn by the Heavens to be true;	We hae plighted our troth, my Mary, In mutual affection to join; And curst be the cause that shall part us! The hour, and the moment o' time!

8.

THE EWE-BUGHTS.

Haydn.

DUET.

ANDANTE.

Introduction for piano, 2/4 time, D major. The music consists of two staves with a treble and bass clef. It features a simple harmonic accompaniment with a melody in the treble clef.

Piano accompaniment for the first vocal line, continuing from the introduction. It features a treble and bass clef with a melody in the treble clef.

2^d Will ye go to the ewe bughts Ma-ri-^{on} And wear in the sheep wi⁹

1st Will ye go to the ewe bughts Ma-ri-^{on} And wear in the sheep wi⁹

Two vocal staves, 2^d and 1st, with lyrics. The music is in D major, 2/4 time. The 1st part is in the treble clef and the 2^d part is in the bass clef.

me? The sun shines sweet my Marion But nae half sae sweet as

me? The sun shines sweet my Marion But nae half sae sweet as

Two vocal staves with lyrics. The music continues in D major, 2/4 time.

thee The sun shines sweet my Marion But nae half sae sweet as thee.

thee The sun shines sweet my Marion But nae half sae sweet as thee.

Two vocal staves with lyrics. The music continues in D major, 2/4 time.

Piano accompaniment for the final line, featuring a treble and bass clef with a melody in the treble clef. It concludes with a double bar line.

AFFETTUOSO.

Fare-well to Lo--chaber, fare--well to my Jean Where heartsome with

thee I have mo-ny days been For Lo--cha-ber no more Lo--

--chaber no more, We'll may be re--turn to Lo--chaber no more.

These tears that I shed they are a' for my dear And no for the

dan-gers at-tend-ing on weir, Tho' bore on rough seas to a

far bloody shore May be to re--turn to Lo--cha-ber no more.

FAREWELL TO LOCHABER.

THE SONG

BY ALLAN RAMSAY.

FAREWELL to Lochaber, farewell to my Jean,
 Where heartsome with thee I have mony day been ;
 For Lochaber no more, Lochaber no more,
 We'll may-be return to Lochaber no more.
 These tears that I shed they are a' for my dear,
 And not for the dangers attending on weir ;
 Tho' bore on rough seas to a far bloody shore,
 May-be to return to Lochaber no more.

Tho' hurricanes rise, and raise every wind,
 They'll ne'er make a tempest like that in my mind ;
 Tho' loudest of thunder on louder waves roar,
 That's naething like leaving my love on the shore.
 To leave thee behind me my heart is sair pain'd ;
 But by ease that's inglorious no fame can be gain'd ;
 And beauty and love's the reward of the brave,
 And I maun deserve it before I can crave.

Then glory, my Jeany, maun plead my excuse ;
 Since honour commands me, how can I refuse ?
 Without it, I ne'er can have merit for thee,
 And losing thy favour I'd better not be.
 I gae then, my lass, to win honour and fame,
 And if I should chance to come gloriously hame,
 I'll bring a heart to thee with love running o'er,
 And then I'll leave thee and Lochaber no more.

MY APRON DEARIE.

THE SONG

BY SIR GILBERT ELLIOT.

My sheep I neglected, I lost my sheep-hook,
 And all the gay haunts of my youth I forsook,
 No more for Aminta fresh garlands I wove;
 For ambition, I said, would soon cure me of love.
 O! what had my youth with ambition to do?
 Why left I Aminta, why broke I my vow?
 O! give me my sheep, and my sheep-hook restore,
 I'll wander from love and Aminta no more.

Through regions remote in vain do I rove,
 And bid the wide ocean secure me from love;
 O fool! to imagine that aught can subdue,
 A love so well founded, a passion so true.
 O! what had my youth with ambition to do?
 Why left I Aminta, why broke I my vow?
 O! give me my sheep, and my sheep-hook restore,
 I'll wander from love and Aminta no more.

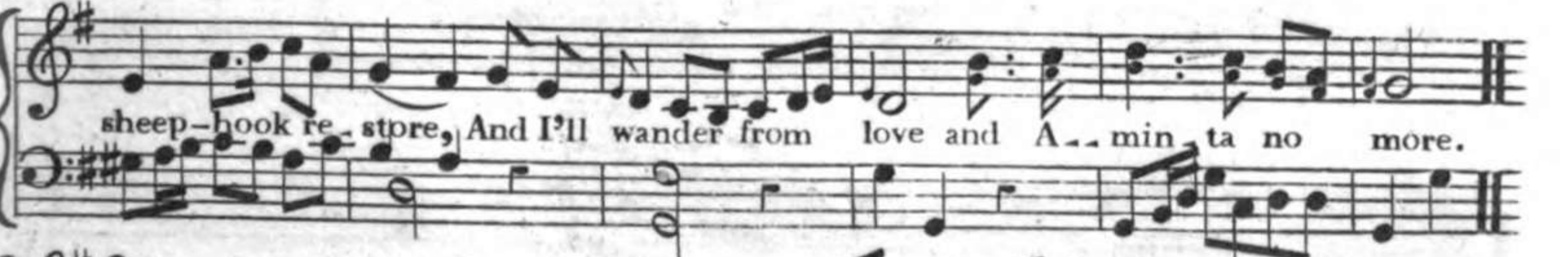
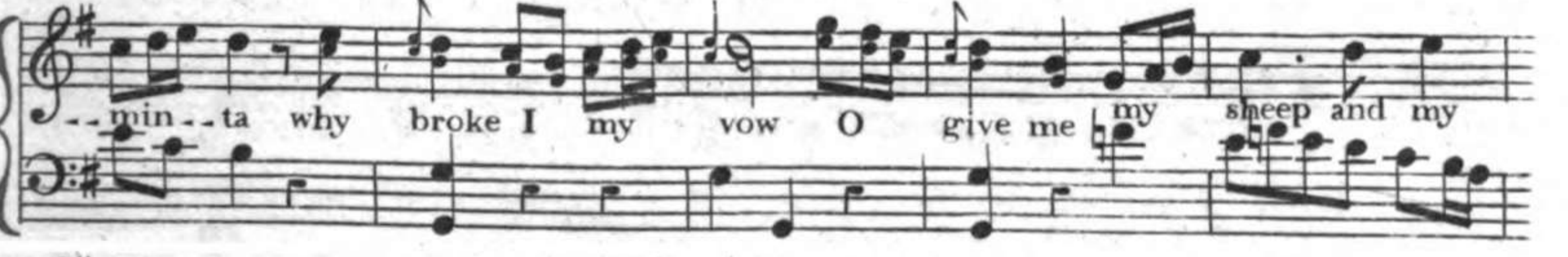
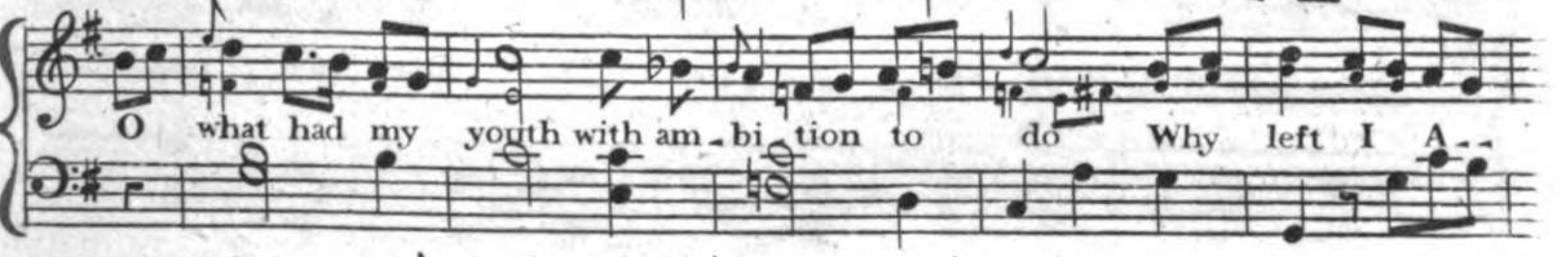
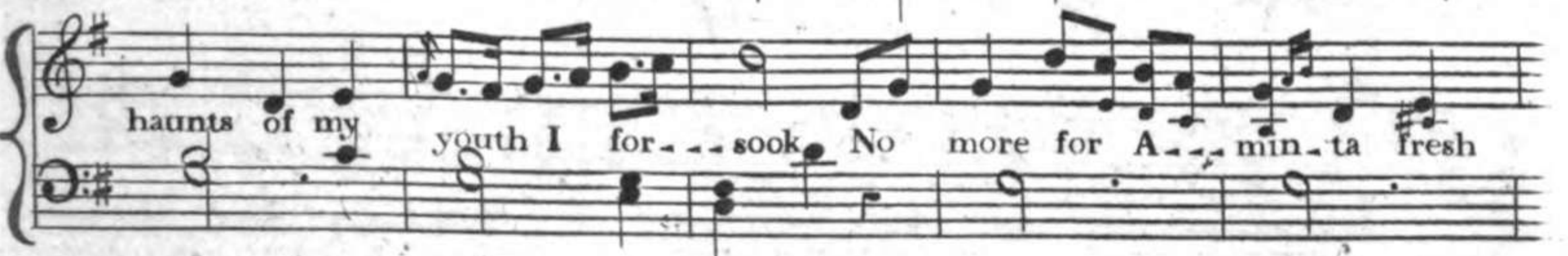
Alas! 'tis too late at thy fate to repine:—
 Poor shepherd, Aminta no more can be thine:
 Thy tears are all fruitless, thy wishes are vain,
 The moments neglected return not again!
 O! what had my youth with ambition to do?
 Why left I Aminta, why broke I my vow?
 O! give me my sheep, and my sheep-hook restore,
 I'll wander from love and Aminta no more.

10.

MY APRON DEARY.

Haydn.

LARGHETTO.



11.

GALLA WATER.

Pleyel.

ANDANTE.

Dol.

rf

Braw braw lads on Yar-row braes, Ye wan-der thro' the

blooming heather; But Yar-row braes, nor Et-trick

shaws, Can match the lads of Gal-la wa-ter.

GALLA WATER.

WRITTEN FOR THIS WORK

BY BURNS.

BRAW braw lads on Yarrow braes,
 Ye wander through the blooming heather ;
 But Yarrow braes, nor Ettrick shaws,
 Can match the lads o' Galla water.

But there is ane, a secret ane,
 Aboon them a' I lo'e him better ;
 And I'll be his, and he'll be mine,
 The bonnie lad o' Galla water.

Altho' his daddie was nae laird,
 And tho' I hae na meikle tocher,
 Yet rich in kindest, truest love,
 We'll tent our flocks by Galla water.

It ne'er was wealth, it ne'er was wealth,
 That coft contentment, peace, or pleasure ;
 The bands and bliss o' mutual love,
 O that's the chiefest warld's treasure.

THE BRAES OF YARROW.

BY WILLIAM HAMILTON, ESQ. OF BANGOUR.

A. **B**usk ye, busk ye, my bonny bonny bride;
 Busk ye, busk ye, my winsome marrow;
 Busk ye, busk ye, my bonny bonny bride,
 And think nae mair on the braes of Yarrow.

B. Where gat ye that bonny bonny bride?
 Where gat ye that winsome marrow?

A. I gat her where I dare nae weil be seen,
 Puing the birks on the braes of Yarrow.

Weep not, weep not, my bonny bonny bride;
 Weep not, weep not, my winsome marrow,
 Nor let thy heart lament to leave
 Puing the birks on the braes of Yarrow:

B. Why does she weep, thy bonny bonny bride?
 Why does she weep, thy winsome marrow?
 And why dare ye nae mair weil be seen,
 Puing the birks on the braes of Yarrow?

A. Lang maun she weep, lang maun she, maun she weep,
 Lang maun she weep with dule and sorrow;
 And lang maun I nae mair weil be seen
 Puing the birks on the braes of Yarrow;
 For she has tint hir luvèr luvèr dear,
 Her luvèr dear, the cause of sorrow;
 And I hae slain the comeliest swain
 That e'er pu'd birks on the braes of Yarrow.

Why runs thy stream, O Yarrow, Yarrow, red?
 Why on thy braes heard the voice of sorrow?
 And why yon melancholeous weeds,
 Hung on the bonny birks of Yarrow?
 What yonder floats on the rueful, rueful stream?
 What yonder floats? O dule and sorrow!
 'Tis he, the comely swain I slew
 Upon the doleful braes of Yarrow!

Wash, O wash his wounds, his wounds in tears,
 His wounds in tears, with dule and sorrow;
 And wrap his limbs in mourning weeds,
 And lay him on the braes of Yarrow.
 Then build, then build, ye sisters, sisters sad,
 Ye sisters sad, his tomb with sorrow;
 And weep around in wae'ful wise
 His hapless fate on the braes of Yarrow.

Curse ye, curse ye, his useless, useless shield,
 My arm that wrought the deid of sorrow,
 The fatal spear that pierc'd his breast,
 His comely breast on the braes of Yarrow.
 Did I not warn thee not to lue,
 And warn from fight? But to my sorrow,
 O'er rashly bald, a stronger arm
 Thou met'st, and fell on the braes of Yarrow.

Sweet smells the birk, green grows, green grows the grass,
 Yellow on Yarrow's banks the gowan,
 Fair hangs the apple frae the rock,
 Sweet the wave of Yarrow flowan.
 Flows Yarrow sweet? as sweet, as sweet flows Tweed,
 As green its grass, its gowan yellow,
 As sweet smells on its braes the birk,
 The apple frae the rock as mellow.

Fair was thy luvè, fair fair indeed thy luvè,
 In flow'ry bands thou him didst fetter;
 Tho' he was fair and well beluv'd again,
 Than me he never lued thee better.

Busk ye, then busk, my bonny bonny bride,
 Busk ye, busk ye, my winsome marrow,
 Busk ye, and lue me on the banks of Tweed,
 And think nae mair on the braes of Yarrow.

C. How can I busk a bonny bonny bride?
 How can I busk a winsome marrow?
 How lue him on the banks of Tweed,
 That slew my luvè on the braes of Yarrow?
 O Yarrow fields, may never never rain,
 No dew thy tender blossoms cover;
 For there was basely slain my luvè,
 My luvè, as he had not been a luvèr.

The boy put on his robes, his robes of green,
 His purple vest, 'twas my ain sewing!
 Ah! wretched me! I little little kend
 He was in these to meet his ruin.
 The boy took out his milk-white milk-white steed,
 Unheedful of my dule and sorrow:
 But ere the toofal of the night,
 He lay a corpse on the braes of Yarrow.

Much I rejoic'd that wae'ful wae'ful day;
 I sang, my voice the woods returning;
 But lang ere night the spear was floun
 That slew my luvè and left me mourning.
 What can my barbarous, barbarous father do,
 But with his cruel rage pursue me?
 My luvè's blood is on thy spear,
 How canst thou, barbarous man, then woo me?

My happy sisters may be, may be proud;
 With cruel and ungentle scoffing,
 May bid me seek on Yarrow braes
 My luvè nailed in his coffin.
 My brother DOUGLAS may upbraid,
 And strive with threat'ning words to move me.
 My luvè's blood is on thy spear,
 How can'st thou ever bid me luvè thee?

Yes, yes, prepare the bed, the bed of luvè?
 With bridal sheets my body cover;
 Unbar, ye bridal maids, the door,
 Let in the expected husband luvèr.
 But who the expected husband husband is?
 His hands, methinks, are bath'd in slaughter;
 Ah me! what ghastly spectre's yon
 Comes in his pale shroud bleeding after?

Pale as he is, here lay him, lay him down,
 O! lay his cold head on my pillow;
 Tak' aff, tak' aff, these bridal weids,
 And crown my careful head with willow.
 Pale tho' thou art, yet best, yet best beluv'd,
 O could my warmth to life restore thee!
 Yet lie all night between my breasts,
 No youth lay ever there before thee.

Pale, pale indeed, O lovely lovely youth,
 Forgive, forgive, so foul a slaughter!
 And lie all night between my breasts;
 No youth shall ever lie there after.

A. Return, return, O mournful mournful bride,
 Return, and dry thy useless sorrow;
 Thy luvè heeds nought of thy sighs,
 He lies a corpse on the braes of Yarrow.

12.

THE BRAES OF YARROW.

Pleyel.

AFETTOSO.

The piano introduction consists of two staves in G major and 3/4 time. It begins with a treble clef and a bass clef. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes. The piece concludes with a double bar line.

Busk ye, busk ye my bon-ny bon-ny bride, Busk ye, busk ye, my

win-some mar-row, Busk ye, busk ye my bonny bonny bride, And

think nae mair on the braes of Yar-row. Where got ye that

bonny bonny bride? Where got ye that win-some mar-row? I got her

where I dare na well be seen, Pu-ing the birks on the braes of Yar-row.

The piano conclusion consists of two staves in G major and 3/4 time. It begins with a treble clef and a bass clef. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes. The piece concludes with a double bar line.

13.

THE YELLOW HAIR'D LADDIE.

Pleyel.

DUET.

ANDANTE.

First system of piano accompaniment, consisting of two staves (treble and bass) with musical notation. The tempo is marked 'ANDANTE'.

2d

1st

In April when Primroses paint the sweet plain, And summer ap-proaching re-

In April when Primroses paint the sweet plain, And summer ap-proaching re-

Second system of music, including vocal lines for the first and second parts and piano accompaniment. The lyrics are: "In April when Primroses paint the sweet plain, And summer ap-proaching re-"

1st

2d

-joiceth the swain; -joiceth the swain; The yellow hair'd laddie would oftentimes

-joiceth the swain; -joiceth the swain; The yellow hair'd laddie would oftentimes

Third system of music, including vocal lines for the first and second parts and piano accompaniment. The lyrics are: "-joiceth the swain; -joiceth the swain; The yellow hair'd laddie would oftentimes"

1st

2d

go, To the wilds and deep glens, where the hawthorn trees grow. hawthorn trees grow.

go, To the wilds and deep glens, where the hawthorn trees grow. hawthorn trees grow.

Fourth system of music, including vocal lines for the first and second parts and piano accompaniment. The lyrics are: "go, To the wilds and deep glens, where the hawthorn trees grow. hawthorn trees grow."

Fifth system of music, consisting of two staves (treble and bass) with musical notation for the piano accompaniment.

THE YELLOW HAIR'D LADDIE.

THE SONG

BY ALLAN RAMSAY.

IN April, when primroses paint the sweet plain,
 And summer approaching rejoiceth the swain;
 The Yellow-hair'd Laddie would oftentimes go
 To wilds and deep glens, where the hawthorn trees grow.

There, under the shade of an old sacred thorn,
 With freedom he sung his loves ev'ning and morn;
 He sung with so soft and enchanting a sound,
 That Sylvans and Fairies unseen danc'd around.

The shepherd thus sung:—Tho' young Madie be fair,
 Her beauty is dash'd with a scornful proud air;
 But Susie is handsome and sweetly can sing,
 Her breath's like the breezes perfum'd in the spring.

That Madie, in all the gay bloom of her youth,
 Like the moon is inconstant, and never spoke truth;
 But Susie is faithful, good-humour'd, and free,
 And fair as the goddess who sprung from the sea.

That mamma's fine daughter, with all her great dow'r,
 Was awkwardly airy, and frequently sour;
 Then, sighing, he wished, would parents agree,
 The witty sweet Susie his mistress might be.

ROSLIN CASTLE.

THE SONG BY RICHARD HEWIT.

The Author of this beautiful Song, when a boy, during the residence of Dr BLACKLOCK in Cumberland, was employed in leading him, and for some years acted as his amanuensis.

'T WAS in that season of the year,
When all things gay and sweet appear,
That Colin, with the morning ray,
Arose and sung his rural lay:
Of Nanny's charms the shepherd sung,
The hills and dales with Nanny rung,
While Roslin castle heard the swain,
And echo'd back the cheerful strain.

Awake, sweet Muse, the breathing spring
With rapture warms, awake and sing;
Awake and join the vocal throng,
And hail the morning with a song:
To Nanny raise the cheerful lay,
O bid her haste and come away;
In sweetest smiles herself adorn,
And add new graces to the morn.

O hark, my love, on every spray
Each feather'd warbler tunes his lay;
'Tis beauty fires the ravish'd throng,
And love inspires the melting song:
Then let my ravish'd notes arise,
For beauty darts from Nanny's eyes,
And love my rising bosom warms,
And fills my soul with sweet alarms.

O come, my Love, thy Colin's lay
With rapture calls, O come away;
Come, while the Muse this wreath shall twine
Around that modest brow of thine;
O hither haste, and with thee bring
That beauty blooming like the spring,
Those graces that divinely shine,
And charm this ravish'd heart of mine.

ANDANTE
CON
ESPRESSIONE.

'Twas in that sea-son of the year When all things gay and

sweet ap-pear That Co-lin with the morn-ing ray A-

-rose and sung his ru-ral lay; Of Nanny's charms the

shep-herd sung, The hills and dales with Nan-ny rung While

Ros-lin cas-tle heard the swain And e-cho'd back the cheer-ful strain.

15.

DONALD.

Pleyel.

LARGHETTO.

From thee E- LI- ZA I must go, And from my na- tive shore: The
cru- el fates be- tween us throw A boundless o- cean's roar: But
boundless o- ceans, roaring wide, Be- tween my Love and me, They
nev- er nev- er can di- vide, My heart and soul from thee.

Vol: 1.

DONALD.

THE SONG

BY BURNS.

The heroine of this Song was Miss MILLER, afterwards Mrs
TEMPLETON, Mauchline.

FROM thee, Eliza, I must go,
And from my native shore :
The cruel fates between us throw
A boundless ocean's roar :
But boundless oceans, roaring wide,
Between my Love and me,
They never never can divide
My heart and soul from thee.

Farewel, farewel, Eliza dear,
The maid that I adore !
A boding voice is in mine ear,
We part to meet no more !
But the last throb that leaves my heart,
While Death stands victor by,
That throb, Eliza, is thy part,
And thine that latest sigh !

THE WAEFU' HEART.

GIN living worth could win my heart,
 You wou'd na speak in vain ;
 But in the darksome grave it's laid,
 Ne'er ne'er to rise again.
 My wae fu' heart lies low wi' his,
 Whose heart was only mine ;
 And oh ! what a heart was that to lose !
 But I maun no repine.

Yet oh ! gin heav'n in mercy soon,
 Would grant the boon I crave,
 And tak' this life, now naething worth,
 Sin' Jamie's in his grave.
 And see his gentle spirit comes
 To shew me on my way,
 Surpris'd, nae doubt, I still am here,
 Sair wond'ring at my stay !

I come, I come, my Jamie dear,
 And oh ! wi' what gude will !
 I follow, wheresoe'er ye lead,
 Ye canna lead to ill.
 She said, and soon a deadlie pale
 Her faded cheek possest ;
 Her wae fu' heart forgot to beat,
 Her sorrows sunk to rest !

ADAGIO
MA NON TROPPO.

Gin li-ving worth could win my heart, You wou'd na speak in vain — —; But

in the dark — some grave its laid, Ne'er,, ne'er to rise a — — — gain.

My wae-fu' heart lies low wi' his, Whose heart was on-ly mine — — And

oh! what a heart was that to lose; But I maun no re — — — pine.
dol:

17.

AULD ROB MORRIS.

Haydn.

DUET.

ANDANTE.

There's auld Rob Morris that wons in yon glen He's the king o' gude
 There's auld Rob Morris that wons in yon glen He's the king o' gude
 fel.lows and wale of auld men He has gowd in his coffers he has
 fel.lows and wale of auld men He has gowd in his coffers he has
 sheep he has kine And ae bon ny las.sie his dar.ling and mine.
 sheep he has kine And ae bon ny las.sie his dar.ling and mine.

AULD ROB MORRIS.

WRITTEN FOR THIS WORK

BY BURNS.

THERE'S auld Rob Morris, that wons in yon glen,
 He's the king of gude fellows, and wale of auld men;
 He has gowd in his coffers, he has sheep, he has kine,
 And ae bonny lassie, his darling and mine.

She's fresh as the morning, the fairest in May,
 She's sweet as the ev'ning amang the new hay;
 As blythe and as artless as the lambs on the lea,
 And dear to my heart as the light to my e'e.

But oh, she's an heiress, auld Robin's a laird,
 And my daddie has nought but a cot-house and yard:
 A wooer like me maunna hope to come speed;
 The wounds I maun hide which will soon be my dead.

The day comes to me, but delight brings me nane:
 The night comes to me, but my rest it is gane;
 I wander my lane, like a night-troubled ghaist,
 And I sigh as my heart it wou'd burst in my breast.

O had she but been of a lower degree,
 I then might hae hoped she wou'd smiled upon me!
 O, how past describing had then been my bliss,
 As now my distraction no words can express!

GILDEROY.

AH! CHLORIS, could I now but sit,
 As unconcern'd as when
 Your infant beauty could beget
 Nor happiness nor pain.
 When I this dawning did admire,
 And praised the coming day,
 I little thought that rising fire,
 Would take my rest away.
 Your charms in harmless childhood lay
 As metals in a mine;
 Age from no face takes more away,
 Than youth conceal'd in thine.

But as your charms insensibly
 To their perfection prest;
 So love as unperceiv'd did fly,
 And center'd in my breast.
 My passion with your beauty grew,
 While Cupid, at my heart,
 Still as his mother favour'd you,
 Threw a new flaming dart.
 Each gloried in their wanton part;
 To make a beauty, she
 Employ'd the utmost of her art;
 To make a lover, he.

THE OLD SONG OF GILDEROY.

[The Hero of this elegant Lamentation was a celebrated Highland Freebooter, who was executed at Edinburgh.]

GILDEROY was a bonny boy,
 Had roses till his shoon;
 His stockings were of silken soy,
 Wi' garters hanging down.
 It was, I ween, a comelie sight
 To see sae trim a boy;
 He was my joy and heart's delight,
 My handsome Gilderoy.
 O sic twa charming een he had!
 Breath sweet as ony rose;
 He never wore a highland plaid,
 But costly silken clothes.
 He gain'd the luvè of ladies gay,
 Nane e'er to him was coy:
 Ah, wae is me! I mourn the day
 For my dear Gilderoy.
 My Gilderoy and I were born
 Baith in ae toun thegither;
 We scant were seven years befor
 We gan to luvè ilk ither:
 Our daddies and our mammies they
 Were fill'd wi' meikle joy,
 To think upon the bridal day
 Of me and Gilderoy.
 For Gilderoy, that luvè of mine,
 Gude faith I freely bought
 A wedding sark of Holland fine,
 Wi' dainty ruffles wrought:
 And he gied me a wedding ring,
 Which I receiv'd wi' joy:
 Nae lad nor lassie e'er could sing
 Like me and Gilderoy.
 Wi' meikle joy we spent our prime,
 Till we were baith sixteen,
 And aft we past the langsome time
 Among the leaves sae green:
 Aft on the banks we'd sit us there,
 And sweetly kiss and toy;
 While he wi' garlands deck'd my hair,
 My handsome Gilderoy.
 Oh that he still had been content
 Wi' me to lead his life!
 But, ah! his manfu' heart was bent
 To stir in feats of strife.
 And he in many a vent'rous deed
 His courage bauld wad try;
 And this now gars my heart to bleed
 For my dear Gilderoy!

And when of me his leave he tuik,
 The tears they wat my e'e;
 I gied him sic a parting luik!
 ' My benison gang wi' thee!
 ' God speed thee weel, mine ain dear heart,
 ' For gane is all my joy;
 ' My heart is rent sith we maun part,
 ' My handsome Gilderoy!
 My Gilderoy, baith far and near,
 Was fear'd in ev'ry toun;
 And baldly bare awa' the geir
 Of mony a lawland loun.
 For man to man durst meet him naue,
 He was sae brave a boy;
 At length wi' numbers he was tane,
 My winsome Gilderoy.
 Wae worth the louns that made the laws
 To hang a man for gear;
 To reave of life for sic a cause
 As stealing horse or mare!
 Had not their laws been made sae strick,
 I ne'er had lost my joy;
 Wi' sorrow ne'er had wat my cheek
 For my dear Gilderoy!
 Gif Gilderoy had done amiss,
 He might hae banisht been;—
 Ah, what sair cruelty is this,
 To hang sic handsome men!
 To hang the flower o' Scottish land,
 Sae sweet and fair a boy:—
 Nae lady had sae white a hand
 As thee, my Gilderoy.
 Of Gilderoy sae fear'd they were,
 W' irons his limbs they strung;
 To Edinborow led him there,
 And on a gallows hung.
 They hung him high aboon the rest,
 He was sae bauld a boy;
 There died the youth whom I lued best,
 My handsome Gilderoy!
 Sune as he yielded up his breath
 I bare his corse away,
 Wi' tears that trickled for his death
 I wash'd his comlie clay;
 And sicker in a grave right deep
 I laid the dear lued boy;
 And now for ever I maun weep
 My winsome Gilderoy.

18.

GILDEROY.

Pleyel.

DUET.

ANDANTE.

2d

1st

Ah! CHLORIS cou'd I now but sit, As un-concern'd as when

Ah! CHLORIS cou'd I now but sit, As un-concern'd as when Your

Your infant beauty could be-get No hap-pi-ness nor pain.

in-fant beau-ty could be-get No hap-pi-ness nor pain.

When I this dawning did ad-mire, And prais'd the co-ming day,

When I this dawning did ad-mire, And prais'd the co-ming day, I

I little thought that ri-sing fire Would take my rest a-way.

lit-tle thought that ri-sing fire Would take my rest a-way.

AFFETTUOSO.

Dol.

O Wa-ly Wa-ly, up the bank, And wa-ly, wa-ly, down the brae, And

wa-ly by yon burn—side, Where I and my love went to gae.

I leant my back, un- to an aik, I thought it was a trusty tree, But

first it bow'd and syne it brake, And sae did my true love to me.

Vol:1. *Take either the upper or under notes.

20.

THE SAME AIR SET AS A DUET. Haydn.

First Publish'd in 1822.

AFFETUOSO.

2d
O wa-ly wa-ly love is bonny, A little time when it is new But

1st
O wa-ly wa-ly love is bonny, A little time when it is new But

when its auld it waxeth cauld And fades a-way like morn-ing dew.

when its auld it waxeth cauld And fades a-way like morn-ing dew.

O wherefore should I busk my head O wherefore should I kame my hair For

O wherefore should I busk my head O wherefore should I kame my hair For

my true Love has me for-sook And says he'll ne-ver lo'e me mair.

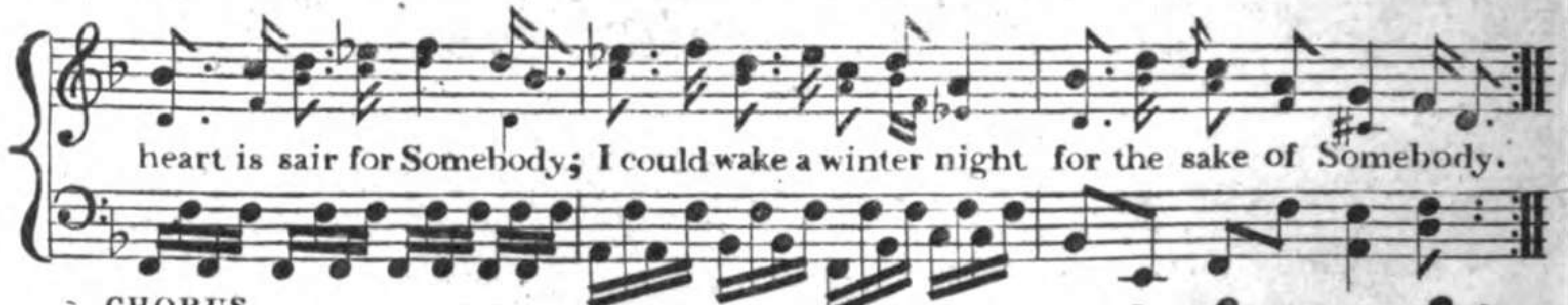
my true Love has me for-sook And says he'll ne-ver lo'e me mair.

3^d stanza. *fz*

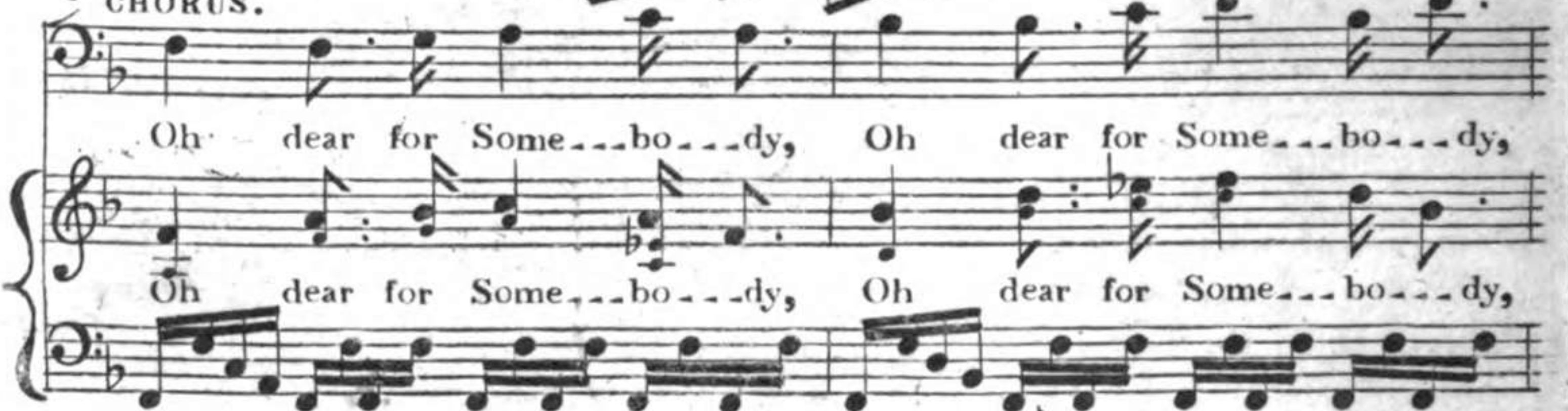
Now Arthur-seat shall be my bed,
 The sheets shall ne'er be warm'd by me;
 Saint Anton's well shall be my drink,
 Since my true Love's forsaken me.
 O Mart'mas wind! when wilt thou blaw,
 And shake the green leaves aff the tree.
 O gentle Death when wilt thou come,
 And take a life that wearies me.

Anon.

First Publish'd in 1822.

ANDANTE
CON MOTO.

CHORUS.

2nd stanza.

Ye Powers that smile on virtuous love,
 O sweetly smile on Somebody!
 From ev'ry danger keep him free,
 And send me safe my Somebody.
 Oh dear! for Somebody,
 Oh dear! for Somebody,
 I wou'd do—what wou'd I not,
 For the sake of Somebody.

Burns.

First Publish'd in 1822.

ANDANTINO
QUASI
ALLEGRETTO.

Bon-ny wee thing can-ny wee thing Love-ly wee thing wert thou mine
I wou'd wear thee in my bos-om Lest my jew-el I should tine,
Wish-ful-ly I look and languish In that bon-ny face of thine
And my heart it stounds with anguish Lest my wee thing be not mine.

2nd stanza.

Bonny wee thing, canny wee thing,
 Lovely wee thing wert thou mine;
 I would wear thee in my bosom,
 Lest my jewel I should tine.
 Wit, and grace, and love, and beauty,
 In one constellation shine;
 To adore thee is my duty,
 Goddess of this soul of mine.

Burns.

ANDANTE.

When wild-wars deadly blast was blawn, And gentle peace re--turning, With
 many a sweet babe fa-ther-less, And ma-ny a wi-dow mourn--ing,
 I left the lines and tented field, Where lang I'd been a lod--ger, My
 hum-ble knapsack a' my wealth, A poor and ho-nest Sol--dier.

Vol: 1.

THE MILL MILL, O.

THE SONG WRITTEN FOR THIS WORK

BY BURNS.

The following incident, relative to this Song, was recently communicated to the Editor by a friend, a Clergyman in Dumfries shire: " Burns, I have been informed, was one summer evening at the inn at Brownhill, with a couple of friends, when a poor way-worn Soldier pass'd the window: of a sudden it struck the Poet to call him in, and get the story of his adventures: after listening to which, he all at once fell into one of those fits of abstraction not unusual with him. He was lifted to the region where he had his ' Garland and Singing Robes about him,' and the result was the admirable Song which he sent you for ' The Mill Mill, O.' "

WHEN wild War's deadly blast was blawn,
And gentle Peace returning,
Wi' mony a sweet babe fatherless,
And mony a widow mourning:
I left the lines, and tented field,
Where lang I'd been a lodger,
My humble knapsack a' my wealth,
A poor and honest soldier.

A leal, light heart was in my breast,
My hand unstain'd wi' plunder;
And for fair Scotia, hame again,
I cheery on did wander.
I thought upon the banks of Coil,
I thought upon my Nancy,
I thought upon the witching smile
That caught my youthful fancy.

At length I reach'd the bonny glen,
Where early life I sported;
I pass'd the mill and trysting thorn,
Where Nancy aft I courted:
Wha spied I but my ain dear maid,
Down by her mother's dwelling!
And turn'd me round to hide the flood
That in my een was swelling.

Wi' alter'd voice, quoth I, sweet lass,
Sweet as yon hawthorn's blossom,
O! happy, happy may he be,
That 's dearest to thy bosom:
My purse is light, I've far to gang,
And fain wou'd be thy lodger;
I've serv'd my king and country lang,
Take pity on a soldier!

Sae wistfully she gaz'd on me,
And lovelier was than ever;
Quo' she, a soldier ance I lo'ed,
Forget him shall I never:
Our humble cot, and hamely fare,
Ye freely shall partake it,
That gallant badge, the dear cockade,
Ye're welcome for the sake o't.

She gaz'd—she redden'd like a rose—
Syne pale like ony lily,
She sank within my arms, and cried,
Art thou my ain dear Willie?—
By him who made yon sun and sky!
By whom true love 's regarded,
I am the man—and thus may still
True lovers be rewarded!

The wars are o'er, and I'm come hame,
And find thee still true-hearted;
Tho' poor in gear, we're rich in love,
And mair,—we'se ne'er be parted!
Quo' she, my grandsire left me gowd,
A mailin plenish'd fairly;
And come, my faithful soldier lad,
Thou'rt welcome to it dearly!

For gold the merchant ploughs the main,
The farmer ploughs the manor;
But glory is the soldier's prize,
The soldier's wealth is honour:
The brave poor soldier ne'er despise,
Nor count him as a stranger;
Remember, he 's his country's stay
In day and hour of danger.

SHE ROSE AND LET ME IN.

THE night her silent sable wore,
 And gloomy were the skies,
 Of glitt'ring stars appear'd no more
 Than those in Nelly's eyes.
 When to her father's door I came,
 Where I had often been,
 I begg'd my fair, my lovely dame,
 To rise and let me in.

But she, with accents all divine,
 Did my fond suit reprove ;
 And while she chid my rash design,
 She but inflam'd my love.
 Her beauty oft had pleas'd before,
 While her bright eyes did roll ;
 But virtue only had the pow'r
 To charm my very soul.

Then who would cruelly deceive,
 Or from such beauty part !
 I lov'd her so, I could not leave
 The charmer of my heart.
 My eager fondness I obey'd,
 Resolv'd she should be mine,
 'Till Hymen to my arms convey'd
 My treasure so divine.

Now happy in my Nelly's love,
 Transporting is my joy :
 No greater blessing can I prove ;
 So blest a man am I.
 For beauty may a while retain
 The conquer'd flutt'ring heart,
 But virtue only is the chain
 Holds never to depart.

ADAGIO.

The night her silent sable wore, And gloomy were the skies, Of

glitt'ring stars appear'd no more, Than those in NELLY'S eyes.

When to her father's door I came, Where I had of ten been, I

beg'd my fair, my lovely dame, To rise and let me in.

ANDANTE
 MEZZO ESPRESSIVO.

Sweet ANNIE frae the sea-beach came, Where JOCKY speel'd the vessel's side; Ah!
 wha can keep their heart at hame When JOCKY'S tost a-boon the tide:
 Far aff to dis-tant realms he gangs, Yet I'll be true as he has been, And
 when ilk lass a-bout him thrangs, He'll think on ANNIE, his faithful ain

Vol: 1.

SWEET ANNIE.

SWEET ANNIE frae the sea-beach came,
 Where Jocky speel'd the vessel's side ;
 Ah! wha can keep their heart at hame,
 When Jocky's tost aboon the tide.
 Far aff to distant realms he gangs,
 Yet I'll be true as he has been ;
 And when ilk lass about him thrangs,
 He'll think on Anne, his faithful ain.

I met our wealthy laird yestreen,
 Wi' gowd in hand he tempted me,
 He prais'd my brow, my rolling een,
 And made a brag of what he'd gi'e :
 What though my Jocky 's far away,
 Tost up and down the awsome main,
 I'll keep my heart anither day,
 Since Jocky may return again.

Nae mair, false Jamie, sing nae mair,
 And fairly cast your pipe away ;
 My Jocky wad be troubled sair,
 To see his friend his love betray :
 For a' your songs and verse are vain,
 While Jocky's notes do faithful flow,
 My heart to him shall true remain,
 I'll keep it for my constant jo.

Blaw saft, ye gales, round Jocky's head,
 And gar your waves be calm and still ;
 His hameward sail with breezes speed,
 And dinna a' my pleasure spill :
 What though my Jocky's far away,
 Yet he will braw in siller shine ;
 I'll keep my heart anither day,
 Since Jocky may again be mine.

LOCHERROCH SIDE.

THE SONG WRITTEN FOR THIS WORK

BY BURNS.

O STAY, sweet warbling wood-lark, stay,
Nor quit for me the trembling spray,
A hapless lover courts thy lay,
Thy soothing fond complaining.
Again, again that tender part,
That I may catch thy melting art;
For surely that would touch her heart
Wha kills me wi' disdainin'.

Say, was thy little mate unkind,
And heard thee as the careless wind?
Oh, nought but love and sorrow join'd,
Sic notes of woe could wauken!
Thou tell'st of never-ending care,
Of speechless grief, and dark despair:—
For pity's sake, sweet bird, nae mair,
Or my poor heart is broken!

26.

LOCHERROCH SIDE.

Koz:

GRAZIOSO.

O stay, sweet warbling Woodlark stay, Nor quit for me the trembling spray, A

hap - less lo - ver courts thy lay, Thy soothing fond com - plain - ing.

A - gain a - gain that tender part, That I may catch thy melting art For

sure - ly that wou'd touch her heart Wha kills me wi' dis - dain - ing.

ANDANTE.

Here is the glen and here the bow'r All un-derneath the
 birch-en shade, The vil-lage bell has told the hour O
 what can stay my love-ly maid! 'Tis not Ma-ri-a's
 whisp'ring call, 'Tis but the bal-my breath-ing gale Mixt
 with some warb-ler's dy-ing fall The dew-y star of
 eve to hail. *f* *p*

Vol:1.

THE FLOWERS OF EDINBURGH.

THE SONG

BY BURNS.

HERE is the glen, and here the bower,
All underneath the birchen shade ;
The village bell has told the hour,
O what can stay my lovely maid !
'Tis not Maria's whispering call ;—
'Tis but the balmy, breathing gale,
Mixt with some warbler's dying fall,
The dewy star of eve to hail.

It is Maria's voice I hear !
So calls the woodlark in the grove,
His little faithful mate to cheer,
At once 'tis music,—and 'tis love !
And art thou come, and art thou true !
O welcome dear to love and me !
And let us all our vows renew,
Along the flowery banks of Cree.

THE SEVENTH OF NOVEMBER.

THE SONG

BY BURNS.

“ I composed this song (says the Poet) out of compliment to one
 “ of the happiest and worthiest married couples in the world,
 “ ROBERT RIDDEL, Esq. of Glenriddel, and his lady. At their
 “ fireside I have enjoyed more pleasant evenings than at all
 “ the houses of fashionable people in this country put together ;
 “ and to their kindness and hospitality I am indebted for many
 “ of the happiest hours of my life.”

In JOHNSTON'S Museum the *Air* is marked as the composition of the aforesaid gentleman. If it be so, BURNS'S silence as to that circumstance is unaccountable, considering how eagerly he inquired after the origin of our *Airs*.

THE day returns, my bosom burns,
 The blissful day we twa did meet,
 Though winter wild in tempest toil'd,
 Ne'er summer sun was half so sweet.
 Than a' the pride that loads the tide,
 And crosses o'er the sultry line ;
 Than kingly robes, than crowns and globes,
 Heav'n gave me more, it made thee mine !

While day and night can bring delight,
 Or nature aught of pleasure give ;
 While joys above my mind can move,
 For thee, and thee alone I live :
 When that grim foe' of life below,
 Comes in between to bid us part ;
 The iron hand that breaks our band,
 It breaks my bliss,—it breaks my heart !

28.

THE SEVENTH OF NOVEMBER.

Koz:

DUET.

ANDANTINO.

Cres:

2d

1st

The day returns my bosom burns The blissful day we twa did meet Tho'

The day returns my bosom burns The blissful day we twa did meet Tho'

win.ter wild in tempest toil'd, Ne'er summer sun was half sae sweet.

win.ter wild in tempest toil'd, Ne'er summer sun was half sae sweet.

Than a' the pride that loads the tide And crosses o'er the sultry line; Than

Than a' the pride that loads the tide And crosses o'er the sultry line; Than

kingly robes than crowns and globes, Heav'n gave me more, it made thee mine.

kingly robes than crowns and globes, Heav'n gave me more, it made thee mine.

Vol:1. Cres:

**ANDANTE
CON MOTO.**

O were I on Parnassus hill. Or had o' Heav'n's skill, To
 sing how dear I love thee. But Nith maun be my
 Muse's well, My Muse maun be thy bonnie sell, On
 Cor-sin-con I'll glowr and spell, And write how dear I
 love thee.

Vol: 1:

O JEAN, I LOVE THEE.

THE SONG WRITTEN

BY BURNS.

Mrs BURNS is the heroine of this beautiful Song.

O WERE I on Parnassus' hill,
 Or had of Helicon my fill,
 That I might catch poetic skill,
 To sing how dear I love thee.
 But Nith maun be my Muse's well,
 My Muse maun be thy bonnie sell;
 On Corsincon * I'll glowr and spell,
 And write how dear I love thee.

Then come, sweet Muse, inspire my lay!
 For a' the lee-lang summer day,
 I cou'dna sing, I cou'dna say,
 How much, how dear I love thee.
 I see thee dancing o'er the green,
 Thy waist sae jimp, thy limbs sae clean,
 Thy tempting lips, thy roguish een,—
 By heaven and earth I love thee!

By night, by day, a-field, at hame,
 The thoughts o' thee my breast inflame;
 And ay I muse and sing thy name,—
 I only live to love thee.
 Though I were doom'd to wander on
 Beyond the sea, beyond the sun,
 'Till my last weary sand was run,
 'Till then—and then I love thee!

* A high hill near the source of the river Nith.

DONALD AND FLORA.

THE SONG BY H. MACNEILL,

AS ALTERED AND CORRECTED BY HIM FOR THIS WORK.

WHEN merry hearts were gay,
 Careless of aught but play,
 Poor Flora slipt away,
 Sad'ning to Mora;
 Loose flow'd her yellow hair,
 Quick heav'd her bosom bare,
 As thus to the troubled air
 She vented her sorrow.

“ Loud howls the stormy west,
 “ Cold, cold, is winter's blast;
 “ Haste, then, O Donald, haste,
 “ Haste to thy Flora!
 “ Twice twelve long months are o'er,
 “ Since on a foreign shore
 “ You promis'd to fight no more,
 “ But meet me in Mora.

‘ Where now is Donald dear?’
 “ Maids cry with taunting sneer;
 “ Say, Is he still sincere
 “ To his lov'd Flora?
 “ Parents upbraid my moan;
 “ Each heart is turn'd to stone,—
 “ Ah! Flora, thou'rt now alone,
 “ Friendless, in Mora!

“ Come then, O come away!
 “ Donald, no longer stay!
 “ Where can my rover stray
 “ From his lov'd Flora?
 “ Ah, sure he ne'er can be
 “ False to his vows and me:
 “ Oh heaven!—is not yonder he
 “ Bounding o'er Mora!”

‘ Never, ah wretched fair!’
 (Sigh'd the sad messenger)
 ‘ Never shall Donald mair
 ‘ Meet his lov'd Flora!
 ‘ Cold as yon mountain snow,
 ‘ Donald, thy Love, lies low,
 ‘ He sent me to soothe thy woe,
 ‘ Weeping in Mora.

‘ Well fought our gallant slain
 ‘ On Saratoga's plain:
 ‘ Thrice fled the hostile train
 ‘ From British glory.
 ‘ But, ah! though our foes did flee,
 ‘ Sad was each victory:
 ‘ Youth, Love, and Loyalty,
 ‘ Fell far from Mora!

‘ Here, take this love-wrought plaid,
 ‘ (Donald, expiring, said)
 ‘ Give it to yon dear Maid,
 ‘ Drooping in Mora.
 ‘ Tell her, Oh Allan! tell
 ‘ Donald thus bravely fell,
 ‘ And that in his last farewell
 ‘ He thought on his Flora.’

Mute stood the trembling fair,
 Speechless with wild despair;
 Then, striking her bosom bare,
 Sigh'd out—“ Poor Flora!
 “ Ah, Donald! ah, well-a-day!”
 Was all the fond heart could say:
 At length the sound died away
 Feebly in Mora.

ANDANTE.

When mer-ry

hearts were gay, Care-less of aught but play, Poor Flo-ra

slipt a-way, Sad'ning To Mo-ra: Loose flow'd her

gold-en hair, Quick heav'd her bo-som bare As thus to the

troub-led air She vent-ed her sor-row. fz

31.

CAULD KAIL IN ABERDEEN.

Haydn.

DUET.

ANDANTINO.

The musical score is written in G major and 2/4 time. It begins with a piano introduction marked 'ANDANTINO'. The piano part consists of two staves. The vocal parts are a duet for two voices, labeled '1st' and '2nd'. The lyrics are as follows:

2^d
How lang and dreary is the night When I am frae my Dear...ie I

1st
How lang and dreary is the night When I am frae my Dear...ie I

restless lie frae e'en to morn Tho' I were ne'er sae wea...ry.

restless lie frae e'en to morn Tho' I were ne'er sae wea...ry.

For oh! her lanely nights are lang And oh! her dreams are eerie And

For oh! her lanely nights are lang And oh! her dreams are eerie And

oh! her widowd heart is sair That's ab...sent frae her Dea...rie.

oh! her widowd heart is sair That's ab...sent frae her Dea...rie.

CAULD KAIL IN ABERDEEN.

THE SONG WRITTEN FOR THIS WORK

BY BURNS.

How lang and dreary is the night,
 When I am frae my dearie ;
 I restless lie frae e'en to morn,
 Though I were ne'er so weary.
 For oh, her lanely nights are lang ;
 And oh, her dreams are eerie ;
 And oh, her widow'd heart is sair
 That's absent frae her dearie !

When I think on the lightsome days
 I spent wi' thee, my dearie ;
 And now what seas between us roar,
 How can I be but eerie,
 For oh, her lanely nights are lang ;
 And oh, her dreams are eerie ;
 And oh, her widow'd heart is sair
 That's absent frae her dearie !

How slow ye move, ye heavy hours,
 The joyless day how dreary :
 It was na sae ye glinted by
 When I was wi' my dearie.
 For oh, her lanely nights are lang ;
 And oh, her dreams are eerie ;
 And oh, her widow'd heart is sair
 That's absent frae her dearie !

CRAIGIEBURN WOOD.

WRITTEN FOR THIS WORK

BY BURNS.

The heroine of this Song was a Miss LORIMER, to whom, under the name of CHLORIS, the Poet has addressed several of his most enchanting Songs, and who lived at Craigieburn, near Moffat. The Air is probably a production of that country, which the Poet considers as the confine of the district where the greatest part of our Lowland Music has been composed, as far as we may venture to localize it from *the title, the words, &c.* From Craigieburn, he says, till one reaches the West Highlands, we have scarcely any slow air of antiquity.

SWEET fa's the eve on Craigieburn,
 And blythe awakes the morrow,
 But a' the pride of Spring's return
 Can yield me nought but sorrow.
 I see the flow'rs and spreading trees,
 I hear the wild birds singing ;
 But what a weary wight can please,
 And care his bosom wringing !

Fain, fain, would I my griefs impart ;
 Yet dare na for your anger ;
 But secret love will break my heart,
 If I conceal it langer.
 If thou refuse to pity me,
 If thou shalt love another,
 When yon green leaves fade frae the tree,
 Around my grave they'll wither.

ANDANTE

ESPRESSIVO.

Sweet

fa's the eve on Craigieburn And blythe a-wakes the mor-row But

a' the pride of Spring's re-turn Can yield me nought but sor-row.

I see the flow'rs and spreading trees I hear the wild birds sing-ing But

what a wea-ry wight can please And care his bos-om wring-ing.

33.

THE COLLIER'S BONIE LASSIE. Key:

ALLEGRETTO.

The musical score is written for piano and voice. It consists of eight systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'ALLEGRETTO.' and the key signature has one flat (B-flat). The time signature is 2/4. The lyrics are written below the vocal line. Dynamics include 'fz' (forzando) and 'f' (forte). The score ends with a double bar line and repeat dots.

O saw ye bonie
 Lesley, As she gaed o'er the border. She's gane like Alex-
 ander, To spread her conquests farther. To see her is to
 love her, And love but her for ever For Nature made her
 what she is, And ne'er made sic another.

THE COLLIER'S BONNIE LASSIE.

THE SONG WRITTEN FOR THIS WORK,

On Miss LESLEY BAILLIE of Ayrshire, now Mrs CUMING
of Logie,

BY BURNS.

O SAW ye bonnie Lesley,
As she gaed o'er the Border?*

She's gane, like Alexander,
To spread her conquests farther.
To see her, is to love her,
And love but her for ever;
For Nature made her what she is,
And ne'er made sic anither!

Thou art a queen, fair Lesley,
Thy subjects we before thee:
Thou art divine, fair Lesley,
The hearts of men adore thee.
The De'il he cou'dna skaith thee,
Or aught that wou'd belang thee;
He'd look into thy bonnie face,
And say, "I canna wrang thee."

The Powers aboon will tent thee,
Misfortune sha' na steer thee;
Thou'rt like themsels sae lovely,
That ill they'll ne'er let near thee.
Return again, fair Lesley,
Return to Caledonie!
That we may brag we hae a lass,
There's nane again sae bonnie.

* That part of Scotland bordering on England.

THE BONNIE HOUSE OF AIRLY.

FROM A MANUSCRIPT TRANSMITTED TO THE EDITOR,
(Now first Published, 1822.)

ON a summer day, when our Chief was away,
And the flow'rs bloom'd fresh and fairly,
A sound from afar, like the dread voice of war,
Was heard in the bonnie house of Airly.
A sound, &c.

Argyle led on his well arm'd men,
That glance in the sun so rarely ;
And wand'ring many a lonely glen,
They reach'd the bonnie house of Airly.
And wand'ring, &c.

The Lady look'd frae her high castle wa',
And oh ! but she sigh'd sairly,
To see Argyle like a reaver come
To plunder the bonnie house of Airly,
To see Argyle, &c.

Come down, come down, thou fair Lady,
Your castle is mann'd but sparely,
Come down and safety find with me,
And leave the falling house of Airly.
Come down, &c.

O spare thy flattery, fause Argyle,
With thee I will not parley ;
My troth thou never shall beguile
From my lov'd lord of Airly.
My troth, &c.

O were they here, my brave gallant sons,
That now are wi' good Lord Airly,
They'd soon gar you rue the day that you drew
A traitor's sword 'gainst Charlie.
They'd soon, &c.

Tho' your proud banners fly, and the reek rise high
Around the towers of Airly,
The dearest blood in your kinsmen's veins
Shall pay their price but barely.
The dearest, &c.

'Twas mutter'd here, by a grey hair'd Seer,
Wha spied fu' mony a ferlie,
He saw a headless chief appear
To light a low in Airly !
He saw, &c.

And when a traitor's doom you meet,
You'll rue this day right early ;
You'll think that you bought your treason dear
'Gainst our King and his faithful Airly.
You'll think, &c.

JAMES Earl of AIRLY having left Scotland in 1640, to avoid being compelled to sign the Covenant, the Estates of Parliament ordered the Marquis of ARGYLE to proceed against Airly castle ; which he did with such an irresistible force, that Lord OGILVIE found it prudent to withdraw, with all his retainers, and leave the castle to its fate. It was destroyed, and the country belonging to the family laid waste.

THE BONNIE HOUSE OF AIRLY.

The Sym^s & Accomp^s & the Words new, 1822.

ANDANTINO
GRAZIOSO.

On a summer day when our Chief was a way, And the flow'rs bloom'd fresh and

fair-ly; A sound from a far like the dread voice of war, Was

Basso.

A sound from a far like the

Tenore.

A sound from a far like the

Soprano.

heard in the bonnie house of Air-ly; A sound from a far like the

Cres.

dread voice of war, Was heard in the bonnie house of Air-ly.

dread voice of war, Was heard in the bonnie house of Air-ly.

dread voice of war, Was heard in the bonnie house of Air-ly. pp

ALLEGRETTO.

O love will venture in where it

dare na weel be seen O, love will venture in where

wisdom ance has been But I will down yon ri-ver rove a--

-- mang the wood sae green And a' to pu' a posie to my

ain dear May. fz p°

THE POSIE.

WRITTEN

BY BURNS.

O LOVE will venture in, where it dare na weel be seen :
 O Love will venture in, where wisdom ance has been :
 But I will down yon river rove amang the wood sae green,
 And a' to pu' a posie to my ain dear May.

The primrose I will pu', the firstling o' the year,
 And I will pu' the pink, the emblem o' my dear :
 For she's the pink o' womankind, and blooms without a peer ;
 And a' to be a posie to my ain dear May.

I'll pu' the budding rose, when Phœbus peeps in view,
 For it's like a baumy kiss o' her sweet bonnie mou' :
 The hyacinth for constancy, wi' its unchanging blue,
 And a' to be a posie to my ain dear May.

The lily it is pure, and the lily it is fair,
 And in her lovely bosom I'll place the lily there :
 The daisy for simplicity and unaffected air,
 And a' to be a posie to my ain dear May.

The hawthorn I will pu', wi' its locks o' siller grey,
 Where, like an aged man, it stands at break o' day ;
 But the songster's nest within the bush I winna take away,
 And a' to be a posie to my ain dear May.

The woodbine I will pu', when the ev'ning star is near,
 And the diamond drops o' dew shall be her een sae clear :
 The violet for modesty, which weel she fa's to wear,
 And a' to be a posie to my ain dear May.

I'll tie the posie round wi' the silken band o' love,
 And I'll place it in her breast, and I'll swear by a' above,
 That to my latest draught o' life the band shall ne'er remove,
 And this will be a posie to my ain dear May.

NORA'S VOW.

WRITTEN BY

SIR WALTER SCOTT, BART.

AND HERE PUBLISHED BY EXPRESS PERMISSION OF THE PROPRIETORS—1822.

Nora's Vow is set to a Gaelic air, "*Cha teid mis a chaoidh*, I "will never go with him," in Albyn's Anthology. The Editor finding, however, that the Song is finely suited to the Lowland air, *THE DEUKS' DANG O'ER MY DADDY*, has here united them.

"In the original Gaelic, (says the Poet) the Lady makes protestations that she will not go with the Red Earl's son until the swan should build in the cliff, and the eagle in the lake--until one mountain should change places with another, and so forth. It is but fair to add, that there is no authority for supposing that she altered her mind,—except the vehemence of her protestation."

HEAR what Highland Nora said :

"The Earlie's son I will not wed,
 "Should all the race of Nature die,
 "And none be left but he and I.
 "For all the gold, for all the gear,
 "And all the lands both far and near,
 "That ever valour lost or won,
 "I would not wed the Earlie's son."

'A maiden's vows,' old Callum spoke,
 'Are lightly made and lightly broke ;
 'The heather on the mountain's height
 'Begins to bloom in purple light ;
 'The frost-wind soon shall sweep away
 'That lustre deep from glen and brae ;
 'Yet, Nora, ere its bloom be gone,
 'May blythely wed the Earlie's son.'

"The swan," she said, "the lake's clear breast
 "May barter for the eagle's nest ;
 "The Awe's fierce stream may backward turn,
 "Ben-Cruachan fall, and crush Kilchurn.
 "Our kilted clans, when blood is high,
 "Before their foes may turn and fly ;
 "But I, were all these marvels done,
 "Would never wed the Earlie's son.

Still in the water-lily's shade
 Her wonted nest the wild swan made,
 Ben-Cruachan stands as fast as ever,
 Still downward foams the Awe's fierce river ;
 To shun the clash of foeman's steel,
 No Highland brogue has turn'd the heel :
 But Nora's heart is lost and won,
 —She's wedded to the Earlie's son !

36.

NORA'S VOW.

Koz:

The Air & Verses here first united.

VIVACE.

Now hear what Highland No-ra said, "The Earlie's son I will not wed; Should

all the race of Na-ture die, And none be left but he and I.

For all the gold, for all the gear, And all the lands both far and near; That

ev-er Va-lour lost or won, I would not wed the Earl-ie's son. *f*

Vol: I

*ANDANTE
CON MOLTO
ESPRESSIONE*

O mirk mirk is this mid - - night

hour And loud the tem - - pests roar: A wae - - fu?

wand? - - rer seeks thy tower Lord Grego - - ry ope thy door.

An ex - - ile from her fa - - ther's ha? And a? for

lov - - ing thee, At least some pi - - ty on me shaw If

love it may na be.

Vol: 1.

LORD GREGORY.

THE SONG WRITTEN FOR THIS WORK

BY BURNS.

O Mirk, mirk, is this midnight hour,
 And loud the tempests roar;
 A waefu' wanderer seeks thy tower,
 Lord Gregory ope thy door!
 An exile frae her father's ha',
 And a' for loving thee;
 At least some pity on me shaw,
 If *love* it mayna be!

Lord Gregory, mind'st thou not the grove,
 By bonnie Irvine-side,
 Where first I own'd that virgin-love
 I lang, lang had denied.
 How aften didst thou pledge and vow,
 Thou would'st for ay be mine;
 And my fond heart itsel' sae true,
 It ne'er mistrusted thine.

Hard is thy heart, Lord Gregory,
 And flinty is thy breast;
 Thou dart of Heav'n that flashest by
 O wilt thou give me rest!
 Ye mustering thunders from above
 Your willing victim see!
 But spare and pardon my false Love,
 His wrongs to Heav'n and me!

SONG FOR THE SAME AIR,

WRITTEN FOR THIS WORK BY DR WOLCOT.*

AH ope, Lord Gregory, thy door,
 A midnight wanderer sighs!
 Hard rush the rains, the tempests roar,
 And lightnings cleave the skies!
 Who comes with woe in this drear night,
 A pilgrim of the gloom?
 If she whose love did once delight,
 My cot shall yield her room.

Alas! thou hear'st a pilgrim mourn,
 That once was prized by thee:
 Think of the ring by yonder burn
 Thou gav'st to love and me.
 But shouldst thou not poor Marian know,
 I'll turn my feet and part;
 And think the storms that round me blow,
 Far kinder than thy heart.

* It is but doing justice to the Author of the latter Song to mention, that it is the original. BURNS saw it, liked it, and immediately wrote the other on the same subject.

THE AULD WIFE AYONT THE FIRE.

The following Jacobite ballad, from a M.S. communicated to the Editor, appears to him preferable to any of the printed editions of the ballad which he has seen.

OUR gallant Scottish Prince was clad
 Wi' bonnet blue and tartan plaid,
 And O he was a handsome lad,
 Nane could compare wi' Charlie.
 The wale o' chiefs, the great Lochiel,
 At Boradale his Prince did hail,
 And meikle friendship did prevail
 Between the Chief and Charlie.

CHORUS.

*O but ye've been lang o' coming,
 Lang o' coming, lang o' coming,
 O but ye've been lang o' coming,
 Welcome royal Charlie.*

Arouse, ilk valiant kilted clan,
 Let Highland hearts lead on the van,
 And charge the foe, claymore in hand,
 For sake o' royal Charlie.
 O welcome Charlie o'er the main,
 Our Highland hills are a' your ain,
 Thrice welcome to our isle again,
 Our gallant royal Charlie.

Chor.—*O but ye've been lang o' coming, &c.*

Auld Scotia's sons 'mang heather hills,
 Can fearless face the warst of ills,
 For kindred fire ilk bosom fills,
 At sight of royal Charlie.
 Her ancient thistle wags its pow,
 And proudly waves o'er dale and knowe,
 To hear our pledge and sacred vow
 To live or die wi' Charlie.

Chor.—*O but ye've been lang o' coming, &c.*

We darena brew a peck o' ma't,
 But Geordie ay is finding fau't,
 We canna make a pickle sa't,
 For want o' royal Charlie.
 Then up and quaff along wi' me
 A bumper crown'd wi' ten times three,
 To him that's come to set us free,
 Huzza for royal Charlie.

Chor.—*O but ye've been lang o' coming, &c.*

From a' the wilds o' Caledon,
 We'll gather every hardy son,
 'Till thousands to his standard run,
 And rally round Prince Charlie.
 Come let the flowing quech go round,
 And boldly bid the pibroch sound,
 'Till ev'ry glen and rock resound
 The name o' royal Charlie.

Chor.—*O but ye've been lang o' coming, &c.*

WELCOME ROYAL CHARLIE.

Haydn.

The Words and Music here first united, 1822.

VIVACE.

Our gal-lant Scottish Prince was clad, Wi' bonnet blue and

tartan plaid, And O he was a bonnie lad, Nane could compare wi' Char--lie.

The wale o' Chiefs the great Lochiel, At Bo-ra-dale his Prince did hail, And

meikle friend-ship did pre-vail, Be--tween the Chief and Char--lie.

Chorus. Tenor Voice.

And O but ye've been lang o' com-ing, lang o' com-ing, lang o' com-ing,

And O but ye've been lang o' com-ing, lang o' com-ing, lang o' com-ing,

O but ye've been lang o' com-ing, Wel-come roy-al Char--lie.

O but ye've been lang o' com-ing, Wel-come roy-al Char--lie.

ANDANTE
 ESPRESSIVO

She's fair and fause that causes my smart, I
 lo'ed her meikle and lang----- She's broken her vow she's
 broken my heart And I may e'en gae hang----- A
 coof came in wi' routh o' gear And I hae tint my
 dear-est dear, But wo-man is but world's gear Sae
 let the bonie lass gang.

Vol: 1.

SHE'S FAIR AND FAUSE.

THE SONG WRITTEN

BY BURNS.

SHE'S fair and fause that causes my smart,
 I lo'ed her meikle and lang;
 She's broken her vow, she's broken my heart,
 And I may e'en gae hang.
 A coof came in wi' rowth o' gear,
 And I hae tint my dearest dear;
 But woman is but warld's gear,
 Sae let the bonnie lass gang.

Whae'er ye be that woman love,
 To this be never blind;
 Nae ferlie 'tis tho' fickle she prove,
 A woman has't by kind.
 O woman, lovely woman fair,
 An angel form's faun to thy share!
 'Twou'd been o'er meikle to've gi'en thee mair,—
 I mean an angel mind.

THE SILKEN SNOOD.

THE SONG WRITTEN FOR THIS WORK
BY BURNS.

FAREWELL thou stream that winding flows
Around Eliza's dwelling;
Ah! cruel mem'ry, spare the throes
Within my bosom swelling!
Condemn'd to drag a hopeless chain,
And still in secret languish;
To feel a fire in ev'ry vein,
Yet dare not speak my anguish.

Love's veriest wretch, unseen, unknown,
I fain my griefs would cover;
The bursting sigh, th' unweeting groan,
Betray the hapless lover:
I know thou doom'st me to despair,
Nor wilt, nor canst relieve me;
But oh! Eliza hear one prayer,—
For pity's sake, forgive me!

The music of thy voice I heard,
Nor wist while it enslav'd me;
I saw thine eyes, yet nothing fear'd,
Till fears no more had saved me.
Th' unwary sailor, thus, aghast,
The wheeling torrent viewing,
Mid circling horrors sinks at last
In overwhelming ruin.

 THE OLD SONG TO THE SAME AIR.

OH I hae lost my silken snood,
That tied my hair sae yellow:
I've gi'en my heart to the lad I loo'd;
He was a gallant fellow.
And twine it weel, my bonnie dow,
And twine it weel, the plaiden;
The lassie lost her silken snood,
In pu'ing of the bracken.

He prais'd my een sae bonny blue,
Sae lily-white my skin, O;
And syne he pried my bonny mou',
And swore it was nae sin, O!
But he has left the lass he loo'd,
His ain true Love forsaken,
Which gars me sair to greet the snood,
I lost amang the bracken.

THE SILKEN SNOOD.

Koz:

Here first united with Burns's Verses.

ANDANTE
ESPRESSIVO.

Fare well thou stream that winding flows A round Ma-ri-a's dwell-ing! Ah

cru-el Mem^{ry} spare the throes, With-in my ho- - - - som swell-ing; Con-

- demn'd to drag a hopeless chain, And still in se- - - - cret lang-uish, To

feel a fire in ev'ry vein, Yet dare not speak my anguish.

Select Irish & Welch MELODIES

OH! OPEN THE DOOR.

Pleyel.

Irish.

AFFETUOSO.

Oh! o--pen the door, Some pi--ty to shew; Oh!
 o--pen the door to me, Oh! Tho' thou hast been false, I'll
 e--ver prove true, Oh! o--pen the door to me, --- Oh!

2^d 41.

Verse 2^d

Oh! cold is the blast up --- on my pale cheek, But

cold-er thy love for me, Oh! The frost that freez-es the

life at my breast, Is nought to my pains from thee, --- Oh!

3^d

The wan moon is setting behind the white wave,
 And time is setting with me, Oh!
 False friends, false Love, farewell, for more,
 I'll ne'er trouble them, nor thee, Oh!

4th

She has open'd the door, she has open'd it wide,
 She sees his pale corse on the plain, Oh!
 "My true Love she cried?"—and sunk down by his side,
 Never to rise again, Oh!

Irish.

ANDANTE
CON MOLTO.
ESPRESSIONE.

Introduction for piano, consisting of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (p) and sforzando (sf).

DUET.

First system of the vocal duet. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are: "The He-ro may perish his Country to save, And he lives in the records of fame; The".

Second system of the vocal duet. The lyrics continue: "The He-ro may perish his Country to save, And he lives in the records of fame; The Sage may the dungeons of Ty-ranny brave, Ever honour'd and blest be his name. But".

Third system of the vocal duet. The lyrics continue: "vir-tue that silently toils or expires, No wreath for the brow to en-twine; That".

Fourth system of the vocal duet. The lyrics continue: "asks but a smile but a fond sigh requires, O Woman that virtue is thine. But".

Fifth system of the vocal duet. The lyrics continue: "asks but a smile but a fond sigh requires, O Woman that virtue is thine. But".

Sixth system of the vocal duet. The lyrics continue: "asks but a smile but a fond sigh requires, O Woman that virtue is thine. But".

THE FOX'S SLEEP.

THE WORDS WRITTEN FOR THIS WORK

BY WILLIAM SMYTH, ESQ.

THE Hero may perish his country to save,
 And he lives in the records of fame ;
 The Sage may the dungeons of tyranny brave—
 Ever honour'd and blest be his name !
 But Virtue that silently toils or expires,
 No wreath for the brow to entwine ;
 That asks but a smile—but a fond sigh requires—
 O Woman ! that virtue is thine.

THE DYING FATHER TO HIS DAUGHTER.

WRITTEN FOR THIS WORK

BY WILLIAM SMYTH, ESQ.

INTENDED FOR THE SAME AIR, WITHOUT THE SECOND-VOICE PART.

TO me, my sweet Kathleen, the Benshee has cried,
 And I die—ere to morrow I die.—*
 This rose thou hast gather'd, and laid by my side,
 Will live, my child, longer than I.
 My days they are gone, like a tale that is told—
 Let me bless thee, and bid thee adieu ;
 For never to father, when feeble and old,
 Was daughter so kind and so true.

Thou hast walk'd by my side, and my board thou hast spread,
 For my chair the warm corner hast found ;
 And told my dull ear what the visitor said,
 When I saw that the laughter went round.
 Thou hast succour'd me still, and my meaning exprest
 When memory was lost on its way—
 Thou hast pillow'd my head ere I laid it to rest—
 Thou art weeping beside me to-day.

O Kathleen, my Love ! thou couldst choose the good part,
 And more than thy duty hast done :—
 Go now to thy Dermot, be clasp'd to his heart,
 He merits the love he has won.
 Be duteous and tender to him, as to me :
 Look up to the mercy-seat then ;
 And passing this shadow of death, which I see,
 Come, come to my arms back again.

* In the Irish superstition, the Benshee is the warning spirit that announces Death.

MY LODGING IS ON THE COLD GROUND.

THE SONG WRITTEN

BY BURNS.

~~~~~

Scene.—A Field of Battle—Evening.—The wounded and dying of the victorious army are supposed to join in the following Song.

**F**AREWELL thou fair day, thou green earth, and ye skies,  
 Now gay with the broad setting sun !  
 Farewell ! loves and friendships, ye dear tender ties !  
 Our race of existence is run !

Thou grim King of terrors, thou life's gloomy foe,  
 Go frighten the coward and slave !  
 Go teach them to tremble, fell tyrant ! but know,  
 No terrors hast thou to the brave !

Thou strik'st the dull peasant, he sinks in the dark,  
 Nor leaves e'en the wreck of a name :  
 Thou strik'st the young hero, a glorious mark !  
 He falls in the blaze of his fame !

In the field of proud honour, our swords in our hands,  
 Our king and our country to save,  
 While victory shines on life's last ebbing sands,  
 O, who would not die with the brave !



43.

MY LODGING IS ON THE COLD GROUND. Pleyel.

Irish.

LARGHETTO.

Piano introduction in 6/8 time, marked LARGHETTO. The music features a melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include piano (p) and forte (f).

DUET.

First vocal line of the duet, marked DUET. The melody is in 6/8 time, starting with a piano (p) dynamic.

Farewell thou fair day thou green earth and ye skies, Now gay with the broad setting sun! Fare -

Second vocal line of the duet, marked DUET. The melody is in 6/8 time, starting with a piano (p) dynamic.

Farewell thou fair day thou green earth and ye skies, Now gay with the broad setting sun! Fare -

Piano accompaniment for the first vocal line, marked DUET. The music is in 6/8 time, starting with a piano (p) dynamic.

-well loves and friendships ye dear tender ties, Our race of ex - istence is run. Thou

Piano accompaniment for the second vocal line, marked DUET. The music is in 6/8 time, starting with a piano (p) dynamic.

-well loves and friendships ye dear tender ties, Our race of ex - istence is run. Thou

Piano accompaniment for the third vocal line, marked DUET. The music is in 6/8 time, starting with a piano (p) dynamic.

grim king of terrors, thou life's gloomy foe, Go frighten the coward and slave, Go

Piano accompaniment for the fourth vocal line, marked DUET. The music is in 6/8 time, starting with a piano (p) dynamic.

grim king of terrors, thou life's gloomy foe, Go frighten the coward and slave, Go

Piano accompaniment for the fifth vocal line, marked DUET. The music is in 6/8 time, starting with a piano (p) dynamic.

teach them to tremble fell tyrant but know, No terrors hast thou for the brave.

Piano accompaniment for the sixth vocal line, marked DUET. The music is in 6/8 time, starting with a piano (p) dynamic.

teach them to tremble fell tyrant but know, No terrors hast thou for the brave.

Piano conclusion in 6/8 time, marked LARGHETTO. The music features a melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include forte (f), piano (p), and pianissimo (pp).



Irish.

ADAGIO MA  
NON TANTO.

Had I a heart for falsehood fram'd, I ne'er could injure you; For

tho' your tongue no promise claim'd, your charms would make me true; To

you no soul shall bear de- - ceit, nor stranger of- - fer wrong, For

friends in all the aged you'll meet, And brothers in the young,



## GRAMACHREE.

THE SONG WRITTEN

BY R. B. SHERIDAN, ESQ.

HAD I a heart for falsehood fram'd, I ne'er could injure you ;  
 For tho' your tongue no promise claim'd, your charms would make me  
 To you no soul shall bear deceit, no stranger offer wrong: [true ;  
 But friends in all the aged you'll meet, and lovers in the young.

But when they learn that you have blest another with your heart,  
 They'll bid aspiring passion rest, and act a brother's part :  
 Then, lady, dread not their deceit, nor fear to suffer wrong ;  
 For friends in all the aged you'll meet, and brothers in the young.

## SONG FOR THE SAME AIR,

SAID TO HAVE BEEN WRITTEN IN BEDLAM

BY A NEGRO.

ONE morning very early, one morning in the spring,  
 I heard a maid in Bedlam who mournfully did sing ;  
 Her chains she rattled on her hands, while sweetly thus sung she :  
 I love my Love, because I know my Love loves me.

O ! cruel were his parents, who sent my Love to sea,  
 And cruel, cruel was the ship, that bore my Love from me ;  
 Yet I love his parents, since they're his, altho' they've ruin'd me ;  
 And I love my Love, because I know my Love loves me.

O ! should it please the pitying pow'rs to call me to the sky,  
 I'd claim a guardian-angel's charge around my Love to fly ;  
 To guard him from all dangers how happy should I be ;  
 For I love my Love, because I know my Love loves me.

I'll make a strawy garland, I'll make it wond'rous fine ;  
 With roses, lilies, daisies, I'll mix the eglantine ;  
 And I'll present it to my Love when he returns from sea ;  
 For I love my Love, because I know my Love loves me.

Oh, if I were a little bird, to build upon his breast !  
 Or if I were a nightingale, to sing my Love to rest !  
 To gaze upon his lovely eyes, all my reward should be ;  
 For I love my Love, because I know my Love loves me.

Oh, if I were an eagle, to soar into the sky !  
 I'd gaze around with piercing eyes where I my Love might spy ;  
 But ah, unhappy maiden ! that Love you ne'er shall see !  
 Yet I love my Love, because I know my Love loves me.



## ROBIN ADAIR.

THE SONG WRITTEN FOR THIS WORK

BY BURNS.

HAD I a cave on some wild distant shore,  
 Where the winds howl to the waves dashing roar;  
 There would I weep my woes,  
 There seek my lost repose,  
 'Till grief my eyes should close,  
 Ne'er to wake more.

Falsest of woman-kind, canst thou declare,  
 All thy fond plighted vows, fleeting as air!  
 To thy new lover hie,  
 Laugh o'er thy perjury—  
 Then in thy bosom try  
 What peace is there!

## AN OLD SONG FOR THE SAME AIR.

SINCE all thy vows, false maid, are blown to air,  
 And my poor heart betray'd to sad despair,  
 Into some wilderness,  
 My grief I will express,  
 And thy hard heartedness,  
 O cruel Fair.

Have I not grav'n our loves on every tree,  
 In yonder spreading groves, tho' false thou be:  
 Was not a solemn oath,  
 Plighted between us both,  
 Thou thy faith, I my troth,  
 Constant to be.

Some gloomy place I'll find, some doleful shade,  
 Where neither sun nor wind e'er entrance had:  
 Into that hollow cave,  
 There will I sigh and rave,  
 Because thou dost behave  
 So faithlessly.

Wild fruit shall be my meat, I'll drink the spring;  
 Cold earth shall be my seat; for covering  
 I'll have the starry sky  
 My head to canopy,  
 Until my soul on high  
 Shall spread its wing.

I'll have no funeral fire, nor tears for me;  
 No grave do I desire, nor obsequie.  
 The courteous red-breast, he,  
 With leaves will cover me,  
 And sing my elegy  
 With doleful voice.

And when a ghost I am, I'll visit thee:  
 O thou deceitful dame, whose cruelty  
 Has kill'd the kindest heart  
 That e'er felt Cupid's dart,  
 And never can desert  
 From loving thee.



45.

ROBIN ADAIR.  
Irish.

Haydn.

ANDANTE  
ESPRESSIVO.

Piano introduction in 7/4 time, marked Andante Espressivo. The music is written for a grand piano with treble and bass staves.

DUET.

2<sup>d</sup>  
Oh had I a cave on some wild dist - ant shore,  
1<sup>a</sup>  
Oh had I a cave on some wild dist - ant shore,

Two vocal staves (2<sup>d</sup> and 1<sup>a</sup>) with piano accompaniment. The lyrics are: "Oh had I a cave on some wild dist - ant shore,"

where the winds howl to the waves dash - ing roar;  
where the winds howl to the waves dash - ing roar;

Two vocal staves with piano accompaniment. The lyrics are: "where the winds howl to the waves dash - ing roar;"

There would I weep my woes, There seek my - lost re - - pose,  
There would I weep my woes, There seek my lost re - - pose,

Two vocal staves with piano accompaniment. The lyrics are: "There would I weep my woes, There seek my - lost re - - pose,"

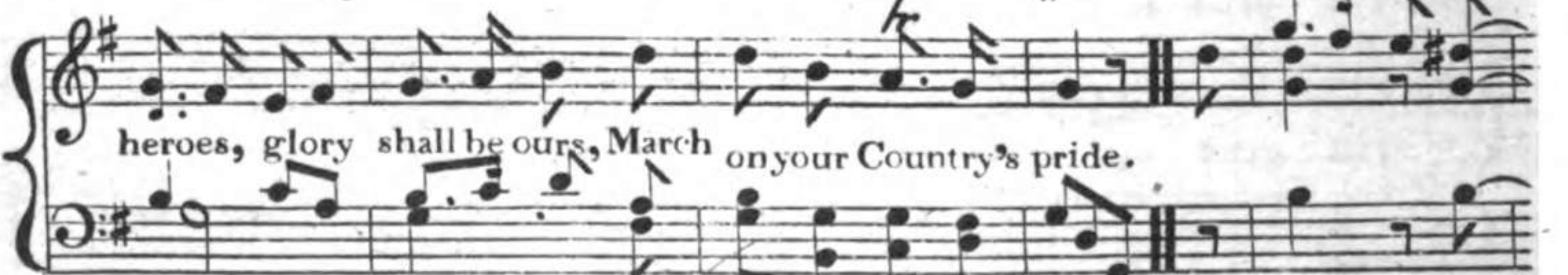
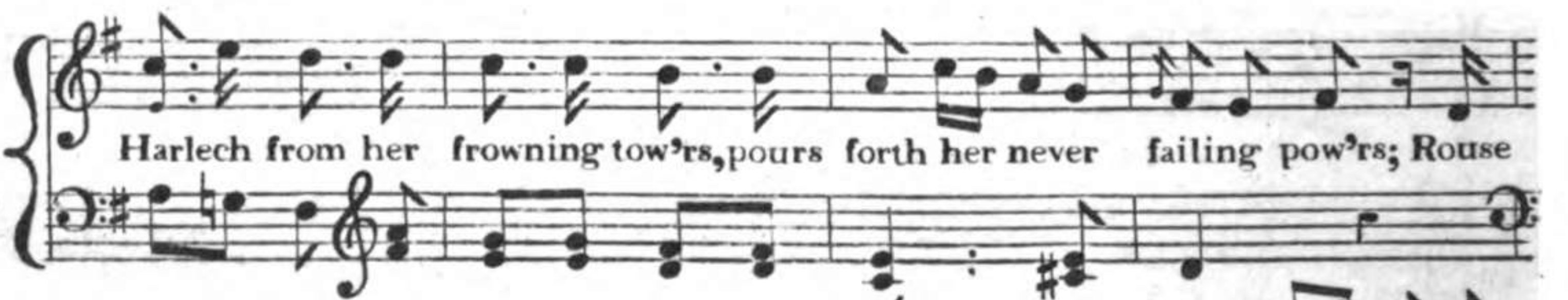
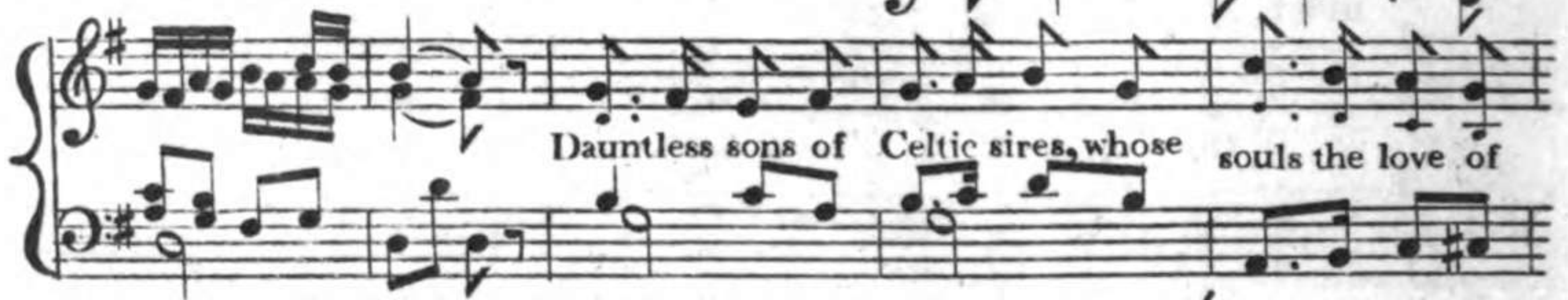
'Till grief my eyes shou'd close, Ne'er to wake more.  
'Till grief my eyes shou'd close, Ne'er to wake more.

Two vocal staves with piano accompaniment. The lyrics are: "'Till grief my eyes shou'd close, Ne'er to wake more."

Piano conclusion in 7/4 time, marked Andante Espressivo. The music is written for a grand piano with treble and bass staves.



Welsh.

MAESTOSO  
CON MOLTO  
SPIRITO.



## THE MEN OF HARLECH'S MARCH.

THE SONG WRITTEN FOR THIS WORK

BY SIR ALEX. BOSWELL, BART.

*In singing the Second Stanza, a quaver must be supplied for the first word of the fifth and sixth lines.*

DAUNTLESS sons of Celtic sires,  
 Whose souls the love of freedom fires ;  
 Hark, every harp to war inspires  
 On Cader Idris side.  
 See the brave advancing,  
 See the brave advancing !  
 Each well-tried spear, which Saxons fear,  
 In warlike splendour glancing !  
 Proud *Harlech* from her frowning towers\*  
 Pours forth her never-failing powers :  
 Rouse, heroes, glory shall be ours ;  
 March on, your country's pride !

Shall heart-rending sounds of woe  
 Be heard where Conway's waters flow ?  
 Or shall a rude and ruthless foe  
 Find here one willing slave ?  
 From mountain and from valley,  
 From mountain and from valley ;  
 From Snowdon, from Plinlimmon's brow,  
 Around your Prince ye rally.  
 Let cowards kiss th' oppressor's scourge,  
 Home to his heart your weapons urge,  
 Or whelm him in th' avenging surge ;  
 To victory, ye brave !

\* HARLECH CASTLE stands on a lofty rock, upon the sea-shore of Merionethshire: The original tower, called *Twr Bronwen*, is said to have been built in the sixth century ; it afterwards received the name of *Caer Colwyn*, and eventually its more descriptive name, Harlech, or Ardd lech, the high cliff. The present castle, still nearly entire, was the work of EDWARD I. and a place of great strength. In 1468, being possess'd by DAFYDD, AP JEVAN, AP EINION, a steady friend of the House of Lancaster, it was invested by WILLIAM EARL OF PEMBROKE, after a most difficult march through the heart of the Welsh Alps; and surrendered on honourable terms to his gallant brother, Sir RICHARD HERBERT, who engaged to save the life of the brave Welsh commander, by interceding with his cruel master EDWARD IV. The King at first refused his request, when HERBERT told him plainly, that his Highness might take his life instead of that of the Welsh captain, for that he would assuredly replace DAFYDD in the castle, and the King might send whom he pleased to take him out again. This prevailed, but Sir RICHARD received no other reward for his service.—PENNANT.



## THE DAWN OF DAY.

THE SONG WRITTEN FOR THIS WORK

BY WILLIAM SMYTH, ESQ.

I GAZE upon yon mountains that mingle with the sky,  
 And if my wishes were but wings, beyond them I would fly;  
 For far beyond the mountains that look so distant here,  
 To fight his country's battles, last May-day went my dear.  
 Ah! well do I remember with bitter sighs the day;  
 Why Owen didst thou leave me, at home why did I stay!

I count the passing moments the weary live-long day,  
 For every day's a week long since Owen went away.  
 Ah! cruel was my father, who did my flight restrain,  
 And I was cruel hearted that did at home remain:  
 With thee, my Love, contented, I'd journey far away;  
 Why Owen didst thou leave me, at home why did I stay!

In short and broken slumbers I dream of thee alone,  
 And when my mother calls me, I start, and find thee gone;  
 When thinking of my Owen, my eyes with tears they fill,  
 And then my mother chides me, because my wheel stands still:  
 How can I think of spinning whilst Owen's far away;  
 Why Owen didst thou leave me, at home why did I stay!

And oft in waking visions I see some danger near,  
 To fright my troubled fancy, that hovers round my dear!  
 O! may it please kind heaven, to shield my Love from harm;  
 To clasp him to my bosom would ev'ry care disarm:  
 But, ah! I fear it's distant far that happy, happy day;  
 Why, Owen, didst thou leave me, at home why did I stay!



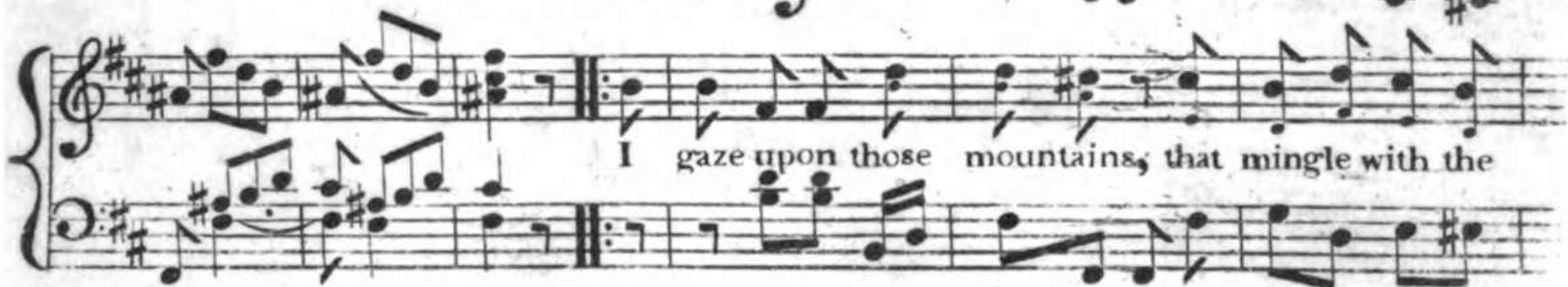
47.

THE DAWN OF DAY.

Haydn.

Welsh.

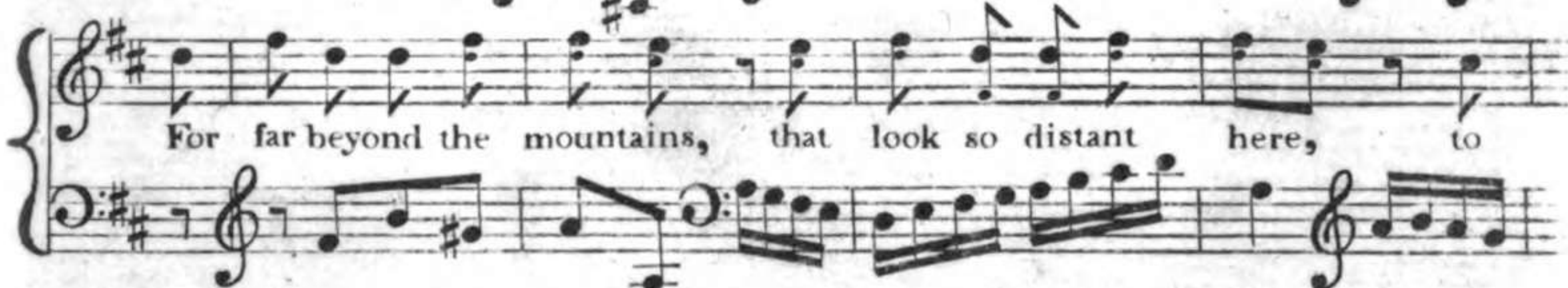
ANDANTINO  
CON MOTO.



I gaze upon those mountains, that mingle with the



sky; And if my wishes were but wings, beyond them I wou'd fly.



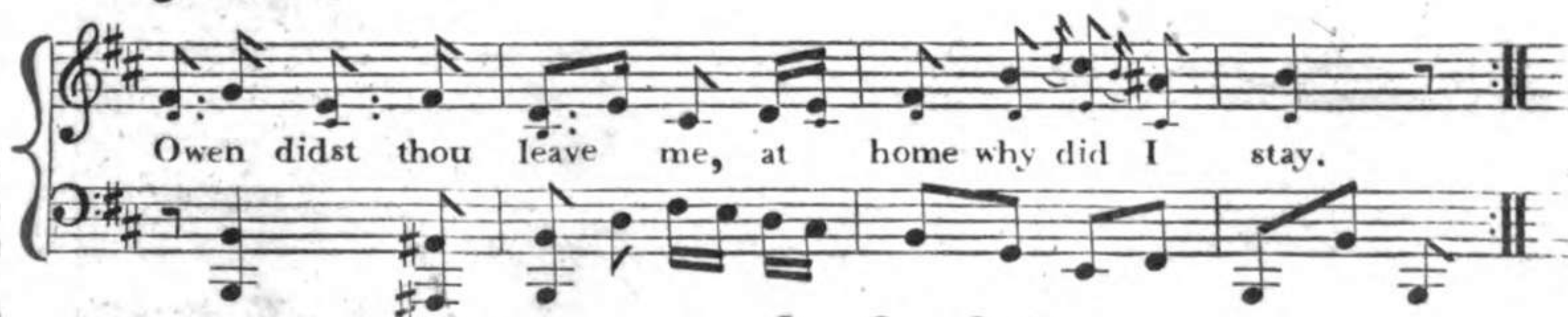
For far beyond the mountains, that look so distant here, to



fight his country's bat - tles, last May day went my dear; Ah



well do I re - mem - ber, with bit - ter sighs the day, Why



Owen didst thou leave me, at home why did I stay.





ANDANTINO GRAZIOSO.

Welch.

S. DUET.

2d

1st

A-way let nought to love displeasing, my

A-way let nought to love displeasing, my

Wi-ni-fre-da move your fear; Let nought de-lay the heav'nly blessing, nor

Wi-ni-fre-da move your fear; Let nought de-lay the heav'nly blessing, nor

squeamish pride nor gloomy care. What tho' no grants of

squeamish pride nor gloomy care. What tho' no grants of

roy-al donors, with pomp-ous ti-tles grace our blood; We'll

roy-al donors, with pomp-ous ti-tles grace our blood; We'll

shine in more sub-stantial honours, And to be no-ble we'll be good.

shine in more sub-stantial honours, And to be no-ble we'll be good.

8.

8.



## THE OLD SIBYL.

The Song has generally been considered a translation from the Welch by GILBERT COOPER; but, in the Edinburgh Review, Vol. XI. p. 37, the honour of the production is given to STEEVENS, the Commentator on SHAKESPEARE.

Away, let nought to love displeasing,  
My Winifreda move your fear;  
Let nought delay the heavenly blessing,  
Nor squeamish pride, nor gloomy care.  
What though no grants of royal donors,  
With pompous titles grace our blood;  
We'll shine in more substantial honours,  
And to be noble we'll be good.

What though from fortune's lavish bounty,  
No mighty treasures we possess,  
We'll find within our pittance plenty,  
And be content without excess.  
Still shall each kind returning season  
Sufficient for our wishes give,  
For we will live a life of reason,  
And that's the only life to live.

Our name, while virtue thus we tender,  
Shall sweetly sound where'er 'tis spoke:  
And all the great ones much shall wonder,  
How they admire such little folk.  
'Through youth, and age, in love excelling,  
We'll hand in hand together tread;  
Sweet smiling peace shall crown our dwelling,  
And babes, sweet smiling babes, our bed.

How should I love the pretty creatures,  
Whilst round my knees they fondly clung;  
To see them look their mother's features;  
To hear them lisp their mother's tongue.  
And when with envy, time transported,  
Shall think to rob us of our joys,  
You'll in your girls again be courted,  
And I'll go wooing in my boys.



## THE DYING BARD TO HIS HARP.

THE SONG WRITTEN FOR THIS WORK

BY SIR WALTER SCOTT, BART.

DINAS EMLINN lament, for the moment is nigh,  
 When mute in the woodlands thine echoes shall die,  
 No more by sweet Teivi Cadwallon shall rave,  
 And mix his wild notes with the wild dashing wave.

In spring and in autumn, thy glories of shade,  
 Unhonour'd shall flourish, unhonour'd shall fade;  
 For soon shall be lifeless the eye and the tongue,  
 That view'd them with rapture, with rapture that sung.

Thy sons, Dinas Emlinn, may march in their pride,  
 And chase the proud Saxon from Prestatyn's side;  
 But where is the harp shall give life to their name?  
 And where is the bard shall give heroes their fame?

And oh, Dinas Emlinn! thy daughters so fair,  
 Who heave the white bosom and wave the dark hair;  
 What tuneful enthusiast shall worship their eye,  
 When half of their charms with Cadwallon shall die?

Then adieu, silver Teivi! I quit thy lov'd scene,  
 To join the dim choir of the bards who have been;  
 With Lewarch, and Meilor, and Merlin the old,  
 And sage Taliessin, high harping to hold.

And adieu, Dinas Emlinn! still green be thy shades,  
 Unconquer'd thy warriors, and matchless thy maids!  
 And thou, whose faint warblings my weakness can tell,  
 Farewell, my lov'd harp! my last treasure farewell!



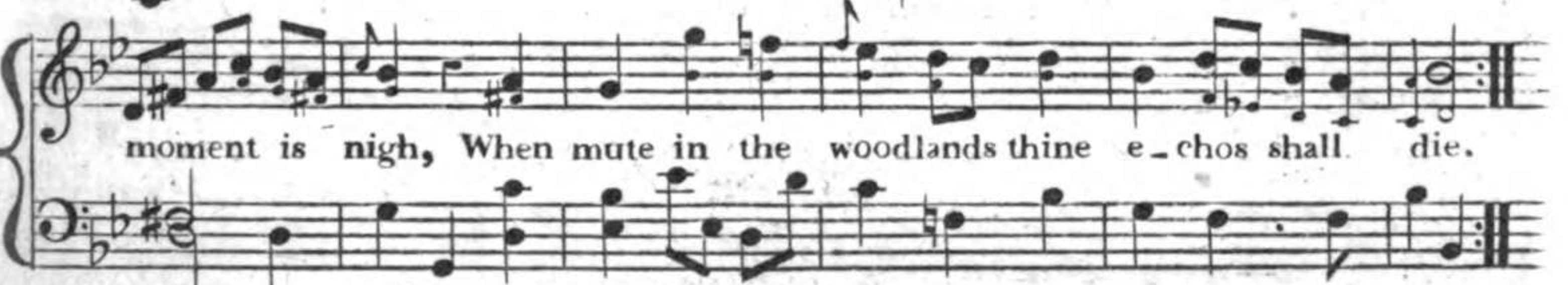
49. THE DYING BARD, - DAVID OF THE WHITE ROCK. Haydn,

Welsh.

AFETTUOSO.



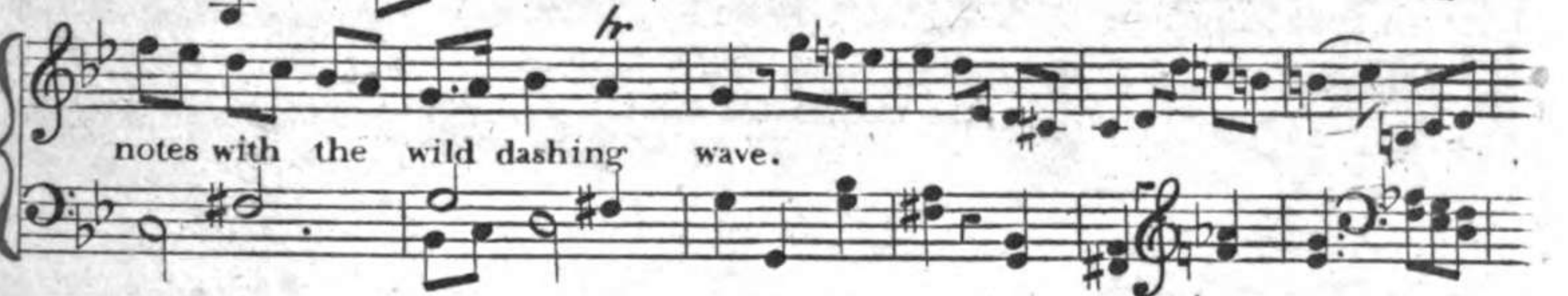
Dinas Em-linn la-ment for the



moment is nigh, When mute in the woodlands thine e-chos shall die.



No more by sweet Tei-vi Cad-wal-lon shall rave, And mix his wild



notes with the wild dashing wave.





50.

THE RISING OF THE LARK.

Haydn

ALLEGRETTO  
GRAZIOSO.

Welslr.

3

The first system of musical notation consists of a treble staff and a bass staff, both in 2/4 time and B-flat major. The treble staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The bass staff begins with a bass clef, the same key signature, and time signature. A brace on the left side groups the two staves. The music features a melody in the treble staff and a supporting bass line in the bass staff. There are some ornaments and a triplet in the treble staff.

The second system of musical notation continues the piece. It features a treble staff with a treble clef and a bass staff with a bass clef, both in 2/4 time and B-flat major. The treble staff contains a complex, fast-moving melody with many sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

See O see the break-ing day, How the dew drops deck the thorn;

The third system includes lyrics. The treble staff has a treble clef and the bass staff has a bass clef. The lyrics are written below the treble staff. The music continues with a treble melody and a bass accompaniment.

Hov-ring low the sky lark's lay, long pre-luding meets the morn.

The fourth system includes lyrics. The treble staff has a treble clef and the bass staff has a bass clef. The lyrics are written below the treble staff. The music continues with a treble melody and a bass accompaniment.

Hark hark the li-liquid notes a--wake anew, ris-ing sweet-er

The fifth system includes lyrics. The treble staff has a treble clef and the bass staff has a bass clef. The lyrics are written below the treble staff. The music continues with a treble melody and a bass accompaniment.

with the rising dew, ris-ing with the ris-ing dew.

The sixth system includes lyrics. The treble staff has a treble clef and the bass staff has a bass clef. The lyrics are written below the treble staff. The music continues with a treble melody and a bass accompaniment.

The seventh system of musical notation consists of a treble staff and a bass staff, both in 2/4 time and B-flat major. The treble staff features a complex, fast-moving melody with many sixteenth and thirty-second notes, including several triplets. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

Vol:1.



THE RISING OF THE LARK.

THE SONG WRITTEN FOR THIS WORK  
BY MRS GRANT.

SEE, O see, the breaking day ;  
How the dew-drop decks the thorn !  
Hov'ring low, the sky-lark's lay  
Long preluding meets the morn.  
Hark ! the liquid notes awake anew,  
Rising sweeter with the rising dew.  
Rising with the rising dew.

Come, my Love, and drink the sound  
Ere the dazzling sun appears ;  
While each drooping flow'ret round  
Bends with nature's early tears.  
Poising, as she mounts with humid wings,  
Still above her lowly nest she sings.  
O'er her lowly nest she sings.

Now the dappled clouds among,  
Sweet and clear ascends the lay ;  
Come, before the plummy throng  
Wake to hail the king of day !  
Warbling louder still she mounts alone,  
Near and nearer to his amber throne.  
Nearer to his amber throne !

See the blazing gates unfold !  
See his radiant head appear !  
Through yon op'ning clouds of gold  
Still the less'ning note we hear.  
Sinking softly with the sinking strain,  
See her seek her lowly nest again.  
See her seek her nest again.

END OF VOLUME FIRST.

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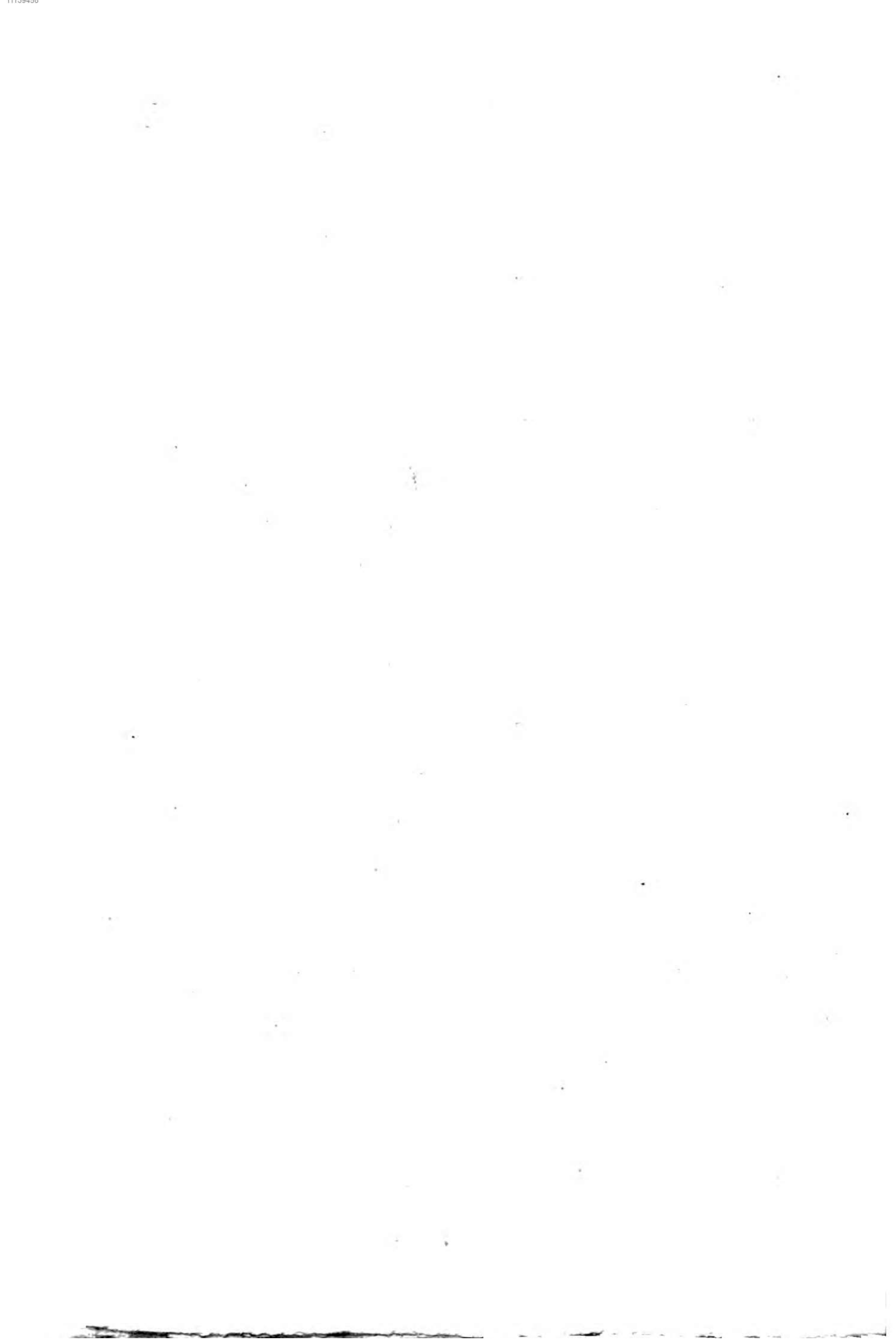
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1822.







# THE POETRY,

## VOLUME FIRST.

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| FIRST LINES.                    | AUTHORS.                 | PAGE | FIRST LINES.                       | AUTHORS.                   | PAGE |
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# THE MELODIES,

## VOLUME FIRST.

### INDEX TO THEIR NAMES IN ALPHABETICAL ORDER.

THE MELODIES, ACCORDING TO THE PRINCIPLES STATED IN THE DISSERTATION, MAY BE CLASSED IN THE FOLLOWING MANNER: THOSE MARKED

- A, as the oldest, and of remote antiquity.  
 B, as the productions of more recent periods.  
 C, as modern productions, not older than the 18th century.  
 D, as English imitations of Scottish melodies.

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