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CAPTAIN S. FRASER
OF KNOCKIE'S
Collection
of
HIGHLAND MUSIC.



To

Donald M^r Naughton Esq.

With the Publishers Compliments

Oct 1885

NEW EDITION.

203549

THE

Airs and Melodies

Peculiar to the

HIGHLANDS OF Scotland AND THE ISLES,

COMMUNICATED IN AN

ORIGINAL PLEASING & FAMILIAR STYLE

Having

THE LIVELY AIRS INTRODUCED AS MEDLEYS

TO FORM A SEQUENCE TO EACH SLOWER MOVEMENT;

With

AN ADMIRABLE PLAIN HARMONY

for the

PIANO FORTE, HARP, ORGAN OR VIOLONCELLO.

Intended rather to preserve Simplicity than load with Embellishment

EDITED

-by-

Capt. St. Fraser.

And

Chiefly acquired during the interesting period from 1715 to 1745, through the Authentic Source narrated in the Accompanying Prospectus.



Home & Macdonald.

HUGH MACKENZIE; INVERNESS.

1874.

Ms
F. 4. 1. 3

TO

THAT ENLIGHTENED AND PATRIOTIC BODY

THE

HIGHLAND SOCIETY OF SCOTLAND,

AS

THE RIGHTFUL PATRONS

OF

A WORK,

CALLED FORTH BY THEIR COUNTENANCE AND RECOMMENDATION,

AND

INSPECTED AND APPROVED BY THEIR COMMITTEE,

THESE

AIRS AND MELODIES,

PECULIAR TO THE HIGHLANDS OF SCOTLAND AND THE ISLES,

ARE RESPECTFULLY INSCRIBED,

BY THEIR MOST OBEDIENT

HUMBLE SERVANT,

S. FRASER.

6/25/23 S. Fraser
1/50
Highland Society

PREFACE TO THE PRESENT EDITION.

LITTLE need be said in introducing a new edition of a work so well known as the Knockie Collection of Highland Music.

Captain Fraser, the compiler, was born at Ardachie, near Fort-Augustus, in 1773. He subsequently removed to Errogie, in Stratherrick, and for a long time was tenant of Knockie, in the same district. A warm patriot and an enthusiastic lover of music, the Captain early set himself to collect the sweet melodies of his native Highlands,—noting down the airs as sung around the hearth on winter nights, or on summer evenings among the shielings of Stratherrick. For several years he served in the Fraser Fencibles ; and, during a period of seven years spent with them in Ireland, he found considerable scope for his taste in Celtic music, and became acquainted with the compositions of Carolan, the Neil Gow of that country. Besides being a compiler on so large a scale, Captain Fraser was a composer of no mean merit ; and as a performer on his favourite instrument, the violin, there were few to surpass him. A gentleman who, in his younger days, was an intimate friend of the Captain's,—Mr Colin MacCallum, one of the Honorary Presidents of the Gaelic Society of London,—says : “ An uncle of mine, the late Captain Macdiarmid of the Forty-Second Highlanders, a first-rate amateur player on flute and violin, was a great admirer of Knockie's music, and could play it well ; but he used to say, that he did not think any person could do the tunes justice but Knockie himself. At all events, *I* never heard any one make the fiddle *speak Gaelic* so beautifully ! ”

Captain Fraser gave his music to the world in 1816, but this did not terminate his labours. From time to time, up to the date of his death in 1852, he added to, and made emendations upon, his large collection ; and from the materials thus left to him, his now deceased son, Angus Fraser, prepared an amended copy of the work. This valuable copy became the property of the other Honorary President of the Gaelic Society of London, and a life member of the Gaelic Society of Inverness, Alexander Halley, M.D., F.G.S., through whose kindness the present editor has been enabled to avail himself of its use. In several cases the emendations had not been harmonised. This omission has been supplied by Mr George Croal, Professor of Music, Edinburgh, whose cultivated hand has been kindly lent to render the present edition as acceptable as possible to the public. In this edition the original names of the airs will be found in correct Gaelic orthography ; and, altogether, the care which has been bestowed upon it will, it is hoped, enhance the value of a work already much prized as a faithful compilation of genuine Highland Melodies.

WILLIAM MACKAY JUN.

LETTER AND PROSPECTUS

RELATIVE TO THE

AIRS AND MELODIES

PECULIAR TO

The Highlands of Scotland,

SUBMITTED TO

THE HIGHLAND SOCIETY OF SCOTLAND,

BY

CAPTAIN SIMON FRASER :

INTENDED

TO ACCOMPANY EACH BOOK WITH A TRANSLATED INDEX,

THE ORIGINAL BEING A COMMUNICATION OFFICIALLY REQUIRED BY THE SECRETARY,

EXPLAINING THE SOURCE

Through which the Editor acquired them.

SIR,

GIVE me leave to hand you a Prospectus of the *Airs and Melodies* peculiar to the Highlands of Scotland, regarding which we formerly corresponded.

It might, perhaps, not become me to trust to the general acceptability of these *Airs*, without, at least, narrating to you, for the Society's information, the source through which I happened to acquire the greater part of them.

My Paternal Grandfather was one of the most extensive Graziers and Dealers in the North, and though his Family have resided for many generations on the spot whence I address you, he carried on a partnership with the then Mr Mackay of Bighouse, in the extreme part of Sutherland, who was, I think, his cousin german. The nature and magnitude of their business led them to every corner of the Highlands and Islands to purchase. I need hardly observe, that in these early days, this was a profession requiring men of information, integrity, and public confidence; and in a period when the embers of Rebellion lay unsuffocated, from 1715 to 1745, gentlemen travelling, loaded with money, now more easily and safely conveyed, required, to secure personal safety, that address which ingratiates the individual with all classes of Highlanders.

Of course, the appearance of those who supplied their pecuniary wants, would be a time of Festivity, where whole districts assembled to receive the proceeds of their sales; and business being finished, and the glass in circulation, the best Song would naturally be called for before they separated; especially when this happened to be the period of most enthusiastic interest to the Highlands, perhaps since the days of Ossian, and which produced the best of their Songs, and the most beautiful of their Melodies. In point of Song, my Predecessor, independent of being a man of good education, stood almost unrivalled (the late Alexander Fraser of Culduthel, the most sprightly singer of Highland Song

known in the North, alone excepted). They were, however, inseparable, as the best deer hunters and sportsmen of their day, and remarkable for a social and convivial disposition, anxious and interested to acquire a notion of the peculiarities and sentiments, in point of loyalty, of the different districts through which the one so frequently travelled, as well as to obtain the music and words of their best songs. Mr Mackay of Bighouse was also the Patron, Protector, and Landlord of the celebrated Robert Donne, the Sutherland Poet, and of a taste not inferior to either of the other two. Hence, in the peregrination of such men, the best performer would be called upon; or, if found imperfect, visitors of their stamp would generally be welcome guests, in the house of a friend, where the Air or Song wished for might be acquired in perfection, and naturally expected to give their best in turn. But biennial journeys for a series of years gave men who had a taste for the like, and in the moment of impulse, advantages and opportunities of acquiring these Melodies that cannot be equalled by any labour in search of them at the present time, being then preserved at Late Wakes and other Public Meetings, now in desuetude—nor were the Love Songs of the Dairy-maids, during their annual Summer Grazing, the least effectual means of their preservation—the Echo of whose sound melodious voices made their native hills reverberate the praises of their lovers and other sportsmen frequenting their shealings; and where, no doubt, a part of the present work was compiled.

Besides, at the period alluded to, the Country Gentlemen, as Justices of the Peace, stately assembled, and decided all disputes among the common people, and thought it a disgrace that a case belonging to their district should proceed the length of the Sheriff-Court; at these meetings, in their own district, which always terminated convivially, my Predecessor and his friend constantly met in their places, and these are recollected in favourite opportunities of calling forth the acquisitions of both. They were also in close intimacy with the ingenious Lachlan Macpherson of Strathmashy, to whose recitations the world is indebted for suggesting, urging, and aiding his friend to the publication of the Poems of Ossian.

Let it here be remembered, that the benefits arising from the establishment of Parochial and Society Schools, had not at this time pervaded the country, and particularly that the advantages derived from them, in point of acquiring information and knowledge, had then gained very little ground; for, in place of the contemplative mind being able to store itself by reading, which naturally produces rational Conversation, Oral Narrative, Jest, and Song, filled up the domestic hours of both recreation and conviviality; or, if any other thing further was introduced amongst a group whose minds were not yet sufficiently expanded, it failed not to be disrelished. A note taken from Lord Kames's Life, and quoted annexed, strongly paints the fascination and value of these traditionary recitations, before writing was common.

In short, their Narratives, which were chiefly in Song, are the vehicles of the Sentiments of that interesting period and prior times, and merit preservation. For I apprehend there is no individual acquainted with a few of the Airs and Melodies now offered, but must admire the correct adaptation of the music to the sentiments which the words convey—if plaintive, pathetically so—if argumentative or applausive, bold, nervous, and expressive;—and the general adoption of the more lively airs to the sprightly dance, is a strong existing argument to shew how correctly the Association was originally formed; and no less true with regard to the others, from the beautiful samples of a few of them immortalised by BURNS. In the Love Songs of the Highlands, my Predecessor, in his early days, was fitted to be particularly conversant, as he is remembered, at the age of seventy, without a grey hair on his head, or a tooth out of it, blooming, fresh, and vigorous; though suddenly cut off by a malignant fever, of which he received the infection at the funeral of a friend not long thereafter.

I should be guilty of a palpable omission, in enumerating the opportunities he had of acquiring these Melodies, were I not to mention, that he was a member of the originally formed Black Watch, which, on their days of assembling, brought together the finest looking fellows their respective Chiefs could muster, with either individual members, or attendants of the Minstrel or Bard tribe, who, on the convivial meetings of men from so many different districts, would, of course, display their highest efforts. Here was an advantage, equal, if not superior, to his business-peregrinations, in gratifying this taste—and he had full scope for practising his attainments, when he, with the late Thomas Fraser of Gorthleck, the Editor's maternal grandfather (from the circumstance of the Pretender having passed the night after the Battle of Culloden in the house of the latter gentleman), were obliged to secret themselves in the recesses of the mountains, unable to approach their families or private concerns, and with little employment but ruminating on passing events. No doubt, however, the fortunate result of Culloden laid in ruin many airy castles built in Song, whilst anticipating their hopes of success, and accounts for the plaintive cast of many of the Melodies, among which Mr Grant of Corrymony, who gave them his unqualified approbation, recommended introducing into the present Selection, as many of the sprightly and eccentric Airs as had real merit, forming an agreeable variety, adjected as Medleys on their proper Keys, suited to the taste of every class of amateurs.

My Predecessor seems, however, comparatively to have afforded me very little of the advantage of his attainments. He died ere I could have any recollection of him. At any rate, I chiefly relished the Airs, as suited to the instrument with which I amuse myself, and as sung and retailed with great accuracy by my father, who added very considerably to the Collection, through an intercourse with brother Caledonians from every quarter of the North, while on Service, during the first American War—where absence powerfully awakened national predilections. He was also the individual officer who scaled the heights of Abram, with his relative, Brigadier-General Fraser, who fell afterwards at Saratoga, and to whose sister the original Compiler of these Melodies was then married. It is but justice to mention this, to shew that, though fascinated with the Melodies of the Rebels, we have still been attached and loyal subjects.

This additional opportunity which my Father had of adding to the original stock of Airs and Melodies, must make it evident that he and his Predecessor enjoyed facilities of acquiring them which are unattainable in the present day, by thus hearing the voluntary and convivial effusions of the best proficient, particularly as they were so very capable of relishing and retailing them, with justice and accuracy, and which I trust ensures this work against containing many deserving of rejection; but which an Omne-gatherer would not fail to include, if a Gaelic name could be got for them.

My part has been solely fitting the Music for the eye of the public, which, so far as I can learn, has never been done further than the attempt of a reverend gentleman in Argyllshire, which has been ill selected, and worse communicated; nor can a professional man venture to amend such, without a perfect knowledge of the real Air, as well as its adaptation to the original Words, so that it tended only to bring these beautiful Originals into contemptible disrepute; nay, even to infer a doubt of their existence, till now brought forward. For there is a disrelish in the minds of Highlanders, independent of a natural backwardness, to make any communication to a mercenary collector, and it is well known I never left my own or my father's house to acquire them, as no exertion of mine could equal the deposit left with me.

To conclude, it may become matter of very interesting research, to trace the Analogy and Similitude betwixt the ancient Music of the Highlands of Scotland, now first brought forward, and that of Ireland, or if they bear the affinity which their native languages do: when their languages appear to have been the same at one period, it will not seem surprising that a few of the melodies sung in that language are common to both countries, with little variation. The Irish have, however, retained an acknowledged advantage in cultivating the Harp, an instrument capable of the finest harmony, while in the Highlands of Scotland it ceased with the pomp of the Feudal System. Hence the imperfection to which our Ancient Music has degenerated as handed about in the present time. Still the melodies of both countries have a plaintive cast, while both are remarkable for the vivacity of their dances; for their own delightful jigs and country dances electrify the Irish, just in the same manner as our strathspeys and reels so irresistibly affect our countrymen; and the Scots and Irish joined have the merit of the best ball music in the world, nor will they yield the palm in simple melody. The similitude that will be found, on an inquiry of this kind, will, I am persuaded, render a work of this sort in considerable request in Ireland; and the predilections of our countrymen abroad, in India, settled in the Continent of America, or resident in the West Indies, for every species of the music of their native country, will make them an acceptable article, where absence arouses early prepossessions and the lovers of Burns's fascinating lyrics all over Scotland, will be found to patronise the work extensively, for his impassioned fondness for melodies of this class.

I have only further to add, that if a few which are already known, may appear in the present publication, it is either to correct some error, or to preserve that distinction merely, which the Honourable SOCIETY preserves by its very Name, being a HIGHLAND SOCIETY, rather than a Scottish one, and having this communication of the source through which I happened to acquire them, being, in all probability, the most authentic now extant.

I have the honour,

SIR,

Your most obedient Servant,

ERROGY, INVERNESS-SHIRE, }
1st November 1815. }

(Signed) S. FRASER.

The Editor is extremely happy in having discovered a Fac-Simile, of no less authority than that of the enlightened Lord Kames, in perfect coincidence with the sentiments expressed in the above Letter; the original being a communication to his Friend the late William Tytler, Esq.

From Detached Notes, Written in 1772.—Vide Life of Lord Kames.

"In old Times, every Nation had Bards before Writing was common. Men naturally relish Stories of their own Species, and it enhances greatly the pleasure, to have such stories put into such a Measure as to be accompanied with Music; a plain Song of that kind was agreeable; it was enchanting, when the Voice was accompanied with the Harp, or other Musical Instrument. It required an Ear, a Voice, and Skill in Instrumental Music, to excel in such a Performance,—Talents which fall to the share of Few; hence the Profession of a Bard was in great request, and an essential Member at every Festival, and in every Meeting for Amusement."

N. B.—Dubious at first of its Reception, it was the Editor's intention to have Published this Work in *two* Numbers, of *forty* Plates each, *Price Half-a-Guinea*, but, since the Inspection, Approval, and Recommendation of the whole Manuscript, consisting of from *eighty* to *ninety* folio Plates, by a Select Committee of the Highland Society convened for that purpose, the demand for the whole impression has increased with its reputation, and it now appears in *one* Number, *Price One Guinea*.

The Highland Society of London have also agreed to patronise it, both as a Body and as Individuals; and the Engraving being now far advanced, it becomes necessary to circulate this Prospectus, to receive the Engagements for the first Impression, in order to ascertain the number to be printed off.

It may be proper to state, that a Work of Merit, proposed by Mr Alexander Campbell, occupies entirely different ground, consisting of Music, Gaelic Poetry, &c., as per the Society's Report of January 1816.

I N D E X.

A' Bhanais Irteach,	The St Kilda Wedding,	3
An dilleachdan,	The Orphan,	4
Anna thug mi gradh dhuit,	Annie is my Darling,	10
Am botal dubh 's an t' slige chreachann,	The Dram Shell,	11
A' chridhealachd,	The Merry Making,	12
An tall 'am bu gna do Mhacleoid,	The Hereditary Hall of M'Leod,	13
Airidh nam badan,	The Glen of Copsewood,	13
An Gille dubh ciar-dhubh,	The jet black hair'd Youth,	25
A' Phiorbhuic,	The Periwig,	27
An cruinneachadh iomlan luthmhor,	The General Gathering, 1745,	34
An Tòiseachd,	Ferintosh,	35
An t-aiseadh do dh' Eireann,	Crossing to Ireland,	36
An Euchdag,	The Sequestered Beauty,	41
A bhean an taigh nach leig thu steach,	Goodwife, admit the Wanderer,	48
Alastair m' annsachd,	Sandy is my only Love,	53
As a thoiseach,	Keep it up,	56
Air m' fhalluinn bheirinn pog dhi,	I'll Kiss the bonny Lassie, oh!	58
A' Monadh liath,	The Sportsman's Haunt,	68
An t-sealg,	The Northern Meeting,	70
An choisir,	The Rendezvous,	70
An seann stoile,	The Style of the Last Century,	76
Aslacha' na Bain-tighearna,	The Heiress's Expostulation with Rob Roy,	80
An cronan Muileach,	The Dirge of Mull,	82
An sealladh mo dheireadh do Tearlach,	Prince Charles's last view of Scotland,	84
An Crann-tara,	The Fiery Cross,	88
Am fasan aig na caileagan,	The Fashion which the Lasses have,	90
Blar Leine,	The Battle of Kinloch Lochy,	3
Bruachan Loch Nis,	The Banks of Loch Ness,	6
Buailidh mi thu anns a' cheann,	I'll Break your Head for you,	7
Braighe Bhanbh,	The Highlands of Banffshire,	12
'Bhliadhn' ur,	The New Year,	14
Braighe Lochiall,	The Braes of Lochiel,	16
Bothan airidh 'm braigh Raineach,	The Shieling in the Braes of Rannoch,	19
Bhanarach dhonn a' chruidh,	The Dairymaid,	19
Bochuidear,	Balquhiddier,	28
Babà mo leanabh,	Ba-ba, my Baby,	29
Bean na bàinse,	The Bedding of the Bride,	35
Barbara Nic a' Phearsain,	Bonny Barbara M'Pherson,	37
Banais Marcus Hünndfhuinn,	Huntly's Wedding Medley,	38
Briogais Mhic Ruaraidh,	The Stolen Brecks,	59
Bothan an Easan,	The Cottage adjoining the Fall,	70
Baintighearna Mhic Shimi,	Lady Lovat,	72
Barain Chulrabhaig,	The ancient Barons of Kilravock,	75
Caisteal Dhunrobainn,	Dunrobin Castle,	5
Chaora chrom,	Ewe with the Crooked Horn,	7
Crò nan gobhar,	The Goat Pen,	8
Calum Figheadair,	The Kilchattan Wedding,	9
Cheapach na fasach,	Keppoch desolate,	11
Caisteal Inbher-aora,	Inveraray Castle,	11
Coma leam fein a' Ministear,	What care I for the Minister,	15
Caisteal Urchudainn,	The Castle of Urquhart,	18
Cia mar is urra sinn fuireach o'n dram,	How shall we Abstain from Whisky?	21
Crodh laoigh nam bodach,	Plundering the Lowlands,	26
Clachnacudainn,	The Cross of Inverness,	31
Creach na ciadainn,	Any privation but this,	31

Coire Mhònaidh,	Corrimony,	39
Caisteal Dùnaidh,	Beaufort Castle,	39
Coileach an Taobh Tuath,	The Cock of the North,	40
Cuir a chion dilis tharam do lamh,	Place, true Love, thine arm around me,	44
Ceann-ràra,	Kinrara,	46
Ceann an Fheidh,	The Fraser Arms,	49
Cuir a nall am feileadh-beag,	The Highland Dress and Armour,	50
Caileagan a' Bhaile Mhoir,	Inverness Lasses,	53
Cumha Rotha,	Rotha's Lament,	59
Caoidh na h-Albain airson Nial Gobha,	Caledonia's Wail for Neil Gow,	60
Cill' a Chasaidh,	Killachassy,	66
Coir' a Ghearraig,	The High Road to Fort Augustus,	69
Co ni mireadh ri Mairi,	Who will dandle my Mary,	71
Caidil gu la,	Sleep till Day,	73
Cha Bhas thig air laoch,	A Hero never Dies,	76
Cia iad 'ur Dee 's 'ur duile treun,	Where are your Gods and mighty Hopes,	83
Chaidh mo leannan null thar sal,	My Love is gone to Sea,	83
Calum a' ghlinne,	Malcolm of the Glen,	93
Do Chinneadh bhi gun cheam,	The Chieftain's Lament,	7
Dan Oisein,	Ossianic Air,	9
Di-moladh an uisge-bheatha,	In dispraise of Whisky,	21
Donnacha Mac Shuinn,	Duncan M'Queen,	32
Deoch slaint' an Rìgh,	The King's Health,	42
Deoch Slàinte do 'n Armait,	Round with a Health, &c.,	52
Dh' fhag thu mi fo bhròn,	Thou hast left me melancholy,	64
Druimuchdar,	Drumuchdar, or Highland Road to Inverness,	66
Eiridh na Finneacha' Gaidhealach,	The Jacobite War Song,	1
Eisd, mo chaileag, eisd,	Listen, sweet Girl, listen,	42
Eilidh Dhughlas,	Helen Douglas,	54
Eas na Smuid,	The Fall of Foyers,	80
Eilean Aigeis,	The Isle of Aigas,	88
Fonn gnathaichte Oisein,	An Ossianic Air,	10
Feadan glan a' phiobair,	The Pipe Slang,	17
Fhuair Mac Shimi 'n Oighreachd,	Lovat's Restoration,	24
Fallain gun dìth 'thainig e,	Safely landed,	35
Fear a' bhàta,	The Boatman,	40
Fonn air Dàin Fèinne,	Fingalian Air,	51
Freumh a's craobh taigh Challadair,	The Hawthorn Tree of Cawdor,	54
Fhearraibh mo ùin, &c.,	Cease not to Row, brave Boys,	82
Failte na Ban Mharc,	The Marchioness's Salute,	87
Fleasgaich og a's caileagan,	Merry Lads and bonny Lasses,	87
Fonn uirsgeul no dan,	Romance or Song Air,	89
Giullan nam bo,	The Cow Boy,	4
Ghille dhuinn is toigh leam thu,	Laddie, I esteem you,	23
Gu mo slan a chi mi mo chailinn dileas donn,	Well may I behold my faithful Brunette,	29
Gilleann ban a' mhuilleir,	Miller lads,	29
Gur muldach a ta mi,	How melancholy am I,	33
Gleann mor na h-Albain,	The great Glen of Scotland,	34
Gu ma mear a chàraid,	Merry may the Pair be,	38
Gu ma maith thig an crum dha Tearlach,	Well may Charlie wear the Crown,	43
Gun bhris mo chri o'n dh' fhalbh thu,	My Heart is broke since thy Departure,	46
Gach timneas ach gaol,	Each ailment but Love,	50
Gur mis' tha gu craiteach o'n uiridh,	What pain I've endured since last year,	62
Gur trom an deigh mo thurais mi,	Tired after my Expedition,	78
Gun duine aig a' bhaile,	None left at Home but wife and bairn,	87
Ho rò mo nighean donn bhòidheach,	My bonny Brunette,	56
Hoirrion O air nighean an àirich,	The Dairyman's Daughter,	57
Ho ro mo bhoban an dram,	My favourite Dram,	67
Ho gur coma leam h'-uile ni th' ann,	What care I for anything now,	65
Ho cha cheillinn nach tu b' fheàrr leam,	I can't conceal that I prefer you,	85
Ho cuir a nall am bodach,	Pass round the Flaggon,	85
Ho cha-n e'il mulad oirnn,	The Emigrant's Adieu,	92

Iomramh eadar Il' a's Uist,	Rowing from Isla to Uist,	16
Iain an Cibeir,	John, the Shepherd,	18
Ioman nan giùmhna,	Driving the Steers,	47
Iorram Iomrainh,	A Rowing Time Piece,	61
Loch Ruadhainn,	Loch Ruthven,	5
Laoidh an t-Slanuighear,	Hymn to the Saviour,	20
Lachlann Dubh,	Lachlan with the Jet Black Hair,	45
Luinneag Mhic Leoid,	Macleod of Macleod's Chorus Song,	61
Mairi Nighean Deorsa,	Grant of Shenglic's Contest,	2
Mac Aoidh,	Lord Reay,	8
Mac Mhic Alastair,	Glengarry,	10
Mairi bhan og,	Mary, Young and Fair,	17
Mnathan trodach Obair-thairbh,	The Scolding Wives of Abertarff,	18
Mort Ghlinne Comhainn,	Massacre of Glencoe,	20
Mo leannan falaich,	My love in Secret,	20
Mac Shimi mor a basachadh,	Lord Lovat Beheaded,	21
Mo dhuthchas,	The Spot where my Forefathers dwelt,	24
Mac a' bhaillidh a Uist,	The Darling of the Uist Lasses,	25
'M baile 'm beil mo leannan fein,	The Hamlet where my Lover dwells,	26
Mathair uisge Spè,	The Source of Spey,	26
Mo ghradh fo leoin,	My Lover Wounded,	31
Mairi bheadarach,	Dawted Mary,	43
Madainn chiuin cheitein,	Sweet May Morning,	45
Mart dhe crodh a' Mheineirich,	Fair Fa' the Minstrel,	40
Mairearad nighean Dòmhnuille,	Margaret MacDonald,	45
Mòrag,	Marion,	47
'Mhoidh,	Moy Hall,	51
Morair Sim,	Lord Lovat's Welcome,	53
Mo nighean dubh, na treig mi,	Black Haired Nymph, forsake me not,	57
Mi m'shuidh an deireadh bàta,	Sitting in the Stern of a Boat,	66
Mo rùn an diugh mar an dè thu,	My Love to-day as Heretofore,	67
Mais an Toabh Tuath,	The Beauty of the North,	74
Mac Mhic Ailein,	Clauranald,	77
Mo chion air an ùr ghibht,	My Recent Gift,	81
Mairi ghreannar,	Cheerful Mary,	84
Mo rùn geal òg,	A Lady to her Husband killed in Culloden,	85
Mor nighean a Ghiobarlain,	Marion, the Knab's Daughter,	86
Mac Dhomhnuil mor nan Eilean,	Macdonald, Lord of the Isles,	89
Mo chailinn og thoir le toigh an aire dhomh,	Bonny Lassie, take Advice,	92
Mile taing an Ughdair,	The Editor's Thanks to Mr Nathaniel Gow,	93
'N Comunn rioghail Gaidhealach,	The Highland Society of Scotland,	2
'N oidhche ro'n phosadh,	The Feet Washing,	5
Niall Brochdair,	Glengarry's Fox-Hunter,	5
'N t-aparan goirid,	The Short Apron,	14
Nach beir thu air a' bhana-mhearlach,	Catch and Kiss the Romp,	15
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LIST

OF

HIGHLAND MELODIES

ALREADY INCORPORATED WITH SCOTTISH SONG.

Although it is not the editor's purpose to introduce into this Work any of the Highland Melodies already incorporated with Scottish Song, and married to immortal verse by BURNS and others, nor any of the more sprightly airs and dances, so characteristically handled by Mr Gow; yet the former breathe a strain of such pathetic beauty, that he must assert his country's claim to them by prefixing the following list to this Work, to shew how much the annexation of more of them would tend to the increase and ornament of the Scottish song-melody; for it will be evident that out of the number which the present Work contains, the best still remain in a widowed state, from having been unknown.

Nighean donn nan gobhar,	The Maid that tends the Goats.
Nighean a' ghreusaich,	Wilt thou be my Dearie?
Banais aig a mhuillear,	Coming through the Rye.
Oh tha mi tim,	Long, long the Night.
Macghriogair o Ruadhshruth,	From the Chase in the Mountains.
Balnacraoibh,	My Love's in Germany.
Fear Chulcharn,	The Maid of Isla.
An Caimbeulach dubh,	Roy's Wife.
Robaidh donna gorach,	Daft Robin.
Inbher calla,	Tibby Lass, I've seen the Day.
Thuile taobh a sheideas gaath, perfected by Mr Marshal,	Of all the Airts the Wind can Blow.
Braigh a' bhadaid,	Coming through the Craigs of Kyle.
Baile nan Gramdach.	Green Grow the Rashes.
Thuile fear a Muideart,	Wat ye wha's in yon Town?
An gille dubh mo laochan,	Is there for Honest Poverty?
Nighean donn a' chota bhuidh,	Lassie wi' the Yellow Coatie.
Iorram a' gheamhruidh,	Gloomy Winter's now awa'.
Macdhomhuill duibh,	Lochiel's awa' to France.
An gunna cutach,	Blythe was she but and ben.
Bean an taigh san robh mi 'n raoir,	Wat ye wha I met Yestreen?
Mhuinntir chridh Chlannaphearsain,	Macpherson's Lament.
Coille Chnacuidh,	Killiecrankie.
Ratamlurchuis,	Lassie with the lint White Locks.
Crodh Chailein,	Can you sing Balilow?
Am Freiceadan dubh,	The Black Watch would have graced this labour of one of its original members, had it not been already given in so true a style by Mr Gow.

Tha mi tinn leis a' Ghaol.

"The Languor of Love."

*1.

Slow and tender. *p* *cres.* *f* *p*

p *cres.* *f* *p*

f *p* *ritard.* *f*

Detailed description: This block contains the first piece of music, consisting of four systems of piano accompaniment. The first system is marked with a piano (*p*) dynamic and the instruction 'Slow and tender.' It features a crescendo (*cres.*) leading to a forte (*f*) section, followed by a piano (*p*) section. The second system continues the piano (*p*) section with a crescendo (*cres.*) and a forte (*f*) section. The third system shows a piano (*p*) section with a crescendo (*cres.*) and a forte (*f*) section. The fourth system begins with a forte (*f*) section, followed by a piano (*p*) section with a ritardando (*ritard.*) marking, and ends with a forte (*f*) section.

Eiridh na Fineacha' Gaidhealach.

The Jacobite War Song."

*2.

Bold Troop time. *f* *p*

ff *p*

cres. *p* *ff*

Detailed description: This block contains the second piece of music, consisting of three systems of piano accompaniment. The first system is marked with a forte (*f*) dynamic and the instruction 'Bold Troop time.' It features a piano (*p*) section. The second system shows a fortissimo (*ff*) section followed by a piano (*p*) section. The third system begins with a crescendo (*cres.*) leading to a piano (*p*) section, followed by a fortissimo (*ff*) section.

Mairi nighean Dheorsa.

"Grant of Sheuglie's contest betwixt his Violin, Pipe and Harp."

* 3.

p Very Slow. *cres.* *tr* *p* *f*

tr *p* *p cres.* *f*

tr *f* *p*

Detailed description: This is a piano score for a piece in G major, 2/4 time. It consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic and a 'Very Slow' tempo. It features a melodic line with trills (*tr*) and a bass line with a crescendo (*cres.*). The second system continues the melody with trills and includes a piano (*p*) dynamic. The third system features a forte (*f*) dynamic in the melody and a piano (*p*) dynamic in the bass.

Soraìdh slan do'n ailleagan.

"Farewell darling Youth."

* 4.

p Very Slow. *tr* *tr* *exp.* *p cres.*

tr *p* *f* *tr* *tr*

Detailed description: This is a piano score in G major, 2/4 time, consisting of two systems of two staves each. The first system is marked 'Very Slow' and 'piano' (*p*). It contains several trills (*tr*) and an 'exp.' (explosive) dynamic marking. The second system continues with trills and includes a piano (*p*) and forte (*f*) dynamic. The piece concludes with more trills.

An Comunn* Rioghail Gaidhealach.

"The Highland Society* of Scotland."

* 5.

Slow Strathspey Style. *tr* *Violin-Voice.* *p* *f* *exp.*

Detailed description: This is a piano score in G major, 2/4 time, consisting of two systems of two staves each. The first system is marked 'Slow Strathspey Style' and features a trill (*tr*) and a 'Violin-Voice' dynamic marking. The second system includes piano (*p*) and forte (*f*) dynamics, and ends with an 'exp.' (explosive) dynamic marking.

*RATHER AN ASSOCIATION OF THE 1745.

Soraidh leis an t-seana bhliadhna.

"Hogmanay, or Adieu to the Auld Year."

* 6. Strathspey and Song.

A' bhanais Irteach.

"The St. Kilda Wedding."

* 7. Dance and Song.

Blar Leine.

"The Battle of Kinloch Lochy."

* 8. *p* Very Slow and Soft. *cres.*

Giullan nam bo.

"The Cow Boy."

* 9.

p
Slow with Expression.

tr *tr* *tr*

p cres. *exp.*

This musical score is for a piano piece titled "The Cow Boy". It consists of two systems of music. The first system is marked with a piano (*p*) dynamic and the instruction "Slow with Expression." It features a melody in the right hand with several trills (*tr*) and a steady accompaniment in the left hand. The second system continues the piece, showing a crescendo (*p cres.*) and an expressive (*exp.*) section. The key signature has two flats, and the time signature is 6/8.

Siubhal an t-sneachd tra oidhche.

"The Traveller benighted in snow."

* 10.

p
Moderate.

f *f* *exp*

This musical score is for a piano piece titled "The Traveller benighted in snow". It consists of two systems of music. The first system is marked with a piano (*p*) dynamic and the instruction "Moderate." It features a melody in the right hand with a steady accompaniment in the left hand. The second system continues the piece, showing a forte (*f*) section and an expressive (*exp*) section. The key signature has two flats, and the time signature is 9/8.

An Dilleachdan.

"The Orphan."

* 11.

p
Very Slow and Expressive.

tr *p* *exp.*

This musical score is for a piano piece titled "The Orphan". It consists of two systems of music. The first system is marked with a piano (*p*) dynamic and the instruction "Very Slow and Expressive." It features a melody in the right hand with a steady accompaniment in the left hand. The second system continues the piece, showing a trill (*tr*) and a piano (*p*) section, followed by an expressive (*exp.*) section. The key signature has two flats, and the time signature is 6/8.

Loch Ruadhainn.

"Loch Ruthven"

*12. Strathspey Style.

An oidhche ro' na phosadh.

"The feet Washing"

*13. Dance and Song.

Niall Brochdair.

"Glengarry's Foxhunter."

*14. Slowly and Distinctly.

Caisteal Dhunrobainn.

"Dunrobin Castle."

*15. Slow Strathspey time.

tr tr tr

tr tr tr tr

tr tr

Bruachan Loch Nis.

"The Banks of Loch Ness"

*16.

Strathspey and Song: Slow and Emphatic.

tr

tr
cres. f p expr.

Port na Fainne.

"The wedding Ring" or Mrs Nicol's Fancy.

*17.

Dance and Song.

Do chinneadh bhi gun cheann.

"The Chieftains Lament."

*18. *p* Solemnly Slow. *tr* *cres.*

Musical score for 'The Chieftains Lament' in G minor, 3/4 time. The piece is marked 'Solemnly Slow' and begins with a piano (*p*) dynamic. The melody features several trills (*tr*) and a crescendo (*cres.*) in the second half. The bass line provides a steady accompaniment.

The high Octave may be agreeably introduced throughout this tune.

dim. *cres.* *dim.* *tr* *tr*

Continuation of the musical score for 'The Chieftains Lament'. It includes dynamic markings for *dim.* (diminuendo), *cres.* (crescendo), and *dim.* again. Trills (*tr*) are present in the melody.

A' Chaora chrom.

"The Ewie wi' the crooked Horn" Dancing Set.

*19. Strathspey hitherto imperfectly known. *tr*

Musical score for 'The Ewie wi' the crooked Horn' in G minor, 3/4 time. It is a Strathspey style piece. The melody is marked with a trill (*tr*) and includes a fermata. The bass line is a simple accompaniment.

tr *tr*

Continuation of the musical score for 'The Ewie wi' the crooked Horn'. It features two trills (*tr*) in the melody.

Buailidh mi thu anns a' cheann.

"I'll break your head for you" Skye Dance.

*20. Dance and Song. *tr*

Musical score for 'I'll break your head for you' in G minor, 3/4 time. It is a Skye Dance. The piece is marked 'Dance and Song' and includes a trill (*tr*) in the melody.

tr

Continuation of the musical score for 'I'll break your head for you'. It features a trill (*tr*) in the melody.

Tha Nighean aig a' bhreabadair.

"The Weaver has a Daughter."

*21. Slow and Pointed Strathspey Style. *tr* *tr* *tr*

Musical score for 'The Weaver has a Daughter' in G minor, 3/4 time. It is a Slow and Pointed Strathspey style piece. The melody includes several trills (*tr*) and a first ending marked '1'.

Crò nan Gobhar.

"The Goat Pen."

*22. *Slow if Sung, Quick if Danced.*

Mac Aoidh.

"Lord Reay."

*23. *Solemnly Slow.*

Rob Donn.

"Rob Donn Mackay the Poet."

*24. *Moderate.*

Sud an gleann 'sam bi na feidh.

"The Forest where the Deer resort."

*25.

Strathspey and Song.

Calum Figheadair.

"The Kilchattan Wedding"

*26.

Dance and Song.

Dàn Oisein.

"Ossianic Air" Communicated by Sir John Sinclair Bart.

*27.

Very Slow.

The high Octave may be introduced with good effect here.

Fonn gnathaichte do bhriathraibh Oisein.

“An Air to which Ossian is recited.”

*28.

Very Slow and Solemn. *p* *tr* *tr*

tr *tr* *tr* *exp. p* *tr* *tr* *tr*

Mac mhic Alastair.

“Glengarry”

*29.

Strathspey Style. *tr* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr*

Anna thug mi gradh dhuit.

“Annie is my darling.”

*30.

Dance and Song. *tr* *tr* *tr*

tr *tr* *tr* *tr*

A' Cheapach na fasach.

"Keppoch desolate" Very Old.

* 31. *p* *tr* *tr* *f*
 Slow and Pathetic.

1. *p* *tr* 2.

Caisteal Inbher-aora.

"Inveraray Castle."

* 32. *tr* *tr* *tr* *tr* *tr*
 Strathspey Style.

tr *tr* *tr* *tr*

tr *tr* *tr* *tr*

Am Botal dubh 's an t-slige chreachann.

"The Dram Shell."

* 33. *tr* *tr*
 Dance and Song.

tr

Tha mi am chadal.

"I am asleep." Ancient simple Set.

* 34. *p* Slow and Soft.

Braige Bhanbh.

"The Highlands of Banffshire."

* 35. Strathspey Style.

A' Chridhealachd.

"The Merry Making"

* 36. Dance and Song.

This Bass will chord in pairs if the Performer chuses.

An tall'am bu gnà do Mhac Leoid.

"The hereditary Hall of Macleod."

*37. *p* Slow and Pathetic. *cres.* *tr*

Airidh nam badan.

"The Glen of Copsewood."

*38. *p* Slow and Pointedly. *p*

An t-apanan goirid.

"Short Apron." Ancient Simple Set.

*39. *p* Slow. *cres.*

The first system of music for 'Short Apron' is in 3/4 time. It begins with a piano (*p*) dynamic and a 'Slow' tempo marking. The melody in the right hand features eighth-note patterns and rests, while the left hand provides a steady accompaniment of eighth notes. A crescendo (*cres.*) marking is placed over the middle of the system.

dim. *cres.* *tr*

The second system continues the piece. It starts with a decrescendo (*dim.*) marking. The right hand has a trill (*tr*) on the final note. A crescendo (*cres.*) marking is present in the middle. The system concludes with a repeat sign.

p *cres.*

The third system begins with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The right hand continues with eighth-note patterns and rests, while the left hand provides accompaniment.

dim. *exp.* *tr*

The fourth system starts with a decrescendo (*dim.*) marking and an accent (*exp.*) on a note in the right hand. It also features a trill (*tr*) on the final note. The system ends with a repeat sign.

'Bhliadhn' ùr.

"New Year's Day."

*40. Strathspey and Song. *tr*

The first system of 'New Year's Day' is in common time (C). It is marked as a 'Strathspey and Song'. The right hand features a trill (*tr*) on the final note. The left hand has a simple accompaniment.

tr

The second system continues the piece with a trill (*tr*) on the final note of the right hand. The left hand accompaniment remains consistent.

b *tr*

The third system features a flat (*b*) in the right hand and a trill (*tr*) on the final note. The system concludes with a repeat sign.

Nach beir thu air a' bhana mhearlach.

"Catch and Kiss the Romp."

* 41. Dance and Song.

Coma leam fein am Ministear.

"What care I for the Minister."

* 42. Moderate, Jig and Song.

Taigeis agus dealg innt?

Pipe reel. "The Haggis." 1st 2nd

* 43. Dance and Song.

Braighe Lochiall.

"The Braes of Lochiel."

*44. *p* Very Slow and Soft. *cres.* 1st 2nd

Musical score for 'The Braes of Lochiel' in 3/4 time. It consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and a 'Very Slow and Soft' tempo. It features a first ending (1st) and a second ending (2nd). The second system continues the piece with dynamics including *p cres.*, *dim.*, and *exp.*

Iomramh eadar Il' a's Uist.

"Rowing from Isla to Uist."

*45. *p* Moderate. *cres.* *tr* 1st 2nd

Musical score for 'Rowing from Isla to Uist' in 6/8 time. It consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and a 'Moderate' tempo. It features a first ending (1st) and a second ending (2nd). The second system continues the piece with dynamics including *cres.* and trills (*tr*).

Nighean donn an t-sugraidh.

"Maiden fond of Mirth."

*46. *p* Moderately Slow. *dim.* *p cres.* *tr* *cres.* *exp.*

Musical score for 'Maiden fond of Mirth' in 3/4 time. It consists of three systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and a 'Moderately Slow' tempo. The second system includes dynamics like *dim.* and *p cres.*. The third system includes dynamics like *f* and *exp.*, and features trills (*tr*).

Mairi bhan òg.

"Mary young and fair."

* 47. *p* Very Slow and Tender. *cres.*

Nighean Bodach an Roainaitinn.

"Rinettan's Daughter."

* 48. Strathspey and Song.

Feadan glan a' Phiobair.

Pipe reel.
"The Pipe Slang."

* 49. Dance and Song.

Iain an Cibair.

"John the Shepherd of Glengarry."

*50. *p* Moderate and Pointed. *cres.*

The musical score for 'John the Shepherd of Glengarry' is written for piano in 3/8 time. It features a treble and bass clef. The piece begins with a piano (*p*) dynamic and a 'Moderate and Pointed' tempo. The melody in the treble clef includes a triplet of eighth notes and a trill. The bass clef provides a steady accompaniment. The score includes a crescendo (*cres.*) and a repeat sign with first and second endings. The first ending leads back to the beginning, while the second ending concludes the piece with a trill.

Caisteal Urchudainn.

"Urquhart Castle."

*51. Strathspey Style. *tr*

The musical score for 'Urquhart Castle' is written for piano in 3/8 time. It features a treble and bass clef. The piece is in 'Strathspey Style' and includes several trills (*tr*) in the treble clef. The melody is characterized by a steady eighth-note accompaniment in the bass clef. The score includes a repeat sign and a final trill.

Mnathan trodach Obair-thairbh.

"The scolding wives of Abertarff."

*52. Dance and Song. *tr*

The musical score for 'The scolding wives of Abertarff' is written for piano in 3/8 time. It features a treble and bass clef. The piece is labeled 'Dance and Song' and includes several trills (*tr*) in the treble clef. The melody is characterized by a steady eighth-note accompaniment in the bass clef. The score includes a repeat sign and a final trill.

Nighean donn a buain nan dearcag.

"The Maid of Sutherland."

*53. Moderately Slow.

This musical score is for the piece 'The Maid of Sutherland'. It consists of three systems of piano accompaniment. The first system includes the tempo marking 'Moderately Slow.' and dynamic markings of *p*, *cres.*, *p*, and *cres.*. The second system continues with *p* and *cres.*. The third system includes *p*, *cres.*, *p*, and *exp.*. The music features a mix of eighth and sixteenth notes, with several trills (tr) and a final flourish.

Bothan airidh 'm braighe Raineach.

"The Shealing in the Braes of Rannoch."

*54. Solemn.

This musical score is for the piece 'The Shealing in the Braes of Rannoch'. It consists of two systems of piano accompaniment. The first system includes the tempo marking 'Solemn.' and a dynamic marking of *p*. The second system features a *cres.* marking. The music is characterized by a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

Bhanarach dhonn a' chruidh.

"The Dairy Maid."

*55. Slow and Tender.

This musical score is for the piece 'The Dairy Maid'. It consists of two systems of piano accompaniment. The first system includes the tempo marking 'Slow and Tender.' and a dynamic marking of *p*. The second system includes a *cres.* marking. The music is in 3/8 time and features a gentle melody with a trill (tr) and a triplet. The second system is divided into '1st' and '2nd' endings. The first ending concludes with a *dim.* marking, while the second ending concludes with a *p cres.* marking.

Laoidh an t-Slanuighear.

"Hymn to the Saviour."

* 56. *p* Solemnly Slow. *cres.* *dim.* *cres.*

dim. *p exp. rit.* *p*

cres. *dim.* *f* *dim.* *p exp. rit.*

Mort Ghlinne-comhainn.

"The Massacre of Glencoe"

* 57. *p* Slow and Plaintive. *cres.*

p *cres.* *exp.*

Mo Leannan falaich.

"My Love in Secret."

* 58. *p cres.* Moderately and Emphatically. *p*

cres. *p* *exp.*

1st 2nd

Mac Shimi mor a basachadh.

"Lord Lovat beheaded."

*59. Solemnly Slow.

Di-moladh an Uisge-bheatha.

"In dispraise of Whisky."

*60. Very Slow.

*Cia mar is urra' sinn fuireach o'n Dram.

*How can we abstain from Whisky?

*61. Moderately but Expressively.

*THE EDITOR HAS GREAT PLEASURE IN ASSERTING HIS COUNTRY'S CLAIM TO THIS MELODY LATELY INTRODUCED AS IRISH, UNDER THE NAME OF "THE LEGACY," SUPPOSED NEW, WHEREAS IT HAS BEEN CURRENT IN THE NORTH FOR SIXTY YEARS AS THE COMPOSITION OF JOHN MAC MURDO OF KINTAIL, SINCE EMIGRATED TO AMERICA.

'Stu mo luaidh na'm faighinn thu.

"My favourite if I could get thee."

*62. *Very Slow with Expression.*

Throd mo bhean a's throd i rium.

"My Wife has scolded me."

*63. *Slow.*

Tein'aigheir air gach beann dhiubh.

"The Bonfire."

*64. *Strathspey Style.*

Nighean Thormaid.

"Macleod's Daughter."

*65. *p* Very Slow. *cres.* *f*

The first system of music for 'Nighean Thormaid' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a piano (*p*) dynamic and a 'Very Slow' tempo. It features a series of eighth and sixteenth notes with trills (*tr*) in the upper staff. The dynamics progress from *p* to *cres.* (crescendo) and then to *f* (forte). There are accents (>) and slurs (<) over some notes.

tr *p* *cres.* *dim.*

The second system continues the piece. It features trills (*tr*) in the upper staff. The dynamics include piano (*p*), crescendo (*cres.*), and decrescendo (*dim.*). There are slurs and accents throughout the system.

tr *cres.* *dim.* *p* *cres.*

The third system continues with trills (*tr*) and dynamic markings of *cres.*, *dim.*, *p*, and *cres.*. It includes slurs and accents.

tr *f* *p* *f*

The fourth system features trills (*tr*) and dynamic markings of *f* (forte), *p* (piano), and *f* (forte). It includes slurs and accents.

tr *p* *rit.* *pp*

The fifth system concludes the piece with trills (*tr*) and dynamic markings of *p* (piano), *rit.* (ritardando), and *pp* (pianissimo). It includes slurs and accents.

A' Ghille dhuinn is toigh leam thu.

"Laddie I esteem you."

*66. *p* Slow and Tender. *cres.* *f* *p* *cres.*

The first system of music for 'Laddie I esteem you' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a piano (*p*) dynamic and a 'Slow and Tender' tempo. It features a series of eighth and sixteenth notes with trills (*tr*) in the upper staff. The dynamics progress from *p* to *cres.* (crescendo) and then to *f* (forte), followed by a return to *p* and another *cres.* section. There are accents (>) and slurs (<) over some notes.

f *pp* *f*

The second system continues the piece. It features trills (*tr*) in the upper staff. The dynamics include *f* (forte), *pp* (pianissimo), and *f* (forte). It includes slurs and accents.

Mo Dhuthchas.

"The spot where my Forefathers dwelt."

*67. *p*
Slow Strathspey Style.

Fhuair Mac Shimi 'n oighreachd.

"Lovat's Restoration."

*68. Strathspey Style.

Mac a' Bhaillidh á Uist.

"The Darling of the Uist Lasses."

*69. Dance and Song.

An gille dubh ciar - dhubh.

"The jet black hair'd youth."

*70. *p* Slow and Tender.

cres. Inverness

shire chorus. Sutherland shire chorus.

4th Stanza Quicker.

rit. Slow.

Am baile 'm beil mo leannan fein.

"The hamlet where my lover dwells."

*71. *Slow and Expressive.* *p* *cres.* *p* *cres.*

Mathair Spe. "The Source of Spey."
*72. *Strathspey Style.*

Crodh laogh nam bodach. "The Sprath (or Plunder) of the Lowlands now graze in the glens."
*73. *Slow and Plaintive.* *p* *cres.* *exp.* *dim.*

A' Phiorbhuic.

74.

Sprightly Dance and Song.

'S beag mo shunnd ris a' chadal.

"Small is my inclination to Sleep."

75.

Slow and plaintive.

Ruairi Dubh.

Roderick Dhu, the Clanalpin Chief.

*76. *f tr*
Slowly and Pompously. *p*

f *tr*
p
cres.
f *dim.* *rit.*

Bochuidear.

Balquhiddar. As performed by Major Logan.

*77. *p*
Slow and Tender. *cres.* *p*

p
Slow and Tender. *cres.* *p*
p cres. *dim.* *cres.* *pp*
p cres *dim.*

Gu mo slan a chi mi mo chailin dileas donn. "Well may I behold my faithful brown hair'd Maid."

*78. *p* Tender. *cres.* *p*

cres. *p* *cres.*

f *dim.*

Babà mo leanabh.

"Ba-ba my Baby."

*79. *p* Slow. The Expression of a Nurse who mourned her Imprudence. *cres.* *dim.*

p *cres.* *exp.* *dim.*

Gillean ban a' mhuilleir.

"Dunmaglass," or "Miller Lads."

*80. Strathspey Style. 1st 2nd *tr*

1st *tr* 2nd *tr*

An Trupa Ghaidhealach.

"The Highland Troop."

*81. *Moderate. p*

p *cres.* *f*

p *cres.* *f*

p *cres.* *tr*

f *p*

cres. *f* *tr* *6*

Tighearna Ghlinnmoreastuinn.

"Glenmoriston."

*82. *Strathspey Style.*

tr *tr* *p*

p

Clachnacudainn.

"The Cross of Inverness."

*83.

Sprightly Dance

Musical score for 'The Cross of Inverness' in G major, 2/4 time. It consists of three systems of piano accompaniment. The first system includes a repeat sign with a double bar line and a fermata. The second system continues the melody with various rhythmic patterns. The third system concludes with a final cadence marked with a double bar line and a fermata.

Mo ghradh fo leoin.

"My Lover Wounded."

*84.

Slow and Plaintive.

cres.

Musical score for 'My Lover Wounded' in G major, 3/4 time. It consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes a repeat sign. The second system features a *rit.* (ritardando) marking and ends with a piano (*p*) dynamic.

Creach na Ciadainn.

"Any privation but this."

*85.

Moderately.

cres.

Musical score for 'Any privation but this' in G major, 3/4 time. It consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes a repeat sign. The second system features a *cres.* (crescendo) marking and concludes with a final cadence.

Smeorach Chlainn Domhnuill.

"The Minstrel of the Macdonalds."

*86. *p* Solemnly Slow *cres.*

The first system of music for 'The Minstrel of the Macdonalds' is marked with a piano (*p*) dynamic and the tempo instruction 'Solemnly Slow'. It features a treble and bass clef with a 3/4 time signature. The melody in the treble clef includes a trill and a fermata. The bass clef accompaniment consists of a steady eighth-note pattern. A crescendo (*cres.*) is indicated over the final measures.

dim. *cres.*

The second system continues the piece. It features a decrescendo (*dim.*) in the first measure, followed by a crescendo (*cres.*) in the second measure. The melody in the treble clef includes a trill and a fermata. The bass clef accompaniment continues with a steady eighth-note pattern.

p *tr* *cres.*

The third system begins with a piano (*p*) dynamic and includes trills (*tr*) in the treble clef. A crescendo (*cres.*) is marked in the second measure. The melody in the treble clef includes a trill and a fermata. The bass clef accompaniment continues with a steady eighth-note pattern.

f *dim.* *cres.*

The fourth system begins with a forte (*f*) dynamic and includes a decrescendo (*dim.*) in the second measure, followed by a crescendo (*cres.*) in the third measure. The melody in the treble clef includes a trill and a fermata. The bass clef accompaniment continues with a steady eighth-note pattern.

p *cres.* *dim.* *pp*

The fifth system begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) in the second measure, a decrescendo (*dim.*) in the third measure, and a pianissimo (*pp*) dynamic in the fourth measure. The melody in the treble clef includes a trill and a fermata. The bass clef accompaniment continues with a steady eighth-note pattern.

cres. *dim.*

The sixth system begins with a crescendo (*cres.*) in the first measure, followed by a decrescendo (*dim.*) in the second measure. The melody in the treble clef includes a trill and a fermata. The bass clef accompaniment continues with a steady eighth-note pattern.

Donnacha Mac Shuine.

"Duncan Macqueen."

*87. *p* Slow Strathspey Style *tr* *cres.* *pp*

The first system of music for 'Duncan Macqueen' is marked with a piano (*p*) dynamic and the tempo instruction 'Slow Strathspey Style'. It features a treble and bass clef with a common time signature. The melody in the treble clef includes trills (*tr*). The bass clef accompaniment consists of a steady eighth-note pattern. A crescendo (*cres.*) is indicated over the final measures, which end with a pianissimo (*pp*) dynamic.

pp p cres. tr

cres. Song Ends f p f tr

p cres. tr tr tr tr tr

f dim. cres. tr

Gur muladach a ta mi.

"How melancholy am I."

*88. p Slow and Expressive tr cres. p

cres. p cres. f

dim. p cres. f dim.

Gleann Mòr na h-Albainn.

"The Great Glen of Scotland."

*89. *Slow.* *p* *cres.* *p* *cres.*

dim. *p* *cres.*

f *p* *dim.* *p*

cres. *f* *p* *dim.*

This musical score is for a piece in 6/8 time with a key signature of one sharp (F#). It consists of four systems of piano accompaniment. The first system is marked 'Slow.' and includes dynamics *p* and *cres.*. The second system features *tr* (trills) and dynamics *dim.*, *p*, and *cres.*. The third system includes *f*, *p*, and *dim.*. The fourth system contains *cres.*, *f*, *p*, and *dim.*. The piece concludes with a final cadence.

An Cruinneachadh iomlan luthmhor.

The General Gathering 1745.

*90. *Jig and Song.*

This musical score is for a piece in 6/8 time with a key signature of one sharp (F#). It consists of three systems of piano accompaniment. The first system is labeled '*90. Jig and Song.' and shows a melody in the right hand and a bass line in the left hand. The second and third systems continue the melody and bass line, ending with a double bar line.

An Tòiseachd.

"Ferintosh."

*91. Strathspey Style.

The first system of music for 'An Tòiseachd' consists of a treble and bass staff. The treble staff features a series of eighth-note runs with trills (tr) indicated above certain notes. The bass staff provides a simple harmonic accompaniment with quarter notes.

The second system continues the piece, showing more intricate eighth-note patterns in the treble staff and a steady bass line. Trills are used for decorative effect.

The third system concludes the piece with a final flourish in the treble staff and a simple chordal ending in the bass staff.

Bean na bàinnse.

Pipe reel.
"The Bedding of the Bride."

*92. Dance and Song.

The first system of 'Bean na bàinnse' is a pipe reel in 2/4 time. It features a rhythmic melody in the treble staff and a bass line with a 7-measure rest at the beginning.

The second system continues the pipe reel, showing a repeat sign and a trill in the treble staff.

The third system concludes the pipe reel with a final melodic phrase in the treble staff and a simple bass line.

Fallain gun dìth thainig e.

"Safely Landed."

*93. Slow with Expression.

p cres. *cres.* *p* *cres.* *dim.*

The first system of 'Fallain gun dìth thainig e' is a slow piece in 3/4 time. It features a melodic line in the treble staff with various dynamics and trills, and a bass line with chords. Dynamics include *p cres.*, *cres.*, *p*, *cres.*, and *dim.*

Barbara Nic a' Phearsain.

"Bonny Barbara MacPherson."

96. *Slow and Plaintive.* *cres.* *p*

The first system of music for 'Bonny Barbara MacPherson' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) and a dynamic marking of *p* later in the system.

rit. *p* *cres.*

The second system continues the piece. It features a ritardando (*rit.*) and a piano (*p*) dynamic marking, followed by a crescendo (*cres.*) at the end of the system.

rit.

The third system concludes the piece with a final ritardando (*rit.*) marking.

Och a's ochan mo chàradh.

"Waes me for Charlie."

*97. *Slow and Plaintive.* *p* *cres.*

The first system of music for 'Waes me for Charlie' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking.

p *cres.* *p* *tr*

The second system continues with piano (*p*) and crescendo (*cres.*) markings, followed by a trill (*tr*) in the upper staff.

p *tr* *pp* *cres.*

The third system features piano (*p*), trill (*tr*), pianissimo (*pp*), and crescendo (*cres.*) markings.

f *p*

The fourth system concludes with fortissimo (*f*) and piano (*p*) dynamic markings.

Tha m'aigne fo ghruaim.

"This gloom on my soul."

*98. *Very Slow.* *p* *cres.* *dim.* *p*

Banais Marcus Hùndfhuinn.

"Huntly's Wedding Medley."

*99. *Strathspey Style.* *tr*

Gu ma mear a chàraid.

"Merry may the pair be."

*100. *Sprightly Dance.* *1st* *2nd*

Uaigh a' Bhaird.

"The Poet's Grave."

*101. *p* Solemnly Slow. *cres.*

Coire Mhònaidh.

"Corrimony."

*102. *tr* Strathspey Style. *tr*

Caisteal Dùnaidh.

"Beaufort Castle."

*103. *tr* Dance and Song. *1st* *2nd* *tr*

Fear a' bhàta.

"The Boatman."

*104. *p* Slow and plaintive. *cres.*

The first system of music for 'The Boatman' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 7/4. The music begins with a piano (*p*) dynamic and a 'Slow and plaintive' tempo. The first measure contains a treble clef, a key signature change to B-flat, and a 7/4 time signature. The piece concludes with a *cres.* (crescendo) marking.

The second system continues the piece. It features a *dim.* (diminuendo) marking in the first measure, followed by a repeat sign. The second measure of the repeat is marked *p* (piano). The system ends with a *cres.* marking.

The third system continues with a *cres.* marking, followed by an *exp.* (accent) marking, and then a *dim.* marking. The system concludes with a repeat sign.

Coileach an Taobh-Tuath.

"The Cock of the North" —
an honorary title of the Duke of Gordon.

*105. Strathspey Style.

The first system of music for 'The Cock of the North' is in Strathspey style. It consists of two staves in a common time signature (C). The key signature has one flat (B-flat). The music is characterized by a rhythmic pattern of eighth and sixteenth notes.

The second system continues the Strathspey piece. It features a trill (*tr*) marking over a note in the upper staff.

The third system continues the Strathspey piece, also featuring a trill (*tr*) marking over a note in the upper staff.

Mart dhe crodh a' Mheineirich.

"Fair fa' the Minstrel."

*106. Dance and Song.

The first system of music for 'Fair fa' the Minstrel' is in common time (C) with a key signature of one flat (B-flat). It is labeled as 'Dance and Song' and includes a section symbol (§) at the beginning of the first measure.

An Euchdag.

"The Sequestered Beauty."

*107. *p* *Slow.* *cres.*

dim. *p*

cres. *dim.*

Éisd mo chaileag éisd.

"Listen sweet girl listen."

*108. *p* Slow and Tender. *tr* *cres.* *cres.* *f* *p*

tr *dolce* *tr* *tr*

Deoch slaint' an Rìgh.

"The Kings Health."

*109. *p* Slow. *tr* *cres.*

cres. *f* *p*

tr *p*

cres. *tr* *f*

p *tr*

Gu ma maith thig an crùn dha Tearlach.

"Well may Charlie wear the Crown."

*110. *p* Solemnly Slow.

Màiri bheadarach.

"Dawted Mary."

*111. Dance, sung with great humor.

Cuir a chion dilis tharam do lamh.

"Place true Love thine arm around me."

*112. *p* *cres.*
Slow with Expression.

Madainn chiuin cheitein.

"Sweet May morning."

*113. *p* Slow and Expressive *tr.* *cres.*

p *f* *tr.* *cres.*

Mairearad Nighean Dòmhuill.

"Margaret Macdonald."

*114. *p* Slow and Plaintive *cres.* *p cres.*

f dim. *p cres.* *exp.* *tr.*

Lachlann Dubh.

"Lachlan with the jet black hair."

*115. *Slow.* *p* *cres.*

dim. *tr.* *p*

cres. *1st tr.* *dim.* *2nd tr.*

***119.** *Mòrag.* *"Marion."*

Very Slow. *p* *tr*

cres. *rit.* *f* *pp* *cres.* *tr*

***120.** *Ioman nan gàmhna.* *"Driving the Steers."*

Slow. *p cres.* *dim.* *p cres.*

pp *p* *tr* *p*

tr

A Bhean an taigh nach leig thu steach am fear a tha air fògairt. "Goodwife admit the wanderer."

*121. *Moderate. With an expression of hesitation and impatience.*

p *cres.*

pp *p cres.*

p *pp* *cres.*

f *tr*

Nach bochd a bhi'm falach.

"The Jacobites in their hiding places."

*122. *Slow with Emphasis.*

p *cres.* *p* *tr*

p *cres.* *f* *tr*

p *cres.* *f* *tr*

Strath-Fharagaic.

"Strath Errick."

*123. Strathspey Style.

Ceann an fhèidh.

"The Fraser Arms."

*124. Dance and Song.

Nach truagh mo chàs.

"Hard is my fate."

*125. Slow and Plaintive.

Gach tinneas ach gaol.

"Each ailment but love."

*126. *p* Slow and Pointed. *cres.*

f *p* If sung: *p*

cres. *p cres.*

If performed on an Instrument. *p* *cres.*

p cres. *tr*

Cuir a nall am feileadh-beag 's an t-armachd.

"Highland Dress and Armour."

*127. *tr* Strathspey Style.

tr

tr tr

*128. **A' Mhoidh.** **"Moyhall."**
 Sprightly Dance.

*129. **Fonn air Dàin Féinne.** **"A Fingalian Air."**
 Very Slow. *p* *cres.* *tr* *tr*

p *cres.* *tr* *tr*

*130. Troop time. *p* *f*

f

p *dim.*

expr. *f* *tr*

p *f* *p* *pp*

f *tr*

p *tr* *tr*

Morair Sim.

"Lord Lovat's Welcome"

*131.

Strathspey and Song.

Musical score for *131. Strathspey and Song. "Lord Lovat's Welcome". The score is in 2/4 time and features a treble and bass clef. The melody is characterized by frequent trills (tr) and a lively, rhythmic pattern. The bass line provides a steady accompaniment with a similar rhythmic feel.

Caileagan a' Bhaile Mhòr.

"Inverness Lasses."

*132.

Sprightly Dance.

Musical score for *132. Sprightly Dance. "Inverness Lasses". The score is in 2/4 time and features a treble and bass clef. The melody is a lively dance tune with frequent trills (tr). The score includes first and second endings, marked "1st" and "2nd". The bass line is a simple, rhythmic accompaniment.

Alastair m' annsachd.

"Sandy is my only Love"

*133.

Very Slow.

Musical score for *133. Very Slow. "Sandy is my only Love". The score is in 3/4 time and features a treble and bass clef. The tempo is marked "Very Slow". The melody is a slow, lyrical tune with trills (tr) and dynamic markings including *p*, *cres.*, and *f*. The bass line is a simple, rhythmic accompaniment. The score includes dynamic markings such as *p*, *cres.*, *f*, and *p dim.*

Eilidh Dhùghlas.

"Helen Douglass" or "the Lady of the Lake."

*134.

Slow and Wildly expressive.

Musical notation for the first system of piece 134. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time. The first system includes a piano (*p*) marking and a crescendo (*cres.*) marking. A trill (*tr*) is indicated over a note in the right hand.

Musical notation for the second system of piece 134. It continues the grand staff notation. A piano (*p*) marking and a crescendo (*cres.*) marking are present. A repeat sign is visible in the middle of the system.

Musical notation for the third system of piece 134. It includes dynamic markings: *dim.*, *ff*, *p*, and *p*. The notation shows various articulations and phrasing marks.

Musical notation for the fourth system of piece 134. It includes dynamic markings: *cres.*, *dim.*, *ff*, and *p*. The system concludes with a double bar line.

Freumh a's Craobh Taigh Challadair.

"The Hawthorn Tree of Cawdor."*

*135.

Either very Slow or as a lively Strathspey.

Musical notation for the first system of piece 135. It is in 6/8 time. The notation features several trills (*tr*) in the right hand. The tempo instruction is "Either very Slow or as a lively Strathspey."

Musical notation for the second system of piece 135. It continues the grand staff notation with multiple trills (*tr*) in the right hand.

Musical notation for the third system of piece 135. It concludes the piece with several trills (*tr*) in the right hand and a double bar line.

* FROM A MS. OF M^r CAMPBELL OF BUDYET, A CENTURY OLD. —VIDE APPENDIX.

Se'n Righ a th'againn is fearr leinn.

"Wha'll be King but Charley"

*136.

Moderate.

The first system of musical notation for piece *136. It consists of a treble clef staff and a bass clef staff. The time signature is 6/8. The melody in the treble clef features several trills (tr) and is accompanied by a bass line. The tempo is marked as 'Moderate'.

The second system of musical notation for piece *136, continuing the melody and bass line from the first system.

The third system of musical notation for piece *136, continuing the melody and bass line.

The fourth system of musical notation for piece *136, continuing the melody and bass line.

An dean thu ruith air falbh leam.

Pipe reel.

"Will you run awa' wi' me?"

*137.

Dance and Song.

The first system of musical notation for piece *137. It consists of a treble clef staff and a bass clef staff. The time signature is common time (C). The melody in the treble clef is a pipe reel, and the bass line is a simple accompaniment. The tempo is marked as 'Dance and Song'.

The second system of musical notation for piece *137, continuing the melody and bass line.

The third system of musical notation for piece *137, continuing the melody and bass line.

Ho rò mo nighean donn bhòidheach.

"My Bonny Brunette"

*138. *Moderate.* *p* *tr tr*

p cres. *tr*

expr. *p* *tr tr*

Ho! 'se mo rùn an t-òigear.

Pipe reel.,
"The Rover."

*139. *Strathspey Style.*

As a thoiseach.

Pipe reel.
"Keep it up"

*140. *Dance and Song.*

Hoirrionn O! air nighean an àirich.

"The Dairyman's Daughter"

*141. *Moderate and Pointed.*

Mo nighean dubh na tréig mi.

"Black haired Nymph forsake me not"

*142. *Slow Plaintive and expressive.*

An cuala sibh mar thachair dhuinn.

"Culloden Day"

*143. *Slow.* *p* *tr* *cres.* *tr* *tr*

f *p* *f* *p*

f *p* *f* *tr*

Teann a nall is cum do ghealladh.

"Come along and keep your promise"

*144. *Strathspey Style.* *tr* *tr* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr* *tr*

Air m'fhalluinn bheirinn pog dhi.

"I'll kiss the bonny lassie oh!"

*145. *Dance and Song.* *tr* *tr* *tr*

Cumha Rotha.

"Rotha's Lament." Supposed Welsh.

*146. *Slow.* *p* *tr*

p *cres.* *rit.* *tr*

p *tr*

Briogais Mhic Rùairidh.

"The Stolen Breeks."

*147. *Moderately Slow.* *p* *cres.* *dim.* *p* *cres.* *dim.*

p *cres.* *dim.* *p* *cres.* *dim.*

Caoidh na h-Alb airson Neill Ghobha. "Caledonia's Wail for Niel Gow Her favourite Minstrel." In his own Strain.

*148. *tr* *p* Slow Strathspey Style. *cres.* *tr*

tr *p* *cres.* *tr*

p *cres.* *tr*

f *p*

Stoile Neill Ghobha.

"Niel Gow's Style."

*149. *tr* *tr* *tr* *tr* Strathspey Style.

tr *tr*

Nighean bhuidhe bhòidheach.

"Golden Locks."

*150.

Dance and Song.

First system of musical notation for 'Golden Locks'. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble clef features several trills (tr) and slurs. The bass clef provides a simple harmonic accompaniment.

Second system of musical notation for 'Golden Locks'. It continues the melody and accompaniment from the first system, maintaining the same key signature and time signature.

Third system of musical notation for 'Golden Locks'. It concludes the piece with a final cadence in the treble clef.

Luinneag Mhic Leoid.

"MacLeod of Macleod's Chorus Song."

*151.

Slow and Expressive.

cres.

First system of musical notation for 'MacLeod of Macleod's Chorus Song'. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the treble clef includes triplets and trills. The bass clef has a simple accompaniment. Dynamics include piano (*p*) and crescendo (*cres.*).

Second system of musical notation for 'Macleod of Macleod's Chorus Song'. It continues the melody and accompaniment, featuring trills and a ritardando (*rit.*) marking.

Iorram iomraimh.

"A Rowing time piece."

*152.

Moderate.

cres.

f

First system of musical notation for 'A Rowing time piece'. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the treble clef features trills and slurs. The bass clef has a simple accompaniment. Dynamics include piano (*p*), crescendo (*cres.*), and forte (*f*).

Second system of musical notation for 'A Rowing time piece'. It continues the melody and accompaniment, featuring trills and expressive (*exp.*) markings.

Gur mis tha gu cràiteach o'n uiridh.

"What pain I've endured since last year."

*153. *p* Slow with Expression. *tr* *cres.*

p *tr* *cres.*

p *cres.* *exp.* *tr*

An carn gorm.

Cairngorm Mountain.

*154. *p* Slowly and Pointedly. *tr* *cres.*

p *tr*

tr *cres.* *tr*

f *tr*

Srath-Spè.

"Strathspey." The Native Country of the Sprightly Dance.

*155.

Slow Strathspey Style.

p *tr* *cres.*

p

p *tr* *cres.* *f*

pp *cres.* *p*

Snaim a' phòsaidh.

"The Nuptial Knot."

*156.

Jig and Song.

Jig and Song.

Jig and Song.

Jig and Song.

Dh' fhàg thu mi fo bhròn.

"Thou hast left me melancholy."

*157.

p
Very Slow and Soft. A particular favourite of the late Lord Woodhouselee.

Musical score for piece 157, 'Thou hast left me melancholy.' The score is in 3/4 time with a key signature of one sharp (F#). It consists of four systems of piano accompaniment. The first system includes a piano (p) dynamic marking and the instruction 'Very Slow and Soft. A particular favourite of the late Lord Woodhouselee.' The second system features a crescendo (cres.) marking. The third system includes a trill (tr) marking. The fourth system includes a ritardando (rit.) marking and another trill (tr) marking. The melody is primarily in the right hand, with a triplet of eighth notes in the final measure of each system.

Taigh Bhealladrum.

"Belladrum House."

*158.

Strathspey Style.

Musical score for piece 158, 'Belladrum House.' The score is in 3/4 time with a key signature of one sharp (F#). It consists of three systems of piano accompaniment. The first system includes the instruction 'Strathspey Style.' The melody is primarily in the right hand, featuring a Strathspey style with a mix of eighth and sixteenth notes. The second and third systems include triplet markings (3) over eighth notes in the right hand.

O gràin air na briogaisean.

"Deil tak' the Breeks."

*159. Dance and Song.

Hò gur coma leam h-uile ni th' ann.

"I care for nothing now."

*160. *p* Moderate and distinctly.

Mi'm shuidh' an deireadh bàta.

"Sitting in the Stern of a Boat."

*161. *Slow and Soft. p*

The first system of music for piece 161 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic and includes a trill (*tr*) in the final measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the piece. It features a crescendo (*cres.*) in the upper staff and a piano (*p*) dynamic in the lower staff. Trills (*tr*) are present in the upper staff. The system concludes with a repeat sign.

The third system continues the piece. It features a piano (*p*) dynamic in the upper staff and includes trills (*tr*). The system concludes with a repeat sign.

Cill-a-Chasaidh.

"Killachassy." or Miss Fleming of Moness.

*162. *Strathspey Style.*

The first system of music for piece 162 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a trill (*tr*) and includes other trills (*tr*) throughout. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the piece. It features a trill (*tr*) in the upper staff. The system concludes with a repeat sign.

The third system continues the piece. It features a trill (*tr*) in the upper staff. The system concludes with a repeat sign.

Druimuachdar

Pipe reel.
or "Highland Road to Inverness."

*163. *Dance and Song.*

The first system of music for piece 163 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a trill (*tr*) and includes other trills (*tr*) throughout. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

Ho rò mo bhoban an dràm.

"The Favorite Dram." A Highland Bumpkin.

*164. *Moderate.*

Mo rùn an diugh mar an dé thu.

"My Love to-day as heretofore."

*165. *p* *Slow and Pathetic.*

Taigh-an-droma.

"Tyndrum."

*166. *p*
Solemnly Slow and Soft.

Tha mo ghaol air an nighean.

"My Love is fixed upon her."

*167. *p*
Slow and Tender.

Am Monadh Liath.

"The Sportsman's Haunt."

*168. *p*
Strathspey Style.

Coir'-a-Ghearraig.

or "The high Road to Fort Augustus."

*169.

Dance.

Ribhinn àlainn eibhinn og.

"Beauty, charming, fair and young."

*170.

Slow. *p*

cres.

dim.

f

Bothan an easan.

"The Cottage adjoining the Fall."

*171. Solemnly Slow. *p*

p *cres.* *f*

An t-Sealg.

"The North Hunt Medley."

*172. Strathspey Style.

tr *tr* *3* *3*

A' Choisir.

"The Rendezvous."

*173. Sprightly Dance.

tr

Rinn m'eudail mo mhealladh.

"My darling has deceived me."

*174.

Slow and Plaintive.

cres.

First system of musical notation for piece 174. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass staff begins with a bass clef, the same key signature, and a 4/4 time signature. The music is marked with a piano (*p*) dynamic in the bass staff and a mezzo-forte (*mf*) dynamic in the treble staff. A crescendo (*cres.*) is indicated in the treble staff. The system concludes with a double bar line.

Second system of musical notation for piece 174. It continues the treble and bass staves from the first system. The dynamics remain *p* in the bass and *mf* in the treble, with a *cres.* marking in the treble staff. The system ends with a double bar line.

Third system of musical notation for piece 174. The treble staff dynamics fluctuate between *mf* and *p*, while the bass staff remains at *mf*. A *cres.* marking is present in the treble staff. The system ends with a double bar line.

Fourth system of musical notation for piece 174. The treble staff dynamics fluctuate between *p* and *mf*, while the bass staff remains at *mf*. A *cres.* marking is present in the treble staff. The system ends with a double bar line.

Co a ni mire ri Mairi.

"Who will dandle my Mary."

*175.

Slow.

cres.

First system of musical notation for piece 175. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The bass staff begins with a bass clef, the same key signature, and a 9/8 time signature. The music is marked with a piano (*p*) dynamic in the bass staff and a mezzo-forte (*mf*) dynamic in the treble staff. A slow tempo is indicated, and a crescendo (*cres.*) is marked in the treble staff. The system concludes with a double bar line.

Second system of musical notation for piece 175. It continues the treble and bass staves from the first system. The dynamics remain *p* in the bass and *mf* in the treble, with a *cres.* marking in the treble staff. The system ends with a double bar line.

Third system of musical notation for piece 175. The treble staff dynamics fluctuate between *mf* and *f*, while the bass staff remains at *mf*. A *cres.* marking is present in the treble staff. The system ends with a double bar line.

Baintighearna Mhic Shimi.

"Lady Lovat."

*176. *p* Slow accented Strathspey Style. *cres.* *p*

cres. *p* *cres.*

p *cres.* *f*

'S ann agam tha bheanag is Maisiche Sùil. "The bonniest Wife this side of Lord Reay's Country."

*177. *Moderate. p* *cres.*

p

cres. *p*

cres. *f dim.*

Tighearna Bhrodhi.*

"The Laird of Brodie."

*178. Slow Strathspey Style.

The musical score for 'The Laird of Brodie' is written for piano in G major and 2/4 time. It consists of four systems of music. The first system includes a treble clef with a sharp sign, a common time signature, and a key signature of one sharp. The tempo/style is 'Slow Strathspey Style'. The score features various dynamics including *p*, *cres.*, and *f*, and includes trills (*tr*) and a repeat sign with a double bar line and a repeat sign. The second system continues the melody with *p* and *cres.* dynamics. The third system features *p* dynamics and trills. The fourth system includes *cres.* and *f* dynamics, ending with a repeat sign.

Caidil gu la.

"Sleep on till day."

*179. Tenderly.

The musical score for 'Sleep on till day' is written for piano in B-flat major and 3/4 time. It consists of three systems of music. The first system includes a treble clef with a sharp sign, a 3/4 time signature, and a key signature of two flats. The tempo/style is 'Tenderly'. The score features dynamics of *p* and *cres.*. The second system continues the melody with *p* and *mf* dynamics. The third system includes *p* dynamics and ends with the instruction 'D.C.' (Da Capo).

*THIS TUNE SUPPOSED TO BE COMPOSED BY THE ROVING KING JAMES WOULD SPREAD AMONG ALL HIS SUBJECTS AS HIS PRODUCTION, BUT I FIND THE BEST SETT OF IT PRESERVED IN THE HIGHLANDS AND SUNG TO GAELIC WORDS.

*183. Barain Chill - reathaig. "The Ancient Barons of Kilravock?"

*184. Na compaich ag òl. "The Jolly Companions!"

Cha bhàs thig air Laoch ach cadal.

"A Hero never dies?"

*185. Solemnly Slow. *p* *cres.* *tr* *dim.*

p *cres.* *tr*

p *cres.* *exp:* *dim.*

An seann stòile.

"The Style of the last Century?"

*186. Slow Strathspey - Style.

tr *tr* *tr* *tr*

tr *tr*

Seann triubhais Uilleachain.

"Willie's auld Trews?"

*187. Dance and Song. *tr* *tr* *tr* *tr*

tr tr tr

1. 2. tr tr

tr

tr

***188.** *p* *Slow.* *cres.* *p* "Clanranald?"

tr

p *cres.* *p* *pp*

p *cres.* *exp. dim.*

Gur trom an deigh mo thurais mi.

"Tired after my Expedition?"

*189. Solemnly Slow. *p* *cres.*

The first system of music for piece 189 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a trill (tr) over a quarter note, followed by a series of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment. Dynamics include piano (*p*) and crescendo (*cres.*).

The second system continues the piece with similar notation, featuring trills and piano accompaniment. Dynamics include piano (*p*).

The third system includes trills and piano accompaniment. Dynamics include piano (*p*) and crescendo (*cres.*).

The fourth system features trills and piano accompaniment. Dynamics include piano (*p*) and piano-piano (*pp*).

The fifth system concludes the piece with trills and piano accompaniment. Dynamics include piano (*p*) and piano-piano (*pp*).

Rob Ruadh Macghriogair.

"Rob Roy Macgregor?"

*190. Slow Strathspey Style.

The first system of music for piece 190 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth notes with trills (tr) over some of them. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment.

The second system continues the piece with similar notation, featuring trills and piano accompaniment.

tr tr tr

tr tr tr tr tr tr tr

tr tr tr tr tr

tr tr tr tr tr tr tr

Prionns Tearlach.

"Prince Charles"

*191.

Dance and Song.

tr tr tr tr tr

tr

tr

Aslachadh na baintighearna.

"The Lady's Expostulation with Rob Roy"

*192.

Tender. *p* *cres.* *pp*

f *dim.* *pp*

Eas - na - Smùid.

"The Fall of Foyers"

*193.

Slow. *p* *cres.* *f* *p*

p *cres.* *dim.* *p*

p *cres.* *f dim.*

Taobh - Tuath nan Garbh - bheann.

"The North Side of the Grampians"

*194.

Strathspey Style. *p* *cres.* *f*

p *cres.* *f*

Musical notation for the first system, featuring a treble and bass clef with various rhythmic patterns and trills.

Taigh Iain Ghròt.

"John O'Groat's House"

*195.

Sprightly Dance.

Musical notation for the second system, including the title "Sprightly Dance." and dynamic markings like "tr".

Musical notation for the third system, continuing the piece with trills and other ornaments.

Mo chion air an ur - ghibht.

"My recent Gift"

*196.

Slow.

p

cres.

Musical notation for the fourth system, starting with "Mo chion air an ur - ghibht." and "Slow."

Musical notation for the fifth system, featuring dynamic markings like "dim." and "p".

Musical notation for the sixth system, including dynamic markings like "cres." and "dim."

Musical notation for the seventh system, ending with dynamic markings like "exp. dim." and trills.

Fhearaibh mo rùin na diultaibh iomairt.

"Cease not to row, brave Boys!"

*197. Moderate. *p*

O Chiadainn an lò.

"The Recollection of that day"

*198. Slow. *p*

An Crònán Muileach.

"The Dirge of Mull"

*199. Slow and Plaintive. *p*

p *cres.* *exp.* 3

Cia iad na Dée 'sna duile treun.

"Where are your Gods and mighty hopes?"

*200. Pompously Slow. *p* *cres.* *tr*

cres. *p exp.* *p* *cres.* *tr*

tr *f dim.* *cres.* *p exp.* *tr*

Chaidh mo leannan null thar sàl.

"My Love is gone to Sea!"

*201. Moderate but Expressive. *p* *cres.* *p*

p *cres.* *exp.* *tr*

p *cres.* *p*

An Sealladh ma dheireadh thug Tearlach.

"Prince Charles's last view of Scotland"

*202. *Slow and Tender.*

Tha bhuidh aig an fhigheadair.

"The Weavers' Triumph"

*203. *Dance and Song.*

Màiri Ghreannar.

"Cheerful Mary"

*204. *Moderate.*

Mo rùn geal og. A Lady to her Husband who was killed at the Battle of Culloden.

*205. *p* Slow and plaintive *cres.* *p*

cres. *p rit.* *p* *cres.*

p *cres.* *p* *cres.* *p rit.*

Hò! cha cheilinn nach tu b'fheàrr leam.

"I can't conceal that I prefer you"

*206. Moderate. *p* *cres.* *p* *p* *cres.*

tr *p* *p* *f* *p* *tr* *tr*

Hò! cuir a nall am bodach.

"Pass round the Flagon"

*207. Slow Strathspey Style. *p* *cres.* *p*

cres. *p* *cres.* *exp.*

O'n a tha thu falbh.

"Now you're gane awa'."

*208. *p* Slow and Soft. *cres.* *dim.* *p* *cres.*

Mòr Nighean a' Ghiobarlain.

"Marion, the Gaberlunzie man's daughter."

*209. *p* Slow and Tender. *cres.* *p* *cres.* *p* *dim.*

Uilleachan, an tig thu chaoidh.

"Willy will you e'er return?"

*210. *p* Slow accented Strathspey Style. *f* *pp* *p* *cres.* *f* *pp*

Gun duin' aig a' bhaile.

"None left at home but Wife and Bairn!"

*211.

Moderate. *p* *tr* *cres.* *tr* *tr*

cres. *p* *cres.*

p *cres.*

Faillte na Banamharc.

"The Marchioness Salute"

*212.

Sprightly Strathspey. *p* *f* *f* *p*

f

Fleasgaich òg a's Caileagan.

"Merry Lads and bonny Lasses"

*213.

Dance. *tr* *tr*

tr

Eilean Aigeis.

The Isle of Aigas.

*214.

p Slowly and Pointedly. *cres.*

p *rit.*

mf

p *cres.* *p* *rit.*

An Crann-tára.

"The Fire-Cross Song"

*215.

p Moderate but Expressive. *cres.* *f* *dim.*

f *p* *f* *dim.*

f *p* *ff* *dim.*

Strath-Mhathaisidh.

"Macpherson of Strathmashy," whose recitations led to the Publication of the poems of Ossian by his Friend.

*216. *p* Slow Strathspey Style. *f* *p* *f*

Musical score for Strath-Mhathaisidh, consisting of two systems of piano accompaniment. The first system includes dynamics *p*, *f*, *p*, and *f*. The second system includes dynamics *p*, *f*, *p*, and *exp.* The music is in a minor key and 6/8 time.

Mac Dhomhnuill mòr nan Eilean.

Macdonald Lord of the Isles.

*217. *p* Slow and pathetic theme. *cres.*

Musical score for Mac Dhomhnuill mòr nan Eilean, consisting of two systems of piano accompaniment. The first system includes dynamics *p* and *cres.* The second system includes dynamics *mf*, *dim.*, *cres.*, *p*, and *dim.* The music is in a major key and 3/4 time.

Fonn uirsgeul no dan.

"Romance or Song air"

p Moderate. *cres.* *p* *cres.* *dim.*

Musical score for Fonn uirsgeul no dan, consisting of two systems of piano accompaniment. The first system includes dynamics *p*, *cres.*, *p*, *cres.*, and *dim.* The second system includes dynamics *f*, *dim.*, *p*, *cres.*, and *dim.* The music is in a major key and 3/4 time.

Tha toirm anns a' ghleann.

"The sound of War from the Glen"

*218. *p* Slow and wildly expressive. *cres.* *rit.* *p* Smoothly. *cres.* *rit.*

Musical score for Tha toirm anns a' ghleann, consisting of two systems of piano accompaniment. The first system includes dynamics *p*, *cres.*, and *rit.* The second system includes dynamics *p*, *cres.*, and *rit.* The music is in a major key and 3/4 time.

Tha mi fo ghruaim.

"Flora Macdonald's Adieu to the Prince."

*219. *Slow and expressive.*

Am fasan th'aig na Caileagan.

"The Fashion which the Lasses have."

*220. *Dance and Song.*

Sealg a's Sùgradh nan gleann.

"The ancient sports of the glen."

*221. *Slow and Plaintive.*

Tighearna Chuil Fhodair.

"Lord President Forbes"

*222. *p* Slow Strathspey Style. *cres.* *p* *cres.*

Nighean donn ro' bheadarach.

"The darling."

*223. Strathspey Style. *tr* *cres.* *p* *cres.* *expr.*

Nighean nan Caorach.

"The Shepherdess."

*224. *p* Moderate. *cres.* *f*

Tha tighinn fodham Éiridh.

"The rising of the year 1715?"

*225. *Moderate* Bachanalian Chorus. *p* *tr* *cres.* *p* *tr*

p *tr* *tr* *cres.* *tr* *tr*

Hò cha-n'eil mulad oirnn!

"The Emigrant's Adieu?"

*226. *Tender.* *p* *cres.* *dim.* *tr* *tr*

pp *cres.* *dim.* *tr*

pp *cres.* *expr.* *tr*

Mo chailinn òg thoir le toigh an aire dhomh.

"Bonnie lassie take advice?"

*227. *Slow and Plaintive.* *p* *dim.* *f dim.*

dim. *f dim.* *expr.* *dim.*

'S olc a chuir a' mhire rium.

"The Love that has undone me."

*228.

Calum a' Ghlinne.

"Malcolm of the Glen?"

*229.

Mile taing an Ughdair.

"The Editor's thanks to M^r Nathaniel Gow!"*

230.

* The Editor cannot conclude this tedious work, without expressing his thanks in the most public manner, for the aid afforded him by M^r GOW, throughout this undertaking, and to the other eminent PROFESSIONAL MEN, who assisted in revisal of a work, which might often require a Sacrifice of their Skill in blending the Science of Music, with the wild and simple Effusions of Nature.

Postscript.

The following Medley so properly belongs to this Work that after completing his Index, the Editor cannot resist adjecting it, having been composed on the following occasion.—Lord Lovat spent the last six Months previous to his being apprehended, chiefly in the House of Tho^s Fraser Esq^t of Gorthleck, the Editor's maternal Grandfather, where he had his only Interview with Prince Charles after his defeat, and not at Castledun as mentioned in the Culloden Papers.—His residence there, or elsewhere, rendered the Place for the time, the Focus of the Rebellion, and brought a concourse of Visitors, of all descriptions friendly to the cause; but chiefly, men of the best talents and address, not likely to commit themselves, if intercepted.—These, who were of course entertained according to the manner of the times, naturally joined in narrative and Song, and this considerably added to the many opportunities which the original Compiler of these Melodies had, of hearing and acquiring them, being a daily Visitor, not a Mile distant.—And Independent of Recitation from men of this Stamp,—he had the advantage of hearing many of the Airs, from Lord Lovat's attendant Minstrel and Bard, who was the Composer of the following, complimentary of Old Gorthlecks appearance, on some of these occasions, in a new belted Plaid, whereupon the Minstrel claimed the old one as his reward, which was instantly granted, and the Music commemorative of it immediately performed and Sung.

Breacan ùr Fhir Ghortuileic.

"Gorthlecks' Highland Plaid."

231. Strathspey Style.

Am breacan ùr gum meal thu e.

"The Belted Plaid and health to wear it."

* 232. Sprightly Dance.

APPENDIX.

IN giving an appendix, containing such notes as the editor has been able to collect, relative to these melodies, it may be expected that something should be said of their originality, particularly regarding a few of them, which bear a resemblance to some of our standard Scottish melodies. He apprehends, however, very little may be necessary beyond the few following observations :—

Since the harp ceased with the feudal system, there appear to have been no musicians of eminence in the Highlands capable of importing such melodies, much less of preserving them, as sung to their native words, or giving that effect to their circulation which popular verses never fail to produce. Hence the proof of their being genuine natives ; while, on the other hand, there existed in Edinburgh an Oswald, a Macgibbon, and others, who were extremely industrious in collecting the Scottish melodies, and, no doubt, eager to take up the subject of such as they could catch from the Highlands and Isles, easily metamorphosed, with the aid of Ramsay, to write verses to them. Of this description is the air of ‘ *Wat ye wha I met yestreen,*’ undeniably a Highland melody. This may account, in part, for the existing similitude, unless we are to suppose, regarding some of the more ancient, that the resemblance existed since the Gaelic language was the language of the Scottish court, and of Ireland, as well as of the Highlands of Scotland. It cannot, therefore, be deemed unreasonable to suppose that a few of the melodies usually sung in that language should remain yet common to each of the countries in which a common language was at one period spoken.

With regard to Oswald and Macgibbon, it is observable that the taste of the period in which they lived tended to complicate simple melody, and enlarge upon it with a rhapsody of variations which both these musicians have done to an unmeaning extent. From its very base the simplicity of the original is lost, as will be pointed out in several prominent instances, wherein the editor apprehends, he furnishes simple but well-known originals, that will, to the taste of many, be thought to equal, if not surpass, the Scottish melody apparently built upon them. The merits of Macgibbon and Oswald, in rescuing many fine airs from oblivion, were undoubtedly very great notwithstanding.

The Highland melodies have always been, and still are, exquisitely simple, whilst those of the Lowland Scots, from some perverted taste for instrumental execution, with variations, had almost lost their characteristic simplicity till restored by the vocal powers of Messrs D. Corri, Urbani, and other masters, within the last forty years, and their recent publication with the transcendent verses of Ramsay, Macneil, and Burns.

This restoration of the simplicity of taste has produced a relish for the Highland melodies, of which the editor now, with great deference, places so large a number in the hands of the public. And having mentioned the perversion of taste, which, though he does not assert it to have been universal, yet went a great length, he will conclude these observations by giving one example. Thus, the beautiful Scots tune of ‘ *Logan Water*’ is to be found with large variations,—was frequently played as a high dance, or as a martial quick-step,—and sometimes sung in a style approach-

ing to its present standard,—whilst, in the editor's opinion, it is made up of a still more simple melody contained in this work, perfectly suited to Burns's verses,—but importing in the Gaelic the plaintive soliloquy of some unhappy fellow whose wife had scolded him,—a subject, of course, common to the earliest stage of society, as well as the present. For it is evident that no air having original words in the Scottish dialect now current can boast of much antiquity ; if old, it would partake of the idiom and dialect of King James, Gavin Douglas, or other poets contemporary with its composition.

Here the editor must remark how extremely difficult it is to trace the authenticity of love songs, which chiefly refer to scenes in private life between individuals, and which each pair of lovers attach to their own case,—whilst songs or melodies rendered interesting, as alluding to events either local or circumstantial, are instantly traced, and rapturously associated with the events which gave rise to them, which must tend greatly to aid the poet in framing verses to them,—the main intention of these notes.

In reading the following notes they will become the more intelligible, by turning up the name of each air, without which they may sometimes appear unconnected, from the wish of condensing them, or perhaps rather from the editor's inadequacy of expression, unaccustomed as he is to committing his sentiments to the press.

No. 1.—This much-admired melody the editor took down from the singing of his father, Captain John Fraser. It resembles the genuine Scottish style, but it stamps its own originality, for there can be no doubt, if rightly known, it could not long remain dormant. It is very common in Inverness-shire, but imperfectly sung as a rant, to verses composed to General Fraser of Lovat, when raising his first Highland regiments. But the sickness or *languor of love* was the subject of it, as sung by the editor's father,—and with this note upon an air commencing the work,—the editor begs leave to caution performers, that new beauties will arise in most of these airs, the more deliberately they are played, if not otherwise marked.

No. 2.—There are few collections of Gaelic songs but begin with this *Jacobite war song*, so that it is well known, and contains a verse in praise of the virtues and valour of each of the Highland clans who joined in the rebellion, but anticipating more than they seemed capable of performing.

No. 3.—Grant of Sheugly, in Glen Urquhart, supposed composer only of the verses, to this beautiful ancient air, was himself a performer on the violin, pipe, and harp, and, it would appear, a poet, in like manner. In appreciating the qualities of each instrument, he supposes they had quarrelled, and that he was called upon to decide the contest. In addressing a verse to his pipe, he observes 'how it would delight him, on hearing the sound of war, to listen to her notes, in striking up the *gathering*, to rally round the chief, on a frosty spring morning, whilst the hard earth reverberated all her notes, so as to be heard by the most distant person interested.' To the harp he says,—'The pleasure which thy tones afford are doubled, whilst accompanying a sweet female voice, or round the festive board, inspired by love or wine, I reach beyond my ordinary capacity, and feel the pleasure of pleasing.' But to his violin, which he calls by the literal name of the air, *Mary, George's Daughter*, and seems to have been his favourite, though held cheap by the other combatants, he says,—'I love thee, for the sake of those who do,—the sprightly youth and bonny lasses,—all of whom declare, that, at a wedding, dance, or ball, thou, with thy bass in

attendance, can have no competitor,—thy music having the effect of electricity on those who listen to it,—and on thus receiving their due share of praise, their reconciliation is convivially celebrated. The editor's grandfather acquired this air from a successor of the composer, who was his cotemporary.

No. 4.—The Gaelic song usually associated with this melody, was composed to a lady of the family of — M'Kenzie, Bart. of Gairloch, in Ross-shire. The words sung by the editor's father referred to a youth going abroad. Mr Campbell, in his 'Albyn's Anthology,' gives the name of this air to no less than two of the few Highland melodies contained in it.

No. 5.—Though this air appears complimentary to the Highland Society, it was originally composed for an association in the 1745, in favour of the Pretender, which assumed the name of the Highland Association.

No. 6.—The celebration of Hogmanay, and birth of New Year, which we are at this day so fond of calling to remembrance, constitute an anniversary so ancient and universal, it is no wonder to see them become the subject of song in times of more superstitious attention to them. A Gaelic song to this melody was sung by the editor's father, descriptive of the amusement of that night of mirth and festivity, not alike in style to Burns's Hallowe'en, or that which he elsewhere describes, as 'the happy day the year begins.'

No. 7.—The words of which first describe the singularity of the marriage-ritual, as performed in St Kilda, at an early period, before they had an established missionary ; and then humorously jeer a young fellow, who resided from the labours, entertainments, and expense of equipping for the matrimonial state,—while the bride continues willing to undertake them. This air, with many others, is murdered in Macdonald's collection,—whilst the editor is most happy to find his father's set of it exactly tally with that of Miss Macleod of St Kilda, now in Edinburgh.

No. 8.—The song associated with this air, describes the

battle of Kinlochloch, minutely noticed in the Quarterly Review of the Culloden Papers, wherein Lovat and Clanranald were the combatants, and where, owing to a party who promised help to the Frasers not coming up, it is said that clan would have been annihilated, had not the wives of 80 gentlemen of the name, killed there, providentially brought forth 80 male children. It is called *Blar Leine*, from the parties having stripped to their shirts.

No. 9 is a beautiful and tender love-song, of which the origin is not easily traced, no name being mentioned. The cow-boy seems, however, from the words, either to have been drowned, or at least amissing,—perhaps enlisted,—whilst his sweetheart and parents are querulously in search of him.

No. 10.—The traveller, benighted in snow, was most pathetically described in Gaelic words, repeated by the editor's father,—and the air conveys a feeling which the mind readily associates with such a bewildering occurrence,—nay, even with his having perished there.—*Vide* note 169.

No. 11.—Of the orphan, the editor remembers his father sing no more than one complete verse, which mentioned neither time nor place; he cannot therefore trace its occasion, which may be very remote, as death and war, with the barbarous animosities of times past, have produced applicable events at all periods,—and till some poet of eminence takes up the subject, the performer is left in silent admiration of its beauty.

No. 12.—Loch Ruthven, celebrated in this air, is as famous in Inverness-shire, for the sport it affords the angler, as Loch Erroch on the confines of Perthshire.

No. 13.—The feet-washing is certainly a momentous concern, associating ominous trepidation with merriment, exquisitely described, as sung in Gaelic, by Culduthel, and the editor's grandfather, the gentlemen alluded to in the Prospectus. The air is a local pipe reel, of which a number are introduced in this work, not exceeded by any now in circulation, and hitherto neglected, as chiefly performed by pipers, who frequently miss whole bars, or whole measures, rendering the airs scarcely attainable but from the words,—and ordinary performers on the violin are not ready to take them up, as they require a distinct bow to each note. The editor's father sallied forth with this one, and many others of them, to be noticed in their places, for the first time, when singing to his little grandchildren,—and they, dancing and enjoying his song beyond all the music in the world,—whilst his kindness, and their obedience, gave a mutual encouragement to persevere, till the editor wrote down the music, careless of the words, which he now regrets.

No. 14.—This air, as well as the words, are the genuine composition of Niel Kennedy, fox-hunter to Glengarry, being his adieu to his native country on emigrating to America.

No. 15.—This is the air of an unpublished rhapsodical address of Robert Donn Mackay, the Sutherland poet, to the castle of Dunrobin, on passing it,—alluding, in part, to the Countess marrying an English nobleman, not likely to listen to him, or patronise his genius.

No. 16.—The words and music of the Banks of Lochness are the composition of a very obscure individual, whom the editor remembers, and are descriptive of the natural beauties which adorn that part of the country, forming a very interesting subject for the genuine poet or landscape painter.

No. 17.—The Wedding Ring is framed by the editor, from a very imperfect melody, and fancied by the lady whose name it bears, to whom he wishes every conjugal comfort.

No. 18.—This air has verses to the colonel of Glengarry's regiment in Prince Charles' army, who was killed by a random shot from one of his own men on the street of Falkirk in 1745, an event which much deranged their proceedings. There are words also on Lord Lovat's decapitation.

No. 19.—This set of the Ewe with the Crooked Horn appears to be a standard, formed a century ago, by three neighbouring gentlemen in Nairnshire, eminent performers,—Mr Rose of Kilravock, Mr Campbell of Budyet, and Mr Sutherland of Kinsteary. It may not be generally known, that the Ewe thus celebrated is no other than the *whisky still, with its crooked horn*, which gave more milk than all the sheep in the country.

No. 20 is a genuine lively air of the Isle of Skye, sung and danced at the same time, the name of which shews, that while the male dancers exert their agility, the one half must preserve a posture of attack, and the other half a posture of defence.

No. 21.—The words sung to this melody express surprise at the success of the weaver's daughter in finding a husband, and, for the comfort of her new yoke-fellow, give a ludicrous detail of her former intimacy with many well-known characters around Lochness.

No. 22.—The Goat Pen, supposed remotely situated, appears, by the Gaelic words, to have been the rendezvous of two lovers. It is long known as a Scotch dance, but makes a beautiful and delicate air, if slowly performed, worthy of suitable words, and is inserted to reclaim it as a Highland melody.

No. 23.—The air of Lord Reay, the editor apprehends to be one of Robert Donn Mackay, the Sutherland poet's composition, on some memorable and melancholy event in that family.

No. 24 is avowedly Robert Donn's, the words passionately describing disappointed love, and jealousy at the success of his competitor. The three first notes of the second measure, imitating a sneering laugh at his own folly, for trusting so much to the faith of womankind, if a preferable match offers.

Nos. 25 and 26.—Sung with inimitable humour by the late Alexander Fraser, Esq. of Culduthel, and the editor's grandfather. No. 26 also forming one of the pipe reels characterised in Note 13.

No. 27.—Sir John Sinclair was so kind as transmit a copy of this Fingalian air to the editor, when first brought forward. In a work avowedly compiling the Celtic melodies, for the purpose of being associated with poetry, it will scarcely be deemed presumption to have inserted it.

No. 28 is also a favourite Ossianic measure, to which the editor has heard a great many fragments of the original recited. He had, however, previously acquired the air, as handed from Alexander Fraser of Leadclune, patronimically Alaster Mac Huistein, who lived during the last century, and was progenitor of the present Alexander Fraser, Esq. of Lincoln's Inn, &c. He was a sterling reciter of Ossian, and a bard, whose genius, sentiments, and principles (as appears from a beautiful poem to this air, and many others), would have done honour to a more advanced stage of society.

No. 26.—Glengarry's family have always been celebrated for supporting the dignity of a Highland chief, and for keeping up a retinue of minstrels; hence the tendency of minstrels to celebrate their patrons. Glengarry's late piper, his blind bard and minstrel, and Neil Kennedy, his late fox-hunter, have all been listened to with much pleasure by competent judges.*

* Glengarry, the ancient seat of the once powerful Macdonells, is now (1874) the property of Edward Ellice, Esq., M.P.—W.M.

No. 30 celebrates the beauty of a young lady, in terms which she thinks so very far beyond her due, that she requested her name to remain uncommunicated.

No. 31 commemorates a horrid massacre of three brothers of the family of Macdonald of Keppoch, at the instigation of the next in succession, some generations back. The air seems to be the original on which the Mucking of Geordie's Byre is built, and by no means inferior to it, as sung by the editor's progenitor.

No. 32.—Inveraray Castle, and Argyllshire in general, is a part of the country the editor has not much frequented; but this air celebrates the splendour of that edifice, and the magnificence, tempered with benevolence and condescension, therein supported by the late Duke.

No. 33.—The air of the Dram-Shell, or *Quaich*, was a particular favourite with the famous Gaelic poet, Alexander M'Donell, whose Jacobite songs were burnt soon after the 1745,—with which he coupled this strong expression, though by no means given to excess,—‘*That it was when the quaich was at his lips, the sentiments of the heart came forth genuine.*’—alluding to his enthusiastic attachment to the Stuart family, and *vice versa*.

No. 34 is claimed both by the Irish and Lowland Scotch. There being very ancient Gaelic words to it, the Highlands have as well-founded a claim to it as either, which the editor is bound to assert. It was since the air was printed that he observed it furnished with words by H. Macneil, Esq., who is entirely of the editor's opinion, regarding its origin.

Nos. 35 and 36.—The Highlands of Banffshire, extending south of the Spey, have been long famous for the best dancers of the strathspeys, which must have been well performed to inspire them sufficiently. In this district also lie the most picturesque scenery, the finest sporting grounds and deer forests, perhaps in Great Britain, belonging to the Duke of Gordon, Earl of Fife, &c., long inaccessible to strangers, from the badness of the roads, and want of bridges. No. 36 is one of the pipe-reels referred to in Note 13.

No. 37 is a well known composition of the celebrated female bard, of the laird of Macleod, but often sung to an imperfect melody. The real air is given in this work as sung by Culduthel.

No. 38.—The editor acquired this beautiful melody from his father, but cannot trace any anecdote regarding it. He, however, thinks it originated in the district of Glenmoriston, where there is a sweet spot, which still bears the Gaelic name of it, and marches with the property on which Mr Fraser of Culduthel, so often mentioned, then lived. It certainly bears the marks of his style.

No. 39.—This air, from having been new modelled by Macgibbon or Oswald, is claimed as a Lowland Scots Melody,—whilst the original will be found by far the most simple and beautiful of the two, as sung to Gaelic words by the same gentleman.

Nos. 40 and 41.—The first of these was sung by the editor's father; the other is one of the pipe reels mentioned in Note 13, many of which he acquired during his service in Canada, in a corps of Caledonians, inspired with their success.

No. 42.—The Highlanders, it would seem, were as much inclined as others to resist the authority assumed by the clergy, in extorting confessions, and venting public reproofs, &c., as the words to this air appear to intimate, and they felt particularly sore upon this point, if the clergyman was a worthless person himself.

No. 43.—This is an admirable one of the pipe reels, so often mentioned, wherein the piper compares his bag and chanter to a well stuffed haggis with its pin. Burns, having taken up so many of the same ideas in his excellent poem to a haggis, may have heard the meaning conveyed by the words, though his genius was so original and capacious, that this is mere conjecture.

No. 44 reports the intention of an individual, seemingly long absent, to return to the braes of Lochiel, where he could enjoy the pleasure of the chase in perfection. The circumstances of the times banished so many from their native country, that it is difficult to trace the allusion.

No. 45.—The editor conceives the boat-songs among the most interesting and expressive of the airs peculiar to the Highlands; they are composed in a regular measure, to keep time with the rowers.

No. 46.—This air, and No. 45, the editor acquired from a gentleman belonging to the island of Uist, and is given exactly as sung by him.

No. 47.—Mary, Young and Fair, has had words given to it by Duncan M'Intyre, a Breadalbane man, who published a volume of Gaelic songs; the air was previously known, as sung by the gentlemen alluded to in the Prospectus.

No. 48.—The name of this air bespeaks it a native of the Highlands of Aberdeenshire, where many of our best strathspeys have their origin. The present set of it was communicated to the editor's father by the late General Fraser of Lovat, whose particular favourite it was.

No. 49.—In the words of the pipe slang, the noisy rattling piper of a country wedding draws a ridiculous comparison betwixt his own music and that of the violin, so frequently interrupted by breaking of the strings, tuning, &c., whereas, he appeals to all the bonny lasses, if his chanter was ever known to fail while they continue dancing.

No. 50.—This air the editor has heard to be the composition of Neil Kennedy, fox-hunter to Glengarry, formerly mentioned, who took the part of a young girl, to whom the *shepherd* had promised marriage, yet forsook her, and, in her name, holds up his character in a very detestable point of view.

No. 51.—Urquhart Castle is one of the first objects that strike the traveller's eye, on getting a full view of Loch Ness. It is interesting in history, from the defence made by its governor against Edward Longshanks, King of England, who acquired possession of all our forts and garrisons. It forms, with the objects around it, one of the grandest and most interesting landscapes in that country; nor will the memorial of it die the sooner of having this popular melody associated with it.

No. 52.—This air had its origin from an observation of the late parochial minister of Abertarff, who used to say, that of a number of respectable people, who lived there, they were never without some disputes that embittered their lives, chiefly among the females. These must have run high, when the minister christened the place by the epithet of ‘Little Hell.’ There are words by one M'Gruer.

No. 53.—The Maid of Sutherland has words by Robert Donn, and various Highland bards. This melody the editor never heard in so perfect a shape as it had been acquired by his father from the gentlemen mentioned in the Prospectus, and given in this work. They, of course, sung it with high glee, from the connection of one of them with a Sutherland family; but the ordinary name of the air is, ‘The Maid who gathered Bilberries.’

No. 54.—The Shieling in the Braes of Rannoch is also given as acquired from the same gentlemen, and more recently sung by Colonel John Ross of the 86th regiment.

No. 55.—A very imperfect set, indeed, of this melody pervades a good part of the country. In Burns' Reliques, published by Mr Cromek, there is a song, called 'The Banks of the Devon,' said to be to this air, of which the editor was ignorant; but it is observed that Burns acquired the air from a young lady in Inverness,—doubtless from one who had similar access with the editor to the compilations of his progenitor and Mr Fraser of Culduthel.

No. 56.—This air has Gaelic words of various merit, and is called by Mr Campbell, in his Albyn's Anthology, the '*Ailleagan*,' a name he also bestows on another air of the few he exhibits; but the best Gaelic poem to it seen by the editor, is a hymn to the Saviour, by Dugald Buchanan, a native of Rannoch.

No. 57.—The poet, in the *Massacre of Glencoe*, as handed by the editor's progenitor, addresses himself to the owl, as the only witness of a deed perpetrated under silence of night, and pretends he is telling from her narration every circumstance of barbarity relating to that melancholy event.

No. 58.—The very name of this air precludes from obtaining much information regarding the particular occasion of it; but it is the genuine set, sung by the gentlemen mentioned in the prospectus.

No. 59.—The name of this melody bespeaks what gave occasion to it. It is the production of the famous poet, Alexander M'Donell, who is never at a loss in addressing the feelings, and who says he would for ever regard Lord Lovat's death as murder, having been tried merely by his enemies.

No. 60.—This is another air of the same poet, to which he forms a dialogue betwixt the enemy and friend of whisky. The friend, in his praises, makes a quick rhapsody of this beautiful air, while the enemy's plaintive reply is all that could be wished.

No. 61.—The editor has already attempted to rescue this melody from a claim of its being Irish. The author, John M'Murdo or M'Rae of Kintail, was one of the most sentimental composers of song ever known in the north, and several others of his will be pointed out in this work. He observes, in the words to this air, that though his wife may sometimes brawl at him for consuming, in convivial excess, his means of supporting her and his young family, he must devote a part of it to social friendship, that often links men closer than chieftainry or relationship.

No. 62.—This is one of the airs which bear similitude to one of our standard Scottish melodies, 'In Winter, when the rain rain'd cauld.' How an air, with words so ancient as those attached to this one, should have existed in the Highlands, and no person to import it, can only be accounted for by its being a real native, and new-modelled by Oswald or Macgibbon.

No. 63.—Of this air the very same may be said; but it is more fully referred to in the introduction to the Appendix. In the editor's opinion, the simplicity of the originals stamp their character and authenticity.

No. 64 was occasioned by the bonfires raised on all the surrounding hills, upon the late General Fraser of Lovat's election for the County of Inverness, even before his estate was restored to him. It makes a charming medley with No. 52.

No. 65.—There are words of various merit to this air, often imperfectly sung. Those which bear the name given in this work suit it best, and relate to some occasion the

Macleod family had for recruiting men, when the heir was a minor, and a lady the active instrument. The words profess the warmest attachment to her and the family interests.

No. 66.—The words of this air depict the mutual esteem subsisting betwixt friends and not lovers. The air is from the editor's progenitor, but there are beautiful words by Neil Kennedy, Glengarry's fox-hunter.

No. 66 is an interesting air, derived from the editor's progenitor. Were it known to Government what veneration and attachment even the most common Highlander entertains for his native spot—that there is no sacrifice for the service of his country but he will cheerfully submit to, on condition of its being ultimately preserved to him and his family—they would certainly interpose some remedy to prevent the depopulation of the Highlands, a measure of which they have shewn themselves so worthy, on every occasion of putting their conduct to the test.

May the editor be here permitted to obtrude an undigested hint, which, if government bring to maturity, appears not unlikely to contribute, in no small degree, towards the interest and honour of the British nation, *first*, by rendering *emigration* unnecessary; and, *secondly*, by tending greatly to abate, if not entirely abolish that act of necessity which appears to trench most on the liberty of the British subject,—*the impressment of seamen*.

The importance of the North Sea fishing seems not duly appreciated, for, besides the above mentioned objects, it appears capable of producing a *mine of wealth*, independent of enabling the country to maintain an *increased population*.

To ensure this, it must be carried on under the auspices of the Government of the country, and upon a scale of magnificence suited to its importance; for which purpose there might be erected at Lerwick, or Stornoway, or any of the northern stations, an extensive custom-house and stores, where all the vessels and crews engaged in the fishing must be registered; and, in order to preserve subordination at sea, and protect the fishing, a small naval squadron should constantly accompany them, to the commander of whom the vessels and crews should, in like manner be reported,—both forming a complete register, equally effective under naval orders, whether acting together or detached,—and for this squadron Cromarty is a fit winter station.

In order to give encouragement to all hands for engaging in the fishing, every man producing a certificate of his entry there, should be exempted from all ballot for militia or land service, house duty, &c., and from all impressment on board, but subject to a naval ballot, under the eye of the commander on the station, when the service required such.

These immunities would be a great encouragement to the labouring classes to embark in the fishing service, Government paying them in full for all cargoes sent to market, and half payment for all cargoes stored, unless they take the other half in kind. When they thus earn during the fishing season a sufficiency to keep their families in comfort during the year, there must be little inducement to emigrate,—and being registered at the custom-house, and by the commander on the fishing station, they can be as regularly balloted as any parish in the kingdom for service in the navy,—to which they must naturally be reconciled, by this mode of constant intercourse with a portion of it,—and thus dispense with impressment, except on very urgent occasions on the river Thames.

The regular reports of the naval commander, and of the custom-house, will afford constant checks on the application of the public money, without which, for the advance of the previous or original capital, it can never be carried

into effect; but that being once advanced, it would for ever support itself, and besides its innumerable concomitant national advantages, return its regular millions to the British treasury. And even if the market declined, what a blessing would the excess stored be, if dispersed at a moderate rate among the labouring poor all over the country, with such a season of distress and depression as the present?

Nothing but the intervention of Government will provide a regular supply of tackle, salt, and cooerage—for those who have capital want the skill requisite to prosecute this branch, and those who have the skill want the capital,—hence both want energy, while its concomitant advantages would render it a national benefit, if even appearing for a season deficient in a pecuniary point of view. It must therefore proceed with the power and energy of a national monopoly, which would soon render the north of Scotland an object of interest and a source of wealth.

No. 68.—The restoration of the Lovat estate, and the other estates forfeited in 1745, gave occasion to this air, expressing the joy of the inhabitants at the return of their former landlords, after the tyranny exercised by some of the commissioners' factors.

No. 69 is an air peculiar to the Island of Uist. The baron bailie of a large estate was a man of considerable importance in remote times. The return of his son to his native country is celebrated by the Uist lasses, with whom he seems to have been a peculiar favourite, either as good looking or possessing some other attractive qualification. Formerly in Uist all the dancers sung their own music.

No. 70.—Of this air the editor has heard many imperfect sets; it is given in this work as sung by the gentlemen alluded to in the prospectus. The Gaelic words are well known, which renders the matter attainable.

No. 71.—The editor never heard this melody sung with any taste, but by his father; the words must have been different from those now current, as the air was rendered slow and plaintive, though frequently now sung in dancing time, which destroys it.

No. 72.—This was acquired by the editor's grandfather from Lachlan M'Pherson of Strathmashy, of whom mention has already been made. He lived near the source of Spey, and it has every chance of being his composition, as he was a genuine poet, and sung with taste and spirit.

No. 73 preserves the memorial of one of those predatory excursions which the Highlanders were in the habit of making to carry off the cattle of the neighbouring low countries; considered, from the ignorance of the times, rather commendable as an act of prowess, than reprehensible as an act of aggression. He believes the air peculiar to his native country south of Loch Ness.

No. 74.—Whether the subject matter of this air was a real or imaginary periwig, the editor is not prepared to assert; but so popular was it, as sung by the gentlemen mentioned in the prospectus, that a roar of laughter succeeded each verse, infinitely longer than any verse of the song, in every company where they were prevailed upon to attempt it. An anecdote told of Mr Fraser of Culduthel, renders it probable that he was the composer of this beautiful sprightly air. He was at a baptismal entertainment at the editor's grandfather's, where the presence of the then minister of Boleskine, a very old and venerable clergyman, could not restrain his propensity for exciting mirth. He sat next but one to the minister, and found means, over his neighbour's shoulder, to tickle below the parson's large wig with a long feather, or blade of corn, or some such thing. As the glass went round, the old man got very uneasy, but suspected nobody; he at last got up in a rage, dreading an earwig or spider had got into his wig, and shook it over the blazing fire, but un-

fortunately lost his hold of it. It was too fat to admit of salvation: and with the immoderate laugh excited, it remained frying there, till it had almost suffocated the company, whilst the minister's bald pate produced a second laugh at his expense, in which he partook with the greatest good humour, and enjoyed it the more when told how it happened. The real name of the air is the 'Fry'd Periwig,' rendering this its probable origin; but the song turns it into a thousand ideal shapes, which nobody could better delineate than the adept who thus gave it the first celebrity.

No. 75.—The words of this air are to be found in most compilations of Gaelic songs; the melody, as sung by the editor's father, is highly worthy of English words.

No. 76.—Mr Scott's poem of the Lady of the Lake was presented to the editor by some young ladies in Edinburgh, on condition of furnishing this air from his ancient stock, to the Boat Song, beginning 'Hail to the Chief,' &c.

No. 77.—The dancing set alone of this air has as yet been handed to the public. It was performed with peculiar taste by Major Logan, whose set of it the editor was at pains to acquire, but scarcely differing from a song to the same air, sung by the editor's father, composed by Mrs Fraser of Bruiach, to a gentleman of the family of Fraser of Belladrum, expressing her regret at his continuing too long a bachelor, and intimating, that if he waited till she became a widow, she would be at his service.

No. 78.—The editor has often listened with delight to his father singing this air; it is so far preferable to the set of it now bandied over the country, as not to admit of the smallest comparison.

No. 79.—The very same observation applies to this charming lullaby.

No. 80 is the composition of a man of the name of Gow, who lived in Dunmaglass, in Inverness-shire, during the last century. He was miller, carpenter, and minstrel to the family of Dunmaglass, and his sons, in the capacity of gamekeepers or sportsmen, supplied the table with venison and game. The air celebrates the alertness of those young fellows.

No. 81.—The Highland Troop is the editor's composition, intended as a salute to the Black Watch and others, on their return as CONQUERORS from Egypt. Its recent date cannot detract from its character as a Highland melody, he having comparatively little knowledge of any other species of music.

No. 82.—The ancient family to which this air is complimentary, has been long remarkable for a race of proprietors, the most beneficent and kind to their tenantry, and hospitable in the extreme to friends or strangers. The tenantry, from the above circumstance, have the appearance of a superior order of Highlanders, much given to pastime and song; and it is hoped their beautiful and romantic district, being now rendered the thoroughfare to the west coast by one of the finest roads in the island, will tend to the benefit of both. The editor is informed that the present proprietor has rendered smuggling an irritancy of their leases—an example worthy of imitation.

No. 83.—This air celebrates the foundation-stone of Inverness, if it may be so termed, which is still religiously preserved near the cross,—it belongs to the armorial bearing of the town,—is engraven upon its seal,—and is the universal toast when drinking the health or prosperity of its community. It was formerly the resting place of the servant girls, in bringing their water-pails from the river,—of course a celebrated rendezvous for obtaining all the news and scandal imaginable.

No. 84.—The few verses the editor heard of this delightful simple melody, mentioned no name that could

enable him to trace the event which gave rise to it. There is an imperfect set of it in the collection of the Reverend Patrick M'Donald,—which corroborates its being a Highland melody. The set now given was from the gentlemen alluded to in the Prospectus.

No. 85.—The words to this air are in most collections of Gaelic songs,—and hearing these translated, will explain the occasion and circumstances of *the privation* to a poet who takes up the subject, better than any recapitulation of the editor,—his first province being to communicate the airs correctly and intelligibly, in order to establish their standard, before the poet attempts to attach verses.

No. 86.—This is a Highland melody, of a beautifully wild and solemn cast, totally unfit for any single instrument possessed in that country, and merely suited to a voice of sufficient length of tone. The editor's progenitor had various sets of words to it,—but the organ is the instrument to display it.

No. 87.—This, perhaps, will be as popular a melody as any in this volume. The only words the editor ever heard to it were from his father,—from whom he first heard the second and third parts. The first and last parts have been long communicated by Mr Gow, and as long admired,—and he is good enough to say it loses none of its character, but much the reverse, as now presented.

No. 88.—This is an air, not alluding to any melancholy event, as it would infer from the translation of the name, but of the same cast with No. 1, passionately descriptive of the listless and languid state of an extravagant lover, whose affections are fixed, and had yet obtained no encouragement to hope for final success. There are words by Mrs Fraser of Bruiach, formerly mentioned, and mother of Lieutenant-General Fraser, late second in command in Scotland under Earl Moira, sung by the editor's progenitor.

No. 89.—This air celebrates a part of the country more replete with interesting objects to the admirers of the works of nature or gigantic labour,—to the artist in point of grand scenery, and to the sportsman and angler, in their respective pursuits,—than any other part of the island. The picturesque views the editor could point out along the chain of lakes cannot be exceeded in sublimity. The contrast formed by the lakes and vales below with the more elevated sloping wooded skirts, broken with waterfalls, backed by the seemingly conic land-mark of Mealfuarvony, *i. e.*, *Cold Pinnacle*,* or the stupendous Ben Nevis unremittably capped with snow,—and with a clear day giving a view of most of the western isles from its top, form, perhaps, some of the grandest landscape subjects to be met with, and all within this *great glen*. The valleys and cascades formed by the various rivers are no less interesting, and particularly the falls of Foyers and Moriston, rivers which should be traced to their sources by sportsmen and anglers. These are the works of nature; but the works of herculean labour in this quarter merit attention. *First*, The ancient chain of vitrified forts; *Second*, The parallel roads of Glenroy, communicating with an arm of this *great glen*. The castles of Inverness, Urquhart, Glengarry, and Inverlochy. The government forts, and the towns and harbours which terminate this valley at each sea,—Cromarty being one of the finest navy stations in Europe, which any other nation would be proud to possess, the military and parliamentary roads and bridges, and finally, the Caledonian Canal, rendering this part as likely to become interesting, in a commercial point of view, as it is in point of attractive scenery.

No. 90.—This air is so very characteristic of the event which gave rise to it, that a gentleman in Edinburgh remarked he thought he saw the Highlanders in full trot to Prince Charles's standard, on hearing it played, which

* *Meall na fuar mhonaidh*; literally, Hill of the Cold Moor.—W.M.

should be in a style as quick as possible, and makes an admirable dance.

No. 91.—This air celebrates the district of Ferintosh, so famous for the production of the genuine Highland beverage, called whisky. The superiority of the quality produced arose from the privilege of distilling duty free,—a privilege which the government found it necessary to purchase from Mr Forbes of Culloden, the proprietor, when the revenue from excise became of such immense importance.

No. 92 is generally performed with great rapidity during the ceremonial of bedding the bride, and as celebrated as 'Cuttymun and Treeladdle' in the low country, for exciting the agility of the dancers.

No. 93 is an air acquired through the editor's progenitor, as here communicated, but he has heard it sung with great taste by several young ladies, to the native words, though not generally known or yet associated with English or Scottish verse.

No. 94.—This air was seemingly intended for application to the case of some individual who had lost a friend, breathing a soothing, plaintive strain, congenial with the natural feelings on such an event.

No. 95.—The editor discovered this air in an ancient manuscript in the possession of his father, of some of the band music of the 78th regiment, to which he belonged, raised by the late General Fraser of Lovat in the year 1757; it seems to be quick-march time, built upon Lord Kelly's strathspey, unless antecedent to it. M'Arthur, the master of the band, was instructed with the view of becoming minstrel to the Kilravock family, and had access to much of the music of the Nairnshire gentlemen formerly mentioned.

No. 96.—This air the editor had from his friend, Alexander Leslie, Esq., who composed it to an amiable young lady, of whom he evidently, from his strain, became enamoured, unconscious of her engagement to her present husband. She is equally worthy of the compliment paid, as maid and wife,—and, being a special favourite of the editor, he begs leave to use her maiden name, which best hands the compliment to posterity. Mary Scott, Barbara Allan, or Katharine Ogie, will live for ever, whilst airs having Miss or Mrs attached to them, change daily to the name of the person who calls for them.

No. 97.—This is an air to which the editor's father used to repeat sterling Gaelic words, lamenting the fate of Prince Charles, after the battle of Culloden, and acquired from the gentlemen mentioned in the prospectus;—the burning of M'Donell's collection of the Jacobite songs, is an event now to be regretted, when they can no longer affect the public mind.

No. 98.—This air has a variety of Gaelic verses to it, but those most entitled to the denomination of a poem, are Dugald Buchanan's reflections on turning up and surveying a scull, which he handles with a versatility of talent worthy of a genuine poet.

Nos. 99 and 100.—These two form a medley, in high request, from the occasion which gave rise to them. It may readily be remembered that it was not only where Huntly's wedding took place it fell to be celebrated,—many gentlemen interested in the prosperity of his family, assembled their friends, and celebrated this wedding ideally at their own homes,—others entertained their tenantry round a bonfire, with Highland cheer, and dancing to the bag-pipe,—Lovat, in particular, had bonfires on all his hills. Indeed, where all were so anxious to testify their respectful attachment to this amiable nobleman, it is impossible to discriminate. Let the editor's mite be permitted to commemorate it.

No. 101.—The Poet's Grave is a delightful, solemn dirge, the editor never heard from any other but his father, repeated on his first reading Dr Currie's edition of Burns, which gives such a moving picture of the bard's fate. No single instrument but the organ can do it full justice, but it must be delightful with either a full vocal or instrumental harmony.

No. 102 is a tribute of respect from the editor to the worthy author of the Celtic Antiquities, perhaps the individual, in point of taste and knowledge, most capable of appreciating the merits of the present work,—his unqualified approbation having been the first stimulus to the editor's undertaking it.*

No. 103.—Beaufort Castle, since General Fraser's death, in 1782, has not been the scene of much festivity, though perfectly the reverse upon any occasion of his residence there. Every memorial of so estimable a public character should be preserved.

No. 104.—This air sings delightfully and expressively in Gaelic. The parties to the words were seemingly persons above the ordinary rank. Whether the lady alludes to the cabin of his vessel or boat, or to some apartment of her lover's residence, called the green chamber, she mentions her delight at being there, where the best society met, to be entertained with Spanish wine from the hand of her lover.

No. 105.—The Cock of the North explains its original, being an honorary title of the Dukes of Gordon, by which that noble family deserve and delight to be known.

No. 106.—The ancient family of Menzies, Bart., have immemorially inherited the beautiful banks of Tay, which, before assuming their present perfect cultivation, must have grazed some of the finest cattle of any part in the central Highlands. These were, of course, subject to the spoliations of their more predatory neighbours; hence, when music was well performed, the prize allotted the minstrel was one of Menzies' cows, in other words, 'Fair fa' the minstrel, he is worthy of one of Menzies' cows.' The expression is so common that a better definition of it may be given than this one, compressed within a note, merely to shew the allusion.

No. 107.—This air the editor never heard from any individual but his father, who acquired it, with the words, through the gentlemen named in the prospectus. Both the air and words must have been addressed to a lady of superior beauty and accomplishment. The music with which she commenced in the morning, is represented to be so delightful, that the songsters of the grove ceased, and approached her chamber to listen. The verses contain many other beautiful allusions. But the editor regrets to say that, on submitting a MS. of this work to Mr G. Thomson, with the intention of offering him some of the best of these airs to be associated with poetry, and brought into repute, this air, and another which shall be noticed, were all which that gentleman deemed worthy of being incorporated with *his* Scottish melodies, which, nevertheless, includes 'Jenny dang the weaver,' 'Jenny's bawbee,' &c. The public can now judge of both the accuracy and object of such an opinion.

No. 108.—Admirably sung to the native words of the late Colonel Fraser of Culduthel, son of the gentleman mentioned in the prospectus, and highly worthy of English or Scottish verses.

No. 109.—The words and music of this air appear to be the composition of M'Intyre, a bard belonging to the

* James Grant of Corrimony, advocate, author of the 'Origin of Society,' 'Thoughts on the Origin and Descent of the Gael,' &c., is here referred to. Corrimony lived to be the father of the Scottish bar, and died in 1835, aged 92. He is buried in Caldh Churadain, Glen Urquhart.—W.M.

district of Breadalbane, who has published a volume of Gaelic Poetry, and is in genuine praise of our present GRACIOUS AND BELOVED SOVEREIGN, and of the benefits we have enjoyed under his mild and benign government. The air is incomparably grand, though simple, and worthy of verses appropriate to the original subject, which is justly but locally handled in the Gaelic, yet, with the ornament of patriotic and loyal verses, might even rival 'God save the King.'

No. 110.—This air is one of a directly opposite tendency, though the enthusiasm attached to it, when anticipating *their* hopes of success, has now died away. But so beautiful an air belonging to that period may now take the name of Charlotte in place of Charles, and be associated with our sentiments of attachment to the present Royal Family.

No. 111 is one of the pipe reels, sung with a humour not to be described, by the gentlemen mentioned in the prospectus. The subject of the song is a beautiful girl, of the name of Mary, in a remote country parish. It was well known that the sheriff of the county, who held that office heritably in those days, and all the young men of property, admired her; but it was scarcely possible to suppose, till discovered, that the parson of the parish, 'with the book under his arm,' was also among the number, and likely to be the successful candidate.

No. 112.—This melody has long been claimed, and by many supposed to be Irish. The editor has heard many harpers play it in Ireland; but on hearing his progenitor's set of it, as sung in the Highlands, they absolutely, in spite of their national prejudices, relinquished their claim, considering their own as an imperfect imitation of the simple original. The commencement of the third part, '*Tha binneas na bith, cha'n innis luchd ciuile,*'—'There is melody in her voice, which no music can equal,' is beautifully expressive, and perceptibly conveyed by the notes of the music.

No. 113.—This air is associated with the pensive soliloquy of a peasant of the district of Ardnamurchan, toiling with an unpropitious season at the ordinary labours of the field, and hesitating whether he should emigrate or pay his landlord, Sir James Riddell, triple rent, or at least a large increase, offered by others for his farm. His local attachment on one side, and his inability on the other, generating fresh and contending sensations which, in the editor's opinion, the air fairly conveys.

No. 114.—Of Margaret Macdonald, a name so common in the Highlands, the editor is unable to give any account. This note may, however, extort the event which gave rise to it, from some one competent to favour the public with the origin of so interesting an air, which he might have acquired, had he anticipated that the task would have devolved upon him.

No. 115.—The editor took down this air from the singing of Mrs Campbell, wife of the Reverend Mr Campbell of the Inverness Royal Academy, who sings a number of Gaelic verses to it with great taste.

No. 116 is one of the love songs to which it is so difficult to attach incident, as every pair of lovers instantly apply the words and airs that suit them to their own case. This is, however, one of the sacred compilation made by the gentlemen named in the prospectus, and universally admired on all convivial occasions. Within their own district they had the aid of a celebrated son of song, Mr Thomas Houston, whose family are now proprietors in Sutherland.

No. 117.—Though the editor has applied the name of the Laird of Chisholm to this air, he is not positive but it may belong to some other branch of his family, probably a handsome young fellow, killed in Culloden, whose

widow composes an air to his memory, introduced in this work.

No. 118.—This sprightly air commemorates the mirth and festivity kept up by the late Duchess of Gordon at Kinrara, every memorial of whom calling to mind how much she is missed.

No. 119.—It is much to be regretted that, in framing words to this beautiful and admired melody, it appears to have been imperfectly communicated to Burns, or else his muse could not attain to the usual perfection of her efforts; at least the set given by Mr G. Thomson does not sing with effect to the original Gaelic words, for which reason the editor gives the edition of his progenitor and Culduthel, who are known to be among the first who spread its fame, from their style of singing it.

No. 120.—The words of this air personify a grazier and a sportsman recapitulating the events of a day's weary and solitary range through the forest. The editor does not apply this note to make his grandfather appear the composer. He was extremely fond of singing it as here given, which would not have been the case if it applied to himself.

No. 121.—This air has an interesting incident attached to it. Prince Charles is known to have sustained extreme hardship in wandering on his way from the place of his defeat to the Isle of Skye, often remaining all night, in the cold month of April, in the open air, without approaching house or cabin. Overpowered with an effort to which he must have been so unaccustomed, it was necessary to send one of his attendants to entreat for quarters. From the hesitation and impatience of this individual, anxious, yet afraid to communicate his request to the *goodwife*, and uncertain but she might accept of a bribe in case of speedy pursuit; the air at first represents him as scarcely whispering his request in broken sentences; but, on finding they were likely to be well received, he acquires more confidence, and the second part seems to picture a composure, however temporary, at their success.

No. 122.—This air does not relate to the Prince personally, but to the incident mentioned in the prospectus, of both the editor's grandfathers, with Mr Fraser of Culduthel and others being obliged for a time to quit their homes and families, and retire to the hills from a pursuit of dragoons, that never ceased to annoy them during the residence of the Duke of Cumberland's army in the vicinity of Inverness and Fort Augustus. Yet it will be seen from the *Quarterly Review* of the Culloden papers, that they all signed a spontaneous memorial, professing their fidelity to the reigning family, which, however, the intrigue of party maliciously prevented from being duly presented. They were, indeed, bewildered betwixt their obligations to their ambitious *Chief* and their *King*, and rather ensnared than voluntary parties, being firm Protestants.

No. 123.—This air relates to, and bears the name of, the editor's native district, at present, he regrets to say, divested by absence, death, and other casualties, of every friend, but those who have forfeited all title to the appellation, and of every circumstance that could tend to render his residence in it agreeable or comfortable, though once the scene of his highest enjoyments, and still of his dearest local attachments.

No. 124.—This air celebrates the Frasers' arms and crest, distinguished from the *Cubar Feidh* of the M'Kenzies which consists of a front view of the head and horns, whilst the Frasers have a side view of the neck, head, and horns of that portly animal the deer.

No. 125.—This delightful melody has been attached to a supposed soliloquy of Prince Charles on the night after his defeat at Culloden. The editor's mother, with her elder sister, then little girls, were, from the crowd

which the presence of the Prince and Lord Lovat brought to their father's house, stowed into a small apartment or closet betwixt the Prince's bed-chamber and another, having a door of communication with both when requisite. The whispers of the little girls, in terror of making noise, produced suspicion in the Prince's breast of having been betrayed. Their door was secured; but how must they have been astonished to hear him knock, and exclaim with agitation, 'Open, open!'—when, upon their reluctantly opening the door, he presented a visage of consternation which they could never forget, easier to be imagined than described. It however gave them the best opportunity they had of viewing his person; and his only exclamation which they understood was, 'Hard is my fate, when the innocent prattle of children could annoy me so much.'

No. 126.—This melody was acquired through the gentlemen mentioned in the prospectus, but is one of those to which it is impossible at this period to attach incident.

No. 127 celebrates the restoration of the Highland dress and armour, after having been proscribed for a number of years as a badge of disloyalty. Let that period be contrasted with the present, when almost every little boy in the kingdom delights to wear the bonnet as a national badge of honour; and let this air commemorate the glorious change.

No. 128.—Moyhall is the romantic residence of Sir Æneas M'Intosh, Bart., chief of that name, a most worthy, benevolent, and hospitable character.*

No. 129.—This Fingalian air was acquired through the predecessor of Mr Fraser of Leadclune, referred to in note No. 28.

No. 130 will be recognised as an air of the editor's, published as a patriotic song with his Waterloo March, intended to commemorate the anniversary of that glorious day, and to be sung with a solemnity suitable to the words. As it, however, makes a grand military troop when performed a little quicker, it is here presented in that style.

No. 131.—This is the composition of Lord Lovat's minstrel, already mentioned, and celebrates his lordship's return from a proscription, which the Culloden papers narrate. This was taken down from the singing of Thomas Fraser of Achnacloch, father of the present Mr Fraser of Eskadale, who remembered the event and sung it with enthusiasm. It is the only instance wherein the editor obtained one of these melodies better sung elsewhere than at home.

No. 132.—The editor trusts the young ladies of the northern capital will not spurn at being comprehended in this familiar epithet. His respect for them is no less than if he had paid them the well merited compliment of an author of celebrity, for their beauty and accomplishments. *Vile Terraquea*, or *Modern Geography*, by the Reverend J. Gordon, Ireland.

No. 133.—This is one of the editor's family stock, as sung by the original compiler, to which it is so difficult to attach incident; but the melody is often fine where the individuals may be obscure, a circumstance which, for the most part, simplifies both the style and the sentiments.

No. 134.—This air is one of those handed by the editor to the young ladies who presented him with Mr Scott's work of the *Lady of the Lake*, and a universal favourite.

No. 135.—This popular air is mentioned *as old*, by Mr

* Alexander Æneas Mackintosh of Mackintosh is now (1874) Chief of the Clan, and owner of Moyhall.—W.M.

Gow. The editor discovering it under the name now given in MS. of Mr Campbell of Budyet, formerly mentioned, corroborates that truth. This gentleman was a cadet of the family of Lord Cawdor, and a celebrated composer and modeller of our best strathspeys. The *hawthorn tree* is still visible in Cawdor Castle, and is so venerated as the roof-tree of the family, that, on an annual meeting of his lordship's tenants and other friends, usually held on the day of *Cawdor Fair*, to drink prosperity to the family, the company merely name 'The hawthorn tree,'—hence the probability of its having been composed by Mr Campbell for the occasion.

No. 136.—This is a melody common to Ireland, as well as to the Highlands of Scotland,—but, having been known in this country since the 1745, as one of the incentives of rebellion; if originally Irish, some of the troops or partisans engaged for Charles from that country might have brought it over,—but the melody is simple and beautiful, assimilating itself very much to the style of either.

No. 137.—This is one of the pipe-reels so often referred to, and to which Note 13 completely applies.

No. 138.—This air appears, from the words, to be the serenade of a lover to his mistress. He taps at her window, and, in place of her usual gracious reply to his protestations of love, she appears at her window, but is on this occasion silent. Explanations, of course, become necessary, when it merely turned out that her silence proceeded from the minister sleeping in the adjoining apartment, and hazarded a disclosure of an amour, only secret till the consent of friends could be obtained.

Nos. 139 and 140.—Prince Charles seems to be the hero of No. 138, under the denomination of the Rover, whether from the voice of Flora Macdonald or any other of his female admirers, is now uncertain. A number of fine airs owe their origin to the extraordinary exertions of this lady in favouring his escape, and her memorable defence, which implied that she would have done the same for the reigning king if similarly circumstanced. Of these none appear more interesting than the Scots air of '*Charley, he's my Darling*,' which does not belong to this work, but is in the course of publication by Mr Gow, and is truly enchanting. No. 139 is one of the pipe-reels acquired as per Note 13.

No. 141 is the guileless and sincere, but perhaps too candid confession of love, by the dairyman's daughter to her admirer,—but to the simple language of a female heart, uncorrupted with dissimulation or vice, no indelicacy can be attached. In each Highland hamlet or cottage there is always a dog, who acts the part of a sentinel, and is more useful in preventing nightly deprecation than their locks and keys. If her lover came round in the night time, she takes into consideration that the dog might not possibly distinguish him from a thief, and thus disclose their assignation,—she therefore declares that her faith being pledged to him, and him alone, it was her intention to check the cur, open the door, and hold an interview with her lover, where no other could hear their mutual protestations. The air is of a cheerful cast.

No. 142.—There are various sets of words to this air. When delicately sung it forms one of the prettiest songs belonging to the Highlands. The best words to it, the editor thinks, are by the Reverend Mr Morrison, late minister of Petty, in Inverness-shire, then missionary at Amblere, in Perthshire, and addressed to a Miss Haggart, whom he afterwards married. It was extremely well sung by the editor's father. General S. Fraser, late second in command in Scotland, had a black servant who sung it so well that his master frequently called him in for that purpose when there were Highlanders present.

No. 143 was a song much in repute with Jacobites, lamenting their fate at Culloden.

Nos. 144 and 145.—The first of these is an air to which the editor has heard his father sing several good verses, but is infinitely better as a dancing tune, and forms an exquisite medley with No. 145, which follows it.

No. 146.—This air the editor supposed to be Welsh. He acquired it several years ago from a young lady who could give no account of it, nor has he heard it with any other since, nor has it appeared among the Welsh melodies. The editor has since tried to associate it by means of the name, and its being a lament or dirge, with any traditional or historical event belonging to the Highlands; but failed of success, till the first proof copy that was put into his hands of Albyn's Anthology, which contains an air of the name, but bearing no similarity to this one, giving a description of a steed, not unlike Don Quixotte's Rosinante, on which a hero belonging to Argyllshire, or rather Mull, whose title was Rotha, or Rutha, sallied forth. Though the proof copy contained such an air, it is not brought forward in the principal; yet, from the name belonging in this manner to Argyllshire, at which the editor only glanced, he is hopeful the air to which this note alludes may also be traced to Argyllshire.

No. 147.—This air of the Stolen Brecks has a set of excellent but rather splenetic words, allusive to the proscription of the Highland dress after the 1745, which hint, as it might have happened, that if the Jacobite party had prevailed, or might still prevail, the first thing they ought to do, should be to 'proscribe the breeches in turn, and have an opportunity of seeing one half of their adversaries perish of cold; in short, that their more delicate southern neighbours could not less relish the proscription of the one than they disrelished the proscription of the other, and that payment in kind would be the justest sort of retribution.'

No. 148.—This is an effort of the editor's to pay a public tribute of admiration to the memory of that sterling and original genius, NEIL GOW, attempted in his own strain. The editor is aware how unnecessary this was, as while there exists any taste for the sprightly national style, brought to such perfection by this individual and his family, his name will live in the models his genius carved out for the cheerful, innocent, and rational amusement of youth; the strain of his music inducing a style of dancing highly conducive to health, athletic agility, and a general elevation of the spirits; and when prudently combined with their juvenile lessons for acquiring a prompt and genteel address, tends to the same effect throughout their advance in years, by giving universal delight. Were this tribute, therefore, worthy of its object, it becomes the more due to a self-taught genius, who has rendered it unnecessary by bequeathing to posterity so very captivating a memorial of himself. *Vide Vignette.*

No. 149 is merely Neil Gow's sprightly style imitated by the editor, in which his friends are pleased to say he has made a happy effort.

No. 150.—The editor perfectly remembers this sprightly air to be one of the first of which he has any recollection, either sung to him by a nurse or some other person. It was, however, very imperfect, but constantly dwelt upon his mind till modelled into its present shape.

No. 151.—This is another of the genuine compositions of M'Leod's female bard, formerly mentioned, and patronimically called, *Mairi nighean Alastair Ruaidh*, being a lullaby to her patron Sir Roderick.

No. 152 is another, which the editor's father always attributed to Mary M'Leod, and is extremely like her style. Most of her other songs are printed, but this one seems to belong to the sacred compilation, which would have perished if not now brought forward.

No. 153.—This air the editor never heard but from his father; if that gentleman was composer of any in this work, it is the present, although even that, the editor cannot assert. It was, at any rate, revived and preserved by him; nay, more, he repeated extempore words, which the editor never could get a second time, and was not at liberty to urge on a subject which affected him so much—the fate of an amiable brother of his, who was one of the sufferers in the Black Hole at Calcutta.

No. 154.—The editor inserts this air, given in excellent style by Mr Gow, as it is called an Irish air, by the Reverend Patrick Macdonald, who published a very inferior set of it. He had not, however, traversed that part of the country to which it belonged, but had he called for John M'Pherson, for a long time fox-hunter betwixt the braes of Mar and Cairngorm, extending to parts of the forests of Gordon, Fife, Airly, Seafield, Invercauld, Rothiemurchus, and Invereshie estates, and heard him sing the Pursuit of the Deer to this air, he would have been delighted, and would instantly recognise it as a native, as well as thank the editor for reclaiming it. John M'Pherson died but lately, and for the few last years of his life resided within a couple of miles of the editor's house; he had been a universal sportsman and angler, and the editor often had pleasure in bringing him into his angling boat to row and sing this air.

No. 155.—In passing through the district of Strathspey, the traveller may be apt to forget, that among the long ranges of firwood and heath on each side, originated that sprightly style of performing and dancing the music which bears its name, now in universal request from the Spey to the Ganges. If the poets now take up the subject of some of the airs produced on its banks, it may become as renowned as a classic stream, as it is famous for giving birth to so much of our national and captivating amusement.

No. 156 is an attempt of the editor, in the style of the Irish; and he mentions this, not for any merit it possesses, but because it might be claimed as Irish, unless traced to its source.

No. 157.—This air the editor first acquired in Ireland, from the singing of a Highland sentinel, in front of his tent, being his first serenade at day-break of a summer morning. He instantly wrote it down. On his return to this country, the editor discovered that his father was no stranger to it, and gave it in a far preferable style. It was a particular favourite with the late Lord Woodhouselee, to whom Mrs Fraser, wife of the editor, frequently performed it on the organ.

No. 158 celebrates the *line* or *race* of an ancient and most respectable family in Inverness-shire, that of Mr Fraser of Belladrum, and not his mansion. It is, however, no compliment to say, that the magnificence of the mansion, the hospitality displayed there, and the useful and ornamental improvements effected around it by the present and last proprietors, are not exceeded by that of any private gentleman north of the Tay.*

No. 159 is one of the genuine pipe-reels, as preserved through Culduthel's singing, and contains a most humorous declamation against putting '*broeks*' upon the Highlandmen, and against the proscription of their native dress; and, when there appeared no mode of overcoming the rigour of a standing law, he pretends to discover one resource at home,—that as small clothes must be worn, the best way was, to endeavour to coax the women to wear them, and lend their petticoats to the men, that they might recover their wonted agility.

No. 160 is one of the songs of a desponding Jacobite,

* Belladrum is now (1874) the seat of the well-known Mr Merry.—W.M.

who thought life not worth enjoying, since the failure of Prince Charles's enterprize, but who afterwards lived to be convinced that its failure was the most fortunate thing that ever happened the country; and that, during the half-century which has since elapsed, it has made more rapid strides to civilisation and improvement, than it did at any time since Noah's flood left it.

No. 161 is the composition of the Reverend Mr M'Leod, who, the editor thinks, was minister of Bracadale, in the Isle of Skye, before the last incumbent, and afterwards removed to Argyllshire, being an adieu to his native country. The editor's father was extremely fond of this air, as characterising two friends in early life, very partial to him, and whom he highly esteemed, Major M'Leod of Balmeanach, and Colonel MacLeod of Talisker. The composer gives a most poetical description of his sailing from Skye, whilst every well-known object, one by one, gradually recedes from his sight, till at last no trace of Skye is visible, except the '*Bhan Bheinn*,' or white mountain, and, when it vanishes in the misty vapour, he concludes with a benediction on all he left behind him, worthy of a genuine poet.

No. 162 is a juvenile production of the editor's, highly in request, but more from the amiable qualities of the young lady to whom it is addressed than any merit it possesses.

No. 163 is another of the pipe-reels so often referred to. The words describe two foot passengers, overtaken by a frosty wind of such extreme cold, that they could scarcely preserve life by trotting to the measure of this air.

No. 164 is a well-known and popular bacchanalian Highland melody; but Culduthel's set of the words and music are so superior to any the editor has heard, that it is rather fortunate his edition of the air happens to be in print before an imperfect standard came forward.

No. 165 has pervaded most of the Highlands and Isles, but its origin seems to have been traced to Appin of Dull, or Strathhtay, where a girl of the name of Cameron was left in circumstances peculiarly distressing by her lover, who went abroad. Her song describes, most passionately, her affections unalterably fixed upon him, and, notwithstanding his dereliction of her in such circumstances, she observes, that to retort or accuse is by no means the way to reclaim misconduct, but that she would continue to profess 'her love to-day as heretofore,' that none might suppose her sentiments altered. Sentiments so liberal and amiable soon spread from hand to hand, and found their way to her lover, when the youth, contrasting them with the sting in his own bosom, was so impressed with the insult offered to so much innate virtue, that he soon felt all the force of returning affection, heightened by esteem for the object of his early attachment, who could so nobly conduct herself, that he returned to marry her, and they lived in comfort many years.

No. 166.—The editor has associated this melody with an event which involved all his connections in the deepest affliction,—the death of James Fraser, Esq. of Gorthleck, his maternal uncle, by the overturning of his carriage near Tyndrum, whereby his life was lost, and his lady had a leg broken. He was well known as the best and firmest of friends, with a heart liberal and kind in the extreme, ever ready to undertake the weightiest obligations for those he thought deserving, or who appeared industrious. His sudden death was, therefore, a severe blow, not only to his relations, but to numbers unconnected by any degree of affinity with him, and a general loss to the country. It is a strange coincidence with the mention of his name in this place, that the very last night the editor spent in his company, he found him set, with one or two select friends, extorting from the editor's father the songs and anecdotes of which this work consists, and the party

in the highest glee possible. That very night added considerably both to the airs and anecdotes now furnished.

No. 167.—The only words the editor ever heard to this air are by Donald Downe Fraser, forester and gamekeeper to Simon Fraser, Esq. of Foyers. If there are none more ancient, the same man should have the merit of composing this sweet eccentric air.

No. 168.—The verses to this melody, sung by the editor's father, were composed by a resident grass-keeper kept up at the expense of all those who sent summer stock to graze in the beautiful vale of Killin, of Stratherrick, which lies in the heart of the 'Monadh liadh.' This man, living in so remote a place, would occasionally shoot deer if they came in his way, and was visited by all the sportsmen, to know in which direction they were last seen. The subject of his song embraces various characters in the districts around, who frequented 'the sportsman's haunt,' and their various success and skill. Culduthel and the editor's grandfather were conspicuously mentioned among others.

No. 169.—The words associated with this air give anecdotes regarding that stupendous work, the road cut in traverses, by General Wade, down the face of a mountain, in forming a communication betwixt Fort Augustus and Garvamore. By this road old Lord Lovat was carried, when on his last journey to London, on a litter,—and here he was met by the late Governor Trapaud, of Fort Augustus, then in the Duke's army, who requested to have Lovat's face uncovered, that he might have a look of 'the old fox.' Lovat heard all this, but pretended to be sound asleep. Whenever he found Trapaud examining his phiz, he started up, and with the vigour of youth, made a snappish bark at him, like that of a terrier, which so thunderstruck the governor, that he fell backwards with terror, to the no small amusement of the party.

Another anecdote, not less worthy of notice, occurs regarding this place. Hugh Fraser, Esq. of Dell, a most extensive drover and grazier, in returning from the southern markets, was benighted here, as he came on a fine frosty November evening to the foot of the traverses, when, all of a sudden, as he ascended, a most furious driving of snow came on; he kept forward as long as he could, thinking it might cease,—but in vain,—he lost his way. He had an appointment for next day to pay large sums of money, in his custody,—which, if he was lost, would bring ruin on many persons. If he sat down, he knew he must have inevitably perished with cold. In this state, a thought occurred to him worthy of being universally known,—and the cause of the present mention of it,—*that he should make for the highest pinnacle of the hill, and there form a circular path, and ride and walk by turns round it till morning came.* This he accordingly did, and hailed the morning cry of the grouse as the sweetest music ever he heard. When day-light came, he could not distinguish one object known to him, nor find the road; and, even at sunset, in place of being near Fort Augustus, he reached a hut, entirely in a different direction, within three miles of his own house, unable to go farther, and found he had rode over morasses and lakes that would have swallowed him up, but for the intenseness of the frost. He, however, perfectly recovered in a day or two. The presence of mind displayed by him, in preserving life during the night, as a lesson to others, will apologize for the length of this note.

No. 170 is the air of Robert Donn, the Sutherland poet's song, to Miss Sally Grant, and is in his printed volumes of Gaelic songs and poems; the air is given as sung by the editor's father.

No. 171.—The words of this melody are also printed in various collections, from which the substance may be gathered, but the air itself, as acquired through the gentle-

men mentioned in the Prospectus, was never published till now.

Nos. 172 and 173 form a medley, complimentary to the Northern Meeting, which becomes, in every month of October, the rendezvous of all the beauty and fashion in the north of Scotland.

No. 174 is one of the love songs to which it is so difficult to attach incident, but is given as communicated through the gentlemen mentioned in the Prospectus.

No. 175 is a tender lullaby or baby-song, to which Mrs Fraser of Bruiach, formerly mentioned, composed admirable verses, while dandling her daughter, the present Mrs Nicolson of Inverness. There are, however, other words more ancient. The mention of its being a *baby-song* will lead the poet into the train of ideas suited to it.

No. 176.—There have been events in the fate of every Lady Lovat, of whom the editor has either heard or read, suited to the plaintive and affecting strain of this melody. The present worthy dowager-lady having seen a fine family of sons entombed, after arriving at the age of manhood, and, on the death of her husband, the family estate devolve to a distant collateral heir of entail,—no small share of affliction for the only one mentioned.

No. 177 is of the opposite description, and with which one associates the greatest degree of cheerfulness and contentment. It is evidently one of the sacred compilation of the editor's progenitor, and very probably his composition, at least it alludes to the composer (whoever he was) having frequently visited Lord Reay's country, which he had so often occasion to do, from his business concern and alliance with the family of Mr Mackay of Bighouse, and celebrates the beauty and amiable qualities of his wife, beyond any he had seen on this side of Lord Reay's country; yet that may mean *the land's end*, and have no allusion to him. Certain it is, however, that the melody proceeded from him, and must have died unless now brought forward by the editor, to meet an admiration it must have always commanded if known.

No. 178 has a note accompanying the music, which supposes this air the composition of the roving King James. The set here given of it appears to be of the modelling of the Nairnshire musical gentlemen alluded to in Note 19, and addressed to their neighbour, the Laird of Brodie. The editor could name many of our strathspeys and Scotch melodies modelled by the same gentlemen.

No. 179.—The editor begs leave to call the attention of the public to the difference betwixt this air, as communicated in Albyn's Anthology, and the genuine set from the singing of Mr Fraser of Culduthel and the editor's progenitor, here inserted. These airs must be correctly communicated, and form a standard before the poet should have anything to do with them. This also is the only other air which met the approbation of Mr George Thomson, with No. 107.

No. 180.—The editor's father used to sing verses to this air, composed by a young lady under engagements to an officer in the same service with himself, under Wolfe, at Quebec. Their friends, however, mutually objected to their union.

Nos. 181 and 182 form a medley by the editor, which has been much in request. The latter has been for a long time associated with the Marchioness Cornwallis's strathspey, by Mr Marshall; it forms an exceedingly good medley also with No. 230 of this work.

No. 183.—This is complimentary to the family of Colonel Rose of Kilravock, one of the most ancient and respectable in the north; a family who have for ages

been celebrated not only as lovers of the science of music, but for uncommon proficiency and polished taste.

No. 184.—This is another Highland bacchanalian air. It was communicated without the name to the editor by his friend, Alexander Leslie, Esq., but the editor's father struck up a great many excellent sentimental verses to it by John M'Murdo of Kintail, formerly mentioned.

No. 185.—To this air the editor's father sung Gaelic verses, by a Dr Morison, from the Island of Lews, who was assistant surgeon of the old 78th, or Fraser Highlanders, and composed on the memorable event of General Wolfe's fall at Quebec. If conversation at any time introduced the name of his lamented relative, Brigadier-General Fraser, who also fell in battle at Saratoga, having served under both these heroes, he indiscriminately applied the words of this air to either. They appear to have spread no farther than the circle of such of the officers as spoke the Gaelic. Dr Morison composed verses to many of the Highland melodies while on that expedition.

No. 186 is an attempt of the editor to imitate the style of the last century.

No. 187 is the modelling of Mr Campbell of Budyet, and the other Nairnshire Gentlemen, formerly mentioned; the air is of considerable antiquity, but formed by them into this standard.

No. 188 is a dirge to one of the Macdonalds of Clanranald, killed in battle at Sherriffmuir.

No. 189 is another air acquired by the editor's father, through Dr Morison from Lews, formerly mentioned. The words contained reflections on various events which befel them during the Canadian expedition, particularly during a winter's quarters in Fort Stanwix, of which they were heartily tired; absence and distance from their native country, thus reviving all their predilections for it. On this occasion Dr Morison composed his unequalled Gaelic verses to the Garb of Old Gaul.

Nos. 190 and 192.—The abduction and marriage of the heiress of Edinbelly, in May 1751, by Rob Roy Macgregor, the celebrated freebooter of that name, gave rise to this sweet little air, which should have been placed before that of Rob Roy, being the lady's supposed expostulation with him, whilst he, regardless of her entreaties, struck up with the voice of a ferocious ruffian, the sonorous strathspey which follows, importing, 'Come awa', lady fair,' &c. Notwithstanding several circumstances pled in alleviation of this offence, he paid the forfeit of his life upon the gallows for it.*

No. 191.—The last music page of this work contains a note, which explains the opportunity the editor's grandfather enjoyed of acquiring particularly the airs connected with the rebellion of 1745, the scene of which, by Lord Lovat's accidental residence, having been brought so near his door. This reel to Prince Charles was struck up by Lord Lovat's minstrel, at celebrating intelligence of some of the Prince's successful movements in the south.

No. 193 is an attempt of the editor to celebrate that grand and interesting object, belonging to his native country, called the 'Fall of Foyers,' and to testify his respectful esteem for the kind and hospitable family who have so long inherited it, and the wild and picturesque grounds adjacent.

Nos. 194 and 195 form a medley, so popular on the north side of the Grampians as to rival any now current, being in sterling dancing style.

* The famous Rob Roy Macgregor died in his own house at Balquhider. His youngest son, *Rob Og*, was the person executed for the abduction of the heiress of Edinbelly.—W.M.

No. 196 is an air of which the words and substance can be obtained from most of the recent publications of Gaelic songs of any consequence. There is one set of verses by Macleod's female bard, on the birth of an heir of that family.

No. 197 was acquired from Dr Morison, formerly mentioned as a native of Lews; the words describe a boat or vessel in imminent hazard, and the hands overpowered with fatigue, whilst one of the number strikes up this ditty to cheer them up, and keep time,—alluding to the knowledge and skill of their steersman, and the power of Providence to send them instant relief,—the sure way to obtain which, was by every man performing his duty.

No. 198.—This is an air to which Alexander Fraser of Leadclune, formerly mentioned, who flourished about a century ago, used to repeat fragments of Ossian. There are also words by a Lachlan M'Lean, from the Isle of Mull.

No. 199.—The editor had great delicacy in presenting the dirge of Mull to the public, having never heard it but once sung by a Roman Catholic priest, who died before this work was undertaken; fortunately, however, Colonel Stewart of Garth* procured a set of it, no way different, in the central Highlands of Perthshire, and was good enough to hand it, with many others, all of which the editor previously knew, one only excepted, which is universally thought the finest air in this volume. *Vide* Note 202.

No. 200.—The editor took down the music of this air from the same Roman Catholic clergyman, who sung verses to it composed by the famous Gaelic poet, Alexander Macdonell, but bearing no allusion to the pompous name, which a very imperfect set of it has obtained, in the collection of the Reverend Patrick Macdonald. The editor has, however, adopted the name, which seems to relate to a period more remote than that in which Alexander Macdonell flourished. It seems the original on which John of Badenoynd is built.

No. 201 is in the genuine cheerful style of the boat songs, and a particular favourite with the gentlemen mentioned in the prospectus. Should Government carry to maturity the mere hint on the North Sea fishing, given in Note 66, the present general relish for the boat songs will increase, with the sensation excited, or with the success anticipated.

No. 202.—This is the beautiful air so universally admired, transmitted to the editor by Colonel Stewart of Garth,* of which he was not in previous possession. There was no writing on the manuscript, but the name alone; whether ancient or modern, the mind readily associates the air with the name it bears. This association is very necessary in performing these airs with taste, but the plaintive strain of many of them requires a relief to the spirits, which is the reason of the editor's taking the liberty of occasionally introducing the sprightly airs, or any inferior efforts of his own, inserted only by special request.

No. 203.—This air the editor heard in a very imperfect state from an itinerant country tailor,—rauting, in place of 'Jenny dang the weaver,' 'The triumph of a weaver of his acquaintance over Jenny.' It occurred to the editor that it would make a delightful dance, which he has accordingly modelled with very flattering success into its present shape.

No. 204.—There are fine Gaelic verses to this air, addressed to a lady of the family of Mr Mackay of Big-

* Author of 'Sketches of the character,' &c. of the Highlanders of Scotland. In 1825 he was promoted to the rank of Major-General. He died in 1829.—W.M.

house, supposed to be the composition of Robert Donn, the Sutherland poet; and a gentleman in Edinburgh (a friend of the Editor's) has furnished appropriate Scottish verses to it, which are greatly admired.

No. 205.—This air, with the original Gaelic words, is an impassioned expression of grief by a lady of the name of Chisholm, in Strathglass, for the fate of her husband, who was killed in Culloden, and to whom she had been but recently married. A set of this air is attempted in the collection of the Reverend Patrick Macdonald, but it will scarcely be recognised. It is, however, very generally sung, and the editor is certain it is now chastely communicated.

No. 206.—This is supposed to be the composition of Neil Kennedy, Glengarry's fox-hunter: the editor has not been able to learn whether he addressed the words to his sweetheart or to his gun—an idea very common with Highland sportsmen.

No. 207 is the air of a most sentimental bacchanalian song by John M'Murdo or M'Rae, of Kintail, formerly mentioned as having emigrated to America. It is well known, though the music of it has not till now been communicated; it is extremely difficult to give this air the expression which a sprightly singer imparts to it, when the sentiments echo and invigorate the strain of the air.

No. 208.—This is the air of a tender love song, to which it is difficult to attach incident that could be relied on as authentic. It, however, requires minute attention to the accent and punctuation on first reading over, but will be found simple and delicate when fully acquired.

No. 209.—This is a very ancient air, loaded with variations by M'Gibbon, Oswald, and others, but still retaining the Gaelic name; the editor supposes from inability to find English for it. He consulted several gentlemen, fond of diving into Celtic derivations, who seemed to think the name signifies 'Marion the Knab's Daughter.' There are abundance of Gaelic verses to it, which throw no light on the origin of the name. The air is given in this work as sung by the gentlemen mentioned in the prospectus, and he has lately heard Scots verses of mediocrity to the first measure of it, which may probably in like manner suit the second measure. The Scots verses begin, 'Blythe was the time,' &c.

No. 210.—This is also an ancient air, usually sung as a rant, but the editor's progenitor sung it slow and accented, and he is informed Neil Gow performed it in that style, although he never published it.

No. 211.—The rebellion of 1745 gave rise to this air, when, in the disaffected districts every man capable of bearing arms flew to their rendezvous on the least alarm, and left none at home but their women and children.

Nos. 212 and 213.—These two form a medley of the editor's, in compliment to the Marchioness of Huntly, and commemorative of the mirth diffused among all ranks in the north, by the almost universal celebration of the nuptials of the noble pair.

No. 214 was communicated by Alexander Leslie, Esq., formerly mentioned; on the copy he gave the editor the name was not written, but he knows it to be either the Isle or Fall of Aigas, which lie adjacent, and beautifully situated in the bosom of the river Beaully, in Inverness-shire.

No. 215 is from the gentlemen mentioned in the prospectus. The Gaelic words describe the approach of the ancient war signal, or fire-cross, or *Crantora*, with this song accompanying it, so well described by Mr Scott, in his poem of the Lady of the Lake. The song is first indistinctly heard as wafted upon the gale, or carried off

by the roar of a rapid stream; but as it approaches it becomes louder, and leaves no doubt of its being the signal of war, whereupon all becomes bustle and preparation to arm, besides rousing fresh and alert individuals to proceed instantly with the signal to the next station interested.

No. 216.—The editor never heard, but from his father, this choice air, to which he could sing but one verse, by M'Pherson of Strathmashy. The world is so much and so unconsciously indebted to this gentleman's recitations of Ossian, and urging his friend to the publication of that celebrated work, that every memorial of him is worthy of preservation. The genuine humour of many of his songs, requiring an astonishing rapidity of utterance, by being associated with several strathspeys and reels now in circulation, and known as his composition, would entitle him to this notice, were his merits otherwise less.

No. 217 is, perhaps, the most ancient air in this volume, and was communicated through the gentlemen mentioned in the Prospectus. It is remarkable that the first measure of it is the air sung in the North to the very ancient Scottish ballad of Sir James the Rose.

No. 218.—This air devolved to the editor's father through the same channel. The words to it give a fine description of a peasant surveying the morning sky, and suddenly hearing, not the sounds of the stately pines, waving their branches in the wind, not the noise of the rushing torrents when a thaw commences, not the roar of distant thunder, or of the neighbouring waterfall,—but the alarming clang of the enemy's approach to plunder and destroy.

No. 219 is attributed, the editor knows not with what truth, to the celebrated Miss Flora M'Donald, on bidding adieu to Prince Charles. There is a degree of virtue, highly honourable to the national character for sincerity and integrity, preceptible in the universal disregard of the high rewards offered for delivering up the Prince.

No. 220.—This air is furnished with Gaelic verses, giving a ludicrous account of all the eccentricities of female dress. It makes an admirable medley with No. 223.

No. 221 was a special favourite with the gentlemen mentioned in the Prospectus, and which they were very fond of retailing; for none could better expatiate on 'the ancient sports of the glen' than they, who, as genuine sportsmen, so frequently enjoyed these invigorating exercises.

No. 222.—This relates to an occurrence mentioned in the Culloden papers, of Lord Lovat having employed a handitti from the editor's native district, to seize the Lord President Forbes's person.

No. 223.—This is the air of one of the favourite sprightly songs of Mr Fraser of Culduthel, so oftener named. It would have been sooner noticed, were it not for the difficulty of finding melodies suited to this uncommon key. It makes an admirable medley with No 217.

No. 224 commemorates a curious fact, that, little more than 50 years ago, there was no shepherd in the Highlands of Scotland, while, antecedent to that period, the whole care of the flocks devolved on a shepherdess, generally a girl in her teens, a period when love flutters round the heart, and may account in part for the number of love songs which are to be found of a pastoral turn in all ages,—while the occupations of people more advanced in life afford less scope for them.

No. 225.—The chorus of this air, and its name, are well known to allude to the rising of the year 1715; but the bacchanalian song attached to it is in compliment to Allan Macdonald of Clanranald, slyly instigating him and his followers to rise in what they called 'the rightful cause.'

It is extraordinary to find that this little ancient air embraces the subject of two favourite Scots tunes, which seem to have been built upon it, viz., 'O'er the Muir among the Heather,' and 'Peggy now the King's come,'—while the original, in the Highlands, is in as great request as ever.

No. 226.—As to this air having more claim to antiquity than 'Kind Robin lo'es me,' the editor would be apt to doubt. The sentiments conveyed by the words of John M'Murdo or M'Rae, of Kintail, formerly mentioned as having emigrated, most feelingly point out the proper resources of the mind, in bearing the adversities of life.

No. 227.—There are verses sung to this air, attributed to the same individual, giving a curious account of the various obstacles which stood in the way of his entering into the matrimonial state, and cautioning the girl he had in view from rashly listening to inconsiderate or delusive addresses, which he minutely pictures to her. There is a Scots air, called 'Mount your baggage,' evidently built upon this melody, which will be found quite inferior to this little plaintive air.

No. 228.—This air has various sets of Gaelic verses to it. Those sung by the editor's progenitor, referred to the melancholy reflections of a deluded and forsaken female. There are verses entirely different, and a different set of the air, in Albyn's Anthology.

No. 229.—The verses to this air contain the representation of that sting which a reflecting mind must feel, when either habitually addicted, or casually ensnared into a course of dissipation and expense, prejudicial to the interests of his family. Malcolm of the Glen had an only daughter, courted by many, and forsaken by an equal number. In moralizing over his glass, to which he was, it would appear, addicted, he at length discovers the fault his own, from a supposition that his purse was exhausted. He then reveals for her advantage what he has to spare, and bestows due praise on her beauty, and the propriety of her conduct, giving a hearty rub to those who think themselves more rich and more prudent, who nevertheless will have remaining to bear their expenses to the other world no more than Malcolm of the Glen.

No. 230 is an effort of the editor's to express his thanks for an aid to this work, which he cannot duly appreciate. It makes an excellent medley with No. 182.

Finally, as there is in most national airs an association of incident with the melody, whereby the reflections of the mind upon the incident greatly tend to aid the performer in giving the melody its characteristic expression,—therefore, to impress the mind both of the performer and of the poet with this association, and with the peculiar character of these melodies, so as to produce their genuine effect, and stamp their authenticity, the editor has subjected himself to, perhaps, a charge of egotism almost unavoidable in these notes, and only pardonable from the purity of his motives. Were not this the case, the present volume would not have increased from 80 folio pages, originally contemplated, to nearly 120, being almost one-half more, from the hands of the editor.

If he has, however, satisfied the public expectation, and implemented the professions held out by him, and which stare him in every copy of the work, he entertains a hope that their countenance and patronage will compensate for the necessary expense of getting up a work of such extent, in a style which, he trusts, will merit their approbation.