

JAMES C DICK. The Songs of Robert Burns now first printed with the melodies for which they were written. London, 1903.

The notes in this volume form a most valuable commentary on the history of the tunes.

p. 353. *Corn rigs are bonie.* In Playford's Choyce Ayres, 1681, it is entitled *A Northern Song*, and there are several other occurrences in English collections ca 1700. The first record of the music as a Scottish air is in Craig's Scots Tunes, 1730, entitled *Corn rigs is bonny.*

p. 353. *Whar'll bonie Annie be.* This tune obtained this name from Ramsay's song (Tea-Table Miscellany, 1724). It occurs in Atkinson's MS., 1694, as *Rood house* name, and in Playford's Dancing Master, 1695, as *Red house.*

p. 355. *Loch Enoch Side.* This is in Agnes Hume's MS., 1704, entitled *Lady Strathden's*. As *Loch Eireachd Side*, it is in McGlashan's Reels, 1786. It is also in Auld's Airs, 1788, vol. iii. It is probably the original of the air which is now usually set to the song 'I'm o'er young to marry yet'.

p. 369. *The Muckin o' Groaties Byre.* This is stated to be in Crockett's MS., 1709. It is in Orpheus Caledonius, 1725, to a song beginning
"My daddie's a delver of dykes".

A fragment of a song entitled 'The mucking o' Groaties byre' is in Herd's Scots Songs, 1709.

p. 370. *Lenox love to Blantyre.* "The peculiar title was obtained from an estate acquired by Lord Blantyre. Frances Theresa Stewart, daughter of Walter Stewart, son of the second Lord Blantyre, born about 1647, was the original of the emblem of Britannia on the coinage. She married Charles Stuart, fourth Duke of Richmond and Lenox, and died in 1702, leaving considerable property to her nephew Alexander, fifth Lord Blantyre, requesting that an estate should be purchased in East Lothian, to be named Lenox love to Blantyre." The tune with this title is in Sinclair's MS., 1710. It is also in Bremner's Reels, 1757, 17; Stewarts' Reels, 1761, 9; Campbell's Reels, 1778, 13.

p. 370. *Braes o' Balquhidder*. This is in Walsh's Caledonian Country Dances for 1742, Bremner's Reels, 1758, 37, and elsewhere.

p. 376. *Mus Admiral Gordon's Strathspey*. This was published in Marshall's Collection of Reels, 1781. The rudiments of this fine melody can be seen in the Skene MS. under the title *A lace! I ha'e my a'ron I'm lik to die auld* (Dauney, p. 227).

p. 376. *I ha'e a wife o' my ain*. Burns song was framed on an old model.—

"I ha'e a wife o' my a'rn,
I'll be haddin to naebody;
I ha'e a pat and a pan,
I'll borrow free naebody."

[Dick gives no reference]

The tune is in Walsh's Caledonian Country Dances, in Bremner's Reels, 1759, 45, in Stewart's Reels, 1761, 12, and in Campbell's Reels, 1778, 73.

p. 382. *This is no my ain house, or Abbeyhill's rant*, is said to be in Blaikie's MS., 1692; Orpheus Caledonius, 1733, No 32, with words, and in the Caledonian Pocket Companion, xi, 8.

p. 383. *I'll gae nae mair to your [yon] town*, is in Bremner's Reels, 1757, i. 6, in Campbell's Reels, 1778, 17. Stenhouse quotes an old song beginning:

I'll gang nae mair to yon toun
O' never a' my life agan;
I'll ne'er gae back to yon toun
To seek anither wife again.

p. 388. *Green grow the rashes*. The germ of this air is in Straloch's MS., 1627, entitled *A dance: Green grow the rashes*. It was known later as *I kist her while she blusht*. In Bremner's Reels, 1759, 64, it is named *The Grant's Rant*. Its earliest appearance in print is in Oswald's Curious Collection of Scots Tunes, 1740, p. 42. Dick gives a verse of the earlier rustic song of this name.

p. 389. *Bonny Dundee* is in the Skene MS. as *Adew Dundee*.

p. 389. Burks of Abergeldie [later Abergeldie]. This is in the 1690 edition of Playford's Dancing Master as A Scotch Aye. As Abergeldie it is in Atkinson's MS., and under its proper title in Original Scotch Tunes, 1700, and Sinkle's MS., 1710. It is also in Bremner's Reels, 1758, 35, Stewart's Reels, 1761, 3, and elsewhere. Abergeldie, near Balmoral, is now a royal demesne.

p. 391. Mount my baggage, Bremner's Reels, 1768, 109, is in Walsh's Caledonian Country Dances as Cadie Laddie

p. 392. Cambdelmore, Bremner's Reels, 1761, 92, is in Stewart's Reels, 1763, 55, and elsewhere as Ballendaloch. Also as Gordon Castle in McGlashan's Strathpey Reels, 1780, 26.

p. 394. Eppie McNab. The tune is in Curious Scots Tunes, 1742, 46; the Caledonian Pocket Companion, 1754, vi, 18; Bremner's Reels, 1768, iii. Dick gives some old verses taken from the Herd MS.

p. 395. Tocky fu and Jenny farn is in Craig's Scots Tunes, 1730, 25

p. 396 Come ashore, jolly tar, is in Aird's Ains, 1782, i, No 130, and in Rutherford's Dances, ca 1770, as The Cuckoo's Nest. The 'cuckoo' here is probably James VIII, who was known by this nickname [see a song 'The Cuckoo' in Hogg's Jacobite Reels, 1819, i, iii.]

p. 397. My ain kind dearie, O. This is in the Caledonian Pocket Companion, c. 1750, viii, 20; Bremner's Reels, 1760, 76; and elsewhere. A song for the tune is in the Merry Muses, and two fragments are in the Herd MS. In the interleaved Museum, Burns quotes an older version of his own song.

"g'll rowe thee o'er the lea-ning,
My ain kind dearie, O;
g'll rowe thee o'er the lea-ning,
My ain kind dearie, O.
Altho' the night were ne'er sae wat
And I were ne'er sae weary, O;
g'll rowe thee o'er the lea-ning,
My ain kind dearie, O."

p. 408. 'I'll make ye be fain to follow me' in Bremer's Reels, 1757, 24, is in Sinker's MS. as Gig.

p. 411. 'Ye'll ay be welcome back again' is in Bremer's Reels, 1759, 56, under that title, in Campbell's Reels, 1778, 31, entitled Duncan Davie, and in McGlashan's Strathspey Reels, 1780, 14, as Duncan Davidson, its present title. There is a fragment of the verses in Herd's MS.

p. 412. Dusty Miller is in Bremer's Reels, 1758, 27, and as Binny's Tigg in Blairie's MS., 1692. The song is in Herd's MS. "The mulline, or mouter, was the portion of the grain retained by him [the miller] as the charge for grinding."

p. 415. "The mousie-wart, or moldwarp, as in Shakespeare, or mole, was respected by the Jacobites in consequence of the death of William of Orange, caused by his horse stumbling on a mole-hill."

p. 417. The Drummer in Walsh's Caledonian Country Dances, is also in Stewart's Reels, 1762, 28.

p. 418. "The following is the first stanza and chorus of a song of uncertain age:-

Bonie Jockie, brae Jockie,
Bonie Jockie Latin,
Because she wudna gie'm a kiss,
His heart was at the breaking.

Bonie Jockie, brae Jockie,
Bonie Jockie Latin,
His skin was like the sille sae fine,
And mine was like the satin.

This capital pipe tune, as Jack Latin, is in The Caledonian Pocket Companion, c. 1759, xii, 6; in McGibbon's Scots Tunes, 1768, 110, and McLean's Scots Tunes, c. 1772, 27. It is still a favourite in Northumberland, where it is known as Jacky Leyton.

p. 420. Butter'd Pease in Walsh's Caledonian Country Dances is Stampie in Auld Airs 1782, ii, No. 64, and effectively Lady Betty Wemyss' Reel in Bremer, 1757, 21.

p. 421. "The following Note by Robert Riddell is in the Interleaved Museum, and it is not in Burns's handwriting as pretended by Cromek: 'I have seen an interlude (acted at a wedding) to this tune [Galloway Tam] called The wooing of the maiden. These entertainments are now much worn out in this part of Scotland. Two are still retained in Nithsdale, viz.: Silly pure auld Glenal, and this one, The wooing of the maiden' : (Reliques, 1808, 295). The tune is in Atkinson's MS."

p. 429. The cardin o't is in Sinclair's MS as Queenbury's Scots measure.

p. 432. O'er the water to Charlie is in Oswald's Companion, 1752, iv, 7, and Bremner's Reels, 1757, 16. It first occurs in Johnson's County Dances, 1748, as Pot-stick.

p. 442. Ranting roving Willie is in Atkinson's MS, and as Bonny roving Willie in Blanckie's MS., 1692.

p. 442. Ruffian's Rant in Bremner's Reels, 1759, 43, is in MacFarlane's MS entitled Cog na scalan. "It was originally a slow strathspey air."

p. 443. Good night, & God be with you is in the Skene MS, Playgoers Scotch Tunes, and elsewhere.

p. 451. O'er the hills and far away is in Atkinson's MS; & in Sinclair's MS as My plaid away.

p. 457. The blithesome wedding, or Ty, let us a' to the bridal is in Watson's Choice Collection of Comic and Serious Poems, Edinburgh, 1706. The song and tune are in Orpheus Caledonicus, 1725, No. 36. The music is in Craig's Scots Tunes, 1730 entitled An the Kirk wad let me be. The oldest verses to this tune are in Herd's Scots Songs, 1769, 114. The tune is in Walsh as Silly old man.

p. 465. Up and war em'a, Willy is in The Caledonian Pocket Companion, 1751, iii, 1, Bremner's Reels, 1759, 60. The original song is in The Chamer, 1752, i, 61. of seven verses. It belongs to the Rebellion of 1715, & is one of the Sheriffmuir satires on which both sides are treated in an impartial manner.

p. 466. The White Cockade is in Campbell's Reels, 1778, 7; and in Auld's Ains, 1782, i, No 1, entitled The ranting highlandman. The original of Burns' song is in Herd's Scottish Songs, 1776, ii, 179.

p. 480. Allister is in Welsh's Caledonian Country Dances, c 1741, and Bremner's Reels, 1761, 96. It was later known as Sir John Malcolm from a song in The Chamer, 1764, ii, 271.

p. 484 Killiecrankie is in Atkinson's MS., Playford's Scotch Tunes, etc.

p. 489. Campbells are coming is in Bremner's Reels, 1761, 83, and in Welsh as Hob or Nob.

The book also contains a very good bibliography of song collections.

JAMES C. DICK. The Songs of Robert Burns, London & Edinburgh, 1903.

The following notes mainly concern the music.

- 1) "Loch Frock Side" is in McGlashan's Reels, 1786, but as "Lady Strathden's" is in the Hume MS. [p. 355]
- 2) "Culloden" is in Johnson's Two Hundred New Country Dances, 1748. [p. 359]
- 3) "Frances Theresa Stuart, daughter of Walter Stewart, son of the second Lord Blantyre, born about 1647, was the original of the emblem of Britannia on the coinage. She married Charles Stuart, fourth Duke of Richmond & Lenox, & died in 1702, leaving considerable property to her nephew Alexander, fifth Lord Blantyre, requesting that an estate should be purchased in East Lothian, to be named Lenox Loue to Blantyre. The tune with this title is in Smikle's MS. 1710. [p. 370]"
- 4) "Braes o' Balquhidder" is said to be in Walsh's Caledonian Country Dances, 1742. It is in Bremner's Reels, 1758 [p. 37] & elsewhere. [p. 370] (Book IV, ca 1744)
- 5) "Berks of Abergeldie" is in the 1690 2d of Playford as "A Scotch Ayre". As "Abergeldie" it is in the Atkinson MS. 1694, & as "Berks of Ebergeldie" in Smikle's MS. 1710. Also in Playford's Original Scotch Tunes, 1700 [p. 389].
- 6) Bonny Dundee is the Adew Dundee of the Sleene MS. c 1680. [p. 389]
- 7) "Caw thou me the rashes green" is in a MS. in the B.M. It is different from Green grow the rashes, the germ of which is in the Stealoch MS. [p. 388]
- 8) "Weaver's March", or "Twenty-first of August" in Aird's Airs, 1782, i, 174 resembles "The New Swedish Dance" in the Musical Pocket Book, c 1715, and "Tricky Jenny" or "the Tenth of June" in Playford, 1728. [p. 395]
- 9) "Come ashore, Jolly tar" is in Aird's Airs, 1782, i, No 190., & as "The Cuckoo's Nest" in Ruthsford's Dances, c 1770. [p. 396]
- 10) "I'll make ye be fair to follow me" in Bremner's Reels, 1757, #24, as "Gig" in the Caledonian Pocket Companion, 1752, iv, 17, & without title in Smikle's MS. [p. 408]

- 11) "Dusty Miller" is in Blaikie's MS, 1692, as "Buny's Jigg", as "Dusty Miller" in Bremer's Reels, 1758, 27., & Walsh's Compleat Dancing Master, c. 1718 [p. 412]
- 12) "Galloway Tam" is in The Atkinson MS., 1694 & Oswald's Companion, 1754, vi, 25. [p. 421]
- 13) "Whistle o'er the lawe o't" is said to be in the Blaikie MS [p. 422]
- 14) "My wife's a wanton wee thing" is in Original Scotch Tunes as "Bride next" [p. 428]
- 15) "The cardin o't" is in Sinclair's MS. 1710 entitled "Queensbury's Scots measure" [p. 429]
- 16) "Bab at the Bowster" is in the Skene MS. c. 1630, entitled "Who learned you to dance and a towidle" [p. 430]
- 17) "O'er the hills & far away" is in Atkinson's MS; & in the Sinclair MS. is entitled "My plaid away" [p. 452]. [It is in the play, The Recruiting Officer, 1706, and Pills, 1709; Kidson]
- 18) "Ty let m'a' to the bridal" in Orpheus Caledonius, 1725, No. 36 is "The silly old man". As "An the kirk wad let me be" it is in Craig's Scots Tunes, 1730, 41. [p. 457]
- 19) "White Cockade" is apparently derived from Burns' song "My love was born in Aberdeen" Scott Musical Museum, ~~edited~~ 1790, No. 272, where it is entitled "The white cockade". The original is on a broadside (?) copied into Herd's Scots Songs, 1776, ii, 179, & apparently does not mention the white cockade. The tune is in Campbell's Reels, 1778, 7, & in Auld Ains, 1782, i, No. 1 as "The Ranting Highlandman". [p. 466]
- 20) "Johnnie Cope" is in Oswald's Companion, 1759, ix, 11, & McLean's Scots Tunes, c. 1772, 23 & elsewhere. [p. 468]
- 21) "Dainty Dannie" is in Playford, 1701 & earlier, & in Sinclair's MS without title. [p. 474]

VIII. JACOBITE

461

The ballad certainly belongs to the seventeenth century. A black letter copy is in the Pepys collection, which is reproduced in Child's *Ballads*, 1861, viii. 128, where the editor says that he thinks it a parody of some early heroic tale. This is the first time Burns's ballad has been printed with its tune, which, it is needless to say, is English.

—♦—

VIII. JACOBITE.

No. 277. When first my brave Johnnie lad. *Scots Musical Museum*, 1792, No. 309, entitled *Cock up your beaver*. The MS., not in Burns's hand, is in the British Museum. A fragment of the old song is in Herd's *Scots Songs*, 1769, 314. Burns made a few alterations in the first stanza, the second being entirely his.

The tune was popular in England as a *Scotch dance* in the seventeenth century. It is printed in the seventh edition of Playford's *Dancing Master*, 1686, also edition 1695, entitled *Johnny cock thy beaver*. It is also in Atkinson's MS., 1694; in Durfey's *Pills*, 1710, i. 332, set to a semi-political song beginning 'To horse brave boys of Newmarket, to horse'; in *Sinkler's MS.*, Glasgow, 1710; in Oswald's *Companion*, c. 1755, vii. 2; and in McGibbon's *Scots Tunes*, 1755, 20.

No. 278. Our thrissles flourish'd fresh and fair. *Scots Musical Museum*, 1790, No. 263, entitled *Awa, whigs, awa*. The MS. is not among the Burns papers in the British Museum. In Law's *MS. List*, 'Mr. Burns's old words.' In the fourth stanza Burns is indignant against the enemies of the Jacobites, for with all his democratic feeling he could not escape from his Jacobite proclivities. The Union in his day was not accepted as favourable to his country—the pride of the nation rebelled against occupying an inferior position. The feeling was expressed on the slightest provocation whether over the taxation of beer barrels, or a suggestion to abolish Bank notes. Sir Walter Scott astonished the Parliament of St. Stephen's by his furious attack on the proposal to amend the paper currency established for more than 150 years when the country was independent. In spite of Burns's feeble apologies for writing up the Jacobite cause, he embodied his sentiments in all the Jacobite songs, although this one like some of the others was not acknowledged.

The original of Burns's song is eight lines in the Herd MS. as follows:—

'And when they cam by Gorgie Mills
They lickèd a' the mouter,
The bannocks lay about there
Like bandoliers and powder;
Awa, whigs, awa!
Awa, whigs, awa!
Ye're but a pack o' lazy louns,
Y'll do nae guid awa!'

Awa, whigs, awa, is still a very popular melody which was originally published in Oswald's *Companion*, 1754, vi. 19 without a second part and without the sharp minor seventh near the close of the fourth line. The tune is also in Aird's *Airs*, 1788, iii. No. 411. Another and different air is in *Songs Prior to Burns*, page 72 which R. Chambers said was sung to the song in the house of a Perthshire Jacobite family.

No. 279. Now Nature hangs her mantlo green. *Edinburgh Edition*, 1793, ii. 177; entitled 'Lament of Mary Queen of Scots on the approach of Spring'; *Scots Musical Museum*, 1797, No. 404, signed 'B.' The first copy was enclosed to Dr. John Moore in a letter dated February, 27, 1791, while

'I pray you keep this Nosegay wel, and set by it some store:
 And thus farewell, the Gods thee guide, both now and evermore.
 Not as the common sort do vse, to set it in your brest:
 That when the smel is gone away, on ground he takes his rest.'

The tune is an adaptation of *Roslin Castle* (see Song No. 313). Whether *The Posie* or *Roslin Castle* be the original cannot now be ascertained: the former is the simpler of the two.

No. 128. Let loove sparkle in her e'e. *Scots Musical Museum*, 1792, No. 381, entitled *Jocky fou and Jenny fain*. The MS. is in the British Museum. Burns added four lines to complete a stanza to *Jocky fou and Jenny fain*, taken from Ramsay's *Tea-Table Miscellany*, 1725, and also made verbal alterations in the rest. He wrote on the MS. for the *Museum*: 'These are the old words, and most excellent words they are. Set the music to them' (R. B.). The first four lines, not written by Burns, are within brackets. The tune is in Craig's *Scots Tunes*, 1730, 25.

No. 129. How cruel are the parents. Thomson's *Scottish Airs*, 1799, 51. 'Written for this work by Robert Burns.' Thomson wanted English verses for *John Anderson my jo*, and he got them on May 9, 1795, such as they are. At the head of the MS. is written, 'Song altered from an old English one,' which is said to be in *The Hive*, 1733, but it is not in the earlier edition, 1725-7. The verses are in *Muse's Delight*, 1754, 293, and Burns has adhered to the sentiment of them. In Bickham's *Musical Entertainer*, 1737, ii. 68, the daughters take the business into their own hands, as follows:—

'When parents obstinate and cruel prove,
 And force us to a man we cannot love;
 'Tis fit we disappoint the sordid elves
 And wisely get us husbands for ourselves.'

This they sing to the music of Henry Carey. For the air of Burns's verses, see No. 212.

No. 130. The smiling Spring comes in rejoicing. *Scots Musical Museum*, 1792, No. 387, signed 'B,' entitled *Bonie Bell*. A MS. of this joyous song, by an amanuensis, is in the British Museum among the Burns papers. Burns does not refer to it in any way, and the only confirmatory evidence, which is quite good, is the initial at the end of the song in Johnson's *Museum*. Stenhouse says: 'This is another production of Burns, who also communicated the tune to which the words are set in the *Museum*.' (Illustrations, p. 355.) I have not found any earlier copy of the tune.

No. 131. Where Cart rines rowin to the sea. *Scots Musical Museum*, 1792, No. 389, signed 'R,' entitled *The gallant weaver*. 'Mr. B.'s old words' (Law's *MS. List*). Thomson's *Scottish Airs*, 1798, 39. The MS. is in the British Museum. The Cart, a stream of moderate pretensions, is known chiefly as furnishing a river to the ancient burgh of Paisley in Renfrewshire. The city of weavers is reported to have given birth to more poets than any town in Scotland. 'The chorus of this song is old, the rest of it is mine. Here, once for all, let me apologize for many silly compositions of mine in this work [*Scots Musical Museum*]. Many beautiful airs wanted words; in the hurry of other avocations, if I could string a parcel of rhymes together anything near tolerable, I was fain to let them pass. He must be an excellent poet indeed, whose every performance is excellent' (*Interleaved Museum*).

The tune is in Aird's *Airs*, 1782, i. No. 174, entitled *Weaver's March, or Twenty-first of August*. It has not the character of a Scottish melody. *The New Swedish Dance*, in the *Musical Pocket-Book*, c. 1715, resembles the tune. Thomson printed Burns's song in his musical collection, and without authority changed the 'weaver' into a 'sailor,' and set it to *The auld wife ayont the fire*. Mr. John Glen has found the tune in the *Dancing Master*, 1728, entitled *Frisky Jenny, or the Tenth of June*.

J.C. DICK, Notes on Scottish Song by Robert Burns,
DAVIDSON COOK, Annotations of Scottish Song by Burns (in the Interleaved Museum),
 (in reprint of Dick's Songs of Robert Burns). 6

battle of Dunblane (Sheriffmoor), after the action was over, a Scots officer in Argyle's army observed to His Grace that he was afraid the rebels would give out to the world that they had gotten the victory. "Weel, weel," returned His Grace, alluding to the foregoing ballad; "if they think it be na weel bobbit, we'll bob it again."

O'er the Muir amang the Heather.—

O, vow ! an' I had her,
 O'er the muir, amang the heather,
 A' her friends should na get her
 Till I made her lo'e me better.

The Moudiewort.

The following note is in the interleaved Museum in Burns's hand.

(p. 3): *Kirk wad let me be.*—Tradition in the Western parts of Scotland tells this old song, of which there are still three stanzas extant, once saved a Covenanting Clergyman out of a scrape. It was a little prior to the Revolution, a period when being a Scots Covenanter was being a Felon, one of their clergy who was at that very time hunted by the merciless soldiery, fell in, by accident, with a party of the military. The soldiers were not exactly acquainted with the person of the Rev. gentleman of whom they were in search; but from some suspicious circumstances they fancied that they had got one of that cloth and opprobrious persuasion among them in the person of this stranger. "Mass John," to extricate himself, assumed such a freedom of manners (very unlike the gloomy strictness of his sect), and among other convivial exhibitions, sung (and, some traditions say, composed on the spur of the occasion) "*Kirk wad let me be,*" with such effect, that the soldiers swore he was a d---d honest fellow, and that it was impossible he could belong to these hellish conventicles, and so gave him his liberty.

The first stanza of this song, a little altered, is a favourite kind of dramatic interlude at country weddings in the south-west parts of the kingdom. A young fellow is dressed up like an old beggar; a periuke, commonly of carded tow, to represent hoary locks; an old bonnet; a ragged plaid, or surtout, bound with a straw-rope for a girdle; a pair of old shoes, with straw-ropes twisted round his ankles, as is done by shepherds in snowy weather (p. 4); his face disguised as like wretched old age as they can. In this plight he

is brought into the wedding house, frequently to the astonishment of strangers who are not in the secret, and begins to sing :—

O, I am a silly auld man,
My name it is auld Glenae.* &c.

He is asked to drink, and by and by to dance, which, after some uncouth excuses, he is prevailed on to do, the fiddler playing the tune, which here is commonly called "Auld Glenae"; in short, he is all the time so plied with liquor that he is understood to be intoxicated, and with all the ridiculous gesticulations of an old drunken beggar, he dances and stagg(ers) until he falls on the floor, yet still in all his ri(ot), nay in his rolling and tumbling on the floor, with some or other drunken motion of his body, he beats time to the music, till at last he is supposed to be carried out dead-drunk.

(p. 5): *Wat ye what my Minnie did?*

Wat ye what my minnie did,
My minnie did, my minnie did,
An' wat ye what my minnie did,
My minnie did to me, jo?

She put me in a dark room,
A dark room, a dark room,
She put me in a dark room,
A styme I could na see, jo.

And there came in a lang man,
A meikle man, a strang man,
And there came in a lang man,
He might hae worried me! jo. &c.

If ever I marry, I'll marry a wright.—(See this tune in Oswald).

If ever I marry, I'll marry a wright,
He'll set up my bed, and he'll set it up right. &c.

* Glenae, on the small river Ae, in Annandale; the seat and designation of an ancient branch, and the present representative of the gallant, but unfortunate, Dalziels of Carnwath.

VOLUME IV

[No. 325. *Galloway Tam.*

O, Galloway Tam came here to woo, &c.]

'I have seen an interlude (acted at a wedding) to this tune, called *The wooing of the maiden*. These entertainments are now much worn out in this part of Scotland. Two are still retained in Nithsdale, viz.:—¹ *Jilly pure auld Glenae*, and this one *The Wooing of the Maiden*. R. R.'

[No. 332. *Bonie laddie, Highland laddie.*

I hae been at Crookieden, &c.]

'This Jacobite song was written as a satyre on William Augustus Duke of Cumberland.' [The rest of the interleaf has been cut off and is missing. Ed.]

[No. 347. *Rory Dall's Port.*

Ae fond kiss, and then we sever, &c.]

'Rory Dall was a famous harper and composer in the Highlands. Many of his compositions are handed down and among the rest this Tune, of which I have seen a set for the harp with all the variations and runnings so well adapted for that ancient instrument. R. R.'

[No. 364. *Nithsdall's welcome hame.*

The noble Maxwell's and their powers, &c.]

'The house of Terreagles had long been deserted by the family of Nithsdale when in 1787 Mr Constable determined to rebuild that ancient house and family seat. In 1788 I composed this tune, and imparting to my friend Mr Burns the name I meant to give it, he composed for the Tune the words here inserted. R. R.'

¹ Qy. 'Silly.'

Miscellaneous Notes on Music.

1. During a conversation with Dr Willsher in September, 1954, he said
 - (a) Scots Measures are not obviously derived from anything older.
 - (b) No "snap" in early MS (i.e. pre 1680).
 - (c) MacLean was Master of Revels to James II when (as Duke of York) he was at Itoly road (1682-3).

2. After trying out various pieces of music with Frank Rhodes, conclusions were
 - (a) Lennox love to Blantyre in the Sinclair MS. is very strongly of strathspey type.
 - (b) Boites of Aberfeldie in the same is a reel.
 - (c) Patrick Cumming's Willie Winkie's Testament is a reel, not a strathspey, and is not the same as Breunner's Willie Winkie.
 - (d) Tockey's fow and Jenny fair [Museum Illustrations] = Tullochgorum as in Breunner.
 - (e) The tune for the Kissing Reel in MacLagan's Games of Argyllshire resembles The White Cockade, the first few bars being similar, & the 2nd few bars identical.
 - (f) Jenkins' Shantrose is probably a strathspey.
 - (g) Deil Stick the Minister has a vague resemblance to I'll gang nae man to your town and That's no my awn house [Museum Illustrations].

3. And the Kirk woud let me be in in Ramsay's Musick for the Scots Songs in the Tea Table Miscellany, 1724-5, Part 2, pp 42-3.

SKENE MS. Contents[†]

- Male Simme [In Oude en nieuwe Hollantse... as "Malle Sijmen"]
 Doun in yon banke
 long ar onie old man [= "My Jo Janet"]
 My dearest sueate is fardest fra me.
 Ketta Bairdie [Dance tune.] { Possibly a reel, but horrid }.
 I cannot live and want thee
 I melt her in the medow
 Prettie weil began man [Pastoral]
 The Lass o' Glasgowe
 Shoe looks as shoe wold lett me [A pipe tune?]
 Alace yat I came owr the moor & left my love behind me
 Bonnie Jean makes meikle of me
 My love she winns not her away
 Jennet drinks no water [= "Jenny drinks nae water."]
 Seerdustis [Gwen Twice: Has merged into "Stir her up & hand her gaun".]
 Blew Breikes [Gwen Twice. A dance tune.]
 To dance about the Bailzie's Dublo [= "Wae's my heart that we should sunder".]
 Alace this night yat we suld sinder [\neq preceding.]
 Pitt on your shirt on Monday [Gwen twice. A pipe march?]
 I dow not quinne cold
 My mistes blush is bonie.
 Marie me Marie me quothe the bonnie lass [Groundwork of "King shall enjoy his own agan."]
 What high offences has my fair love taken
 Blew ribbenn at the bound rod [= "Blue ribbon, Scott Meas." in Gow's Complete Rep., II, 4.]
 I serve a worthie ladie [prototype of "Dumbarton Drums."]
 Shoe mouspit it coming o'er the lie
 Adew Dundie [= "Bonnie Dundee"]
 Thrie Sheips Skinnis [= modern version]
 Alace, I lie my alon I'm likt to die awld [= "Of a' the ichts the wind can blow".]
 Who learned you to dance and a towidle [= "cusion dance"?]
 Remember me at eveninge [= Dainty Davie]
 I dare not vowe I love thee [For harp?]
 I will not goe to my bed till I suld die [Pastoral]
 The Flower of the Forrest.

[†] From W. Dauney, Ancient Scottish Melodies..., Edinburgh, 1838. Comments in square brackets are Dauney's, crossed are mine.

Shackle of Hay { Nice jig - but 2nd part only 6 bars }

Sa mirrie as we have bein [Not decipherable with certainty. Probably different from modern tune.]

Kilt thy coat Magge kilt thy coatti [The dance of the witches.] { Very attractive waltz! }

Peggie is ouer ye see with the soldier

I love my love for love again [Gwen twice; prototype of "Jenny Nettles".]

Blew cappe

Port Ballangowne [for harp?]

John Anderson my Jo [= modern version]

Good night & God be with you [= Good night & joy be with you]

Jean is best of onie * [Unintelligible]

I left my love behind me *

Lett never crueltie dishonow beustie +

John Denison's pint of wine [Similar in characteristics to a French Waltz]

Lady, wilt thou love me * [An unintelligible fragment]

My lady Rothemayris lilt [Gwen twice. Common time]

Lady Cassilis lilt [= "Johnny Taa". Common time]

Aderneis lilt [3/4 time.]

My Ladie Laudian's lilt [Gwen twice. 3/4 time.]

Leslie's lilt [3/4 time]

Gilcreich's lilt [3/4 time]

The tunes listed above include all those which have real Scottish characteristics [i.e. in the opinion of Dauney & G.F. Graham]. The following are in Forbes Cantus and are of the type common to both England & Scotland at that period.

Joy to the persone

What if a day

Floodis of teares

The willow tree

Come love lett us walk into the Springe

Shipheard saw thou not

Lik as the dum Solsequium * [Verses by Montgomerie.]

Come sweat love lett sorrow cease.*

* Not reproduced by Dauney.

+ Not in the list of contents of the MS. given by Dauney, but is among the tunes reproduced. May be the same as the preceding tune.

The two following are in Woods' Cantus, the first with words "Farewell dear heart":—
 O silly soul alack
 Then wilt thou go & leave me here.

The following are probably English:—

The Spanish Ladie [Tune of the English ballad?]

Nightingale

Hunter's Comer

Chrichton's gud nicht

The keeling glasse [In style of the masque tunes.]
 love is a labour in waine*

Omnia vincit amor [≠ tune of same name in Oswald's Companion.]

Ostend [Celebrating seige of ca 1604?]

Praeludium.

The remaining tunes, with the exception of 3 unnamed tunes [only one of which is reproduced] are all dances of court type:—

Hutchesoun's Galgiard*

Sincopas

Froggis Galgiard*

Canarieis

Horreis Galgiard*

Brangill of Poictu

Trumpeter's Currant [Grene twice]

The Fourth Meane of the Buffins

Aberdein's Currant*

Scullwone [Grene twice]

My Lord Hayis Currant*

Pantahone

Currant Royal (Sir John Hopes Currant)

Vege setta

My Lord Dingwall's Currant.*

* 3 Sarabands.

Queins Currant*

A French Volt*

Sir John Moreson's Currant*

A Frenche [Dance]

Lady Elizabeth's Maske

Comedians' Maske

Somerset's Maske

Prince Henreis' Maske

Alman Nicholas*

Alman Delorne

Ane Alman Moreiss.

* Not reproduced by Damay.

ROWALLAN MS. Contents :-

Mary Beatoons Row

Corn yards

Battel of Harlaw [A piobroch?] It is reproduced in Darney]

Magge Ramsay

Cummer tried

Ouir the dek Davy [This bears a striking resemblance to Tullochgorum.]

Katherine Bairdie [Also in Steane MS.]

Ane Scottish Dance

Several volts, currants, Gavots, Spynelets [pieces for the Spinet] & a few unnamed airs.

GUTHRIE MS. Contents:-

- Green grows the rashes
 O'er late among the broom
 Bonny Jean
 The Gee wife
 Corn Bunting [=Tullochgorum]
 Get ye gone from me
 Skip Jon Wakes wantonhe
 The malt grinds well
 Ostend
 God be with my bonnie love
 Fair would I be married
 long a growing
 Hold her going [= Steer her up & hand her going]
 Ketron Ogie
 Bonnie Maidlen Wedderburn
 My Ladie Binnies Lilt or Urania
 Bessie Bell
 Ranting Ladie
 I brewe sailing here
 Clout the caldron
 I love my love in secret
 The Shoemaker
 John Robinson's Part
 If the Kirk would let me be
 The Blench of Midbie
 The Bonnie Broom
 The Windie winter
 The High Court of Justice
 Sweet Willie
 If thou werst my own thing
 My love hath left me sick, sick, sick,
 Stollen away when I was sleeping
 Kety thinks not long to play with Peter at Ervin.
- The gown made
 Yonder grows the tangie
 Jockie drunken bable
 Bonny Christian
 Kevin's Rant
 Joy to the personne of my love
 Good-night, & God be with you.

BLAICKIE MS., 1692.

- ✓ A health to Betty [= "My mother's ae glowerin o'er me"]
Down Tweedside [= "Tweedside"]
Honest Luckie
- ✓ King James March to Ireland [= "Lochaber No More"]
- ✓ Meggy, I must love [= "Peggy, I must love thee"]
- ✓ Where Helen lies
- ✓ Tow to spin [= "Nancy's to the greenwood gane"]
- ✓ Sweet willie
Robbin' + Jonnet [= "My Jo Janet"]
- ✓ Highland Laddie
Franklin is fled far away
- ✓ Far lake of gold she left me
Abbeyhill's Rant [= This is no my ain house]
- ✓ Bonnie roaring willie
O'er the muir to Maggy
- ✓ My deare if thou die
When the King enjoys his own again
- ✓ The last time I came over the moor
- ✓ The new way of owing [= Carte now the king's come]
- ✓ The Bed to me
The laddie gone
- ✓ Biny's Tig [= Dusty Miller]
- ✓ Shengave - Candie
Philpotter's lament
Philpotter's Rant
- ✓ New Comonigs
- ✓ Montrose's lynes
Maclean's Scot Measure
- ✓ Lord Aboyne's Aij
- ✓ Lady Biny's hilt
- ✓ John come lass me now.
Jockie went to the wood
- ✓ Joy to the person

Allan Water

Ballow

✓ Bonnie Nannie

✓ Bonnie Lassie

✓ Jock, the laird's brother [There's auld Rob Morris]

✓ Hold away from me Donald

Hey haw, Robin, quoth she

Bonny Christon

✓ Drumlanrig's Ayr

Duke of Lennox Part

Gerard's Mistress

I pray your love turn to me

✓ In January last

✓ Jockie wed a swinig go

My lady Monteith's lament [= Whistle o'er the lave o't]

Jockie drunken bable

✓ Mackbeth

My lady Errrol's lament

✓ The bonny brow

The Nightingale

The Canaries

The Seamen's Dance etc.

This list of contents is taken from Dauney. There were originally two Blaikie MSS., one of which is now lost. The contents above do not belong to the Blaikie MS. now in the Wrighton library in Dundee. That contains only those ticked above, together with the following.

Now we are met

Montrose March

Another way of sweet Willie

The Old man's wish

Hopton's Jigg

Gather your rosebuds.

Put up thy dagger, Jamie.

Lavinion Share

Kind Robin,

There is no indication of tempo in this MS.

AGNES HUME MS. COLLECTION OF MUSIC, 1704, Adv MS. 5.2.17.

This MS contains the dance "John Anderson my Jo", time & instructions being as follows.

JOHN ANDERSON My Jo

AGNES HUME MS.

The first man and 2nd ly turn right hands round and into their place and the second man and first ly the same. Then d: back all four and turn S. Then all hands round till the 2 couple come in the frist place.

The tune is to be played over through once over every time so the first couple has time to take their drinks to be danced with as many pairs you please.

Some of the other tunes in the MS. are Markham's Scots Mearse

Athols Lilt (6/8)

The King's Delight

Glenbrissels Jigg (3/2)

Mary Scott.

when ye king enjoys his own
 Coaliers daughter
 Allan walter
 Ane Irish tune
 Gray morning
 my Falances fasment [?]
 Deal ye rump among you
 The horsemans port
 My plaid away
 Deells dozen
 Lovis a sweet passion
 King James March
 Within a furlong of Edenborough
 Drunken widows of Carlyle
 Emperours March
 Gallways Lament
 my ilking peall
 Sweet pudding
 Jingiling Gordy
 [The bonny bracket lassie] +
 Goodnight
 I am ye king & prnce of duncards
 magie I most love thee
 when she cam ben
 Owing at her
 Jockie went to the wood
 Oer the muir to Maggie
 Green [sleeves] + pudding pys
 Jolybris
 Dunnigalls Rant
 Lennox love to Blanter
 Berwick Johny
 The prnce of warwicks welcome to ye north

hasses of Edenborogh
 A horwpyp
 [I'll make you fair to follow me ?]
 O Minie
 [Tarl Toddle ?]
 Saw ye my Peggy ?
 Minuets.

 KINCAID MS. 1717 [Other end of book]
 Imperous March
 Queensbury's Scots measure [The cardin o't]
 Stirr her up & had her going
 Northland laddie [Sodger laddie]
 Oer the muir to Magie
 Let the soldiers rejoice
 I would have my goun made [O let
 me in this ae night]
 [Danity Davie]
 Hollenthons Scots Measure
 Halloweven
 A Jigg
 Highland King's Rant
 Malsly's Scots Measure
 The Ramble
 Highland Laddie
 Banox of beave meal cakes of crowdie
 Cock up thy beaver
 Brites of Ebegeldie
 She roase & let me in
 McKinges Scots measure
 Captain Ramsay's Scots measure
 John come kiss me now
 New Killicrankie [Haughie o Cromdale]
 minuets, Grounds, etc.

^T Items in square brackets are in pencil on the MS., possibly by Kidson.

Adv. MS. S. 12. 14. . 1639

Among the tunes are

Ane Pabeine ,

James Laidier's Pabeine,

The Gallairlo ,

Sir William Keith's Pabeine.

Adv. MS. S. 2. 21. Written by George Skene, & dated 1717.

One tune on p. 11 is marked as having been learnt in 1715. All the tunes are in different keys, so that only those marked for the bagpipe are for that instrument.^t

| | |
|-------------|----------------------------|
| p. 1 right. | A New Reill (C) |
| p. 2 " | A Reill (C) |
| p. 6 left | Mr David Skene's Reill (C) |
| right | Mr Campbell's Reill (C) |
| p. 8 left | A New Reill (C) |
| right | A Reill Jannie (12/8) |
| p. 24 left | Reel (C). |

Nothing of strathspey type.

Adv. MS. S. 2. 23. Elizabeth Young's Book, 1739.

Pinkie House (pp. 4-5) has some of the characteristics of a strathspey.

^t It is catalogued as a collection of pipe music.

The contents are rarely named. A few have been added in pencil, probably by Kidson [these are in square brackets].

[Steer her up a hand her goin]

[Willie Winkie's testament]

[Mary Scott]

Allan Water

Black eyed Susan

Bessie Bell

The Maltman or Roger the Cavaliers

Queensbury's Scots measure

O'er the muir to Maggie

Woo's my heart that love should sunder

[John come kiss me now]

[Tweedide]

[Dumbarton Drums]

[Bites of Aberfeldy]

Wally's Humor

[Collier had a daughter]

[Woe's my heart]

Vol I. is missing. The title-page of Vol II is :

"A Collection OF Scotch Airs with the latest Variations. Written for the use of Walter McFarlan OF THAT ILK.* By David Young W. M. in Edn". 1740."

The whole of Vol II is in David Young's hand. Many of the tunes are given as e.g. "Cailleach Duir. D. Y.". Others are attributed to MacLean, and many others to "Dish". In at least one instance [My dearie an thou die, p. 126], this is written "Dishlair".

Vol III has the same title-page up to *, but the rest of the words on the page is torn off. The title-page & index are not in David Young's hand, but the music & titles are. Here again some of the tunes are marked D. Y. Judged by the evidence of the tunes it contains, the MS. was probably written before 1743.

The MS. uses



as a finish to many of the tunes.

Some of the most interesting contents are as follows. V stands for "very ornamented".
The MS. opens on pp 2n, 2n+1.

- | | | |
|----------|----|--|
| Vol. II. | 1 | Dainty Danie (V) |
| | 2 | Rattling Roaring Willie. Dish (V) |
| | 3 | Cailleach Duir. D. Y. (V) |
| | 14 | Please Stroe (X) |
| | 34 | Polwarth on the Green. Craig (V) |
| | 42 | An thou wert my own thing (V) |
| | 45 | Kick the world before you ($\frac{9}{8}$: 2 + 4) |
| | 49 | The Flaughtier Spade. (X) |
| | 54 | Sleepy Maggie. D. Y. (V) |
| | 57 | A wife of my own (V) |
| | 58 | Katherine Ogie. Dish (V) |
| | 64 | Willy was a wanton wag. Dish (V) |
| | 69 | Three Sheepskins |
| | 70 | Fairly shot of her (V). |

- 74 Shuffle & cut (V)
- 76 The Haltman comes on Monday (D. Y. (V))
- 90 Maggie Lander Dib (V)
- 99 Hatton Reel (f. 4 + 4)
- 120 Bean Maxwell (a minuet)
- 126 My dearie am thou die. Disblair (V)
- 134 Wap at the widow (V)
- 136 Handell's Hornpipe (C)
- 141 Eccles's Reel
- 141 Were a' forsakes for want o' silver (9/8 : 4 + 4)
- 142 Open the door to three (9/8)
- 143 Dribbles of Brandy (9/8 : 4 + 4)
- 143 Kiss'd Yestreen (6/8 : 8 + 8)
- 144 Willie Laing (f : 4 + 4 + 4 + 4)
- 146 Allan Water. D. Y. (V)
- 148 Blew Bonnets (C)
- 149 Tannet Drinks nae water (C)
- 150 My Nanny - O. Dib. (C, V)
- 158 The Ragged Sailor (V)
- 158 Gray Steel D. Y. (V)
- 162 Caber Fei. D. Y. (V)
- 170-5. Reel of Tullich. D. Y. (V)
- 176 Donald Coopers D. Y. (V)
- 178 Lassies Drink at Brandy. D. Y. (V)
- 182 What meikle sorrow ails you (f. 4 + 4)
- 183 Gavintallic's Rant (f : 8 + 8)
- 183 Braes of Marr (f : 4 + 4)
- 184 Willy umnia hae her. D. Y. (V)
- 186 Camstroddan's Rant (9/8 : 4 + 4 + 4 + 4)
- 187 A Ranting Highlandman (f : 4 + 8)
- 187 Up and war then a' Willie (f : 4 + 4)
- 186 Laodh mo chroidh Alastair (f - Alaster?)
- 188 Lord Drummond's Reel (f : 4 + 4 + 4 + 4)
- 190 Unfortunate Jock (6/8 : 8 + 8)
- 191 New Bigging (6/8 : 8 + 8)
- 192 Geld him Lasses. D. Y. (V)
- 216 Gillearankie.

| | | | |
|------|--|------|--|
| 216 | Drunken Sailor ($\frac{3}{2}$) | 234. | Cadger of Crief ($\frac{4}{4}: 4+4$) |
| 221 | Dusty Miller ($\frac{3}{2}$) | 242 | Bob of Tellerrain (v) |
| 224 | King of Damascus ($\frac{4}{4}: 4+4+3.c$) | 246 | Black Jack McLean ($\frac{6}{8}, v$) |
| 224 | Sir Alexander MacDonald's Reel | 272 | Andrew Kerr |
| 226 | Tibby Fowler D.y. (v) | 275 | Miller of Dron |
| 228 | MacFarlane's Reel | 275 | Welsh Fusiliers |
| 229 | Inverara Rant ($\frac{4}{4}: 4+4$) | 276. | Old age and young (v) |
| 229 | Fow and Twenty Highlandmen ($\frac{4}{4}: 4+4$) | | |
| 230 | Stumpie ($\frac{4}{4}: 4+4$) | | |
| 230 | Confederacy ($\frac{4}{4}: 4+4$) | | |
| 230 | Pog or Bon-sia | | |
| 232 | Kirkcudbright ($\frac{4}{4}: 4+4$) | | |
| 233 | The old wife ayond the fire ($\frac{4}{4}: 4+4$) | | |
| 233 | Bidgy or Mac-Thomais | | |
| 234 | Athol Braes D.y. (v) | | |
| 235 | How can I keep my Maiden-head ($\frac{4}{4}: 4+4$) | | |
| 235 | Baxter's Rant ($\frac{4}{4}: 4+4$) | | |
| 237. | Hastquin's Reel (C: 4+4). | | |

[5 tunes in this Vol are —'s Reel, all in Common time.]

| | |
|------------|---|
| Vol III. 5 | O'er Boge (4 pts) |
| 19 | Lady Anne Hume's Reel ($\frac{6}{8}: 8+8+8$) |
| 19 | Cailleach an Dardon. |
| 21 | Glenarchy Reel. |
| 24 | Country Kate ($\frac{9}{8}: 4+4$) |
| 50 | Simon Brodie. Dub. Brook. |
| 80 | Drown Drowth ($\frac{6}{8}: 6+6$) |
| 90 | Lady Susan Montgomery's Hampipe ($\frac{3}{2}, 5$ parts) |
| 172. | My am' kind Deary (v) |
| 178-9 | The Cummers of Largo ($\frac{9}{8}$). |

[5 tunes in this Vol are —'s Reel, few in C & one in $\frac{9}{8}$]

'Punkie House' is labelled as by Maclean.

- Also 82. The America (C, changing to $\frac{3}{4}$)
94 Lady Mary Menzies Reel.

JAMES GILLESPIE. A Collection of the Best and Most Favorite Tunes for the Violin
... MSS., Perth, 1768. [Now in N.L.S.]

Includes the following items of interest.

Charles, the 12th King of Sweden's March.

My own kind Dearie

Gangs Pipes

Black Stock

A Reel

The Pretty She

Strathspey Reel (2 of)

Invercaldie Reel

Ruffans Rant. A Strathspey Reel

Hochyell's Reel

}

These four are on
the scordatura.

}

These six are labelled as strathspeys.

A number of tunes in 6/8 time are labelled as reels, but the bulk of the reels are in Common Time.

An interesting collection, roughly dance tunes at one end, song tunes at the other. After 1745, since it contains Johnnie Cope. Paged in pairs, & numbering starts from songs.

Nos. 2 A Scots Measure

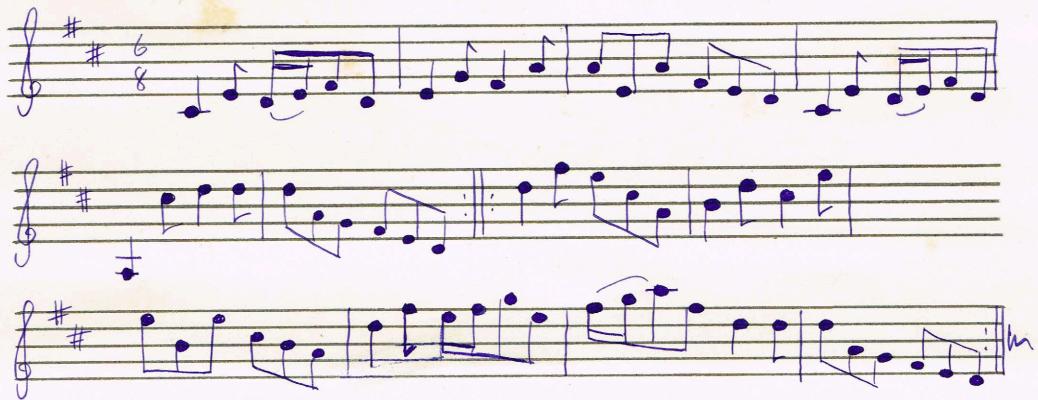
- 3 Jamie's Reel or Haughs o' Cromdale
- 4 The Britches loose
- 5 A Reel C
- 7 A Reel C
- 9 A Strathspey (no dotted notes)
- 12 The Highlander's farewell to Ireland
- 13 A Strathspey (practically no dotted notes)
- 14 Lady Kinaird's reel (C)
- 17 Jack's Trochle
- 18 Langdolee
- 19 The Gorats
- 20 Jock has got a wife
- 21 The Island of Love
- 22 White Jock
- 23 Le demoreilles
- 24 The School for Lovers.
- 27 Maggie's wean is fu' I trow
- 28 Farewell to Shillary
- 45 The Ranting Highlandman
- A Twosome Dance (noted: unnumbered between 47 & 48)
- 48 Strathspey (usual structure only at odd points)
- 49 The white Cockade (noted)

Unnumbered { Johnnie Cope
after 56.) The Isle of Skye
Strathspey (not usual structure)

MS. Collection of Dance Music in E.F.D.S.S. Library.

The collection seems to date from the late 18th century, as is evidenced by the inclusion of "Ca Ira". It includes "Jack of the Green" [No 58], "Deil Stick the Minister" [No 70] and "Country Bumkin" [No 104, 6/4 time.]

JACK OF THE GREEN



MS. Collections in the N.L.S.

MS. 3378 (ca 1800), p. 1. The Father Ben the Wilkemar
p. 2v Bellise March.

MS. 3093 (1840-) p. 40 La Roussian Quadrille

MS. 3094 (1856-) p. 5 The Duchess of Buccleugh

MS. 3100 (1882-) p. 20 The Earl of Home Strathspey [composed, A. Cook]

MS. 3092, National Library of Scotland.

MS. Collection of music belonging to the Cook family, a family of noted country fiddlers. The MS. was begun in 1834, but took several years to complete.

MS. 3092. The Shepherd's Crook Strathspey



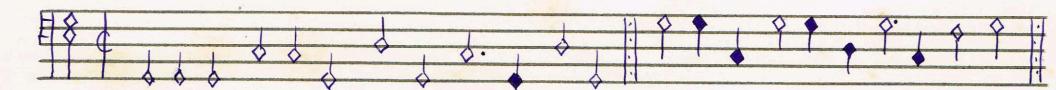
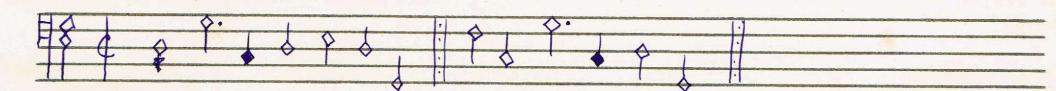
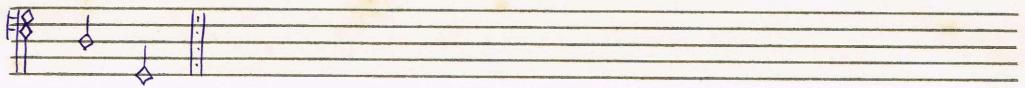
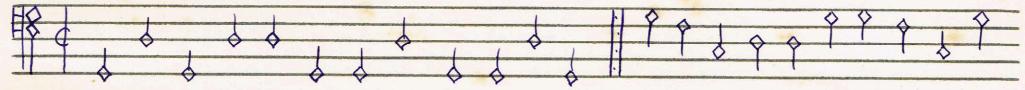
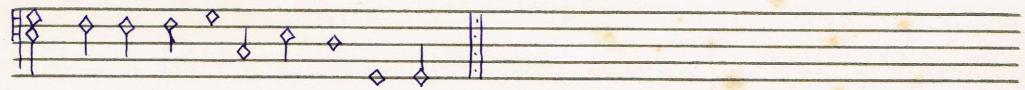
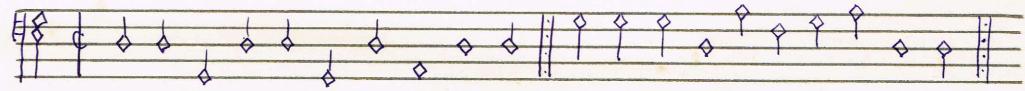
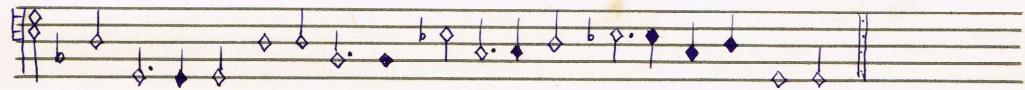
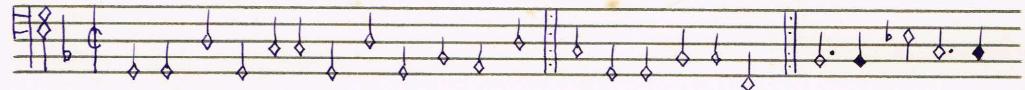
By Adam Cook, 1842 : Probably lived Tarkeen, Old Monkland,

one of a family of fiddlers

JEAN D'ESTRÉE , Premier Livre de Danseires ... , Paris , 1559.

PP 12, 12 opp., 13, + 13 opp.

Brausles d'Escosse



HENRY PLAYFORD, Apollo's Banquet: Containing Instructions, & Variety of New Tunes, Ayres, Jigges, & several New Scotch Tunes for The Treble Violin. To which is added, The Tunes of the newest French Dances, now used at Court or in Dancing-Schools. The Sixth Edition, with new additions. Printed by E. Jones, for Henry Playford, 1690.

The copy in the B.M. was once the property of Chappell & Rimbault. There are notes in ink, probably by Chappell. Where relevant, these are given in curly brackets below. The work is divided into 3 parts, the tunes in each part being numbered from 1 onwards. There are no page numbers.

- i, Tune No 29. "Hilander" ♫. { "Ah cruel bloody fate ..." in Nat Lee's Tragedy "Theodosius", 1680. Music by Purcell. }
- i, No 30. "Scotch Tune" ♫ { "In January last ..." in D'Urfey's play "The Fond Husband", 1676 }
- i, No 31. "Scotch Tune" ♫
- i, No 45. "New Scotch Tune" $\frac{3}{4}$.
- i, No 59. "The Scotch-man's Dance in The Northern Lass", ♫.
- i, No 62. "Duke of Buccleugh's Tune" ♫
- i, No 67. "Scotch Hornpipe" $\frac{9}{4}$ { The Souters of Selkirk }.
- i, No 68. "The Shoemaker, a Scotch Tune" ♫.
- i, Nos 69, 70. Both "Scotch Tune", ♫.

- ii, Nos 68, 69, 71, 73, 74. All "Scotch Tune", $\frac{6}{4}$.
- ii, No 70. "Scotch Tune" ♫ { Katherine Dyer }
- ii, No 72. "Scotch Tune" ♫ { Old name "I serve a worthie ladie". "Dumbarton's Drums" now }

- iii, No 6. "New Scotch Tune" ♫ { Purcell's "Peggy I must love you" }
- iii, No 7. "Scotch Tune by Mr. Dyer" $\frac{3}{4}$
- iii, No 8. "New Scotch Tune" ♫
- iii, No 9. "New Scotch Tune" $\frac{3}{4}$
- iii, No 55. "Scotch Minuet" $\frac{3}{4}$.

HENRY PLAYFORD. A Collection of Original Scotch-Tunes (full of the Highland
Humours) for the Violin: Being the first of this kind yet Printed: most of them
being in the compass of the Flute. London: Printed by William Pearson, in
Red Cross Alley in Jewry Street, for Henry Playford, at his shop in the
Temple-Change, Fleet-street, 1700.

Contents :-

- | | |
|--|---------------------------------------|
| Mr McHaines's Scotch-measure | Dick a Dollis |
| Mr McClunklaine's Scotch-measure | A new Scotch-measure |
| I love my love in seacreat | Wappat the Widow my hady |
| Madam Mc. Keeny's Scotch-measure. | If love is the cause of my mourning |
| Cronstounie | The Berkes of Abergeldie |
| Keele Cranke | For old long Gine my Joe |
| The Berkes of Plunketty | Allen Water |
| Good night, and God be with you | Madam Sefoth's Scotch-measure |
| The Laird of Cockepen's Scotch-measure | Wallis' Humour in Tapping the Ale |
| My Lord Sefoth's Scotch-measure | The Lard of Cockepen's Scotch-measure |
| Ginleing Greende | A New Scotch-measure |
| The Collier's Lass | Widow, giv thou be walking |
| Sir William Hope's Scotch-measure | Aways my Heart that we been sunder |
| Stir her up, and hold her ganging | The Lass of Laving-Stone |
| Oreck's Scotch-measure | I fix my Fancy on her, a Round O |
| My Lady Hope's Scotch-measure | Quoth the Master to the Man |
| Peggy was the pretiest lass in aw the | Cosen Cole's Delight |
| Town | Holy Even, a Scotch-measure |
| Bride next | The Deal stick the Minster. |
| The comers of Largo, A neell. [†] | Finis. |
| Bess-Bell | |

[†] In 2nd Edⁿ this is written: "The comers of Largo Areell."

2nd Edⁿ is in B.M. under "Scotch Tunes".

XVIT & MIRTH : or Pills to Purge Melancholy ; printed by William Pearson, for
Henry Playford, 2 vols, London, 1700 [1701].

ii, p 277-9. "The Politick Club."

A County Bumpkin that Trees did grub;
A Vicar that us'd the Pulpit to drub,
And two or three more o'er a Stoop of strong Bub,
late met on a Jolly Occasion,
No ill Contrivance to Cheat, or Rob,
But each in his turn, to speak a dry Bob,
As drunk as fise Lords, and as poar as Job,
Thus settl'd the state of the Nation.

Etc.

The remaining verses consist of a farmer, vicar, lawyer, citizen & courtier speaking in turn on the political affairs of the day. It is indexed under the first three words of the first line, A County Bumpkin [all the songs are indexed by the first few words]. The tune is as follows. [Greensleeves]

THE POLITICK CLUB.



N.B. Chappell says this is the song from which "The County Bumpkin" tune appears to have derived its name. See Notes, p. 142.

Momus Turn'd Fabulist : or, Vulcan's Wedding. An Opera : after the Manners of the Beggar's Opera. As it is Perform'd at the Theatre-Royal ... with the Music prefix'd to each Song, Routed for T. Watts, London, 1729.

This was a French farce, which was turned into a ballad opera by replacing the fables (which were spoken in France) by ballads.

HAYMAKERS DANCE, IN FAUSTUS, Momus Turn'd Fabulist, Air 4, p. 7.



THE HIGHLAND DANCE, Momus Turn'd Fabulist, Air 33, p. 50



COUNTRY BURNIN, Momus Turn'd Fabulist, Air 40, p. 64.



JOSEPH MITCHELL, The Highland Fair, London, 1731.

This is one of the numerous ballad operas of the period. The only tune worthy of note is the following

An the Kirk wad let me be, Highland Fair, p. 49



It should be observed that the opera itself concludes with "A Dance in the Highland Manner."

†

Copy in Edin P.L.

A. MUNRO. A Collection of the best Scots Tunes, fitted to the German Flute, with
several Divisions, and Variations, by A. Munro, Dumont, sculptor. At Paris.
1732.

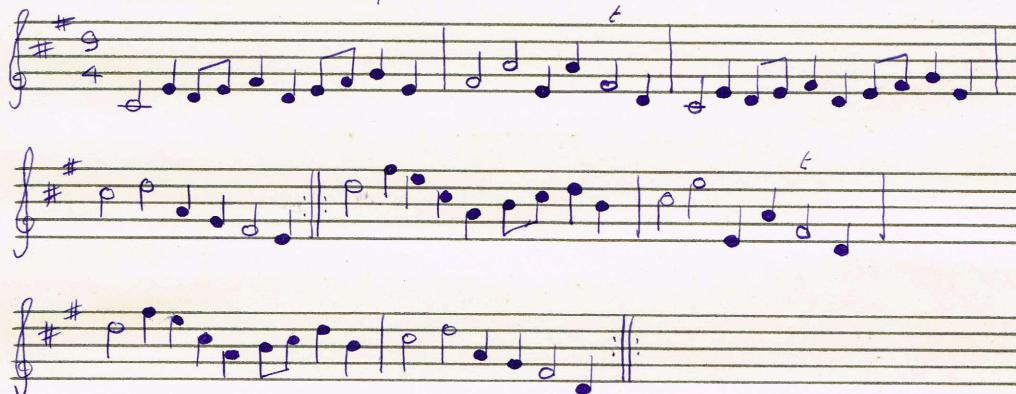
Copy in The Wighton library. It contains only twelve tunes:-

- | | |
|-------------------------------|-------------------------------|
| Wallace March, | Bonny Jean, |
| Mary Scott | Tweedside |
| The Bush aboon Traquair | Galla Sheils, |
| The Boatman | The Souter of Selkirk |
| Bonny Christy | Corn Riggs |
| Nancy's to the Greenwood gane | Ty ga' rub her o'er wi' stae. |

JOHN WALSH (Pub). Caledonian Country Dances, being a collection of all the celebrated Scotch Country Dances now in vogue.

According to Kidson [British Music Publishers], ten books of these were published. The first was published ca 1730. In 1742 there were 3 books, in 1748 4 books, in 1760 8 books, and 9 books in 1765. Pagination is not continuous. Books 1 and 2 are in the E.F.D.S.S. library, from which the following were extracted. Book 1 also contains "Lads of Dunce" (p 44), & "O'er Boggie" (p. 93), while Book 2 contains "Because I was a bonny lad" (p. 62).

JACK ON THE GREEN, i, p. 33.



SILLY OLD MAN

SILLY OLD MAN, i, p. 76.



COUNTRY BUMKIN, i, p. 85.



GILLIAM CALLUM, ii, p. 45.



The Lady's Banquet, Published by John Walsh, London, N.D.

Book 3, p. 7 [1733?]

The Sweedes Dance at the new Play House.



Adjacent to this is "The Swedish Woman's Dance at the New Play House."

JAMES OSWALD, *Caledonian Pocket Companion*, 12 parts, London, N.D. [Dick gives the dates i. ca 1743; ii. ca 1745; iii. ca 1751; iv. ca 1752; v. ca 1753; vi. ca 1754; vii. ca 1755; viii. ca 1756; ix. ca 1758; x-xii. ca 1759.]

The following entries are of interest, some only because they are marked with the *Tempo*.

- i. 11 Pintie House (Slow)
 - ii. 68 Cumbernaid House.
 - iii. 83 Edinburgh Scotch Measure (C. Moderately quick)
 - 91 The Flower of Edinburgh (")
 - 95 A new Strathspey Reel (Slow)*
 - 95 A new Strathspey Reel (")*
 - iv 125 Oswald's Scotch Measure (C Brisk).
 - [There are several Scots Measures after this, but all are "C" + "brisk"]
 - vii 30 Deil Stick the Minister (2/4 Slow)
 - viii. 42 Symon Brodie (C. Moderately Quick)
 - xii 141 The Reel of Harden (9/8, Brisk)
 - 140 Tack of the Green (9/8, Brisk)
- NOTED:

* No dances other than those are clearly strathspeys.

ROBERT BREMNER (Printer), A Collection of Scots Reels or Country Dances . with a bass
for the Violincello or Harpsichord. London. N.D.

This is a reprint of a collection published by Bremner in Edinburgh. According to Glen, The Glen Collection of Scottish Dance Music; this was published in numbers of 8 pages each, Nos 1, 2, 3 [pp 1-24] in 1757, Nos 4 & 5 [pp 25-40] in 1758, Nos 6-8 [pp 41-64] in 1759, Nos 9 & 10 [pp 65-80] in 1760, and Nos 11 and 12 [pp 81-96] in 1761. This reprint is in the Glen Coll in the N.L.S. Also in the B.M. under REELS.

The occurrence of the following tunes should be noted.

- | | | | |
|--------|-----------------------------|-------|----------------------------|
| p. 14 | Because he was a bonny lad, | p. 80 | Jenny Nettles |
| p. 16. | Tulloch Gaor,* | p. | Lennox Lass to Blantyre. † |
| p. 16 | Over the Water to Charlie,* | | |
| p. 22 | Sir Alex' McDonald's Reel, | | |
| p. 47 | Highland Laddie, | | |
| p. 53 | Merrily dance the Quaker,* | | |
| p. 71 | Shaun Truish Willichan * | | |
| p. 84 | Reel of Tulloch * | | |
| p. 88 | Eight men of Mudardt | | |
| p. 90 | O'er Boggie. | | |

On p. 38, "The Fir Tree" is labelled "Strathspey", & there is an N.B. "The Strathspey Reels are play'd much slower than the others". Other tunes which are labelled Strathspeys are as follows.

- | | | |
|-------|-----------------------------|--|
| p. 41 | The Millers Wedding † | |
| p. 43 | The Ruffians Rant | N.B. 'The Fir Tree' is the first tune of |
| p. 42 | Rothemurchus Rant | Strathspey structure in the collection. |
| p. 56 | Whistle o'er the leave o't. | |
| p. 61 | Willie Winks* | |
| p. 62 | Lets to the Ard | |
| p. 63 | Don Side | |
| p. 66 | Pitkerrie's Reel | |
| p. 78 | The Athol Cummers | |
| p. 92 | Cambdelmore | |

Out of (about) 182 tunes, 38 are named after people or houses.

* See next pages.

† On the scordatura.

‡ Values of notes different from Sinclair's version.

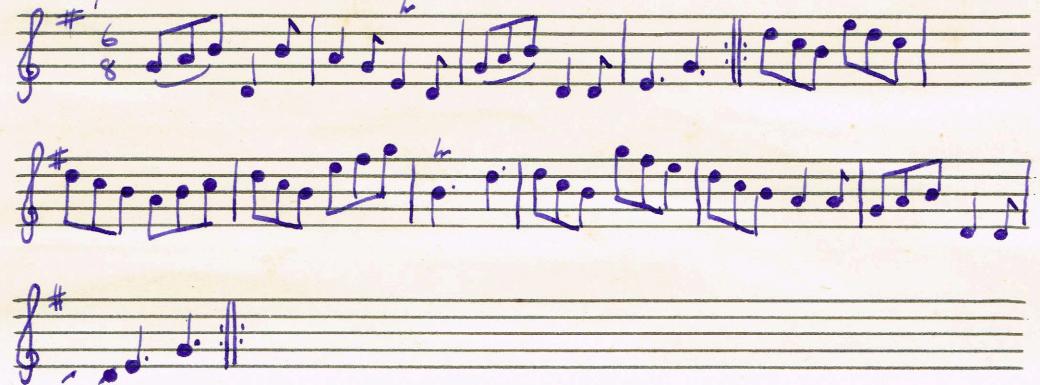
Tulloch Gorm, Bremner, p. 16



Over the Water to Charlie, Bremner, p. 16.



Merrily dance the Quakers, Bremner, p. 53.



Reel of Tulloch, Bremner, p. 84.



Willie Whites - Strathspey, Bremner, p. 61.



Shawn Truish Willichan, Bremner, p. 71.



Probably strathspey Tempo [rather different at speed?]

ROBERT BRENNER (Printed) For the Year 1769, A Collection of Scots Reels or Country Dances with a Bass for the Violincello or Harpsichord And Proper Directions to each Dance, London.

This is a continuation [Nos 13 & 14] of the preceding collection, the pagination [pp 97-112] being continuous. Copy in the Colen Coll in N.L.S.

The following is the most interesting of its contents. A Country Dance of no interest is set to this tune.

Kneekum khallum tace fein, Breunner (2), p. 108.



On p. 100, "Strathglass House" is labelled "Strathspey". The dance is as follows.

"The 1st, 2^d, + 3^d Cu: first it + hands round Six — the same back again — cross over two Cu: lead up to the top + cast off ∵ Turn corners with your right hands + your Partner with your left ∵ the other corners the same ∵ lead outsides and turn ∵"

NEIL STEWART, A Collection of the Newest & Best Reels or Country Dances, Printed
for Neil Stewart, Edinburgh, [1761-3.]

According to Glen, The Glen Collection of Scottish Dance Music, this was published in parts of 8 pages each, Nos 1,2 [pp 1-16] in 1761, Nos 3-6 [pp 17-48] in 1762, ~~and~~
while the dates of Nos 7-9 are uncertain. The B.M. gives 1761-3 for the whole collection.
Copy in B.M. under REELS.

Only few tunes out of the 138 (ca) in the collection are labelled as Strathspeys,
namely

- p. 31 Invercauld's Reel - Strathspey
- p. 50 A Strathspey Reel
- p. 54 Invercauld's Reel a Strath-Spey [A different tune from that on p. 31]
- p. 55 Ballinadallach a Strath-Spey.

On p. 44, Greig's Pipes is on the Scordatura.

65 out of the 138 tunes are named after people "M'is So + So's Reel," etc. or houses.

- A. Thirty Favourite Hornpipes which are now in vogue & performed at the publick Theatres... Printed for Thompson & Son at Violin & Hautboy, St Paul's Churchyard.
- B. Thirty Favourite Hornpipes which are now in vogue & performed at the publick Theatres... Books 1-4 [pagination continuous]. Printed for C. & S. Thompson at St Paul's Churchyard.
- C. Thompson's Compleat Collection of 120 Favourite Hornpipes as Performed at the Public Theatres. Printed for C. & S. Thompson at 75 St Paul's Churchyard.

Here A forms the first 15 pages of C, but is not contained in B. Pages 16-64 [i.e. Books 2-4] of B are identical with those of C.

A carries an advertisement for a new annual collection of minuets just beginning. Since the first set of these were for the year 1760 [published 1759?], we may conclude that the date of A is ca 1760.

A and C, p. 7. "Jack of the Green."

JACK OF THE GREEN.



B contains roughly equal numbers of tunes in Common & $\frac{3}{2}$ time, about 14 in $\frac{6}{8}$ time, one in $\frac{2}{4}$ time, and one in $\frac{9}{8}$ time.

Among the tunes included are [Book 1, p. 15] "Aldridge's Hornpipe", and [Book 3, p. 33] "Strange's Hornpipe".

Bellisle March.

This tune appears on a single sheet of music entitled "Bellisle March and The Retreat as they was perform'd by the three regiments of Foot Guards before his Majesty in Hyde Park on the 27th June, 1763.", and probably published later in 1763. It is there set for two flutes.

On another single sheet entitled "Bellisle March As Sung at Marybone Gardens" verses are given to be sung to it of which the following extracts give the sense. It is called "All hail to the King"

v. 1. All hail to the King
That in Youth's early spring,
such a promise of glory displays
....

v. 2. With many a scar,
Behold from the war,
The brave legions of Britain advance,
From Minden they came,
Swell the fife, beat the drum,
From Minden the terror of France!
See the brave hardy Crew,
As they pass in Review,
....

The following version for the violin is from the Gillespie MS. in the N.L.S., dated 1768.

Bellisle March, Gillespie, p. 25.

The image shows three staves of handwritten musical notation for violin. The notation is in G major (indicated by a G sharp symbol) and common time (indicated by a 'C'). The first staff begins with a quarter note followed by a series of sixteenth-note patterns. The second staff continues with similar sixteenth-note patterns. The third staff begins with a quarter note followed by a series of sixteenth-note patterns. The notation uses vertical stems and horizontal bar lines to indicate pitch and rhythm.

A Collection of New Minuets for the year 1764 printed for C & S Thompson contains "Bellisle Minuet", so the tune obviously came into great prominence just at that time.

Cecil Sharp collected several versions of Bellisle's March as Morris dance tunes, e.g. Folk Music, V, 951 and vi, 1257, with the title "Heel and Toe", and V, 957, and vi, 1301 with the usual title.

DANIEL DOW, Thirty Seven new Reels & Strathspeys, Edinburgh, ca 1775.

Copy in B.M. Bound up with Brennan's Reels.

Here 4 tunes are labelled as Strathspeys, while one Reel, "Lady Frances Scott Reel", is in 6/8 time. Only 8 of the tunes are not dedicated to people or houses.

ANGUS CUMMING [at Grantown in Strathspey], A Collection of Strathspey, Old Highland Reels, Edinburgh, 1780.

p. 8. "Arndilly's Reel or Bittac air Mac'homail"

ALEXANDER McGlashan, A Collection of Scots Measures, Hornpipes, Jigs, Allemands, Cotillions & the fashionable Country Dances, Edinburgh, 1781.

This contains a number of dances "as danced by Aldridge etc". These are as follows:

- p. 16 The merry Girls of York Danc'd by Aldridge (6/8 time)
- p. 16 Danc'd by Aldridge (6/8 time)
- p. 16 Highland Laddie as danc'd by Aldridge (♩ time; the first half of this tune is given below)

Highland Laddie as danc'd by Aldridge. McGlashan, p. 16.



- p. 34 Danc'd by Aldridge (♩ time)
- p. 35 Ditto (2/4 time)
- p. 35 The Corn Cutters. Danc'd by Aldridge (♩ time)
- p. 36 Aldridge's Hornpipe (♩ time)
- p. 37 Danc'd by Aldridge (3/4 time)
- p. 37 Aldridge's Allemand (3/4 time)
- p. 37 Hornpipe danc'd by Aldridge's (C time).

Apart from those, the contents include

- p. 23 Two Rigadons (both in 6/8 time)
- p. 29 Hornpipe (♩ time)
- p. 32 Clark's Hornpipe (3/2 time)
- p. 33. The College Hornpipe (♩ time)
- p. 34. The Louver (3/4 time)

+ Copy in Glen Coll., N.L.S.

PATRICK MACDONALD, A Collection of Highland Vocal Airs, Never hitherto published,
To which are added a few of the most lively Country Dances or Reels, of the
North Highlands, & Western Isles, Edinburgh, 1784.

p. 9. "The muses of St. Kilda are as simple & ill-informed as its inhabitants. At the conclusion of the fishing season, when the winter store of this little commonwealth is safely deposited in a house, called Tigh-a-bharra, its whole members resort thither, as being the most spacious room in their dominions, & hold a solemn assembly. There they sing with gratitude & joy one of their best reel-airis, to words importing, "What mair would we have! There is store of cuddies and sayth, of perich and allachan^t, laid up for us in Tigh-a-bharra." Then follows an enumeration of the other kinds of fishes that are hung up around them, to which they point in the course of their singing & dancing."

p. 11 "The St. Kildians too are very fond of music. Being great lovers of dancing, they have a number of reels, which are either sung, or played on the Jew's harp, or trump, their only musical instrument. One or two of these sound uncommonly wild, even to one that can relish a rough Highland reel. Some of the notes appear to be borrowed from the cries of the sea fowl, which visit them at certain seasons of the year, and are considered as their benefactors."

p. 12 Of the bagpipe: "They have also a smaller kind, on which dancing tunes are played. In their hours of merriment & relaxation, young people of both sexes danced with great alacrity to a species of wild airy tunes, the nature of which is universally known."

p. 31. Nos 180-2 St Kilda Song & Dance [British].

pp 33-6 "North Highland Reels or C.D." [$\frac{6}{8}$, $\frac{5}{8}$ & "Common time Reels"]

p. 37. Western Isle dances [A II C] Nos 25-32.

^t Names of fishes.

ALEXANDER MCGLASHAN, A Collection of Reels consisting chiefly of Strathspeys,
Athole Reels, etc. Edinburgh, N.D. [1786].

Contents worthy of note

- pp. 10-11 "Dunkeld House" & "Hamilton House", on the scorchatura.
p. 15 "The bedding of the bride".
p. 26 "Gille Callum".

+ Copy in Glen Collⁿ, N.L.S.

GEORGE JENKINS, New Scotch Music consisting of Slow Airs Strathspeys Quick Reels Country Dances, . . . , London, ca 1793-4.

The music in this collection appears to have been composed by Jenkins. He was a teacher of Scotch dancing in London [see notes, p. 191]. It includes "Jenkins's Dusty Miller"*, and also the following:

THE MARQUIS OF HUNTERLY'S HIGHLAND FLING, Jenkins.



[* Indicates a strathspey.]

* This would seem to imply that "Dusty Miller" was a well known dance.

PETER URBANI A Selection of Minuets, Highland Dances, Cotillions, Scots Airs...,
 Edinburgh, N.D. [copy in Wighton collection, Dundee]

The contents include the following. H.D. stands for Highland Dance, U. for Urbani.

- Mr Keith's Favorite H.D., by U., $\frac{2}{4}$ Allegretto
 Miss Gordon's Favorite H.D., by U., $\frac{3}{4}$ Maestoso + $\frac{6}{8}$ Al.
 Miss Graham's H.D., $\frac{6}{8}$ Allegretto
 Miss Flint's Favorite H.D., by U., $\frac{6}{8}$ Allegretto
 Miss Bruck's Favorite H.D., by U., $\frac{3}{4}$ Allegretto
 Miss McFarlane's H.D., $\frac{6}{8}$ Allegretto
 Miss Scott's H.D., by U., $\frac{6}{8}$ Allegretto
 Miss Dunkenfield's Favorite H.D., $\frac{2}{4}$ Andante Sostenuto
 Highland Dance Quartetto, Irish Air, $\frac{6}{8}$ Al.
 Miss Cleaves H.D., $\frac{3}{8}$ Al.
 Highland Pipe, $\frac{2}{4}$ Allegretto
 Miss Callender's Savoyard H.D., $\frac{2}{4}$ Al.
 Miss Robertson's + Miss Farquharson's H.D., by U., $\frac{6}{8}$
 Mr Sand's H.D., $\frac{6}{8}$ Allegro.
 Miss Rofignoli's H.D., or Deil tak the wae, $\frac{2}{4}$ Andante
 Mr Hay's H.D., $\frac{6}{8}$ Al^{to} (Borghi)
 Mr Wright's H.D., by U., C Mod^{to}
 Miss Blaikie's Highland Pipe. $\frac{3}{4}$, Con brio,
 Mr Miller's H.D., by U., $\frac{6}{8}$ Al^{to}
 Miss Lock's H.D. $\frac{6}{8}$ Al.
 Miss Scott's H.D., or The Yellow hair'd Laddie, $\frac{3}{4}$ Largo.
 Miss Grant's H.D., C Al^{to}
 Miss Swinton's H.D., or Camld leath in Aberdeen $\frac{2}{4}$ Andante
 Miss Robertson's H.D., or Miss Forbes Farewell, C Andante.
 Miss Millain H.D., $\frac{2}{4}$ And²
 Mr Dob's H.D., $\frac{6}{8}$ Al.
 Miss Smeill's H.D., $\frac{6}{8}$ Al.
 Miss Hay's H.D., $\frac{2}{4}$ Al^{to}
 Miss Russell's H.D., by U., $\frac{6}{8}$ Al^{to}
 Miss Lockhart's H.D., by U., C Al^{to}

- Miss Dunkin's H.D., by U, $\frac{3}{4}$ Maestoso + $\frac{2}{4}$ Allegro^{to}
Miss Brugham's H.D., by U, $\frac{6}{8}$ Alla^{to}
Miss Brugham's H.D., or within a mile of Edinburgh, C Largo.
Miss H. Blair's H.D., C Alla^{to},
Miss Fogo's H.D., by U, $\frac{6}{8}$ Alla^{to},
Miss Holsie's H.D., $\frac{2}{4}$ Alla^{to}.

N.B. Some of these are noted in A Directory of Ball Music, see p. 560.

ARCHIBALD DUFF [Dancing Master]. A Collection of Strathspey Reels ... Montrose [1794].[†]

The only contents of interest are the lists of names of dancing masters among the lists of subscribers. These are

Alex Bremner, Elgin,
John Bayne, Perth,
J. Clarkson, jun., Stirling,
James Douglas, Huntly,
John How, Brechin,
Patrick M'Lean, Perth,

David M'Kenzie, London,
Donald M'Intyre, Dundee,
John Purdie, Perth,
William Ritchie, Edinburgh,
A. Watson, Aberdeen.

The book contains two "honnies" in 2/4 time, and one in 6/4 time.

[†] Copy in Glen Coll., N.L.S.

ROBERT RIDDELL, Collection of Scotch Galwegian & Border Tunes, Edinburgh, 1794.

Introduction, p. II. "Symon Brodie: of this favourite Air little is to be said — Tunes of this measure were in use formerly to be danced by two persons. Generally a Man and a Woman — on the west-border, these dances were called Cumberland's. In the Midland Counties they were Called Jigs, and in the Highland & Northern Shires, Strathspeys: & when danced by two men, armed with sword, & Target, they were called the Sword dance — of late years Reels, danced by three, or four persons, have supplanted, the more ancient dances above mentioned."

SYMON BRODIE, RIDDELL, 1794.



"The Ley Rigg" and "Drunk at Night" are on the scordatura.

A. GIBB. A new Collection etc [see title below].

NATIONAL LIBRARY OF SCOTLAND

Formerly the Advocates' Library

EDINBURGH, 1

Telephone ~~2828~~ CAL 4806

DEPARTMENT OF PRINTED BOOKS

17 February 1953

Dear Madam,

I am directed by the Keeper to reply to your letter of 12 February 1953.

A list of the contents of GIBB (A.): A New Collection of Minuets, Medlies, High-Dances, Marches, Strathspey and Other Reels. Edin., [c.1798] follows. From this you can see those that are labelled High-Dances. No instructions are given.

- | | |
|--|---|
| Miss C. Dalrymple's Jig. | Miss Buchan of Kelly's Strathspey. |
| Miss Murray's Hornpipe. C | 1st Medley Dance, in Six parts |
| Dunbar Volunteer's March. | Miss Spankie's Minuet. |
| Quick Step. | Miss Morrison's Jig, or Within a Mile of Edinburgh. |
| Miss Cunningham's Fancy. | Col: Ferrier's March. |
| Miss Campbell's Minuet. | Quick Step. |
| 6/8 Miss Margt. Balfour's Fancy, a High Dance. | 6/8 The young Myrtle, a High Dance. |
| Miss Beck's Measure. | 2d. Medley Dance, in Seven Parts. |
| Miss Jessy Hume's Reel. | 9/8 Miss Monro's Double Hornpipe. |
| 6/4 Dysart Hornpipe. | Miss Margt. Drummond Forbes's Jig. |
| Dalkeith Volunteer's March. | Miss Pollock's Strathy. |
| Quick Step. | Miss Drummond Forbes's Minuet. |
| Miss Jessy Bell's Jig. | Miss Pattison's Jig. |
| Within a Mile of Edinburgh, with Variations. | Dysart Volunteer's March. |
| West Barns Brewery, a Strathspey. | Quick Step. |
| C The York Hornpipe. | Miss Ferrier's Minuet. |
| 6/8 Miss Nelly Bell's Double Jig. | Miss Jessy Baird's Reel. |
| Miss Hardie's Measure. | Miss Chrichton's Reel. |
| Miss Cochran's Jig. | |
| Miss Finlay's Strathspey. | P.T.O. |

In title page: "A Gibb takes this opportunity to inform his friends, that at desire he makes Steps for New & Old Tunes...."

- | | |
|--|--|
| 3d. (Camperdown) Medley Dance, in Seven Parts. | Miss Dalrymple's (Nh. Berwick) Jig. |
| Col. Dalrymple's March. | Miss Mainy Bell's Strathspey. |
| Quick Step. | C Miss Drummond Forbes's Hornpipe. |
| Miss Bunbury's Jig. | Miss Syme's Reel. |
| Miss F. Baird's Jig. | Miss J. Tod's Strathspey. |
| Miss C. Phin's Reel. | 6/6 Miss Ann Cockburn's, Fancy High Dance. |
| Miss Hunter (Blackness') Strathy. | Miss Mary Gilespie's Strathspey. |
| Miss Dalziel's Strathspey. | 3/2 A Single Hornpipe. |
| Miss White's Jig. | Kilcraigie, with Variations. |
| Tyne Side, Strathspey. | Miss Mitchel's Strathspey. |
| Miss D. Cooper's Minuet. | Miss Miller's Reel. |
| Wemys Castle, a Strathspey. | Miss Balgour's Jig. |
| 4th. Medley Dance, in Four Parts. | Miss Clark's Strathspey. |
| Hopetoun House, a Strathspey. | Miss Forbes's Strathspey. |
| Miss Hunter's Minuet. | Miss Brown's Jig. |
| Miss Bartram's Strathspey. | Miss Hunter Blair's Slow Jig, with Variations. |
| Miss Milne's Strathspey. | |

The information given below was supplied by a colleague in our Department of Manuscripts.

There is no reference to the collection of songs composed for the Revolution Club in the indexes to our collections of manuscripts. Several volumes which contain Jacobite songs have been examined, but they do not contain the original version of "Highland Laddie."

The manuscript of 1704 to which Dauney refers is the Agnes Hume Ms., so called because of an inscription "Mrs. Agnes Hume her book Anno Dom. 1704." The reference number of this Ms. is Adv. Ms. 5.2.17. There is no description of any other dance apart from "John Anderson, my jo."

Yours faithfully,

J. B. McKeeman

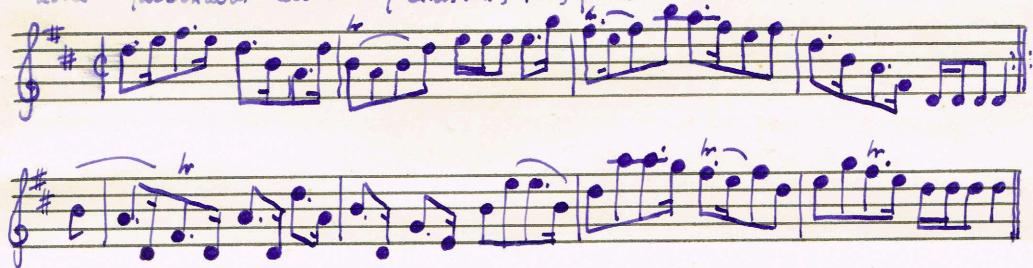
Mrs. J.F. Flett,
11 Stowcliffe Road,
WALLASEY,
Cheshire

ALEXANDER McGlashan, A Collection of Strathspey Reels, Edinburgh, N.D [ca 1798].

Contents worthy of note.

- p. 15 "Anthony Murray's Reel" on the scordatura
- p. 16 "Kilrach's Reel" on the scordatura
- p. 19. "Lord MacDonald's Reel." Noted below.

Lord MacDonald's Reel. ^{by McGlashan 1798, p. 19.}



CHARLES STEWART [musician to Mr Strange], A Collection of Strathspey Reels, Giggs, etc., Edinburgh, [ca 1798-1801].

This book gives us perhaps our best classification of the different types of hornpipe.

pp 12-15. Headed "Treble Hornpipes". Then follow few tunes in $\frac{4}{4}$, numbered 1-4, each labelled as a treble hornpipe. The next section, also containing few tunes numbered 1-4, is headed "Double Hornpipes", and these are in $\frac{9}{8}$ time. Finally, there is a third section, headed "Single hornpipes". There are again few tunes, numbered 1-4, and these are all in $\frac{6}{4}$ time.

p. 10 "Fairly Shot of her", a tune in $\frac{6}{8}$ time, has the note "a Bumkin".

p. 24 Has a "High Dance by C. Stewart". This is in $\frac{6}{8}$ time.

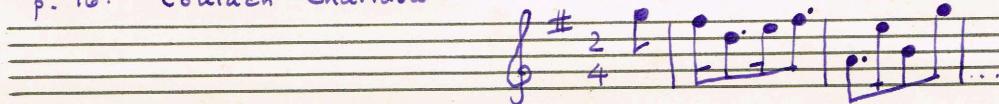
^t Copy in Glen Collⁿ, N.L.S.

A Directory of Ball Music, Edinburgh, N.D. [1800?].

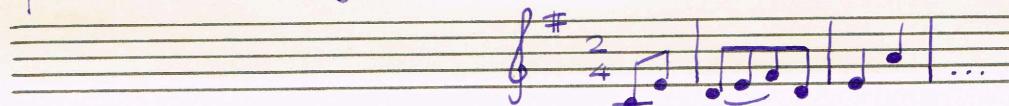
This directory works on the theory that a knowledge of the first bar or two of a tune will recall the whole tune to mind. It gives a list of names of tunes with the first bar or two only. It was advertised in the Caledonian Mercury of June 1800. The two following are typical of the various entries:

Directory of Ball Music.

p. 16. Coutach Chailldow



p. 53 Jack o' the green



Other entries of interest are

- p. 14 Miss Bruce's Favorite High dance (C time),
- p. 32 Miss Dunkenfields Favorite high dance ($\frac{2}{4}$ time),
- p. 38 Miss Flint's favorite high dance ($\frac{6}{8}$ time),
- p. 43 Gillie na fela, or the Lad wi the Kilt
- p. 52 Mr Hays high dance ($\frac{6}{8}$ time),
- p. 64 Miss Locket's High dance ($\frac{6}{8}$ time),
- p. 76 Miss McFarlane's High dance ($\frac{6}{8}$ time).
- p. 76 Mr Miller's High dance ($\frac{6}{8}$ time),
- p. 76 Miss Miller's High dance (C time),
- p. 88 Miss Robertson's High dance (C time),
- p. 96 Miss Scots High dance ($\frac{6}{8}$ time),
- p. 97 Mr Sands High dance ($\frac{6}{8}$ time),
- p. 95 Sailor's Dance in Cap^t Cook (C time).

JOHN CLARKSON Jun^r [Teacher of Dancing, Edinburgh] A Complete Collection of much
admired tunes as danced at the Balls & Parties of the late Mr Strange,
Edinburgh, N.D [ca 1804].

This book contains 5 single jigs + 8 double jigs, all in 6/8 time. There
doesn't seem to be any essential difference between them [though tempo is not
marked]. There are two "double hompipes", both in 9/8 time, eight "hompipes"
in common time & one in 2/4 time, and one "treble hompipe" in 2/4 time.
The Marquis of Huntly's Highland Fling is also given.

~~This collection [for spinet or piano-vocal]~~

CHARLES STEWART [musician to Mr Strange], A Collection of Symphonies, Cotillions,
Allemands, High Dances, Hornpipes etc, Edinburgh, N.D [ca 1805].^t

This book contains 2 High Dances, namely "Miss E Ferguson's High Dance by C.S." in common time & marked Allegro, and "Miss C. Honeyman of Armathale's High Dance by C.S." in $\frac{3}{4}$ time & marked Andante, changing to $\frac{6}{8}$ Allegro.

As far hompipes, the term unqualified is used for two tunes in C time, one of which is marked Allegro. The term "Double hompipe" is used for a tune in $\frac{6}{4}$ time marked Moderato, & for one in $\frac{9}{8}$ time marked Allegro. The term "Single hompipe" is used for a tune in $\frac{6}{4}$ time marked Allegro.

Tunes in $\frac{6}{8}$ time are apparently labelled "Tig" or "Double Tigg" at will.

p. 2. "Miss B Campbell's Bumplin by C.S" in $\frac{6}{8}$ time marked Allegro.

^t Copy in the Glen Coll., N.L.S.

ARCHIBALD DUFF [of Aberdeen]. Part First of a choice Selection of Minuets, Favorite
Aris Hompipes, Waltzes etc with upwards of Forty of the most Approv'd and
Fashionable Reels, Strathspeys, and Country-Dances, as danced at the Publishers
Balls & Public's, Edinburgh & Aberdeen, [1812].
⁺

Various Pas Seuls and High Dances. The Pas Seuls are of the form

"Pas Seal Miss Jane Hector"

"Pas Seal Miss Margaret Black of Forresthill".

The High dances are named in the usual way, e.g.

"Miss Christina Abercromby's High Dance"

"Miss Mary Ann Urquhart's High Dance".

The tempo of the Pas Seal etc vary greatly. Though it is not clear whether they
are in several parts, each part being played at a different tempo, this seemed to be
the case. Thus we have $\frac{2}{4}$ Allegro, $\frac{6}{8}$ Allegro & Andante, $\frac{3}{4}$ Slow, $\frac{2}{4}$ Andante,
 $\frac{9}{8}$ brisk, C slow & presto, $\frac{6}{8}$ Moderato, $\frac{2}{4}$ Slow, C Pompous & andante,
& so on.

All hompipes unqualified in type are in Common Time. There is one "single
hompipe" in $\frac{6}{4}$ time.

Contains also the "Marquis of Huntly's Highland Fling".

[†] copy in the Glen Coll., N.L.S.

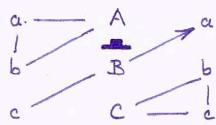
NEIL GOW + SONS. Complete Repository of Original Scots Slow Strathspeys & Dances &c.
4 vols, Edinburgh, 1799, 1802, 1806, 1807.

iv, last page.

" Figures of the Old County Bumpkin. See original Time page 38 First Repository.

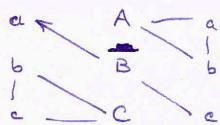
Go along the room and return.

begins thus



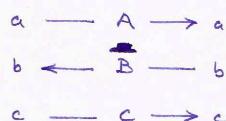
Set to each partner and turn her! then reel, three and three, as the dart directs.

Go along the room and return



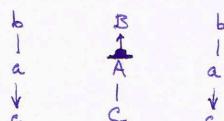
Go along the room and return

The dance reverses
here



Go along the room and return

The dance reverses
here



Ends thus.

Then A goes through the same figures and is succeeded by C.

N.B. At the end of the figures, Three Gentlemen usually join the Dancers,
& the whole is concluded by 3, fowrse Reels.

B. DUN.

Other contents worthy of note are

- i, p 22. "Go to Berwick Johnny", $\frac{3}{2}$ time, but marked "Jig time".
- ii, p 74 "Marquis of Huntley's Highland Fling"
- iii, p 102 "The Cushion Dance A Jig." $\frac{6}{8}$ time.

WILLIAM GUNN, The Caledonian Repository of Music, Adapted for the Bagpipes
Glasgow, 1848.

Contents :-

- | | |
|------------------------------------|---|
| A Bhanis Ghælach | The Highland Wedding |
| A Bhean a bh'raig an Tailler Chaol | The Tailor's wife (Lady Madeline Sinclair) |
| A Bhean an gabh thu Fidhler | Will you have a Fiddler? (Bob of Fettercairn) |
| A Bhalgan, a Bhalgan | The Bagpipes (Merry may the Keel Row.) |
| Am Breabades t-n dubh | The Weaver |
| Am Breacan Iuaigne' | The Tartan (Mr Alex Munro's favorite) |
| Am Boc Glas | The Grey Buck |
| Am Boga liath | The Grey Bob |
| Am Bonaid Goru | The Blue Bonnet (Highland Harry Johnnie's wife) |
| An Ceille a bh'raig lain | The Black Cock |
| An Coilach dubh | Saw ye Reynard (Gruinard's favorite) |
| An d'fhairich thu Ruairachan | The Bristled Beard |
| An fhiasag ghreannach | The Highland haddie |
| An Giullan Gaelach | The Gown and Apron |
| An Guin's trapran | The Merry Lad |
| An Gille dubh Sugach | The Lad of the Glen (Miss Drummond of Perth.) |
| An Gille crìbach anns 'a ghleann | The Black Mare |
| An Lair dubh | The Christmas Carousing |
| A Mhisg a chuir an Nolig airn | The Black Mill |
| Am Muilen dubh. | The Stumpy Lass |
| An Nighan ghoirid | Murdo's Daughter |
| Ana Nighan Mhurchidh | Lowland Amusement |
| An Obain nodha Shasunnach | The Circle (Rattling Roaring Whine) |
| Am Parot Crom | The Highland Plaid |
| Am Plaide Gaelach | The Ord of Caithness |
| An T-Ord Gallach | The Amorous Carling |
| Ars' a Chaillach rudamach | The Tailor's wedding |
| Banis an Tailler | The Inverary wedding (Campbells are Coming) |
| Banis Inneradhra | Peggy's wedding |
| Banis Mhargaid | Lady Bighouse's Reel |
| Bainteamh Bhiogais | The flirting brown Maid. |
| An Nighan donn bheadarach | |

| | |
|-------------------------------------|--|
| Baindine Bhataobh | The Duchess of Sutherland's Jig |
| Bainteam Stiubhart | Mrs Stewart of Grantully |
| Bheinn Mhor | Benmore |
| Bridag Dho'ill le Alander | M'Alister's Dirk |
| Bog an Lochain | The Bog (Athole Cummers) |
| Bodachan a ghàrridh | The Merry Gardener |
| Bonnich Mhin Eorna | Bannocks of Barley Meal |
| Brigis le Ruairi | M'Rory's Breeks |
| Bruachan Mhelius | The Braes of Melinish |
| Bruachan Ghleann Urachidh | The Braes of Glenarchy |
| Buachill nan Gobhar's na Caorach | The Goat & Sheep Herd |
| Buail na Bodach a' Culodair | Beat the Red Coats {at} Culloden (Cameronian's Rant). |
| Cabair Feidh | Deem Horn |
| Caillach an t-Siosalich | Mrs Chisholm |
| Caillach han Giuran | The Herring wife (The Charn Jig) |
| Caillach liath Rasa | The Old lady of Raasay |
| Caillach liath Mhoristun | Mrs Morrison |
| Caillach Villam | Wilkie's wife (Mary Gray) |
| Caillagum Ghailspidh | Golspie hasses |
| Caillagum Bhala-dhuthidh | Tain hasses |
| Caillachag nan Caorach | The Shepherdess |
| Caistal Dhunrobin | Dunrobin Castle |
| Caistal Thullich-eoghinn | Tullichewan Castle |
| Callum Tighader, agus Callum Tailer | Malcolm Weavers & Malcolm Tailor |
| Callum Mac O'Bhidh | Malcolm MacPhee (Tail Toddle) |
| Carn Bran | The Reel of Bervie |
| Ceanndic an t-Siúcar | The Sugar Merchant |
| Ceannidichidh mísé gun do Chaitair | Clarissa's Gown (Heah how Johnny had) |
| Ceannidicun 'n Taobh-Tuadh | The North County Merchant (Colville's Rant) |
| Ceol a Bhodach | The Carle's Delight (Manymusk) |
| Cha chuir mi thu'm poc, — no'm balg | I'll not hide in a bag nor sack |
| Cha teid mi fein a Cheilidh | I won't go a gossiping (I'll gang nae mai to you town) |
| Chaidh ni gu bainis amo Ghaoil | My love's Wedding (I have got a wife of my ain) |
| Chaidh an caoch 'sa Bhànachidh | The Daft Dairymaid (Greigh Pipes). |
| Chuiridh Mnathan Dhuich le Aoidh | The Reay Country舞 |
| Chocan a Choilich | The Cock Knowe (The Bride in her shift) |
| Cornal Eachinn Munro | Sir Hector Munro's Reel. (Sweet Molly) |

| | |
|---------------------------------|--|
| Cornal Shiubhart | Colonel Stewart of Garth's Reel |
| Co sin th'air do Chiachun geala | The Fair Bosom (Dunse dung's a') |
| Comunn an t-Srath-mhoir | Bonnie Strathtmore |
| Crò nam Crobhar | The Goat's Pen (The short apron) |
| Cròdh Lasadh nam Bodach | The Miser's Cows (Bundle & go.) |
| Cuir do chuid air fire faire | The Graceful Move (Jockey Latin) |
| Cùl an Taigh Osda | The Back of the Changehouse |
| Cùl a phrio 'sa Gharadh | Behind the Bush in the Garden |
| Curac chò phlangaid | The Woollen Cap (Stewart Rant) |
| Cwstidh mhor 'us curac air' | Christina's Head-dress (Molasses & Brose) |
| Dhamsadh a Bhodich | The Old Man's Dance |
| Dhamsadh a Bhanach | The Dairymaid's Dance |
| Dhamsadh coinnach ri Inghinn | Kenny's Dance with his Sweetheart |
| Dine Pheasant | The Duke of Perth's Reel |
| Donul Eachinn | Donald is my Darling (Struan Robertson) |
| Donul na Geallach | * The Man in the Moon |
| Donul Odhar | Donald Dun |
| Eas na Caora duibh' | The Ewe's Cascade |
| Fad as, thar nam Beann | Over the hills & far away |
| Fear an Dùn-mhor | Lord Dunmore's Jig |
| Fear a chintha chinna-duibh | The Black-haired Laddie |
| Fear' dh'ich an bonnach mor | The Gormandises |
| Fear na bracha | The Maltman |
| Feiladh boeinn | The Buckskin Kilt |
| Fhear nam casun caola | The Rejected Suitor (Be ye merry) |
| Fire fara a Sheann duine' | My Old Man is long a Dying |
| Firunnach 'us bonnud air, | My had wi' his Bonnet (Jenny's Bawbee) |
| Finnula Mac lian Duinn | Finnlay Brown. |
| Gaidhal Aberschernaig | Abercainey's Highlanders |
| Gearan Eachinn | Hector's Appeal |
| Grill' inn Gill' odhar | The Heroic Lad |
| Grille Challum | Malcolm Kenmore's Taxgatherer |
| Grille nam Car | The Deceitful Lover (Mrs Mackend of Raasay) |
| Gríoman nam gamhna | Tending the Steer |
| Grillum an fhéilidh | The Lads with the Kilt |
| Grillum nam Dróbha | The Drosses Lads [or Bodach an dramntan, The Grumbler] |
| Grillum an Siabhl | The Stable Boys. (Lady Wenys' Jig) |

* by W.C.

Guil Fhinn

Ihor mo Mhaili bheag Ruadh
 Iain Mac a Phiper
 hagan na h'ath
 hair lain te Phàdraig
 Larach Alasdair
 hite 'us leann 'us laghunn
 Lingis Dhonnach
 McAsidh n'sidh a rugadh Seonaid
 Mae a Bhodach ladhrich
 Magaid a Phiper
 Mairi Òhan a Bhanarach
 Marcus Lathurn
 Marichum Ghailispidh
 Mar phogadh mi an reidh!
 Mo Shuiridhach bi snigartach
 Morag a bha 'san Rudha
 Morar M'Aoidh
 Mìr Oisian
 Na Bloighannan
 Na Caill a chailag ladhach
 Na Scall mo chailag ladhach
 Nach Damb-sadh am Minister
 Na' m bithadh agum Trudar Bodach
 Nighan a Bhodach bha n' Edrachaolus
 Nighan bhan a Mhùilleir
 Nighan bheirdh an Tailler
 Nighan Caillach nan Cearc
 'Nighan dubh nan geala-chas
 Nighan nan gamhnach
 Nuair bha mi nam Shuiridhach
 'Nuair' bha mi fein nam Mhaidun
 'Nuair chunnic mi'n tòs thu
 Nul ìtar nan Eilanen
 Pirkhnic
 Pil-adhire
 Piperachd Dhaonill Duibh'

Fingal's Lament

Molly with the Golden Locks (Willie wi' his lastan tress)
 The Pipe's Son (Wight's Rant)
 The Kiln Trough
 John Paterson's Mare
 Sandy's Farm Steading
 Porridge and Ale
 Domnoch Limericks
 The Birth of Lord Reay's Daughter
 The Carle's Son (Locheil's awa' to France)
 The Pipe's Whim
 The Fair Dairymaid (Lady McKenzie of Cranloch)
 The Marquis of Horn's Strathspey
 Golspie Fishermen
 As I was lassed yesterday
 My woos be merry
 Pretty Marion
 Lord Reay's Jig
 Ossian's Hall
 The Brock
 Keep the Country, Bonnie Lassie
 Dmna thine, Bonnie Lassie
 Would the Minister not dance?
 Ducking the Carle (Pease Stree)
 The Maid of Edradyle
 The Miller's daughter (Willie Dary)
 The Tailor's daughter (Jenny Nettles)
 The Hen-wife's daughter
 My lovely black maiden
 The Mountain dairymaid (The Cameleon)
 The merry woos
 When I was a maidan
 The now-rejected suitor
 To America we go (Jenny Cameron)
 The wig
 A hornpipe
 Locheil's Gathering.

| | |
|---|---|
| Poerit Bunillidh | Helmsdale, a Jig |
| Poerit le Pharlan | M'Farlane's Favourite |
| Poerit - Siubhal Dhuic-chat | Duke of Sutherland's March (Bræs of Bushby) |
| Poerit - Siubhal Iain le Eachinn | John M'Kay of Skerry's Favourite, a quick-step |
| Poerit - mar Iain le Eachinn | " " " " ", a reel. |
| Rachinn a Mhire ri nighinn ghlain aig | I would count a pretty young maid |
| Ridhladh am Botul Mor | Let the bottle circulate |
| Ridhle thulichum | The Reel of Tulloch |
| Ruairi Og | Young Rory (Stumpie) |
| 'Sann agum tha'm Bodeach | The cheerful husband |
| 'Sann 'sa bheinn a gheibhar na Feadagan | Flowers abound in the hills |
| Seana Bhean a cheannich | The Merchant's wife (Gunn's Reel) |
| 'Se Donul a rinn a bhannis | Donald's wedding |
| 'Se mo chan chribbach | The lame foot |
| 'Se mo Ghaoil an Gillean dubh | My charming lad (I would not give my Sandy lad) |
| 'Se chuir mis 'co fad'ga diarridh | The persevering lover |
| Shiubhail nan Garbhlich | Traversing the hills (A brown young lad cam to my Daddy door) |
| Soridh le Cionnich le Cataobh | M'Kenzie's farewell to Sutherland |
| Suas an Crann | Speed the plough |
| Stòl dubh na h-Eiglais | Stool of repentance |
| 'S coma leam do bhean an Taighe | The good-wife (Apron nan Clachairum, The Mason's Apron). |
| Suinidhach a phoca mhine | The wooser with the pack of meal (Colonel MacBain) |
| Sud an gaol a bh'agud orm | The cause for which you lov'd me (John Roy Stewart) |
| Sud mo chuidh an Càil a dholidh | The spilling of the kail (Merry maid's wedding) |
| Taigh na beast aig William Ruadh | Willy Roy's loom shop |
| Taigh Phascaladh | Fairskally House |
| Tha Broday air Mac Thomair | Thomson's Dirle |
| Tha Bonaid beag biarach air Alasdair | Sandy's bonnet (Kemmie's on & awa) |
| Tha buaidh air an Uisgebhean | The charms of whiskey |
| Tha car an easbal Stidien | Pussy's tail (Comely garden) |
| Tha eil nam brög air Donnachadh Dubh | Black Duncan (Earl of Hume Strathearn). |
| Tha Leann dear aig na Gillean | Dear Ale |
| Tha Ridh' 'san abhinn 'san ailt | The inundation |
| Thearlich na'n Tigeadh the | If Charlie comes (Flora MacDonald) |
| Thog iad orm gu'n roch mi mine | I was blamed for sporting (Bridge of Perth) |
| Tormaid a bhair a Ghile | The lad was Norman (Willie made a wedding o't) |
| Tullaich Crom. | The Green Hill |

KEITH N MACDONALD, The Skye Collection of the Best Reels & Strathspeys Extant,
Edinburgh, 1887.

Extract from the Preface.

"One word of caution may here be given against the tendency that exists at the present day to play this class of music a great deal too fast. Some are possessed of the idea that, in order to dance a Highland reel well, one must jump and shout like a maniac. It is only on very festive occasions that this sort of capering should be tolerated; in the beginning it was not so. The present writer well remembers the style of dancing of the older inhabitants of Skye thirty years ago, and he is bound to say that it was then different from what one sees nowadays in a public ballroom. It was then always graceful and spirited, without one-tenth of the shouting that is now heard; and as to the time of the music, performers would have considered it an insult to be asked to play faster than the proper time. The strathspey, especially, should be played with grace and in measured time, giving the dancer an opportunity of moving his limbs gracefully. When this is not done, the thing degenerates into the railway speed performance of a clog dance in a pantomime, and to a stranger seems most ludicrous; while the music itself sounds as a regular jumble of the same note repeated in different strains."

The following tune might possibly be of interest.

CHUIR MI BIODAG ANNS A' BHODACH. (I put a Dirk in the Old Man).
Skye Set.

CECIL SHARP, M.S. Collections in Clare College Library, Cambridge.

The MSS are arranged in three series, namely Folk Words, vols 1-19, Folk Music, vols 1-23, and Dance Notes, vols 1-4. In the extracts below, these are abbreviated to F.W., F.M., D.N. respectively. The pagination in F.W. and F.M. is continuous.

The extracts relate mainly to broom, sword and bacca-pipe dances, and [barring accidental omissions] is complete. We collect these together here irrespective of order in the original MS.

F.W. vii, 1102-3. "Broom Stem Dance."

1st Step. Broom in R on L of R leg.

Pass R over broom and change hands.

Pass L over broom and change hands.

2nd Step Broom in L on L of R leg.

Pass R over broom and change hands.

Broom in R on R of L leg.

Pass L over broom and change hands.

hornpipe step throughout varied with above steps to taste of dancer. If 2 men dance they can hold broom between them (stick only is better) & perform steps as above facing one another.

Sometimes the broom is placed on ground and hornpipe stepped on either side of broom stick after manner of sword-dance, backward and forwards in direction of stick.

This was dance by Harry Trice of Lew Down[†] [Dome?] on Sept 1st 1906, at Lew Trenchard.[#] Tune "The Soldier's Joy" hornpipe.

Broom dance always finished up Harvest Home. A brush not a besom. The dancer should twist stem in his hand so that the brush raps the floor in time with the music. No carpet on the floor, or a rush carpet at most."

F.W. vii, 1260. "Broomstem dance."

As already noted (7, 1002) with additional figures as follows:-

Broom on ground, dancing like sword dance.

Walk round, spinning broom resting on arms.

Hop on one foot passing broom under other leg.

(Tune College Hornpipe),

Lew Trenchard, April 13th. 1907.

[†] Lewdown, Devon.

[#] Lewtrenchard, Devon.

D.N. i, 131. "Tom Harris ... [Blackwell[†] Morris] used to dance "broom dance to Greensleeves and gave me the words they used to sing."

"Thomas Barlow ... dances Broom Dance to Green Sleeves"

T.W. XIII, 2205. "Greensleeves.

Toby Colbourn had a wife
Had a wife, had a wife
Toby Colbourn had a wife
And then at last he killed her.
Colbourn's wife she rased again
Colbourn's wife she rased again
Colbourn's wife she rased again
And brought him forth two childe.

sc. [two more verses].

Tom Harris at Armscote, May 2^d 1910" [See preceding extract.]

D.N. ii, 33. "Jonathan Clingo ... at Littleport [Cams] ... remembers broomstem dancing". [1911].

D.N. IV, 84 Horton-cum-Studley (Oxon) Morris "Broomstick dance as usual."

D.N. i, 41 "John Boam and others at Wimster said they used to dance the "Long Brush dance" same as Broom Stem dance of Somerset. Also "frog dancing" which is same as Devon "Kibby dancing".

D.N. iv. 94 "Helmdon[#], Northants. Morris... used to dance over the bacca pipes and do the broom dance."

T.M. vi, 1255 Bacca-pipes to Greensleeves (in 6/8 time) at Stow-on-Wold[†].

T.M. vi, 1276. Bacca-pipes to Greensleeves (C time) at Lower Swell[#].

D.N. ii, 95. Bampton Morris had "Greensleeves or Bacca pipes danced over crossed tobacco pipes or handkerchiefs."

[†] Presumably S.E. Glos., near Shipston-on-Stour. [#] Helmdon? [†] Stow-on-the-Wold, Glos. [#] Glos.

D.N. ii, 134. Brainerd Morris [†] "They sometimes danced over bacca pipes."

F.W. XII, 2014. "Some says the Devil's dead
The Devil's dead the devil's dead
Some say the devil's dead
And buried in cold harbour
Some says he's rased again
Some says he's rase again
Some says he's rase again
And prenticed to a barber.

Sung to Greensleeves, which was played to "bacca pipes" or the Cushion Dance by Mr Davis at Lutcombe [Wincombe?][#], ..., 1909.

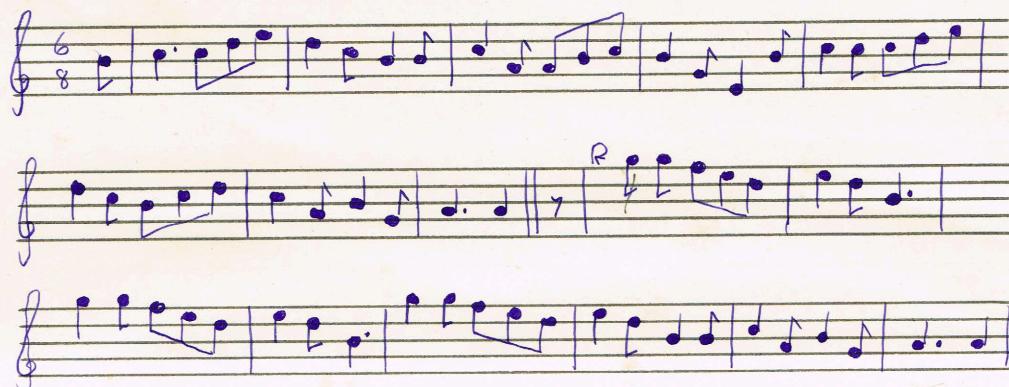
GREENSLEEVES. F.M.,

Mr Davis at Whincombe,
April 1909



GREENSLEEVES (Broom Dance) F.M., xi, 2170.

Francis Trelawny at Melles,
1909



[†] Warwickshire,

[#] Presumably Wincombe, Glos.

^{††} Presumably Somerset.

D.N. i, 86-7. * Thomas Phelps of Mayhill. The Morris there... "Swordsman with two swords, danced over them on the ground... Flagman & swordsman were two top men of the morris. They walked in front side by side..." But they also had "Greensleeves", a pipe dance, at Mayhill.

D.N. i. 188. "Cliffords Meane[#] Morris. George Baldwin... As at Mayhill they processed from place to place in column formation, top left being flagman and top right swordsman... the latter [had] two swords which he whirled round his head with the lilt of the music. He also danced the sword dance (swords on the ground) to the tune of greensleeves."

F.M. xi, 2323. "Sword Dance Henry Allen at Stratford on Avon, Aug 1909. Dance of the man who accompanied the Morris dancers at Ruardean^{†‡} (Forest of Dean) for whom Allen played down to about 1871-2. He held two swords in his hands and manipulated them as he danced. It was very difficult. He did not[#] place swords on the ground and dance over them."

SWORD DANCE

Henry Allen at Stratford
on Avon, 1909.

(a)

(a)

Only once something of this sort.

[†] About 7 miles from Mayhill. [#] Underlined in original ms. [‡] Glos.

D.N. i. 185-6. "Flail Dance. Old Mr Day of Armscott[†] showed me... method of dancing flail dance. Hold handle perpendicular, twist tail on ground in a circle (with hinge as centre) and step over it as it passed under the two feet, step-dancing the while. He said they never danced when they threshed. When a shower had drown them into the barn for shelter, where the threshels were hanging up some of 'em would dance to while away the time while some one else whistled tune. He said it was a very difficult dance and required a lot of practice and only few and very good dancers could manage it."

F.M. xii, 2423. "Jack off the Green.

JACK OFF THE GREEN.

William Preece at Dilwyn.
Dec. 1908.



There was a young woman
As fine as ever was seen
And with an old broomstick
She knocked Jack off the Green.

D.N. ii, 40. Near Ely... on Plough Monday... they danced four or six handed
reels.

[†] Armscott? If so in Glos, near Shipston-on-Stour.

T. M. XIV, 2972. " Six Reel (no name)

Mr Pincock at Goathland, 1914.

SIX REEL.

(Not quite certain of this time)

C-Dance for 6.



A. 1-8. Partners promenade (either with arms on shoulders or with crossed hands) in a circle cl. to places.

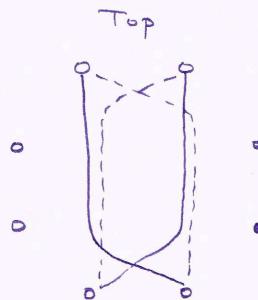
B. 1-8 Pousette-hey, i.e. hey in couples in pousette position partners changing places with one another when neutral.

D.N. III, 159-160. "Keswick C.D & Reels.

Particulars from Miss Hilton,... Patterdale, Keswick. She obtained her information from a Mrs Scott, March, 1914.

Mrs Scott called them all Reels, Square Eight-reel, Long-eight-reel, Six-reel, four-reel and three-reel.

Square-eight reel.



1. Top and bottom cu. change places, top cu. passing outside, bottom cu. coming up between. Men cross over into opposite woman's places. Wo. dits into men's. On returning they cross into their own places.
2. Side couples do the same.
3. Top and bottom couple ladies chain right hands across, left to men, men turn in their places, Wo. right hands to each other again (left to partners) turn into places.
4. Side cu. the same.
5. Take hands in ring, dance once round to places.
6. Partners swing all the way round to places.

Repeat whole ad lib.

The step is the usual reel step, polka without hop, ending with "shuffle off" when in places.

Long eight:

Top couple cast off, then up the middle with crossed hands, all couples following, lead round, up middle to places.

1st & 2nd cu. hands-across right & left.

1st cu. swing down the middle.

Step same all through as square eight.

T.M. xxii, 4778-4783.

"From Mrs. Delia Hughes at Cane River, Burnsville, N.C. 1910. Mrs. Hughes called [these songs]... Tigs. She stood up, patted, sang & danced - all very excitedly & seemed to think we should be rather shocked by the exhibition for she asked us to promise not to tell any of our friends in Burnsville that she had sung Tigs to us. The words were put in at random chosen on the spur of the moment from a large stock of phrases she had in store. I have heard of Tigs before & have gathered that they were frowned upon by some people & I have no doubt that some of the play-says I have taken down were Tigs & intended to be danced sung & patted in the way that Mrs. Hughes performed this one [4778]. This was the first Tig I have seen actually performed. I suspect that they were sung as an accompaniment to Hoe-downs, in the absence of a fiddle or banjo-picker."

See also under Bellville March.

All MS gone through saved { T.M. Vols 2-4 inclusive
 { T.W. Vols 14-18 (American) inclusive.

INTERNATIONAL FOLK MUSIC COUNCIL

PRESIDENT:
DR. R. VAUGHAN WILLIAMS, O.M.

HONORARY TREASURER:
MR. W. S. GWYNN WILLIAMS

HONORARY SECRETARY:
MISS MAUD KARPELES
Interviews by appointment only.

12 CLORANE GARDENS, LONDON, N.W.3
Telephone : HAMPstead 9116

June 17, 1954

Dear Mr Flett,

Thank you for your letter of June 2.

I am sorry I am not able to throw any light on Cecil Sharp's reference to a sword dance in the Hebrides. I must confess that I had not noticed the reference before. It would be unlike him to include it without some good foundation, but in the absence of further evidence I think it would be better to ignore the reference.

I should be glad to give you permission to include the reference of the Broom Dance and Flail Dance, etc. in your article.

I agree that the Afton dance is interesting because it does give a connecting link between the Square Dance and the Running Set.

I am afraid I am too busy at the moment to adopt your suggestion about writing a article on the Afton dance, and I do not think I have really very much to say in addition to the article that appeared in the Journal of the English Folk Dance Society, II Series, no. 3, 1930.

I am returning your MS.

Yours sincerely,

Maud Karpeles

The original letter asked for permission to use

- 1) mentions of broom-stem dancing + the flail dance.
- 2) mentions of occurrences of bagpipes (though not notation).
- 3) mentions of sword-dances performed by Morris-men at Mayhill, Clifford's Mesne & Ruardean, together with the tune for the last.
- 4) words + tune of Jack off the Green.
- 5) account of song + dance Jig's, though not words or tunes.

JOHN FIRTH.

Reminiscences of an Orkney Parish,
Stromness, 1922.

Also published in parts in Old
Love-Miscellany 1910 onwards.

p. 45. Talking of a weaver in Grimister, "He displayed considerable musical talent, which was displayed by his ability to play on two tunps (jean's harps) at the same time, at weddings he added greatly to the merriment of the company by imitating the dance of every man and woman"

p. 50. Talking of straw plaiting. "Nevertheless the plaiting-house [a one-roomed cottage set aside in every village] was the favorite rendezvous of all young people, for there was always good cheer there, and sometimes a dance to wind up with, if any young man had with him his fiddle or his tunp."

There is a very fine description of all the wedding preparations and celebrations and he goes on ...

p. 63. "After the cog had circled freely, the fiddler struck up "Oh, the bride she is a bonnie thing," to the strains of which the bridal party danced "The Bride's Reel". ... Dancing now became general; the young men made a dash for the centre of the floor, and invited their partners, not by polite bow and offer of the arm, but by a shout of "Come away, lass," and a snap of the fingers; or, if with surprising modesty the maiden seemed slow in stepping forward, she got a tug of the elbow which took her twirling to the floor. All the dances were reels - none of your modern polkas, schottisches, quadrilles, etc. - there were the foursome or two couple reel, the sixsome or three couple reel, and the lightsome or four couple reel. Those were

The days when dancing was engaged in with a vigor and abandon which would be considered rude in the ballroom of the present day. The men, with perspiration streaming down their faces, threw off both coat and waistcoat and "tucked it" in their "sack sleeves"; while the women tucked up their wide skirts, or spread them out on either side, as they assumed a variety of pose and air worthy of a professional exponent of the skirt dance. When the music changed from slow to quick time, not a step nor a beat was missed, but in heavy walking shoes they "tapped it and leaped it" with perfect precision. The measure was accented by a loud tap of the iron clad heels and a snap of the fingers. What a storm of sound arose! The men, waving hands and arms and shouting like people "all possessed", made the rafters ring with many a "Heeuch" and "Yeuch", in which the women did not disdain to join. . . .

The fiddler marked the conclusion of the reel by a prolonged scratching, produced by drawing the bow rapidly across the strings behind the bridge of the fiddle. This was the signal for each gallant to seize his partner in his arms and give her a resounding smack. This he called his mooter⁺ or payment for the pleasure of the dance. If this salutation was submitted to in an impulsive manner the young lady was deemed lacking in propriety, so she usually made a rush for her seat as soon as possible, but if caught before the end of the fiddler's coda, a scuffle ensued, from which she emerged with dishevelled hair. But amid even such scenes of wild hilarity certain rules of etiquette and deportment were observed, the infringement of which never failed to bring down on the culprit sharp reproof. After all the young men had gone through the

⁺ Scotch mooter, a certain quantity of meal or oats reserved by the miller as payment for grinding.... [1/20 or something like that].

various reels, and had 'danced till they were like the drop', they retired to their seats. The elderly men then took the floor, and for their partners invited all the old maids, the matrons, and even the grand mothers. The ladies assumed a quiet and dignified step befitting their years, but their aged partners attempted all the freaks of the fantastic舞, all the while encouraging the ladies by that peculiar click of the tongue used in driving horses... [and by various remarks]. A little variety was introduced when any seafaring man present favoured the company by showing a new dance learned during a voyage to the Straits or the Nor' west.

.....

After this the merrymaking terminated in a dance termed Bobaby bowster, or more correctly, "Bob at the Bowster", that being the name of the old time played during the dance. As soon as the fiddler struck up the tune the best man threw down his cap on the floor and danced round it for a minute or two; then he threw his handkerchief to the bridegroom on the best maid, who joined hands with him and danced with him for a short while time. She then threw the handkerchief to the bridegroom, who joined the ring, and he in turn threw it to the bride. She passed it to some favoured gentleman friend, who then took his place in the centre of the ring formed by the previous four joining hands. Those in the ring danced with circular motion round the other, who showed off his finest steps in the centre. After a minute or two of this he chose a partner, who ducked under the arms of the others to join him, and the two danced for a while. He then joined the ring, and so, in the centre went through the same proceedings as he had already done. This went on till every couple in the room had joined the moving circle. The fiddler now changed his tune, and played either "My love she's but a lassie yet"; or "Oh, as I was kissed yesterday." A

clair was then placed in the centre of the ring, and the best man took his seat thereon, while the others danced round as before. The brides-maid then stepped forward and took his hand to raise him from the chair. After kissing her he ducked under their clasped hands, and took his seat outside the ring of dances. His partner now took the clair, when the same ceremony was gone through, and so on till each one had kissed his partner out of the ring. . . .

p. 85 onwards. Very good description of funerals.

p. 88. "When the body had been laid to rest . . . the men, instead of taking their steps homewards, thought themselves of Tammy ale-house at Hogarth, and betaking themselves thither, they drank and danced the whole winter evening and as until the morning clear light."

p. 117. "The farmer who was last in taking in his sheaves had presented at his door in the morning a 'straw bitch'. The making of this quadruped afforded amusement to the young people, who tried to make it as life-like as possible."

p. 122. Description of various fairs, dancing etc.

p. 123. "The travelling musicians with violins, bag-pipes, or wap-orgas, drew a large circle of admirers, for new tracks in fiddle playing could be gained and new songs learned, these musicians also carrying into them copies of the lengthy ballads then in vogue. . . . It is easy to see that in the little town of Kirkwall, with such an influx of visitors, it would be difficult to find house rooms, so the only resource was to hire a fiddler, repair to some empty house, and there dance the night hours away, or lie down promiscuously

on a leap of stones in a corner and snatched a few hours' sleep.

[This description is of the Kannah Fair].

p. 124 onwards. Descriptions of various feast days etc.

p. 127. "John's Mass was celebrated in June by the lighting of large bonfires . . . as the dusky hour of midnight drew near, merriment waxed fast and furious. After dancing till the early dawn set in, the young people wound up by jumping through the flames in a manner resembling the orgies of our Pagan ancestors

p. 133. Talking of a former school master of Dinstoun

"Passing through Dinstoun on his way to his ministerial tuitors, he frequently burst in on the visitors with the demand: 'Doon wi' the fiddle an' play me a sprig.' after loipping the light fantastic toe for a few minutes, with 'I've clean forgot mesel', he would harkily pick up his books and scamper over the brae, vaulting over gate and stile to the manse door."

OLD - LORE MISCELLANY of ORKNEY SHETLAND CAITHNESS and
SUTHERLAND,

Vol. III, IV, Oct. 1910.

Notes, p. 195.

"The late Mrs. David Balfour, of Balfour, sent me in 1893 the following version of the 'Reel of Baorn'. Mrs. Balfour said that 'the Reel of Baorn was used as the winding up of the evening. There is not the least melody in it, but I understand it begins with one couple and went on till everyone in the room was on the floor.' The last dance at a country wedding in Ophio was called 'Babbity Bowster'; when everyone was on the floor; was this reel used?"

Mrs. Balfour also sent the first verse of "The Westray Wives", a reel, and this is given.

Music entered in Ms. book.

Vol. VI. part I. Jan. 1913.

Notes p. 6 - 8. a long list of reels used in various districts of Shetland.

p. 47. Orkney News from the Letter-Box of Mr. Charles Stewart. By A. Francis Stewart.

From Mrs. Ruddach (his sister) to Charles Stewart, dated Kirkwall, 15 June 1771.

"as my little Daughter was very dull upon pairing with Charlie, I was advised to put her to a Dancing School to direct her . . ."

Vol. VI part III, July 1913.

The Education of Miss Peggy Young of Castleyards,
Notes by A. Francis Stewart.

A letter from James Stewart, Writer in Edinburgh, and
agent for many Orkney Families, to Andrew Young, of
Castleyards.

1st June 1749. "Miss Peggy [Andrew Young's
daughter] arrived here on the 25th we have
not yet determined where to lodge her, but will agree
on a proper house next week, when she will be put to
the Writing, Dancing and I think the Singing Schools."

WILLIAM JERDN (ed). Letters from James Earl of Perth. London, Camden Society, 1845.

p. 18. In a letter to his sister, from Antwerp, 30th March, 1694.

"A Flemish cavalier, who lately arrived, says he saw my son dance before both courts à Versailles on Shrove Tuesday's night with great approbation."

p. 24. At a wedding in the Campain (Compeigne?), 1694.

"I thought they had no dancing out of regard to Sunday; but the parish priest was as strict as any whig in Galloway; for, under pain of excommunication, he would have no dancing in his jurisdiction."

p. 52. In a letter from Venice, 18th Feb. 1695. At a Venetian ball:

"... and last of all, about six in the morning, they dance Torlanos to such tunes as would go very well on a bagpipe, and they dance just as our Highlanders do, only the woman have a way of shoving and shaking their feet which is pretty enough,..."

p. 55. Another letter from Venice at Carnival time, 25th Feb. 1695.

"... en fin, no extravagant conceit can outdo what one sees on St. Mark's Place. Sometimes a company of noblemen and ladys dress themselves up like country people and dance Torlanos in the open place, which is the frolick I saw that I like the best, for they dance scurvy when they pretend to French or English dances (for here they dance country dances at all their balls). A Torlano is somewhat like the way our Highlanders dance, but the women do it much more prettily than the men..."

MRS GUTCH (Ed). County Folk-lore, Vol II. Examples of printed folk-lore concerning the North Riding of Yorkshire, York, and the Ainsty, London, 1901.

p.256 The following verses belong to a song about turns quoted from Mrs G. M. Tweddell, Rhymes and Sketches to Illustrate the Cleveland Dialect, 2nd Edition, Stokesley, 1892, p. 103.

"
 An' after t'meat was clear'd away,
 They set out t'yall an' gin;
 An' when t'awd fiddler play'd a tune,
 Now t'lads mead t'lasses spin!

Beeath awd an' yung wad hev a dance
 Tell they gat tired weel;
 They'd crack ther' fingers an' cry Yuck![†]
 As they ran t'kuntry reel.

An' then they'd sit 'em down ti rest,
 An sum wad sing a sang;
 An sum wad act a kahnd o' play *
 'At did n't talk them lang.

[†] G. M. Tweddell (the author's husband) adds a footnote:- "I do not know the origin or special meaning of this word, but it is used very much like our hurrah. Thus the Staithes people at a dance will exclaim, when excited 'Yuck for our town!' and the Bilsdale people, 'Yuck for our deekl!'"

* Two examples of harvest supper plays from the North Riding are given by Mrs Gutch. Both contained a good deal of singing, but no dancing."

CHAMBERS JOURNAL . 12 (July - Dec. 1859) , 383-4.

Shetland Marriages .

" The dinner being over . . they commence the dance . In this art they are wonderful proficients , for they can dance hours without intermission . A row of men occupies one side of the house from end to end , and a row of women stands opposite . The fiddler strikes up some riotous and rattling tune ; the dancers begin — they skip , they frisk , they fling , they leap with the utmost agility assuming every posture and attitude . Some lean forward , and are intent in examining the skipping and frisking of their feet ; some lean backwards , and have their eyes fixed on the ceiling of the house for half an hour . One man is leaning sideways , and with sidelong glance is graciously admiring the frisking of one of his feet ; everyone , in short , has some peculiar and original dance of his own . In these different and peculiar postures they continue , without ceasing , for half an hour , thumping and peltig at it , till perspiration streams to the ground and mist ascends in clouds , . . . During the half hour they thus dance without ceasing , everyone is trying his utmost in cutting as many strange capers as possible , and ever and anon all roar out [to the bridegroom and bride] : ' Good-luck to thee , lad ! ' and ' Good - luck to thee , lass ! ' . . .

There is another circumstance about the dance that strikes a stranger very much : all the dancers have shoes made of cow - hide , with the hairy side out ; and two some have black feet , some white feet , some red feet , and some speckled feet . These shoes they call riulans . Whoever they intend to reel , one of them takes the lead , and all the rest follow ; or perhaps the fiddler gives intimation that 't is time ' for them to do so by making a discordant and hideous sound on the bass - string of his fiddle . They do not reel for half an hour , but run round the house , and then set to the dance again

with redoubled fury.... It is no uncommon thing
for neighbours, who have not been invited to the marriage,
to dress in disguise, and participate in the festivities of the
evening. The usual way they disguise themselves is by
wrapping the body up in straw-rope and blackening the face.
These maskers have usually all the privileges of bidder guests,
and are treated with great civility. At the end of every dance,
every man must kiss his female partner. Sometimes the
men dance by themselves, as the women cannot hold out
to such long and furious exercise; and when they
finish their dance, they do not kiss, but hug each
other to such a degree so as to create disgust in those
who have been unaccustomed to such a habit...."

'MAC' Joan Sanderson, or The Cushion Dance; and Bab at the Bowster. Notes and Queries, 2 (1850), 517-8.

"Bab at the Bowster... is now danced with a handkerchief in place of a cushion; and no words are used."

'GLENIFFER' (Paisley). Bab in' the Bowster. Notes and Queries, 3 (1851), 45.

"I have never seen it [Bab in' the Bowster] danced but with a pillow.... The manner of dancing it is, the company having formed itself into a circle, one, either male or female, goes into the centre, carrying a pillow, and dances round the circle with a sort of shuffling quick step, while the others sing,—

"Wha learn'd you to dance, you to dance, you to dance,

Wha learn'd you to dance, Bab in' the Bowster brawly?"

To which the dancer replies:

"Mother learn'd me to dance, me to dance, me to dance,

Mother learn'd me to dance, Bab in' the Bowster brawly.

He or she then lays down the pillow before one of the opposite sex, when they both kneel on it and kiss) the person to whom the pillow has been presented going over the above again, &c., till the company tires.

I may add that the above is a favourite dance here, particularly among young people, and at children's parties in particular it is never omitted."

'Y' (Glasgow). Bab in' the Bowster. Notes & Queries, 3 (1851), 282.

"I have myself "babbed at the Bowster" within the last few years. Upon that occasion the words sung by the company while dancing round the individual bearing the "bowster" were

"Wha learn'd you to dance etc [as above]

To which the "bowster-bearer" replies —

My mither learned me to dance etc [as above]

After which, throwing down the "bowster" or cushion before one of the opposite sex, they both kneel upon it, & kiss one another affectionately.

[In Dumbartonshire the words are] sometimes changed into

"Wha gied you the keys to keep, the keys to keep," &c.

L.M.M.R. Bab at the Bowster. Notes + Queries 3 (1851), 282.

"The beginning lines are

"There's brew yill,

Down at the mill,

Bab at the bowster," &c.