

*FIFTY*  
*Favourite Scotch Airs.*  
For a Violin, German-Flute and Violoncello  
*With a Thorough Bass for the*  
**HARPSICORD.**









# P R E F A C E.

N O Species of Pastoral Music is more distinguished by the applause and admiration of all good Judges, than the Songs of *DAVID RIZZIO*. We cannot indeed, with certainty, distinguish His compositions from those of his Imitators; nor can we determine, whether He formed the musical taste of the *Scots*, or only adapted himself to the national taste established before his time: but if we may believe tradition, it is to him that the *Scots* are indebted for many of their finest Airs; and custom has now affixed his name to this particular Mode of Musical Composition.

So delicate is the simplicity, and so affecting the expression, of the *Scotch Airs* in general, that, when judiciously performed, they never fail to yield uncommon delight. I myself have felt their power; and have often regretted that passion for refinement and extravagance, which certain Musicians have indulged to such a degree, as to make it now almost impossible to ascertain the true melody of these delicate Songs. All that can at present be done by one who is desirous of giving a Correct Edition of them, is, to collect from a variety of copies, their scattered beauties, and to make choice of such melodies as appear most natural. This plan I have all along kept in view in preparing the following Collection, which has been the amusement of my leisure hours for some years past. I have procured access to some very old Manuscripts; and, that the Melody might be rendered as complete as possible, I have spared no pains in examining and comparing them.

But as Melody, however complete, is incapable of yielding the highest degree of pleasure without the assistance of Harmony, I have endeavoured to unite the two Powers; and I flatter myself, that my endeavours have not been altogether unsuccessful. To set proper Bases to *Scotch Tunes* is generally accounted no easy task. It can be done only by one who duly attends to their peculiar modulation, and who is more careful to preserve and assist their expression, than to indulge the luxuriance of his own fancy.

In compliance with a taste not yet entirely fallen into disrepute, I have subjoined Variations to a few of these Tunes: a freedom, which it is hoped the warmest assertors of the Original Simplicity of the *Scotch Music* will not severely blame, when they are told, that it is taken with a view only to render this Collection more universally entertaining. Indeed I am well aware, that it is almost impossible to give general satisfaction where the tastes of men are so various, and where every one will demand his favourite airs and favourite passages: yet I hope my little Work may be thought worthy of some notice by those who are real Judges of *Scotch Music*; and if I be disappointed, I shall have nothing to regret, but that my power has been unequal to my inclination of contributing to the amusement of the Public.



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*L*

I

Largo

O' Jean I love thee. a very old Tune.

II

Pia.

Handwritten musical score for the hymn "O Jesu, I love thee, a very old Tune." The score is written on three systems of two staves each, using a treble and bass clef with a key signature of one flat (B-flat). The time signature is common time (C). The first system includes the tempo marking "Pia." and the second system includes "For." and "Pia." The notation includes various musical symbols such as notes, rests, and accidentals, along with figured bass notation (e.g., 6 6 6, 6 5 4 #, 6 5 4 #) indicating the harmonic structure. The score concludes with a double bar line and a repeat sign.

Engrav'd by Tho<sup>s</sup> Baker.



### III

Pentind Hill, a new Scotch Air.

III

*Dolce*

*Variation*

*Pia.*

*For.* *Dolce*



She rose and let me in.

IV

Handwritten musical score for the song "She rose and let me in." The score is written in G major (one sharp) and common time (C). It consists of three systems of music, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The first system includes the lyrics "She rose and let me in." above the treble staff. The score features various musical notations including notes, rests, and fingerings (e.g., 6, 5, 4, 3, 2, 1). There are also dynamic markings like "P." (piano) and "F." (forte). The piece concludes with a double bar line and repeat dots.

Down the burn Davie.

V

Handwritten musical score for the song "Down the burn Davie." The score is written in G major (one sharp) and common time (C). It consists of three systems of music, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The first system includes the lyrics "Down the burn Davie." above the treble staff. The score features various musical notations including notes, rests, and fingerings (e.g., 6, 5, 4, 3, 2, 1). There are also dynamic markings like "P." (piano) and "F." (forte). The piece concludes with a double bar line and repeat dots.



## The Boat-man

Andante

Handwritten musical score for "The Boat-man" in G major, 4/4 time, Andante tempo. The score consists of six systems of two staves each. The melody is in the treble clef, and the bass line is in the bass clef. The piece features various musical notations including notes, rests, and fingerings. The key signature has one sharp (F#). The tempo is marked "Andante". The score is numbered "4" in the top left and "VI" in the middle left. The title "The Boat-man" is written above the first staff, and "Andante" is written below it. The score is written in ink on aged paper.



John Hay's bonny Laisie.

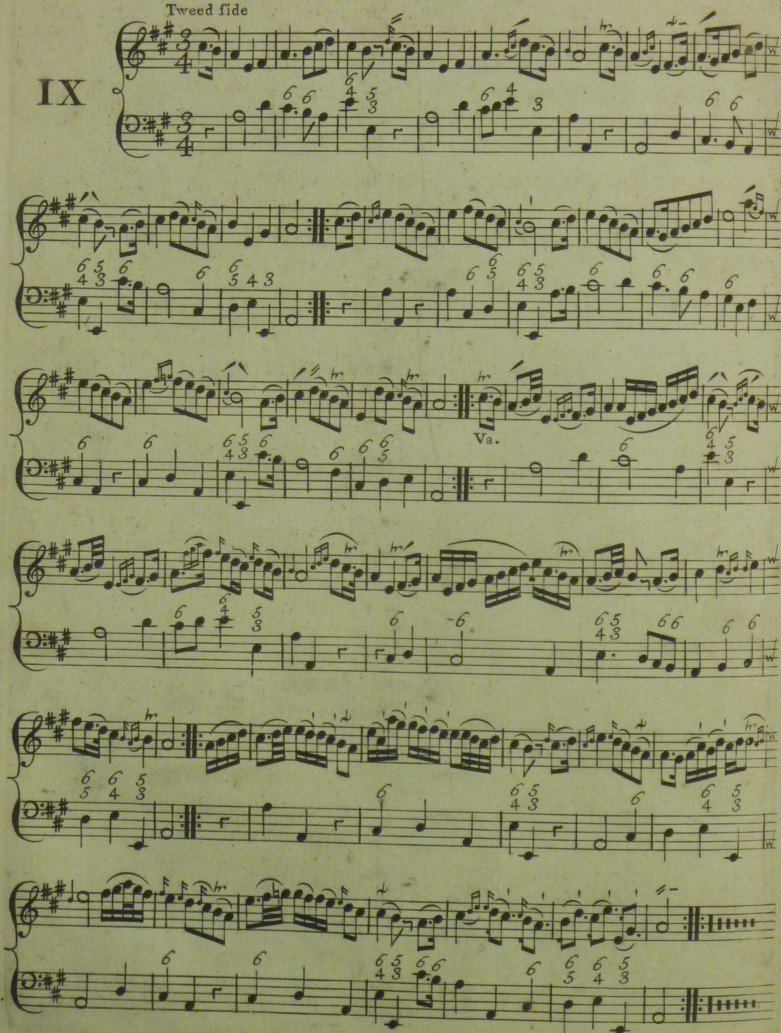
VII

Be Constant still. an old Tune

VIII



## IX

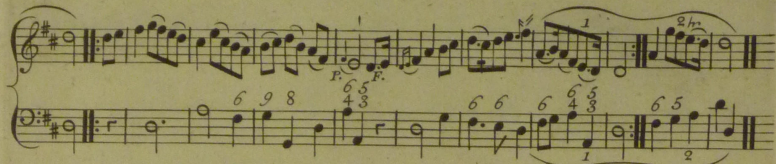
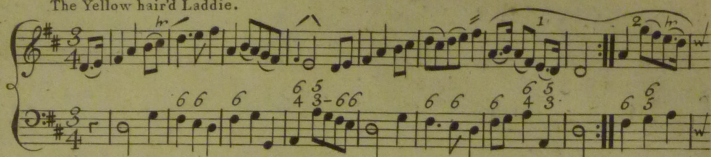




The Yellow hair'd Laddie.

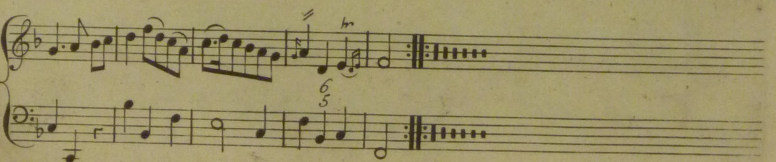
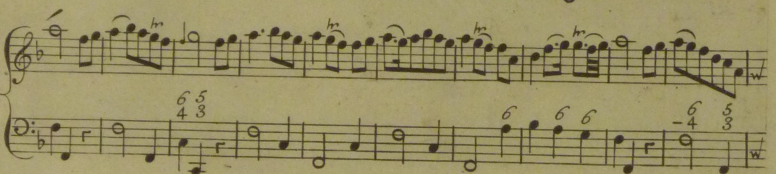
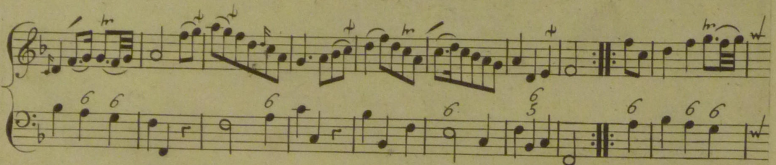
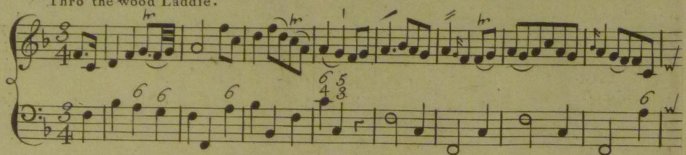
7

X



Thro' the wood Laddie.

XI





## The Lads of Paty's Mill.

XII

Andante

The musical score is written for piano and includes two violin parts. It consists of six systems of staves. The first system shows the piano introduction with a treble and bass staff. The second system continues the piano part. The third system introduces the first violin (Va. 1) with a treble staff. The fourth system continues the piano and first violin. The fifth system introduces the second violin (Va. 2) with a treble staff. The sixth system concludes the piece with the piano and both violin parts. The score includes various musical notations such as notes, rests, and fingerings, as well as dynamic markings like 'Andante'.



Handwritten musical score for "The Rose Tree" in G major. The score is written on three systems, each with a treble and bass staff. The key signature is one sharp (F#). The melody in the treble staff includes many slurs and ornaments (marked 'tr'). The bass staff provides a simple harmonic accompaniment with fingerings indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

The bonny Gray ey'd Morn.

The bonny Gray ey'd Morn.

XIII

## XIII

The image shows a handwritten musical score for 'The Merry Widow' by Franz Lehár. The score is written on four staves, with the first two staves representing the piano introduction and the last two staves representing the waltz section. The notation includes various musical symbols such as notes, rests, and fingerings, and is written in a clear, legible hand.



Sweet Anny frae the sea beach came.

## XIV

Affectuoso

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of two staves each (treble and bass clef). The tempo/mood markings are 'Affectuoso' at the beginning, 'Andante Allegro' in the third system, and 'Affectuoso' again in the sixth system. The melody is primarily in the treble clef, often featuring grace notes (marked 'gr') and slurs. The bass line provides harmonic support with various chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots.







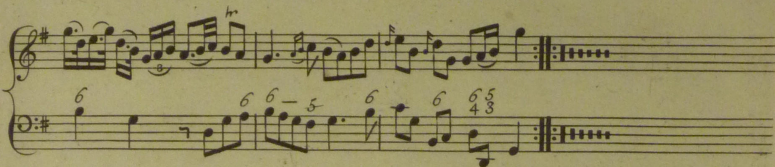
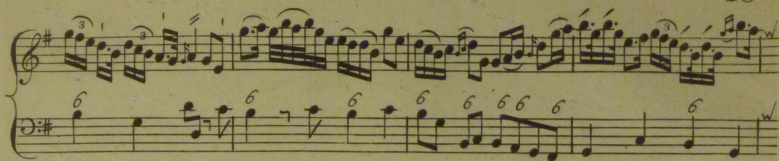
## Allan Water.

XVI

Andante.

Handwritten musical score for "Allan Water." in G major (one sharp) and 6/8 time. The tempo is marked "Andante." The score is written on six systems of two staves each. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots. The manuscript is on aged, slightly stained paper.

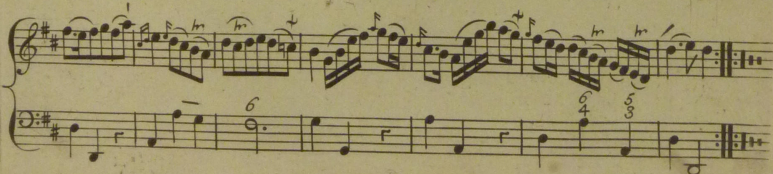
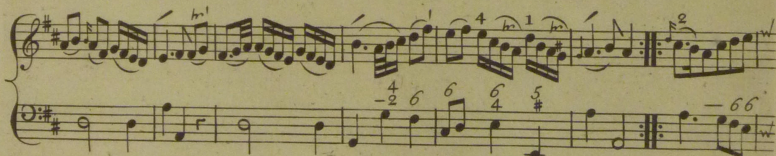
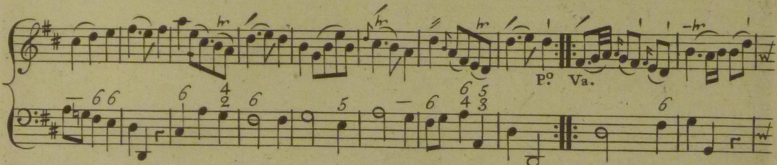
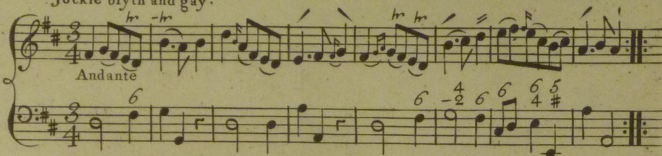




Joekie blyth and gay.

XVII

Andante

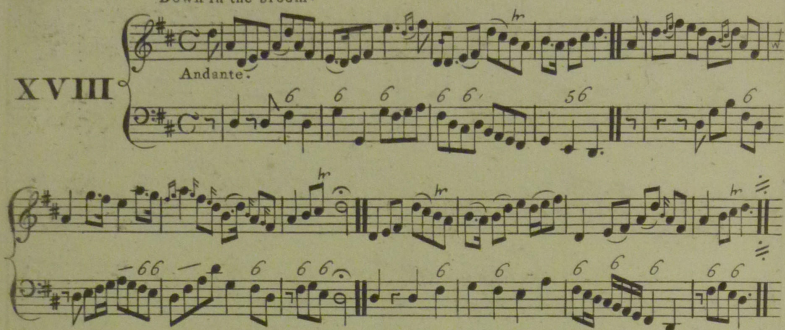




## Down in the broom.

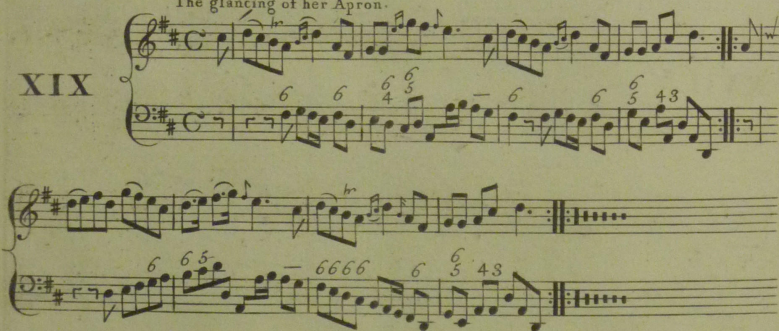
XVIII

Andante.



## The glancing of her Apron.

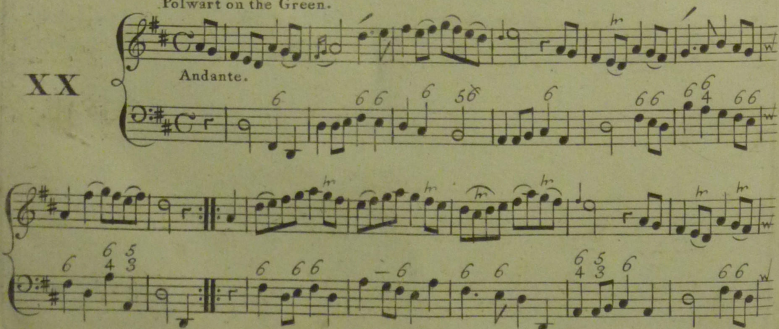
XIX



## Polwart on the Green.

XX

Andante.





Three systems of musical notation for piano and violin. The first system is marked 'Va.' and the second 'P.'. The music is in G major and 2/4 time. Fingerings are indicated by numbers 1-5. The third system continues the piece with a repeat sign at the end.

An old Welsh Tune.

XXI

Very Slow

Two systems of musical notation for piano. The first system is marked 'Very Slow' and the second 'P.'. The music is in G major and 2/4 time. Fingerings are indicated by numbers 1-5. The second system continues the piece with a repeat sign at the end.



## The last time I came o'er the Moor.

XXII

Andante

Handwritten musical score for the song "The last time I came o'er the Moor." The score is written for voice and piano accompaniment. The tempo is marked "Andante". The key signature is one flat (B-flat). The score consists of six systems of music, each with a vocal line and a piano accompaniment line. The piano accompaniment includes various fingering numbers (e.g., 6, 5, 4, 3, 2, 1) and some dynamic markings (e.g., *mf*, *f*). The score ends with a double bar line and repeat dots.



The Braes of Balendine.

17

XXIII

Two systems of musical notation for 'The Braes of Balendine'. Each system consists of a treble and a bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The first system includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (e.g., 6, 4, 3, 6, 6, 6, 6, 4, 3). The second system continues the melody and bass line, ending with a double bar line and repeat dots.

Country Lads.

XXIV

Andante

Two systems of musical notation for 'Country Lads'. Each system consists of a treble and a bass staff. The key signature is one sharp (F-sharp), and the time signature is 3/4. The tempo is marked 'Andante'. The first system includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (e.g., 6, 4, 5, 5, 6, 5, 4, 5, 6, 6, 5, 3, 4, 3, 6). The second system continues the melody and bass line, ending with a double bar line and repeat dots.

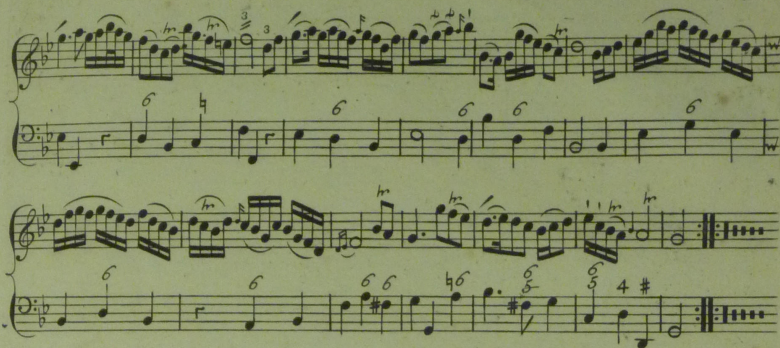


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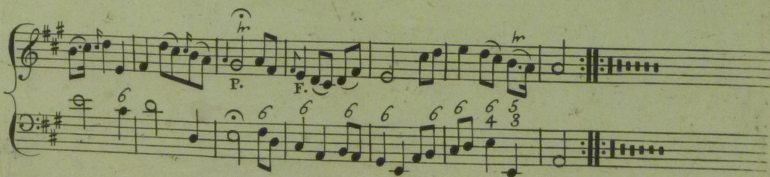
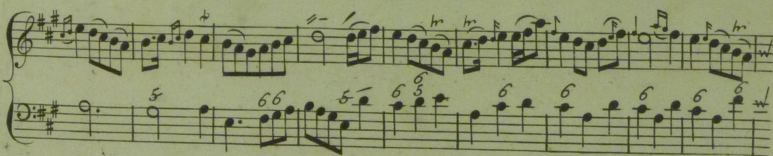
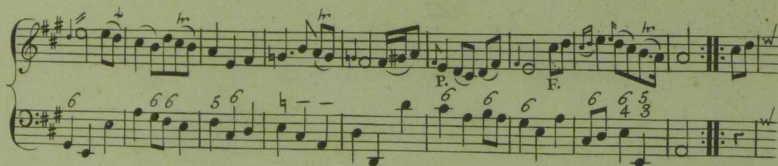
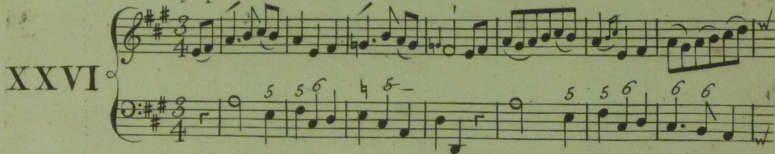
XXV

The musical score is written for piano (P.) and flute (Flu.). It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.





My apron Dearie.





## Birks of Invermay.

XXVII

Andante

The musical score for "Birks of Invermay" is written in G major (one sharp) and 4/4 time. It is marked "Andante". The score is presented in six systems, each with a treble and bass staff. The melody in the treble staff is characterized by flowing eighth and sixteenth notes, often with grace notes. The bass staff provides a steady accompaniment with a mix of eighth and sixteenth notes. Various fingerings are indicated by numbers 1 through 5. The piece ends with a double bar line and repeat dots.



## Roeline Castle.

XXVIII

This musical score is for a piece titled "Roeline Castle," identified by the Roman numeral XXVIII. The music is written for a single melodic instrument, likely a lute or guitar, as evidenced by the extensive use of lute tablature (letters 1-6) and rhythmic flags. The score is presented in two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The piece begins with a treble staff and a bass staff, both containing a single note (C4). The melody in the treble staff is characterized by frequent sixteenth and thirty-second notes, often beamed together. The bass staff provides a harmonic accompaniment, frequently using lute tablature to indicate fret positions. Various musical notations are present, including slurs, ties, and dynamic markings such as "h" (for breath or hairpins) and "v" (for vibrato). The score concludes with a double bar line and a final cadence in the treble staff, followed by a final note in the bass staff.



## XXIX

XXIX

An thou were my ain thing.

6 5 6 6 7 7 6 6 6 5

4 3 5 5 6 8 6 6 6 6

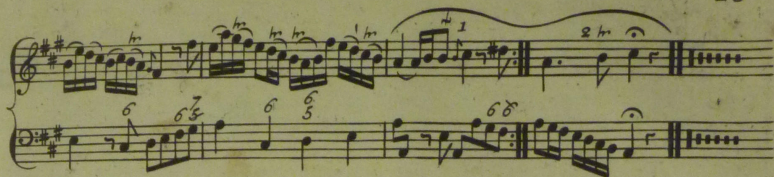
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6 6 6 6 6 6 6 6 6 6

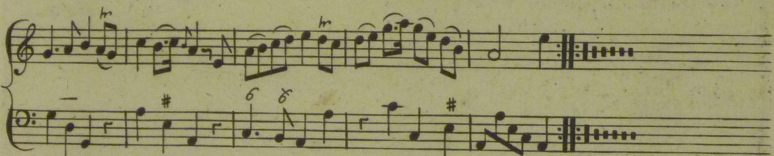
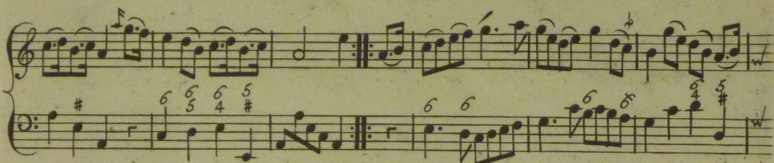
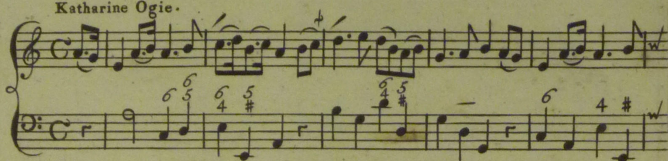
6 6 6 6 6 6 6 6 6 6





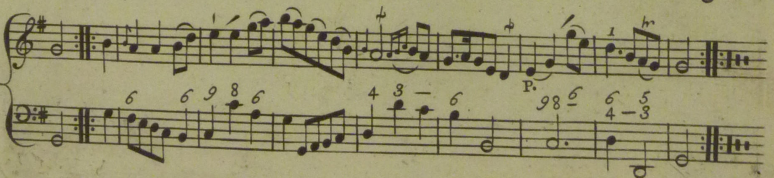
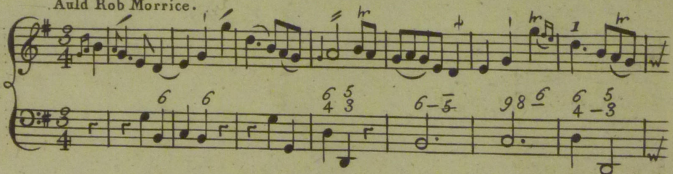
Katharine Ogie.

XXX



Auld Rob Morrice.

XXXI





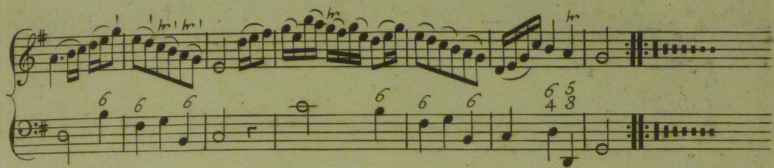
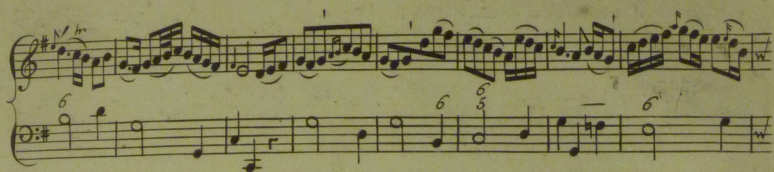
## Banks of Tay.

Flu.

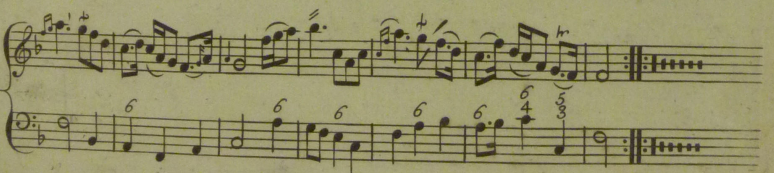
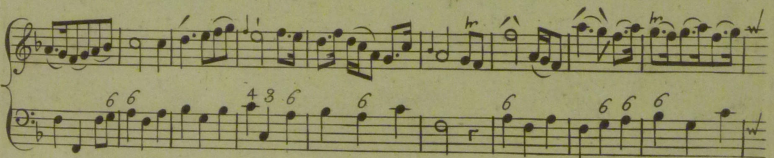
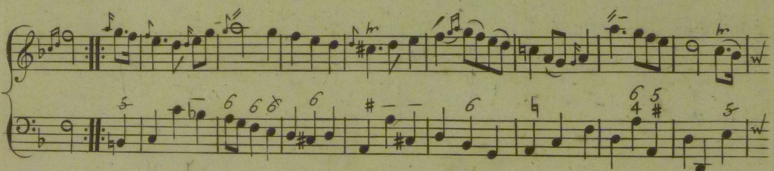
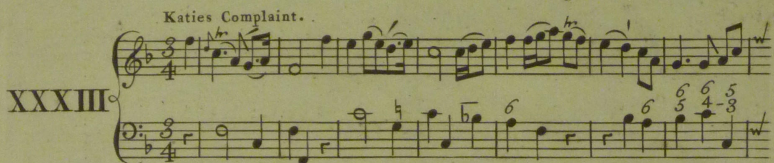
XXXII

Handwritten musical score for 'Banks of Tay' in G major (one sharp) and 3/4 time. The score is written for piano (P.) and flute (Flu.). It consists of six systems of music, each with a treble and bass staff. The piano part includes various fingerings and articulations, such as slurs, accents, and dynamic markings like 'P.' and 'F.'. The flute part includes slurs and accents. The score ends with a double bar line and repeat signs.





## Katie's Complaint.





## Bushman's Traquair.

XXXIV

Andante

Handwritten musical score for 'Bushman's Traquair' in G major, 6/8 time. The score is written for piano (P.) and features a variety of musical notations including slurs, accents, and dynamic markings. The piece is marked 'Andante' and includes a repeat sign. The score is divided into two systems, each with a treble and bass staff. The first system includes a key signature change to G major and a tempo marking of 'Andante'. The second system includes a key signature change to G major and a tempo marking of 'Andante'. The score is numbered XXXIV.



Benney Side, a new Scotch Air.

27

XXXV

I with my Love was in a mire.

XXXVI



Joekie and Sandie. The Melody of this is very old.

XXXVII

Lochaber.

XXXVIII



Gilderoy.

29

XXXIX

Musical score for 'Gilderoy' (XXXIX). The piece is in C major, 2/4 time. It consists of two systems of music. The first system has a treble staff with a melody and a bass staff with a bass line. The second system continues the melody and bass line. The score includes various musical notations such as notes, rests, and fingerings. The piece ends with a double bar line and repeat dots.

Cold frosty Morning.

XL

Musical score for 'Cold frosty Morning' (XL). The piece is in D major, 3/4 time. It consists of two systems of music. The first system has a treble staff with a melody and a bass staff with a bass line. The second system continues the melody and bass line. The score includes various musical notations such as notes, rests, and fingerings. The piece ends with a double bar line and repeat dots.



## The Mill O

XLI

## Williams Ghost.

XLII



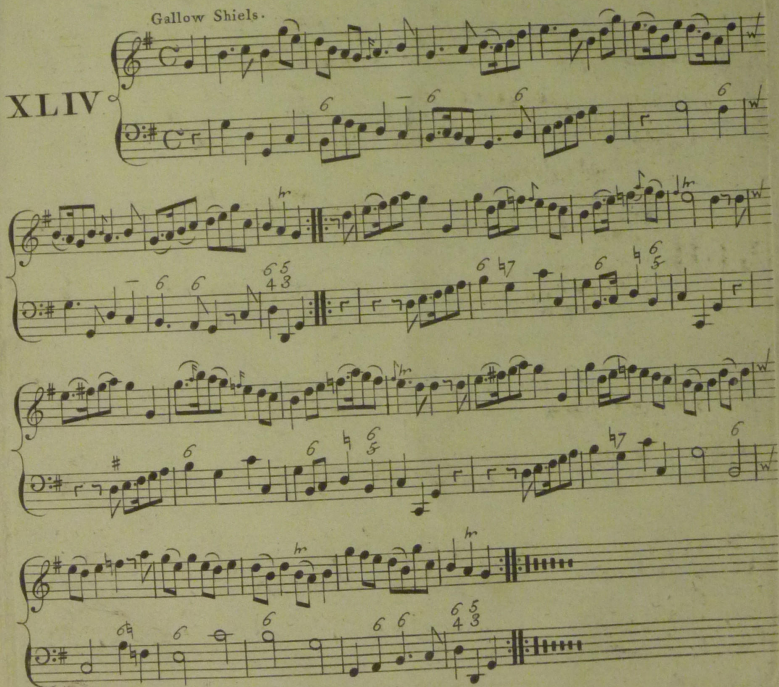
Peggie I must Love thee.

XLIII



Gallow Shields.

XLIV





O Dear Mother what shall I do.

XLV

Handwritten musical score for 'O Dear Mother what shall I do.' (XLV). The piece is in 3/4 time, key of D major (one sharp). It consists of three systems of music, each with a treble and bass staff. The melody is written in the treble staff with various ornaments (accents, mordents, and grace notes) and fingerings. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots.

Bonny Christy.

XLVI

Andante

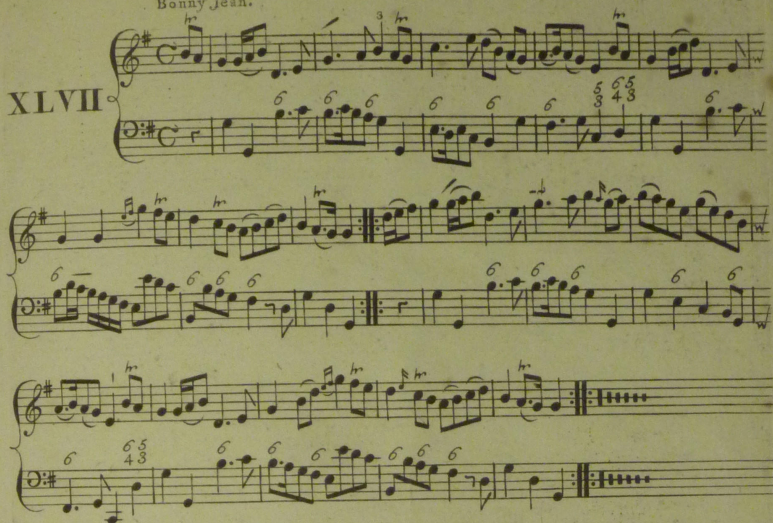
Handwritten musical score for 'Bonny Christy.' (XLVI). The piece is in common time (C), key of B-flat major (two flats). It is marked 'Andante'. It consists of three systems of music, each with a treble and bass staff. The melody is written in the treble staff with various ornaments and fingerings. The bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.



Bonny Jean.

33

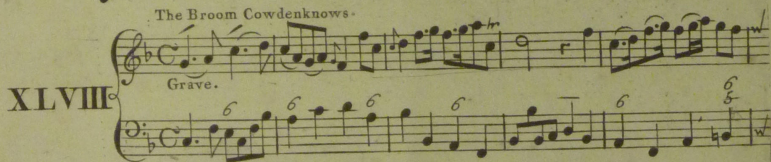
XLVII



The Broom Cowdenknows.

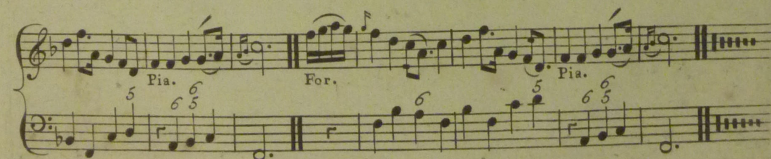
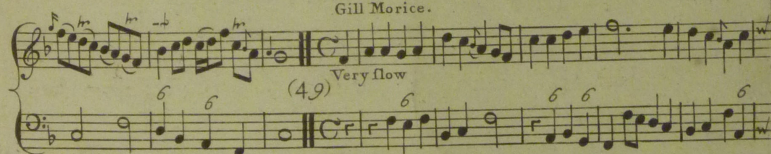
XLVIII

Grave.



Gill Morice.

(49) Very flow





For two German Flutes and a Bass.

L  
*Solitude*

6 6 # 6 6 5 # 5 #

6 6 # 5 7 6 # 5 6 4 #

6 6 5 4 3 6 5 #

*Vio.* 6 6 5 4 3 6 5 #

*FINE*