Glen 307.

FIFTY

Favourite Scotch Airs

For a Violin, German-Flute and Violoncello

With a Thorough Bass for the

HARPSICHORD.

Dedicated

To the Right Honourable

JAMES

Earl of Errroll

Lord high Constable of Scotland, &c.

By Francis Peacock.

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PREFACE.

NO Species of Paſtoral Muſic is more diſtinguiſhed by the applauſe and admiration of all good Judges, than the Songs of *DAVID RIZZIO*. We cannot indeed, 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 regreted 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 Baſſes 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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Pinkie Houſe.

I

Largo

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

II

Pia.

For.

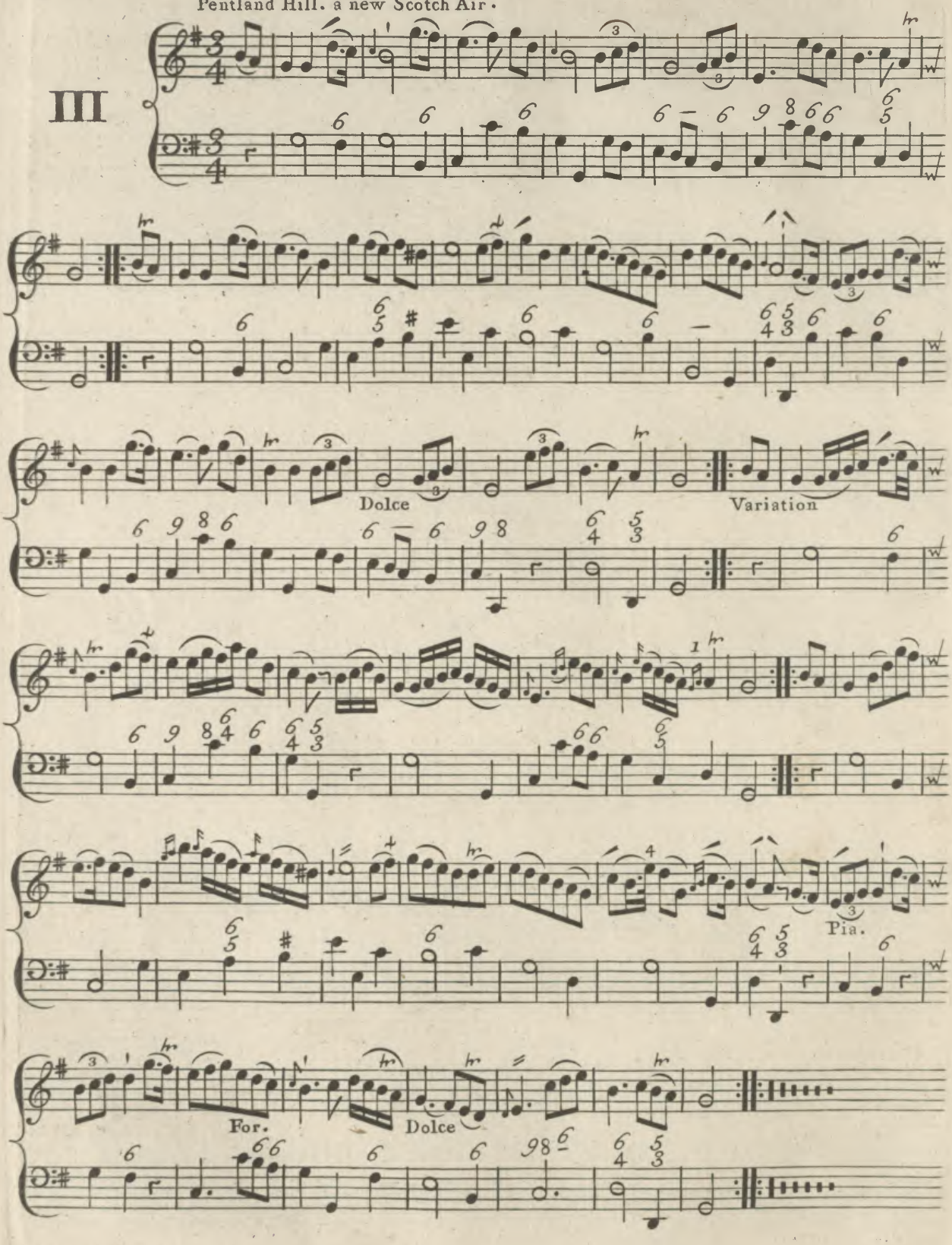
Pia.

For.

Engravd by Thos Baker.

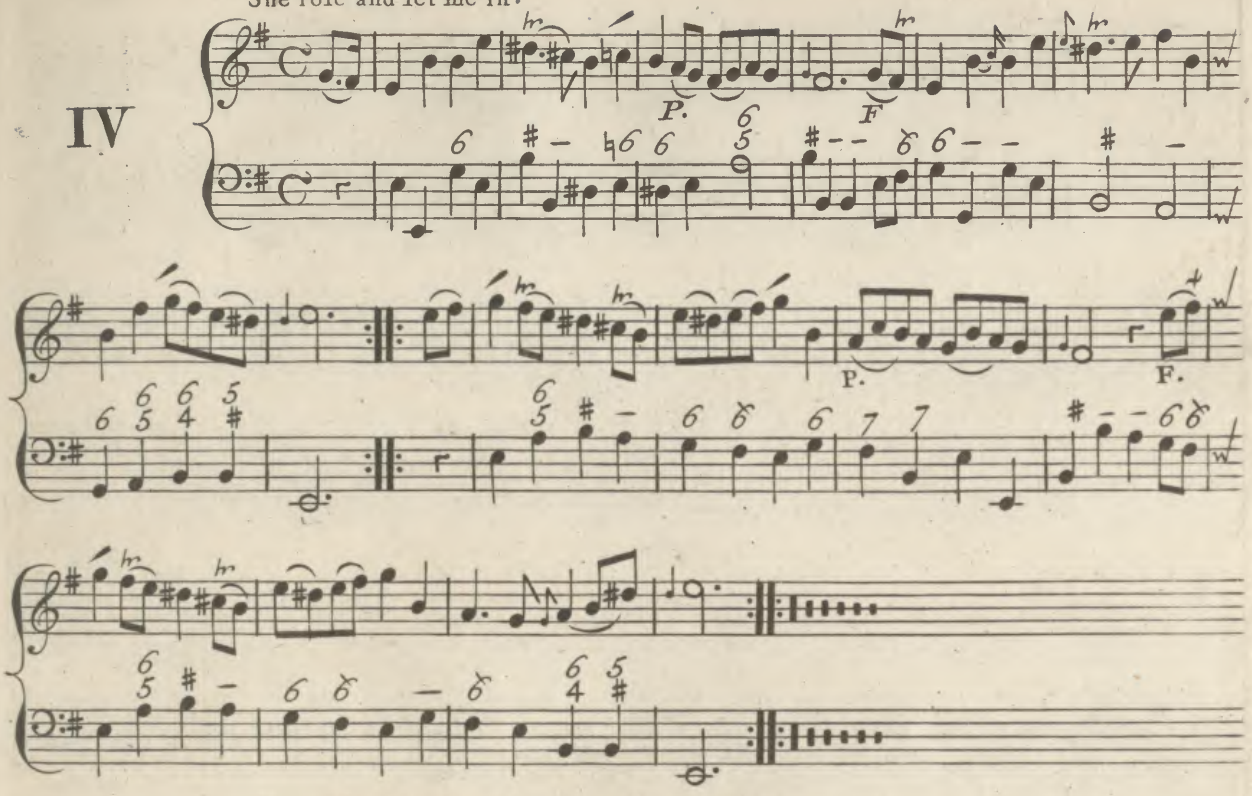
Pentland Hill. a new Scotch Air.

III



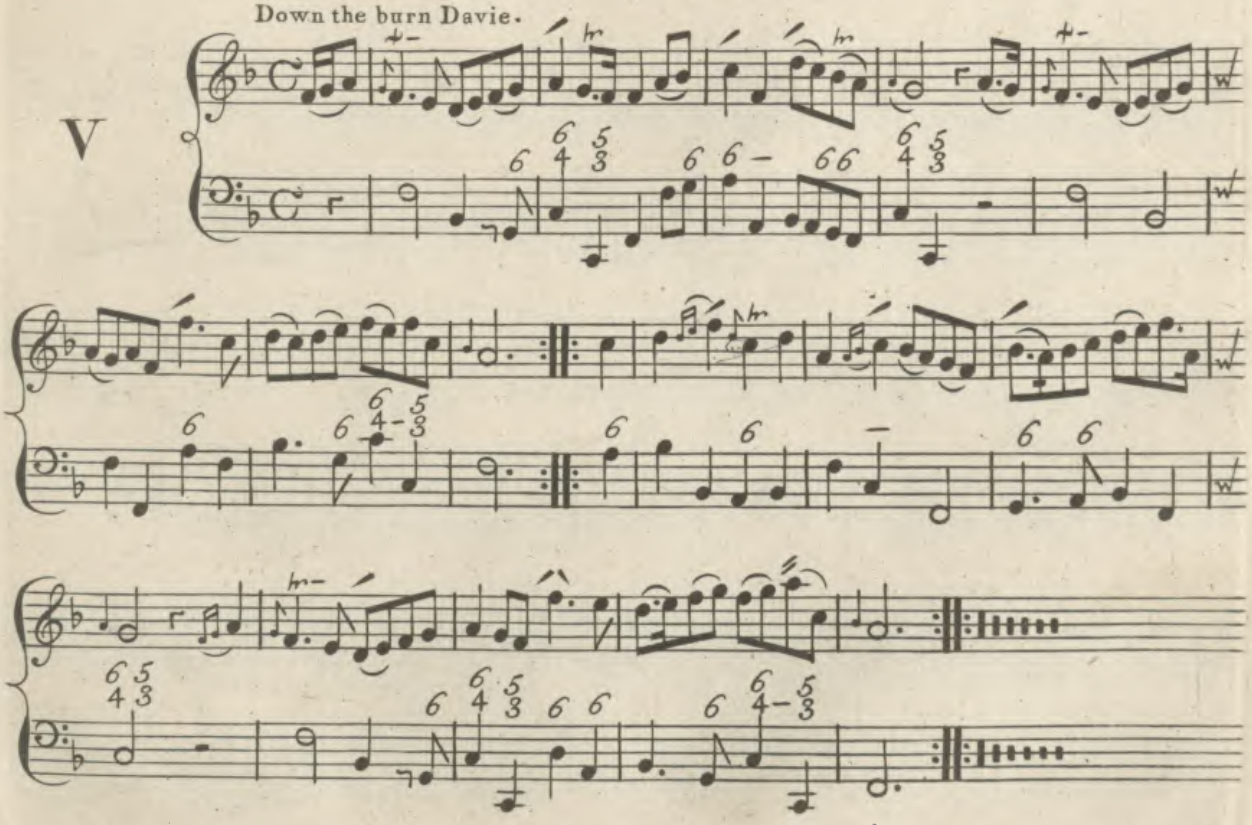
She rose and let me in.

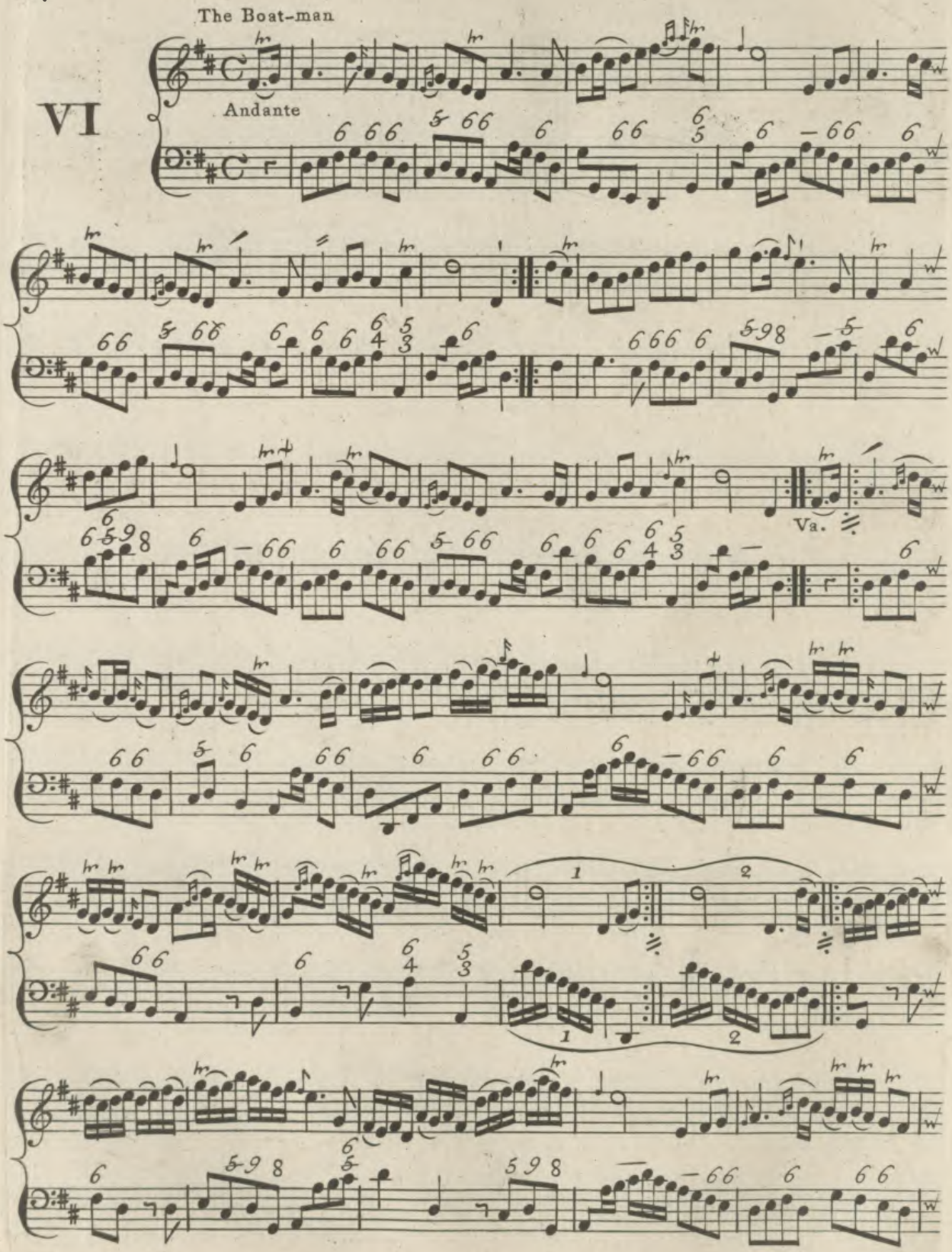
IV

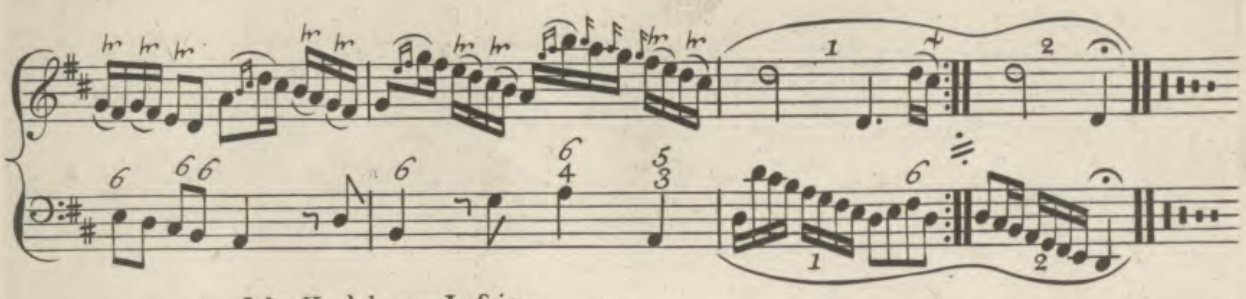


Down the burn Davie.

V

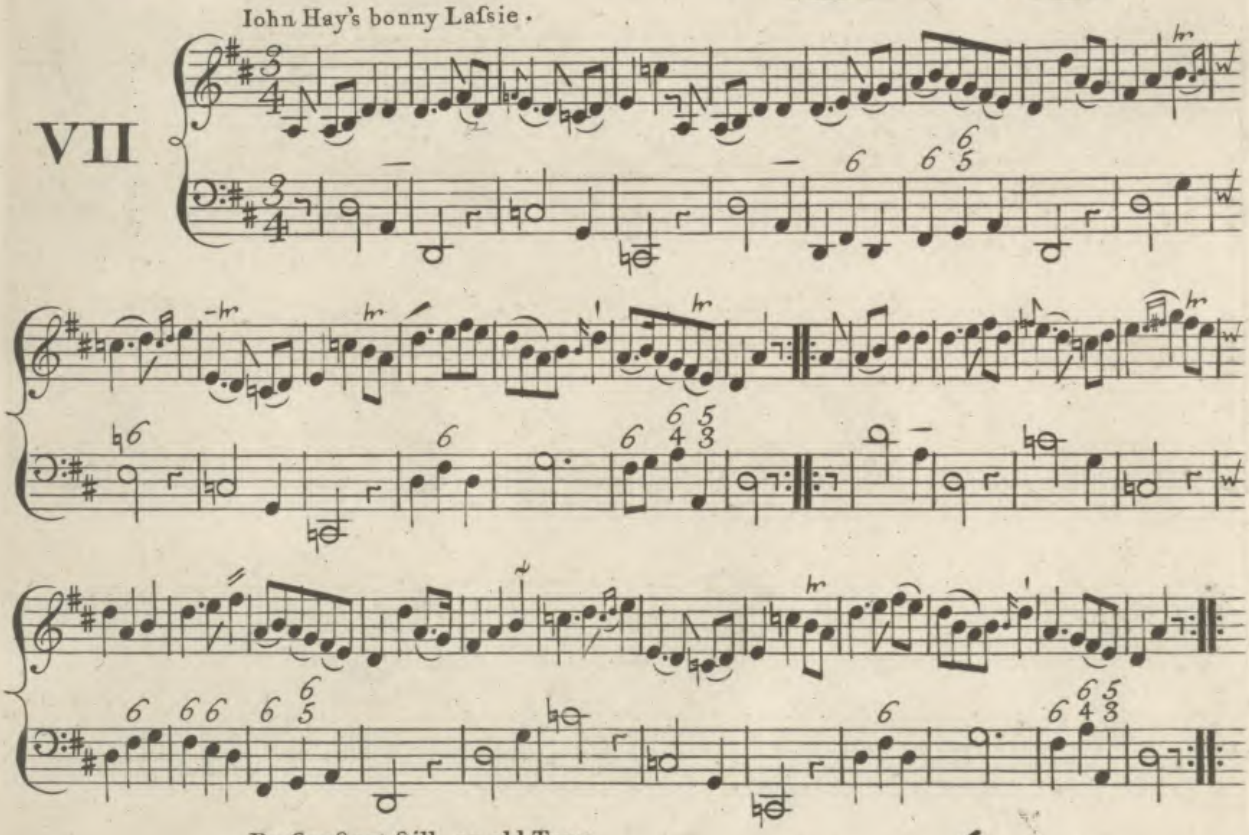



The Boat-man
VI
Andante
Va.



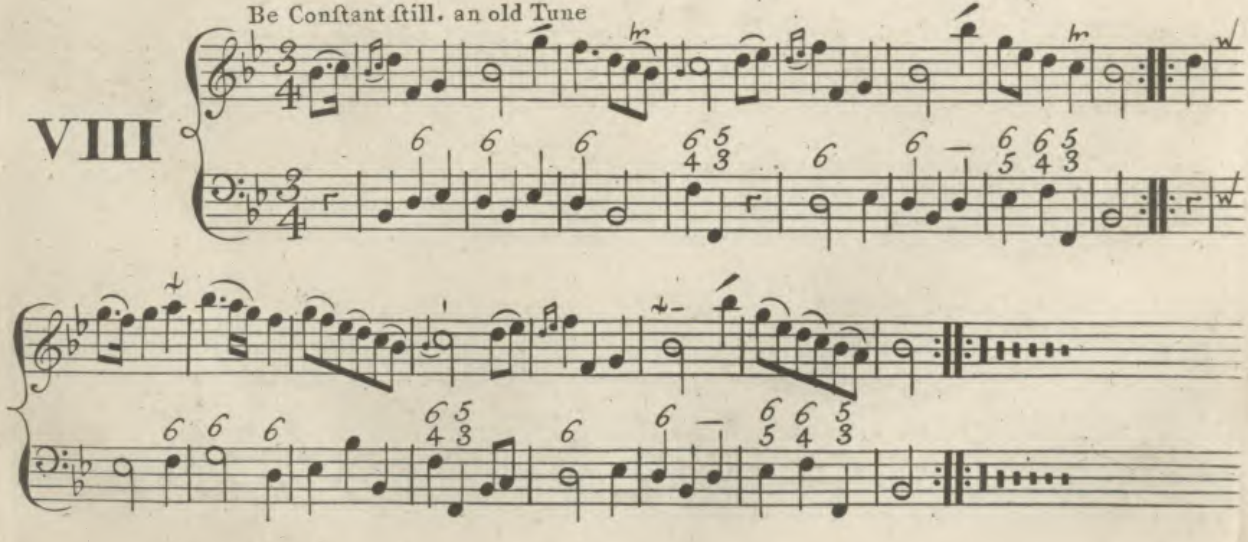
John Hay's bonny Lafsie.

VII



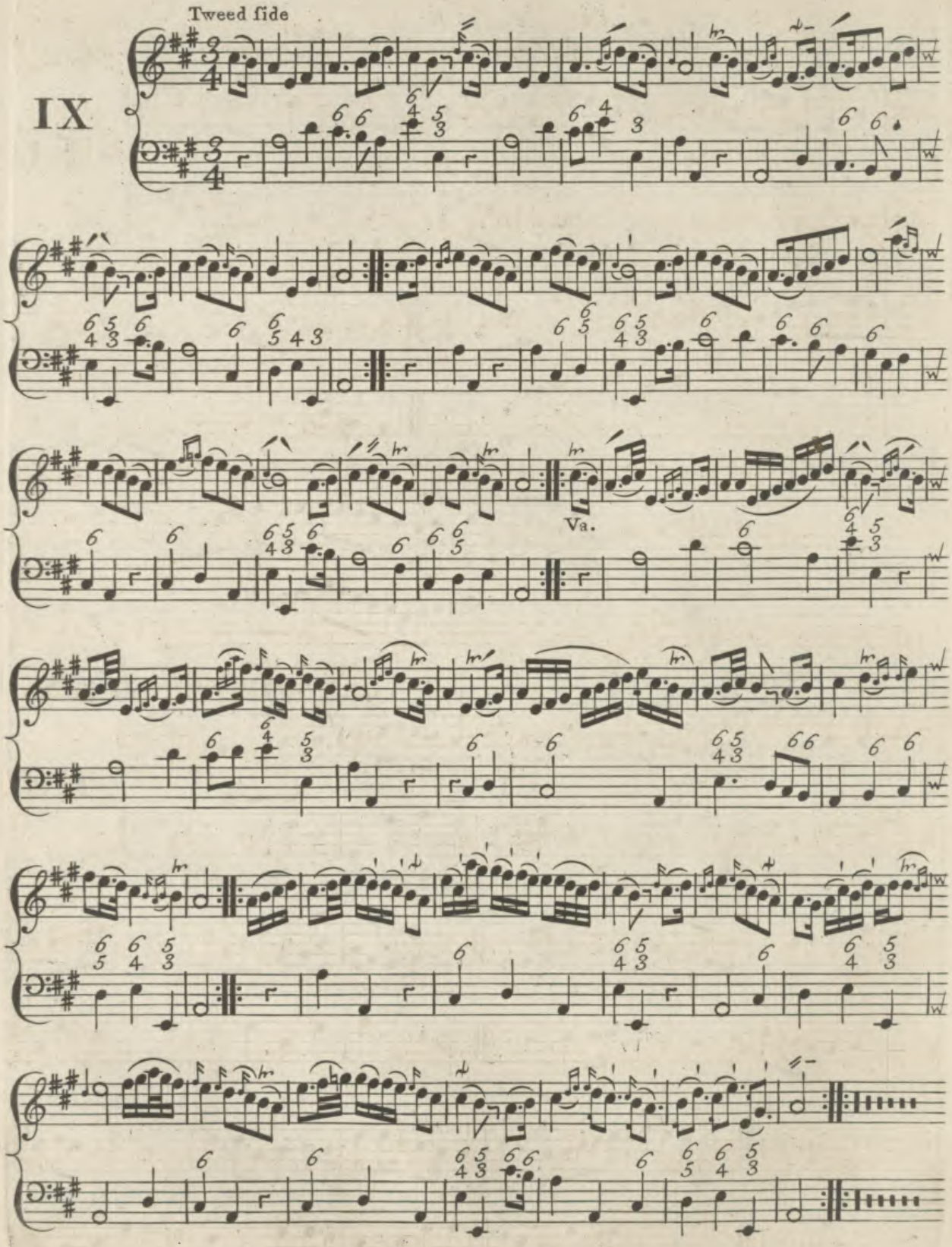
Be Conftant ftill. an old Tune

VIII



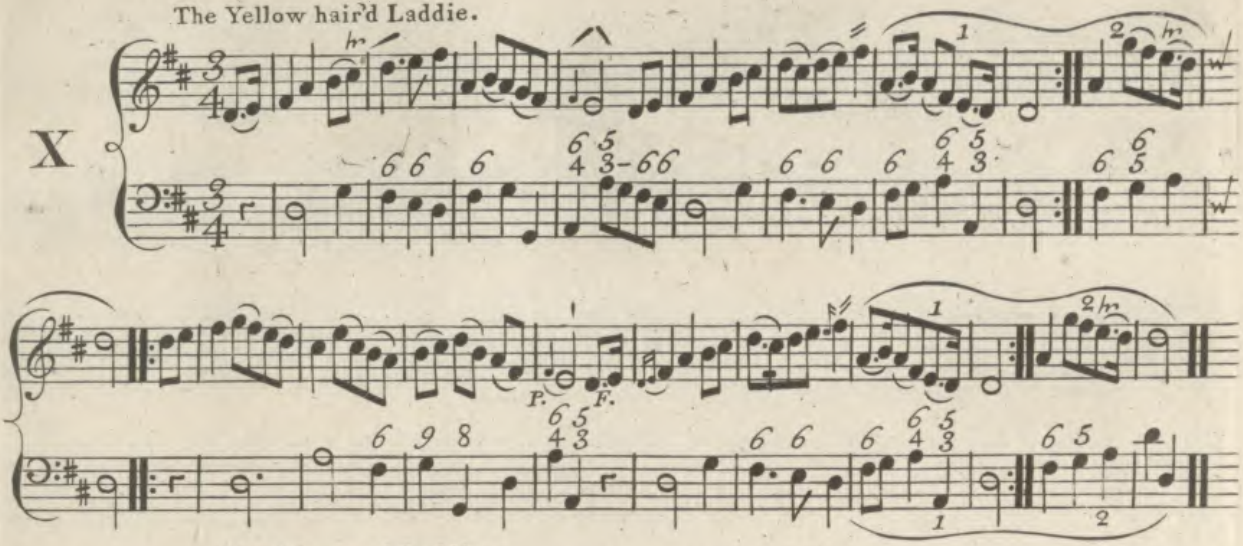
Tweed side

IX



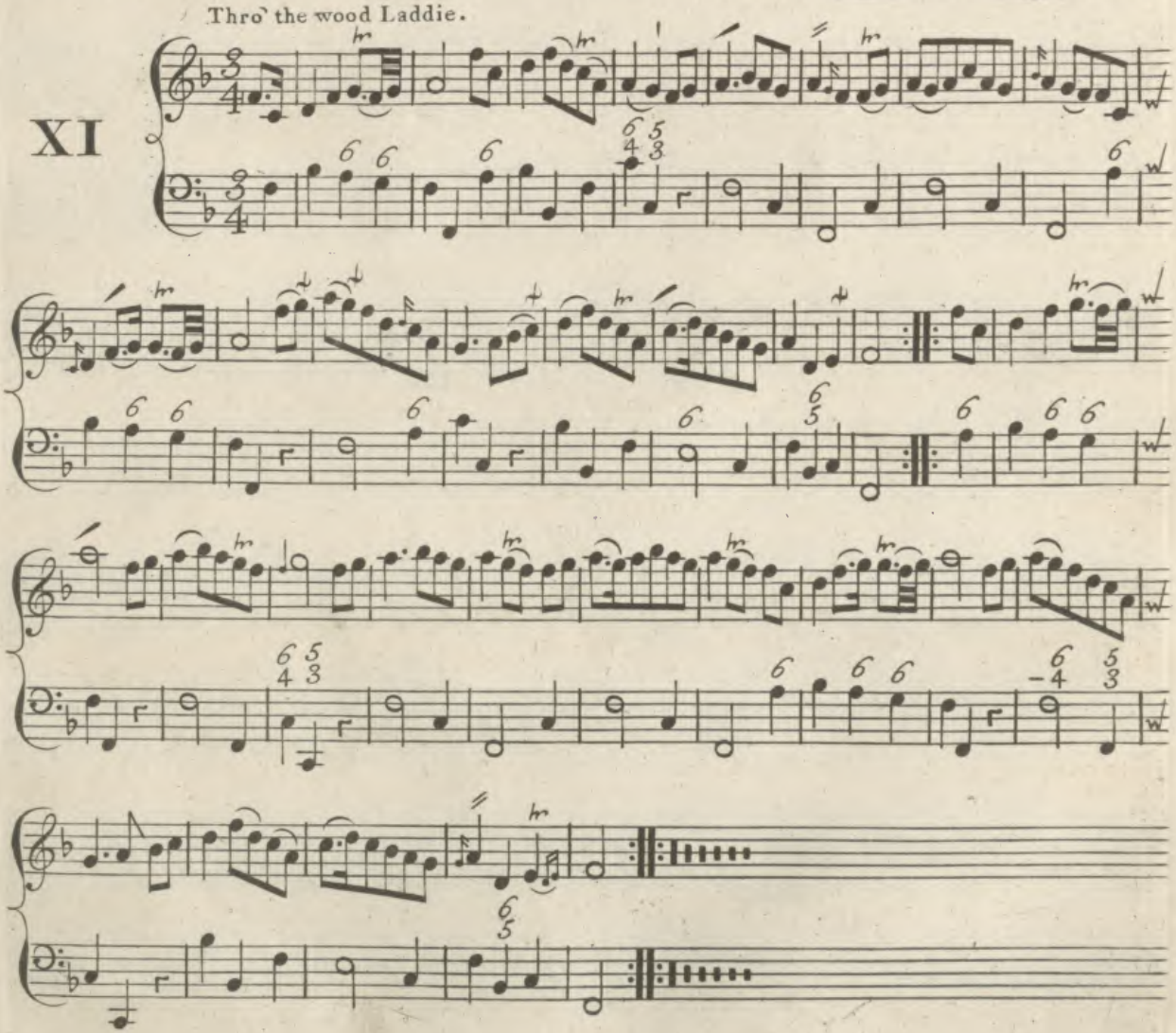
The Yellow hair'd Laddie.

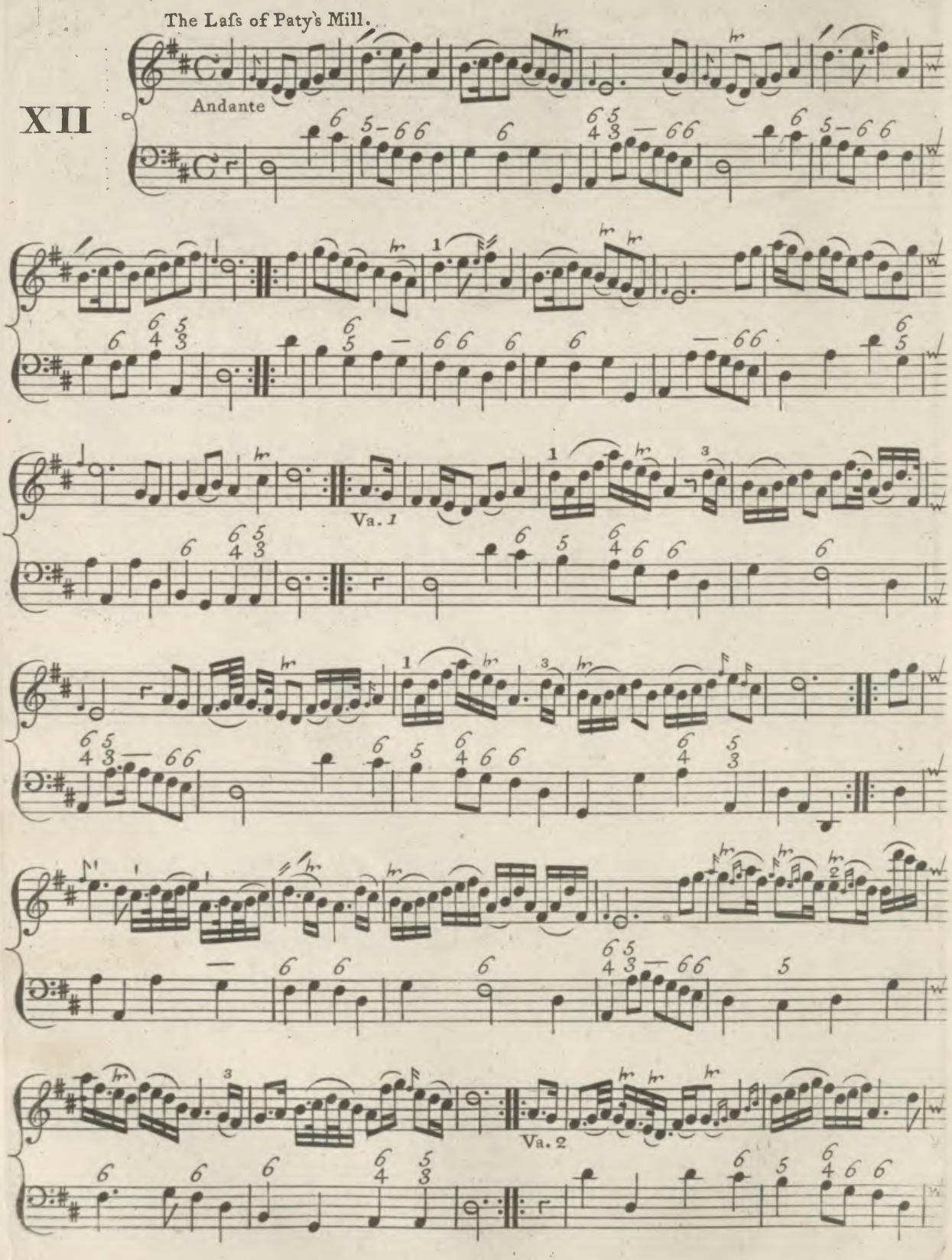
X

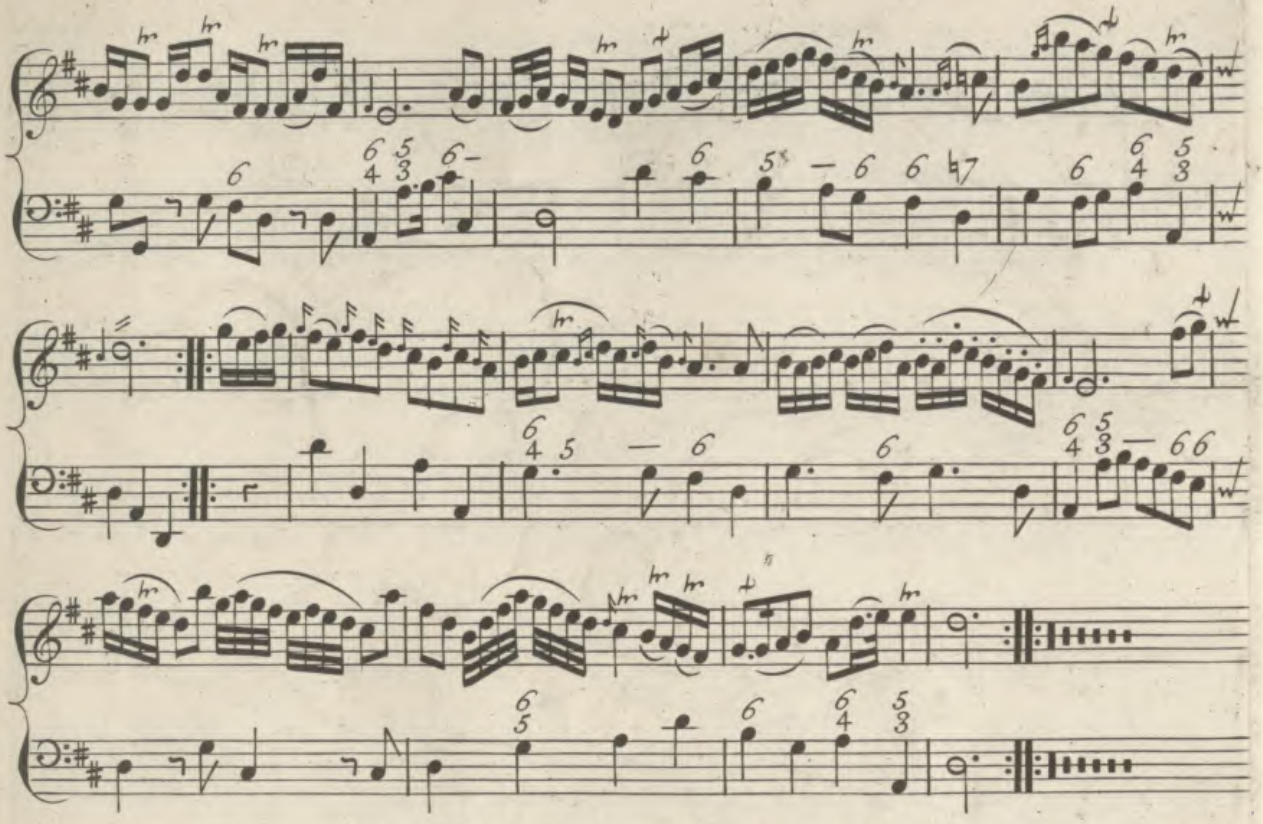


Thro' the wood Laddie.

XI

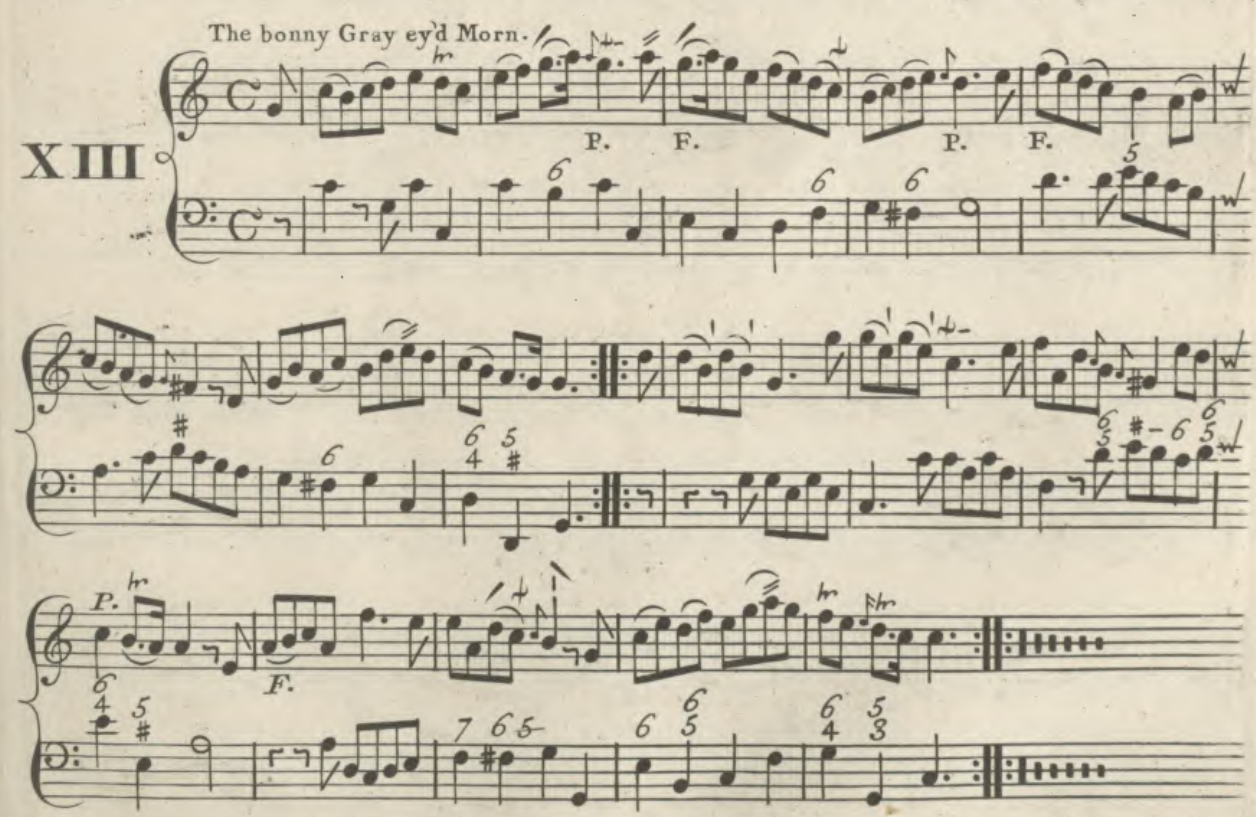



The Laſs of Paty's Mill.
XII
Andante
Va. 1
Va. 2



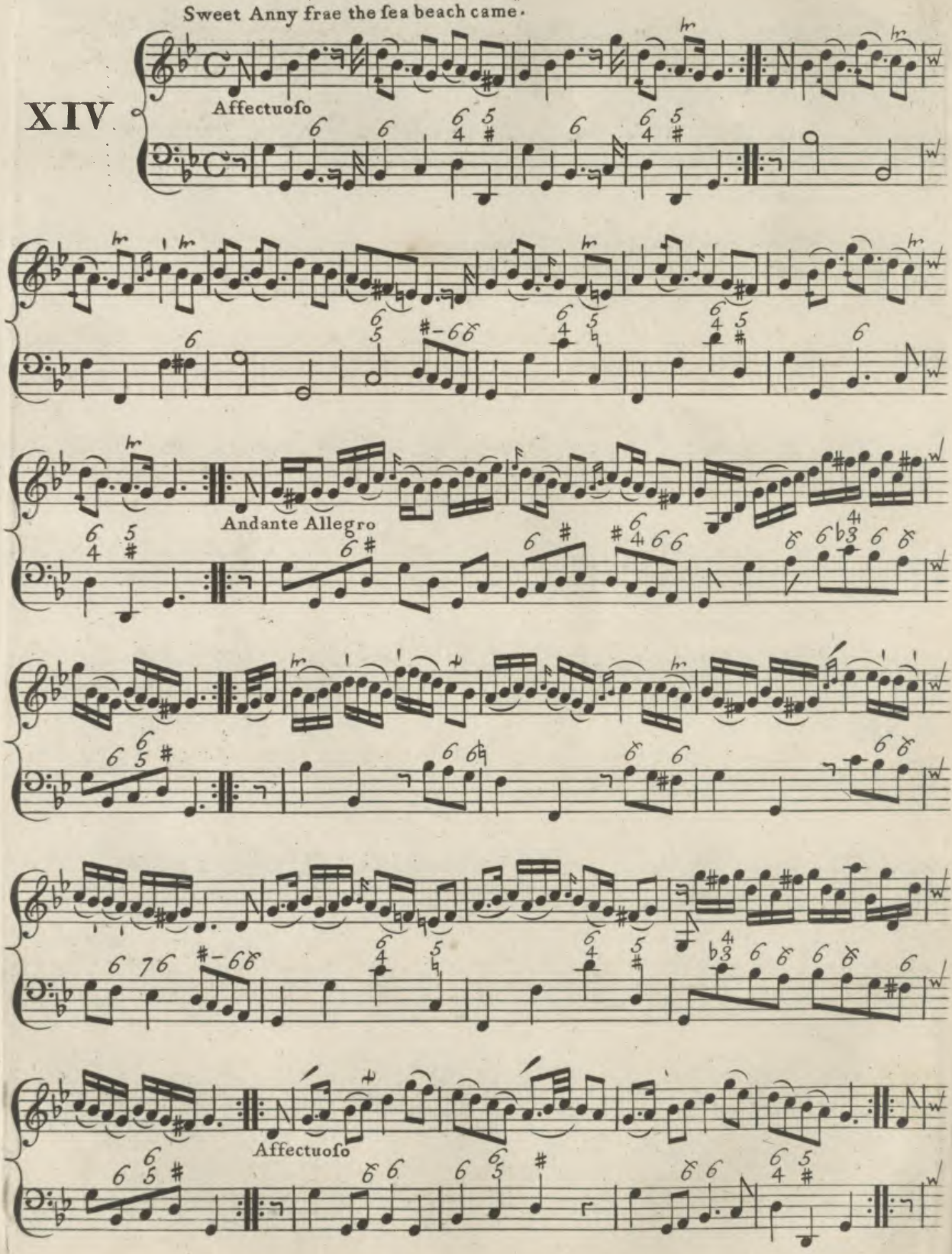
The bonny Gray ey'd Morn.

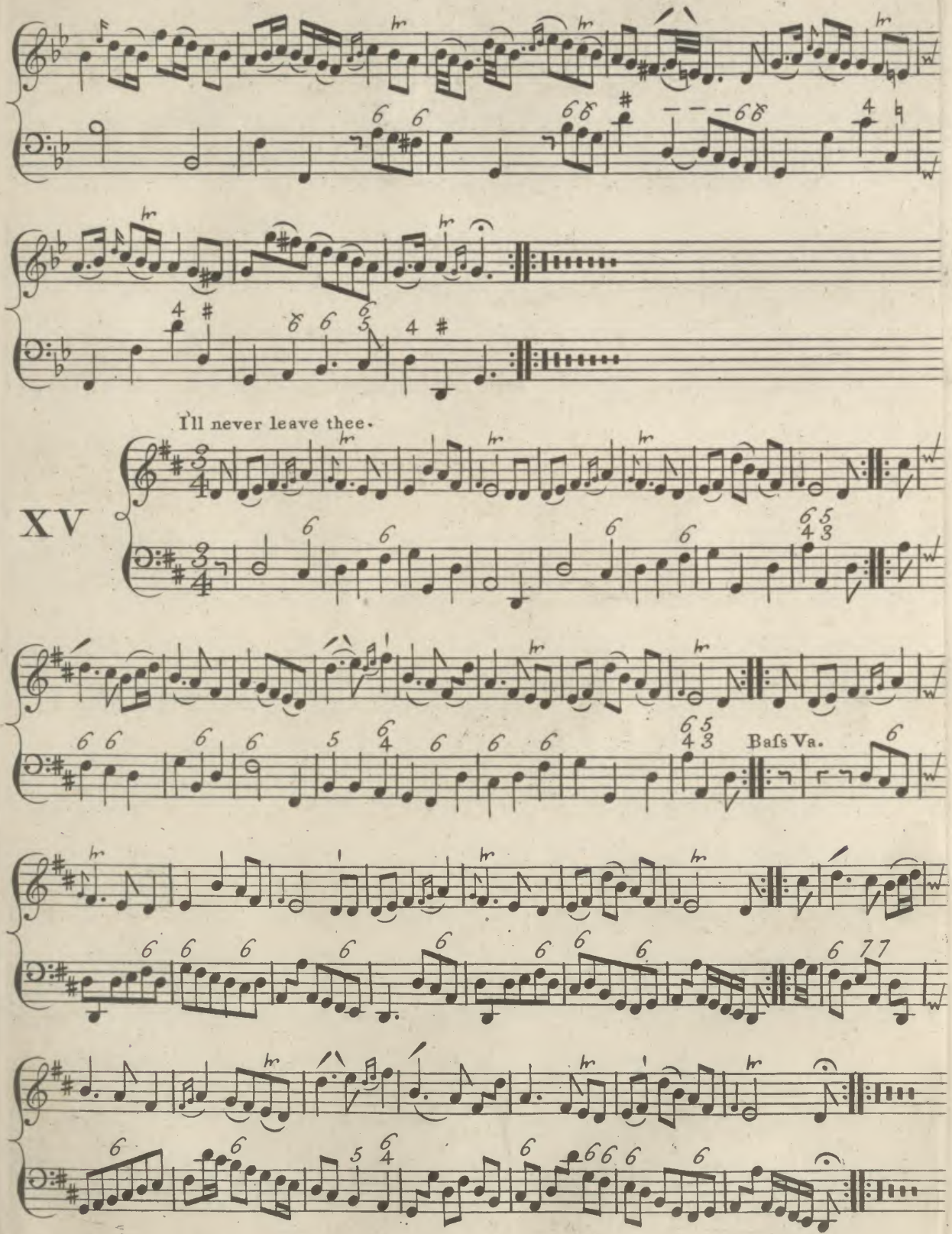
XIII



XIV

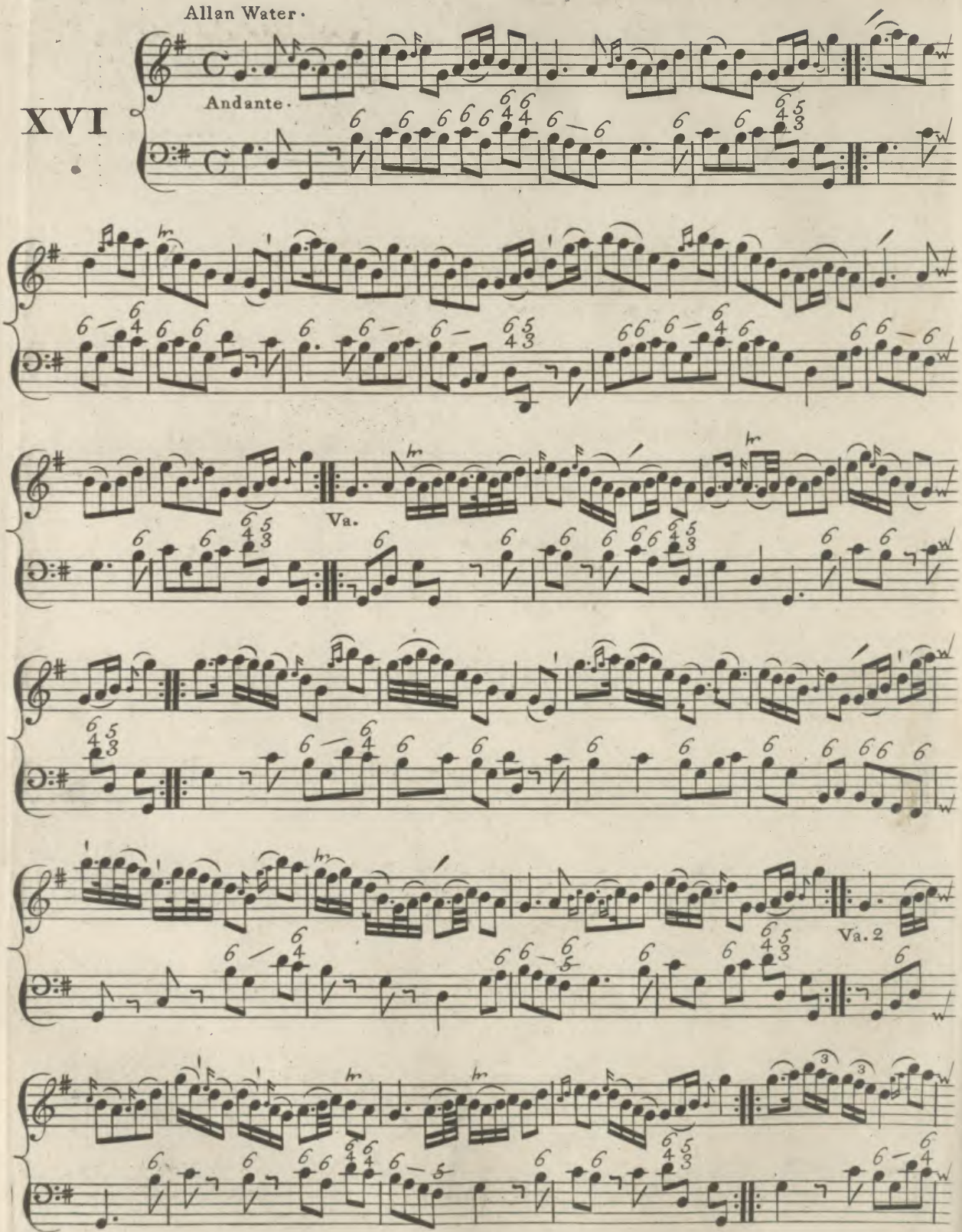
Sweet Anny frae the ſea beach came.

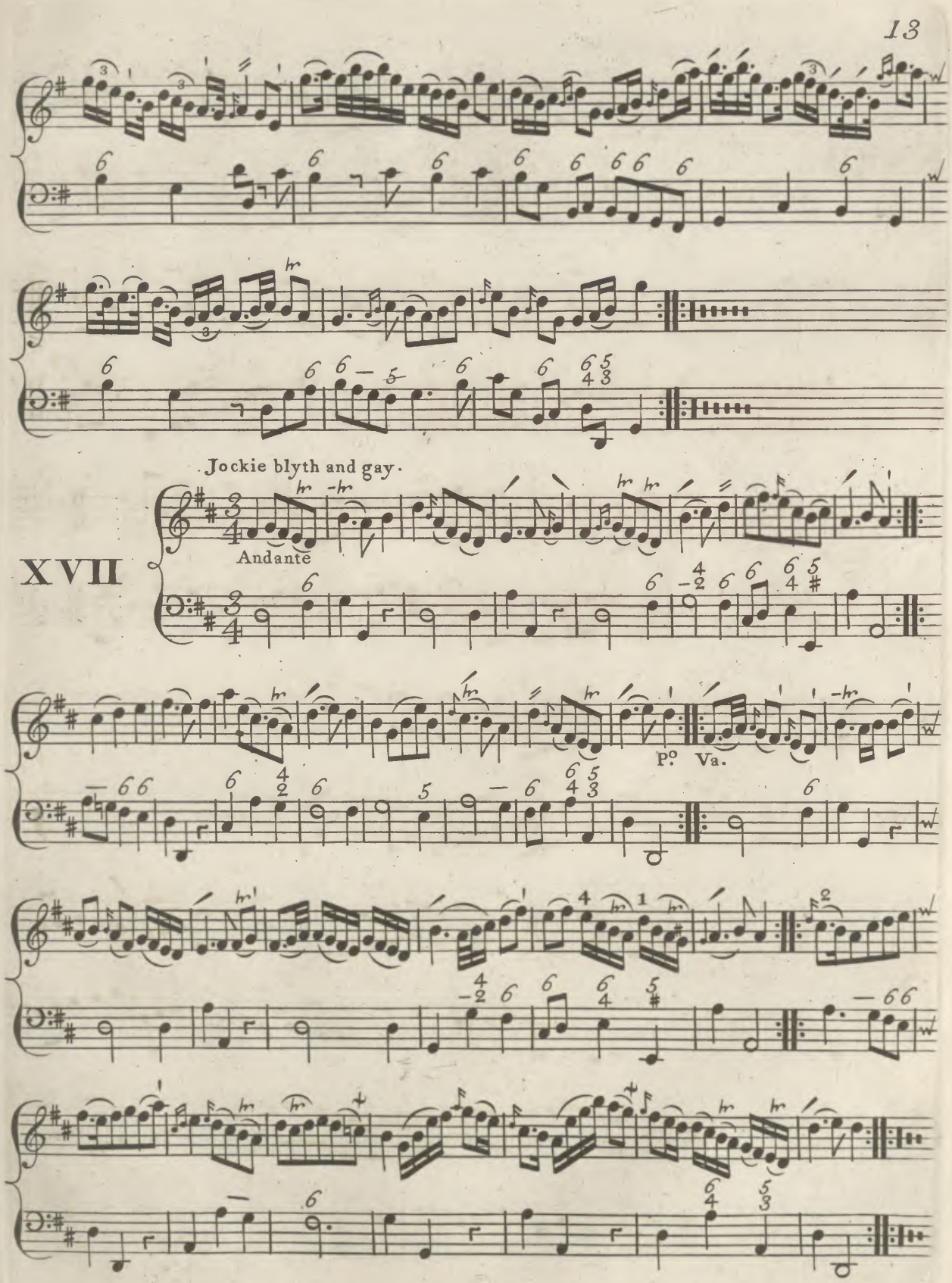


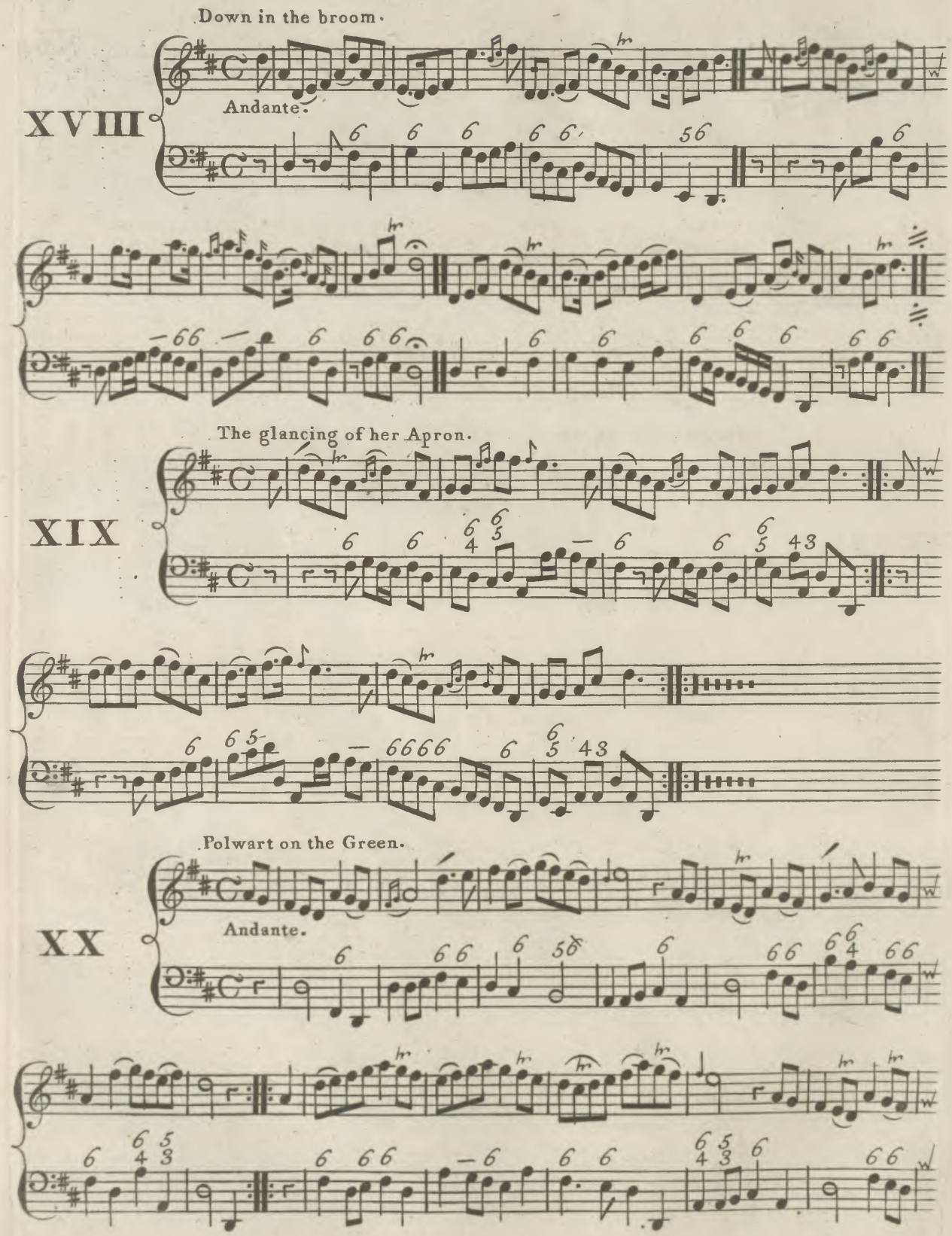

I'll never leave thee.
XV
Bafs Va.

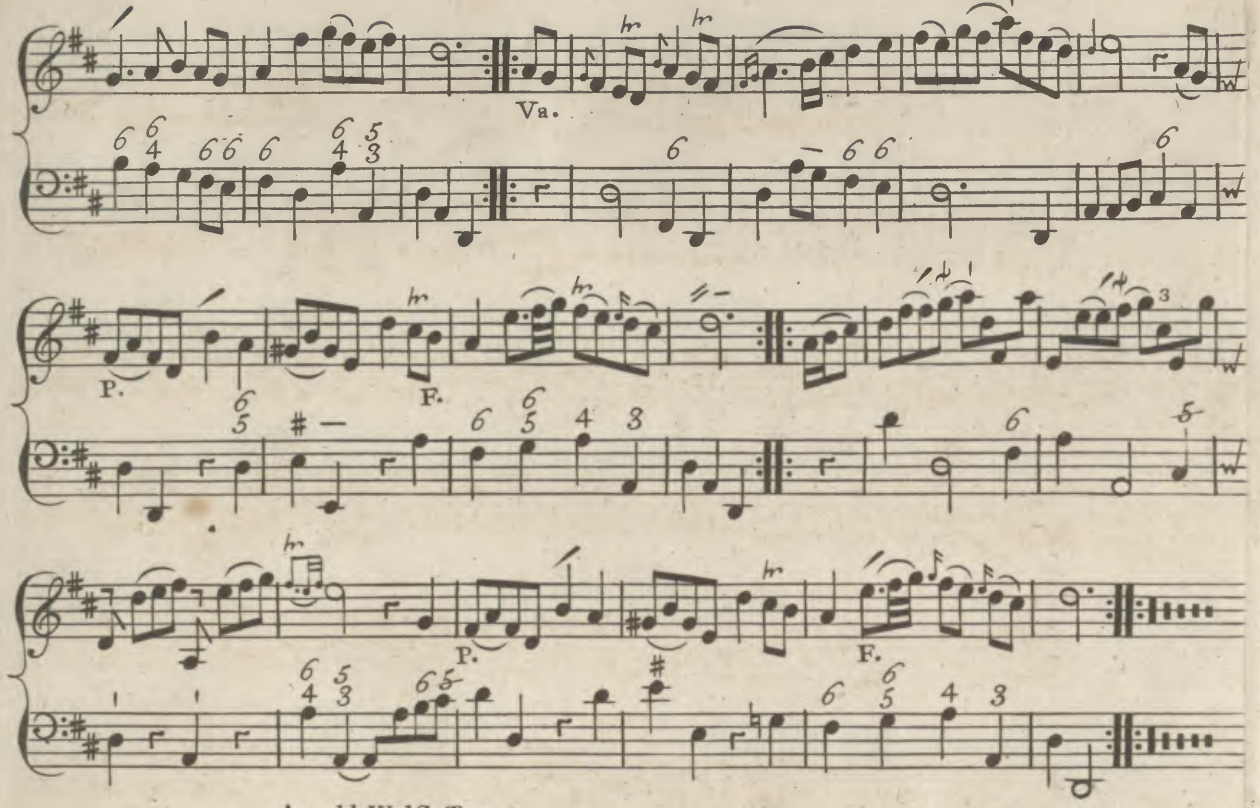
Allan Water.

XVI



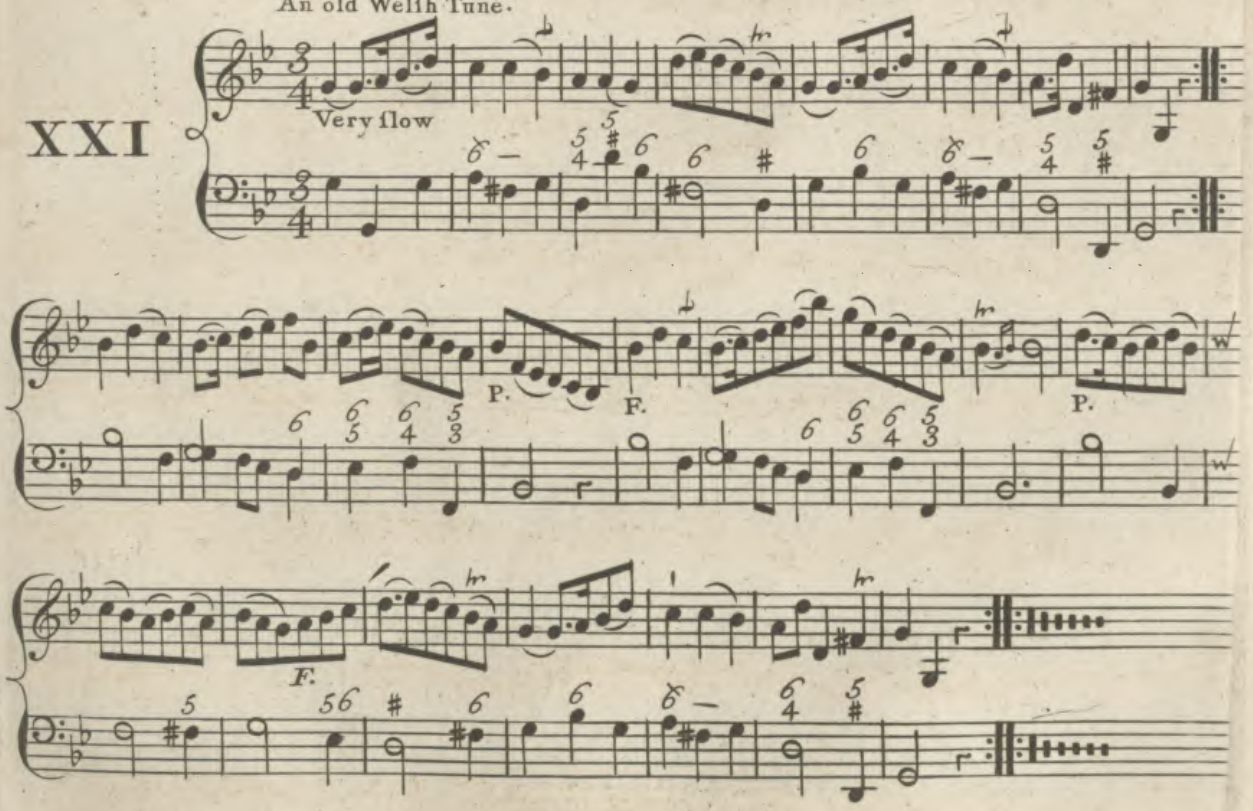

Jockie blyth and gay.
XVII
Andante
Pº Va.


Down in the broom.
XVIII
Andante.
The glancing of her Apron.
XIX
Polwart on the Green.
XX
Andante.



An old Welsh Tune.

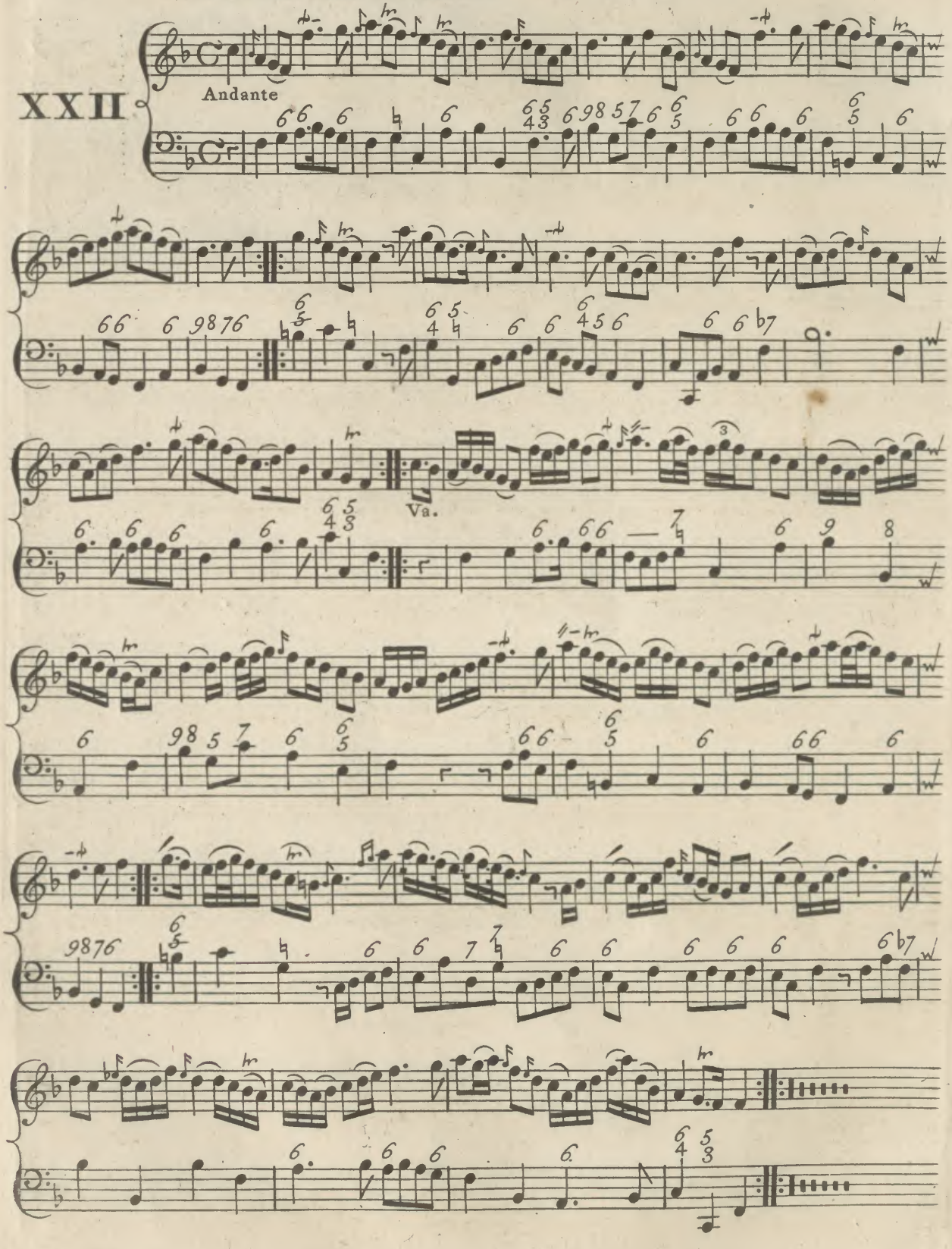
XXI



The laſt time I came o'er the Moor.

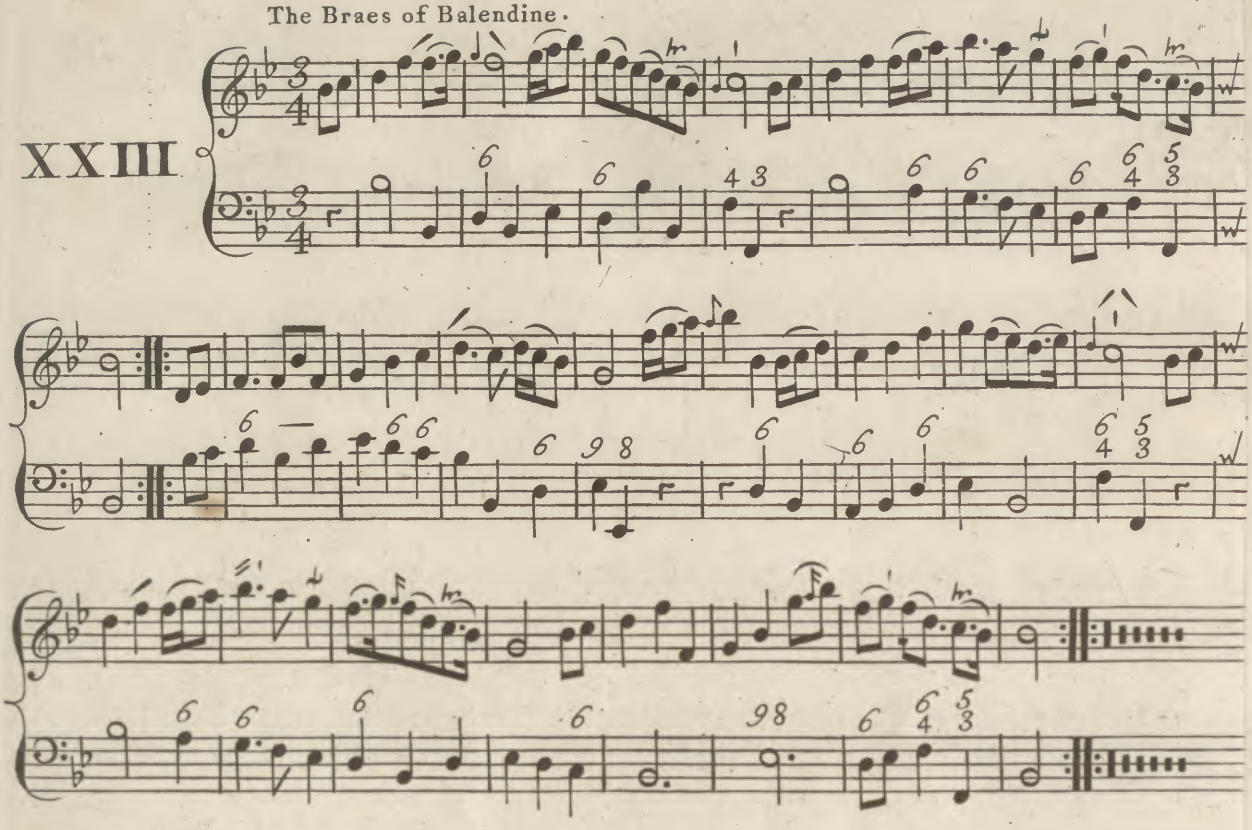
XXII

Andante



The Braes of Balendine.

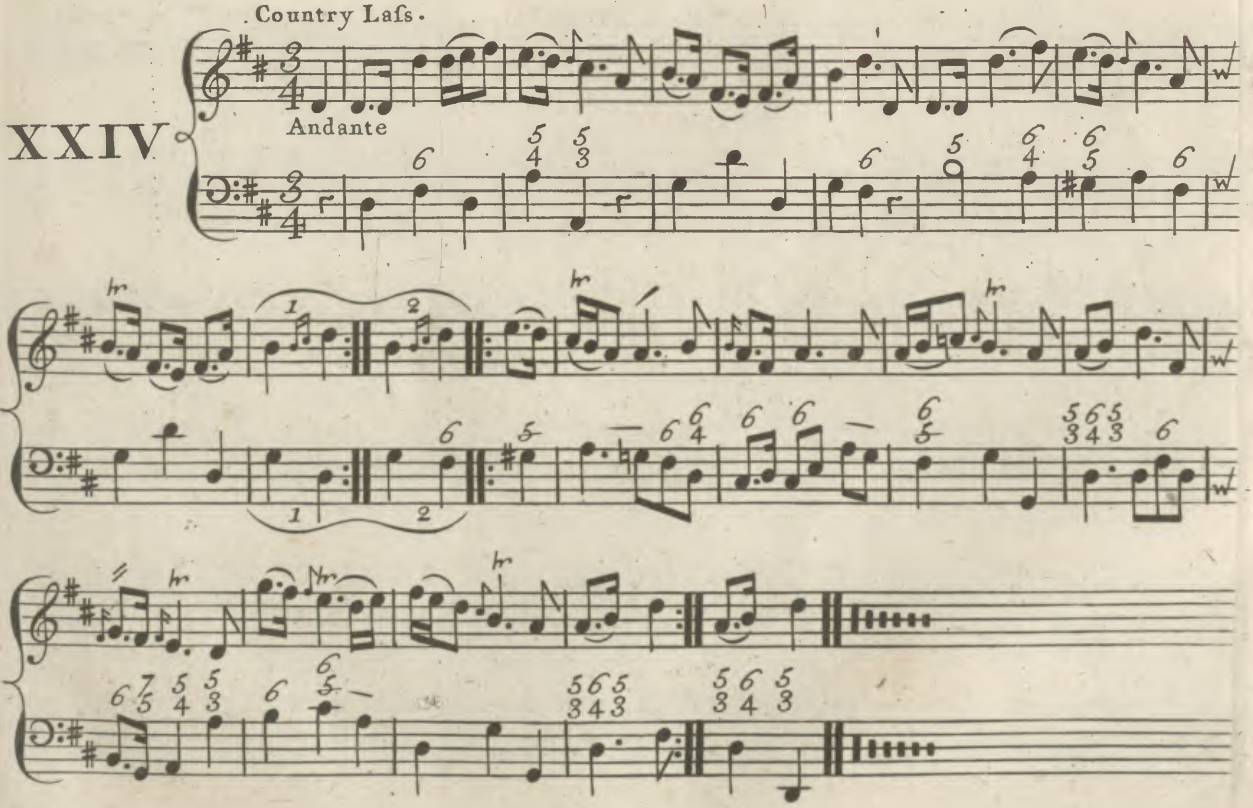
XXIII



Country Lafs.

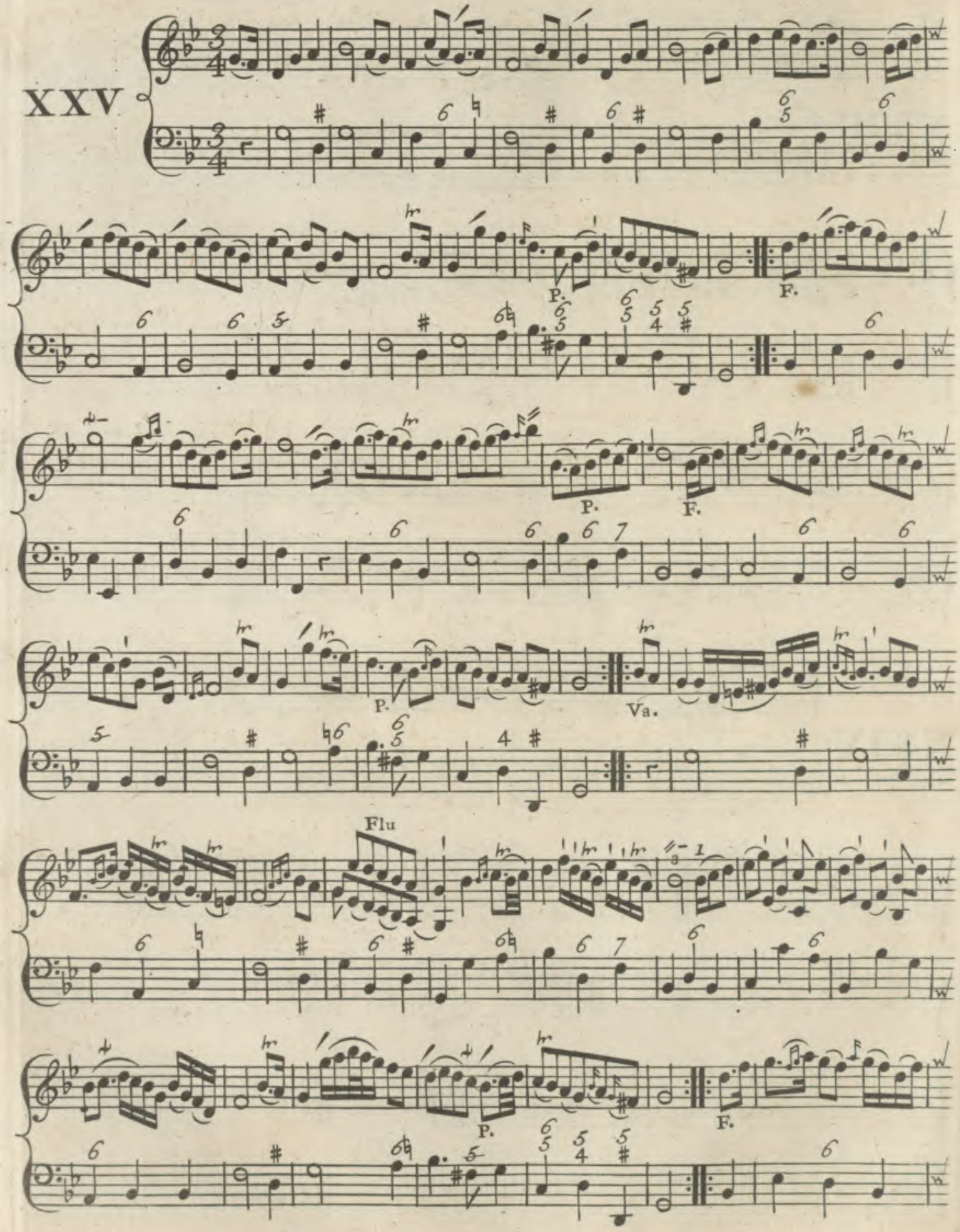
XXIV

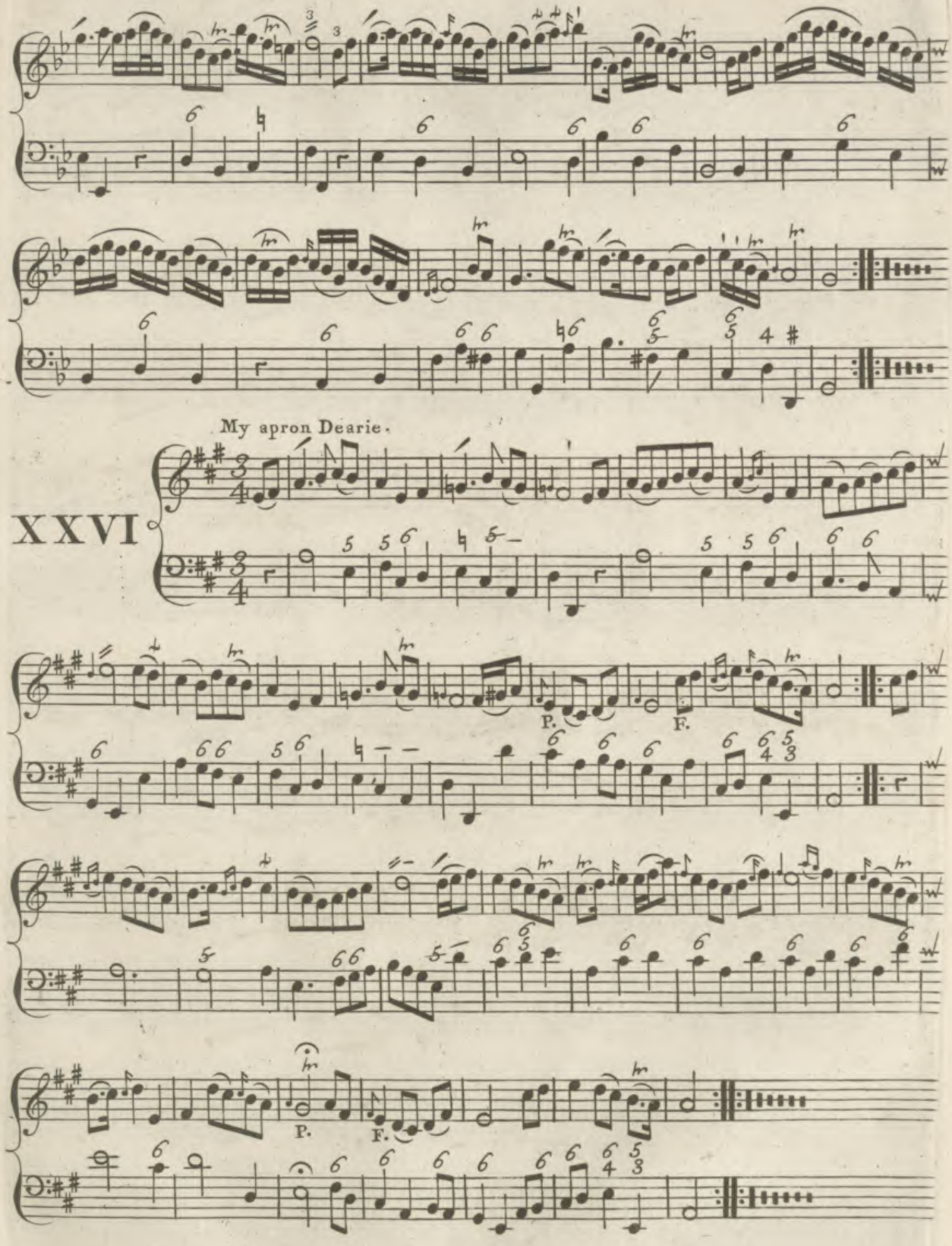
Andante



Alloa Houſe.

XXV

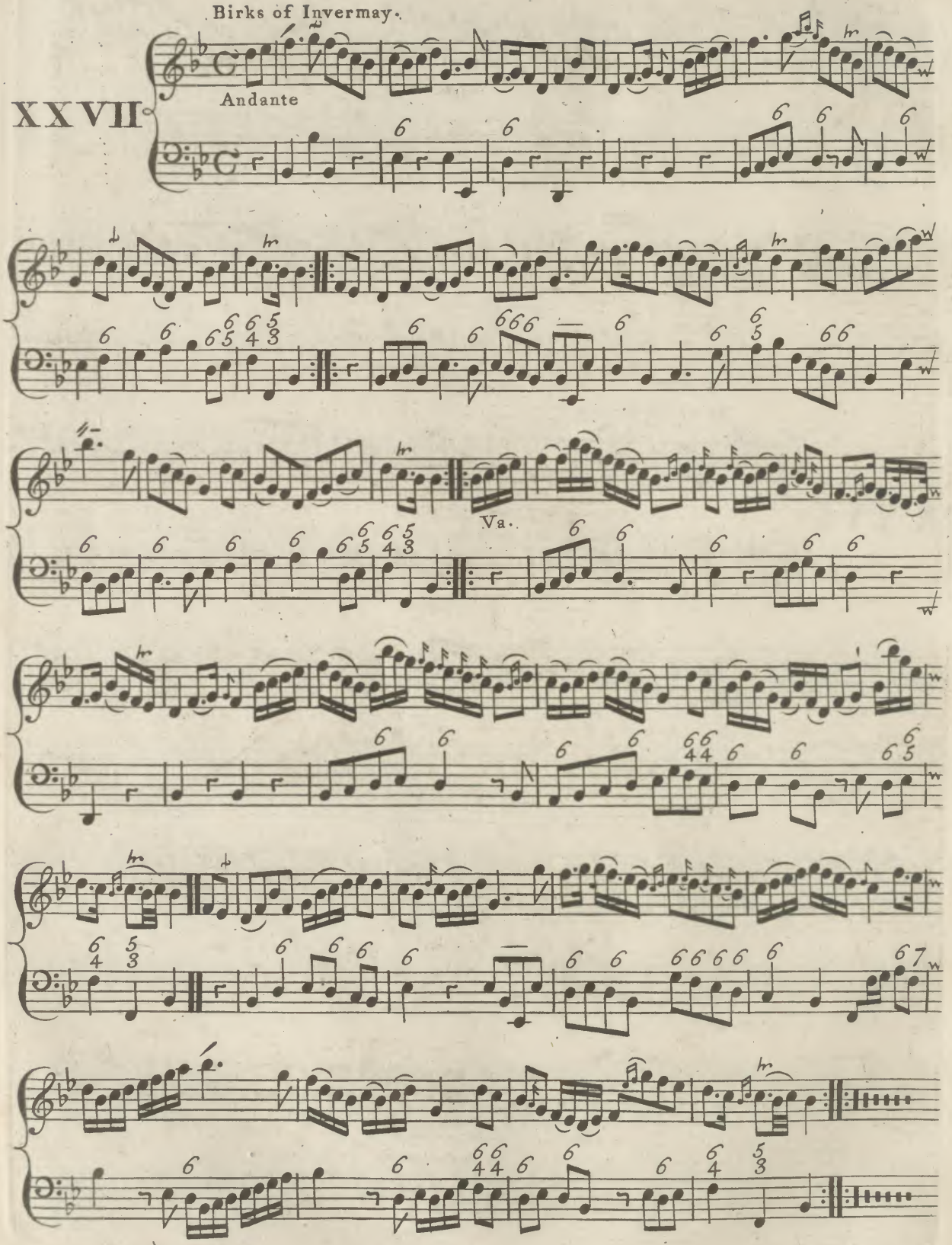



My apron Dearie.
XXVI
P.
F.
P.
F.

Birks of Invermay.

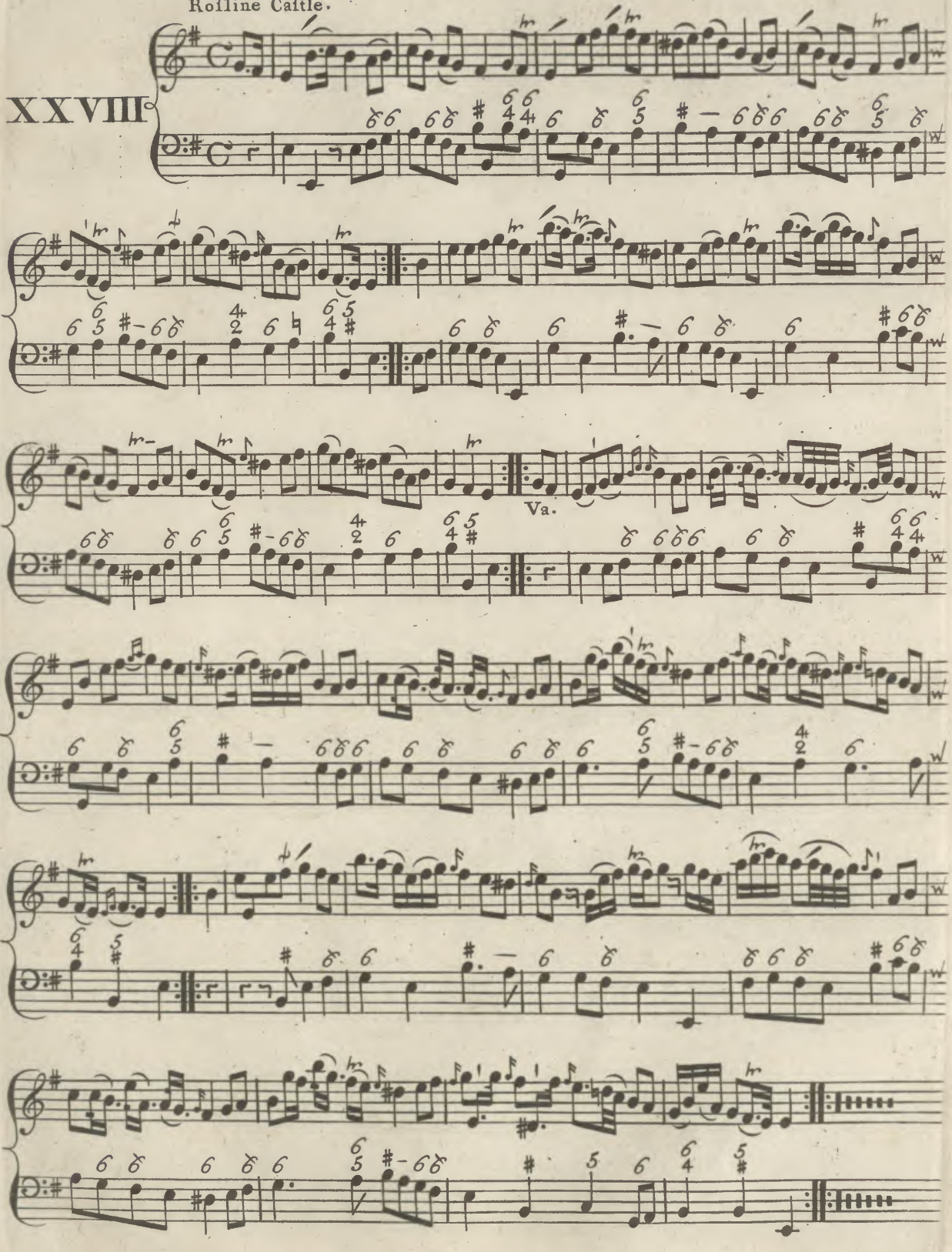
XXVII

Andante



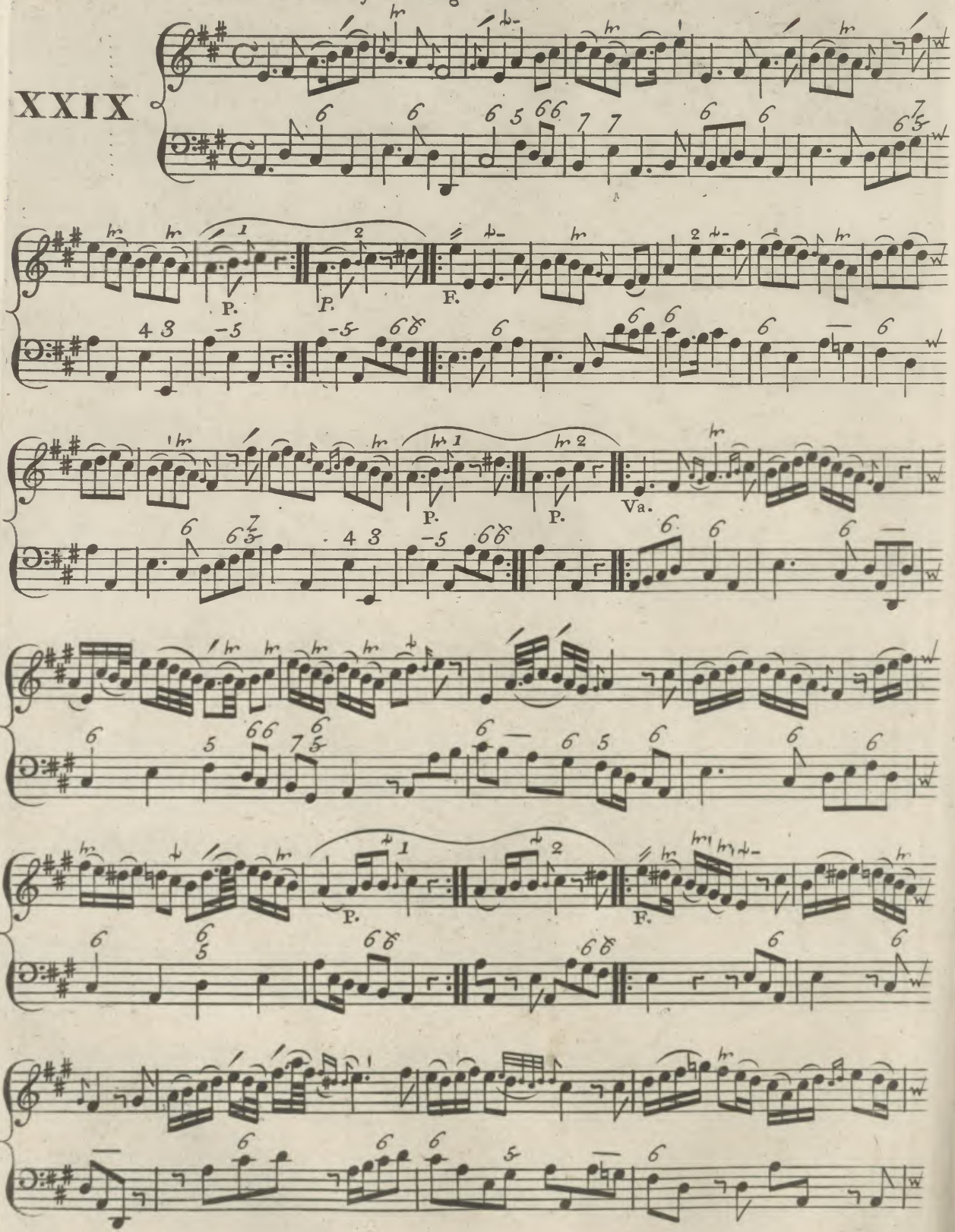
Rofline Caſtle.

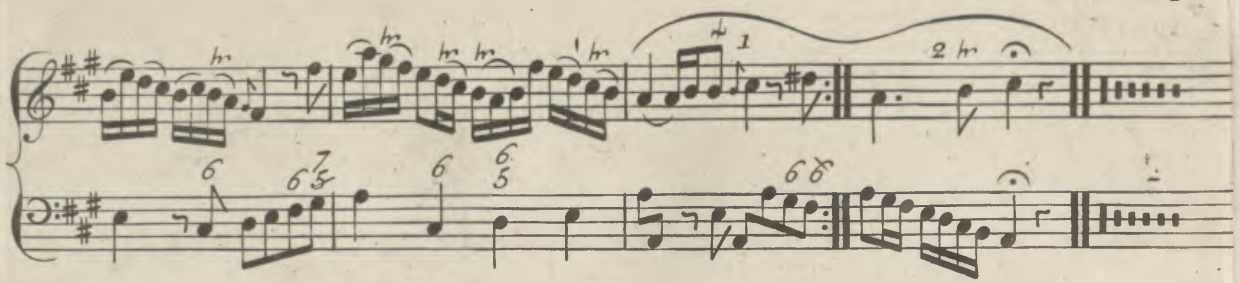
XXVIII



An thou were my ain thing.

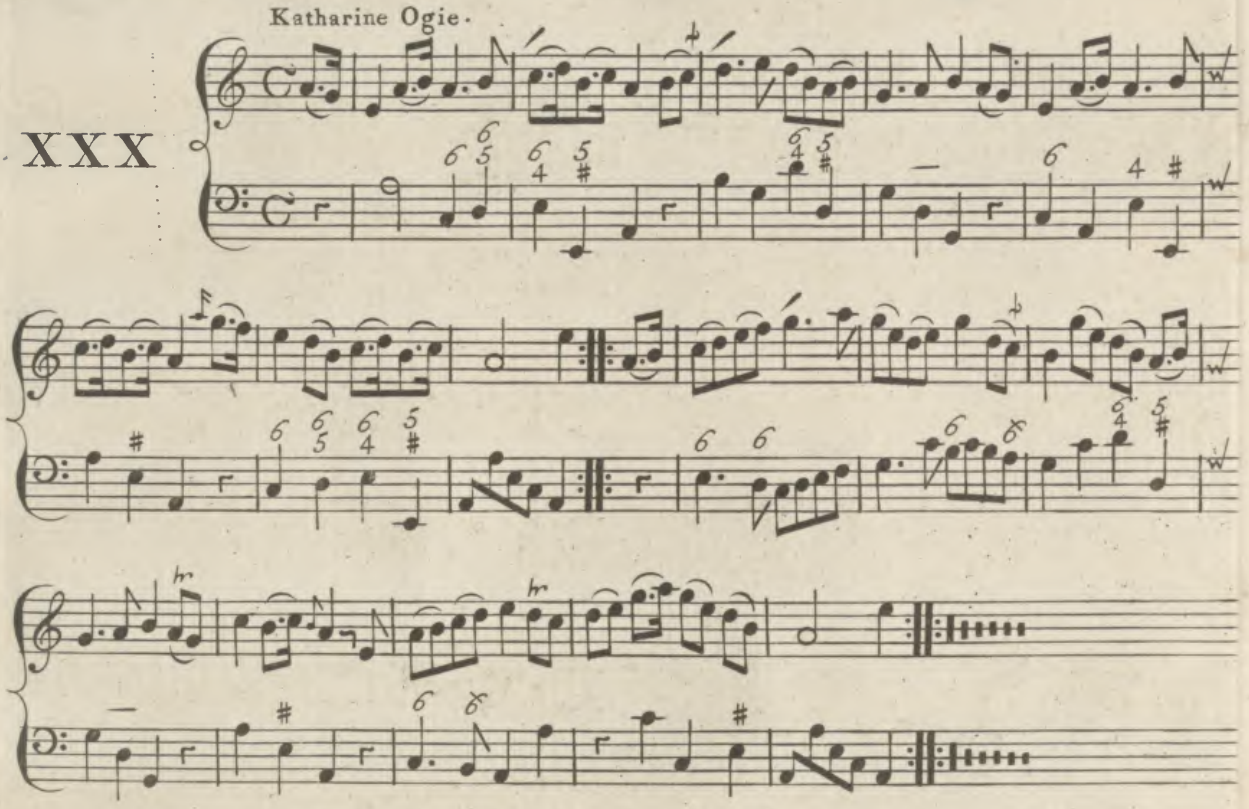
XXIX





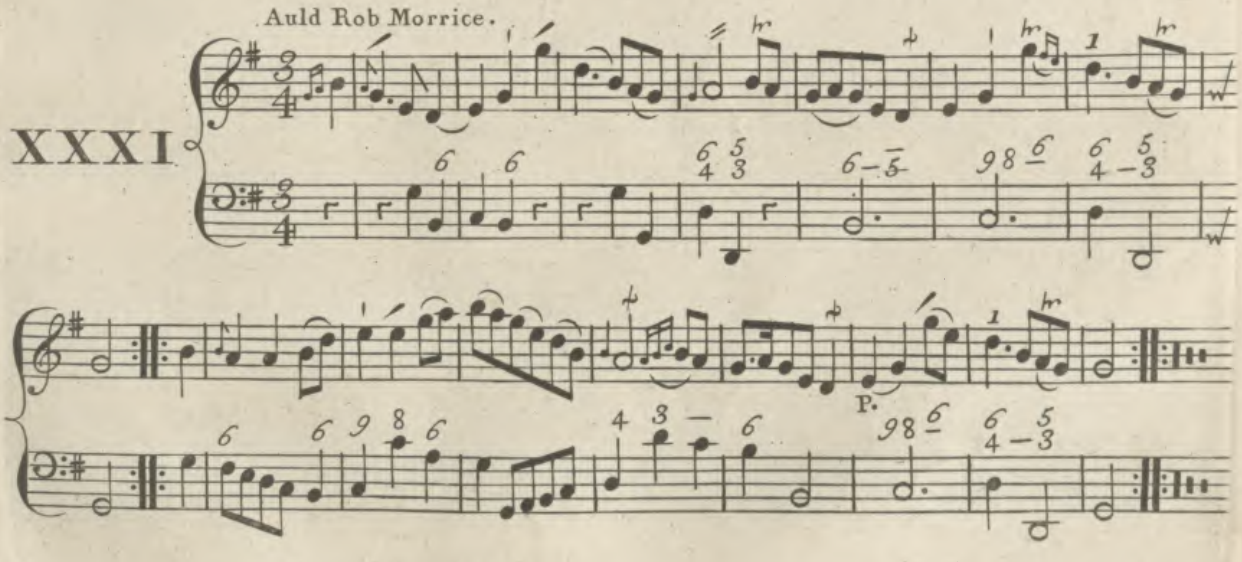
Katharine Ogie.

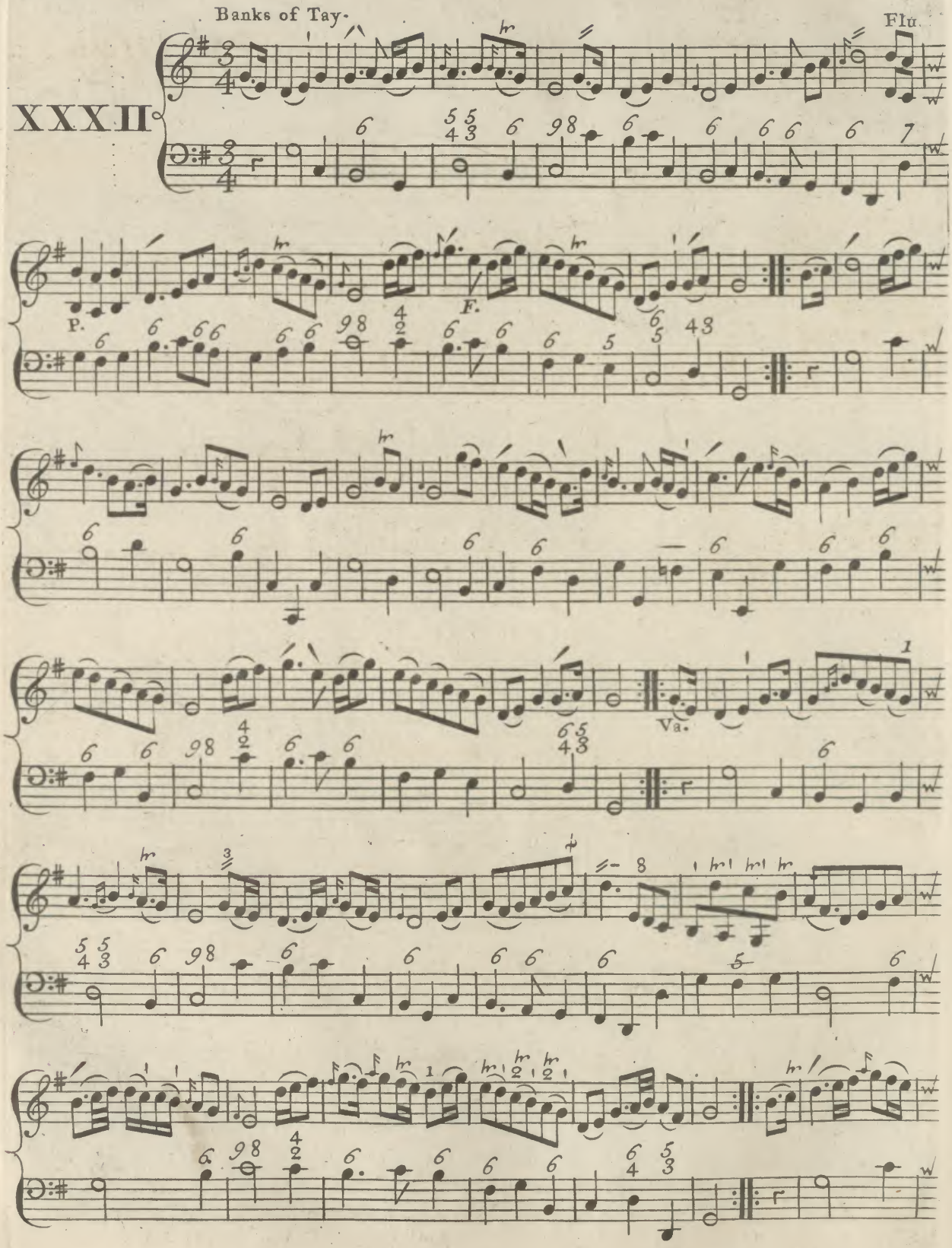
XXX

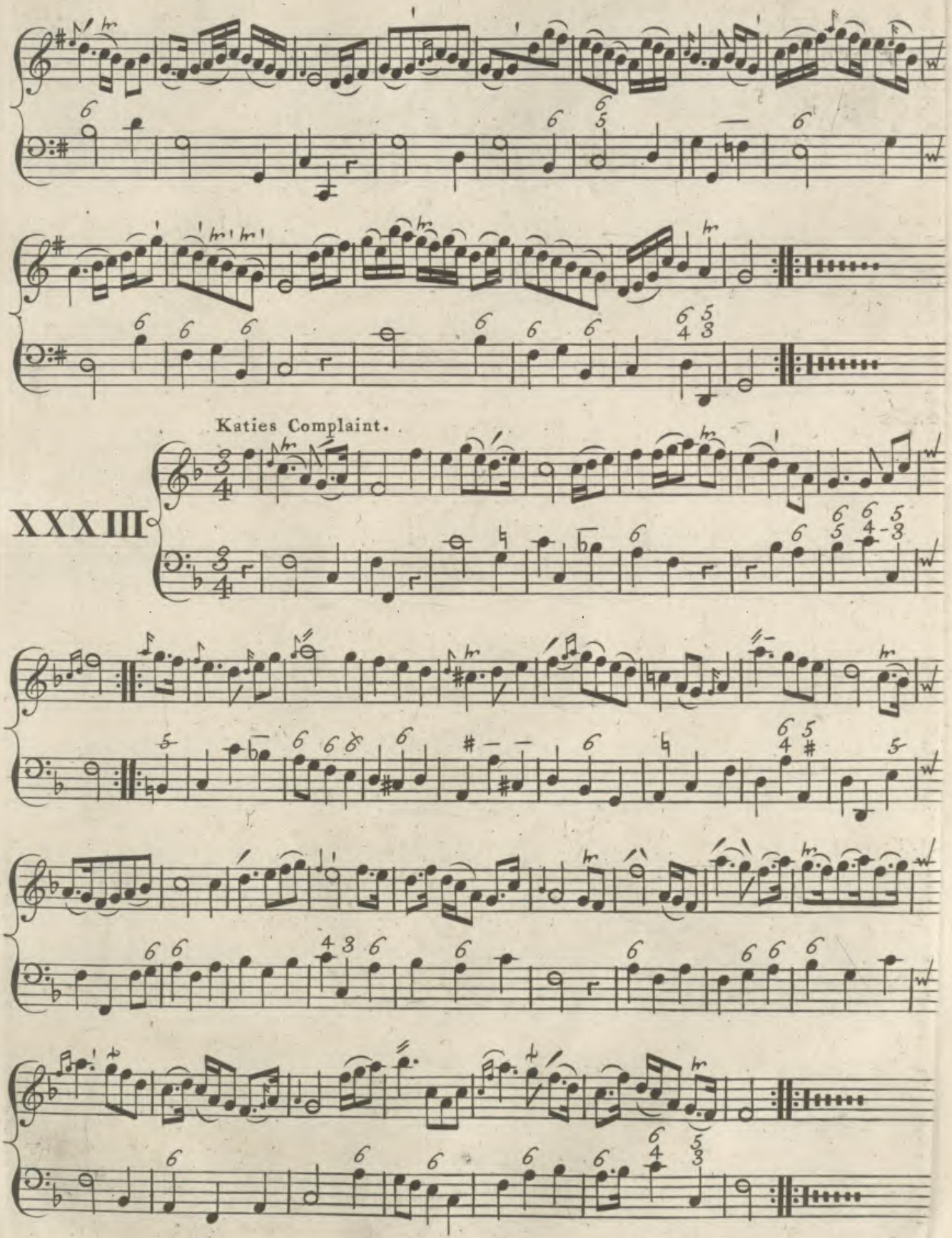


Auld Rob Morrice.

XXXI

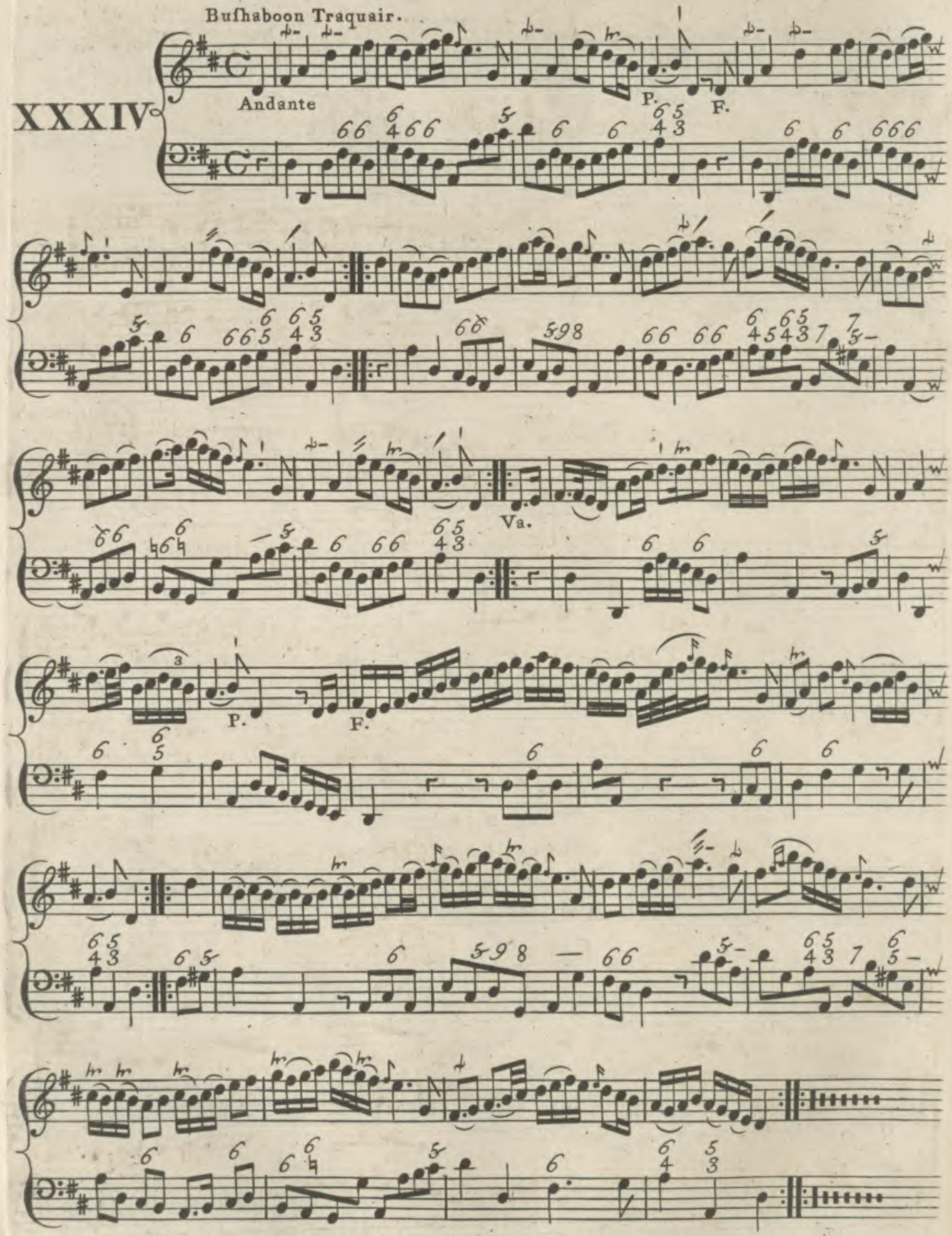



Banks of Tay.
Flu.
XXXII
P.
F.
Va.


Katies Complaint.
XXXIII

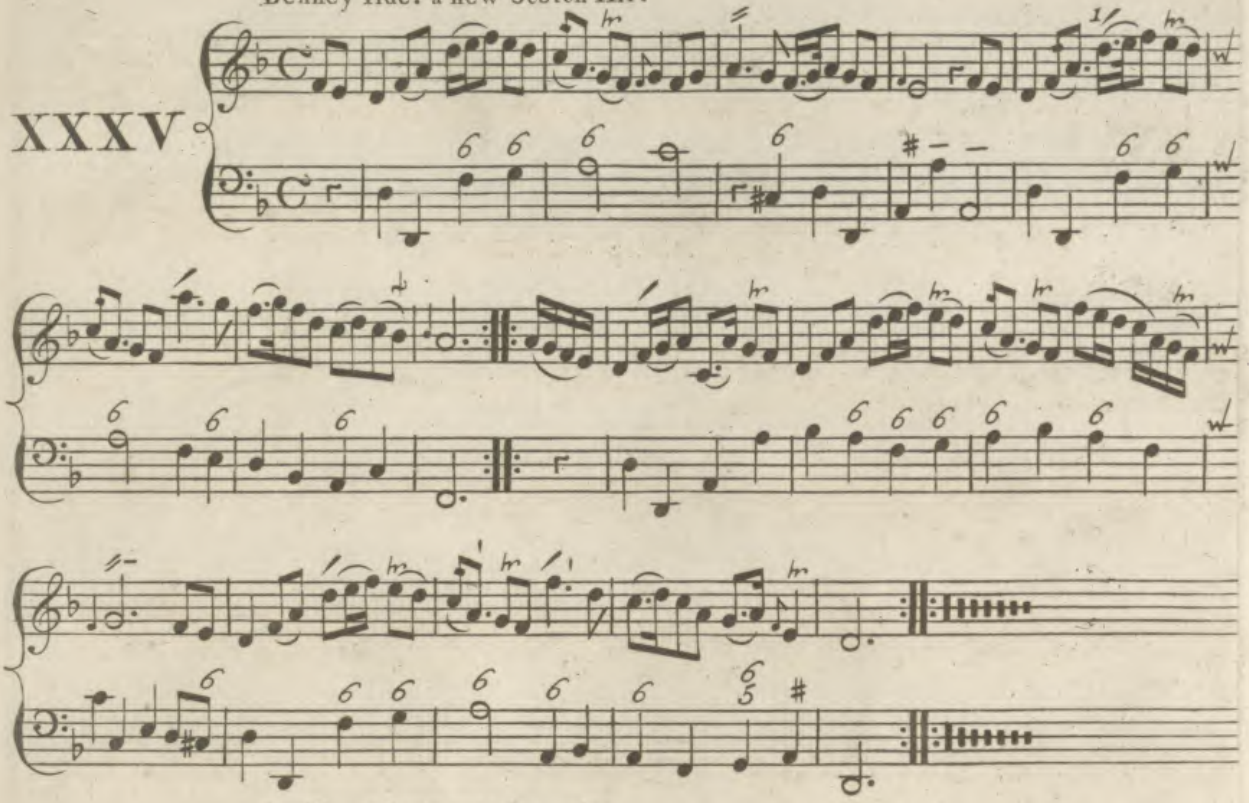
Bufhaboon Traquair.

XXXIV



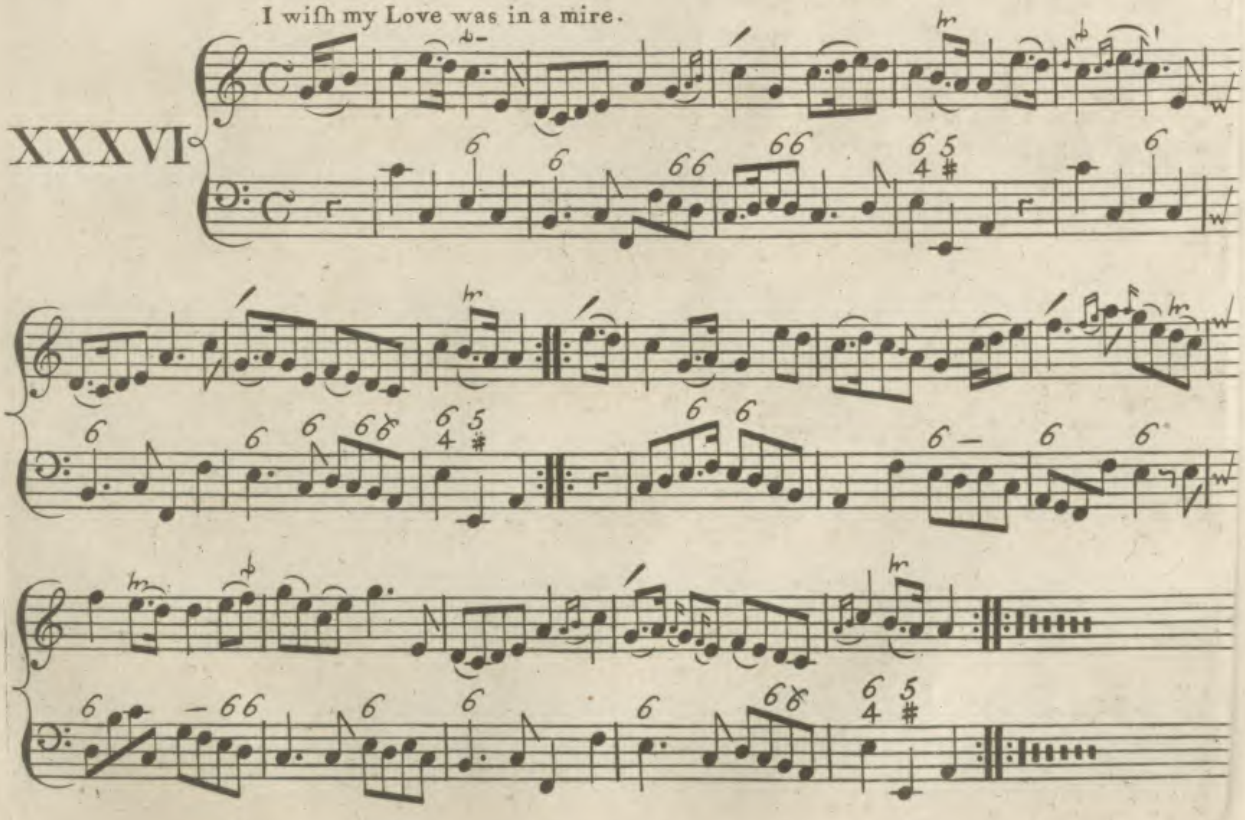
Benney ſide. a new Scotch Air.

XXXV



I wiſh my Love was in a mire.

XXXVI



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

XXXVII

P. F.

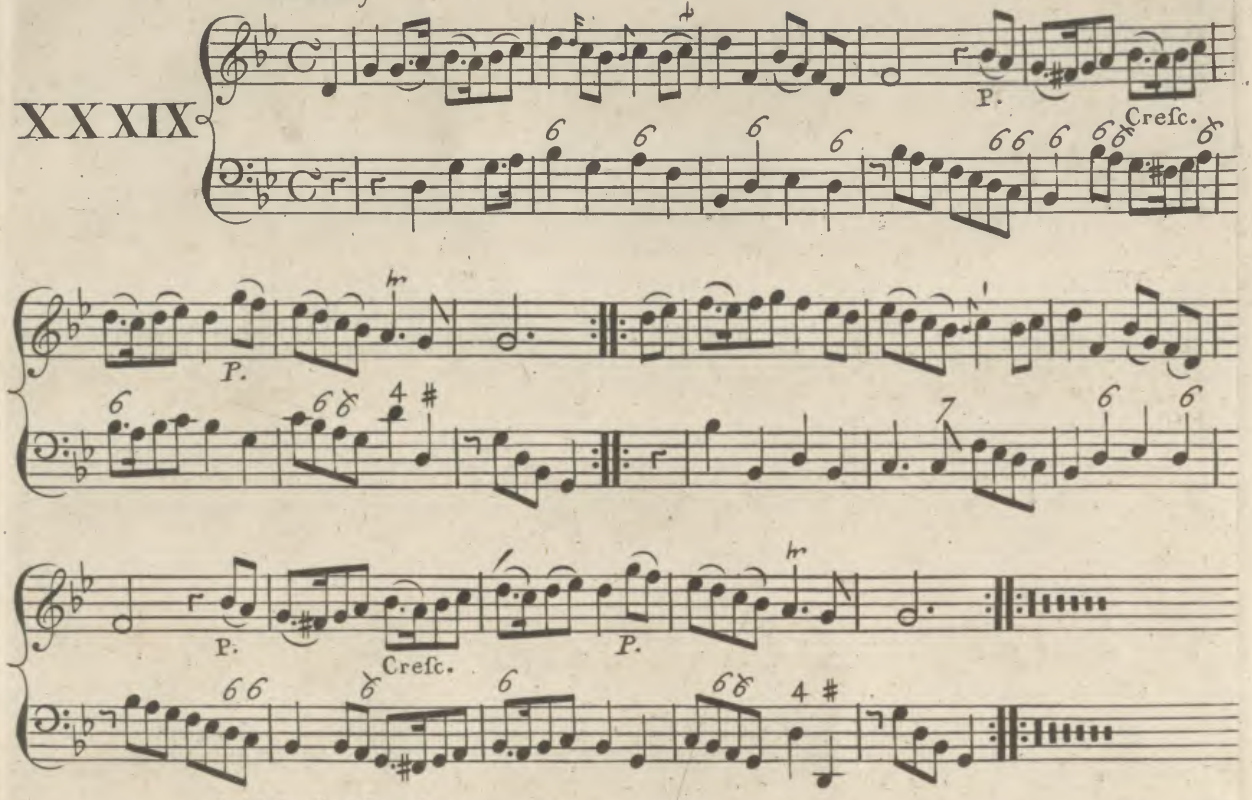
Lochaber.

XXXVIII

Dolce

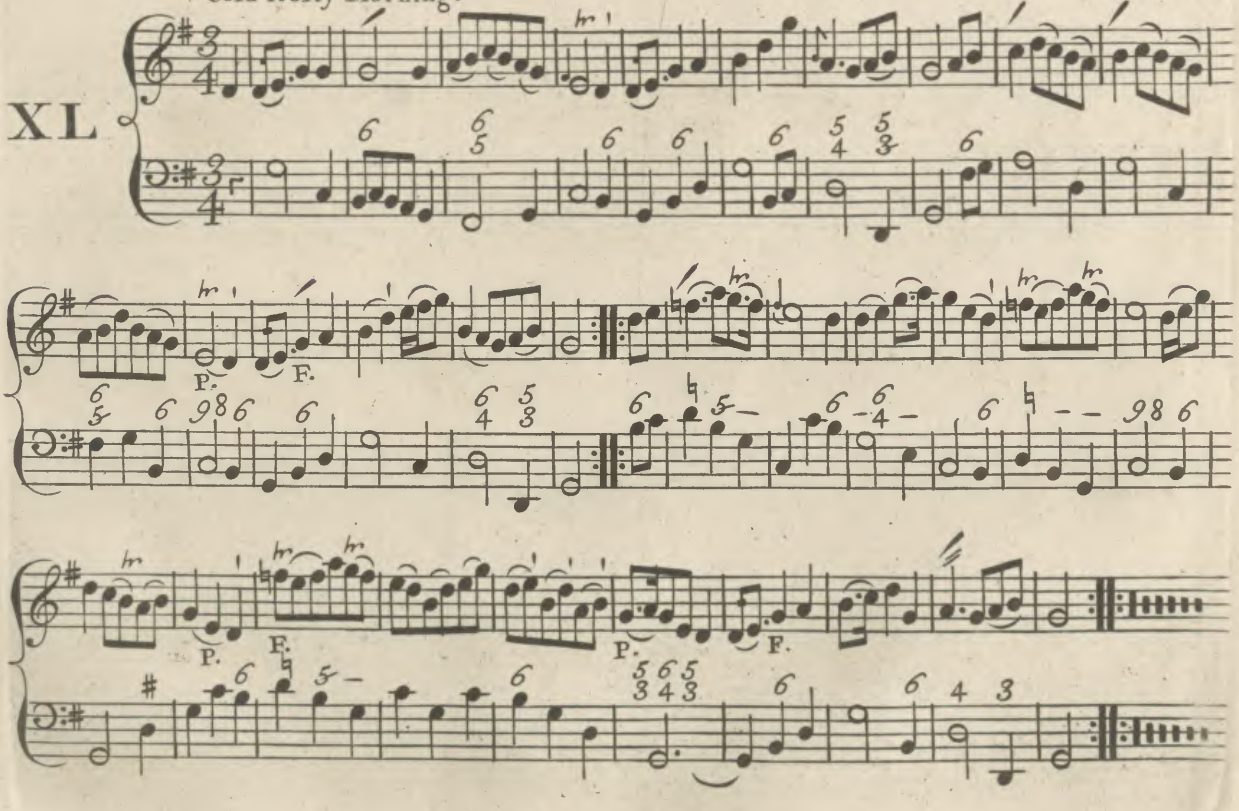
Gilderoy.

XXXIX



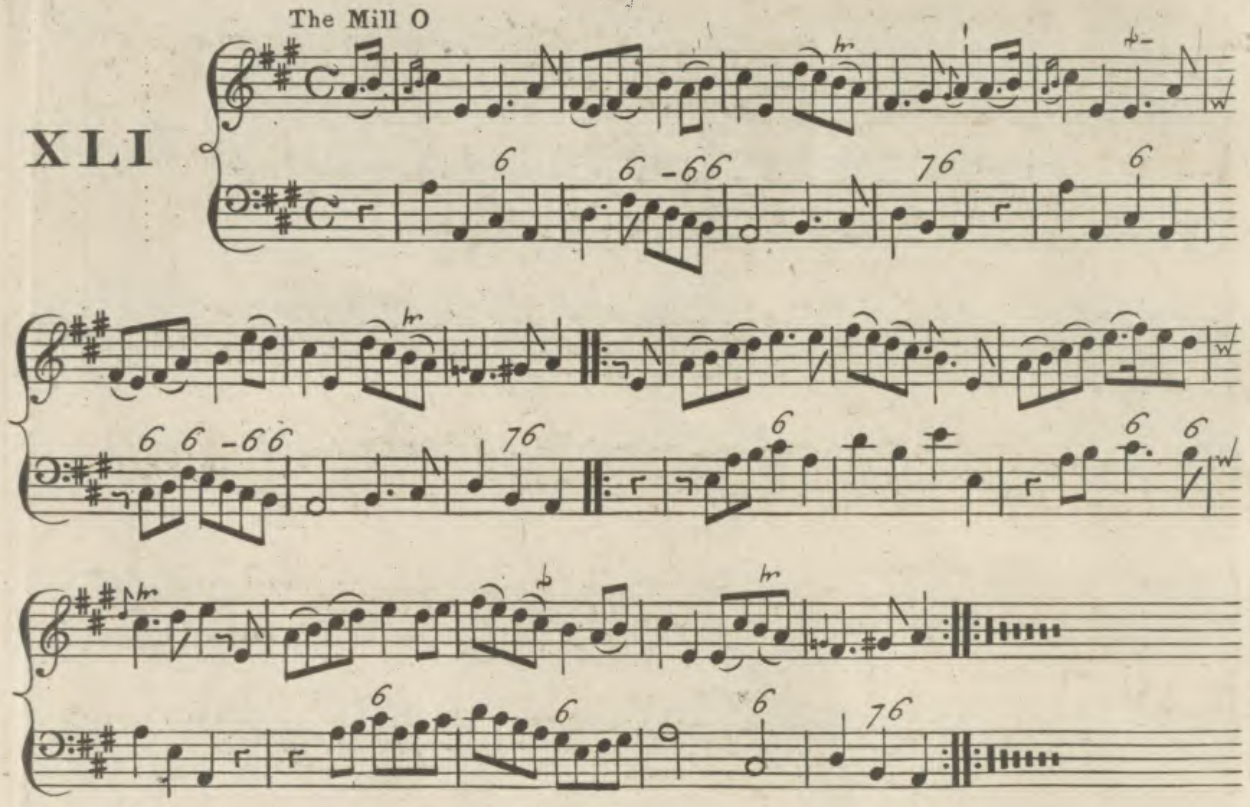
Cold frosty Morning.

XL



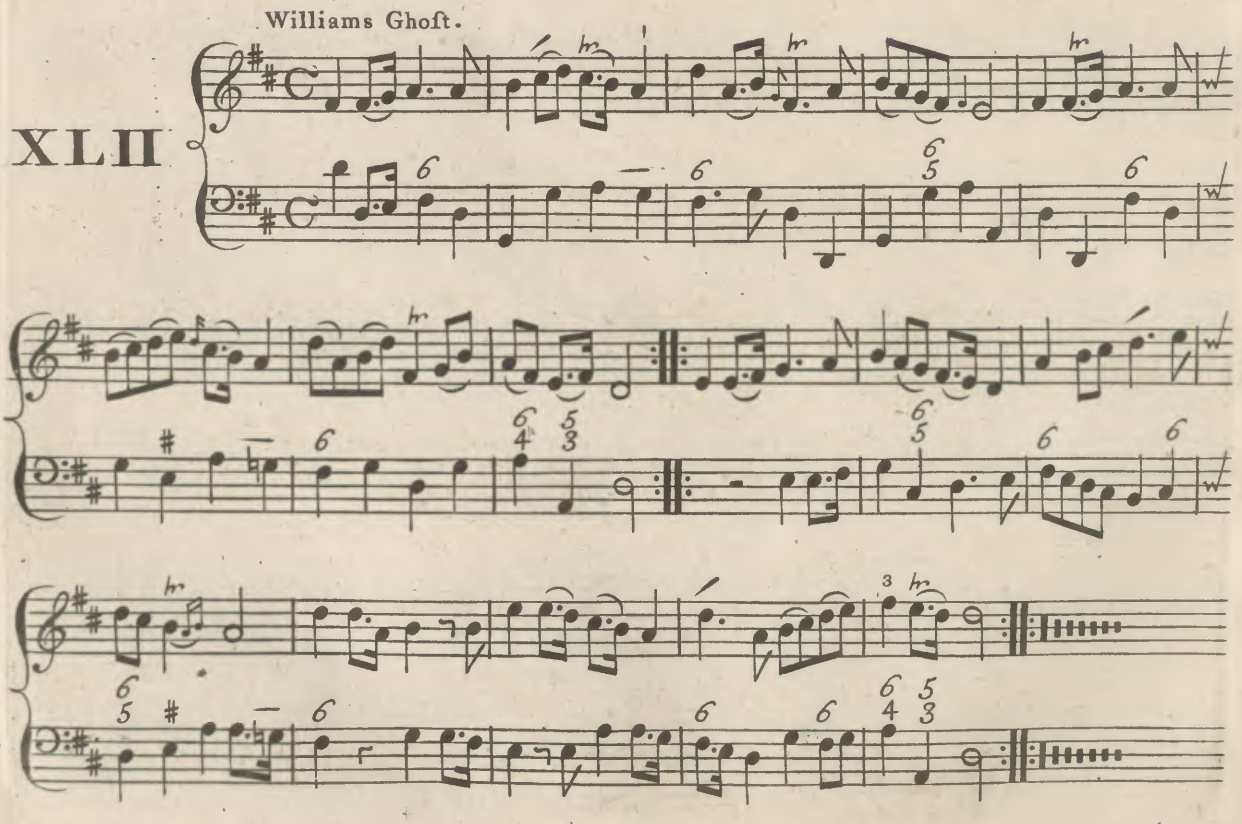
The Mill O

XLI



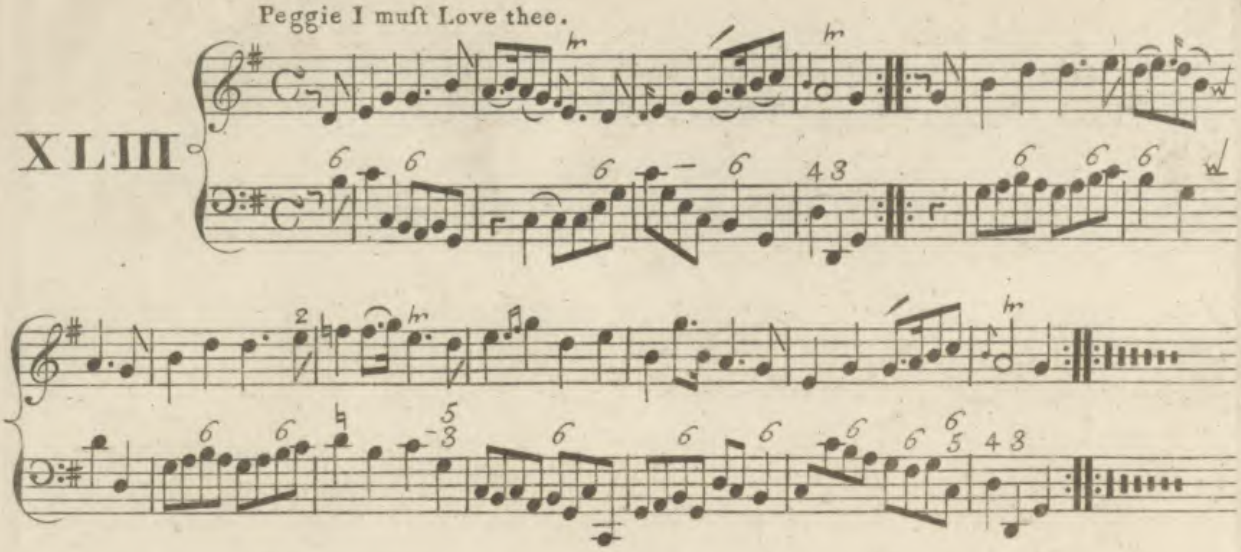
Williams Ghoft.

XLII



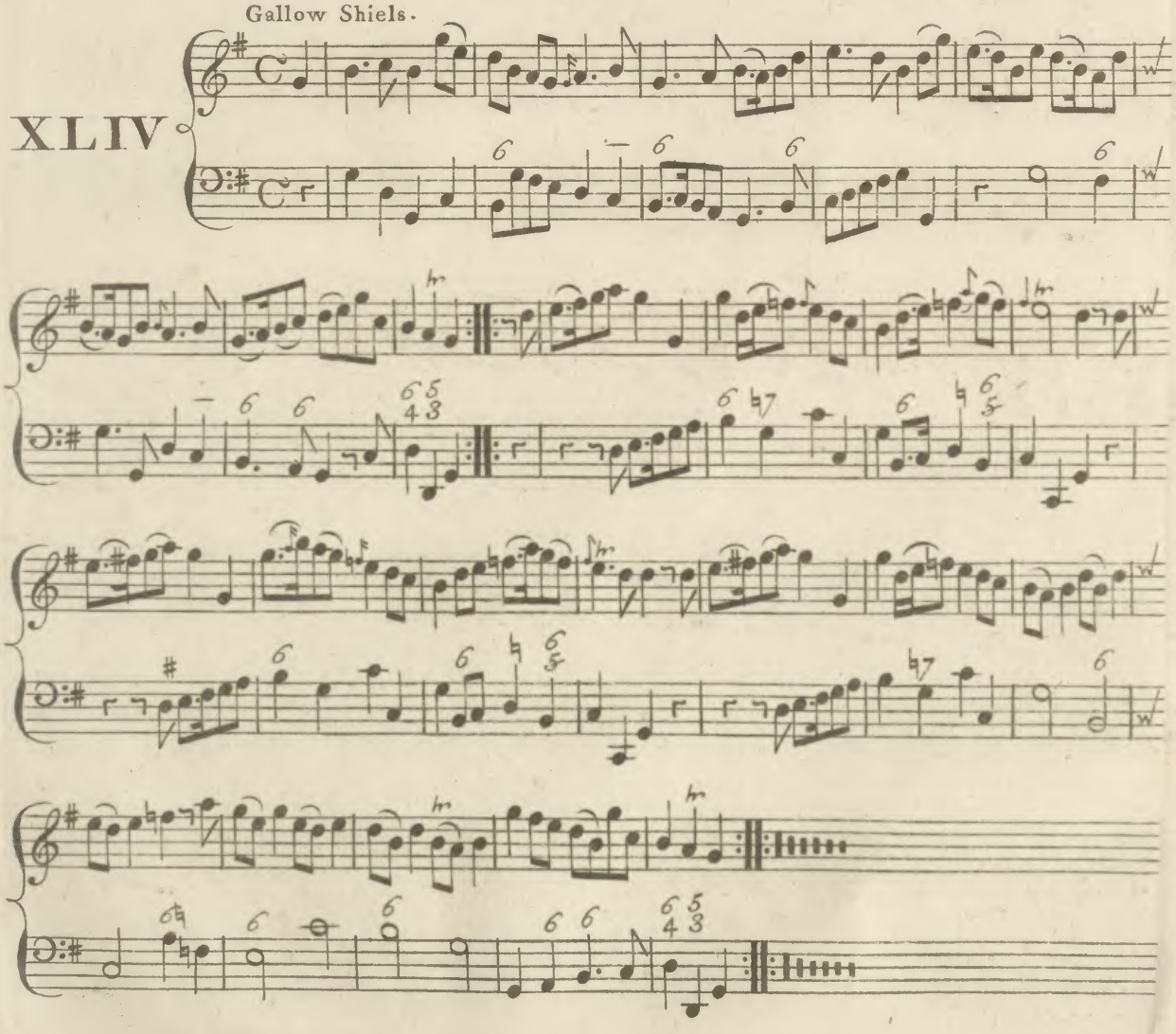
Peggie I muſt Love thee.

XLIII

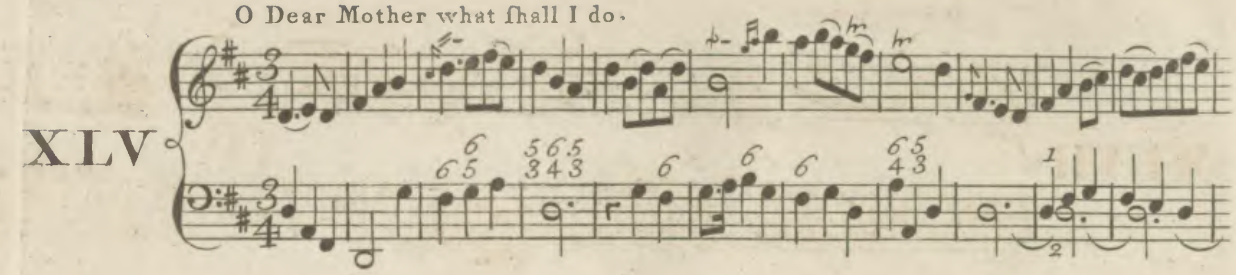


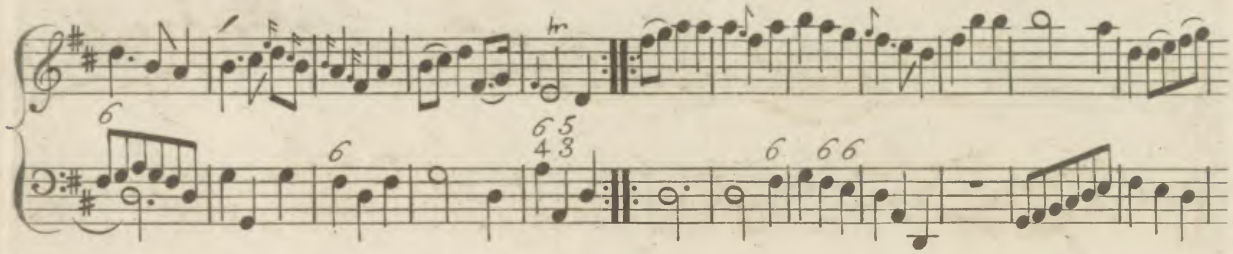
Gallow Shiels.

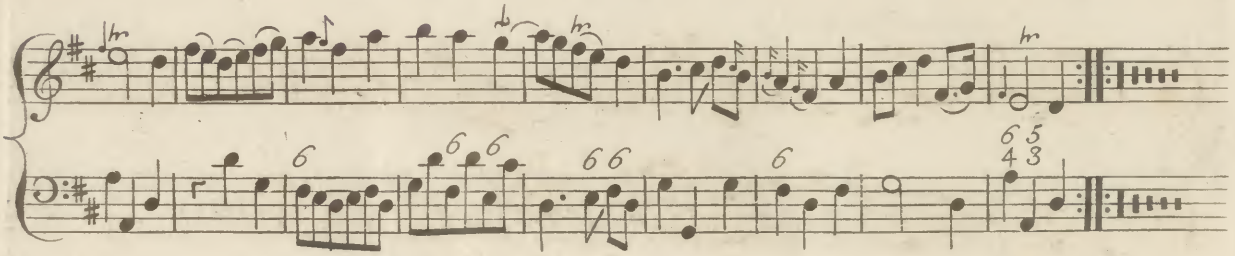
XLIV



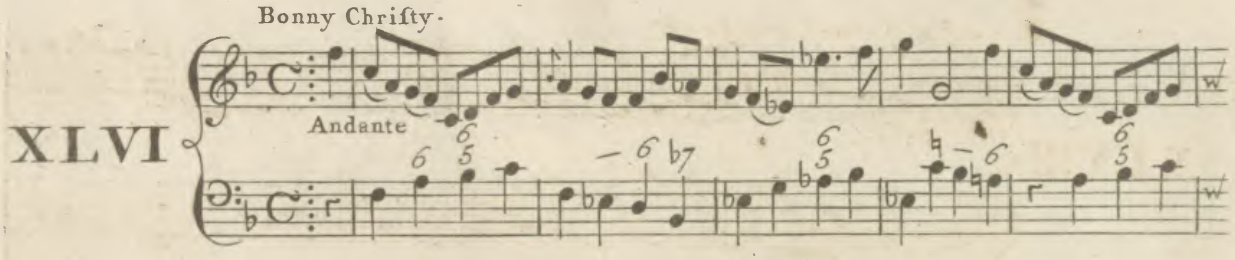
O Dear Mother what ſhall I do.

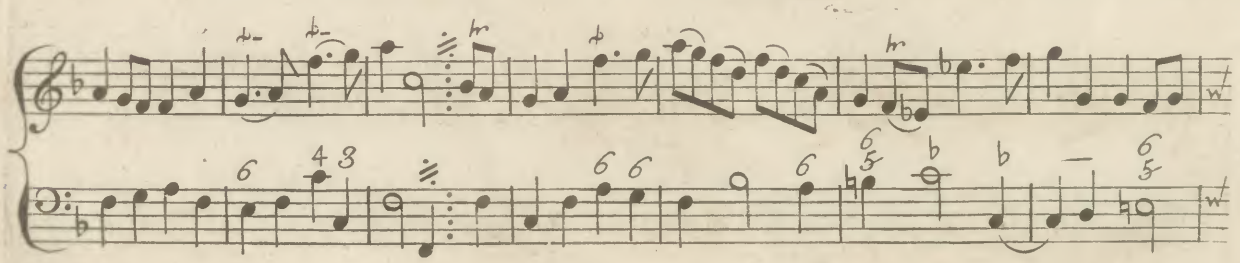


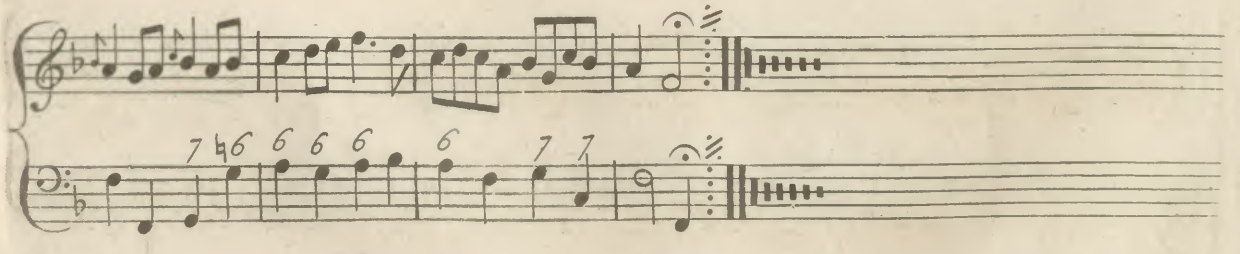




Bonny Chriſty.

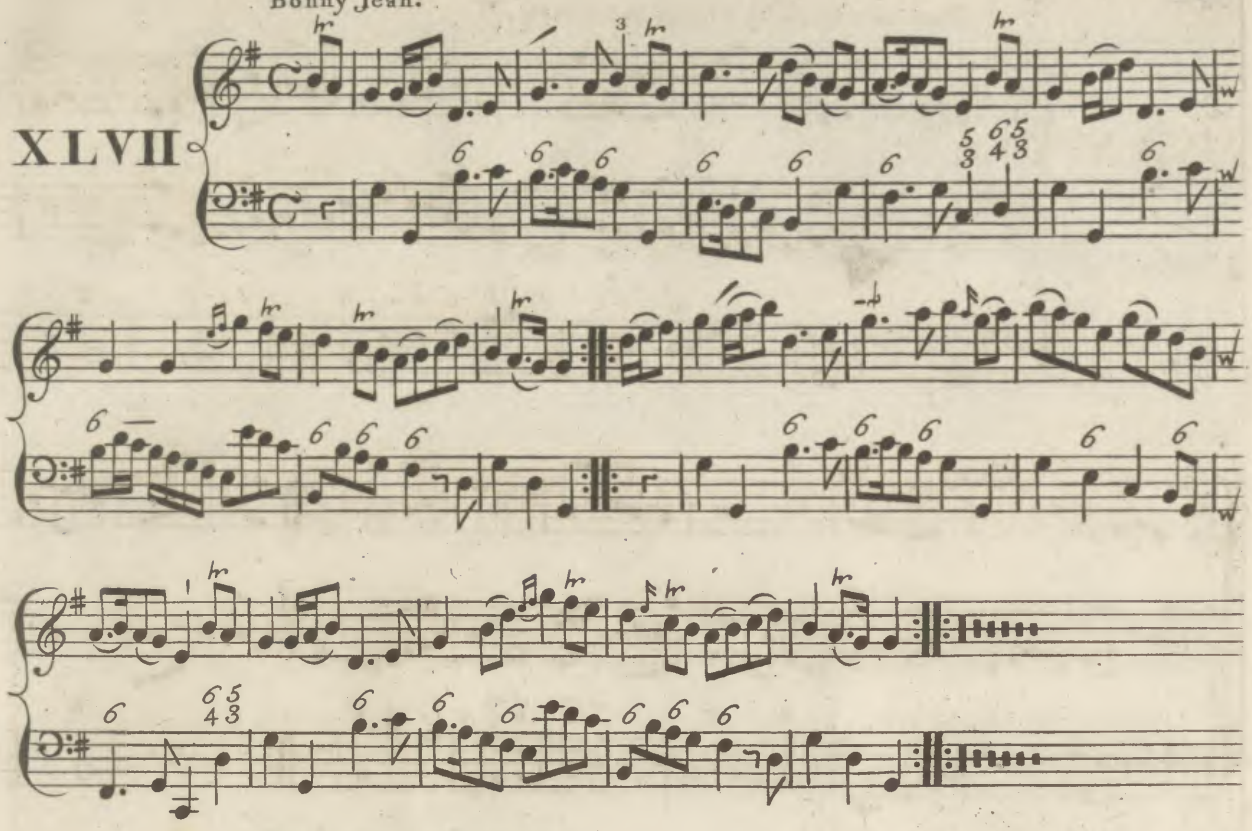






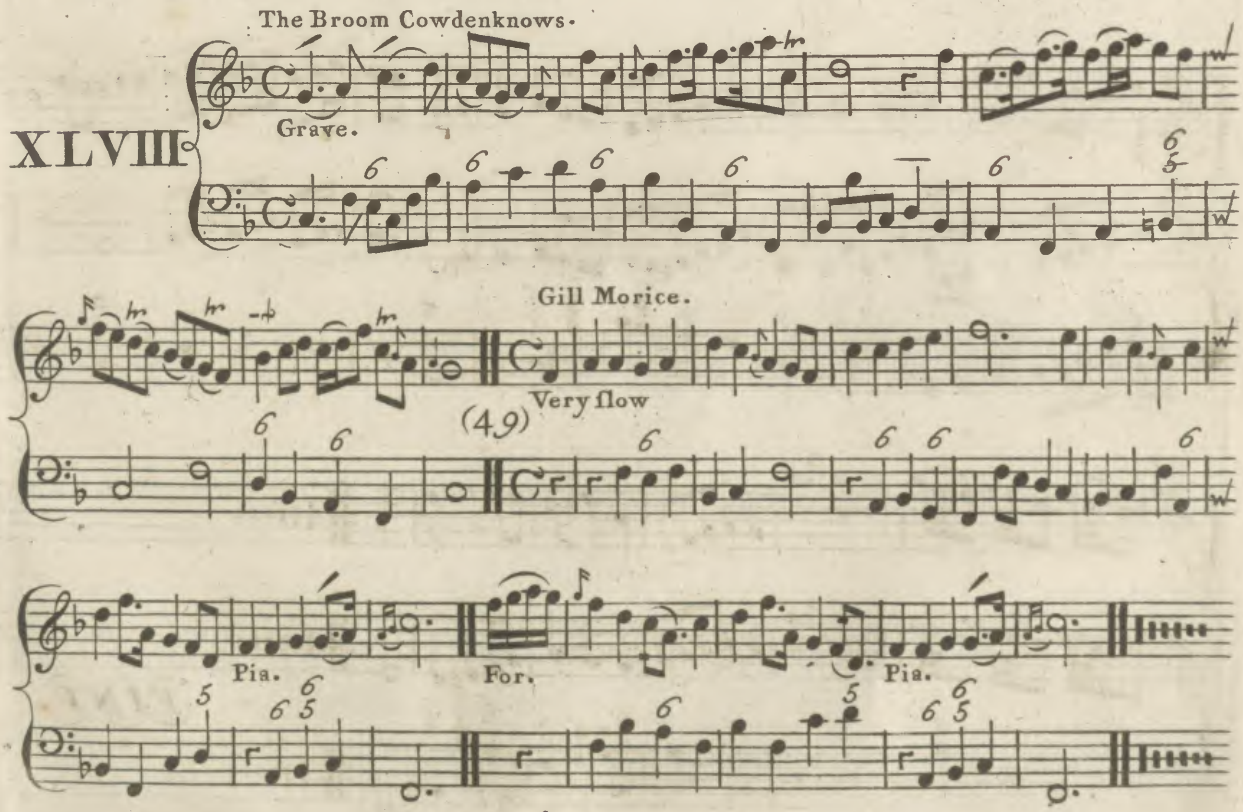
Bonny Jean.

XLVII



The Broom Cowdenknows.

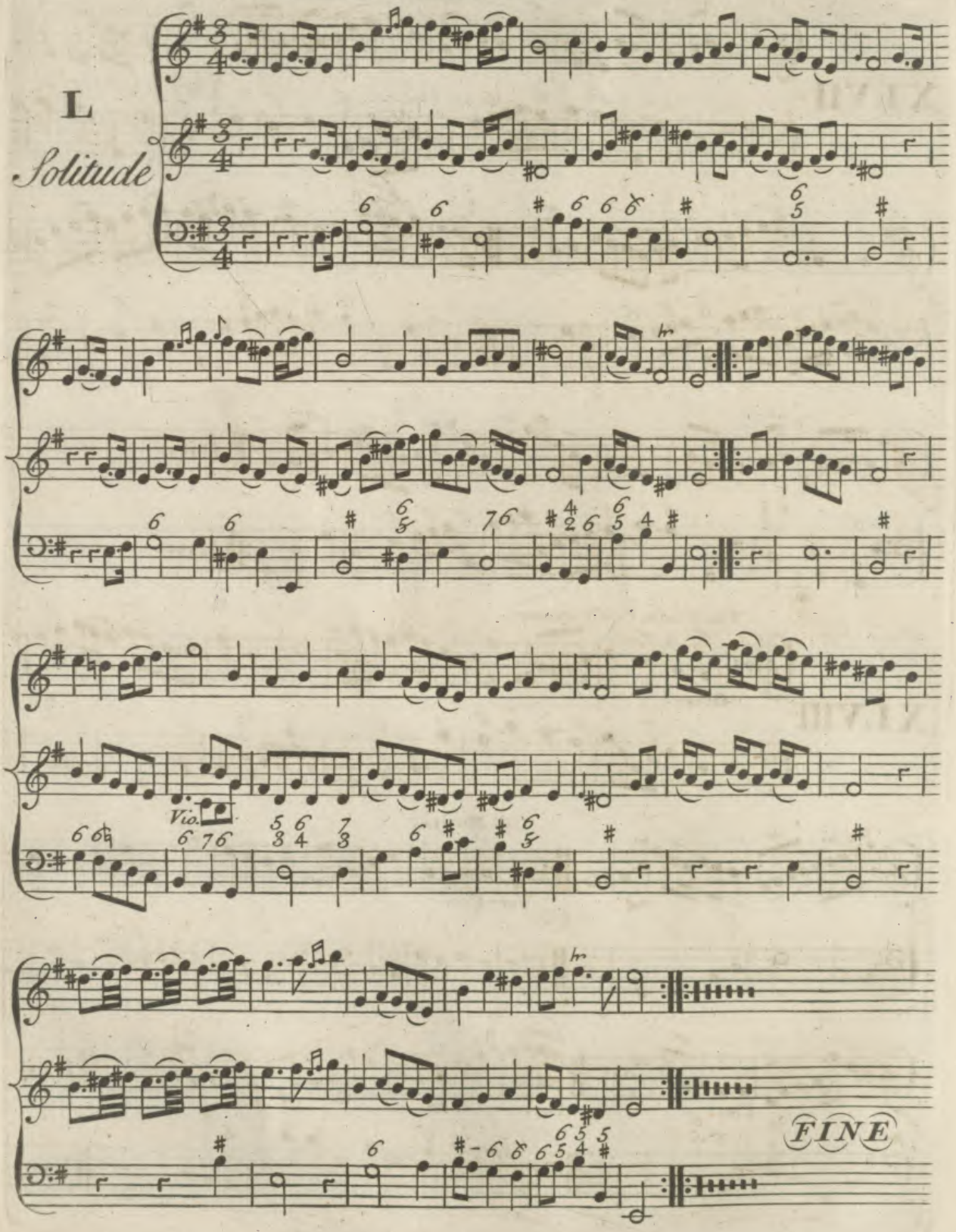
XLVIII



For two German Flutes and a Bafs.

L

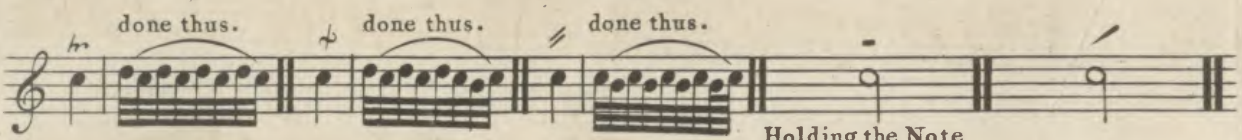
Solitude



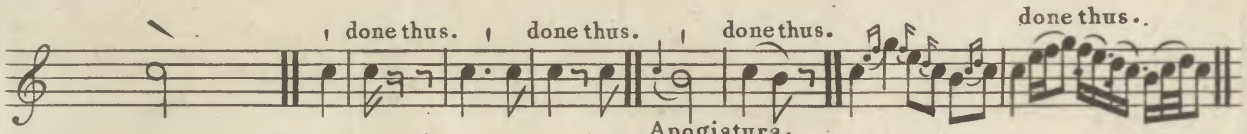
For the benefit of thoſe who have not acceſs to M.r Geminiani's

Art of playing on the Violin, *the following Explication*

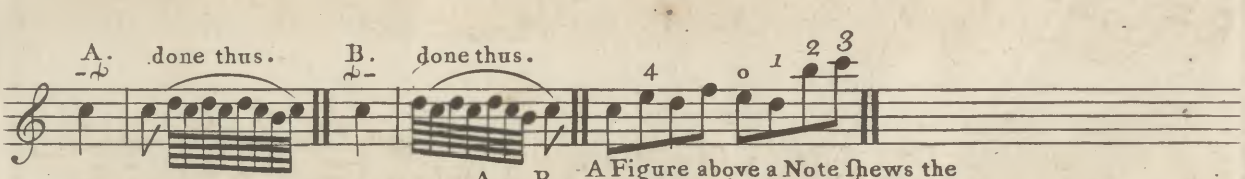
of the Ornamental Characters used in this Work is given



A plain Shake (𝆔) A turn'd Shake (𝆕) A Beat (𝆓) Holding the Note in an eaqual Tone (–) Swelling the Note (𝆒)



Diminiſhing the Note (𝆑) Staccato (𝆹) Apogiatura. The accented Note (𝅗𝅥) Intermediate Notes (𝅘𝅥𝅯𝅘𝅥𝅯)



Two Characters apply'd to one Note (-𝆕) (𝆕-) A. B. A Figure above a Note ſhews the Finger proper to be apply'd.

Explication of the Italian Words uſed in this Collection.

Adagio, very ſlow.

Largo, a little quicker than Adagio.

Andante, diſtinct, quicker than Largo.

Andante Allegro, lively but not too quick.

Allegro, quick.

Affectuoſo, tender, moving, affecting.

Dolce, ſoft, ſweet, agreeable.

Forte or F. loud.

Piano or P. ſoft.

Creſcendo, gradually increaſing the ſound.

All the Tunes that have not one of the above Words at the beginning of them, ought to be played ſlow.