

II. LOVE : GENERAL.

No. 110. My Sandy gied to me a ring. *Scots Musical Museum*, 1790, No. 204, entitled *I love my love in secret*. This song is a near copy with alterations of one in *Herd's MS.* In Law's *MS. List for the Museum*, Burns wrote: 'Mr. Burns's old words.' In Scotland it was customary for lovers who were to be temporarily separated, to break a silver coin at time of parting, each keeping a piece as a pledge to be faithful during absence. The custom is described in *Logie o' Buchan*:—

'He had but a saxpence, he brak it in twa
And gied me the hauf o't when he gaed awa.'

The oldest form of the well-known tune *Logie o' Buchan* is derived from *I love my love in secret*, which is in *Guthrie's MS.*, according to Dauney; in Playford's *Original Scotch Tunes*, 1700; in *Sinkler's MS.*, Glasgow, 1710; in *M^cGibbon's Scots Tunes*, 1742, 4; in *Caledonian Pocket Companion*, c. 1745, ii. 26; and other collections.

No. 111. *There's nought but care on ev'ry han'*. Of this song all but the last stanza is in the *Commonplace Book*, under the date Aug., 1784. In its complete form it was published in the *Edinburgh edition*, 1787, 325, and with the tune in the *Scots Musical Museum*, 1787, No. 77, as the earliest song of Burns printed with music. In a passage in the *Commonplace Book*, p. 20, Burns divides young men into two classes—the grave and the merry; and in a later reference to the subject, instead of stating to which class he himself belongs, he quotes the fragment of *Green grow the rashes*, so that the reader may determine the matter himself. The song is so free and spontaneous in its rhythm and cadence, as to require no music to interpret it. It is as popular now as when first given to the public; not even a century has diminished its lustre. The earlier rustic song which Burns knew, and had in his mind when he wrote his own poem, cannot be printed entire. It is a humorous satire on manners, one stanza running thus:—

‘We're a' dry wi' drinkin' o't,
We're a' dry wi' drinkin' o't,
The minister kissed the fiddler's wife,
And could na preach for thinkin' o't.’

Two highly-flavoured songs for the tune are in the *Merry Musics*. In 1794 Thomson proposed to set the verses to the tune *Cauld Kail*, but Burns objected, saying that as the old song was current in Scotland under the old title, and to the merry old tune of that name, the introduction of his verses with a new tune would mar its celebrity. *Cou thou me the raschyes green* is named in the *Complaynt of Scotland*, c. 1549. A tune with this title, which is in a MS. in the British Museum, is quite a different melody from that in the text; but the germ of the present 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*, evidently from the first line or refrain of forgotten verses. In *Bremner's Reels*, 1759, 64, it is named *The Grant's Rant*. Its earliest appearance in print is in *Oswald's Curious Collection Scots Tunes*, 1740, p. 42. It is in *Oswald's Companion*, 1743, i. 18; *Stewart's Reels*, 1761, 13, and many other tune-books of the end of the eighteenth century.

No. 112. *O, whar gat ye that hauer-meal bannock?* *Scots Musical Museum*, 1787, No. 99, entitled *Bonie Dundee*, with the tune of the same name. *Cromek's Scottish Songs*, 1810, ii. 202; *Lawrie's Scottish Songs*, 1791, ii. 91. Early in 1787, the Earl of Buchan sent a complimentary letter to Burns, who carried it in his pocket for some time, and ultimately used the dingy blank leaf at one of the meetings of the Crochallan Club to pencil the opening lines of *Bonie Dundee*, which his friend Robert Cleghorn had just sung. A short time afterwards he sent to the latter the verses in the text. Stenhouse says that the first four lines are old; while, according to Scott-Douglas, the first eight lines are in the original song. Neither statement is correct; for only the first two lines of the song are in the original broadside (in the *Pepys* and other collections), reprinted in *Wit and Mirth*, London, 1703, as follows:—

‘Where gott'st thou the Haver-meal bonack?
Blind Booby, can'st thou not see;
I'se got it out of the Scotch-man's wallet,
As he lig lousing him under a tree.’

'Come fill up my cup, come fill up my can,
Come saddle my horse, and call up my man;
Come open the gates, and let me go free,
And I'se gang no more to bonny Dundee.'

The title is *Bonny Dundee; or, Jockey's Deliverance, &c.*, in *Collection of Old Ballads*, 1723, 275. It describes, in ten stanzas, the intrigue of a licentious trooper with a parson's daughter. This song was very popular in England, and was often reprinted. It is named in *A second tale of a tub*, published in 1715, as one which the Blue bonnets sang in London. A fragmentary stanza in Herd's *Scots Songs*, 1769, 311, is evidently a purified remnant of the song. Sir Walter Scott adopted the chorus in *Up wi' the bonnets o' bonnie Dundee*.

The tune is in the *Skene MS.*, c. 1630, entitled *Adeu Dundee*, here reprinted. It is in Playford's *Dancing Master*, published in 1688, and afterwards, with the words, in Durfey's *Pills*, 1719, v. 17. The music, as a dance tune, is in the *Caledonian Pocket Companion*, 1751, iii. 4, and in many other instrumental collections.

The simplicity of the melody is considerably obscured in all the printed copies. Durfey corrupted it with unmeaning flourishes; it was partly restored in the *Caledonian Pocket Companion*, but still a good deal removed from the plain smoothness of the original. Copies are also in Craig's *Scots Tunes*, 1730, 22, and in McGibbon's *Scots Tunes*, 1746, 36.

There are two songs in the *Merry Muses* for the tune; and Cromek, *Scottish Songs* 1810, ii. 207, gives the following as the stanza of an old song :—

'Ye're like to the timmer o' yon rotten wood,
Ye're like to the bark o' yon rotten tree,
Ye slip frae me like a knotless thread,
An' ye'll crack your credit wi' mae than me.'

No. 113. Now simmer blinks on flow'ry braes. *Scots Musical Museum*, 1788, No. 113, signed 'B,' entitled *Birks of Aberfeldy*. This is the earliest of the series of songs due to the first tour in the Highlands in company with William Nicol, of the High School of Edinburgh. On August 30, 1787, Burns arrived at Aberfeldy, and wrote in his copy of the *Museum*, that this song was composed 'standing under the falls of Aberfeldy, at or near Moness.' It is justly esteemed one of the most popular songs in Scotland. The original was known as *The Birks of Abergeldie*, two stanzas of which are inserted in the *Museum*, immediately following Burns's verses. The old fragment was copied from Herd's *Scottish Songs*, 1776, ii. 221, and begins thus :—

'Bonny lassie, will ye go, will ye go, will ye go,
Bonny lassie, will ye go to the Birks o' Abergeldie?
Ye shall get a gown of silk, a gown of silk, a gown of silk,
Ye shall get a gown of silk, and coat of calimancoe.'

In his *Scottish Ballads and Songs*, 1859, 59, Maidment reprinted verses from an original broadside of the beginning of the eighteenth century, but he considered Herd's fragment older. The Maidment ballad is written throughout in English.

The sustained popularity of the song is due in a great measure to its melody. In the 1690 edition of Playford's *Dancing Master* the tune is entitled *A Scotch Ayre*; as *Abergeldie* it is in *Atkinson's MS.*, 1694; in *Sinkler's MS.*, 1710, as *Birks of Ebergeldie*. It is also in *Original Scotch Tunes*, 1700; in *Bremner's Reels*, 1758, 35; *Stewart's Reels*, 1761, 3; *Caledonian Pocket Companion*, c. 1756, viii. 16, and others. *Abergeldy*, near Balmoral, is now a royal demesne.

No. 114. As I gaed down the water-side. *Scots Musical Museum*, 1790, No. 264. The MS. is in the British Museum, with the opening bars of the tune, and a note that Clarke has it (R. B.). 'This beautiful song is in the true old Scotch taste, yet I do not know that ever either air or words were in print

before' (*Interleaved Museum*). 'Mr. Burns's old words' (Law's *MS. List*). Neither Cromek nor Scott-Douglas correctly stated how much of the song Burns wrote and amended. The last two stanzas are Burns's, and the first two are made out of the original first stanza. 'I am flattered at your adopting *Ca' the yowes*, as it was owing to me that ever it saw the light. About seven years ago, I was well acquainted with a worthy little fellow of a clergyman, a Mr. Clunyie, who sang it charmingly; and, at my request, Mr. Clarke took it down from his singing. When I gave it to Johnson, I added some stanzas to the song, and mended others, but still it will not do for you' (*Letter to Thomson*, September, 1794). See Song No. 118. Tibby Pagan, an eccentric woman, who sold whisky without a licence, and dispensed a fund of bold humour to her customers, is said to have been the author, but there is no authority for the statement. A collection of her songs and poems was printed in Glasgow about 1805, but *Ca' the yowes* is not in the volume. Burns deserves to be remembered with gratitude, if for nothing else, as being the discoverer of the melodic gem of this pastoral. There is no second part, and the verse and chorus are sung to the same music.

No. 115. On a bank of flowers in a summer day. *Scots Musical Museum*, 1790, No. 223. 'Mr. Burns's words.' (Law's *MS. List*; Thomson's *Scottish Airs*, 1799, 88). The original verses are English, copied into the last volume of *The Tea-Table Miscellany*, c. 1740. The author, Mr. Theobald, was a large contributor to the song-books of his day. For the sake of the melody popular in Scotland, Burns recast the original licentious verses, making a new song of them.

The tune *The bashful lover* is English, the composition of John Galliard, by birth a German, who came to London in early life and remained there. He was the composer of numerous good airs. The music is in Playford's *Dancing Master*, 1728, entitled *The bashful swain*; with Theobald's verses in Watts's *Musical Miscellany*, 1729, i. 30; in the Perth *Musical Miscellany*, 1786, 83; and in *Calliope*, 1788, 254.

No. 116. When rosy May comes in wi' flowers. *Scots Musical Museum*, 1790, No. 220, signed 'Z,' entitled *The Gardener wi' his paille*; Law's *MS. List*: 'Mr. B.'s old words'; Thomson's *Scottish Airs*, 1799, 69. The MS. is in the British Museum. 'This air is the *Gardener's March*. The title of the song only is old; the rest is mine' (*Interleaved Museum*). The old song referred to is not known. To accommodate George Thomson, who wished a copy for his collection, Burns altered the fourth line in each stanza, and added a chorus to fit the verses for the tune *Dainty Davie* (see Song No. 135).

The tune *The Gardener's March*, appropriated by the guild of gardeners, is in Aird's *Airs*, 1782, i. No. 177, as stated by Burns on his MS. I doubt whether it is an authentic Scottish melody, and whether it is much older than its appearance in Aird's volume.

No. 117. If thou should ask my love. *Scots Musical Museum*, 1790, No. 229, entitled *Famie, come try me*. In Law's *MS. List*: 'Mr. Burns's old words.' Written from a single line or title of an old song to resuscitate James Oswald's melody, printed in *Curious Scots Tunes*, 1742, ii. 26; and the *Caledonian Pocket Companion*, c. 1745, ii. 34. The tune is interesting, but its compass is too great for ordinary voices.

No. 118. Hark the Mavis' e'ening sang. Currie, *Works*, 1800, iv. 160. *Scottish Airs*, 1805, 166. The MS. is at Brechin Castle. This second version of *Ca' the ewes* was sent to Thomson in September, 1794, with a note: 'In a solitary stroll which I took to-day, I tried my hand on a few pastoral lines, following up the idea of the chorus, which I would preserve.' Burns was aware of its inferiority to the original.

Thomson divorced it from its proper melody, and set it to *The maid that*

tends the goats. For the tune, see No. 114. The Clouden is a small tributary of the Nith near Dumfries.

No. 119. When the drums do beat. *Scots Musical Museum*, 1790, No. 233, entitled *The Captain's lady*. I have definitely identified Burns with this song in the musical MS. made up for the engraver of the *Museum*. The poet entitled the tune *Mount my baggage*, then drew his pen through the words and wrote above them *The Captain's lady*, as printed in the *Museum* (*Gray's Museum Lists*). In Law's *MS. List*, Burns wrote: 'Mr. Burns's old words.' The following stanza is from an English song of the seventeenth century:—

'I will away, and I will not tarry,
I will away and be a Captain's lady.
A Captain's lady is a dame of honour—
She has her maid ay to wait upon her,
To wait upon her, and get all things ready,
I will away and be a Captain's lady.'

Burns's first title is that of a ballad in the *Dalmeny Collection*, quoted in the *Centenary Burns* as *The Liggar lady, or the laddie's love to a soldier*, to the tune of *Mount the baggage*. This most prosaic production is apparently the original of Burns's verses.

The tune with the title *Mount my baggage* is in *Caledonian Pocket Companion*, 1755, vii. 26, and in *Bremner's Reels*, 1768, 109; as the *Cadie laddie*, it is in *Walsh's Caledonian Country Dances*; and as *Mount your baggage* in *Aird's Airs*, 1782, ii. No. 74. A song *Ramillies*, attributed to one of the *Sempills* of *Beltrees*, does not fit the tune. The first stanza and chorus reads thus:—

'My daddie marrie't me too young
To an auld man baith deaf and dumb;
He laid beside me like a rung,
He wadna turn unto his lassie.
Och! laddie munt and go,
Dear sailor, hoise and go;
Och! laddie, munt and go,
Go, and I'se go with thee, laddie.'

(*Sempill's Poems*, 1849, xcvi.)

No. 120. Young Jockie was the blythest lad. *Scots Musical Museum*, 1790, No. 287, signed 'Z;,' *Cromek's Reliques*, 1808, 438. Hitherto this song has been accepted on the sole authority of *Stenhouse*, who stated that the whole of it, with the exception of three or four lines, was written by Burns. I have before me now the MS. music of the tune, and the words which *Johnson* proposed to insert in the *Museum*, entitled *The devoted maid*, by *Dr. Blacklock*, beginning 'My virgin heart when Jockey woo'd.' Tune, *Jockey was the blythest lad in a' our town*. The MS. was sent to Burns for his approval. He returned it with a note in the margin, in his own handwriting, 'Take Mr. Burns's old words,' so accordingly the song was changed, and his verses with the title were printed. In Law's *MS. List* he wrote: 'Mr. Burns's old words.' The *Jockies* and *Jennys* of the English parodies of *Scots Songs* are as common as *blackberries* in autumn. In *The Goldfinch*, 1771, is a song beginning 'Young Jockey was the blithest lad,' but it has little resemblance to Burns's song.

The tune is entitled *Jockie the blithest* in *McGibbon's Scots Tunes*, 1746, 36. It has the gait of an English melody. A different tune with the title *Jockey was the blithest lad* is in *Atkinson's MS.*, 1694. In the *Caledonian Pocket Companion*, 1755, vii. 8, there is a corrupted form of the melody.

No. 121. Sweet are the banks—the banks o' Doon. This is the first of three versions of the *Banks o' Doon*. Originally published in the *Edinburgh edition*, 1877, ii. 331. There is not much verbal difference between this and the

next version sent to John Ballantine. The following is an extract from a letter, dated March 11, 1791, to Alexander Cunningham, enclosing a copy of the song: 'I have this evening sketched out a song which I had a great mind to send you, though I foresee that it will cost you another groat of postage. . . . My song is intended to sing to a strathspey, or reel, of which I am very fond, called in Cumming's Collection of Strathspeys *Ballendalloch's Reel*, and in other collections that I have met with, it is known by the name of *Cambdelmore*. It takes three stanzas of four lines each to go through the whole tune. I shall give the song to Johason for the fourth volume of his publication of Scots Songs which he has just now in hand.' This quotation disposes of the theory of Robert Chambers that *The banks o' Doon* was written in 1787 for Peggy Kennedy, the unfortunate lady referred to in the note on Song No. 15.

The recovery of the letter to Cunningham reveals the fact that the song was written for a particular tune practically unknown. Neither the words nor the music is in Johnson's *Museum*, and both are here printed together for the first time. It is entitled *Cambdelmore* in Bremner's *Reels*, 1761, 92; and in Stewart's *Reels*, 1763, 55, as *Ballendalloch*; as *Ballendalloch's Reel* in Cumming's *Strathspeys*, 1780, 7; and *Gordon Castle* in M^cGlashan's *Strathspey Reels*, 1780, 26.

No. 122. *Ye flowery banks o' bonie Doon*. Cromek's *Reliques*, 1808, 17. The second version of the song, which was enclosed in an undated letter addressed to John Ballantine, Ayr. The following is an extract: 'While here I sit, sad and solitary, by the side of a fire in a little country inn, and drying my wet clothes, in pops a poor fellow of a sodger, and tells me he is going to Ayr. By Heavens! say I to myself, with a tide of good spirits which the magic of that sound, *Auld toon o' Ayr*, conjured up, I will send my last song to Mr. Ballantine.' The poet at this time was most likely on one of his excise expeditions. *Ye flowery banks o' bonie Doon* is a distinct improvement on the first version, and Cromek's opinion of it in comparison with the third or popular set has been endorsed by all subsequent commentators. The redundant feet in the second and fourth lines of the popular stanza can easily be spared, and as a poem this short metre version is superb compared with it, although it is now hopeless to expect that the popular version will be displaced.

No. 123. *Ye banks and braes o' bonie Doon*. In *Scots Musical Museum*, 1792, No. 374, signed 'B,' entitled *The banks o' Doon*. Thomson's *Scottish Airs*, 1798, 43. The MS. is in the British Museum. 'Mr. B.'s old words' (Law's *MS. List*). Two bathetic stanzas, written by a music publisher, were added to the song, and printed in the *Pocket Encyclopædia*, Glasgow, 1816, i. 29. Why this, the popular version, was written in a different measure from the other two, has never been accurately ascertained. It is probably true that Burns altered the song against his will, but nowhere does he say so. It is quite certain that he approved the air now so popular (although it may be remarked in passing that the pen is drawn through the title *Caledonian Hunt's Delight* in the MS. in the British Museum), for in a letter to George Thomson in November, 1794, he recommended it for insertion in *Scottish Airs* at the cost of excluding another song to make room for it. He relates the story of the tune being composed 'a good many years ago' by an amateur playing on the black keys of the harpsichord. A copy was given to Gow, who entitled it *The Caledonian Hunt's delight*, and printed it for the first time in his second collection of *Strathspey Reels*, 1788, that is six years before Burns related its history to Thomson, and four years before it was printed with the verses in the *Scots Musical Museum*. In 1789, Burns wrote *There was on a Time* (Song No. 258) for the same tune.

The origin of the air has been called in question, and its nationality disputed. The late William Chappell asserted that the amateur effected nothing more than the alteration of a note here and there of a melody which previously

existed. On the difficulty of ascertaining the birth of tunes, Burns has a note in the same letter to Thomson as previously quoted: 'Now to shew you how difficult it is to trace the origin of our airs, I have heard it repeatedly asserted that this was an Irish air; nay, I met with an Irish gentleman, who affirmed he had heard it in Ireland among the old women; while on the other hand, a lady of fashion, no less than a countess, informed me that the first person who introduced the air into this country was a baronet's lady of her acquaintance, who took down the notes from an itinerant piper in the Isle of Man. How difficult then to ascertain the truth, respecting our poesy and music! I myself have lately seen a couple of ballads sung through the streets of Dumfries, with my name at the head of them as the author, though it was the first time I had ever seen them.'

The editor of Graham's *Songs of Scotland* states that he saw a street song, entitled *List, list, to my story*, with the water-mark of the year 1801 on the paper, on which the tune, the same as *The banks o' Doon*, was stated to be an Irish air. The *Popular Music of the Olden Time* of William Chappell is a monument of industry and research. He had as keen an eye for a date, as a cross-examining barrister, and although he often complains about their absence on musical works, it is a curious fact, that his *Popular Music* bears no date of publication either on the title-page or elsewhere. He contested the Scottish origin of the *Banks o' Doon*, because it was in Dale's *Collection of English Songs*. In this case his claim breaks down, because this collection was issued in 1794, and subsequent to the same publisher's *Scotch Songs* of that year. Without any evidence he accuses Stephen Clarke of inventing the story related by Burns, and of making the tune himself from Dale's English tune, *Lost, lost is my quiet*, without the intervention of any amateur to fit it for the *Scots Musical Museum*. As previously stated, the air was first printed in 1788, six years before it was copied into the *Museum*, and this date fits the story Burns related to Thomson, in 1794, of the air having been made 'a good many years ago.' Whether it be a Scots, an English, or an Irish air need not be further discussed; it has been preserved for more than a century entirely through Burns's song, first printed with the music in *Museum*, 1792. In Aird's *Airs*, 1794, iv. No. 132, *Irish* is affixed to the tune, entitled *Caledonian Hunt's Delight*, so that it appears there was a popular belief that the melody was Irish.

No. 124. O stay, sweet warbling woodlark, stay. This, known as *Address to the woodlark*, is in Thomson's *Scotch Airs*, 1798, 26. 'Written for this work by Robert Burns.' The MS. is in the Thomson collection. This and twelve other songs were sent to Thomson between April and August, 1795. They are evidence of the poet's remarkable mental activity although in bad health, and engaged in daily hard physical work. The first sketch of the song was copied by Scott-Douglas from a pencil MS. in the poet's handwriting. It is entitled *Song.—Composed on hearing a bird sing while musing on Chloris:—*

'Sing on, sweet songster o' the brier,
Nae stealthy traitor-foot is near,
O sooth a hapless lover's ear,
And dear as life I'll prize thee.

'Again, again that tender part,
That I may learn thy melting art,
For surely that would touch the heart,
O' her that still denies me.

'O, was thy mistress, too, unkind,
And heard thee as the careless wind?
For nocht but Love and Sorrow join'd
Sic notes of woe could wauken.'

Burns agreed with Thomson that the rhythm of *Loch Eroch side* suited the song, and on this general agreement it was printed with that tune in *Scottish Airs*. But the proper melody is *Whare shall our gudeman lie? or Where'll bonie Annie lie?* as marked on the copy of the verses sent to Thomson. For tune, see No. 10.

No. 125. O, saw ye my dearie, my Eppie M^cNab? *Scots Musical Museum*, 1792, No. 336, signed 'X,' entitled *Eppie M^cNab*. The MS. is in the British Museum. An old song rewritten and purified for insertion in the *Museum*. 'The old song with this title has more wit than decency' (*Interleaved Museum*). The fragment in the *Herd MS.* is as follows:—

'O, saw ye Eppie M^cNab the day?
O, saw ye Eppie M^cNab the day?
She's down in the yaird
She's kissing the laird
She winna cum hame the day, the day.

'O, see to Eppie M^cNab as she goes,
See to Eppie M^cNab as she goes,
With her corked heel shoon
And her cockets aboon;
O, see to Eppie M^cNab as she goes.'

In the *Merry Muses* is a 'revised' song for the tune, in which occurs:—

'Her kittle black een they wad thirl ye thro';
Her rosebud lips cry, Kiss me just now,' &c.

The tune is in *Curious Scots Tunes*, 1742, 46; the *Caledonian Pocket Companion*, 1754, vi. 18; Bremner's *Reels*, 1768, 111; and a bad copy in Aird's *Airs*, 1782, ii. No. 163. From its construction it is much older than the earliest date named.

No. 126. By love and by beauty. *Scots Musical Museum*, 1790, No. 281, entitled *Eppie Adair*. The MS. is in the British Museum among the Burns papers, and he there directs that the chorus should be sung to the first part of the tune, and the verse must be repeated to take up the second part.

The air is a very fine specimen of Scottish music in the minor mode; but has probably been evolved into a double tune. The music in the *Caledonian Pocket Companion*, xi. 19, is entitled *My Appie*.

No. 127. O, love will venture in. *Scots Musical Museum*, 1792, No. 373, signed 'B,' entitled *The posie*. Thomson's *Scottish Airs*, 1798, 36, 'By Robert Burns.' MS. is in the British Museum. This song is not only chaste and beautiful, but is set to one of the best-constructed and most artistic melodies in the Scottish collections of the eighteenth century, yet it is entirely neglected, and is scarcely known. The lines were suggested to Burns on hearing his wife sing a street ballad *There was a pretty May*, which Cromek has printed in *Reliques*, 1808, 215, but neither the Note nor the verses are in the *Interleaved Museum*. The substance of the Note is in an undated letter to Thomson about October, 1794. From this commonplace thing Burns wrote *The posie*, which mechanical critics say offends the unity of time, because the flowers named in the song do not bloom in the same season. The subject is a very old one in English poesy. Burns's song may be compared with *A nosegaie alwaies sweet*, of fifteen stanzas, in the unique volume, *A Handfull of pleasant Delites*. At London, 1584.' The last two stanzas are:—

'*Cowsloppes* is for Connell, for secrets vs between,
That none but you and I alone should know the thing we meane;
And if you wil thus wisely do as I think to be best,
Then have you surely won the field, and set my heart at rest.

'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 *Scotish 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 *Bonnie 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 rins 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 *Scotish 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*.

No. 132. I do confess thou art sae fair. *Scots Musical Museum*, 1792, No. 321, signed 'Z.' 'This song is altered from a poem by Sir Robert Ayton, private secretary to Mary and Anne, Queens of Scotland. I think that I have improved the simplicity of the sentiments, by giving them a Scots dress' (*Interleaved Museum*). The MS. is in the British Museum. Burns's opinion is not shared by posterity, which thinks that the original verses have not been improved. The original in four stanzas of six lines, with music by Henry Lawes, is in Playford's *Select Ayres*, 1659. The words alone are in Watson's *Scots Poems*, 1711, 91.

The tune with the title *Come ashore, jolly tar* is in Aird's *Airs*, 1782, i. No. 190, and I conjecture that the music in the *Museum* was copied from that work. In Hogg's *Jacobite Relics*, 1819, i. 111 is a song *The Cuckoo*, applied to the Old Pretender. The last stanza is as follows:—

'The Cuckoo's a bonny bird, but far frae his hame;
I ken him by the feathers that grow upon his kame;
And round that double kame yet a crown I hope to see,
For my bonny cuckoo, he is dear to me.'

The tune in Rutherford's *Dances*, c. 1770, is entitled *The Cuckoo's Nest*. No one has yet given a rational or satisfactory reason why James VIII was called the Cuckoo. Charles Mackay supposed that the Pretender was expected in spring to chase away the winter of the discontent of his followers. To which I may be permitted to add that when he did come he was not much appreciated, and, like the cuckoo, made a very short stay.

Bunting has claimed the music for Ireland, and states it is in a music-book of the early eighteenth century. The tune is not in the Scottish style.

No. 133. Whare live ye, my bonie lass? *Scots Musical Museum*, 1792, No. 361, entitled *My collier laddie*. The MS. is in the British Museum, but the song is not otherwise referred to by Burns in his works. According to Stenhouse, the words and the tune were transmitted by Burns to the editor of the *Museum*, where both were printed for the first time. There is no earlier record of the music. A song in the *Merry Muses* is marked for the tune of *The collier laddie*.

No. 134. In simmer, when the hay was mawn. *Scots Musical Museum*, 1792, No. 366, signed 'B,' entitled *Country Lassie*. The MS. is in the British Museum. In a letter to George Thomson, October 19, 1794, Burns admits having written the song. Thomson printed it without authority in *Select Melodies*, 1822, ii. 24, to the tune of *John, come kiss me now*.

The Scottish tune, *The country lass* of the text, is in the *Orpheus Caledonius*, 1733, No. 38, with English verses written by Martin Parker, which Allan Ramsay copied, with variations, into the *Tea-Table Miscellany*. The English tune of the same title is that to which *Sally in our Alley* is now sung, entitled *Cold and raw* in Dufrey's *Pills*, 1719, iv. 152. A third tune for the verses was *The mother beguiled the daughter*. Burns's song does not in the least resemble the English version, nor does the tune in the *Orpheus*, or in McGibbon's *Scots Tunes*, 1768, iv. 96, resemble any of the three English tunes named, except in the closing bars of *Sally in our Alley*.

No. 135. Now rosy May comes in wi' flowers. *Scottish Airs*, 1799, 69. 'Written for this work by Robert Burns. Air, *Dainty Davie*.' Sent to Thomson in August, 1793, with this note: 'I have been looking over another and a better song of mine in the *Museum* (see Song No 116), which I have altered as follows, and which I am persuaded will please you. The words *Dainty Davie* glide so sweetly in the air that, to a Scots ear, any song to it, without Davie being the hero, would have a lame effect. So much for *Davie*. The chorus you know is to the low part of the tune.' Thomson objected to the arrangement of the tune, but Burns adhered to his opinion. For tune see No. 308.

No. 136. When o'er the hill the e'ening star. Currie, *Works*, 1800, iv. 8. Thomson's *Scotish Airs*, 1805, 195. The MS. is in the Thomson collection at Brechin Castle. This is the first song Burns sent to George Thomson; with 'eastern star' in the first line. In reply, Burns wrote to Thomson: 'Let me tell you that you are too fastidious in your ideas of songs and ballads. I own that your criticisms are just; the songs you specify in your list have, all but one, the faults you remark in them—but who shall mend the matter?—who shall rise up and say, "Go to, I will make a better?"' For instance, on reading over *The lea-rig*, I immediately set about trying my hand on it, and after all, I could make nothing more of it than the following, which Heaven knows is poor enough' (*Letter*, October 26, 1792). At Thomson's request Burns rewrote the third stanza and made some verbal changes in the rest. An earlier song, *My ain kind dearie, O*, in the *Museum* suggested the verses. In the *Interleaved Museum* Burns quotes a still older version:—

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

A song for the tune is in the *Merry Muses*, and two different fragments are in the *Herd MS.* The tune *The lea-rig* or *My ain kind dearie, O*, probably belongs to the seventeenth century. It is in the *Caledonian Pocket Companion*, c. 1756, viii. 20; in Bremner's *Reels*, 1760, 76; Campbell's *Reels*, 1778, 18; Aird's *Airs*, 1782, i. No. 44; and the *Scots Musical Museum*, 1787, No. 49. The original has neither a fourth nor a seventh of the scale. Burns remonstrated about corrupting the airs in a letter April, 1793, to Thomson, who often disregarded the injunction. The modern form of the melody is given in the text, and was discovered too late to make an alteration.

No. 137. Braw, braw lads on Yarrow braes. Thomson's *Scotish Airs*, 1793, i. 11. 'Written for this work by Robert Burns. Air, *Galla Water*.' Framed on an older pastoral song of the Borderland and the romantic country of Tweeddale. Burns wrote his *Galla Water* in January, 1793, and sent it in a letter to Thomson, with the following remarks illustrating his interest in music: 'I should also like to know what other songs you print to each tune besides the verses to which it is set. In short, I would wish to give you my opinion on all the poetry you publish.' A fragment of an earlier anonymous song is in Herd's *Scots Songs*, 1769, 312:—

'Braw, braw lads of Galla-water,
O braw lads of Galla-water,
I'll kilt my coats below my knee,
And follow my love thro' the water.
'Sae fair her hair, sae brent her brow,
Sae bonny blue her een, my dearie,
Sae white her teeth, sae sweet her mou',
I aften kiss her till I'm wearie.
'O'er yon bank, and o'er yon brae,
O'er yon moss among the hether,
I'll kilt my coats aboon my knee,
And follow my love thro' the water.'

The tune is in the *Caledonian Pocket Companion*, c. 1756, viii. 28; Stewart's *Scots Songs*, 1772, 1, adapted to a song of different metre; *Scots Musical*

Museum, 1788, No. 125, with Herd's verses; in Ritson's *Scottish Songs*, 1794, i. 84; and Dale's *Scotch Songs*, iii. 163. It is a model of simplicity and dignity. In many modern copies it is corrupted by closing on the key-note, with the introduction of the leading note.

No. 138. O mirk, mirk is this midnight hour. Thomson's *Scottish Airs*, 1798, 38. 'Written for this work by Robert Burns. Air, *Lord Gregory*.' Among the *Dalhousie MS.* in Brechin Castle. The tragic ballad of *Lord Gregory*, containing about sixty stanzas, better known as *Fair Annie of Lochryan*, is the foundation of Burns's verses. The earliest printed fragment is in Herd's *Scottish Songs*, 1776, i. 149, entitled *The bonny lass o' Lochryan*. Two double stanzas, with the tune, were engraved in the *Scots Musical Museum*, 1787, No. 5. This was one of the few historical ballads which made an impression on Burns. Thomson had informed him that Dr. Wolcot had written a song on the subject, and he replied on January 26, 1793, by enclosing a copy of the verses in the text. A few weeks before his death, Burns touched up the song, and sent a copy to his friend Alex. Cunningham.

The tune is not in print before the *Scots Musical Museum*, 1787, No. 5. According to Stenhouse, it is an old Gallwegian melody. The music is also in Urbani's *Scots Songs*, 1792, 1; and Dale's *Scotch Songs*, 1794, iii. 119.

No. 139. There's auld Rob Morris that wons in yon glen. In Thomson's *Scottish Airs*, 1793, 17. 'Written for this work by Robert Burns.' The original vigorous song of the seventeenth century describes an old man in a dialogue between a girl and her mother, who recommends Rob as a husband. Two stanzas of the rough-cast ditty may be quoted:—

Daughter. 'Auld Rob Morris, I ken him fou weel,
His back sticks out like ony peet creel;
He's out-shin'd, in-knee'd, and ringle-ey'd, too;
Auld Rob Morris is the man I'll ne'er loo.

Mother. 'Tho' auld Rob Morris be an elderly man,
Yet his auld brass will buy a new pan;
Then, dochter, ye should na be sae ill to shoo,
For auld Rob Morris is the man ye maun loo.'

Burns's song is on the same subject, but treated differently. He informed Thomson, on November 14, 1792: 'I have partly taken your idea of *Auld Rob Morris*, and am going on with the song on a new plan, which promises pretty well.' On December 4 the song was completed. The old words are in the *Tea-Table Miscellany*, 1724, and Herd's *Scots Songs*, 1769, 10.

The tune is in *Blackie's MS.*, 1692, under the title *Jock the laird's brither*. The old song and tune are in the *Orpheus Caledonius*, 1725, No. 30; in Watt's *Musical Miscellany*, 1730, iii. 174; Ritson's *Scottish Songs*, 1794, i. 176, and the *Scots Musical Museum*, 1788, No. 192. The music alone is in Craig's *Scots Tunes*, 1730, 45; the *Caledonian Pocket Companion*, 1754, vi. 9; M^cGibbon's *Scots Tunes*, 1755, 10, and elsewhere. The compass of the tune is rather extended for the present generation.

No. 140. Here awa, there awa, wandering Willie. *Scottish Airs*, 1793, 2. 'Written for this work by Robert Burns.' Among the *Thomson MS.* in Brechin Castle. The original song of the name was printed in Herd's *Scots Songs*, 1769, 291; and with the tune in the *Scots Musical Museum*, 1787, No. 57. The first stanza in Herd is:—

'Here awa, there awa, wandering Willie,
Here awa, there awa, here awa hame;
Lang have I sought thee, dear have I bought thee,
Now I have gotten my Willie again.'

In Gray's *MS. Lists*, Burns quotes the following stanza, which he states must be added, and says it is 'the best in the song.' The stanza has never been printed until now.

'Gin ye meet my love, kiss her and clap her,
And gin ye meet my love, dinna think shame;
Gin ye meet my love, kiss her and clap her,
And shew her the way to had awa hame.'

Burns's song, which he sent to Thomson in March, 1783, is entirely different, except the title. A committee of taste suggested some alterations, which Burns partly adopted. The verses in the text are the final result in April.

The tune in the *Caledonian Pocket Companion*, c. 1756, viii. 1, is entitled *Here awa', Willie*; and as *Here awa, there awa* in M^cGibbon's *Scots Tunes*, 1768, iv. 108; Bremner's *Second Series Scots Songs*, 1757, 11; *Perth Musical Miscellany*, 1786, 17; *Calliope*, 1788, 136; and Ritson's *Scottish Songs*, 1794, i. 86.

No. 141. O, open the door some pity to shew. *Scottish Airs*, 1793, i. 21. 'As altered by Robert Burns.' Sent to Thomson in March, 1793, with the remark, 'I do not know whether this song be really mended.' The original song has hitherto eluded research, and has given rise to some curiosity. The verses and air of the original are in Corri's *Scots Songs*, 1783, ii. 30; in the *Perth Musical Miscellany*, 1786, 101; and in *Calliope*, 1788, 23. The following are the pathetic verses from Corri, marked for an *Irish Air* :—

'It's open the door some pity to shew,
It's open the door to me, oh!
Tho' you have been false, I'll always prove true,
So open the door to me, oh!

'Cold is the blast upon my pale cheek,
But colder your love unto me, oh!
Tho' you have, &c.

'She's open'd the door, she's open'd it wide,
She sees his pale corpse on the ground, oh!
Tho' you have, &c.

'My true love, she cry'd, then fell down by his side,
Never, never to shut again, oh!
Tho' you have, &c.

It is reminiscent of the old ballad of *Lord Gregory*, only that it is he who dies claiming admission, and not she. Burns has compressed the last two stanzas into one, using the refrain only in his first stanza, and making verbal alterations, sometimes not for the better. His third stanza is original, and with unerring instinct Carlyle detected Burns's hand in :—

'The wan moon sets behind the white wave,
And time is setting with me, O,' &c.

Thomson made material alterations in the air. In Ireland it is known as *Open the door softly*. It is in Bunting's *Irish Melodies*, 1796; and Edward Nagle, who lived about 1760, wrote verses for it, beginning, 'As I wandered abroad in the purple of dawn.' Also, Tom Moore's fine song, 'She is far from the land where her young hero sleeps,' was written for Sarah Curran, the lover of Robert Emmet, the young Irish rebel who was executed. A corrupted setting of the air is No. 584 of the *Scots Musical Museum*, 1803.

No. 142. Lang hae we parted been. *Scots Musical Museum*, 1790, No. 218. 'Mr. Burns's old words' (*Law's MS. List*). Doubtless there was an old song, but it is uncertain how much of the two stanzas were written by Burns. He stated to Thomson that he did not know the tune *Laddie lie near me* well enough to write for it. The note by Burns in the *Interleaved*

Museum, that *Laddie lie near me* is by Dr. Blacklock, refers to the first song for the tune in the *Museum*, beginning, 'Hark, the loud trumpet.' *Lady lie near me*, in Playford's *Dancing Master*, 1650, is in the same measure, but there is no resemblance to Oswald's tune except in the rhythm. This English tune served many songs, and was popular about the period of the Restoration. The original seems to be a black-letter ballad, entitled, '*The longing Shepherdess, or Lady lie near me, printed by W. Thackeray at the Angel in Duck Lane.*' Still less resemblance is there to an English tune, *Jenny, come tye my cravat*, in *Apollo's Banquet*, 1687. Wherever the original verses are to be discovered, upon which Burns founded his song, they are not in either of the English songs. See No. 101.

No. 143. By Allan stream I chanc'd to rove. *Scotch Airs*, 1799, 79. 'Written for this work by Robert Burns. Air, *Allan Water.*' One of the *Thomson MS.* How this pastoral was written in (? August, 1793) is described as follows: 'I walked out yesterday evening with a volume of the *Museum* in my hand, when turning up *Allan Water*, "What numbers shall the muse repeat," it appeared to me rather unworthy of so fine an air, and recollecting that it is in your list, I sat and raved under the shade of an old thorn, till I wrote one to suit the measure. I may be wrong, but I think it is not in my worst style. You must know that in Ramsay's *Tea-Table Miscellany*, where the modern song first appeared, the ancient name of the tune, Allan says, is *Allan Water, or, My love Annie's very bonie.* This last has certainly been a line of the original song; so I took up the idea, and, as you see, have introduced the line in its place, which I presume it formerly occupied; though I give you a choosing line if it should not hit the cut of your fancy.'

The music of *Allan Water* is in *Blaikie's MS.*, 1692; *Atkinson's MS.*, 1694; *Original Scotch Tunes*, 1700; *Sinkler's MS.*, 1710; *Caledonian Pocket Companion*, 1752, iv. 25; Mc'Gibbon's *Scots Tunes*, 1742, 34; and with verses in *Orpheus Caledonius*, 1733, No. 28; *Scots Musical Museum*, 1787, No. 43, and Dale's *Scotch Songs*, 1794, ii. 72. 'This Allan Water, which the composer of the music has honoured with the name of the air, I have been told, is Allan Water, in Strathallan' (*Interleaved Museum*).

No. 144. I fee'd a man at Martinmas. *Scots Musical Museum*, 1792, No. 394, entitled *O can ye labour lea*. The MS. is in the British Museum. An amended version of an equivocal rustic song in the *Merry Muses*, which differs slightly from that here printed. Cromek, in *Select Scottish Songs*, 1810, ii. 40, remarks: 'This song has long been known among the inhabitants of Nithsdale and Galloway, where it is a great favourite.'

This is the tune which George Thomson copied from the *Scots Musical Museum*, and printed for the first time in 1799 as the melody of Burns's *Auld lang syne*. See Song No. 234.

No. 145. As down the burn they took their way. Currie, *Works*, 1800, iv. 115. Written at the request of Thomson, to replace a stanza in a song by William Crawford, beginning, 'When trees did bud,' originally printed in the *Tea-Table Miscellany*, 1724. Burns at first declined to touch the song, but Thomson prevailed, with the unsuccessful result in the text. In *Select Melodies*, 1822, iii. 11, Thomson replaced Burns's stanza by some vapid lines of his own; as he said Burns 'did not bring the song to the desirable conclusion.'

The tune, with Crawford's verses, is in the *Orpheus Caledonius*, 1725, No. 50; in Bremner's *Scots Songs*, 1757, 27; the *Perth Musical Miscellany*, 1786, 1, and the *Scots Musical Museum*, 1787, No. 74. The tune alone is in the *Caledonian Pocket Companion*, 1752, iv. 18, and Mc'Gibbon's *Scots Tunes*, 1742, 33. According to a tradition related by Riddell in the *Interleaved Museum*, David Maigh, a keeper of the hounds of the Laird of Riddell in Tweeddale, was the composer. Tradition here is probably wrong.

No. 146. O, were my love yon lilac fair. Currie, *Works*, 1800, iv. 76. *Scottish Airs*, 1805, 154. The MS. is at Brechin Castle. Only the first eight lines are the work of Burns. Enclosing the poem in a letter of June 25, 1793, Burns writes thus: 'The thought is inexpressibly beautiful, and quite, so far as I know, original. It is too short for a song, else I would forswear you altogether, except you give it a place. I have often tried to eke a stanza to it, but in vain. After balancing myself for a musing for five minutes on the hind-legs of my elbow-chair, I produced the following. [That is, the first eight lines in the text.] The verses are far inferior to the foregoing [The fragment—the last eight lines], I frankly confess; but, if worthy of insertion at all, they might be first in place, as every poet, who knows anything of his trade, will husband his best thoughts for a concluding stroke.' This little lyric was dreadfully mutilated by the editor. Thomson suggested *Hughie Graham* as the tune, and while Burns agreed that the measure would suit, he was doubtful whether it would properly express the verses. The poet was evidently not familiar with the proper tune, and modelled his stanza from the fragment which he got from Herd's *Scottish Songs*, 1776, ii. 4.

Thomson's imprint was a curious piece of patchwork; at least five authors were represented in the poetry and music. In his *Select Melodies*, 1825, vi. 32, the poetry is in three stanzas: the first by Burns as in the text, the second by a Mr. Richardson, and the third is the anonymous original. As to the melody—an imitation of that in the text—the first part is the composition of a lady correspondent, the second part is the work of the editor.

Another old song of three stanzas on the threadbare theme is in the *Herd MS.*, and the middle one runs as follows:—

'O, if my love was a bonny red rose,
And growing upon some barren wa',
And I myself a drap of dew,
Down in that red rose I would fa'.

The song has rarely been printed with its proper melody. In the *Scots Musical Museum*, 1803, No. 594, it is set to *Lord Balgonie's favourite*, now better known as *Gloomy winter's noo awa*, probably because the proper tune had been appropriated to another song in the volume, beginning, 'Gently blaw, ye western breezes.'

A bad setting of the proper tune, *Gin my love were yon red rose*, is in *Macfarlan MS.*, 1740, entitled *Under her apron*; and in the *Scots Musical Museum*, 1803, No. 562.

No. 147. Simmer's a pleasant time. *Scots Musical Museum*, 1790, No. 213. In *Law's MS.*, 'Mr. Burns's old words.' A fragment from which Burns completed this song is in the *Herd MS.*:—

'O wat, wat and weary,
Sleep I can get nane
For thinking on my deary.
A' the night I wak,
A' the night I weary,
Sleep I can get nane
For thinking on my deary.'

The origin of this peculiar lyric has exercised the pens of numerous critics. In the same year as it was published in the *Museum*, a version appeared in Napier's *Scots Songs*, i. 61, with the best form of the music as in our text, which was communicated from the MS. of Robert Riddell, the friend of Burns. A reprint of Napier's music was published in the *Museum* of 1792, No. 382. A sheet-song, entitled *Jess Macfarlan*, with music, was issued in 1793, which Kirkpatrick Sharpe said applied to a nondescript beauty in Edinburgh about 1740.

The melody is remarkable for its brevity and simplicity. Tytler, Ritson, and other antiquarians considered it much earlier than its recorded first appearance.

Ritson stated that the fragment of eight lines printed in his *Scottish Songs*, 1794, i. 47 (with music as in our text), was dictated to him many years ago by a young gentleman, who had it from his grandfather. Thomson spoiled the character of the music with a modern dress in *Select Melodies*, 1822, iii. 19. To the Song, No. 92, sup. 'Can I cease to care,' he added a line at the end of each verse in order to fit the rhythm of the music, which he altered to close the air on the tonic. Those editorial 'improvements' were doubtless made to elaborate the music. The setting of the chorus of the air in the text from Napier's *Songs* differs considerably from that of our No. 92, which I consider is nearer the original air.

No. 148. Go, fetch to me a pint o' wine. *Scots Musical Museum*, 1790, No. 231, entitled *My Bonnie Mary*; Thomson's *Scottish Airs*, 1805, 189, with a wrong tune. The MS. of these brilliant verses is in the British Museum. Sent to Mrs. Dunlop in a letter, dated December 17, 1788: 'Now I am on my hobby-horse, I cannot help inserting two other old stanzas, which please me mightily:' then follows a copy of *My Bonnie Mary*. Subsequently he writes: 'This air is Oswald's; the first stanza of the song is old, *the rest mine*' (*Interleaved Museum*). His object in concealing himself as the author is not very obvious, but probably it was to record his opinion of the verses. The following fragment is printed on the frontispiece of the second volume of Morison's *Scottish Ballads*, 1790, evidently a part of some undiscovered song:—

'The loudest of thunder o'er louder waves roar
That's naething like leaving my love on the shore.'

An engraving represents the parting of two lovers, and a boat on the beach close by.

Peter Buchan, the editor of *Ancient Ballads*, 1828, and other collections, professed to have recovered the first four lines of this song written, as he said in 1636, by Alexander Lesley, grandfather of the celebrated Archbishop Sharp. The Rev. Alexander Dyce, the Shakespearian editor, believed Buchan to be absolutely untrustworthy. His opinion would be spoiled by any paraphrase, so here are his words: 'This Buchan, whom I once endeavoured to assist in his poverty, by procuring purchasers of his books, was a most daring forger; scarcely anything that he has published can be trusted to as genuine.' Dean Christie, in his *Traditional Ballad Airs*, 1876, gets Buchan into a tight place over a statement that Hugh Allan, the author of *The pipers o' Buchan*, could not write a simple letter. Christie says that Allan, on the contrary, was a good mathematician and theologian, that he taught his father mathematics, which first induced him to study the science. (*Traditional Ballad Airs*, 1876, i. 38.)

The tune, by James Oswald, is in *Universal Harmony*, 1745, 108, entitled *The stolen Kiss*; in the *Caledonian Pocket Companion*, 1752, iv. 23, *The secret Kiss*. Burns was not quite satisfied with his choice of a melody, for in September, 1793, he suggested to George Thomson that as it precisely suited the measure of the air, *Waes my heart that we should sunder*, he might set it to this. Thomson did not act on the advice, but printed it to *The old highland laddie*, which subsequent compilers have adopted. Burns's alternative melody, *Waes my heart that we should sunder*, is a characteristic tune printed in *Original Scotch Tunes*, 1700; also in the *Orpheus Caledonius*, 1725, No. 9.

No. 149. Young Jamie, pride of a' the plain. *Scots Musical Museum*, 1796, No. 420. The MS. is in the British Museum, marked for the tune *The carlin of the glen*, and Stenhouse was the first who claimed the song for Burns. Nothing is known of its history. The tune is said to be in Clark's *Flores Musicae*, 1773, with the title; but the music is evidently derived from the

Scottish form of *Barbara Allan*, which is in Oswald's *Curious Collection*, 1740, 3, and *Caledonian Pocket Companion*, c. 1745, ii. 27.

No. 150. Hee balou, my sweet wee Donald. *Scots Musical Museum*, 1796, No. 472, entitled *The Highland balou*. Stenhouse says: 'This curious song is a versification, by Burns, of a Gaelic nursery song, the literal import of which, as well as the air, were communicated to him by a Highland lady. The bard's original MS. is in the Editor's possession.' (*Illustrations*, p. 416.) The MS., entitled 'Fragment,' is in the British Museum.

The morality of the Highland cateran was that of the chosen people, who thought it no wrong to spoil the 'Egyptians.' The relation of the Celt to the Sassenach, and to the rights of property, are the subject of a conversation between Evan Dhu and Waverley on Donald Bean Lean and his daughter Alice:—

'Oich, for that,' said Evan, 'there is nothing in Perthshire that she need want, if she ask her father to fetch it, unless it be too hot or too heavy.'

'But to be the daughter of a cattle stealer—a common thief!'

'Common thief!—no such thing; Donald Bean Lean never *lifted* less than a drove in his life.'

'Do you call him an uncommon thief, then?'

'No, he that steals a cow from a poor widow or a stirk from a cottar is a thief; he that lifts a drove from a Sassenach laird is a gentleman drover. And, besides, to take a tree from the forest, a salmon from the river, a deer from the hill, or a cow from a Lowland strath, is what no Highlander need ever think shame upon.' (*Waverley*, chap. xviii.)

The original tune is in Johnson's *Museum*. Robert Schumann, the German composer, adopted the theme, and treated it classically in his *Liederkreis*, opus 25.

No. 151. O, saw ye my dear, my Philly. Currie, *Works*, 1800, iv. 174, entitled *Saw ye my Philly*. Tune, *When she cam ben she bobbit*. The MS. is in Brechin Castle. A prosaic version of *Eppie M^cNab* (Song No. 125), furnished to Thomson in October, 1794. Burns advised the editor how the tune should be printed: 'Let me offer at a new improvement, or rather a restoring of old simplicity, in one of your newly-adopted songs:—

'When she cam ben she bobbit (*a crotchet stop*)
When she cam ben she bobbit; (*a crotchet stop*)
And when she cam ben, she kissed Cockpen,
And syne denied that she did it' (*a crotchet stop*).

This is the old rhythm, and by far the most original and beautiful. Let the harmony of the bass at the stops be full, and thin and dropping through the rest of the air, and you will give the tune a noble and striking effect.' Thomson acted on this excellent advice, and adopted the pauses as indicated. Haydn, the celebrated composer who harmonized the tune for *Scottish Airs*, filled the vocal blanks with a single instrumental chord.

For the tune, see Song No. 191, where Burns did not treat the 'old words' in the way he advised Thomson.

No. 152. My luvie is like a red, red rose. Urbani's *Scots Songs*, 1794, with an original melody. *Scots Musical Museum*, 1796, No. 402, signed 'R,' entitled *A Red, red rose*. *Scottish Airs*, 1799, 89, 'from an old MS. in the editor's possession.' The make-up of a song which Burns learnt in his youth. Several variants of it are printed in the Hogg and Motherwell's *Burns*, 1834, ii. 274, and in the *Centenary edition*. The first four lines Burns altered, the second he left untouched, the third he materially altered, and the last four lines are almost, if not the identical words of the old song. The rest he discarded; and like nearly everything he touched, he transformed dead or commonplace

verses into living, emotional song. The MS. is in the British Museum, and contains this note: 'The tune of this song is in Niel Gow's first collection, and is there called *Major Graham*.' The first three stanzas are in the *Museum* as No. 402, to the tune *Major Graham*. One of the chap-books, containing a version of the ballad, belonged to Burns in his youth. Some of the variants are in the metre of *Mally Stewart* of Song No. 296, as the following opening verses of *The Turtle Dove; or True love's farewell*, will show:—

'O fare you well, my own true love,
O farewell for a while,
But I'll be sure to return back again
If I go ten thousand miles, my dear,
If I go ten thousand miles.'

Thomson printed *My love is like a red, red rose*, and with his usual propensity to improve, he chose a tune of double measure, and altered the song to fit it. For example: 'And fare thee weel awhile' becomes 'And fare thee weel a little while,' truly a water-logged addition.

The tune *Major Graham* is in Aird's *Airs*, 1788, iii. No. 551, and Gow's *Strathspeys*, 1784, 6. It is unconsciously framed on the lines of *Miss Admiral Gordon's Strathspey*, No. 69 supra.

No. 153. **The ploughman, he's a bonie lad.** *Scots Musical Museum*, 1788, No. 165. A new or amended version of a rustic song taken from Herd's *Scots Songs*, 1769, 317, to furnish words for the tune. The second and third stanzas in the *Museum*, as follows, are taken from Herd, and improved:—

'My ploughman he comes hame at e'en,
He's aften wat and weary:
Cast aff the wat, put on the dry,
And gae to bed, my dearie.

'I will wash my ploughman's hose,
And I will dress his o'erlay;
I will mak my ploughman's bed,
And cheer him late and early.'

The rest, considerably altered by Burns, is in the text.

Another song of the same kind is sequestered in the *Merry Muses*. The tune *The Ploughman* is in the *Caledonian Pocket Companion*, 1752, iv. 6; in Bremner's *Reels*, 1761, 89; in the *Perth Musical Miscellany*, 1786, 248, entitled *Merry Plowman*; and in Aird's *Airs*, 1782, ii. No. 41. A tune *Sleepy body* in the *Orpheus Caledonius*, 1733, No. 50, although in different measure, is substantially the same melody. The music for the chorus of *The Ploughman* is the same for the verse.

No. 154. **Thou hast left me ever, Jamie.** *Scottish Airs*, 1799, 90. 'Written for this work by R. Burns.' After hearing Fraser play the tune *Fee him, father, fee him*, Burns wrote to George Thomson, in September, 1793: 'I enclose you Fraser's set of this tune; when he plays it slow, in fact he makes it the language of despair. I shall here give you two stanzas in that style, merely to try if it will be any improvement. Were it possible, in singing, to give it half the pathos which Fraser gives it in playing, it would make an admirable pathetic song. I do not give these verses for any merit they have.' Thomson kept the song for six years, altered *Jamie* into *Tam*, and what is more deplorable, set it to the tune *My boy Tammie*.

Thomas Fraser was a native of Edinburgh, and the principal oboe player in the orchestral concerts of the city at the end of the eighteenth century. G. F. Graham, who knew Fraser personally, confirmed Burns's opinion of him as a musician. He died in 1825.

Burns, in the *Interleaved Museum*, says: 'This song for genuine humour in the verses, and lively originality in the air is unparalleled. I take it to be very old.' The verses of *Fee him, father, fee him* are in *The Charming*, Edinburgh, 1752; the last stanza is:—

'O, fee him, father, fee him, quo' she,
Fee him, fee him, fee him,
He'll had the pleugh, thrash in the barn,
And crack wi' me at e'en, quo' she,
And crack wi' me at e'en.'

The song is also in Herd's *Scots Songs*, 1769, 78, and with music in Bremner's *Scots Songs*, 1757, 6. With different words in *Clio and Euterpe*, 1762, ii. 171, entitled *A new Scotch song*; and *Scots Musical Museum*, 1787, No. 9. The tune alone is in M^cGibbon's *Scots Tunes*, 1768, iv. 98. The earliest publication of verses and music in a corrupted form is in Walsh's *Original Scotch Songs*, c. 1740.

No. 155. My heart is sair—I darena tell. *Scots Musical Museum*, 1796, No. 436, signed 'B,' entitled '*For the sake o' Somebody*.' The MS. is in the British Museum. In Ramsay's *Miscellany*, 1725, there is a song of no conspicuous merit with the same title. Burns took the chorus, and made new verses. Here is a stanza of the commonplace verses of Ramsay to show the alteration Burns effected:—

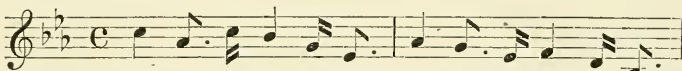
'I am gaun to seek a wife,
I am gaun to buy a plaidie,
I have three stane of woo',
Carling, is thy daughter ready?'

The Jacobites used the indefinite 'somebody' as a synonym for the Pretender, and patchwork verses referring to the royal line are in the Jacobite collections. A stanza runs:—

'If Somebody were come again,
Then Somebody maun cross the main;
And ilka ane will get his ain,
And I will see my Somebody.'

Burns's tenderly pathetic love-song treats the passion in a lofty and dignified manner. An unwieldy melody by Allan Masterton, based on the original tune, was communicated to the editor of the *Museum*, and rejected. Burns wrote underneath the music that 'it was difficult to set.' Underneath the copy of another cramped tune by Masterton, Burns remarked that 'the notation of the music seemed incorrect, but I send it as I got it' (Gray's *MS. Lists*).

For a copy of the tune *For the sake o' Somebody*, Burns directed the editor of the *Museum* to the *Caledonian Pocket Companion*, 1752, iv. 30. The music consists of only four bars repeated in the chorus. Since Burns's time a graceful second strain has been grafted on, probably composed by Urbani, who published a selection of *Scots Songs* between 1793 and 1799. The modern addition is as follows:—



O - hon! for Some - bo - dy! O - hey! for Some - bo - dy!



I could range the world a - round For the sake o' Some - bo - dy!

The tune of a forgotten and now unknown song, entitled *I have waked the winter's nights*, corresponding to a line in Burns's song, is in a Dutch music book, *Friesche Lust-Hof*, 1634. The song in the *Tea-Table Miscellany* may probably have been sung to that tune, or another, *Carlin, is your daughter ready?* in Aird's *Airs*, 1782, i. No. 24.

No. 156. *The Winter it is past.* *Scots Musical Museum*, 1788, No. 200, entitled *The winter it is past*. Cromek printed the first two stanzas in the *Reliques*, 1808, 446, and other versions vary. Burns wrote only the second stanza, and corrected the first; the rest was printed before his time as a stall-ballad. The song of seven stanzas is in the *Herd MS.* Dr. Petrie has copied it into the *Ancient Music of Ireland*. From the beauty of the melody it had a wide range of popularity; Dean Christie took it down from the singing of a native of Banffshire, and inserted the words and music (much different from our text) in *Traditional Ballad Airs*, 1876, i. 114. The original song (imperfectly authenticated) belongs to the middle of the eighteenth century, and was written on a highwayman called Johnson, who was hung in 1750 for robberies committed in the *Curragh of Kildare*. The tune is in the *Caledonian Pocket Companion*, 1759, x. 9. Both poetry and music, so far as dates are concerned, make it a Scottish song.

No. 157. *Comin thro' the rye, poor body.* *Scots Musical Museum*, 1796, No. 417, signed 'B.' 'This song was written by Burns' (*Stenhouse, Illustrations*, p. 377). Burns wrote against the title: 'Tune, *Miller's Wedding*—a Strathspey' (*Gray's MS. Lists*). Evidence exists that the bob of this jingle was very popular in Scotland in the eighteenth century. A private version of the song is in the *Merry Muses*. A later edition of the *Museum* states that *Comin thro' the rye* was 'written for this work by Robert Burns.' Chappell, with patriotic fervour, tried to show that a pantomime song, with the title, &c., entered in Stationers' Hall, June 6, 1796 (Burns died on July 21) was the original of the class. But (1) Burns was then very ill, (2) his *Merry Muses* copy was much earlier than the date named, and (3) he was acquainted with a considerable portion of the posthumous fifth volume of the *Museum*, printed December, 1796. Chappell's object was to annex the tune to England, it being a variant of *Auld lang syne*. *Comin thro' the rye* has been popular in England since the close of the eighteenth century, and it renewed the imitations of the 'Scots' snap.'

For the tune and its variants, see Nos. 144 and 234. In Bremner's *Reels*, 1759, 41, it is entitled *The Miller's Wedding*.

No. 158. *Wae is my heart, and the tear's in my e'e.* *Scots Musical Museum*, 1796, No. 476. The holograph MS. is in the British Museum. No reference to this song is in the poet's writings. Stenhouse states that Burns communicated the melody, which is very beautiful, to the editor of the *Museum*, where it was originally published. I have not found it earlier.

No. 159. *O lassie, are ye sleepin yet?* Currie, *Works*, 1800, iv. 220. Tune, *Let me in this ae night.* *Scottish Airs*, 1805, 156. MS. is in the Brechin Castle collection. A version of a song in Herd's *Scottish Songs*, 1776, ii. 167, was altered by Burns to fit it for presentation in the *Museum*, where it appeared in 1792, No. 311. The MS. of this is in the British Museum. Burns rewrote it in August, 1793, but he did not think it worthy of preservation, and cast it aside. In September, 1794, he tried again, and wrote three stanzas, but with the same result. Finally, the song in the text was transmitted to Thomson in February, 1795, styled by Burns, 'Another trial at your favourite air.' The first stanza and the chorus are from the old song; the rest is original. The following fourth stanza of the second part was suppressed by Burns:—

'My kith and kin look down on me,
A simple lad of high degree;
Sae I maun try frae love to flee
Across the raging main, jo.'

Burns disapproved of the arrangement of the tune printed with the old song in the *Museum*, and recommended Thomson to adopt the copy in the *Caledonian Pocket Companion*, and to put the chorus of the song to the high part of the tune. With his usual perversity, the editor set the chorus to the low part.

The tune, entitled *The gowne new made*, is said to be in *Leyden's MS.*, 1685; as *I would have my gowne made* in *Sinkler's MS.*, 1710; entitled *Will ye lend me your loom, lass* in the *Caledonian Pocket Companion*, 1752, iv. 21; the *Scots Musical Museum*, 1792, No. 311, with the old words amended by Burns; and in *Dale's Scotch Songs*, 1794, ii. 97.

No. 160. *Will ye go to the Highlands, Leezie Lindsay?* *Scots Musical Museum*, 1796, No. 434, entitled *Leezie Lindsay*. Burns appears to have recovered the ballad of *Leezie Lindsay*, and intended to make a complete song out of it. Johnson of the *Museum* marked on the musical MS. which Burns sent, 'Mr. Burns is to send words,' but the four lines in the text are the whole contribution. Jamieson, in *Popular Ballads*, 1806, ii. 149, first published the complete ballad, which refers to Donald MacDonald, heir of Kingcausie, who proposes to go to Edinburgh for a wife. His mother consents on the condition that he shall represent himself as a poor man. To the 'bonny young ladies' of Edinburgh he promises curds and whey, a bed of bracken, &c. The tune was communicated to Johnson of the *Museum*, where it was first printed. It is a remarkably simple melody.

*No. 161. 'Twas past one o'clock. *Scots Musical Museum*, 1790, No. 227, signed 'Z.' The MS. verses are in the British Museum. In the *Law MS.*, 'Mr. Burns's old words'; and further on in the same sheet is the note: 'There is an excellent set of this tune in M^cGibbon which exactly suits with the words,' which were first sketched in August, 1788, at Mauchline. The air in a rudimentary form is in the opera *Flora*, 1729, with Cibber's verses, beginning:—

'Twas past twelve o'clock on a fine summer morning
When all the village slept pleasantly,' &c.

The tune with a Celtic title, *Chì mì ma chattle*, is in Ramsay's *Musick*, c. 1726, and a song is so marked in the *Tea-Table Miscellany*, 1724. The music, widely known, is in the *Caledonian Pocket Companion*, 1752, iv. 16; M^cGibbon's *Scots Tunes*, 1768, iv. 119; and Thumoth's *Scotch and Irish Airs*.

In my copy of M^cGibbon some previous owner has marked the title *Madhyn Bugeeven*, as if it were a Dutch melody.

No. 162. *Jockie's taen the parting kiss*. Curie, *Works*, 1800, iv. 397; *Scots Musical Museum*, 1803, No. 570, 'Written for this work by Robert Burns'; *Edinburgh edition*, 1877, and *Centenary Burns*, 1897. Stenhouse remarks that 'this charming song was written by Burns for the *Museum*' (*Illustrations*, p. 490).

The tune is probably English, and the copy is a bad setting of *Bonnie lass take a man* in the *Caledonian Pocket Companion*, c. 1759, xi. 18, which, according to Mr. Glen, was one of the airs sung in Mitchell's opera, *Highland Fair*, 1731.

No. 163. *As I was walking up the street*. *Scots Musical Museum*, 1803, No. 597, 'Written for this work by Robert Burns'; *Edinburgh edition*, 1877; and in the *Centenary Burns*, 1897, iii. 207, where the last and best stanza is omitted. Stenhouse affirms that the song was written by Burns for the *Museum* (*Illustrations*, p. 510). When and why it was written has not been discovered. It is the second last song by Burns in the *Museum*. The tune is said by Stenhouse to have been communicated by Burns. Mr. Glen states that the air is entitled *Devil fly over the water wi' her* in Aird's *Reels*, c. 1788, a collection which I have not seen.

No. 164. *Is this thy plighted, fond regard?* *Scotch Airs*, 1799, 70, 'Written for this work by Robert Burns. Air, *Roy's wife*.' The MS. is in the

Thomson collection. Sent to Thomson on November 20, 1794. 'Since yesterday's penmanship, I have framed a couple of English stanzas, by way of an English song to *Roy's wife*. You will allow me that in this instance my English corresponds in sentiment with the Scottish.' This was originally written to celebrate Mrs. Riddell, but her name was cancelled, and an imaginary one inserted.

The tune *Roy's wife* or *Ruffian's rant* is noted in Song No. 239.

No. 165. There was a bonie lass, and a bonie, bonie lass. *Scots Musical Museum*, 1803, No. 586, 'By R. Burns.' No historical evidence has been forthcoming for this fragment in the *Museum*, except that it is marked as stated.

The tune, *A bonie lass*, so far as concerns the first section, is a variation of *Pinky house* in the *Orpheus Caledonius*, 1733, No. 21, and the *Caledonian Pocket Companion*, 1743, i. 11; the second part appears to be original.

***No. 166.** As late by a sodger I chancèd to pass. *Scots Musical Museum*, 1790, No. 268. Neither Stenhouse nor Cromek connect Burns with this song, nor is it in his published works. In *Law's MS. List* for the third volume of the *Museum* Burns wrote against the title, 'Mr. Burns's old words.' The first twelve lines are substantially those in the *Herd MS.*, and the remaining four lines are original to complete the second stanza for the tune, which is marked as to be sung for one of Allan Ramsay's songs in his *Miscellany*, 1725. Ramsay's verses, beginning 'Adieu for a while,' are reprinted in *Herd's Scots Songs*, 1769, 106.

The music without title is in *Sinkler's MS.*, 1710; as a variation entitled *Gig* it is in the *Caledonian Pocket Companion*, 1752, iv. 17; and with the title *I'll mak ye be fain to follow me* in *Bremner's Reels*, 1757, 24; *Stewart's Reels*, 1761, 10; *Campbell's Reels*, 1778, 12; and elsewhere.

***No. 167.** O dear minny, what shall I do? *Scots Musical Museum*, 1790, No. 236. The MS. is in the British Museum, and in *Law's MS.*, 'Mr. B. gave the old words,' in the poet's handwriting. Part of the verses are in the *Herd MS.* The alteration made by Burns was to recast six lines into eight, the second line being original.

The tune is in *Sinkler's MS.*, 1710, entitled *O Minnie*; in *Oswald's Curious Collection of Scots Tunes*, 1740, 28; in *Caledonian Pocket Companion*, 1751, iii. 10; *McGibbon's Scots Tunes*, 1746, 33. A similar melody is in *Apollo's Banquet*, 1695, entitled *Long cold nights*.