DI CAMERON

Choice Collection of Scotch, Irish & Welsh Airs
for the Violin and

GERMAN FLUTE

By the following Masters:

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THE

Neuest Instructions
For the

GERMAN FLUTE

Of the Situation of the Body.

As a graceful Posture in playing on this Instrument, no less engages the Eyes of of Bidders than its agreeable Sound does their Ears: I shall therefore begin this Treatise, by describing one proper to use in playing thereon. Whether you sit or stand, the Body must be erect; the Head rather raised than inclined, and somewhat turned to the left Shoulder; the Hands high, without raising the Elbows or Shoulders; the left Wrist turned inwards, and the left Arm close to the Body. If you play standing, stand firm, with the left Foot a little advanced, and rest the Weight of your Body on the right Leg. All without any Contraind, and observe never to make any Motion with the Body or Hidias some do in beating Time.

Altho' a great many are of Opinion of calling of the Flute cannot be taught by Rules.
Rules - but must be acquired by Practice, therefore neverthel. I mean Rules may very much facilitate the finding of the Method. The Inventions of a good Master, together with showing his Manner of blowing into it, may save if Learner much Time & Trouble in acquiring of it. I shall therefore do both as far as possible by writing as to the Manner of blowing into it: Observe therefore that the Lips ought to be join'd close together except just in the Middle where a hole Opening is form'd for the Passage of the Wind, the Lips must not part out but rather be contracted towards the Corners of the Mouth, so that they may be smooth & even: let the hole if of Heel be placed just opposite to this Opening of the Lips & resting of Finger upon the under Lip, blow moderately, turning the Plate outward or inward till you find the true Point.

You need not think of placing your Fingers at first but only blow into the Flute with all the holes open till you are able to fill it & bring out a right Tone, then place the Fingers of the left Hand in Order, one after another & blow to each Note, till you are well assured of the Truth of Tone, then put down all Fingers of the right Hand in like manner: You need not trouble yourself to fill it just to bring out a right Tone, because it cannot be done stopping all holes perfectly well, which is harder to do than one would imagine, it must be acquired by Practice when you have arrived at filling the Flute, then proceed to learn your Scale which is as follows.
A SCALE of all the Notes & half Notes Musically & Tabulately
This Scale represents two Things (viz.) every Notes of Musick placed on 5 parallel Lines as you see in the upper Part of the Scale distinguished by 5 Letters: D, E, F, G, and the G moll. 2nd Aff. which is set down as a Beginning of these 5 Lines is most useful for Flute Musick, it gives its Name to the 2nd Line on which it is placed by which we find the Place of every other Note according to Order set down in this Scale. Secondly a Table which shews how to stop each Note upon the Flute, this has 7 parallel Lines which represent 7 holes on a Flute. You may observe on these 7 Lines a Parallel of sound Black & while Dots which shew which holes answering those Lines are to be stoppt or open. The Black Dots signify those holes stoppt, and the white ones those ought to be open to express such a Tone.

You may by this Scale discover a whole compass of a German Flute (viz.) all the Notes Natural Flat & Sharp this compass consists of two Octaves & some few Notes from the first Note to the thirteenth contains 8 first Octave, and from the thirteenth to the 25th contains 3 2nd Octave, this 2nd Octave is stoppt much after the same Manner of other Octaves in some few Notes, so if there is nothing but the Manner of blowing that makes this Difference, as you may observe by the Scale. I have distinguished 5 natural Tones.
I must here inform Beginners, that all the Figures are to be made in the manner of the above.
The Bell is to be placed behind the blower, and the main body of the instrument is to be held by the right hand, with the forefinger of the left hand on the small hole in the mouth, and the forefinger of the right hand on the large hole in the mouth. The bellows are to be kept going all the time, and the wind is to be regulated by the right hand, and the sound by the left hand.

Every Note must be regulated by the bellows, and every Key (or Key of any Key) by the right hand, and every Key by the left hand.
to sweeten the high Notes & fill them more easily you must take care to close & lip more, more to contract them towards the corners of your Mouth to advance the Tongue towards lips & increase of strength in blowing by little & little the Tones above E flat are for still Tones and are seldom used however since sometimes they happen in Preludes I shall shew you such as I could discover yet you must not trouble your self with them at first till you are further advanced nor will it be necessary during first Days to ascend higher than G major until unless you find them very easy to fill then you may go on higher but with Dispersion otherwise you'll give yourself much Trouble to little Purpose because you must fill your low Notes perfectly well before you can fill others. F in a unaltered for most Part can not be blown however I have found some Flutes on which I could blow it after the following Manner but you must not expect to find it indifferently on all Flutes no more than Shakes or Cadences which proceed from it to be play d by stopping at once if first 2d and 4th and half of 5th open & 3d 6th and 7th and blowing very sharp yet I have not inserted it in my Scale by reason it is not a Note on which
we may depend. F 1st Sharp is made easier you must stop all f Holes except if 2d. 
G 2nd is made by stopping f 1st n 3rd Hole 
& opening all 3rd f else we might find Notes yet 
higher than these but they are so forced and so 
less that I would not advice any one to 
trouble himself about them.

When you are well vers'd in filling f Natural Tones you may begin with those call'd 
Flats 
3rd Sharp but as there are many of these 
Semitones that are adjust by f manner of 
blowing into f Flute I shall explain each in 
particular. I begin with D natural f 1st 
Note, in order to link all f Natural Notes with 
the Flat p Sharps that f Ear may be early 
accustom'd to distinguish their Difference. D 
Sharp is made by pressing the little Finger on 
the key, to open 7th hole. F 
F natural are 
made as I told you already (in describing f 
Natural Notes) the reason why there is no 
Sharp between these two Notes is because they 
are but a Semitone distant from each other.

for this reason when you find a Sharp on 
E la mi you play it as F natural which has 
the same Effect as a Sharp. I shall say no 
more of placing the Fingers because I sup 
pose by this Time you understand if lab 
slure pretty well which is sufficient to 
to inform you of the rest.

Of Shakes or Cadences.  

The
The first Shake in Scale which is on belon: is made by opening 8 6th hole before you blow, in order to take it from Elemi, which is S next above you use this Note with your Tongue, then shake your finger several times upon 8 6th hole without taking Breath or tonguing the 2 Note. In short, the finger which you shake must rest upon 8 hole to end the Shake. The number of Shakes you make with 8 finger is determined only by 8 Measure of the Note on which you shake you must not puff 8 shaking too quick, but rather suspend it about half of value or Measure of 8 Note especially in grave movements as shown in Scale of Shakes. If forrest beats you can well give with 8 finger are three, as on Crotchets in Movement of two & three, in would be need: less to explain all 8 Shakes one after another since you have a Demonstration intelligible enough in 8 Scale, since you ought already to know all of Notes which come: pose them you must observe them same Rules throughout all of Shakes as I gave you for 8 fist. I ought only to distinguish the Shake on Natural because in Effect is differ: from 8 fist you must begin it by stopping all 8 holes but 8 fist then blow after that finger on 8 4th hole & by raising the finger you shock with which is contrary
to what you observe in all other Shakes as to $\text{Shake on } (\text{in all Note } 234)$ as very difficult to adjust it is not much in use. You may see in $\text{Scale that } 6^\text{th}$ which proceeds it is soon after an extraordinary Manner, you must shake on $\frac{4}{4}$, $\frac{5}{6}$ holes at the same time, and cover half of $6^\text{th}$ hole you may also perform this shake by shaking on $\frac{3}{4}$, $\frac{5}{6}$ holes all at once, then all holes ought to be short except the first and you must in ending this Shake raise of Finger whereon with your Shook we commonly soften this Note instead of shaking it.

A further Explanation of $\text{Shakes or Cadences.}$

For the better understanding some Characters commonly used in Musick & over some of $\text{Dots in Tablature of the 2^nd Scale. I shall here give an Explanation of them; for if little as we live over, or under if head of two or more Notes commonly call'd a Sw and mark at you see in this Example on $\frac{4}{4}$ right hand signifies that you must only tip of first of them with your Tongue, which here serves only as a Preparation, (or what in French is call'd a Port devoix) to $\text{Cadence or Shake, and you are to continue same Wind without drawing your Breath to the end of $\text{Cadence or Shake as I have already shewn you. The little Cross above}$
above the 2d Note shew's that 'tis on this Note you must shake, if Surs which joins no Dots in if Tablature shew's from no hole you take if Shake & on which it ends, you may thereby see if borron'd Shakes i.e those Shakes that don't end on the same hole where you make if Port de voix, which hereafter I shall call a Sigh as for Example that of D taken from & flat begins from & flat by putting of little Finger on if Key & ends from & natural in shaking with the 6th Finger on if hole & leaving if hole stopp you may also see if Surs curled on if 2d Dot which shew's that 'tis on this hole you must shake if Shake on & natural taken from F-sharp is begun by opening of 5th 6th & 7th holes to make if sharp which serves it as a Sigh or Port de voix and 'tis ended by stoping the 5th shaking on if 4th which removes if Superior Tone further off & shows if cadence more instead of shaking on if 5th which would not be sufficient you must of serve to raise if little Finger from off if Key when you shake because that would heighten if & render it false as is shew'd in if Tablature & flat and D sharp are stopp alike yet you see if Shake on & flat is taken from F naturally that of
of D sharp is taken from E natural is first is a whole Note; distance of 2\textsuperscript{nd} of a Semitone only, which makes all its difference, is the same in all its other Notes. You must observe that if Shakes are not always marked in Pieces of Musick as I have described them here, they are only marked with a little Cross; this - or thus - or. There is no Mark for the high or Port de voix, but you must never omit doing it. I observe what I have said thereon. There are some high Tones on which one can't shake. I have shewn those which can be shook, but you must observe that those above B in alto (Note of 2\textsuperscript{nd}) are seldom practised. I have not yet spoke of manner of adjusting of cadences or Shakes; this would be but a Repetition of what I have already said concerning simple Notes, since that those cadences are composed of simple Notes. I shall only tell you that there are some of them which must be begun by turning of Flutes inwards, and ended by turning it out; such is of Shake on B sharp taken from G sharp because of two Tones which compose this Shake are to be differently adjusted; there are others in which you must observe quite the contrary which you will know by an explanation already given on all of Notes; you'll find some which are begun by jarring of hole on which you ought to shake, and in opening of same hole, such
is of Shake on (of 11th. Note) of which I have
spoken already, you may know this Diffe-
rence by if Dots in this Example of black
Dot being before it white one which is con-
trary to the rest.

Remarks on some Sometimes, on some Cadences.
To omit nothing, I shall treat here of some Se-
mitones & some Shakes that may be played
after different ways to what I have here shewn I
shall begin with C Sharp in all, Note of 10th,
also I have shewn'd in F Scale & several simple
manner of playing it, but as 'as a little too
sharp when made after that manner there
are several Ways used to flatten it. First,
having joint of 1st, 2nd, 4th holes as you see
in Tablature, you must stop also of 5th,
open 7th with little Finger, this Way is
frequently used & some Shake thrown with
4th & 6th fingers at the same time, but
is not well articulated because 'tis diffi-
cult for a Shake made by two Fingers so
distant from each other to be very distinct.
I am therefore of Opinion that one should al-
ways borrow of Shake from 2nd Finger,
as I have shewn'd in F Scale of Cadences, by
adjusting it, by turning of Flute inwards
you must also observe not to raise of Finger
high in shaking. 2nd, you stop of First, 2nd,
& 4th holes, and afterwards of half of 5th,
but with Discretion this Way is somewhat
easier than if other because it only employs
in o
two fingers of the lower hand, which being close together, makes more intelligibly: the shake is always taken from $\frac{2}{4}$ finger in turning the flute inwards also there are certain passages where one ought to make this semitone as I have shewn it in tablature, so that to avoid a very great difficulty, what I have said on C sharp may also serve for A flat (Note $\frac{3}{4}$), except if shake which is different as you see in the scale of shakes. Shake on C natural harp (Note $\frac{2}{4}$) is also made after different manners which I shall here explain as well as some others more to satisfy your curiosity, then to prescribe a certain use thereof for these sorts of shakes are not found on all flutes with a dam. Facility of first way is performed by stopping $\frac{2}{4}$ and $\frac{3}{4}$ holes, shaking on $\frac{4}{4}$ and $\frac{6}{4}$ at the same tune, all other holes ought to be open. A $\frac{7}{4}$ also and if fingers you shake with your rest upon their holes in stopping a shake, if 2nd way is by stopping all 4 holes except the fourth fifth then you must shake on $\frac{6}{4}$th hole ending with $\frac{5}{4}$ finger off you may also shake on $\frac{1}{4}$ key and observe the same thing. C sharp without a shake may also be played by stopping $\frac{3}{4}$ and $\frac{4}{4}$th holes, and leaving the rest open. D flat is made of same way. I shall also observe concerning of shake on B natural above (Note $\frac{2}{4}$) that it may be played by stopping $\frac{3}{4}$ holes of the lower
lower hand is shaking as usually on the
first hole. To easily made after this manner
but it is a little too sharp, to remedy
which turn of flute inwards to adjust it. that of
B in all flats. (Note § 31) may be made by
stopping half of 2nd hole & shaking on 1st
shaking on 1st. 3rd holes at the same
time is also practiced leaving all of other
holes open. But this way is not very nat-
ural. The shake on a sharp. (Note the 2nd)
may be made by stopping all of holes except
of 3rd & 7th. You must shake on y 2nd hole &
turn of flute inwards. That of D natural
in all flats. (Note § 25) taken from E
flat may be also made on 5th & 6th holes.
at the same time keeping 4th, first stop &
shaking of 4th & 7th. You ought to force the
wind's end of shake with your fingers off.
there are some Flutes on which you must
open of 1st hole. I shall further observe con-
ning natural below. (Note § 11) of
1st Scale. that one make it by shaking
of 2nd, 4th, 5th holes. I don't approve of this
way because in making it thus it is not far
enough distant from its Sharp and the
Someone is found false.

Of the double Cadences, Accents.
Port de voix & tongueing. German
Flute & other wind Instruments
To render it playing more agreeable. &
To avoid too great a uniformity in tonguing
will be proper to use two particular arti-
lations.
lations. (Viz.) Tu & Ru, the Tu is most in use & is used in all cases as to Semibreves, Minims, Crotchets, &c., & to the greatest number of Quavers, for when these last are on the same line, or such as leap you pronounce Tu, when they ascend or descend by Degrees and join'd we use also Tu, but intermix Ru with it as you may observe by the following examples where these two Syllables do succeed each other.

EXAMPLES

Common Time.

Observe that Tu & Ru are regulated by fixed number of Crotchets, when if number is odd you pronounce Tu & Ru alternatively as you see in 1st example: when if Quavers are even you pronounce Tu to of two first, then Ru alternatively, as you see in 2nd example. Observe also that Quavers are not always to be play'd equally, but you must in certain movements make one long & one short, which also regulated by their Number for when they are even you must make it first long
2nd Short and when they are odd you do quite a revenge, that is call'd pointing, the movements in which is most commonly used is common Time, Triple Time, & Tegg Time or if you must pronounce Bass on it. Note which follows of Quaver, when it ascends or descends by one step only.

**EXAMPLES.**

**Triple Time.**

\[
\begin{array}{c}
\text{tu, tu, tu, tu, tu, tu, tu, tu, tu.}
\end{array}
\]

\[
\begin{array}{c}
\text{tu, tu, tu, tu, tu, tu, tu, tu, tu.}
\end{array}
\]

There are also certain movements where you only use 'Tu' for of Quavers as for:

**EXAMPLES.**

\[
\begin{array}{c}
\text{tu, tu, tu, tu, tu, tu, tu, tu, tu.}
\end{array}
\]

\[
\begin{array}{c}
\text{tu, tu, tu, tu, tu, tu, tu, tu, tu.}
\end{array}
\]

\[
\begin{array}{c}
\text{tu, tu, tu, tu, tu, tu, tu, tu, tu.}
\end{array}
\]

\[
\begin{array}{c}
\text{tu, tu, tu, tu, tu, tu, tu, tu, tu.}
\end{array}
\]

\[
\begin{array}{c}
\text{tu, tu, tu, tu, tu, tu, tu, tu, tu.}
\end{array}
\]

\[
\begin{array}{c}
\text{tu, tu, tu, tu, tu, tu, tu, tu, tu.}
\end{array}
\]
You pronounce Tu in all these Quavers, and you don't use Rū but on if Semiquavers because in these movements a Quaver is to be supposed a crochet, and a Semiquaver a Quaver; that is, held as long in playing, as well as in those of fifths if you must also in these movements pass the Quavers equally & point of Semiquavers. Observe that you use Rū or if Semiquavers according to if Rules I gave of if Quavers & more frequently for you don't omit it whether they are on of same line or whether they skip.

EXAMPLES.

Although these Rules are general yet they admit of some Exceptions in certain cases as for EXAMPLE

tu, tu, ru, tu, tu, tu, ru, tu, tu, tu, tu, tu, tu, tu, tu, tu.
EXAMPLE
according to & Explication I gave you of Quavers, it will be proper to observe that tipping with your Tongue ought to be more or less articulate according to the Instrument on which you play, for 'tis so tender on your German Flute more distinct on the Common Flute and very strong on the Hauflboy.

Of Sliding or Slurring. Slurring is when two or more Notes are rapid'd over with only one tip with the Tongue, which is mark'd by a curve line over or under of Heads of your Notes.

**EXAMPLES**

Of the Port de voix and Slides. The Port de voix is a tipping with your Tongue anticipated by one Note below if Note on which we design to make it. If Slide is taken a Note above it is never practis'd but in descending to a third.

**EXAMPLES**

\[
\text{Porte de voix.}
\]

\[
\text{tu tu tu tu tu tu tu tu}
\]
Slides

These little Notes which denote if Port de voix & Slides, are accounted as nothing in a Time you tongue them nevertheless.

1 Slide of principal Notes we often join a beat with if Port de voix as you may see above.

Of the Accents & double Cadences

The Accent is a Sound borrowed from the end of some Note to give them a greater expression. A double Cadence is an ordinary shake followed by two Semiquavers fluried or tinta.

EXAMPLE

Accents.

Double Cadences.

Of the softening of Notes or the lesser Shakes and of the Beats.

The softening or lesser shake is made almost like if usual shake there is this difference that you always end with 1 Finger off except on D la sol re for the major
most part they are made on holes more distant some on 1st edge or half 1st hole only, it partakes of a lower sound which is contrary to 1st Shake. 1st Beat is 1st hitting once or twice as quick as we can pull on 1st hole. 2nd Note we beat upon as possible, we ought also to end a beat with if finger off except on D as I shall shew hereafter, it also partakes of a lower Tone. To begin with 1st Softening or Softening of D 1st Note in order I say it must be done by 1st artifice because as 1st lowest Note if you have no finger left unemploy'd to do it with, therefore must be done by Shaking 1st Flute which imitates a Softening; as for 1st Beat this Note has none for of same Reason. The Softening of D sharp or E la mi flat is done as D natural & Beat is made upon 1st key with 2 little fingers ending with it on. The Softening of E la mi natural is made on 1st edge of the 5th hole. 1st Beat on 1st same hole full. The Softening & Beat on F sharp & natural are made on 1st 5th hole. Viz. the Beat full on 1st hole. 2nd other on the edge. The Softening of G natural may be performed two Ways Viz. on 1st edge of 1st 4th hole or full on 1st 5th. 1st Beat is made on 1st 4th hole. G sharp or A flat is soften'd on 1st edge
Edge of § 3d hole § Beat on § 3d hole full. The softening of A natural is on § 4th hole full, or on § edge of the 3d hole, the beat upon § 3d hole. § softening of A sharp or B flat is upon § 6th hole full, § Beat upon § same hole or on § 2d when 'tis preceded by a Port-de-vox. § softening of B natural is made on § 3d hole full, § Beat upon § 2d § softening of C natural is made on § 4th hole full. The Beat on § 4th § 5th at § same time, or on § the first when 'tis preceded by a Port-de-vox. The softening of C sharp or D flat is made on § 2d hole full, § Beat upon § first. The softening of D natural is made on § 2d hole full, it differs from § reset in its beginning & ending with § finger on you must observe not to raise § finger high, § Beat is made on the § 4th hole when you play in a natural § Key § upon § 2d § 3d at § same time § when you play in a key where C is sharp § of holes ought also to be stopt as well in § beginning as in ending it, § softening § D sharp or E flat is made on the first § hole which ought to remain stopt before § and after § Beat is made upon the Key § for E flat after § manner, § I shan't § you in speaking of it below, as to § D § sharp 'tis Beat upon § 2d § 3d holes at § some
same time of first hole ought to be open & you must stop of 2d & 3d in ending the Beat. The softenings & Beats between this Note & A sharp or B flat are made as their Octaves below. If softening of this last is made on 2d edge of the 4th Hole, the Beat may be made on 2d same hole or else on 2d, especially when it is preceded by a Port de voix. The softening of C natural is made two ways Viz. on the 6th hole or on 3d if beat is made on 2d & same and also on the first when it is preceded by a Port de voix. The softening of D natural is made on 2d hole as its Octave is beat is made on 2d & 3d holes at same time. If softening of D sharp or E la mi flat is done as its Octave is Beat is made of same way or else on the 5th & 6th holes at once, you must hold 4th & 7th holes open, and replace your fingers in ending. If softening of E la mi natural is made on 2d edge of 3d hole, if Beat on the same hole full. I shall omit y Notes higher than this because they are too much forc'd nor must you make these till you are pretty far advanced. these braces are not commonly set down in all Pieces of Musick but only in such as Masters write for their Scholars. observe
observe the following

EXAMPLE

A softening a Beat.

In the music notation provided:

In would be hard to teach a method of knowing exactly all of Notes wherein these Graces ought to be play'd, what can be said in general thereon, is that of softening are frequently made on long Notes as on Semibreve, Minims & pointed Crochetts. If Beats are made more commonly on short Notes as on Crochetts in light movements, & on Quavers in movements where they pass equally, we can give no certain Rules for placing these Graces. 'tis of Ear & Practice which must teach you to use them in proper time rather than Theory. What I would advise you to is to play only for some time such Pieces of Musick as have these Graces mark'd thereby to accustom you self by little and little to use them to such Notes as they agree best with.

Of Time

There are two sorts of Time Common and Triple.

Common Time is known by some one of these Characters, C or D or 4 4 of
of these Marks denotes a slow Movement,  
next a little faster,  
& other two a very  
trifk & airy movement.  

Semitone  
of three parts of these  
Characters always con-  
stant to if Value of  
a semitone in a  

Bar which must  
be held as  

You can  

But it never contains more than 1  
Minim or 2  
Crotchetts or four Quavers &c in a Bar.  
this is called retortive Time  

Tripling Time is known by these Characters  

$\frac{3}{4}$, $\frac{3}{4}$, or $\frac{3}{8}$  
If two first are used when  
there are three  

Semitone  

Minims  
this is slow:  

2 Sorts of  

Tripling Time  

used when there are three Crotchetts in  
a Bar, this is quicker than if former.  
the last Sort which is the quickest of  
all is known by this Character $\frac{3}{4}$  
contains three Quavers in a Bar:  
or other Notes to their Value.
There are three other sorts of common time which are compounded of triple time marked thus $\frac{3}{4}$, $\frac{5}{8}$ and $\frac{12}{8}$ the first contains six crotchets in a bar which is the same as two bars of triple time $\frac{3}{4}$ the second contains six quavers in a bar this is also the same as two bars of $\frac{3}{8}$ put in one. The third contains twelve quavers in a bar these are called Jigg times.

There are also two other sorts compound triple times as $\frac{9}{4}$ and $\frac{9}{8}$ the first contains to the value of nine crotchets in a bar and the other nine quavers.

Of other characters used in Musick.
A point or dot added to the right side of any note makes it half as long again as for example $\frac{1}{4}$ is as long as three minims $\frac{1}{8}$ as long as three crotchets be for $\frac{1}{8}$ rest.

Where you see these marks which are called rests you are to cease playing if length of time of these notes over them from which notes they take their names.
The farther ben th' welcomer.
Gin ye will not take her, turn her over to me.

The Lads of Leith.
The Sulters of Sellkerke.
She rose and let me in.
Fanny Dillon by Carolan.

Very slow.
Scotch Tommy.

Irish Lads of Dunces.
Sanny's Farewel.

Fauly shot of her.
Welsh Richard.

The last Time I came over the Moor.
The bonny Sare.

Fy gar rut her o'er with Soae.
Muirland Willie.

Peggy I must love thee.
Wappat the Widow.
Oh what Pangs are felt in Love.

The Irish Ragg.
The little House under the Hill.
A Bonny Lad.

Ver. Boggie.
Bonny Christy.

Peggy grieves me.
28 Daruff's Delight

Carland's Devotion

Very slow
Grace Nugent, by Carrallan.
3 Tarry rhed maloufa vem.

47 Very flor.
Irish Lamentation.

Very slow.

Sarah Lamentation.

Jenny's Whim.
Over the Muir to Maggie.
John Haye's bony Lassie.
John Anderson's Maggot
Blink o'er y'Barr.

Will was a wanton Wag.
The bonny Lass

Highland Laddie.

Peggy of 9 Green.
Contents

1. Cotevane
   The father ban the welcome.
2. G in ye will not take us till known to me.
3. The Lady of Leith
4. The Seller of Scherkirke
5. The man and let me see.
6. James Dillon and Cantan
7. Down the Burn Dane
8. The Legs of Livingston
10. Scottish James
11. Irish lady of Omer
12. James Sarcel
13. Irish no me
14. Irish Prentice
15. The last time I came over in 1749.
16. The same last.
17. He put into her bed with Scare.
18. Minniscude Willie
19. Peggi, I must love thee.
22. Berks of Shangside.
23. Oh, when Pangs are felt in heart.
24. The Irish Beg
25. Maggie Lauther.
26. Irish Lauther.
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67 John Hayes's song to Annie.
68 John Anderson's Maggot.
69 Blink o'er ye Burn.
70 Will a as a wanton way.
71 The Cummy Lass.
72 Highland Laddie.
73 Peggy of ye Green.
74 North Welsh nurse.
75 Ride the Temple Sanny.

(Compiled in 1833.)
65  Over the Moon to Maggie.
66  Put ye Down on ye Burn.
67  John Hays's Lively Dance.
68  John Anderson's Maggot.
69  Blink o'er ye Burn.
70  Will was a Wanton Way.
71  The Tommy Lass.
72  Highland Laddie.
73  Peggy of ye Queen.
74  North Welsh Marches.
75  Vote the Simple Sunny.

(Completed 6.4.17.)
26  a Jorny Lad
27  Sir John
28  The Sea of Peter's Mill
29  bonny Jean
30  bonny Christy
31  Peggy grieve me
32  Words lamented o'er wood and sea
33  Da nist mum
34  Creame nis
35  Marc O'Tocha's lamentation
36  Tom Judge
37  Green sheik is gone sound tumen
38  Delight
39  Laird's portion
40  Clara Negent, my Carrellan
41  Welsh singer
42  Sliwick Dusk
43  Molly St George
44  Sun you must humour me
45  Meallan fleron no
46  Murro Cypilane
47  Keele Stanke
48  Dick a Billo
49  Hillard Jane
50  Young jackey
51  Kinrick, lamentation
52  Lady St John
53  Lord Galloone's lamentation
54  Patrick Ragged
55  Irish lamentation
56  Scotch lamentation
57  Glasses Whin
58  A'dalgal
59  Can I do diliel impris'd by the lines?
60  let's shoot her twice
61  For the love of Jean