

ADVERTISEMENT.

THIS Selection is honoured with ROYAL PATRONAGE; and the First Volume, dedicated to the Right Honourable LADY MONTGOMERIE, being already before the Public, and having met with the approbation, not only of Amateurs, but also of the most distinguished Professors in the UNITED KINGDOM, I think it merely necessary to observe, that the present Volume is harmonized in the same manner as the preceding one, and that all the Accompaniments may be performed either *with* the Voice or *without* it, as easy instrumental lessons.

THE Poetry in this, as well as in the First Volume, has been entirely revised by MRS ELOUIS; and when defective in metre, corrected by her. It would ill become me to speak in praise of a person so nearly related to me; but the preference which the Editors of the CALEDONIAN REPOSITORY have given to "*The Braes of Yarrow*" and "*Donald and Flora*," corrected by MRS ELOUIS, seems to shew that her alterations are not disapproved of.

THE numerous faults of measure in the Poetical department of all other Selections of SCOTTISH SONGS are indeed so conspicuous, that they cannot escape the notice of the most superficial observer; and it is not without reason that the Public have hitherto complained, that many verses of the best SCOTTISH SONGS are, on that account, totally unfit for the Music.

CONVINCED that no Editor, and still less a Professor of Music, can, with any degree of credit, publish Songs which, from their irregularity, cannot agree with the Music, (or at least, not without *materially* changing its character), I felt the indispensable necessity of avoiding a similar reproach: and I may with truth assert, that this is the *only* Publication of SCOTTISH SONGS in which the accuracy of the Poetry has been considered as an essential point.

THOUGH any Singer will easily perceive, that this Selection is harmonized in such a manner that every Air might be sung either as a Duet or a Trio, yet I have suppressed several ridiculous Duets, and preserved only the original Melody; for it is absurd to present as fit for Duets, such words as "*Ah! Chloris, could I now but sit,*" "*My Patie is a lover gay,*" "*Hear me, ye Nymphs and ev'ry swain, I'll tell how Peggy grieves me,*" "*Thou art gane awa,*" &c. &c.

I HAVE also rejected introductory and concluding Symphonies, and likewise difficult Accompaniments, loaded with superfluous notes and extraneous passages.—Symphonies, because it is the decided and well-founded opinion of the first judges, that they form an incongruous and inadmissible contrast of ancient and modern style, which gives a foreign cast to the SCOTTISH AIRS, effaces their peculiar and characteristic originality, and creates an absolute want of unity.—Difficult Accompaniments, because they overpower the SCOTTISH MELODIES, and give them the appearance of a mere secondary part. That neither talents nor ingenuity can render such Accompaniments compatible with the SCOTTISH AIRS, is strongly exemplified by those of the great Composer HAYDN, which, although replete with merit, give no idea of SCOTTISH MUSIC; and, for that reason, may be compared to a portrait exquisitely painted, but deficient in resemblance.

THE style of Accompaniment which I have adopted throughout these Volumes, is entirely subordinate to the Melody; and upon examination, the advantages of this Selection of SCOTTISH SONGS will prove to be as follows:

1^o, THE Melody and Harmony being united, the Accompaniments may be performed *with* or *without* the Voice; an advantage to be met with in no other Selection.

2^o, THE Accompaniments may not only be played *singly* as instrumental lessons, but also in succession as *Divertimentos**; because the Movements in the two Volumes are interwoven according to the analogy of their Modulation and their particular character; a plan better calculated than any other to display the variety of the SCOTTISH MUSIC.

3^o, A SINGLE glance over these Volumes will demonstrate, that the AIRS are purposely harmonized for the HARP or the PIANO-FORTE, in a manner congenial to both Instruments: whereas the Accompaniments of every other Selection (besides becoming *totally useless* without the Voice) are intended for the PIANO-FORTE only, and cannot be performed with the least effect on the HARP.

4^o, THIS Work is also calculated for the ORGAN†.

* The song, "*Hooly and Fairly*," is placed by mistake, page 25: when introduced in succession with others, in form of a *Divertimento*, it must be considered as if inserted between the pages 41 and 42.

† Being last summer at the country-seat of SIR DIGBY MACKWORTH, Bart, near Oxford, the celebrated DR CROUCH tried, in my presence, and before a large company, the First Volume of this Selection on the ORGAN; and, (considered either as *Vocal* or *Instrumental* Music), it was found to suit that instrument as well as the PIANO-FORTE or the HARP. MR GILLESPIE of Cork, and many other Organists of merit, have also performed these AIRS on the ORGAN, and recommend them daily to their pupils, both for the ORGAN and the PIANO-FORTE. This, I hope, justifies the assertion, that the present Work is equally well calculated for the PIANO-FORTE, the ORGAN, or the HARP.