Quite a lot of scholarship and editing here:

Vivian Williams got this from the Neilson Music Mss in BC, but the mss traced back to Scotland, in the lowland town of Cuilhill on the rail line between Glasgow and Edinburgh. Vivian researched the mss, set it in type, and republished it as a tunebook via Voyager Recordings.

In "mining" tunes from the Neilson mss for contra dance playing in Small Pleasures, this tune posed a couple of impediments: First of all, the key signature was three sharps, resulting in g# notes in the second part, which really sounded odd (at least to our modern ears). Secondly the tune had a 4 bar 1st part (repeated), so it was only 24 bars total, unsuited for contras. So, for our band purposes there was some deliberate editing.

1) Vivian inserted the G naturals (not indicated in the original) in the "B" part, That makes this Amix in signature, and makes the tune "sound typically Scottish" except that the E chords might seem anomalous. But there are lots of Scottish-origin tunes in A that use the V major chord (E), except when actually passing through the flatted seventh (G or g) note, where a VII major (G) chord is used. It's then a matter of convenience whether the signature is 3 sharps, but with a bunch of g naturals, or 2 sharps, but with anomalous looking E chords. Here, the latter was chosen.

2) I (Phil Katz) doubled the first part to 8 bars (repeated) and made up/inserted the bar A4 "turnaround", as shown here.

3) To emphasize the changes between mixolydian and major in the second part, I made the chords in bar B4 bar (D, then E), rather than the more straightforward (D, then A).

If you wish to do your own scholarship (and perhaps editing) on the original, both Vivian and I have the original from Neilson, or you can get it from the published tunebook.