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THE GLEN COLLECTION OF SCOTTISH MUSIC

Presented by Lady DOROTHEA RUGGLES-BRISE to
the National Library of Scotland, in memory of her
brother, Major LORD GEORGE STEWART MURRAY,
Black Watch, killed in action in France in 1914.

28th January 1927.

Box 211

THE

DANCE MUSIC OF SCOTLAND

A COLLECTION OF ALL THE BEST

REELS AND STRATHSPEYS

BOTH OF THE HIGHLANDS AND LOWLANDS

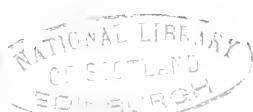
FOR THE PIANOFORTE

ARRANGED AND EDITED

BY

J. T. SURENNE.

SIXTH EDITION.



EDINBURGH:

WOOD AND CO., 49 GEORGE STREET.

INTRODUCTION.

THIS Collection contains two hundred and forty-five of the best Reels and Strathspeys of the Highlands and the Lowlands of Scotland, arranged expressly for the Pianoforte. The correct notation of the tunes has been carefully attended to, and their harmonic arrangement is new. The tunes are distributed into sets of three, as they are generally danced; that is to say, Reel, Strathspey, Reel. The proper *tempo* of each tune is indicated according to Maelzel's Metronome. In some rare instances the key is changed in order to facilitate Pianoforte performance; and in many of the tunes the proper fingering of certain passages is marked. Several Dance-tunes are not included in this Collection, because they have become intimately associated with Songs by Burns and other Scottish Poets. These tunes, however, will be found in "Wood's Songs of Scotland," and also in "Wood's Melodies of Scotland without Words." To increase the usefulness and popularity of this Volume, the writer of the Introduction has given, from a scarce work, a complete description of all the true Highland Steps of the Reel and the Strathspey, with their original Gaelic names. By means of that description, and of the numerous tunes given in this Collection, the dancing of Reels and Strathspeys may be learned and practised by the families of Scottish settlers in the remotest parts of the globe.

As this volume is devoted to the National Dance Music of Scotland, viz., Reels and Strathspeys, we think it unnecessary to say much about other Dance Music which was brought hither from France or England. In the oldest Scottish Collections of manuscript music¹ we find Allemandes, Branles, Courantes, Gaillardes, Gavottes, Voltes—dances derived by us from France, although not all of them of French origin—and along with these some Scottish dance-tunes and a few English ones. These MSS. show the preponderance of foreign dances and dance-tunes in Scotland at that time, and long before then at the Scottish Court, when Reels and Strathspeys were as yet only among future possibilities of fashion.²

Fifty years ago, the fashionable Dances taught in Edinburgh and other large towns in Scotland, were Minuets, Cotillons, Reels and Strathspeys, and Country-Dances. Now, with the exception of the Reels and Strathspeys, all these Dances have disappeared and made way for the Waltz, the Polka, &c., &c.; which last will, in turn, yield their places to some other saltatory novelties. But the Reels and Strathspeys have held their ground, manfully and womanfully, in both Scotland and England to this day; and we are not sure that they have not, of late years, found their way even to France, that soil of all soils the most bedanced by merry lads and lasses. The high popularity of the Reel and the Strathspey, all over Great Britain, induces us to dwell more particularly and minutely upon these Dances, which are really the only National Dances of Scotland; all our other Dances of ancient or modern times having been derived by us from France or from England.

In the Collection of Highland Airs, published in 1781 by the Rev. Patrick McDonald,³ he mentions (in the Preface) some particulars regarding the manner in which these airs are sung or played by the natives. "The slow plaintive

¹ The Straloch, and Skene, and Rowallan, and Leyden MSS. See List appended to this volume.

² The Volte was anciently a common dance in Provence, and was originally the Italian Volta. It somewhat resembled the Modern Waltz. For a description of "La Volta," and of various other dances of the sixteenth century, see Sir John Davies' poem on Dancing, written about 1590. Byron's bitter attack upon the Waltz is well known.

³ It will be seen afterwards that these Scottish Dances were much in vogue fifty years ago, and were taught at the Court of England. Her Majesty Queen Victoria, on first visiting the Highlands, was much struck with these dances, and has since patronized them.

⁴ See No. 24 of List given in this volume.

tunes are sung by the natives in a wild, artless, and irregular manner. Chiefly occupied with the sentiment and expression of the music, they dwell upon the long and pathetic notes, while they hurry over the inferior and connecting notes in such a manner as to render it exceedingly difficult for a hearer to trace the measure of them. They themselves, while singing them, seem to have little or no impression of measure." (P. 2.) As his work is now rare, we subjoin what he says regarding the Harp Music of the Highlands. "The Airs above-mentioned, and others of similar structure, are valuable, as probably being the most genuine remains of the ancient Harp Music of the Highlands. This was once the favourite music in the Highlands of Scotland, as it has long continued to be in Ireland. The fate, however, which it has experienced in the two countries, has been very different. In Ireland the harpers, the original composers and the chief depositaries of that music, have, till lately, been uniformly cherished and supported by the nobility and gentry. They endeavoured to outdo one another in playing the airs that were most esteemed, with correctness, and with their proper expression. Such of them as were men of abilities, attempted to adorn them with graces and variations, or to produce what were called good sets of them. These were communicated to their successors, and by them transmitted with additions.¹ By this means the pieces were preserved, and so long as they continued in the hands of the native harpers, we may suppose that they were gradually improved, as whatever graces and variations they added to them, were consistent with, and tending to heighten and display the genuine spirit and expression of the music. The taste for that style of performance seems now, however, to be declining. The native harpers are not much encouraged. A number of their airs have come into the hands of foreign musicians, who have attempted to fashion them according to the model of the modern music; and these new sets are considered in the country as capital improvements. *The Lady in the Desert*, as played by an old harper, and as played according to the sets now in fashion, can hardly be known to be the same tune. It is now abundantly regular in its structure; but its native character and expression, its wildness and melancholy, are gone. The variations are such as might have been composed at this day in Italy or Germany. In the Highlands of Scotland, again, the harp has long ceased to be the favourite instrument; and, for upwards of a century, has been seldom heard. The encouragement of the people has been transferred to the bagpipe, an instrument more congenial to the martial spirit of the country. In consequence of this, many of the pieces that had been originally composed, and had been chiefly performed or accompanied by the harpers, are irrecoverably lost; and those which have been preserved by tradition, may naturally be supposed to have been gradually degenerating."—P. 3.

"A considerable number of the airs contained in this first division² are what the country people call *Luinigs*, and are sung when a number of persons are assembled, either at work or for recreation. They are generally short; their measure is regular, and the cadences are distinctly marked. Many of them are chorus songs. Particular parts of the tune are allotted to the principal singer, who expresses the significant words; the other parts are sung in chorus by the whole company present.³ These pieces being simple and airy, are easily remembered, and have probably been accurately preserved."

In the Dissertation⁴ prefixed to the same Collection, Mr. Young tells us that the people of St. Kilda, at the close of the fishing season, when they have laid up their winter store, meet together rejoicingly in the store-house, and there sing and dance to one of their best reel tunes, (p. 9.) He mentions also the *luinigs* and the *iorrums*, or boat-songs of the men, to which they keep time with their oars when rowing, (p. 10.) "The St. Kildians too are very fond of music. Being great lovers of dancing, they have a number of reels, which are either sung or played on the Jew's harp, or trump, their only musical instrument. One or two of these sound uncommonly wild, even to one that can relish a rough Highland Reel. Some of the notes appear to be borrowed from the cries of the sea-fowl which visit them at certain seasons of the year, and are considered as their benefactors. Their elegiac music is in a better strain, pathetic and melancholy, but exceedingly simple. Like the other peculiarities of the Highlanders, the custom of singing these songs *regularly* at work is declining apace, especially in the eastern countries and the districts which have much intercourse with the Lowlanders. Yet, less than a century ago, it was practised by their forefathers. However wild and artless some of the *luinigs* may be, and however ill others of them are sung by the common people, yet a number of beautiful original ones may still be collected in the Highlands. The greater part of them appear to be adapted to the harp, an instrument which was once in high estimation there."—(*Ibid.*, p. 11.) Giraldus Cambrensis,⁵ who visited

¹ This is quite opposed to Bunting's strange assertion, that the oldest Irish airs were preserved by tradition unchanged, through a series of generations of harpers.

² Chiefly from Ross-shire and Sutherlandshire.

³ These songs appear to have some analogy to those of the Faroe Isles mentioned at p. 8 of Introduction to "Wood's Vocal Melodies of Scotland without Words." Mr. Robert Jamieson, the editor of the "Northern Antiquities," intended to procure from Orkney the popular melody or chant to which the Norse Song of "The Weird Sisters," which the Orcadians call "The Enchantresses," was commonly sung; all traces of it having long since been lost in Scandinavia. We know not whether he did procure that melody.

⁴ Written by the Rev. Walter Young, afterwards D.D. He became Minister of Erskine in Renfrewshire in 1772, and died at an advanced age on 6th August 1814.

* Gir. Cambr. Topog. Hib., lib. ii c. ii.

Ireland about the year 1185, gives a curious account of the skill of Irish harpers, and mentions that the Scots and Welsh learned their art from the Irish, and that, in the opinion of many, the Scots far excelled the Irish. John Major¹ tells that in the fifteenth century the Irish and the Scottish Highlanders were the most eminent harpers then known. Mr. Young says,—“ But beyond all memory or tradition, the bagpipe has been the favourite instrument of that people, (the Highlanders.) The large bagpipe is their instrument for war, for marriage or funeral processions, and for other great occasions. They have also a smaller kind upon which dancing-tunes are played. In their hours of merriment and relaxation, young people of both sexes danced with great alacrity to a species of wild airy tunes, the nature of which is universally known.”—*Ibid.*, p. 12. Mr. Young states, that “ that peculiar species of martial music, the *pibroch* or *cruineachadh*, was sometimes sung, accompanied with words, but more frequently performed on the bagpipe.” “ The contrast between the pipe and the harp tunes is so striking, that one could hardly imagine them to be the music of the same people. Indeed, none of the *luinigs* is adapted to the bagpipe.”²—*Ibid.*, p. 13.

Besides the modern Irish Bagpipe, which has the softest sound of all Bagpipes, the Irish claim for themselves an ancient Bagpipe, large and loud, of the same kind as our Scottish Highland one. Bunting states that the large Bagpipe was the proper military musical instrument of the Irish in the fifteenth century, and Mr. Petrie, the Irish antiquary, informs us that the bagpipe is often mentioned in Irish poems, varying in date between the tenth and sixth centuries.

For many years the Violin has taken place of the Bagpipe in most parts of Scotland, for playing of Reels, Strathspeys, and other Highland dance-tunes. Captain Simon Fraser, in his Collection of Highland Airs, mentions that Grant of Shengly, who was a poet and a player on the violin, bagpipe, and harp, gave the preference to the violin for Dance Music.³ Neil Gow and his sons greatly promoted the use of the violin for the Dance Music of Scotland.

Francis Peacock, who published the Collection of Scottish Airs cited in No. 20 of the List given in this volume, was an eminent Dancing-Master in Aberdeen, and died there in June 1807, aged 84, leaving a considerable bequest of money to the charitable institutions of that town. In 1805, he published “ Sketches relative to the History⁴ and Theory, but more especially to the Practice of Dancing,” &c., &c., 1 vol. 8vo, pp. 224. Aberdeen, Angus and Son : London, Longman and Co. : Edinburgh, Archibald Constable. As that volume contains some curious information regarding the Dance Music and Dances of Scotland at that time, and is now very rare, we quote the following passages from it, leaving our readers to make due allowances for the author’s professional enthusiasm in some particulars. It is worth while to record what these National Scottish Dances really were half a century ago.⁵

“ Sketch V. Observations on the Scotch Reel, with a description of the fundamental steps made use of in that Dance, and their appropriate Gaelic names.—The fondness the Highlanders have for this Quartett, or Trio, (for it is either one or the other,) is unbounded; and so is their ambition to excel in it. This pleasing propensity, one would think, was born with them, from the early indications we sometimes see their children shew for this exercise. I have seen children of theirs, at five or six years of age, attempt, nay, even execute some of their steps so well as almost to surpass belief. I once had the pleasure of seeing, in a remote part of the country, a Reel danced by a herd boy and two young girls, who surprised me much, especially the boy, who appeared to be about twelve years of age. He had a variety of well-chosen steps, and executed them with so much justness and ease, as if he meant to set criticism at defiance. Circumstances like these plainly evince that those qualities must either be inherent in the Highlanders, or that they must have an uncommon aptitude for imitation. Our Colleges draw hither,⁶ every year, a number of students from the Western Isles, as well as from the Highlands, and the greater part of them excel in this dance; some of them indeed in so superior a degree, that I myself have thought them worthy of imitation. I mention these circumstances with no other view but as an introduction to what I am about to offer in relation to the steps most used in the Scotch Reels. To those who already know them, all I mean to say will be useless; but to others who have been wanting in opportunities of seeing this dance well performed, a description of the steps best adapted to those lively tunes, which have obtained the name of the dance to which they gave birth, may not, upon the whole, be unacceptable; especially as it is no uncommon thing at Edinburgh to see men of our profession, who come there with no other view but to acquire a knowledge of the proper steps made use of in that dance. It is not long since two of them (father⁷ and son) came from London to Edinburgh for no other purpose; and, as they had their own carriage, it may be presumed they must have been men of some reputation in their profession. They made application to the most fashionable teacher of dancing in that place,⁸ but

¹ De Gest. Scot., lib. vi.

² In the note on the Bagpipe which we furnished to Mr. Dauney for his Dissertation, p. 125, we show that, in old writers, the word “ chorus” often meant a “ bagpipe.”

³ See note on No. 3 of Captain Fraser’s Collection, and also note at page 51 of the third volume of “ Wood’s Songs of Scotland.”

⁴ Any one who wishes to involve himself in the inextricable mazes of discussion regarding the dances of the Ancients, may find ample materials for his confusion in the writings of learned commentators upon the classics.

⁵ We are indebted to Mr. James Davie, the well-known Teacher of Music in Aberdeen, for a perusal of this rare volume. ⁶ To Aberdeen.

⁷ We are informed that these two Dancing-Masters were, most probably, Mr. Jenkins and his son. Jenkins was a native of Inver, near Dunkeld—went to London to teach dancing—became Court Dancing-Master, and made a large fortune.

⁸ This must have been either Strange, or Richard Barnard, the owner of “ Barnard’s Rooms,” Thistle Street, or his successor Andrew Laurie

as he was then too busy preparing for a ball to be of much use to them himself, he recommended them to my partner, who happened to be then at Edinburgh. On his return, he told me that (their time as well as his own being limited) he attended them two or three times a day during their stay there. I mention this circumstance as a proof of what importance they thought a right knowledge of the dance might be to them on their return to London. Before I attempt to describe the principal steps made use of in Scotch Reels, it may be proper first to premise that I have used my best endeavours to ascertain their Gaelic names, and have reason to think I have been successful in my inquiries. And here I am prompted by gratitude to acknowledge my obligations to a literary friend (well versed in the Gaelic language) who has obligingly favoured me with the etymology of the terms, or adopted names of the steps I am about to describe. These terms may be of use to the master, as they serve to distinguish the different steps from one another, and may induce a degree of speculation in the philologist. Those who have acquired a little knowledge of music, and are acquainted with Reel and Strathspey tunes, cannot but know that they are divided into two parts, each consisting of four bars, which severally contain four crotchets, or eight quavers; and that in the generality of Strathspeys, the notes are alternately a dotted quaver and a semi-quaver, the bar frequently terminating in a crotchet.¹ This peculiar species of music is, in many parts of the Highlands, preferred to the common Reel; on the contrary, the latter, by reason of its being the most lively tune of the two, is more generally made choice of in the dance. I have further to remark that, for the purpose of distinguishing steps, many of which do not materially differ but in their number of motions, I make use of the previous terms, *Minor*, *Single*, and *Double*. The first (*Minor*) is when it requires two steps to one bar of the tune; the second (*Single*) is when one step is equal to a bar; and the third (*Double*) is when it requires two bars to one step. Of the Steps.—1. *Kemshoole*,² or Forward Step. This is the common step for the *promenade*, or figure of the Reel. It is done by advancing the right foot forward, the left following it behind; in advancing the same foot a second time, you hop upon it, and one step is finished. You do the same motions after advancing the left foot, and so on alternately with each foot during the first measure of the tune played twice over; but if you wish to vary the step, in repeating the measure, you may introduce a very lively one by making a smart rise, or gentle spring forward upon the right foot, placing the left foot behind it; this you do four times, with this difference, that instead of going a fourth time behind with the left foot, you disengage it from the ground, adding a hop to the last sprung. You finish the *promenade* by doing the same step, beginning with the left foot. To give the step its full effect, you should turn the body a little to the left when you go forward with the right foot, and the contrary way when you advance the left. 2. *Minor Kemkóssy*,³ Setting or Footing Step. This is an easy familiar step, much used by the English in their country-dances. You have only to place the right foot behind the left, sink and hop upon it, then do the same with the left foot behind the right. 3. *Single Kemkóssy*, Setting or Footing Step. You pass the right foot behind the left to the fifth position, making a gentle bound, or spring, with the left foot, to the second position; after passing the right foot again behind the left, you make a hop upon it, extending the left toe. You do the same step by passing the left foot twice behind the right, concluding, as before, with a hop. This step is generally done with each foot alternately, during the whole of the second measure of the tune. 4. *Double Kemkóssy*, Setting or Footing Step. This step differs from the single *Kemkóssy* only in its additional number of motions. You pass the foot four times behind the other before you hop, which must always be upon the hindmost foot. 5. *Lematrást*,⁴ Cross Springs. These are a series of *Sissonnes*. You spring forward with the right foot to the third or fifth position, making a hop upon the left foot, then spring backward with the right, and hop upon it. You do the same with the left foot, and so on, for two, four, or as many bars as the second part of the tune contains. This is a single step; to double it, you do the springs forward and backward four times before you change the foot. 6. *Séby-trast*,⁵ Chasing Steps, or Cross Slips. This step is like the *Balotte*. You slip the right foot before the left; the left foot behind the right; the right again before the left, and hop upon it. You do the same beginning with the left foot. This is a single step. 7. *Aisig-thrasd*,⁶ Cross Passes. This is a favourite step in many parts of the Highlands. You spring a little to one side with the right foot, immediately passing the left foot across it; hop and cross it again, and one step is finished; you then spring a little to one side with the left foot, making the like passes with the right. This is a minor step; but it is often varied by passing the foot four times alternately behind and before, observing to make a hop previous to each pass, the first excepted, which must always be a spring or bound; by these additional motions it becomes a single step. 8. *Kem-Badenoch*, a Minor Step. You make a gentle spring to one side with the right foot, immediately placing the left behind it; then do a single *Entréhat*, that is, a cross caper, or leap, changing the situation of the feet, by which the right foot will be behind the left. You do the same, beginning with the left foot. By adding two cross leaps to three of these steps, it becomes a double step. 9. *Fosgladh*,⁷ Open Step. Slip the feet to the second position, then, with straight knees, make a smart spring upon the toes to the fifth position; slip the feet again to the second position, and do a like spring, observing to let the foot which was before in the first spring, be behind in the second. This is a minor step, and is generally repeated during the half or the whole measure of the tune. 10. *Cuartag*,⁸ Turning Step. You go to the second position with the right foot, hop upon it, and pass the left behind it; then hop, and pass the same foot before. You repeat these alternate passes after each hop you make in going about to the right. Some go twice round, concluding the last circumvolution with two single cross capers. These circumvolutions are equal to four bars, or one measure of the tune. Others go round to the right, and then

¹ Here Mr. Peacock gives a note upon the resemblance of this rhythm with that of the Ossianic poetry, which we need not quote.

² "Or, according to its established orthography, *Céumsiubhail*, from Céum, a step, and siubhal, to glide, to move, to go on with rapidity."

³ "Céum-coisiche, from Céum, a step, and Coiseachadh, to foot it, or ply the feet."

⁴ "From Léum, a leap, a spring, and Trasd, across."

⁵ "From Stabadh, to slip, and Trasd, across."

⁶ "From Aiseag, a pass, and Trasd, across."

⁷ "From Cuairt, a round, a circumvolution."

⁷ "An opening."

to the left. These, also, occupy the same number of bars.—Combined or Mixed Steps. These are an association of different steps, and which are necessary to add variety to the dance. For example ; you may add two of the sixth step (Seby-trast) to two of the third, (Single Kemkóssy.) This you may vary by doing the first of these steps before instead of behind ; or you may add two of the second step (Minor Kemkóssy) to one Single Kemkóssy. These steps may be transposed, so that the last shall take the place of the first. Again : two of the sixth step (Seby-trast) may be added to the fourth step (Double Kemkóssy) in going to either side. Another variety much practised is to spring backward with the right foot, instead of forward, as in the fifth step, and hop upon the left ; then spring forward, and again hop upon the same foot, and add to these two springs one Single Kemkóssy, passing the right foot behind the left. You do the same step, beginning it with the left foot. In short, without particularizing any other combinations, I shall only add that you have it in your power to change, divide, add to, or invert the different steps described, in whatever way you think best adapted to the tune, or most pleasing to yourself.”—Sketch V. pages 85-98.

We have added to this Introduction some curious foreign dance-tunes, which cannot fail to be interesting to Musicians. Among these tunes are some remarkable ones of Auvergne that were promised in the Introduction to “Wood’s Melodies of Scotland without Words,” just published.

Peasants’ Dance in the District of Bergen in Norway.

Grazioso.

Bis.

Another.

Another.

Another.

Lively.

Norwegian Dance-Tune.



Norwegian Dance.



Song for Dancing; of Sarlat, in the ancient province of Perigord, now in the Department of Dordogne, in the south-west of France.



Dance-Tune of Lower Brittany.



Air of Auvergne, now in the Department of Puy-de-Dôme, Central France.



Another.



Another.



Another.



The following Dance Airs of the mountains of Anvergne were given by the Honourable George Onslow in his Violin Quartetts, op. 10.

Allegro.

P. 80
 A musical score for three staves in common time (C) with a key signature of one sharp. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music consists of eighth and sixteenth note patterns.

P. 84
 A musical score for three staves in common time (C) with a key signature of one sharp. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Dynamics include *f*, *p*, and *ff*. The music consists of eighth and sixteenth note patterns.

&c

P. 76
 A musical score for three staves in common time (C) with a key signature of one sharp. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music consists of eighth and sixteenth note patterns.

Italian Peasants' Dance. Given by the celebrated Violinist F. M. Veracini. He visited London in 1714, and again in 1736.



In Alsace, on the Lower Rhine, there is a district named Kochersberg, the inhabitants of which differ entirely from their neighbours in manners and customs, and in their dances. The tunes of these dances have a well-marked measure of five times, and the tradition of the country assigns to them a very remote antiquity. The following is one of them, as given by A. Reicha. See his "Trente-Six Fugues."



G. F. GRAHAM.

MANUSCRIPT COLLECTIONS CONTAINING SCOTTISH MELODIES.

1. SKENE MS.—Belongs to the Library of the Faculty of Advocates. Supposed by the eminent antiquary, David Laing, Esq. of Edinburgh, to have been written about thirty or forty years after the commencement of the seventeenth century. It is written in Tablature for the Mandora, and was translated into modern musical notation by Mr. G. F. Graham, and the translation published, with a Key by Mr. Graham to the Tablature, and with a Dissertation, &c., by the late William Dauney, Esq., Advocate, in one vol. 4to, at Edinburgh, November 1838. It contains a number of Scottish airs, besides foreign dance-tunes. Mr. Laing says that the Collection was formed by John Skene of Hallyards, in Mid-Lothian, the second son of the eminent lawyer, Sir John Skene of Curriehill.
2. STRALOCH MS.—Robert Gordon of Straloch's MS. Lute-hook, dated 1627-29. The oldest known MS. containing Scottish airs. The original MS. is a small oblong 8vo, at one time in the library of Charles Burney, Mus. Doc.; then in that of the late James Chalmers, Esq. of London, after whose death it was sold with his other books and MSS. In January 1839, it was sent by Mr. Chalmers to Mr. David Laing of Edinburgh, for his inspection, and by Mr. Laing to Mr. G. F. Graham of Edinburgh, who had permission to copy it, and to translate and publish it. Mr. Graham made extracts from it of all the Scottish airs which it contained, and presented these extracts for preservation to the Library of the Faculty of Advocates, Edinburgh, on 26th November 1847. Some account of Robert Gordon of Straloch, who was a distinguished person in his day, will be found in the Introduction to "Wood's Songs of Scotland," vol. i. p. iv.

3. ROWALLAN MS.—A MS. Lute-book, written by Sir William Mure of Rowallan, who died in 1657, aged 63. It was probably written about the same time as the Straloch MS., and was a few years ago in the possession of Mr. Lyle, Surgeon at Airth. Its contents are chiefly foreign dance-tunes, with a very few Scottish airs. Sir William Mure was distinguished as a scholar and a poet. See “Historie and descent of the house of Rowallane,” from the original MS. by Sir William, edited by the Rev. Mr. Muir, Glasgow, 1825; and “Ancient Ballads and Songs,” by Thomas Lyle, 1827.
4. LEYDEN MS.—Belonged to the celebrated Doctor John Leyden. It is now in the possession of Mr. John Telfer, Schoolmaster, Saughtrees, Liddesdale. It is written in Tablature for the Lyra-viol, and was sent, in 1844, to Mr. G. F. Graham of Edinburgh, with permission to transcribe and translate from it. The transcript which Mr. Graham made from it, of all the tunes in Tablature, was presented by him, for preservation, to the Library of the Faculty of Advocates, Edinburgh, on 26th November 1847. Its date is uncertain, but cannot be earlier than towards the close of the seventeenth century, since we find in it, “King James’ March to Ireland,” and “Boyne Water,” both relating to events in 1690. It contains a number of Scottish tunes, some of which have been referred to in the Notes to “Wood’s Songs of Scotland,” in 3 vols., published in 1848-49.
5. GUTHRIE (?) MS.—A number of Scottish and other tunes, in Tablature, discovered by David Laing, Esq., in a volume of Notes of Sermons preached by James Guthrie, the Covenanting minister, who was executed in 1661, for declining the jurisdiction of the King and Council. See Mr. Dauney’s Dissertation, pp. 139-143. It is very doubtful when these tunes were written, and whether they were written by the same person who penned the rest of the volume.
6. BLAIKIE MSS.—The late Mr. Andrew Blaikie, Engraver, Paisley, was in possession of two volumes written in Tablature, each containing a number of Scottish airs. One of these volumes was dated 1683, and the other 1692; the latter in Tablature for the *Viola da Gamba*. The former was lost, but contained, with few exceptions, only the same tunes as the later volume. Both MSS. were written in the same hand. See Mr. Dauney’s Dissertation, pp. 143-146.
7. CROCKAT MS.—This MS. Music-book is frequently referred to by Mr. Stenhouse in his Notes on Johnson’s Museum. It is dated 1709, and belonged to a Mrs. Crockat, of whom we have not been able to learn anything. The volume was in the possession of the late Charles Kirkpatrick Sharpe, Esq.
8. MACFARLANE’S MSS.—“A Collection of Scotch Airs, with the latest Variations, written for the use of Walter McFarlane of that Ilk. By David Young, W. M. [Writing Master?] in Edinburgh. 1740.” 3 vols. folio. Belongs to the Society of the Antiquaries of Scotland. The first volume was lent many years ago, and was never returned.

Besides these MSS. there are a few others, which are mentioned by Mr. Dauney, pp. 146, 147, of his Dissertation. One, dating about the middle of the eighteenth century; and another, 1706, in the possession of David Laing, Esq. of Edinburgh; a third, dated 1704, belonging to the Advocates’ Library; and a fourth, 1715, the property of the late Mr. Waterston, Stationer in Edinburgh. It is probable that several old music-books in Tablature may still be hidden in the repositories of old Scottish families of rank; and we would entreat the possessors of such books to rescue them from oblivion and destruction, by sending them to some public library for preservation. We are convinced that many such books in Tablature have been lost or destroyed within the last two centuries, through carelessness, and from ignorance of their value.

PRINTED COLLECTIONS OF ANCIENT AND MODERN SCOTTISH MELODIES.

1. PLAYFORD’S DANCING-MASTER.—1657. Mr. Stenhouse, in his Notes on Johnson’s Musical Museum, refers to this work, and gives several Scottish airs from it. Mr. Laing says, “It passed through several editions, but the first, of 1657, is very rare, and is interesting, as perhaps the earliest printed work that exhibits several genuine Scottish airs.” Introduction to Messrs. Blackwood’s edition of Johnson’s Museum, p. xxxiv.
2. D’URFEY’S COLLECTION.—1720. Sir John Hawkins, in his History of Music, vol. iv. p. 6, says, “There are many fine Scots airs in the Collection of Songs by the well-known Tom D’Urfey, intitled, ‘Pills to purge

Melancholy,' published in the year 1720, which seem to have suffered very little by their passing through the hands of these English Masters who were concerned in the correction of that book; but in the multiplicity of tunes in the Scots style that have been published in subsequent collections, it is very difficult to distinguish between the ancient and modern." A sixth volume appeared in 1720.

3. THOMSON'S ORPHEUS CALEDONIUS.—1725-1733. This is the earliest Collection of Scottish tunes. It contains fifty songs with the music, and also the tunes separately arranged for the flute. William Thomson was a professional Scottish musician, who went to London from Edinburgh, and attracted attention at Court by his pleasing voice and manner of singing Scottish songs, which he accompanied with the harpsichord. It would appear that W. Thomson thus brought Scottish airs into vogue in England. In 1733, a new edition of the *Orpheus Caledonius* appeared in two vols. 8vo, each containing fifty songs.
4. TEA-TABLE MISCELLANY.—About 1726. "Musick for Allan Ramsay's Collection of Scots Songs: Set by Alexander Stuart, and engraved by R. Cooper; Vol. First. Edinburgh, printed and sold by Allan Ramsay." This very scarce volume, in five parts, is a small oblong, containing the music of seventy-one songs.
5. WATT'S MUSICAL MISCELLANY.—1729-1731 This Collection, in six vols. small 8vo, contains a number of Scottish airs and songs.
6. CRAIG'S COLLECTION.—1730. "A Collection of the choicest Scots Tunes, adapted for the Harpsichord or Spinet," &c., by Adam Craig. Oblong folio. Craig was a violin-player and teacher of music in Edinburgh, and died in October 1741.
7. MUNRO'S COLLECTION.—1732. Alexander Munro, a Scotsman, published in Paris a Collection of twelve Scottish tunes with variations, adapted to the German Flute. The French Royal Privilege bears date 1732.
8. JAMES OSWALD'S COLLECTIONS.—1740-1742. There are three of these Collections; the first published in Edinburgh, and the two others in London. He published also several other volumes, under the name of "The Caledonian Pocket Companion," in twelve parts. Oswald was originally a dancing-master in Dunfermline, and afterwards came to Edinburgh, where he taught dancing and music. He finally settled in London. His hoaxing of the public by ascribing certain Scottish tunes to David Rizzio, Queen Mary's Secretary, has been fully discussed in the Notes to "Wood's Songs of Scotland," *passim*.
9. WALSH'S COLLECTION.—About 1740. "A Collection of Original Scotch Songs, with a thorough-bass to each Song," &c., by J. Walsh, London. This consists of songs published on single leaves, and among them English imitations of Scottish songs.
10. WALSH'S COUNTRY-DANCES.—A Collection, in eight vols., of Scottish dance-tunes then in vogue, but containing many that are not Scottish.
11. BARSANTI'S COLLECTION.—1742. "A Collection of Old Scots Tunes, with the Bass for Violoncello or Harpsichord," &c., by Francis Barsanti. Edinburgh. Folio, pp. 15. Barsanti was a native of Lucca, and born about 1690. He came to London in 1714, and afterwards to Edinburgh, but returned to London about 1750, where he was obliged to seek for subsistence by playing the viola in the Opera and Vauxhall Orchestras, and where he died in extreme poverty.
12. MACGIBBON'S COLLECTIONS.—1742-1755. William M'Gibbon was a Scottish violin-player of some celebrity in his day, and for many years led the Gentlemen's Concert at Edinburgh. He was a pupil of William Corbett, an Englishman, then leader of the Opera Orchestra in the Haymarket. M'Gibbon died at Edinburgh, 3d October 1756.
13. BREMNER'S COLLECTIONS.—1749-1764. Thirty Scots Songs for a Voice and Harpsichord. Edinburgh, about 1749. A second Set of Do. Edinburgh. Twelve Scots Songs for a Voice or Guitar, with a Thorough-Bass adapted for that instrument. Edinburgh, 1760. Two Collections of Scots Reels or Country-Dances, with a Bass for the Violoncello or Harpsichord. London, 1764? A curious Collection of Scots Tunes, with variations, for the Violin and a Bass for the Violoncello or Harpsichord. 1759. The Songs in the Gentle Shepherd, adapted to the Guitar. 1759. Thirty Scots Songs, by Robert Bremner. The words by Allan Ramsay. London. The Freemason's Songs, &c. 1759. Robert Bremner died at Kensington, 12th May 1789.
14. BURKE THUMOTH'S AIRS.—About 1760. Twelve Scotch and twelve Irish Airs, with variations, set for the German Flute, Violin, or Harpsichord, by Mr. Burke Thumoth. Vol. I. London. Royal 8vo. A second volume was published, containing the same number of airs.

15. GENERAL REID'S MINUETS, &c.,—1770. A Sett of Minuets and Marches, inscribed to the Right Hon. Lady Catharine Murray, by J[ohn] R[eid,] Esq., London ; printed and sold by R. Bremner, in the Strand. Oblong 4to. General Reid published also “Six Solos for the German Flute or Violin, with a Thorough-Bass for the Harpsichord, by J[ohn] R[eid,] Esq., a Member of the Temple of Apollo. London ; printed for J. Oswald.” Oblong folio. “A Second Sett of Six Solos,” &c. “Captain Reid's Solos.” Sold also by Bremner.
16. CLARK'S FLORES MUSICÆ.—1773. “Flores Musicae, or the Scots Musician, being a general Collection of the most celebrated Scots Tunes, Reels, Minuets, and Marches, adapted for the Violin, Hautboy, or German Flute, with a Bass for the Violoncello or Harpsichord. Published the 1st June 1773, by J. Clark, plate and seal engraver, printer, &c.” Folio, pp. viii. 8vo. This contained twenty-two tunes. The work was advertised to be published in 20 numbers, but all that is now known of it consists of 82 pages containing 126 tunes, most of them with variations.
17. LORD KELLY'S MINUETS, &c.—1774. “The favourite Minuets performed at the Fête Champêtre, given by Lord Stanley at the Oaks, and Composed by the Right Honourable the Earl of Kelly. London : William Napier, Strand.” The Earl of Kelly distinguished himself as a violinist and composer. He was the first Scotsman who composed overtures for an orchestra. He studied music in Germany under the elder Stamitz, and died at Brussels, 9th October 1791, in the fifty-first year of his age. Dr. Burney, in his History of Music, (vol. iv. p. 677,) says of Lord Kelly:—“He had a strength of hand on the violin, and a genius for composition, with which few professors are gifted.”
18. NEIL STEWART'S COLLECTIONS.—“Thirty Scots Songs adapted for a Voice and Harpsichord. The words of Allan Ramsay. Edinburgh, Book 1st. N. Stewart and Co.”—The same, Book 2d.—The same, Book 3d. “A New Collection of Scots and English Tunes, adapted to the Guitar,” &c.—About 1760. “A Collection of the newest and best Minuets,” &c.—About 1770. Contains some of Lord Kelly's Minuets. “A second Collection of Airs and Marches, for two Violins,” &c. “A Collection of Scots Songs, adapted for a Voice and Harpsichord,” &c. Folio. About 1790.
19. DOW'S MINUETS.—About 1775. “Twenty Minuets and sixteen Reels or Country-Dances, for the Violin, Harpsichord, or German Flute. Composed by Daniel Dow. Edinburgh,” &c. Oblong 4to, pp. 36. “Collection of Ancient Scots Music, (Highland Airs,) by Daniel Dow.” “Thirty-seven new Reels and Strathspeys for the Violin,” &c. Edinburgh. About 1770. Oblong folio, pp. 44. Dow was a teacher of music in Edinburgh.
20. PEACOCK'S AIRS.—About 1776. “Fifty favourite Scotch Airs, for a Violin, German Flute, and Violoncello, with a Thorough-Bass for the Harpsichord,” &c., &c., by Francis Peacock. London.
21. MACLEAN'S COLLECTION.—About 1773. “A Collection of favourite Scots Tunes, with variations for the Violin, and a Bass for the Violoncello or Harpsichord. By the late Mr. Charles M'Lean, and other eminent masters.” Edinburgh : N. Stewart. Oblong folio, pp. 37.
22. M'GLASHAN'S COLLECTIONS.—About 1778. “A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. By Alexander M'Glashan, Edinburgh. Printed for A. M'Glashan, and sold by Neil Stewart.” Oblong folio, pp. 34. “A Collection of Scots Measures, Hornpipes, Jigs, Allemands, Cottillons, and the fashionable Country-Dances, with a Bass for the Violoncello or Harpsichord. By Alexander M'Glasban. Edinburgh : Neil Stewart.” Oblong folio, pp. 36.
23. CUMMING'S COLLECTION.—1780. “A Collection of Strathspey or Old Highland Reels. By Angus Cumming, at Grantown, in Strathspey. Edinburgh, 1780.” Oblong folio, pp. 20.
24. MACDONALD'S HIGHLAND AIRS.—1781. “A Collection of Highland Vocal Airs, never hitherto published To which are added a few of the most lively Country-Dances, or Reels, of the North Highlands and Western Isles ; and some specimens of Bagpipe music. By Patrick M'Donald, Minister of Kilmore in Argyleshire.” Edinburgh. Folio, pp. 22 and 43.
25. NEIL GOW'S REELS.—“A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. By Neil Gow, at Dunkeld. N. Stewart, Edinburgh.”
26. NATHANIEL GOW'S COLLECTIONS.—1799-1824. Six different Collections of Strathspeys and Reels. Edinburgh. Folio. Three volumes of Selections from the three first Collections, with additions. Edinburgh. Folio. Four volumes of a Repository of Scots Slow Airs, Strathspeys, and Dances. Edinburgh. Folio. Two volumes of Scots Vocal Melodies. Edinburgh. Folio. A Collection of ancient curious Scots Melodies. Edinburgh. Folio. See Mr. R. Chambers's Biographical Dictionary, Neil and Nathaniel Gow.

27. JOHN AND ANDREW GOW'S COLLECTION of Slow Airs, Strathspeys, and Reels. Folio, pp. 36.
28. AIRD'S COLLECTION.—About 1784. A Selection of Scotch, &c., Airs, adapted to the Fife, &c. 3 vols. small oblong; each containing 200 Airs. Glasgow.
29. JOHN RIDDELL'S COLLECTION.—A Collection of Scots Reels, Minuets, &c., &c. Composed by John Riddell, in Ayr. 2d Edition. Glasgow: James Aird. Oblong 4to, pp. 60.
30. MACDONALD'S REELS.—About 1786. A Collection of Strathspey Reels, &c. Composed by Malcolm Macdonald. Glasgow: J. Aird. Oblong 4to, pp. 24. In the third volume of Aird's Collection, Malcolm Macdonald is called "Violoncello-player to Neil Gow."
31. CORRIS COLLECTION.—About 1788. "A new and complete Collection of the most favourite Scots Songs," &c. Edinburgh: Corri and Sutherland. 2 thin vols. folio. Contains a portrait of Neil Gow.
32. NAPIER'S COLLECTIONS.—1790. "A Selection of the most favourite Scots Songs," &c. By William Napier. London. One vol. folio. "A Selection of Original Scots Songs," &c. Harmonized by Haydn. London. One vol. folio, 1792. A third volume was entered at Stationers' Hall in 1794.
33. CAMPBELL'S COUNTRY-DANCES.—About 1790. "Campbell's First Book of new and favourite Country-Dances and Strathspey Reels," &c. Printed and sold by William Campbell. London. Oblong 4to. Twelve Books.
34. BRYSON'S COLLECTION.—1791. "A curious Collection of favourite Tunes," &c. J. Bryson, High Street, Edinburgh.
35. THE MUSICAL MISCELLANY.—1792. "The Edinburgh Musical Miscellany," &c. Selected by D. Sime. Edinburgh: W. Gordon. One vol. 12mo. A second volume, printed for John Elder, Edinburgh, 1793.
36. GEORGE THOMSON'S COLLECTIONS.—1793, &c. A particular list of these, furnished by Mr. Thomson himself, will be found in the Introduction to the first volume of "Wood's Songs of Scotland," 1848. Mr. G. Thomson's Collections are now, by purchase, the property of Messrs. Wood and Co., Edinburgh.
37. MACKINTOSH'S REELS, &c.—1793. "Sixty-eight new Reels, Strathspeys, and Quick Steps," &c. Composed by Robert Mackintosh. Printed for the Author.
38. DALE'S COLLECTION.—1794. A Collection of Scottish Songs, in 3 Books.
39. RIDDELL'S COLLECTION.—1794. "A Collection of Scotch, Galwegian, and Border Tunes," &c. Selected by Robert Riddell of Glenriddell, Esq. Edinburgh: Johnson and Co. Folio, pp. 37. "New Music for the Pianoforte or Harpsichord," &c., consisting of Reels, Minuets, &c. [By Robert Riddell, Esq.] Edinburgh: James Johnson. Folio.
40. RITSON'S COLLECTION.—1794. Scottish Songs, in two vols. 12mo. London.
41. URBANI'S COLLECTION.—About 1794. "A Selection of Scots Songs," &c. By Peter Urbani. Edinburgh and London. Three vols. folio, 1794-97-99.
42. THE VOCAL MAGAZINE.—1797-98-99. Royal 8vo. Edinburgh: C. Stewart & Co.
43. ROSS'S COLLECTION.—"A Select Collection of ancient and modern Scottish Airs," for the voice, with accompaniments, &c. By John Ross, Organist, St. Paul's, Aberdeen. Edinburgh: John Hamilton. Folio, pp. 62.
44. WHYTE'S COLLECTION.—"A Collection of Scottish Airs," &c. Harmonized, &c., by Joseph Haydn, Mus. Doc. Published at Edinburgh by William Whyte. Two vols. folio. 1806.
45. JOHN ELOUIS' SELECTION of Scots Songs. Two vols. folio. 1806-7.
46. ARCHIBALD DUFF'S (ABERDEEN) SELECTION of Airs, &c., with Reels, Strathspey, and Country Dances. Folio, pp. 50. 1812.
47. CAPTAIN SIMON FRASER'S COLLECTION of Highland Airs. Folio. Edinburgh, 1816.
48. ALEXANDER CAMPBELL'S ALBYN'S ANTHOLOGY.—Two vols. folio. Edinburgh, 1816 and 1818.
49. WALKER AND ANDERSON'S MINIATURE MUSEUM of Scots Songs and Music. 1818. 2 vols. 12mo. Edinburgh.

50. MARSHALL'S COLLECTION.—One vol. folio. Edinburgh: Alexander Robertson. 1822.
51. R. A. SMITH'S SCOTTISH MINSTREL. Six vols. 8vo. R. Purdie, Edinburgh. The 6th vol. dated 1824.
52. POPULAR NATIONAL MELODIES.—Adapted for the Pianoforte. By James Dewar. Six Numbers, folio. Alexander Robertson, Edinburgh. About 1826.
53. DAVIE'S CALEDONIAN REPOSITORY of the most favourite Scottish Slow Airs, Marches, Strathspeys, Reels, Jigs, Hornpipes, &c., &c. Expressly adapted for the Violin. In four Books, oblong 8vo. Wood and Co., Edinburgh. 1829.
54. D. M'KERCHER'S (DUNKELD) COLLECTIONS (3) of Strathspeys and Reels. Edinburgh, 1830, *et seq.* Folio.
55. THE VOCAL GEMS OF SCOTLAND.—Arranged with new and appropriate Symphonies and Accompaniments for the Pianoforte. By J. M. Müller. In two vols. folio. Wood and Co., Edinburgh. 1837-1839.
56. DUN AND THOMSON'S COLLECTION.—New edition of the Vocal Melodies of Scotland, arranged with Symphonies and Accompaniments for the Pianoforte. By Finlay Dun and John Thomson. Published by Paterson and Roy, Edinburgh. This Collection consists of four vols. folio, each containing thirty-six songs. First vol. published in 1837.
57. JOHNSON'S SCOTS MUSICAL MUSEUM.—New Edition, with notes. Six vols. 8vo. Blackwoods, Edinburgh, 1839.
58. JAMES DANIEL'S COLLECTION of Airs, Strathspey Reels, &c. Aberdeen, 1840. Folio, pp. 39.
59. THE DANCE MUSIC OF SCOTLAND.—A Collection of all the best Reels and Strathspeys, both of the Highlands and Lowlands, arranged for the Pianoforte. By J. T. Shrenne. In one volume, folio. Wood and Co., Edinburgh, 1841.
60. THE GARLAND OF SCOTIA, &c.—The Airs are for Voice, Flute, or Violin. One vol. 8vo. Glasgow: William Mitchellson. 1841.
61. WILSON'S SONGS OF SCOTLAND.—Eight Books, folio. 1842.
62. VOCAL MELODIES OF SCOTLAND.—Arranged for the Pianoforte, with an Accompaniment for the Flute and Violoncello, (*ad libitum.*) By Alfred Devaux. Six Books, folio. London: Cramer and Co. Edinburgh. Paterson and Roy. 1842.
63. GEMS OF SCOTTISH MELODY.—With new and appropriate Symphonies and Accompaniments for the Pianoforte. Edited by W. Montignani. One vol. 4to. T. and W. M'Dowall, Edinburgh. 1844.
64. LOWE'S COLLECTION of Reels, Strathspeys, and Jigs, being a new and complete Selection of the best Dancing Tunes in their proper keys, carefully arranged with appropriate basses for the Pianoforte and Violoncello. In six Books, folio. Paterson and Roy, and Wood and Co., Edinburgh. 1844-45.
65. WOOD'S SONGS OF SCOTLAND.—Edited by G. F. Graham. Three vols. royal 8vo. Edinburgh: Wood and Co. 1848-49.
66. ORAIN NA'H ALBAIN.—A Collection of Gaelic Songs with English and Gaelic words, and an Appendix containing traditional notes to many of the Songs. The Pianoforte accompaniment arranged and revised by Finlay Dun. One vol. folio. Wood and Co., Edinburgh, &c., &c. 1848.
67. HAMILTON'S SELECT SONGS OF SCOTLAND.—Folio. Glasgow, 1848.
68. LAYS FROM STRATHEARN.—By Caroline, Baroness Nairne, &c., arranged, &c., for the Pianoforte by Finlay Dun. One vol. folio. London: Addison and Co. Edinburgh: Paterson and Roy, and J. Purdie. 1850.
69. NAPIER'S SELECTION of Dances and Strathspeys. London. Folio, pp. 36.
70. JOHN HAMILTON'S COLLECTION of Strathspeys and Reels. Edinburgh. Oblong 4to. Caledonian Museum. Three books. Edinburgh.
71. JOHN M'INTYRE'S COLLECTION.—Edinburgh. Folio, pp. 40.
72. DONALD GRANT'S COLLECTION.—Edinburgh. Folio, pp. 38.

73. ISAAC COOPER OF BANFF'S COLLECTION.
74. T. H. BUTLER'S SELECT COLLECTION of Scottish Airs with Accompaniments. Edinburgh: Muir, Wood, and Co.
75. GEORGE JENKINS' COLLECTION of Scottish Slow Airs and Dance Music. Folio, pp. 70.
76. JOHN CLARK'S (OF PERTH) COLLECTION of Strathspey Reels and Country-Dances. Folio, pp. 21.
77. JAMES WALKER'S (OF DYSART) COLLECTIONS (2) of Reels, Strathspeys, Jigs, &c. Folio.
78. JOHN GUNN'S THIRTY FAVOURITE SCOTCH AIRS, for Violin, Flute, or Violoncello. Folio. London.
79. DOMENICO AND NATALE CORRI'S SELECT COLLECTION of forty Scots Songs, with Accompaniments, &c.; 4th Edition. Edinburgh.
80. JOSHUA CAMPBELL'S COLLECTION of New Reels and Strathspeys. Glasgow. Folio, pp. 48. Collection of Favourite Tunes with Variations, for Violin, &c. Glasgow. Royal 8vo, pp. 81.
81. JOHN ALEXANDER MAY'S SELECTION of Songs, &c., for German Flutes. Glasgow. Oblong royal 8vo. pp. 120.
82. J. M'FADYEN'S REPOSITORY of Scots and Irish Airs, Strathspeys, &c., for two Violins and Bass. Oblong royal 8vo, pp. 128.
83. CHARLES DUFF'S (DUNDEE) COLLECTION of Strathspey Reels, &c. Folio, pp. 36.
84. ABRAM MACINTOSH'S Thirty new Strathspey Reels, &c. Edinburgh. Folio, pp. 11.
85. ALEXANDER LEBURN'S (AUCHTERMUCHTY) COLLECTION of Strathspey Reels, &c. Edinburgh. Folio, pp. 12.
86. WILLIAM CHRISTIE'S (CUMENSTOWN) COLLECTION of Strathspey Reels, &c. Edinburgh. Folio, pp. 40.
87. DANIEL ROBERTSON'S COLLECTION of Reels, Strathspeys, &c. Edinburgh. Folio, pp. 26.
88. ALEXANDER MACKAY'S (ISLAY) COLLECTION of Reels, Strathspeys, &c. Glasgow. Folio, pp. 36.
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92. JOHN BOWIE'S (PERTH) COLLECTION of Strathspey Reels, &c. Edinburgh. Folio, pp. 35.
93. WILLIAM SHEPHERD'S COLLECTION of Strathspey Reels, &c. Edinburgh. Folio, pp. 26.
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97. THE CALEDONIAN MUSEUM, &c., for the Flageolet, Flute, or Violin. Three Books, oblong 4to. Edinburgh: Alexander Robertson.

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Mary Gray,	Reel . 122	Rory Macnab,	Reel . 143
Master Francis Sitwell,	Strathspey 16	Sally Kelly,	Reel . 21
Merry Lads of Ayr,	Reel . 7	Sanders Brane,	Strathspey 78
Miss Ann Stewart,	Reel . 110	Sandy o'er the lea,	Reel . 88
Miss Baird of Saughton Hall,	Reel . 102	Sir Alexander Don,	Strathspey 100
Miss Charlotte Ross,	Reel . 93	Sir David Hunter Blair,	Reel . 8
Miss Charlotte Stewart,	Reel . 78	Sir George Mackenzie of Coul,	Reel . 137
Miss Drummond of Perth,	Strathspey 28	Sir Ronald McDonald,	Reel . 130
Miss Douglas,	Reel . 119	Sleepy Maggie,	Reel . 63
Miss Dumbreck,	Reel . 49	Struan Robertson's Rant,	Strathspey 62
Miss Flora McDonald,	Reel . 29	Stumpie,	Strathspey 88
Miss Forbes,	Reel . 100	Taymouth Castle,	Reel . 91
Miss Georgina Scott,	Reel . 151	The Argyle Bowling-Green,	Reel . 71
Miss Gibson,	Reel . 15	The Auld Stewarts back again.	Reel . 74
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Miss Hamilton of Bangowr,	Strathspey 108	The Back of the Change Ilouse,	Reel . 23
Miss Hope,	Strathspey 82	The Banks of Spey,	Reel . 142
Miss Hopkins,	Reel . 53	The Boatman of Pitnacree,	Reel . 48
Miss Jane Stewart,	Reel . 147	The Bobers o' Brechin,	Reel . 160
Miss Jessie Stewart,	Reel . 54	The Braes of Mar,	Reel . 157
Miss Johnston,	Reel . 65	The Braes o' Tullymet,	Strathspey 12
Miss Lyal,	Strathspey 138	The Bridge of Bracklin,	Reel . 70
Miss Mary Anne Robertson.	Reel . 129	The Bridge of Perth,	Reel . 51
Miss Maule of Panmure,	Reel . 96	The Bridge of Turk,	Reel . 73
Miss Nisbet of Dirleton,	Reel . 94	The Cameronian Rant,	Reel . 79
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Miss Ritchie,	Reel . 125	The Countess of Haddington,	Reel . 108
Miss Stewart of Garth,	Reel . 149	The Countess of Loudon,	Strathspey 2
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Miss Whiteford,	Reel . 55	The Deil amang the Tailors,	Reel . 28
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THE DANCE MUSIC OF SCOTLAND.

NOTE.

It will be observed that the tunes are in general arranged in sets of three, a Reel, Strathspey, and Reel, this being the succession in which they are usually performed. A chord has been added at the end of those sets where the last tune does not finish in the key; this is of course to be played once only, at the close of the dance.

As there are but two distinct movements throughout the work, the Editor has deemed it unnecessary to affix the Metronome mark to each tune.

The movement of the Reel is $\text{C} = 126$ Maelzel.

that of the Strathspey is $\text{C} = 94$ Maelzel.

The only exception to this is the Reel of Thulican, or Tulloch, the time of which is $\text{C} = 120$.

THE DUCHESS OF ROXBURGHE.

REEL.

The musical score consists of four systems of music, each with two staves: Treble and Bass. The key signature is one flat (B-flat). The tempo is indicated as REEL. The first system starts with a dynamic of *f*. The music features various rhythmic patterns, including 2/4 and 3/4 time signatures, indicated by the numbers above the staff and the letter 'x'. The bass staff provides harmonic support with sustained notes and chords. The second system continues the pattern. The third system begins with a dynamic of *p*, followed by a section starting with 'x 1'. The fourth system concludes with a final section starting with 'A'.

LENNOX LOVE TO BLANTYRE.

REEL.

The musical score for "Lennox Love to Blantyre" is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is one flat (B-flat). The music consists of measures divided by vertical bar lines. In measure 10, there is a circled 'x' above a note in the upper staff. In measure 18, there is a circled '3' below a note in the lower staff. In measures 25 and 26, there are circled '1 2' and '2' above notes in the upper staff. The notation includes various note heads, stems, and bar lines.

THE COUNTESS OF LOUDON.

STRATHSPEY.

The musical score for "The Countess of Loudon" is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is one flat (B-flat). The music consists of measures divided by vertical bar lines. In measure 10, there is a circled 'x' above a note in the upper staff. In measures 18 and 19, there are circled '3' and '4' above notes in the upper staff. The notation includes various note heads, stems, and bar lines.

1 X

2 X

3 X

CLYDESIDE LASSES.

REEL.

The musical score is divided into four systems:

- System 1:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 2:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. An "X" is placed at the end of the third measure of the bass staff.
- System 3:** Treble staff has sixteenth-note patterns with markings: "x 2", "x", "x 3", and "x 3". Bass staff has sixteenth-note patterns.
- System 4:** Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns. The score concludes with a "D. C." instruction.

RATHA FAIR.

REEL.

BRECHIN CASTLE.

STRATHISPEY.



LADY MONTGOMERY.

REEL.

REEL.

D. C.

COLONEL M'BAIN.

REEL.

TULLOCHGORUM.

STRATHSPEY.



MERRY LADS OF AYR.

REEL.

Four staves of musical notation for a reel in C major, 2/4 time. The notation includes various figures such as eighth and sixteenth notes, rests, and grace notes. Measures are numbered with figures above the notes.

SIR DAVID HUNTER BLAIR.

REEL.

The music is arranged for two voices (treble and bass) and consists of four systems of eight measures each. The key signature is G major (one sharp). The first system starts with a treble clef and a common time signature. The second system starts with a bass clef and a common time signature. The third system starts with a treble clef and a common time signature. The fourth system starts with a bass clef and a common time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes markings such as 'x 4', '1', and '2'.

MONYMUSK.

STRATHSPEY.

The music is arranged for two voices (treble and bass) and consists of four systems of eight measures each. The key signature is G major (one sharp). The first system starts with a treble clef and a common time signature. The second system starts with a bass clef and a common time signature. The third system starts with a treble clef and a common time signature. The fourth system starts with a bass clef and a common time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes markings such as '3' and '>'.



CHARLIE STUART.

REEL.

Musical score for four staves in G major, 2/4 time, labeled "REEL." The score includes various rhythmic patterns with numbered counts (e.g., 4, 3 2 1 x 2, 1, 1 2, 2 1) and rests.

THE HIGH ROAD TO LINTON.

REEL.

The musical score for "The High Road to Linton" is presented in two systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The first system begins in G major (one sharp) and common time. The second system begins in G major (one sharp) and common time. The music includes various note values such as eighth and sixteenth notes, along with rests. The notation is typical of early printed music, using standard musical symbols.

THE MARQUIS OF HUNTRY.

HIGHLAND FLING.

STRATHSPEY.

The musical score for "The Marquis of Huntly" is presented in two systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The first system begins in G major (one sharp) and common time. The second system begins in G major (one sharp) and common time. The music includes various note values such as eighth and sixteenth notes, along with rests. The notation is typical of early printed music, using standard musical symbols.



MRS. MACLEOD OF RASAY.

REEL.

Musical notation for five staves of a reel in G major. The notation includes various musical symbols such as '2', '1', '2 1', '2 1 2', 'x', '3', '2 x 1 x', and '3 2'. The bass staff includes a '3/8' signature. The piece concludes with the instruction 'D. C.'

LORD DALHOUSIE.

REEL.

Musical score for 'Lord Dalhousie' in G major, 2/4 time. The score consists of four systems of music, each with two staves: treble and bass. The music features various note heads, stems, and bar lines. Measure numbers 1 through 4 are indicated above the top staff of each system. The first system ends with a repeat sign and a bass clef. The second system begins with a bass clef. The third system begins with a bass clef. The fourth system begins with a bass clef. The score concludes with a final bass clef at the end of the fourth system.

THE BRAES O' TULLYMET.

STRATHISPEY.

Musical score for 'The Braes o' Tullymet' in G major, 2/4 time. The score consists of two systems of music, each with two staves: treble and bass. The music features various note heads, stems, and bar lines. Measure numbers 1 through 4 are indicated above the top staff of each system. The first system ends with a repeat sign and a bass clef. The second system begins with a bass clef. The score concludes with a final bass clef at the end of the second system.



THE GATHERING.

REEL.

THE ISLE OF SKYE.

REEL.

LADY SHAFTESBURY.

STRATHSPEY.

Musical score for 'MISS GIBSON' featuring two staves. The top staff consists of a treble clef, a key signature of one flat, and common time. The bottom staff consists of a bass clef and common time. The music includes various note heads, stems, and rests, with some notes having numerical or directional markings above them.

MISS GIBSON.

REEL.

Musical score for 'MISS GIBSON' featuring four staves of music in common time and G major, labeled 'REEL.' The staves are arranged in two pairs, with each pair consisting of a treble clef and a bass clef. The music includes various note heads, stems, and rests, with some notes having numerical or directional markings above them.

CAPTAIN KENNEDY.

REEL.

The musical score for "Captain Kennedy" is presented in two systems of music. Each system includes a treble clef staff and a bass clef staff. The music is set in common time with a key signature of one flat. The first system begins with a single note followed by a sixteenth-note pattern. The second system begins with a sixteenth-note pattern. Measures are separated by vertical bar lines. Slurs and grace notes are used throughout. In measure 10, there is a 'x' above the bass staff and a '3' above the treble staff.

MASTER FRANCIS SITWELL.

STRATHSPEY.

The musical score for "Master Francis Sitwell" is presented in two systems of music. Each system includes a treble clef staff and a bass clef staff. The music is set in common time with a key signature of one flat. The first system begins with a sixteenth-note pattern. The second system begins with a sixteenth-note pattern. Measures are separated by vertical bar lines. Slurs and grace notes are used throughout.



THE DRUMMER.

REEL.

Five staves of musical notation for a reel, labeled "REEL." above. The notation includes various performance markings such as "x", "1", "2", "3", "4", and ">". The first staff shows a melodic line with eighth-note patterns and rests. The subsequent staves provide harmonic support with sustained notes and chords. The notation is characterized by its rhythmic complexity and specific performance instructions.

THE FIFE HUNT.

REEL.

The musical score for "The Fife Hunt" is a reel in common time (indicated by the 'C') and C major (indicated by the treble clef). It features two staves of music, one for the treble clef (top) and one for the bass clef (bottom). The score includes various musical markings such as 'S.' (a stylized letter 'S'), '3 1', '2', 'x', '4 1', and 'First time.' and 'Last time.' The music consists of six staves of music.

MRS. GARDEN OF TROUP.

STRATHSPEY.

The musical score for "Mrs. Garden of Troup" is a strathspey in common time (indicated by the 'C') and B-flat major (indicated by the bass clef). It features two staves of music, one for the treble clef (top) and one for the bass clef (bottom). The score includes various musical markings such as 'x', '1', '4', 'x 3', and a circled '4'. The music consists of six staves of music.



THE COUNTESS OF SUTHERLAND.

REEL.

JOHNNIE'S FRIENDS ARE NE'ER PLEASED.

REEL.

Musical score for 'JOHNNIE'S FRIENDS ARE NE'ER PLEASED.' in Reel time. The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is one sharp (F#). The first system starts with a common time measure, followed by measures in 3/4 time indicated by a '3' above the staff. The second system begins with a common time measure, followed by measures in 3/4 time indicated by a '3' above the staff. The third system starts with a common time measure, followed by measures in 3/4 time indicated by a '3' above the staff. The fourth system starts with a common time measure, followed by measures in 4/4 time indicated by a '4' above the staff. Various performance markings such as 'x', '>', and '1' are placed above the staves to indicate specific playing techniques.

NIEL GOW.

STRATHSPEY.

Musical score for 'NIEL GOW.' in Strathspey time. The score consists of two systems of music, each with two staves: Treble and Bass. The key signature is one sharp (F#). The first system starts with a common time measure, followed by measures in 3/4 time indicated by a '3' above the staff. The second system starts with a common time measure, followed by measures in 3/4 time indicated by a '3' above the staff. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, with slurs and grace notes. Performance markings like 'x', '>', and '1' are present above the staves.



SALLY KELLY.

REEL.

Four staves of musical notation for a reel in G major, 2/4 time. The notation is divided into four sections by vertical bar lines. Each section contains a treble clef staff and a bass clef staff. The notation includes various note heads, stems, and rests, with some notes having numerical or cross markings above them.

THE MASON'S APRON.

REEL.

The musical score for "The Mason's Apron" is a reel in G major and 2/4 time. The score is divided into five systems. The first system starts with a treble clef, a key signature of two sharps, and a common time signature. The bass part begins in common time. The music includes various markings such as 'x', '2', '3', '4', and 'x 1 x'. The vocal parts are separated by a brace.

THE DUCHESS OF GORDON.

STRATHSPEY.

The musical score for "The Duchess of Gordon" is a strathspey in G major and 2/4 time. The score is divided into four systems. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The bass part begins in common time. The music includes various markings such as 'x', '1', '3', and 'x 3'. The vocal parts are separated by a brace.



THE BACK OF THE CHANGE-HOUSE.

REEL.

LOCH EARN.

TILT-SIDE.

REEL.

The musical score for "Loch Earn" is composed of four systems of music. The first system begins with a piano introduction, followed by the entry of the vocal parts (Treble and Bass) with eighth-note patterns. The second system continues with similar patterns. The third system introduces a more complex melody with sixteenth-note figures. The fourth system concludes the section.

THE AYRSHIRE LASSES.

STRATHSPEY.

The musical score for "The Ayrshire Lasses" is composed of two systems of music. The vocal parts enter with eighth-note patterns. The piano accompaniment features sustained notes and eighth-note chords. The vocal parts continue with eighth-note patterns throughout both systems.

THE DUKE OF PERTH.

REEL 1

The image displays a page of sheet music for a two-part instrument, possibly a mandolin or guitar. The music is organized into four systems, each consisting of a treble clef staff and a bass clef staff. The key signature is G major throughout.

System 1: The first system starts with a treble clef and a bass clef. It features a series of eighth-note patterns. Performance markings include an 'x' over the first measure, '1 2' over the second measure, and '3 1' over the third measure.

System 2: The second system begins with a treble clef and a bass clef. It continues the eighth-note patterns. Performance markings include an 'x' over the first measure, '1 2' over the second measure, and '3 1' over the third measure.

System 3: The third system begins with a treble clef and a bass clef. It features a mix of eighth and sixteenth-note patterns. Performance markings include '1' over the first measure, '2' over the second measure, '3' over the third measure, and '1' over the fourth measure. Below the staff, three 'v' markings are placed under the bass notes of the first three measures.

System 4: The fourth system begins with a treble clef and a bass clef. It continues the mix of eighth and sixteenth-note patterns. Performance markings include '2' over the first measure, '3' over the second measure, '1' over the third measure, and '4 2 1 x 1' over the fourth measure. Below the staff, four 'v' markings are placed under the bass notes of the first four measures.

NEW CHRISTMAS.

REEL.

The musical score for "New Christmas" is presented in four systems. Each system contains two staves: treble and bass, with a piano staff below. The key signature is one sharp (G major). The tempo is marked as "REEL". Measure numbers 1 through 4 are placed above the first staff of each system. The music includes various rhythmic patterns, such as sixteenth-note figures and eighth-note chords, with specific fingerings like "x", "2", "3", and "4" indicated above certain notes. The piano part provides harmonic support with sustained notes and chords.

LADY MARY RAMSAY.

STRATHSPEY.

The musical score for "Lady Mary Ramsay" is presented in four systems. Each system contains two staves: treble and bass, with a piano staff below. The key signature is one sharp (G major). The tempo is marked as "STRATHSPEY". Measure numbers 1 through 4 are placed above the first staff of each system. The music consists of eighth-note patterns and sustained notes, typical of a strathspey style.



JENNY DANG THE WEAVER.

REEL.



THE DEIL AMANG THE TAILORS.

REEL.

The musical score for "The Deil Amang the Tailors" is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is G major (one sharp). The time signature is 2/4. The music is a reel, as indicated by the title and the "REEL." label at the top right. The score begins with a bass note followed by a treble melody. The subsequent systems continue the melody with various dynamics and markings, including "x", "1", "2", and "4". The score concludes with a final bass note.

MISS DRUMMOND OF PERTH.

STRATHSPEY.

The musical score for "Miss Drummond of Perth" is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is C major. The time signature is 2/4. The music is a strathspey, as indicated by the title and the "STRATHSPEY." label at the top right. The score begins with a bass note followed by a treble melody. The subsequent systems continue the melody with various dynamics and markings, including "x", "2", and "1". The score concludes with a final bass note.



MISS FLORA M'DONALD.

REEL.

$\S:$

$\times^1 \times$

$\widehat{2} \quad 1$

$\times^1 \times$

$\widehat{2} \quad 1$

$1 \quad 2 \quad \times$

$\S:$

TORY BURN.

REEL.

The musical score for "TORY BURN" is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is one sharp (F#). The time signature alternates between common time and 2/4 throughout the piece. The notation includes various note heads, some marked with an 'x' above them, and several grace notes indicated by small strokes. Measure numbers 1, 2, 3, and 4 are placed above certain measures in the first system. The music is a reel, as indicated by the title and the 'REEL.' text at the top right.

LADY CHARLOTTE CAMPBELL.

STRATHSPEY.

The musical score for "LADY CHARLOTTE CAMPBELL" is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is one sharp (F#). The time signature is 2/4. The notation includes sixteenth-note patterns and grace notes. Measure numbers 1 and x 1 are placed above certain measures in the first system. The music is a strathspey, as indicated by the title and the 'STRATHSPEY.' text at the top right.

1

3

1

First time. ;S: Last time.

FIGHT ABOUT THE FIRESIDE.

REEL.

1

3

4

1

3

4

x 1

x

1

3

4

x 1

;S:

LADY HARRIET HOPE.

REEL.

Musical score for 'Lady Harriet Hope' in common time, key of C minor. The score consists of two staves: treble and bass. The treble staff has six measures, each starting with a quarter note. The bass staff has six measures, each starting with a half note. Measure 3 contains a grace note 'x 1' and measure 6 contains a grace note 'x 3'. Measure 4 has a fermata over the first note.

THE ROYAL RECOVERY.

STRATHSPEY.

Musical score for 'The Royal Recovery' in common time, key of C minor. The score consists of two staves: treble and bass. The treble staff has four measures, each starting with a quarter note. The bass staff has four measures, each starting with a half note. Measures 1 and 3 have grace notes '1 x' and 'x 1 x' respectively. Measure 4 has a grace note '1 x'.



FAIR FA' THE MINSTREL.

MART DO CHRO 'A MHEINANICH.

REEL.

LADY MADELINA SINCLAIR'S BIRTH-DAY.

REEL

Musical score for 'Lady Madelina Sinclair's Birth-Day' in Reel time. The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is one flat (B-flat). The time signature varies between common time (indicated by 'C') and three-quarter time (indicated by '3'). The music features various rhythmic patterns, including eighth and sixteenth note figures. Measure numbers are present above the staves. The score concludes with a final measure ending in common time.

NEIL GOW'S WIFE.

STRATHSPEY.

Musical score for 'Neil Gow's Wife' in Strathspey time. The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is one flat (B-flat). The time signature is consistently common time (indicated by 'C'). The music features eighth-note patterns and some grace notes. Measure numbers are present above the staves. The score concludes with a final measure ending in common time.



JOHN CHEAP THE CHAPMAN.

REEL.

DUILLATER HOUSE.

BROWN'S REEL.

REEL.

The musical score for "Duillater House" is presented in four systems. The first system begins with a treble clef and a bass clef, set in common time. It includes markings such as "3 1 X 1" and "X". The second system begins with a bass clef. The third system begins with a treble clef. The fourth system begins with a bass clef. The music consists of two parts, Treble and Bass, with various note patterns and rests.

THE MARQUIS OF HUNTRY.

STRATHSPEY.

The musical score for "The Marquis of Huntly" is presented in two systems. The first system begins with a treble clef and a bass clef, set in common time. It includes markings such as "X" and "4". The second system begins with a bass clef. The music consists of two parts, Treble and Bass, with various note patterns and rests.



THE HIGHLANDMAN.

REEL.

Four staves of musical notation for a reel, common time, key signature of one flat. The staves are arranged in two pairs. The first pair (top and bottom) has a treble clef, and the second pair (third and fourth) has a bass clef. Various performance markings like 'x', '1', '2', '3', '4', and 'D.C.' are present.

AMULREE.

REEL.

The music for 'AMULREE.' is arranged in four systems. Each system has two staves: a treble staff on top and a bass staff on the bottom. The key signature is G major (one sharp). The time signature is 2/4. Measure numbers 1 are placed above the first measure of each system. The notation includes various note heads (eighth and sixteenth notes), rests, and slurs. There are also grace notes indicated by small strokes before certain notes.

THE DUKE OF GORDON'S BIRTH-DAY.

STRATHSPEY.

The music for 'THE DUKE OF GORDON'S BIRTH-DAY.' is arranged in two systems. Each system has two staves: a treble staff on top and a bass staff on the bottom. The key signature is G major (one sharp). The time signature is 2/4. Measure numbers 1 and X 3 are placed above the first measure of each system. The notation includes various note heads (eighth and sixteenth notes), rests, and slurs. There are also grace notes indicated by small strokes before certain notes.



LADY MARY STOPFORD.

REEL.

Four staves of musical notation for a reel in G major, 2/4 time. The notation includes various note heads and rests, with measure numbers 1, 2, 3, and X marked above the staves. The bass staff provides harmonic support with sustained notes.

THE DUKE OF ROXBURGHE.

BEEL.

LADY MADELINA SINCLAIR.

STRATHSPEY.



THE WIND THAT SHAKES THE BARLEY.

REEL.

The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It includes sixteenth-note patterns with slurs and grace notes, labeled with '1', '3', '2', and '4'. The second staff begins with a bass clef, a key signature of two sharps, and a common time signature. It shows eighth-note patterns with bassoon slurs. The third staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features sixteenth-note patterns with slurs and grace notes, labeled with '1', '3', '2', and '4'. The fourth staff begins with a bass clef, a key signature of two sharps, and a common time signature. It consists of eighth-note patterns with bassoon slurs.

CAPTAIN KEELER.

REEL

The musical score for Captain Keeler is a reel in G major (one sharp). It consists of four systems of music, each with two staves: treble and bass. The time signature varies between common time and 3/4. The music features various note heads, stems, and bar lines. Measure numbers and performance instructions like 'x' and '1' are placed above the notes. The score is divided into four systems by large brace symbols.

LADY BINNING.

STRATHSPEY.

The musical score for Lady Binning is a strathspey in G major (one sharp). It consists of four systems of music, each with two staves: treble and bass. The time signature is common time. The music features eighth-note patterns and rests. Measure numbers and performance instructions like 'x' and '1' are placed above the notes. The score is divided into four systems by large brace symbols.



THE M'FARLANE RANT.

REEL.



THE PARKS OF FOCHABERS.

REEL.

DONALD DOW.

STRATHSPEY.



LADY DUMFRIES.

REEL.

THE DIAMOND.

REEL.

THE HONOURABLE CAPTAIN MAITLAND.

STRATHSPEY.



THE REEL OF BOGIE.

REEL.

Musical score for 'The Reel of Bogie' in C major, 3/4 time. The score consists of four staves: treble, bass, tenor, and alto. The treble staff has eight measures. The bass staff has eight measures. The tenor staff has eight measures. The alto staff has eight measures. Various musical markings are present, including 'x', '3 4', '3 1', and '3 2 1'. The score concludes with a repeat sign and a bass clef.

THE BOATMAN OF PITNACREE.

REEL.

The musical score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp (G major), and common time. It features a bassoon-like part with grace notes and a piano-like part with sustained chords. The second system continues with the same instrumentation and key signature. The third system begins with a treble clef, a key signature of one sharp, and common time. It includes numerical markings above the staff: '3', '2 1 2 3 x', 'x 1 2 3 x'. The fourth system continues with the same instrumentation and key signature.

THE MARQUIS OF HUNTRY'S FAREWELL.

STRATHSPEY.

The musical score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp (G major), and common time. It includes numerical markings above the staff: '1', '2 1 1', 'x', '2 4', 'x'. The second system continues with the same instrumentation and key signature.



MISS DUMBRECK.

REEL.

Four staves of musical notation in G major, 3/4 time, labeled REEL. The notation includes various performance markings like '1', 'X', '3', '2', and 'S:'. The bass clef is used throughout.

FILL THE STOUP.

REEL.

The music is arranged in four systems, each with two staves (treble and bass). The key signature is G major (one sharp). The time signature is 2/4. Measure numbers 1, 2, 3, and 4 are placed above specific notes in the upper staff of the first system. The notation includes various note heads (solid, open, etc.) and stems, typical of early printed music.

THE MILLER OF DRONE.

STRATHSPEY.

The music is arranged in two systems, each with two staves (treble and bass). The key signature is G major (one sharp). The time signature is 2/4. Measure numbers 1, 2, 3, and 4 are placed above specific notes in the upper staff of the first system. The notation includes sixteenth-note patterns and various note heads and stems.



THE BRIDGE OF PERTH.

REEL.

THE LASS OF BALLANTRAE.

REFL.

LADY DOUNE.

STRATHSPEY.



MISS HOPKINS.

REEL.

Musical notation for five staves, treble and bass, in common time (indicated by a 'C'). The key signature is one flat. The notation includes various note heads and stems, with some notes having '1', '2', 'X', or '3' above them, indicating specific playing techniques. Measures 1-4 and 5-8 are shown.

MISS JESSIE STEWART.

REEL.

MRS. ADYE.

STRATHSPEY.



MISS WHITEFORD.

REEL.



GIORNOVICHI.

REEL.

LORD RAMSAY.

STRATHSPEY.



I'LL GANG NAE MAIR TO YON TOUN.

REEL.

THRO' THE WOOD SHE RAN.

REEL.

The musical score for "Thro' the Wood She Ran." is presented in five staves. The top two staves are for the treble voice, and the bottom three are for the bass voice. The music is in common time and uses a key signature of one flat (B-flat). The notation includes various musical markings such as 'X', '2', '1', 'x 1 x', 'x', '2', '3', and '4'. The bass part provides harmonic support with sustained notes and chords.

LADY ELIZABETH LINDSAY.

STRATHSPEY.

The musical score for "Lady Elizabeth Lindsay." is presented in four staves. The top two staves are for the treble voice, and the bottom two are for the bass voice. The music is in common time and uses a key signature of one flat (B-flat). The notation includes various musical markings such as '1', '2', and '>'. The bass part provides harmonic support with sustained notes and chords.



THE RETICULE.

REEL.

THE STEWARTS' RANT.

REEL.

THE DUCHESS OF GORDON.

STRATHSPEY.



CAPTAIN MACDUFF.

REEL.



THE PERTHSHIRE HUNT.

REEL.

The musical score for 'The Perthshire Hunt' is a reel in G major and 2/4 time. It features four systems of music, each with two staves: treble and bass. The notation includes various note values such as eighth and sixteenth notes, along with slurs and grace notes. Measure numbers (4, 3, 1, X) are placed above the staff in some sections to indicate specific patterns or counts.

STRUAN ROBERTSON'S RANT.

STRATHSPEY.

The musical score for 'Struan Robertson's Rant' is a strathspey in G major and 2/4 time. It features two systems of music, each with two staves: treble and bass. The notation includes eighth-note patterns and slurs. Measure numbers (3, 1, X, 3) are placed above the staff in the second system to indicate specific patterns or counts.



SLEEPY MAGGIE.

REEL.

Musical notation for Sleepy Maggie, labeled REEL. It consists of five staves of music in G major (one sharp) and common time. The notation includes various musical markings such as slurs, grace notes, and a fermata. The first staff features a 'S' above the clef, and the fifth staff features a '2' above the clef, indicating a repeat section.

THRO' THE WOOD OF FAVIE.

REEL.

LADY LUCY RAMSAY.

STRATHSPEY.



MISS JOHNSTON.

REEL.

Four staves of musical notation in common time, key of C major. The notation includes treble and bass clefs, with various note values and rests. Measure numbers 1 through 4 are indicated above the staves. The bass staff has several bass clef symbols. The final measure is marked 'D. C. fz.'

JOHN STEWART.

REEL.

WILLIE WINKIE.

STRATHSPEY.



EARL MARISCHAL.

REEL.

LADY BETTY BOYLE.

REEL

The musical score for "Lady Betty Boyle" is a reel in G minor. It features four systems of music, each with two staves: treble and bass. The notation includes various note heads, stems, and bar lines. Measure numbers (e.g., 1, 2, 3, 4) and specific markings like 'X' and '3 X' are present above the notes in some measures.

THE DUCHESS OF ATHOLE.

DUCHESS' SLIPPER.

STRATHSPEY.

The musical score for "The Duchess of Athole" is a strathspey in G minor. It features two systems of music, each with two staves: treble and bass. The notation includes various note heads, stems, and bar lines. Measure numbers (e.g., 1, 2, 3, 4) and specific markings like 'X' and '3 X' are present above the notes in some measures.



ATHOLE HOUSE.

REEL.

A musical score for four staves. The top staff is in treble clef, G major, and common time. The second staff is in bass clef, G major, and common time. The third staff is in treble clef, G major, and common time. The fourth staff is in bass clef, G major, and common time. The score consists of four sections of music, each with its own unique rhythmic pattern. Measures are numbered with 'x' and '3' above them.

THE BRIDGE OF BRACKLIN.

REEL.

The musical score for 'The Bridge of Bracklin' is a reel in common time (indicated by a 'C'). The key signature is C major. The score is divided into four systems, each consisting of two staves: a treble staff and a bass staff. The first system begins with a treble clef and a bass clef. The second system begins with a bass clef. The third system begins with a treble clef. The fourth system begins with a bass clef. The score includes various musical markings such as slurs, grace notes, and dynamic signs.

THE NORTH BRIDGE OF EDINBURGH.

STRATHSPEY.

The musical score for 'The North Bridge of Edinburgh' is a strathspey in common time (indicated by a 'C'). The key signature is C major. The score is divided into two systems, each consisting of two staves: a treble staff and a bass staff. The first system begins with a treble clef and a bass clef. The second system begins with a bass clef. The score includes various musical markings such as slurs, grace notes, and dynamic signs.



THE ARGYLE BOWLING-GREEN.

REEL.

Four staves of musical notation for a reel in G major, common time. The notation includes specific counting instructions above certain notes: '3 2 1 X 3' and '4 2'. The top two staves use a treble clef, while the bottom two use a bass clef. Measures are separated by vertical bar lines. The music consists of eighth and sixteenth notes, with some notes grouped by vertical lines and others by horizontal dashes.

THE OLD MAN.

REEL.

The musical score for "The Old Man" features four systems of music, each with two staves: treble and bass. The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The notation includes various note values such as sixteenth notes, eighth notes, and quarter notes, along with rests and dynamic markings like 'x' and '>'. The bass staff provides harmonic support with sustained notes and chords.

BEN LOMOND.

STRATHSPEY.

The musical score for "Ben Lomond" features four systems of music, each with two staves: treble and bass. The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The notation includes various note values such as sixteenth notes, eighth notes, and quarter notes, along with rests and dynamic markings like '3', '2 1', and 'x'. The bass staff provides harmonic support with sustained notes and chords.



THE BRIDGE OF TURK.

REEL.



THE AULD STEWARTS BACK AGAIN.

REEL.

The musical score for "The Auld Stewarts Back Again" is presented in four systems. Each system has two staves: a treble staff on top and a bass staff on the bottom. The key signature is G major (one sharp). The time signature is 2/4. The music includes various note heads (eighth and sixteenth notes), stems, and bar lines. Measures 11 through 14 are grouped by a large brace. In measure 14, there is a 'X' symbol above the bass staff.

LADY ANN STEWART.

STRATHSPEY.

The musical score for "Lady Ann Stewart" is presented in four systems. Each system has two staves: a treble staff on top and a bass staff on the bottom. The key signature is G major (one sharp). The time signature is 2/4. The music includes various note heads (eighth and sixteenth notes), stems, and bar lines. Measures 11 through 14 are grouped by a large brace. In measure 14, there is a 'X' symbol above the bass staff.



THE FYKET.

REEL.

MISS WEDDERBURN.

REEL.

The musical score consists of four systems of music. The first system starts with a treble clef, a key signature of two sharps, and a common time signature. It features a melody line with eighth-note patterns and several 'X' marks above the staff. The second system continues the melody with similar patterns. The third system begins with a treble clef, a key signature of three sharps, and a common time signature. It includes a melodic line with eighth-note patterns and a '3' above the staff, followed by a section labeled '3-1'. The fourth system concludes the piece with a treble clef, a key signature of three sharps, and a common time signature, featuring a melodic line with eighth-note patterns.

DALRY HOUSE.

STRATHSPEY.

The musical score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It features a melody line with eighth-note patterns and two 'X' marks above the staff. The second system continues the melody with similar patterns.



O BUT YE BE MERRY.

O SHE'S COMICAL.

REEL.

Four staves of musical notation in G major, 2/4 time, labeled 'S.' at the beginning of each section. The notation includes sixteenth-note patterns and eighth-note chords.

MISS CHARLOTTE STEWART.

REEL.

The musical score for "Miss Charlotte Stewart" is presented in four systems. Each system contains two staves: Treble (top) and Bass (bottom). The key signature is one flat (B-flat). The time signature alternates between common time and 3/4 time. The music features various note heads (circles, crosses, etc.) and rests. Measure numbers 1, 2, 3, and 1x are indicated above the staff. The notation is typical of early printed music, using a mix of standard and decorative note heads.

SANDERS BRANE.

STRATHISPEY.

The musical score for "Sanders Brane" is presented in four systems. Each system contains two staves: Treble (top) and Bass (bottom). The key signature is one flat (B-flat). The time signature is common time. The music features various note heads (circles, crosses, etc.) and rests. Measure numbers 3, 3, 2, 3, 2, and 3 are indicated above the staff. The notation is typical of early printed music, using a mix of standard and decorative note heads.



THE CAMERONIAN RANT.

REEL.

Six staves of musical notation in common time, treble and bass clef, key signature of one flat. The notation includes various rhythmic patterns, slurs, and grace notes. The first two staves show a steady eighth-note pattern. The third staff begins with a sixteenth-note pattern followed by eighth notes. The fourth staff continues the eighth-note pattern. The fifth staff features a mix of eighth and sixteenth notes with specific markings like '4 3', 'x 1', and 'x'. The sixth staff concludes the piece with a final eighth-note pattern.

THE MARQUIS OF BEAUMONT.

REEL.

The musical score for 'The Marquis of Beaumont' is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is G major (one sharp). The time signature is 2/4. The music features various note heads and stems, with specific performance markings such as 'x', '1', '3', and 'v' placed above or below the notes. The first system starts with a single note followed by a series of eighth-note pairs. The second system begins with a single note followed by a series of sixteenth-note pairs. The third system starts with a single note followed by a series of eighth-note pairs. The fourth system starts with a single note followed by a series of sixteenth-note pairs.

LORD SEAFORTH.

STRATHSPEY.

The musical score for 'Lord Seaforth' is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is G major (one sharp). The time signature is 2/4. The music features various note heads and stems, with specific performance markings such as 'x', '2 x 1', '1 x x', and 'v' placed above or below the notes. The first system starts with a single note followed by a series of eighth-note pairs. The second system starts with a single note followed by a series of sixteenth-note pairs. The third system starts with a single note followed by a series of eighth-note pairs. The fourth system starts with a single note followed by a series of sixteenth-note pairs.



CAWDOR FAIR.

REEL.

REEL.

KINCALDRUM.

REEL.

MISS HOPE.

STRATHSPEY.



DALKEITH HOUSE.

REEL.

LORD MACDONALD.

REEL.

The musical score for "Lord Macdonald" is presented in five systems. The top system starts with a treble clef, a key signature of two sharps, and a common time signature. The vocal parts begin with eighth-note patterns, some accented with a '2' or '1'. The piano part consists of sustained notes and chords. Measures 1-5 are labeled above the vocal parts. The subsequent systems continue this pattern, with the vocal parts maintaining their eighth-note patterns and the piano providing harmonic support. Measure numbers 1 through 5 are also labeled above the vocal parts in these sections.

LADY CHARLOTTE CAMPBELL.

STRATHSPEY.

The musical score for "Lady Charlotte Campbell" is presented in four systems. The top system starts with a treble clef and a key signature of C major (no sharps or flats). The tempo is common time. The vocal parts begin with eighth-note patterns, some accented with a '2' or '1'. The piano part consists of sustained notes and chords. Measures 1-4 are labeled above the vocal parts. The subsequent systems continue this pattern, with the vocal parts maintaining their eighth-note patterns and the piano providing harmonic support. Measure numbers 1 through 4 are also labeled above the vocal parts in these sections.

Sheet music for two staves, treble and bass, showing six measures of musical notation. The treble staff uses a treble clef and the bass staff uses a bass clef. Measures 1-3 show eighth-note patterns with grace notes and slurs. Measures 4-6 show eighth-note patterns with slurs and dynamic markings like 'p' and 'f'.

LADY CHARLOTTE CAMPBELL.

REEL.

Sheet music for three staves (Treble, Bass, and Alto) in common time (C). The music consists of four measures per staff.

Staff 1 (Treble):

- Measure 1: Notes 1, 2, 3, 4. Fingerings: X over 1, > over 2.
- Measure 2: Notes 1, 2, 3, 4. Fingerings: X over 1, 3.
- Measure 3: Notes 1, 2, 3, 4. Fingerings: X over 1.
- Measure 4: Notes 1, 2, 3, 4.

Staff 2 (Bass):

- Measure 1: Notes 1, 2, 3, 4. Fingerings: > over 1.
- Measure 2: Notes 1, 2, 3, 4.
- Measure 3: Notes 1, 2, 3, 4.
- Measure 4: Notes 1, 2, 3, 4.

Staff 3 (Alto):

- Measure 1: Notes 1, 2, 3, 4. Fingerings: > over 1.
- Measure 2: Notes 1, 2, 3, 4.
- Measure 3: Notes 1, 2, 3, 4. Fingerings: > over 1.
- Measure 4: Notes 1, 2, 3, 4.

MRS. COMPTON OF CARHAM-HALL.

REEL.

Musical score for Mrs. Compton of Carham-Hall, a reel. The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is G major (one sharp). The time signature is common time. The music includes various note heads (circles, crosses, etc.) and numerical markings (1, 2, 3, 4) indicating specific playing techniques or steps. The fourth system concludes with a final measure ending.

BEN NEVIS.

STRATHSPEY.

Musical score for Ben Nevis, a strathspey. The score consists of two systems of music, each with two staves: Treble and Bass. The key signature is G major (one sharp). The time signature is common time. The music features eighth-note patterns and rests, with a prominent bass line. The second system concludes with a final measure ending.



PRETTY PEGG.

REEL.

Five staves of musical notation for "Pretty Pegg" in G major, 2/4 time, labeled "REEL.". The notation includes various note heads and rests, with performance markings like ">", "^", "x", "3", and "1".

SANDY O'ER THE LEA.

REEL.

The musical score for "Sandy o'er the Lea" is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is one sharp, indicating G major. The time signature is common time (indicated by a 'C'). The music features various performance markings: 'x' (cross) and '1' with a diagonal line through it indicate specific note patterns or grace notes. '2', '3', and '4' are used to mark measures or specific notes. '>' indicates a downward bow or stroke. The bass staff provides harmonic support with sustained notes and chords. The score is divided into four systems by large brace brackets.

STUMPIE.

STRATHSPEY.

The musical score for "Stumpie" is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The music features various performance markings: '>' indicates a downward bow or stroke. Slurs are used to group notes together. The bass staff provides harmonic support with sustained notes and chords. The score is divided into four systems by large brace brackets.



THE FOX CHASE.

REEL.



REEL OF TULLOCH.

REEL.

Musical score for 'The Reel of Thulichan'. The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is G major (two sharps). The time signature starts at 4/4, indicated by '4' above the staff, followed by 'S' (for 'Scotch') and '3' (for 'Three'). The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. Measure numbers 1 and 2 are marked above the staves in some sections. The score is divided into four systems by large brace symbols.

COUTIE'S WEDDING.

STRATHSPEY.

Musical score for 'Coutie's Wedding'. The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is C major (no sharps or flats). The time signature starts at common time, indicated by 'C'. The music features eighth-note pairs and sixteenth-note figures. Measure numbers 1 and 2 are marked above the staves in some sections. The score is divided into four systems by large brace symbols.



TAYMOUTH CASTLE.

REEL.

A musical score for a reel titled "TAYMOUTH CASTLE." It consists of four staves, each with a treble clef and a key signature of two sharps (F major). The score is divided into four sections, each starting with a measure of common time. The first section starts with a tempo marking 'x 1'. The second section starts with a tempo marking '1'. The third section starts with a tempo marking '2 1'. The fourth section starts with a tempo marking '4 2 1'. The music features eighth-note patterns and sixteenth-note patterns, with some notes grouped by vertical stems.

MRS. RACHEL GIBSON.

REEL.

CAPTAIN PRINGLE OF YAIR.

STRATHSPEY.



MISS CHARLOTTE ROSS.

REEL.

MISS NISBET OF DIRLETON.

REEL.

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature is G major (one sharp). The time signature varies between common time and 4/4. The notation includes various note heads (solid, hollow, and cross-hatched), stems, and bar lines. Measure numbers are indicated above the staff in some cases. The first system starts with a solid note head, followed by a hollow note head, and then a cross-hatched note head. The second system starts with a solid note head, followed by a hollow note head, and then a cross-hatched note head. The third system starts with a solid note head, followed by a hollow note head, and then a cross-hatched note head. The fourth system starts with a solid note head, followed by a hollow note head, and then a cross-hatched note head.

GENERAL WEMYSS.

STRATHSPEY.

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature is C major. The time signature is common time. The notation includes various note heads (solid, hollow, and cross-hatched), stems, and bar lines. Measure numbers are indicated above the staff in some cases. The first system starts with a solid note head, followed by a hollow note head, and then a cross-hatched note head. The second system starts with a solid note head, followed by a hollow note head, and then a cross-hatched note head. The third system starts with a solid note head, followed by a hollow note head, and then a cross-hatched note head. The fourth system starts with a solid note head, followed by a hollow note head, and then a cross-hatched note head.



JOCKEY LATIN.

REEL.

Two staves of musical notation for two voices in G major, marked REEL. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes sixteenth-note patterns and dynamic markings like 'x 1' and '>'.

Two staves of musical notation for two voices in G major, continuing from the previous section. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes sixteenth-note patterns and dynamic markings like 'x 1' and '>'.

Two staves of musical notation for two voices in G major, continuing from the previous section. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes sixteenth-note patterns and dynamic markings like 'x 1' and '>'.

Two staves of musical notation for two voices in G major, concluding with a repeat sign and dynamic marking 'D.C.'. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes sixteenth-note patterns and dynamic markings like 'x 1' and '> D.C.'

MISS MAULE OF PANMURE.

REEL.

HILTON LODGE.

STRATHSPEY.

1 2

>

> >

DELVIN HOUSE.

REFL.

$\times 1$ x $1 \times$

>

$1 \times$

>

$3 \quad 1$ 4

3 $\times 1$ 1

>

$3 \quad 1$ 4

4

>

CAPTAIN BYNG.

REEL.

The musical score for "Captain Byng" is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is one sharp (F#), and the time signature is common time (C). The music consists of eighth and sixteenth-note patterns, with slurs and grace notes. Measure endings are marked with short vertical lines at the end of each measure.

COILANTOGLE.

STRATHSPEY.

The musical score for "Coilantogle" is presented in four systems. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is one flat (B-flat), and the time signature is common time (C). The music consists of eighth and sixteenth-note patterns, with slurs and grace notes. Measure endings are marked with short vertical lines at the end of each measure.



DUNSE DINGS A'.

REEL.

Four staves of musical notation in common time, treble and bass clef, for a reel. The notation includes various dynamics such as $\times 1$, 2×1 , and 1 . The music is divided into sections with endings, indicated by $D.C.$ (Da Capo) markings.

MISS FORBES.

REEL.

The musical score for 'MISS FORBES.' consists of four systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp (G major). It features eighth-note patterns and includes markings such as '1' above a note, 'x' over a measure, and '4 1' above a measure. The second system begins with a bass clef and continues the eighth-note patterns. The third system starts with a treble clef and includes sixteenth-note patterns with similar markings. The fourth system begins with a bass clef and concludes the piece.

SIR ALEXANDER DON.

STRATHSPEY.

The musical score for 'SIR ALEXANDER DON.' consists of two systems of music. The first system starts with a treble clef, common time, and a key signature of one flat (G minor). It features eighth-note patterns with markings like '3', 'x 1 2', and 'x'. The second system continues with a bass clef and maintains the eighth-note patterns and markings.

1 X

4

LAMBERTON RACES.

REEL.

2 X 2 X 2

3 2

X 2 X 2 2

X 3 2



MISS BAIRD OF SAUGHTON HALL.

REEL

The musical score for "Miss Baird of Saughton Hall" is a reel in G minor and 2/4 time. It features four systems of music, each with two staves: Treble and Bass. The notation uses standard musical symbols like quarter and eighth notes. Performance instructions are included: '2' above the first measure of the first system, 'X' over a note in the second system, 'X 1 X' over notes in the third system, '1 X' over notes in the fourth system, and a greater than sign (>) at the end of the fourth system.

DAINTIE DAVIE.

STRATHSPEY

The musical score for "Daintie Davie" is a strathspey in G minor and 2/4 time. It features two systems of music, each with two staves: Treble and Bass. The notation uses standard musical symbols like quarter and eighth notes. Performance instructions are included: '3 2 1 X 2 1' over notes in the first system, and a greater than sign (>) at the end of the second system.

LADY MARY DUNDAS.

REEL.

The image shows four staves of musical notation for piano, arranged vertically. The top two staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2/4'). The left staff (treble clef) contains six measures of music, with measure 3 having a dynamic 'x 1' over it and measure 6 having a dynamic 'x 2 1 x'. The right staff (bass clef) contains six measures of chords, with measure 3 having a dynamic 'x 1' over it and measure 6 having a dynamic 'x 2 1 x'. The middle section starts with a treble clef staff containing six measures, with measure 3 having a dynamic '3' over it and measure 6 having a dynamic '3'. Below it is a bass clef staff containing six measures, with measure 3 having a dynamic '3' over it and measure 6 having a dynamic '3'. The bottom section starts with a treble clef staff containing six measures, with measure 3 having a dynamic '3' over it and measure 6 having a dynamic '3'. Below it is a bass clef staff containing six measures, with measure 3 having a dynamic '3' over it and measure 6 having a dynamic '3'. The music includes various performance techniques such as slurs, grace notes, and dynamic markings.

LADY GRACE DOUGLAS.

REEL.

Musical score for 'Lady Grace Douglas' in G minor, 2/4 time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features various performance markings such as 'x 3', '1', '3', '4', and '>'. The notation includes eighth and sixteenth notes, with some groups of notes connected by horizontal lines.

LORD DOUNE.

STRATHSPEY.

Musical score for 'Lord Doune' in G minor, 2/4 time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features various performance markings such as '1', 'x', 'x 2', '4', '3', and '>'. The notation includes eighth and sixteenth notes, with some groups of notes connected by horizontal lines.



THE HONOURABLE MISS CHARTERIS.

REEL X

LADY MARGARET STEWART.

RSCM

DELVIN SIDE.

STRATHSPEY.



THE EARL OF BREADALBANE'S HERMITAGE.

REEL.

THE COUNTESS OF HADDINGTON.

REEL.

MISS HAMILTON OF BANGOWR.

STRATHSPEY.

DUNROBIN CASTLE.

REEL.

The image shows four staves of musical notation for two voices: Soprano (top) and Alto (bottom). The music is in common time. The Soprano part consists of a treble clef staff and a bass clef staff, while the Alto part consists of a bass clef staff and a bass clef staff. The notation includes various note heads, stems, and bar lines. Specific performance instructions are indicated by markings such as 'x' over a note in the first measure of the top staff, '>' indicating a dynamic or accent, and a slur over a group of notes in the third measure of the bottom staff. Measure numbers 1, 2, 3, and 12 are also present above the staff.

MISS ANN STEWART.

REEL.

NIEL GOW'S RECOVERY.

STRATHSPEY.



THE HIGHLAND SKIP.

REEL.



THE FISHER'S WEDDING.

REEL.

THE HAUGHS OF CROMDALE.

STRATHSPEY.



THE GLASGOW LASSES.

REEL.

Five staves of musical notation for a reel, labeled "REEL." above. The notation includes treble and bass clefs, with various performance markings such as 'x', '4', '1', '2', and '>'. The music is in common time.

BONNIE ANNIE.

REEL.

The musical score for "Bonnie Annie" is a reel in common time (C). It features two staves: a treble staff and a bass staff. The score is divided into four systems. The first system begins with a single note followed by a sixteenth-note pattern. The second system begins with a bass note followed by a sixteenth-note pattern. The third system begins with a bass note followed by a sixteenth-note pattern. The fourth system begins with a bass note followed by a sixteenth-note pattern.

MISS GRIEVE OF HOWDAN.

STRATHSPEY.

The musical score for "Miss Grieve of Howdan" is a strathspey in common time (F#). It features two staves: a treble staff and a bass staff. The score is divided into two systems. The first system begins with a single note followed by a sixteenth-note pattern. The second system begins with a bass note followed by a sixteenth-note pattern.



THE MARQUIS OF TULLYBARDINE.

REEL.

LORD MACDONALD.

O MITHER, ONY BODIE BUT THE DUDDY BLACKSMITH.

(OLD SET.) REEL.

Musical score for "Lord Macdonald" in G major, 2/4 time. The score consists of four systems of music, each with two staves: treble and bass. The notation includes various note heads (circles, crosses, etc.), rests, and dynamic markings like '>' and 'x'. Measure numbers and figures (1, 2, 3) are placed above the notes to indicate specific steps or counts. The music is divided into measures by vertical bar lines.

LORD ALEXANDER GORDON.

STRATHSPEY.

Musical score for "Lord Alexander Gordon" in G major, 2/4 time. The score consists of four systems of music, each with two staves: treble and bass. The notation includes eighth and sixteenth note patterns, rests, and dynamic markings like '>' and 'x'. Measure numbers and figures (1, 2, 3) are placed above the notes. The music is divided into measures by vertical bar lines.



PEASE STRAE.

REEL.

FLOORS CASTLE.

REEL.

The musical score for 'Floors Castle' is a reel in G major, 3/4 time. It is divided into four systems. The first system begins with a treble clef, a key signature of one sharp, and a common time signature. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. The third system begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth system begins with a bass clef, a key signature of one sharp, and a common time signature. The music includes various rhythmic patterns such as sixteenth-note figures and eighth-note pairs, with performance markings like '3', '4', 'x', and '>' indicating specific counts or beats.

MARRY KETTY.

STRATHSPEY.

The musical score for 'Marry Ketty' is a strathspey in G major, 2/4 time. It is divided into two systems. The first system begins with a treble clef, a key signature of one sharp, and a common time signature. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. The music includes various rhythmic patterns such as sixteenth-note figures and eighth-note pairs, with performance markings like '3', '1', 'x', and '>' indicating specific counts or beats.



MISS DOUGLAS.

REEL.

Musical notation for four staves of 'Miss Douglas' in G major, marked 'REEL.' The notation includes various rhythmic patterns and measure groupings indicated by braces and 'x' marks. The first two staves are in common time, while the last two are in 2/4 time. Measures are numbered above the staff to indicate specific patterns.

MISS RAMSAY.

REEL.

THE DUCHESS OF HAMILTON.

STRATHSPEY.



THE PIRRIWIG.

AN FIR'GHURAIG.

REEL.

Musical notation for four staves of 'The Pirriwig' in G major, arranged in two systems. The top system starts with a treble clef and the bottom with a bass clef. The second system starts with a bass clef and the top with a treble clef. Measures are numbered 1, 2, 3, 4, etc., with some measures grouped by 'x 3'. Various dynamic markings like '>', '2', '3', '1', 'x', and '2 x 3' are present.

MARY GRAY.

REEL.

Musical score for 'Mary Gray' in G major, common time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth-note patterns with various dynamics indicated by arrows and numbers (e.g., 1 2 3 4, >, x 1 3). The score is labeled 'REEL.' at the top right.

CAMERON'S WIFE.

STRATHSPEY.

Musical score for 'Cameron's Wife' in G major, common time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth-note patterns with various dynamics indicated by arrows and numbers (e.g., x, 1 x 3). The score is labeled 'STRATHSPEY.' at the top right.



MRS. SCOTT MONCRIEFF.

REEL.



LADY SUSAN HARRIET KER.

REEL.

CALLAM SHIARGHLAS.

STRATHSPEY.



MISS RITCHIE.

REEL.

Four staves of musical notation for a reel. The notation includes various rhythmic patterns such as '1 3 4', 'X 2 1 X', and '2'. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The notation includes slurs, grace notes, and sustained notes, typical of a bassoon or cello part.

THE WHIGS OF FIFE.

REEL.

THE YETTS OF MUCKART.

STRATHSPEY.



BRODIE HOUSE.

REEL.

Musical notation for four staves. The top two staves are in common time (C) and the bottom two are in 2/4 time (indicated by a '2/4'). The notation includes various rhythmic patterns such as sixteenth-note groups and eighth-note pairs. Measures 1-4 show a repeating pattern of sixteenth-note groups. Measures 5-6 show a different pattern. Measures 7-8 show another variation. Measures 9-10 show a final variation. The bass staff provides harmonic support with sustained notes.

THE CIRCUS.

REEL

1 x 1 x

x 1 x

x 1 x

1

2

x

3 4

2

x 1 x

x

2

3

1 x 2

x 1 x

x

MRS. ROBERTSON OF ALEXANDRIA.

STRATHSPEY.



MISS MARY ANNE ROBERTSON.

REEL.

Six staves of musical notation for a reel in G major, 2/4 time. The notation includes a treble clef and a bass clef. Measures are numbered 1 through 4 above the notes. The music consists of six measures of a repeating pattern.

SIR RONALD M'DONALD.

REEL.

Sir Ronald M'Donald (Reel)

4 systems of music, 2 staves per system (Treble and Bass).

Key signature: One flat (B-flat).

Time signature: Common time.

Measure markings: 2, X 2 X, 1 X 1, X 2, 2.

JOHN ROY STEWART

STRATHISPEY.

John Roy Stewart (Strathspey)

4 systems of music, 2 staves per system (Treble and Bass).

Key signature: One flat (B-flat).

Time signature: Common time.

Measure markings: X 3, >, X 3, 3 1, X 3, 3 1, >.



THE EARL OF EGLINTON.

REEL.



THE NINE PINT COGGIE.

REEL.

Musical score for 'The Nine Pint Coggie' in G major, common time. The score consists of four systems of music, each with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Various performance markings are present, including '2', '1 2', '1 X', '4 2', 'x 2 3', 'x 2 1', '2 X 1', and 'x 4 1'. The music is divided into measures by vertical bar lines.

DON SIDE.

STRATHSPEY.

Musical score for 'Don Side' in G major, common time. The score consists of two systems of music, each with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines.



AS A THOISEACH.

KEEP IT UP.

REEL.

KEEP IT UP. REEL.

OSSIAN'S HALL.

REEL.

The music for 'Ossian's Hall' is a reel in G major, 2/4 time. It features two staves of melody (treble and bass) and two staves of harmonic support. The melody is primarily in eighth-note patterns, with specific measures labeled 4/2 and 1 X 1. The harmonic staves consist of sustained notes and simple chords.

MRS. MORAY OF ABERCAIRNEY.

STRATHSPEY.

The music for 'Mrs. Moray of Abercairney' is a strathspey in G major, 2/4 time. It features two staves of melody (treble and bass) and two staves of harmonic support. The melody is composed of eighth-note patterns, and the harmonic staves provide a steady harmonic foundation with sustained notes and chords.



THE COUNTESS OF ELGIN.

REEL.

REEL.

1 2 3 2 X 1 3 X 2

> >

1 2 3 2 X 1 3 X 2

> >

1 2 3 2 X 1 3 X 2

>

X 1 3 X X

JOHNNIE MADE A WEDDING O.T.

REEL.

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature is one sharp (F# major). The time signature varies between common time and 2/4 time. The first system starts with a treble clef, followed by a bass clef. The second system starts with a bass clef, followed by a treble clef. The third system starts with a treble clef, followed by a bass clef. The fourth system starts with a bass clef, followed by a treble clef. The music includes various note heads, stems, and bar lines. There are also some markings such as 'x 1', '2', '3', and '4' above certain notes, and a circled 'X' below a note in the third system.

CORIMONIE'S RANT.

STRATHSPEY.

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature is one sharp (F# major). The time signature is 4/4. The music includes various note heads, stems, and bar lines. There are also some markings such as 'x' and '4 1' above certain notes, and a circled 'X' below a note in the fourth system.



SIR GEORGE MACKENZIE OF COUL.

REEL.

Musical score for 'Sir George Mackenzie of Coul' in G major, 2/4 time, continuing from the previous page. The score consists of four staves: Treble, Bass, Alto, and Tenor. The Treble staff has six measures of eighth-note patterns. The Bass staff has six measures of quarter-note patterns. The Alto and Tenor staves provide harmonic support with sustained notes and chords. Measure 6 of the Treble staff includes a grace note 'x' before the first note.

THE MULLIN DHU.

REEL.

The musical score for 'The Mullin Dhu' consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp (G major), and common time. It features a variety of musical markings including slurs, grace notes, and dynamic signs (>). The second system begins with a bass clef, a key signature of one sharp, and common time. The third system returns to a treble clef, a key signature of one sharp, and common time. The fourth system begins with a bass clef, a key signature of one sharp, and common time. The music is divided into measures by vertical bar lines.

PANMURE HOUSE.

MISS LYAL.

STRATHSPEY.

The musical score for 'Panmure House' consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp (G major), and common time. It includes dynamic markings such as 'x', '3 x', '2 1', and a grace note. The second system begins with a bass clef, a key signature of one sharp, and common time. The music is divided into measures by vertical bar lines.



GILLIE CALLUM.

REEL.

MRS. WILSON.

REEL.

The musical score for "Mrs. Wilson" is presented in four systems. Each system contains two staves: a treble staff and a bass staff. The key signature is one flat (B-flat). The time signature is mostly common time, indicated by a 'C'. There are specific measures where the time signature changes to 2/4, indicated by a '2' over the staff. The music includes various rhythmic patterns, such as eighth and sixteenth-note figures. Performance markings are present throughout, including '1 x 2', '4', 'x 1', '2', 'x', and '>'. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines.

THE EARL OF LOUDON.

STRATHSPEY.

The musical score for "The Earl of Loudon" is presented in four systems. Each system contains two staves: a treble staff and a bass staff. The key signature is one flat (B-flat). The time signature is mostly common time, indicated by a 'C'. There are specific measures where the time signature changes to 2/4, indicated by a '2' over the staff. The music includes various rhythmic patterns, such as eighth and sixteenth-note figures. Performance markings are present throughout, including '2', '3', '2', 'x 3', and '>'. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines.



BORLUM'S RANT.

REEL.

THE BANKS OF SPEY.

REEL.

The musical score consists of four systems of music, each with two staves. The top staff is in G major and the bottom staff is in A major. The music is in common time. Various performance markings are present, including 'x', '1', '2', '3', and '4' placed above or below specific notes or groups of notes. The notation includes eighth and sixteenth note patterns, along with rests and dynamic markings.

LADY BAIRD.

STRATHSPEY.

The musical score consists of four systems of music, each with two staves. The top staff is in G major and the bottom staff is in A major. The music is in common time. Various performance markings are present, including 'x', '1', '2', '3', and '4' placed above or below specific notes or groups of notes. The notation includes eighth and sixteenth note patterns, along with rests and dynamic markings.



RORY MACNAB.

REEL.

1
2
3
4
x

THE KEEL ROW.

REPL.

THE KIRN.

HARVEST HOME.

STRATHSPEY.



RACHEL RAE.

REEL.

LORD KELLY.

REEL.

MR. MORAY OF ABERCAIRNEY.

STRATHSPEY.



MISS JANE STEWART.

REEL.

Musical notation for four staves of 'Miss Jane Stewart'. The staves are arranged in two pairs. The top pair is in common time with a key signature of one flat, and the bottom pair is in common time with a key signature of one flat. The notation includes various note heads and stems, with some notes crossed out with an 'X' or marked with numbers 1, 2, 3, 4, and 5. Measure numbers 1, 2, 3, and 4 are also indicated above certain measures.

MR. MENZIES OF CULDARES.

REEL.

HIGHLAND WHISKY.

STRATHISPEY.



MISS STEWART OF GARTH.

REEL.

SS:

THE EARL OF DALKEITH.

REEL.

The musical score for 'The Earl of Dalkeith' is presented in four systems. Each system contains two staves: a Treble staff on top and a Bass staff on the bottom. The key signature is G minor (one flat). The time signature is 2/4. The notation uses solid and open note heads with stems, and specific markings such as '3 1 X 1 X' and 'X 1 X X' above groups of notes. The number '4' appears above certain notes in the third and fourth systems. The score concludes with a final measure in the fourth system.

MRS. BAIRD OF NEWBYTH.

STRATHSPEY.

The musical score for 'Mrs. Baird of Newbyth' is presented in two systems. Each system contains two staves: a Treble staff on top and a Bass staff on the bottom. The key signature is C major. The time signature is 2/4. The notation uses solid and open note heads with stems, and specific markings such as 'X', 'X 3 2', and 'X' above groups of notes. The score concludes with a final measure in the second system.



MISS GEORGINA SCOTT.

REEL.

REEL.
2
>
X 2
2 1 X 1 > X 2 2
1 >

THE MERRY LADS OF FOSS.

REFL.

MR. ROBERTSON OF LUDE.

STRATHSPEY.



CUTTYMUN AN' TREELADLE.

REEL.



MRS. M'DONALD OF CLANRANALD.

REEL.

LADY MACKENZIE OF COUL.

STRATHSPEY.



MRS. DRUMMOND OF LOGIEALMOND.

REEL.

THE HONOURABLE COLONEL WEMYSS.

REEL.

THE DUCHESS OF MANCHESTER.

STRATHSPEY.



THE BRAES OF MARR.

REEL.

Musical notation for four staves in common time with a key signature of one flat. The notation includes various note heads, stems, and bar lines. Measures 1-4 are identical for both pairs. Measures 5-6 show a transition with different patterns. Measures 7-8 show a return to the original pattern. Measures 9-10 show another variation. Measures 11-12 show a final return. Measure 13 concludes with a 'x 3' above the notes.

MISS ROSE OF TARLOGIE.

REEL.
X 4

MONRO'S RANT.

STRATHSPEY.



BLACK BUT COMELY.

REEL.



THE BOBERS O' BRECHIN.

REEL.

The sheet music consists of four systems of musical notation for two voices. The top system shows a soprano part with eighth-note patterns and a basso continuo part with sustained notes. The second system continues the soprano's eighth-note patterns and introduces a bass line with eighth-note pairs. The third system shows a soprano line with sixteenth-note patterns and a bass line with eighth-note pairs. The fourth system concludes the page with a soprano line featuring sixteenth-note patterns and a bass line with eighth-note pairs.

LADY GWYDYL.

STRATHSPEY.



GLEN LYON.

REEL.

Musical score for 'GLEN LYON' in 2/4 time, key of G major. The score is divided into four staves: Treble, Bass, Tenor, and Alto. The Treble staff contains four measures. Measures 1-2: eighth-note pairs followed by eighth-note pairs. Measure 3: eighth-note pairs followed by eighth-note pairs, with a '4' above the bass note. Measure 4: eighth-note pairs followed by eighth-note pairs, with a '3' above the bass note, followed by a '1'. The Bass staff contains four measures. Measures 1-2: quarter notes. Measure 3: quarter notes. Measure 4: quarter notes. The Tenor staff contains four measures. Measures 1-2: quarter notes. Measure 3: quarter notes. Measure 4: quarter notes. The Alto staff contains four measures. Measures 1-2: quarter notes. Measure 3: quarter notes. Measure 4: quarter notes.

MRS. ALEXANDER BRODIE.

REEL.

Musical score for Mrs. Alexander Brodies Reel. The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is G major (one sharp). The time signature is common time. The music features various note values including eighth and sixteenth notes, with rests and grace notes. Measure numbers 1 through 4 are indicated above the staves. The first system ends with a repeat sign and the second system begins with a bass clef change. The third system starts with a bass clef change. The fourth system ends with a bass clef change. The score includes dynamic markings such as 'v' (volume) and 'x' (crossed-out measure).

LIEUTENANT-COLONEL BAILLIE OF LEYS.

STRATHSPEY.

Musical score for Lieutenant-Colonel Baillie of Leys' Strathspey. The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is G major (one sharp). The time signature is common time. The music features various note values including eighth and sixteenth notes, with rests and grace notes. Measure numbers 1 through 3 are indicated above the staves. The first system ends with a repeat sign and the second system begins with a bass clef change. The third system starts with a bass clef change. The fourth system ends with a bass clef change. The score includes dynamic markings such as 'v' (volume), '3', 'x', and 'x 3'.



CAIRNGORM.

CHEAP MEAL.

REEL.

Four staves of musical notation for "Cairngorm" in G major, 2/4 time. The notation is divided into sections labeled "CHEAP MEAL." and "REEL." with specific measures numbered (e.g., 1, 3, 4, x 2). The bassoon part is on the bottom staff.

LORD MOIRA.

STRATHSPEY.

THE MARQUIS OF HASTINGS.

100



