Müller's Basses

TO THE SELECT

REELS & STRATHSPEYS

OF

SCOTLAND

4490



ZENEAKADÉMIA

LISZT MÚZEUM

4490
4164

Dir Franz Liszt

with the Editor's compliments

Zeneművészeti Főiskola
LIV-2605/ff.
Liszt Múzeum





Zeneművészeti
Főiskola
Budapest

ZENEAKADÉMIA

LISZT MÚZEUM

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ZENEAKADÉMIA
LISZT MÚZEUM

4490
4164

Muller's Basses.

LISZT FERENC
HAGYATÉKA

TWO HUNDRED

SELECT REELS & STRATHSPEYS OF SCOTLAND,

FOR THE FIRST TIME ARTISTICALLY AND HARMONIOUSLY ARRANGED

WITH NEW BASSES

FOR THE

PIANOFORTE, OR VIOLIN AND VIOLONCELLO;

AND

Dedicated to Scotland, his native land,

BY THE LATE

ROBERT MÜLLER,

ZENEAKADÉMIA
LISZT MÚZEUM
Zeneművészeti Főiskola Budapest

Pianist to the King of Saxony, Duchess of Cambridge, and the Princess Mary;
Honorary Member of the Philharmonic and St Cecilia Academies, Rome; the Philharmonic Academy, Bologna;
The Harmonic Society, Stockholm; &c.

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Price 8s. 6d.

EDITED BY C. W. MÜLLER, OF EDINBURGH.

LONDON: ROBERT COCKS & CO., NEW BURLINGTON STREET,
BY SPECIAL APPOINTMENT
MUSIC PUBLISHERS TO HER MOST GRACIOUS MAJESTY QUEEN VICTORIA,
AND TO HIS IMPERIAL MAJESTY THE EMPEROR NAPOLEON III.

EDINBURGH: C. W. MÜLLER, 73, QUEEN STREET.

ZENEAKADÉMIA
LISZT MÚZEUM

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Nachdem dem aus Schottland gebürtigen Pianisten

Robert Müller

in London, in Anerkennung seiner ausgezeichneten Kunstleistungen, das Prädikat als Pianist Sr. Majestät des Königs von Sachsen verliehen worden ist, so wird demselben für seine anderweitige Legitimation das gegenwärtige, von Sr. Majestät Höchst eigenhändig unterzeichnete und mit dem Königlichen Siegel bedruckte Decret ertheilt.

Dresden, am 31sten October 1852.

LISZT FERENCZ HAGYATÉKA
ZENEAKADÉMIA
LISZT MÚZEUM
B 4490
Zenemüvészeti Főiskola Budapest

FRIEDRICH AUGUST VON G. GN. KOENIG VON SACHSEN &C. &C. &C.

Decret

für den Pianisten Robert Müller
in London,
als Pianist
Sr. Majestät des Königs von Sachsen.

Translation.

As the appointment of Pianist to his Majesty the King of Saxony has been conferred on the Pianist Robert Müller, a native of Scotland *in acknowledgement of his pre-eminent accomplishments in his art, this present Decree in confirmation of the same, signed in his Majesty's own hand and sealed with the Royal seal, is therefore hereby delivered to him.*

Dresden, 31st October, 1852.

Friedrich August

FRIEDRICH AUGUST VON G. GN. KOENIG VON SACHSEN &C. &C. &C.

ZENEAKADÉMIA
LISZT MÚZEUM

Decree
for the Pianist Robert Müller
in London
as Pianist
to his Majesty the King of Saxony.

Zuckert.

Schenck & Mc. Farlane, Lith.rs, Edinburgh.

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LISZT FERENCZ HAGYATÉKA

EDITOR'S PREFACE.

In bringing the present collection of Reels and Strathspeys before the public, the Editor begs to state that his brother, the late Robert Müller, in dedicating his Basses to Scotland, felt convinced that, when known, they would be appreciated by all his countrymen possessing musical taste and judgment, and that they would be played by all performers of Scottish Dance Music, in preference to any others hitherto published, but more especially by Violoncellists or Bass-players, as the accompaniments to this particular class of music have hitherto been of a most monotonous character.

For months previous to his death, which took place on the 28th of August last, he laboured at this work with untiring zeal, in the hope of placing it before the Public early in October. But since that period, circumstances arising from his sudden and unexpected decease, as well as the time and care necessary for the revision and correction of the manuscript and proofs, have unavoidably retarded the publication. It was also the Author's intention to have added a Treatise on the Rules of Musical Composition to this Collection; but from the unfinished state of the M.S., and the further delay that the arranging and completing of it would have occasioned, it has been thought advisable to lay it aside for the present.

The cosmopolitan education, life, and varied talents of Robert Müller gave him many advantages over his Scottish predecessors and contemporaries, and peculiarly fitted him for writing such a work as this. As a native-born Scotsman, thoroughly acquainted with the character of Scottish Melody, as well as with the Violin,—on which only, when accompanied by the Violoncello, can Reels and Strathspeys be played to perfection,—he has often regretted to hear the senseless and generally discordant accompaniment of the latter instrument, which detracted from, if not entirely spoiled, the native beauty of the original melody. He therefore deemed it a labour of love to attempt—what had really never before been accomplished—the construction of artistic, but at the same time simple and melodious Basses to the heart-stirring strains of Scotland: such Basses or accompaniments, in short, as, with the original melodies, would form correct and pure harmony, and prove worthy, as he hoped, of being attached to, and handed down to posterity along with them.

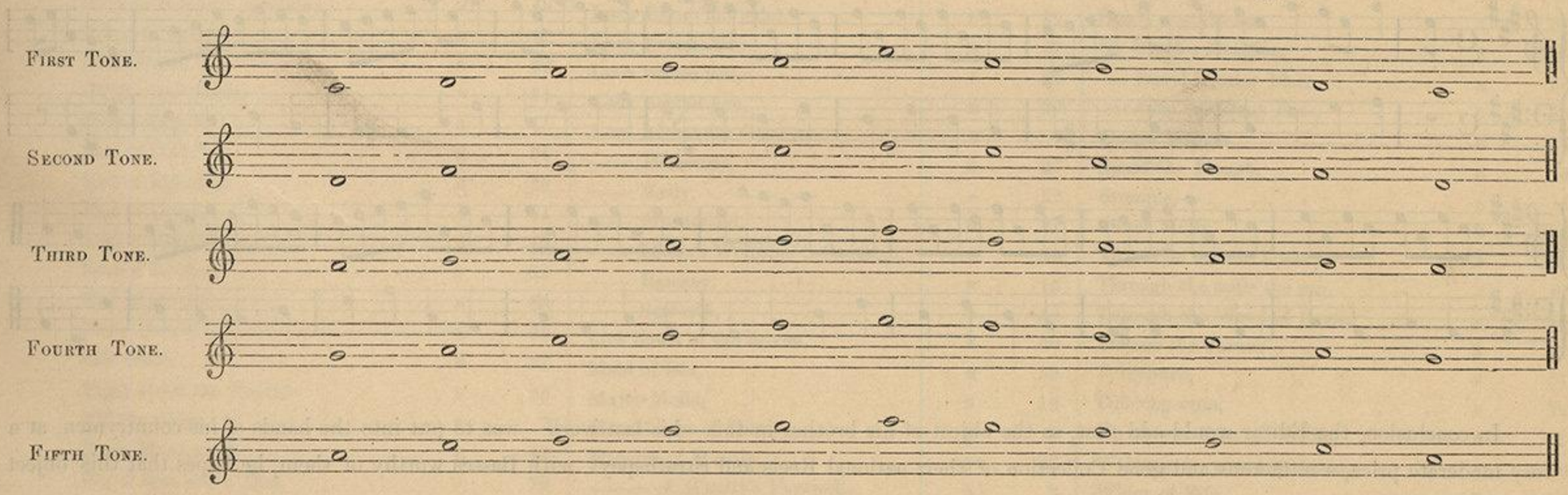
He has endeavoured, from his knowledge of the art of music, acquired by long study and practice as a student and teacher in most of the capitals of Europe, to bring prominently before the public the beauties of the Scottish Reels and Strathspeys; and has furnished to the Violoncello player a simple, pleasing, and flowing accompaniment, easily learnt by any one who can play the scales, and even—should the Violoncellist be unable to read music—capable of being quickly acquired and committed to memory from hearing it played on the Pianoforte. The Melodies, with such accompaniments, the Author hoped, would so improve the taste and gratify the ear of the performer as to induce him henceforth to eschew his old extempore Bass.

To the Pianist—who has hitherto been accustomed to accompany these melodies with tone-masses of inadmissable progressions, such as thirds, fifths, and octaves combined, rising or falling one degree—these Basses may at first sight appear meagre and not sufficiently loud. But let them be played until the pure harmonies shall have made an impression on the ear, and then the falsity of the one and the truth of the other will become apparent. However, in order to suit the taste of those who may prefer a more complicated Bass, additional small notes have been appended, which may be played or not *ad libitum*, in accordance with the taste or skill of the Pianist. But as simplicity was one of the objects of the present arrangement, it was the intention of the Author to recommend to the generality of Pianoforte players that the small notes should be left out, and single sounds only played with the left hand. In conformity with this intention the large notes only have been fingered.

ZENEAKADÉMIA LISZT MÚZEUM

It is generally supposed that such accompaniments as are found in the various Collections—containing progressions condemned by every master and school in Europe—form the essential characteristic of Scotch dance music. Is it not, however, more rational to suppose that the tunes were first collected, arranged as we find them, and published by itinerant village fiddlers or others, who, being ignorant of the very elements and grammar of music, could not arrange them any better; and that the Scottish people, having no choice, accepted of these crudities as the characteristics of their national music?

A great number of the melodies to the Scottish Lyrics, as well as the dance-tunes themselves, evidently originated from the pastoral pipe of the country, the scale of which consisted of five tones only, such, in fact, as are represented by the black keys of the Pianoforte, on which all the more ancient Scottish tunes in their primitive state may be played. When classified, the scale of the five tones would appear thus:—



To one of these Tones, considered as a Key, most of the old Scottish Melodies may be traced: the third being the one on which the greatest number appears to have been composed. The difficulty in pronouncing to which key many of the tunes belong, and in harmonizing them as belonging to any one key in particular, will hence be sufficiently apparent. In some few instances the Author has corrected a note here and there in the Melodies themselves according to the rules of art; there being a grammar in Melody as well as in Harmony.

As a short example of the manner in which Scottish tunes have hitherto been accompanied, as compared with the Author's, the first part of *Loch Erroch Side*—a well-known air, and beautiful when played either in slow or Strathspey time—is here given :—



The above is a specimen of the style of Bass we hear at balls and dances generally throughout Scotland; but although quite correct in point of harmony, no one would call it a melodious accompaniment.

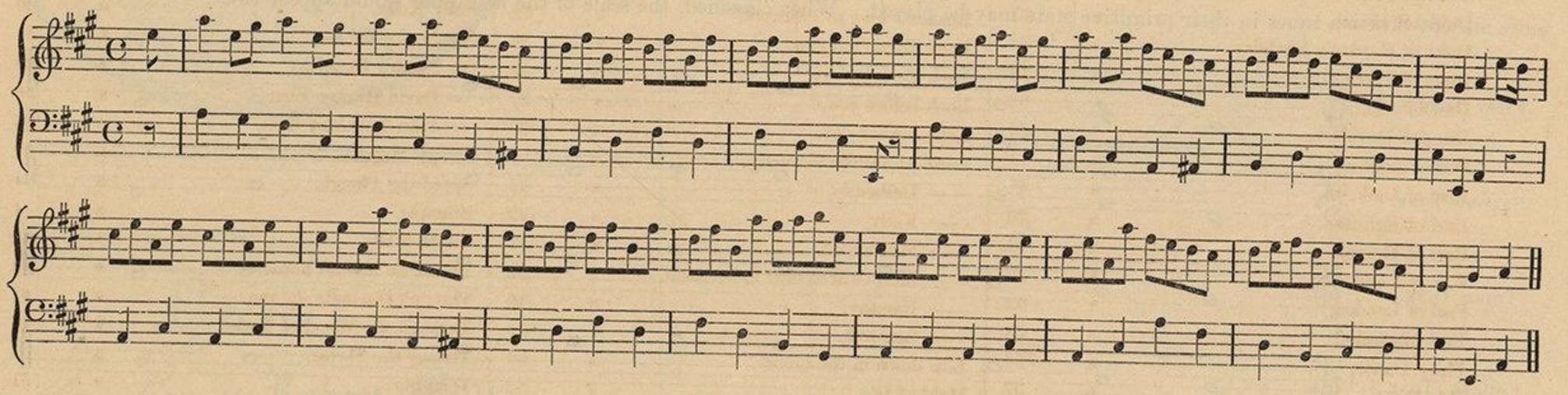


The above, again, is the usual method of arranging the Bass for the Pianoforte. But it has the defect of the former example in being monotonous, whilst it detracts from the simple beauty of the melody by its loud tone-masses of harmony, which are often very difficult to play, if correctly harmonized.



Here the Bass is a melody in itself, and forms, as it were, a duet with the upper part, which it adorns by its subordinate and melodic character, being at the same time in pure and correct harmony with the upper part. In this latter style the Basses of the present collection of Reels and Strathspeys, which follow each other in succession as they are generally danced, have been constructed; while the Tunes themselves have been set in the appropriate keys for the Violin, and those in the same key kept together.

As another example of the Author's style of arrangement the following Reel is here added :—



In conclusion, the Editor would add that, as the object of his brother in this—his last work—was to put into the hands of his countrymen, at a very moderate price, a numerous and good Collection of their national Reels and Strathspeys, with Basses worthy of them, he hopes that this object will be found to have been accomplished.

EDINBURGH, 73, QUEEN STREET,
January 1, 1856.

C. W. MÜLLER.

ZENEAKADÉMIA
LISZT MÚZEUM

4490

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Zeneművészeti Főiskola Budapest

ZENEAKADÉMIA LISZT MÚZEUM

NOTE.—*The Fingering below the Basses is only applicable when the Small Notes are omitted, and single sounds played on the Piano by the Left Hand. If a fuller effect be desired the Basses may also be played in Octaves.*

B 4490

ZENEAKADÉMIA
LISZT MÚZEUM

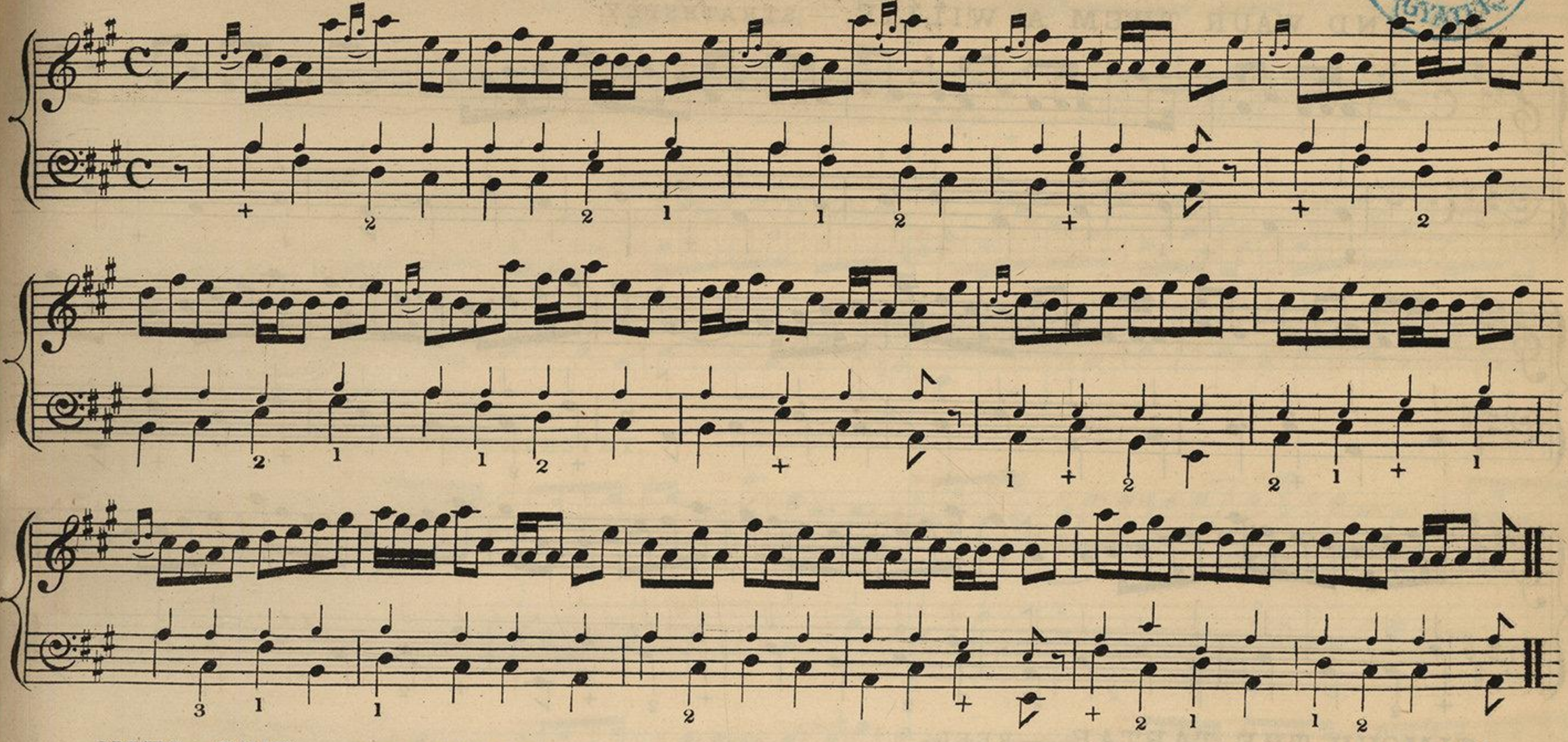
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MÜLLER'S BASSES

TO THE SELECT REELS AND STRATHSPEYS OF SCOTLAND.

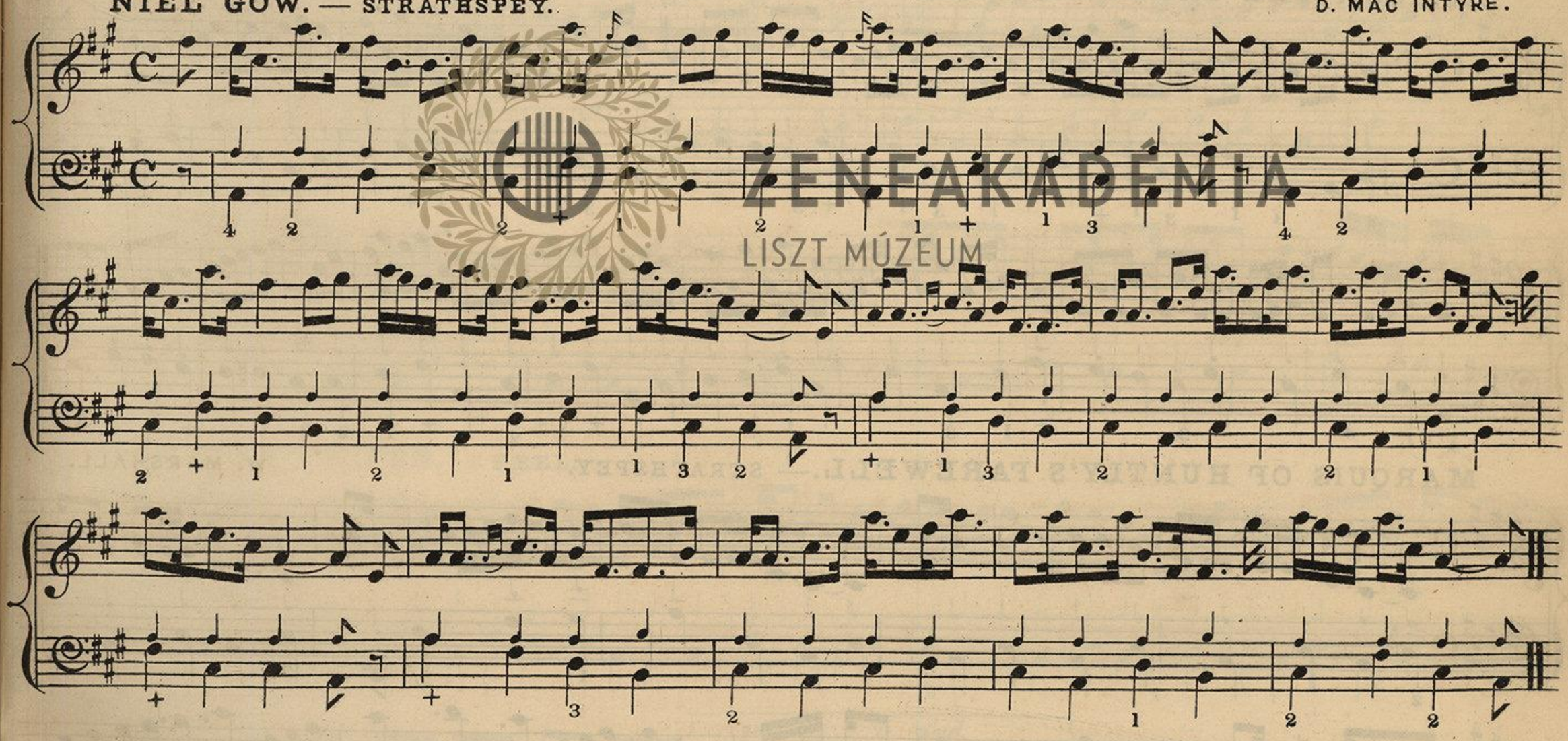
Zeneművészeti Főiskola Budapest LISZT FERENC HAGYATÉKA

BECAUSE HE WAS A BONNIE LAD. — REEL.



NIEL GOW. — STRATHSPEY.

D. MAC INTYRE.



ZENEAKADÉMIA LISZT MÚZEUM

THE LEA RIG. — REEL.



UP AND WAUR THEM A' WILLIE.— STRATHSPEY.

TIMOUR THE TARTAR.—REEL.

MARQUIS OF HUNTLY'S FAREWELL.— STRATHSPEY. W. MARSHALL.

ZENEAKADÉMIA
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BRIDGE OF PERTH. — REEL.

DONALD BOW.

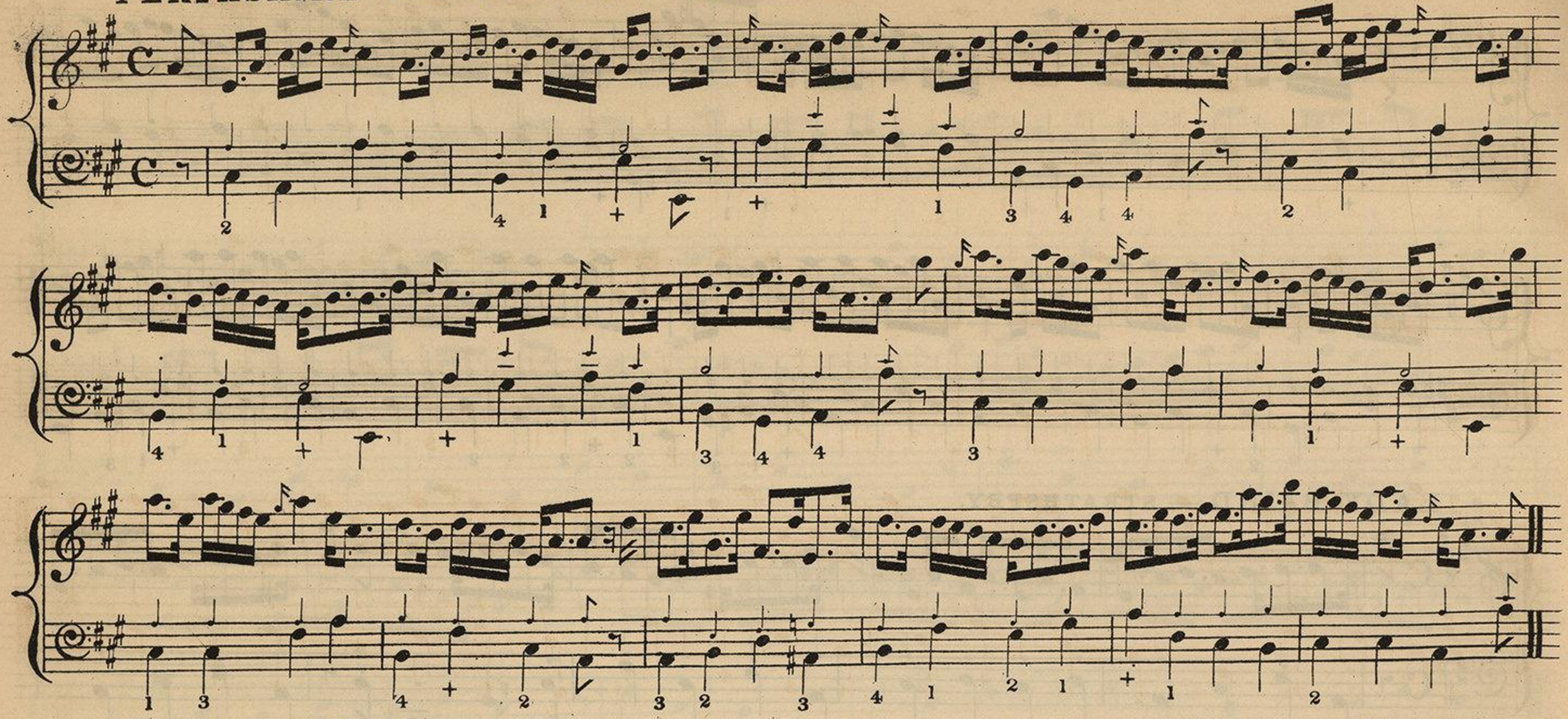
LADY BAIRD. — STRATHSPEY.

GREIG'S PIPES. — REEL.

1st 2nd

ZENEAKADÉMIA
ZENETÖRTÉNETI MÚZEUM

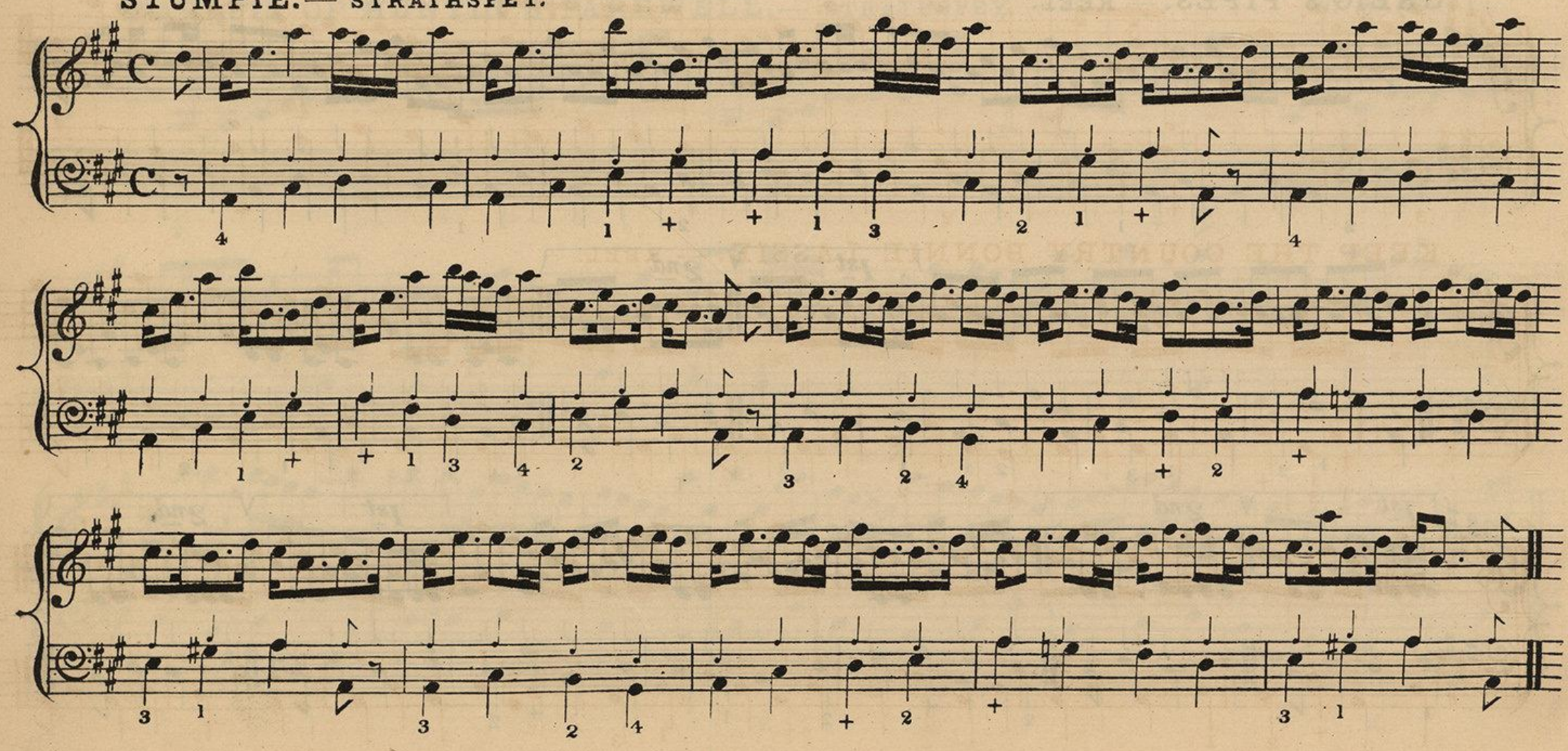
PERTHSHIRE VOLUNTEERS.— STRATHSPEY.



SPEED THE PLOUGH.— REEL.

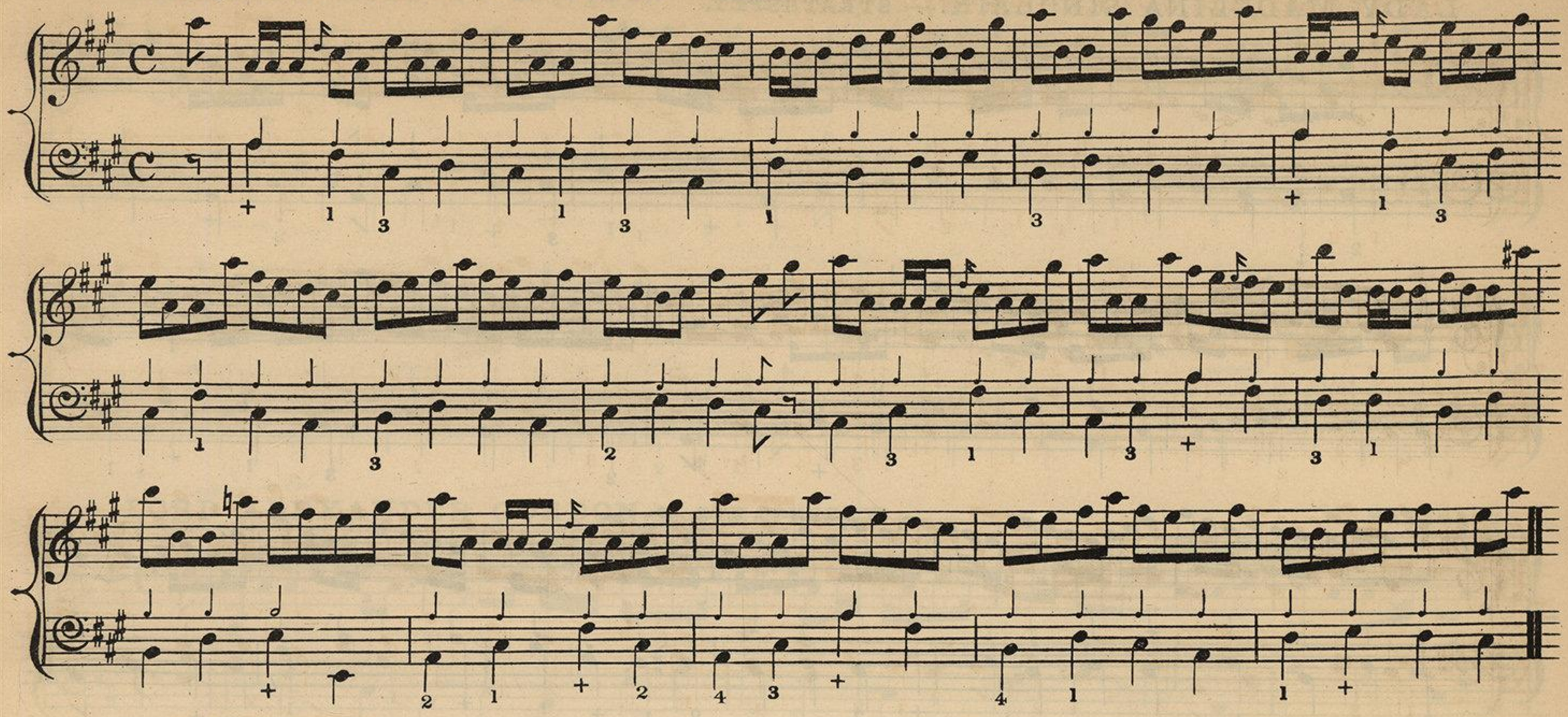


STUMPIE.— STRATHSPEY.



LISZT MÚZEUM

MARQUIS OF TULLYBARDINE. — REEL.



LADY BINNING. — STRATHSPEY.

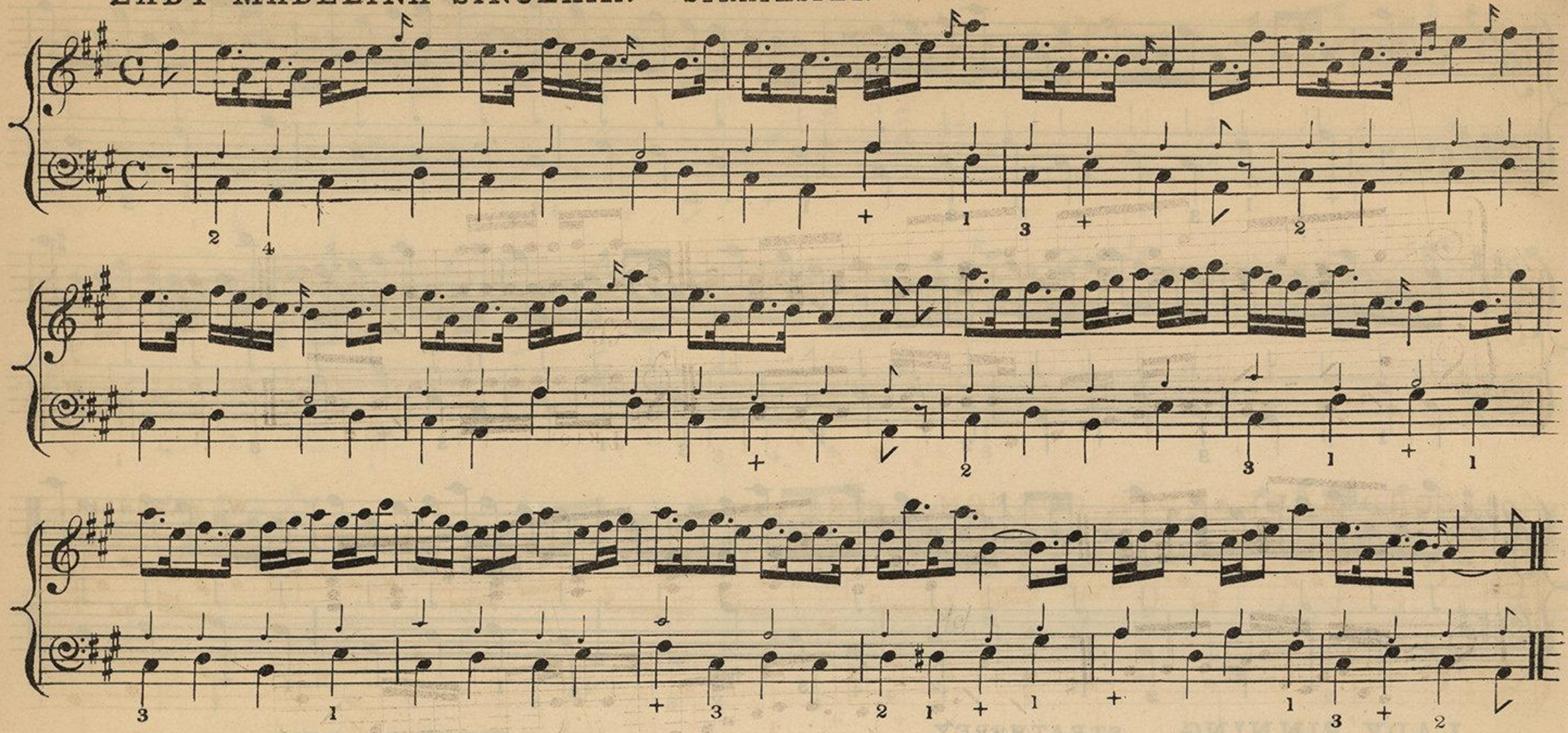


ZENEAKADÉMIA
ISZT MÚZEUM

KEEP THE COUNTRY BONNIE LASSIE. — REEL.



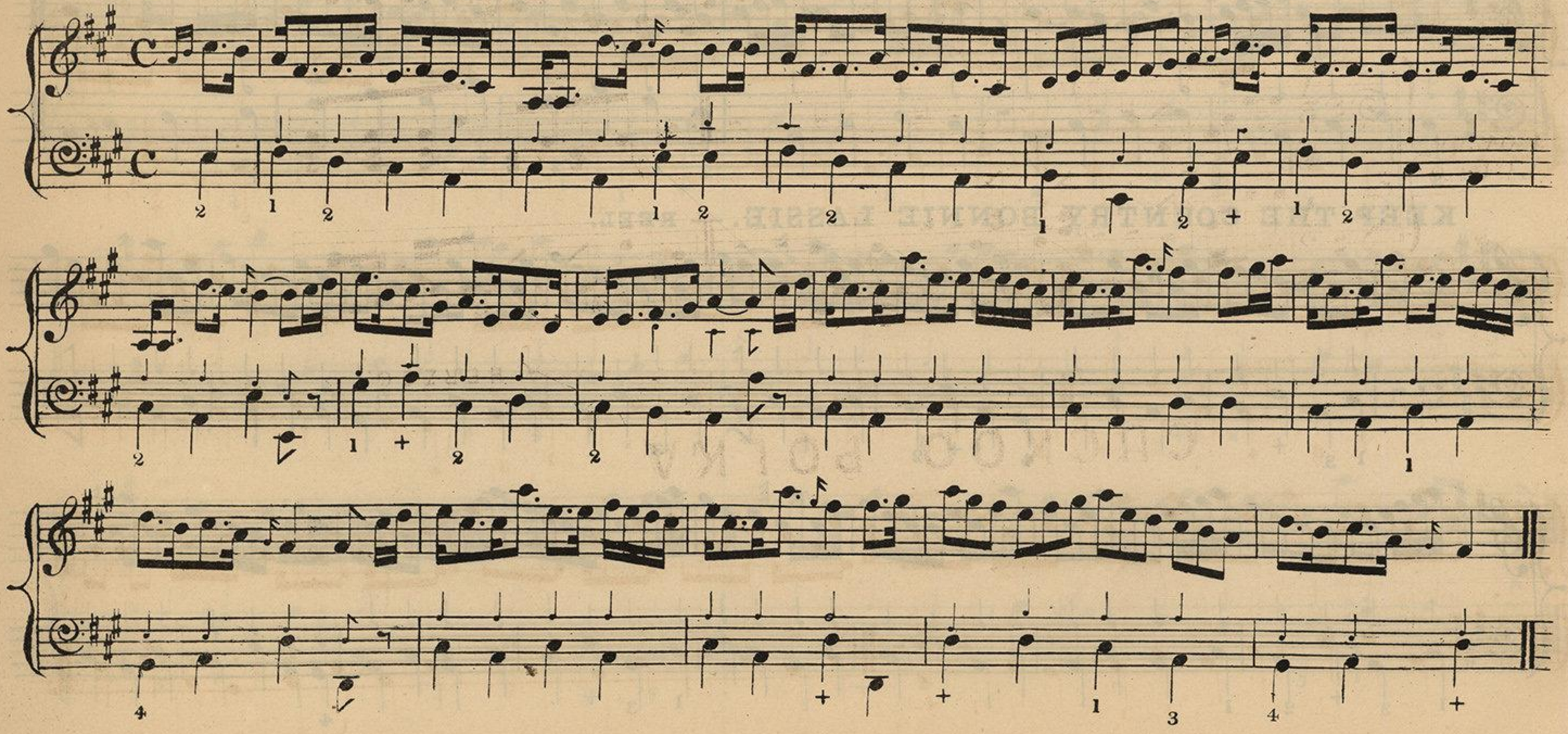
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MRS. MAC LEOD OF RASAY. — REEL.



THE MILLER OF DRONE.— STRATHSPEY.



ZENEAKADÉMIA
LISZT MÚZEUM

THE HIGH ROAD TO LINTON. — REEL.



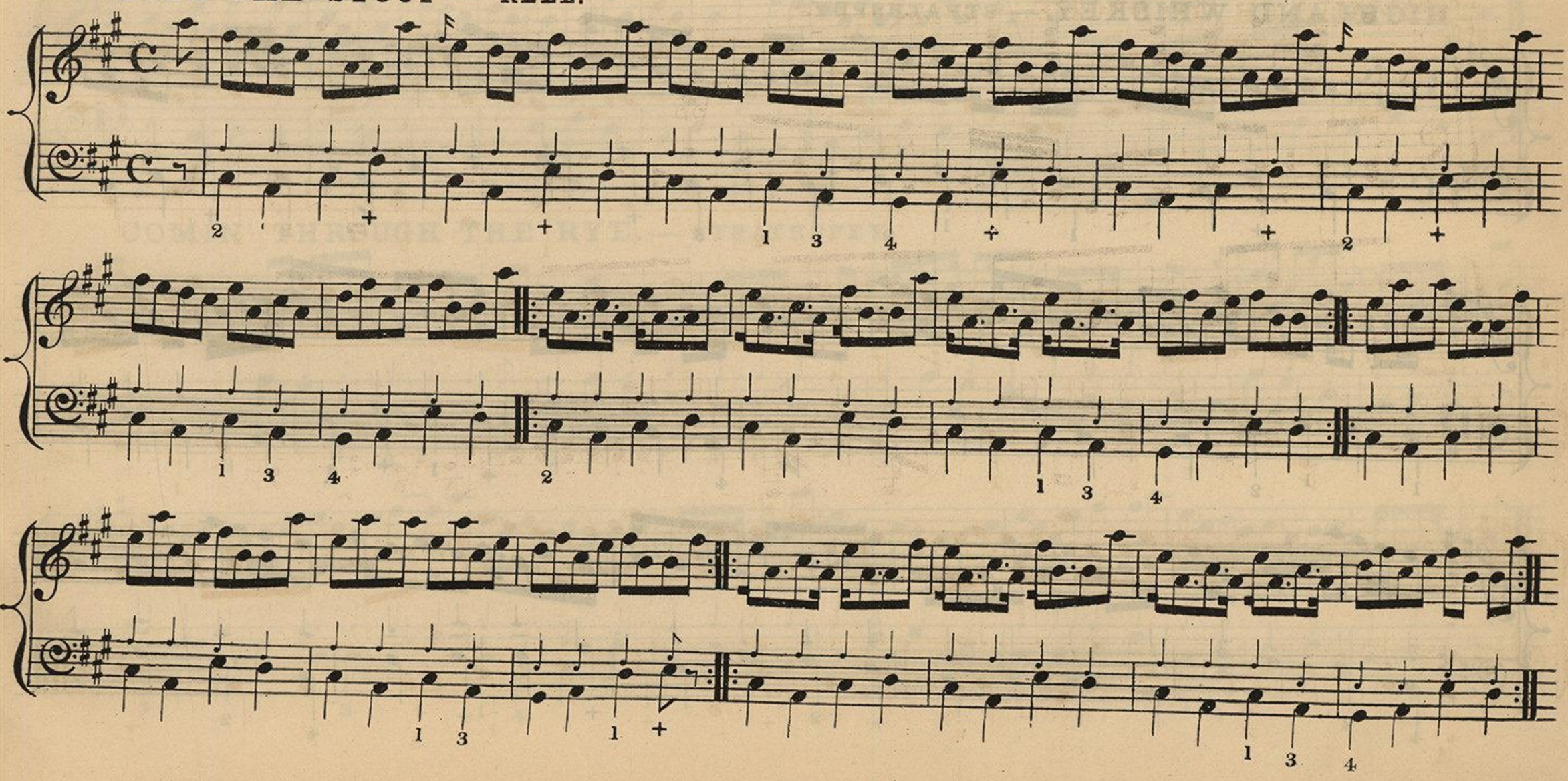
LORD ALEXANDER GORDON. — STRATHSPEY.

W. MARSHALL.



ZENEAKADÉMIA
LISZT MÚZEUM

FILL THE STOUP — REEL.



THE MARCHIONESS OF HUNTLY. — STRATHSPEY.

W. MARSHALL.

THE KEEL ROW. — REEL.

HIGHLAND WHISKEY. — STRATHSPEY.

ZENEAKADÉMIA
LISZT MÚZEUM

THE DEIL AMONG THE TAILORS. — REEL.

NIEL GOW.

MRS. CHISHOLM. — STRATHSPEY.

THE MASON'S APRON. — REEL.

COMIN' THROUGH THE RYE. — STRATHSPEY.

ZENEAKADÉMIA

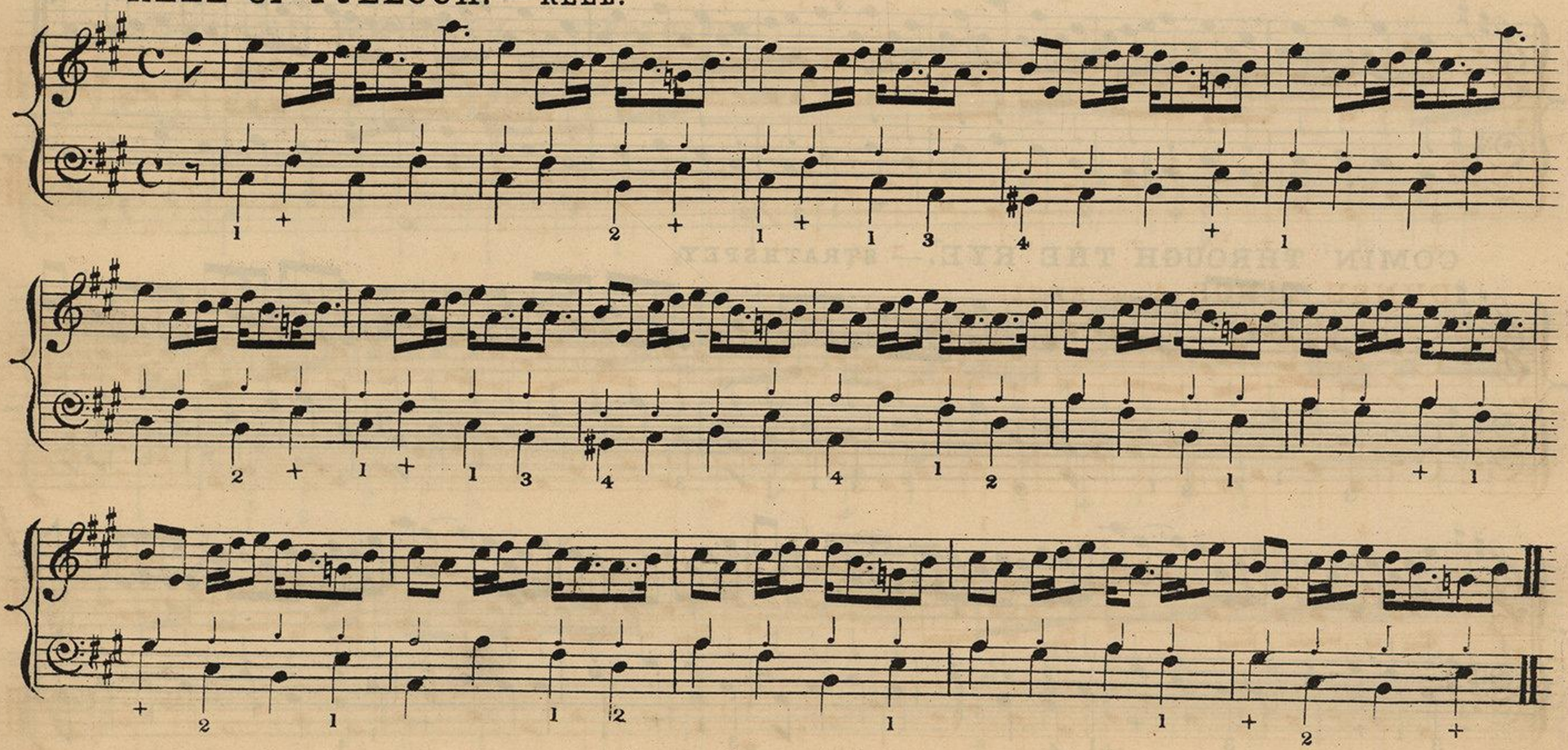
MISS ROSE OF TIRLOGIE. — REEL.



THE ROYAL RECOVERY. — STRATHSPEY.



REEL OF TULLOCH. — REEL.



ZENEAKADÉMIA
LISZT MÚZEUM

THE BONNIE BRIER-BUSH.— STRATHSPEY.



GILLIE CALLUM.— REEL.



ZENEAKADÉMIA
LISZT MÚZEUM

HIGHLAND LADDIE.— STRATHSPEY.



DUNSE DINGS A'.— REEL.



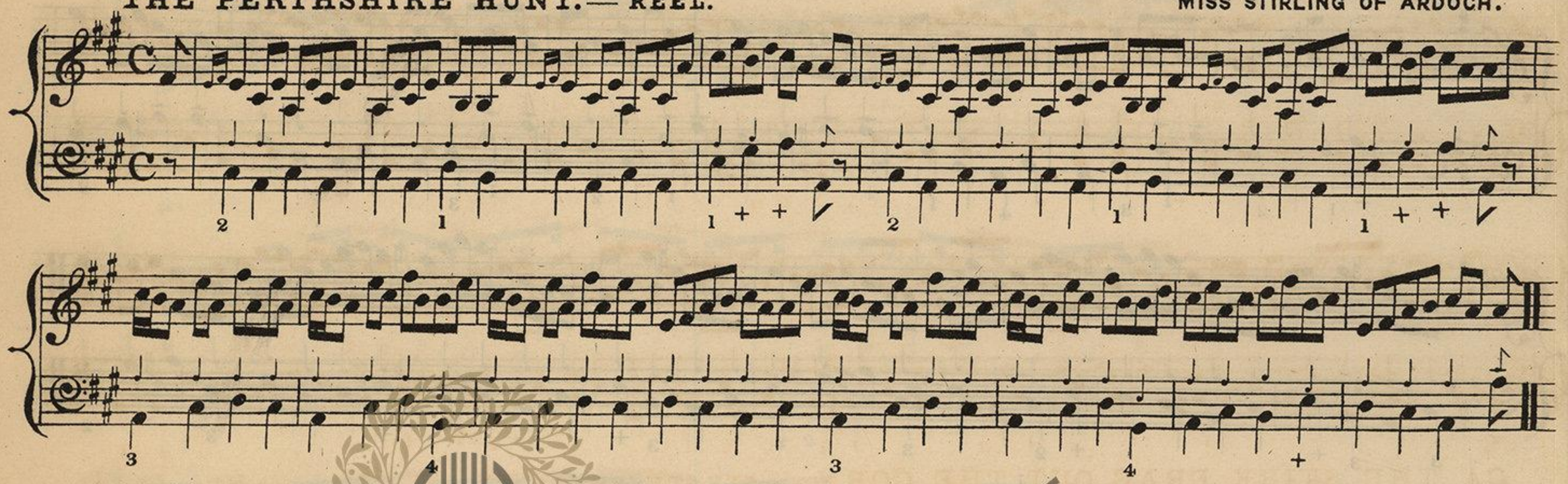
OF A' THE AIRTS.— STRATHSPEY.

W. MARSHALL.



THE PERTHSHIRE HUNT.— REEL.

MISS STIRLING OF ARDOCH.



AULD LANG SYNE.— STRATHSPEY.



MISS WEDDERBURN.— REEL.



ZENEAKADÉMIA
SZÍNMŰZEUM

MISS DRUMMOND OF PERTH. — STRATHSPEY.

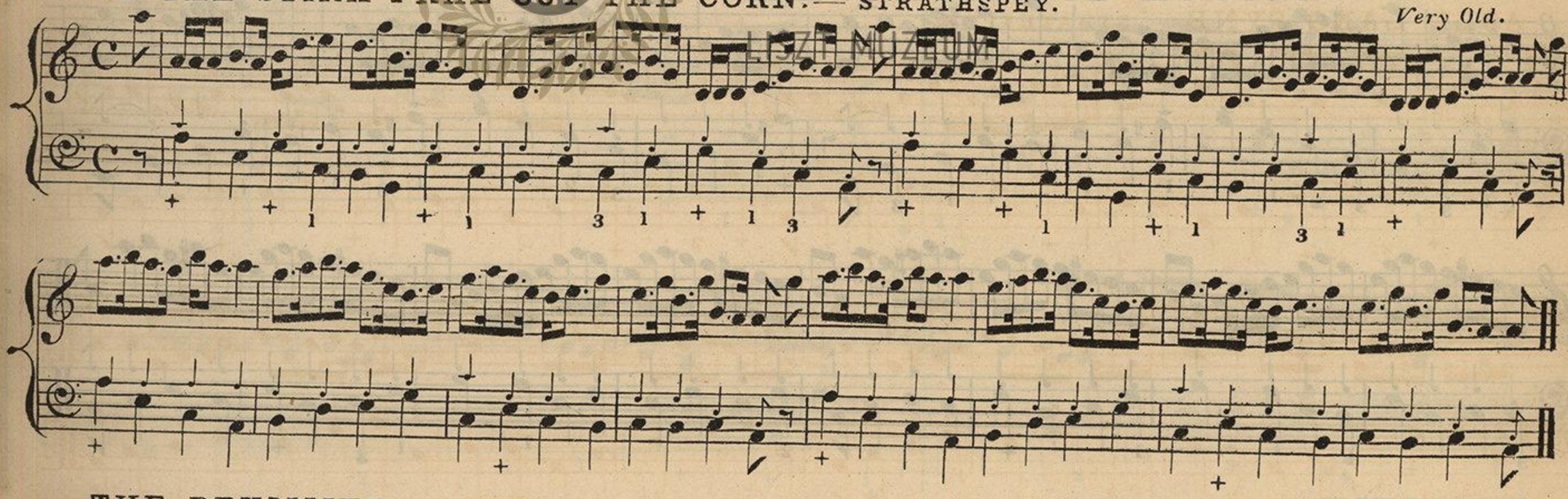


MAJOR MOLLE. — REEL.



CA' THE STIRK FRAE OUT THE CORN. — STRATHSPEY.

Very Old.



THE DRUMMER. — REEL.

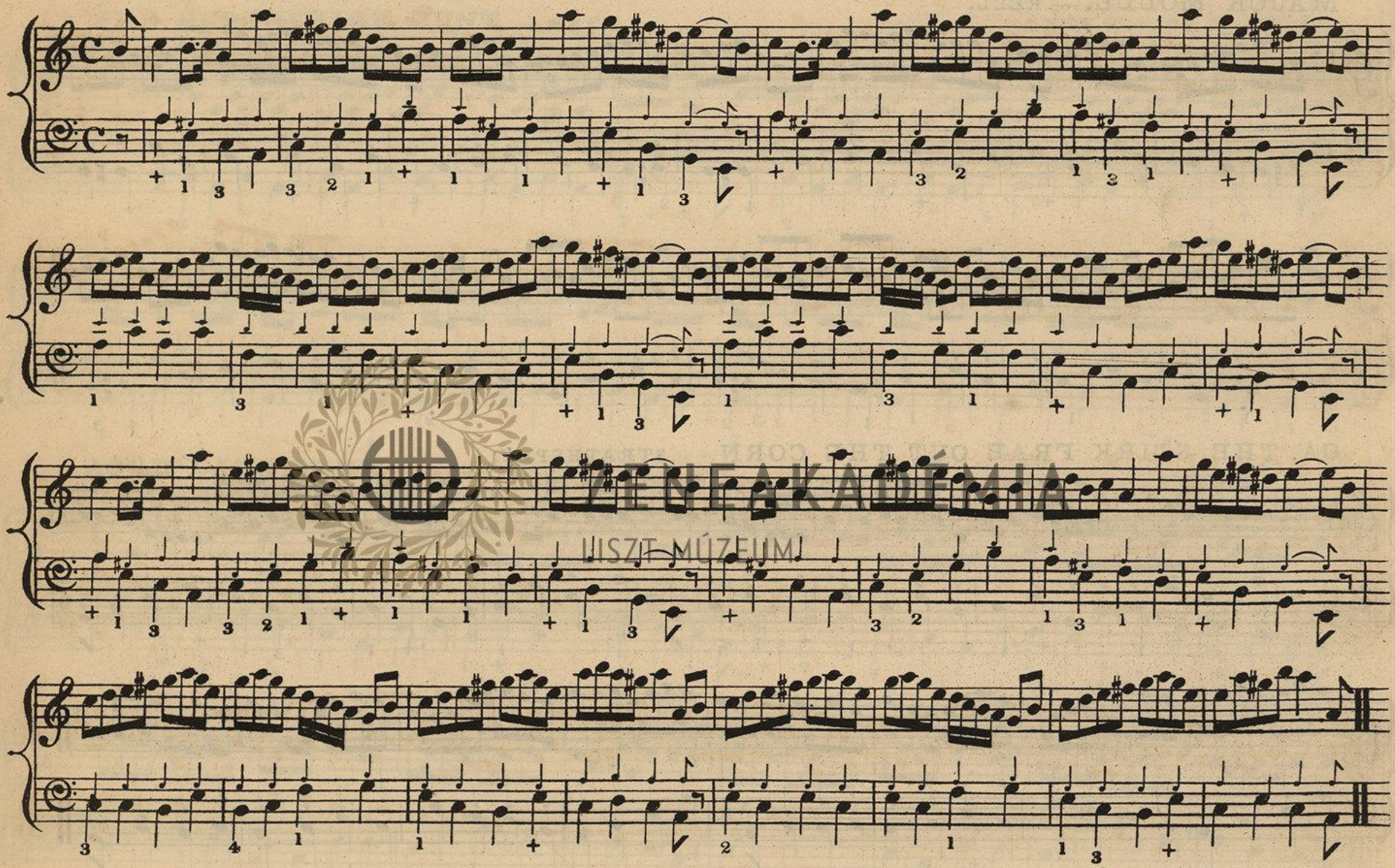


ZENEAKADÉMIA

COUTIE'S WEDDING. — STRATHSPEY.



JENNY NETTLES. — REEL.



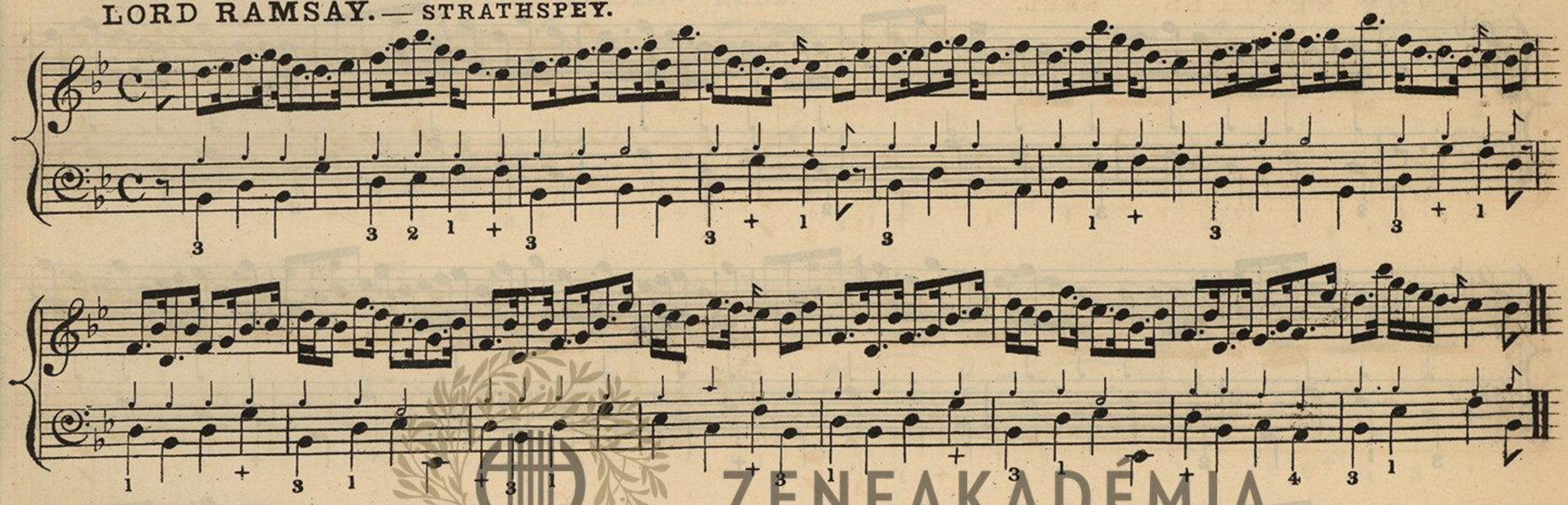
MISS LYLE. — STRATHSPEY.



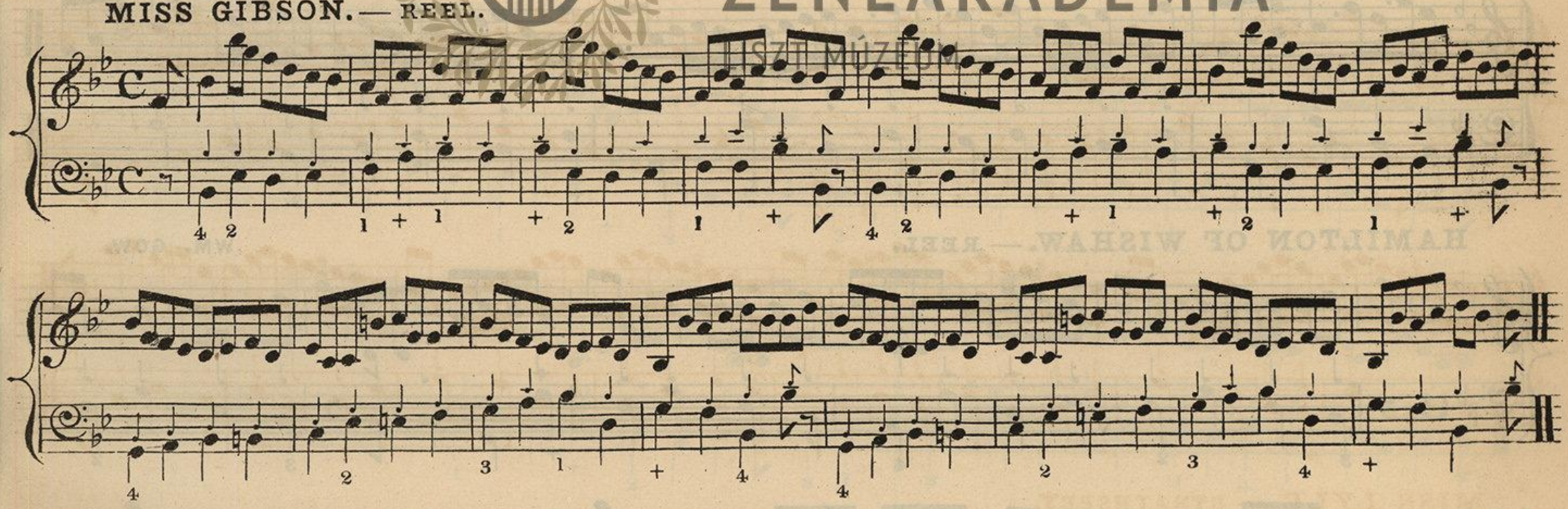
BONNIE ANNIE. — REEL.



LORD RAMSAY. — STRATHSPEY.

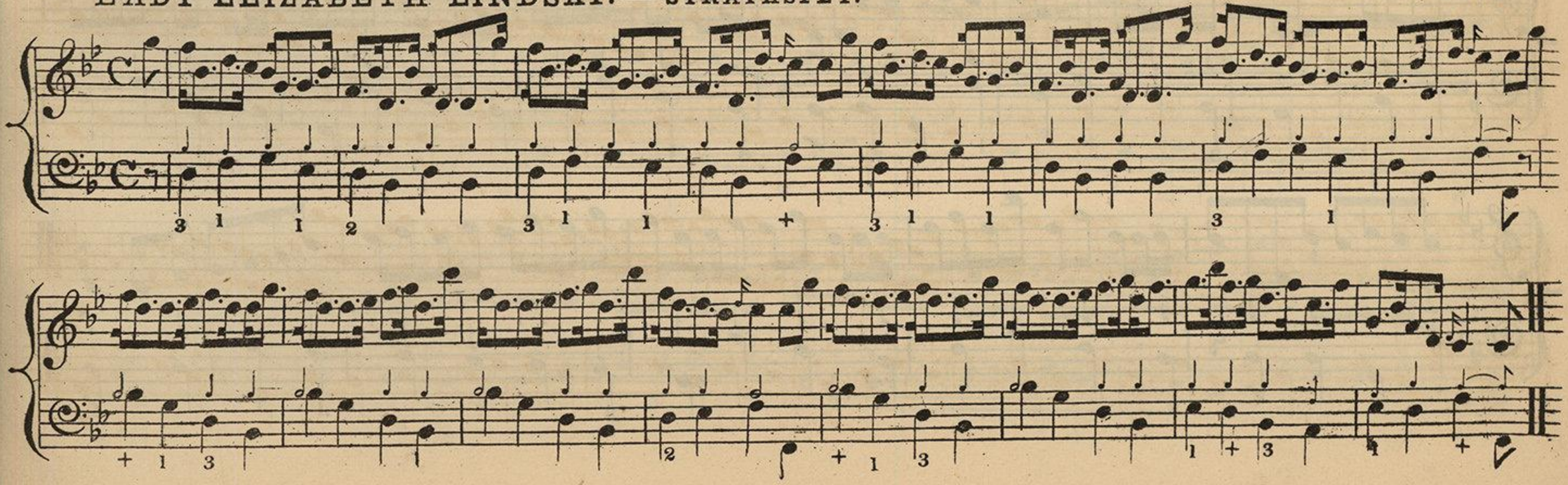


MISS GIBSON. — REEL.



LADY ELIZABETH LINDSAY. — STRATHSPEY.

NATH GOW.



ZENEAKADÉMIA
SZTE MÚZEUM

LADY MONTGOMERY.— REEL.

EARL OF EGLINTOUNE.

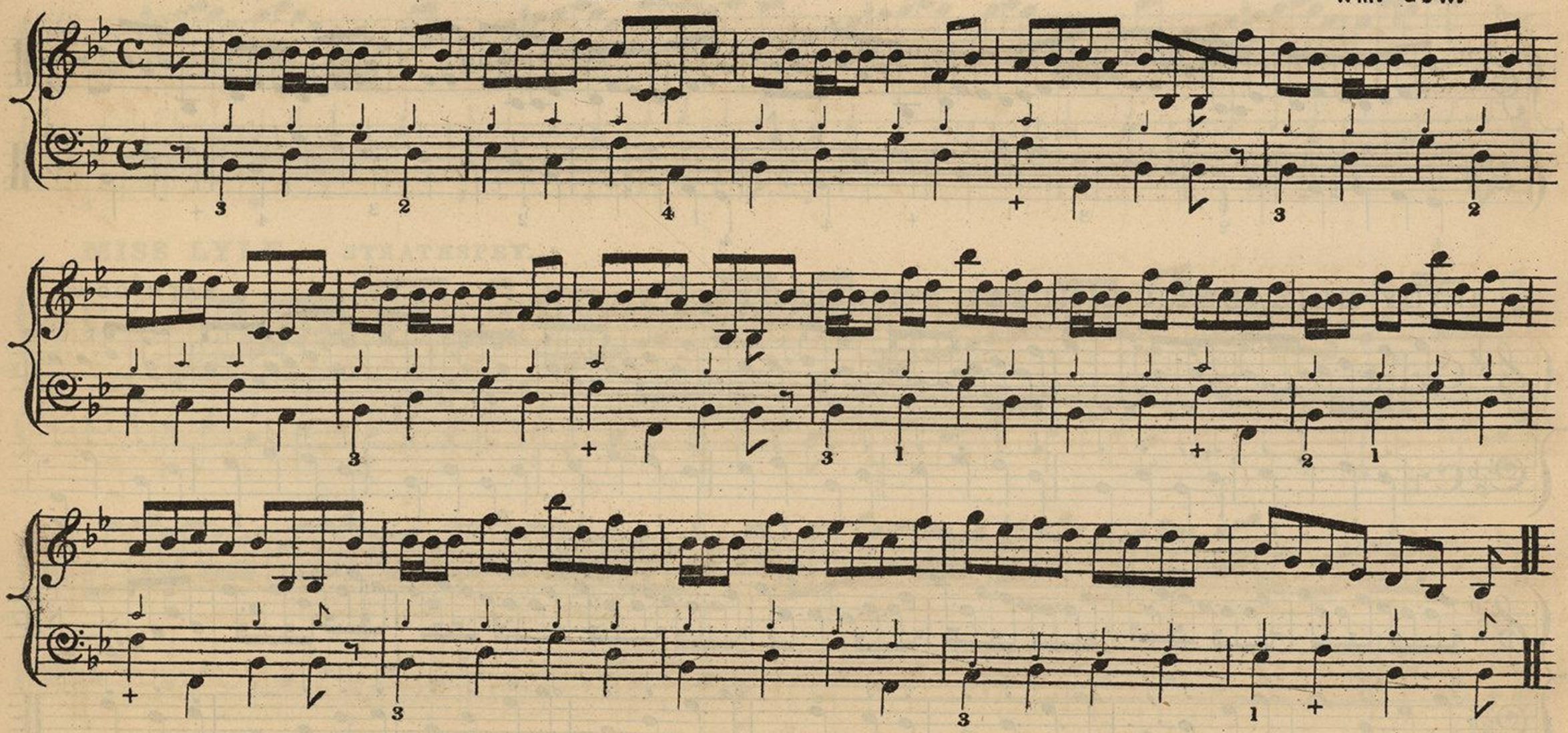


BRECHIN CASTLE.— STRATHSPEY.



HAMILTON OF WISHAW.— REEL.

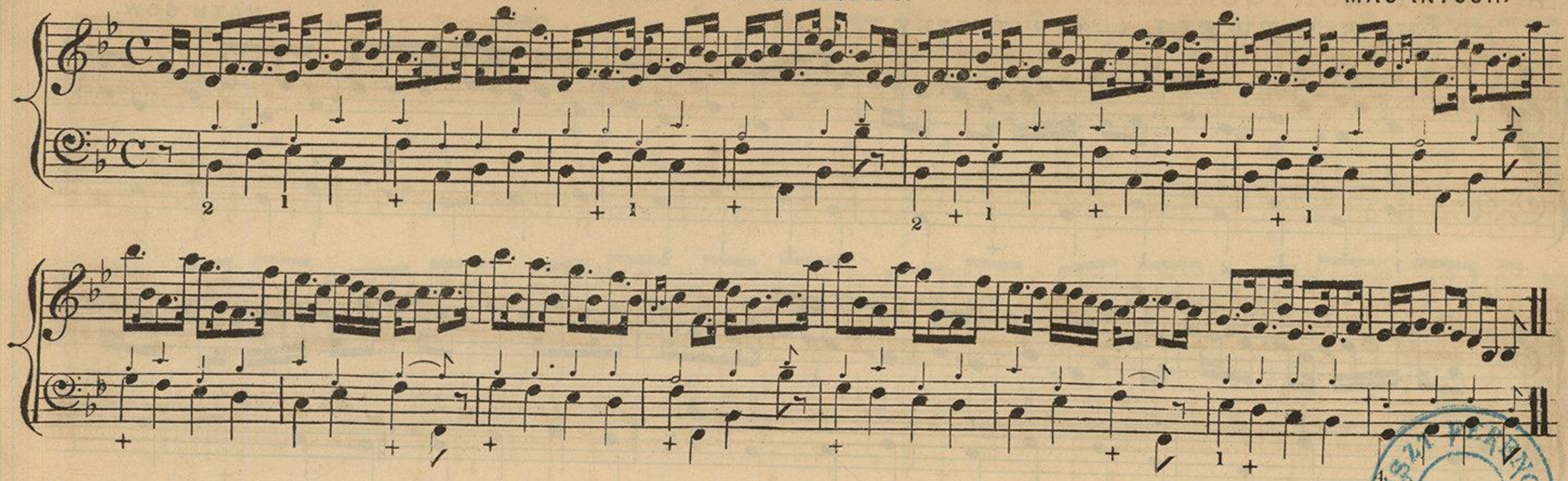
WM. GOW.



ZENEAKADÉMIA LISZT MÚZEUM

LADY CHARLOTTE CAMPBELL. — STRATHSPEY.

MAC INTOSH.



LADY CHARLOTTE CAMPBELL. — REEL.

MAC INTOSH.



MRS. ADIE. — STRATHSPEY.



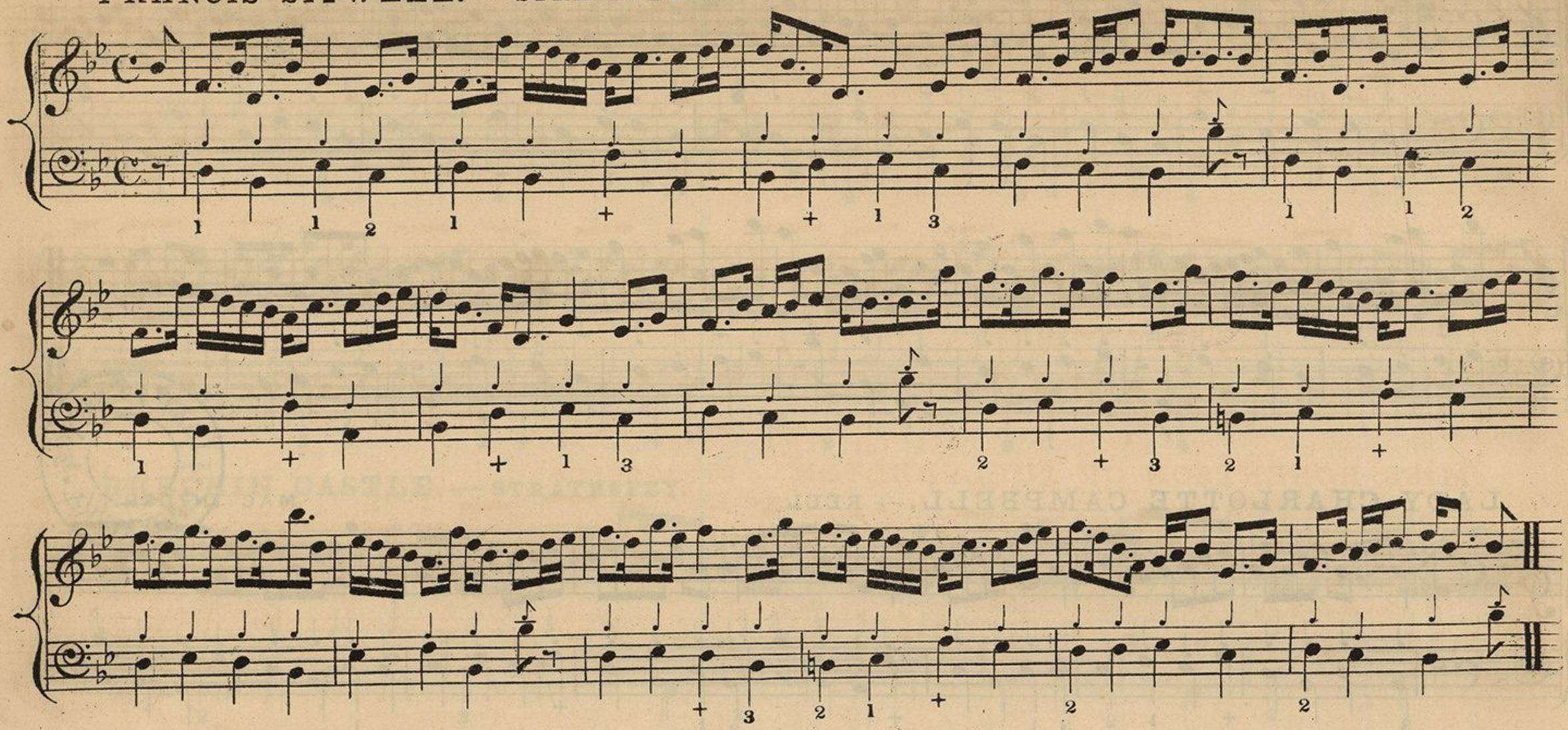
THE ISLE OF SKYE. — REEL.



ZENEAKADÉMIA
LISZT MÚZEUM

FRANCIS SITWELL. — STRATHSPEY.

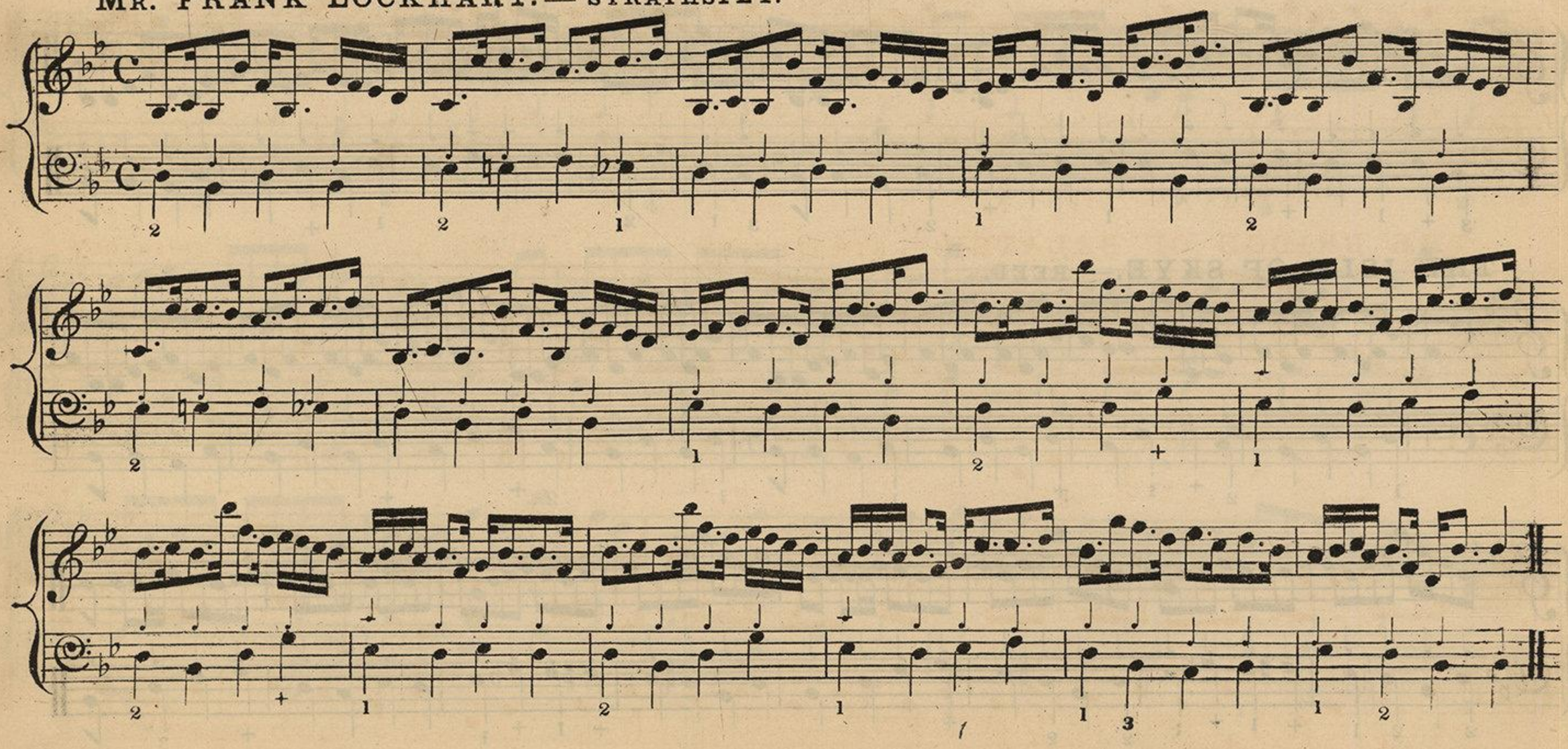
NATH GOW.



LADY MADELINA SINCLAIR'S BIRTHDAY. — REEL.



Mr. FRANK LOCKHART. — STRATHSPEY.



ZENEAKADÉMIA
LISZT MÚZEUM

CAPTAIN KEELER. — REEL.

MISS ROBERTSON OF TULLYBELTON. — STRATHSPEY.

NATH GOW.

MISS VEARIE HAY. — REEL.

THE BRIDGE OF BALATER. — STRATHSPEY.

NIEL GOW.

ZENEAKADÉMIA

COUNTESS OF SUTHERLAND.— REEL.

GEO JENKINS.

BONNY TOUN HOUSE.— STRATHSPEY.

THE EARL OF EGLINTOUN.— REEL.

ZENEAKADÉMIA
LISZT MÚZEUM

LADY ANN STEWART. — STRATHSPEY.

NATH GOW.



MISS CAMPBELL OF MONZIE. — REEL.

DONALD DOW.



LADY S. HAMILTON. — STRATHSPEY.

NATH GOW.



MISS DUMBRECK. — REEL.



ZENEAKADÉMIA

MARQUIS OF HUNTLY. — STRATHSPEY.

W. MARSHALL.

THE BOBBERS OF BRECHIN. — REEL.

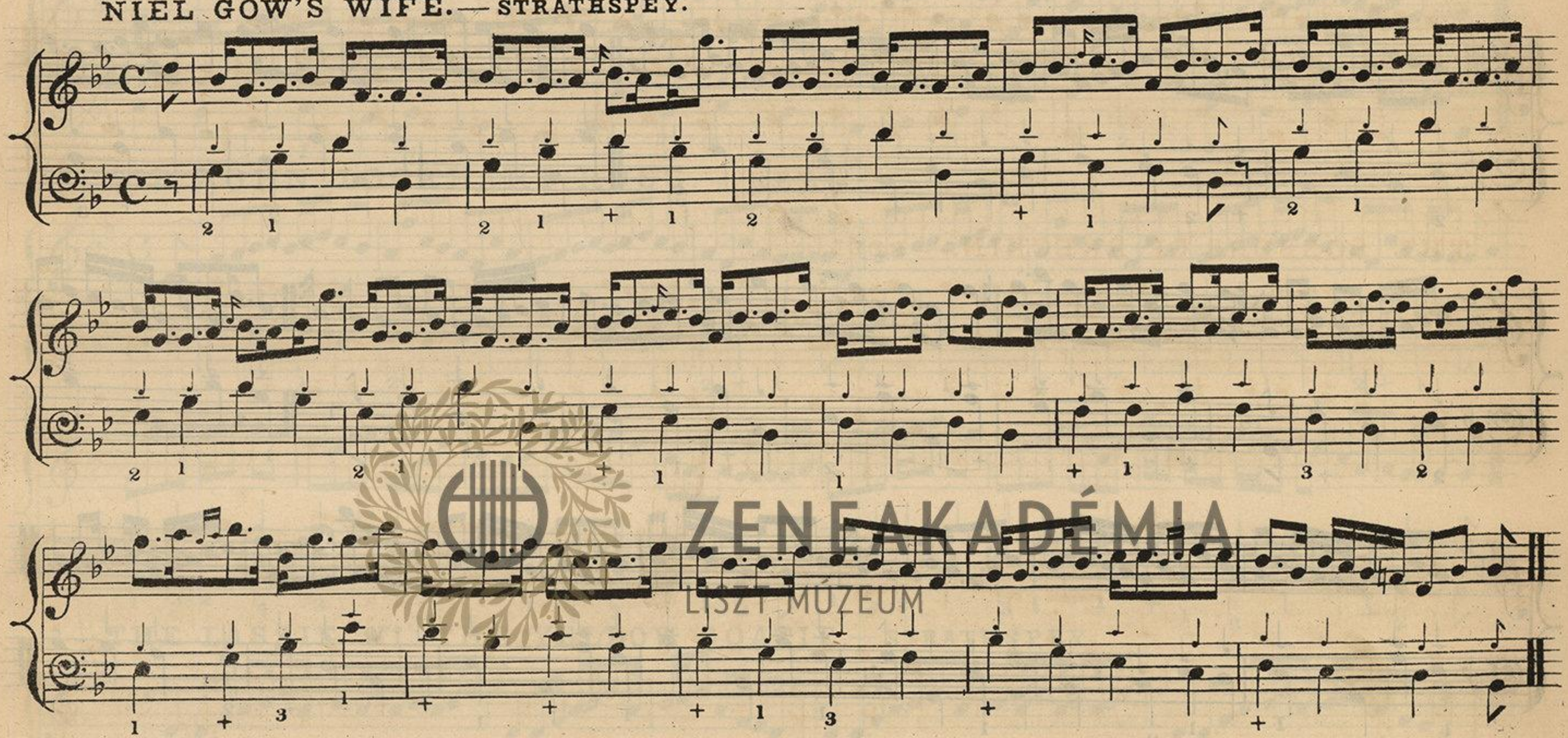
LORD KELLY. — STRATHSPEY.

ZENEAKADÉMIA
LISZT MÚZEUM

JOHN CHEAP THE CHAPMAN. — REEL.

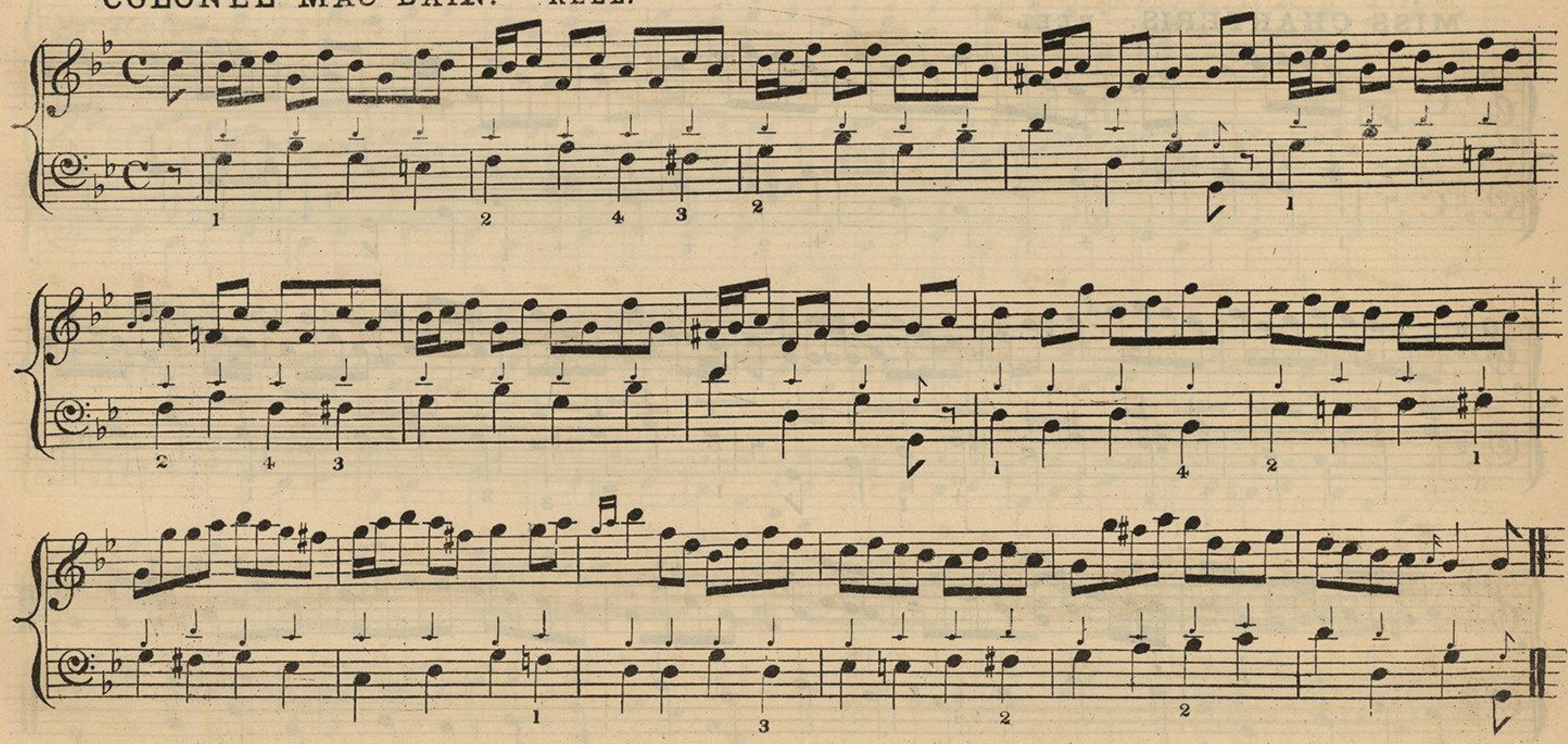


NIEL GOW'S WIFE. — STRATHSPEY.

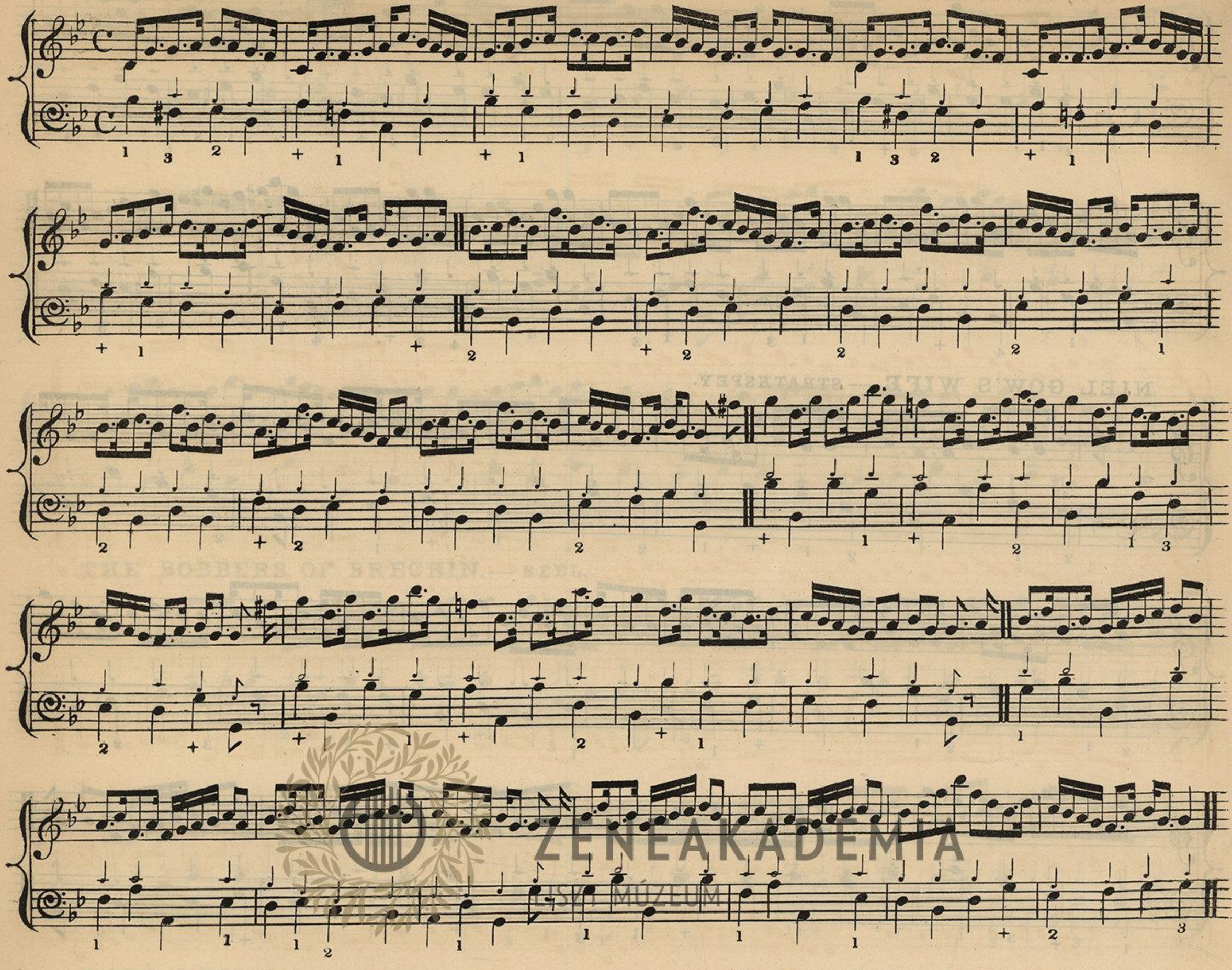


ZENEAKADÉMIA
LISZT MÚZEUM

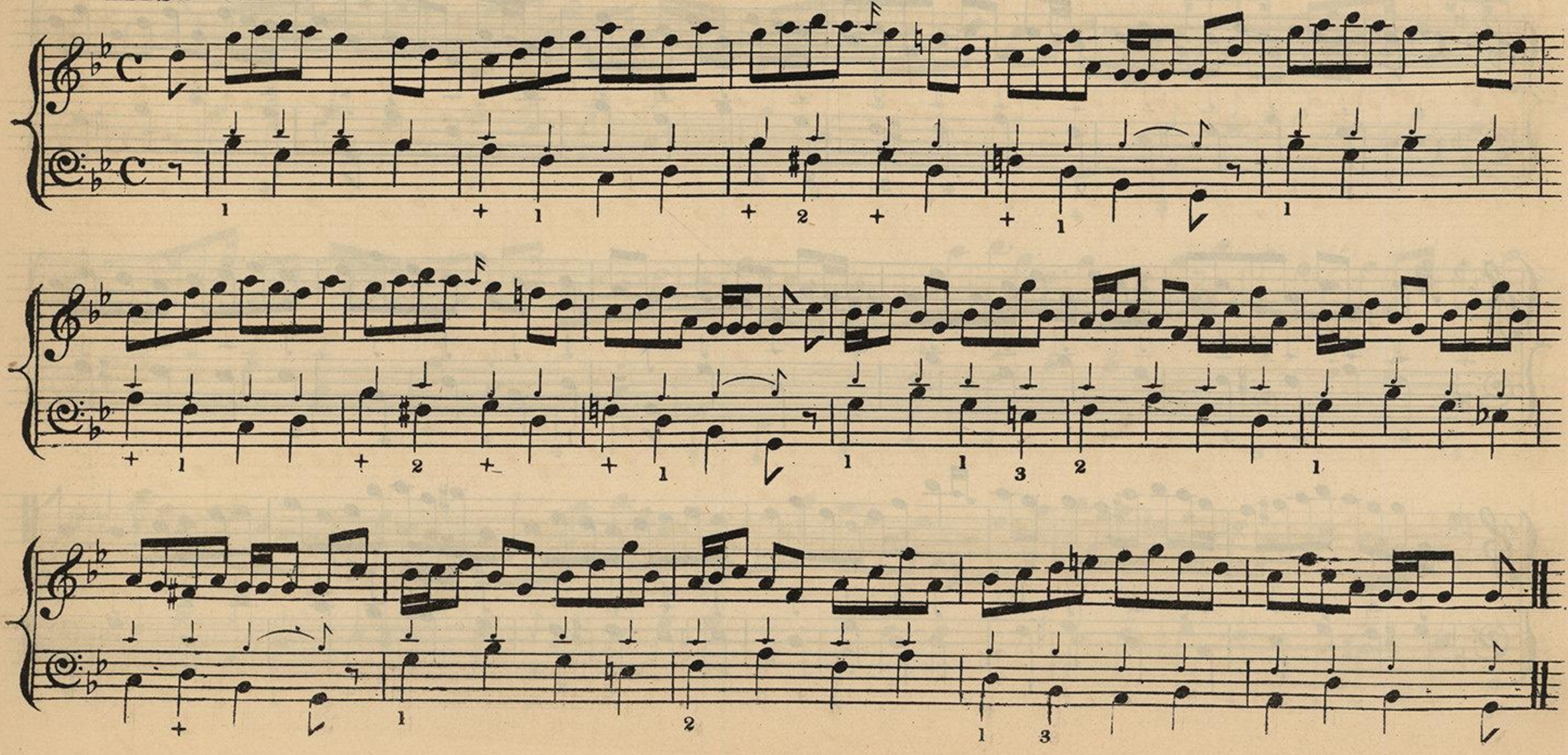
COLONEL MAC BAIN. — REEL.



THE BRAES OF BUSHBY. — STRATHSPEY.

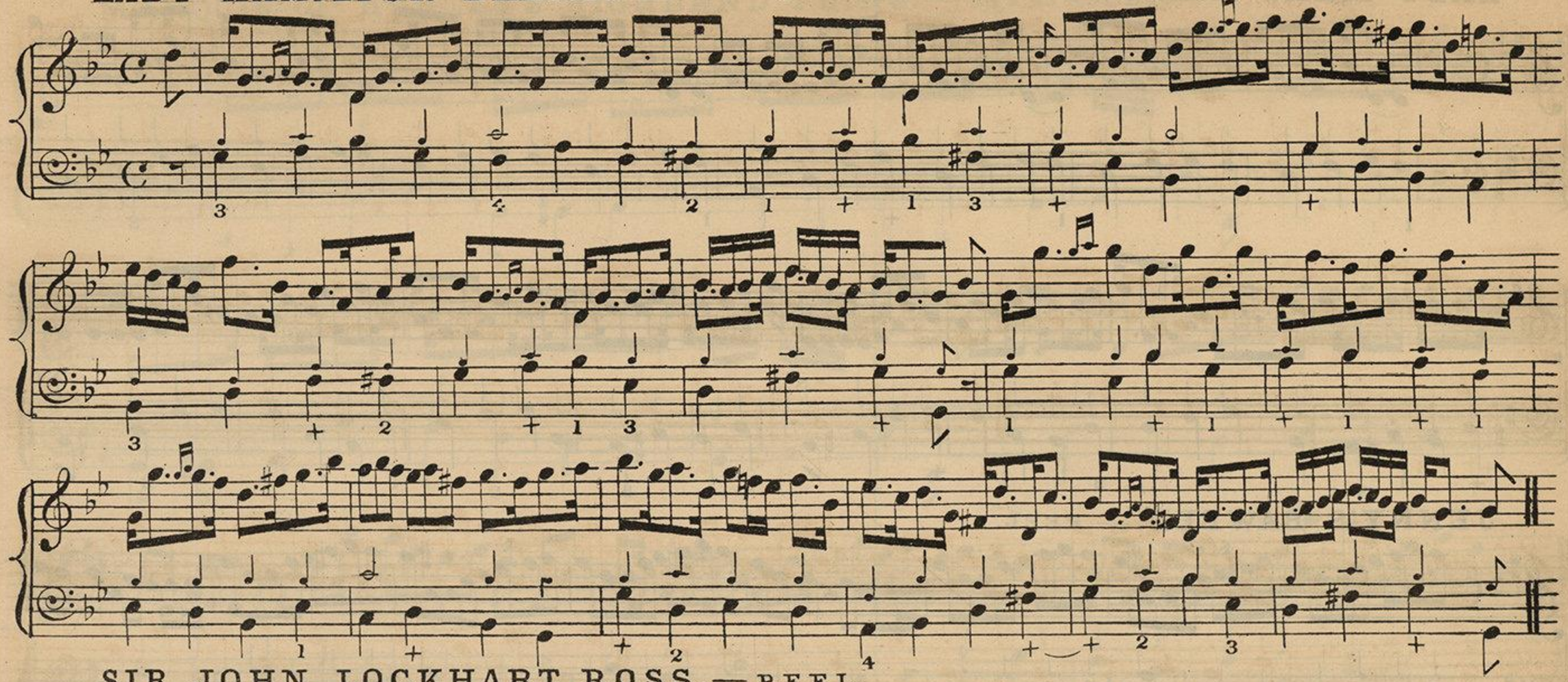


MISS CHARTERIS. — REEL.



ZENEAKADÉMIA
ZENEMŰVÉSZETI MÚZEUM

LADY HAMILTON DALRYMPLE.— STRATHSPEY.



SIR JOHN LOCKHART ROSS.— REEL.



THE LASSIE WI' THE YELLOW COATIE.— STRATHSPEY.



CLEAN PEASE STRAE.— REEL.



ZENEAKADEMIA
LISZT MÚZEUM

LADY MARY RAMSAY. — STRATHSPEY.

NATH GOW.

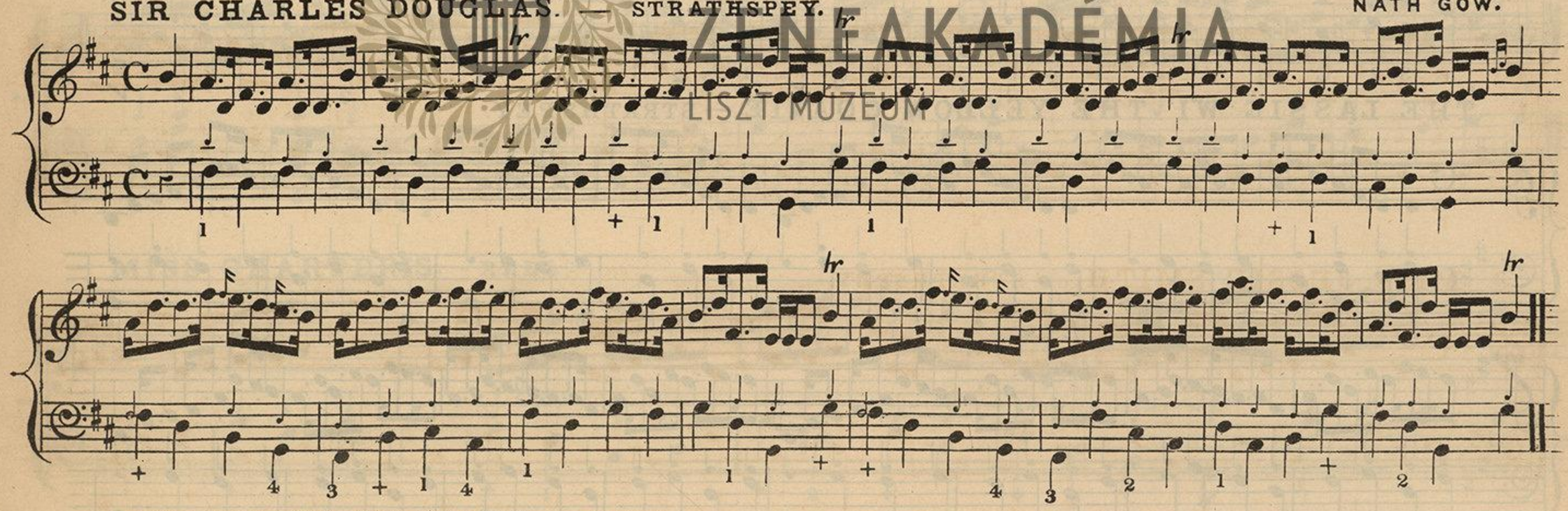


JENNY'S BAWBEE. — REEL.

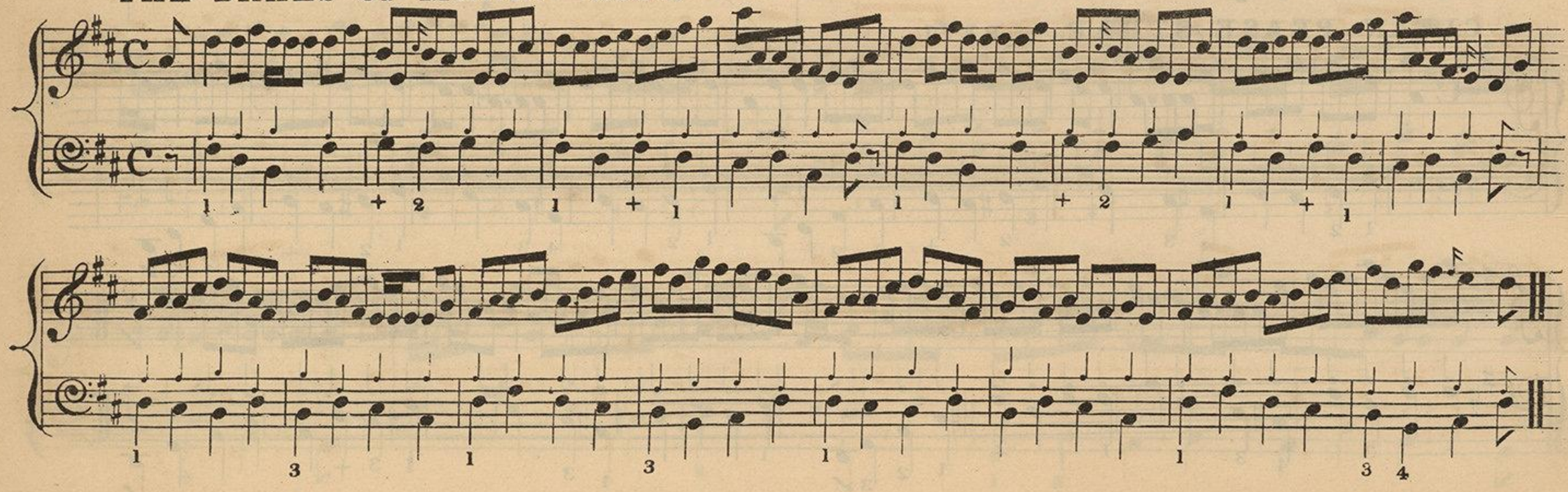


SIR CHARLES DOUGLAS. — STRATHSPEY.

NATH GOW.



THE BRAES OF MARR. — REEL.



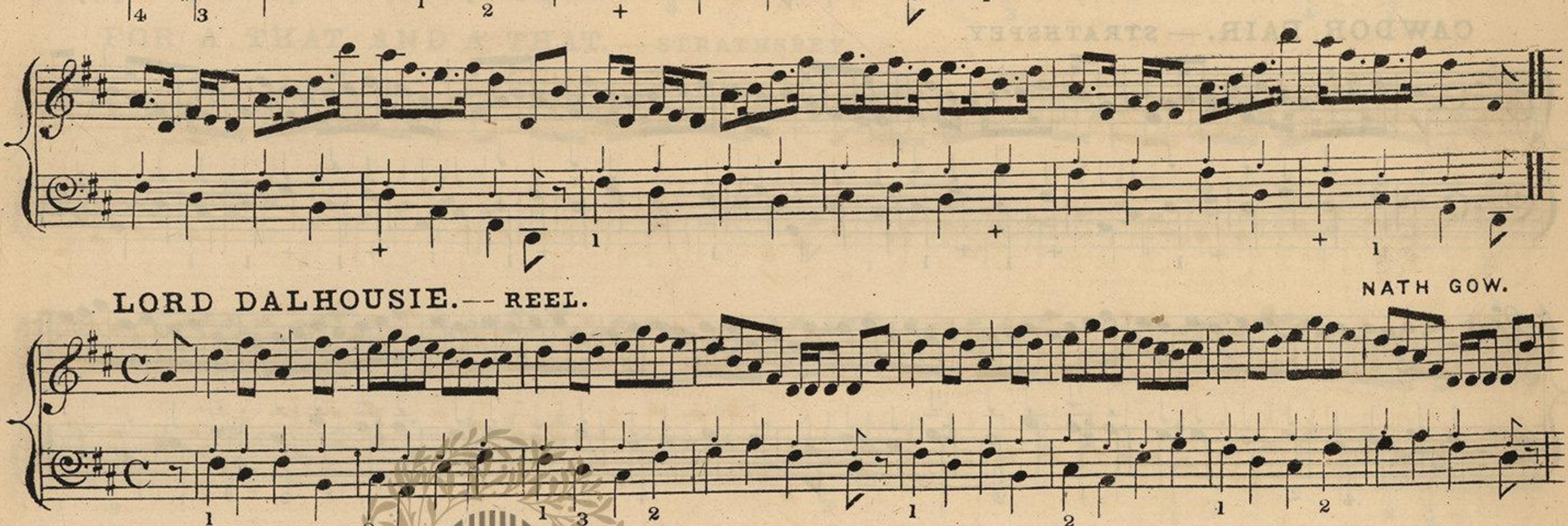
ZENEAKADÉMIA LISZT MÚZEUM

MARQUIS OF HUNTLY'S HIGHLAND FLING.— STRATHSPEY.



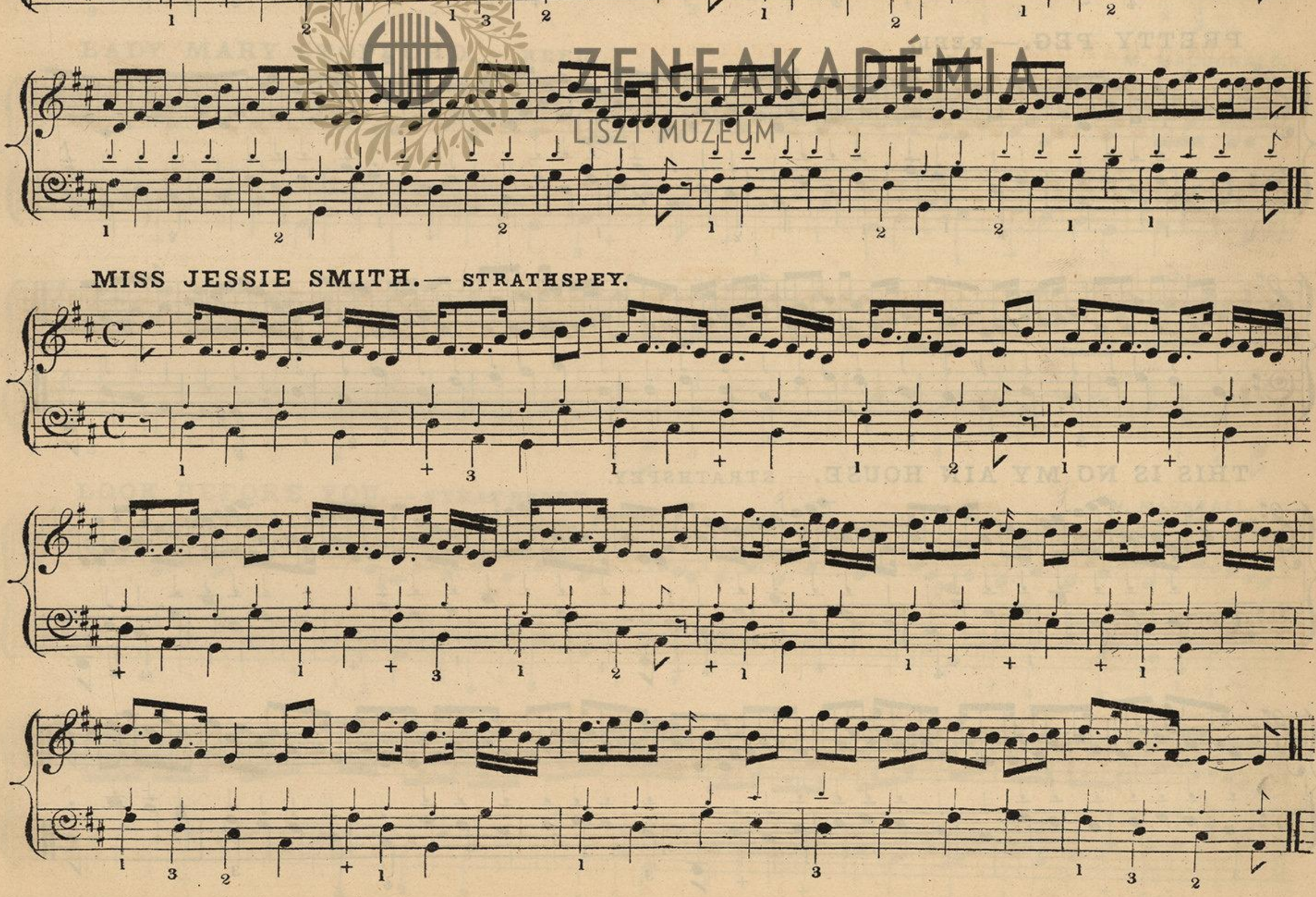
LORD DALHOUSIE.— REEL.

NATH GOW.



ZENEAKADÉMIA
LISZT MÚZEUM

MISS JESSIE SMITH.— STRATHSPEY.



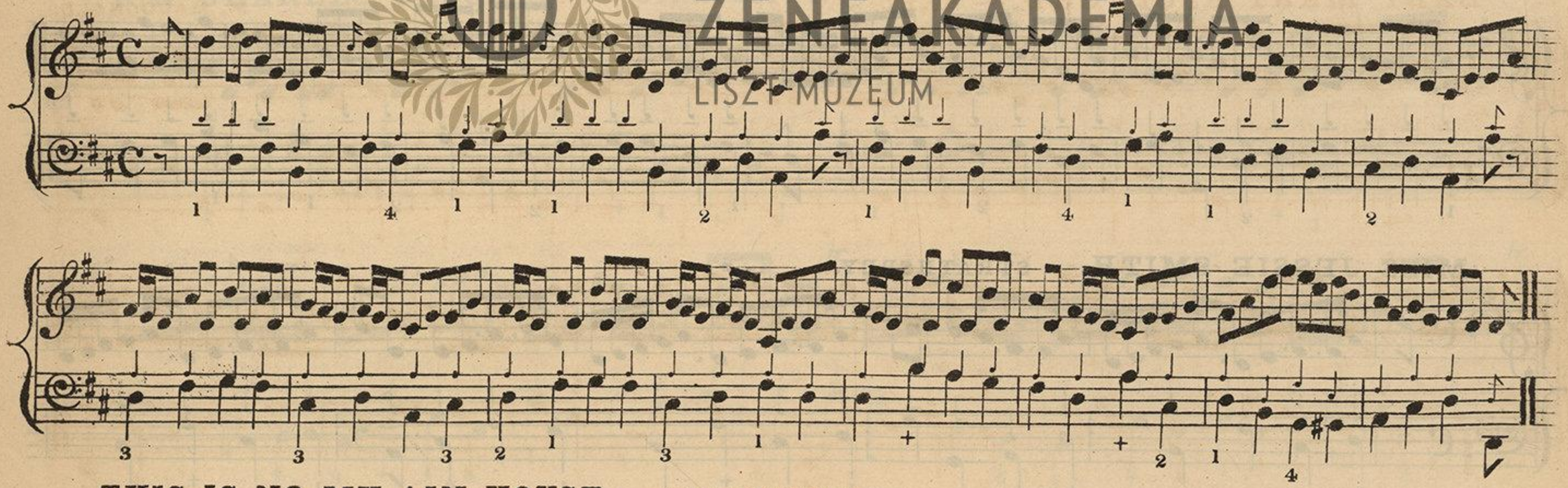
RACHEL RAE.— REEL.



CAWDOR FAIR.— STRATHSPEY.



PRETTY PEG.— REEL.



THIS IS NO MY AIN HOUSE.— STRATHSPEY.



ZENEAKADÉMIA
LISZT MÚZEUM

THE BACK OF THE CHANGE HOUSE.— REEL.

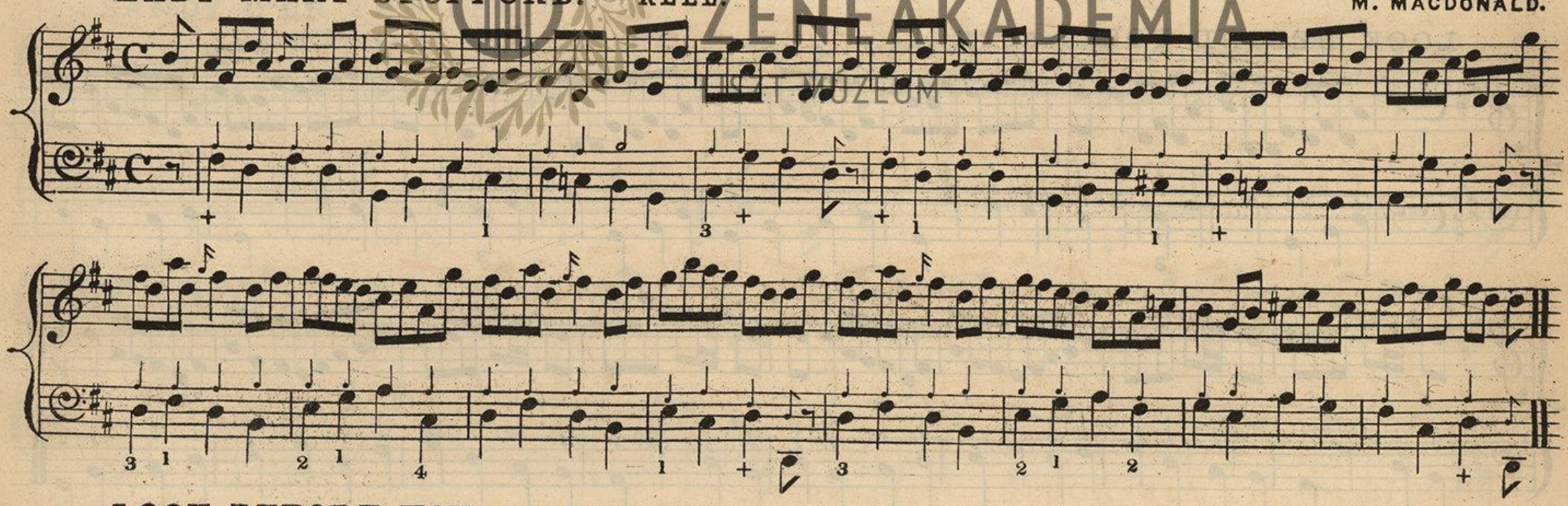


FOR A' THAT, AND A' THAT.— STRATHSPEY.



LADY MARY STOPFORD.— REEL.

M. MACDONALD.



LOOK BEFORE YOU.— STRATHSPEY.

W. MARSHALL.



THE HONEYMOON— REEL.

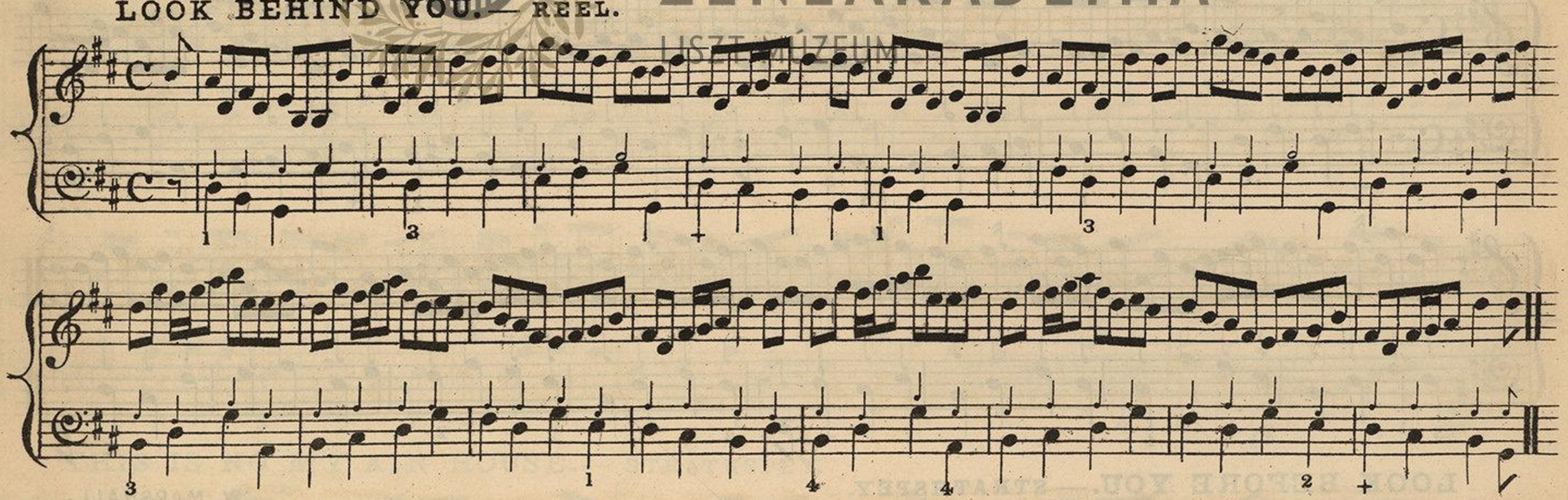
JAS. YOUNG.



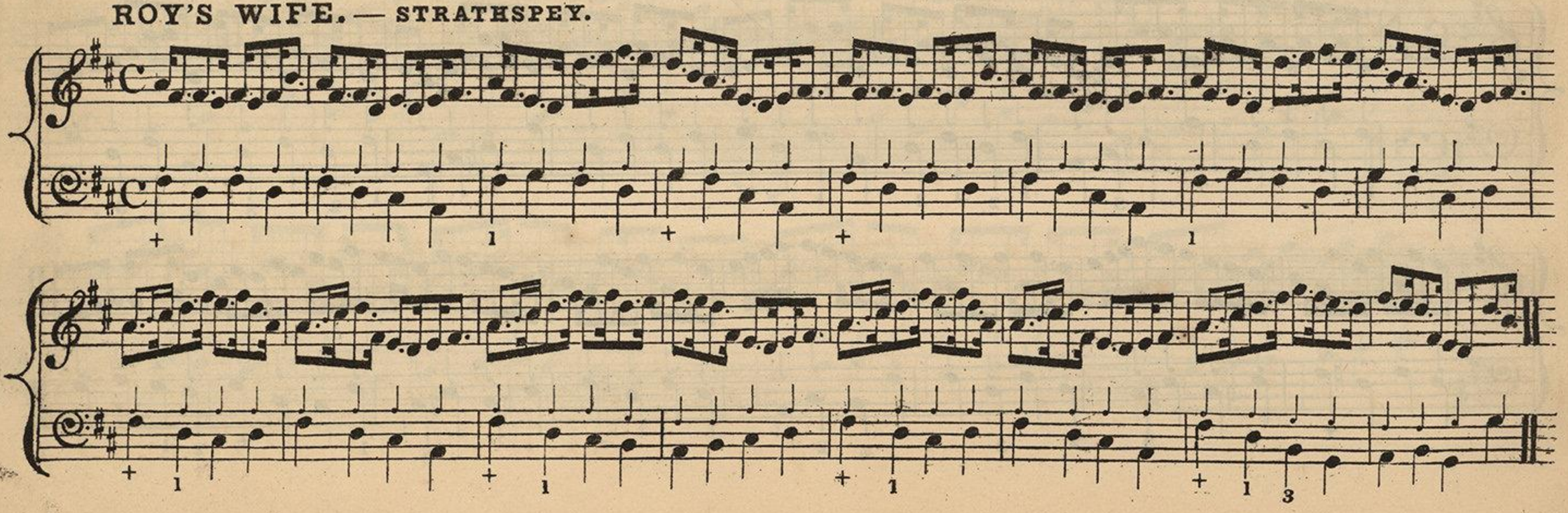
LOW DOWN IN THE BROOM. — STRATHSPEY.



LOOK BEHIND YOU. — REEL.



ROY'S WIFE. — STRATHSPEY.



ZENEAKADÉMIA
LISZT MÚZEUM

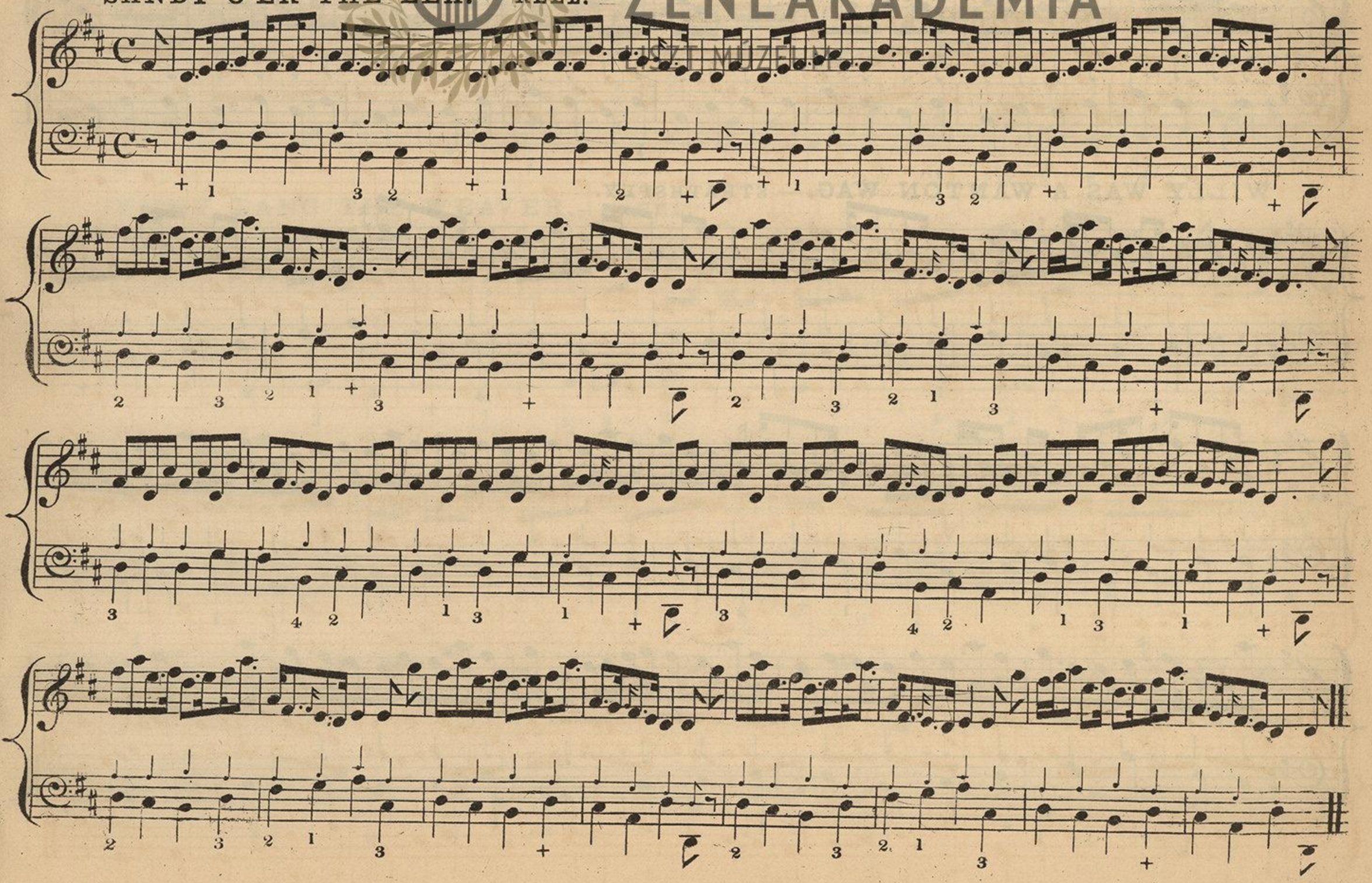
CHARLIE STUART. — REEL.



DINNA THINK BONNIE LASSIE. — STRATHSPEY.



SANDY O'ER THE LEA. — REEL.



ZENEAKADÉMIA

ATHOLL BROSE. — STRATHSPEY.

SLEEPY MAGGY. — REEL.

WILLY WAS A WANTON WAG. — STRATHSPEY.

ZENEAKADÉMIA
LISZT MÚZEUM

THE FAIRY DANCE. — REEL.

CAMERON'S GOT HIS WIFE AGAIN. — STRATHSPEY.

JENNY DANG THE WEAVER. — REEL.

ZENEAKADÉMIA
LISZT MÚZEUM

DUNCAN DAVISON.— STRATHSPEY.

THE LASSIES OF STEWARTON.— REEL.

ZENEAKADÉMIA
LISZT MÚZEUM

LADY LOUDON. — STRATHSPEY.

WM. GOW.



FIGHT ABOUT THE FIRESIDE. — REEL.

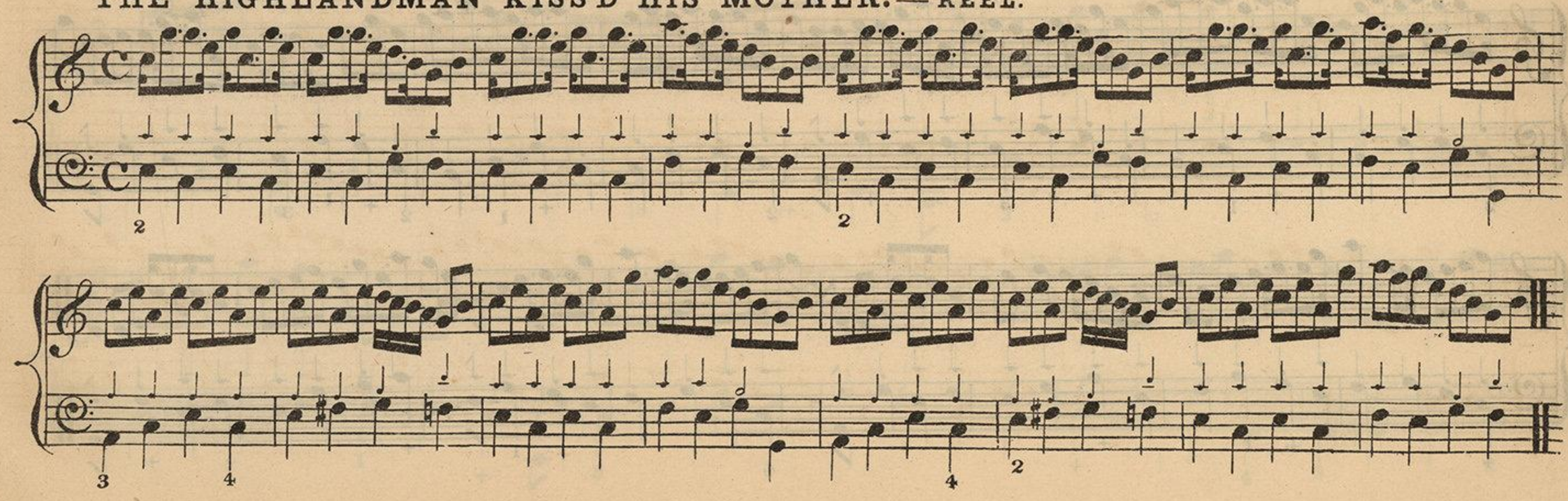


AYRSHIRE LASSES. — STRATHSPEY.

EARL OF EGLINTON.



THE HIGHLANDMAN KISS'D HIS MOTHER. — REEL.



ZENEAKADÉMIA LISZT MÚZEUM

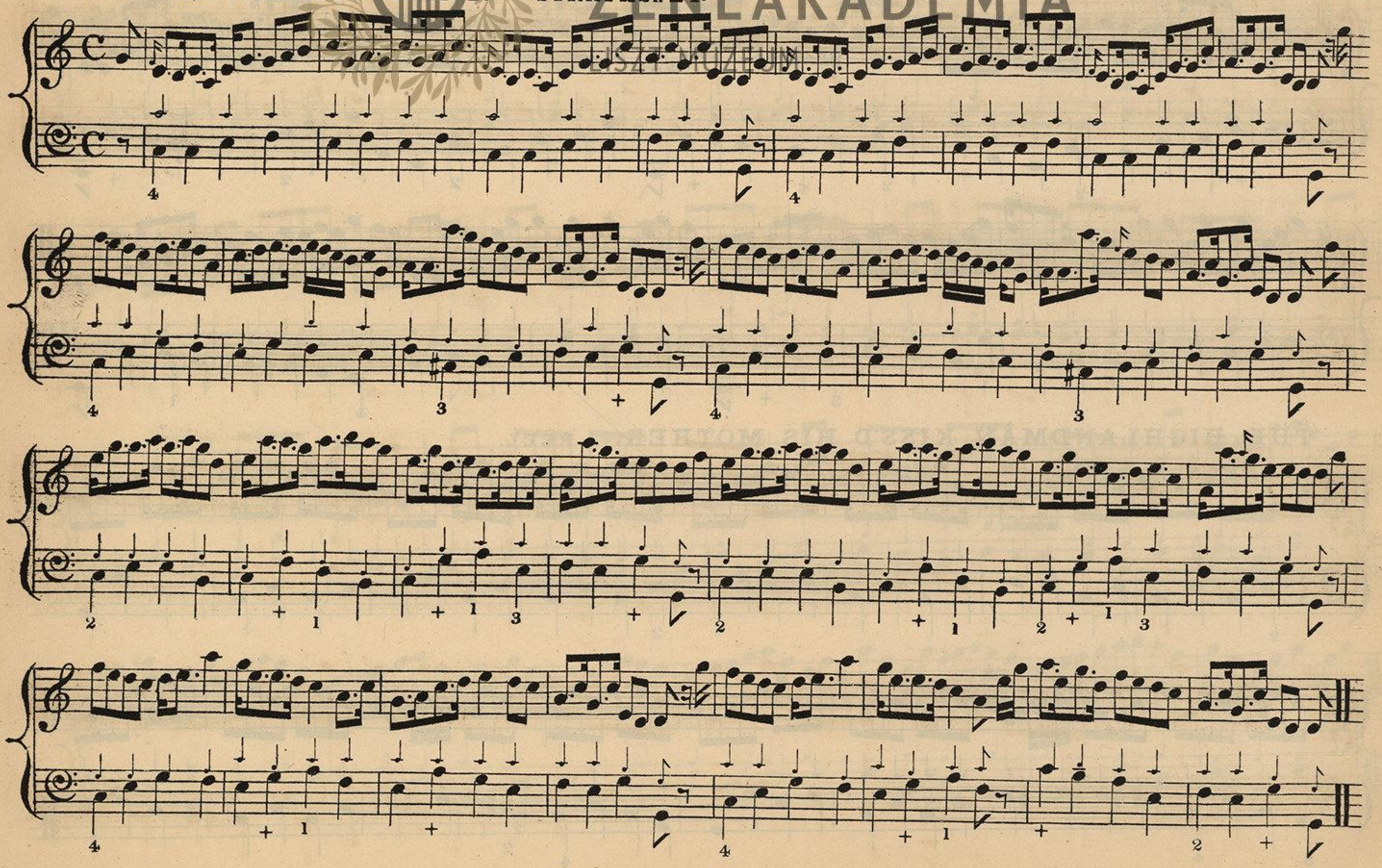
WELCOME TO YOUR FEET AGAIN.— STRATHSPEY. JOHN RIDDLE.



THE BRAES OF AUCHTERTYRE.— REEL.



ROTHIEMURCHUS RANT.— STRATHSPEY.



ZENEAKADÉMIA

DUILLATER HOUSE— REEL.

LOCH ERROCH SIDE.— STRATHSPEY.

THE FIFE HUNT.— REEL.

W. GOW.

ZENEAKADÉMIA
LISZT MÚZEUM

LADY LUCY RAMSAY.— STRATHSPEY.



O'ER BOGGIE WI' MY LOVE.— REEL.



HILTON LODGE.— STRATHSPEY.

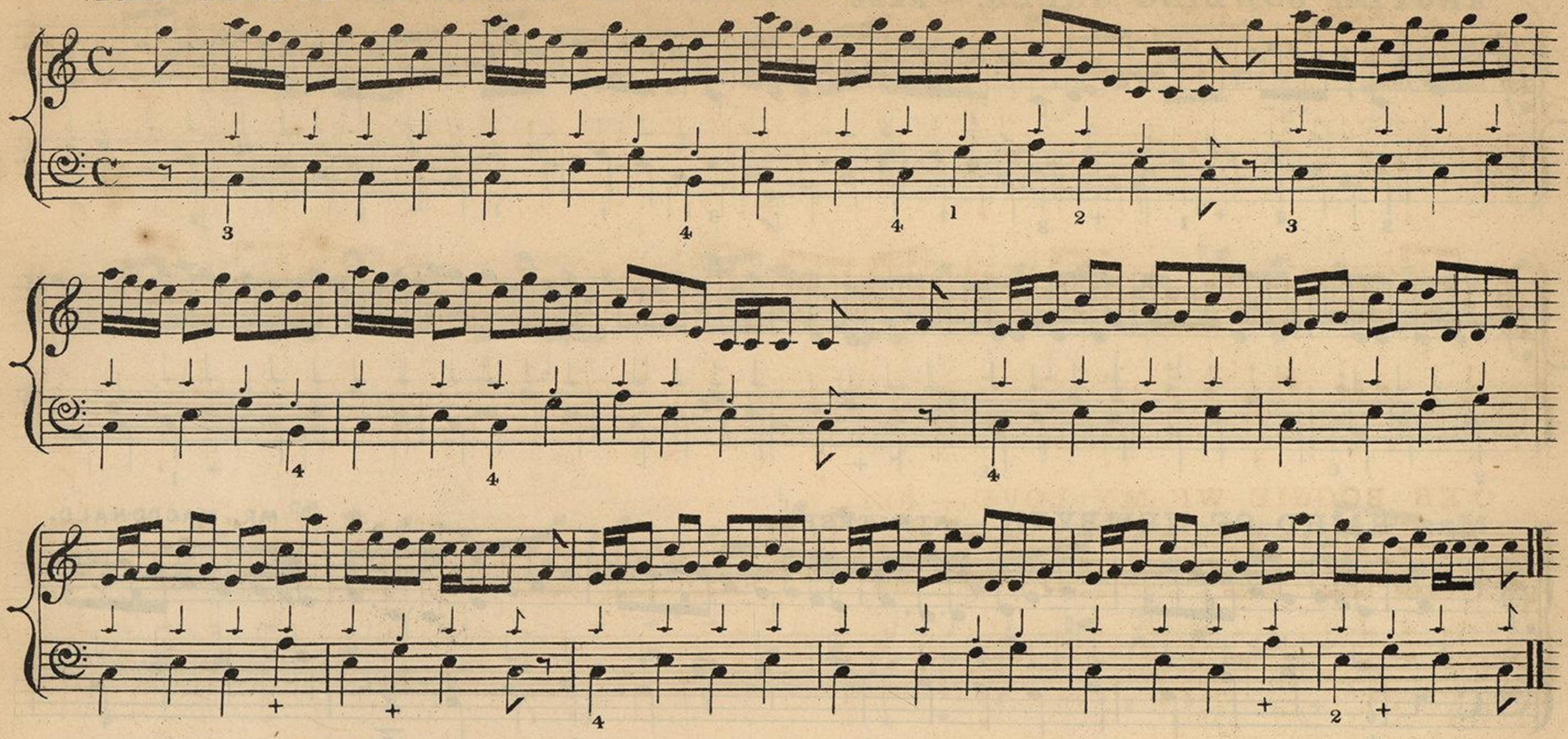


CABER-FAE. —— REEL.

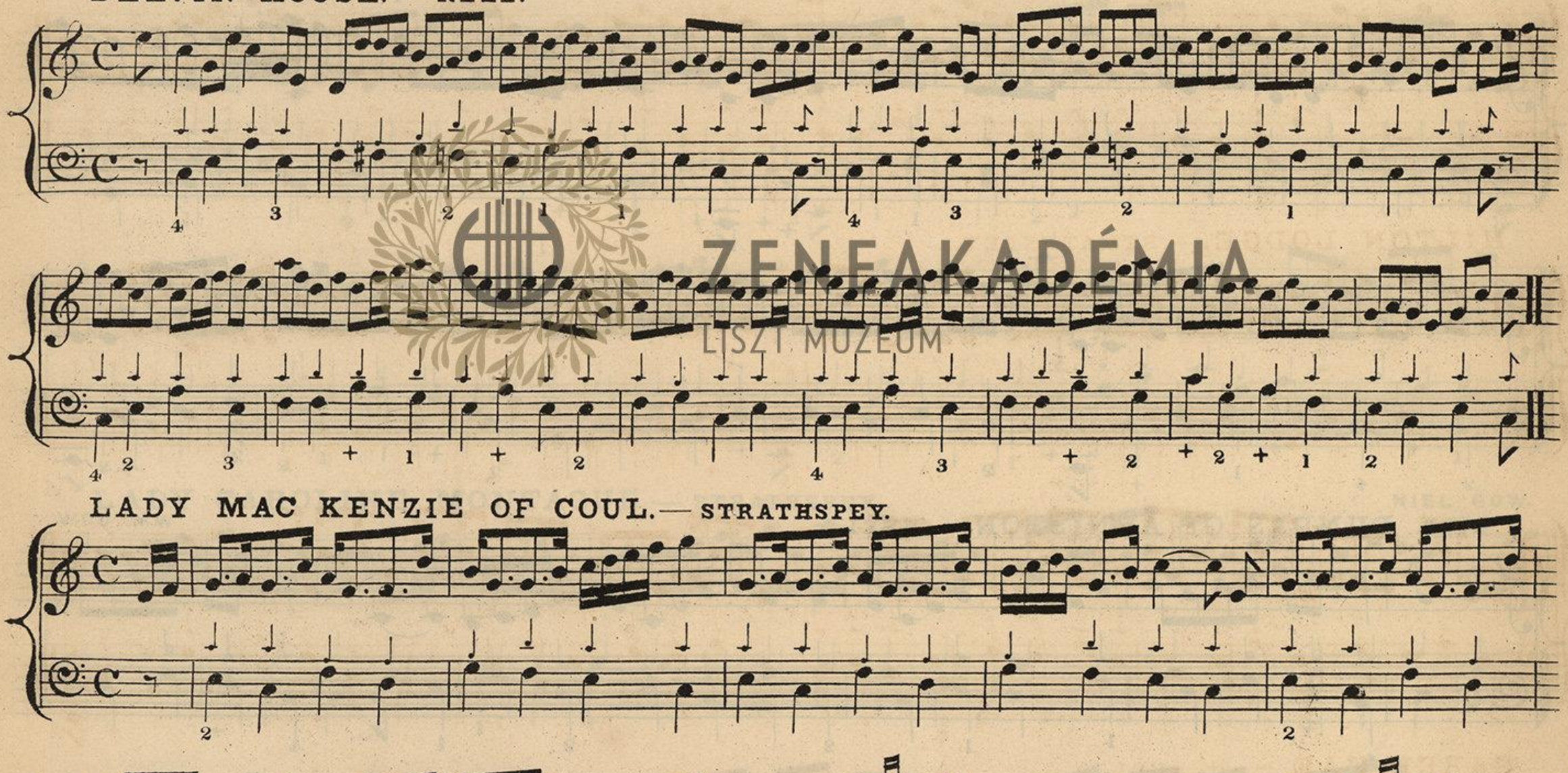


ZENEAKADÉMIA LISZT MÚZEUM

THE BRIDGE OF BRACKLIN.— STRATHSPEY.



DELVIN HOUSE.— REEL.

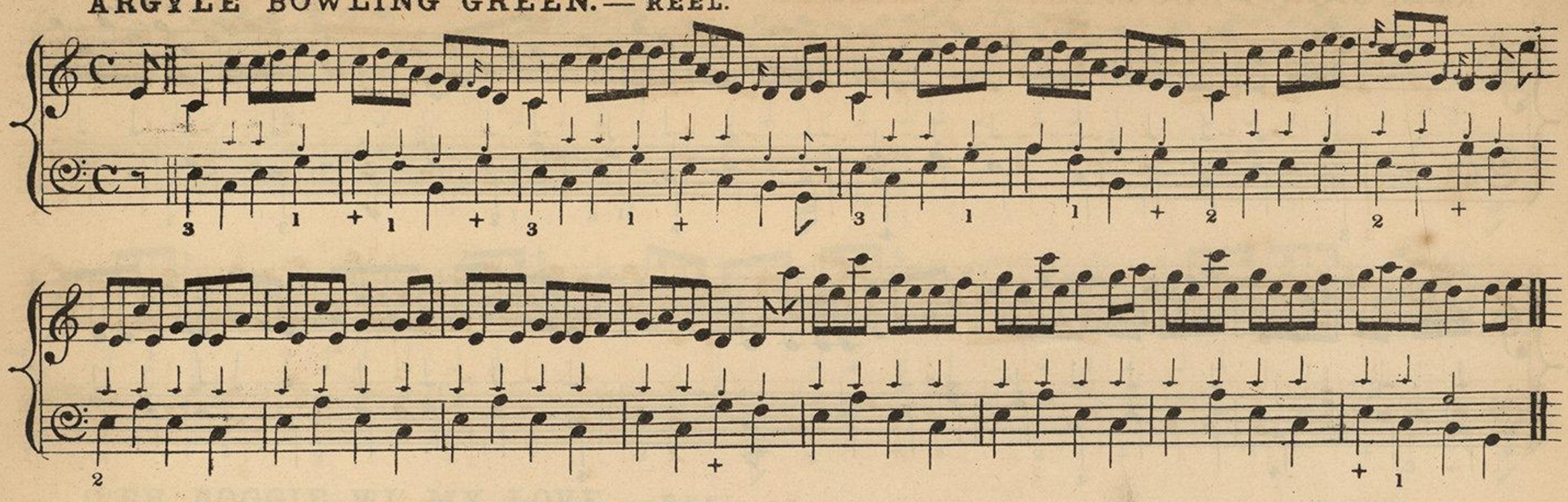


LADY MAC KENZIE OF COUL.— STRATHSPEY.



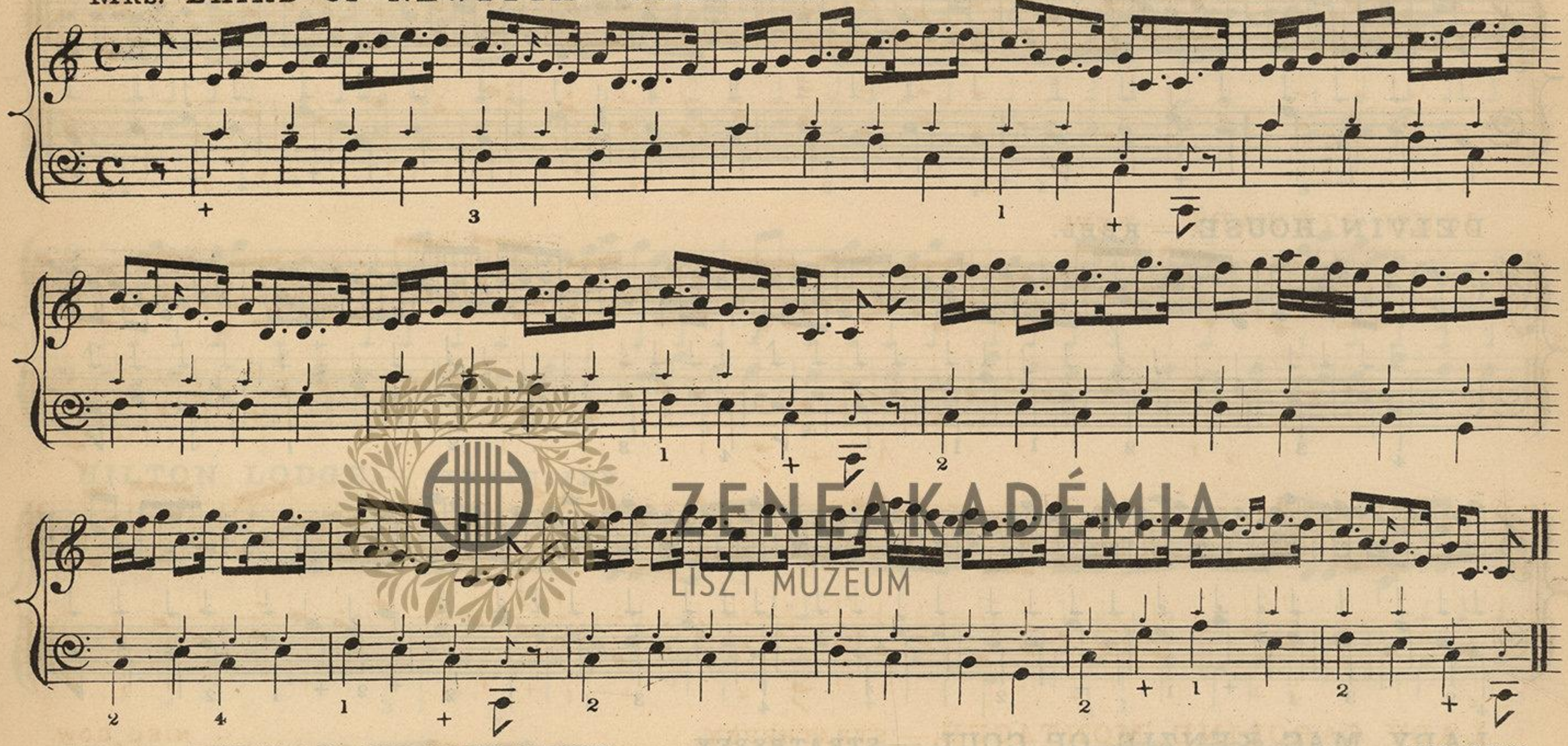
ZENEAKADÉMIA
LISZT MÚZEUM

ARGYLE BOWLING GREEN.— REEL.



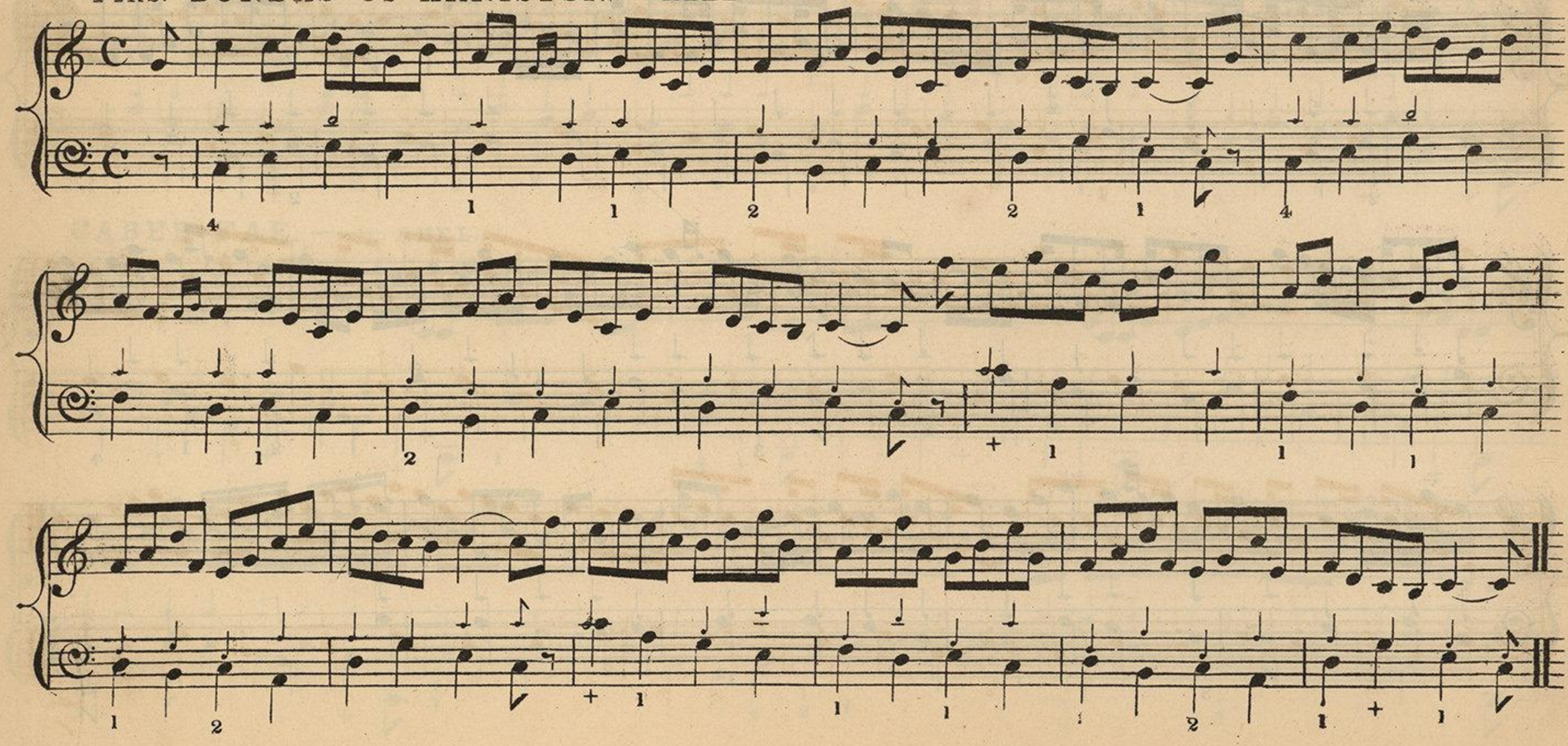
MRS. BAIRD OF NEWBYTH.— STRATHSPEY.

MR. MACDONALD.



MRS. DUNDAS OF ARNISTON.— REEL.

WM. GOW.



ZENEAKADÉMIA
LISZT MÚZEUM

NIEL GOW'S RECOVERY.— STRATHSPEY.

NIEL GOW.

JOHN STEWART.— REEL.

LADY CAROLINE MONTAGUE.— STRATHSPEY.

NIEL GOW.

ZENEAKADÉMIA
LISZT MÚZEUM

SWEET MOLLY. — REEL.

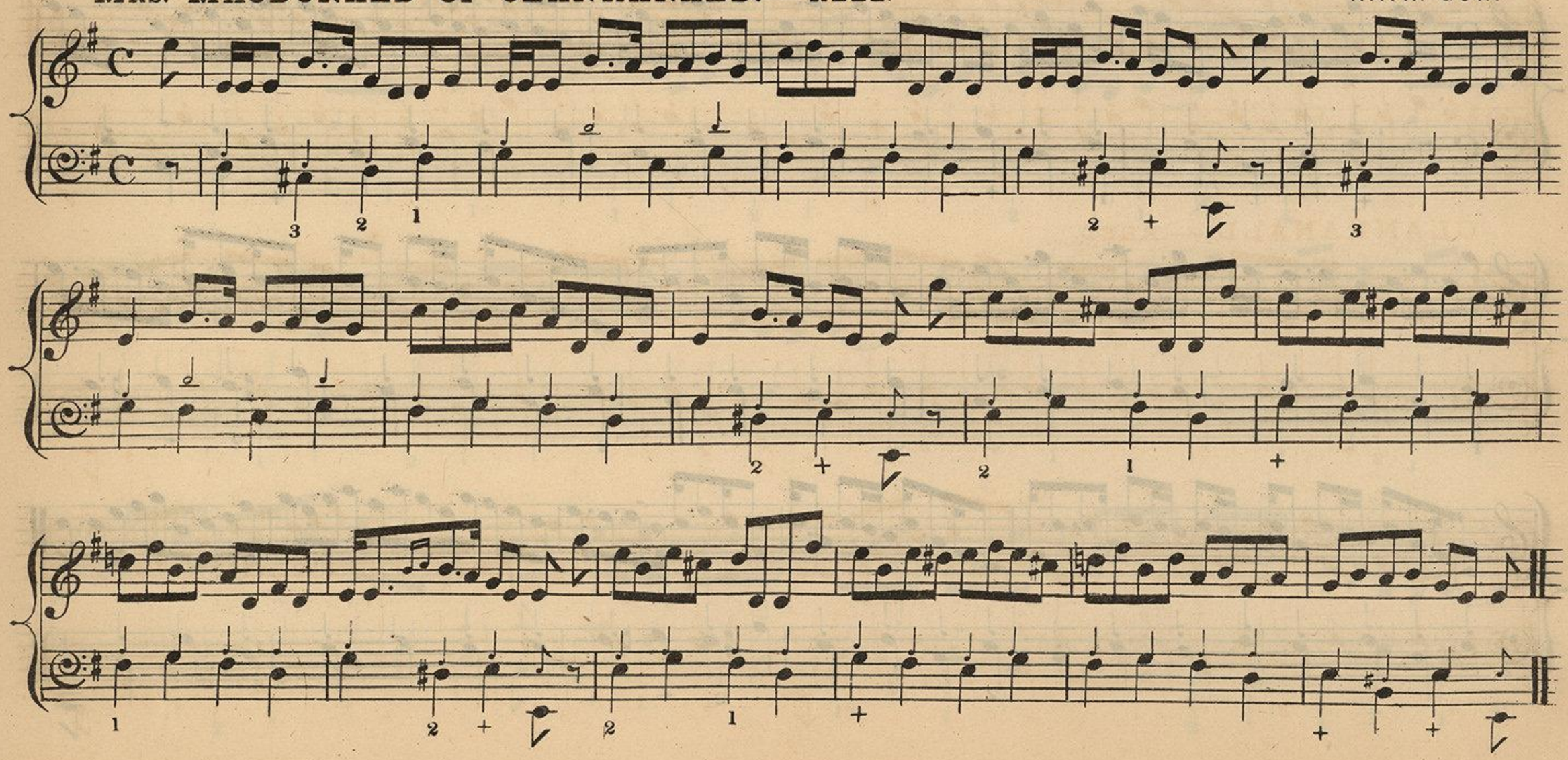


DELVIN SIDE. — STRATHSPEY.



MRS. MACDONALD OF CLANRANALD. — REEL.

NATH. GOW.



ZENEAKADÉMIA
LISZT MÚZEUM

MR. BAILLIE OF MELLERSTON.— STRATHSPEY.

NATH GOW.



FLORA MACDONALD.— REEL.



MRS. WRIGHT OF LATON.— STRATHSPEY.

NIEL GOW.



ZENEAKADÉMIA
LISZT MÚZEUM

CLANRANALD.— REEL.



THE HAUGHS OF CROMDALE. — STRATHSPEY.

MRS. DRUMMOND OF LOGIEALMOND. — REEL. NIEL GOW.

MR. RAMSAY MAULE. — STRATHSPEY.

ZENEAKADÉMIA
LISZT MÚZEUM

GREEN GROW THE RASHES O! — REEL.

LADY CHARLOTTE CAMPBELL. — STRATHSPEY.

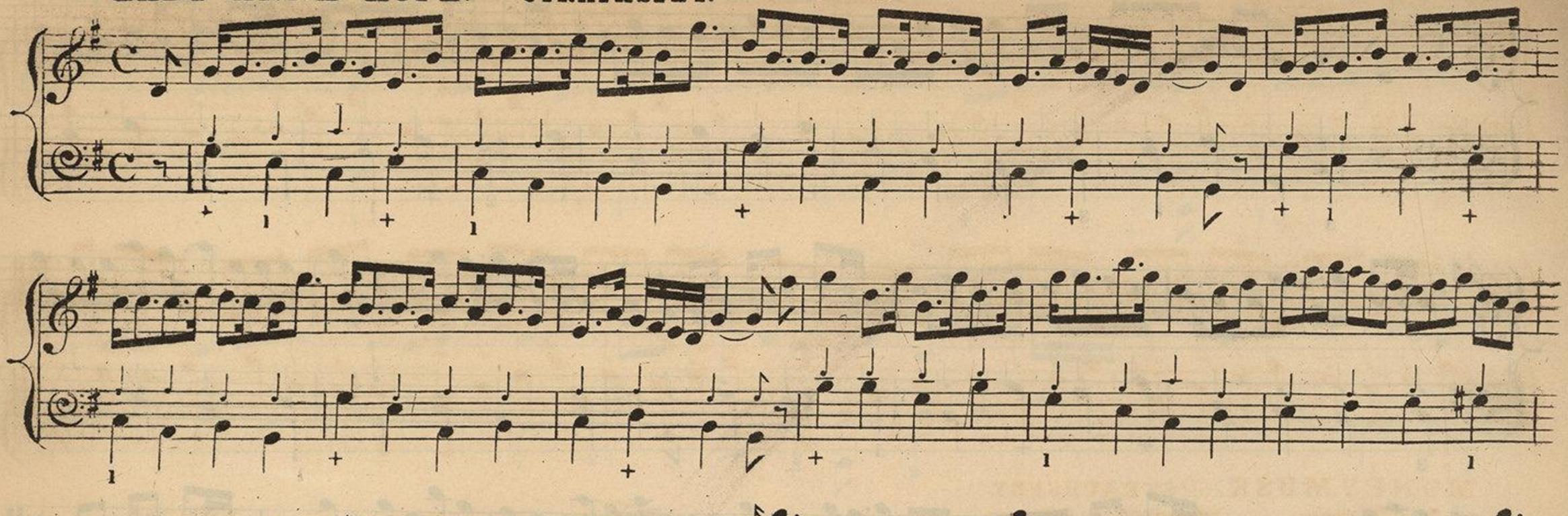
NATH GOW.

MISS JOHNSTON. — REEL.

ZENEAKADÉMIA
LISZT MÚZEUM

LADY ANNE HOPE.— STRATHSPEY.

JOHN PRINGLE.



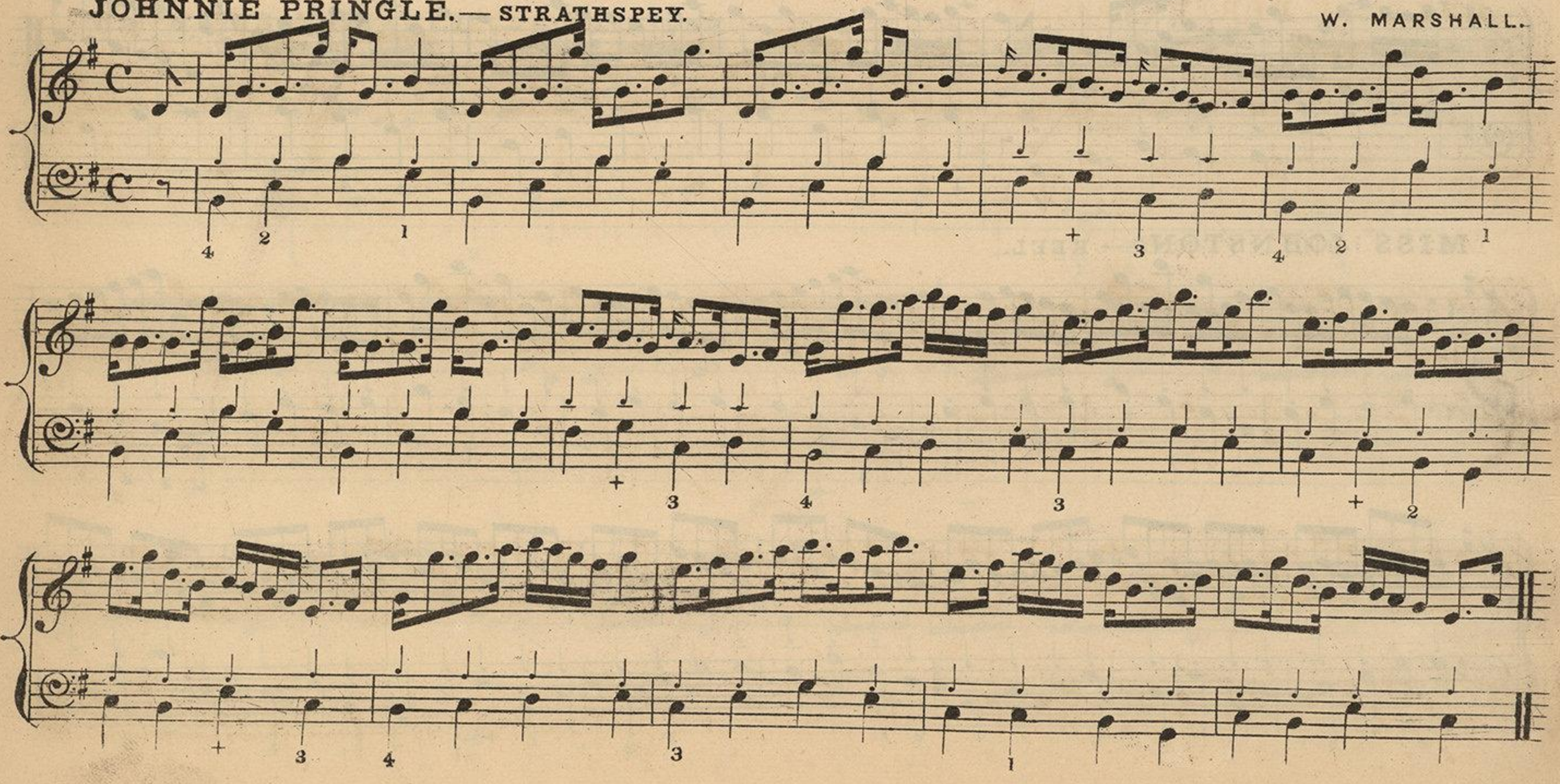
THROUGH THE WOOD OF FAVIE.— REEL.



ZENEAKADÉMIA
LISZT MÚZEUM

JOHNNIE PRINGLE.— STRATHSPEY.

W. MARSHALL.



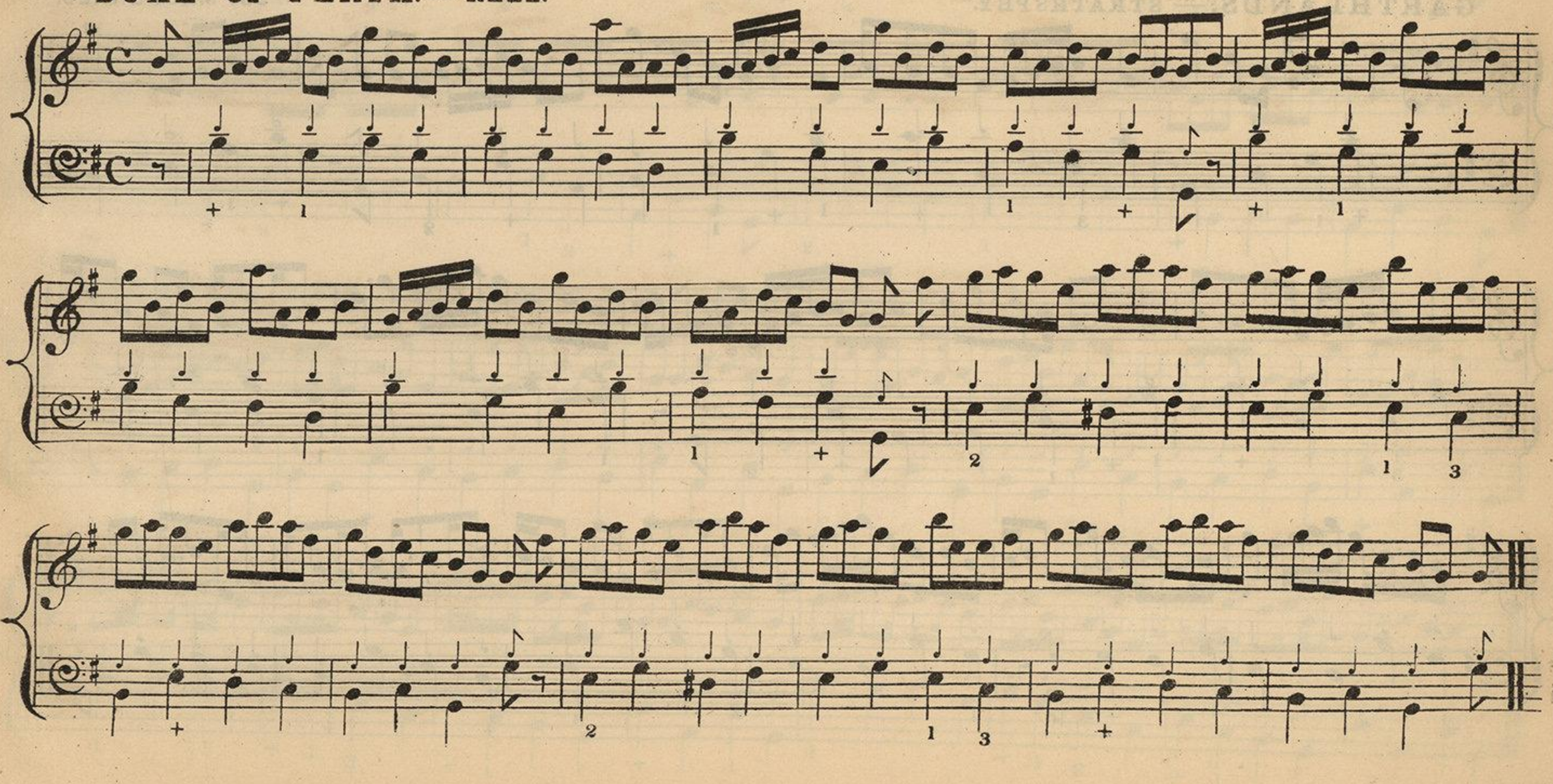
LORD MAC DONALD.— REEL.



MONEYMUSK.— STRATHSPEY.



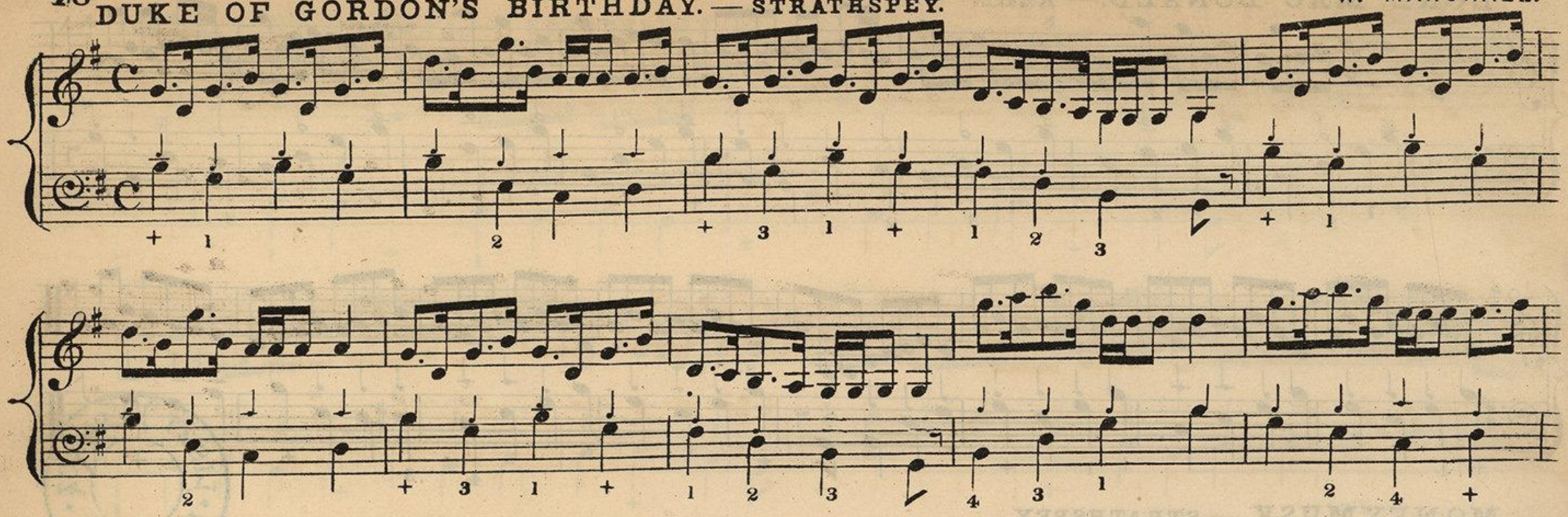
DUKE OF PERTH.— REEL.



ZENEAKADÉMIA
LISZT MÚZEUM

DUKE OF GORDON'S BIRTHDAY. — STRATHSPEY.

W. MARSHALL.

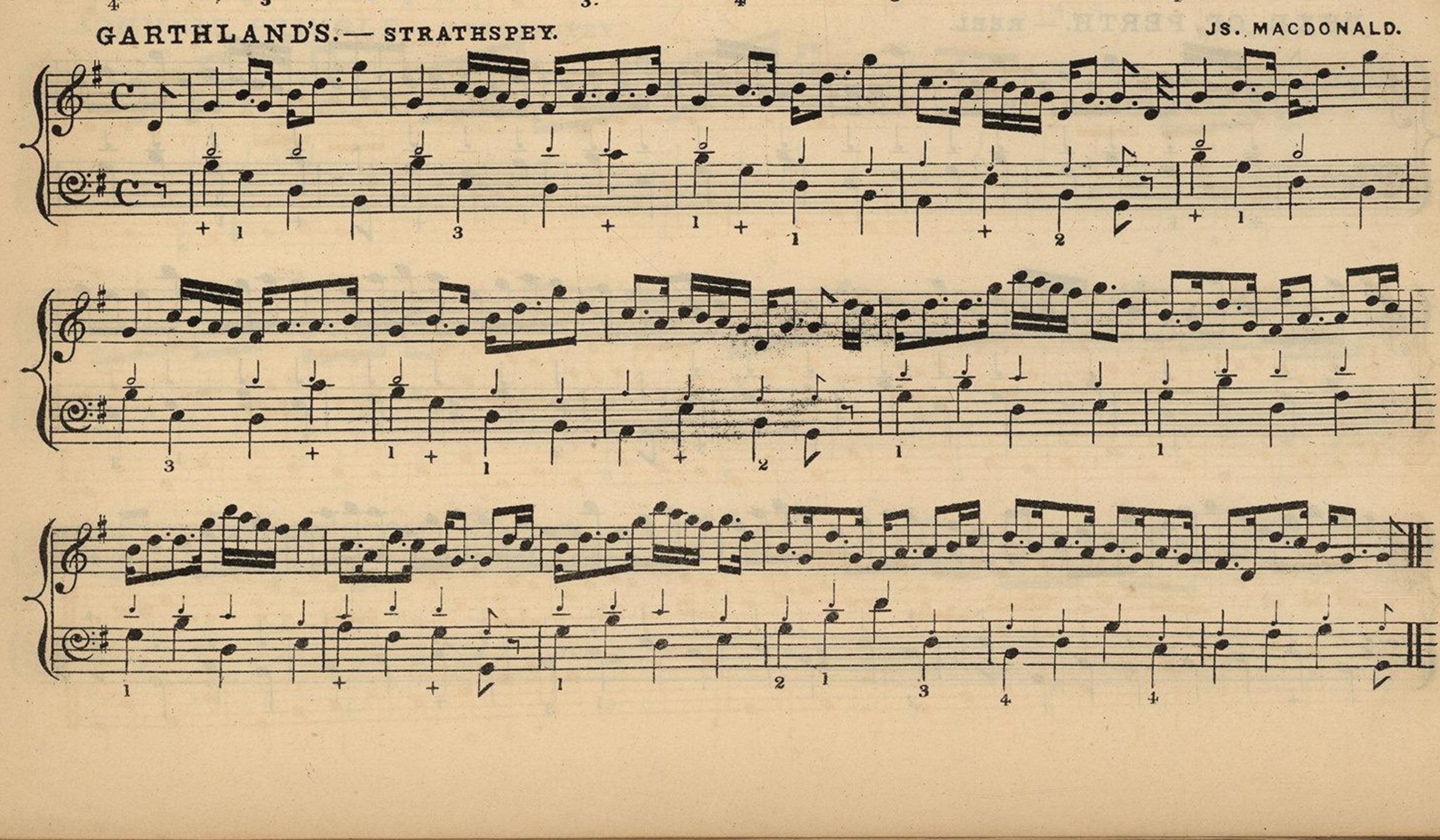


O'ER THE MUIR AMANG THE HEATHER. — REEL.



GARTHLAND'S. — STRATHSPEY.

JS. MACDONALD.



ZENEAKADÉMIA
LISZT MÚZEUM

THE EARL OF LAUDERDALE. — REEL.

MARRY KETTY. — STRATHSPEY.

CAPTAIN BYNG. — REEL. NATH. GOW.

WHISTLE O'ER THE LAVE O'T. — STRATHSPEY.

ZENEAKADÉMIA LISZT MÚZEUM

PUSH ABOUT THE JORUM.— REEL.

THE DUCHESS OF HAMILTON.— STRATHSPEY. J. BOWIE.

ZENEAKADÉMIA
LISZT MÚZEUM

THE AULD WIFE AYONT THE FIRE.— REEL.

DON SIDE. — STRATHSPEY.



TORRY BURN. — REEL.

ZENEAKADÉMIA
LISZT MÚZEUM

LORD SEAFORTH. — STRATHSPEY.

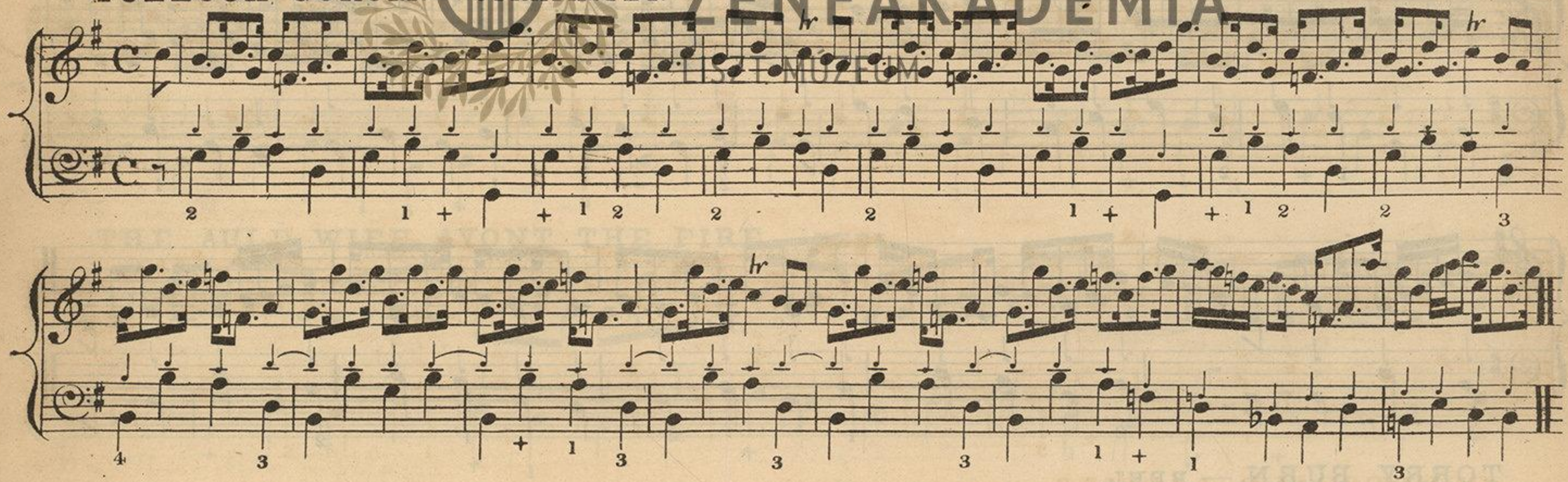


LOCH EARN. (TILT SIDE.) — REEL. NATH. GOW.



ZENEAKADÉMIA

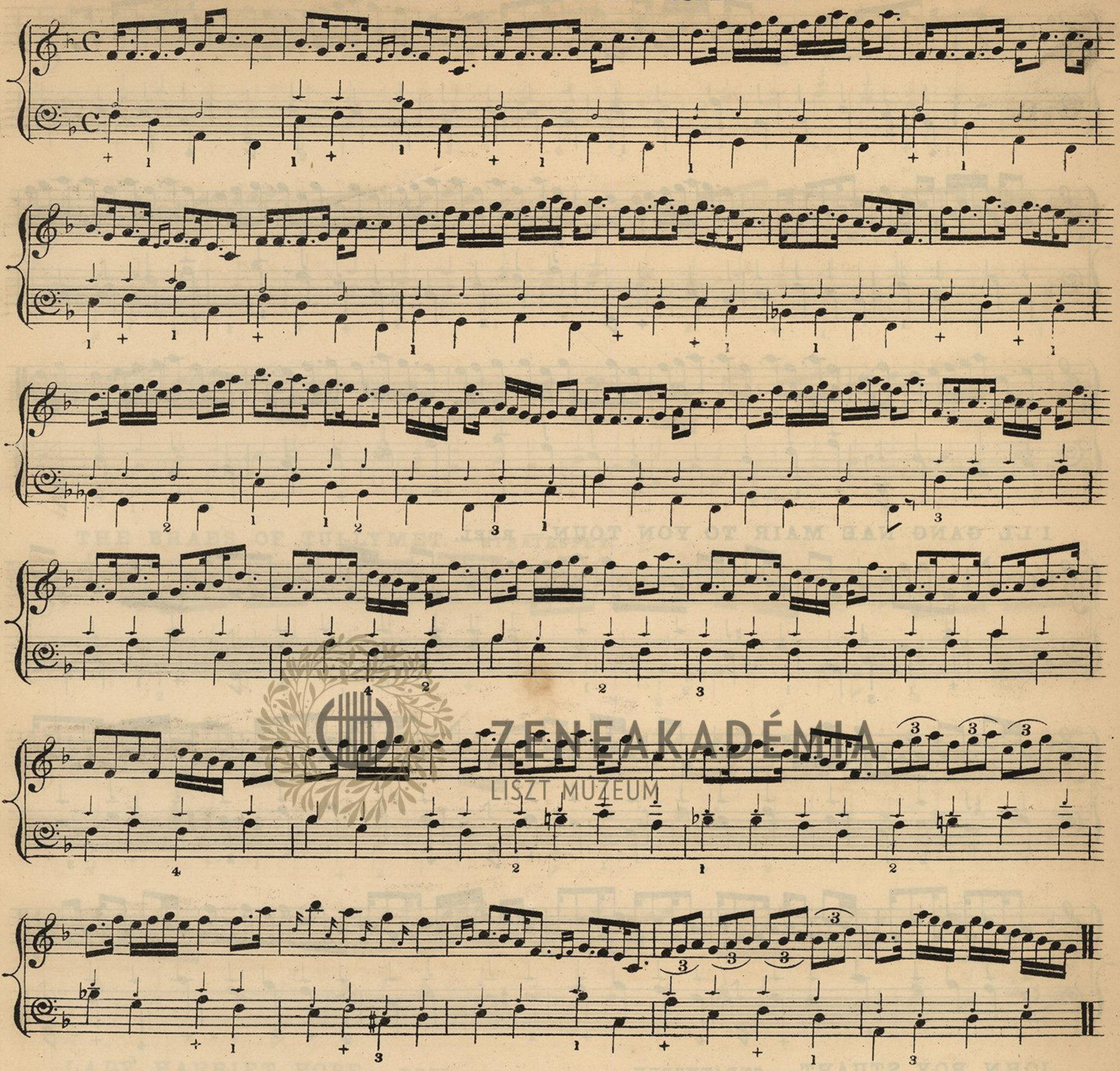
TULLOCH GORUM. — STRATHSPEY.



LENNOX'S LOVE TO BLANTYRE. — REEL.



LORD MOIRA'S WELCOME TO SCOTLAND.— STRATHSPEY.



CLYDESDALE LASSIES.— REEL.



ZENEAKADÉMIA
LISZT MÚZEUM

DAINTY DAVIE.— STRATHSPEY.



I'LL GANG NAE MAIR TO YON TOUN.— REEL.



ZENEAKADÉMIA
LISZT MÚZEUM

JOHN ROY STUART.— STRATHSPEY.



THE BIRKS OF ABEREELDY. — REEL.



THE BRAES OF TULLYMET. — STRATHSPEY.



ZENEAKADÉMIA
LISZT MÚZEUM

LADY HARRIET HOPE. — REEL.



LADY DOUNE. — STRATHSPEY.

NATH. GOW.

SIR DAVID HUNTER BLAIR. — REEL.

MRS. GARDEN OF TROUP. — STRATHSPEY.

ZENEAKADÉMIA
LISZT MÚZEUM

THE CAMERONIAN RANT. — REEL.

THE BRAES OF BALQUHITHER. — STRATHSPEY.

ZENEAKADÉMIA
LISZT MÚZEUM

EARL MARISCHAL.— REEL.

GAREY COTTAGE.— STRATHSPEY.

S. DUNCAN.

THE WHIGS OF FIFE.— REEL.

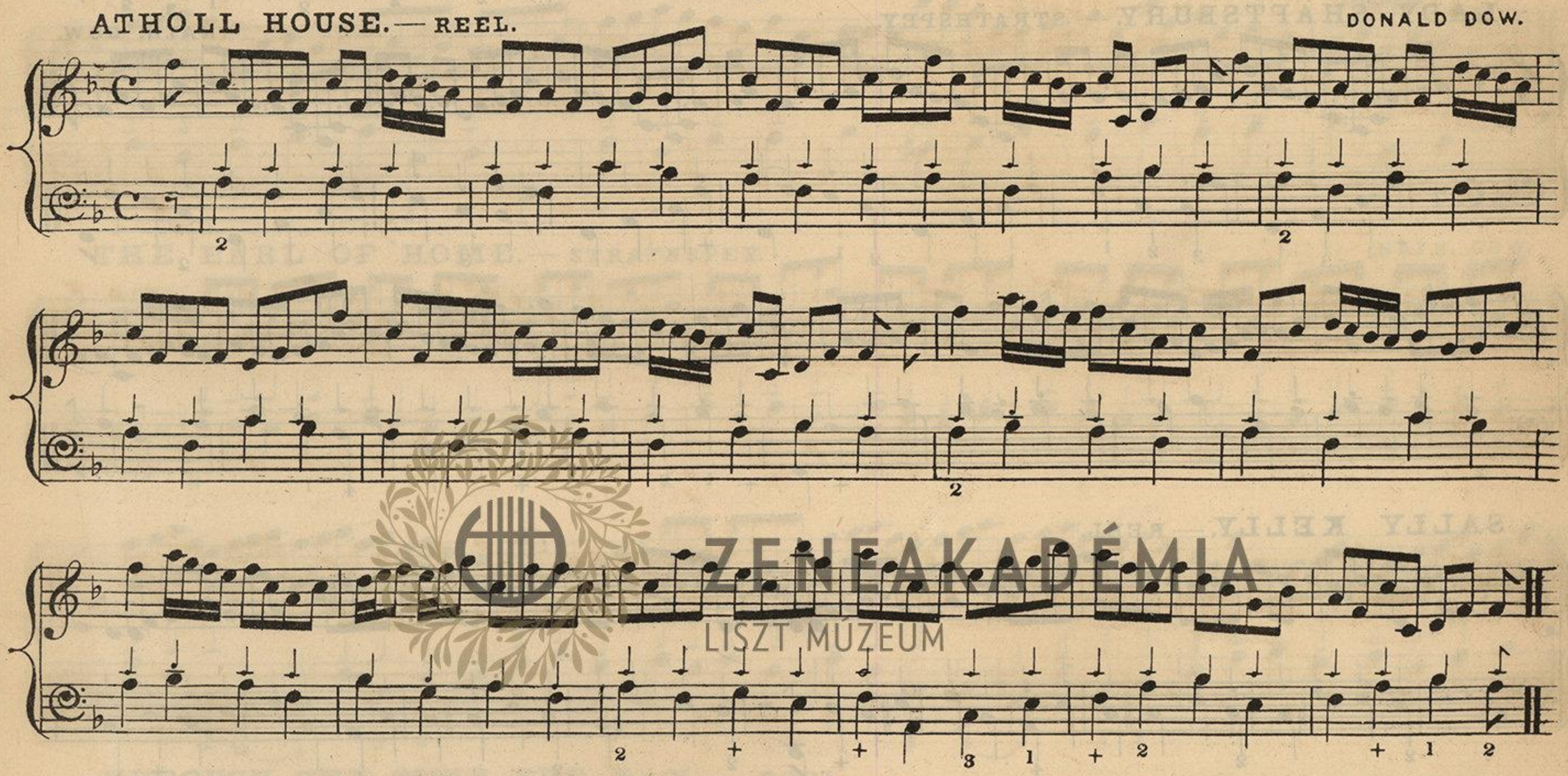
ZENEAKADÉMIA
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THE MAID OF ISLA — STRATHSPEY.



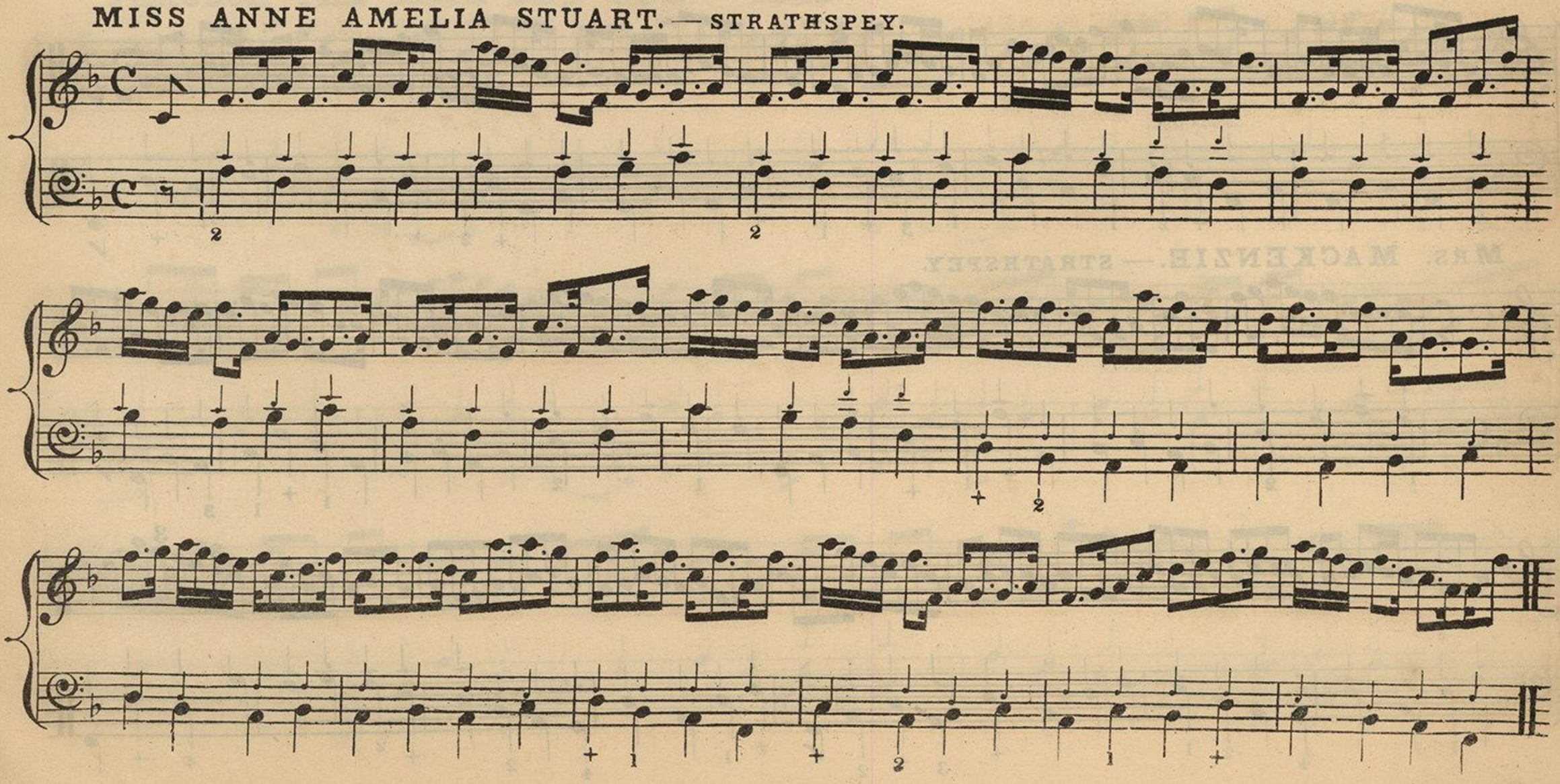
ATHOLL HOUSE. — REEL.

DONALD DOW.



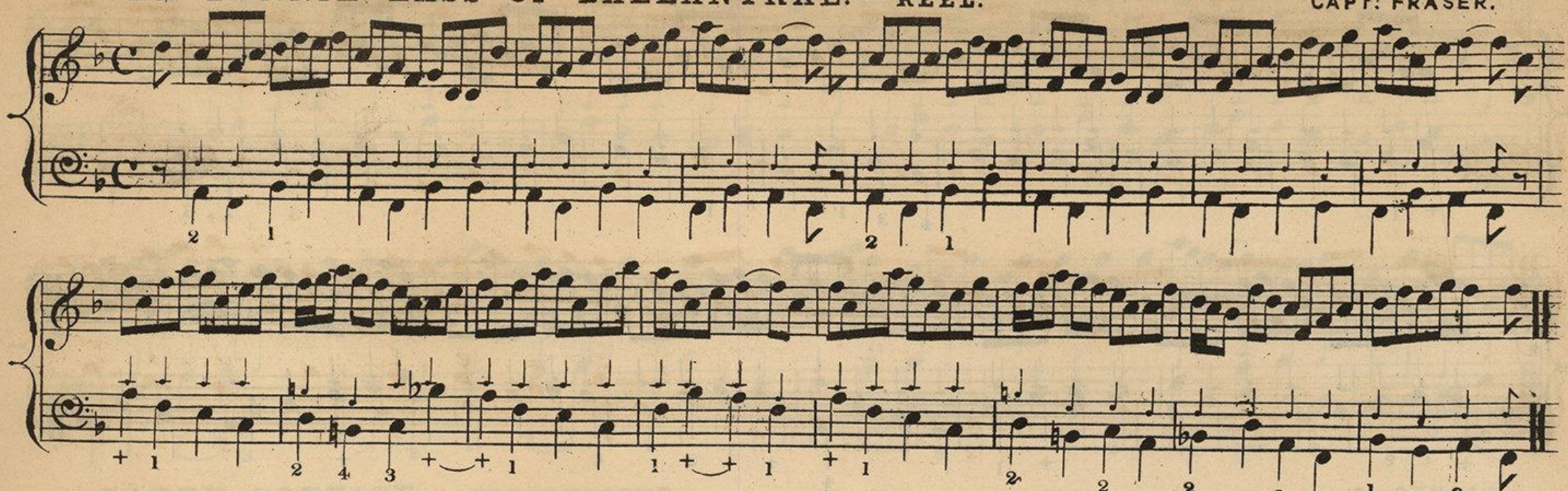
ZENEAKADÉMIA
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MISS ANNE AMELIA STUART. — STRATHSPEY.



THE BONNIE LASS OF BALLANTRAE. — REEL.

CAPT. FRASER.

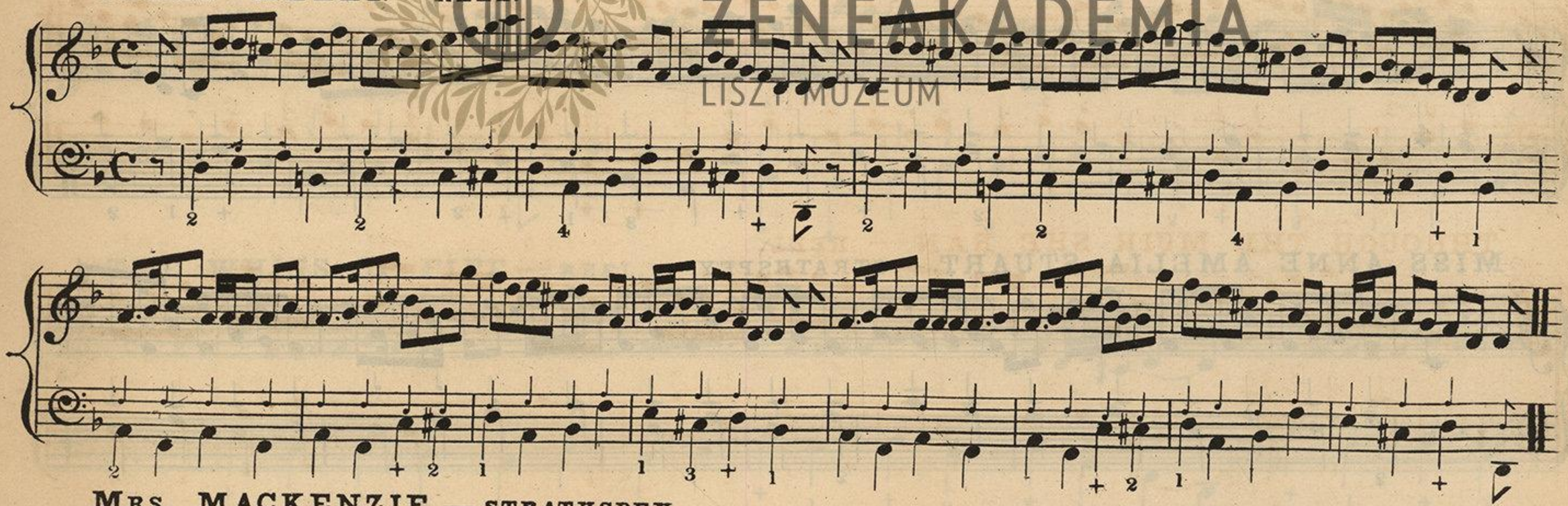


LADY SHAFTSBURY. — STRATHSPEY.

NATH. GOW.



SALLY KELLY. — REEL.



MRS. MACKENZIE. — STRATHSPEY.



ZENEAKADÉMIA
LISZT MÚZEUM

THE EARL OF DALKEITH. — REEL.

THE EARL OF HOME. — STRATHSPEY. NATH. GOW.

THROUGH THE MUIR SHE RAN. — REEL.

ZENEAKADÉMIA LISZT MÚZEUM

THE EARL OF LOUDON.— STRATHSPEY.

JOHN BOWIE

DUN'S FROLIC.— REEL.

Mr. LUMSDEN.— STRATHSPEY.

ZENEAKADÉMIA
LISZT MÚZEUM

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ZENEAKADÉMIA LISZT MÚZEUM

NOTE.—*The Fingering below the Basses is only applicable when the Small Notes are omitted, and single sounds played on the Piano by the Left Hand. If a fuller effect be desired the Basses may also be played in Octaves.*

ZENEAKADÉMIA

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