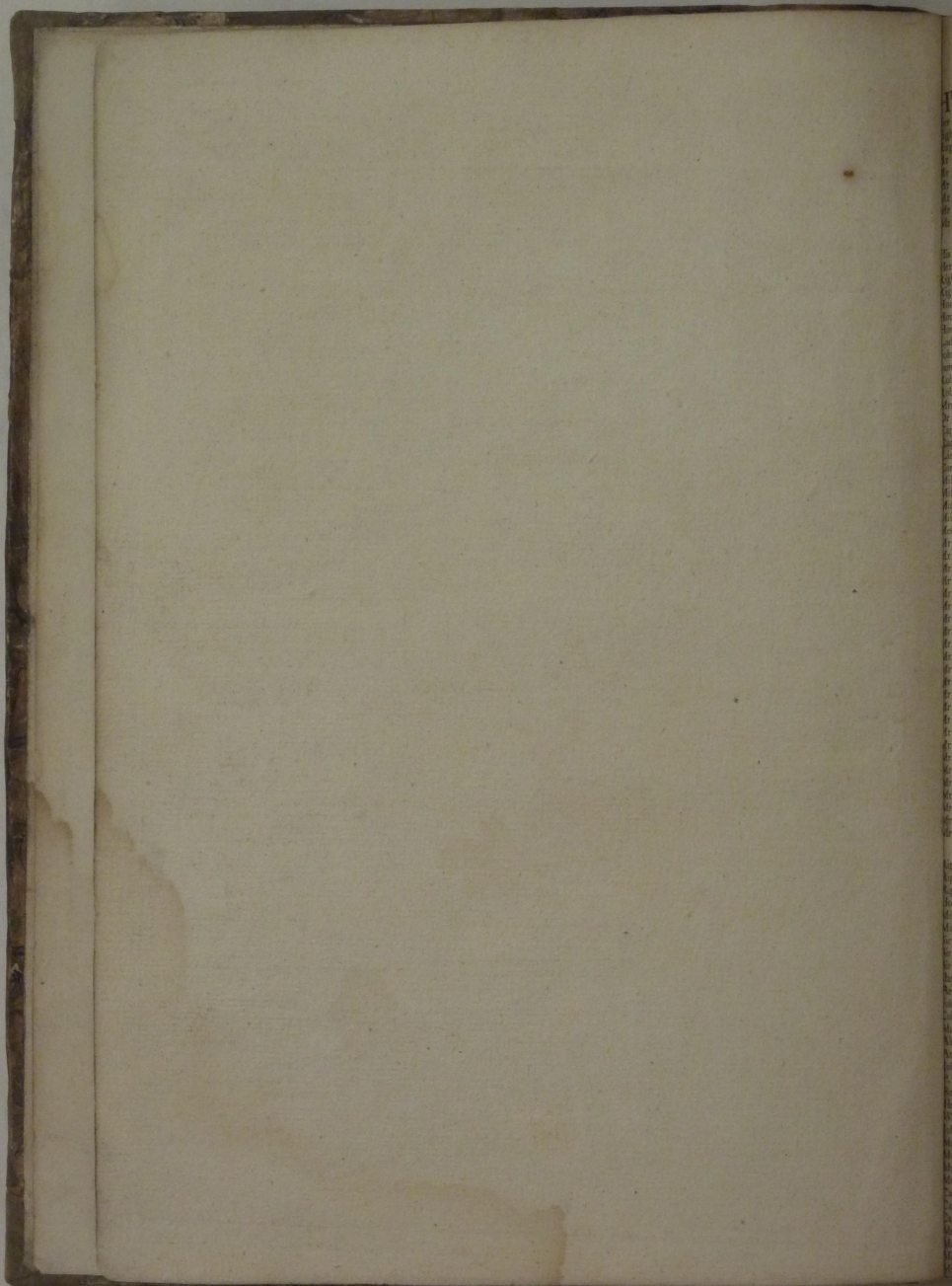


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of
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With a Bass
for the
Violoncello or Harpsichord
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The Dutchess of Athole
By NIEL GOW at DUNKELD

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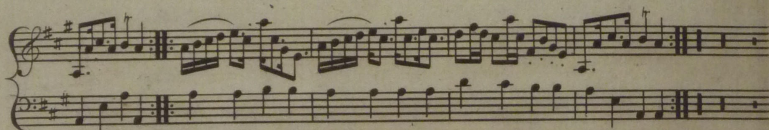
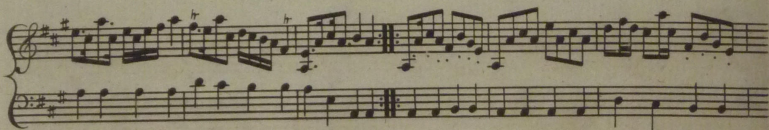
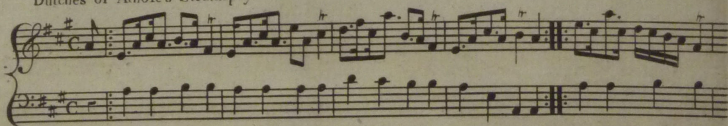
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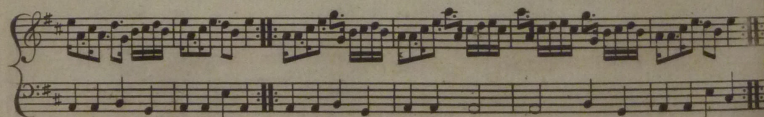
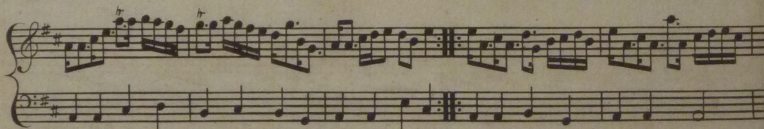
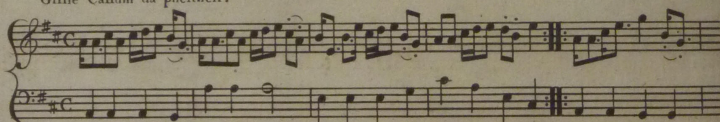
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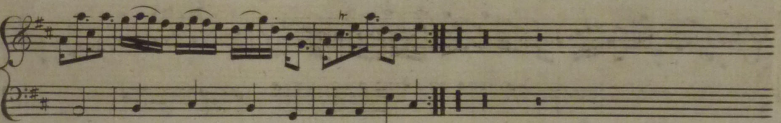
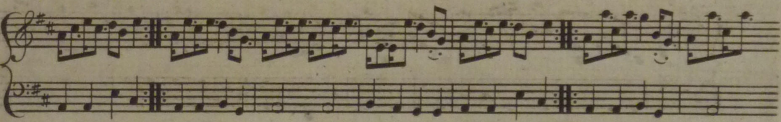
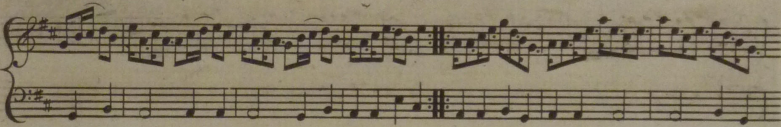
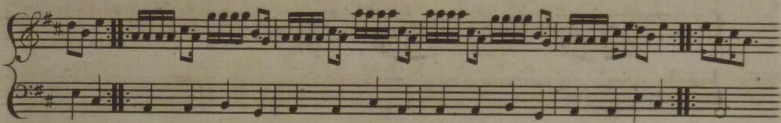
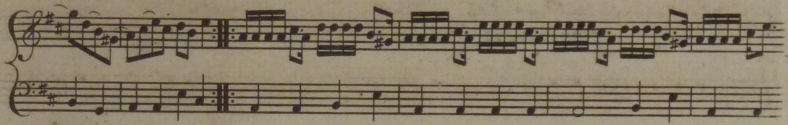
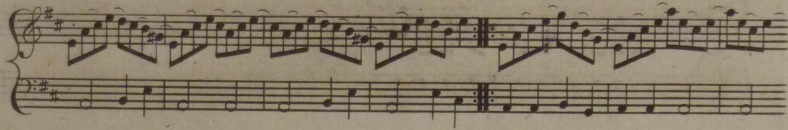
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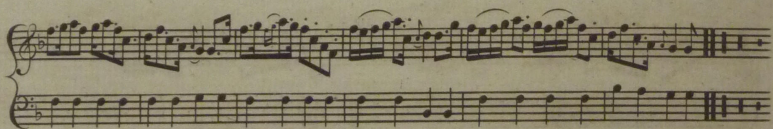
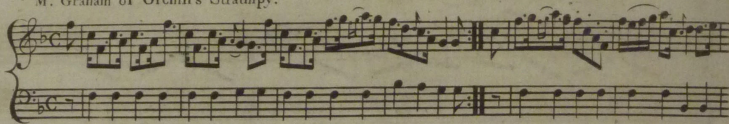


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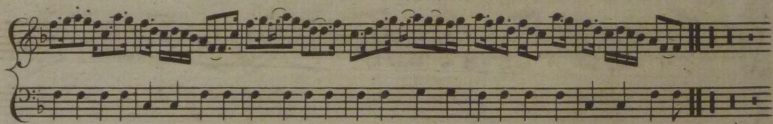
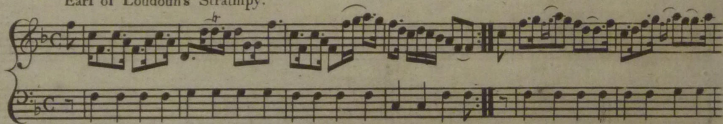
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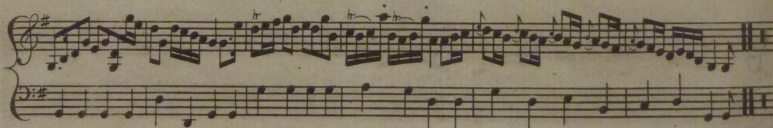
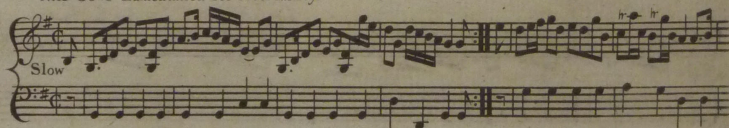
A collection of strathspey reels,
with a bass for the violoncello or
for the harpsichord. (1785)

M^r Graham of Orchill's Strathspey.

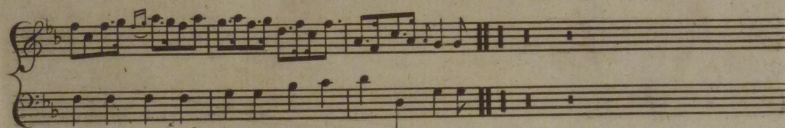
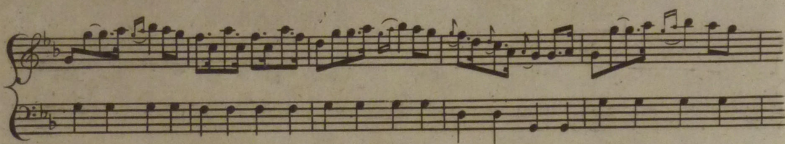
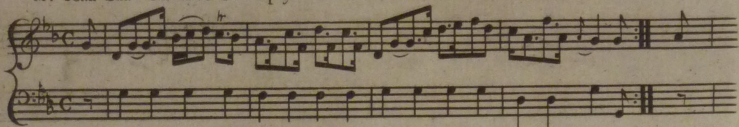
Earl of Loudoun's Strathspey.



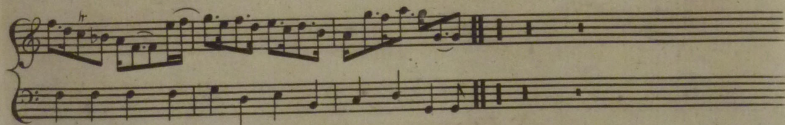
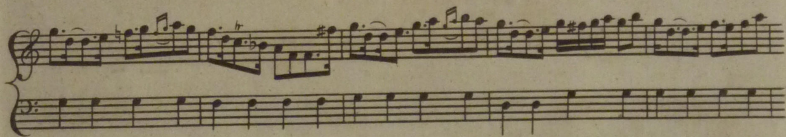
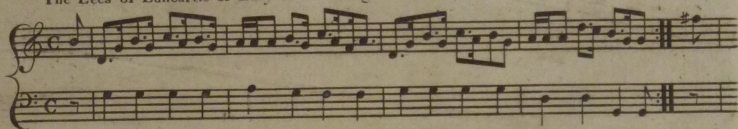
Niel Gow's Lamentation for Abercarney.



M^r. John Shaw Stewart's Strathspey.



The Lees of Luncartie or Lady Bairds delight.



The Flaggon.

The musical score for 'The Flaggon' consists of four systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is in a lower register, likely for a violoncello or harpsichord. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with quarter and eighth notes. The piece concludes with a double bar line and a final cadence.

M^{rs} Murray of Abercarney's Strathspey.

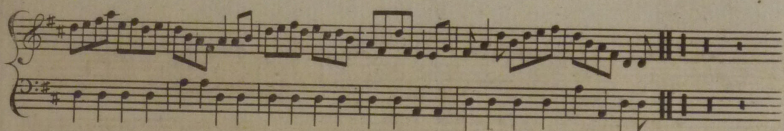
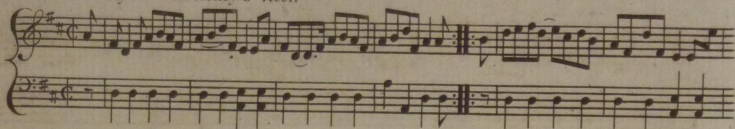
The musical score for 'M^{rs} Murray of Abercarney's Strathspey' consists of two systems of music. Both systems feature a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is in a lower register. The melody in the treble staff is highly rhythmic, featuring many sixteenth notes and triplets. The bass line is a simple accompaniment of quarter and eighth notes. The piece ends with a double bar line and a final cadence.

Friends of Wighton
Shand Collection.
Vol.11

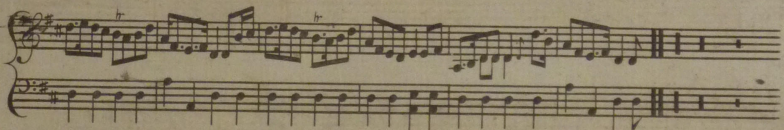
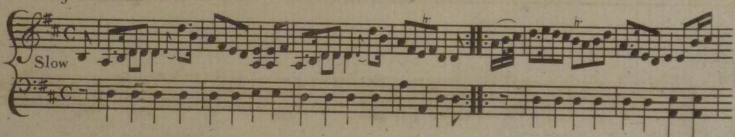
Item 1

Gow, Niel

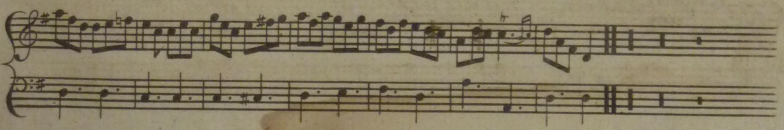
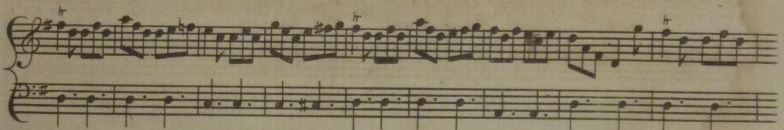
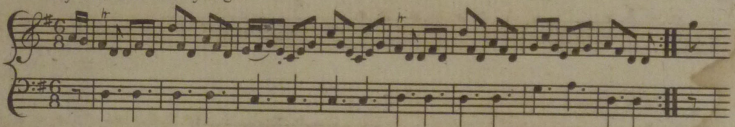
A collection of strathspey reels,
with a bass for the violoncello or
for the harpsichord. (1785)

M^{rs} Murray of Abercarney's Reel.

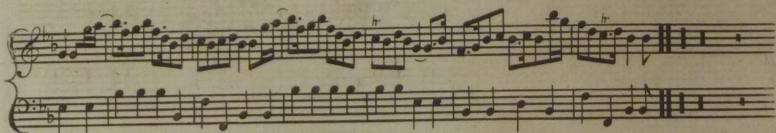
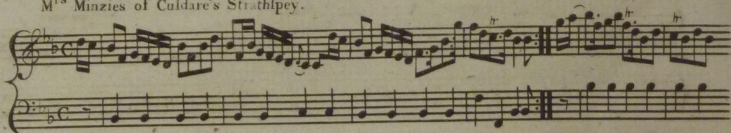
Major Graham



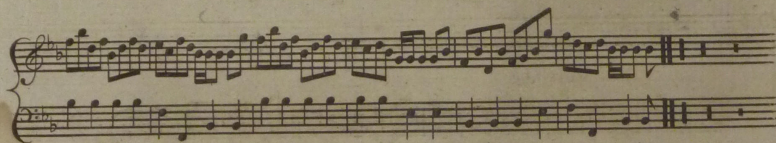
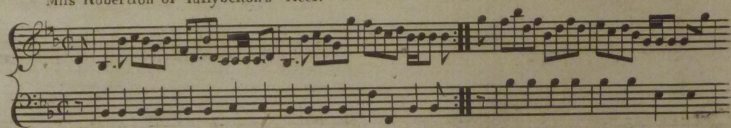
Lady Charlotte Murray Jig.



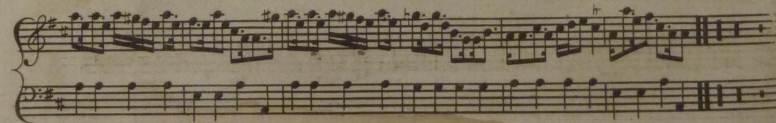
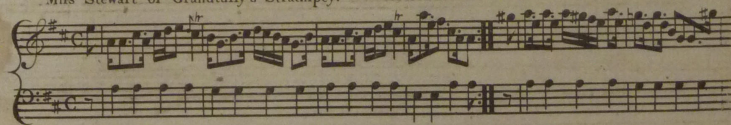
M^{rs} Minzie's of Culdare's Strathspey.



M^{rs} Robertson of Tillybelton's Reel.

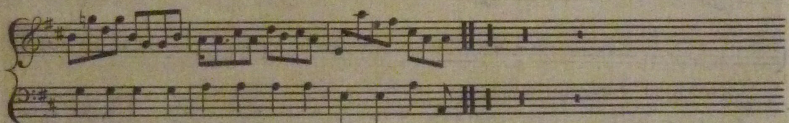
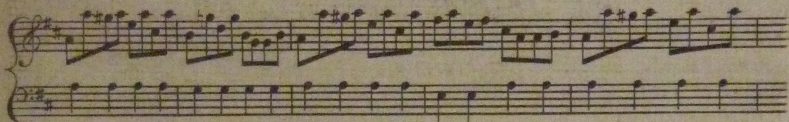
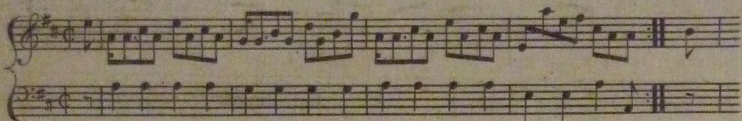


M^{rs} Stewart of Grandtully's Strathspey.

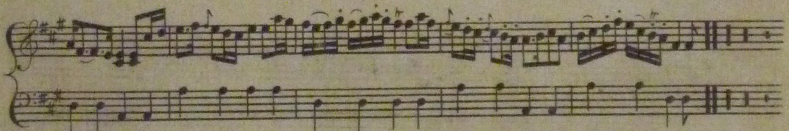
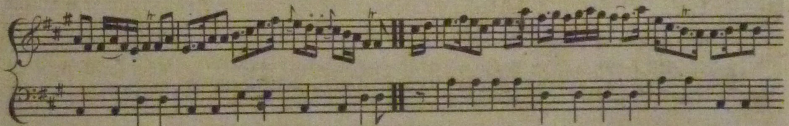
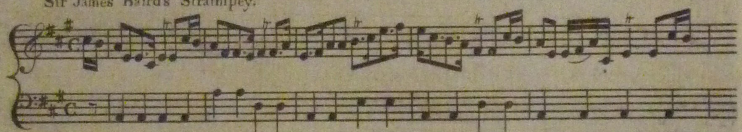


Miss Stewart's Reel.

8



Sir James Haïrd's Strathspey.



Friends of Wighton
Shand Collection.
Vol.11

Item 1

Gow, Niel

A collection of strathspey reels,
with a bass for the violoncello or
for the harpsichord. (1785)

The Caledonian Hunt, by Sir Alex^r. Don. Strathspey.

M^{rs} Baird of New Byth Strathspey.

The Earl of Haddington's Strathspey.

The Fife Hunt

The musical score for 'The Fife Hunt' consists of three systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a single system with a repeat sign at the end of each system. The notation includes various rhythmic values and accidentals.

The Drunken Wives of Fochabers A Strathspey.

The musical score for 'The Drunken Wives of Fochabers A Strathspey' consists of three systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a single system with a repeat sign at the end of each system. The notation includes various rhythmic values and accidentals.

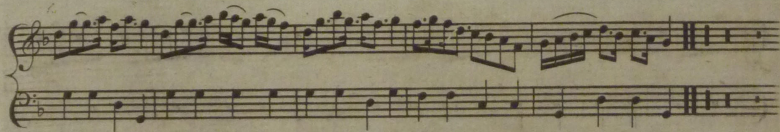
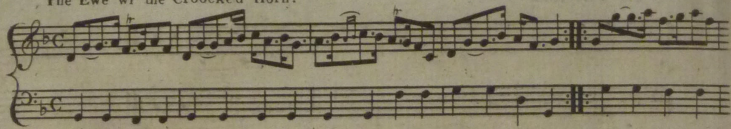
Friends of Wighton
Shand Collection.
Vol.11

Item 1

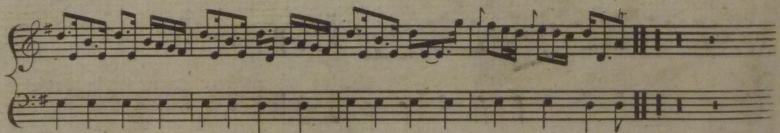
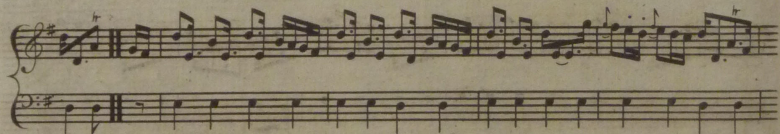
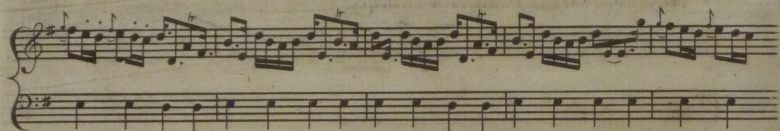
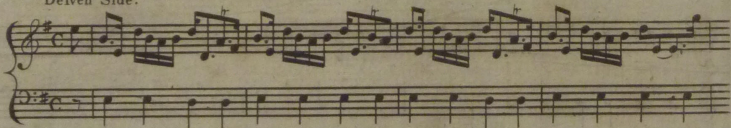
Gow, Niel

A collection of strathspey reels,
with a bass for the violoncello or
for the harpsichord. (1785)

The Ewe wi' the Croocke'd Horn.



Delven Side.



Sir John Whitefoorde's Strathspey.

The first system of music for 'Sir John Whitefoorde's Strathspey' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a complex, rhythmic melody in the upper staff and a steady bass line in the lower staff.

The second system of music for 'Sir John Whitefoorde's Strathspey' continues the two-staff format. It features similar rhythmic patterns and melodic lines as the first system, with some trills and grace notes indicated by 'tr' and 'gr' above the notes.

The Countess of Eglinton's Strathspey.

The first system of music for 'The Countess of Eglinton's Strathspey' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody is characterized by frequent sixteenth-note runs.

The second system of music for 'The Countess of Eglinton's Strathspey' continues the two-staff format, featuring the same key signature and time signature as the first system. The rhythmic complexity of the melody is maintained throughout.

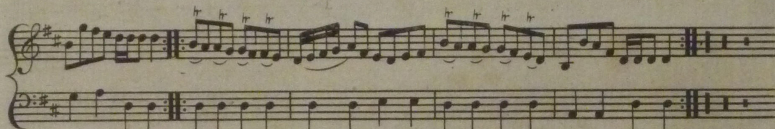
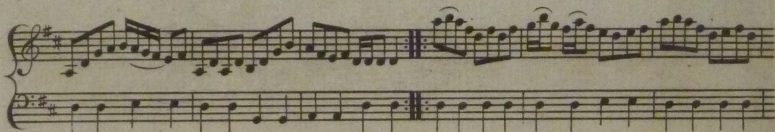
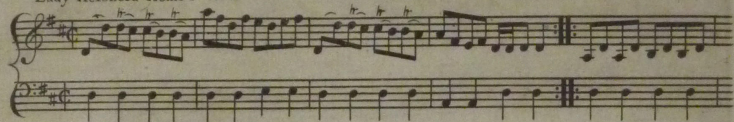
Sir Alex^r. Don's Strathspey.

The first system of music for 'Sir Alex^r. Don's Strathspey' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody includes first and second endings, marked '1st' and '2^d' above the notes.

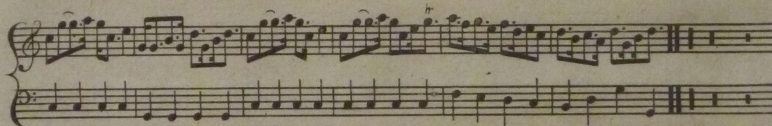
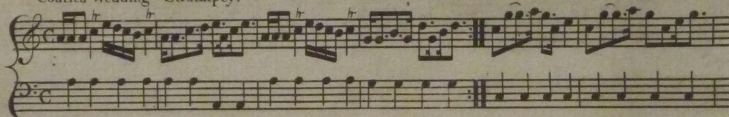
The second system of music for 'Sir Alex^r. Don's Strathspey' continues the two-staff format, featuring the same key signature and time signature as the first system. The melody is highly rhythmic and includes trills.

The third system of music for 'Sir Alex^r. Don's Strathspey' concludes the piece on this page. It continues the two-staff format with the same key signature and time signature, ending with a final cadence.

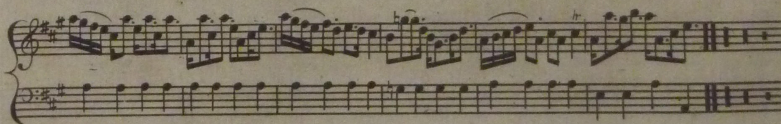
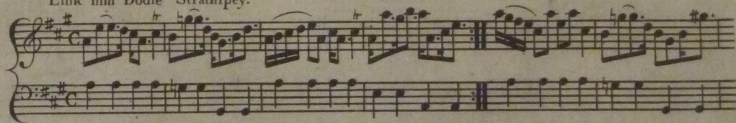
Lady Helonora Home's Reel.



Couties Wedding Strathspey.

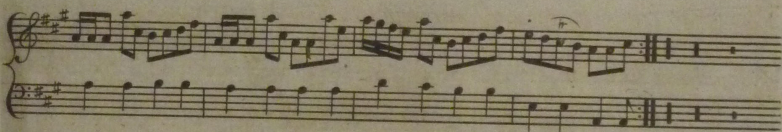
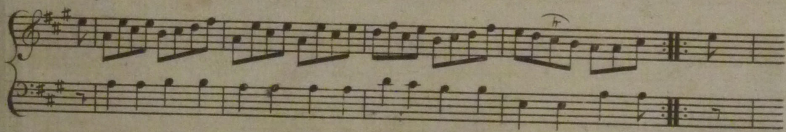
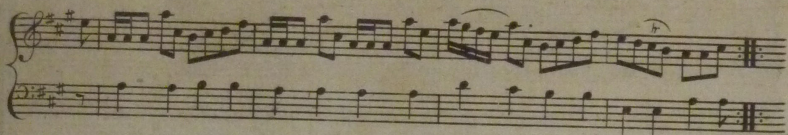
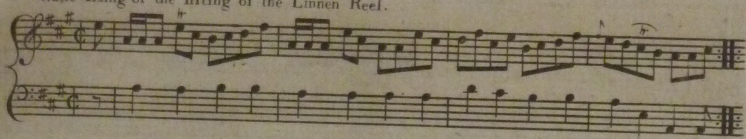


Link him Dodie Strathspey.

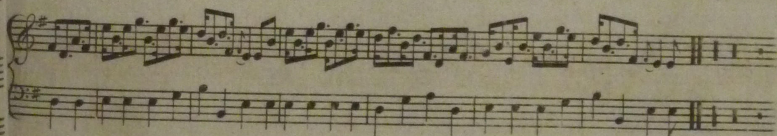
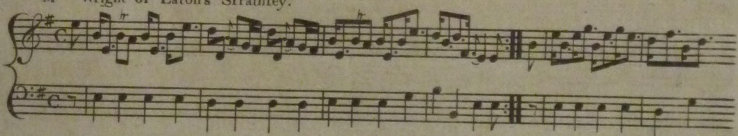


Watie Laing or the lifting of the Linnen Reel.

14



M^{rs} Wright of Laton's Strathsley.



Friends of Wighton
Shand Collection.
Vol.11

Item 1

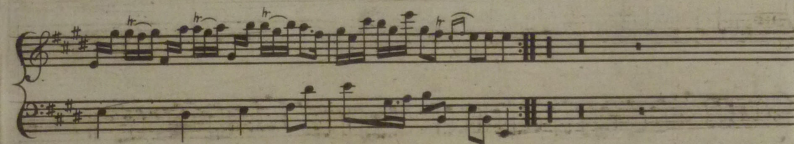
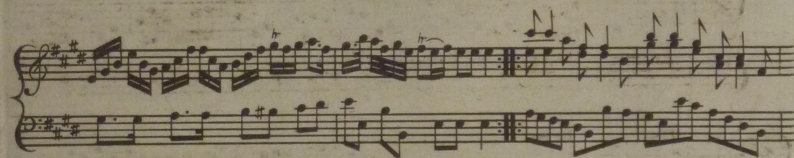
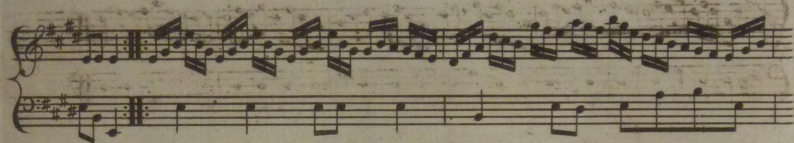
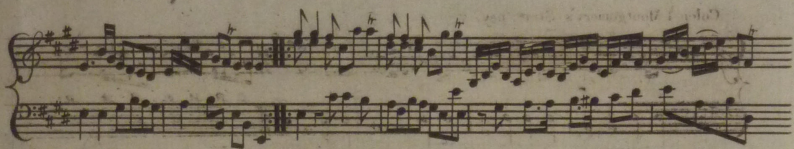
Gow, Niel

A collection of strathspey reels,
with a bass for the violoncello or
for the harpsichord. (1785)

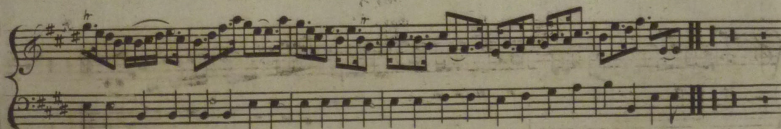
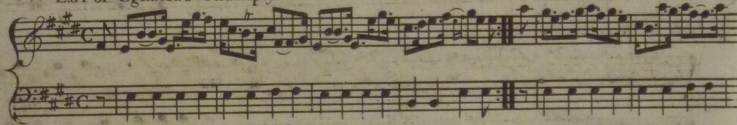
Duncan Davidson with Variations.

Slow

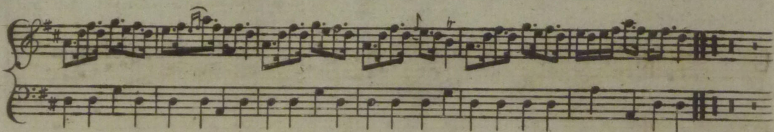
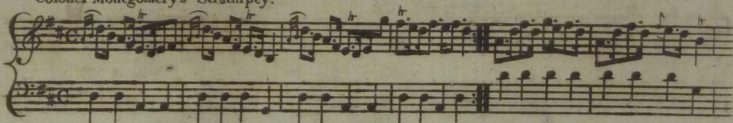
The image shows a page of handwritten musical notation for a piece titled "Duncan Davidson with Variations." The page is numbered "15" in the top left corner. The music is written in two staves, a treble clef on top and a bass clef on the bottom, with a key signature of one sharp (F#) and a common time signature (C). The tempo marking "Slow" is written below the first staff. The notation consists of six systems, each with a treble and bass staff. The music features a complex, rhythmic melody in the treble staff, often with slurs and ornaments, and a simpler, more rhythmic accompaniment in the bass staff. The piece concludes with a double bar line and repeat dots.



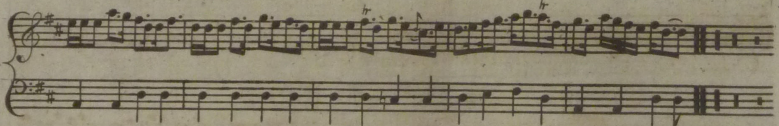
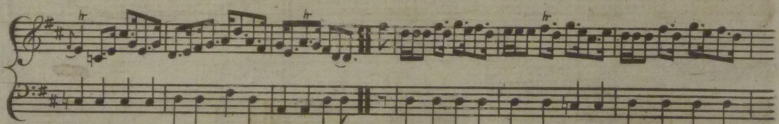
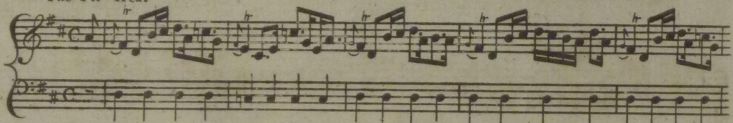
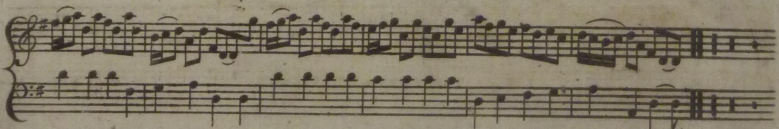
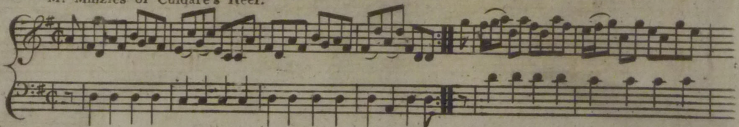
Earl of Eglinton's Strathspey.



Colonel Montgomery's Strathspey.



The Fir Tree.

M^f Minzies of Culdare's Reel.

Miss Graham of Inchbrakie's Strathspey.

The first system of music for 'Miss Graham of Inchbrakie's Strathspey' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music features a complex, rhythmic melody in the treble and a steady accompaniment in the bass.

Marquis of Tullibardine's Giga.

The second system of music for 'Marquis of Tullibardine's Giga' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The lower staff is in bass clef with a 3/8 time signature. The melody is characterized by rapid sixteenth-note passages.

Tulloch Gorum.

The third system of music for 'Tulloch Gorum' consists of three systems of two staves each. The upper staff is in treble clef with a common time signature (C), and the lower staff is in bass clef with a common time signature (C). The first system includes first and second endings, marked '1st' and '2nd' respectively. The music features a mix of eighth and sixteenth notes.

Friends of Wighton Shant Collection. Vol.11

Item 1

Gow, Niel

A collection of strathspey reels, with a bass for the violoncello or for the harpsichord. (1785)

He na Boddachin.

Slow

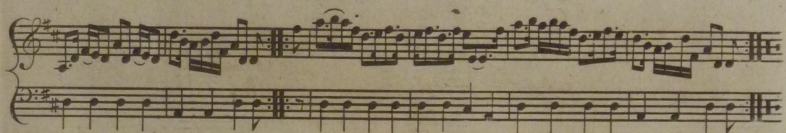
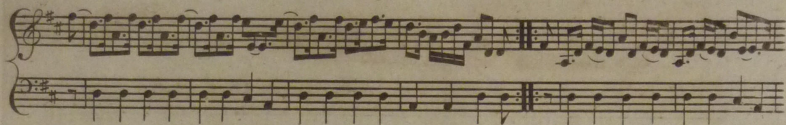
The musical score for 'He na Boddachin.' consists of two systems of staves. The first system has a treble clef and a 6/8 time signature, with the word 'Slow' written below the staff. The second system continues the melody in the same clef and time signature. Both systems include a bass line with a 6/8 time signature.

The Duke of Gordon's Strathspey.

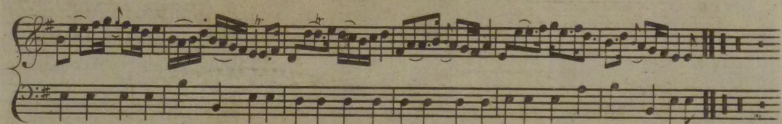
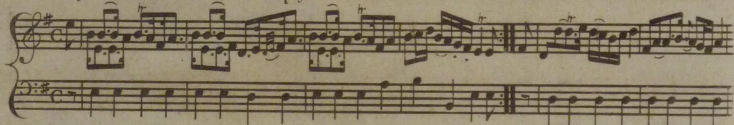
The musical score for 'The Duke of Gordon's Strathspey.' consists of two systems of staves. The first system has a treble clef and a common time signature (C). The second system continues the melody in the same clef and time signature. Both systems include a bass line with a common time signature.

Ball na grandach or Miss Lucia Campbell's delight.

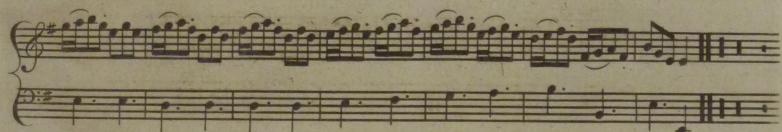
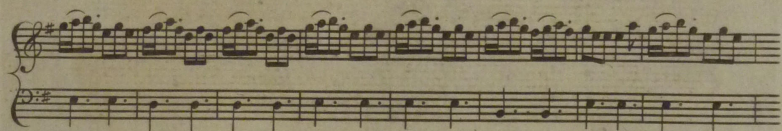
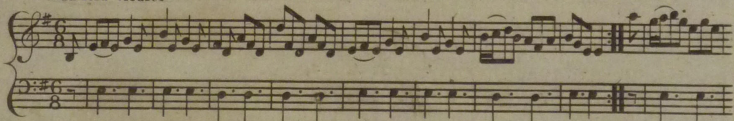
The musical score for 'Ball na grandach or Miss Lucia Campbell's delight.' consists of two systems of staves. The first system has a treble clef and a common time signature (C). The second system continues the melody in the same clef and time signature. Both systems include a bass line with a common time signature.

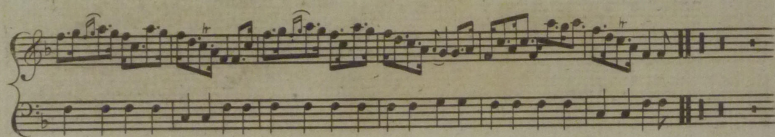
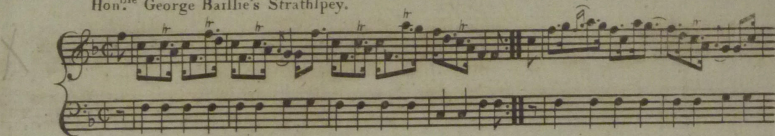


Lady Cathrine Stewart's Strathspey.

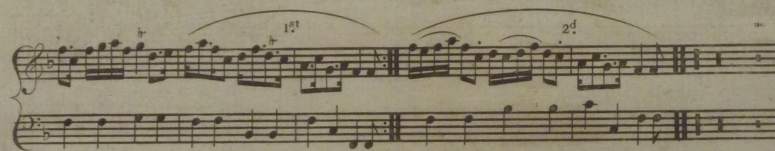
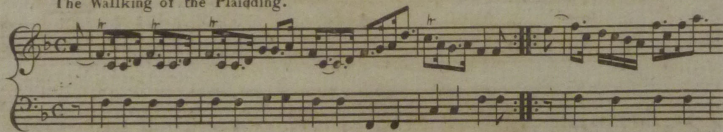


Dunkeld Houfe.

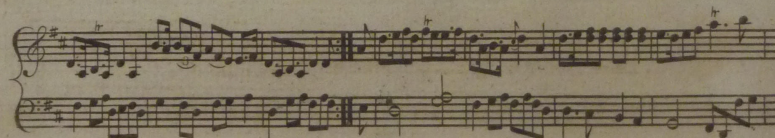
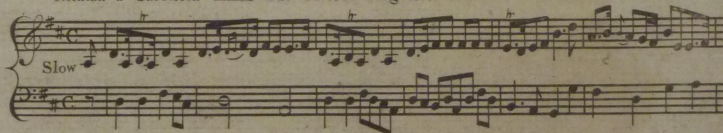


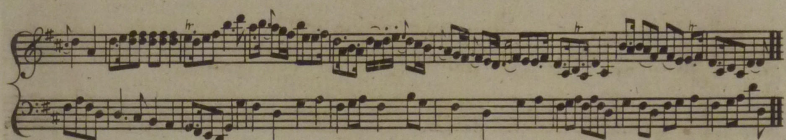
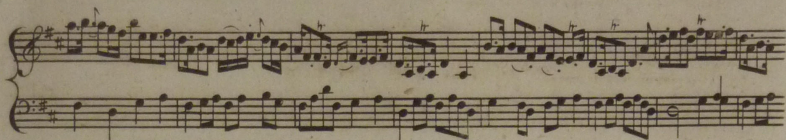
Hon.^{ble} George Baillie's Strathspey.

The Wallking of the Plaidding.

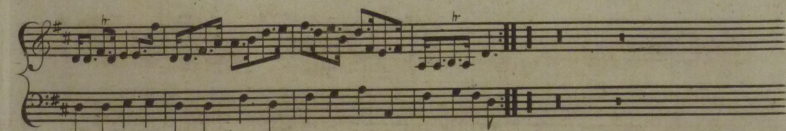
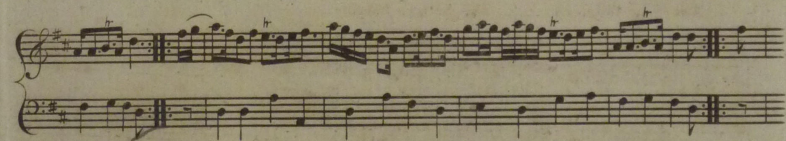
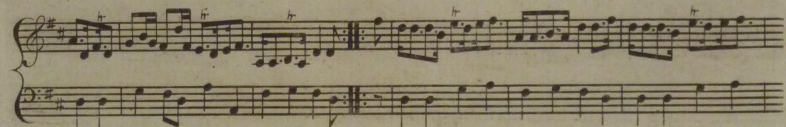
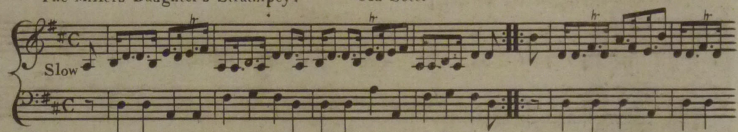


Nithian a Ghreifich — The Suttor's Daughter.





The Millers Daughter's Strathspey. Old Sett.



The Dutches of Buccleugh's Strathspey.

Musical score for "The Dutches of Buccleugh's Strathspey". The piece is in C major and common time (C). It consists of three systems of two staves each. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex, rhythmic melody in the upper staff, often marked with 'tr' (trills), and a steady, rhythmic accompaniment in the lower staff. The piece concludes with a double bar line and repeat dots.

Siomen Broddie.

Musical score for "Siomen Broddie". The piece is in C major and common time (C). It consists of two systems of two staves each. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the upper staff is characterized by frequent trills, marked with 'tr'. The lower staff provides a simple, rhythmic accompaniment. The piece ends with a double bar line and repeat dots.

Andrew and his Cuttie Gun

Musical score for "Andrew and his Cuttie Gun". The piece is in C major and common time (C). It consists of one system of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked "Slow". The melody in the upper staff is highly ornamented with many trills, marked with 'tr'. The lower staff has a simple accompaniment. The piece concludes with a double bar line and repeat dots.

The Dutches of Gordon's Strathspey.

The Right Hon.^{ble} Lord Ballenden's Strathspey.

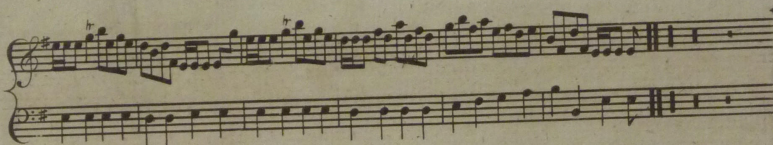
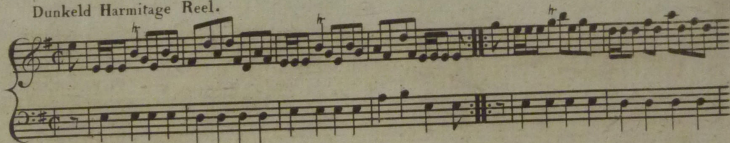
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Shand Collection.
Vol.11

Item 1

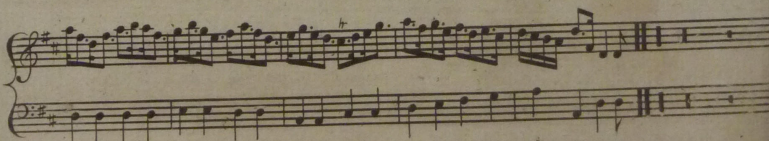
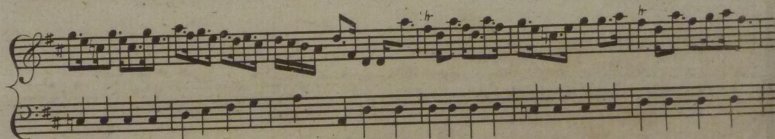
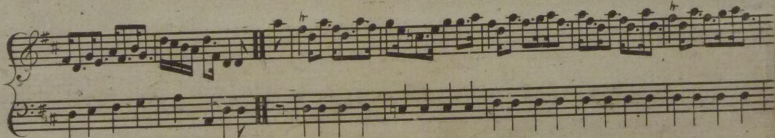
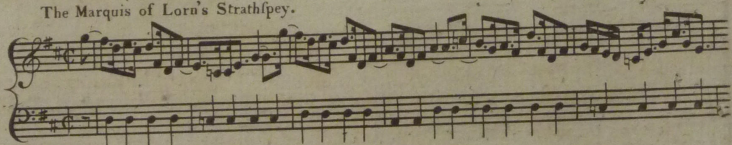
Gow, Niel

A collection of strathspey reels,
with a bass for the violoncello or
for the harpsichord. (1785)

Dunkeld Harmitage Reel.



The Marquis of Lorn's Strathspey.



M^r Charles Sharp of Hoddom's Giga.

26

The first system of music for 'M^r Charles Sharp of Hoddom's Giga' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a complex, rhythmic melody in the treble and a more accompanimental line in the bass.

The second system of music continues the piece. It features a highly decorative and technically demanding melody in the treble staff, characterized by many sixteenth and thirty-second notes. The bass staff provides a steady accompaniment.

Kilecrankie.

The first system of music for 'Kilecrankie' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is characterized by a 'crankie' or 'craikie' rhythm, with frequent eighth-note patterns.

The second system of music continues the 'Kilecrankie' piece. It maintains the characteristic eighth-note rhythmic pattern in the treble staff, with a supporting bass line.

M^r Murray of Abercarney's Strathspey.

The first system of music for 'M^r Murray of Abercarney's Strathspey' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The lower staff is in bass clef with the same key signature and time signature. The piece is a strathspey, characterized by its steady, rhythmic accompaniment in the bass.

The second system of music continues the strathspey. The treble staff features a melody with many sixteenth notes, while the bass staff continues with a consistent, rhythmic accompaniment.

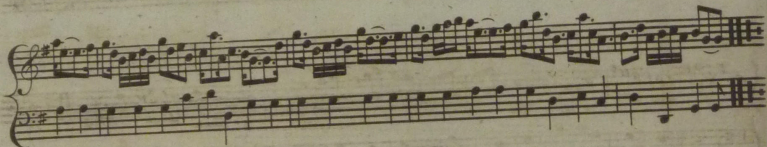
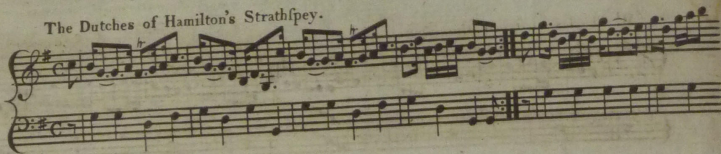
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Vol.11

Item 1

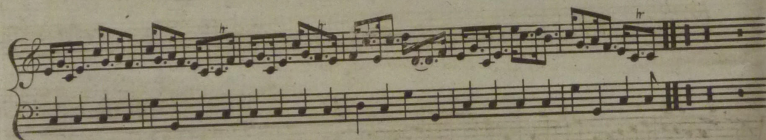
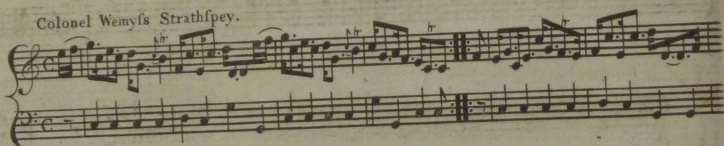
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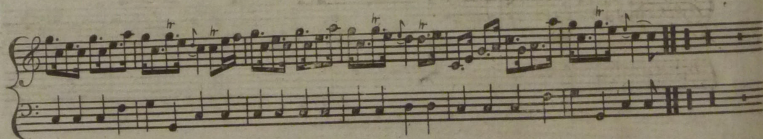
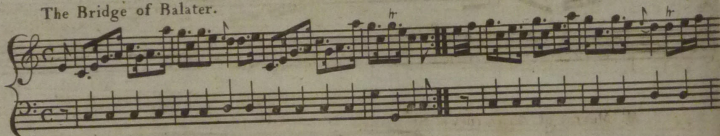
The Dutches of Hamilton's Strathspey.



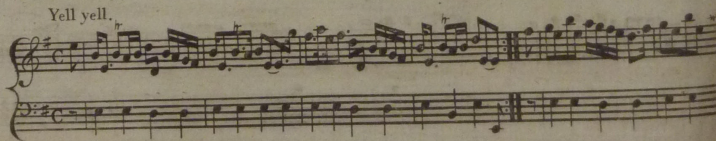
Colonel Wemy's Strathspey.



The Bridge of Balater.



Yell yell.



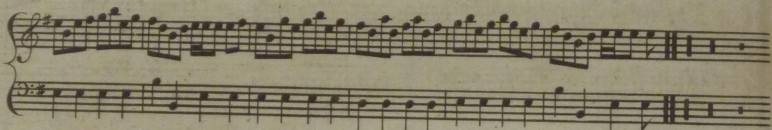
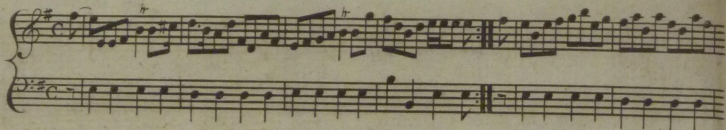
Friends of Wighton
Shand Collection.
Vol.11

Item 1

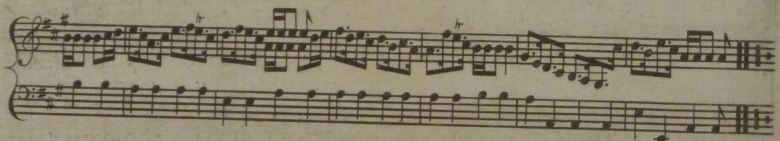
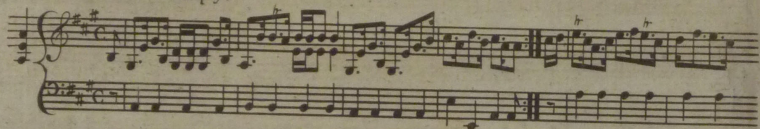
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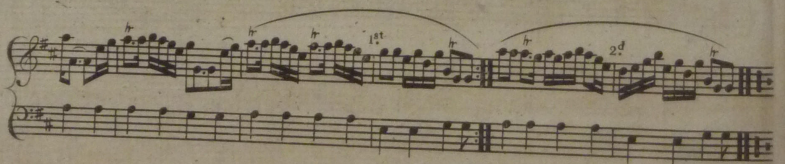
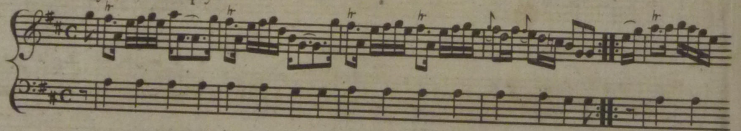
Miss Johnston of Hillton's Reel.



Kilrack's Strathspey.



The Fyket Strathspey.



The Countess of Sutherland's Reel.

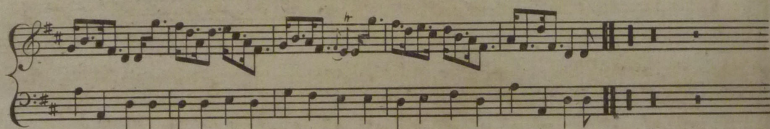
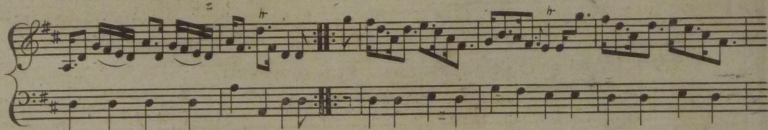
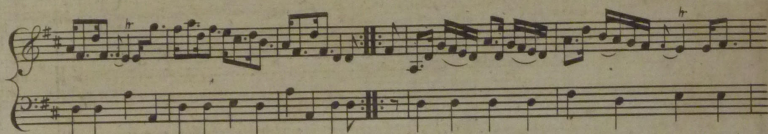
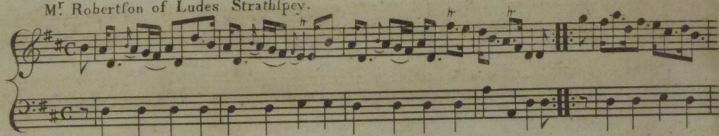
Musical score for 'The Countess of Sutherland's Reel'. It consists of two systems of music. Each system has a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The bass clef staff is in the same key and time. The music features a mix of eighth and sixteenth notes, with some trills and slurs. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots.

M^{rs} Fleming of Monels Reel.

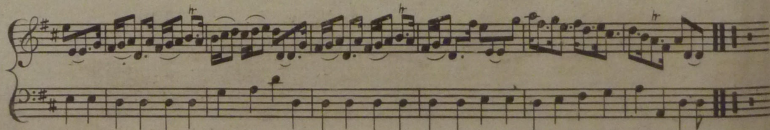
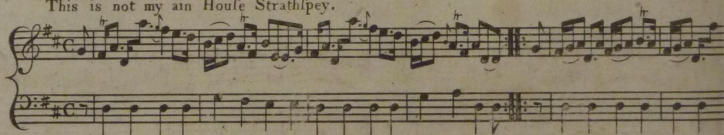
Musical score for 'Mrs Fleming of Monels Reel'. It consists of two systems of music. Each system has a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The bass clef staff is in the same key and time. The music features a mix of eighth and sixteenth notes, with some trills and slurs. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots.

Sir John Stewart of Grandtully's Strathspey.

Musical score for 'Sir John Stewart of Grandtully's Strathspey'. It consists of two systems of music. Each system has a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The bass clef staff is in the same key and time. The music features a mix of eighth and sixteenth notes, with some trills and slurs. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots.

M^r. Robertfon of Ludes Strathspey.

This is not my ain Houfe Strathspey.



Duke of Argyle's Strathspey.

Slow

The score for 'Duke of Argyle's Strathspey' is written in G major and common time. It consists of two systems of staves. The first system has a treble clef staff with a 'Slow' tempo marking and a bass clef staff. The second system continues the melody in the treble clef and the accompaniment in the bass clef. The piece features characteristic strathspey ornamentation, including grace notes and slurs.

Tail Tiddle for the Harpsichord and German Flute by M^r. Nisbet.

Pompolo

The score for 'Tail Tiddle' is written in G major and common time. It consists of two systems of staves. The first system has a treble clef staff with a 'Pompolo' tempo marking and a bass clef staff. The second system continues the melody in the treble clef and the accompaniment in the bass clef. The piece features characteristic strathspey ornamentation, including grace notes and slurs. The score ends with the markings 'Fine' and 'Minore'.

Friends of Wighton
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Vol.11

Item 1

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The Duke of Atholes Delight.

The image shows a page of handwritten musical notation for the piece 'The Duke of Atholes Delight'. The score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) throughout the piece. The notation is clear and legible, typical of an 18th-century manuscript.

The image displays a page of handwritten musical notation, numbered 34 in the upper right corner. The score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The music is written in a style characteristic of 18th-century Scottish dance music, specifically strathspey reels. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, often grouped together. The paper shows signs of age, with some staining and wear, particularly along the right edge. The overall layout is clean and professional, typical of a composer's manuscript or a printed edition from that era.

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Vol.11

Item 1

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Stumpie Strathspey.

The musical score for 'Stumpie Strathspey' consists of five systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef. The music is characterized by a fast, rhythmic melody in the treble and a steady accompaniment in the bass. The piece concludes with a double bar line and repeat dots.

Flee over the Water.

The musical score for 'Flee over the Water' consists of two systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef. The melody in the treble is highly rhythmic and features many sixteenth notes. The piece concludes with a double bar line and repeat dots.

Robie donna gorach

Daft Robin.

Slow

The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line with various ornaments (trills, grace notes) and a triplet of eighth notes. The bass line is written in a single line with a common time signature (C).

The second system continues the melody and bass line from the first system, maintaining the same key signature and time signature.

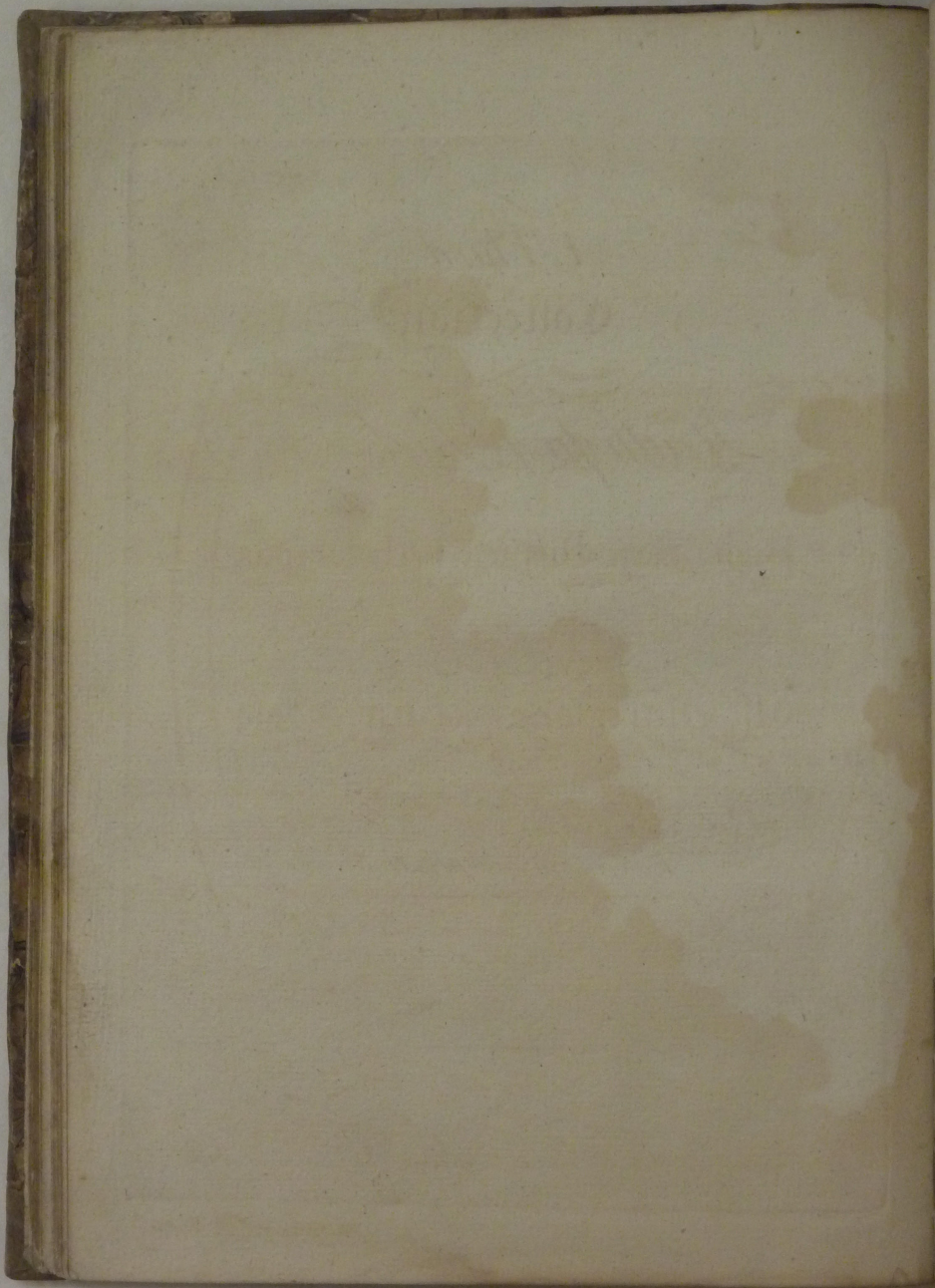
The third system continues the melody and bass line, featuring a triplet of eighth notes in the treble clef.

The fourth system continues the melody and bass line, ending with a double bar line.

Gigg.

The fifth system of music, labeled 'Gigg.', features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line with a rhythmic pattern of eighth notes. The bass line is written in a single line with a common time signature (C).

The sixth system continues the melody and bass line from the fifth system, ending with a double bar line.



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Vol.11

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