



THE EDUCATIONAL

Music Manuscript

BOOK

(INTERLEAVED)

London
JOSEPH WILLIAMS, Ltd.
32 Gt. Portland Street
W.1

1. The Countess of Kinnoull's delight
- 2 Mrs Hephurn Belchies
- 3 Miss Charlotte Hope of Craigiehall
- 4 Miss Murray, Lintrose
- 5 Miss Murray, Ochertyre
- 6 Miss Charlotte Stirling
- 7 Athol Braes
- 8 Athole Brose
- 9 Lady Madeline Sinclair's Strathspey.

Copy of Mrs Shards' note book 6 dances

evidently John Bowie's collection
1789

The Counters of Kinnoull's delight

1. *1st V.* *2^d V.* *Bass*

1st V. *2^d V.* *Bass*

1st V. *2^d V.* *Bass*

Trio

1.
Formation of Countess of Kennoulls delight.

Turn your partner round with right hand and cast off one couple.

Turn your partner with left round and cast up again.

Lead down the middle and cast up between the 2nd & 3rd couple

Lead up between the 2nd couple and cast off.

Balance and right Allemand half round. Balance and right Allemand half round.

Bowie

Mrs. Hepburn Belcher.
BELCHERS

Set & change sides; back again:

Zigzag with 2nd couple, then with the 3rd.

Four hands across with the 3rd couple

Right hand & left with the top couple.

Mrs. Hepburn, Belchies

Handwritten musical notation for 'Mrs. Hepburn, Belchies'. The piece is written on four staves in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two 'c' markings under the first two measures of the first staff. The piece concludes with a double bar line and repeat dots.

Bowie

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with stems, and a bar line at the end.

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Seven empty five-line musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Miss Charlotte Hope of Craigiehall.

Cast off two Couples & up again -
Down the middle & up again and
cast off.

Four hands across with the 3rd Couple
with right hands across with the
2nd Couple with left hand:

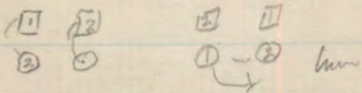
Allemande half round with seq^y &
back again.

Miss Murray. Lintrose

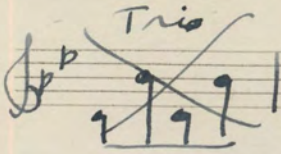
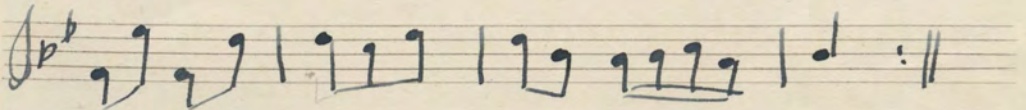
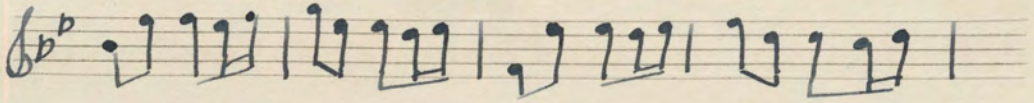
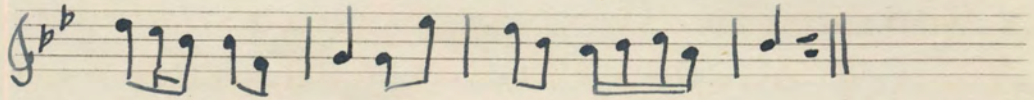
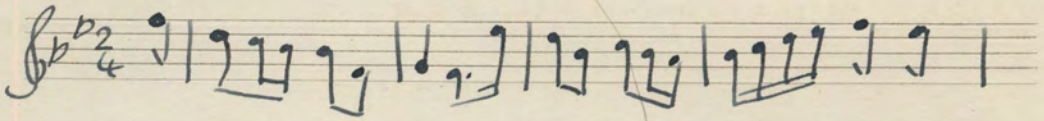
almand
 Cast back one Couple Almand half round;
 Cast back another couple Almand half round;
 Lead up the middle east of
 Lead down one couple & cast up
 one Couple.

First lady Almand with 2nd Gent;
 First lady Almand with 2nd Lady.
 Gents

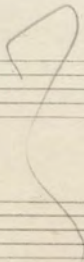
1-8 1st couple Cast ^{off man to 2nd place} 2nd place ✓ 1+2 Gents Almand
 9-16 " " 3rd " " " "
 17. m. Lead up ^{cross to opp} 1st lady ^{cast} lead down lead up 1st man turn
 2nd lady 1st lady 2nd man into allards position
 25- 32 1+2 m 1-2 L allards on 7-8
 ladies for for back this 1st m 2nd man change place



Miss Murray, Lintrose



Bowie



Handwritten musical notation on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The notation consists of eighth and sixteenth notes, some beamed together. The second staff ends with a double bar line. The third and fourth staves continue the notation, with the fourth staff ending with a double bar line. The paper is aged and shows some staining.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically on the page. They are intended for further musical notation.

Miss Murray's Scherzo

Four hands round then make two
 cross jumps -
 Then go the other half; the same
 back again;
 Down the middle & cast up round
 the 3rd couple
 Up the middle -
 Cast off round the 2nd couple.

Bonnie

Miss Charlotte Stirling.

1st Couple Balance & right with the
 2nd lady then turn 3 hands round;
 the same with the 2nd beat.

1st 2nd & 3rd Couples go round
 with their arms interlaced.
 Down the middle & up again
 & cast off (Six hands half round
 & back again).

Allemande half round with right
 & back again.

Miss Charlotte Stirling

Handwritten musical notation on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music consists of a series of eighth and sixteenth notes, some beamed together, and rests. The notation is written in a cursive, handwritten style. The first staff ends with a double bar line. The second staff continues the melody. The third staff features some sixteenth-note runs. The fourth staff concludes with a double bar line and repeat dots.

Romè

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically below the handwritten notation.

Athol Brays. Walsh 1731.

Handwritten musical score for 'Athol Brays' in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The second staff contains a repeat sign. The third staff also contains a repeat sign. The fourth staff ends with a repeat sign. The fifth and sixth staves continue the melody. The paper is aged and shows some staining on the right side.

Seven empty musical staves for notation.

7.

Athol Braes. Longways for as many as
will.

The first cu foots it and casts off - The
first cu foots it again, 1st man casts
down, and the 1st wo. casts up -
The 1st man heys with the 2^d & 3rd
wo. 1st wo heys at the same time
with the 2nd & 3rd men. First man
heys with the 2nd - 3rd men, 1st wo
at the same time heys with the
2nd - 3rd wo -

The 1st man foots it with the 3rd wo
& turns her, 1st wo does the same
at the same time with the 2nd man.
Then the 1st man foots it with the
2nd wo. and turns her, 1st wo does
the same at the same time with 3rd
man. The 1st cu leads through the
2nd - 3rd men, & turn in the 2nd cu
place - then the 1st cu leads through
the 2nd - 3rd wo & turn in the 2nd
cu place.

from Walsh's collection, 1731.

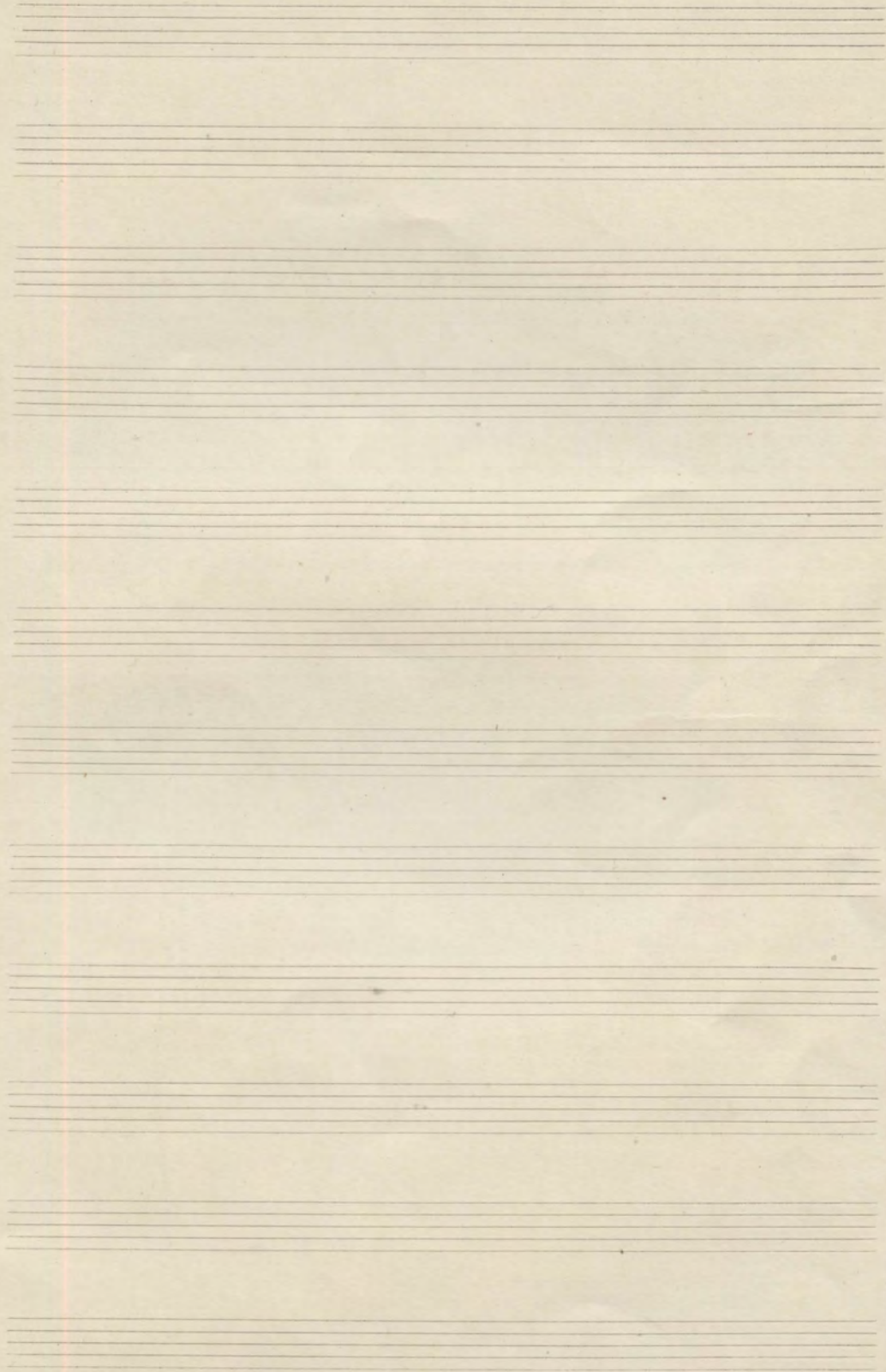
O
+

athole Brose

Foot it and cast off 1 cu
up again
Lead down middle
Up again
Right and Left.

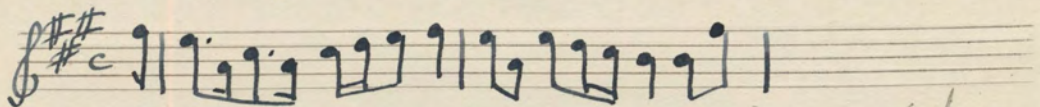
from Campbells 8th book
1794.

athole Brose - A. MacIntosh⁸

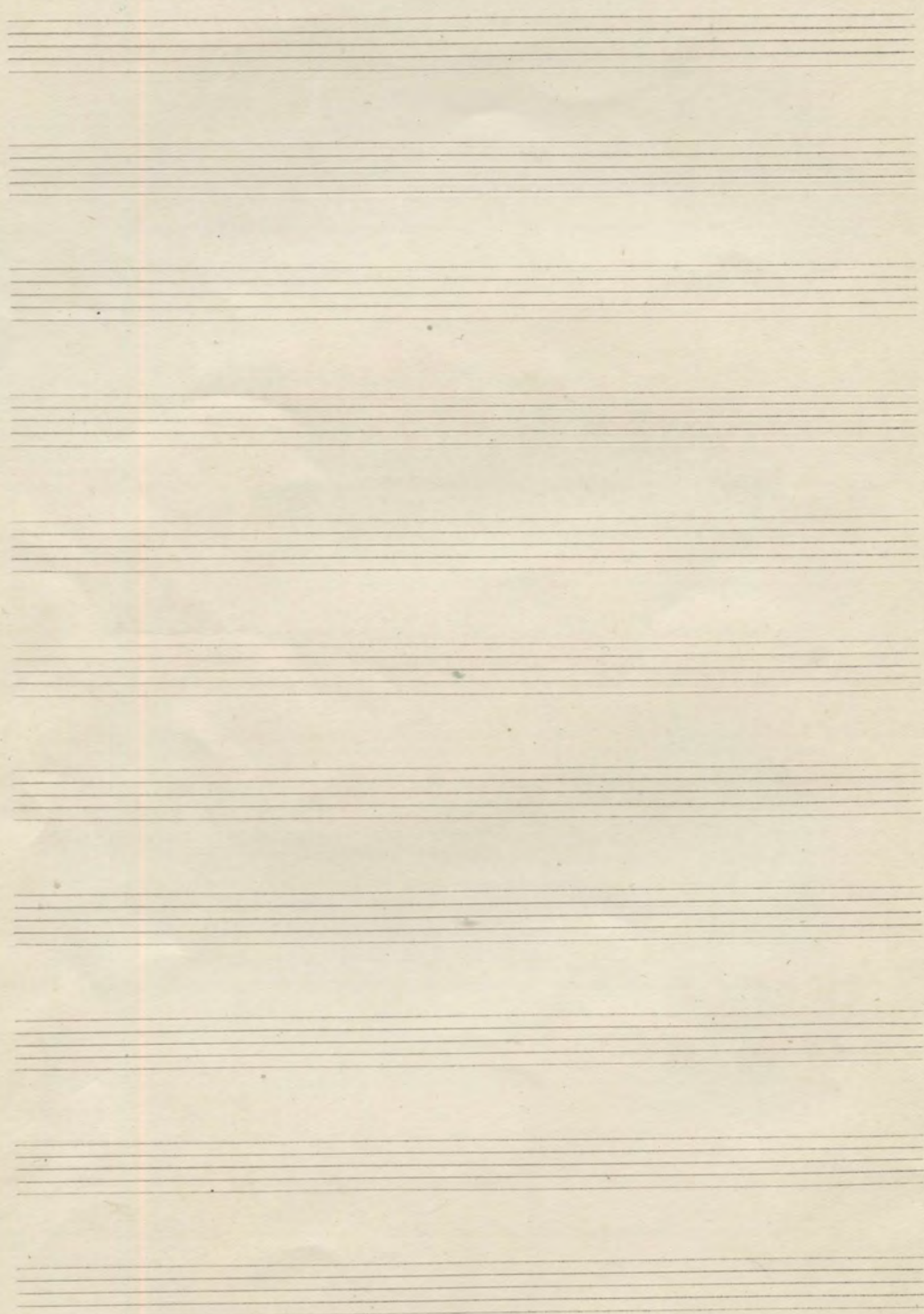


9

Lady Madelina Sinclair's Strathspey



16 bars.



Lady Madelina Sinclair's Strathpey 9

The 1st Cu. set to 2^d Lady
and hands 3 round
The same with 2^d Gent
Lead down the middle
Up again
Right and Left

Campbell's 8th book
1794.

a Trip over Theed

- 1-8 1st couple cut off - into 2nd place 1+2nd advance - return
 9-16 1st couple cut off 1 man cuts up advance - return
 17-24 1st couple ~~cut off~~ cut off 1+2 ~~cut off~~ right - left
 25-32 1st couple back to back - lead up row - cut into 2nd place

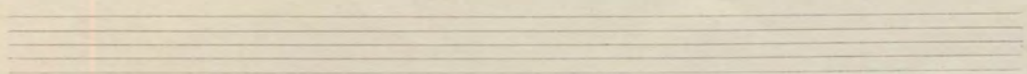
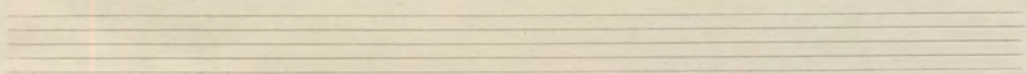
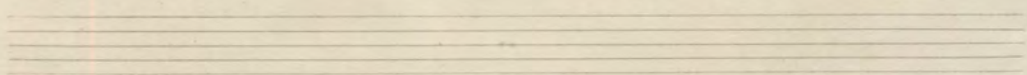
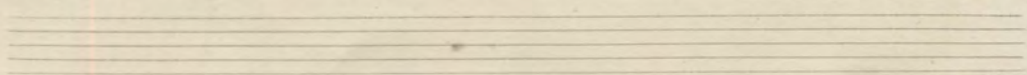
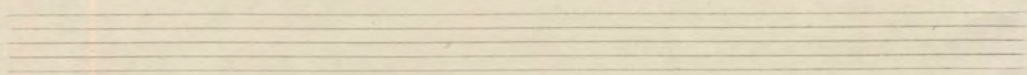
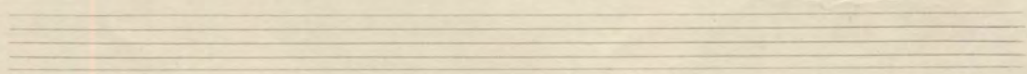
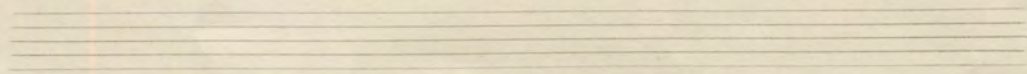
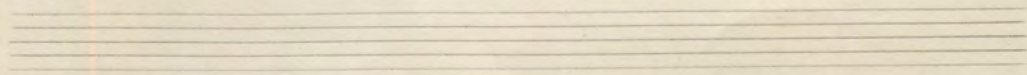
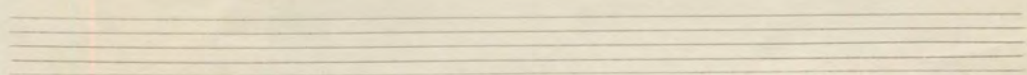
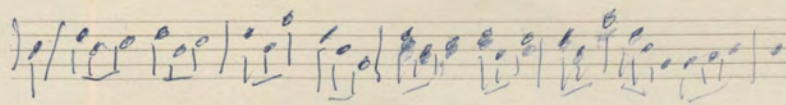
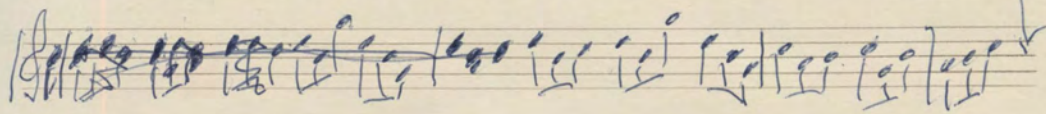
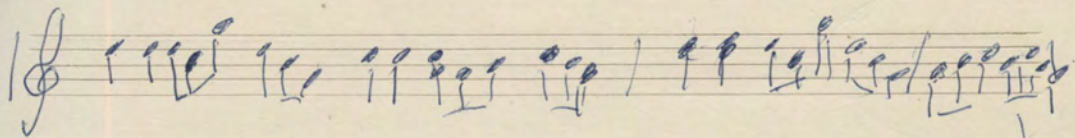
Argyle

- 1-8 1st man - 2nd woman set - change place
 9-8 1st man - 2nd man do the same
 9-12 Advance - return
 13-16 Advance - then part to own side
 17-24 4 hands round - back
 25-32 1st couple + 2nd ~~couple~~ take place in hand
 then cut off

Bonnie Lass

- 1-4 1st couple across row - set
 5-8 1st couple cut off below 3rd couple 1-3 set
 9-12 1st couple cut up 1 - set all 3rd set
 13-16 1st couple lead up camp row to left then both 2nd set
 17-24 1st man - 2nd woman ~~from~~ then 1st woman - 2nd man do
 25 4 hands across ³ back 3 - 1st couple cut off

Oh dear



A Trip o'er Tweed

The image shows a page of musical manuscript paper with 12 staves. At the top, the title "A Trip o'er Tweed" is written in cursive. The first staff is empty. The second staff contains a single line of music that starts on the top line and curves downwards across the subsequent staves. The rest of the staves are empty. There are some small blue ink marks on the sixth staff.

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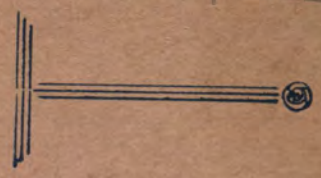
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book (XIII)
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