

Müller's Basses  
TO THE SELECT  
REELS & STRATHSPEYS  
OF  
SCOTLAND



# Müller's Bases.

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TWO HUNDRED

## SELECT REELS & STRATHSPEYS OF SCOTLAND,

FOR THE FIRST TIME ARTISTICALLY AND HARMONIOUSLY ARRANGED

WITH NEW BASES

FOR THE

PIANOFORTE, OR VIOLIN AND VIOLONCELLO;

AND

Dedicated to Scotland, his native land,

BY THE LATE

ROBERT MÜLLER,

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.

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EDITED BY C. W. MÜLLER, OF EDINBURGH.

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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.

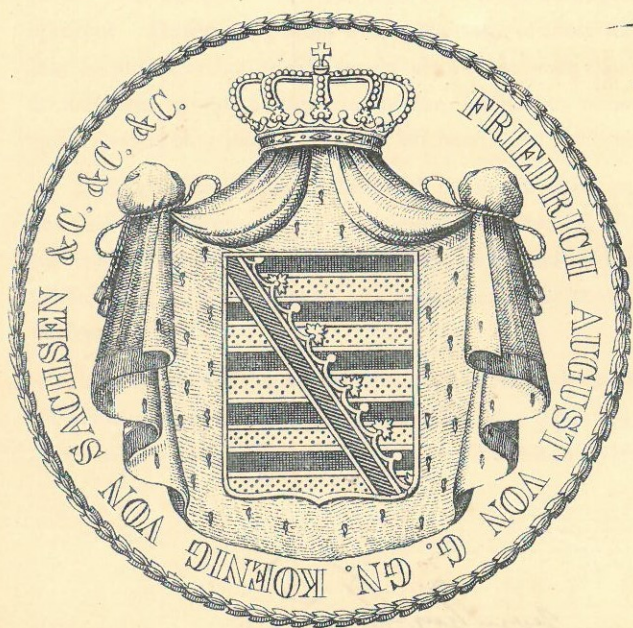


A large, complex, abstract scribble or doodle made of many overlapping, curved lines, resembling a stylized 'S' or a tangled path, drawn on a light-colored background. The lines are dark and fluid, creating a sense of movement and depth. The overall shape is elongated and somewhat horizontal, with many loops and crossings.

in London, in Anerkennung seiner vorzüglichen Kunst-  
leistungen, das Privileg als Pianist Sr Majestät des  
Königs von Sachsen verliehen worden ist, so wird dem-  
selben zu seiner beschalligen Legitimation das gegen-  
wärtige, von Sr Majestät höchst eigenhändig unter-  
zeichnete und mit dem Königlichem Ingal bedruckte  
Dekret beigefügt.

Frankfurt, am 31<sup>ten</sup> October 1852.

Friend of August



Don't forget.

*Secret*

John van Rensselaer Robert H. Miller

in London,

al. Pianist

Se. Majestät des Königs von Sachsen.

Bunker.

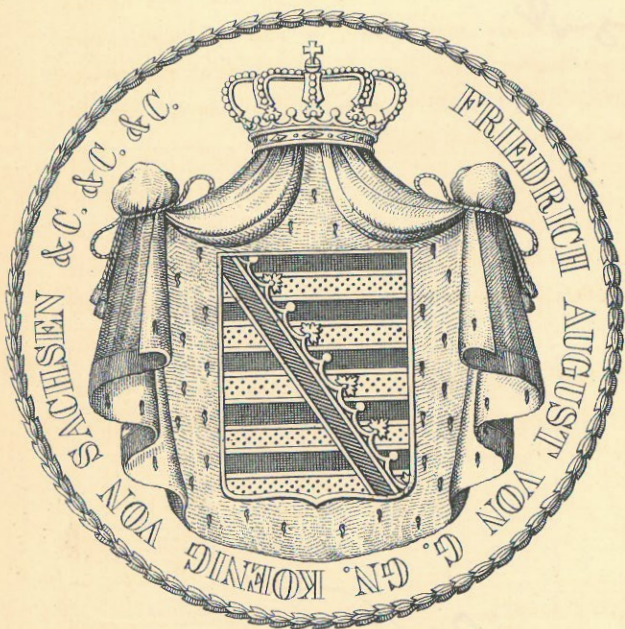


As the appointment of Pianist to his Majesty the  
King of Saxony

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, 31<sup>st</sup> October, 1852.

Friend August



Wm. G. F. S.

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

Zucker-



## 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.

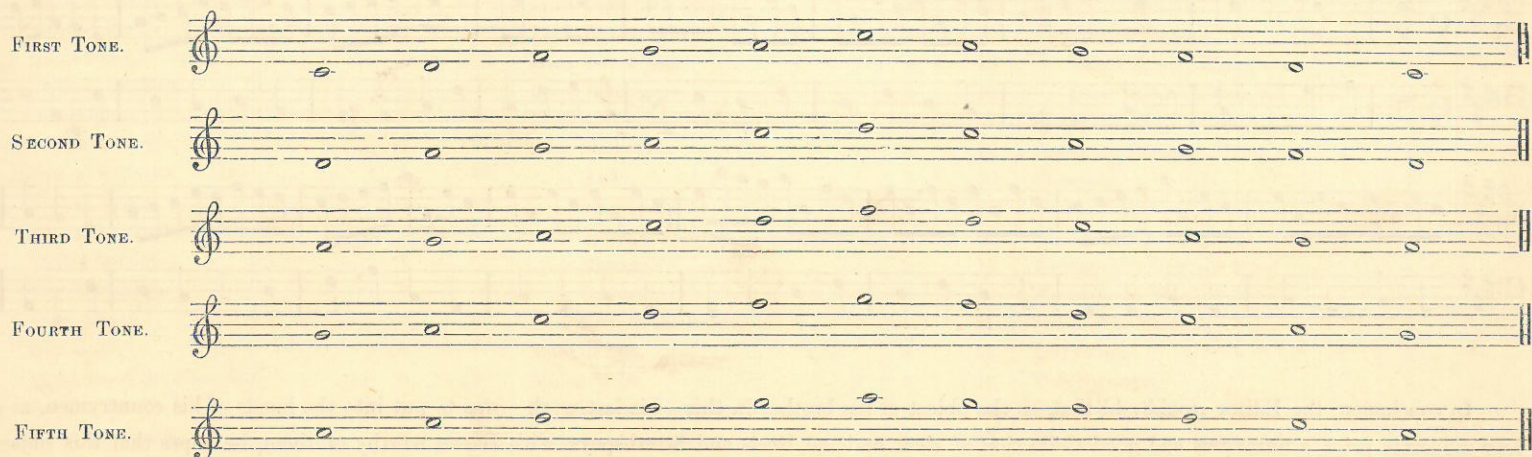
The cosmopolitan education, life, and varied talents of ROBERT MÜLLER gave him many advantages over his Scottish predecessors and contemporaries, and peculiarly fitted him for writing such a work as this. As a native-born Scotsman, thoroughly acquainted with the character of Scottish Melody, as well 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 inadmissible 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.

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?

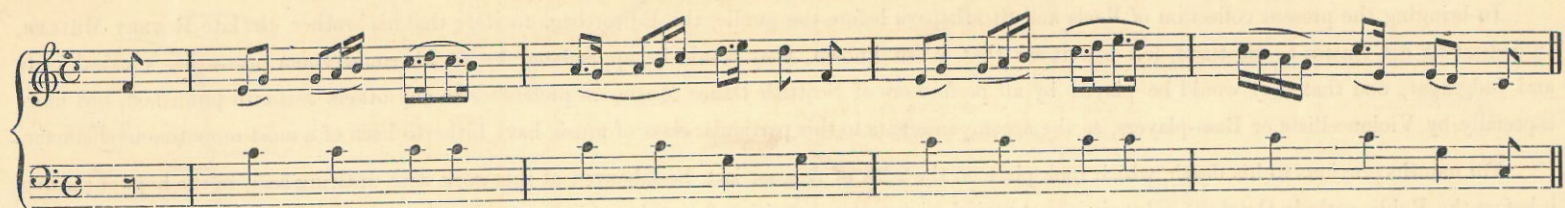
A great number of the melodies to the Scottish Lyrics, as well as the dance-tunes themselves, evidently originated from the pastoral pipe of the country, the scale of which consisted of five tones only, such, in fact, as are represented by the black keys of the Pianoforte, on which all the more ancient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



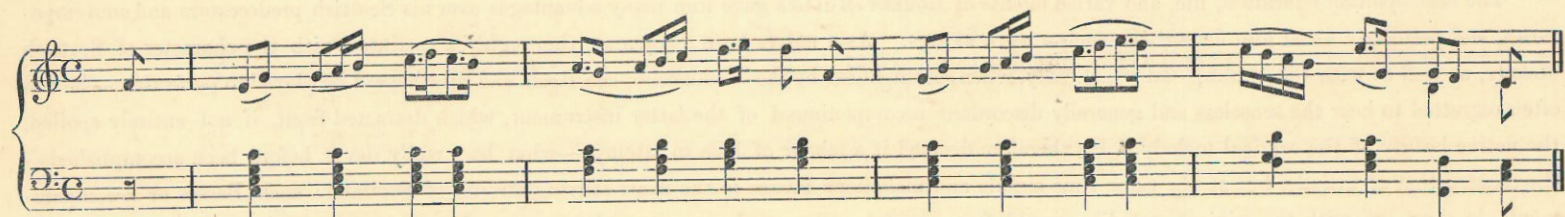
To one of these Tones, considered as a Key, most of the old Scottish Melodies may be traced: the third being the one on which the greatest number appears to have been composed. The difficulty in pronouncing to which key many of the tunes belong, and in harmonizing them as belonging to any one key in 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.



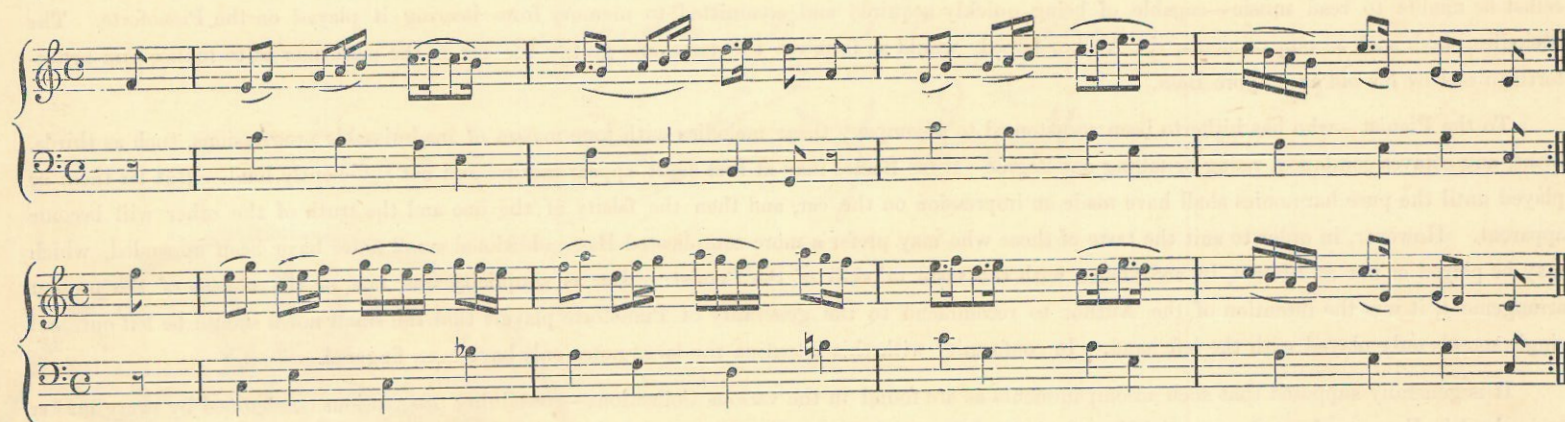
As a short example of the manner in which Scottish tunes have hitherto been accompanied, as compared with the Author's, the first part of *Loch Erroch Side*—a well-known air, and beautiful when played either in slow or Strathspey time—is here given :—



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.

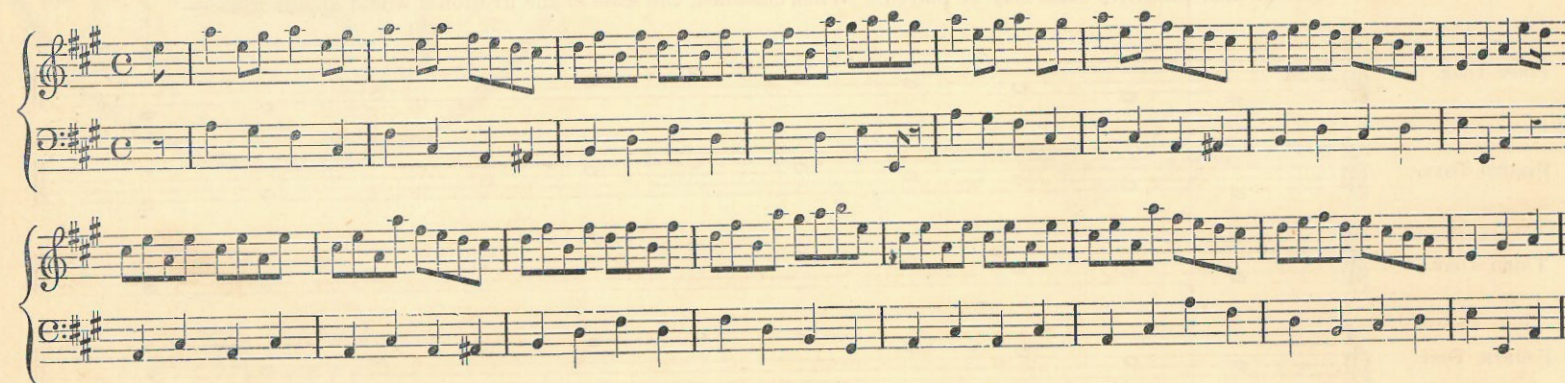


The above, again, is the usual method of arranging the Bass for the Pianoforte. But it has the defect of the former example in being monotonous, whilst it detracts from the simple beauty of the melody by its loud tone-masses of harmony, which are often very difficult to play, if correctly harmonized.



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 Bases 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 Bases worthy of them, he hopes that this object will be found to have been accomplished.



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Gillie Callum, . . . . .	R	11	Marry Ketty, . . . . .	S	49			

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.



# INDEX.

\* \* R—ABBREVIATION FOR REEL; S—ABBREVIATION FOR STRATHSPY

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Keep the country, bonnie lassie,	R	do.	5	Lassie wi' the yellow coatie,	s	D major	25	Miss Johnston,	R	do.	45
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Miss Wedderburn,	R	do.	12	Atholl Brose,	s	do.	32	Clydesdale Lassies,	R	do.	53
Miss Drummond of Perth,	s	A minor	13	Sleepy Maggie,	R	B minor	32	Daintie Davie,	s	D minor	54
Major Molle,	R	do.	13	Willie was a wanton wag,	s	D major	32	I'll gang nae mair to yon toun,	R	F major	54
Ca' the stirk frae out the corn,	s	do.	13	The Fairy Dance,	R	do.	33	John Roy Stuart,	s	do.	54
The Drummer,	R	do.	13	Cameron's got his wife again,	s	do.	33	The Birks of Abergeldie,	R	do.	55
Coutie's Wedding,	s	do.	14	Jenny dang the Weaver,	R	do.	33	The Braes of Tullymet,	s	do.	55
Jenny Nettles,	R	do.	14	Duncan Davidson,	s	do.	34	Lady Harriet Hope,	R	do.	55
Miss Lyle,	s	do.	14	The Lassies of Stewarton,	R	do.	34	Lady Doune,	s	do.	56
Bonnie Annie,	R	do.	15	Lady Loudon,	s	C major	35	Sir David Hunter Blair,	R	do.	56
Lord Ramsay,	s	B flat maj.	15	Fight about the Fireside,	R	do.	35	Mrs Garden of Troup,	s	do.	56
Miss Gibson,	R	do.	15	Ayrshire Lassies,	s	do.	35	The Cameronian Rant,	R	do.	57
Lady Elizabeth Lindsay,	s	do.	15	The Highlandman kissed his Mother,	R	do.	35	The Braes of Balquhither,	s	do.	57
Lady Montgomerie,	R	do.	16	Welcome to your feet again,	s	do.	36	Earl Marischal,	R	do.	58
Brechin Castle,	s	do.	16	The Braes of Auchtertyre,	R	do.	36	Garey Cottage,	s	do.	58
Hamilton of Wishaw,	R	do.	16	Rothiemurchus Rant,	s	do.	36	The Whigs of Fife,	R	do.	58
Lady Charlotte Campbell,	s	do.	17	Duillater House,	R	do.	37	The Maid of Isla,	s	do.	59
Lady Charlotte Campbell,	R	do.	17	Loch Erroch side,	s	do.	37	Atholl House,	R	do.	59
Mrs Adie,	s	do.	17	The Fife Hunt,	R	do.	37	Miss Ann Amelia Stuart,	s	do.	59
The Isle of Skye,	R	do.	17	Lady Lucy Ramsay,	s	do.	38	The Bonnie Lass of Ballantrae,	R	do.	60
Mr Francis Sitwell,	s	do.	18	O'er Boggie wi' my love,	R	do.	38	Lady Shaftesbury,	s	do.	60
Lady Madelina Sinclair's Birthday,	R	do.	18	Hilton Lodge,	s	do.	38	Sally Kelly,	R	D minor	60
Mr Frank Lockhart,	s	do.	18	Caber-fae,	R	do.	38	Mrs Mackenzie,	s	F major	60
Captain Kæler,	R	do.	19	The Bridge of Bracklin,	s	do.	39	The Earl of Dalkeith,	R	do.	61
Miss Robertson of Tullybelton,	s	do.	19	Delvin House,	R	do.	39	The Earl of Home,	s	do.	61
Miss Vearie Hay,	R	do.	19	Lady Mackenzie of Coul,	s	do.	39	Through the muir she ran,	R	do.	61
The Bridge of Ballater,	s	do.	19	Argyle Bowling Green,	R	do.	40	The Earl of Loudon,	s	do.	62
Countess of Sutherland,	R	do.	20	Mrs Baird of Newbyth,	s	do.	40	Dun's frolic,	R	do.	62
Bonnytown House,	s	do.	20	Mrs Dundas of Arniston,	R	do.	40	Mr Lumsden,	s	do.	62
The Earl of Eglinton,	R	do.	20	Niel Gow's Recovery,	s	do.	41				

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.