

JM/117

MANUSCRIPT MUSIC BOOK

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1. The Duchess of York
2. The Gimp Waist
3. Jock's Hornpipe
4. A Kiss for Nothing
5. The Duchess' Slipper
6. Dalkeith's Stalkoppy
7. Rosnor Abbey
8. Miss Cherry Stewart
9. Why Love is but a Lassie's Gel-
10. Pretty Pussy

2 1 3

2 1 3

Bars

1-8 First couple cross over cast off one meet at top and half allemande

9-16 Cross over cast up one and half allemande

17-24 First couple down middle & up to 2nd place

25-32 Right & left with couple above in 2nd place.

1st Cpls - cross over
cast. // least up
3/4 allemande

Two chords 1st couple cross to opposite side into 2nd place. [2] (1) [2]
(2) [1] (3)

Bars. 1-8. { 1st woman - 2nd man alternate with turns.
1st man ' woman

9-16. 1st - 2nd couples right - left cross - back

17-20 1st couple sch. Striped Sch. Stripes

21-22. 1st couple turn each other

23-24 1st couple cast into 3rd place

25-32 6 hands round - back.

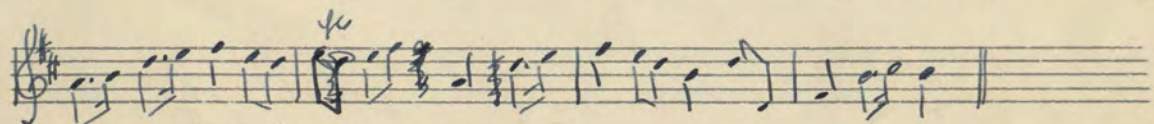
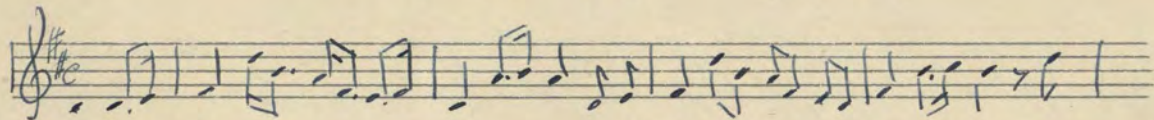
(1st couple stay on wrong side till they reach bottom)

Jock's Hornpipe

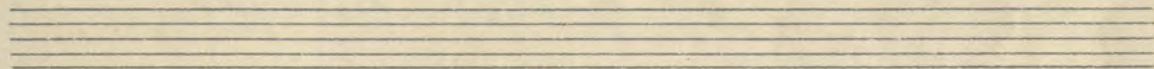
Bars

- 1-4 I am partner with R. hand & cast off me.
- 5-8 . . . Lt " . . .
- 9-12 lead up to top & cast off (one)
- 13-16 $\frac{1}{2}$ allemande

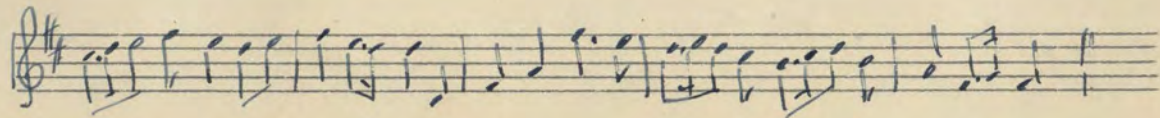
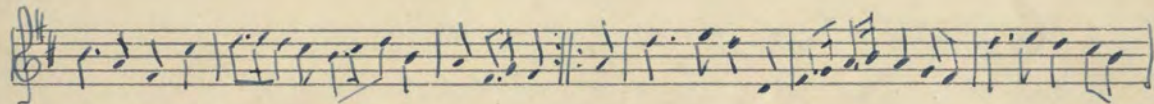
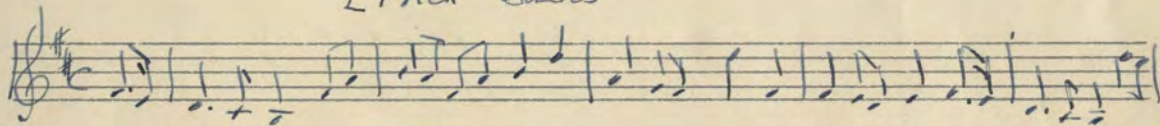
The Blahrie O'c stalks



Scottish Musical Museum 1839

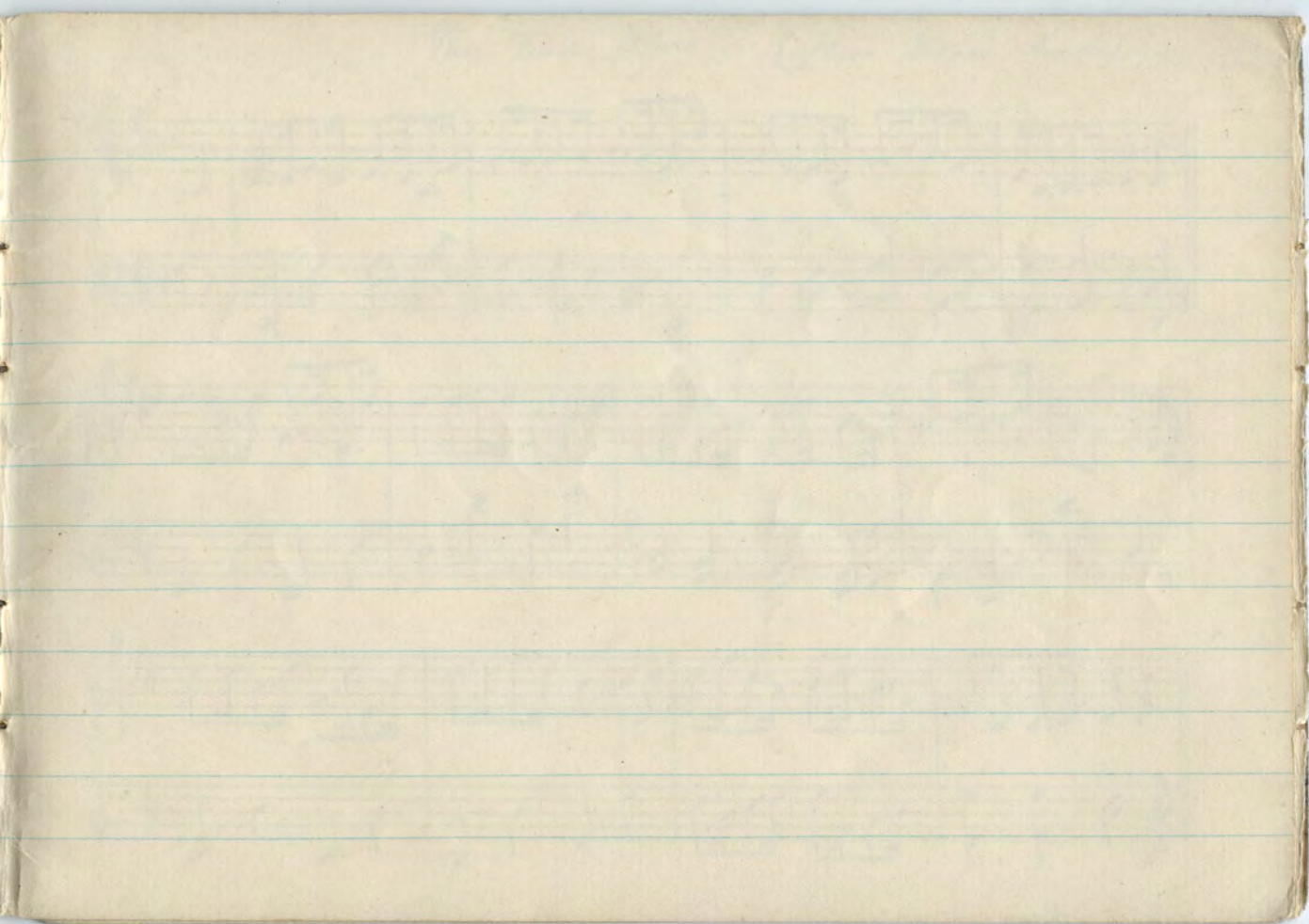


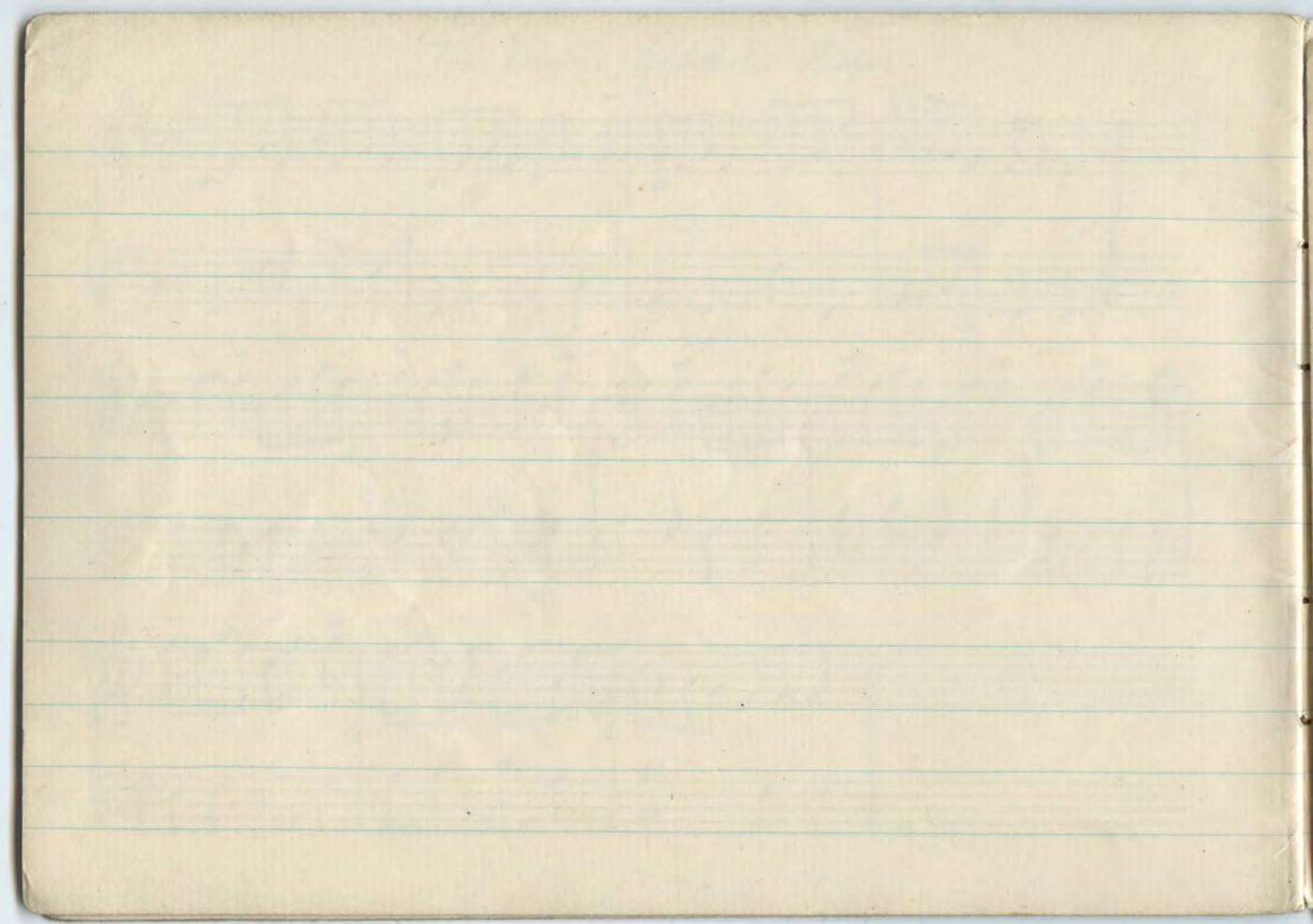
Etrich Banks



The Duchess of Athol's Lullaby

A handwritten musical score for a piece titled "The Duchess of Athol's Lullaby". The score is written on aged, yellowed paper and consists of three systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody in the treble staff is characterized by eighth-note patterns, often beamed in pairs or groups of four. The bass staff provides a simple accompaniment with quarter and eighth notes. The second system continues the piece, featuring similar melodic patterns in the treble and a more active bass line with eighth-note accompaniment. The third system concludes the piece with a final melodic phrase in the treble and a few notes in the bass. The handwriting is clear and legible, typical of a personal manuscript.





The Jimp Traist. (Merr Stoper's Sketches)

The first system of handwritten musical notation 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). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef with a common time signature (C) and contains a bass line with quarter and eighth notes.

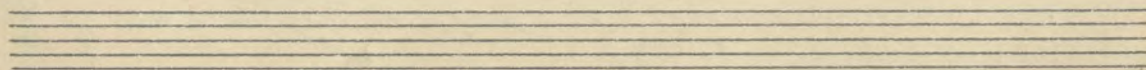
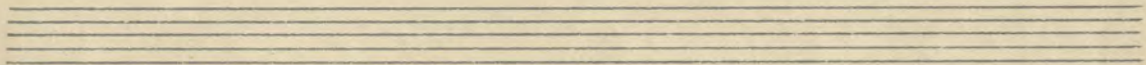
The second system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with quarter and eighth notes. A double bar line is present in the middle of the system.

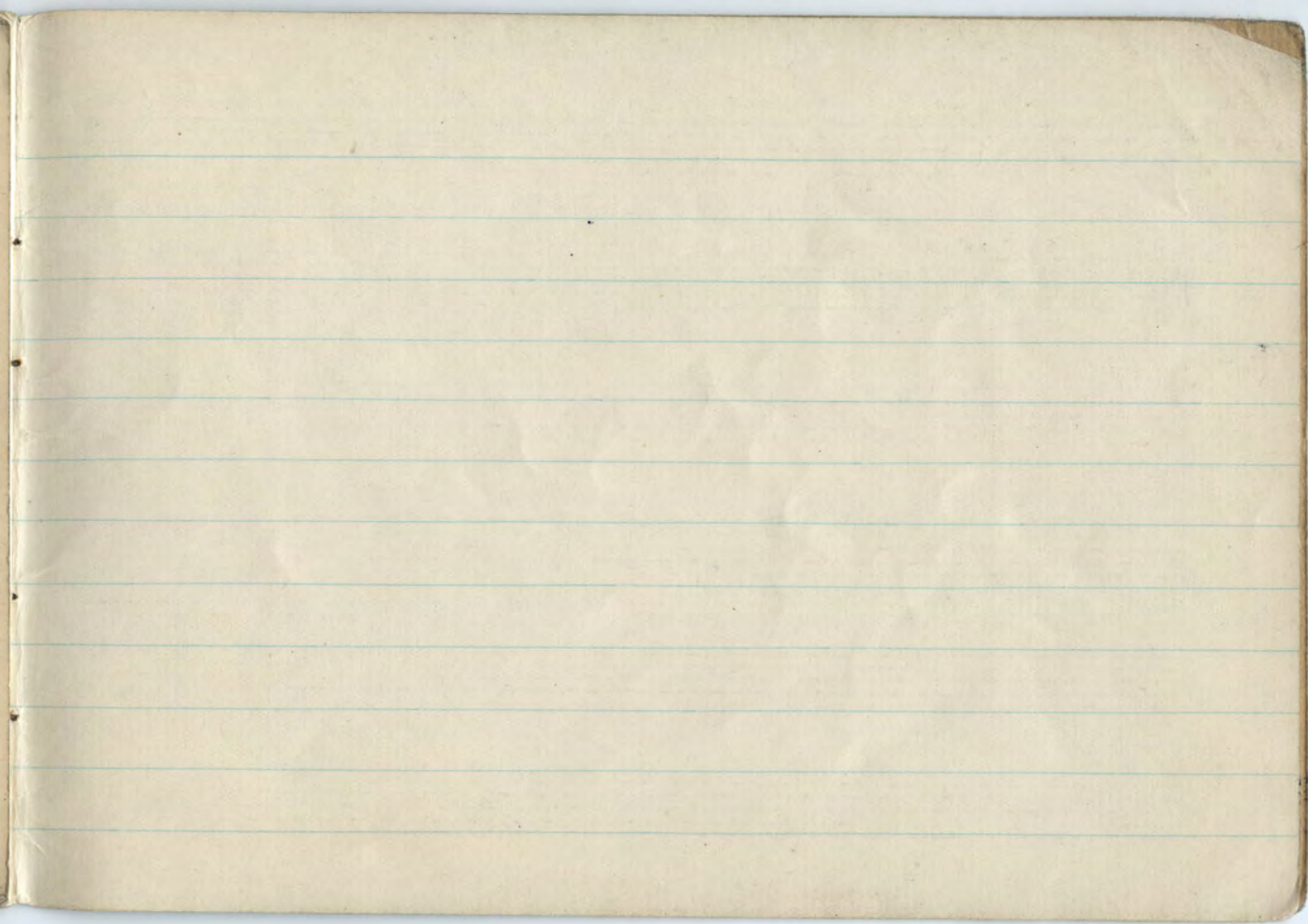
The third system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with quarter and eighth notes.

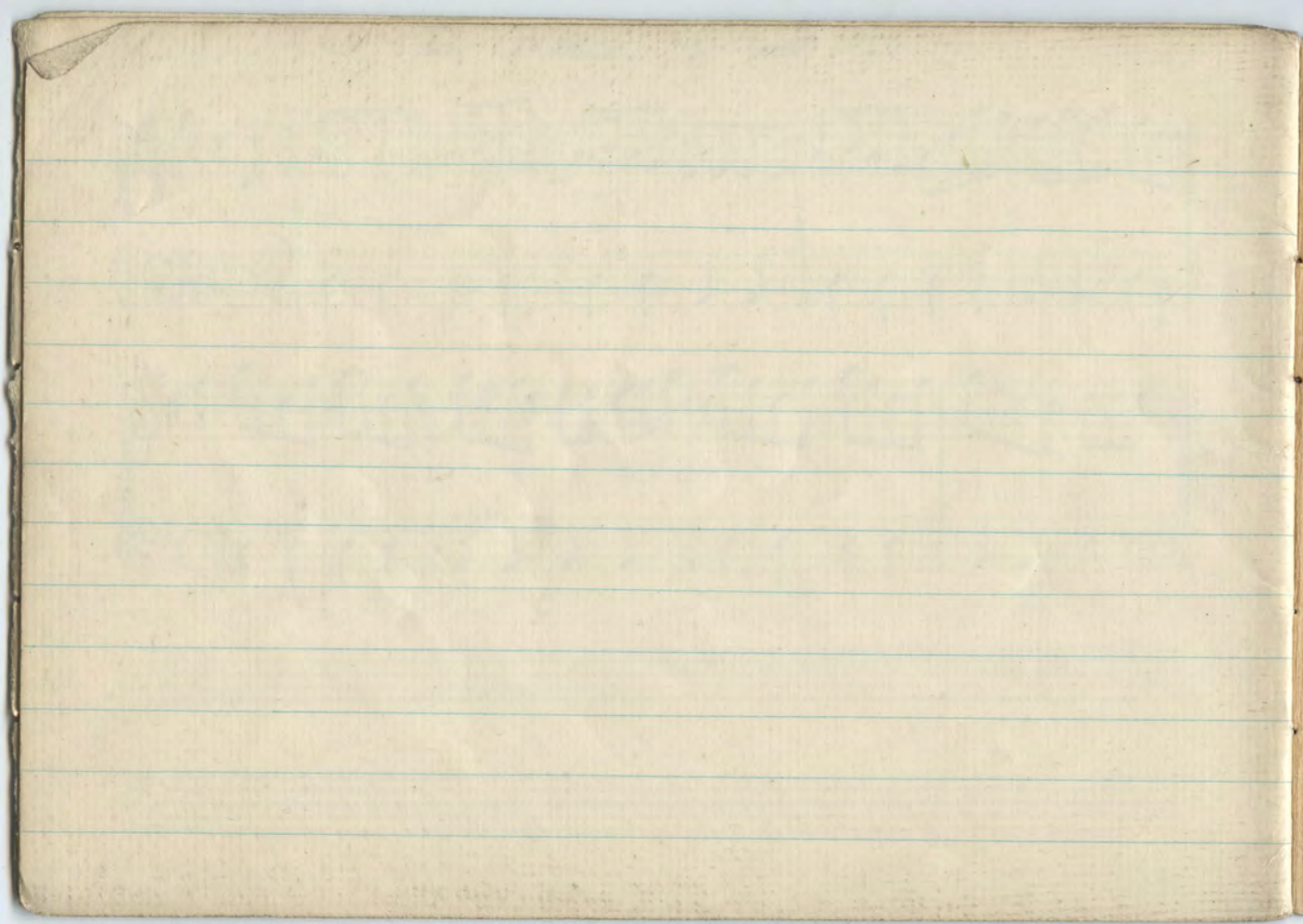
The Dickens of York

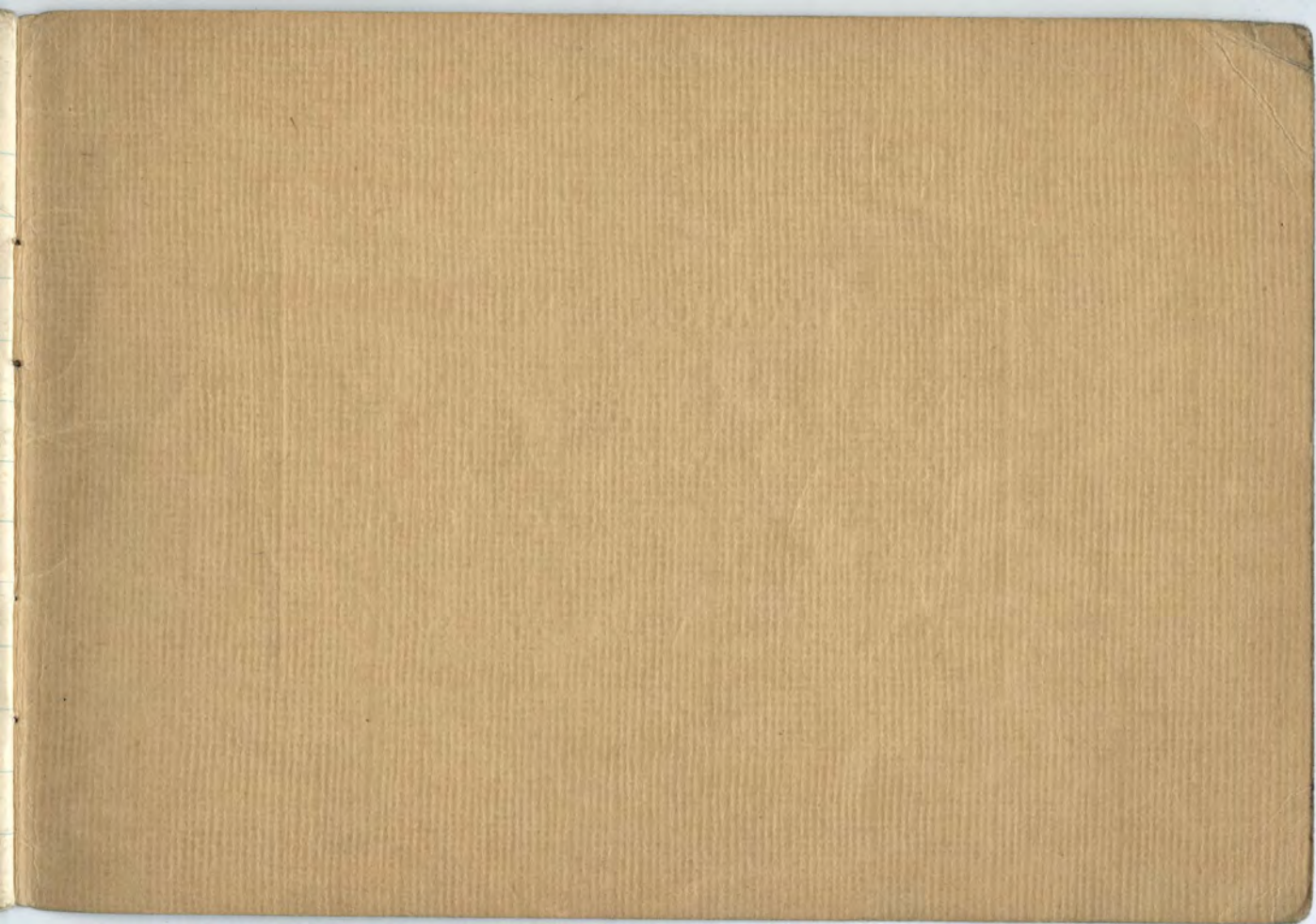
The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music is written in a single melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The piece concludes with a double bar line and repeat dots.

The second system of handwritten musical notation also consists of two staves, treble and bass clef, with a key signature of one sharp and common time. The upper staff features a more complex melodic line with many beamed sixteenth notes. The lower staff provides a simple accompaniment of quarter notes. The system ends with a double bar line and repeat dots.









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