ROSS PIPE MUSIC

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Ross's Collection of Pipe Music

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To Her

Most Gracious Majesty

Queen Victoria

The Bagpipe and its Music.

BY THE REV. DR. NORMAN MACLEOD.

The Music of the Highlands is the Pibroch of the Great War Pipe, with its fluttering pennons, fingered by a genuine Celt, in full Highland Dress, as he slowly paces a Baronial Hall, or amidst the wild scenery of his native mountains. The Bagpipe is the instrument best adapted for summoning the Clans from the far off Glens to rally round the standard of their Chiefs, or for leading a Highland Regiment to the attack amidst the roar of Battle. The Pibroch is also constructed to express a welcome to the chief on his return to his Clan; and to wail out a lament for him as he is borne by his people to the old burial place in the Glen, or in the sainted Isle of Graves. To those who understand its carefully composed music there is a pathos and depth of feeling suggested by it which a Highlander alone can fully sympathize with; associated by him as it always is with the most touching memories of his home and country; recalling the faces and forms of the departed; spreading forth before his inward eye panoramas of Mountain, Loch, and Glen, and reviving impressions of his early and happiest years. And thus if it excites the stranger to laughter it excites the Highlander to tears, as no other music can do, in spite of the most refined culture of his after life. It is thus, too, that what appears to be only a tedious and unmeaning monotony in the music of the genuine Pibroch, is not so to one under the magic influence of Highland associations. There is indeed in every Pibroch a certain monotony of sorrow. It pervades even the "welcome," as if the young chief who arrives recalls also the memory of the old chief who has departed. In the "Lament" we naturally expect this sadness; but even in the "summons to battle," with all its fire and energy it cannot conceal what it seems already to anticipate, sorrow for the slain. In the very reduplication of its hurried notes and in the repetition of its one idea, there are expressions of vehement passion and of grief,—"the joy of grief" as Ossian terms it—which loves to brood upon its own loss, and ever repeats the one desolate thought which fills the heart, and which in the end again breaks forth into the long and loud agonising cry with which it began. All this will no doubt seem both meaningless and extravagant to many, but it is nevertheless a deliberately expressed conviction.

The characteristic poetry of the Highlands is Ossian, its music the Pibroch, and these two voices embody the spirit, and sing the praises of Tir na, "m." Beann, na, "n." Gleann's na Gaisgeach.

PREFACE.

In laying the present work before the public, the compiler has been actuated by the wishes of several patrons and friends who have from time to time expressed a wish to possess in printed form his Manuscript Collection of Pipe Music. This collection he has amassed and augmented during a period extending over the past thirty years, having gathered his materials from old Highland Pipers and other local sources. From the store thus gathered, comprising about one thousand airs, the following selection of two hundred & Forty-three has been compiled. None of these have been published before, with the exception of a few Marches, Strathspeys and Reels. The compiler is aware of no other existing collection of Piobaireachds, Marches, Strathspeys and Reels; and he therefore ventures to apologize for thus endeavouring to supply the hitherto unfilled need of a Complete Collection of Highland Pipe Music.

It may be stated that all the airs may be played on the Pianoforte or Violin by simply omitting the Grace Notes.

January 1869.

ULLEAM ROSS.

Piobair Na Bhan Righ.

Entered at Stationers Hall Price 30/-

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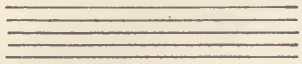
INSTRUCTIONS.

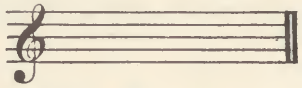
Few instructions are necessary for those who commence playing the Highland Bag Pipe. The winding of the instrument or preserving an equal current of air, so as to produce a continuous sound is its chief requisite, and will be acquired by practice; the arm which supports the bag must be gently relaxed, as it is distended by the air blown into it, and the compressure will naturally succeed in the interval of taking breath.

The pupil must commence by holding up the drones with the hand which he intends to be the lower, at the same time seizing the chanter with the upper; the fingers should not be bent to cover the holes but placed straight over them, so that the notes B, C, & D, are covered by the first joints. The fingers should be raised high above the chanter that they may give the greater report in their fall: in blowing the pipes the cheeks must be kept firmly contracted, with a smile on the countenance. An easy posture should be maintained without twisting the body, or disfiguring the face.

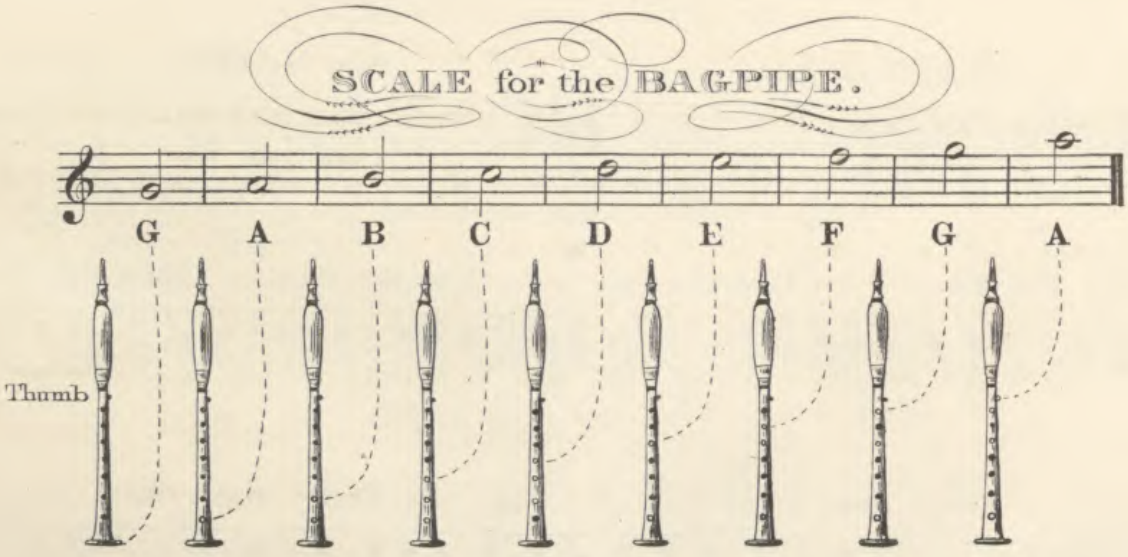
The pupil should practice on the chanter until he has acquired a perfect knowledge of the scale and style of playing, when he may commence lessons and easy tunes, observing with particular attention the Grace Notes which he will find vary in time, some being semiquavers and others demisemiquavers.

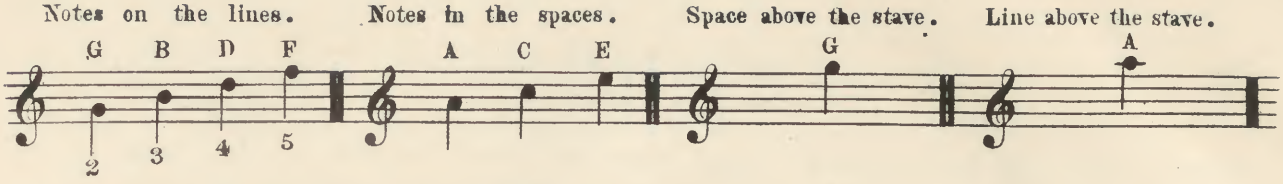
The player should observe that the holes are well closed, otherwise the pipe will never give its proper tone, The Bag-Pipe scale is fixed and does not admit of transposition, therefore no signatures of sharps or flats are used in Bag Pipe music; there are in music; but seven notes denominated by the following

letters. viz: G, A, B, C, D, E, F; these notes are placed on five parallel lines called a stave  the lines being counted from the bottom.

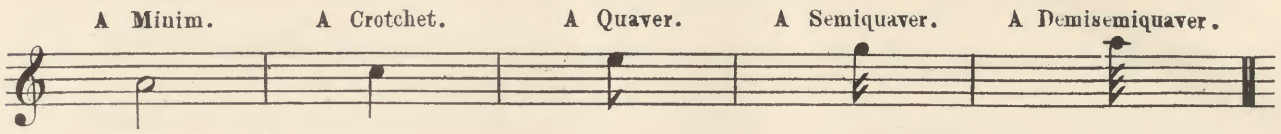
At the beginning of each stave is affixed a certain mark called a Clef, which serves to distinguish the treble part from the bass, and also to determine the pitch and name of each note. The clef used in Bagpipe music is called the G clef and is thus shaped  It is placed on the second line and gives its name to the notes on that line.

The following is a representation of the proper scale and fingering of the chanter of the Highland Bag Pipe.



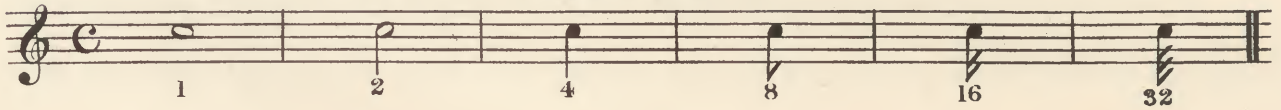


Notes that are made use of in Pipe music.

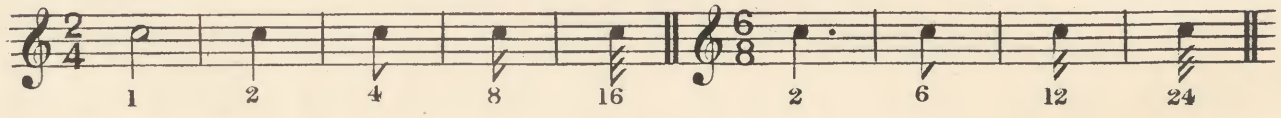


The musical note is written six different ways, to indicate the duration of sound to be given to each, The first and longest duration of time is represented by the Semibreve as in common time.

Common time.

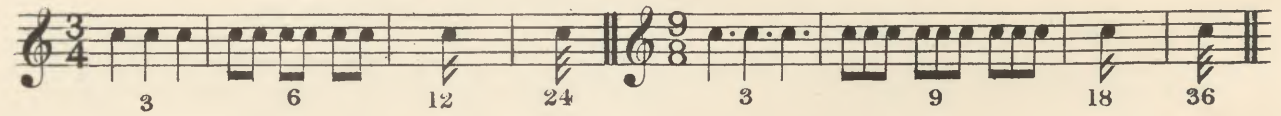


Two four time.



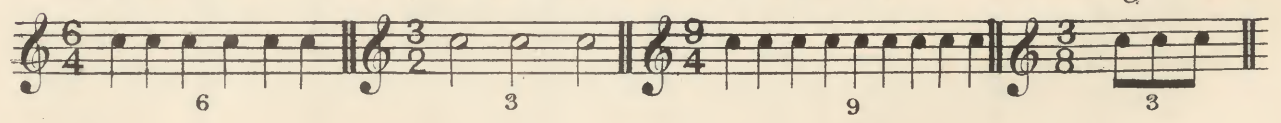
Six eight time.

Three four time.



Nine eight time.

Six four time.

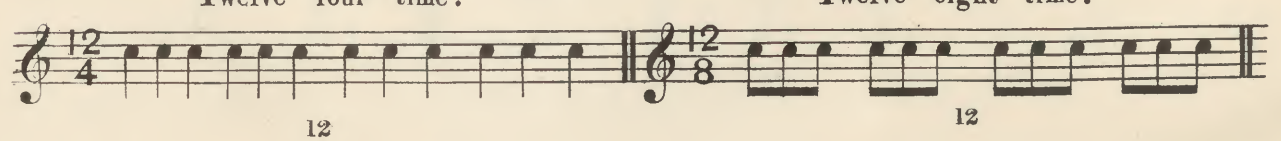


Three two time.

Nine four time.

Three eight time.

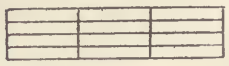
Twelve four time.



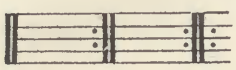
Twelve eight time.

Simple common time C, $\frac{2}{4}$. Compound common time $\frac{6}{8}$ $\frac{12}{8}$ $\frac{6}{4}$ $\frac{12}{4}$.

Triple time $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{9}{4}$ $\frac{9}{8}$. $\frac{6}{4}$ $\frac{12}{4}$ $\frac{3}{2}$ $\frac{3}{8}$ $\frac{9}{4}$ are seldom used in Pipe music.



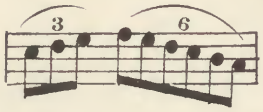
Single Bars drawn across the stave divide a piece of music into small quantities of equal duration, according to the time marked at the beginning of the piece.



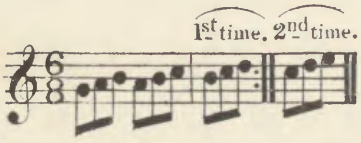
Double Bars divide a piece of music into two or more parts; when dotted on both sides, both parts are to be repeated, but when the dots are only on one side that part only is to be twice played.

A Pause requires that the sound be held out longer than its original value at the pleasure of the performer.

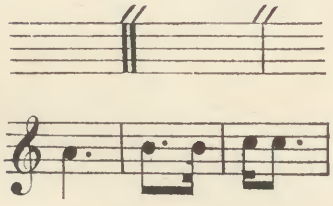
𝄋 means to play over again from the part to which it is affixed.



A figure (3) placed over three crotchets or quavers signifies that they must be played in the time of two. a(6) in the time of four.



Signifies that the first time you play to the double bar, and in repeating, you omit the passage marked 1st time, and proceed to that marked 2nd time.



To divide into parts for the convenience of the pupil.

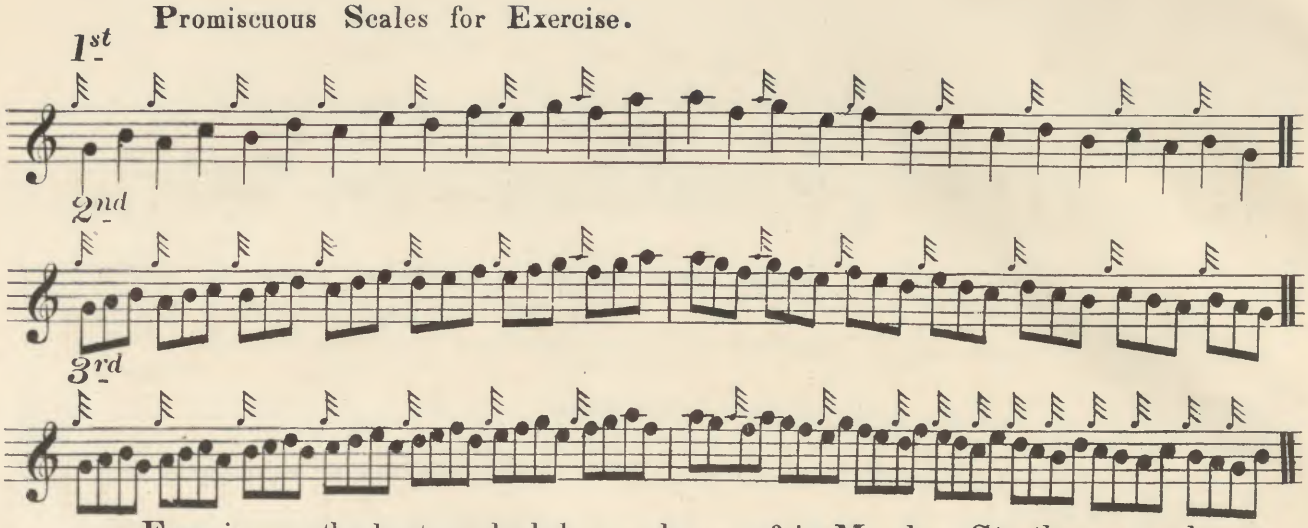
A Dot placed after a note increases its value one half, or a note cut decreases its value one half.

Each musical note has its rest, but rests are not used in Bag Pipe music;* the left foot should always go down at the beginning of every bar. There should be *75* paces in a minute in slow time, *108* in quick time, and *150* in double time.

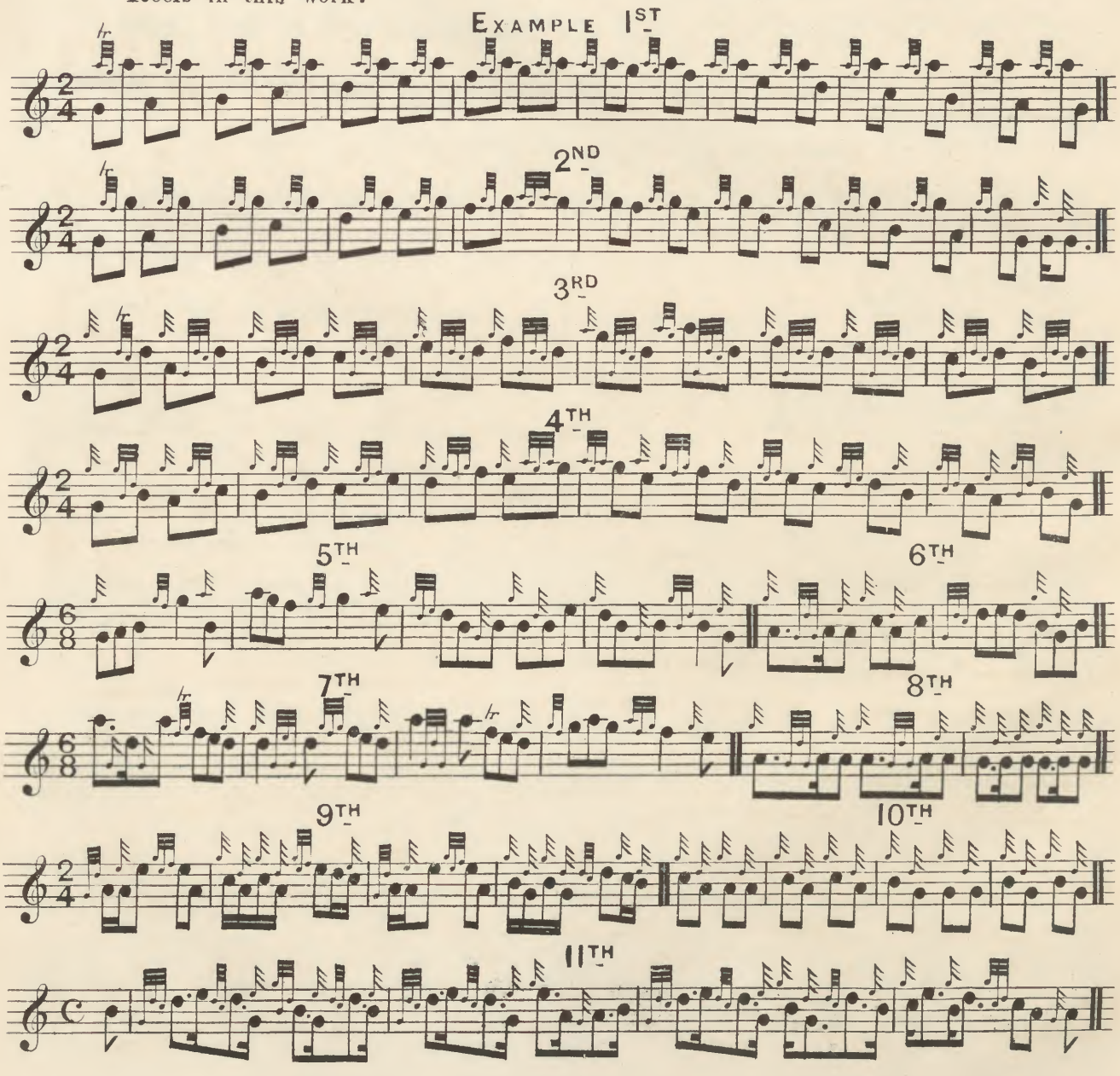
The whole of these instructions should be thoroughly mastered before the pupil proceeds farther.

* Except in Piobaireachds, and very slow airs.

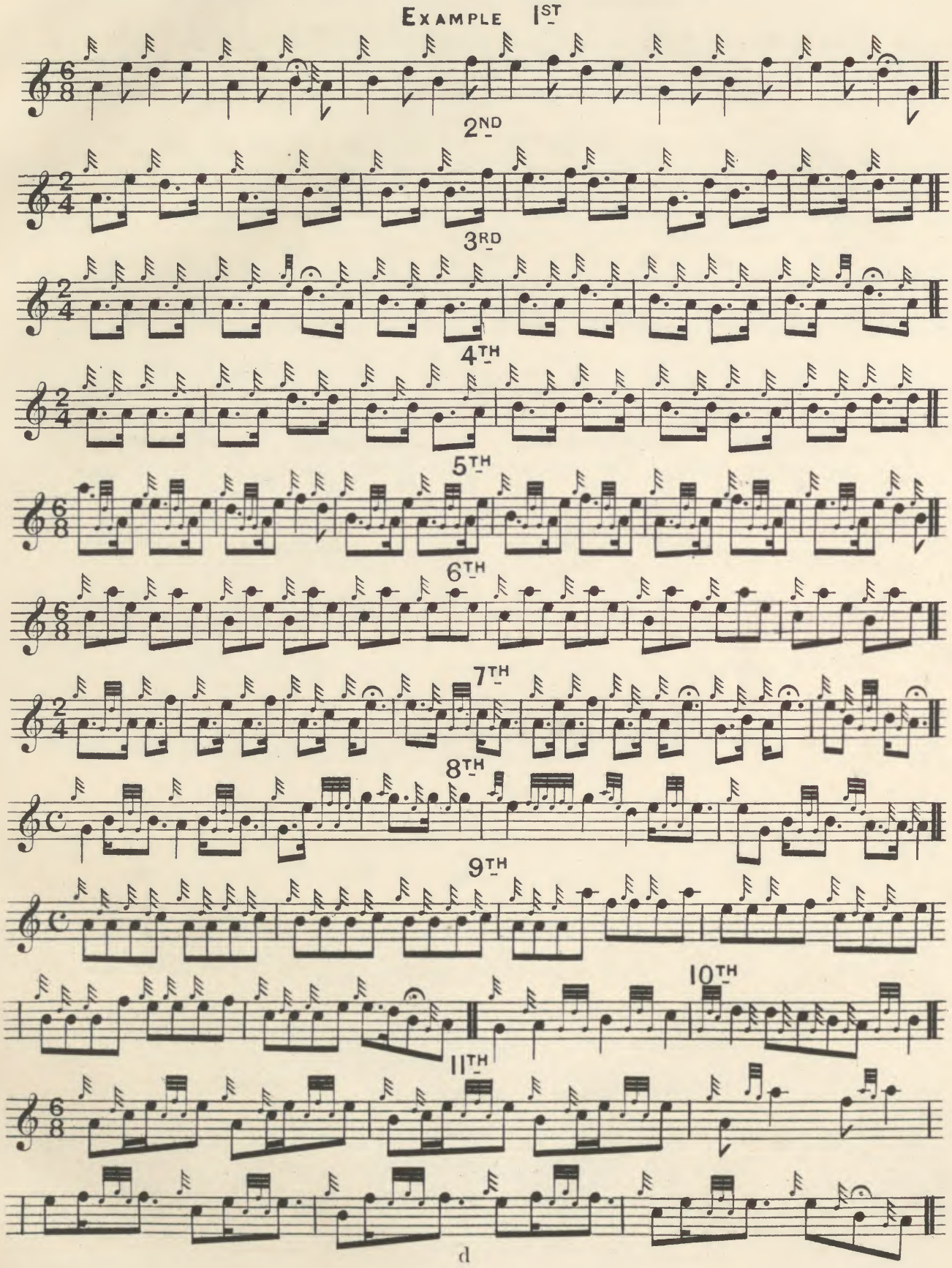
Promiscuous Scales for Exercise.



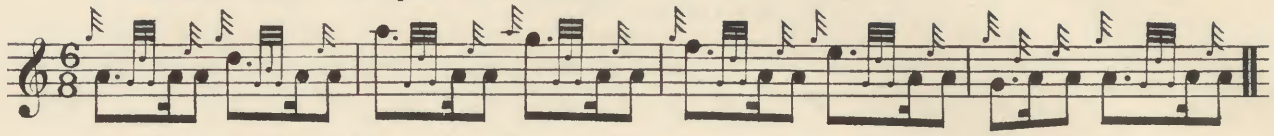
Exercise on the beats and shakes made use of in Marches Strathspeys and Reels in this work.



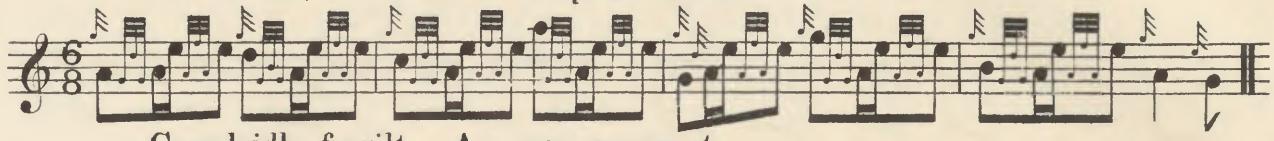
Exercise on the grace notes and Beats made use of in Piobaireachd.



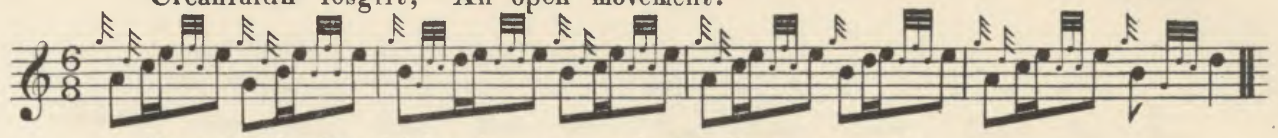
Taurluidh, A quick movement.



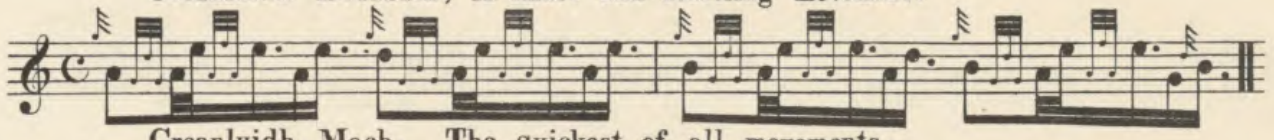
Creanluidh, A round and a quick movement.



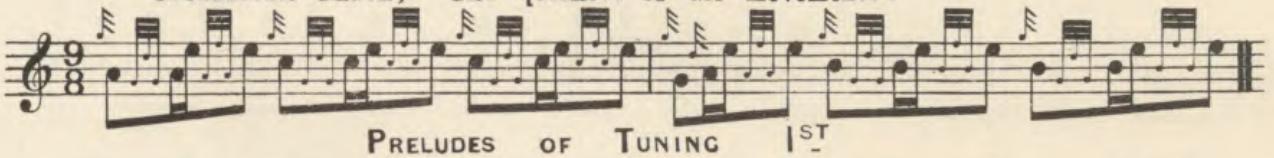
Creanluidh fosgilt, An open movement.



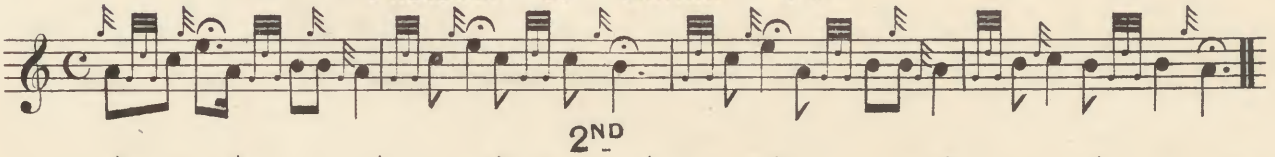
Creanluidh Breabich, A smart and startling movement.



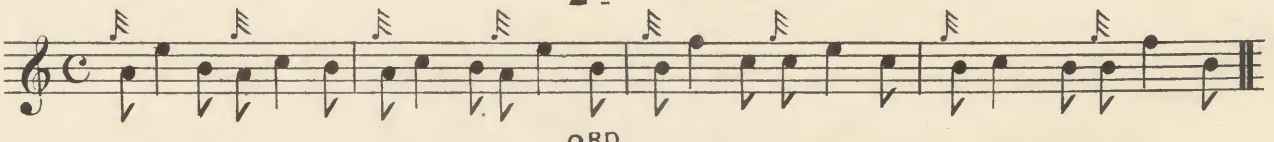
Creanluidh Mach, The quickest of all movements.



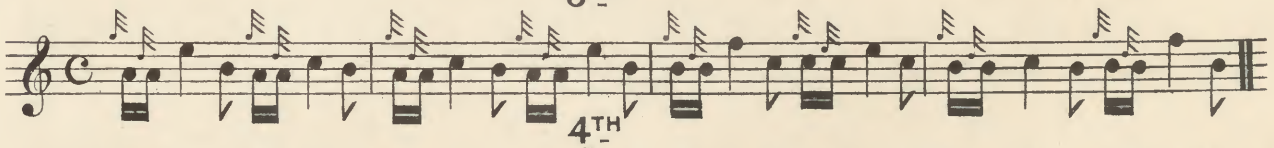
PRELUDES OF TUNING 1ST



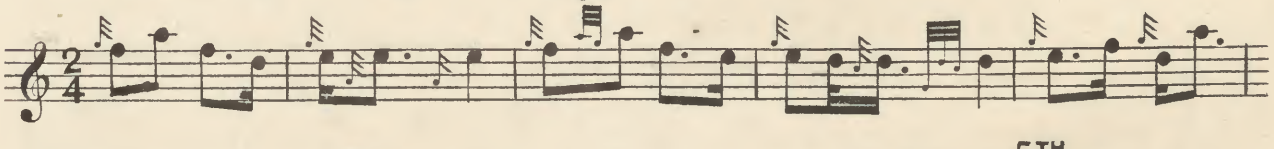
2ND



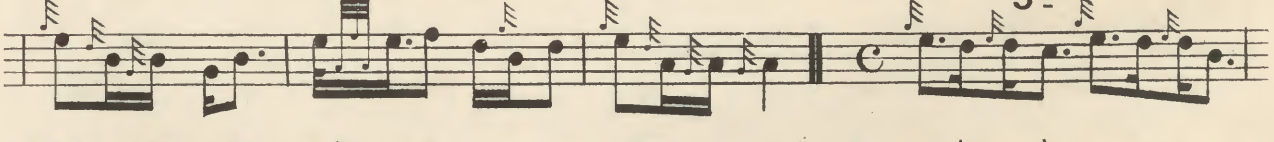
3RD

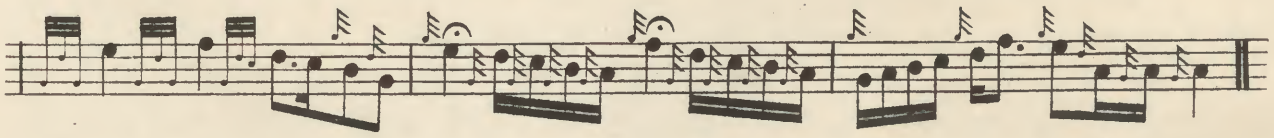


4TH



5TH





INSTRUCTIONS FOR KEEPING THE PIPES IN ORDER.

To have the pipes in good order the reeds should be made of the best Spanish cane and of a proper shape and size, with tuning strings firmly tied on the Drone Reeds, otherwise they will not keep in Tune. There should be good lapping on the tuning joints with a little grease rubbed on them to make them slide with ease. The chanter reed is of the most importance and should not be taken out of the chanter when it has been fitted in it; if the chanter reed is too flat on the high A, the reed should be let down, and if too sharp it should be raised up. The bag of the pipes being in good order has a great deal to do with the pipes going well; when the stocks are in the bag put about a table spoonfull of warm honey or treacle in the bag and rub it well into the skin, these are the best as they do not throw the damp on the reeds: grease or salt should never be put in the bag as they throw the damp on the reeds.

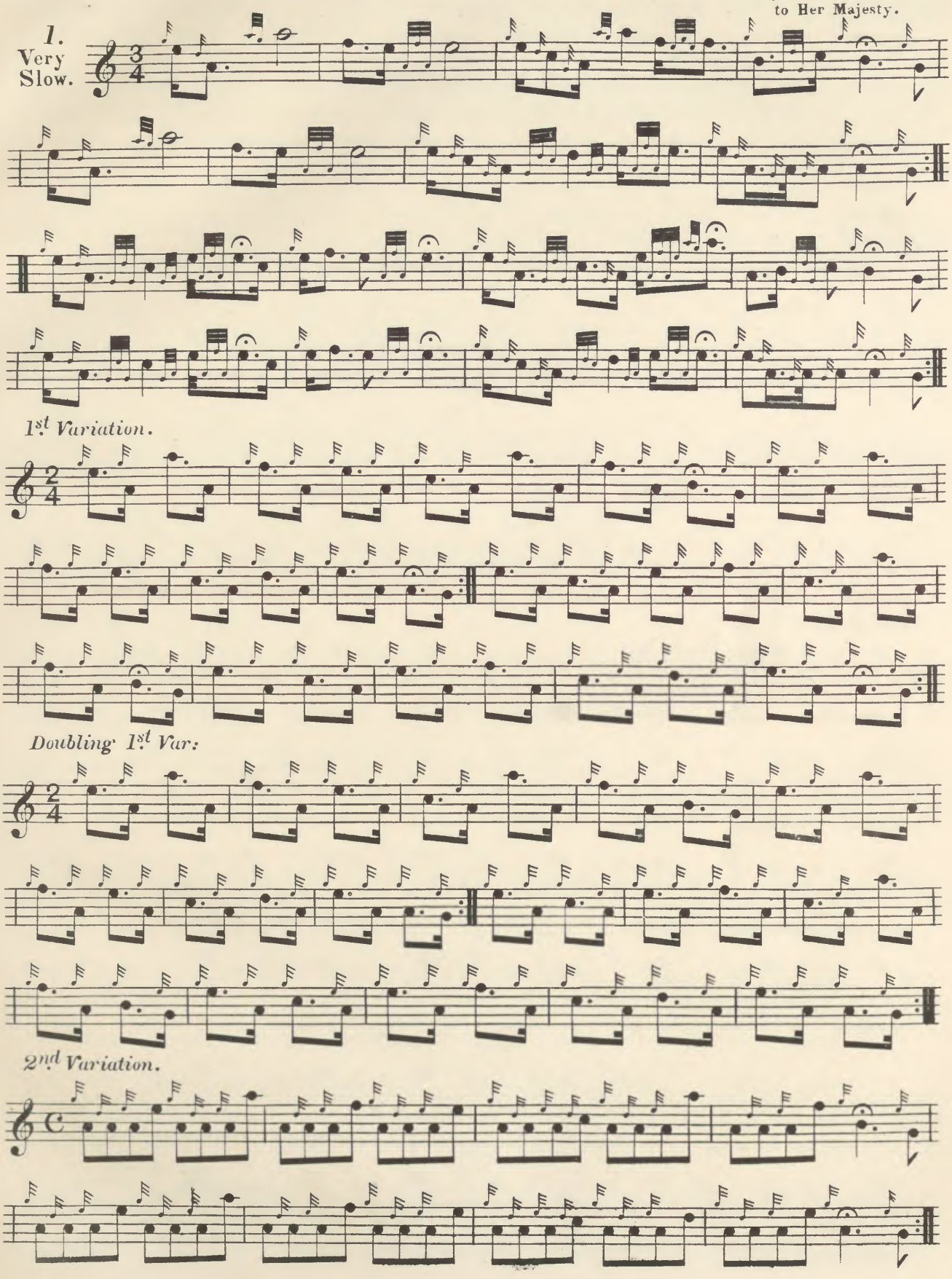
DICTIONARY OF TERMS PECULIAR FOR PIPE MUSIC.

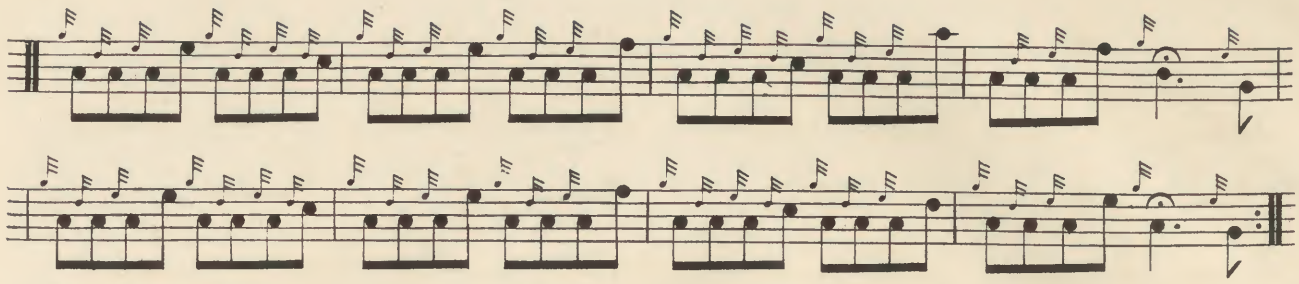
Gaelic.		*English.*
Porst	.....	A Tune or Air.
Porst tiannail	.....	A Gathering.
Cumha	.....	A Lament.
Faite	.....	A Salute.
Cnamh urlar na phoirst	.....	The ground of the tune.
Na suilechin	.....	The variations.
Taorluidh	.....	A quick movement.
Creanluidh	.....	A round and quick movement.
Creanluidh fosgilt	.....	An open movement.
Creanluidh breabich	.....	A smart and startling movement.
Creanluidh mach	.....	The quickest of all movements.
Deachin ghleust	.....	A prelude of tuning.
V.S. turn the leaf.	.....	D.C. repeat the first part.

CUMHA PHROINSA COMPANACH.

THE PRINCE CONSORTS LAMENT.

By Wm ROSS. Piper to Her Majesty.





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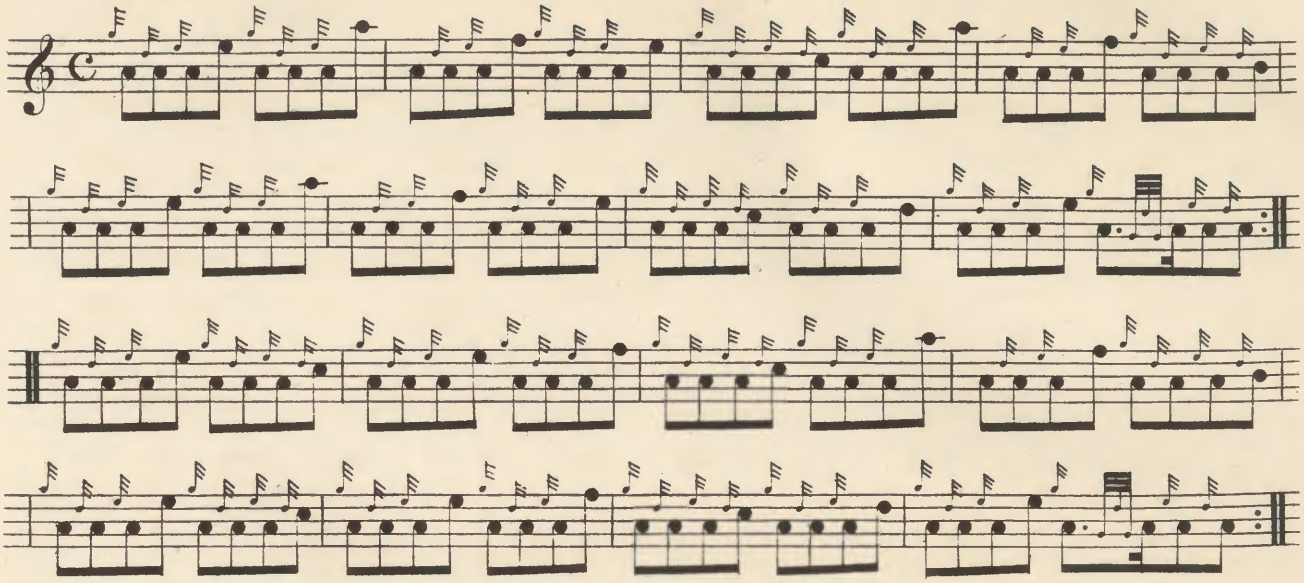
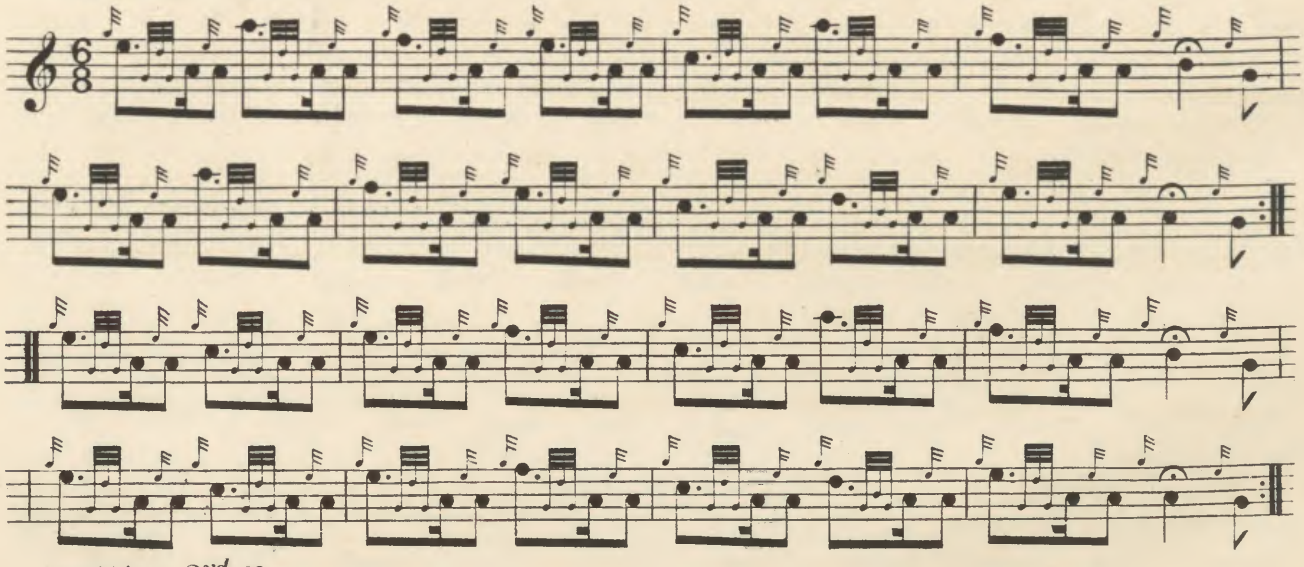


Taorluidh. *3rd Var:*



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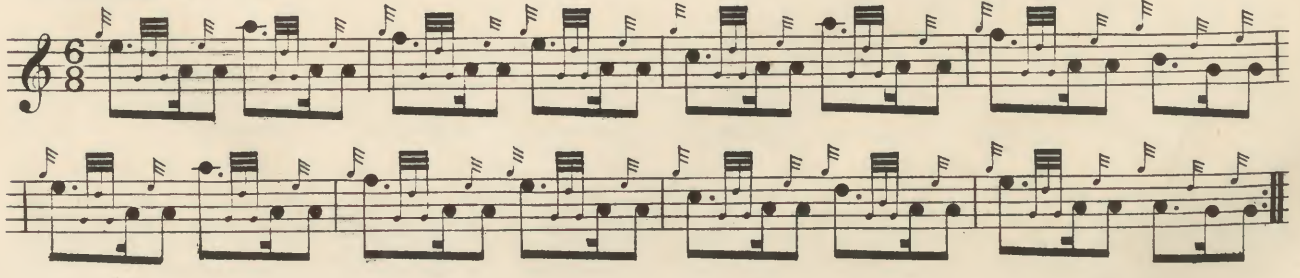
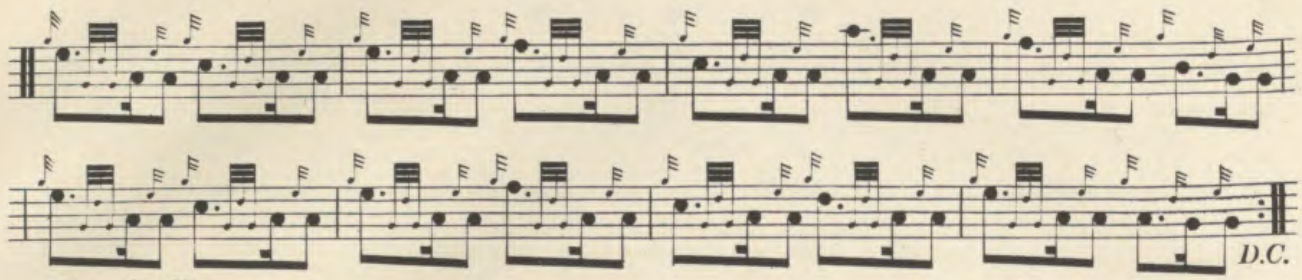
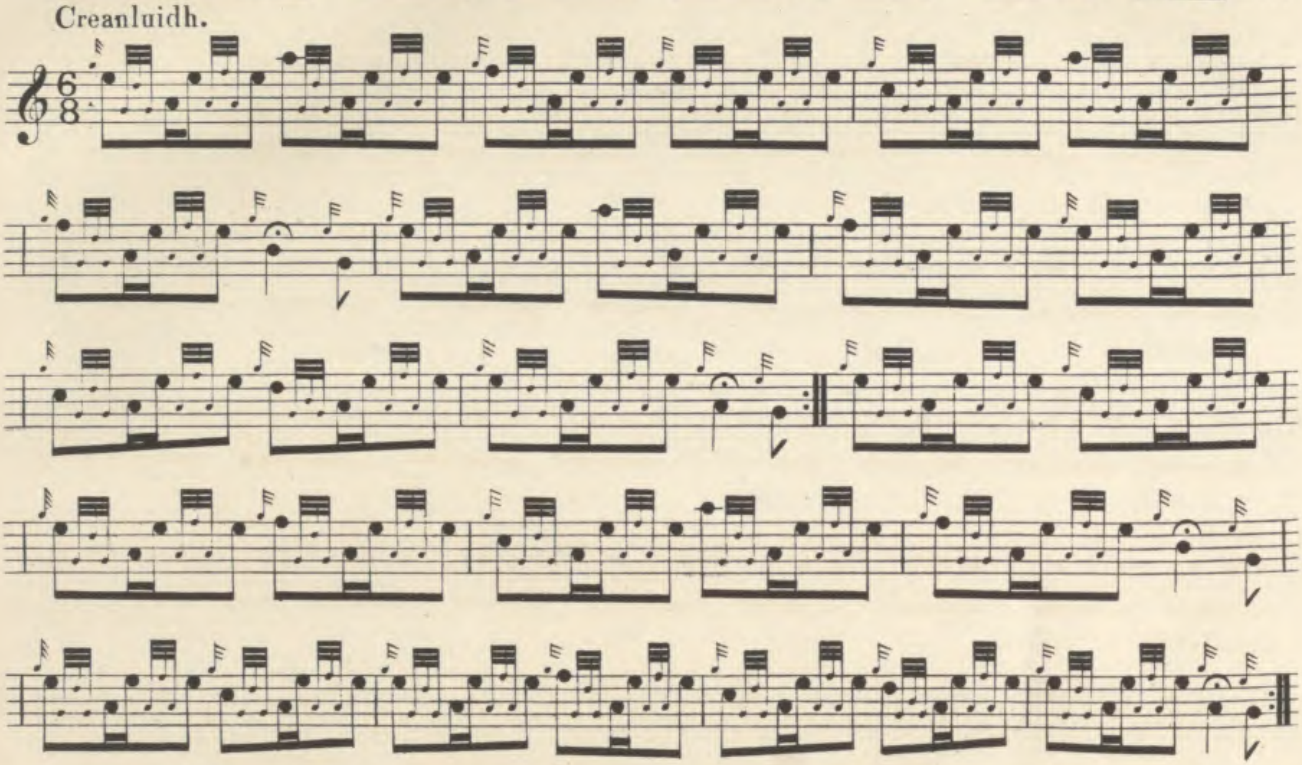
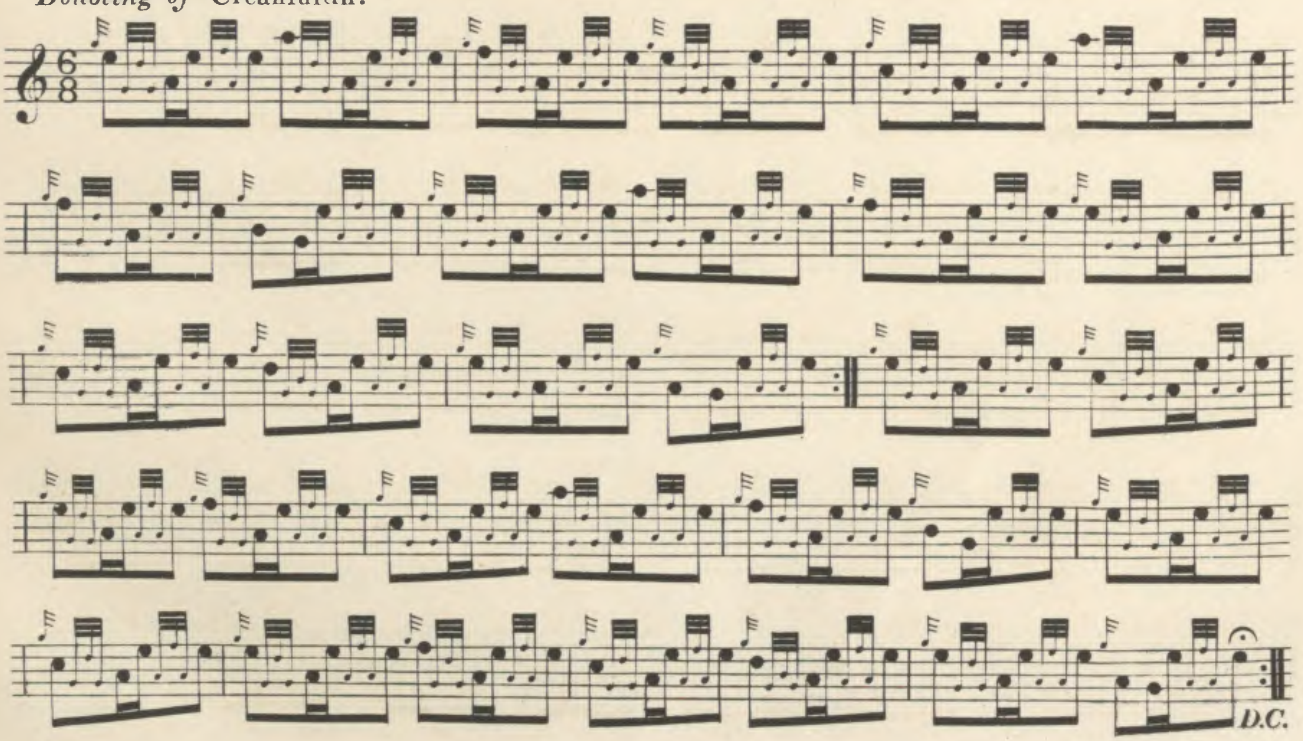




Creanluidh.

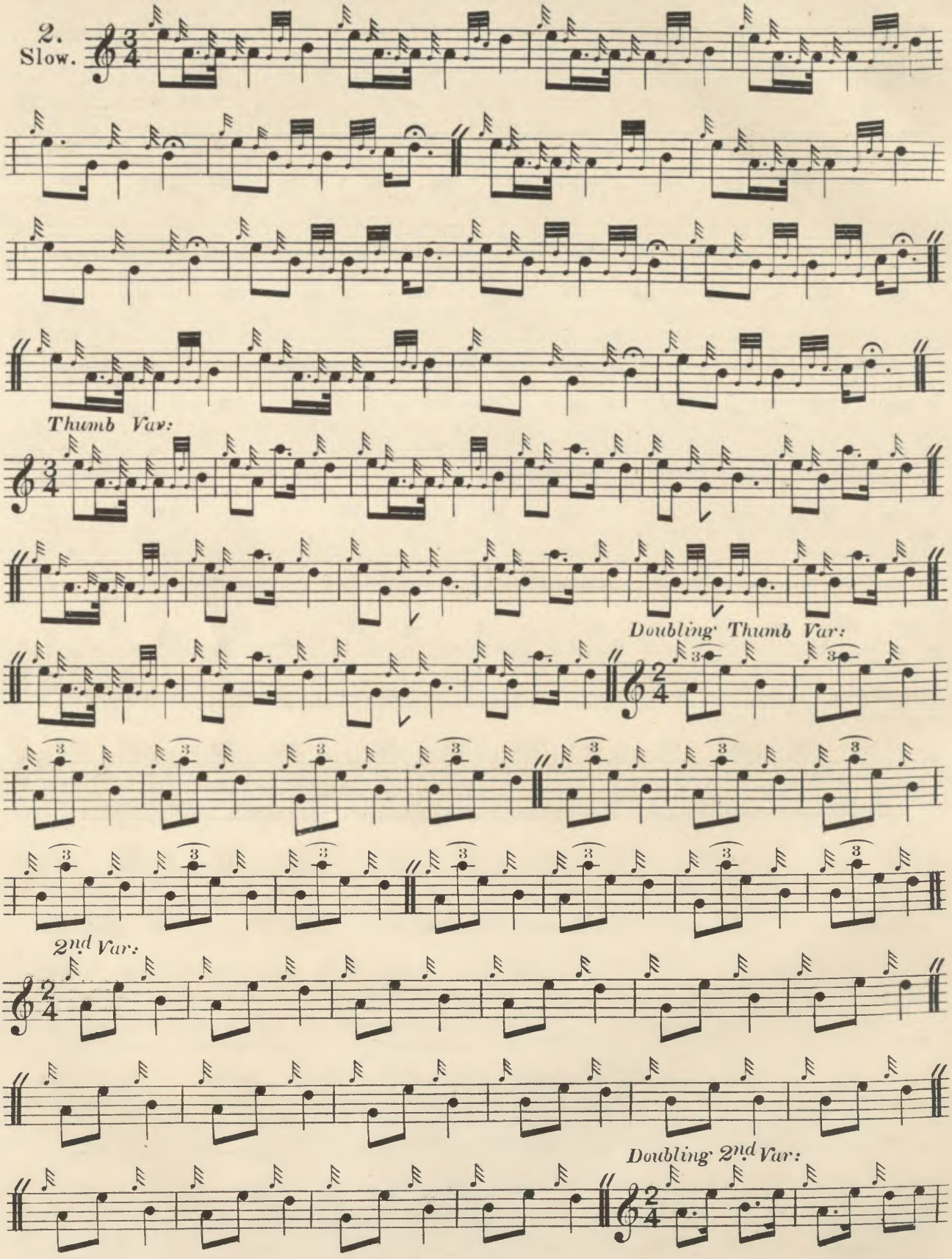


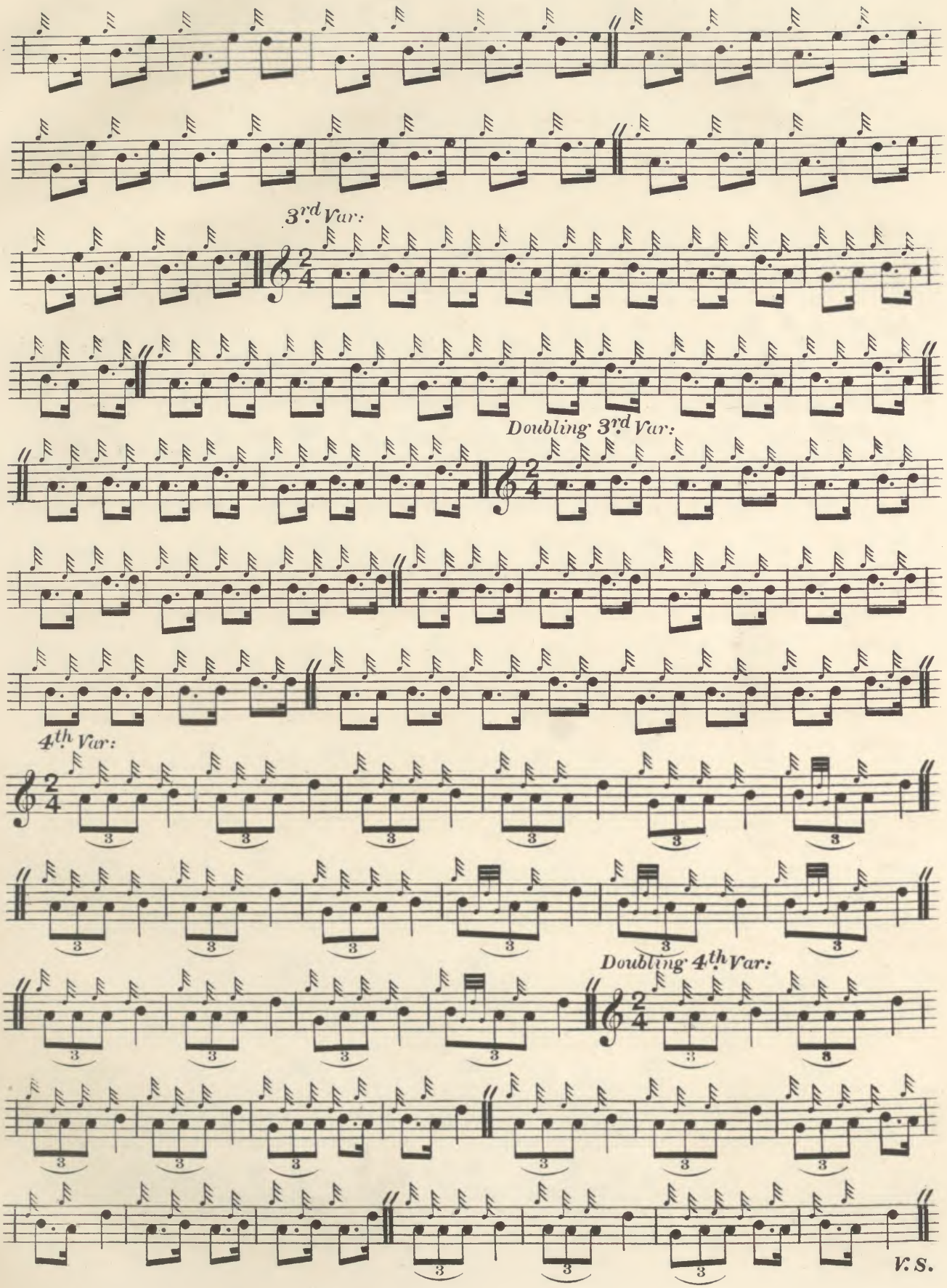
Doubling of Creanluidh.

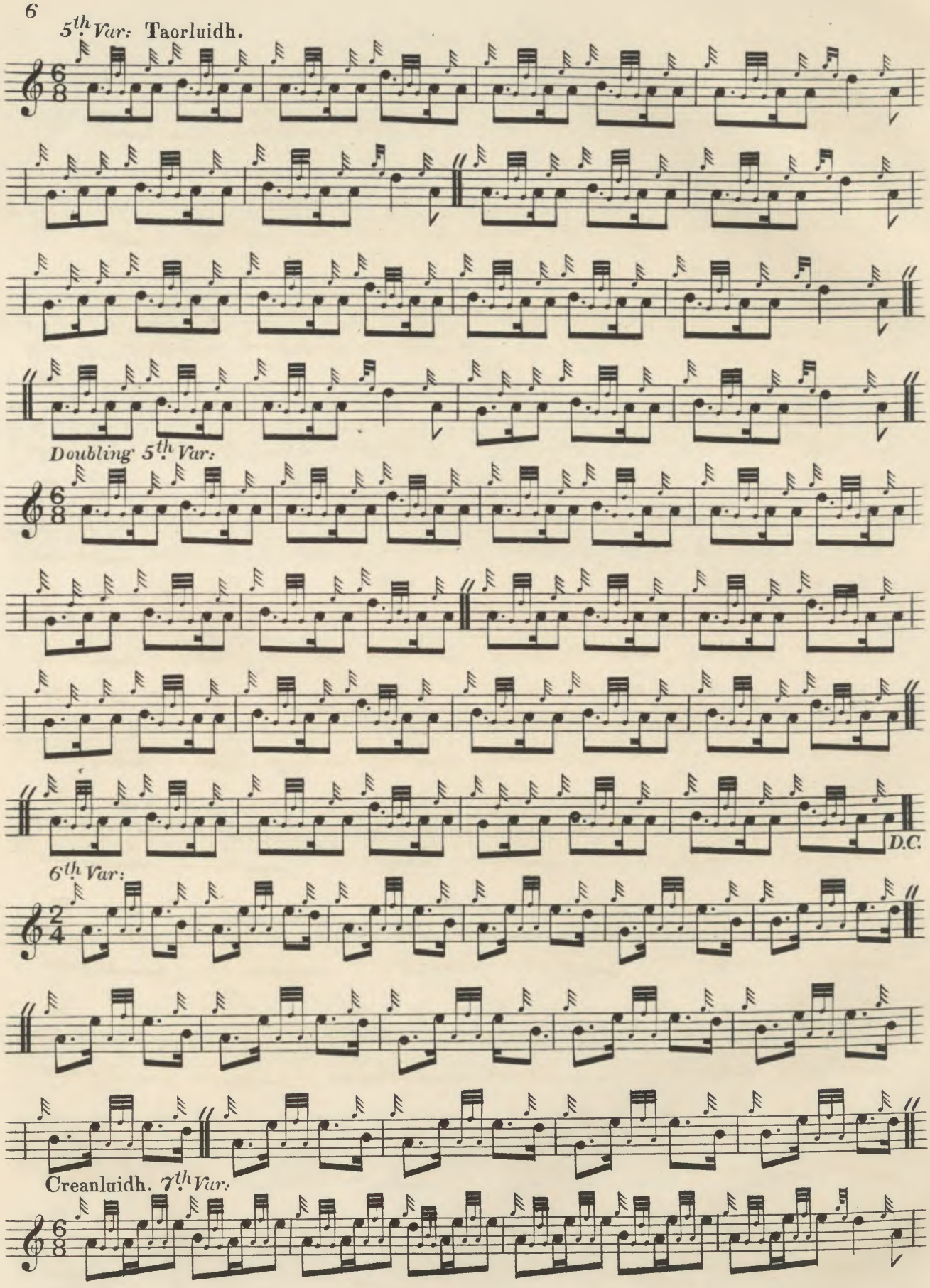


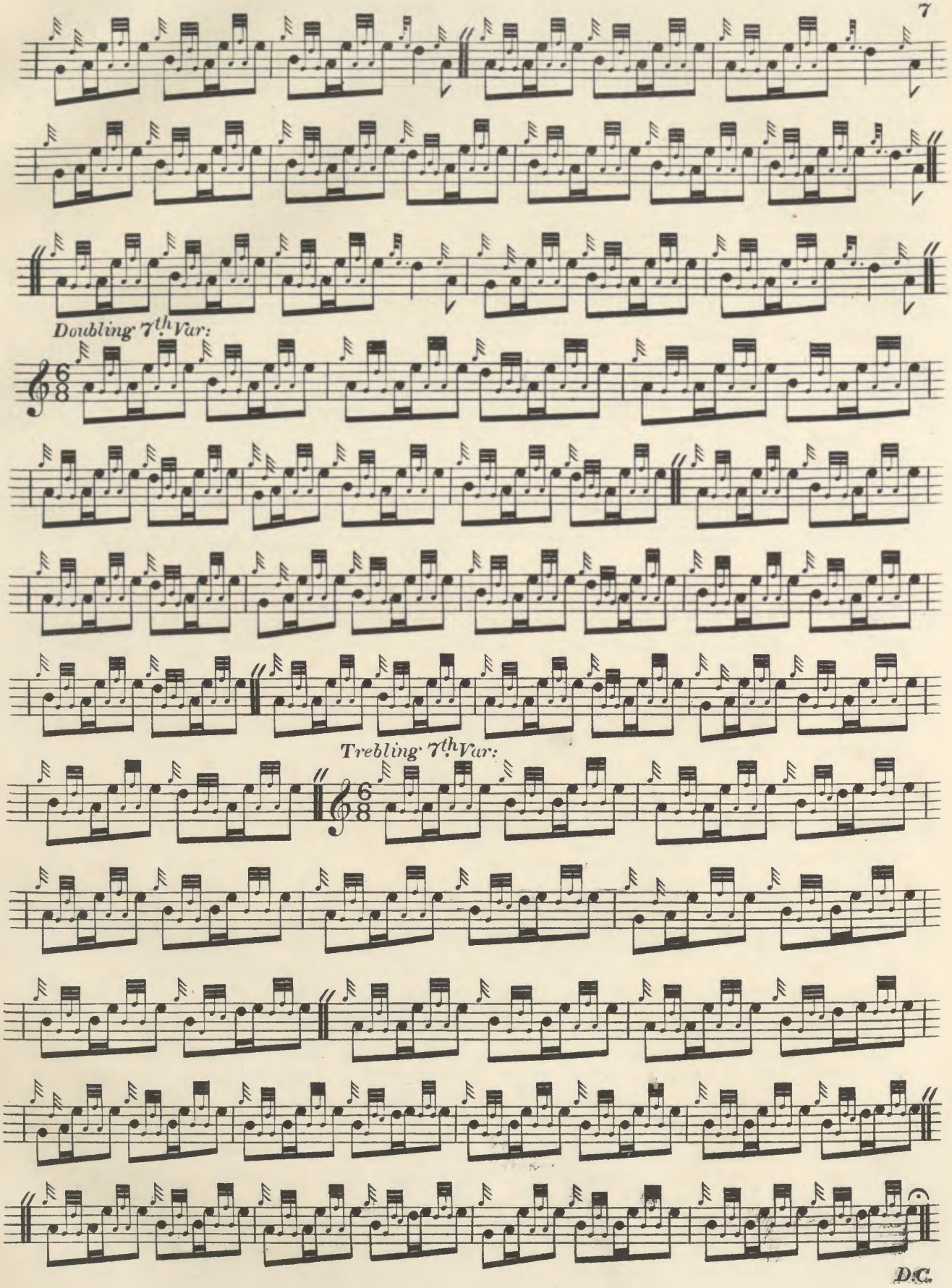
RIOBAIN GORM.

THE BLUE RIBAND.




3rd Var:
Doubling 3rd Var:
4th Var:
Doubling 4th Var:
V.S.

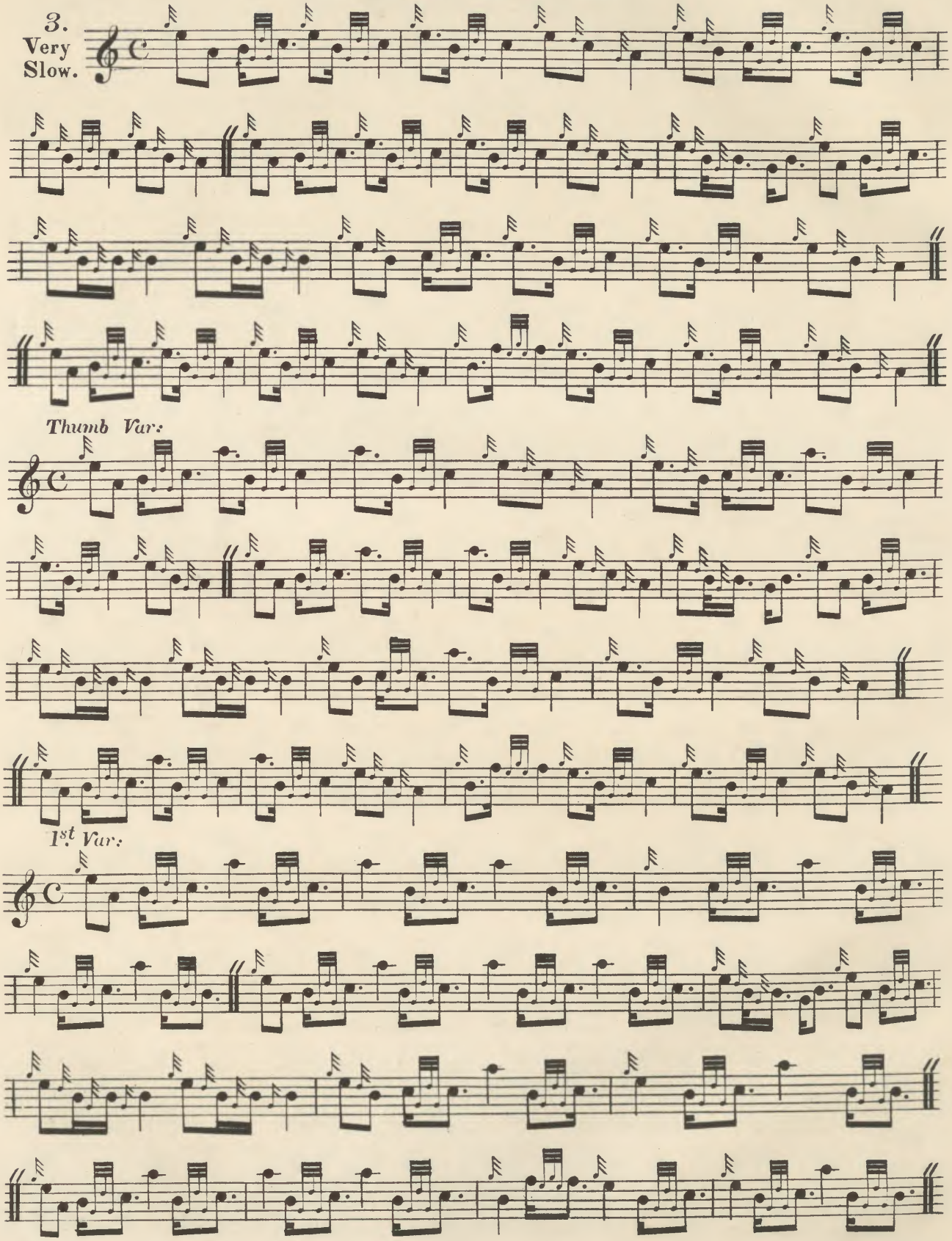

5th Var: Taorluidh.
Doubling 5th Var:
D.C.
6th Var:
Creanluidh. 7th Var:


Doubling 7th Var:
Trebling 7th Var:
D.C.

CUMHA NA MAIRBH.

THE LAMENT FOR THE DEAD.

3. Very Slow.



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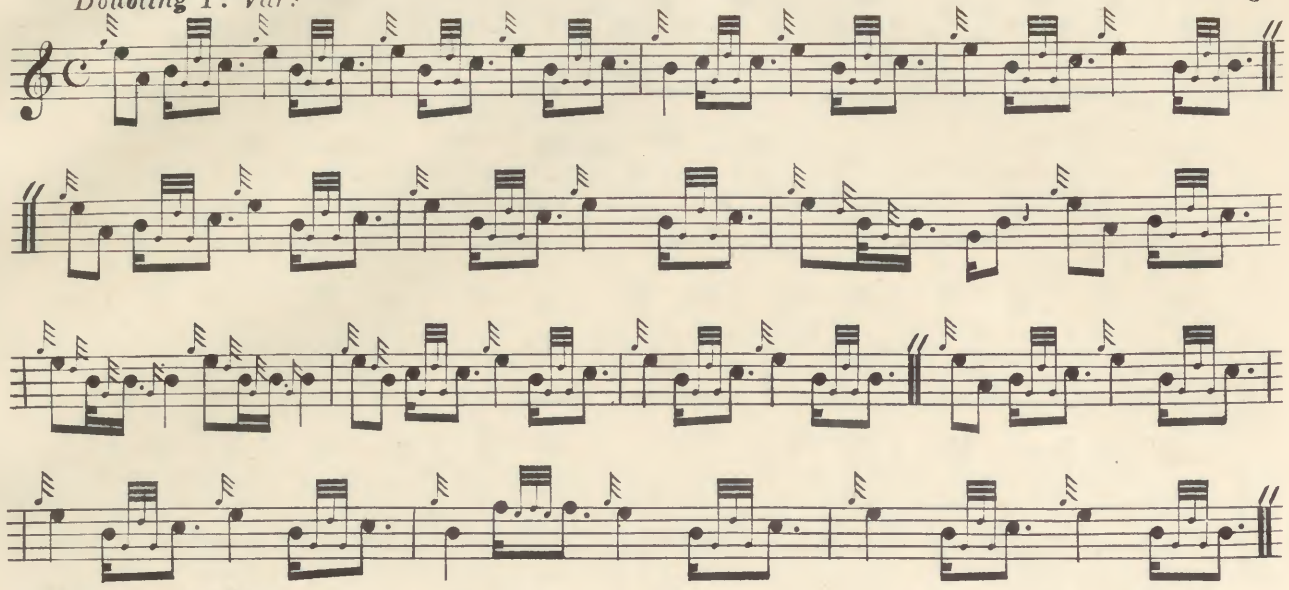
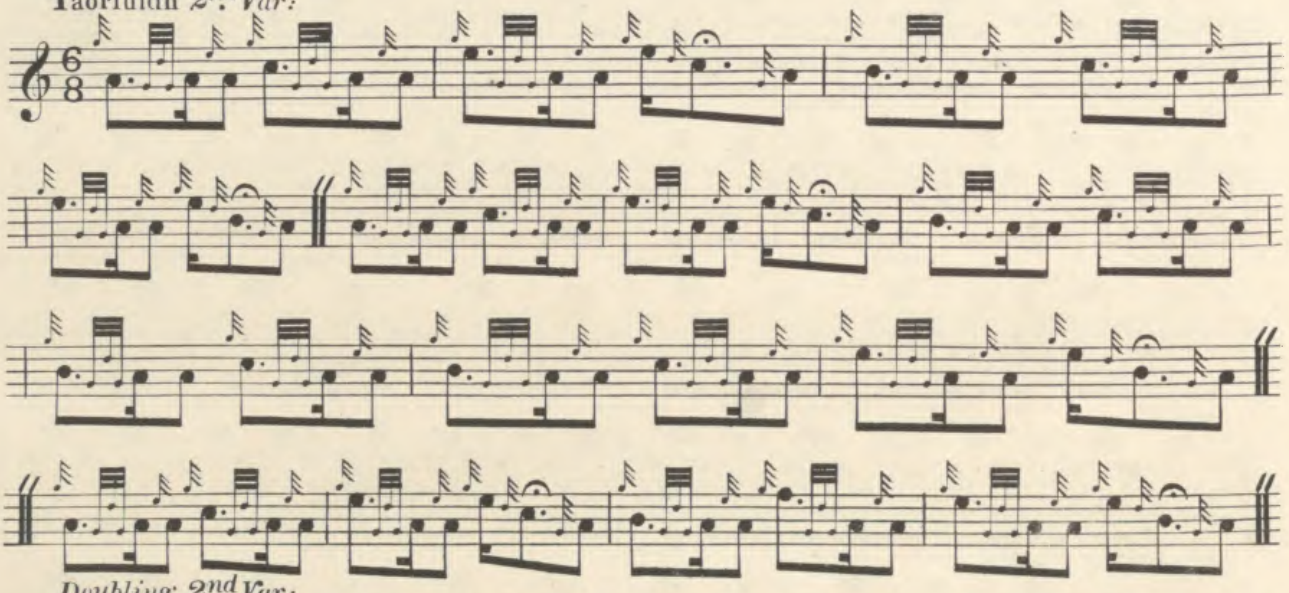


Taorluidh *2nd Var:*



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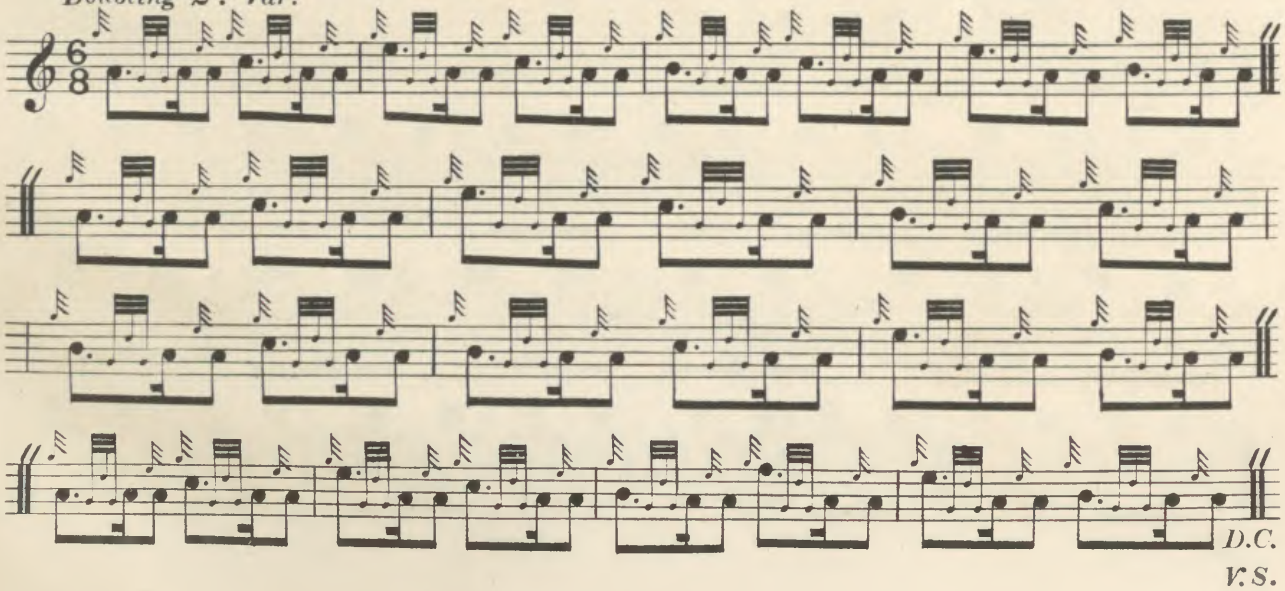
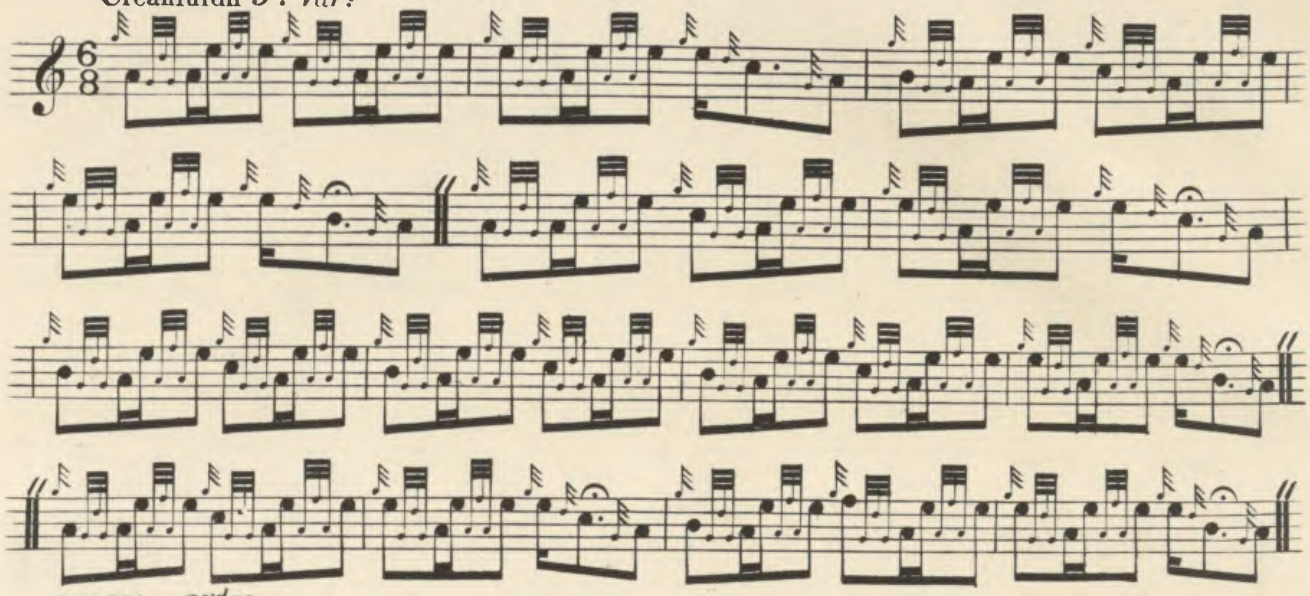


D.C.

V.S.

Creanluidh 3rd Var:



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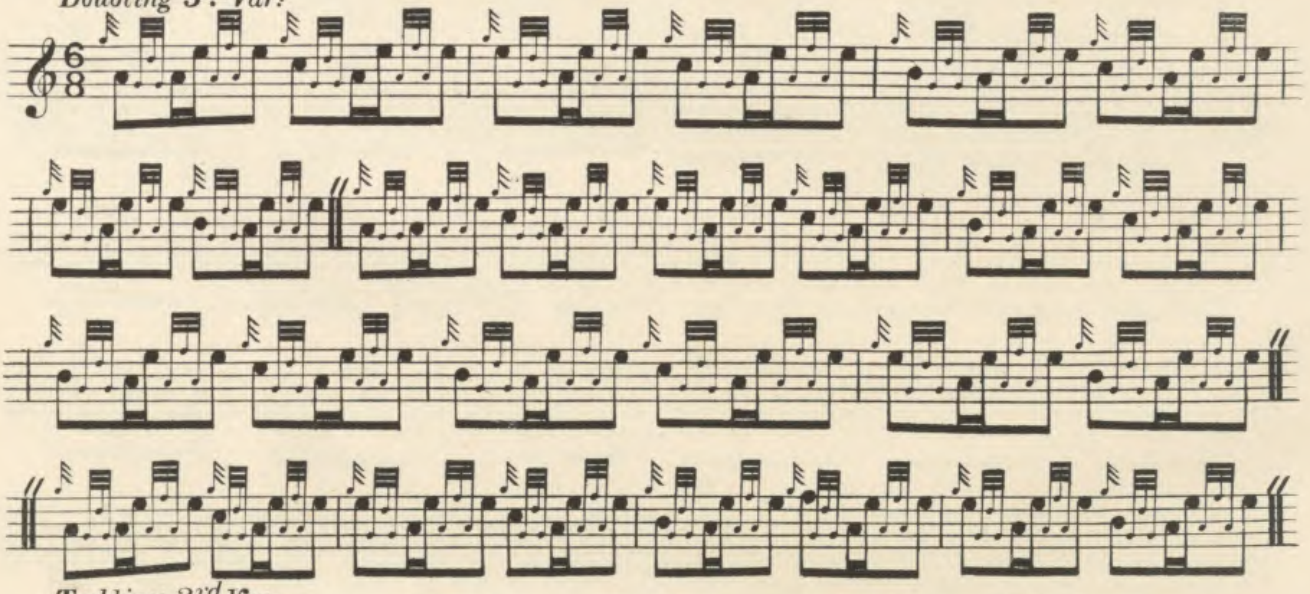

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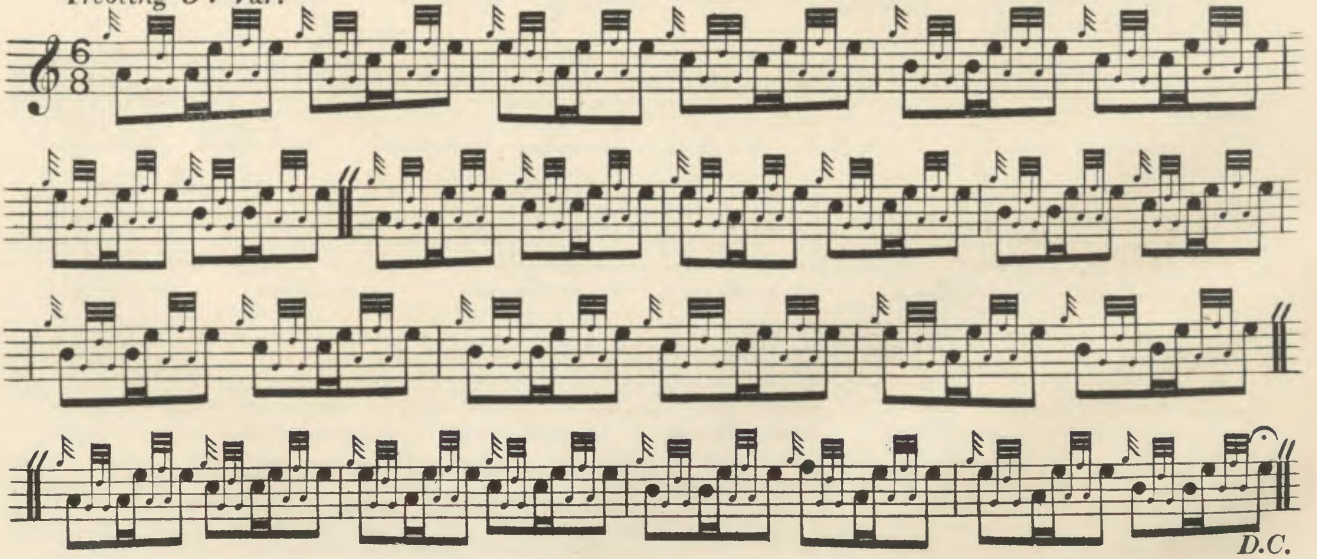
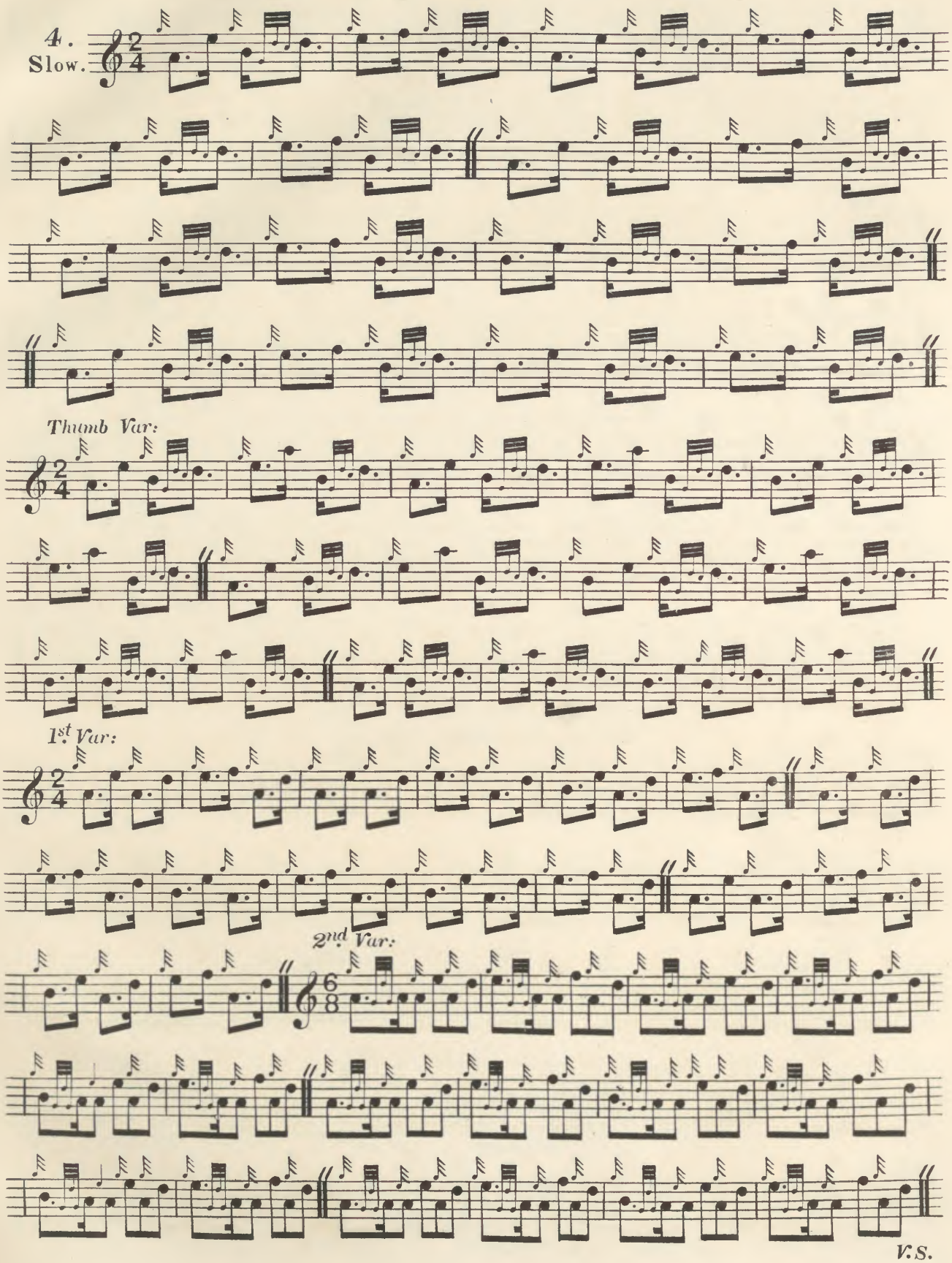


D.C.

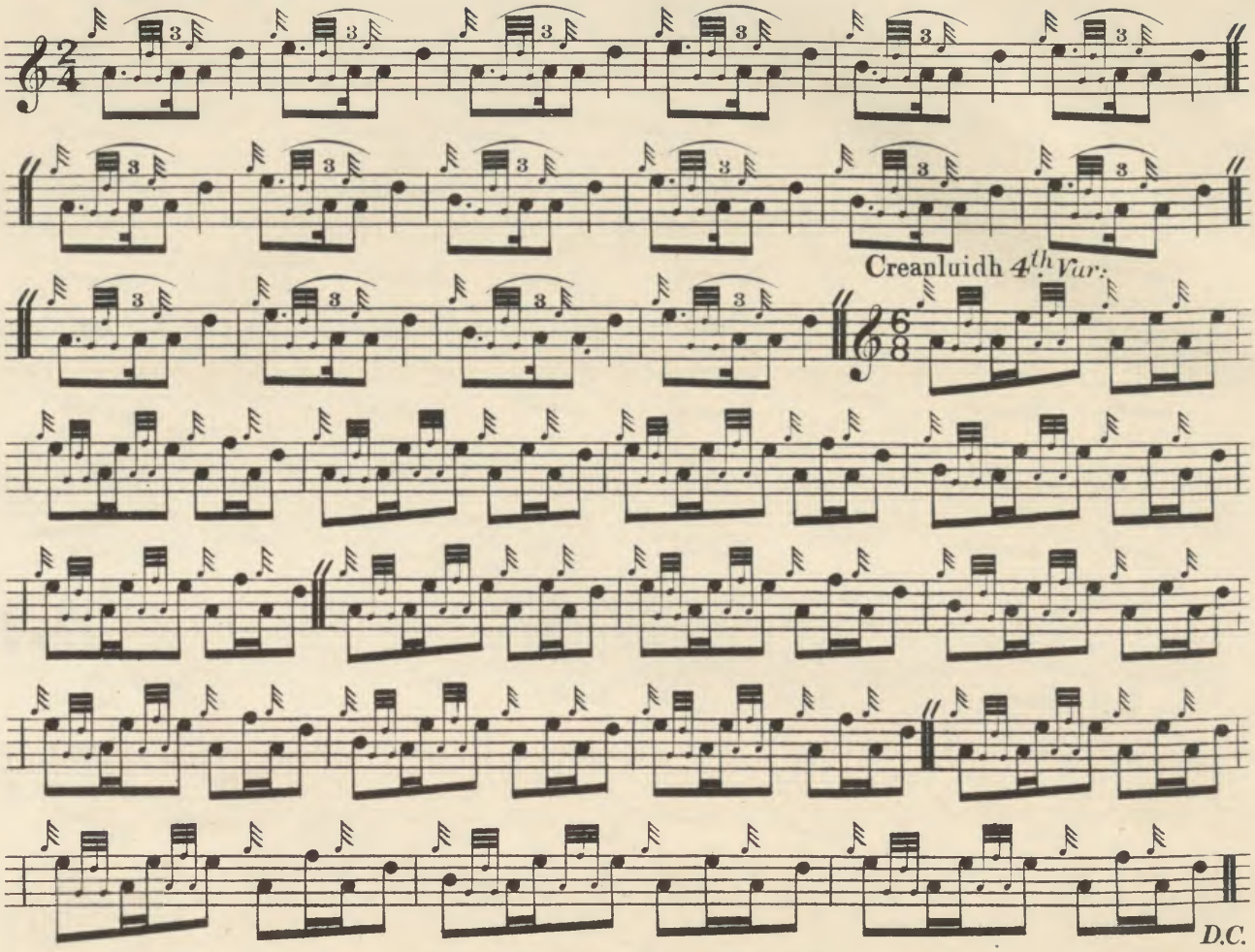
CHAIDH NA FIR A COAL.

THE MEN WENT TO DRINK.



V.S.

Taorluidh 3rd Var:



Creanluidh 4th Var:

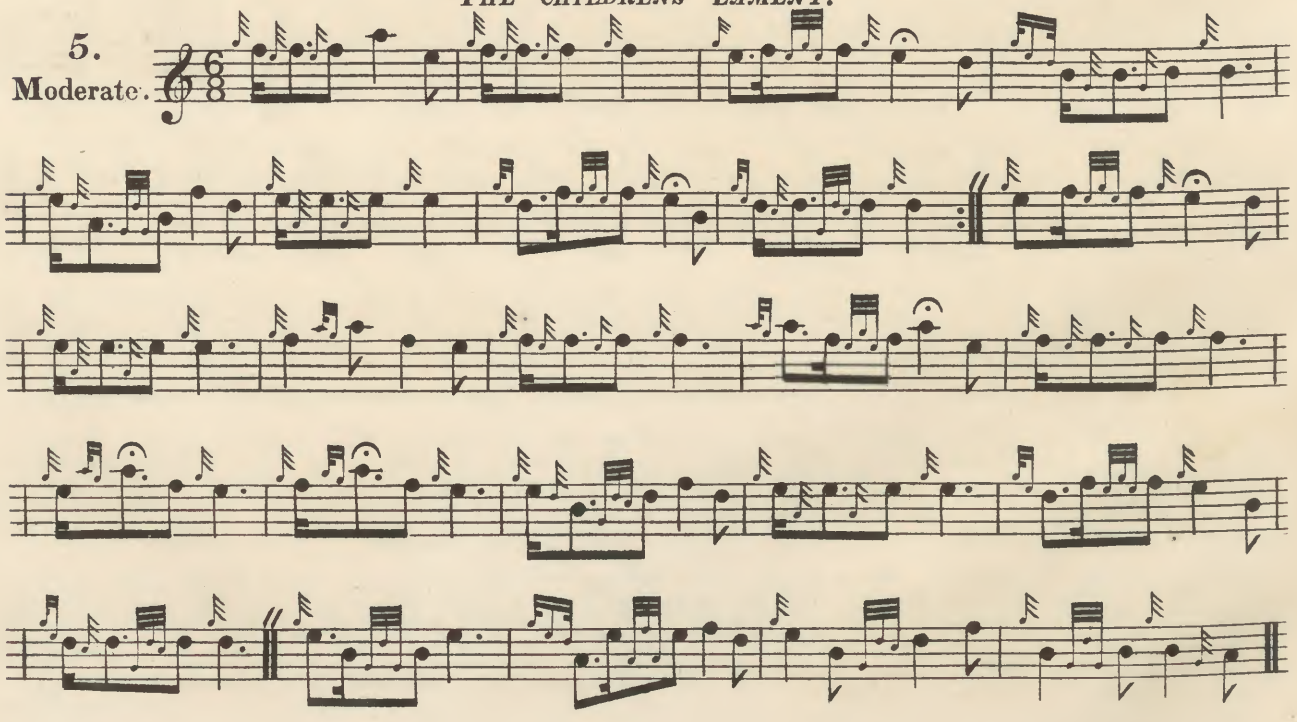
D.C.

CUMHA NA CHLOINNE.

THE CHILDREN'S LAMENT.

5.

Moderate.



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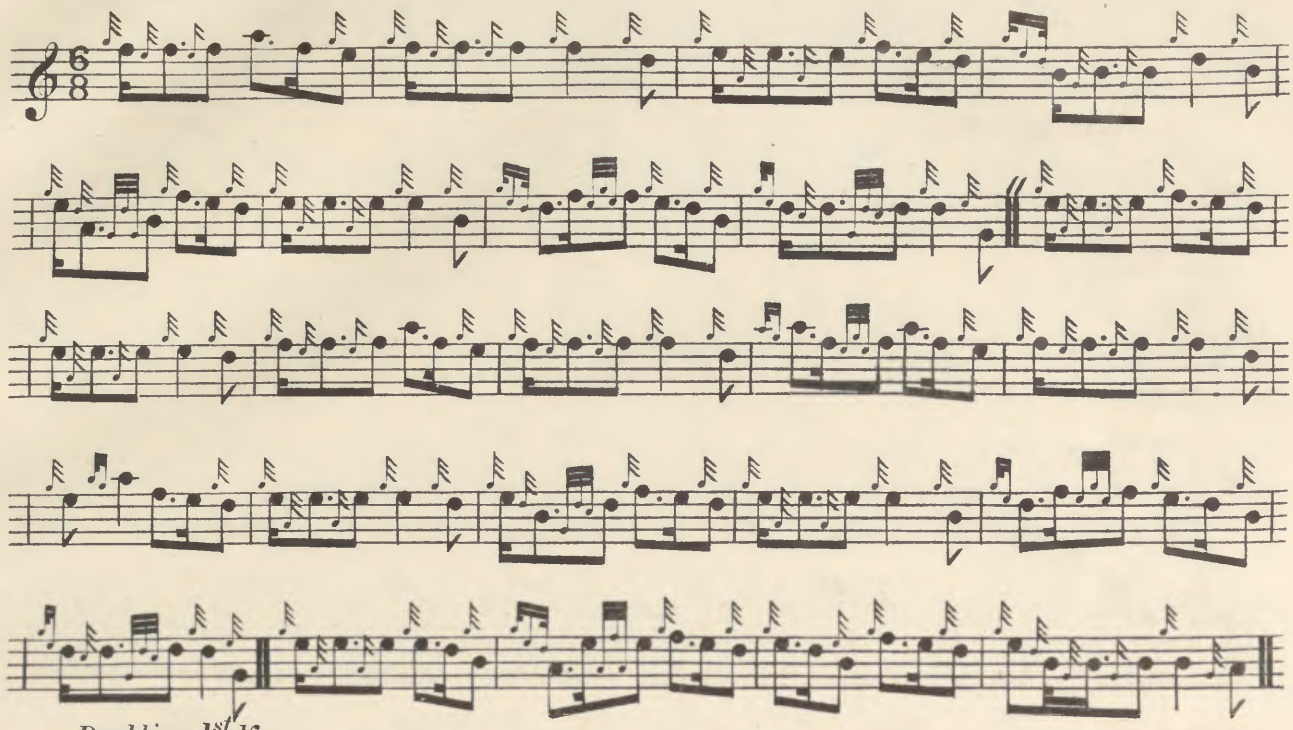

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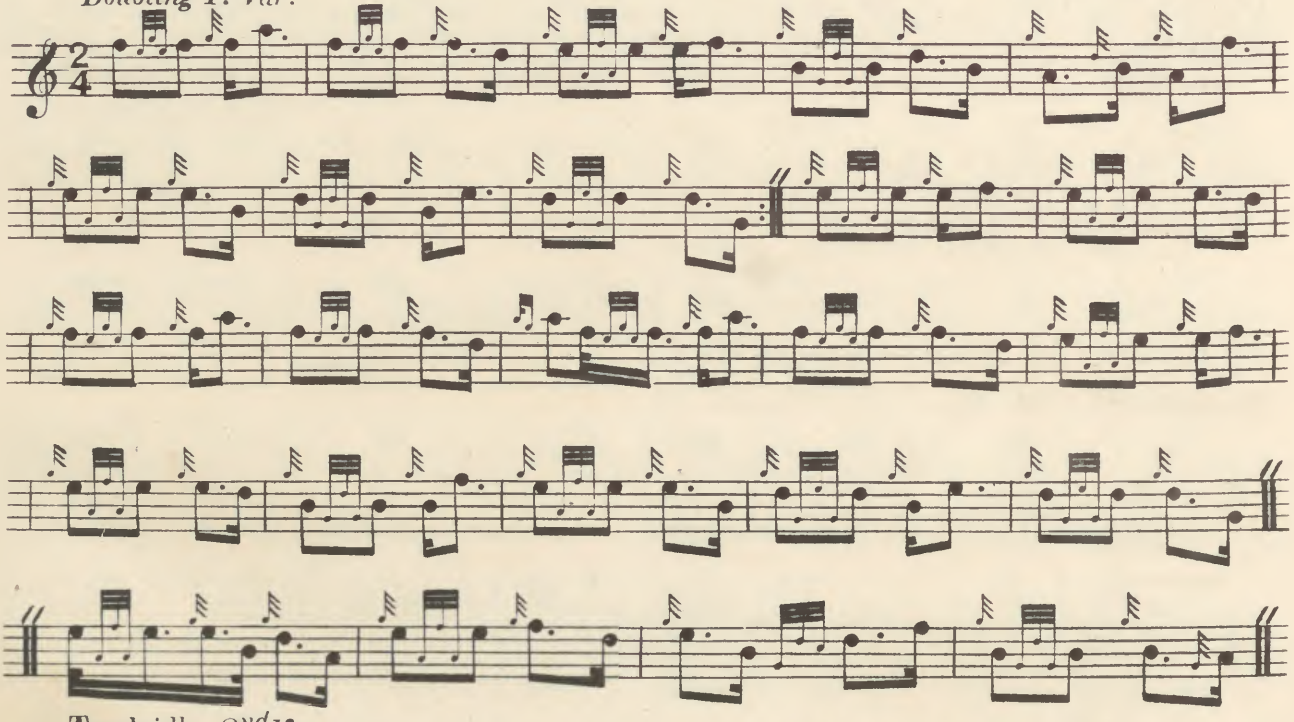

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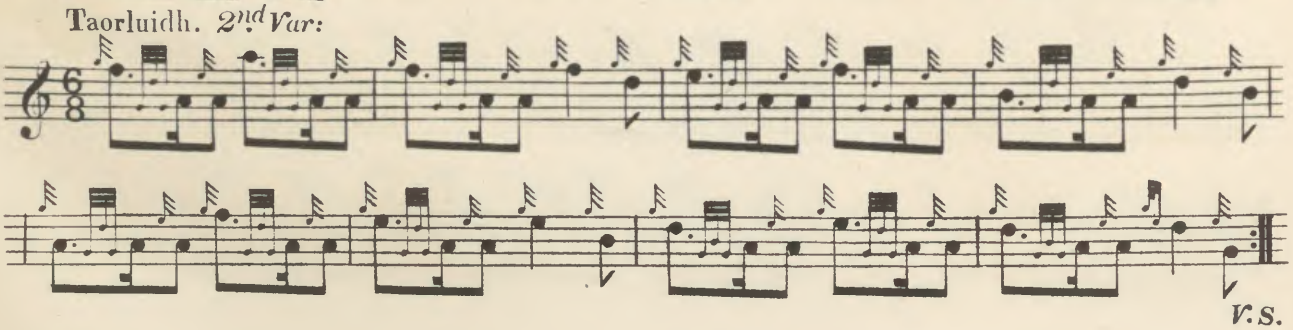
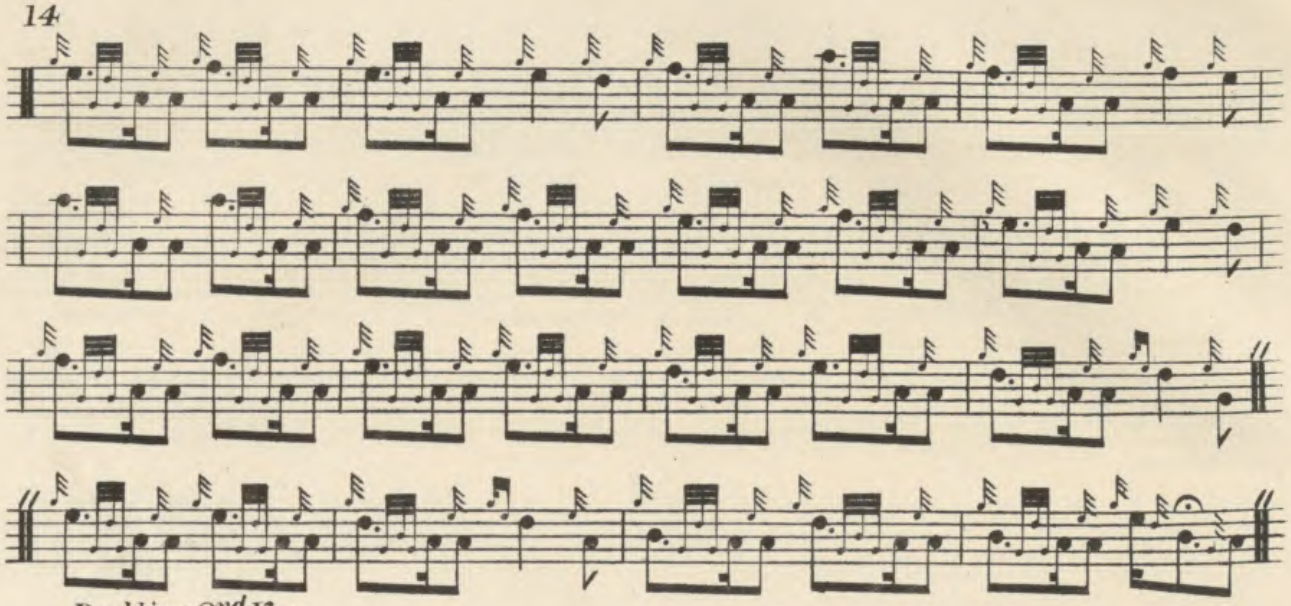


V.S.



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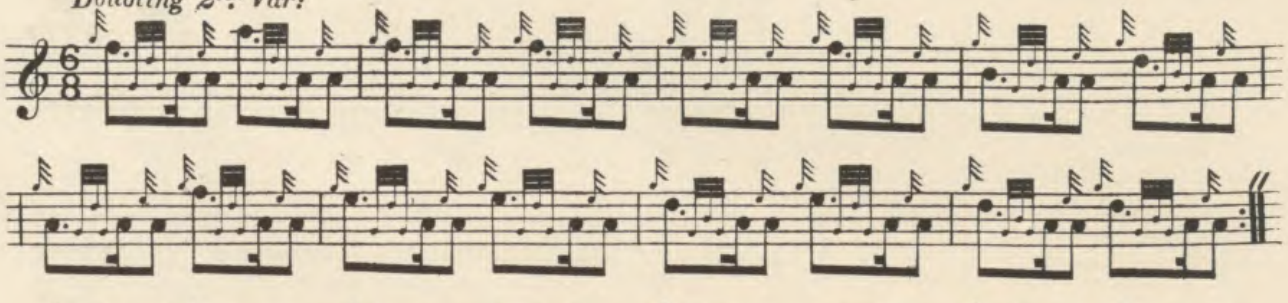
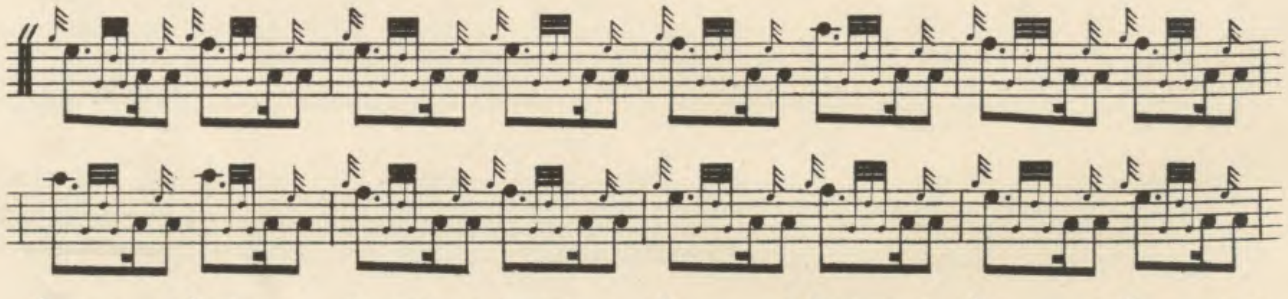
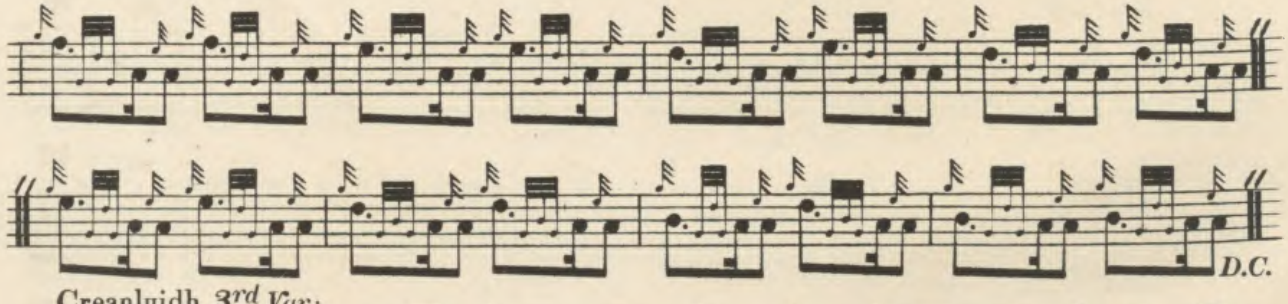
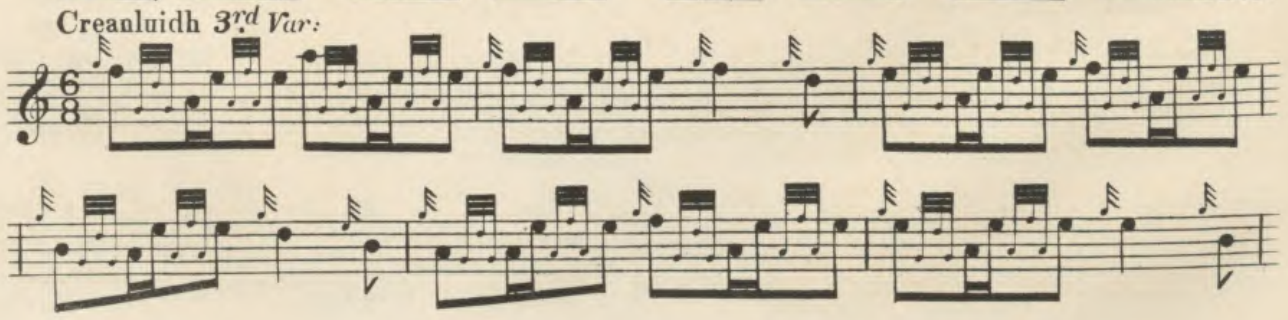


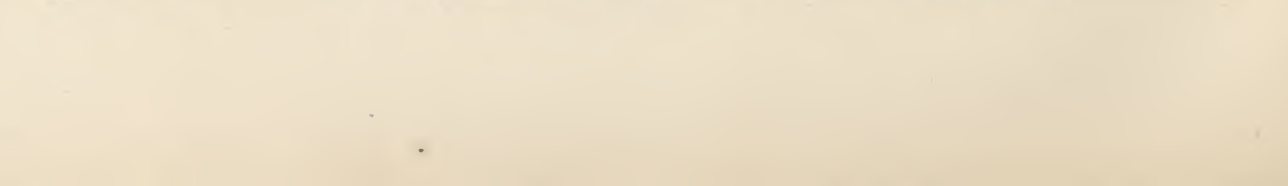


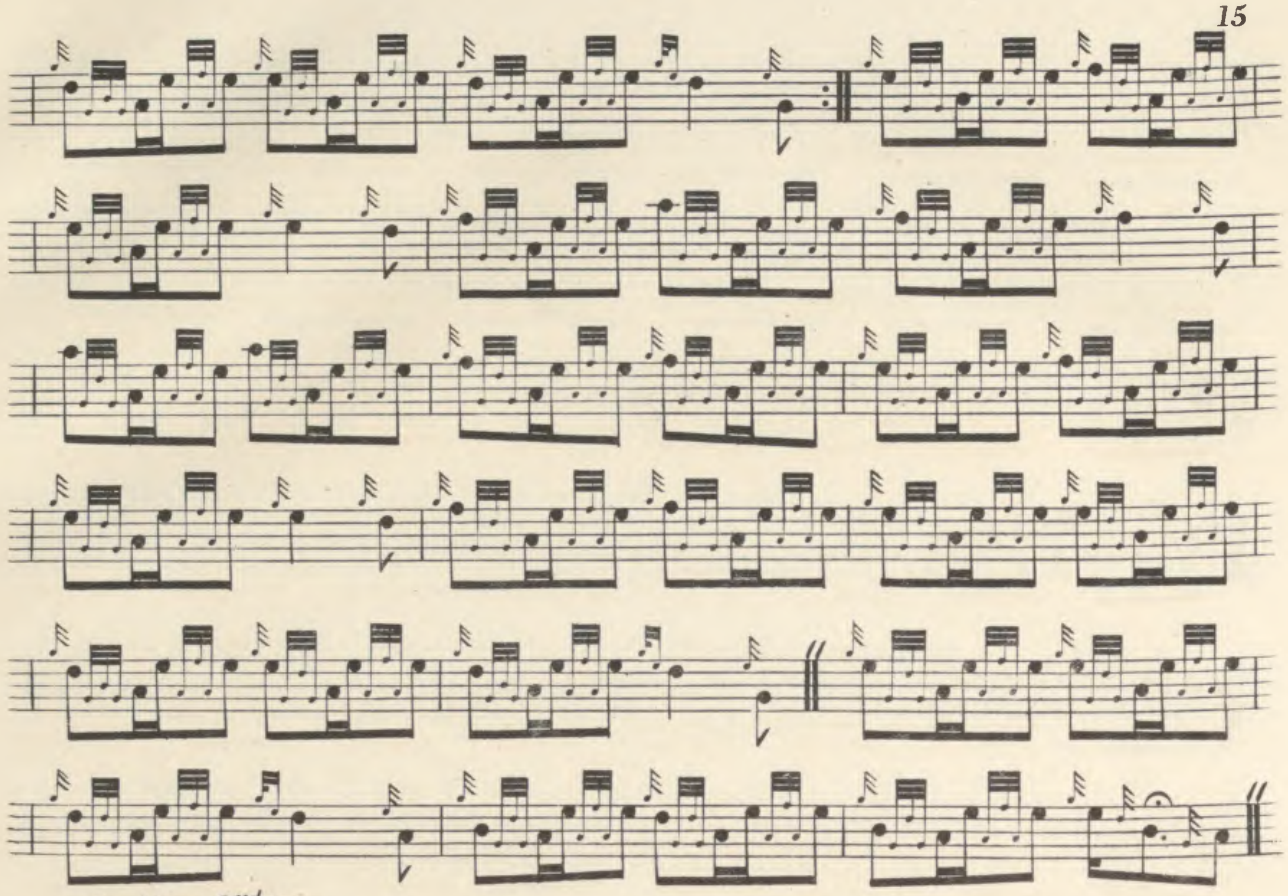




D.C.

Creanluidh 3rd Var:





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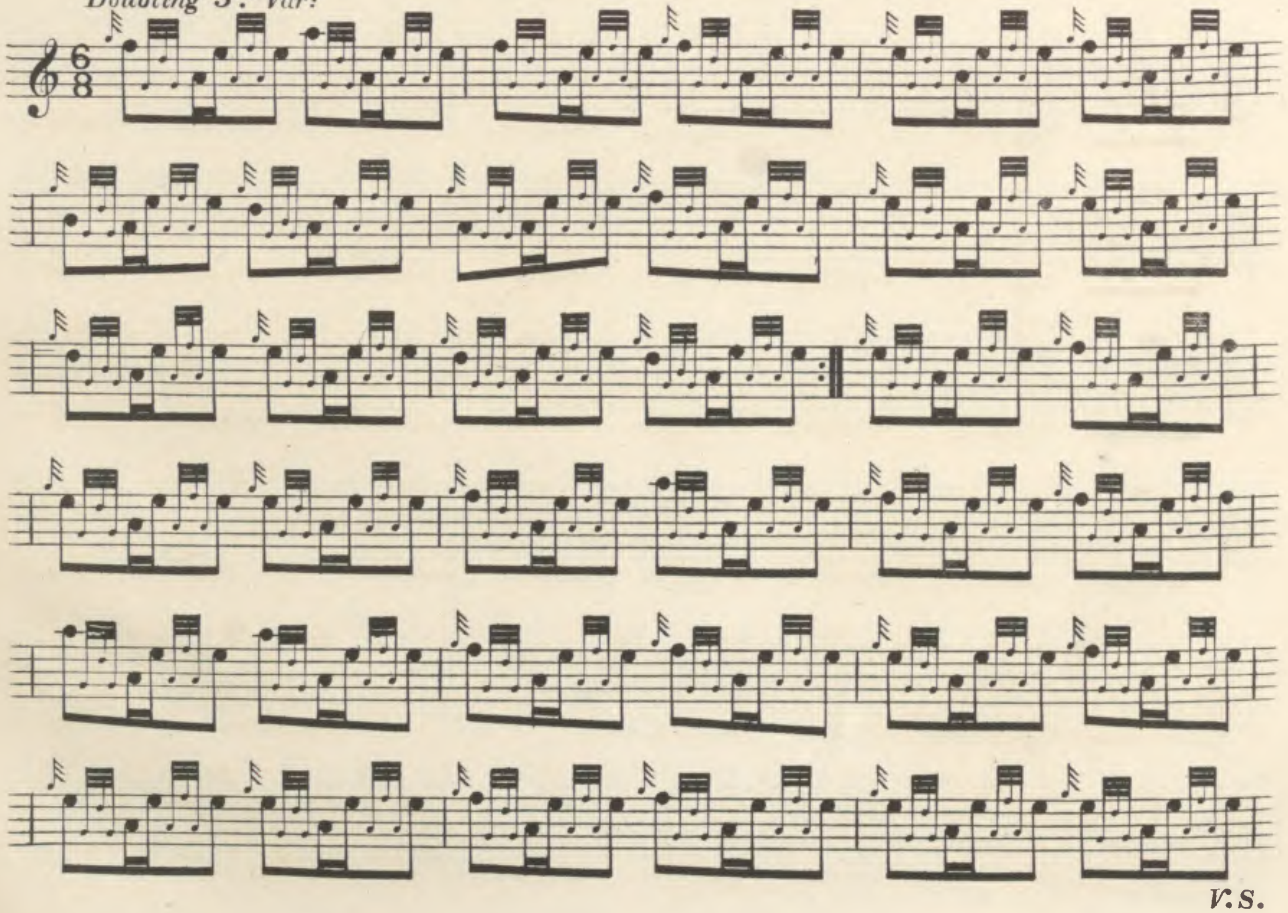
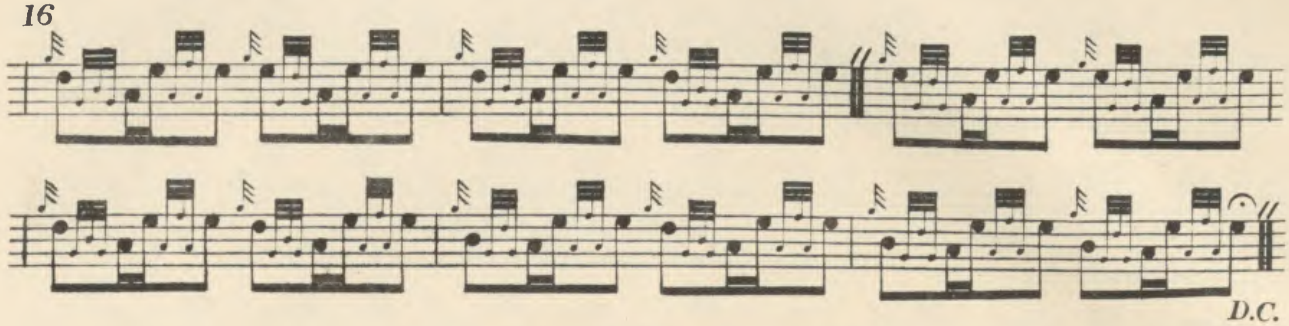
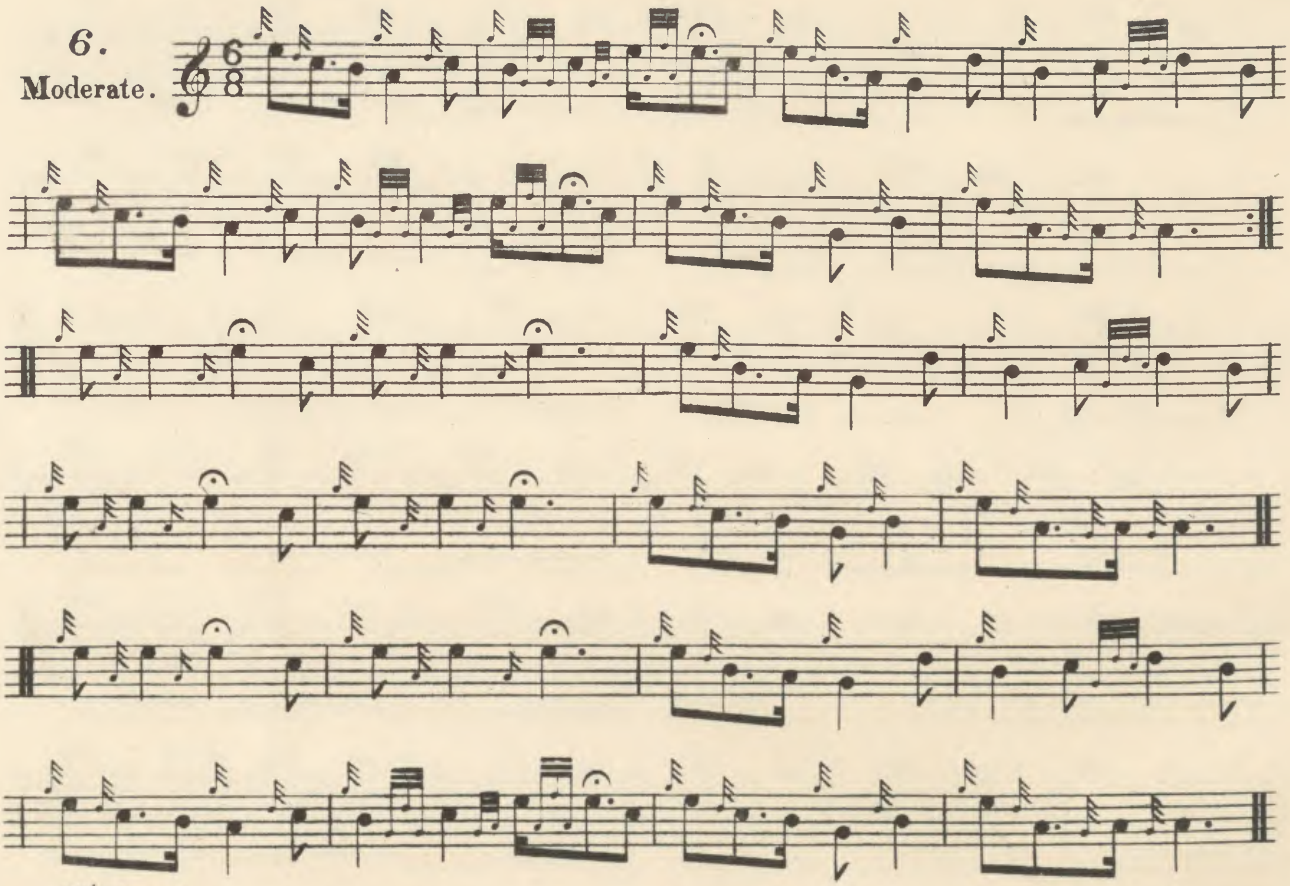


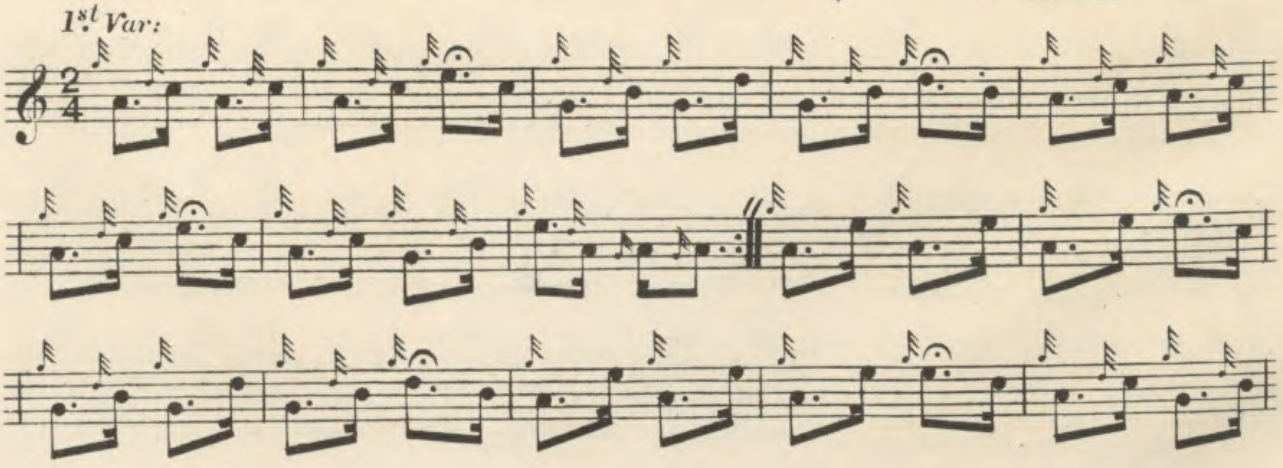
V.S.

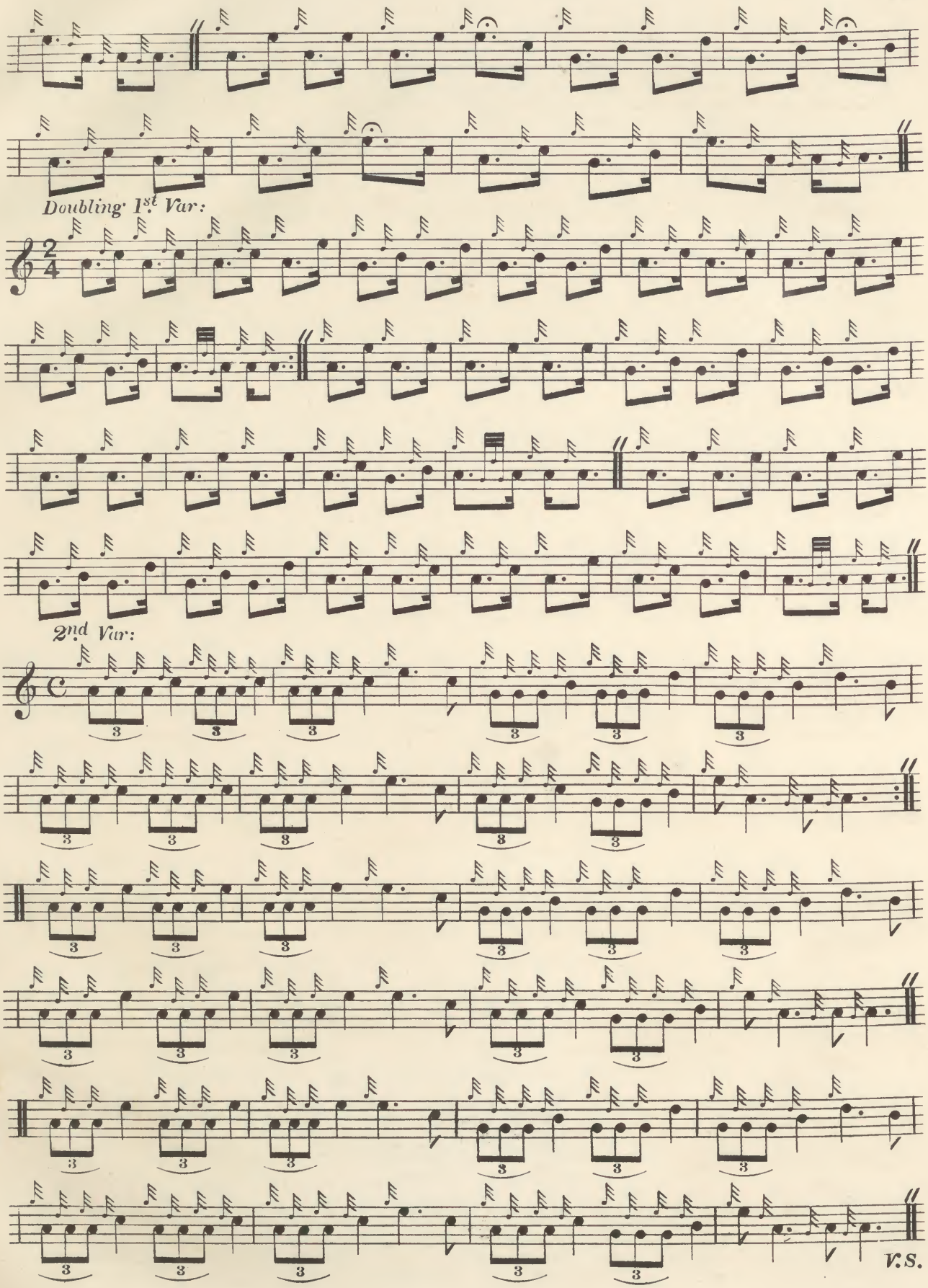


FAILTE FEAR BHELBHANK.

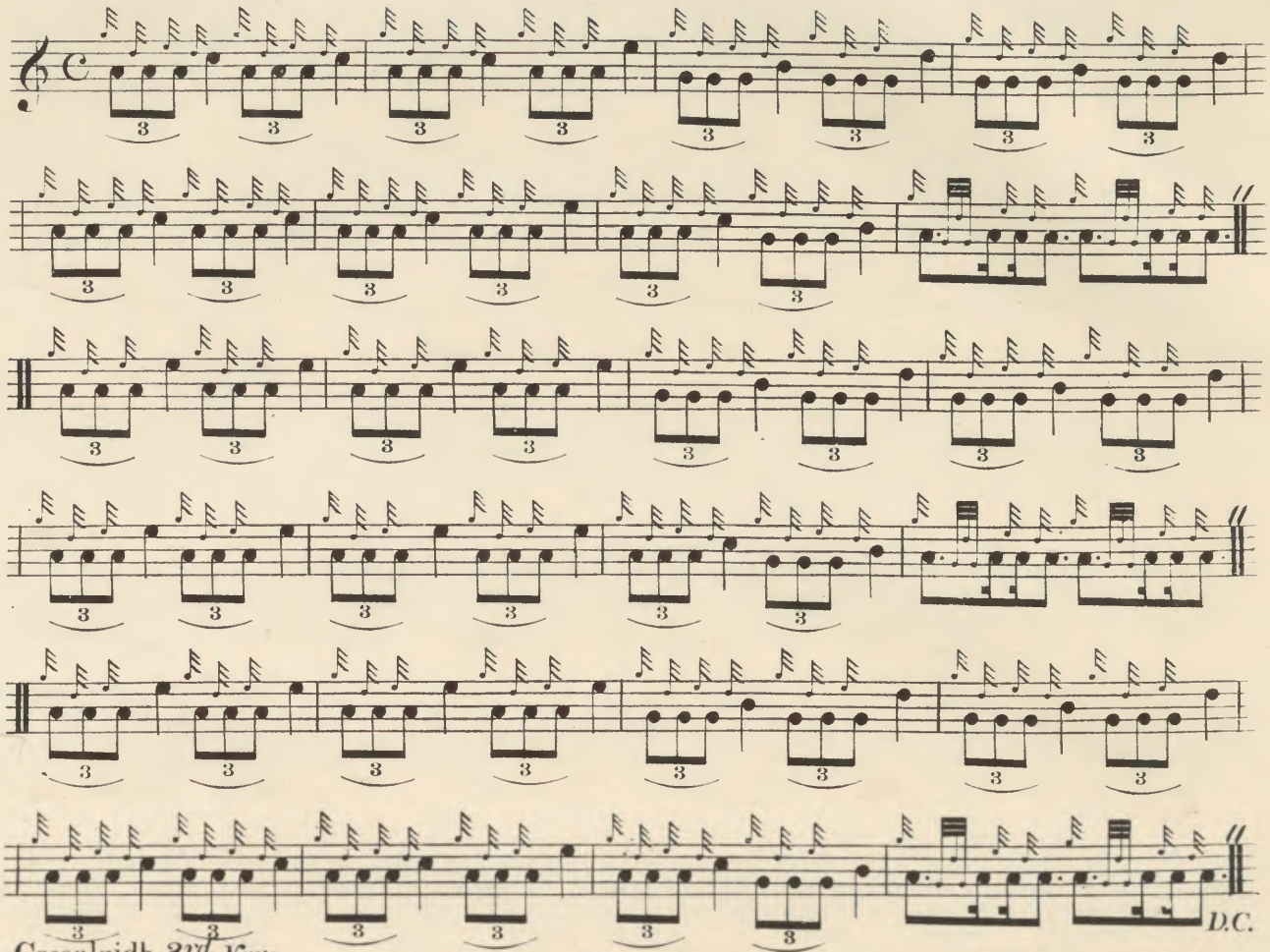
MELBANK'S SALUTE.



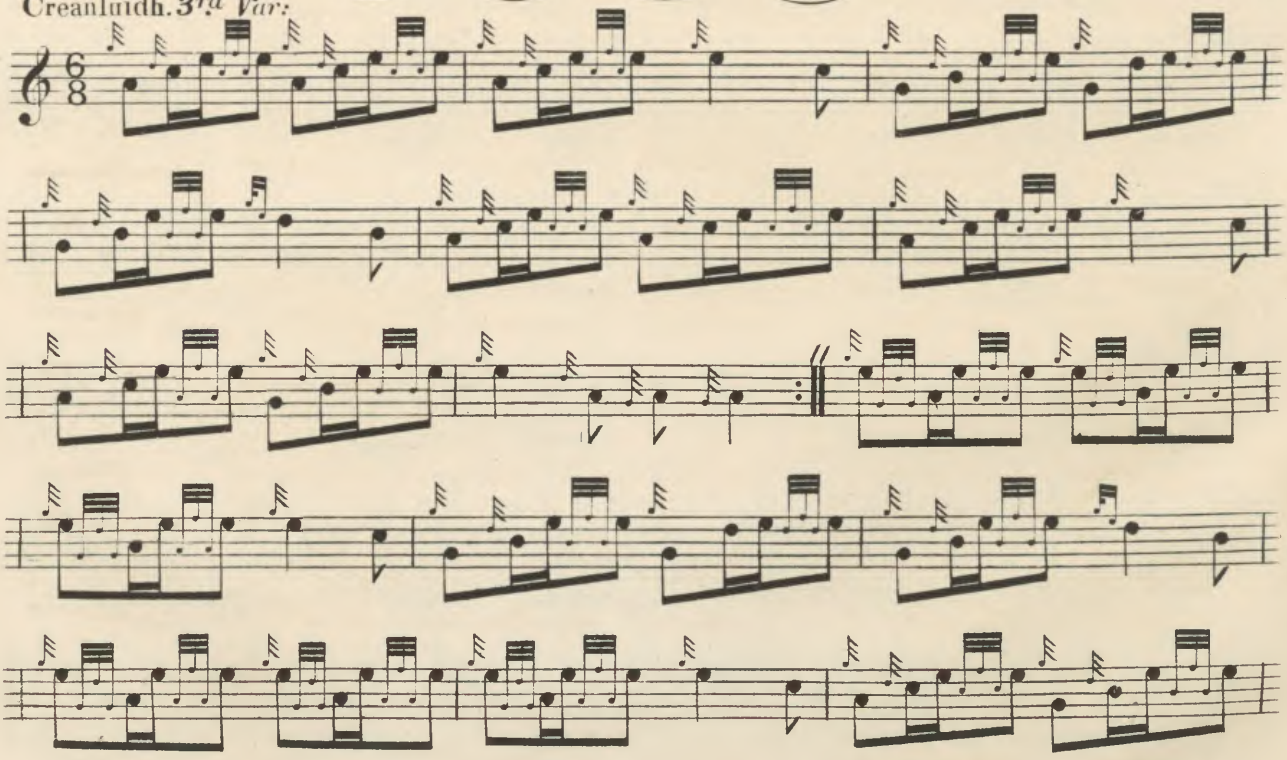


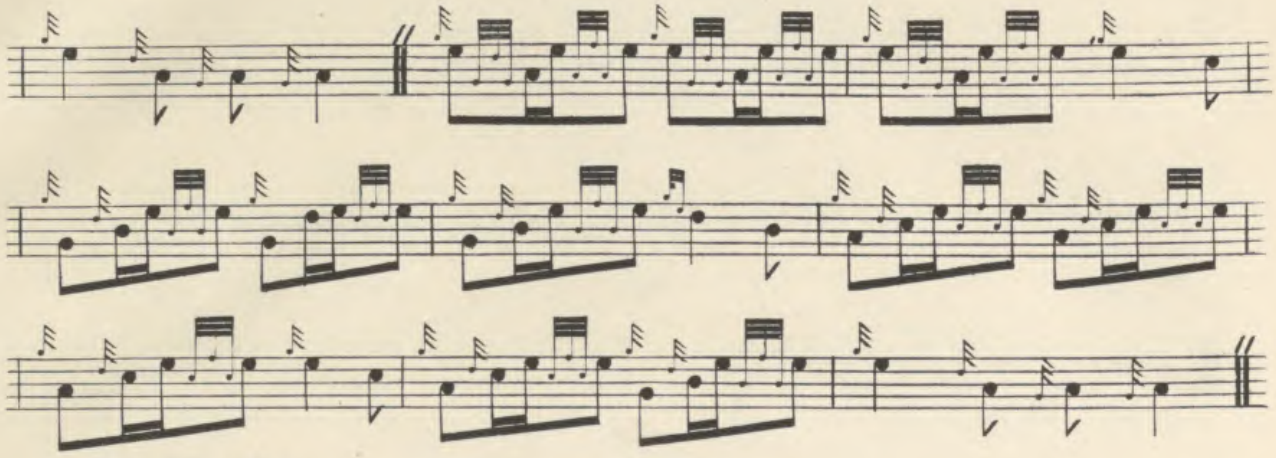

Doubling 1st Var:
2nd Var:
V.S.

Doubling 2nd Var:

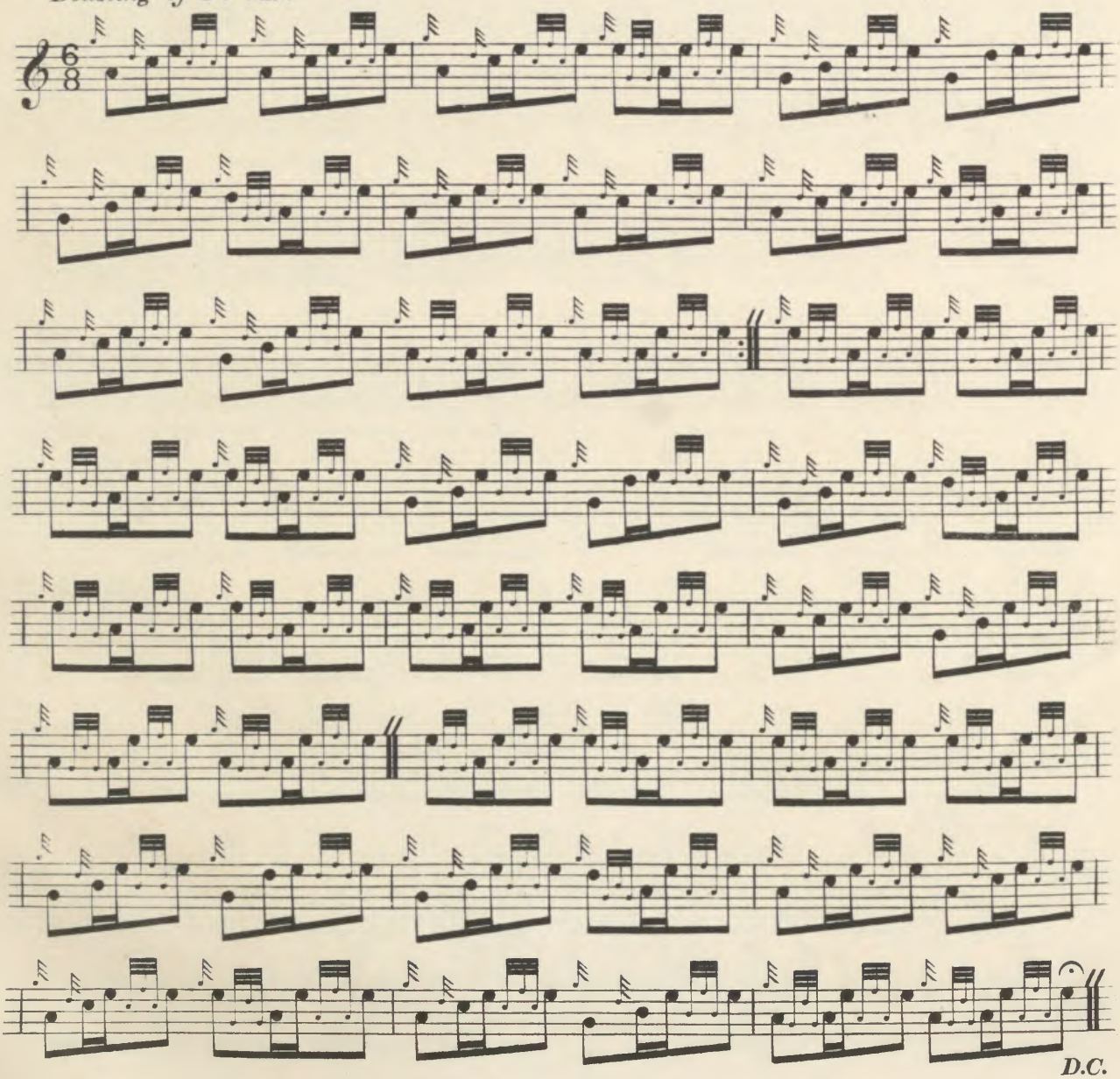


Creanluidh. *3rd Var:*





Doubling of 3rd Var:

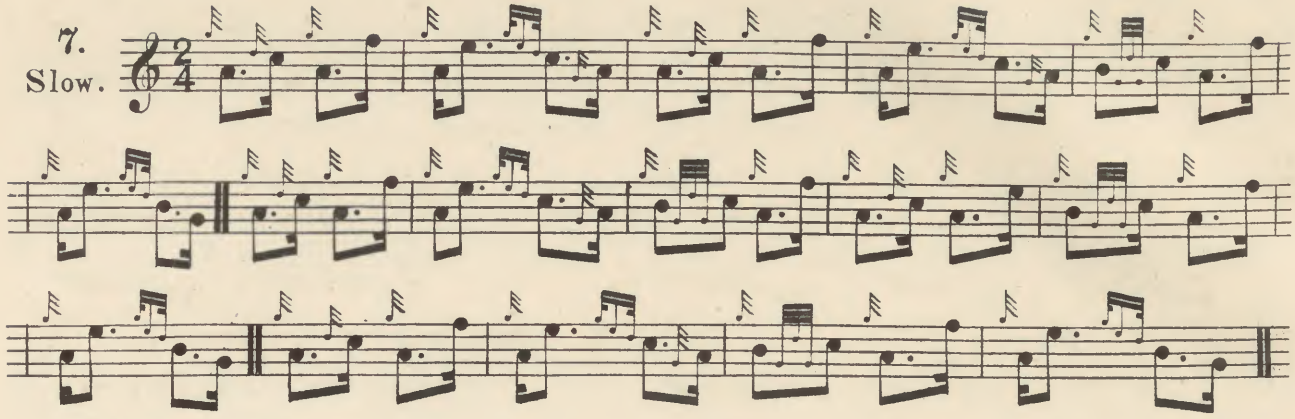


D.C.

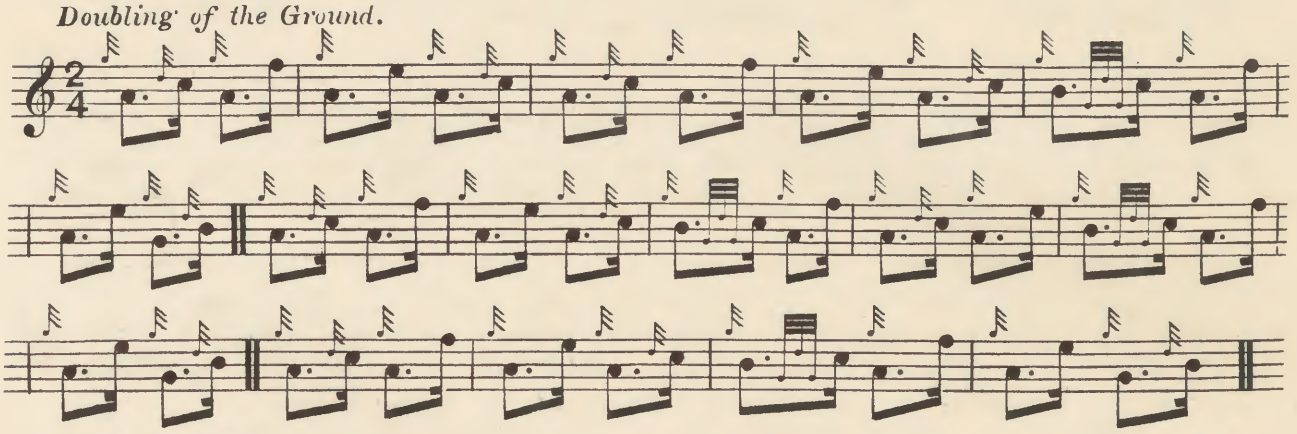
FEAR A BREACAN DUIBH.

The Battle of the Red Hill.

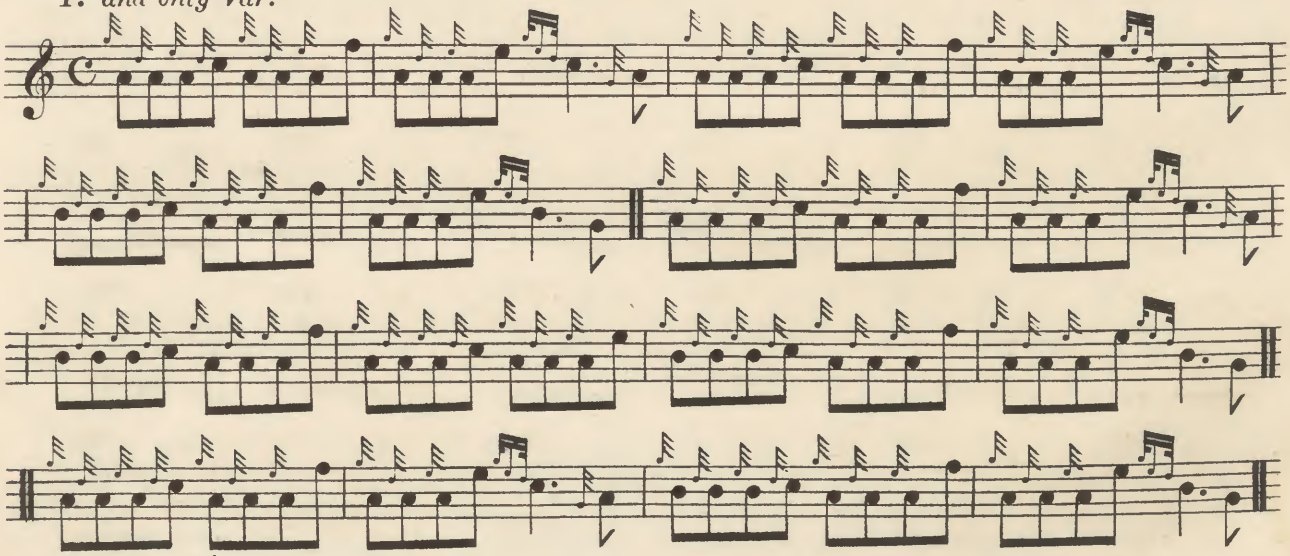
7.
Slow.



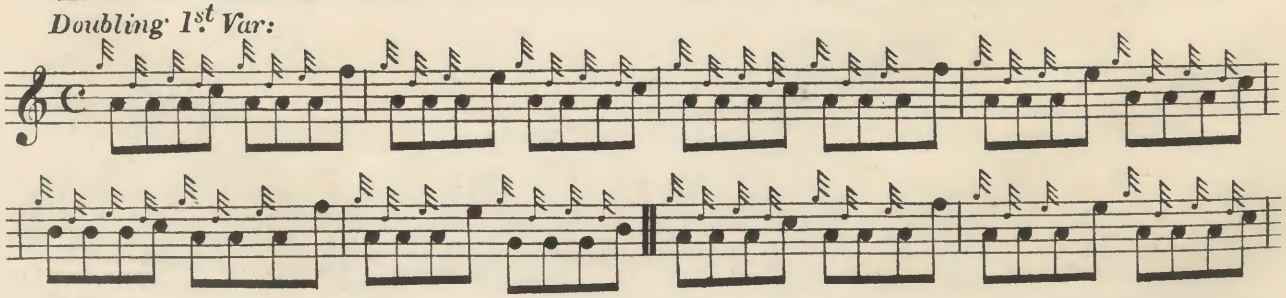
Doubling of the Ground.

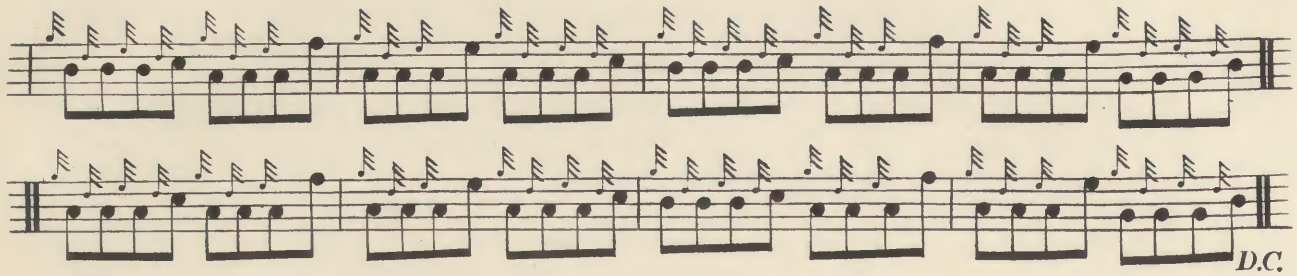


1st and only Var:

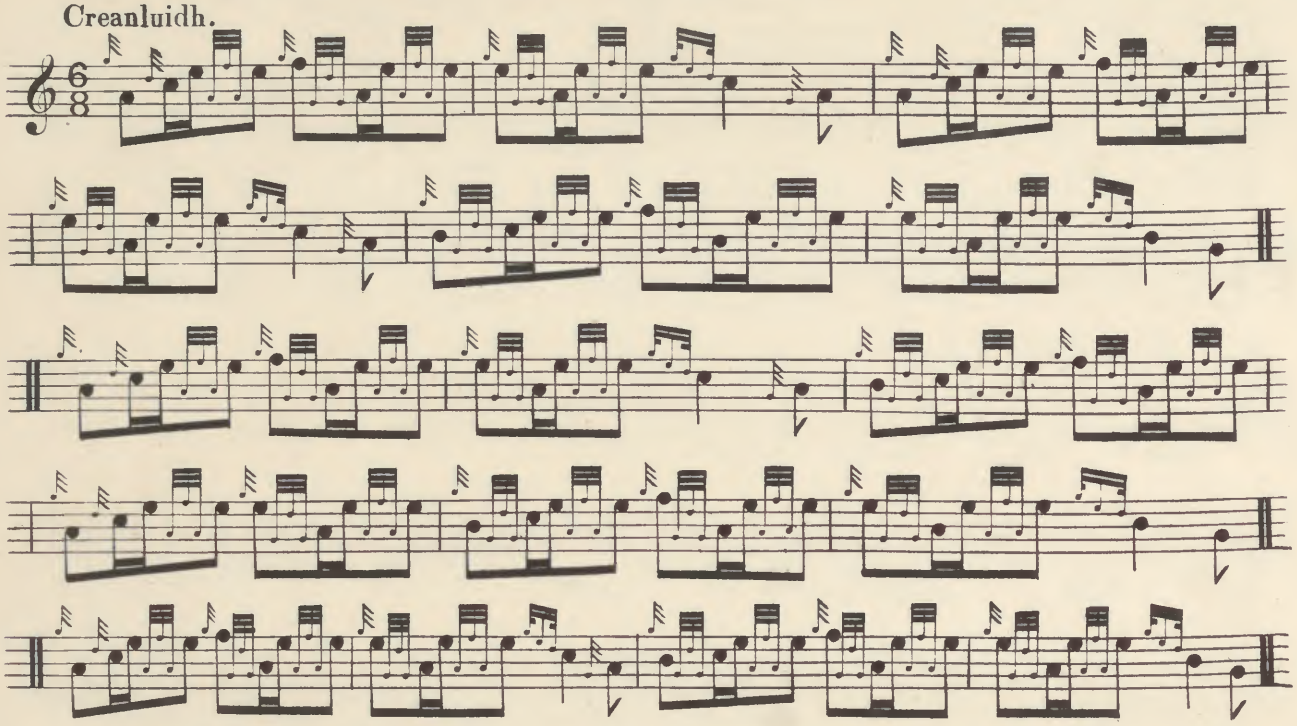


Doubling 1st Var:

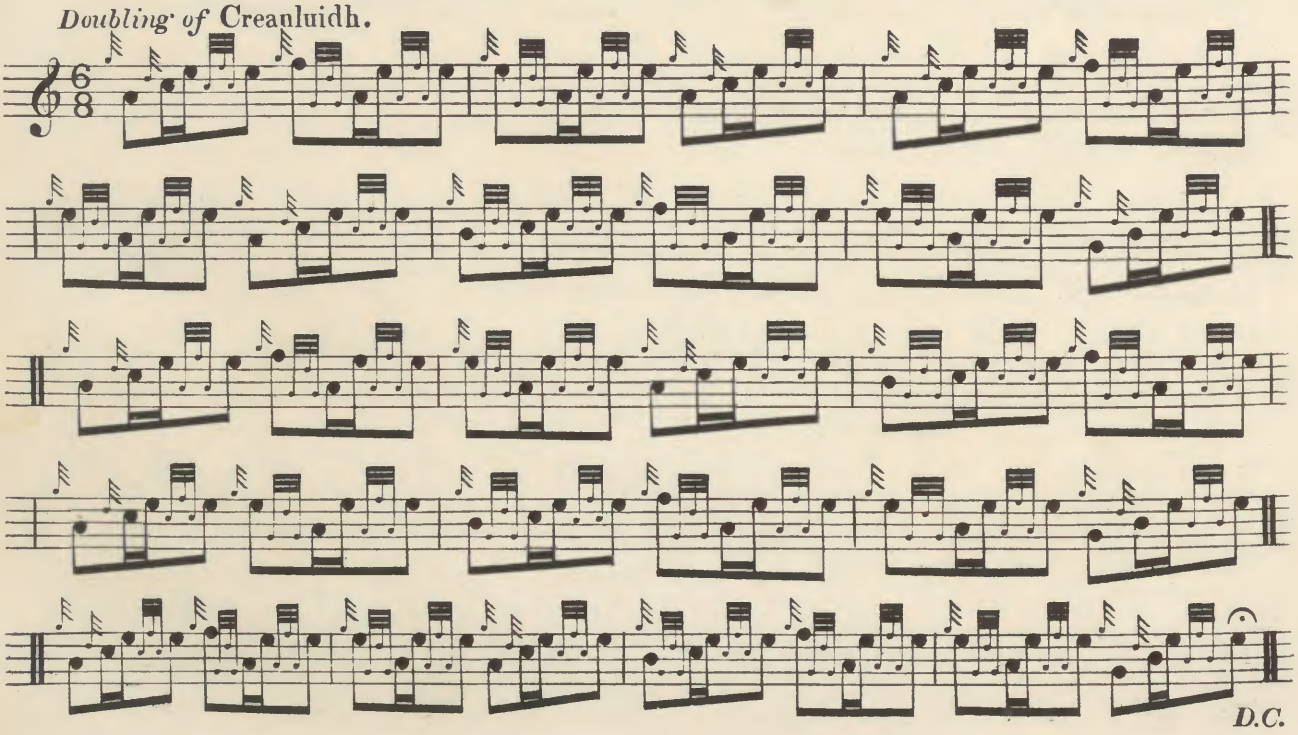




Creanluidh.

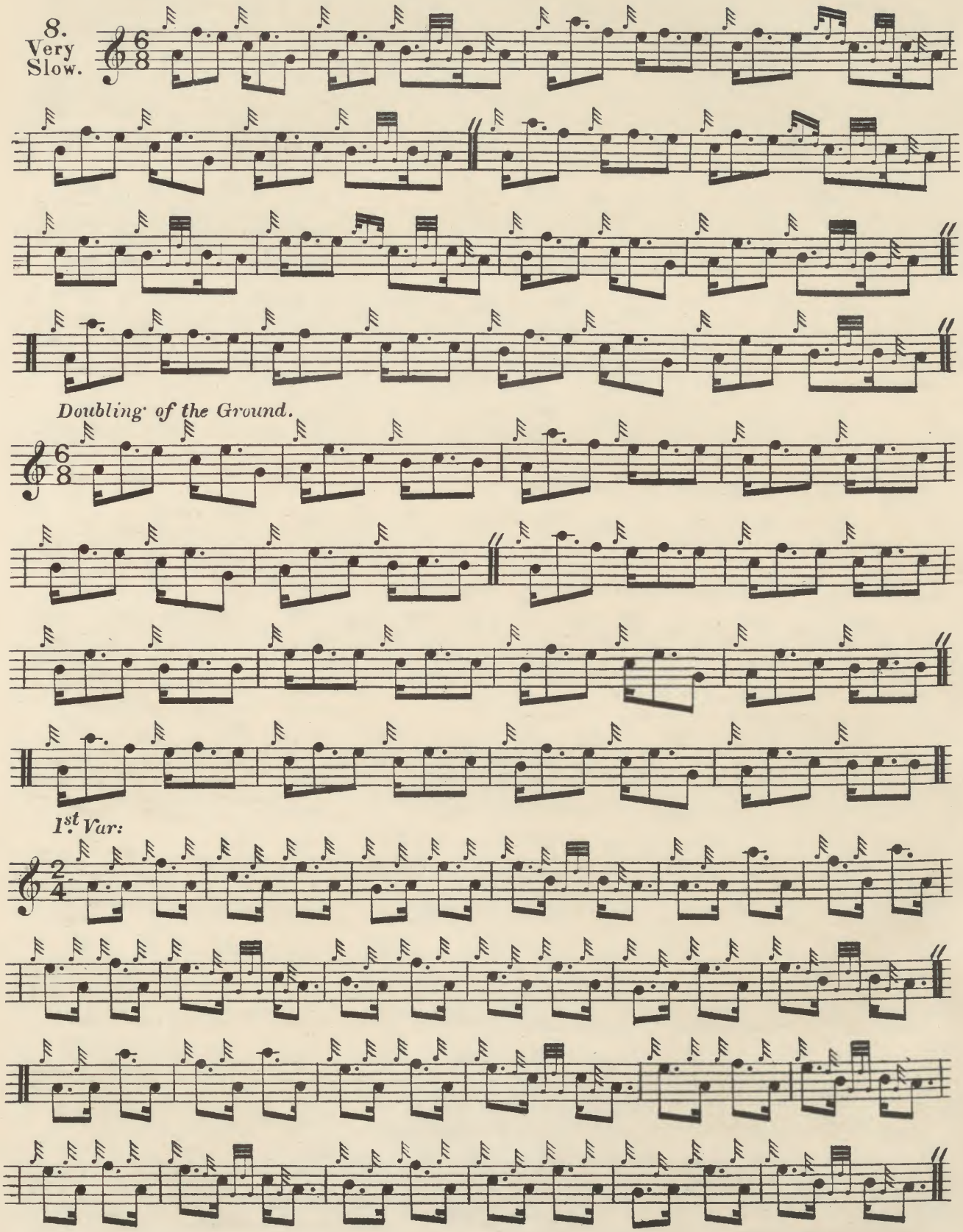


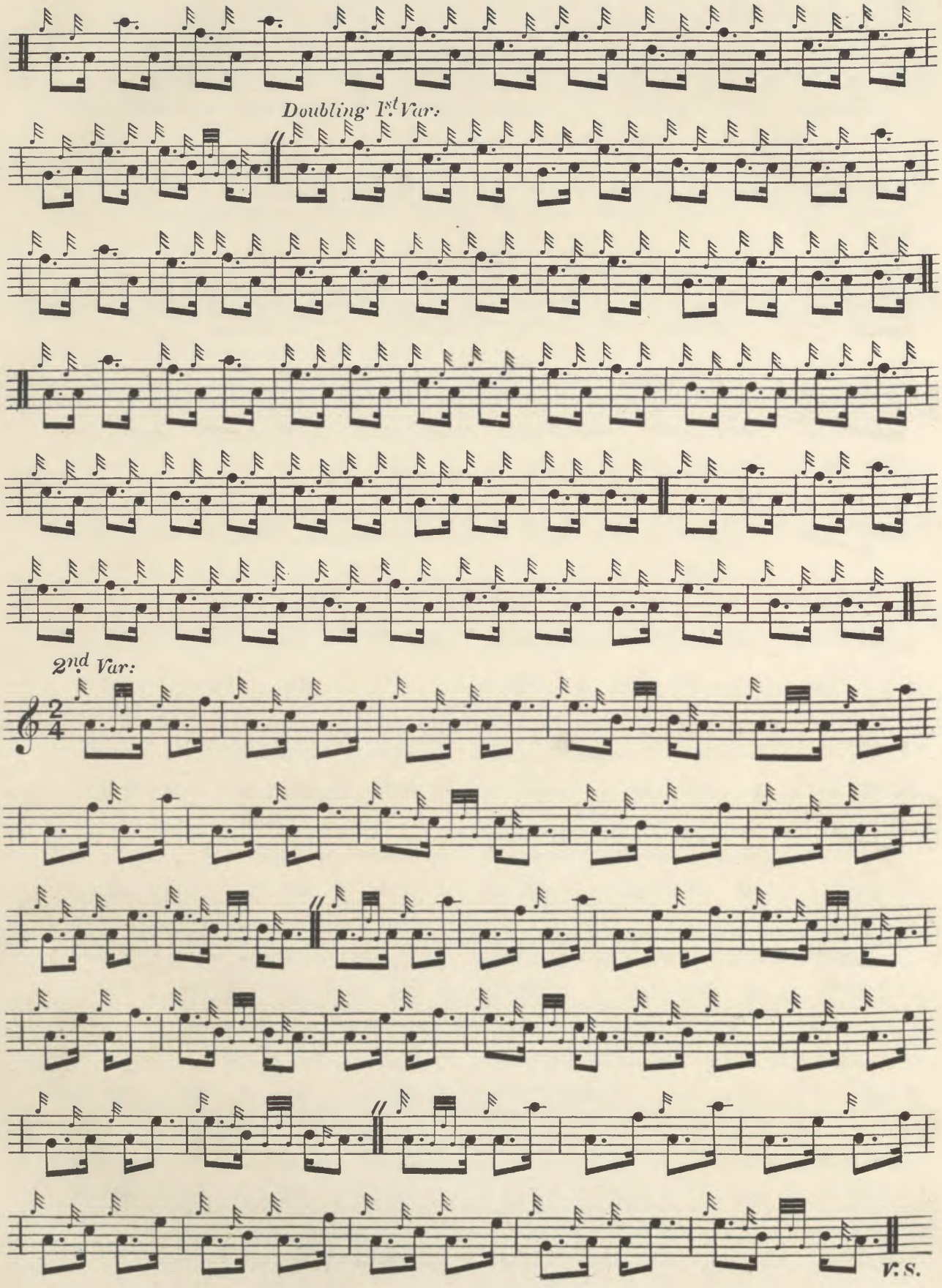
Doubling of Creanluidh.



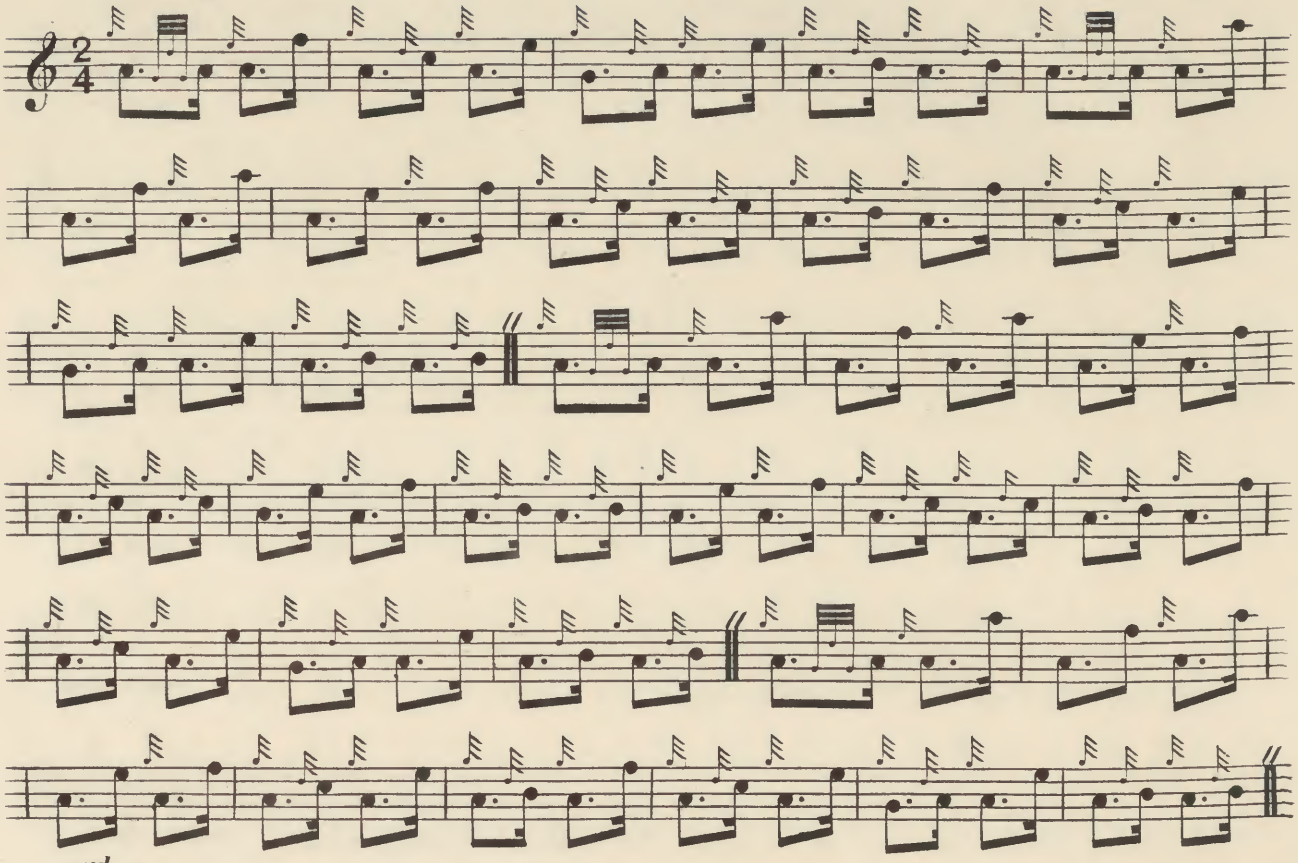
SPIOCAIREACHD IASCAICH.

THE FISHERS OF GEOGH BRODINN.

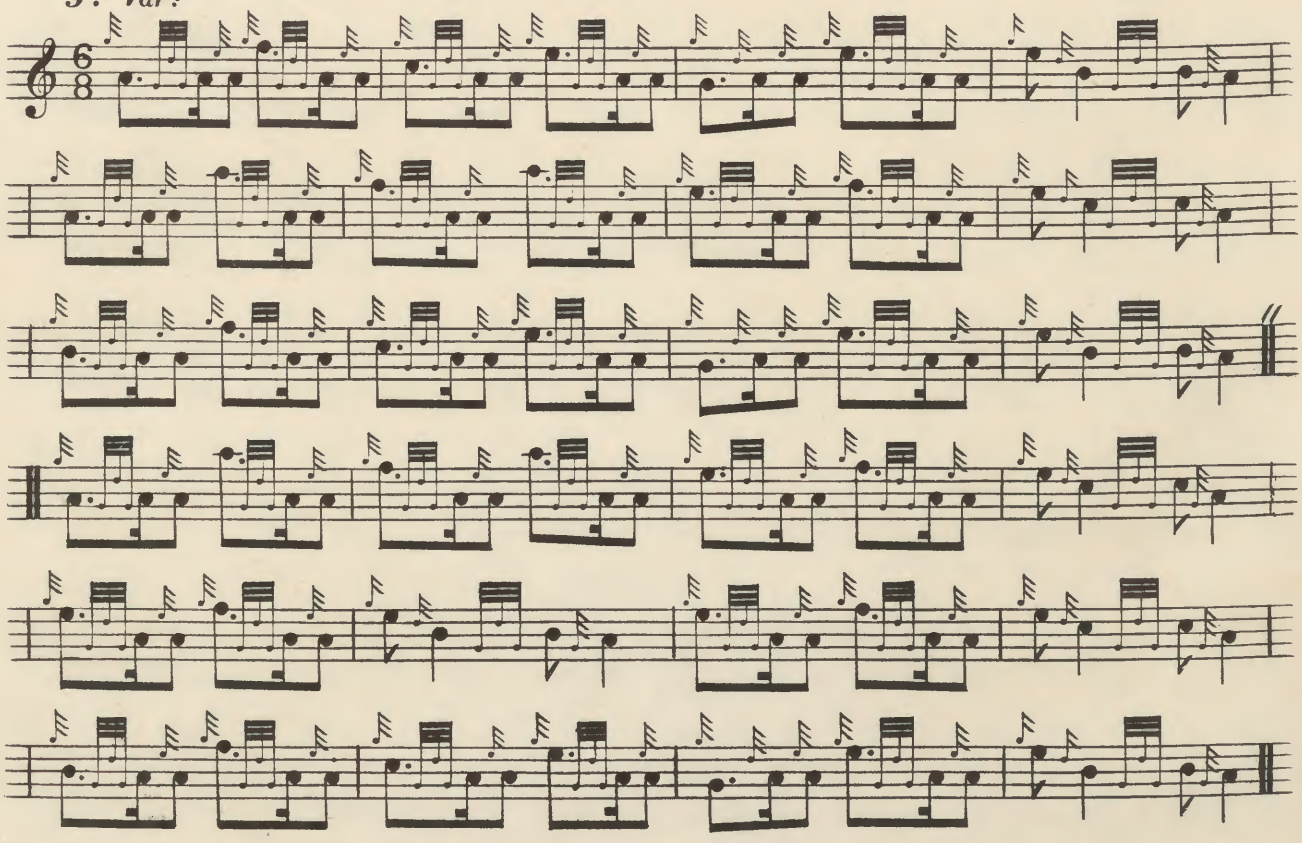


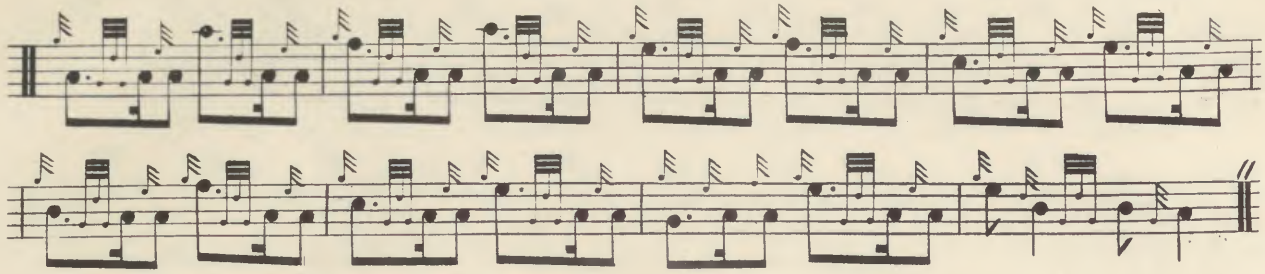

Doubling 1st Var:
2nd Var:
V.S.

Doubling 2nd Var:

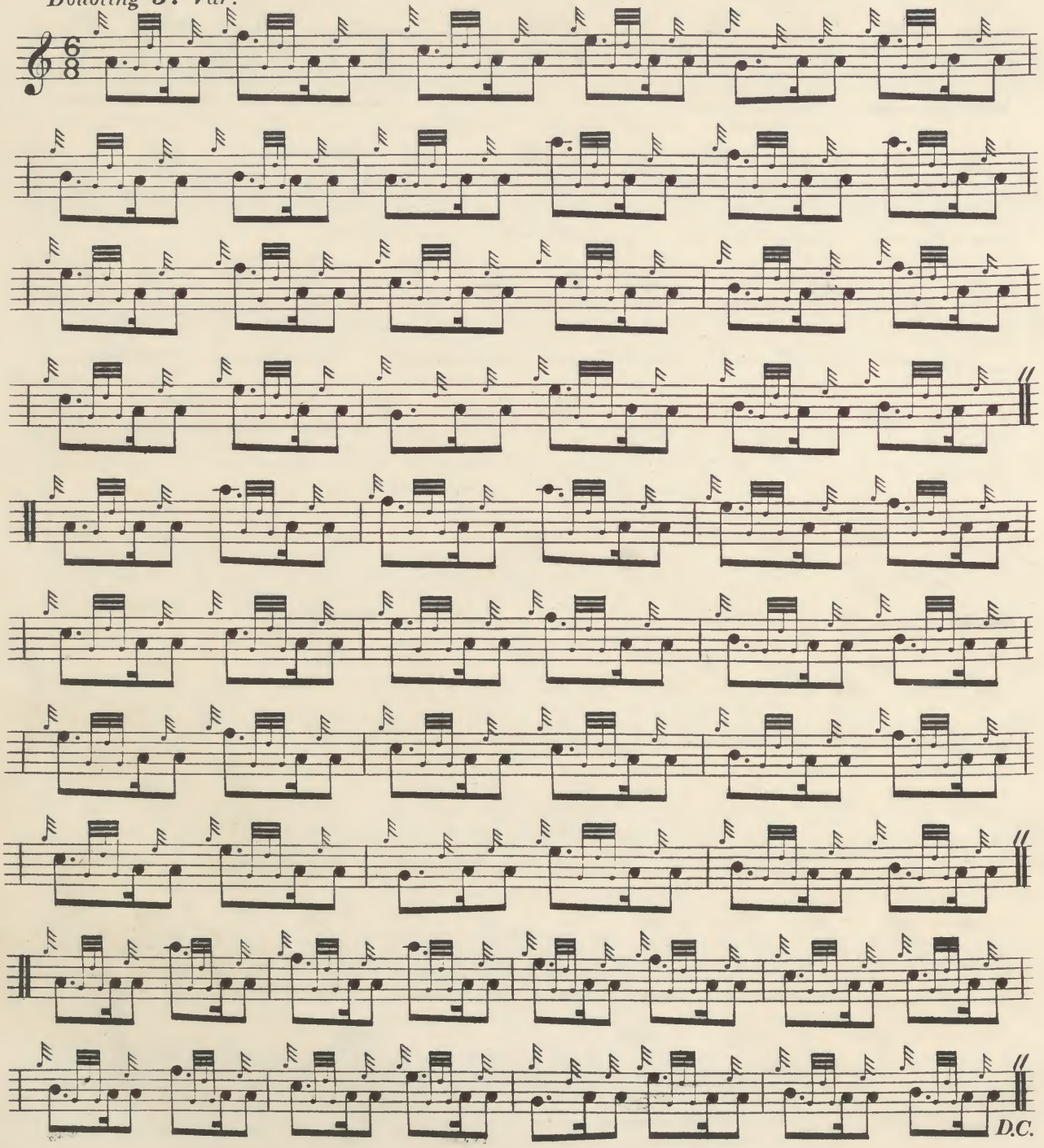


3rd Var:

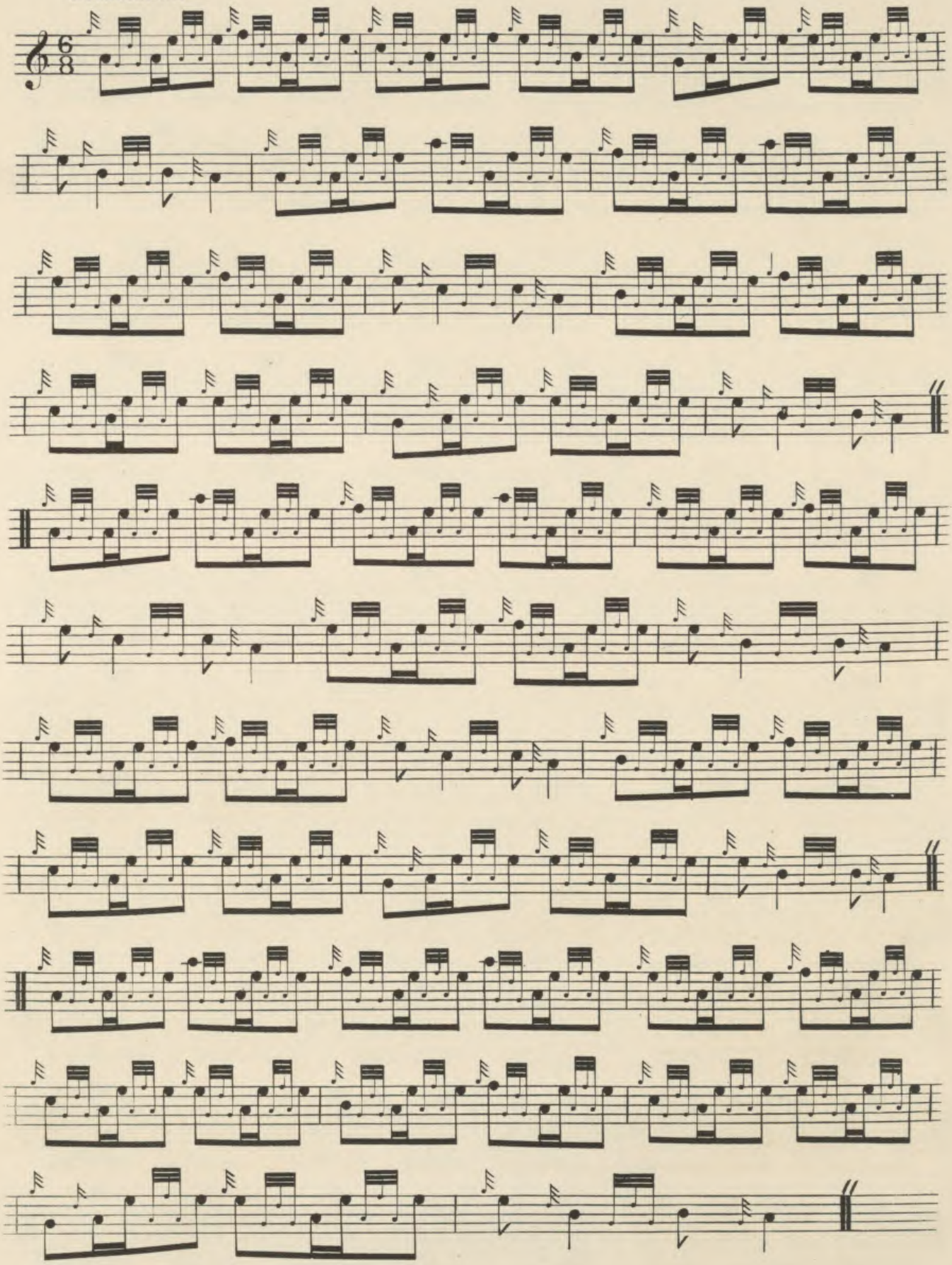




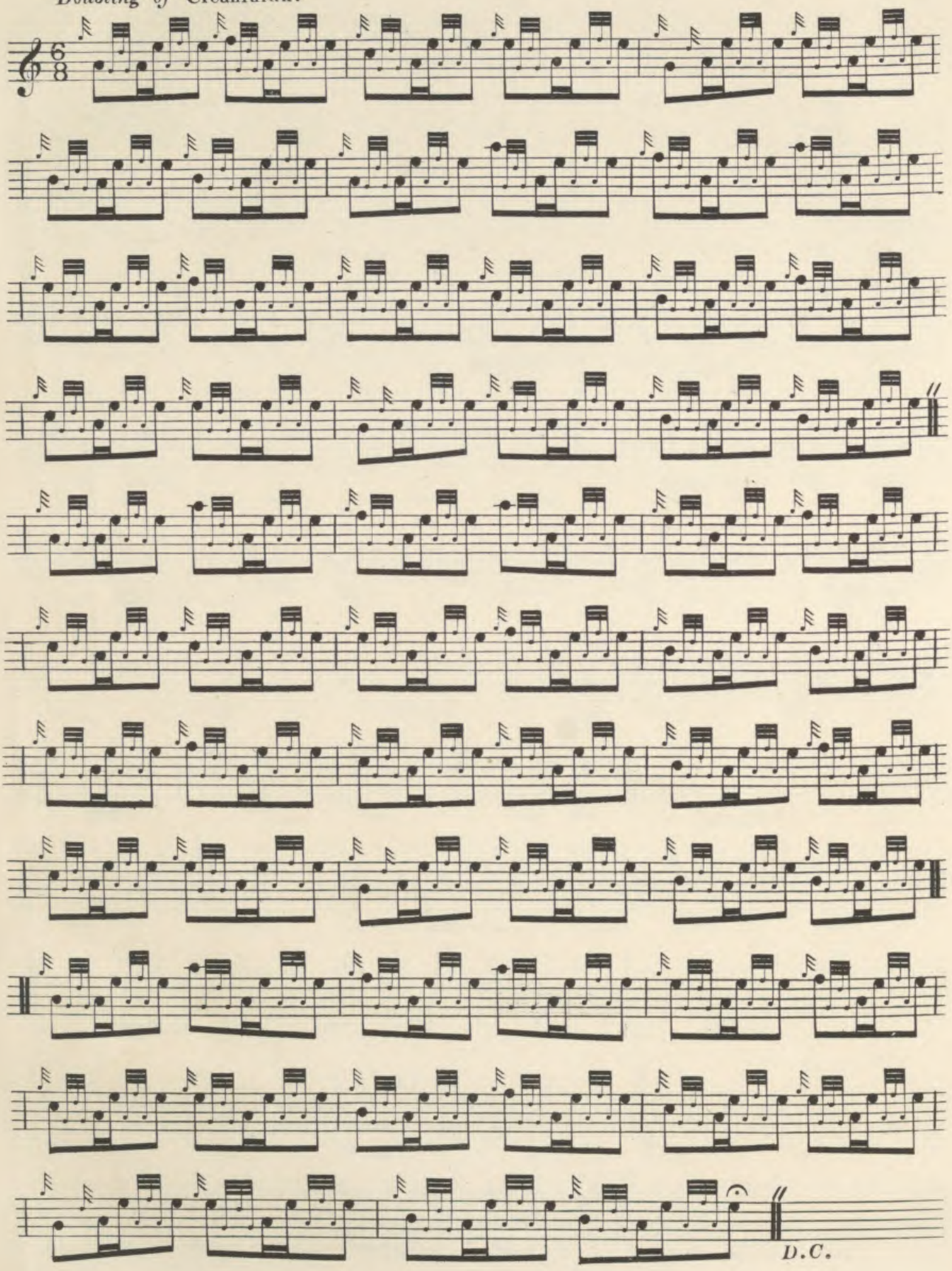
Doubling 3rd Var:



Creanluidh.



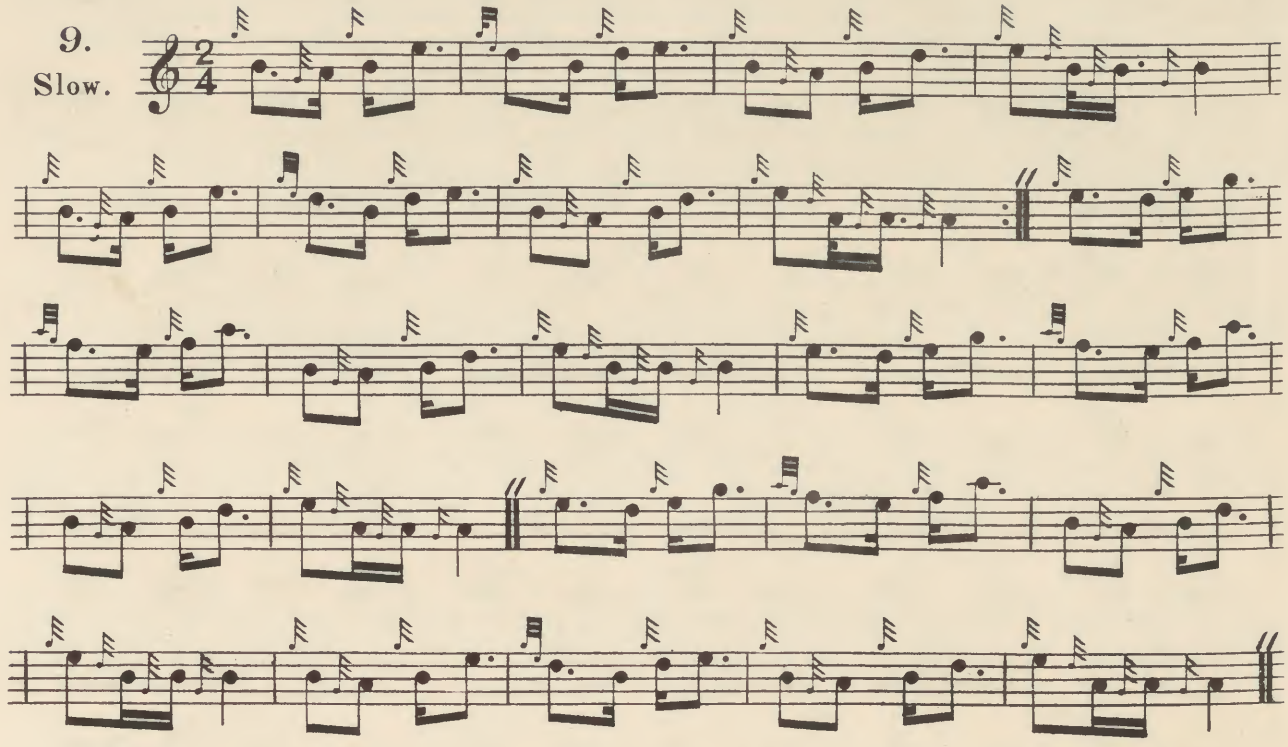
Doubling of Creanluidh.



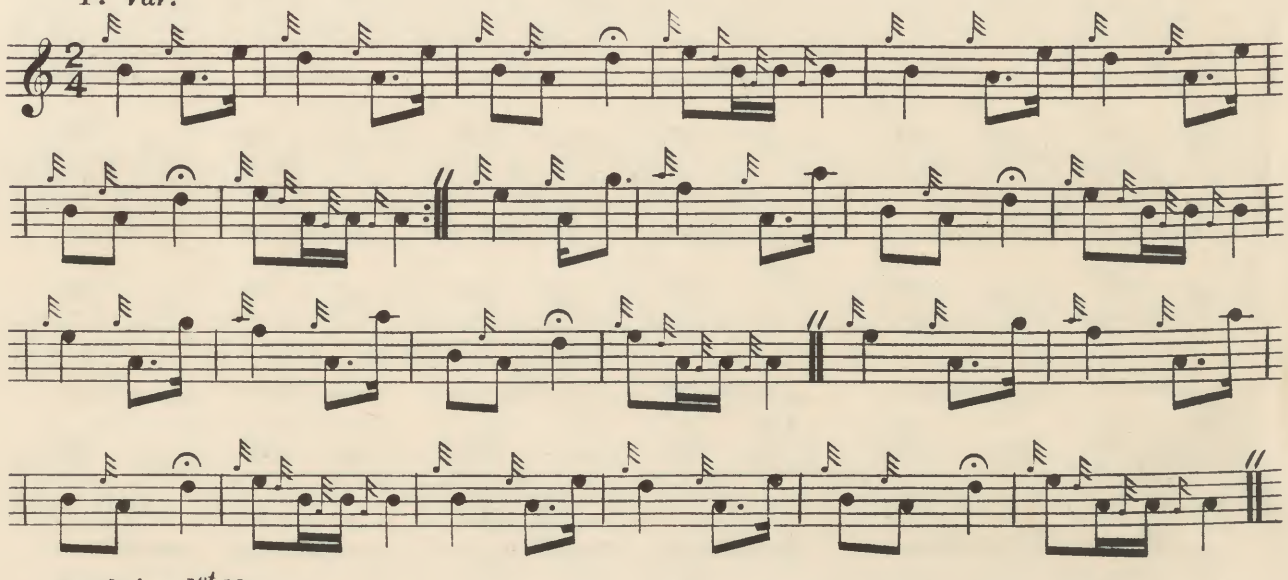
CUMHA FEAR LOCHMUIDART.

KINLOCHMUIDART'S LAMENT.

9.
Slow.



1st Var:



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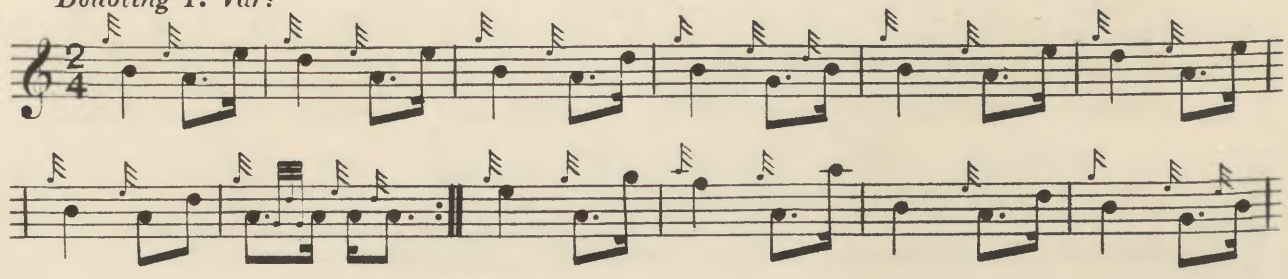
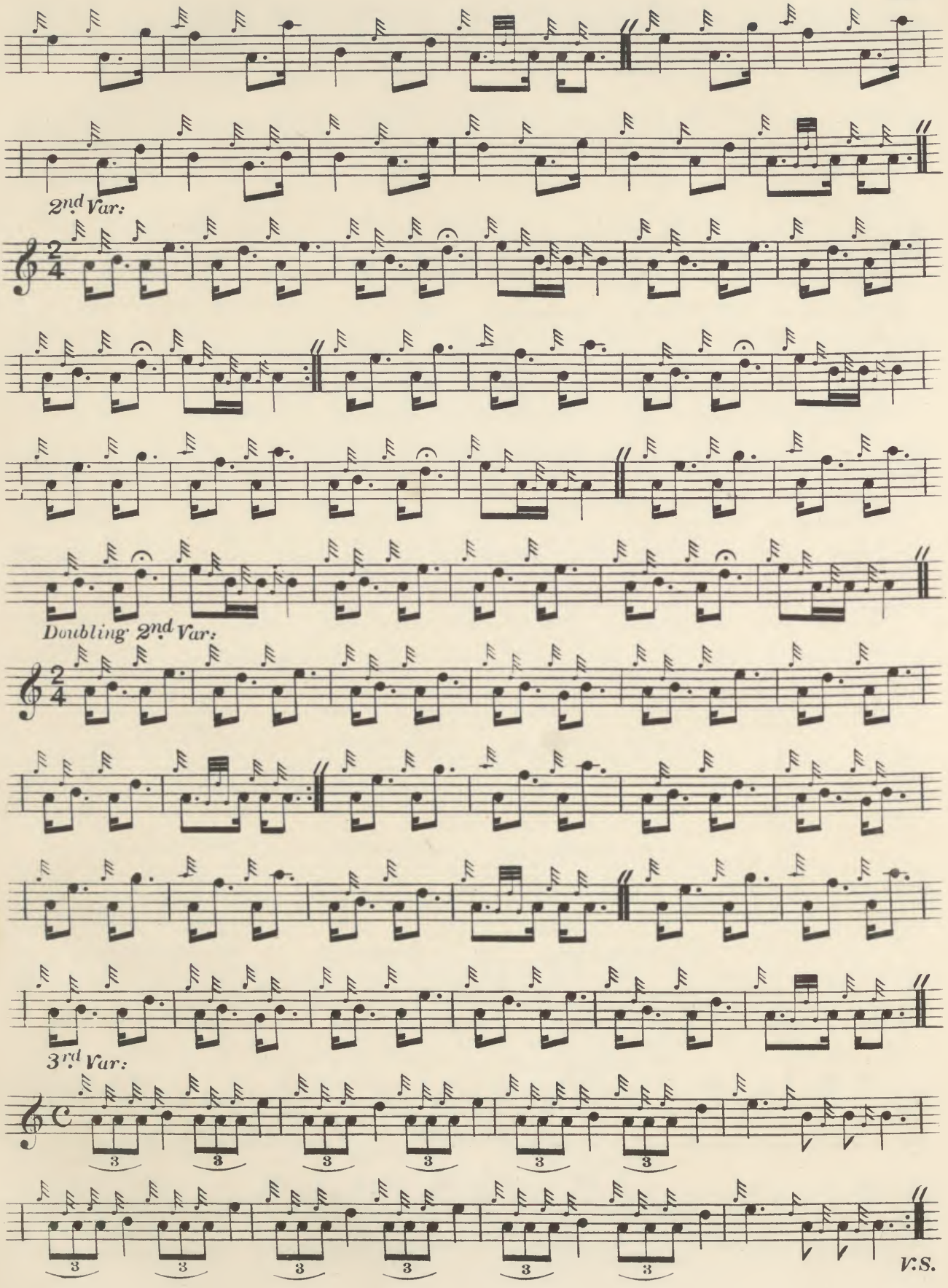
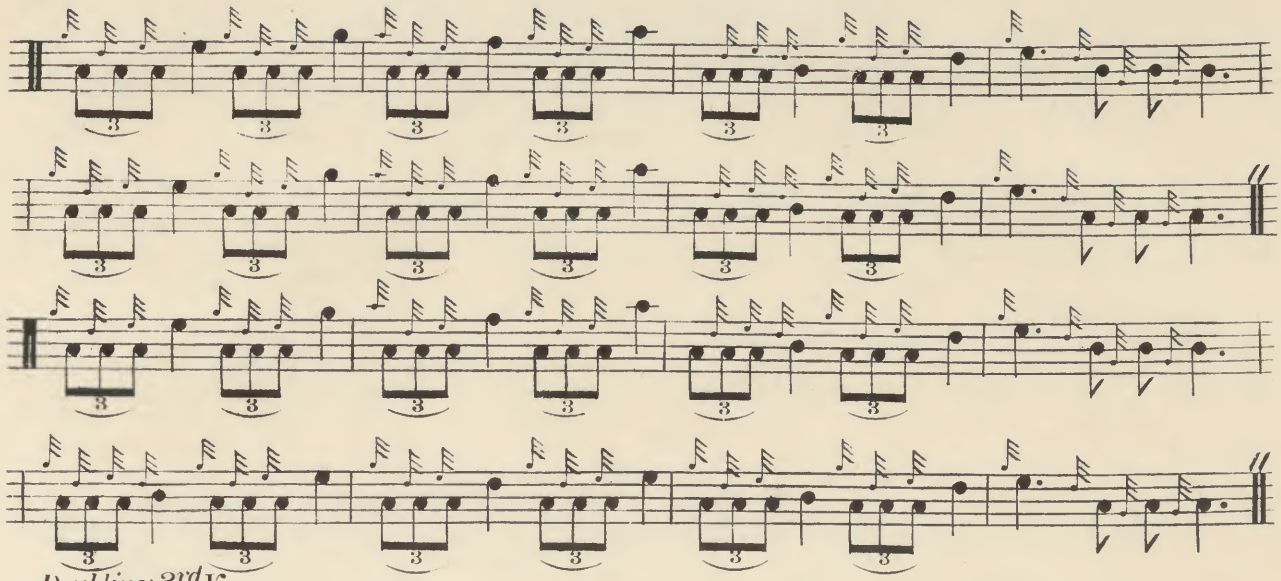
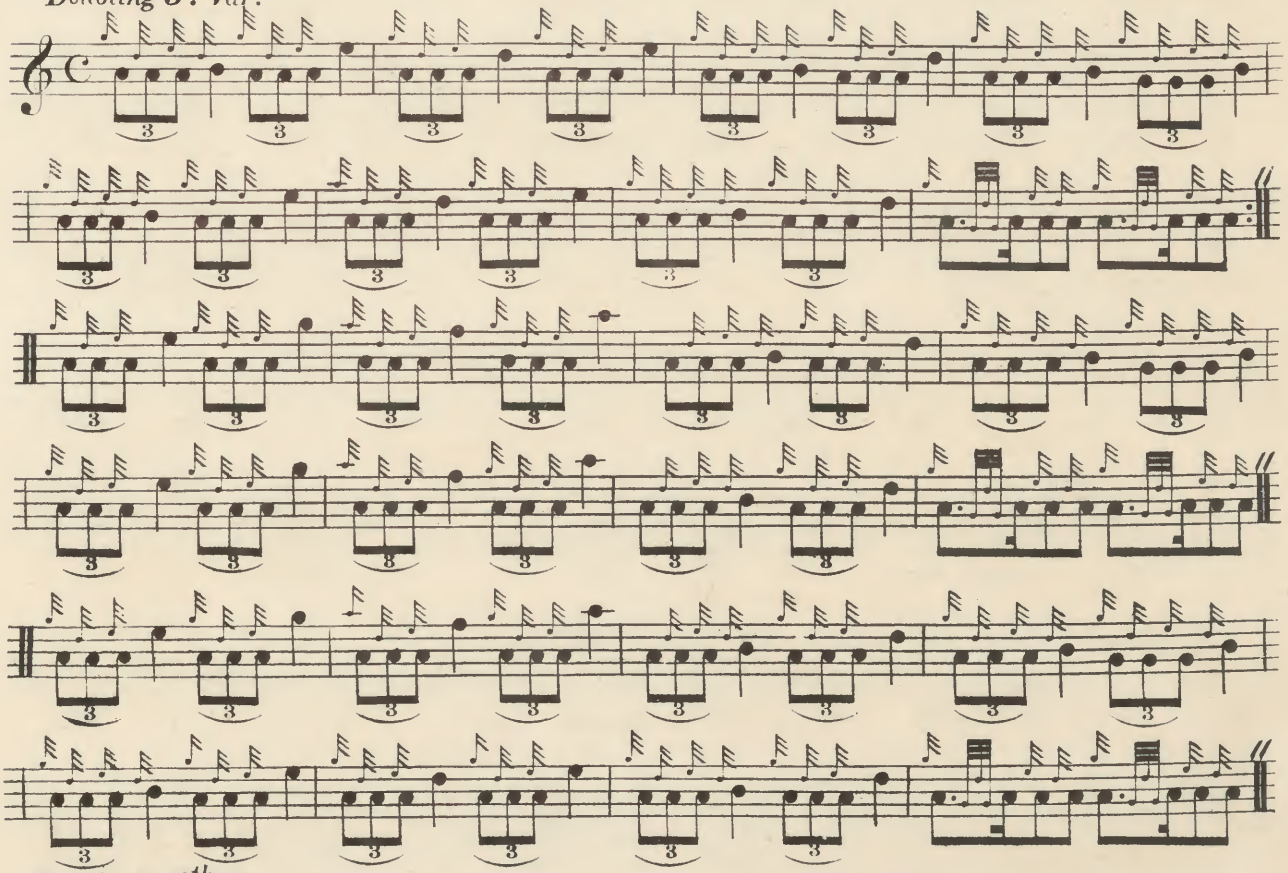


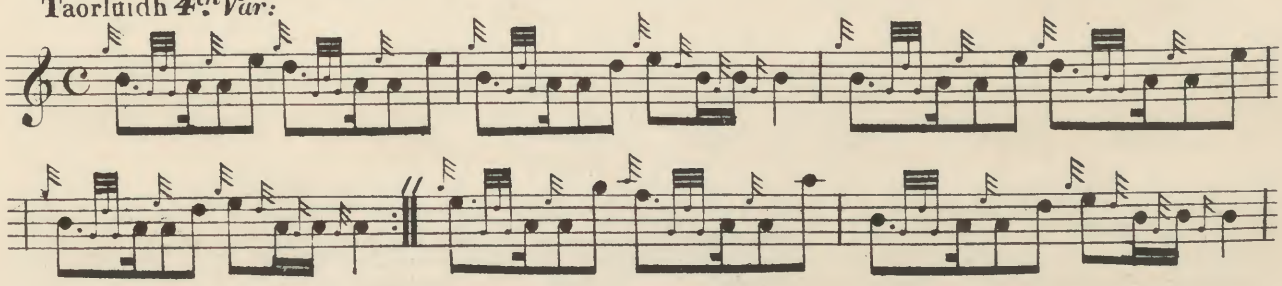

2nd Var:
Doubling 2nd Var:
3rd Var:
V.S.

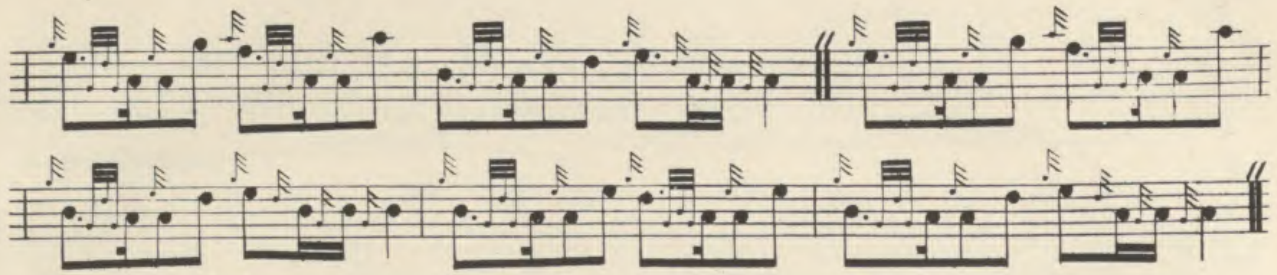


Doubling 3rd Var:

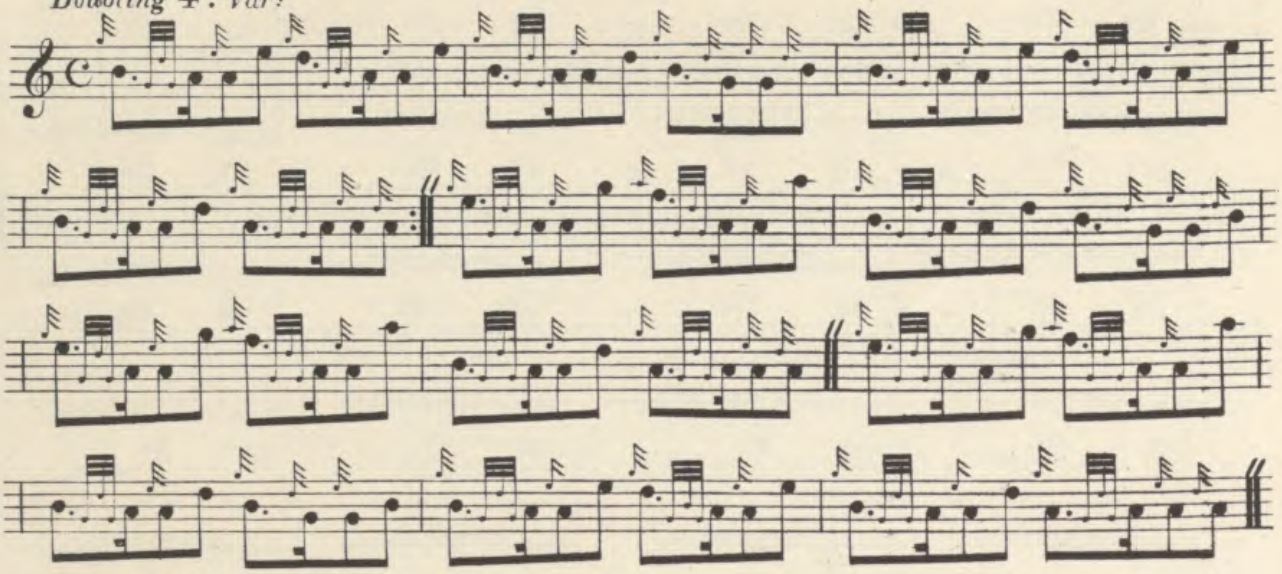


Taorluidh *4th Var:*

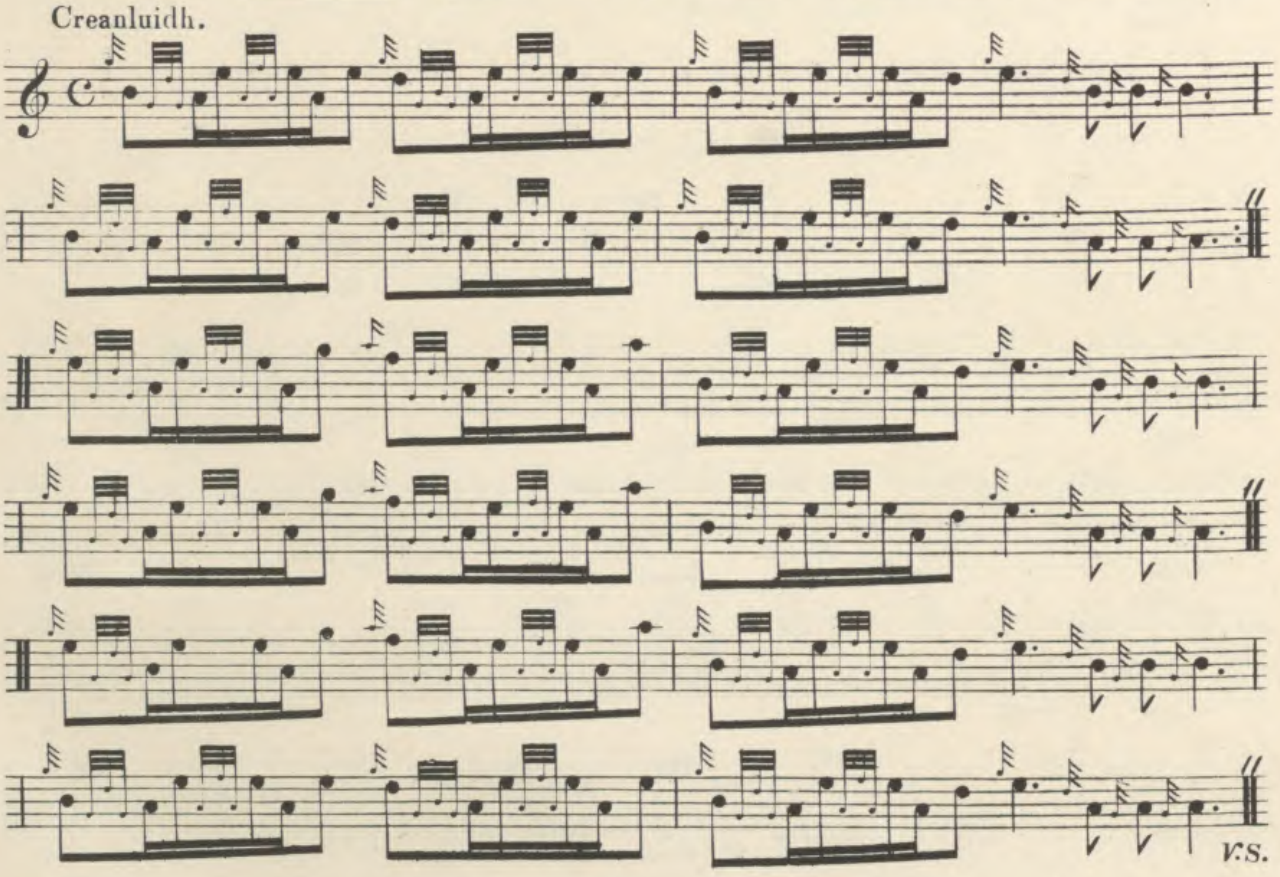




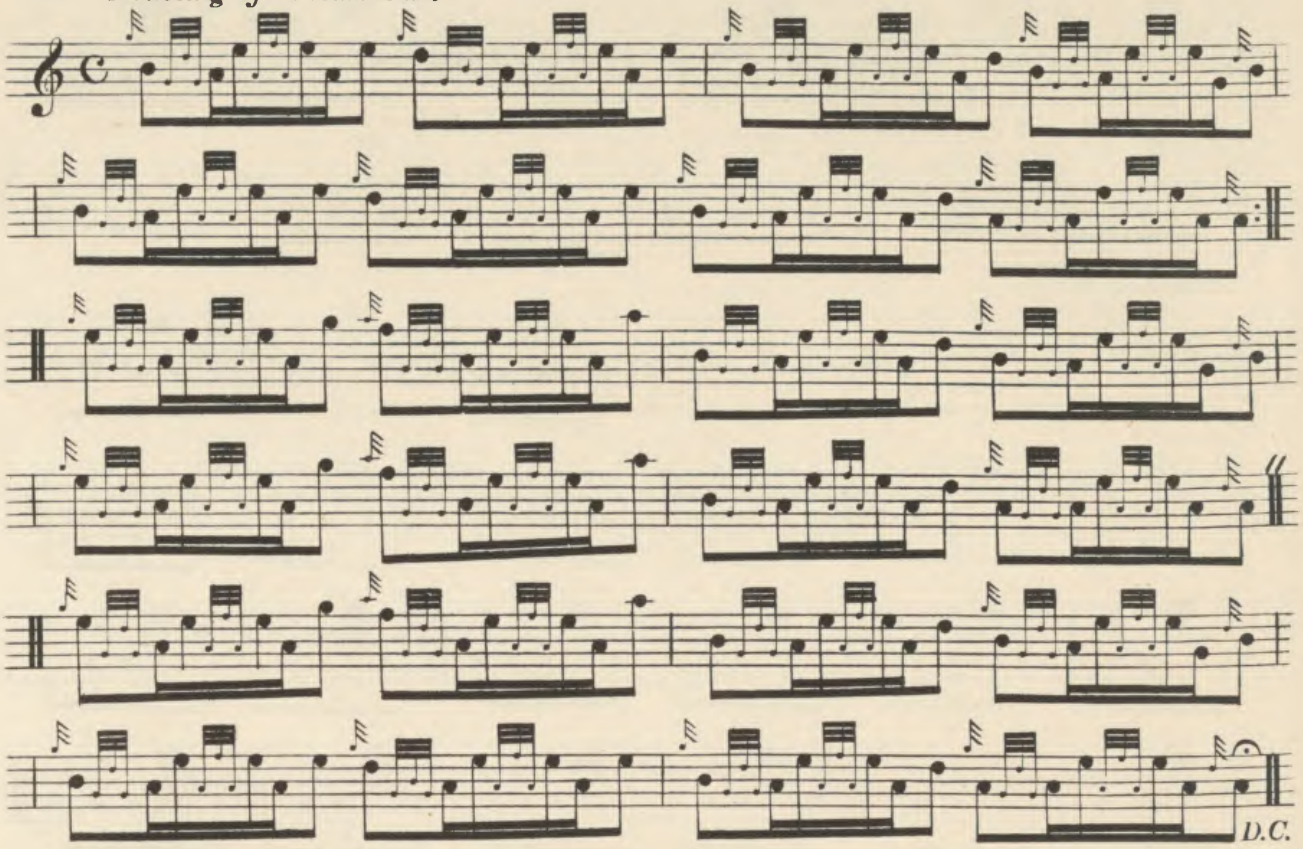
Doubling 4th Var:



Creanluidh.



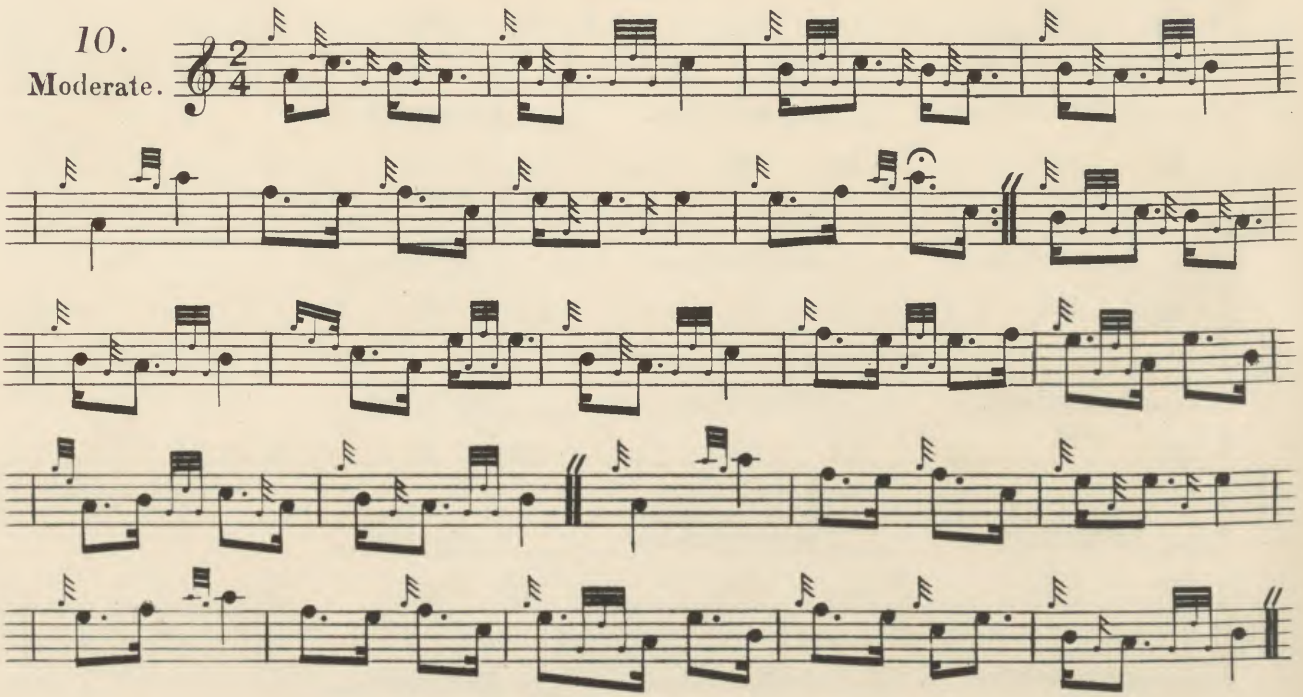
V.S.



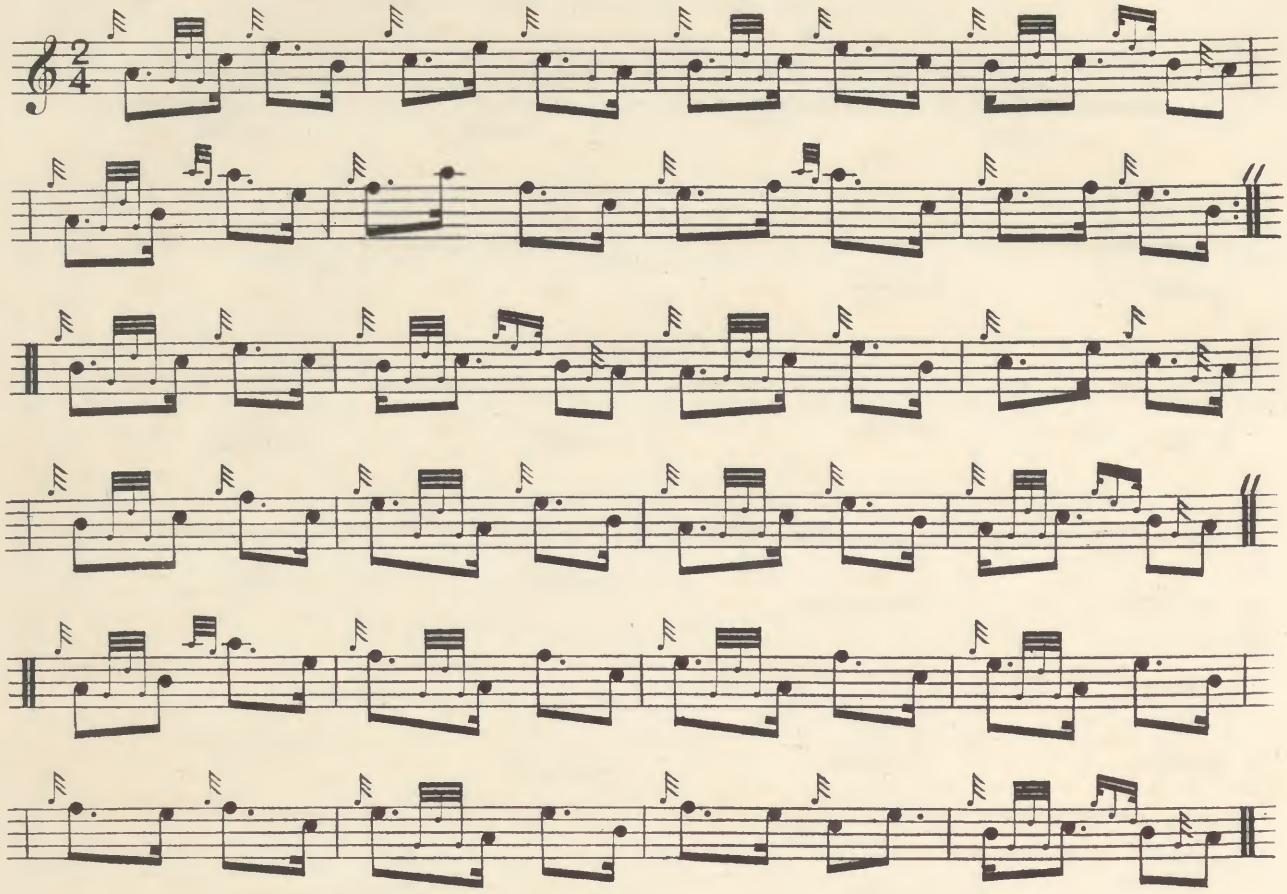
CRONNAN NA CALLAICH A BHAN SA BHEIN BHREACH.

THE OLD WOMAN'S LULLABY.

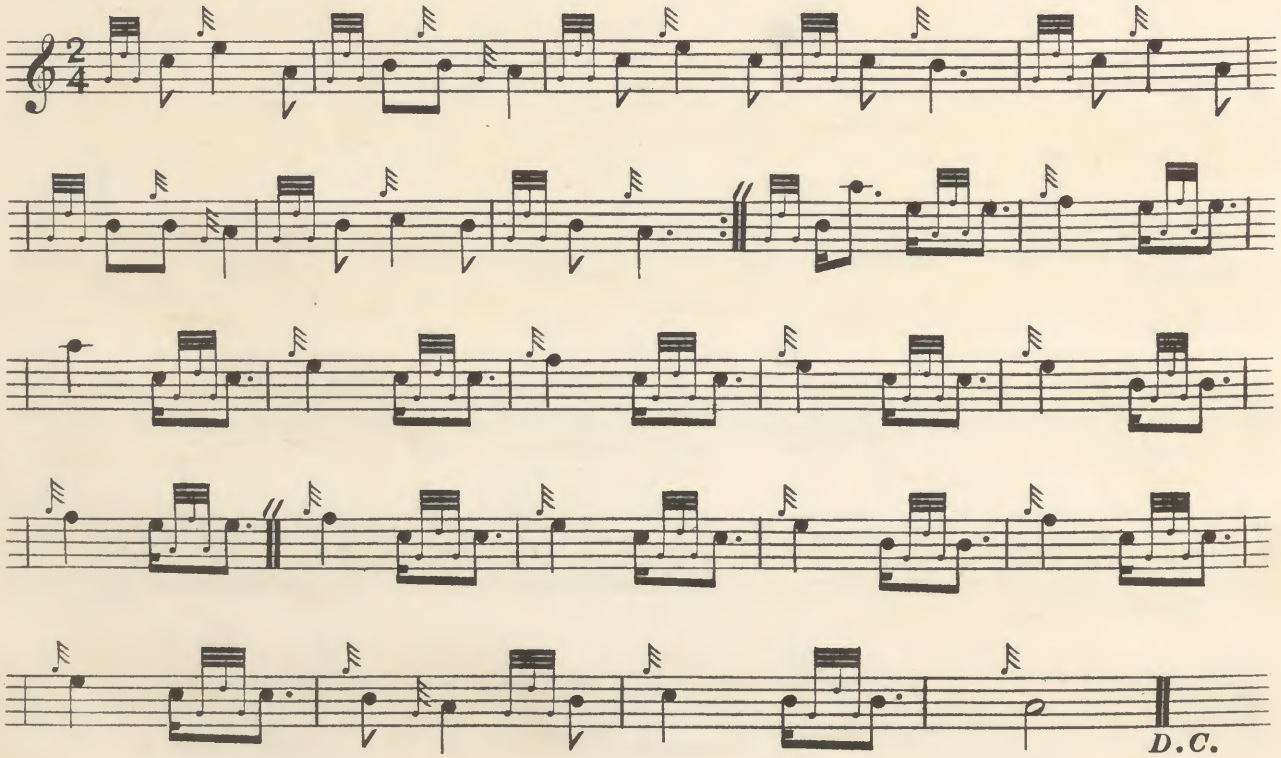
10.
Moderate.



1st Var:



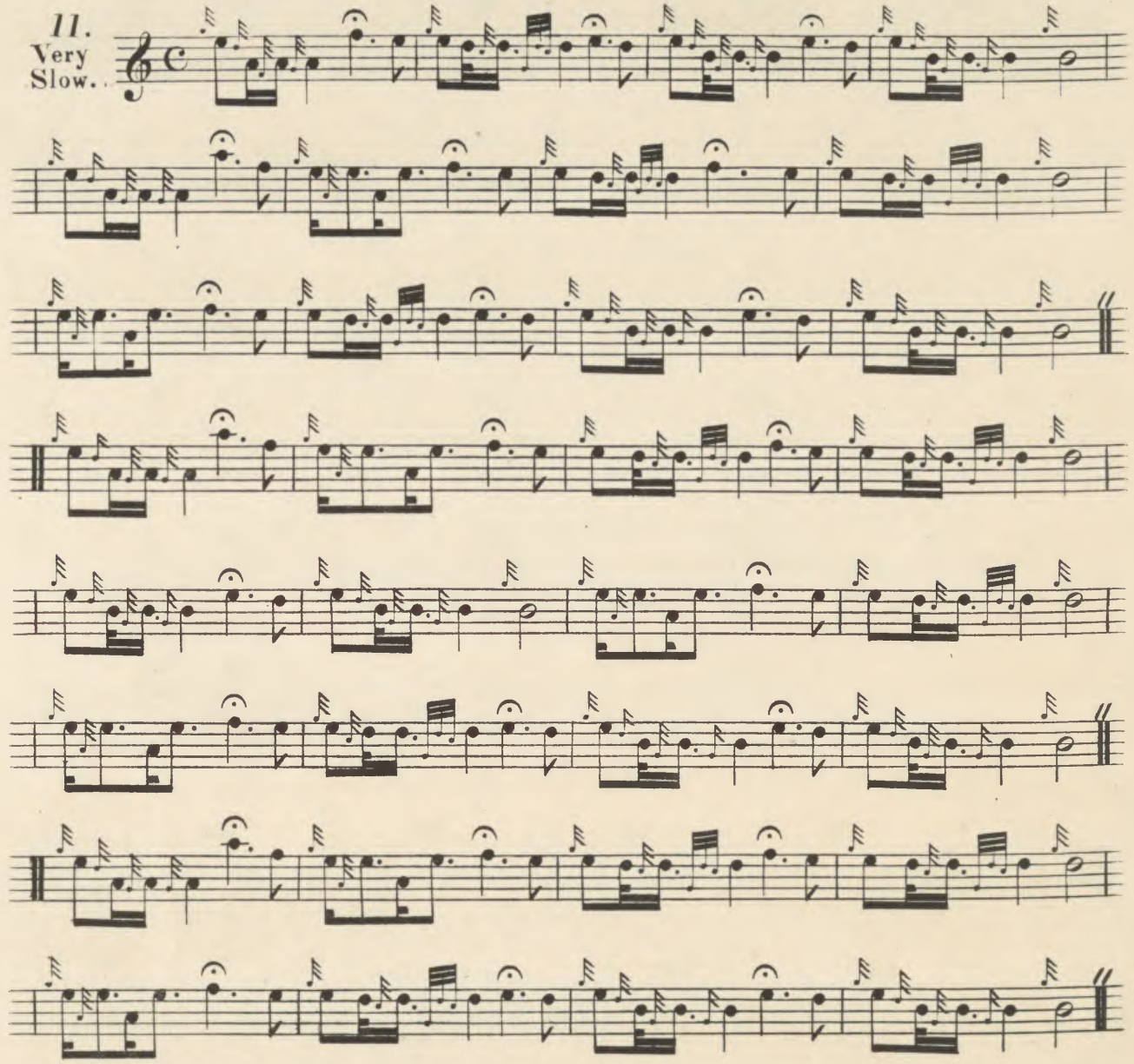
2nd and Last Var:



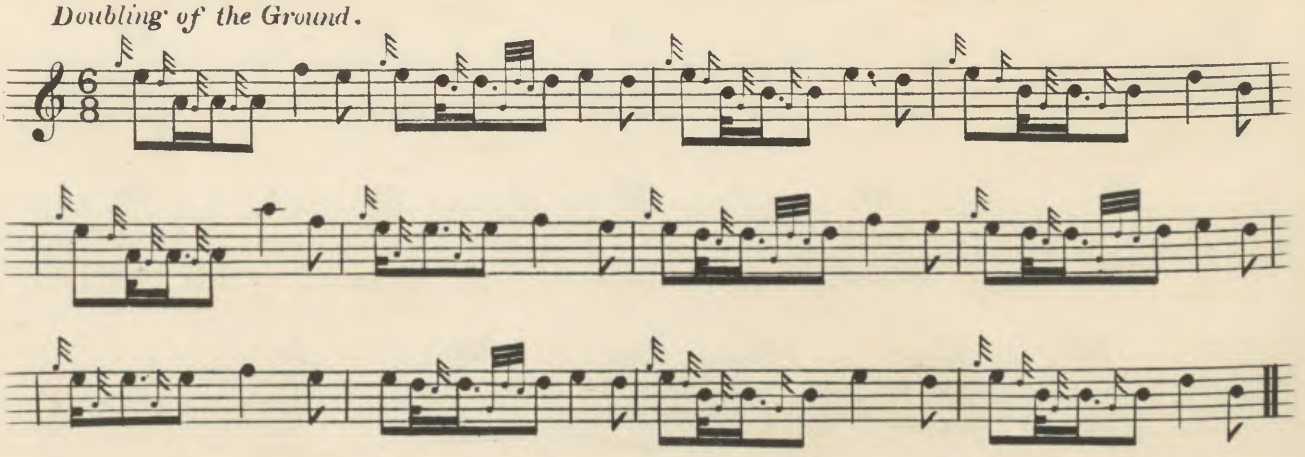
CUMHA DHONHNULL BAN MHIC CRUIMMEN.

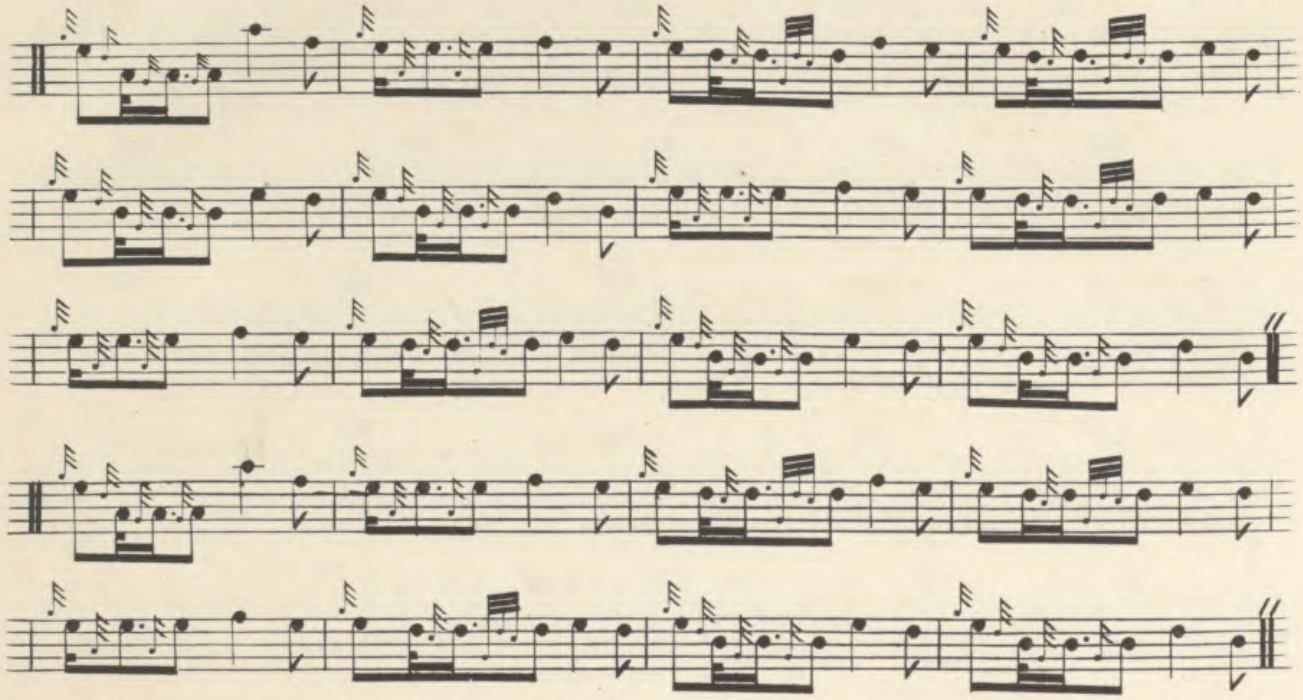
DONALD BAIN MAC-REMMONDS LAMENT.

11.
Very
Slow.

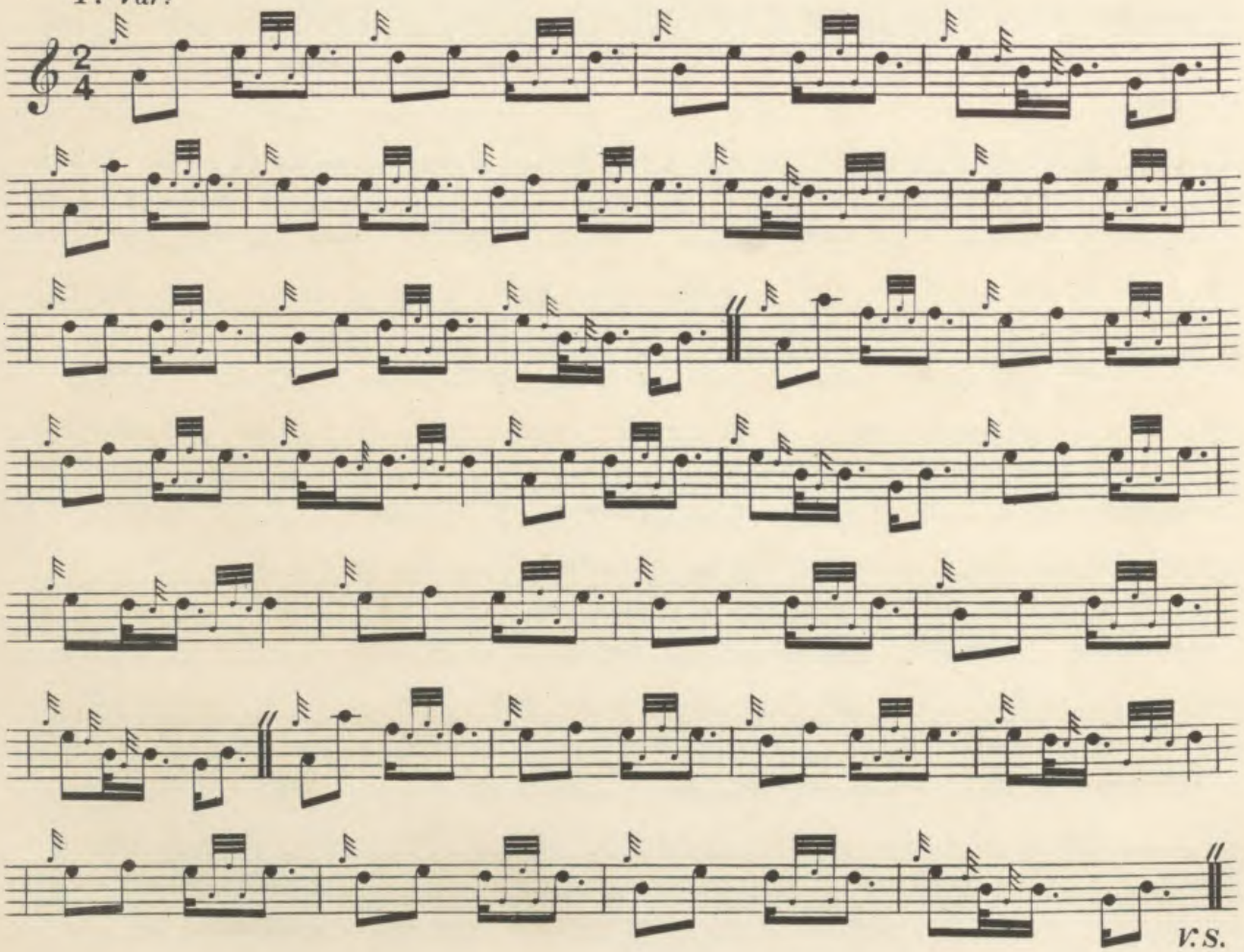


Doubling of the Ground.



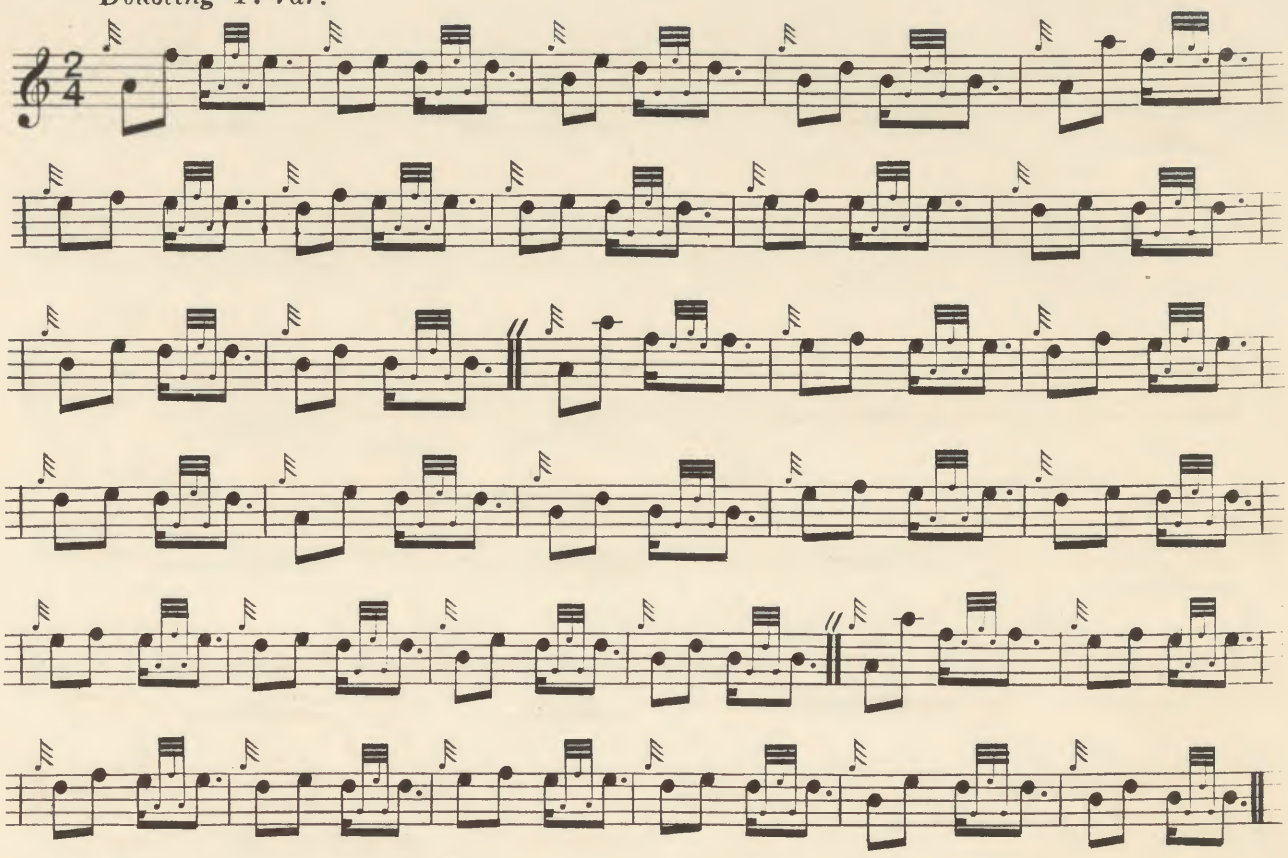


1st Var:

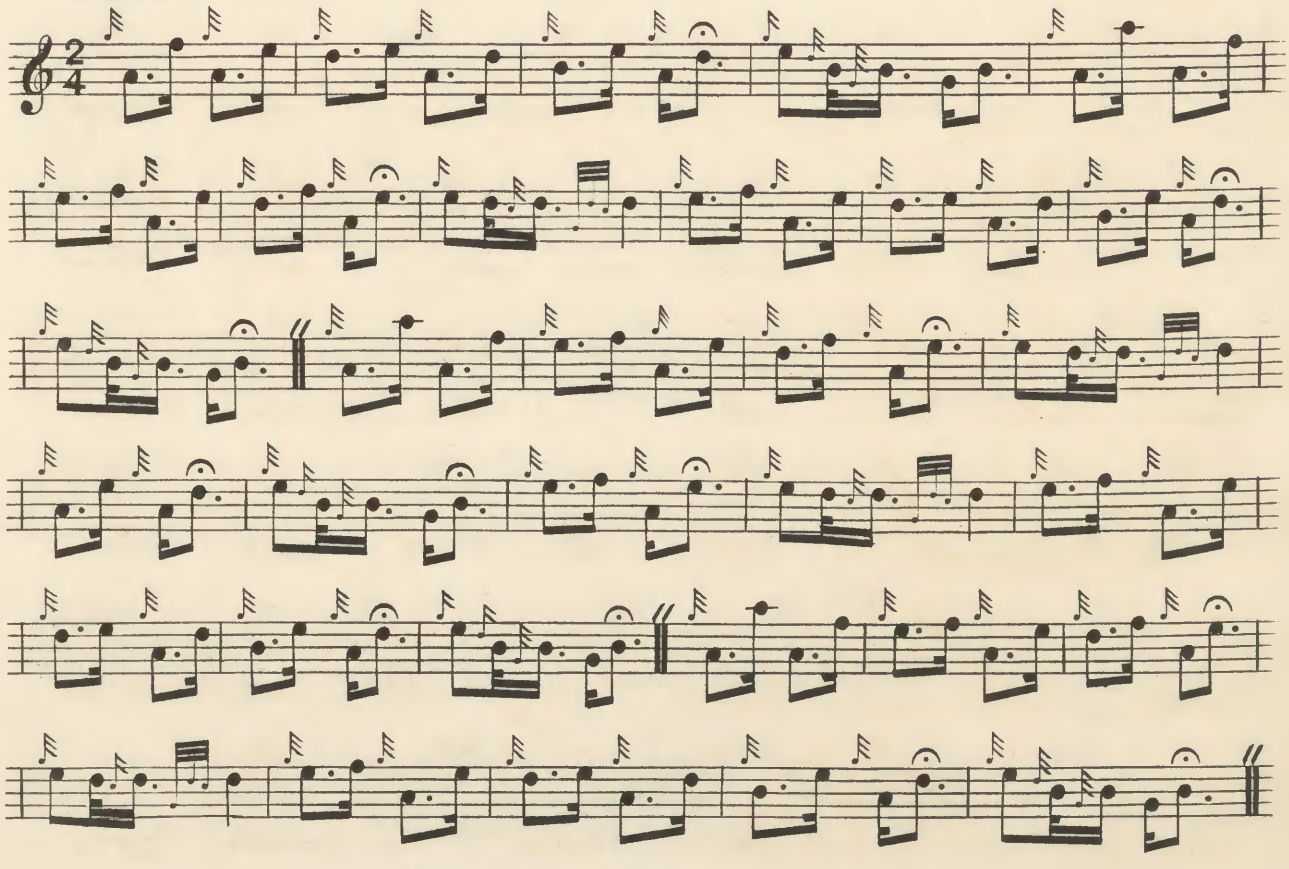


V.S.

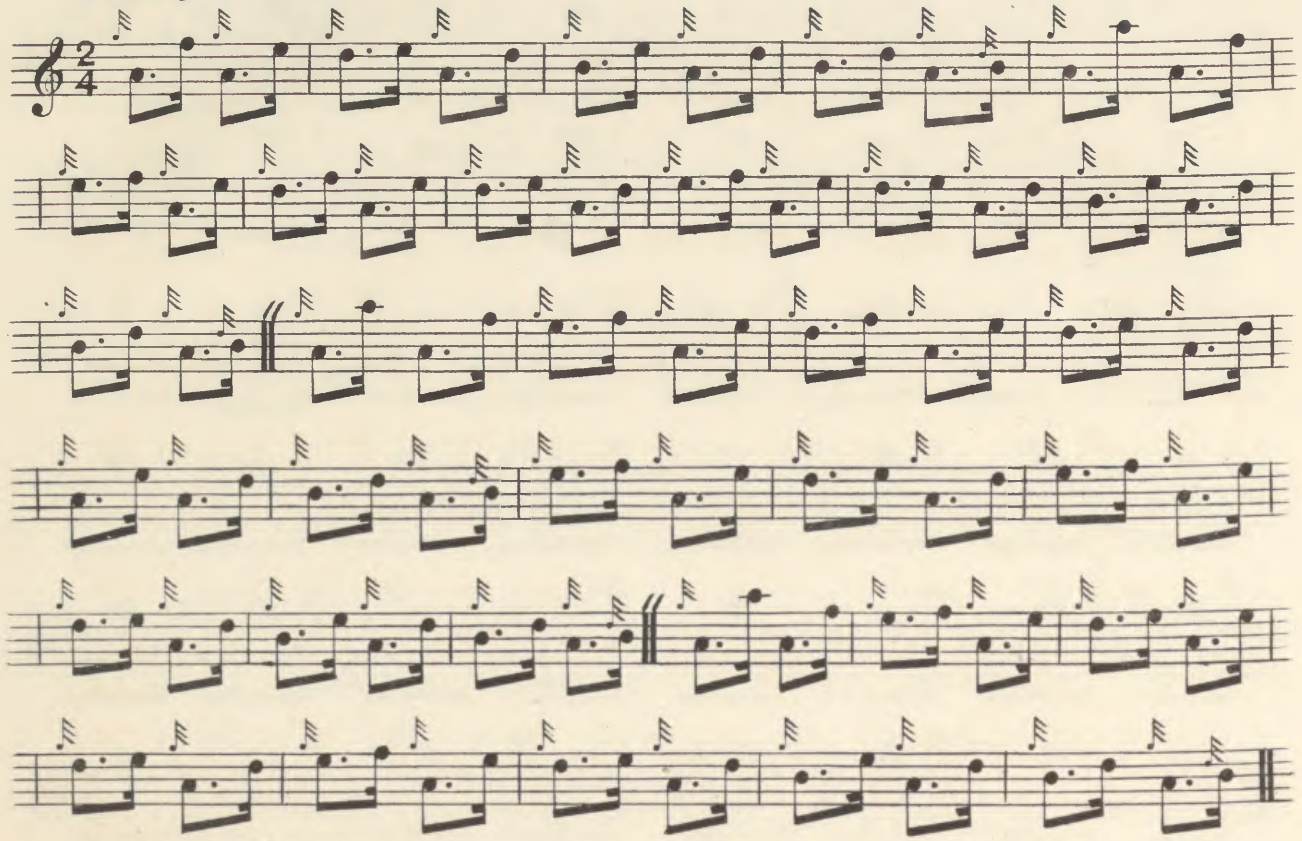
Doubling 1st Var:



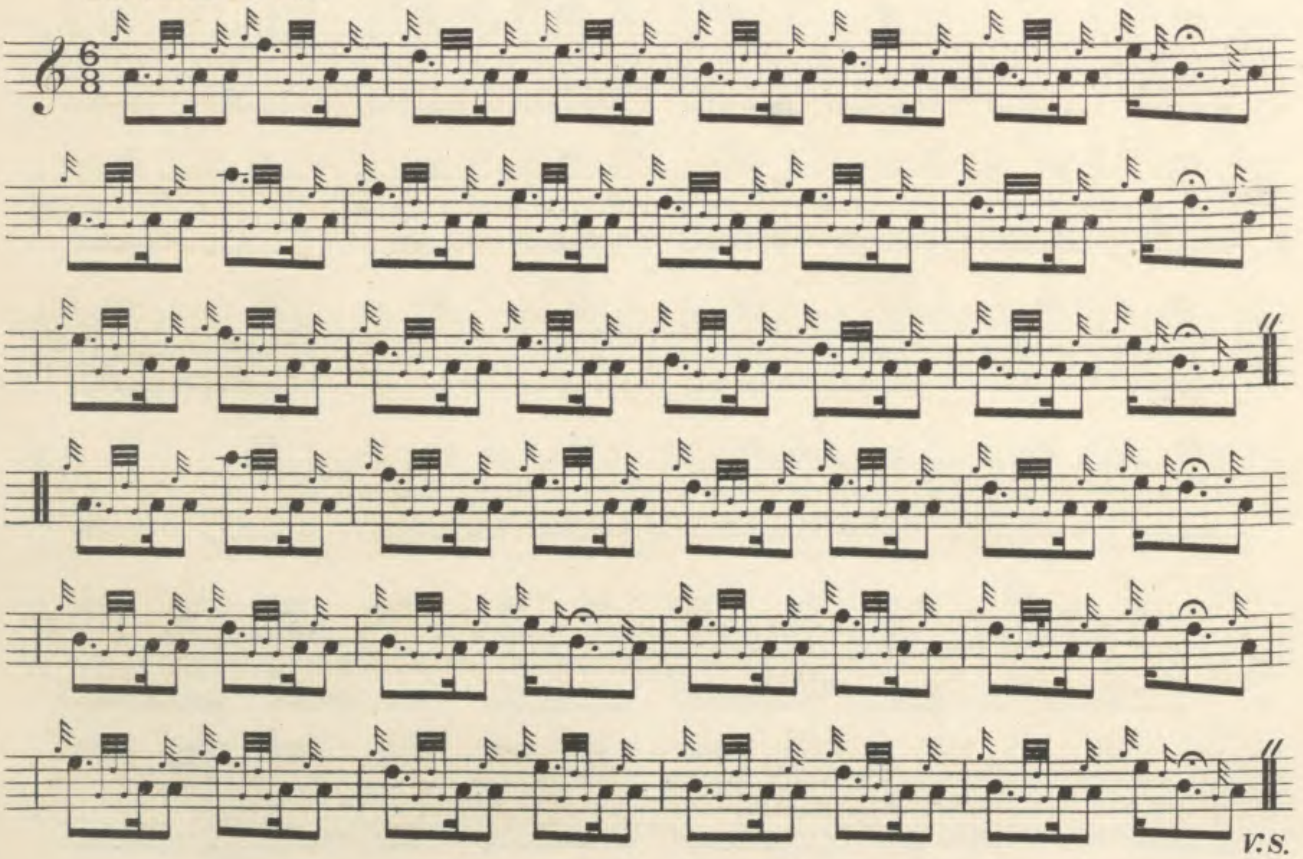
2nd Var:



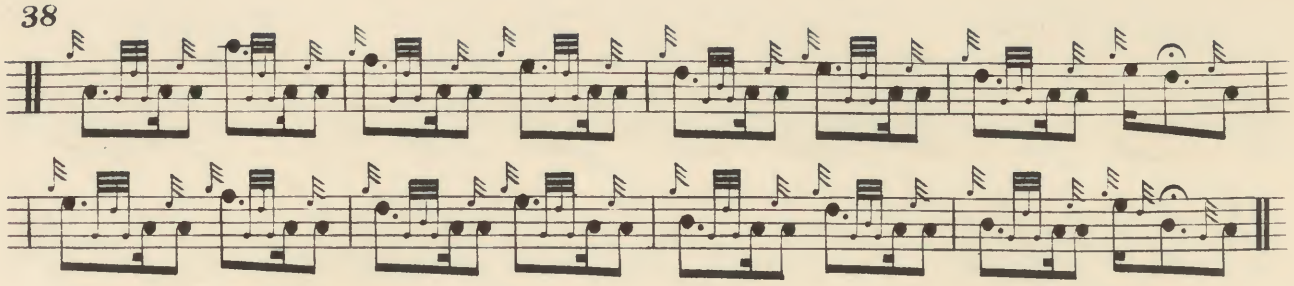
Doubling 2nd Var:



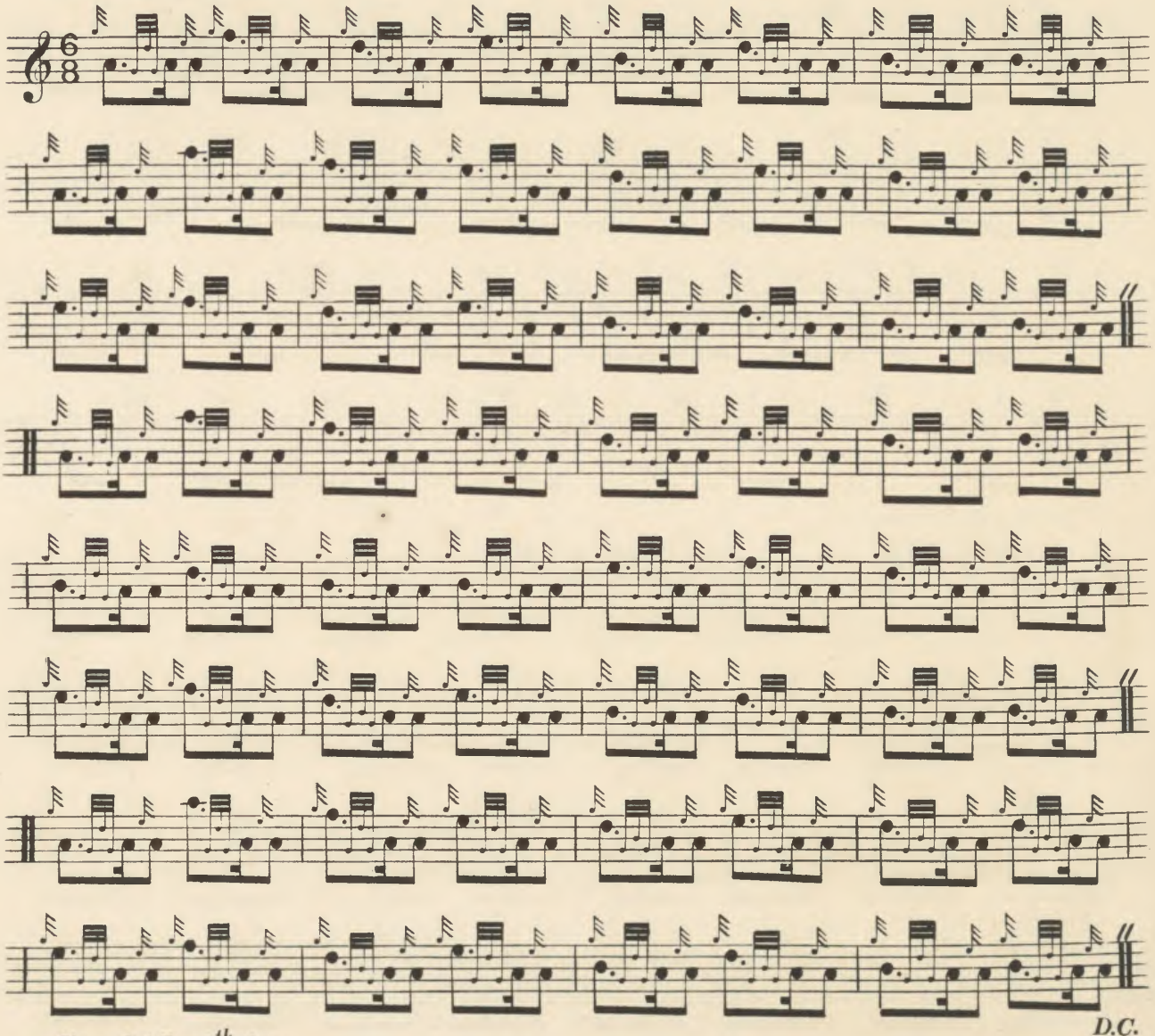
Taorluidh 3rd Var:



V.S.

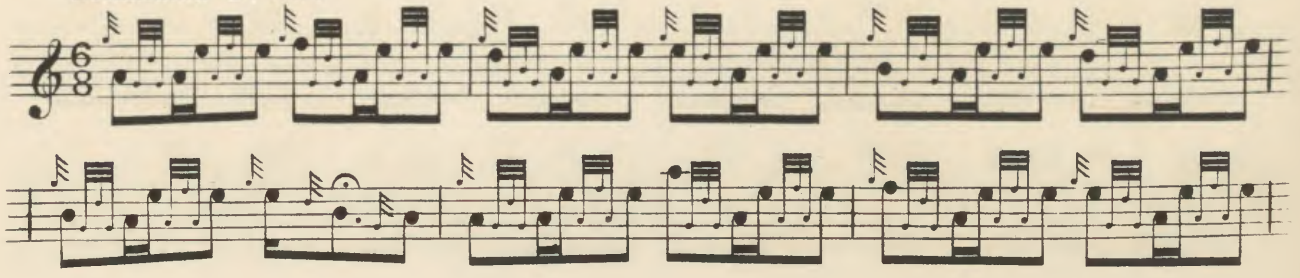


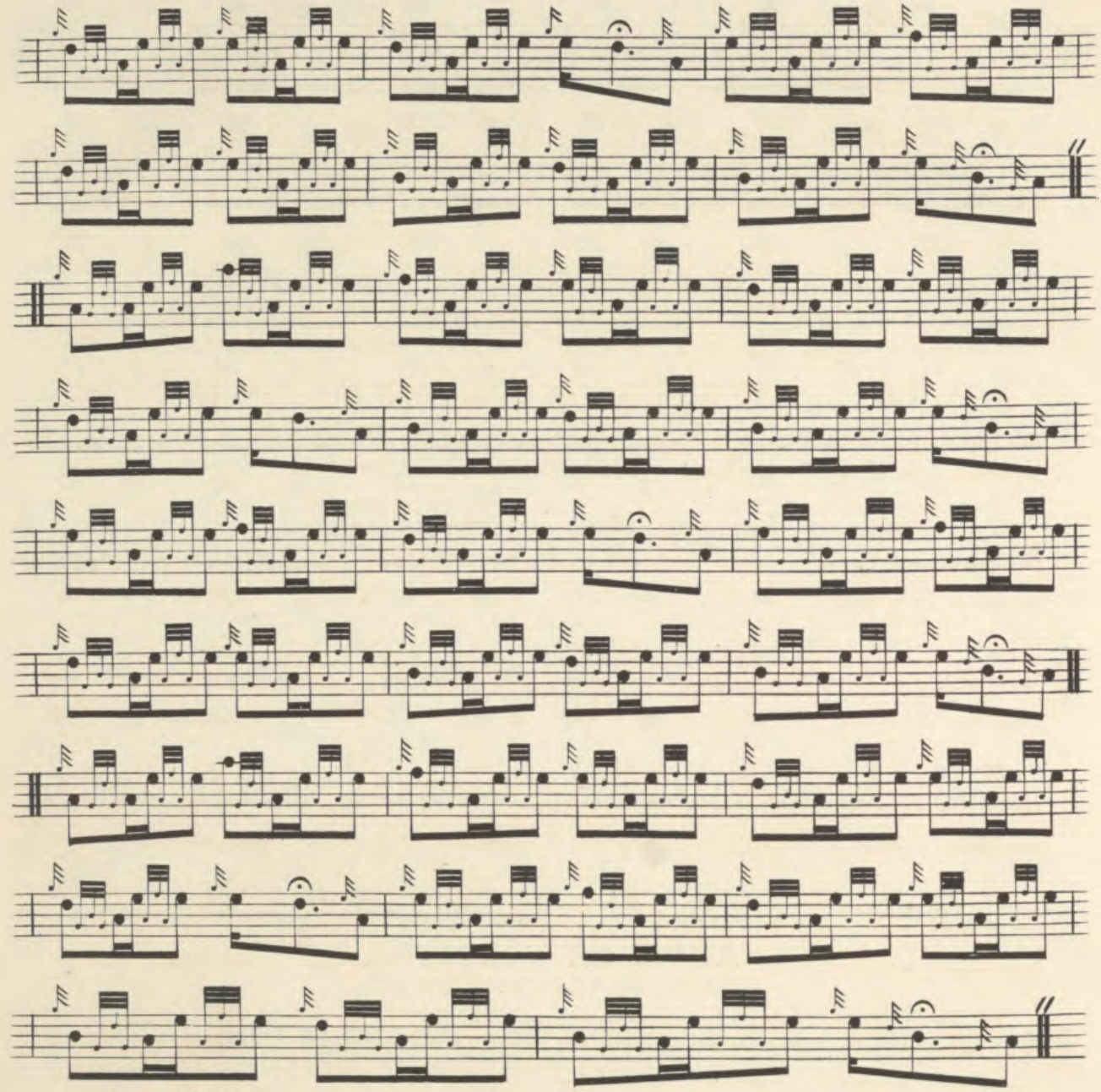
Doubling of 3rd Var:



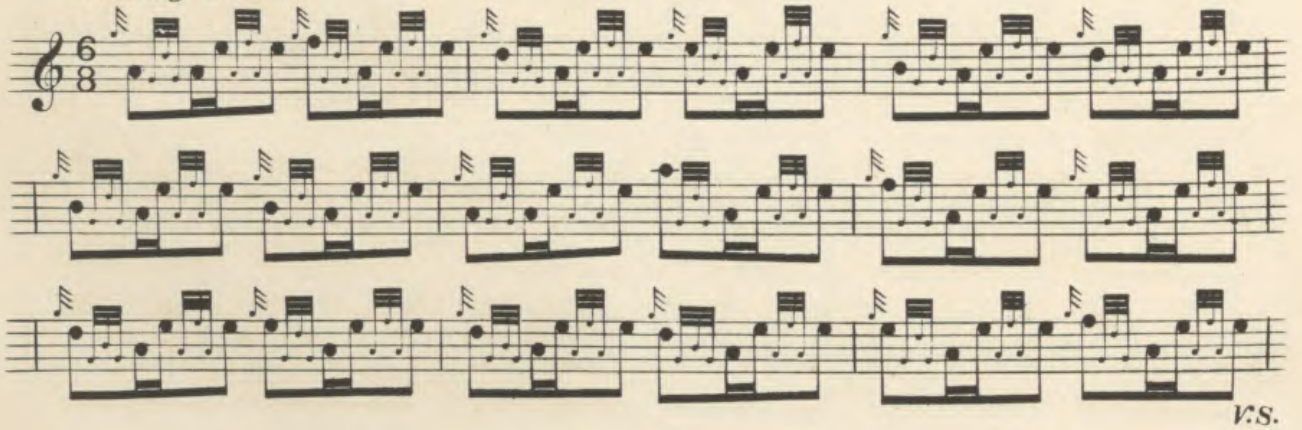
D.C.

Creanluidh *4th Var:*

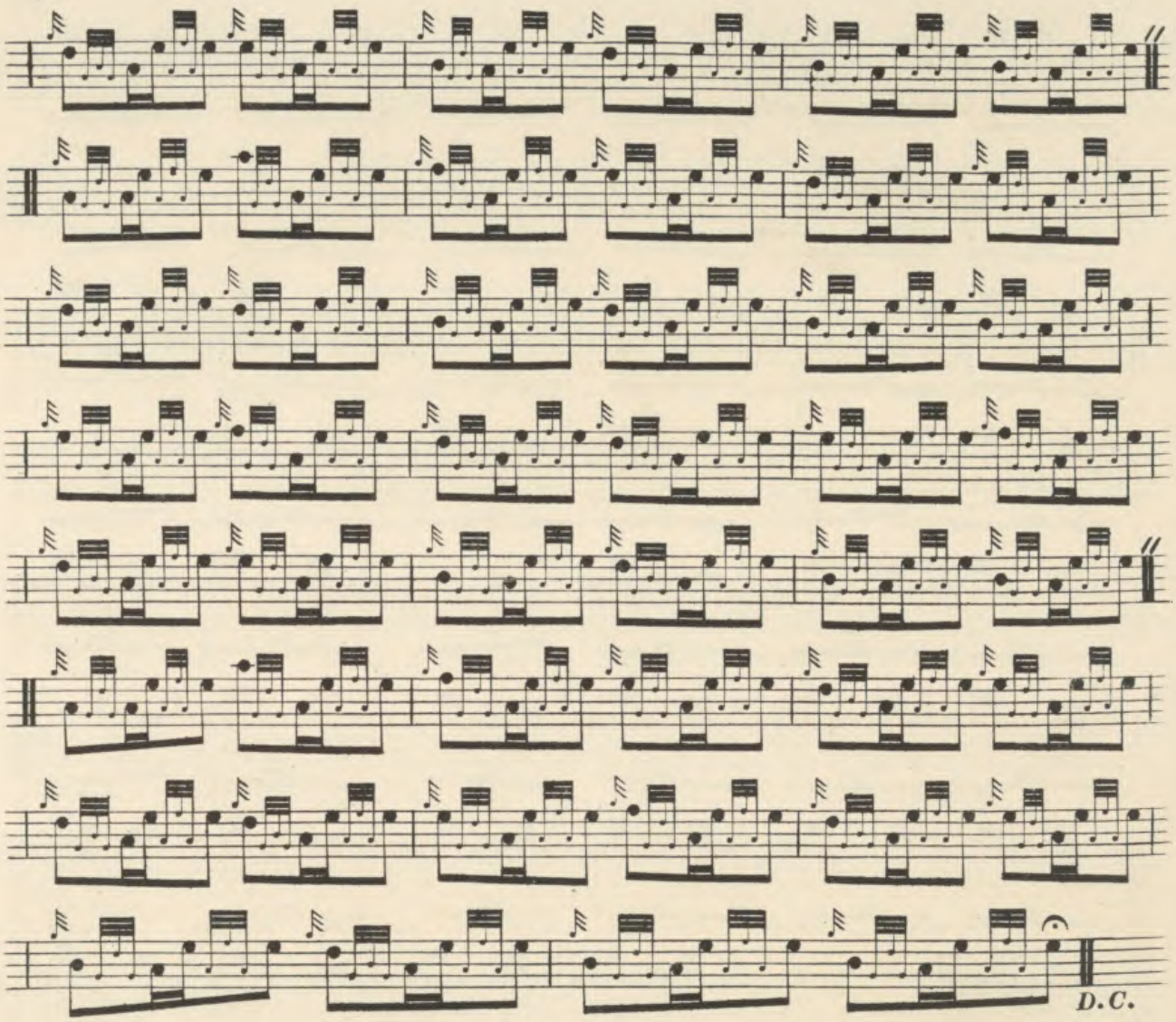




Doubling 4th Var:



V.S.

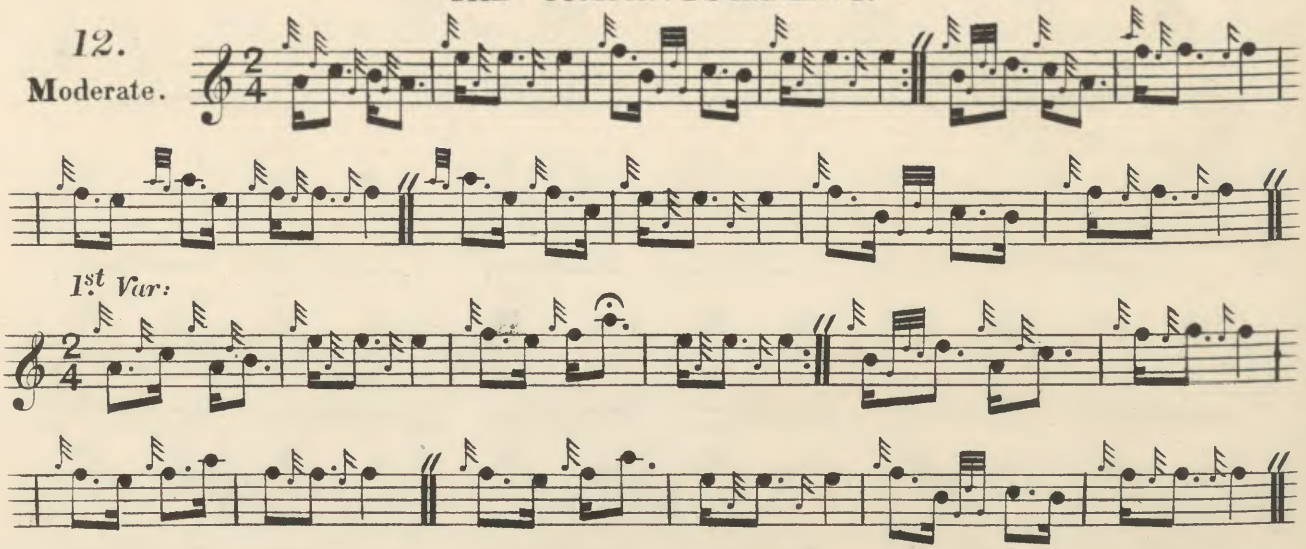


CUMHA NA CUIDEACHD.

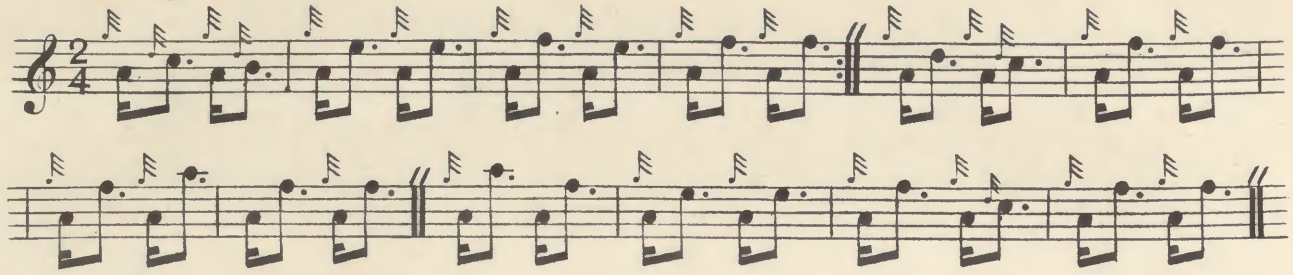
THE COMPANY'S LAMENT.

12.

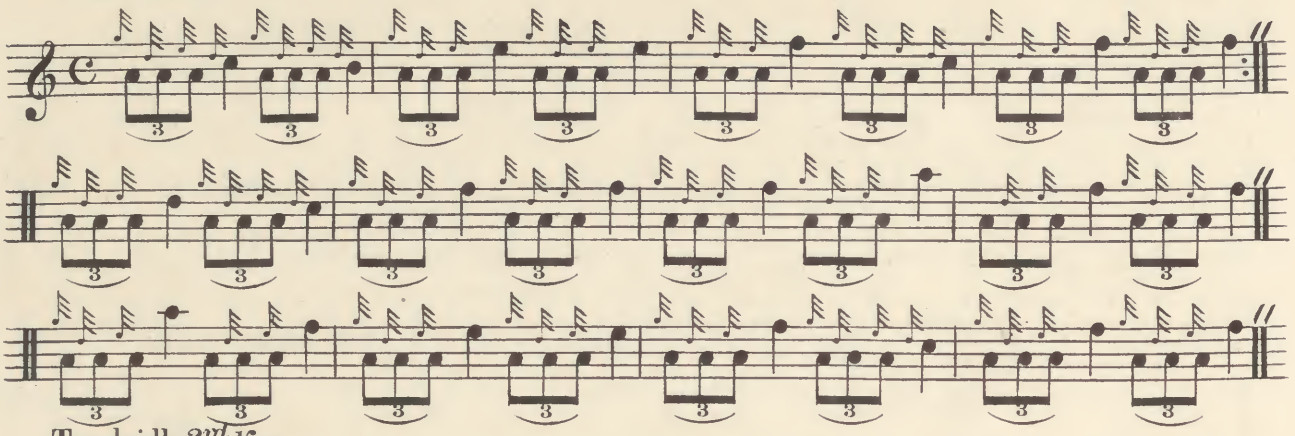
Moderate.



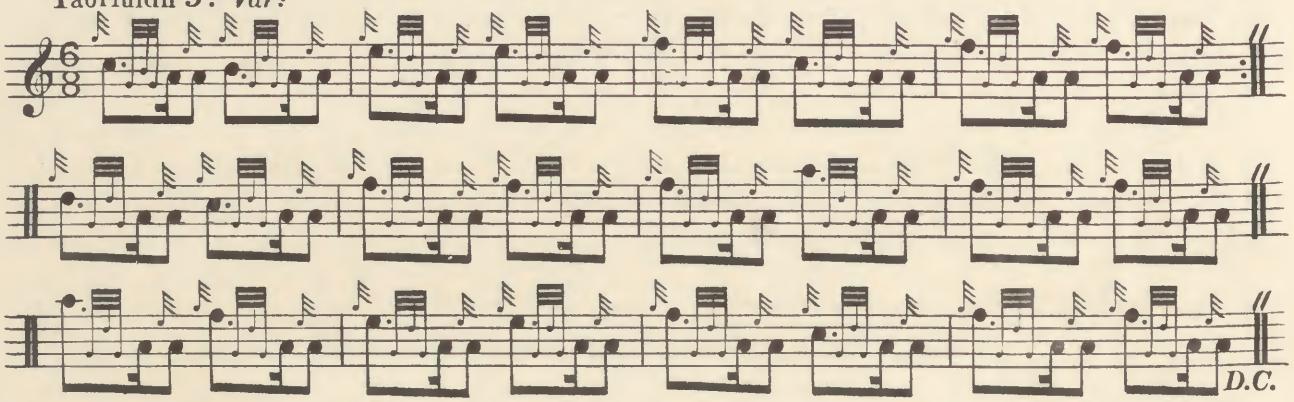
Doubling 1st Var:



2nd Var:



Taorluidh *3rd Var:*



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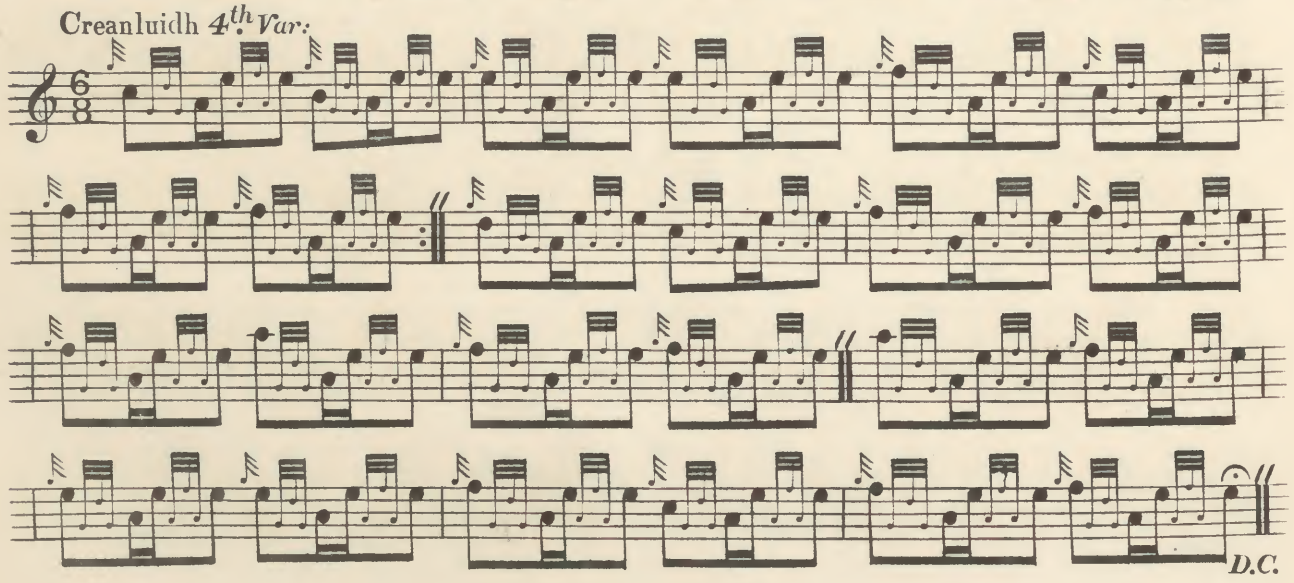
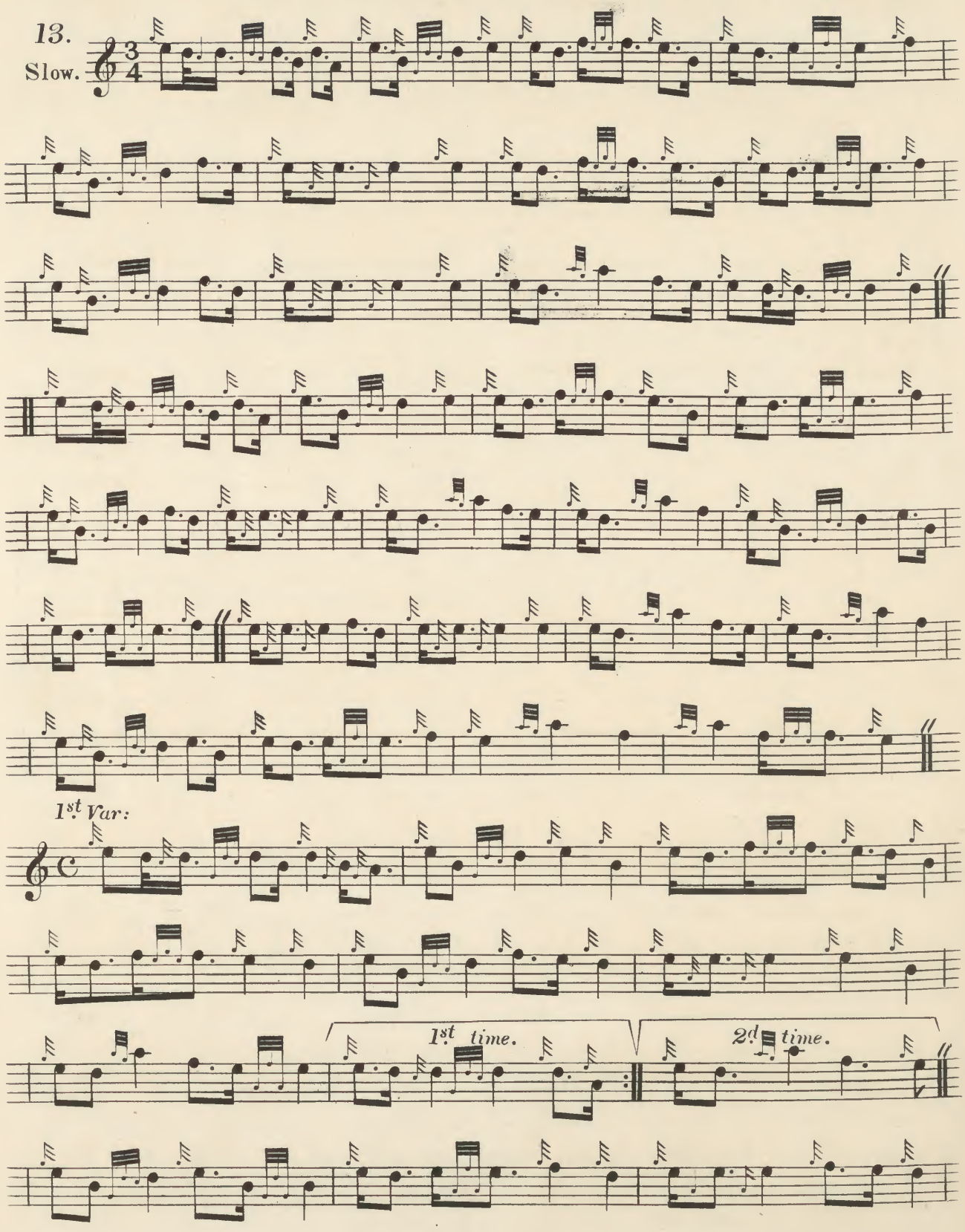
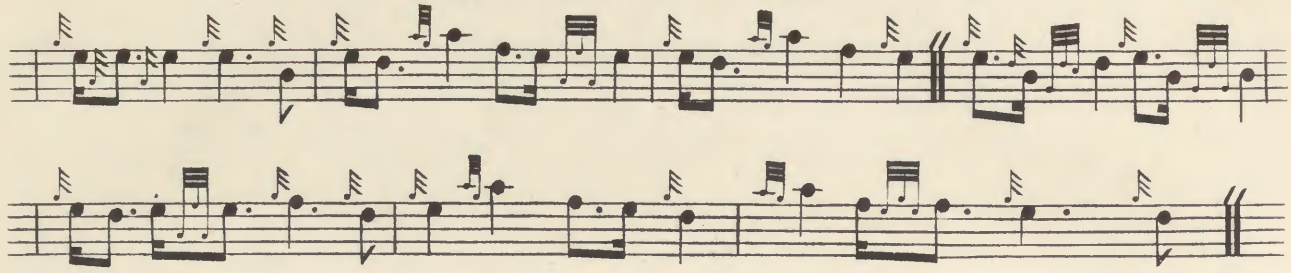


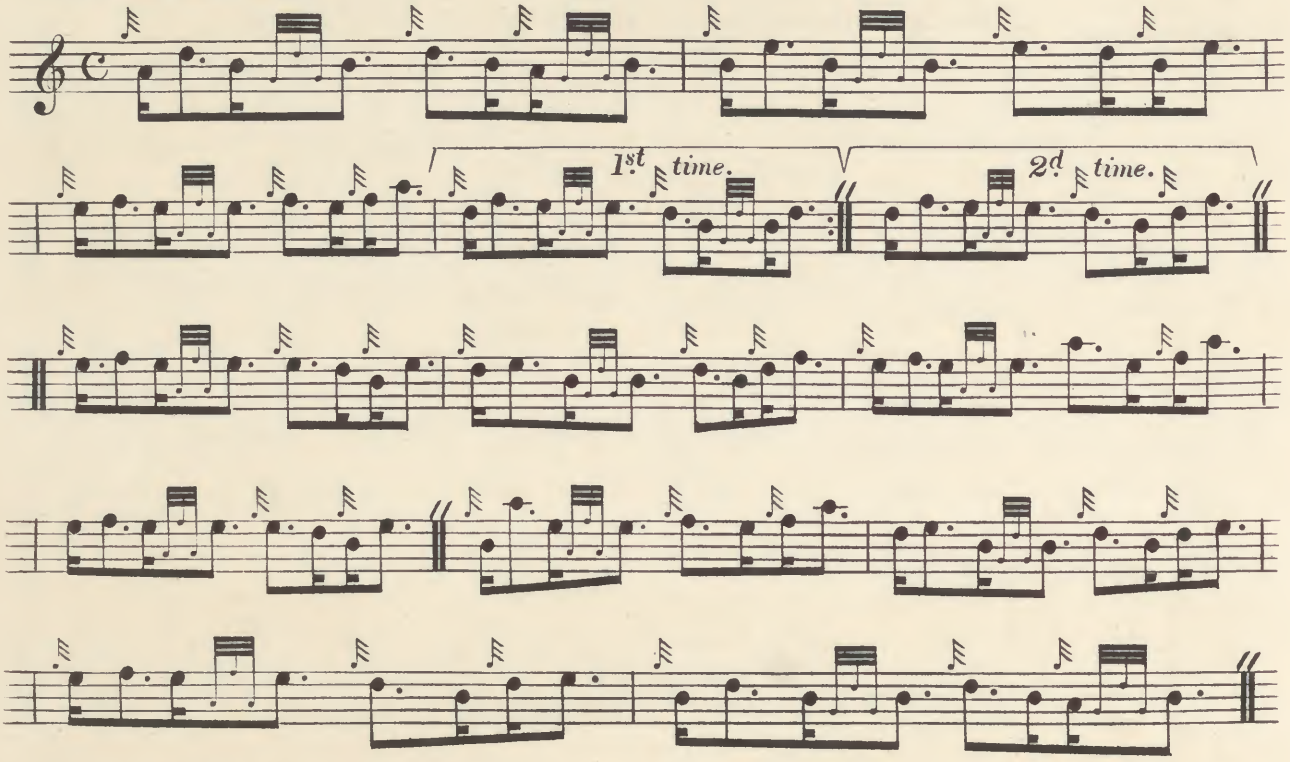
CUMHA NA BHRATHAIR.

THE BROTHERS LAMENT.





2nd and last Var:



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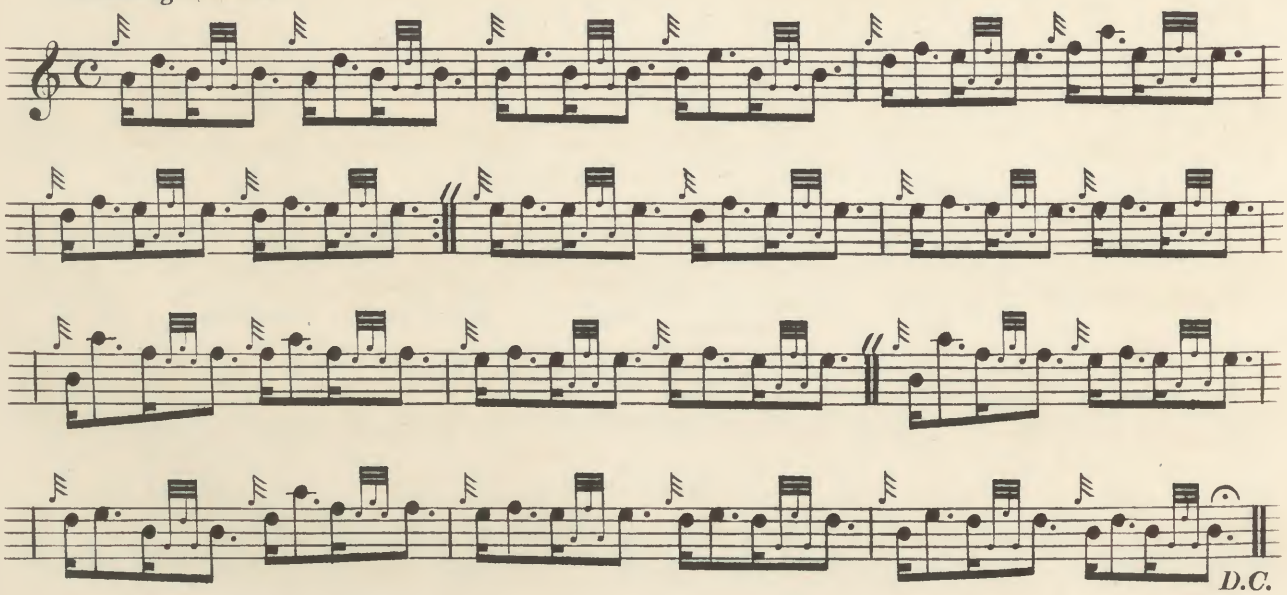
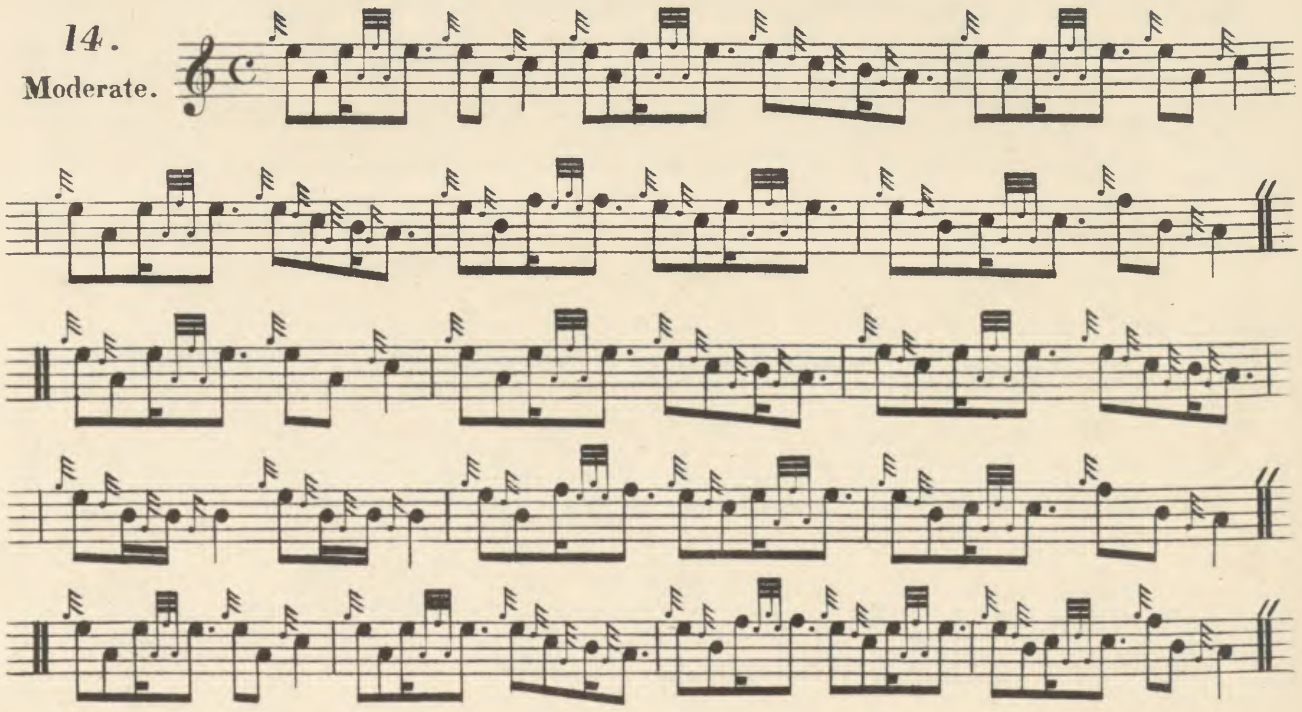


PIOBAIREACHD INERNIESH.

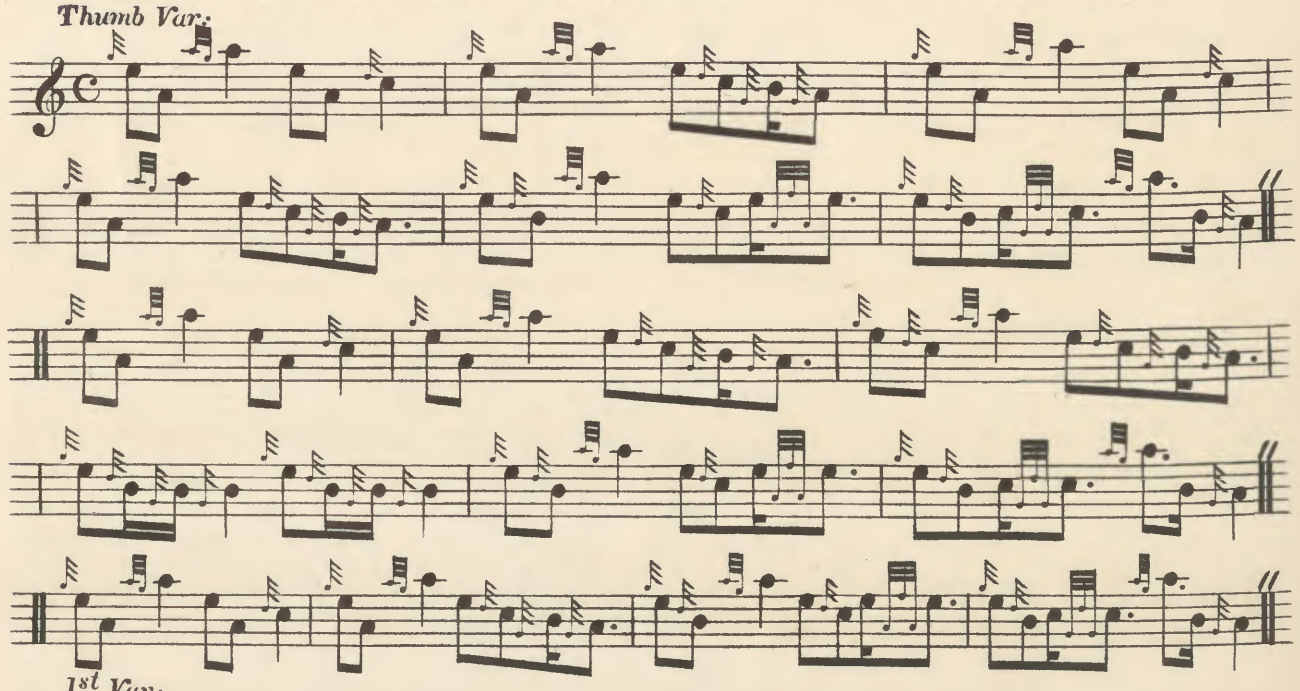
THE INVERNESS PIOBAIREACHD.

14.

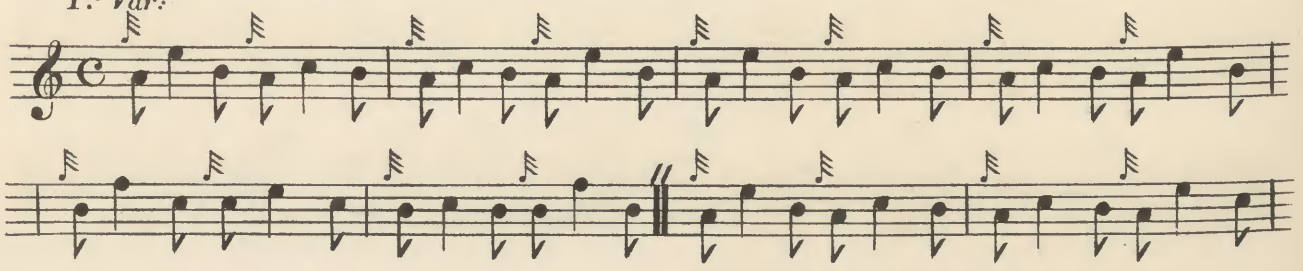
Moderate.

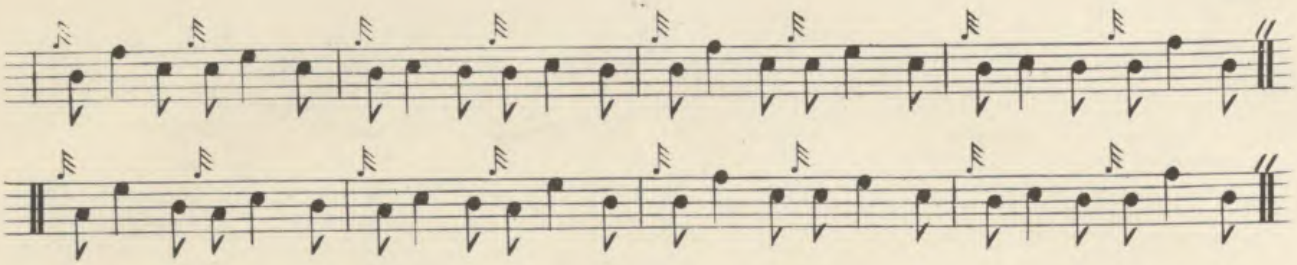


Thumb Var.



1st Var.





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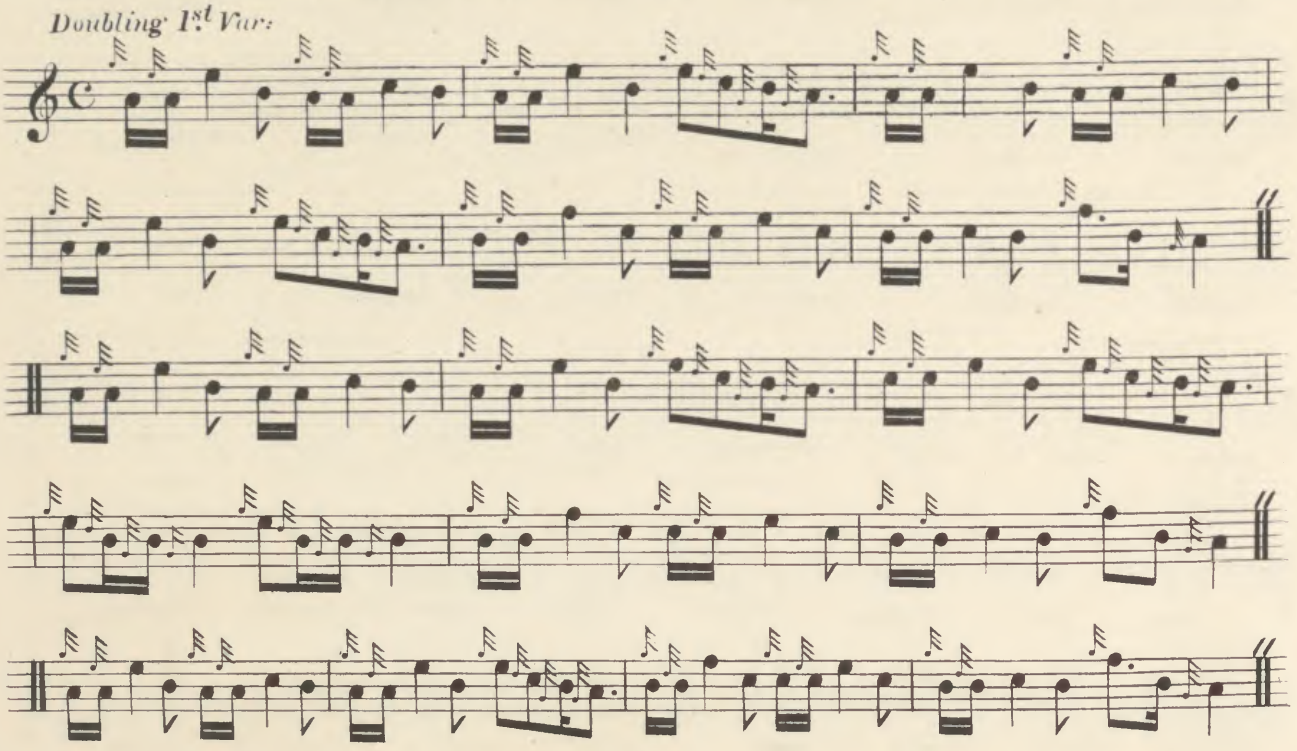

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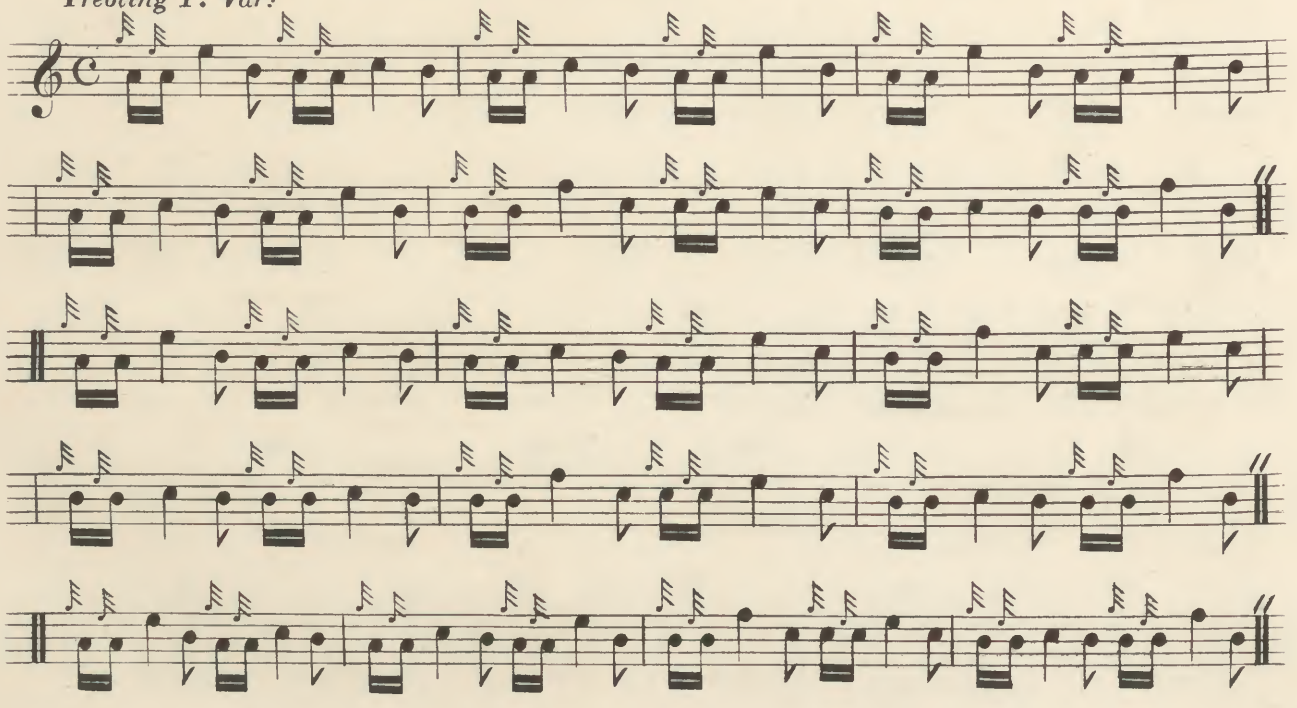

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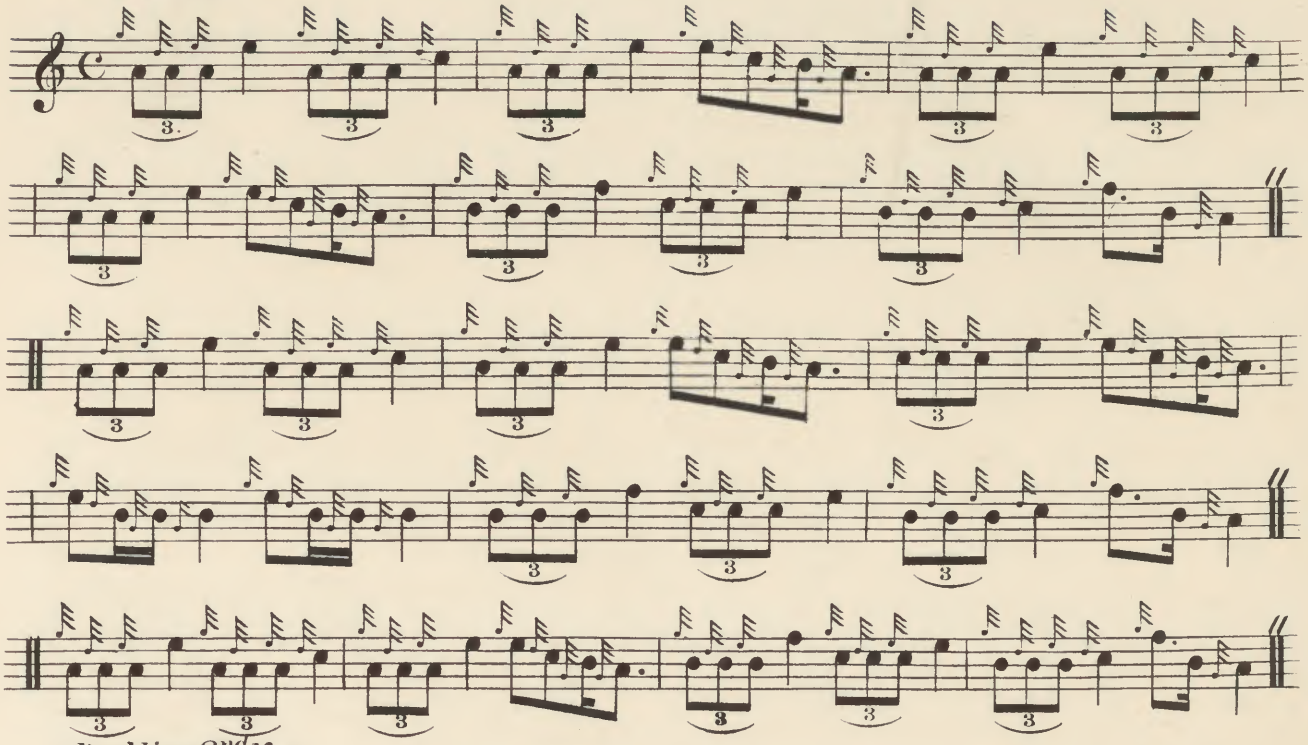

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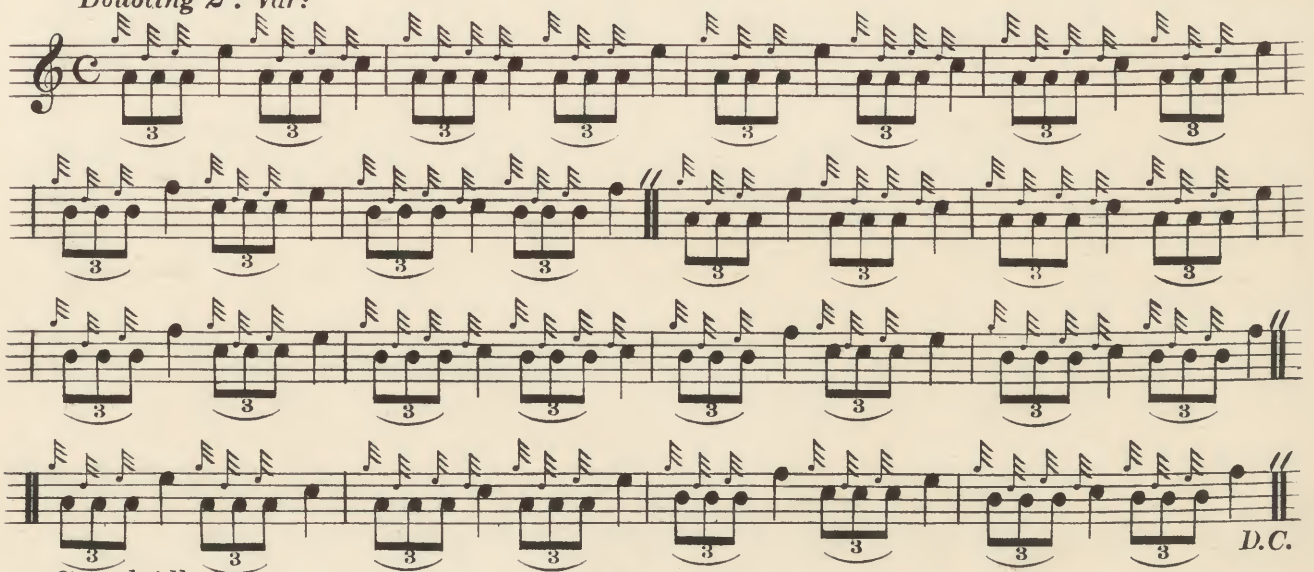
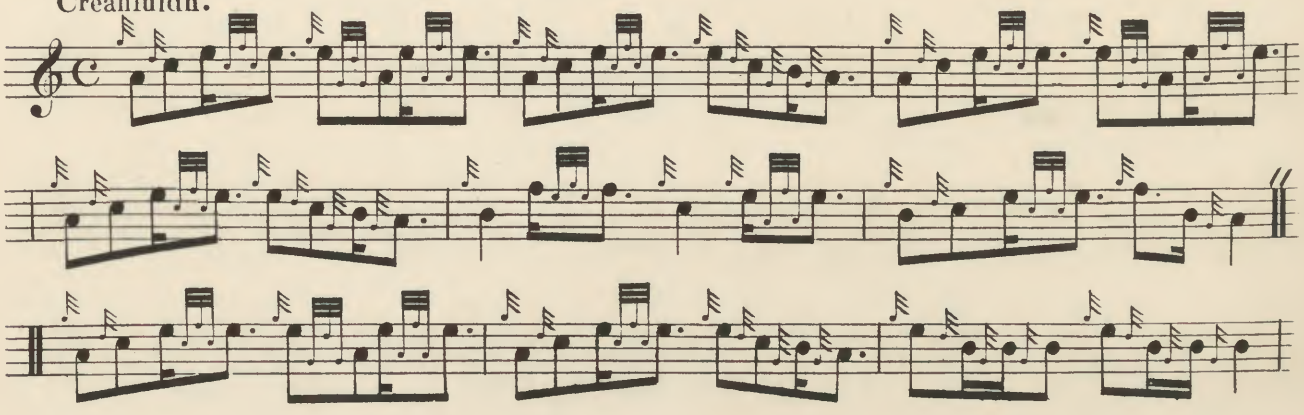
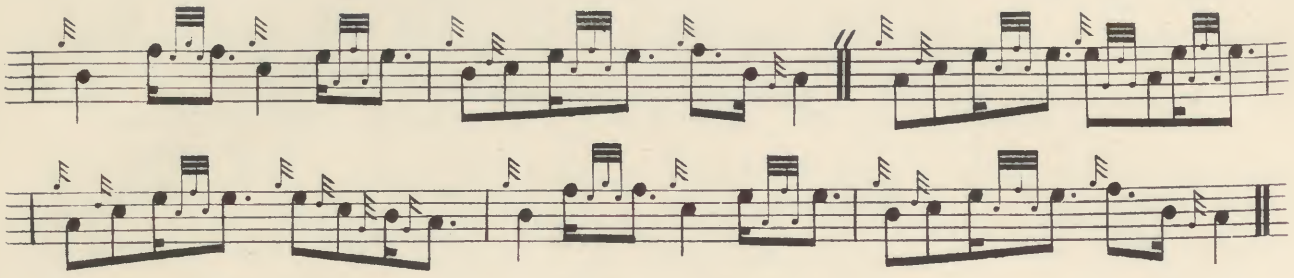


Creanluidh.





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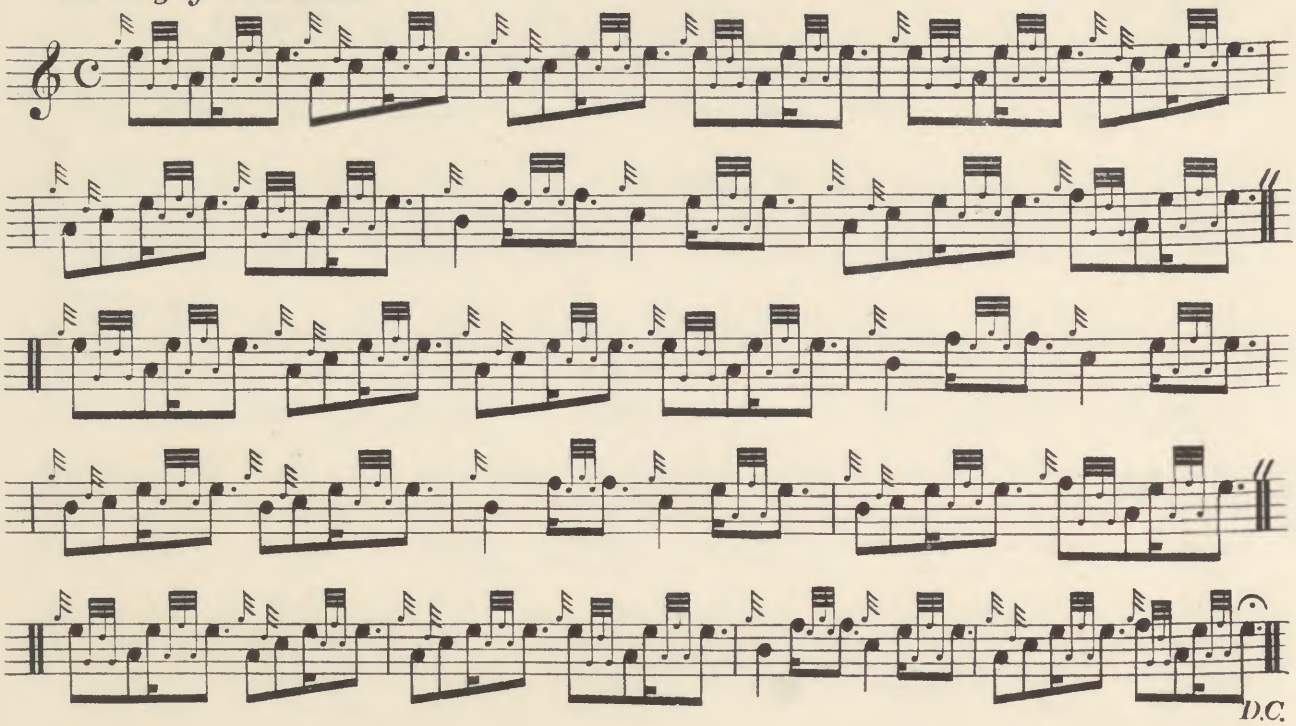
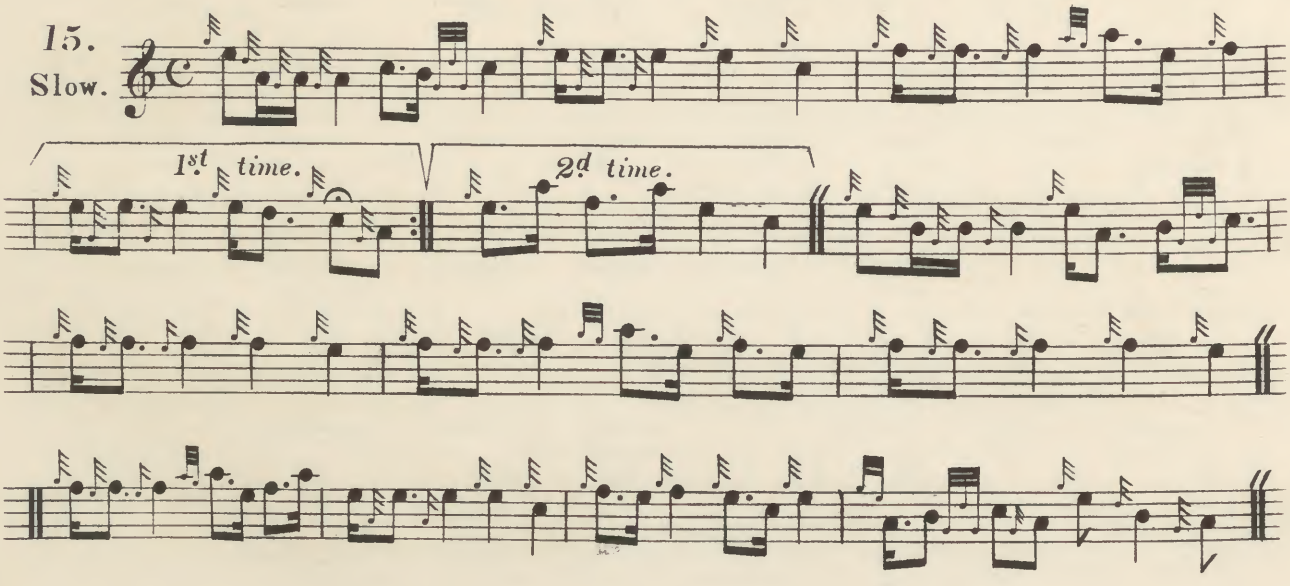


FAILTE REISIMEID DUIBH.

THE BLACK WATCH'S SALUTE.

15.
Slow.



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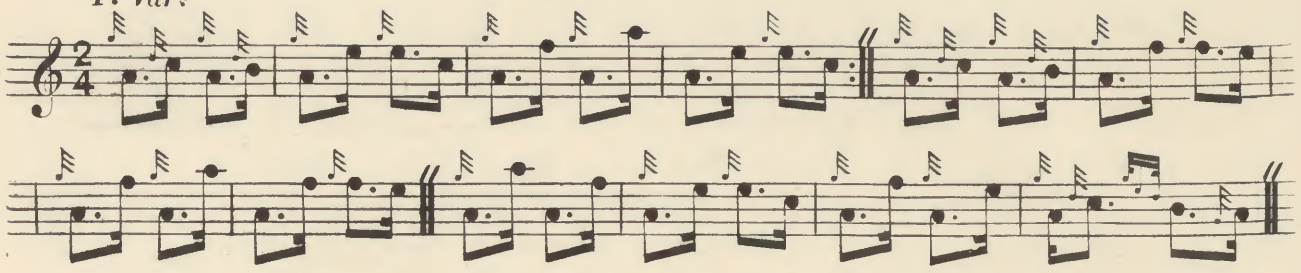

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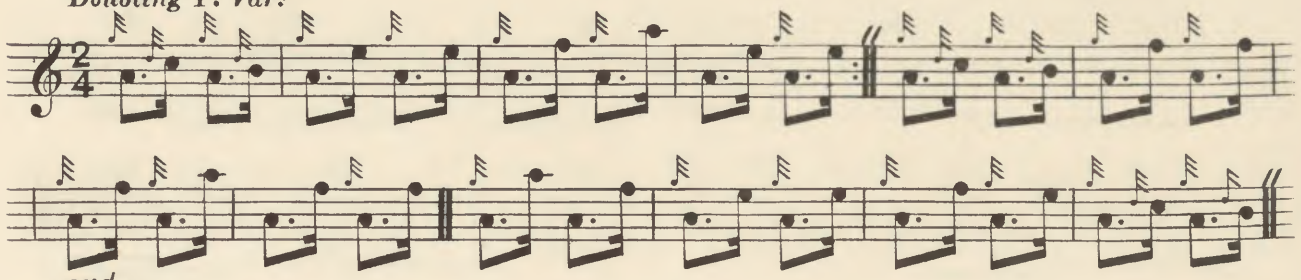

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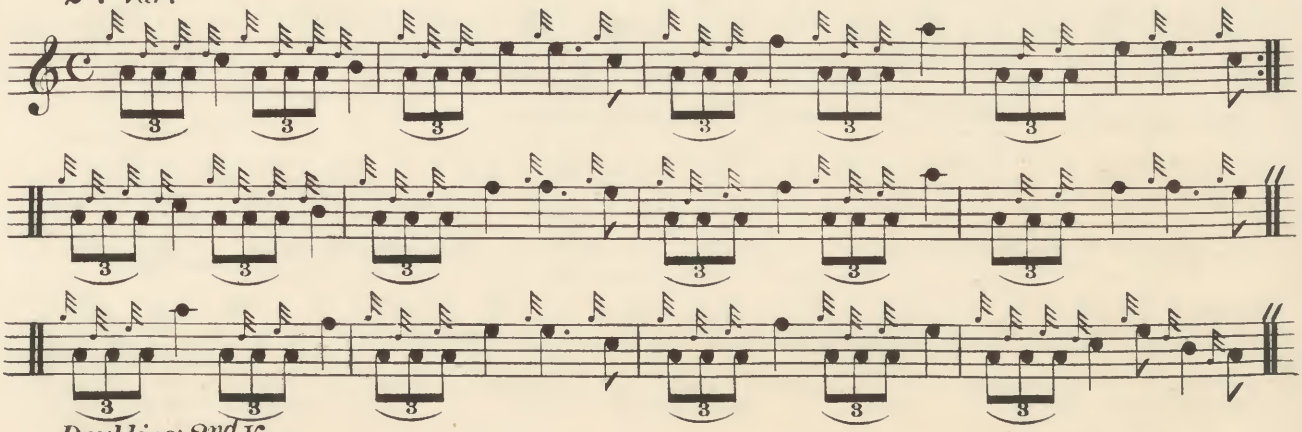

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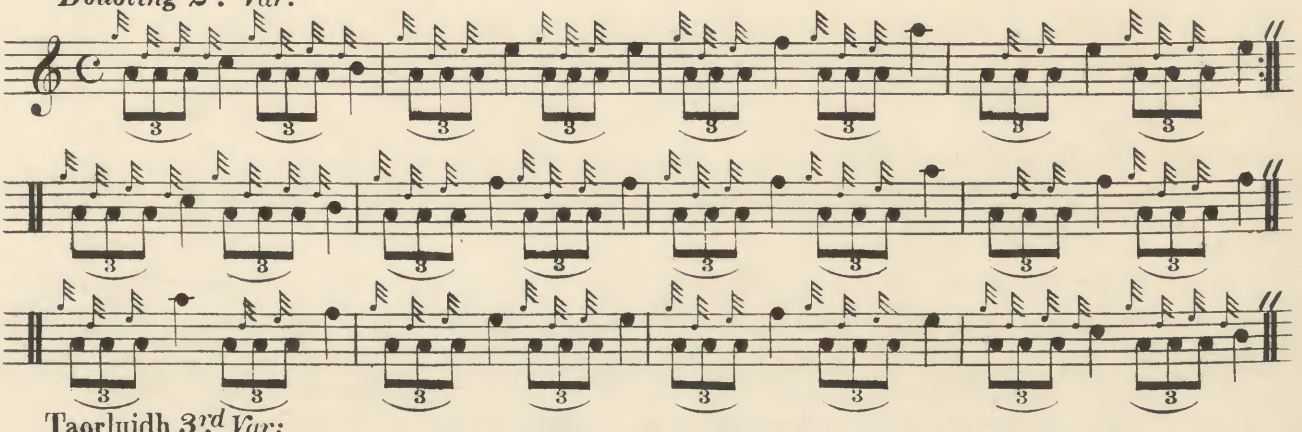
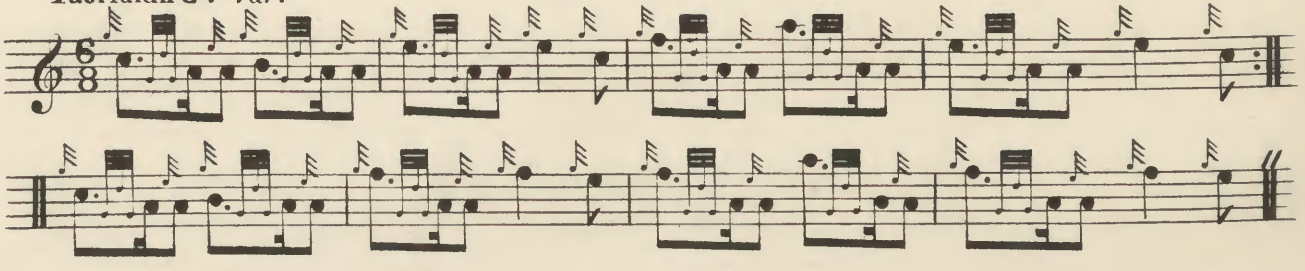
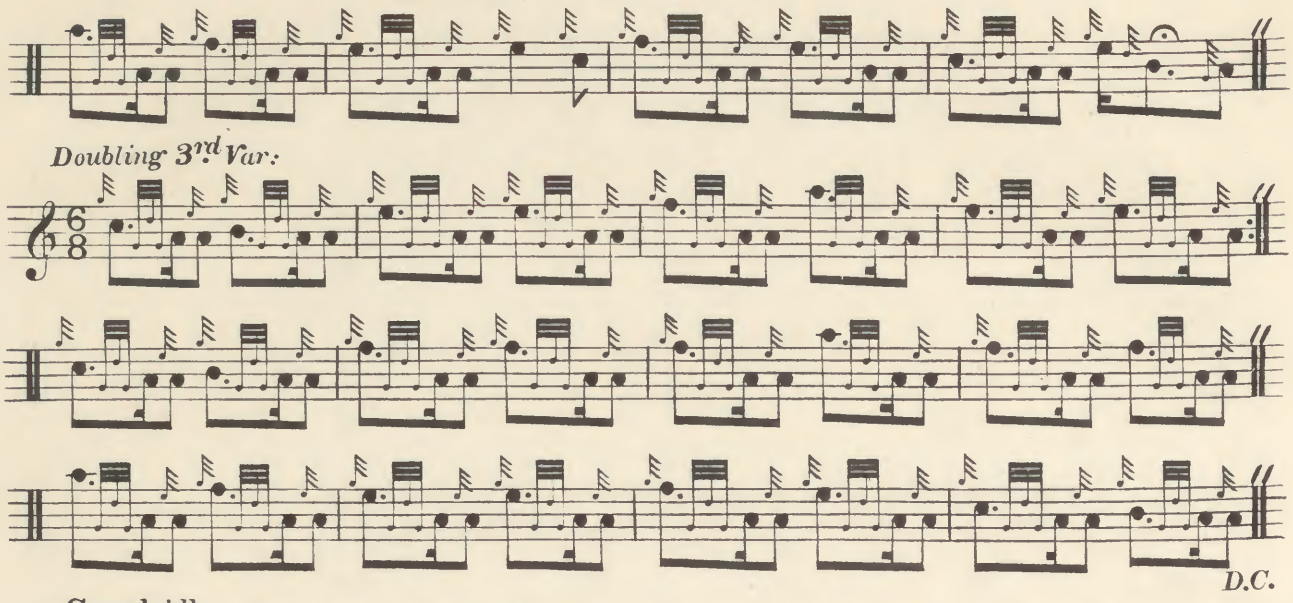


Taorluidh 3rd Var:

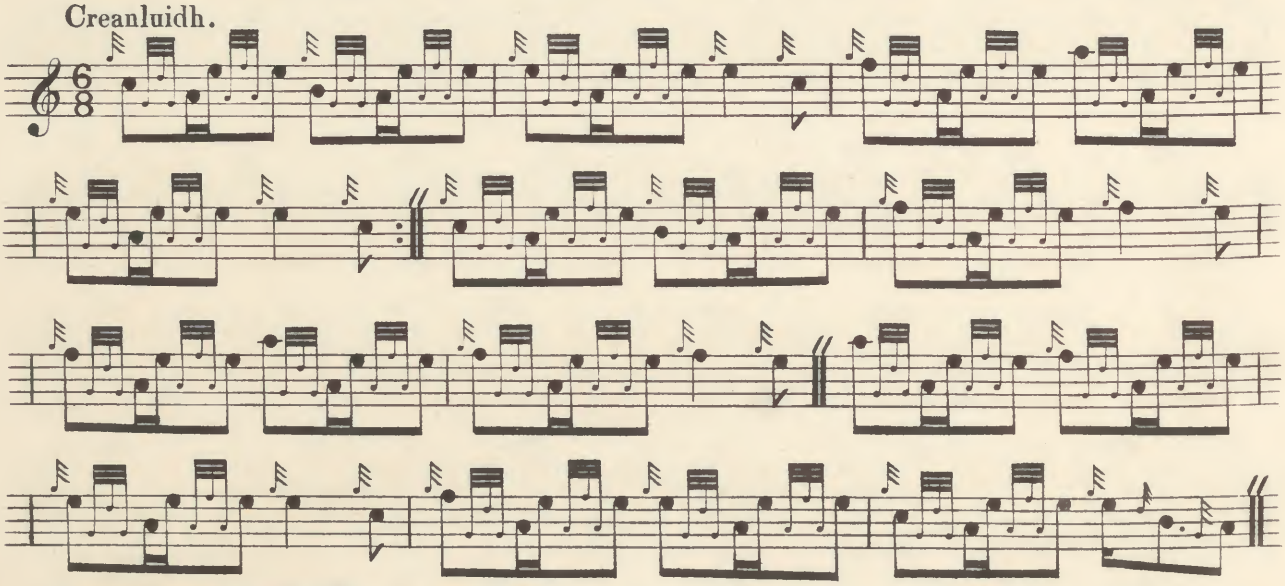




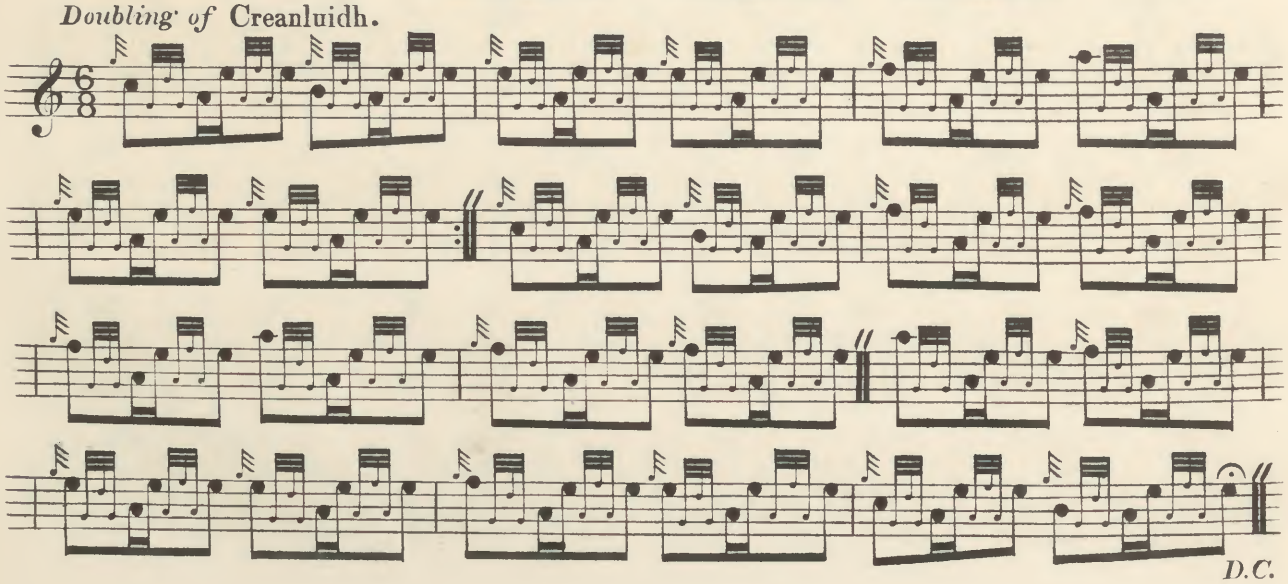
Doubling 3rd Var:

D.C.

Creanluidh.



Doubling of Creanluidh.

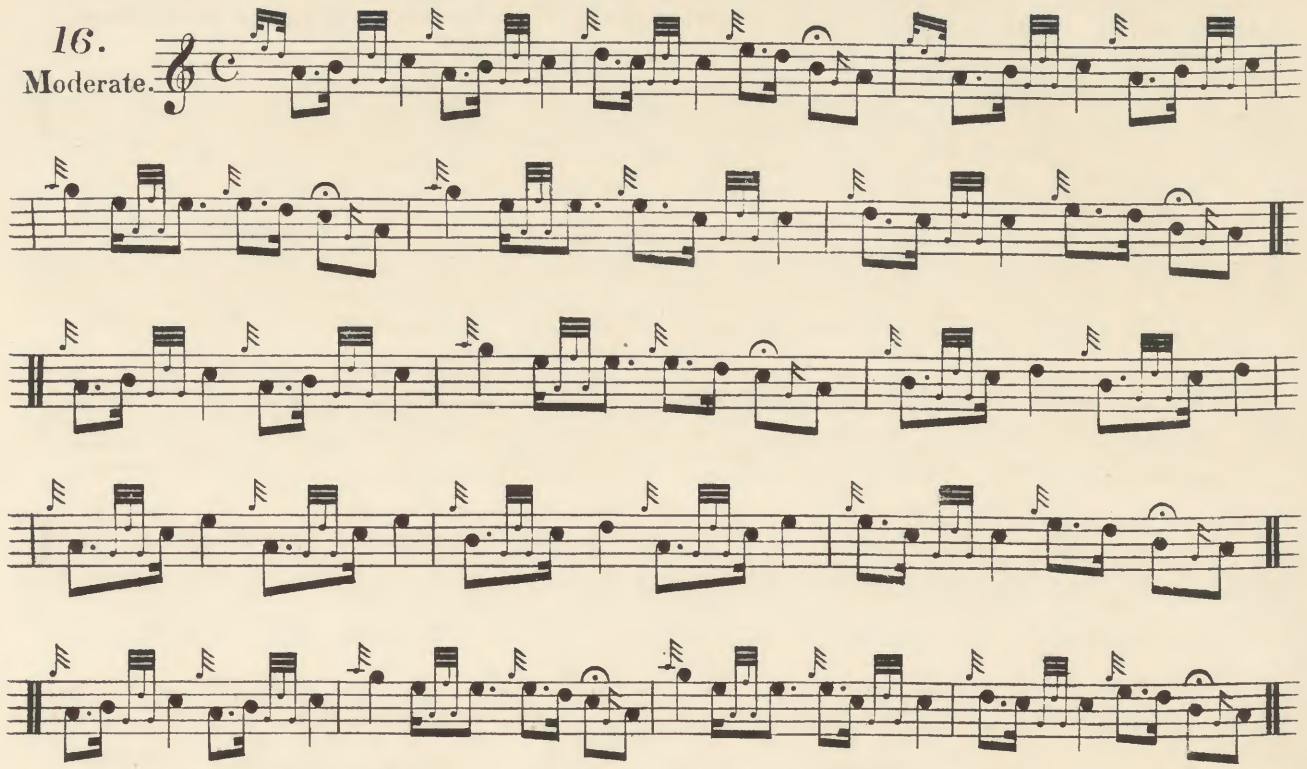


D.C.

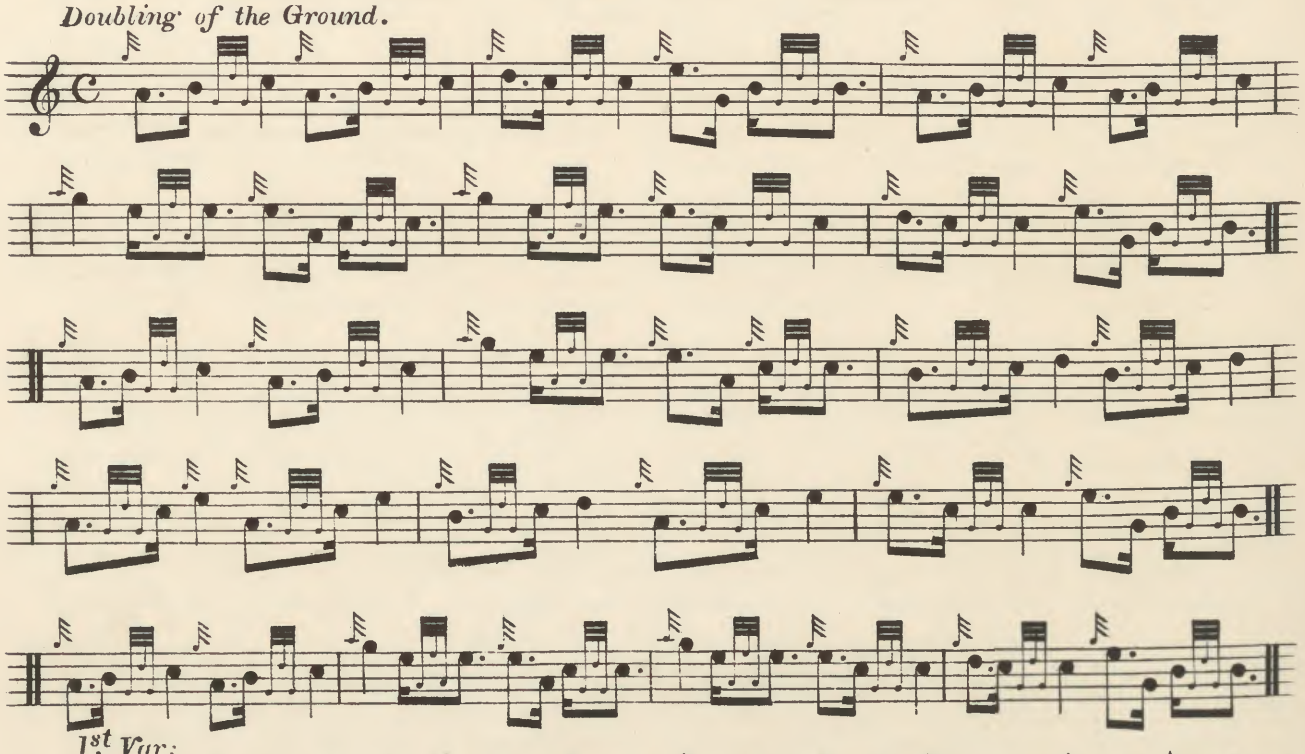
CATH BLAR ALLT ERUN.

THE BATTLE OF WATER ERN.

16.
Moderate.



Doubling of the Ground.



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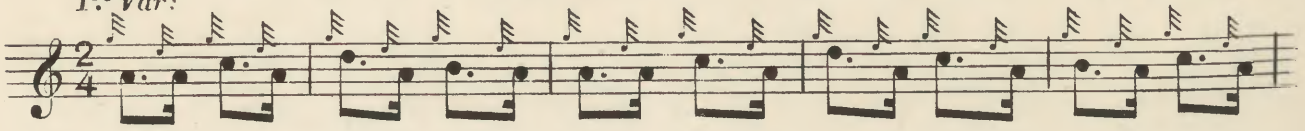
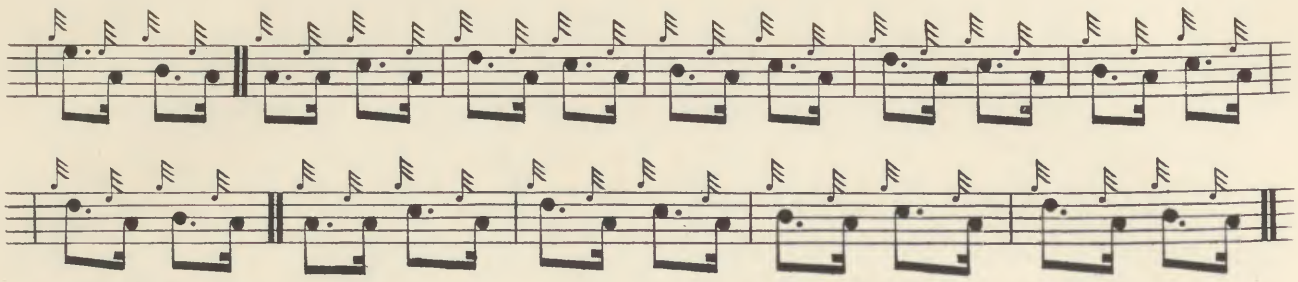
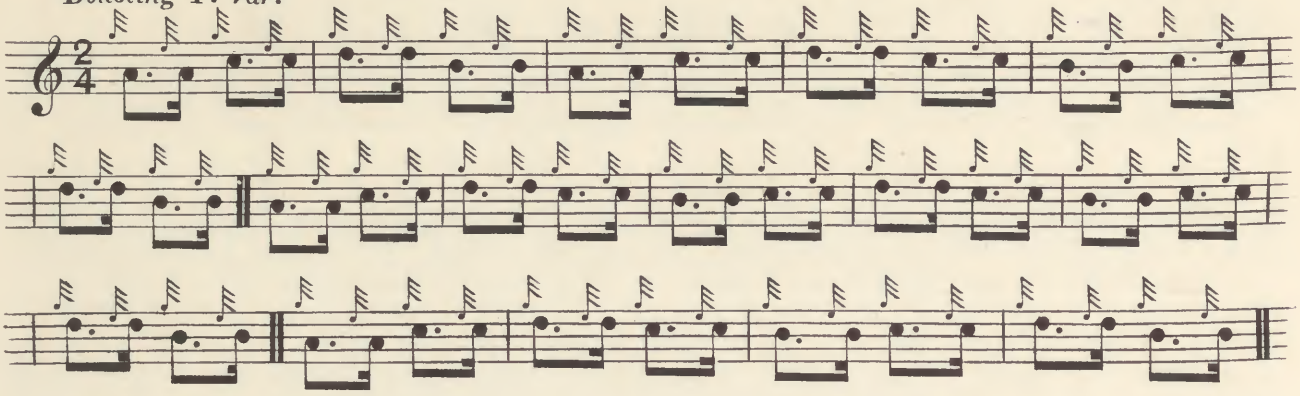
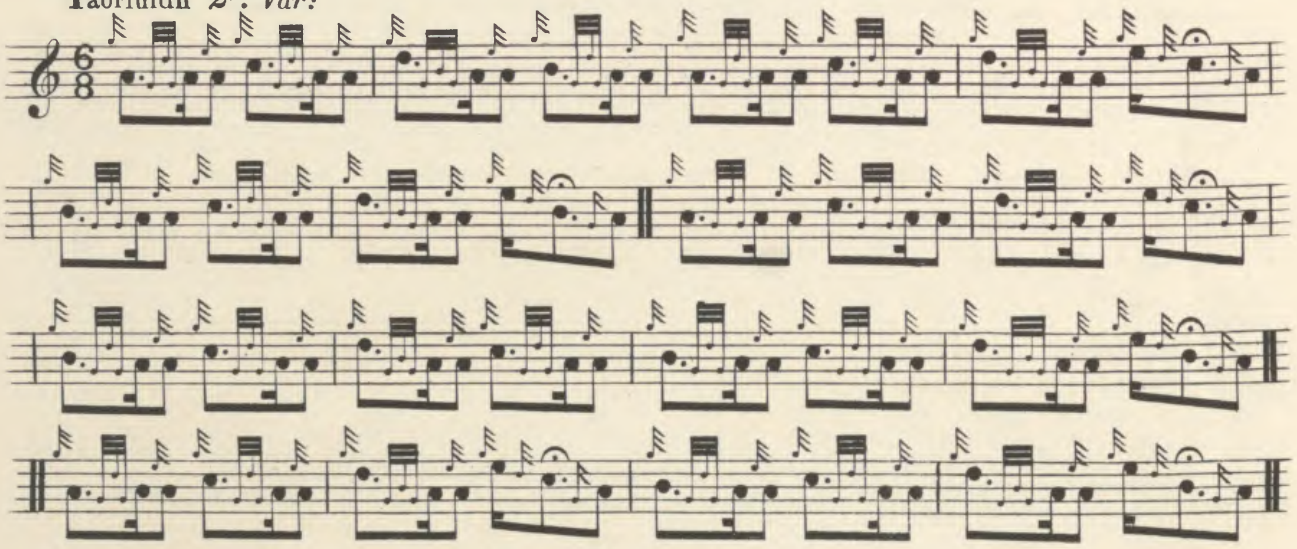




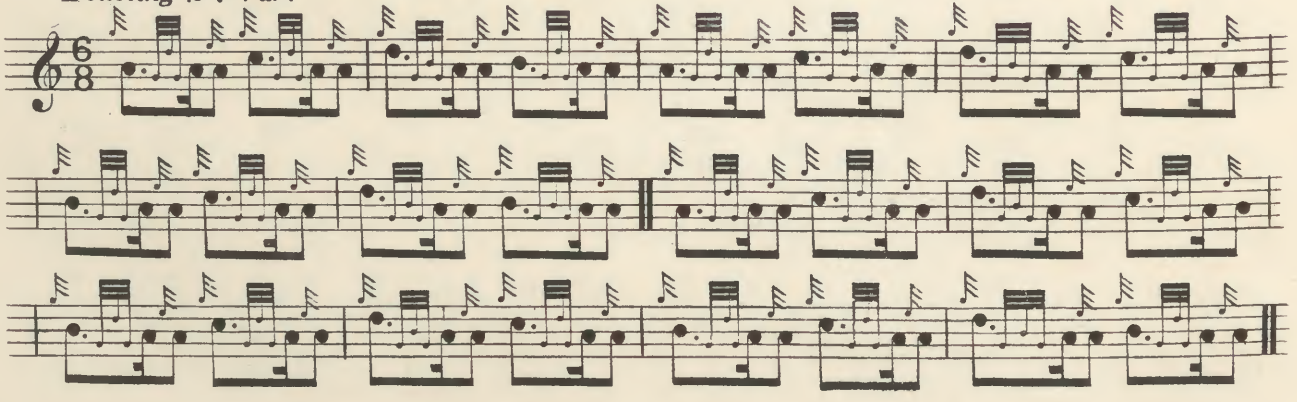
Doubling 1st Var:



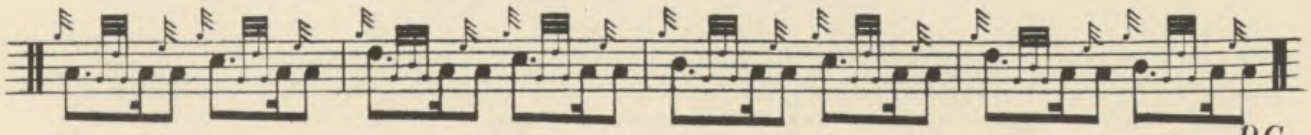
Taorluidh *2nd Var:*



Doubling 2nd Var:

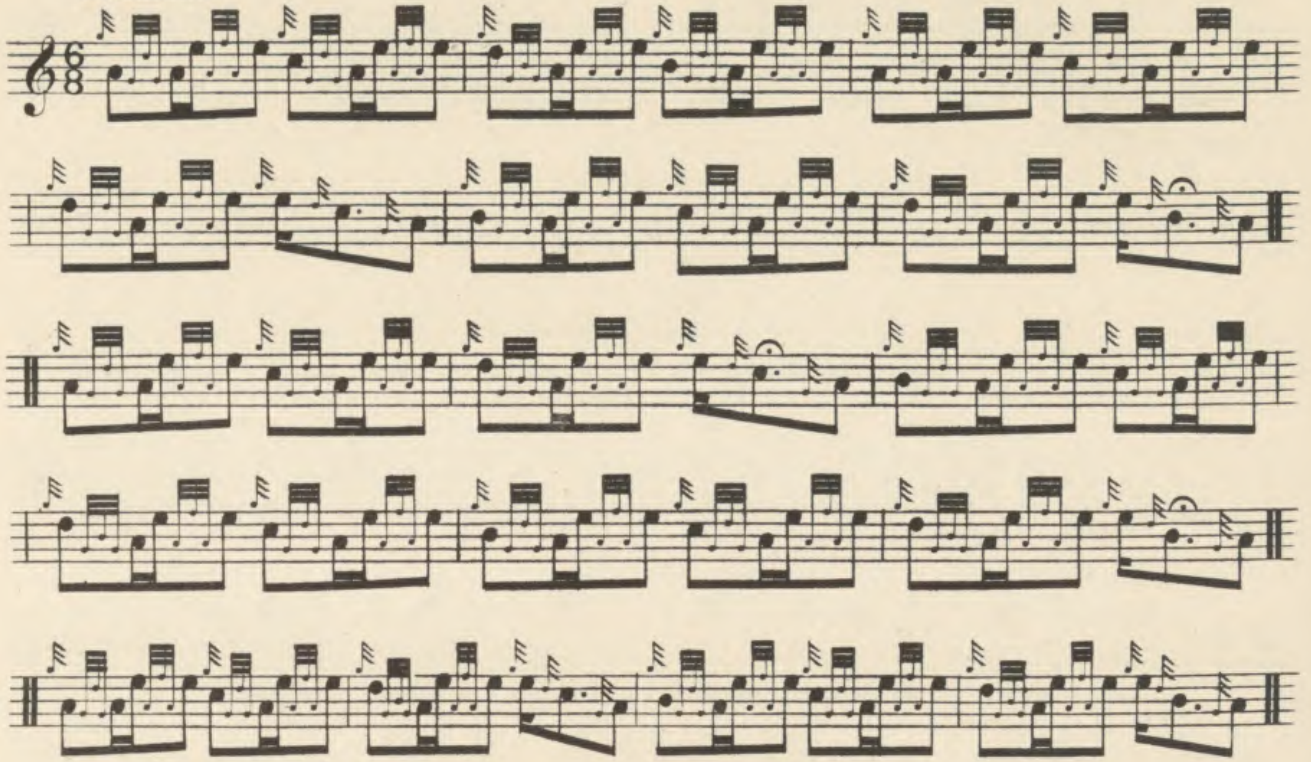


NATIONAL LIBRARY OF SCOTLAND

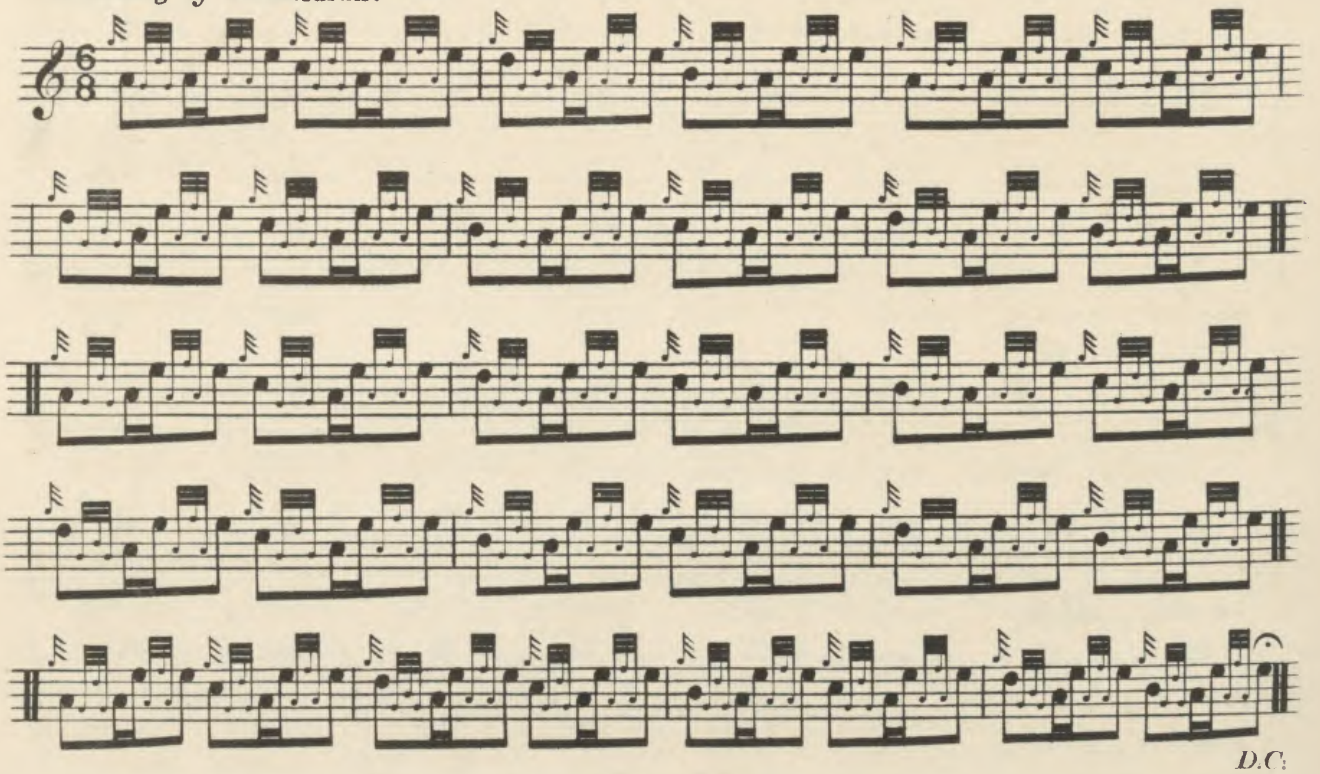


D.C.

Creanluidh.

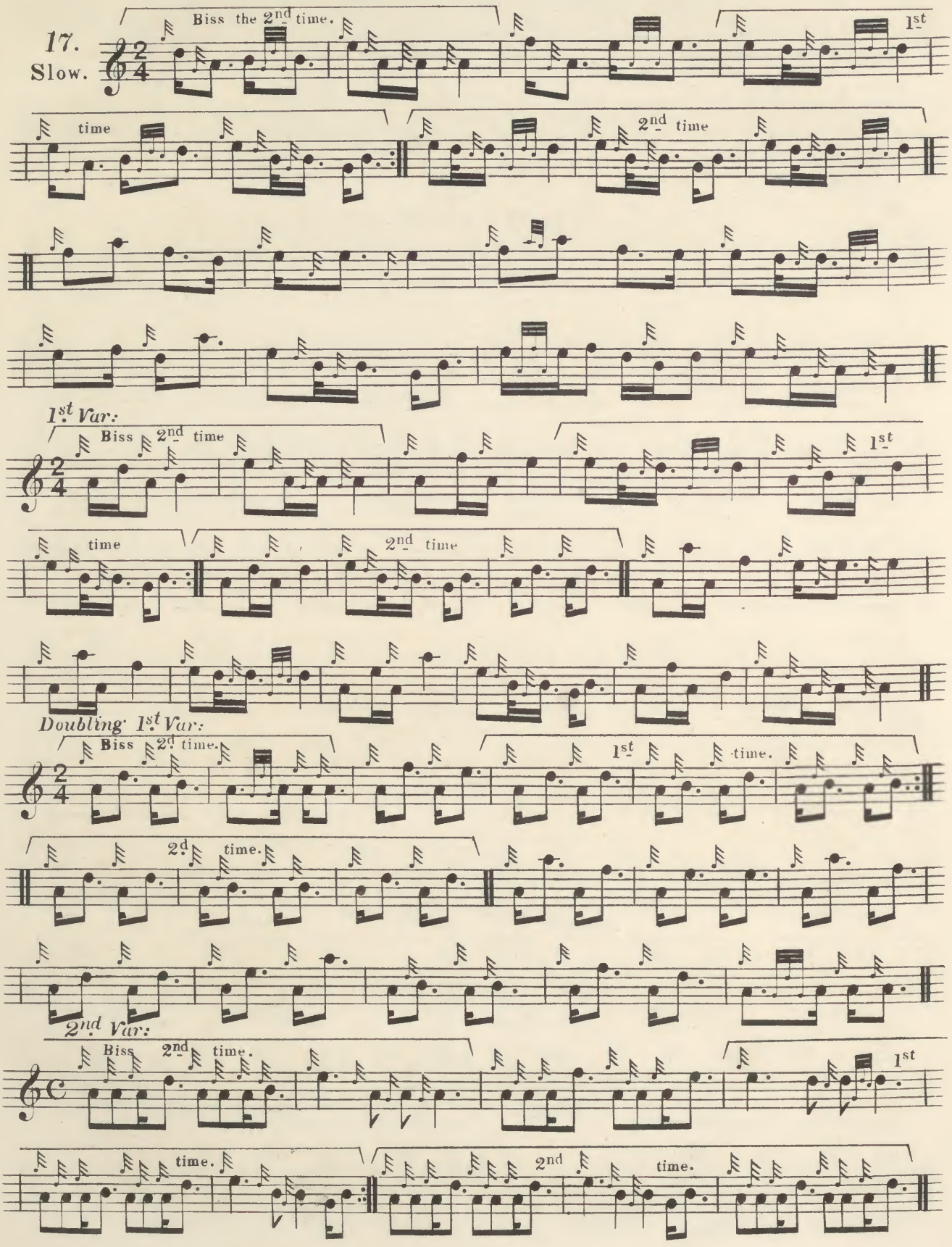


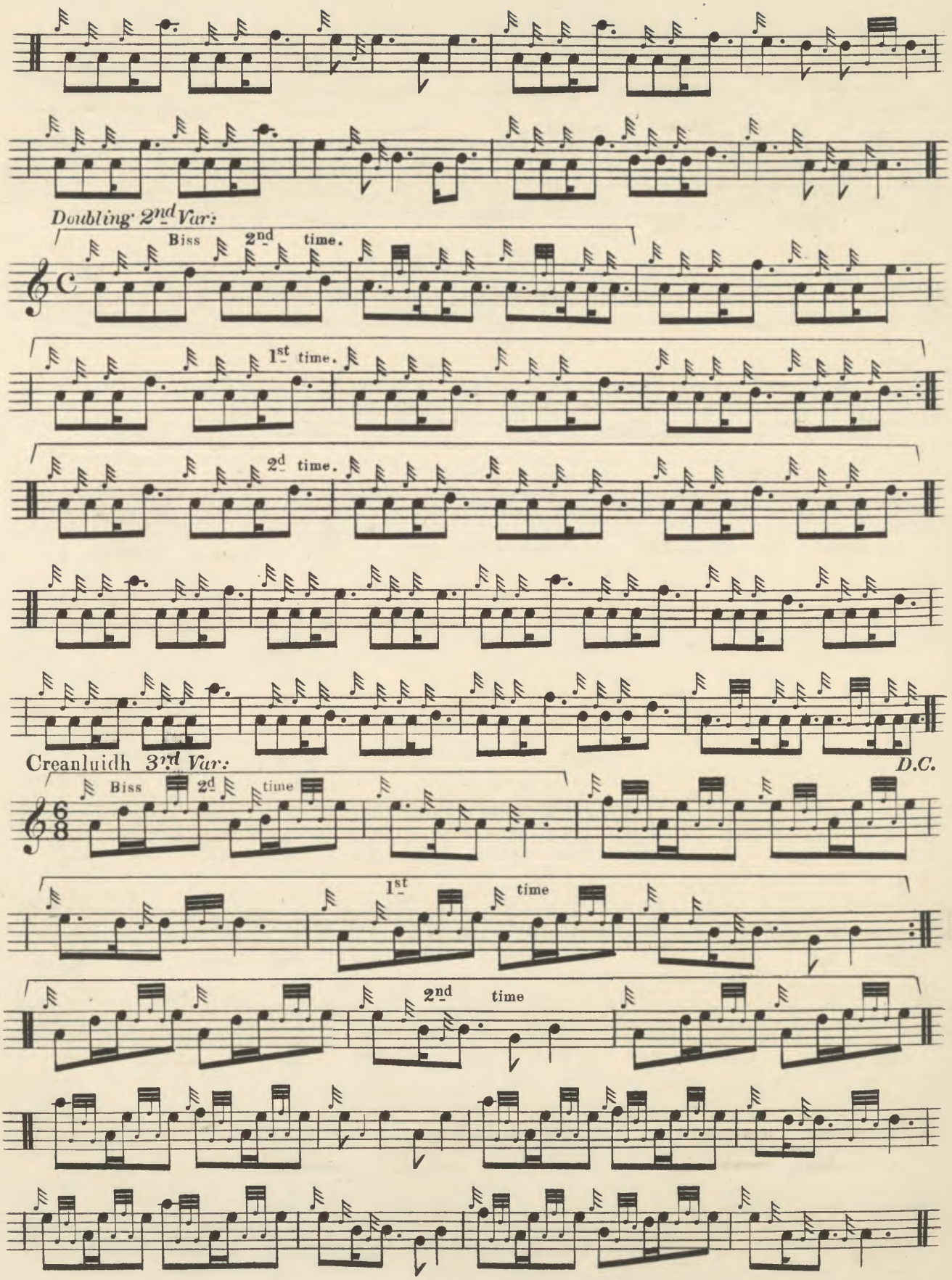
Doubling of Creanluidh.



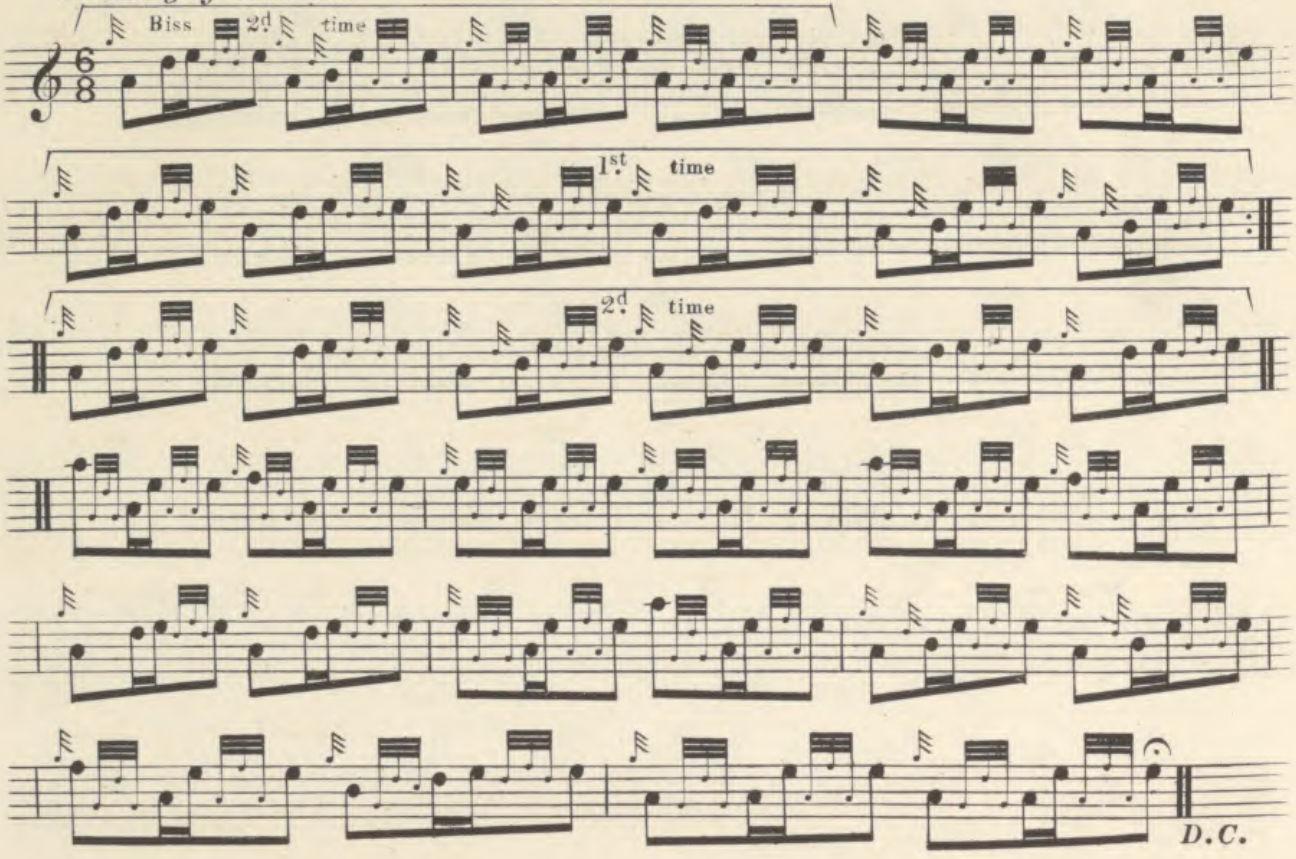
D.C.

THE FRISKEY LOVER.



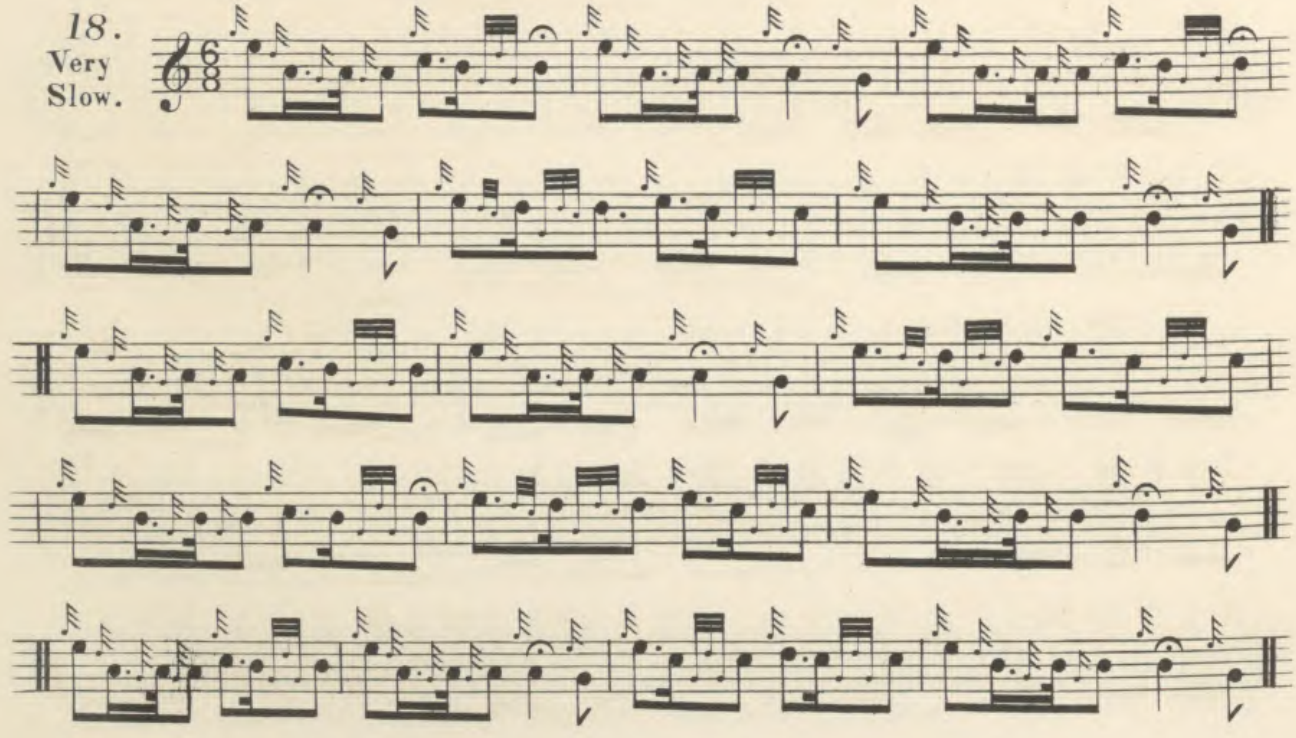

Doubling 2nd Var:
Biss
2nd time.
1st time.
2d time.
Creanluidh 3rd Var:
D.C.
Biss
2d time
1st time
2nd time

Doubling of 3rd Var:

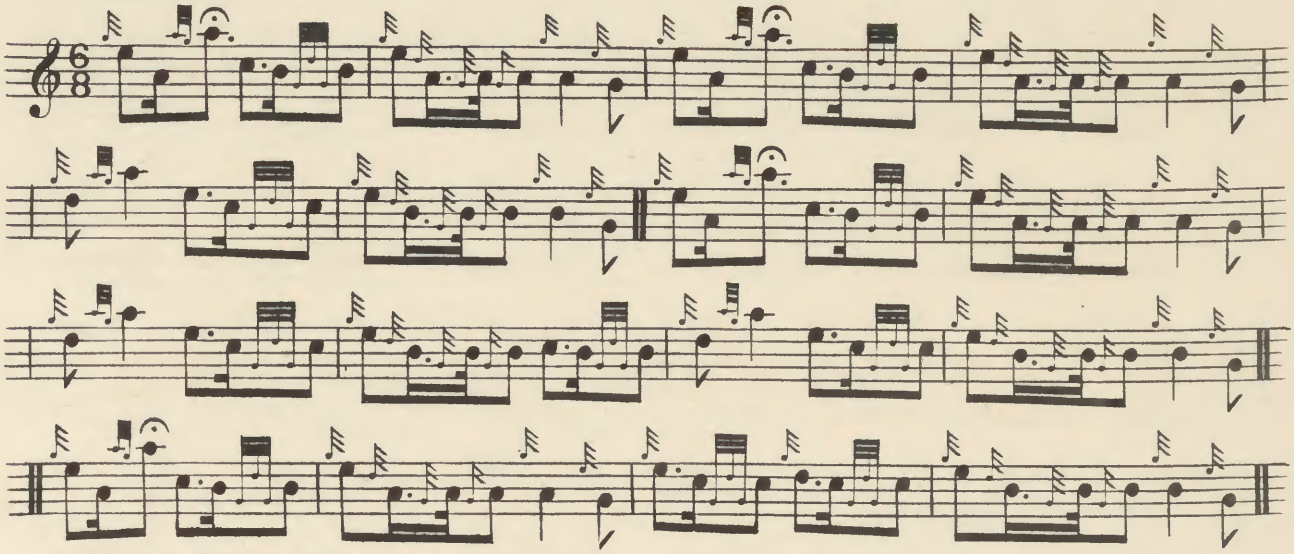


CUMHA AN AON MHICH.

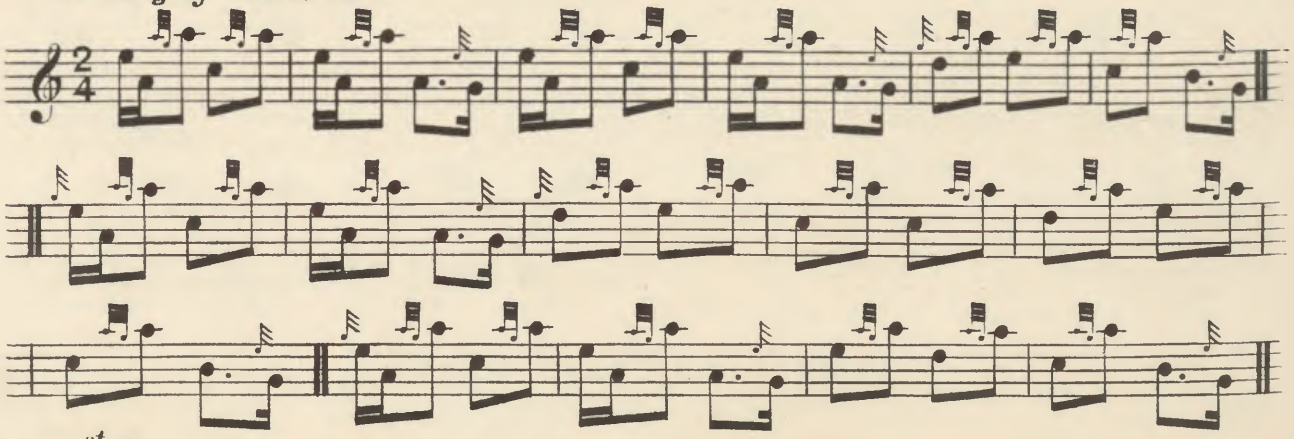
THE LAMENT FOR THE ONLY SON.



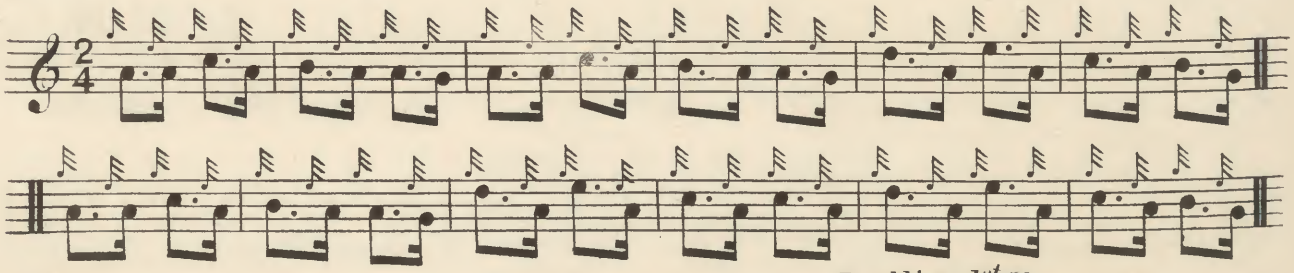
56 *Thumb Var:*



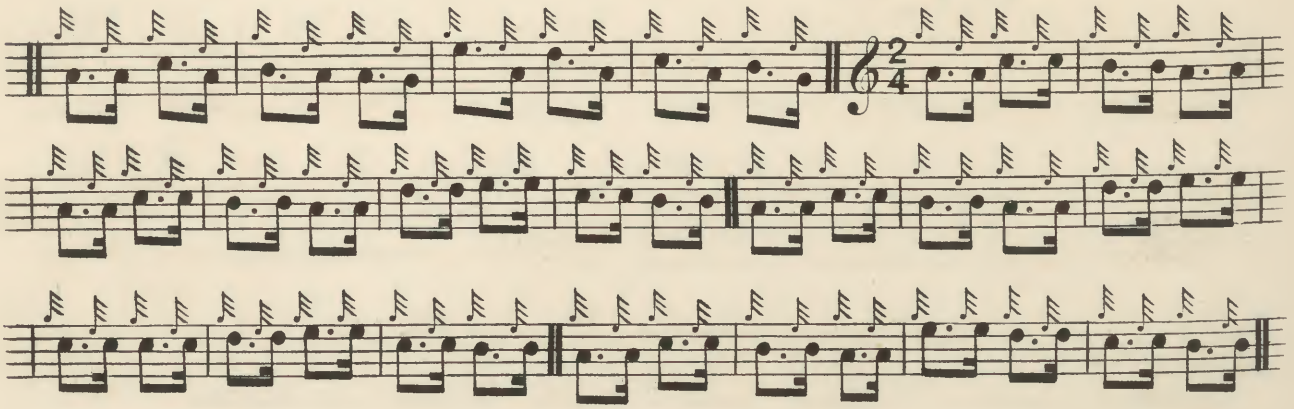
Doubling of Thumb Var:



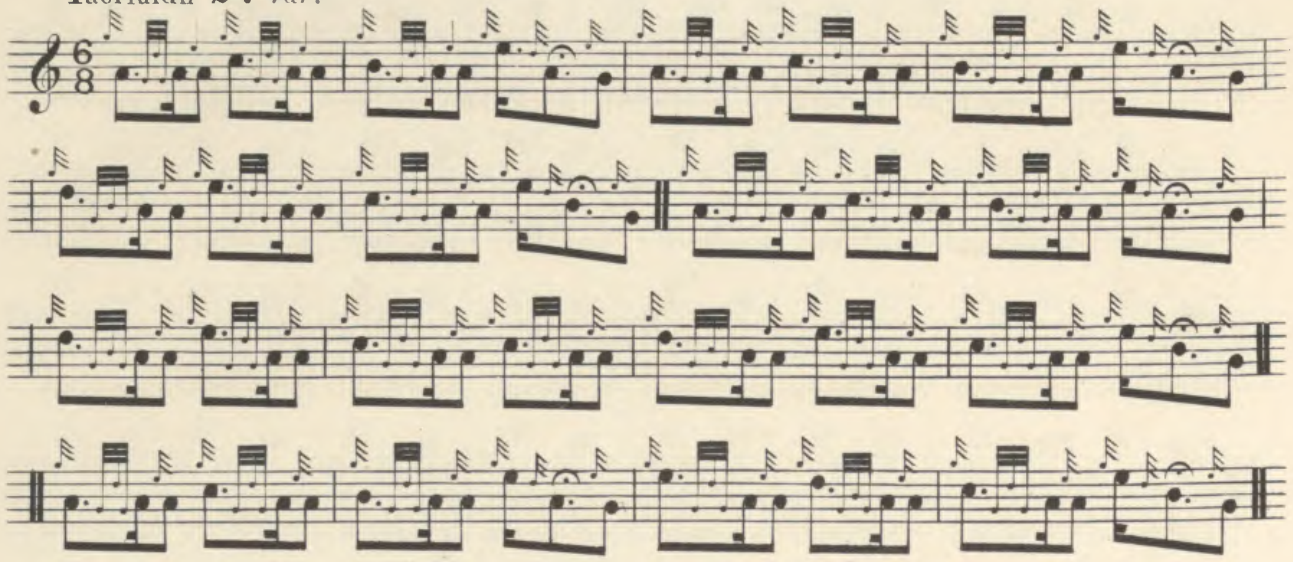
1st Var:



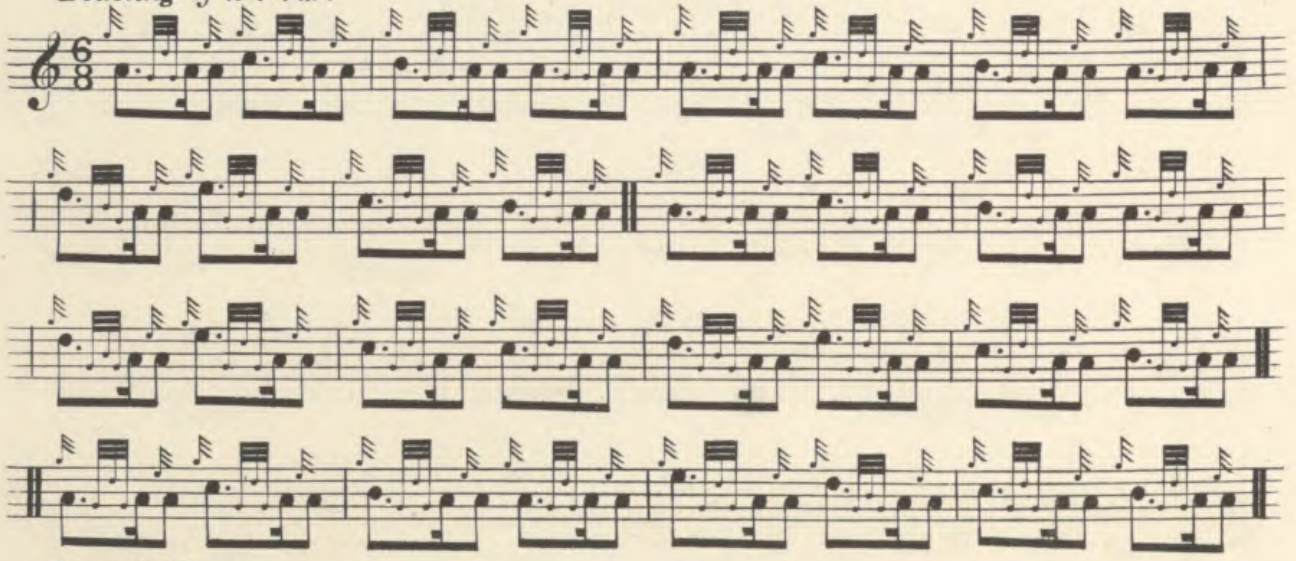
Doubling 1st Var:



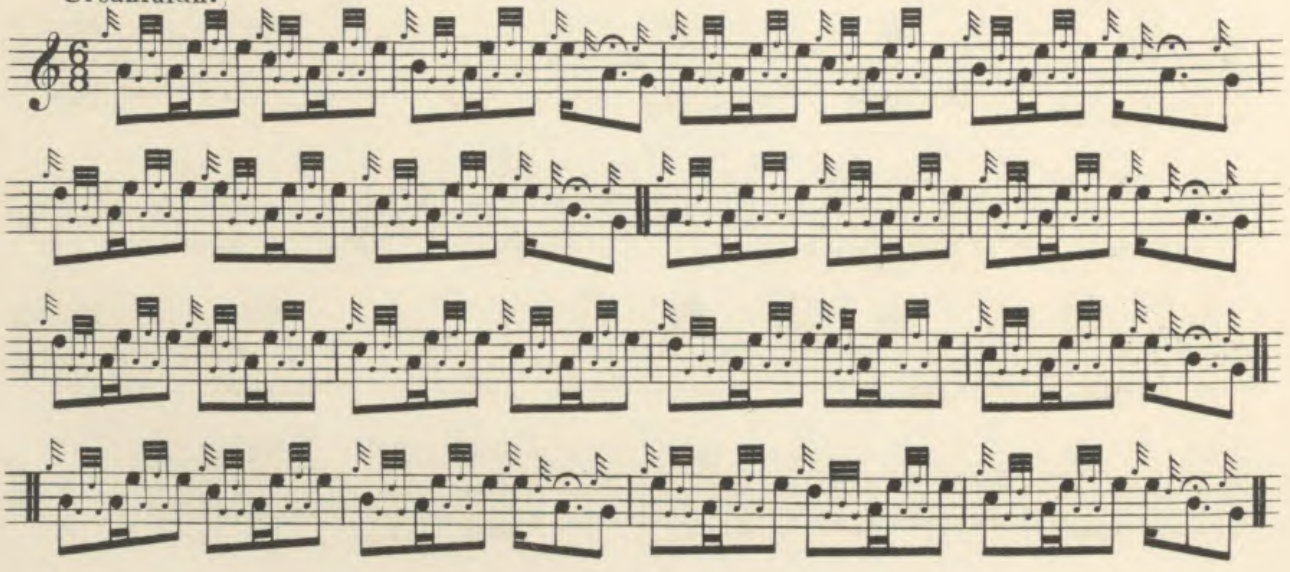
Taorluidh 2nd Var:



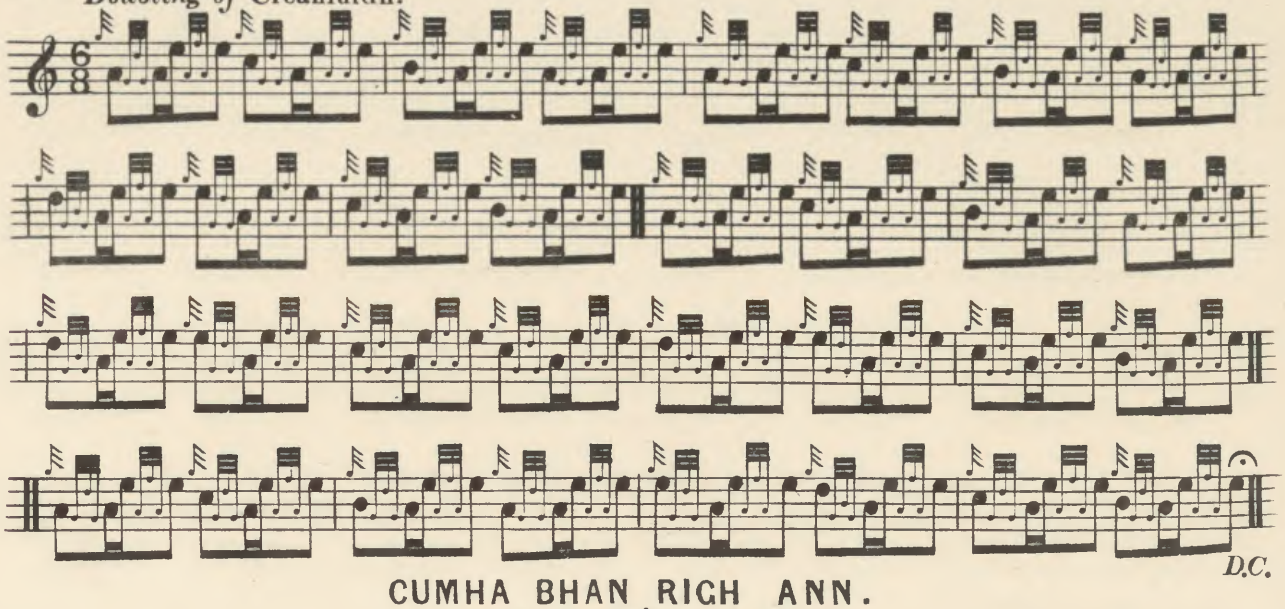
Doubling of 2nd Var:



Creanluidh.



Doubling of Creanluidh.

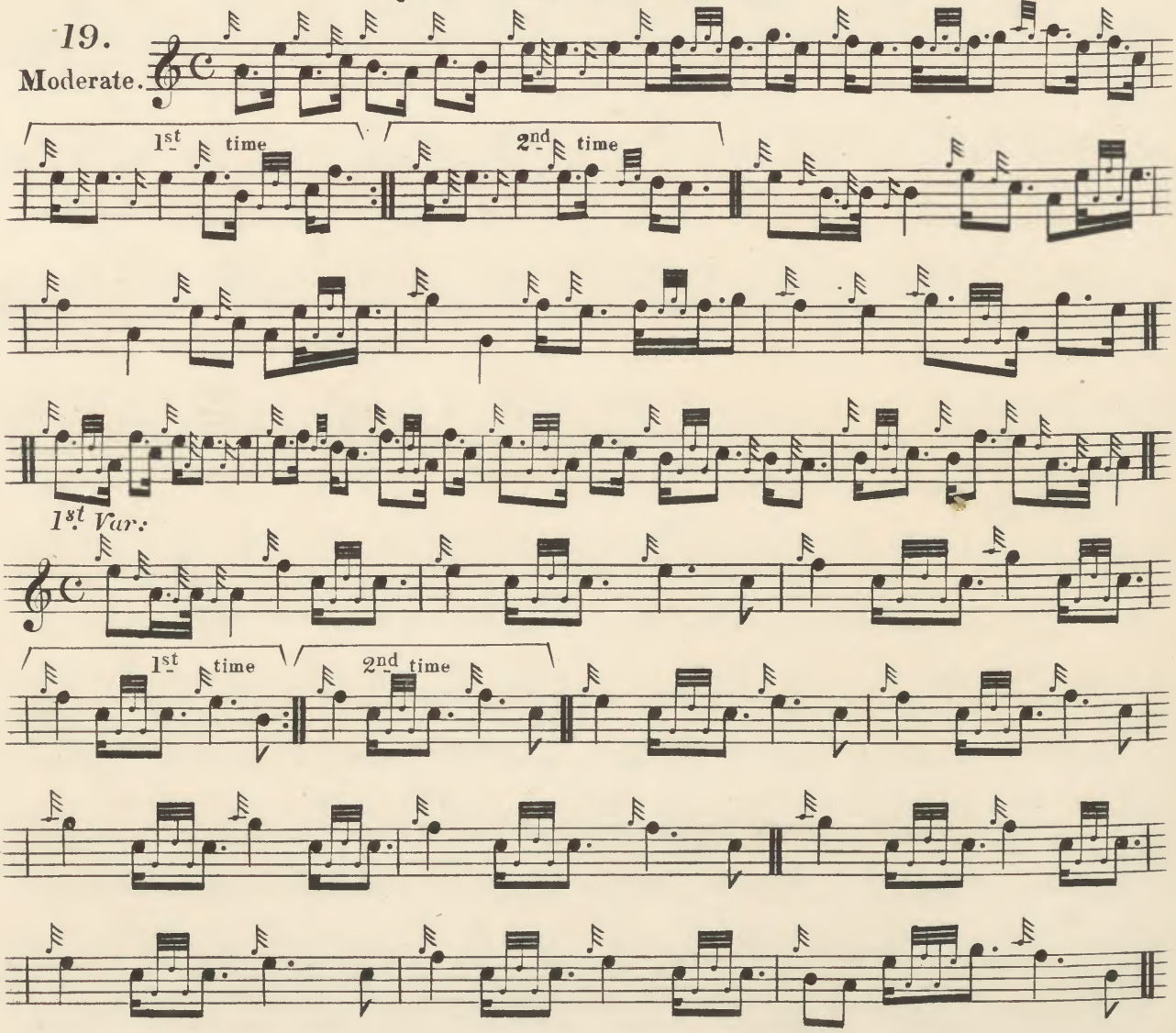


CUMHA BHAN RIGH ANN.

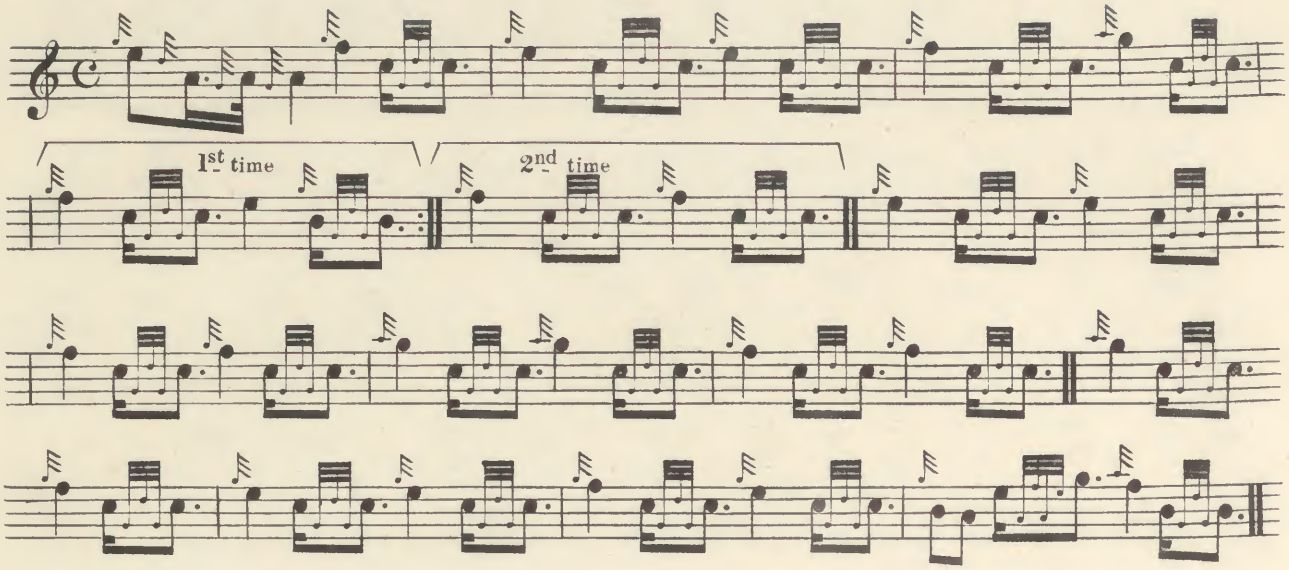
QUEEN ANNE'S LAMENT.

19.

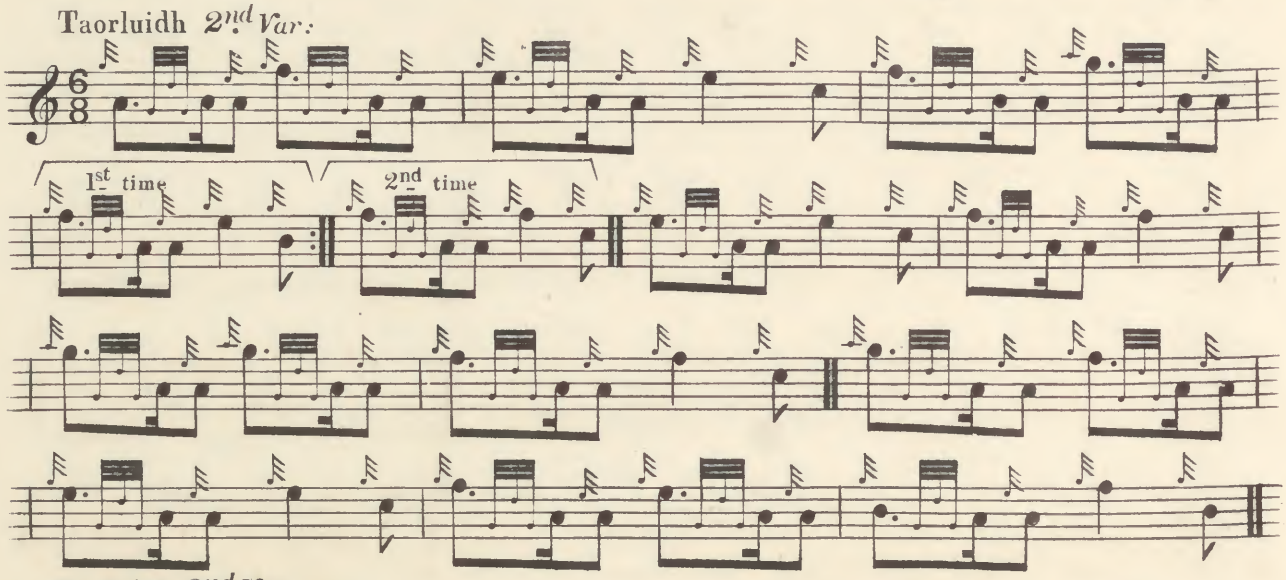
Moderate.



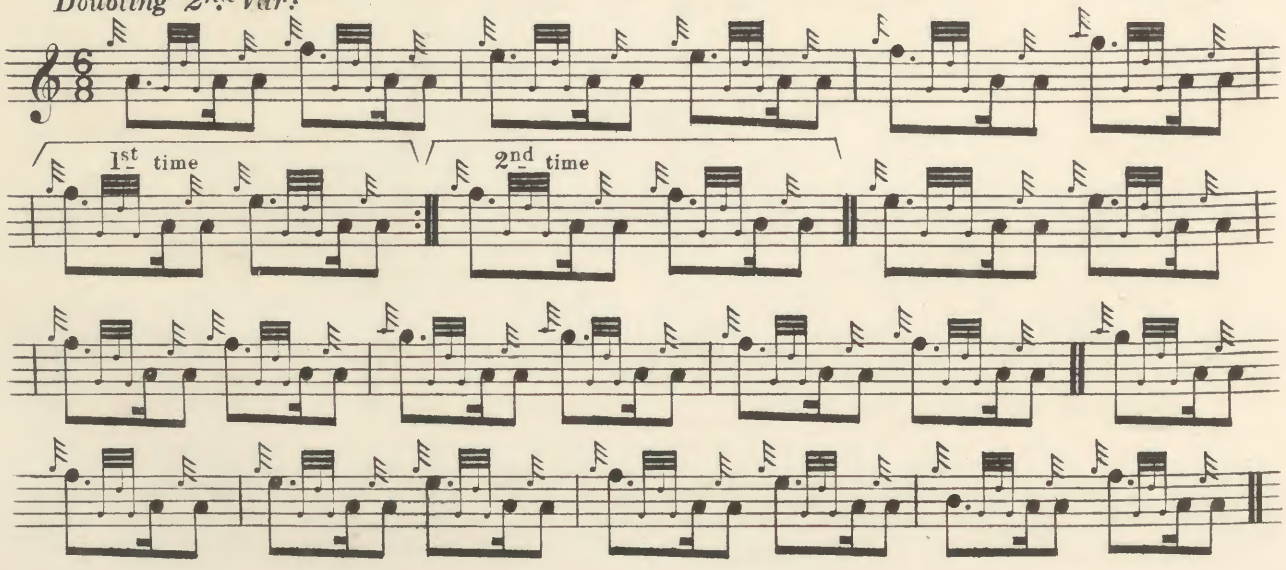
Doubling 1st Var:



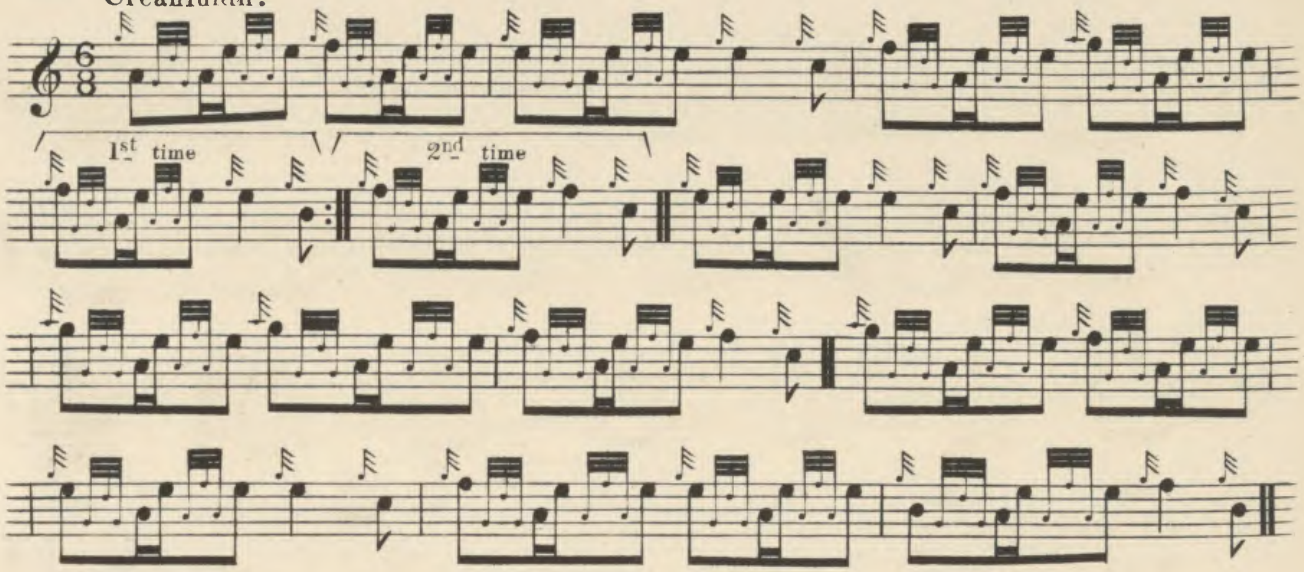
Taorluidh *2nd Var:*



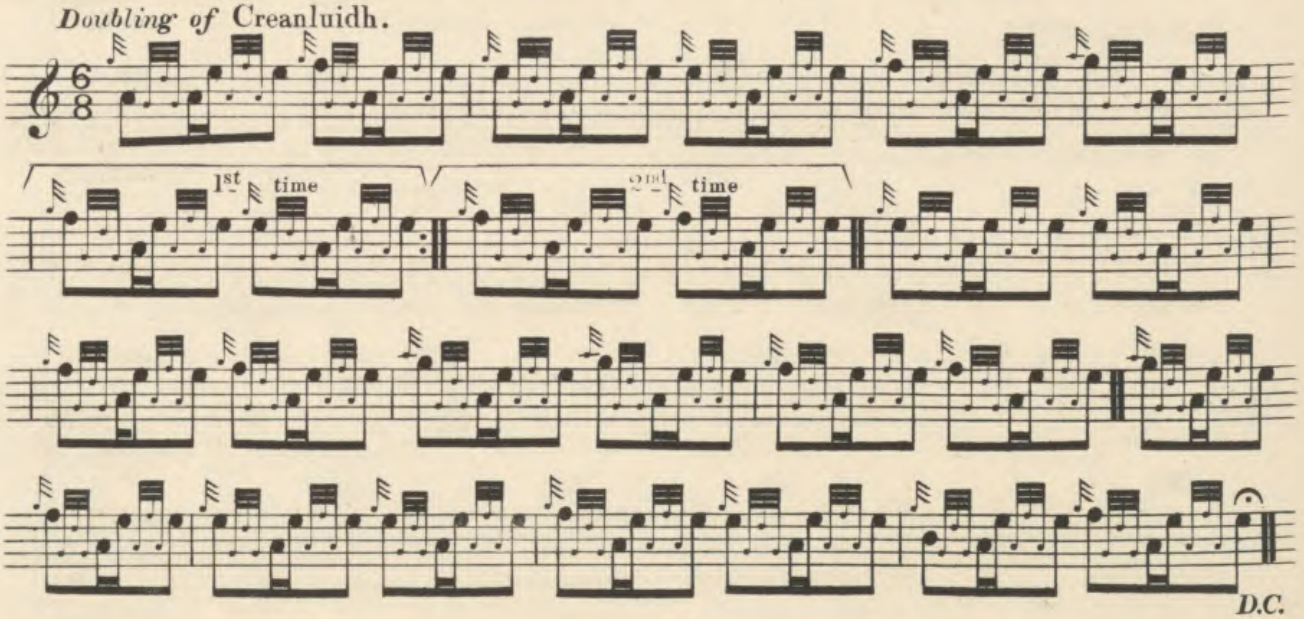
Doubling 2nd Var:



Creanluidh.



Doubling of Creanluidh.

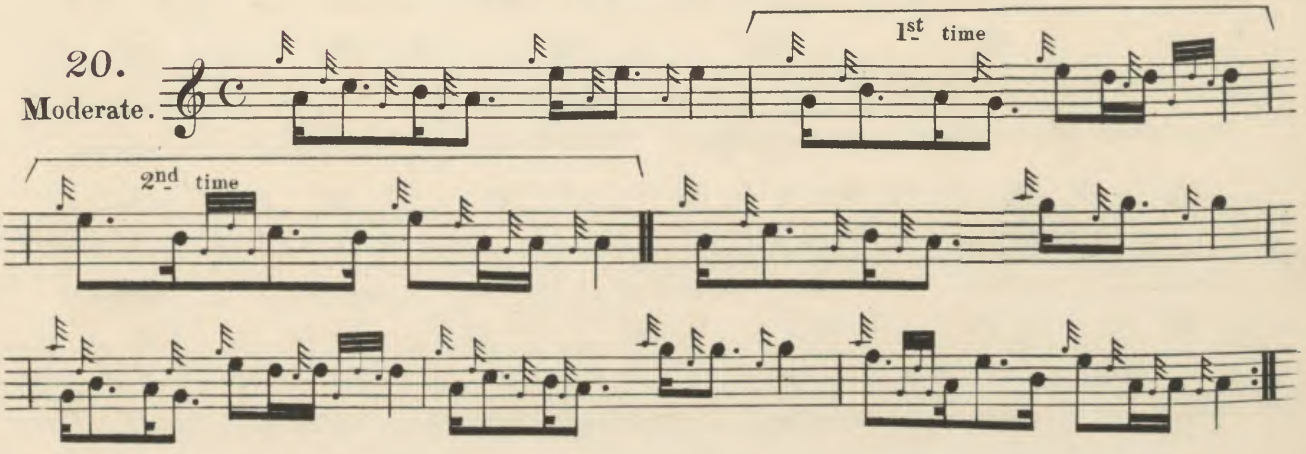


FAILTE FEAR CHLUNNY.

CLUNY MACPHERSON'S SALUTE.

20.

Moderate.



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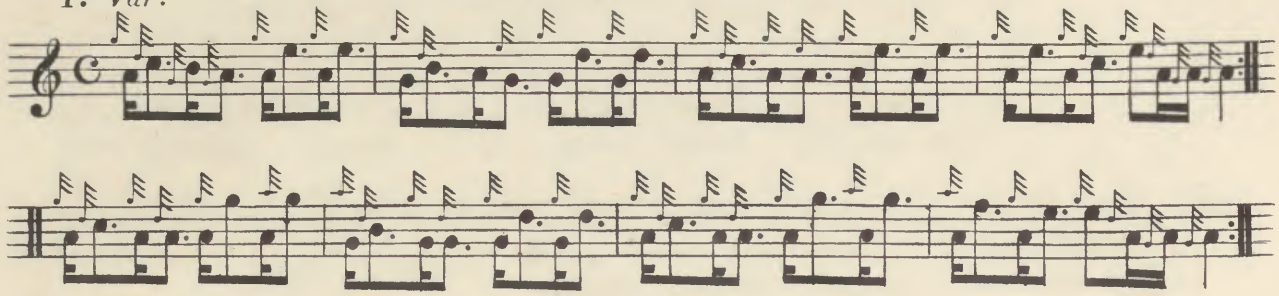

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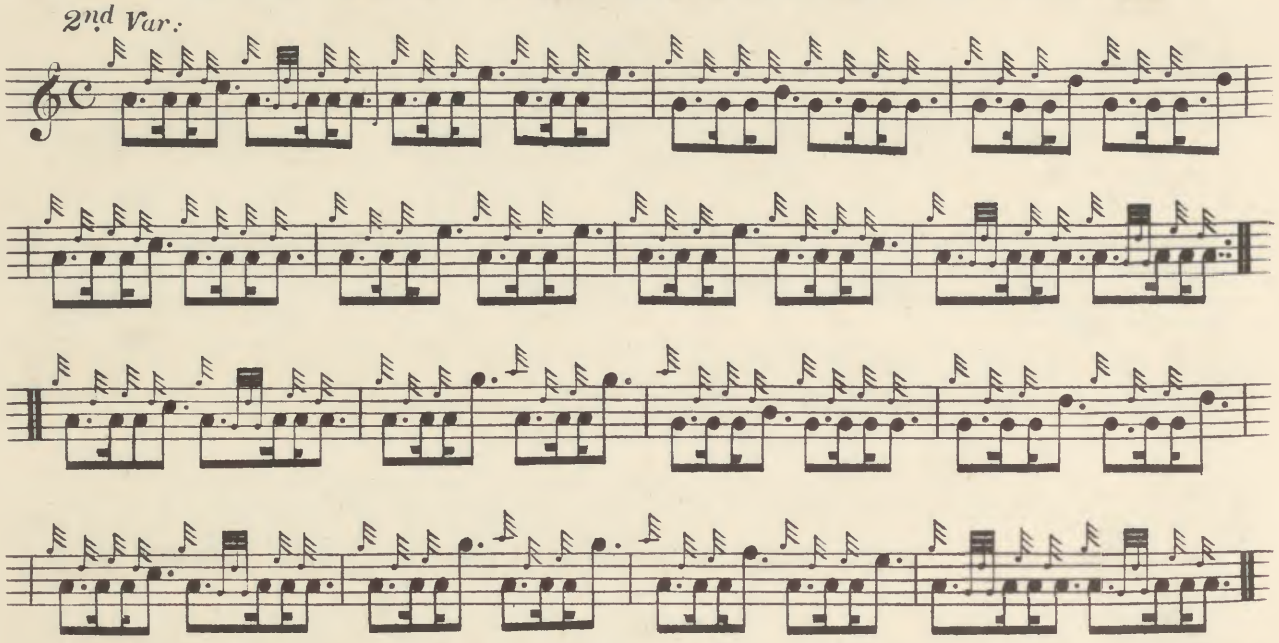

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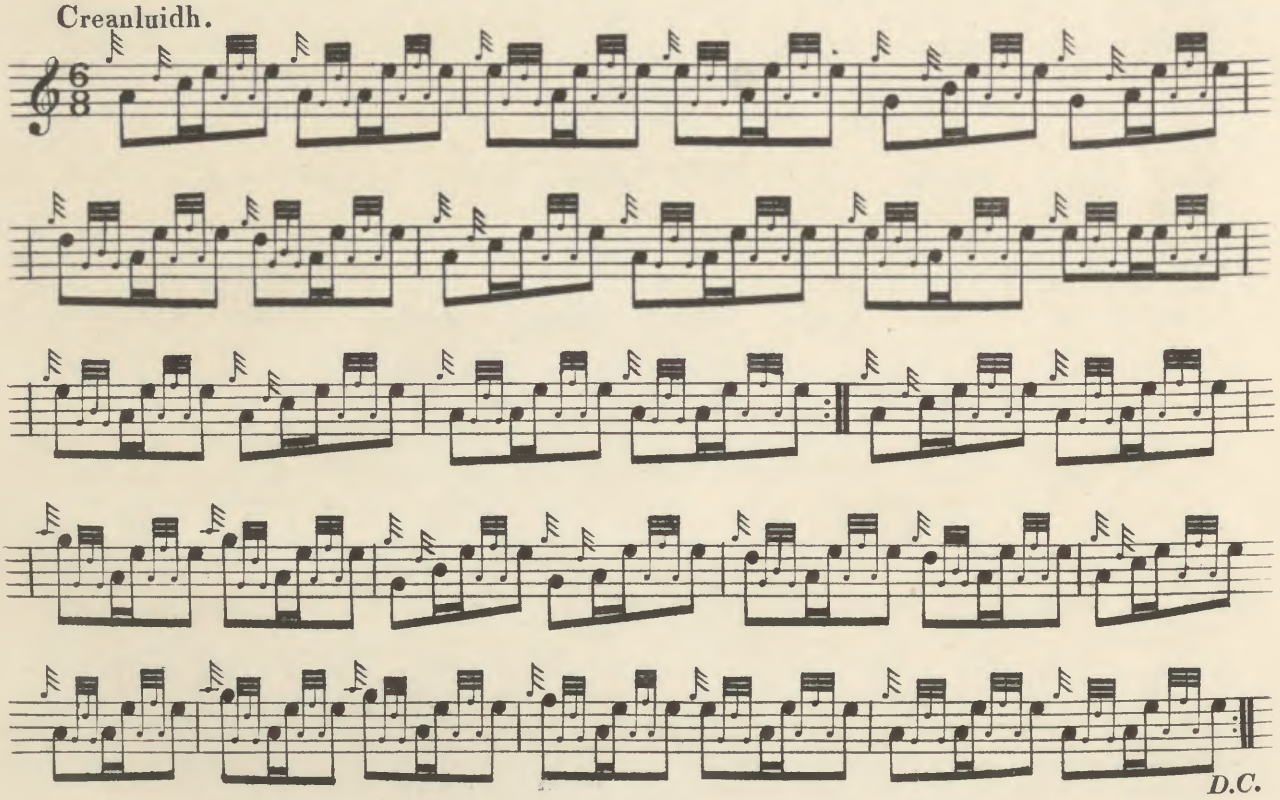
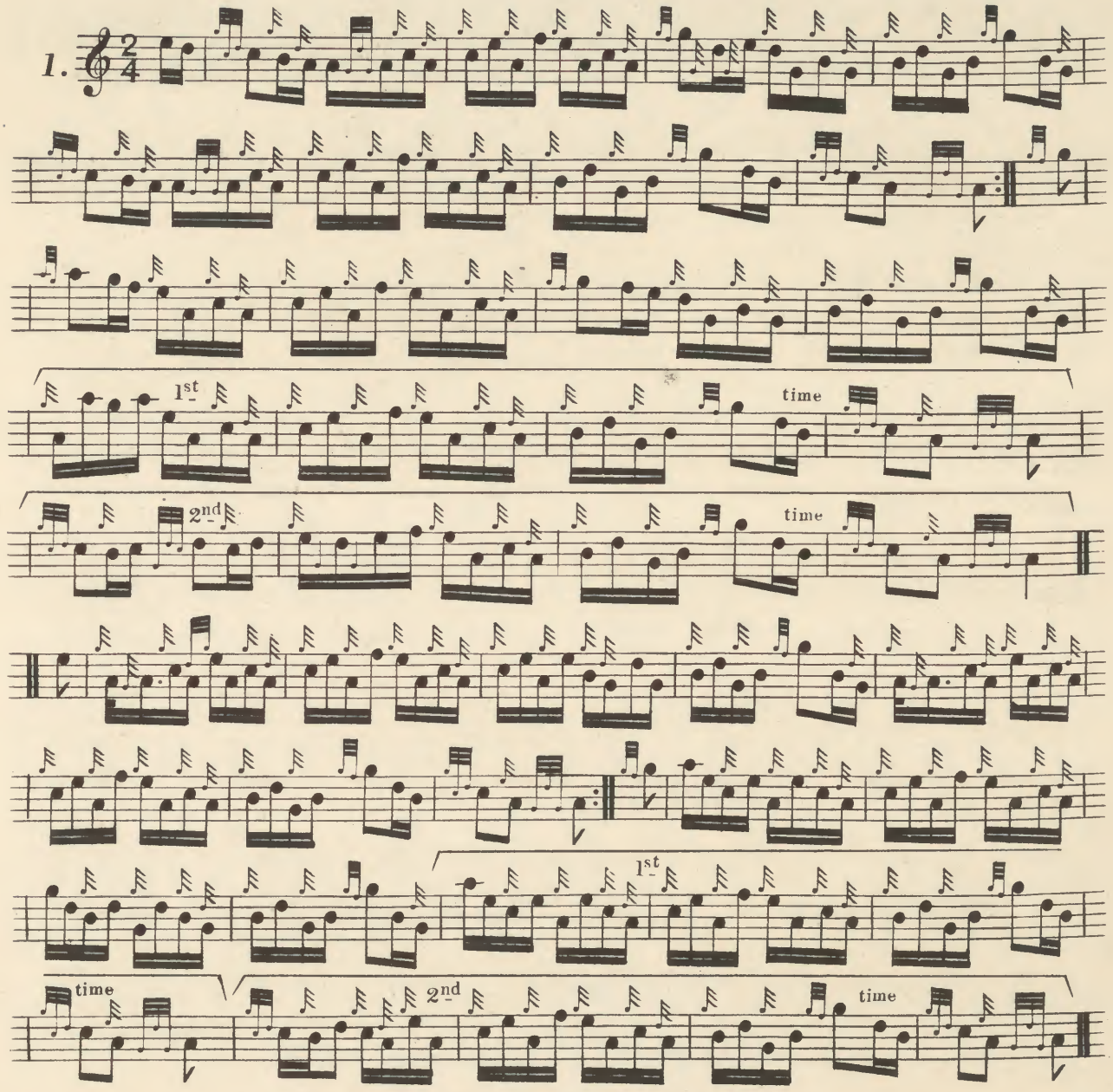


D.C.

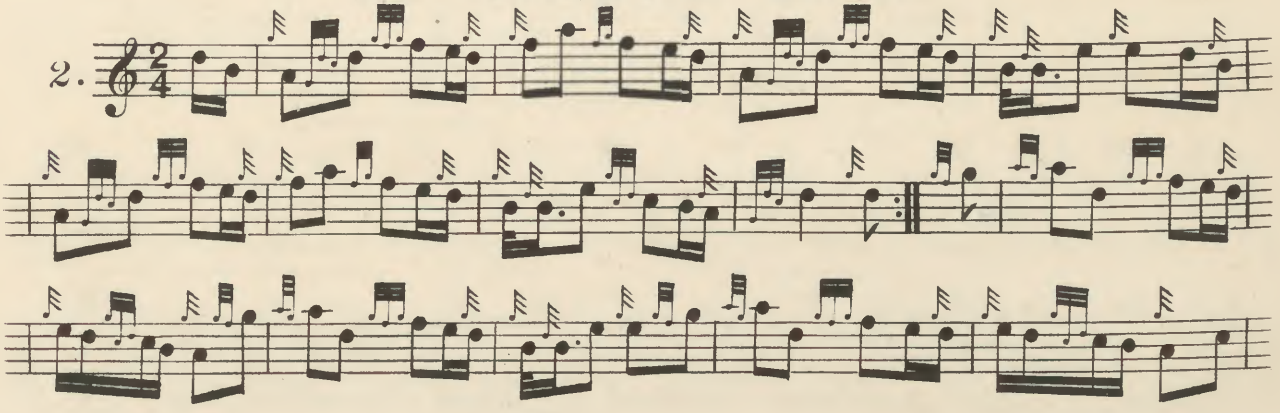
THE MARCHIONESS OF TULLYBARDIN. MARCH.

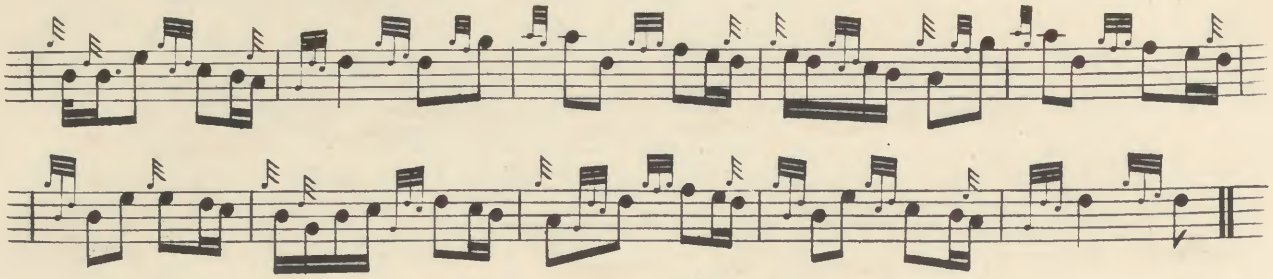
1.



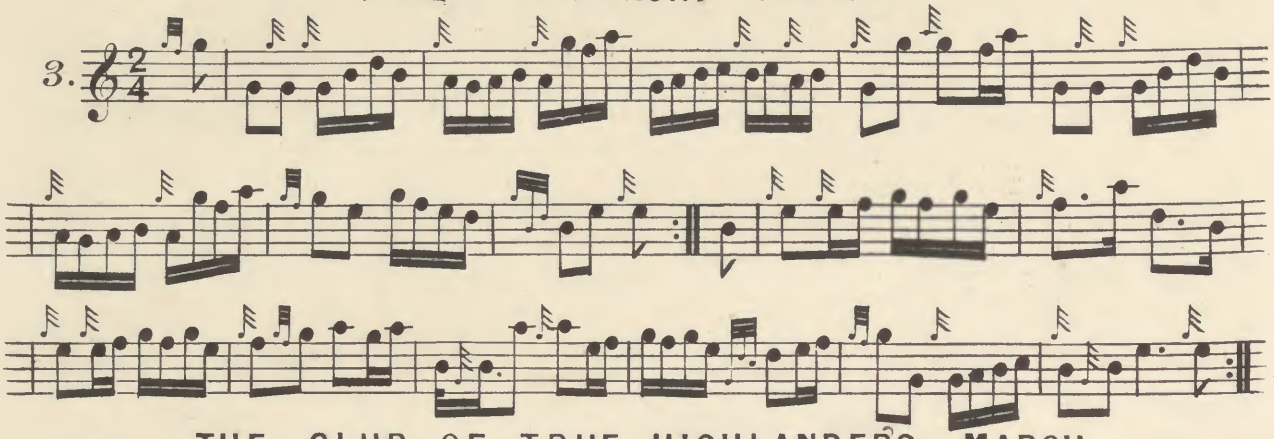
THE INVERCAULD MARCH.

2.

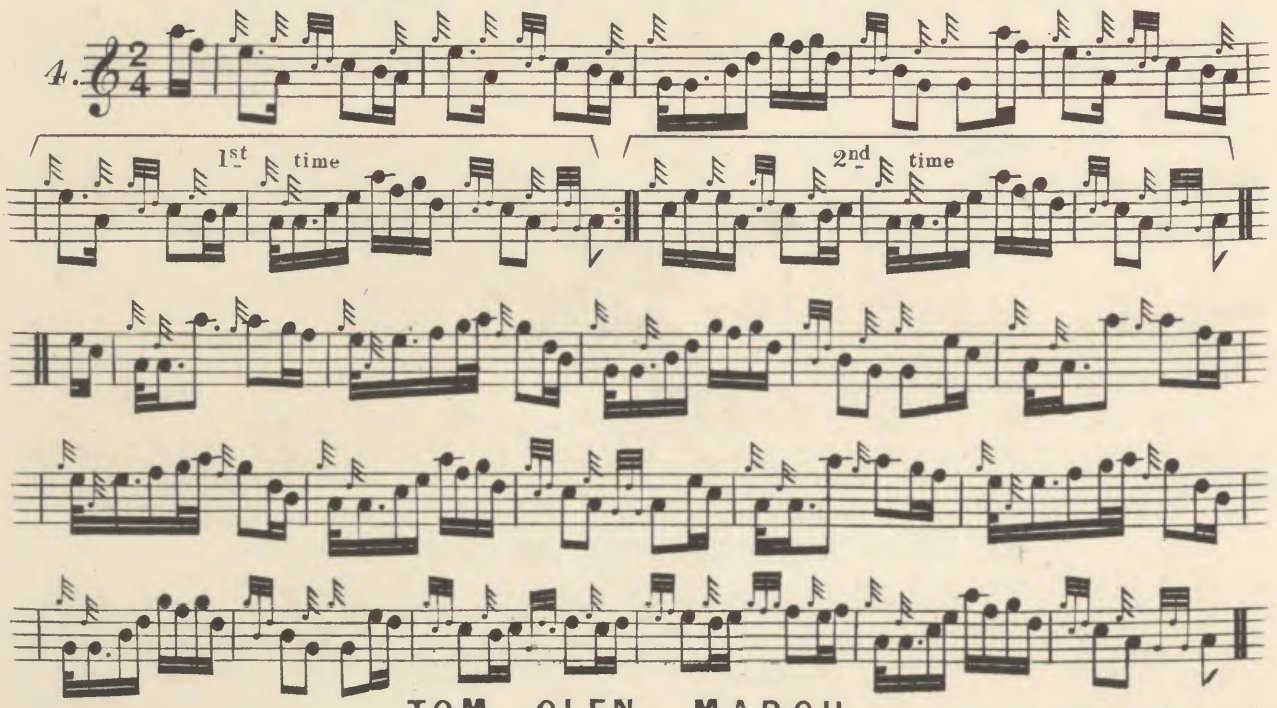




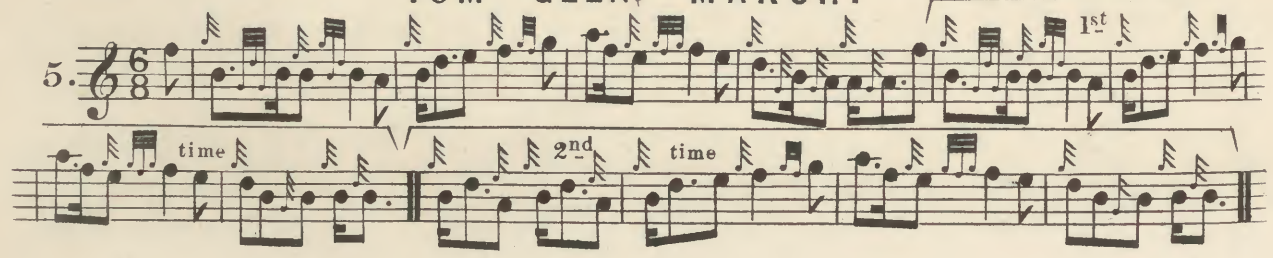
WILLIE CAMERON. MARCH.

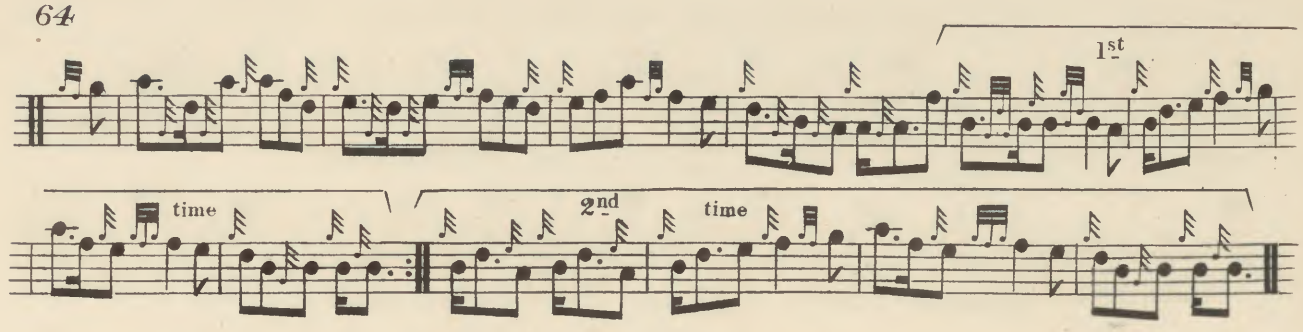


THE CLUB OF TRUE HIGHLANDERS MARCH.

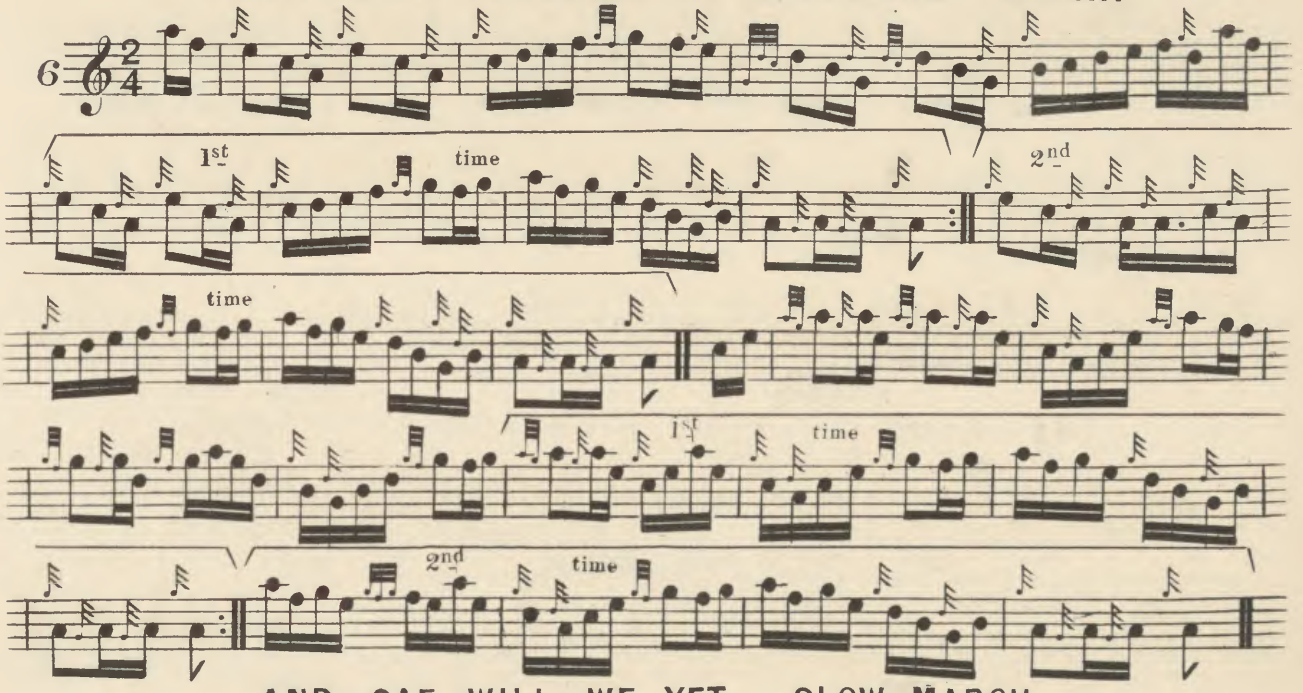


TOM GLEN. MARCH.

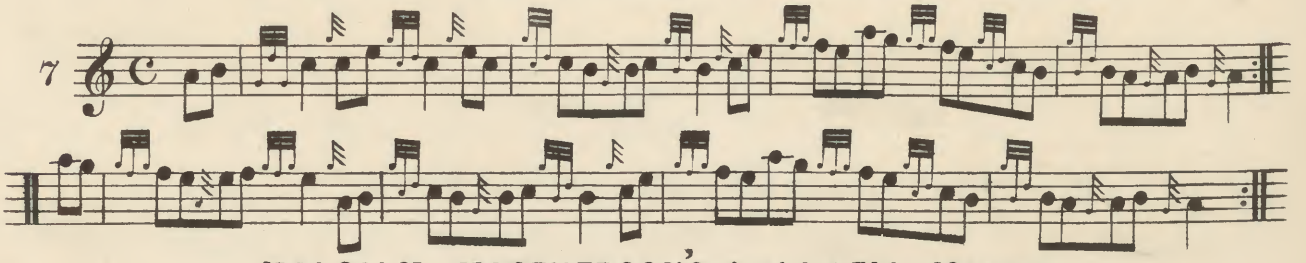




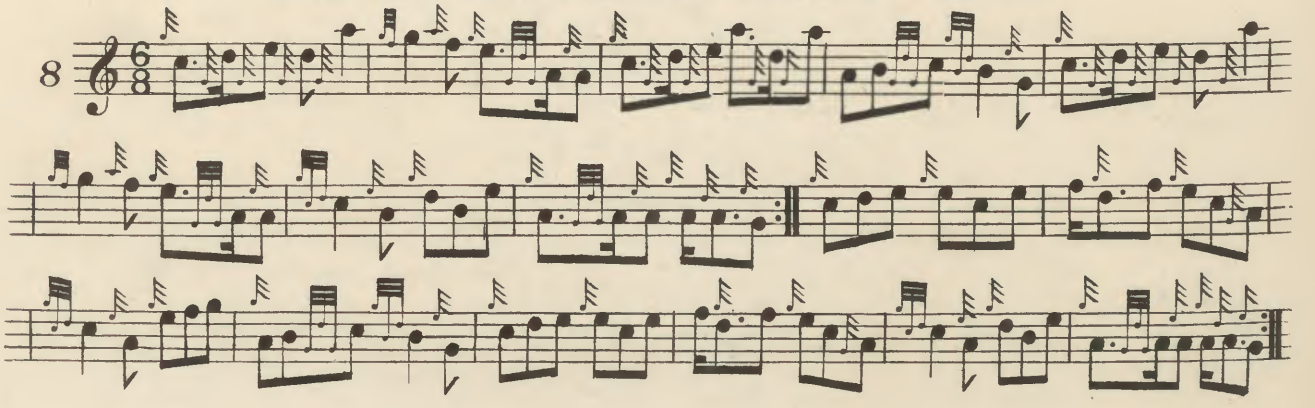
MACKENZIE'S FAREWELL TO ROSS-SHIRE. MARCH.



AND SAE WILL WE YET. SLOW MARCH.

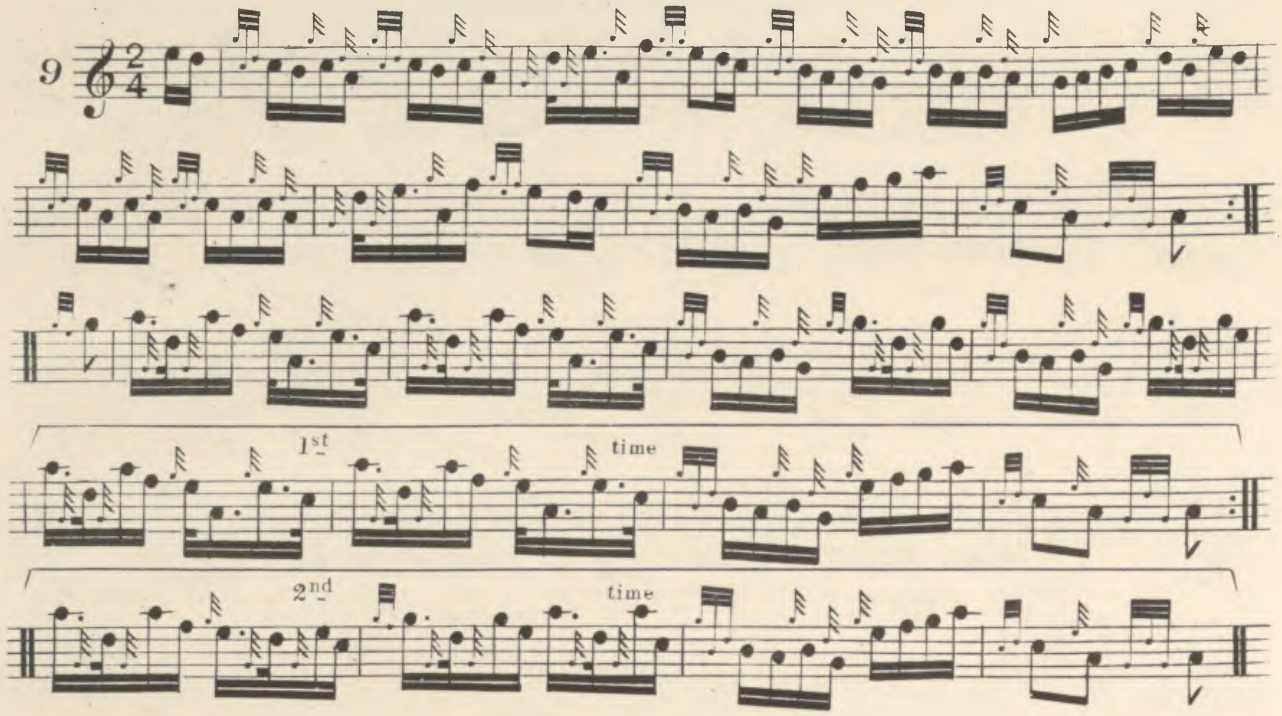


MALCOLM MACPHERSON'S LULLABY. MARCH.



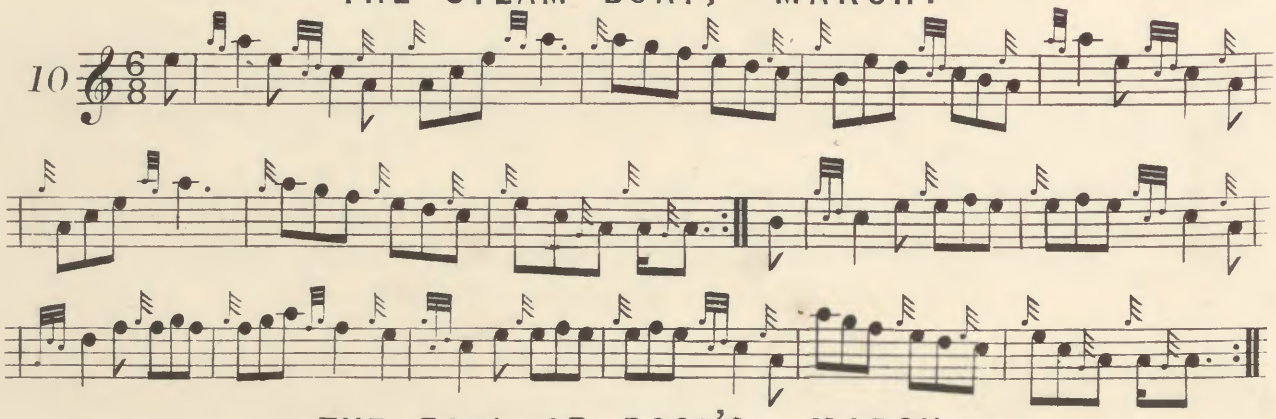
CAPTAIN LAMONDS MARCH.

9



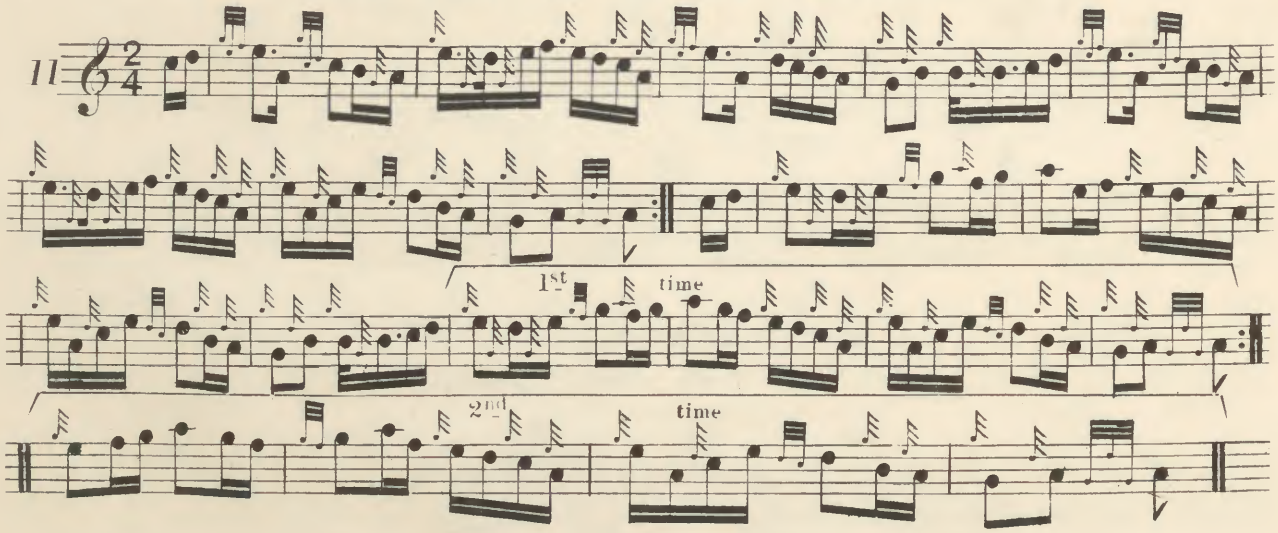
THE STEAM BOAT, MARCH.

10



THE EARL OF ROSS'S MARCH.

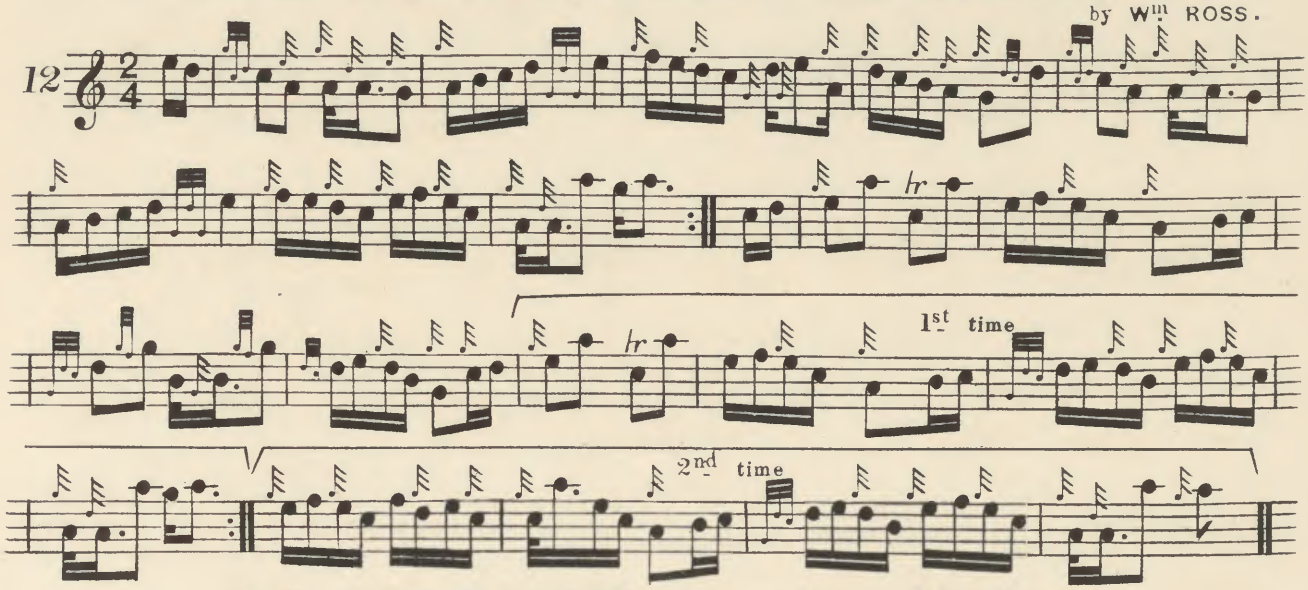
11



THE HIGHLAND BRIGADE'S MARCH TO THE BATTLE OF ALMA.

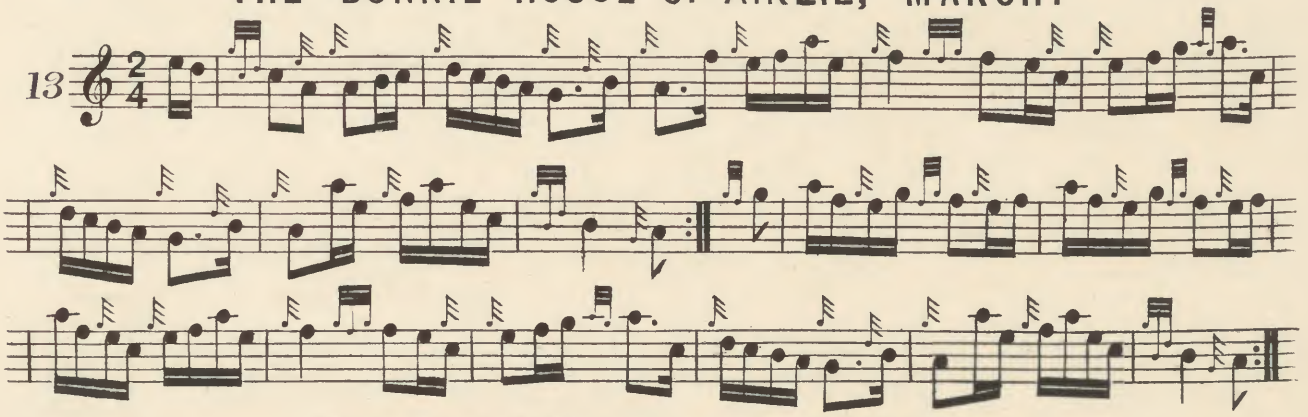
by Wm ROSS.

12



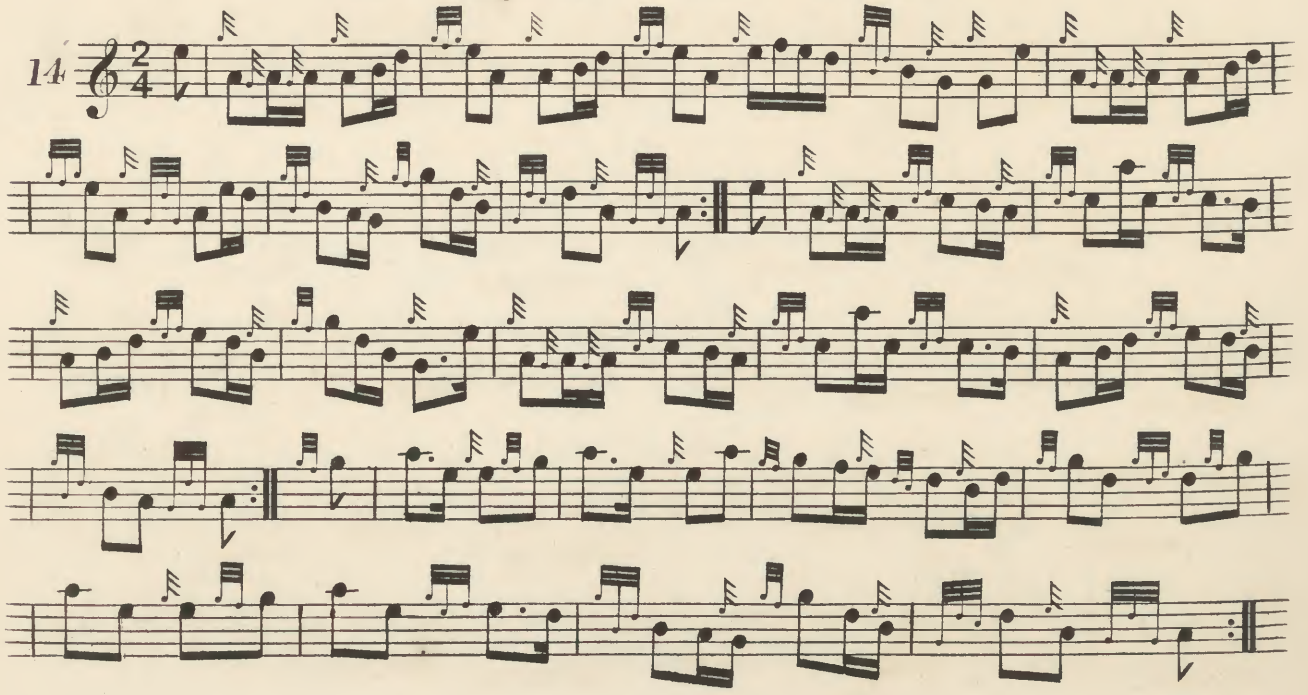
THE BONNIE HOUSE OF AIRLIE, MARCH.

13



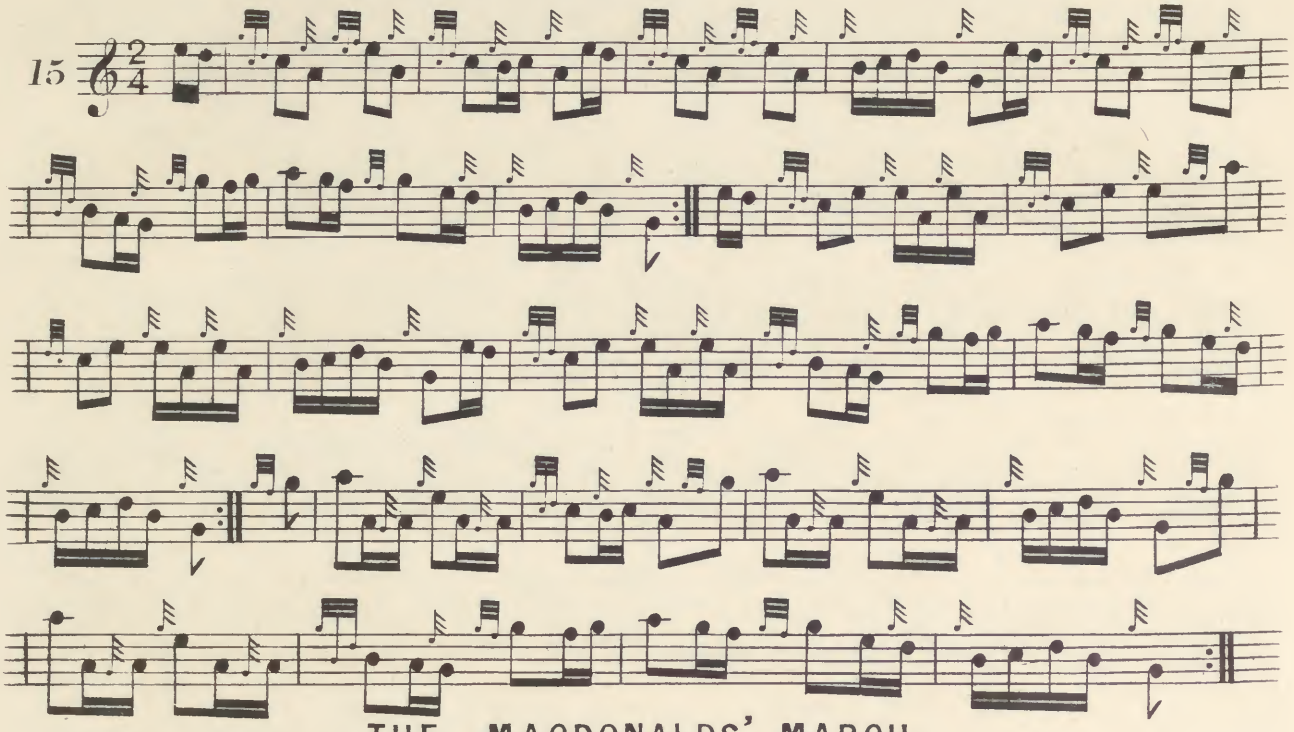
THE HIGHLAND PLAID, MARCH.

14



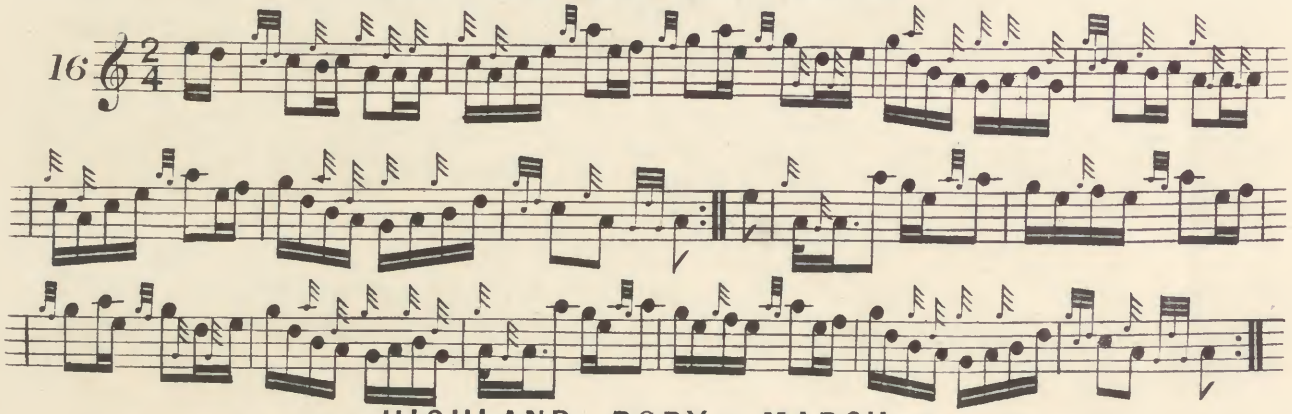
THE 92ND GORDON HIGHLANDERS' MARCH.

15



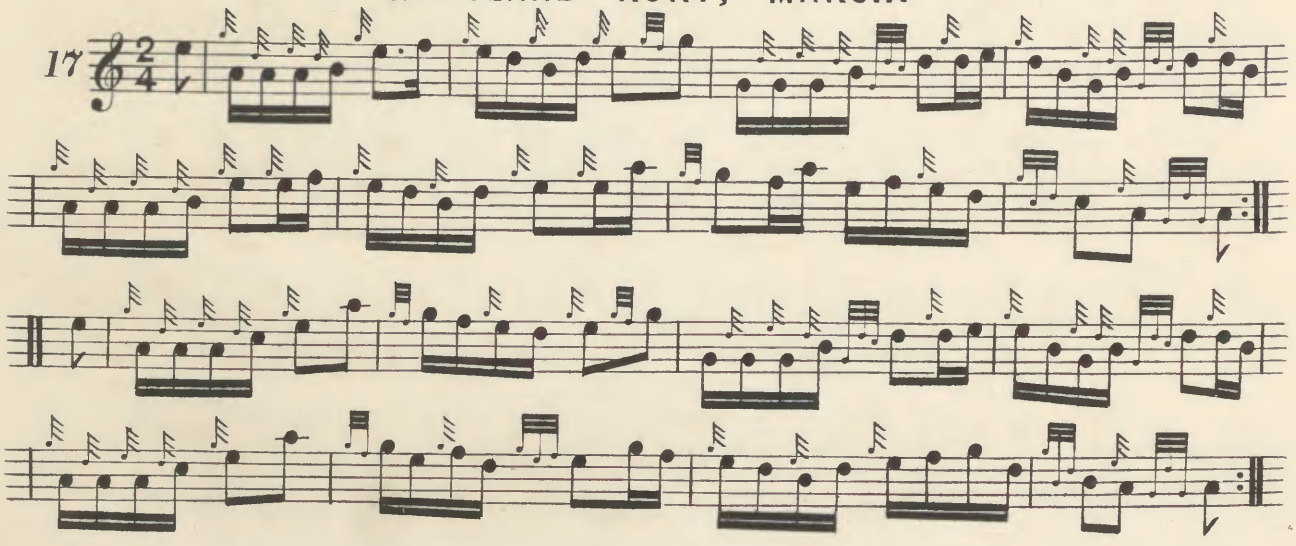
THE MACDONALDS' MARCH.

16

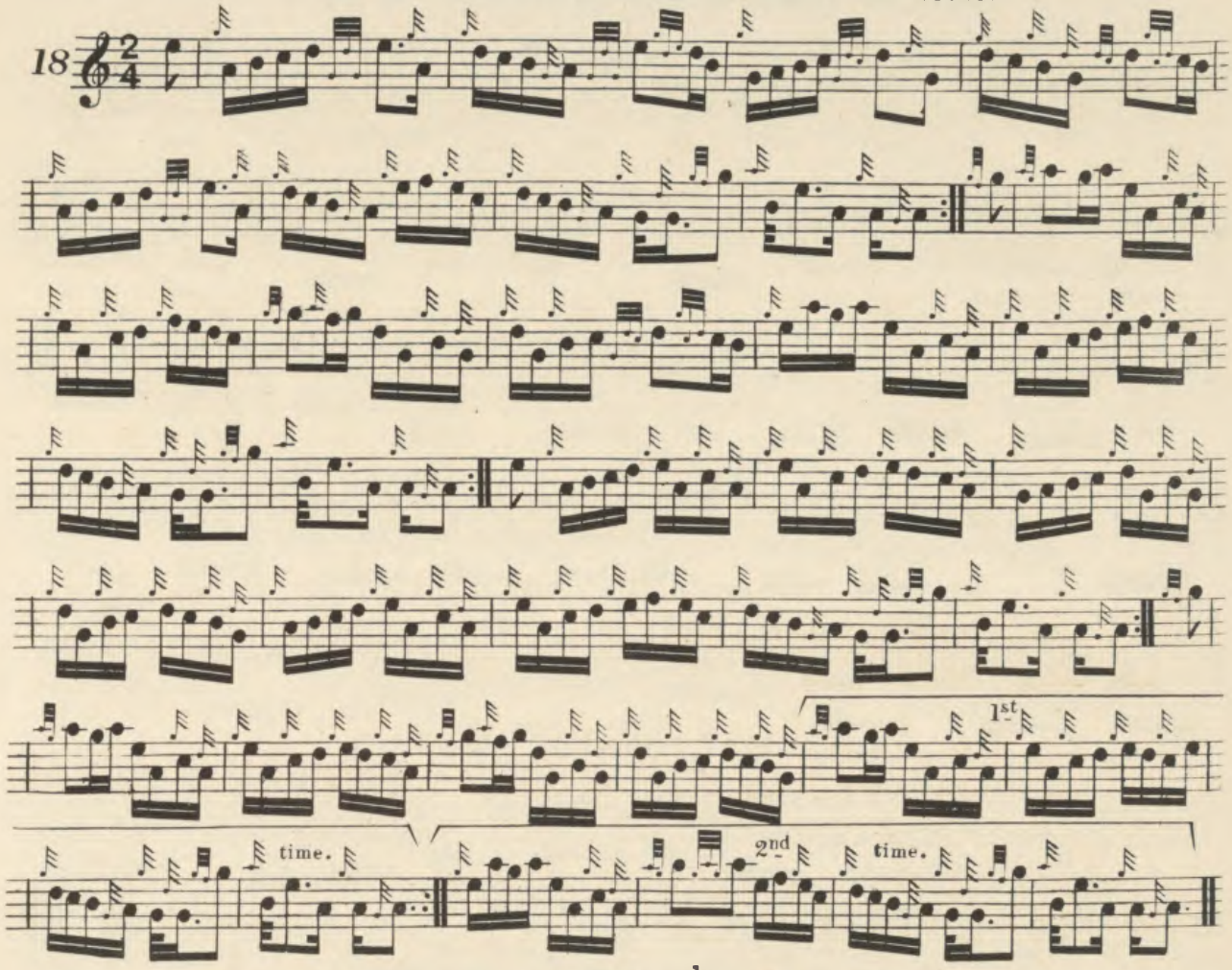


HIGHLAND RORY, MARCH.

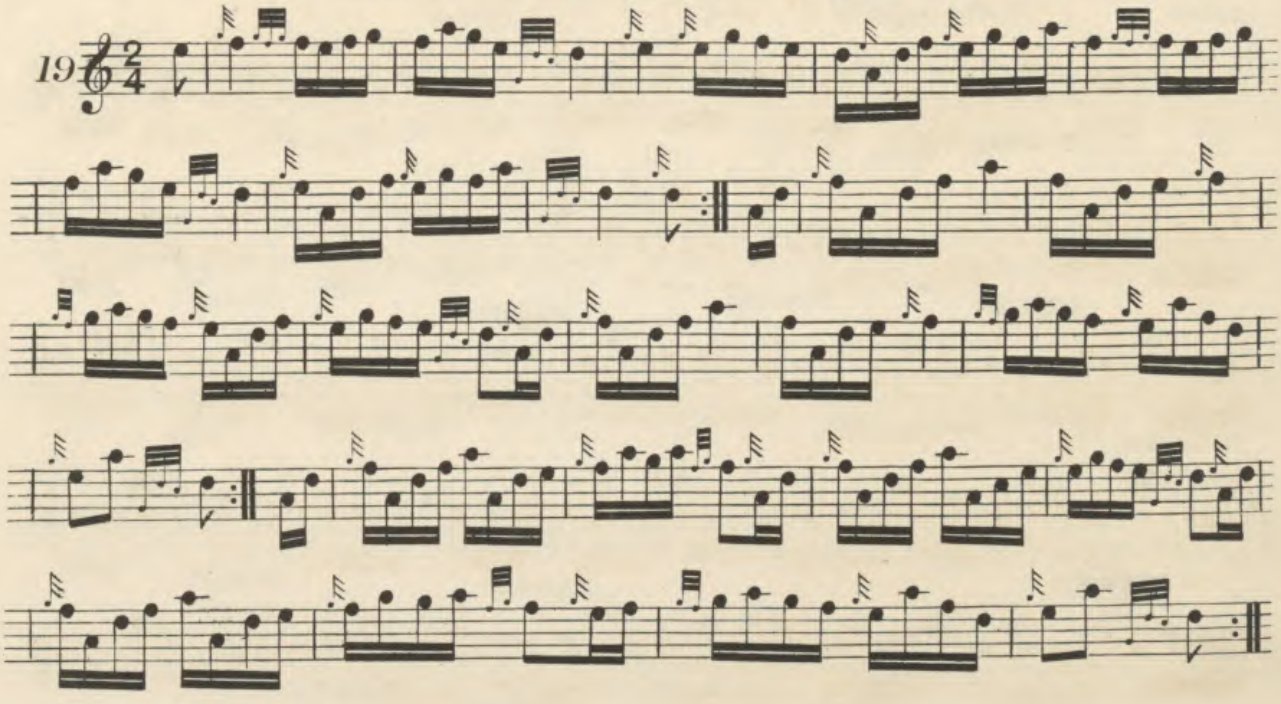
17



THE EDINBURGH VOLUNTEERS' MARCH.



CAPTAIN CAMPBELL'S MARCH.



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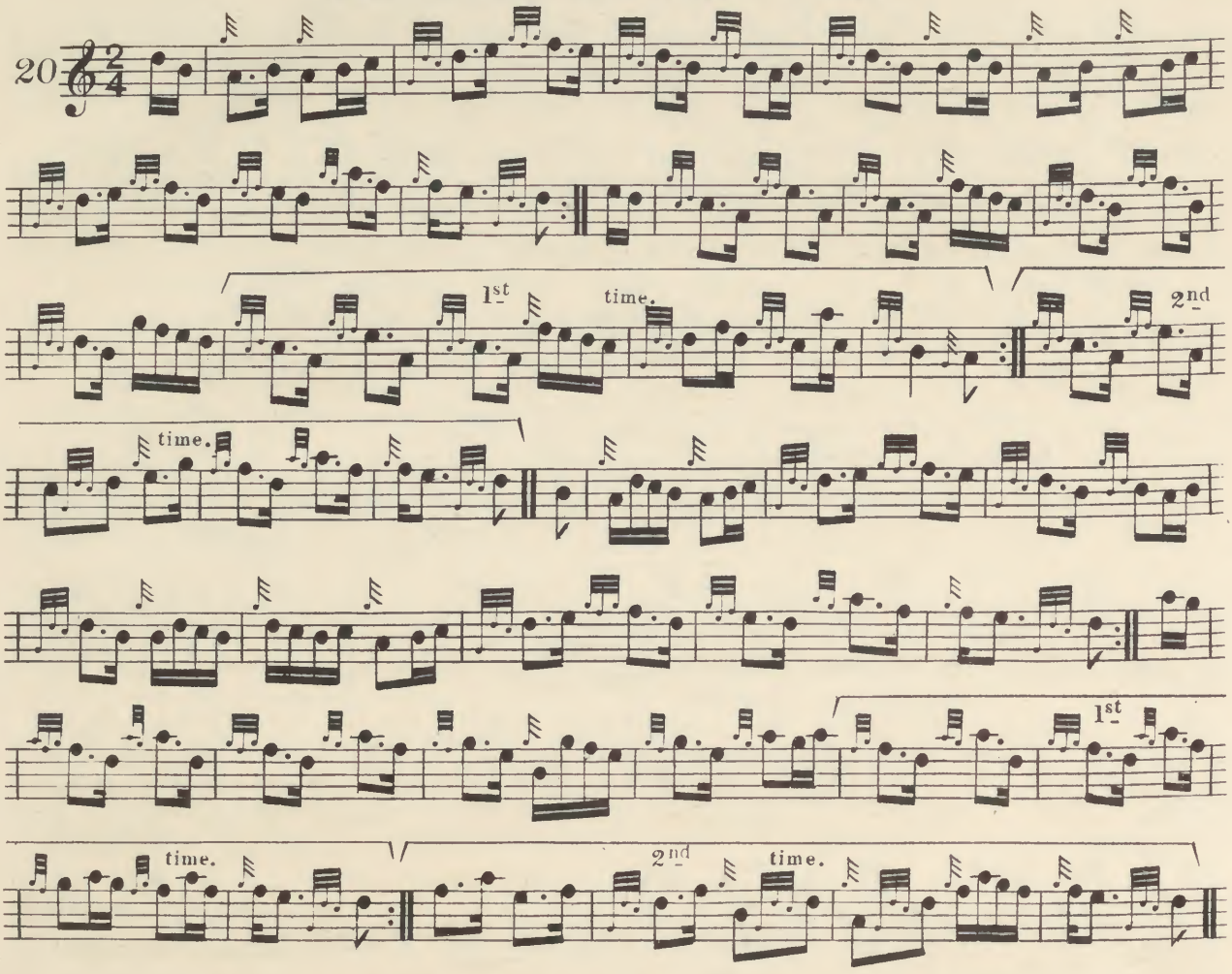
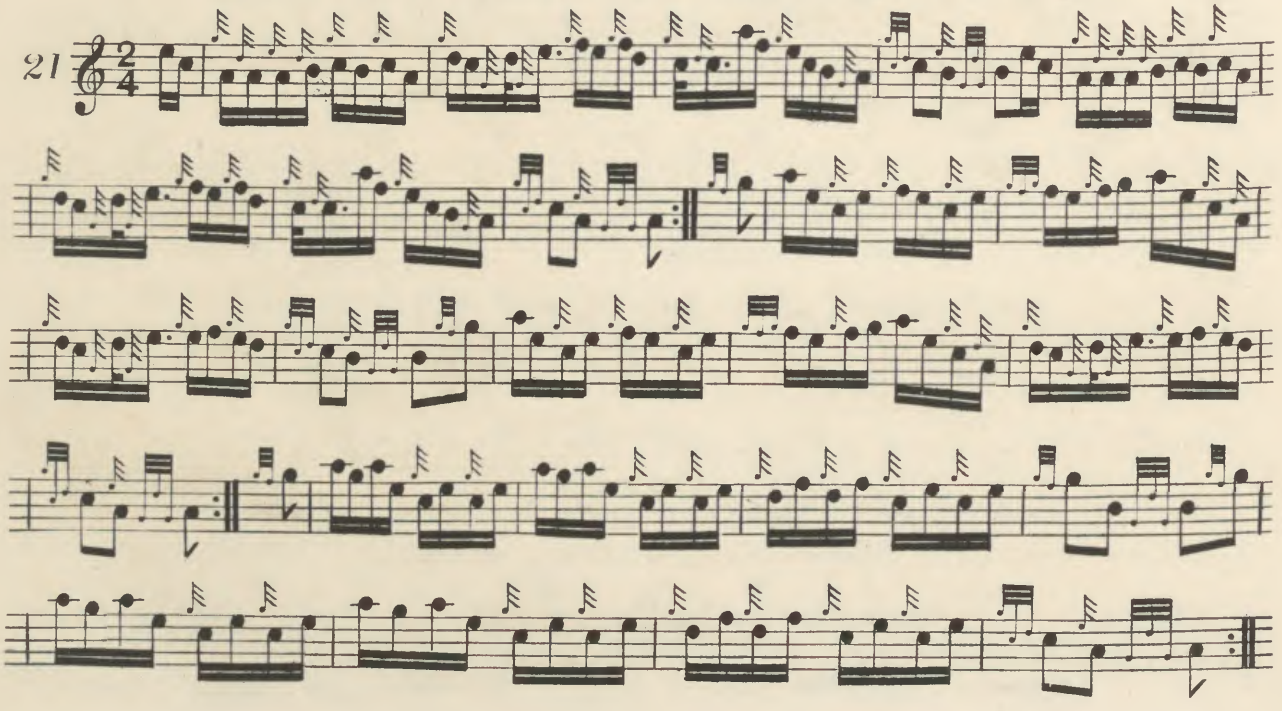


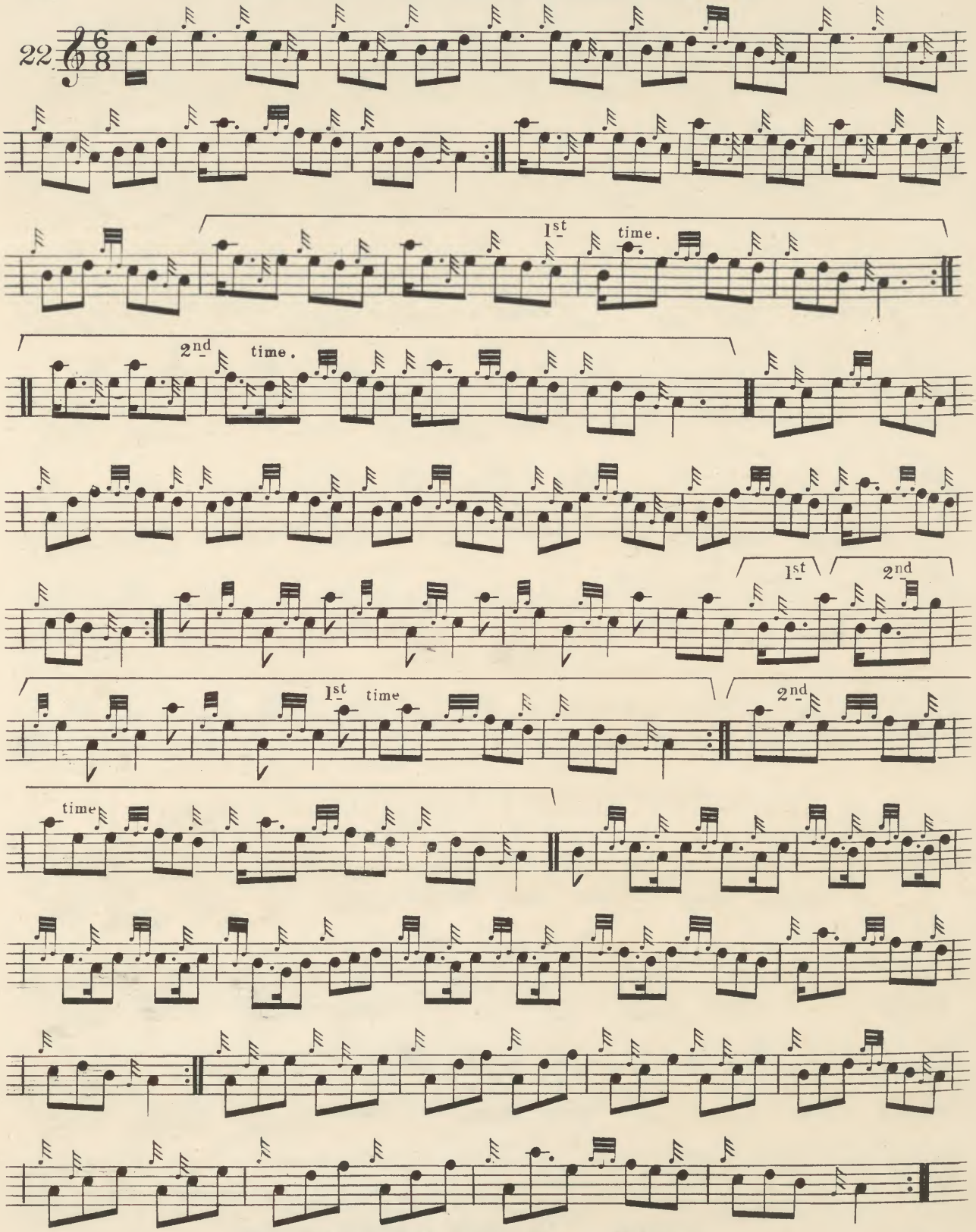
THE STRATH HERRICK HIGHLANDERS' MARCH.

21



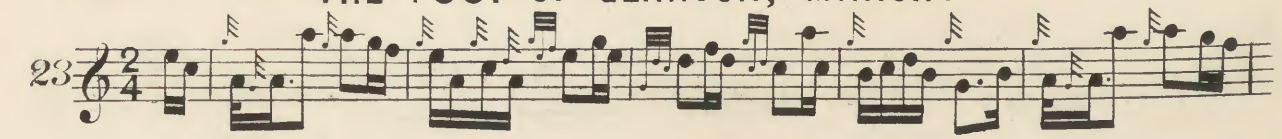
THE ATHOLE HIGHLANDERS' MARCH.

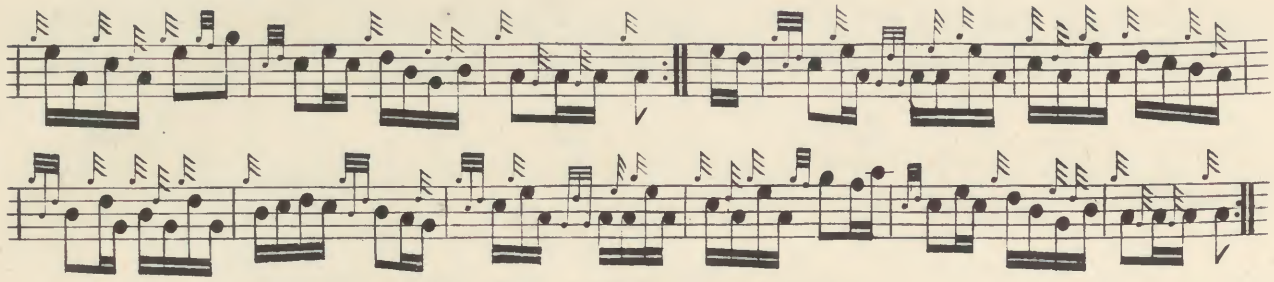
22



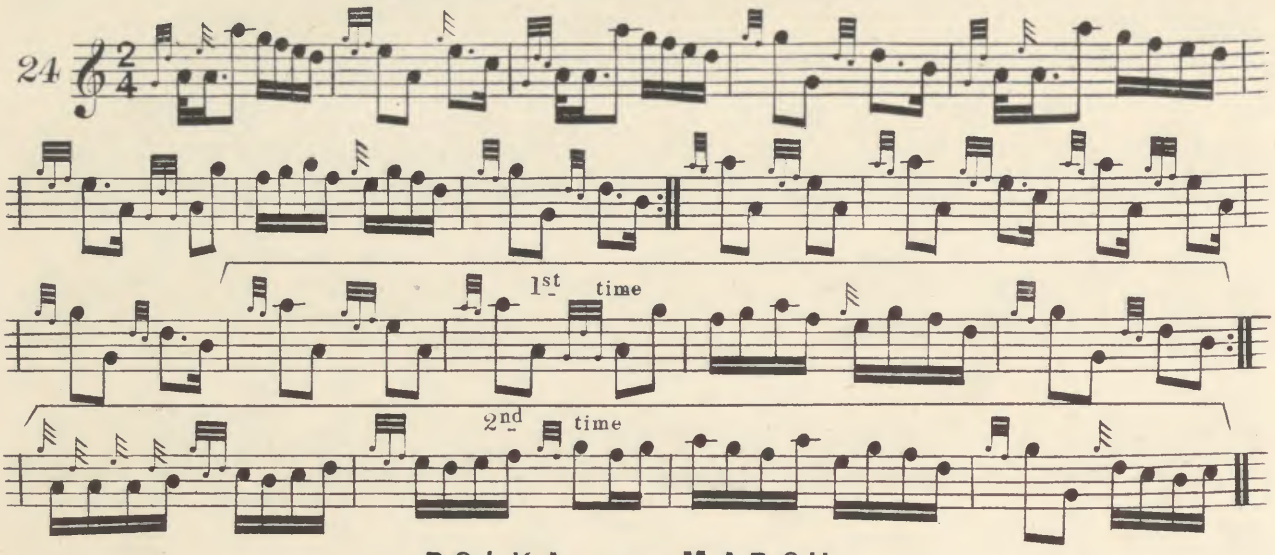
THE FOOT OF GERNOCK, MARCH.

23

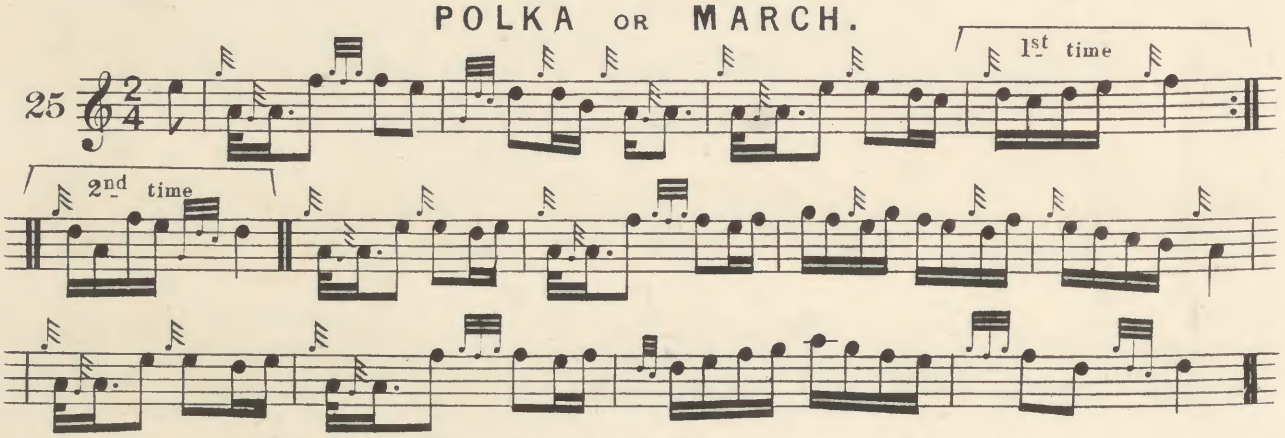




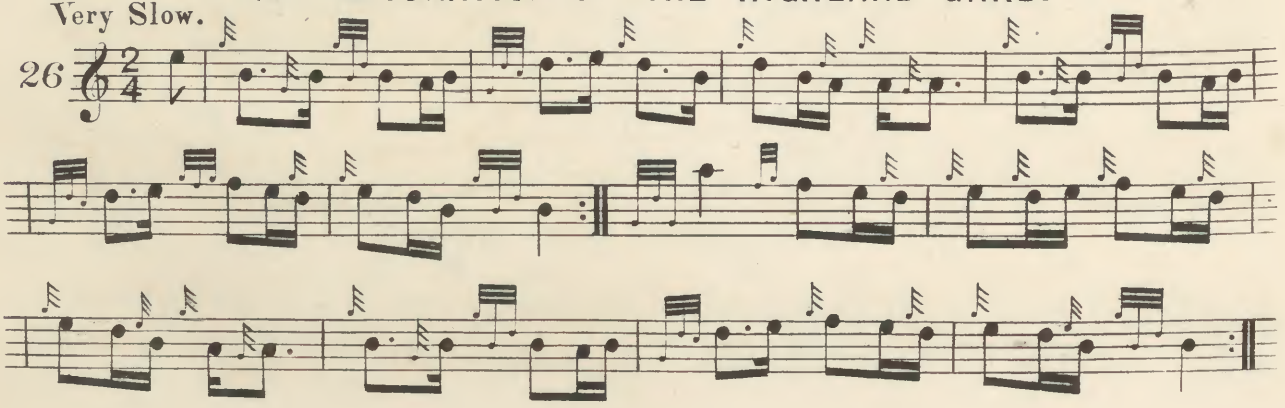
DELVIN SIDE, MARCH.



POLKA OR MARCH.

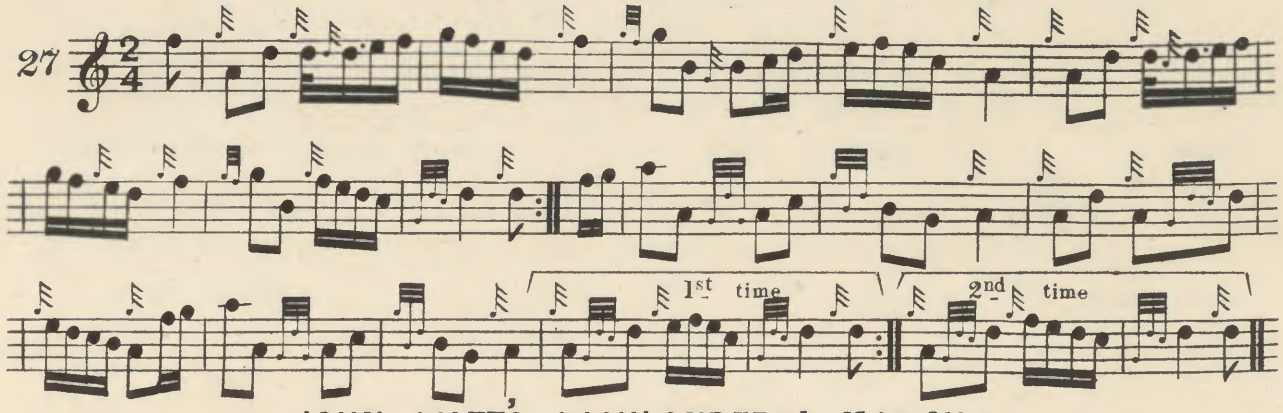


THE RESTORATION OF THE HIGHLAND GARB.



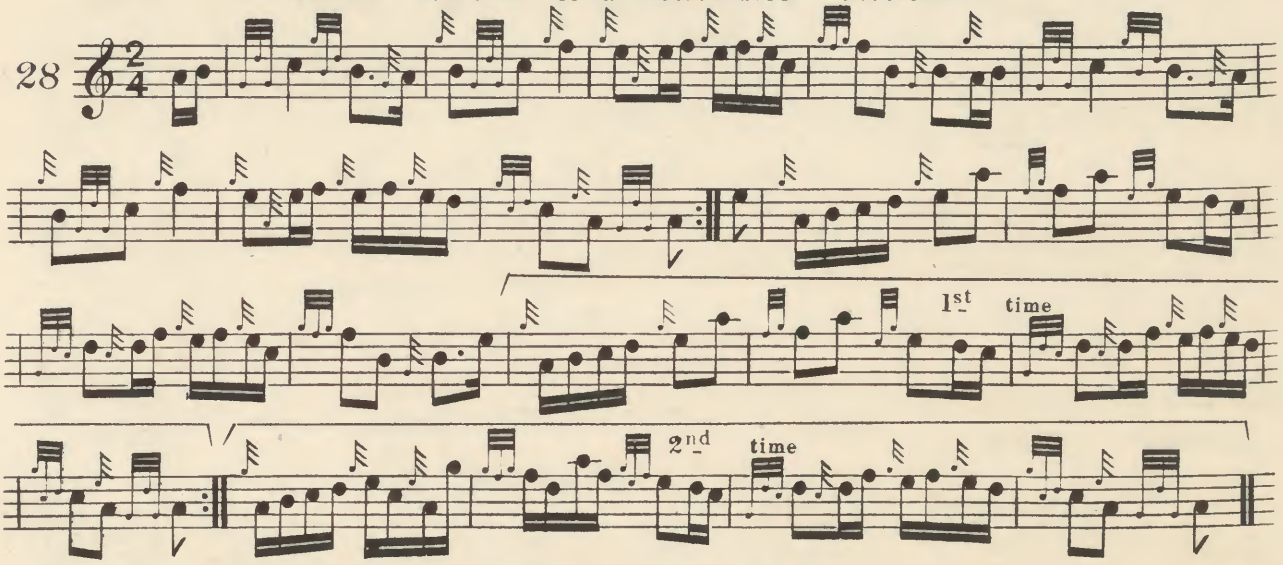
THE ROYAL HIGHLANDERS' FAREWELL TO ABERDEEN, MARCH.

27



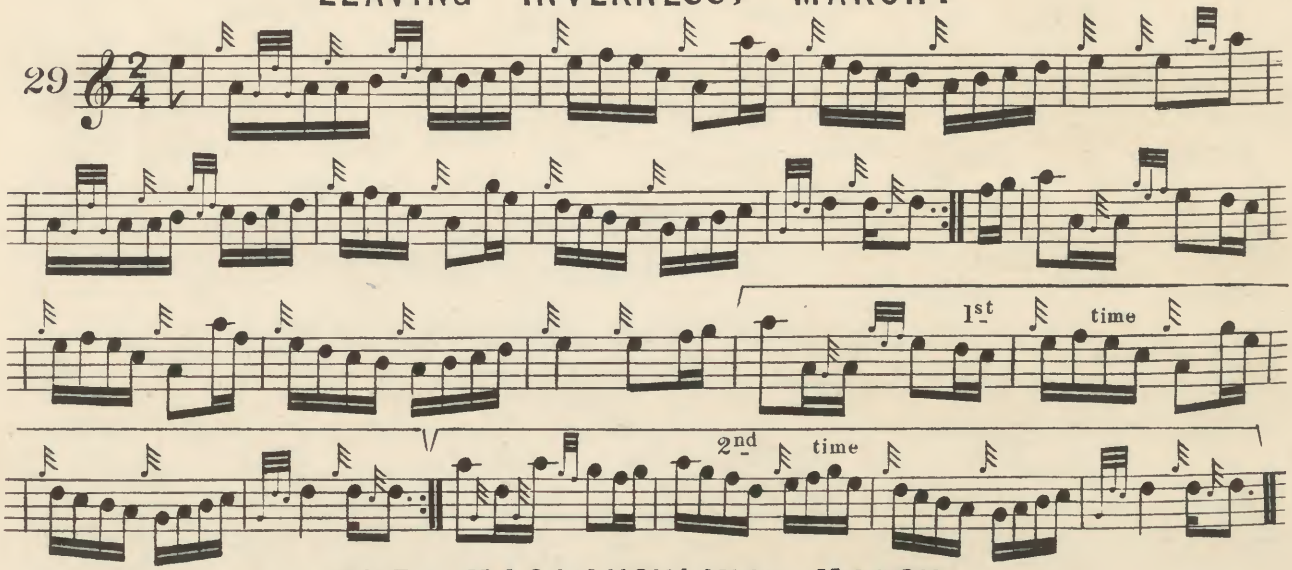
JOHN WATT'S HIGHLANDERS' MARCH.

28



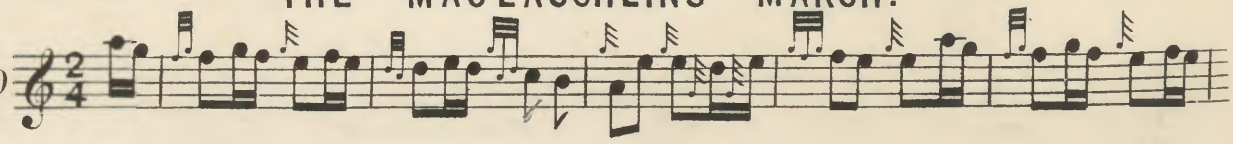
LEAVING INVERNESS, MARCH.

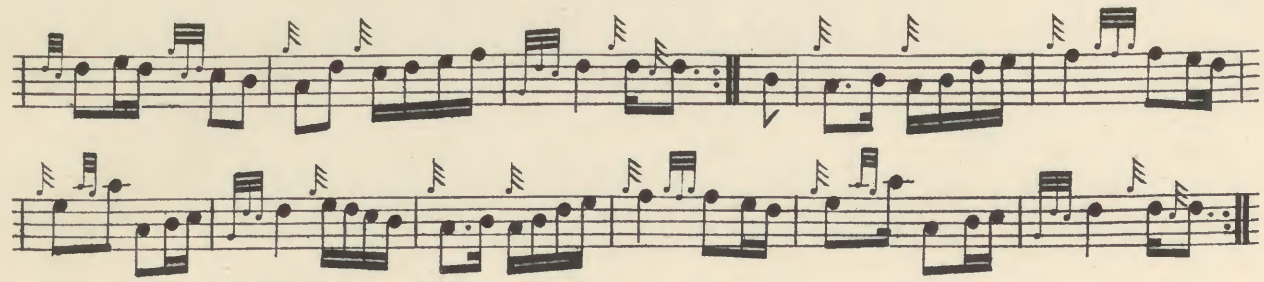
29



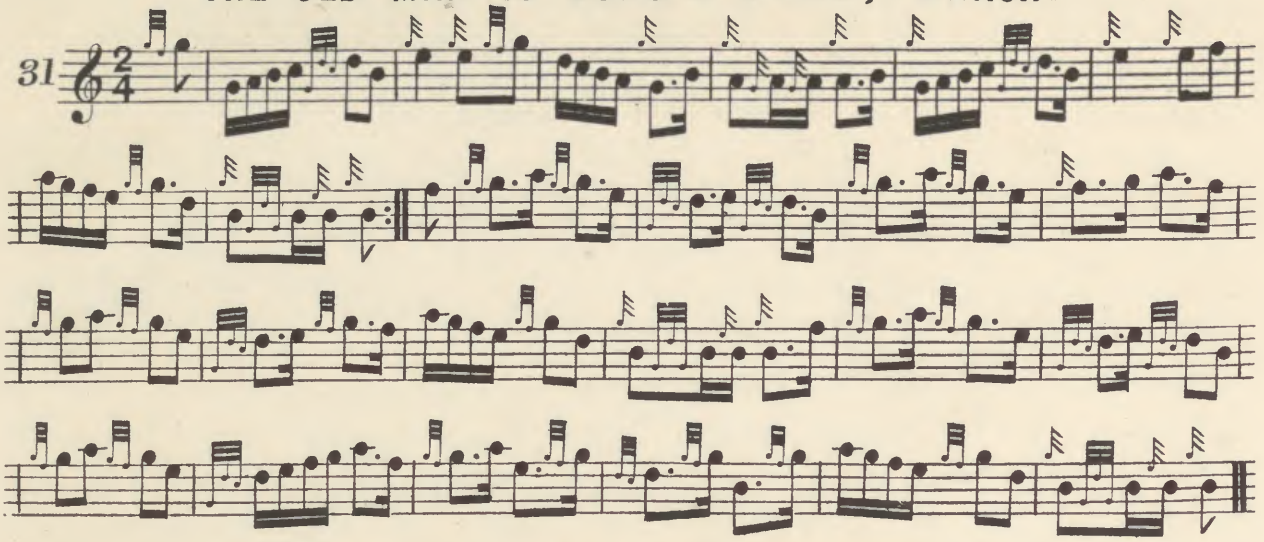
THE MACLAUCHLINS' MARCH.

30

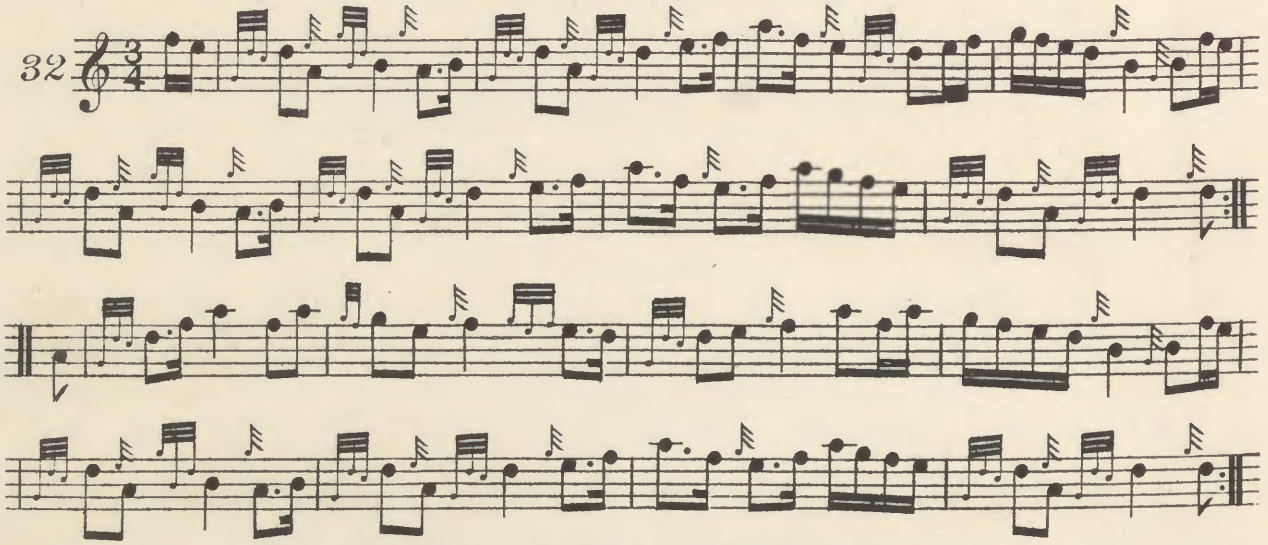




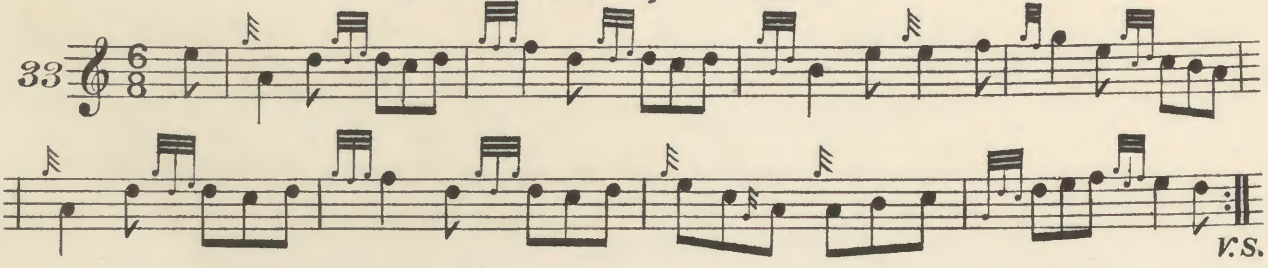
THE OLD MAN IS LONG A DYING, MARCH.



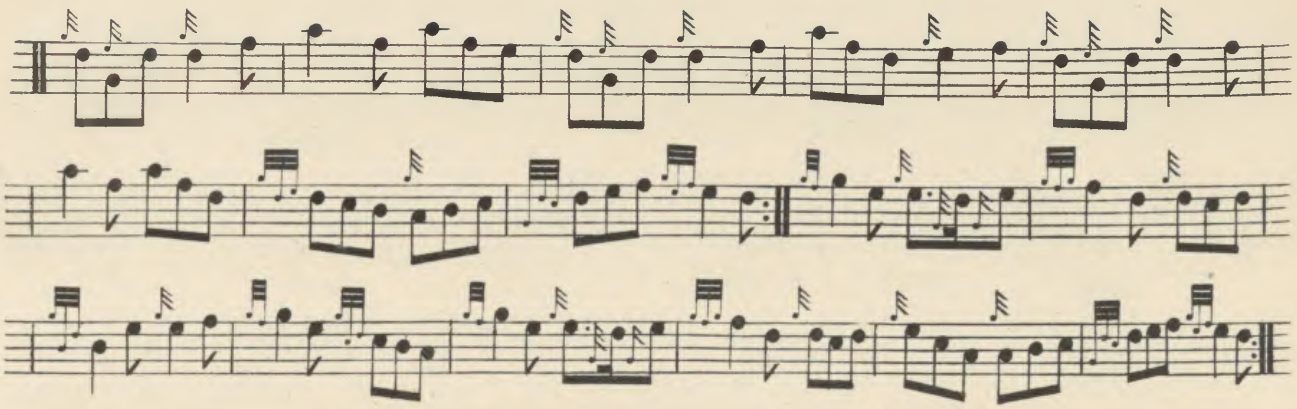
YOCHEL HARBOUR, MARCH.



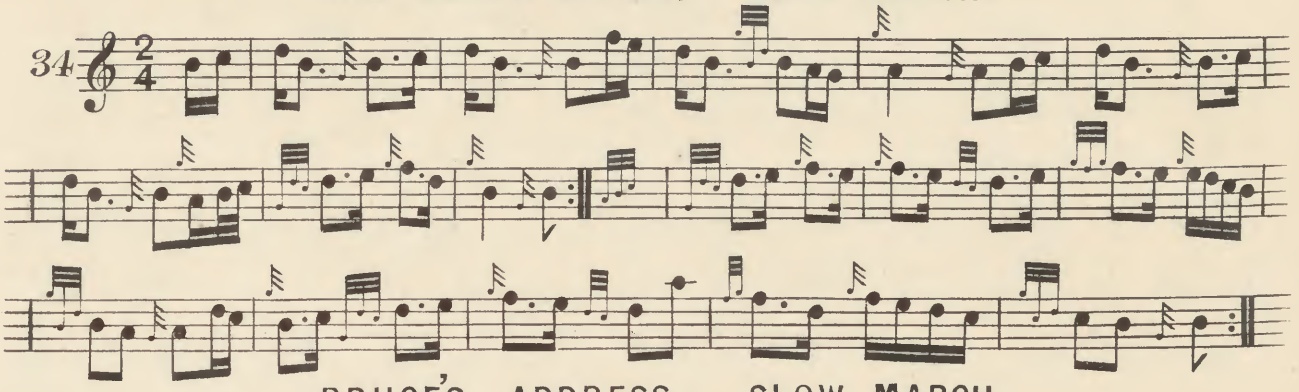
PADDY CARIE, MARCH.



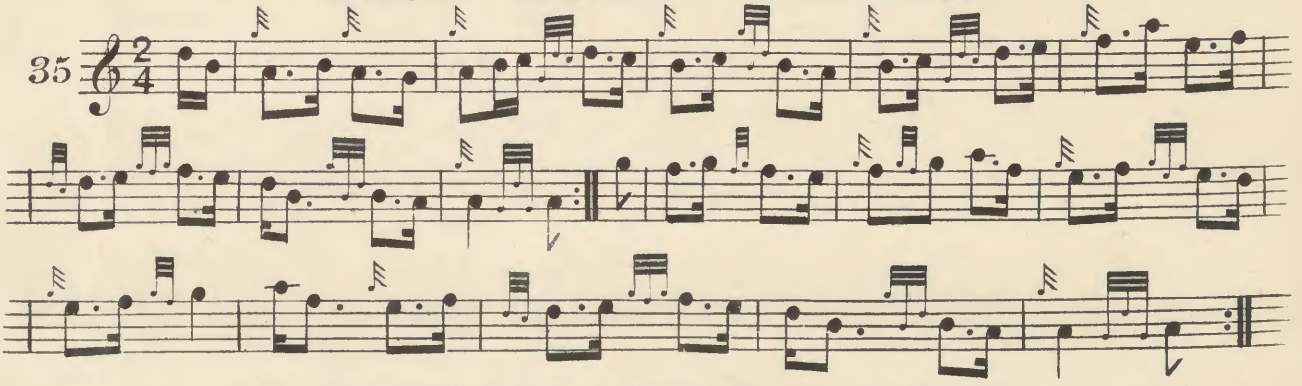
V.S.



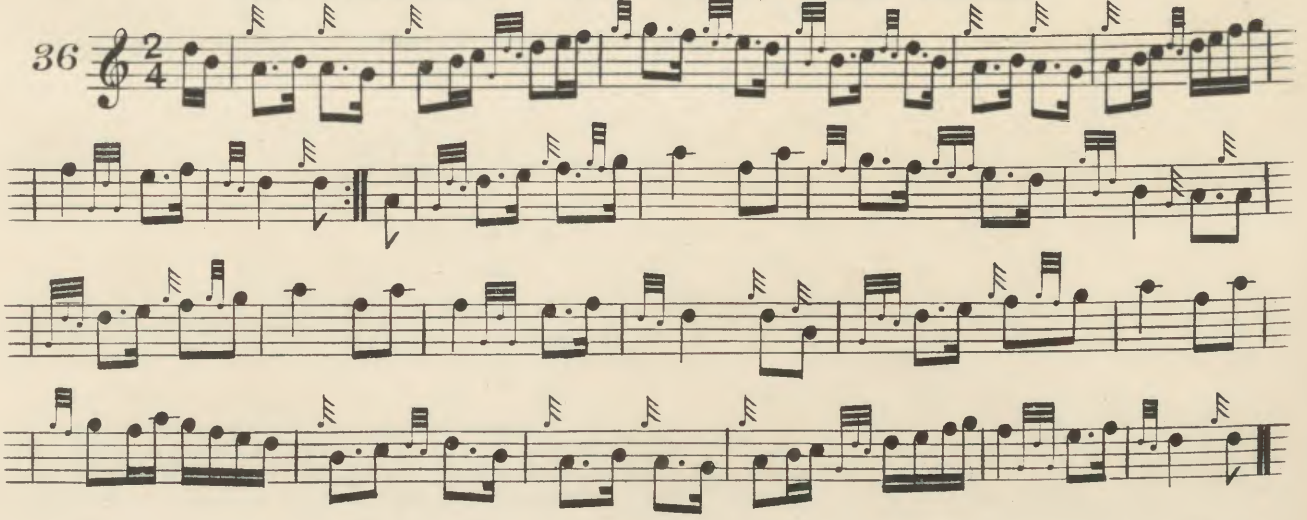
THE BLACK WATCH, SLOW MARCH.



BRUCE'S ADDRESS, SLOW MARCH.

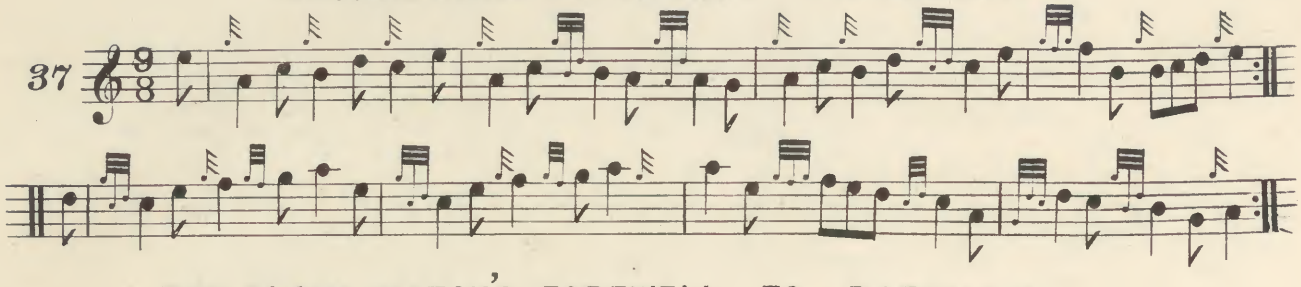


THE FLOWERS OF THE FOREST, SLOW MARCH.



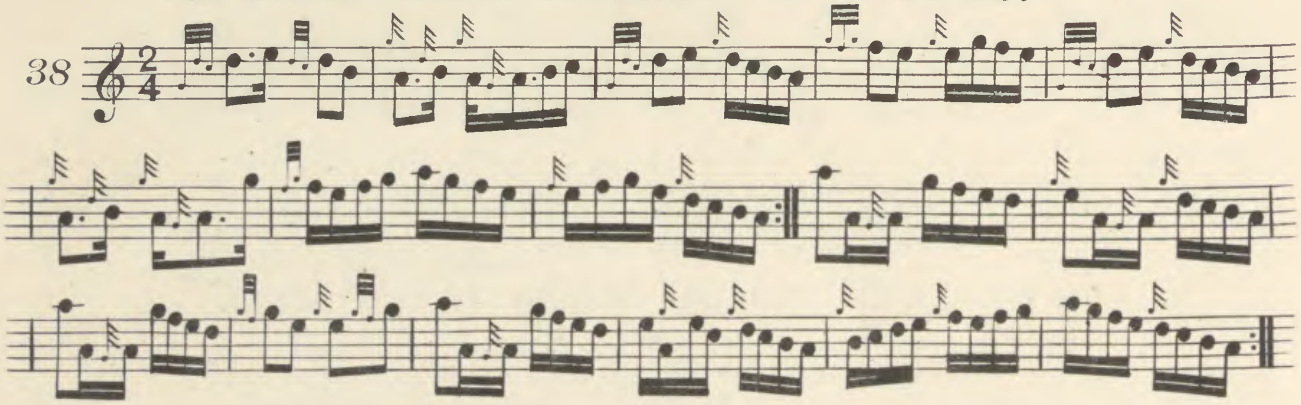
JOCKIE SAID TO JENNY, A MARCH.

37



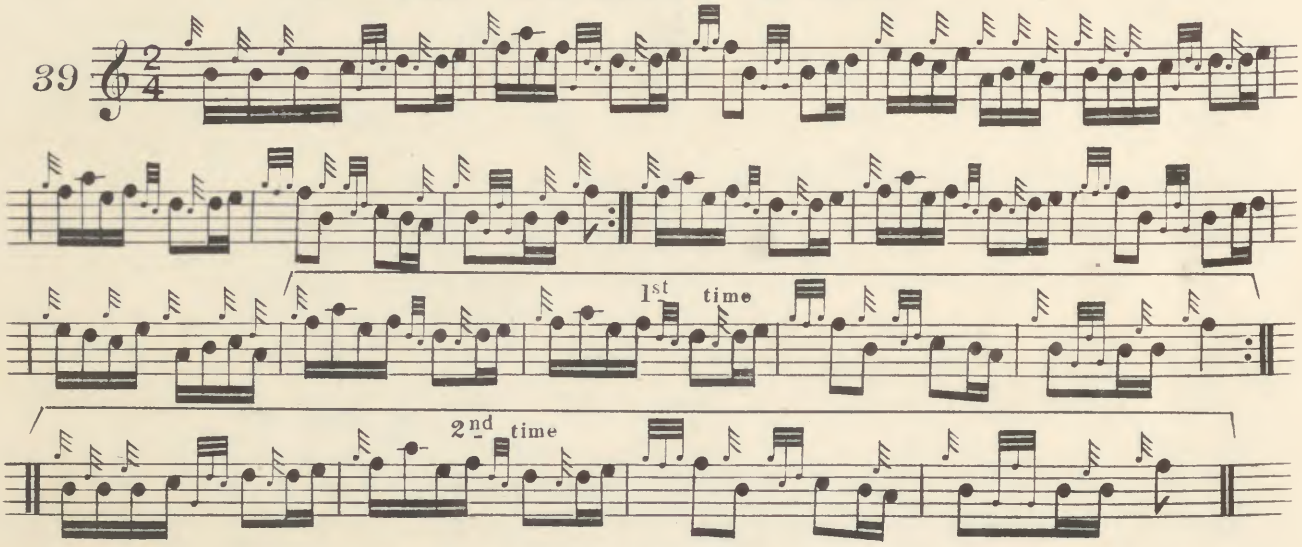
THE BLACK WATCH'S FAREWELL TO BAREILLY.

38



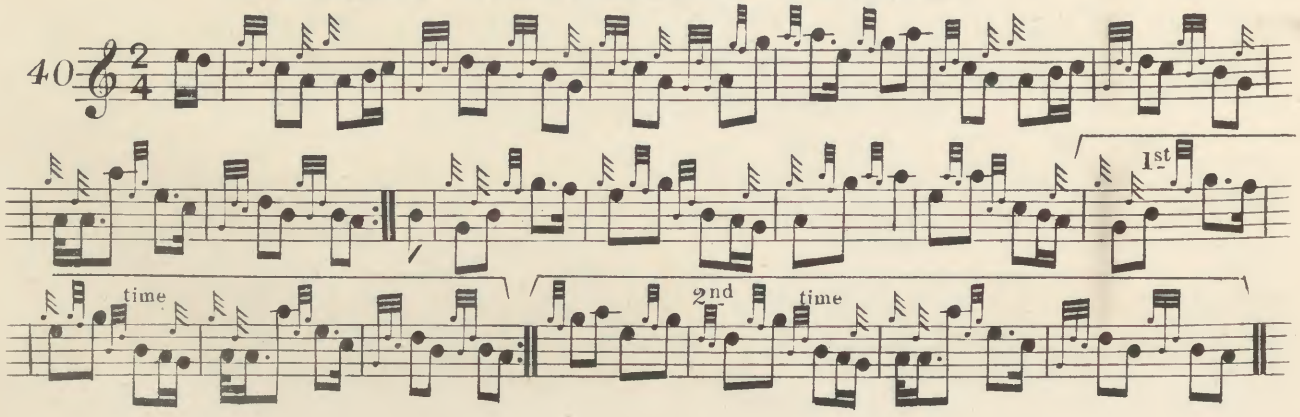
THE WATERLOO MARCH.

39



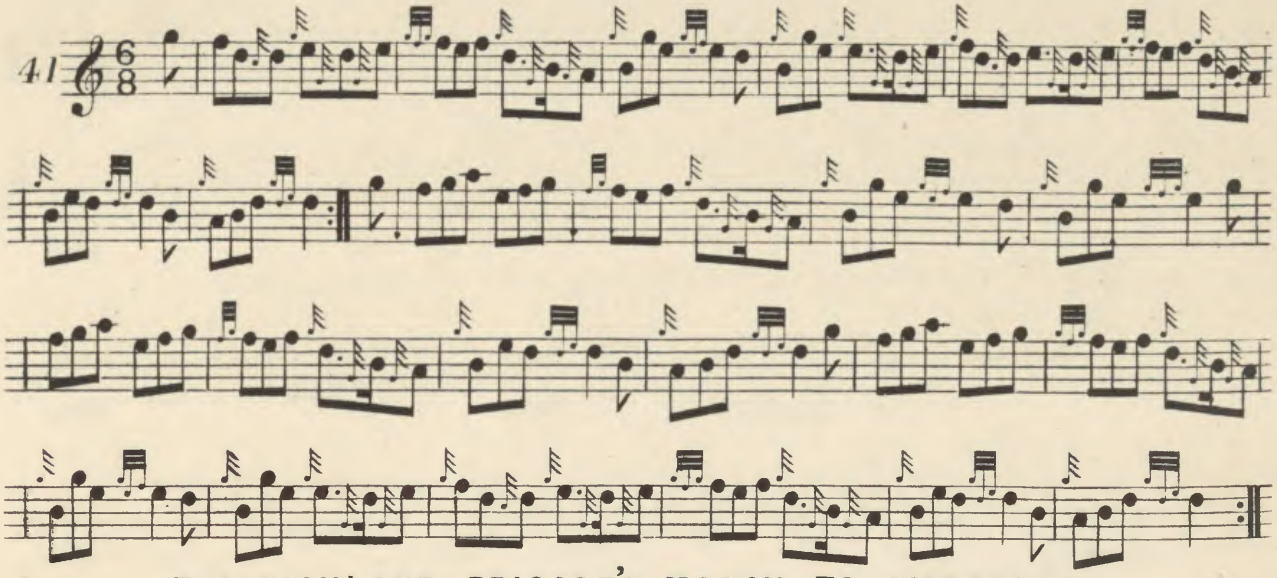
MACKENZIE OF CARLOCH'S MARCH.

40



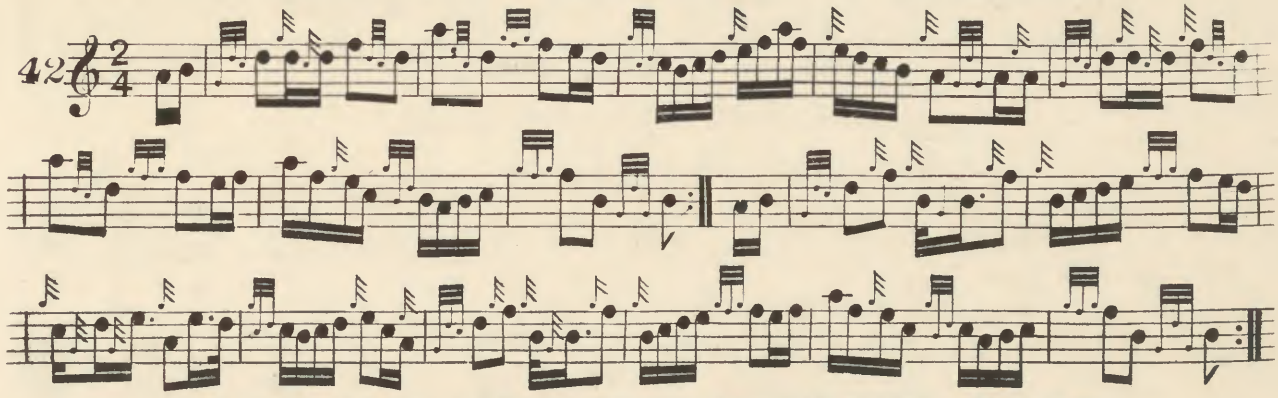
BODDACH A LANDER, MARCH.

41



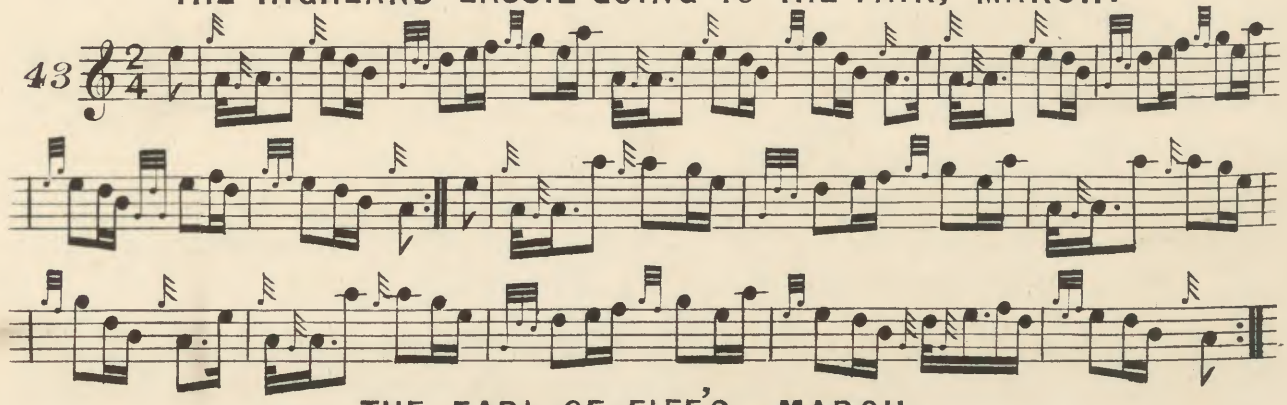
THE HIGHLAND BRIGADE'S MARCH TO WATERLOO.

42



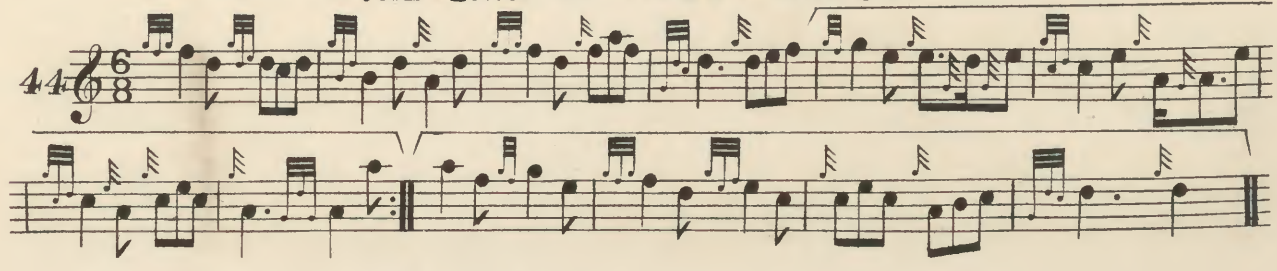
THE HIGHLAND LASSIE GOING TO THE FAIR, MARCH.

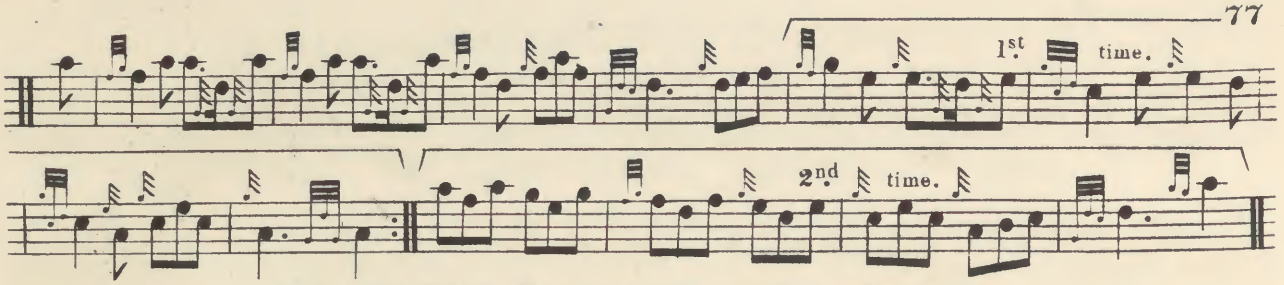
43



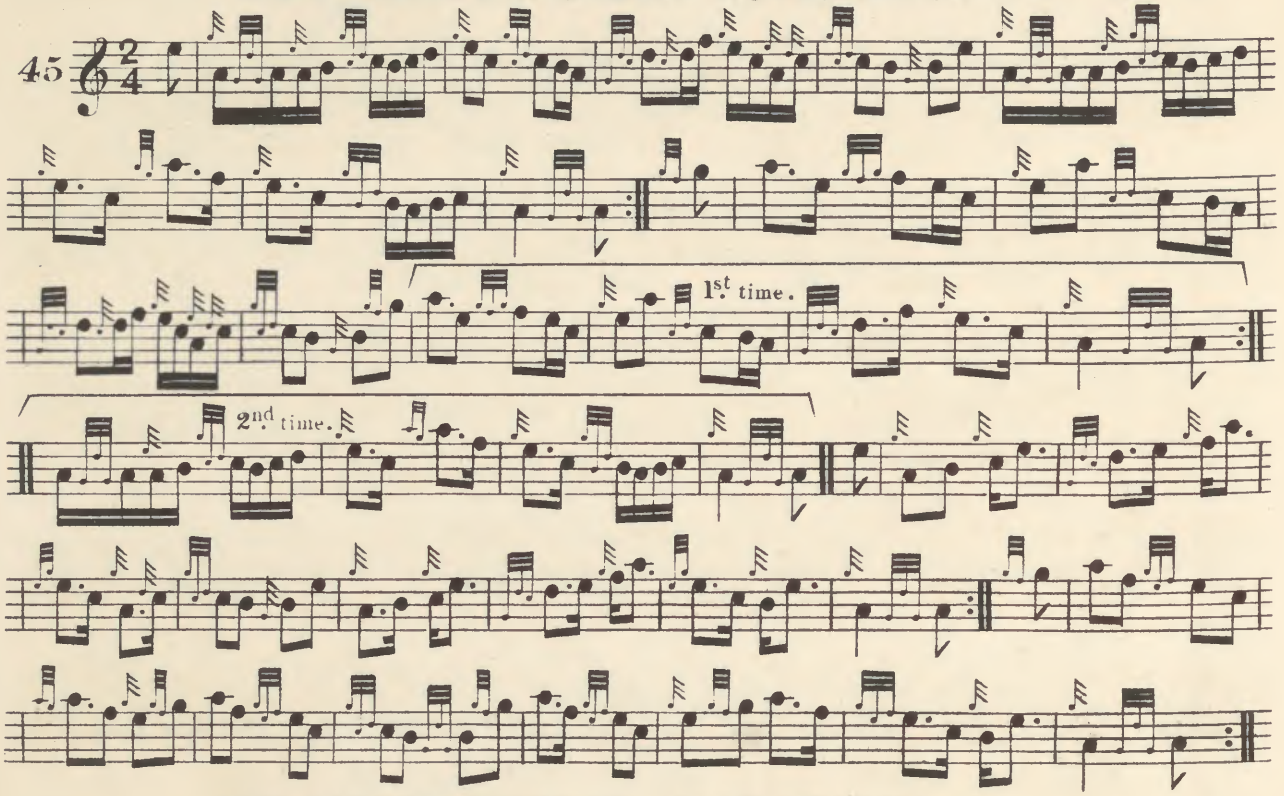
THE EARL OF FIFE'S MARCH.

44

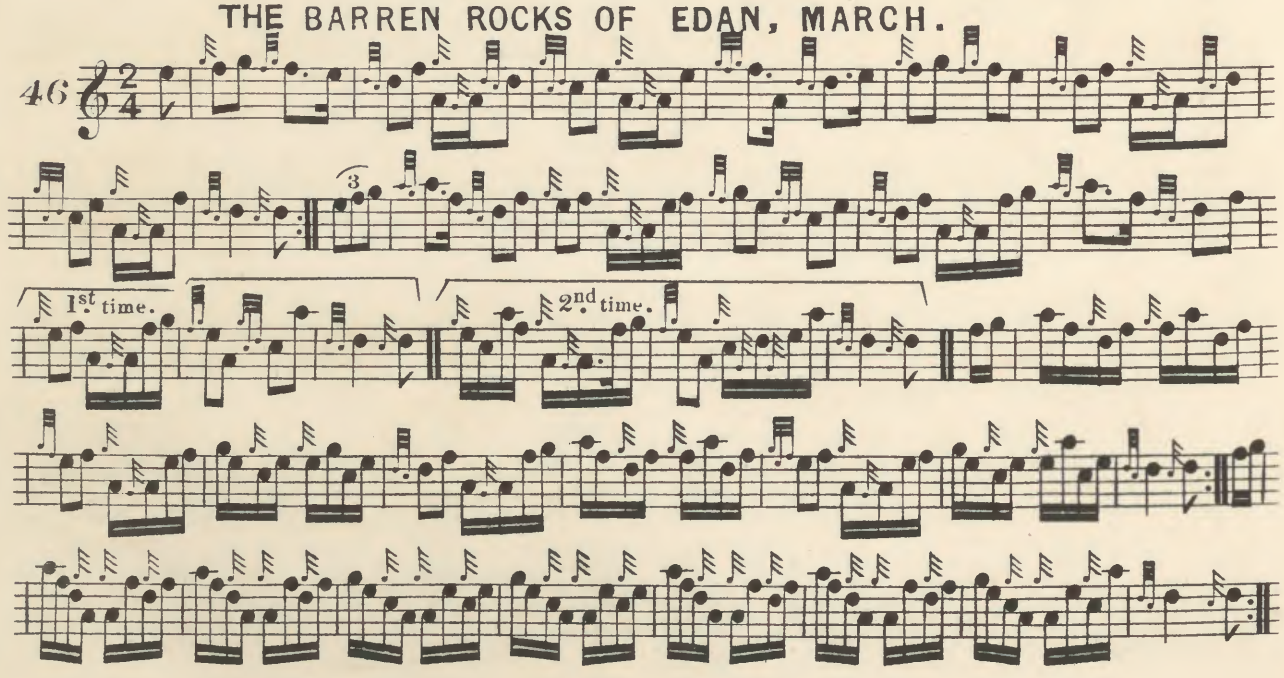




MY NATIVE HIGHLAND HOME, MARCH.

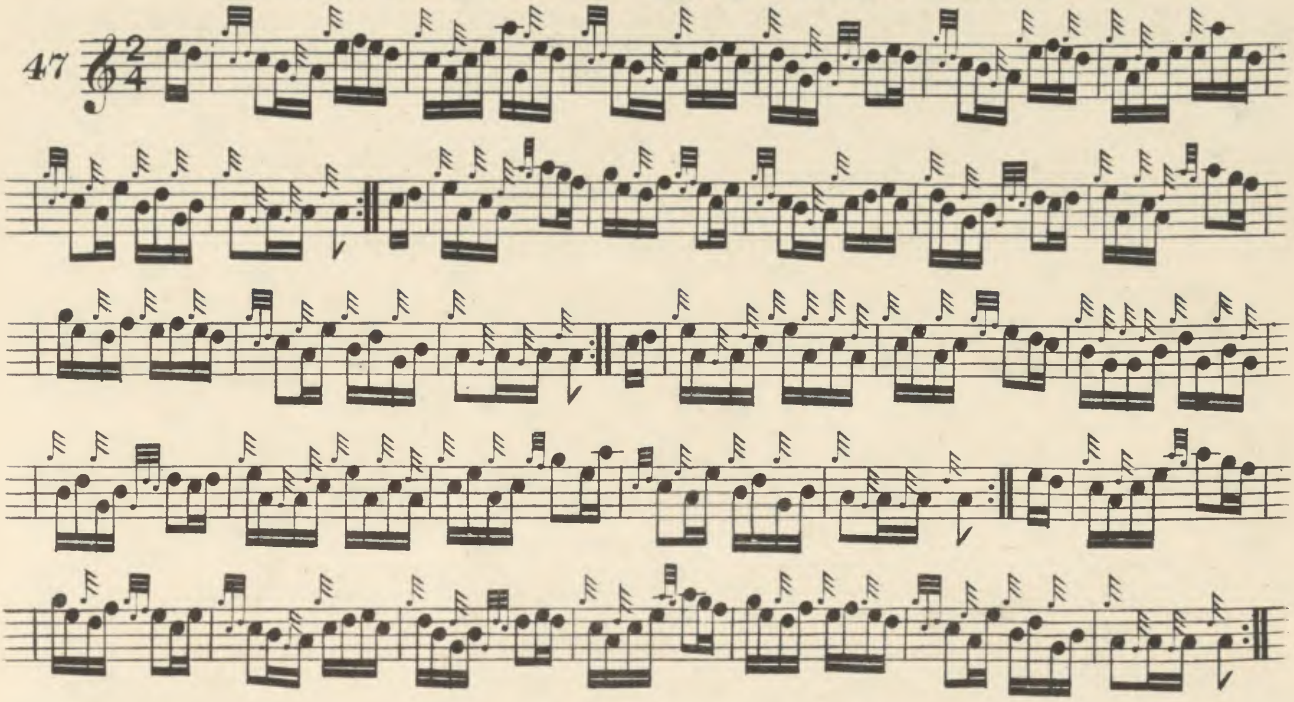


THE BARREN ROCKS OF EDAN, MARCH.



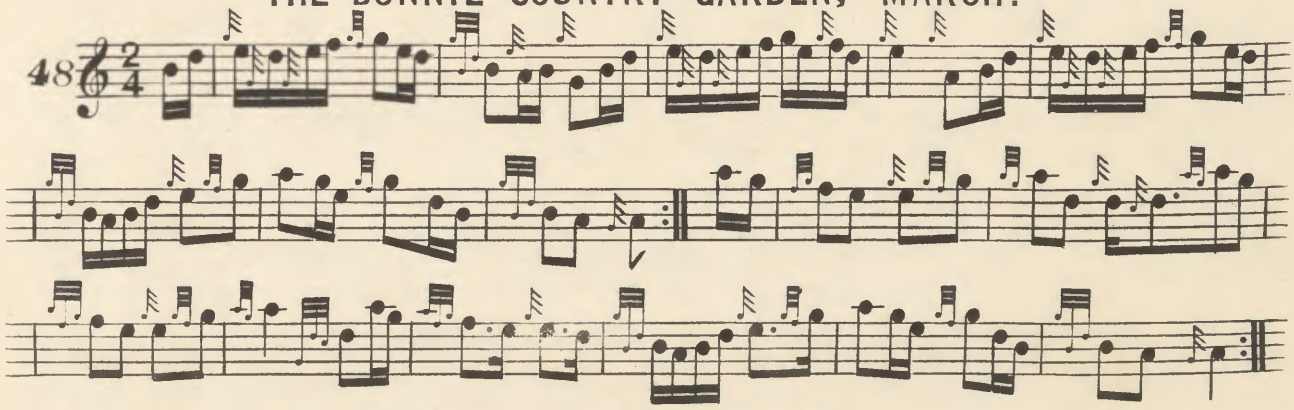
CAPTAIN CAMPBELL OF GLENDARUAL'S MARCH.

47



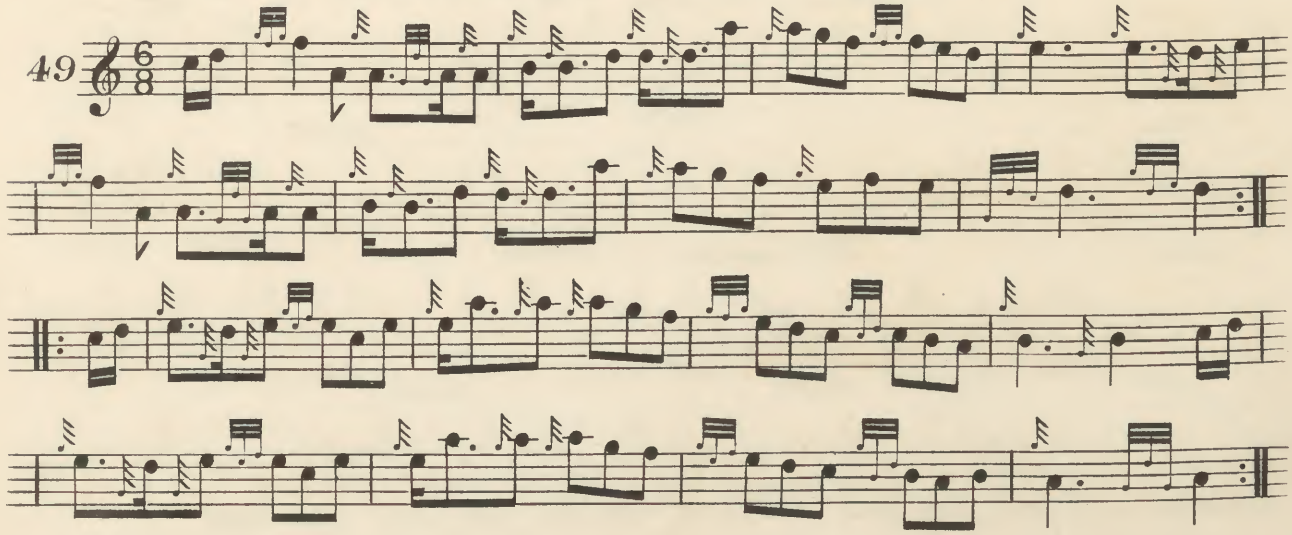
THE BONNIE COUNTRY GARDEN, MARCH.

48

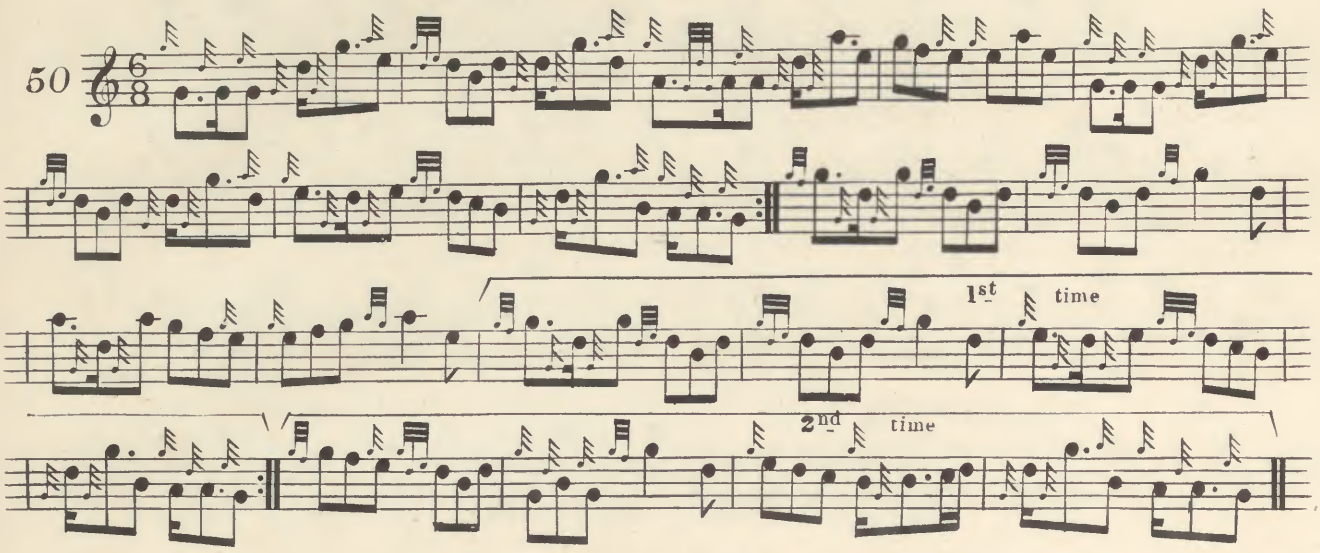


THE HUNDRED PIPERS, MARCH.

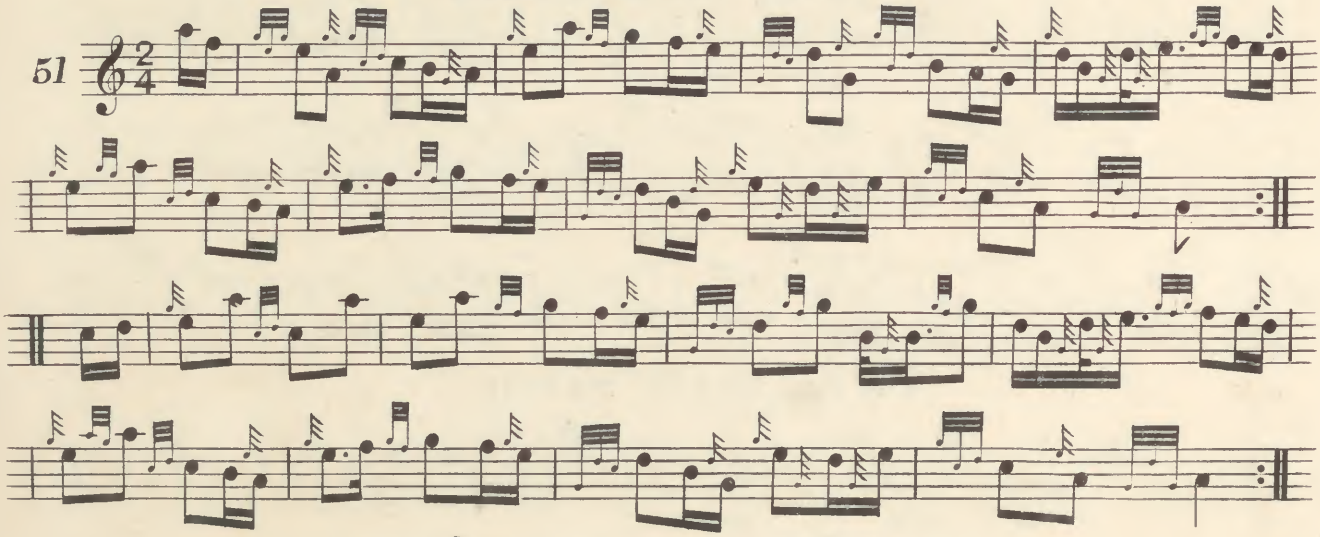
49



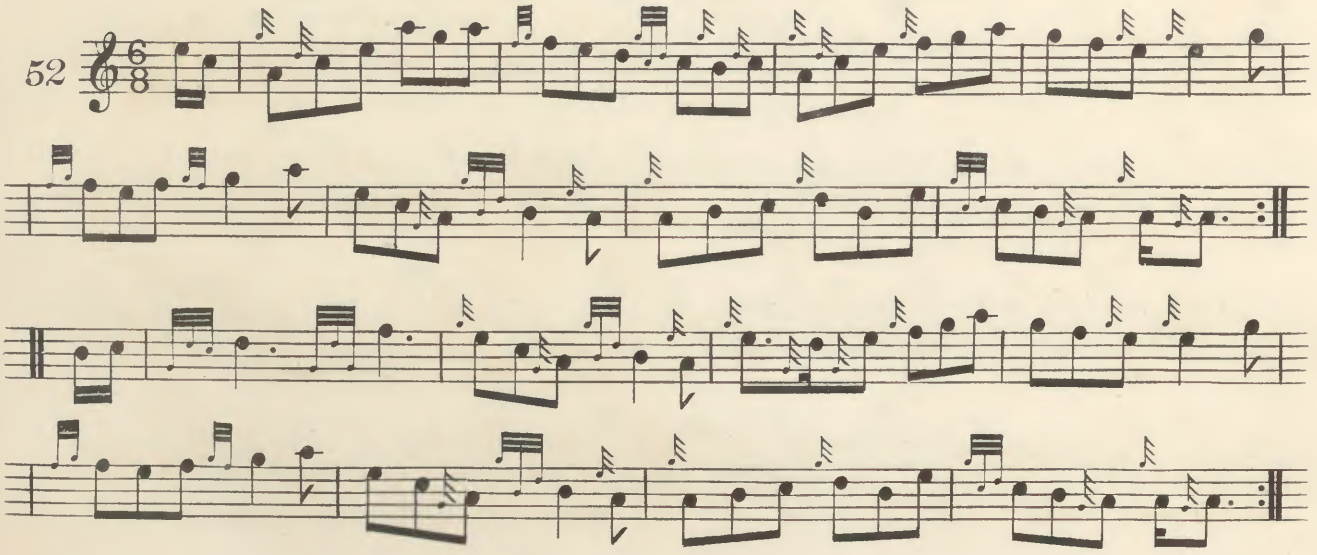
FINLAY'S MARCH.



ALLENGRANGE'S MARCH.

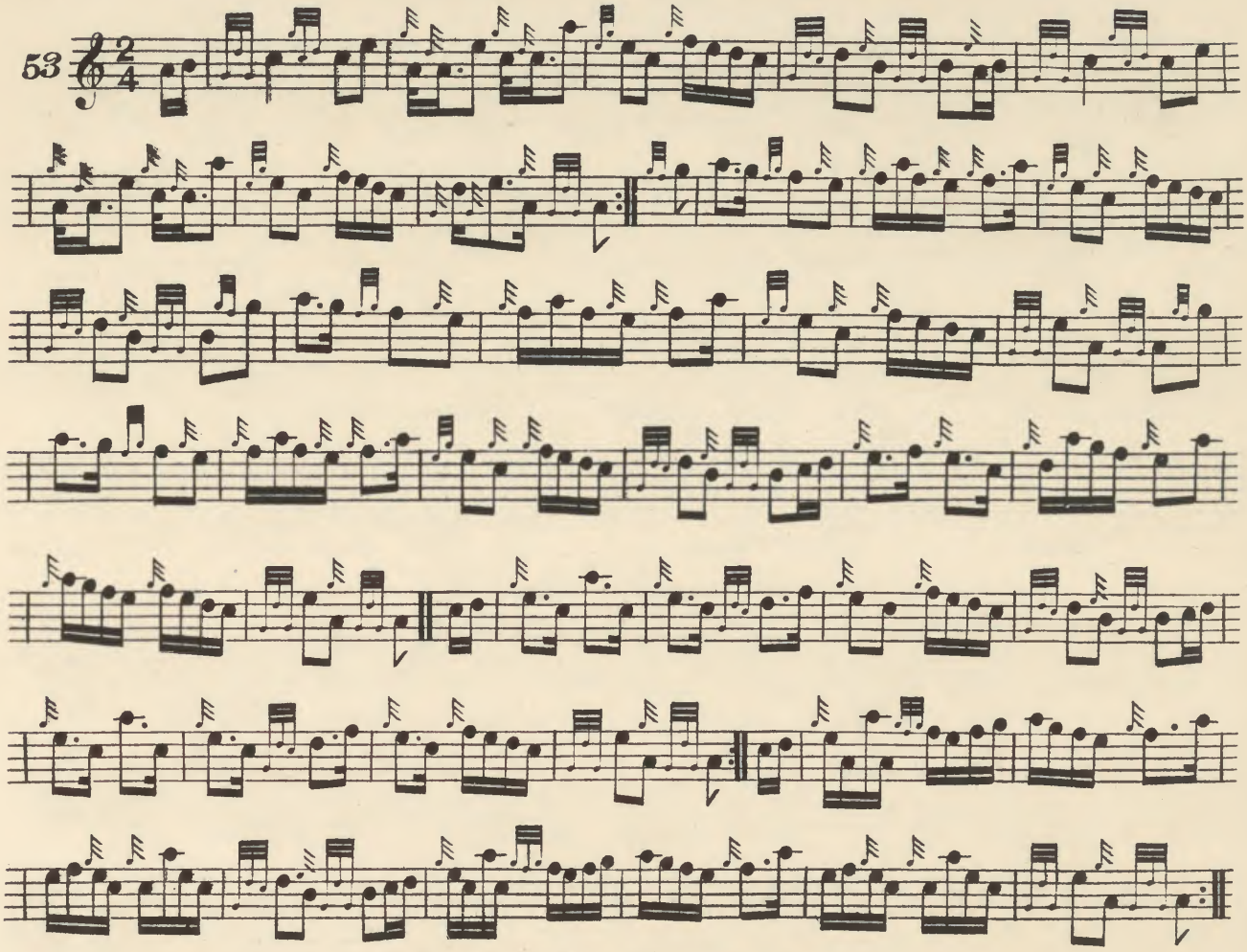


PADDY'S TRIP TO DUBLIN, MARCH.



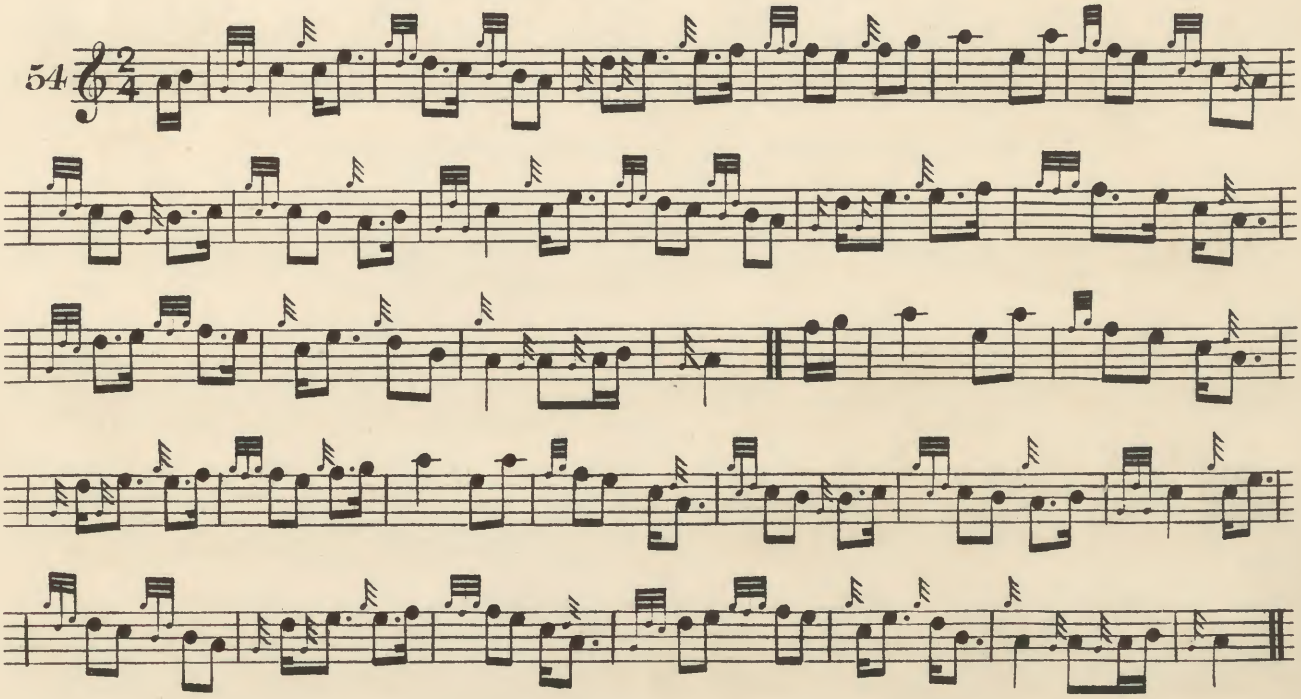
THE 78TH'S FAREWELL TO BELGAUM, MARCH.

53



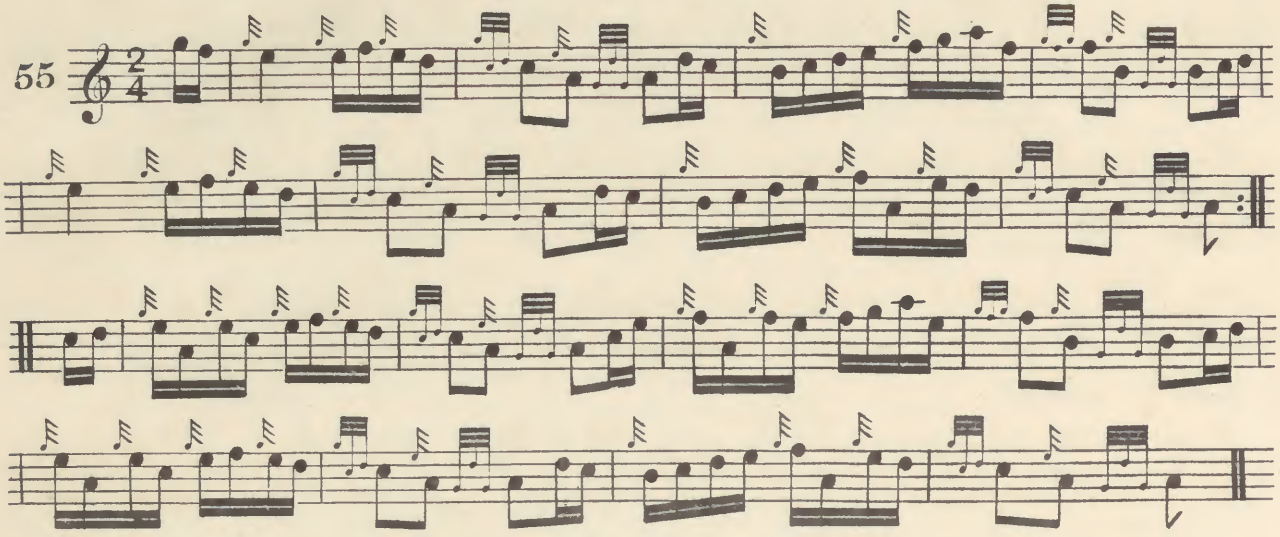
LORD LOVAT'S MARCH.

54



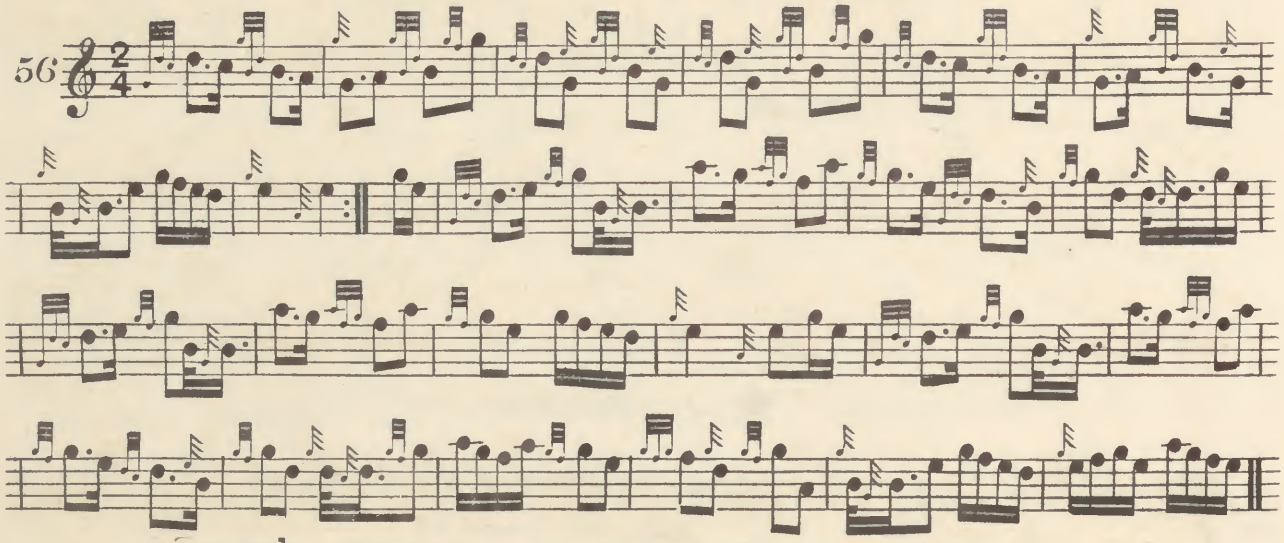
THE INVERNESS SHIRE MILITIA'S MARCH.

55



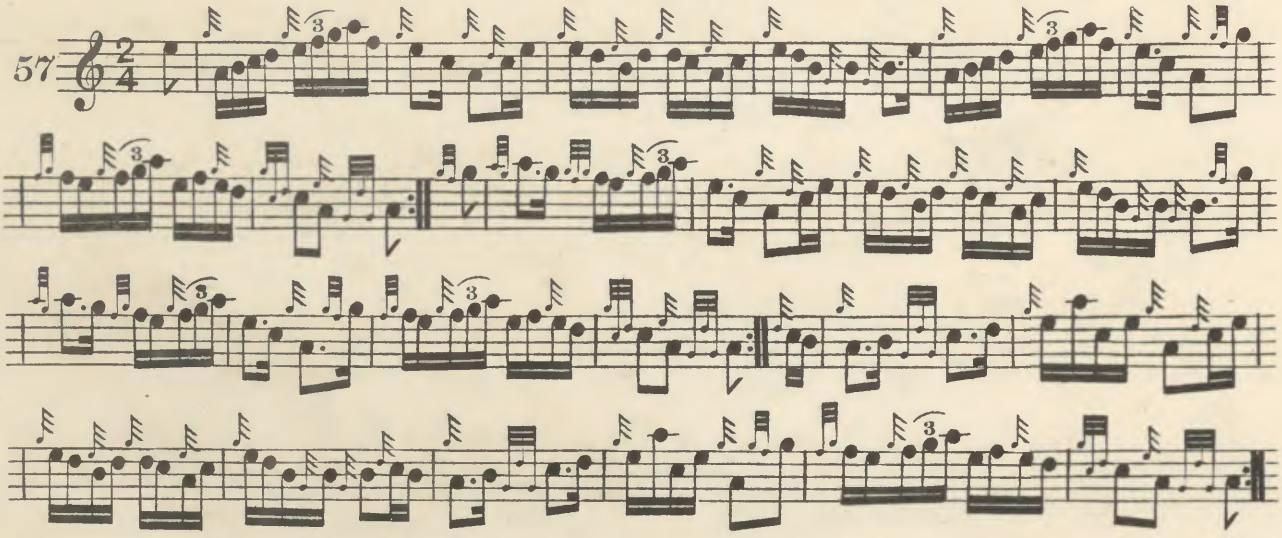
JOHN ROY STEWART, MARCH.

56



MACKAY'S FAREWELL TO THE 71ST, SLOW MARCH. by H. MACKAY.

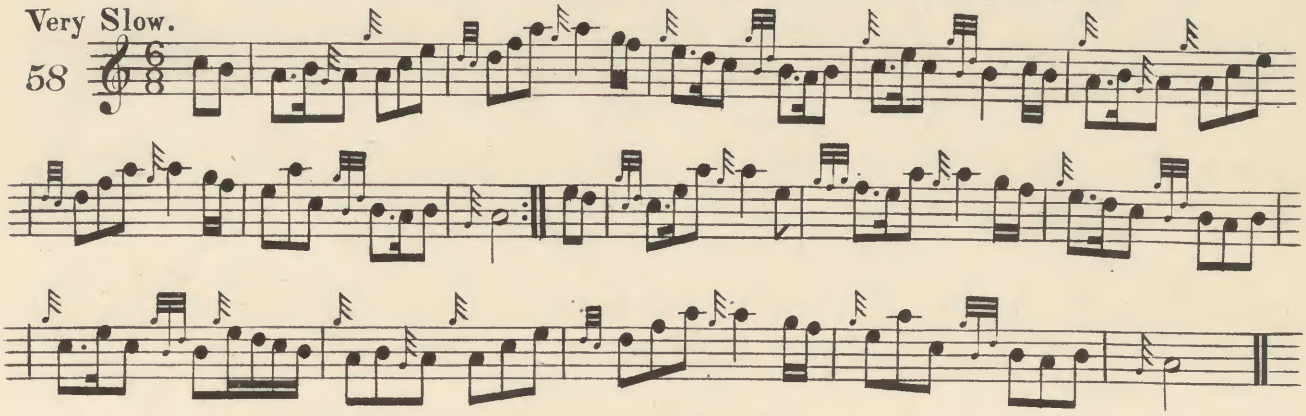
57



MY LODGING IS ON THE COLD GROUND, MARCH.

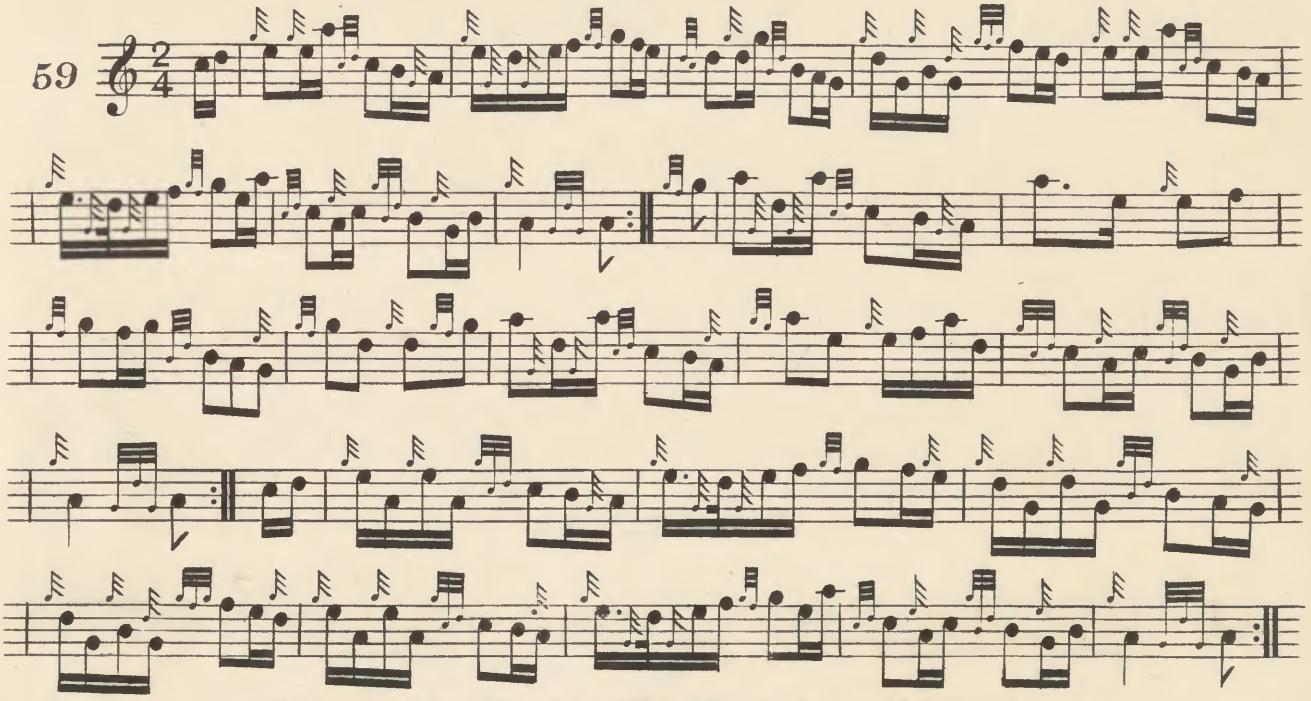
Very Slow.

58



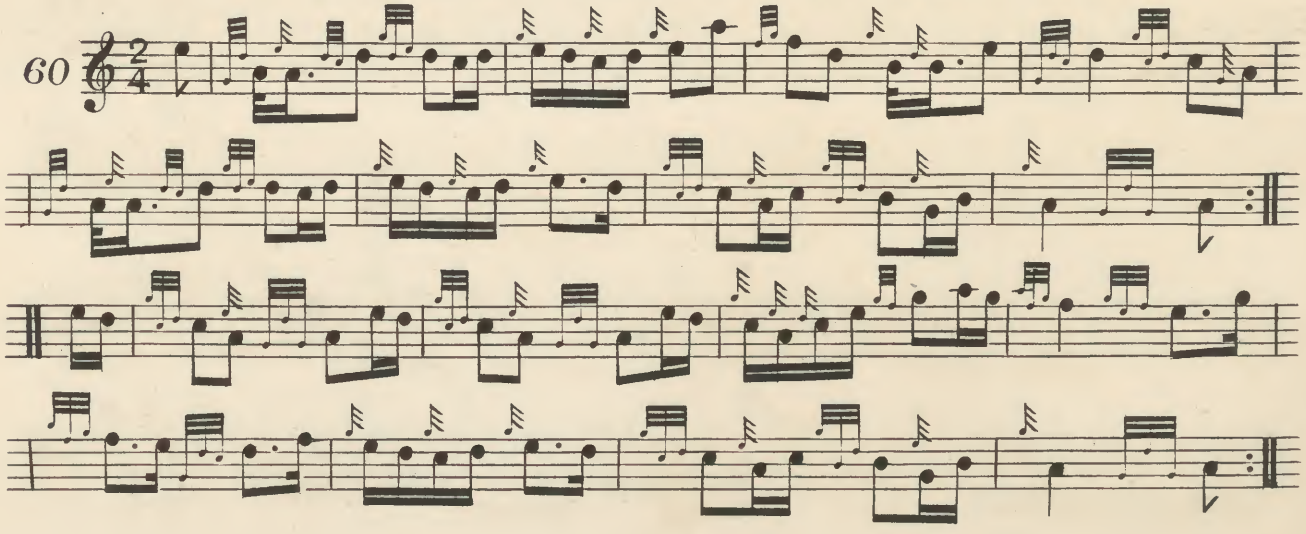
THE BRAE MAR HIGHLANDERS' MARCH.

59



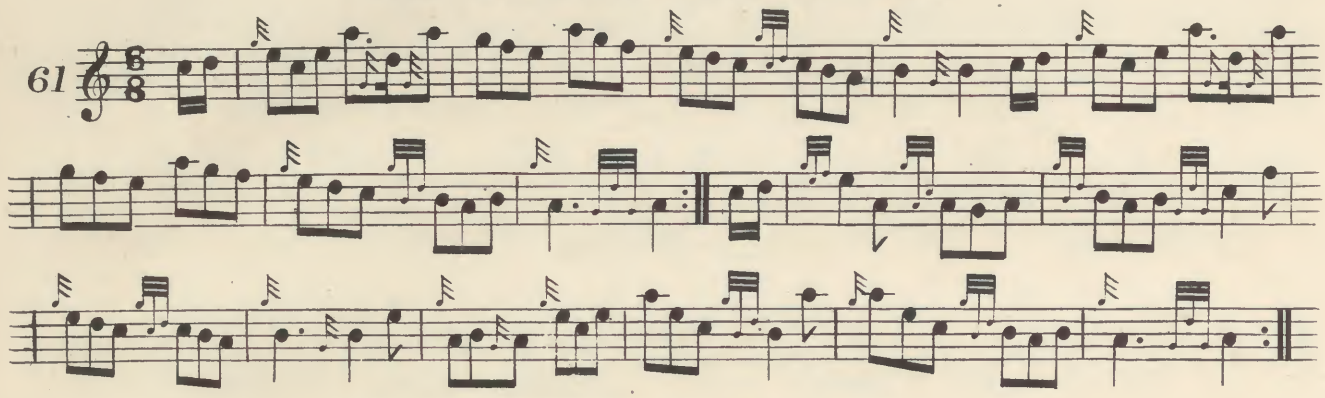
THE LASS OF RICHMOND HILL, MARCH.

60



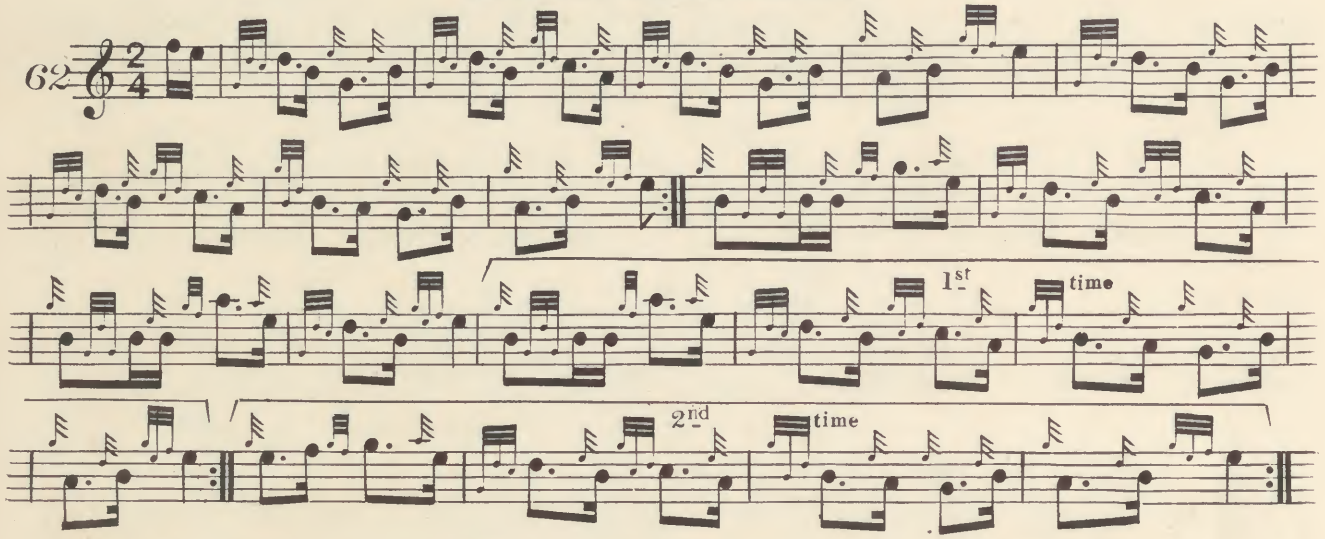
THE CAMERON MEN, MARCH.

61



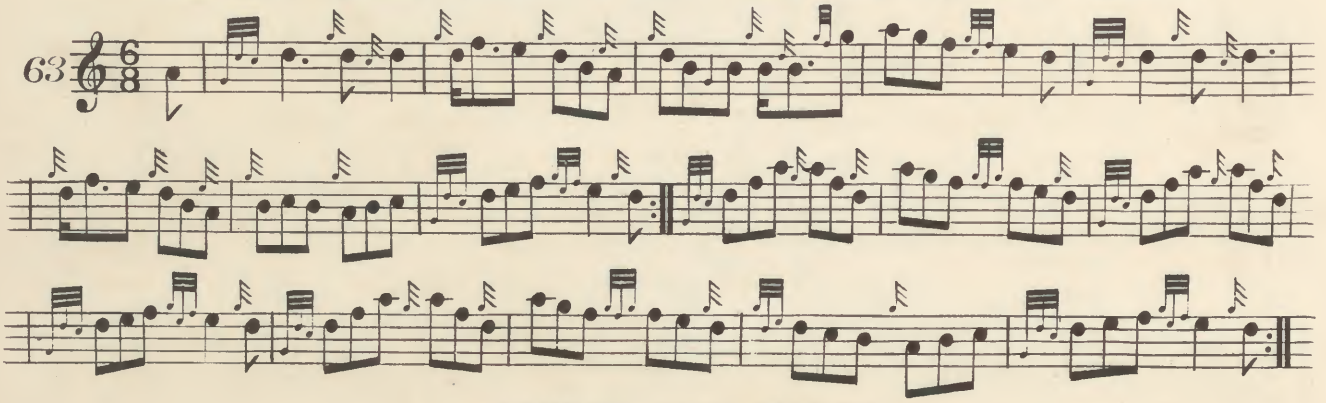
DONALD BLUE, MARCH.

62



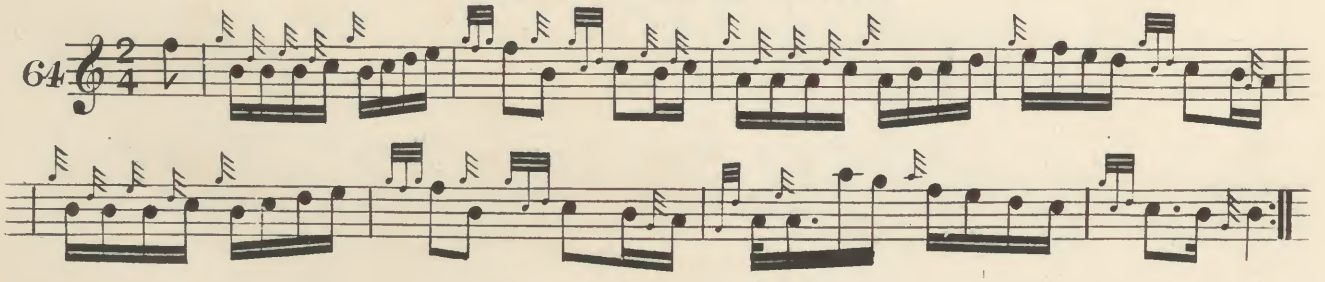
ALL THE BLUE BONNETS ARE OVER THE BORDER, MARCH.

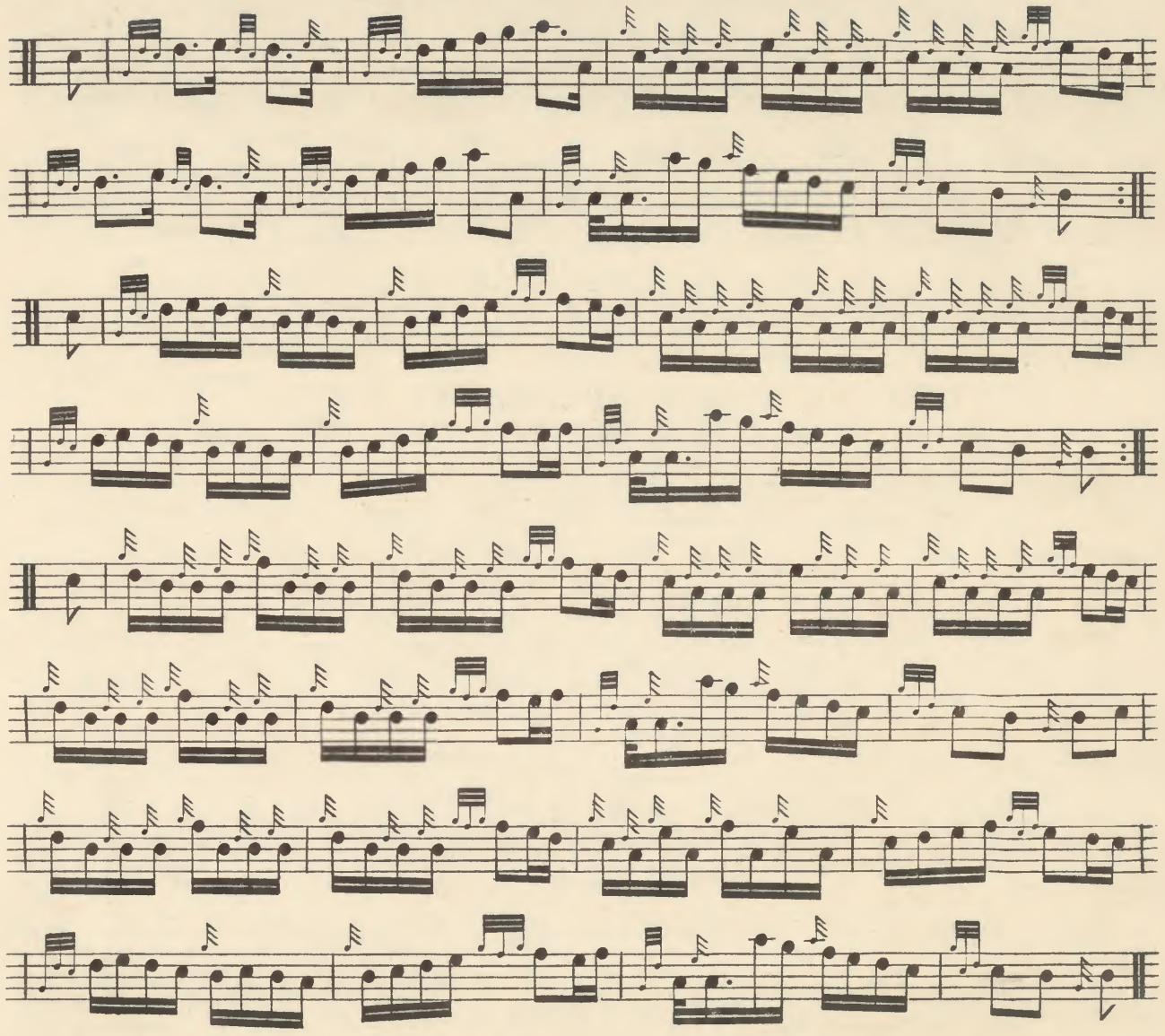
63



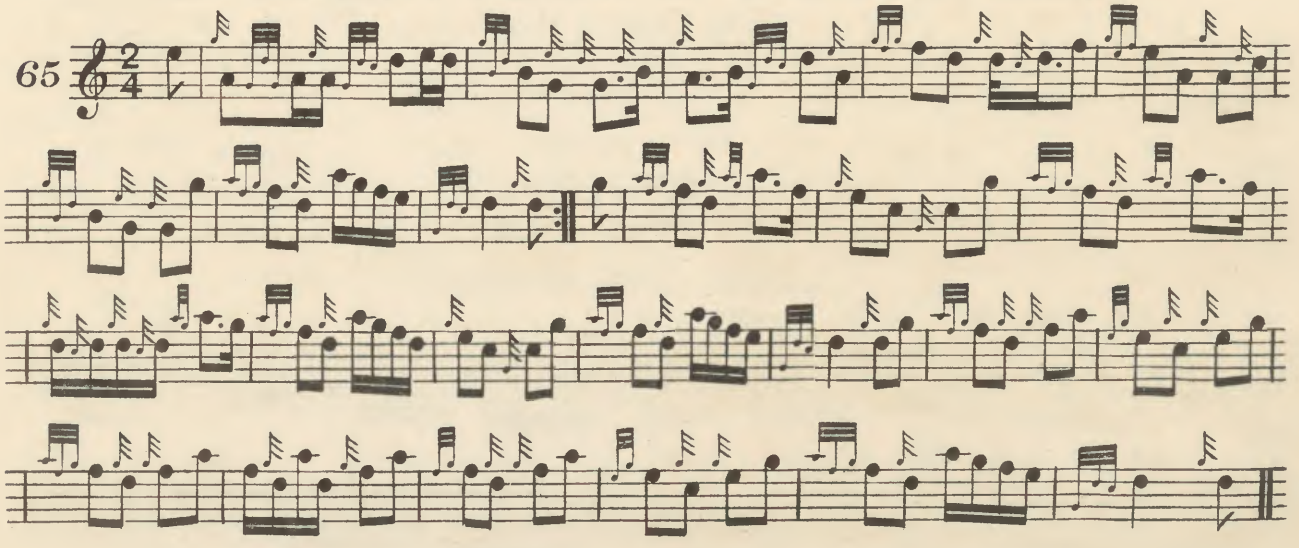
JOHNNY COPE, MARCH.

64



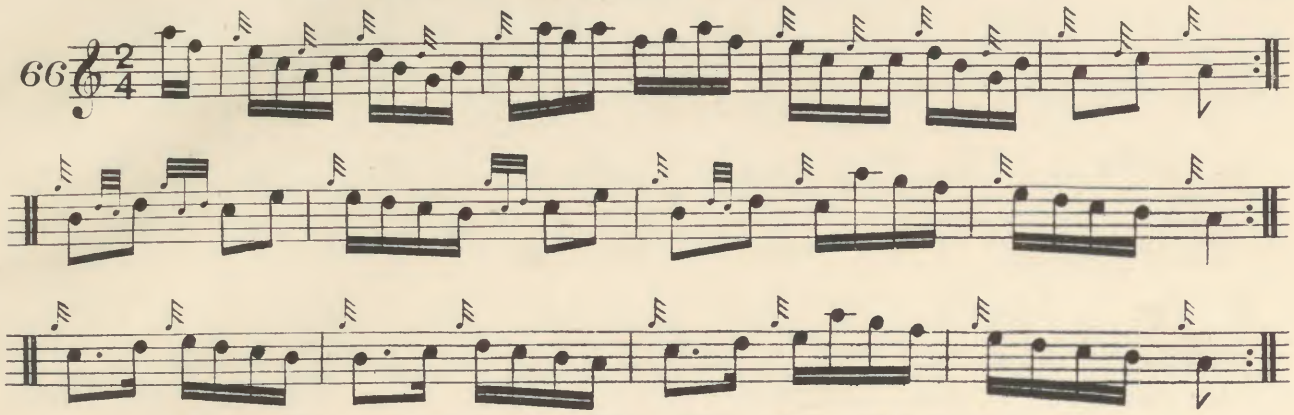


HER MAJESTY'S WELCOME TO CORIEMULZIE, MARCH.



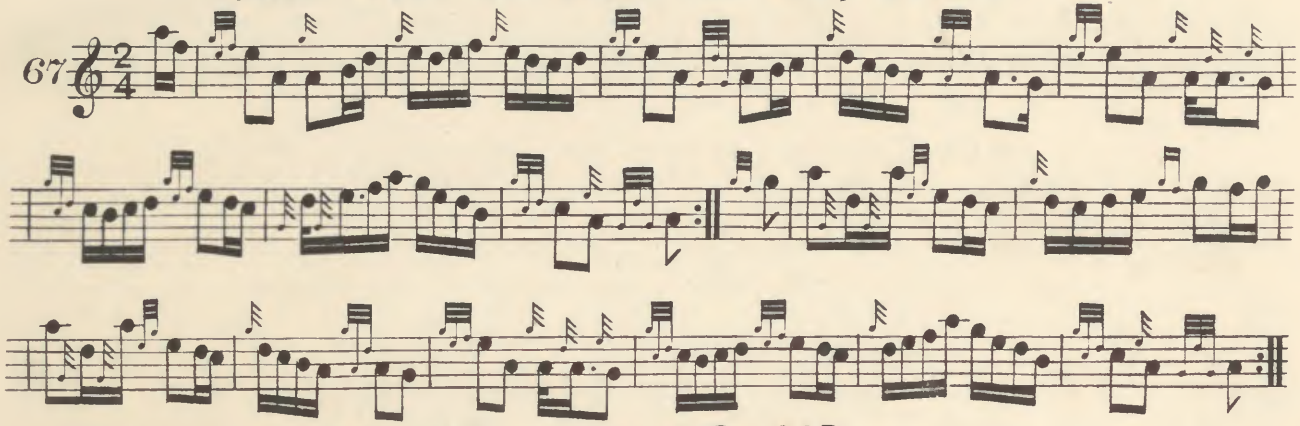
TRIUMPH COUNTRY DANCE OR MARCH.

66



MARY WEEP NO MORE FOR ME, MARCH.

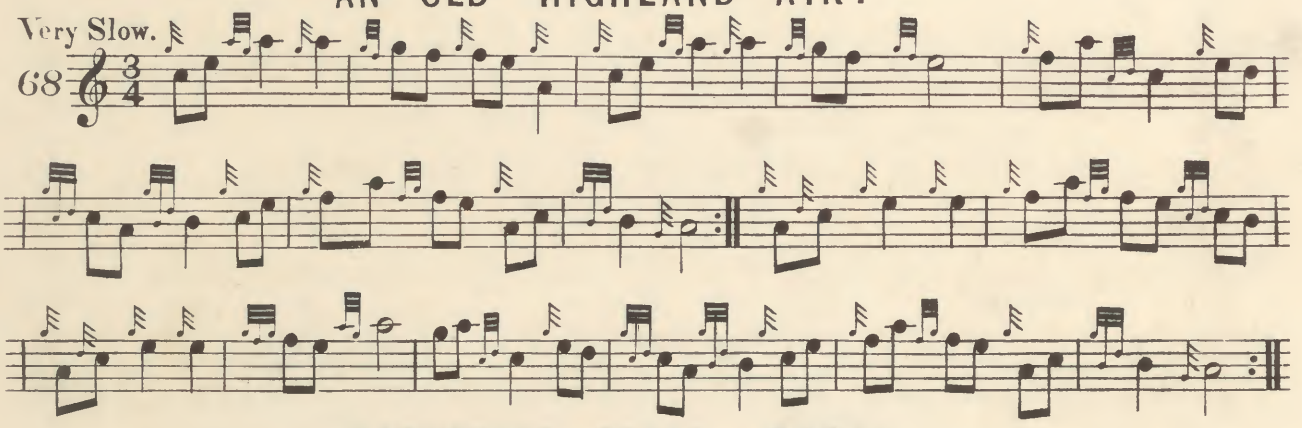
67



AN OLD HIGHLAND AIR.

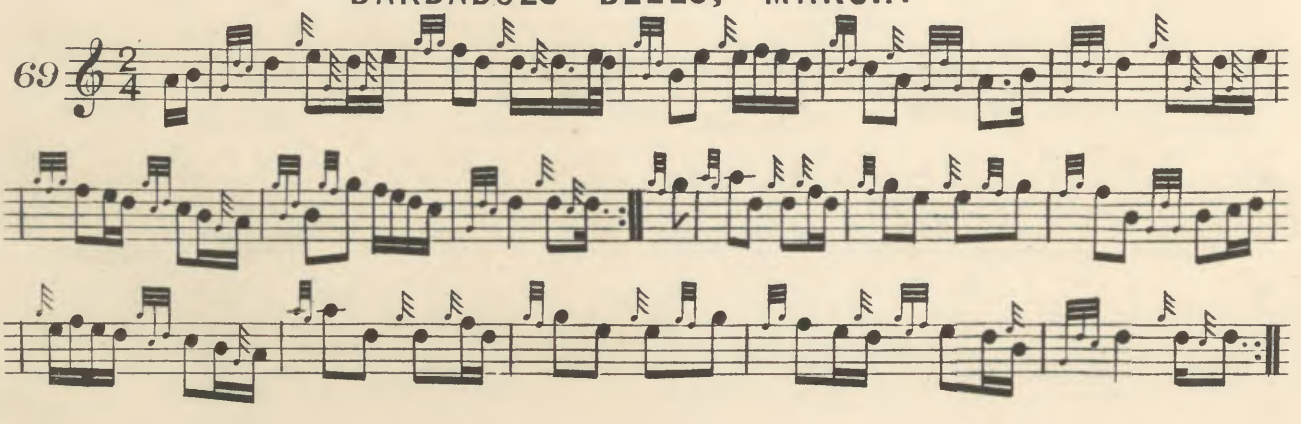
Very Slow.

68



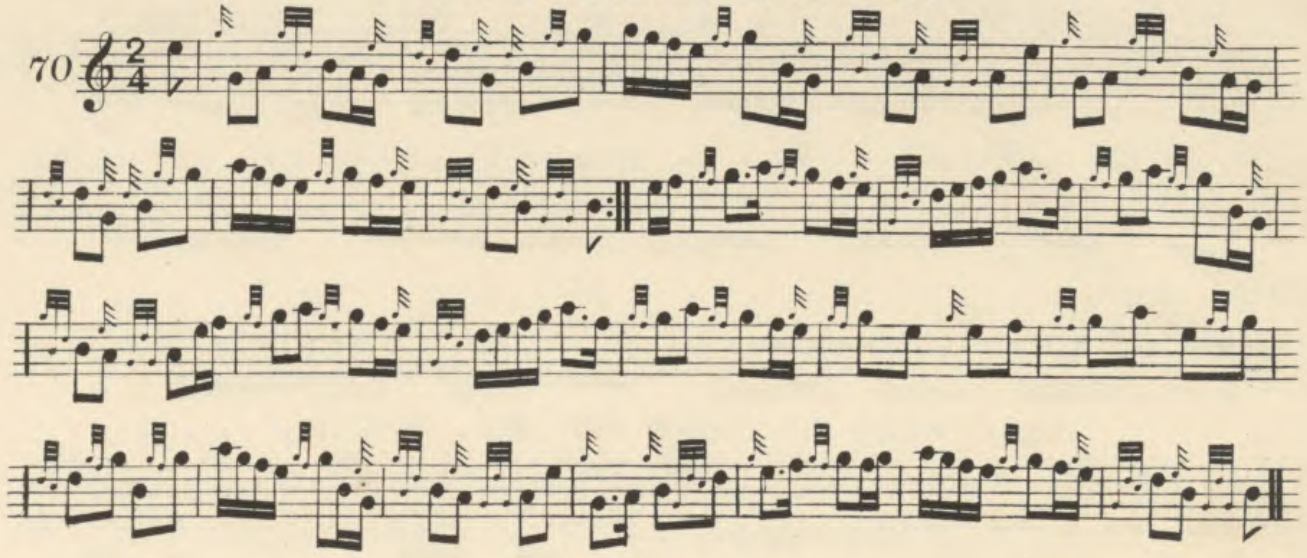
BARBADOES BELLS, MARCH.

69



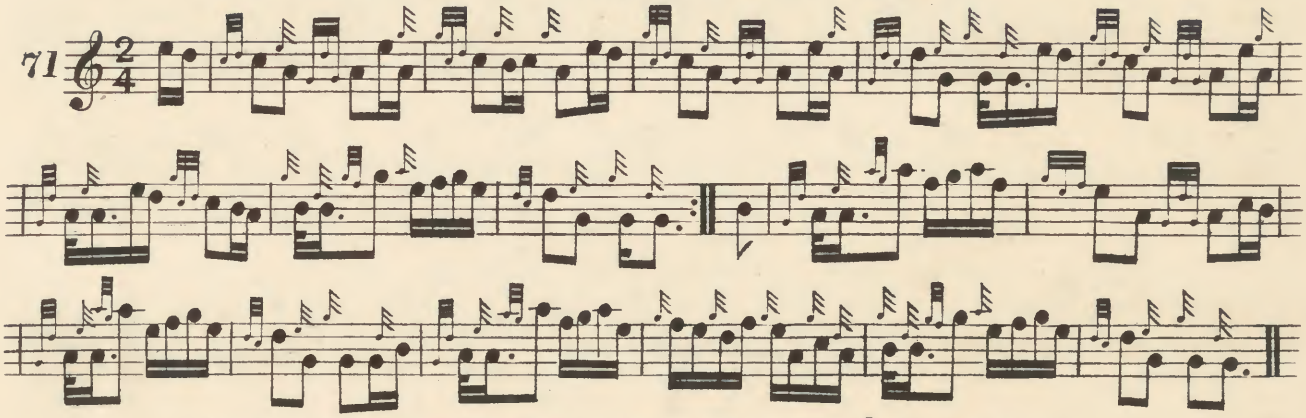
EMILY STEWART, MARCH.

70



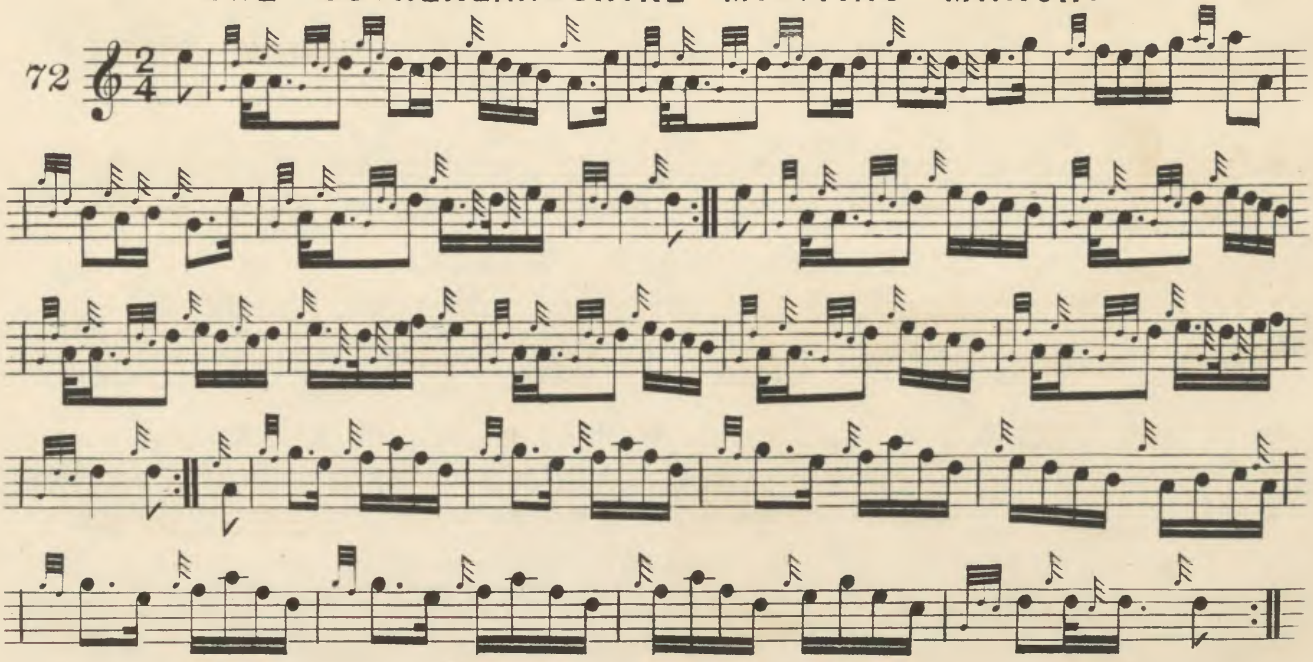
MURRAY OF HARRIS'S MARCH.

71



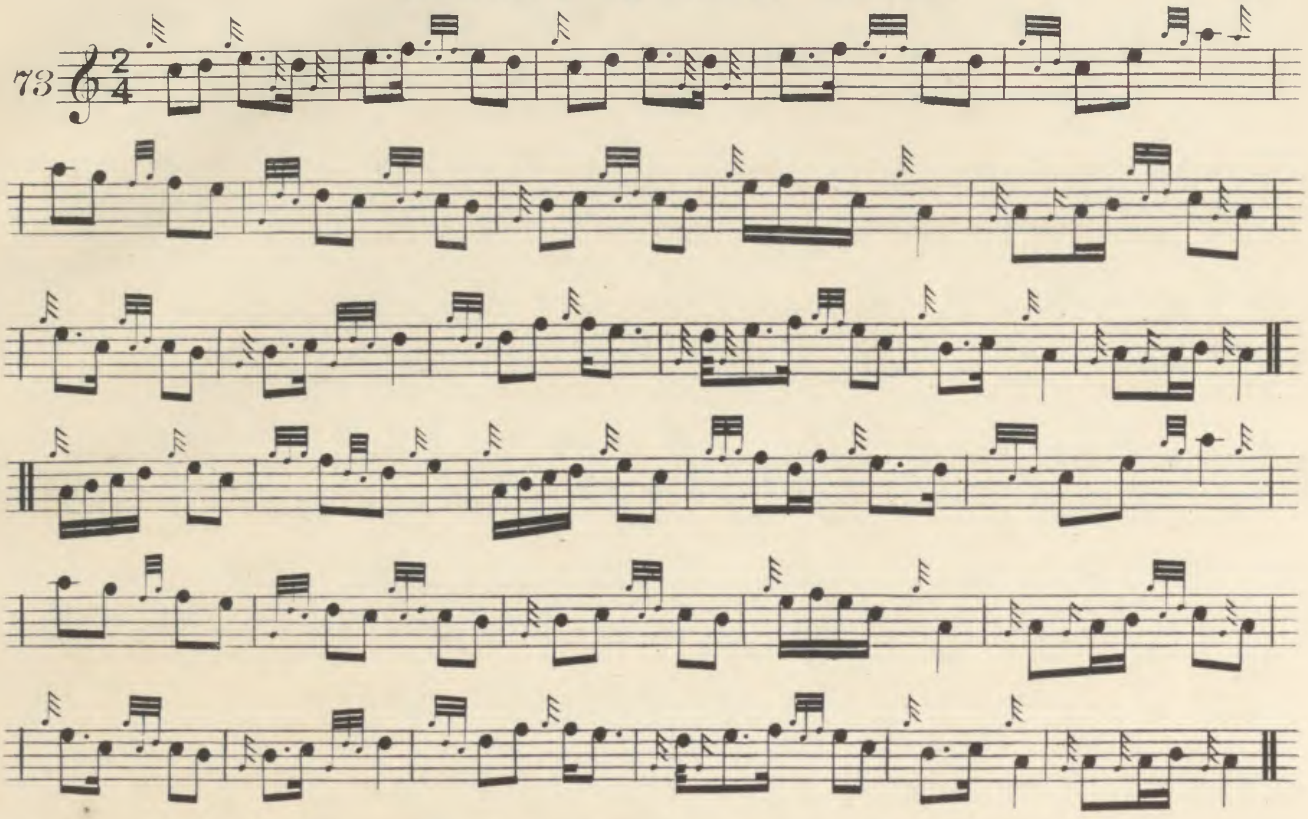
THE SUTHERLANDSHIRE MILITIA'S MARCH.

72



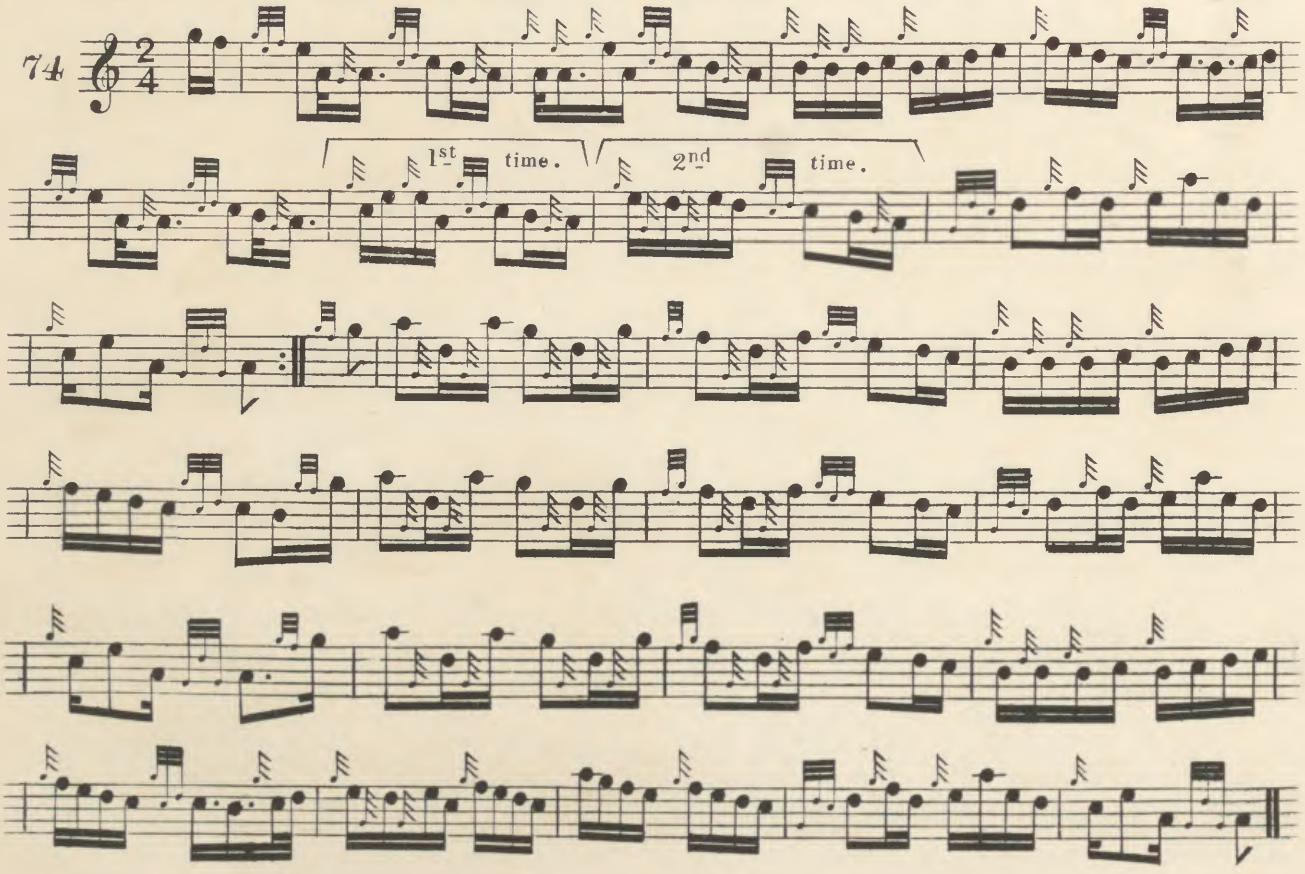
JOHNNY'S FARAWAY, MARCH.

73

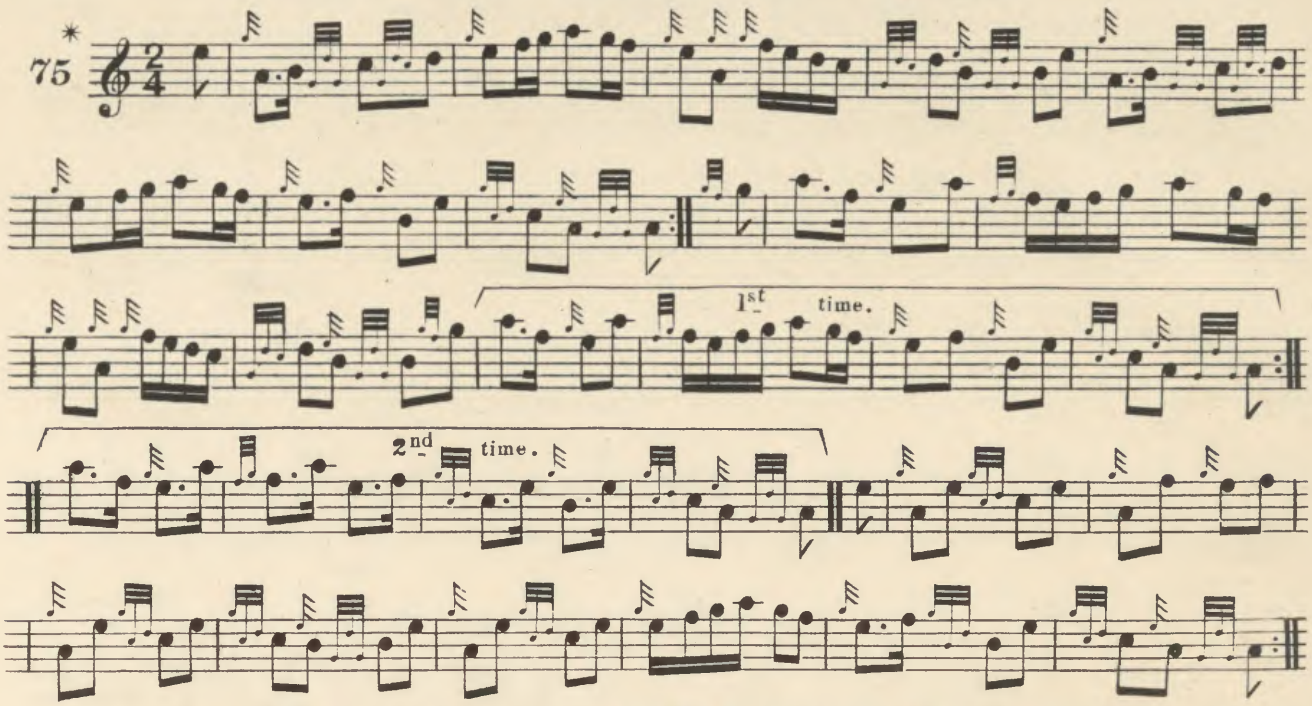


GORDON STEWART FORBES'S MARCH.

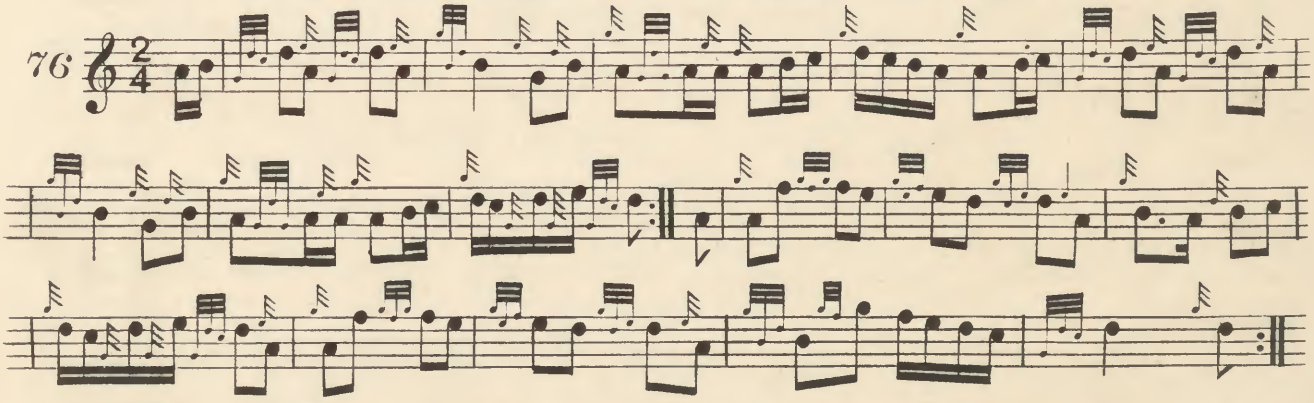
74



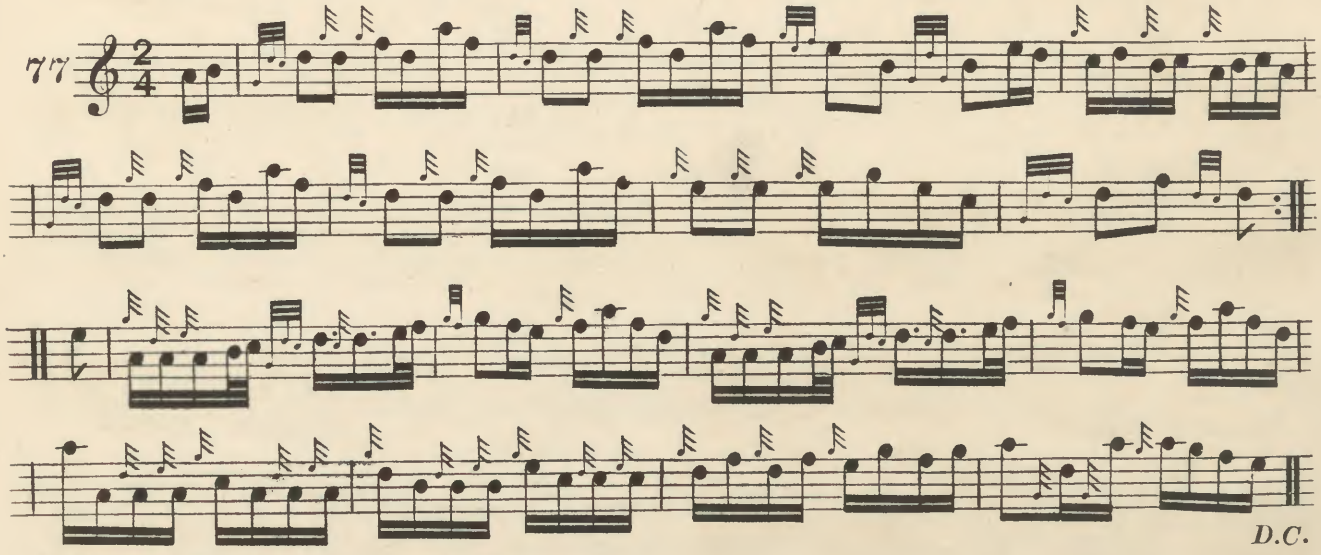
JOHN BAIN MACKENZIE'S MARCH.



THE CAITHNESS VOLUNTEERS' MARCH.



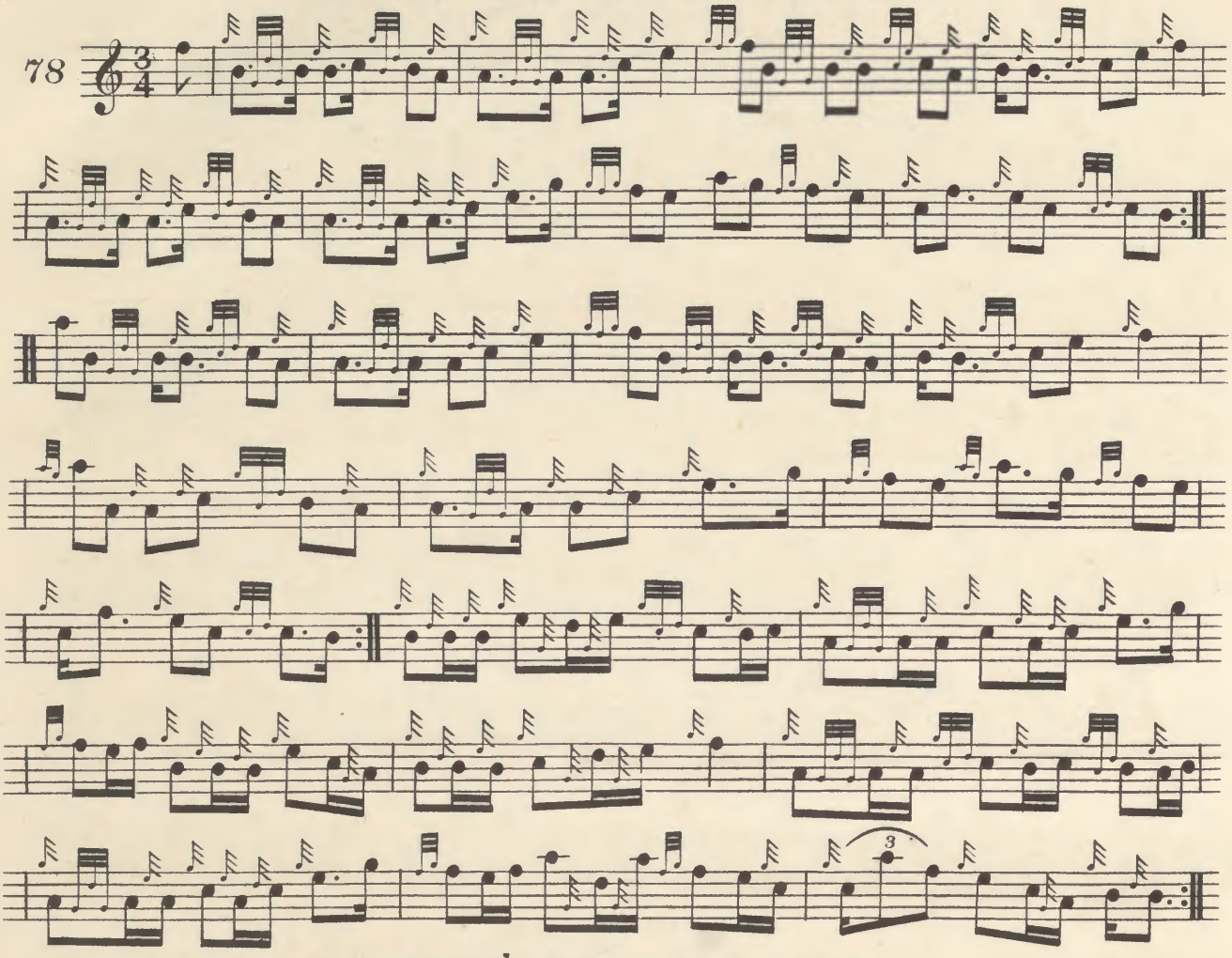
THE BLACK BEAR HORNPIPE AS A MARCH.



* After the 3d part play the 2d part.

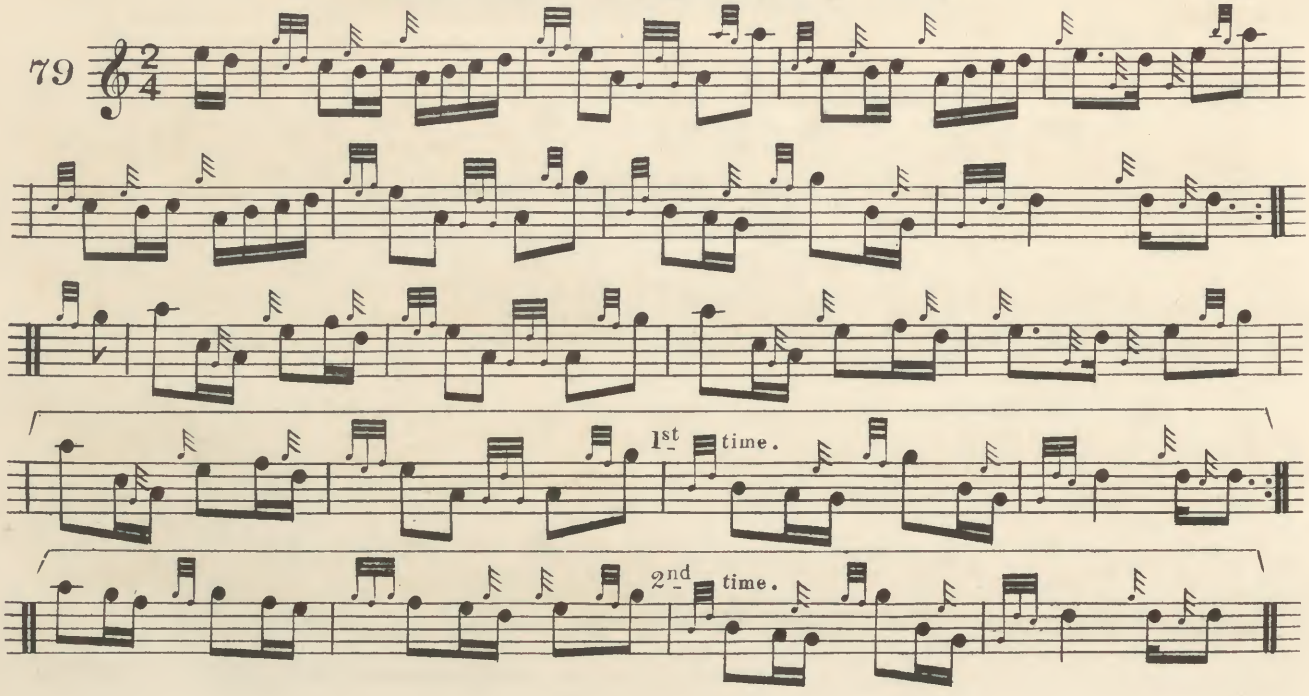
BONNIE HIGHLAND MARY, MARCH.

78



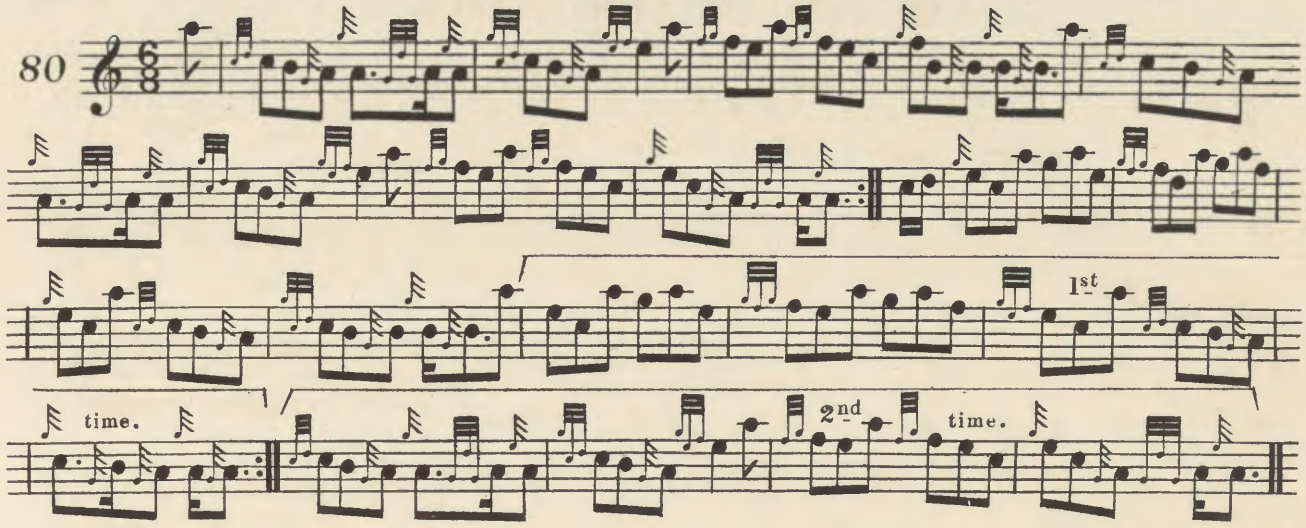
MACKENZIE'S HIGHLANDERS, MARCH.

79



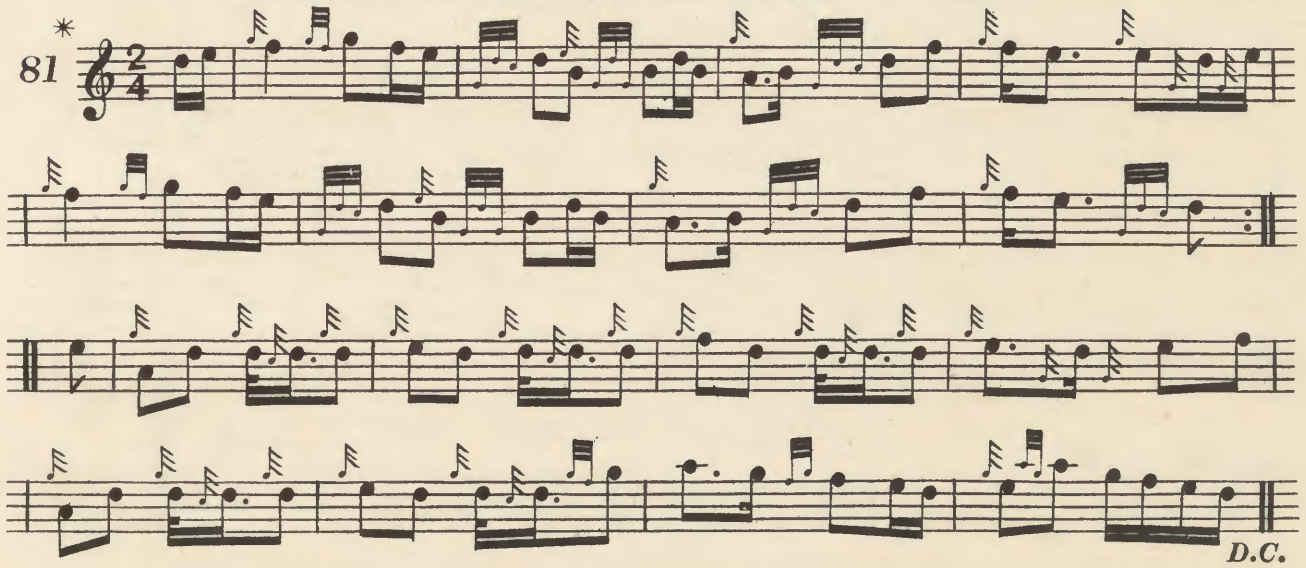
THE CAMERONIAN'S FAREWELL TO GIBRALTAR, MARCH.

80



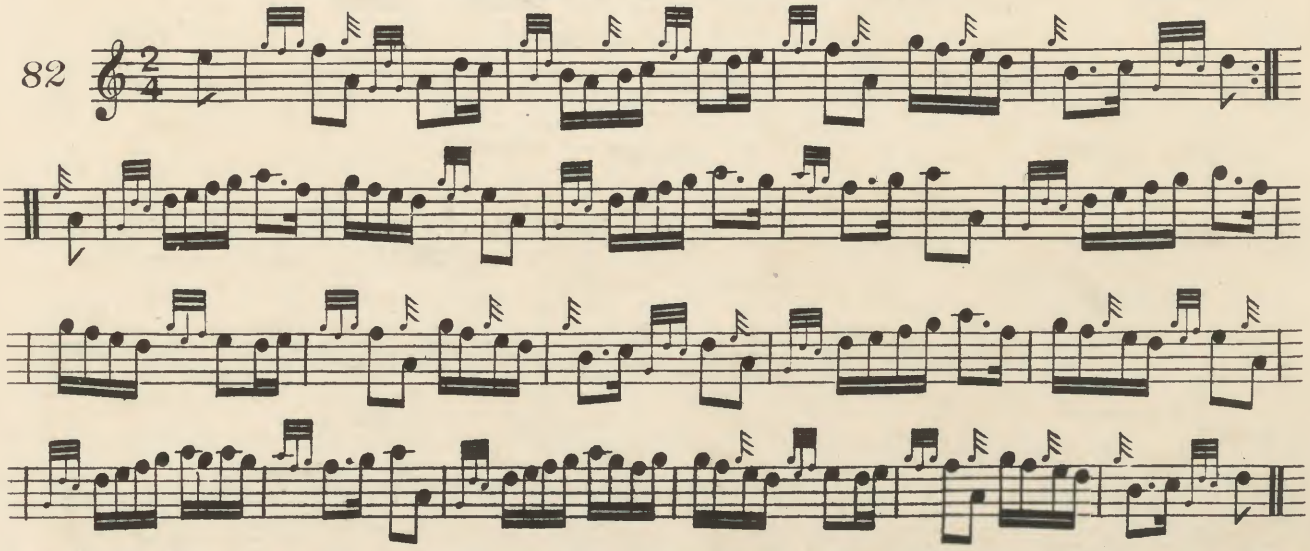
MARCH TO THE BATTLE FIELD, MARCH.

81 *



THE SOLDIER'S RETURN, MARCH.

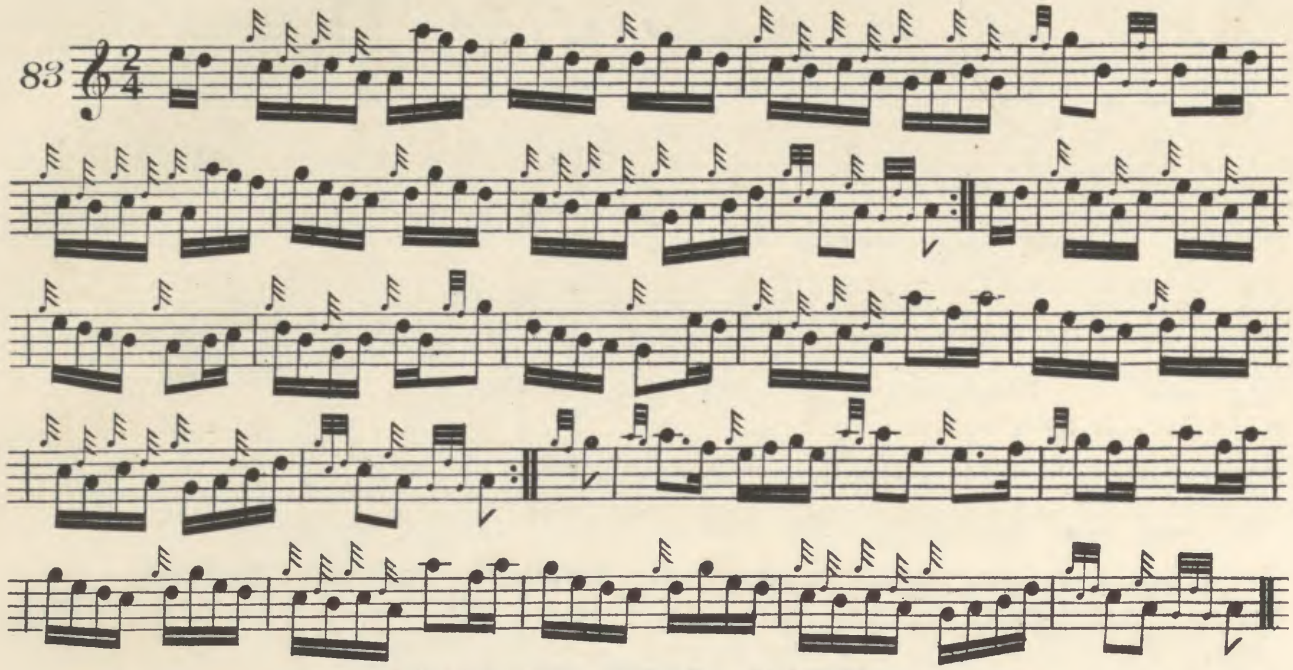
82



* When the last Bar of a tune is complete the Start notes cannot be played in returning to the 1st part. as in this *Time*

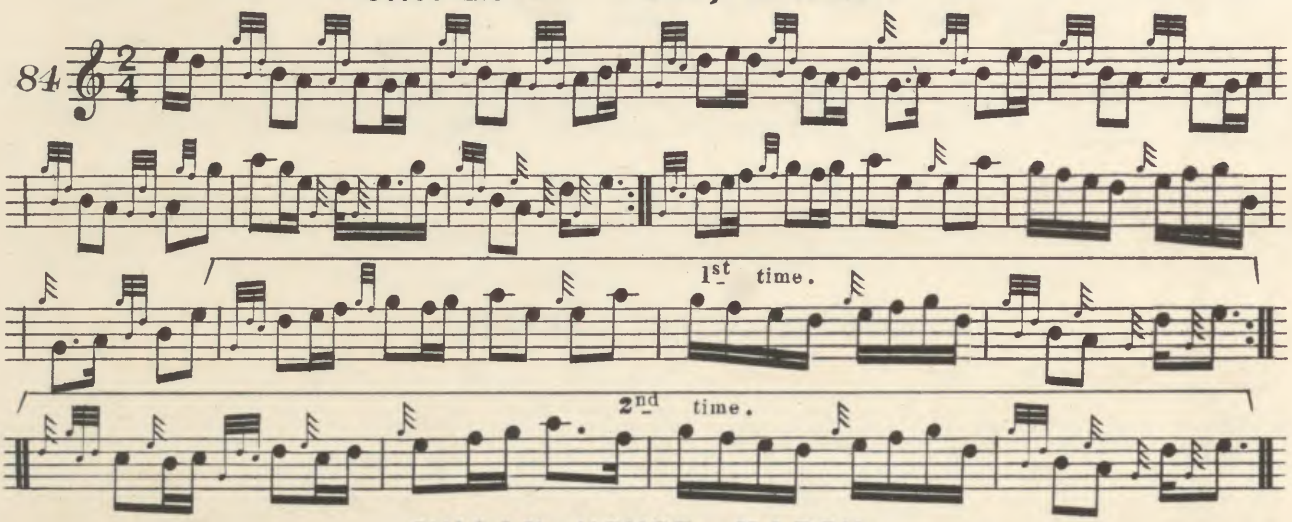
THE CUCKOO'S NEST, MARCH.

83



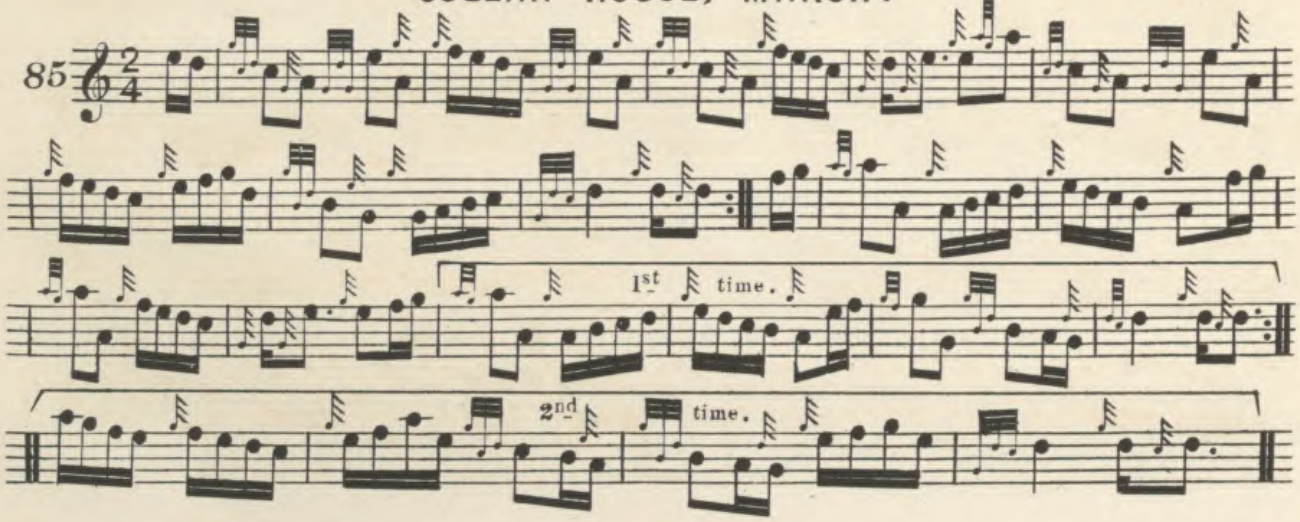
CATHERINE OGIE, MARCH.

84

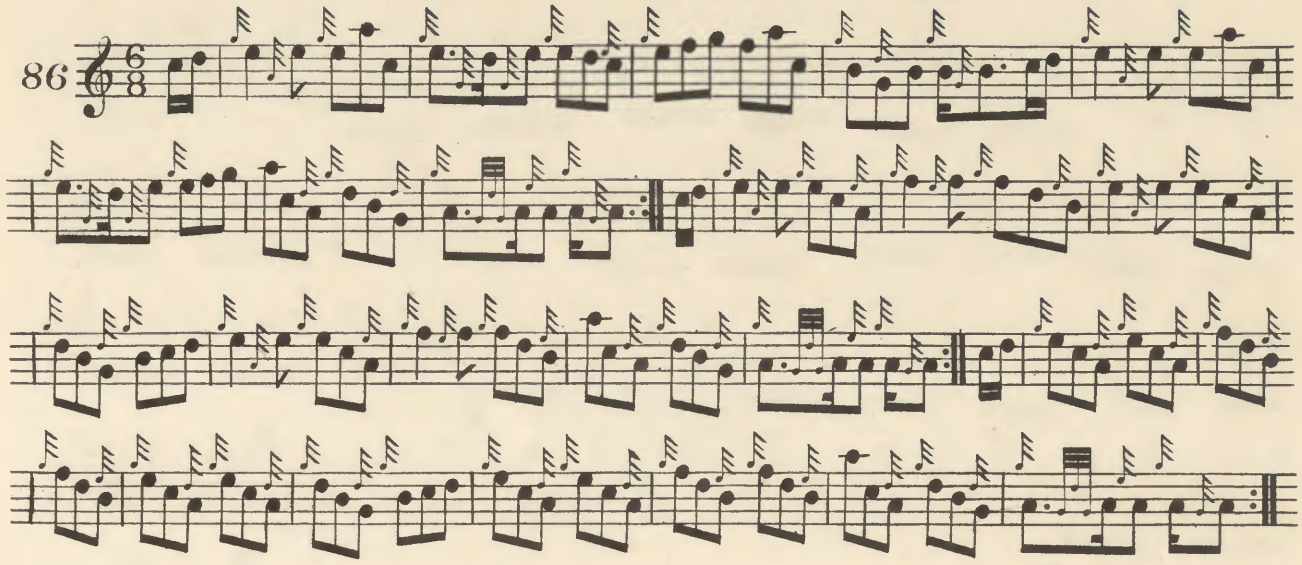


CULLAN HOUSE, MARCH.

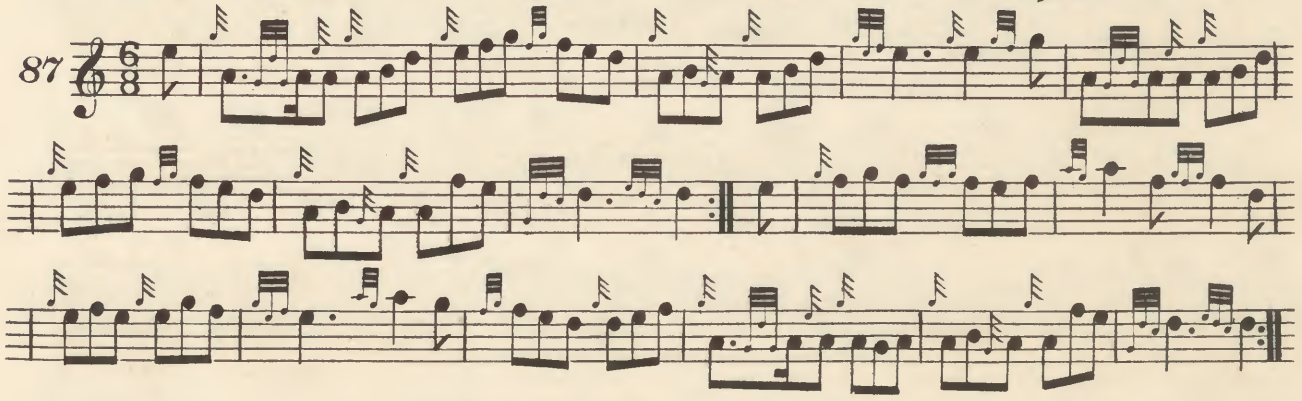
85



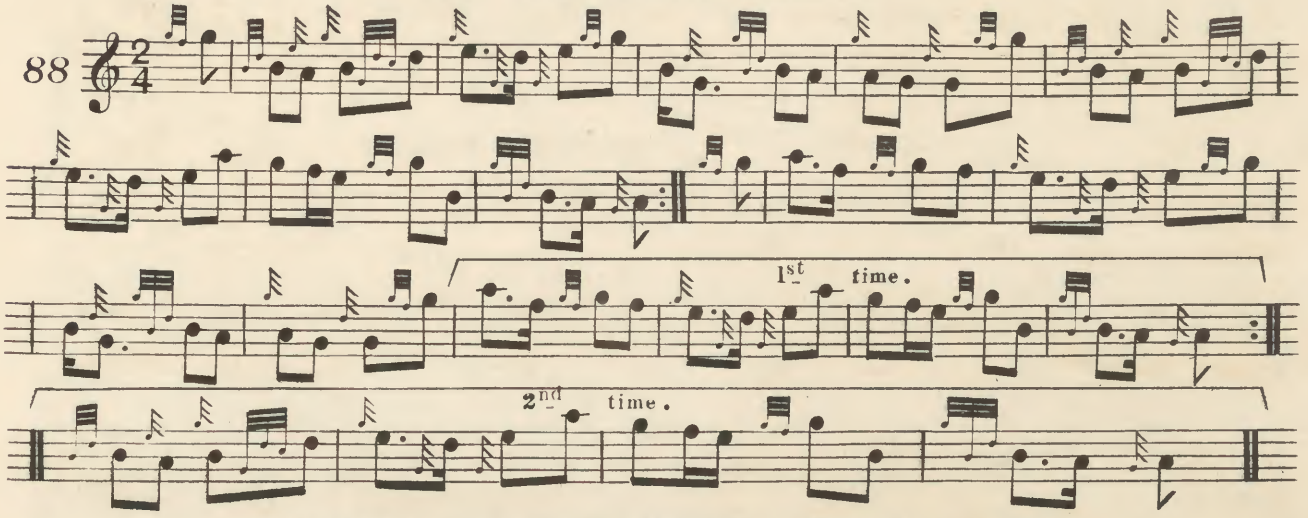
FLOORS CASTLE, MARCH.



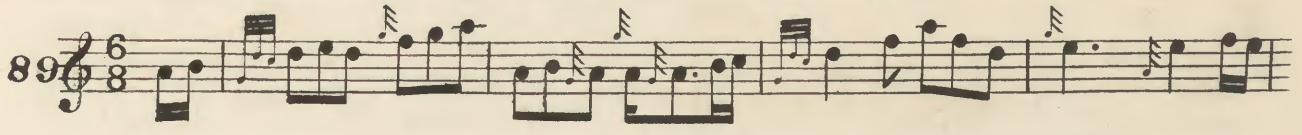
I AM A YOUNG MAN THAT LIVED WITH MY MOTHER, MARCH.

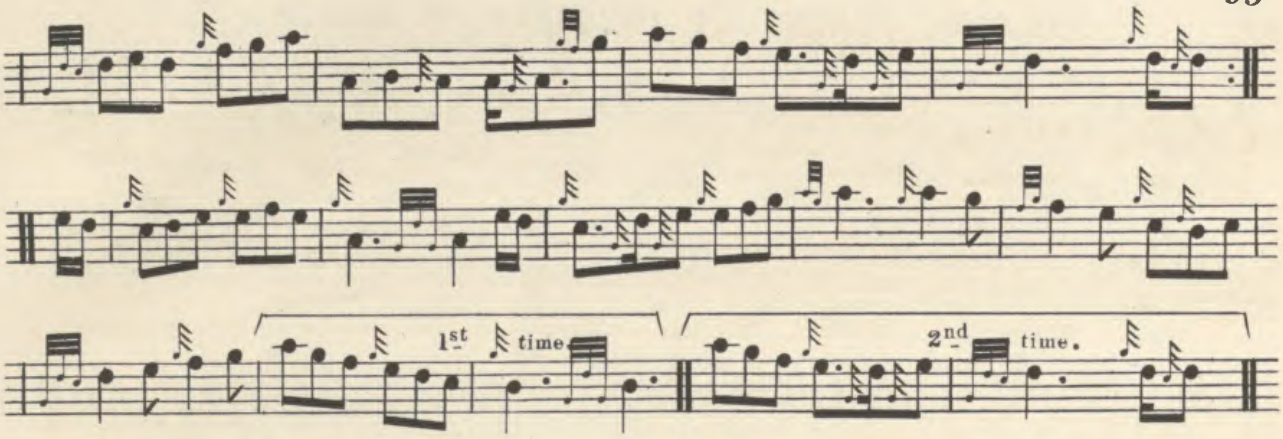


THE RED COAT, MARCH.



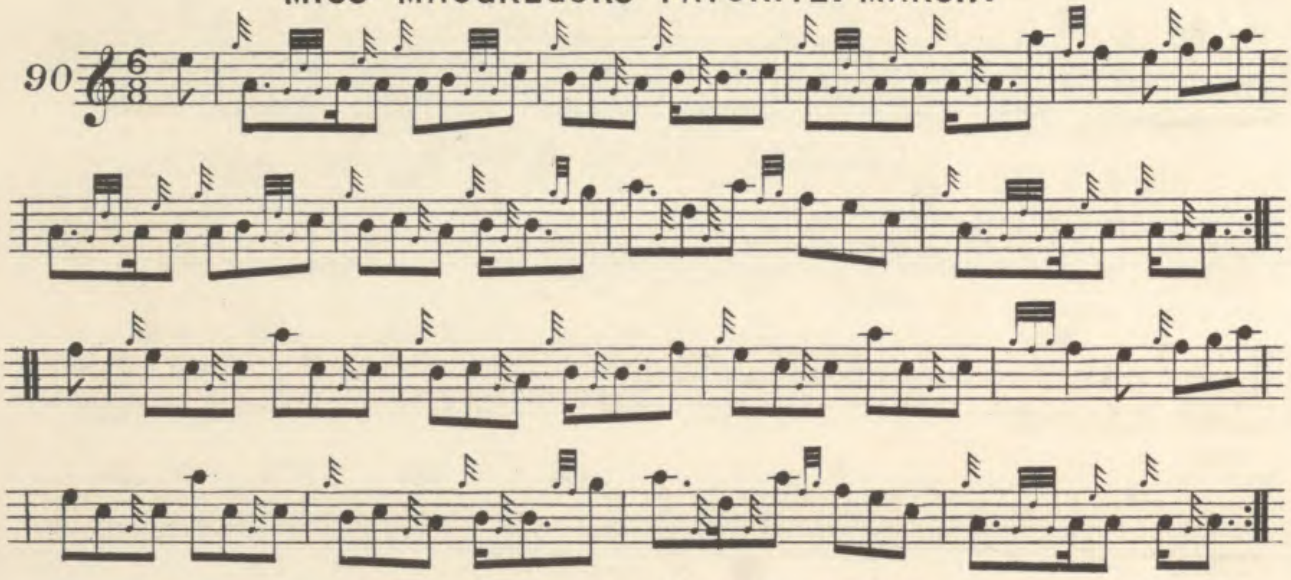
HURRAH FOR THE BONNETS O' BLUE, MARCH.





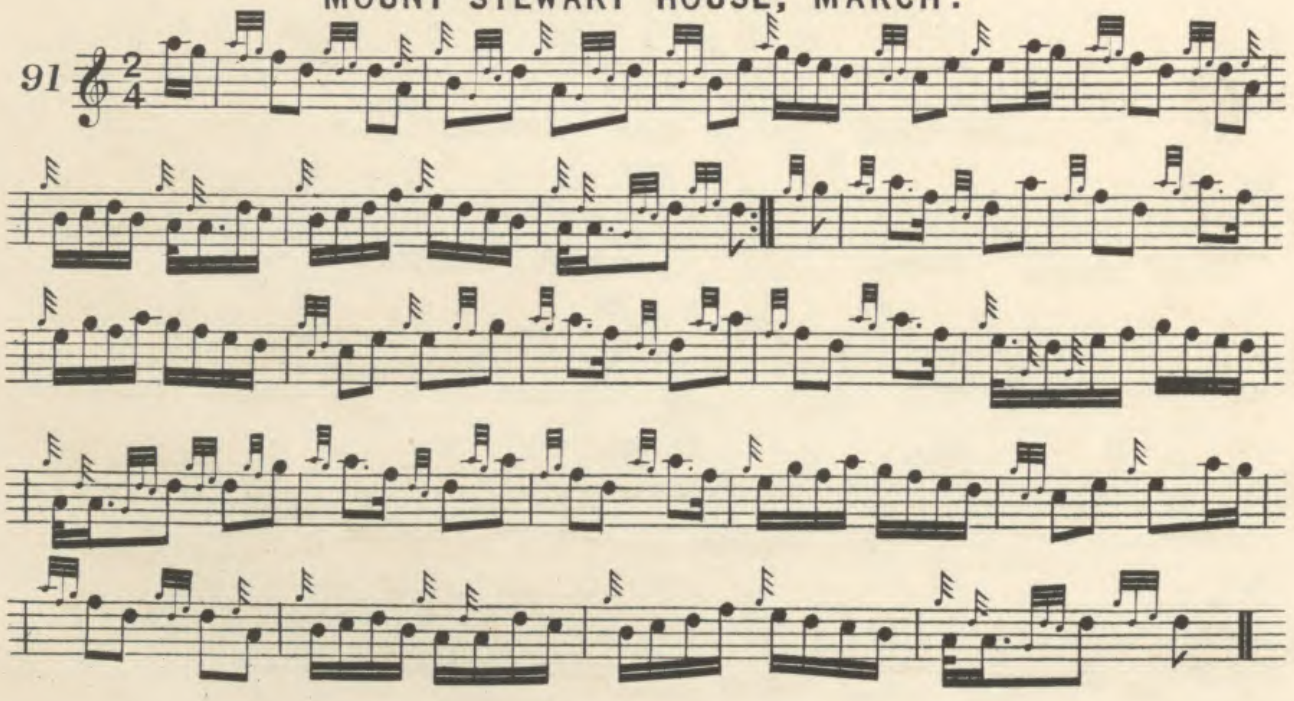
MISS MACGREGOR'S FAVORITE. MARCH.

90



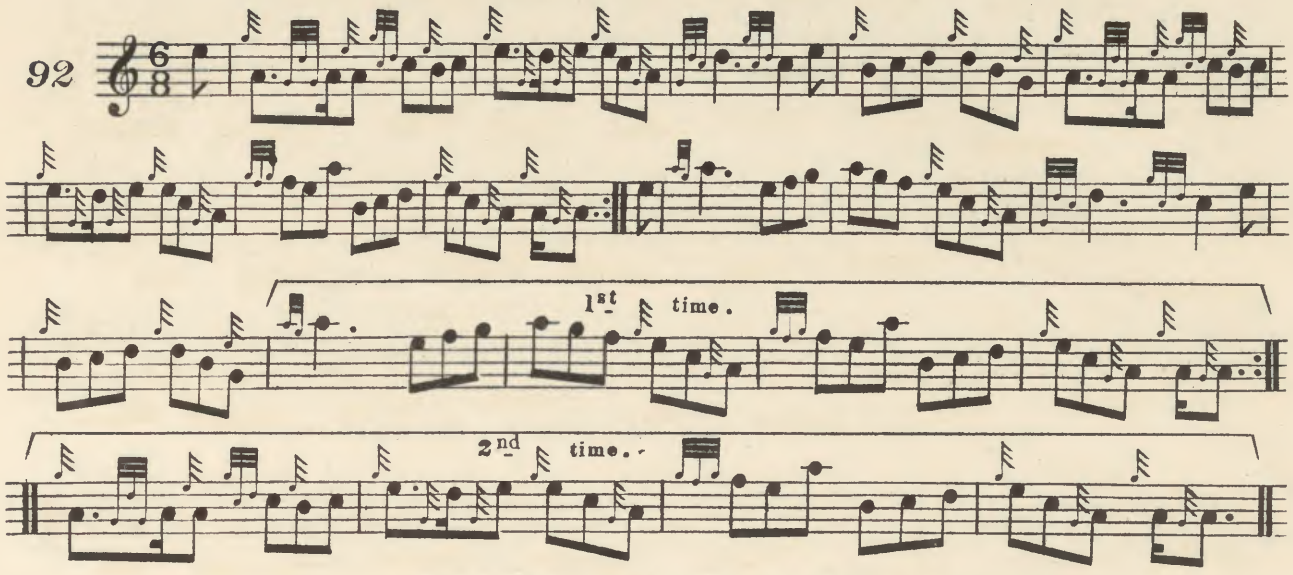
MOUNT STEWART HOUSE, MARCH.

91



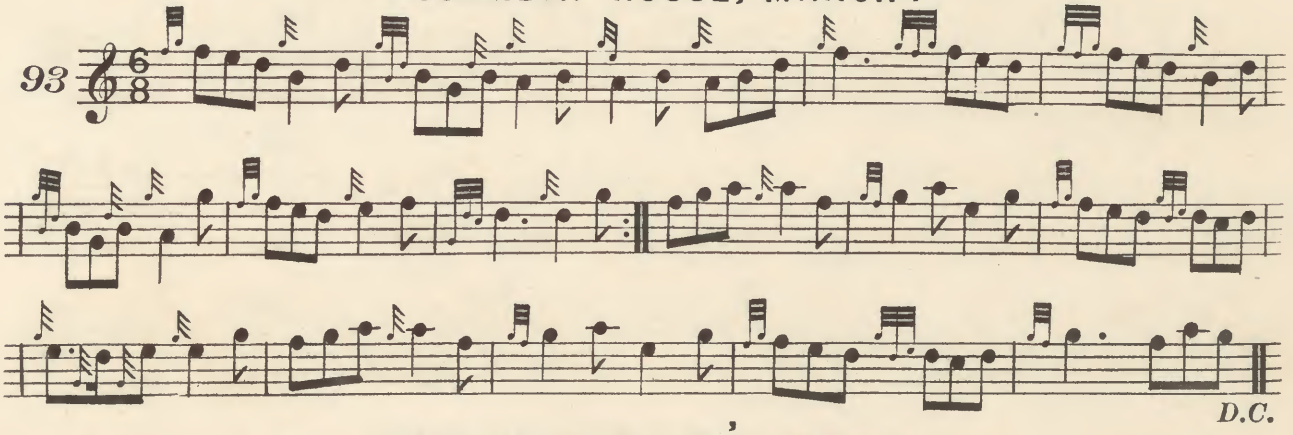
COLONEL FORBES OF INVERERNAN'S MARCH.

92



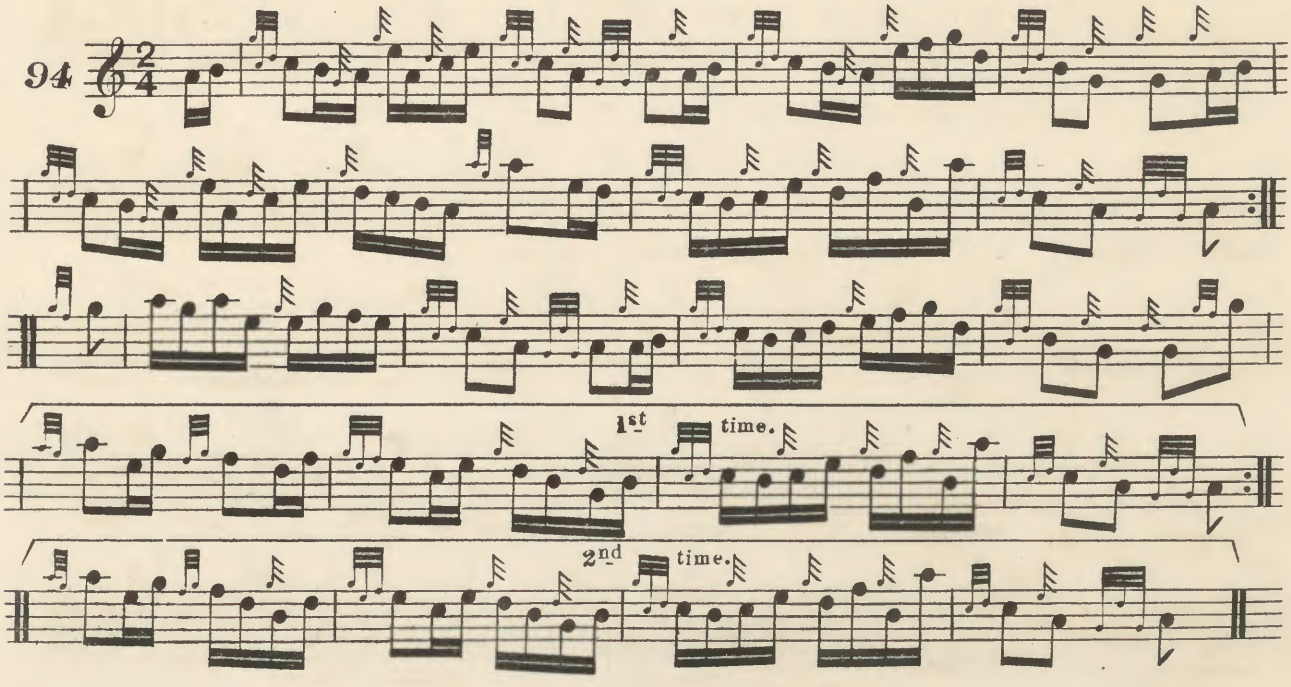
CULLODEN HOUSE, MARCH.

93



LORD JOHN SCOTT'S MARCH.

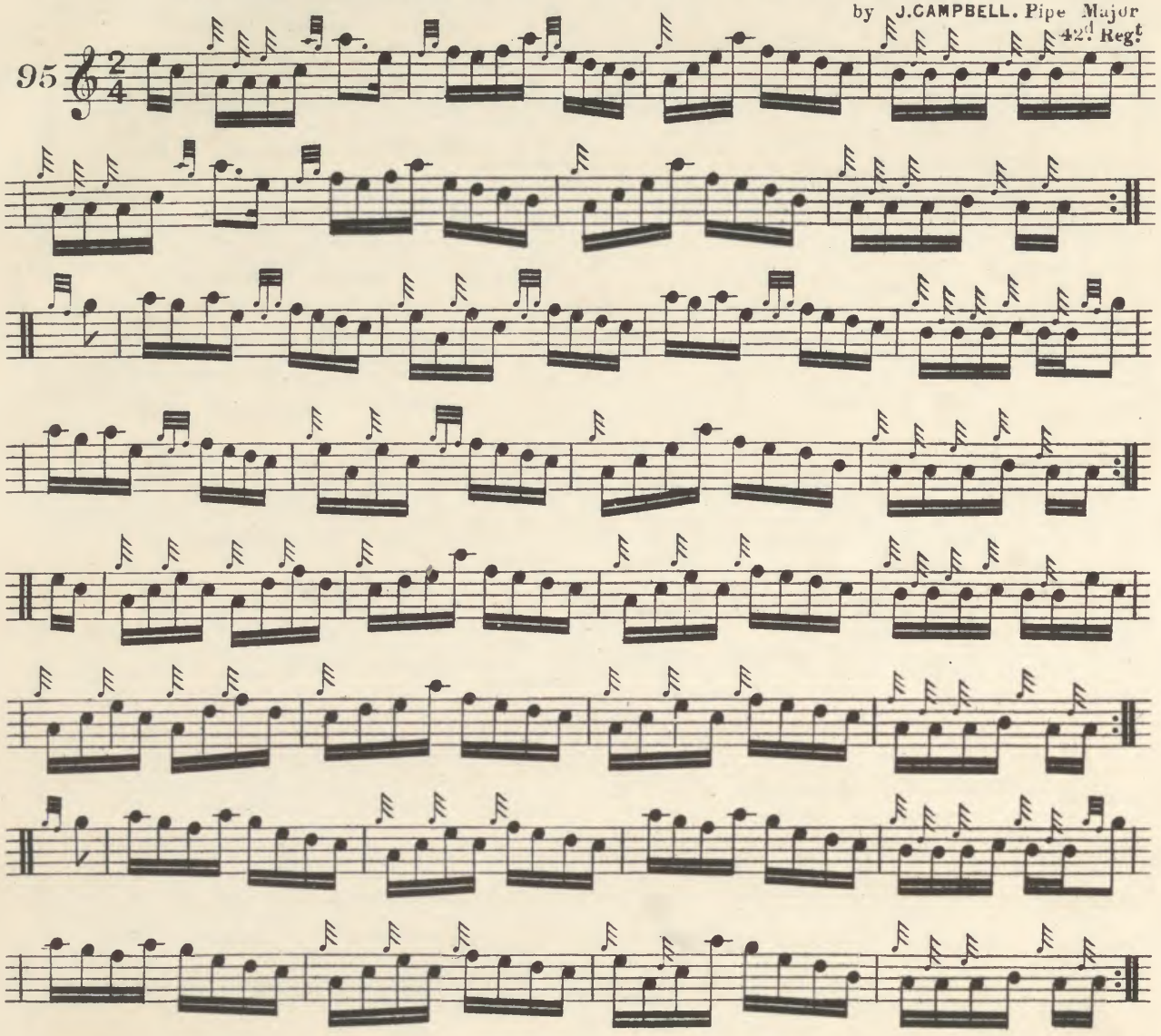
94



THE 42ND'S WELCOME TO SCOTLAND AGAIN, MARCH.

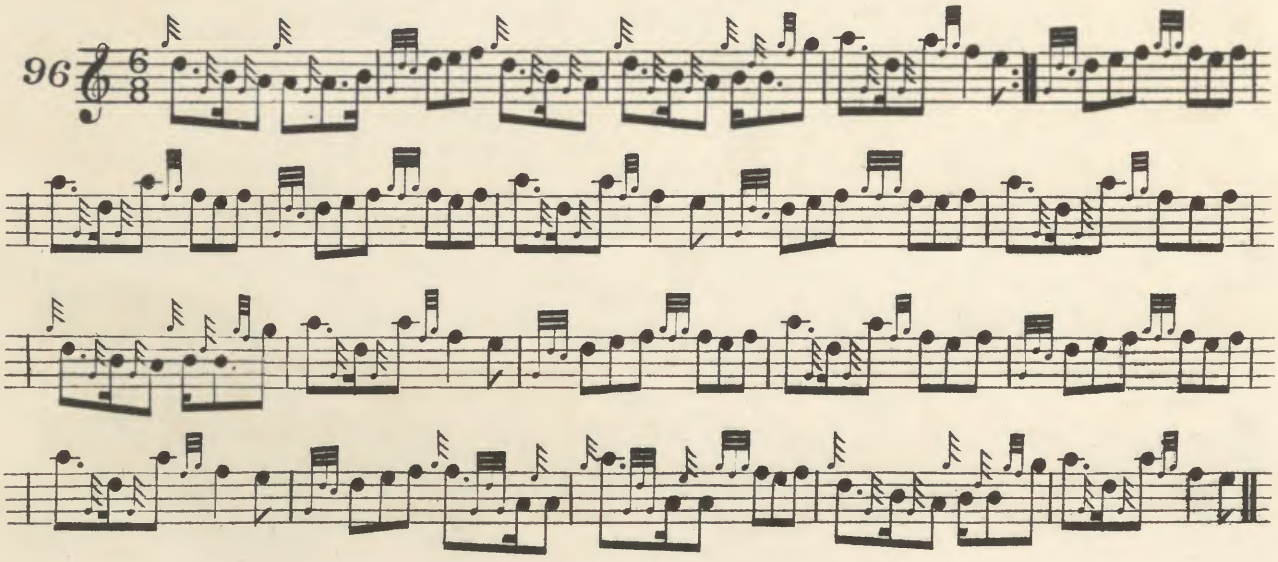
by J.CAMPBELL. Pipe Major 42d Regt

95



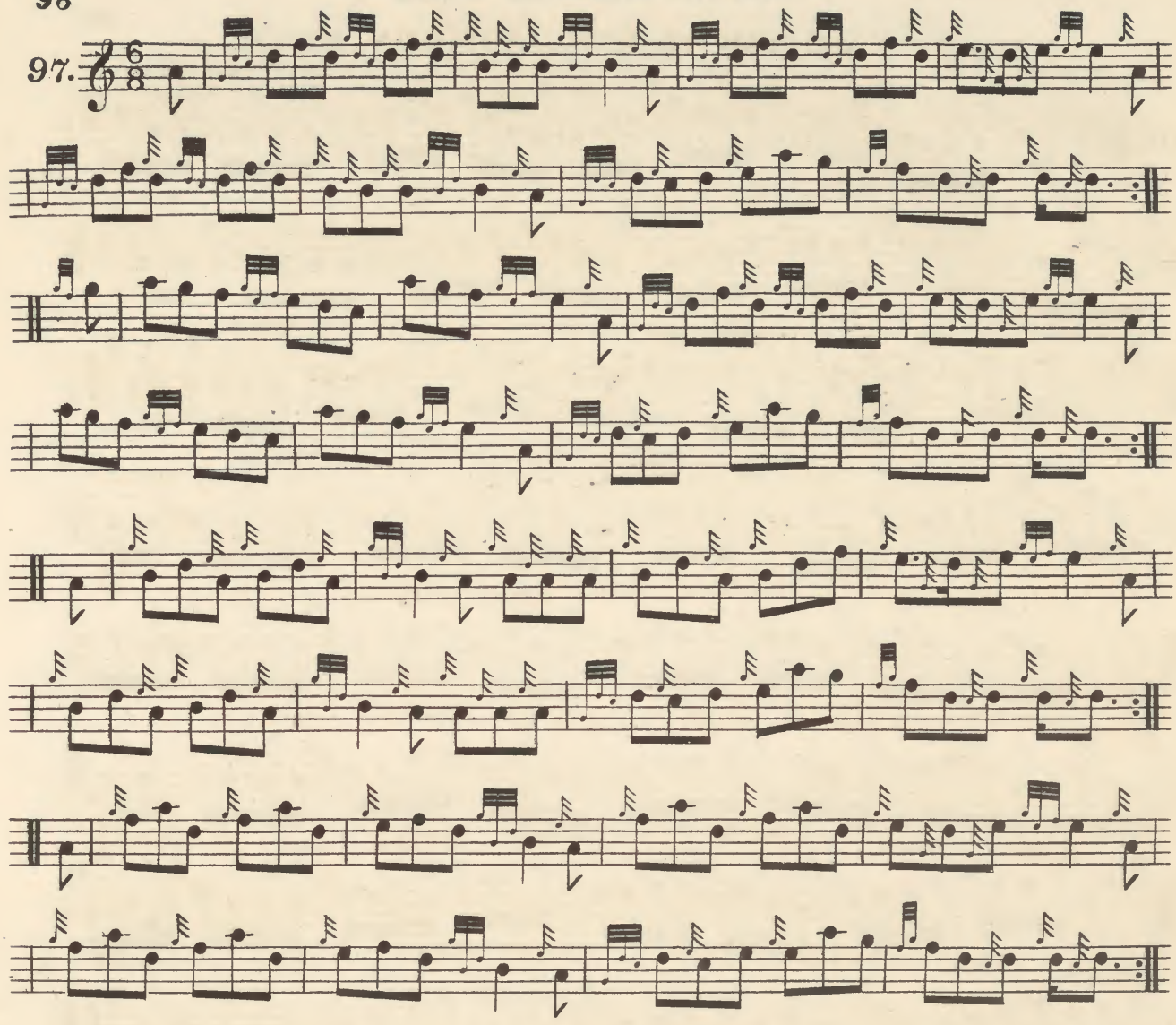
THE LADS WITH THE KILTS, MARCH.

96



DAFT DONALD, MARCH.

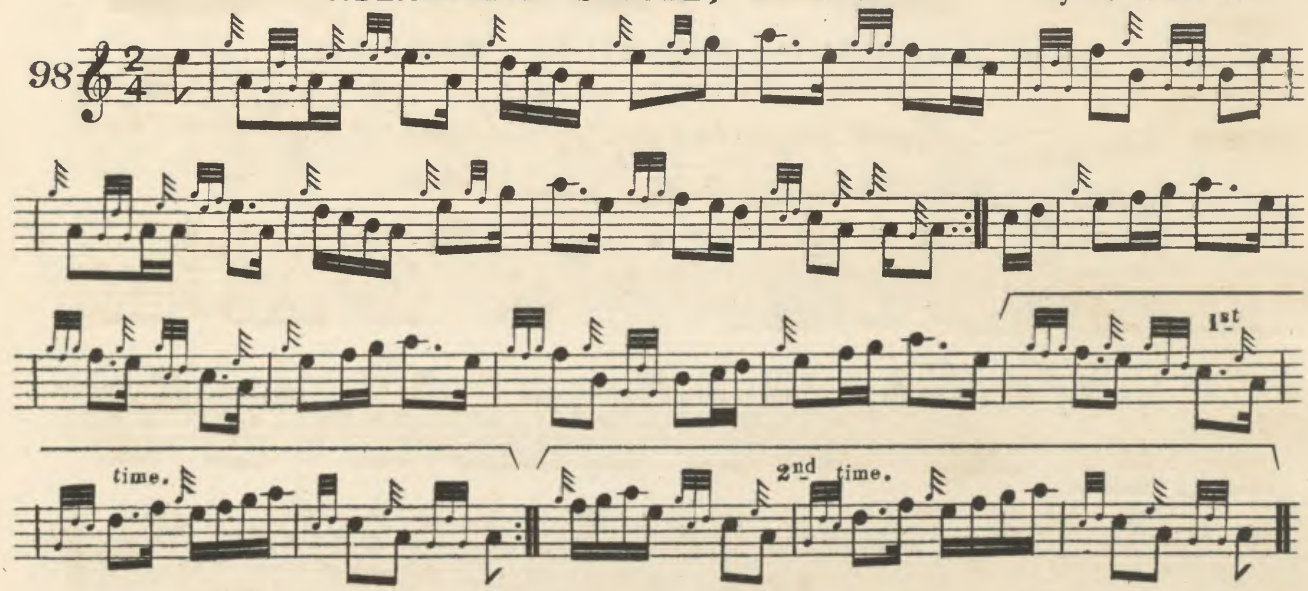
97.



ABERGELDIE CASTLE, MARCH.

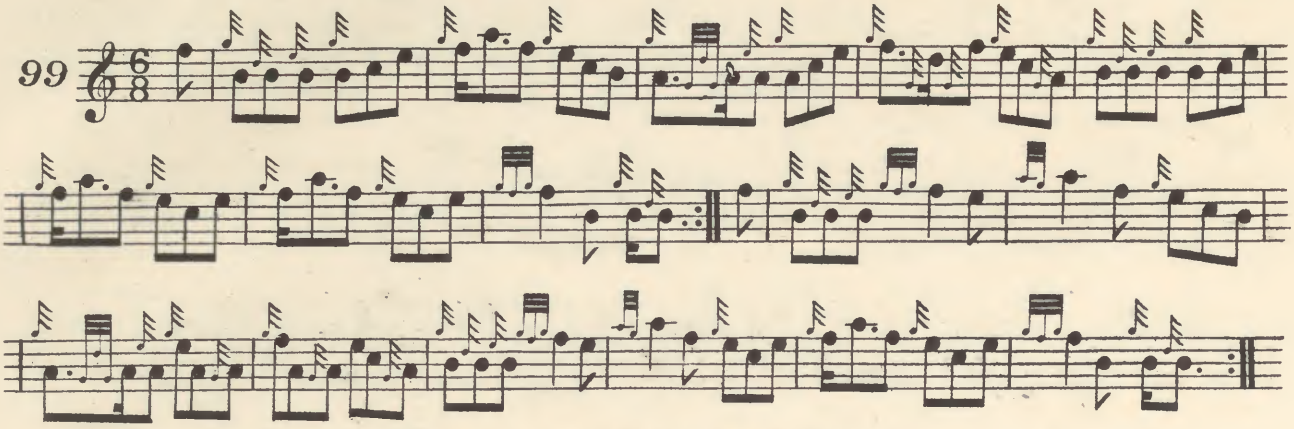
by W. MACDONALD.

98



THE SHEPHERD BOY'S MARCH.

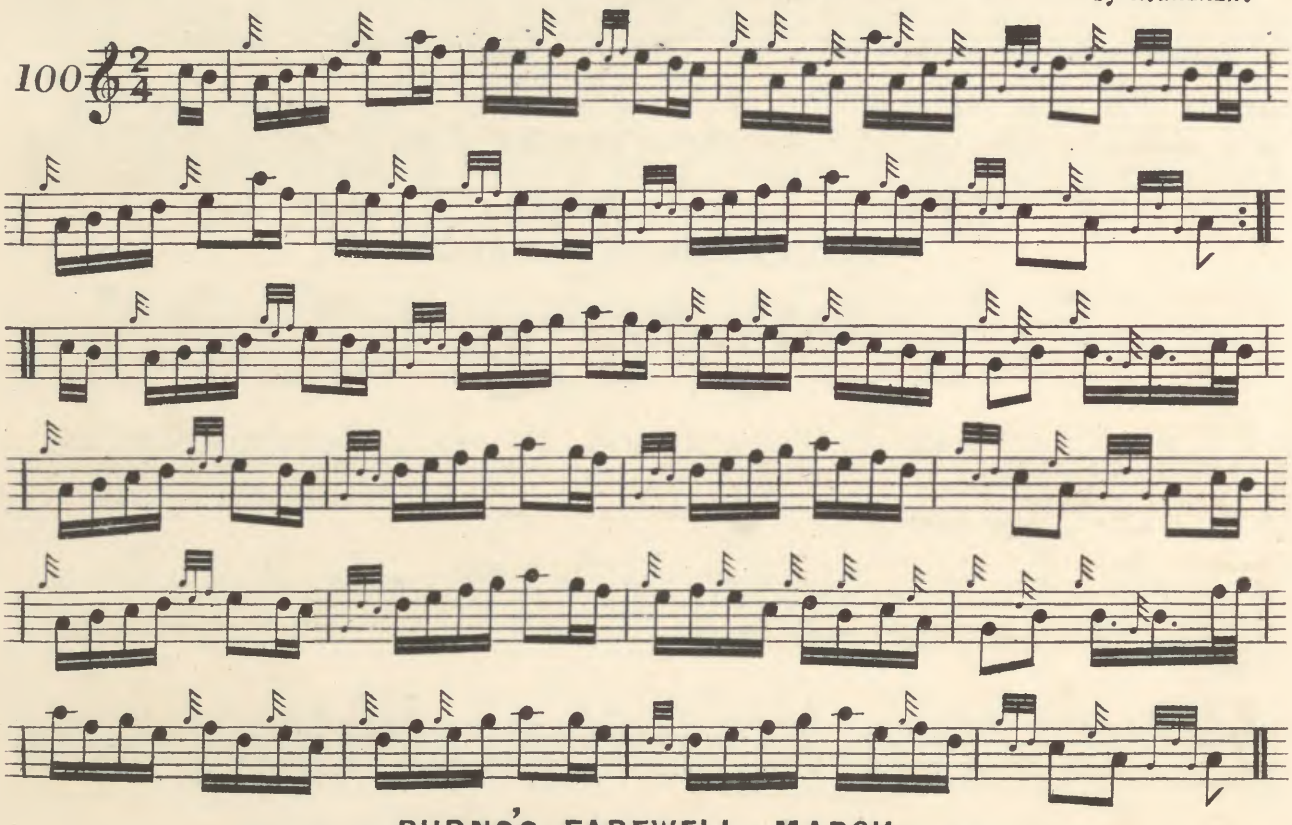
99



THE FORBES' MARCH.

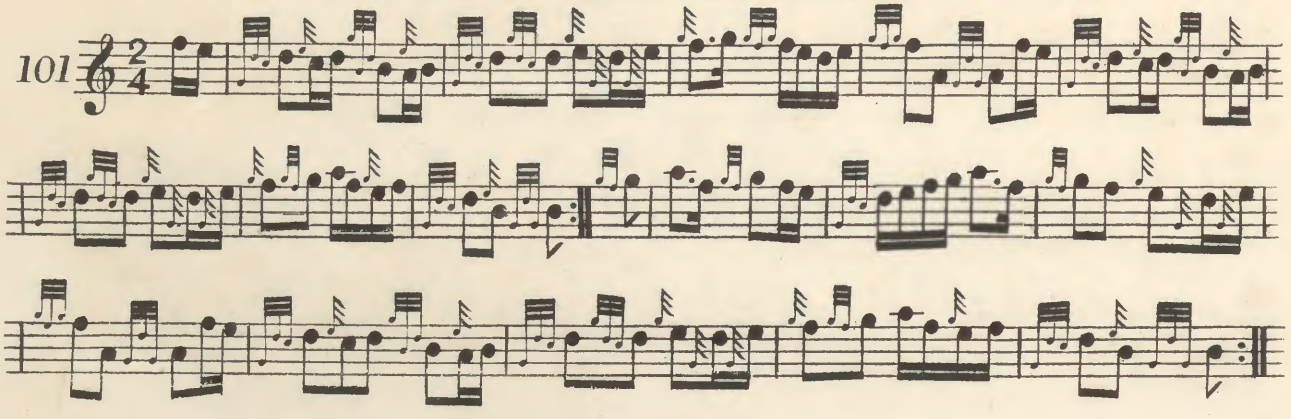
by A.WALKER.

100



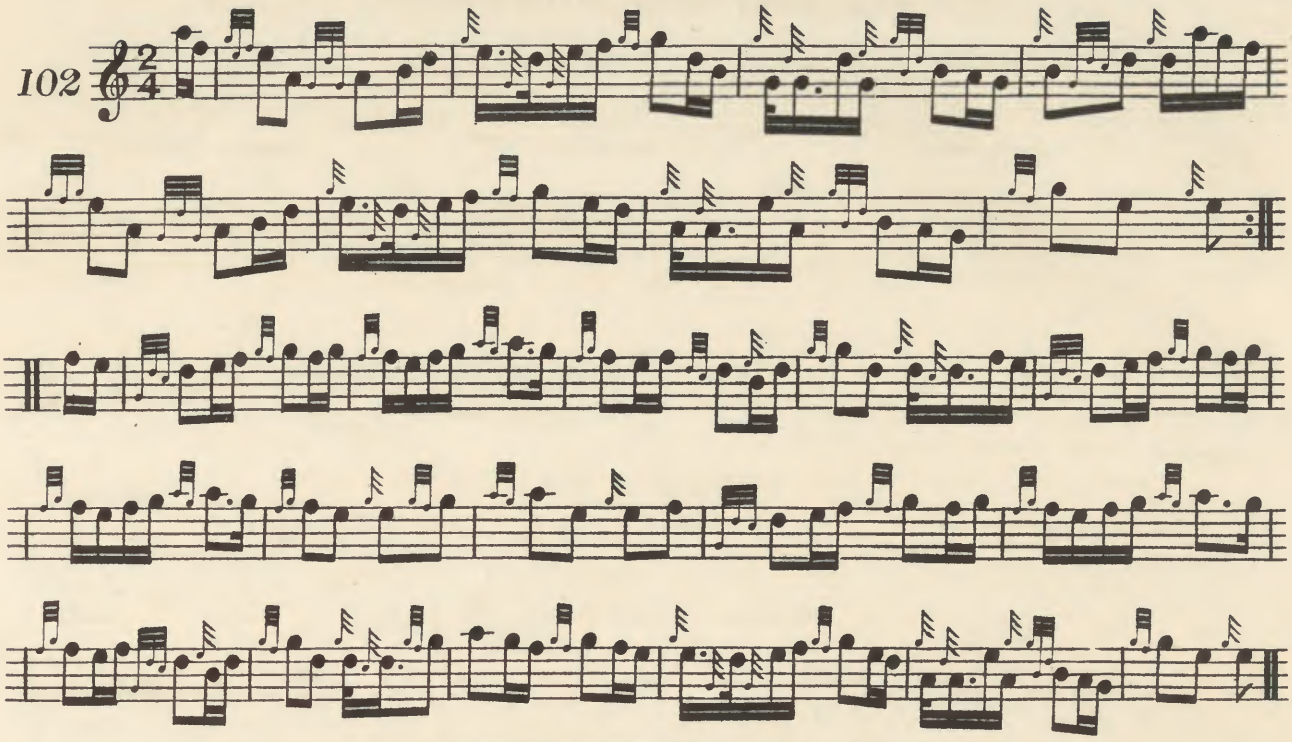
BURNS'S FAREWELL, MARCH.

101



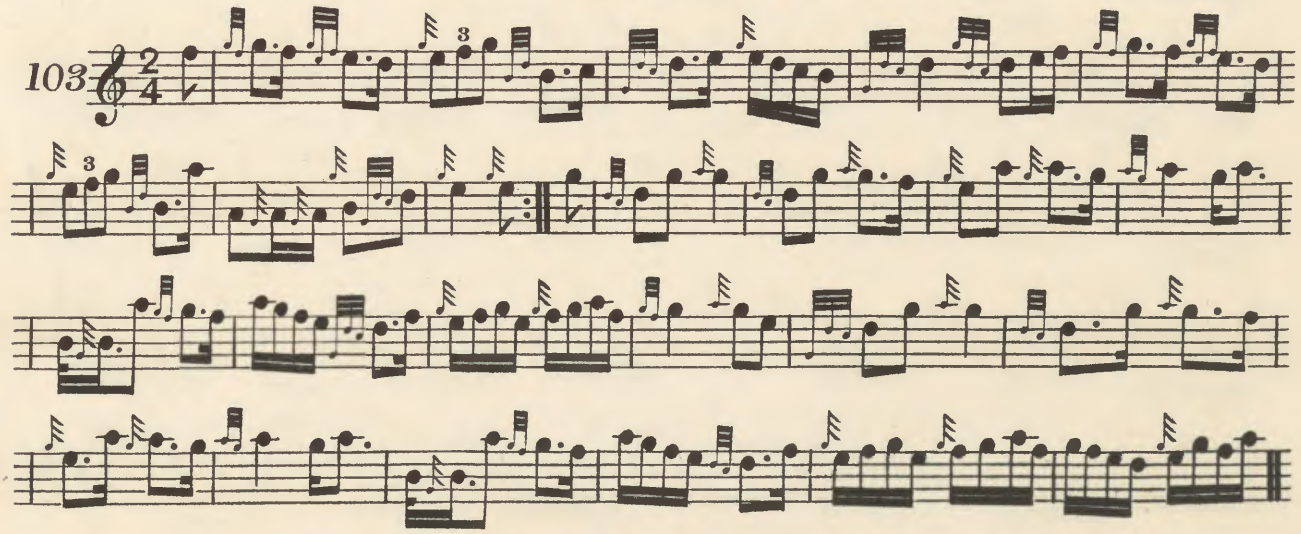
LOCHIEL'S FAREWELL TO ISLA, MARCH.

102



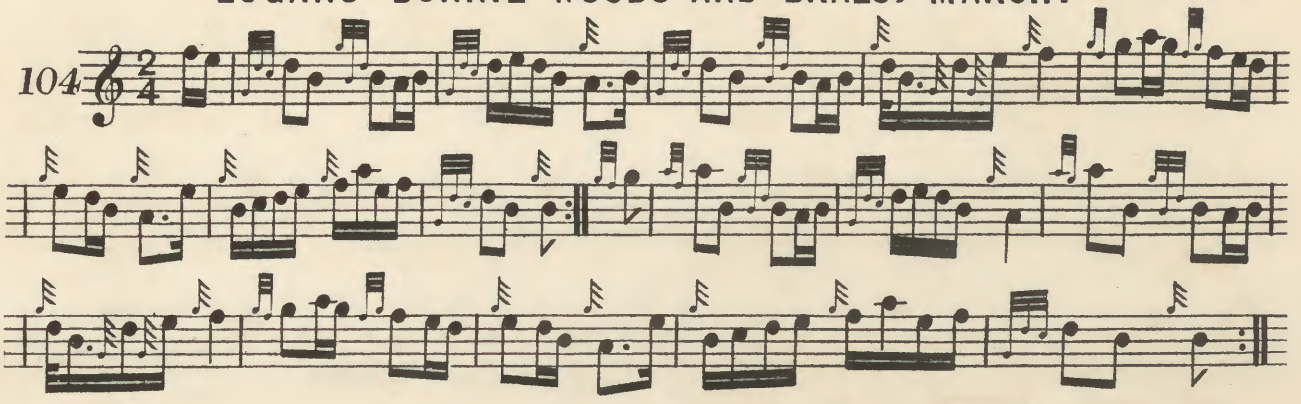
COCKABENDIE, MARCH.

103



LOGANS BONNIE WOODS AND BRAES, MARCH.

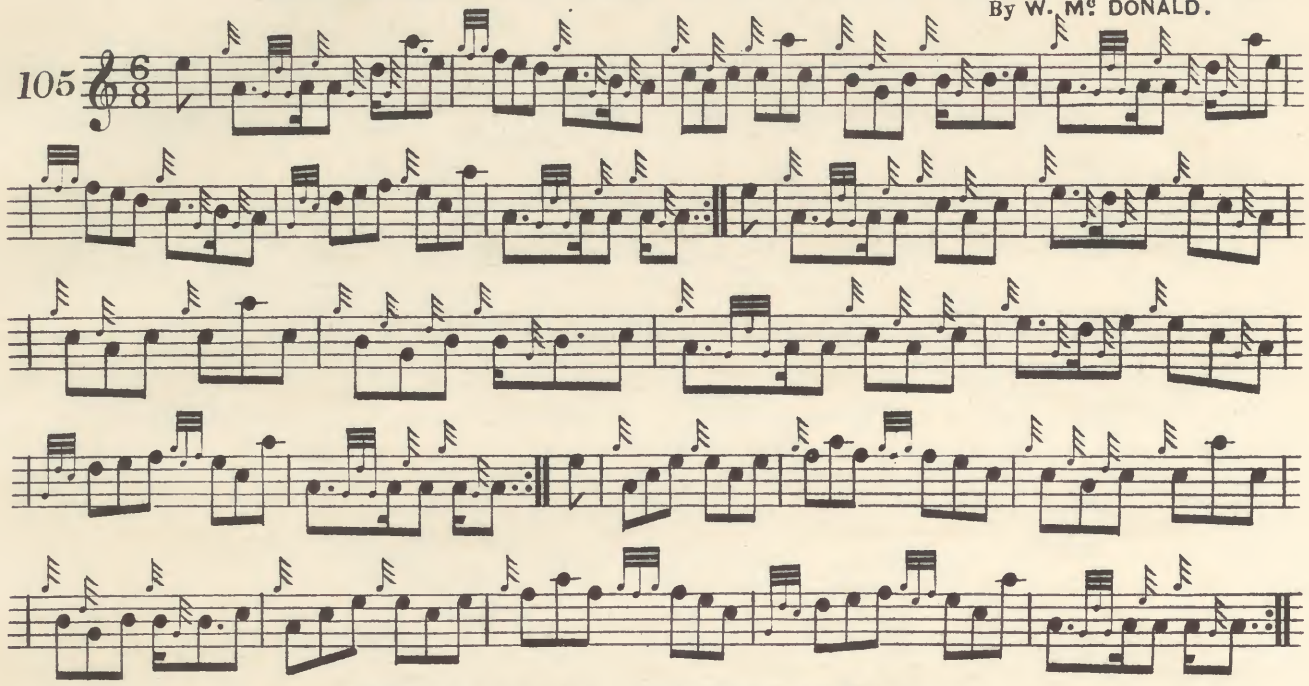
104



HER MAJESTY'S WELCOME TO GLENFIDDECH, MARCH.

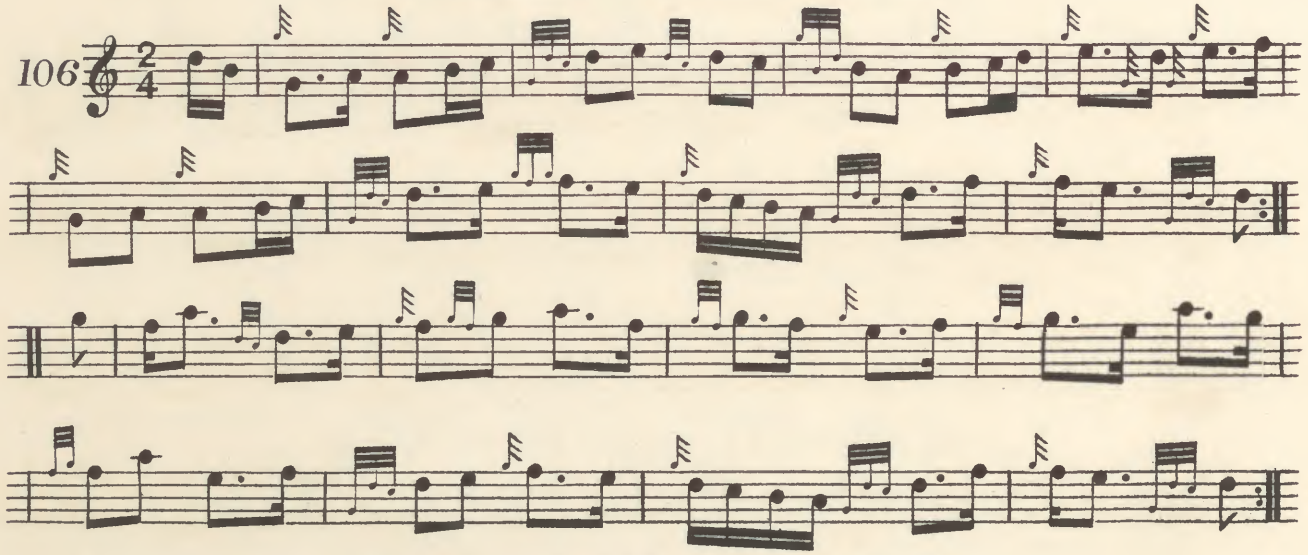
By W. Mc DONALD.

105



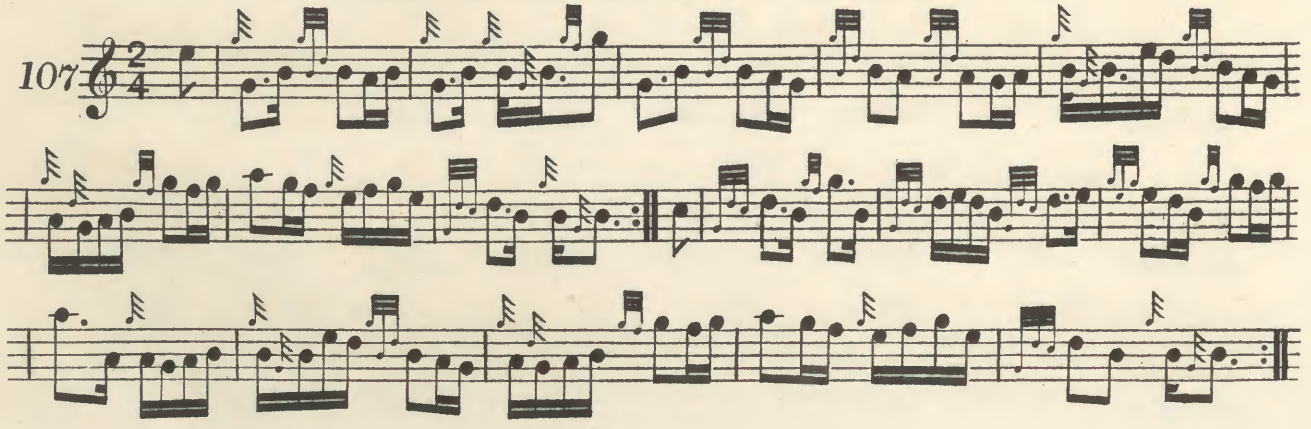
THE LASS O' GOWRIE, MARCH.

106

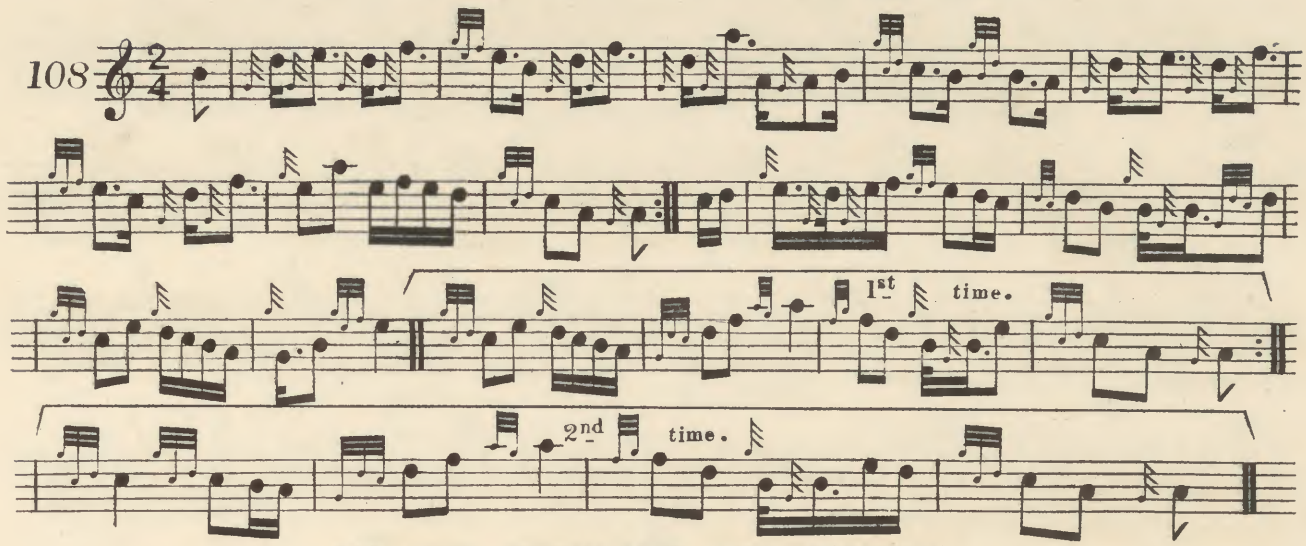


THE WHITE COCKADE, MARCH.

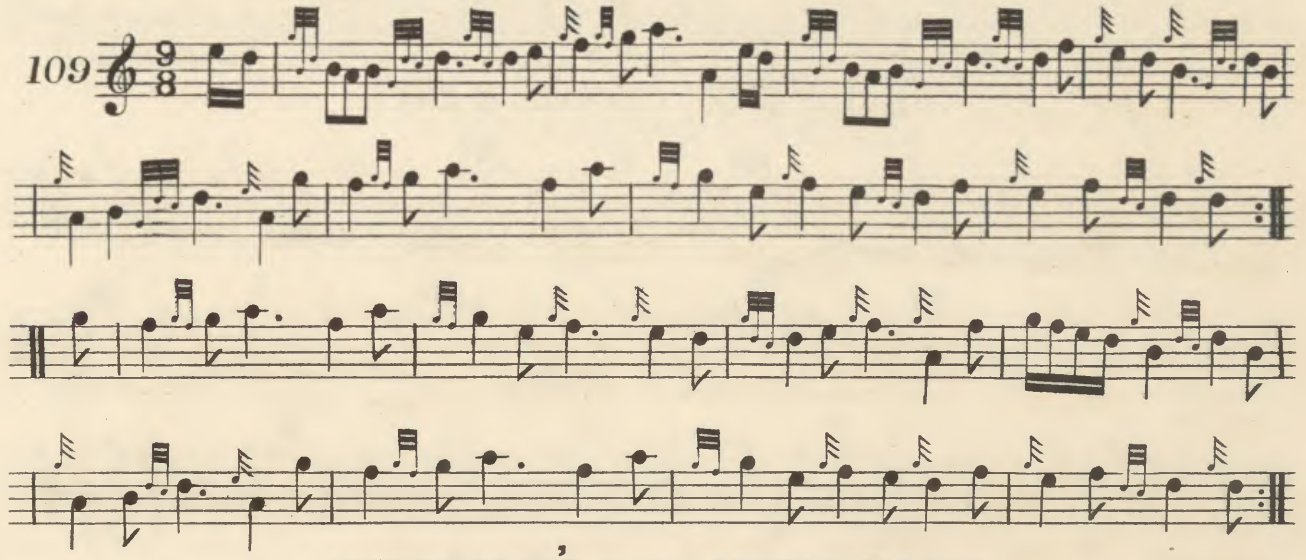
107



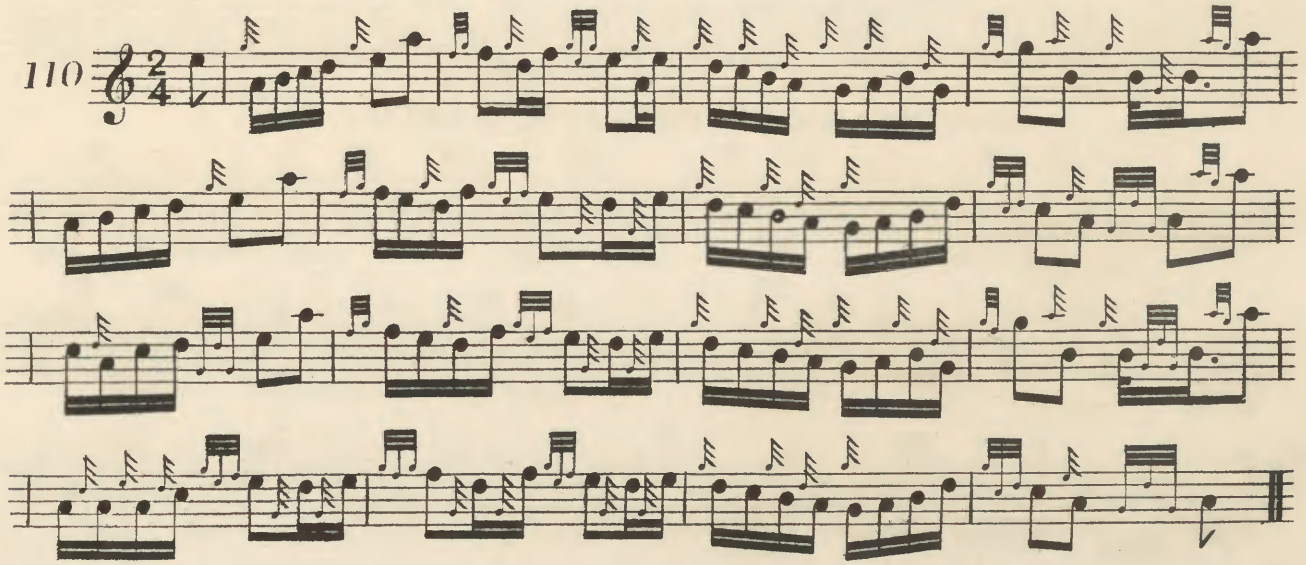
THE LITTLE MAN ON THE LOOM, MARCH.

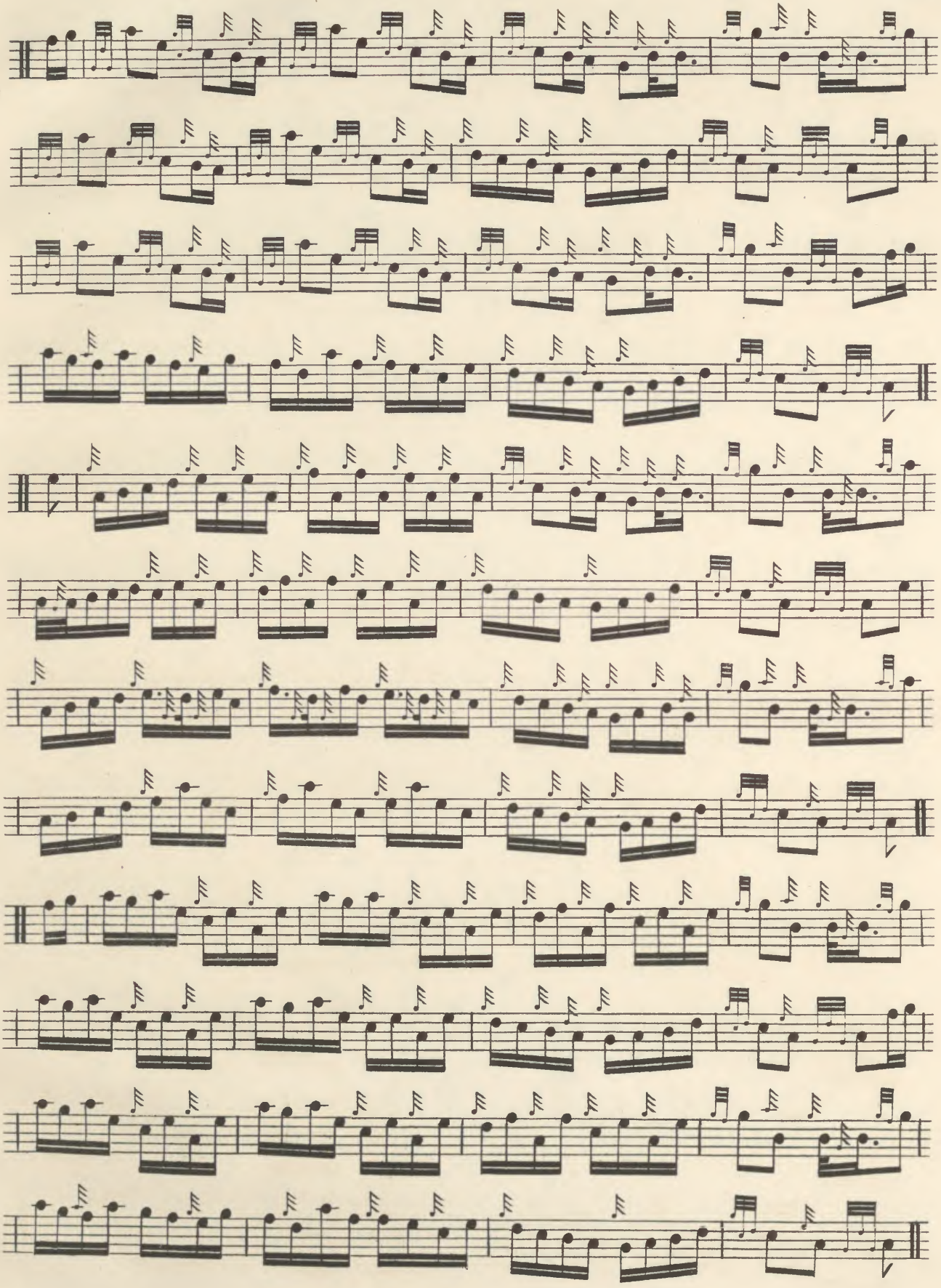


AN OLD HIGHLAND AIR, MARCH.



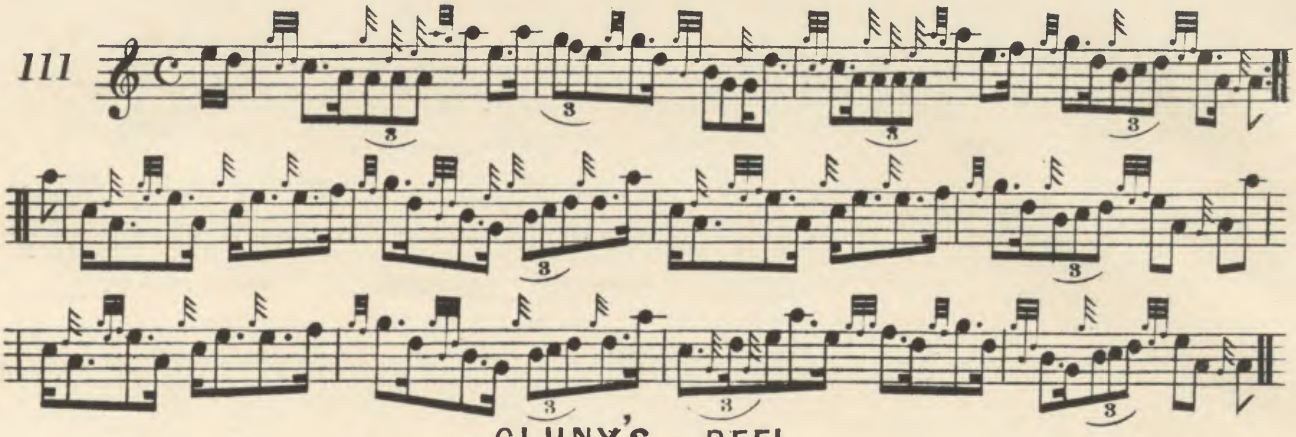
ABERCAIRNEY'S HIGHLANDERS, MARCH.





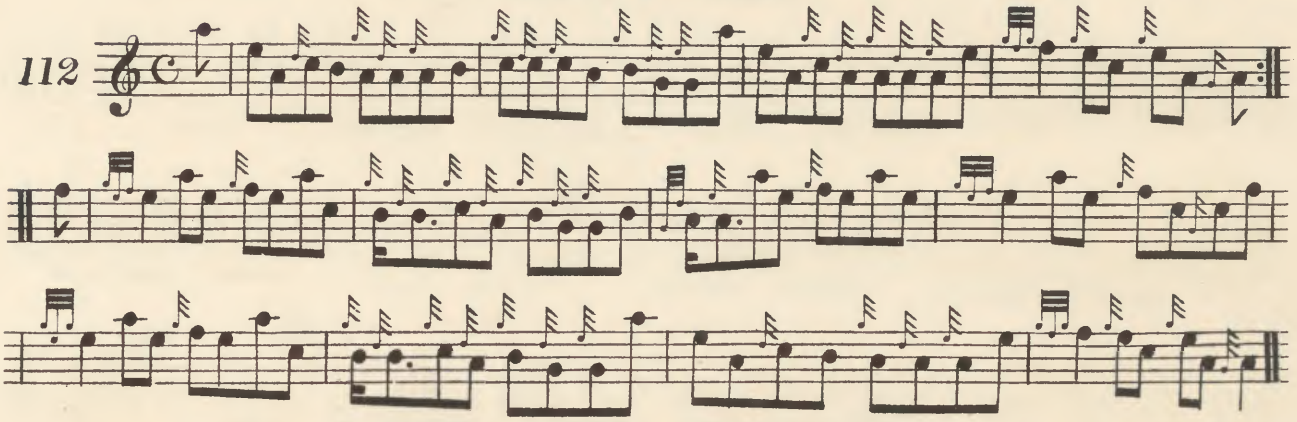
CLUNY'S STRATHSPEY.

111



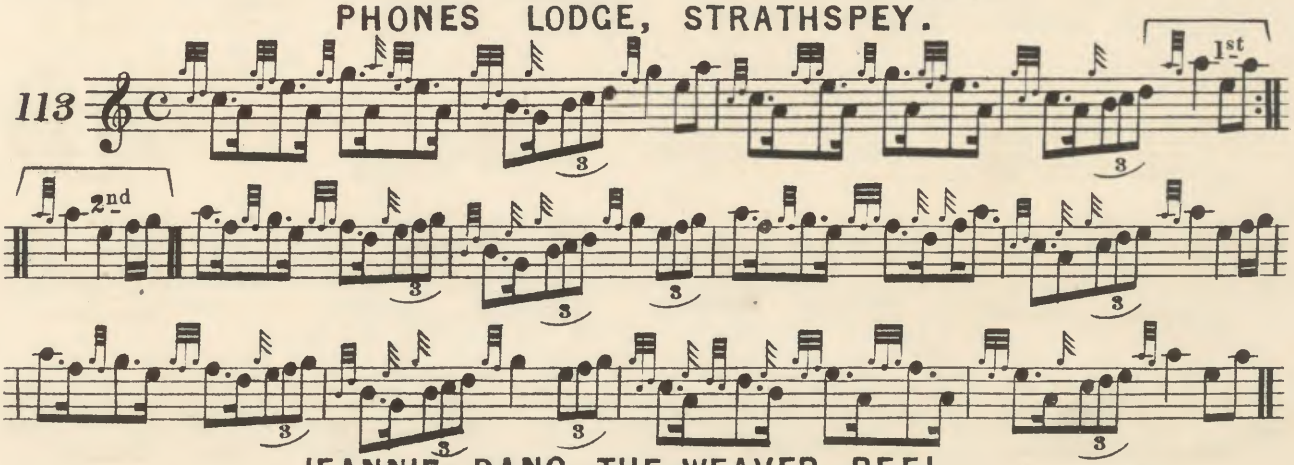
CLUNY'S REEL.

112



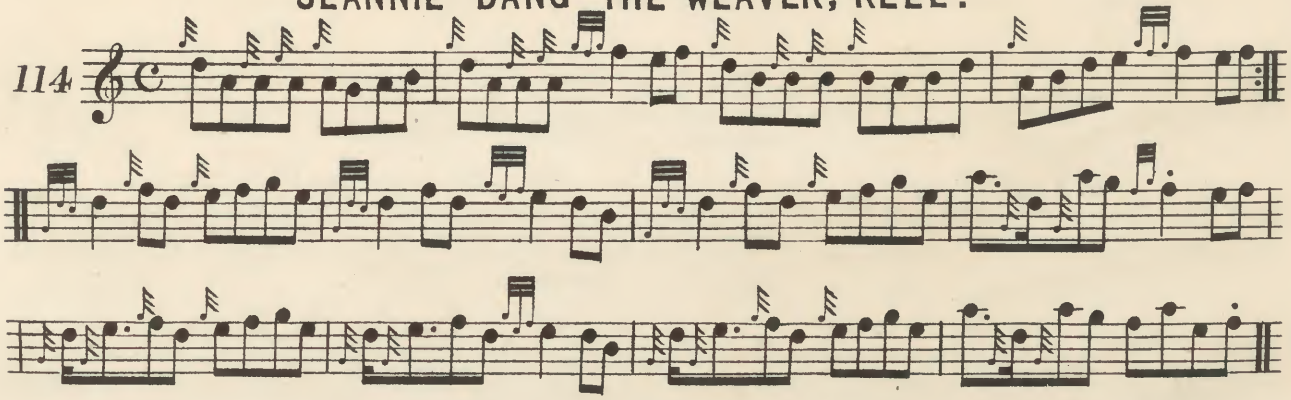
PHONES LODGE, STRATHSPEY.

113



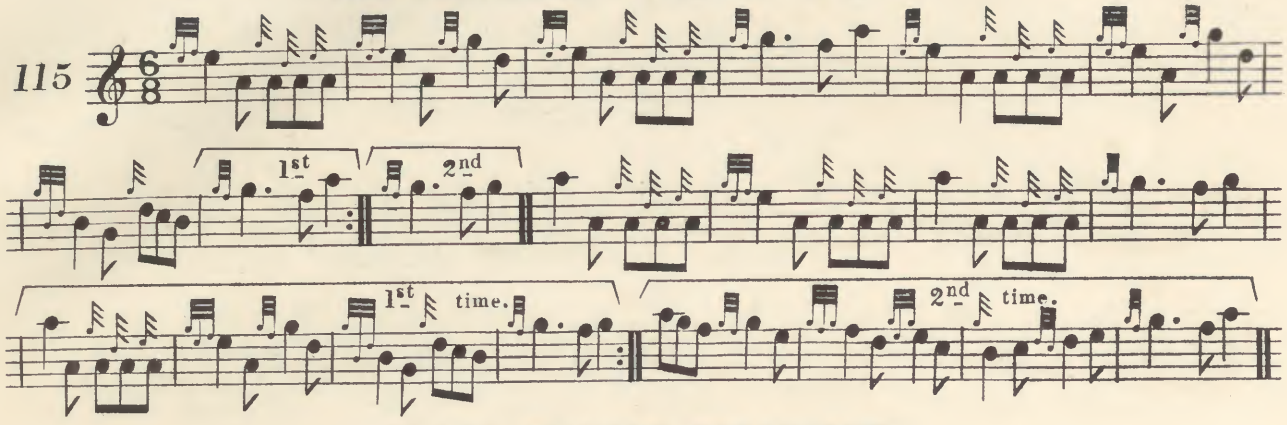
JEANNIE DANG THE WEAVER, REEL.

114



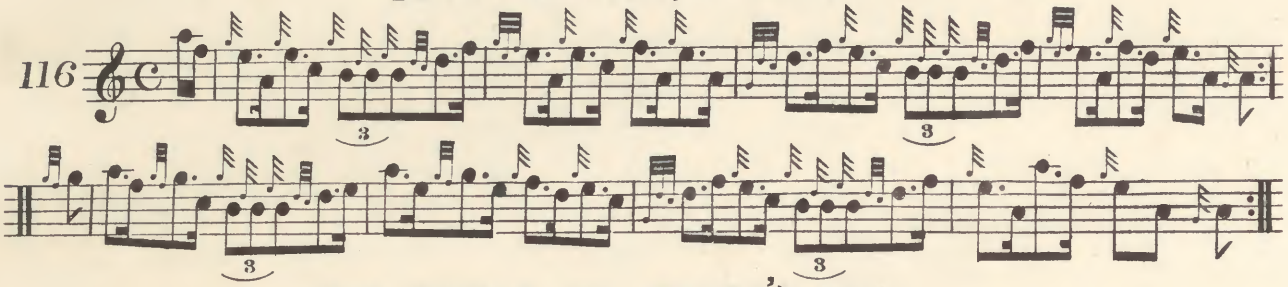
THE PRINCE OF WALES'S JIG.

115



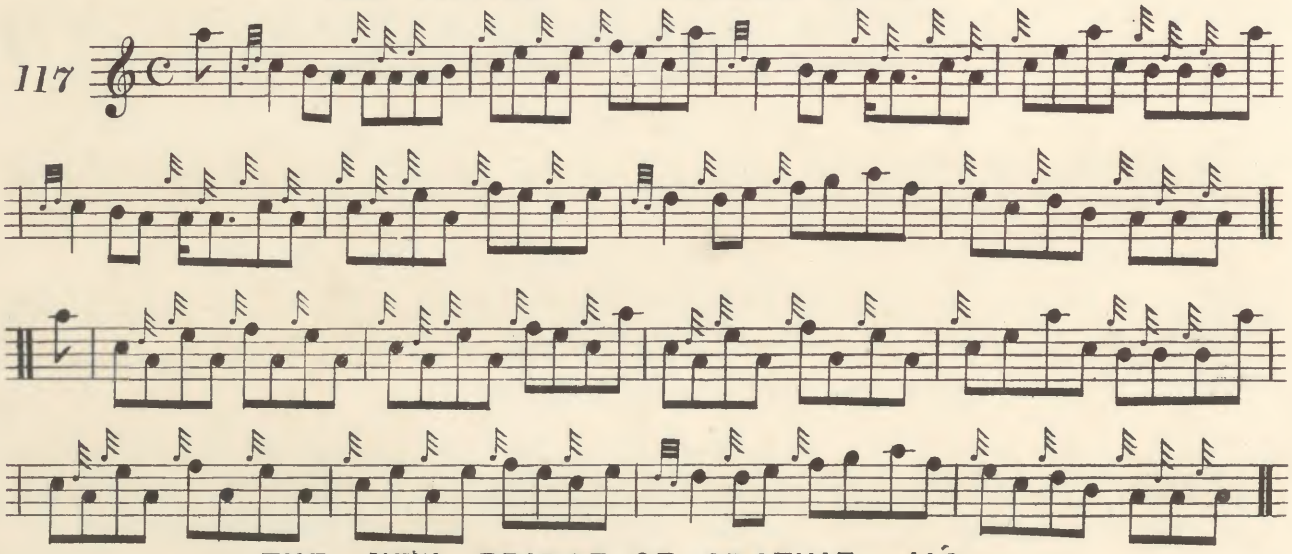
BLACK DUNCAN, STRATHSPEY.

116



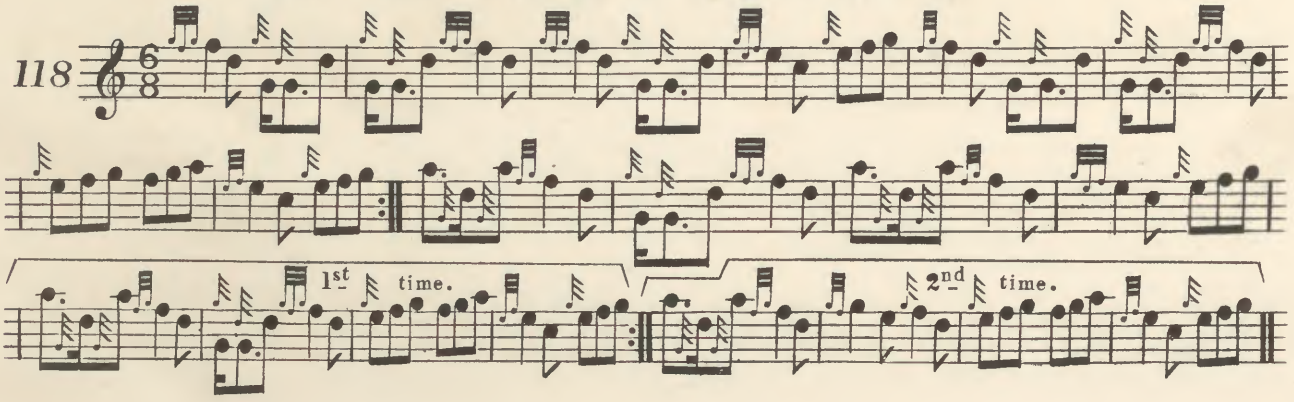
THE PRINCE OF WALES'S REEL.

117



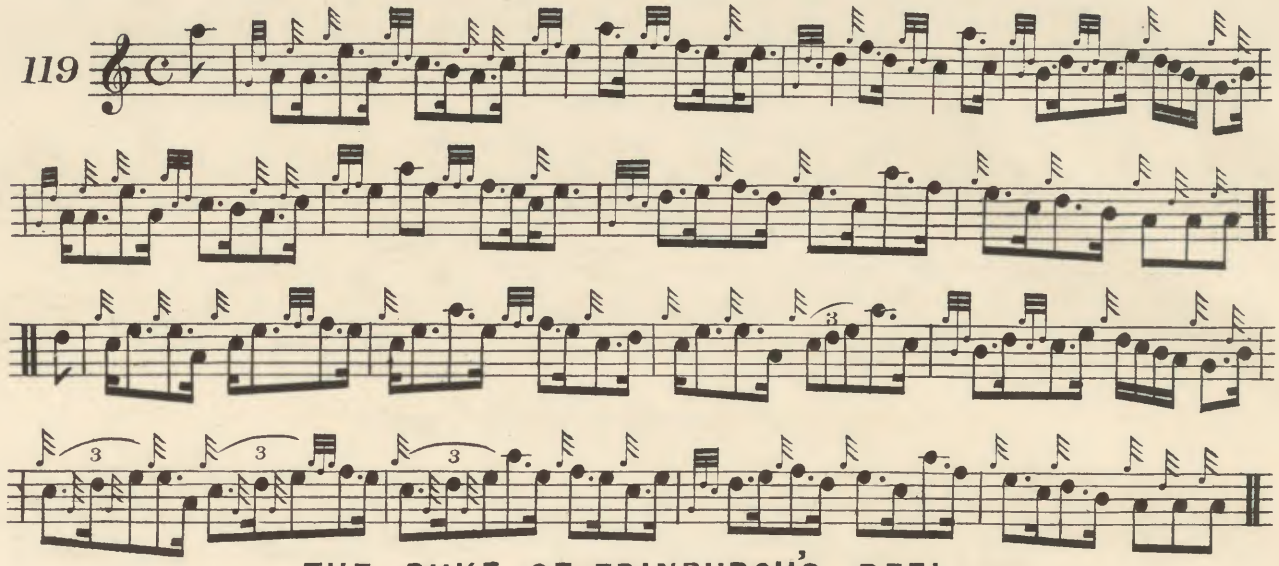
THE NEW BRIDGE OF CRATHIE, JIG.

118



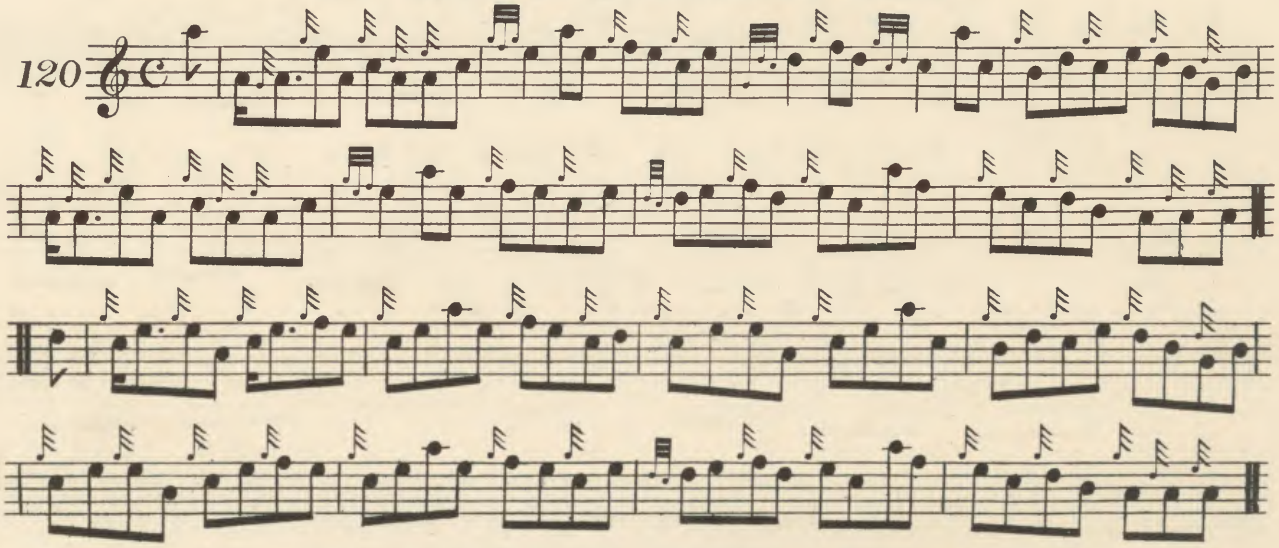
THE DUKE OF EDINBURGH'S STRATHSPEY.

119



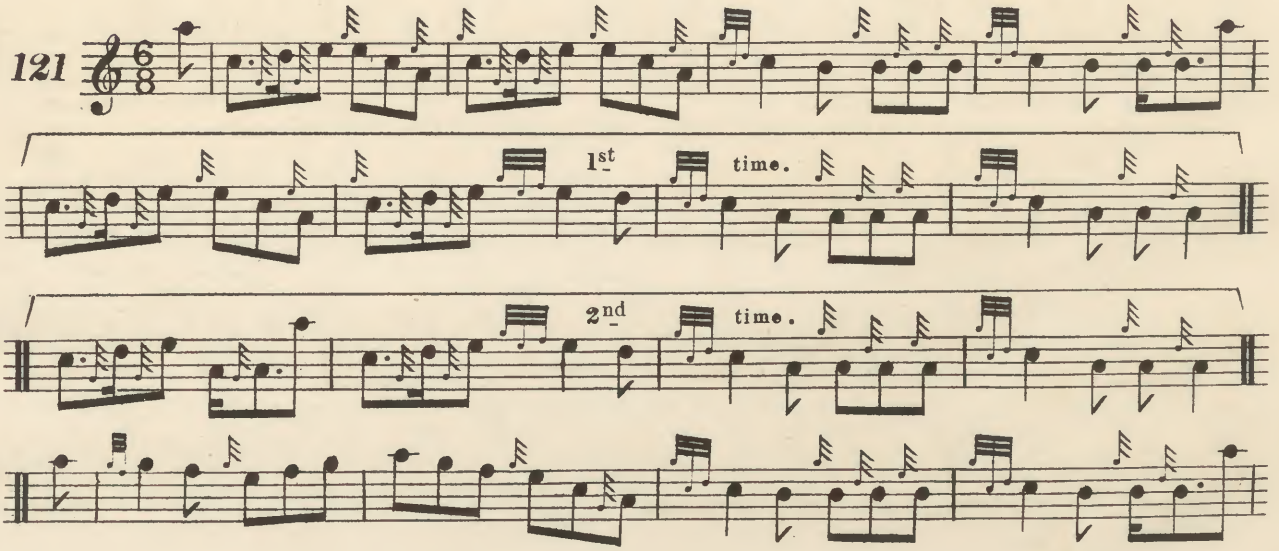
THE DUKE OF EDINBURGH'S REEL.

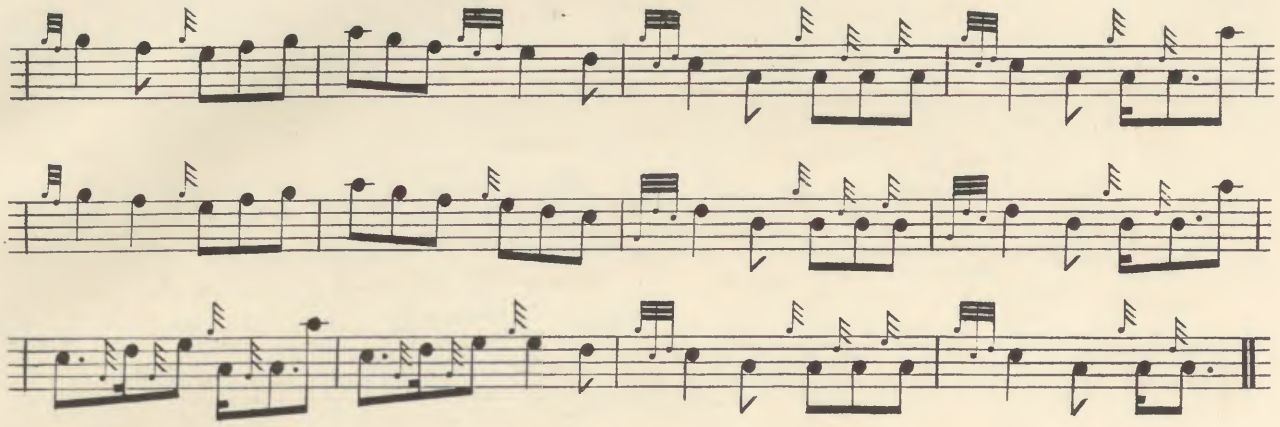
120



THE SPIRITS OF WHISKY, JIG.

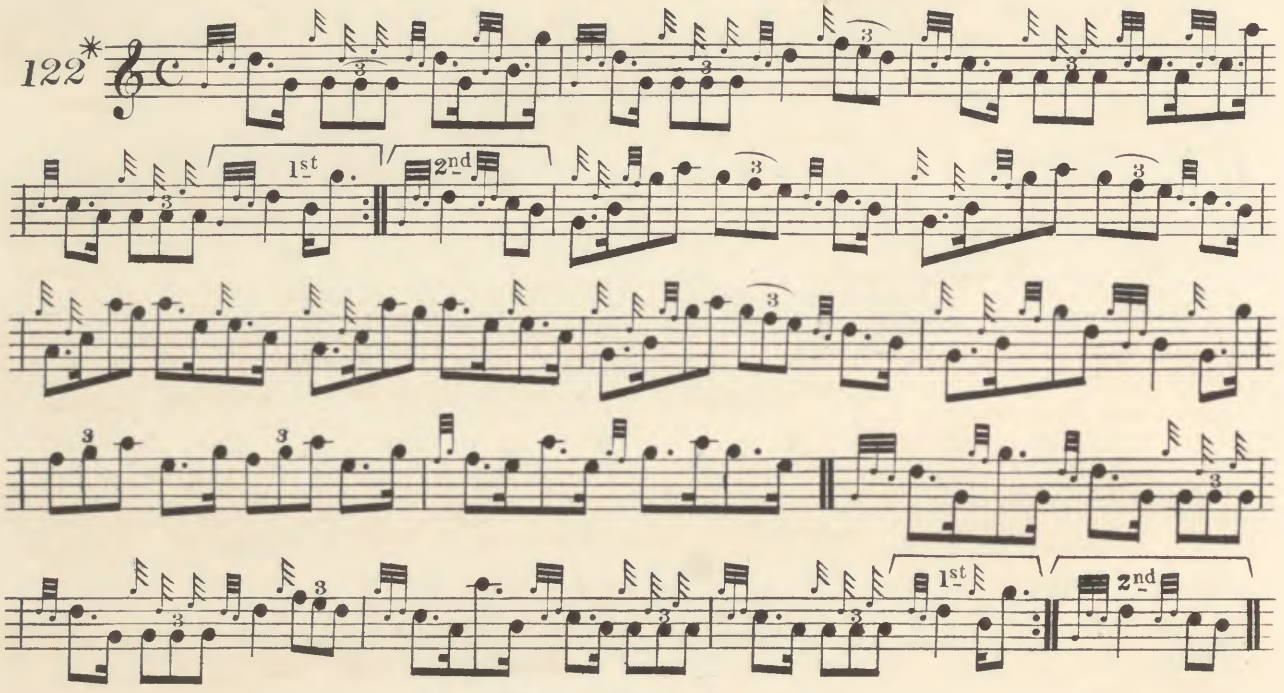
121





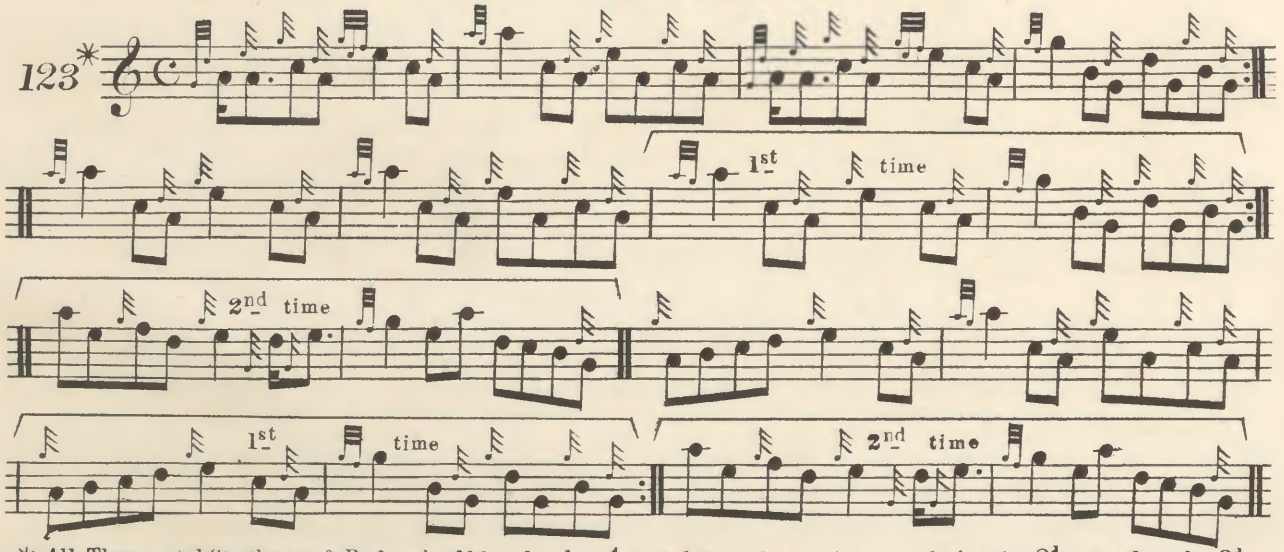
THE CAMERONIAN RANT, STRATHSPEY.

122*



KILCOY CASTLE, REEL.

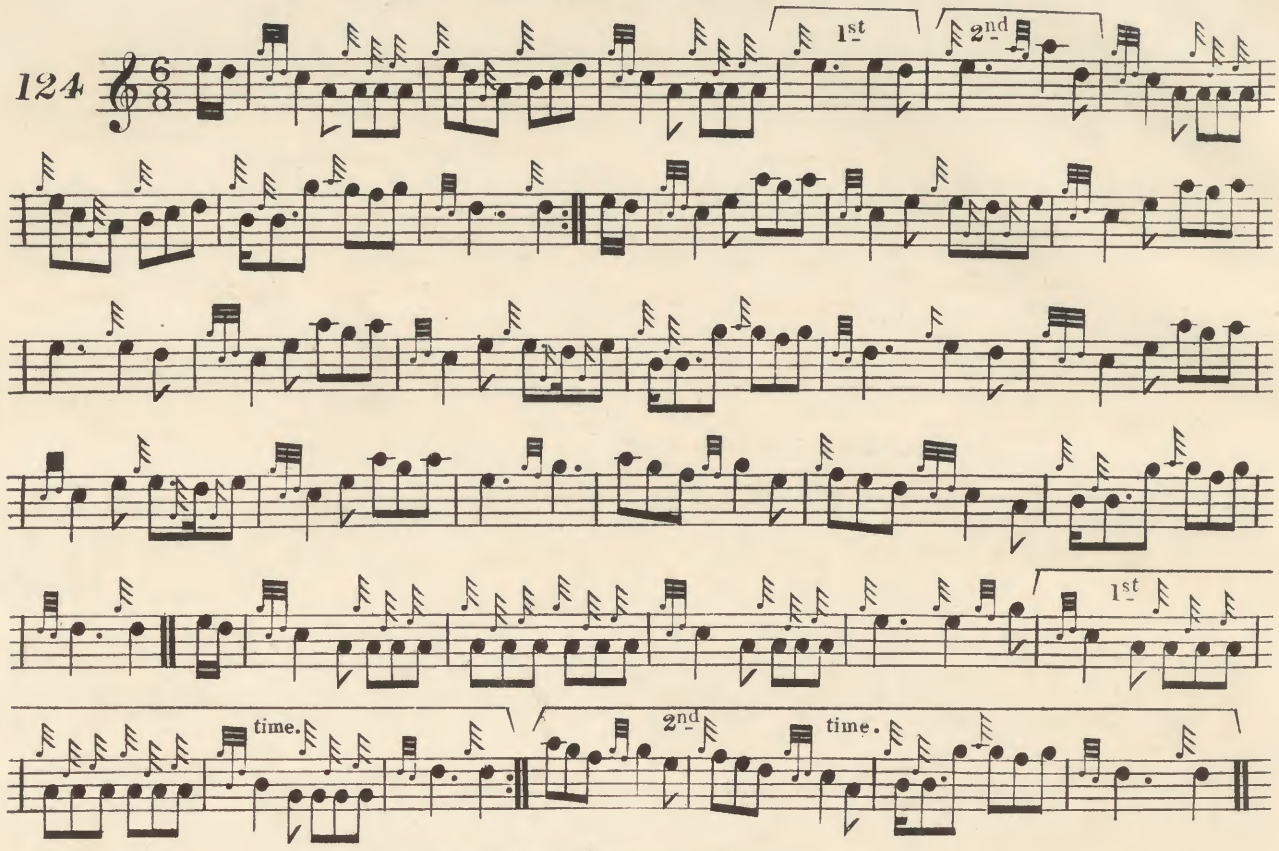
123*



* All Threeparted Strathspeys & Reels should be played as 4 parted tunes for dancing, by playing the 2d part after the 3d

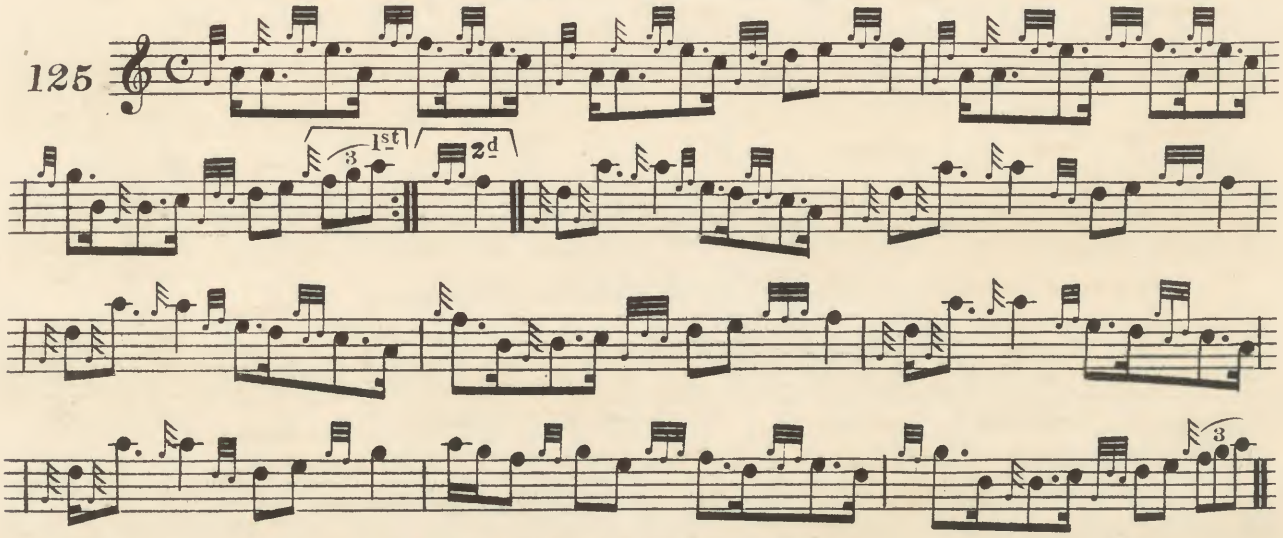
STRATH CONNAN, JIG.

124



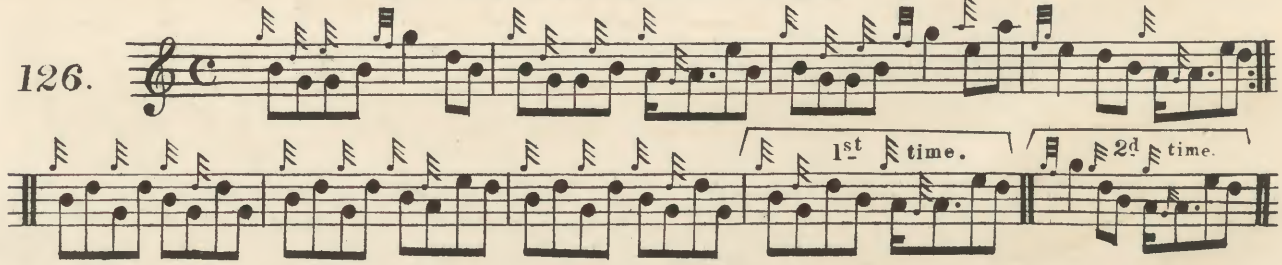
Mrs ROSS's STRATHSPEY.

125



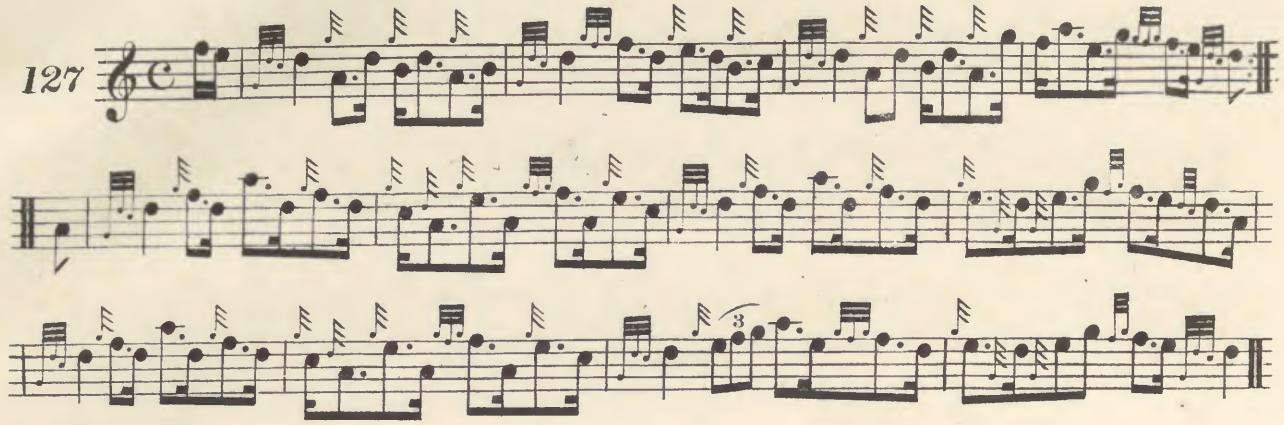
Dr MACKINNON's REEL.

126.



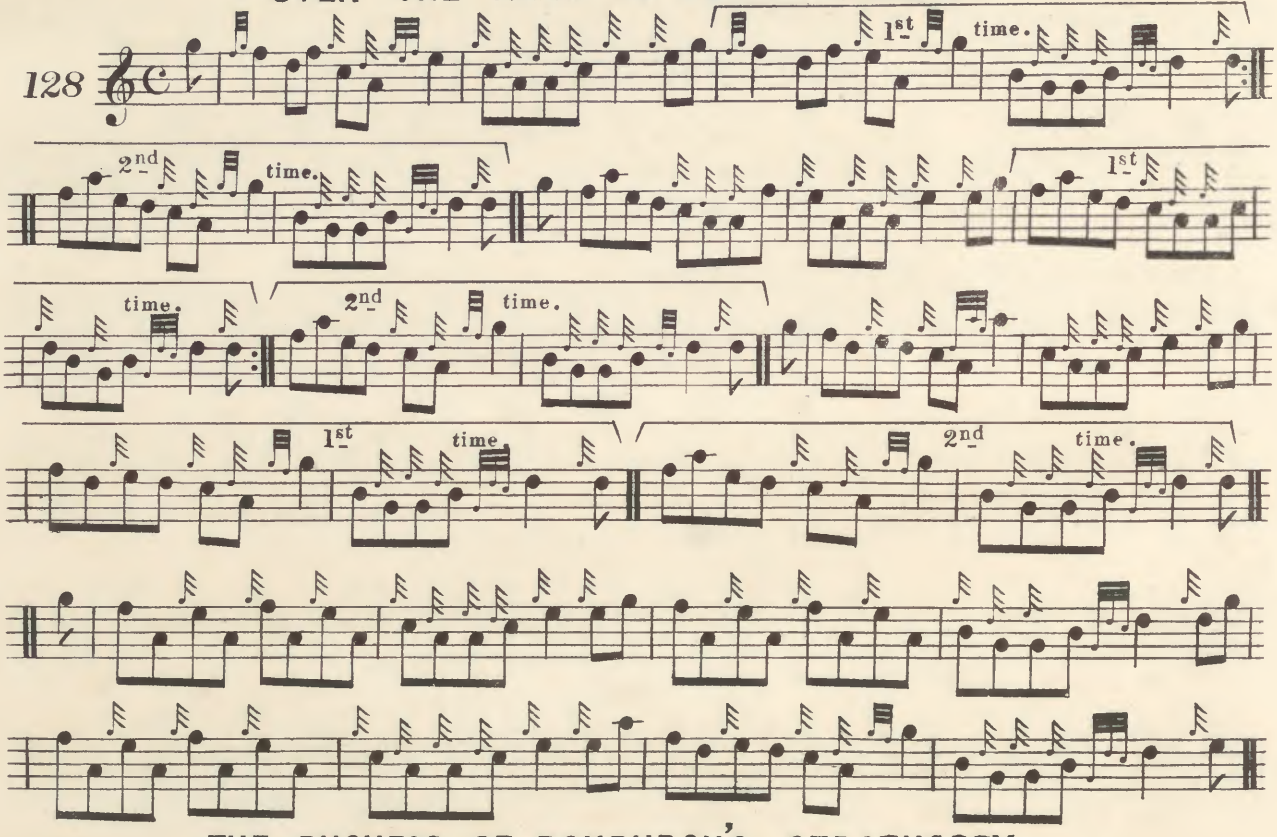
THE INVERNESS RANT, STRATHSPEY.

127



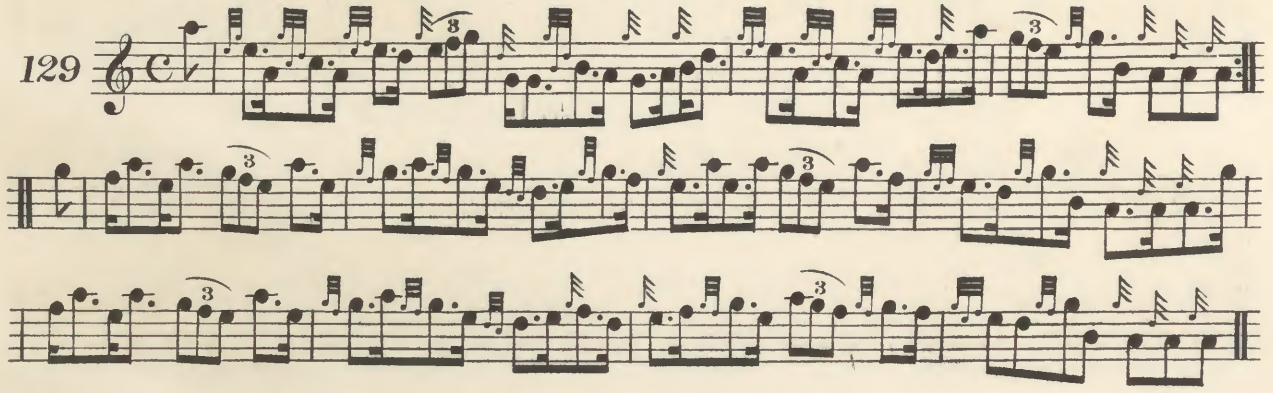
OVER THE ISLES TO AMERICA, REEL.

128



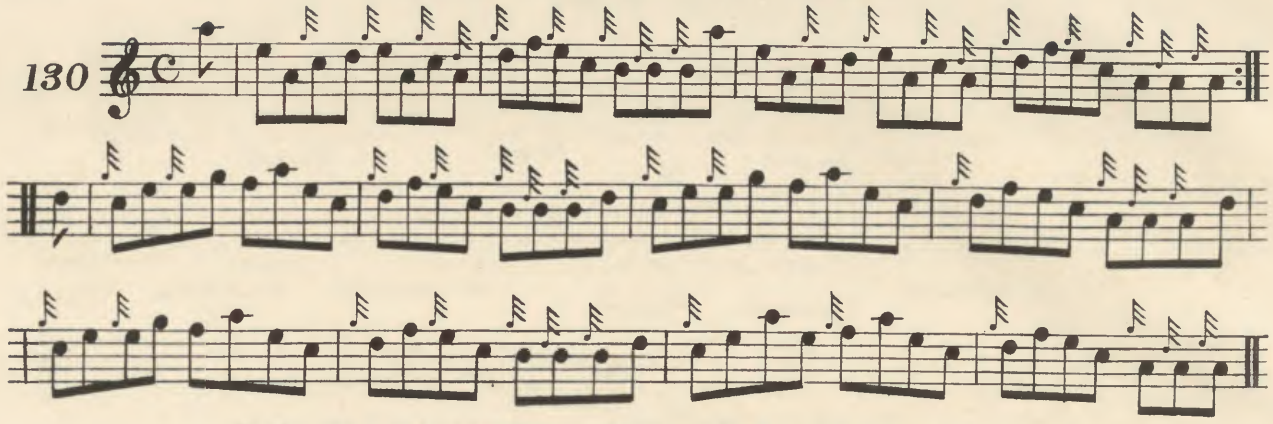
THE DUCHESS OF ROXBURGH'S STRATHSPEY.

129



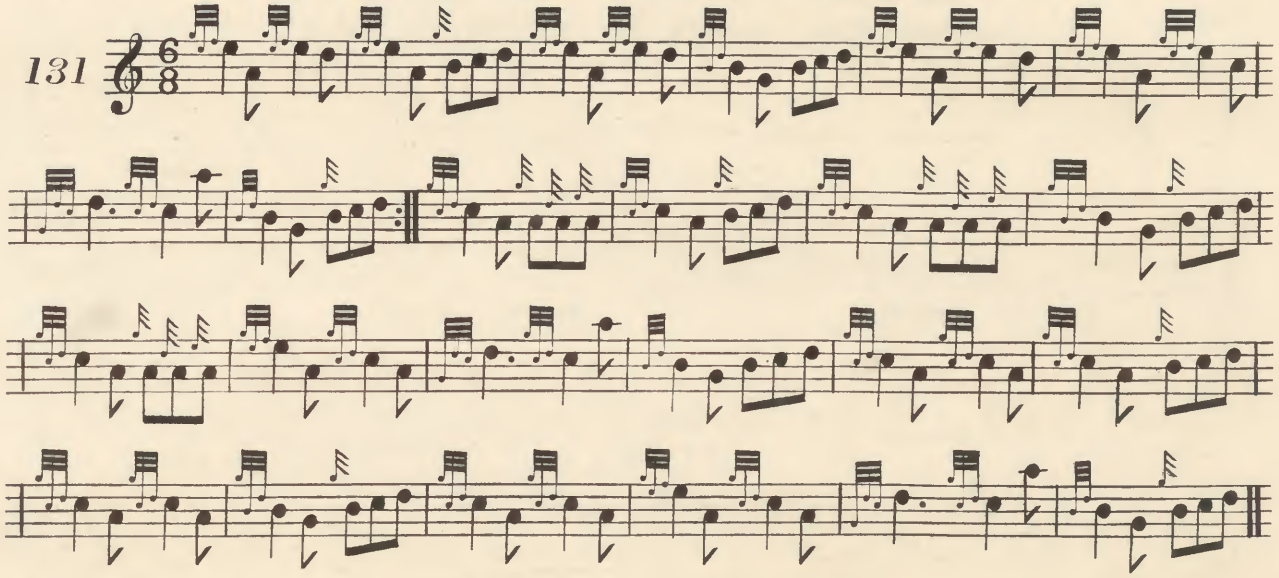
GENERAL STEWART'S REEL.

130



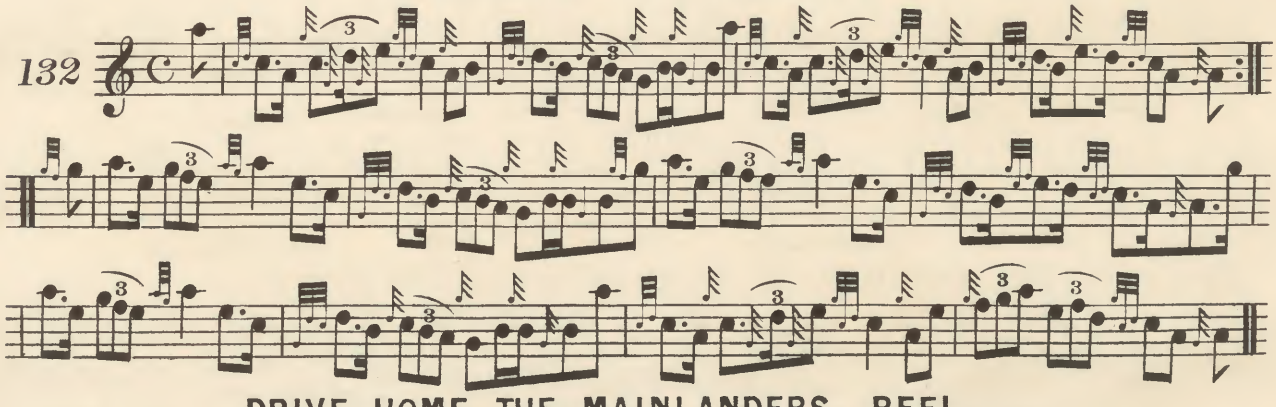
THE BLACK HAIRED GIRL OF KNOCKIE, JIG.

131



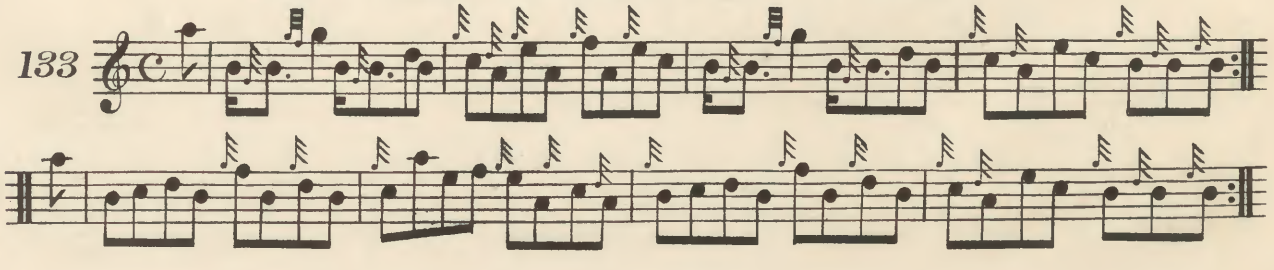
BARBARA'S STRATHSPEY.

132

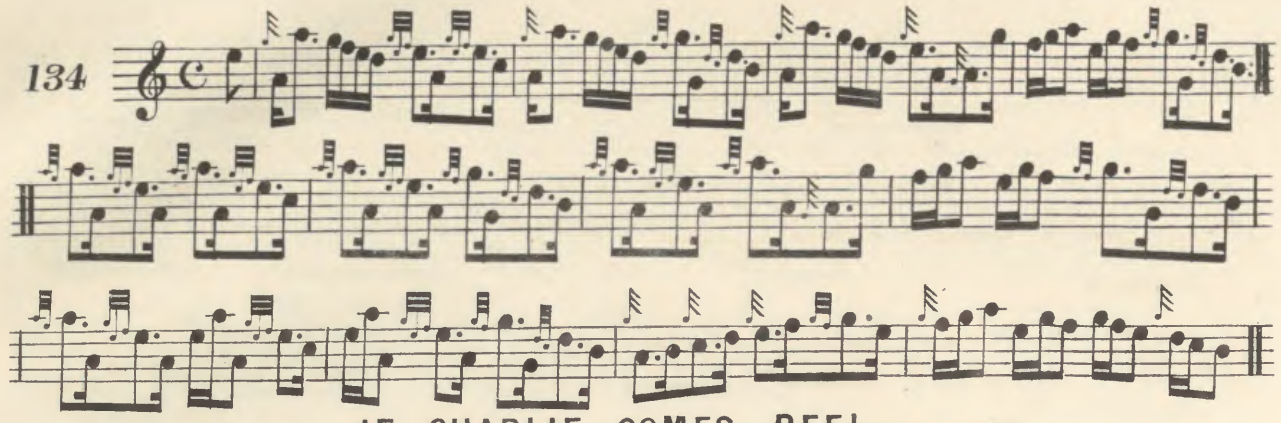


DRIVE HOME THE MAINLANDERS, REEL.

133

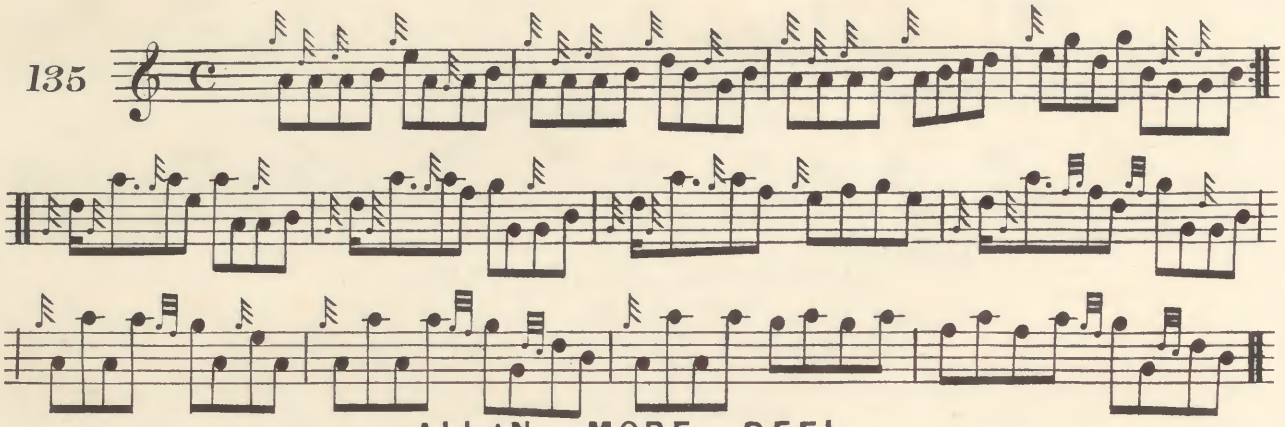


134



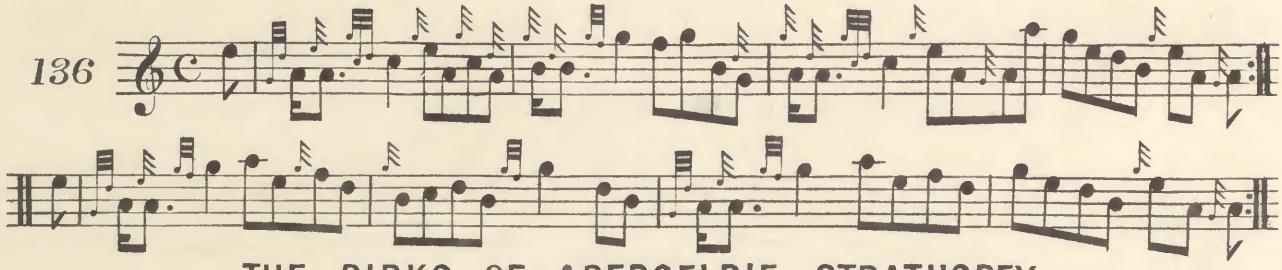
IF CHARLIE COMES, REEL.

135



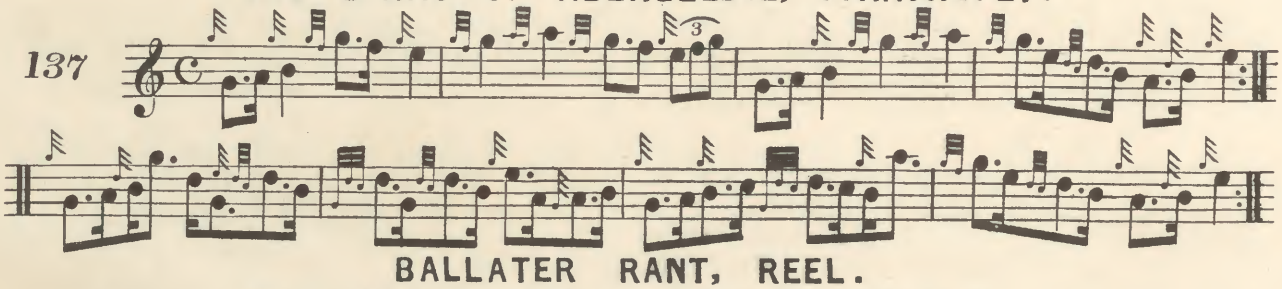
ALLAN MORE, REEL.

136



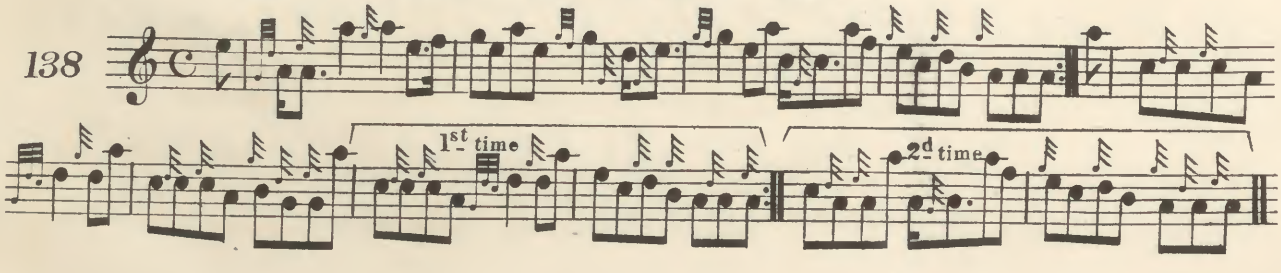
THE BIRKS OF ABERGELDIE, STRATHSPEY.

137



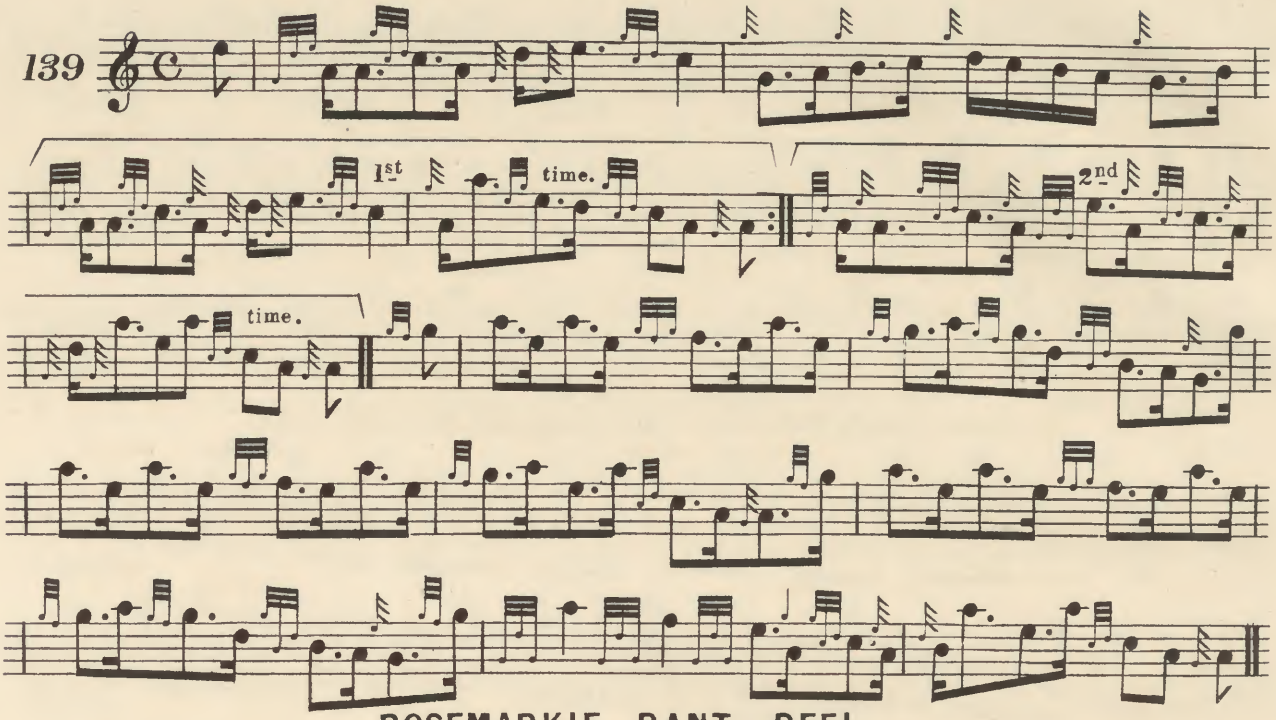
BALLATER RANT, REEL.

138



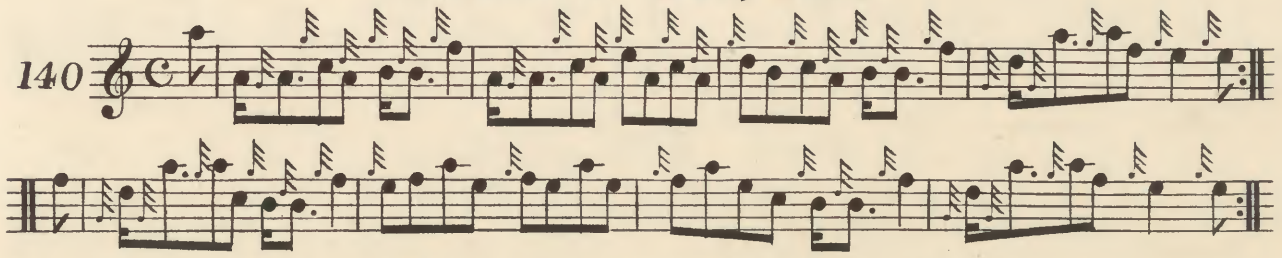
Mrs STEWART OF GRANTULY'S STRATHSPEY.

139



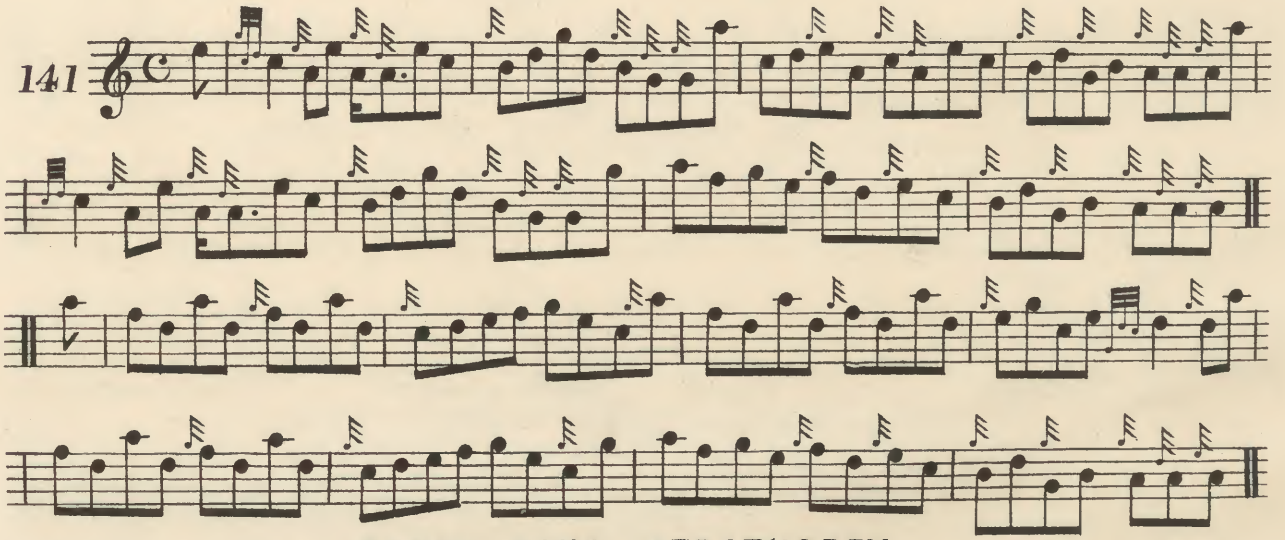
ROSEMARKIE RANT, REEL.

140



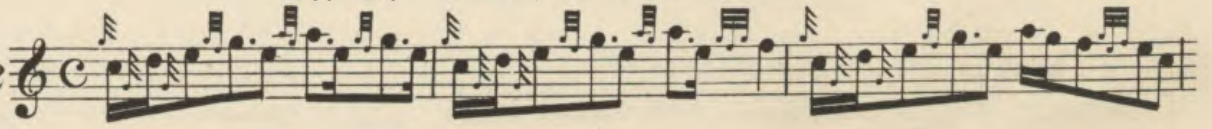
MISS CAMPBELL OF GLENDARUAL'S REEL.

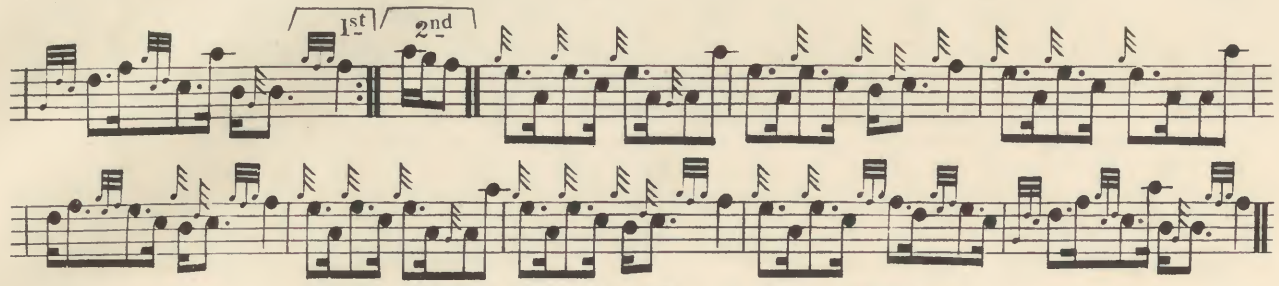
141



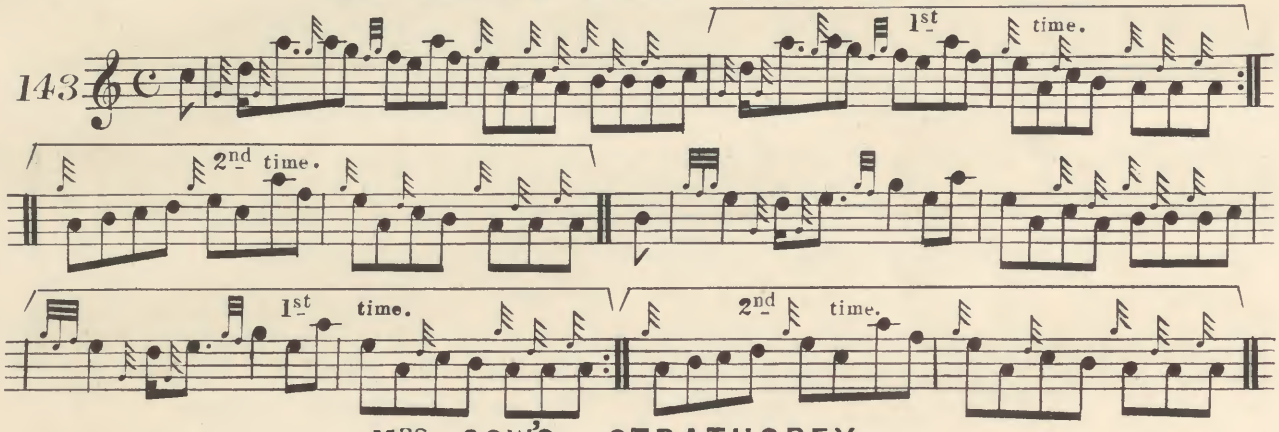
SANDY KING, STRATHSPEY.

142

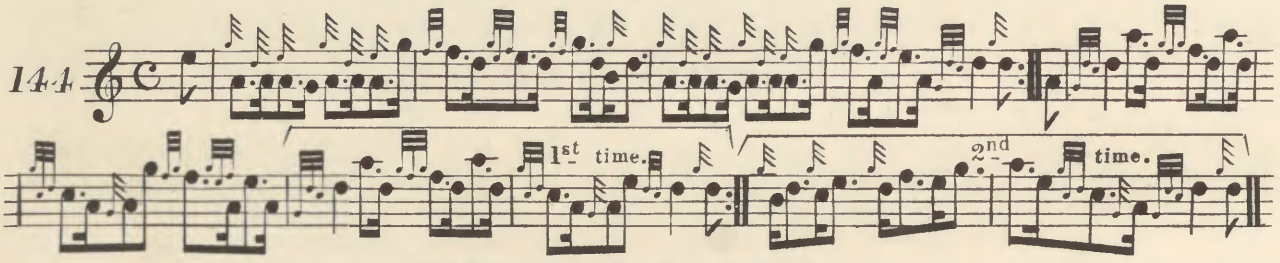




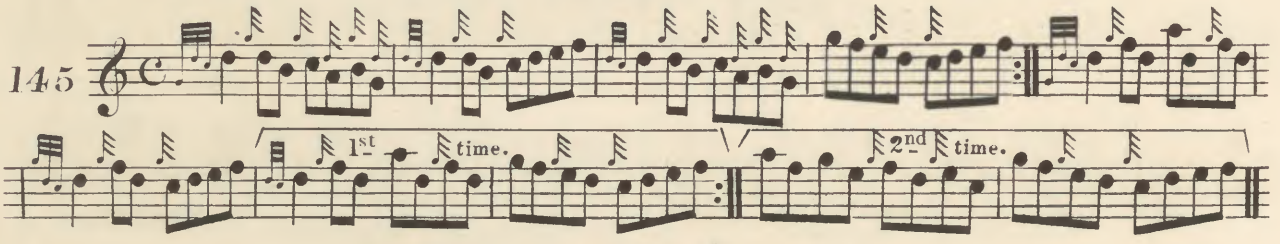
THE BONNIE BLACK LAD, REEL.



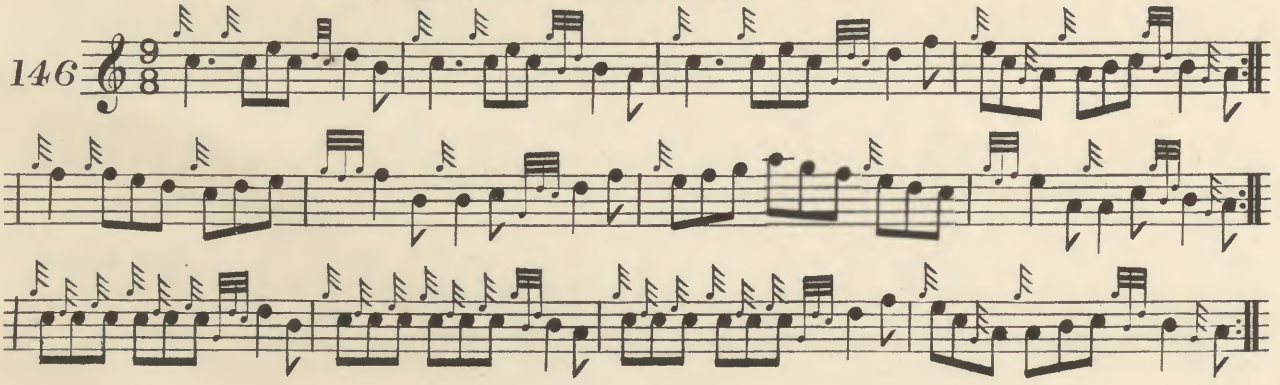
MRS COW'S STRATHSPEY.



MISS GIRDLE, REEL.

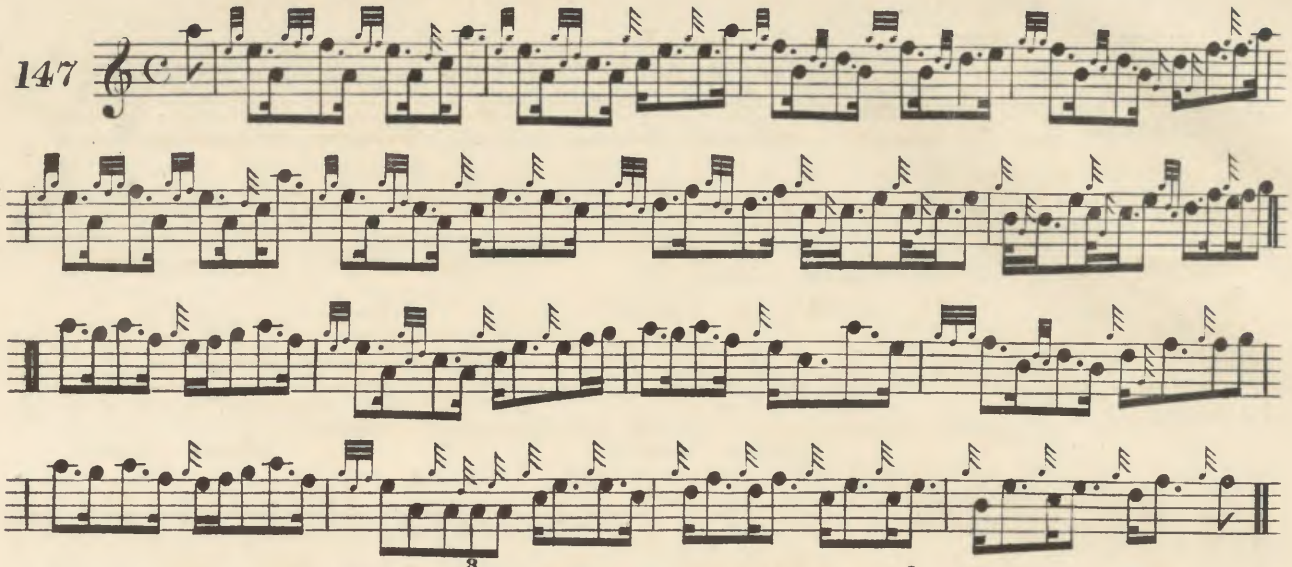


THE FOX HUNTER'S JIG.



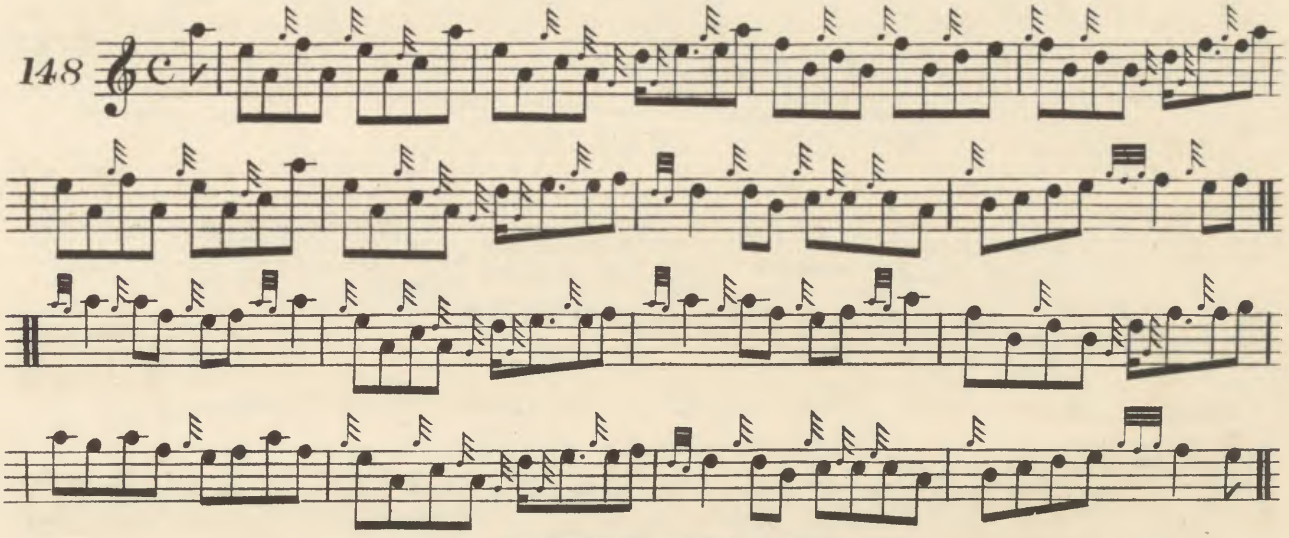
THE CALEDONIAN SOCIETY OF LONDON'S STRATHSPEY.

147



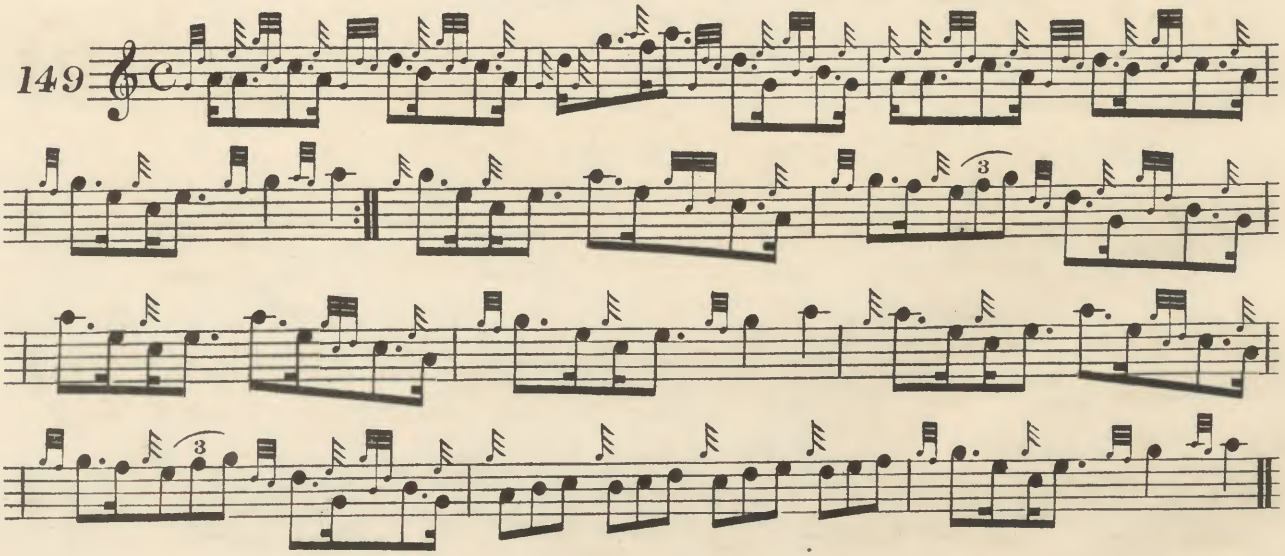
THE CALEDONIAN SOCIETY OF LONDON'S REEL.

148



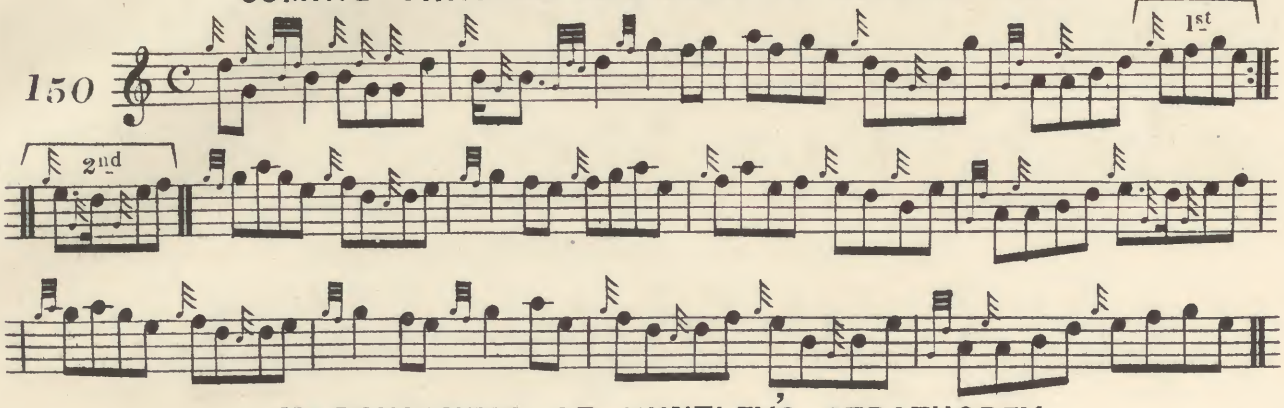
DR GADES'S STRATHSPEY.

149



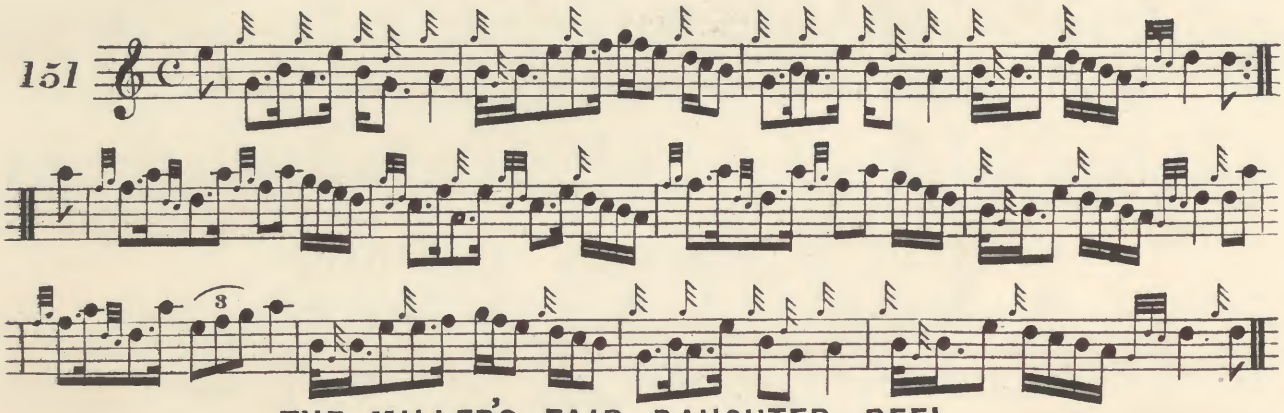
COMING THROUGH THE BURN TO LACHIE, REEL.

150



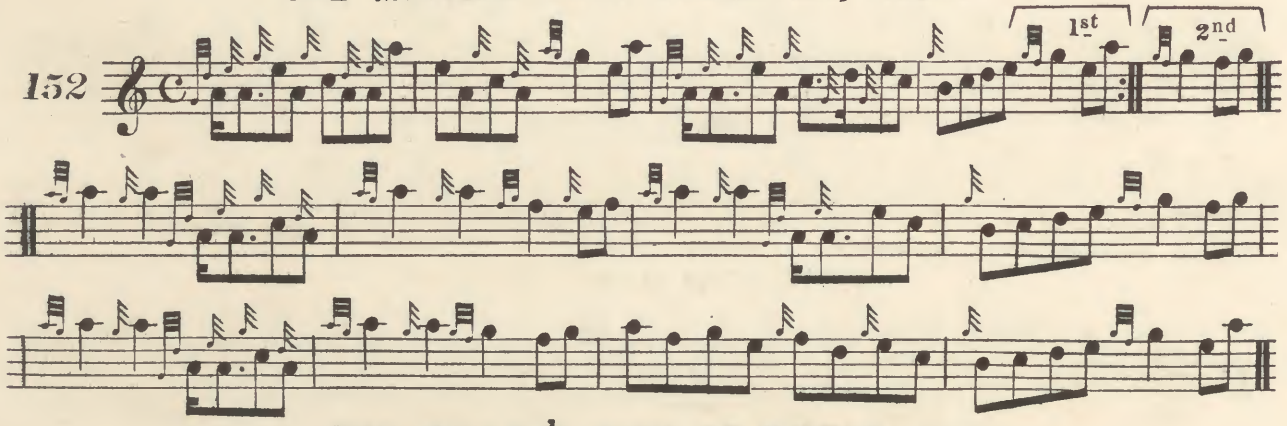
MARCHIONESS OF HUNTLEY'S STRATHSPEY.

151



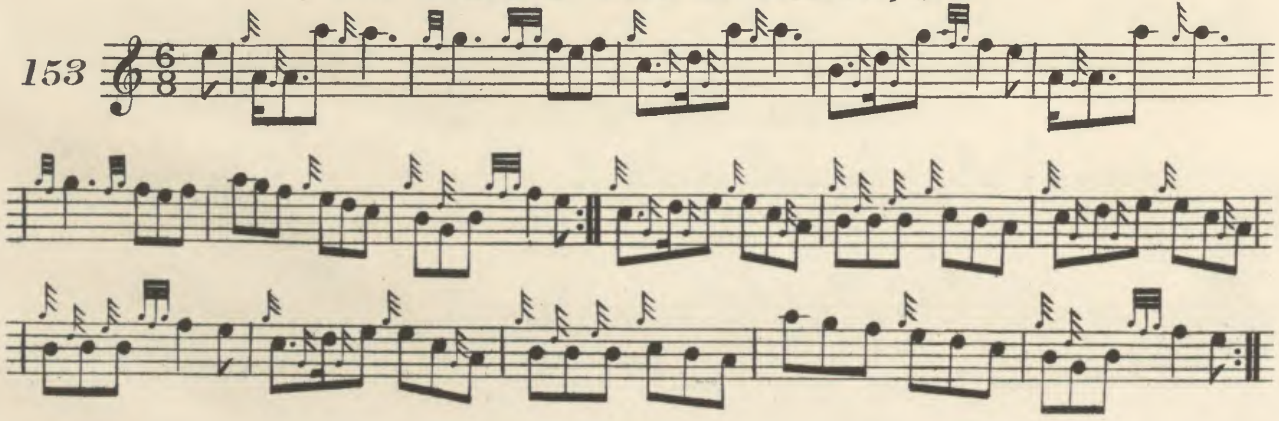
THE MILLER'S FAIR DAUGHTER, REEL.

152



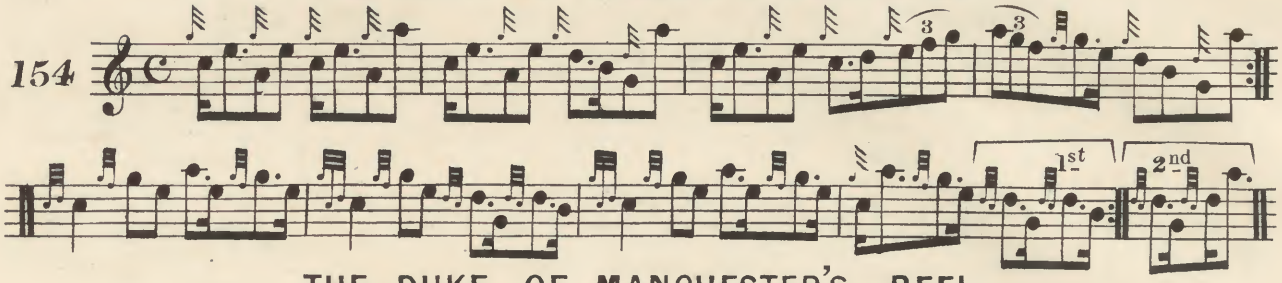
THE MILLER'S WIFE OF MILTON, JIG.

153



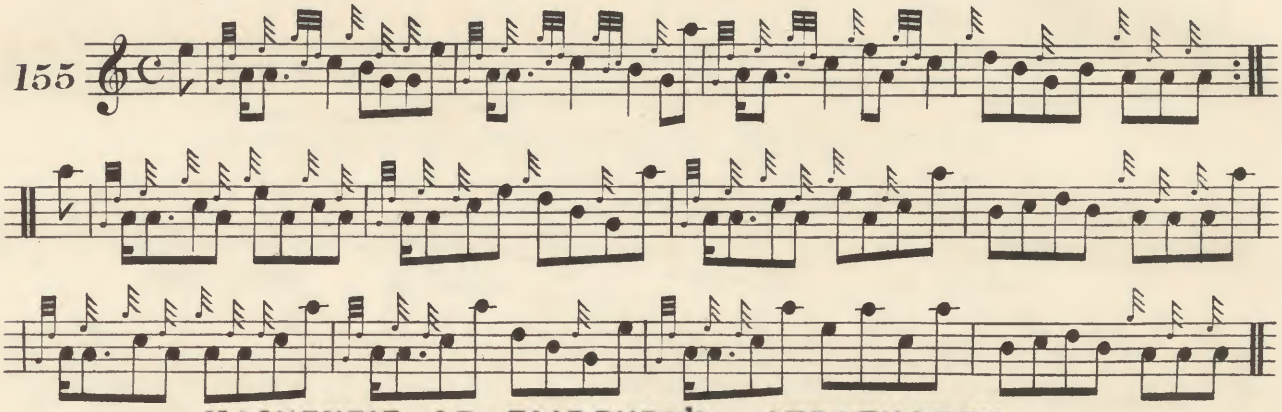
THE DUKE OF LEEDS'S STRATHSPEY.

154



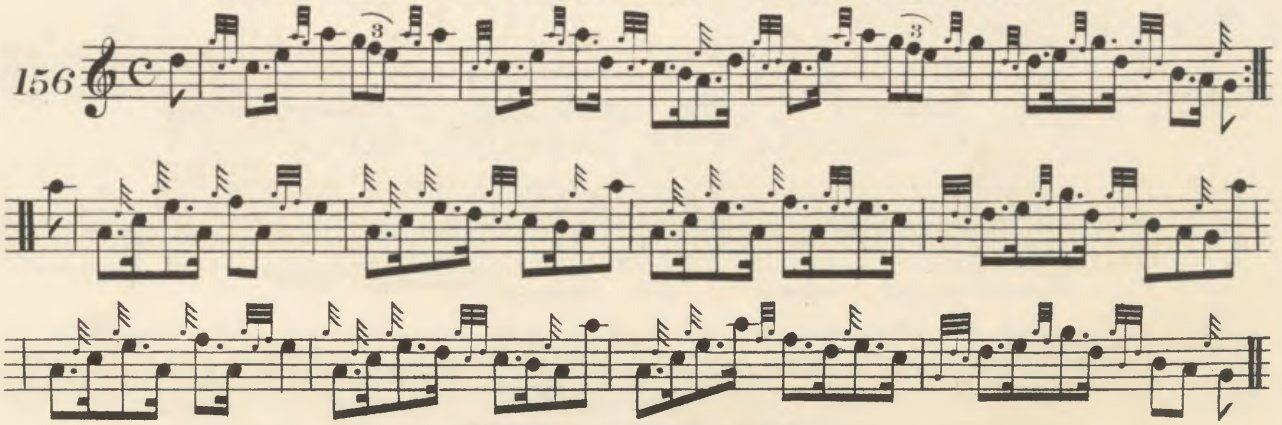
THE DUKE OF MANCHESTER'S REEL.

155



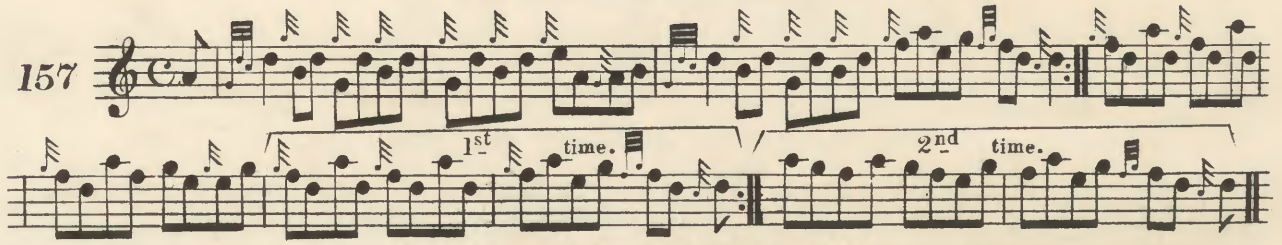
MACKENZIE OF FAIRBURN'S STRATHSPEY.

156



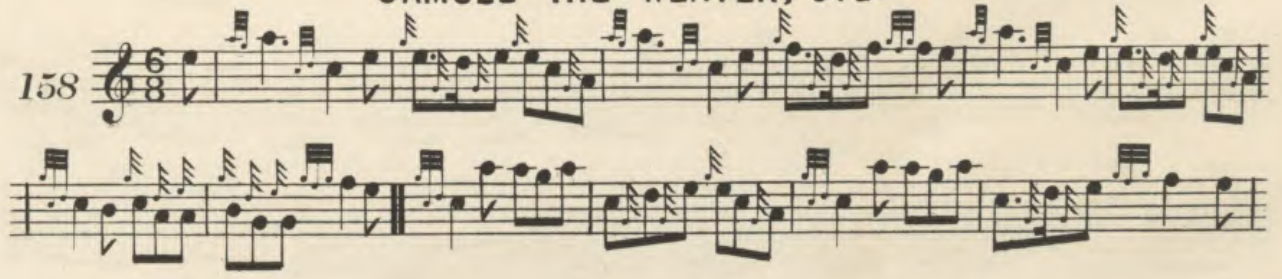
PERTH HUNT, REEL.

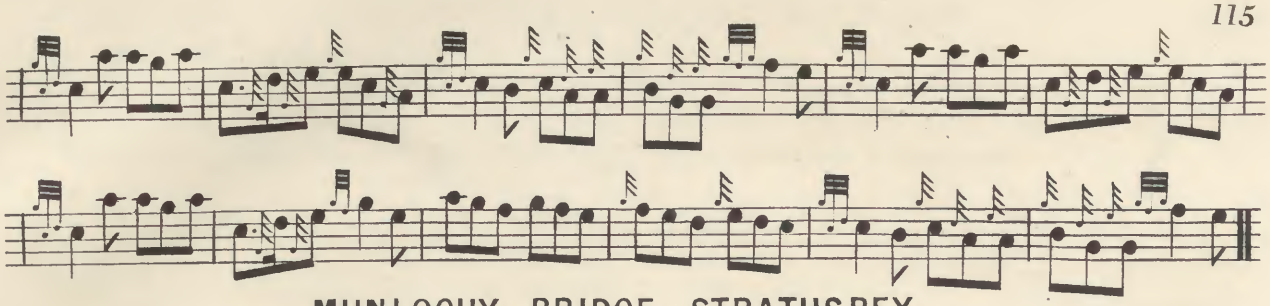
157



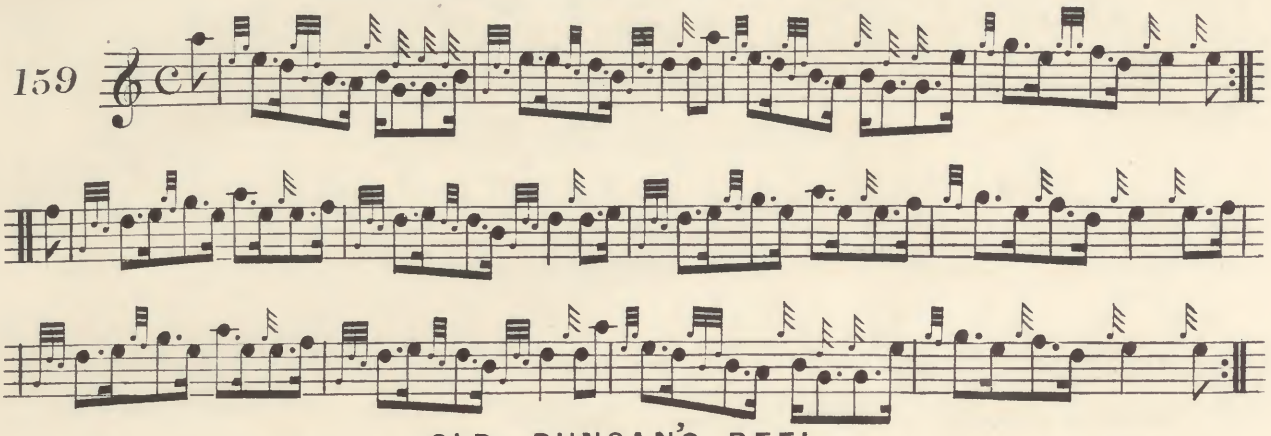
SAMUEL THE WEAVER, JIG.

158

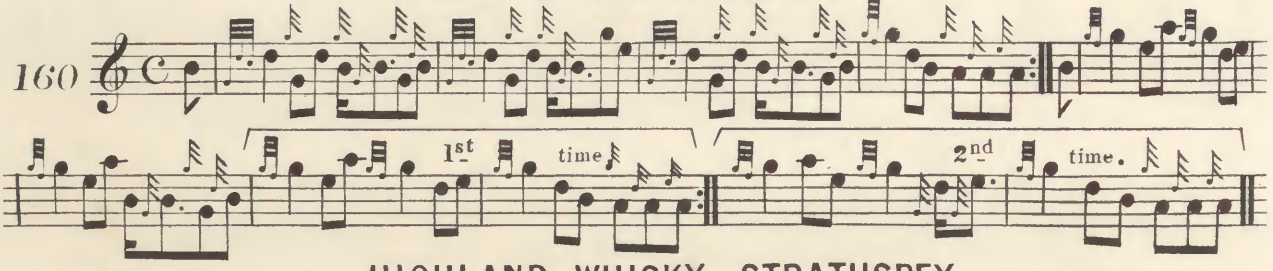




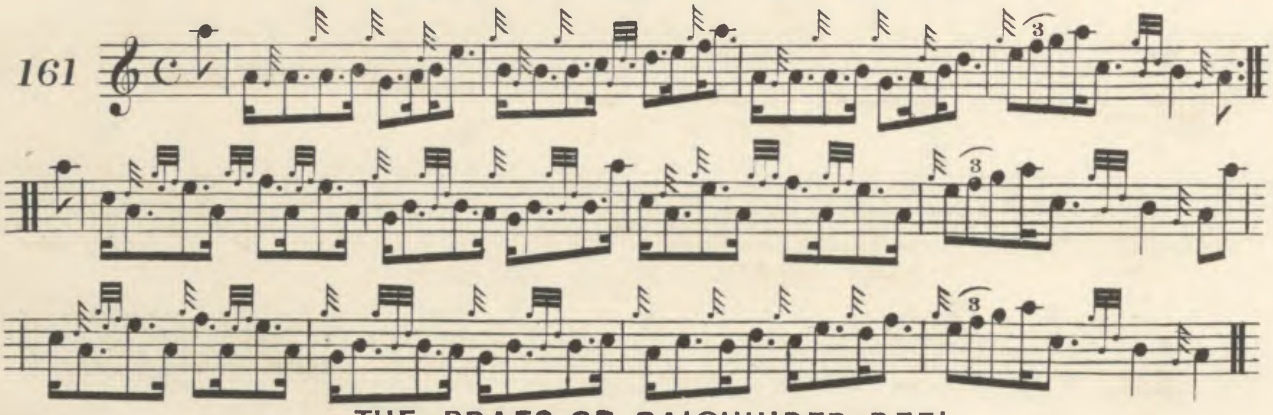
MUNLOCHY BRIDGE, STRATHSPEY.



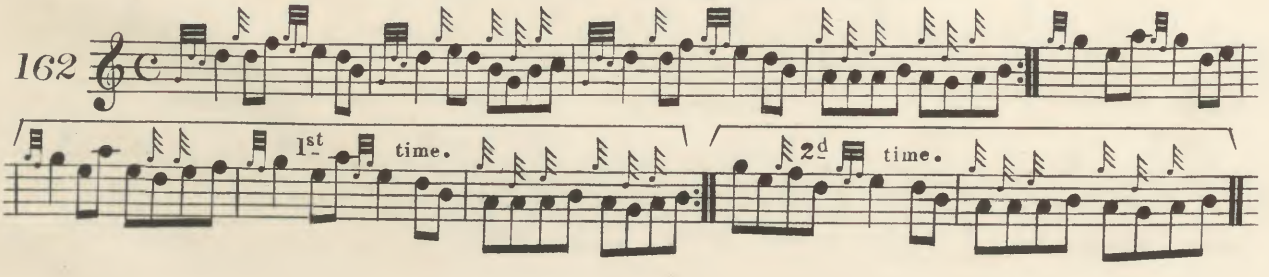
OLD DUNCAN'S REEL.



HIGHLAND WHISKY, STRATHSPEY.

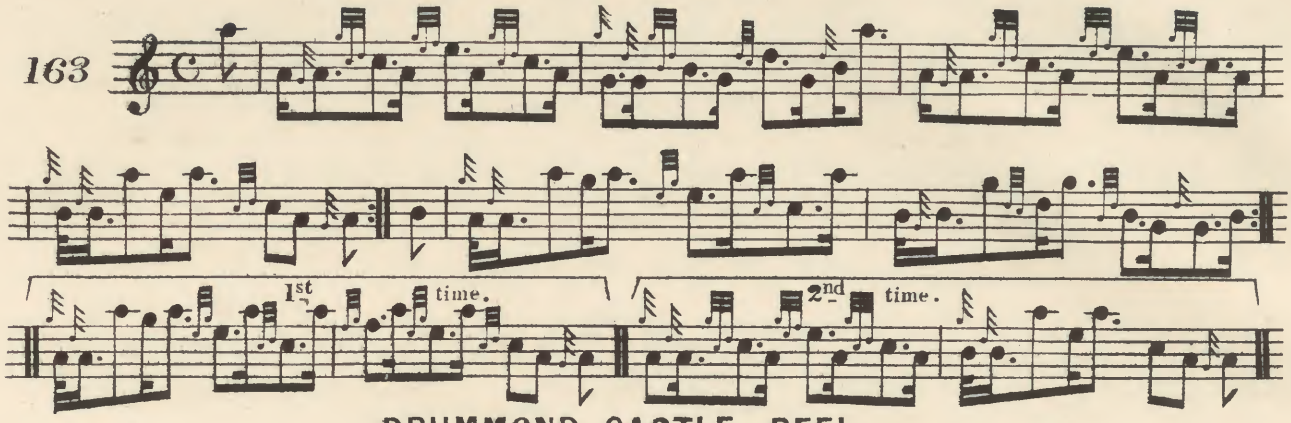


THE BRAES OF BALQUHIDER, REEL.



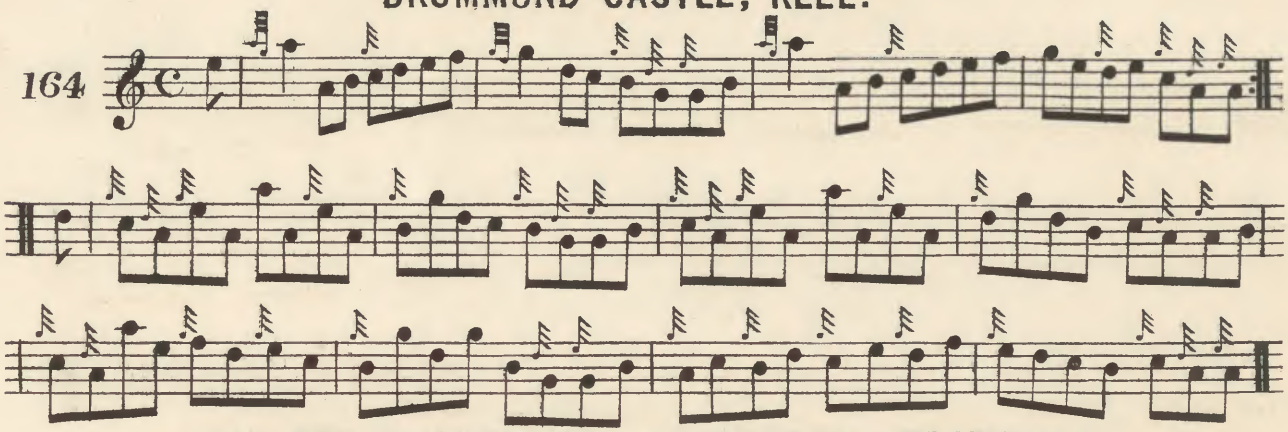
BALMORAL CASTLE, STRATHSPEY.

163



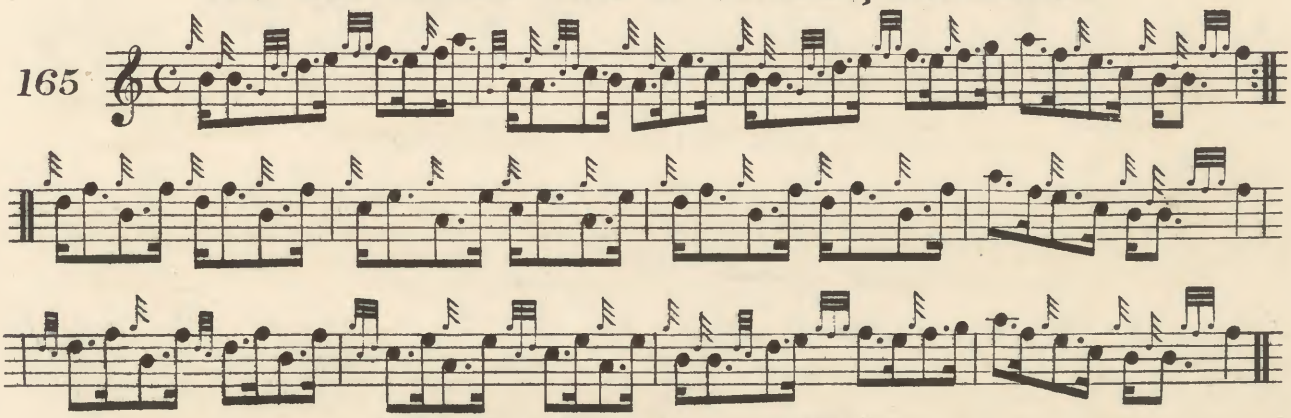
DRUMMOND CASTLE, REEL.

164



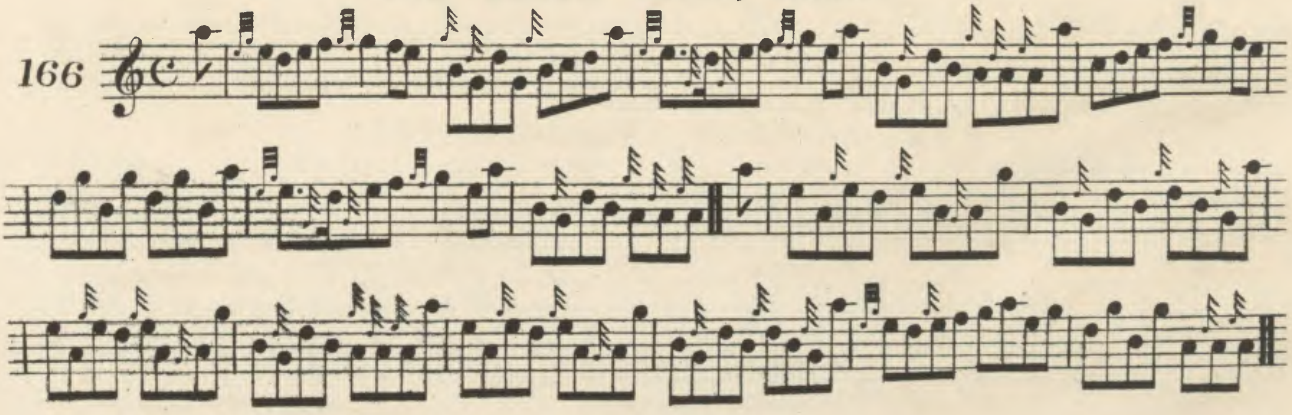
THE RED HAIRED GIRL OF TULLOCH, STRATHSPEY.

165



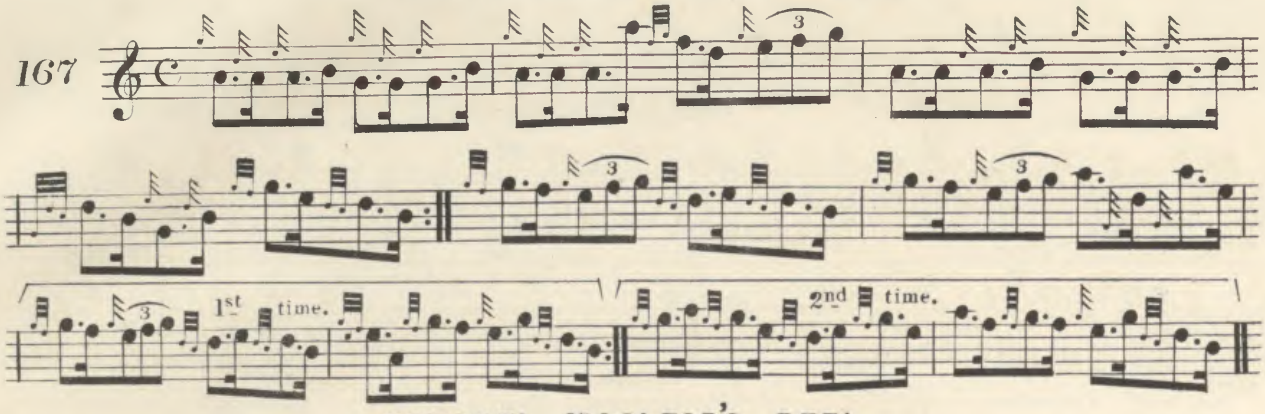
THE BLACK MILL, REEL.

166



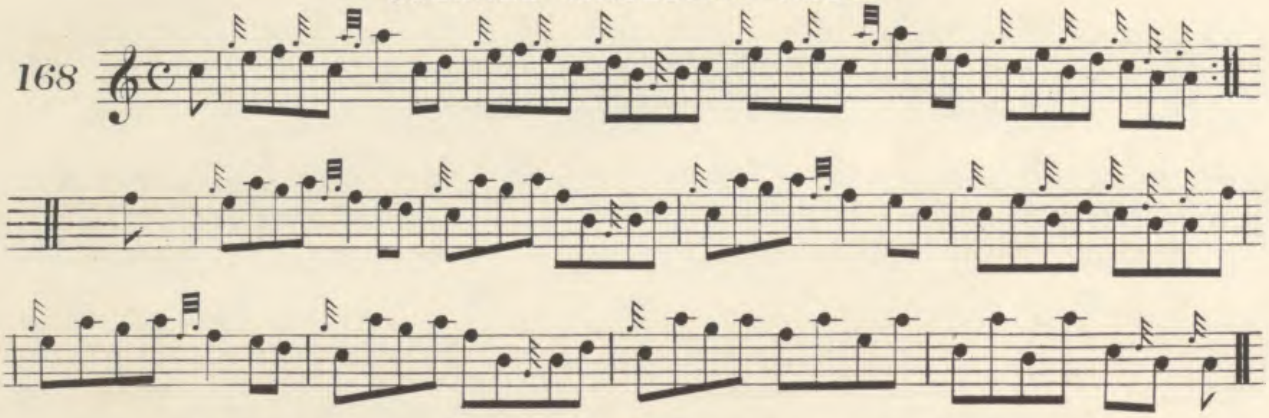
TALLIPRONNIE, STRATHSPEY.

167



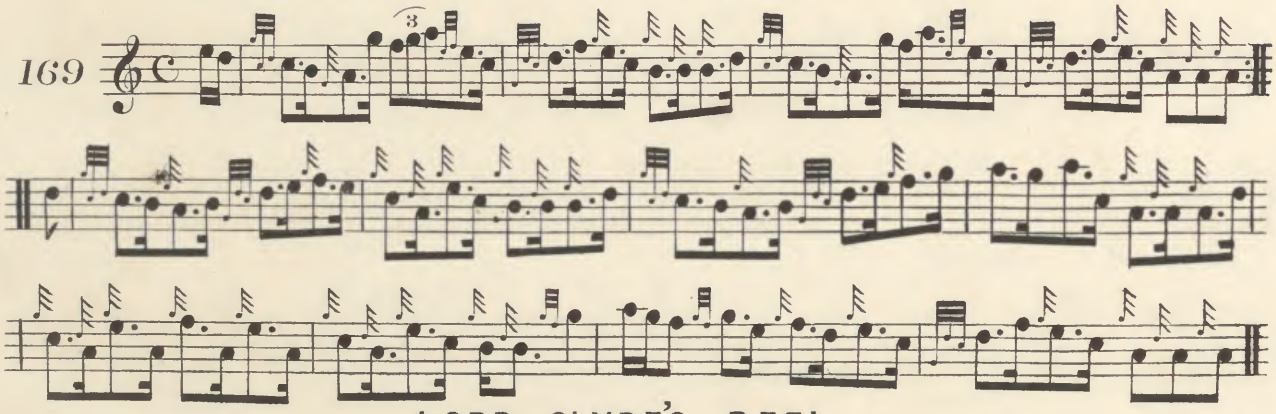
COLONEL MACLEOD'S REEL.

168



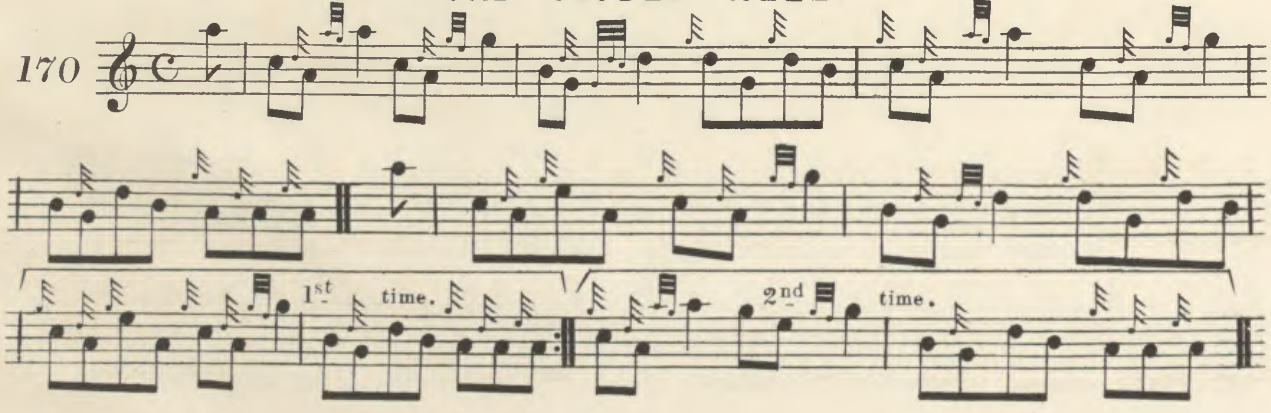
BECAUSE HE WAS A BONNIE LAD, STRATHSPEY.

169



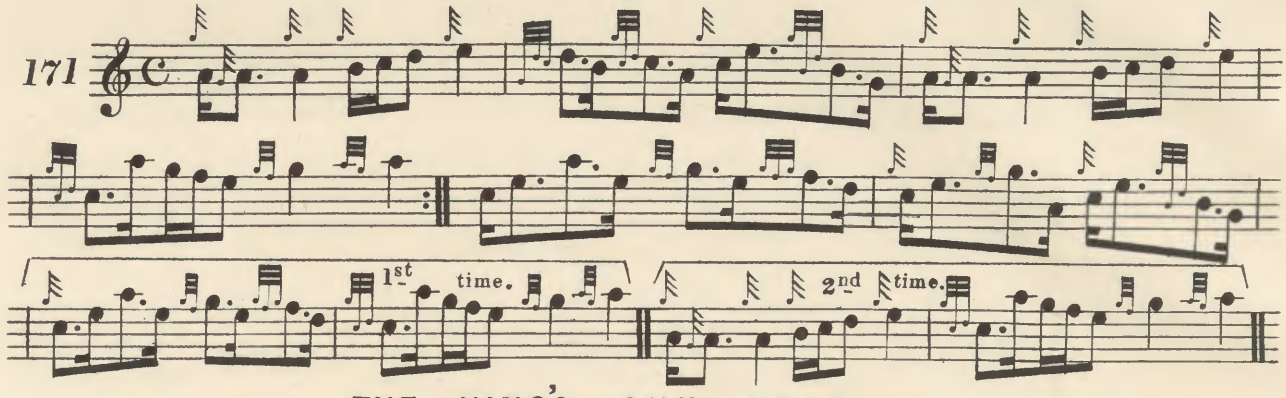
LORD CLYDE'S REEL.

170



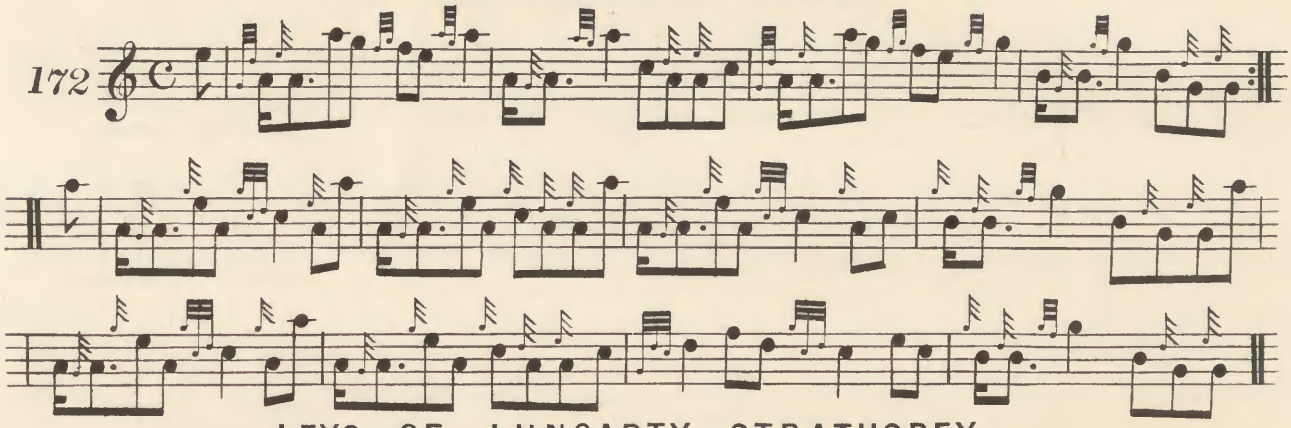
LOUDON'S BONNIE WOODS & BRAES, STRATHSPEY.

171



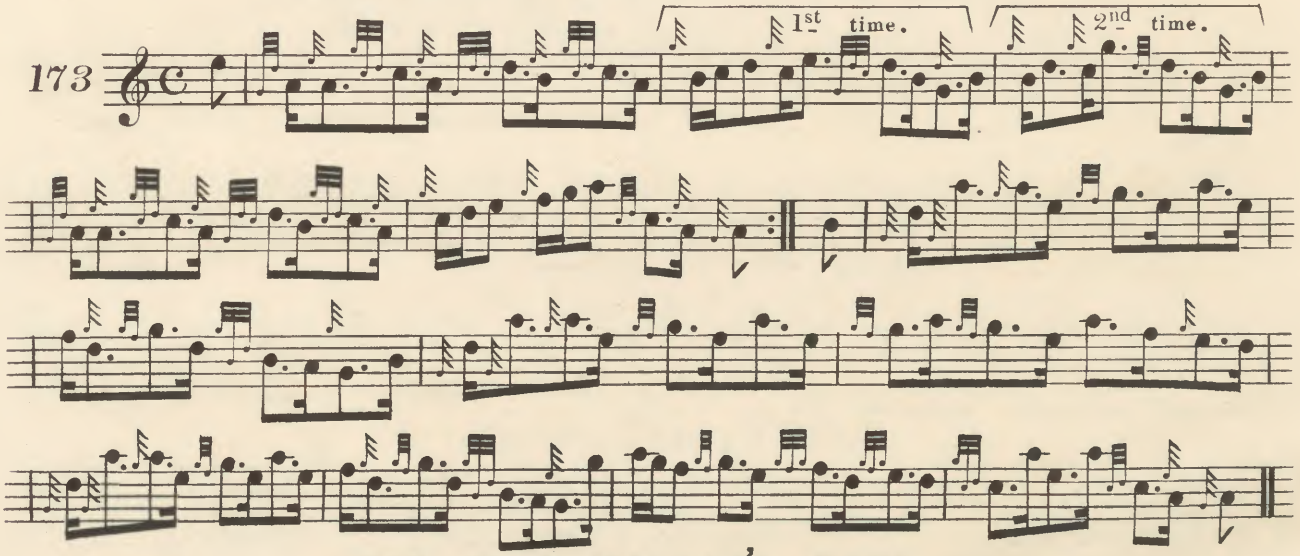
THE KING'S GUN. REEL.

172



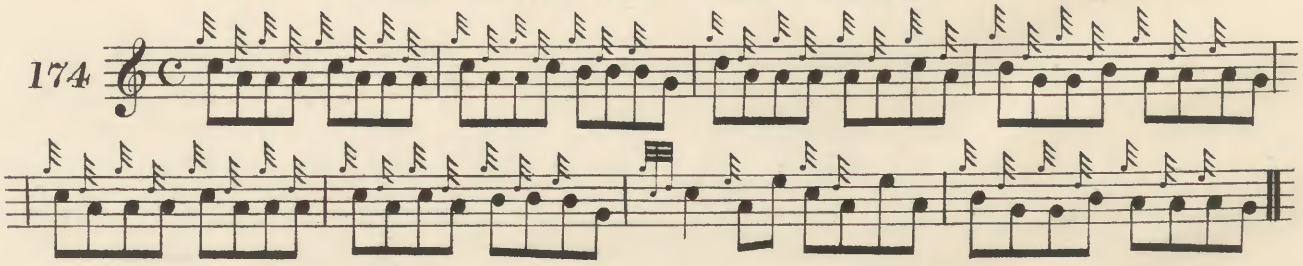
LEYS OF LUNCARTY, STRATHSPEY.

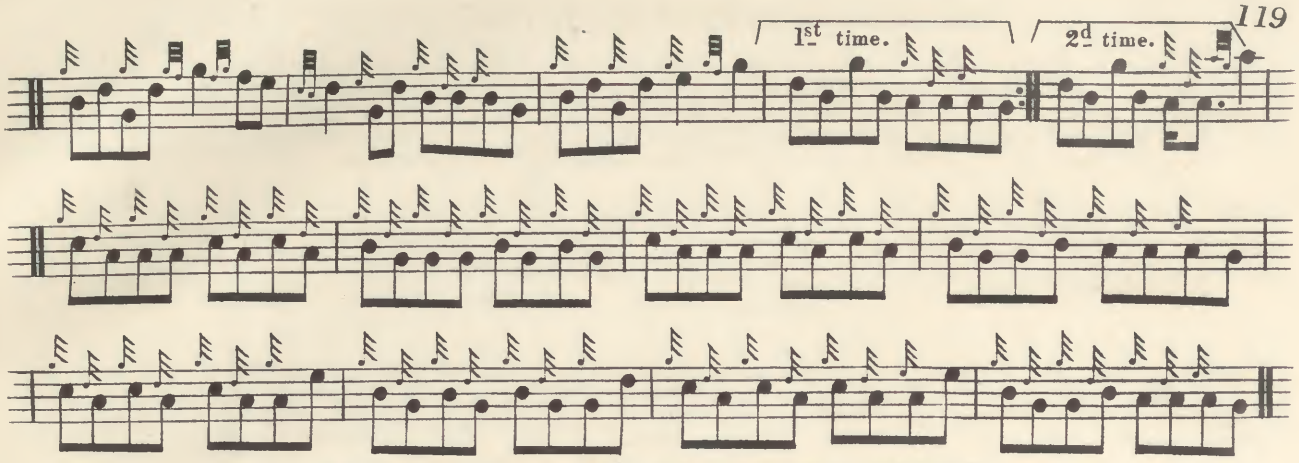
173



SIR JOHN MACKAE'S REEL.

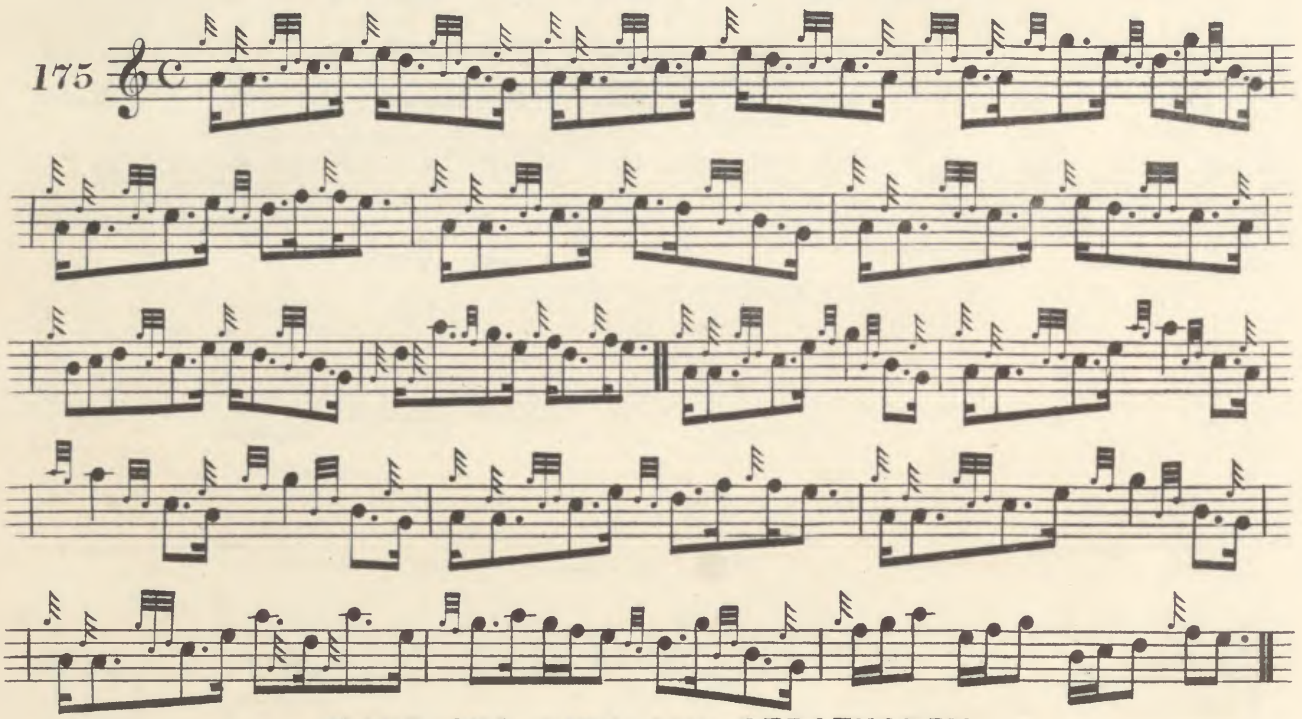
174





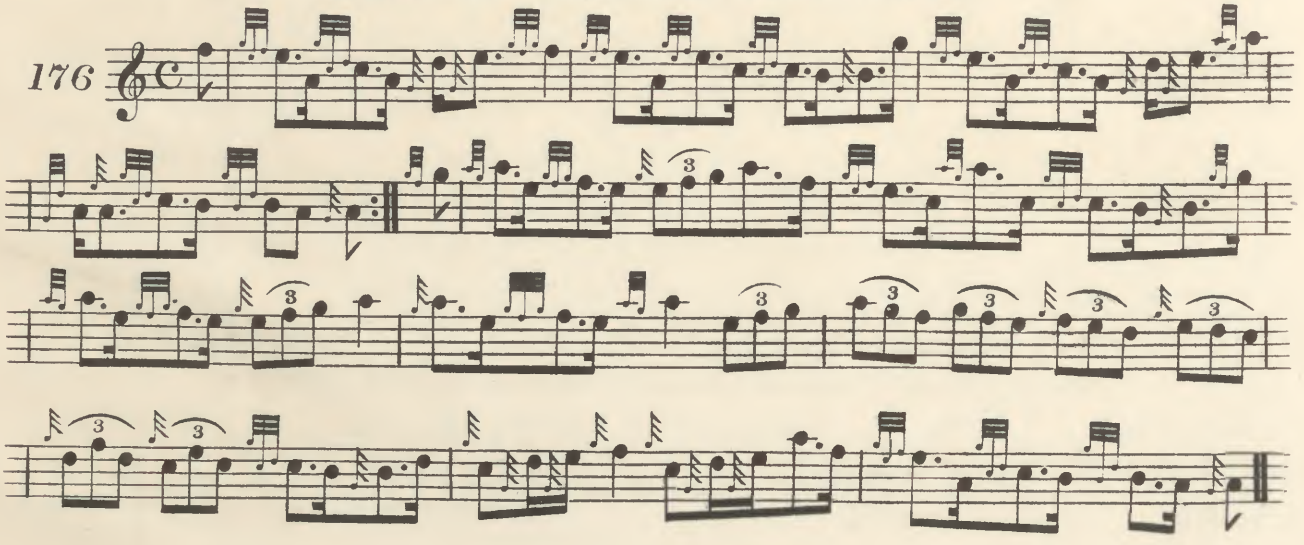
GILLIE CALLUM, OR SWORD DANCE.

175



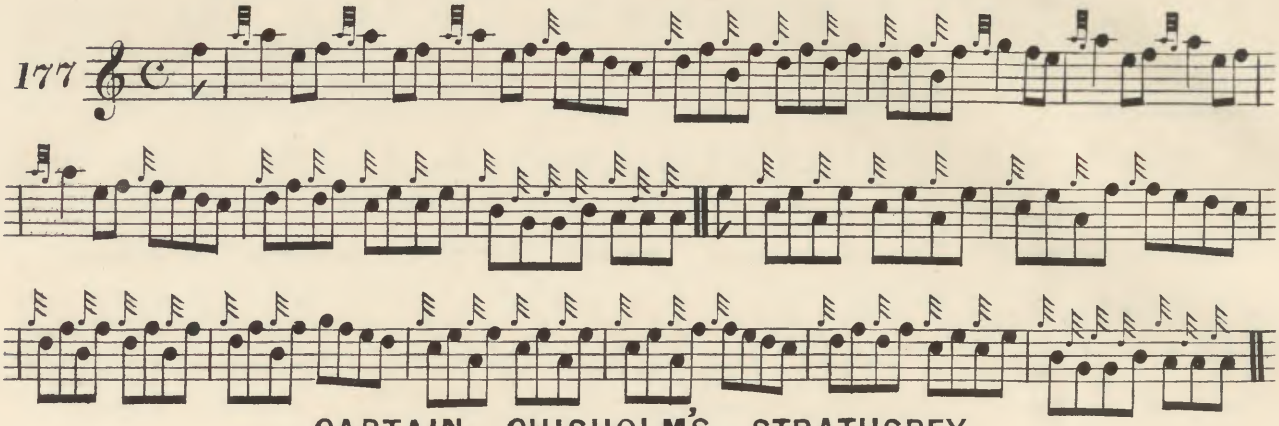
MADELINA SINCLAIR, STRATHSPEY.

176



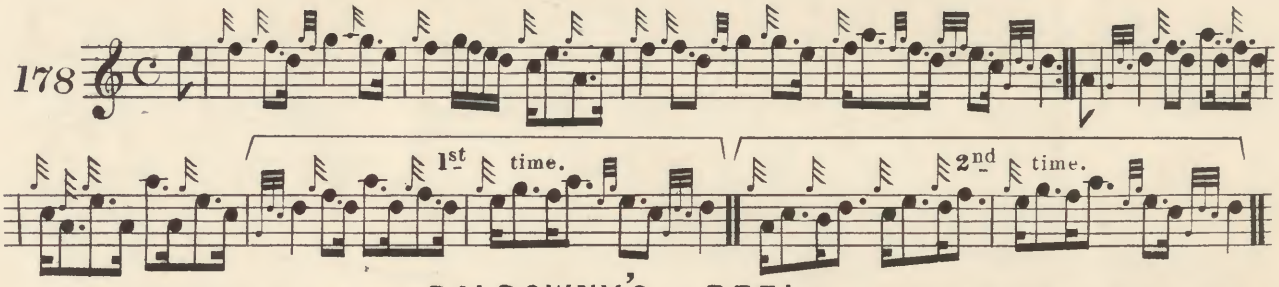
THE DEIL AMONG THE TAILORS, REEL.

177



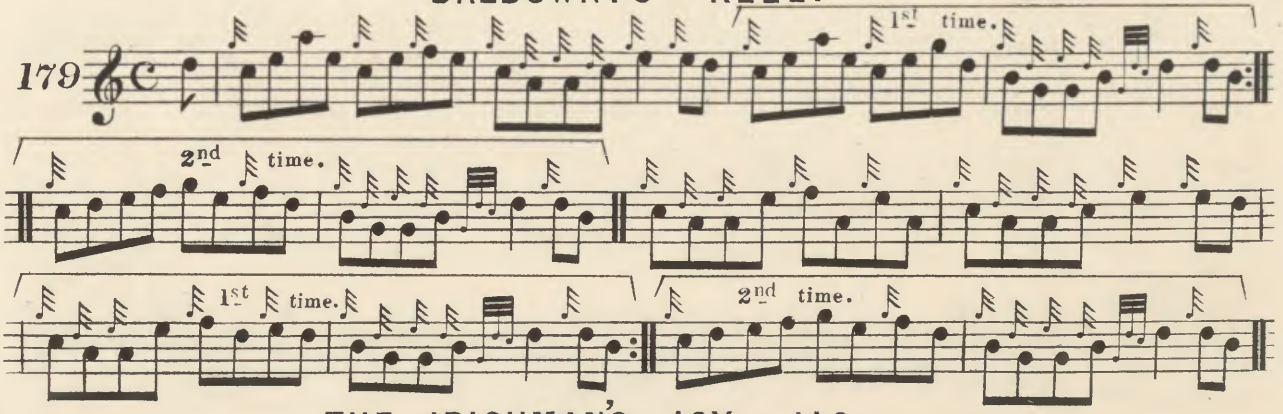
CAPTAIN CHISHOLM'S STRATHSPEY.

178



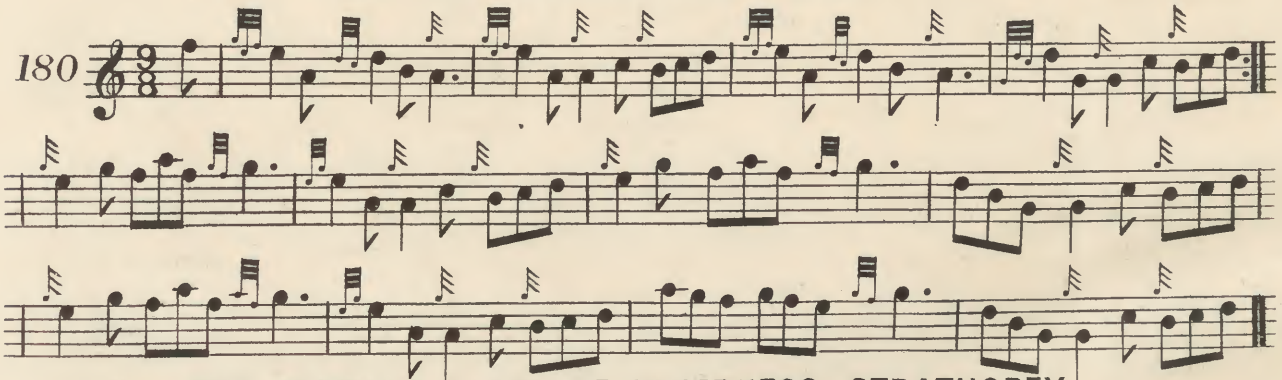
DALDOWNY'S REEL.

179



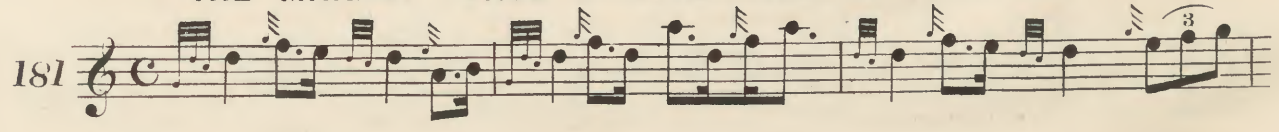
THE IRISHMAN'S JOY, JIG.

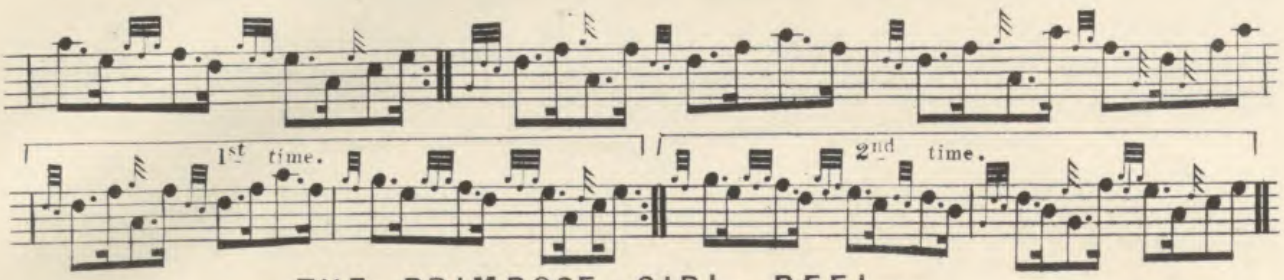
180



THE MARKET PLACE OF INVERNESS, STRATHSPEY.

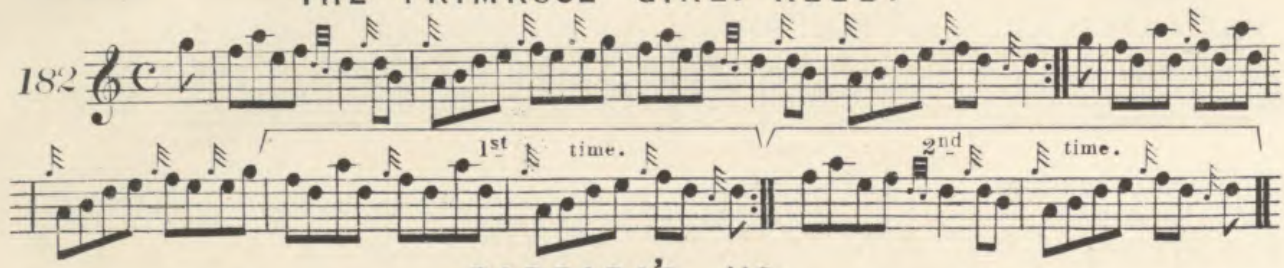
181





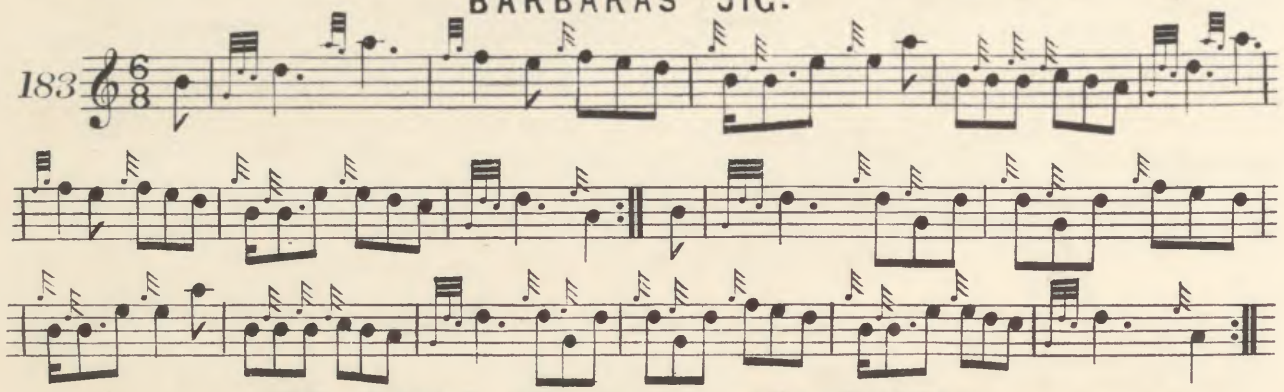
THE PRIMROSE GIRL, REEL.

182



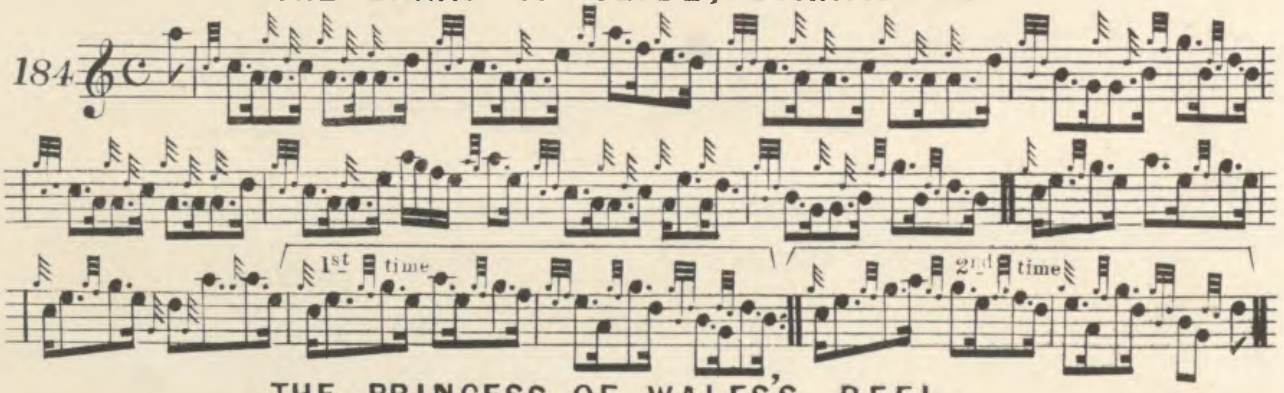
BARBARA'S JIG.

183



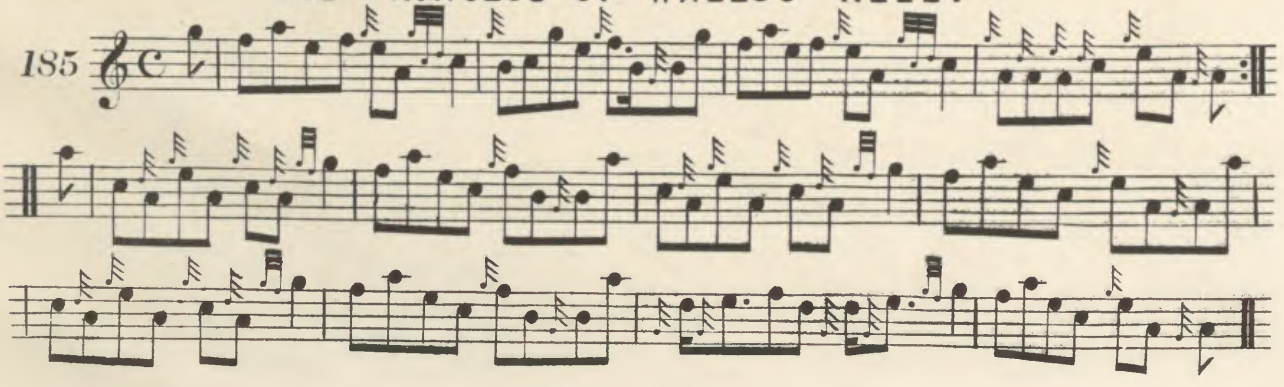
THE BANKS OF CLYDE, STRATHSPEY.

184



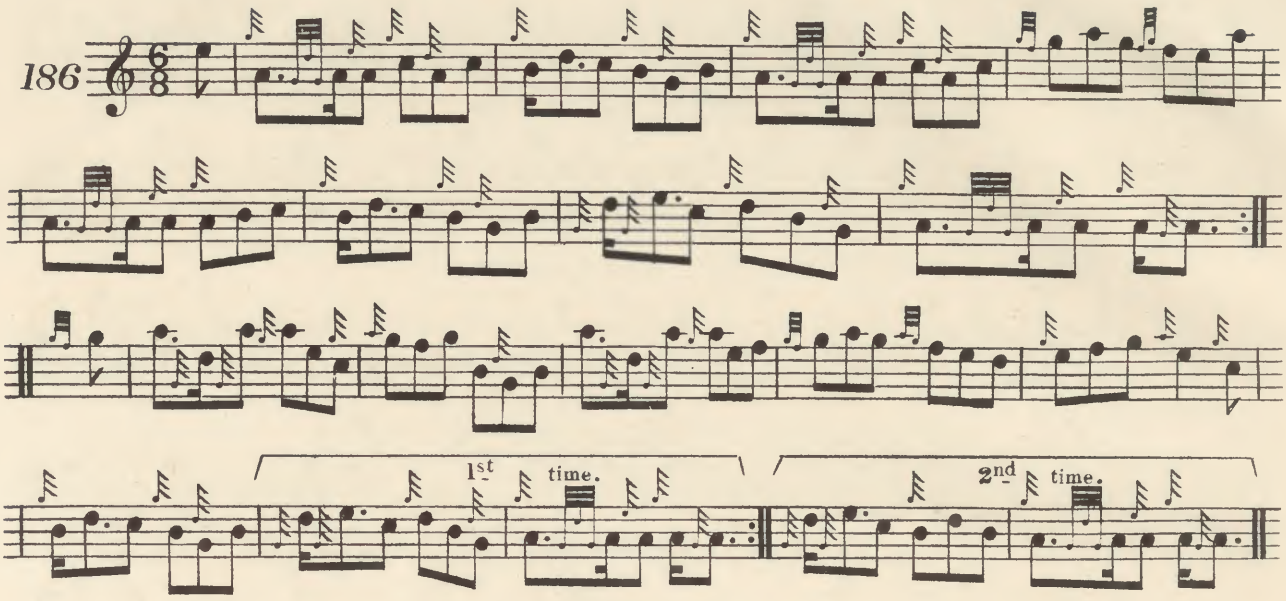
THE PRINCESS OF WALES'S REEL.

185



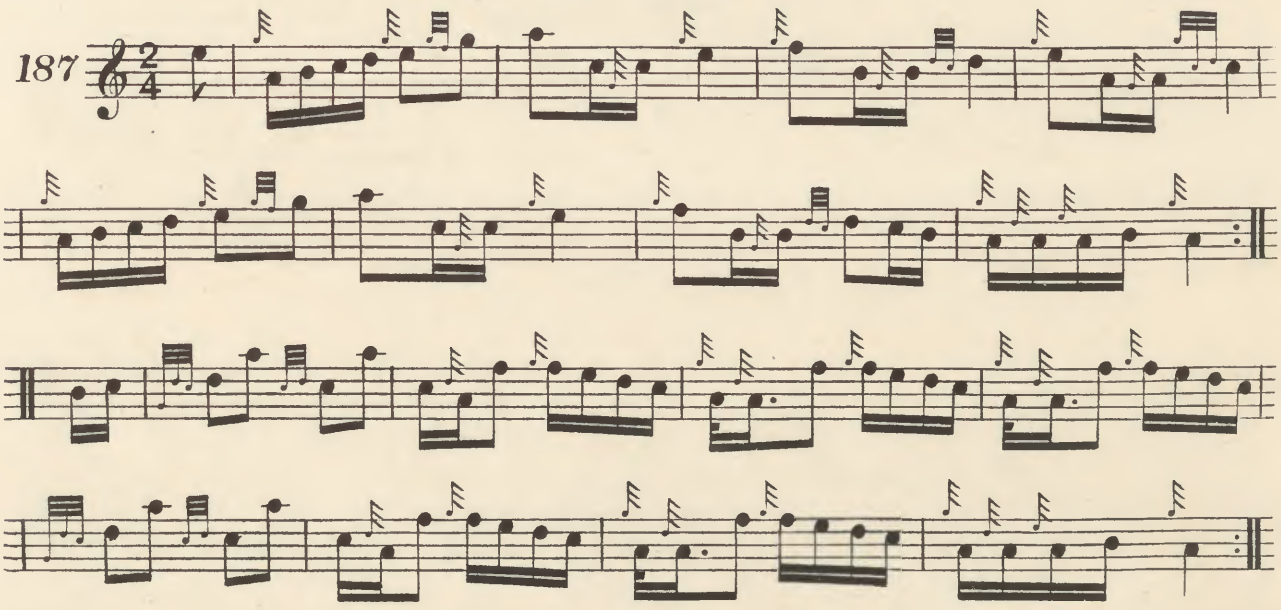
MY LOVE IS THE FAIR LAD, MARCH.

186



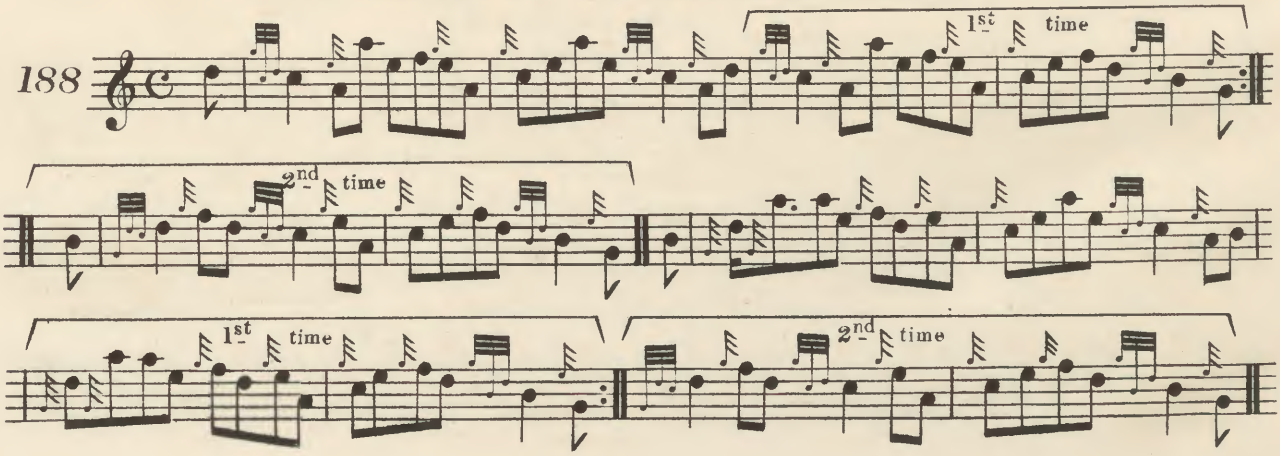
POLKA, OR MARCH.

187



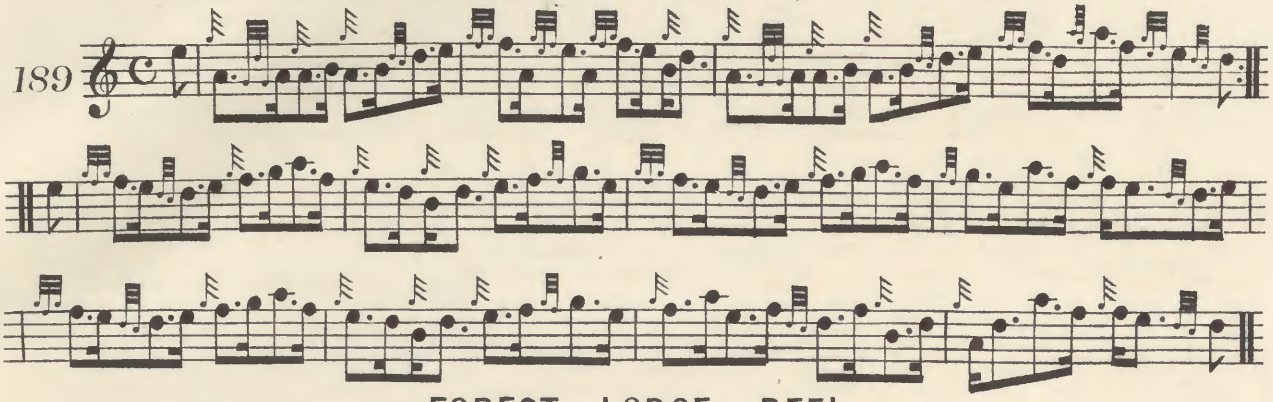
THE DUKE OF RICHMOND'S REEL.

188



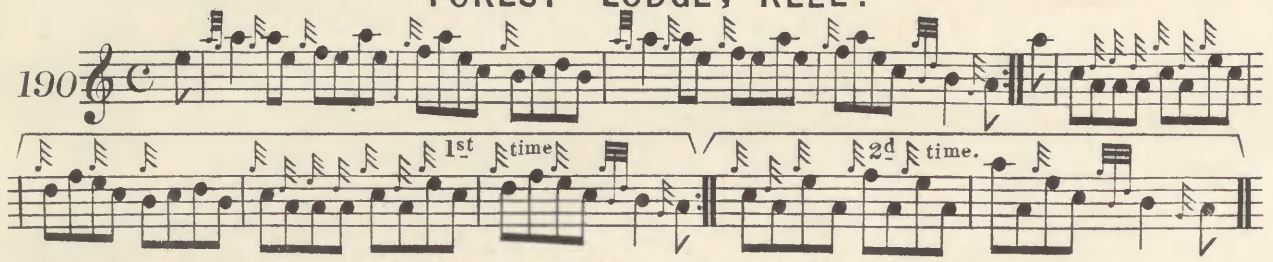
THE MAIDS OF THE BLACK GLEN, STRATHSPEY.

189



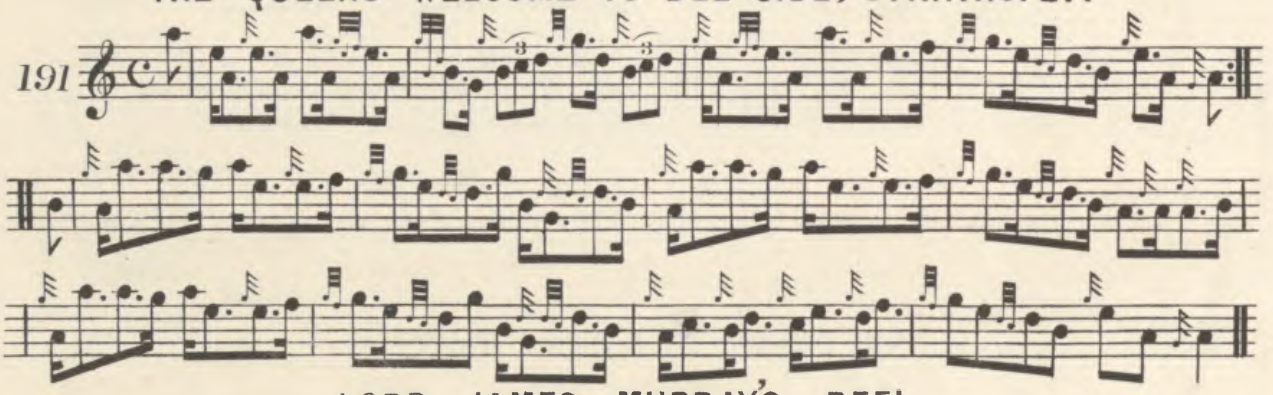
FOREST LODGE, REEL.

190



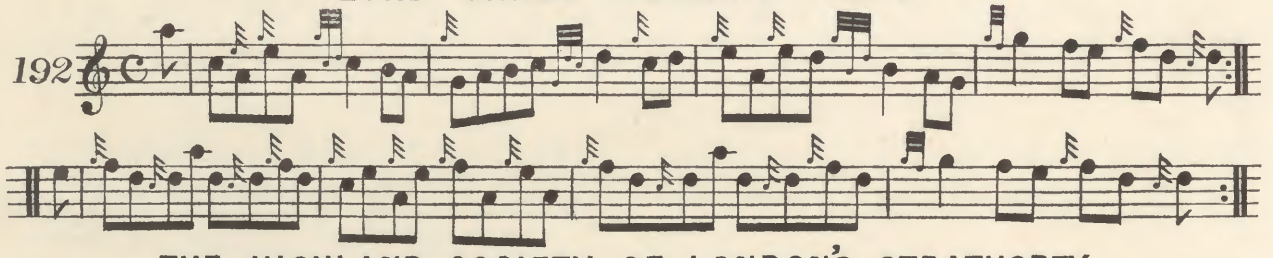
THE QUEENS WELCOME TO DEE SIDE, STRATHSPEY.

191



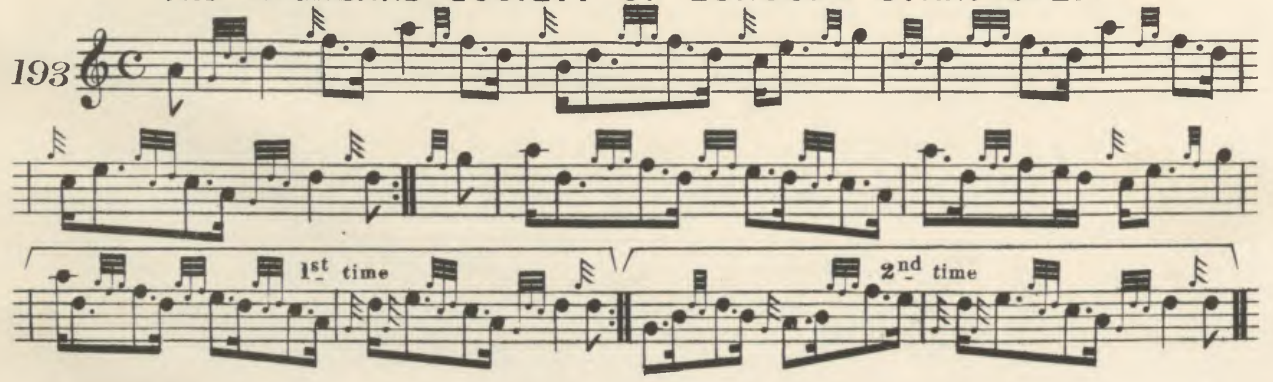
LORD JAMES MURRAY'S REEL.

192



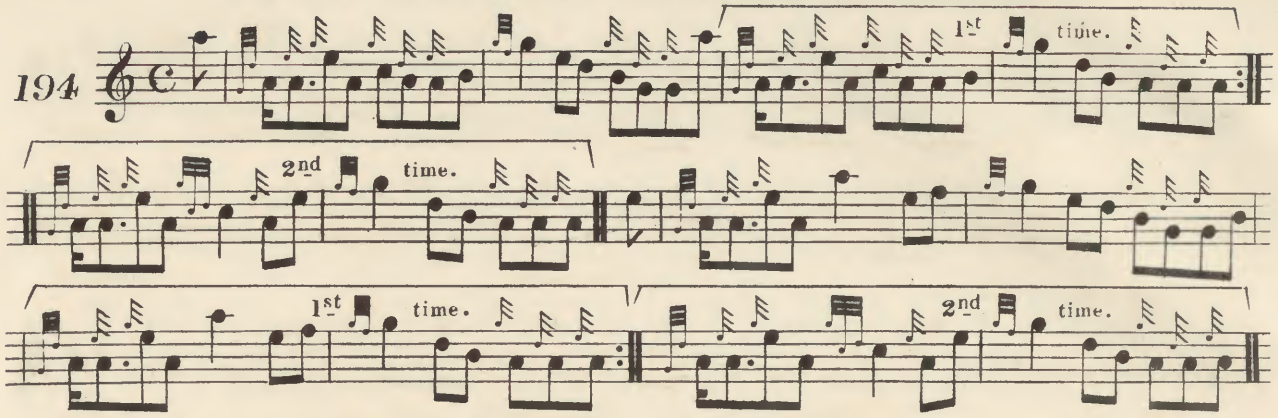
THE HIGHLAND SOCIETY OF LONDON'S STRATHSPEY.

193



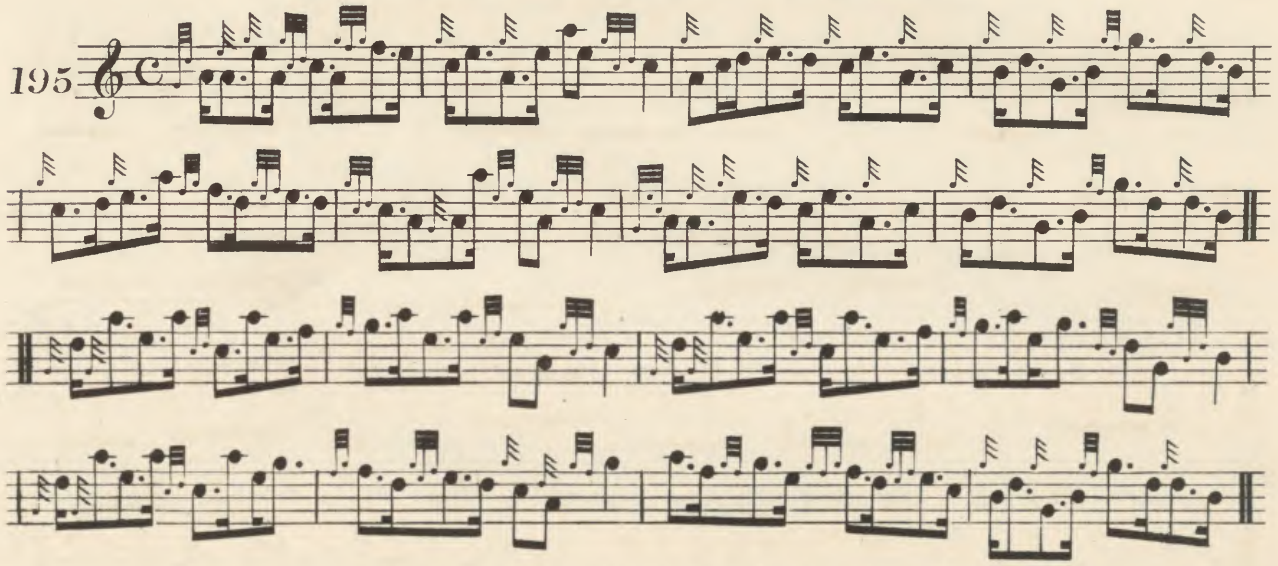
THE HIGHLAND SOCIETY OF LONDON'S REEL.

194



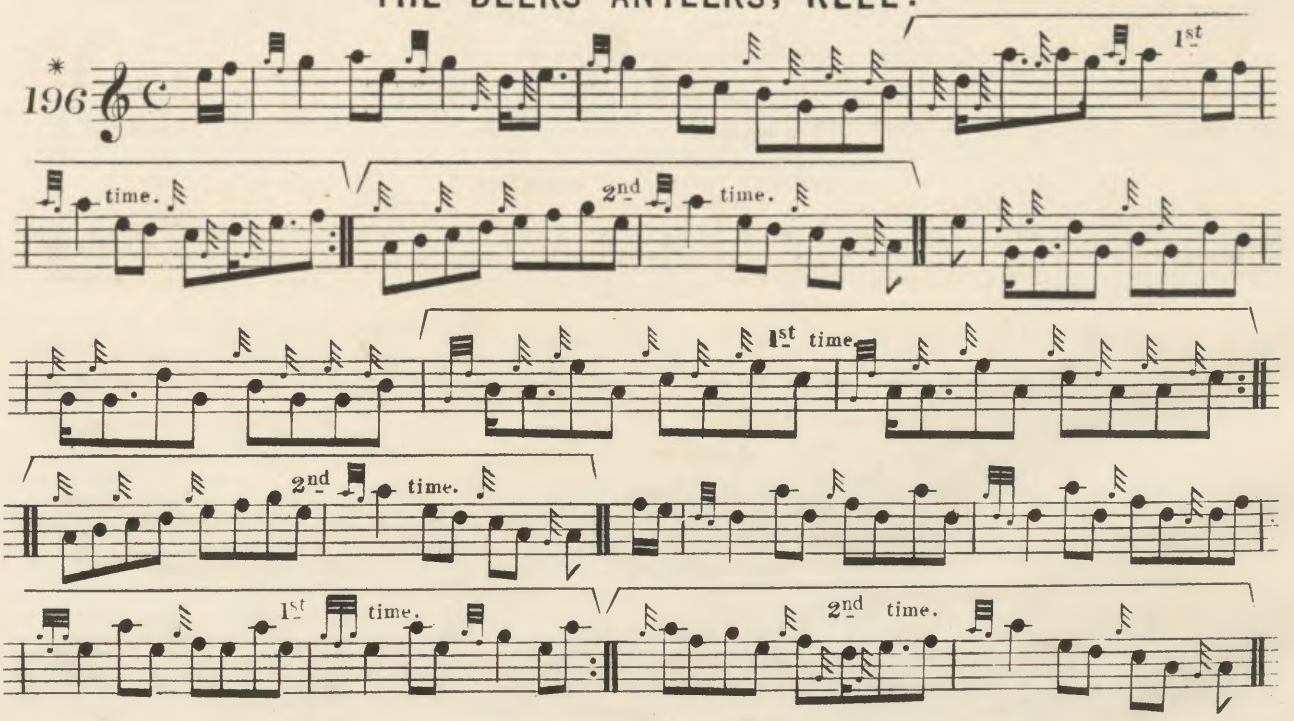
THE BRIDGE OF PERTH, STRATHSPEY.

195



THE DEER'S ANTLERS, REEL.

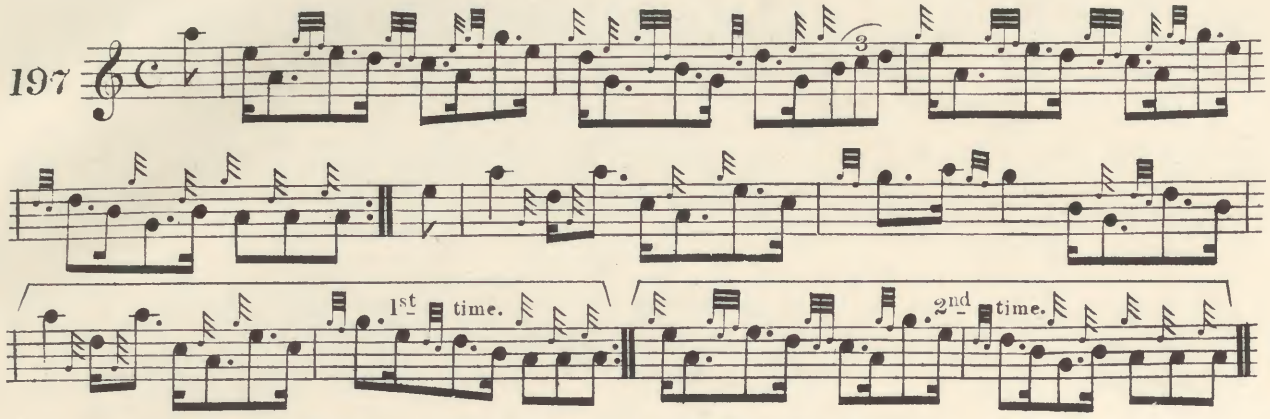
* 196



* After the first part play the 2nd part then the first and 3rd

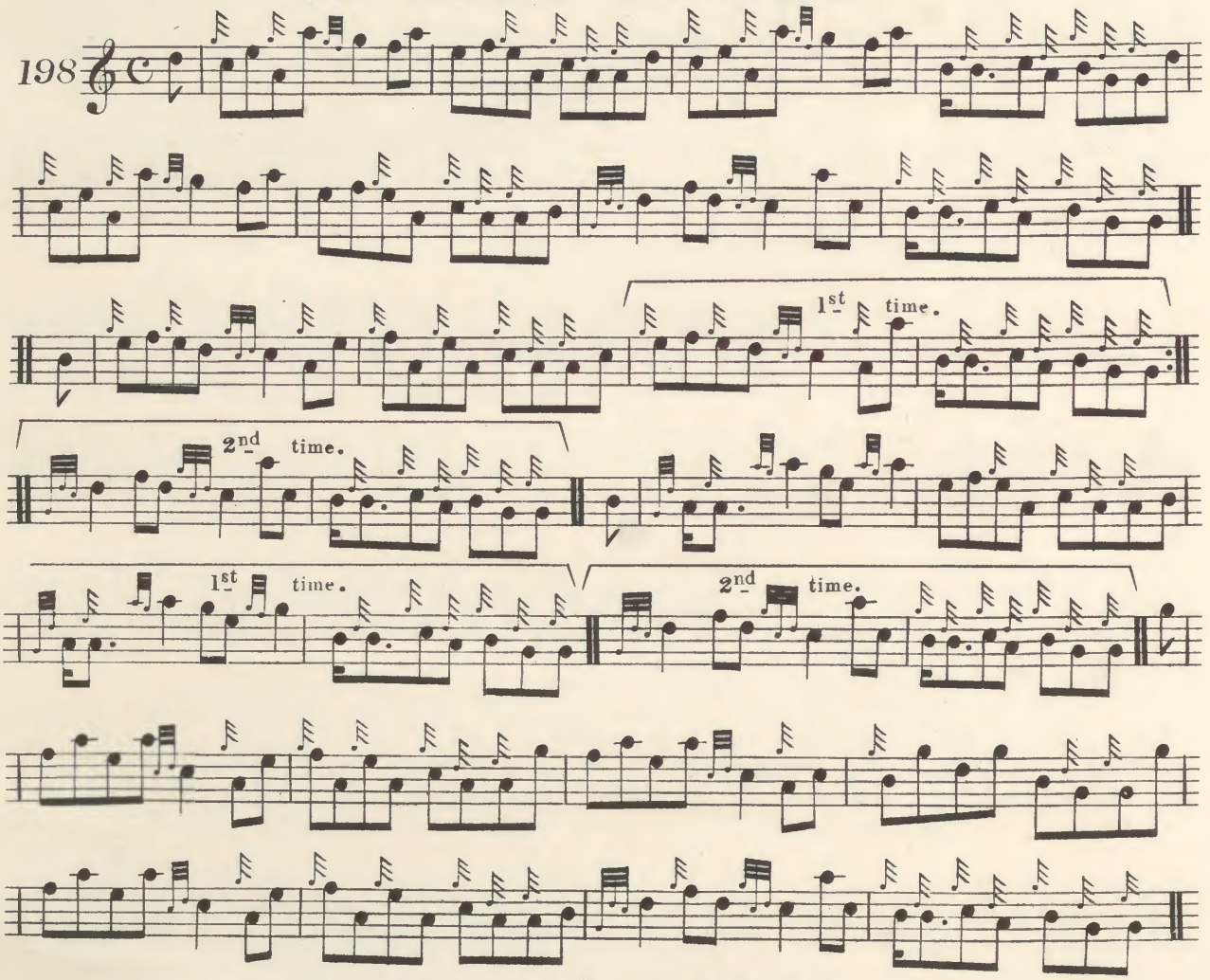
PRINCE ARTHUR'S STRATHSPEY.

197



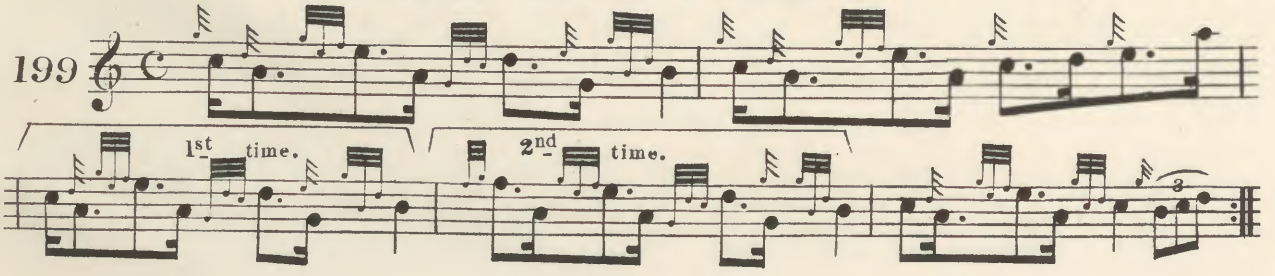
THE REJECTED LOVER, REEL.

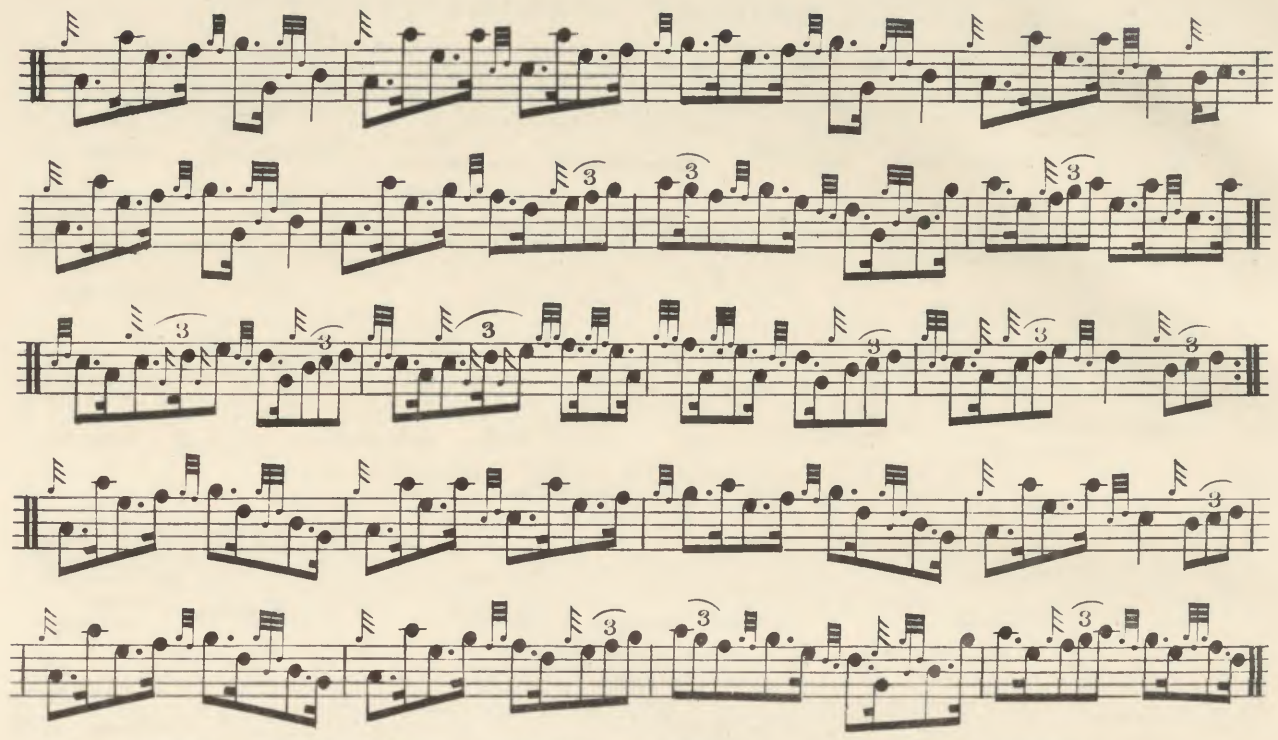
198



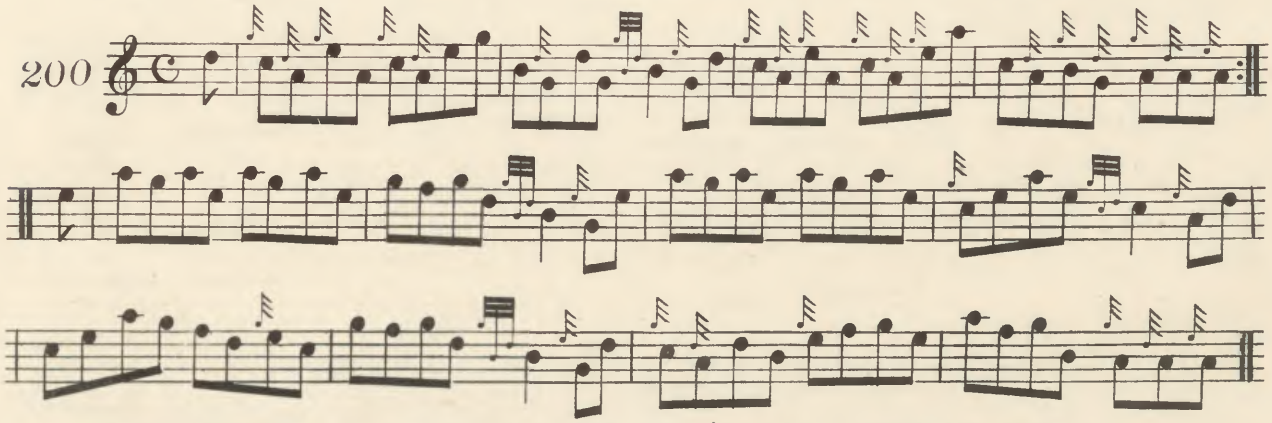
TULLOCH GORM, STRATHSPEY.

199

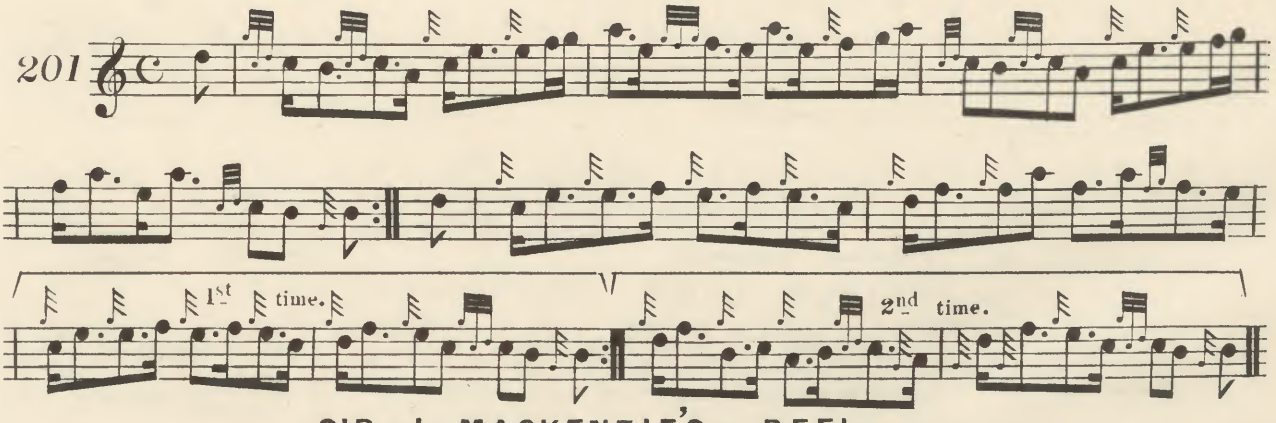




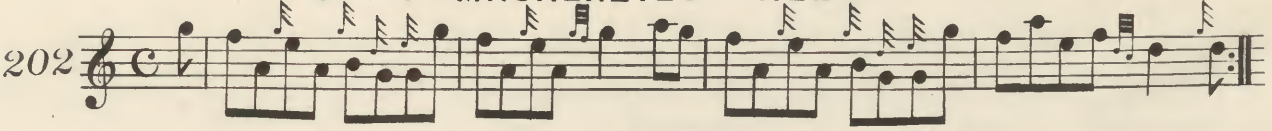
DINNA THINK MY BONNIE LASSIE, REEL.

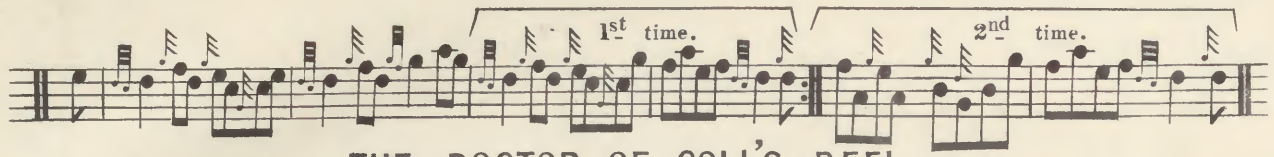


THE NIGHT THAT I WAS IN GLASGOW, STRATHSPEY.

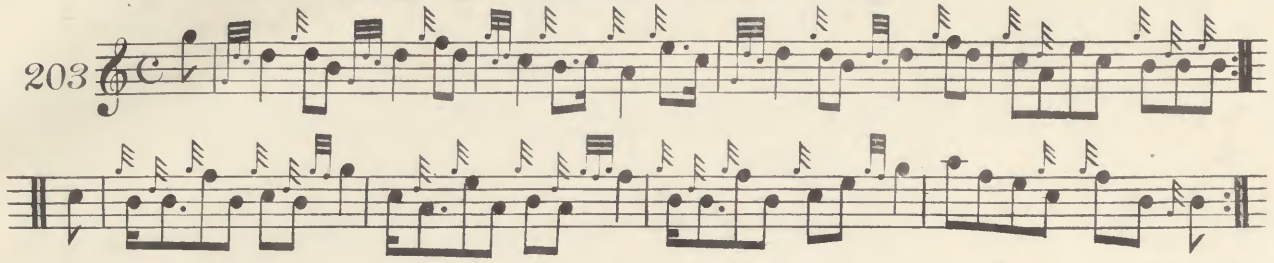


SIR J. MACKENZIE'S REEL.

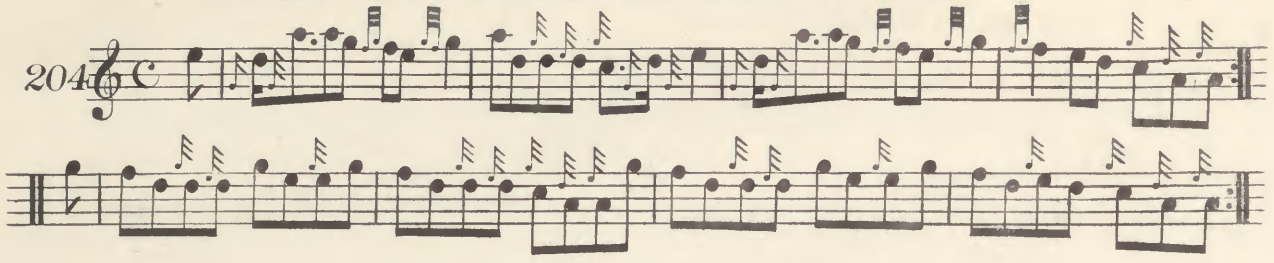




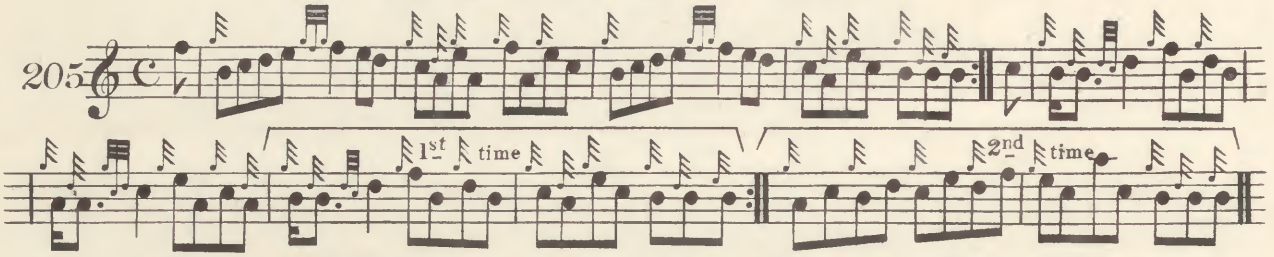
THE DOCTOR OF COLL'S REEL.



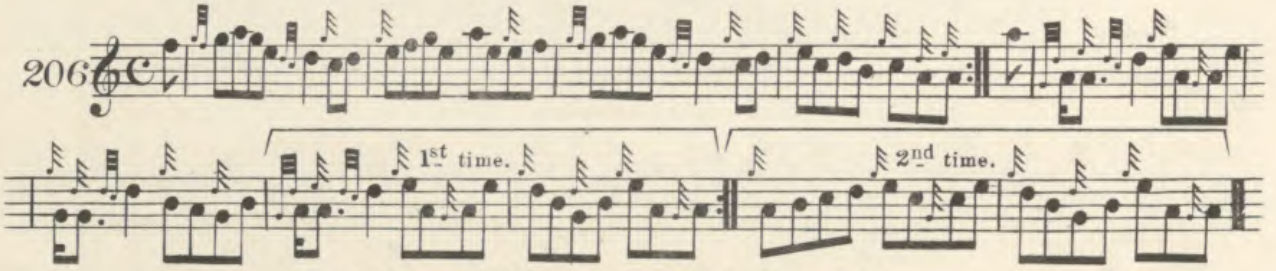
THE GLEN WHERE THE DEER IS. REEL.



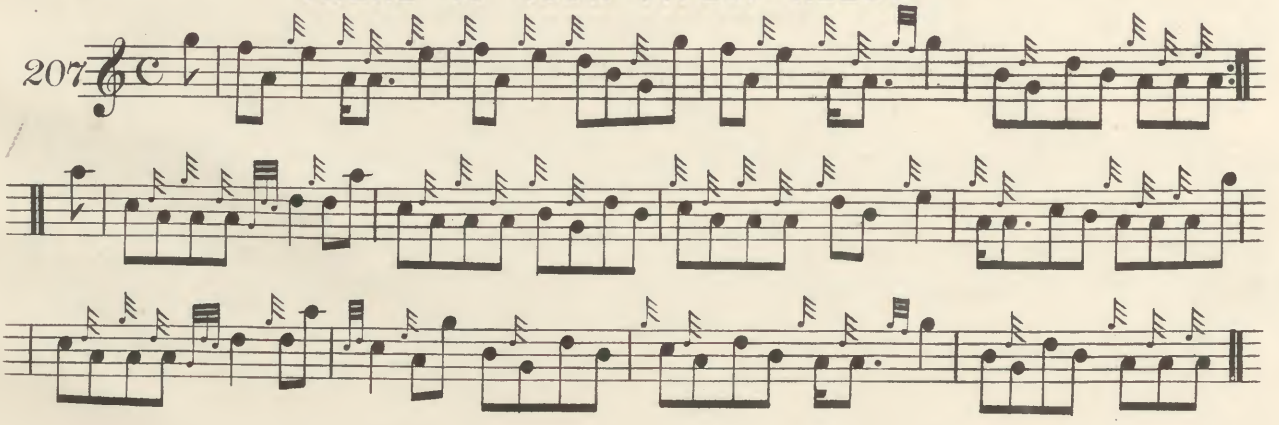
THE GHLASS AULT, REEL.



I WILL NEVER DO THE LIKE AGAIN, REEL.

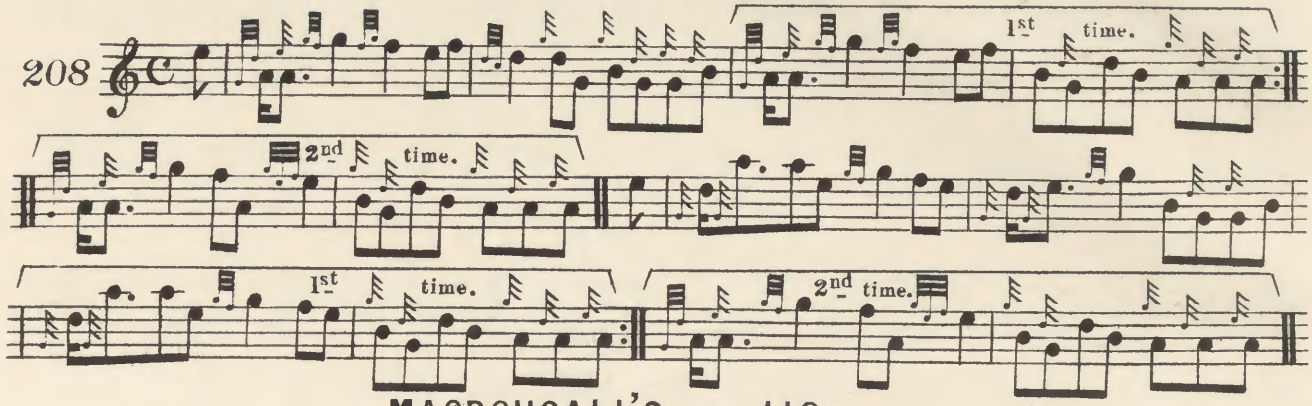


THERE IS YOUR PIPES, REEL.



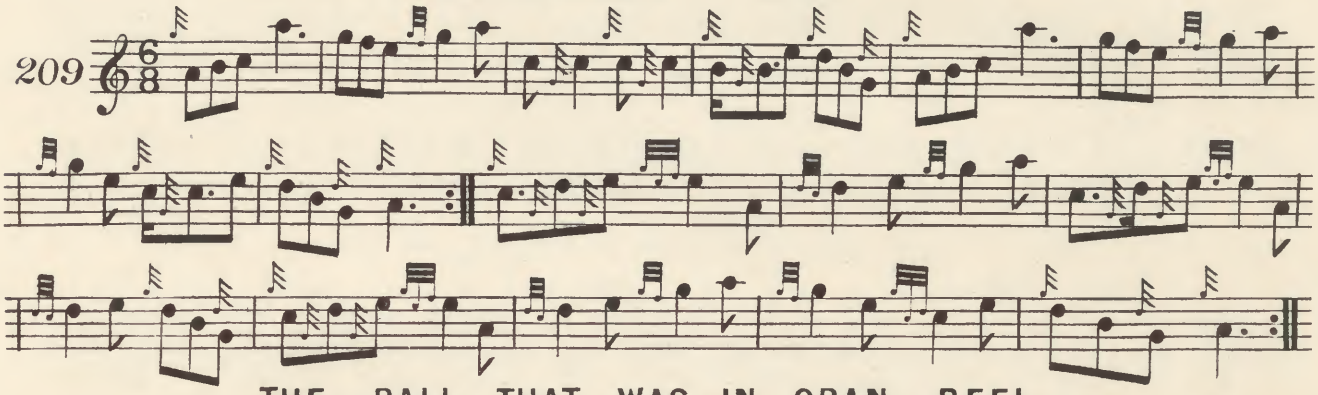
AN ISLAY, REEL.

208



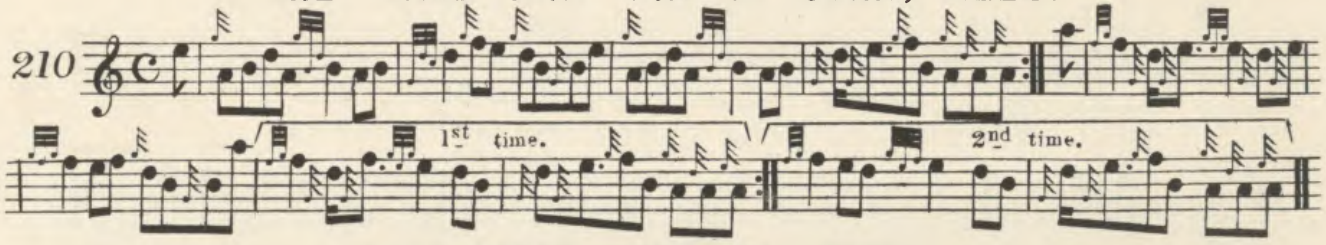
MACDOUGALL'S JIG.

209



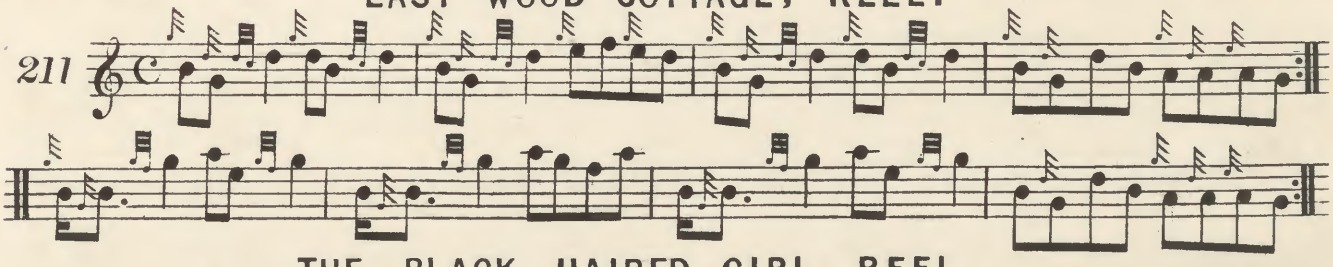
THE BALL THAT WAS IN OBAN, REEL.

210



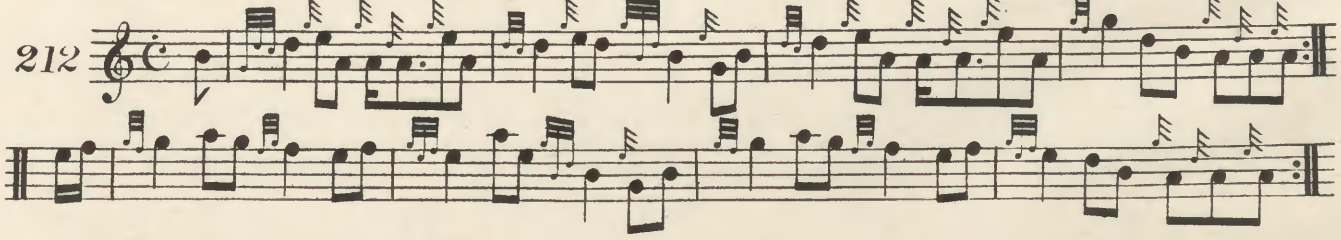
EAST WOOD COTTAGE, REEL.

211



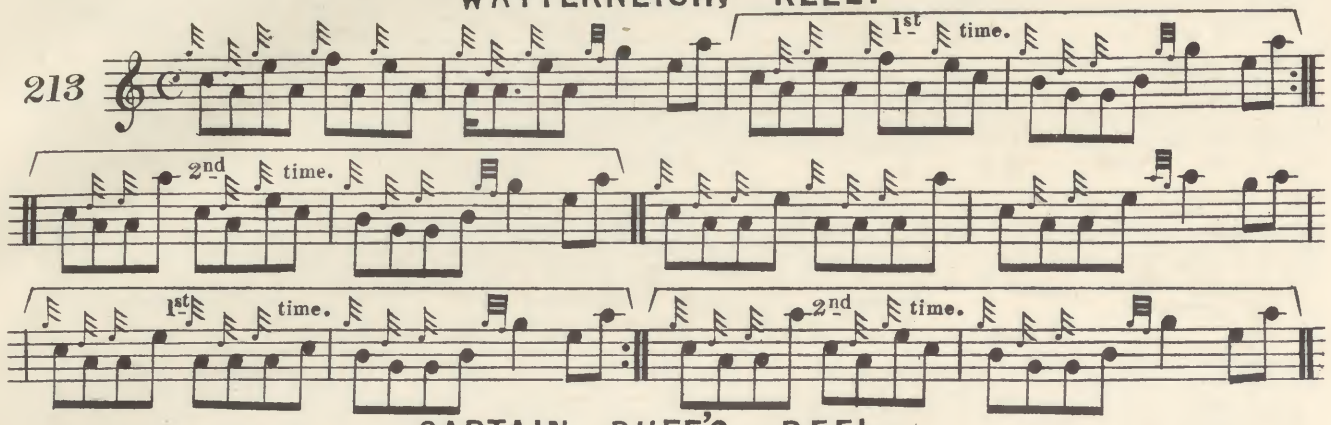
THE BLACK HAIRED GIRL, REEL.

212



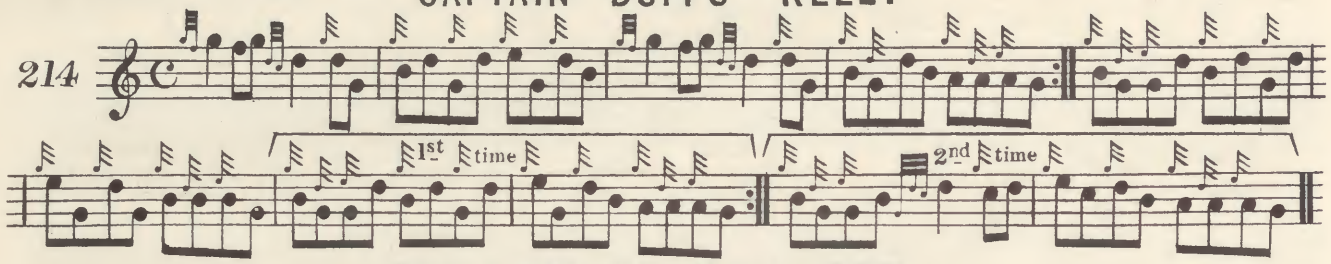
WATTERNEISH, REEL.

213



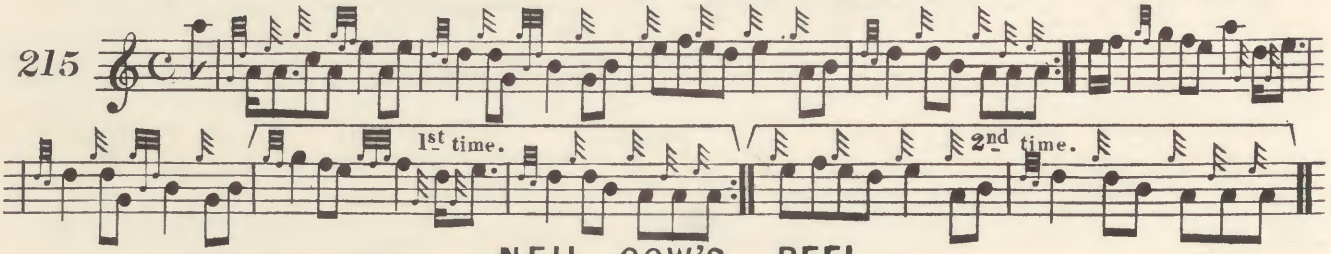
CAPTAIN DUFF'S REEL.

214



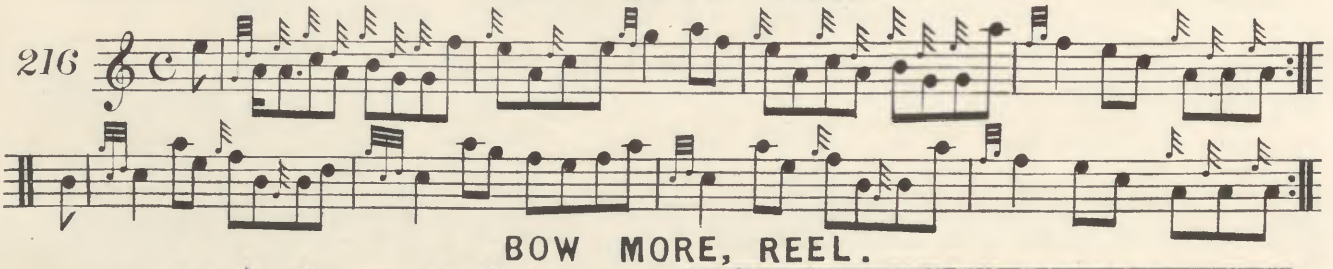
THE LADS OF MULL, REEL.

215



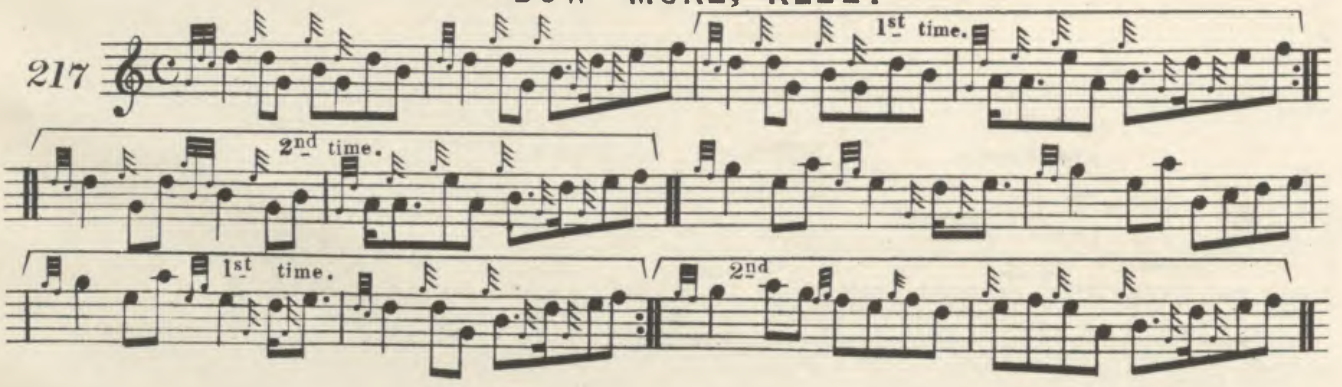
NEIL GOW'S REEL.

216

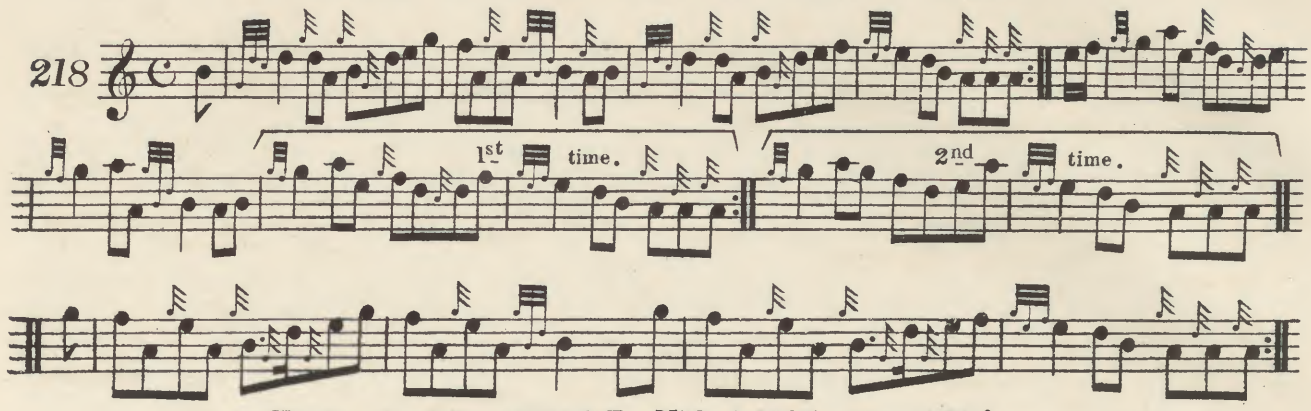


BOW MORE, REEL.

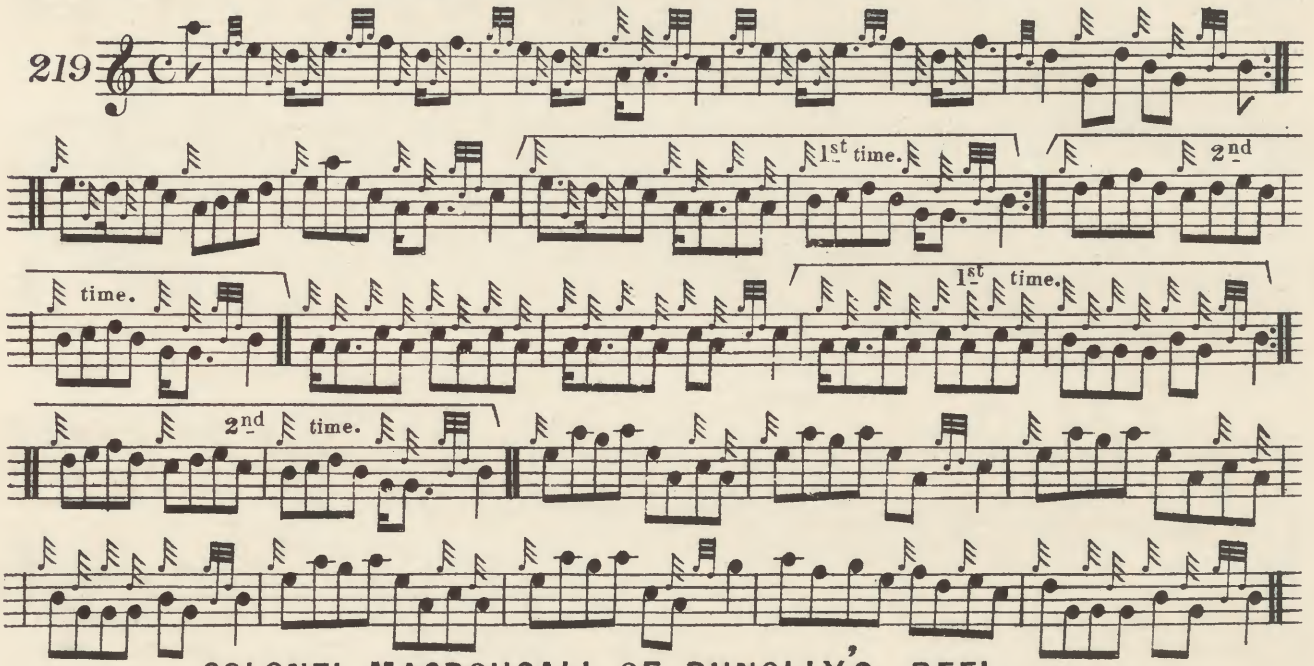
217



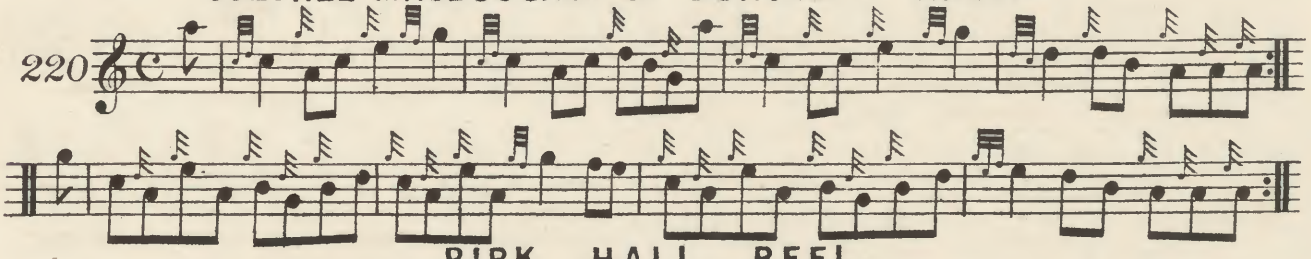
A MAN'S A MAN FOR A' THAT, REEL.



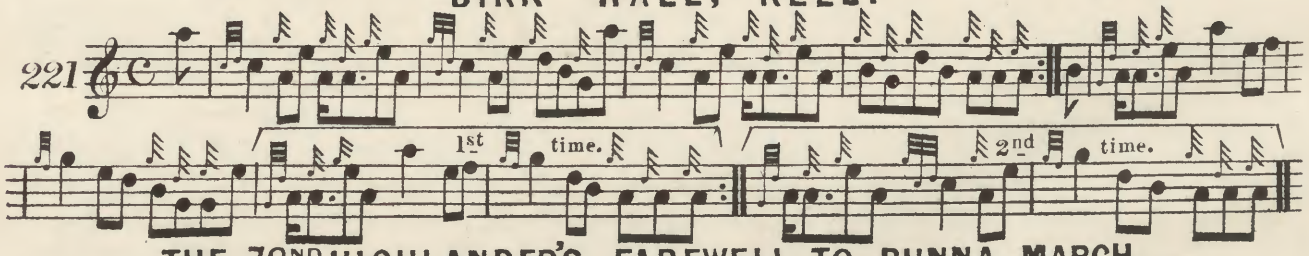
THE GLEN WHERE MY LOVE IS, REEL.



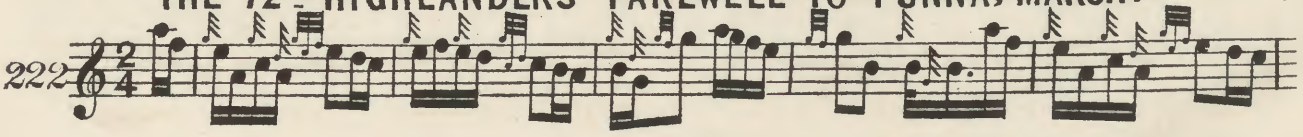
COLONEL MACDOUGALL OF DUNOLLY'S REEL.

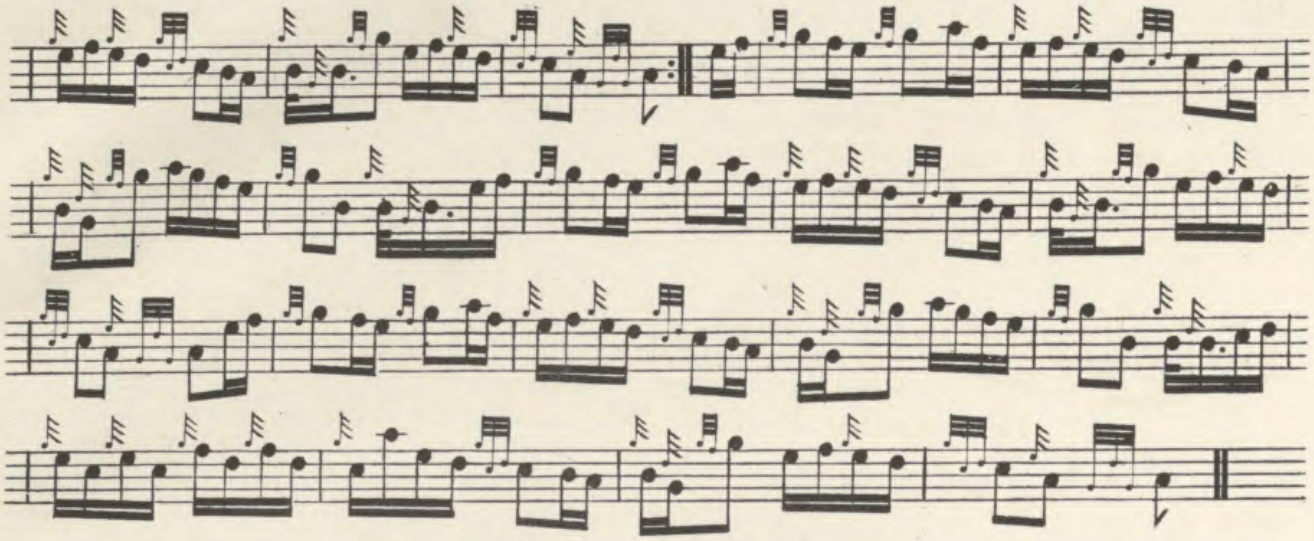


BIRK HALL, REEL.

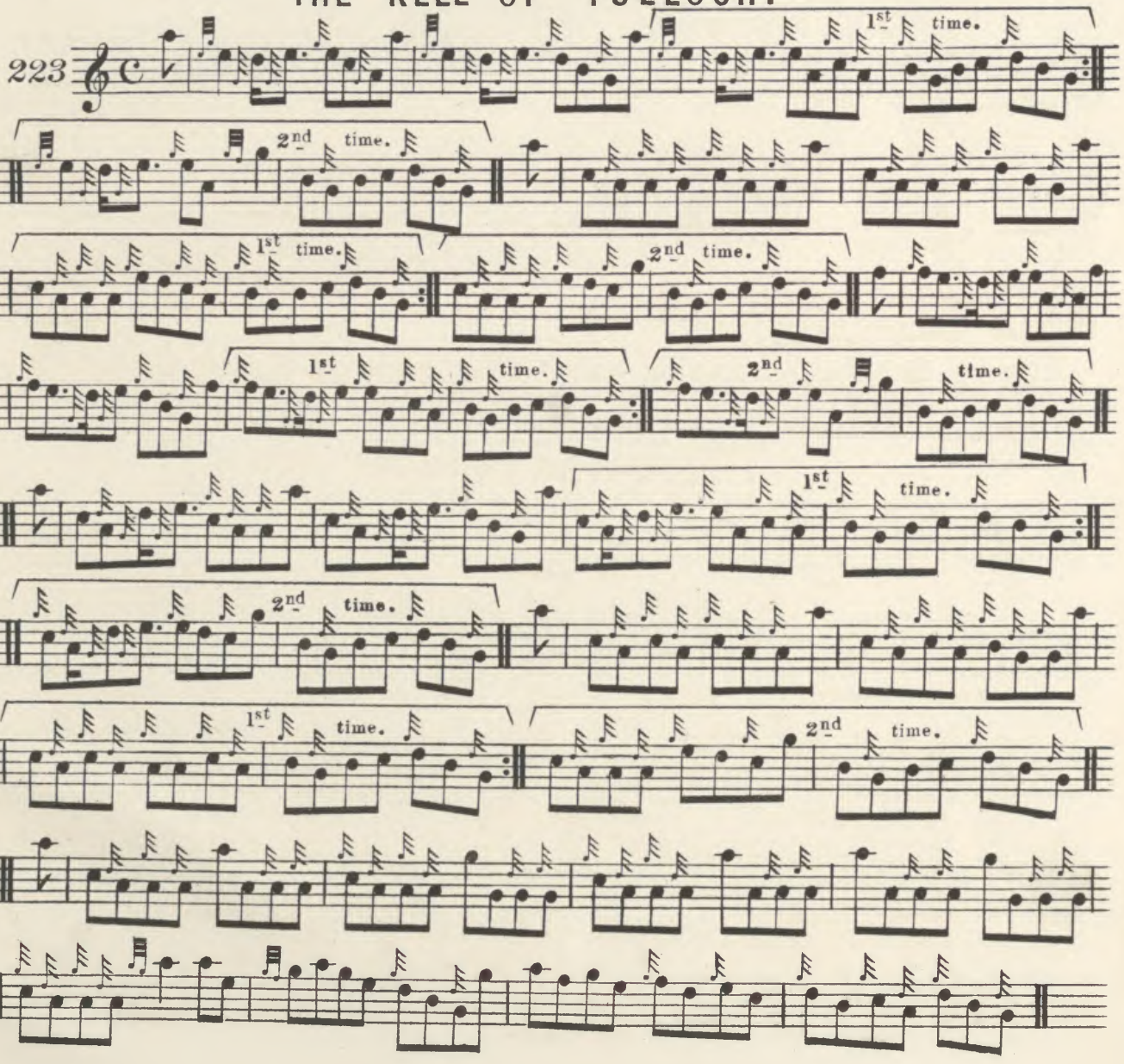


THE 72ND HIGHLANDER'S FAREWELL TO PUNNA, MARCH.





THE REEL OF TULLOCH.



LIST OF SUBSCRIBERS.

NAMES.	ADDRESSES.
HER MAJESTY THE QUEEN	*Windsor Castle.*
H. R. H. The Prince of Wales	*Marlborough House.*
H. R. H. The Duke of Edinburgh	*Clarence House.*
H. R. H. The Crown Princess of Prussia	*Berlin.*
H. R. H. The Princess Louis of Hesse	*Darmstadt.*
H. R. H. The Princess Christian	*Frogmore House.*
H. R. H. The Duke of Cambridge	*Gloucester House.*
H. R. H. The Princess of Teck	*Kensington Palace.*
H. S. H. The Prince of Teck	*Kensington Palace.*
His Grace The Duke of Athole	*Blair Athole Castle.*
His Grace The Duke of Manchester	*Kimbolton Castle.*
His Grace The Duke of Richmond	*Gordon Castle.*
His Grace the Duke of Sutherland	*Stafford House.*
Her Grace The Dowager Duchess of Athole	*Dunkeld*
Her Grace The Duchess of Roxburghe	*Floors Castle.*
Her Grace the Dowager Duchess of Sutherland	*Clevedon.*
The Marchioness of Ely	9, *Princes' Gate.*
The Lady Churchill	*Wychwood.*
The Lady Matheson	13, *Cleveland-row, St. James'.*
The Lady Ross	*Balnagowan Castle.*
The Lady Susan Melville	*Frogmore.*
Miss Murray McGregor	*Dunkeld*
Miss Matheson	*Achany, Ross-shire.*
Mrs. Chisholm Batten	*of Aigais.*
The Earl of Dalhousie	*Brechan Castle.*
The Earl of Dunmore	*Fin Castle, Isle of Harris.*
The Earl of Fife	*Duff House.*
The Earl of Grosvenor	28, *Princes' Gate, London.*
His Excellency M. Van de Weyer	*New Lodge, Windsor.*
Lord A. Campbell	*Argyll Lodge.*
Lord Middleton	*Birdsall House, York.*
Lord Elphinstone	*Carbury Tower, Edinburgh*
Lord Saltoun	*Abernethy, Inverness-shire*
Sir James Clark, Bart.	*Bagshot House.*
Sir G. McPherson Grant, Bart.	*Ballendallock Castle.*
Sir Robert Menzies, Bart.	*Farleyer, Aberfeldy.*
Sir W. McKenzie, Bart.	*of Coul, Ross-shire.*
Sir W. Forbes, Bart.	*Fintary House.*
Sir James Colquhoun, Bart.	*Dumbarton.*
Sir Charles McGrigor, Bart.	17, *Charles-st., St. James'*
Admiral McDougall	*Ardnacaple, Oban.*
General the Hon. C. Grey	*Windsor Castle.*
Colonel Drummond Hay	*Perth.*
Lieut-Col. Knight Erskine	*Royal Aberdeenshire Highlanders Militia, Aberdeen.*
Colonel J. Forbes, C. B.	*of Inverarnan.*
Colonel R. Farquharson	*of Invercauld.*
Colonel G. Gurdyne	*Finduon, Forfar.*
The Cluny McPherson	*Cluny Castle.*
McLeod of McLeod	*South Kensington, London.*
The Scots Fusilier Guards	
The 42nd Royal Highlanders	
The 71st Highlanders	

NAMES.	ADDRESSES.
The 72nd Highlanders	
The 74th Highlanders	
The 78th Highlanders	
The 79th Highlanders	
The 92nd Highlanders	
The 93rd Highlanders	
The Ross-shire Militia	
The Highland Society of London	
Major McPherson	*of Glentruim.*
Captain Baird (42nd Royal Highlanders)	
Captain A. M. Chisholm (late 42 Royal Highlanders)	12, *Royal Crescent, Bath.*
Captain Donaldson	*Inverness.*
Captain Elwes (Scots Fusilier Guards)	
Captain Forbes (78th Highlanders)	*Haddo, Huntley.*
Captain Hay (92nd Highlanders)	*Aberdeen.*
The Rev. Norman McLeod, D.D.	*Glasgow.*
The Rev. M. C. Taylor	*Crathie.*
Dr. Halley, F.G.S.	16, *Harley-street.*
Dr. McKinnon, C.B.	*Netley.*
Dr. Ramsay	15, *Somerset-street, Portland-square, London.*
Dr. Robertson	*Indago.*
F. Gordon Campbell, Esq.	*of Troop.*
C. C. Graham Stirling, Esq.	*of Craigmaddie.*
J. Murray Drummond, Esq.	*Megginch Castle.*
J. McDougall, Esq.	*of Lunga Dell House, Lochgilphead.*
C. Forbes, Esq.	*Castle Newe.*
G. Forbes, Esq.	*Broomwood, Clapham.*
C. Fraser Mackintosh, Esq.,	*of Drummond, Inverness.*
J. Chisholm Gooden, Esq.	33, *Tavistock-sq., London.*
Alx. Mann, Esq.	*Maida Place, Nairn.*
W. McCombie, Esq., M.P.	*of Tillyfour.*
Allen McDonald, Esq.	*Waternish, Skye.*
James McGrigor, Esq.	*Glenyyle.*
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