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Q O S. S.  
PIPE MUSIC

17/

Glen 332.

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28th January 1927.



17/

Glen 332.

2000 meters in altitude with  
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The highest point is located at an altitude  
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is 1000 meters above the valley floor.

2000 meters above sea level.

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# Ross's Collection

## Pipe Music





Dedicated  
By Special Permission  
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.



## P R E F A C E .

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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.

WILLIAM ROSS.

Piobair Na Bhan Righ.

Entered at Stationers Hall Price 30/-



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## INSTRUCTIONS.

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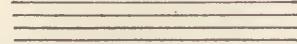
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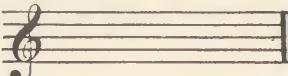
Few instructions are necessary for those who commence playing the Highland Bag Pipe. The winding of the instrument or preserving an equal current of air, so as to produce a continuous sound is its chief requisite, and will be acquired by practice; the arm which supports the bag must be gently relaxed,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

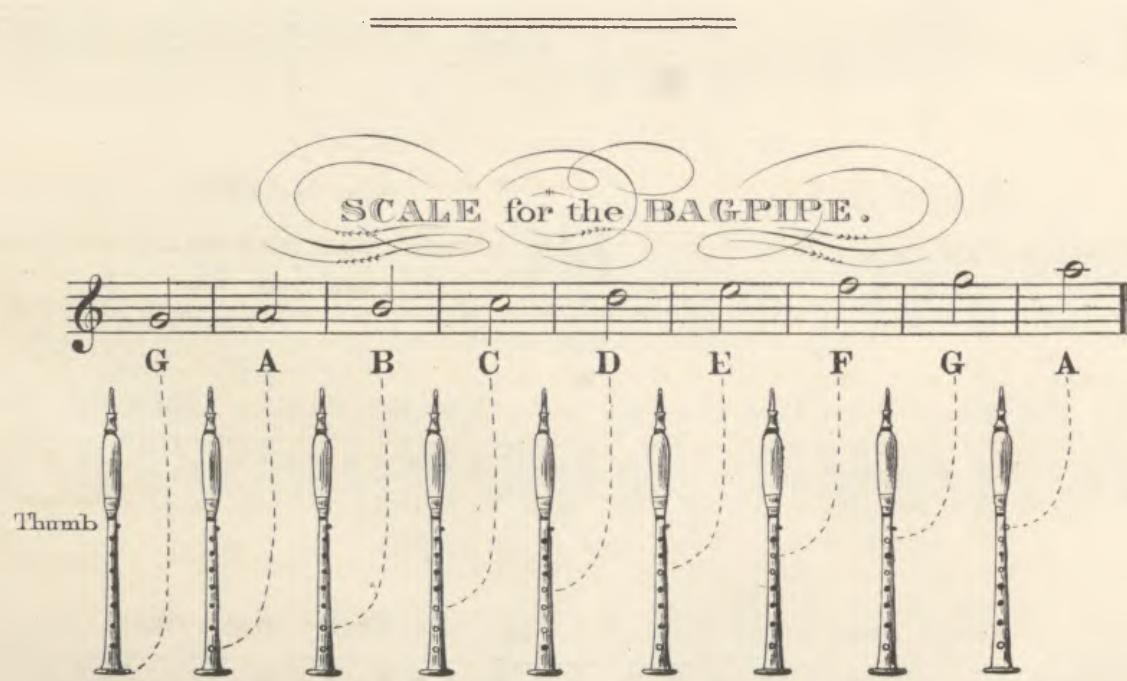
The pupil should practice on the chanter until he has acquired a perfect knowledge of the scale and style of playing, when he may commence lessons and easy tunes, observing with particular attention the Grace Notes which he will find vary in time, some being semiquavers and others demisemiquavers.

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 on the lines.      Notes in the spaces.      Space above the stave.      Line above the stave.

Notes that are made use of in Pipe music.

A Minim.      A Crotchet.      A Quaver.      A Semiquaver.      A Demisemiquaver.

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.

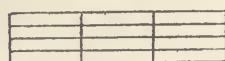
Three four time.      Nine eight time.

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.

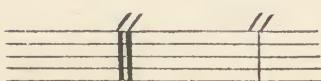
means to play over again from the part to which it is affixed.



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 1<sup>st</sup> time, and proceed to that marked 2<sup>nd</sup> 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 Piobaireachs, and very slow airs.

**Promiscuous Scales for Exercise.**

The first staff (1<sup>st</sup>) consists of six measures of eighth-note pairs. The second staff (2<sup>nd</sup>) consists of six measures of sixteenth-note pairs. The third staff (3<sup>rd</sup>) consists of six measures of eighth-note pairs.

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

EXAMPLE

1<sup>ST</sup>

The series of staves illustrates eleven examples of rhythmic patterns:

- 1<sup>ST</sup>: Six measures of eighth-note pairs.
- 2<sup>ND</sup>: Six measures of sixteenth-note pairs.
- 3<sup>RD</sup>: Six measures of eighth-note pairs.
- 4<sup>TH</sup>: Six measures of sixteenth-note pairs.
- 5<sup>TH</sup>: Six measures of eighth-note pairs.
- 6<sup>TH</sup>: Six measures of sixteenth-note pairs.
- 7<sup>TH</sup>: Six measures of eighth-note pairs.
- 8<sup>TH</sup>: Six measures of sixteenth-note pairs.
- 9<sup>TH</sup>: Six measures of eighth-note pairs.
- 10<sup>TH</sup>: Six measures of sixteenth-note pairs.
- 11<sup>TH</sup>: Six measures of eighth-note pairs.

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

EXAMPLE 1<sup>ST</sup>

The musical exercise consists of ten staves of music, each labeled with a number from 1<sup>ST</sup> to 10<sup>TH</sup>. The staves are as follows:

- 1<sup>ST</sup>:** Sixteenth-note patterns in 6/8 time.
- 2<sup>ND</sup>:** Eighteenth-note patterns in 2/4 time.
- 3<sup>RD</sup>:** Sixteenth-note patterns in 2/4 time.
- 4<sup>TH</sup>:** Sixteenth-note patterns in 2/4 time.
- 5<sup>TH</sup>:** Sixteenth-note patterns in 6/8 time.
- 6<sup>TH</sup>:** Sixteenth-note patterns in 6/8 time.
- 7<sup>TH</sup>:** Sixteenth-note patterns in 2/4 time.
- 8<sup>TH</sup>:** Sixteenth-note patterns in common time (C).
- 9<sup>TH</sup>:** Sixteenth-note patterns in common time (C).
- 10<sup>TH</sup>:** Sixteenth-note patterns in common time (C).

The music is written in a single staff with a treble clef, and the time signature changes are indicated by the numbers above the staff. The exercise concludes with a final measure ending with a 'd'.

## Taurluidh, A quick movement.

A musical score for piano, featuring two staves. The top staff uses a treble clef and a common time signature (indicated by a 'C'). The bottom staff uses an 8th note clef and an 8th note time signature (indicated by an '8'). The music consists of two measures. Measure 11 begins with a dynamic of 'p' (piano). Measure 12 begins with a dynamic of 'f' (forte). Both measures feature complex patterns of eighth and sixteenth notes.

**Creanluidh,** A round and a quick movement.

**Creanluidh** fosgilt, An open movement.

**Creanluidh Breabich, A smart and startling movement.**

A musical score for a melodeon piece. The score consists of two staves. The top staff uses a treble clef and common time, featuring a series of sixteenth-note patterns. The bottom staff uses a bass clef and common time, also featuring a series of sixteenth-note patterns. The piece is titled "Gambill's Melodeon".

Creanluidh Mach, The quickest of all movements.

A musical score page showing a single staff of six measures. The time signature is 9/8. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The notes are distributed across three octaves on the treble clef staff.

# PRELUDES OF TUNING

2ND

3<sup>RD</sup>

A musical score page showing a single staff of music in common time (C). The staff consists of six measures, each containing a series of eighth-note pairs. The notes are primarily black dots, with some white dots appearing in the first and third measures. The text "4TH" is written below the staff in the fourth measure.

四  
日

A musical score for 'The Star-Spangled Banner' in 2/4 time. The key signature is F major (one sharp). The melody consists of two staves of eight measures each. Measure 1 starts with a half note followed by eighth-note pairs. Measures 2-4 show eighth-note patterns with occasional sixteenth-note grace notes. Measures 5-8 continue the eighth-note patterns. Measures 9-12 feature eighth-note pairs with grace notes. Measures 13-16 conclude the section with eighth-note patterns.

5TH

A musical score page showing the beginning of the 5th movement of Beethoven's Violin Concerto. The score consists of five staves. The first two staves are for the strings (Violins I & II, Violas, Cellos), the third staff is for the Double Basses, and the fourth and fifth staves are for the Flute. The music begins with eighth-note patterns in the strings and basses, followed by a forte dynamic in the strings. The flute enters with eighth-note patterns. The key signature changes to C major at the end of the measure.

A horizontal musical staff consisting of five lines and four spaces. It features a variety of note heads, including solid black dots, open circles, and small vertical dashes. Some notes have short stems extending from the top or bottom, while others have longer stems with small diagonal dashes at the ends. The notes are distributed across the staff in a non-repeating pattern.

## 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.

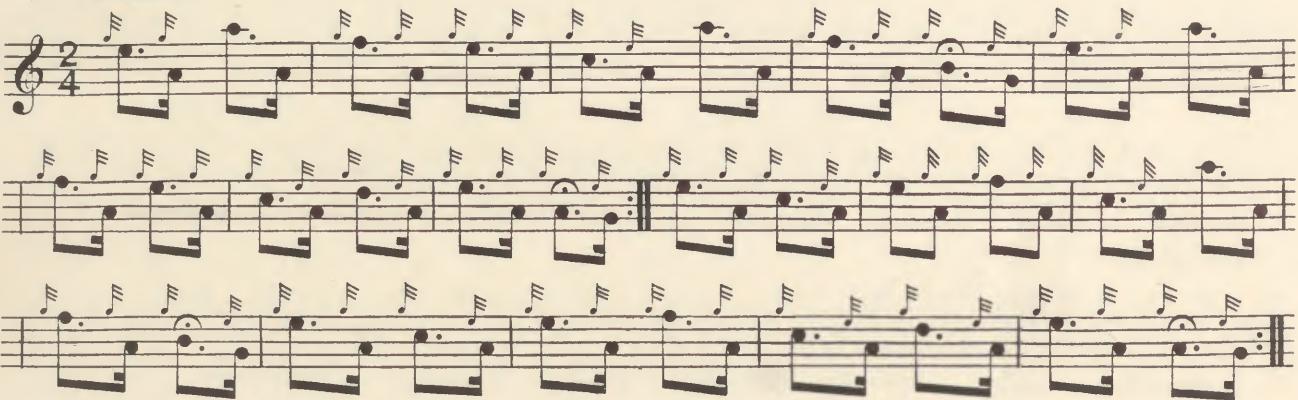
Gaelic. Porst .....	<i>English.</i> A Tune or Air.
Porst tiannail .....	A Gathering.
Cumha .....	A Lament.
Faite .....	A Salute.
Cnamh urlar na phoirst .....	The ground of the tune.
Na suilechin .....	The variations.
Taorluidh .....	A quick movement.
Creanluidh .....	A round and quick movement.
Creanluidh 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.



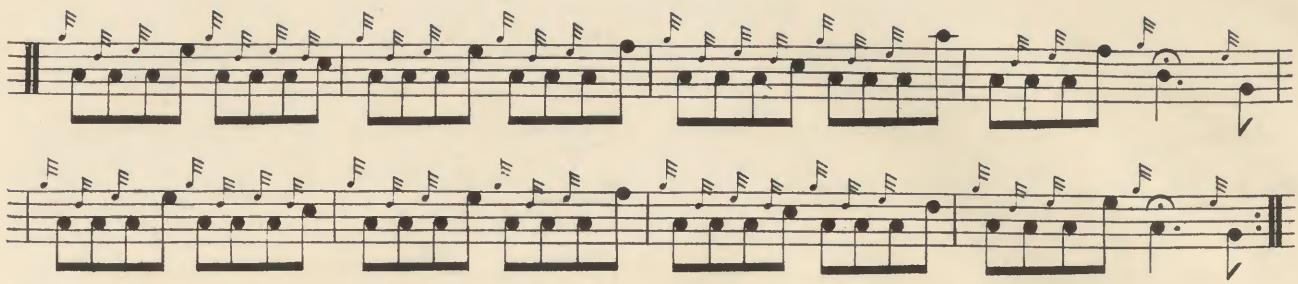
## CUMHA PHROINSA COMPANACH.

1

## THE PRINCE CONSORT'S LAMENT.

By W<sup>m</sup> ROSS. Piper  
to Her Majesty.*1<sup>st</sup> Variation.**Doubling 1<sup>st</sup> Var:**2<sup>nd</sup> Variation.*

2

*Doubling 2<sup>nd</sup> Var:*

Musical score for the second section, labeled "Doubling 2<sup>nd</sup> Var.". It consists of four staves of music, each with a treble clef. The music continues the sixteenth-note pattern established in the previous section.

*Taorluidh. 3<sup>rd</sup> Var:*

Musical score for the third section, labeled "Taorluidh. 3<sup>rd</sup> Var.". It consists of five staves of music, each with a treble clef. The music maintains the sixteenth-note pattern and includes measure endings.

*Doubling 3<sup>rd</sup> Var:*

Musical score for the fourth section, labeled "Doubling 3<sup>rd</sup> Var.". It consists of five staves of music, each with a treble clef. The music continues the sixteenth-note pattern and includes measure endings.



Creanluidh.

Musical score for the 'Creanluidh' section, continuing from measure 11 to measure 20. The music maintains the same eighth-note patterns and common time as the previous section, concluding with a repeat sign and the instruction 'D.C.'

*Doubling of Creanluidh.*

Musical score for the 'Creanluidh' section, continuing from measure 21 to measure 30. The music follows the established pattern of eighth-note figures and common time, ending with a repeat sign and the instruction 'D.C.'

## RIOBAIN GORM.

THE BLUE RIBAND.

2. Slow.

3<sup>rd</sup> Var.

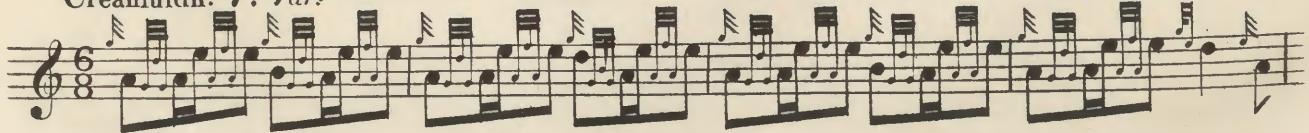
Doubling 3<sup>rd</sup> Var.

4<sup>th</sup> Var.

Doubling 4<sup>th</sup> Var.

V.S.

6

*5<sup>th</sup> Var: Taorluidh.**Doubling 5<sup>th</sup> Var:**6<sup>th</sup> Var:**Creanluidh. 7<sup>th</sup> Var.*

Doubling 7<sup>th</sup> Var:

Trebling 7<sup>th</sup> Var:

D.C.

CUMHA NA MAIRBH.  
THE LAMENT FOR THE DEAD.

3.  
Very Slow.

Thumb Var.

1<sup>st</sup> Var.

9

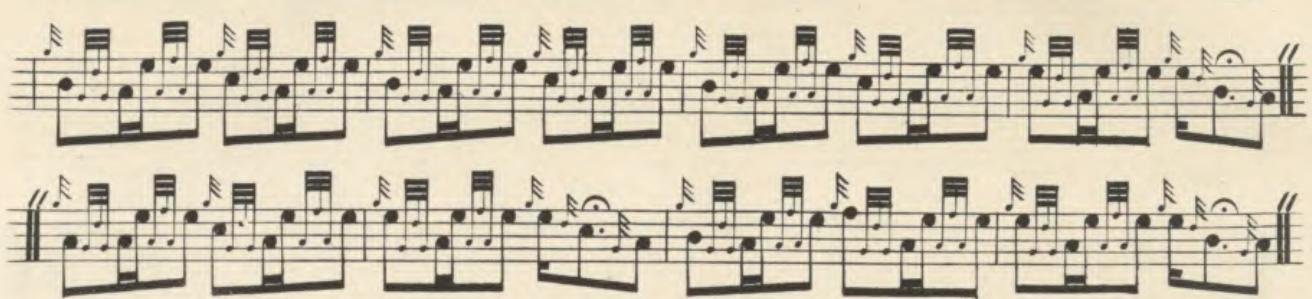
*Doubling 1<sup>st</sup> Var.*

*Taorluidh 2<sup>nd</sup> Var.*

*Doubling 2<sup>nd</sup> Var.*

*D.C.*  
*V.S.*

10 Creanluidh 3<sup>rd</sup> Var:



Doubling 3<sup>rd</sup> Var:



Trebling 3<sup>rd</sup> Var:



CHAIDH NA FIR A GOAL.  
THE MEN WENT TO DRINK.

11

4. *Slow.*

*Thumb Var:*

*1<sup>st</sup> Var:*

*2<sup>nd</sup> Var:*

*V.S.*

12 Taorluidh 3<sup>rd</sup> Var.



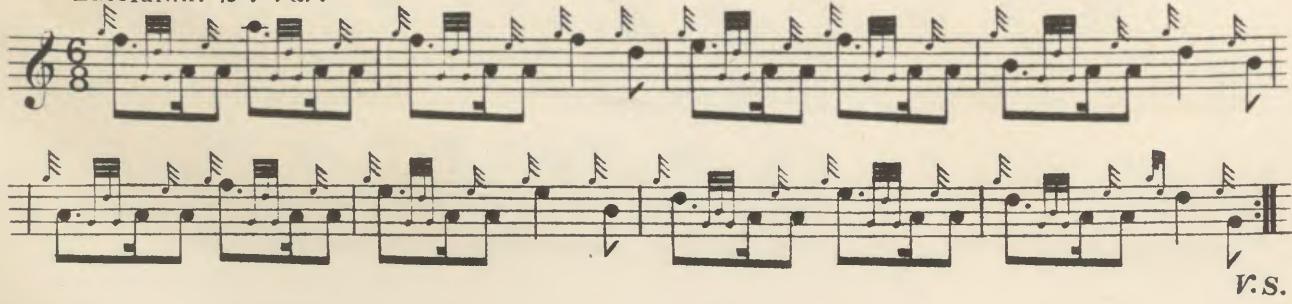
CUMHA NA CHLOINNE.

THE CHILDRENS LAMENT.

5.

Moderate.

Sheet music for 'The Children's Lament' in 6/8 time. It features a single melodic line with eighth-note patterns and grace notes. The music is divided into four systems by bar lines.

*1<sup>st</sup> Var:**Doubling 1<sup>st</sup> Var.:**Taorluidh. 2<sup>nd</sup> Var.:*

v.s.

14

Doubling 2<sup>nd</sup> Var.

Creanluidh 3<sup>rd</sup> Var.

D.C.

15

Doubling 3<sup>rd</sup> Var.

V.S.

16



## FAILTE FEAR BHELBHANK.

*MELBANKS SALUTE.*

6.

1<sup>st</sup> Var:

Doubling 1<sup>st</sup> Var:

2nd Var:

V.S.

The musical score consists of ten staves of music. The first five staves are grouped under the heading "Doubling 1<sup>st</sup> Var." and are in 2/4 time. The next five staves are grouped under the heading "2nd Var." and are in common time (C). The music is written in a treble clef. The notation includes various note heads (solid black, open, etc.) and vertical stems. Measure numbers are present at the beginning of each staff. The score concludes with the instruction "V.S." at the end of the fifth staff.

### Doubling 2<sup>nd</sup> Var:

Sheet music for piano, featuring six staves of musical notation. The music is in common time (C). Measure numbers 1 through 12 are indicated at the beginning of each staff. The first five staves end with a repeat sign and the instruction 'D.C.' at the bottom right. The sixth staff ends with a double bar line and repeat dots.

### Creanluidh. 3<sup>rd</sup> Var:

A musical score for piano featuring five staves of music. The key signature is A major (one sharp). The time signature starts at 6/8 and changes to 8/8. The music consists of eighth-note patterns with various grace notes and slurs. The first four staves are identical, while the fifth staff begins with a different pattern.

Doubling of 3<sup>rd</sup> Var.

6  
8

D.C.

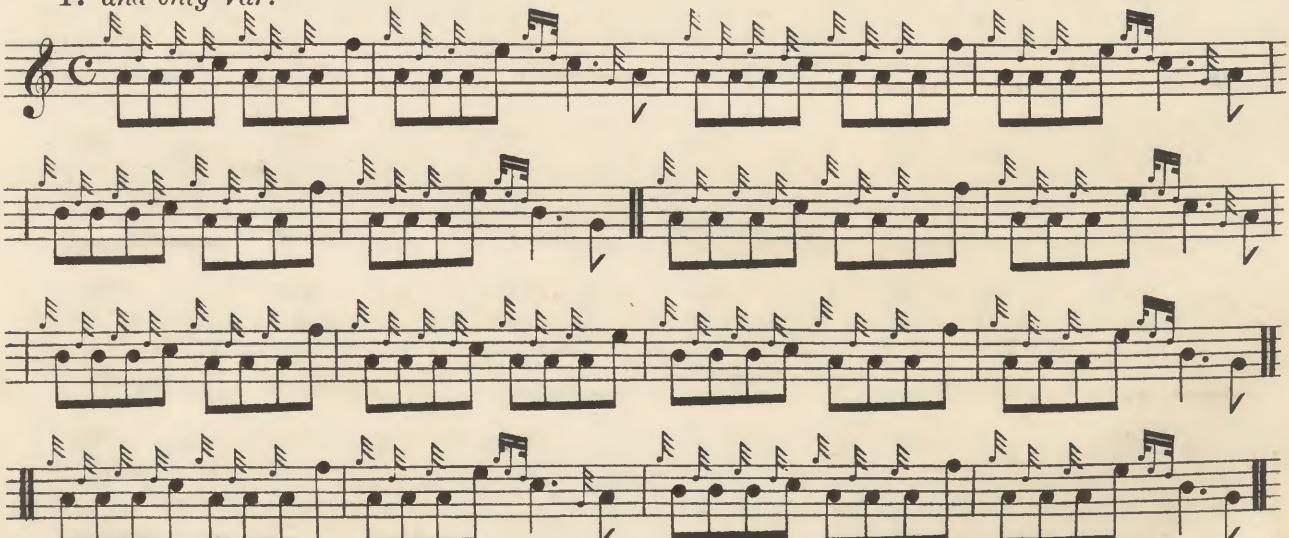
**FEAR A BREACAN DUIBH.**  
**THE BATTLE OF THE RED HILL.**



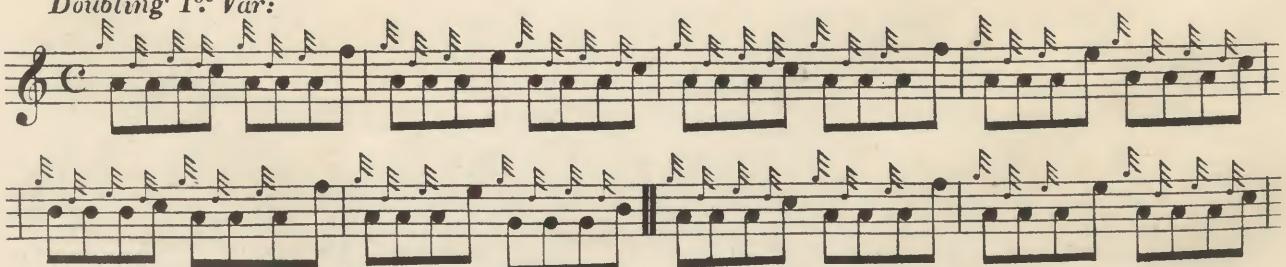
*Doubling of the Ground.*



*1<sup>st</sup> and only Var:*



*Doubling 1<sup>st</sup> Var:*





*Creanluidh.*

Musical score for two staves, measures 23-28. The first staff is in 6/8 time and the second is in 8/8 time. Both staves show eighth-note patterns.

*Doubling of Creanluidh.*

Musical score for two staves, measures 29-34. The first staff is in 6/8 time and the second is in 8/8 time. Both staves show eighth-note patterns, with the second staff ending with a repeat sign and the instruction *D.C.*

## SPIOCAIREACHD TASCAICH.

THE FISHERS OF GEOGH BRODINN.

8.  
Very Slow.

*Doubling of the Ground.*

*1<sup>st</sup> Var:*

Doubling 1<sup>st</sup> Var.

2<sup>nd</sup> Var:

v.s.

24

*Doubling 2<sup>nd</sup> Var.**3<sup>rd</sup> Var.:*

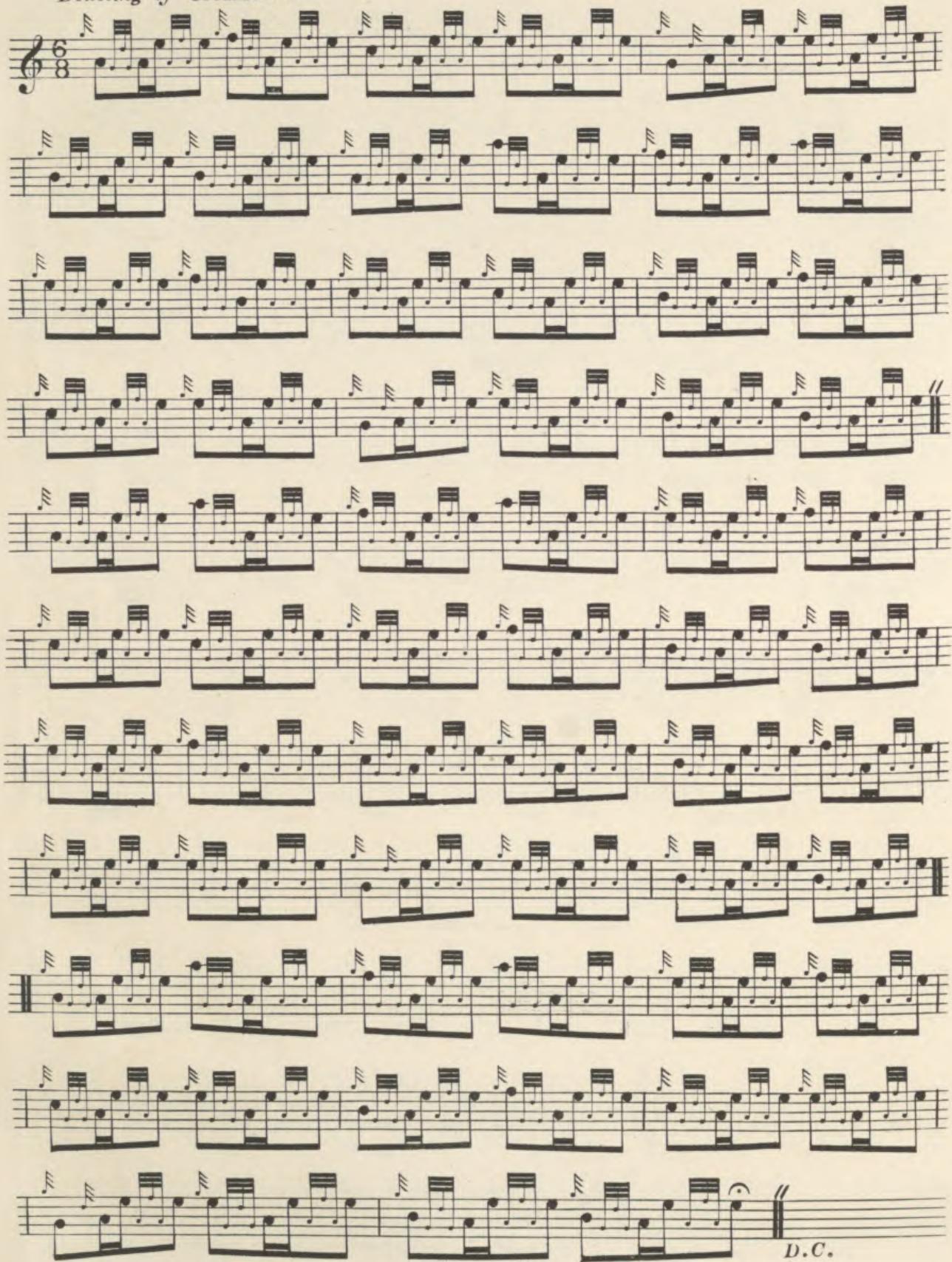
Doubling 3rd Var.

6/8

D.C.

## Creanluidh.



*Doubling of Creanluidh.*

## CUMHA FEAR LOCHMUIDART.

KINLOCHMUIDART'S LAMENT.

9.

Slow.

*1<sup>st</sup> Var:*

*Doubling 1<sup>st</sup> Var:*

2nd Var.

Doubling 2nd Var.

3rd Var.

V.S.

30

*Doubling 3rd Var:**Taorluidh 4th Var:*



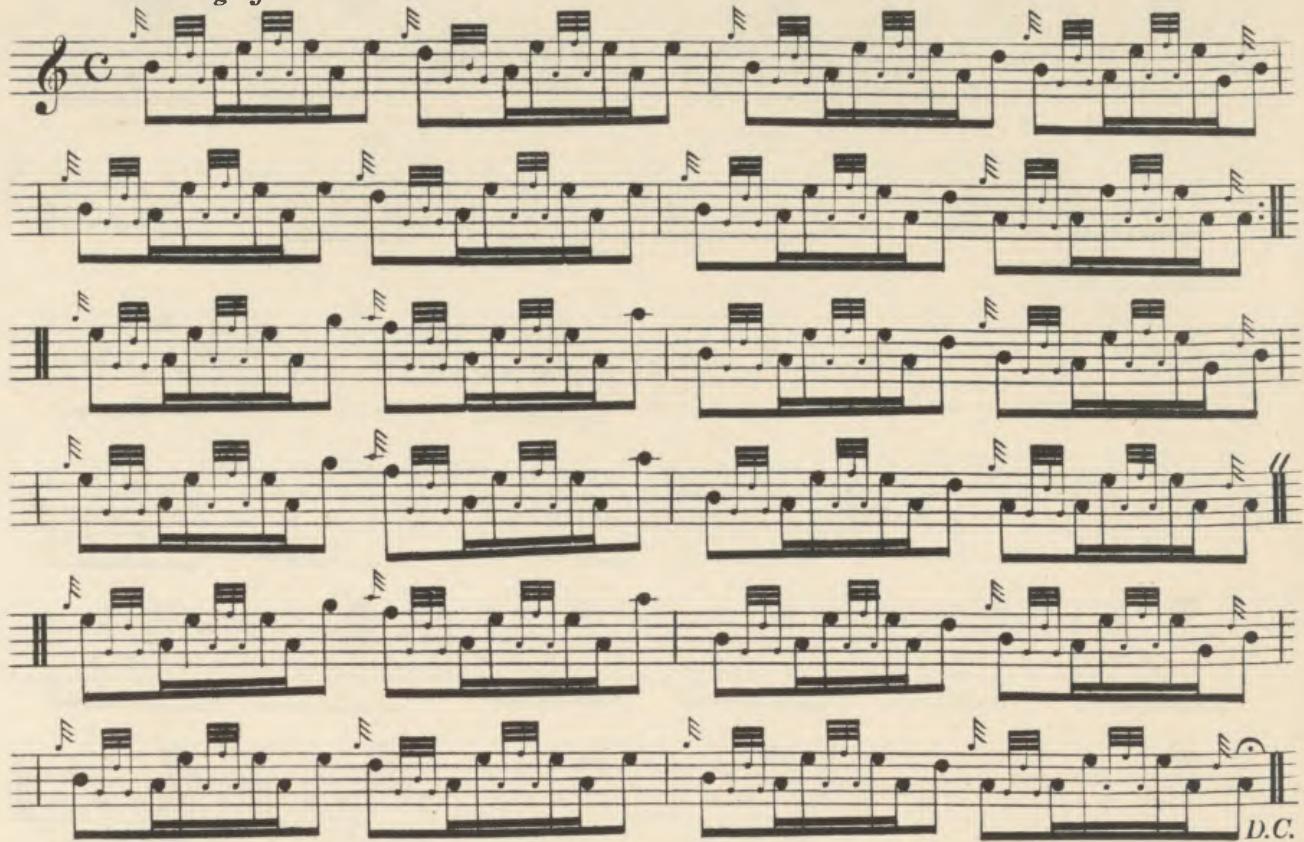
*Doubling 4<sup>th</sup> Var.*

Musical score for the second section, labeled "Doubling 4<sup>th</sup> Var.", consisting of five staves of music with sixteenth-note patterns.

Creanluidh.

Musical score for the third section, labeled "Creanluidh.", consisting of seven staves of music with sixteenth-note patterns. The section concludes with the instruction "v.s."

32 *Doubling of Creanluidh.*



CRONNAN NA CALLAICH A BHAN SA BHEIN BHREACH.

*THE OLD WOMAN'S LULLABY.*

10. Moderate.

A musical score for a single instrument, likely a fiddle or violin, consisting of eight staves of music. The music is in common time (indicated by '2/4') and uses a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes. The score concludes with a double bar line and repeat dots at the end of the eighth staff.

*1<sup>st</sup> Var.**2<sup>nd</sup> and Last Var.*

## CUMHA DHONHNULL BAN MHIC CRUIMMEN.

DONALD BAIN MAC-REMMONDS LAMENT.

II. *Very Slow.*

The music is composed of eight staves of sixteenth-note patterns. The first staff begins with a treble clef and a common time signature. The subsequent staves switch between bass and treble clefs. The music is marked "II." and "Very Slow."

*Doubling of the Ground.*

The music is composed of three staves of sixteenth-note patterns, continuing the style of the previous piece. It is marked "Doubling of the Ground."

The music consists of six staves of musical notation for a solo instrument. The first five staves are standard staff notation with vertical stems and horizontal bar lines. The sixth staff begins with a key signature of one sharp, indicating G major, and a time signature of 2/4. This staff is labeled "1<sup>st</sup> Var." above the staff line. The music features various note heads, stems, and rests, with some notes having diagonal dashes through them. Measures are separated by vertical bar lines. The piece concludes with the instruction "v.s." at the end of the sixth staff.

36 Doubling 1<sup>st</sup> Var:



2<sup>nd</sup> Var:



Doubling 2<sup>nd</sup> Var:

37

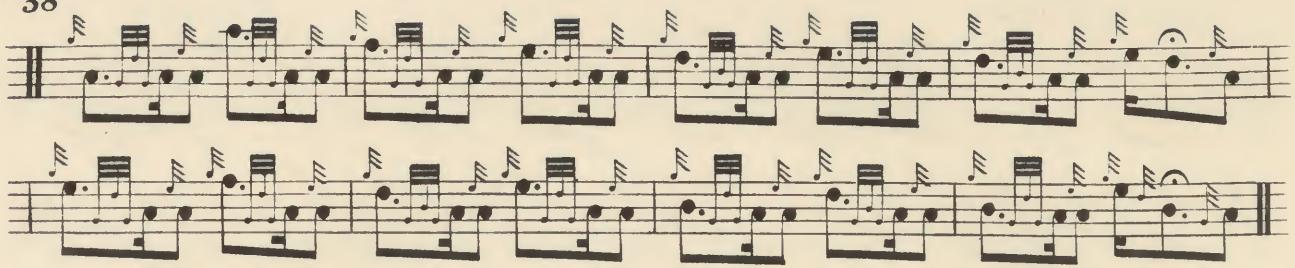


Taorluidh 3<sup>rd</sup> Var:



v.s.

38

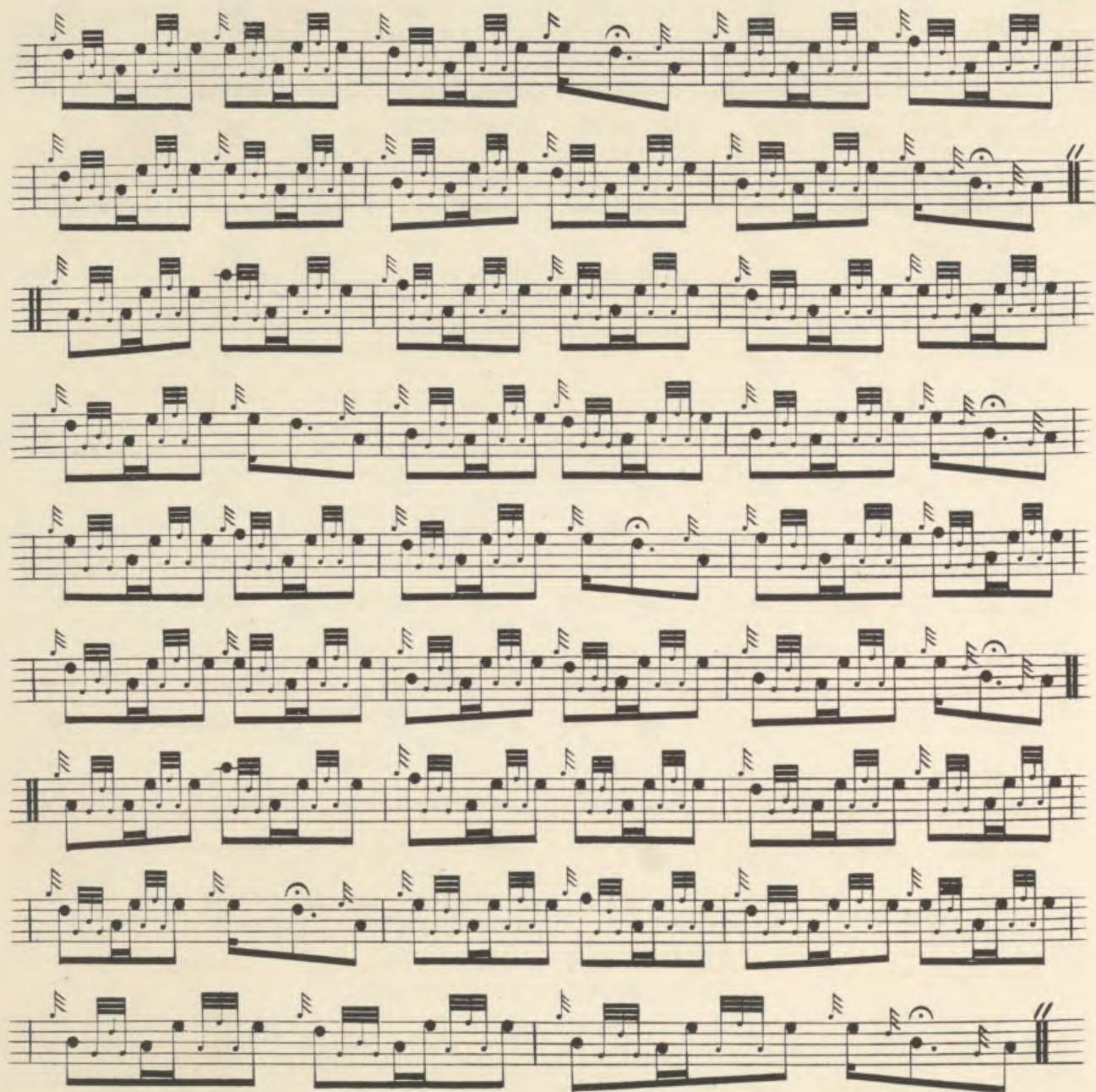
*Doubling of 3<sup>rd</sup> Var.:*

Musical score for the "Doubling of 3<sup>rd</sup> Var." section, consisting of ten staves of music. The staves are arranged in two columns of five. The first column uses a common time signature, and the second column uses a 6/8 time signature. All staves feature sixteenth-note patterns.

*Creanluidh 4<sup>th</sup> Var.:*

Musical score for the "Creanluidh 4<sup>th</sup> Var." section, consisting of two staves of music. The staves are arranged in two rows of one. The first row uses a common time signature, and the second row uses a 6/8 time signature. Both staves feature sixteenth-note patterns.

D.C.

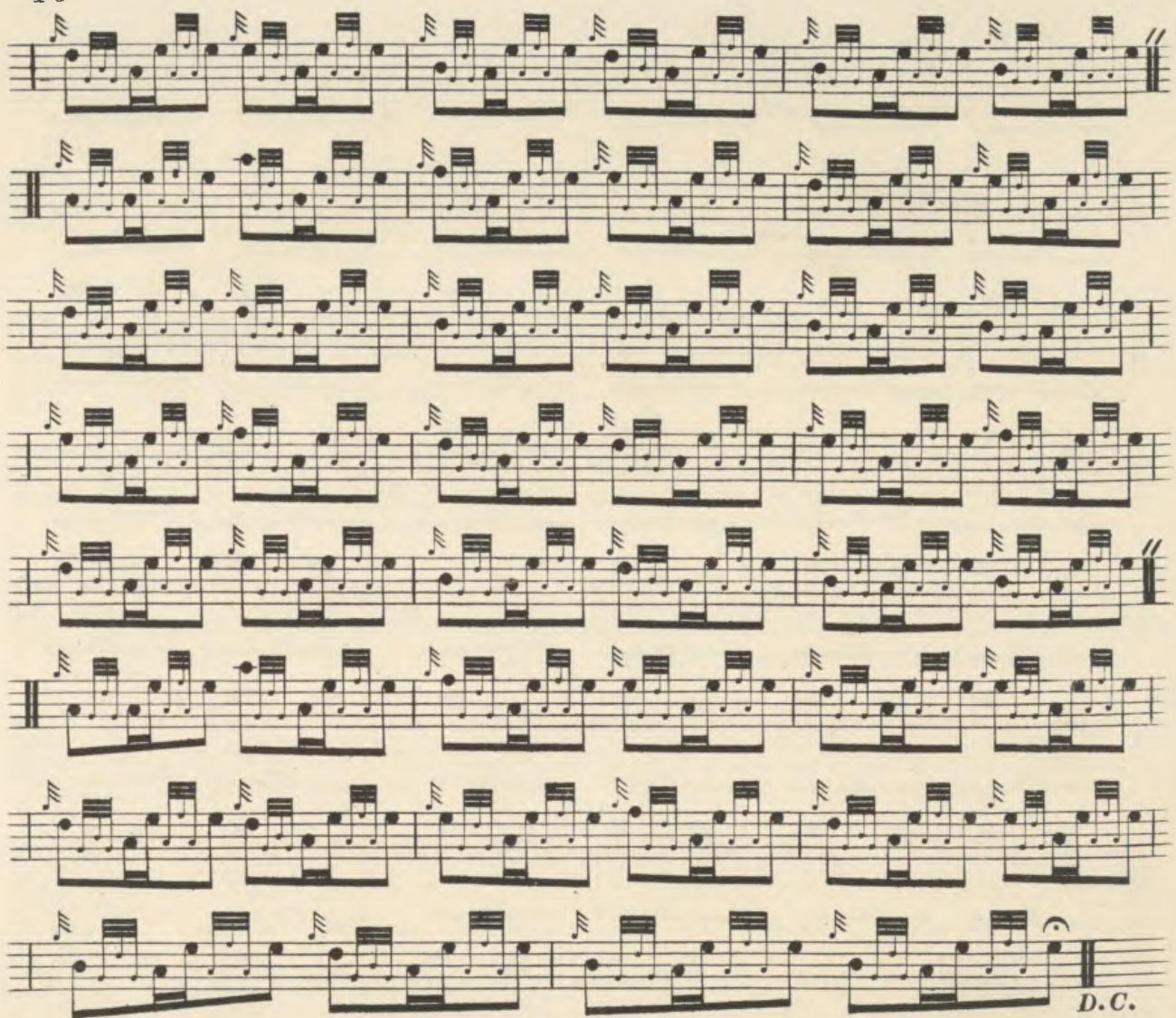


*Doubling 4<sup>th</sup> Var:*

A page of musical notation consisting of three staves of sixteenth-note patterns. The notation is dense and rhythmic, typical of a virtuoso piece. The staves are arranged vertically, each starting with a clef (G-clef for the top staff, F-clef for the middle staff, and C-clef for the bottom staff) and a key signature of one sharp (F#). Measures are separated by vertical bar lines, and the music is divided into measures by short horizontal dashes. The notation is identical to the previous page but on fewer staves.

V.S.

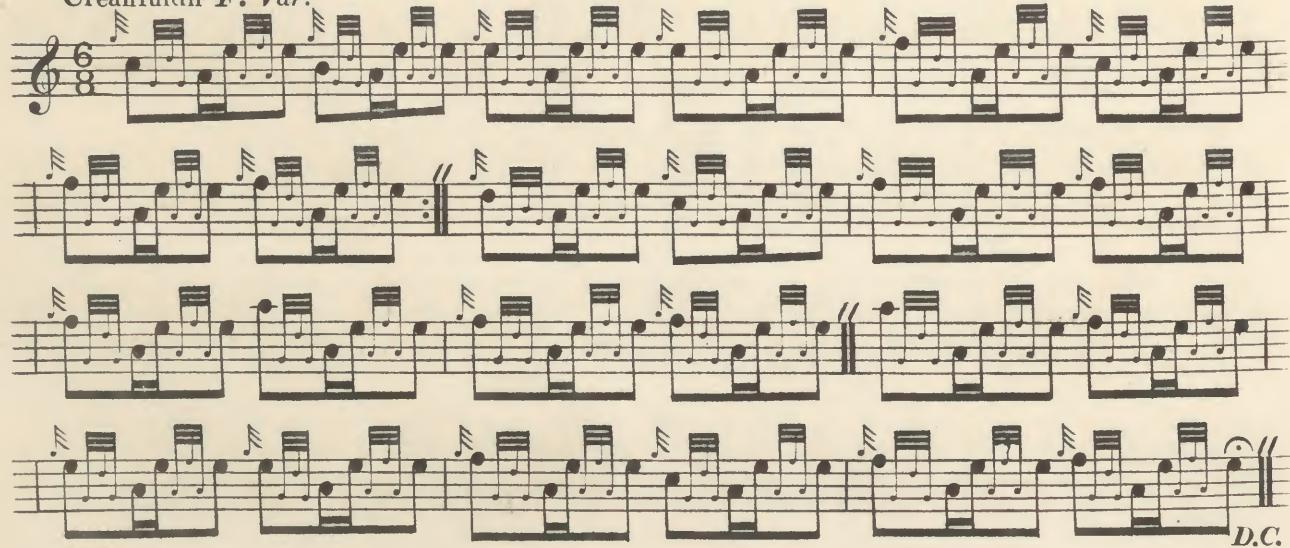
40



CUMHA NA GUIDEACHD.  
THE COMPANY'S LAMENT.

12.      *Moderate.*

*1<sup>st</sup> Var.*

*Doubling 1<sup>st</sup> Var:**2<sup>nd</sup> Var:**Taorluidh 3<sup>rd</sup> Var:**Creanluidh 4<sup>th</sup> Var:*

D.C.

## CUMHA NA BHRATHAIR.

THE BROTHERS' LAMENT.

13. 13.

Slow. Slow.

*1<sup>st</sup> Var.*

*1<sup>st</sup> time.*      *2<sup>d</sup> time.*



*2<sup>nd</sup> and last Var:*

Musical score for the 2<sup>nd</sup> and last Variation, consisting of eight staves of music. The score includes markings for "1<sup>st</sup> time." and "2<sup>d</sup> time." with brackets indicating changes in the rhythmic pattern.

*Doubling 2<sup>nd</sup> Var:*

Musical score for Doubling the 2<sup>nd</sup> Variation, featuring five staves of music. The score concludes with the instruction "D.C."

## PIOBAIREACHD INERNIESH.

THE INVERNESS PIOBAIREACHD.

14.

Moderate.

*Thumb Var.**1<sup>st</sup> Var.*

*Doubling 1<sup>st</sup> Var.*

This section contains eight staves of musical notation, all in common time (indicated by a 'C'). The notation is identical to the first section, consisting of eighth and sixteenth notes on bass and treble staves. The sections are separated by vertical bar lines.

*Trebling 1<sup>st</sup> Var.*

This section also contains eight staves of musical notation in common time (indicated by a 'C'). The notation is identical to the previous sections, featuring eighth and sixteenth notes on bass and treble staves. The sections are separated by vertical bar lines.

46 2nd Var:

Sheet music for the 2nd Variation (measures 46-51). The music is in common time (C) and treble clef (G). The notation consists of six staves of sixteenth-note patterns. Measure 46 starts with a sixteenth-note upbeat followed by a eighth-note followed by a sixteenth-note. Measures 47-51 follow a similar pattern with occasional eighth-note grace notes and sixteenth-note slurs.

Doubling 2nd Var:

Sheet music for the Doubling of the 2nd Variation (measures 52-57). The music is in common time (C) and treble clef (G). The notation consists of six staves of sixteenth-note patterns. Measures 52-56 follow a repeating eighth-note pattern. Measure 57 concludes with a sixteenth-note upbeat followed by a eighth-note followed by a sixteenth-note.

Creanluidh.

Sheet music for the Creanluidh section (measures 58-63). The music is in common time (C) and treble clef (G). The notation consists of six staves of sixteenth-note patterns. Measures 58-62 follow a repeating eighth-note pattern. Measure 63 concludes with a sixteenth-note upbeat followed by a eighth-note followed by a sixteenth-note.

D.C.

Doubling of Creanluidh.

Music score for 'Doubling of Creanluidh.' consisting of eight staves of music in common time (C). The music features eighth-note patterns with vertical stems and horizontal dashes. The score concludes with a repeat sign and the instruction 'D.C.'

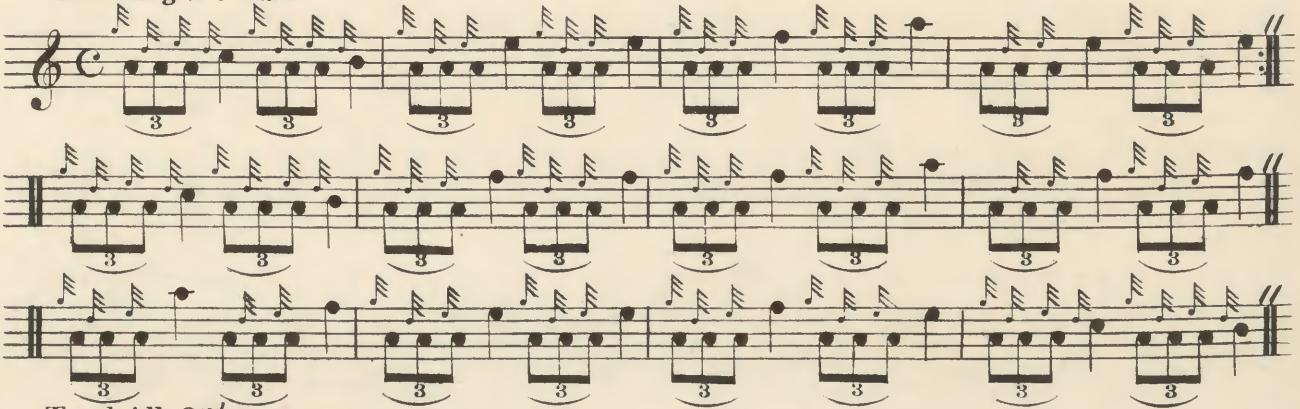
### FAILTE REISIMEID DUBH.

THE BLACK WATCH'S SALUTE.

15. Slow.

Music score for 'FAILTE REISIMEID DUBH.' (The Black Watch's Salute) in common time (C). The score is divided into two sections: '1st time.' and '2d time.' The '1st time.' section consists of four staves of music. The '2d time.' section follows, also with four staves of music. The score concludes with a final section of four staves.

48

*1<sup>st</sup> Var.**Doubling 1<sup>st</sup> Var.**2<sup>nd</sup> Var.**Doubling 2<sup>nd</sup> Var.**Taorluidh 3<sup>rd</sup> Var.*



*Doubling 3<sup>rd</sup> Var:*



*D.C.*

*Creanluidh.*



*D.C.*



*D.C.*

*Doubling of Creanluidh.*



*D.C.*



*D.C.*



*D.C.*



CATH BLAR ALLT ERUN.  
THE BATTLE OF WATER ERN.

16. *Moderate.*

*Doubling of the Ground.*

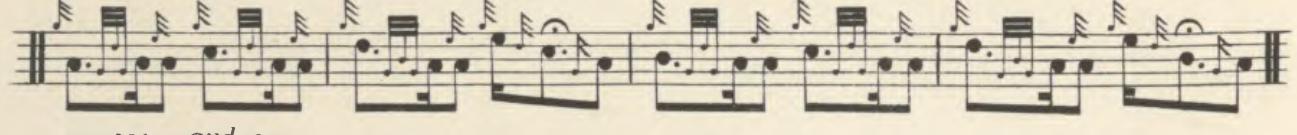
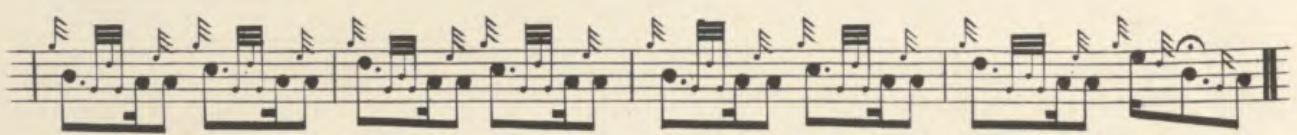
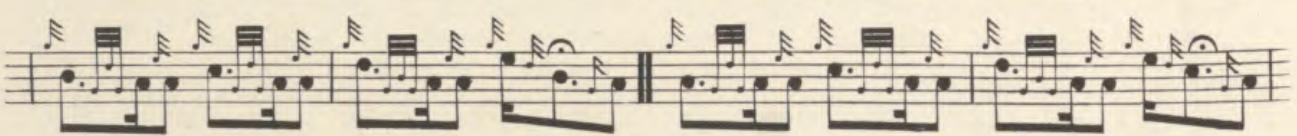
*1<sup>st</sup> Var.*



*Doubling 1<sup>st</sup> Var:*



*Taorluidh 2<sup>nd</sup> Var:*



*Doubling 2<sup>nd</sup> Var:*





Creanluidh.

The continuation of the musical score for 'Creanluidh' in 6/8 time, treble clef. It consists of five staves of sixteenth-note patterns, continuing from the previous section.

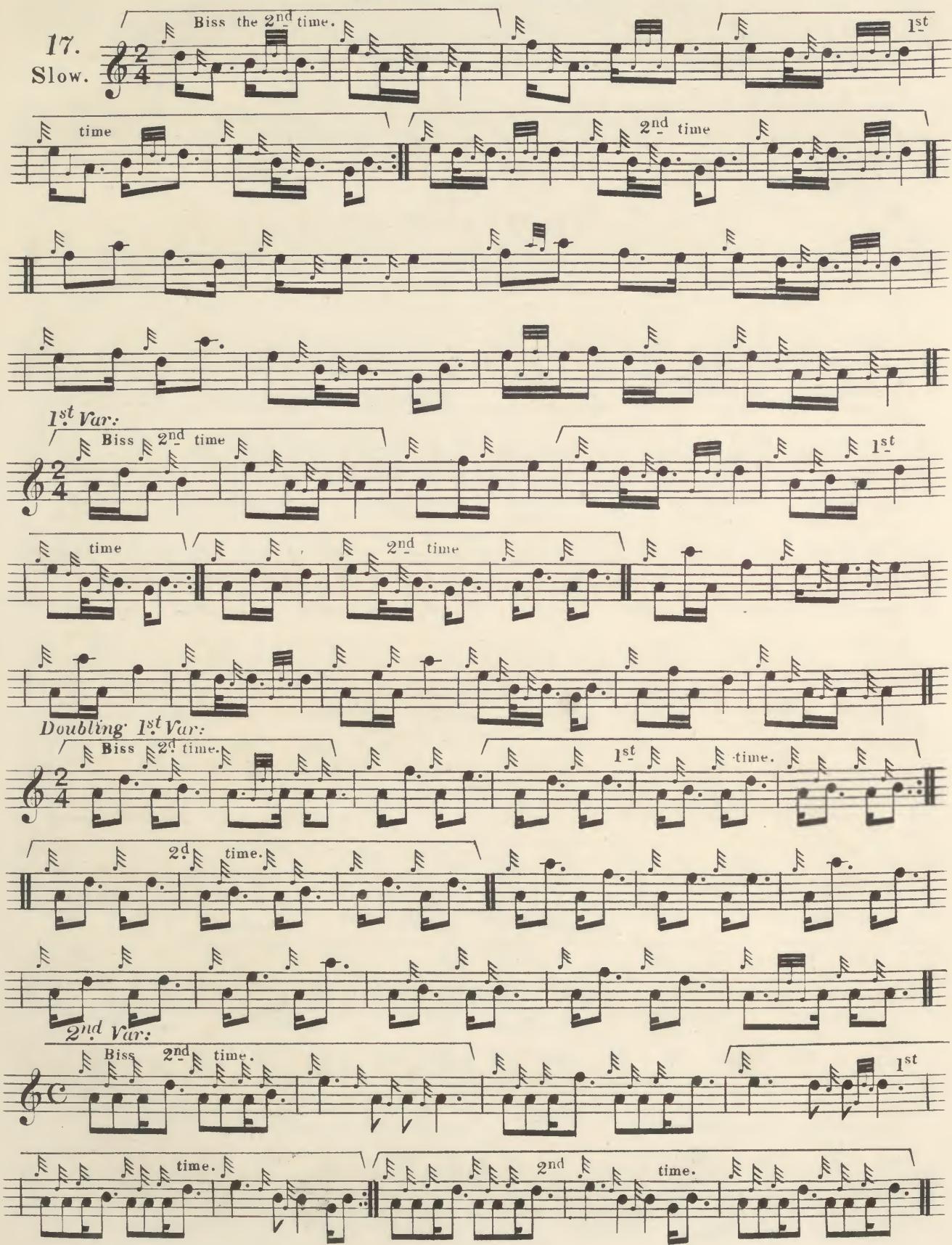
*Doubling of Creanluidh.*

A musical score for the 'Doubling of Creanluidh' in 6/8 time, treble clef. The key signature is one sharp (F#). The music consists of six staves of sixteenth-note patterns. The final staff ends with a repeat sign and the instruction 'D.C.' (Da Capo).

SUGRACH SUIRIDEACH.  
THE FRISKEY LOVER.

53

17. *Biss the 2<sup>nd</sup> time.*

Slow. 

Doubling 2<sup>nd</sup> Var:

Biss 2<sup>nd</sup> time.

1<sup>st</sup> time.

2<sup>d</sup> time.

Creanluidh 3<sup>rd</sup> Var:

D.C.

Biss 2<sup>d</sup> time

1<sup>st</sup> time

2<sup>nd</sup> time

Doubling of 3<sup>rd</sup> Var.

Biss 2d time

1st time

2d time

D.C.

CUMHA AN AON MHICH.  
THE LAMENT FOR THE ONLY SON.

18.  
Very  
Slow.

56 *Thumb Var.:*



*Doubling of Thumb Var.:*



*1<sup>st</sup> Var.:*



*Doubling 1<sup>st</sup> Var.:*



Taorluidh 2<sup>nd</sup> Var.Doubling of 2<sup>nd</sup> Var.

## Creanluidh.



58 Doubling of Creanluidh.



CUMHA BHAN RICH ANN.  
QUEEN ANNE'S LAMENT.

19.

Moderate.

A musical score for a single instrument, likely a fiddle or violin, consisting of eight staves of music. The music is in common time and uses a treble clef. The score includes two sections of music, each divided into "1st time" and "2nd time" sections. The first section starts with a treble clef, and the second section starts with a bass clef. The music features various note patterns, including eighth and sixteenth notes. The score concludes with a final section labeled "1st Var." followed by another section divided into "1st time" and "2nd time".

*Doubling 1<sup>st</sup> Var.:*

Musical score for Doubling 1<sup>st</sup> Var. The score consists of four staves of music in common time (C). The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves switch to a bass clef. The music features sixteenth-note patterns with grace marks. Measures are grouped into two sections labeled "1<sup>st</sup> time" and "2<sup>nd</sup> time". The "1<sup>st</sup> time" section starts with a measure of two eighth notes followed by a repeat sign. The "2<sup>nd</sup> time" section starts with a measure of two eighth notes followed by a repeat sign.

*Taorluidh 2<sup>nd</sup> Var.:*

Musical score for Taorluidh 2<sup>nd</sup> Var. The score consists of four staves of music in common time (C). The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves switch to a bass clef. The music features sixteenth-note patterns with grace marks. Measures are grouped into two sections labeled "1<sup>st</sup> time" and "2<sup>nd</sup> time". The "1<sup>st</sup> time" section starts with a measure of two eighth notes followed by a repeat sign. The "2<sup>nd</sup> time" section starts with a measure of two eighth notes followed by a repeat sign.

*Doubling 2<sup>nd</sup> Var.:*

Musical score for Doubling 2<sup>nd</sup> Var. The score consists of four staves of music in common time (C). The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves switch to a bass clef. The music features sixteenth-note patterns with grace marks. Measures are grouped into two sections labeled "1<sup>st</sup> time" and "2<sup>nd</sup> time". The "1<sup>st</sup> time" section starts with a measure of two eighth notes followed by a repeat sign. The "2<sup>nd</sup> time" section starts with a measure of two eighth notes followed by a repeat sign.

60 Creanluidh.

Musical score for 'Creanluidh' in 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The music is divided into two sections: '1st time' and '2nd time', indicated by brackets above the staves.

*Doubling of Creanluidh.*

Musical score for the doubling of 'Creanluidh' in 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The music is divided into two sections: '1st time' and '2nd time', indicated by brackets above the staves. The score concludes with the instruction 'D.C.'

**FAILTE FEAR CHLUNNY.  
CLUNY MACPHERSON'S SALUTE.**

Musical score for 'Failte Fear Chlunny' in common time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The music is divided into two sections: '1st time' and '2nd time', indicated by brackets above the staves. The score concludes with a repeat sign and a double bar line.

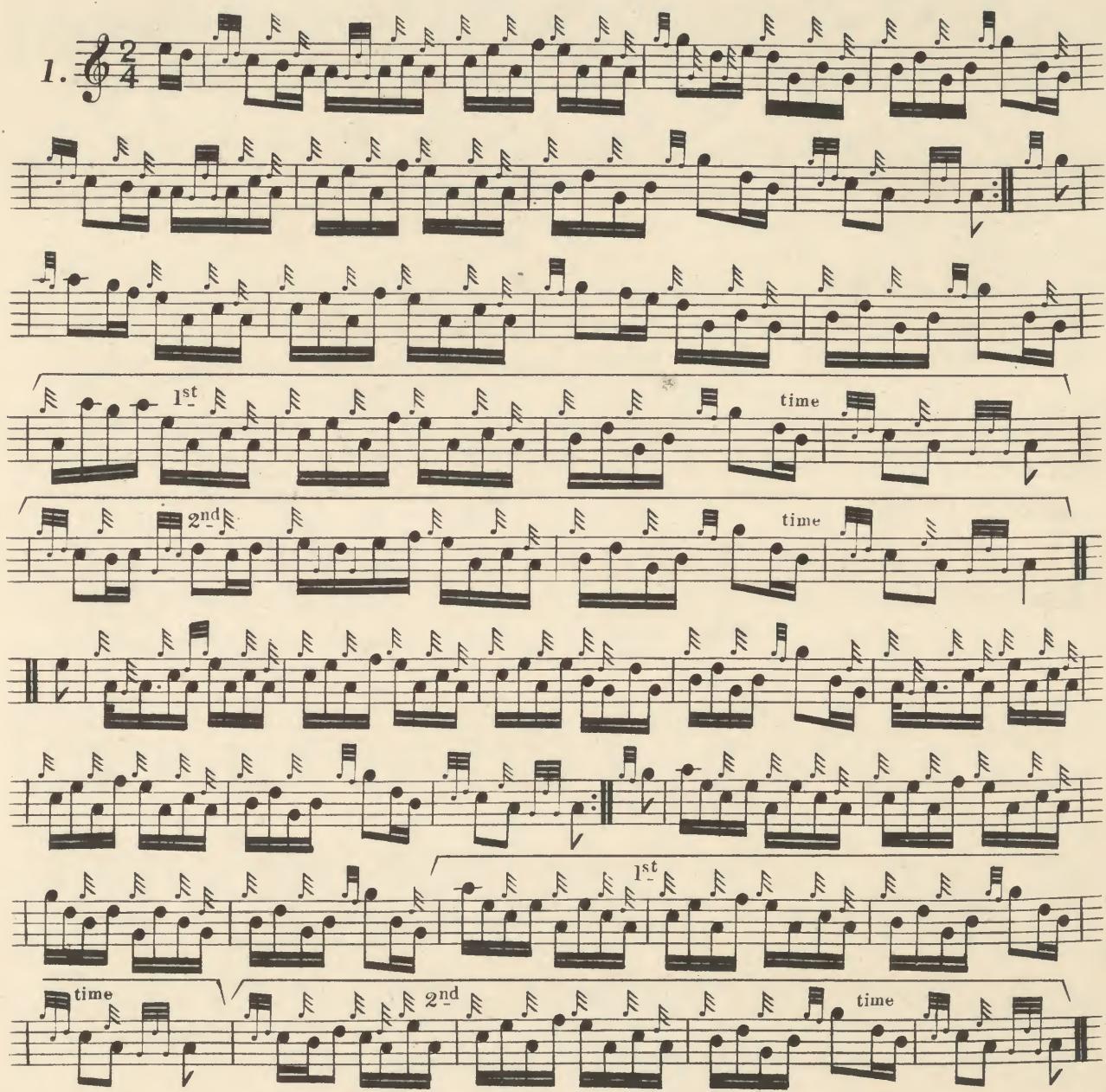
*1<sup>st</sup> Var.:*

*2<sup>nd</sup> Var.:*

Creanluidh.

D.C.

THE MARCHIONESS OF TULLYBARDIN. MARCH.

1. 

The music consists of six staves of 16th-note patterns. The first five staves are identical, each starting with a quarter note followed by a series of 16th notes. The sixth staff begins with a half note, followed by a series of 16th notes. Measure lines are present between the first five staves, and repeat signs with '1st' and '2nd' endings are placed above the sixth staff. The word 'time' appears twice, once above the fifth staff and once above the sixth staff.

THE INVERCAULD MARCH.

2. 

The music consists of three staves of 16th-note patterns. The first two staves are identical, each starting with a quarter note followed by a series of 16th notes. The third staff begins with a half note, followed by a series of 16th notes. Measure lines are present between the first two staves.



### WILLIE CAMERON. MARCH.

3. Musical score for 'THE CLUB OF TRUE HIGHLANDERS MARCH.' in 2/4 time. The score consists of four staves of sixteenth-note patterns.

### THE CLUB OF TRUE HIGHLANDERS MARCH.

4. Musical score for 'TOM GLEN. MARCH.' in 6/8 time. The score consists of eight staves of sixteenth-note patterns. It includes markings for '1st time' and '2nd time'.

### TOM GLEN. MARCH.

5. Musical score for 'TOM GLEN. MARCH.' continuation in 6/8 time. The score consists of five staves of sixteenth-note patterns. It includes markings for '1st time' and '2nd time'.



### MACKENZIE'S FAREWELL TO ROSS-SHIRE - MARCH.



### AND SAE WILL WE YET - SLOW MARCH.



### MALCOLM MACPHERSON'S LULLABY - MARCH.



CAPTAIN LAMOND'S MARCH.

65

9      1st time  
2nd time

This block contains three staves of musical notation. The first two staves are in common time (indicated by a '2' over a '4') and the third staff begins a section labeled '1st time'. The fourth staff begins a section labeled '2nd time'. The notation consists of vertical stems with horizontal dashes indicating pitch and duration.

THE STEAM BOAT, MARCH.

10

This block contains three staves of musical notation. The first two staves are in common time (indicated by a '2' over a '4') and the third staff begins a section labeled '1st time'. The fourth staff begins a section labeled '2nd time'. The notation consists of vertical stems with horizontal dashes indicating pitch and duration.

THE EARL OF ROSS'S MARCH.

11      1st time  
2nd time

This block contains three staves of musical notation. The first two staves are in common time (indicated by a '2' over a '4') and the third staff begins a section labeled '1st time'. The fourth staff begins a section labeled '2nd time'. The notation consists of vertical stems with horizontal dashes indicating pitch and duration.

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

by Wm ROSS.



THE BONNIE HOUSE OF AIRLIE, MARCH.



THE HIGHLAND PLAID, MARCH.



THE 92<sup>ND</sup> GORDON HIGHLANDERS' MARCH.

67



THE MACDONALDS' MARCH.



HIGHLAND RORY, MARCH.



## THE EDINBURGH VOLUNTEERS' MARCH.

18

time. 1st  
2nd time.

## CAPTAIN CAMPBELL'S MARCH.

19

## THE BRAES OF MAR, MARCH.

69

20

1<sup>st</sup> time.

2<sup>nd</sup> time.

1<sup>st</sup> time.

2<sup>nd</sup> time.

## THE STRATH HERRICK HIGHLANDERS' MARCH.

21

70

## THE ATHOLE HIGHLANDERS' MARCH.

22

## THE FOOT OF CERNOCK, MARCH.

23

$\frac{2}{4}$



## DELVIN SIDE, MARCH.

24

Musical score for 'POLKA OR MARCH.' featuring three staves. The first staff shows a section labeled '1st time'. The second staff shows a section labeled '2nd time'. The third staff concludes the section.

## POLKA OR MARCH.

25

Musical score for 'THE RESTORATION OF THE HIGHLAND GARB.' featuring three staves. The first staff shows a section labeled '1st time'. The second staff shows a section labeled '2nd time'. The third staff concludes the section.

## THE RESTORATION OF THE HIGHLAND GARB.

Very Slow.

26

Musical score for 'THE RESTORATION OF THE HIGHLAND GARB.' featuring three staves. The first staff shows a section labeled '1st time'. The second staff shows a section labeled '2nd time'. The third staff concludes the section.

72

## THE ROYAL HIGHLANDERS' FAREWELL TO ABERDEEN, MARCH.

27

1st time      2nd time

## JOHN WATTS HIGHLANDERS' MARCH.

28

1st time      2nd time

## LEAVING INVERNESS, MARCH.

29

1st time      2nd time

## THE MACLAUCHLINS' MARCH.

30



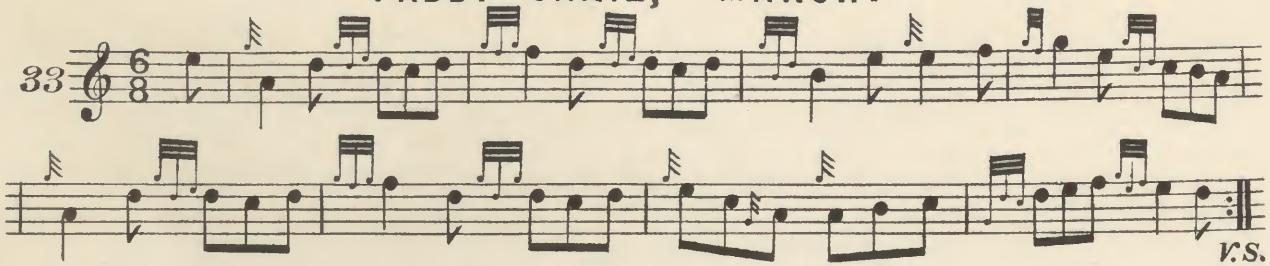
THE OLD MAN IS LONG A DYING, MARCH.



YOCHEL HARBOUR, MARCH.



PADDY CARIE, MARCH.





THE BLACK WATCH, SLOW MARCH.



BRUCE'S ADDRESS, SLOW MARCH.



THE FLOWERS OF THE FOREST, SLOW MARCH.



JOCKIE SAID TO JENNY, A MARCH.

75



THE BLACK WATCH'S FAREWELL TO BAREILLY.



THE WATERLOO MARCH.



MACKENZIE OF GARLOCH'S MARCH.



## BODDACH A LANDER, MARCH.



## THE HIGHLAND BRIGADE'S MARCH TO WATERLOO.



## THE HIGHLAND LASSIE GOING TO THE FAIR, MARCH.



## THE EARL OF FIFE'S MARCH.





### MY NATIVE HIGHLAND HOME, MARCH.

Continuation of the musical score for 'MY NATIVE HIGHLAND HOME, MARCH.' The score continues on two staves. The top staff starts with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff starts with a bass clef, a common time signature, and a key signature of one sharp. The music consists of eighth-note and sixteenth-note patterns. The section concludes with a final section ending, indicated by a repeat sign and a double bar line.

### THE BARREN ROCKS OF EDAN, MARCH.

Musical score for 'THE BARREN ROCKS OF EDAN, MARCH.' The score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features eighth-note patterns and sixteenth-note patterns. The score includes sections labeled '1st time.' and '2nd time.' separated by a repeat sign and a double bar line.

## CAPTAIN CAMPBELL OF GLENDARUAL'S MARCH.



## THE BONNIE COUNTRY GARDEN, MARCH.



## THE HUNDRED PIPERS, MARCH.



FINLAYS MARCH.

79

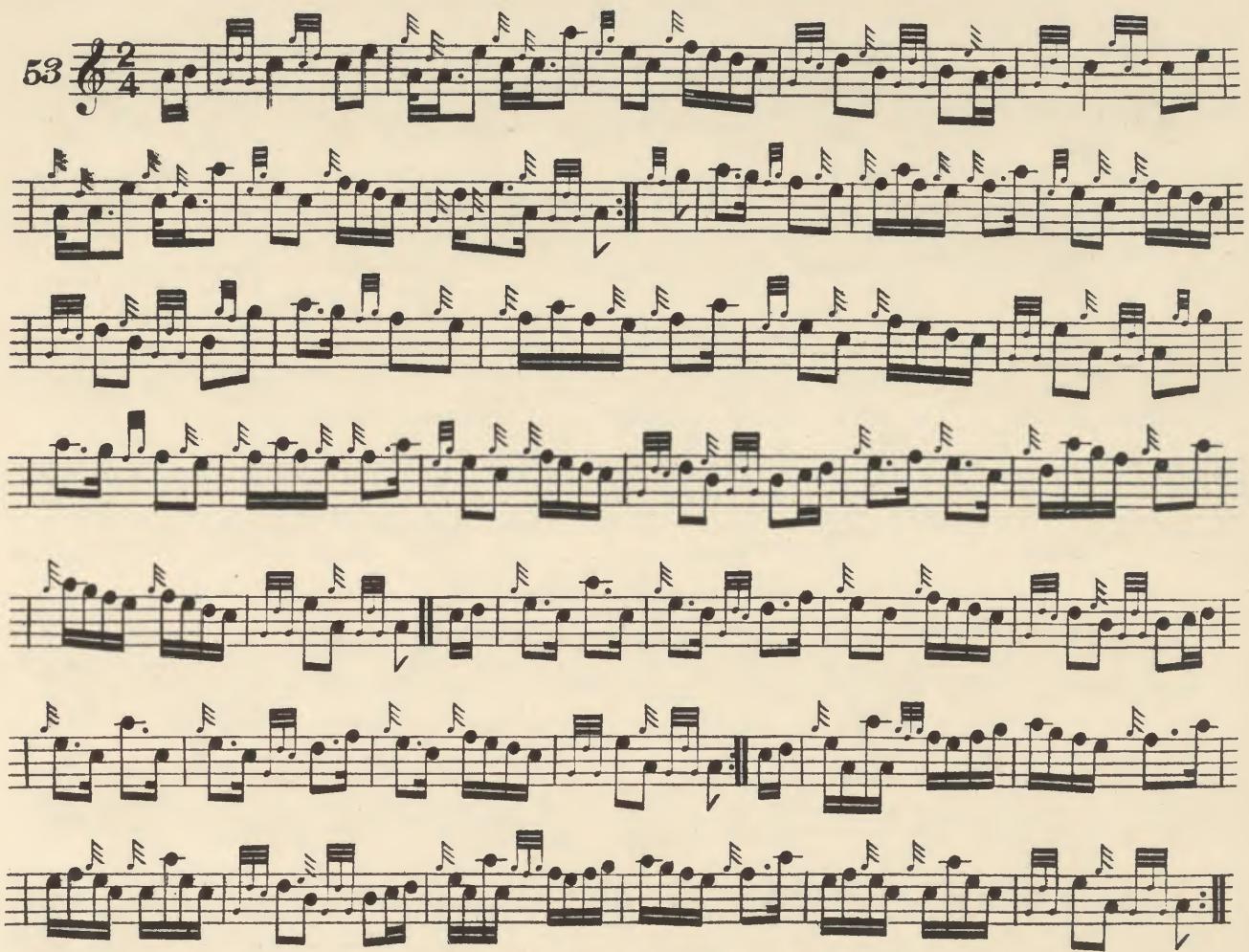


ALLENGRANCES MARCH.

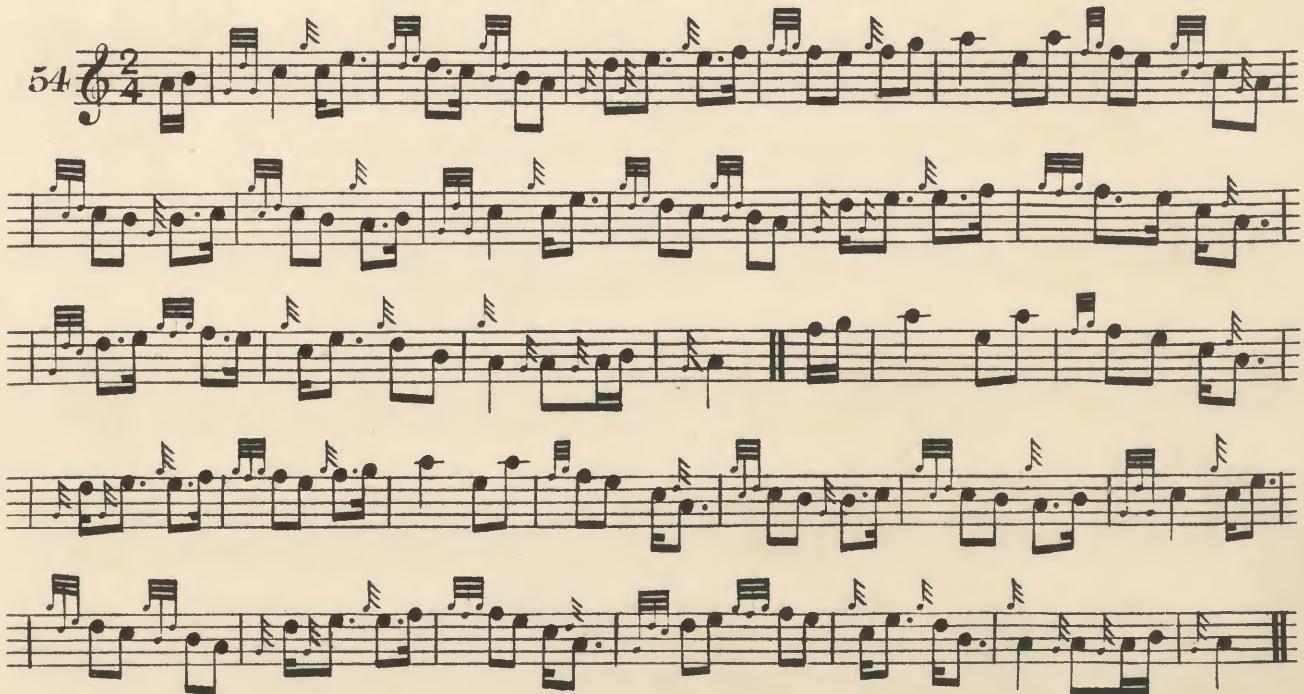


PADDY'S TRIP TO DUBLIN, MARCH.



THE 78<sup>THS</sup> FAREWELL TO BELGAUM, MARCH.

## LORD LOVAT'S MARCH.



THE INVERNESS SHIRE MILITIA'S MARCH.

81



JOHN ROY STEWART, MARCH.



MACKAY'S FAREWELL TO THE 71<sup>ST</sup>, SLOW MARCH. by H. MACKAY.



## MY LODGING IS ON THE COLD GROUND, MARCH.

Very Slow.



## THE BRAE MAR HIGHLANDERS' MARCH.



## THE LASS OF RICHMOND HILL, MARCH.



THE CAMERON MEN, MARCH.

83



DONALD BLUE, MARCH.

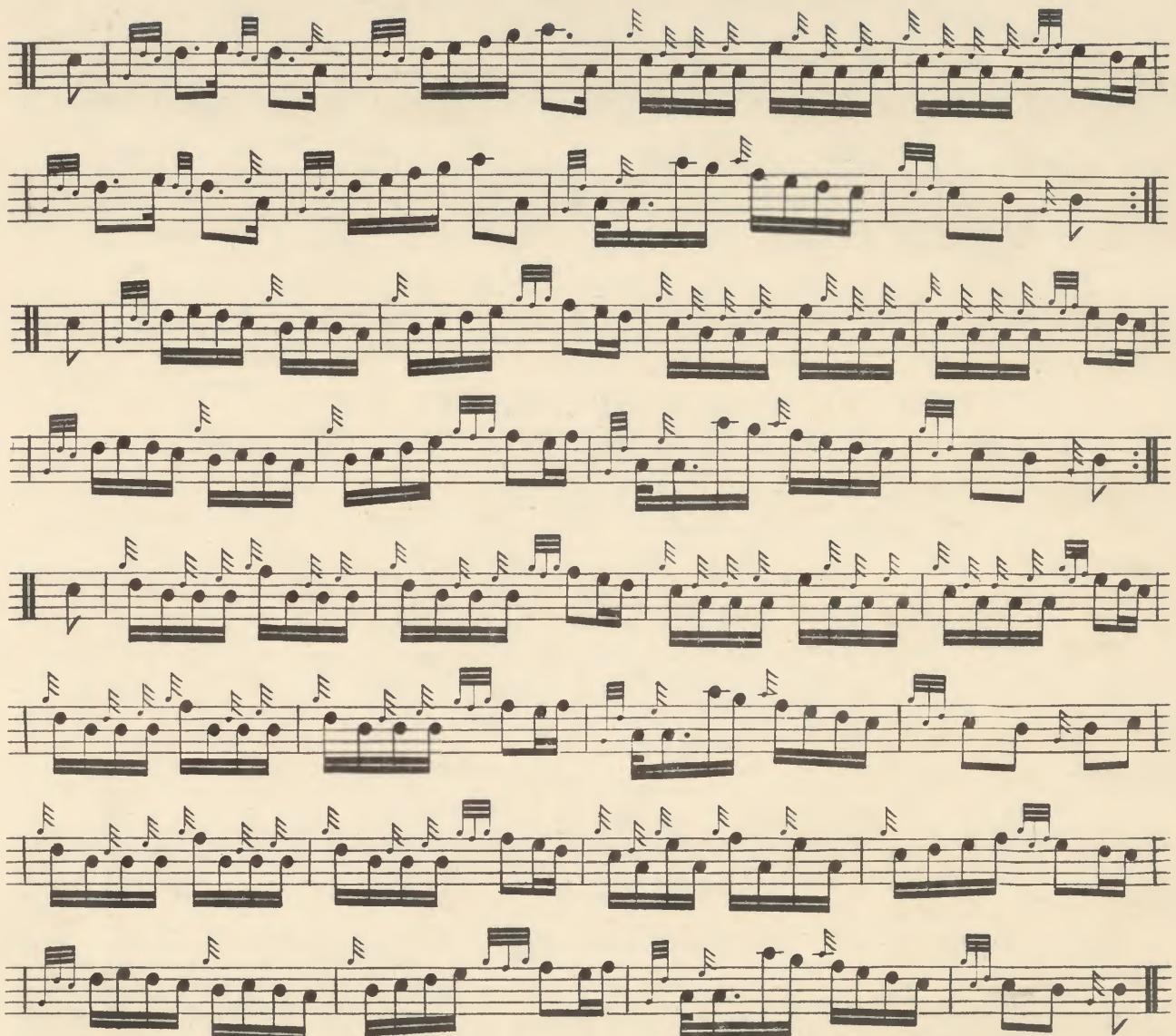


ALL THE BLUE BONNETS ARE OVER THE BORDER, MARCH.



JOHNNY COPE, MARCH.





HER MAJESTY'S WELCOME TO CORIEMUZIE, MARCH.



## TRIUMPH COUNTRY DANCE OR MARCH.

85

66

MARY WEEP NO MORE FOR ME, MARCH.

67

AN OLD HIGHLAND AIR.

Very Slow.

68

BARBADOES BELLS, MARCH.

69

## EMILY STEWART, MARCH.



## MURRAY OF HARRISS'S MARCH.

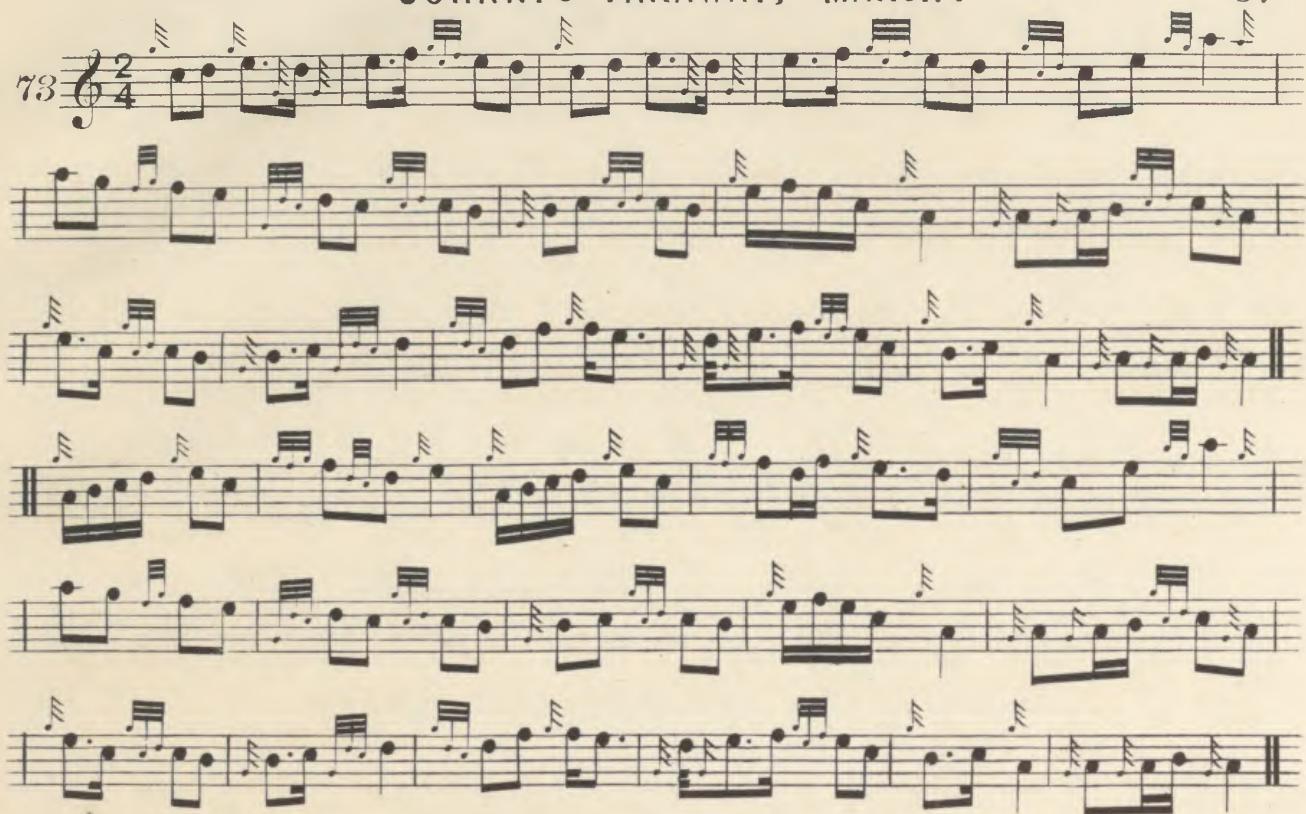


## THE SUTHERLANDSHIRE MILITIA'S MARCH.



## JOHNNY'S FARAWAY, MARCH.

87



## CORDON STEWART FORBESS' MARCH.

A musical score for "Cordon Stewart Forbes' March." It consists of nine staves of music, numbered 74 at the top left. The music is written in common time (indicated by a '2' over a '4') and uses a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes. There are two sections labeled "1st time." and "2nd time." above the music. The score is divided into measures by vertical bar lines.

## JOHN BAIN MACKENZIE'S MARCH.



## THE CAITHNESS VOLUNTEERS' MARCH.



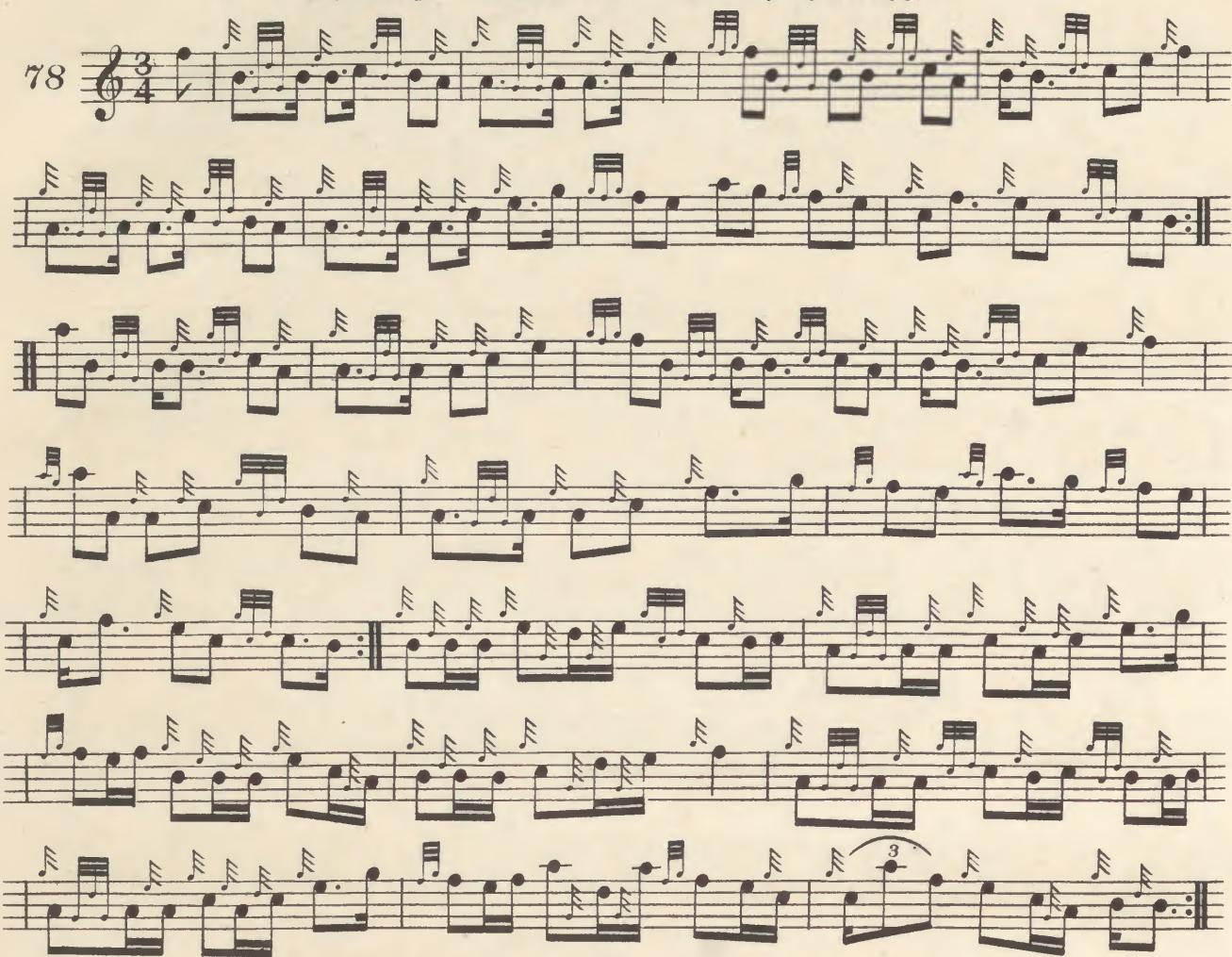
## THE BLACK BEAR HORNPIPE AS A MARCH.



\* After the 3<sup>d</sup> part play the 2<sup>d</sup> part.

BONNIE HIGHLAND MARY, MARCH.

89



MACKENZIE'S HIGHLANDERS, MARCH.



## 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 1<sup>st</sup> part, as in this Time.

THE CUCKOO'S NEST, MARCH.

91



CATHERINE OGIE, MARCH.



CULLAN HOUSE, MARCH.



## FLOORS CASTLE, MARCH.



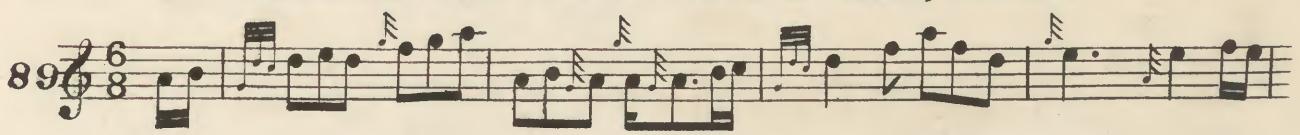
## I AM A YOUNG MAN THAT LIVED WITH MY MOTHER, MARCH.



## THE RED COAT, MARCH.



## HURRAH FOR THE BONNETS O' BLUE, MARCH.





### MISS MACGREGORS FAVORITE. MARCH.



### MOUNT STEWART HOUSE, MARCH.



94

## COLONEL FORBES OF INVERERNAN'S MARCH.

92

1<sup>st</sup> time.

2<sup>nd</sup> time.

## CULLODEN HOUSE, MARCH.

93

D.C.

## LORD JOHN SCOTT'S MARCH.

94

1<sup>st</sup> time.

2<sup>nd</sup> time.

THE 42<sup>ND</sup>'S WELCOME TO SCOTLAND AGAIN, MARCH.by J.CAMPBELL, Pipe Major  
42<sup>d</sup> Reg't

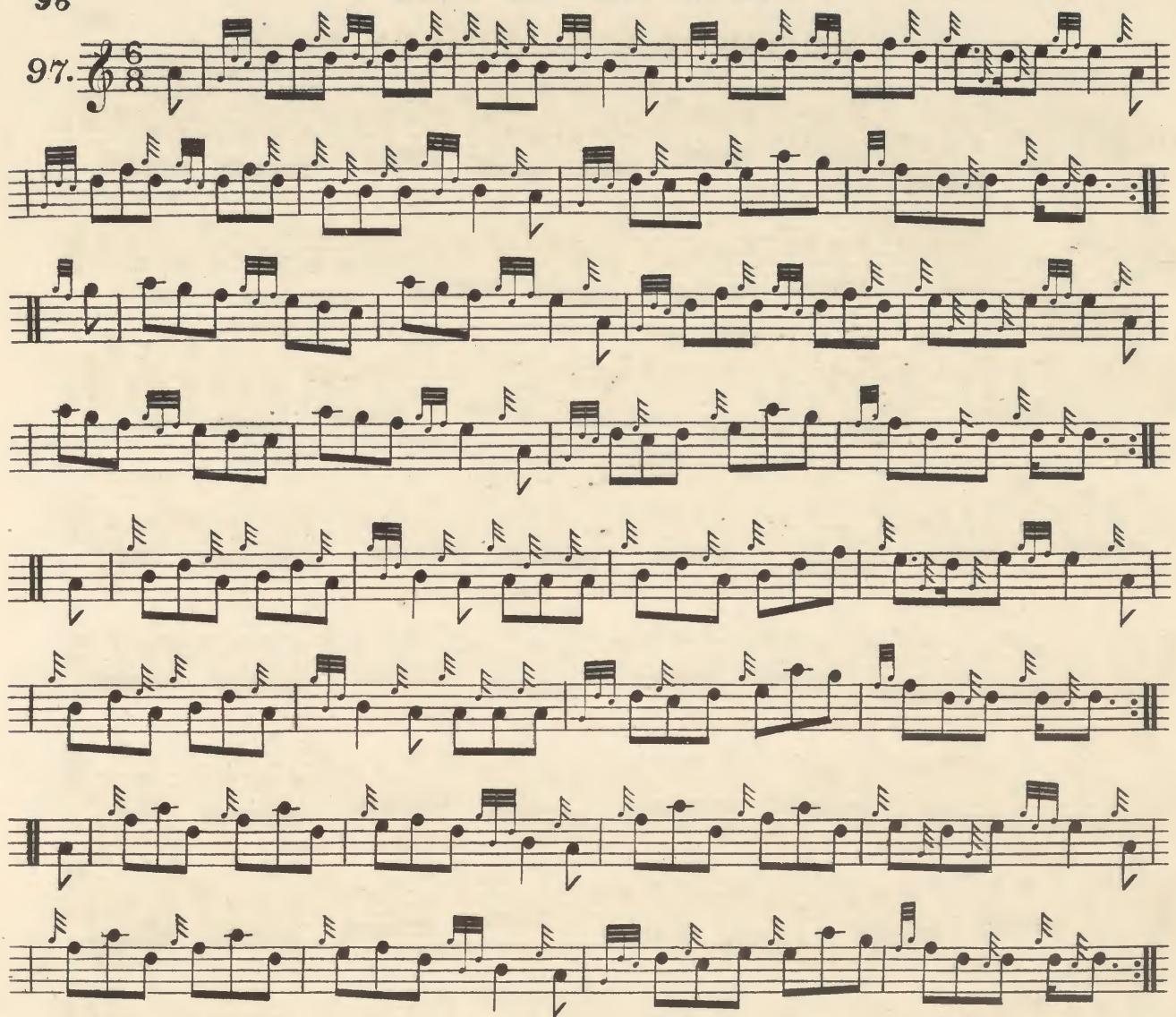
95

## THE LADS WITH THE KILTS, MARCH.

96

96

## DAFT DONALD, MARCH.



## ABERGELDIE CASTLE, MARCH.

by W. MACDONALD.



THE SHEPHERD BOYS MARCH.

97



THE FORBES' MARCH.

by A. WALKER.



BURNSS'S FAREWELL, MARCH.



## LOCHIEL'S FAREWELL TO ISLA, MARCH.



## COCKABENDIE, MARCH.



## LOGANS BONNIE WOODS AND BRAES, MARCH.



HER MAJESTY'S WELCOME TO GLENFIDDECH, MARCH.

By W. M<sup>o</sup> DONALD.

99



THE LASS O' COWRIE, MARCH.



THE WHITE COCKADE, MARCH.



## THE LITTLE MAN ON THE LOOM, MARCH.

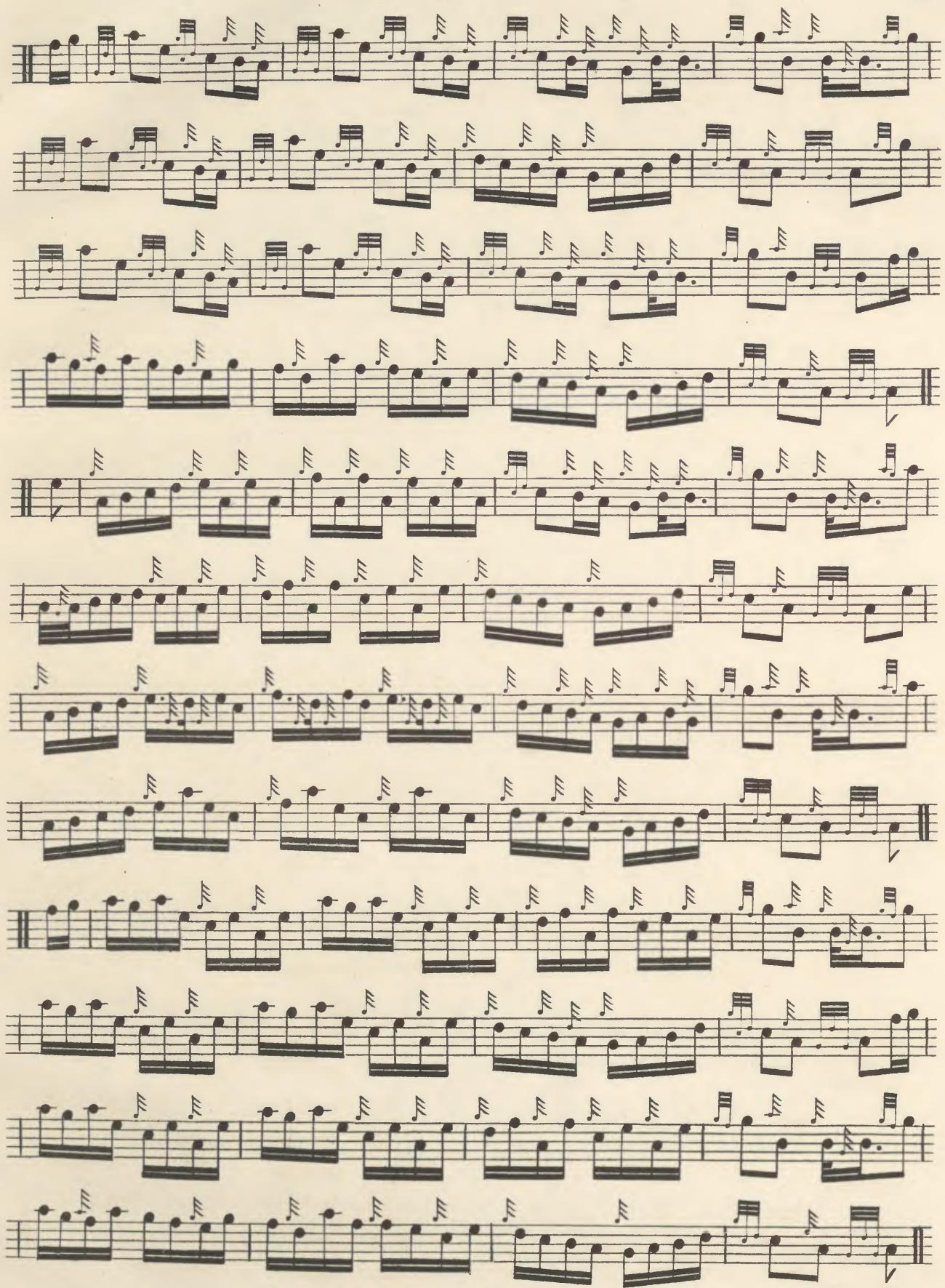


## AN OLD HIGHLAND AIR, MARCH.



## ABERCIRNEY'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.



## BLACK DUNCAN, STRATHSPEY.



## THE PRINCE OF WALES'S REEL.



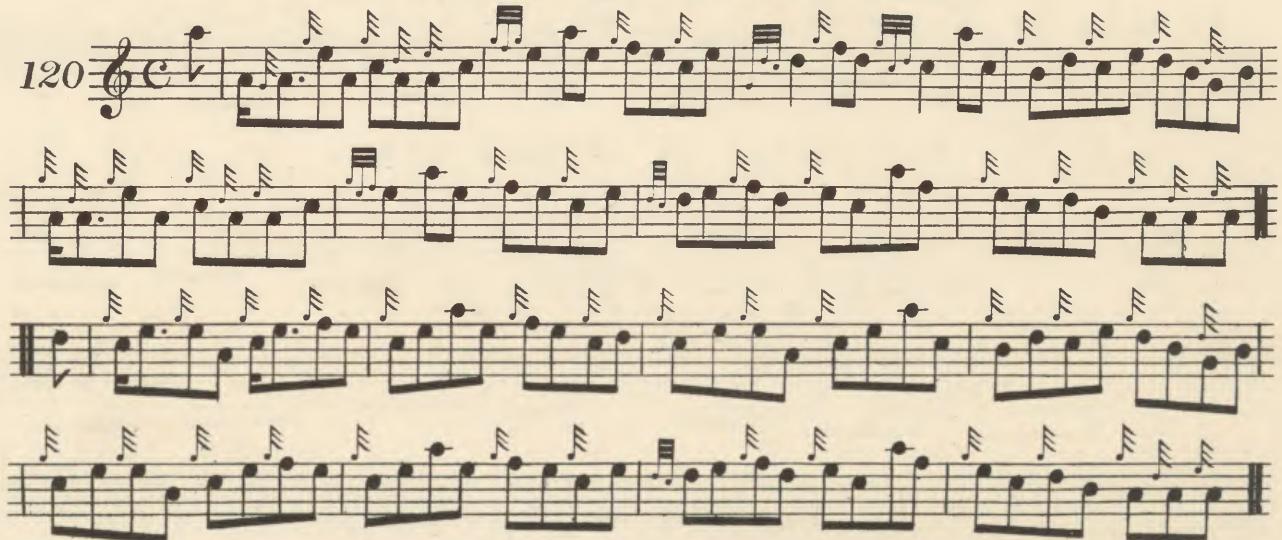
## THE NEW BRIDGE OF CRATHIE, JIG.



## THE DUKE OF EDINBURGH'S STRATHSPEY.



## THE DUKE OF EDINBURGH'S REEL.



## THE SPIRITS OF WHISKY, JIG.





### THE CAMERONIAN RANT, STRATHSPEY.



### KILCOY CASTLE, REEL.



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

## STRATH CONNAN, JIG.

124

## MRS ROSS'S STRATHSPEY.

125

## DR MACKINNON'S REEL.

126.

THE INVERNESS RANT, STRATHSPEY.

107



OVER THE ISLES TO AMERICA, REEL.



THE DUCHESS OF ROXBURGH'S STRATHSPEY.



## GENERAL STEWART'S REEL.



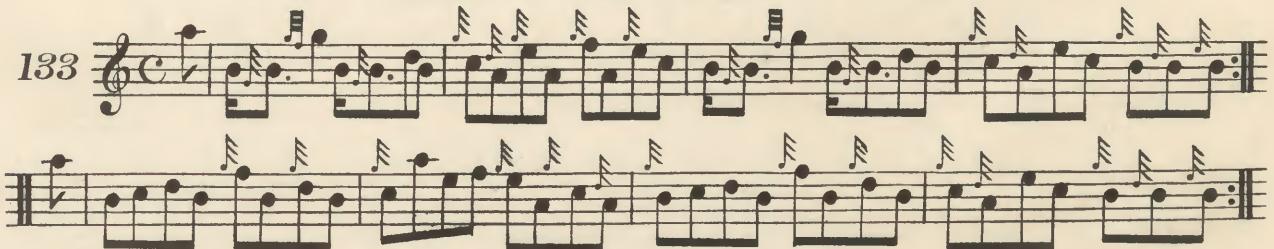
## THE BLACK HAIR'D GIRL OF KNOCKIE, JIG.



## BARBARA'S STRATHSPEY.



## DRIVE HOME THE MAINLANDERS, REEL.



## DELVIN SIDE, STRATHSPEY.

109

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.



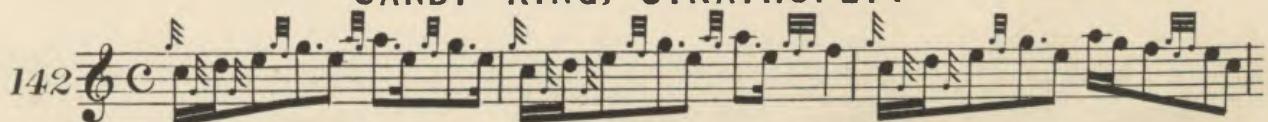
## ROSEMARKIE RANT, REEL.



## MISS CAMPBELL OF GLENDARUAL'S REEL.



## SANDY KING, STRATHSPEY.





### THE BONNIE BLACK LAD, REEL.



### MRS COW'S STRATHSPEY.



### MISS GIRDLE, REEL.



### THE FOX HUNTER'S JIG.





## THE CALEDONIAN SOCIETY OF LONDON'S REEL.

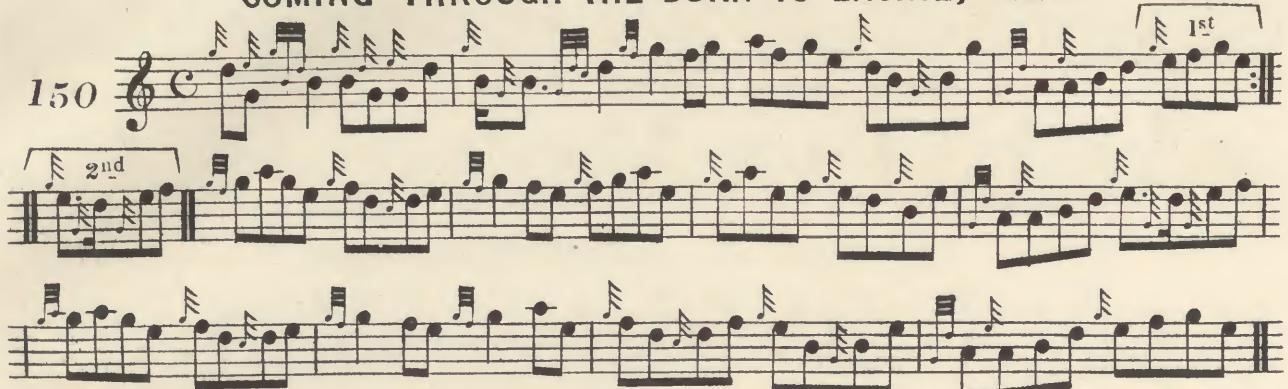


## DR. GADES'S STRATHSPEY.



COMING THROUGH THE BURN TO LACHIE, REEL.

113



MARCHIONESS OF HUNTERLY'S STRATHSPEY.



THE MILLER'S FAIR DAUGHTER, REEL.



THE MILLER'S WIFE OF MILTON, JIG.

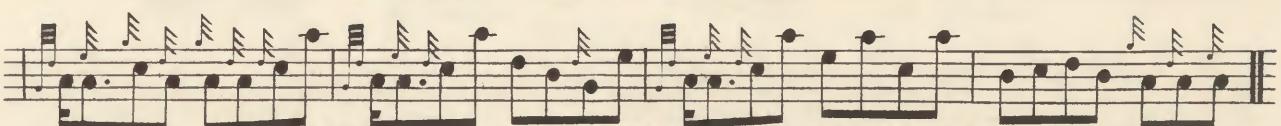


114

## THE DUKE OF LEEDS'S STRATHSPEY.



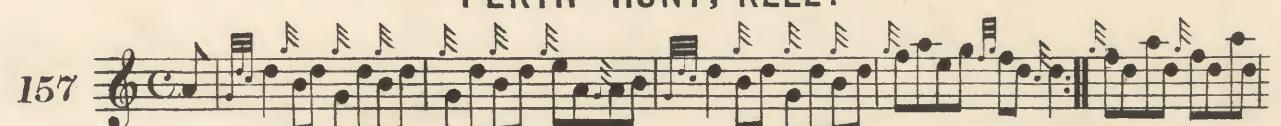
## THE DUKE OF MANCHESTER'S REEL.



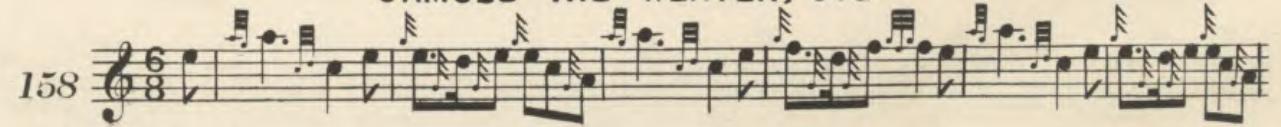
## MACKENZIE OF FAIRBURN'S STRATHSPEY.



## PERTH HUNT, REEL.



## SAMUEL THE WEAVER, JIG.





MUNLOCHY BRIDGE, STRATHSPEY.

159

Musical notation for 'Old Duncan's Reel.' The music consists of three staves of eight measures each, written in common time (C) with a treble clef. The notes are primarily eighth and sixteenth notes. The piece includes a section labeled 'OLD DUNCAN'S REEL.'

OLD DUNCAN'S REEL.

160

Musical notation for 'Highland Whisky, Strathspey.' The music consists of three staves of eight measures each, written in common time (C) with a treble clef. The notes are primarily eighth and sixteenth notes. The piece includes a section labeled 'HIGHLAND WHISKY, STRATHSPEY.'

HIGHLAND WHISKY, STRATHSPEY.

161

Musical notation for 'The Braes of Balquhidder, Reel.' The music consists of three staves of eight measures each, written in common time (C) with a treble clef. The notes are primarily eighth and sixteenth notes. The piece includes a section labeled 'THE BRAES OF BALQUHIDDER, REEL.'

THE BRAES OF BALQUHIDDER, REEL.

162

Musical notation for 'The Braes of Balquhidder, Reel.' The music consists of three staves of eight measures each, written in common time (C) with a treble clef. The notes are primarily eighth and sixteenth notes. The piece includes sections labeled '1st time.' and '2d time.'

## BALMORAL CASTLE, STRATHSPEY.

163

## DRUMMOND CASTLE, REEL.

164

## THE RED HAIRIED GIRL OF TULLOCH, STRATHSPEY.

165

## THE BLACK MILL, REEL.

166

## TALLIPRONNIE, STRATHSPEY.

117

167

1st time. 2nd time.

## COLONEL MACLEOD'S REEL.

168

## BECAUSE HE WAS A BONNIE LAD, STRATHSPEY.

169

## LORD CLYDE'S REEL.

170

1st time. 2nd time.



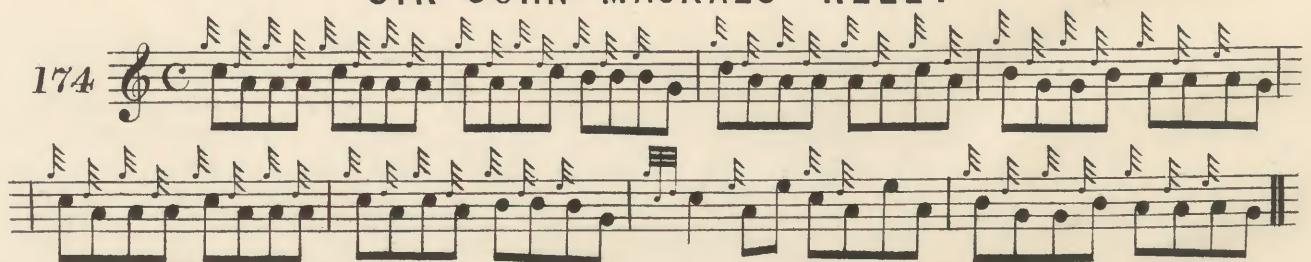
## THE KING'S GUN. REEL.

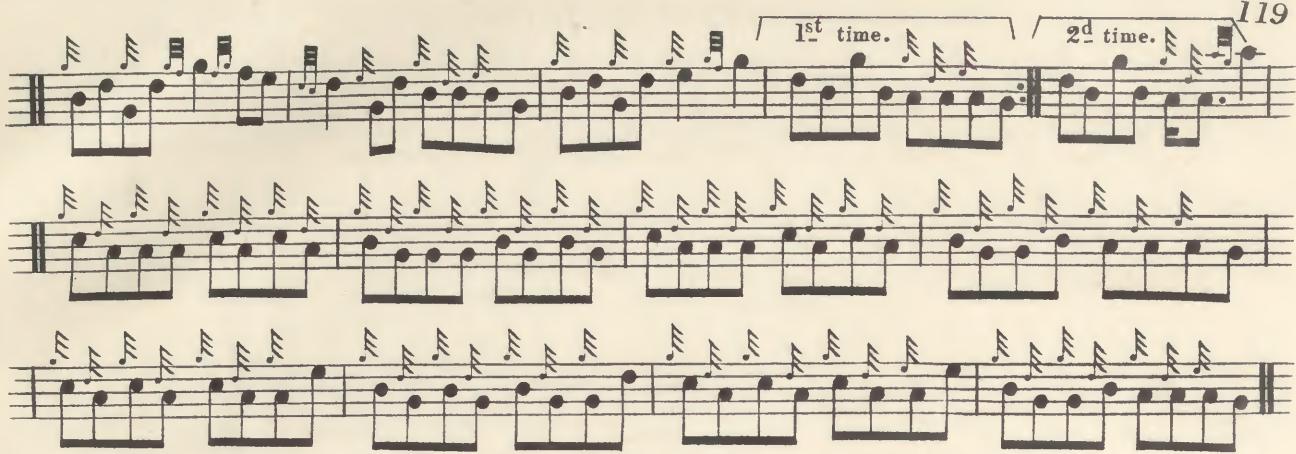


## LEYS OF LUNCARTY, STRATHSPEY.



## SIR JOHN MACKAE'S REEL.





GILLIE CALLUM, OR SWORD DANCE.

175

The musical score consists of five staves of music, all in common time and featuring a treble clef. The notation includes various note values and rests, with some measures containing triplets indicated by a '3' over the staff.

MADELINA SINCLAIR, STRATHSPEY.

176

The musical score continues with five staves of music, all in common time and featuring a treble clef. The notation includes various note values and rests, with some measures containing triplets indicated by a '3' over the staff.

## 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

Musical notation for 'Barbara's Jig.' It consists of two staves of music. The first staff has a treble clef, a common time signature, and a key signature of one sharp. The second staff has a bass clef, a common time signature, and a key signature of one sharp. The notation uses sixteenth-note patterns. The section is divided into '1st time' and '2nd time' sections.

BARBARA'S JIG.

183

Musical notation for 'The Banks of Clyde, Strathspey.' It consists of two staves of music. The first staff has a treble clef, a common time signature, and a key signature of one sharp. The second staff has a bass clef, a common time signature, and a key signature of one sharp. The notation uses sixteenth-note patterns.

THE BANKS OF CLYDE, STRATHSPEY.

184

Musical notation for 'The Princess of Wales's Reel.' It consists of two staves of music. The first staff has a treble clef, a common time signature, and a key signature of one sharp. The second staff has a bass clef, a common time signature, and a key signature of one sharp. The notation uses sixteenth-note patterns. The section is divided into '1st time' and '2nd time' sections.

THE PRINCESS OF WALES'S REEL.

185

Continuation of the musical notation for 'The Princess of Wales's Reel.' It consists of three staves of music. The first staff has a treble clef, a common time signature, and a key signature of one sharp. The second staff has a bass clef, a common time signature, and a key signature of one sharp. The third staff has a bass clef, a common time signature, and a key signature of one sharp. The notation uses sixteenth-note patterns.

## MY LOVE IS THE FAIR LAD, MARCH.

186

A musical score for piano, page 186. The score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature is 6/8. The music features various note values including eighth and sixteenth notes, with some notes having vertical stems and others horizontal stems. The notation includes several grace notes indicated by short vertical strokes above the main notes. The score is divided into measures by vertical bar lines.

## POLKA, OR MARCH.

187

A musical score for piano, page 187. The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The time signature is 2/4. The music is divided into measures by vertical bar lines. The notes are represented by black dots on the staff, with vertical stems extending either upwards or downwards. Some notes have small diagonal dashes through them, and some have horizontal dashes above or below them. The first measure starts with a dotted half note followed by eighth notes. The second measure starts with a dotted half note followed by sixteenth notes. The third measure starts with a dotted half note followed by eighth notes. The fourth measure starts with a dotted half note followed by sixteenth notes. The fifth measure starts with a dotted half note followed by eighth notes. The sixth measure starts with a dotted half note followed by sixteenth notes. The seventh measure starts with a dotted half note followed by eighth notes. The eighth measure starts with a dotted half note followed by sixteenth notes.

## THE DUKE OF RICHMOND'S REEL.

188

## THE MAIDS OF THE BLACK GLEN, STRATHSPEY.

189

Three staves of musical notation in common time (C). The first two staves consist of eighth-note patterns, while the third staff consists of sixteenth-note patterns.

## FOREST LODGE, REEL.

190

Three staves of musical notation in common time (C). The first two staves consist of eighth-note patterns, while the third staff consists of sixteenth-note patterns. The notation includes markings for '1st time' and '2d time'.

## THE QUEENS WELCOME TO DEE SIDE, STRATHSPEY.

191

Three staves of musical notation in common time (C). The first two staves consist of eighth-note patterns, while the third staff consists of sixteenth-note patterns.

## LORD JAMES MURRAY'S REEL.

192

Three staves of musical notation in common time (C). The first two staves consist of eighth-note patterns, while the third staff consists of sixteenth-note patterns.

## THE HIGHLAND SOCIETY OF LONDON'S STRATHSPEY.

193

Three staves of musical notation in common time (C). The first two staves consist of eighth-note patterns, while the third staff consists of sixteenth-note patterns. The notation includes markings for '1st time' and '2d time'.

## THE HIGHLAND SOCIETY OF LONDON'S REEL.

194

## THE BRIDGE OF PERTH, STRATHSPEY.

195

## THE DEERS' ANTLERS, REEL.

\* 196

\* After the first part play the 2<sup>nd</sup> part then the first and 3<sup>rd</sup>

## PRINCE ARTHUR'S STRATHSPEY.

197

## THE REJECTED LOVER, REEL.

198

## TULLOCH GORM, STRATHSPEY.

199



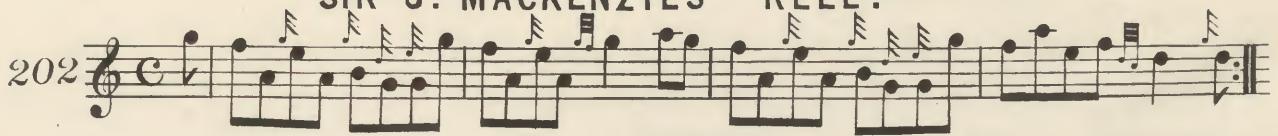
DINNA THINK MY BONNIE LASSIE, REEL.



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 CHLASS AULT, REEL.



I WILL NEVER DO THE LIKE AGAIN, REEL.



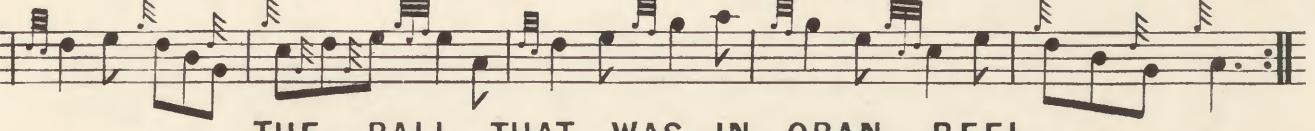
THERE IS YOUR PIPES, REEL.



## AN ISLAY, REEL.



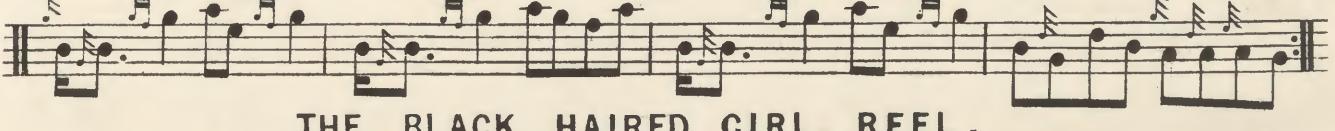
## MACDOUGALL'S JIG.



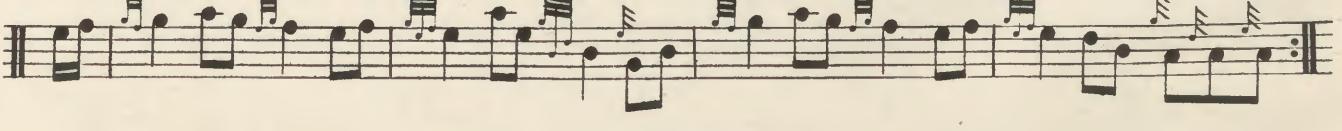
## THE BALL THAT WAS IN OBAN, REEL.



## EAST WOOD COTTAGE, REEL.



## THE BLACK HAIRIED GIRL, REEL.



## WATTERNEISH, REEL.

213

## CAPTAIN DUFF'S REEL.

214

## THE LADS OF MULL, REEL.

215

## NEIL COW'S REEL.

216

## BOW MORE, REEL.

217

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

218

1<sup>st</sup> time.      2<sup>nd</sup> time.

## THE GLEN WHERE MY LOVE IS, REEL.

219

time.      1<sup>st</sup> time.      2<sup>nd</sup> time.

## COLONEL MACDOUGALL OF DUNOLLY'S REEL.

220

## BIRK HALL, REEL.

221

1<sup>st</sup> time.      2<sup>nd</sup> time.

THE 72<sup>ND</sup> HIGHLANDER'S FAREWELL TO PUNNA, MARCH.

222



## THE REEL OF TULLOCH.

223

C

The musical score for "The Reel of Tulloch" is presented in common time (C). It features 12 staves of 16th-note patterns, divided into sections labeled "1st time." and "2nd time." The score is organized into three groups of four staves each, separated by vertical bar lines. The first group starts with a section labeled "1st time." followed by "2nd time." The second group starts with "1st time." followed by "2nd time." The third group starts with "1st time." followed by "2nd time." The music is likely a fiddle or violin part.



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