

Glen 15

LIST OF PRICES OF BAGPIPES, &c., &c.,

MANUFACTURED AND SOLD BY

ALEXANDER GLEN, BAGPIPE MAKER, EDINBURGH.

No. 1.		£ s. d.	No. 3.		£ s. d.	No. 6.		£ s. d.
1. The Great Highland or Military Bagpipe,	made of Ebony, full mounted with Ivory,	8 0 0	1. Second Size Reel Pipe, blown with the	mouth or bellows, full mounted with Ivory,	4 0 0	1. Pipe Chanter Reeds, each	0 0 9
2. Do. do. half mounted with Silver,	..	16 0 0	2. Do. half Silver mounted,	9 0 0	2. Practising do., do., do.,	0 0 6
3. Do. do. full mounted with Silver, orna-	mented with chasing or engraving.	30 0 0	3. Do. full Silver mounted,	16 0 0	3. Drone Reeds, do.,	0 0 3
4. Do. half mounted with German Silver,	..	10 0 0	No. 4.			No. 7.		
No. 2.			1. Highland Minlature Pipe, full mounted with	Ivory,	2 10 0	1. Bagpipe Tutor, containing 100 Tunes, cor-		
1. Half Size, or Reel Pipe, blown with the	mouth or bellows, and full mounted with		No. 5.			rected by Angus M'Kay, Piper to Her		
Ivory,	5 0 0	1. Large Pipe Chanters,	0 15 0	Majesty,	0 4 0
2. Do. do. half mounted with Silver,	..	10 0 0	2. Half Size,	0 10 6	2. Do., second edition, containing 155 Tunes,		
3. Do. full mounted with Silver,	..	18 0 0	3. Second Size, Reel Pipe Chanter,	0 9 6	edited by Angus M'Kay.	0 8 0
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			extra mounted,	0 10 0	taining 120 Tunes,	0 6 0
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						100 Tunes,	0 6 0
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N.B.—In reference to the mounting of Pipes: When a Pipe is half mounted with Silver, the low virls are Silver, and the projecting virls Ivory.

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killed in action in France in 1914.

28th January 1927.



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Glen 15.

JOHN GLEN.

THE CALEDONIAN REPOSITORY
OF MUSIC, FOR THE GREAT HIGHLAND BAG PIPE

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A GREAT MANY NEW
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EDINBURGH, June 1870, Selected & Published by Alex^r Glen, Bag-pipe Maker, 16, Calton Hill.

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EDINBURGH

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Total = 98 + 22 = 120



PREFACE.

If the simplicity of a musical instrument be the greatest criterion of its antiquity, the GREAT HIGHLAND BAGPIPE must be allowed to be of a very early invention. It is founded on the oaten pipe of primitive times. The chanter made of wood, the most sonorous of all substances, seems to have been the first step towards the improvement of the instrument. The bag and drones were at some subsequent period added, and in that improved state it has been handed down to us by a very remote generation, as is evident by the impressions we see on old coins. "There is now in Rome a most beautiful bas-relievo, a Grecian sculpture of the highest antiquity, of a Bagpiper playing on his instrument, exactly like a modern Highlander. The Romans, in all probability, borrowed it from the Greeks, and introduced it among their swains; and the modern inhabitants of Italy still use it, under the names of *Piva* and *Cornumusa*.

"That master of music, NERO, used one; and had not the empire been so suddenly deprived of that great artist, he would (as he graciously declared his intention) have treated the people with a concert, and, among other curious instruments, would have introduced the *Utricularius* or Bagpipe. NERO perished; but the figure of the instrument is preserved on one of his coins.

"The Bagpipe, in an unimproved state, is also represented in an ancient sculpture, and appears to have had two long pipes or drones, and a single short pipe for the fingers."

Some think that it has been introduced into Scotland by the Romans; but the most probable conjecture is, that the Gauls, when they poured their tribes over the North, brought it into that kingdom; and that the Gaelic, and the "Garb of old Gaul," or Highland dress, were naturalized here at the same time.

MR PENNANT, by means of an antique found at Richborough in Kent, has determined that the Bagpipe was introduced at a very early period into Britain; whence it is probable, that both the Irish and Danes might borrow the instrument from the Caledonians, with whom they had such frequent intercourse.

ARISTIDES QUINTILIANUS informs us, that it prevailed in the Highlands in very early ages, but is silent as to its having been brought in at the Roman Invasion. Indeed, people seldom choose to adopt the music, dress, and language, of their conquerors. OSSIAN makes no mention of it in his beautiful Poems. The harp was the favourite instrument of his days.

So much for its antiquity. Now for its utility—The attachment of the Highlanders to their music is almost incredible, and on some occasions it is said to have produced effects little less marvellous than those ascribed to the ancient music.

“ Its martial sounds can fainting troops inspire
With strength unwonted and enthusiasm raise.”

At the battle of Quebec, in 1760, while the British troops were retreating in great disorder, the General complained to a Field-Officer in FRASER'S Regiment, of the bad behaviour of his corps. “ Sir,” said the Officer, with some warmth, “ you did very wrong in forbidding the Pipers to play this morning ; nothing encourages the Highlanders so much in the day of battle ; and even now they would be of some use.” “ Let them blow like the devil, then,” replied the General, “ if it will bring back the men.” The Pipers were then ordered to play a favourite martial air ; and the Highlanders, the moment they heard the music, returned and formed with alacrity in the rear.

In the late war in India, Sir EYRE COOTE made the Highland Regiments a present of fifty pounds to buy a set of Bagpipes, in consideration of their gallant conduct in the battle of Porto Nuovo, where the British troops had to cope with double their number. When the line was giving way, a Piper in Lord MACLEOD'S Regiment struck up *Cogdah na Sith*, i. e., War or Peace ; which so invigorated the Highlanders, that they suddenly fell upon the ranks of the enemy and restored the fortunes of the day.

In 1745, when the Duke of Cumberland was leaving Nairn to meet the adherents of Prince Charles at Culloden, the clans Munro, Campbell, and Sutherland accompanied him—observing the Pipers carrying their Pipes preparatory to their march, he enquired of one of his officers, “ What are these men going to do with such *bundles of sticks*, I can supply them with better implements of war ?” —The Officer replied, “ Your Royal Highness cannot do so, these are the Bagpipes,—the Highlanders' music in peace and war—*Wanting these all other implements are of no avail*, and the Highlanders need not advance another step, for they will be of no service !”

When the brave 92d Highlanders took the French by surprise in the late Peninsular war, the Pipers very appropriately struck up “ Hey Johnny Cope, are ye wauking yet ;” which completely intimidated the enemy, and inspired our gallant heroes with fresh

courage to the charge, which, as usual was crowned with victory. Innumerable anecdotes of a similar nature might be produced, to prove the great utility of this ancient and warlike field instrument, and the expediency of its being used by all Highland Regiments; but the limits of a short Preface will not admit of it.

In times of peace the sound of the Pipe is heard in the halls of our Chieftains. The Gatherings regale their ears while the feast is spread on their hospitable boards, and the merry measure of the Reel invites them to the floor.

Than the sound of the Bagpipe no other music is more grateful to the Highland ear, and to the Scottish Dancer in general.—For him it is an influence, and bestows a vigour and enthusiasm which place all other instruments in the shade: And here let us pay a tribute of respect to one who, although perhaps the most exquisite violinist in Scotland, as a player of Highland Reels, and Strathspeys, exceeds in his attachment to the Highland Bagpipe—we allude to W***** B*****, Esq of Edinburgh: this gentleman at the venerable age of eighty-three, when in his walks he hears the sound of the Pipe, will hasten to the spot, and, after giving the itinerant Piper, or street player, a handsome reward for this special performance, will withdraw to a passage or common stair to have what he styles “*a wee bit dance to himsel.*”

On occasions of ceremony, as, for instance, on a visit to a neighbour, the chief of a Highland clan was attended by a retinue, called his *tail*. The tail was composed of the Henchman; the bard or poet; the bladier or spokesman; the gillemore or bearer of the broadsword; the gillecasflue, whose business it was to carry the chief over fords; the gilleconstraine, who led the chief in dangerous passes; the gilletruishanarnish, or carrier of the baggage; the piper; and lastly, the piper's gilley, who, as his master was always a gentleman, carried the pipes. But, a writer on the Highlands, thus speaks on the piper's functions:—“In a morning when the chief is dressing, he walks backwards and forwards, close under the window, without doors, playing on his bagpipe, with a most upright attitude and majestic stride. It is a proverb in Scotland, namely, the stately step of a piper. When required, he plays at meals, and in an evening is to divert the guests with the music when the chief has company with him; he attends him also on a journey, or at a visit.

His gilley holds the pipe till he begins; and the moment he has done with the instrument, he disdainfully throws it down upon the ground, as being the only passive means of conveying his skill to the ear, and not a proper weight for him to carry or bear at other times. But, for a contrary reason, his gilley snatches it up; which is, that the pipe may not suffer indignity from its neglect.”

CLANS—TRAITS OF MANNERS.

In the Lowlands of Scotland the feudal system was firmly established, and till this day all holdings of heritable property are feudal. There was a time when the feudal and patriarchal may be said to have blended, and it is difficult now to say how the one ended and the other began. The patriarchal or clan system existed longest in the Border districts, Galloway, and the Highlands. Each of these had its own chief, and was a torment to the sovereign. A Scotsman of the present day can tell the names by which the clans of these three districts were respectively distinguished. On the Borders there were Kers, Scots, Elliots, Armstrongs, Johnstones, Jardines, Grahams, &c. In Galloway (shires of Wigton and Kircudbright,) the clans were Celtic, and there were found M'Cullochs, M'Clumphas, M'Taggarts, M'Kellars, M'Lellans, &c. In the Highlands and Islands there were latterly about forty distinct clans, with several remnants of tribes, called broken tribes. Each clan possessed three distinguishing tokens independently of its surname; these were its badge, its slogan or war-cry, and its tartan.

The following are the names of the principal Highland clans with their badges :

Buchanan, birch ; Cameron, oak ; Campbell, myrtle ; Chisholm, alder ; Colquhoun, hazel ; Cumming, common sallow ; Drummond, holly ; Farquharson, purple foxglove ; Ferguson, poplar ; Forbes, broom ; Fraser, yew (some families, the strawberry) ; Gordon, ivy ; Graham, laurel ; Grant, cranberry heath ; Gun, rosewort ; Lamont, crab-apple ; M'Allister, five leaved heath ; M'Donald, bell heath ; M'Donnell, Mountain heath ; M'Dougall, cypress ; M'Farlane, cloud berry bush ; M'Gregor, pine ; M'Intosh, boxwood ; M'Kay, bulrush ; M'Kenzie, deer grass ; M'Kinnon, St John's wort ; M'Lachlan, mountain ash ; M'Lean, Blackberry heath ; M'Leod, red wortle-berries ; M'Nab, rose black berries ; M'Neil, sea ware ; M'Pherson, variegated boxwood ; M'Rae, fir-club-moss ; Munro, eagle's feathers ; Menzies, ash ; Murray, Juniper ; Ogilvie, hawthorn ; Oliphant, the great maple ; Robertson, fern ; Rose, brier rose ; Ross, bear berries ; Sinclair, clover ; Stewart, thistle ; Sutherland, cat's-tail grass. Sprigs of these badges were worn in the bonnet ; but the chief of each clan was entitled to wear two eagle's feathers in addition.

Such is a pretty accurate list of the clans ; some, however, are evidently Lowland ; and it is difficult to say how these have established any claim to the Celtic connexion. The Sinclairs are Scandinavian. The patronymic *Mac* or its contraction *M'*, which signifies *son*, will be observed to belong to about one-half the number.

The use of tartan or chequered woollen cloth is of great antiquity among the Celtic tribes. Originally, the costume of the High-

landers consisted of little else than a garment of this material wrapped round the body and loins, with a portion hanging down to cover the upper part of the legs. In progress of time, this rude fashion was superseded by a distinct piece of cloth forming a philabeg or kilt, while another piece was thrown loosely as a mantle or plaid over the body and shoulders. In either case the cloth was variegated in conformity with the prescribed *breacan* or symbol of the clan; and hence the tartan was sometimes called *cath dath*, or battle colours, in token of forming a distinction of clans in the field of battle.

According to the author of the "Vestiarium Scoticum," the following, in the reign of James VI., was the list of chief and subordinate clans, each possessing its own tartan; among these clans it will be observed, are included certain Lowland families or houses who had also adopted the same kind of cognisance.

Clan Stewart—six colours, chiefly red, chequed with green, purple, black, white, and yellow.

Prince of Rothesay—three colours, chequed with green and white.

Royal Stewart—chiefly white, chequed with green, red, purple, and black.

Macdonald of the Isles—chiefly green, chequed with black, purple, red, and white.

Ranald—chiefly green, chequed with black, purple, red, and white.

Macgregor—chiefly red, chequed with green and white.

Ross—chiefly red, chequed with green and purple.

Macduff—chiefly red, chequed with green, black, and purple.

Macpherson—equal portions of black and white, with small lines of red and yellow.

Grant—chiefly red, with cheques of green and purple.

Monro—chiefly red, chequed with black and white.

Macleod—chiefly yellow, chequed with black and red.

Campbell—chiefly green, chequed with black, purple, yellow and white.

Sutherland—chiefly green, with black, purple, red and white.

Cameron—chiefly red, chequed with green and yellow.

Macncil—chiefly green, with purple, black, white, and red.

Macfarlane—very dark, being chiefly black, chequed with white.

MacLachlan—chiefly yellow, with cheques of brown.

Gilleen or Maclean—chiefly green chequed with black and white.

Mackenzie—nearly equal portions of green and purple, chequed with black, white, and red.

Fraser—chiefly red, chequed with purple, green, and white.

Menzies—equal portions of red and white.

Chisholm—chiefly red, chequed with purple, green and white.

Buchanan—chiefly red and white, with small black stripes.

Lamont—chiefly green, chequed with black, purple, and white.

Macdougall—chiefly red, chequed with black, purple, and green

Mackintyre—chiefly green, chequed with purple, red and white.
 Robertson—chiefly red, chequed with purple and green.
 Macnab—chiefly red, chequed with crimson, green, and black.
 Mackinnon—chiefly red, chequed with green, black, and white.
 Macintosh—chiefly red, chequed with green, black, and white.
 Farquharson—chiefly green, with purple, black, red, and yellow.
 Gun—chiefly green, chequed with black and red.
 Macarthur—chiefly green chequed with black and yellow.
 Mackay—chiefly a bluish purple with black and red cheques.
 Macqueen—nearly equal portions of red and black, with yellow.
 Bruce—chiefly red, with green, yellow, and white.
 Douglas—very dark, being equal cheques of black and slate colour.
 Crawford—equal portions of red and green, with white.
 Ruthven—chiefly red, with purple and green.
 Montgomery—chiefly light green, chequed with purple.
 Hamilton—chiefly red, with purple and white.
 Wemyss—chiefly red, chequed with black, white, and green.
 Comyn—chiefly red, with green, black, and white.
 Sinclair—chiefly green, chequed with black, purple, red, and white.
 Dunbar—chiefly red, chequed with green and black.
 Leslie—chiefly red, chequed with purple, black, and yellow.
 Lauder—chiefly green, with purple, black, and red.
 Cunningham—chiefly red, with black, purple, and white.
 Lindsay—chiefly red, with purple and green.
 Hay—chiefly red, with green, yellow, white, and black.

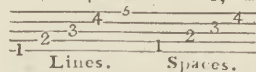
Dundas—chiefly green, with purple, black, and red.
 Ogilvie—chiefly green, beautifully chequed with purple, black, yellow, and red.
 Oliphant—equal portions of green and purple, with black and white.
 Seton—chiefly red, with small lines of green, black, purple and white.
 Ramsay—chiefly red, with black squares chequed with white.
 Erskine—red and green.
 Wallace—red and black, chequed with yellow.
 Brodie—chiefly red, with black and yellow.
 Barclay—chiefly light green and purple, chequed with red.
 Murray—chiefly green, chequed with black, purple, and red.
 Urquhart—chiefly green, with black, purple, white, and red.
 Rose—chiefly red, with small cheques of purple, green, and white.
 Colquhoun—green, purple, black, red, and white.
 Drummond—chiefly red, with green and dark red.
 Forbes—chiefly green, with black, red, and yellow.
 Scott—chiefly red, with green, red, and black.
 Armstrong—chiefly green, with black, purple, and red.
 Gordon—chiefly green, with purple, black, and yellow.
 Cranstoun—yellowish green, with purple and red.
 Graham—chiefly green, with black cheques.
 Maxwell—chiefly red, with green and black.
 Home—dark purple, with black, red, and green.
 Johnston—chiefly green, with purple, black, and yellow.
 Ker—chiefly red, with black and Green.


INSTRUCTIONS.

VII

BEFORE attempting to play, it is necessary to learn some of the characters which represent sounds, and the manner of playing them. As, however, the Pupil will not have occasion for all, in the commencement of his practice, the plan pursued in the following pages is to introduce such points in a progressive order. It is earnestly recommended not to pass over a page till its contents are learned, and to remember that improvement is more likely to be retarded by haste than by deliberation.

THE Stave consists of five parallel lines, the notes are placed on the lines, in the spaces between them, and also below and above the Stave.



The Treble or G clef  is used in Pipe music and gives the following names

to THE NOTES




The Bagpipe has no note lower than G. and but one upon the ledger line

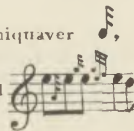
above the Stave



The Time to be given to notes depends upon their form, The different formed notes are the

Semibreve , (not used in Pipe music.) The Minim , Crotchet , Quaver , Semiquaver , and Demisemiquaver ,

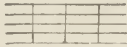
The latter of which is characteristic of the Instrument as a Grace note, and used to break monotonious sound



VIII

as two or more notes cannot be played distinctly without it.

—A \bigcirc is as long as 2 c or 4 p or 8 q or 16 r or 32 s , —A c is equal in length to 2 p or 4 q or 8 r or 16 s

A p is equal to 2 q or 4 r or 8 s , —A q is equal to 2 r or 4 s , —A r is to 2 s ,  Bar lines di-

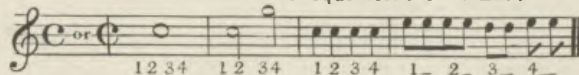
vide a movement in small equal portions of durations. The double bar \parallel marks the end of a particular part, or the whole air. The dotted double bar \parallel means that the part from the beginning (or the last double bar) is to be repeated.

The time of a Musical Composition is Common, —Triple, —Simple, or Compound. Simple Common Time is C or C or $\frac{2}{4}$. The latter is called half common time. Compound common time is expressed by $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{8}$ & $\frac{12}{16}$. Simple triple time by $\frac{3}{2}$, $\frac{3}{4}$, & $\frac{3}{8}$. Compound triple time by $\frac{9}{4}$, $\frac{9}{8}$ & $\frac{9}{16}$.

IN THIS COLLECTION, THE FOLLOWING ARE THE ONLY TIMES USED.

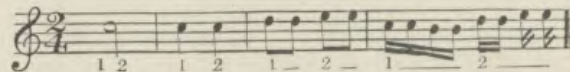
SIMPLE COMMON TIME.

One Semibreve or equivalent in a Bar.



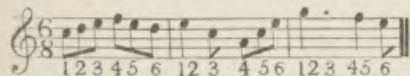
HALE COMMON TIME.

One Minim or two Crotchets.



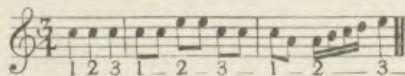
COMPOUND COMMON TIME.

Six Quavers or equivalent in a bar.



SIMPLE TRIPLE TIME.

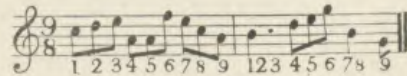
Three Crotchets or equivalent.



COMPOUND TRIPLE TIME.

IX

Nine Quavers or equivalent.

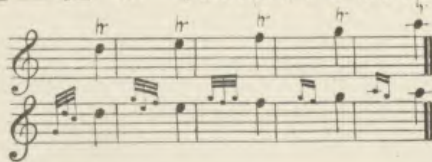


When a *tr* is placed over D.E.F.G.
or A. it must be played g. d. c. to D.
— g. e. f. to E. — g. f. g. F. —
g. f. to G. — and a. g. to A.

EXAMPLE.

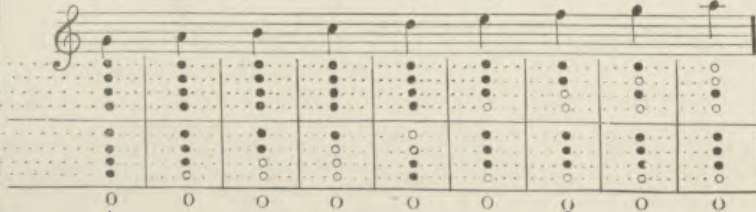
When
Marked.

It is
Played.



S C A L E.

G. A. B. C. D. E. F. G. A.



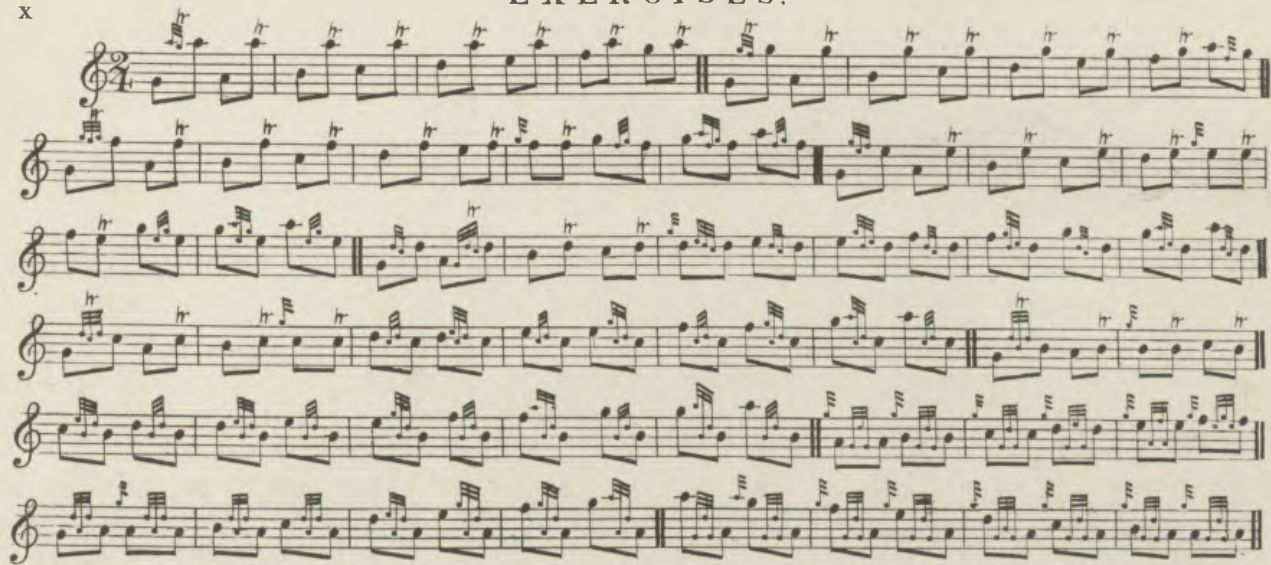
OBSERVE.

The round Black ● show which fingers are to be down and the ○ those that are to be up. The Thumb of the right-hand should be placed precisely behind C. in holding the Chanter, But the little finger of left hand is not used.

Thumb
Left
Hand

Right
Hand

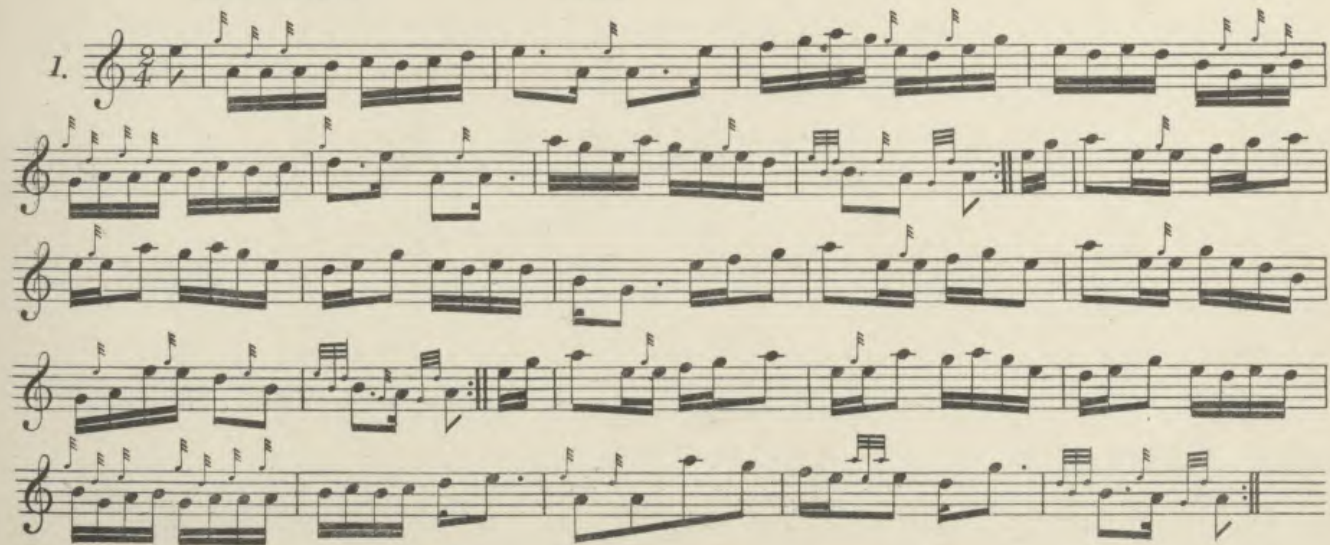
EXERCISES.



Robert Brown.

MARCH.

J. Glen. *I*



2

George Forbes Esqr of Ashloun's March.

Duncan Campbell.

1st time.

2.

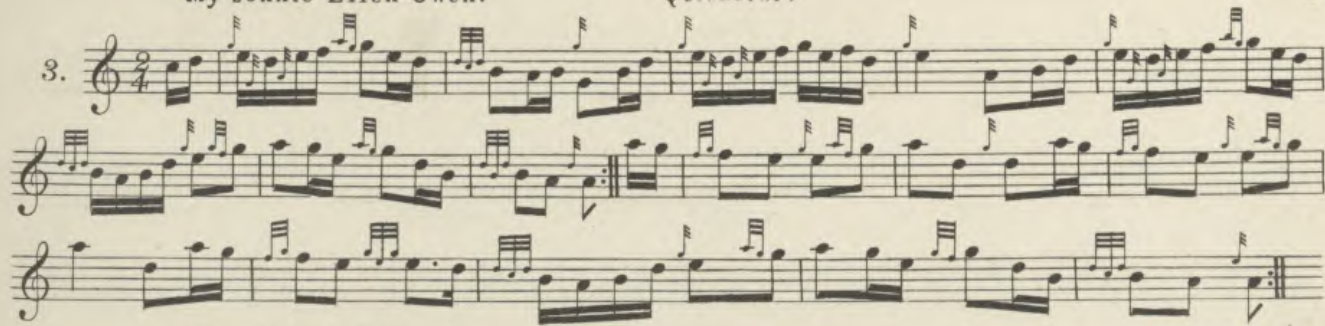
2^d time.

The musical score is written for a single melodic line in treble clef, 2/4 time. It begins with a key signature of one sharp (F#). The first staff contains the first eight measures of the piece, with a repeat sign at the end. The second staff contains the next eight measures, also with a repeat sign at the end. The third staff contains the next eight measures, with a repeat sign at the end. The fourth staff contains the next eight measures, with a repeat sign at the end. The fifth staff contains the final eight measures of the piece, ending with a double bar line. The tempo is marked '1st time.' and the second ending is marked '2^d time.'

My bonnie Ellen Owen.

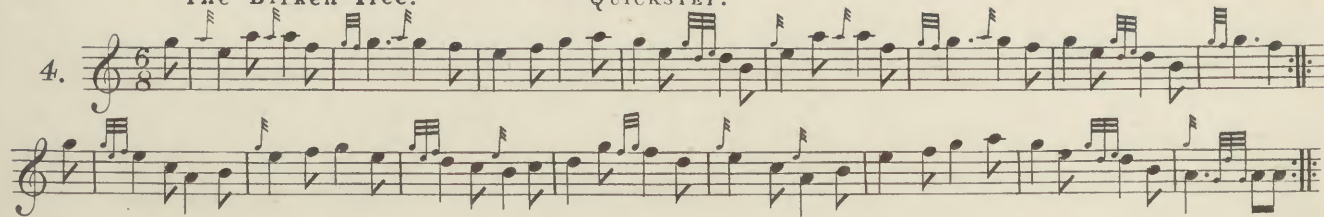
QUICKSTEP.

3



The Birken Tree.

QUICKSTEP.



The Clansman's March.

D. McPhail Pipe Major 92^d Highlanders.

5.

1st time. 2^d time.

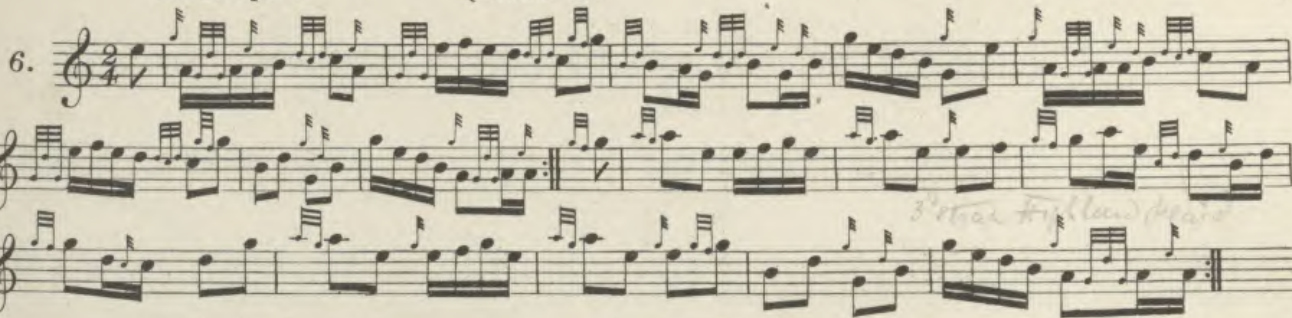
1st time. 2^d time.

The musical score is written for five staves in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some triplets. The second staff contains two first/second ending brackets. The third staff continues the melody. The fourth staff features a double bar line and repeat signs. The fifth staff also contains two first/second ending brackets. The notation includes various musical symbols such as treble clefs, time signatures, and repeat signs.

Sebastopol.

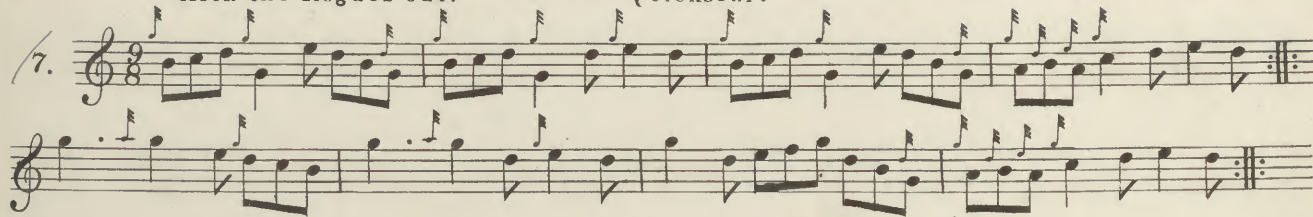
QUICKSTEP.

5



Kick the Rogues out.

QUICKSTEP.



8.

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is in common time (C) for the first part, then changes to 2/4. The score includes repeat signs and a final double bar line with repeat dots.

His Royal Highness Prince Albert's Birthday.

STRATHSPEY.

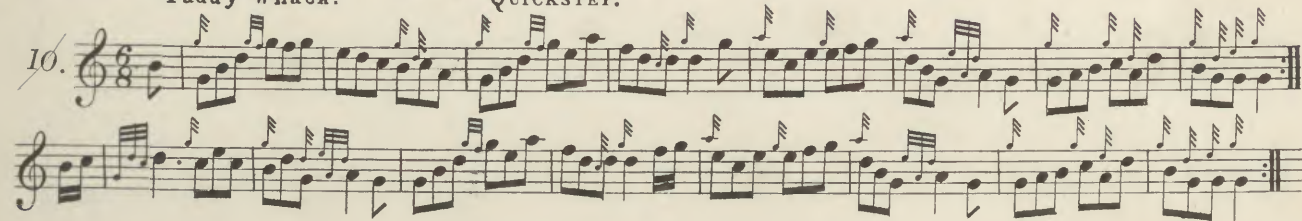
By Angus M^c Kay.

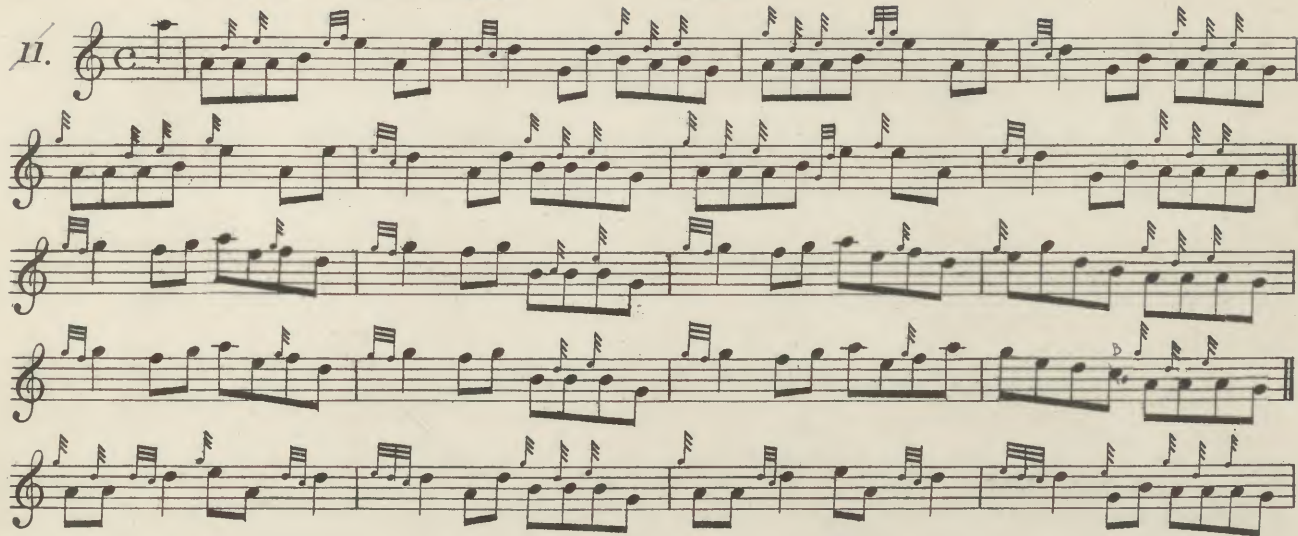
7



Paddy Whack.

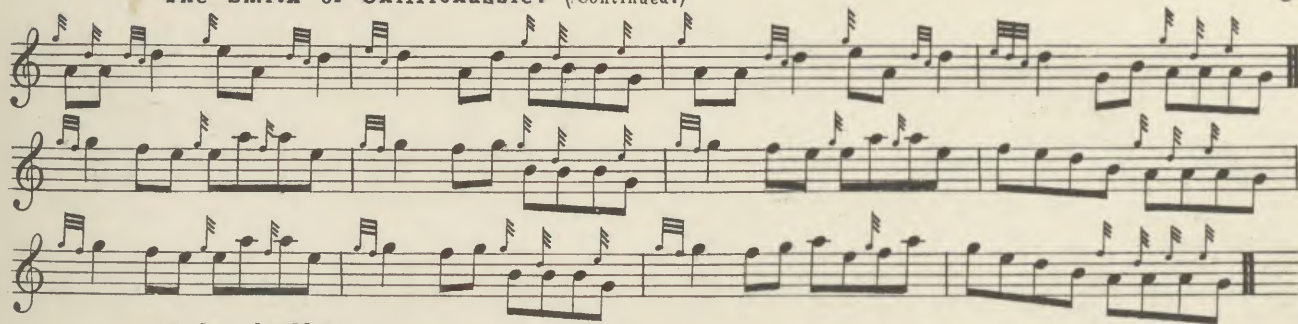
QUICKSTEP.





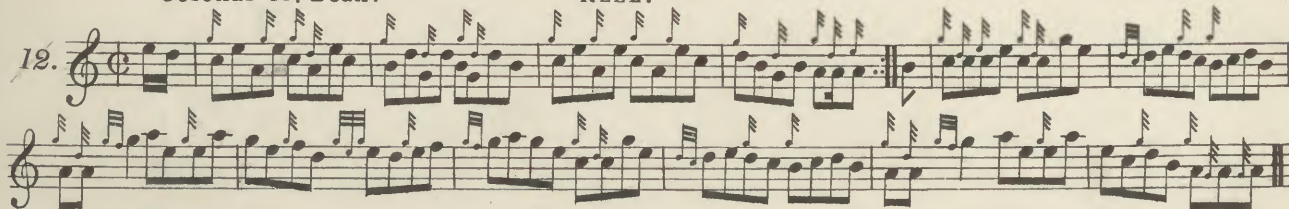
The Smith of Chillichassie. (Continued.)

9



Colonel Mc Bean.

REEL.



10

Stirlingshire Militia.

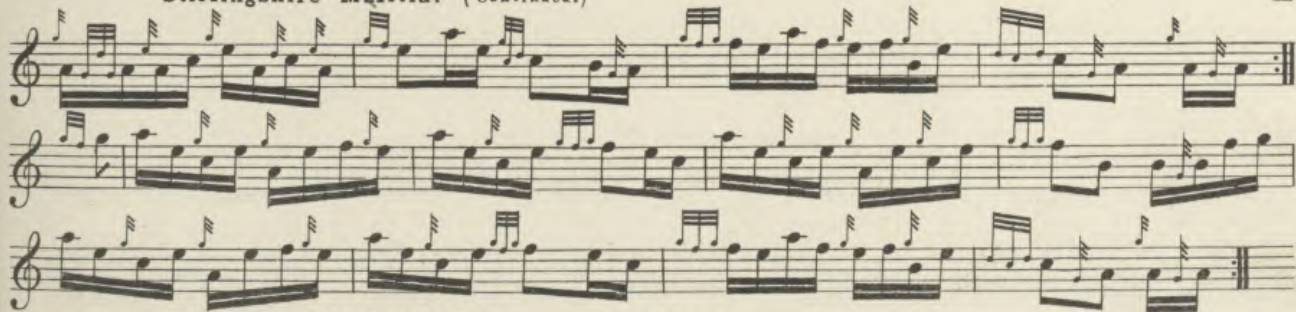
QUICKSTEP.

Hugh McKay.



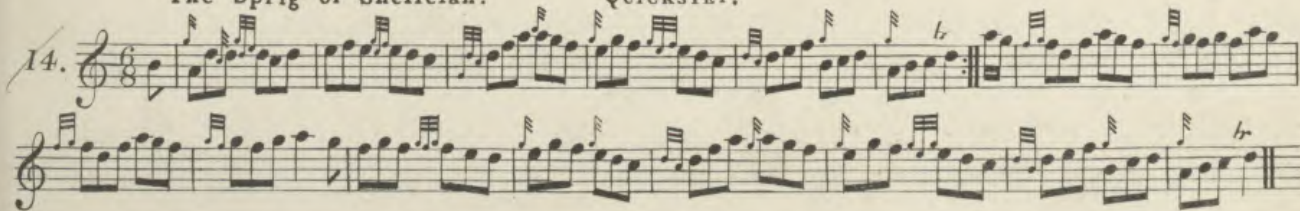
Stirlingshire Malitia. (Continued.)

11



The Sprig of Shellelah.

QUICKSTEP.

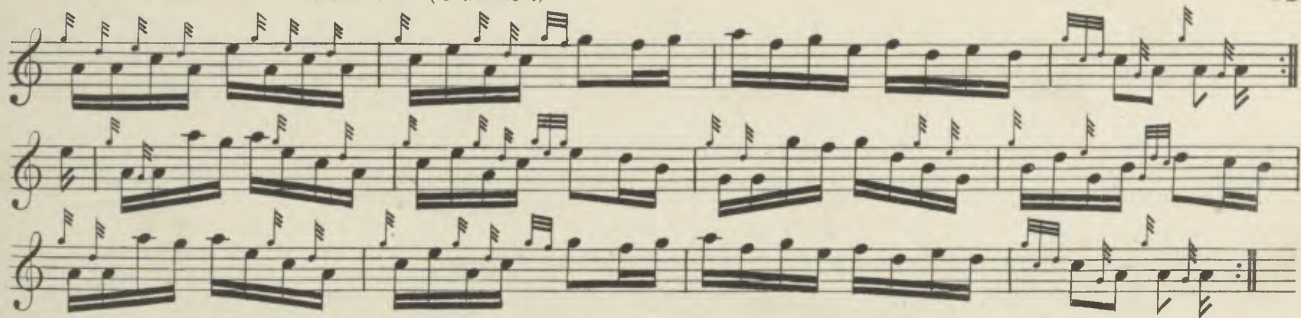


15.

The musical score consists of five staves of music in 2/4 time. The melody is written in treble clef. The first staff (measure 15) begins with a treble clef and a 2/4 time signature. The music features a series of eighth and sixteenth notes, often beamed together, creating a rhythmic pattern. The second staff (measure 16) continues the melody with similar rhythmic patterns. The third staff (measure 17) shows a continuation of the melody with some rests. The fourth staff (measure 18) features a more complex rhythmic pattern with many beamed notes. The fifth staff (measure 19) concludes the sequence with a final note and a double bar line.

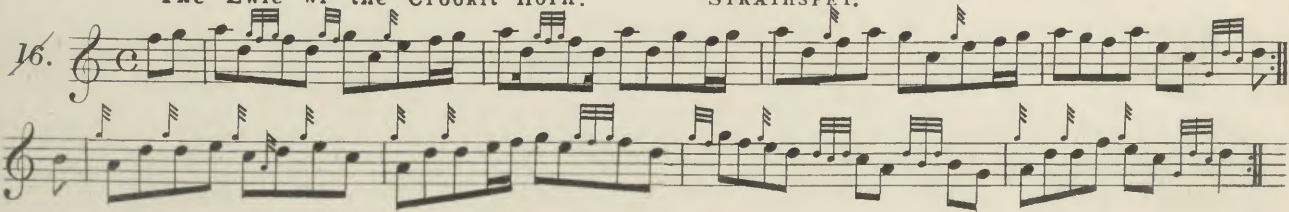
Boturich Castle. (Concluded.)

13



The Ewie wi' the Crookit Horn.

STRATHSPEY.



14

Balmoral Royal Highlander's March.

By Angus McKay.

17.

The musical score consists of five staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a single line. The second staff continues the melody. The third staff introduces a second line of music, also in a single line. The fourth staff continues the second line. The fifth staff continues the second line. The music is characterized by a strong, rhythmic melody with many eighth and sixteenth notes. There are several measures with repeat signs (double bar lines with dots) and a measure with a 'hr' marking. The score ends with a double bar line and a repeat sign.

Balmoral Royal Highlander's March. (Concluded.)

15

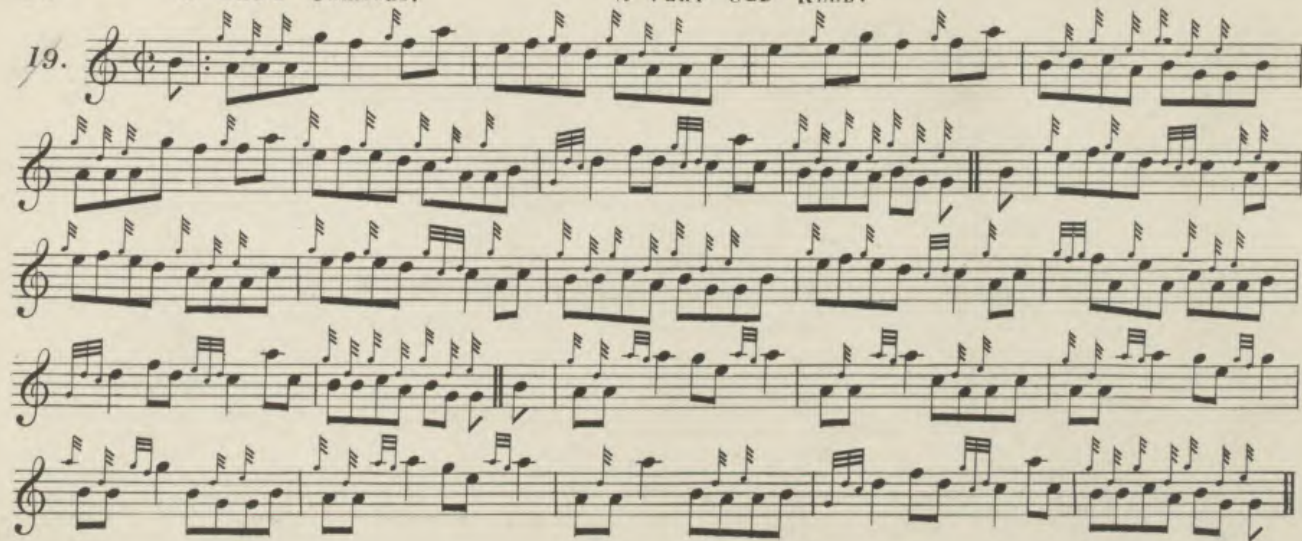


Donald Dow's.

STRATHSPEY.

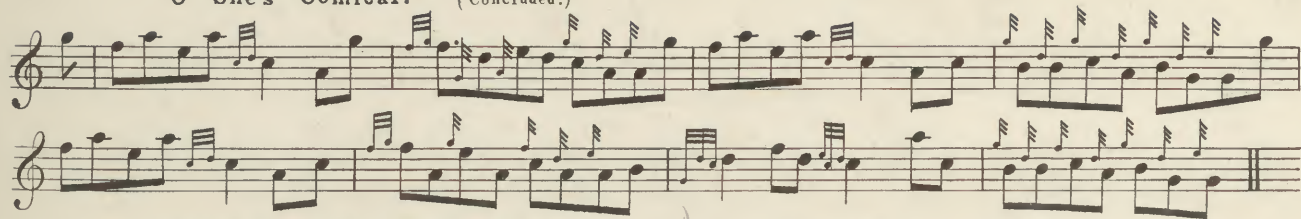
18.





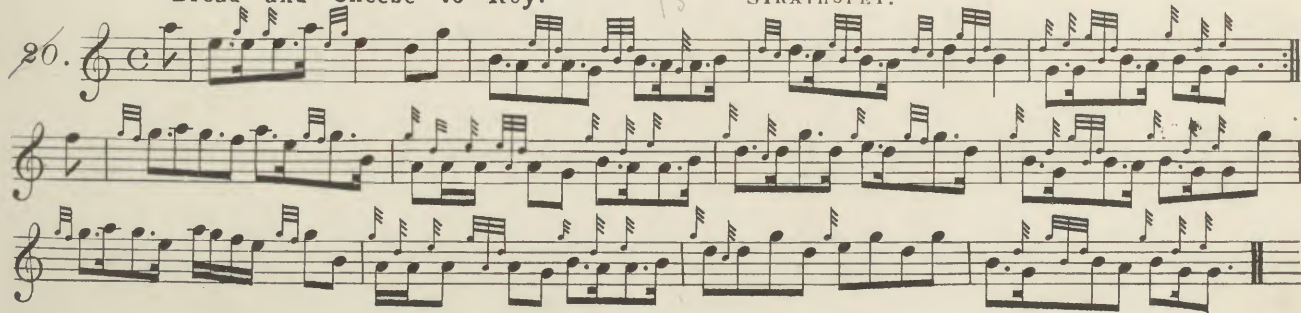
O She's Comical. (Concluded.)

17



Bread and Cheese to Roy.

STRATHSPEY.



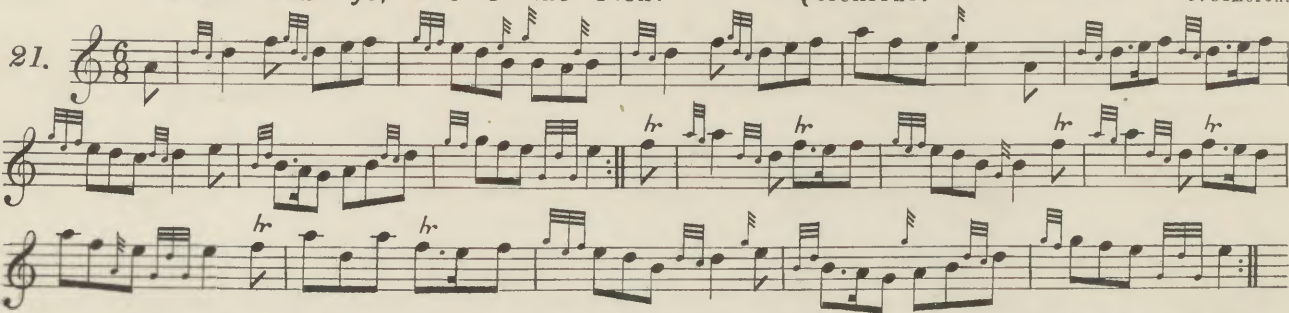
The Taylor fell through the Rock.

18

Wakin' winna ye, Wife O' the Glen.

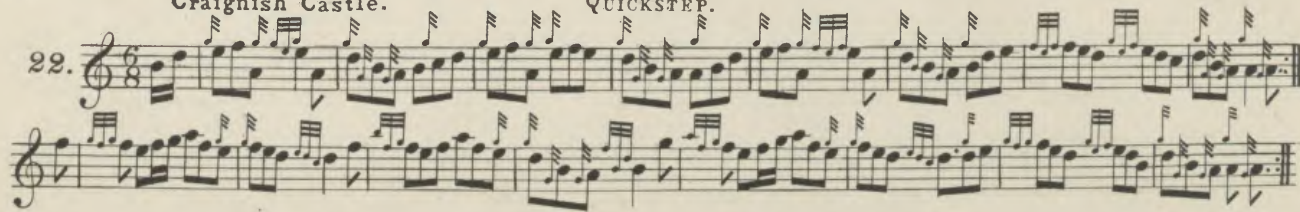
QUICKSTEP.

J. Cameron.



Craignish' Castle.

QUICKSTEP.



Fodder for the little Cattle.

REEL.

19

23.

1st time.

2^d time.

1st time.

2^d time.

Francis Fraser.

REEL.

24.

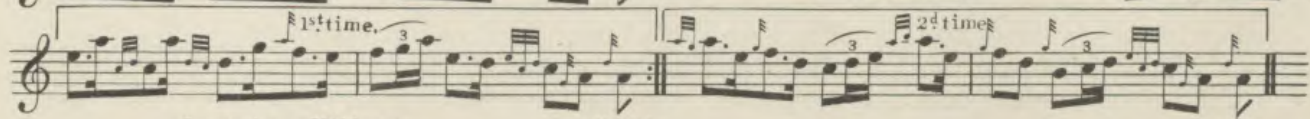
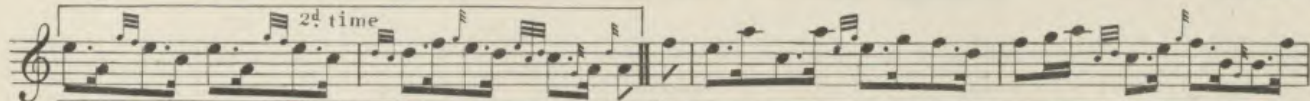
Lady Louder

20

Arniston Castle.

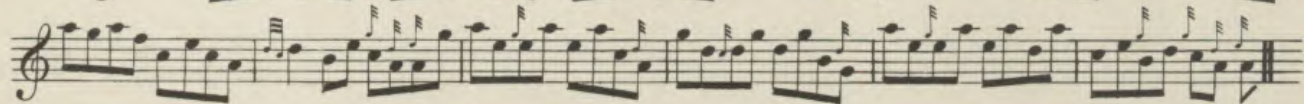
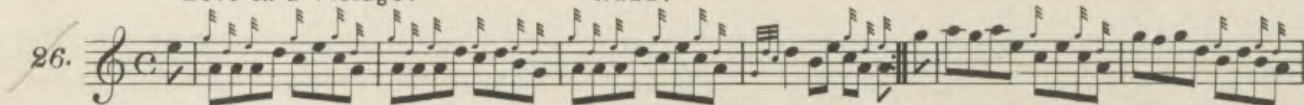
STRATHSPEY.

1st time.



Love in a Village.

REEL.



Mrs Campbell's Favourite.

STRATHSPEY.

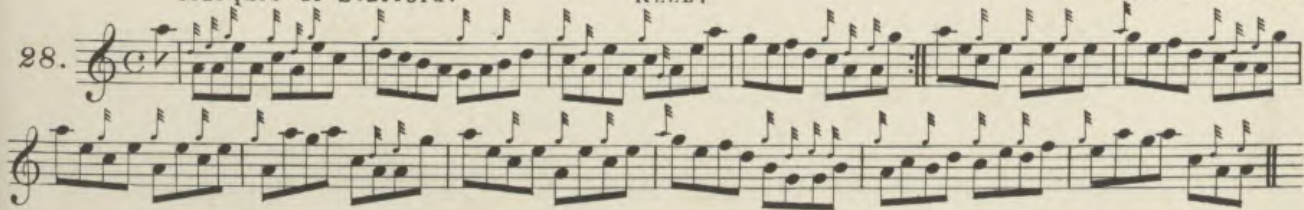
Archd Campbell. 21



Marquis of Stafford.

REEL.

John McAllister.



22

The Merry Maid of Sanside.

REEL.

1st time.

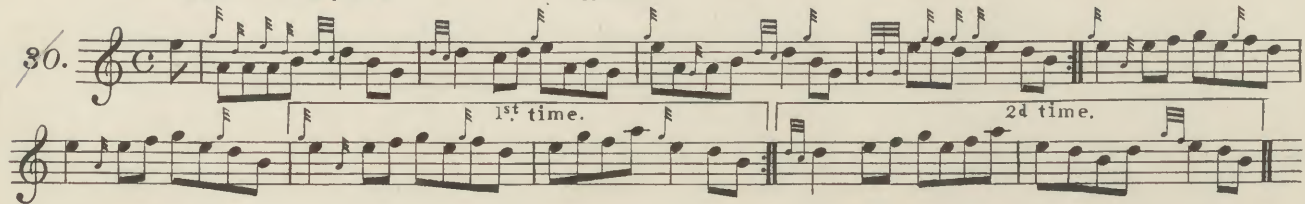
29.



Malcolm Mc Fee.

REEL.

30.

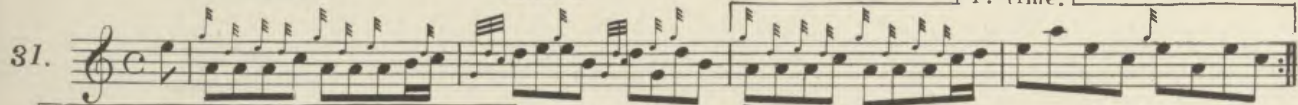


Ardkindlas.

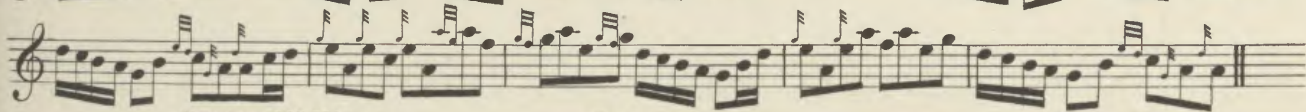
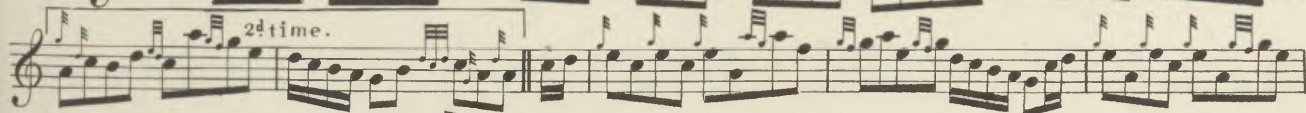
MARCH

1st time.

Alex^r Martin. 23

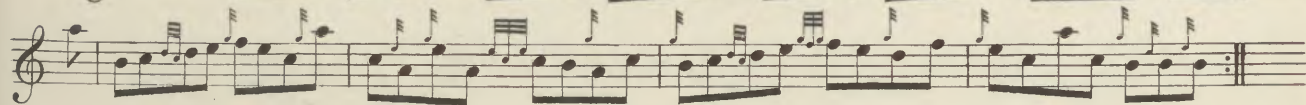
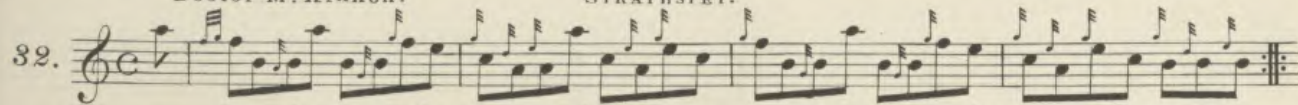


2^d time.



Doctor Mc Kinnon.

STRATHSPEY.



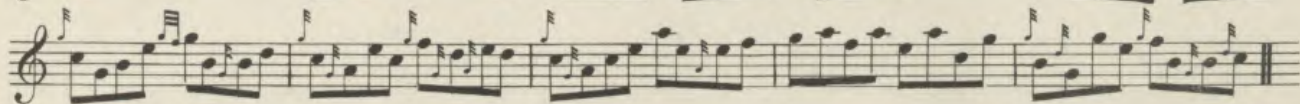
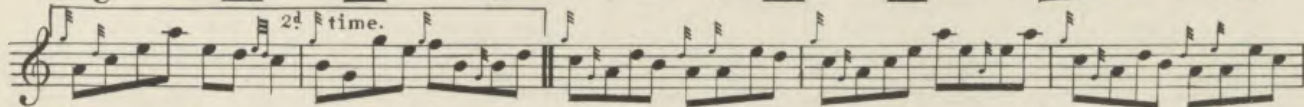
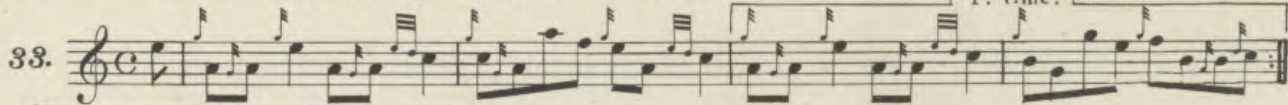
24

Callum More or Big Malcolm.

REEL.

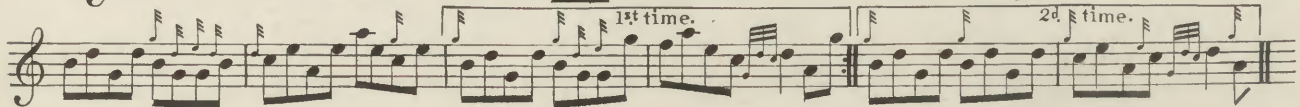
1st time.

R. Mitchell.



Willie Fraser.

REEL.

1st time.2^d time.2^d time.

like Walsley 31-

Donald has gane to the Wars.

QUICKSTEP.

25



The King of Sweden's March.

Arranged by John McLauchlan.

36. The musical score is written on five staves in treble clef with a common time signature (C). The melody consists of eighth and sixteenth notes, often beamed together. There are several rests marked with 'hr'. The score includes repeat signs and first/second endings. A 'Bis.' marking appears below the fourth staff. The fifth staff begins with a '5th' marking. The piece concludes with a final double bar line.

Repeat the 2^d part after the third for the 4th part.

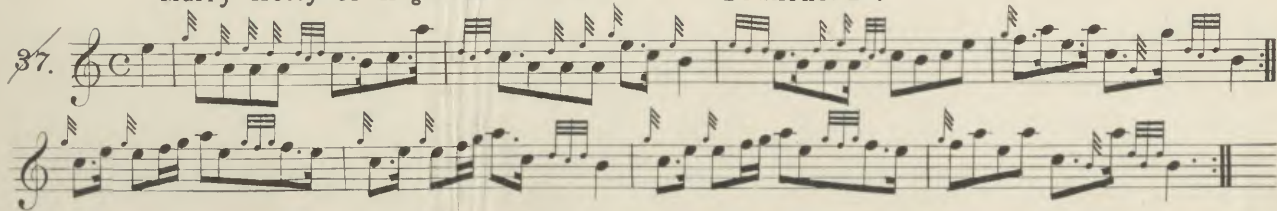
The King of Sweden's March. (Continued.)

27



Marry Ketty or Highland Donald.

STRATHSPEY.





The Glengarry Gathering. (Continued.)

29



The Glengarry Gathering. (Concluded.)



Sir Alex^r Gibson Matland Bart

QUICKSTEP.

Hugh McKay. 31

39.

1st time.

2d time.

32

Charles Edward Hope Vere.

MARCH.

Hugh McKay.



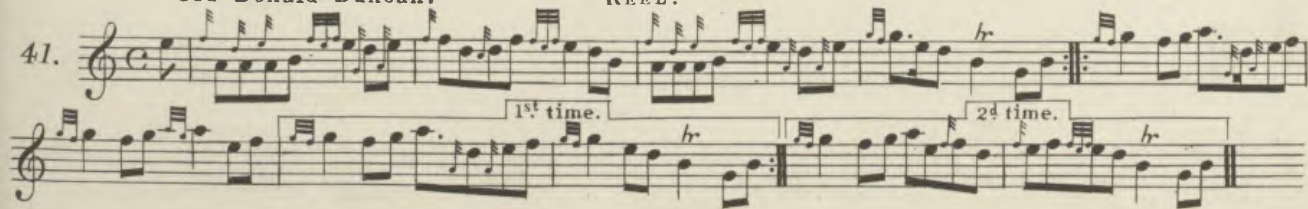
Charles Edward Hope Vere. (Continued.)

33



Old Donald Duncan.

REEL.



34

The Craigs of Stirling.

QUICKSTEP.

Hugh McKay.



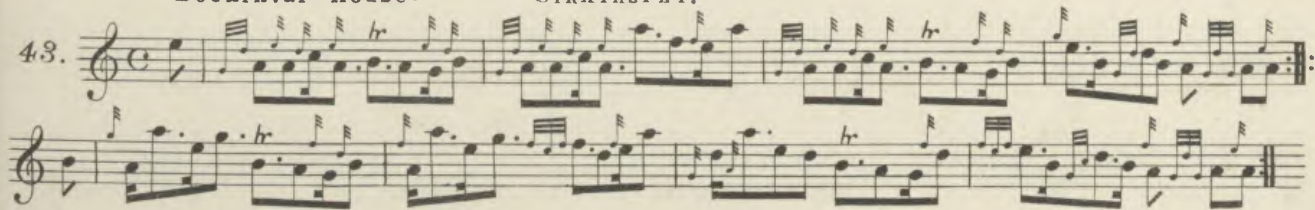
The Craigs of Stirling. (Continued.)

35



Lochinvar House.

STRATHSPEY.



36

Leaving Strathdon.

QUICKSTEP.

D. Campbell.

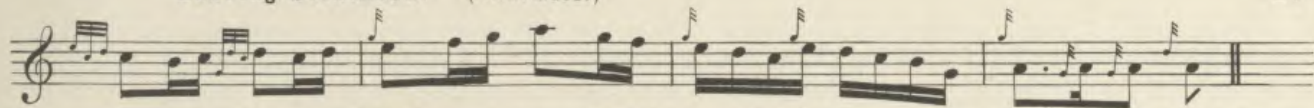
44.

1st time.

2^d time.

Leaving Strathdon. (Continued.)

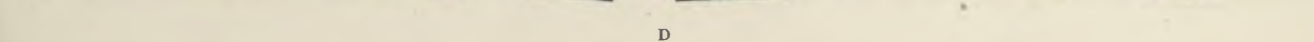
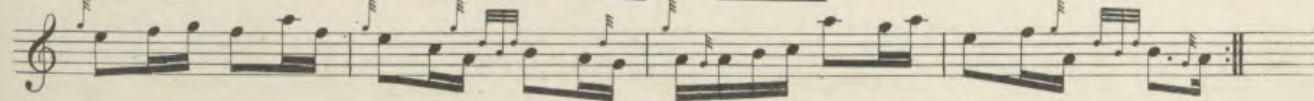
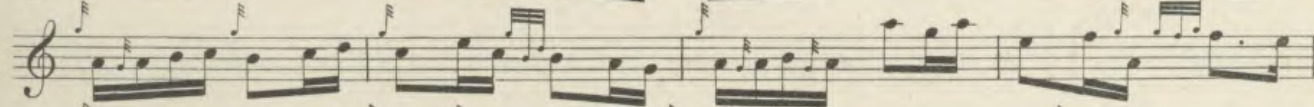
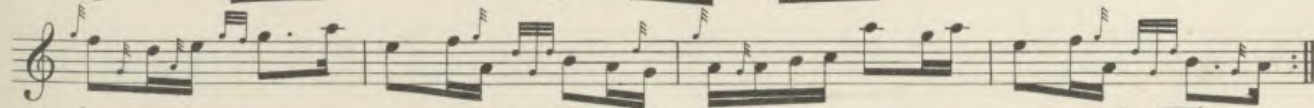
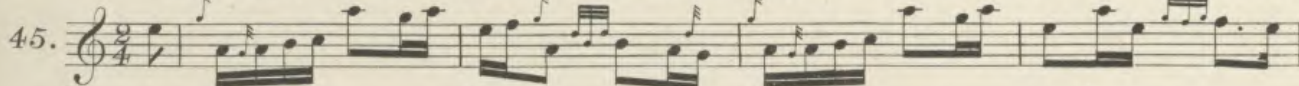
37



The Prince of Wales welcome to Holyrood Palace.

QUICKSTEP.

Hugh McKay.



46.

1st time.

2^d time.

The Duke of Roxburgh's farewell to the Black Mount Forest. (Continued.)

39

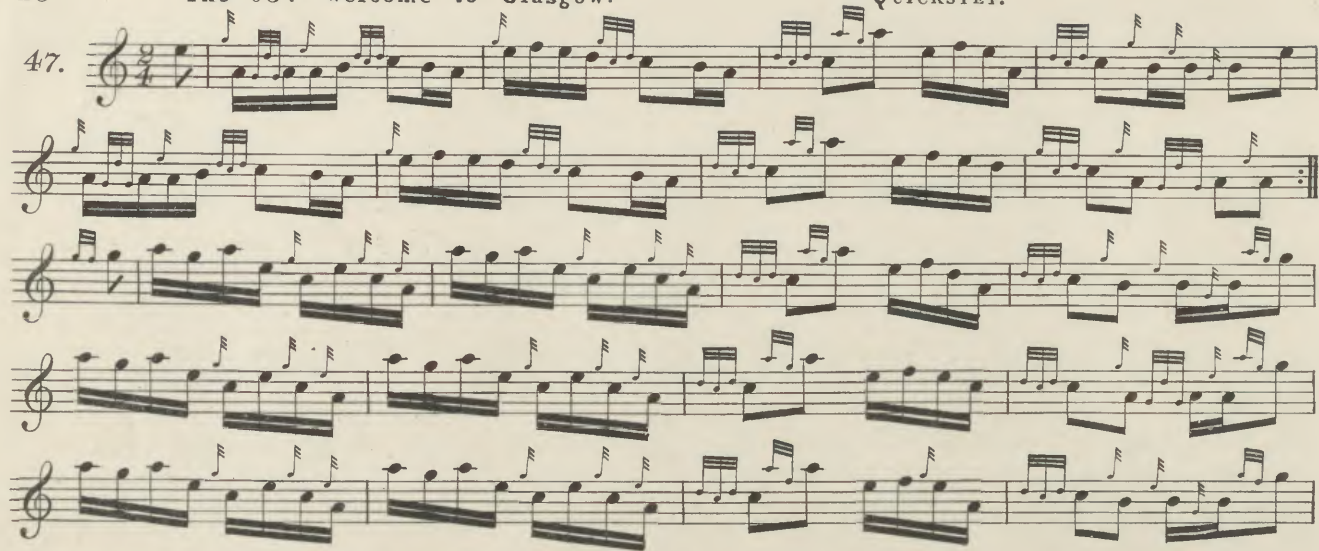


40

The 93rd welcome to Glasgow.

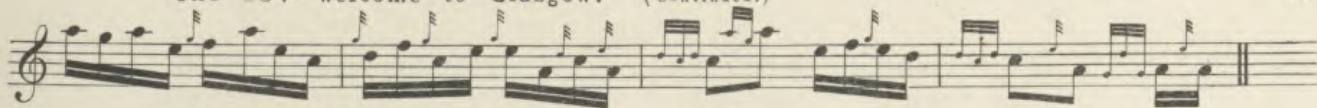
QUICKSTEP.

47.



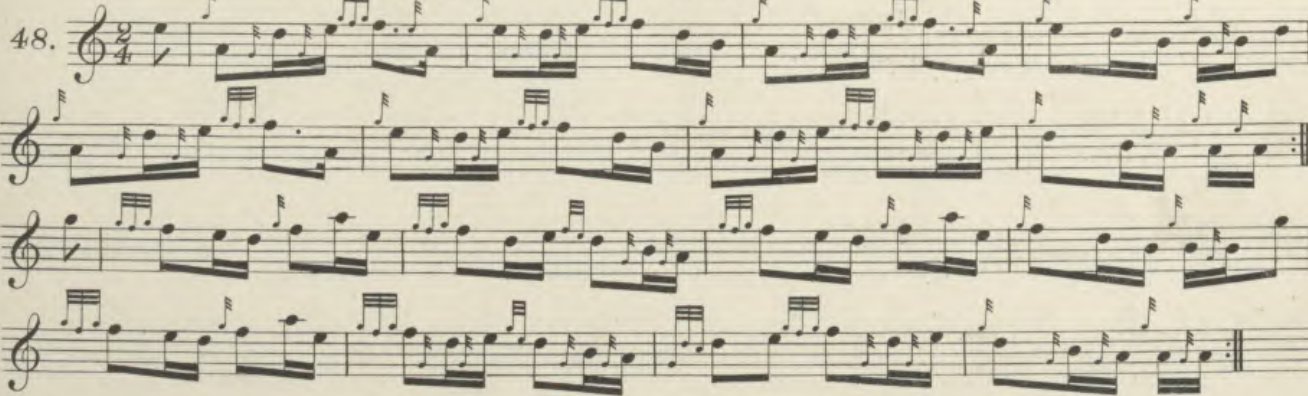
The 93rd welcome to Glasgow. (Continued.)

41

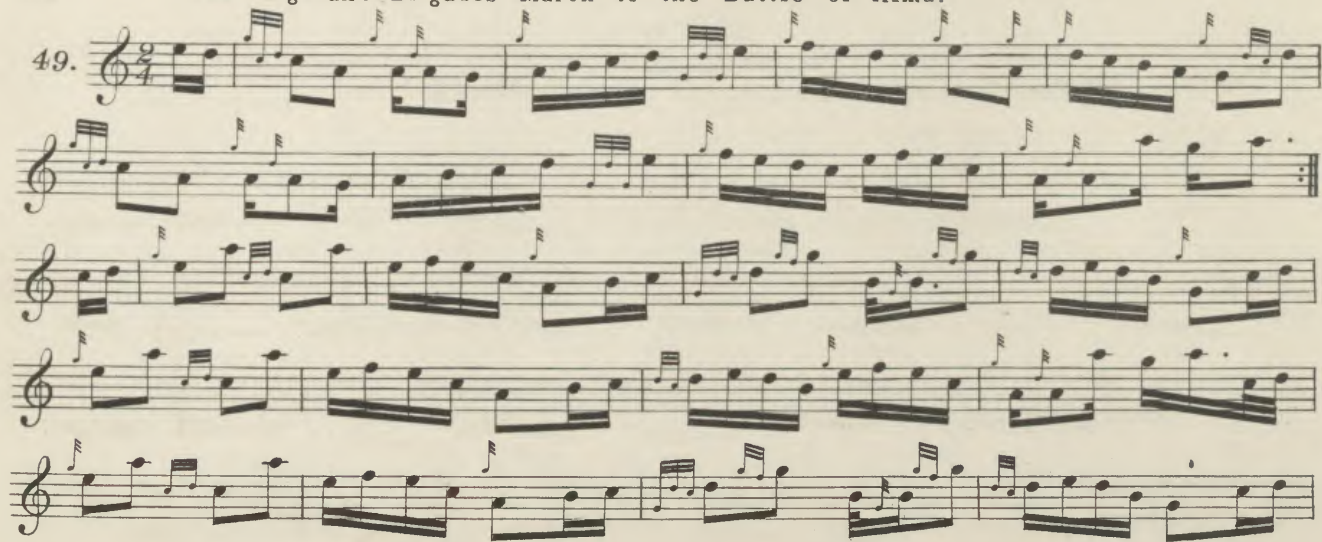


The Islay Smugglers

MARCH.

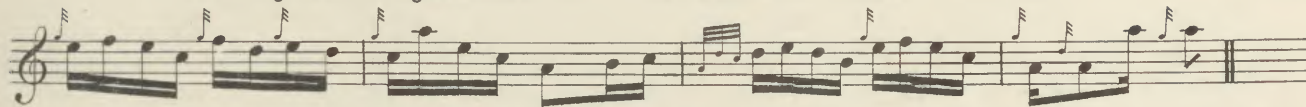


The Highland Brigades March to the Battle of Alma.



The Highland Brigades March to the Battle of Alma. (Continued.)

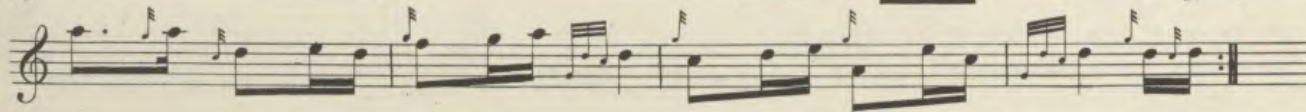
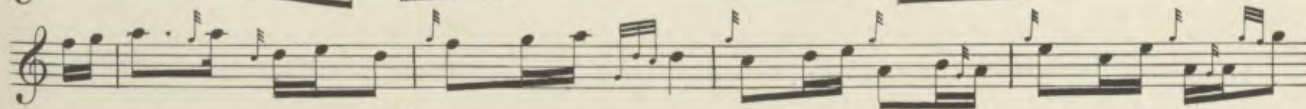
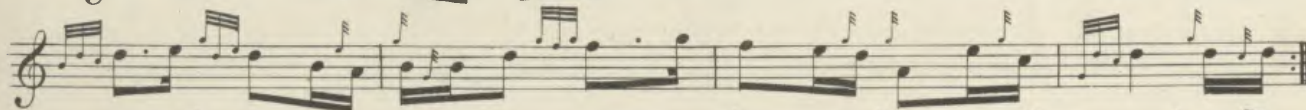
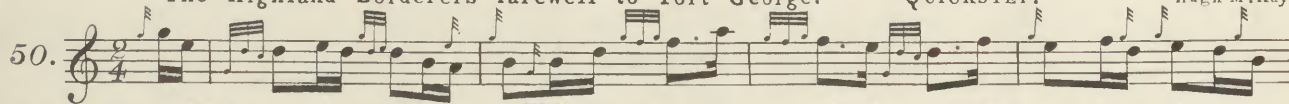
43



The Highland Borderers farewell to Fort George.

QUICKSTEP.

Hugh McKay.



Handwritten note: 4 measures before 50

*The Glasgow News
Amphibious*

44

Lord Clyde's welcome to Glasgow.

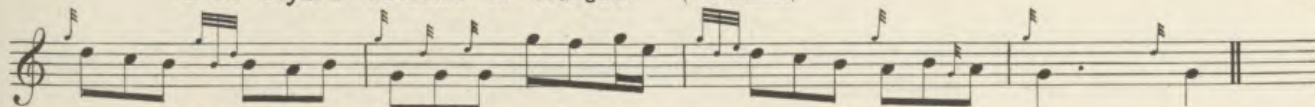
MARCH.

51.

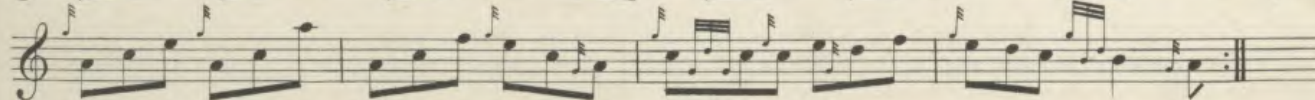
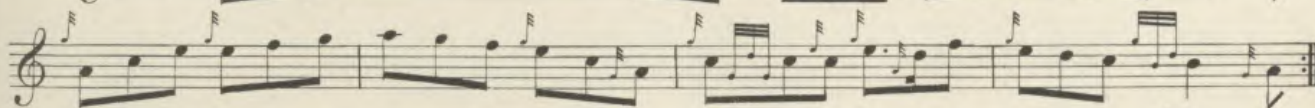
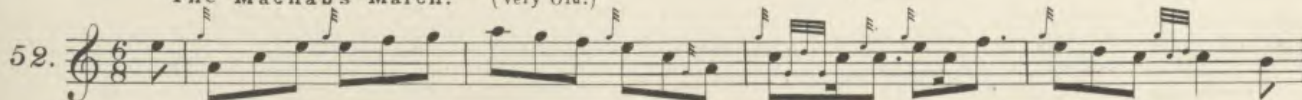
The musical score consists of five staves of music in 6/8 time. The melody is written in treble clef. The first staff (measure 51) begins with a treble clef and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The second staff (measure 52) continues the melody. The third staff (measure 53) also continues the melody. The fourth staff (measure 54) continues the melody. The fifth staff (measure 55) concludes the phrase with a double bar line and repeat dots. The music is a march, characterized by its rhythmic pattern and the 'MARCH.' title.

Lord Clyde's welcome to Glasgow. (Continued.)

45



The Macnab's March. (Very Old.)



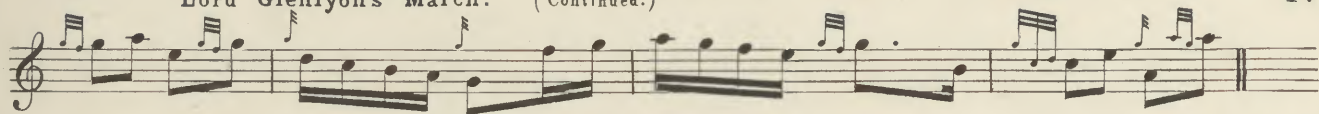
Lord Glenlyon's March.

53.

The musical score consists of five staves of music in 2/4 time, starting with a treble clef. The notation includes eighth and sixteenth notes, often beamed together, and rests. The first staff begins with a measure number '53.' and contains five measures. The subsequent staves continue the melody for four more measures, ending with a double bar line and repeat dots. The music is characterized by a rhythmic march pattern with frequent eighth-note runs.

Lord Glenlyon's March. (Continued.)

47



Angus Campbells farewell to Stirling.

QUICKSTEP.

Hugh McKay.



55.

55. Musical notation for Braham Castle, Strathspey. It consists of three staves of music in treble clef with a common time signature (C). The melody is written on the first staff, and the accompaniment is on the second and third staves. The piece ends with a double bar line and repeat dots.

Lord Salton's

REEL.

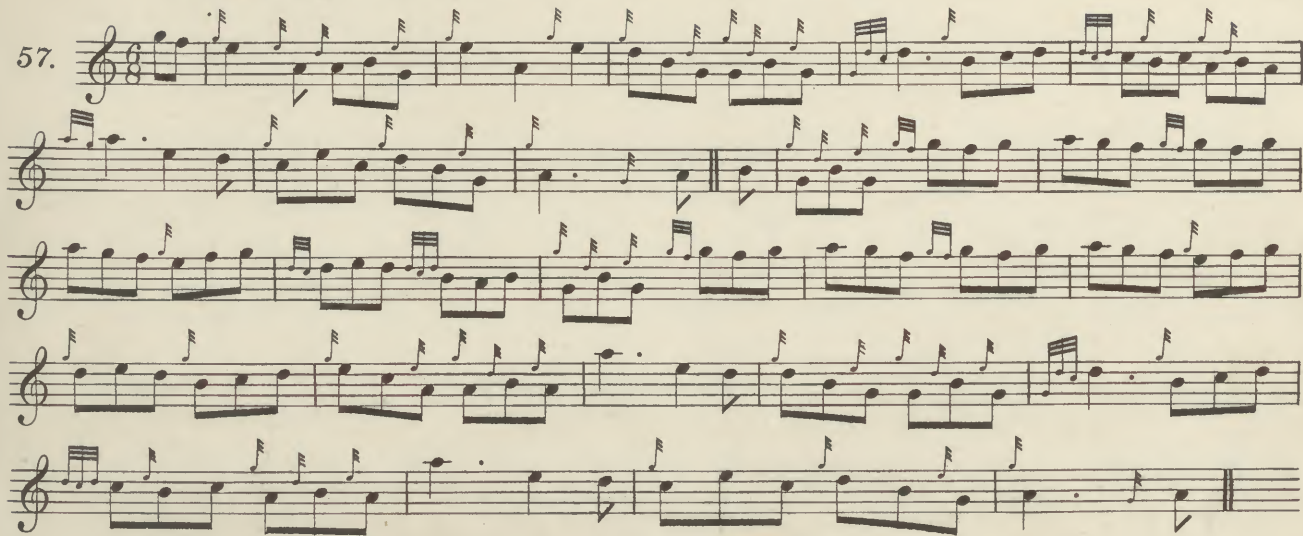
56.

56. Musical notation for Lord Salton's Reel. It consists of two staves of music in treble clef with a common time signature (C). The melody is written on the first staff, and the accompaniment is on the second staff. The piece ends with a double bar line and repeat dots.

The Wedding of Balleypareen.

QUICKSTEP.

49



50

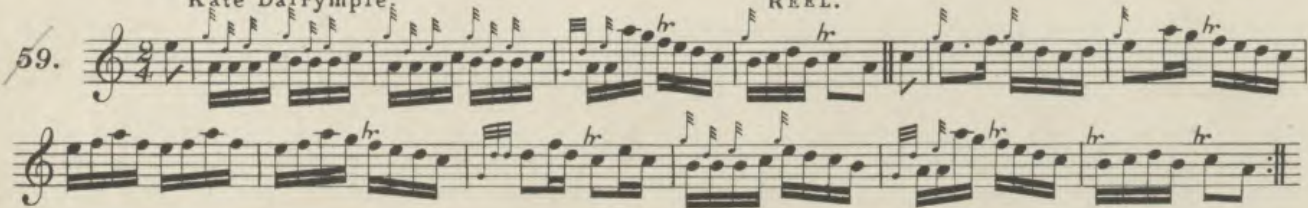
Sir John Sinclair's farewell to Caithness.

QUICKSTEP.



Kate Dalrymple

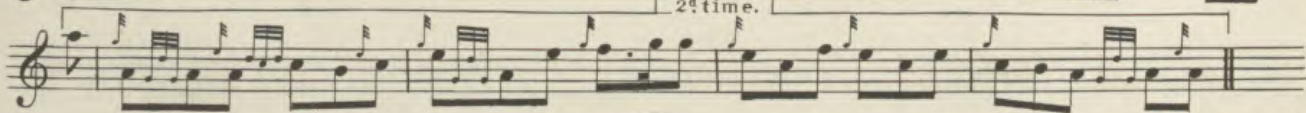
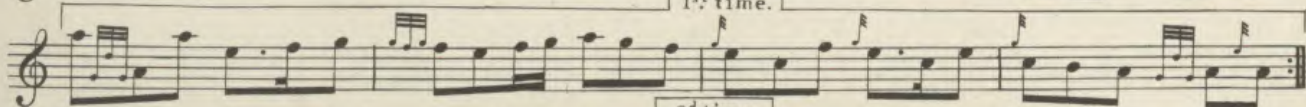
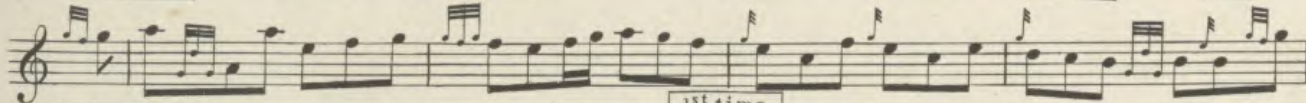
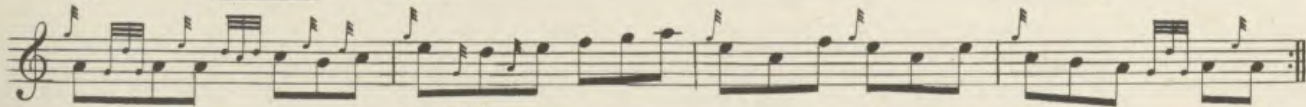
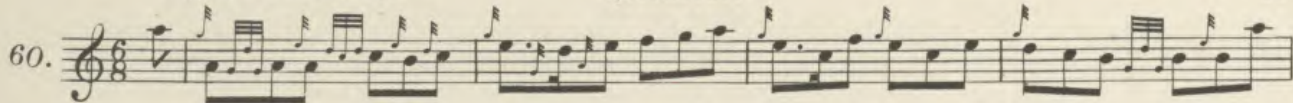
REEL.



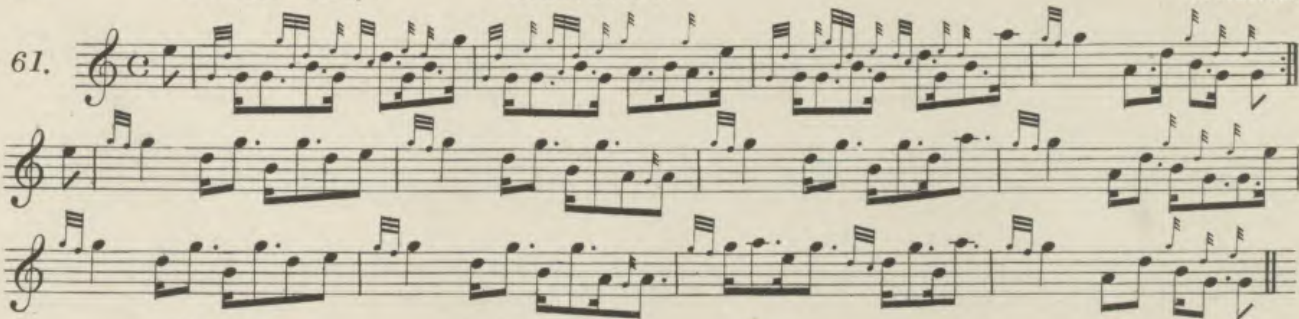
Cayderhall House.

QUICKSTEP.

51

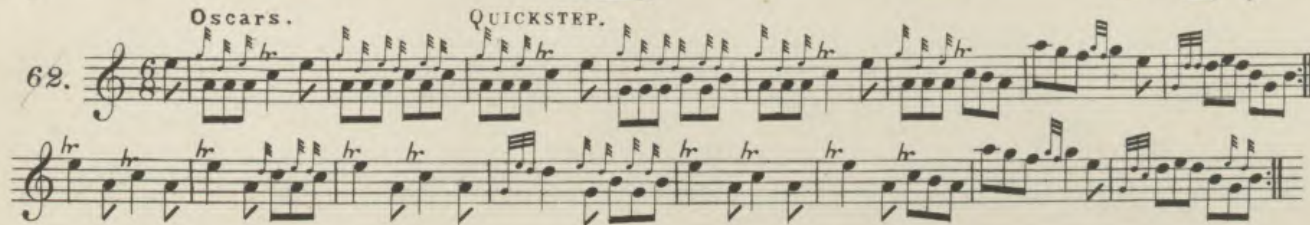


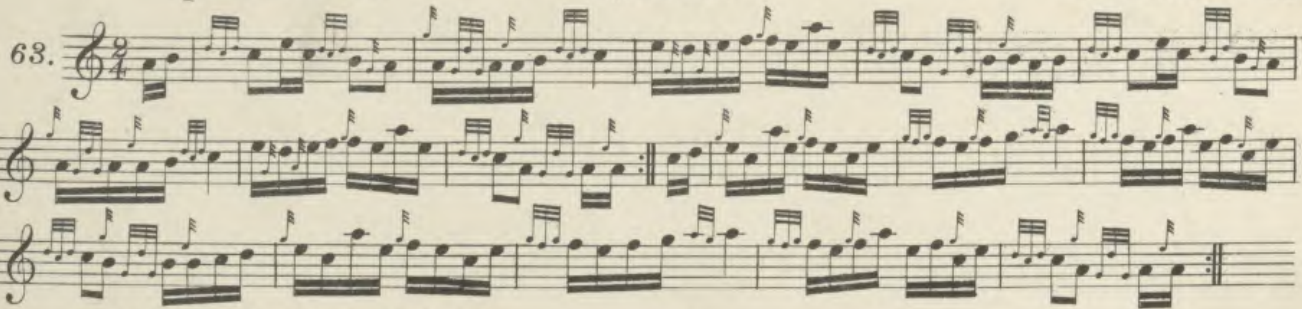
61.



Oscars. QUICKSTEP.

62.





The Lassie with the Crinoline.

REEL.



54

God save the Queen.

SLOW MARCH.

Arr. by D. McPhail Pipe Major 92^d Highlanders.

65.

1st time. 2^d time.

1st time. 2^d time.

Dumfries House.

QUICKSTEP.

66.

hr hr

Skibo Castle.

QUICKSTEP.

55

67.

1st time.

2d time.

Detailed description: This block contains the musical notation for the first system of 'Skibo Castle'. It begins with a treble clef and a 2/4 time signature. The melody is written on a single staff. Measures 67-72 are shown. The first time of the piece is indicated by a double bar line with repeat dots. The second time is indicated by a bracket and the text '2d time.'.

The Laird of Keir's.

REEL.

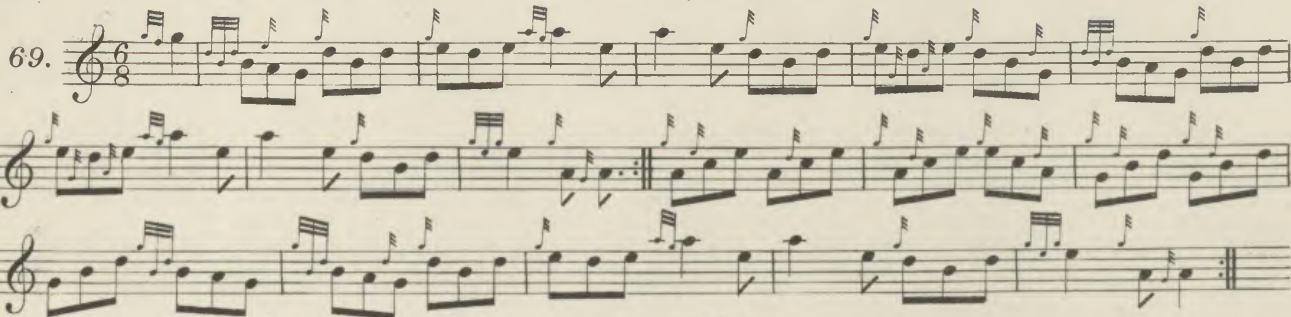
68.

Detailed description: This block contains the musical notation for the second system of 'The Laird of Keir's'. It begins with a treble clef and a common time (C) signature. The melody is written on a single staff. Measures 68-73 are shown. The piece is a reel, characterized by its 4/4 time signature and the presence of 'h' (half note) and 'r' (quarter note) markings above some notes.

56

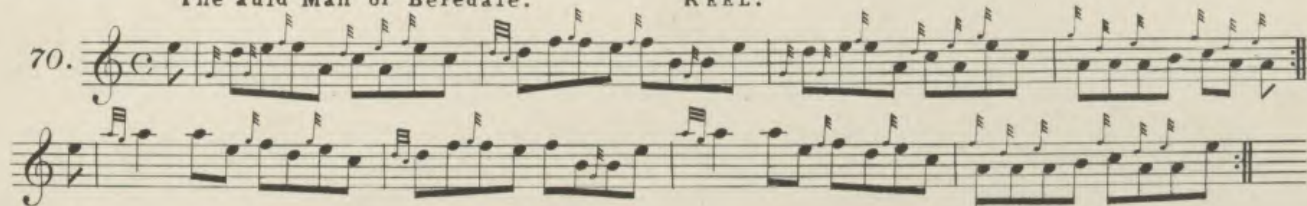
Invergordon Castle.

QUICKSTEP.



The auld Man of Beredale.

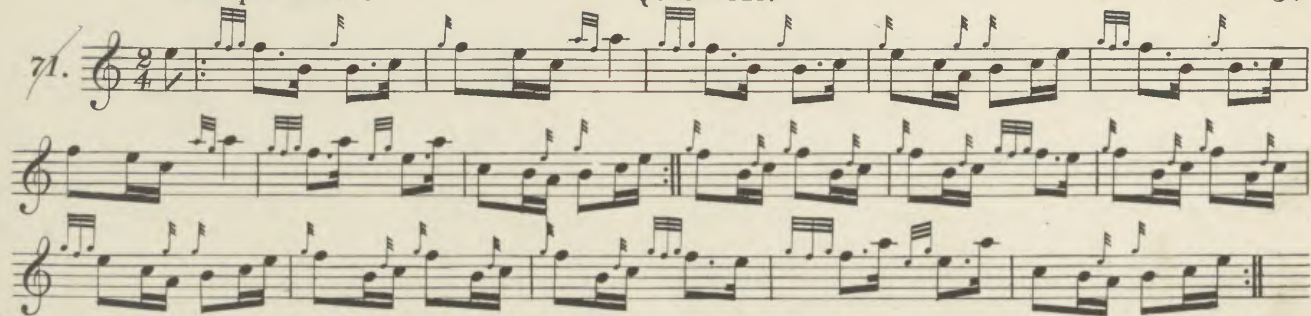
REEL.



Golspie Links.

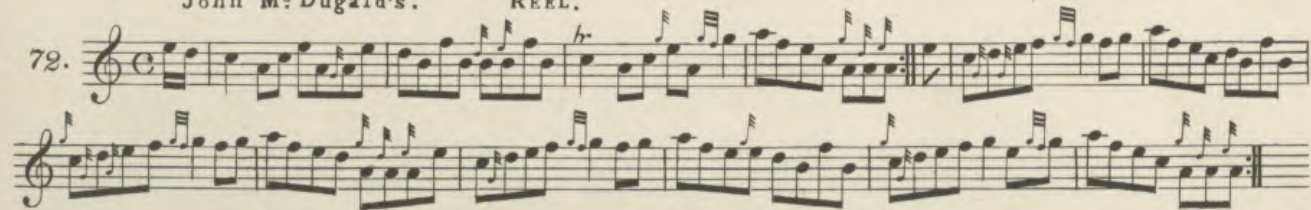
QUICKSTEP.

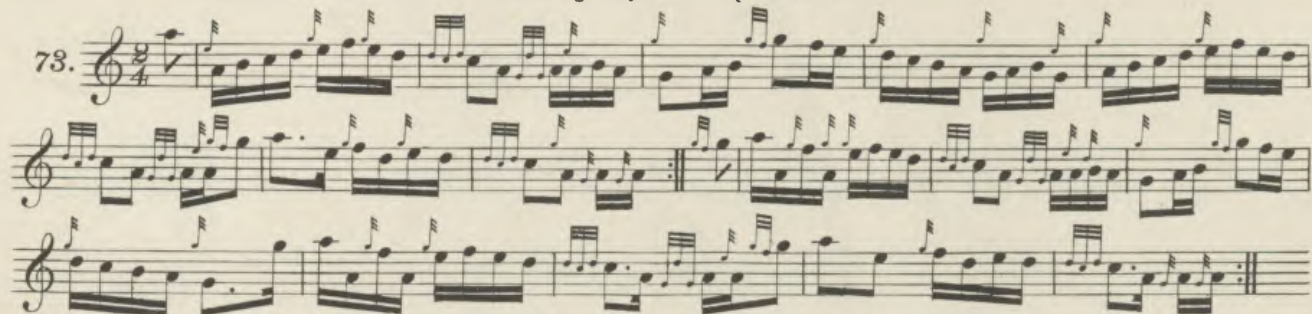
57



John Mc Dugald's.

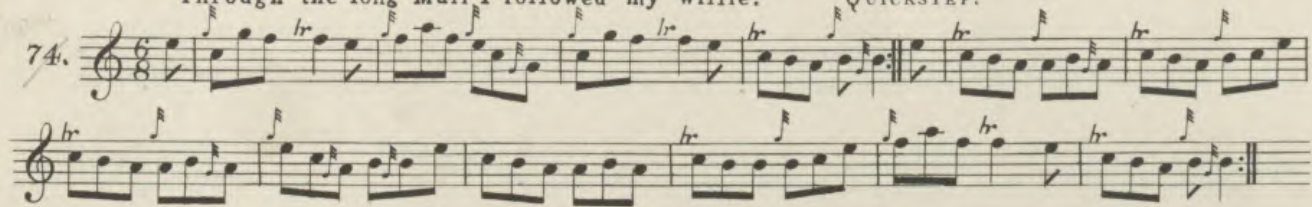
REEL.





Through the long Muir I followed my Willie.

QUICKSTEP.



Where does my Bonny Annie lye.

QUICKSTEP.

59



Craignish.

QUICKSTEP.





The Braes of Badenach.

STRATHSPEY.



Stirling Castle.

QUICKSTEP.

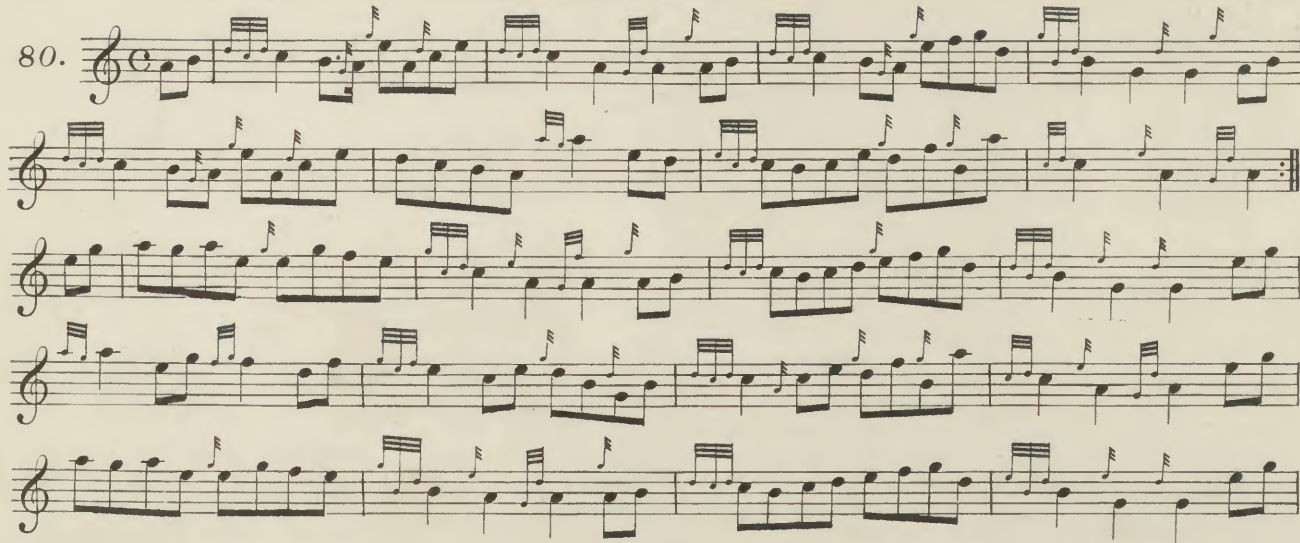
61

79.



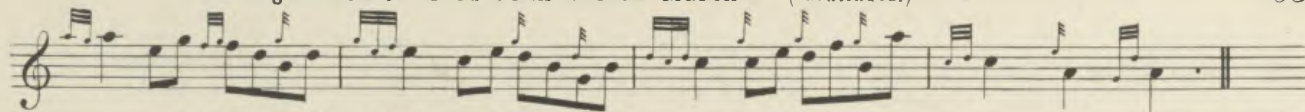
The Right Honble Lord John Scott's March

D. McKeracher.



The Right Honble Lord John Scott's March. (Continued.)

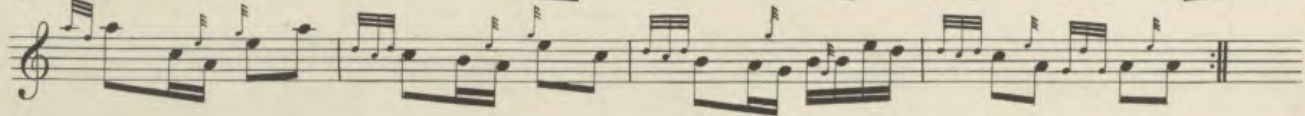
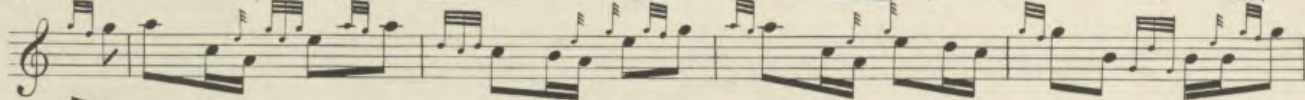
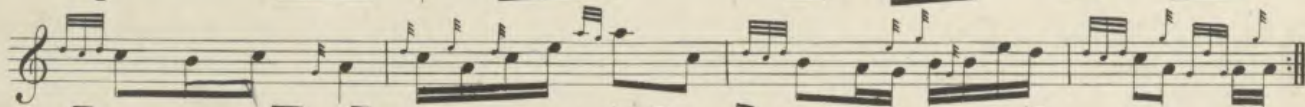
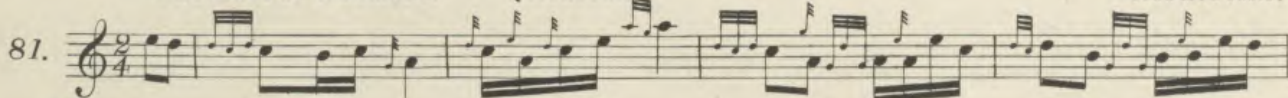
63



The Earl of Dunmore.

QUICKSTEP.

John McDonald.



82.

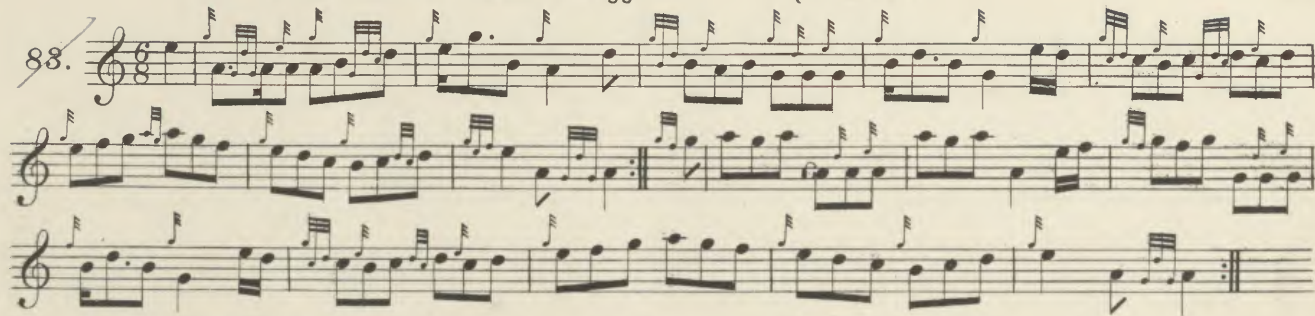
1st time.

2d time.

The Cat Kittened in Charlie's Wigg.

QUICKSTEP.

65



The Black Watch.

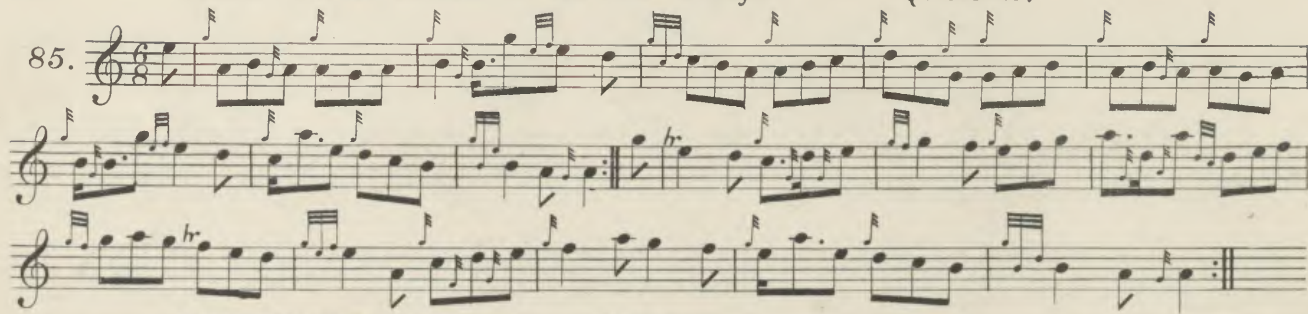
SLOW MARCH.



66

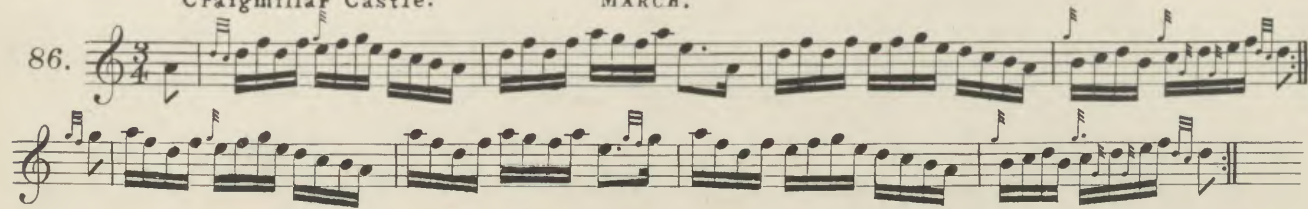
Prince Charlies farewell to the Isle of Skye.

QUICKSTEP.



Craigmillar Castle.

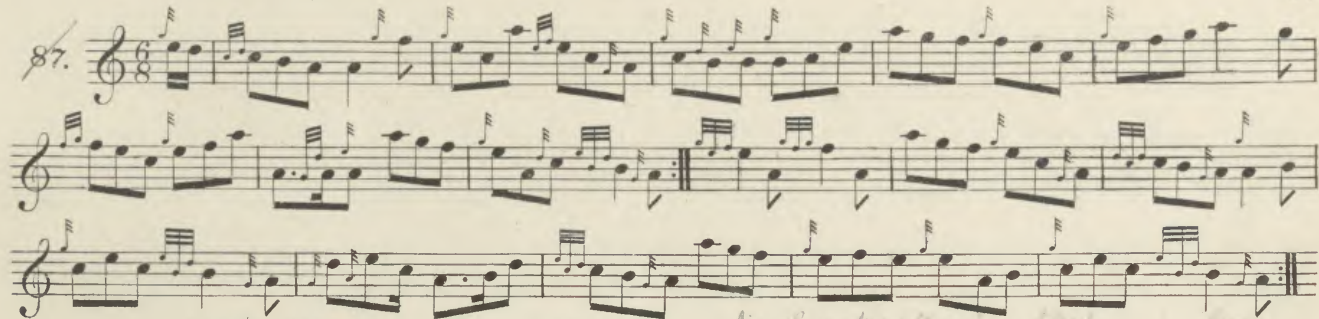
MARCH.



Came ye by Athole.

QUICKSTEP.

67

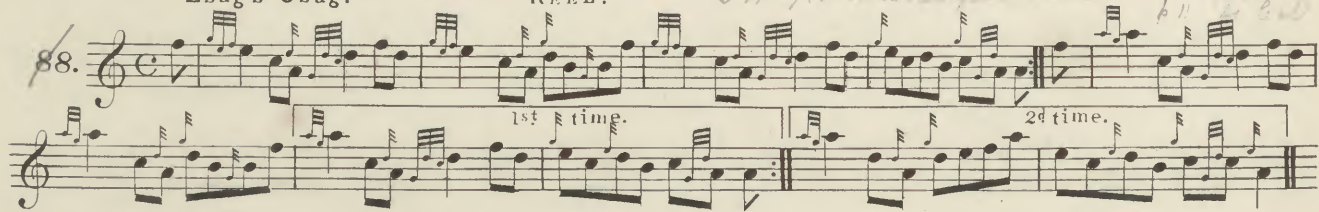


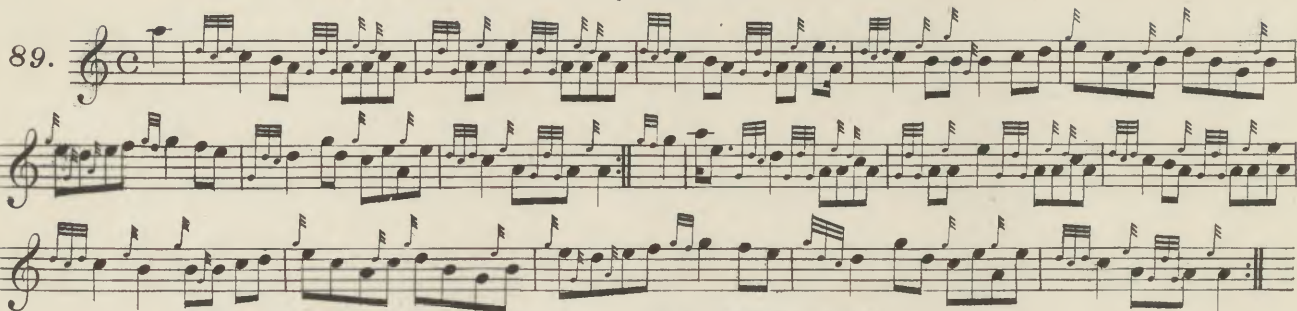
Esag's Osag.

REEL.

Sir John MacKenzie's Reel

b 11 to end





My Willie's away to the Glen.

JIG OR QUICKSTEP.



Donald Bain.

QUICKSTEP.

69



Miss Charlotte Alston Stewart.

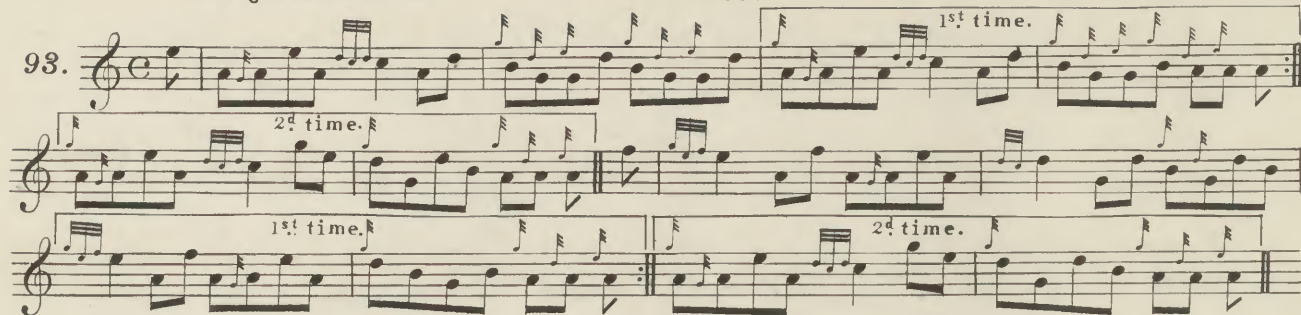
REEL.

D. McKeracher.



Craigievar Castle.

REEL.

93. 

1st time.

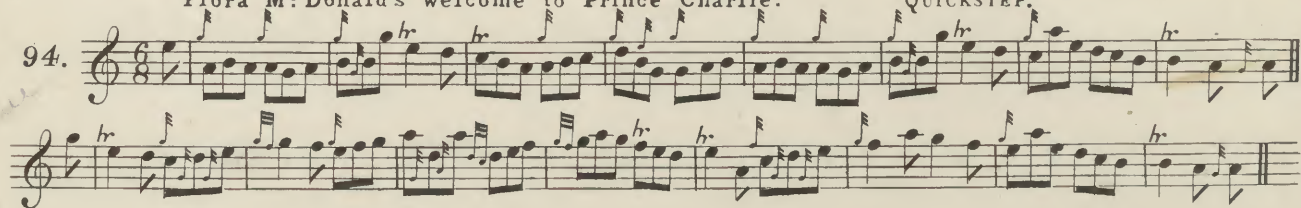
2^d time.

1st time.

2^d time.

Flora M^cDonald's welcome to Prince Charlie.

QUICKSTEP.

94. 

hr

hr

hr

hr

hr

hr

hr

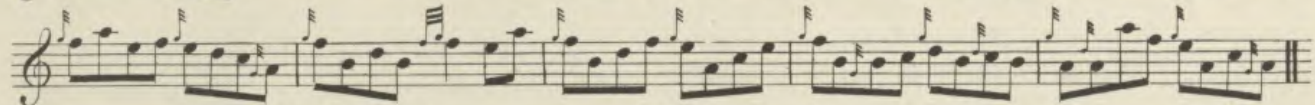
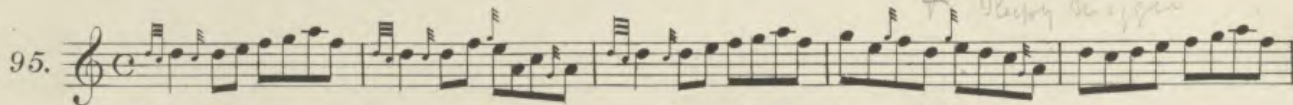
hr

The School House.

REEL.

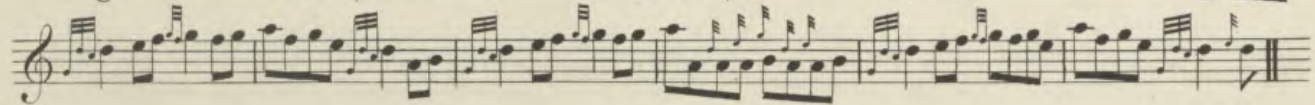
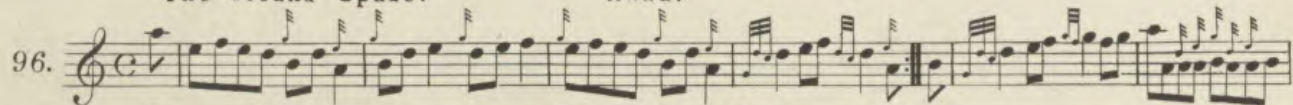
*Walter Carter
of Bluffington*

71



The Ground Spade.

REEL.



2 strains Miss Forbes

72

Lucy's Welcome.

QUICKSTEP.

Alfred Cameron

97.

Musical notation for 'Lucy's Welcome' in 2/4 time. It consists of three staves. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with many notes beamed together. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

Lord Collingwood's Victory.

QUICKSTEP.

98.

Musical notation for 'Lord Collingwood's Victory' in 6/8 time. It consists of two staves. The first staff begins with a treble clef and a 6/8 time signature. The melody features several measures with a 'tr' (trill) marking above the notes. The second staff continues the melody and ends with a double bar line.

Stewart Forbes.

SUPPLEMENT. QUICKSTEP.

By Duncan Campbell. I

1. 

The musical score is written for a single melodic line in 2/4 time. It consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, with frequent beaming. There are several repeat signs (double bar lines with dots) throughout the piece. Above the first staff, the number '1.' is written. Above the second staff, '1st time.' is written. Above the third staff, '2nd time.' is written. Above the fourth staff, '1st time.' is written. Above the fifth staff, '2nd time.' is written. There are also some 'r' markings above certain notes, possibly indicating a trill or a specific articulation.

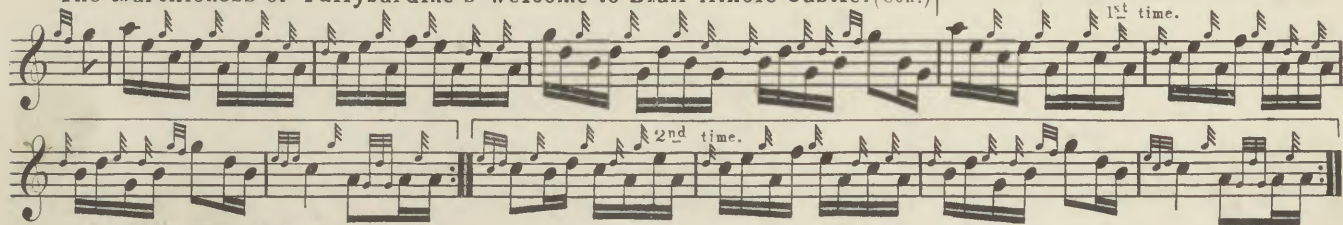
The Marchioness of Tullybardine's Welcome to Blair Athole Castle.

QUICKSTEP. By Charles Duff.



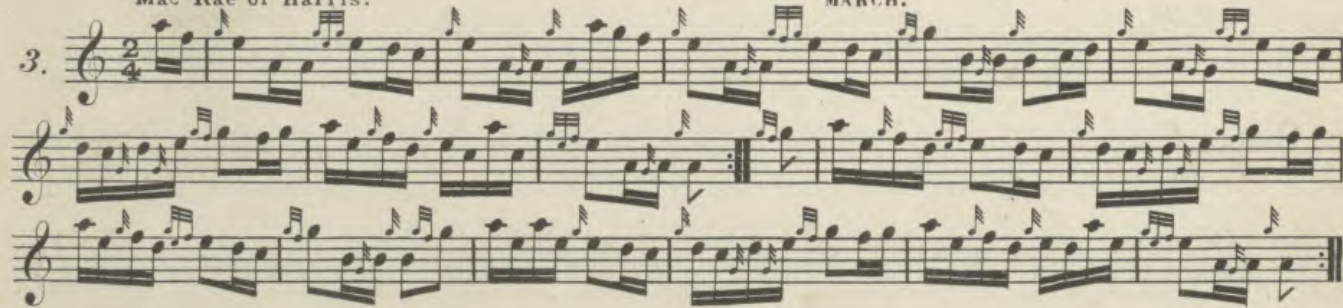
The Marchioness of Tullybardine's Welcome to Blair Athole Castle. (Cont.)

3



Mac Rae of Harris.

MARCH.



Edinburgh Highland Volunteers.

QUICKSTEP.

By Duncan Campbell.



Edinburgh Highland Volunteers. (Continued.)

5

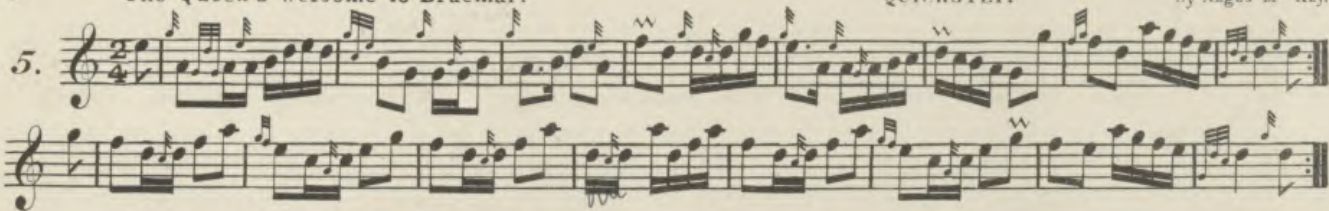


6

The Queen's Welcome to Braemar.

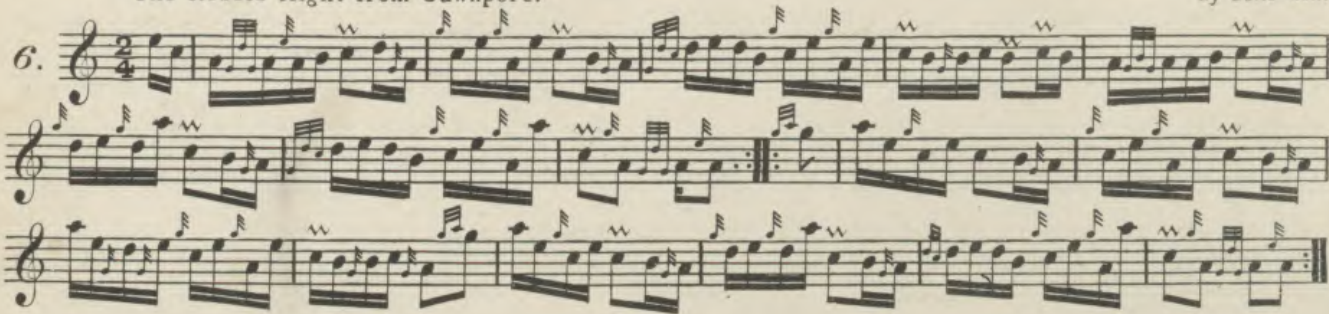
QUICKSTEP.

By Angus Mc Kay.



The Rebels flight from Cawnpore.

By David Muir.



Major Sligo's March.

(The Seige of Carrick.)

7

Major Digs & March.

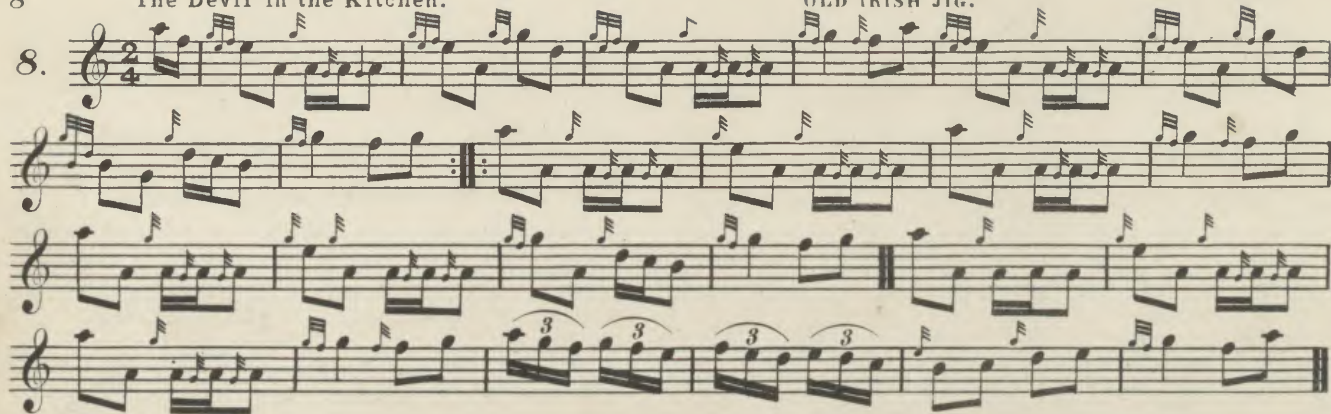
7.

The musical score is written for a single melodic line in treble clef, 6/8 time. It begins with a key signature of one sharp (F#). The melody is characterized by frequent eighth-note patterns, often beamed together in groups of four or six. The piece includes a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending concludes the piece. The notation is clear and typical of early 20th-century sheet music.

8

The Devil in the Kitchen.

OLD IRISH JIG.



The Cameronians' Quickstep.

By Pipe Major Cosmo Cameron.



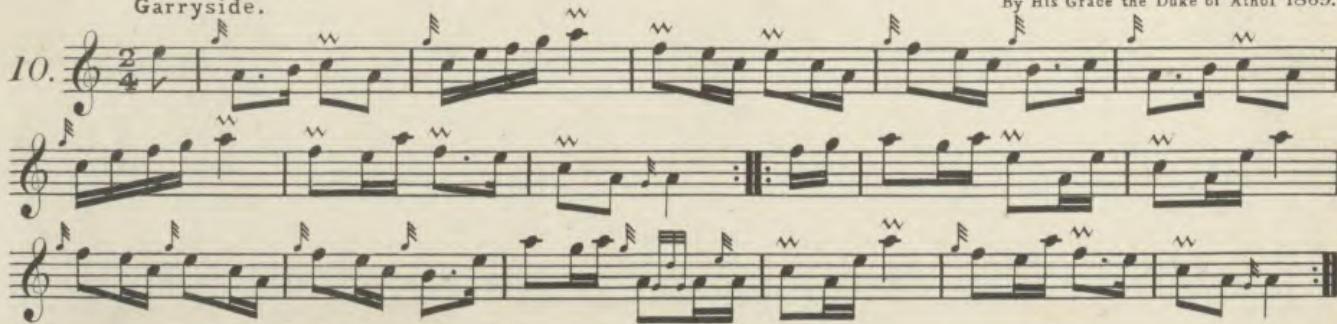
The Cameronians' Quickstep. (Continued.)

9



Garryside.

By His Grace the Duke of Athol 1865.



Lord Panmure's March.

Gilbert S. Gordon's Favorite.

11.

Four staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with repeat signs at the end of the first and third staves. The fourth staff ends with a double bar line and repeat dots.

Chisholm Castle.

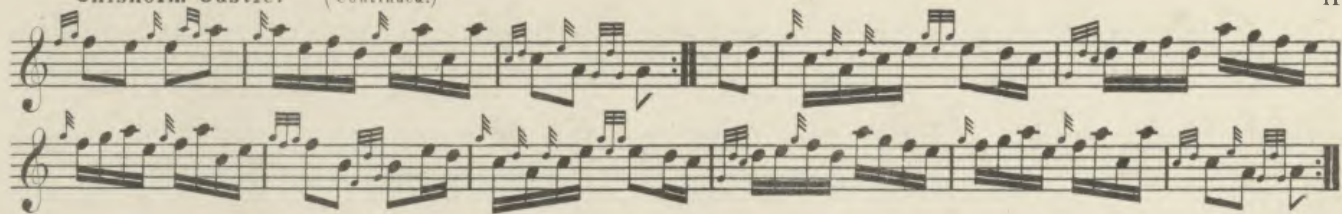
MARCH.

12.

One staff of music in 2/4 time, continuing the melody from the previous section. It features eighth and sixteenth notes and ends with a double bar line.

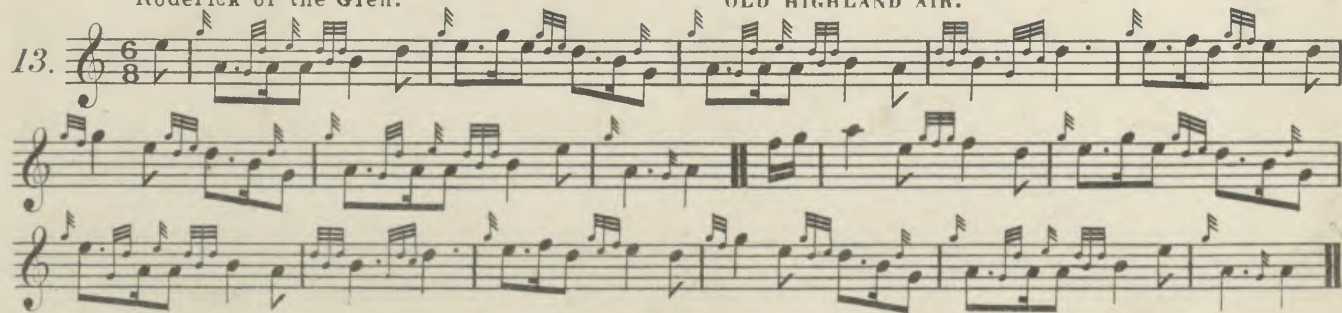
Chisholm Castle. (Continued.)

11



Roderick of the Glen.

OLD HIGHLAND AIR.





The Englishman with the long tail.

STRATHSPEY



Haydock Lodge.

By Pipe Major John Mc Donald, 79th Highlanders. 13

16.

The musical score is written for five staves in treble clef, with a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and repeat signs. The first staff begins with a treble clef and a 6/8 time signature. The music is composed of eighth and sixteenth notes, with some measures containing beamed notes. There are repeat signs at the end of the second and fifth staves. The score is numbered 16 in the top left corner.

17.

h

Back of Benachie.

QUICKSTEP.

15



The Thief of Lochabar.

19.

Four staves of music in 6/8 time. The melody is written in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a 6/8 time signature. The music consists of eighth and sixteenth notes, with many notes beamed together. There are repeat signs (double bar lines with dots) at the end of the second and third staves. The fourth staff ends with a double bar line.

The M^c Kenzie Highlander's.

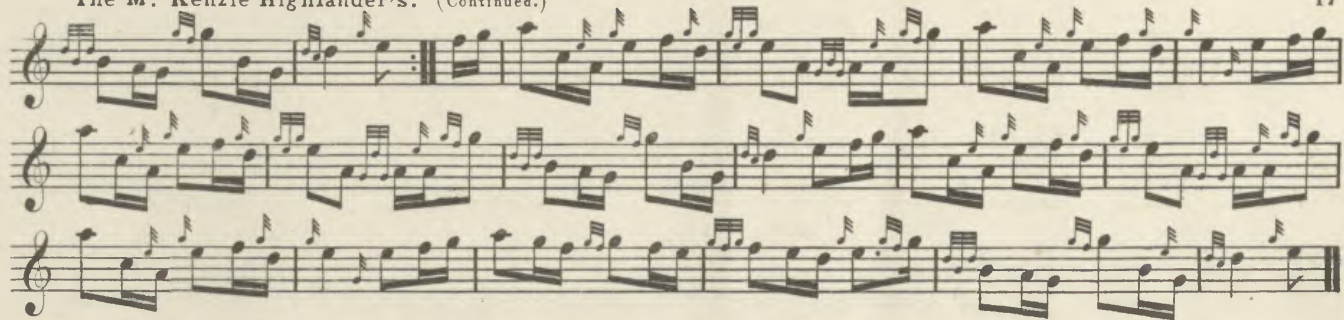
MARCH.

20.

One staff of music in 2/4 time. The melody is written in treble clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with many notes beamed together. The staff ends with a double bar line.

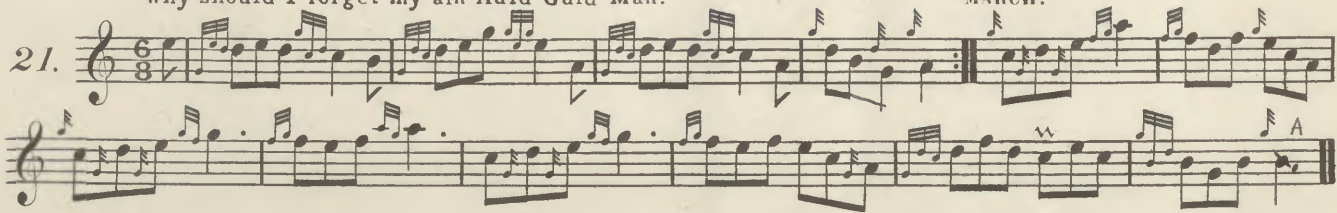
The M^c Kenzie Highlander's. (Continued.)

17



Why should I forget my ain Auld Guid Man.

MARCH.



22.

The musical score is written on five staves in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, frequently beamed in groups of four or eight. Various musical ornaments, represented by wavy lines above notes, are placed throughout the piece. The score ends with a double bar line and repeat dots.



