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P i p e M u s i c.

THE GLEN COLLECTION OF SCOTTISH MUSIC

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28th January 1927.



Glen 393.

A
SELECTION OF MUSIC
FOR THE
HIGHLAND BAGPIPE

CONTAINING ABOUT

150

QUICKSTEPS, MARCHES, STRATHSPEYS, REELS, &c.

WITH A COMPLETE TUTOR

BY

DONALD MC PHEE.

GLASGOW.

ENT. STA. HALL.

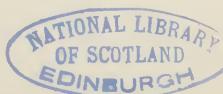
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INSTRUCTIONS.

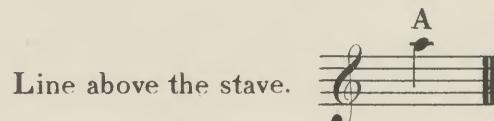
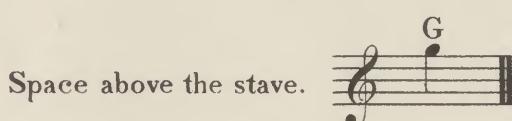
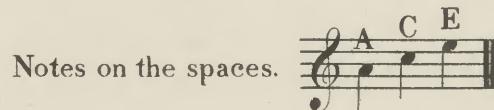
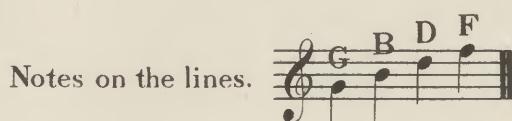


Having a fixed scale, Bag Pipe music does not admit of transposition, therefore no signatures of Sharps or Flats are required. There are only seven notes in music denominated by the following letters viz: G. A. B. C. D. E. F and these notes are placed on and between five parallel lines called a Stave and counted from the bottom.

A musical character called a Clef is placed at the beginning of each stave; There is only one used in Bag Pipe music called the Treble or G clef which is written on the second line, and gives its name to the notes on that line.

Single Bars, are represented by lines drawn across the stave, and are used for dividing a piece of music into parts of equal duration according to the time marked at the beginning of the piece.

Double Bars, are represented by two lines, and are used to divide a piece of music into two or more parts called measures. When dotted on one side it means to repeat.



NOTES AND THEIR RELATIVE VALUE.

Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
1	2	4	8	16	32

Time is a very important feature in all music and must be carefully attended to. In Pipe music there are five kinds of time viz: Common time (C) four Crotchets in the bar and eight bars in the measure. Two four time ($\frac{2}{4}$) two Crotchets in the bar and sixteen bars in the measure. Three four time ($\frac{3}{4}$) three Crotchets in the bar and sixteen bars in the measure. Six eight time ($\frac{6}{8}$) two dotted Crotchets or six quavers in the bar and sixteen bars in the measure. Nine eight time ($\frac{9}{8}$) three dotted Crotchets or nine quavers in the bar and eight bars in the measure.

III SCALE.

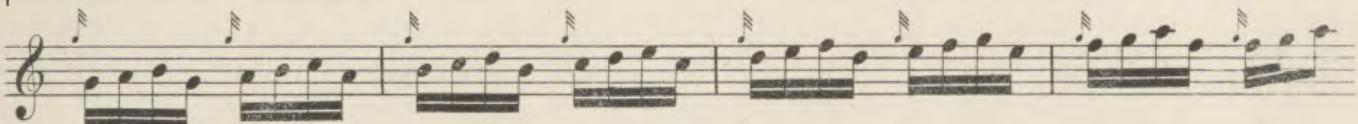
At this ● the holes are closed.

At this ○ the holes are open.

The fingers of the right or lower hand should be placed well across the chanter so that the little finger will cover the lowest or G note with ease.

	G	A	B	C	D	E	F	G	A	G	A
Thumb.	●	●	●	●	●	●	●	●	○	●	○
1 st Finger.	●	●	●	●	●	●	●	○	○	○	○
2 nd do.	●	●	●	●	●	●	○	○	○	●	●
3 rd do.	●	●	●	●	●	○	○	○	●	○	○
1 st do.	●	○	●	●	○	●	●	●	●	●	●
2 nd do.	●	●	●	○	○	●	●	●	●	●	●
3 rd do.	●	●	○	○	○	●	●	●	●	●	●
Little Finger.	●	○	○	○	●	○	○	○	○	○	○

This Exercise should be practised by the pupil first with the plain notes according to the scale. When he has mastered this let him strike the first of every four with the G finger, taking the last note, of the previous four for the start note.



The following are a few explanations on the beats and shakes necessary in Bag Pipe music—:



Doubling of high A. Touch the thumb smartly as it is raised.



Doubling of G. Touch smartly the top or G finger once as you raise it.



Doubling of F. Strike F smartly twice with the G finger.



Doubling of E. Strike E with the G finger once and the F finger smartly after it. Be careful not to strike the G finger twice.



Doubling of D. Close the Chanter (which sounds low G) touching the D finger smartly as you raise it. Keep the little finger on the Chanter.



Doubling of C. Strike C with the D finger twice smartly. Be sure the little finger is kept off.



Doubling of B. Strike B with the high G finger and the D finger smartly after it.



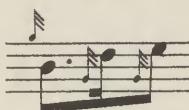
Doubling of A. Strike A with high G finger and touch the little finger smartly after it.



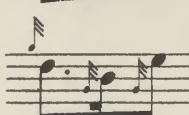
IV
GRIP OR ROUND MOVEMENT.



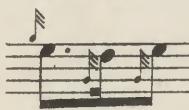
Strike A with high G finger then close the Chanter (which sounds G) and strike the D finger smartly, lifting E with the little finger. Although D is written as a plain note in this movement it is done as a grace note.



This is the same done from B.



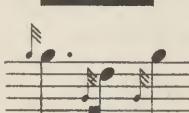
In this D being the note that the movement is done from, B must be substituted. Care must be taken that the B is done as a grace note.



This is the same, D being again used as a grace note.



This is the same movement from F to F.



The same from G to G.



The same from A to A.



This is Part of a DOUBLE CUT or TAORLUIDH.

Strike A with the high G finger then close the Chanter and strike the D finger smartly and raise the little finger.

By adding the E grace note smartly you sound the Double Cut or Taorluidh.



A ROUND AND DISTINCT MOVEMENT.



The first notes being doubled be sure to put on the second notes smartly with the E finger.



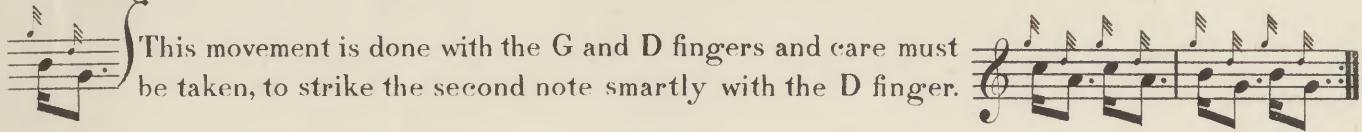
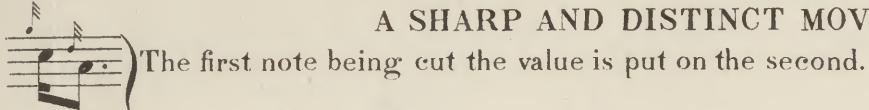
The figure $\overbrace{3}$ signifies to be done in the time of two.



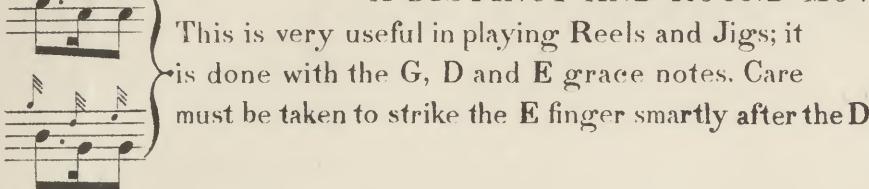
This is the most difficult of the class. Three notes being on the same line, care must be taken to strike the second and third immediately after the first.



A SHARP AND DISTINCT MOVEMENT.



A DISTINCT AND ROUND MOVEMENT.



Another note is added in Reel playing.

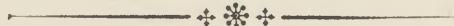


The following Shakes are sometimes used instead of Doublings;



The little finger is greatly used among Pipers and it graces a tune very nicely, but care must be taken to use it with discretion.

It is generally used in place of other executions according to taste, as;—



DIRECTIONS FOR KEEPING THE BAG.

It is of the utmost importance to have the Bag perfectly tight, as without this a Pipe will never go well.

To keep the Bag in good order, mix two or three tablespoonfuls of Treacle to one of water and pour in. Rub the Bag well and hang it up in a position that the Treacle will run into the Chanter Stock, then let it out. This can be done immediately before using the Pipe but it is preferable to do it at night, so that what the Bag does not take in may be dripped out by morning. In doing this it is necessary to take off the cover and cork the Stocks securely.

IMPORTANT HINTS TO THE PUPIL.

In commencing to learn the Scale and Exercises on the practising Chanter, the Pupil should, at the same time, proceed to learn to blow the Pipe, so that by the time he can play a tune on the practising Chanter, he will have little difficulty in playing it on the Pipe.

The winding, or preserving an equal current of air in the Bagpipe is of the utmost importance. Without this, the instrument cannot be correctly tuned. The Pupil, in commencing, must hold up the Drones on the left shoulder with the right hand, and hold the Chanter having the fingers of the left hand closing the notes A. G. and F.

The Bag must then be blown full and put under the arm. The arm must be kept firm on the Bag, and when drawing breath, press the arm so as to keep the Chanter and Drones going the same as when blowing into the Bag, and so on, alternately blowing and pressing; and by a little practice he will be able to keep the Pipe going. Two Drones ought to be stopped and only one used, (either of the small ones) until such time as the Pupil has had sufficient practice to enable him to keep the Pipe going steadily.

DRONE REEDS.

In tuning, if the Drones seek too far out, then the Reed is too sharp, and the tuning string must be pulled back, making the tongue of the Reed a little longer. If the Drone seek too far in, then the Reed is too flat; but by pulling forward the tuning string, making the tongue of the Reed shorter, you sharpen the tone. If the Reed is too long, a piece may be cut off, which will sharpen it without touching the tuning string.

CHANTER REEDS.

Tune the Pipe to low A, and prove it with high A; if they are in unison, the Chanter reed is right; but if the Drone requires to be tuned out to suit high A, then the Chanter reed is too flat, and must be let down; if the Drone requires to be tuned in, the Chanter reed is too sharp and therefore must be raised.

Great care must be taken in shifting the Chanter reed, as very little will make a great difference.

BRUCE'S ADDRESS.

Very slow.



A MAN'S A MAN FOR A THAT.



WE WILL TAKE THE HIGH ROAD.

March.



SLOW MARCH (1794)



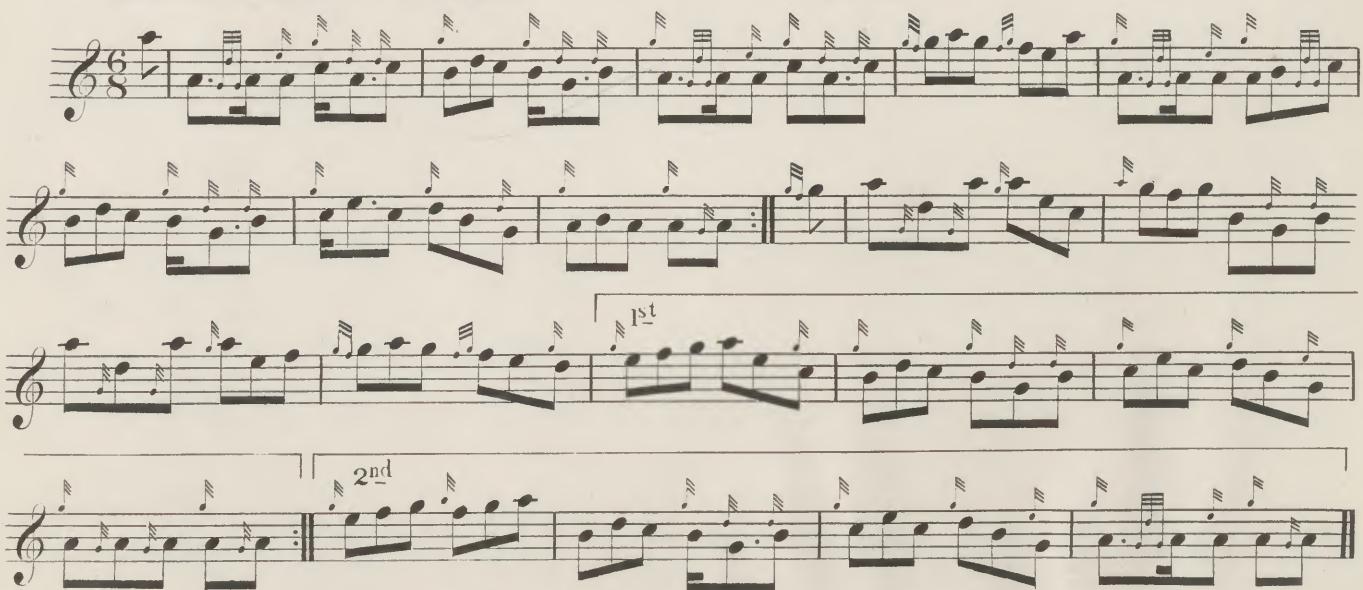
REJECTED SUITOR.

Reel.



MACPHEDRAN'S DREAM

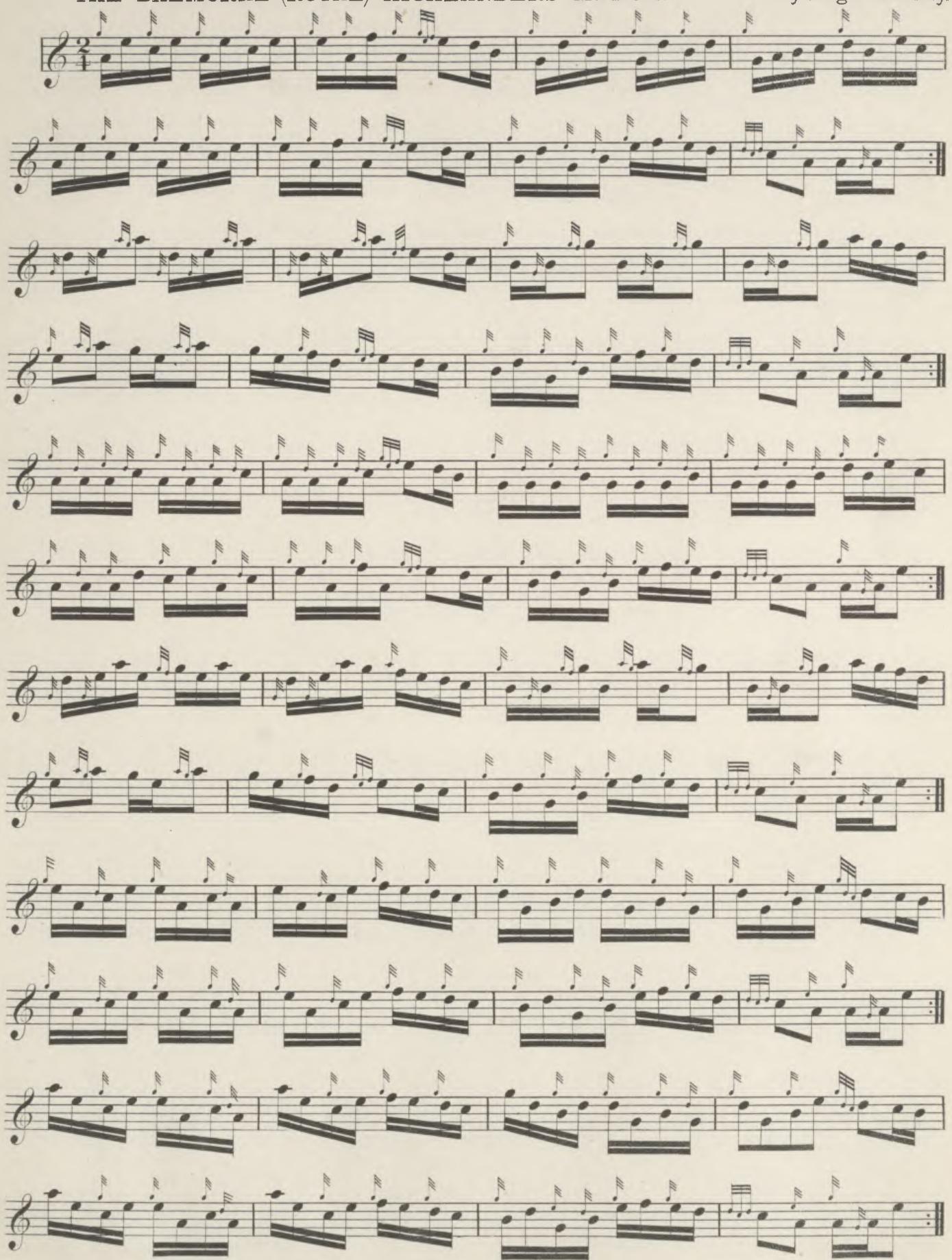
March.



THE BALMORAL (ROYAL) HIGHLANDERS MARCH.

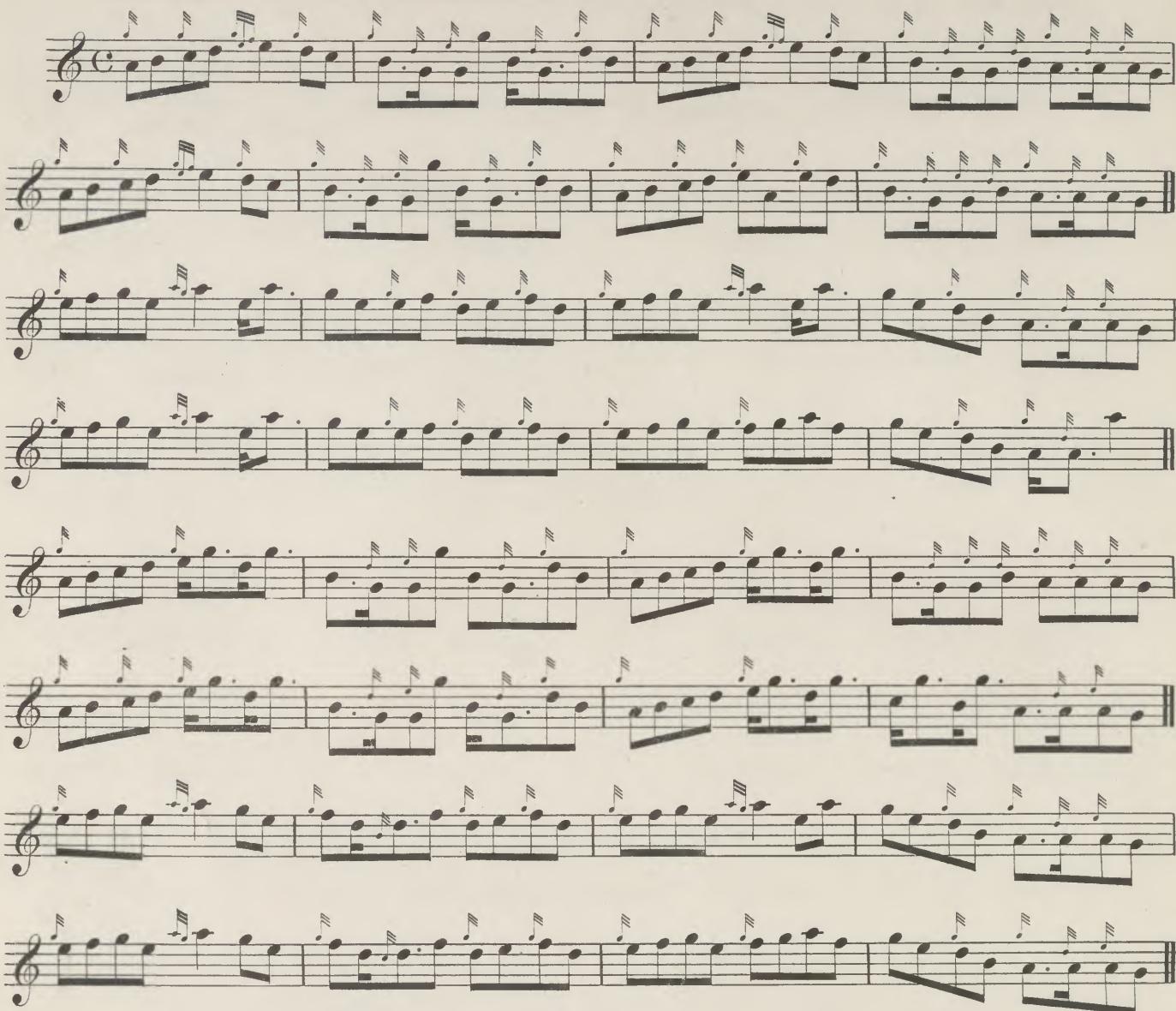
By Angus Mackay.

3



THE BLACK COCKS OF BERRIDALE.

Reel.



DONALD MACKINNON'S BIRTHDAY.

March.

By Hugh Mackay.



MARCHIONESS OF TULLIBARDINE.

March.

By C. Duff.

5

The sheet music for 'Marchioness of Tullibardine' is composed of ten staves of musical notation. The notation is for two fife parts, indicated by the labels '1st' and '2nd' placed above the second and fourth staves respectively. The music is in common time (indicated by 'C') and consists of sixteenth-note patterns with various rests and dynamic markings like 'f' and 'ff'. The staves are arranged in two columns of five staves each, separated by a vertical bar line.

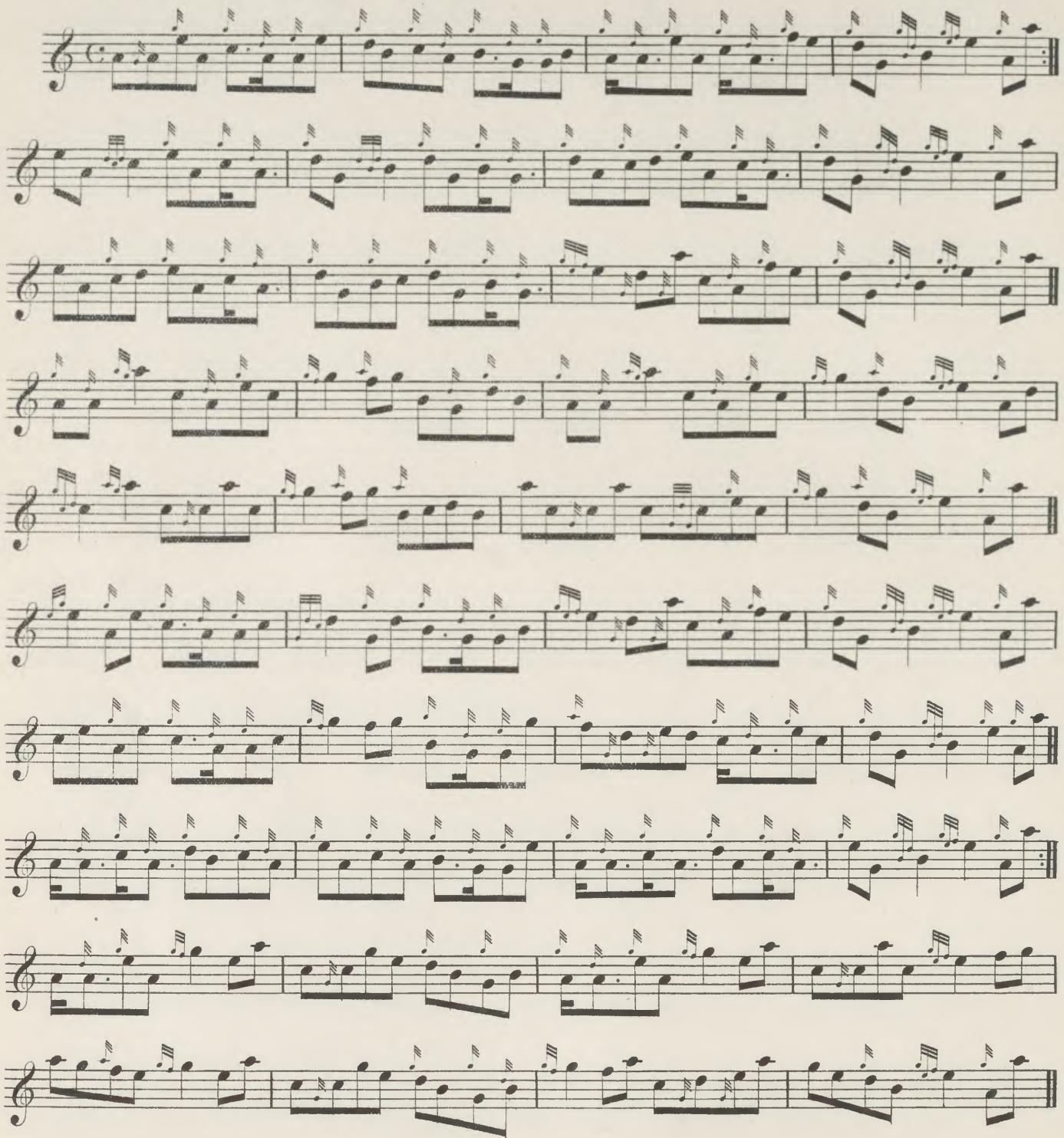
REEL.

By W. Sutherland

The sheet music for 'Reel' by W. Sutherland is composed of two staves of musical notation. The notation is in common time (indicated by 'C') and consists of sixteenth-note patterns with various rests and dynamic markings like 'f' and 'ff'. The staves are arranged in two rows, separated by a horizontal bar line.

JOHN MACKECHNIE'S BIG REEL.

Reel.



CAITHNESS REEL.

By W. Sutherland



THE ALMA.

March.

By W. Ross

Musical score for 'The Alma' march by W. Ross. The score consists of six staves of music for a band, featuring various instruments like drums, cymbals, and woodwinds. The first four staves are in common time (indicated by 'C'), while the last two staves are in 2nd time (indicated by '2nd'). The notation includes many rests and dynamic markings such as 'P' (piano) and 'F' (forte). The score is divided into sections labeled '1st' and '2nd'.

CALEDONIAN SOCIETY OF LONDON.

Strathspey.

By W. Mackay

Musical score for 'Caledonian Society of London' strathspey by W. Mackay. The score consists of six staves of music for a band, featuring various instruments like drums, cymbals, and woodwinds. The notation includes many rests and dynamic markings such as 'P' (piano) and 'F' (forte). The score is divided into sections labeled '1st' and '2nd'.

REEL.

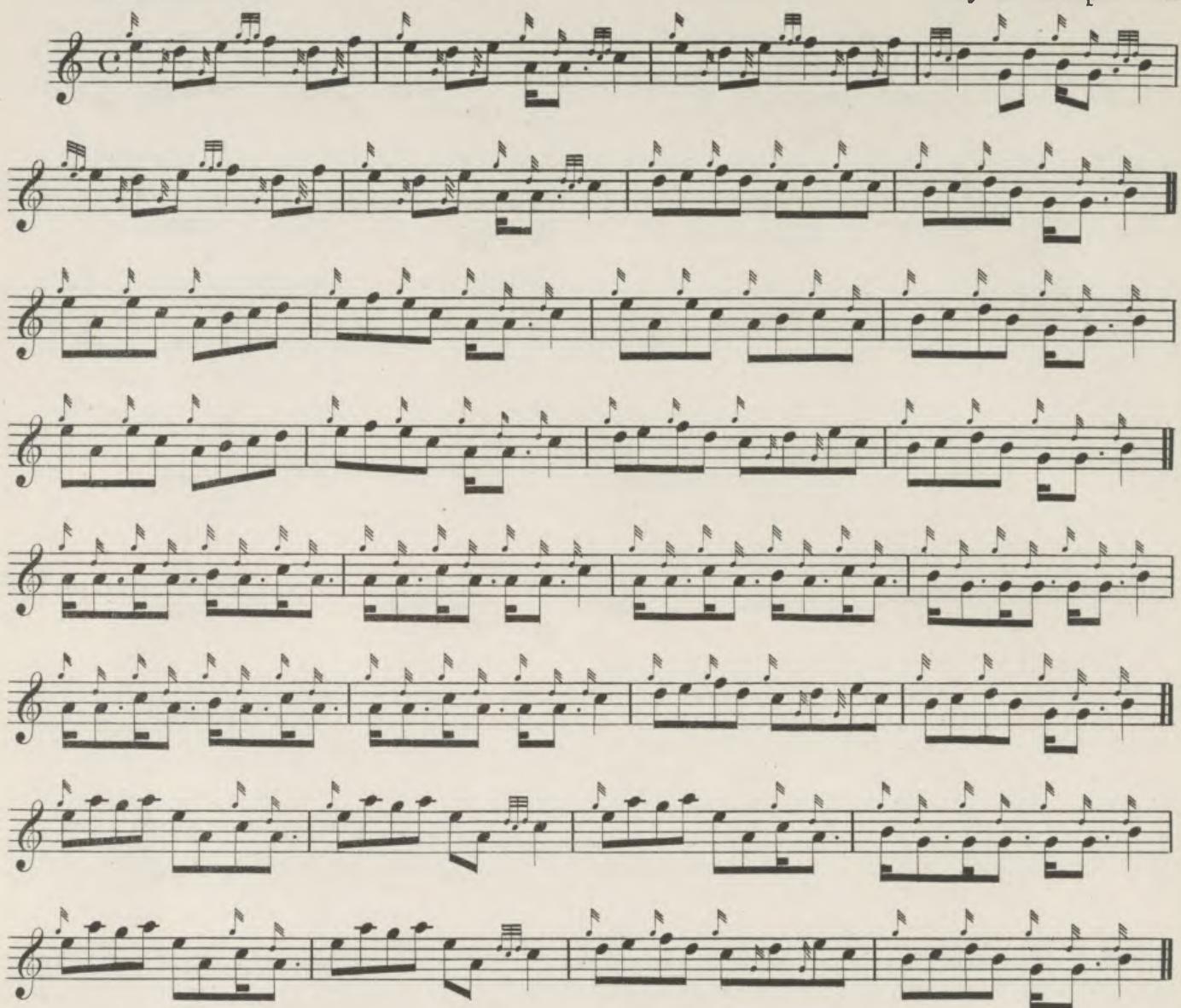
By Donald Galbraith.

Musical score for 'Reel' by Donald Galbraith. The score consists of six staves of music for a band, featuring various instruments like drums, cymbals, and woodwinds. The notation includes many rests and dynamic markings such as 'P' (piano) and 'F' (forte).

DUNTROON.

Reel.

By D. Macphedran.



PRINCE OF WALES.

Reel



THE FALLS OF CLYDE.

By W. Mackay

9

A musical score for a single instrument, likely a fife or flute, 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 notes with sixteenth-note grace markings. The score includes two endings: the first ending leads back to the main section, and the second ending concludes with a final cadence labeled 'D. C.*'. Measure numbers are present at the beginning of each staff.

THE BOY'S LAMENT FOR HIS KITE.

By W. Mackay

A musical score for a single instrument, likely a fife or flute, consisting of four staves of music. The music is in common time (indicated by '2/4') and uses a treble clef. The notes are primarily eighth notes with sixteenth-note grace markings. The score consists of a single continuous section of music.

* AFTER YOU PLAY THE SECOND PART PLAY 1st AND 3rd PART.

BURNING THE PIPER'S HUT.



HEALTH AND PROSPERITY:

Slow March.



MACKENZIE'S FAREWELL.

March.



ROCKING STONE AT INVERNESS.

Strathspey.



CHARLIE'S WELCOME.

Reel.



I AM O'ER YOUNG TO MARRY YET.

Slow with feeling.

March.



CHISHOLM CASTLE.

March.



THE BOATIE ROWS.



MONY MUSK.

Strathspey.

Sheet music for Mony Musk, Strathspey, in common time (C). The music consists of four staves of sixteenth-note patterns. The notes are primarily eighth-note pairs, with some sixteenth-note figures and grace notes. Measure endings are indicated by circled '3' and '2' symbols.

LOCHGILPHEAD.

Reel

By Colin Maclauchlan.

Sheet music for Lochgilphead Reel, in common time (C). The music consists of three staves of sixteenth-note patterns. The notes are primarily eighth-note pairs, with some sixteenth-note figures and grace notes. Measure endings are indicated by circled '3' and '2' symbols.

MACBETH'S STRATHSPEY.

Strathspey.

Sheet music for Macbeth's Strathspey, in common time (C). The music consists of four staves of sixteenth-note patterns. The notes are primarily eighth-note pairs, with some sixteenth-note figures and grace notes. Measure endings are indicated by circled '3' and '2' symbols.

GLENGARRY'S DIRK.

Reel.

Sheet music for Glengarry's Dirk, Reel, in common time (C). The music consists of two staves of sixteenth-note patterns. The notes are primarily eighth-note pairs, with some sixteenth-note figures and grace notes.

14

SPEED THE PLOUGH.

Reel.



DEIL AMONG THE TAILORS.

Reel.



DEWAR'S FANCY.

March.



BALMORAL CASTLE.

Strathspey.



CLUNY'S REEL.

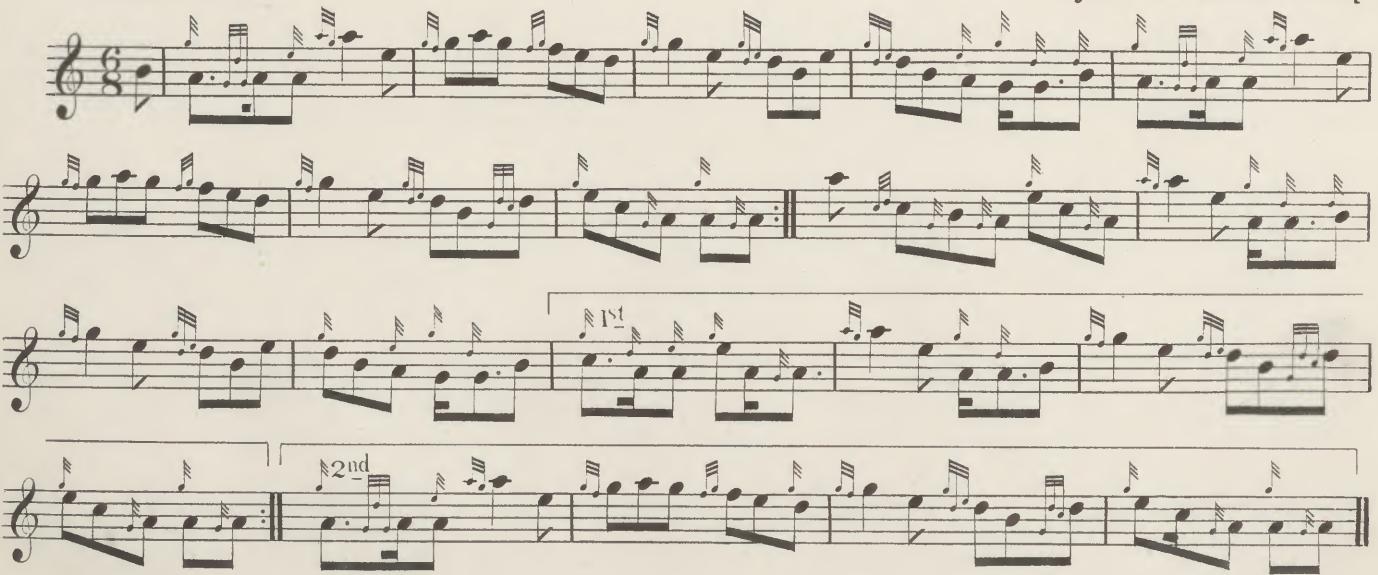


SLEEPY MAGGIE.

Reel.



MARCH.

By J. Maclauchlan Esq^r

THE MONKLAND BASIN.

Strathspey.

By Arch^d. Campbell

ROBERT CAMPBELL.

Strathspey.

By Arch^d. Campbell

STRUAN ROBERTSON.

Strathspey.



MISS MARTIN'S WEDDING DAY.

Reel.



CHARLIE'S WELCOME.

Reel.



MARCH.



THE DUCHESS OF EDINBURGH.

The music is composed for two voices, likely soprano and alto, in common time. The notation uses vertical stems with diagonal dashes to represent pitch and rhythm. The first five staves are labeled '1st.' and the next five are labeled '2nd.'

THIS IS NO MY PLAID.

Slow March.

The music is a slow march, indicated by the text above. It consists of two staves of musical notation, likely for a single instrument or a small ensemble.

LADY LOUDEN.

Strathspey.



PERTH HUNT

Strathspey.



PERTH HUNT.

Reel.



ALONE, I WEARY.

Slow March.



ANNIE OF BALLINTYRE.

Quickstep.

By D. M^cPhedran.

The musical score consists of four staves of music for a band or orchestra. The first three staves are in G major, while the fourth staff begins in F major. The music is set in 6/8 time. The notation includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like forte (f) and piano (p). The piece concludes with a final cadence.

W^m MACKAY'S FAREWELL TO THE 74th March.

The musical score consists of eight staves of music for a band or orchestra. The music is set in G major and 3/4 time. The notation includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like forte (f) and piano (p). The piece concludes with a final cadence.

MEGGERNY CASTLE.

March.

The music for "Meggerny Castle" consists of four staves of musical notation. The first three staves are in common time (indicated by a 'C') and the fourth staff begins in common time and ends in 2nd time (indicated by a '2nd'). The notation uses a treble clef and includes various note heads and stems. The piece concludes with a double bar line and repeat dots.

ARCADIA COTTAGE.

March.

By Colin Maclauchlan Esq^r

The music for "Arcadia Cottage" consists of four staves of musical notation. The notation uses a treble clef and includes various note heads and stems. The piece concludes with a double bar line and repeat dots.

ASPIN BANK

Strathspey.

By T. Douglas

The music for "Aspin Bank" consists of four staves of musical notation. The notation uses a treble clef and includes various note heads and stems. The piece concludes with a double bar line and repeat dots.



The music is in 8/8 time. It features eight staves of musical notation. The first four staves are identical, followed by two staves labeled "1st" and "2nd". The notation includes various note heads and stems, with some notes having vertical dashes through them.

MISS LYALL.

Strathspey.

The music is in common time. It consists of three staves of musical notation. The notation includes various note heads and stems, with some notes having vertical dashes through them. There are also some slurs and grace notes indicated.

SIR CHARLES FORBES OF EDINGLASSIE. March.

The musical score consists of ten staves of music for two voices. The top staff is labeled "1st." and the second staff is labeled "2nd.". The music is written in common time (indicated by a "2") and uses a treble clef. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. The music is composed of two distinct parts, each consisting of five staves. The first part begins with a forte dynamic, while the second part begins with a piano dynamic.

CAPTAIN JACK MURRAY.

Strathspey.



CAPTAIN JACK MURRAY.

Reel.



MRS CAMPBELL'S FAVOURITE.

Strathspey.

By Archd Campbell.



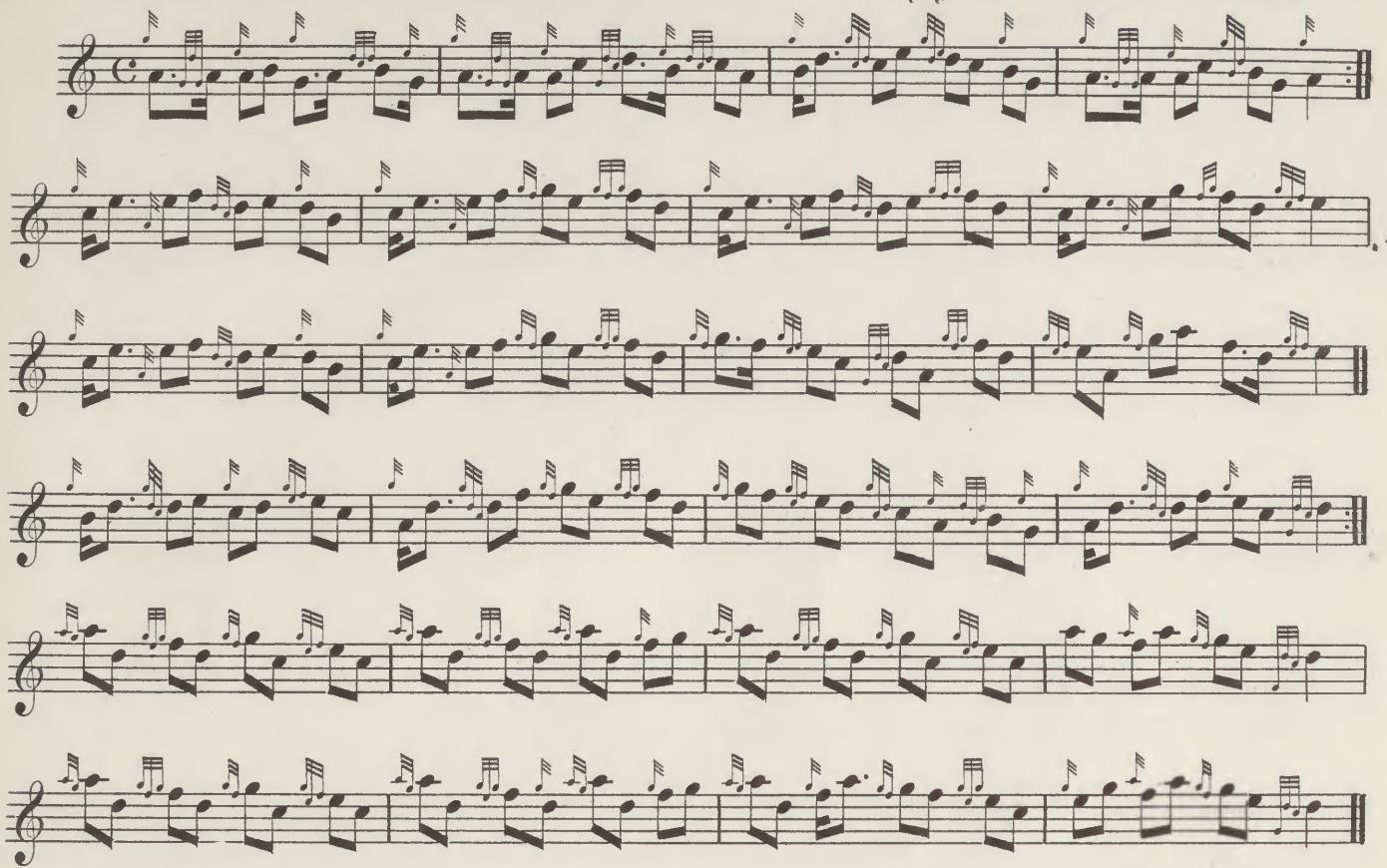
THE HOSTLER'S DAUGHTER.

Reel.

By J. Livingstone.

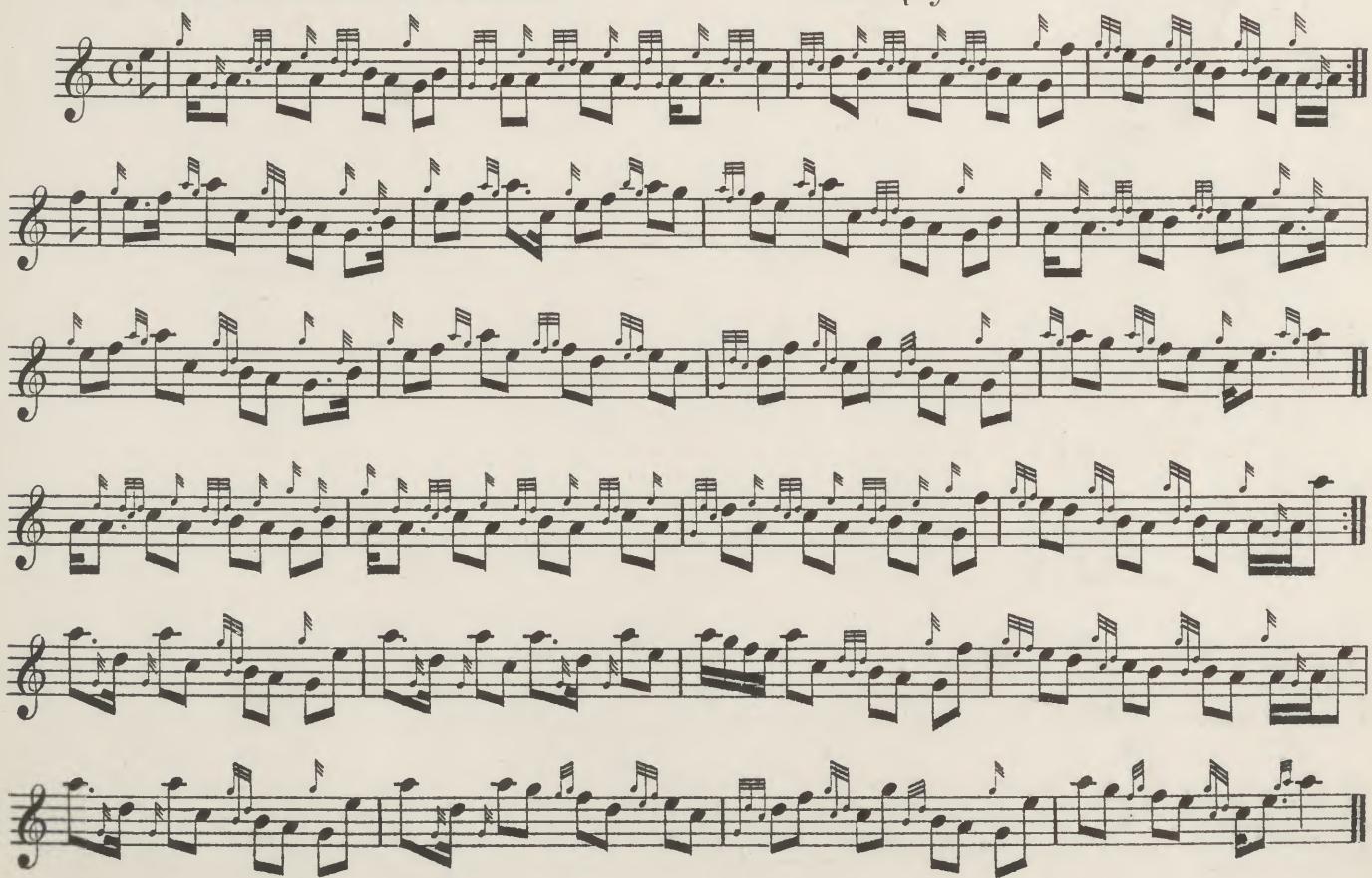


THE EWIE WITH THE CROOKED HORN. Strathspey.



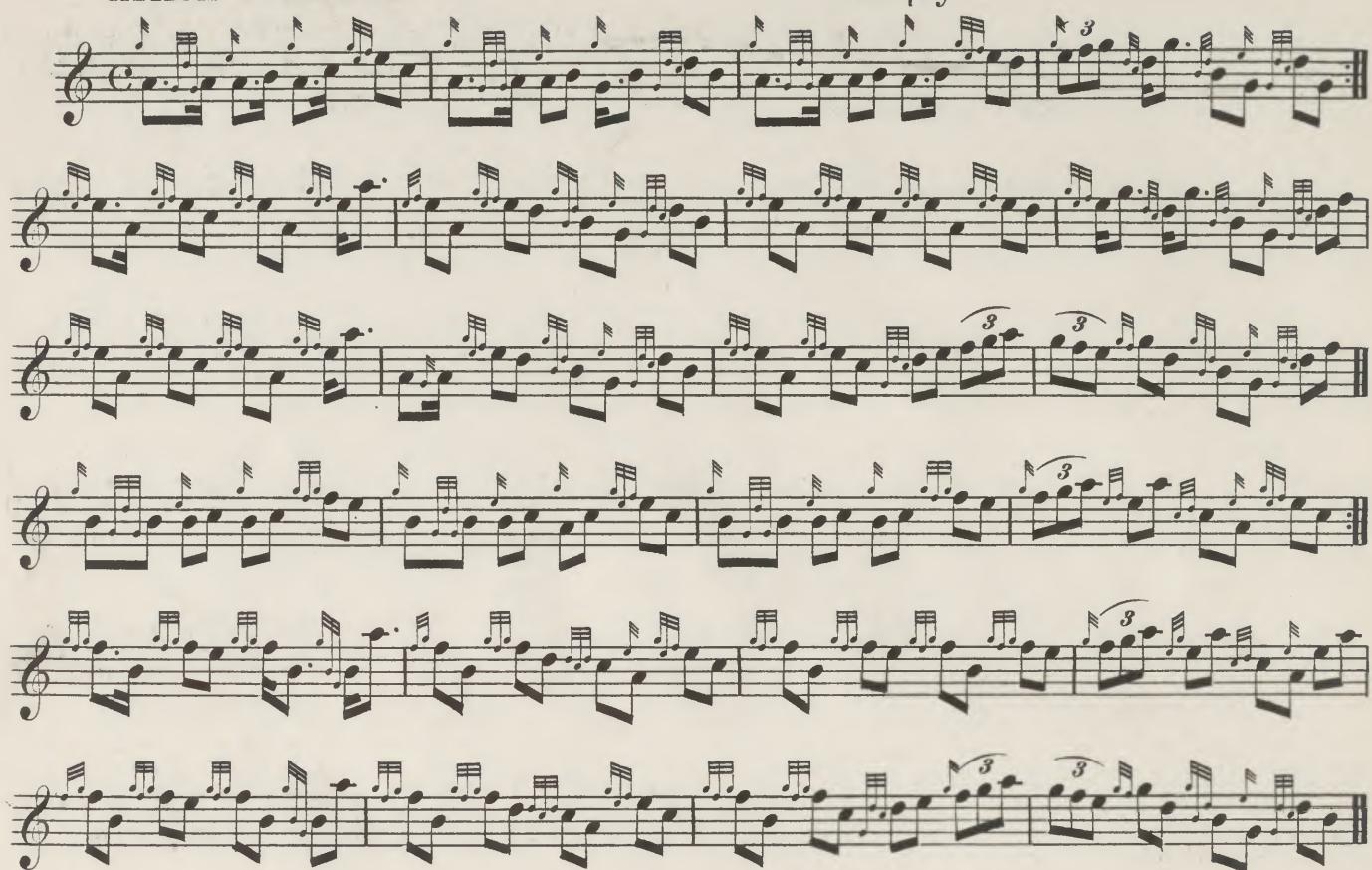
THE SHEPHERD'S CROOK.

Strathspey.



ATHOL CUMMERS.

Strathspey.



CAMERONIAN RANT.

Reel.



JACK TAR.

Hornpipe.



THE FOOT OF GARNOCK.

March.



PRINCE ALBERT'S.

March.



JENNY'S BAWBEE.

March.



JESSIE BROWN OF LUCKNOW

March.



THE BARREN ROCKS OF ADEN.

March.



THE EDINBURGH VOLUNTEERS.

March.

The musical score for 'The Edinburgh Volunteers' March consists of eight staves of music. The first seven staves are identical, each containing a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The eighth staff is labeled '1st' above the first measure and '2nd' above the second measure, indicating two endings or variations. The music features a continuous pattern of eighth and sixteenth notes, primarily in the upper half of the staves.

THE AULD WIFE AYONT THE FIRE. Reel.

The musical score for 'The Auld Wife Ayont the Fire' Reel consists of three staves of music. The top two staves are identical, each containing a treble clef and a common time signature. The third staff is also in common time and contains a bass clef. The music features a continuous pattern of eighth and sixteenth notes, with some eighth-note pairs and sixteenth-note pairs appearing together. The third staff concludes with a three-measure ending bracketed at the end of the third measure.

MEG MERRILEES.

Country Dance.



TRIUMPH.

Country Dance.



PERSIAN DANCE or PETRONELLA.

Country Dance.



TRAIGH GHRUNARD.

Quickstep.

Very old.

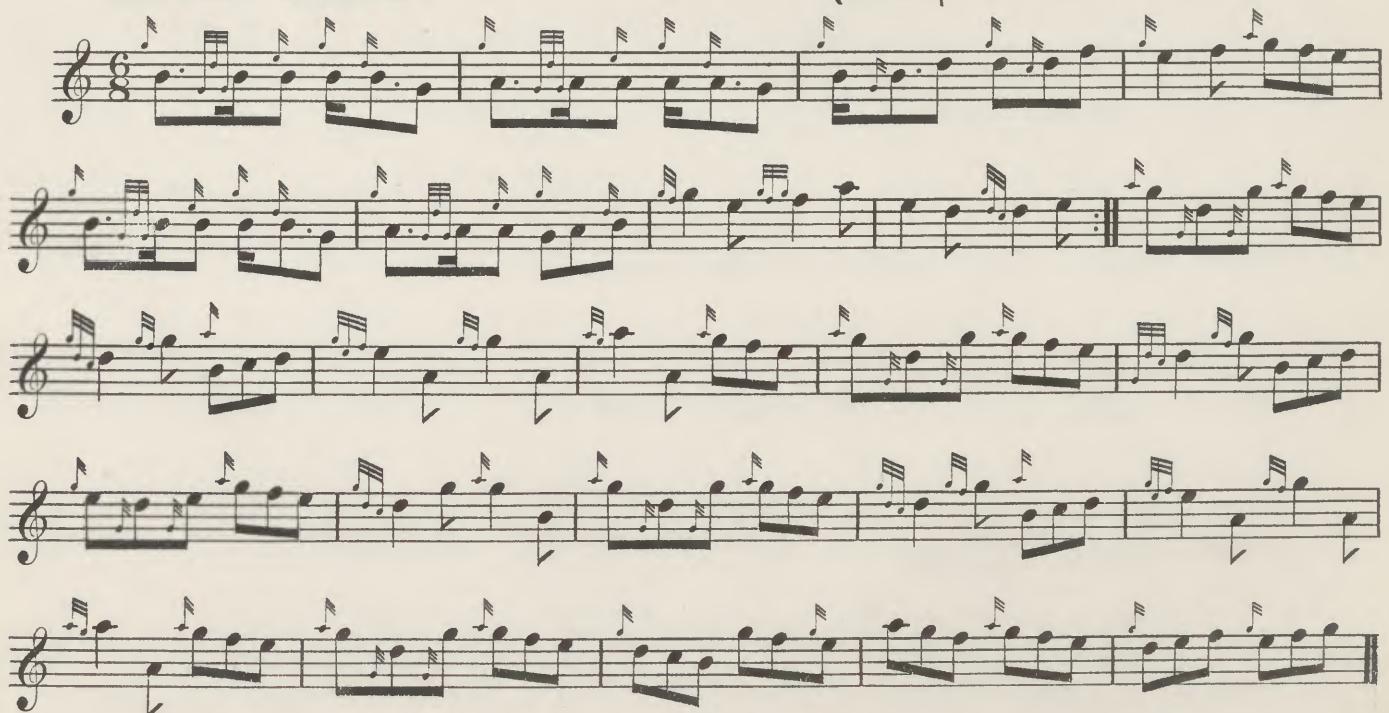


THE NURSE'S SONG.



CAPTAIN MURRAY.

Quickstep.



STRATHSPEY.



FRANCIS FRASER.

Reel



BRIDGE OF FOSS.

Reel



THE 25th KING'S OWN FAREWELL TO ADEN.

March.

By P Macdonald.
Pipe Major 25th Regiment.

The sheet music consists of six staves of musical notation. The first five staves are in common time (indicated by 'C') and the last staff is in 2/4 time (indicated by '2/4'). The notation includes various note heads and stems, with some notes having vertical dashes through them. The first four staves are identical, followed by a repeat sign and another identical set of four staves. The fifth staff is labeled '1st' above the staff line, and the sixth staff is labeled '2nd' above the staff line.

LADY MACDONALD

Strathspey.

By P. Macdonald.

The sheet music consists of three staves of musical notation. The notation includes various note heads and stems, with some notes having vertical dashes through them. The first two staves are identical, followed by a repeat sign and another identical set of two staves.

BLACK WATER BRIDGE.

Reel.

By P. Macdonald.

The sheet music consists of three staves of musical notation. The notation includes various note heads and stems, with some notes having vertical dashes through them. The first two staves are identical, followed by a repeat sign and another identical set of two staves.

CORN RIGS.

March.

Musical score for 'CORN RIGS.' in 3/4 time. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The music is divided into two sections: '1st' and '2nd'. The '1st' section starts with a series of eighth-note patterns, followed by sixteenth-note patterns. The '2nd' section begins with a similar pattern and continues with more complex sixteenth-note figures. The score ends with a double bar line and repeat dots.

LORD LOVAT'S LAMENT.

Slow.

Musical score for 'LORD LOVAT'S LAMENT.' in common time. The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The music features continuous eighth-note patterns with occasional sixteenth-note grace notes. Measure 3 contains a melodic line with a eighth-note followed by a sixteenth-note grace note. The score ends with a double bar line and repeat dots.

OWER THE MUIR AMANG THE HEATHER.

Very Slow.

Musical score for 'OWER THE MUIR AMANG THE HEATHER.' in common time. The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The music is characterized by sustained notes and rhythmic patterns. Measures 3 and 4 feature eighth-note patterns with sixteenth-note grace notes. The score ends with a double bar line and repeat dots.

Reel.

REEL.

WILL YOU GO TO THE ISLE OF SKYE. Reel.

THE DAY WE WERE AT ARRAN.

March.

By D. Macfedran.

YANKEE.

Hornpipe.

THE WEAVER AND THE TAILOR.

Reel.

THE SMITH OF CHILICHASSIE.

Reel.



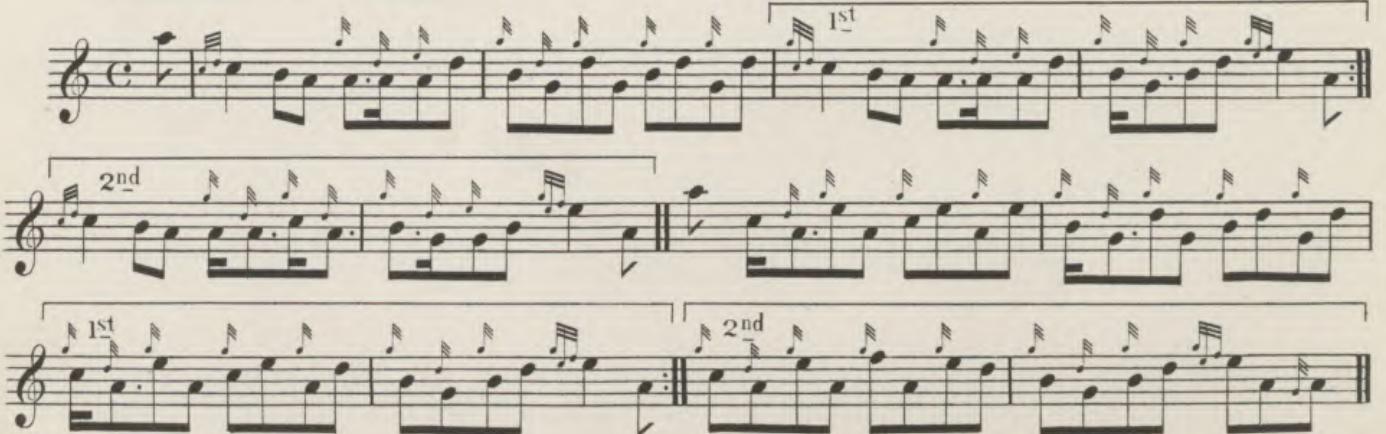
COLONEL MACBEAN.

Reel.



CHARMS OF WHISKY.

Reel.



SEAFORTH HIGHLANDERS.

March.

By D. Cameron.

39

The music score for the Seaforth Highlanders march features four staves of musical notation. The first three staves are identical, showing a continuous pattern of eighth and sixteenth notes. The fourth staff begins with a different pattern, indicated by a bracket labeled '1st' above the notes. This is followed by another staff labeled '2nd' below the notes, which continues the sequence.

ROSEHAUGH HOUSE.

March.

By D Cameron.

The music score for the Rosehaugh House march features four staves of musical notation. The first three staves are identical, showing a continuous pattern of eighth and sixteenth notes. The fourth staff begins with a different pattern, indicated by a bracket labeled '1st' above the notes. This is followed by another staff labeled '2nd' below the notes, which continues the sequence.

MATHIESON'S FAREWELL TO AMERICA. Hornpipe.

The music score for Mathieson's Farewell to America hornpipe features four staves of musical notation. The first three staves are identical, showing a continuous pattern of eighth and sixteenth notes. The fourth staff begins with a different pattern, indicated by a bracket labeled '1st' above the notes. This is followed by another staff labeled '2nd' below the notes, which continues the sequence.

March.



MARCH.

By D. Macfedran.



KESSOCK FERRY.

Strathspey.

By D. Cameron.



THE CHRISTMAS CAROUSING.

Reel.



STUMPIE.

Strathspey.



Reel.



KIPPEN HOUSE.

Strathspey.



COLONEL MACLEOD.

Reel.

By W. Mackinnon.



THE LASS OF RICHMOND HILL.

March.



COLONEL STUART OF GARTH.

Reel.



CORN BRAN.

Reel.



DUKE OF PERTH.

Reel.



THE TORN KILT.

Reel.



LOCH GILPHEAD FAIR.

Reel.



THE ISLAY BALL.

Strathspey.

By D. McPhee.



THE SCHOOL HOUSE.

Reel.



BRAHAN CASTLE.

Strathspey.

By D. Cameron.



MARQUIS OF TULLIBARDINE.

Reel.



THE MARQUIS OF HUNTRY'S FAREWELL. Strathspey.



THE MERRY MAIDS OF SANDYSIDE. Reel.



JOHN MACFARLANE'S REEL.

The musical score for John Macfarlane's Reel consists of four staves of music. The first staff begins with a treble clef, common time, and a key signature of one sharp. It features six measures of music, with the third measure containing a repeat sign and the fourth measure starting with a bass clef. The second staff continues in common time with a key signature of one sharp. The third staff begins with a treble clef and common time, with a key signature of one sharp. The fourth staff begins with a bass clef and common time, with a key signature of one sharp.

THE FYKET.

Reel.

The musical score for The Fyket consists of four staves of music. All staves are in common time with a key signature of one sharp. The first three staves begin with a treble clef, while the fourth staff begins with a bass clef.

THE HIGHLANDMAN KISS'D HIS MOTHER. Reel.

The musical score for The Highlandman Kiss'd His Mother consists of four staves of music. All staves are in common time with a key signature of one sharp. The first three staves begin with a treble clef, while the fourth staff begins with a bass clef.

MY LOVELY BLACK MAID.

Reel.

The musical score for My Lovely Black Maid consists of four staves of music. All staves are in common time with a key signature of one sharp. The first three staves begin with a treble clef, while the fourth staff begins with a bass clef.

THE DROVER.

Reel.

The musical score for 'The Drover' consists of three staves of music in common time. 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 music is divided into sections labeled '1st' and '2nd' for each staff, indicating repeat endings.

REEL.

By Arch^d Campbell.

The musical score for 'REEL' by Arch^d Campbell consists of three staves of music in common time. 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 music is continuous across all three staves.

REEL.

By Willie M^c Farlan.

The musical score for 'REEL' by Willie M^c Farlan consists of three staves of music in common time. 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 music is continuous across all three staves.

WILLIE MACKENZIE.

Reel.

The musical score for 'WILLIE MACKENZIE' consists of three staves of music in common time. 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 music is continuous across all three staves.

ROGGART VOLUNTEERS.

March

By W. Macdonald.

47



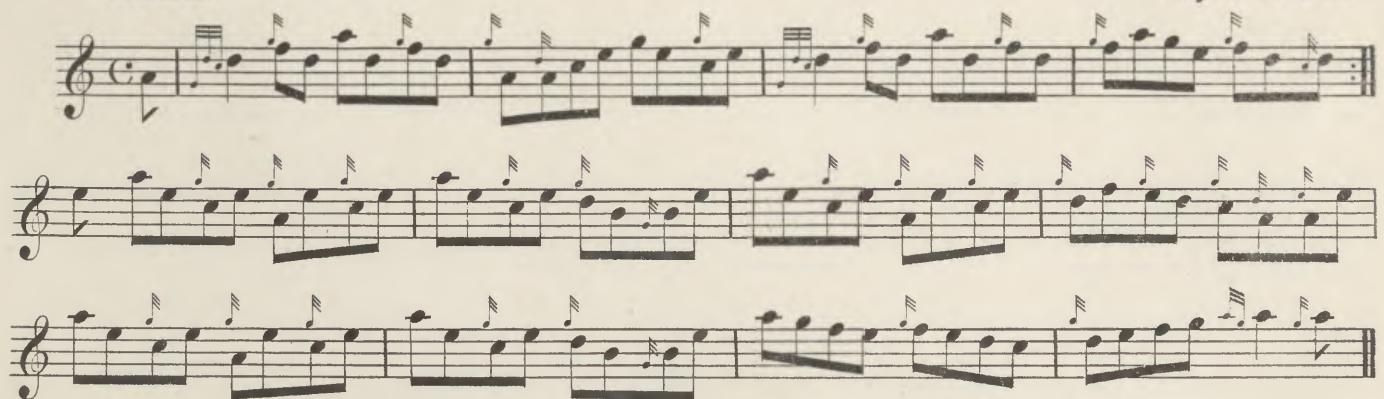
COLVILLE'S RANT.

Reel.



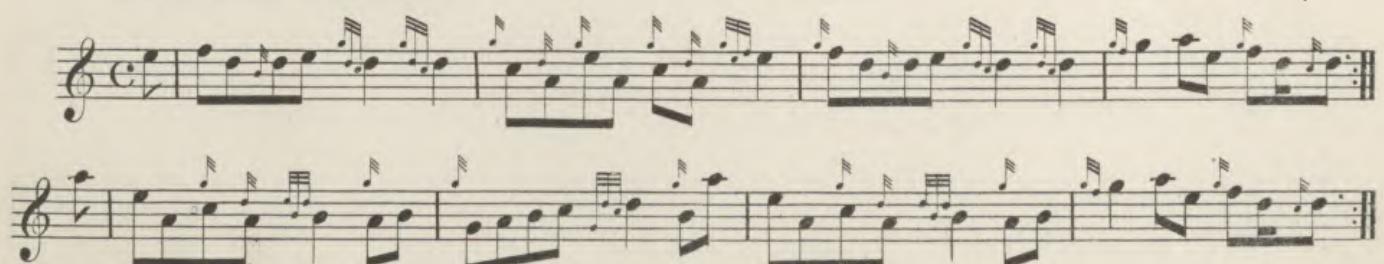
REEL.

By D. McC Phee.



KAIL AND PUDDING.

Reel.



REEL.

The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of two measures labeled '1st' and '2nd'. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. It also consists of two measures labeled '1st' and '2nd'. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of two measures labeled '1st' and '2nd'.

BOWMORE FAIR.

Reel.

The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of three measures. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of three measures. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of three measures.

WOOLEN CAP.

Reel.

The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of three measures labeled '1st'. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of three measures labeled '2nd'. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of three measures labeled '1st' and '2nd'.

REEL.

By Betsy McC Lachlan.

The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of three measures. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of three measures. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of three measures.



