D. M'PHEE'S

Pipe Music.

THE GLEN COLLECTION OF SCOTTISH MUSIC

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28th January 1927.

Glen 393.

X

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.

PRICE 6/=
BOUND IN CLOTH 7/=

PUBLISHED BY D. Mc PHEE,
BAGPIPE MAKER, 17, ROYAL ARCADE.
Glasgow.

JUNE 1876.

HOME & MACDONALD, ENGRAVERS & PRINTERS, EDINR

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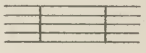
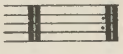
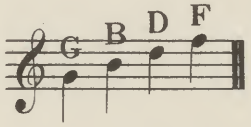
INSTRUCTIONS.

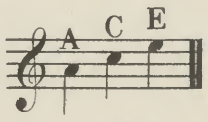
Having a fixed scale, Bag Pipe music does not admit of transposition, therefore no signatures of Sharps or Flats are required. There are only seven notes in music denominated by the following letters viz: G. A. B. C. D. E. F. and these notes are placed on and between five parallel lines called a Stave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

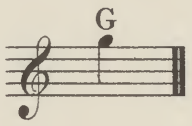
A musical character called a Clef is placed at the beginning of each stave; There is only one used in Bag Pipe music called the Treble or G clef which is written on the second line, and gives its name to the notes on that line.

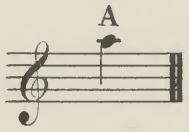
Single Bars, are represented by lines drawn across the stave, and are used for dividing a piece of music into parts of equal duration according to the time marked at the beginning of the piece. 

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. 

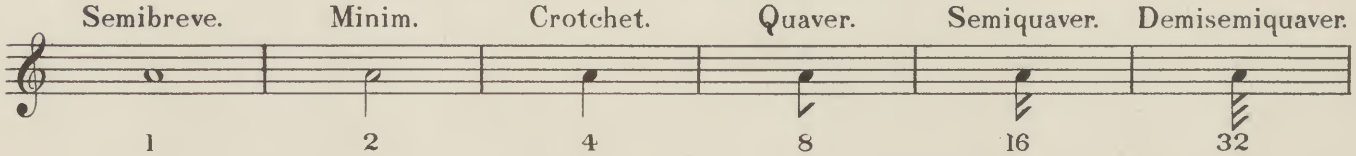
Notes on the lines. 

Notes on the spaces. 

Space above the stave. 

Line above the stave. 

NOTES AND THEIR RELATIVE VALUE.



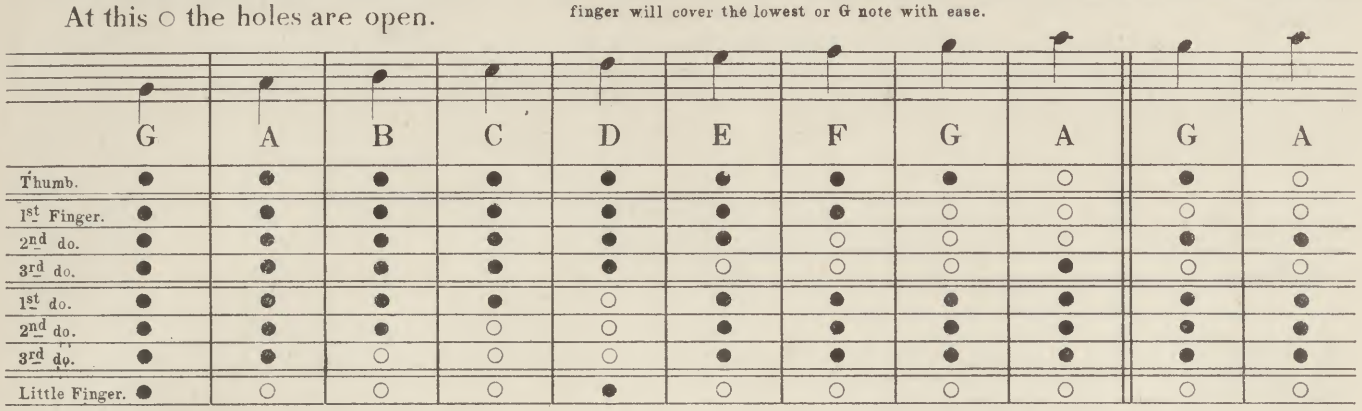
Time is a very important feature in all music and must be carefully attended to. In Pipe music there are five kinds of time viz: Common time (C) four Crotchets in the bar and eight bars in the measure. Two four time (2/4) two Crotchets in the bar and sixteen bars in the measure. Three four time (3/4)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

III

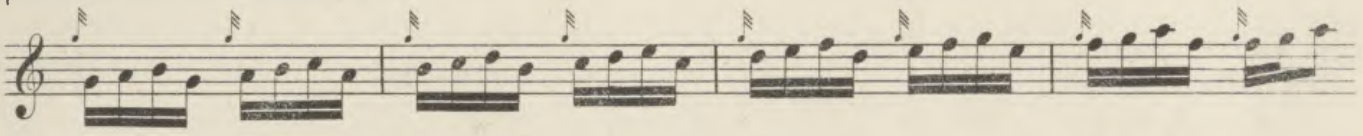
SCALE.

At this ● the holes are closed.
At this ○ the holes are open.

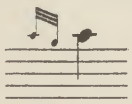
The fingers of the right or lower hand should be placed well across the chanter so that the little finger will cover the lowest or G note with ease.



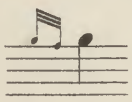
This Exercise should be practised by the pupil first with the plain notes according to the scale. When he has mastered this let him strike the first of every four with the G finger, taking the last note, of the previous four for the start note.



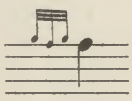
The following are a few explanations on the beats and shakes necessary in Bag Pipe music—:



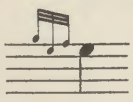
Doubling of high A. Touch the thumb smartly as it is raised.



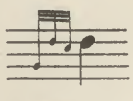
Doubling of G. Touch smartly the top or G finger once as you raise it.



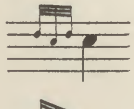
Doubling of F. Strike F smartly twice with the G finger.



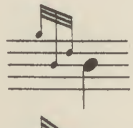
Doubling of E. Strike E with the G finger once and the F finger smartly after it. Be careful not to strike the G finger twice.



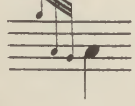
Doubling of D. Close the Chanter (which sounds low G) touching the D finger smartly as you raise it. Keep the little finger on the Chanter.



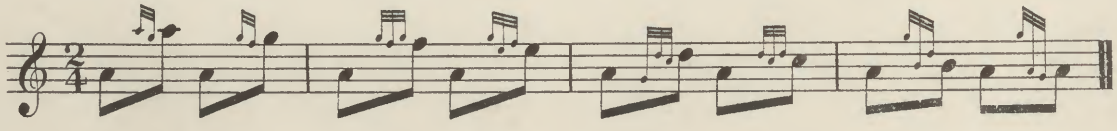
Doubling of C. Strike C with the D finger twice smartly. Be sure the little finger is kept off.



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

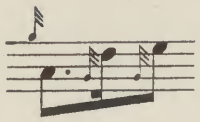


Doubling of A. Strike A with high G finger and touch the little finger smartly after it.

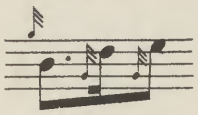


IV

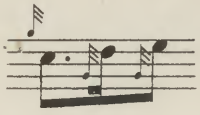
GRIP OR ROUND MOVEMENT.



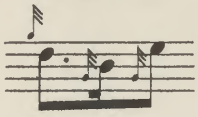
Strike A with high G finger then close the Chanter (which sounds G) and strike the D finger smartly, lifting E with the little finger. Although D is written as a plain note in this movement it is done as a grace note.



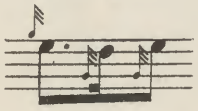
This is the same done from B.



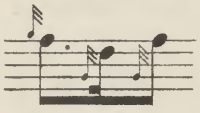
This is the same done from C.



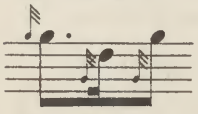
In this D being the note that the movement is done from, B must be substituted. Care must be taken that the B is done as a grace note.



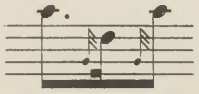
This is the same, D being again used as a grace note.



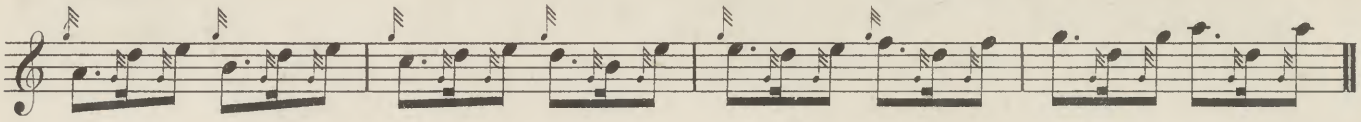
This is the same movement from F to F.



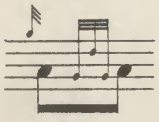
The same from G to G.



The same from A to A.

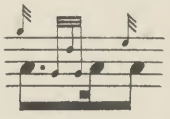


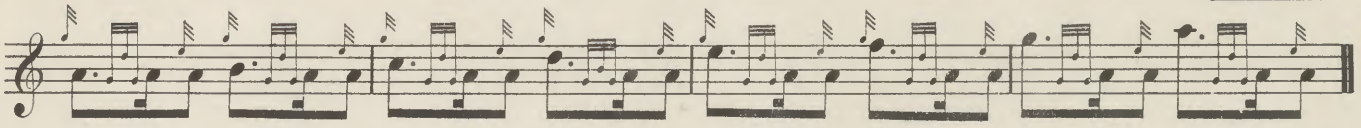
This is Part of a DOUBLE CUT or TAORLUIDH.

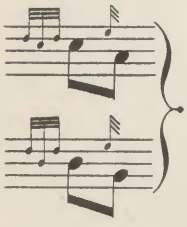


Strike A with the high G finger then close the Chanter and strike the D finger smartly and raise the little finger.

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

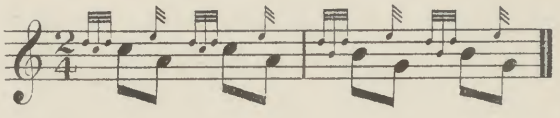


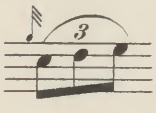




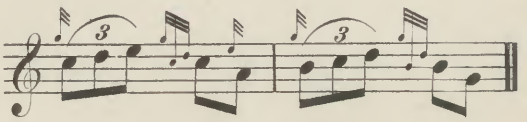
A ROUND AND DISTINCT MOVEMENT.

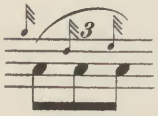
The first notes being doubled be sure to put on the second notes smartly with the E finger.



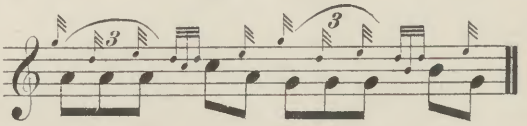


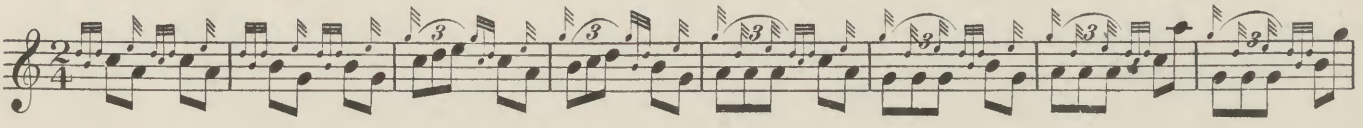
The figure 3 signifies to be done in the time of two.



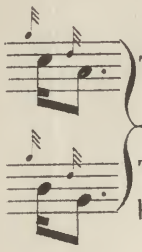


This is the most difficult of the class. Three notes being on the same line, care must be taken to strike the second and third immediately after the first.



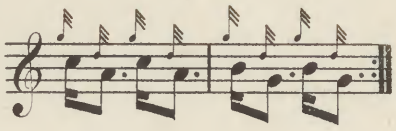


A SHARP AND DISTINCT MOVEMENT.

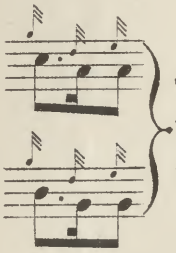


The first note being cut the value is put on the second.

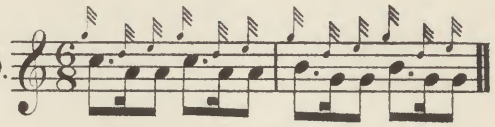
This movement is done with the G and D fingers and care must be taken, to strike the second note smartly with the D finger.



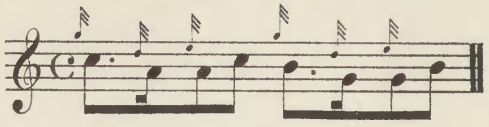
A DISTINCT AND ROUND MOVEMENT.

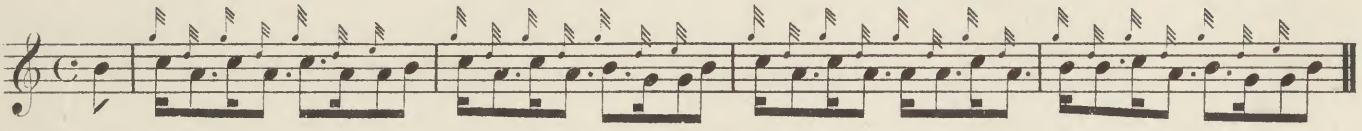


This is very useful in playing Reels and Jigs; it is done with the G, D and E grace notes. Care must be taken to strike the E finger smartly after the D.

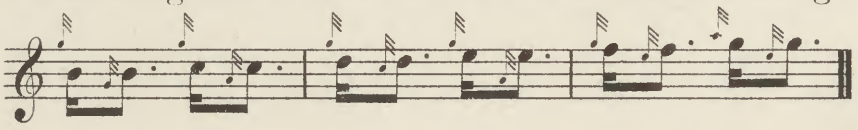


Another note is added in Reel playing.



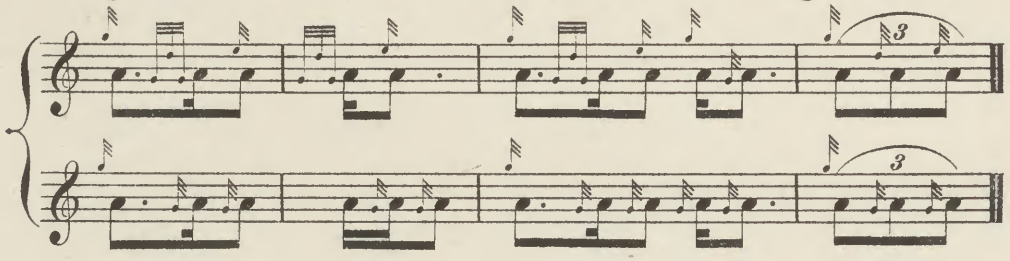


The following Shakes are sometimes used instead of Doublings;



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.

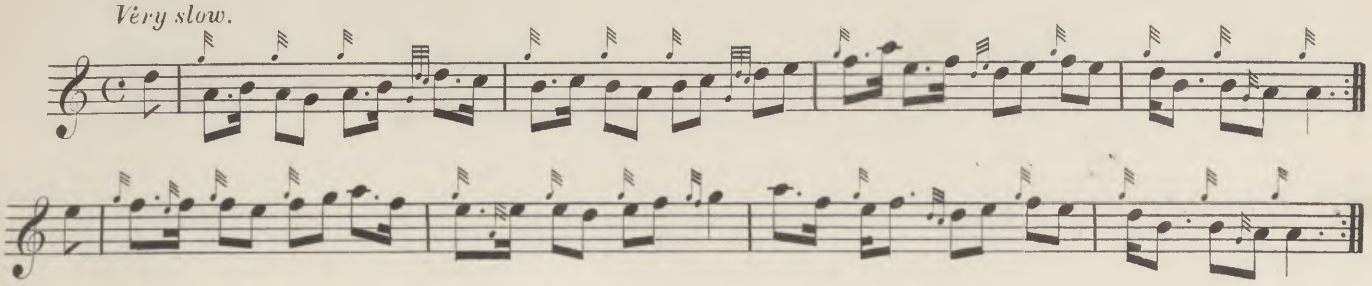
CHANTER REEDS.

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.

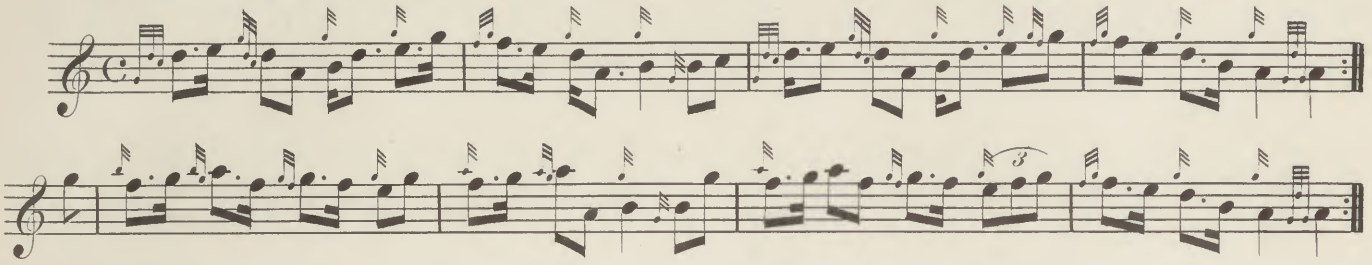
Great care must be taken in shifting the Chanter reed, as very little will make a great difference.

BRUCE'S ADRESS.

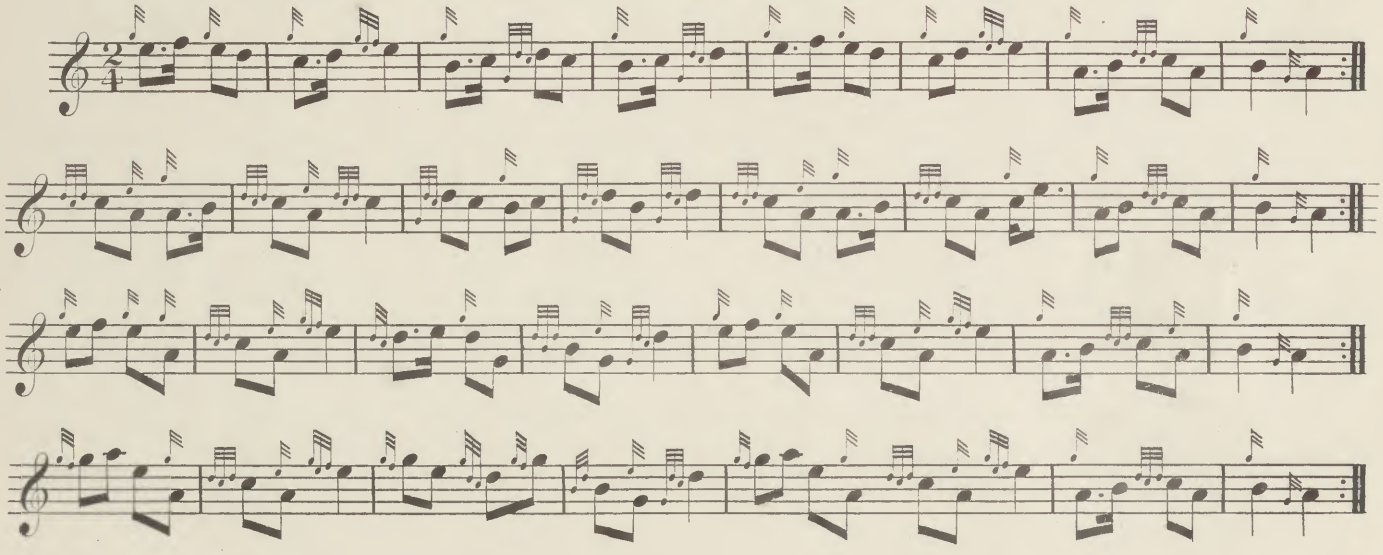
Very slow.



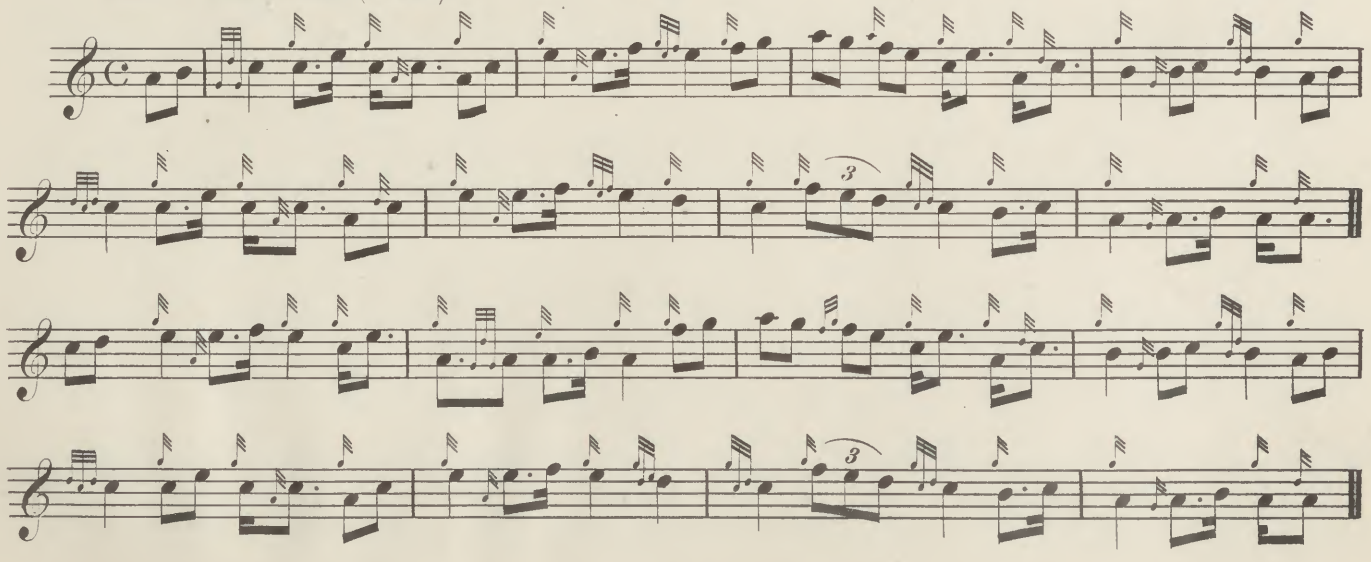
A MAN'S A MAN FOR A' THAT.



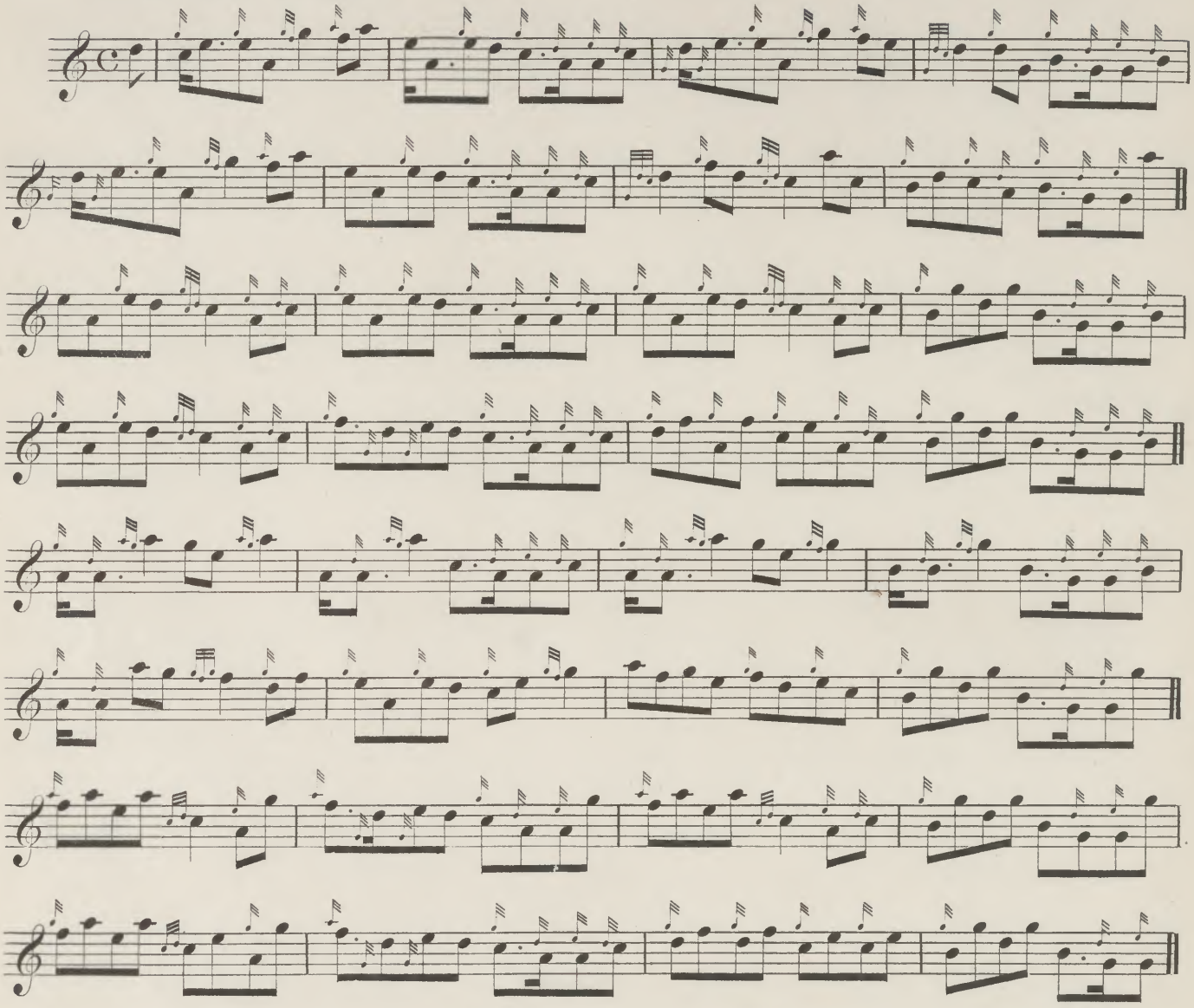
WE WILL TAKE THE HIGH ROAD. March.



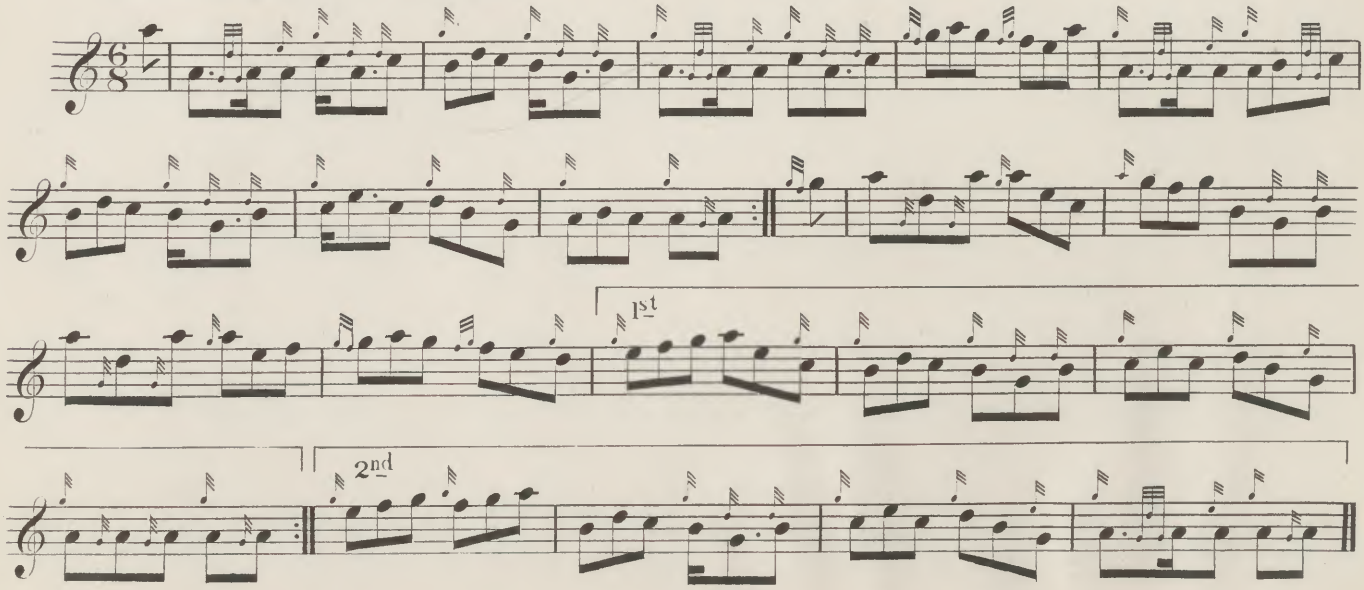
SLOW MARCH (1794)



REJECTED SUITOR. Reel.

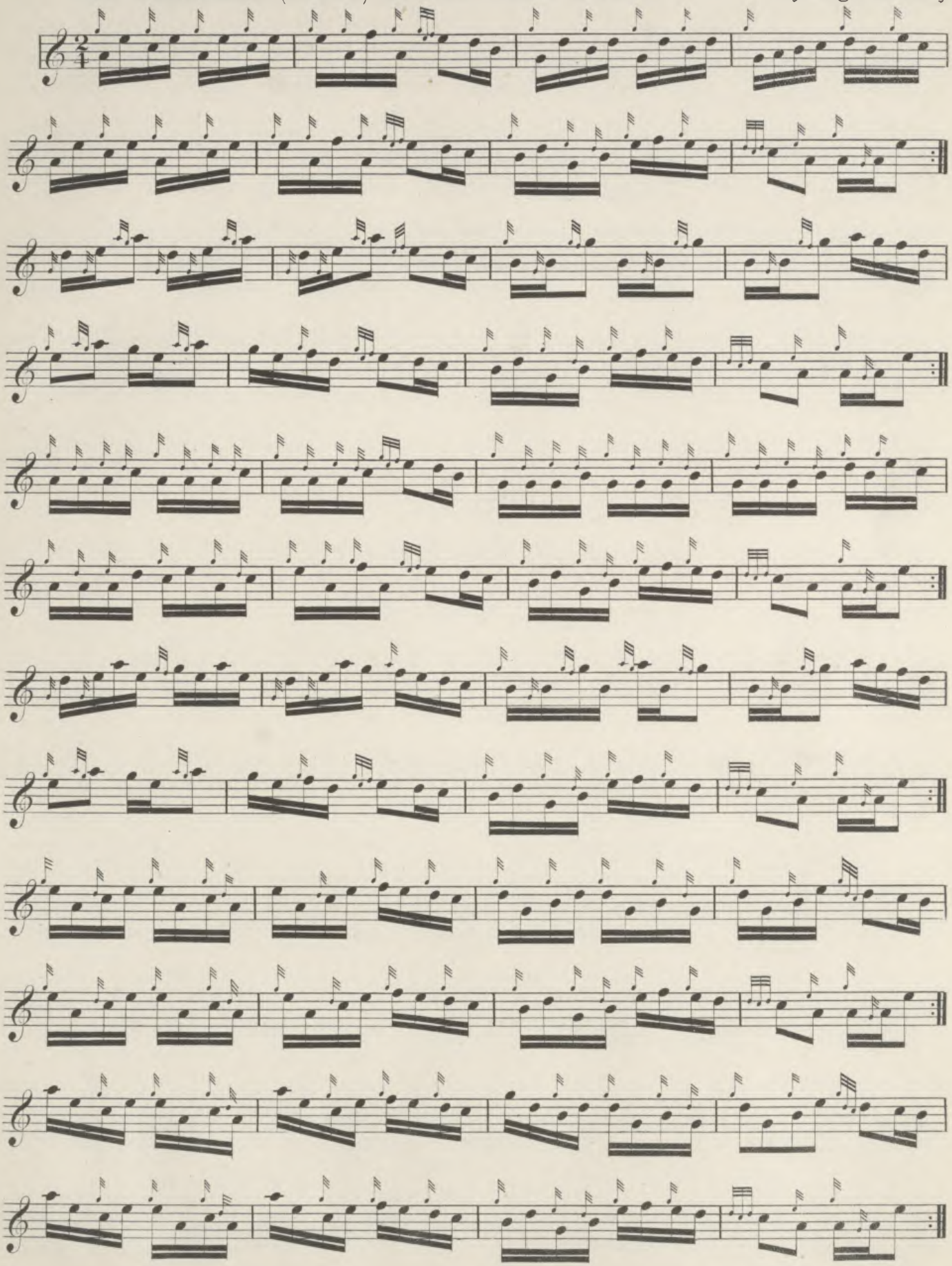


MACPHEDRAN'S DREAM March.

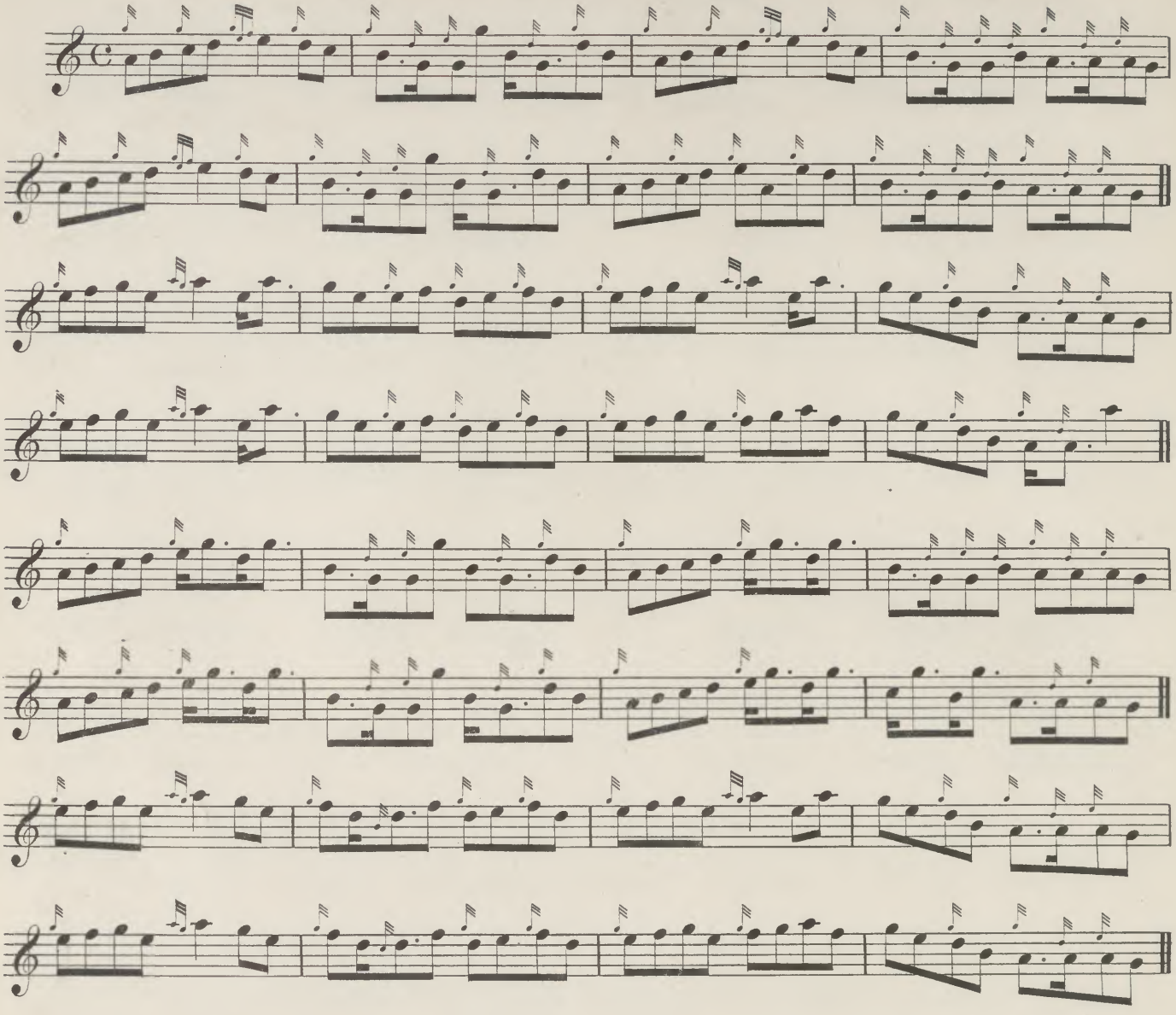


THE BALMORAL (ROYAL) HIGHLANDERS MARCH.

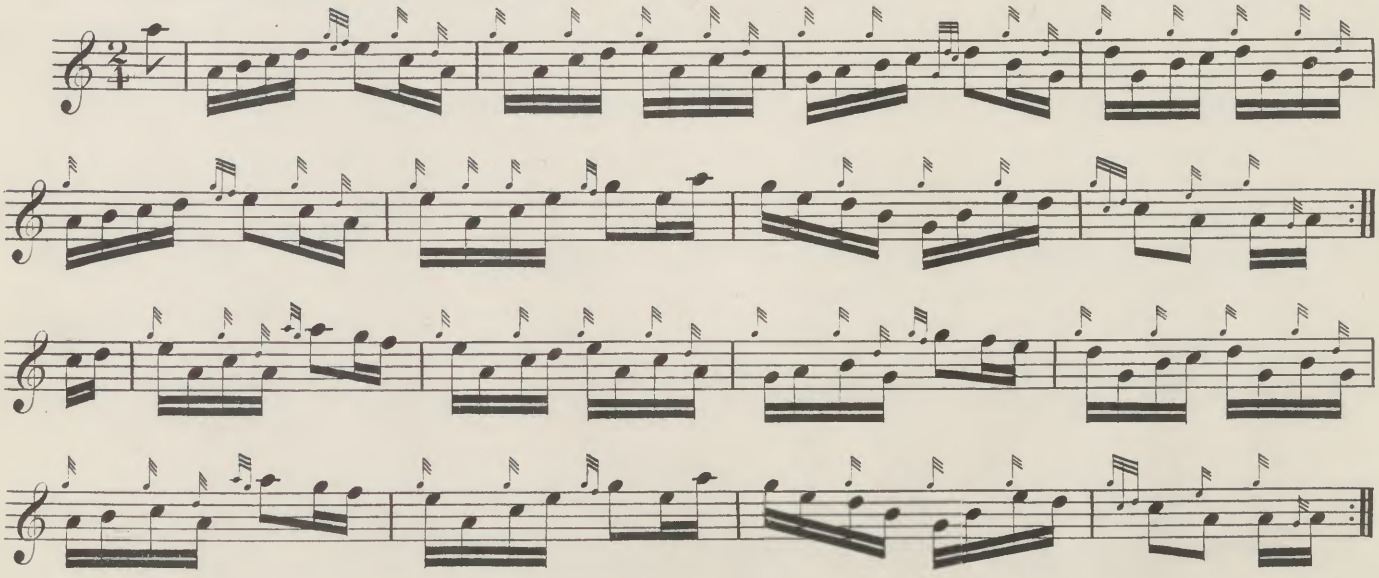
By Angus Mackay.



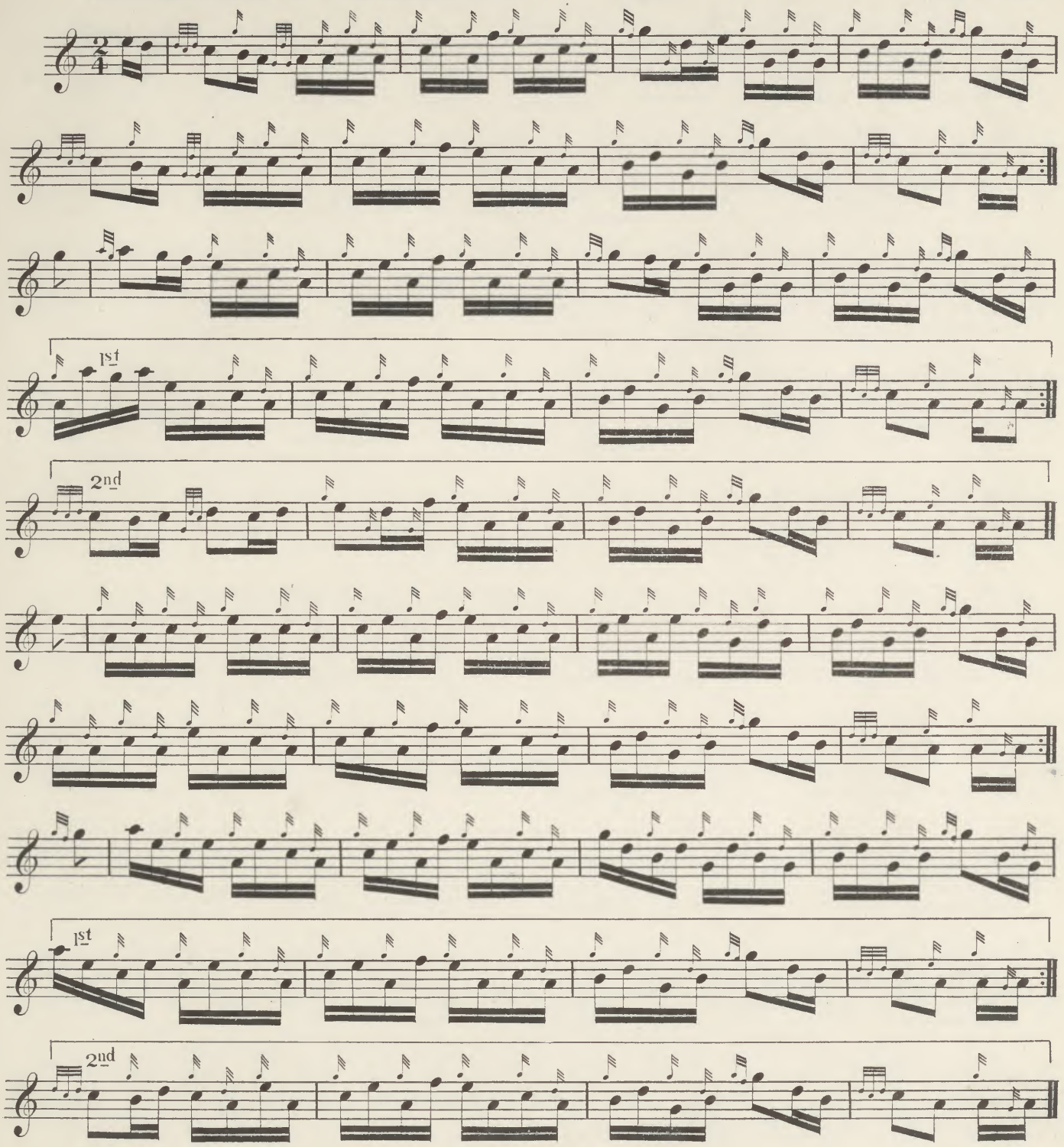
THE BLACK COCKS OF BERRIDALE. Reel.



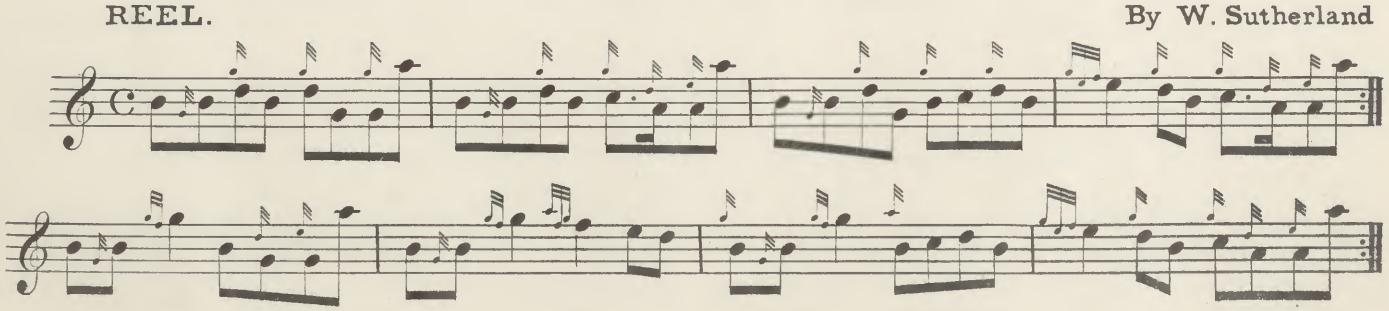
DONALD MACKINNON'S BIRTHDAY. March. By Hugh Mackay.



MARCHIONESS OF TULLIBARDINE. March. By C. Duff.

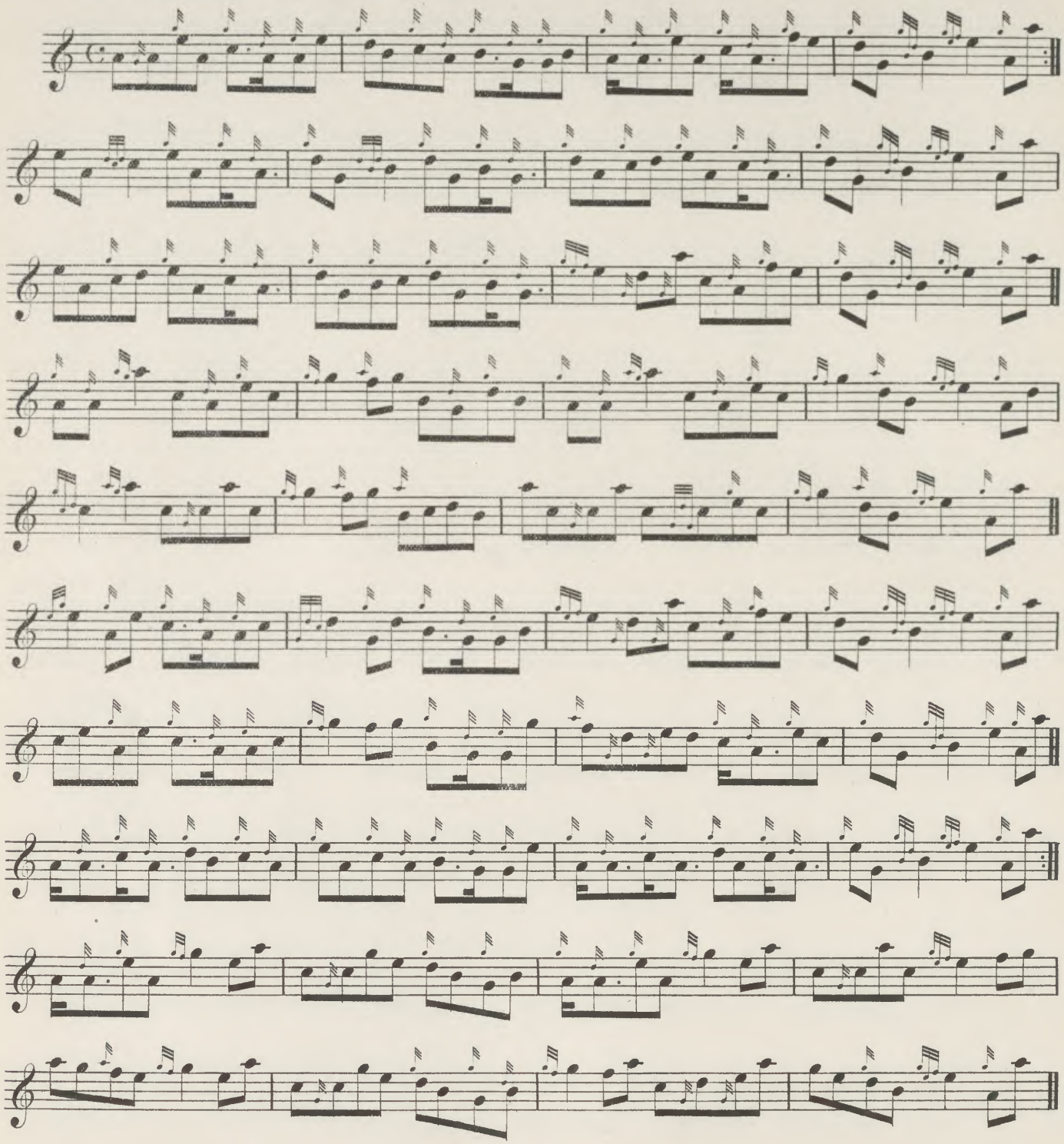


REEL. By W. Sutherland



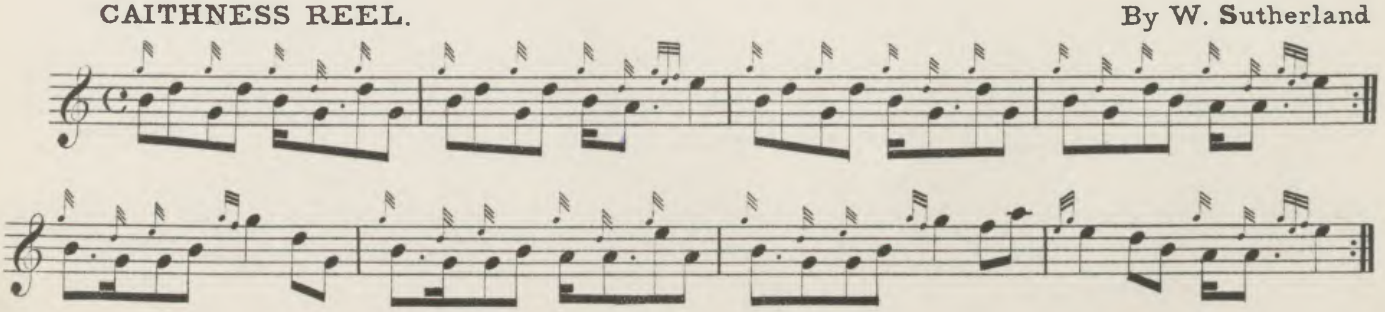
JOHN MACKECHNIE'S BIG REEL.

Reel.



CAITHNESS REEL.

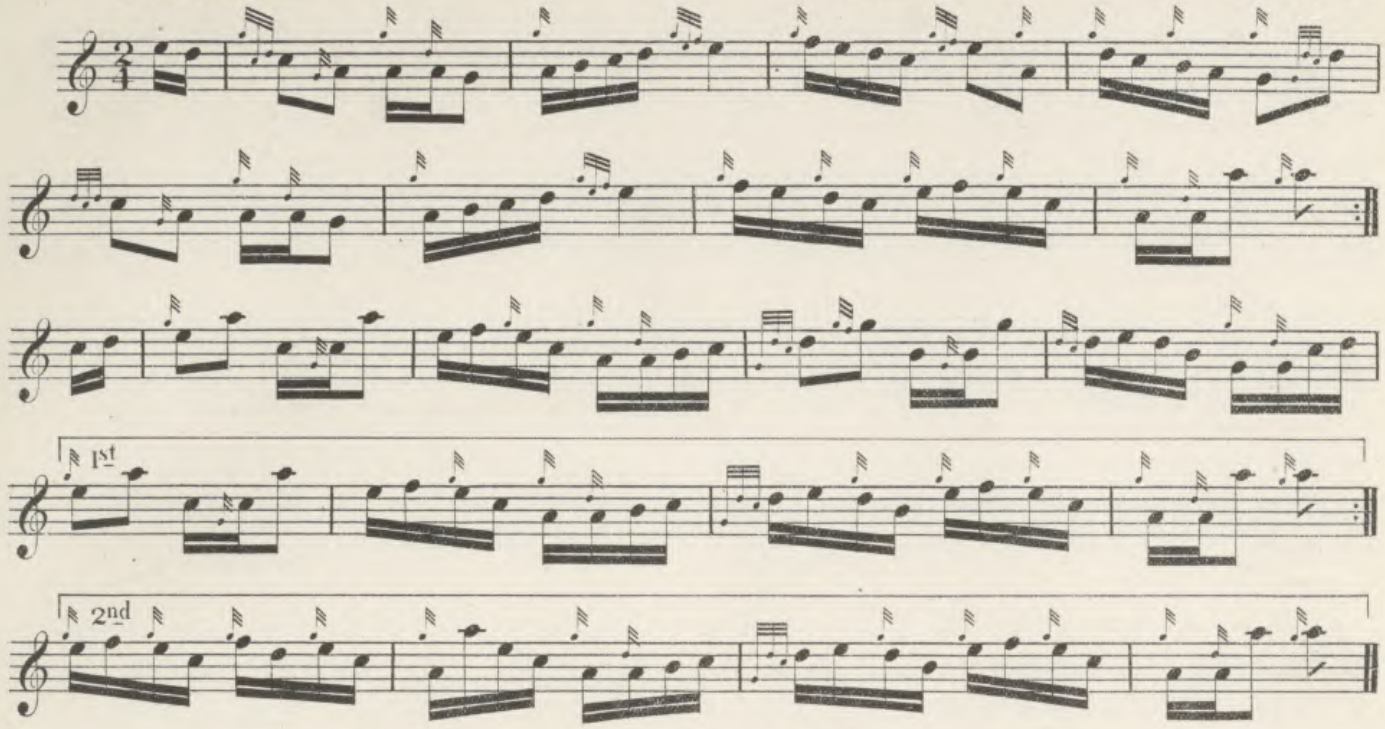
By W. Sutherland



THE ALMA.

March.

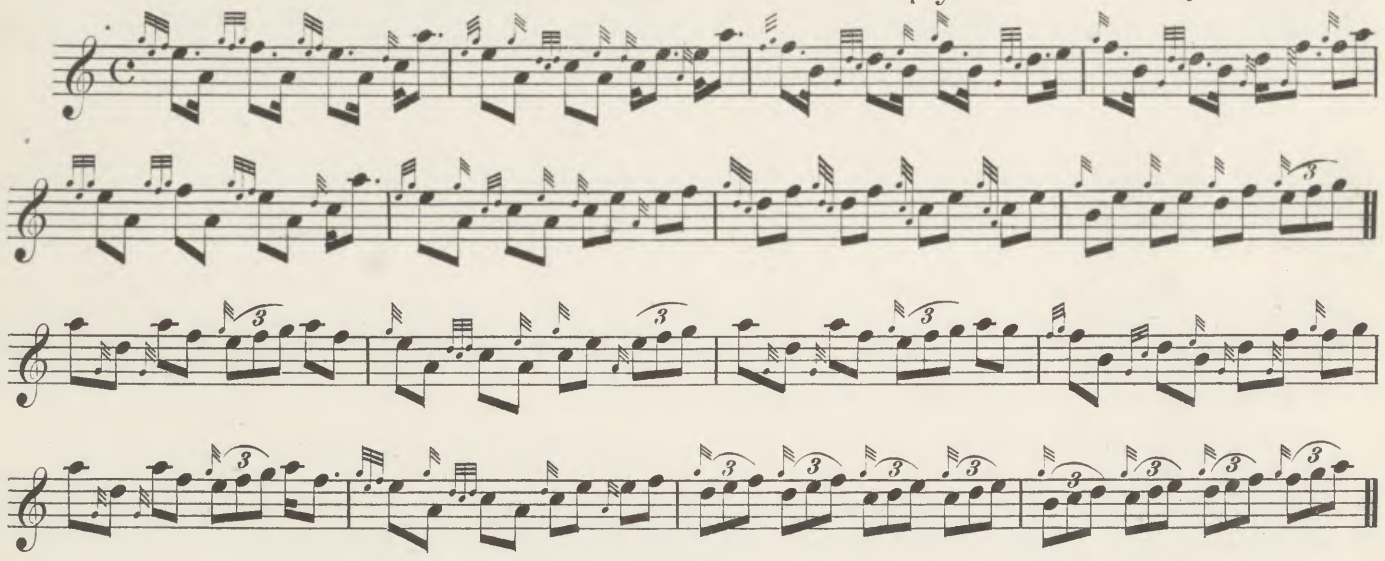
By W. Ross



CALEDONIAN SOCIETY OF LONDON.

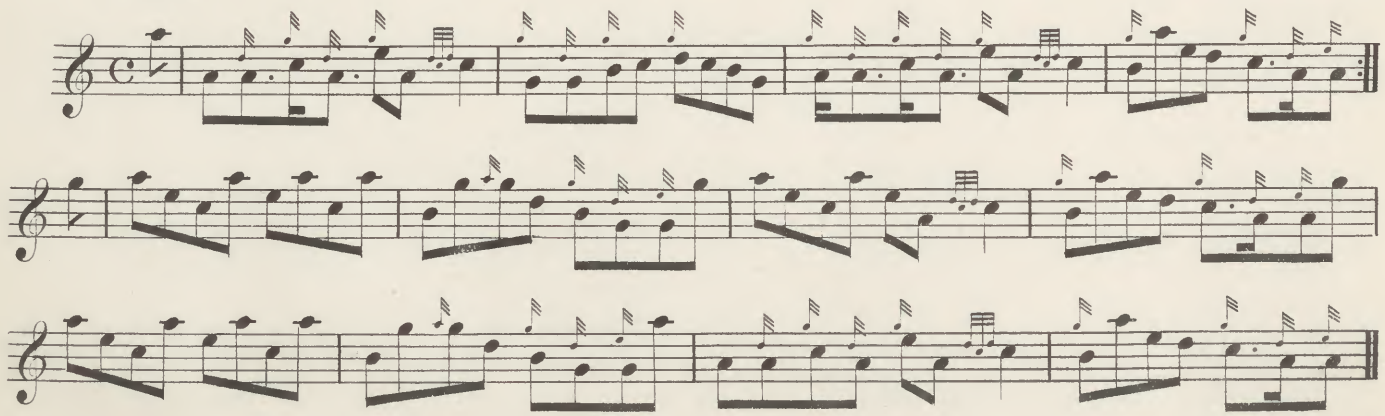
Strathspey.

By W. Mackay

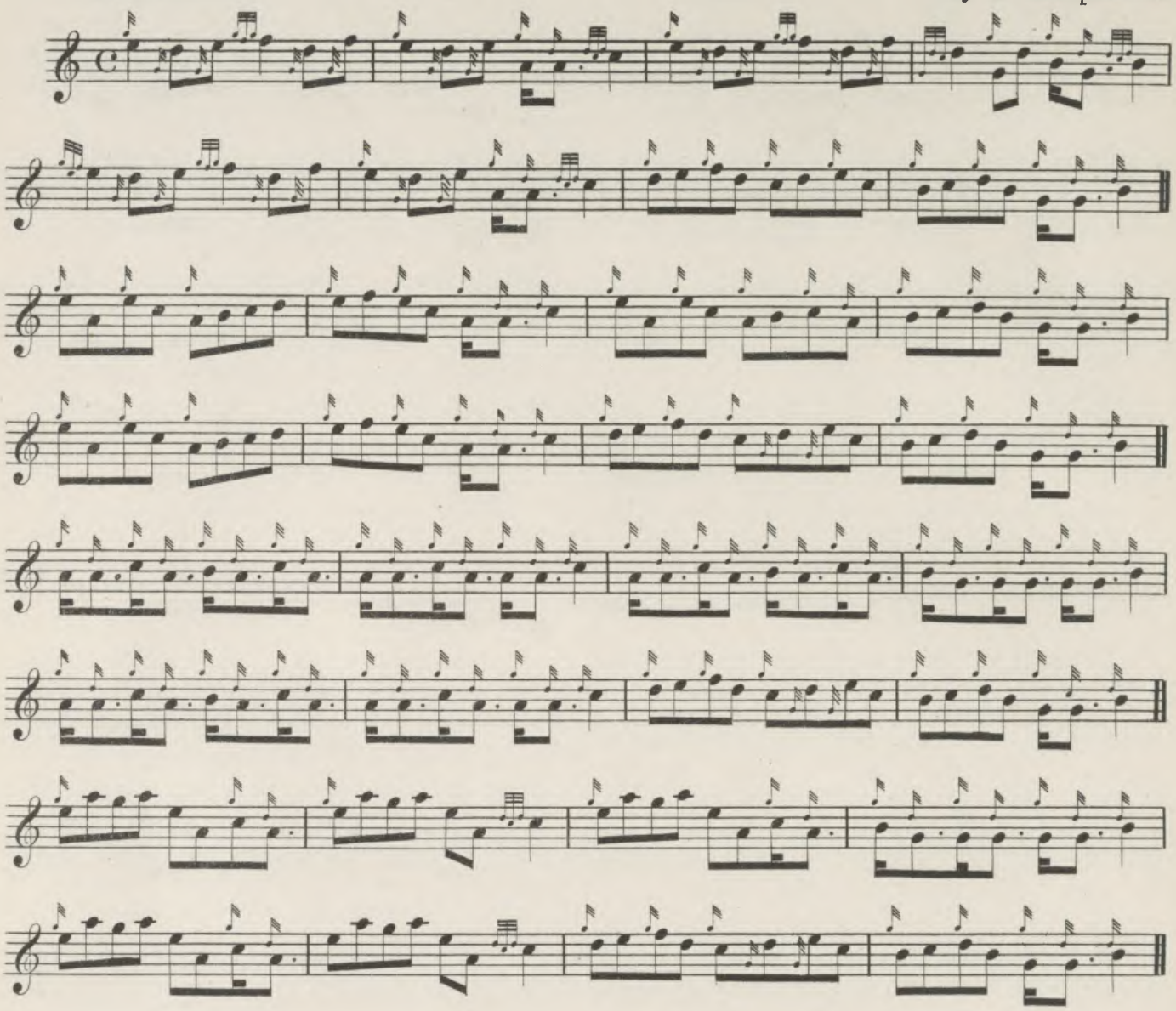


REEL.

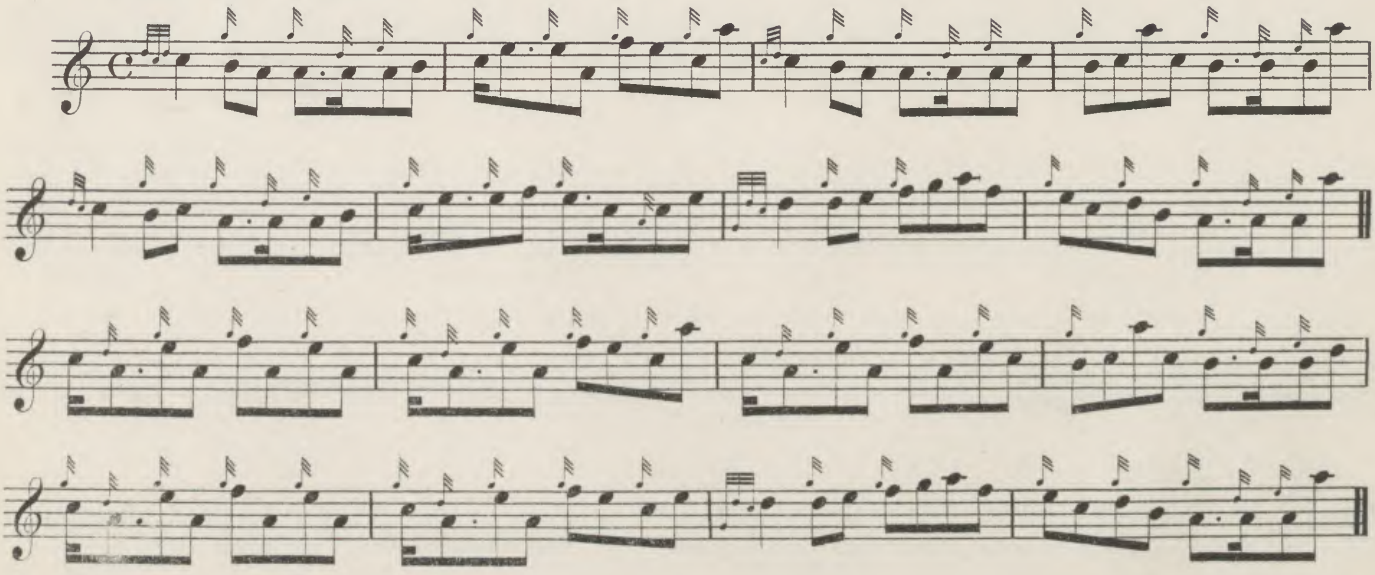
By Donald Galbraith.



DUNTROON. Reel. By D. Macphedran.

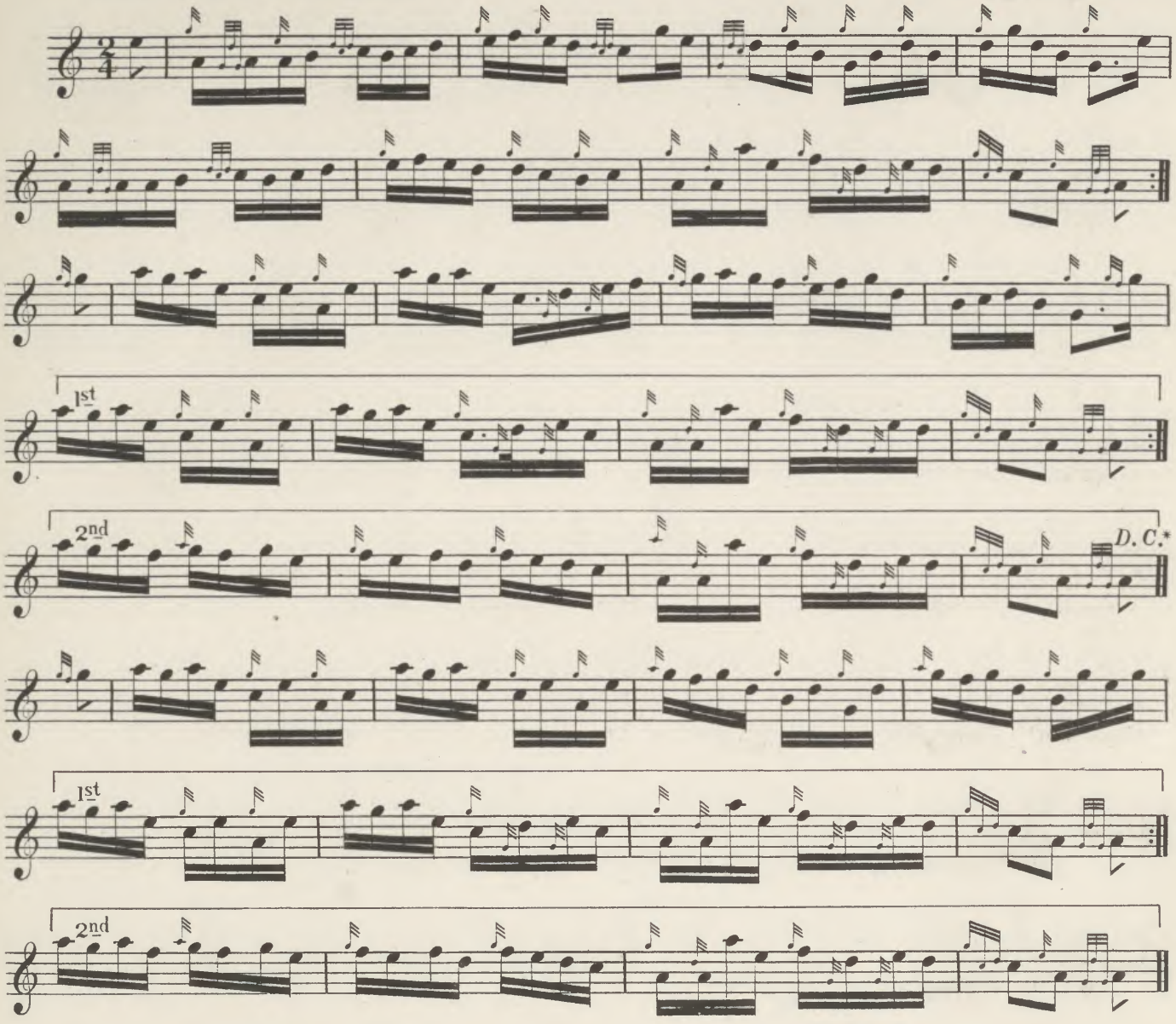


PRINCE OF WALES. Reel



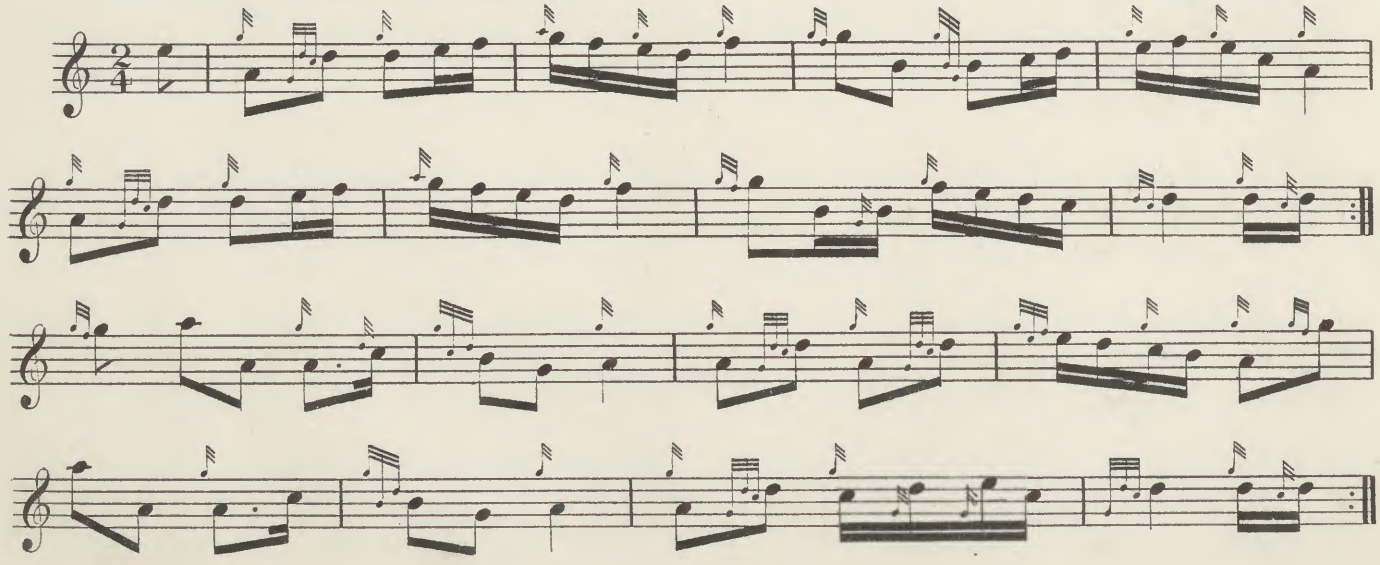
THE FALLS OF CLYDE.

By W. Mackay



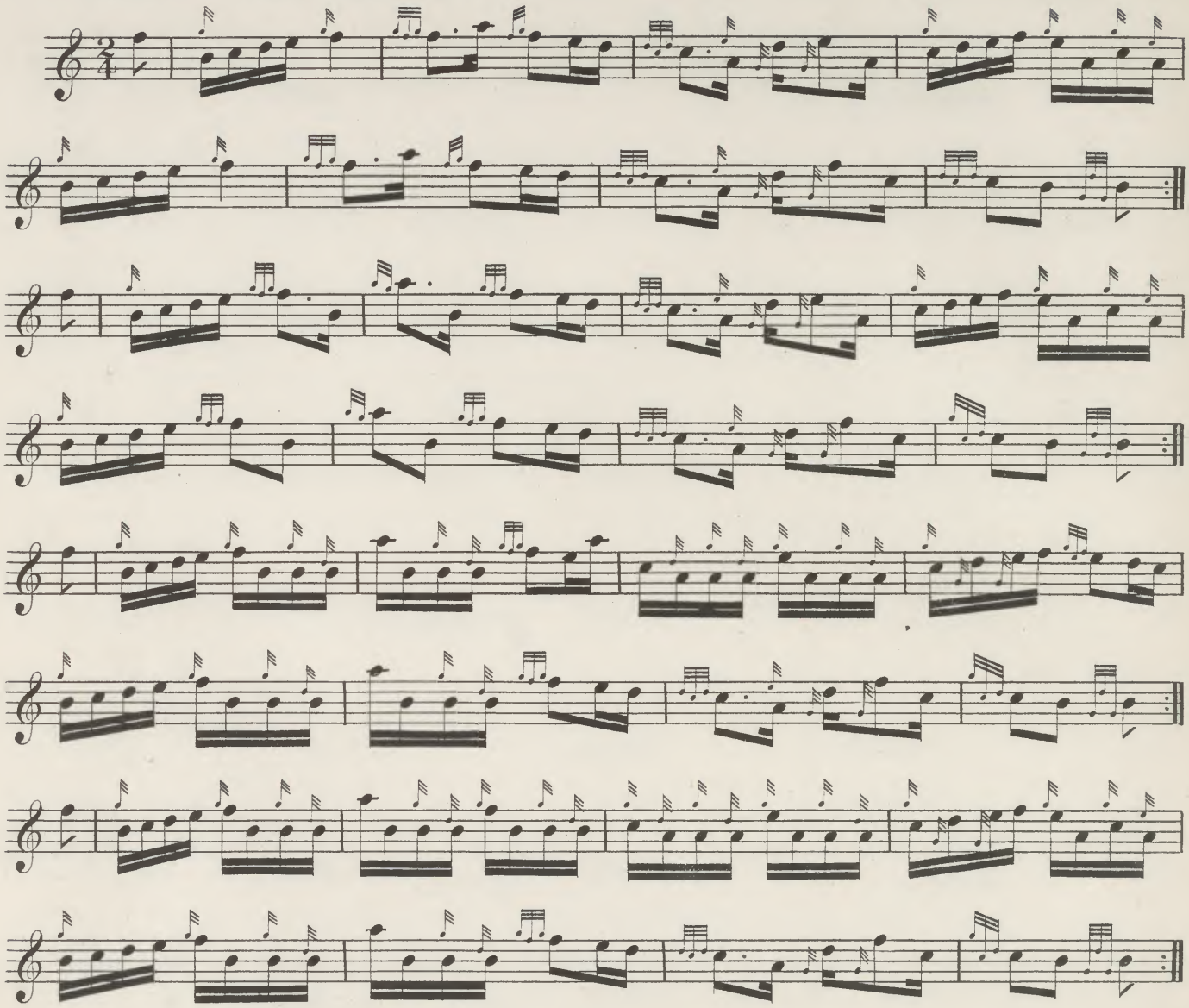
THE BOY'S LAMENT FOR HIS KITE.

By W. Mackay



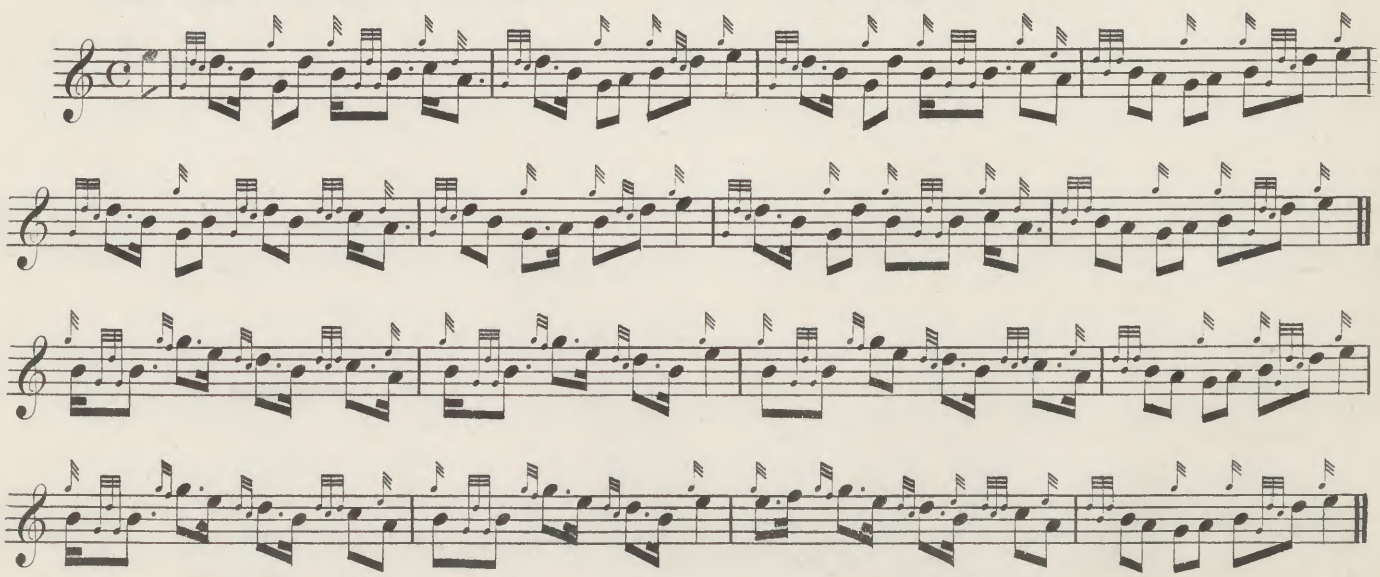
*AFTER YOU PLAY THE SECOND PART PLAY 1st AND 3rd PART.

BURNING THE PIPER'S HUT.

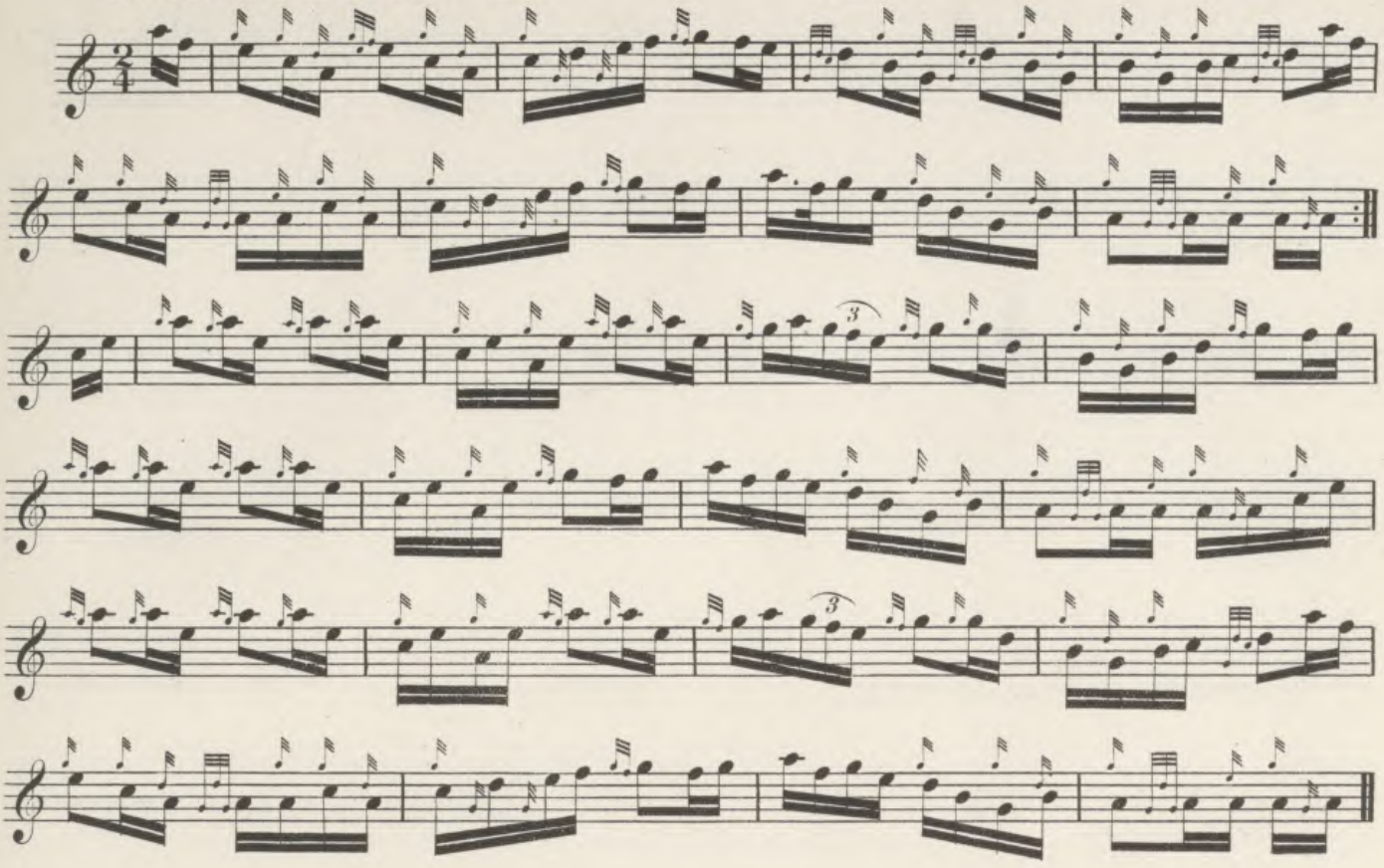


HEALTH AND PROSPERITY.

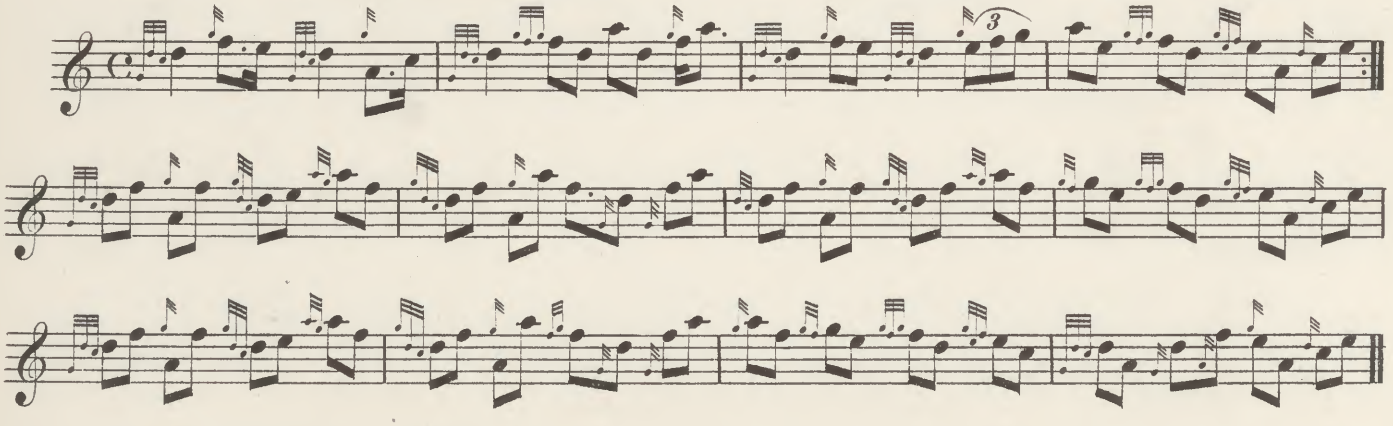
Slow March.



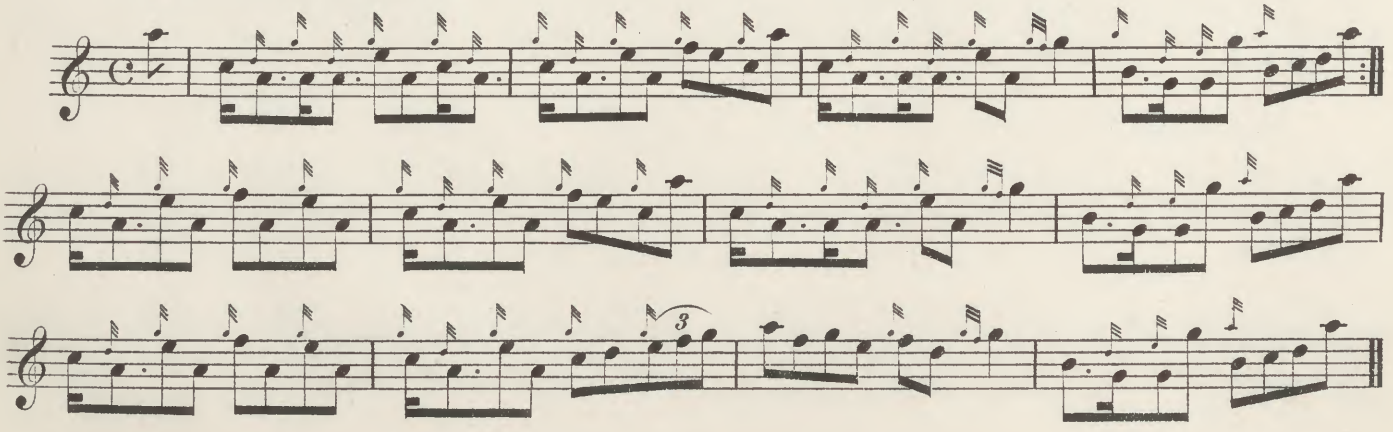
MACKENZIE'S FAREWELL. March.



ROCKING STONE AT INVERNESS. Strathspey.

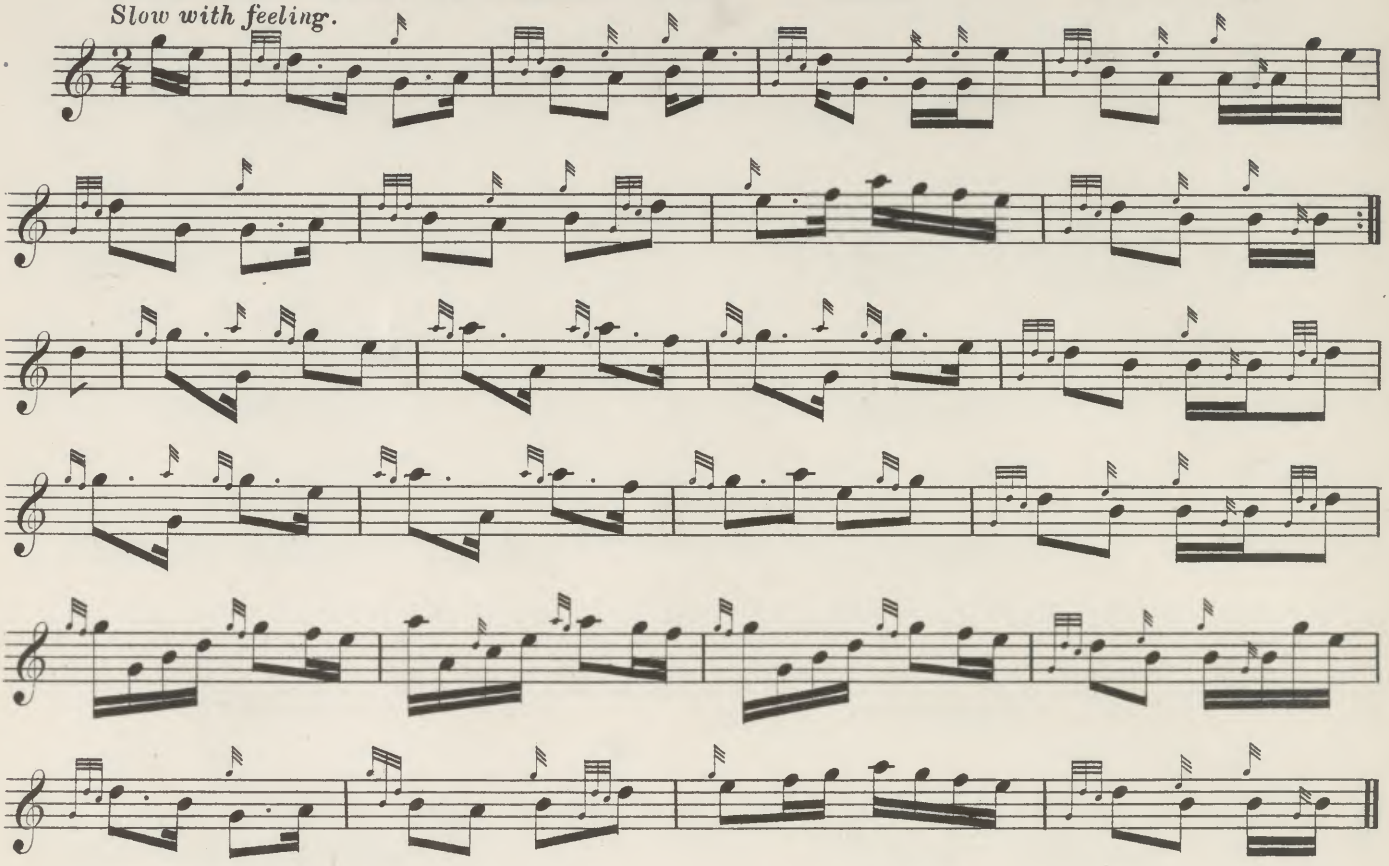


CHARLIE'S WELCOME. Reel.

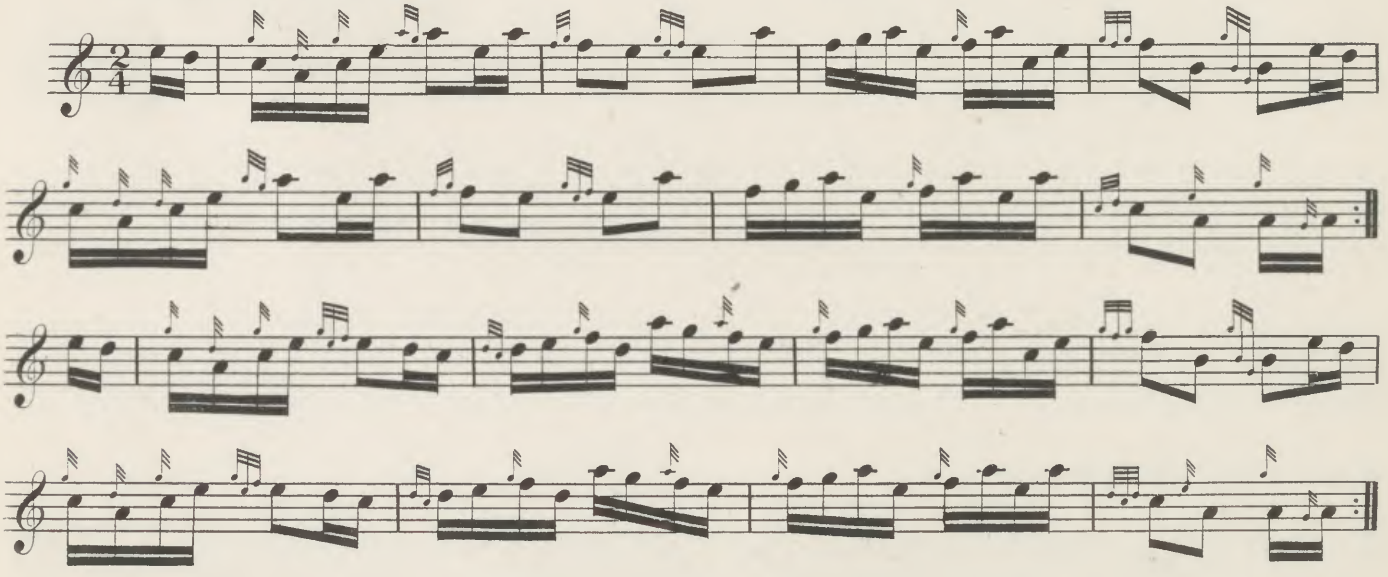


I AM O'ER YOUNG TO MARRY YET. March.

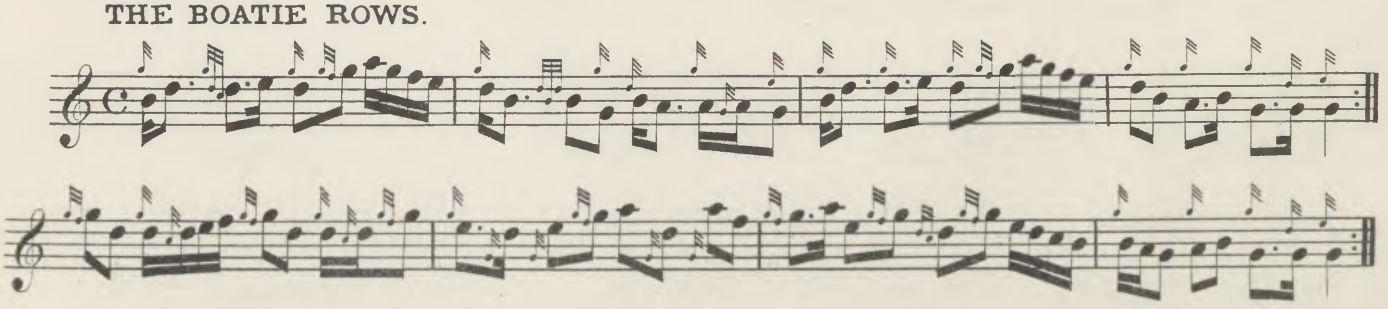
Slow with feeling.



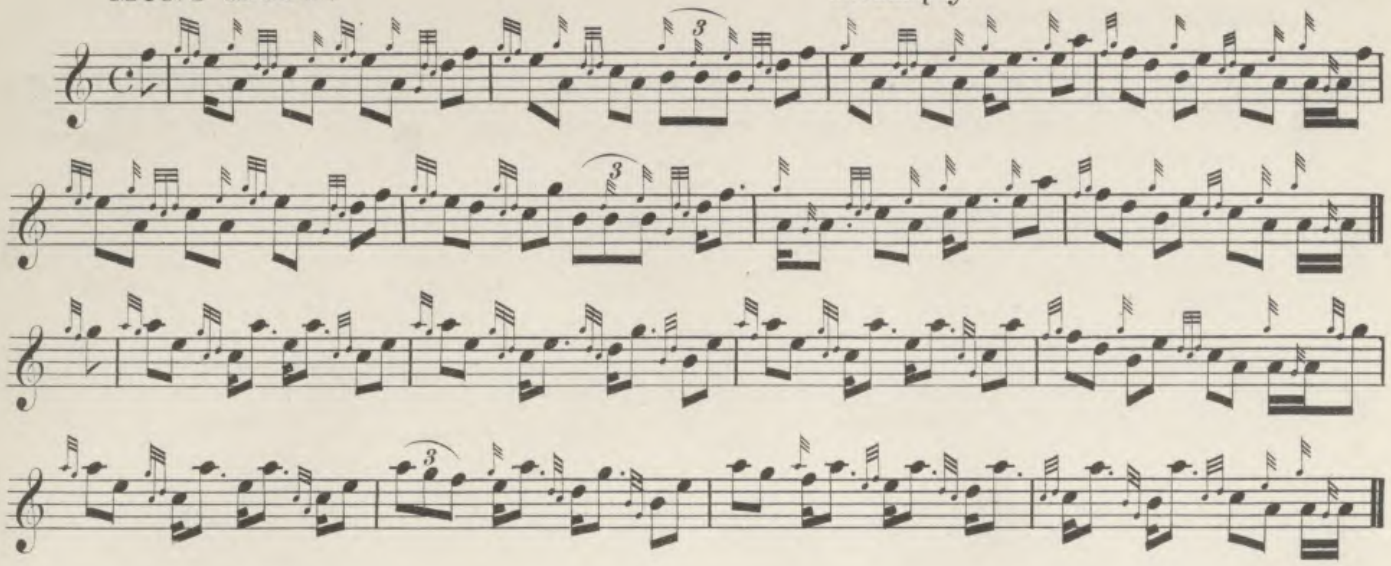
CHISHOLM CASTLE. March.



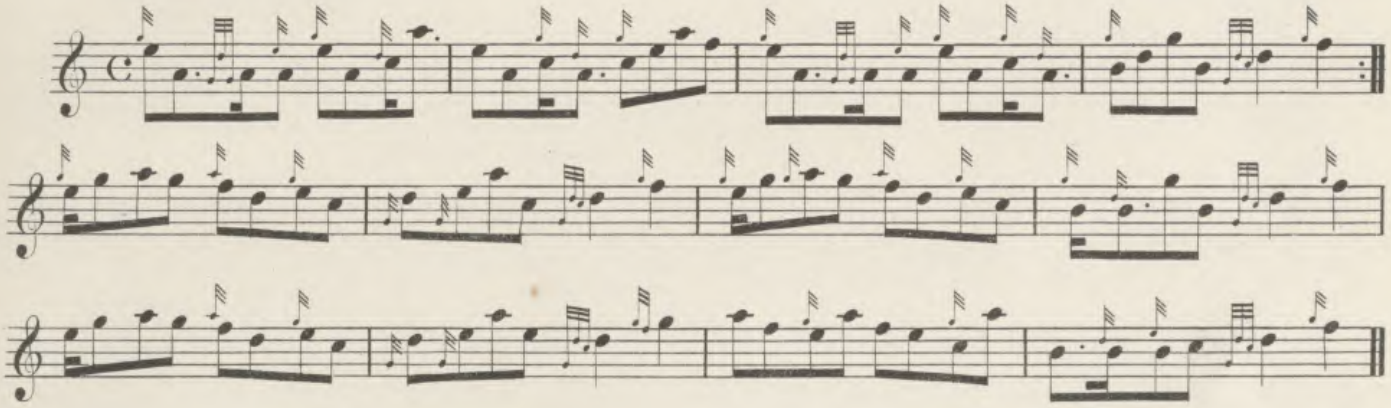
THE BOATIE ROWS.



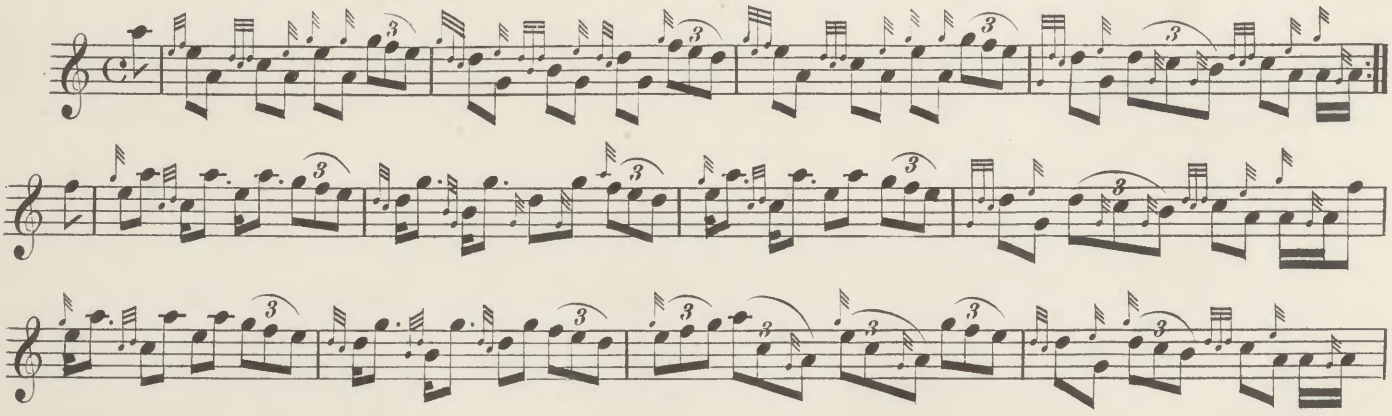
MONY MUSK. Strathspey.



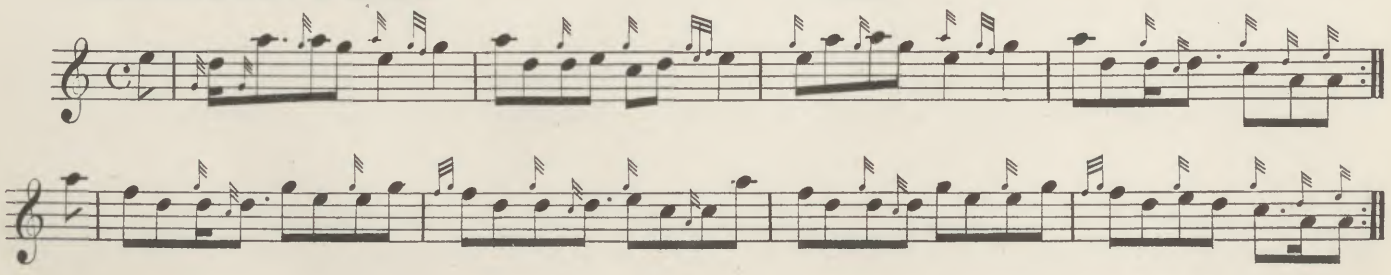
LOCHGILPHEAD. Reel By Colin Maclauchlan.



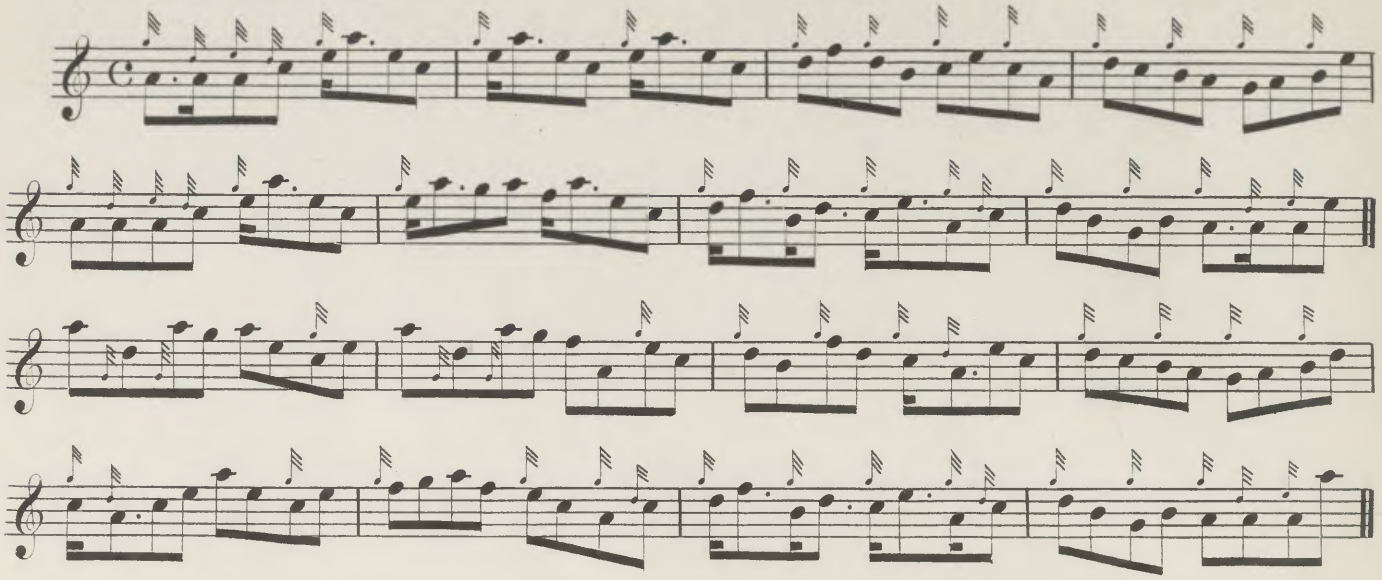
MACBETH'S STRATHSPEY. Strathspey.



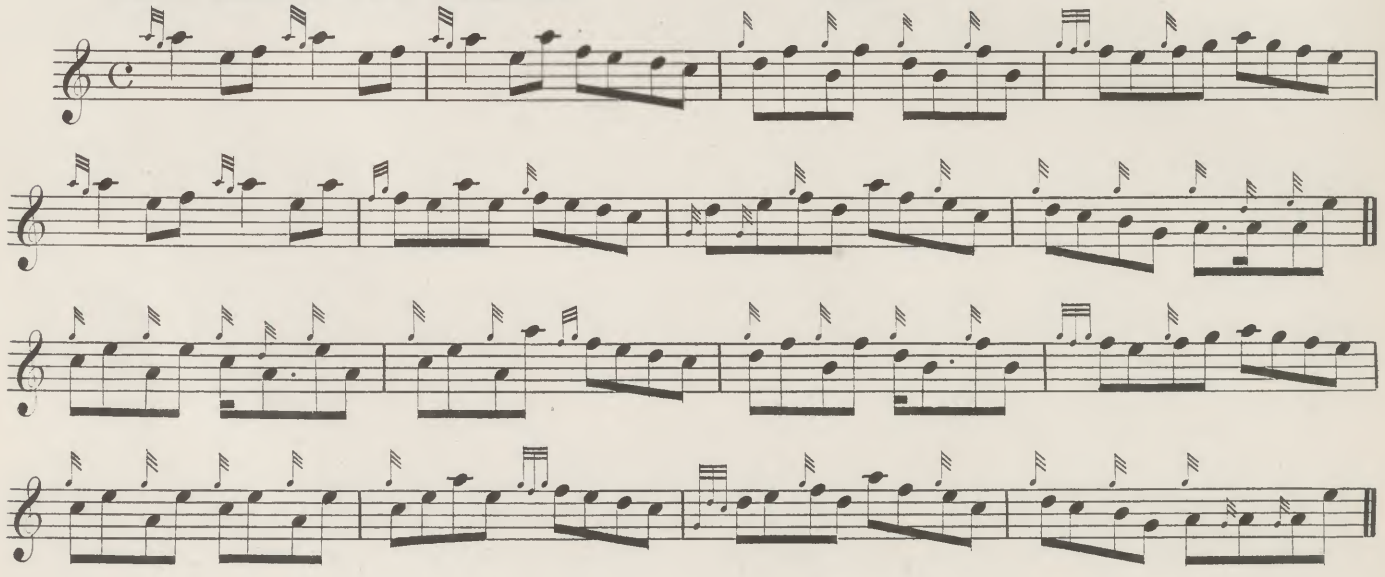
GLENGARRY'S DIRK. Reel.



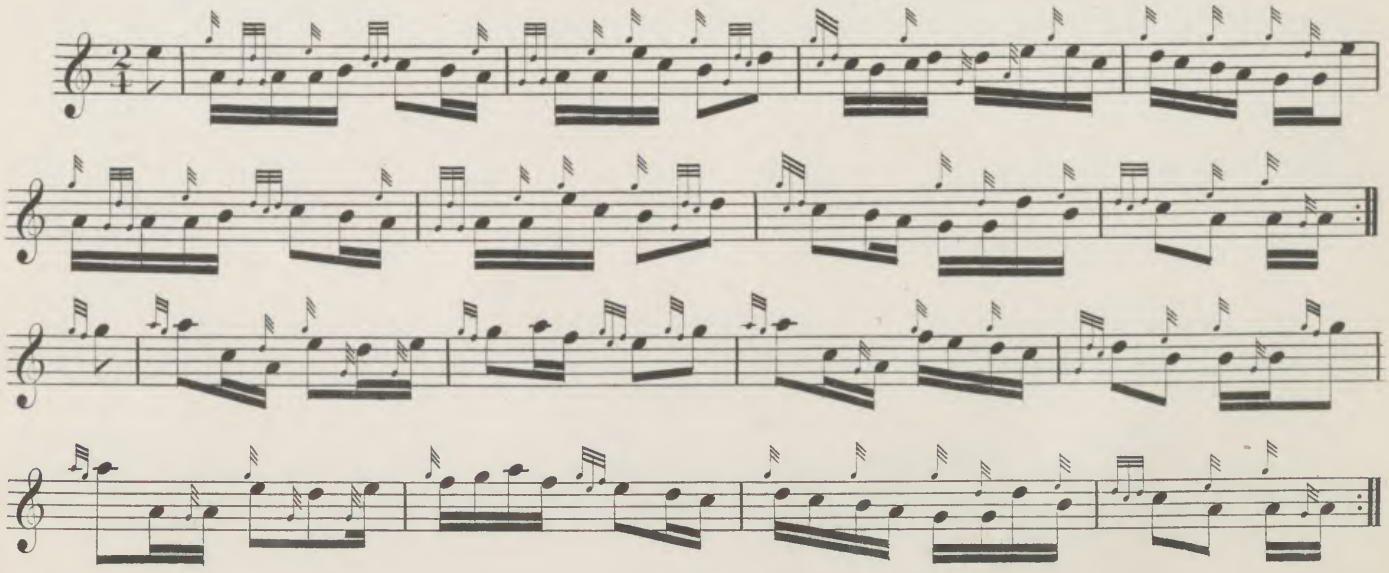
SPEED THE PLOUGH. Reel.



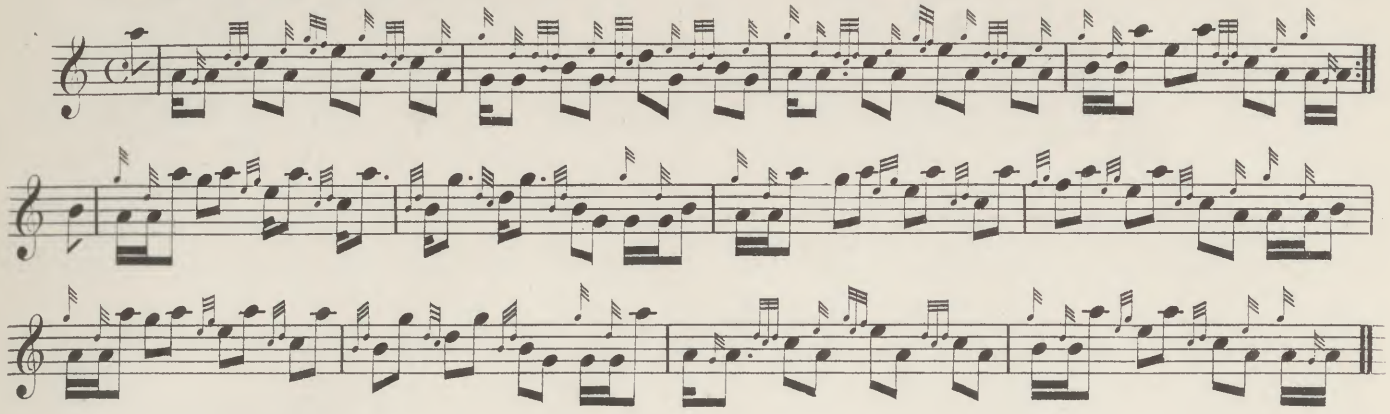
DEIL AMONG THE TAILORS. Reel.



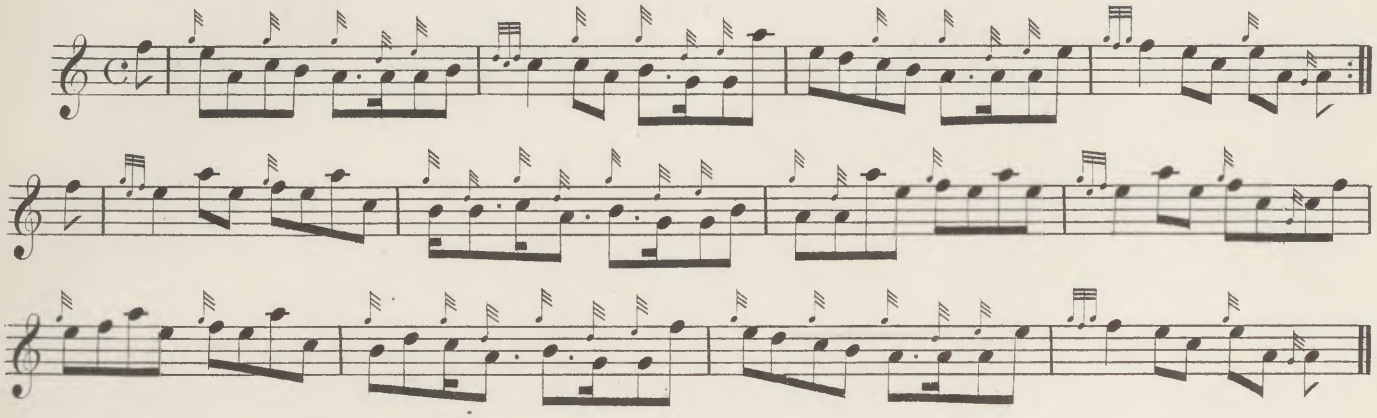
DEWAR'S FANCY. March.



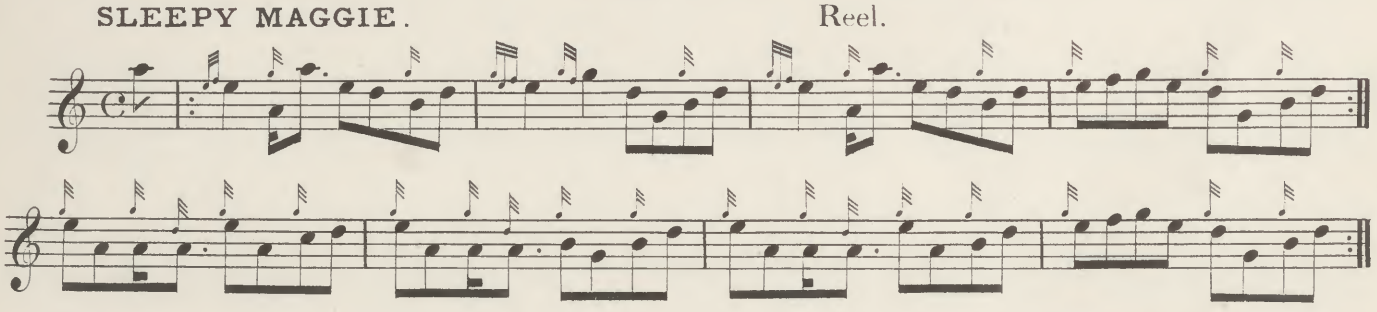
BALMORAL CASTLE. Strathspey.



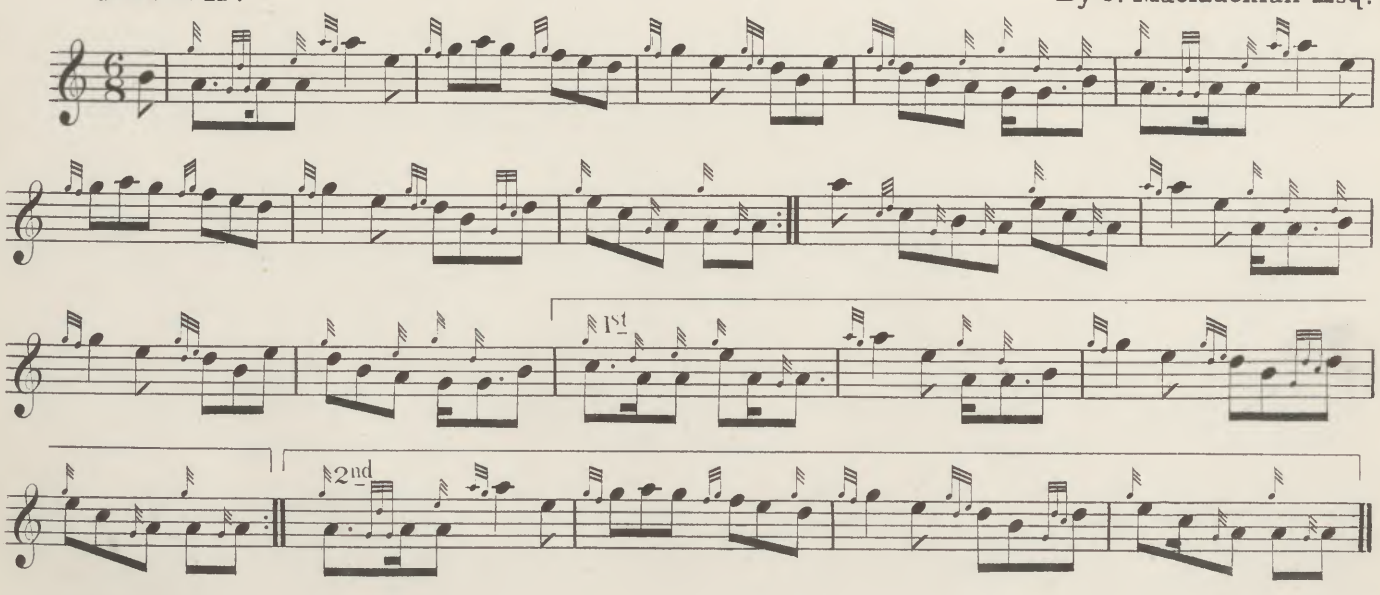
CLUNY'S REEL.



SLEEPY MAGGIE. Reel.

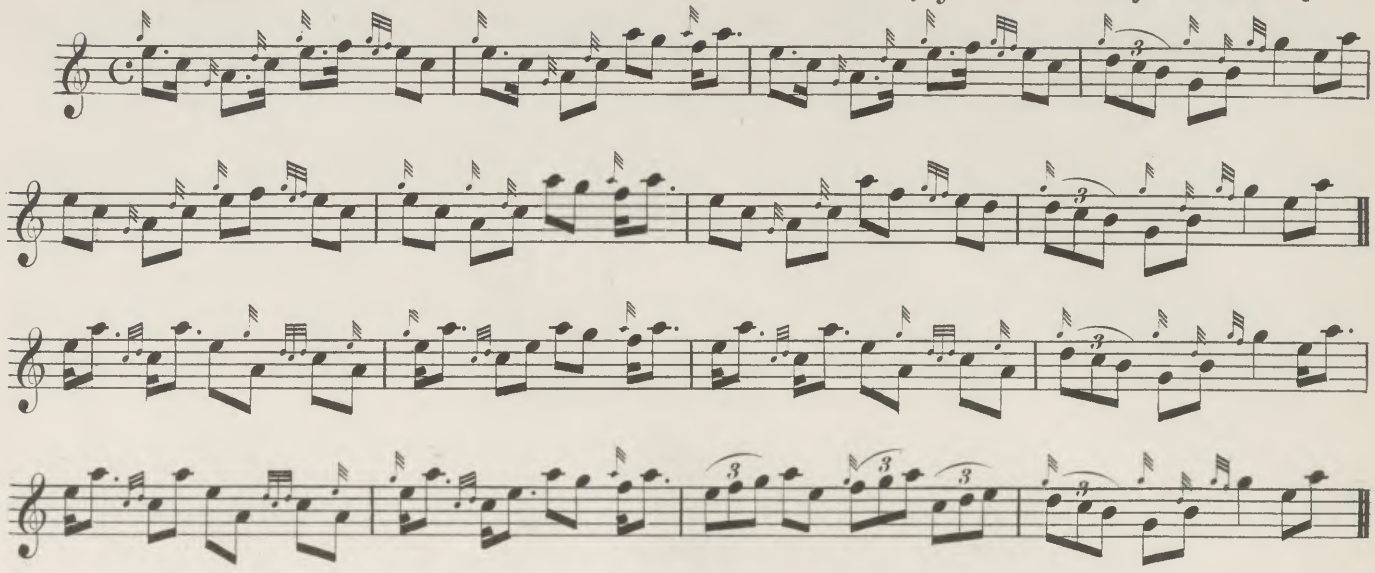


MARCH. By J. Maclauchlan Esq.r



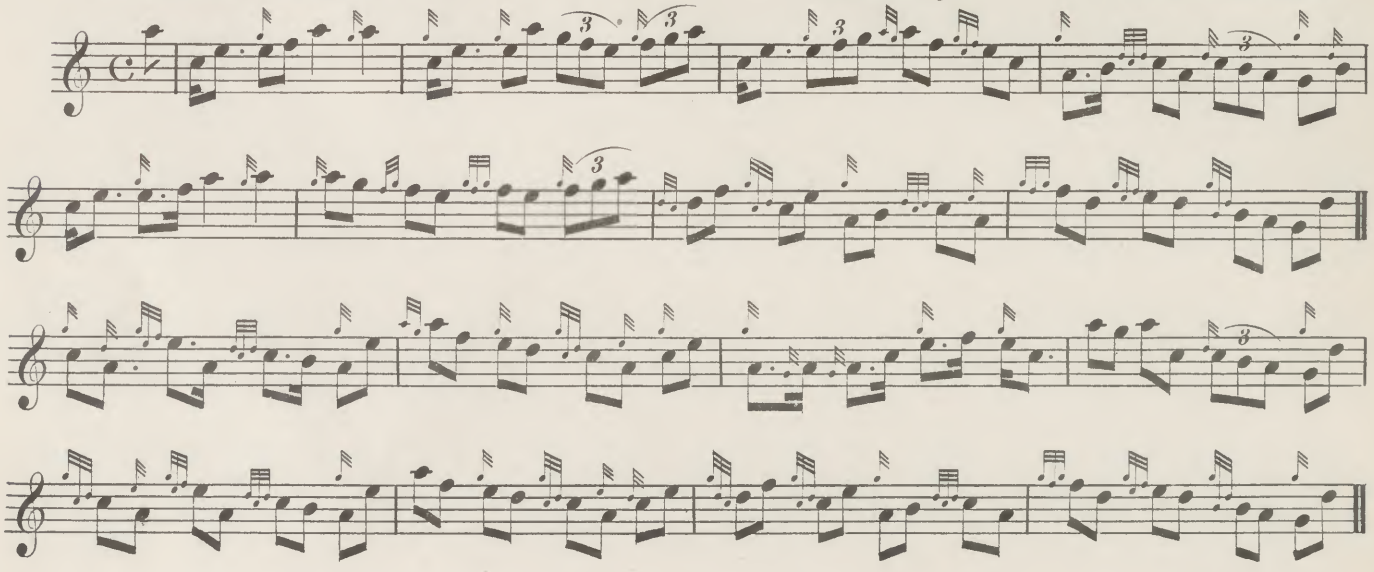
THE MONKLAND BASIN.

Strathspey. By Arch^{d}. Campbell



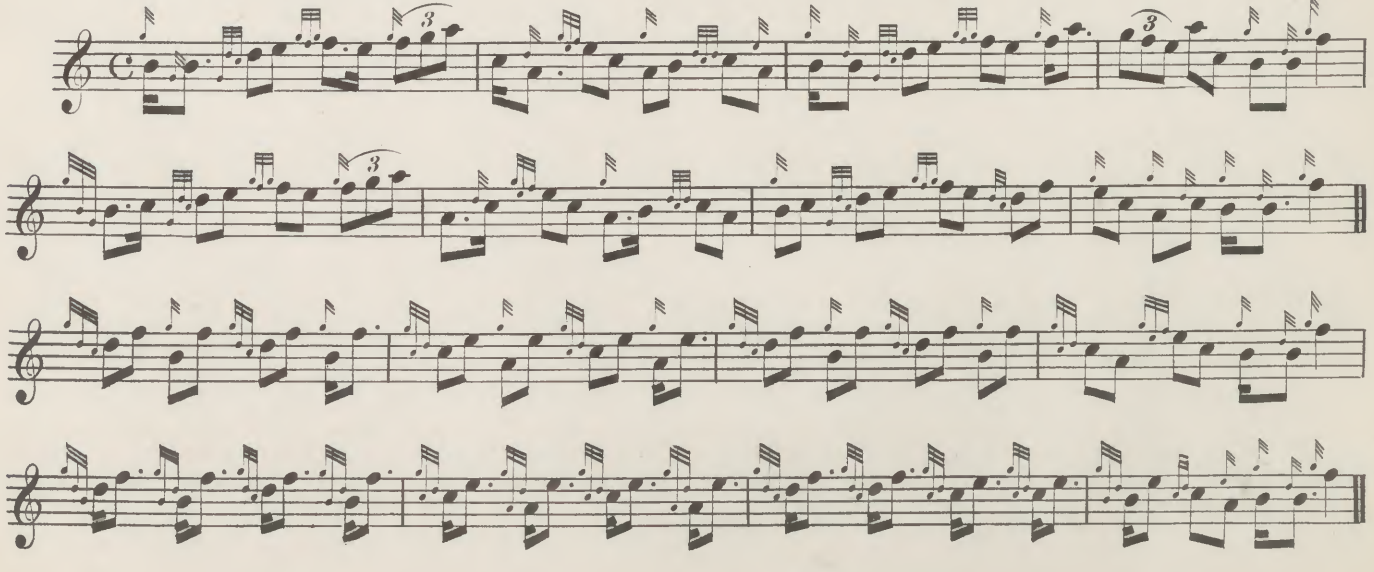
ROBERT CAMPBELL.

Strathspey. By Arch^{d}. Campbell

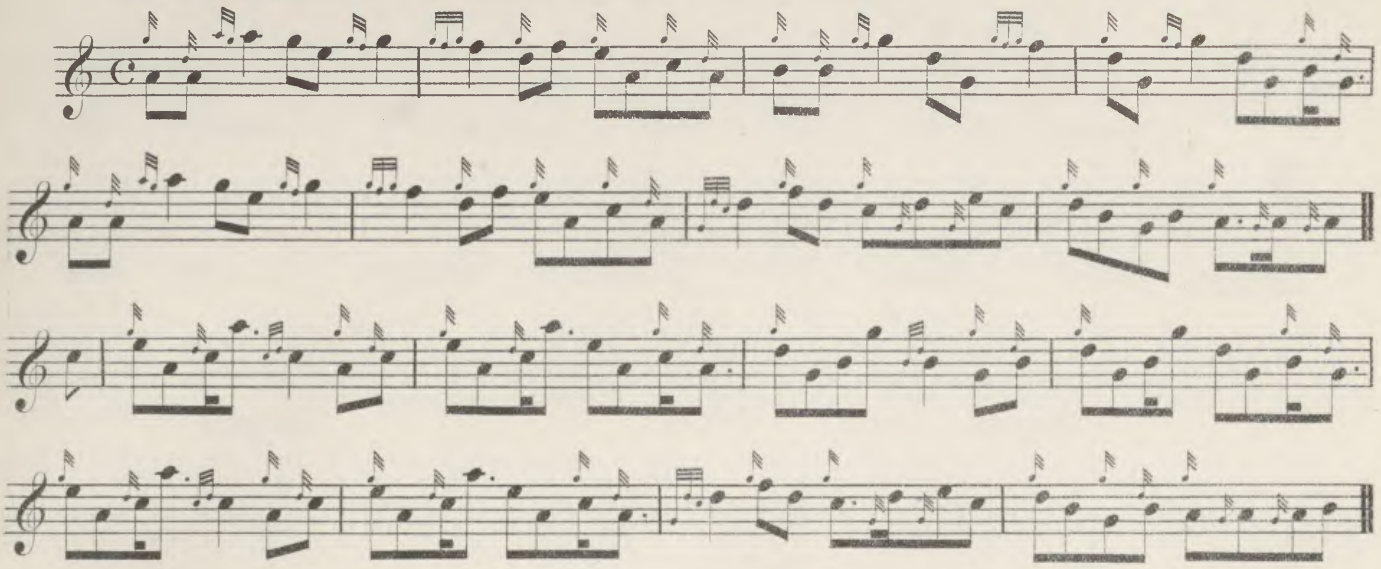


STRUAN ROBERTSON.

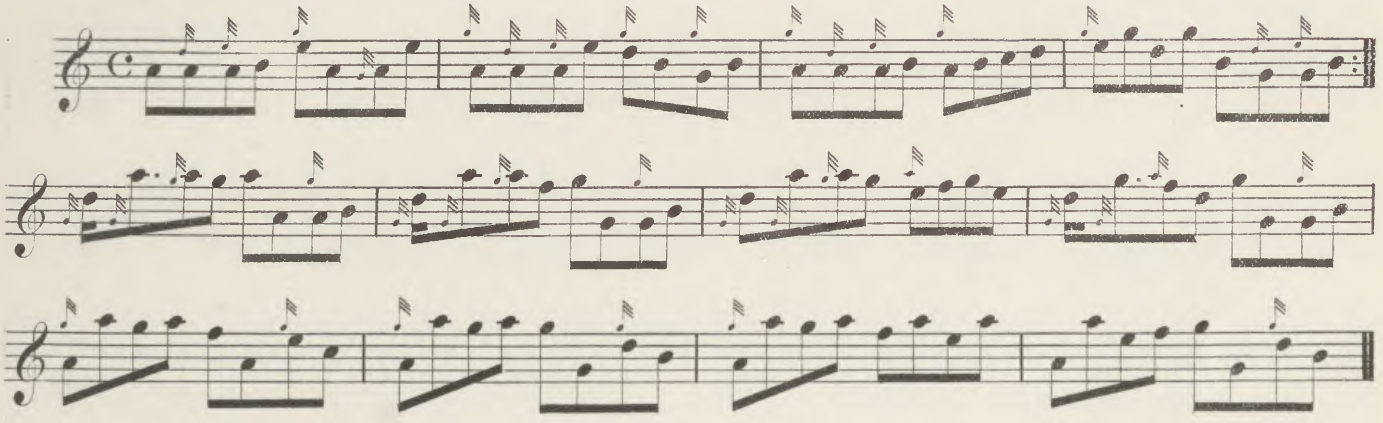
Strathspey.



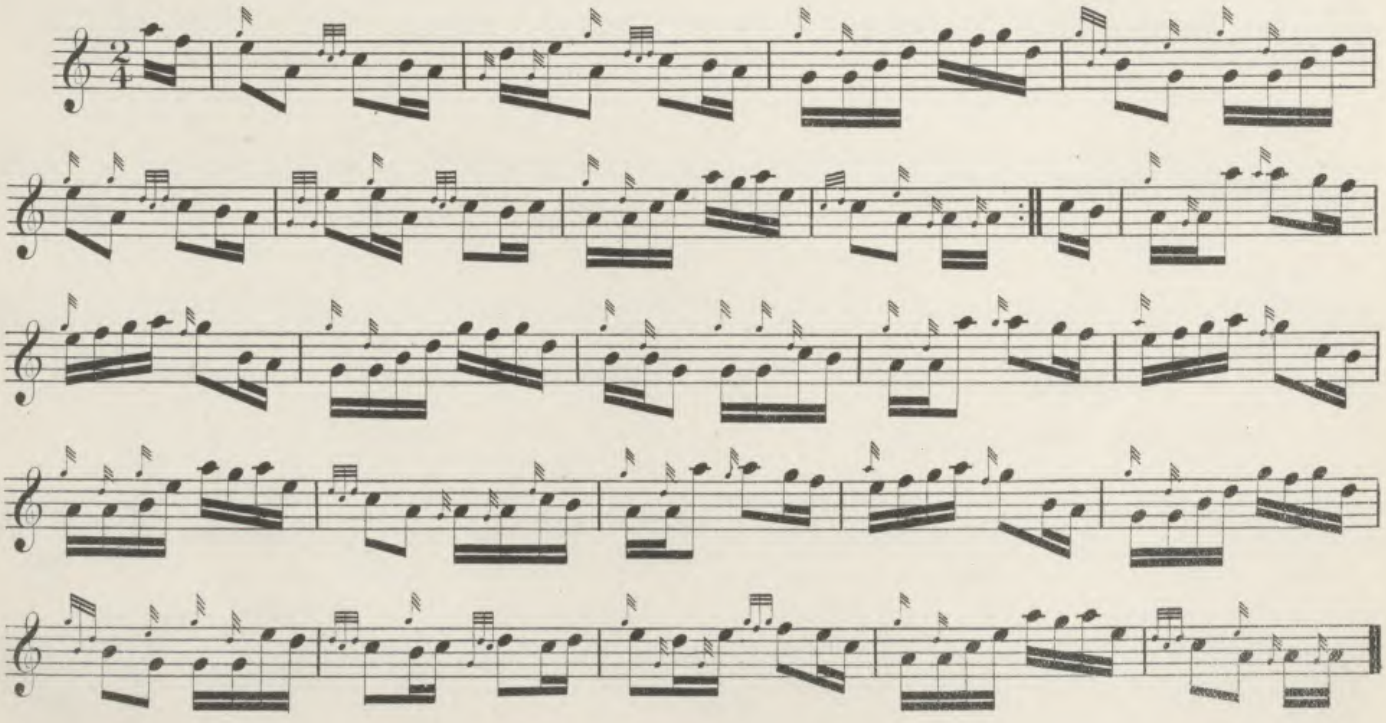
MISS MARTIN'S WEDDING DAY. Reel.



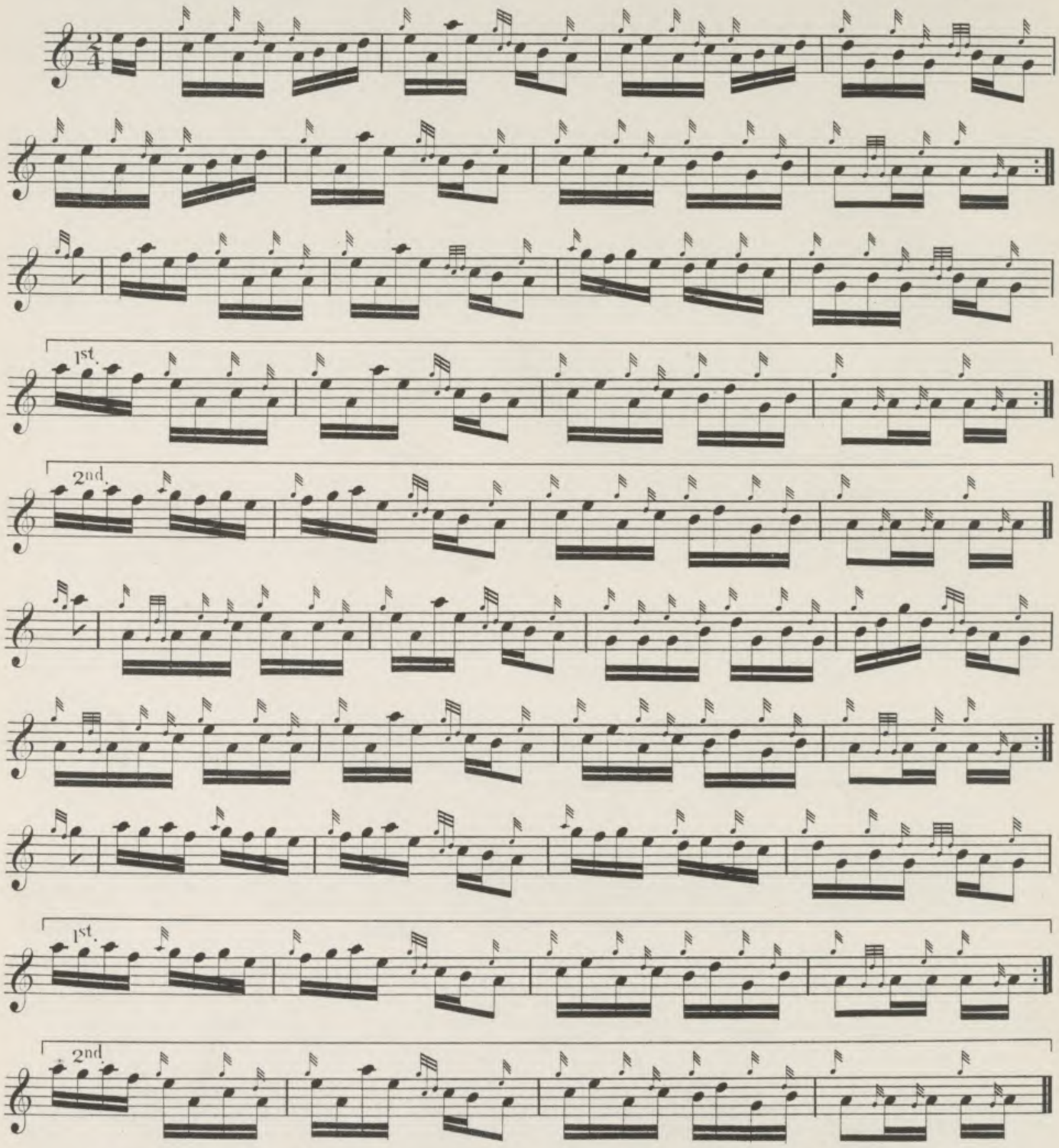
CHARLIE'S WELCOME. Reel.



MARCH.

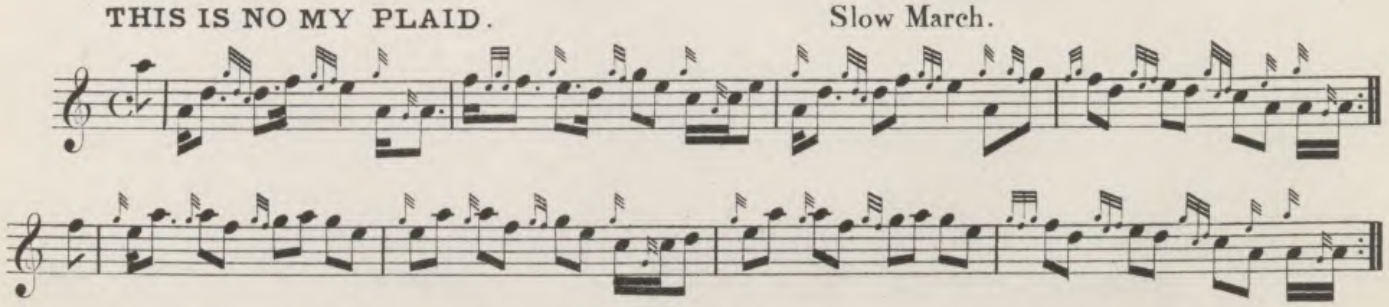


THE DUCHESS OF EDINBURGH.

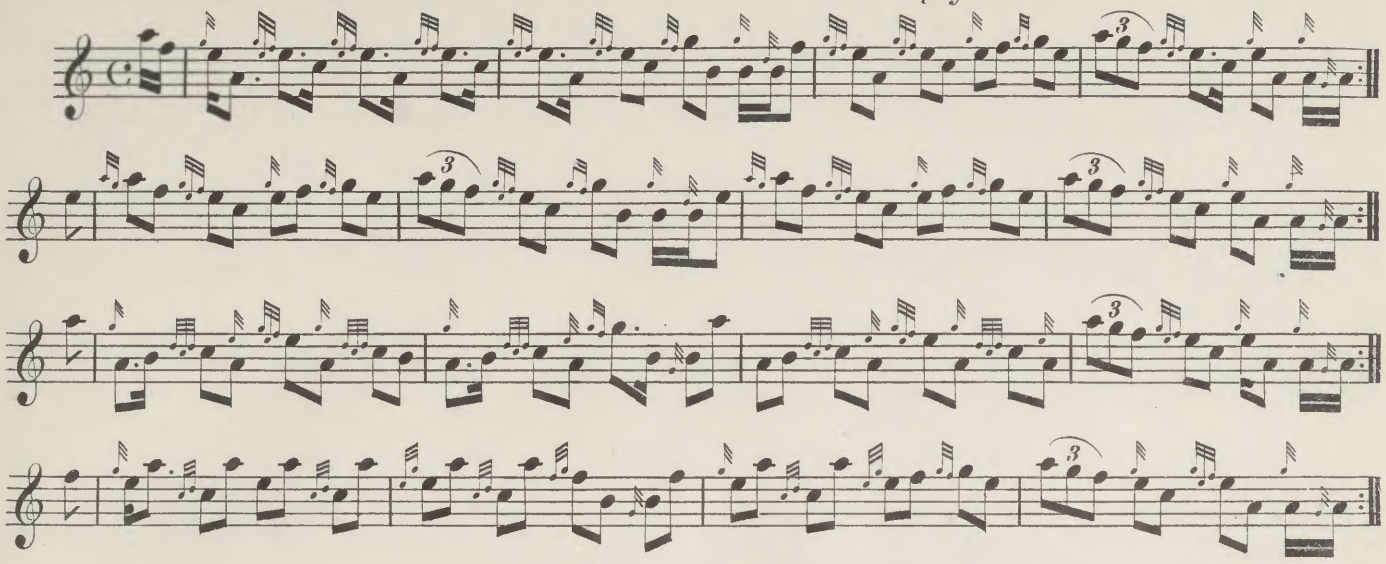


THIS IS NO MY PLAID.

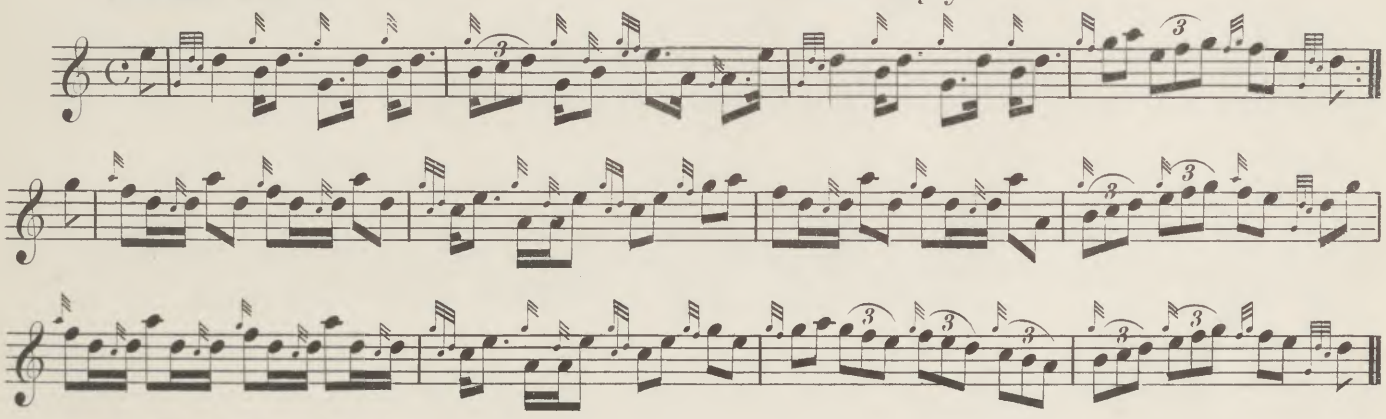
Slow March.



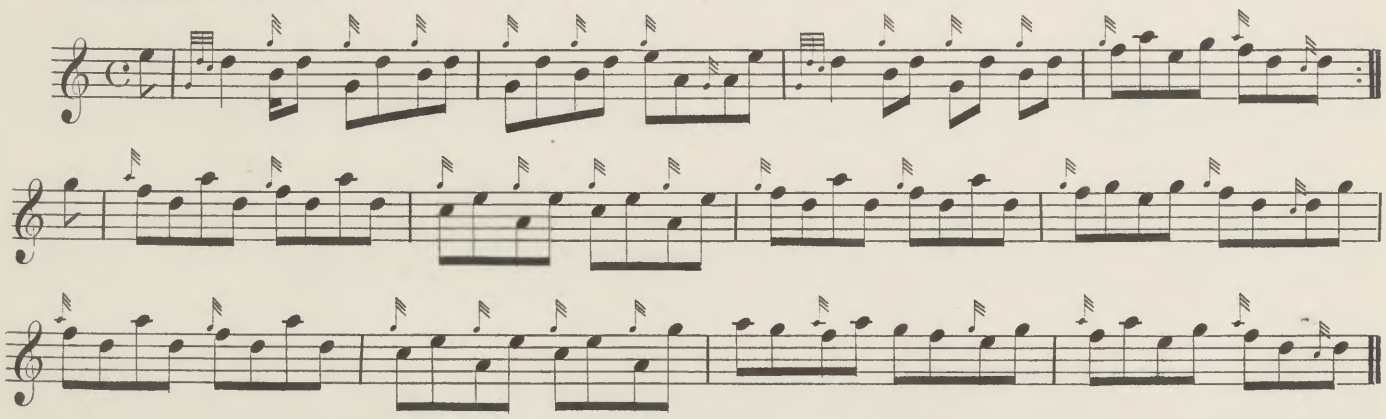
LADY LOUDEN. Strathspey.



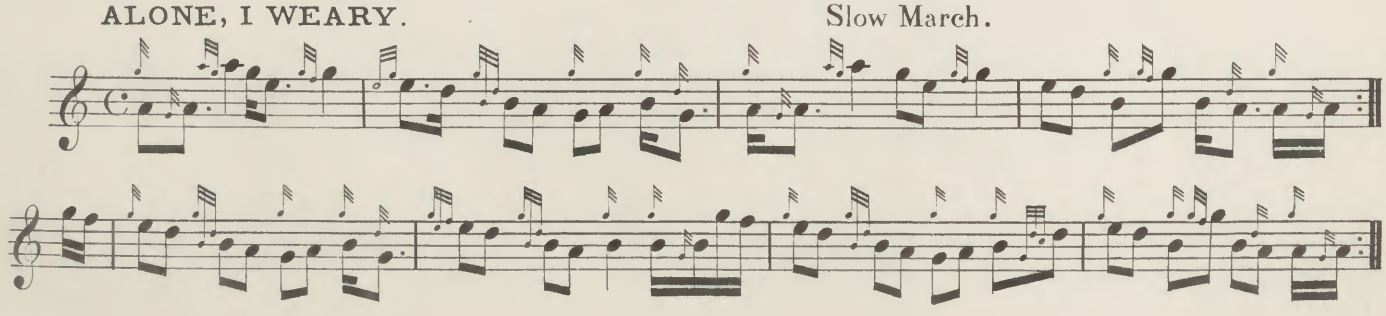
PERTH HUNT Strathspey.



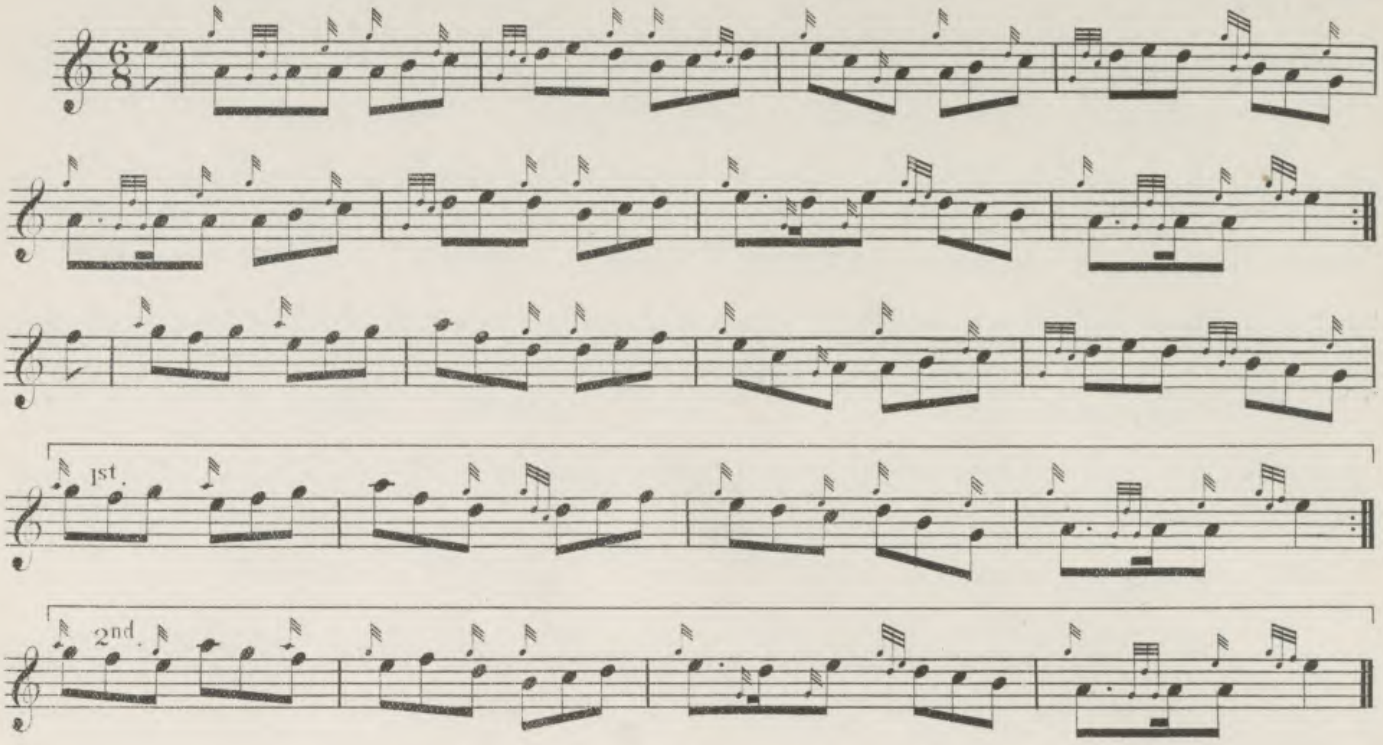
PERTH HUNT. Reel.



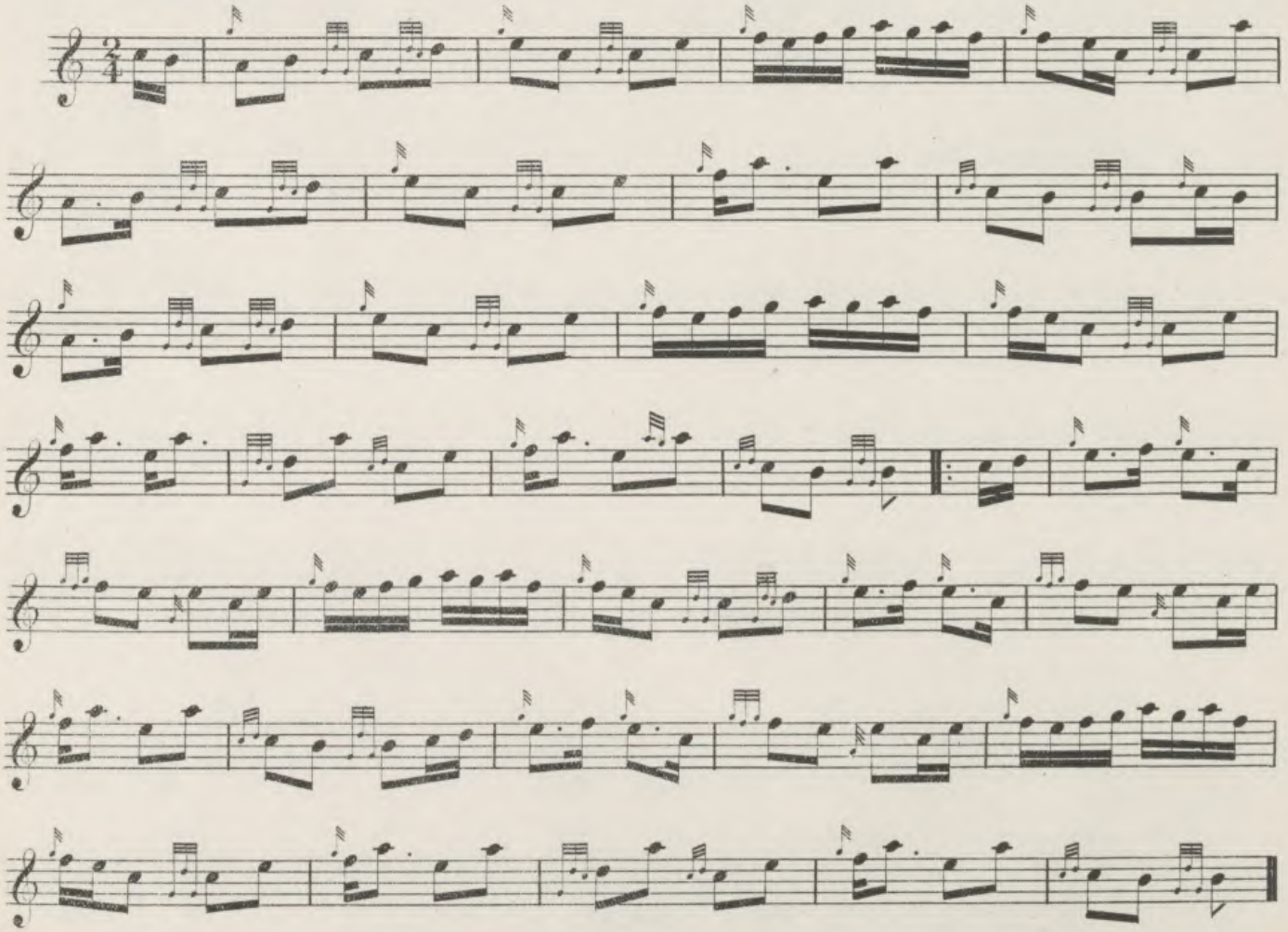
ALONE, I WEARY. Slow March.



ANNIE OF BALLINTYRE. Quickstep. By D. McPhedran.

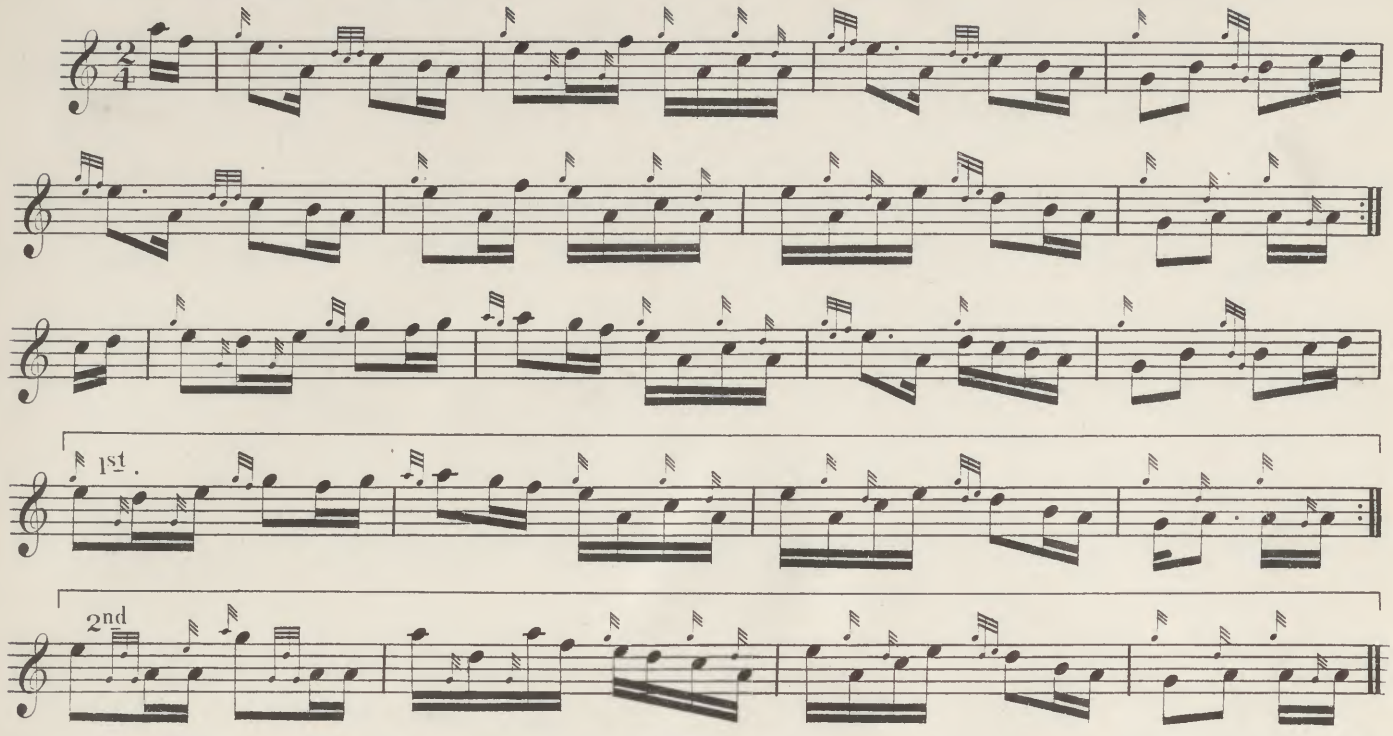


Wm MACKAY'S FAREWELL TO THE 74th March.



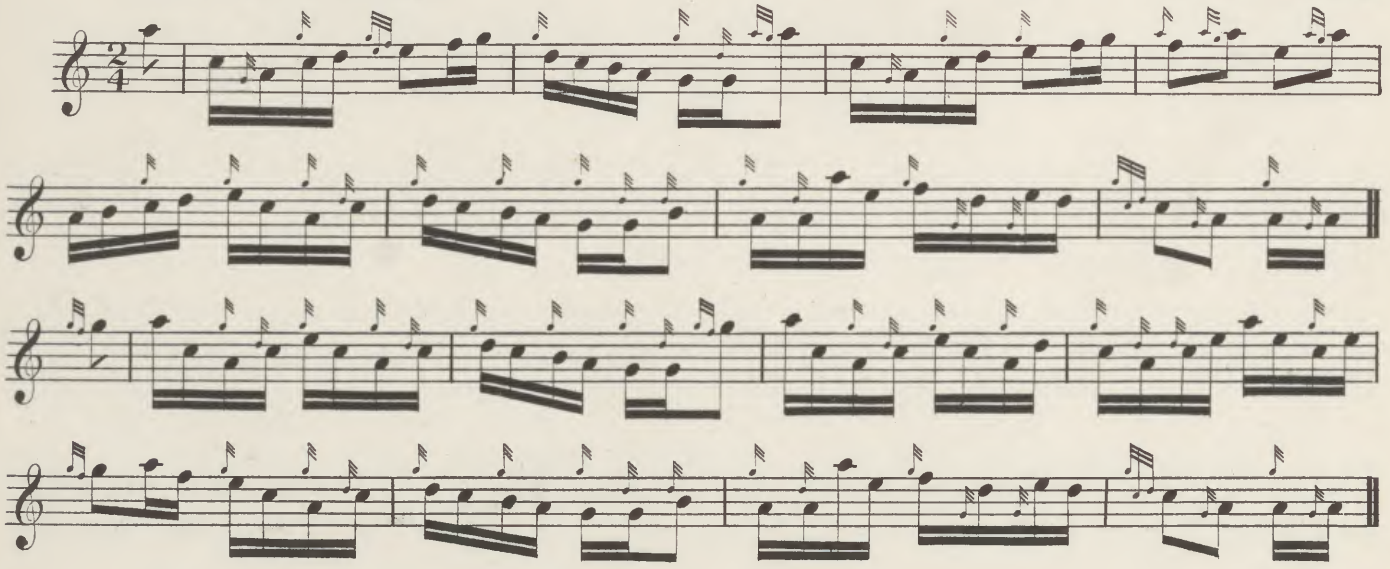
MEGGERNY CASTLE.

March.



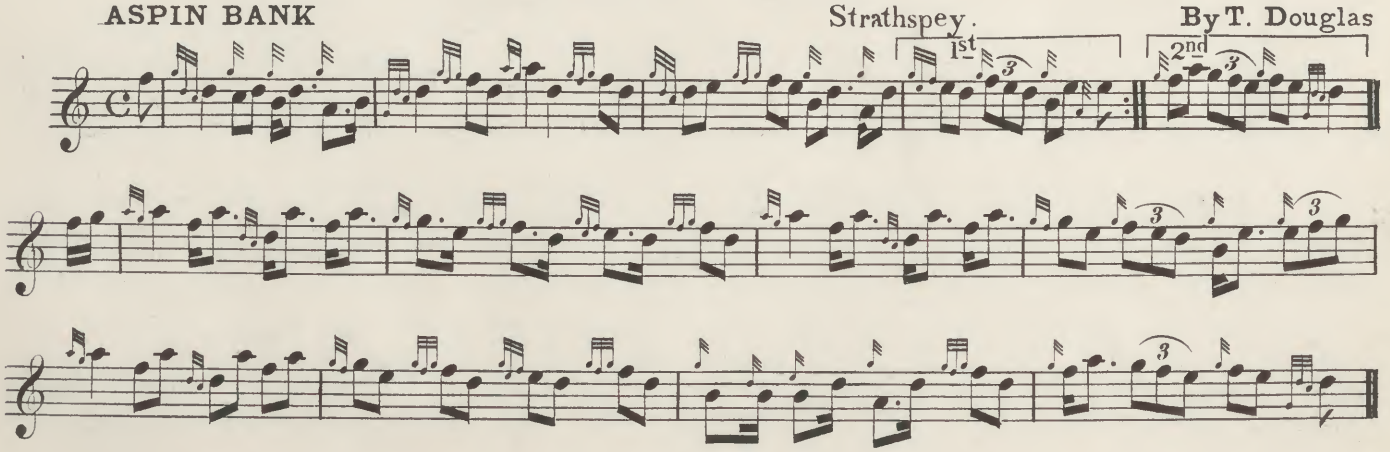
ARCADIA COTTAGE.

March. By Colin Maclauchlan Esqr



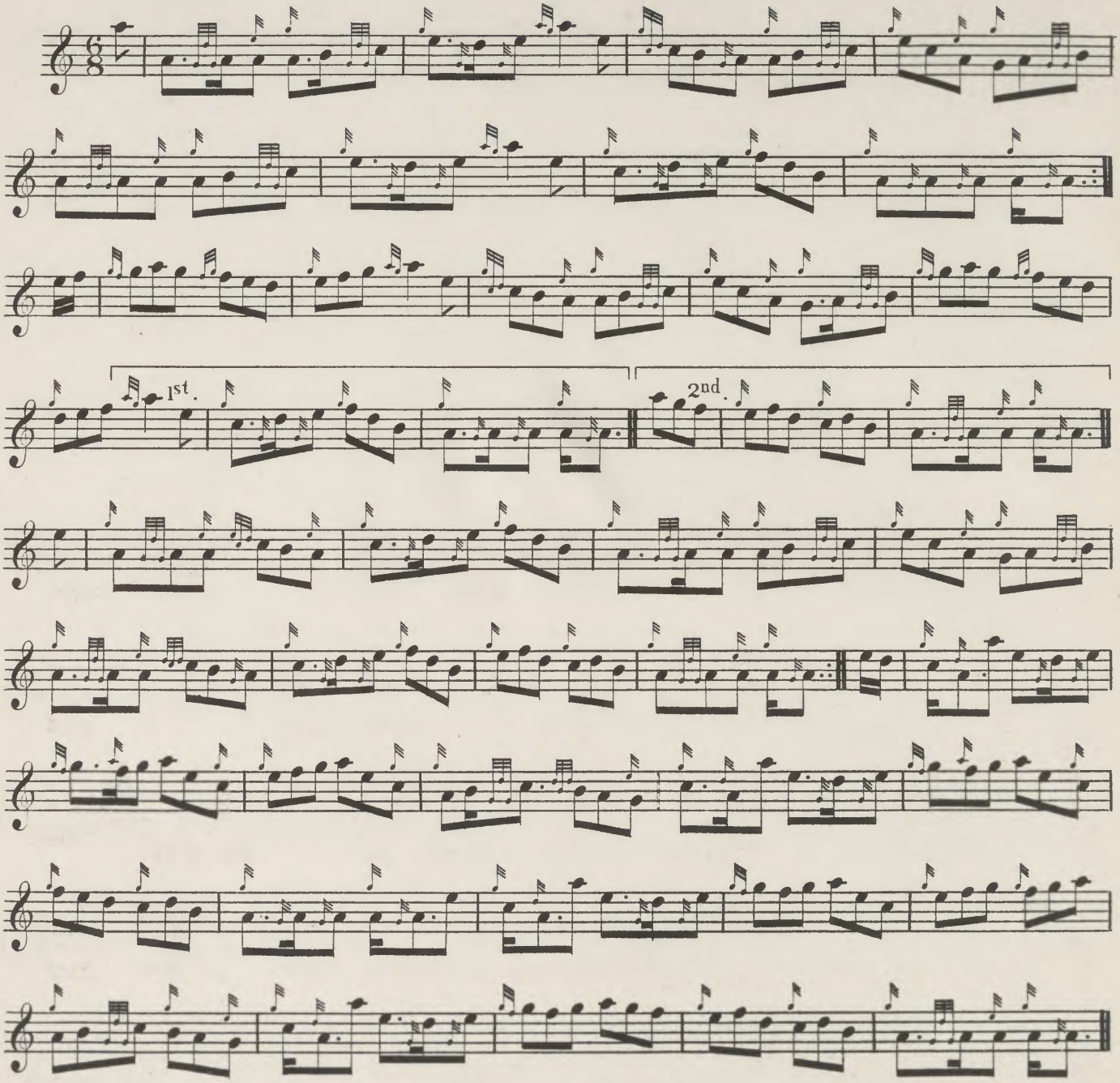
ASPIN BANK

Strathspey. By T. Douglas

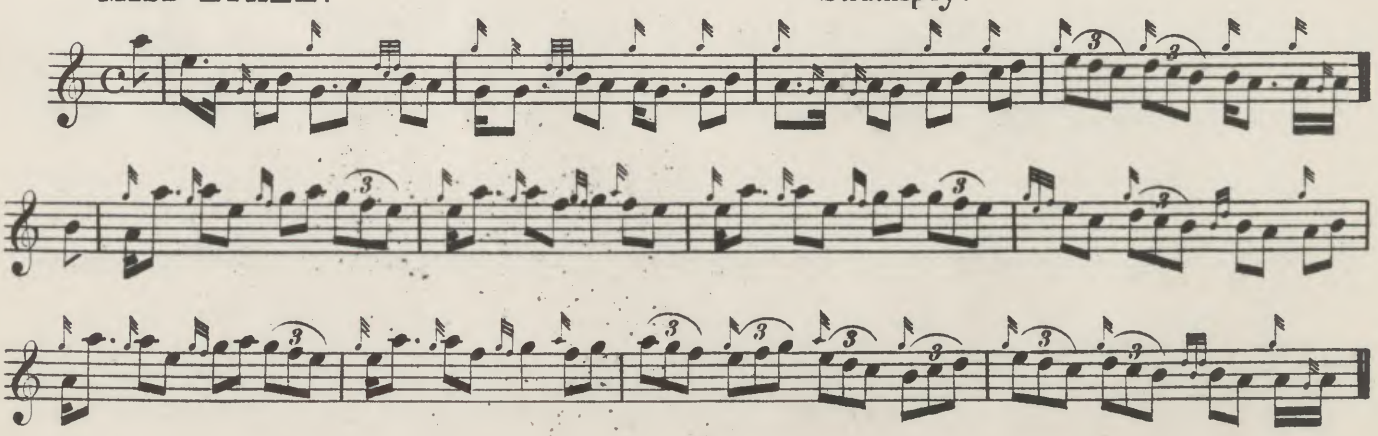


ROYAL LIBRARY OF SCOTLAND

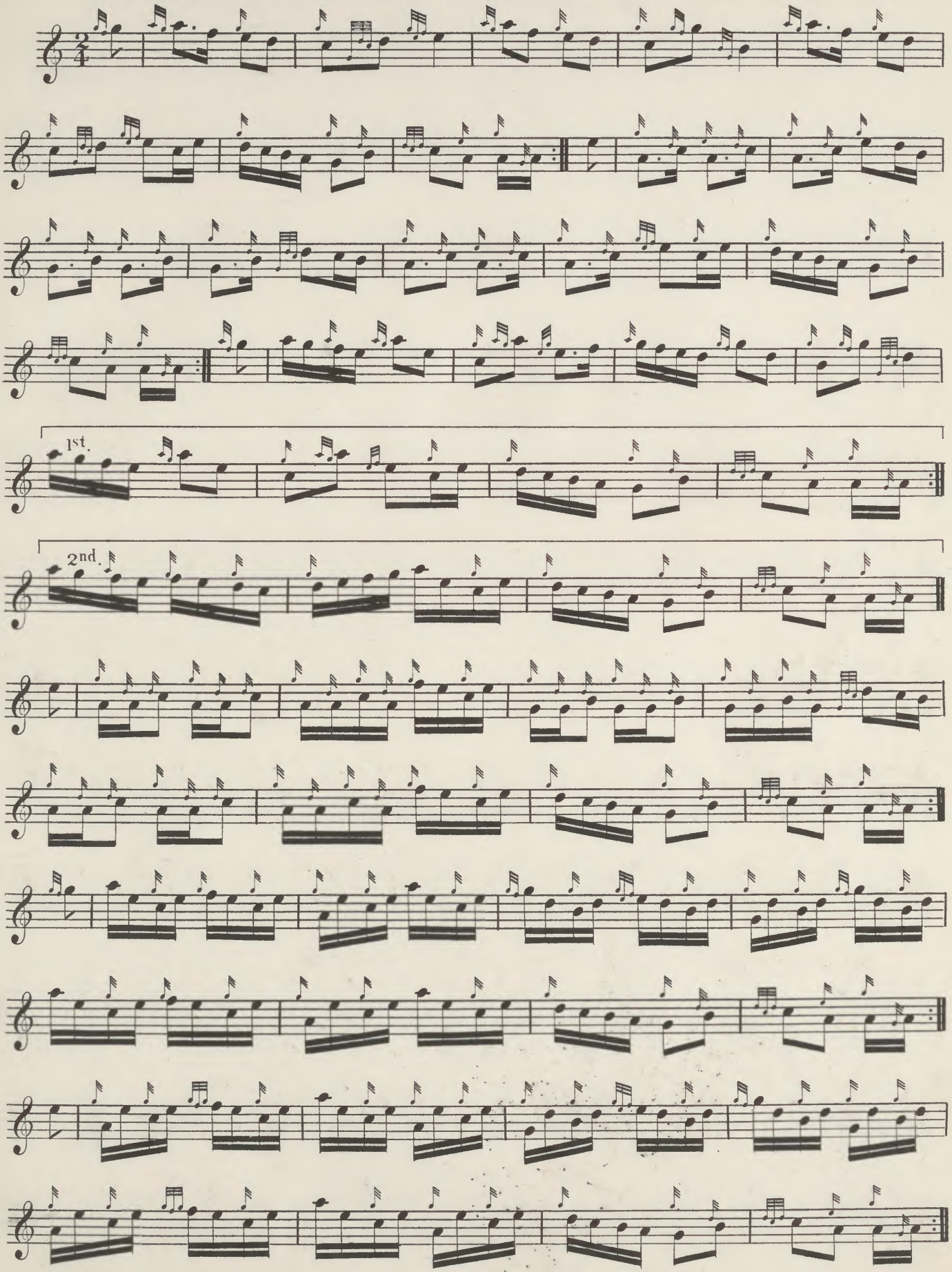
Mrs MACDOUGALL. March By Archd Campbell.



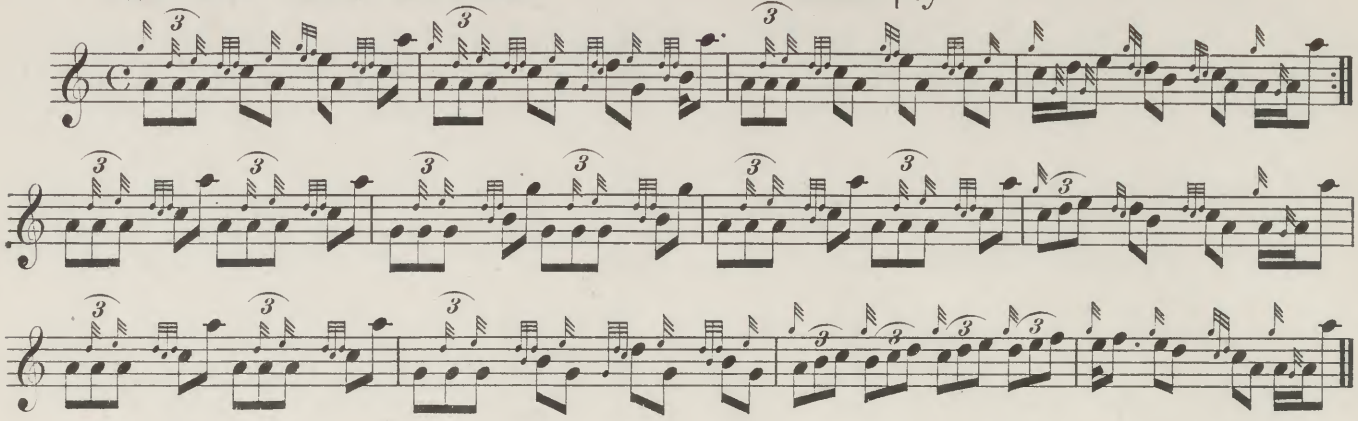
MISS LYALL. Strathspey.



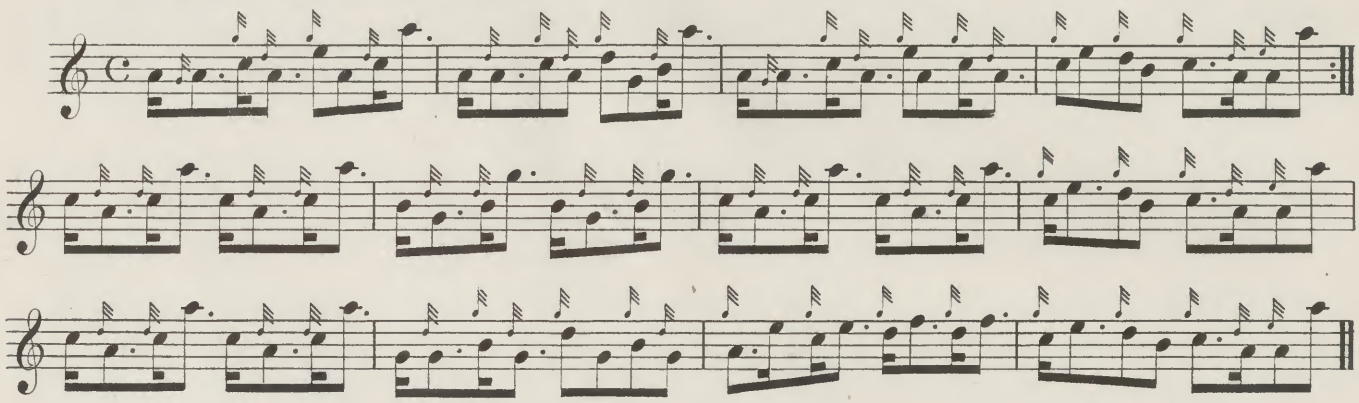
SIR CHARLES FORBES OF EDINGLASSIE. March.



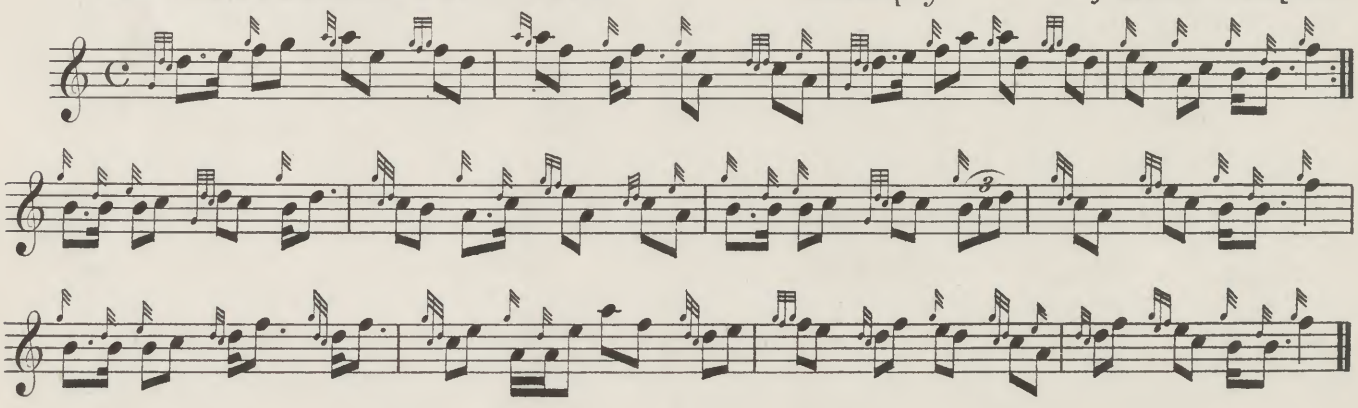
CAPTAIN JACK MURRAY. Strathspey.



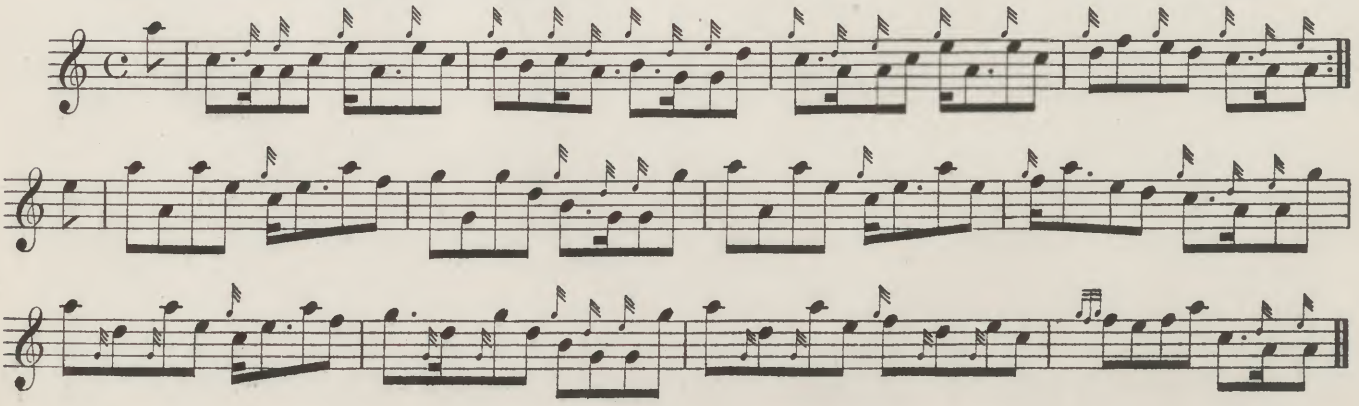
CAPTAIN JACK MURRAY. Reel.



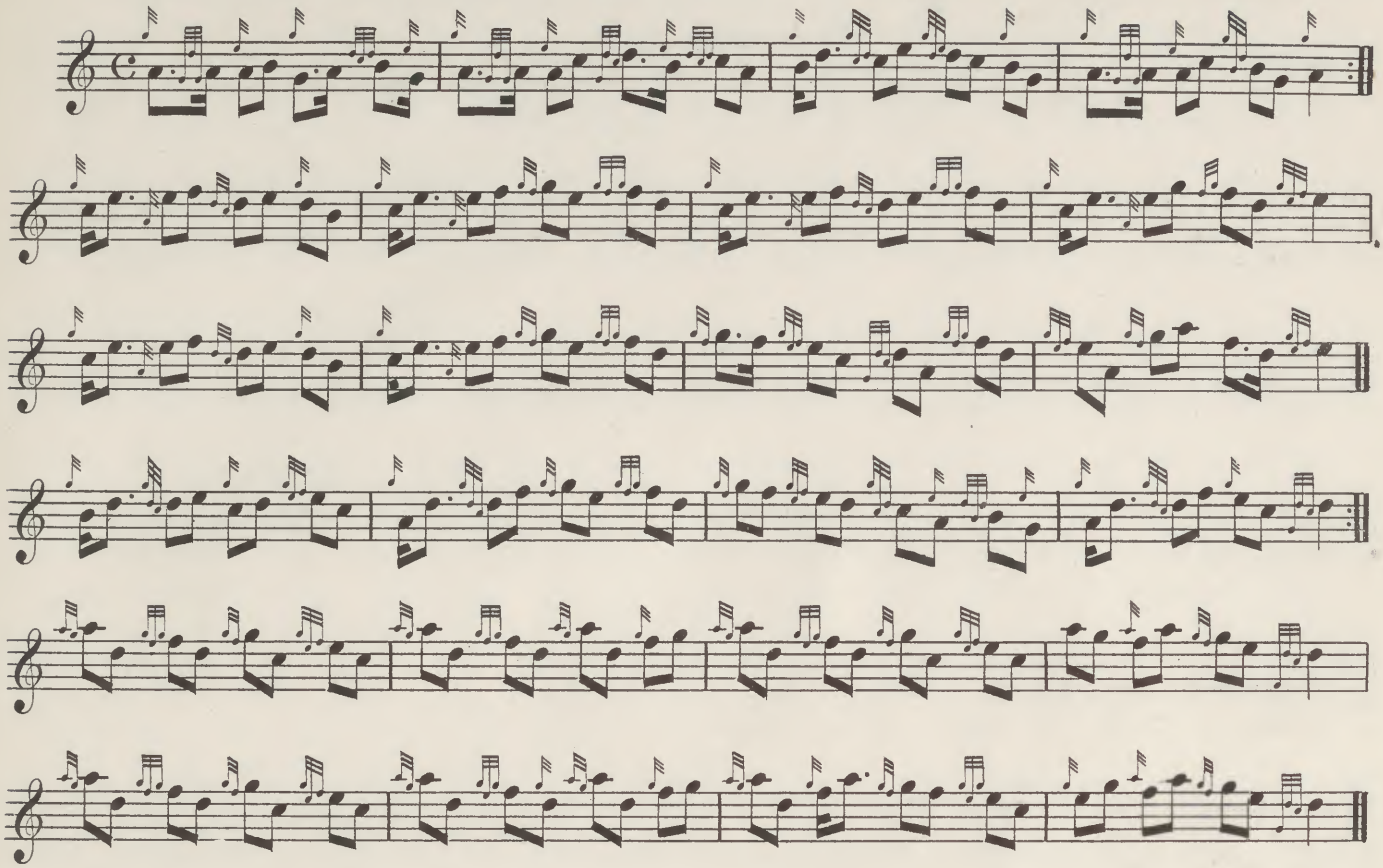
Mrs CAMPBELL'S FAVOURITE. Strathspey. By Archd Campbell.



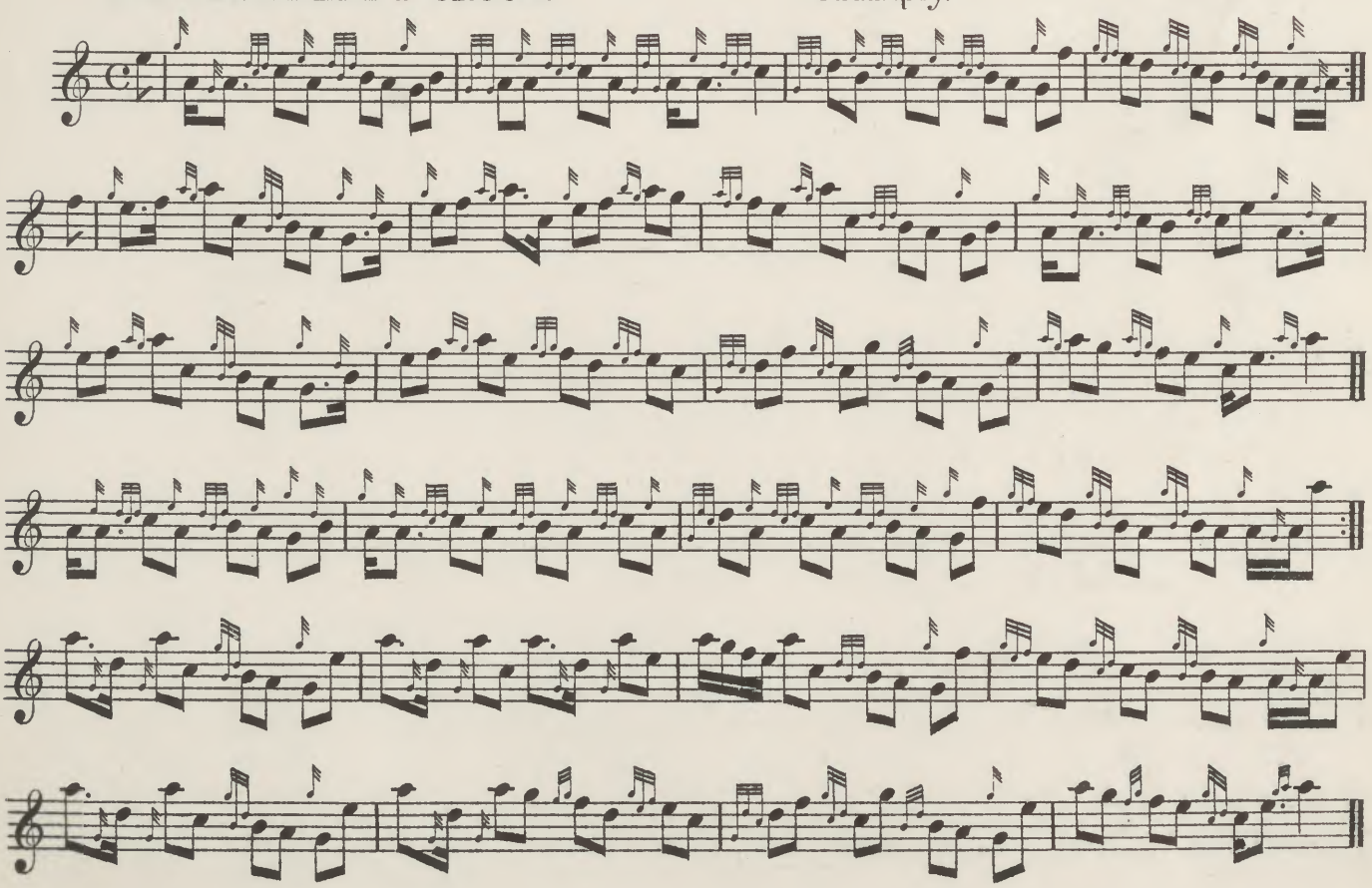
THE HOSTLER'S DAUGHTER. Reel. By J. Livingstone.



THE EWIE WITH THE CROOKED HORN. Strathspey.

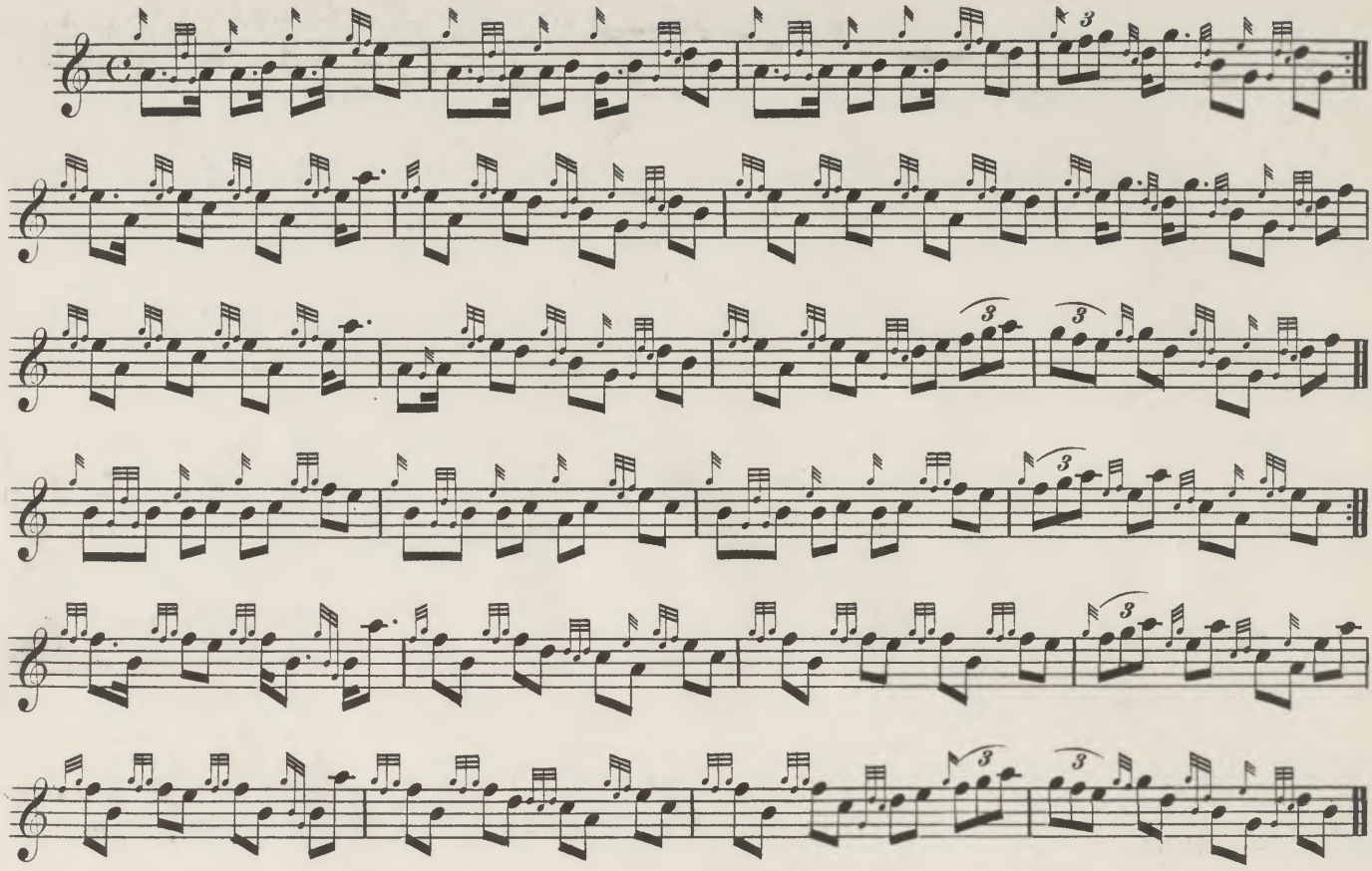


THE SHEPHERD'S CROOK. Strathspey.



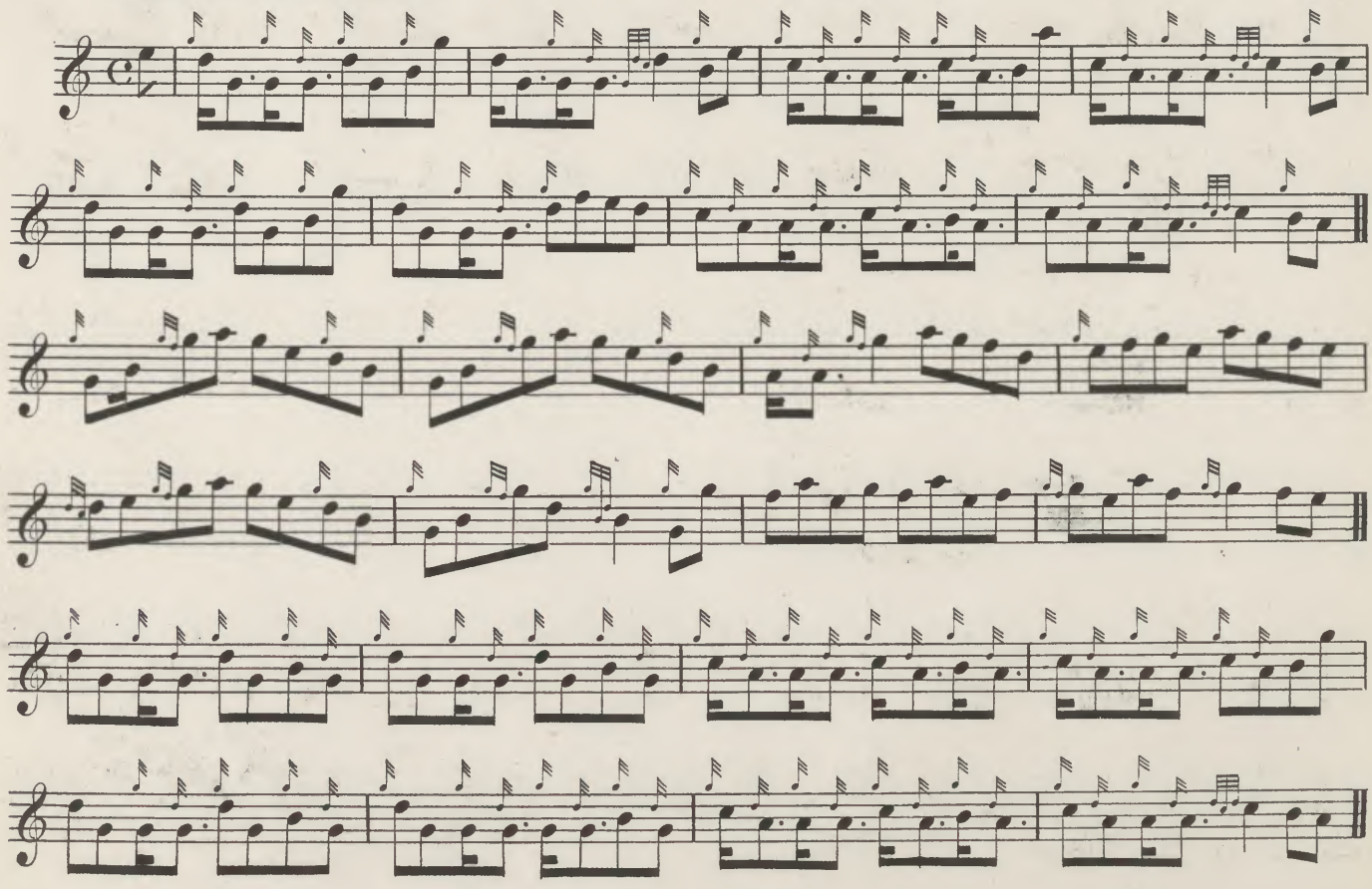
ATHOL CUMMERS.

Strathspey.

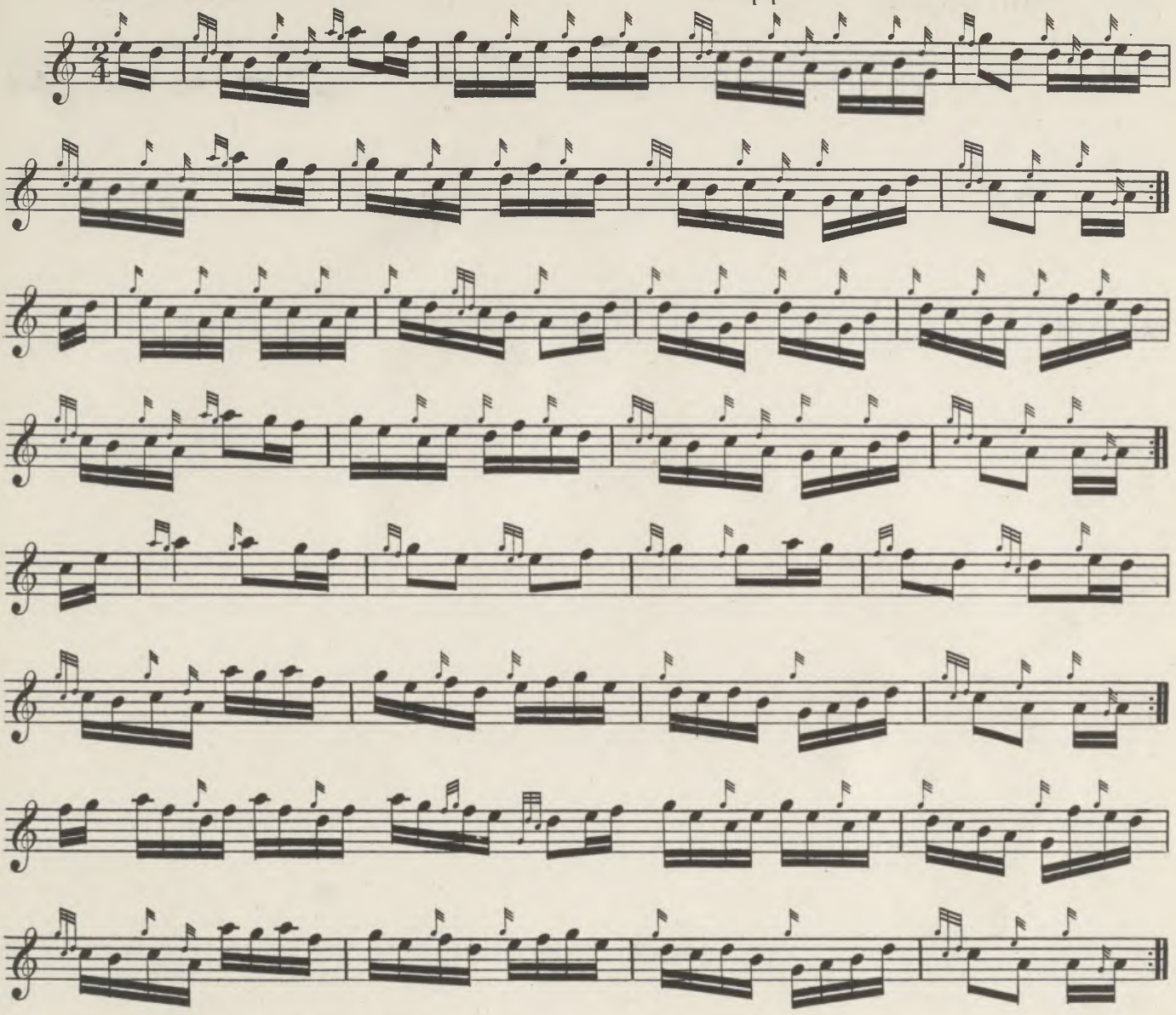


CAMERONIAN RANT.

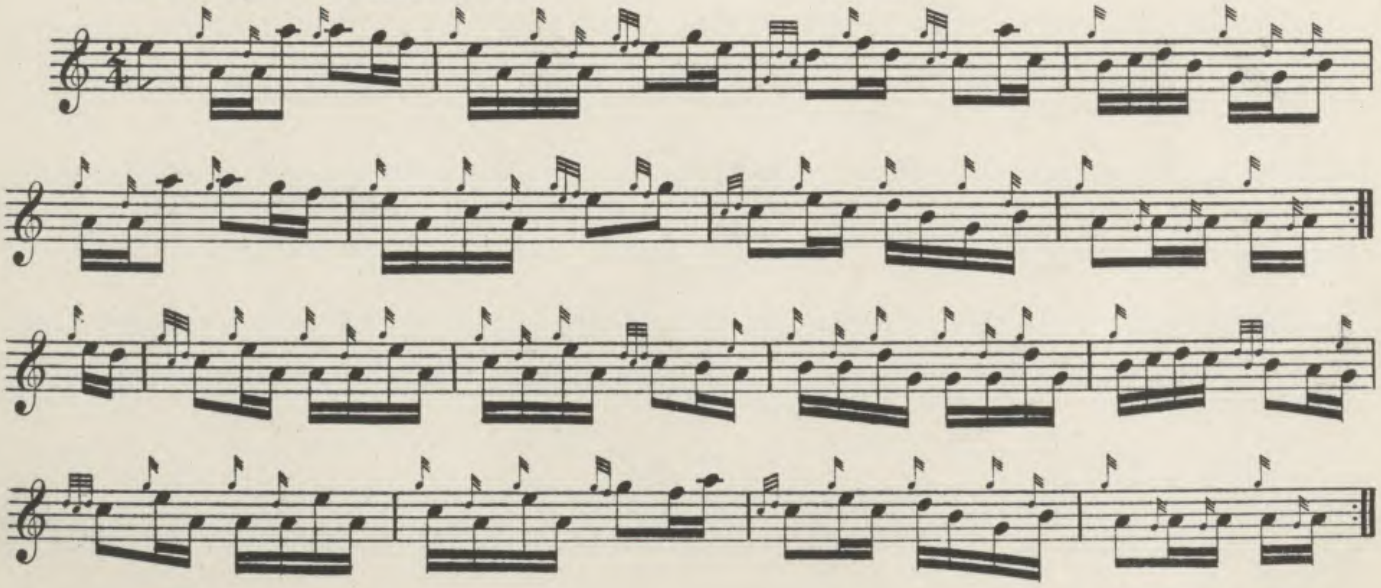
Reel.



JACK TAR. Hornpipe.

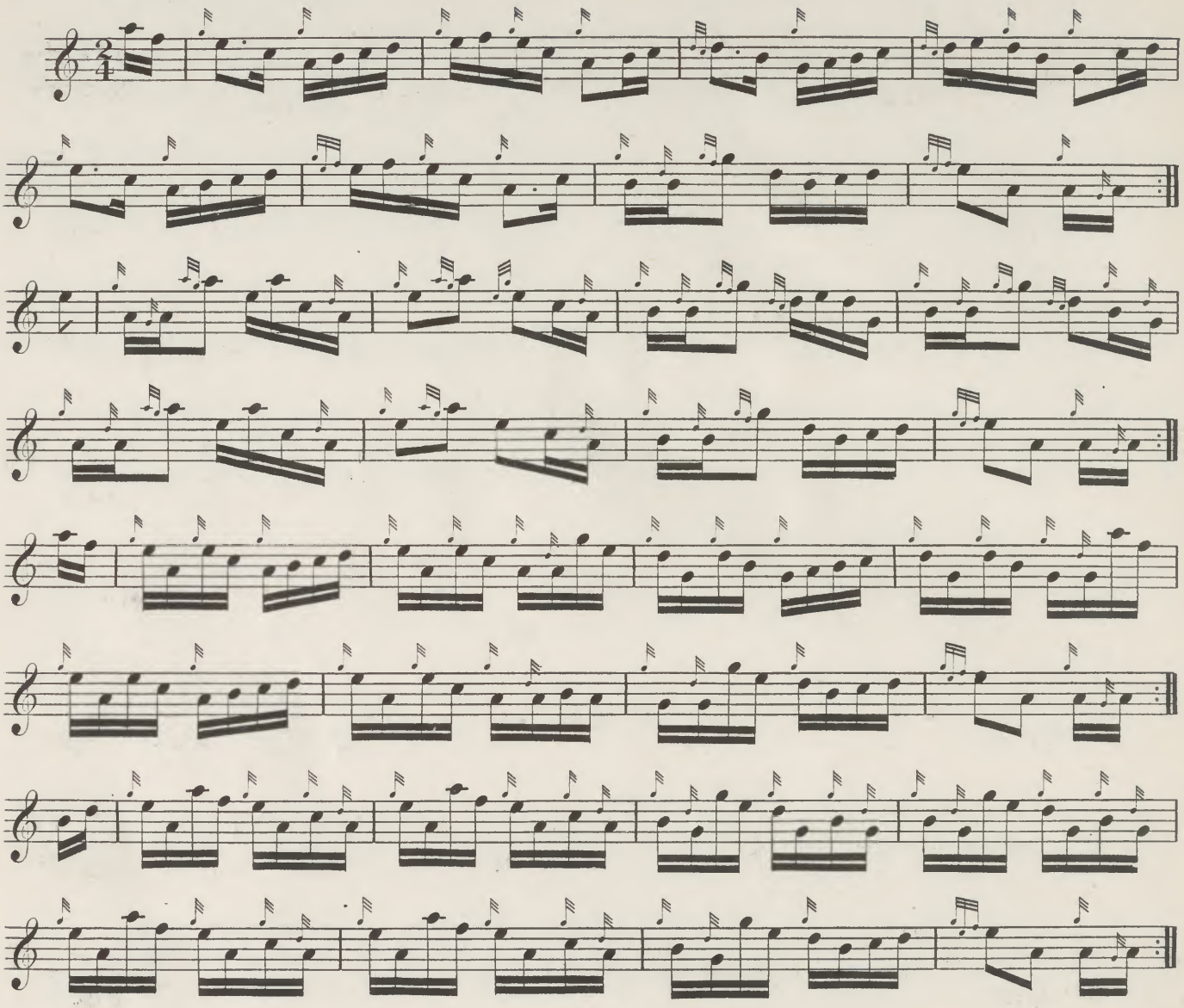


THE FOOT OF GARNOCK. March.



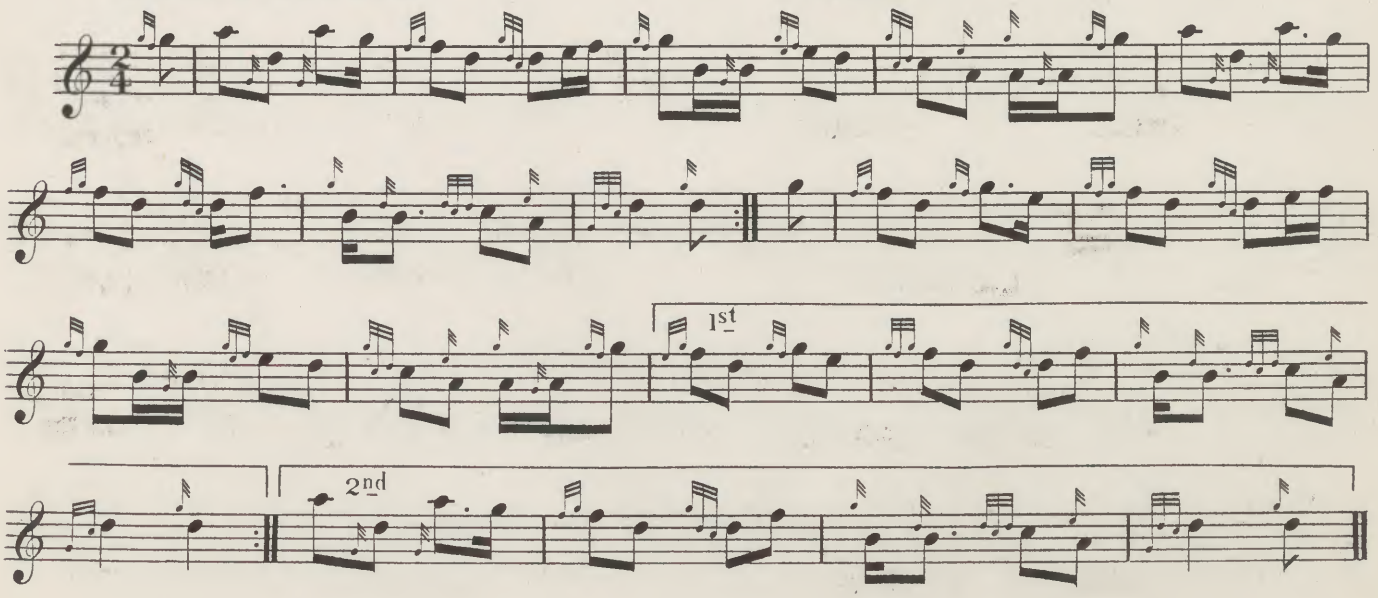
PRINCE ALBERT'S.

March.



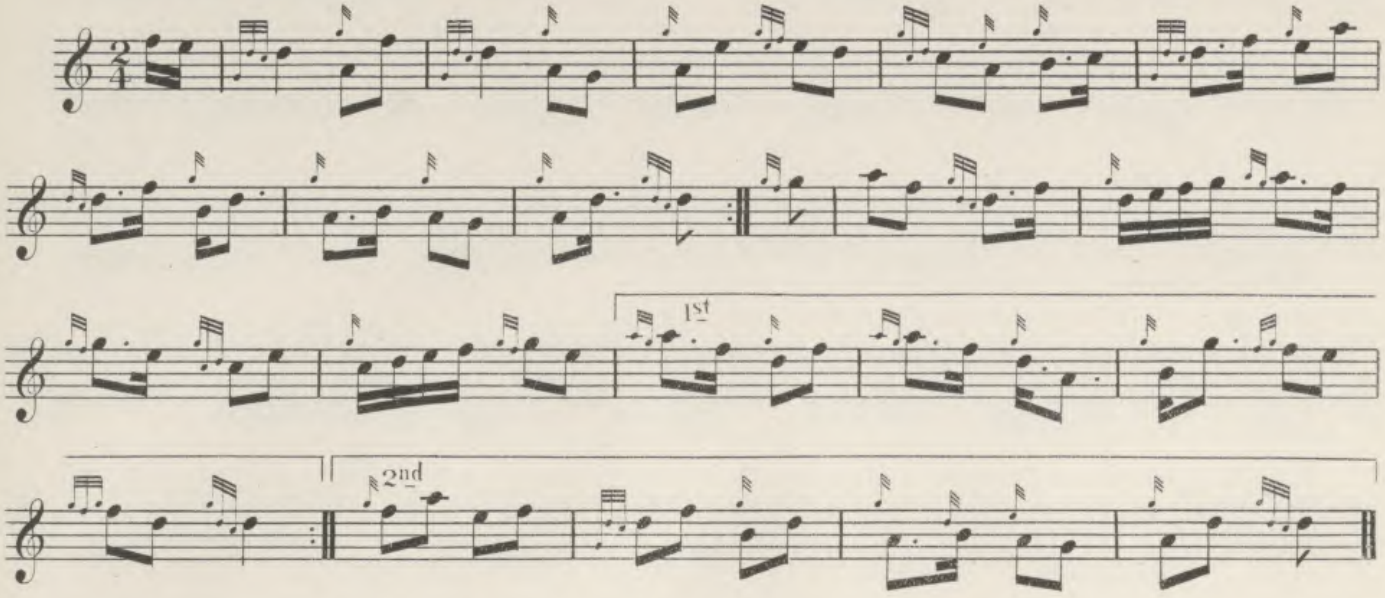
JENNY'S BAWBEE.

March.



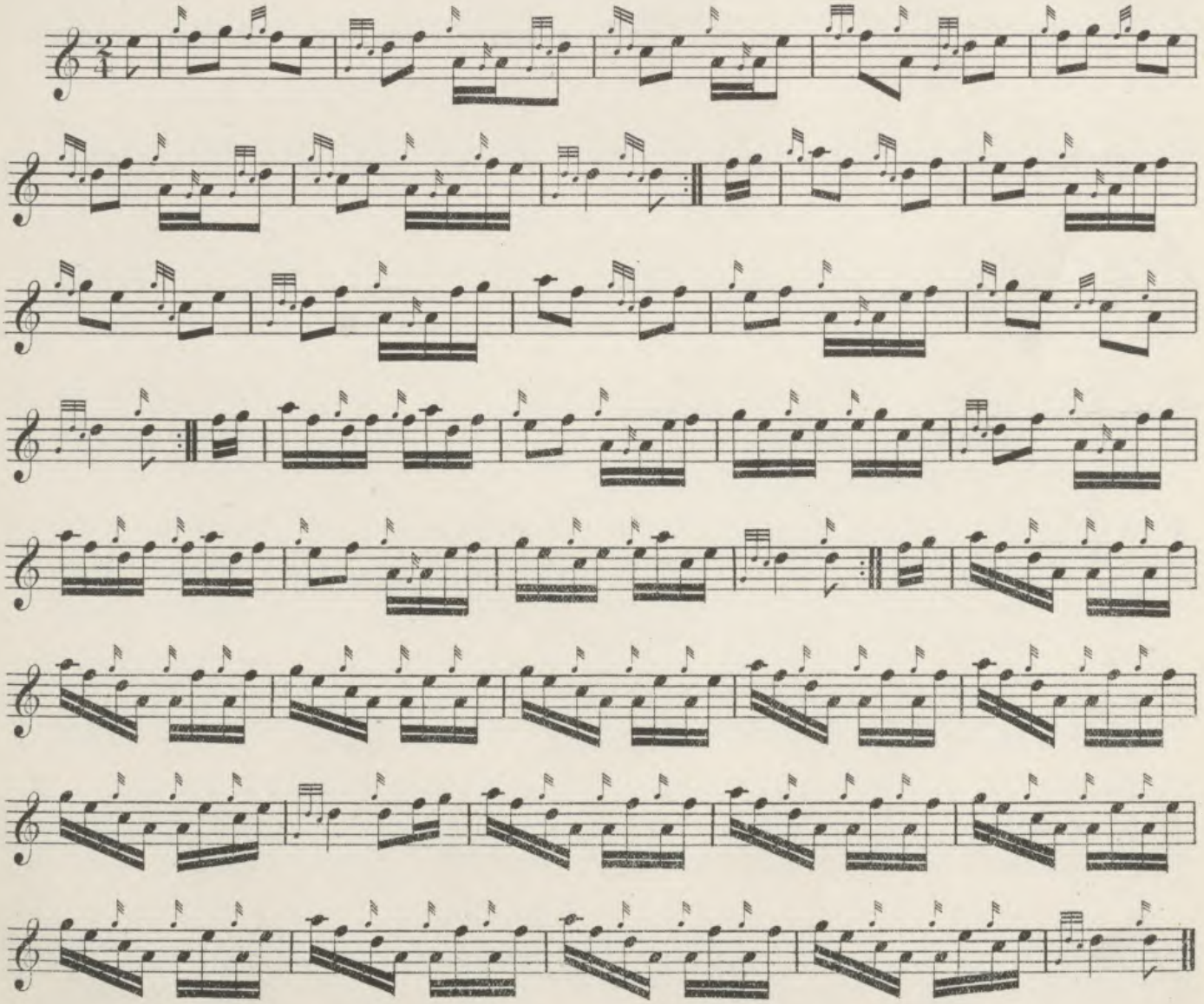
JESSIE BROWN OF LUCKNOW

March.

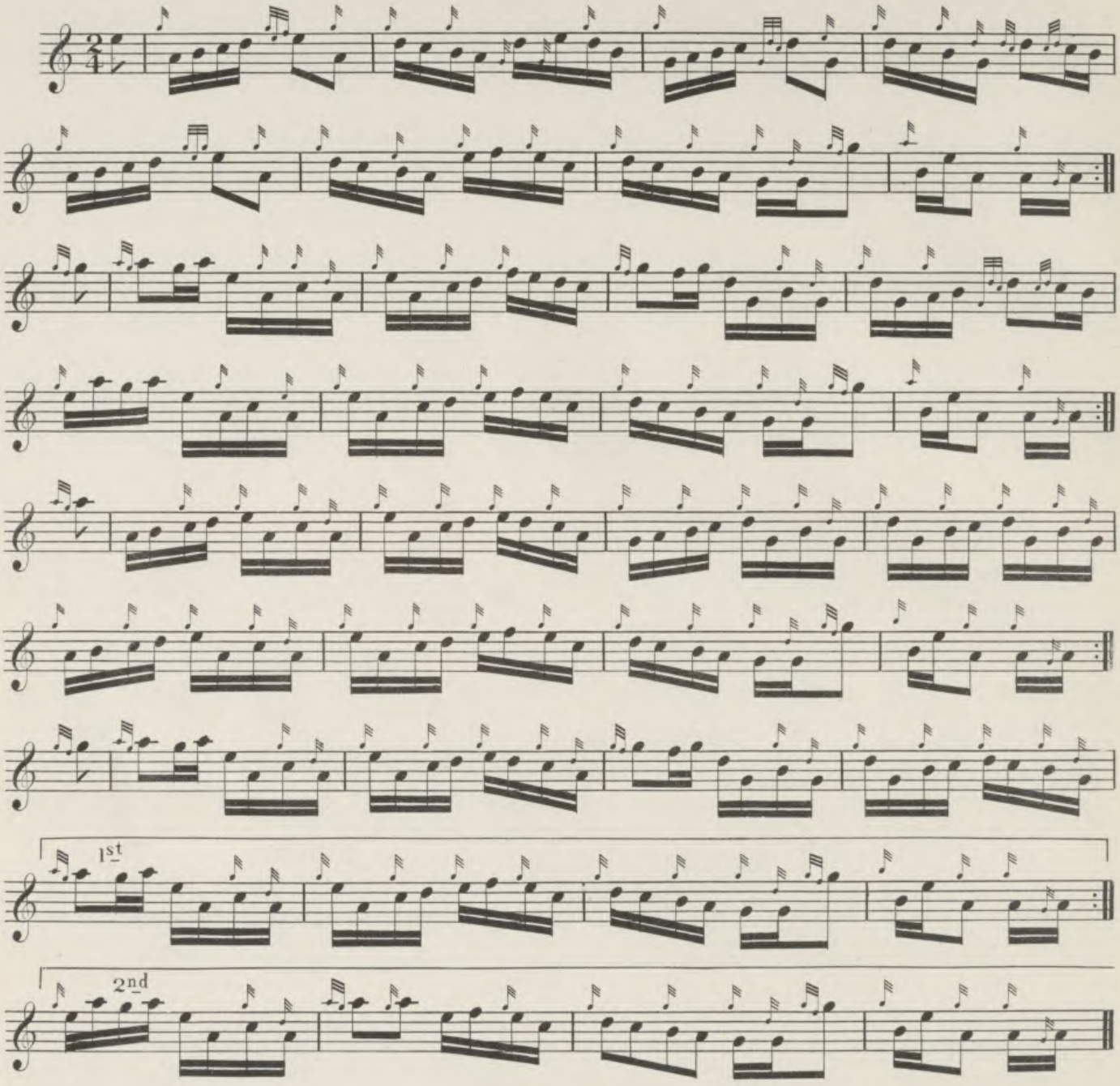


THE BARREN ROCKS OF ADEN.

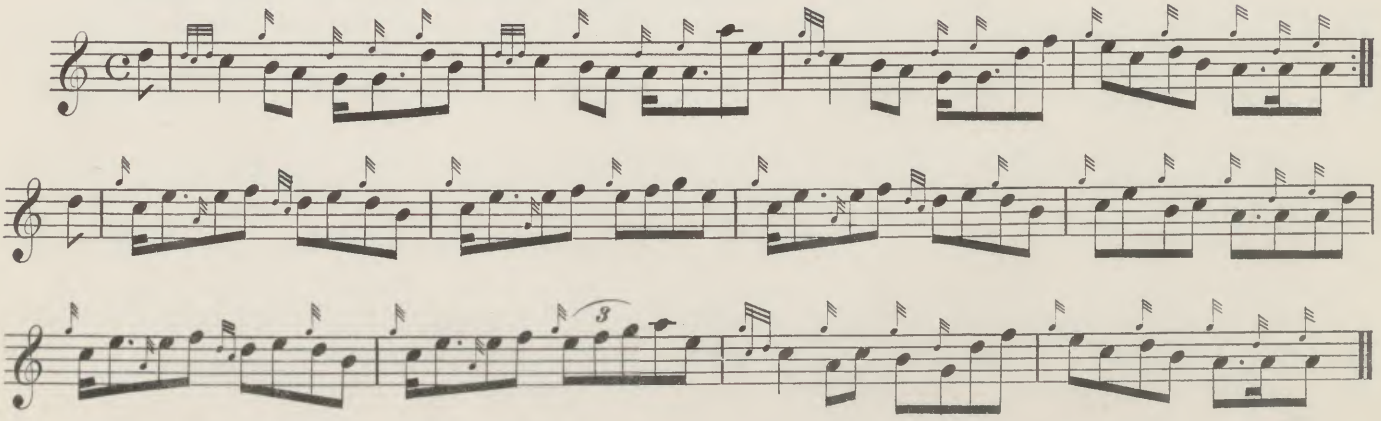
March.



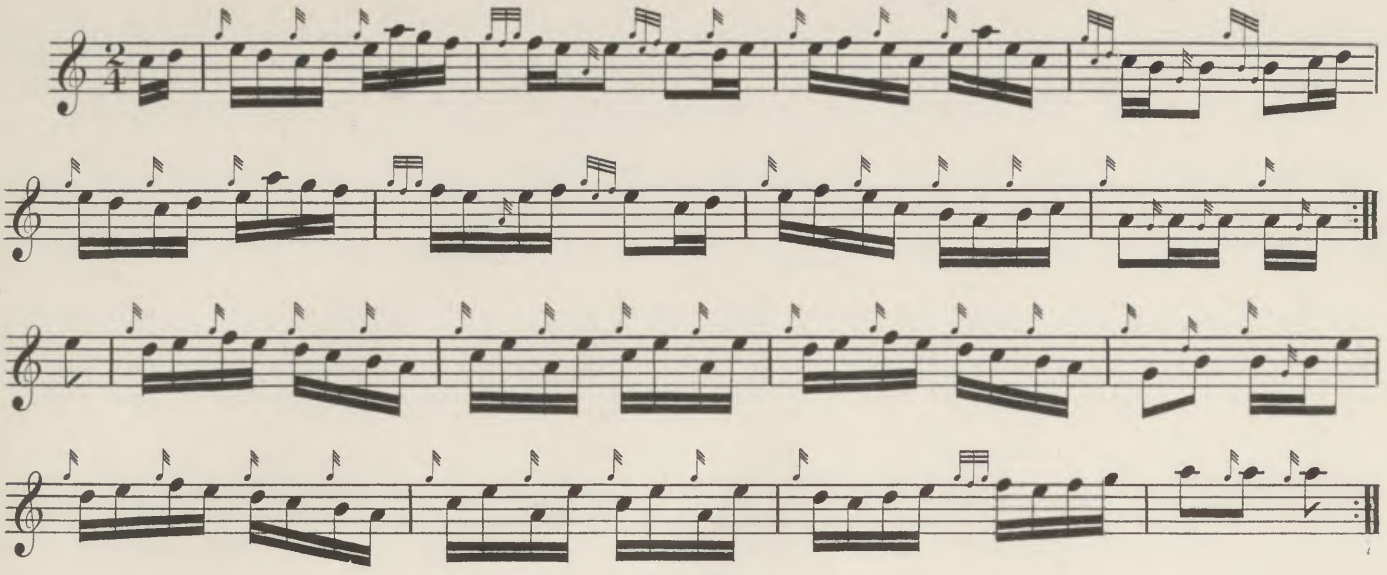
THE EDINBURGH VOLUNTEERS. March.



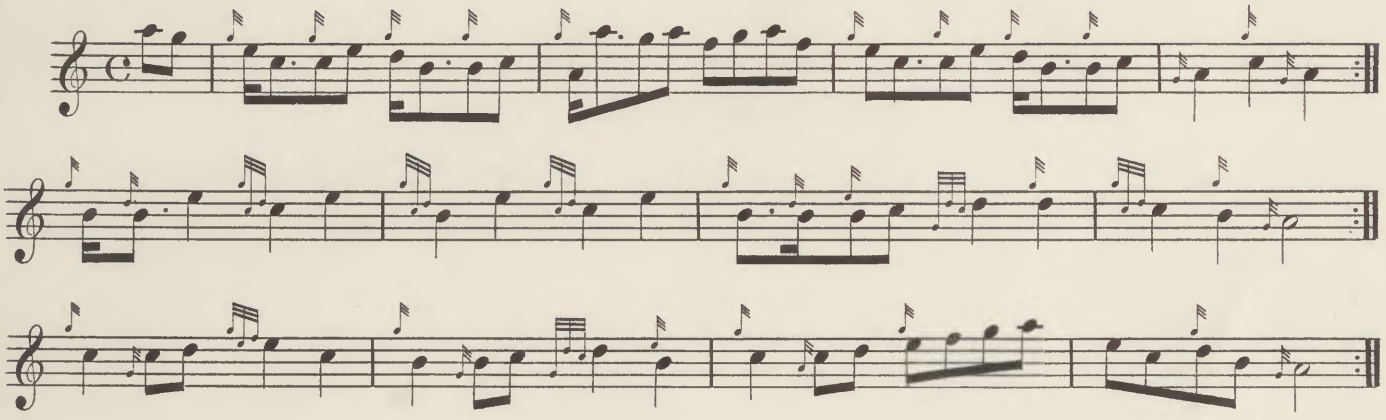
THE AULD WIFE AYONT THE FIRE. Reel.



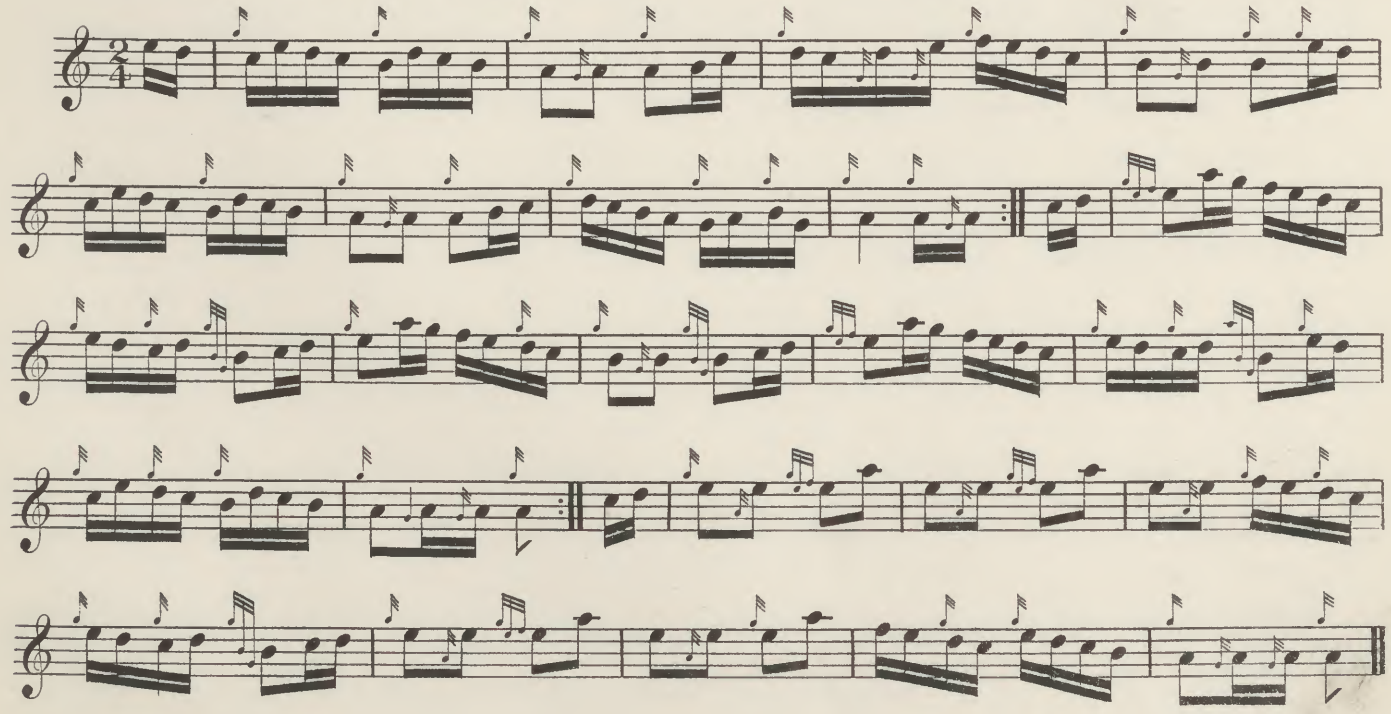
MEG MERRILEES. Country Dance.



TRIUMPH. Country Dance.

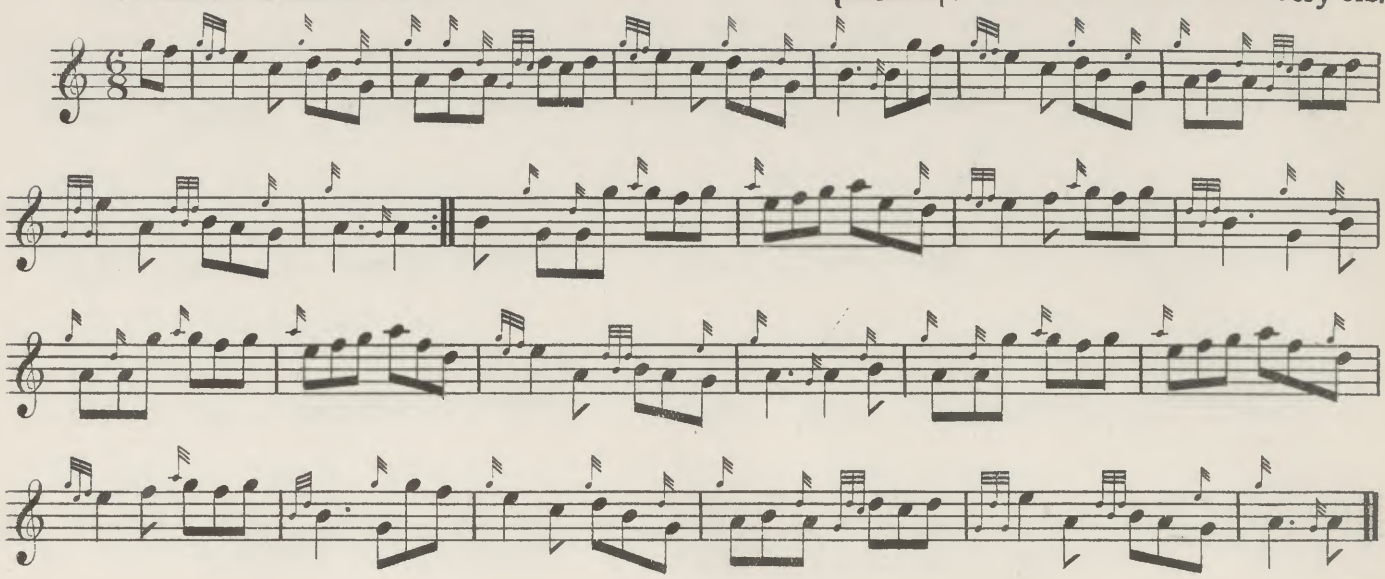


PERSIAN DANCE or PETRONELLA. Country Dance.

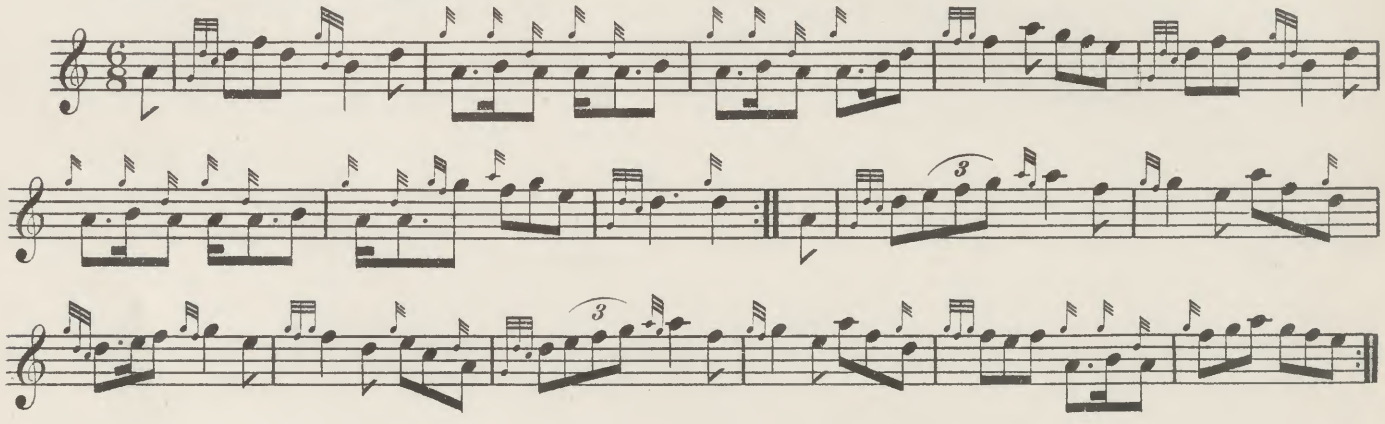


TRAIGH GHRUNARD.

Quickstep. Very old.

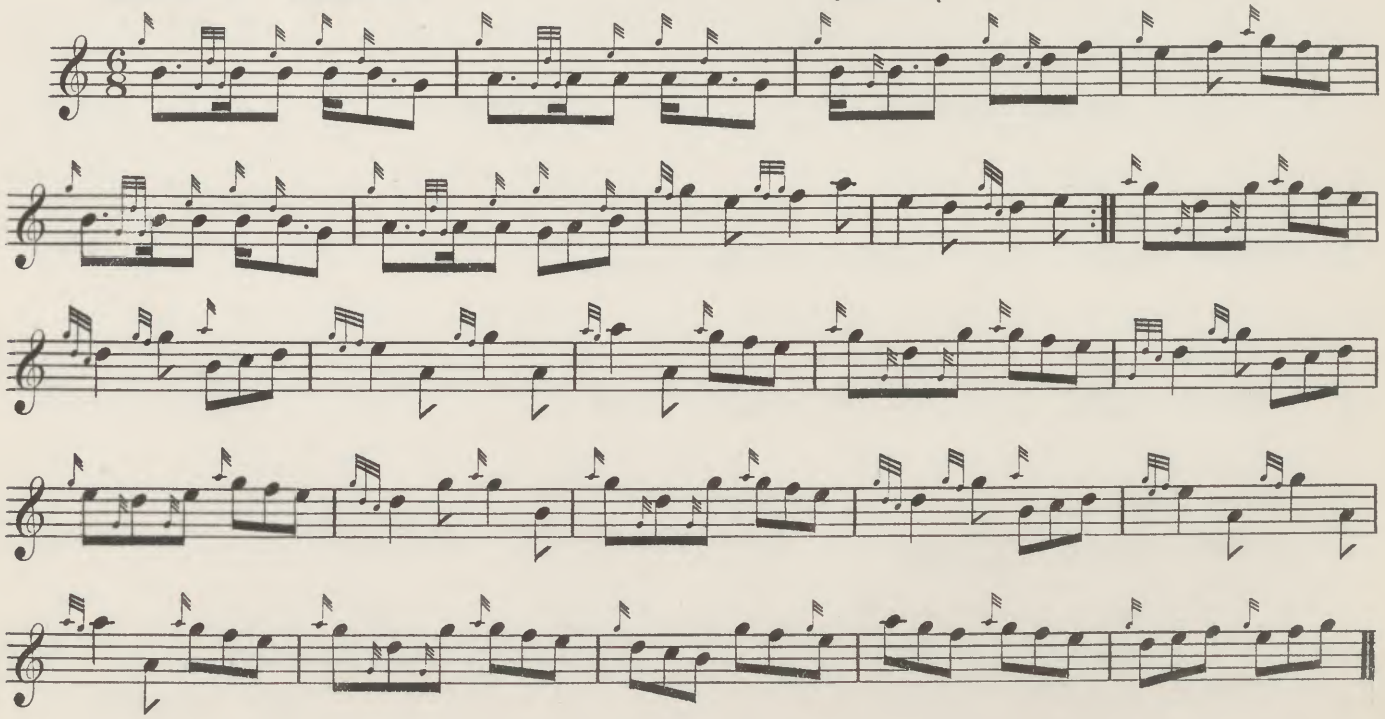


THE NURSE'S SONG.

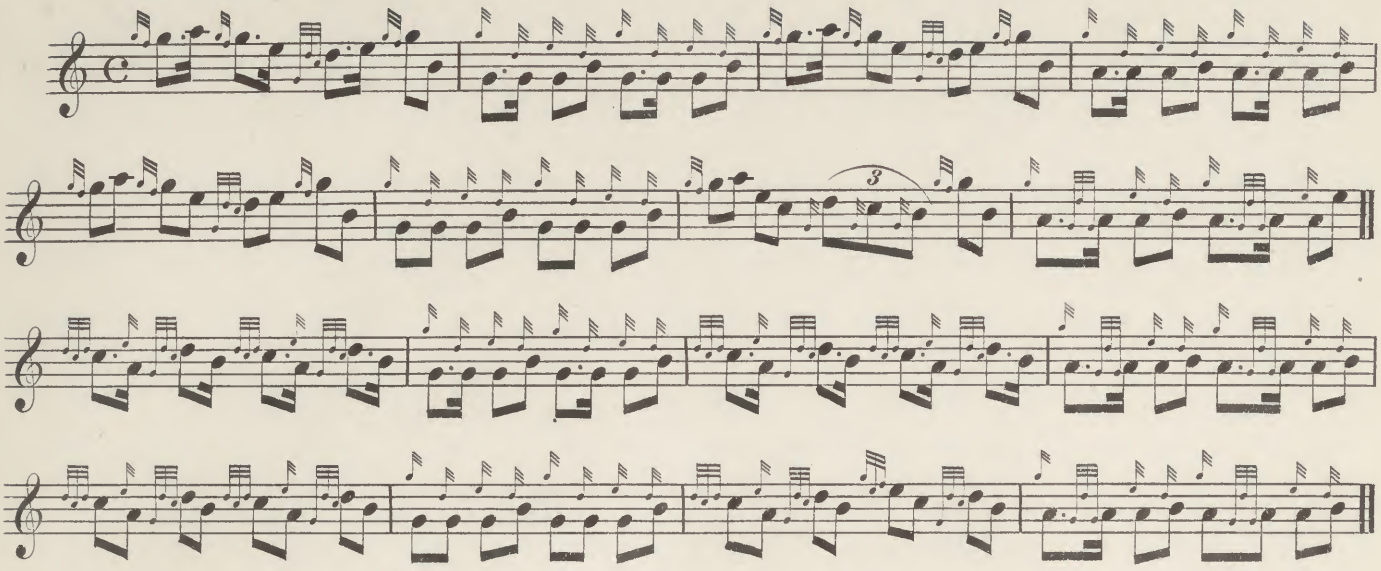


CAPTAIN MURRAY.

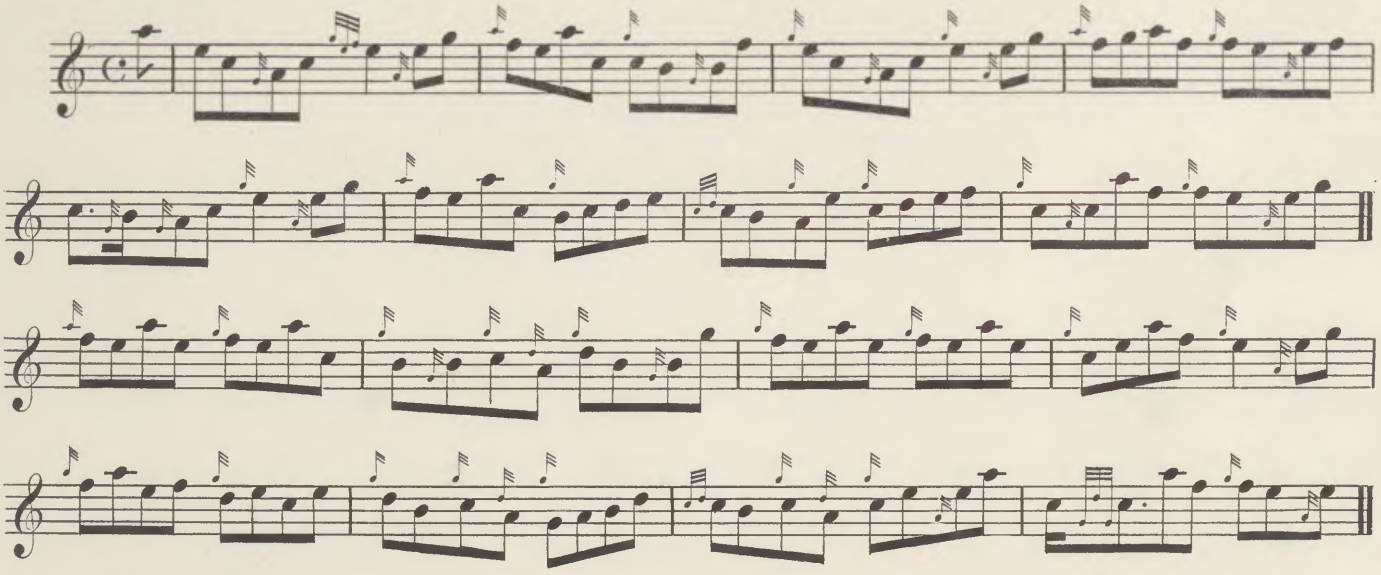
Quickstep.



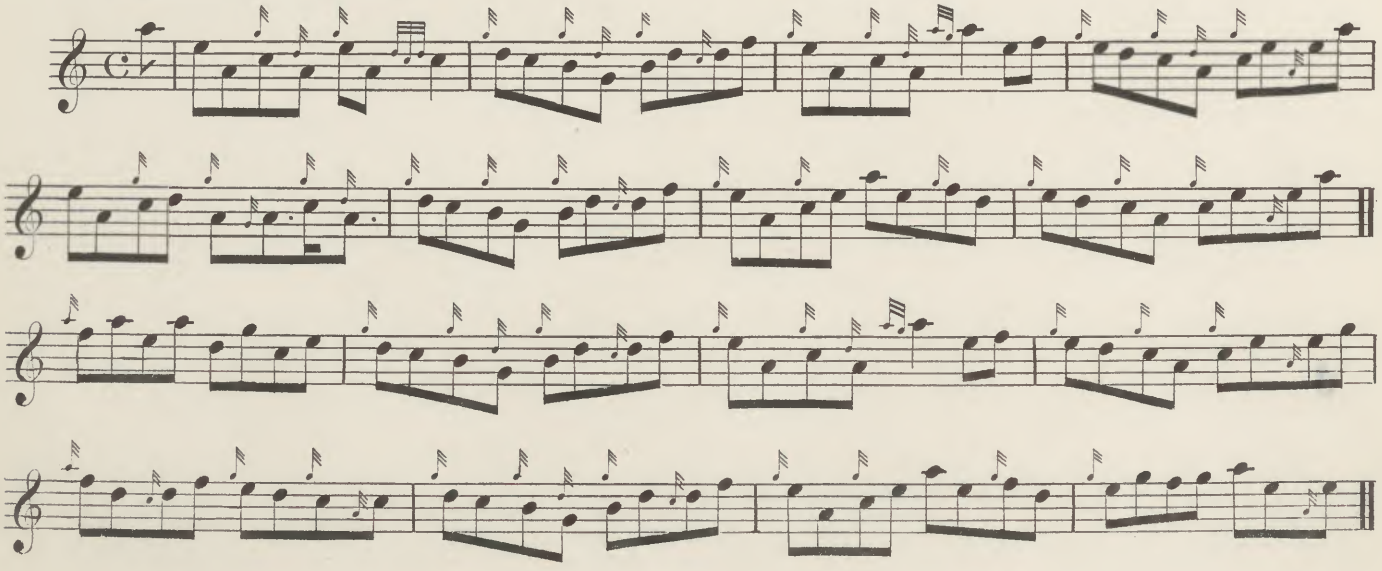
STRATHSPEY.



FRANCIS FRASER. Reel

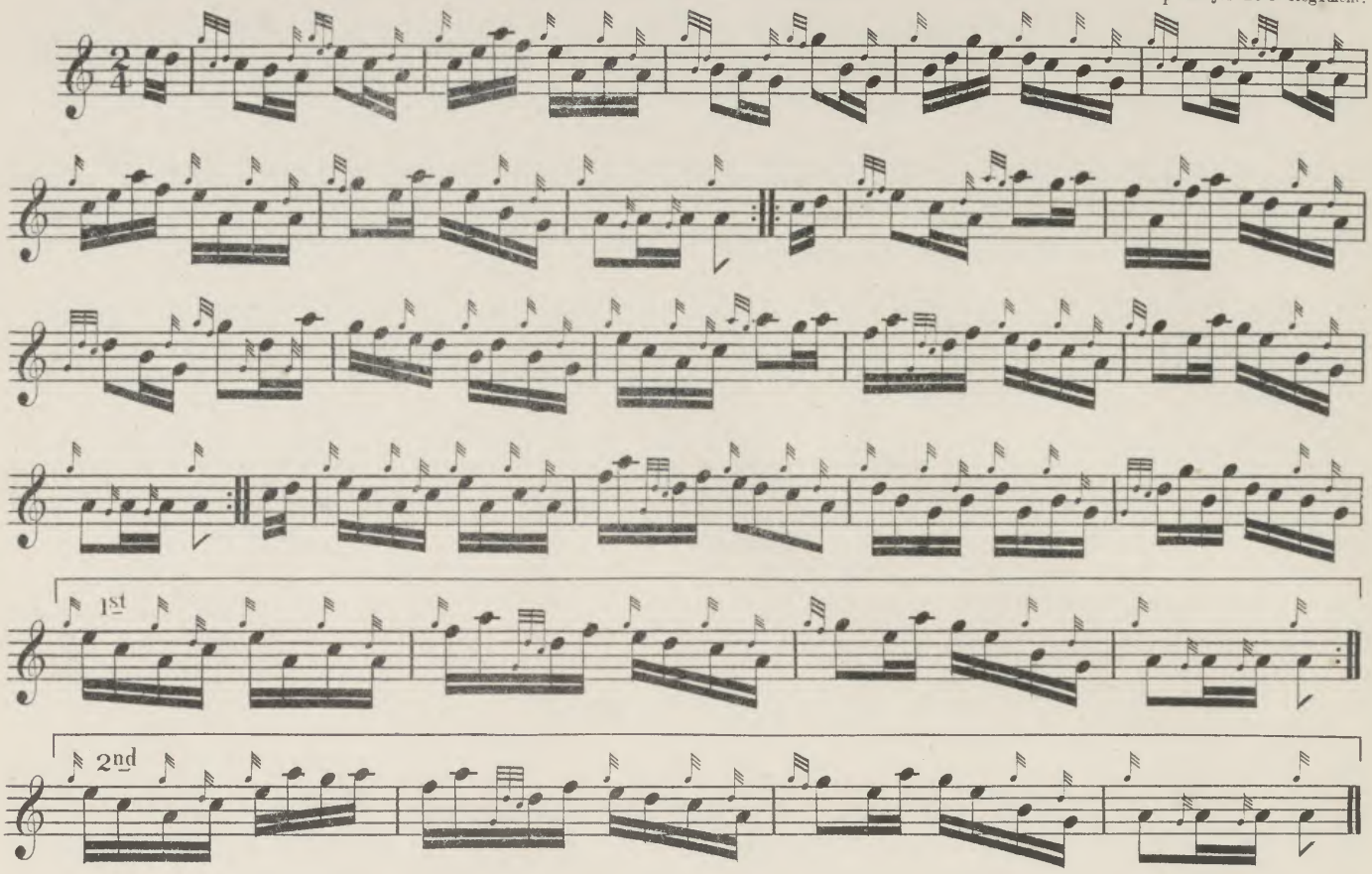


BRIDGE OF FOSS. Reel



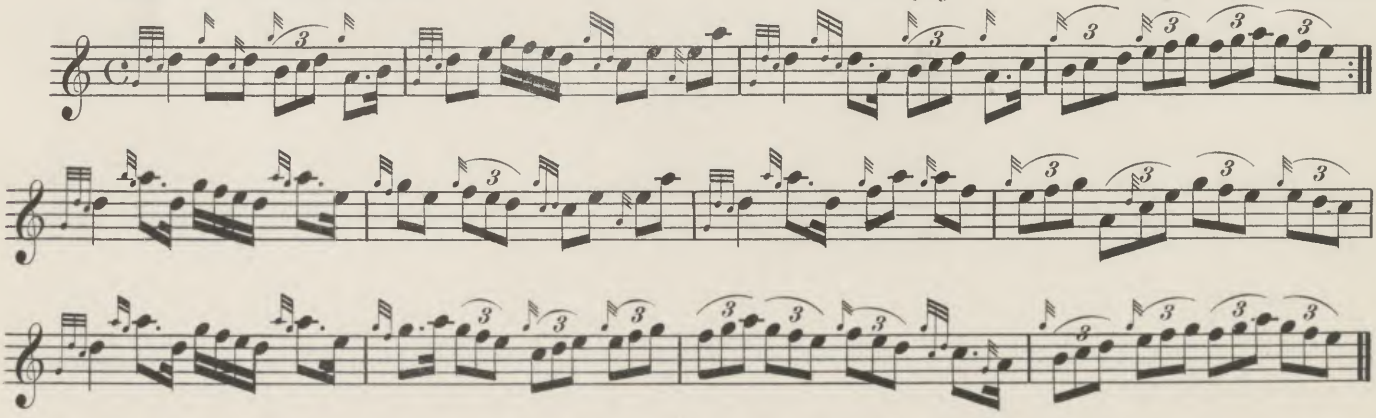
THE 25th KING'S OWN FAREWELL TO ADEN. March.

By P Macdonald.
Pipe Major 25th Regiment.



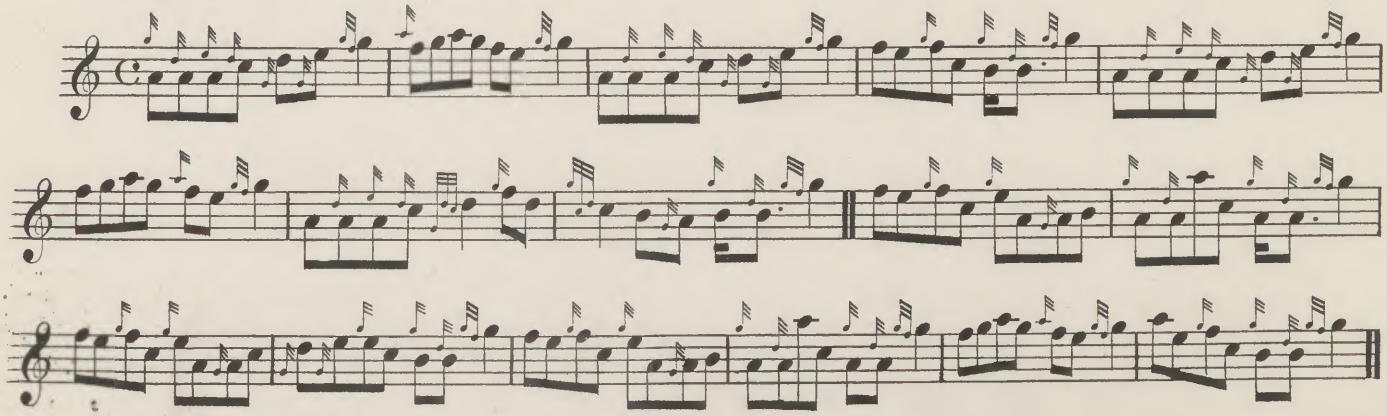
LADY MACDONALD Strathspey.

By P. Macdonald.



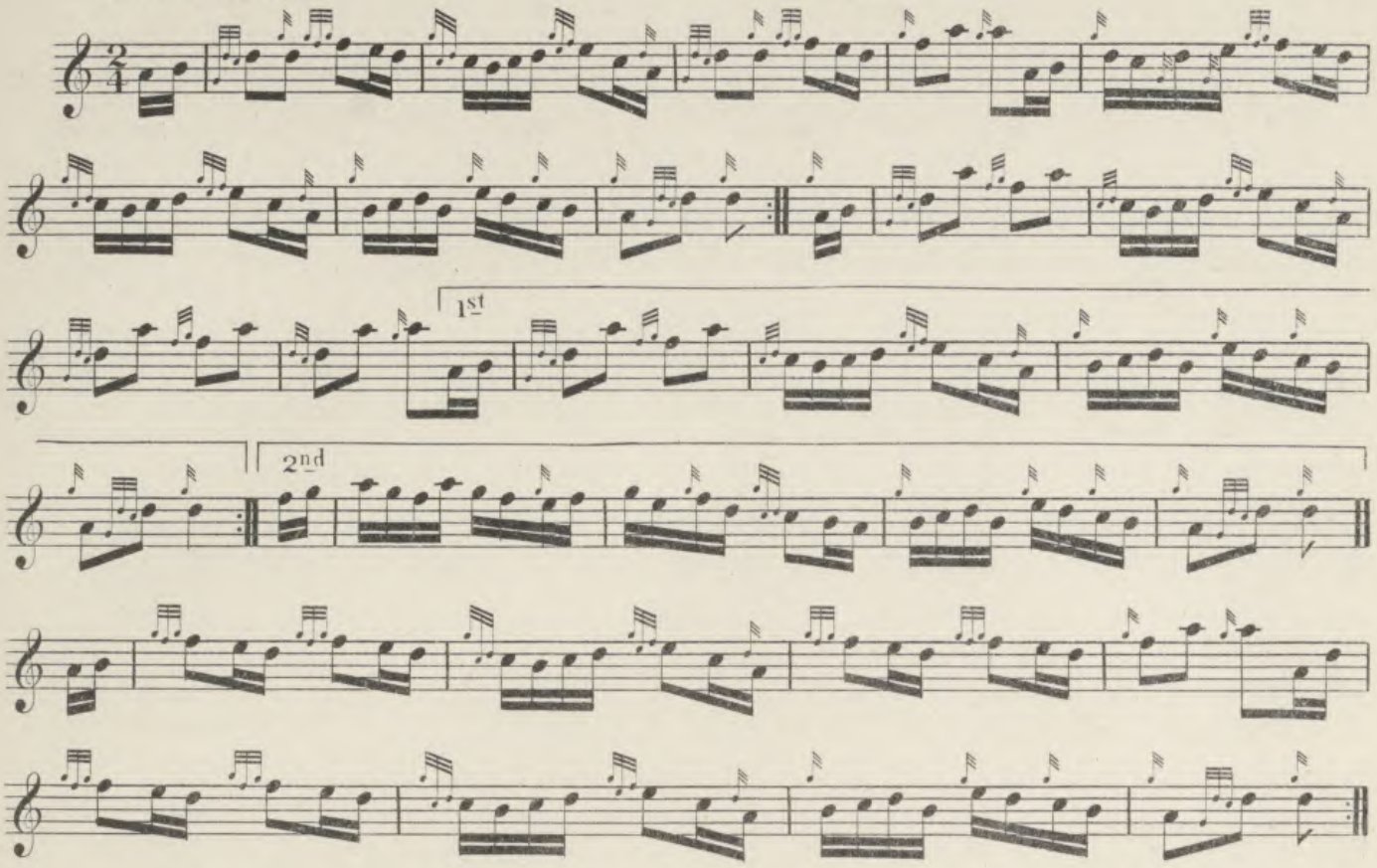
BLACK WATER BRIDGE. Reel.

By P. Macdonald.



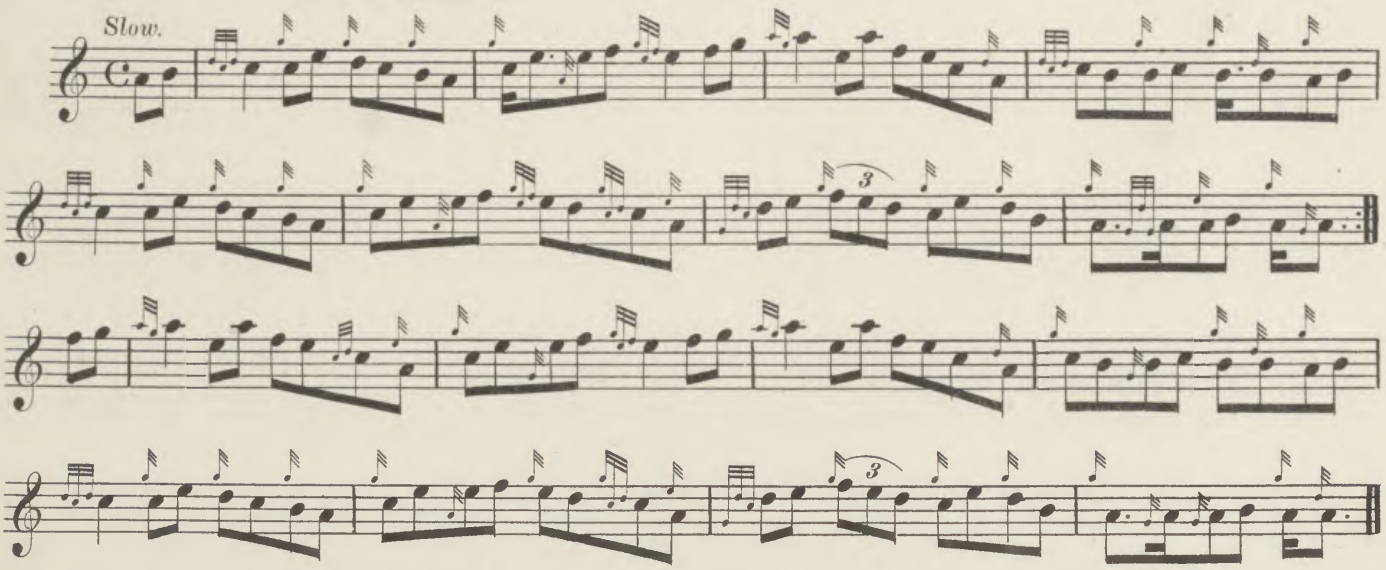
CORN RIGS.

March.



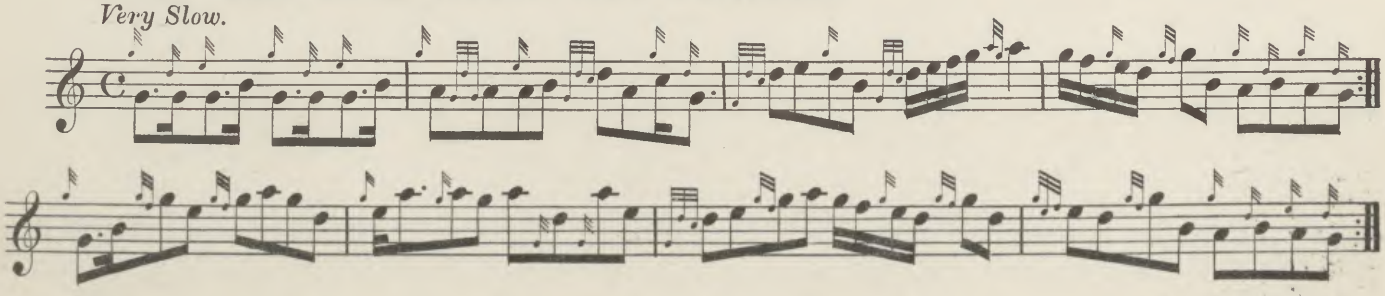
LORD LOVAT'S LAMENT.

Slow.

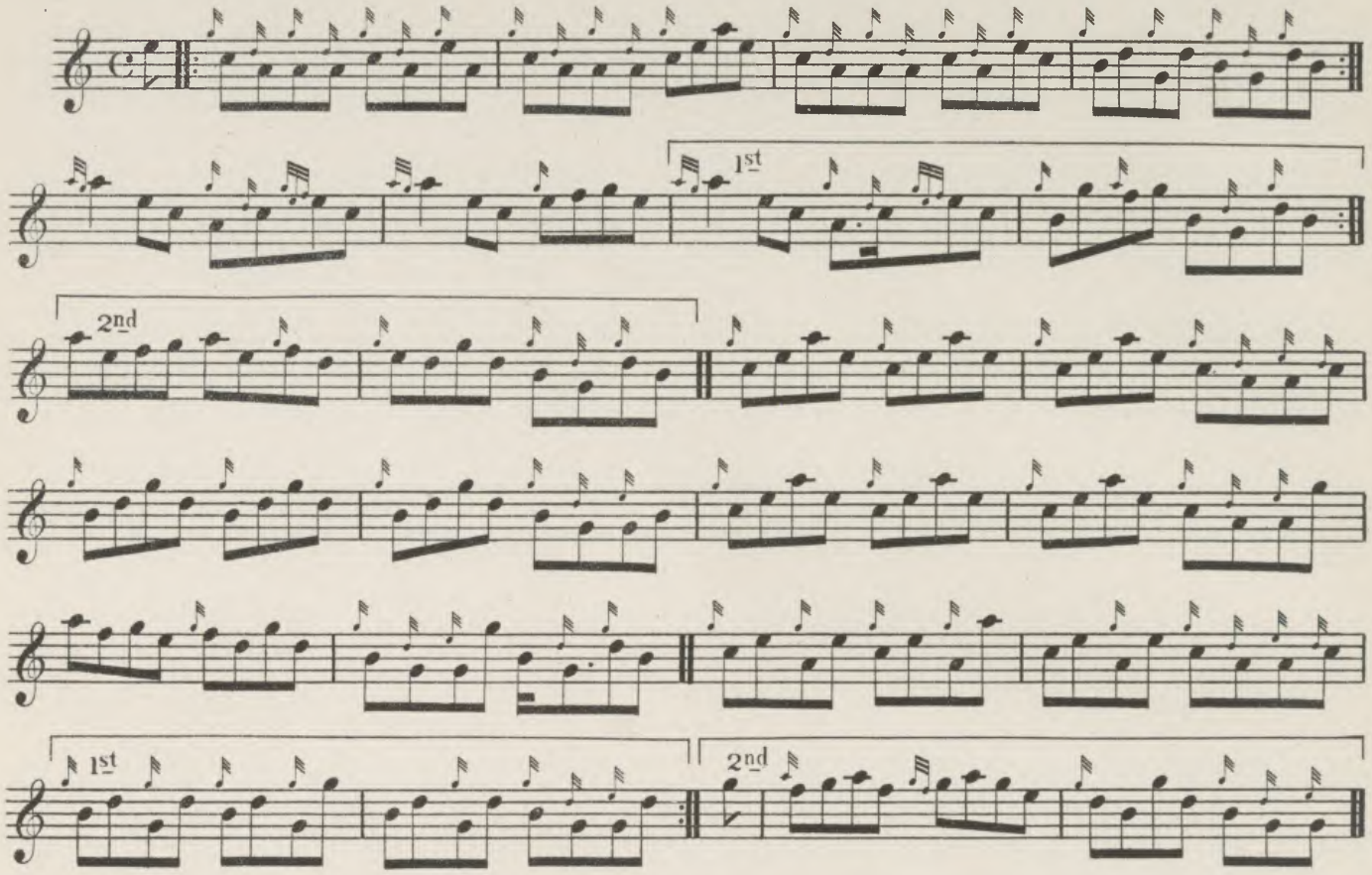


OWER THE MUIR AMANG THE HEATHER.

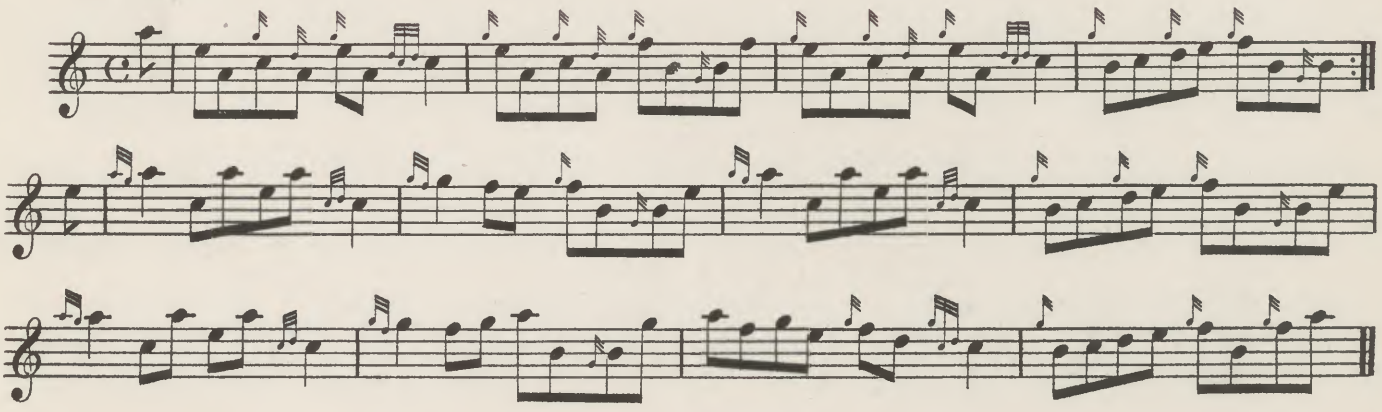
Very Slow.



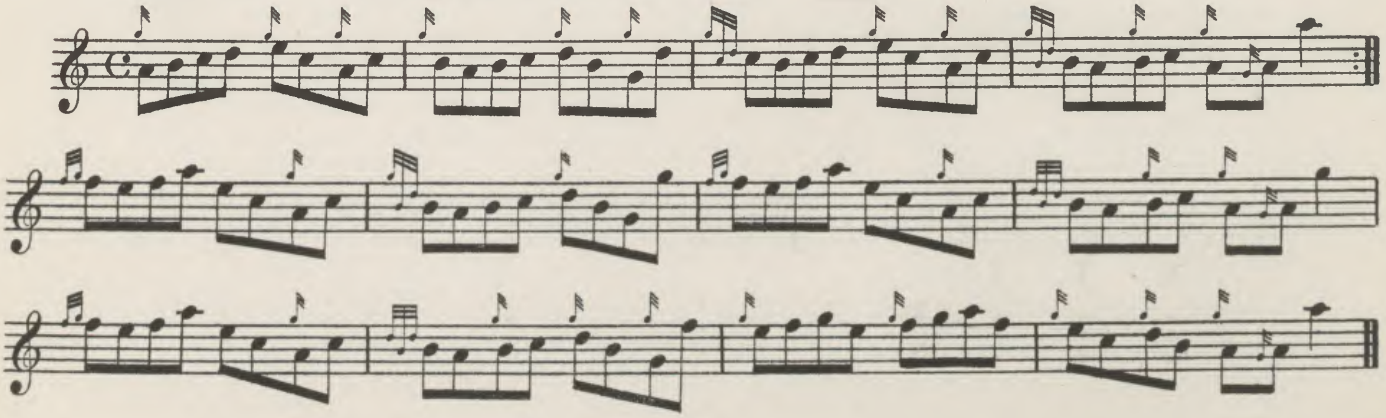
THE FLAGGON. Reel.



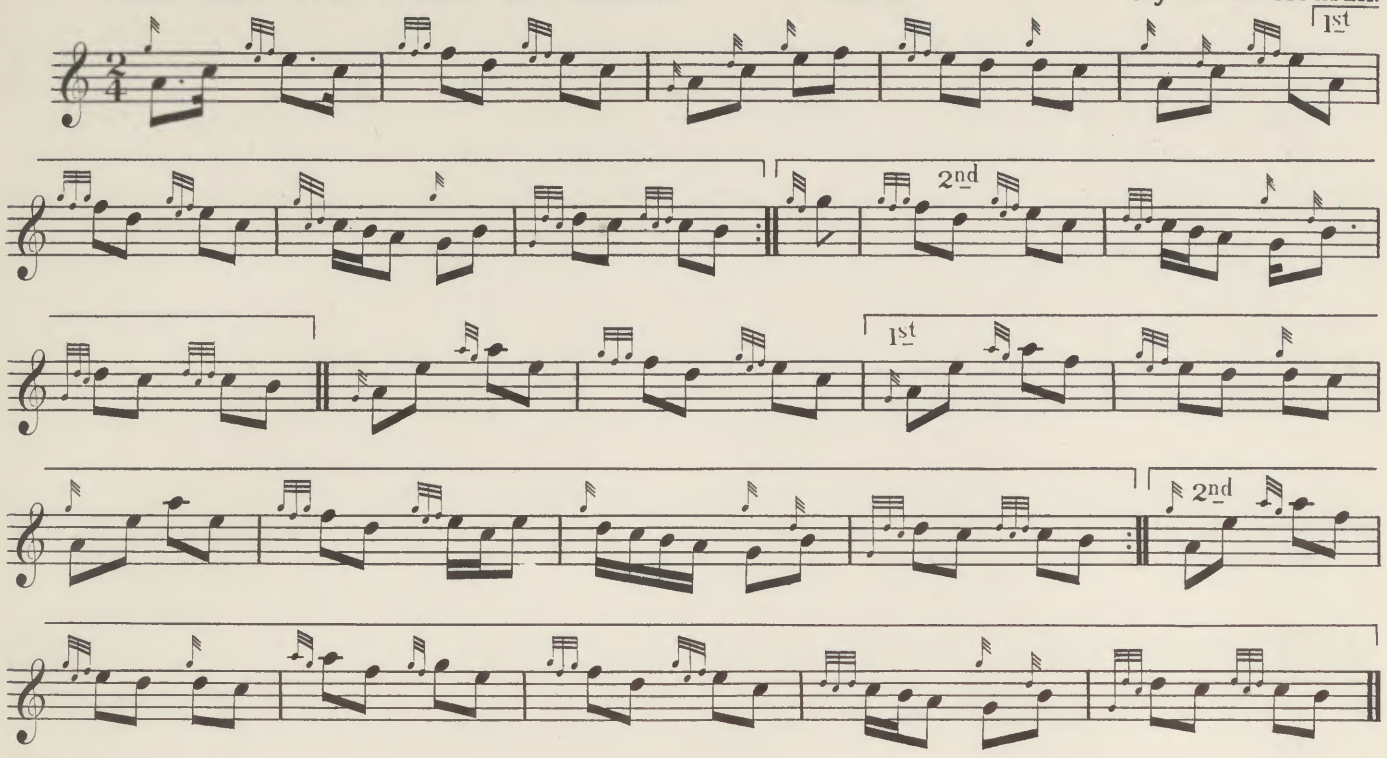
REEL.



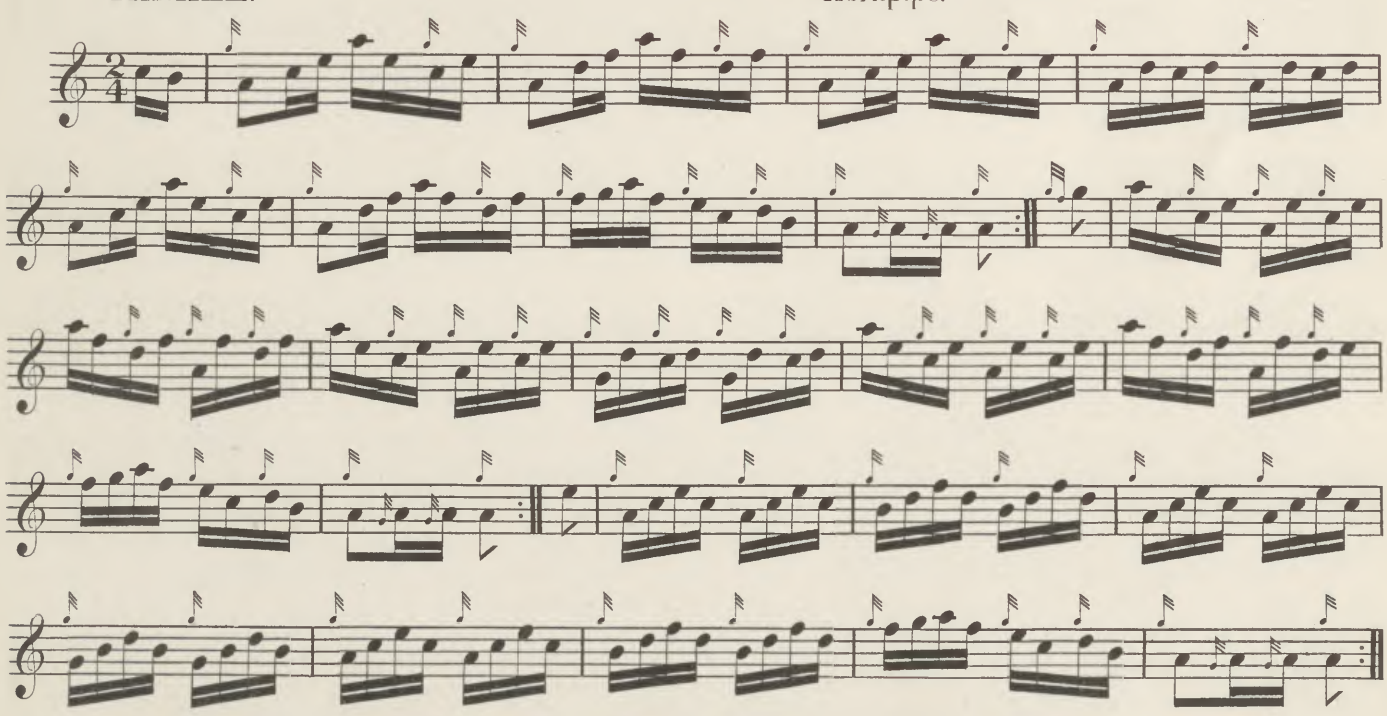
WILL YOU GO TO THE ISLE OF SKYE. Reel.



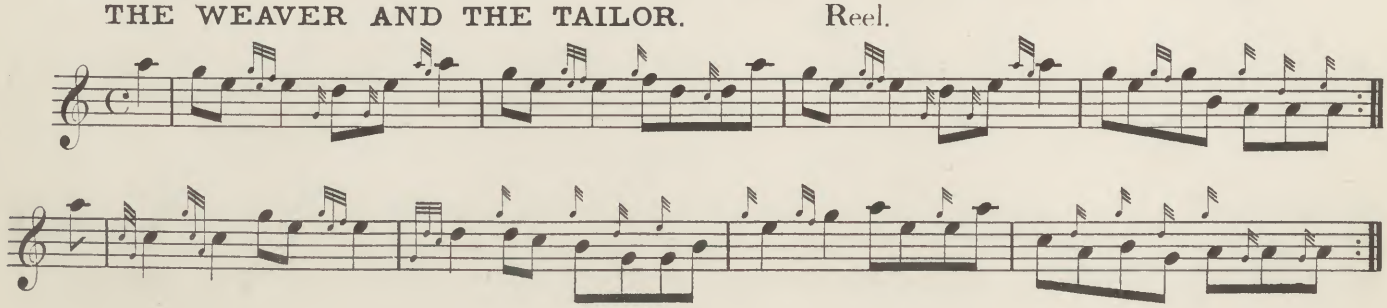
THE DAY WE WERE AT ARRAN. March. By D. Macfedran.



YANKEE. Hornpipe.

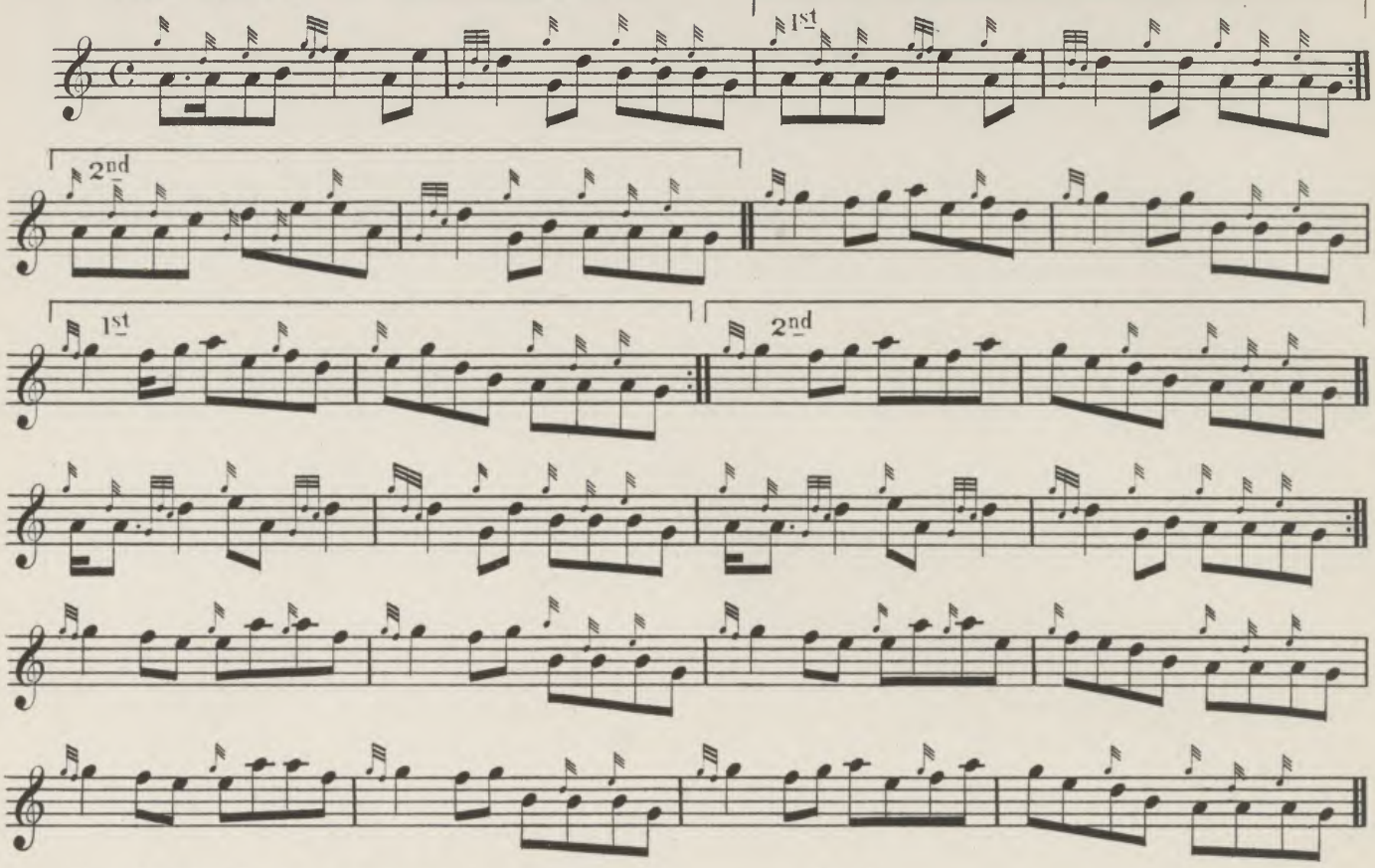


THE WEAVER AND THE TAILOR. Reel.



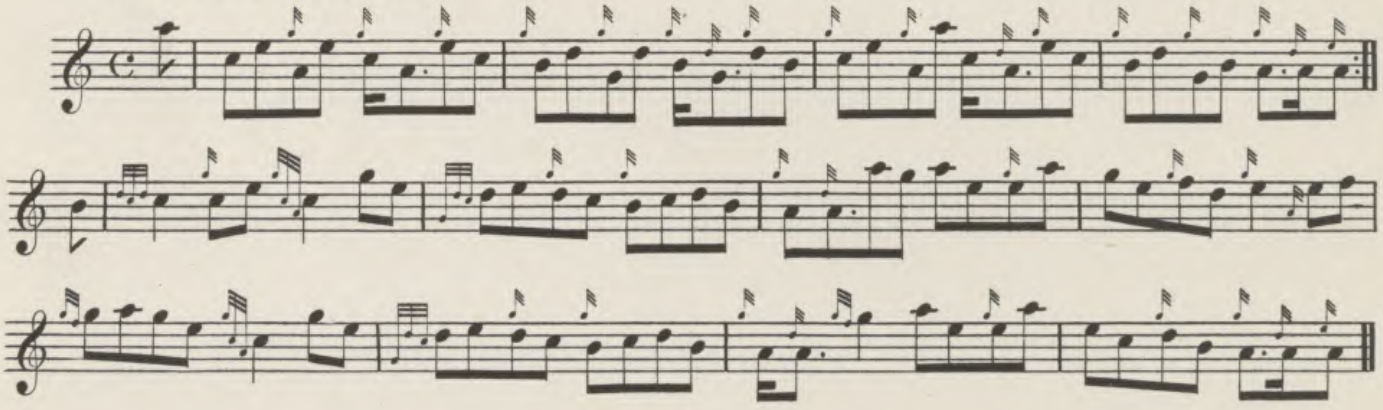
THE SMITH OF CHILLICHASSIE.

Reel.



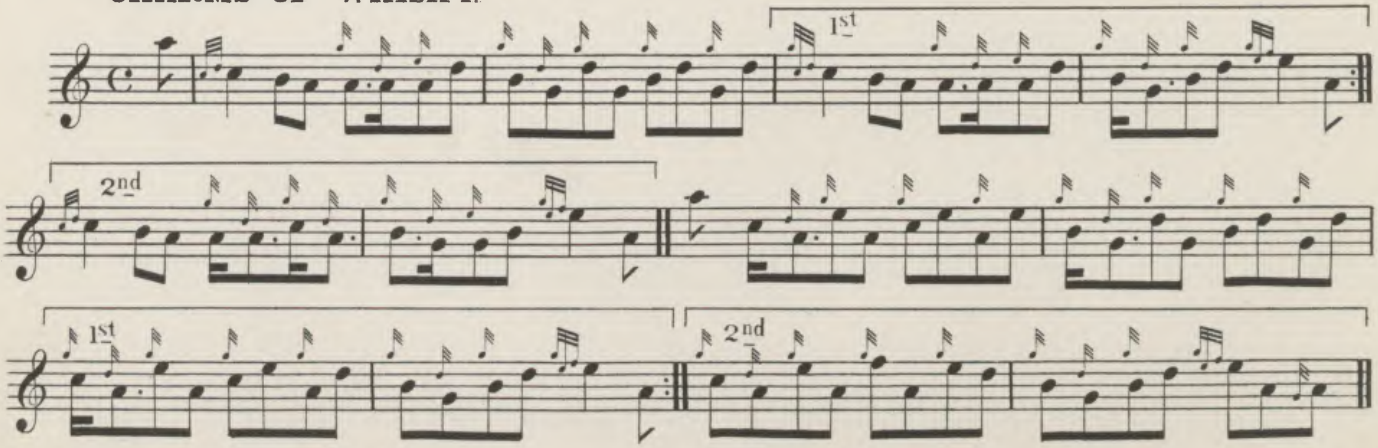
COLONEL MACBEAN.

Reel.

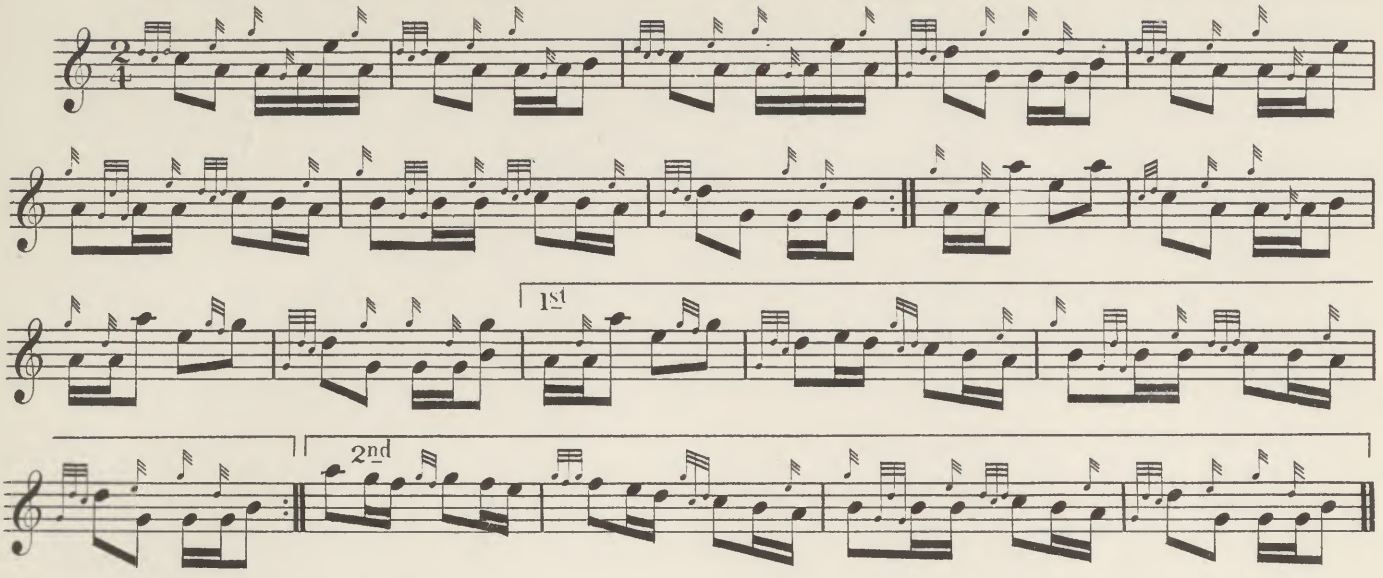


CHARMS OF WHISKY.

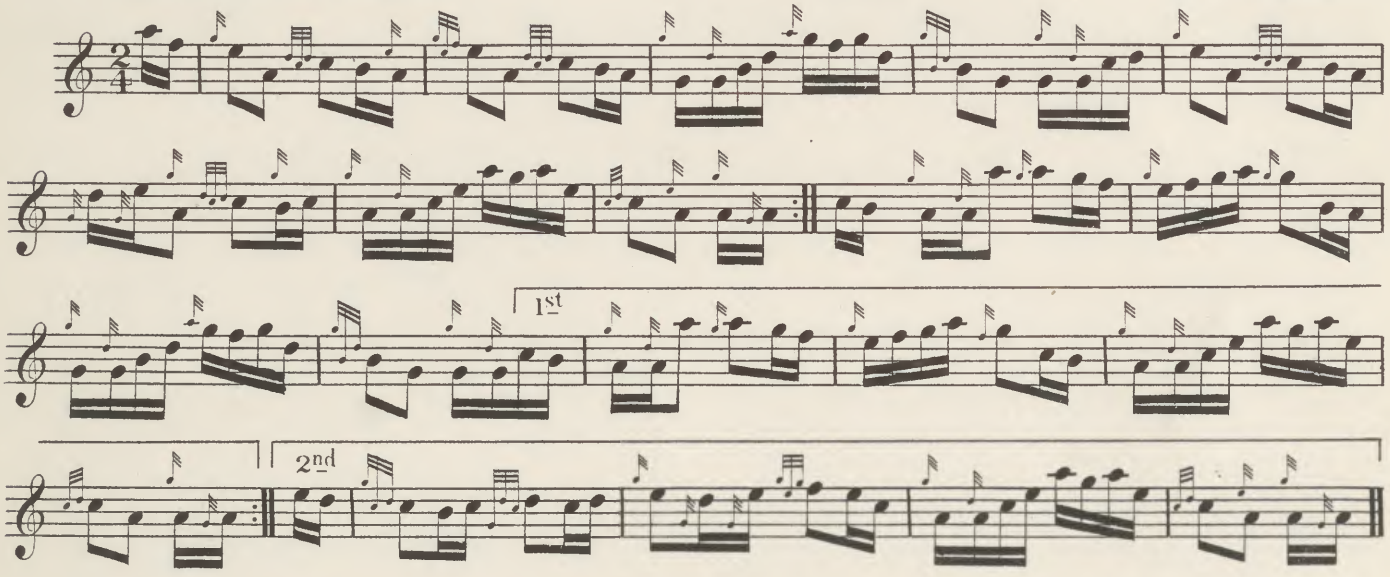
Reel.



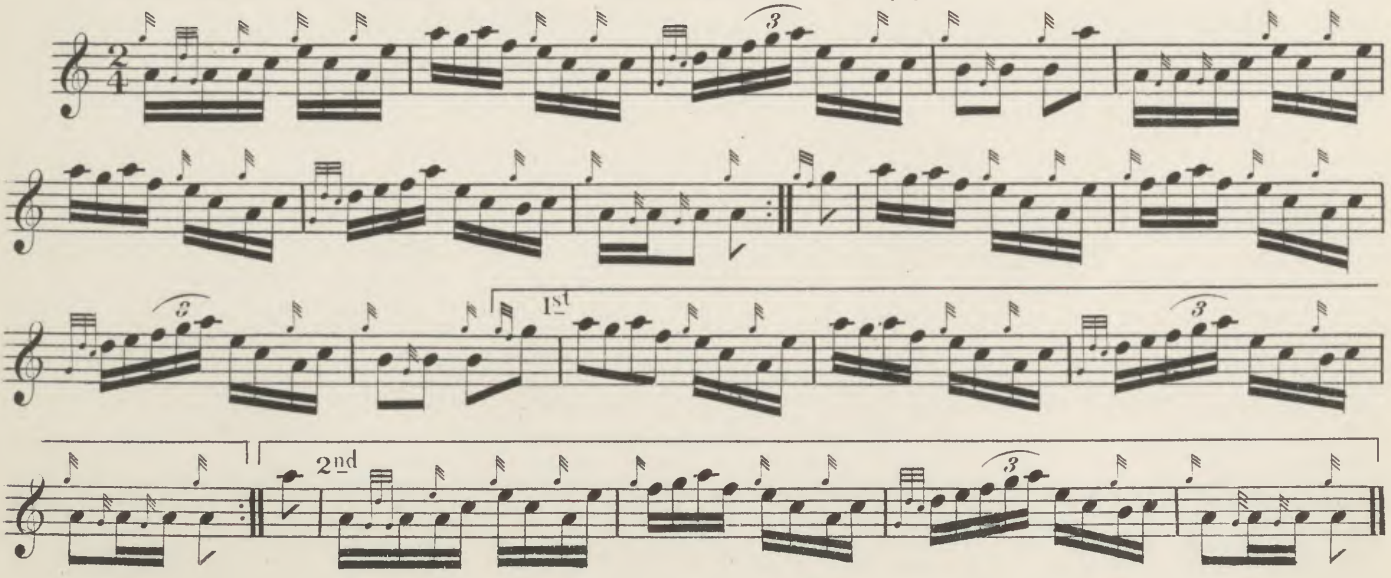
SEAFORTH HIGHLANDERS. March. By D. Cameron.



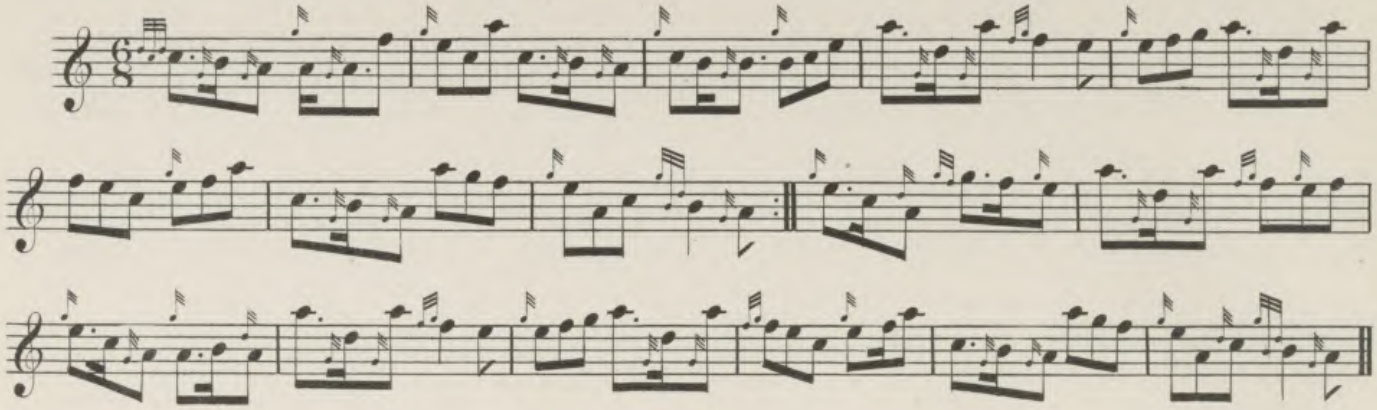
ROSEHAUGH HOUSE. March. By D Cameron.



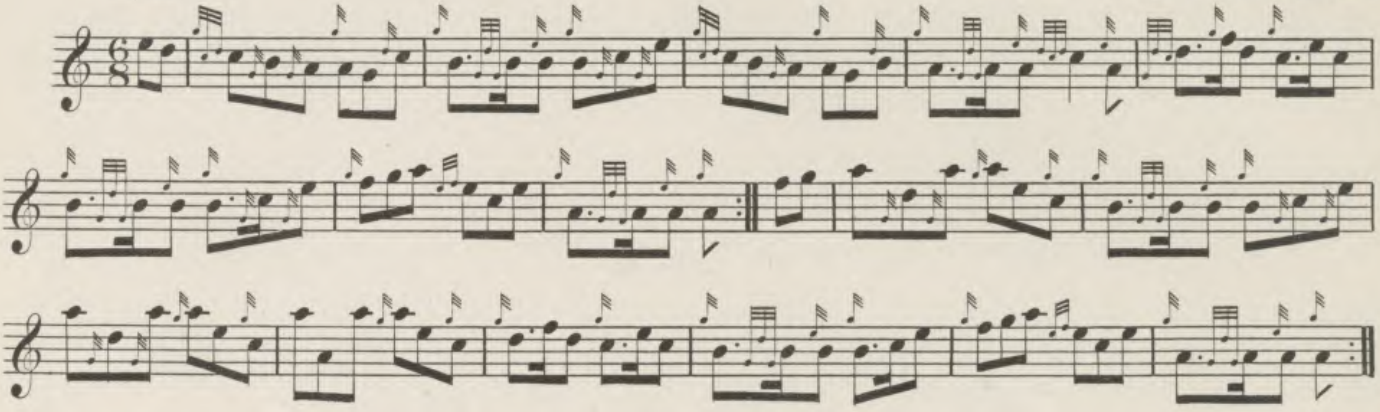
MATHIESON'S FAREWELL TO AMERICA. Hornpipe.



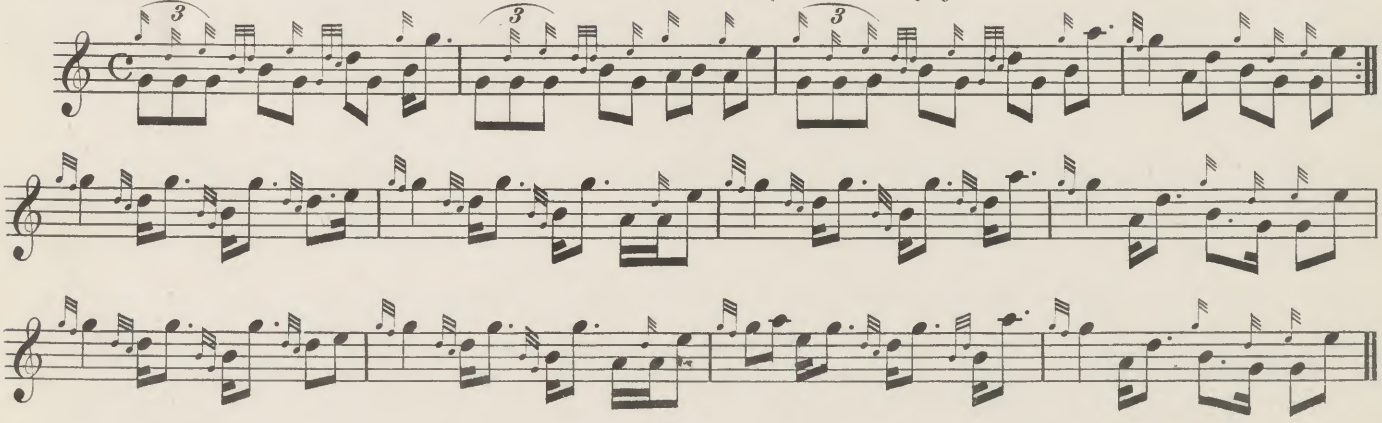
CAME YE BY ATHOL. March.



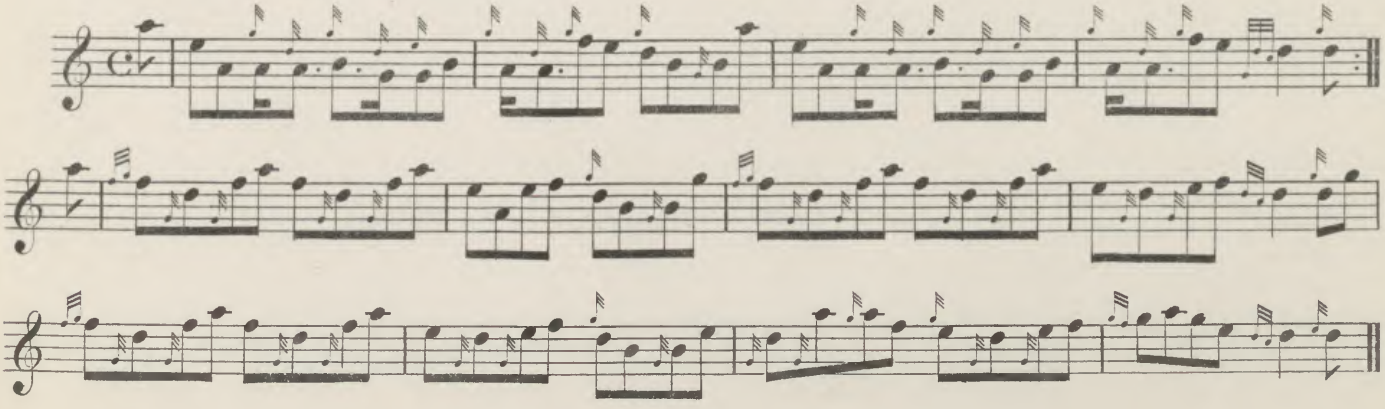
MARCH. By D. Macfedran.



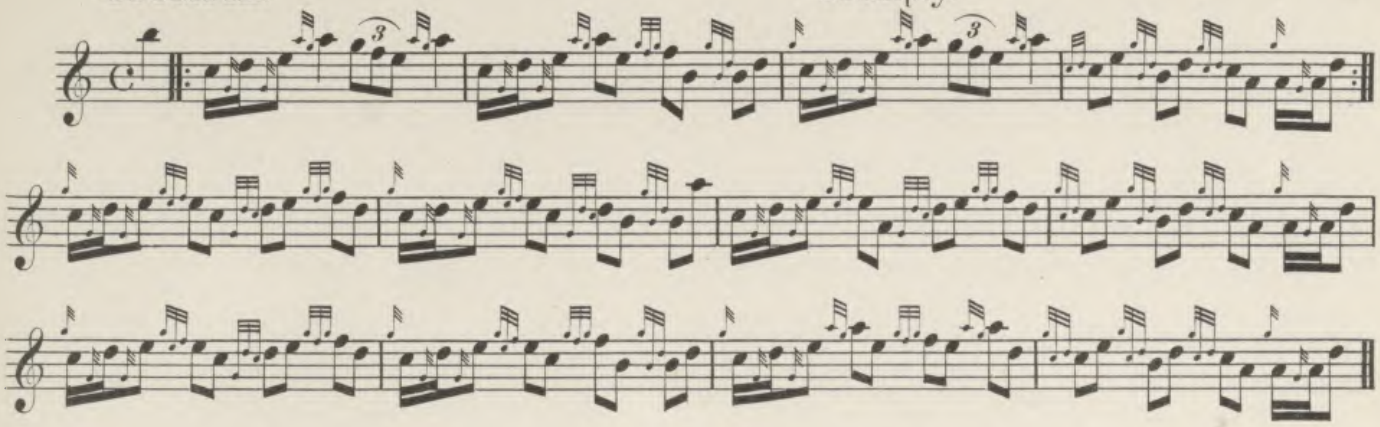
KESSOCK FERRY. Strathspey. By D. Cameron.



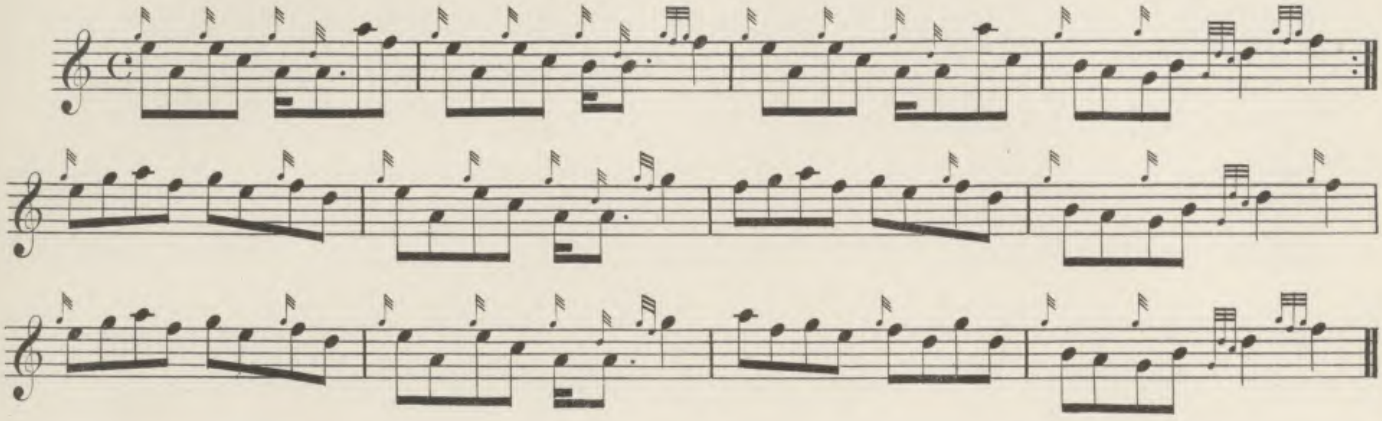
THE CHRISTMAS CAROUSING. Reel.



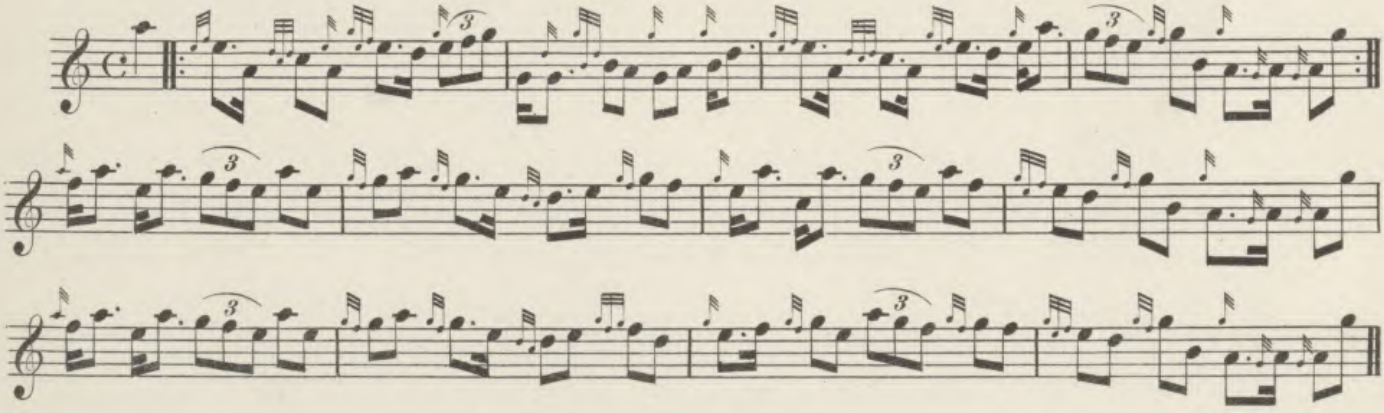
STUMPIE. Strathspey.



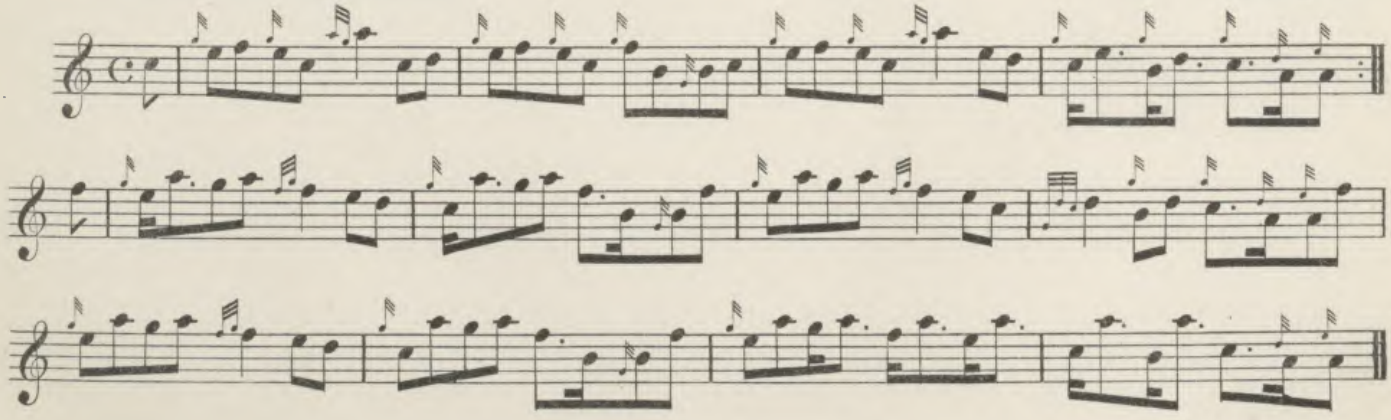
Reel.



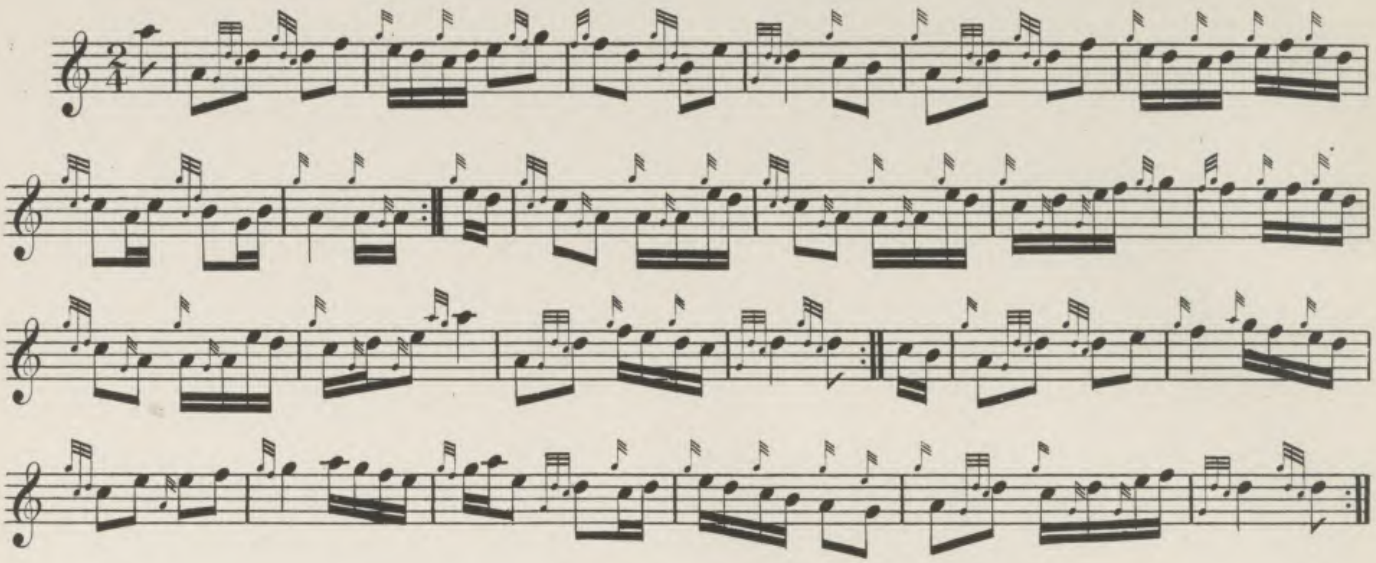
KIPPEN HOUSE. Strathspey.



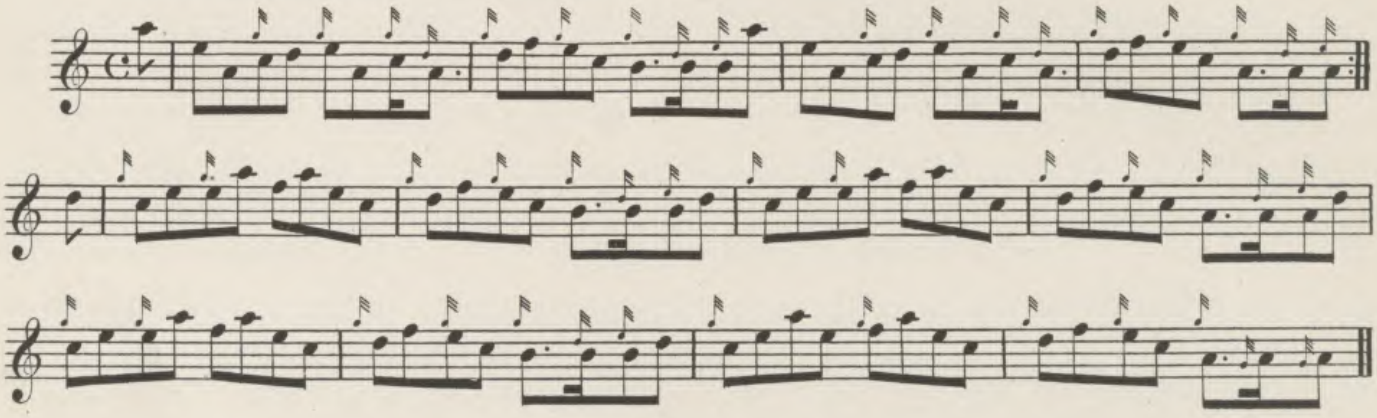
COLONEL MACLEOD. Reel. By W. Mackinnon.



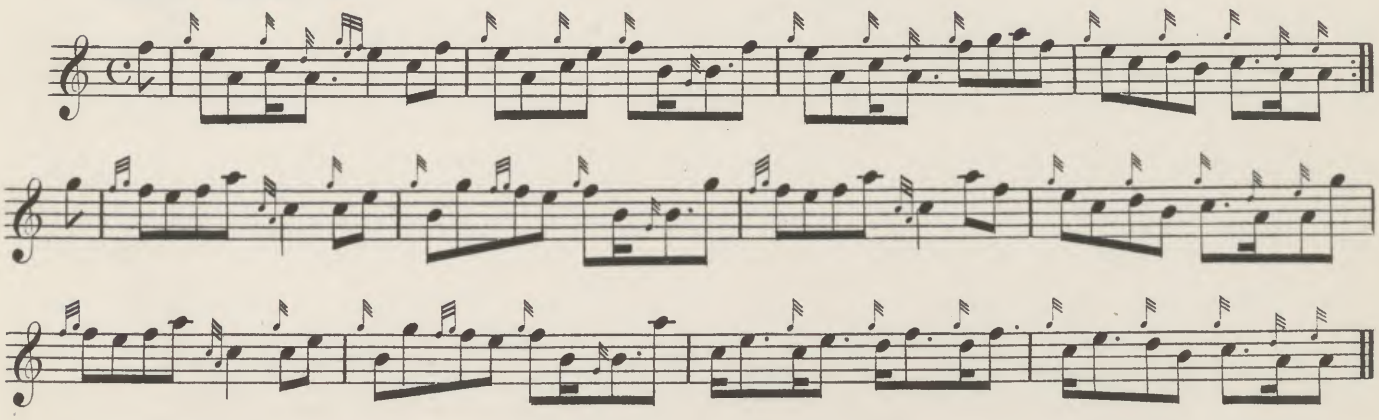
THE LASS OF RICHMOND HILL. March.



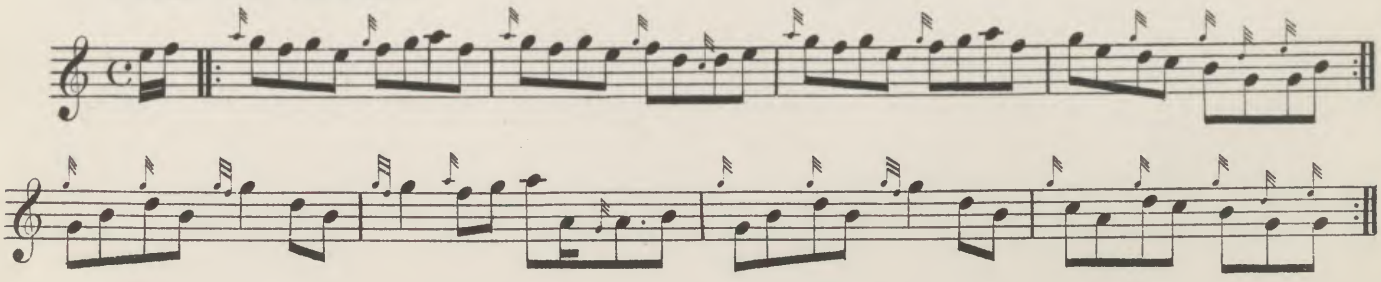
COLONEL STUART OF GARTH. Reel.



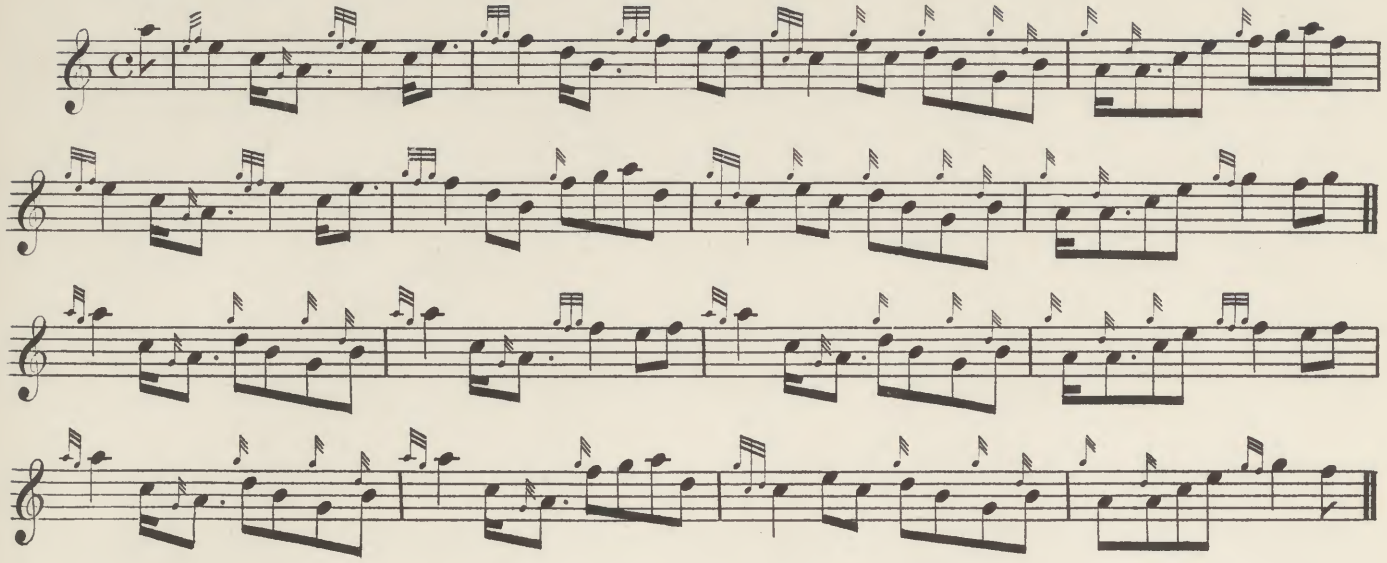
CORN BRAN. Reel.



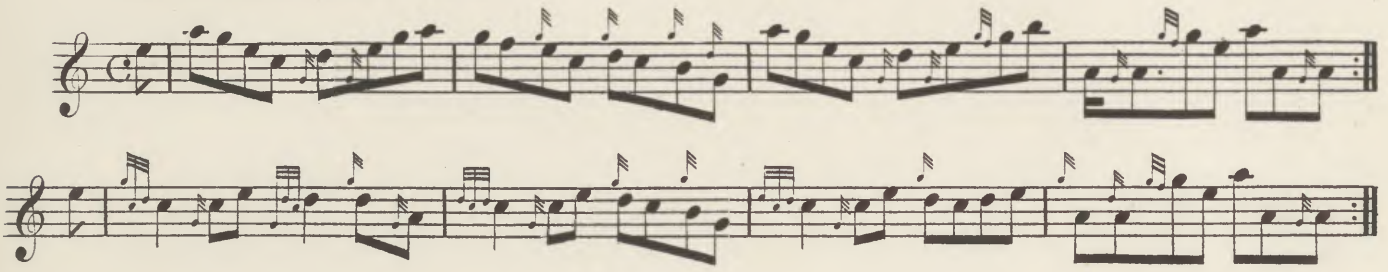
DUKE OF PERTH. Reel.



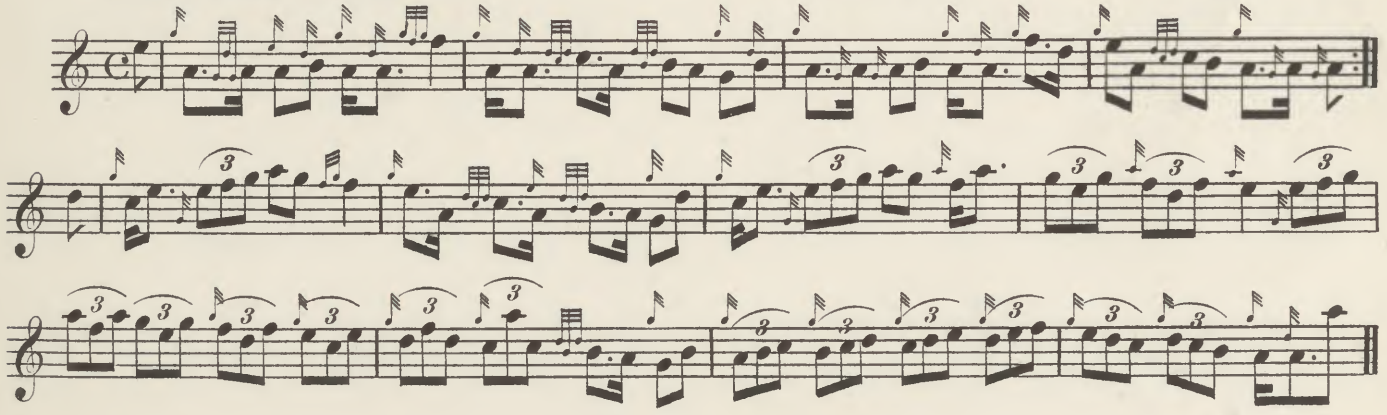
THE TORN KILT. Reel.



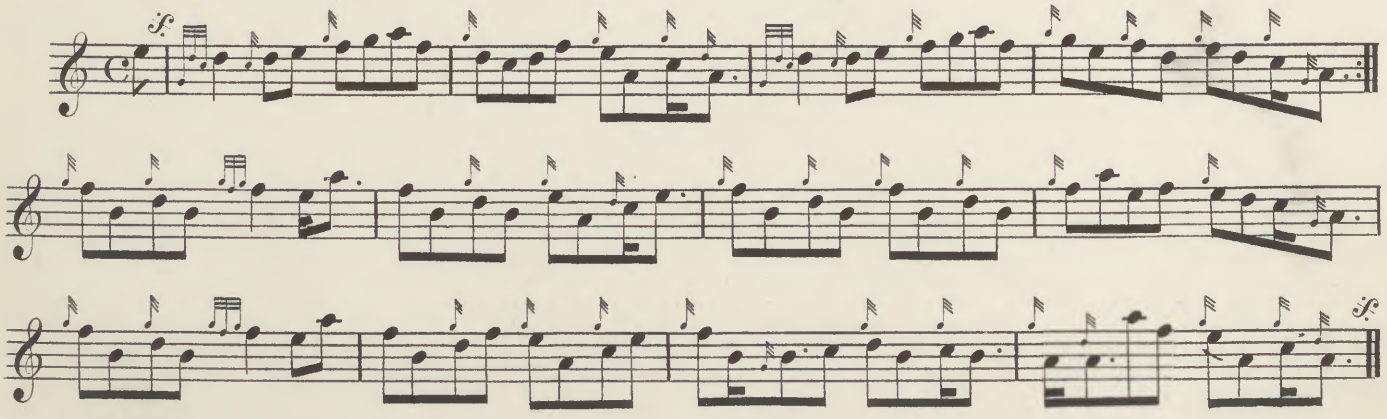
LOCH GILPHEAD FAIR. Reel.



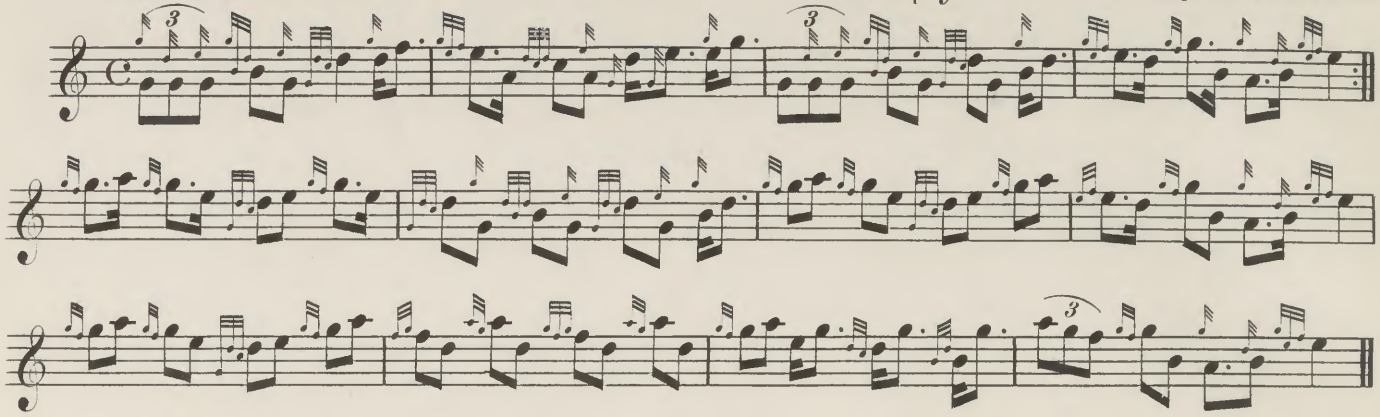
THE ISLAY BALL. Strathspey. By D. McPhee.



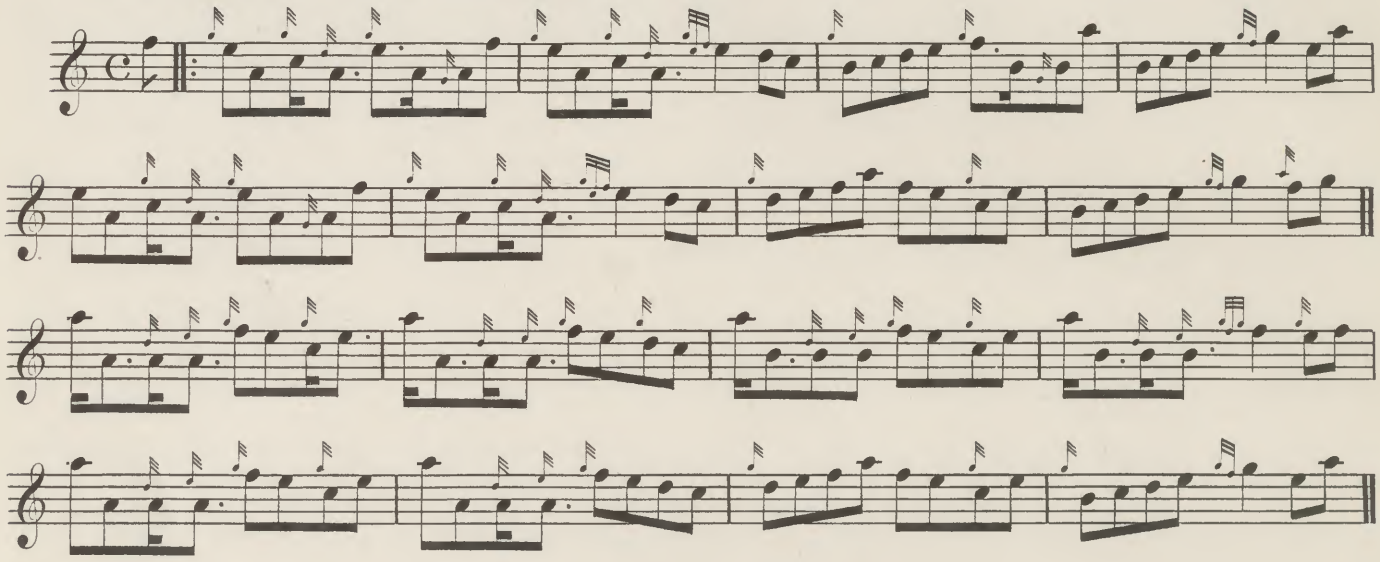
THE SCHOOL HOUSE. Reel.



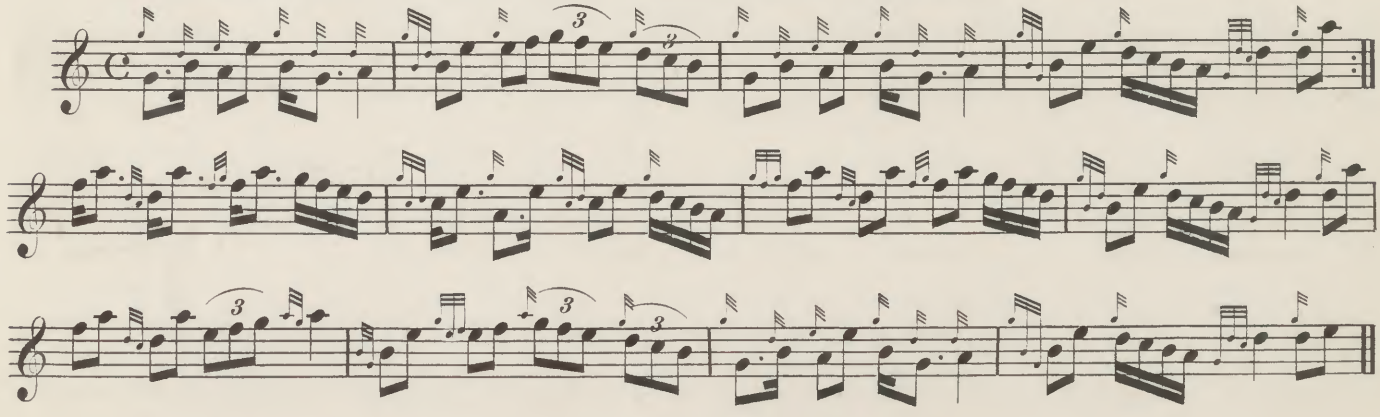
BRAHAN CASTLE. Strathspey. By D. Cameron.



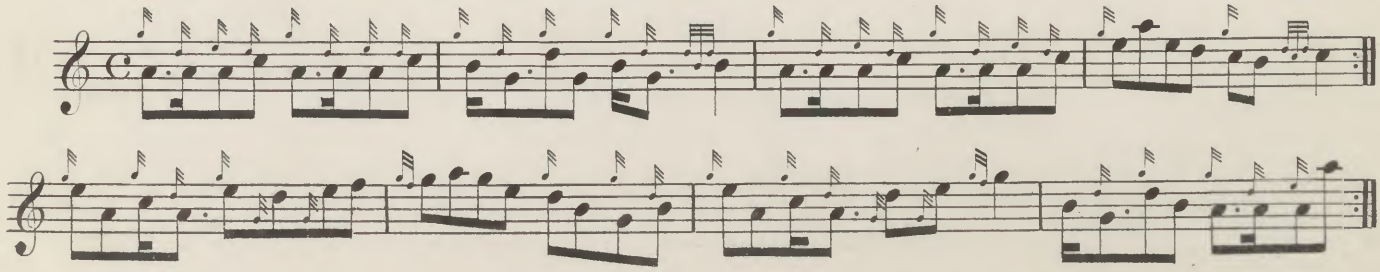
MARQUIS OF TULLIBARDINE. Reel.



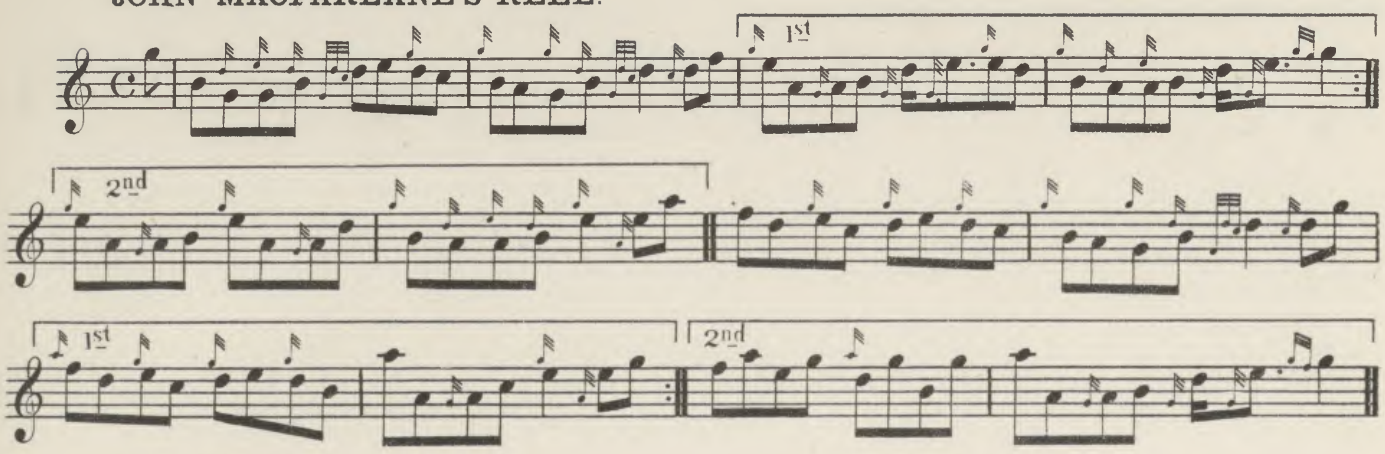
THE MARQUIS OF HUNTLY'S FAREWELL. Strathspey.



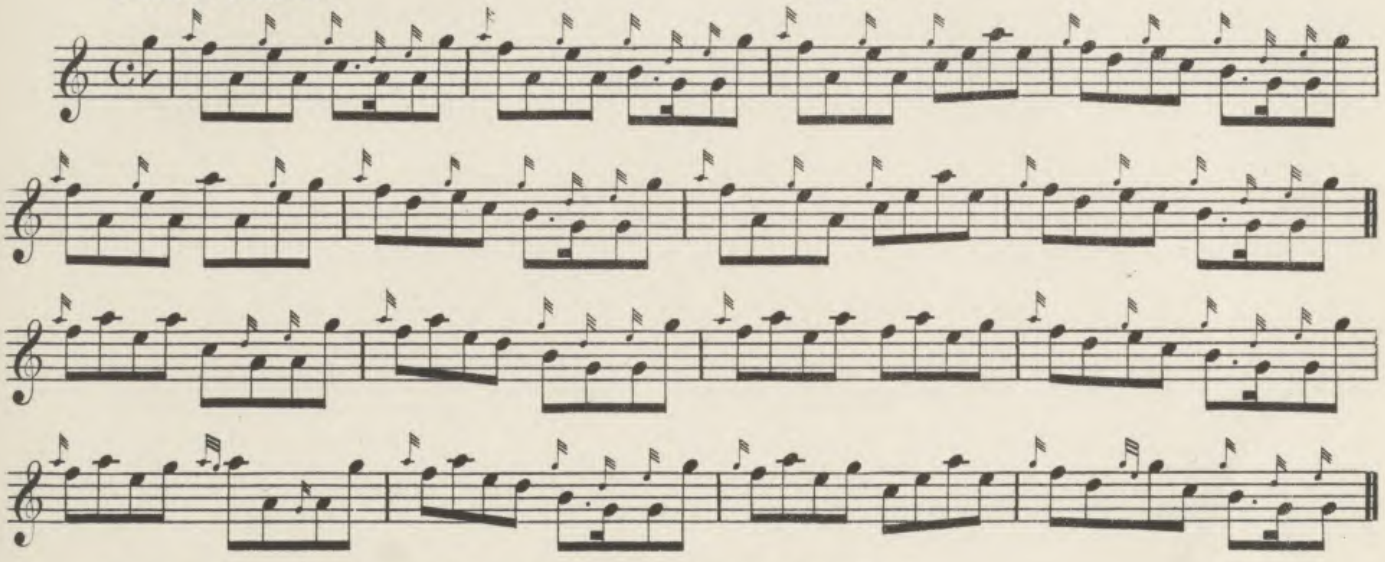
THE MERRY MAIDS OF SANDYSIDE. Reel.



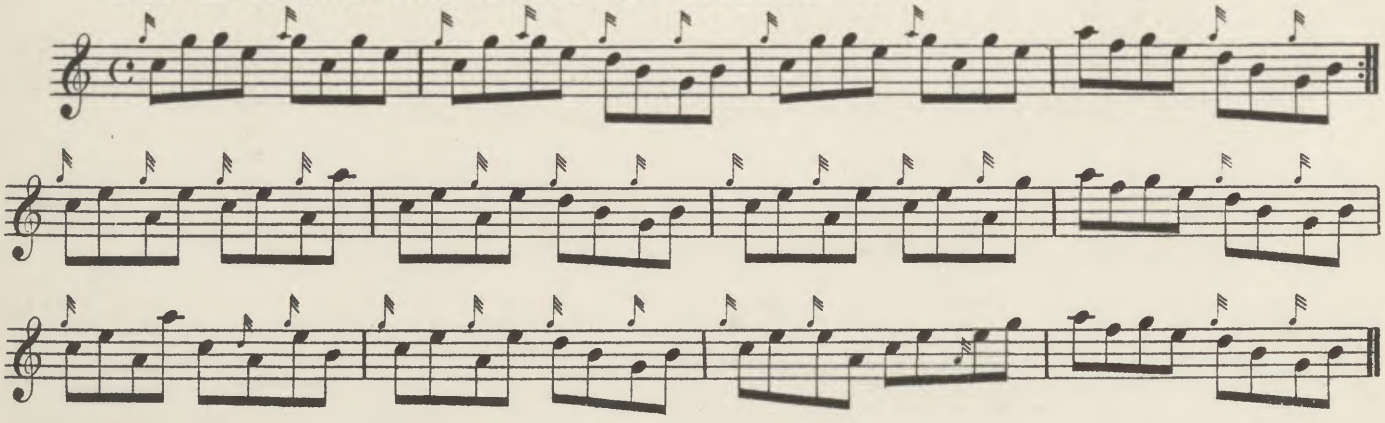
JOHN MACFARLANE'S REEL.



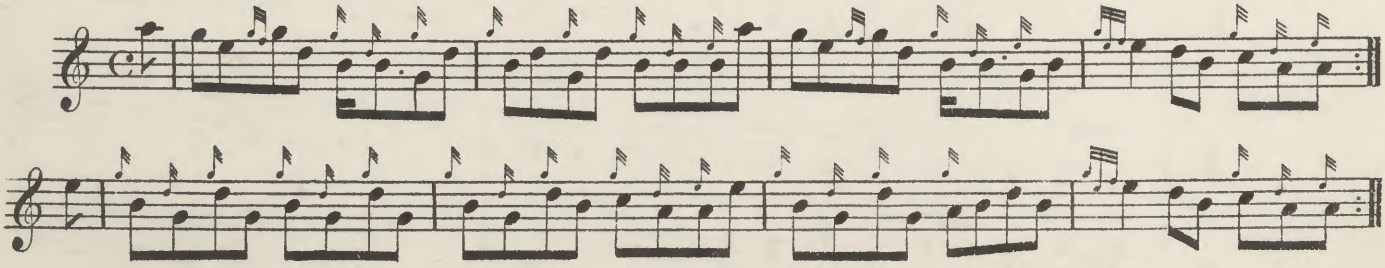
THE FYKET. Reel.



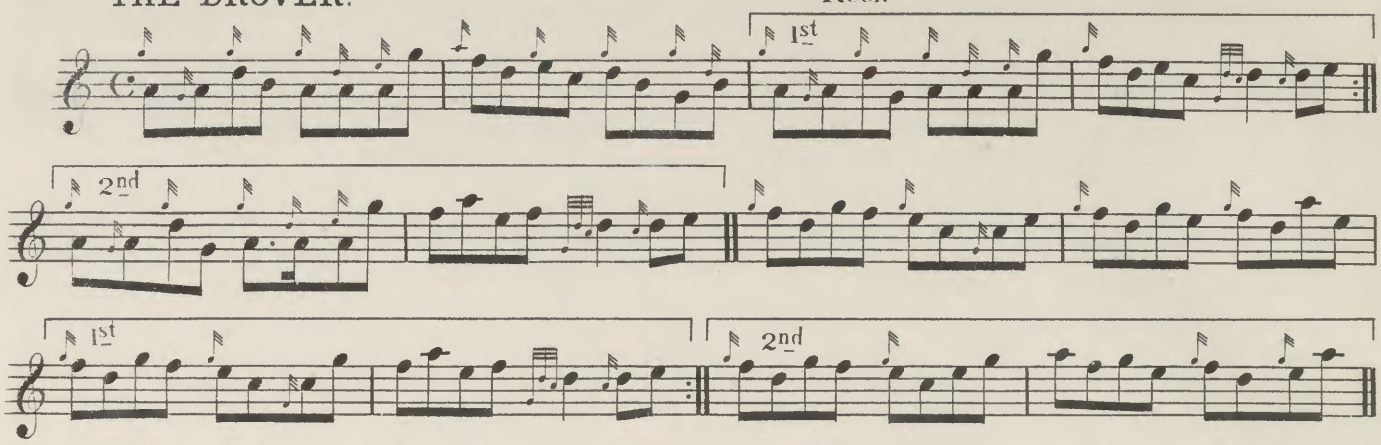
THE HIGHLANDMAN KISS'D HIS MOTHER. Reel.



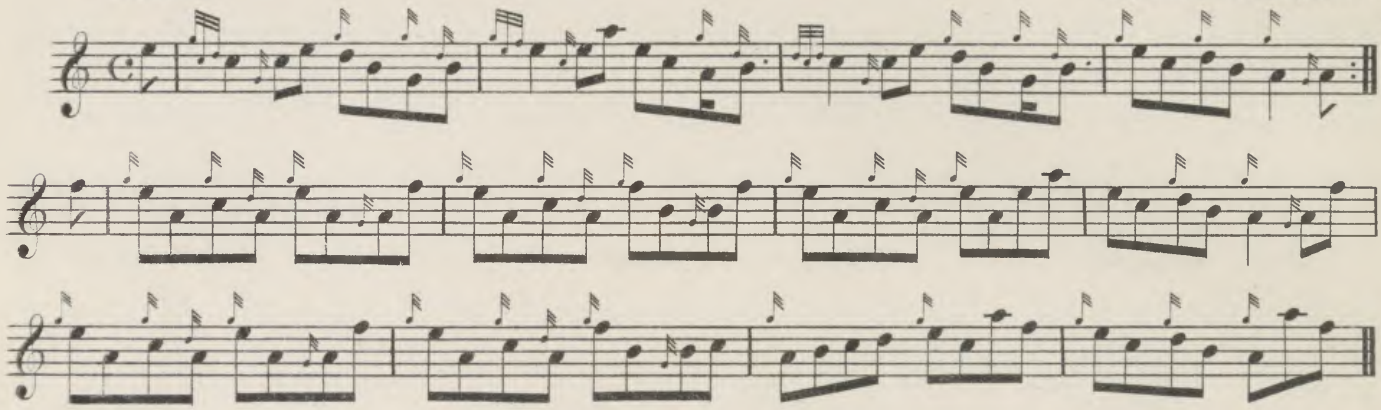
MY LOVELY BLACK MAID. Reel.



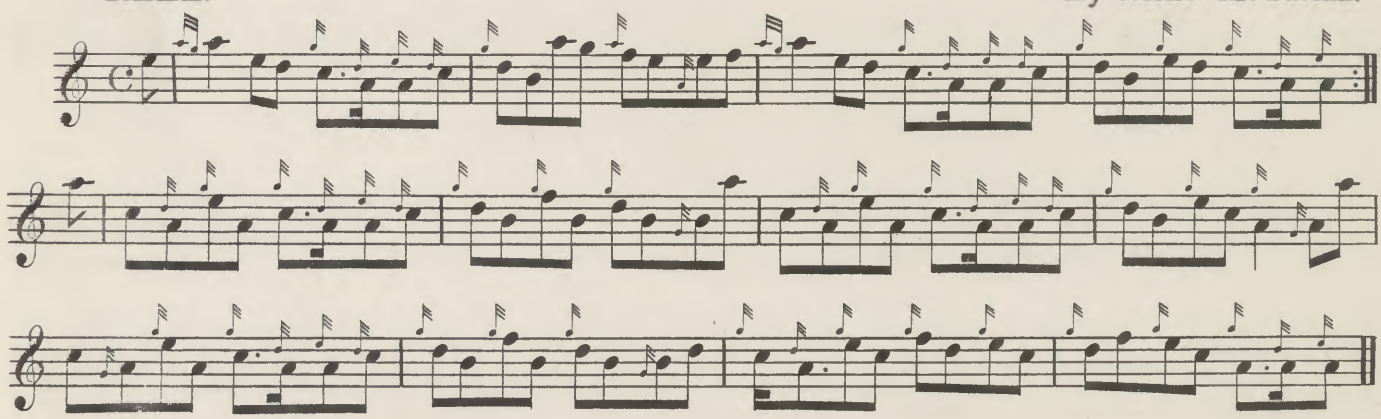
THE DROVER. Reel.



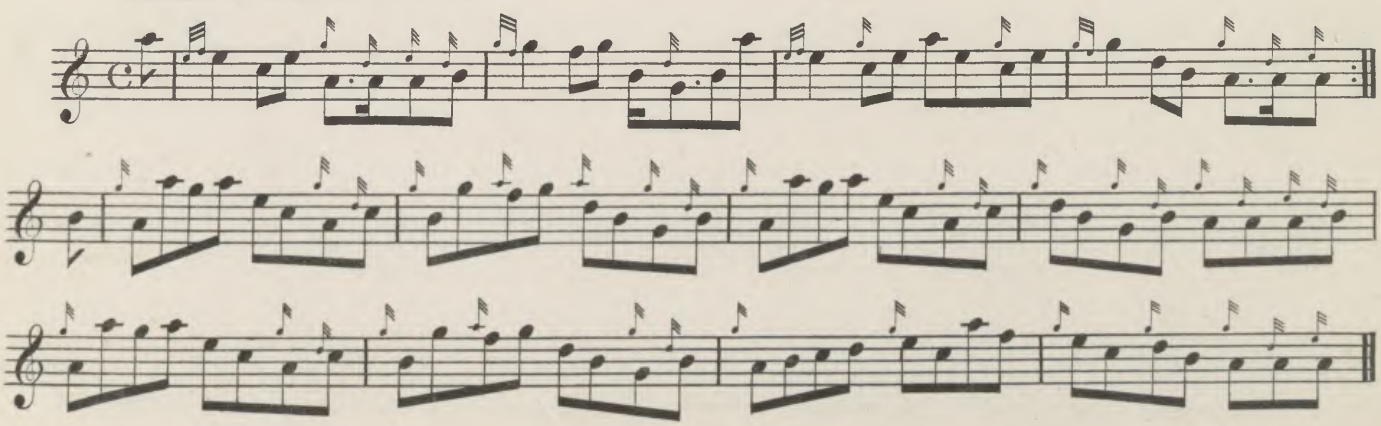
REEL. By Archd Campbell.



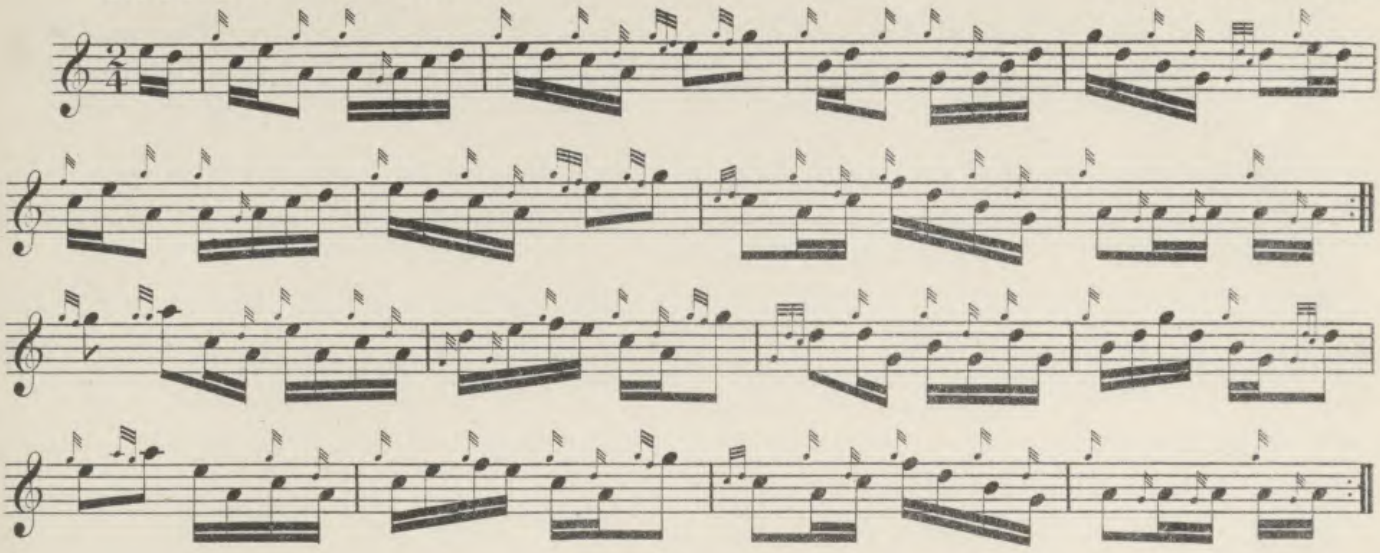
REEL. By Willie Mc Farlan.



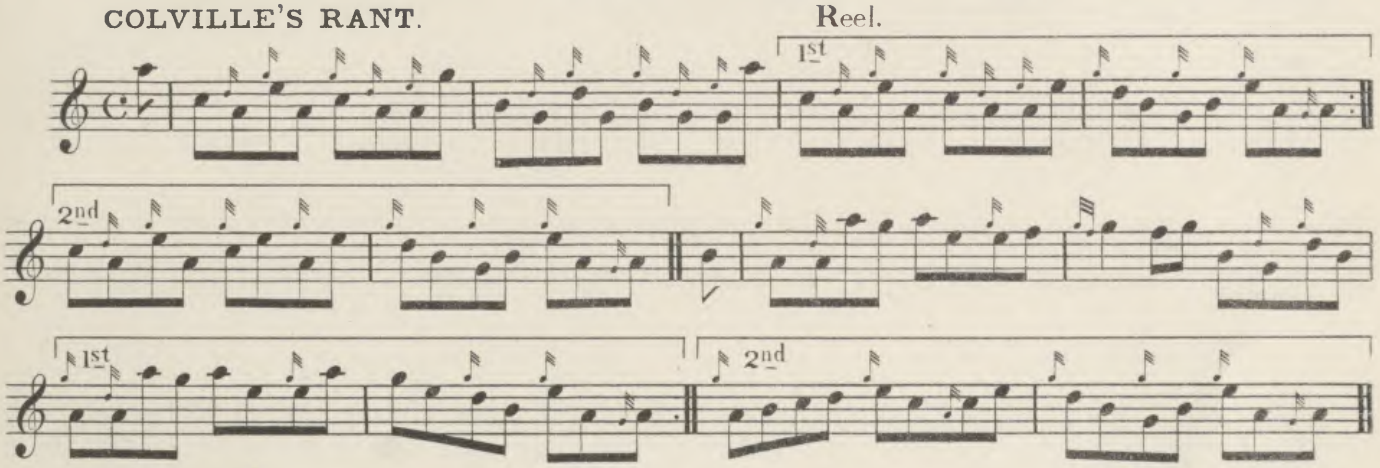
WILLIE MACKENZIE. Reel.



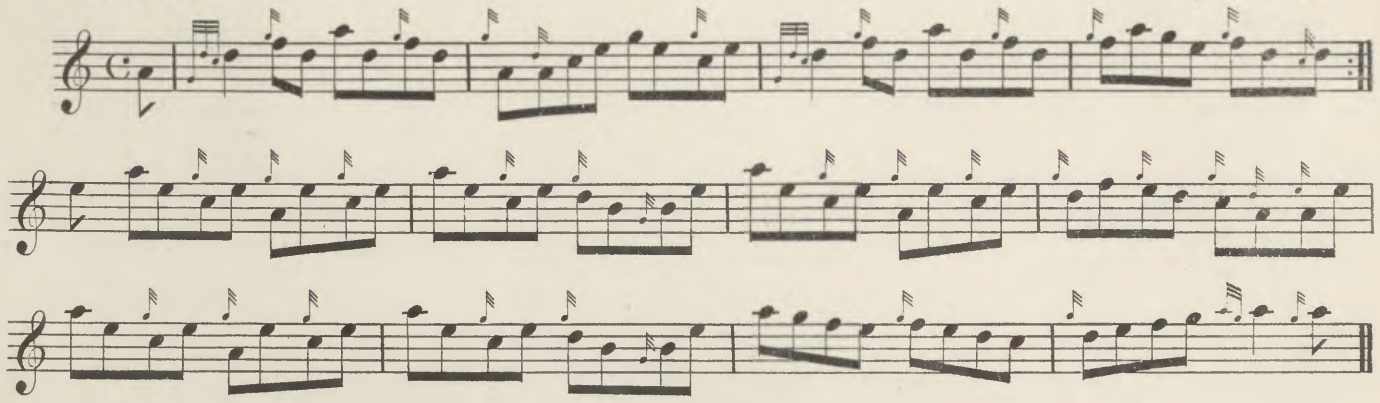
ROGGART VOLUNTEERS. March By W. Macdonald.



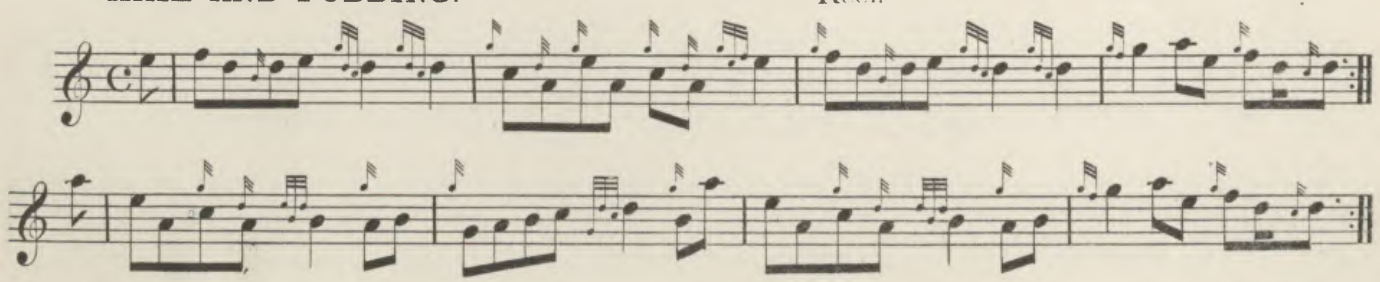
COLVILLE'S RANT. Reel.



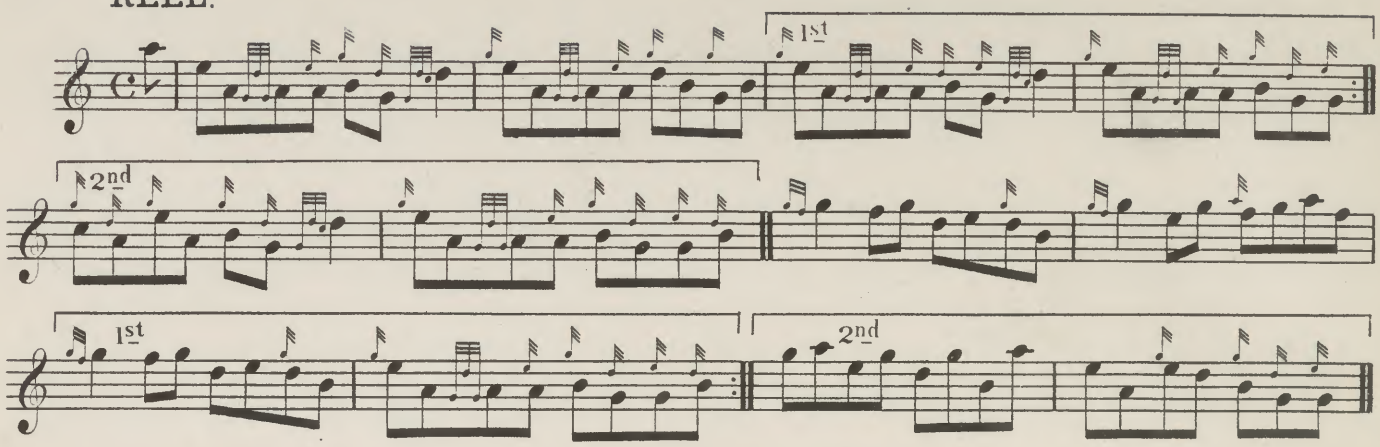
REEL. By D. Mc Phee.



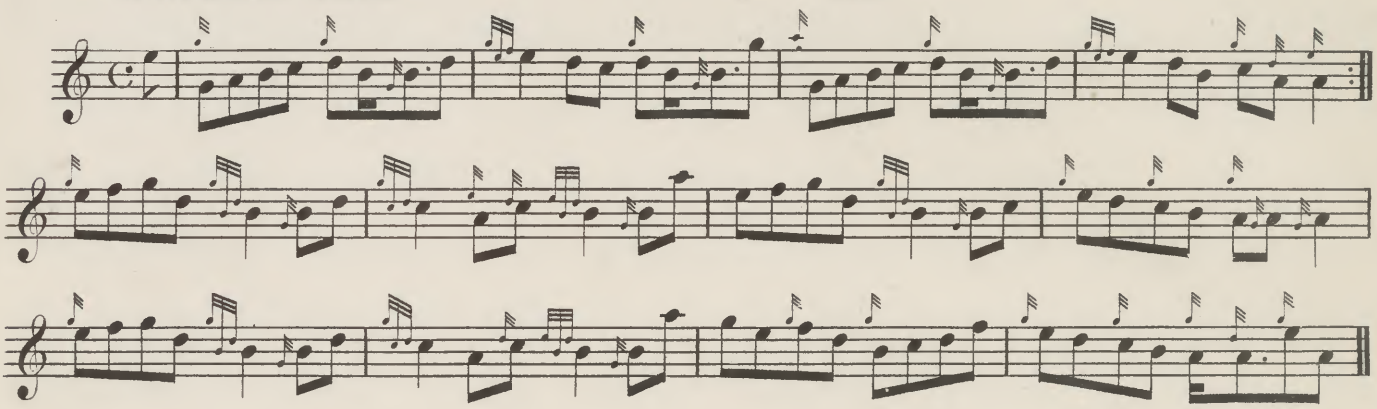
KAIL AND PUDDING. Reel.



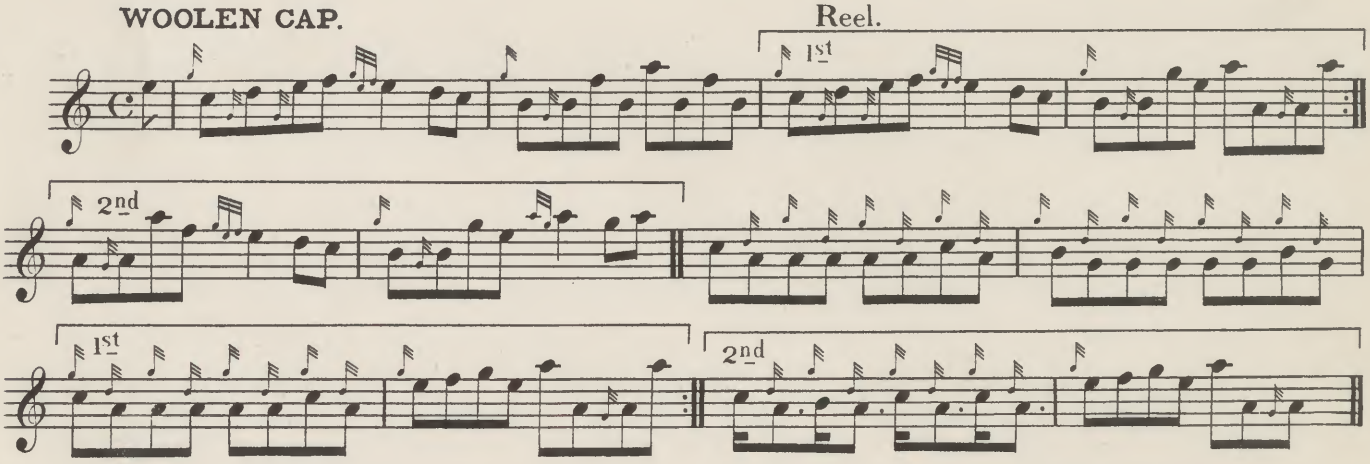
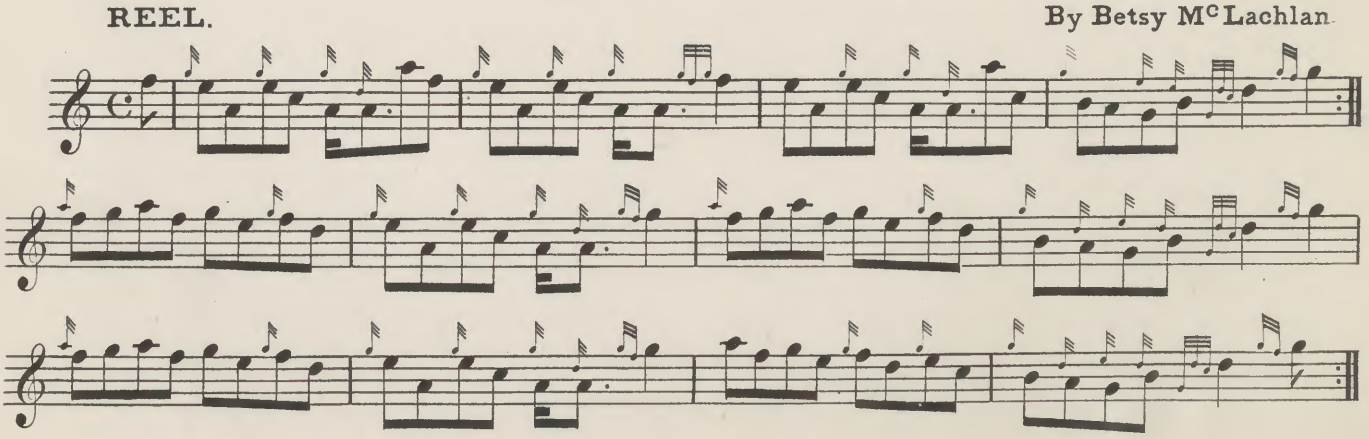
REEL.



BOWMORE FAIR. Reel.



WOOLEN CAP. Reel.



REEL. By Betsy McLachlan.