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DAVID GLEN'S
BAGPIPE-MUSIC

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OF

BAGPIPES, & C.,

MANUFACTURED AND SOLD BY

DAVID GLEN,

(Son and Successor to the late Alex. Glen, formerly of St Andrew Square.)

8 GREENSIDE PLACE, EDINBURGH.

October 1880.



No. 1.
The Great Highland Bagpipe, made of Ebony
Cocoa Wood, full mounted with Silver,
Do. mounted with Silver and Ivory,
Do. mounted with Ivory, &
Do. mounted with German Silver and Ivory, £5, 10s
Do. Half mounted with German Silver.

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No. 7.
Containing
by Angus

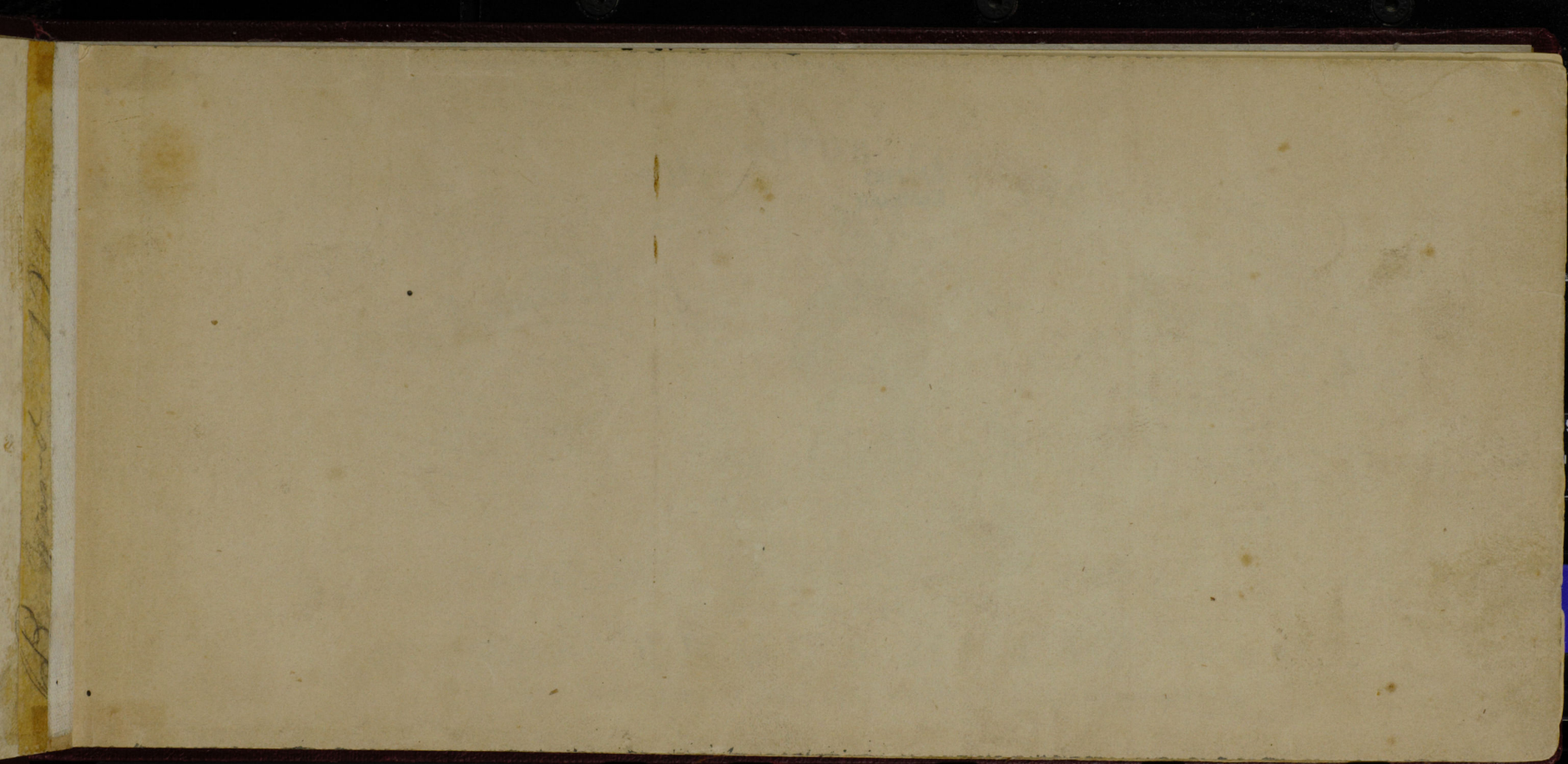
Pipe Music 0 4
155 Tunes, 0 6
s Pipe

Music Book, containing
120 tunes, 0 5

4 The Caledonian Repository
of Pipe Music, Edited by
Alex. Glen, 120 tunes, 0 5

5 David Glen's Pipe Music,
parts 1st and 2d, each 0 3

All the above contain Marches, Strathspeys, and Keels.



MUSIC
SEMINAR

THE TUTOR FOR THE

HIGHLAND

WITH A SELECTION OF
MARCHES QUICKSTEPS STRATHSPEYS

REELS AND JIGS

7th Edition, 1878



BAGPIPE

AMOUNTING TO
ONE HUNDRED TUNES BY

WILLIAM M^C KAY IN
1841

Price 4/

1843 CORRECTED AND IMPROVED BY

ANGUS M^C KAY

PIPER TO HER MAJESTY.

EDINBURGH PUBLISHED BY DAVID GLEN, BAGPIPE MAKER, 8, Greenside Place.

Rare
Small
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1878

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CLAR-INNSEADH.

A Sheana bhean Bhoichd - - 7	Buachaille Ghobhar - - 52	Gaolach Robi - - - 36	Rob Rùadh Mac-Ghriogair - 11
An Cath-Bhuidheann Rìoghail &c. 10	Bruthach Innis-Ruairidh - - 53	Gillean an Stàbail - - - 47	Rachainn a' mhìre &c. - - 15
An Rud a Rinn am Fìtheach oirn 19	Cabar Fèigh - - - 9	Gleann Gallaidh nan Craobh - 48	Rìghle Thularichean - - - 26
An Gille Dubh mo Laochan - 20	Caisteal Dhrumainn - - - 18	Gille Calum - - - 24	Rucam Racum - - - 41
Am bun a' Chruidh cha Chaidil mi 24	Cuir do chuid air fire ! faire ! - 18	H-uile tè sa' còt an togail &c. - 52	Sud mar chadh an càl a dholaidh 8
A Bhainis a Bha'n Torrasdal - 29	Caisteal Dhiura - - - 21	Hò rò Aonghais bi treun ! - 36	Sud an gaol a bh' agad orm - 13
An Gille Dubh Gaolach - - 30	Cha téid mo Bhean air chéilidh 23	Iain Chaimbeil a' Bhanca - 20	'S tu mo fhleasgach bòidheach - 19
Alasdair Garbh - - - 35	Catrina òg - - - 23	Lurga na Cailliche - - - 13	Seann Nighean Iseabail - - 27
An Cota Ruadh - - - 39	Cuir air do shon féin Uilleam - 28	Mac Iain Ghasta - - - 9	Sir Iain Cope - - - 27
An Suaithneas Bàn - - - 43	Coille nan Gad - - - 32	Monaidhean Ghlinn-Urachaidh 14	Sabhal beag a' Bhàilidh - - 33
Am Muillean Dubh - - - 44	Crodh-Iaoidh nam Bodach - 29	Mairearad Mhìn Mholach - 15	'Sam agam tha'm Bodach, &c. - 31
Am Braman air reang nan Tàilear ! 45	Cha'n eil aon dùnadh &c. - 37	Monadh Mhuaisg - - - 49	Soiridh la Banbh - - - 34
An Comunn Gàelach - - - 46	Cumha Mhic Mhuirich - - 40	Mòrag Nighean Domhnuill Duinn 55	'S Bòidheach Iurach Catriana - 36
Aisling Màiri - - - 50	Cuir sa Chiste nòir mi &c. - 55	Null air an Uisge gu Tearlach - 10	Saili Grannd - - - 40
A Bhalgain, a Bhalgain ! - - 52	Dèag chunna' mi Sgoiriceag - 17	Nic Iain Ghirr sam Ministear - 16	'S truagh nach bu leis an t-Saigh- dear mi - - - 46
A nochd a théid mi null air Port 53	Drochait Pheairt - - - 25	Nà bi goid na Coille orm - - 17	Srath Dhailbhinn - - - 51
An Tàilear Fidhleir - - - 56	Dubh a' Chailleach, dubh a bréid 32	Nam biodh Bean agam fhìn - 45	Tha mi gu tinn a Bhean, &c. - 16
Bail' Inbhaeraora - - - 8	Dòmhnall a Bh'air a' Ghille - 23	Nighean Dubh nan Geala chas - 54	Titi Taiti - - - 7
Bonaid Gòrm - - - 12	Dòmhnall Eachuinn - - - 47	O Irioghuill ort, irioghuill ort Anna 43	Théid sinn, théid sinn, &c. - 11
Bannarach a Mhirein - - - 25	Dhàmhsadh Coinneach ri Inghinn 48	Port a' Ghoill - - - 34	Théid mi air do Bhean a' Bhodaich 12
Bainnis Choinnich - - - 39	Fear a' Chinn Mhòir - - - 22	Piobaireachd Dhòmhnuille Duibh 38	Thuiridh am Bodaich ris a' chailich, 21
Buail gu Dùl le d' Chluigean mi 42	Fear Chuil-Chàrn - - - 35	Port Marsail nam Prostanach - 38	Tha Biodag air Mac Thòmais - 24
B'fhearr leam gum bu leam fhìn thu 44	Gu'n ith na coin na Ceannaichean 14	Port na Luinge - - - 42	Tulach Gòrm - - - 28
Bodach an Dreannain - - - 49	Gille Crùbhaen anns a' Ghleann - 39	Port nan Clachairean - - - 56	

Tha mi sgàth 's mi lean fhìn	-	31
Thoir do Ghunna cuide riut	-	41
The Righill aig na Tunagan	-	50
Taigh Dhun-chailleon	-	51
Uilleam 's Calum 's Mòrag	-	26
<i>Names of Tunes, in English.</i>		
A Man's a Man for a' that	-	26
Arndilly's Reel	-	24
Annie MacNab	-	30
Aiken Drum	-	34
Blyth, blyth, and merry was she	-	15
Brose and Butter	-	26
Bundle and go	-	29
Culdar's Rant	-	13
Culcairn's Strathspey	-	35
Corn Riggs	-	37
Cuttie's Wedding	-	39
Duncan Gray	-	11
Duke of Atholl's March	-	15
Drops of Brandy	-	17
Down with the Croppies	-	16
Drummond Castle	-	18
Dewra Castle	-	21
Dunkeld House	-	51
Delvin Side	-	51
Davie Rac	-	47
Earl Mareschal's Reel	-	27

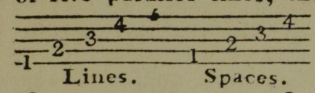
Free and accepted Mason	-	56
Go to Berwick, Johnnie	-	43
Greig's Pipe	-	50
Glengarry's March	-	7
Highland Harry back again	-	12
I hae a wife o' my ain	-	45
Jeanie Latin	-	18
Jeany dang the Weaver	-	53
John Roy Steuart	-	13
Johnny Cope	-	27
Johnny Lad	-	3
King Robert Bruce's March	-	37
King William III.'s March	-	11
Katrine Ogie	-	23
Kenmuir, on and awa'	-	35
Kenny would dance with a maid	-	48
Keppoch's Rant	-	22
Lord Dunmore's Jigg	-	22
Lord M'Donald's Reel	-	55
Lady Loudon's Strathspey	-	16
Lochaber no more	-	48
Locheil's March	-	38
Locheil's Rant	-	19
Macfarlane's Lilt	-	19
Macpherson's Lament	-	49
Madam Casy	-	44


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Miss Drummond of Perth	-	30
Mrs M'Leod of Rasay	-	23
Miss Forbes' Farewell	-	34
Money Musk	-	49
My Wife's a wanton wee thing	-	37
New Rigged Ship	-	42
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O'er the hills and far away	-	46
O'er the water to Charlie	-	10
Pease Straw	-	21
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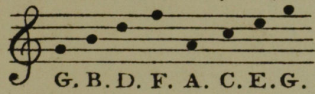
BEFORE attempting to play, it is necessary to learn some of the characters which represent sounds, and the manner of playing them. As, however, the Pupil will not have occasion for all, in the commencement of his practice, the plan pursued in the following pages is to introduce such points in a progressive order. It is earnestly recommended not to pass over a page till its contents are learned, and to remember that improvement is more likely to be retarded by haste than by deliberation.

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



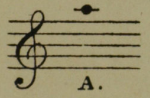
The Treble or G clef  is used in Pipe music and gives the following names

to **THE NOTES**









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

above the Stave



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

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

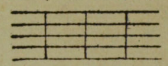
The latter of which is characteristic of the Instrument as a Grace note, and used to break monotonious sound



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

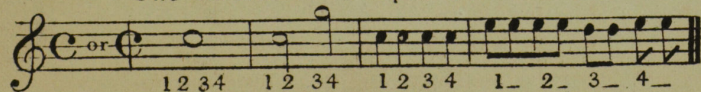
A \circ is as long as 2 \circ or 4 ♩ or 8 ♩ or 16 ♩ or 32 ♩ , — A ♩ is equal in length to 2 ♩ or 4 ♩ or 8 ♩ or 16 ♩
 A ♩ is equal to 2 ♩ or 4 ♩ or 8 ♩ , — A ♩ is equal to 2 ♩ or 4 ♩ , — A ♩ is to 2 ♩ ,  Bar lines di-
 vides a movement in small equal portions of durations. The double bar \parallel marks the end of a particular part, or the
 whole air. The dotted double bar \parallel means that the part from the beginning (or the last double bar) is to be repeated.

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

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

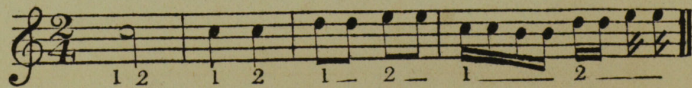
SIMPLE COMMON TIME.

One Semibreve or equivalent in a Bar.



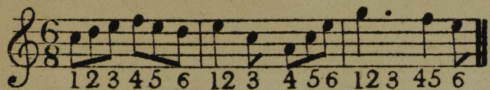
HALF COMMON TIME.

One Minim or two Crotchets.



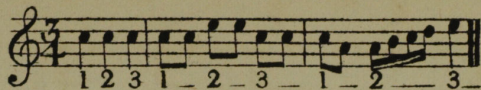
COMPOUND COMMON TIME.

Six Quavers or equivalent in a bar.



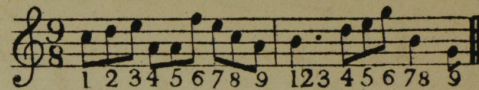
SIMPLE TRIPLE TIME.

Three Crotchets or equivalent.



COMPOUND TRIPLE TIME. 5

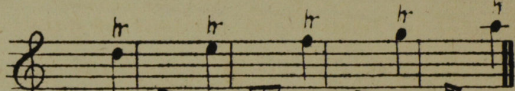
Nine Quavers or equivalent



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

EXAMPLE

When Marked.



It is Played.



THE SCALE.

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

	G.	A.	B.	C.	D.	E.	F.	G.	A.
Thumb									
Left Hand	●	●	●	●	●	●	●	○	○
Right Hand	○	○	○	○	○	○	○	○	○

OBSERVE.

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

The Fingers of the right or lower hand should be placed across the chanter, so that the fourth finger will cover the low A. note without causing the other fingers to be bent.

A page of handwritten musical notation on six staves. The notation is written in black ink on aged, yellowish paper. Each staff begins with a treble clef and a 2/4 time signature. The music consists of a series of rhythmic patterns, primarily quarter and eighth notes, often grouped together. Above the notes, there are numerous small, handwritten letters, including 'f', 'm', and 'r', which likely indicate dynamics or articulation. The notation is organized into measures by vertical bar lines, with double bar lines indicating the end of phrases. The overall style is characteristic of 18th or 19th-century manuscript notation.

Titi Taiti.

King Robt Bruce's March.

7

Two staves of musical notation. The first staff is for the piece 'Titi Taiti' and the second staff is for 'King Robt Bruce's March'. Both are written in treble clef with a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs.

A Sheanabhean Bhoich

Glengarry's March.

Three staves of musical notation. The first staff is for the piece 'A Sheanabhean Bhoich' and the second and third staves are for 'Glengarry's March'. The first staff is in 2/4 time, while the second and third are in common time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs.

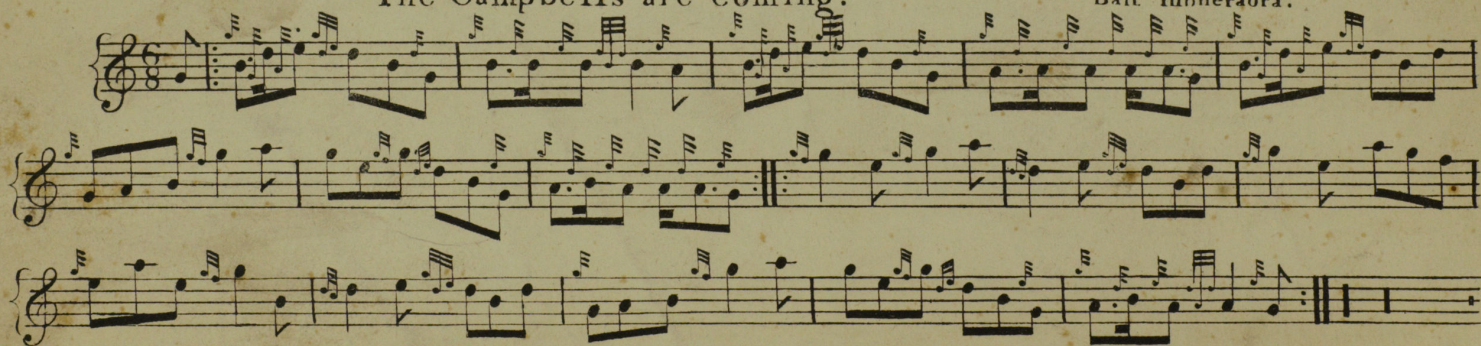
Sud mar chaidh an càl a dholaidh.

The Haughs of Cromdale.



The Campbells are coming.

Bail' Inbheraora.



The Highland Laddie.

Mac Iain Ghasta.

Musical notation for 'The Highland Laddie' in 2/4 time. The first staff is a treble clef with a 4-measure rest at the beginning. The melody consists of eighth and sixteenth notes with various ornaments. The second staff continues the melody with similar ornamentation.

Cabar Féigh.

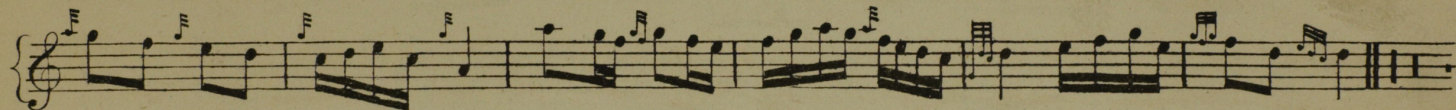
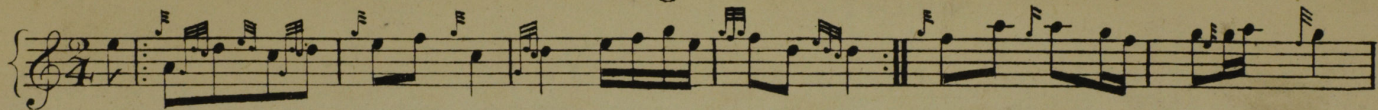
The Deers Horns.

Musical notation for 'Cabar Féigh' in 2/4 time. The first staff is a treble clef with a 4-measure rest at the beginning. The melody features many 'hr' ornaments. The second and third staves continue the melody with similar ornamentation.

The image shows a page of handwritten musical notation on aged paper. It contains two pieces of music. The first piece, 'An Cath-Bhuidheann Rioghail Gaèlach', is an original march for the Royal Highlanders, marked '42^d'. It is written in 2/4 time and consists of two staves of music. The second piece, 'O'er the water to Charlie', is a Gaelic song with the title 'Null air an Uisge gu Tearlach'. It is written in 6/8 time and consists of three staves of music. The notation includes treble clefs, time signatures, and various musical symbols such as notes, rests, and ornaments. The paper shows signs of age, including some staining and discoloration.

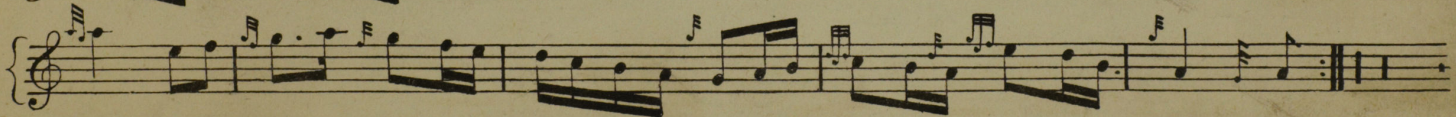
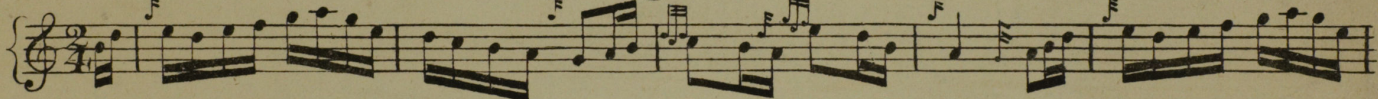
Rob Ruadh Mac Ghriogair.

Duncan Gray.



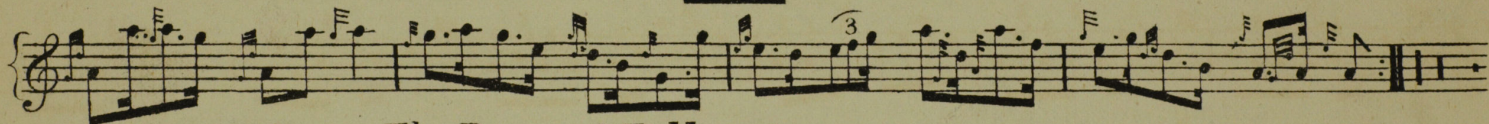
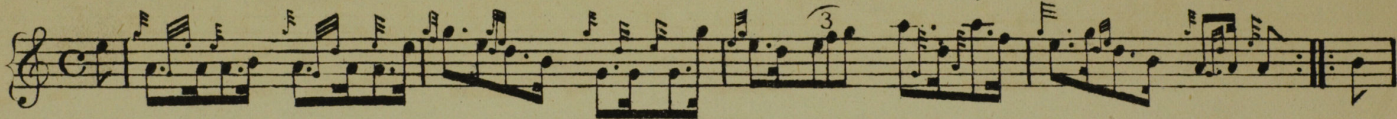
Théid sinn, théid sinn, le suigart, agus théid.

King William 3^d March.



Bonaid Gòrm.

Highland Harry back again.



The Braes of Tullymet.

Théid mi air do Bhean a' Bhodaich.



Culdar's Rant.

Lurga na Calliche.

The first piece, 'Culdar's Rant', is written on three staves of music. Each staff begins with a treble clef and a common time signature (C). The music is a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes many accidentals and slurs, indicating a complex and lively piece.

John Roy Stuart.

Sud an gaol a bliagad orm.

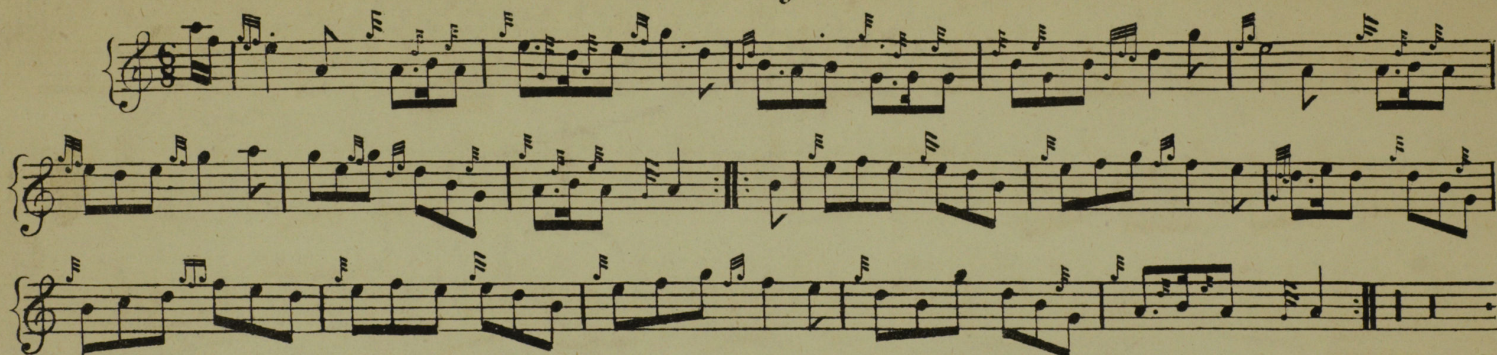
The second piece, 'John Roy Stuart', is written on two staves of music. Both staves begin with a treble clef and a common time signature (C). The notation is similar to the first piece, featuring a single melodic line with intricate rhythmic patterns and many accidentals.

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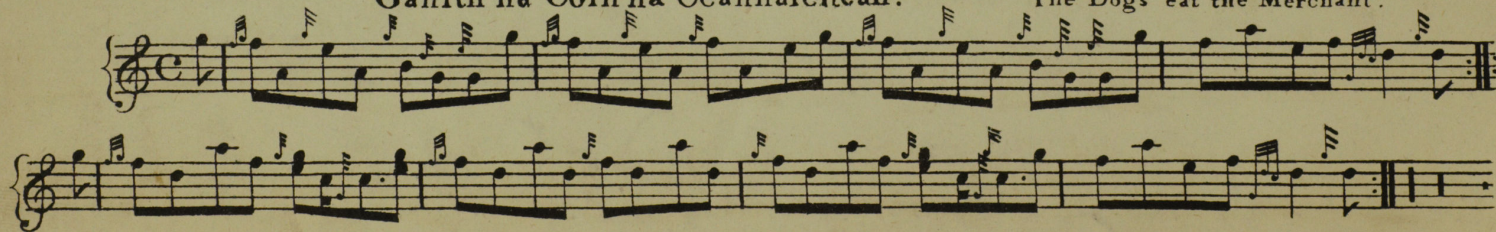
The Hills of Glenorchy.

Monaidhean Ghlinn Urachaidh.



Ganith na Coin na Ceannaichean.

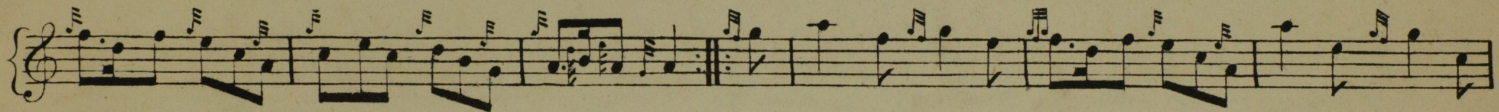
The Dogs eat the Merchant.



Rachainn a' mhire ri Nighinn ghlain òig.

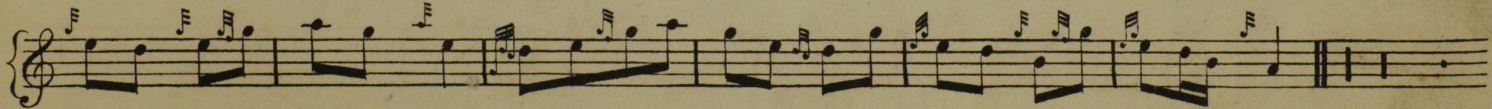
Duke of Atholl's March.

15



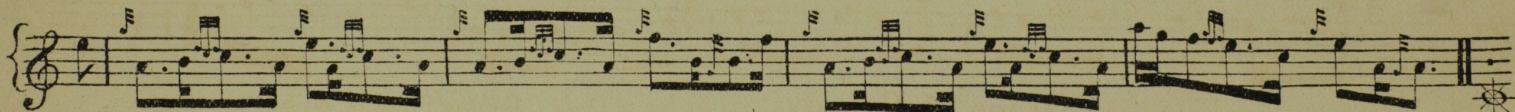
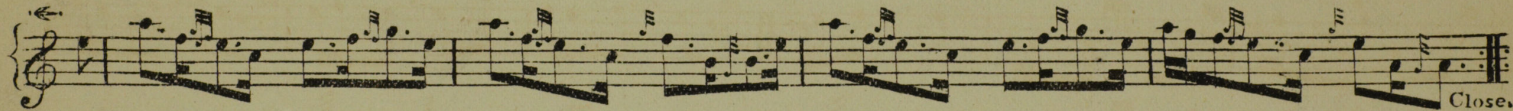
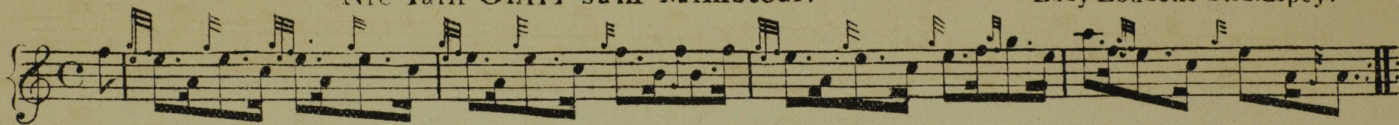
Maireared Mhìn, Mholach.

Blythe Blythe and merry was she.

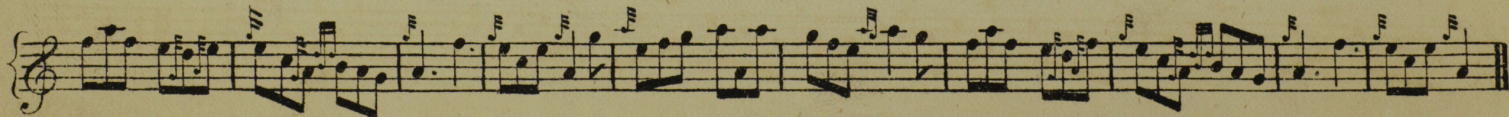
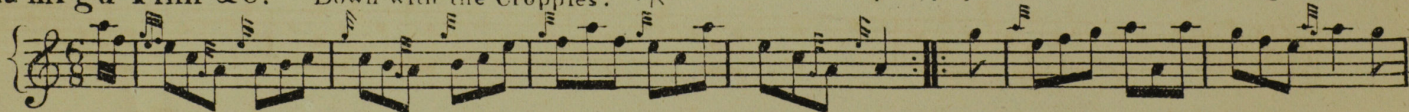


Nic Iain Ghirr 'sam Ministear.

Lady Loudon's Strathspey.



Tha mi gu Tinn & c. Down with the Croppies. ☼ Note... After this part, play the Second at this mark. ↶ and Close.



The Isle of Skye Local Militia's March.

Na Bi goid na Coille orm.

17

Musical notation for 'The Isle of Skye Local Militia's March'. It consists of three staves of music in treble clef, 2/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) throughout the piece. The first staff begins with a treble clef and a 2/4 time signature. The second and third staves continue the melody with various rhythmic patterns and repeat signs.

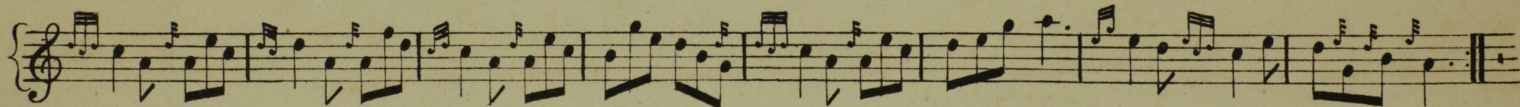
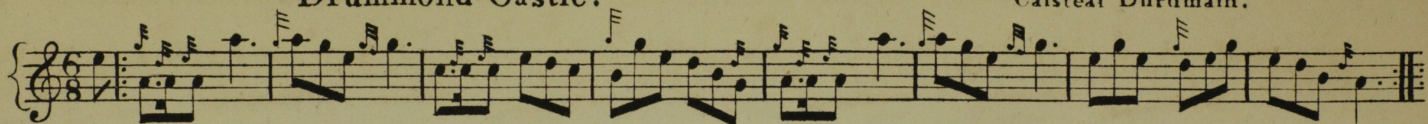
Drops of Brandy.

Dìdeag Chuunna' mi Sgoireiceag.

Musical notation for 'Drops of Brandy'. It consists of two staves of music in treble clef, 9/8 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) throughout the piece. The first staff begins with a treble clef and a 9/8 time signature. The second staff continues the melody with various rhythmic patterns and repeat signs.

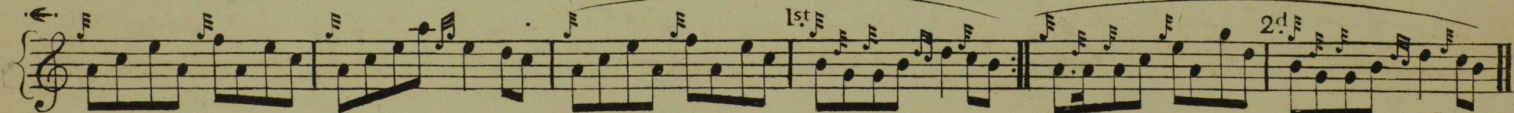
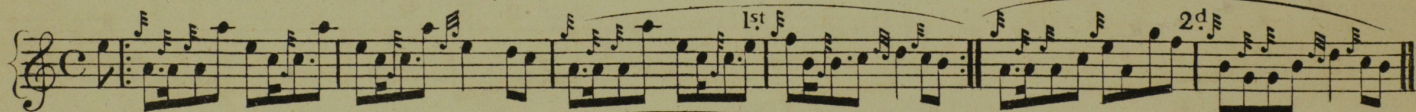
Drummond Castle.

Caisteal Dhrumain.



Cuir do chuid air fire, faire!

Jeanie Latin.



⊗ Note — After this part, play the Second at this mark ↖, and Close. ⊗

Macfarlane's Lilt.

An Rud a Rinn am Fitheach oirnn.

19

The first system of musical notation for 'Macfarlane's Lilt' consists of two staves. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in eighth notes with many slurs. The bottom staff contains a bass line with fewer notes, also featuring slurs. The system concludes with a double bar line and repeat dots.

Lochiel's Rant.

Stu mo fhleasgach bòidheach.

The second system of musical notation for 'Lochiel's Rant' consists of three staves. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in eighth notes with many slurs. The middle and bottom staves contain bass lines with fewer notes, also featuring slurs. The system concludes with a double bar line and repeat dots.

Close.

9

23

The Rock and a wee pickle Tow.

Iain Chaimbeil a' Bhanca.

Musical notation for the first piece, consisting of three staves. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat. The melody is written in a single line with various note values and rests. The second and third staves continue the melody with similar notation, including some repeat signs.

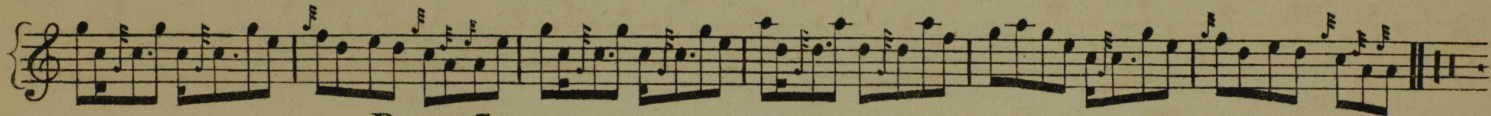
A man's a man for a' that.

An Gille Dubh mo Laochan.

Musical notation for the second piece, consisting of two staves. The first staff begins with a treble clef and a common time signature (C). The melody is written in a single line with various note values and rests, including some slurs and accents. The second staff continues the melody with similar notation, including some repeat signs.

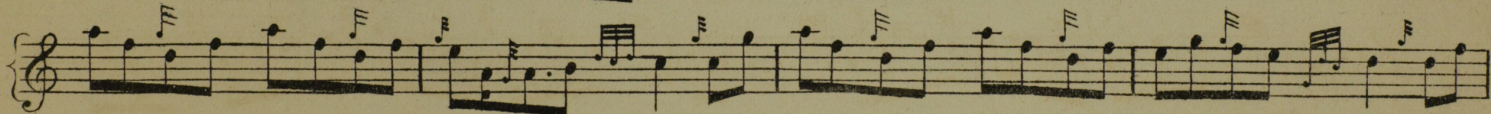
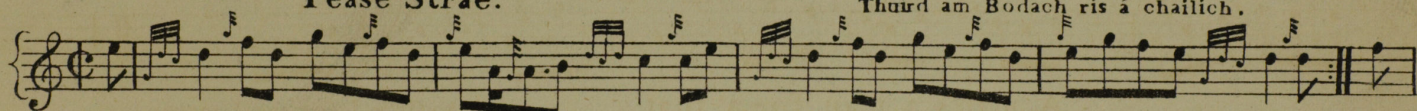
Caisteal Dhiarra.

Dewra Castle.



Pease Strae.

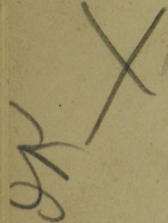
Thuid am Bodach ris á chailich.



H-uile tè sa' còt an togail.

Keppoch's Rant.

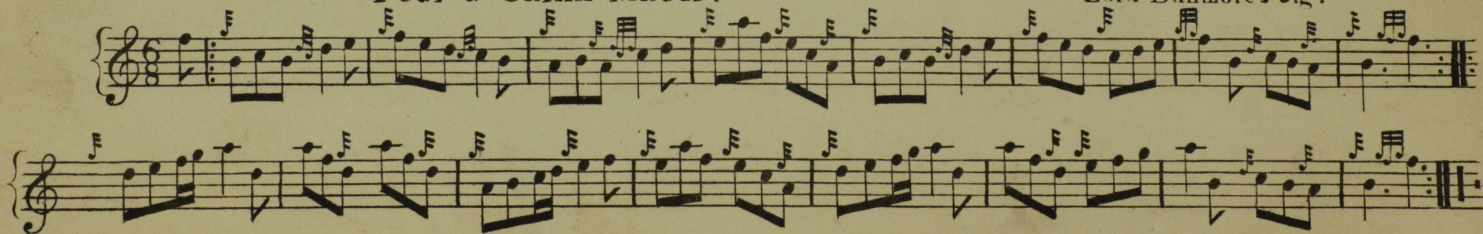
X 115




This block contains the first two pieces of music. The first piece, 'H-uile tè sa' còt an togail', is written on a single treble clef staff. The second piece, 'Keppoch's Rant', is written on three treble clef staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The key signature is one flat (B-flat).

Fear a' Chinn Mhòir.

Lord Dunmore's Jig.



This block contains the last two pieces of music. The first piece, 'Fear a' Chinn Mhòir', is written on a single treble clef staff. The second piece, 'Lord Dunmore's Jig', is written on a single treble clef staff. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The key signature is one flat (B-flat).

Well gang nae mair to yon toun.

Cha téid mo Bhean air Chéiltidh.

23

The first two staves of the musical score. The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, ending with a double bar line and repeat dots.

Catriana Óg.

Katherine Ogie.

The second two staves of the musical score. The third staff continues the melody from the second staff. The fourth staff features a first ending, indicated by a bracket and the label "1st" above the staff. The fifth staff features a second ending, indicated by a bracket and the label "2d" above the staff. Both endings conclude with a double bar line and repeat dots.

Tha Biodag air Mac Thòmais.

Arndilly's Reel.

Two systems of musical notation for 'Tha Biodag air Mac Thòmais.' and 'Arndilly's Reel.' Each system consists of two staves. The first system begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The second system continues the melody with similar notation. The piece concludes with a double bar line and repeat dots.

Niel Gow's Strathspey.

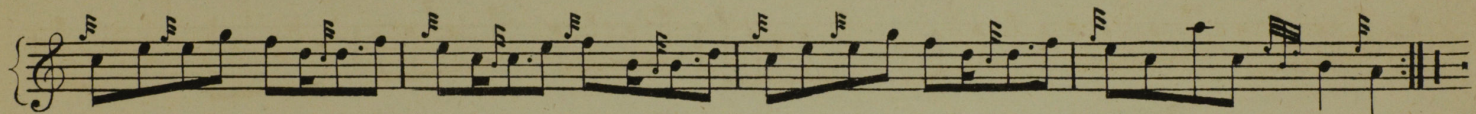
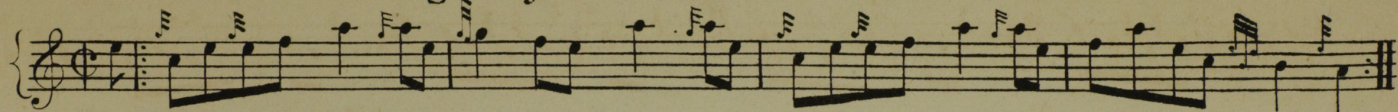
Am bun á Chruidh Cha Chaidil mi.

Two systems of musical notation for 'Niel Gow's Strathspey.' and 'Am bun á Chruidh Cha Chaidil mi.' Each system consists of two staves. The first system begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The second system continues the melody with similar notation. The piece concludes with a double bar line and repeat dots.

The High Way to Linton.

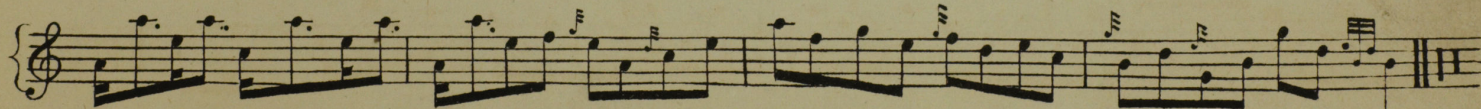
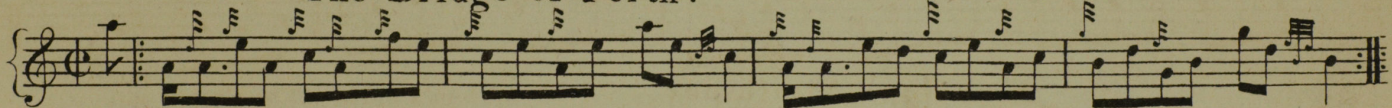
Bannarach a Mbirein.

25



The Bridge of Perth.

Drochait Pheairt.



Righle Thulaichean.

The Reel of Tulloch.

Musical notation for two pieces. The first piece, 'Righle Thulaichean', is written on a single staff in C major and common time. The second piece, 'The Reel of Tulloch', is written on three staves in C major and common time. Both pieces consist of a series of eighth and sixteenth notes, typical of a reel.

Uilleam's, Calum's Morag.

Brose and Butter.

Musical notation for two pieces. The first piece, 'Uilleam's, Calum's Morag', is written on a single staff in G major and common time. The second piece, 'Brose and Butter', is written on a single staff in G major and common time. Both pieces consist of a series of eighth and sixteenth notes, typical of a morag or brose and butter.

Earl Mareschal's (Keith) Reel.

Seann Nighean Iseabail.

27

Two staves of musical notation in treble clef, 2/4 time signature. The first staff contains the melody for 'Earl Mareschal's (Keith) Reel', and the second staff contains the melody for 'Seann Nighean Iseabail'. Both pieces are written in a single system with a repeat sign at the end of each.

Sir Iain Cope.

Sir John Cope's challenge to Prince Charles in 1745.

Three staves of musical notation in treble clef, 2/4 time signature. The first staff contains the melody for 'Sir Iain Cope', and the second and third staves contain the melody for 'Sir John Cope's challenge to Prince Charles in 1745'. A large handwritten 'X' is drawn over the first two staves of this section. The third staff begins with a 'hr' marking.

Tulloch Gorm.

Tulloch Gorum.



Musical notation for the first piece, 'Tulloch Gorm'. It consists of three staves of music in treble clef, 3/4 time signature. The melody is written on the first staff, and the accompaniment is written on the second and third staves. The piece ends with a double bar line.

Cuir air do shon fhein Uilleam.

Up and waur them a' Willie.



Musical notation for the second piece, 'Cuir air do shon fhein Uilleam'. It consists of two staves of music in treble clef, 3/4 time signature. The melody is written on the first staff, and the accompaniment is written on the second staff. The piece ends with a double bar line.

The Reel of Bogie .

A Bhainis a bha'n Torrasdal .

29

Musical notation for 'The Reel of Bogie'. It consists of two staves of music in treble clef, 2/4 time signature. The melody is written in a single line with a brace on the left. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The piece ends with a double bar line and repeat dots.

Bundle and go.

Croth laoidh nam Bodach.

Musical notation for 'Bundle and go'. It consists of three staves of music in treble clef, 2/4 time signature. The melody is written in a single line with a brace on the left. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The piece ends with a double bar line and repeat dots.

An Gille Dubh Gaolach.

Annie M^c Nab.

Musical score for 'An Gille Dubh Gaolach' by Annie M^c Nab. The score consists of three staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The piece concludes with a double bar line and repeat dots.

Gille Crubach ann's á Ghleann

Miss Drummond of Perth.

Musical score for 'Gille Crubach ann's á Ghleann' by Miss Drummond of Perth. The score consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. It features a prominent triplet of eighth notes in the first measure. The music is characterized by a steady eighth-note rhythm. The piece ends with a double bar line and repeat dots.

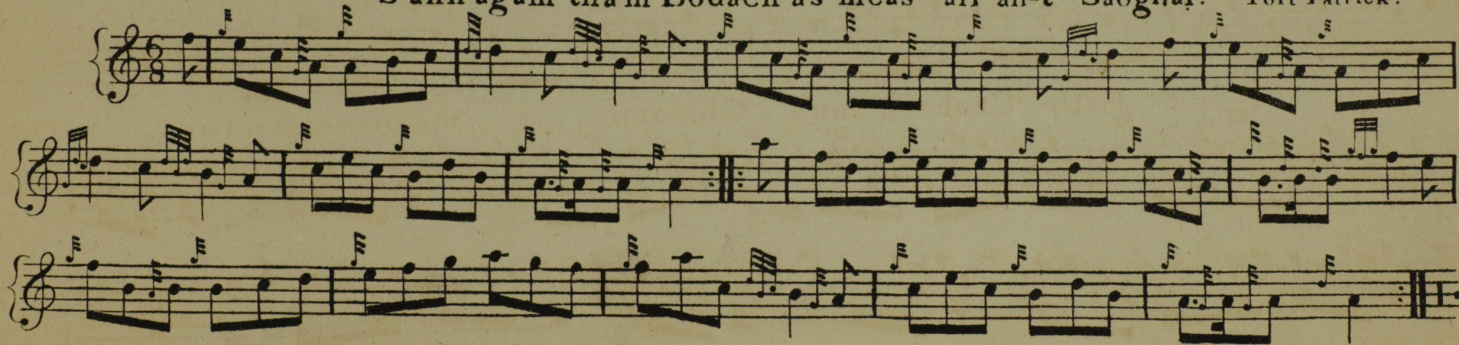
Tha mi sgith 's mi lean fhin.

The Weary Maid.

31

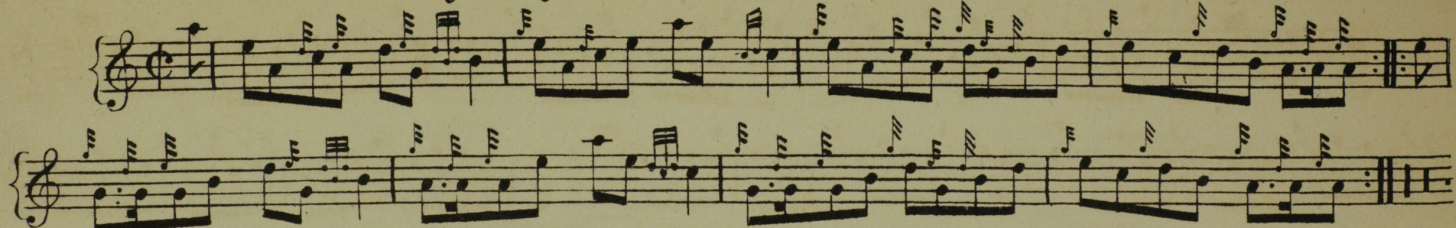


'S ann agam tha'm Bodach a's meas air an-t Saoghal. Port Patrick.



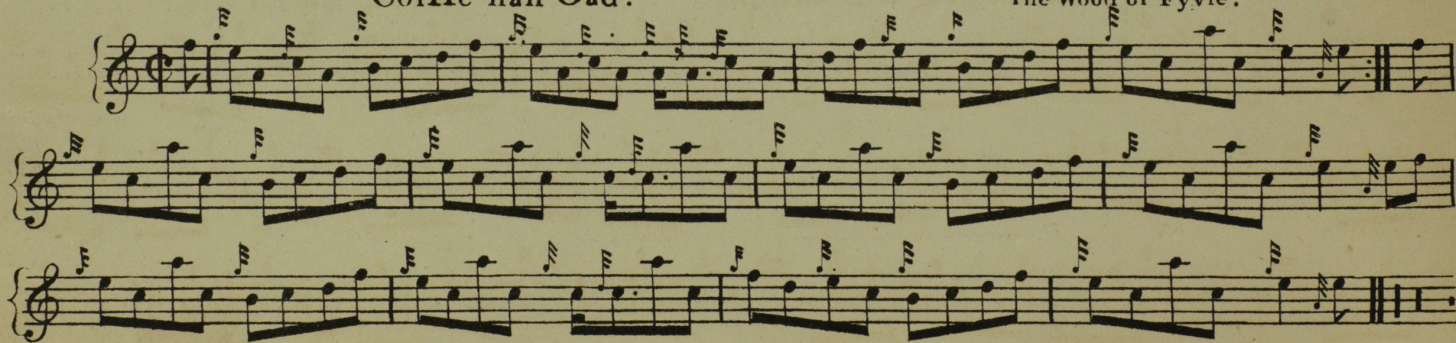
Mary Gray.

Dùbh a' Chailleach, dùbh a bréid.



Coille nan Gad.

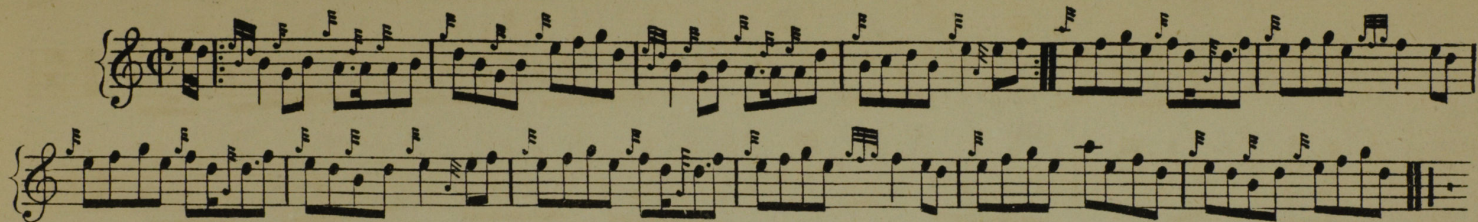
The Wood of Fyvie.



Johnnie Lad.

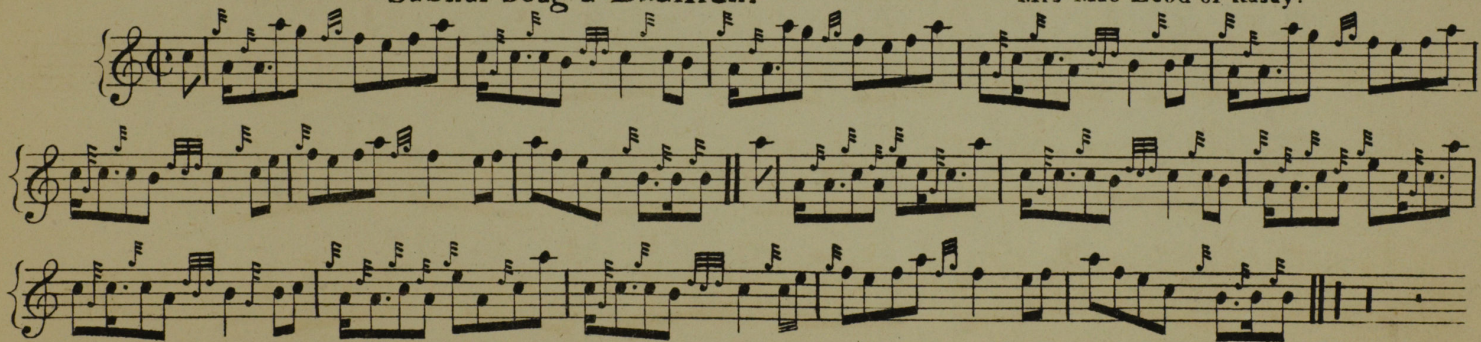
Dòmhnall a bh'air a' Ghille.

33



Sabhal beag a' Bhàilidh.

Mrs Mac Leod of Rasay.



Aiken Drum.

Port a' Ghoill.



Miss Forbes' farewell to Banff.

Soiridh le Banbh.

Three staves of musical notation for the piece 'Miss Forbes' farewell to Banff'. The notation is in 2/4 time and features a melody with eighth and sixteenth notes, often beamed together. The first staff begins with a treble clef and a key signature of one flat. The second and third staves continue the melody and end with a double bar line. There are some 'hr' markings above the notes in the first staff, possibly indicating a specific performance technique or a typo for 'tr'.

Kenmure's on and awa.

Alasdair Garbh.

35

Two staves of musical notation for the piece "Kenmure's on and awa." The first staff begins with a treble clef and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with many notes beamed together. The second staff continues the melody, ending with a double bar line and repeat dots.

Fear Chulcharn.

Culcairn Strathspey.

Three staves of musical notation for the piece "Fear Chulcharn." The first staff begins with a treble clef and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some beaming. The second and third staves continue the piece, with the third staff ending with a double bar line and repeat dots.

Sleepie Maggie.

Gaulach Robi.

The musical score consists of five staves of music. The first two staves are in treble clef with a common time signature (C). The third staff is in treble clef with a 3/4 time signature. The fourth and fifth staves are in treble clef with a common time signature (C). The music is written in a simple, folk-like style with eighth and sixteenth notes.

Hò rò Aonghais bi treun! Wood an' married an' a'.

Corn Riggs.

Chan eil aon dùnadh a chumasa mach Dùghall.

The musical score for 'Corn Riggs' consists of five staves of treble clef notation. The first staff begins with a common time signature (C). The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. There are several ornaments (trills) indicated by a small 'tr' symbol above notes. The second staff includes a first ending bracket labeled '1st'. The third staff includes a second ending bracket labeled '2d'. The fourth staff concludes the piece with a double bar line and repeat dots.

My Wife's a wanton wee thing.

'S Boidheach Lurach Catriana.

The musical score for 'My Wife's a wanton wee thing' consists of two staves of treble clef notation. The time signature is 6/8. The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

The Protestant Boys.

Port Marsail nam Prostanach.

The Red Coat.

An Cota Ruadh.

Musical notation for 'The Red Coat' in treble clef, common time. The piece consists of three staves. The first staff begins with a treble clef and a common time signature. The melody is written in a single line. The second and third staves continue the melody, with the second staff featuring a triplet of eighth notes. The piece concludes with a double bar line.

Cuttie's Wedding.

Bainnis Choinnich.

Musical notation for 'Cuttie's Wedding' in treble clef, common time. The piece consists of two staves. The first staff begins with a treble clef and a common time signature. The melody is written in a single line. The second staff continues the melody. The piece concludes with a double bar line.

Mac Pherson's Lament.

Cumha Mhic Mhuirich.

The image shows a page of musical notation with two main sections. The first section, titled "Mac Pherson's Lament" and "Cumha Mhic Mhuirich", consists of five staves of music in 2/4 time. The first four staves are the main melody, and the fifth staff provides a first and second ending. The second section, titled "Sairi Grand" and "Sweet Molly", consists of two staves of music in 6/8 time. The first staff is the main melody, and the second staff provides a first and second ending. The notation includes treble clefs, time signatures, and various musical symbols such as notes, rests, and ornaments.

Thoir do Ghunna cuide riut.

Watsons Scots Measure.

41

A large handwritten 'X' is drawn over the first three staves of the first piece. The notation consists of three staves of music in treble clef, 2/4 time signature. The melody is written on the first staff, with a second and third staff providing accompaniment. The piece concludes with a double bar line and repeat dots.

The Cameronian Rant.

Rucam Racum.

The notation for the second piece consists of two staves of music in treble clef, 2/4 time signature. The melody is written on the first staff, with a second staff providing accompaniment. The piece concludes with a double bar line and repeat dots.

Buail gu Dlù led' Chluigean mi.

Stumpie's Strathspey.

The first piece, 'Buail gu Dlù led' Chluigean mi.', is a Strathspey in 2/4 time. It consists of three staves of music. The notation features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is characterized by frequent sixteenth-note patterns and slurs, typical of the Strathspey style. The piece concludes with a double bar line and repeat dots.

The New Rigged Ship.

Port. na Lulnge.

The second piece, 'The New Rigged Ship.', is in 6/8 time. It consists of two staves of music. The notation features a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is characterized by frequent sixteenth-note patterns and slurs, typical of the Strathspey style. The piece concludes with a double bar line and repeat dots.

The White Cockade.

An Sualthneas Bàn.

43

Musical notation for 'The White Cockade'. It consists of three staves of music in treble clef with a 2/4 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs.

Go to Berwick Johnnie.

O Irioghull ort, irioghull ort Anna.

Musical notation for 'Go to Berwick Johnnie'. It consists of two staves of music in treble clef with a 3/8 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs.

Am Muilleán Dubh.

The Black Snuff Mill.

Musical notation for 'Am Muilleán Dubh.' and 'The Black Snuff Mill.' consisting of three staves of music in treble clef, 2/4 time signature. The first staff begins with a repeat sign. The music features a mix of eighth and sixteenth notes, with some triplets. The second and third staves continue the melody, with the third staff ending with a double bar line.

Madam Casey.

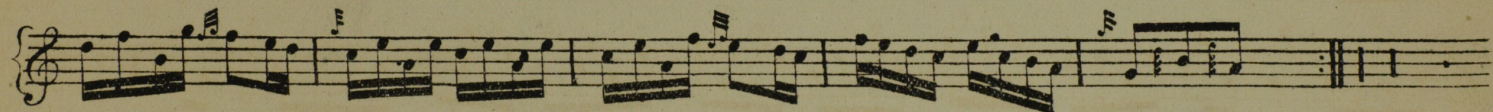
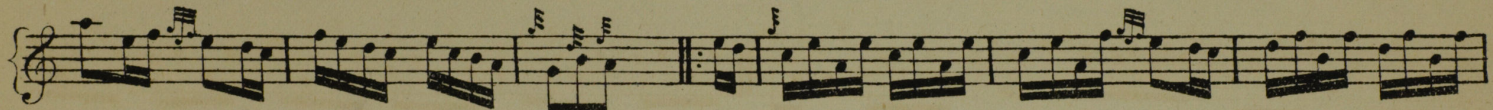
B'fhearr leam gum bu leam fhin thu.

Musical notation for 'Madam Casey.' and 'B'fhearr leam gum bu leam fhin thu.' consisting of two staves of music in treble clef, 6/8 time signature. The first staff begins with a repeat sign. The music features a mix of eighth and sixteenth notes, with some triplets. The second staff continues the melody, ending with a double bar line.

The D_l among the Tailors.

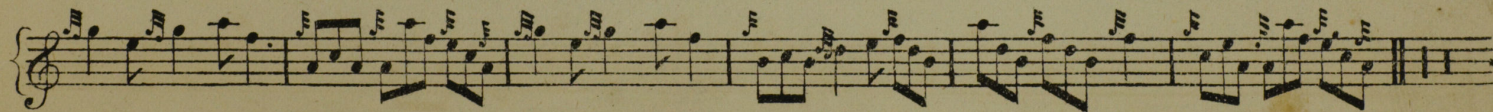
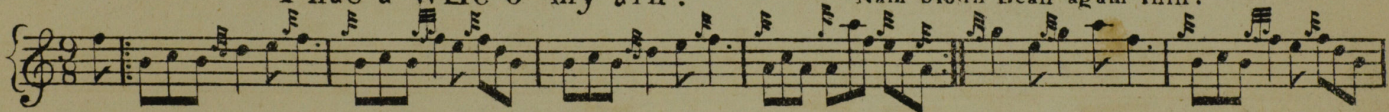
Am Braman air reang nan Teilear!

45



I hae a Wife o' my ain.

Nam biodh Bean agam shin.



'S truadh nach bu' leis &c.

Close

☼ Note — After this part, play the Second at this mark ↵ and Close. ☼

an Gáclach.

Gilleán a Stabail.

The Stable Boys.

47.

Musical notation for the first piece, 'Gilleán a Stabail'. It consists of two staves of music in treble clef with a 6/8 time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece features a series of eighth and sixteenth notes, with some rests and dynamic markings like 'm'.

Dòmhnall Eachuinn

Davie Rae.

Musical notation for the second piece, 'Dòmhnall Eachuinn'. It consists of two staves of music in treble clef with a 6/8 time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece features a series of eighth and sixteenth notes, with some rests and dynamic markings like 'm'.

Close.



9
23

Lochaber no more.

Gleann Gallaidh nan Craobh.

Musical notation for the first piece, consisting of three staves of music in treble clef with a 7/8 time signature. The notation includes various note values, rests, and dynamic markings.

Dhàmhsadh Coinneach ri Inghinn.

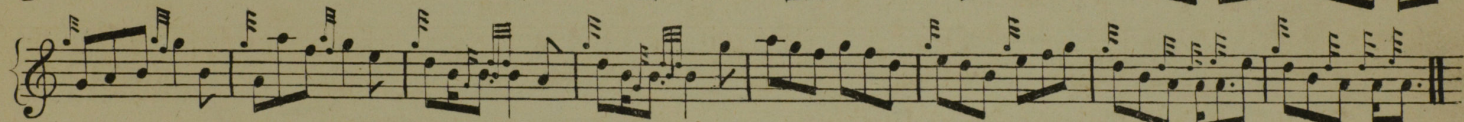
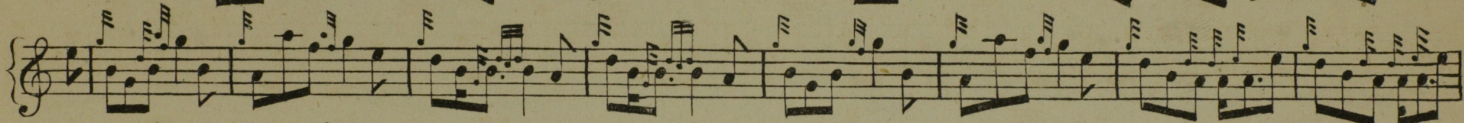
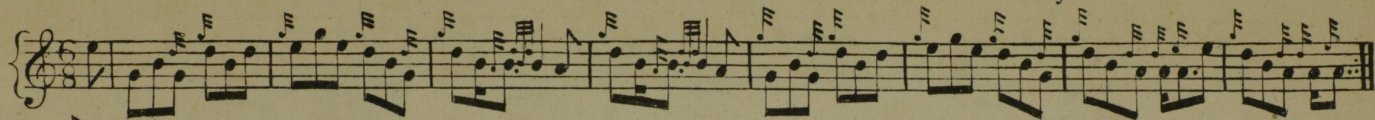
Kenney would dance with a maid.

Musical notation for the second piece, consisting of two staves of music in treble clef with a 7/8 time signature. The notation includes various note values, rests, and dynamic markings.

Bodach an Dranndain.

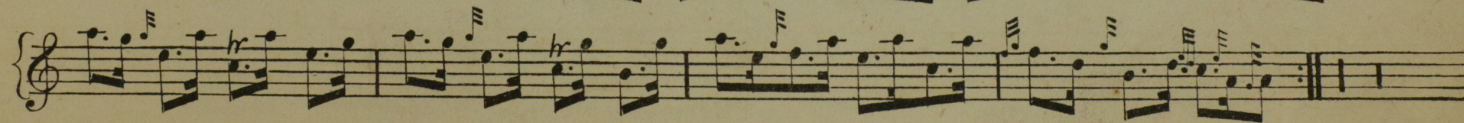
The First of May.

49



Monymusk.

Monadh Mhuaisg.



Mary's Dream.

Aisling Mairi.

Musical score for 'Mary's Dream' and 'Aisling Mairi'. The score consists of three staves of music in 2/4 time, written in treble clef. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with frequent grace notes. The first staff begins with a treble clef and a 2/4 time signature. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

Greig's Pipe

Tha Rìghill aig na Tunagan.

Musical score for 'Greig's Pipe' and 'Tha Rìghill aig na Tunagan'. The score consists of two staves of music in 2/4 time, written in treble clef. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with frequent grace notes. The first staff begins with a treble clef and a 2/4 time signature. The second staff continues the melody, ending with a double bar line and repeat dots.

Dunkeld House.

Taigh Dhun-chailion.

Musical notation for the first piece, consisting of three staves. The first staff is a treble clef with a 6/8 time signature. The second and third staves are also treble clefs. The music features a mix of eighth and sixteenth notes, with many notes marked with a fermata (m). The piece concludes with a double bar line and repeat dots.

Delvin Side.

Srath Dhailbhinn.

Musical notation for the second piece, consisting of two staves. Both staves are in treble clef. The music features a mix of eighth and sixteenth notes, with many notes marked with a fermata (m). The second staff includes a triplet of eighth notes marked with a '3'. The piece concludes with a double bar line and repeat dots.

Buachaille Ghobhar.

The Goats Herd .

Musical notation for Buachaille Ghobhar, consisting of three staves of music in treble clef.

The Keel Row.

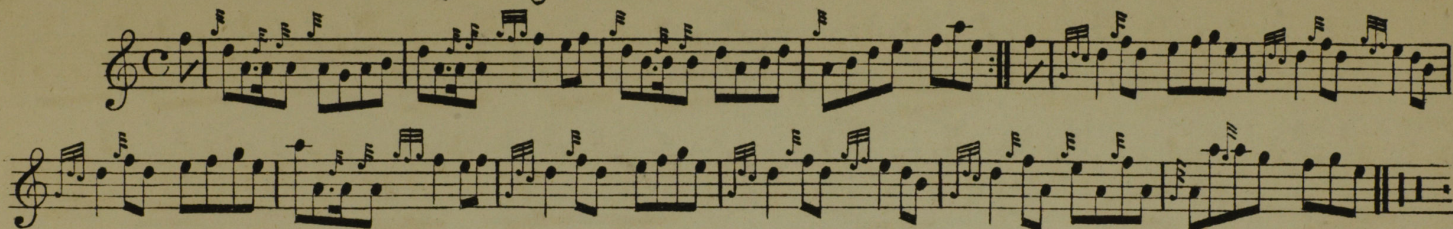
A Bhalgain, a bhalgain!

Musical notation for The Keel Row, consisting of two staves of music in treble clef.

Jenny dang the Weaver.

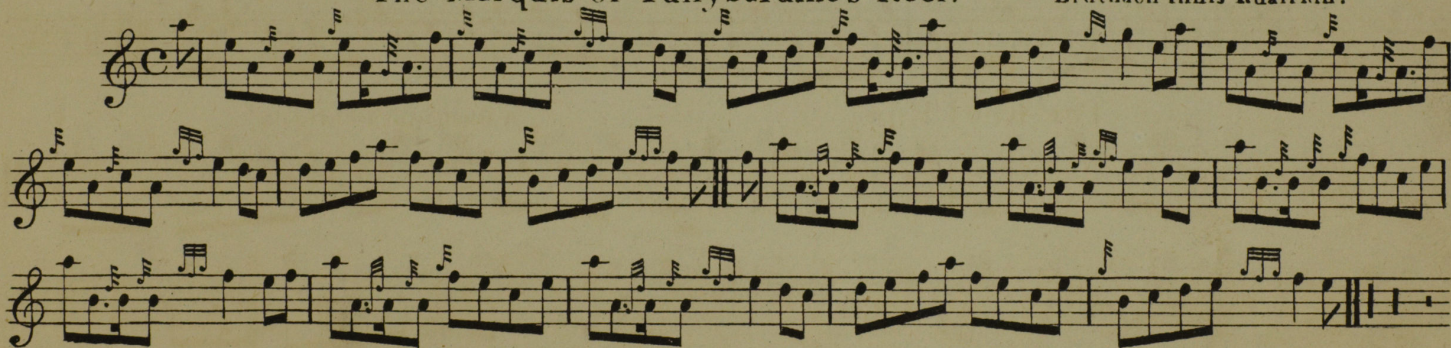
A nochd a théid mi null air Port.

53



The Marquis of Tullybardine's Reel.

Bruthach Innis Ruairidh.



Nighean dubhnan Geala Chas.

The Black hair'd dear Lassie.

Three staves of musical notation for the piece 'The Black hair'd dear Lassie'. The notation is written in treble clef with a common time signature (C). The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

Gille Calum.

The Sword Dance.

Two staves of musical notation for the piece 'The Sword Dance'. The notation is written in treble clef with a 2/4 time signature. The music features a more complex rhythmic pattern with many sixteenth and thirty-second notes. The piece concludes with a double bar line.

Lord Mac Donald's Reel.

Mòrag Nighean Domhnuill Duinn.

55



Cuir sa Chiste Mhoir mis còig bonaich fo mo cheann.

Smirking Nancy.



An Tailear Fidhleir.

The Forest.

Musical notation for the first piece, consisting of two staves. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat. The melody is written in a single line with various note values and rests. The second staff continues the melody, featuring a repeat sign and ending with a double bar line.

Free and an Accepted Mason.

Port nan Clachairean.

Musical notation for the second piece, consisting of two staves. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat. The melody is written in a single line with various note values and rests. The second staff continues the melody, ending with a double bar line.

SUPPLEMENT OF BAGPIPE TUTOR.

57

In learning to play the Bagpipes, the Pupil must commence with the Practising Chanter, the fingering of which is shown in the scale at the beginning of this book. After having mastered the scale the following exercises should be learned. lifting the fingers high in making the principal notes which enables the player to make the notes hard and distinct. The grace notes introduced in exercises N^{OS} 2. 3. 4. are made by a slight movement of the fingers, time not allowing them to be raised up as in making the principal notes.

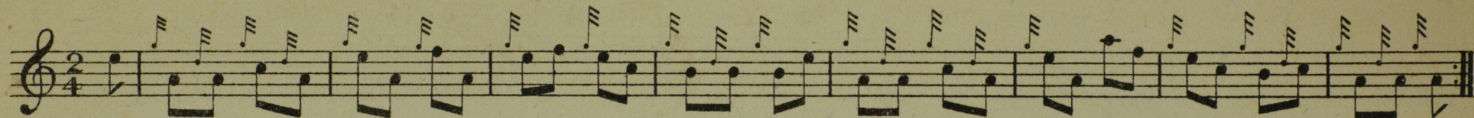
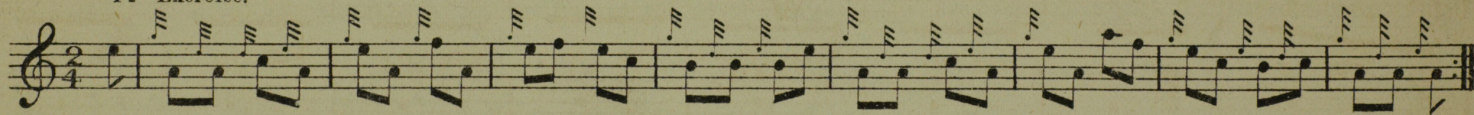
1st Exercise.

COUNT. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2nd Exercise.

COUNT. 1 2 1 2 1 2 1 2 1 2 1 2 1 2

*When a tune begins with an odd note or portion of a bar the last bar will be found to be deficient to the same extent— both together making only one bar so that the time is kept full.

3rd Exercise.4th Exercise.

The different grace notes and cuttings made use of in bagpipe music; treat the grace notes as principal notes when practising.



Musical score for measures 9 through 31. The score is arranged in three systems, each with two staves. The first system contains measures 9-16, the second system contains measures 17-24, and the third system contains measures 25-31. Each measure is numbered at the beginning of the staff. The notation includes treble clefs, notes, rests, and dynamic markings such as *mf* and *f*. The music features a consistent rhythmic pattern of eighth notes with accents.

as principal

9

23

This page contains three systems of musical notation, each consisting of two staves joined by a brace. The notation is in treble clef and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The systems are numbered 32 through 49. The first system (measures 32-37) features a melodic line with eighth-note patterns and a bass line with quarter notes and eighth-note accompaniment. The second system (measures 38-43) continues the melodic development with some slurs and includes a double bar line between measures 39 and 40. The third system (measures 44-49) concludes the page with similar rhythmic patterns and a final double bar line at the end of measure 49.

37

43

49

Musical score for piano, measures 50-66. The score is written in treble and bass clefs. Measures 50-54 are grouped together, as are measures 55-60, and measures 61-66. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of measure 66.

61

9

23

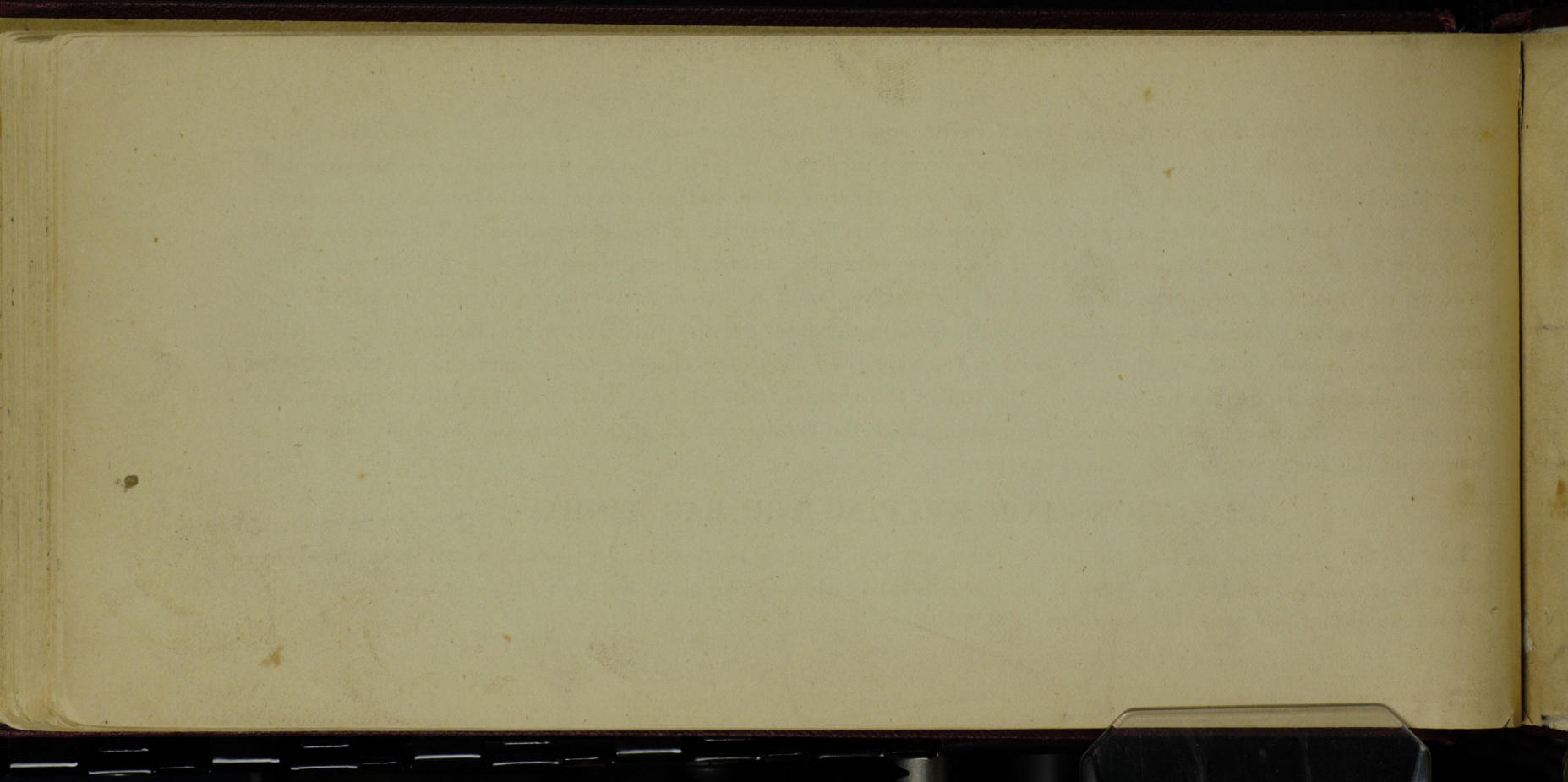
BLOWING THE BAGPIPES.

After having learned to play a few tunes on the chanter, the pupil may then commence to learn the blowing of the Pipes. First, place the thumb and the first two fingers of the left hand on the Chanter (as in sounding E,) and then place the blowpipe into the mouth (taking care not to grip it hard with the teeth) Grip the stock (the lowest joint) of the Bass drone with the right hand and then blow into the Bag, and when full place it under the left arm. The arm must not be kept too firm on the bag; and when drawing breath, press the arm on the Bag so as to keep up the current of wind the same as when blowing into the Bag; and so on, alternately blowing and pressing the Bag. The blowing of the Pipe must be steady and uniform, and with the longest breath conveniently possible. The strength of the breath ought to be such as keep the reeds in the same strength of sound, quite independent of the assistance of the arm. The pressure of the

arm which holds the bag while the breath rests must be so as to keep the reeds in the same strength of sound as the breath, for if the least difference is perceived, it is a blemish. The motion of the arm must also be so gentle and gradual as to be hardly perceived. It is better to stop two Drones until such time as the pupil has had sufficient practice to enable him to keep the Pipes going steadily. The Drones should be tuned to E on the chanter proving if they are correctly tuned by sounding the low A with which they will be in unison if correctly tuned, and if the chanter reed is fitted correctly into the chanter. If the drones require to be tuned farther up to suit high A, then the chanter reed is too flat; if the Drones require to tune farther down to suit high A, then the reed is too sharp. To make the chanter reed sound sharp, put it farther into the chanter. If the reed is sharp on the top of the chanter, raise it up a little. If the drones tune too far out, lengthen the tongue of the reeds by pushing back the tuning thread; if they tune too far down, shorten the tongue of the reeds which makes them sharper.

DIRECTIONS FOR KEEPING THE BAG TIGHT.

Take off the cover and cork up the stocks, then put into the bag by the chanter stock a small quantity of lard; milk warm, then rub the bag between the hands before a slow fire to make the lard adhere; when cold, clean out the stocks of any lard that may have got into them.



GRUINNEARD.

CAP! MAC KENZIE'S JIGG.

119

MAGAIÐ A' PHIÒBAIR.

THE PIPERS MAGGOT.

120

OF PRIC

9
23

u.

GILLEAN A STÀBUIL.

LADY WEMYSS' JIG.

121

The musical notation for 'Gillean a Stàbuil' and 'Lady Wemyss' Jig' consists of three staves. The first staff is in 6/8 time and begins with a treble clef and a key signature of one flat. It contains a single melodic line with various rhythmic values and ornaments. The second and third staves are also in 6/8 time and feature two melodic lines each, with the first line of each staff marked '1st' and the second line marked '2d'. The notation includes repeat signs and first endings.

FEAR CHOIRE CHATACHAIN.

MR MAC KINNON OF CORRY.

122

The musical notation for 'Fear Choire Chatachain' and 'Mr Mac Kinnon of Corry' consists of two staves. The first staff is in 6/8 time and begins with a treble clef and a key signature of one flat. It contains a single melodic line with various rhythmic values and ornaments. The second staff is also in 6/8 time and features a single melodic line with various rhythmic values and ornaments. The notation includes repeat signs and first endings.

LIST OF PRICES OF BAGPIPES, &c.,

MANUFACTURED AND SOLD BY
James Fergusson Successor to
DONALD MACPHEE, Bagpipe Maker, Glasgow.

	No. 1	£	s.	D.		No. 6.	£	s.	D.
The Great Highland or Military Bagpipe, made of Ebony or Cocoa Wood, full mounted with Ivory, £8, £9, and 10	Do. do. half mounted with German Silver,	7	0	0	3. Drone Reeds, each.		0	0	14
Do. do. half mounted with Silver, £12 to 16	Do. do. full mounted with Silver, ornamented with chasing or engraving, £28 to 36	0	0	0	A Collection of Probatnach, newly arranged and revised, containing minute and particular instructions for playing on the Probatnach by Donald Macphree,		0	15	0
Half Size or Reel Pipe, full mounted with Ivory, £4 10/ to 5 10 0	Half-German Silver,	4	0	0	A Selection of Music for the Highland Bagpipe, containing about 150 tunes, Marches, Strathspeys, Reels, &c., with a complete Tutor by Donald Macphree.		0	6	0
Highland Miniature Pipe, full mounted with Ivory,	No. 3.	2	10	0	1 Bagpipe Tutor, containing 100 Tunes, corrected by Angus McKay, Piper to Her Majesty, 155 Tunes, Edited by Angus McKay,		0	6	0
Large Pipe Chanters, No. 4.	15/ to 1 0 0				2. Do. Second Edition, containing 155 Tunes, Edited by Angus McKay,		0	5	0
Half Size, do.	12/ to 0 15 0				3. New Collection by John MacLachlan, containing 120 Tunes.		0	5	0
Practising Chanters, Extra mounted,	6/6 to 0 7 6				4. New Collection by Alex. Glen, containing 120 Tunes,		0	5	0
Pipe Chanter Reeds, each No. 5.	0 0 0 9				5. Collection by Wm. Gunn , containing upwards of 200 Tunes.		0	6	0
Practising do. do. do.	0 0 0 6								

HIGHLAND ORNAMENTS.

STERLING SILVER.		GERMAN SILVER, PLATED WITH STERLING SILVER.					
	£	s.	D.		£	s.	D.
Dirks, chased,	£7 to 10	0	0	1. Dirks, engraved,	£3 to 4	0	0
Do., engraved,	£4 to 6	10	0	Do., chased,	£1 10/ to 5	0	0
Brooches, chased,	£3 10/ to 4	10	0	2. Brooches, engraved,	£1 to 1	10	0
Do., engraved, £1 10/ to	2 10 0			Do., chased,	£1 10/ to 2	0	0
Belts & Buckles, chased, £3 to	7 0 0			3. Belts and Buckles, engraved,	2 10 0		
Do., engraved, £3 to	5 0 0			Do., chased,	3 0 0		
Skean Dhuis, engraved, £1 to	1 10 0			4. Skean Dhuis, engraved,	0 16 0		
Shoe Buckles, engraved, £1 to	1 10 0			Do., chased,	£1 to 1	5	0
Do., chased,	2 10 0			5. Shoe Buckles, engraved,	4/6 to 0	7	6
Sporrans, engraved,	£5 10/ to	7	0	6. Sporrans, engraved,	0 10 0		
Do., chased,	£5 10/ to	7	0	Do., chased,	1 10 0		
Crests,	from £1 to	1	6	7. Crests,	£2 to 2	10	0
					10/ to 0	16	0

TARTANS, FIRST CLASS.—ANY CLAN, 10/ PER YARD. CLAN TARTAN HOSE, 13/6 TO 16/ PER PAIR.

James Fergusson
Successor to Donald Macphree





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